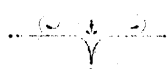


To LITTLE MARY BEDFORD.

2/11/01



NONSENSE SONGS

(THE SONGS THAT CAME OUT WRONG.)

FROM

ALICE IN WONDERLAND



A SONG-CYCLE

for Soprano, Contralto, Tenor and Bass.



THE LYRICS BY

LEWIS CARROLL

THE MUSIC BY

LIZA LEHMANN

PRICE 3/6 NET. CASH.
(\$1.50)

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Contents.



	<i>Page</i>
I QUARTET HOW DO TH THE LITTLE CROCODILE	1
II SOLO (<i>Bass</i>) FURY SAID TO A MOUSE	7
III DUET (<i>Tenor & Bass</i>) YOU ARE OLD, FATHER WILLIAM	10
IV SOLO (<i>Contralto</i>) SPEAK ROUGHLY TO YOUR LITTLE BOY	17
V QUARTET WILL YOU WALK A LITTLE FASTER	20
VI RECIT. (<i>Contralto</i>) OH! 'TIS LOVE	32
VII SOLO (<i>Tenor</i>) MOCKTURTLE SOUP	33
VIII SOLO (<i>Soprano</i>) THE QUEEN OF HEARTS	40
IX QUARTET THEY TOLD ME YOU HAD BEEN TO HER	42
X EPILOGUE TO ALICE	58



NONSENSE SONGS

(*The Songs that came out wrong*)

FROM

ALICE IN WONDERLAND

I. HOW DOTH THE LITTLE CROCODILE (QUARTET).

How doth the little crocodile
Improve his shining tail,
And pour the waters of the Nile
On every golden scale!

How cheerfully he seems to grin,
How neatly spread his claws,
And welcomes little fishes in,
With gently smiling jaws!

II. FURY SAID TO A MOUSE (*Bass*).

Fury said to a mouse
That he met in the house,
“Let us both go to law,
I will prosecute *you*.
Come, I’ll take no denial:
We must have a trial;
For really this morning
I’ve nothing to do.”
Said the mouse to the cur,
“Such a trial, dear sir,
With no jury or judge,
Would be wasting our breath.”
“I’ll be judge, I’ll be jury,”
Said cunning old Fury;
“I’ll try the whole cause,
And condemn you to death.”

III. YOU ARE OLD, FATHER WILLIAM (DUET, *Tenor and Bass*).

"You are old, Father William," the young man
said,

"And your hair has become very white;
And yet you incessantly stand on your head—
Do you think, at your age, it is right?"

"In my youth," Father William replied to his
son,

"I feared it might injure the brain;
But, now that I'm perfectly sure I have none,
Why, I do it again and again."

* * *

"You are old," said the youth, "and your jaws
are too weak

For anything tougher than suet;
Yet you finished the goose, with the bones and
the beak—
Pray, how did you manage to do it?"

"In my youth," said the father, "I took to the
law,

And argued each case with my wife;
And the muscular strength which it gave to my
jaw
Has lasted the rest of my life."

"You are old," said the youth, "one would
hardly suppose

That your eye was as steady as ever,
Yet you balanced an eel on the end of your nose—
What made you so awfully clever?"

"I have answered two questions, and that is
enough,"

Said his father, "don't give yourself airs!
Do you think I can listen all day to such stuff?
Be off, or I'll kick you downstairs."

IV. SPEAK ROUGHLY TO YOUR LITTLE BOY (THE DUCHESS'S LULLABY) (*Contralto*).

"Speak roughly to your little boy,
And beat him when he sneezes;
He only does it to annoy,
Because he knows it teases.

I speak severely to my boy,
I beat him when he sneezes;
For he can thoroughly enjoy
The pepper when he pleases."

V. WILL YOU WALK A LITTLE FASTER? (QUARTET.)

"Will you walk a little faster?" said a whiting to a snail,
"There's a porpoise close behind us, and he's treading on my tail.
See how eagerly the lobsters and the turtles all advance!
They are waiting on the shingle—will you come and join the dance?
Will you, won't you, will you, won't you, will you join the dance?
Will you, won't you, will you, won't you, *won't* you join the dance?"

“You can really have no notion how delightful it would be,
When they take us up and throw us, with the lobsters, out to sea!”
But the snail replied, “Too far! too far!” and gave a look askance—
Said he thanked the whiting kindly, but he would not join the dance.

Would not, could not, would not, could not, would not join the dance;
Would not, could not, would not, could not, *would* not join the dance.

“What matters it how far you go?” his scaly friend replied;

“There is another shore, you know, upon the other side:

The further off from England the nearer is to France—

Then turn not pale, belovèd snail, but come and join the dance.

Will you, won't you, will you, won't you, will you join the dance?

Will you, won't you, will you, won't you, *won't* you join the dance?”

V. OH! 'TIS LOVE (RECIT., *Contralto*).

“Oh 'tis love, 'tis love that makes the world go round!”

VI. MOCK-TURTLE SOUP (*Tenor*).

Beautiful Soup, so rich and green,
Waiting in a hot tureen!
Who for such dainties would not stoop?
Soup of the evening, beautiful Soup!
Soup of the evening, beautiful Soup!
Beau—ootiful Soo—oop!
Beau—ootiful Soo—oop!
Soo—oop of the e—e—evening,
Beautiful, beautiful *Soup!*

Beautiful Soup! Who cares for fish,
Game, or any other dish?
Who would not give all else for two p—
Ennyworth only of beautiful Soup?
Pennyworth only of beautiful Soup?
Beau—ootiful Soo—oop!
Beau—ootiful Soo—oop!
Soo—oop of the e—e—evening,
Beautiful, beautiful *Soup!*

VII. THE QUEEN OF HEARTS (*Soprano*).

The Queen of Hearts, she made some tarts
All on a summer's day;
The Knave of Hearts, he stole those tarts,
And took them quite away.

The King of Hearts called for those tarts
And beat the Knave full sore;
The Knave of Hearts brought back those tarts
And vow'd he'd steal no more.

VIII. THEY TOLD ME YOU HAD BEEN TO HER (QUARTET).

(*In the Trial Scene.*)

They told me you had been to her,
And mentioned me to him;
She gave me a good character,
But said I could not swim.

If I or she should chance to be
Involved in this affair,
He *trusts* to you to set *him* free
Exactly as we were.

He sent them word I had not gone
(We know it to be true):
If she should push the matter on,
What would become of you?

My notion was that you had been
(Before she had this fit)
An obstacle that came between
Him, and ourselves, and it.

I gave him one, they gave him two,
You gave us three or more;
They all returned from him to you,
Though they were mine before.

