



“More Daisies”

Éncore Songs

for

“The Daisy-Chain”

By

LIZA LEHMANN.



BOOSEY & CO, LONDON & NEW-YORK.

TO MY LITTLE LESLIE.

MORE DAISIES,

NEW

SONGS OF CHILDHOOD,

FOR

FOUR SOLO VOICES:

(SOPRANO, CONTRALTO, TENOR, AND BARITONE OR BASS)

WITH PIANOFORTE ACCOMPANIMENT.

THE WORDS BY

ROBERT LOUIS STEVENSON,
M. BETHAM EDWARDS. W. B. RANDS,
J. H. EWING. HARRIET TROWBRIDGE,
AND
LORD HOUGHTON.

THE MUSIC COMPOSED BY

LIZA LEHMANN.

PRICE FIVE SHILLINGS.

BOOSEY & Co.,

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

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THE Contents of "More Daisies" make no claim to forming a Song-Cycle, or complete work. They were written with a view to supplying Singers, taking part in performances of "The Daisy-Chain," with a choice of little pieces in the same spirit, from which to choose a fresh "Daisy," instead of merely repeating, in the event of some number being encored. They are really "ENCORE SONGS FOR THE DAISY CHAIN."

LIZA LEHMANN.

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MORE DAISIES.



I.—UP INTO THE CHERRY TREE

(QUARTETTE.)

UP into the cherry tree
Who should climb but little me?
I held the trunk with both my hands
And looked abroad on foreign lands.

I saw the next door garden lie,
Adorned with flowers, before my eye,
And many pleasant places more
That I had never seen before.

I saw the dimpling river pass
And be the sky's blue looking-glass;—
The dusty roads go up and down
With people tramping into town.

If I could find a higher tree
Farther and farther I should see,—
To where the grown-up river slips
Into the sea among the ships,—

To where the roads on either hand
Lead onward into Fairyland,
Where all the children dine at five,
And all the playthings come alive.

(From "A Child's Garden of Verses.")

R. L. STEVENSON.

(By kind permission of Messrs. Longmans, Green & Co.)

I. Up into the Cherry Tree.

1

(Quartette.)

Words by
R. L. STEVENSON.

Music by
LIZA LEHMANN.

Con moto vivace, ma non troppo allegro.

Musical score for Soprano, Contralto, Tenor, Bass, and Piano. The score is in 4/4 time. The vocal parts (Soprano, Contralto, Tenor, Bass) are shown as empty staves with a few notes. The Piano part is shown with a grand staff (treble and bass clefs) and includes a forte (*f*) dynamic marking.

Vocal and piano accompaniment for the lyrics "Up into the cherry tree". The score is in 4/4 time. The vocal parts (Soprano, Contralto, Tenor, Bass) are shown with the lyrics. The Piano part is shown with a grand staff (treble and bass clefs) and includes a forte (*f*) dynamic marking. The lyrics are: "Up in - to the cher - ry tree". The piano part includes a *very brightly.* marking and a *f* dynamic marking.

Who should climb but lit - tle me?.....

Who should climb but lit - tle me?.....

Who should climb but lit - tle me?.....

Who should climb but lit - tle me?.....

mf

mf I

mf I

mf I

p

held the trunk with both my hands And look'd a - broad on

held the trunk with both my hands And look'd a - broad on

held the trunk with both my hands And look'd a - broad on

held the trunk with both my hands And look'd a - broad on

dim.

leggiero.

fo - reign lands

fo - reign lands.....

fo - reign lands.....

fo - reign lands.....

L. H. p

* If the Quartette is sung at the proper tempo there should be just time to sing this group for the turn. Up into the Cherry Tree.



mp
 I saw the next door gar - den lie, A_dornd' with

mp

Detailed description: This system contains the first four measures of the piece. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a rest, followed by the lyrics 'I saw the next door gar - den lie, A_dornd' with'. The piano accompaniment starts with a treble clef chord and a bass clef chord, both marked *mp*. The key signature has one sharp (F#) and the time signature is 3/4.

p
 And ma - ny plea - sant

p

flowers, be - fore my eye,

p

Detailed description: This system contains the next four measures. The vocal line continues with the lyrics 'And ma - ny plea - sant flowers, be - fore my eye,'. The piano accompaniment continues with chords and moving lines in both hands, marked *p*. The key signature remains one sharp (F#) and the time signature is 3/4.

pla - ces more That I had ne - ver seen be - fore.....

pp
I saw the dim-pling ri - ver pass And be the sky's blue

look - ing - glass;=

mf cresc.

The dus - ty roads go up and down

mf cresc.

f

If

f

If

f

If

f

With peo - ple tramp - ing in - to town If

f

I could find a high - er tree Far - ther and far - ther

I could find a high - er tree Far - ther and far - ther

I could find a high - er tree Far - ther and far - ther

I could find a high - er tree Far - ther and far - ther

pp subito.

pp subito.

pp subito.

pp subito.

pp subito.

