



*The*  
**CONGO**

*Poem by*  
**VACHEL LINDSAY**

*Music by*  
**ARTHUR BERGH**

*A Cycle of Songs*



**OLIVER DITSON COMPANY**



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A CYCLE OF SONGS FOR BARITONE

# THE CONGO

POEM BY  
VACHEL LINDSAY

MUSIC BY  
ARTHUR BERGH



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## THE CONGO

A STUDY OF THE NEGRO RACE

### I

Fat black bucks in a wine-barrel room,  
Barrel-house kings with feet unstable,  
Sagged and reeled and pounded on the table,  
Beat an empty barrel with the handle of a broom,  
Hard as they were able, Boom, Boom, Boom!  
With a silk umbrella and the handle of a broom,  
Boomlay, Boomlay, Boomlay, Boom!  
Then I had religion, then I had a vision,  
I could not turn from their revels in derision.  
Then I saw the Congo creeping through the Black,  
Cutting through the jungle with a golden track.  
Then along that river bank a thousand miles,  
Tattooed cannibals danced in files,  
Then I heard the boom of the blood lust song,  
And a thigh-bone beating on a tin-pan gong.  
And Blood! screamed the whistles and the fifes of the  
warriors,  
Blood! screamed the skull-faced lean witch doctors,  
Whirl ye the deadly voodoo rattle,  
Harry the uplands, steal all the cattle,  
Rattle, rattle, rattle, rattle, Bing!  
Boomlay, Boomlay, Boomlay, Boom!  
A roaring epic ragtime tune,  
From the mouth of the Congo to the mountains of the  
moon.  
Death is an elephant, torch-eyed and horrible,  
Foam-flanked and terrible, Boom, steal the pygmies,  
Boom, kill the Arabs, Boom, kill the white men,  
Hoo! Hoo! Hoo!  
Listen to the yell of Leopold's ghost,  
Burning in hell for his hand-maimed host,  
Hear how the demons chuckle and yell,  
Cutting his hands off down in hell.  
Listen to the sleepy proclamation,  
Blown through the lairs of the forest nation,  
Blown past the white ants' hill of clay,  
Blown past the marsh where the butterflies play.  
Be careful what you do or Mumbo Jumbo, God of the  
Congo,  
And all of the other Gods of the Congo,  
Mumbo Jumbo will hoodoo you.

## II

Wild crap shooters with a whoop and a call  
Danced the juba in their gambling hall,  
And laughed fit to kill and shook the town,  
And guyed the policemen, and laughed them down,  
With a Boomlay, Boomlay, Boomlay, Boom!  
Then I saw the Congo creeping through the Black,  
Cutting through the jungle with a golden track,  
A negro fairy-land swung into view,  
A minstrel river where dreams come true,  
The ebony palace soared on high,  
Through the blossoming trees to the evening sky,  
The inlaid porches and casements shone  
With gold and ivory and elephant bone.  
And the black crowd laughed till their sides were sore  
At the baboon butler in the agate door,  
And the well-known tunes of the parrot band  
That thrilled on the bushes of that magic land.  
A troupe of skull-faced witch men came  
Through the agate doorway in suits of flame,  
Yea, longtailed coats with a gold-leaf crust  
And hats that were covered with diamond dust,  
And the crowd in the court gave a whoop and a call,  
And danced the juba from wall to wall.  
But the witch men suddenly stilled the throng  
With a stern cold glare, and a stern old song,  
Mumbo Jumbo will hoodoo you.  
Just then from the doorway, as fat as shotes,  
Came the cake-walk princes in their long red coats.  
Came with a brilliant lacquer shine,  
And tall silk hats that were red as wine.  
And they pranced with their butterfly partners there,  
Coal-black maidens with pearls in their hair.  
Knee skirts trimmed with the jassamine sweet,  
And bells on their ankles and little black feet,  
And the couples railed at the chant and the frown  
Of the witch men lean, and laughed them down.  
Oh, rare was the revel and well worth while,  
That made those glowering witch men smile.  
The cake-walk royalty then began  
To walk for a cake that was big as a man  
To the tune of Boomlay, Boomlay, Boom!  
While the witch men laughed with a sinister air,  
And sang with the scalawags prancing there,  
Walk with care, walk with care,  
Or Mumbo Jumbo, God of the Congo,  
And all of the other Gods of the Congo,  
Mumbo Jumbo will hoodoo you,  
Beware, beware, walk with care,  
Boomlay, Boomlay, Boomlay, Boom!  
Oh, rare was the revel and well worth while,  
That made those glowering witch men smile.

