

79991

VOLUME V.- BASS & BARITONE


USEFUL TEACHING SONGS
FOR ALL VOICES



COMPILED AND EDITED

BY

LIZA LEHMANN



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Preface.

It is said that "A good singer is born, not made," and one might almost say that "A good teaching song is born, not made," in other words, a song unconsciously either possesses the necessary characteristics, or not, from the moment of its inception in a composer's brain.

In compiling the present edition it has been my endeavour to put forward only such songs as embody the needed qualifications.

Some well-known standard numbers were practically indispensable, but I have gathered together a great number that are entirely unhackneyed, the bulk being in English, since it is my firm belief that English singers should give their greatest attention to singing in their own language and singing it *well*.

In some cases I have permitted myself to shorten a symphony, or facilitate an accompaniment, etc., as teachers generally play for their pupils and cannot afford to be too much pre-occupied with the accompaniments.

All foreign songs have been provided with singable English versions, but it is not suggested that, during study, these should be used in preference to the originals, which have been included for practise in foreign tongues.

Lastly, as the ear is much improved by occasional singing *without accompaniment*, I have added one unaccompanied song-study to each collection.

The contents of the remaining four Volumes are enumerated at the end of this Volume.

Liza Lehmann.

Volume V.— BARITONE AND BASS.

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N. B. *If any songs from this Volume are used for Concert purposes the words "Chappell Copyright Edition" should be printed under the title.*

√ signifies a full breath.

› signifies a half-breath.

LIZA LEHMANN'S EDITION.

of Useful Teaching Songs.

Volume V. (BARITONE & BASS.)

I.

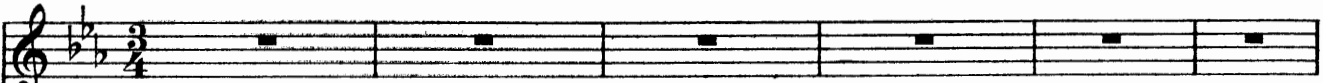
Sweet are the banks when Spring perfumes.


English words by
WOTY.


From "LES DEUX JOURNÉES."

CHERUBINI.


Moderato.

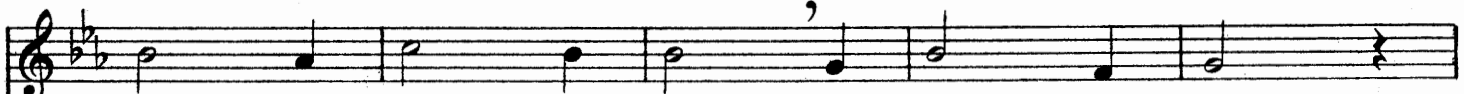
VOICE. 

PIANO. 


p cantabile 

Sweet are the banks when Spring per -

assai cantabile. 



- fumes The ver - dant plains and laugh - ing flow'rs,



Fra-grant the vio - let as it blooms And sweet the

blos-soms af - ter showrs. Sweet is the soft, the

v cresc poco a poco.

cresc. poco a poco.

sun - ny breeze That fans the gold - en or - ange

grove. But ah! how sweet - er far than these, - The

più cresc.

più cresc.

p

gen - tle smiles of her_ I love, the gen - tle smiles of

p dolce

Ten. con due *Red.* *

her I love, the gen - tle smiles of her I

love, of her_ I love.

p dolce

Ye ro - ses, blush - ing in your beds, That

pp

with your o - dours scent the air; Ye li - lies

chaste with sil - ver heads, As my — be - lov - éd

pp pure — and fair, No more I court your trea - sure

cresc poco a poco

sweet, For I, and I a - lone, can prove How

più cresc.

far more sweet, when fond hearts meet, — The

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line begins with a dynamic marking of *p* and includes a *v* (accent) over the word "meet". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

gen - tle smiles of her — I love, the gen - tle

p dolce.

Ten. con due  *

The second system continues the vocal line and piano accompaniment. The piano part is marked *p dolce.* and features a more melodic line in the right hand. Below the piano part, there is a tempo instruction: *Ten. con due* followed by an ornament symbol and a dotted line, and an asterisk.

smiles of her I love, the gen - tle smiles of

pp

The third system shows the vocal line and piano accompaniment. The piano part is marked *pp* and features a more complex, arpeggiated texture in the right hand. The vocal line includes a *v* (accent) and *pp* (pianissimo) marking.

her I love, — of her I love.

rall. *a tempo*

colla voce. *a tempo*

The fourth system concludes the piece. The vocal line is marked *rall.* (rallentando) and *a tempo*. The piano accompaniment is marked *colla voce.* (colla voce) and *a tempo*. The piano part features a more active, rhythmic accompaniment in the right hand.

