VOLUME IV. - TENOR

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 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 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.

_Liza Lehmann._
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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 \text{ signifies a full breath.}
\cdot \text{ signifies a half-breath.}
Sweet are the banks when Spring perfumes.

From "LES DEUX JOURNÉES."

CHERUBINI.

English words by WOTY.

Moderato.

Sweet are the banks when Spring perfumes. The verdant plains and laughing flow'rs,
Fragrant the violet as it blooms And sweet the blossoms after showers.
Sweet is the soft, the sunny breeze That fans the golden orange grove.
But ah! how sweeter far than these, The...
gentle smiles of her. I love, the gentle smiles of her. I love,

Ye roses, blushing in your beds, That
with your odours scent the air; Ye li-lies
chaste with silver heads, As my beloved
pure and fair, No more I court your treasure
sweet, For I, and I alone, can prove How
far more sweet, when fond hearts meet.

The gentle smiles of her I love, the gentle smiles of her I love.
II.

Ask if you damask rose be sweet.

From "SUSANNA"

HANDEL.

Moderato.

Ask if you damask rose be sweet, That scents the ambient air; Then

If you damask rose be sweet, If dear Susanna's fair? If
dear Susan-na's fair, If dear Susan-na's fair? Ask

if you dam-ask rose be sweet, That scents the am-bient air? Then

ask each shep-herd that you meet If dear Susan-na's fair, If

a tempo,

dear Susan-na's fair?

a tempo,
spoils of war let heroes share, Let pride in splendour shine;

Let bards unenvied laurels wear, Be fair Susanna mine, Be
fair Susan na mine. The spoils of war let
he roes share, Let pride in splen dour shine, Let
bards un en vied lau rels wear, Be fair Susan na mine, Be
fair Susan na mine!
III.
Bist Du bei mir.
(STAY, MY BELOVED.)

English translation by
H. B. J. S. BACH.

Andante sostenuto.

VOICE.

mf molto legato

Bist Du bei mir, geh ich mit
Stay, my be-loved, Stay thou be-

PIANO.

mf molto sostenuto

Con fza.

Freuden Zum Sterben und zu meiner Ruh, Zum
-side me, When dark-ness steals up-on my soul When

a tempo

Sterben und zu meiner Ruh.

Bist Du bei mir,

darkness steals up-on my soul.

Stay, my be-loved,

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geh' ich mit Freu - den, Zum Ster - ben und zu mei - ner.
Stay thou be - side me, When dark - ness steals up - on my.

Ruh, Zum soul, When dark - ness steals up - on my soul. Ach, wie ver -

-gnügt Wär so mein En - de, Es drück - ten death So thou wert near - me, If but thy

Dei - ne schö - nen Han - de mir die ge-treu-en Au - gen zu! faithful arms en - fold me, Thy love - ly hands but close mine eyes!
Ach, wie vergnügt wäre so mein Ende,

Es drückten Deine schönen Hände Mir

Die treuen Augen zu!

gehe ich mit Freuden

So thou art near me

If but thy faithful arms enfold me, Thy

Bist Du bei mir, Stay, my beloved

Stay thou beside me, When darkness steals upon my

Stey my soul, When darkness steals upon my soul. Stay, my be.
IV.

Farewell, Oh sweet Hope.

OLD GAEIC AIR.
Arranged by L. L.

VOICE.

Very slowly.

PIANO.

-well, Oh sweet Hope! I have wept thee in sadness, Thy_

bright star illumined life's gloomiest day; It

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26000
rose of my soul like an angel of gladness, And

smild the clouds of misfortune a-way.

L. M.

mf Poco più mosso.

In youth ev-ry pros-pect by plea-sure was bound-ed And

mf Poco più mosso.

joy was the por- tion that Des-ti-ny gave, 'Twas
pure as the lake by the moun-tains sur-round-ed, And

poco calando a tempo

warm as sun-beams that dance on its wave.

colla voce

pp Slower.

