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LONDON SYDNEY

Ma Curly-Headed Babby.

(PART SONG.)

G. H. CLUTSAM

Andantino.

Piano. *pp*

The first system of music features two vocal staves at the top, both of which are empty. Below them is the piano accompaniment, consisting of a grand staff with a treble and bass clef. The piano part begins with a series of eighth-note chords in the right hand and a simple bass line in the left hand. The tempo is marked 'Andantino' and the dynamics are 'Piano' with a 'pp' (pianissimo) marking.

The second system continues the piano accompaniment from the first system. It features the same grand staff with treble and bass clefs. The right hand continues with eighth-note chords, and the left hand maintains a steady bass line. There are some triplets and rests in the right hand. The dynamics remain 'pp'.

pp

1. Oh, ma bab-by, ma cur-ly head-ed bab-by, We'll
2. Oh, ma bab-by, ma cur-ly head-ed bab-by, I'll

The third system contains the vocal melody and piano accompaniment. The vocal part is written in a single treble clef staff. It features two verses of lyrics. The piano accompaniment continues in the grand staff below. The lyrics are: '1. Oh, ma bab-by, ma cur-ly head-ed bab-by, We'll' and '2. Oh, ma bab-by, ma cur-ly head-ed bab-by, I'll'. The piano part consists of chords in the right hand and a bass line in the left hand. The dynamics are 'pp'.

sit be - low de sky an' sing a song to de moon
 dance yer fast to - sleep an' lub yer so as I sing

Oh, ma bab - by, ma
 Oh, ma bab - by, ma

lit - tle nig - ger bab - by, Yo' dad - dy's in de cot - ton - field, a -
 lit - tle nig - ger bab - by, Jus' tuck yer head like a lit - tle bird, be -

work-in' for de coon.
low its mammy's wing.

pp *rit.*

So * lul - la, lul - la, lul - la, lul - la, by - by, Does yer

want de moon ter play wid? or de stars te run a - way wid? Dey'll

poco rit.

come if you don't cry. So lul-la, lul-la, lul-la, lul-la, by-by, In de
 Don't cry.

poco rit.

mam-my's arms be creep-in', An' soon yer'll be a-sleep-in' Lul-la,

pp

1st time. *D. S.* last time.

lul-la, lul-la, lul-la, lul-la, by— lul-la, lul-la, lul-la, lul-la, by—
 lu lu

D. S.

Useful Teaching Songs For All Voices

Edited and Compiled by

LIZA LEHMANN

The general song repertoire, as a rule, may be divided into a number of distinctive groups, each one of which admits of further detailed classification for particular concert, recital or studio uses. The so-called "teaching song" in particular, has come to be looked upon as one of the most important factors of a successful course of vocal study and the selection of serviceable, useful and beneficial material of this kind, constitutes one of the most necessary duties of an instructor. Serious minded teachers and students should therefore be considerably interested in *Useful Teaching Songs for all Voices*, edited and compiled by Liza Lehmann. In selecting the contents of these volumes the editor has given careful consideration to the vocal, expressive and interpretative needs of practically all singers and has offered a wealth of excellent material in one volume each for soprano, mezzo-soprano, contralto, tenor and a fifth one for baritone and bass.

Each of these volumes contains twelve songs, selected from the best-known vocal works by classic and modern composers, which embody the necessary instructive qualifications. In her selection the editor has included a number of standard songs deemed indispensable for such a compilation as this, but she has also provided a large number of splendid songs, not so well known. The bulk of these songs have been provided with English text, since as mentioned in her preface: "it is her firm belief that English singers should give their greatest attention to singing in their own language, *and singing it well.*"

The vocal parts have all been given the greatest editorial care and nothing in the way of helpful hints for phrasing, diction, special signs for full and half-breath has been overlooked. It should also be noted that in her edition of these useful teaching songs the editor has given particular attention to the piano accompaniments, shortening the tuttis and facilitating same wherever suitable and serviceable. The editor is also of opinion that the ear is much improved by occasional singing without accompaniment and to this end she has included one unaccompanied song-study to each collection.

Space will hardly permit of mentioning all the individual titles of the sixty songs contained in these five volumes, but those who are interested in such instructive vocal material as this are urged to write to the publishers, Chappell-Harms, Inc., New York, and obtain from them a complete list of contents.

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