II.

Vittoria! Vittoria!

VICTORIOUS! VICTORIOUS!

Translation by
L. L.

CARISSIMI.

Allegro con brio.

VOICE.

Vit - to - ria! Vit - to - ria! Vit - to - ria, Vit - to - ria mio co - -
Vic - tor - ious! Vic - tor - ious! Vic - tor - ious! Vic - tor - ious, O heart of

PIANO.

Con Ped.

-re! Non la - gri-mar più, Non la - gri-mar più, È sciol-ta d'A -
minel To sigh - ing a - dieu, To sigh - ing a - dieu, The fet - ters of

p *cresc.* *mf*

-mo-re La ser - vi - tù; Vit - to-ria, Vit - to-ria mio co - - re! Non
love now are riv'n in two; Vic - tor-ious, Vic-tor-ious, O heart of minel To

mf *p*

la - gri-mar più, È sciol - ta d'A - mo-re la ser - vi - tù; È
 sigh - ing a - dieu, The fet - ters of love now are - riv'n - in two; The

sciol - ta d'A - mo-re La
 fet - ters of love are

show

ser - vi - tu! Già l'em-pia a tuoi - dan - ni Fra stuo - lo di
 riv'n in twol De - ceit - ful the glan - ces that sought thy un -

sguardi, Con vez - zi bu - giar - di Di - spo - se g'in - gan - ni; Le
 - do - ing, And false are the smiles that would bind, that would bind thee; But

cresc.

fro - de, gli affanni Non han-no più lo - - co, Del cru-do suo
now thou hast con-quer'd, hast con-quer'd, and spent - is - de - sire, The flame is but

cresc.

fo-co È spen-to - l'ar - do - - re! Vit - to-ria! Vit - to-ria! Vit -
va-pour, and ash - es, - but ash - es the fire! Vic - tor-ious, Vic - tor-ious! Vic -

v f

-to-ria, Vit - to-ria mio co - - re! Non la - gri-mar più, Non
-tor-ious, Vic - tor-ious, O heart - of mine! To sigh - ing a - dieu, To

v mf , *pp*

mf *pp*

la - gri-mar più, È sciol-ta d'A - mo-re La - ser - vi - tù, È
sigh - ing a - dieu, The fet - ters of love now are - riv'n in two, the

v f *v p*

sciol - - - - - ta d'A - mo - re La
 fet - - - - - ters of love are

ser - vi - tù! Da lu - ci ri - den - ti Non e - sce più stra - le Che
 riv'n in tvò! The eyes that were radiant no long - er seem bril - liant, Nor

piu - ga mor - ta - le Nel pet - to m'av - ven - ti: Ne duol ne 'tor - menti Jo
 mor - tal, nor mor - tal the wounds in - my - bo - som; Fare - well to love's torment, fare -

più non mi sfac - cio, È rot - to o - gni lac - cio, Spa - ri - to' l ti - mo - re! Vit -
 - well to love's fe - ver, The bonds are a - sun - der, a - sun - der for ev - er! Vic -

-to-ria, Vit - to-ria! Vit - to-ria, Vit - to-ria mio co -
 -tor-ious, Vic - tor-ious! Vic - tor-ious, Vic - tor-ious O heart - of

v p *cresc.* *v*
 -re! Non la - gri-mar più, Non la - gri-mar più, È sciolta d'A -
 minel To sigh - ing a - dieu, To sigh - ing a - dieu, The fet - ters of

v p *sempre cresc.*
 -mo-re la ser - vi - tù, È sciol - - -
 love now are riv'n - in two, the fet - - -

rall. *f* *colla voce*
 - - - - - ta d'a - mo-re la ser - vi - tù!
 - - - - - ters of love are riv'n - in two!

III.

The Lark in the clear air.

*Words by
Sir S. FERGUSON.

IRISH MELODY.
Accomp^t by L.L.

Slowly and tenderly. *p*

VOICE. *mp*

PIANO. *mp* *p*

Con *And.*

Dear thoughts are in— my—

v *3* *v*

mind, And my soul soars en-chant-ed, As I hear the sweet lark—

dolce. *v* *3* *cresc.*

sing in— the clear— air of the day. For a

dolce. *cresc.*

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ten - der, beam - ing smile to my hope has been

grant - ed, And to - mor - row she shall hear all my

v *poco rit.* 3

fond heart would say.

p *colla voce.* *a tempo.*

I shall tell her all my love, all my

pp *v* 3

soul's a - do - ra - tion, And I think she will

v p

p

hear me, And will not say me nay; It is this that gives my

v pp *3*

cresc. e poco più animato.

pp

cresc. e poco più animato.

soul All its joy - ous e - la - tion As I

f

3

v rall.

rall.

colla voce.

hear the sweet lark sing In the clear air of the day.

v p *3*

pp

p

pp

IV.

