

**N<sup>o</sup> 1** (ORIGINAL EDITION)  
FOR MEZZO SOPRANO (OR CONTRALTO)  
AND BARITONE

**N<sup>o</sup> 2**  
FOR SOPRANO AND TENOR

DEDICATED TO AND SUNG BY  
MADAME CLARA BUTT AND M<sup>R</sup> KENNERLEY RUMFORD.

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# SNOWDROPS

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TWO LITTLE DUETS

The Poems by  
ANNIE MATHESON

The Music by  
LIZA LEHMANN.

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PRICE 2/- NET

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# SNOWDROPS.



## I.

“Where are the snowdrops?” said the sun;  
“Dead,” said the frost,  
“Buried and lost,  
Every one!”

“A foolish answer,” said the sun,  
“They did not die,  
Asleep they lie,  
Every one!”

“And I will wake them, I, the sun,  
Into the light  
All clad in white,  
Every one!”

## II.

“It’s rather dark in the earth to-day,”  
Said one little bulb to his brother,  
“But I thought that I felt a sun-beam ray,  
We must strive and grow till we find the way!”  
And they nestled close to each other.  
And they struggled and toiled by day and by night,  
Till two little snowdrops in green and white  
Rose out of the darkness into the light,  
And softly kissed one another.

ANNIE MATHESON.

# I. SNOWDROPS.

Words by  
ANNIE MATHESON.

Music by  
LIZA LEHMANN.

Un poco mosso. ♩ = 176

Mezzo Soprano.

Baritone.

Piano.

The first system of the musical score consists of three staves. The top staff is for Mezzo Soprano, the middle for Baritone, and the bottom for Piano. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Un poco mosso' with a quarter note equal to 176 beats per minute. The piano part features a melodic line with dynamics of *mf* and *p* alternating. The vocal parts have rests in this system.

Red.

\*

The second system continues the musical score. It features a vocal line for the Baritone with the lyrics: "Where are the snowdrops?" said the sun; . . . . . The piano accompaniment includes a melodic line with dynamics of *mf* and *p*, and a bass line with chords and a melodic line. The system concludes with a double bar line and a repeat sign.

"Where are the snowdrops?" said the sun; . . . . .

Red.

\* Red.

\*

Red.

\*

"Where are the snowdrops?" said the sun; . . . . . "Dead," said the  
 "Where are the snowdrops?" said the sun; . . . . . "Dead," said the  
 frost, Bur-ied and lost, Ev-e-ry one! . . . . .  
 frost, Bur-ied and lost, Ev-e-ry one! . . . . .  
 . . . "A fool-ish answer," said the sun, . . . . . "A  
 "A fool-ish answer," said the sun, . . . . . "A

fool - ish answer," said the sun; . . . . . "They did not  
 fool - ish answer," said the sun; . . . . . "They did not

The first system of the musical score consists of three staves. The top two staves are vocal lines in treble and bass clefs, respectively, with lyrics: "fool - ish answer," said the sun; . . . . . "They did not". The piano accompaniment is on the bottom staff, featuring a waltz-like melody with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The piano part includes dynamic markings such as *p* and *pp*, and performance instructions like *Red.* and *\* Red.*

die, A - sleep they lie, Ev - e - ry one!" . . . . .  
 die, A - sleep they lie, Ev - e - ry one!" . . . . .

The second system of the musical score continues the vocal and piano parts. The vocal lines have lyrics: "die, A - sleep they lie, Ev - e - ry one!" . . . . . The piano accompaniment features a waltz-like melody with dynamic markings such as *pp* and *ppp*, and performance instructions like *Red.* and *\* Red.*

"And I . . will wake them, I, the sun, . . . . . And

The third system of the musical score continues the vocal and piano parts. The vocal line has lyrics: "And I . . will wake them, I, the sun, . . . . . And". The piano accompaniment features a waltz-like melody with dynamic markings such as *f* and *f giojoso*, and performance instructions like *Red.* and *\* Red.*

*cres.* I will wake them, I, the sun, . . . . . *sempre cresc.* In - to the

*cres.* I will wake them, I, the sun, . . . . . *sempre cresc.* In - to the

The first system of the score consists of three staves. The top two staves are vocal staves in treble and bass clefs, respectively, with lyrics underneath. The piano accompaniment is on the bottom staff, featuring a complex texture with many beamed sixteenth notes and a prominent bass line. Performance markings include *cres.* and *sempre cresc.* above the vocal staves, and *Red.* with asterisks below the piano staff.

light All clad in white, Ev - - -

light clad all in white, Ev - - -

The second system continues the musical piece. It features two vocal staves and a piano accompaniment staff. The lyrics are "light All clad in white, Ev - - -" for the vocal parts and "light clad all in white, Ev - - -" for the piano part. The piano accompaniment includes markings for *l.h.* and *r.h.* and a dynamic marking of *f*. There are also *Red.* markings with asterisks below the piano staff.

e - ry one!" . . . . .

