



LIZA LEHMANN.

CHAPPELL

TO
MRS CHARLES PERKINS,
IN REMEMBRANCE OF HER OAK ROOM.

HIPS AND HAWS

(FIVE COUNTRY SONGS.)
FOR A BARITONE VOICE.

- I. I BE THINKIN'.....
- II. COUNTRY COURTSHIP.....
- III. JEALOUSY.....
- IV. BELLS ACROSS THE MEADOWS.....
- V. TRAMPING.....

WORDS BY
MARGUERITE RADCLYFFE-HALL

MUSIC BY
LIZA LEHMANN

PRICE 3/6 NET. CASH.
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HIPS AND HAWS.

(Five Country Songs.)



I.

I BE THINKIN'

The hillside green with bracken
And the red plough land,
The brownish hurrying rivers
Where the willows stand,
The thicket and the meadows,
And the strong oak trees,
O, tell me, traveller, have yer
Seen the likes o' these?

The mists along the common
At the close of day,
They're lovely when the twilight
Makes the vale look grey,
The lanes be long, and lonely,
But they all lead home;
I be thinkin' lads are foolish
When they wants to roam!

II.

COUNTRY COURTSHIP.

(Dusk in the Lane)

Come put yer little hand in mine,
And let it be at rest.
It minds me of a tired bird
Within a warm brown nest.
And bend that pretty head o' yourn,
And lay it on my breast.

The lambs they all be wearied out,
I penn'd them in the fold,
The lights along the {Malvern Hills, }
They shine like stars of gold. {darkening hills,}
And yonder rises up the moon,
All round and big and bold.

There's not a single passer-by,
Nor sound along the lane,
And oh! the earth is smelling sweet,
Like meadows after rain,
Then come a little closer, maid,
And kiss me once again!

III.
JEALOUSY.

I see'd yer turn the other day
To watch a chap go by
Because he wore a uniform
And held his shoulders high,
And then yer wouldn't even smile,
Or say a word to I.

* * * * *

I hav'n't got no buttons
On a showy coat of red,
I hav'n't got no soldiers cap
To wear upon me head.
But I can love yer just the same,
When all be done and said!

Me hands may not be lilywhite,
Me coat may not be trim,
But you may know if fightin' comes,
I'll fight as well as him!
Although they pad his shoulders out,
To make his waist look slim.

IV.
BELLS ACROSS THE MEADOWS.

Bells across the meadows
When the sky was blue,
Used to bid me tarry
All the summer through,
"Stay, oh happy lover,
For your love is true."

Now the bells, they call me,
Call me from her side:
"Out upon the high road
Since her love has died.
Maids be ever fickle,
But the world is wide."

V.
TRAMPING.

Oh, it's good to be alive, man,
Good to take the road and tramp,
When the morning smells of meadows,
And the lanes are cool and damp.

There's just light enough to see by
Growing stronger as you go,
And the air is sort o' hushed like,
Breathing very long and slow.

* * * * *

And the little furry creatures
Think the world is theirs for play,
Sitting still to watch you coming
Half afraid to run away.

And there's not a human stirring,
To disturb the field or fen.
Oh, you'll never find your God, man,
If you do not find Him then!

MARGUERITE RADCLIFFE-HALL.

(From "Songs of three Counties and other Poems" published by Messrs Chapman & Hall.)

*NOTE:— The small alterations and the omission of one or two verses indicated by * * * * * have been permitted by the author for musical purposes.*

HIPS AND HAWS.

(Five Country Songs.)

I.

“I be thinkin’.”

Words by
MARGUERITE RADCLYFFE-HALL.

Music by
LIZA LEHMANN.

Un poco mosso, ma non troppo. *with freshness.*
mf

VOICE. The

Con spirito.

