VOLUME II: MEZZO SOPRANO

USEFUL TEACHING SONGS
FOR ALL VOICES

COMPILED AND EDITED
BY
LIZA LEHMANN

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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 unacknowledged, 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 practice 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.

Lisa Lehmann.
Volume II.— MEZZO-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.
\( \checkmark \) signifies a full breath.
\( \cdot \) signifies a half-breath.
Dawn, Gentle Flower.

Words by BARRY CORNWALL.

Music by STERNADE BENNETT.

Slowly.

Dawn, gentle flower,

From the morning earth;

We will gaze and

wonder

At thy wondrous birth.

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Bloom, gentle flower, Lover of the light;

Sought by wind and shower, Fondled by the night.

Fade, gentle flower, All thy white leaves close;

Having shewn thy beauty, Time 'tis for repose.
Die, gentle flower, In the silent sun;

All thy pangs are over, All thy tasks are done.

Day hath no more glory, Though he soars so high;

Thine is all man's story, Live, and love, and die.
II.

Beneath the Cypress' gloomy shade.

(From "SUSANNA")

HANDEL.

Largo.  

VOICE.  

\[ \text{Be-neath the cy-press' gloom-y shade,} \]

Where silver lilies paint the glade, I saw the love-ly shep-herd laid, Whose loss I still de-plore, whose loss I still de-plore;

PIANO.  

Con  f{\text{a.}}

\[ \text{Uns e} \]
He was in truth the sweetest swain, he

was in truth the sweetest swain, That ever trod the flow'ry plain, Or

walk'd in virgin's heart a pain, A las! he is no more, a-

las! a las! a las! he is no more...
III.

O del mio dolce ardor.

(THOU OF MY TENDER HEART.)

English words by
O.H.

GLUCK.

Moderato espressivo.  p dolcissimo

VOICE.

PIANO

Con ten.

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

Liza Lenehan's Edition of Useful Teaching Songs.

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Laura che tu respiri,
Happy thy breath.

Al fin respiro,
At last I so breathe,

Al fin respiro,
At last I breathe.

O where -

E nel desiderio che co-
-
ders. And all the long-ing
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at last I

also breathe,

also breathe.
IV.

Esser mesto.
(CAN IT BE?)

English words by H. B.

Andante.

VOICE.

PIANO.

Con Ta

Esser
Can it

me - sto il mio cor non sa - pri - a, La tristezza non nac - que per
be that as dew on the flow'rs, It is sor-row now falls

on my

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Ah! sospi-rar si
Ah! hap-py to sigh,

può d'amor; Si, sospi-rar si può d'amor; Felice il
sigh-ing be love, Ah! hap-py to sigh for love; Happy the

cuore che alberga amore, La vita è un
flow-er la-den with fra-grance, And life is a

fior, l'o-lezzo è amor, Ah!
flow-er its per-fume is love! Ah!
so-spi-rar si può d'amor, So-spi-rar si può d'ah-

kapp-y to sigh, if sigh-ing be love, Life is a flow-

-mor, So-spi-rar si può d'amor fume is

and its per

colla voce

a tempo p subilo

-mor, Ah! d'amor, Ah!

love, Ah! ah, love! Ah!

慶

a tempo p

-d'amor, So-spi-rar si può d'amor!

d'amor, So-spi-rar si può d'amor!

Ah! his joy to sigh for love!
V.
Sandmännchen.
( THE FLOWERS ALL ARE SLEEPING.)
(This song can be made a study for pianissimo and a great effect can be made by singing each verse more softly than the previous one.)

English Words by
L. L.

VOICE.

Andante.

Die Blü - me-lein sie
The flowers all are

PIANO.
molto piano e dolce, una corda.

schlaf - en schon längst im Mon - den - schein,
Sleep - ing Be - neath the moon's pale light,

Their

nick - en mit den Köp - chen auf ih - re Sten-ge - lein,
Lit - tle heads are bend - ing, As if to say "good - night!"

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Es rüt-telt sich der Blü-then-baum, Er säu-selt wie im Traum.

Schla-fe, schlaf'

Du mein Kin-de-lein.

Hush-a-bye!

Hush-a-bye, my dear!

simply

25060
männen kommt geschlichen und guckt durchs Fenster.

lein, Ob irgend noch ein Liebchen nicht peep, To see if any baby Has

mag zu Betten sein, Und wo er nur ein not yet fall in asleep! And if my child a

Kindchen fand, Streut er ihm in die Augen Sand.

