

MEDIUM

HIGH

Five Little Love Songs

Words by

CORA FABBRI

Music by

Liza Lehmann

High Voice

≡ 0

CHAPPELL & CO. LTD

TO
BERRICK VON NORDEN.

FIVE LITTLE LOVE SONGS



THE WORDS
BY
CORA FABBRI



THE MUSIC
BY
LIZA LEHMANN

PRICE 3/- NET CASH.
(\$1.00)

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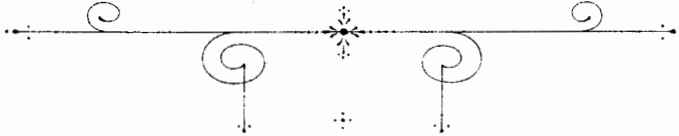
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CONTENTS



No	Page
1 THERE'S A BIRD BENEATH YOUR WINDOW.....	1
2 ALONG THE SUNNY LANE.....	5
3 JUST A MULTITUDE OF CURLS.....	11
4 IF I WERE A BIRD, I WOULD SING ALL DAY.....	15
5 CLASP MINE CLOSER, LITTLE DEAR WHITE HAND.....	21

10/6/50 Shanklin



These poems were written by a most gifted young poetess who died before she was twenty years old.



THERE'S A BIRD BENEATH YOUR WINDOW.

There's a bird beneath your window,
There's a sunbeam that slips in,
There's a rose-bush in your garden
Where a spider learns to spin.

And we're all in league against you,
Bird and flower and gold sun-dart,
And the web the spider's spinning
Is the mesh to hold your heart.

Cora Fabbri.

FIVE LITTLE LOVE SONGS.

I.

There's a bird beneath your window.

Words by
CORA FABBRI.

Music by
LIZA LEHMANN.

Moderato ritenuto.

VOICE.

PIANO.

almost f (far cantare la melodia.)

Con Ped.

almost f

There's a bird be-neath your

L.H.

win - dow, There's a sun - beam that slips in, There's a

The first system of music features a vocal line on a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "win - dow, There's a sun - beam that slips in, There's a". The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The piano part includes chords and moving lines in both hands.

rose - bush in your gar - den Where a spi - der learns to

The second system continues the vocal line with the lyrics "rose - bush in your gar - den Where a spi - der learns to". A dynamic marking of *p* (piano) is placed above the vocal staff. The piano accompaniment continues with similar harmonic support.

spin. And we're all in league a - gainst you, Bird and

L.H.

The third system concludes the vocal line with the lyrics "spin. And we're all in league a - gainst you, Bird and". A dynamic marking of *cresc.* (crescendo) is placed above the vocal staff. The piano accompaniment includes a section labeled "L.H." (Left Hand) with a *cresc.* marking. The piano part features chords and moving lines in both hands.

flow'r and gold sun - dart, And the web the spi - der's

rall.

rall. ten.

spin-ning Is the mesh to hold your heart— Is the mesh to

L.H. R.H.

a tempo

sempre rall. e dim. alla fine.

hold your heart.

pp

pp

L.H.

II.

ALONG THE SUNNY LANE.

Along the sunny lane,
Wet with a fleeting rain,
And white with daisies in the tall green grass,
How sweet it is to stray
Throughout a Summer day,
Forgetting that a Summer day must pass.

White clover for the bee,
And just for you and me
A happy lark is singing in the bush,
Of Love and Stars and Spring,
And so we hear him sing,
Forgetting that the sweetest song must hush.

We have no thought or care,
Like all the flowers fair,
For any Morrow or for Yesterday;
And for a little while
How sweet it is to smile,
Forgetting that such smiles must pass away.

CORA FABBRI.

II.

Along the sunny lane.

Words by
CORA FABBRI.

Music by
LIZA LEHMANN.

Moderato, ma senza lentezza.

VOICE.

