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VOLUME I. SOPRANO.

↓
STUDIES IN RECITATIVE

— ① † ② —
FOR ALL VOICES

— ③ † ④ —
PRINTED AS SONG

↑
COMPILED & EDITED

BY

LIZA LEHMANN

—
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Prefatory Note.

The study of Recitative is of inestimable value to the Singer.

The absence of seductive melody, and supporting moving accompaniment, induces *self-reliance*, while other notable qualities fostered are: *dramatic feeling, sense of style, dignity, authority of delivery, variety of tone-colour (very important) judicious balance of accents*, and, last but not least, *perfect clarity of diction*.

The Vocalist who can deliver a Recitative faultlessly is a proven Artist.

In the present collection the Recitatives* have been printed *as sung*, namely the "appoggiatura" and other additions established by tradition are incorporated; further in order to help the Student, an attempt has been made *to indicate by their position in the bar* where the accompanying chords should actually be played.

*A few examples of "*Accompanied Recitative*" have also been included (in contrast to "*Free Recitative*,") and in these the Vocalist, while preserving the character of declamatory singing, will naturally be more bound as to *tempo*.

LIZA LEHMANN.

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STUDIES IN RECITATIVE.

For all Voices.

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by
LIZA LEHMANN.

No 1.

From "IL PENSIEROSO"

HANDEL.

VOICE.  *mf*
First and chief, on gold-en wing, The Che-rub Con-tem-pla-tion bring;

PIANO. 

 *p*
And the mute si-lence hist a - long, 'Less Phil-lo-mel will deign a song;

 *p*

 *rall.* *p tranquillo* *pp*
In her sweetest, sad-dest plight, Smooth-ing the rug-ged brow of Night.

 *p* *pp*

(AIR: "MIRTH ADMIT ME OF THY CREW.")

26176 (SOPRANO)

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N^o 2.

From "IL PENSIEROSO"

HANDEL.

ACCOMPANIED RECITATIVE.

Largo. $\text{♩} = 60$.

VOICE.

PIANO.

Come, pen-sive nun, de-vout and pure,

So-ber, stead-fast, and de-mure; All in a robe of dark-est grain,

poco cresc. *p*

poco cresc.

Flow-ing with ma-jes-tic train.

f

f

Oppure *tie*

(AIR "COME, BUT KEEP THY WONTED STATE")

No. 3.

From "IL PENSIEROSO"

HANDEL

VOICE. *mf*

Me, when the sun be-gins to fling His flar-ing beams, me, god-dess, bring

PIANO. *mf*

mp

To arch-ed walks of twi-light groves, *p poco misterioso.* And sha-dows brown, that Syl-van

pp

loves; There, in close co-vert, by some brook, Where, no pro-fan-er eye may look...

(AIR "HIDE ME FROM DAY'S GARISH EYE")

No 4.

From "L'ALLEGRO"

HANDEL.

ACCOMPANIED RECITATIVE.
 Maestoso e moderato. ♩. 58.

VOICE. *p* *f* *p*, *mf*

Moun-tains, on whose bar-ren breast

PIANO.

The la-bring clouds do of-ten rest; Mea-dows trim, with dai-sies

poco cresc. *molto legato*

pied, Shal-low brooks, and riv-ers wide,

p *poco*

Mea-dows trim, with dai-sies pied, Shal-low

cresc.
 brooks, and riv-ers wide,

Tow'rs and bat - tle-ments it sees, Bo - som'd

high in tuft - ed trees;

ad lib. *p* *a tempo*

Tow'rs and bat-tle-ments it sees, Bo-som'd

high, Bosom'd high - in - tuft - ed trees.

v *vall.*

No 5.

From "JUDAS MACCABÆUS."

HANDEL.

(ISRAELITISH WOMAN)

VOICE. *p*
 To Heaven's Al-migh - ty King we kneel, For bless-ings on this ex-em-pla - ry

PIANO *p*

zeal. Bless him, Je - ho - vah, bless him, and once more, To Thine own Is - ra - el, lib - er - ty re - store.

f *slower*

(AIR: "O LIBERTY!")