PIANO. *almost f*

Con Sed.

hill - side green with brack-en And the red plough land, — The

sempre legato

brown-ish hur-ry-ing riv - ers Where the wil-lows — stand, — The

thick - et and the mea-dows, And the strong oak trees, *L.H.*

This system contains the first two lines of music. The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one sharp and a 2/4 time signature. The lyrics are 'thick - et and the mea-dows, And the strong oak trees, L.H.' There is a dynamic marking of *p* (piano) at the beginning and a fermata over the final measure of the piano part.

Tell me, travel-ler, have yer Seen__ the likes__ o'_

This system contains the third and fourth lines of music. The vocal line continues with the lyrics 'Tell me, travel-ler, have yer Seen__ the likes__ o'_'. The piano accompaniment continues with similar rhythmic patterns. The time signature remains 2/4 and the key signature is G major.

these?

This system contains the fifth and sixth lines of music. The vocal line has the lyrics 'these?'. The piano accompaniment features a more active bass line with eighth notes. The time signature remains 2/4 and the key signature is G major.

The

This system contains the seventh and eighth lines of music. The vocal line has the lyrics 'The'. The piano accompaniment continues with a steady eighth-note accompaniment. The time signature remains 2/4 and the key signature is G major. A dynamic marking of *p* (piano) is present at the end of the system.

mists a-long the com-mon At the close of

p L.H.

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "mists a-long the com-mon At the close of". The piano accompaniment features a right hand with chords and a left hand with a simple bass line. A dynamic marking of *p* (piano) is present, along with the instruction "L.H." for the left hand.

day, — They're love - ly when the twi - light Makes the

Detailed description: This system contains measures 3 and 4. The vocal line continues with "day, — They're love - ly when the twi - light Makes the". The piano accompaniment continues with similar chordal textures. The lyrics are split across the two measures.

vale look grey, — The lanes be long and

R.H.

Detailed description: This system contains measures 5 and 6. The vocal line continues with "vale look grey, — The lanes be long and". The piano accompaniment features a right hand with chords and a left hand with a simple bass line. A dynamic marking of *p* is present, along with the instruction "R.H." for the right hand.

lone - ly, But they all lead home;

L.H.

Detailed description: This system contains measures 7 and 8. The vocal line concludes with "lone - ly, But they all lead home;". The piano accompaniment concludes with a final chord. A dynamic marking of *p* is present, along with the instruction "L.H." for the left hand. The system ends with a double bar line and a 2/4 time signature.

I be think - in' lads are fool - ish When they wants_ to_

The first system of the musical score features a vocal line in treble clef and piano accompaniment in grand staff. The key signature is one sharp (F#) and the time signature is 2/4. The vocal line begins with a half note 'I', followed by quarter notes 'be', 'think - in'', and 'lads are fool - ish'. The piano accompaniment consists of chords and moving lines in both hands.

roam.

The second system continues the vocal line with a half note 'roam.' followed by a long horizontal line indicating a continuation of the note. The piano accompaniment continues with similar harmonic support.

mf
I be

The third system starts with a vocal line containing a half note 'I' followed by a half note 'be'. The piano accompaniment features a steady rhythmic pattern. A dynamic marking of *mf* (mezzo-forte) is present.

(in strict time)
think - - - - in'

The fourth system begins with a vocal line containing a half note 'think' followed by a long horizontal line and a half note 'in''. The piano accompaniment includes a *trium* (trill) marking. A tempo instruction *(in strict time)* is written above the vocal line.

II.

Country Courtship.*

(DUSK IN THE LANE.)

Words by
MARGUERITE RADCLYFFE-HALL.

Music by
LIZA LEHMANN.

Allegretto, ma non troppo.

VOICE.

PIANO.

mp *gracefully*

con Fed.

mp

Come put yer lit - tle hand in mine, And

let it be at rest. It minds me of a

*This song is also published separately a semitone lower.

poco rall. *a tempo*

tired bird With - in a warm brown nest. And

bend that pret - ty head o' yourn, And lay it on my

p

breast, — Just

lay it on my breast.

p *mf*

p *a tempo*

The lambs they all be wearied out, I penn'd them in the

p *colla voce* *a tempo*

v

fold, The lights a-long the Mal-vern Hills, They shine like stars of_

or: (dark - 'ning hills,)

a tempo

gold. And yon-der ris - es up the moon, All round and big and

bold. So round and big and bold.