PIANO.

mf

p

con Ped.

mp

A -

- long the sun - ny lane, Wet with fleet - ing

rain, And white with dai - sies in the tall

The first system of music features a vocal line in treble clef with a key signature of two sharps (D major) and a 4/4 time signature. The lyrics are "rain, And white with dai - sies in the tall". The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

grass, How sweet it is to

The second system continues the vocal line with the lyrics "grass, How sweet it is to". The piano accompaniment maintains the same harmonic structure as the first system.

stray Through - out a Sum - mer day, For -

The third system continues with the lyrics "stray Through - out a Sum - mer day, For -". The piano accompaniment includes some dynamic markings like *mf* and *f*.

- get - ting that a Sum - mer day must pass.

The fourth system concludes the phrase with the lyrics "- get - ting that a Sum - mer day must pass.". The piano accompaniment features a more complex texture with some chords in the right hand and a melodic line in the left hand.

White

p

dolce

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a whole rest for four measures, followed by a half note G4 and a quarter note A4. The word "White" is written below the staff. The piano accompaniment consists of two staves. The right hand starts with a half note G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4. The left hand starts with a half note G3, followed by a series of eighth notes: A3, B3, C4, B3, A3, G3. Dynamics include *p* and *dolce*.

clo-ver for the bee, And just for you and me A

pp

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with the lyrics "clo-ver for the bee, And just for you and me A". The piano accompaniment continues with similar rhythmic patterns. Dynamics include *pp*.

hap-py lark is sing-ing in the bush, Of

Detailed description: This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics "hap-py lark is sing-ing in the bush, Of". The piano accompaniment continues with similar rhythmic patterns. Dynamics include *p*.

Love and Stars and Spring, And so we hear him sing, For-

cresc.

Detailed description: This system contains the seventh and eighth staves of music. The vocal line continues with the lyrics "Love and Stars and Spring, And so we hear him sing, For-". The piano accompaniment continues with similar rhythmic patterns. Dynamics include *cresc.*

- get - ting that the sweet-est song must hush.

L.H.

dp

al

al

This system contains the first line of music. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "- get - ting that the sweet-est song must hush." The piano accompaniment is on a grand staff (treble and bass clefs). The left hand (L.H.) is marked with "L.H." and "dp". The right hand has markings "al" and "al".

We

f

p

This system contains the second line of music. The vocal line has a rest followed by the word "We" on a note marked with a forte (*f*) dynamic. The piano accompaniment features a piano (*p*) dynamic marking. The right hand has a crescendo hairpin.

have no thought or care, Like all the flow-ers fair, For

L.H.

This system contains the third line of music. The vocal line has the lyrics "have no thought or care, Like all the flow-ers fair, For". The piano accompaniment has a "L.H." marking above the right hand.

a - ny Mor-row or for Yes - ter - day, And

This system contains the fourth line of music. The vocal line has the lyrics "a - ny Mor-row or for Yes - ter - day, And".

cresc. *poco ten* *f*

for a lit-tle while How sweet it is to smile, For-

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 sharps (F# and C#). The vocal line begins with the lyrics 'for a lit-tle while' and continues with 'How sweet it is to smile, For-'. The piano accompaniment consists of chords and moving lines in both hands. Performance markings include 'cresc.' (crescendo), 'poco ten' (poco tenuto), and 'f' (forte).

- get - ting that such smiles must pass a - way.

The second system continues the vocal line with the lyrics '- get - ting that such smiles must pass a - way.'. The piano accompaniment continues with similar harmonic support. A 'colla voce' marking is present in the piano part.

f

For - get - ting!

con espressione *colla voce*

The third system features the vocal line with the lyrics 'For - get - ting!'. The piano accompaniment includes the marking 'con espressione' and 'colla voce'. A dynamic marking of 'f' (forte) is shown above the vocal line.

appassionato R.H.

The fourth system shows the piano accompaniment continuing with the marking 'appassionato'. The right hand (R.H.) has a specific melodic line. The system concludes with a double bar line and repeat signs.

III.

JUST A MULTITUDE OF CURLS.