Ev - - - e - ry one!" . . . . .

*l.h.* *colla voce* *a tempo*

The third system concludes the page. It includes two vocal staves and a piano accompaniment staff. The lyrics are "e - ry one!" for the vocal parts and "Ev - - - e - ry one!" for the piano part. The piano accompaniment features a *colla voce* section followed by a *a tempo* section. There are *Red.* markings with asterisks below the piano staff.



ra - ther dark in the earth to - day," Said one lit - tle bulb to his

*p leggiero*

led. \* led. \* led. \* led. \* led. \* led. \* led. \* led. \* led. \* led. \* led. \* led. \* led. \* led. \* led.

bro - ther,

*p*

"It's ra - ther dark in the earth to - day," Said one lit - tle bulb to his

led. \* led. \* led. \* led. \* led. \* led. \* led. \* led. \* led. \* led. \* led. \* led. \* led. \* led.

bro - ther,

"But I thought that I felt a sun-beam ray, . . . . .

I thought that I felt a

led. \* led. \* led. \* led. \* led. \* led. \* led. \* led. \* led. \* led. \* led. \* led. \* led.



*p* We must strive and grow— *f* till we

sun - beam ray, *p* We must strive and grow— *f*

\* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

find . . . . . the way! . . . . .

find . . . . . the way!" . . . . .

*f* till we find the way!" . . . . . *p* And they

*f* *l.h.* *r.h.* *f* *p*

*ped.* \*

*pp* And they nes - tled close to each oth - er. *mp* And they

*pp* nes - tled close, and they nes - tled close to each oth - er.

*p* *pp* *mp*

\* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

struggled and toiled, by day . . . . . and by night, Till  
 they struggled and toiled, Till

*mp* *pp*

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

*misterioso* *pp*  
 two lit\_tle snowdrops in green and white. . . . . Rose  
*misterioso* *pp*  
 two lit\_tle snowdrops in green and white. . . . .

*misterioso* *pp*

\* Ped. \* Ped. \* Ped. \* Ped. \*

*sempre e cresc.* *accel.*  
 out of the dark . ness in . . . . . to the  
*sempre e cresc.* *accel.*  
 Rose out of dark . ness in . . . . . to the  
*sempre e cresc.* *accel.* *l. h.*

\* Ped. \* Ped. \* Ped. \*

light, . . . . . *ff*

light, . . . . . *ff*, *p*

light, . . . . . *And*

*p*

*Red.*

*p*

And soft - ly kissed one an - oth - er,

soft - ly kissed, and soft - ly kissed one an - oth - er, *pp*

*And*

*r. h.*

*l. h.*

\* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

*pp* *un poco rall.* *a tempo*

And soft - ly kissed one an - oth - er.

*un poco rall.* *a tempo*

soft - ly kissed, and soft - ly kissed one an - oth - er.

*pp* *un poco rall. colla voce* *pp* *a tempo* *r. h.* *l. h.* *ppp* *poco rall. gracioso*

\* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

If the lower optional note is used, both voices must use the lower version.

Snowdrops.

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SPRING IS IN THE AIR	..	..	..	..	M. W. Balfe
TRUST HER NOT	..	..	..	..	Theo. Marzials
WHO IS SYLVIA (in G)	..	..	..	..	F. E. Gambogi

## SOPRANO and MEZZO SOPRANO.

COMING HOME	..	..	..	..	Arthur Sullivan
DOWN THE VALE (in G)	..	..	..	..	F. L. Moir
ECHOES	..	..	..	..	"
HERALDS OF SPRING (in A♭)	..	..	..	..	Waddington Cooke
LOVE'S A LYRIC	..	..	..	..	Sydney W. Toms
THE RAINBOW	..	..	..	..	Colin Taylor
THE SHEPHERD'S ROUNDELAY (in G)	..	..	..	..	R. H. Walthew
THE VOYAGERS (in F)	..	..	..	..	W. Sanderson
SWEET WILD BIRDS	..	..	..	..	F. L. Moir
WHO IS SYLVIA? (A♭)	..	..	..	..	Harper Kearton