### III

A good old negro in the slums of the town  
Preached at a sister for her velvet gown,  
Howled at a brother for his low-down ways,  
His prowling, guzzling sneak-thief days,  
Beat on the Bible till he wore it out,  
Starting the jubilee revival shout,  
And some had visions, as they stood on chairs,  
And sang of Jacob and the golden stairs.  
And they all repented a thousand strong,  
From their stupor and savagery and sin and wrong,  
And slammed with their hymn books till they shook  
the room,  
Of "Glory, Glory, Glory" and "Boom, Boom, Boom!"  
Then I saw the Congo creeping through the Black,  
Cutting through the jungle with a golden track.  
And the gray sky opened like a new-rent veil  
And showed the apostles with their coats of mail.  
In bright white steel they were seated round,  
And their fire eyes watched where the Congo wound.  
And the twelve apostles from their thrones on high  
Thrilled all the forest with their heavenly cry,  
"Mumbo Jumbo will die in the jungle,  
Never again will he hoodoo you."  
Then along that river a thousand miles  
The vine-snared trees fell down in files,  
Pioneer angels cleared the way  
For a Congo Paradise for babes at play,  
For sacred capitals, temples clean.  
Gone were the skull-faced witch men lean,  
There where the wild ghost gods had wailed,  
A million boats of the angels sailed,  
With oars of silver and prows of blue,  
And silken pennants the sun shone through.  
'Twas a land transfigured, 'twas a new creation,  
Oh, a singing wind swept the negro nation,  
And on through the backwoods clearing flew,  
"Mumbo Jumbo will die in the jungle,  
Never again will he hoodoo you."  
Redeemed were the forests, the beasts and the men,  
And only the vulture dared again,  
By the far lone mountains of the moon,  
To cry in silence, the Congo tune,  
"Mumbo Jumbo will hoodoo you."

VACHEL LINDSAY.

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# THE CONGO

A STUDY OF THE NEGRO RACE

VACHEL LINDSAY

ARTHUR BERGH, Op. 25

## I (THEIR BASIC SAVAGERY)

Allegro moderato

*f*

VOICE

Fat black bucks in a wine-bar-rel room,

PIANO

*ff*

*f*

The first system of music features a voice line in bass clef and a piano accompaniment in treble and bass clefs. The voice line begins with a whole rest followed by a series of eighth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *ff* and *f*.

Bar-rel-house kings with feet un - sta - ble, Sagg'd and reel'd and

The second system continues the musical piece. The voice line has a whole rest followed by eighth notes. The piano accompaniment continues with chords and a bass line. Dynamics include *f*.

pound-ed on the ta-ble, pound-ed on the ta-ble, Beat an

The third system concludes the piece. The voice line has a whole rest followed by eighth notes. The piano accompaniment features chords and a bass line. Dynamics include *f*.

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emp - ty bar - rel with the han - dle of a broom,

*ff*

*8va basso*.....

Hard as they were a - ble, Boom, Boom, Boom!

*rit.*

*rit.*

*ff*

*mf*

*8va basso*.....

*a tempo* With a silk - um - brel - la and the

*mf*

han - dle of a broom, Boom - lay, Boom - lay, Boom - lay, Boom!