Don't let him know she liked them best,
For this must ever be
A secret, kept from all the rest,
Between yourself and me.

The King, recit.: That's the most important piece of evidence
we've heard yet,—so now let the Jury—

Alice: If any one of them can explain it, I'll give him sixpence.
I don't believe there's an atom of meaning in it.

King: If there's no meaning, that saves a world of trouble—yet, I
don't know—I seem to see some meaning after all; "*Said I could
not swim*"—You can't swim, can you?

Knave: Do I look like it?

King: All right so far—nothing can be clearer than *that*. Then
again—"Before she had this fit." You never *had* fits, my dear, I
think?

Queen: Never!

King: Then the words don't *fit* you!

They told me you had been to her, etc.

IX. EPILOGUE.

TO ALICE.

Alice! a childish story take,
And, with a gentle hand,
Lay it where childhood's dreams are twined
In Memory's mystic band,
Like a pilgrim's wither'd wreath of flowers,
Pluck'd in a far-off land.

NONSENSE SONGS.
(THE SONGS THAT CAME OUT WRONG.)

from
"ALICE IN WONDERLAND."

I.
How doth the Little Crocodile.

Words by
LEWIS CARROLL.

QUARTET.

Music by
LIZA LEHMANN.

Moderato molto legato. ♩ = 84.

SOPRANO.

CONTRALTO.

TENOR.

BASS.

PIANO.

The first system of the musical score consists of five staves. The top four staves are for the vocal quartet: Soprano, Contralto, Tenor, and Bass. Each staff begins with a treble clef and a 4/4 time signature. The vocal parts are currently blank, with only a few horizontal lines indicating the pitch contour. The fifth staff is for the piano accompaniment, featuring a grand staff with treble and bass clefs. It begins with a piano (*p*) dynamic and contains several triplet chords in the right hand and single notes in the left hand.

The second system of the musical score continues the vocal quartet and piano accompaniment. The vocal staves remain blank. The piano accompaniment continues with more complex triplet patterns in the right hand and a more active bass line in the left hand, including some chords and moving lines.

mf How
mf How
mf How
mf How
 How

dim.

doth the lit - tle cro - co - dile Im - prove his shin - ing
 doth the lit - tle cro - co - dile Im - prove his shin - ing
 doth the lit - tle cro - co - dile Im - prove his shin - ing
 doth the lit - tle cro - co - dile Im - prove his shin - ing

cresc.

tail, — And pour the wa - ters of the Nile On

tail, — And pour the wa - ters of the Nile On

tail, — And pour the wa - ters of the Nile On

tail, — And pour the wa - ters of the Nile On

ev - 'ry gol - den scale! —

ev - 'ry gol - den scale! —

ev - 'ry gol - den scale! —

ev - 'ry gol - den scale! —

p.

ped. *

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal staves are currently empty, with only a few rests visible. The piano accompaniment begins with a series of chords, some marked with a '3' indicating a triplet. A dynamic marking 'v' (accent) is placed above a chord in the middle of the system.

The second system of the musical score features four vocal staves with the lyrics "How" written below each staff. The piano accompaniment continues with chords and triplets. Dynamic markings 'mf' (mezzo-forte) are placed above the vocal staves and below the piano accompaniment.

The third system of the musical score features four vocal staves with the lyrics "How" written below each staff. The piano accompaniment continues with chords and triplets. Dynamic markings 'dim.' (diminuendo) and 'f' (forte) are present in the piano part.

poco cresc. *p*
 cheer - ful - ly he seems to grin, How neat - ly spread his

poco cresc. *p*
 cheer - ful - ly he seems to grin, How neat - ly spread his

poco cresc. *p*
 cheer - ful - ly he seems to grin, How neat - ly spread his

poco cresc. *p*
 cheer - ful - ly he seems to grin, How neat - ly spread his

f *p*
 claws, And wel - comes lit - tle fish - es in, With

f *p*
 claws, And wel - comes lit - tle fish - es in, With

f *p*
 claws, And wel - comes lit - tle fish - es in, With

f *p*
 claws, And wel - comes lit - tle fish - es in, With

rit. dolce *ff*

gent - - ly smil - - ing jaws!

rit. dolce *ff*

gent - - ly smil - - ing jaws!

rit. dolce *ff*

gent - - ly smil - - ing jaws!

rit. dolce *ff*

gent - - ly smil - - ing jaws!

pprit.

f a tempo

Lento.

II.

Fury said to a Mouse.

(Bass.)

Con moto ma non troppo. $\text{♩} = 84.$

VOICE.

PIANO.

mf

mf

sf

Fu - ry

said to a mouse, That he met in the house, "Let us

both go to law: I will pros - e - cute you. - Come, I'll

take no de - nial: We must have a trial; For

real - ly this morn - ing I've no - - thing to

do!!

Said the mouse to the cur, "Such a trial, dear sir, With no

ju - ry or judge, Would be wast - ing our breath." "I'll be

judge, "I'll be ju - ry," Said cun - ning old Fu - ry, "I'll

try the whole cause, and con - demn you to

poco rall.

oppure. - demn you to

death?

a tempo

death?

a tempo

* If the shake is omitted omit also the grace-note A# 23486.

III.

You are old, Father William.

DUET. (Tenor & Bass.)

Andante, ma senza lentezza. ♩=78. TENOR.
p cantabile.

VOICE. *p* "You are

PIANO. *p*

old, Fa-ther Wil - liam," the young - man said, "And your

hair has be - come ve - ry white; And

* *Ad.*

yet you in - cess - ant - ly stand on your head - Do you

think, at your age, it is right? Do you

Ped. *

think, at your age, it is right?"

Poco più mosso-energico. ♩ = 96.

BASS.
"In my youth," Fa - ther Wil - liam re - plied to his son, "I

f marcato.

fear'd it might in - jure the brain, But,

Red. *

now that I'm per - fect - ly sure I have none, Why, I

do it a - gain and a - gain."

Red. *

TENOR. Primo tempo.

"You are old," said the youth, "and your jaws are too weak For

dolce.

an - y-thing tough - er than su - et, Yet you

The first system of music features a vocal line in a treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are "an - y-thing tough - er than su - et, Yet you". The piano accompaniment is in a grand staff (treble and bass clefs). The piano part includes a melodic line in the right hand and a bass line in the left hand. A *ped.* (pedal) marking is present in the bass line. The system concludes with an asterisk (*).

finished the goose, with the bones and the beak— Pray,

The second system continues the vocal line with the lyrics "finished the goose, with the bones and the beak— Pray,". The piano accompaniment continues with similar harmonic support. The system concludes with an asterisk (*).

how did you man-age to do it? Pray,

The third system continues the vocal line with the lyrics "how did you man-age to do it? Pray,". The piano accompaniment continues. A *p* (piano) dynamic marking is present in the vocal line. The system concludes with an asterisk (*).

how did you man - age to do it?"