I should see,-----

I should see,-----

I should see,-----

I should see,-----

I should see,-----

p

mp e cresc.

To where the grown - up ri - ver slips

mp e cresc.

To where the grown - up ri - ver slips

mp e cresc.

To where the grown - up ri - ver slips

To where the grown - up ri - ver slips

mp e cresc.

cresc.

In - to the sea a - mong the ships,-----

cresc.

In - to the sea a - mong the ships,-----

cresc.

In - to the sea a - mong the ships,-----

cresc.

In - to the sea a - mong the ships,-----

cresc.

L.H.

ppp

To where the roads on ei-ther hand Lead

ppp

To where the roads on ei-ther hand Lead

ppp

To where the roads on ei-ther hand Lead

ppp

To where the roads on ei-ther hand Lead

ppp

on - ward in - to Fai - ry - land,..... Where

f

on - ward in - to Fai - ry - land,..... Where

f

on - ward in - to Fai - ry - land,..... Where

f

on - ward in - to Fai - ry - land,..... Where

f

all the chil - dren dine at five,.....

all the chil - dren dine at five,.....

all the chil - dren dine at five,.....

all the chil - dren dine at five,.....

con brio.

And all the play - things come a - -

con brio.

And all the play - things come a - -

con brio.

And all the play - things come a - -

con brio.

And all the play - things come a - -

*) Only make a pause here if the high C is sung.

The musical score is divided into two systems. The first system contains four vocal staves and a piano accompaniment. Each vocal staff begins with the lyrics "- live!". The piano accompaniment includes markings for "L.H." and "stretto." The second system continues the vocal and piano parts, with the piano accompaniment ending with a double bar line and a final chord.

II.—A MORAL.
(GOOD AND BAD CHILDREN)
(BARITONE OR BASS.)

CHILDREN, you are very little,
And your bones are very brittle ;
If you would grow great and stately,
You must try to walk sedately.

You must still be bright and quiet,
And content with simple diet ;
And remain, through all bewild'ring,
Innocent and honest children.

Happy hearts and happy faces,
Happy play in grassy places,—
That was how, in ancient ages,—
Children grew to kings and sages.

But the unkind and the unruly,
And the sort who eat unduly,
They must never hope for glory—
Theirs is quite a different story !

Cruel children, crying babies,
All grow up as geese and gabies,
Hated, as their age increases,
By their nephews and their nieces.

(From "A Child's Garden of Verses.")

R. L. STEVENSON.

(By kind permission of Messrs. Longmans, Green & Co.)

II. A. Moral.

(Good and Bad Children.)

Words by
R. L. STEVENSON

Music by
LIZA LEHMANN.

Andantino serio. *(Dogmatically, rather pompously)*

Baritone. *mp* Chil - dren, you are ve - ry

Piano. *mf* *R.H.* *con Ped.* *mp*

lit - tle, And your bones are ve - ry brit - tle;

cresc e ben legato. *p* If you would grow great and stately, You must try to walk se - date - ly.

cresc e ben legato. *p*

p

You must still be bright and

p R.H.

qui - et, And con - tent with sim - ple di - et;

simply.

p

And re - main, through all be - wil - dring, In - no - cent and hon - est chil - dren.

cresc e ben legato.

un poco più cantabile.

dolce

Hap - py hearts and hap - py

R.H.

dolce.

un poco più cantabile.

un poco cresc.

fa - ces, Hap - py play in gras - sy pla - ces,

un poco cresc.

più cresc.

più cresc.

(stately)

That was how, in an - cient a - ges, Chil - dren grew to kings and

(with horror)
mp cresc poco a poco.

sa - ges. But the un - kind and the un -

mp

(with disgust)

- ru - ly, And the sort who eat un - du - ly,

accel e sempre cresc. *f declamato.*

They must nev-er hope for glo - ry- Theirs is

accel e sempre cresc.

quite a dif - fer - ent sto - - - ry,

dim: poco rall.

Theirs is quite a dif - fer - ent sto - - -

dim:

- - - ry!

a tempo.
K.H.

rall.

(sotto voce impressively)

Primo tempo.

pp

Cru-el chil - dren, cry - ing ba - bies, All grow up as geese and

Primo tempo.

pp

L.H.

ga - bies, Ha - ted, as their age in - crea - ses,

By their ne - phews— and.... their nie - ces.

f

sf

R.H.

fulminato rapido.

8

sf

8

III.—FOR GOOD LUCK.

(GOING A-MAYING.)

(SOPRANO.)

LITTLE Kings and Queens of the May,
If you want to be,
Every one of you, very good,
In that beautiful, beautiful, beautiful wood,
Where the little birds' heads get so turned with delight
That some of them sing all night:
Whatever you pluck,
Leave some for good luck!