No 6.

From "JUDAS MACCABÆUS."

HANDEL.

(ISRAELITISH WOMAN)

VOICE. *mf*
 O grant it, Heav'n that our long woes may cease, And Judah's daughters taste the calm of peace;

PIANO *p*

Sons, brothers, hu - bands, to be-wail no more. Tor-tur'd at home, or haveck'd in the war.

cresc. *f*

(AIR: "SO SHALL THE LUTE AND HARP AWAKE")

No. 7.

From "JUDAS MACCABÆUS."

HANDEL.

VOICE. *(ISRAELITISH WOMAN)*

O let e - ter - nal honours crown his name, Ju - das, first wor - thy

PIANO.

in the rolls of fame; Say, "He put on the breast-plate as a Giant, And

sempre f

girt his war-like har - ness a - bout him; In his acts he was like a li - on. And

like a li - on's whelp roar - ing for — his prey."

ff allarg.

(AIR: "FROM MIGHTY KINGS.")

Allegro. (EURYDICE)

VOICE. *p* Ah, do-vess'io sa-per, per-che ei ta-ce
 Ah, if I on-ly knew the rea-son of his

PIANO. *f* *p*

Moderato.

tan-to?
 si-lence, Qual se-gre-to tien in cor?
 What the se-cret he con-ceals!

Mi a-vrà tol-ta mai da quel luo-go lag-giù Per far sen-tir a me, quan-tè cru-
 Ah, has he brought me here, from the re-gions of peace That I may re-a-lize his heart is

-de-le? Oh av-ver-so de-stin! Sen van le for-ze tut-te;
 cru-el? How un-hap-py my fate! I feel my limbs do fal-ter;

Allegro moderato.

Lo sguar - do vi - vo mio o - scu - ro fas - si già.
 Mine eyes are cloud-ing o'er and dark-ness o'er me falls.

lo tre-mar, lo tre-mar tut-ta de - vo nel co - re,
 I do fear, I do fear, all my be - ing doth trem - 'ble;

Stom-mi qui di pa - u - ra pie - na, Bat -
 I am chill, and full of ter - ror, My

- ten - do il cor ap - pe - na. Par - mi
 heart scarce - ly beats for an - guish. I do

chio ad un trop - po duol soc-com-ber deg-gia, ahl mo - rir.
 suf - fer a pain so great ah, let me slum-ber, grant me death!

ad lib. *pp.*

No. 9.

From "THE SEASONS" (Summer.)

HAYDN.

Poco adagio. $\text{♩} = 56$.

VOICE. (JANE.) *mf*

O wel-come now, ye groves and bow'rs!

PIANO.

Ye lof - ty pines, ye a - ged oaks! Whose bran-ches lend a cool - ing

shade; And sweet - ly to the

list - 'ning ear

pp *ten.* *pp*

In mur - murs whispringspeak.

p *pp* *pp*

O'er

p

down - y moss the purl-ing brook

Its li-quad sil-ver

p

rolls;

pp

And 'neath the shade, with sooth - ing

v p

hum,

The sport - ive

pp

in - sects play. The

balm - y scent of fra - grant herbs On

zeph - yr's wing is borne,

and cheer - y from the ev - 'ning bow'r. rall - en -

oppure The shep - herd tunes his lay.
dolce molto rall. The shep - herd tunes his lay.
 - tan - do. *mf*

No 10.

From "THE SEASONS."

HAYDN.

VOICE. *J. = 69* *mf* (JANE.)
 Lo! now a - slant the dew-bright earth,

PIANO.

In bound - less ma - jes - ty, in bound-less ma - jes - ty he looks!

And o'er the mountains, tow'rs, and wand'ring streams,

Resplendent glow-ing, spreads e-the-real gold.

allarg.

No 11.

From "THE CREATION."

HAYDN.

Declamato e marcato.

