


No. 1.  
FOR MEZZO-SOPRANO

No. 2.  
FOR SOPRANO.  
(ORIGINAL EDITION.)



# *Bird Songs*

*The Wood Pigeon. The Yellowhammer.  
The Starling. The Wren.  
The Owl.*



*The Words by A. S.  
The Music  
by*

*LIZA LEHMANN.*

BOOSEY AND CO. LONDON AND NEW YORK



To  
*BLANCHE MARCHESI.*

---

# BIRD SONGS

THE WOODPIGEON.      THE YELLOWHAMMER.  
THE STARLING.      THE WREN.  
THE OWL.

THE WORDS BY

A. S.

THE MUSIC BY

LIZA LEHMANN.

---

PRICE THREE SHILLINGS AND SIXPENCE.

---

BOOSEY & CO.,  
295, REGENT STREET, LONDON, W.,  
AND 9, EAST SEVENTEENTH STREET, NEW YORK.

COPYRIGHT, 1907, BY BOOSEY & CO.

THESE SONGS MAY BE SUNG IN PUBLIC WITHOUT FEE OR LICENSE, BUT PUBLIC PERFORMANCE  
BY GRAMOPHONE OR OTHER MECHANICAL REPRODUCTIONS ARE NOT PERMITTED.  
THE PUBLIC PERFORMANCE OF ANY PARODIED VERSION OF THESE SONGS IS STRICTLY PROHIBITED



## CONTENTS.



THE WOODPIGEON	...	...	...	2
THE STARLING ...	...	...	...	8
THE YELLOWHAMMER	...	...	...	12
THE WREN	...	...	...	16
THE OWL ...	...	...	...	22

# BIRD SONGS.

---

## THE WOODPIGEON.

---

WHEN the harvest all was gathered  
In the sunny Autumn weather,  
To the greenwood, blithe and merry,  
We went nutting all together;  
And as the woods we wandered,  
So dim and dark and green,  
We heard a sweet voice calling  
Though no one could be seen:  
“Two sticks across,  
And a little bit of moss;  
It'll do, it'll do,—  
Coo, coo, coo.”

The wild things of the woodlands  
Scarce seemed of us afraid;  
The blue jay flashed before us,  
And the squirrel near us played.  
We ate our nuts and rested  
On a fallen tree, moss-grown,  
And still a voice kept calling  
In softest, tend'rest tone:  
“Two sticks across,  
And a little bit of moss;  
It'll do, it'll do,—  
Coo, coo, coo.”

---

## THE STARLING.

---

ON her nest, with her young,  
Sat the starling in the steeple,  
While below the great bell swung  
To the church to call the people.  
“Mother, mother,” cried the Starlings,  
“What is that? oh mother, tell!”  
“Don't be frightened, little darlings,  
'Tis the great church bell,  
Ringing out its solemn warning,  
That the people far and near  
All may know 'tis Sunday morning,  
And make haste to gather here.  
While the organ's sweetly playing  
Little birds need have no fear!  
While below the folk are praying  
You can sing your hymns up here.”

## THE YELLOWHAMMER.

---

ON a sultry Summer morning  
Down the dusty road we strayed,  
And pluck'd the wayside flowers,  
And ran and laughed and played!  
There was not the slightest breeze,  
And we wearied of our play,—  
And then we heard the Yellowhammer say:  
"A little bit of bread and no cheese!"

Once again we roamed the woodland,  
When the years had fled by,  
And, poor as mice, we pledged  
Our vows, my love and I;  
We had kissed beneath the trees,  
And then we heard again  
The Yellowhammer say, quite plain:  
"A little bit of bread and no cheese!"

## THE WREN.

---

A WREN just under my window  
Has suddenly, sweetly sung;  
He woke me from my slumbers  
With his shrill, sweet tongue.

It was so very early,  
The dewdrops were not dry,  
And pearly cloudlets floated  
Across the rosy sky.

His nest is in the ivy  
Where his little wife sits all day  
And by her side he sings to her,  
And never flies far away.

---

## THE OWL.

---

THREE little owlets  
In a hollow tree,  
Cuddled up together  
Close as could be.  
When the moon shone out,  
And the dew lay wet,  
Mother flew about  
To see what she could get.  
She caught a little mouse,  
So velvety and soft,  
She caught a little sparrow,  
And then she flew aloft  
To the three little owlets  
In a hollow tree,  
Cuddled up together  
Close as could be.  
"Tu-whoo," said the old owl,  
"Isn't this good cheer?"  
"Tu-whit," said the owlets,  
"Thank you, Mother dear,  
Tu-whit, tu-whit, tu-whit, tu-whit,  
Tu-whoo!"

A. S.





# BIRD SONGS.

# BIRD SONGS.

## The Woodpigeon.

Words by  
A.S.

Music by  
LIZA LEHMANN.

Allegretto.

VOICE.

PIANO.

*p*

*mf* (breezily.)

*Con Sed.*

*mf* (fresh.)

When the har - vest all was... gath - ered In the

sun - ny Au - tumn wea - ther,..... To the green - wood, blithe and...

mer - ry,..... We went nut - ting all to - geth - er;.....

And as the woods we wan - der'd, So

dim and dark and green, We heard a sweet voice

call - - ing Though no one could be seen:



The... wild things of the....

