

THE NEW IMPERIAL EDITION

SOPRANO  
SONGS

*Compiled, Edited and Arranged by*  
SYDNEY NORTHCOTE

BOOSEY & HAWKES

## FOREWORD

THE NEW IMPERIAL EDITION OF SOLO SONGS has been designed as a chronological anthology of song from the Lutenists down to the present day. As other albums will be devoted exclusively to operatic and oratorio arias these are generally omitted from the present volumes.

Manifestly, the selection must be indicative rather than comprehensive or merely exclusive and is essentially practical, not personal. Each song is briefly annotated and, except where indicated, appears in the original key or is set for the voice with which it is normally associated.

Apart from obvious restrictions, the choice has been largely determined by certain positive needs. To provide the singing teacher and student alike with a working catalogue as a basis for more specialised research into the varied treasures of the literature of song ; to give to festival committees and examination bodies a ready way of governing without unduly restricting the dangerous freedom of own choice classes ; to present the would-be-accompanist with a convenient means of studying the many-sided aspects of his exacting technique ; and, lastly, to offer to all singers, whether amateur or professional, a practical and logical conspectus of the diversities of lyrical song over a period of some three hundred years. If, in addition, these books will do something to combat the present-day weakness for vocal exhibitionism or narrow eclecticism the labour of their preparation will be doubly justified.

*Croydon 1949*

SYDNEY NORTHCOTE

# INDEX

	<i>Page</i>
ARNE, Thomas A.	
Where the bee sucks .. .. .	20
BISHOP, Henry Rowley	
Should he upbraid .. .. .	30
BRAHMS, Johannes	
At last ( <i>So willst du des Armen</i> ) .. .. .	87
Lullaby ( <i>Wiegenlied</i> ) .. .. .	90
Vain suit, The ( <i>Vergebliches Ständchen</i> ) .. .. .	92
CAMPIAN, Thomas	
So sweet is thy discourse .. .. .	5
GIBBS, C. Armstrong	
Why do I love ? .. .. .	118
GOUNOD, Charles	
Without thee ! ( <i>Ce que je suis sans toi</i> ) .. .. .	83
GRIEG, Edvard	
Solveig's song .. .. .	98
HANDEL, G. F.	
Care selve ( <i>Come beloved</i> ) .. .. .	6
Endless pleasure, endless love .. .. .	12
Let me wander not unseen .. .. .	8
HARTY, Hamilton	
Lullaby, A .. .. .	111
HEAD, Michael	
Singer, The .. .. .	122
HENSCHEL, George	
Spring .. .. .	102
IRELAND, John	
I have twelve oxen .. .. .	115
LINLEY, Thomas	
O, bid your faithful Ariel fly .. .. .	26
LISZT, Franz	
Loreley, The ( <i>Die Lorelei</i> ) .. .. .	75
MENDELSSOHN-BARTHOLDY, Felix	
Lone and joyless ( <i>Infelice</i> ) .. .. .	51
MOZART, W. A.	
How calm is my spirit ( <i>Ridente la calma</i> ) .. .. .	23
PERGOLESI, G. B.	
Gentle Shepherd ( <i>Se tu m'ami</i> ) .. .. .	16
RACHMANINOFF, Serge	
How fair this spot ! Op. 21/7 ( <i>Tout est si beau !</i> ) .. .. .	109
SCHUBERT, Franz	
Gretchen at the spinning wheel ( <i>Gretchen am Spinnrade</i> ) .. .. .	35
Novice, The ( <i>Die junge Nonne</i> ) .. .. .	41
Omnipotence ( <i>Die Allmacht</i> ) .. .. .	46
SCHUMANN, Robert	
Chestnut, The ( <i>Der Nussbaum</i> ) .. .. .	64
He is noble, he is patient ( <i>Er, der Herrlichste von allen</i> ) .. .. .	68
Suleika's song ( <i>Lied der Suleika</i> ) .. .. .	72
SULLIVAN, Arthur	
Where the bee sucks .. .. .	95
STRAUSS, Richard	
Farewell, A ( <i>Ich schwebe</i> ) .. .. .	106

## ALPHABETICAL INDEX

	Page
At last ( <i>So willst du des Armen</i> ) ( <i>Johannes Brahms</i> ) .. .. .	87
Care selve ( <i>Come beloved</i> ) ( <i>G. F. Handel</i> ) .. .. .	6
Chestnut, The ( <i>Der Nussbaum</i> ) ( <i>Robert Schumann</i> ) .. .. .	64
Endless pleasure, endless love ( <i>G. F. Handel</i> ) .. .. .	12
Farewell, A ( <i>Ich schwebe</i> ) ( <i>Richard Strauss</i> ) .. .. .	106
Gentle shepherd ( <i>Se tu m'ami</i> ) ( <i>G. B. Pergolesi</i> ) .. .. .	16
Gretchen at the spinning wheel ( <i>Gretchen am Spinnrade</i> ) ( <i>Franz Schubert</i> )	35
He is noble, he is patient ( <i>Er, der Herrlichste von allen</i> ) ( <i>Robert Schumann</i> )	68
How calm is my spirit ( <i>Ridente la calma</i> ) ( <i>W. A. Mozart</i> ) .. .. .	23
How fair this spot ! ( <i>Tout est si beau !</i> ) ( <i>Serge Rachmaninoff</i> ) .. .. .	109
I have twelve oxen ( <i>John Ireland</i> ) .. .. .	115
Let me wander not unseen ( <i>G. F. Handel</i> ) .. .. .	8
Lone and joyless ( <i>Infelice</i> ) ( <i>Felix Mendelssohn-Bartholdy</i> ) .. .. .	51
Loreley, The ( <i>Die Lorelei</i> ) ( <i>Franz Liszt</i> ) .. .. .	75
Lullaby ( <i>Wiegenlied</i> ) ( <i>Johannes Brahms</i> ) .. .. .	90
Lullaby, A ( <i>Hamilton Harty</i> ) .. .. .	111
Novice, The ( <i>Die junge Nonne</i> ) ( <i>Franz Schubert</i> ) .. .. .	41
O, bid your faithful Ariel fly ( <i>Thomas Linley</i> ) .. .. .	26
Omnipotence ( <i>Die Allmacht</i> ) ( <i>Franz Schubert</i> ) .. .. .	46
Should he upbraid ( <i>Henry Rowley Bishop</i> ) .. .. .	30
Singer, The ( <i>Michael Head</i> ) .. .. .	122
Solveig's song ( <i>Edvard Grieg</i> ) .. .. .	98
So sweet is thy discourse ( <i>Thomas Campian</i> ) .. .. .	5
Spring ( <i>George Henschel</i> ) .. .. .	102
Suleika's song ( <i>Lied der Suleika</i> ) ( <i>Robert Schumann</i> ) .. .. .	72
Vain suit, The ( <i>Vergebliches Ständchen</i> ) ( <i>Johannes Brahms</i> ) .. .. .	92
Where the bee sucks ( <i>Thomas A. Arne</i> ) .. .. .	20
Where the bee sucks ( <i>Arthur Sullivan</i> ) .. .. .	95
Why do I love? ( <i>C. Armstrong Gibbs</i> ) .. .. .	118
Without thee ! ( <i>Ce que je suis sans toi</i> ) ( <i>Charles Gounod</i> ) .. .. .	83

# SO SWEET IS THY DISCOURSE

Thomas Campian (1567-1620) - the usual spelling Campion is probably incorrect - was a medical man by profession although posterity remembers him mainly as a poet and musician. This song is taken from his Fourth Booke of Ayres composed "so as they may be expressed by one Voyce, with a Violl, Lute or Orpharion." The book is undated but cannot be earlier than 1617.

Words and music by  
**THOMAS CAMPIAN**  
 Arranged by  
**SYDNEY NORTHCOTE**

*Allegretto*

VOICE

So sweet, so sweet is... thy dis-course to me, And so de-  
 No more, no more can I old joys re - call, They now to

PIANO

*mf*

- light - ful is thy sight, As I taste no - thing right but thee.  
 me be - come un - known Not seem - ing to... have been at all.

O why in - vent - ed... na - ture light Was it a - lone for  
 A - las! how soon is... this love grown To such a spread - ing

beau - ty's sake, That her grac - ed words might bet - ter take?  
 height in me, As with it all must sha - dowed be.

*colla voce*

# CARE SELVE

(Come beloved)

This *aria cantabile*, which comes from a now forgotten opera *Atalanta* (1736), has won a firm place in the soprano repertoire, despite its exacting demands for beauty of tone and a perfect legato.

Music by  
G. F. HANDEL  
Arranged by A.L.

