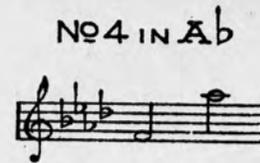
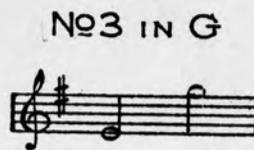


Dois Gouzles



WHERE MY CARAVAN HAS RESTED

SONG

FROM
"ROMANY SONGS"

WORDS BY
EDWARD TESCHEMACHER

MUSIC BY
HERMANN LÖHR

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DOROTHY FORSTER'S SENSATIONALLY SUCCESSFUL BALLAD

LOVE'S VALLEY

Words by
EDWARD LOCKTON.

Song.

Music by
DOROTHY FORSTER.

REFRAIN
Andante.

Come, for love's val-ley is call-ing you, Call-ing you all day long, —

Here is a world just made for you Of laugh-ter and light and song! —

a tempo

Come, there are dreams a - wait - ing you, Moments of joy to be, —

Listen, listen, don't you hear
Music sweetly ringing?
In the valley soft and clear,
Happy birds are singing.
Cornfields decked with poppies gay,
In the sunlight ponder,
Come and tread each golden way,
Through this fair land wander!

Waken, waken, summer's here,
Now her skies are gleaming,
While Hope's melody rings clear,
Fill your heart with dreaming.
Through the woods we'll wander on,
Tread the fields of clover,
Soon the laughing days are gone,
Soon the dream is over!

Come, for love's valley is calling you,
Calling you all day long,
Here is a world just made for you,
Of laughter and light and song!
Come, there are dreams awaiting you,
Moments of joy to be,
Noontide and night, love and delight,
Come, come away with me!

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WHERE MY CARAVAN HAS RESTED

Where my caravan has rested,
Flowers I leave you on the grass,
All the flowers of love and memory,
You will find them when you pass.

You will understand their message,
Stoop to kiss them where they lie;
But if other lips have loved you,
Shed no tear— and pass them by.

EDWARD TESCHEMACHER

NOTE. The Gipsies leave some grass or a few flowers at the Cross Roads to show the other gipsies following behind them the road they have taken—This is known as the "Patterain?"

WHERE MY CARAVAN HAS RESTED

SONG

Words by
EDWARD TESCHEMACHER

Music by
HERMANN LÖHR

Andante semplice

VOICE

PIANO

The first system of music features a piano accompaniment in the lower staves and a voice line in the upper staff. The piano part begins with a *p* dynamic and includes a *rit.* marking. The voice line consists of a whole rest.

The second system continues the piano accompaniment and voice line. The piano part is marked *p a tempo.* The voice line contains the lyrics: "Where my car - a - van has rest - ed, _____".

The third system continues the piano accompaniment and voice line. The voice line contains the lyrics: "Flow'rs I leave you on the grass, _____".

mf

All the flowers of love and mem - 'ry,

mf

ped. * *ped.* *

p

You will find them when you pass,

p colla voce *cresc.*

f

Ah!

f *dim.*

ped. * *ped.* *

ten. *p*

You will find them when you pass.

p colla voce *rit.*

pp *dim. e rit.*

mf

You will un - der - stand their mes - sage,

mf a tempo. cantabile

Stoop to kiss them where they lie;

cresc.

mf

But if oth - er lips have loved - you,

mf



ten. *cresc.*

Shed no tear— and pass— them— by,

f

Ah!

p *ten.* *p*

Shed no tear— and pass them by.

p *colla voce* *rit.*

pp

Ah!

pp

tra

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.

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