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BY THE WATERS	..	..	..	..	Stephen Adams
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ECHOES	..	..	..	..	"
EXCELSIOR (in C)	..	..	..	..	M. W. Balfe
FOUR SUNBEAMS	..	..	..	..	Liza Lehmann
HERALDS OF SPRING (in A♭)	..	..	..	..	Waddington Cooke
I FLY LIKE A BIRD	..	..	..	..	Arthur Foote
IN SPRINGTIME	..	..	..	..	Ernest Newton
IT WAS A LOVER	..	..	..	..	Mary Carmichael
LOVE AND TIME	..	..	..	..	Hermann Löhr
LOVE HAS TURNED HIS FACE AWAY	..	..	..	..	Arthur Foote
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WHERE THE VIOLETS GROW (From "The Little Sunbonnet")	..	..	..	..	Hermann Löhr
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WICKED CUPID	..	..	..	..	H. Trotère

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DEAR LOVE OF MINE (in F) (From "Nadeshda")	..	..	..	..	A. Goring Thomas
DOWN THE SUNLIT STREAM	..	..	..	..	J. L. Molloy
DOWN THE STREAM (in A♭)	..	..	..	..	L. Denza
GOOD NIGHT, DEAR HEART (in E♭)	..	..	..	..	Ernest Newton
IT WAS A LOVER (in F)	..	..	..	..	R. H. Walthew
LOVE OF A FRIEND	..	..	..	..	S. Liddle
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WEEP YE NO MORE (in E♭)	..	..	..	..	Waddington Cooke
WHY ASK ME IF I LOVE (From "The Wooden Spoon")	..	..	..	..	Hope Temple

## SOPRANO and BARITONE.

A DAFFODIL AND A WILLOW TREE	..	..	..	..	Thomas F. Dunhill
ALLAH BE WITH US (in C) (From "A Lover in Damascus")	..	..	..	..	A. Woodforde-Finden
AT LOVE'S BEGINNING (in A♭)	..	..	..	..	Liza Lehmann
BY THE WATERS	..	..	..	..	Stephen Adams
DE LADY MOON (Plantation)	..	..	..	..	A. S. Gatty
DOWN THE VALE (in G)	..	..	..	..	F. L. Moir
GLIDE TO TRY REST	..	..	..	..	Hamilton Aidé
HAPPY DAY	..	..	..	..	Edward German
HERALDS OF SPRING (in G)	..	..	..	..	Waddington Cooke
HURRY UP, POMPEY (Plantation)	..	..	..	..	A. S. Gatty
IN SPRINGTIME (in G and A)	..	..	..	..	Ernest Newton
IS IT THE WIND OF THE DAWN (in A)	..	..	..	..	C. V. Stanford
LOVE IN THE EVENING BREEZE	..	..	..	..	Marie Horne
NORTH AND SOUTH	..	..	..	..	"
REGRET	..	..	..	..	Thomas F. Dunhill
THE MAIDEN IN GREY	..	..	..	..	Reginald Barnicott
THE PITCHER	..	..	..	..	H. Arnold Smith
THE SHEPHERD'S ROUNDELAY (in G)	..	..	..	..	R. H. Walthew
TWILIGHT	..	..	..	..	Liza Lehmann
WHO IS SYLVIA? (A♭)	..	..	..	..	Harper Kearton
WICKED CUPID	..	..	..	..	H. Trotère

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## SOPRANO and BASS.

AT LOVE'S BEGINNING (in G)	..	..	..	..	Liza Lehmann
IN SPRINGTIME (in G and A)	..	..	..	..	Ernest Newton
REGRET	..	..	..	..	Thomas F. Dunhill
WICKED CUPID	..	..	..	..	H. Trotère

## TWO MEZZO SOPRANOS.

GO, PRETTY ROSE (in F)	..	..	..	..	Theo. Marzials
HARK, THE LARK (in E♭)	..	..	..	..	"
HEIGHO	..	..	..	..	J. Spawforth
IT WAS A LOVER	..	..	..	..	Theo. Marzials
TRUST HER NOT	..	..	..	..	M. W. Balfe
UNDER THE GREENWOOD TREE	..	..	..	..	Theo. Marzials
UNTO THE HOLLY	..	..	..	..	"
WEEP YE NO MORE	..	..	..	..	"
WHO IS SYLVIA (in F)	..	..	..	..	"
WINTER'S SONG	..	..	..	..	"