Picked from the stalk or pulled by the root,
From overhead or from underfoot,
Water-wonders of pond or brook—
Wherever you look,
And whatever you find,
Leave something behind:
Some for the Naiads,
Some for the Dryads,
And a bit for the Nixies and Pixies!

Little Kings and Queens of the May, &c.

(From "A First Poetry Book," M. A. Woods.)

J. H. EWING.

(By kind permission of Messrs. Macmillan & Co.)

III.

For Good Luck.

(Going a-Maying.)

Words by
J. H. EWING.

Music by
LIZA LEHMANN.

Allegretto leggiero.

Soprano

Piano.

L.H. R.H.

mf (brightly.)

con S_o

mp (Lightly)

Lit - tle Kings and Queens of the May,

mp

If you want to be, Ev - 'ry one of you, ve - - ry

entusiastico

good, In that beau-ti-ful, beau-ti-ful, beau-ti-ful wood,.....

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a quarter note 'good,' followed by a series of eighth notes for 'In that beau-ti-ful, beau-ti-ful, beau-ti-ful wood,.....'. The piano accompaniment consists of chords and moving lines in both hands, with triplets of eighth notes in the right hand.

Where the lit-tle birds' heads get so

The second system continues the vocal line with 'Where the lit-tle birds' heads get so'. The piano accompaniment features a melodic line in the right hand and a more rhythmic accompaniment in the left hand.

turn'd with de-light That some of them sing all night:.....

L.H.

colla voce.

The third system contains the vocal line 'turn'd with de-light That some of them sing all night:.....'. The piano accompaniment includes a section marked 'L.H.' (Left Hand) with a melodic line and a section marked 'colla voce.' (colla voce) where the piano accompaniment plays in unison with the vocal line.

..... What - ev-er you pluck, Leave

The fourth system concludes with the vocal line '..... What - ev-er you pluck, Leave'. The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand, ending with a final chord.

Leave something be - hind:.....

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with treble and bass clefs. The key signature has two flats, and the time signature is 4/4. The lyrics are "Leave something be - hind:.....".

p (*grazioso*)

Some for the Na-iads, Some for the Dry - ads,....

This system contains the next two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The lyrics are "Some for the Na-iads, Some for the Dry - ads,....". The piano part includes a dynamic marking of *p* and a tempo/style marking of *p* (*grazioso*).

And a

L.H. R.H.

cresc.

This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The lyrics are "And a". The piano part includes markings for "L.H." and "R.H." and a dynamic marking of *cresc.*.

bit for the Nix - ies and Pix - ies!

L.H. L.H.

This system contains the final two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The lyrics are "bit for the Nix - ies and Pix - ies!". The piano part includes markings for "L.H." and "L.H.".

Ah

L.H. R.H.

f *giojoso.*

Lit - tle Kings and Queens of the May,

If you want to be, Ev-'ry one of you, ve - ry good, In that

p *colla voce.*

beau-ti-ful, beau-ti-ful, beau-ti-ful wood, Where the

* Shake optional.

lit - tle birds' heads get so turn'd with de - light That some of them sing all

f or *pp*

L.H.

seguire la voce.

night:..... What - ev - er you pluck, Leave

p *pp*

some..... for good

leggiere. *pp*

very distinctly, (but almost spoken.)

luck!

pp *accel leggierissimo.*

R.H. *L.H.*

IV.—GOOD-NIGHT AND GOOD MORNING.

(CONTRALTO.)

A FAIR little girl sat under a tree,
Sewing as long as her eyes could see,
Then smoothed her work and folded it right,
And said, "Dear work, good-night! good-night!"

Such a number of rooks flew over her head,
Crying "caw! caw!" on their way to bed,
She said, as she watched their curious flight,
"Little black things, good-night! good-night!"

The tall pink foxglove bowed his head,
The violet curtsied and went to bed,
And good little Lucy tied up her hair,
And said on her knees her favourite prayer.

And while on her pillow she softly lay,
She knew nothing more till again it was day,
And all things said to the beautiful sun,
"Good morning! good morning! our work is begun."

LORD HOUGHTON.

IV.

Good-night and Good-morning

Words by
LORD HOUGHTON.

Music by
LIZA LEHMANN.

Moderato.

Contralto.

Piano.

mf

p

A

fair lit - tle girl sat un - der a tree, Sew - ing as long as her

p

eyes could see, Then smooth'd her work and fold - ed it right, And

said, "Dear work, good - night! good - night!"

Such a

num - ber of rooks flew ov - er her head, Cry - ing "caw! caw!" on their

way to bed, She said, as she watch'd their cu - ri - ous flight,

p

"Lit - tle black things, good - night! good - night!"

p *colla voce.* *a tempo.*

mf

The

tall pink fox - glove bowed his head, The vi - o - let

mf L.H. L.H.

curt - sied and went to bed, And

un poco

ritenuto.

good lit - tle Lu - cy tied up her hair, And said on her knees her

fa - vour - ite pray'r.....