This system contains the first line of the song. The vocal line begins with a rest, followed by the lyrics 'The... wild things of the....'. The piano accompaniment consists of chords in the right hand and bass notes in the left hand, with vertical strokes indicating the start of each measure.

wood - lands Scarce seemed of us a - fraid; The

This system contains the second line of the song. The vocal line continues with the lyrics 'wood - lands Scarce seemed of us a - fraid; The'. The piano accompaniment continues with chords and bass notes.

blue Jay flash'd..... be - fore us, And the Squir - rel near us

This system contains the third line of the song. The vocal line continues with the lyrics 'blue Jay flash'd..... be - fore us, And the Squir - rel near us'. The piano accompaniment continues with chords and bass notes.

played..... We

This system contains the fourth line of the song. The vocal line continues with the lyrics 'played..... We'. The piano accompaniment continues with chords and bass notes.

ate our nuts..... and rest - - ed On a

fall - en tree, moss - grown, And still a voice kept

*p poco rall.*

call - - ing In soft - est, tend - 'rest tone:

*poco rall.*

*pp a tempo*

"Two sticks a - cross, And a

*pp a tempo*

lit - tle bit of moss; It - 'll

do,..... it - 'll do,..... it - 'll do,.....

Coo,..... coo,.....

*colla voce*

*p* *pp*

*oppure*

coo".....

*ppp* coo".....

*ppp*

# The Starling.

Words by  
A.S.

Music by  
LIZA LEHMANN.

Moderato sostenuto.

VOICE.

PIANO.

*quasi f*

*Con Ped. 8*

On her nest, with her young,

Sat the Star-ling in the stee-ple,



While be - low the great bell swung

The first system of music features a vocal line in a treble clef with a key signature of two flats and a common time signature. The lyrics are "While be - low the great bell swung". The piano accompaniment is in a grand staff (treble and bass clefs) and consists of block chords with some melodic movement in the bass line. There are two fermatas over the piano accompaniment in the first and third measures.

To the church to call the peo - ple.

The second system continues the vocal line with the lyrics "To the church to call the peo - ple.". The piano accompaniment continues with block chords and some melodic movement. There are fermatas over the piano accompaniment in the second and fourth measures.

*Poco accel.*  
 "Mo - ther, mo\_ther," cried the star - lings,

The third system begins with the tempo marking *Poco accel.* and the lyrics "Mo - ther, mo\_ther," cried the star - lings, ". The piano accompaniment features more active melodic lines in both the treble and bass staves. There are fermatas over the piano accompaniment in the second and fourth measures.

"What is that? oh mo - ther, tell!"

The fourth system continues with the lyrics "What is that? oh mo - ther, tell!". The piano accompaniment includes a triplet of eighth notes in the bass line. There are fermatas over the vocal line in the second and fourth measures.

*a tempo*

"Don't be fright-ened, lit-tle dar-lings, 'Tis the great church

*a tempo*

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 two flats (B-flat and E-flat), and the time signature is 8/8. The tempo marking is 'a tempo'. The lyrics are: "Don't be fright-ened, lit-tle dar-lings, 'Tis the great church". The piano accompaniment consists of chords and moving lines in both hands, with some notes marked with a fermata.

bell Ring-ing out its so-lemn warn-ing,

The second system continues the vocal line and piano accompaniment. The lyrics are: "bell Ring-ing out its so-lemn warn-ing,". The piano accompaniment includes a triplet of eighth notes in the right hand and a long note with a fermata in the left hand.

That the peo-ple far and near All may know 'tis

*sempre cresc.*

*sempre cresc.*

The third system continues the vocal line and piano accompaniment. The lyrics are: "That the peo-ple far and near All may know 'tis". The tempo marking is 'sempre cresc.' (sempre crescendo). The piano accompaniment features a long note with a fermata in the left hand.

Sun-day morn-ing, And make haste to ga-ther here.

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "Sun-day morn-ing, And make haste to ga-ther here." The piano accompaniment includes a long note with a fermata in the left hand.

*dolce cantabile.* *pp*

While the or-gan's sweetly play - ing Lit - tle birds need have no

*cantabile.* *pp*

fear! *pp*

While be - low the folk are pray - ing,

You can sing your hymns..... up here!"

*stir up*

*ff*

# The Yellowhammer.

Words by  
A. S.

Music by  
LIZA LEHMANN.

Tempo commodo.

VOICE.

PIANO.

*mf* *mp*

*con Sed.*

On a

sul - try Sum - mer morn - ing Down the dust - y road we stray'd,.... And

plucked the way - side flow - ers, And ran and laughed and played!.....

There was

not the slightest breeze, And we wearied of our play, And

then we heard the yellowhammer say:..... *p* A

little bit of bread and no cheese!"

*mf* 3  
Once a-

- gain we roamed the woodland, When the years had fleet-ed by,..... And,

*poco rall.* *a tempo* *p*  
poor as mice, we pledged Our vows, my love and I.....

*poco rall. colla voce* *a tempo*

*cresc.*  
We had

*poco rit.* kiss'd be-neath the trees;..... And then we heard a - gain..... The

*a tempo*

*colla voce* *a tempo*

yel - low - ham - mer say, quite plain:.....

*p* **A**

lit - tle bit of bread and no cheese!".....

*pp* *pp*

# The Wren.

Words by  
A. S.

Music by  
LIZA LEHMANN.

*Allegretto.*

VOICE.

PIANO.

The first system of the musical score consists of three staves. The top staff is for the voice, the middle for the piano right hand, and the bottom for the piano left hand. The key signature has one flat (B-flat) and the time signature is 6/8. The tempo is marked *Allegretto*. The piano part begins with a *mp* (mezzo-piano) dynamic. The piano left hand has a *Con Fed.* (con fedita) marking. The piano right hand features a melodic line with a trill in the third measure. The voice part has a rest in the first measure, followed by a melodic line in the second and third measures.