The fourth system concludes the vocal line with the lyrics "how did you man - age to do it?". The piano accompaniment continues. The system concludes with an asterisk (*).

Poco più mosso come prima.

f BASS.

"In my youth," said the fa-ther, "I took to the law, And

ar - gued each case with my wife; And the mus - cu - lar

strength, which it gave to my jaw, Has last - ed the

TENOR. Primo tempo.

pp (Very blandly.)

rest of my life." "You are old," said the youth, "one would

hard - ly sup - pose That your eye was as stead - y as

ev - er; Yet you balanced an eel on the

sempre pp

colla voce

Red. *

end of your nose - What made you so aw - ful - ly cle - ver?

poco rall. *a tempo cresc.*

colla voce *a tempo*

Red.

What made you so aw - ful - ly cle - ver?"

molto cresc.

colla voce

* *Red.*

BASS. Poco più mosso come prima.

mf (With contained rage)

I have an - swer'd two ques - tions and that is e -

f marcato.

- nough," Said his fa - ther, "don't give your-self airs!

Do.

Do you think I can lis - ten all day to such

cresc. molto

stuff? Be off, or I'll kick you down - stairs!"

(shouted)

sf

colla voce

sf

IV.

Speak Roughly to Your Little Boy.

(THE DUCHESS'S LULLABY.)

(Contralto.)

Moderato. $\text{♩} = 58.$

VOICE.

PIANO.

mf

(Gruffly)

Speak rough-ly to your lit-tle boy, And beat him when he

sneez-es: He on-ly does it to an-ny, Be-cause he knows it

* (Bass sneezes.)

teas - es. Ach-ua!

f
I speak se-vere - ly to my boy, I

beat him when he sneez - es; For he can thor - ough -

(* The Soprano, Tenor & Bass remain seated to sneeze!)

ly en - joy The pep - per when he pleas - es!

lunga

(Sop. sneezes) Ach - ua! *(Tenor sneezes.)* Ach - ua!

f (Contr sneezes.) Ach - ua!

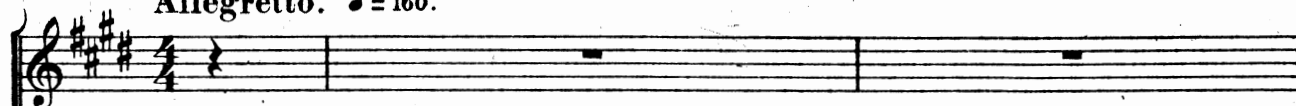
V.

Will you walk a little faster.

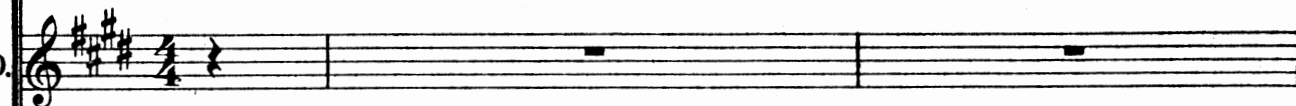
QUARTET.

Allegretto. ♩ = 160.

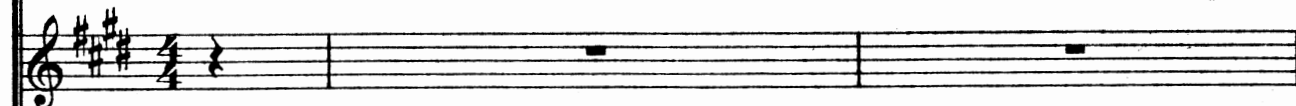
SOPRANO.



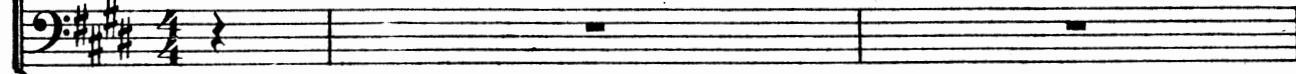
CONTRALTO.



TENOR.



BASS.



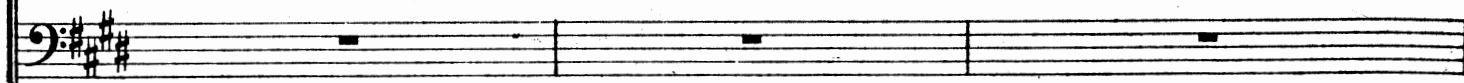
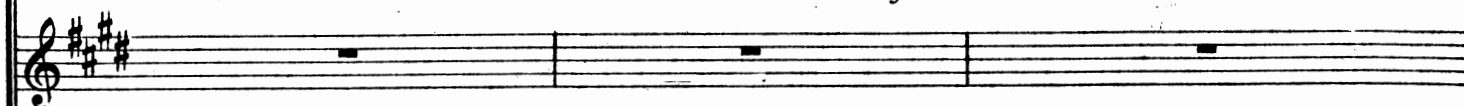
PIANO.



"Will you walk a lit-tle fas-ter?" said a



"Will you walk a lit-tle fas-ter?" said a



Ed.

*

whi - ting to a snail, "There's a por - poise close be - hind us, and he's

whi - ting to a snail, "There's a por - poise close be - hind us, and he's

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are: "whi - ting to a snail, 'There's a por - poise close be - hind us, and he's". The piano accompaniment is in bass clef with the same key signature and time signature, featuring a simple harmonic accompaniment.

tread - ing on my tail. See how ea - ger - ly the lob - sters and

tread - ing on my tail. See how ea - ger - ly the lob - sters and

The second system of the musical score continues the vocal lines and piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are: "tread - ing on my tail. See how ea - ger - ly the lob - sters and". The piano accompaniment is in bass clef with the same key signature and time signature, featuring a simple harmonic accompaniment.

tur - tles all ad - vance! They're wait - ing on the shin - gle, - will you

tur - tles all ad - vance! They're wait - ing on the shin - gle, - will you

The first system consists of two vocal staves and two piano staves. The vocal staves contain the lyrics. The piano accompaniment includes chords and melodic lines in both the right and left hands.

come and join the dance? Will you, won't you, will you, won't you

come and join the dance?

