

1250

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.

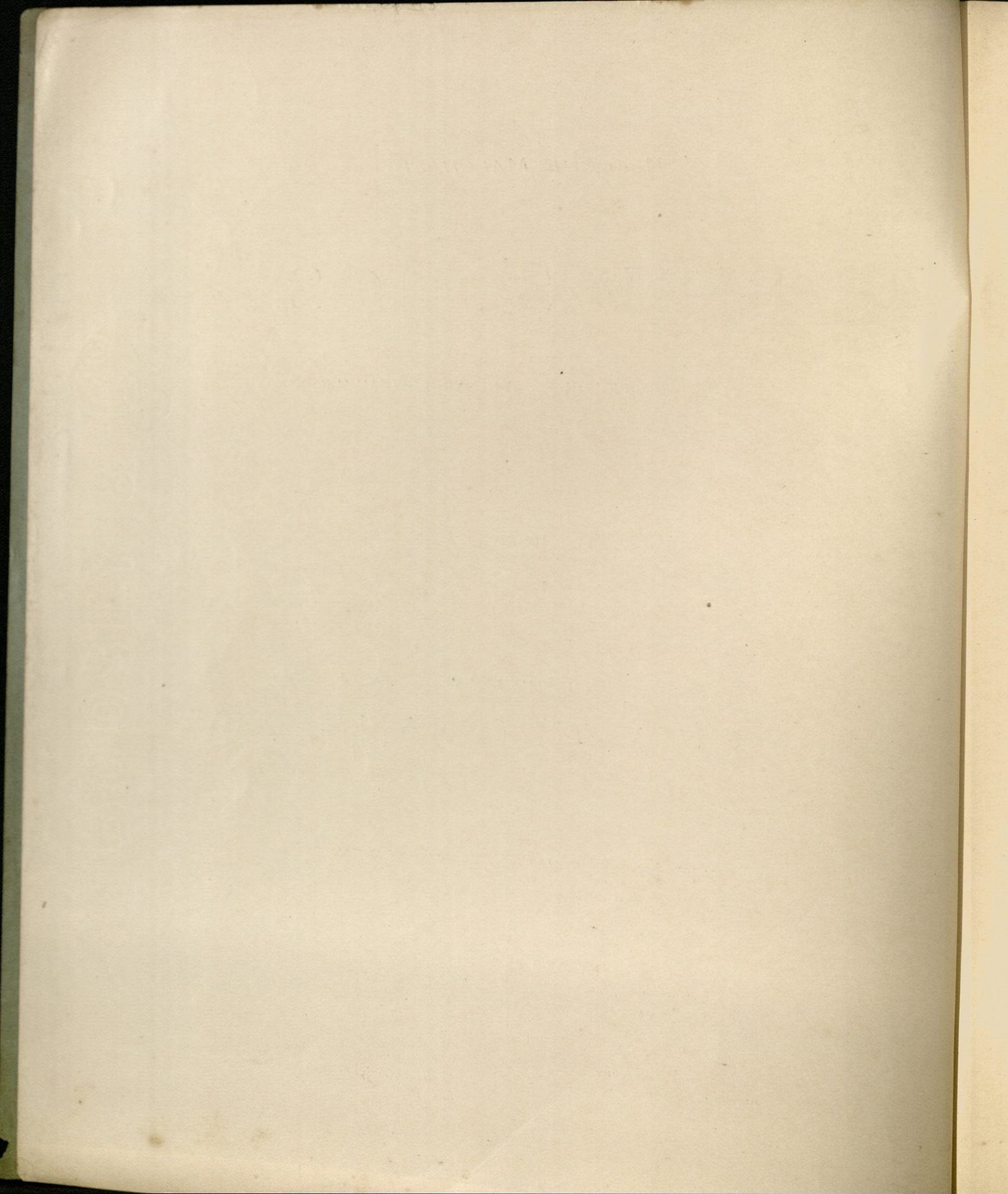
Liza Lehmann

PRICE THREE SHILLINGS AND SIXPENCE.

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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.

