



WHY



By
John Barnes Wells

High Voice

4

Low Voice

The John Church Company
Cincinnati New York London

"All the world loves a lover,"
So the old proverb goes;
But the proverb is often wrong, say I,
And I am the one who knows,
For I am in love with Betty,
And she's "all the world," you see:
So if "all the world loves a lover,"
Then why doesn't Betty love me.



To Mr. Oakley Wood



Why?

JOHN BARNES WELLS

Allegro

f "All the world loves a

L.H.

mf

rit. *

rit. *a tempo* *mf*

lov - er," So the old prov - erb goes; But the prov - erb is oft - en

L.H. L.H.

rit. *a tempo*

p *rit.*

wrong, say I, And I am the one who knows, — For

L.H. L.H.

p *rit.* *mf*

rit. *

a tempo

I am in love with *Bet - ty ——— And she's "all the world" you see: So if

leggiero

mf rit *accel* *ff*

"all the world loves a lov - er" Then why? why? why does-n't

mf rit *accel* *f* *ff*

Bet-ty love me?

Vivace *L.H.* *L.H.*

* Any name of two syllables may be used.

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The following are excerpts from Mr. Krehbiel's preface to the series:

"Artistic individuality has come to the fore; it is the period of the Recital; in the vocal field it is the period of the Song Recital. * * * Poetic expression, nourished by the spirit which has possessed the lyric drama, must have a wide territory over which to range; and teachers, by the same token, must have different material from the old which looked somewhat one-sidedly to the technical side of the Art. The change moreover opened vistas never thought of before, and prepared a welcome for national idioms.

"The beauty of folk-songs came to be apprehended, and the fascination felt with which the characteristic elements of the songs spontaneously created by the people have infused the various schools of artistic song writing.

"* * * To the collection the German, practically the creator of the *Lied*, has naturally contributed the largest number of specimens, but he has associated with him the Frenchman, Scandinavian, Englishman, Russian, Italian, Bohemian and Pole—each in examples illustrative of the musical idiom of his people or his time. The singer may find here a large choice of tried and approved material with which to charm the lovers of musically emotionalized poetry; the teacher a comprehensive and varied material—classic, romantic and dramatic—to use in illustrating the principles of good singing. Consideration has been had for pure singing in the old sense as well as for the modern manner of interpretation. There is no song in the list which has not publicly won fragrant tribute over and over again."