## MEZZO and CONTRALTO.

DOWN THE VALE (in F)	..	..	..	..	F. L. Moir
EXCELSIOR (in B♭)	..	..	..	..	M. W. Balfe
FEAR NO MORE	..	..	..	..	Theo. Marzials
THE GOLDEN GOOSE	..	..	..	..	Ernest Newton
THE MERMAIDS	..	..	..	..	A. H. Behrend
THE SHEPHERD'S ROUNDELAY (in F)	..	..	..	..	R. H. Walthew
THE VOYAGERS (in E♭)	..	..	..	..	W. Sanderson

## MEZZO and BARITONE.

ALLAH BE WITH US (in B♭) (From "A Lover in Damascus")	..	..	..	..	A. Woodforde-Finden
THE CRAFTY CROCODILE.. (From "Peter Pan")	..	..	..	..	Joan Trevalsa
DOWN THE STREAM (in F)	..	..	..	..	L. Denza
DOWN THE VALE (in F)	..	..	..	..	F. L. Moir
LOVE IN THE EVENING BREEZE	..	..	..	..	Marie Horne
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UNDER THE GREENWOOD TREE	..	..	..	..	Liza Lehmann
WEEP YE NO MORE (in C)	..	..	..	..	Waddington Cooke
WHO'S FOR THE FIELDS (C and D)	..	..	..	..	Blanche Gaston-Murray

## TWO CONTRALTOS.

SWEET CONTENT	..	..	..	..	J. Blumenthal
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## CONTRALTO and TENOR.

WHERE THE VIOLETS GROW (From "The Little Sunbonnet")	..	..	..	..	Hermann Löhr
WHO IS SYLVIA? (A♭)	..	..	..	..	Harper Kearton

## CONTRALTO and BARITONE.

ALLAH BE WITH US (in B♭) (From "A Lover in Damascus")	..	..	..	..	A. Woodforde-Finden
BREAK, DIVINER LIGHT (in E♭)	..	..	..	..	Frances Allitsen
THE CRAFTY CROCODILE.. (From "Peter Pan")	..	..	..	..	Joan Trevalsa
GOOD LUCK AND BAD	..	..	..	..	W. H. Squire
GOOD NIGHT, DEAR HEART (in C)	..	..	..	..	Ernest Newton
THE HARBOUR LIGHTS (in A)	..	..	..	..	W. H. Squire
HOW SWEET THE MOONLIGHT SLEEPS (in D♭)	..	..	..	..	Liza Lehmann
IN LOVE'S DOMAIN	..	..	..	..	W. H. Squire
IT WAS A LOVER (in D)	..	..	..	..	R. H. Walthew
I WAS DREAMING	..	..	..	..	A. W. Juncker
LOVE ENTHERONED (in C) (From "Songs of Love and Spring")	..	..	..	..	Liza Lehmann
LOVE'S INVOCATION	..	..	..	..	Marie Horne
NIGHTS OF MUSIC (in B♭)	..	..	..	..	F. H. Cowen
THE SINGING LESSON	..	..	..	..	W. H. Squire
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WEEP YE NO MORE (in C)	..	..	..	..	Waddington Cooke
WHERE THE ROSES ARE	..	..	..	..	Harriet Young
WON'T YOU BUY?	..	..	..	..	Augustus Barratt
YET ONCE AGAIN	..	..	..	..	V. Gabriel

## TWO TENORS.

SPRING AND LOVE (in A♭)	..	..	..	..	A. Delbruck
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## TENOR and BARITONE.

THE CHAMOIS HUNTERS	..	..	..	..	J. L. Hatton
EXCELSIOR (in D)	..	..	..	..	M. W. Balfe
THE FISHERMEN (in F)	..	..	..	..	Gabusi
THE GOLDEN GOOSE	..	..	..	..	Ernest Newton
IN SPRINGTIME (in G and A)	..	..	..	..	Ernest Newton
O MISTRESS MINE	..	..	..	..	W. Kingsley Tarpey
SWEET WILD BIRDS	..	..	..	..	F. L. Moir
THE GENDARMES	..	..	..	..	Offenbach
THE LOVERS	..	..	..	..	H. Lane Wilson
WATCHMAN! WHAT OF THE NIGHT?	..	..	..	..	J. Sarjeant
WHO IS SYLVIA? (A♭)	..	..	..	..	Harper Kearton
WICKED CUPID	..	..	..	..	H. Trotère

## TENOR and BASS.

WATCHMAN! WHAT OF THE NIGHT?	..	..	..	..	J. Sarjeant
WICKED CUPID	..	..	..	..	H. Trotère

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