

No 1 IN A



No 2 IN C



No 3 IN E \flat



GOOD MORNING, BROTHER SUNSHINE!

SONG

WORDS BY

J. W. FOLEY

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MUSIC BY

LIZA LEHMANN

PRICE 40 CENTS
NET

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CHAPPELL & CO LTD.

MELBOURNE

LONDON

SYDNEY

FOR THE COUNTRIES OF NORTH AMERICA

CHAPPELL-HARMS, INC.

NEW YORK

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6737

PRINTED IN THE U.S.A.

Useful Teaching Songs For All Voices

Edited and Compiled by

LIZA LEHMANN

The general song repertoire, as a rule, may be divided into a number of distinctive groups, each one of which admits of further detailed classification for particular concert, recital or studio uses. The so-called "teaching song" in particular, has come to be looked upon as one of the most important factors of a successful course of vocal study and the selection of serviceable, useful and beneficial material of this kind, constitutes one of the most necessary duties of an instructor. Serious minded teachers and students should therefore be considerably interested in Useful Teaching Songs for all Voices, edited and compiled by Liza Lehmann. In selecting the contents of these volumes the editor has given careful consideration to the vocal, expressive and interpretative needs of practically all singers and has offered a wealth of excellent material in one volume each for soprano, mezzo-soprano, contralto, tenor and a fifth one for baritone and bass.

Each of these volumes contains twelve songs, selected from the best-known vocal works by classic and modern composers, which embody the necessary instructive qualifications. In her selection the editor has included a number of standard songs deemed indispensable for such a compilation as this, but she has also provided a large number of splendid songs, not so well known. The bulk of these songs have been provided with English text, since as mentioned in her preface: "it is her firm belief that English singers should give their greatest attention to singing in their own language, *and singing it well.*"

The vocal parts have all been given the greatest editorial care and nothing in the way of helpful hints for phrasing, diction, special signs for full and half-breath has been overlooked. It should also be noted that in her edition of these useful teaching songs the editor has given particular attention to the piano accompaniments, shortening the tuttis and facilitating same wherever suitable and serviceable. The editor is also of opinion that the ear is much improved by occasional singing without accompaniment and to this end she has included one unaccompanied song-study to each collection.

Space will hardly permit of mentioning all the individual titles of the sixty songs contained in these five volumes, but those who are interested in such instructive vocal material as this are urged to write to the publishers, Chappell-Harms, Inc., New York, and obtain from them a complete list of contents.

Price \$1.50 Net Each Volume.

Good Morning, Brother Sunshine!

Good morning, Brother Sunshine!
Good morning, Sister Song!
I beg your humble pardon
If you've waited very long;
I thought I heard you knocking
To shut you out were sin,
My heart is standing open,
Won't you walk right in?

Good morning, Brother Gladness!
Good morning, Sister Smile!
They told me you were coming,
So I waited on a-while;
'Twas lonely here without you,
A weary time it's been,
My heart is standing open,
Won't you walk right in?

I. W. FOLEY.

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GOOD MORNING, BROTHER SUNSHINE!

Song.

Words by
J. W. FOLEY.

Music by
LIZA LEHMANN.

Allegretto, ma non troppo.

VOICE.

PLANO.

mf

Con Ced.

mf (freshly)

Good morn - ing, Bro - ther Sun - shine! Good

morn - ing, Sis - ter Song! I beg your hum - ble par - don If you've

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Allegretto, ma non troppo.' The piano part begins with a series of chords in the right hand and single notes in the left hand, marked 'mf' and 'Con Ced.' (Con Cello). The voice part enters with the lyrics 'Good morn - ing, Bro - ther Sun - shine! Good'. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes. The lyrics continue: 'morn - ing, Sis - ter Song! I beg your hum - ble par - don If you've'. The piano part features a variety of musical notations including slurs, ties, and dynamic markings.

wait - ed ve - ry long; I thought I heard you knock-ing, To

shut you out were sin, My heart is stand - ing o - pen, Won't you

walk right in? Good morn - - - ing! Won't you

walk right in? *p*

L.H. *leggiero*

col

Good *f*

morn - ing, Bro - ther Glad - ness! Good morn - ing, Sis - ter Smile! They

p poco rall. *a tempo*

p colla voce

told me you were com-ing, So I wait - ed on a-while; 'Twas *mf*

poco ten.

lone - ly here with - out you, A wea - ry time it's been, My

pp

heart is stand - ing o - pen, Won't you walk right in? Good morn -

ing! Won't you walk right

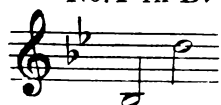
2ed. *

in?

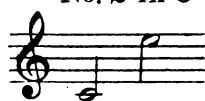
accel.

THE BALLAD SENSATION OF THE SEASON

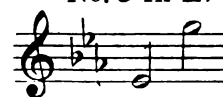
No. 1 in Bb



No. 2 in C



No. 3 in Eb



ONE LITTLE DREAM OF LOVE SONG

Words by
HAROLD SIMPSON

Music by
WESTELL GORDON

REFRAIN

p

One lit - tle dream of Par - a - dise, One lit - tle smile from

cresc. molto

lov - ing eyes, One lit - tle gold - en hour with you In the

cresc. molto

p

land where our dreams come true. One lit - tle place where laugh - ter lies, We

p

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