("There's a Friend for lit - tle chil - dren A -

p a tempo ma dolce.

And while on her pil - low she

bove the bright blue sky" -)

poco rall. *a tempo e cresc sino alla fine.*

soft - ly lay, She knew no - thing more till a - -

colla voce. *a tempo e cresc sino alla fine.*

cresc molto.

-gain it was day, And all things said to the

beau - ti - ful sun, "Good - morn - ing! good - morn - ing! our

work is be - gun."

V.—EVERY NIGHT MY PRAYERS I SAY.

(TENOR.)

EVERY night my prayers I say,
And get my dinner every day ;
And every day that I've been good
I get an orange after food.

The child that is not clean and neat,
With lots of toys and things to eat,
He is a naughty child, I'm sure,—
Or else his dear papa is poor.

(From "A Child's Garden of Verses.")

R. L. STEVENSON.

(By kind permission of Messrs. Longmans, Green & Co.)

V.

Every Night my Prayers I say.

(System.)

Words by
R. L. STEVENSON.

Music by
LIZA LEHMANN.

Lento tranquillo. *(sostenuto but very simply.)*

Tenor. *p*

Piano. *p* *sostenuto assai.*

con. f.

Ev - 'ry night my
pray'rs I say, And get my din - ner ev - 'ry day; And
ev - 'ry day that I've been good I get an or - ange af - ter

poco cresc.

food..... The child that is not clean and neat, With

pp

pp

trm

lots of toys and things to eat, He is a naugh-ty

f

8

child, I'm sure, Or else his dear Pa - pa..... is

pp

L.H.

pp

poor.....

ppp

ppp

L.H.

R.H.

8

VI.—IN DREAMLAND.

(DUET AND ENSEMBLE.)

“ Oh, tell me pretty Alice, oh tell me, I pray—
Where have you wandered this mid-summer day ? ”

“ I have been travelling in a far-away land,”
Pretty Alice replied, with a wave of her hand.

“ But I see no dust on your white silken hose,
And your gown is as fresh as the wild pink rose.”

“ In that far-away country all highways are clean
As the silvery sands, and all valleys are green.”

“ But your step is so light and so merry your smile,
How can you have travelled so many a mile ? ”

“ The brooks they have help'd me, the birds with their wings
The bees and the blossoms and numberless things.”

All { “ The brooks they have helped her, the birds with their wings,
The bees and the blossoms and numberless things.”

HARRIET TROWBRIDGE.

VI.

In Dreamland.

(Duet & Ensemble.)

Words by
HARRIET TROWBRIDGE.

Music by
LIZA LEHMANN.

Andantino un poco mosso.

Soprano.

Baritone.

Piano.

mp

p

"Oh tell me, pret-ty Al-ice, oh

(Softly & dreamily)

calando.

"Oh

tell me, I pray, Where have you wan-der'd this mid - summer day?"

calando.

I have been tra-vel-ling in a far - a - way land," Pret - ty

dolce.

Al - ice re - plied, with a wave of her hand.

"But I see no dust on your white silk - en hose, And your

a tempo.
p (dreamily, but a little brighter than before.)

calando. "In that far - a-way coun - try all

The first system consists of a vocal line and a piano accompaniment. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

gown is as fresh as a wild pink rose!"

calando. *p*

The second system shows the piano accompaniment. It features a melodic line in the right hand with a slur and a *p* dynamic marking, and a supporting bass line in the left hand.

high - ways are clean As the sil - ve - ry sands, and all

The third system includes the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes (G4, A4, B4) over the words "are clean", followed by a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with chords and a bass line.

The fourth system shows the piano accompaniment. It features a melodic line in the right hand with a slur and a fermata, and a supporting bass line in the left hand.

val-leys are green!" *cresc.:* "But your

The fifth system includes the vocal line and piano accompaniment. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a melodic line in the right hand with a slur and a *cresc.:* dynamic marking, and a supporting bass line in the left hand.

cresc.:

The sixth system shows the piano accompaniment. It features a melodic line in the right hand with a slur and a *cresc.:* dynamic marking, and a supporting bass line in the left hand.

step is so light and so mer - ry your smile, How

3

(always dreamily.) *pp*

can you have tra - vell'd so ma - ny a mile?" "The

calando.

3

calando.

brooks they have help'd me, the birds with their wings, The bees and the blossoms and

rall.

cresc.

dolce.

rall.

cresc.

f *a tempo.*

S. num - ber - less things"

C. "The brooks they have help'd her, the birds with their wings. The

T. "The brooks they have help'd her, the birds with their wings. The

B. * *pp* "The brooks they have help'd her, the birds with their wings, The

f *colla voce.* *pp* *a tempo.*

dim *rall.* *ppp*

Ah!

dim *ppp* *a tempo.*

bees and the blos - soms and num - ber - less things!"

dim *ppp* *a tempo.*

bees and the blos - soms and num - ber - less things!"

dim *ppp* *a tempo.*

bees and the blos - soms and num - ber - less things!"