Oer the flow-ers of hap-pi-ness,

with-er'd and blight-ed, Fond mem-o-ry lin-gers and
mourns their decay, For the blossoms thy warmth and thy splendour delighted Expir'd in that hour which beheld thy last day. Farewell,

Oh sweet Hope!
V.
Gruss.
(GREETING.)

MENDELSSOHN.

English words by
M.P.

Andante più tosto mosso.

Voice:

Piano:

Leise zieht durch mein Ge- müt, Silver bells within my heart, Spring has set a -

lie - te; Klin - ge, klei - nes Früh - lings - lied,

lich - ting, Fly, my song, on ea - ger wing,

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Kling' hin-aus ins Wei-te.
To her lat-tice climb-
ing.

Zieh' hin-aus bis ans Haus, Wo die Veil-chen
Vio-lets there in clus-ters bloom, Breath-ing per-fume

spries-sen; Wenn du ei-ne Ro-se schaust, Sag' ich lass' sie
o'er her; When her rose-bud face peeps through Tell her I a-

grüs-sen!
coll'a voce

dim.

26000.
VI.

Petite Abeille.

(LITTLE BROWN BEE.)

OLD FRENCH.

English words by
H.B.

Andantino con moto.

VOICE.

PIANO.

Pe-tite a-beil-le mé-na-gé-re, Vous qui ne cher-chez
Lit-tle brown bee that ga-thers hon-e-y, Bu-sy you fly from

que des fleurs. Pe-tite a-beil-le mé-na-gé-re,
flow’r to flow’r. Lit-tle brown bee that ga-thers hon-e-y,

LIZA LEMANN’S EDITION OF USEFUL TEACHING SONGS.
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Vous qui ne cherchez que des fleurs.

Busy you fly from flower to flower.

Approchez-vous de ma bergère,

Lovely shepherdess, Hie to her lips, they're

satisfaire.

Sa belle bouche a des doux lais.

Fair is her face and fair her heart, Ne'er will you find her counterpart.

Que l'on ne trouve point ailleurs.

26000.
Pourquoi descendre dans la plaine,
Why wander far across the valley,

A chercher des fleurs dans les champs?
Ah, wherefore fly from flower to flower?

Pourquoi descendre dans la plaine,
Why wander far across the valley
A chercher des fleurs dans les champs? Pourquoi vous
Ah, wherefore fly from flower to flower? Linger be-
donner tant de peine Reposez-vous pres-
side my shepherdess maiden, She is a garden

de Climène, Vous en trouvez en tout
boucy laden, Roses and lilies there do

temps, En hiver ainsi qu'en printemps.
grow, In spring and winter time al-

26000.
VII.
I attempt from love's sickness to fly.
(From "THE INDIAN QUEEN.")

PURCELL.

Andante un poco mosso.

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vain. Since I am myself, my own fever, since I am myself, my own fever and pain. No more now, no more now, fond heart, With pride no more swell, Thou canst not raise forces, thou canst not raise forces, enough to rebel. I at
a tempo.

-tempt from love's sickness to fly

p a tempo.

vain. Since I am myself my own fever, since

I am myself, my own fever and pain. For

love has more pow'r and less mercy than fate, To

26000.
make us seek ruin, to make us seek ruin, and
love those that hate. I attempt from love's sickness to
fly in vain, Since I am myself, my own
fever, since I am myself, my own fever and pain.
VIII.
Chi scherza colle rose.
(WHO PLAYS AMONG THE ROSES.)
From the Opera "IMENEO"

Transcribed by
L. L.

Recit. (The Recitative can be omitted.)