(GABRIEL.)
VOICE. And God said: Let the earth bring forth grass, the herb yielding seed, and the fruit-tree yielding
PIANO *mf*

fruit af-ter his kind, whose seed is in it-self, up-on the earth: and it was so.

p rall.

rall. f

AIR: "WITH VERDURE CLAD."

No 12.

From "THE CREATION."

HAYDN.

Declamato e marcato.

(GABRIEL.)
VOICE. And God said: Let the waters bring forth abundantly, the moving creature that hath
PIANO *f*

life, and fowl, that may fly above the earth in the open firmament of heav'n.

cresc. *rall.*

AIR: "ON MIGHTY PENS."

No 13.

From "LE NOZZE DI FIGARO.

MOZART.

Allegro vivace assai.

PIANO.

SUSANNA

mp

Guinse al fin il mo-men - to, che go - dro senza af - fan - no, in
 Yes, at length 'tis the mo - ment, I a - gain with - out sor - row, shall

brac - cio all' i - dol mi - o.
 in my arms en - fold him.

Ti - mi - de cu - rel U -
 Ti - mid mis - gio - ings! No

- sci - te dal mio pet - to! a tur bar non ve - nite il mio de -
 more shall you op - press me! For he comes with re - turn - ing love to

mp sostenuto assai
 - let-to! Oh come par che a l'a - mor - o - so
 bless me! Oh how this grove seems made for lo - vers'

fo - co l'a - me - ni - tà del lo - co, la ter - ra, e il ciel ris - pon - da!
 meet - ings; The ve - ry air a - round me seems la - den with per - fumed greetings!

co - me la not - te i fur - ti miei se - con - da!
 E - ven the dark - ness seems to pro - tect and shel - ter!

(ARIA: "DER VIENI, NON TARDAR")

No 14.

From "LE NOZZE DI FIGARO"

MOZART.

Andante (THE COUNTESS.)

VOICE. *E Su-san-na non vien? So-no ansiosa di sa-per co-me il con-te ac-*
Still Su-san-na not here? I am ea-ger to be told how my husband re-

PIANO.

- col - se la pro-po-sta. Al- quan-to ar-di-to il pro-get-to mi par,
- ceiv'd the pro-po-si-tion, 'Tis fraught with danger, and I fear the re-sult.

Ad u - no spo - so si vi - va - ce e ge - lo - so! Ma che mal
The Count is has - ty, and sus - pi - cious, even je - lous! Yet where's the

Allegretto.

parlando

c'è? Cangiando i miei ve - sti - ti con quel - li di Su - san - na, ei suo i coi miei,
harm? Andante. I mere - ly change my gar - ments and take those of Su - san - na; we feign each o - ther.

p *cresc.* *molto ad lib.*

al fa-vor del-la not-te - Oh cie - lo! A qual u-mil sta - to fa - ta - le io son ri -
 and the darkness will fa-vour - O hea-vens! To what pal-try tricks I am dri-ven! I am de-

- dot - ta da un con - sor - te cru - del, che do - po a -
 - grad - ed by a hus - band's de - ceit! He sought to

sempre cresc.

- ver - mi con un mi - sto in-au-di - to din - fe - del - tà, di ge - lo - si - a, di
 blind me with an un - end - ing tis - sue of faith - less vows, 'mid jeal - ous transports and

f *molto ad lib.*

sde-gno, pri - ma a-ma-ta, in - di of-fe - sa, e al-fin tra-
 scorn-ing first he lov'd me then of-fend - ed, and last be-

ff *rall.*

- di - ta, fam - mi or cer-car da u - na mia ser - va a - i - ta!
 - tray'd me! Now I am forc'd to plead with my maid for suc - cour!

N^o 15.

From "THE CREATION."

HAYDN.

Lento espressivo.

VOICE. *(RVE)* *p*

O thou, for whom I am! my help, my shield, my

PIANO. *p*

Andante. *p*

all! thy will is law to me: So God our Lord or-

Andante. *mf* *tr*

p

- dains: and from o-be-dience, and from o-be-dience

cresc. *p*

Grows my pride, my pride and hap-pi-ness.