The second system continues the musical score with two vocal staves and two piano staves. The lyrics are repeated. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a *p* (piano) dynamic marking.

will you join the dance?

p Will you, won't you, will you, won't you,

p Will you, won't you,

p Will you, won't you,

p

cresc.

won't you join the dance?

cresc. won't you join the dance? "You can real-ly have no no-tion how de -

mf

mf won't you join the dance? "You can real-ly have no no-tion how de -

mf L.H.

-light - ful it will be, When they take us up and throw us, with the

-light - ful it will be, When they take us up and throw us, with the

Detailed description: This system contains the first two systems of a musical score. The top two staves are vocal lines in treble and bass clefs, both in a key of three sharps (F#, C#, G#). The lyrics are "-light - ful it will be, When they take us up and throw us, with the". The bottom two staves are piano accompaniment in treble and bass clefs, featuring chords and melodic lines.

lob - sters, out to sea!" But the snail re - plied: "Too far!" and

lob - sters, out to sea!" "Too far!"-

pp

colle voci

Detailed description: This system contains the second two systems of the musical score. The vocal lines continue with the lyrics "lob - sters, out to sea!" But the snail re - plied: "Too far!" and "lob - sters, out to sea!" "Too far!"-. The piano accompaniment includes dynamic markings such as *pp* and *colle voci*. The score concludes with a fermata over the final notes.

gave a look ask-ance,- Said he thank'd the whi - ting kind - ly, but he
Said he thank'd the whi - ting kind - ly, but he

colle voci

Detailed description: This system contains the first two systems of a musical score. It features two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The key signature is three sharps (F#, C#, G#). The first vocal line begins with the lyrics 'gave a look ask-ance,- Said he thank'd the whi - ting kind - ly, but he'. The second vocal line continues with 'Said he thank'd the whi - ting kind - ly, but he'. The piano accompaniment includes a 'colle voci' section with a melodic line in the right hand and a supporting bass line in the left hand.

mf
Would not, could not, would not, could not,
would not join the dance.
would not join the dance.

mf

Detailed description: This system contains the second two systems of the musical score. It features two vocal staves and a piano accompaniment. The key signature remains three sharps. The first vocal line begins with the lyrics 'Would not, could not, would not, could not,'. The second vocal line continues with 'would not join the dance.'. The piano accompaniment includes a 'mf' section with a melodic line in the right hand and a supporting bass line in the left hand.

would not join the dance.

p Would not, could not, would not, could not,

p Would not, could not,

p Would not, could not,

cresc. "Why, what mat - ters it how far we go?" his

cresc. would not join the dance. "Why, what mat - ters it how far we go?" his

cresc. would not join the dance.

f *colle voci* *a tempo*

*These two quavers, to be almost as long as crotchets.
23486

sca - ly friend re - plied, "There is a - no - ther shore, you know, up -
 sca - ly friend re - plied, "There is a - no - ther shore, you know, up -

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "sca - ly friend re - plied, 'There is a - no - ther shore, you know, up -".

- on the o - ther side. The fur - ther off from Eng - land the
 - on the o - ther side. The fur - ther off from Eng - land the

The second system continues the musical score with two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps. The piano accompaniment is in bass clef with the same key signature. The lyrics are: "- on the o - ther side. The fur - ther off from Eng - land the".

near-er is to France— Then turn not pale, be-lov-ed snail, but

near-er is to France— Then turn not pale, be-lov-ed snail, but

8

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are: "near-er is to France— Then turn not pale, be-lov-ed snail, but". The piano accompaniment consists of two staves (treble and bass clef). The first measure of the piano part includes a dynamic marking of *p* and a fermata over the final note. A measure rest is present in the second measure of both vocal and piano staves.

come and join the dance; Will you, won't you, will you, won't you,

come and join the dance;

p

Detailed description: This system contains the second two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps. The lyrics are: "come and join the dance; Will you, won't you, will you, won't you," on the first staff, and "come and join the dance;" on the second staff. A dynamic marking of *p* is placed above the first measure of the second vocal staff. The piano accompaniment consists of two staves (treble and bass clef). The first measure of the piano part includes a dynamic marking of *p* and a fermata over the final note. Measure rests are present in the second measure of both vocal and piano staves.

will you join the dance?

p
Will you, won't you, will you, won't you,

p
Will you, won't you,

p
Will you, won't you,

Detailed description: This system contains the first four staves of music. The top staff is a vocal line with the lyrics 'will you join the dance?'. The second and third staves are vocal lines with lyrics 'Will you, won't you, will you, won't you,' and 'Will you, won't you,' respectively. The fourth staff is a vocal line with lyrics 'Will you, won't you,'. The bottom two staves are piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Dynamics include piano (*p*).

con slancio
f
Ah!

cresc. *con slancio*
f
won't you join the dance? Ah!

cresc. *con slancio*
f
won't you join the dance? Ah!

cresc. *con slancio*
f
won't you join the dance? Ah!

f con slancio

Detailed description: This system contains the next four staves of music. The top staff is a vocal line with lyrics 'Ah!' and dynamic markings '*con slancio*' and '*f*'. The second and third staves are vocal lines with lyrics 'won't you join the dance? Ah!' and dynamic markings '*cresc.*', '*con slancio*', and '*f*'. The fourth staff is a vocal line with lyrics 'won't you join the dance? Ah!' and dynamic markings '*cresc.*', '*con slancio*', and '*f*'. The bottom two staves are piano accompaniment with dynamic markings '*f con slancio*'. The key signature remains three sharps and the time signature is 4/4.

A system of four vocal staves (Soprano, Alto, Tenor, Bass) in treble and bass clefs. Each staff contains two measures of music with the vocal line and the text "Ah!". The music is in a key with three sharps (F#, C#, G#) and a common time signature. The notes are mostly quarter and eighth notes, with some slurs and rests.

Piano accompaniment for the first system, consisting of two staves (treble and bass clef). The music features chords and moving lines in both hands, with some accents and slurs. The key signature and time signature are consistent with the vocal parts.

A second system of four vocal staves (Soprano, Alto, Tenor, Bass) in treble and bass clefs. Each staff contains two measures of music with the vocal line and the text "Ah!". The music continues with similar rhythmic patterns and melodic lines as the first system.

Piano accompaniment for the second system, consisting of two staves (treble and bass clef). The music continues with chords and moving lines, including some slurs and accents.

cresc. tr *sempre cresc. tr*

Ah! Ah! Ah!

cresc. sempre cresc.

Ah! Ah! Ah!

cresc. sempre cresc.

Ah! Ah! Ah!

cresc. sempre cresc.

Ah! Ah! Ah!

cresc. sempre cresc. colle voci

L.H.