**Largo**

VOICE

PIANO

*mf* *p* *p* *mf*

*p* *p* *p* *R*

*string.* *espress.* *string. cresc.*

my.... be - lov - ed! Through the syl - van gloom... I wan - der  
- - re Sel - ve, Ca - re, ca - re Sel - ve,..... om - bre be -

day and night..... Oft..... I..... call.... thee, Come,.....  
- a - - te,..... Ven - - go... in trac - cia, Ven -

..... my joy and my de - light, Come, my joy..... and my.....  
- go in trac - cia del mio cor, Ven - go in trac - - - cia del.....

de - light, ..... my ..... de - light ..... Gen - tle  
 mio cor, ..... del ..... mio cor, ..... Ca - re,

*ppp* *p*<sup>7</sup>

*pp* *rit. colla voce* *colla voce* *dolce rit* *dolce*  
*Pcantabile*

*due Ped.*

Ze - phyr, whis - per, Ban - ish love's ..... a - larms, ..... Tell .....  
 ca - re Sel - ve, om - bre be - a - - te, ..... Ven -

*p*

*dolce* *legato* *string. cresc.*  
*p*

*con Ped.*

..... him how I lan - guish here, Guide me safe - ly to ..... his  
 - - go in trac - cia del mio cor, Ven - go in trac - cia del ..... mio

*cresc.* *f*

arms, ..... to ..... his arms, ..... Guide me  
 cor, ..... del ..... mio cor, ..... Ven - go in

*p cresc.* *colla voce* *p* *pp*

*con Ped.*

safe - - ly to ..... his arms .....  
 trac - - cia del ..... mio cor, .....

*dolciss.* *colla voce* *pp dolce* *p* *pp dim.* *pppp*

## LET ME WANDER NOT UNSEEN

Words by  
JOHN MILTON

This pleasant Siciliano is taken from Handel's *L'Allegro* (1740), a setting of Milton's poem mixed up with *Il Pensieroso* and an *il Moderato* by Jennens. Dr. Ernest Walker has rightly described this music as "delicate and picturesque!"

Music by  
G. F. HANDEL

PIANO

Let me wan - der not un - seen By hedge - row elms, on hil - locks

green. There the plough - man near at

hand, Whis - tles o'er... the fur - row'd land, There the plough - man, near at...

hand, Whistles o'er the fur-row'd land, And the milk-maid sing-eth

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand. A piano (*p*) dynamic marking is present in the piano part.

blithe, And the mow - er whets his scythe, And e - ver - y Shep - herd tells his

The second system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note followed by eighth notes. The piano accompaniment maintains the same rhythmic pattern. A piano (*p*) dynamic marking is present in the piano part.

tale Un-der the haw-thorn in the dale. And e-ver-y Shepherd tells his

The third system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note followed by eighth notes. The piano accompaniment maintains the same rhythmic pattern. A piano (*p*) dynamic marking is present in the piano part.

*Poco allegro*  
tale Un-der the haw-thorn in...the dale. Or let the mer-ry bells ring

The fourth system begins with the tempo marking *Poco allegro*. The key signature changes to two sharps (D major). The vocal line has a dotted quarter note followed by eighth notes. The piano accompaniment maintains the same rhythmic pattern. A piano (*p*) dynamic marking is present in the piano part.

round,

The fifth system shows the piano accompaniment for a 'round' section. The key signature is two sharps (D major). The piano part consists of a continuous eighth-note melody in the right hand and a steady eighth-note bass line in the left hand. Dynamic markings alternate between *f* (forte) and *p* (piano).

*f* *p*

Or let the mer-ry bells ring round, And the jo - cund re - becks sound,

And the jo - cund re - becks sound, And the jo - cund re - becks

sound, To many a youth and ma - ny a

maid, Danc - ing in the chequer'd shade.

To many a youth and many a miad, Dan - cing in the che-quer'd shade.

Dan-cing, dan - - - - - cing, Dancing in...the che-quer'd

shade. To many a youth and ma-ny a maid,

Dan-cing in the che-quer'd shade. Dan-cing, dan - -

- - - - - cing, Dancing in the che-quer'd shade.

This page was unable to be reproduced due to copyright law.

This page was unable to be reproduced due to copyright law.

This page was unable to be reproduced due to copyright law.

This page was unable to be reproduced due to copyright law.

## GENTLE SHEPHERD

(Se tu m'ami)

English words by  
PAUL ENGLAND

Several romantic legends have gathered about the astonishing life of Giovanni Battista Pergolesi (1710-1736). This charming 'pastoral' is a delightful example of his graceful melodic fluency.

Music by  
G. B. PERGOLESI

Andante

VOICE

PIANO

*mf*

Gen - tle...  
Se tu ....

*p* *rit*

shep - herd, will... you love me? Sigh and die for me... a - lone?.....  
m'a - mi, se tu sos - pi - ri Sol per me, gen - til pa - stor, .....

*p* *rit*

*mf a tempo* *p*

Vows like these to pi - ty move me, Such true love I glad - ly own!  
Ho do - lor de' tuoi mar - ti - ri, Ho di - let - to del tuo a - mor!

*f*

But if... hap - ly you should fan - cy, I.... must sigh a - lone.... for you,  
Ma se pen - si che so - let - to Io ti.... deb - bo ri - a - mar,

*a tempo* *pp*

Gen-tle shep-herd, let me tell you, That will ne-ver, ne-ver do! Gen-tle shepherd,  
 Pa-sto-rel-lo, sei sog-get-to Fa-cil-men-te a t'in-gan-nar! Pa-sto-rel-lo,

*cresc.* *poco rit.*

let me tell you, That will ne-ver, ne-ver do, That will ne-ver, ne-ver do!  
 sei sog-get-to Fa-cil-men-te a t'in-gan-nar! Fa-cil-men-te a t'in-gan-nar!

*cresc.* *p*

Da-mon oft for his a-dorn-ing Culls a flow'r at break of...day, But at eve, its  
 Bel-la ro-sa por-po-ri-na Og-gi Sil-via sce-glie-rà, Con la scu-sa

beau-ty scorn-ing, Throws the luck-less bloom a-way, Throws the luck-less bloom a-way.  
 del-lu spi-na, Do-man poi la sprez-ze-rà, do-man poi la sprez-ze-rà.

*f*

*mf*

Nay, then, ne-ver hope.... to bind me! To my love I will be true!  
 Ma de - gli uo - mi - ni il..... con - si - glio Io per me non se - gui - rò;

*mf* *rit.*

But be-cause I love the li - ly, Shall not ro - ses please me too?  
 Non per - chè mi pia - ce il gi - glio, Gli al - tri fio - ri sprez - ze - rò!

*cresc.* *rit.* *a tempo*

*mf a tempo*

Gen - tle shep - herd, will... you  
 Se tu m'a - mi, se tu so -

*cresc.* *mf* *rit.* *mf*

*rit.* *mf a tempo*

love me? Sigh and die for me a - lone? Vows like these to pi - ty move me,  
 - spi - ri Sol per me, gen - til pa - stor,... Ho do - lor de' tuoi mar - ti - ri,

*p* *rit.* *mf*

*p* Such true love I glad - ly own! But if... hap - ly you should fan - cy  
*Ho di - let - to del tuo a - mor! Ma se pen - si che so - let - to*

*f*

*a tempo*

I... must sigh a - lone..... for you, Gen - tle shep-herd, let me tell you,  
*Io ti deb - bo ri - a - mar, Pa - sto - rel - lo, sei sog - get - to*

*pp*

That will ne - ver, ne - ver do! Gen - tle shep-herd, let me tell you,  
*Fa - cil - men - te a t'in - gan - nar! Pa - sto - rel - lo, sei sog - get - to*

*pp*

*cresc.* That will ne - ver, ne - ver do, *molto rit* That will ne - ver, ne - ver do!  
*Fa - cil - men - te a t'in - gan - nar! Fa - cil - men - te a t'in - gan - nar!*

*cresc.* *p colla voce*

# WHERE THE BEE SUCKS

Words by  
**WILLIAM SHAKESPEARE**

The Shakespearean songs of Dr. Arne (1710-1778) have all the felicity and charm of folk song. Compare this with the later setting by Arthur Sullivan which appears on page 95.

Music by  
**THOMAS AUGUSTINE ARNE**

*Allegro*

PIANO *p* *cresc.*

Where the bee sucks, there suck

I, In a cow-slip's bell I lie; There I couch when owls do

cry, when owls do cry, when owls do cry On a

*8* *8* *8* *leggiere e*

bat's back I.... do.... fly, .....

*p*

..... Af - ter sum-mer mer-ri-ly, mer-ri-ly, Af - ter sum-mer mer - ri -

*p* *cresc.* *mf*

*p* *cresc.* *mf*

- ly..... Mer - ri - ly, mer - ri - ly, shall I live

*p* *f* *p*

now, Un - der the blos-som that hangs on the bough, Mer-ri-ly,

mer - ri - ly, shall I live now, Un - der the blos - som that hangs on the

*cresc.*

*cresc.*

bough, Un - der the blos - som that hangs on the bough, Mer - ri - ly,

*pp*

*dim.* *pp*

mer - ri - ly, shall I live now, Un - der the blos - som that hangs on the

bough, Mer - ri - ly, mer - ri - ly shall I live now, Un - der the blossom that hangs on the

*p*

*cresc.*

*p* *cresc.*

bough, Un - der the blossom that hangs on the bough.