No 16.

From "LA SONNAMBULA"

BELLINI.

VOICE. *mf* (AMINA)

Ca - re com - pa - gne e vo - i, te - ne - ri a - mi - ci, Che alla gio - ja
 Friends and com - pan - ions, I see ye gath - er'd a - round me, Know - ing ye are

PIANO. *mf*

mi - a tan - ta par - te pren - de - te, Ah co - me dol - ci scen - don d'Ami - na al
 joy - ful as my own heart re - joi - ces. Ah, I am grate - ful, and in A - mi - na's

rall.

pp

co - re I can - ti che v'in - spi - ra il vos - tro a - mo - re.
 bo - som your friendly voi - ces ris - ing your voi - ces re - e - cho.

pp

Andante.

Piano introduction for the first system, featuring a treble and bass clef with various chords and melodic lines.

ad lib

A te, di - let - ta, te - ne - ra ma - dre, che a si lie - to
 And thou, dear mo - ther, ten - der - est pa - rent, who my foot - steps

Vocal line and piano accompaniment for the first system of lyrics.

gior - no me or - fa - nel - la ser - ba - sti, a te fa - vel - li que - sto, dal
 guid - ing grant - ed an or - phan thy shel - ter, to thee I prof - fer on this fair

Vocal line and piano accompaniment for the second system of lyrics.

cor - più che dal ciglio e - spres - so, dol - ce pian - to di gio - ja, dol - ce
 morn - these tears that from me spring - ing do but ex - press re - joic - ing, ten - der

Vocal line and piano accompaniment for the third system of lyrics.

pian - to di gio - ja, e quest' am - ples - sol
 tear - drops of fond - ness with - in me glow - ing!

pp *pp*

Andante mosso.

mf

Com -
 Com -

-pa-gne!
 -pan-ions!

te - ne - ria - mi - ci!
 friends that I hon - our,

Ah! ma-dre!
 Dear mo-ther!

Ah! _____
 Ah! _____

qual gio - ja!
 I thank ye!

pp *vall.*

No 17.

From "LA SONNAMBULA"

BELLINI.

VOICE. *(AMINA)* *mp*

Oh... se una vol - ta so - la ri - ve - der - lo po - tes - si, an - zi che all
 Oh... if I might be - hold him ere I lose him for ev - er, ere at the

PIANO. *mp*

(TERESA) *mf*

A - ra al - tra spo - sa gui - das - se! A te pen - sa par - la di te. Va - na spe -
 al - tar to an - oth - er he's wed - ded! He thinks on thee, talk - eth of thee - Vain is my

- ran - za! lo sen - to suo - nar la sa - cra squil - la.
 hop - ing! The great vil - lage bell is now re - sound - ing.

pp *p* **Allegro moderato assai.**

mf

Al tem - pio già mo - ve -
 His steps do not fal - ter -

Ah, l'ho per -
Ah, I have

RECIT. *cresc.*

- du - to! e pur rea non son i - o.
lost him! and yet guilt - ty I am not.

cresc.

Lento. *f*

Gran Di - o! non mir - rar... il mio pian - to! lo gli per -
Great Fa - ther! ah ve - gard not my weep - ing! I can for -

- do - no. Quan - to in fe - li - ce so - no, fe - li - ce ei si - a!
- give him. E - ven as I am wretch - ed may he be hap - py!

pp

Que - sta d'op - pres - so co - re e l'ul - ti - ma, pre ghie - ra; Ah si!
This, though my heart is bro - ken, yes, this is my last pray - er; Ah me!

Que - sta d'un cor che mo - re e l'ul - ti - ma - pre - ghie - ra.
This, though my heart is bro - ken, yes, this is my - last pray - er.