The second system of the musical score consists of three staves. The piano part continues from the first system. The piano right hand has a *Più mosso.* (faster) marking. The piano left hand has a melodic line with a trill in the first measure. The voice part has a rest in the first measure, followed by a melodic line in the second and third measures.

The third system of the musical score consists of three staves. The piano part continues from the second system. The piano right hand has a melodic line with a trill in the first measure. The piano left hand has a melodic line with a trill in the first measure. The voice part has a rest in the first measure, followed by a melodic line in the second and third measures.



The piano introduction consists of three staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The key signature has one flat (B-flat), and the time signature is 3/4.

Moderato.  
*p* very simply.

The first system of the vocal and piano accompaniment. The vocal line begins with the lyrics "A wren just un - der my win - dow Has". The piano accompaniment features a *rall.* marking and a *p* dynamic. The piano part includes a fermata over the first measure and a *rit.* marking over the second measure.

The second system of the vocal and piano accompaniment. The vocal line continues with "sud - den - ly, sweet - ly sung;..... He woke me from my". The piano accompaniment includes a *L.H.* marking and a fermata over the first measure of the second system.

The third system of the vocal and piano accompaniment. The vocal line concludes with "slum - - bers With his sweet shrill". The piano accompaniment features a long melodic line in the right hand that spans across the first two measures of this system.

tongue. It was so ve - ry ear - ly, The

The first system of the musical score for 'The Wren'. It consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are 'tongue. It was so ve - ry ear - ly, The'. The piano accompaniment is in two staves (treble and bass clefs) with a key signature of one flat. It features a melody in the right hand and a bass line in the left hand, with some chords marked with an '8'.

dew - drops were not dry,..... And pearl - y cloud - lets

The second system of the musical score. The vocal line continues with the lyrics 'dew - drops were not dry,..... And pearl - y cloud - lets'. The piano accompaniment includes a section marked 'L.H.' (Left Hand) with a 'p' (piano) dynamic marking. The score includes various musical notations such as slurs, ties, and dynamic markings.

float - ed A - cross the ro - sy sky.....

The third system of the musical score. The vocal line concludes with the lyrics 'float - ed A - cross the ro - sy sky.....'. The piano accompaniment continues with chords and melodic fragments. The system ends with a final chord in the piano part.

Allegretto.

Più mosso ad lib.

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting with a long note followed by a series of eighth notes. A slur covers the first two measures, and another slur covers the last two measures. The tempo marking "Allegretto." is above the first measure, and "Più mosso ad lib." is above the last measure. The vocal line ends with the syllable "Ah" written below it. The piano accompaniment is on two staves below, with a grand staff (treble and bass clefs). It features chords and moving lines, with a "fr" (forzando) marking and a wavy line indicating a tremolo effect in the right hand.

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef, featuring a melodic line with various ornaments and slurs. The piano accompaniment is on two staves below, with a grand staff. It features chords and moving lines, with a "fr" (forzando) marking and a wavy line indicating a tremolo effect in the right hand.

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef, featuring a melodic line with various ornaments and slurs. A "cresc." (crescendo) marking is above the first measure, and a "fr" (forzando) marking with a wavy line is above the second measure. The piano accompaniment is on two staves below, with a grand staff. It features chords and moving lines, with a "fr" (forzando) marking and a wavy line indicating a tremolo effect in the right hand.

\* Omit this passage if desired. If it is omitted here however, omit it also in symphony of song.

*p*  
His

*rall.* *p*

Moderato come prima.  
(again most simply.)

nest is in ..... the i - vy Where his

7

8

lit - tle wife sits all day, ..... And

7

8

*p*

by her side..... he sings to her,.....

*L.H.*

*pp*

And

*L.H.*

*(very simply and without rall.)*

nev - er flies far a - way.....

*pp*

# The Owl.

Words by  
A.S.

Music by  
LIZA LEHMANN.

*Un poco mosso.*

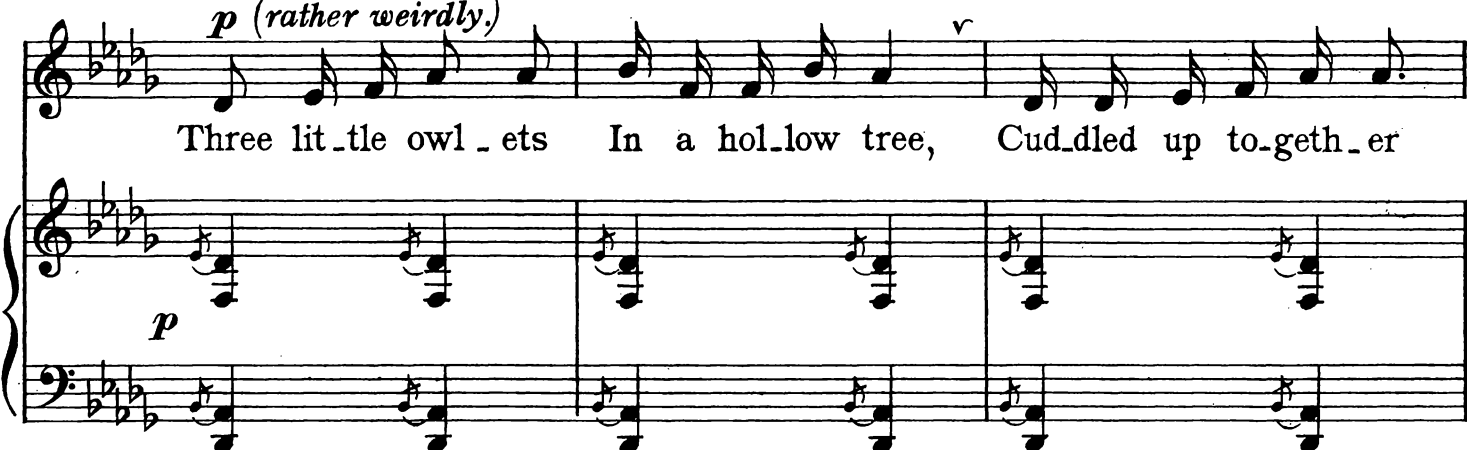
VOICE. 