*f ad lib.*

*f colla voce* *sf* *sf* *sf*

# HOW CALM IS MY SPIRIT

(Ridente la calma)

English words by  
SYDNEY NORTHCOTE

Probably composed as early as 1772 this charming canzonetta has all the grace and elegance of the more mature Mozart. It wants a pearly tone quality and a limpid, fluent rhythm.

Music by  
W. A. MOZART  
Arranged by  
SYDNEY NORTHCOTE

*Larghetto* *p*

VOICE

How calm is my spi - rit now.... sweet peace en -  
 Ri - den - te la cal - ma nell'.... al - ma.... si.....

PIANO

*mf* *p*

- folds..... me, now.... sweet peace en - folds me.  
 de - sti nell'.... al - ma.... si..... des - ti.

*mf* *cresc.* *dolce*

All sad - ness and sor - row from me..... must de - part. How  
 ne re - sti un seg - no di sde - gno e ti - mor Ri -

calm is my spi-rit now sweet peace en-folds me, All sad-ness and sor-row from  
 - den - te la cal - ma nell' al - ma si de - sti ne res - ti più se - gno di

me..... must de - part, all sad-ness and sor-row from me..... must de - part, from  
 sde - gno e ti - mor ne re - sti più se - gno di sde - gno e ti - mor, di

*f* *mp*

me... must de - part. O come then, be - lov - ed with  
 sde - gno e ti - mor. Tu vie - ni frat-tan - to a

*mp* *f* *p*

glad - ness un - end - ing, In sweet - est sur - ren - der I give.... thee my  
 strin - ger mio be - ne le dol - ce ca - te - ne Si gra - te al mio

heart,..... I give.... thee my heart,..... I give.... thee my heart - How  
 cor,..... si gra - te al mio cor,..... si gra - te al mio cor - Ri -

*rit.* *a tempo*

*colla voce*

calm is my spi - rit now sweet peace en - folds... me, now sweet peace en -  
 - den - te la cal - ma nell' al - ma... si.... de - sti nell' al - ma... si....

- folds me. All sad - ness and sor - row from me.... must de -  
 des - ti. ne re - sti un se - gno di sde - gno e ti -

*dolce*  
 part, How calm is my spi - rit now sweet peace en - folds me. All sad - ness and  
 - mor, Ri - den - te la cal - ma nell' al - ma si de - sti, ne re - sti più

sor - row from me.... must de - part, all sad - ness and sor - row from me.... must de -  
 se - gno di sde - gno e ti - mor.... ne re - sti più se - gno di sde - gno e ti -

*mp*  
 part, from me.... must... de - part.  
 mor, di sde - gno e ti - mor.

# O, BID YOUR FAITHFUL ARIEL FLY

Words by  
WILLIAM SHAKESPEARE

Thomas Linley (1756-1778) was a boyhood friend of the young Mozart. Burney described them both as "the most promising geniuses of the age." This charming song reveals the loss English music suffered when the young violinist lost his life in a boating accident.

Music by  
THOMAS LINLEY

*Allegro moderato*

PIANO

*f* *p*

O, bid your faith - ful A - riel fly..... To the far - - - - -

*p* *f*

- - - thest In - - dian sky! And then at thy a - - - - -

fresh com-mand, I'll tra - - - - - verse

*p*

o'er ..... the sil - - ver sand.

I'll climb the moun-tains, plunge the deep, I'll

climb the mountains, plunge the deep, I, like mortals, ne-ver sleep, I, like mortals,

ne-ver sleep, I, like mor - - - - -

- - - tals ne - - - ver ..... sleep.

0, bid your faith - ful A - riel fly..... To the far - - - thest

In - dian sky, And then, at thy a - fresh com-mand, I'll

tra-verse o'er the sil-ver sand, I'll tra-verse o'er the sil-ver sand; I'll climb the mountains,

plunge the deep, I'll climb the mountains, plunge the deep, I, like mor-tals, ne-ver sleep,

I, like mor-tals, ne-ver sleep, I, like mor - - -

tals, ne - - - ver .....

sleep.

*Fine*

I'll do your task, what-e'er it.... be, Not with ill will, but merri-ly, merri-ly,

*p*

merri-ly; what-e'er it be, Not with ill will, but merri-ly, mer-ri-ly,

mer-ri-ly, mer-ri-ly, Not.... with ill will, ..... but mer - ri-ly.

*a piacere tr* *D. Sal Fine*

*colla voce*

# SHOULD HE UPBRAID

Words by  
**WILLIAM SHAKESPEARE**

Sir Henry Rowley Bishop was the first musician to be knighted by Queen Victoria. His mellifluous music is seen at its best, perhaps, in his glees and in his Shakespearean songs, of which this is a notable example.

Music by  
**HENRY ROWLEY BISHOP**

Moderato ma brillante

PIANO

The piano introduction consists of three systems of music. The first system is marked *p* and features a treble clef with a melodic line and a bass clef with a chordal accompaniment. The second system is marked *ff* in the bass and *p* in the treble. The third system includes dynamic markings *cresc.*, *mf*, *f*, *cresc.*, and *ff*, with trills (*tr*) in the treble.

Should he up - braid I'll own that he pre - vail, ..... And sing as...sweet-ly

The vocal line is in a treble clef with a key signature of one sharp (F#). The piano accompaniment is in a bass clef with a key signature of one sharp (F#) and is marked *pp stacc.*

as the night-in - gale;.... Say that he frown, I'll say his looks I view....

The vocal line continues in a treble clef with a key signature of one sharp (F#). The piano accompaniment is in a bass clef with a key signature of one sharp (F#).

As morning ro - ses new-ly tipped with dew, As morning ro - ses

*cresc.* *pp*

tipped with dew. Say that..... he frown,

*mf* *cresc.* *f* *pp stacc.* *f*

I'll say his looks I view As morning ro -

*p*

- ses tipped with dew, ..... As ..... ro - ses tipped with dew, .....  
 (Alternative: dew, ..... As ..... dew, .....)

tipped with dew, As morn - - ing ro - ses tipped with dew.  
 .....)

*cresc.* *f* *cresc.*

*ff* *rf* *rf*

Say he be mute, I'll answer with a smile, And dance and play, and

*pp*

wrinkled care be-guile, And dance and play, ..... dance... and play, and

wrin - - - kled care.... be-guile.

*ff*

Should he... up-braid I'll own that he pre-vail,.... And sing as...

*p e sempre stacc.*

*ritard un poco* *a tempo*

sweet-ly as the night - in - gale;..... Say that he... frown, I'll

*colla voce*

say his looks I view..... As morn-ing ro - ses new - ly.... tipped with

*cresc.*

dew; Say he be mute, I'll ans-wer with a smile, And dance..... and

*mf p pp*

play,.... and dance..... and play, ... dance..... and play, dance..... and

*ad lib.*

play, And wrin-kled care be - guile, and care..... be - guile, I'll

*mf pp colla voce mf sf sf*

dance, ... play, ... dance, ... play, ... dance.... and play, and wrinkled care.... be-

*pp* *cresc.* *f* *p* *mf*

- guile, ..... dance ..... and play, ... I'll dance ..... and play, dance ..... and

*f* *pp*

play, dance.... and play, and wrinkled care be - guile, and care ..... be-guile, I'll

*ad lib.* *mf* *pp colla voce* *sf* *sf*

dance, ... play, ..... dance, ... play, ..... dance .... and play, and wrin-kled

*pp* *cresc.* *colla voce*

care... be-guile.

*ff* *rf* *rf* *rf*

# GRETCHEN AT THE SPINNING WHEEL

(Gretchen am Spinnrade)

JOHANN W. von GOETHE

\*English words by  
A.H. FOX STRANGWAYS  
and STEUART WILSON

Written in 1814, this was Schubert's first setting of Goethe and his first masterpiece. To quote Capell: "he saw, he heard, he understood in a marvellous moment!" Singers return again and again to this song with a "renewed emotion and wonder."

Music by  
FRANZ SCHUBERT

*Non troppo allegro*

VOICE

*sempre legato*

My..... peace..... is gone,..... My  
Mei-ne Ruh'..... ist hin,..... mein

PIANO

*pp*

*sempre staccato*

heart..... is sore, No rest can be mine,..... For  
Herz..... ist schwer; ich fin - de, ich fin - de sie

*cresc.*

ev - er and ev - er more.  
nim - mer und nim - mer mehr.