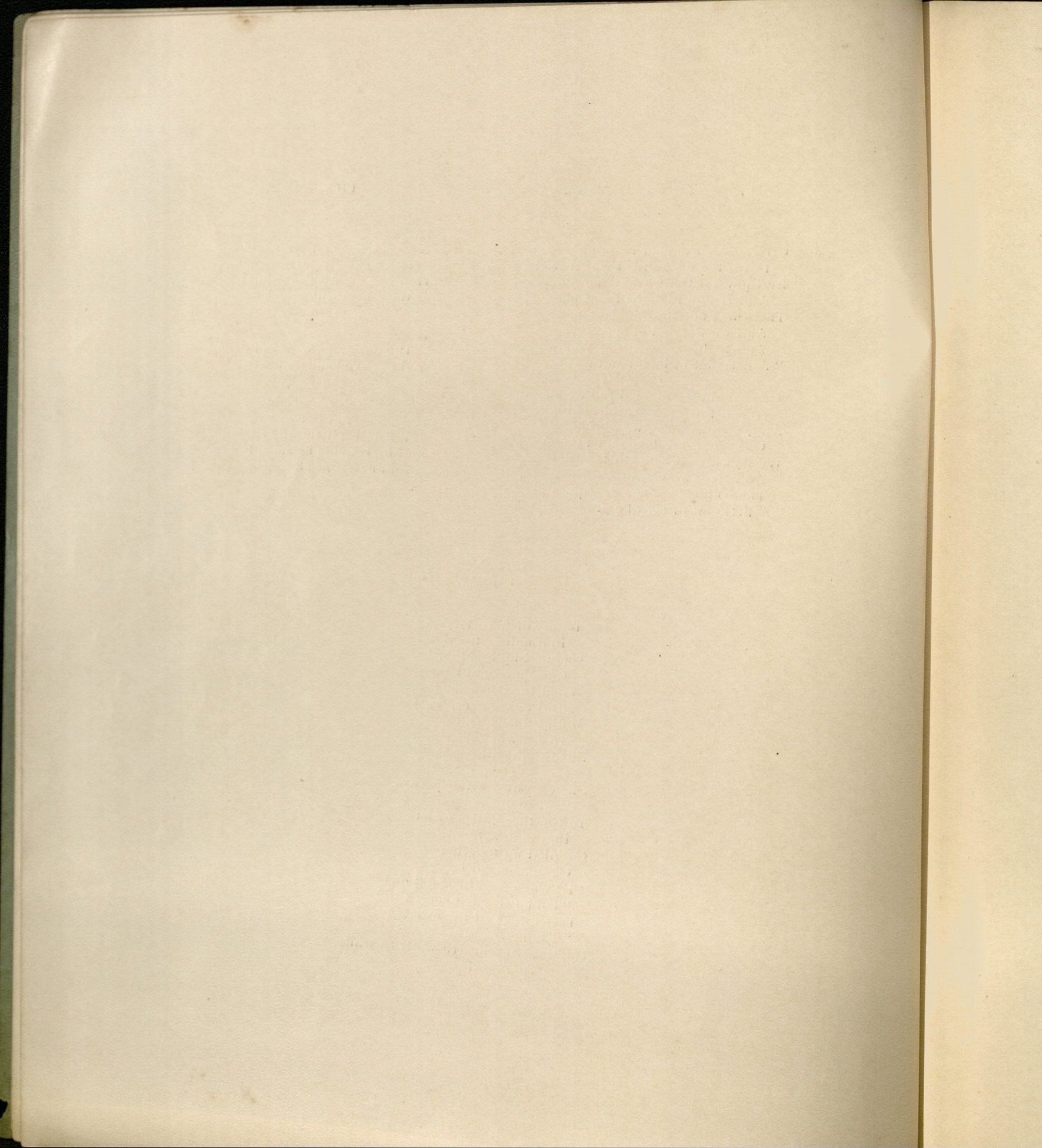
It was so very early,
The dewdrops were not dry,
And pearly cloudlets floated
Across the rosy sky.

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 greenwood, 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.....

