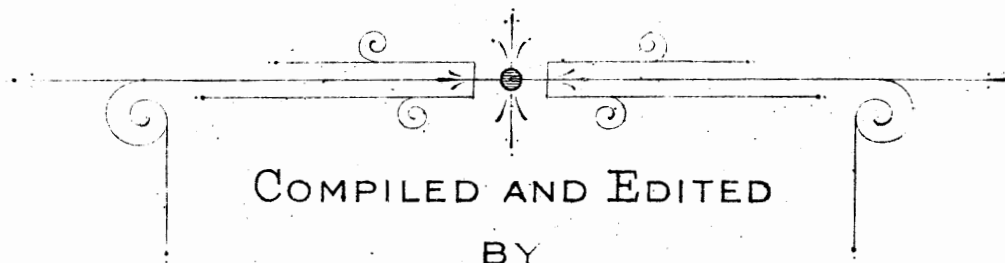


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VOLUME I. SOPRANO

USEFUL TEACHING SONGS  
FOR ALL VOICES



COMPILED AND EDITED  
BY

LIZA LEHMANN



WAR PRICE 4/- NET. CASH  
\$ 1.50

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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 I.— SOPRANO.

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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 I. (SOPRANO.)

### I.

## Dawn, Gentle Flower.

Words by  
BARRY CORNWALL.

Music by  
STERNDALE BENNETT.

VOICE. *Slowly.* *p (very sustained.)*

PIANO. *p* *Con Ped.*

Dawn, gen - tle flow - er,

From the morn - ing earth; — We will gaze and

*cresc.* *cresc.*

won - der At thy won - drous birth. —

*dim.*

*mp*  
Bloom, gen-tle flow - er, Lov-er of the light;—

*mp*

Detailed description: This system contains the first two lines of music. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). It begins with a mezzo-piano (*mp*) dynamic. The lyrics are "Bloom, gen-tle flow - er, Lov-er of the light;—". The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a more melodic line in the left hand.

*sf* *dim.*  
Sought by wind and show - er, Fon - dled by the night. —

*cresc.* *dim.*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with a forte (*sf*) dynamic, then a decrescendo (*dim.*) leading to the end of the phrase. The lyrics are "Sought by wind and show - er, Fon - dled by the night. —". The piano accompaniment includes a crescendo (*cresc.*) and decrescendo (*dim.*) marking.

*p* *sf*  
Fade, gen - tle flow - er, All thy white leaves close;—

*p*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line starts with a piano (*p*) dynamic and ends with a forte (*sf*) dynamic. The lyrics are "Fade, gen - tle flow - er, All thy white leaves close;—". The piano accompaniment maintains a piano (*p*) dynamic throughout.

*p*  
Hav - ing shewn thy beau - ty, Time 'tis for re - pose. —

*p*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line is marked piano (*p*) and concludes the piece. The lyrics are "Hav - ing shewn thy beau - ty, Time 'tis for re - pose. —". The piano accompaniment also remains piano (*p*) and ends with a final chord.

(Minor.)  
*pp poco ritenuto*

Die, gen - tle flow - er, In the si - lent sun; —

(Minor.)  
*pp poco ritenuto*

*mf*

All thy pangs are o - ver, All thy tasks - are done.

*Con anima.*  
*cres*

Day hath no more glo - ry, Though he soars so high; —

*cresc. e sostenuto*

*molto cresc.* *lunga* *f* *lento* *mf* *pp*

Thine is all man's sto - ry, Live, and love, and die.

*molto cresc.* *Adagio* *f* *mf* *pp*

## II.

## By the simplicity of Venus' doves.

Words by  
SHAKESPEARE.

Music by  
SIR HENRY BISHOP.

*Andante amoroso.*


VOICE. 

PIANO. 


*p* 

By the sim - pli - ci - ty of Ve - nus' doves, —





By — that which knit-teth souls, — and pros - pers loves, In that same





place In that same place thou hast ap-point - ed

me, To - mor-row tru - ly, To - mor-row tru - ly,

To - mor - row tru - ly, tru - ly, tru - ly, will I meet with

thee.