8

Va
Oh! 'Tis Love.
RECIT (Contralto.)

VOICE. *Recit. f*

Oh, 'tis love 'tis love that makes the

PIANO.

L.H.

allegro

If the following Song is to be sung in C, start
* transposing a semitone lower from here.

world go round!

p ritenuto

VI.

Mockturtle Soup.

(Tenor.)

(This Song can be sung a semitone lower in C.)

Cantabile ed amoroso assai. ♩. 63

VOICE.

PIANO.

The musical score is set in 6/8 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo and mood are indicated as 'Cantabile ed amoroso assai' with a quarter note equal to 63. The score is divided into three systems, each containing a vocal line and a piano accompaniment.

System 1: The vocal line begins with a whole rest. The piano accompaniment starts with a piano (*p*) dynamic, featuring a left-hand (*L.H.*) arpeggiated accompaniment and a right-hand melody. The piano part includes a first ending bracket.

System 2: The vocal line enters with the lyrics 'Beau - ti - ful Soup, _____'. The piano accompaniment continues with the same texture as in the first system.

System 3: The vocal line continues with the lyrics 'so rich and green, _____'. The piano accompaniment concludes with a final chord and a fermata over the bass line.

Wait - ing in _____ a hot tu - reen! _____

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. It features a melodic line with a fermata over the final note. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The right hand plays a series of chords, while the left hand plays a bass line with a fermata over the final note. Dynamics include piano (p) and fortissimo (f).

Who for such dain - - ties would not stoop? _____

The second system continues the musical score. The vocal line and piano accompaniment follow the same format as the first system. The piano accompaniment includes markings for 'slid.' (slide) in the bass line. Dynamics include piano (p) and fortissimo (f).

Soup of the eve - ning, beau - ti - ful Soup. _____

The third system concludes the musical score. The vocal line and piano accompaniment follow the same format. The piano accompaniment includes markings for 'slid.' (slide) in the bass line. Dynamics include piano (p) and fortissimo (f).

pp *a tempo*

Soup of the eve - ning, beau - ti - ful Soup! _____

pp *colla voce* *a tempo*

mf (*slur up.*) *v*

Beau - - - ti - ful Soup! _____

mf *L.H.*

cresc. *v*

Beau - - - ti - ful Soup! _____

cresc. *L.H.*

ad lib.

Soup _____ of the e - - - - eve - - - -

colla voce

- - ning, Beau - - - ti - ful, beau - - - ti - ful

Soup! _____

L.H.

rall.

p Beau - ti - ful Soup! _____ Who cares for fish, *L.H.*

p a tempo

cresc.

Game, or a - - - - ny o - ther

dish? *L.H.* Who would not give

all else for twop - - - - en - ny-worth on -

v (*Snatch breath audibly.*)

- - ly of beau - ti - ful Soup?

poco ritenuto
pp con tenerezza *a tempo*

Pen - ny - worth on - - - ly of beau - ti - ful Soup?

pp poco ritenuto *colla voce* *a tempo*

a tempo
sempre pp

Beau - - - - ti - ful Soup

pp *a tempo* *L.H.*

poco cresc.

Beau - - - - ti - ful Soup!

poco cresc. *L.H.*

sempre cresc. *molto ad lib.*

Soup of the e - - - - eve - - - - ning

colla voce

pp *ecstatically* *accel.* *passionato*

Beau - ti - ful, beau - - - ti - ful, - ah! beau-ti - ful

colla voce *f accel.*

Red. *

Soup!

L.H.

Red. 8 *

Un poco mosso.

R.H. *p*

(The Rabbit's Fanfare.)

f

VII.

The Queen of Hearts.

(Soprano.)

Moderato. ♩ = 46.

VOICE.

PIANO.

grazioso

p
far cantare la melodia

Lead. * Lead. * Lead. *

p

The Queen of Hearts, she made some tarts, All on a sum mer's

day:— The Knave of Hearts, he stole those tarts, And

p poco rall. a tempo

took them quite a way.

L.H.

con grazia

8

Ad. * *Ad.* * *Ad.* *

f

The King of Hearts call'd for those tarts, And beat the knave full

ff *f*

poco rall. p

sore; — The Knave of Hearts brought back those tarts, And

p *colla voce*

accel. *a tempo*

vow'd he'd steal — no more!

L.H.

accel. *a tempo*

Ad. * *Ad.* *

VIII.

They told me you had been to her.

(In the Trial Scene.)

QUARTET.

Allegro ma non troppo. ♩ = 152.

SOPRANO. *mf*
They

CONTRALTO.

TENOR.

BASS.

R.H. *p*

told me you had been to her, And mentioned me to him.

mf
She

mf
They told me you had mentioned me to him.

p

He
gave me a good char - ac - ter, But said I could not swim. He
He
She said I could not swim, I could not swim. He

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics: "He gave me a good char - ac - ter, But said I could not swim. He". The second staff is another vocal line with lyrics: "He She said I could not swim, I could not swim. He". The third and fourth staves are piano accompaniment for the first vocal line, and the fifth staff is piano accompaniment for the second vocal line. The music is in a key with two flats and a 4/4 time signature.

sent them word I had not gone, (We know it to be true:) If
sent them word I had not gone, (We know it to be true:) If
sent them word I had not gone, (We know it to be true:) If
sent them word (We know it to be true:) If

The second system of the musical score consists of five staves. The top three staves are vocal lines with lyrics: "sent them word I had not gone, (We know it to be true:) If". The fourth staff is a vocal line with lyrics: "sent them word (We know it to be true:) If". The fifth staff is piano accompaniment. The music continues in the same key and time signature as the first system.

she should push the mat - ter on, What would be - come of you?_____

she should push the mat - ter on, What would be - come of you? What

she should push the mat - ter on, What would be - come of you?_____

she should push the mat - ter on, What would be - come of you?_____

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key signature. The piano accompaniment features a steady bass line and chords in the right hand.

What would be - come of you?

would be - come, What would be - come of you?

What would be - come, What would be - come of you?

What would be - come of you?