Blow, blow, thou winter wind.

Words by
SHAKESPEARE.

D^r ARNE.

Moderato piuttosto mosso.

VOICE. 

PIANO. 

con Ped.



sf

mf 

Blow, blow, thou win-ter - wind, Thou art not so un - kind, Thou



mf

art not so un - kind As man's in - gra - ti - tude. Thy

tooth is not so keen, Be - cause thou art not

seen, Thy tooth is not so keen, Be -

- cause thou art not seen, Al - though thy breath be rude, Al - though thy

breath be rude, Al - though thy breath be

rude. Freeze,

cresc. *dim.* *stis*

freeze, thou bit - ter sky, — Thou canst not bite so nigh, — Thou

mp

canst not bite so nigh As ben - e - fits for - got. Though

cresc.

1/2/00

thou the wa - ters warp Thy sting is not so

cresc.

sharp As friend re - mem - ber'd not, As

vp

friend re - mem - ber'd not. Thy sting is not so sharp As friend re -

cresc.

Oppure. - mem - ber'd not, As friend re - mem - ber'd not.

rall. *colla voce*

V.

Beglückte Heerde.

(OH, BLESSED FLOCK.)

(From the Cantata "DU HIRTE ISRAEL, HÖRE.")

English translation by
L.L.

BACH.

Andante pastorale.

VOICE. 

PIANO. 



Be-
Oh,

p



- glück-te Heer-de, Je - su Scha-fe, be - glück-te Heer-de, Je - su Scha-fe, die
 bless - èd flock, the flock of Je - sus, oh, bless - èd flock, the flock of Je - sus, the

Welt ist euch ein Him-mel-reich, ein Him - mel-reich, die Welt ist
 world for you is Par - a - dise, is Par - a - dise, the world for

euch ein Him-mel-reich, die Welt ist euch ein Him - mel-reich, be - glück -
 you is Par - a - dise, the world for you is Par - a - dise. Oh, bless -

- te Heer-de, Je - su Scha - fe, die Welt ist
 - èd flock, oh, flock of Je - sus, for you the

euch ein Him - mel - reich. _____
 world is Par - a - dise. _____

p dolce
 Be - glück - te Heer - de, Je - su Scha - fe, be -
 Oh, bless - ed flock, the flock of Je - sus, oh,

- glück - te Heer - de, Je - su Scha - fe, die Welt ist euch ein Him - mel - reich, ein
 bless - ed flock, the flock of Je - sus, the world for you is Par - a - dise, is

Him - mel-reich, die Welt ist euch ein Him - mel-reich, die Welt ist
 Par - a - dise, the world for you is Par - a - dise, the world for

v *poco* *a*

euch ein Him - mel-reich, be - glück - te Heer - de, Je - su Scha -
 you is Par - a - dise. Oh, bless - ed flock, oh, flock of Je -

poco cresc. *v* *piu cresc.*

- fe, die Welt ist euch ein Him - mel - reich.
 - sus, the world for you is Par - a - dise.

v

p
Hier
Al -

schmeckt ihr Je - su Gü - te schon, und hof - - - - - fet
- rea - dy Je - sus guides your steps and leads you

noch des Glau-bens Lohn, und hof - - - - - fet noch des
on to Faith's re-ward, and leads you on to

Glau-bens Lohn nach ein - em sanf - ten
Faith's re-ward, be - yond a gen - tle part - - - - -

des - schla - - fe, hier
 - ing - slum - - ber, al -

v p

p

schmeckt ihr Je - su Gü - te schon, und hof - - - - fet
 - rea - dy Je - sus guides your steps, and leads - - - - you

v

noch des Glau - bens Lohn, und hof - - - - fet noch des Glau -
 on - to Faith's re - ward, and leads - - - - you on to Faith's

v

- - bens Lohn nach ein - em sanf - ten To - - - -
 re - ward, be - yond a gen - ile part - - - -

v pp

pp

- des - schla -
- ing slum -

- fe, nach ein - em sanf - ten To - des - schla - fe.
- ber, be - yond a gen - tle part - ing slum - ber.