*f un poco marcato*

By all the vows that ever men have

*f un poco marcato*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major (one flat) with a tempo and dynamic marking of *f un poco marcato*. The lyrics are "By all the vows that ever men have". The bottom staff is a piano accompaniment, also marked *f un poco marcato*, featuring chords and moving lines in both hands.

broke In num - ber, in num - ber more

*mf*

Detailed description: This system contains the second two staves of music. The vocal line continues with the lyrics "broke In num - ber, in num - ber more". The piano accompaniment features a crescendo leading to a dynamic marking of *mf*.

— than ev - er wo - men spoke, In that same place, In that same

*pp* *con delicatezza*

Detailed description: This system contains the third two staves of music. The vocal line continues with the lyrics "— than ev - er wo - men spoke, In that same place, In that same". The piano accompaniment is marked *pp* and includes the instruction *con delicatezza*.

place\_ thou has\_ ap- point - ed\_ me, To -

Oppure. *grummmmm*  
- ed

*cresc.*

*cresc.*

-mor-row tru - ly, To - mor-row tru - ly, to - mor - row\_

*molto calando*  
*f*

*cresc.* *f* *rall. colla voce*

tru - ly, tru - ly, tru - ly, will I\_ meet\_ with\_ thee.

*rall.* *p molto rit.*

*colla voce* *L.H.* *p molto rit.*

### III.

## Rose, softly blooming.

From "AZOR AND ZEMIRA"

SPOHR.

VOICE. *Slowly.*

PIANO. *p dolce*

*Con Ped.*

*p* *v*

Rose, soft - ly bloom - ing, form'd - to - al - lure,

*v*

Em - blem of na - ture, love - ly - and pure,

*poco cresc.* *v* *poco rall.* *atempo*

Em - blem of na - ture, love - ly and pure.

*poco cresc.* *poco rall.* *atempo*

*v* *p*

Thorns press a - round thee, yet gen - tle flow'r,

*p*

*pp*

Smiles still are thine, the charm of the bow'r, The

*pp*

*rall.* *p with grace*

charm, the charm of the bow'r.

*colla voce*

*al tempo poco cresc.*

Nur - tured of Heav'n, — thy beau - ties I'll wear,

*al tempo poco cresc.*

*mf*

Pride of my bo - som, I'll cher - ish thee there,

*mf*

*f*

Pride of my bo - som, I'll cher - ish thee there.

*f*

*rall.*

*mp a little faster*

Smiles still are thine, — In de - cay's — wast - ing hour.

*mp a little faster*

*mf* very sustained *cresc.*

So gen-tle flow-er, So gen-tle flow-er,

*pp* *molto cresc.*

Peace - ful - ly smil - ing Oh, let me be

*dim.* *rall.* *mf* *dim. pp e rall.*

Liv - ing - and dy - ing, Ah! sweet rose, like

*f* *pp* *dim.* *ppp*

thee! Liv - ing, and dy - ing sweet - rose, like thee!

*f* *pp* *colla voce* *dim.* *ppp*

\* The chord to be played before the Cadenza starts.  
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# IV.

## Se tu m'ami.

(IF THOU LOV'ST ME.)

English Words by  
O.H.

DE FESCHE.

**VOICE.** *Larghetto.* *mf (well sustained)* *v*

Se — tu m'a — mi, se — so —  
If — thou lov'st me, gen — tle

**PIANO.** *f* *mf* *Con Ped.*

- spi — ri. Sol — per me, — gen — til pas — tor, —  
shep — herd, If — thy heart — seeks mine a — lone, —

*pp* *v* *v* *v*

Se — tu m'a — mi, se — so — spi — ri Sol — per  
If — thou lov'st — me, gen — tle shep — herd, If — thy

*pp*



me, — gen - til pas - tor, — Ho — do - lor — de'  
heart — seeks mine a - lone — I — am moved — to

*p poco a poco cresc.*

*ad lib.*

tuoi — mar - ti - ri Ho — di - let - to del tu - o a -  
share — thy trans - ports, My — heart beats — for thy heart a -

*pp* *trm*

*pp*

- mor, — Ho — do - lor — de' tuoi — mar - ti - ri  
- lone, — I — am — moved — to share — thy trans - ports,

*legato assai e cresc.*

*cresc.* *colla voce*

Ho — di - let - to del tuo a - mor.  
My — heart — beats — for thee a - lone.