-make he spies Fine dust hell thrown into his eyes,
Schla\-fe, schla\-fe, schlaf! Du mein Kin-de-lein.
Hush-a-bye! Hush-a-bye, my dar-ling, hush-a-bye!

männ-chen aus dem Zimmer! Es schläft mein Kin-de-lein,
Dust-man, grey old Dust-man, You now can steal a-way,

ist gar fest ver-schlos-sen Sein lieb Glück Au-ge-lein.
ba-by’s eyes are clos-ing, He’ll sleep till break of day.
Es leuchtet Morgen mir Willkomm Das
When the sun shall climb the morning skies, He'll

Auglein so fromm;
smiling, open his eyes;
colla voce

Schlaf, schlaf, schlaf!
Hush, hush, hush!

Du mein Kindlein,
darling, hush, bye!
VI.

By thy banks, gentle Stour.

Dr. Boyce.
Arranged by
L. L.

Moderato grazioso.

By thy banks, gentle Stour, When I breath’d the soft flute To
Chloe's sweet accents At-ten-tion sat mute, To her

Opposite transports I swell'd the slow strain,

voice with what transports I swell'd the slow strain. Or re-

-turn'd dy-ing mea-sures In ech-oes a-gain. Lit-tle

Cupid beat-time, And the gra-ces a-round Taught with

25960
seven divisions. To vary the sound,
Taught with seven divisions. To
poco rall.
va ry. the sound.
colla voce a tempo

pp a little slower
From my
Chlo-e removed When I bid it com-plain And
war-ble smooth num-bers To sooth love-sick pain, How much
al-ter'd it seems As the plain-tive notes flow, And the
soft fal-ling strains How in-sipid-ly slow. I will
play them no more, For 'tis her voice a-

a tempo

-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 tonel!
VII.

By Dimpled Brook.
(From "COMUS!")

Dr. ARNE.

Allegretto ma non troppo.

VOICE.

PIANO.

By dimpled brook and fountain brim, The wood-nymphs, deck'd with daisies trim, Their merry merry wakes and pas-times keep, What has night to do with
sleep? What has night to do with sleep?

By dimpled brook and fountain brim, The wood-nymphs deck'd in daisies trim, Their merry, merry wakes and pastimes keep, What has night to do with

cresc.

mf cantabile

sleep? What has night to do with sleep? Night has
Other joys in store, Skies with jewels studded o'er,

Tune-ful voices, twinkling feet, The cheering cup and converse sweet, The cheering cup and converse sweet. Night has other joys in
store, Skies with jewels studded o'er.

Tuneful voices, twinkling.

feet, The cheering cup and converse sweet, The cheering-

cup and converse sweet.
VIII.
Am Grabe Anselmo's.
(AT THE TOMB OF ANSELMO.)

English Words by
H. B.

SCHUBERT.

Largo. (4/99.)

Dass ich dich ver-lo-ren

Ah, be-loved, have I

ha-be, dass du nicht mehr bist, ach, dass hier in die-sem

lost thee? Thou art in the grave! In the grave's re-len-ti-less

Gra-be mein An-sel-mo ist, das ist mein Schmerz, mein

sha-dow my An-sel-mo lies. My heart is torn! My
Schmerz, das ist mein Schmerz.

Seht, wie liebten wir uns

heart, my heart is torn!

Yes, we loved each other

poco

bei-de, seht, wie liebten wir uns bei-de, und so lang' ich

tru-ly! Ah, we loved each other tru-ly! And whilst I shall

colla voce

bin, kommt Freu-de nie-mals wie-der in mein Herz, kommt Freude nie-mals

live, No joy shall ever enter to my soul, no joy, no joy shall

cresc. e acc. e cresc. e acc.

wie-der in mein Herz.

enter to my soul.

cresc. e acc.

25060

1978
Tempo I.

Dass ich dich verloren habe, dass du nichtmehr
Ah, beloved, have I lost thee? Thou art in the

sempre dolce

 bist, ach, dass hier in diesem Grab mein An
in the grave's relentless shadow my An

selmo ist, das ist mein Schmerz, mein
selmo lies. My heart is torn. my

Schmerz, das ist mein Schmerz!
heart, my heart is torn!

25060
IX.

O sleep, why dost thou leave me?

(From "SEMELE")

HANDEL.

VOICE.

PIANO.

Largo.

pp mormorando.

con sord.

ad lib.

O sleep!

O sleep, why dost thou

(softly)

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leave me, why dost thou leave me, Why thy visionar-y joys re-

move?

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

colla voce. poco a poco cresc.

sleep, a-gain de-ceive me, To my arms re-store my wand-r-ing.