Be-
Oh,

- glück-te Heer-de, Je - su Scha-fe, be - glück-te Heer-de, Je - su Scha-fe, die
bless - ed flock, the flock of Je - sus, oh, bless - ed flock, the flock of Je - sus, the

Welt ist euch ein Him-mel-reich, ein Him - mel-reich, die Welt ist
world for you is Par - a - dise, is Par - a - dise, the world for

euch ein Him - mel-reich, die Welt ist euch ein Him - mel-reich, be - glück -
you is Par - a - dise, the world for you is Par - a - dise. Oh, bless -

- - te Heerde, Je - su Scha - fe, die Welt ist euch ein Himmelreich.
- - ed flock, the flock of Je - sus, the world for you is Par - a - dise.

VI. Der Mond.

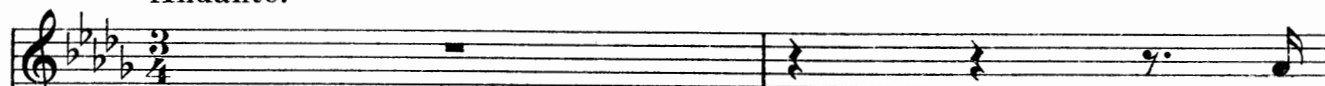
(MY HEART IS LIKE THE SOMBRE NIGHT.)

Translated by
O. H.

MENDELSSOHN.

Andante.

VOICE.



Mein
My

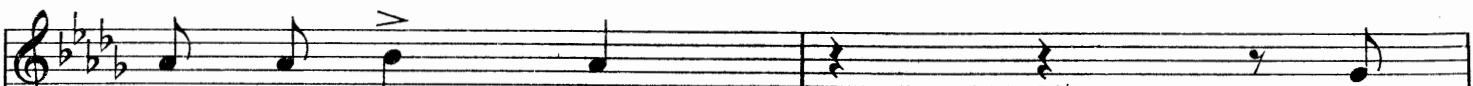
PIANO.



con *ped.*



Herz ist wie die dunk - le Nacht, wenn al - le
heart is like the som - bre night, When all the



Wi - pfel rau - schen, Da
tree - tops mur - mur, But



cresc. *sf* *v* *f*

steigt der Mond in vol - ler Pracht aus Wol - ken
if the moon with sil - ver sheen Through clouds is

pp *cresc.* *f*

dim. *v* *p* *v*

sacht, Und sieh, der Wald ver - stummt in
seen, The for - est's mur - mur - ing is

dim. *p*

pp *cresc.*

tie - fem Lau - - schen. Der
hush'd to si - - lence. The

pp *sf* *sf*

v *sf*

Mond, der lich - te Mond bist Du, in dei - ner Lie - bes - fül - le,
moon, the ra - diant moon art thou, my fair - est. soul's be - lov - èd,

cresc. *p.* *p.*

Wirf ei-nen, ei-nen Blick mir zu voll Him-mels-
 One glance of love from thy dear eyes is Pa-ra-

p *cresc.* *v* *sf*

p *cresc.*

- ruh, voll Him-mels-ruh_ und sieh, dies un-ge-stü-me
 dise, is Pa-ra-dise. And ah, my murm'ring heart is

v *f* *dim.* *v* *p*

f *dim.* *p*

Herz wird stil - - le, Und sieh,
 hush'd to si - - lence. and ah!

pp *cresc.*

— dies un-ge-stü-me Herz wird stil - - le.
 — my murm'ring heart is hush'd to si - - lence.

v *f* *dim.* *molto rit. pp*

fsf *p colla voce* *pp* *ppp*

VII. Farewell, oh sweet Hope.

OLD GAELIC AIR.

Very slowly.

VOICE. *p* Fare -

PIANO. *p* *con Ped.*

- well, Oh sweet Hope! I have wept thee in sad - ness, Thy_

bright star il - lu - mined life's gloom - i - est day; It

rose on my soul like an an - gel of glad - ness, And

v p

smiled the clouds of mis - for - tune a - way.

L.H. *p*

mf Poco più mosso.

In youth ev - ry pros - pect by plea - sure was bounded And

mf Poco più mosso.

joy was the por - tion that Des - ti - ny gave, 'Twas

p

pure as the lake by the mountains sur-round-ed, And

p

poco calando a tempo
warm as sun-beams that dance on its wave.