Just a multitude of curls
Weighing down a little head;
Two wide eyes, not blue nor gray,
Like the sky 'twixt night and day,
Small red mouth—and all to say
Has been said.

Just a saucy word or glance,
And a hand held out to kiss;
Just a curl—a ribbon through—
Just a flower—fresh and blue—
And to think what men will do
Just for this!

CORA FABBRI.

III.

Just a multitude of curls.

Words by
CORA FABBRI.

Music by
LIZA LEHMANN.

Allegretto leggiero.

PIANO.

mf

con Td.

mf

poco ten.

Just a mul-ti - tude of curls Weighing down a lit-tle head;

colla voce

Two wide eyes, not blue nor gray, Like the sky 'twixt night and day,

p

p

(Make no pause here; continue in strict time.)

Small red mouth—and all to say Has been said.

p

pp

The musical score is written for piano and voice. It begins with a piano introduction in G major, marked 'Allegretto leggiero'. The piano part features a melody in the right hand and a supporting bass line in the left hand. The voice part enters with the lyrics 'Just a mul-ti - tude of curls Weighing down a lit-tle head;'. The piano accompaniment continues with chords and a bass line that supports the vocal melody. The lyrics continue: 'Two wide eyes, not blue nor gray, Like the sky 'twixt night and day, Small red mouth—and all to say Has been said.' The piano part concludes with a final chord and a fermata over the last few notes.

pp
 Just a sau - cy word or glance And a hand held out to

kiss;
 Just a curl - a rib - bon through -

pp *cresc.* *rall.*
 Just a flow - er - fresh and blue - And to think what men will do

colla voce *cresc.* *rall.*

ppp a tempo
 Just for this!

ppp a tempo *L.H. leggierissimo*



IV.

IF I WERE A BIRD I WOULD SING ALL DAY.

If I were a bird,
I would sing all day;
I would sing of you
To the dropping dew,
To the heaven's blue,
All the praise I knew,
Till the whole world heard—
If I were a bird!

If I were a flower—
Say a daisy small—
I would kiss your feet
When I saw you fleet,
Pass me by, O sweet!
I would murmur "Dear"
All the summer hour—
If I were a flower!

*(If I were a flower
I would kiss your feet—
If I were a bird
I would sing, my sweet,
Till the whole world heard—
If I were a bird!)

CORA FABBRI.

**This repetition is merely employed in the song version. L.L.*

IV.

If I were a bird, I would sing all day.

Words by
CORA FABBRI.

Music by
LIZA LEHMANN.

Allegretto ma non troppo. *rapturously.*

VOICE. If

PIANO. *fgioioso grazioso* L.H.

con Fed.

I were a bird I would sing all day; — I would

sing of you To the drop - ping dew, To the heav - en's blue, — All the

The musical score is written for voice and piano. It begins with a tempo marking 'Allegretto ma non troppo' and a dynamic marking 'con Fed.'. The voice part starts with the word 'If' and continues with the lyrics 'I were a bird I would sing all day; — I would sing of you To the drop - ping dew, To the heav - en's blue, — All the'. The piano accompaniment features a 'fgioioso grazioso' style with a 'L.H.' (left hand) marking. The score includes various musical notations such as treble and bass clefs, a key signature of two flats, a 6/8 time signature, and dynamic markings like 'f' and 'p'.

praise I knew, Till the

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note 'praise', followed by a quarter note 'I', a half note 'knew,' and a quarter rest. The piano accompaniment consists of a treble and bass clef with various chords and melodic lines.

whole world heard— If

L.H.

The second system continues the vocal line with a half note 'whole', a quarter note 'world', a half note 'heard—', and a quarter rest. The piano accompaniment includes a treble clef with a melodic line and a bass clef with chords. A 'L.H.' label points to a specific passage in the piano part.