Sem-bra un fanciul-lo a-mo-re, in-no-cen-te, ver-zo-so, e
Love seems a harm-less play-mate, all in-no-cence, and fresh-ness; It

Piana.

par che i gior-ni e lo-re si pos-sa con lui pas-sar per
seems the days and hours With him will pass, will pass so

gio-co. Ma poi, ne sen-te il fo-co, e vi-ve la-men-
ligh-light ly. But then, then comes the reck-ning, and you are left la-

LISA LEHMANN'S EDITION OF USEFUL TEACHING SONGS.
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—tando, all' ombra, e al sole; non sin-namori

ment-ing, by moon-shine, and by sun-shine; ab, nev-er love,

ten

Aria.

Allegro ma non troppo.

che pen-ar non vuol-e!
or pre-pare to suf-fer!

Chi scherz-a col-le ro-se un di si pun-ge-rà, un

Who plays a-mong the ro-ses one day will find a thorn, one

di si pun-gi
day will find a thorn.

Chi

Who
scherz-

a col-

le ro-

se un di si pun-

ge-

rà,

plays a-

mong the ro-

ses one day will find a thorn,

si pun-

ge-

rà. Who

will find a thorn.

Chi

leggiero

scherz-

a col-

le ro-

se un di si pun-

ge-

rà,

plays a-

mong the ro-

ses one day will find a thorn,
scherz-a_ col-le ro-se, Chi scherz-a_ col-le ro-se, un
plays a-mong the_ros-es, Who plays a-mong the_ros-es, one

di si pun-ge-rà. Chi scherz-a, chi scherz-a, Chi
day will find a thorn. Who plays, who plays, Who

scherz-a_ col-le ro-se un di si_pun-ge-rà, si pun-ge-
plays a-mong the_ros-es, one day will find a thorn, will find a

-rà, si pun-ge-rà, un di si_pun-ge-rà.
thorn, will find a thorn, one day will find a thorn.

26000 *The dotted lines indicate slurs only to be used in the English version.

T 9 9 0
Farfallle amorose, giri-rate intorno al lume, Farfallle amorose, Farfaller round the taper, Frail wings of love that flutter, that

poco cresc.

-fallle amo-rose, fugi-te che le piu-me al-flut-ter... round the taper, Be-ware and fly to safe-ty be-

poco cresc.

-fun v'ab-briu-cie-ra, fug-
-fare the flame des-troyes,
-gi-te che le più me al-fin v'ab-brucierà,

- take and fly to safety, ah, fly before the flame.

v'ab-brucierà.

the flamedes-troyes. a tempo

Who

scherz-a col-le rose un di si pun-ge-rà,

plays among the roses, one day will find a thorn, one

di si punge-rà.

day will find a thorn.
scherza colle rose, un di si pungerà.
plays among the roses, one day will find a thorn.

Cresc.

Chi
Who

scherza colle rose, un di si pungerà.
plays among the roses, one day will find a thorn.

Chi
Who

26000
scherz-a col-le ro-se, Chi scherz-a col-le ro-se, un
plays a-mong the-ro-ses, Who plays a-mong the-ro-ses, one

di si pun-ge-rà Chi scherz-a, chi scherz-a, Chi
day will find a thorn Who plays, who plays; Who

scherz-a col-le ro-se, un di si pun-ge-rà, si pun-ge-
plays a-mong the-ro-ses, one day will find a thorn, will find a

poco rall. a tempo

-rà, si pun-ge-rà, un di si pun-ge-rà.
thorn, will find a thorn, one day will find a thorn.
Dans un Bois.

(CUPID ASLEEP)

English words by O. H. MOZART.

Moderato piútosto ritenuto.

VOICE.

Dans un bois soli-tai-re et som-bre

Dark and si- lent was the wood-land,

PIANO.

Con Æd.

Je me pro-menais l'autre jour,

Where I wan-der'd with my sheep;

Un enfant y dor-mait à l'om-bre,

On a cool and mos-sy pil-low

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

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C'était le redoutable Amour,
Lay young Cupid fast asleep.

C'était le redoutable Amour,
Lay young Cupid fast asleep.

Poco più mosso

Jap'roche; sa beauté me
His beauty appeared end-

Poco più mosso.

