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Volume I.—SOPRANO

USEFUL TEACHING SONGS

For all Voices

COMPILED AND EDITED BY


LIZA LEHMANN

Price 5/- net

CHAPPELL



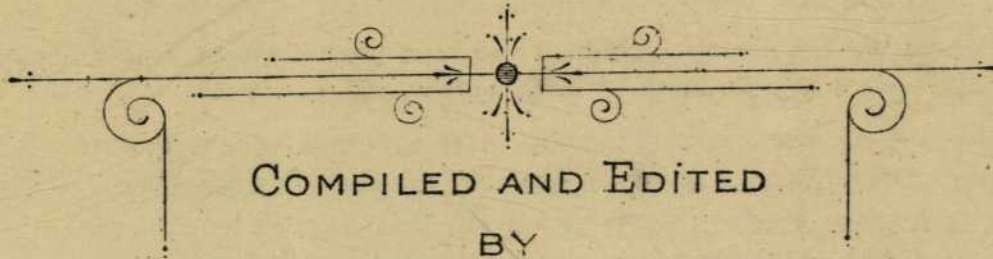
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VOLUME I.- SOPRANO

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LIZA LEHMANN



PRICE 5/- NET.

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Liza Lehmann

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.

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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.*

THE LITERARY EDITION

OF THE

WORKS OF

JOHN GALT

✓ signifies a full breath.

’ signifies a half-breath.

LIZA LEHMANN'S EDITION
of
Useful Teaching Songs.
Volume I. (SOPRANO.)

FEB 16 1928

I.
Dawn, Gentle Flower.

Words by
BARRY CORNWALL.

Music by
STERNDALE BENNETT.

Slowly. *p* (very sustained)

VOICE. Dawn, gen - tle flow - er,

PIANO. *p* *Con Ped.*

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

won - der At thy won - drous birth. —

cresc. *cresc.* *dim.*

The musical score is written for voice and piano. The voice part is in soprano clef with a 2/4 time signature and a key signature of two flats (B-flat and E-flat). The piano accompaniment is in grand staff (treble and bass clefs) with the same time signature and key signature. The score is divided into three systems. The first system contains the first line of the song, starting with a 'Slowly' tempo marking and a piano (*p*) dynamic. The piano part includes a 'Con Ped.' (con sordina) marking. The second system contains the second line of the song, with a crescendo (*cresc.*) marking in both parts. The third system contains the final line of the song, with a decrescendo (*dim.*) marking in the piano part. The lyrics are: 'Dawn, gen - tle flow - er, From the morn - ing earth; — We will gaze and won - der At thy won - drous birth. —'. There are checkmarks above the notes in the voice part and above the final notes in the piano part.

mp

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

mp

sf *v* *dim.*

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

cresc. *dim.*

p *sf*

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

p

p

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

p

(Minor.)
pp poco ritenuto
 Die, gen - tle flow - er, In the si - lent sun; —
mf

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

Con anima.
cres cen - do
 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.

MAR 26 1928

By the simplicity of Venus' doves.

Words by SHAKESPEARE.

Music by SIR HENRY BISHOP.

Andante amoroso.

VOICE.

PIANO.

The musical score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of a vocal line and a piano accompaniment. The tempo is marked 'Andante amoroso'. The piano part begins with a mezzo-forte (*mf*) dynamic and includes the instruction 'con Ped.' (con pedal). The vocal line enters with a piano (*p*) dynamic. The lyrics are: 'By the sim - pli - ci - ty of Ve - nus' doves, By that which knit-teth souls, and pros - pers loves, In that same'. The piano accompaniment features a steady bass line and chords that support the vocal melody. The score is divided into three systems, each with a vocal line and a piano line.

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 ev - er men have

f un poco marcato

broke In num - ber, in num - ber more

mf

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

pp

con delicatezza

place_ thou hast__ ap-point - ed__ me, To -

Oppure. *- ed*

cresc.

-mor-row tru - ly, To - mor-row tru - ly, to - mor - row_

molto calando

f

cresc.

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.

JAN 19 1928

VOICE. *Slowly.*

PIANO. *p dolce*
Con Ped.

p

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

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

poco cresc. *poco rall.* *atempo*

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

poco cresc. *poco rall.* *atempo*

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

p

p

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

pp

pp

charm, the charm of the bow'r.

rall. *p with grace*

colla voce

atempo poco cresc.