L.H.
colla voce

pp Slower
O'er the flow-ers of hap-pi-ness, with-er'd and blight-ed, Fond

pp Slower

ad. * 8

a tempo poco a poco cresc.
mem-o-ry lin-gers and mourns their de-cay, For the

a tempo poco a poco cresc.

ad. * 8

blos - soms thy warmth and thy splen - dour de - light - ed Ex -

The first system features a vocal line in treble clef with a key signature of two flats and a common time signature. The lyrics are "blos - soms thy warmth and thy splen - dour de - light - ed Ex -". The piano accompaniment consists of two staves (treble and bass clefs) with chords and some melodic lines. A fermata is placed over the final note of the vocal line.

- pir'd in the hour that be - held — thy last ray.

L.H.

p

The second system continues the vocal line with the lyrics "- pir'd in the hour that be - held — thy last ray." The piano accompaniment includes a section marked "L.H." (Left Hand) with a wavy line indicating a tremolo or rapid oscillation. A dynamic marking of *p* (piano) is present. There are asterisks and a fermata in the piano part.

pp slower

Fare - well, ——— Oh sweet

pp

The third system begins with a dynamic marking of *pp* (pianissimo) and the instruction "slower". The vocal line has the lyrics "Fare - well, ——— Oh sweet". The piano accompaniment features a section marked *pp* with a wavy line and asterisks, indicating a tremolo or rapid oscillation.

Hope!

R.H.

ppp

The fourth system features the vocal line with the word "Hope!". The piano accompaniment includes a section marked "R.H." (Right Hand) with a wavy line and a dynamic marking of *ppp* (pianississimo). There are asterisks and a fermata in the piano part.

VIII.

Come, sweet lass.

OLD ENGLISH SONG.

(From "PILLS TO PURGE MELANCHOLY." 1699.)

Arranged by L.L.

Moderato grazioso.

VOICE.

PIANO.

mf
Con Ped.

p

Come, sweet lass; This bon - ny wea - ther Let's to - geth - er;

p

Come, sweet lass, Let's trip it on the grass.

Ev - 'ry - where Poor Jock - ey seeks his dear, And

un - less you ap - pear He finds no beau - ty —

poco rall.
p

p poco rall.

there. On our green The

a tempo cresc.

espress.

cresc.
a tempo

loons are sport - ing, Pi - ping, court - ing, On our green The

leggiero

blith - est lads are seen. There all day Our

lass - es dance and play, And ev - 'ry - one is gay But —

dim. e rall.

I when you're a - - way.

espress.

Codetta.)*
p rall.

O come, sweet lass!

pp

p *colla voce.*

L.H. *pp* *tr*

ppp

25999 *) The vocal part of the codetta can be omitted.

IX.

Plaisir d'Amour.

(THE JOY OF LOVE.)

(abridged.)

Words by
M. P.

MARTINI.

Andante. *p molto legato.*

VOICE. *Plai - sir d'a - mour ne*
The joy of love en -

PIANO. *p*

con Fed.

du - re qu'un mo - ment, Cha - grin d'a -
- dur - eth but an hour; Love's pain en -

cresc.

- mour du - re tou - te la vi - - e. J'ai
- dur - eth ' the whole of a life - - time. With

cresc.

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tout quit - te pour l'in - gra - te Syl -
 cru - el Syl - via my hap - pi - ness

- vi - e;
 van - ish'd,

** **fp***

El - le me quitte et prend un
 Faith - less is she and I am

au - tre a - mant. Plai -
 ban - ish'd. The

dim. ** **fp*** *rall. pp*

dim. *rall. pp* *R.H.* *L.H.* *R.H.*

* If the shake is omitted, omit the turn also.
 25999.

- sir da - mour ne
joy of love en -

du - re qu'un mo - ment, Cha -
- dur - eth but an hour, Love's

- grin d'a - grin - mour du - re tou - te la
pain en - dur - eth ' the whole of a

pp

pp
colla
voce.

morendo e rall.

vi - - e.
life - - time.

ppp

morendo e rall.

X. Chi scherza colle rose.

(WHO PLAYS AMONG THE ROSES.)

From the Opera "IMENEN"

Translated by
L. L.

HANDEL

Recit. (The recitative can be omitted.)

VOICE.

mp *f*

Sem-bra un fan-ciul-lo a-mo-re, in-no-cen - te, vez-zo - so, e
Love seems a harm-less play-mate, all in-no-cence, and fresh-ness; It

PIANO.

sf.
con Ped.

par che i gior-nie l'o - re si pos - sa con lui — pas-sar per
seems the days and hours With him will pass,— will pass so

ten

cresc.

gio - co. Ma poi, ne sen-te il fo - co, e vi - ve la - men -
light - ly. But then, then comes the reck-'ning, and you are left la -

cresc.