The second system continues the vocal and piano parts. It includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The piano accompaniment has a more active melodic line in the right hand.

pp
They
f I gave her two, you gave us three or more; *pp* They
pp They
f I gave him one, you gave us three or more; *pp* They

all re-turn'd from him to you Tho' they were mine be-fore If
all re-turn'd from him to you Tho' they were mine be-fore If
all re-turn'd from him to you Tho' they were mine be-fore If
all re-turn'd from him to you Tho' they were mine be-fore If

leggiero
pp

cresc.
I or she should chance to be In - volv'd in this af - fair, He

cresc.
I or she should chance to be In - volv'd in this af - fair, He

cresc.
I or she should chance to be In - volv'd in this af - fair, He

cresc.
I or she In - volv'd in this af - fair, He

cresc.

looks to you to set them free, Ex - act - ly as we were,

looks to you to set them free, Ex - act - ly as we were, Ex -

looks to you to set them free, Ex - act - ly as we were,

looks to you to set them free, Ex - act - ly as we were,

Ex - act - ly as we were. My

- act - ly as, Ex - act - ly as we were.

Ex - act - ly as, Ex - act - ly as we were.

Ex - act - ly as we were.

f *stacc.*

no - tion was that you had been (Be - fore she had this fit) An

My no - tion was be - fore she had this fit

My no - tion was be - fore she had this

My no - tion sim - ply

f

ob - sta - cle that came be - tween Him, and our - selves, and it.

An ob - sta - cle be - tween our - selves, and it.

fit An ob - sta - cle, an ob - sta - cle.

was An ob - sta - cle.

poco ritenuto ♩ = 90.

p Don't let him know she liked them best, For this must ev - - er

p Don't let him know she liked them best, For this must ev - - er

p Don't let him know she liked them best, For this must ev - - er

p Don't let him know she liked them best, For this must ev - - er

f *p*

be A se - cret kept from all the rest, Be -

be A se - - cret, be -

be A se - - cret, be -

be A se - - cret, be -

pp *accell.*

pp *accell.*

pp *accell.*

pp *accell.*

pp *accell.*

- tween your-self and me. *accell.*

- tween your - self and me. *accell.*

- tween your - self and me. *accell.*

- tween your-self and me. *accell.*

pp *accell.*

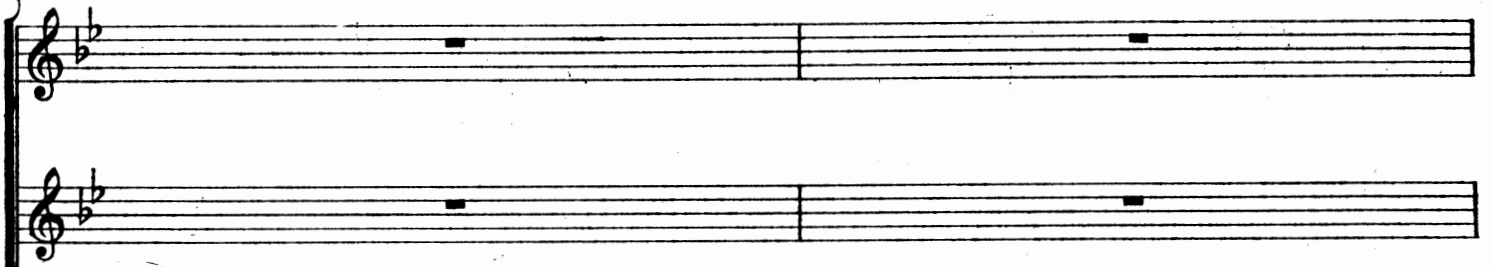
pp *accell.*

pp *accell.*

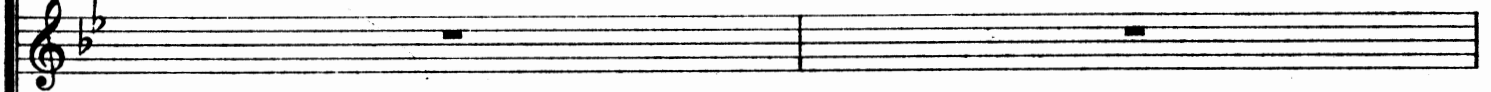
pp *accell.*

pp *accell.*

pp *accell.*



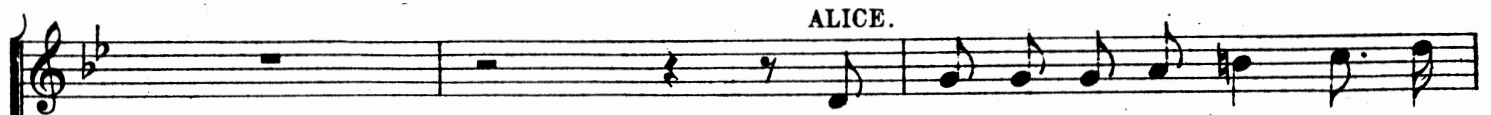
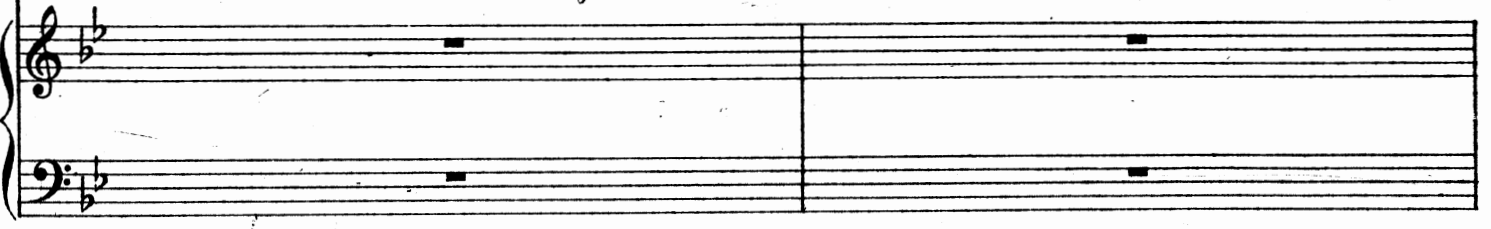
(N. B. Keep the Recit. portions very close, not dragging.)



KING.
RECIT.

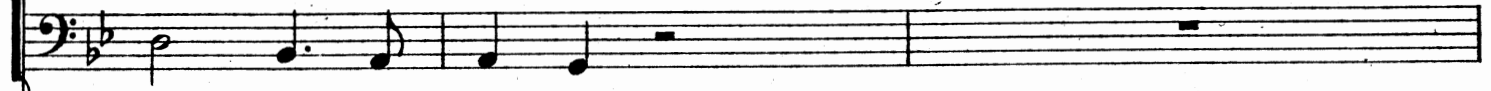
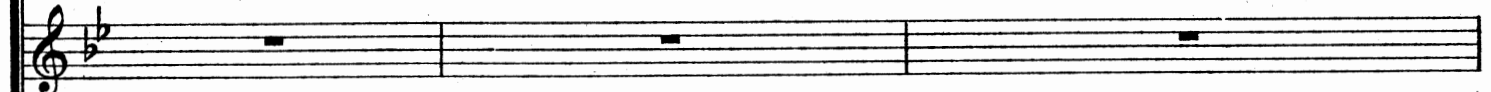
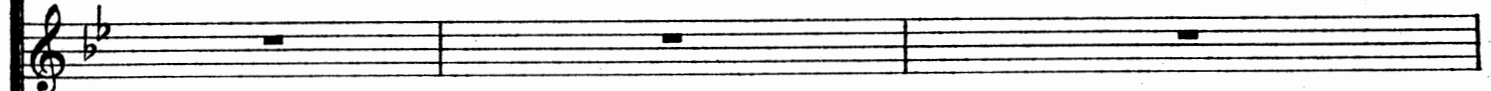


That's the most im - por - tant piece of ev - i - dence we've heard yet, So



ALICE.