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

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

played..... We

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

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

p poco rall.

poco rall.

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

pp a tempo

"Two sticks a - cross, And a

pp a tempo

lit - tle bit of moss; It 'll

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line begins with the lyrics "lit - tle bit of moss;" followed by a rest and then "It 'll". The piano accompaniment consists of chords and moving lines in both hands.

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

The second system continues the vocal line with the lyrics "do,..... it 'll do,..... it 'll do,.....". The piano accompaniment provides harmonic support with chords and melodic fragments.

dolce. *p* *pp*
Coo,..... coo,.....

dolce. *colla voce.* *p* *pp*

The third system introduces the word "Coo" with dynamic markings *dolce.*, *p*, and *pp*. The piano accompaniment includes the instruction *colla voce.* and continues with *p* and *pp* dynamics.

ppp *ppp*
oppure
coo" coo"

The fourth system features the vocal line with *ppp* dynamics and the instruction *oppure*. The piano accompaniment also features *ppp* dynamics and includes the word "coo" in the bass line.

The Starling.

Words by
A.S.

Music by
LIZA LEHMANN.

Moderato sostenuto.

VOICE.

PIANO.

quasi f

Con Ced. 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 one flat 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 an 8-measure rest indicated in the bass line.

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 includes an 8-measure rest in the bass line.

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 vocal line includes a trill. The piano accompaniment also features a *Poco accel.* marking and includes an 8-measure rest in the bass line.

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

The fourth system contains the lyrics "What is that? oh mo - ther, tell!". The vocal line features a triplet and a trill. The piano accompaniment includes a triplet in the bass line.

a tempo.

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

a tempo.

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

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

sempre cresc.

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

sempre cresc.

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is one flat (B-flat major or D minor). The time signature is 8/8. The tempo is marked 'a tempo.' at the beginning of the first system. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. There are several dynamic markings, including 'sempre cresc.' in the third system. The lyrics are written below the vocal line. The piece ends with a final cadence in the piano accompaniment.

dolce cantabile.

pp

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

cantabile.

pp

cresc.

fear! While be - low the folk are pray - ing,

cresc.

You can sing your hymns

up *slur up.* here!"

ff

The Yellowhammer.

Words by
A.S.

Music by
LIZA LEHMANN.

Tempo commodo.

VOICE.

PIANO.

mf *mp*

On a

Con Ced.

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

The first system of musical notation features a vocal line and a piano accompaniment. The vocal line begins with a whole note G4, followed by a half note A4, and then a triplet of eighth notes (B4, C5, B4). The piano accompaniment consists of a series of triplets of eighth notes in the right hand and single notes in the left hand.

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

The second system continues the vocal line with a triplet of eighth notes (B4, C5, B4), followed by a half note D5, a quarter note E5, and a quarter note F5. The piano accompaniment continues with triplets of eighth notes in the right hand and single notes in the left hand.

then we heard the yellowhammer say: A

The third system features a vocal line with 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 has a steady eighth-note accompaniment in the right hand and single notes in the left hand. A dynamic marking 'p' is present at the end of the system.

little bit of bread and no cheese!"

The fourth system shows the vocal line with 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 more complex texture with chords and moving lines in both hands. A dynamic marking 'p' is present.

mf 3

Once a -

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

poor as mice, we pledged Our vows, my love and I.

poco rall. *a tempo.* *p*

poco rall. colla voce *a tempo.*

cresc. We had

poco rit. *a tempo*

kiss'd be-neath the trees,..... And then we heard a - gain..... The

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.

mp

Con Fed.

Più mosso.

The musical score is written for voice and piano. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Allegretto'. The first system shows the voice line with a whole note rest followed by a quarter note, and the piano accompaniment starting with a half note chord. The second system continues the piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The third system shows the piano accompaniment with a more complex melodic line in the right hand and a bass line in the left hand. The score concludes with a final cadence in the piano part.

The piano introduction consists of three staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with chords and single notes.

Moderato.
p very simply.