L.H. L.H. L.H.

arpeggio slowly

lunga Slower *ppmolto*

There's

lunga *pp*

not a sin - gle pass - er - by, Nor sound a - long the lane, And

Slower pp *colla voce* *a tempo*

oh, the earth is smelling sweet, Like meadows af - ter rain, Then

colla voce *pp*

come a lit - tle clos - er, maid, And kiss me once a - gain!

Just kiss me once a - gain!

ppp rall. *a tempo* *colla voce* *R.H.* *ppp*

III

Jealousy.

Words by
MARGUERITE RADCLYFFE-HALL.

Music by
LIZA LEHMANN.

Un poco mosso-marziale.

VOICE.

PIANO.

sf marcato

Con Ped.

f

mf

see'd yer turn the oth-er day To watch a chap go— by Be -

mf

-cause he wore a un - i - form, And held his

shoul - ders high,

mf poco rall. And then yer wouldn't ev - en smile, Or *v a tempo*

say a word to I.

p Me hands may not be

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment consists of a series of chords in the right hand and a rhythmic pattern of eighth notes in the left hand. A dynamic marking of *p* (piano) is placed above the vocal line.

li - ly white, Me coat may not be trim, But

The second system continues the vocal line with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *p* is present.

you may know if fight-in' comes, I'll fight as well as

The third system shows the vocal line with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *p* is present.

him, *scornfully* Al-

The fourth system features a vocal line with a half note G4 and a half note A4. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *scornfully* is placed above the vocal line. The system concludes with the text "Al-".

-though they pad his shoul-ders out, To make his waist look

molto cresc.
with growing bitterness.

slim. I hav' - nt got no_ but - tons On a

molto cresc.

sempre cresc.

show-y coat of_ red, I hav'nt got no sol-diers cap

sempre cresc.

To wear up - on me head.

R.H.

poco rall.
mp with rough tenderness *a tempo*

But I can love yer just the same, When

R.H. L.H. *mp poco rall.*

Ped. 8 *

all be done and said.

a tempo *sf*

IV.

Bells across the meadows.

Words by
MARGUERITE RADCLYFFE-HALL.

Music by
LIZA LEHMANN.

Ritenuato.

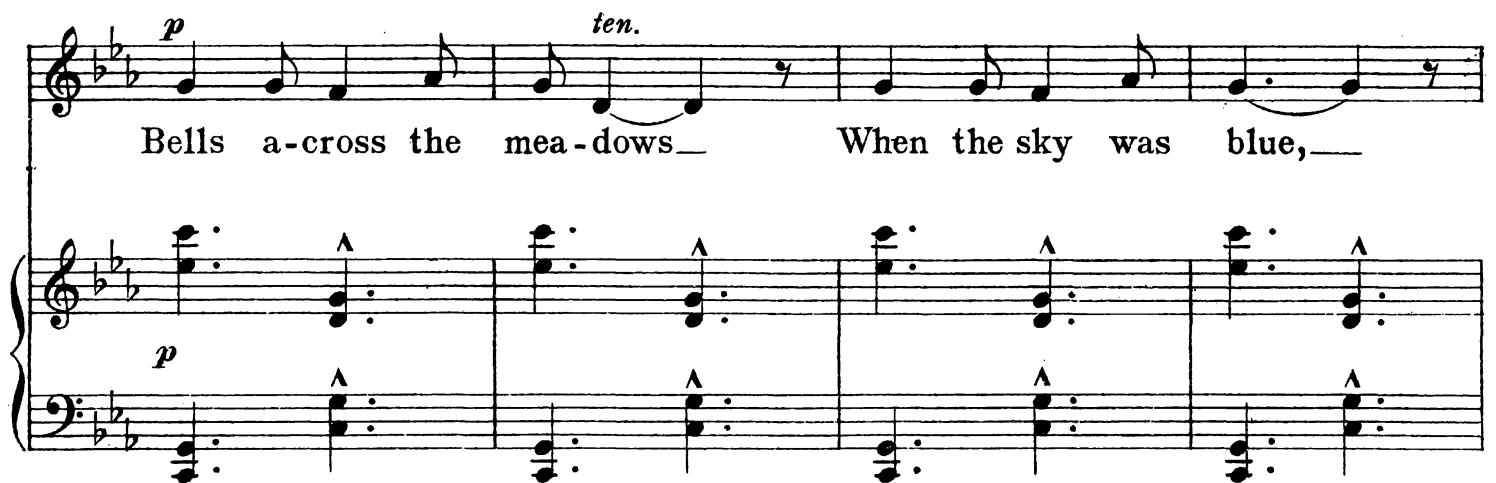
VOICE. 