PIANO. 

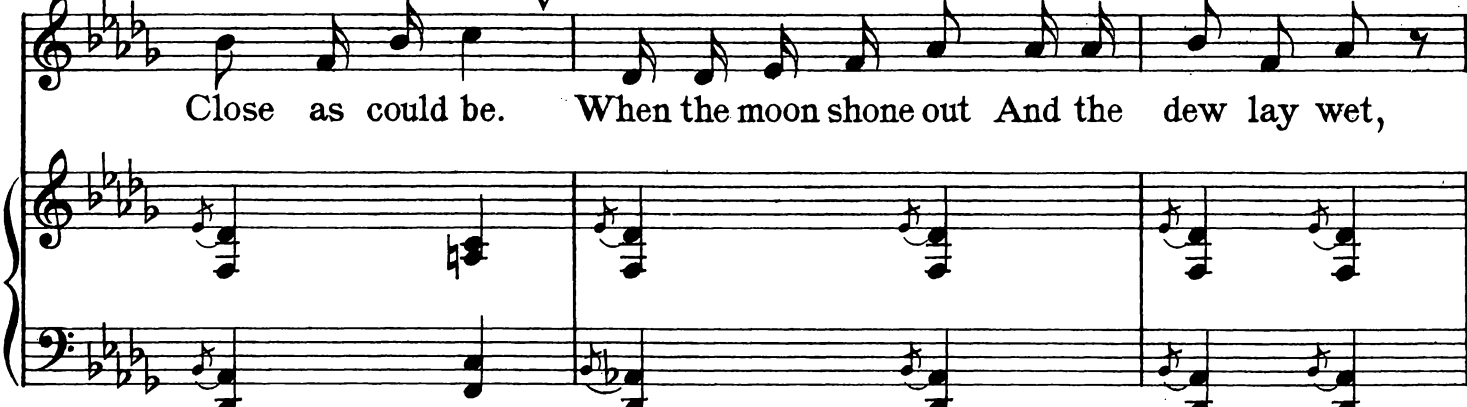
*Con Ced.*

*p (rather weirdly.)*

Three lit\_tle owl\_ets In a hol\_low tree, Cud\_dled up to\_geth\_er



Close as could be. When the moon shone out And the dew lay wet,



(slur up)

Mo\_ther flew a\_bout To see what she could get.....

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a slur over the first two measures, followed by a long note in the third measure. The piano accompaniment consists of chords and moving lines in both hands.

She caught a lit\_tle mouse So

The second system continues the vocal line and piano accompaniment. The vocal line has a slur over the first two measures, followed by a rest in the third measure, and then continues with notes in the fourth and fifth measures. The piano accompaniment includes a dynamic marking of *8* in the first measure.

vel\_ ve\_ ty and soft,..... She

The third system shows the vocal line with a slur over the first two measures and a dynamic marking of *8* in the first measure. The piano accompaniment features a prominent melodic line in the right hand with a slur and a dynamic marking of *8* in the first measure.

caught a lit\_tle spar\_row,..... And

The fourth system continues the vocal line and piano accompaniment. The vocal line has a slur over the first two measures, followed by a rest in the third measure, and then continues with notes in the fourth and fifth measures. The piano accompaniment includes a dynamic marking of *8* in the first measure.

*cresc.*

then she flew a - loft.....

The first system of the musical score. The vocal line is on a single staff with lyrics "then she flew a - loft.....". The piano accompaniment consists of two staves (treble and bass clef). The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 7/8. The piano part features chords and a triplet of eighth notes in the right hand, with a *cresc.* marking below it.

The second system of the musical score. The vocal line continues with a long note. The piano accompaniment continues with chords and a triplet of eighth notes in the right hand. A *cresc.* marking is present in the piano part.

*oppure.* *dolce.* *ff* *subito p*

To..... the

To the three lit - tle owl - ets In a hol - low tree,

*sf subito.* *p*

The third system of the musical score. The vocal line has lyrics "To..... the" and "To the three lit - tle owl - ets In a hol - low tree,". The piano accompaniment features a *sf subito.* marking followed by a *p* marking. The piano part consists of chords and a melodic line in the right hand.

*pp*

Cud - dled up to - geth - er Close as could be.

*pp*

The fourth system of the musical score. The vocal line has lyrics "Cud - dled up to - geth - er Close as could be." The piano accompaniment features a *pp* marking. The piano part consists of chords and a melodic line in the right hand.



rall.  
f rather heavily.

"Tu\_who," said the old owl, "Is \_ nt this good cheer?"

*f*

*colla voce.*

a tempo.  
p lightly.

"Tu\_whit," said the owl \_ ets, "Thank you mo \_ ther dear,

*p* *leggiero.*

\* (slur up)

Tu\_whit, tu\_whit, tu\_whit, tu\_whit, Tu\_who!"

*colla voce.*

*stretto.*

*ff*

The Owl. \* Slur up slowly and leave the last note as soon as touched.