I were a bird. If I were a

The third system shows the vocal line with a half note 'I', a quarter note 'were a', a half note 'bird.', and a quarter rest. The piano accompaniment features a treble clef with a melodic line and a bass clef with chords. A 'L.H.' label points to a passage in the piano part.

bird! If

leggiere L.H. *pp*

The fourth system concludes the vocal line with a half note 'bird!' and a quarter rest. The piano accompaniment includes a treble clef with a melodic line and a bass clef with chords. A 'L.H.' label points to a passage in the piano part, and the dynamic marking '*pp*' is present.

un poco ritenuto

I were a flow'r- Say, a dai - sy small— I would

pp un poco ritenuto

kiss your feet When I saw you fleet, Pass me by, ^O(my) sweet! I would

a tempo

a tempo

mur - mur "Dear" All the

sum - mer hour— If

L.H.

rapturously

I — were a flow'r. — If

The first system features a vocal line in treble clef with a key signature of one flat and a 3/4 time signature. The lyrics are "I — were a flow'r. — If". The piano accompaniment is in grand staff (treble and bass clefs). The right hand has a melodic line with some grace notes, and the left hand has a more rhythmic accompaniment. A "L.H." marking is present in the right hand of the piano part.

poco rit. ad lib.
I were a flow'r, I would kiss your feet— If I were a bird, I would

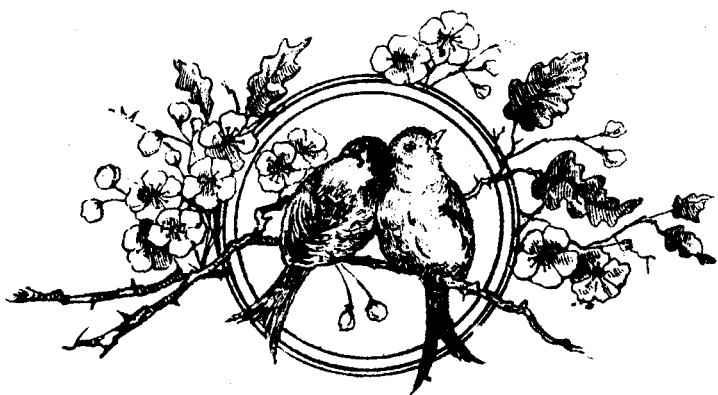
The second system continues the vocal line with lyrics "I were a flow'r, I would kiss your feet— If I were a bird, I would". The piano accompaniment features a long, sweeping melodic line in the right hand, marked with *poco rit.* and *cresc.*. The left hand provides a steady accompaniment.

a tempo cresc. molto
sing, my sweet, Till the whole world heard —

The third system has the vocal line with lyrics "sing, my sweet, Till the whole world heard —". The piano accompaniment is marked *a tempo cresc. molto*. It features a complex texture with many sixteenth notes in the right hand. The system ends with a *grazioso dim.* marking and a *col. Ped.* instruction.

dim. *ppd.*
If I were a bird!

The fourth system concludes with the vocal line "If I were a bird!". The piano accompaniment is marked *colla voce pp leggiero*. It features a light, flowing accompaniment in the right hand and a more active bass line. The system ends with a *dim.* marking and a *col. Ped.* instruction.



V.

CLASP MINE CLOSER, LITTLE DEAR WHITE HAND.

Clasp mine closer, little dear white Hand—
Clasp mine fastly, till it grows so cold
All your tender pressures will be vain
To awake an answer'ing touch again,
Till it lieth underneath the mould.

* * * *

In Life's storm, and in Life's sun, 'tis you
Who have guided me throughout the land—
Straightly—where the path was most obscure,
Purely, for who touches you is pure—
Little Hand, O little lovèd Hand.

* * * *

Paradise without you could not be.
I will wait outside till I behold
You appear. * * *

CORA FABBRI.

Clasp mine closer, little dear white hand.

Words by
CORA FABBRI.

Music by
LIZA LEHMANN.

Assai ritenuto.

PIANO. *mf*

con Fed.