PIANO. 

Con Ted.

p *ten.*

Bells a-cross the mea-dows— When the sky was blue,—



ten.

Used to bid me tar-ry— All the summer through,



cresc. *ten.*

"Stay, oh hap - py lov - er, — For your love is

cresc.

dim.

true." —

dim.

R.H.

pp *ten.*

Now the bells, they call me, — Call me from her side: —

pp

cresc.
marcato

“Out up-on the high road Since her love has died.

marcato
cresc.

v. f.

— Maids be ev-er fic-kle, But the world is

f (like chimes)

wide.”

V.

Tramping.*

Words by
MARGUERITE RADCLYFFE-HALL.

Music by
LIZA LEHMANN.

Tempo di Marcia.

VOICE.

PIANO. *p* *ma marcato* *cresc.*

con Ped.

mf *Breezily.*

Oh, it's good to be a -

- live, man, Good to take the road and tramp — When the

*This song is also published separately a semitone lower.

morn - ing smells of mea - dows And the lanes are cool and

damp. *p* There's just light e - nough to
 or: (Just e - nough of light)

breezily

see by, Grow - ing strong - er as you go, And the

air is sort o' hush'd like, Breath - ing ve - ry long and

pp leggiero

slow. And the lit - tle fur - ry

breezily

L.H. *pp leggiero subito*

crea - tures Think the world is theirs for play, Sit - ting

still to watch you com - ing, Half a - afraid to run a -

ppp

ppp

- way. Ah!

mp

dp

mf *Very breezily*

Ah! _____ Why, it's good to be a -

cresc.

- live, man, Good to take the road and tramp, — When the

morn-ing smells of mea-dows, And the lanes are cool and damp. —

And there's not a hu - man stir - ring, To dis -

pp

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in a treble clef with a key signature of three flats (B-flat major or D-flat minor). The lyrics are "And there's not a hu - man stir - ring, To dis -". The piano accompaniment is in a grand staff (treble and bass clefs). The right hand plays chords and moving lines, while the left hand plays a steady bass line. A dynamic marking of *pp* (pianissimo) is placed in the piano part. A fermata is placed over the final note of the piano part in this system.

- turb the field or fen Oh, you'll nev - er find your God, man,

cresc. *ten.*

cresc. *sempre*

Detailed description: This system contains the next two lines of music. The vocal line continues with the lyrics "- turb the field or fen Oh, you'll nev - er find your God, man,". The piano accompaniment features a *cresc.* (crescendo) marking in both the vocal and piano parts. A *ten.* (tension) marking is placed above the vocal line. The piano part includes a *sempre* (sempre crescendo) marking. The piano part ends with a fermata.

If you do not find Him then!

sempre cresc.

cresc. L.H. R.H.

Detailed description: This system contains the final line of music. The vocal line concludes with the lyrics "If you do not find Him then!". The piano accompaniment continues with a *sempre cresc.* (sempre crescendo) marking. The piano part has a *cresc.* marking. The system ends with a fermata over the final notes of both the vocal and piano parts. The piano part is labeled with "L.H." and "R.H." for left and right hand.