- tan - do, all om - bra, e al so - le; non s'in - na - mo - ri
- ment - ing, by moon - shine, and by sun - shine; ah, nev - er love,

f *rall.*

Aria.
Allegro ma non troppo.

ten.
che pen - ar non vuo - le!
or pre - pare to suf - fer!

p leggiero

p
Chi scherz - a col - le ro - se un dì si pun - ge - rà, un
Who plays a - mong the ro - ses one day will find a thorn, one

p
di si pun - ge - rà. Chi
day will find a thorn. Who

p L.H. *p*

scherz - a col - le ro - se un di si pun - ge - rà,
 plays a - mong the ro - ses one day will find a — thorn,

cresc. si pun - ge - rà. *pp* Chi
 will find a — thorn. Who

leggiero scherz - a col - le ro - se un di si pun - ge - rà,
 plays a - mong the ro - ses one day will find a thorn,

un di si pun - ge - rà. *f* *p* *mf* Chi
 one day will find a — thorn. Who

pp *cresc.*

scherz-a col - le ro - se, Chi scherz-a col - le ro - se, un
 plays a - mong the - ro - ses, Who plays a - mong the - ro - ses, one

mf *pp*

di si pun - ge - rà. Chi scherz - a, chi scherz - a, Chi
 day will find a thorn. Who plays, - who plays, - Who

L.H.

scherz-a col - le ro - se un di si pun - ge - rà, si pun - ge -
 plays a - mong the - ro - ses, one day will find a thorn, will find a

f

- rà, si pun - ge - rà, un di si - pun - ge - rà.
 thorn, will find a thorn, one day will - find - a - thorn.

p Poco meno

Far - fal - le am - o - ro - se, gi -
Frail wings of love that flut - ter, that

p Poco meno

pp

- ra - te in - tor - no al lu - me, Far - fal - le am - o - ro - se, Far -
flut - ter - round the - ta - per, Frail wings of - love that flut - ter, that

pp

poco cresc. *mf*

- fal - le am - o - ro - se, fug - gi - te che le più - me al -
flut - ter - round the - ta - per, Be - ware and fly to safe - ty be -

poco cresc. *mf*

- fin v'ab-bru-cie - rà, fug -
- fore the flame des - troys, be -

poco cresc. *mf*

- gi - te che le più - me al - fin v'ab-bru - cie - rà,
 - ware and fly - to safe - ty, ah, fly be - fore the flame,

v'ab-bru - cie - rà.
 the flame des - troys.

f rall. **Tempo I.** *pp* **Tempo I.** *p leggiero*

Chi
 Who

scherz - a col - le ro - se un dì si pun - ge - rà, un
 plays a - mong the ro - ses, one day will find a thorn, one

pp

di si pun - ge - rà.
 day will find a thorn.

p Chi
 Who

L.H. *p*

scherz-a col-le ro-se, un di si pun-ge-rà,
 plays a-mong the ro-ses, one day will find a thorn,

cresc.
 si pun-ge-rà.
 will find a thorn.

cresc.

Cut suggested from here to *
mf

Chi
 Who

scherz-a col-le ro-se, un di si pun-ge-rà,
 plays a-mong the ro-ses, One day will find a thorn,

mf

f *p* *mf*
 un di si pun-ge-rà.
 One day will find a thorn.

f *p* *mf*

Cut suggested from here to *
mf

Chi
 Who

pp *cresc.*

schertz-a col - le ro - se, Chi scherz-a col - le ro - se, un
 plays a - mong the - ro - ses, Who plays a - mong the - ro - ses, one

mf *pp* *cresc.*

di si pun - ge - ra Chi scherz - a, chi scherz - a, Chi
 day will find a thorn Who plays, - who plays; - Who

schertz-a col - le ro - se, un di si pun - ge - rà, si pun - ge -
 plays a - mong the - ro - ses, one day will find a thorn, will find a

poco rall. *f* *a tempo*

- rà, si pun - ge - rà, un di si pun - ge - rà.
 thorn, will find a thorn, one day will find a thorn.

XI.

Last night I had a dream.

A. L.

VOICE. *Lento.* *con molto espr.* *mp*

PIANO. *con molto espr.* *mp* *Con T&D*

VOICE: Last

PIANO: *Con T&D*

night I had a dream, A dream that I was dead,

And you were there, love, Bend - ing o'er my head.

poco cresc. *poco cresc.* L.H. L.H.