# VOCAL DUETS, &c., STANDARD AND POPULAR.

Price Two Shillings Each, Net, except where otherwise marked.

<b>TWO SOPRANOS.</b>		
GO, PRETTY ROSE (in G) .. .. .	.. .. .	Theo. Marzials
HARK, THE LARK (in F) .. .. .	.. .. .	"
SPRING AND LOVE (in A♯) .. .. .	.. .. .	A. Delbruck
TRUST HER NOT .. .. .	.. .. .	M. W. Balfe
WHO IS SYLVIA (in G) .. .. .	.. .. .	Theo. Marzials
CHILDLAND. Cycle. Price 5/-	.. .. .	F. E. Gambogi
<b>SOPRANO and MEZZO SOPRANO.</b>		
COMING HOME .. .. .	.. .. .	Arthur Sullivan
DOWN THE VALE (in G) .. .. .	.. .. .	F. L. Moir
ECHOES .. .. .	.. .. .	"
HERALDS OF SPRING (in A♯) .. .. .	.. .. .	Waddington Cooke
THE SHEPHERD'S ROUNDELY (in G) .. .. .	.. .. .	R. H. Walthew
SWEET WILD BIRDS .. .. .	.. .. .	F. L. Moir
WHO IS SYLVIA? (A♯) .. .. .	.. .. .	Harper Kearton
CHILDLAND. Cycle. Price 5/-	.. .. .	F. E. Gambogi
<b>SOPRANO and CONTRALTO.</b>		
AN EVENING SONG .. .. .	.. .. .	V. Gabriel
AT LAST .. .. .	.. .. .	Arthur Fagge
BY THE WATERS .. .. .	.. .. .	Stephen Adams
DOWN THE VALE (in G) .. .. .	.. .. .	F. L. Moir
ECHOES .. .. .	.. .. .	"
EXCELSIOR (in G) .. .. .	.. .. .	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
LOVE AND TIME .. .. .	.. .. .	Hermann Löhr
LOVE HAS TURNED HIS FACE AWAY .. .. .	.. .. .	Arthur Foote
LOVE IN HER BOAT (From "Rival Poets") .. .. .	.. .. .	Edward German
A MADRIGAL IN MAY .. .. .	.. .. .	Ernest Newton
CLEAR AND COOL .. .. .	.. .. .	"
THE MERMAIDS .. .. .	.. .. .	"
SEE HOW THE DAY .. .. .	.. .. .	"
THE SISTERS .. .. .	.. .. .	"
SLEEP, BABY, SLEEP .. .. .	.. .. .	"
VIOLETS .. .. .	.. .. .	"
WHERE THE VIOLETS GROW (From "The Little Sunbonnet") .. .. .	.. .. .	H. Löhr
WHO IS SYLVIA? (G) .. .. .	.. .. .	Harper Kearton
WICKED CUPID .. .. .	.. .. .	H. Trotère
THE VILLAGE. Cycle. Price 4/-	.. .. .	R. H. Walthew
<b>SOPRANO and TENOR.</b>		
BREAK, DIVINER LIGHT (in F) .. .. .	.. .. .	Frances Allitsen
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
NIGHTS OF MUSIC (in D) .. .. .	.. .. .	F. H. Cowen
ROSE AND LILY (Vicar of Wakefield) .. .. .	.. .. .	Liza Lehmann
SNOWDROPS (No. 2 edition) .. .. .	.. .. .	Liza Lehmann
SONGS OF TWILIGHT .. .. .	.. .. .	J. L. Roeckel
WEEP YE NO MORE (in E♭) .. .. .	.. .. .	Waddington Cooke
<b>SOPRANO and BARITONE.</b>		
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
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 .. .. .	.. .. .	Teresa del Riego
REGRET .. .. .	.. .. .	Thomas F. Dunhill
THE SHEPHERD'S ROUNDELY (in G) .. .. .	.. .. .	R. H. Walthew
WHO IS SYLVIA? (A♯) .. .. .	.. .. .	Harper Kearton
WICKED CUPID .. .. .	.. .. .	H. Trotère
THREE VOCAL DUETS. Price 2/6.	.. .. .	Harry Farjeon
<b>SOPRANO and BASS.</b>		
AT LOVE'S BEGINNING (in G) .. .. .	.. .. .	Liza Lehmann
IN SPRINGTIME (in G and A) .. .. .	.. .. .	Ernest Newton
REGRET .. .. .	.. .. .	Thomas F. Dunhill
WICKED CUPID .. .. .	.. .. .	H. Trotère