*decresc.*

Where he..... is not Dark fears..... ap -  
Wo ich ihn..... nicht hab; ist mir..... das

*pp*

- pal, And e - - vry thought..... is... turned..... to  
 Grab, die gan - - ze Welt ..... ist... mir..... ver-

gall, My mind ..... dis - traught,..... My ach - ing  
 - güllt. Mein ar - - mer Kopf..... ist mir..... ver-

head ..... can bear ..... no more ..... The thoughts ..... I  
 - rückt, ..... mein ar - - mer Sinn ..... ist mir..... zer-

dread. My peace ..... is  
 stückt. Mei - ne Ruh' ..... ist

gone, ..... My heart ..... is sore, No rest can be  
 hin, ..... mein Herz ..... ist schwer, ich fin - de, ich

*cresc.*  
*decresc.*  
*pp*  
*cresc.*

mine, ..... For e - ver and e - ver - more.  
*fin - de sie nim - mer und nim - mer - mehr.*

I..... watch..... for him All a -  
*Nach ihm ..... nur schau' ich zum*

*decresc. pp*

- long ..... the street, And him..... a - lone I  
*Fen - ster hin - aus, nach ihm ..... nur geh' ich*

go ..... to meet. The way ..... he walks..... When he  
*aus ..... dem Haus. Sein ho - - her Gang, ..... sein*

*pp*

pass - - es by And the way ..... he talks..... The  
*ed - - le Ge - stalt, sei - nes Mun - - des Lü - cheln, sei - ner*

*cres - - cen - - do*

light ..... in his eye,                    The sound ..... of his voice                    Like a  
 Au -                    gen Ge - walt,                    und                    sei -                    ner Re -                    de

*poco*                    -                    *a - poco*                    **f**

soft ..... ca -                    ress,                    His                    hand in mine,  
 Zau -                    ber - fluss,                    sein                    Hän -                    de - druck,

*cresc.*                    *accel*                    **ff**

**sf**                    **sf**

And                    oh!                    his kiss.  
 und                    ach,                    sein Kuss!

**sf**                    **fz**                    **fz**                    **fz**

My....                    peace.....                    is gone,                    My  
 Mei - ne                    Ruh?.....                    ist hin,                    mein

heart .....                    is sore,.....                    No rest                    can be mine.....                    For  
 Herz .....                    ist schwer,.....                    ich fin -                    de,                    ich fin -                    de sie

*cresc.*                    **f**

e - ver and e - - ver - more.  
nim - mer und nim - mer - mehr.

The heart ..... with - in me Is all ..... his  
Mein Bu - - sen drängt sich nach ..... ihm

*p* *cresc.* *poco* *a*

own, I long ..... to be with him And him ..... a -  
hin. Äch, dürft' ..... ich fas - sen und hal - - ten

*poco* *e* *accel* *f*

- lone, When his arm ..... en - folds me And I ..... am  
ihn! und küss - en ihn, ..... so wie ..... ich

his To have ..... and to hold him And die ..... on a  
wollt', an sei - - nen Küss - en ver - ge - - hen

kiss, When his arm ..... en - folds me And I ..... am  
*sollt'*, o könnt' ..... ich ihn küss - en, so wie ..... ich

*sf sf sf*

his To have ..... and to hold him And die ..... on a  
*wollt'*, an sei - - - nen Küss - en ver - ge - - - hen

*sf sf sf sf*

kiss To have ..... and to hold him And die ..... on a  
*sollt'*, an sei - - - nen Küss - en ver - ge - - - - - hen

*sf sf sf sf*

kiss. My ..... peace ..... is  
*sollt'!* Mei - ne Ruh' ..... ist

*decresc. ritard. pp*

gone, My heart ..... is sore.  
*hin,* mein Herz ..... ist schwer!

*dim. ppp*

# THE NOVICE

(Die junge Nonne)

J. N. CRAIGHER  
English words by  
PAUL ENGLAND

Written and published in 1825, the graphic grandeur and symphonic perfection of this song have given an unexpected immortality to an otherwise obscure German poet.

Music by  
FRANZ SCHUBERT

Moderato

PIANO

*pp*

The storm through the fo - rest is roar - ing a - main,  
Wie braust durch die Wi - pfel der heu - len - de Sturm!

The con - vent is rocked by the rage of the blast,  
Es klir - ren die Bal - ken, es zit - tert das Haus,

The thun - der is roll - ing, the lightning's a - blaze,  
es rol - let der Don - ner, es leuch - tet der Blitz,

And dark as the tomb, and  
und fin - ster die Nacht, und

*p*

dark as the tomb, falls.... the night.  
fin - ster die Nacht, wie.... das Grab.

*ppp*

Rave,.... ye winds! Rave,..... ye winds! My  
Im - mer-hin, im - mer-hin, so

*p*

days have been wild - er than you! I bat - tled in vain with the  
tobt' es auch jüngerst noch in mir, es braus - te das Le - ben, wie

*p*

tem-pest of life,.... My bo - som was torn.... by the whirl-wind of love,.... The  
je - tzo der Sturm, es beb - ten die Glie - der, wie je - tzo das Haus, es

*cresc.* *f*

light - nings of pas - sion burnt fierce in my heart, And dark - ness of  
 flamm - te die Lie - be, wie je - tzo der Blitz, und fin - ster die

*p*

death, and dark - ness of death fill'd.... my soul.  
 Brust, und fin - ster die Brust wie..... das Grab.

*p*

Pass on.... in thy fu - ry, thou an - gry storm! 'Tis  
 Nun to - be, du wil - der, ge - walt' - ger Sturm, im

*mf* *f*

calm..... in my bo - som, my heart..... is at rest;.... With  
 Her - zen ist Frie - de, im Her - zen ist Ruh',.... des

*p*

rap - ture I wait.... for my hea - ven - ly Lord! My  
 Briu - ti - gams har - ret die lie - ben - de Braut, ge -

*cresc.*

soul, that has passed through the fire, ..... A - bides ..... in His  
 - rei - nigt in prü - fen - der Gluth, ..... der e - wi - gen,

*f dim.*

in - fi-nite, in - fi - nite love. Oh take me, my Sa-viour, with  
 e - wi-gen Lie - be ge - traut. Ich har - re, mein Hei-land! mit

*p*

long - ing I. wait!..... thou hea - ven - ly Bride - groom,  
 sch - nen - dem Blick,..... komm, himm - li - scher Bräut - i - gam,

come ..... to thy bride!  
 ho - le die Braut, De - liv - er my soul from its  
 er - lö - se die See - le von

fet - ters of sin!  
 ir - discher Haft. How sweet from the tow - er the bell calls to  
 Horch, fried - lich er - tö - net das Glück-lein vom

*pp*

prayer!..... It sum-mons my spi - rit from earth..... To  
 Thurm!..... Es lockt mich das sü - sse Ge - tön ..... all -

soar to its hea - ven - ly home!..... It sum-mons my spi - rit from  
 mäch - tig zu e - wi - gen Höh'n, ..... es lockt mich das sü - sse Ge -

*cresc.*

earth ..... To soar ..... to its hea - ven - ly, hea - ven - ly  
 - tön ..... all - mäch - tig zu e - wi - gen, e - wi - gen

*p*

home! Hal - le - lu - jah!  
 Höh'n. Al - le - lu - ja!

*ppp* *dim.*

Hal - le - lu - jah!  
 Al - le - lu - ja!

*dim.*

# OMNIPOTENCE

(Die Allmacht)

Patriarch PYRKER

\*English words by  
A.H. FOX STRANGWAYS  
and STEUART WILSON

Written in 1825 and published two years later, this magnificent song is a challenge to any dramatic soprano. It wants generous dynamics from *pp* to *fff* as well as a fervency at once "personal and rapturous".

Music by  
FRANZ SCHUBERT

Slow and nobly (♩ = 50)

PIANO

The piano introduction consists of two staves. The right hand features a series of chords, each marked with a '3' for a triplet. The left hand plays a steady accompaniment of eighth notes. Dynamics include *p* (piano), *ff* (fortissimo), and *p* (piano).

Great is Je - ho - vah, the Lord! ..... The heavens and the earth tell a -  
 Gross ist Je - ho - va, der Herr, ..... denn Him - mel und Er - de ver -

The vocal line begins with a half note 'Great' followed by quarter notes 'is', 'Je-ho-vah', and a half note 'the Lord!'. The piano accompaniment features a *cresc.* (crescendo) leading to a *f* (forte) dynamic.

- broad ..... his power ..... and .... might. Great is Je - ho - vah, the  
 - kün - den sei - ne Macht. Gross ist Je - ho - va, der

The vocal line continues with 'broad' (half note), 'his power' (quarter notes), and 'and ... might.' (quarter notes). The piano accompaniment includes a *p* (piano) dynamic and a *ff* (fortissimo) dynamic.