L.H. *dim.* *colla voce.* *ppp* *a tempo*

* If this number is ever sung as a Duet by Sop^r and Baritone alone, the Baritone should from here sing the Cont^r part instead of his own. In Dreamland.

VII.—THE CUCKOO.

(SOPRANO.)

THE Cuckoo sat in the old pear-tree.
“Cuckoo!”
Raining or snowing, naught cared he.
“Cuckoo!”

The Cuckoo flew over a house-top nigh.
“Cuckoo!”
Dear, are you at home, for here am I?
Cuckoo!”

“I dare not open the door to you,
Cuckoo!
Perhaps you are not the *right* Cuckoo.
Cuckoo!”

“I *am* the right Cuckoo, the *proper* one;
Cuckoo!
For I *am* my father’s only son.
Cuckoo!”

“If you are your father’s only son—
Cuckoo!—
The bobbin pull tightly,
Come through the door lightly,—
Cuckoo! Cuckoo! Cuckoo!”

(From *Lilliput Lyrics*.)

W. B. RANDS.

(By kind permission of Mr. John Lane.)

VII.

The Cuckoo.

Words by
W. B. RANDS.

Music by
LIZA LEHMANN.

Moderato più tosto mosso.

Soprano.

vivaciously.

Piano.

f

con. 2^{do}.

mf

The Cuc-koo sat in the

mf

old pear - tree. "Cuc - koo!"

Rain - ing or snow - ing, naught cared he. "Cuc - koo!".....

The Cuc - koo flew o - ver a house - top nigh.....

"Cuc - koo!" "Dear, are you at home, for

cresc.

cresc:

here..... am I? Cuc - koo!"

Minor.
slower *pp*

a tempo.
pp (timidly)

"I dare not o - pen the door to you, Cuc - koo!.....

pp *pp a tempo.*

a tempo.
(frightened.)

Per - haps you are not the right Cuc - koo. Cuc -

Primo tempo.
Major

- koo!" "I am the right Cuc-koo, the

pp a tempo. *f* **Primo tempo.**

proper one;..... Cuc-koo! For I am my fa - ther's

(proudly)

on - - ly son. Cuc - koo!"

(Minor.)
pp coyly. again slower.

quasi tempo.
(keeping up the suspense.)

(Major.)
a tempo.
cresc.

"If you are your fa - ther's on - ly son, - Cuckoo! - The

quasi.
a tempo.

cresc.
a tempo.

molto cresc.:

bob-bin pull tight - ly, Come thro' the door light - - ly, - Cuc -

(gaily.)

molto cresc.:

colla voce.

(joyously.)

f *sempre cresc. con brio.*

- koo! Cuc - koo! Cuc - koo! Cuckoo! Cuc - koo!" 8

f con brio.

VIII.—MARCHING SONG.

(BARITONE OR BASS.)

BRING the comb and play upon it,
Marching, here we come!
Willie cocks his highland bonnet,
Johnnie beats the drum.

Mary Jane commands the party,
Peter leads the rear;
Fleet in time, alert and hearty,
Each a grenadier!

All in the most martial manner
Marching double-quick;
While the napkin like a banner
Waves upon the stick!

Here's enough of fame and pillage,
Great commander Jane!
Now that we've been round the village,
Let's go home again.

(From "A Child's Garden of Verses.")

R. L. STEVENSON.

(By kind permission of Messrs. Longmans, Green & Co.)

VIII.

Marching Song.

Words by
R.L. STEVENSON.

Music by
LIZA LEHMANN.

Tempo di marcia.

Baritone.

Piano.

f

con. Red.

mf molto marcato.

Bring the comb and play up - on it, March - ing here we come!

mf

The musical score is arranged in three systems. The first system shows the Baritone part (treble clef) and the Piano introduction (grand staff). The piano part begins with a forte (*f*) dynamic and includes a triplet of eighth notes. The second system continues the piano introduction with a *con. Red.* marking. The third system introduces the vocal line (treble clef) with the lyrics "Bring the comb and play up - on it, March - ing here we come!" and the piano accompaniment (grand staff) with a mezzo-forte (*mf*) dynamic and a *molto marcato* tempo marking.

Wil-lie cocks his high-land bon-net, John-nie beats the drum.

The first system of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The vocal line begins with a treble clef and contains the lyrics "Wil-lie cocks his high-land bon-net, John-nie beats the drum." The piano accompaniment starts with a grand staff (treble and bass clefs) and includes dynamic markings like *v* and *f*, as well as a triplet of eighth notes in the right hand.

The second system of the musical score, consisting of piano accompaniment on two staves. It continues the accompaniment from the first system, featuring a triplet of eighth notes in the right hand and dynamic markings like *f* and *ad.* (ad libitum).