If an - y one of them can ex -



now let the ju - ry -



-plain it, I'll give him six-pence. I don't believe there's an

This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two flats. It features a melodic line with accents and a triplet. The piano accompaniment consists of three staves: two treble clefs and one bass clef, with mostly rests in the first two staves and some chords in the third.

a-tom of mean-ing in it.

KING.

If there's no mean-ing, that saves a world of

This system continues the musical score. The vocal line has a triplet and a slur. The piano accompaniment includes a section with a 'Ped.' (pedal) marking and a fermata. The system concludes with a double bar line and an asterisk.

trou-ble, Yet, I don't know, I seem to see some mean-ing af - ter

riten. *(To the Knave)* *a tempo* **KNAVE.** Do I look_

all. "Said I could not swim" You can't swim, can you?

— like it?

All right, so far, No-thing can be clear-er than *that.*

riten. (To the Queen.)
a tempo

Then a - gain: "Be - fore she had this fit" — You ne-ver had fits, my dear, I think?

ff QUEEN (*furioso*)

Nev - - - er

poco rall.

Then the words don't fit you!

f *ff* *pp* *R.H.*

(cristallino Ova Octaves)

Primo tempo

pp

They told me you had been to her, But

pp

They told me you had

pp

They

Primo tempo

pp

said I could not swim, She gave me a good char - ac - ter and
 men - tion'd me to him She gave me a good
 told me you had men - tion'd me to him. She
pp
 They told me, told me this.

pp

men - tion'd me to him. My no - tion was that you had been (Be -
 char - ac - ter to him My no - tion was that you had been (Be -
 gave me a good char - ac - ter to him; It was that you had been (Be -
 She gave me, gave me that. My no - - - tion

- fore she had this fit) A se - cret kept from

- fore she had this fit) A se - cret kept from

- fore she had this fit) A se - cret kept from

was that you had been, A se - cret kept from

f

all the rest, Be - tween our - selves and it. Ah!

all the rest, Be - tween our - selves and it.

all the rest, Be - tween our - selves and it.

all the rest, Be - tween our - selves and it.

f

a tempo

(ritendo.)

Ah! Ah! Ah! Ah!

cresc *poco* *a* *poco*

Ossia.

Ah! Ah! Ah! Ah!

accel.

Ossia.

Ah! Ah! Ah! Ah!

accel.

Ossia.

Ah! Ah! Ah! Ah!

accel.

Ossia.

Ah! Ah! Ah! Ah!

accel.

8

sf accel.

IX. EPILOGUE.

TO ALICE.

(This number may be omitted.)

Ritenuto e dolce espress. $\text{♩} = 60.$

PIANO. *p*

con L₂.

poco accel.

poco rall. e dim.

a tempo

* *L₂* *

p dolce assai, ma semplice

A-lice! a child-ish sto-ry take _____ And, with a gen - - tle

A-lice! a child-ish sto-ry take _____ And, with a gen - - tle

A-lice! a child-ish sto-ry take _____ And, with a gen - - tle

A-lice! a child-ish sto-ry take _____ And, with a gen - - tle

The piano accompaniment for the first system consists of a grand staff with treble and bass clefs. It features a flowing melody in the right hand and a supporting bass line in the left hand, with various chords and arpeggios.

hand, _____ Lay it where childhood's dreams are twined _____ In

hand, _____ Lay it where childhood's dreams are twined _____ In

hand, _____ Lay it where childhood's dreams are twined _____ In

hand, _____ Lay it where childhood's dreams are twined _____ In

The piano accompaniment for the second system continues the musical theme from the first system, with intricate chordal textures and melodic lines in both hands.

mem - o - ry's mys - tic band, _____

mem - o - ry's mys - tic band, _____

mem - o - ry's mys - tic band, _____ Like a

mem - o - ry's mys - tic band, _____

poco cresc.

tr

poco cresc.

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The lyrics are: "mem - o - ry's mys - tic band, _____". The piano accompaniment is in bass clef with the same key signature. It features a melodic line in the right hand and a more rhythmic bass line in the left hand. A trill is marked above a note in the right hand. The dynamic marking *poco cresc.* appears twice.

pil - grim's with-ered wreath of flow - - ers,

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The lyrics are: "pil - grim's with-ered wreath of flow - - ers,". The piano accompaniment is in bass clef with the same key signature. It features a melodic line in the right hand and a more rhythmic bass line in the left hand.

cresc.
Like a
cresc.
Like a
cresc.
Pluck'd in a far off land, Like a
cresc.
Like a

The first system of the musical score consists of four staves. The top two staves are vocal staves in treble clef with a key signature of one sharp (F#). The third staff is a vocal staff in treble clef with a key signature of one sharp, containing the lyrics "Pluck'd in a far off land, Like a". The bottom staff is a piano accompaniment staff in bass clef with a key signature of one sharp. The piano part features a melodic line with a long note in the final measure, marked with a crescendo (*cresc.*) and a fermata. There are also some markings like "Led." and asterisks in the piano part.

cresc.