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Songs of a "flapper."

1. IN THE GARDEN.
2. THIS BEAUTIFUL WORLD.
3. MY SISTER NELL.
4. THE BALL.
5. GOOD-NIGHT, LITTLE STAR.

Five Little Love Songs.

1. THERE'S A BIRD BENEATH YOUR WINDOW.
2. ALONG THE SUNNY LANE.
3. JUST A MULTITUDE OF CURLS.
4. IF I WERE A BIRD, I WOULD SING ALL DAY.
5. CLASP MINE CLOSER, LITTLE DEAR WHITE HAND.

(Medium and High.)

Cowboy Ballads.

1. THE RANCHER'S DAUGHTER.
2. NIGHT-HERDING SONG.
3. THE SKEW-BALL BLACK.

Four Cautionary Tales and a Moral.

1. REBECCA (who slammed doors for fun and perished miserably).
2. JIM (who ran away from his nurse and was eaten by a lion).
3. MATILDA (who told lies and was burned to death).
4. HENRY KING (who chewed bits of string and was early cut off in dreadful agonies).
5. CHARLES AUGUSTUS FORTESCUE (who always did what was right, and so accumulated an immense fortune).

Sonsense Songs. Song Cycle.

From "ALICE IN WONDERLAND," by LEWIS CARROLL.

1. QUARTET, HOW DOTH THE LITTLE CROCODILE.
2. SOLO (Bass), FURY SAID TO A MOUSE.
3. DUET (Tenor and Bass), YOU ARE OLD, FATHER WILLIAM.
4. SOLO (Contralto), SPEAK ROUGHLY TO YOUR LITTLE BOY.
5. QUARTET, WILL YOU WALK A LITTLE FASTER?
6. RECIT. (Contralto), OH, 'TIS LOVE!
7. SOLO (Tenor), MOCKTURTLE SOUP.
8. SOLO (Soprano), THE QUEEN OF HEARTS.
9. QUARTET, THEY TOLD ME YOU HAD BEEN TO HER.

Mr. Coggs, and other Songs for Children.

1. MR. COGGS.
2. PA'S BANK.
3. THE BIRD STUFFER.
4. LONDON SPARROWS.
- 5 and 6. THE BARBER (Solo and Duet).

Breton Folk-Songs.

1. QUARTET, SIR FANCH AND THE FAIRY.
2. SOLO (Contralto), I DREAMT MY LOVE WAS SINGING.
3. SOLO (Tenor), THE RUBY NECKLACE.
4. TRIO (Soprano, Tenor, and Bass), THE NIGHTINGALE.
5. SOLO (Contralto), NO CANDLE WAS THERE AND NO FIRE.
6. QUARTET, THE SPINNING WHEEL.
7. SOLO (Soprano), L'ANKOU (The Death-Cart).
8. SOLO (Bass), KING GRALON'S DAUGHTER.
9. QUARTET, ST. PETER'S NIGHT.

TERESA DEL RIEGO.

Songs of the Ship. A Song Sequence.

1. MY FAIR SHIP.
2. THE SHIP'S SONG.
3. A WHITE SAIL IN THE WEST.
4. ALL FOR LACK OF ONE.

Children's Pictures.

1. WHERE GO THE BOATS!
2. SLEEPSIN-BY (A Good Boy).
3. TIME TO RISE.
4. WINDY NIGHTS.
5. MY BED IS LIKE A BOAT.
6. SHADOW MARCH.

DOROTHY FORSTER.

Songs of Farewell.

1. ONLY A WORD AT PARTING.
2. MAY LIFE BE KIND TO YOU.
3. JUST TO LOVE YOU.
4. I CANNOT SAY FAREWELL.

(Low and High.)

GRAHAM PEEL.

The Country Lover.

1. THE LITTLE WAVES OF BREFFNY.
2. APRIL.
3. THE LAKE ISLE OF INNISFREE.
4. THE EARLY MORNING.
5. WANDER-THIRST.

(Low and High.)

Songs of a Shropshire Lad.