Ma - ry Jane commands the par - ty, Pe - ter leads the rear;

The third system of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature remains two flats. The vocal line begins with a treble clef and contains the lyrics "Ma - ry Jane commands the par - ty, Pe - ter leads the rear;". The piano accompaniment includes dynamic markings like *v* and *f*, and a triplet of eighth notes in the right hand.

Fleet in time, a - lert and hear - ty, Each a gren - a - dier!

The fourth system of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature remains two flats. The vocal line begins with a treble clef and contains the lyrics "Fleet in time, a - lert and hear - ty, Each a gren - a - dier!". The piano accompaniment includes dynamic markings like *v* and *f*.

f

mp

All in the most mar - tial man - ner March - ing dou - ble - quick;

mp

While the nap - kin like a ban - ner Waves up - on a stick!

ad lib in modo di Recit.

Here's e - nough of fame and

cresc. accel.

f

allegro

pil - lage, Great command - er Jane!

mf Primo tempo.
Now that we've been round the vil-lage, Let's go

mf Primo tempo.

home a gain.

ad lib: *a tempo.* These 4 bars can be omitted.

colla voce. *a tempo.*

IX.—MY SHADOW.

(CONTRALTO.)

I HAVE a little shadow that goes in and out with me,
And what can be the use of him is more than I can see.
He is very, very like me from the heels up to the head ;
And I see him jump before me, when I jump into my bed.

The funniest thing about him is the way he likes to grow,—
Not at all like proper children, which is always very slow ;
For he sometimes shoots up taller, like an India-rubber ball,
And he sometimes gets so little that there's none of him at all.

.

One morning, very early, before the sun was up,
I rose and found the shining dew on every buttercup ;
But my lazy little shadow, like an arrant sleepy-head,
Had stayed at home behind me, and was fast asleep in bed.

(From "A Child's Garden of Verses.")

R. L. STEVENSON.

(By kind permission of Messrs. Longmans, Green & Co.)

IX. My Shadow.

Words by
R. L. STEVENSON

Music by
LIZA LEHMANN.

Moderato quasi Allegretto.

Contralto

Piano.

mp

L.H.

con Ped.

mp

I have a lit - tle

sha - dow that goes in and out with me,..... And....

what can be the use of him is more than I can

see He is ve - ry, ve - ry like me from the

heels up to the head; And I see him jump be -

- fore me, when I jump in - to my bed.....

accell.

Scherzando.

p
The fun - niest thing a - bout him is the way he likes to

p *L.H.*

grow, - Not at all like pro - per chil - dren, which is

lunga.
rall. al - ways ve - ry slow; He some - times shoots up

p a tempo.

p a tempo.

poco. tall - er, like an In - dia - rub - ber ball, And he

accell.

pp

poco. *accell.* *sf*

tempo.

some - - times gets so lit - tle that there's

ppp

none of him at all.

ppp L.H.

Cantabile.
mf much slower

One morn - ing, ve - ry ear - - ly, be -

mf **Cantabile.** R.H.

- fore the sun was up,..... I rose and found the

f lunga.

a tempo.

shin - ing dew on ev - 'ry but - ter - - cup; But my

The first system of music features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a quarter note G4, followed by eighth notes A4, Bb4, and C5. The piano accompaniment consists of chords and single notes, with a fermata over the final chord. Dynamics include *f* and *a tempo.* The left hand is specifically marked *L.H.*

la - zy lit - tle sha - dow, like an ar - rant sleep - y-

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the first note. The piano accompaniment features a long, sweeping melodic line in the right hand and a more rhythmic bass line. Dynamics include *p* and *pp*.

-head, Had stay'd at home be - hind me, And was

The third system shows the vocal line with a fermata and a dynamic marking of *pp*. The piano accompaniment includes a section marked *L.H.* with a fermata. Dynamics include *p* and *pp*.

fast a - sleep in bed.

The fourth system concludes the piece. The vocal line has a fermata over the first note. The piano accompaniment is marked *pp* and features a simple, rhythmic accompaniment. Dynamics include *pp*.

X.—THE CAPTAIN. (MY SHIP AND I.)

(TENOR.)

OH it's I that am the captain of a tidy little ship,
Of a ship that goes a-sailing on the pond;
And my ship it keeps a-turning all around and all about;
But when I'm a little older I shall find the secret out—
How to send my vessel sailing on beyond.

For I mean to grow as little as the dolly at the helm,
And the dolly I intend to come alive;
And with him beside to help me, it's a-sailing I shall go,
It's a-sailing on the water when the jolly breezes blow,
And the vessel goes a divie-divie-dive.

Oh it's then you'll see me sailing through the rushes and the reeds,
And you'll hear the water singing at the prow;
For beside the dolly sailor I'm to voyage and explore,
To land upon the island where no dolly was before,
And to fire the penny cannon in the bow.

(From "A Child's Garden of Verses.")