Lord! The heavens and the earth tell a-broad his power and might. His  
 Herr, denn Him - mel und Er - de ver - kün - den sei - ne Macht. Du

The vocal line starts with 'Lord!' (half note), followed by 'The heavens and the earth tell a-broad his power and might.' (quarter notes). The piano accompaniment features a *p* (piano) dynamic and a *ff* (fortissimo) dynamic.

voice in the tem - pest rings high, It is heard in the streams' answering  
 hörst sie im brau - sen - den Sturm in das Waldstroms laut auf rauschendem

call. Great is Je-ho - vah, the Lord! His voice in the tem-pest rings  
 Ruf; Gross ist Je-ho - va, der Herr du hörst sie im brau - sen - den

*decresc.*

high, It is heard in the stream's answering call. Great is Je-ho - vah, the  
 Sturm in das Wald-stroms laut auf rauschendem Ruf; Gross ist Je-ho - va, der

*cresc.* *f*

Lord! Great his power and might, From Him..... is the  
 Herr Gross ist sei - ne Macht. du hörst ..... sie in des

*cresc.* *ff* *decresc.* *pp*

mes - sage in whis - per - ing bran - ches, His... is the breath through the wav - ing  
 grün - end - en Wald - es Ge - sün - sel siehst sie in wog - en - der Saa - ten

corn, And His is the beau-ty of blos - soming flowers, His eyes look  
 Gold, in lieb - lich-er Blu - men glü - hen-dem Schmelz, im Glanz des

down from the star - paved depths of heaven, His eyes look down from the  
 ster - ne - be - sä - e - ten Him - mels, im Glanz des ster - ne - be -

star - paved depths of... heaven. And His is the beau-ty of  
 - sä - e - ten Him - mels in lieb - lich-er Blu - men

blos - soming flowers, His eyes look down from the star - paved depths of heaven, His  
 glü - hendem Schmelz, im Glanz des ster - ne - be - sä - e - ten Him - mels, im

eyes look down from the star - paved depths of... heaven.  
 Glanz des ster - ne - be - sä - e - ten Him - mels,

Dread is His law when he thun - ders on high. His word in the  
*Furcht - bar tönt sie im Don - ner - ge - roll und flammt in des*

*f* *cresc.*

light - ning runs in let - ters of fire! Yet  
*Bli - tzes Schnell hin zuck - en - dem Flug, doch*

*p* *decresc.*

shall the throb - bing heart know plain - lier... still Je - ho - vah's  
*Kün - det das poch - en - de Herz dir föhl - bar - er noch Je - ho - va's*

*pp*

might, Yet shall the... heart know plain - lier still Je - ho - vah's  
*Macht doch Kün - det das Herz dir föhl - bar - er noch Je - ho - va's*

*cresc.*

might, Th' e - ter - - - - - nal... God - - - head,  
*Macht des e - - - - - wi - gen Got - - - tes,*

*ff* *decresc.* *p*

*p*  
 Wait - ing pa - tient - ly for Him and think - ing of His lov - ing  
 blickst du fle - hend em - por und hoffst auf Huld und Er -

kind - ness, Wait - ing pa - tient - ly for  
 - bar - men blickst du fle - hend em -

Him ..... and think - ing of His loving kind - ness.  
 - por ..... und hoffst auf Huld und Er - bar - men.

Great is Je - ho - vah, the Lord! Great ..... is Je -  
 Gross ist Je - ho - va, der Herr, Gross ..... ist Je -

ho - vah, the Lord!  
 ho va, der Herr.

# LONE AND JOYLESS

(Infelice)

English words by  
W. BARTHOLOMEW

Music by  
FELIX MENDELSSOHN - BARTHOLDY

This concert-aria, in its first version (1834), was written for the Philharmonic Society and performed by Mme. Caradori with violin obbligato by Henry Blagrove. Mendelssohn rewrote it in Leipzig in 1843 and it appears among his posthumous publications.

**Allegro vivace**

PIANO

*f* *sf* *p*

*cresc.* *f*

Lone and joy-less! and I may ne-ver be-hold him more!  
In - fe - li - cel! già dal mio sguardo si di - le - guò!

*a tempo* *p*

My presence now, a - las, no long-er charms him! my presence now no long-er  
La mia pre - sen - za l'in - i - quo non sos - ten - ne, la mia pre-sen - za non sos -

charms him! And yet I feel, I feel he still..... is dear to me!  
 - ten - ne, e pur o - diar, e pur o - diar ..... nol pos-so un - cor!

*fp* *p a tempo*

My heart, thy slight-ed love thy wrongs re -  
 Ranmen - ta al fin i fal - li, i tor - ti

- mem-ber, In - dig - nant Vir - tue, waken! In - dig - nant Vir - tue,  
 su - oi, ris - ve - glia tua vir - tù! Ris - ve - glia tua vir -

*f* *f a tempo* *sf*

waken! Strive to forget the worth-less traitor! Ah, where-fore, thus ne-glect-ed,  
 - tu! Scor-da-ti l'empio tra - di - to-re! A - man - te sven - tu - ra - ta!

*dolce*  
*a tempo moderato*

*f* *p*

a-dore him still? Are these, ... fal-lacious pas-sion, these thy promised  
 e l'a - mo pur? Co - si ..... fal - la - ce a - mo - re le tue promesse at -

*sf* *dim.* *p*

*a tempo moderato*

plea - sures? Canst thou not ren - der peace a - gain to my bo - som?  
 - ten - di? tu non mai ren - di lu ra - pi - ta qui - e - te?

Love, thy mo - ments of rap - ture, thy hopes were il - lu - sive.  
 Que - ste son le spe - ran - ze, e l'o - re lie - tel

*Andante*

Ah, re - turn, ye days.... of glad - ness, When be - side the dear one  
 Ah, ri - tor - na e - tà..... fe - li - ce, quan - do ac - can - to del mio

seat - ed, I was free from pangs of sad - ness; When he....  
 be - ne non co - nob - bi que - ste pe - ne, quan - do....

vowed, and I be - lieved, when he vowed, when he vowed,....when he vowed, and I be -  
 m'e - ra fi - do an - cor, ah!..... si, quan - do m'e - ra..... fi - do, fi - do an -

- lieved. Ah! where'er I turn my glan - ces,  
 - cor. Ah! se vol - go gli occhi in tor - no,

*pp*

*Ad.* \* *Ad.* \* *Ad.* \*

Fan - cy still the joy en - han - ces, When his faith I first re -  
 mi rammen - to sempre il gior - no Che giu - rom - mi la sua

*cresc.*

*p* *cresc.*

*Ad.* \*

- ceived,..... When his faith I first re - ceived..... Yon  
 fè, ..... che giu - rom - mi la sua fè..... Quel

*f*

*p* *cresc.* *f* *dim.*

bloom - ing bower's cool..... sha - dow, That stream in yon..... gay.....  
 te - ne - ro ar - bo - scel - lo, quel lim - pi - do..... ru -

*Ad.* \* *Ad.* \*

mea - dow, That stream in yon... gay mea - dow, Re - mind me I once was  
 - scel - lo, quel lim - pi - do..... ru - scel - lo..... par - la - mi del suo a -

*p* *pp*

loved!  
- mor.

*p* *cresc.* *f*

Ah, ..... re - turn, ye days ..... of glad - ness, When he  
Ah, ..... ri - tor - na e - tà ..... fe - li - ce, quan - do

*p* *dim.*

vowed, and I be - lieved, When he vowed, and I be - lieved,  
m'e - ra fi - do an - cor, quan - do m'e - ra fi - do an - cor,

When he vowed, ..... he vowed, when he vowed ..... when he  
quan - do, m'e - ra me, quan - do m'e - ra quan - do

*cresc.* *p*

vowed and I be - lieved! Days of glad - ness, ah, re -  
m'e - ra fi - do an - cor, Ah ..... ri - tor - na an -

*pp* *p*

Allegro assai vivace

- turn!  
- cor!

*p* *cresc.* *cresc.*

In vain, in  
In van!... in-

*ff* *sf* *sf* *sf* *sf* *sf* *pp*

vain! Glad-ness and sad-ness, Twi-ning to-geth-er, Cling to Love!  
- va - no! non v'è con-ten - to sen - za tor-men - to nell' a - mor!

*p*

Glad-ness and sad-ness, Twi-ning to-geth-er, Cling to Love!  
non v'è..... con-ten - to sen - za tor-men - to nell' a - mor!

*cresc.* *f*

Twi - ning to - geth - er, Cling to Love!  
non v'è con - ten - to nell' a - mor!

*p* *f* *p*

Twi - ning to - geth - er,                      Cling to Love!                      And  
*non v'è con - ten - to*                      *nell' a - mor!*                      *E*

yet..... from re - mem - brance The fond.... heart may bor - row A  
*pur..... la me - mo - ria dei gior - ni d'a - mo - re l'a -*

smile.... for each sor - row, To charm Care a - way;                      And  
*- ma - ro do - lo - re può sol..... con - so - lar,*                      *E*

yet..... from re - mem - brance The fond.... heart may bor - row A  
*pur..... la me - mo - ria dei gior - ni d'a - mo - re l'a -*

smile.... for each sor - row, To charm Care a - way,                      To  
*- ma - ro do - lo - re può sol..... con - so - lar*                      *l'a -*

charm Care a - way, ..... The fond heart may  
 - ma - ro do - lor, ..... può sol con - so -

*cresc.* *f* *sf* *p*

bor - row A smile for each sor - row, To charm Care a - way, To  
 - la - re l'a - ma - ro do - lor, può sol con - so - lar, può

*pp*

charm Care a - way, ..... A  
 sol con - so - lar, ..... può

*ff* *sf* *p*

smile for each sor - row, To charm Care a - way, charm .....  
 sol con - so - la - re l'a - ma - ro do - lor, sol .....