Andante sostenuto.

mp poco più mosso
 L'a-nel-lo mi - o, l'a-nel-lo, Ei me l'ha tol - to,
The ring he gave me, he took it, he took it from me;

Ma non può ra - pir - mi l'im - ma - gin su - a.
But he can - not rob me of all dear mem - o - ries.

Andante.

cresc. *lunga* *dim.* *p* *a tempo*

Scul-ta el-la è qui, qui nel pet-to.
 Treas-ur'd they are here, here in my bo-som.

Larghetto.
p con molto espressione

Ne te d'e-ter-no affet-to te-ne-ro pe-gno o
 And this of his af-fec-tion, ten-der-est to-ken, fair

cresc.

fior ne te per de-i, an-cor ti ba-cio, an-cor ti
 flow'r I still pos-sess you, ev-er I kiss you, ev-er I

subito dim. *pp* *ppp*

ba-cio; Ma i-na-ri-di-to se-i!
 kiss you, But e-ven my flow'r has fa-ded.

N^o 18.

From "LA TRAVIATA"

VERDI.

Allegretto.
(VIOLETTA)

VOICE.

È stra-no! è stra-no! In co - re scol-piti ho que-gli
'Tis strange, 'tis strange! His ac - cents seem gra-ven on my

PIANO.

accen - ti! Sa - ria per me sven -
heart's core! A - las, and do I

- tu - ra un se - rio a - mo - re? Che ri -
har - bour a se - rious pas - sion? Be de -

cresc.

-sol - vi, tur - ba - ta a - ni - ma mi - a? Null' uo - mo anco - ra l'ac - cen -
 - ter - mined, o heart, be calm and fear - less; No man as yet has e'er en -

- de - va, oh gio - ja ch'io non co - nob - bi, es - ser a - ma - ta a -
 - slaved thee; Re - joice in thine e - mo - tion, to love and be be -

man - do! E sde - gnar la poss' i - o per l'a - ri - de fol -
 - lov - ed! Should I scorn such a trea - sure a - way with form - er

- li - e del vi - ver mi - - - o?
 fol - ly! Fare - well for ev - - - er!

Allegro.

(AIR: "AH, FORS' È LUI")

No 19.

From "LINDA DI CHAMOUNIX"

DONIZETTI.

Moderato.

VOICE. *f*

Ah! tar-dai trop-po, e al no-stro fa-vo - ri - to con-ve-gno io nontro-
 Ah, it is late now, and may be he has wait-ed and vain-ly, and at our

PIANO. *f*

mp

-va - i il mio di - let - to Car - lo! E chi sa ma - i quant' e - glia - vrà sof -
 trist-ing I do not find my Car - lo! And my heart tells me how anx - ious - ly he

p *rall.* *Andante.* *dolce*

-fer - to, ma non al par di me! Pe - gno d'a -
 suf - fer'd when I did not ap - pear. Pledge of af -

dim. *rall.*

-mo - re que - sti fio - ri la - sciò! Te - - ne - ro co - re! E per quel co - re io
 - fec - tion he has left me these flow'rs! Ten - der - est lov - er! 'Tis thy true heart I

mp
 I-a-mo, u-ni-co di lui be-nel Po-ve-ri en-tram-bi.
treasure, poor as thou art—in rich-es! Hum-ble then we'll be to-

cresc. accel.
 sia-mo, vi-viam d'a-mor, di spe-me! Pit-to-re i-gno-to an-
-gelh-er, but rich in love and hon-our! He an unknown young

Recit.
 -co-ra, e-gli s'in-nal-ze-rà, co'suoi ta-len-ti; sa-rò sua sposa al-
ar-tist, work-ing his way to fame, to re-cog-ni-tion; and I shall be his

Oppare. Allegretto.
 ten ti
plea sure.

-lo-ra, Ah! con qual con-ten-ti!
bride then, Ah! what joy and plea-sure!

p

No 20.

From "CALVARY."

SPOHR.