Poco agitato

flatté; Mais je devais men défier, je de-
chanting; Yet it were well had I disdain'd it, it were

26000
poco rall. Allegro.

mourn se réveille de rien! Aussi-tôt déployant ses

ailies et saisissant son arc vengeur,

spread ing, He draws an arrow from his sheath,
Du ne de ses flèches, de ses flèches cruelles
Forth he draws an arrow from its sheath, a cruel arrow,

En partant, en partant il me blesse au cœur,
And in flying, and in flying, He pierces my heart,

Presto.
"Va! va, va, va," dit-il:

26000
Tempo I.

"Va," dit-il, "aux pieds de Sylvie.

"Go, seek where Sylvia wanders.

De nouveau laisser et bruler.

Faithless though she be ahon you adore.

Ras tou-te ta vie, Pour a-voir o-se m’éveil-

rased me from my slumber, Hope less be your passion ev-

ler!

Pour a-voir o-se m’éveil-

more!

Hope less be your passion ev-

more?"
The Brown Bird.

Words by AMY LEVY.  A.L.

Andante espress. (Slew.)

VOICE.

PIANO.

mp  very smoothly throughout

Con Ped.

mp  molto legato

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

wings,——With—in my heart a-

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gain, the brown bird wakes and

\textit{con Ped.}\hspace{1cm} \textit{con Ped.}

sings, Brown night in gale whose

\textit{piu cresce.}

strain is heard by day, by

\textit{culando}

night. She sings of joy and

\textit{colla voce}
XI.

Ach wie ist's möglich dann.

(MUST I NOW PART FROM THEE.)

OLD GERMAN FOLK-SONG.

(Accomp! by L.L.)

English Version by

H. B.

Rather slowly, but not dragging.  
Sadily and simply.

VOICE.

Ach! wie ist's mög-lich dann  
Must I now part from thee?

PIANO.

Dass ich Dich lass-en kann  
Ah, must we sev'er'd be?

Hab Dich von Herz-en lieb,  
How shall I life en-dure

Das glau-be mir  
Far from thy side?

Du hast das Her-ze mein  
Fair lit-tle love of mine.

LIFE LEHMANN EDITION OF THIRTY TEACHING SONGS.
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So ganz ge-nom-men ein, Dass ich kein And’re lieb
My heart is whol-ly thine, On-ly for thee it beats,

Als Dich all-ein.
On-ly for thee.

Blau blüh’t ein Blü-me-lein, Das heisst:"Ver-giss-nicht-mein!"
Close to your wood-land cot Grow-eth For-get-me-not,
Dies Blümmlein leg’ an’s Herz Und denk’ an mich.

Wear it upon thy breast, And dream of me.

Stirbt Blum’ und Hoffnung gleich, Sind wir an Liebe reich.

Though flowers fade and die, My love shall live for aye,

Denn die stirbt nie bei mir, Das glaub’ mir.

Dear est, believe my vow, Ever as now.
Poco ritenuto.

Wär ich ein Vogellein, Welt' ich bald bei Dir sein,
Were I a bird, I'd soar Straight to thy cottage door,

Scheuf' Falk und Habicht nicht, Flüg' schnell zu Dir.
Spread'ing my eager wings, Swiftly I'd fly.

Schöss' mich ein Jäger todt, Fiel ich in Deinen Schoss;
And if I wounded fell, Breathe but a fond farewel,

Süßst Du mich traurig an, Gern stürb' ich dann.
If I should hear thee sigh, Gladly I'd die.

Slower and softly.

L.H.
XII.

At the mid hour of night.
(Study for unaccompanied singing.)

Words by
THOMAS MOORE.

Irish Melody.

Allegretto.  