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

atempo 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.

rall.

f *p* *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

colla voce

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.
25932

IV.

Se tu m'ami. (IF THOU LOV'ST ME.)

English Words by
O. H.

DE FESCHE.

Larghetto. *mf (well sustained)*

VOICE. *f* *mf*

PIANO. *8* *Con Ped.* *p* *pp*

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

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

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

p poco a poco cresc.

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

pp *trm*

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

legato assai e cresc.

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

cresc. *colla voce*

ad lib. *trm* *pp rall.*

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

colla voce *pp rall.*

V.

Have you seen but a white lily grow.

Words by
BEN JONSON.

OLD ENGLISH.
Arranged by L. L.

Moderato

VOICE. *mp*
Have you seen but a white li - ly grow _____ Be -

PIANO. *mp* *p*
con Ped.

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

vp *pp*
fall of the snow, Be-fore the earth hath smutch'd it? Have you

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

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 one flat (B-flat). The lyrics are "felt the wool of bea - ver, or swan's - down". The piano accompaniment is in a grand staff (treble and bass clefs) and features a series of chords and melodic fragments that support the vocal line.

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

The second system continues the musical score. The vocal line includes the lyrics "ev - er, Or have smelt of the bud of the bri - ar, or the". The piano accompaniment includes a *cresc.* (crescendo) marking above the staff. The music features a mix of chords and moving lines in both hands.

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

The third system continues the musical score. The vocal line includes the lyrics "nard in the fire, Or have tast - ed the bag of the". The piano accompaniment includes a *p* (piano) marking and a section labeled "L.H." (Left Hand) with a wavy line indicating a specific texture or effect. The music continues with chords and melodic lines.

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

The fourth system concludes the musical score on this page. The vocal line includes the lyrics "bee? Oh, so white, oh, so soft, oh, so". The piano accompaniment includes a *poco a poco cresc.* (poco a poco crescendo) marking. The music features a mix of chords and melodic lines, ending with a final chord.

sweet, so sweet, so sweet is

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

soft, *cresc.* oh, so sweet, *rall.* so sweet,

so sweet is she! *ppp*

VI.

Willst Du Dein Herz mir schenken.

(GIVE ME THY HEART.)

English words by
L.L.

GIOVANNINI.

Moderato. (almost allegretto.)

VOICE.

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.

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*

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

p misterioso *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

p *mf*

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

cresc.

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

f

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

pp *mfespr.*

- 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 -

cresc.

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

f *rall.*

cresc. *rall.*

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

ppp *rall.*

MAR 9 6 1928

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

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 più
 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

rall. *a tempo*

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

cresc. *colla voce* *a tempo*

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

poco ritenuto *p* *tr* *p poco ritenuto*

p

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

p

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

rall. *a tempo*

- 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")

FEB 12 1928

English words by
M. P.

OLD FRENCH. (V. DOURLENS.)
Arranged by L.L.

R. 10

Moderato.

VOICE. *plleggiere*

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.

sostenuto

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

cresc. sostenuto

cresc.

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

cresc.

** Est dans les cho - ses que j'ig - no - re*
- haps joy - may dwell - in the core of that I know

re. not. Je I've

pp

L.H.

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

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

pp

mè - re, Comme un tour - te - reau ca-res - sant _____ 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, Pour - quoi? Je n'en sais rien en - co - re. Peut -
 - pat, where - fore? In - deed I know not. Per -

R.H.
 Led.

sostenuto *cresc.*

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

p sostenuto *cresc.*

cresc.

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

cresc.

Yes test que

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

Xiste et que *Je l'ig* *tr* *pp*

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

colla voce *pp*

IX.

O sleep, why dost thou leave me?

(From "SEMELE.")

HANDEL.

Largo.

VOICE. 

PIANO. *pp mormorando* 

con Ped.

ad lib
p 

O 

tr 

sleep! 

pp

(Wearily.) O sleep, why dost thou 

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

The first system of music features a vocal line in a treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are "leave me, why dost thou leave me, Why thy vis-ion-ar-y joys re -". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a steady eighth-note bass line.