Un poco lento. *p*

Clasp mine clo - ser, lit-tle dear white Hand-

Clasp mine fast - ly, till it grows so cold,

All your ten - der pres - sures will be vain

To a - wake an an-s'wring touch a-gain, Till it li - eth

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line begins with a treble clef and a key signature change from B-flat to A-flat. The piano accompaniment starts with a bass clef and a key signature change from B-flat to A-flat. The lyrics are: "To a - wake an an-s'wring touch a-gain, Till it li - eth".

un-der-neath the mould. In Life's storm, and

The second system continues the musical piece. The vocal line has a rest for the first measure of the second system, then resumes with the lyrics "un-der-neath the mould. In Life's storm, and". The piano accompaniment includes a *p* (piano) dynamic marking and a *cresc.* (crescendo) marking. The lyrics are: "un-der-neath the mould. In Life's storm, and".

in Life's sun,'tis you Who have guid - ed me throughout the land -

The third system shows the vocal line continuing with the lyrics "in Life's sun,'tis you Who have guid - ed me throughout the land -". The piano accompaniment features a *p* dynamic marking. The lyrics are: "in Life's sun,'tis you Who have guid - ed me throughout the land -".

Straightly - where the path was much ob-scure, Pure - ly, for who

The fourth system concludes the page with the vocal line singing "Straightly - where the path was much ob-scure, Pure - ly, for who". The piano accompaniment includes a *p* dynamic marking. The lyrics are: "Straightly - where the path was much ob-scure, Pure - ly, for who".

touch-es you is pure- Lit-tle Hand, O lit-tle lov-èd Hand.

This system contains a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a common time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "touch-es you is pure- Lit-tle Hand, O lit-tle lov-èd Hand." There are dynamic markings like *p* and *f* in the piano part.

Poco più mosso.

This system is primarily piano accompaniment. It features a grand staff with treble and bass clefs. The music is in a key signature of two flats and common time. There are dynamic markings such as *p* and *f*, and a *cresc.* marking. The tempo instruction *Poco più mosso.* is placed above the system.

Pa - ra-dise with - out you could not be.

This system contains a vocal line and piano accompaniment. The vocal line is in a treble clef. The piano accompaniment is in a grand staff. The lyrics are: "Pa - ra-dise with - out you could not be." There are dynamic markings like *f* and *cresc.* in the piano part.

Pa - ra-dise with - out you could not be.

This system contains a vocal line and piano accompaniment. The vocal line is in a treble clef. The piano accompaniment is in a grand staff. The lyrics are: "Pa - ra-dise with - out you could not be." There are dynamic markings like *cresc.* in the piano part.

mf e cresc.

I will wait out - side till I be -

mf

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef, starting with a half note 'I', followed by quarter notes 'will', 'wait', and a half note 'out - side'. The melody continues with quarter notes 'till', 'I', and 'be -'. The piano accompaniment is in G major, with the right hand playing chords and the left hand playing a simple bass line. The dynamic marking *mf* is present at the beginning of the piano part.

ff

- hold You ap - pear.

rall.

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with a half note '- hold', followed by quarter notes 'You', 'ap -', and a half note 'pear.'. The piano accompaniment features a more active right hand with sixteenth-note patterns and a steady bass line. The dynamic marking *ff* is placed above the vocal line. The tempo marking *rall.* is placed above the piano part.

sf allarg.

*with
rubato*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line is mostly rests. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The dynamic marking *sf allarg.* is present. A handwritten note *with rubato* with an arrow points to a specific section of the piano part.

Detailed description: This system contains the seventh and eighth lines of music. The piano accompaniment continues with melodic and harmonic development. The right hand has a more complex melodic line, and the left hand has a steady bass line. The system concludes with a double bar line.

Tempo I.

