



PRICE 60 CENTS.

FOR THE UNITED STATES OF AMERICA
CHAPPELL & CO. LTD
41 EAST THIRTYFOURTH STREET
NEW YORK
TORONTO, 347 YONGE ST.

LONDON

MELBOURNE

By the same Composer:
MARY MORRISON (Three Keys). **TOUCH NOT THE NETTLE** IN THE GARB OF OLD GAUL.

Copyright, MCMII, by Hatzfeld & Co
Copyright assigned MCMXV to Chappell & Co. Ltd.

Wiley B. Allen ©
140 - FIFTH ST.

Another Melodic Gem in the "Clutsam" Series

CREOLE CRADLE SONG.

No 1 in E



No 2 in F



No 3 in G



Words by M. F.

Music by G. H. CLUTSAM.

pp

All a - mong the nod - ding clo - ver,

The first system of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one flat (Bb). The tempo/mood is marked *pp* (pianissimo). The lyrics are "All a - mong the nod - ding clo - ver,".

When the long, long day is o - ver, Rest, my dar - ling,

The second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are "When the long, long day is o - ver, Rest, my dar - ling,".

rest and dream, Un - der-neath the moon's soft beam,

rit.

The third system of the musical score. It concludes the vocal line and piano accompaniment. The lyrics are "rest and dream, Un - der-neath the moon's soft beam,". The tempo/mood is marked *rit.* (ritardando) at the end of the system.

Annie Laurie.

(Scotch Song.)

Arr. by LIZA LEHMANN.

Andante legato.

Piano.

The musical score is arranged in four systems. Each system consists of a vocal line and a piano accompaniment line. The piano part is marked 'Piano.' and includes the instruction 'melodia marcato' in the first system. The tempo is 'Andante legato'. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The lyrics are: 'Max-well-ton braes are bon-nie, Where ear-ly fa's the dew, And'twas there that An-nie Lau-rie G'ed me her pro-mise true, G'ed'. The piano accompaniment features a steady bass line with chords and some melodic movement in the right hand. There are several 'Ped.' (pedal) markings and asterisks throughout the piano part. The vocal line is marked 'dolce' and includes dynamic markings like 'p' and 'V'.

melodia marcato

dolce

Max-well-ton braes are bon-nie, Where

ear-ly fa's the dew, And'twas there that An-nie

Lau-rie G'ed me her pro-mise true, G'ed

p

p

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

me her pro - mise true, Which ne'er for - got shall

cresc.

ped. * *ped.* * *ped.* * *ped.* *

be; Oh for bon - nie An - nie Lau - rie, I wad

f *a tempo*

colla voce *a tempo* *f*

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

lay - me doon and dee.

colla voce

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

Her brow is like the snaw - drift, Her

mf *p* *mf* *p*

ped. * *ped.* * *ped.* * *ped.* * *ped.* *

neck is like the swan, And her face it is the

Ped. * Ped. * Ped. * Ped. *

fair - est That e'er the sun shone on, That

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

e'er the sun shone on, And dark blue is her

p Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * *cresc.*

e'e. Oh for bon - nie An - nie Lau - rie, I wad

f *colla voce* *a tempo* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

p

lay me doon and dee.

colla voce

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

pp piu lento

Like dew on the gow - an ly - ing,

pp

piu lento

p

Ped. * *Due Pedali* * Ped. * Ped. *

Is the fa' o' her fai - - ry feet; And like

Ped. * Ped. * Ped. * Ped. * Ped. *

winds in sum - - mer sigh - ing, Her

Ped. * Ped. * Ped. * Ped. *

p *rall.* *a tempo e cresc.*

voice is low and sweet, Her

a tempo e cresc.

ped. * *ped.* * *ped.* * *ped.* *

f *entusiastico*

voice is low and sweet, And she's

ped. * *ped.* * *ped.* * *ped.* *

molto cresc. *ff*

a' the world to me, Oh for bon - nie An - nie

f *colla voce* *a tempo*

ped. * *ped.* * *ped.* * *ped.* *

Lau - rie, I wad lay me doon and dee.

colla voce *f*

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

Four Indian Songs

A Cycle of Four Songs

Words from "The Garden of Kama"

by Laurence Hope

Music by

HERMANN LÖHR

(Keys: Low, Medium and High)

To maintain the high standard of previous achievement is something to be placed on the record of any labourer in the field of Art. When Hermann Löhr submitted "**Songs of the Southern Isles**" to the verdict of a critical public, they were received with a chorus of approval, but his creative instinct seems not to have rested content with such speedy recognition, and in quick succession he has written these "**Four Indian Songs.**"

Through the medium of Laurence Hope's realistic verse, he has "heard the East a-callin'," like Kipling's "ten year soldier," and for the time being has evidently "heeded nothin' else." All the veiled mysticism, the relentless fascination and the pitiless fatalism of the East have been woven into the texture of these songs. In "**Starlight**" we seem to see the midnight sky of the Orient ablaze with myriad points of light, which by their cold brilliance intensify the passion and pain of the lover's questionings.

"**Just in the Hush Before the Dawn**" is full of mystery and eeriness which are heightened by the recurrence of a simple triplet figure in the voice part and the accompaniment. The song closes in a climax eloquently suggestive of the Oriental spirit of "Kismet."

Tragic and poignant feeling throbs in every note of "**This Passion is but an Ember.**" This consummation is reached by very simple harmonic means which alone are a tribute to the composer's talent. "**On the City Wall**" embodies the tragedy of the meeting of East and West,—of the "blue eyes that conquer the brown eyes,"—and the resultant hopeless love.

"Blue eyes so clear and brilliant,
Brown eyes so dark and deep,
Those are dim and ride away,
These cry themselves to sleep."

Here again, the heights of Love and Sorrow are touched, and the means employed are so simple and direct as to make this number all the more convincing.

If anything further were needed to strengthen the regard in which Hermann Löhr is held by singers and song-lovers the world over, this Cycle of Four Songs would do much to achieve that object.

PRICE, \$1.00 NET, COMPLETE

CHAPPELL & CO., Ltd.

LONDON

41 East 34th Street,

TORONTO

MELBOURNE

New York