- move? O

The second system continues the vocal line with the lyrics "- move? O". The piano accompaniment includes a dynamic marking of *p* (piano) in the right hand.

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

poco a poco cresc.

colla voce *cresc.*

The third system features the lyrics "sleep, O sleep, O sleep, a - gain de-ceive me, O". The piano accompaniment includes dynamic markings of *poco a poco cresc.*, *colla voce*, and *cresc.*

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

The fourth system concludes the page with the lyrics "sleep, a - gain de-ceive me, To my arms re - store my wand-'ring -". The piano accompaniment continues with chords and a bass line.

(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.* *ppp* *a tempo* *morendo* *ppp*

X.

By thy banks, gentle Stour.

D^r BOYCE.
Arranged by
L.L.

MAR 6 - 1928

Moderato grazioso.

VOICE.

PIANO.

The first system of the musical score consists of a voice line and a piano accompaniment. The voice line is a single staff with a treble clef, showing a whole rest for the first four measures. The piano accompaniment is written for two staves (treble and bass clefs) and begins with a mezzo-forte (*mf*) dynamic. The tempo is marked 'Moderato grazioso'. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with a 'Con Ped.' (con piana) instruction at the bottom.

The second system continues the musical score. The voice line has a treble clef and shows a whole rest for the first three measures, followed by a half note 'By' and a quarter note 'thy' in the fourth measure, with a piano (*p*) dynamic marking above. The piano accompaniment continues with a melodic line in the right hand featuring triplet markings and a harmonic accompaniment in the left hand.

The third system continues the musical score. The voice line has a treble clef and contains the lyrics 'banks, gen - tle_ Stour When I breath'd the_ soft flute To'. There are checkmarks above the notes for 'Stour' and 'flute'. The piano accompaniment continues with a melodic line in the right hand and a harmonic accompaniment in the left hand, starting with a piano (*p*) dynamic marking.

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

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

cresc. *espressivo*

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

p

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

p rit. *a tempo*

rit. *a tempo*

e - ven di - vis - ions_ to_ va - ry_ the_

sound, Taught with e - ven di - vis - ions_ to_

va - ry_ the_ sound.

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*
f
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 *a tempo*

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

trm *colla voce*

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

rall. *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

poco cresc.

wings, — With - in my heart a -

poco cresc.

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- gain, the brown bird wakes and

con Ped. *con Ped.*

sings, Brown night - in - gale whose

più cresc. *più cresc.*

strain is heard by day, by

night She sings of joy and

calando *colla voce*

pain, Of sor - row and de -

The first system of music features a vocal line in treble clef and a piano accompaniment in grand 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.

- 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 includes a 'dim.' (diminuendo) marking in the right hand.

of sor - row and de -

The third system continues with 'of sor - row and de -'. The piano accompaniment features a 'p' (piano) dynamic marking and a 'sempre dim.' (sempre diminuendo) marking in the right hand.

- light.

The fourth system concludes with '- light.'. The piano accompaniment includes a 'pp' (pianissimo) dynamic marking and a 'L.H.' (Left Hand) marking in the right hand.

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!