You held my soul, - And weep - ing saw its stain, - Your

v *cresc.*

cresc.

tears fell on it, And it was pure - a - gain.

dim. *v*

dim. *colla voce.*

dolce p (voce di testa)

Drop down up - on my eyes an - oth - er, an - oth - er tear.

p *v*

L.H.

poco cresc.

Beck - on me on - wards, and I, I will not fear.

v *poco cresc.* *v*

Oh, take my hand, — Lead me your path a -

- long, — With - out you I am weak, — But with you

sempre cresc. strong, But with you strong, *con molto espr.* With - out you I am

dim. weak, — *f rit. molto* But with — you strong.

XII.


Macleod of Dunvegan.*

(OLD HIGHLAND LAMENT.)


(Study for unaccompanied singing.)

(Macleod of Dunvegan invited Lachlan to a banquet and there murdered him.)

Moderato. *f* (with dramatic force)


VOICE. 

Mac - leod of Dun - ve - gan, there's a curse lies up -



- on thee, For the mur - der of Lach - lan; Lit - tle hon - our it

p *wailing.* *cresc.*



won thee! — O - ie - ro - ie - roe, — O - ie - ro - ie - roe,

p ad lib. *pp* *a tempo* *mf*



O - - - ie - ro - ie - roe! — Lit - tle

p



hon - our it won thee, for kind was thy greet - ing, He was

*Pronounce "Macelod of Dunveegan!"

LIZA LEHMANN'S EDITION OF USEFUL TEACHING SONGS.

25999

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bid to the banquet In the hall was thy meet-ing.

f wailing.

O - ie - ro - ie - roe, O - ie - ro - ie - roe,

p ad lib. *pp a tempo* *ff (slower)*

O - ie - ro - ie - roe! In the

molto marcato

hall was thy meet-ing, but thou'st stain'd it with slaugh-ter, When there's

blood on the hearth-stone, Who shall wash it with wa-ter?

mf wailing. *cresc.*

O - ie - ro - ie - roe, O - ie - ro - ie - roe,

p ad lib. *pp* *a tempo* *morendo*

O - ie - ro - ie - roe!

Chappell & Co.'s Popular Vocal Albums.

LIZA LEHMANN.

Parody Pie.

1. COME WITH ME AND BE MY LOVE.
2. MY TRUE FRIEND HATH MY HAT.
3. GEYSERBIANCA.
4. BLINK TO ME ONLY WITH THINE EYES.
5. MAUD (of all work).
6. THE MAY QUEEN.
7. MRS. L. LORÉE.
8. I STUCK A PIN INTO A CHAIR.
9. EXCELS-EE-AW.

Five Tenor Songs.

1. GO, LOVELY ROSE.
2. SHE DWELT AMONG THE UNTRODDEN WAYS.
3. WHEN ALL THE WORLD IS YOUNG.
4. TRYSTING SONG.
5. MOCKTURTLE SOUP.

Hips and Haws.

1. I BE THINKIN'.
2. COUNTRY COURTSHIP.
3. JEALOUSY.
4. BELLS ACROSS THE MEADOW.
5. TRAMPING.

Five Little Love Songs.

1. THERE'S A BIRD BENEATH YOUR WINDOW.
2. ALONG THE SUNNY LANE.
3. JUST A MULTITUDE OF CURLS.
4. IF I WERE A BIRD, I WOULD SING ALL DAY.
5. CLASP MINE CLOSER, LITTLE DEAR WHITE HAND.

(Medium and High.)

Cowboy Ballads.

1. THE RANCHER'S DAUGHTER.
2. NIGHT-HERDING SONG.
3. THE SKEW-BALL BLACK.

Four Cautionary Tales and a Moral.

1. REBECCA (who slammed doors for fun and perished miserably).
2. JIM (who ran away from his nurse and was eaten by a lion).
3. MATILDA (who told lies and was burned to death).
4. HENRY KING (who chewed bits of string and was early cut off in dreadful agonies).
5. CHARLES AUGUSTUS FORTESCUE (who always did what was right, and so accumulated an immense fortune).

TERESA DEL RIEGO.

Songs of the Ship. A Song Sequence.

1. MY FAIR SHIP.
2. THE SHIP'S SONG.
3. A WHITE SAIL IN THE WEST.
4. ALL FOR LACK OF ONE.

Children's Pictures.

1. WHERE GO THE BOATS?
2. SLEEPSIN-BY (A Good Boy).
3. TIME TO RISE.
4. WINDY NIGHTS.
5. MY BED IS LIKE A BOAT.
6. SHADOW MARCH.