<b>TWO MEZZO SOPRANOS.</b>		
GO, PRETTY ROSE (in F) .. .. .	.. .. .	Theo. Marzials
HARK, THE LARK (in E♭) .. .. .	.. .. .	"
HEIGHO .. .. .	.. .. .	J. Spawforth
IT WAS A LOVER .. .. .	.. .. .	Theo. Marzials
UNDER THE GREENWOOD TREE .. .. .	.. .. .	"
UNTO THE HOLLY .. .. .	.. .. .	"
WEEP YE NO MORE .. .. .	.. .. .	"
WHO IS SYLVIA (in F) .. .. .	.. .. .	"
WINTER'S SONG .. .. .	.. .. .	"
<b>MEZZO and CONTRALTO.</b>		
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 ROUNDELY (in F) .. .. .	.. .. .	R. H. Walthew
<b>MEZZO and BARITONE.</b>		
ALLAH BE WITH US (in B♭) (From "A Lover in Damascus") .. .. .	.. .. .	A. Woodforde-Finden
DOWN THE STREAM (in F) .. .. .	.. .. .	L. Denza
DOWN THE VALE (in F) .. .. .	.. .. .	F. L. Moir
THE GOLDEN GOOSE .. .. .	.. .. .	Ernest Newton
THE HARBOUR LIGHTS (in B) .. .. .	.. .. .	W. H. Squire
LOVE ENTHRONED (in D) (From "Songs of Love and Spring") .. .. .	.. .. .	Liza Lehmann
LOVE IN THE EVENING BREEZE .. .. .	.. .. .	Marie Horne
REGRET .. .. .	.. .. .	Thomas F. Dunhill
SILVER-LAND .. .. .	.. .. .	Frank L. Moir
THE SHEPHERD'S ROUNDELY (in F) .. .. .	.. .. .	R. H. Walthew
WEEP YE NO MORE (in C) .. .. .	.. .. .	Waddington Cooke
WHO'S FOR THE FIELDS (in C and D) .. .. .	.. .. .	Blanche Gaston-Murray
<b>TWO CONTRALTOS.</b>		
SWEET CONTENT .. .. .	.. .. .	J. Blumenthal
<b>CONTRALTO and TENOR.</b>		
WHERE THE VIOLETS GROW (From "The Little Sunbonnet") .. .. .	.. .. .	Hermann Löhr
WHO IS SYLVIA? (A♯) .. .. .	.. .. .	Harper Kearton
<b>CONTRALTO and BARITONE.</b>		
ALLAH BE WITH US (in B♭) (From "A Lover in Damascus") .. .. .	.. .. .	A. Woodforde-Finden
BREAK, DIVINER LIGHT (in E♭) .. .. .	.. .. .	Frances Allitsen
GOOD LUCK AND BAD .. .. .	.. .. .	W. H. Squire
GOOD NIGHT, DEAR HEART (in C) .. .. .	.. .. .	Ernest Newton
THE HARBOUR LIGHTS (in A) .. .. .	.. .. .	W. H. Squire
IN LOVE'S DOMAIN .. .. .	.. .. .	"
IT WAS A LOVER (in D) .. .. .	.. .. .	R. H. Walthew
I WAS DREAMING .. .. .	.. .. .	A. W. Juncker
LOVE ENTHRONED (in C) (From "Songs of Love and Spring") .. .. .	.. .. .	Liza Lehmann
NIGHTS OF MUSIC (in B♭) .. .. .	.. .. .	F. H. Cowen
THE SINGING LESSON .. .. .	.. .. .	W. H. Squire
SNOWDROPS (No. 1 edition) .. .. .	.. .. .	Liza Lehmann
SPRING AND LOVE (in F) .. .. .	.. .. .	A. Delbruck
WEEP YE NO MORE (in C) .. .. .	.. .. .	Waddington Cooke
WON'T YOU BUY? .. .. .	.. .. .	Augustus Barratt
YET ONCE AGAIN .. .. .	.. .. .	V. Gabriel
<b>TWO TENORS.</b>		
SPRING AND LOVE (in A♯) .. .. .	.. .. .	A. Delbruck
<b>TENOR and BARITONE.</b>		
THE CHAMOIS HUNTERS .. .. .	.. .. .	J. L. Hatton
EXCELSIOR (in D) .. .. .	.. .. .	M. W. Balfe
THE FISHERMEN (in F) .. .. .	.. .. .	Gabussi
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
<b>TENOR and BASS.</b>		
WATCHMAN! WHAT OF THE NIGHT? .. .. .	.. .. .	J. Sarjeant
WICKED CUPID .. .. .	.. .. .	H. Trotère
<b>TRIOS.</b>		
LAND OF HOPE AND GLORY .. .. .	.. .. .	Edward Elgar
(Arranged by Arthur Fagge. Two Sopranos, and Contralto). Price 3d.	.. .. .	
MY EMBARRASSING DISTRESS (From "Rival Poets") .. .. .	.. .. .	Edward German
THE SEA HATH ITS PEARLS. (Ladies' Voices) .. .. .	.. .. .	Elsie Horne
WIND FLOWERS.* (Ladies' Voices) .. .. .	.. .. .	Arthur Somervell

\*(In Old and Tonic Sol-fa Notations, price 1/- net.)

## THE CAVENDISH MUSIC BOOKS.

One Shilling Each.	
No. 17.	SIX DUETS FOR LADIES' VOICES, by Sullivan, Balfe, etc.
" 25.	" " MEN'S VOICES (Old Favourites).
" 50.	" " SOPRANO AND CONTRALTO, by J. L. Hatton.
" 73.	ELEVEN DUETS by Mendelssohn and Rubinstein.
" 104.	SEVEN DUETS FOR LADIES' VOICES (Italian and English Words).
" 123.	SIX STANDARD VOCAL DUETS.
" 124.	EIGHT POPULAR DUETS (Ladies' Voices).

## THE ROYAL EDITIONS.

Price 2/6 each Volume, paper cover; 4/- cloth gilt.	
MENDELSSOHN'S SONGS AND DUETS.	
RUBINSTEIN'S DUETS (English and German Words).	
DUETS FOR LADIES' VOICES.	
<b>ALBUMS OF OPERATIC DUETS (Italian and English Words).</b>	
VOL. 1. Soprano and Mezzo Soprano.	
VOL. 2. Soprano and Contralto.	

\*CATALOGUES OF CONTENTS OF THESE VALUABLE COLLECTIONS FREE ON APPLICATION.  
See also "Two-Part Music, School Series," Sixty-five Numbers, Two Pence each, Old Notation; and in Tonic Sol-fa, One Penny each.