*cresc.* *p*

..... Care a - way.  
 ..... con - so - lar.

*ff*

In vain! in vain!..... Glad - ness and  
*In - van! in - va - no!* *non v'è con -*

sad - ness, Twi - ning to - ge - ther, Cling to Love.....  
*- ten - to sen - za tor - men - to nell' a - mor.....*

Glad-ness and sadness Cling to Love,  
*non v'è con-ten-to nell' a - mor,*

Glad - ness and sad - ness Cling to Love, Glad - ness and  
*Sen - za tor - men - to nell' a - mor, non v'è con -*

sad - ness                      Cling to Love!  
- ten - to                      nell' a - mor!

In vain! in vain!                      The fond heart may bor - row A  
In - va - no!                      E pur la me - mo - ria dei

smile for each sor - row, To charm Care a - way!                      And yet, ... from re -  
gior - ni d'a - mo - re                      può con - so - lar!                      E pur ... la me -

- mem - brance The fond ... heart may bor - row A smile ... for each  
- mo - ria dei                      gior - ni d'a - mo - re                      l'u - mu - ro do -

sor - row, To charm Care a - way;                      And yet, ... from re -  
- lo - re può sol ..... con - so - lar,                      E pur ... la me -

mem - brance The fond... heart may bor - row A smile... for each  
 - mo - ria dei gior - ni d'a - mo - re l'a - ma - ro do -

sor - row, To charm Care a - way, To charm Care a -  
 - lo - re può sol..... con - so - lar, può sol con - so -

- way,..... A smile for each sor - row, To  
 - lar..... sol con - so - la - re può

charm Care a - way, To charm Care a - way, To charm Care a -  
 sol con - so - lar, l'a - ma - ro do - lor, può sol con - so -

- way.  
 - lar.

Ah,  
 Ah!

## Andante

Ah,..... re - turn, ye days.... of glad - ness, When he  
 Ah!..... ri - tor - na, e - tà..... fe - li - ce quando a

*pp*

## Allegro assai vivace

vowed, and I be - lieved!.... And yet,..... from re - mem - brance The  
 me *fù fi-do an - cor!*..... Ma *pur*..... la me - mo - ria dei

fond..... heart may bor - row A smile,.....  
 gior - ni d'a - mo - re l'a - mar.....

*cresc.*

..... a smile to charm Care a -  
 ..... do - lor può sol con - so -

- way, to charm Care a - way, to charm Care a -  
 - lar, può sol..... con - so - lar, può sol..... con - so -

- way, charm..... Care ..... a -  
 - lar, può ..... sol..... con - so -

- way, ..... to..... charm, to.... charm Care a -  
 - lar, ..... può .... sol può... sol con - so -

- way.  
 - lar.

# THE CHESTNUT

(Der Nussbaum)

JULIUS MOSEN

\* English words by  
A.H. FOX STRANGWAYS  
and STEUART WILSON

The third of the *Myrtenlieder*, written in 1840 as a bridal gift for Clara, reveals the graphic impressionism of Schumann at its best. The composer slightly altered the poet's original text; in particular, substituting "Blätter" for "Äste" in bar 9.

Music by  
ROBERT SCHUMANN

*Allegretto* *p*

VOICE

A flow - er - ing chest - nut,  
Es grü - net ein Nuss - baum

PIANO

*p*

green and fair,  
vor dem Haus,

Lift - ed leaf - y  
duf - tig, luf - tig

branch - es, And scent - ed the lus - trous air.  
brei - tet er blätt' - rig die Blüt - ter aus.

*p*

His my - ri - ad blos - soms in - ter - lace;  
Viel lieb - li - che Blü - then steh - en dran,

Kind-ly the wind.... ca - res - ses, And laps them in soft em -  
 lin - de Win - de kom - men, sie herz - lich zu um -

- brace. *p* They gath - er and whis - per  
 - fahn. *p* Es flü - stern je zwei zu

soft and low, Droop - ing dain - ti - ly  
 zwei ge - paart, nei - gend, beu - gend

bend - ing Their heads for a kiss or so. *riten.*  
 zier - lich zum Kus - se die Hüpft - chen zart. *p*

*p* Of a maid - en it is they whis - per, That dream - ing and  
 Sie flü - stern von ei - nem Mägd - lein, das däch - te die

dream - ing by night ..... and day,  
 Näch - te und Tu - ge lang,

*ritard.*  
 Fan - cies and knows not what.  
 wuss - te ach sel - ber nicht was.

They whis - per, they whis - per,  
 Sie flü - stern, sie flü - stern;

they toss the mys - ter-y  
 wer mag ver - stehn so gar

to and fro  
 lei - se Weis'

*ritard.*

Whis - per of hap - pi - ness soon ..... To  
 flü - stern von Bräut - gam und näch - sten

*P ritard.*  
 be, soon to be.  
 Jahr, vom näch - sten Jahr,  
*ritard.*

The maid - en lis - tened - per - chance they  
 Das Mäd - lein hor - chet, es rauscht in

*p*

knew - Smiled and sank in slum - ber,  
 Baum. seh - nend, wüh - nend sinkt es,

Dream - ing the tale was true.  
 lä - chelnd in Schlaf und Traum.

# HE IS NOBLE, HE IS PATIENT

(Er, der Herrlichste von allen)

A. von CHAMISSO

\* English words by  
A.H. FOX STRANGWAYS  
and STEUART WILSON

This is the second and perhaps the best known song from the cycle *Frauenliebe und Leben* (1840). Schumann's confident, widely-ranging vocal line wants a passionate utterance and a fervent sense of climax.

Music by  
ROBERT SCHUMANN

Vivace

VOICE

PIANO

*p* *p*

He is no - ble, he is pa - tient, He is  
Er, der Herr - lich - ste von Al - len, wie so

ten - der, true .... and kind; Not an ac - cent, not a mo - tion, But pro -  
mil - de, wie .... so gut! Hol - de Lip - pen, klu - res Au - ge, hel - ler

- claims his con - stant mind. He, the sun of all my  
Sinn und fe - ster Muth. So wie dort in blau - er

hea - ven, He, the star of all ..... my night, Takes his  
Tie - fe hell und herr - lich, je - ner Stern, al - so

way,..... a-lone in glo - ry, Calm and stead-fast, far..... and bright.  
 Er ..... an mei-nem Him-mel hell und herr-lich, hehr.... und fern!

*mf*  
 On - ward, onward, on thy  
 Wand - le, wand-le dei-ne

*ped.* \* *ped.* \* *ped.* \*

jour - ney, And, with proud hu - mi - li - ty, Be it  
 Bah - nen, nur be - trach - ten dei - nen Schein, nur in

*ritard.*  
 mine a-far to wor-ship: Hap - piness is not for me.....  
 De - muth ihn be - trach - ten, se - lig nur, und trau - rig sein.....

*p* *ritard.*

Mark not thou my se-cret ho-mage, Though for thee is all..... my  
 Hö - re nicht mein stil - les Be - ten, dei - nem Glü - cke nur..... ge -

prayer, Not for me, a low - ly maid - en May not breathe that lus - trous  
 - weiht, darfst mich nie - d're Magd nicht ken - nen, ho - her Stern der Herr - lich -

air, ..... May not breathe that lus - trous air. Not for me, I am not  
 - keit, ..... ho - her Stern... der Herr - lich - keit. Nur die Wür - dig - ste von

wor - thy Of a love so full and free, ..... To some o - ther be an  
 Al - len darf be - glü - cken dei - ne Wahl, ..... und ich will die Ho - he

ho - nour, Far too high ..... for me. When my eyes are filled with  
 seg - nen vie - le tau - send - mal; will mich freu - en dann und

weep - ing, Hap - py, hap - py in my pain, ..... And the  
 wei - nen, se - lig, se - lig bin ich dann, ..... soll - te

*ritard.*

heart with-in me break-ing— Let it break, I care.... not then!  
 mir das Herz auch bre-chen, brich, o Herz, was liegt.... da - ran?

*ritard.*

He is no-ble, he is pa-tient, He is  
 Er, der Herrlichste von Al-len, wie so

ten - der, true.... and kind, Not an ac-cent, not a mo-tion, But pro -  
 mil - de, wie..... so gut! Hol - de Lip-pen, kla - res Au - ge, hel - ler

*ritard.*

- claims his con - stant mind,..... He is ten - der, true and kind.  
 Sinn und fe - ster Muth,..... wie so mil - de, wie so gut.