*ad lib.* *trm* *pp rall.*

*colla voce* *pp rall.*

## V.

## Have you seen but a white lily grow.

Words by  
BEN JONSON.

OLD ENGLISH.  
Arranged by L. L.

**VOICE.** *Moderato* *p*

Have you seen but a white li - ly grow — Be -

**PIANO.** *mp* *p*

*con Ced.*

-fore rude hands have touch'd it? Have you mark'd — but — the —

fail of the snow, — Be-fore the earth hath smutch'd it? Have you

The musical score is set in 4/4 time with a key signature of one flat (Bb). The voice part begins with a half rest followed by a quarter note G4, then a series of eighth notes: A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6. The piano accompaniment starts with a half note chord (F4, Bb4) in the right hand and a half note chord (Bb3, F3) in the left hand. The score includes dynamic markings such as *p*, *mp*, *pp*, and *con Ced.* (con Cello).

felt the wool of bea - ver, or swan's - down

The first system of music features a vocal line in G major with a key signature of one sharp (F#) and a common time signature. The lyrics are "felt the wool of bea - ver, or swan's - down". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

ev - er, Or have smelt of the bud of the bri - ar, or the

*cresc.*

The second system continues the vocal line with the lyrics "ev - er, Or have smelt of the bud of the bri - ar, or the". A *cresc.* (crescendo) marking is placed above the final notes of the vocal line. The piano accompaniment features more complex chordal textures.

nard in the fire, Or have tast - ed the bag of the

*v p.*

L.H.

*p*

The third system contains the lyrics "nard in the fire, Or have tast - ed the bag of the". A *v p.* (piano) marking is above the vocal line. The piano accompaniment includes a section for the left hand (L.H.) with a *p* (piano) dynamic marking.

bee? Oh, so white, oh, so soft, oh, so

*poco a poco cresc.*

*poco a poco cresc.*

The fourth system concludes with the lyrics "bee? Oh, so white, oh, so soft, oh, so". It features a *poco a poco cresc.* (poco a poco crescendo) marking above the vocal line and another below the piano accompaniment. The piano part includes a melodic line in the right hand.

sweet, so sweet, so sweet is

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef staff with a key signature of one flat and a 4/4 time signature. It begins with a quarter note 's', followed by a dotted quarter note 'weet,'. The next measure contains a half note 'so', followed by a dotted half note 'sweet,'. The final measure contains a dotted half note 'so', a quarter note 'sweet', and a quarter note 'is'. The piano accompaniment is written in grand staff notation (treble and bass clefs). It features a melodic line in the right hand and a harmonic line in the left hand. The right hand has a long slur over the first two measures, and the left hand has a long slur over the first two measures. The piano part concludes with a few chords in the final measure.

*dolce* she! *pp* (echo) Oh, so white, oh, so

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a dotted half note 'she!' marked *dolce*. This is followed by a dotted half note 'Oh,' and a quarter note 'so' marked *pp* (echo). The next measure contains a dotted half note 'white,' and the final measure contains a dotted half note 'oh,' and a quarter note 'so'. The piano accompaniment continues with chords and some melodic fragments in the right hand, and sustained chords in the left hand. A *pp* dynamic marking is present in the piano part.

soft, oh, so sweet, so sweet,

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with a dotted half note 'soft,'. This is followed by a dotted half note 'oh,' and a quarter note 'so' marked *cresc.*. The next measure contains a dotted half note 'sweet,' and the final measure contains a dotted half note 'so' and a quarter note 'sweet,' marked *rall*. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand. A *rall.* marking is present in the piano part.

so sweet is she!

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line begins with a dotted half note 'so' marked *p*. This is followed by a dotted half note 'sweet', a quarter note 'is', and a quarter note 'she!' marked *p*. The piano accompaniment continues with chords and melodic fragments in the right hand, and sustained chords in the left hand. A *ppp* dynamic marking is present in the piano part.

## VI.

## Willst Du Dein Herz mir schenken.

(GIVE ME THY HEART.)