*poco rit.*

*poco rit.*

*f*

Andante con espressione *p*

Then I had re - li - gion, then I had a

vis - ion,

I could not turn from their rev-els in de - ris - ion.

Maestoso (Spoken, very deliberate)

Then I saw the Congo creeping thro' the Black, Cutting thro' the jungle with a golden track.

\*) South East African melody "Thata Nabandii"

Allegro

Then a-long that riv-er bank a thou - sand miles, Tat - toed can - ni - bals

danced in files, Then I heard the boom of the blood - lust song, And a

thigh-bone beat - ing on a tin - pan gong. And Blood! scream'd the whis - tles and the

fifes of the war - riors, Blood! scream'd the skull - faced lean witch doc - tors,

*p cresc.*

Whirl ye the dead - ly voo - doo rat - tle, Har - ry the up - lands,

*p cresc.*

*f* steal all the cat - tle, *accel.* Rat - tle, rat - tle, rat - tle, rat - tle, Bing!

*f* *ff* *accel.*

*ff rit. molto* Boom - lay, Boom - lay, Boom - lay, Boom! *Moderato assai* *f* A roar - ing ep - ic

*rit. molto* *mf*

rag - time tune, From the mouth of the Con - go to the moun - tains of the moon.

*rit.* *f* *rit.*

Allegro

*mf*

Death is an el-e-phant, torch-eyed and hor-ri-ble, Foam - flank'd and

*mf* *cresc. molto*

ter-ri-ble, Boom, steal the pyg-mies, Boom, kill the A-rabs,

*f*

Boom, kill the white men, Hoo! Hoo! Hoo!

*dim.* *p* *ff*

Lis-ten to the yell of Le-o-pold's ghost, Burn-ing in hell for his

*fff* *mf*



hand - maim'd host, Hear how the de - mons chuck-le and yell,

Cut-ting his hands off down in hell. — *poco rit.*

*Andante sostenuto*  
*p* Lis-ten to the sleep - y pro - cla - ma - tion, Blown thro' the lairs of the

*dolce cantabile*  
 for - est na - tion, Blown past the white\_ ants' hill\_ of clay,  
*p dolce cantabile*

*f ad lib.*

Blown past the marsh where the but-ter-flies play. Be care-ful what you do, or

The first system of music consists of a vocal line and piano accompaniment. The vocal line begins with a triplet of eighth notes, followed by another triplet, and then a half note. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The dynamic marking *ff* is present in the piano part.

*mf* Tempo I

Mum - bo Jum - bo, God of the Con - go, And all of the oth - er Gods of the Con - go,

*mf a rigore di tempo*

The second system of music features a vocal line and piano accompaniment. The vocal line starts with a mezzo-forte (*mf*) dynamic and a tempo instruction of *Tempo I*. The piano accompaniment is marked *mf a rigore di tempo*. The music consists of a steady eighth-note accompaniment in the piano part and a vocal line with a similar rhythmic pattern.

Mum - bo Jum - bo will hoo - doo you, Mum - bo Jum - bo will hoo - doo you,

The third system of music continues the vocal line and piano accompaniment. The vocal line repeats the phrase "Mum - bo Jum - bo will hoo - doo you,". The piano accompaniment provides a consistent harmonic and rhythmic support.

Mum - bo Jum - bo will hoo - doo you.

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line ends with a long note on "you." followed by a fermata. The piano accompaniment also concludes with a fermata on the final chord.

II  
(THEIR IRREPRESSIBLE HIGH SPIRITS)

ARTHUR BERGH

Allegro moderato (In the manner of an American coon song)

PIANO

ff

The first system of the piano introduction, featuring a treble and bass clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a forte (ff) dynamic and consists of several measures of chords and single notes.

The second system of the piano introduction, continuing the musical texture with similar chordal and melodic patterns.

The third system of the piano introduction, including a dynamic change to *f* (forte) and the text "Wild crap" written below the bass line.

