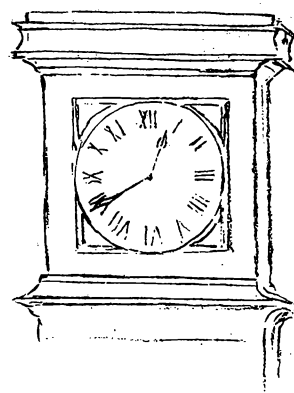
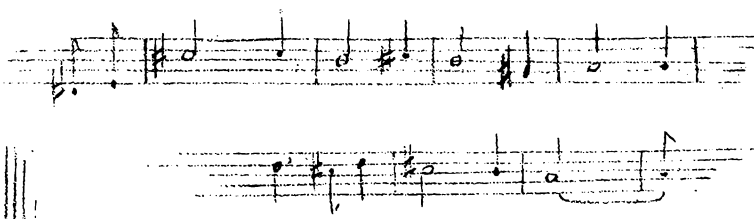


# SONGS



OF A

“FLAPPER”



LIZA LEHMANN.

CHAPPELL



# SONGS OF A "FLAPPER."

WORDS AND MUSIC

BY

LIZA LEHMANN.

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## SONGS OF A "FLAPPER."



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# Songs of a "Flapper."



## I.

### IN THE GARDEN.

The white rose nods to the musk-rose,  
And the musk-rose nods to the white,  
But I am friends with ev'ry flower,  
And I nod to them left and right.

Oh, tall is the tiger-lily,  
And stately the hollyhock,  
But I love best the dear little daisy  
In her simple work-a-day frock.

Hallo! 'Red Admiral' there sir,  
You are early out to-day!  
And *I* am too, so beware, sir,  
For this is a holiday!

## II.

### THIS BEAUTIFUL WORLD.

What a beautiful, beautiful world it is!  
How can people ever be sad?  
What is it makes them grumble and frown,  
And sigh that the "times are bad?"

When the sky is blue and the grass is green,  
And the hay has been stack'd for over a week,  
When the lark is carolling harvest hymns,  
And the apple is showing a rosy cheek,  
What a beautiful world it is!

### III.

#### MY SISTER NELL.

My sister Nell is very fair,  
She has twisted up her wavy hair;  
Her skirts are made without tucks now,  
She has learnt to behave, she knows just how.

The neighbours call her: "Sweet Seventeen;"  
She dresses just like a fairy queen;  
She has gowns of silk and hats of lace,  
But far the prettiest is her face.

### IV.

#### THE BALL.

There's a ball, just think, a ball to-night,  
The ball is given for Nell.  
There are lights and flowers ev'rywhere,  
I hear the music swell.

And Jane the housemaid, won't betray,  
She is very kind and nice;  
She brought me a glass of lemonade,  
And a great big strawberry ice.

It was half-past-nine when the dance began,  
They thought I was safe in bed,  
But I crept along with naked feet,  
And crouched on the stairs instead!

Once Nell came and sat close by,  
With an officer, oh so smart!  
He said "he had never loved before,  
But to-night he had lost his heart!"

I could not hear what her answer was,  
I nearly died of laughing,  
But just look out for tomorrow, Nell,  
I think there will be some chaffing!

### V.

#### GOOD-NIGHT, LITTLE STARS.

I am getting drowsy;  
I was up with the rising sun,  
And the old Dutch clock on the staircase  
Has just struck one.

Good-night, little stars, good-night,  
How you twinkle and peep and stare!  
I know it is terribly, terribly late,  
Good-night little stars up there.

The night-breeze blows through my window;  
To my little white bed I'll creep.  
You'll only have time to twinkle twice  
Before I am fast asleep.

Good-night, little stars up there,  
Good-night!

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# SONGS OF A "FLAPPER."

Words and Music by

LIZA LEHMANN.

## I.

### In the garden.

**VOICE.** *Moderato.* ♩ = 104. *semplice.*

The white rose nods to the

**PIANO.** *mp* *rall.* *a tempo*

*Con Fed.*

musk-rose, And the musk-rose nods to the white, But I am friends with

ev - 'ry flow-er, And I nod to them left and right. Oh,

*poco cresc.*

*poco cresc.*

tall is the ti - ger - li - ly, And state - ly the hol - ly -

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "tall is the ti - ger - li - ly, And state - ly the hol - ly -". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It features a steady accompaniment with some melodic movement in the right hand and a more rhythmic bass line.

- hock, But I love best the dear lit - tle dai - sy In her

The second system continues the musical score. The vocal line begins with a *pp* (pianissimo) dynamic marking. The lyrics are "- hock, But I love best the dear lit - tle dai - sy In her". The piano accompaniment continues with a similar texture, featuring a *pp* dynamic marking in the right hand. The overall mood is gentle and intimate.

sim - ple work - a - day frock. Hal -

The third system concludes the musical score. The vocal line has a *cresc. e* (crescendo) dynamic marking. The lyrics are "sim - ple work - a - day frock. Hal -". The piano accompaniment also features a *cresc. e* dynamic marking. The music builds towards the end of the phrase.