English words by  
L.L.

GIOVANNINI.

VOICE. Moderato. (almost allegretto.) *mp*

Willst Du Dein Herz mir schenken, So fang' es heimlich an, — Dass  
I pray thee, dear-est love, — Thy heart oh give to me, — But

PIANO. *p* *mp sempre legato*

Con Ped. 8

un - ser Bei - der Den - ken Nie - mand er - ra - ten kann. — Die  
on - ly this re - mem - ber, It must a — se - cret - be. — The

Lie - be muss bei Bei - den All - zeit ver - schwie - gen sein, — Drum  
love grows on - ly strong - er That none may know or see, — There -

*cresc.*

\*The dotted lines indicate slurs only to be used in the English version.

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schliess' die gröss-ten Freu-den In Dei-nem Her-zen ein.  
 -fore, my-dear-est love, I pray, A se-cret let it be!

*pp* *mf*

*p misterioso*  
 Be-hut-sam sei und schwei-ge Und  
 Be-si-lent then and wa-ry, Thy

*p*

trau-e kei-ner Wand, Lieb in-ner-lich und zei-ge Dich  
 love to none con-fide. Un-mov'd must thou ap-pear, When

*v cresc.*  
 au - ssen un - be - kannt. Kein Arg-wohn musst Du ge - ben, Ver -  
 oth - ers are be - side What need in such af - fec - tion Of

*v f*  
 stel - lung nö - tig ist. Ge - nug, dass Du, mein Le - ben, Der  
 pass - ing look or sigh I know thou loov'st me all the more, For

*pp* *mf espr.*  
 Treu' ver - si - chert bist. Be -  
 lov - ing se - cret - ly! Then

- geh - re kei - ne Bli - cke Von mei - ner Lie - be nicht, Der  
lock thou up thy heart, dear, And give to me the key, So

Neid hat vie - le Tü - cke Auf un - sern Bund ge - richt! Du  
shall our love for ev - er, In saf - est keep - ing be. What -

musst den Spruch be - den - ken, Den ich vor - her ge - than: Willst  
-e'er thou think'st or feel - est, Let this re - mem - ber'd be Give

con ampiezza  
Du Dein Herz mir schen - ken, So fang' es heim - lich an.  
me thy heart, my dear - est, But give it se - cret - ly!



## VII.

## Star vicino al bell' idol.

(TO BE NEAR THEE, MY SOUL'S BELOVED.)

English version by  
O.H.

SALVATOR ROSA.

Andante espressivo.

VOICE.

PIANO.

*mf*

*Con Ped.*

*mf*

Star vi - ci - no al bell' i - dol che  
To be near thee, my soul's be -

*tr*

*v* *p* \*

s'a - ma, È il più va - go di - let - to d'a - mor  
-lov - èd, Fills my heart with ut - - most joy,

*p*

\*The dotted lines indicate slurs only to be used in the English version.

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È il più va - - - go, è il pia -  
*Fills my heart, - - - fills my -*

va - go di - let - to d'a - mor, più va - go di -  
*heart - with ut - most joy, with joy, - with*

- let - - - to d'a - mor.  
*ut - - - most joy.*

Star lon - tan da co - lei che si bra - ma,  
*To be far from my love re - mov - ed,*

*p* *v*

È d'a - mor il più mes - to do - lor,  
 Is to lan - guish for all I a - dore,

*p* *tr* *v*

È d'a - mor il più mes - - - - - to, è d'a -  
 Is to lan - - - - - guish, for

*rall.* *a tempo* *v*

- mor il più mes - to do - lor, più mes - - - to, più  
 all for all I a - dore, for all, for

*ad lib.* *pp*

mes - - - - - to do - lor.  
 all I a - dore.

*colla voce* *pp*

## VIII.

## Je sais attacher des Rubans.

(I KNOW HOW TO TIE RIBBON BOWS.)

(From "LES OIES DE FRÈRE PHILIPPE.")

English words by  
M. P.OLD FRENCH, (V. DOURLENS.)  
Arranged by L.L.

Moderato.