A wren just un - der my win - dow Has
rall. *p*

The first system of the vocal and piano accompaniment. The vocal line begins with a half rest followed by a quarter note 'A'. The piano accompaniment starts with a half rest, then a quarter note chord, and continues with a simple harmonic accompaniment. The tempo is marked 'Moderato' and the dynamics are 'p' (piano) and 'rall.' (rallentando).

sud - den - ly, sweet - ly sung;..... He woke me from my
L.H.

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 continues with a simple harmonic accompaniment. The tempo and dynamics remain the same.

slum - bers With his sweet shrill

The third system of the vocal and piano accompaniment. The vocal line concludes with 'slum - bers With his sweet shrill'. The piano accompaniment continues with a simple harmonic accompaniment.

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

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

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

Allegretto.

Più mosso ad lib.

Ah.....

The first system of the musical score. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a long note, followed by a series of eighth notes. The piano accompaniment consists of chords and moving lines in both hands. A trill is marked above a note in the piano part. The tempo markings 'Allegretto.' and 'Più mosso ad lib.' are positioned above the first and second staves respectively. The page number '19' is in the top right corner. The vocal line has a dotted line below it with the text 'Ah.....'.

The second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The vocal line features a series of eighth notes with accents. The piano accompaniment includes chords and moving lines. A trill is marked above a note in the piano part. The system ends with a double bar line.

cresc.

The third system of the musical score. It continues the vocal line and piano accompaniment. The vocal line features a series of eighth notes with accents and a trill. The piano accompaniment includes chords and moving lines. A trill is marked above a note in the piano part. The system ends with a double bar line.

*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

8

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

8

p

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

L.H.

8

pp

And

L.H.

(very simply and without rall.)

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

pp

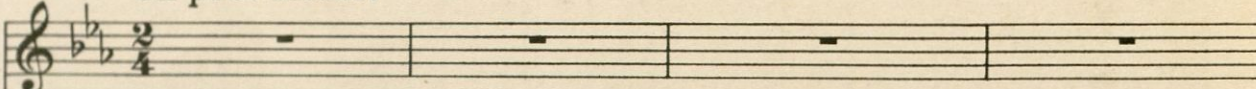
8


The Owl.

Words by
A.S.

Music by
LIZA LEHMANN.

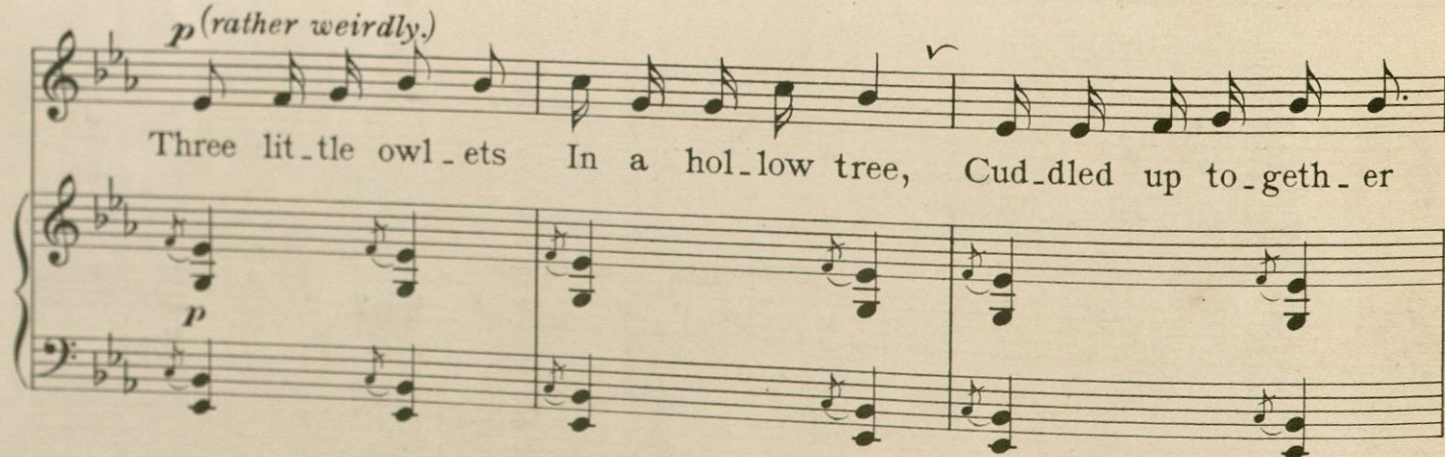
Un poco mosso.