The fourth system of the piano introduction, including a dynamic change to *mf* (mezzo-forte) and the lyrics "shoot-ers with a whoop and a call" and "Danced the ju-ba in their gam-bling" written below the bass line.

hall, And laugh'd fit to kill and shook the town, And guy'd the po-

lice-men and laugh'd them down, With a Boom-lay, Boom-lay, Boom-lay, Boom!

**Maestoso** (spoken)

Then I saw the Congo creeping thro' the black, Cutting through the jungle with a golden track,

*rit.* *p* **Andante espressivo**  
A ne-gro fai-ry-land swung in-to view, A

min - strel riv - er where dreams come true, The eb - o - ny pal - ace soar'd on

*pp* *p cresc.*

high, Thro' the blos - som - ing trees — to the eve - ning sky,

*mf* *pp*

The in - laid porch - es and case - ments shone With gold and i - vry and

el - e - phant bone. And the

*mf* *rit.* *mf*

## Allegretto moderato

black crowd laugh'd till their sides— were sore At the

ba - boon but - ler in the a - - gate door, And the

well - known tunes of the par - rot band That

*poco rit.*  
trill'd on the bush - es of that mag - ic land.

*mf poco rit.*

## Allegro non troppo

A

*ff*

*decresc.*

troupe of skull-faced witch men came Thro' the a - gate door - way in

*mf sempre marcato*

suits of flame, Yea, long - tail'd coats with a gold - leaf crust And

hats that were cov - er'd with dia - mond dust, And the crowd in the court gave a

*cresc.*

*f*

whoop and a call, And danced the ju - ba from wall to wall.

The first system of music consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is G major (one sharp). The vocal line begins with a melodic phrase: G4, A4, B4, A4, G4, F#4, E4, D4. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords. The lyrics are: "whoop and a call, And danced the ju - ba from wall to wall."

*(boisterously)*

*f cresc.*

The second system of music is a piano accompaniment in G major. It begins with a dynamic marking of *f* (forte) and a *cresc.* (crescendo) instruction. The music is marked *(boisterously)*. The accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords. The tempo and dynamics increase throughout the system.

But the

*f*

*cresc. ed accel.*

*ff*

The third system of music is a piano accompaniment in G major. It begins with a dynamic marking of *f* (forte) and a *cresc. ed accel.* (crescendo and acceleration) instruction. The music is marked *f*. The accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords. The tempo and dynamics increase throughout the system. The system ends with a dynamic marking of *ff* (fortissimo).

Largamente

witch men sud - den - ly still'd the throng With a stern cold glare and a

The fourth system of music consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is G major (one sharp). The vocal line begins with a melodic phrase: G4, A4, B4, A4, G4, F#4, E4, D4. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords. The lyrics are: "witch men sud - den - ly still'd the throng With a stern cold glare and a". The tempo is marked *Largamente*.



*p* *mf*

stern old song, Mum - bo Jum - bo will hoo-doo you. Just

*p* *pp*

*8va* *bassa*.....

Allegro

then from the door-way, as fat as shotes, Came the cake walk prin - ces in their

*mf*

long red coats, Came with a bril - liant lac - quer shine, And

tall silk hats that were red as wine.

*ff*

And they pranced with their but-ter-fly part-ners there,

*p subito*

Coal-black maid-ens with pearls in their hair, Knee skirts trimm'd with the

jas-sa-mine sweet, And bells on their an-kles and lit-tle black feet, And the

cou-ples rail'd at the chant and the frown, Of the witch men lean, and

*f* *cresc. ed accel.*

*cresc. ed accel.*

laugh'd them down. Oh,

Largamente

rare was the revel and well worth while, That made those glow-er-ing witchmen smile!