1. At the mid hour of night, when stars are weeping, I fly To the lone vale we loved, when

life shone warm in thine eye; And I think oft, if

spirits can steal from the regions of air To re-

-visit past scenes of delight, thou wilt come to me

26000
there, And tell me our love is remembered,
even in the sky. 2. Then I sing the wild
song 'twas once such pleasure to hear! When our
voices, coming, breath'd, like one, on the
ear; And, as Echo far off through the vale my sad
overture rolls, I think, oh my love, 'tis thy
voice from the Kingdom of Souls, Faintly answering
still the notes that once were so dear.

\[ \text{In some countries a primitive belief exists to the effect that what we call "Echo" is the voice of a happy departed spirit repeating the words of a beloved one on earth.} \]
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LISA LEHMANN ....... "Didn't you know?" "The Poet and the Nightingale" "To the hour of Farrell" "Three Snow Songs" "Eden" "My Garden" "Your Heart" "The Little White Town" "Roses of Forgiveness" "How shall I miss you?" "A Song for Women" "My Son" "Harvest" "The Thrash to his love" "Made a man" "Just a world of roses" "I would if love is a dream" "Darkest, I bring youJaaffairs" "Mileaway" "The Floral Dance" "Just a little while" "Anyone" "On the road to Ballyshane" "A Tailorman" "For thee" "Send of mine" "The Call of the Wild" "Love's Offering" "When you come, and I published Kiress" "The Call of the Maytime" "The stars that light my garden" "A little World of Love" "Who's for this flag?" "There's an orchard green in Avalon" "The Barber of Turie" "Lochloven" "The Ring o' Bells" "Love's Waye" "Two Belgian Love Songs—1. "The Poplars." Published 2. "The Swallow" together.

ROBERT COVELLE ...


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the Roosters? 4. The Village Children.
(Low and High).

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1. The Little Waves of B reiffy. 2. April. 3. The Lake
Side of Ennismore. 4. The Early Morning. 5. Wander
Thither.
(Low and High).

Edward German.

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1. Wondering. 2. The Song of the Mandarin. 3. Yellow
Lily.
(Low and High).

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3. This Passion Is Not Set on the City Wall.
(Low, Medium, and High).

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1. Fear of the South. 2. I Dream of a Garden Remote.
3. Cyprian Night Song. 4. When Spring Comes to the Islands.
(Low, Medium, and High).

Songs of Romania.
1. The Romanian Mountains. 2. Life Has Sent Me
Mary Rose. 3. Romanian Night Song.
(Low, Medium, and High).

Romany Songs.
1. Wind on the Heath. 2. When My Caravan Has Rested.
3. The Magpie Is a Daffa Bird.

Songs of the Borderland.
1. My Ships That Went a-Sailing. 2. Love is an Ocean
But Loved the Side of Violets. 3. This Was a Roasted
Horse That Used to Gaze Into Mine.
4. Youth Has a Foot to Pread.
(Low and High).

R. CONINGSBY CLARKE.

Songs of Summer.
1. From Out the West. 2. When, My Sweet, I Gaze on
Thee. 3. Once in a Garden Lovely. 4. In the Purple Glow.
(Low and High).

Desert Love Songs.
1. I Will Stay There. 2. My Heart’s Desire. 3. The
Evening Bells. 4. The Dove. 5. Yellow Lippers.
(Low and High).

The Perfect Tune.
A connected set of six Little Songs.
1. Life Has One Perfect Hallow. 2. Summer Noon.
3. When Two Hearts Love.
(Low and High).

A Third Set of Little Songs.
1. Home and Find the Quiet Place. 2. The White
Bird. 3. The Garden Where the Flowers Grow.
4. The Water-Lily. 5. Good Morning! Said the Daffa.
(Low and High).

MONTAGUE F. PHILLIPS.

The Fairy Garden.
1. Before the Dawn. 2. Sunny Showers. 3. Falling
Stream. 4. Wind in the Wheat. 5. A Little Bird Song.
(Low and High).

Sea Echoes.
1. Nightfall at Sea. 2. If We Hidled Away. 3. Waves.
(Low and High).

Calendar of Song.
4. Snowflakes.

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