25960.
(very smoothly)

love; my wand

ring love, re

store my wandring love, again deceive me O. sleep! to my arms, to my

arms restore my wand ring love.

25960.
X.

Ah! lorsque la mort.

(WHEN DEATH'S CRUEL SHADOW.)

(Benjamin's Song from "JOSEPH.")

English words by
O. H.

Allegretto, poco andante.

MÉHUL.

When Death's cruel shadow had cap-

tured My bro-

ther so

dear-

ly belo-

d, The heart of our father was bro-

ken, His

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son triste coeur consumé. Afin de consoler mon
sun-shine was turned into night. Un-to him then ten-tured my

père, On m'a frappé un jour à ses yeux. Et sa
father, Led me gently into his sight And he

voi dans mes traits heureux. Crut revoir les traits de mon frère.
thought through his tears to find Some likeness to Joseph my brother.

poco calando.

re, crut revoir les traits de mon frère.

mf a tempo
Dans les beaux jours de mon enfance
And thus through the days of my childhood

Ce bon père m'accompagnait, Et de sa tendre bienveillance
Our dear father cherished me, And even as Joseph before me I was his hope,

je fus l'objet. Si sa tendresse me fut cher, I was his joy. And though thro' his love for another,

25060. The second couplet from ♩ to ♩ may be omitted.
A mon tour je suis son ap - pui, Et je
I be - came so dear to his sight, Soon I

vou - drai lui rendre au - jour - d'hui Le coeur et la
hope he may find in me The com - fort he

-mour de mon frè - re, Le coeur et la
found in my bro - ther, The com - fort he

-mour de mon frè - re.
found in my bro - ther.

poco calando

mf a tempo L.H.
mf

25960.
J'ai su de ma famille en - 

They told me that Joseph was my 

sister. Ce que de Joseph on dis - 

brother, Was dear unto every 

soit, il e - toit pi eux et sin - cé - re Aus - 

heart, He tended the flocks for my fa - th - er, Was 

si tout le mon - de lui soit, Moi, pour con - so - 

ce - er the ten - der - est son; And so for my
XI.

Je sais attacher des Rubans.
(I KNOW HOW TO TIE RIBBON BOWS.)

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

Moderato. p leggiero

Con Ped.

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

sais com-ment vien-nent les ro-ses,
know how to gather po-sies,

Des ois.
Je sais tous les chants, I know every path of the tale.

Mais je milles petites choses. But my

sens pal pitier mon coeur, Where my heart goes pit-a-pat,

Je n'en sais rien encore. Indeed I know not.
sostenuto

 être, hélas, que le bonheur

 cresc. sostenuto

 Est dans les choses que j'ignore, Peut-

 cresc. Dwell in the core of that I know, Per-

 cresc. ètre que le bonheur est dans les choses que j'ignore.

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

 Je l'ignore.
saiss comme un oiseau naissant  
Eclot sous le sein de sa
peep'd into every nest,
That hides in the braks and

mère, Comme un tour-tereau caressant
à sa com-
sedg-es, The ring dove's note I have heard when his

colla roce

-pagne cherche à plaire. Mais je sens palpie-
love to his mate he pledges. But my heart, my heart goes pit-a-

coeur, Pourquoi? Je n'en sais rien encore. Pente-
pal, wherefore? In deed I know not. Per-

28960
sostenuto

- être, he - las, que le bon -
- kaps, a - las, joys yet un -

p sostenuto

cresc.

- heure -
- tast - ed
Est dans les cho - ses que jig -

\textit{Dwell in the core of that}

\textit{I}

no - re,

\textit{Per -haps joy may -}

\textit{Dwell in the core of that I know not.}

no - re.

\textit{Per -haps joy may -}

25960
XII.

The Gap in the Hedge.

(Study for unaccompanied singing.)

Words by C. BARNARD.

IRISH.

(With freshness.)

There's a gap in the hedge at Kil-

mare, With a seat just contrived for a pair, A charm- ing cool spot when the weather is hot, And the couples who don't like the glare go there, To sit down in the gap at Kil-

mare._

There's a boy at the mill at Kil-

mare, ('Tis with
him that I danced at the Fair, One day, in the gap, where we
met quite by hap, He made bold his true love to de-
clare, just there, In the gap of the hedge at Kil-
mare.

There's a day, and I wish it were here, Sure, the
very best day in the year! I'll
then be a bride with that boy at my side, Him that
court-ed me down at Kil-
mare, just there, In the
gap of the hedge at Kil-
mare.

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