R. L. STEVENSON.

(By kind permission of Messrs. Longmans, Green & Co.)

X. The Captain.

("My Ship and I")

Words by
R. L. STEVENSON.

Music by
LIZA LEHMANN.

Con moto (nautically)

Tenor.

Piano.

f

L.H.

L.H.

con fad.

mf (breezily)

Oh it's

L.H.

L.H.

I that am the cap-tain of a ti - dy lit - tle ship, Of a

mf

ship that goes a - sail - ing on the pond; And my

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The lyrics are: "ship that goes a - sail - ing on the pond; And my". The piano accompaniment consists of chords in the right hand and single notes in the left hand.

ship it keeps a - turn - ing and a - turn - ing all a - bout; But when

The second system continues the melody. The lyrics are: "ship it keeps a - turn - ing and a - turn - ing all a - bout; But when". The piano accompaniment continues with similar chordal textures.

I'm a lit - tle old - er I shall find the se - cret out, - How to

The third system continues the melody. The lyrics are: "I'm a lit - tle old - er I shall find the se - cret out, - How to". The piano accompaniment continues with similar chordal textures.

send my ves - sel sail - ing on be - yond.....

The fourth system concludes the melody. The lyrics are: "send my ves - sel sail - ing on be - yond.....". The piano accompaniment continues with similar chordal textures.

The first system of music features a vocal line on a single staff with a treble clef and a key signature of two sharps (F# and C#). The melody consists of a half note followed by a quarter note, then a dotted quarter note, and finally a half note. The piano accompaniment is written for grand staff (treble and bass clefs) and includes chords and arpeggiated figures.

The second system includes the lyrics: "Yes, when I'm a lit - tle old - er I shall". The vocal line continues with a series of eighth notes. The piano accompaniment includes a dynamic marking of *mp* (mezzo-piano) and features a steady eighth-note bass line.

The third system includes the lyrics: "find the se - cret out, - How to send my ves - sel sail - ing on be -". The vocal line features a crescendo leading to a forte (*f*) dynamic. The piano accompaniment includes a dynamic marking of *f* and features a steady eighth-note bass line.

The fourth system includes the lyrics: "yond...". The vocal line concludes with a long note. The piano accompaniment features a melodic line in the right hand and a steady eighth-note bass line.

mf

For I

mean to grow as lit - tle as the dol - ly at the helm, And the

(with bravado)

dol - ly I in - tend to come a - live; And with

him be - side to help me, it's a - sail - ing I shall go, It's a -

sail - ing on the wa - ter when the jol - ly bree - zes blow, And the

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line begins with a series of eighth notes, followed by a half note and a quarter note. The piano accompaniment consists of chords in the right hand and single notes in the left hand. A dynamic marking of *f* is present at the end of the system.

ves - sel goes a div - ie - div - ie - dive!.....

The second system continues the vocal line with a series of eighth notes and a half note. The piano accompaniment features chords and single notes. A dynamic marking of *v* (vibrato) is indicated above the vocal line.

The third system shows the piano accompaniment continuing with chords and single notes. A dynamic marking of *mp* is present at the end of the system.

It's a -

The fourth system continues the piano accompaniment with chords and single notes. A dynamic marking of *mp* is present at the end of the system.

- sail - ing on the wa - ter when the jol - ly bree - zes blow, And the

ves - sel goes a div - ie - div - ie - dive

Oh it's

then you'll see me sail - ing thro' the rush - es and the reeds, And you'll

pp

hear the wa - ter sing - ing at the prow; For be -

- side the dol - ly sail - or, I'm to voy - age and ex - plore,..... To

land up - on the is - land where no dol - ly was be - fore, And to

fire the pen - ny can - non in the bow.....

I shall

land up - on the is - land where no dol - ly was be - fore, And I'll

fire the pen - ny can - non in the bow!

XI.—A CHILD'S PRAYER.
(QUARTETTE.)

GOD make my life a little light,
Within the world to glow—
A tiny flame that burneth bright,
Wherever I may go.

God make my life a little flower,
That bringeth joy to all,
Content to bloom in native bower,
Although its place be small.

God make my life a little song, .
That comforteth the sad,
That helpeth others to be strong,
And makes the singer glad.

M. BETHAM-EDWARDS.

XI.

A Child's Prayer.

Words by
M. BETHAM EDWARDS

(Quartette.)

Music by
LIZA LEHMANN.

Ritenuto e dolcissimo.

Soprano.

Contralto.

Tenor.

Bass.

Piano.

pp dolcissimo.
God make my life a lit - tle light,.....

pp dolcissimo.
God make my life a lit - tle light,

pp dolcissimo.
God make my life a lit - tle light,.....

pp dolcissimo.
God make my life a lit - tle

(The small notes to be played for practising only.)

With - in the world to
With - - - in the world to
With - in the world to
light, With - - in the world to.....