VOICE. *p* *leggiero*

PIANO. L.H. *p*

Con Ped.

sais at - tach - er des ru - bans, Je  
know how to tie rib - bon bows, I

sais com - ment vien - nent les ro - - ses, Des oi -  
know how to ga - ther po - - sies, I know

- seaux je — sais tous les chants, — Je sais  
 ev - 'ry — path of the vale, — I know

mil - les pe - ti - - tes cho - ses. Mais je  
 ev - er - y charm it dis - clo - ses. But my

sens pal - pi - ter — mon — coeur, Pour -  
 heart, my heart goes pit - a - pat, Where -

- quoi? Je n'en sais rien en - co - re. Peut -  
 - fore? In - deed I know - not. Per -

*cresc.*

R.H.

Ped.

*sostenuto*

- être, hé - las, que le bon - heur  
 - haps, a - las, joys yet un - tast - ed

*cresc.*

Est dans les cho - ses que j'ig - no - re, Reut -  
*Dwell* in the core of that I know not, Per -

\* *tr*

- è - tre que le bon - heur est dans les cho - ses que j'ig - no -  
 - haps joy - may dwell - in the core of that I know

*pp*

- re. Je  
 not. I've

L.H.

\*The dotted lines indicate slurs only to be used in the English version.

sais comme un oi - seau, nais - sant *v* E - clot sous le sein de sa  
*peep'd in - to ev - er - y nest,* *That hides in the brakes and*

mê - re, Comme un tour - te - reau *v* ca - res - sant *dolce* à sa com -  
*sedg - es, The ring - dove's note I have heard* when his

*colla voce*

- pa - gne cher - che à plai - re. Mais je sens pal - pi - ter mon  
*love to his mate he pledg - es. But my heart, my heart goes pit - a -*

coeur, *v* Pour - quoi? *v* Je n'en sais rien en - co - re. *p* Peut -  
*- pat, where - fore? In - deed I know not. Per -*

R.H.

*sostenuto* *cresc.*

- être, hé - las, que le bon -  
 - haps, a - las, joys yet un -

*cresc.*

- heur Est dans les cho - ses que j'ig -  
 - tast - ed Dwell in the core of that I -

- no re, Peut - ê - tre que le bon -  
 know not, Per - haps joy - may -

*pp* *colla voce* *pp*

- heur est dans les cho - ses que j'ig - no - re.  
 dwell - in the core of that I know not.



## IX.

## O sleep, why dost thou leave me?

(From "SEMELE.")

HANDEL.

**Largo.**

VOICE.

PIANO.

*pp mormorando*

*con  $\text{Led.}$*

*ad lib*

*p*

*tr*

*(Wearily.)*

sleep!

O sleep, why dost thou

*pp*

leave me, why dost thou leave me, Why thy vis-ion-ar-y joys re -

- move? O

sleep, O sleep, O sleep, a - gain de - ceive me, O

*poco a poco cresc.*

*colla voce* *cresc.*

sleep, a - gain de - ceive me, To my arms re - store my wand - ring -

(Very smoothly.)

love; my wand -

*p*

- 'ring love, re -

*rall.* *p*

- store my wand'ring love, again de-ceive me O sleep! to my arms, to my

*a tempo* *ten.* *p*

arms re - store my wand - 'ring love.

*ad lib ppp* *sempre dim.* *pp* *a tempo* *morendo* *ppp*

# X.

## By thy banks, gentle Stour.

DR. BOYCE.  
Arranged by  
L.L.

Moderato grazioso.

VOICE.

PIANO.

Con Ped.

*mf*

The first system of the score shows the beginning of the piece. It consists of a voice line and a piano accompaniment. The voice line starts with a whole rest for the first four measures. The piano accompaniment begins in the second measure with a melody in the right hand and a bass line in the left hand. The tempo is marked 'Moderato grazioso' and the dynamic is 'mf'. The key signature has three flats and the time signature is 3/4. The piano part ends with a 'Con Ped.' instruction.