VOICE. 

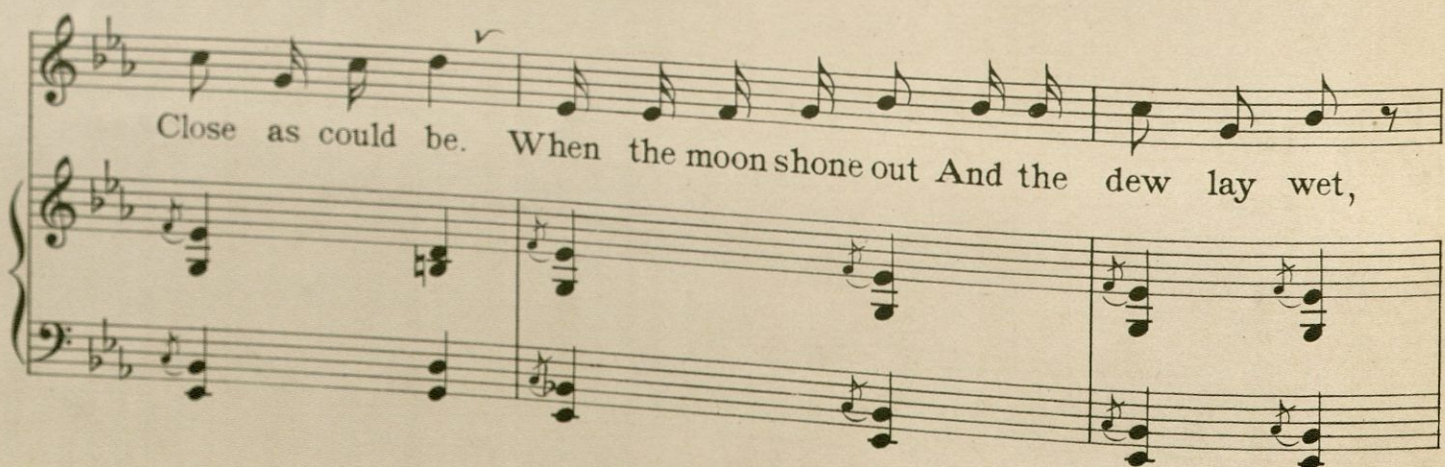
PIANO. 

p (rather weirdly.)

Three lit_tle owl_ets In a hol_low tree, Cud_dled up to_ghet_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.....

She caught a lit-tle mouse So

vel - ve - ty and soft,.....

(slur up)

She

And

caught a lit - tle spar - row,.....

cresc.

then she flew a - loft

The first system of music features a vocal line and piano accompaniment. The vocal line has a fermata over the word 'loft'. The piano accompaniment includes a triplet of eighth notes in the right hand and a single eighth note in the left hand, both marked with a *cresc.* dynamic.

The second system continues the piano accompaniment with a triplet of eighth notes in the right hand and a single eighth note in the left hand. A *p* dynamic marking is present in the right hand.

oppure. To the *dolce.* the *a tempo.* *subito p*

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

colla voce. *sf subito p* *a tempo.*

The third system begins with a vocal line starting with a *dolce.* marking and a *subito p* dynamic. The piano accompaniment features a *colla voce.* marking and a *sf subito p a tempo.* dynamic. The vocal line includes a fermata at the end of the phrase.

pp

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

pp

The fourth system continues with a vocal line and piano accompaniment, both marked with a *pp* dynamic. The vocal line includes a fermata at the end of the phrase.

rall.
f rather heavily.

"Tu_who," said the old owl, "Is - nt this good cheer?"

colla voce.

a tempo.
p lightly.