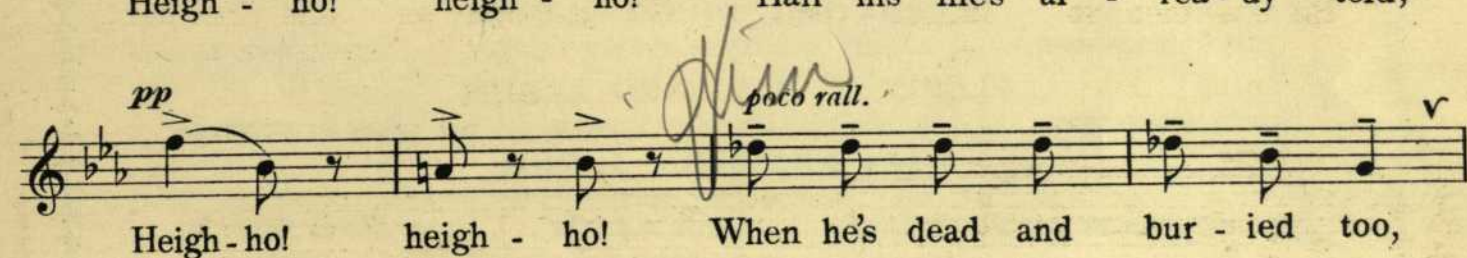
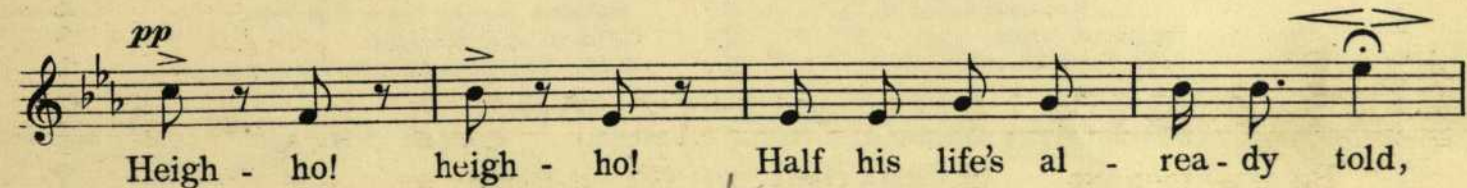
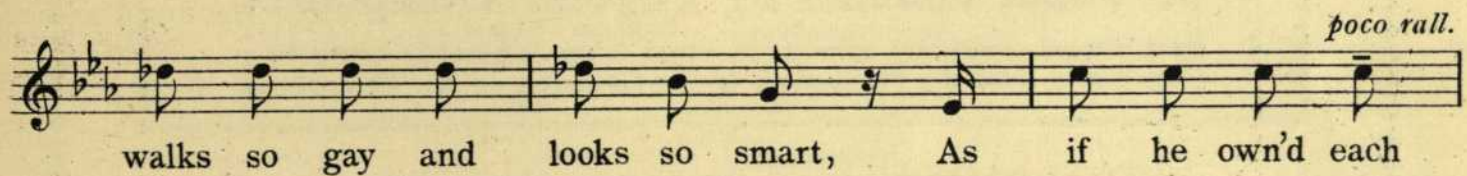
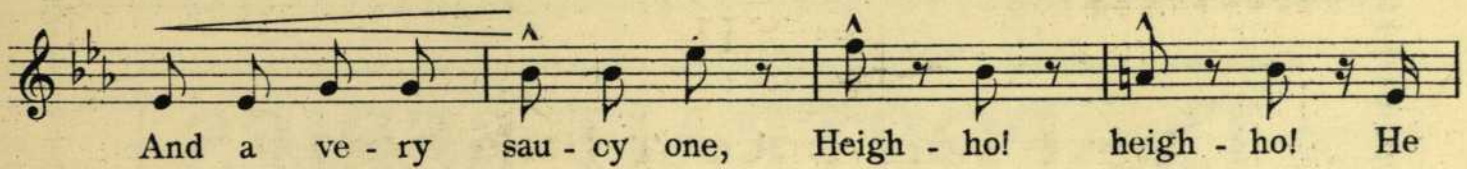
p He was then so in - no - cent, Not as now on mis - chief bent, *poco rall.*



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!