*p*

By thy

The second system continues the piano accompaniment. The voice line has a whole rest for the first four measures, followed by a half note 'By' and a quarter note 'thy' in the fifth measure. The piano accompaniment features a triplet in the right hand in the second measure. The dynamic is 'p'.

banks, gen - tle\_ Stour When I breath'd the\_ soft flute To

*p*

The third system continues the piano accompaniment. The voice line has a whole rest for the first measure, followed by 'banks, gen - tle\_ Stour' in the second measure, 'When I breath'd the\_ soft flute' in the third measure, and 'To' in the fourth measure. The piano accompaniment has a dynamic of 'p'.

Chlo - e's sweet ac - cents, At - ten - tion sate mute; To her

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time. The vocal line begins with a triplet of eighth notes. The piano accompaniment consists of chords and moving lines in both hands.

voice with what trans - ports I — swell'd the slow strain, Or re-

*cresc.* *espressivo*

The second system continues the vocal line and piano accompaniment. The piano part includes dynamic markings 'cresc.' and 'espressivo'. The vocal line has a fermata over the word 'I'.

-turn'd dy - ing mea - sures In e - choes a - gain. Lit - tle

*v p* *p*

The third system shows the vocal line and piano accompaniment. The piano part has dynamic markings 'v p' and 'p'. The vocal line has a fermata over the word 'Lit - tle'.

cup - id beat — time, And the grac - es a - round Taught with

*v* *p rit.* *a tempo* *rit.* *a tempo*

The fourth system concludes the vocal line and piano accompaniment. The piano part includes dynamic markings 'v', 'p rit.', 'a tempo', 'rit.', and 'a tempo'. The vocal line has a fermata over the word 'Taught'.

e - ven di - vis - ions\_ to\_ va - ry\_ the\_

sound, Taught with e - ven di - vis - ions\_ to\_

va - ry\_ the\_ sound.

*mf* L.H.

*pp*  
From my

Chlo - e re - moved When I bid it com - plain And

*pp*

war - ble smooth num - bers To soothe love - sick pain, How much

al - ter'd it seems As the ri - sing notes flow, And the

*cresc.* *espressivo*

soft fall - ing strains How in - sip - id - ly slow, I will

*pp poco rall.* *a tempo e deciso*  
*pp colla voce*

play them no more, For 'tis her voice a

*f a tempo* *rit.*

- lone Can en - rap - ture my soul, And en -

*a tempo*

- li - ven it's tone, Can en - rap - ture my

*colla voce*

soul And en - li - ven it's tone.

*rall.*



## XI.

## The Brown Bird.

Words by  
AMY LEVY.

A. L.

Andante espress. (Slow.)

VOICE.

PIANO.

*mp* *very smoothly throughout*

*Con Ped.*

*mp* *molto legato*

She who so long has lain — Stone - stiff with fold - ed

wings, — With - in my heart a -

*poco cresc.*

*poco cresc.*

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LIZA LEHMANN'S EDITION OF USEFUL TEACHING SONGS.

25932

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- gain, the brown bird wakes and

*con Ped.* *con Ped.*

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Pedal markings are present under the first and second measures.

sings, Brown night - in - gale whose

*più cresc.* *più cresc.*

Detailed description: This system contains the next two measures. The vocal line continues with a half note C5, followed by a half note D5, and then a quarter note E5. The piano accompaniment continues with similar rhythmic patterns. The instruction *più cresc.* is written above the vocal line and below the piano accompaniment.

strain is heard by day, by

Detailed description: This system contains the next two measures. The vocal line has a half note F5, followed by a half note G5, and then a quarter note A5. The piano accompaniment continues with chords and a bass line. The key signature changes to one flat (F major) in the second measure.

night She sings of joy and

*calando* *colla voce*

Detailed description: This system contains the final two measures. The vocal line has a half note B5, followed by a half note C6, and then a quarter note D6. The piano accompaniment continues with chords and a bass line. The instruction *calando* is written above the vocal line, and *colla voce* is written below the piano accompaniment.

pain, Of sor - row and de -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note 'pain,' followed by a melodic phrase for 'Of sor - row and de -'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. Dynamics include accents and a 'p' (piano) marking.

- light, of sor - row and de - light.