Tempo I

The cake walk

roy - al - ty then be - gan To walk for a cake that was

big as a man To the tune of Boom-lay, Boom-lay, Boom! While the

*(spoken)*

*mf*

witch men laughed with a sinister air, And sang with the scalawags prancing there,

*(rhythm indicated)*

Walk with care, walk with care, Or Mumbo Jumbo,

*f.* *p*

God of the Congo, And all of the other Gods of the Congo,

*fff*

(In strict rhythm)

Mumbo Jumbo will hoodoo you, Be - ware, be - ware, walk with care,

Boom-lay, Boom-lay, Boom-lay, Boom, Boom-lay, Boom-lay, Boom-lay, Boom, Boom-lay, Boom-lay,

*p* *cresc.* *ed*

*p* *L.H. cresc.* *ed*

*Pedal*

Boom-lay, Boom, Boom-lay, Boom-lay, Boom-lay, Boom! Oh, rare was the revel and

*accel.* *Largamente* *f*

*accel.* *ffz* *f*

well worth while, That madethose glow-er-ing witch men smile.

*p* *rit.* *3* *3* *L.H.* *rit.* *p*

### III

(THE HOPE OF THEIR RELIGION)

ARTHUR BERGH

Allegro (*Spoken*)

VOICE

A good old negro in the

PIANO

*ff* *f*

slums of the town    Preached at a sister    for her velvet gown, Howled at a brother

for his low down    ways, His prowling, guzzling sneak thief days,    Beat on the Bible

till he wore it out,    Starting the jubilee revival shout, And    some had visions, as

<sup>\*)</sup> American Negro melody "Didn't My Lord Deliver Daniel."

Moderato

they stood on chairs, And sang of Jacob, and the golden stairs And they all re-pent-ed a

thou-sand strong, From their stu - por and sav - a - gery and sin - and wrong.

*Allegro*  
*ff*

Moderato e marcato

*Allegro*

And slamm'd with their-hymn books till they shook the room,

Moderato

Of "Glo - ry, Glo - ry, Glo - ry" and

*rit.* *f* *p*  
*ff* *p*

"Boom, Boom, Boom!" *rit.*

*Andantino* (Spoken)

Then I saw the Congo  
creeping through the black,

*Allegro moderato*  
*Quasi recitativo*  
*mf*

Cutting through the jungle with a golden track. And the gray sky o-pen'd like a new- rent

veil, And show'd the a-pos-tles with their coats of



mail. In bright white steel they were seat-ed round,

And their fire eyes watch'd where the Con-go wound.

*ff*

*rit.*

L.H. *mf*

And the twelve a - pos - tles from their thrones on high Thrill'd

*mf*

*p*

\*) Andante con moto

all the for - est with their heavn - ly cry, "Mum - bo Jum - bo will

*p*

\*) "Hark, ten thousand harps and voices"

die in the jun - gle, Nev - er a - gain will he hoo - doo you,

This system contains the first line of music. The vocal line is in the bass clef with a key signature of two flats and a common time signature. It features a triplet of eighth notes in the first measure and another triplet in the second measure. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

Nev - er a - gain will he hoo - doo you"

*pp*

This system continues the vocal line. The piano accompaniment features a prominent triplet of eighth notes in the right hand, which is marked *pp* (pianissimo). The music is in 4/4 time.

Andante espressivo

Then a - long that riv - er, a

*p*

This system begins with the tempo marking "Andante espressivo". The vocal line continues with the lyrics "Then a - long that riv - er, a". The piano accompaniment features a triplet of eighth notes in the right hand, marked *p* (piano).

thou - sand miles, The vine snared trees \_\_\_\_\_ fell down in files,

*p.*

This system concludes the vocal line with the lyrics "thou - sand miles, The vine snared trees \_\_\_\_\_ fell down in files,". The piano accompaniment features a triplet of eighth notes in the right hand, marked *p.* (piano).