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Composer	Compass 1st Key	Author	Voices suitable for	Composer	Compass 1st Key	Author	Voices suitable for
FRANK BRIDGE Easter Hymn (English and German words). C, Eb Isobel. F mi., F# mi., A mi. O that it were so. C When you are old. E	C-C C-Eb C-F D-G	Hans Wagemann D. Goddard-Fenwick Walter Savage Landor ... W. B. Yeats	Con. or Mez. & Bar. Bar. or Ten. Bar. or Ten., Con. & Mez. Ten.	HERMANN LÖHR Songs in Exile. Cycle. ... Low 1. The Philanderer 4. Exile High 2. Soft Ways 5. Ould Doctor Ma' 3. Whistlin' Dannie Ginn Pale Stars are the Roses. Bb, Db ...	C-E F-A Bb-C	Arthur Stringer ... Harold Boulton	Ten., Bar. or Bass ... Ten. or Bar.
WILLIAM BRIDGE O have you seen my Daphne? F ...	E-G	"Wenda"	Ten.	CLARENCE LUCAS If you become a Nun, Dear. (From Album of Six Songs.) F ...	B-D	Leigh Hunt	Bar
GORDON BRYAN Flower Children. D ...	A-F#	John Galsworthy	Mez.	C. A. LIDGEY A Widow Bird sate mourning. E mi., F# mi. ...	B-E	Shelley	Con. or Mez
R. CONINGSBY CLARKE On the way to Kew. D, F ... A Venetian Lullaby (English and Italian words). F ...	A-E C-E	W. E. Henley ... 15th Century (English words by Lady Lindsay)	Ten. or Bar. Mez. or Con.	HAMISH MAC CUNN Lie there, my Lute. Ab, Bb ...	Ab-Eb	Charles H. Taylor	Con. or Mez
GEORGE H. CLUTSAM Sweet, be not proud. F, Ab ...	C-F	Herrick	Ten. or Bar.	J. WESTON NICHOLL My Flower the Fairest. Eb ...	D-G	Alfred Phillips	Ten
ERIC COATES The Mill o' Dreams. Cycle. ... Low 1. Back o' the Moon 3. The Man in the 2. Dream o' Nights 4. Bluebells [Moon Since Yesterday. E ... Coloured Fields. E, G ...	Bb-E D-G D#-G# B-E	Nancie B. Marsland ... Anne Page ... Daisy Fisher	Sop. or Mez. Ten. All voices	GRAHAM PEEL Loveliest of Trees. Db, Eb, Gb ... Where go the Boats. C, D ... Young Night Thought. F, G ...	Ab-Eb C-E C-F	A. E. Housman R. L. Stevenson R. L. Stevenson	Sop. or Mez. & Con Mez. or Sop. Mez. or Sop.
WADDINGTON COOKE Dream Ships. C mi., D mi. ... Love's Philosophy. F ...	C-F D-F	Charlotte E. Wells Shelley	Mez. or Sop. Ten. or Bar.	MONTAGUE F. PHILLIPS Lethe. E ... Hush'd is my Lute. G mi., A mi., B mi. Nightfall at Sea. Bb, Db, Eb ... Thy Years be Roses, Sweet. Db ... Flowering Trees. Cycle. ... Low 1. Lilac 3. Hawthorn High 2. Laburnum 4. Crab Apple	D-A Bb-D A-Eb Db-A B-F Eb-A	Edwin H. Gomes Gwendolen Paget Nancie B. Marsland Frances M. Marsden Nancie B. Marsland	Ten. or Sop. Sop. or Mez. & Con All voices Ten. Sop. or Mez
MARIO COSTA The Exile (L'Exile) (English and French words). F ...	E-E	Francois Coppée (English words by Percy Greenbank)	Bar. or Mez.	GABRIEL PIERNÉ Six Ballades Françaises. Cycle. (English and French words) ... 1. La Vie 4. Le Petit Rentier 2. Les Baleines 5. Les Dernières Pensées 3. Complainte des Arches de Noé 6. La Ronde autour du Monde	C-F#	Paul Fort (English words by Adrian Ross)	Sop. or Mez. Ten. or Bar.
HAROLD CRAXTON Come you, Mary! F, Ab ...	C-D	Norman Gale	Ten. or Bar.	ROGER QUILTER Four Child Songs. Cycle. ... Low 1. A Good Child 3. Where go the Boats 2. The Lamplighter 4. Foreign Children Fairy Lullaby. F, Ab, Bb ... There be none of Beauty's Daughters. B, C, Eb ... Go, lovely Rose. Eb, F, Gb ...	B-F# D-A C-D B-D# D-Eb	R. L. Stevenson Roger Quilter Byron Edmund Waller	Sop. or Mez Sop. or Mez. & Con. Ten. or Bar Ten. or Bar.