The second system continues the vocal line with '- light, of sor - row and de - light.'. The piano accompaniment features a more active right hand with chords and a bass line. Dynamics include 'dim.' (diminuendo) markings in both parts.

of sor - row and de -

The third system shows the vocal line with 'of sor - row and de -'. The piano accompaniment continues with chords and a bass line. Dynamics include 'p' (piano) and 'sempre dim.' (sempre diminuendo) markings.

- light.

The fourth system concludes the vocal line with '- light.'. The piano accompaniment features a final melodic phrase in the right hand and a bass line. Dynamics include 'pp' (pianissimo) and 'L.H.' (Left Hand) markings.

## XII.

## Love was once a little boy.


(Study for unaccompanied singing.)

Melody by  
J. A. WADE.*Allegretto leggiero.*


VOICE.  *p*  
Love was once a lit - tle boy, Heigh - ho! heigh - ho!




Then with him 'twas sweet to toy, Heigh - ho! heigh - ho!



*p* He was then so in - no - cent, Not as now on mis - chief bent, *poco rall.*



*a tempo* Free he came and harm - less went, *p* Heigh - ho! heigh - ho!



(Rather swaggering.) *cresc.* Love is now a lit - tle man, Heigh - ho! heigh - ho!

And a ve - ry sau - cy, one, Heigh - ho! heigh - ho! He

walks so gay and looks so smart, As if he own'd each

maid - en's heart; I wish he felt his own keen dart, -

Heigh - ho! heigh - ho! Love, they say, will soon grow old:

Heigh - ho! heigh - ho! Half his life's al - rea - dy told,

Heigh - ho! heigh - ho! When he's dead and bur - ied too,

What shall we poor maid - ens - do? I'm sure I can - not

tell can you? Heigh - ho! heigh - ho!

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 "There are fairies at the bottom  
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 "Good morning, Brother Sunshine"  
 "'Tis the hour of Farewell"

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 "I will come to you"  
 "Wait"  
 "All I ask of life"  
 "In her old-fashioned way"  
 "When the dream is there"  
 "A song of love and June"  
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 "Some other day"  
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 "Rose Song" } together

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 "If ever you wanted my love"  
 "Because I love you, dear"  
 "I wonder if love is a dream"

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**ETHEL BARNS** ... "Out on deep waters"  
 "Soul of mine"

**LILIAN RAY** ... "Land of the Long Ago"

**ELLEN TUCKFIELD** ... "Come back to Dreamland and  
 me"  
 "Underneath the Mango Tree"

**LILIAN GREY** ... "Only seven"

**HAMISH MACCUNN** ... "One lone star"  
 "Lie there, my lute"

**LIONEL TRENT** ... "June music"  
 "There's love for us to-day"

**GEO. M. COHAN** ... "Over There"

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 "The Early Morning"

**HEERMANN LÖHR** ... "Away in Athlone"  
 "Last year, sweetheart, last year"  
 "Farmer Giles"  
 "If Love had wings"  
 "In Love"  
 "Over the hills of heart's content"  
 "Any place is Heaven if you are  
 near me"

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 "Memories of you"  
 "Butterfly"  
 "Just a little house of love"  
 "In a corner of Somewhere"  
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**GOOD MORNING, BROTHER SUNSHINE.**

\* Words by J. W. FOLEY.

*Allegretto, ma non troppo.*

Keys C (Compass C to F) A and E $\flat$

*f* (freshly)

Good morn\_ing, Bro\_ther Sun\_ shine! Good morn\_ing Sis\_ter Song! I beg your hum\_ble par\_don If you've

(Not jerkily, almost like  $\frac{3}{4}$ )

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**'TIS THE HOUR OF FAREWELL.**

Words by O. H.

(A MODERN FOLK-SONG.)

Keys A $\flat$  (Compass C to E $\flat$ ) G and B $\flat$ .

*Slowly and simply. (Very free as to tempo.)*

*mf*

'Tis the hour of fare\_well, lit\_tle love of my heart; Will thy prom\_ise keep

*mf*

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**FLY AWAY, PRETTY MOTH.**

Arranged by LIZA LEHMANN.

OLD SONG.

Keys E $\flat$  (Compass C to F) and F.

*Moderato.*

*mp*

Fly a\_way, pret\_ty moth, fly a\_way To the shade where you slum\_ber'd all

*p*

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