Pi-o-neer an-gels clear'd the way For a Con-go Pa-ra - dise for

The first system of music consists of three staves. The top staff is the vocal line, starting with a triplet of eighth notes (G4, A4, B4) and continuing with a melodic line. The lyrics are "Pi-o-neer an-gels clear'd the way For a Con-go Pa-ra - dise for". The piano accompaniment is in the bottom two staves, with a treble and bass clef. It features a steady eighth-note accompaniment in the bass and chords in the treble. Dynamics include piano (*p*) and mezzo-forte (*mf*).

babes at play, a Pa-ra - dise for babes at play, For

The second system continues the vocal and piano parts. The vocal line has lyrics "babes at play, a Pa-ra - dise for babes at play, For". The piano accompaniment continues with similar rhythmic patterns. Dynamics include piano (*p*) and mezzo-forte (*mf*).

sa - cred cap-i - tals, tem-ples clean.

The third system concludes the previous phrase with the lyrics "sa - cred cap-i - tals, tem-ples clean." The vocal line ends with a triplet of eighth notes. The piano accompaniment provides harmonic support.

*recitative*  
*mf* Gone were the skull-faced witch-men lean.

*rit.*

The fourth system begins with a recitative section. The vocal line is marked *recitative* and *mf*, with the lyrics "Gone were the skull-faced witch-men lean." The piano accompaniment is marked *rit.* (ritardando) and features a slower, more atmospheric accompaniment. The system concludes with a 3/4 time signature change.

Moderato assai

*mf*

There where the wild ghost gods had wail'd A

8 *rit.*  
*mf* *p a tempo*

mil-lion boats of the an-gels sail'd, With oars of sil-ver and

*f* *p*

prows of blue, And silk-en pen-nants the sun shone thro'.

*f*

*a tempo*

'Twas a land trans-fig-ured,  
*a tempo*

*rit. molto* *f* *ff* *ff*

*f* *Con moto*

'twas a new cre-a-tion,— Oh, a sing-ing wind — swept the

This system contains the first two lines of music. The vocal line starts with a triplet of eighth notes. The piano accompaniment features chords and moving lines in both hands. The tempo is marked 'Con moto' and the dynamic is 'f'.

*rit.*

ne - gro na - tion, And on thro' the back woods clear-ing flew,

*rit.*

This system contains the second and third lines of music. The vocal line continues with a triplet. The piano accompaniment has a more active texture. The tempo is marked 'rit.' and the dynamic is 'p'.

*p meno mosso*

"Mum- bo Jum - bo will die in the jun - gle, Nev-er a-gain will he hoo - doo you,

*p meno mosso*

This system contains the third and fourth lines of music. The vocal line has a triplet. The piano accompaniment is more sparse. The tempo is marked 'p meno mosso' and the dynamic is 'p'.

*Largamente*

Nev-er a - gain will he hoo - doo you." Re -

*rit. molto*

*mf* *ffz*

This system contains the fourth and fifth lines of music. The vocal line has a triplet. The piano accompaniment is very sparse. The tempo is marked 'Largamente' and 'rit. molto'. Dynamics are 'mf' and 'ffz'.

Moderato maestoso

deem'd were the for - ests, the beasts and the men, And on - ly the vul - ture

*mf* *resc.* *f* *L.H.*

dared a-gain, By the far lone moun-tains of the moon, ——— To cry in the si-lence, the

*p* *f* *pp* *f* *mf*

Con - go tune, Mum-bo Jum - bo will hoo-doo you, Mum - bo Jum - bo will

*rit. molto* *p* *rit. molto* *a tempo* *pp*

hoo-doo you, Mum-bo Jum - bo will hoo-doo you."



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By ALMA GLUCK

Low Voice

¶ No contemporary recital-singer has a larger following of charmed listeners than Mme. Gluck, and her excellent choice of songs plays a vital part in her success. The numbers included in this volume she has gathered from many sources; but they all serve to display the suave lyricism, the delicate nuances, and the arch humor of her captivating art. Portraits and an introduction from the pen of the singer complete the attractive features of the book.

Singers will do well to avail themselves of this rare selection of songs, with which the favorite singer has largely won her popularity.—THE MUSICIAN

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