MARIO COSTA The Exile (L'Exile) (English and French words). F ...	E-E	Francois Coppée (English words by Percy Greenbank)	Bar. or Mez.	TERESA DEL RIEGO Shadow March. D, F ... Little Songs of Capri ... 1. From Capri 2. A Brown Study	A-D Eb-E	R. L. Stevenson Dorothy Dickinson	Mez. or Con. & Sop. Bar. or Ten
HAROLD CRAXTON Come you, Mary! F, Ab ...	C-D	Norman Gale	Ten. or Bar.	BERNARD ROLT Bonjour, Suzon! (English and French words). D ...	F-F#	Alfred de Musset (English words by Bernard Rolt)	Sop. & Mez or Ten.
EDRIC CUNDELL Boy Johnny. D, F ... Gold o' the World. Eb ...	B-E F-G	Christina Rossetti Crosbie Garstin	Mez. or Sop. & Con. Ten.	MALCOLM SARGENT My Heart has a Quiet Sadness. G, Bb	D-E	T. G. Wilkinson	Ten. or Bar.
H. WALFORD DAVIES The Birds of Bethlehem. F ... I love the jocund Dance. D, F ...	C-D A-D	R. Watson Gilder William Blake	Con. or Mez. Ten. or Bar.	MARTIN SHAW The Bubble Song. C mi., E mi. ... Child of the Flowing Tide. Ab ...	C-F C-Eb	Mabel Dearmer Geoffrey Dearmer	Ten. or Bar., Sop. and Mez. Bar. or Mez
THOMAS F. DUNHILL A Sea Dirge. Eb ...	D-G	Shakespeare	Bar. or Ten.	A. GORING THOMAS The Portrait. Eb, F ...	D-G	John Oxenford	Ten.
EDWARD GERMAN Sea Lullaby. C, Db, F ...	G-D	Harold Boulton	Sop. or Mez. & Con.	FRANCESCO TICCIATI If you were here. F, Ab ...	C-E	Nancy Webster	Ten. or Bar.
GEOFFREY GWYTHYR My Master hath a Garden. F, G ...	D-F	17th Century	Ten. or Sop. & Mez.	RICHARD H. WALTHEW At the Window. D, F ... Milking Song. C, D ...	D-Eb C-F	Tennyson Tennyson	Ten. or Bar. Sop. or Mez
GUY D'HARDELLOT A Wayside Flower (Fior di Siepe) (English and Italian words). Bb, C, Eb	C-Eb	L. Stecchetti (English words by Guy D'Hardelet)	Ten. or Bar.	MAUDE VALÉRIE WHITE The Bonny Curl. E ... Did one but know. D, F ... Little Rosy Foot (Petit Pied Rose) (English and French words). C, Eb, F	B-F# D-D C-C	Amélie Rives Christina Rossetti Old French (English words by Maude Valérie White)	Sop. or Mez All voices Sop. or Mez. & Con.
G. HENSCHEL The Spinning-wheel. E, F ...	C#-E	W. G. Wills	Mez. or Con.	PHILIP H. WILLIAMS Day and Night. (From Three Songs.) Ab	Eb-F	Lady Lindsay	Mez
HAMILTON HARTY An Irish Love Song. C, Db ...	C-G	Katharine Tynan	Ten.	GERRARD WILLIAMS Lombardy Poplars. B mi. ... Rondel. D ...	D-E Eb-A#	Gwendolen Paget A. C. Swinburne	Ten Ten.
BATTISON HAYNES Hey Nonny No. C ...	A-Eb	16th Century	Bass or Bar.	DALHOUSIE YOUNG Rubies and Pearls. Bb ... Bredon Hill. D, F ...	F-G C-E	Herrick A. E. Housman	Ten Bar. or Ten
GUSTAV HOLST Lovely kind and kindly loving. F, G, A	B-F	Nicholas Breton	Bar. or Ten.				
JOHN IRELAND When lights go rolling round the sky. C, D ... Hymn to Light. Ab, Bb, C ...	C-E C-Eb	James Vila Blake James Vila Blake	Bar. All voices				
FREDERICK KEEL Helen of Kirconnell. D mi. ...	A-D	Anon.	Bass or Bar.				
FRANK LAMBERT Aubade à la Fiancée (English and French words). Eb ...	D-Ab	Anon.	Sop.				
LIZA LEHMANN Evensong. Bb, C ... Kousk Azé (Fall asleep). Eb, G ... Magdalen at Michael's Gate. F# mi., A mi., B mi. ...	C-F Ab-Eb C#-E	Constance Morgan Frances M. Gosling Henry Kingsley	Sop. or Mez. Mez. or Sop. Sop. or Mez.				
FRANCO LEONI The Birth of Morn. Eb, F, G	Eb-Eb	Paul L. Dunbar	All voices				
SAMUEL LIDDLE Fall, Snowflakes. C mi., D mi. ... Fulfilment. G, A, Bb ...	Eb-F C-E	Faith Liddle Edwin Arnold	Sop. or Mez. Con. or Mez. & Sop.				