The piano accompaniment for the first system is shown in a grand staff (treble and bass clefs). It features a complex texture with multiple voices. The right hand has a melodic line with a long note in the final measure, marked with a crescendo (*cresc.*) and a fermata. The left hand has a bass line with a long note in the final measure, also marked with a crescendo (*cresc.*) and a fermata. There are markings like "Led." and asterisks in the piano part.

pil - grim's with - ered wreath of flow - - ers,
pil - grim's with - ered wreath of flow - - ers,
pil - grim's with - ered wreath of flow - - ers,
pil - grim's with - ered wreath of flow - - ers,

The second system of the musical score consists of four staves. The top three staves are vocal staves in treble clef with a key signature of one sharp, containing the lyrics "pil - grim's with - ered wreath of flow - - ers,". The bottom staff is a piano accompaniment staff in bass clef with a key signature of one sharp. The piano part features a melodic line with a long note in the final measure, marked with a crescendo (*cresc.*) and a fermata. There are markings like "Led." and asterisks in the piano part.

colle voci

The piano accompaniment for the second system is shown in a grand staff (treble and bass clefs). It features a complex texture with multiple voices. The right hand has a melodic line with a long note in the final measure, marked with a crescendo (*cresc.*) and a fermata. The left hand has a bass line with a long note in the final measure, also marked with a crescendo (*cresc.*) and a fermata. There are markings like "Led." and asterisks in the piano part.

p Pluck'd in a far off land *pp* In a far off,
p Pluck'd in a far off land *pp* In a far off,
p Pluck'd in a far off land *pp* In a far off,
p Pluck'd in a far off land *pp* In a far off,

p
Ped. *

ppp far off land.
ppp far off land.
ppp far off land.
ppp far off land.

ppp
Ped. *

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"	"Three Snow Songs"	"	"I dream of a garden of sunshine"
"	"Echoes"	"	"The little girl next door"
GUY D'HARDELLOT	"Ici Bas" (The Perfect Love)	"	"There's a hill by the sea"
"	"A Wayside Flower"	"	"Little grey home in the West"
"	"My Garden"	"	"Rose of my heart"
"	"The Little White Town"	"	"Where my caravan has rested"
"	"Roses of Forgiveness"	SAMUEL LIDDLE	"A Child's Song"
TERESA DEL RIEGO	"The Book"	"	"Lead, kindly Light"
"	"Thank God for a garden"	ROBERT CONINGSBY CLARKE	"For England"
"	"How I shall miss you"	"	"Blue Eyes I love"
"	"A Song for Women"	"	"Little Rose among the roses"
"	"Harvest"	"	"I love my love"
FLORENCE AYLWARD	"The Thrush to his love"	"	"My girl and I"
"	"Made a man"	"	"The Blind Ploughman"
DOROTHY FORSTER	"The little rose-clad window"	"	"Red Devon by the Sea"
"	"Just a world of roses"	HAYDN WOOD	"Dear hands, that gave me violets"
"	"I wonder if love is a dream"	"	"Love's Garden of Roses"
"	"Dearest, I bring you daffodils"	"	"Khaki and Gold"
"	"Mifanwy"	"	"The Gunner"
KATIE MOSS	"The Floral Dance"	"	"O flower divine"
LESLIE ELLIOTT	"Just a little while"	ERIC COATES	"By Mendip side"
"	"Anyone"	"	"Marry me, Nancy, do!"
"	"On the road to Ballyshee"	"	"Rose of the World"
ETHEL BARNES	"A Talisman"	"	"Melanie"
"	"For thee"	"	"The Grenadier"
"	"Soul of mine"	F. PAOLO TOSTI	"The Allies' March to Freedom"
DAISY McGEOCH	"The Call of the Wild"	F. S. BREVILLE-SMITH	"The Song of the Waggoner"
MAY H. BRAHE	"The Call of the Maytime"	"	"There's only one England"
LILIAN RAY	"Land of the Long Ago"	MARTIN BARCLAY	"Galway by the Sea"
KENNEDY RUSSELL	"The stars that light my garden"	FREDERICK KEEL	"Helen of Kircconnell"
"	"A little World of Love"	WILFRID DAVIES	"God planted the flowers"
"	"The Barber of Turin"	"	"Land o' hame and purple heather"
"	"Lochleven"	CHARLES WILLEBY	"A Heap of Rose-leaves"
HOWARD CARR	"Dear little pipe"	GRAHAM PEEL	"Flow down, cold rivulet"
"	"Oh, Lisette"	"	"Soldier, I wish you well"
MONTAGUE BING	"Blue days of June"	"	"In Summertime on Bredon"
ALEC WILSON	"Steppin' down along the road"	"	"The Early Morning"
H. LYALL PHILLIPS	"Friends again"	HUGH R. HULBERT	"Eleanore"
PAUL A. RUBENS	"Your King and Country want you"	M. MICHEL	"The heart of the sea"
"	"We'll look after you"	RAYMOND LOUGHBOROUGH	"No other moons"
"	"Hazel Eyes"	"	"Love filled my cup"
"	"Knitting"	MONTAGUE F. PHILLIPS	"Heigh-ho! the Sunshine"
"	"I haven't got a penny"	"	"A Summer Garden"
		"	"Summertime in Athelney"
		"	"Thy years be roses, sweet"
		"	"Wake up!"

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LIZA LEHMANN.

THE POET AND THE NIGHTINGALE.

Words by JAMES T. WHITE.

Keys Eb (Compass Gb to G) F.

Andante poetico.

The night - in - gale all through the night Res - pon - sive sings with sil - ver throat, But

mf *poco calando* *a tempo*

mf *colla voce* *a tempo*

*
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DIDN'T YOU KNOW?

Words by GERALD GOULD.

Keys C (Compass D to F) Eb.

Allegretto.

Sum-mer will come, and then with stead - y Droop and drift the year will go; But

mp

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'TIS THE HOUR OF FAREWELL.

(A MODERN FOLK-SONG.)

Words by O.H.

Keys G (Compass B to D) Ab.

Slowly and simply. (Very free as to tempo)

"Tis the hour of fare - well, lit - tle love of my heart; Will thy prom - ise keep

mf

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3. JUST A MULTITUDE OF CURLS.
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5. CLASP MINE CLOSER, LITTLE DEAR WHITE HAND.

(Medium and High.)

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1. THE RANCHER'S DAUGHTER.
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1. MY FAIR SHIP.
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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.

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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.)

ERIC COATES.

The Mill o' Dreams.

1. BACK O' THE MOON.
 2. DREAM O' NIGHTS.
 3. THE MAN IN THE MOON.
 4. BLUEBELLS.
- (Low and High.)

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Three Songs of Childhood.

1. WONDERING.
 2. THE NODDING MANDARIN.
 3. BYELOW LAND.
- (Low and High.)

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Four Indian Songs.

1. STARLIGHT.
 2. JUST IN THE HUSH BEFORE THE DAWN.
 3. THIS PASSION IS BUT AN EMBER.
 4. ON THE CITY WALL.
- (Low, Medium, and High.)

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 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.)

Songs of Joy.

1. EVERY MORNING.
 2. THE LITTLE GOOD PEOPLE.
 3. LOVE'S SPELL. SING, JOYOUS BIRD.
- (Low and High.)

Calendar of Song.

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