*poco accel.*

- lo! 'Red Ad-mir - al' there sir, You are ear - ly out to -

*poco accel.*

*rall. con intenzione*

- day! And I am too, so be - ware, sir, —

*rall.*

*L.H.*

*p*

*a tempo*

*vivace.*

For this is a ho-li-day! —

*cresc. a tempo*

*vivace.*

*f stretto*

## II.

## This beautiful world.

Words and Music by

LIZA LEHMANN.

About  $\text{♩} = 84$ .  
**Allegretto ma non troppo.**  
*mf*

**Poco ritenuto**  
**VOICE.**

What a beau-ti-ful, beau-ti-ful

**PIANO.**  
*f con entusiasmo*  
*Con Td.*  
*mf*

world it is! How can peo - ple ev - er be sad?

What is it makes them grum - ble and frown, And

*cresc.*

sigh that the "times are bad?" When the sky is blue and the

*cresc.*

grass is green, And the hay has been stack'd for o - ver a week, When the

lark is ca - rol - ling har - vest hymns, And the

*Molto entusiastico.*  
*f* *poco ritenuto*

ap-ple is show-ing a ro - sy cheek, What a beau - ti - ful world it

*colla voce*  
*f* *poco ritenuto*

*Allegretto come prima.*  
*p*

is! What a beau - ti - ful, beau - ti - ful, beau - ti - ful, beau - ti - ful

*Tempo I.*  
*p* *colla voce.*

*poco ritenuto*

world it is!

*poco ritenuto*  
*8va*

## III.

## My sister Nell.

Words and Music by

LIZA LEHMANN.

Andantino grazioso e semplice. about  $\text{♩} = 76$ . *p legato.*

VOICE.

My\_ sis - ter Nell is

PIANO.

*legato assai*

*p tranquillo.*

*Con Fed.*

ve - ry fair, She has twist - ed up her\_ wa - vy hair; Her\_

skirts are made with - out tucks now, She has learnt to be - have, She

*dim.*

*dim.*

The musical score is written for voice and piano. The key signature is one flat (B-flat) and the time signature is 4/4. The tempo is 'Andantino grazioso e semplice' with a metronome marking of approximately 76 beats per minute. The music is marked 'p' (piano) and 'legato'. The piano accompaniment features a flowing melody in the right hand and a more rhythmic bass line in the left hand. The voice part is a simple melody with lyrics. The score is divided into three systems. The first system covers the first line of the song. The second system covers the second line. The third system covers the third line. The piano part includes dynamic markings like 'legato assai', 'p tranquillo', and 'Con Fed.' (Con Fede). The voice part includes a 'dim.' (diminuendo) marking at the end of the third line.

knows just how. *mf* The

*L.H.* *mf*

neigh-bours call her: "Sweet Sev-en-teen;" She dress-es just like a

*p* *poco rall.* *a tempo*

*p* *poco rall.* *a tempo*

fai-ry queen; She has gowns of silk and hats of lace, But

*cresc.* *allarg.*

*cresc.* *allarg.*

far the pret-ti-est is her face.

*a tempo* *pp dolce*

*a tempo* *pp dolce*



# IV. The Ball.

Words and Music by

LIZA LEHMANN.

Tempo di Valse. about  $\text{♩} = 66$ .

VOICE.

PIANO.

*festoso*  
*mf*  
*Con Ped.*  
*f con brio*

*mf giojoso*  
There's a ball, just think, a ball to -  
*colla voce*

- night, The ball is giv - en for Nell. There are

lights and flow - ers ev - 'ry - where, I hear the

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line consists of a series of quarter and eighth notes. The piano accompaniment includes chords and a bass line with a long note in the final measure.

mu - sic swell. *cresc.*

The second system continues the vocal line with a long note and a slur. The piano accompaniment features a complex texture with chords and a bass line. A *cresc.* marking is present above the piano part.

*molto piu cresc.* *f* *con brio*

The third system shows the piano accompaniment with a *molto piu cresc.* marking and a *f* dynamic. The music is marked *con brio*. The piano part includes chords and a bass line with a long note.

It was half - past - nine when the dance be - gan, They *p*

*colla voce*

The fourth system features the vocal line starting with a long note. The piano accompaniment includes chords and a bass line. A *colla voce* marking is present, and the system ends with a *p* dynamic.

thought I was safe in bed, But I crept a -

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature is G major (one sharp). The vocal line begins with a treble clef and a common time signature. The lyrics are "thought I was safe in bed, But I crept a -". The piano accompaniment is written for both the right and left hands, with a grand staff. The right hand features a melodic line with some grace notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

- long with nak - ed feet, And crouched on the stairs in -

The second system continues the musical score. The vocal line lyrics are "- long with nak - ed feet, And crouched on the stairs in -". The piano accompaniment continues with similar harmonic support, including some dynamic markings like *mf* and *f*.