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The lyrics are: "With - in the world to" (top staff), "With - - - in the world to" (second staff), "With - in the world to" (third staff), and "light, With - - in the world to....." (bottom staff). The piano accompaniment features chords and moving lines in both hands.

glow, A ti - ny
glow, A ti - ny
glow, A ti - ny
glow, A ti - ny

pp

The second system continues the musical score with four vocal staves and a piano accompaniment. The lyrics are: "glow, A ti - ny" (top staff), "glow, A ti - ny" (second staff), "glow, A ti - ny" (third staff), and "glow, A ti - ny" (bottom staff). The piano accompaniment includes a dynamic marking of *pp* (pianissimo) and continues with chords and moving lines.

flame that burn - eth bright,.....

flame that burn - eth bright, Where - -

flame that burn - eth bright,.....

flame that burn - eth bright, Where - -

..... Wher - ev - er I may go

- e - - ver I may go

Wher - ev - er I may go

- ev - er I may go

pp

poco cresc.

God make my life a lit - tle flow - .

God make my life a lit - tle flow - .

God make my life a lit - tle flow - .

God make my life a lit - tle flow - .

pp

- er, That bring - eth joy to

- er, That bring - eth joy to

- er, That bring - eth joy to

- er, That bring - eth joy to

all, Con - - tent to

all, Con - - tent to

all, Con - - tent to

all, Con - - tent to

pp

poco cresc:

bloom in na - tive bow - - er,

poco cresc:

bloom in na - tive bow - - er,

poco cresc:

bloom in na - tive bow - - er,

poco cresc:

bloom in na - tive bow - - er,

pp

p

Al - though its place be small

Al - though its place be small

Al - though its place be small

Al - though its place be small

ppp

God make my life a lit - tle song,

ppp

God make my life a lit - tle song, That

ppp

God make my life a lit - tle song,

ppp

God make my life a lit - tle song, That

That com-fort - eth the sad,.....

com - fort - eth the sad, That

That com-fort - eth the sad,.....

com - fort - eth the sad, That

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

That help-eth oth-ers to be strong,.....

help - eth oth - ers to be strong,.....

That help - eth oth - ers to be strong,

help - - eth oth - - ers to be strong,

molto cresc.

molto cresc.

molto cresc.

molto cresc.

molto cresc.

molto cresc.

8 8

SUPPLEMENT.*

XII.—FAIRY CHIMES.

(FOR ANY VOICE.)

You cannot count the blue-bells
That are upon the heath,—
The ferns are tall and stately,
The bells hang underneath ;
But I can count the tassels
As big as flowers of clover
That hang on baby's curtain,
The curtain that hangs over.

And when I rock the cradle
The tassels swing and swing,
And they make fairy music,
And baby hears them ring :
Ding-dong in the morning,
And in the evening, too,
Rhyme, chime, in fairy-time,
Baby, dear, for you.

(From Lilliput Lyrics.)

W. B. RANDS.

(By kind permission of Mr. John Lane.)

*Not to be included if the entire contents of
"More Daisies" are performed. End with Quartette.

XII.

*SUPPLEMENT

Fairy Chimes.

(FOR ANY VOICE.)

Words by
W. B. RANDS.

Music by
LIZA LEHMANN.

Andante cantabile. *dolce.*

Voice. You

Piano. *dolce mp* *L.H.* *con fad.*

can-not count the blue - bells, That are... up-on the heath, The

* Not to be included if the entire contents of "More Daisies" are performed together. End with previous Quartette.

ferns are tall and state - ly, The bells hang un - der - neath; But

pp

I can count the tas - sels, As big as flow'rs of clo - ver, That

hang on ba-by's cur - tain, The cur - tain that hangs o - ver.

poco rall. *a tempo.*

colla voce. *a tempo.*

p

And

This system contains the first two measures of the piece. The vocal line begins with a whole rest, followed by a quarter note G4. The piano accompaniment features a descending eighth-note pattern in the right hand and a simple bass line in the left hand.

when I rock the cra - dle The tas - sels swing and swing, *pp*

And

This system contains measures 3 and 4. The vocal line has lyrics under measures 3 and 4. Measure 4 includes a triplet of eighth notes and a fermata. The piano accompaniment continues with similar rhythmic patterns, including a triplet in the right hand.

they make fai - ry mu - sic, And ba - by hears them ring:

This system contains measures 5 and 6. The vocal line has lyrics under measures 5 and 6. Measure 6 includes a triplet of eighth notes and a fermata. The piano accompaniment features a triplet in the right hand and a bass line in the left hand.

poco cresc *poco rall*

Ding - dong in the morn - ing, And in the eve - ning too,

poco cresc *colla voce*

OPPURE.

Ba - - by dear, for you!.....

pp *a tempo.*

a tempo *poco rall*

Rhyme, chime, in fai - ry time, Ba - by dear, for you!.....

a tempo *colla voce*

a tempo

a tempo

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