(MARY) *mp* *calando*

VOICE. Hast thou for me a look, a thought? In bit-ter torment is thy love un-

PIANO. *mf*

a tempo

-sha-ken? I live a - gain! Our love o'er death it-self shall triumph: My

soul hence-ferth this sinful world forgetting? to heav'n as - pires, where pain is known no more, nor sin nor

death. but ev -'ry mur - mur dies; where all thy cho - sen saints, at thy right

pp *broader*

ad lib.

hand, in end - less joy shall dwell with thee for e - ver.

(AIR: "WHEN THIS SCENE OF TROUBLE CLOSES.")

NO 21.

From "IN A PERSIAN GARDEN"

LIZA LEHMANN.

Declamato. ♩ = 92.

VOICE.

PIANO.

But if the Soul can fling the dust a - side, and
na - ked on the air — of Hea - ven ride Wer't not a shame, wer't not a
shame for him in this clay ear - case crippled to a - bide?

* * *

No 22.

From "TOM JONES"

EDWARD GERMAN.

VOICE. Which is my own true self, I, who here to-night Dostand a-mazed To

PIANO. *p*

Ped ad lib throughout.

a tempo

find a world so bright?

f a tempo

Recit.

Or she who crept Last night her pil - low to, And

a tempo

slept and wept The hours al - ter - nate through? Or

pp *mf* *cresc.*

risoluto *v* *v* *v* *accel.* *e* *v*

I, or she, Waking will prove a-non; An this a dream be,

cresc.

- cresc. *mf*

Let the dream go on, go on!

v *mf* *sf* *sf*

Ah!

Allegro molto. (a la Valse.) *so.*

f *cresc.* *f*

(WALTZ-SONG "FOR TO-NIGHT LET ME DREAM")

No 23.

From "LALLA ROOKH"

FREDERIC CLAY.

(LALLA ROOKH)
Andante.

VOICE. I thank thy zeal, good friend,— but yet for-bear, There is a
sweet - er mus - ic in the air, Of wend - ing wa - ters, of wand - ring
wind,— Dis - turb not yet this gla - mour of the mind, Dis - turb not
yet this gla - mour of the mind!—

PIANO. *p* *colla voce* *pp*

I've seen the Hin-doo girls launch forth a ta-per In a frail, ti - ny

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It begins with a rest, followed by a series of eighth and quarter notes. The piano accompaniment is in a grand staff (treble and bass clefs) and features a simple harmonic accompaniment with chords and single notes.

boat, a-down the tide!

The second system continues the musical score. The vocal line has a melisma over the word "boat," indicated by a long horizontal line. The piano accompaniment features a more active melodic line in the right hand, with a series of eighth notes and a descending scale-like passage. The left hand provides a steady harmonic accompaniment.

Through ed-dies, rip-ples, weeds, and ghost-ly va - pour, And to its

The third system continues the musical score. The vocal line has a melisma over "va - pour," indicated by a long horizontal line. The piano accompaniment features a more active melodic line in the right hand, with a series of eighth notes and a descending scale-like passage. The left hand provides a steady harmonic accompaniment.

fate their fu-ture fates con - fide! Now will I prove, in fan - ta-sy half i - dle,

The fourth system concludes the musical score. The vocal line has a melisma over "fates con - fide!", indicated by a long horizontal line. The piano accompaniment features a more active melodic line in the right hand, with a series of eighth notes and a descending scale-like passage. The left hand provides a steady harmonic accompaniment.

What this small ri-ver-light may tell to me. If it should

v cresc.
sink, oh, then this fa-tal bri-dal this fa-tal bri-dal

ac-cel-le-ran-do

sempre cresc.
Shall drown my youth— if it should float, I am free!

v ff Più mosso.

p
if it should float, I'm free!

f gioioso

No 24.

From "H. M. S. PINAFORE"

SULLIVAN.

(JOSEPHINE.)
Andante.