DOROTHY FORSTER.

Songs of the Highway.

1. THE HIGHWAY OF LIFE.
2. WHERE THE WHITE ROAD RUNS.
3. BY THE WAYSIDE.
4. LOVE IS COME.

(Low and High.)

Songs of Farewell.

1. ONLY A WORD AT PARTING.
2. MAY LIFE BE KIND TO YOU.
3. JUST TO LOVE YOU.
4. I CANNOT SAY FAREWELL.

(Low and High.)

ROGER QUILTER.

Four Child Songs.

1. THE GOOD CHILD.
2. THE LAMPLIGHTER.
3. WHERE GO THE BOATS?
4. FOREIGN CHILDREN.

(Low and High.)

GRAHAM PEEL.

The Country Lover.

1. THE LITTLE WAVES OF BREFFNY.
2. APRIL.
3. THE LAKE ISLE OF INNISFREE.
4. THE EARLY MORNING.
5. WANDER-THIRST.

(Low and High.)

HERMANN LÖHR.

Songs of the Southern Isles.

1. STARS OF THE SOUTH.
2. I DREAM OF A GARDEN OF SUNSHINE.
3. CYPRIAN NIGHT SONG.
4. WHEN SPRING COMES TO THE ISLANDS.

(Low, Medium, and High.)

Songs of Roumania.

1. THE ROUMANIAN MOUNTAINS.
2. LIFE HAS SENT ME MANY ROSES.
3. ROUMANIAN NIGHT SONG.

(Low, Medium, and High.)

Romany Songs.

1. WIND ON THE HEATH.
2. MIRI DYE.
3. WHERE MY CARAVAN HAS RESTED.
4. THE MAGPIE IS A GIPSY BIRD.

(Low, Medium, and High.)

Songs in Exile.

1. THE PHILANDERER.
2. SOFT WAYS.
3. WHISTLIN' DANNIE.
4. EXILE.
5. OULD DOCTOR MAGINN.

(Low and High.)

Songs of the Norseland.

1. MY SHIPS THAT WENT A-SAILING.
2. LOVE IS AN OCEAN.
3. YOU LOVED THE TIME OF VIOLETS.
4. TIME WAS I ROVED THE MOUNTAINS.
5. EYES THAT USED TO GAZE INTO MINE.
6. YOUTH HAS A HAPPY TREAD.

(Low and High.)

R. CONINGSBY CLARKE.

Songs of Summer.

1. FROM OUT THE MIST.
2. WHEN, MY SWEET, I GAZE ON THEE.
3. ONCE IN A GARDEN LOVELY.
4. IN THE PURPLE GLOW

(Low and High.)

Desert Love Songs.

1. I WILL AWAIT THEE.
2. MY HEART'S DESIRE.
3. THE BURNING HOURS.
4. THE DOVE.
5. THE HAWK.
6. YELLOW SLIPPERS.

(Low and High.)

The Perfect Tune.

A connected set of Six Little Songs.

1. LIFE HAS ONE PERFECT MELODY.
2. SUMMER NOON.
3. PURPLE TWILIGHT.
4. MAY DAWN.
5. SUMMER AGAIN.
6. WHEN TWO HEARTS LOVE.

(Low and High.)

A Third Sheaf of Little Songs.

1. COME AND FIND THE QUIET PLACES.
2. THE WHITE BIRD.
3. THE GARDEN WHERE MY SOUL WAS BORN.
4. AT THE SHRINE OF APHRODITE.
5. DOWN THE SHALLOW RIVER.
6. THE WATER-LILY.
7. "GOOD MORNING," SAID THE THRUSH

(Low and High.)

MONTAGUE F. PHILLIPS.

The Fairy Garden.

1. BEFORE THE DAWN.
2. SUNNY SHOWERS.
3. FALLING STREAM.
4. WIND IN THE WHEAT.
5. A LITTLE BIRD SONG.
6. THE GARDEN WAKES.

(Low and High.)

Dream Songs.

1. IN THE DEEP SILENCE OF THE NIGHT.
2. THE ENCHANTED FOREST.
3. MY DREAMLAND ROSE.
4. I DREAMT THAT I WAS THE WIND.

(Low and High.)

Sea Echoes.

1. NIGHTFALL AT SEA.
2. IF WE SAILED AWAY.
3. WAVES.

(Low and High.)

Calendar of Song.

1. WAKE UP! SNOWFLAKES.
2. BUTTERFLIES.
3. AUTUMN LEAVES.