THE  
**IMPERIAL EDITION**  
 OF  
**SONG BOOKS.**

A NEW SERIES, CONTAINING  
 SONGS OF THE HIGHEST CLASS, POPULAR, STANDARD, AND CLASSICAL,  
 ALL WITH PIANOFORTE ACCOMPANIMENTS AND ENGLISH WORDS.

**Price 2s. 6d each volume, paper cover;**  
*also in handsome limp cover, gilt edges, 4s., or, elegantly bound in Red Morocco, limp, 7s.*

SOPRANO SONGS [43].* MEZZO-SOPRANO SONGS [47].* CONTRALTO SONGS [50].* BARITONE SONGS [47].* TENOR SONGS [44].* BASS SONGS [44].*	TSCHAIKOWSKY'S SONGS [44]. SACRED SONGS, SOPRANO [31]. SACRED SONGS, CONTRALTO [42]. SACRED SONGS, TENOR [34]. SACRED SONGS, BARITONE [32]. GERMAN FOLK SONGS [83]. (with English words only.)
--	--

\*In these six volumes the Songs by German, French and Italian Composers have the original Words in addition to the English translation.

**ENGLISH TRADITIONAL SONGS AND CAROLS,**

collected and edited, with Annotations and Pianoforte Accompaniments, by

LUCY E. BROADWOOD.

Price 2s. 6d., paper cover ; 4s. in limp cover, gilt edges ; or elegantly bound in Red Morocco, limp, 7s.  
 Edition with words and voice parts only (in Old Notation and Tonic Sol-fa), 1s.

**ELIZABETHAN LOVE SONGS.**

Edited and arranged with Pianoforte Accompaniments, Composed or adapted from the Lute Tablature, by  
 FREDERICK KEEL.

Price 2s. 6d., paper cover ; 4s. in limp cover, gilt edge ; or elegantly bound in Red Morocco, limp, 7s.

**RHYTHMIC SERIES.**

**THE NATIONAL SONG BOOK;**

A complete collection of the Folk Songs, Carols and Rounds, suggested by the Board of Education for the use of schools, edited and arranged by CHARLES VILLIERS STANFORD.

	s.	d.		s.	d.		
Vocal Score, paper cover ... ..	net	3	0	English Songs, <i>only</i> ... ..	net	0	3
Do. limp, gilt ... ..	"	4	6	Scotch Songs " ... ..	"	0	3
Edition with words and voice parts				Irish Songs " ... ..	"	0	3
only (in Old Notation and Tonic				Welsh Songs " ... ..	"	0	3
Sol-fa) ... ..	"	0	9	Carols, Rounds and Catches ... ..	"	0	2
Do. do. cloth ... ..	"	1	0	Edition with words only ... ..	"	0	6

**A GOLDEN TREASURY OF SONG, Four Volumes;**

*Vols. 1 & 2* contain unique collections of Solos, all within moderate compass.  
*Vol. 3* contains carefully selected Duets and Part Songs for Female Voices.  
*Vol. 4* contains choice collection of Part Songs for Male Voices.

*Recommended for use in Families and Schools.*

Price of each volume,

Paper cover, 2s. 6d.; limp, gilt, 4s.; limp morocco, 7s.

LIST OF CONTENTS FREE ON APPLICATION.

**BOOSEY & CO., LONDON AND NEW YORK.**

# VOLUMES OF SONGS BY EMINENT COMPOSERS.

## HUBERT BATH.

THREE INDIAN SONGS. *For High or Low Voice.*  
Price of each Edition, 2s. 6d. net.

## ERIC COATES.

FOUR OLD ENGLISH SONGS. The Poems by SHAKESPEARE.  
*For High or Low Voice.* Price of each Edition, 3s. net.  
Band Parts may be had.

## S. COLERIDGE-TAYLOR.

FIVE FAIRY BALLADS. Words by KATHLEEN EASMAN. *For High or Low Voice.*  
Price of each Edition, 4s. net.  
Full Score and Band Parts may be had.

## EDWARD ELGAR.

SEA PICTURES. Cycle of Five Songs for Contralto. The words by Mrs. BROWNING, The Hon. RODEN NOEL, and others. Sung by Madame CLARA BUTT.  
(Three Editions—English, French, and German.)  
Price 4s. each net.  
Full Score and Band Parts may be had.

## EDWARD GERMAN.

THREE BARITONE SONGS. Price 2s. 6d. net.

## ALMA GOETZ.

FOUR SONGS FROM "THE GARDEN OF KAMA," by LAURENCE HOPE. *For High or Low Voice.* Price of each Edition, 3s. net.

## HAMILTON HARTY.

THREE TRADITIONAL ULSTER AIRS. Words by SEOSAMH MACCATHMAICIL. *For High or Low Voice.*  
Price of each Edition, 2s. 6d. net.

SIX SONGS OF IRELAND. Price 4s. net.

## FREDERICK KEEL.

ELIZABETHAN LOVE SONGS. Price 2s. 6d. net, Paper Cover.  
Also in Limp Cover, Gilt, 4s. net, and Limp Morocco, Gilt, 7s. net.

THREE OLD ENGLISH LYRICS. Price 2s. 6d. net.

## LIZA LEHMANN.

BIRD-SONGS. Words by A. S. *For Mezzo-Soprano or Soprano.*  
Price of each Edition, 3s. 6d. net.

THE LIFE OF A ROSE, a group of Seven Short Songs. Words and Music by LIZA LEHMANN. *For Medium or High Voice.*  
Price of each Edition, 3s. 6d. net.