1. REVELLÉ.
2. WHEN THE LAD FOR LONGING SIGHS.
3. LOVELIEST OF TREES.
4. SAY, LAD, HAVE YOU THINGS TO DO?

HERMANN LÖHR.

Songs of Roumania.

1. THE ROUMANIAN MOUNTAINS.
2. LIFE HAS SENT ME MANY ROSES.
3. ROUMANIAN NIGHT SONG.

(Low, Medium, and High.)

Romany Songs.

1. WIND ON THE HEATH.
2. MIRI DYE.
3. WHERE MY CARAVAN HAS RESTED.
4. THE MAGPIE IS A GIPSY BIRD.

(Low, Medium, and High.)

Songs in Exile.

1. THE PHILANDERER.
2. SOFT WAYS.
3. WHISTLIN' DANNIE.
4. EXILE.
5. OULD DOCTOR MA'GINN.

(Low and High.)

Songs of the Horgeland.

1. MY SHIPS THAT WENT A-SAILING.
2. LOVE IS AN OCEAN.
3. YOU LOVED THE TIME OF VIOLETS.
4. TIME WAS I ROVED THE MOUNTAINS.
5. EYES THAT USED TO GAZE INTO MINE.
6. YOUTH HAS A HAPPY TREAD.

(Low and High.)

Garden Songs.

1. PALE STARS ARE THE ROSES.
2. LOVE'S MESSENGERS.
3. I DREAMED WE WALKED IN A GARDEN.
4. 'T WAS A SUMMER GARDEN.
5. GOLDEN DAWN.

(Low and High.)

R. CONINGSBY CLARKE.

Songs of Summer.

1. FROM OUT THE MIST.
2. WHEN, MY SWEET, I GAZE ON THEE.
3. ONCE IN A GARDEN LOVELY.
4. IN THE PURPLE GLOW.

(Low and High.)

The Perfect Tune.

A connected set of Six Little Songs.

1. LIFE HAS ONE PERFECT MELODY.
2. SUMMER NOON.
3. PURPLE TWILIGHT.
4. MAY DAWN.
5. SUMMER AGAIN.
6. WHEN TWO HEARTS LOVE.

(Low and High.)

A First Sheaf of Little Songs.

1. HANDS AND LIPS.
2. OUR LITTLE LOVE IS NEWLY BORN.
3. YOU'RE JUST AS PRETTY AS THE DAY.
4. BUTTERFLY.
5. GENTLE DAME PRISCILLA.
6. YOU, DEAR, AND I.

(Low and High.)

A Second Sheaf of Little Songs.

1. FRUIT OF THE NISPEROS.
2. THAT WAS YESTERDAY.
3. LILYWHITE.
4. THE SHEPHERD BOY.
5. THE HOUR OF SILENT LOVING.
6. TAKE ME WITH YOU WHEN YOU FLY.

(Low and High.)

A Third Sheaf of Little Songs.

1. COME AND FIND THE QUIET PLACES.
2. THE WHITE BIRD.
3. THE GARDEN WHERE MY SOUL WAS BORN.
4. AT THE SHRINE OF APHRODITE.
5. DOWN THE SHALLOW RIVER.
6. THE WATER-LILY.
7. "GOOD MORNING," SAID THE THRUSH.

(Low and High.)

MONTAGUE F. PHILLIPS.

Dream Songs.

1. IN THE DEEP SILENCE OF THE NIGHT.
2. THE ENCHANTED FOREST.
3. MY DREAMLAND ROSE.
4. I DREAMT THAT I WAS THE WIND.

(Low and High.)

Sea Echoes.

1. NIGHTFALL AT SEA.
2. IF WE SAILED AWAY.
3. WAVES.

(Low and High.)

MARJORIE HOPE LUMLEY.

Album of five Songs.

1. LOVE'S APPEAL.
2. SUN ON THE RIVER.
3. A LOVE SONG.
4. NEW MOON.
5. OH, SHADY TREE.

(Low and High.)