Clasp mine clo - ser, lit - tle Hand - Clasp it

p subito *colla voce*

clo - ser, clo - ser!....

dim. e rall. alla fine *rall.* *colla voce dolce* *sempre rall. e dim.*

morendo

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"		"Evolution"	
"		"Thoughts have wings"	
"		"Little White Rose"	
"		"The Waters of Lethe"	
"		TWO SEAL SONGS:	
"		1. "The Mother Seal's Lullaby"	} Two
"		2. "You mustn't swim till you're six weeks old"	
<u>FLORENCE AYLWARD</u>	...	"Renunciation"	
"		"Three"	
"		"Haven after all"	
"		"I gave you roses"	
"		"Deep in my heart a lute lay hid" and	} Two
"		"The Bird I love the best"	
<u>TERESA DEL RIEGO</u>	...	"Shadow March"	
"		"Queen of Nations"	
"		"June, and my lady"	
"		"My Gifts"	
"		"Sink, red sun"	
"		"The Perfect Prayer"	
<u>GUY D'HARDELOT</u>	...	"You brought me love"	
"		"The Toys' Lament"	
"		"A little house for you"	
"		"Love's Rhapsody"	
"		"The dewdrop loves the morning"	
"		"I knew"	
"		"In the Great Unknown"	
"		"I think"	
<u>DOROTHY FORSTER</u>	...	"Mifanwy"	
"		"A love remembered not"	
"		"If love were all"	
"		"Rosamond"	
"		"When the swallows come again"	
"		"Your Smile"	
"		"Rose in the Bud"	
"		"Since love has brought me nought but tears" and	} Two
"		"The Dawn at your window"	
<u>HUBERT BATH</u>	...	"Sea Memories"	
"		"One tender look"	
"		"I will awake"	
"		"It is the time of daffodils"	
"		"The Captain's Yarn"	
"		"Stars of Paradise"	
<u>KENNEDY RUSSELL</u>	...	"Young Tom o' Devon"	
"		"Haste to the Fair"	
<u>BOTHWELL THOMSON</u>	...	"The Old Tryst"	
"		"The Irish Grass"	
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<u>W. H. SQUIRE</u>	...	"For me alone"	
"		"A Chip of the Old Block"	
"		"Lighterman Tom"	
"		"Three for Jack"	
<u>FRANCO LEONI</u>	...	"Little Barefoot"	
"		"When he comes home"	
"		"Leaves on the river"	

<u>EDWARD GERMAN</u>	...	"Oh, love, that rulest"	
"		"When a knight loves ladye"	
"		"Memories"	
"		"The Drummer Boy"	
"		"Love's Barcarolle"	
"		"To Katherine unkind"	
"		"Love is meant to make us glad"	
<u>HERMANN LÖHR</u>	...	"Where my caravan has rested"	
"		"A little girl's lament"	
"		"It is not because your heart is mine"	
"		"Dumbledum Day"	
"		"Song of the Sea-Kings"	
"		"Should one of us remember"	
"		"Unmindful of the roses"	
"		"One Day"	
"		"Soft Ways"	
"		"Old Doctor Ma'Ginn"	
"		"A Song of Surrey"	
<u>S. LIDDLE</u>	...	"Through the Palm Trees"	
"		"Bright is the ring of words"	
"		"My Lute"	
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"		"The Bough of May"	
<u>ERIC COATES</u>	...	"When the robin goes a-singing"	
"		"The Gates of Spring"	
<u>RICHARD H. WALTHER</u>	...	"Milking Song"	
<u>ERNEST NEWTON</u>	...	"April Song"	
"		"The Drum-Major"	
<u>NOEL JOHNSON</u>	...	"Gray Days"	
"		"Her Rest"	
<u>MONTAGUE F. PHILLIPS</u>	...	"Grey eyes"	
"		"The hour of dawn"	
"		"How dear to me the hour"	
"		"Were I a moth"	
"		"Moon and Sea"	
<u>GRAHAM PEEL</u>	...	"April"	
"		"Wander-Thirst"	
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"		"My bed is a boat"	
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"		"Where go the boats?"	
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<u>HAYDN WOOD</u>	...	"On a Spring Morning"	
<u>CHARLES BRAUN</u>	...	"Take, sweet maid"	
"		"My love's like a shower"	
<u>ROBERT CONINGSBY CLARKE</u>	...	"In the Summer evening"	
"		"Dearest, I made these songs for you"	
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