"THE DAISY CHAIN" and "MORE DAISIES." Songs of Childhood, as Solos and Quartets. The words by R. L. STEVENSON, LORD HOUGHTON, ALMA TADEMA, and others. Price 5s. each net.

## SAMUEL LIDDLE.

SEVEN OLD ENGLISH LYRICS. Words by BEN JONSON, HERRICK, SIR JOHN SUCKLING, and others. Price 4s. net.

EIGHT CHRISTINA ROSETTI POEMS. Price 4s. net.

## ALICIA ADÈLAÏDE NEEDHAM.

TWELVE HUSH SONGS. The words by EUGENE FIELD, FRANCIS A. FAHY, and others. With an original illustration by ROBERT SAUBER, R.B.A. Price 5s., Paper Cover; 7s. 6d., Cloth Gilt.

## ROGER QUILTER.

SEVEN ELIZABETHAN LYRICS. *For High or Low Voice.*  
Price of each Edition, 4s. net.

THREE SHAKESPEARE SONGS. *For High or Low Voice.*  
Price of each Edition, 2s. 6d. net.

TO JULIA Lyrics by R. HERRICK. *For High or Medium Voice.*  
Price of each Edition, 4s. net.

## ANNIE D. SCOTT.

AMONG THE LILIES. A Cycle of Songs. The words from "THE CANTICLE OF CANTICLES." Sung by Madame CLARA BUTT.  
Price 5s. net.  
Band Parts may be had.

## ARTHUR SOMERVELL.

CYCLE OF SONGS FROM TENNYSON'S "MAUD." Sung by Mr. PLUNKET GREENE. Price 5s. net.

"A SHROPSHIRE LAD." Song-Cycle from "A Shropshire Lad," by A. E. HOUSMAN. Sung by Mr. PLUNKET GREENE. Price 4s. net.

JAMES LEE'S WIFE. Song-Cycle for Contralto, words by ROBERT BROWNING.  
Band Parts may be had. Price 4s. net.

## CHAS. VILLIERS STANFORD.

AN IRISH IDYLL IN SIX MINIATURES. The words by MOLRA O'NEILL. Sung by Mr. PLUNKET GREENE. *For High or Low Voice.*  
Price of each Edition, 4s. net.

SONGS OF THE SEA. (5). Poems by HENRY NEWBOLT, set to Music for Baritone Solo and Chorus, *ad lib.* Sung by Mr. PLUNKET GREENE. Price 2s. 6d. net.

Chorus only, in Old Notation and Tonic Sol-fa, 8d. each.  
Full Score and Band Parts may be had.

SONGS OF ERIN. A collection of Fifty Irish Folk-Songs, arranged with words by ALFRED PERCEVAL GRAVES. Price 5s. net.

SONGS OF OLD IRELAND. A collection of Fifty Irish Melodies, arranged with words by ALFRED PERCEVAL GRAVES. Price 5s., Paper Cover; 7s. 6d., Cloth Gilt.

THE IRISH MELODIES OF THOMAS MOORE. The original Airs restored and arranged. Price 5s. net.

## JOAN TREVALSA.

SIX POEMS Price 3s. net.

## FRED. J. WHISHAW.

RUSSIAN SONGS, by TCHAIKOWSKY and others, collected and arranged with English words by F. J. WHISHAW.  
Three Volumes, price 2s. 6d. each net.

## R. VAUGHAN WILLIAMS.

SONGS OF TRAVEL. Words by R. L. STEVENSON. In Two Parts. Price 2s. 6d. each net.

## H. LANE WILSON.

FLORA'S HOLIDAY. Cycle of Old English Melodies. Solos and Quartets. Price 4s. net.

OLD ENGLISH MELODIES, restored and arranged. Price 4s. net.

## CHARLES WOOD.

IRISH FOLK-SONGS. A collection of Twenty-five Old Irish Melodies, hitherto comparatively unknown, arranged with words by ALFRED PERCEVAL GRAVES. Price 3s. 6d. net.

## AMY WOODFORDE-FINDEN.

A DREAM OF EGYPT. Song Cycle. The words by CHARLES HANSON TOWNE. *For High or Low Voice.*  
Price of each Edition, 4s. net.

GOLDEN HOURS. A set of Four Songs. The words by GILBERT PARKER. *For High or Low Voice.* Price of each Edition, 3s. net.

AZIZA. Three Oriental Songs. The words by FREDERICK JOHN FRASER. Price 3s. net.

THE PAGODA OF FLOWERS. A Burmese Story in Song. Solos, Duets, and Chorus, words by FREDERICK JOHN FRASER.  
Vocal Score, 5s. net; Chorus only, 8d. net.

LOVE SCENE FROM "THE PAGODA OF FLOWERS." Solos and Duets. *For Contralto and Baritone.* Price 3s. net.

ON JHELUM RIVER. A Kashmiri Love Story. *For Soprano and Baritone, or Mezzo-Soprano and Bass.* Words by FREDERICK JOHN FRASER. Price of each Edition, 4s. net.

SIX SONGS FROM "ON JHELUM RIVER." Solo arrangements of the above *For High or Low Voice.*  
Price of each Edition, 4s. net.

FOUR INDIAN LOVE LYRICS by LAURENCE HOPE. *For High or Low Voice.* Price of each Edition, 3s. net.  
Do. with French words, price 4s. net.

A LOVER IN DAMASCUS. Set of Six Songs, the words by CHARLES HANSON TOWNE. *For High or Low Voice.*  
Price of each Edition, 4s. net.

FIVE LITTLE JAPANESE SONGS. Words by C. HANSON TOWNE. *For High or Low Voice.* Price of each Edition, 3s. net.