*ritard.*

*ritard.*

## SULEIKA'S SONG

(Lied der Suleika)

JOHANN W. von GOETHE

\* English words by  
A.H. FOX STRANGWAYS  
and STEUART WILSONThis was the ninth of the *Myrtenlieder* and has much  
in common with the previous Schumann song in this book  
(page 68); although this setting of Goethe's poem slightly  
precedes that of Chamisso in actual date.Music by  
ROBERT SCHUMANN

VOICE *p*

What a hap - pi - ness comes o'er me! Song, thy mean - ing now..... is  
Wie mit in - nigstem Be - ha - gen, Lied, emp - find' ich dei - nen

PIANO *p*

Red. \* Red. \* Red. \* Red. \*

clear! All his love is there be - fore me, I am  
Sinn! Lie - be - voll du scheinst zu sa - gen, dass ich

his and he is near me, he is near. For his joy..... is all its  
ihm zur Sei - te bin, zur Sei - te bin. Dass er e - wig mein ge -

bur - den, All his thoughts are thoughts of me..... Ev - 'ry  
den - ket, sei - ner Lie - be Se - lig - keit..... im - mer -

*ritard.*

lov - ing word the guer - don of a love as true and free.  
 dar der Fer - nen schen - ket, die ein Le - ben ihm ge - weiht.

*ritard.*

*p*

Love that made this heart a mea - sure Not of mine but his..... a -  
 Ja, mein Herz, es ist der Spie - gel, Freund, wo - rin du dich ..... er -

*p*

Red \* Red \* Red \* Red \*

- lone Love that made this breast a trea - sure Sealed by  
 - blickt; die - se Brust, wo dei - ne Sie - gel Kuss auf

*ritard.*

kiss - es, sealed by kiss - es, for his own. Mir - rored here..... in bright re -  
 Kuss, Kuss auf Kuss her - ein ge - drückt. Sü - sses Dich - ten, lau - tre

*ritard.*

- flect-ion      Stands the po - et's heart of youth,      Such a love I dreamed in  
 Wahrheit      fes - selt mich in Sym - pa - thie!....      rein ver - kör - pert Lie - bes-

fic-tion      And a - wake ..... to find a truth.      What a happiness comes  
 - klar-heit,      im Ge - wund ..... der Po - e - sie.      Wie mit in-nigstem Be-

*p*

o'er me      Song thy mean-ing now..... is clear      All his love      is there be-  
 - ha - gen,      Lied, emp-find' ich dei - nen Sinn!      Lie - be - voll      du scheinst zu

*f*

- fore me,      I am his and he is near me, he is near.  
 sa - gen,      dass ich ihm zur Sei - te bin, zur Sei - te bin.

*ritard.*

# THE LORELEY

(Die Lorelei)

HEINRICH HEINE

English words by  
PAUL ENGLAND

Among the many fine songs by Liszt this *scena* merits particular recognition. For the composer has succeeded in giving to Heine's dramatic narrative a vocal eloquence of real power and colourfulness.

Music by  
FRANZ LISZT

Non trainando

PIANO

The piano introduction is in 3/4 time, marked 'Non trainando'. It features a treble and bass clef with a key signature of one sharp (F#). The melody in the treble clef is characterized by a series of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of quarter notes.

*p parlando*

I know not what spell is o'er me, This haunt-ing trou-ble,  
 Ich weiss nicht was soll's be-deu-ten, Dass ich so trau-rig,

The first line of the song is marked 'p parlando'. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are written below the vocal line. The piano part features a mix of chords and moving lines, with a 'p' dynamic marking.

Allegretto

that fills my breast;  
 so trau-rig bin.

A  
 Ein

The second line of the song is marked 'Allegretto'. The tempo is faster than the first line. The vocal line continues in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are written below the vocal line. The piano part features a mix of chords and moving lines, with a 'p' dynamic marking.

vi-sion a-ri-ses before me, And will not leave me at rest, And  
 Mär-chen aus al-ten Zei-ten Das kommt mir nicht aus dem Sinn, Das

The third line of the song continues the melody. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are written below the vocal line. The piano part features a mix of chords and moving lines, with a 'p' dynamic marking.

*smorz.*

will not leave ..... me at rest.  
*kommt mir nicht ..... aus dem Sinn.*

*poco rit.* *dolce* *una corda*

*dim.* *poco rit.*

*Red.* \*

Molto tranquillo ma non trainando

The eve-ning breeze comes fresh-ly blow - ing,  
*Die Luft ist kühl und es ..... dun - kelt*

*dolce sempre legato*

*Red.* \*

And calm - ly, calm - ly flows the Rhine, And  
*Und ru - hig, ru - hig fließt der Rhein, Und*

*Red.* \*



-bove, where the sun-light stream-eth, There sits..... a maid-en fair, The  
 schön - ste Jung-frau si - tzet Dort o - ben wun-der-bar Ihr

*And.* *And.* \*

gold in her rai-ment gleam-eth, She comb-eth...her gold-en  
 gold - nes Gesch-mei - de bli - tzet, Sie kämmt..... ihr gold - nes

*poco rall.*

*And.* *And.* \*

hair; A gold - en comb she pli - eth, She  
 Haar; Sie kämmt es mit gold - nem Kam - me, Und

*sempre dolce*

*And.* *And.* \*

sing-eth a won-drous song,..... And strange-ly the mu-sic sigh - eth  
 singt..... ein Lied da bei,..... Das hat ei-ne wun-der - sa - me

*And.* *And.* *cres - cen -*

With rap - ture sweet and strong, With rap - ture sweet and  
 Ge - walt' - ge Me - lo - dei, Ge - walt' - ge Me - lo -

*cresc. molto*

*And.* *And.* *And.* *And.*

*stringendo* *tre corde*

Allegro agitato molto

strong. .... If  
- dei. .... Den  
trem.

ev - er the hap-less boat-man Should lis-ten and feel its  
Schif-fer in klei-nem Schif-fe Er - greift es mit wil-dem

might, He heeds not the near - ing ra-pids, He  
Weh, Er schaut nicht die Fel - sen rif-fe, Er

ga - zes a-bove, a - bove..... to the  
schaut nur hin-auf, hin - auf..... in die

cresc. molto sf

height. *Höh'* In an - ger the  
 Ich glau - be die

*f*

*And.* \* *And.* \* *And.* \* *And.* \* *And.* \* *And.* \*

wa - ters en - gulf him, And boat and  
 Wel - len ver - schlin - gen Am En - de

*poco dim.*

*And.* \* *And.* \* *And.* \* *And.*

boat - man are gone.  
 Schif - fer und Kahn.

*> stringendo*

*stringendo* *cresc.*

*And.*

*ff*

\* *And.* *And.*

While smi - ling in tri - umph o'er him The Lo - re -  
 Und das hat mit ih - rem Sin - gen Die Lo - re -

*più lento*

*pp più lento*

*rit.*

- ley, ..... the Lo-re-ley sings on.  
- lei, ..... die Lo-re-lei ge - than

Come sopra

And smi - ling in tri-umph o'er .....  
Und das .... hat mit ih - rem Sin - - -

*una corda dolce*  
*sempre legato*

him,  
- gen The Lo - re - ley, the  
Die Lo - re - lei, die

Lo - re - ley sings on, The Lo - re - ley ..... sings  
Lo - re - lei ge - than, Die Lo - re - lei ..... ge -



# WITHOUT THEE!

(Ce que je suis sans toi)

L. de PEYRE

English words by  
PAUL ENGLAND

This is a typical example of Gounod's easy, suave melodic line, grateful to the voice and possessed of an attractive simplicity in expression.

Music by  
CHARLES GOUNOD

Moderato con moto

PIANO *p* *cresc.* *dim.*

The piano introduction consists of two staves in G major, 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include piano (*p*), crescendo (*cresc.*), and decrescendo (*dim.*). There are two fermatas marked with a double red 'L' and an asterisk.

As droops the i - vy, rude - ly torn ..... From yon - der  
Ce qu'est le lier - re sans l'or - meau ..... Qui fut l'ap -

The first system of the vocal score shows the vocal line and piano accompaniment. The vocal line begins with a fermata. The piano accompaniment continues with chords and moving lines. Dynamics include piano (*p*). There are two fermatas marked with a double red 'L' and an asterisk.

oak where - to 'twas cling - ing, Low - ly now, frail and for -  
- pui de son en - fan - ce, Lui don - nant dans cha - que ra -

The second system of the vocal score continues the vocal line and piano accompaniment. The piano accompaniment features a more active bass line. Dynamics include piano (*p*). There are six fermatas marked with a double red 'L' and an asterisk.

- lorn, ..... With ev - 'ry zeph - yr i - dly swing - ing,  
- meau ..... Un é - che - lon pour sa croissan - ce,

The third system of the vocal score concludes the vocal line and piano accompaniment. The piano accompaniment features a more active bass line. Dynamics include piano (*p*), crescendo (*cresc.*), and decrescendo (*dim.*). There are six fermatas marked with a double red 'L' and an asterisk.