- stead! And Jane, the house - maid, won't be -

The third system of the score has the vocal line lyrics "- stead! And Jane, the house - maid, won't be -". The piano accompaniment includes dynamic markings such as *mf* and *f*, and features some complex chordal textures.

- tray, She is ve - ry kind and nice; She

The fourth system concludes the page with the vocal line lyrics "- tray, She is ve - ry kind and nice; She". The piano accompaniment provides a final harmonic setting for the phrase, ending with a sustained chord.

brought me a glass of le - mon - ade, And a great big

*cresc.*

Oppure: Ah!

straw-ber-ry ice. Ah!

*accel.*

*tr*

*p accel.*

Ah!

Ah!

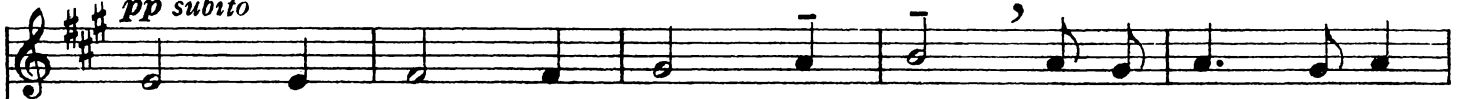
*tr*

*ff*

*ff*

Tempo I.

*pp subito*



Once Nell came and sat close by, With an of - fic - er,

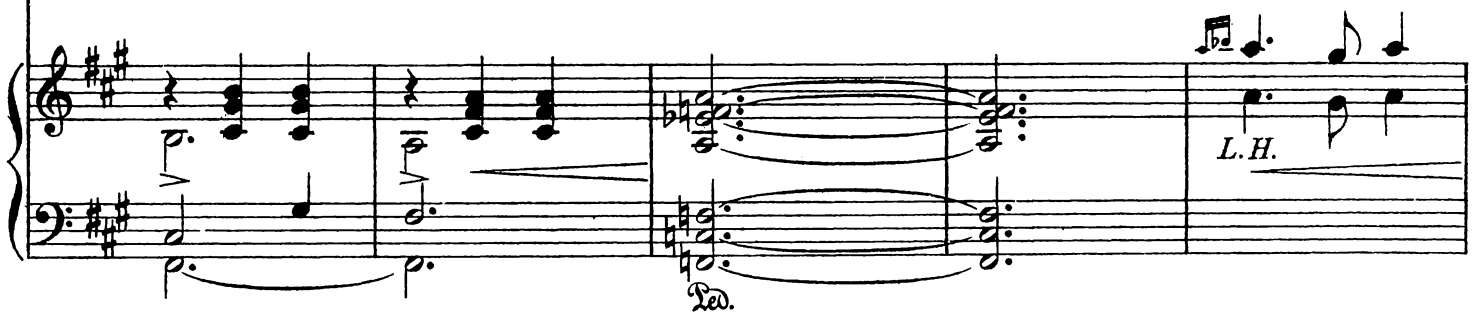
Tempo I.



oh so smart! He said "he had ne - ver



loved be - fore, But to - night he had lost his heart!"



I could not hear what her an - swer was, I



near - ly died of laugh - ing, But just look

*ten.* *poco accel.*

*colla voce* *poco accel.*

out for to - mor - row, Nell, I think there will be

*L.H.*

some chaf - - - -

*accel.* *con brio*

*accel.* *con brio*

- - - - - fing!

*stretto* *colla voce*

## V.

## Good-night, little Stars.

Words and Music by

LIZA LEHMANN.

Un poco ritenuto. about  $\text{♩} = 84$ .

VOICE. *p un poco ad lib.*

PIANO. *p*

*Con Ped.*

I am get - ting

drow - sy; I was up with the ris - ing sun, And the old Dutch clock on the

stair-case Has just struck one. \_\_\_\_\_ Good -

*rall.* *lunga pp*

*rall.* *lunga pp*

Moderato. (Rather slower than the first song.) ♩ = 88

- night, lit-tle stars, good - night, How you twin-kle and peep and stare! I

know it is ter-ri-bly, ter-ri-bly late, Good-night lit-tle stars up

*poca allarg. e molto legato*  
*poco cresc.*

there. The night - breeze blows through my win - dow; To my

*poco cresc* *poco allarg.*

*a tempo*

lit-tle white bed I'll creep. You'll on - ly have time to

*a tempo*



twin - kle twice Be - fore I am fast a - sleep. Good -

- night, lit - tle stars up there,

*, dolcissimo*

L. H.

lit - tle stars, good - night, good - night,

*colla voce* *pp* *ppp*

*dim.*

good - night!

*sempre dim.*

*rall.* *R.H.* *pppp*

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