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Volume I. SOPRANO

CONTENTS

No.		No.	
1	First and chief, on golden wing (<i>Il Pensieroso</i>) .. HANDEL	13	Gulnse alfin il momento (<i>Figaro</i>) MOZART
2	Come, pensive nun (<i>Il Pensieroso</i>) "	14	E Susanna non vien (<i>Figaro</i>) "
3	Me, when the sun begins to fling (<i>Il Pensieroso</i>) "	15	O Thou, for whom I Am! (<i>The Creation</i>) HAYDN
4	Mountains, on whose barren breast (<i>l'Allegro</i>) "	16	Care compagne (<i>Sonnambula</i>) BELLINI
5	To Heaven's Almighty King we kneel (<i>Judas Maccabæus</i>) "	17	Oh se una volta (<i>Sonnambula</i>) "
6	O Grant it, Heaven (<i>Judas Maccabæus</i>) "	18	E strano! (<i>Traviata</i>) VERDI
7	O let eternal honours crown His Name (<i>Judas Maccabæus</i>) "	19	Ah! Tardal troppo (<i>Linda di Chamounix</i>) DONIZETTI
8	Ah, if I only knew (<i>Orfeo</i>) GLUCK	20	Hast thou for Me a look? (<i>Calvary</i>) SPOHR
9	O welcome now (<i>The Seasons</i>) HAYDN	21	But if the Soul can fling the dust aside (<i>In a Persian Garden</i>) .. LIZA LEHMANN
10	Lo, now aslant the dew-bright earth (<i>The Seasons</i>) "	22	Which is my own true self? (<i>Tom Jones</i>) EDWARD GERMAN
11	And God said: Let the earth (<i>The Creation</i>) "	23	I Thank thy zeal, good friend (<i>Lalla Rookh</i>) FREDERIC CLAY
12	And God said: Let the waters (<i>The Creation</i>) "	24	The hours creep on apace (<i>H.M.S. Pinafore</i>) SULLIVAN

Volume II. MEZZO and CONTRALTO

CONTENTS

No.		No.	
1	Some dire event hangs o'er our heads (<i>Jephtha</i>) .. HANDEL	14	Che Disse? (What heard I?) (<i>Orfeo</i>) GLUCK
2	Now give the army breath (<i>Joshua</i>) "	15	Voi del regno delle ombre (Frowning phantoms of the darkness) (<i>Orfeo</i>) "
3	But who is He? (<i>Joshua</i>) "	16	Che ho fatto Io? (What have I done?) (<i>Orfeo</i>) "
4	Rejoice, my countrymen (<i>Belshazzar</i>) "	17	Nobil Signor (Noble, my Lords) (<i>Gli Ugonotti</i>) MEYERBEER
5	Hence, vain deluding joys (<i>Il Pensieroso</i>) "	18	Ditemi, buona gente (Tell me, I pray, good people) (<i>Dinorah</i>) "
6	And He journey'd with companions (<i>St. Paul</i>) MENDESSOHN	19	Fatal Goffredo! ('Tis true, my poet) (<i>Torquato Tasso</i>) DONIZETTI
7	Arise now, Jacob (<i>Jacob</i>) HENRY SMART	20	E questo il loco? (<i>Romeo and Juliet</i>) VACCAI
8	Now Cherith's brook is dried up (<i>Elijah</i>) .. MENDELSSOHN	21	Ah! not a drop that from our cups we throw (<i>In a Persian Garden</i>) LIZA LEHMANN
9	Elijah, get thee hence (<i>Elijah</i>) "	22	My mother had a maid called Barbara (<i>Lines from Othello</i>) "
10	Amliel, quel lamento (My dear ones, your lamentings) (<i>Orfeo</i>) GLUCK	23	Cheerily carols the lark (<i>Ruddigore</i>) SULLIVAN
11	Lasciatemi! (Ah! leave me) (<i>Orfeo</i>) "	24	Sad is that woman's lot who, year by year (<i>Patience</i>) "
12	Euridice! Ombra Cara (Euridice! my beloved) (<i>Orfeo</i>) "		
13	Euridice! Ah Questo Nome (Euridice! thy name, adored one) (<i>Orfeo</i>) "		

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Volume II.—MEZZO-SOPRANO.