VOICE. *p* The hours creep on a-pace, My

PIANO. *p*

guil - ty heart is quak-ing; Oh, that I might re - trace The step that I am

tak-ing; It's fol-ly it were ea-sy to be shew-ing: What I am giv - ing

cresc.

up, and whith-er go - - ing! { On the one hand, papa's luxurious home }
hung with ancestral armour and old } brass-es,

Carved oak and tapestry from distant Rome, rare "blue and white" Venetian finger - } - glass-es, { Rich Oriental rugs, } pil-lows, And

ev-'rything that is-n't old, from Gillows! { And, on the other, a dark and dingy room } in some back street with stuffy children } crying,

Where organs yell, and clacking housewives } fume, and clothes are hanging out all day a } -dry-ing, { With one cracked looking- } and

Allegro con spirito.

dinner served up } in a pudding- } - ba - sin!

cresc. molto

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"	"Echoes"	"	"The little girl next door"
<u>GUY D'HADELLOT</u>	"Ici Bas" (The Perfect Love)	"	"There's 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 rosted"
"	"Roses of Forgiveness"	<u>SAMUEL LIDDLE</u>	"A Child's Song"
<u>TERESA DEL RIEGO</u>	"The Book"	"	"Lead, kindly Light"
"	"Thank God for a garden"	<u>ROBERT CONINGSBY CLARKE</u>	"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"
<u>FLORENCE AYLWARD</u>	"The Thrush to his love"	"	"My girl and I"
"	"Made a man"	"	"The Blind Ploughman"
<u>DOROTHY FORSTER</u>	"The little rose-clad window"	"	"Red Devon by the Sea"
"	"Just a world of roses"	<u>HAYDN WOOD</u>	"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"
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<u>LESLIE ELLIOTT</u>	"Just a little while"	<u>ERIC COATES</u>	"By Mendip side"
"	"Anyone"	"	"Marry me, Nancy, do!"
"	"On the road to Ballyshoe"	"	"Rose of the World"
<u>ETHEL BARNES</u>	"A Talisman"	"	"Melanie"
"	"For thee"	"	"The Grenadier"
"	"Soul of mine"	<u>F. PAOLO TOSTI</u>	"The Allies' March to Freedom"
<u>DAISY McGEEOCH</u>	"The Call of the Wild"	<u>F. S. BREVILLE-SMITH</u>	"The Song of the Waggoner"
<u>MAY H. BRAHE</u>	"The Call of the Maytime"	"	"There's only one England"
<u>LILIAN RAY</u>	"Land of the Long Ago"	<u>MARTIN BARCLAY</u>	"Galway by the Sea"
<u>KENNEDY RUSSELL</u>	"The stars that light my garden"	<u>FREDERICK KEEL</u>	"Helen of Kirconnell"
"	"A little World of Love"	<u>WILFRID DAVIES</u>	"God planted the flowers"
"	"The Barber of Turin"	"	"Land o' hame and purple heather"
"	"Lochleven"	<u>CHARLES WILLEBY</u>	"A Heap of Rose-leaves"
<u>HOWARD CARR</u>	"Dear little pipe"	<u>GRAHAM PEEL</u>	"Flow down, cold rivulet"
"	"Oh, Lisette"	"	"Soldier, I wish you well"
<u>MONTAGUE RING</u>	"Blue days of June"	"	"In Summertime on Breton"
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"	"Hazel Eyes"	"	"Love filled my cup"
"	"Knitting"	<u>MONTAGUE F. PHILLIPS</u>	"Heigh ho! the Sunshine"
"	"I haven't got a penny"	"	"A Summer Garden"
		"	"Summertime in Atholney"
		"	"Thy years be roses, sweet"
		"	"Wake up!"

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LIZA LEHMANN.

THE POET AND THE NIGHTINGALE.

Words by JAMES T. WHITE.

Keys E^b (Compass G^b to G) F.

Andante poetico.

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

foco calando *a tempo*

colla voce *a tempo*

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DIDN'T YOU KNOW?

Words by GERALD GOULD.

Keys C (Compass D to F) E^b.

Allegretto.

Sam-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) A^b.

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

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