"Tu_whit," said the owl - ets, "Thank you mo - ther dear,

p leggiero.

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.

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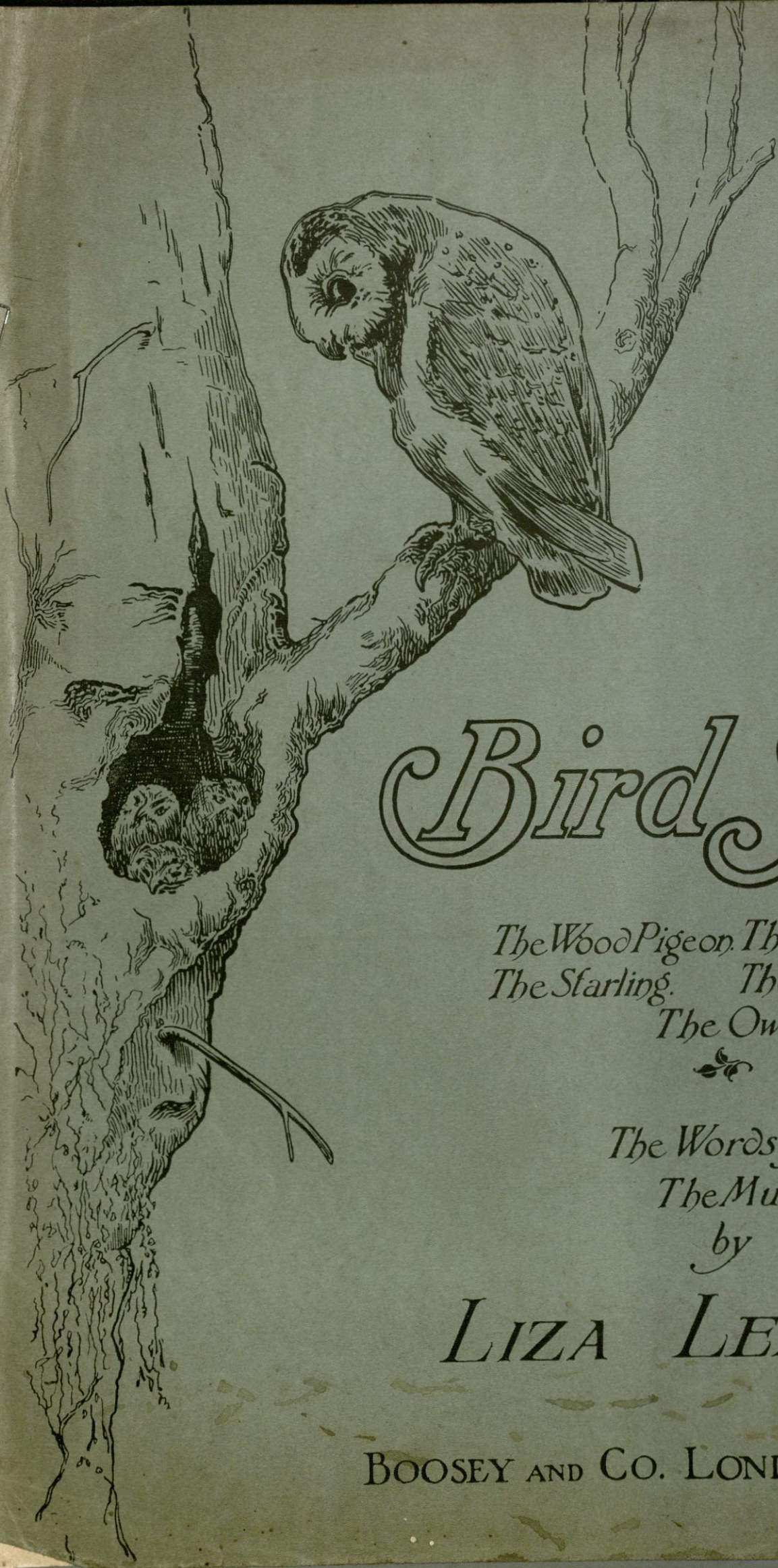
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