CONTENTS:—I. Dawn, gentle flower (Sterndale Bennett). II. Beneath the cypress' gloomy shade (from "Susanna") (Handel). III. O del mio dolce ardor (*Thou of my tender heart*) (Gluck). IV. Esser mesto (*Can it be?*), from "Marta" (Flotow). V. Sandmännchen (*The flowers all are sleeping*) (Old German Folk-Song, arranged by Brahms). VI. By thy banks, gentle Stour (Boyce). VII. By dimpled brook (from "Comus") (Arne). VIII. Am grave Anselmo's (*At the Tomb of Anselmo*) (Schubert). IX. O Sleep, why dost thou leave me? (from "Semele") (Handel). X. Ah lorsque la mort (from "Joseph") (Mehul). XI. Je sais attacher des Rubans (*I know how to tie ribbon bows*), from "Les Oies de Frère Philippe" (Old French, Dourlens). XII. The gap in the hedge (Old Irish) (*Study for unaccompanied singing*).

Volume III.—CONTRALTO.

CONTENTS:—I. Caro mio ben (*Parted from me*) (Giordani). II. The Willow Song (from "Othello") (Sullivan). III. Non so se sia la speme (*O Hope within my bosom*), from "Serse" (Handel). IV. O Jordan (from "Esther") (Handel). V. Air d'Oriane: Pleurez, mes yeux (*Ye must close to the day*), from "Amadis" (Lully). VI. Ich liebe dich (Beethoven). VII. Jesus schläft (*Jesus sleeps*), from the Cantata of the same name (Bach). VIII. Tell me, gentle shepherd (Boyce). IX. She never told her love (Haydn). X. Golden slumbers, kiss your eyes (Old English). XI. Last night I had a dream (A. L.). XII. 'Tis the hour of farewell (Modern Folk-Song—L. L.) (*Study for unaccompanied singing*).

Volume IV.—TENOR.

CONTENTS:—I. Sweet are the banks (from "Les deux Journées") (Cherubini). II. Ask if yon damask rose is sweet (from "Susanna") (Handel). III. Bist Du bei mir (*Stay, my beloved*) (Bach). IV. Farewell, O sweet Hope (Old Gaelic). V. Gruss (*Spring Song*) (Mendelssohn). VI. Petite Abeille (*Little Brown Bee*) (Old French). VII. I attempt from love's sickness to fly (from "The Indian Queen") (Purcell). VIII. Chi scherza colle rose (*Who plays among the roses*), from "Imeneo" (Handel). IX. Dans un bois (*Cupid Asleep*) (Mozart). X. The Brown Bird (A. L.). XI. Ach, wie ist's möglich dann (*Must I now part from thee*) (Old German Folk-Song). XII. At the mid hour of night (Moore) (*Study for unaccompanied singing*).

Volume V.—BARITONE AND BASS.

CONTENTS:—I. Sweet are the banks (from "Les deux Journées") (Cherubini). II. Vittoria, Vittoria (*Victorious, Victorious!*) (Carissimi). III. The lark in the clear air (Old Irish). IV. Blow, blow, thou winter wind (Arne). V. Beglückte Heerde (*Oh, blessed flock*), from the Cantata, "Du Hirte Israel, höre" (Bach). VI. Der Mond (*My heart is like the sombre night*) (Mendelssohn). VII. Farewell, O sweet Hope (Old Gaelic). VIII. Come, sweet lass (from "Pills to purge Melancholy") (Old English). IX. Plaisir d'Amour (*The Joy of Love*) (Martini). X. Chi scherza colle rose (*Who plays among the roses*), from "Imeneo" (Handel). XI. Last night I had a dream (A. L.). XII. McLeod of Dunvegan (Old Highland Lament) (*Study for unaccompanied singing*).

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