So droops my soul, be-reft of thee, ..... So droops my soul, be-reft of  
 Voi - là ce que je suis sans toi, ..... voi - là ce que je suis sans

thee; ..... Oh my love, go no more from me! ..... Oh my  
 toi, ..... Par pi - tié, gar - de moi ta foi! ..... Par pi -

*cresc.* *dim.* *p*

love, go no more from me! ....  
 - tié, gar - de moi ta foi! ....

*colla voce* *a tempo* *cresc.*

Like some poor bird whom  
 L'oi - seau qui vole en

*dim.* *p*

day-light calls. .... To soar with song to heaven's do - min - ion, E'en as he  
 ga-zouil - lant ..... Vers les de - meu - res é - ter - nel - les Et dont sou -

flies,..... wound - ed he falls,..... Mourn - ing a - las! his bro - ken pin -  
 - dain ..... un plomb san - glant Est ve - nu fra - cas - ser les ai -

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

- ion, So droops my soul, be - rept of theel .....  
 - les, Voi - là ce que je suis sans toi,.....

*p* *cresc.* *dim.* *p*

So droops my soul, be - rept of theel..... Oh my love, go no more from  
 voi - là ce que je suis sans toi,..... Par pi - tié, gar - de moi ta

*cresc.* *dim.*

mel..... Oh my love, go no more from mel.....  
 foil..... Par pi - tié, gar - de moi ta foil.....

*colla voce* *Ped.* \*

*cresc.* *dim.* *p*

*Ped.* \*

Borne on a dark and an-gry tide,.... With wind and wave in fierce com-mo -  
 Un frêle es-quiv par - mi les flots.... Pen-dant u - ne nuit té - nè - breu -

\* *ped.* \* *ped.* \* *ped.* \*

- tion, Some lone-ly bark, no hand to guide, Aim-less-ly drifts up-on the o -  
 se, Sans gou-ver - nail, sans ma-te - lots, Au sein de la mer o-ra-geu -

*ped.* \* *ped.* \*

- cean, So drifts my soul, be-reft of thee,.....  
 - se, Voi - là ce que je suis sans toi,.....

*p* *cresc.* *dim.* *p*

So drifts my soul, be-reft of thee;.... Oh my love, go no more from  
 voi - là ce que je suis sans toi,..... Par pi - tié, gar-de moi ta

*cresc.* *dim.*

*pp*  
 mel.... Oh my love, go no more from mel....  
 foil.... Par pi - tié, gar-de moi ta foil....

*pp colla voce* *p* *cresc.* *dim.*

# AT LAST

(So willst du des Armen)

LUDWIG TIECK  
English words by  
PAUL ENGLAND

This was the fifth of the *Magelone-lieder* and was written in 1862. Magelone, daughter of the King of Naples, is reading a love letter sent to her by Count Peter. The poet entitled the poem Happiness and the song wants an exulting confidence throughout.

Music by  
JOHANNES BRAHMS

**Allegro**

VOICE

Thou'rt mine, then, at last, love! The dark - ness is  
So willst du des Ar - men Dich gnä - dig er

PIANO

*f* *p*

past, love! The dawn is di - vine! The green leaves a -  
bar - men? So ist es kein Traum? Wie rie - seln die

- qui-ver, The flow of the ri-ver, How bright - - - ly, how bright -  
Quellen, Wie tö - nen die Wel-len, Wie rau - - - schet, wie rau - -

- ly they shine! On life's drear-y pri-son The  
- schet der Baum! Tief lag ich in ban-gen Ge -

The musical score is written for voice and piano. The voice part is in a single staff with lyrics in both English and German. The piano part is in two staves (treble and bass clef). The tempo is marked 'Allegro'. The key signature has one flat (B-flat). The time signature is 2/4. Dynamics include *f* (forte) and *p* (piano). There are triplets in the piano accompaniment. The score is divided into four systems, each with a voice line and a piano line.

day hath a - ri - sen! I gaze ..... on the skies! The  
 mä - ern ge fan - gen, Nun grüsst ..... mich das Licht! Wie

bright sun is beam - ing, His rays, east - ward streaming, Are blind - -  
 spie - len die Strah - len! Sie blen - den und ma - len Mein schüch - -

- ing mine eyes, Are blind - - - ing mine eyes!  
 - tern Ge - sicht, mein schüch - - - tern Ge - sicht.

O joy passing measure, O fear, lest my treasure  
 Und soll ich es glau - ben? Wird kei - ner mir rau - ben

A vi - sion should prove, A vi - sion should prove!  
 Den köst - li - chen Wahn, den köst - li - chen Wahn?

Nay, doubt hath de-part-ed! For us, loy-al-heart-ed, To live is to  
 Doch Träu - me ent - schweben, Nur lie - ben heisst le - ben: Will - kom - me - ne

love, To live is to love! Shine  
 Bahn, Will - kom - me - ne Bahn! Wie

down, thou glad sun! The jour - ny is done, The vic - to - ry mine!  
 frei... und wie heiter! Nicht ei - le nun weiter! Den Pil - ger - stab fort!

Heaven's glo - ry a - round it, At last I have found it, Love's  
 Du hast ü - ber - wun - den, Du hast ihn ge - fun - den, Den

ho - li - est, ho - li - est shrine!  
 se - lig - sten, se - lig - sten Ort!

## LULLABY

(Wiegenlied)

German words from  
*Des Knaben Wunderhorn*  
English words by  
ARTHUR E. WILLIAMS

The most popular of all Brahms' songs carries in the accompaniment a thinly-disguised version of a Viennese waltz by Alexander Baumann. The song was written in 1868 to celebrate the birth of a second son to Bertha Faber, of Vienna. Originally written a third lower.

Music by  
JOHANNES BRAHMS

VOICE

Lit-tle ba - by, good night, 'Mid  
*Gu-ten A - bend, gut' Nacht, mit*

PIANO

*p*

li - lies of white, Red ro - ses I've spread All o - ver thy  
*Ro - sen be - dacht, mit Nüg'-lein be - steckt schlupf' un - ter die*

bed. When the lark leaves its nest, God shall wake thee from rest, When the  
*Deck': Mor-gen früh, wenn Gott will, wirst du wie - der ge - weckt, Mor-gen*

lark leaves its nest, God shall wake thee from rest.  
*früh, wenn Gott will, wirst du wie - der ge - weckt.*

Lit-tle ba - by, good - night, Kind an - gels of  
 Gu - ten A - bend, gut' - Nacht, von Eng' - lein be -

light..... With Je - su will.... keep From e - vil thy  
 - wacht,..... die..... zei - gen im..... Traum dir.... Christ-kind - leins

sleep. They will bring to my love Pret - ty dreams from a -  
 Baum. Schlaf'nun se - lig und süß, schau' im Traum's Pa - ra -

- bove, They will bring to my love Pret - ty dreams from a - bove.  
 - dies, schlaf'nun se - lig und süß, schau' im Traum's Pa - ra - dies.

# THE VAIN SUIT

(Vergebliches Ständchen)

A. Wh. von ZUCCALMAGLIO

\*English words by  
A. H. FOX STRANGWAYS  
and STEUART WILSON

One of Brahms' best known songs, for which he desired a dramatic interpretation, with especial emphasis on the "haughty mood of the girl", particularly in the scornful words of the concluding stanza.

Music by  
JOHANNES BRAHMS

VOICE

(He) Good eve-ning my trea-sure, Good eve-ning my  
(Er) Gu-ten A - bend, mein Schatz, gu - ten A - bend, mein

PIANO

dear, Good eve-ning my dear! Love brings me  
Kind, gu - ten A - bend, mein Kind! Ich komm' aus

here to you, O - pen the door, now do, Do not be a - fraid, o - pen up,  
Lieb' zu dir, ach, mach' mir auf die Tür, mach' mir auf die Tür, mach' mir auf,

o - pen up Do not be a - fraid. (She) My door is fast  
mach' mir auf, mach' mir auf die Tür! (Sie) Mein' Tür ist ver -

bolt - ed You're not com - ing in, You're not com - ing  
 - schlos - sen, ich lass' dich nicht ein, ich lass' dich nicht

in. I've heard my mo - ther say How I should rue the day If I let you  
 ein; Mut - ter, die rät mir klug, wärst du her - ein mit Fug, wär's mit mir vor -

in, If I let, if I let, If I let you in. (He) The  
 - bei, wär's mit mir, wär's mit mir, wär's mit mir vor - bei! (Er) So

night is so cold And so i - cy the wind, So  
 kalt ist die Nacht, so ei - sig der Wind, so

i - cy the wind. My heart is fro - zen, see Soon my love's like to be,  
 ei - sig der Wind, dass mir das Herz er - friert, mein' Lieb' er lö - schen wird,

Will you not be kind? Will you not, will you not, Will you not be kind?  
*öff - ne mir, mein Kind, öff - ne mir, öff - ne mir, öff - ne mir, mein Kind!*

(She) Fro - zen your heart is, And fro - zen your head!  
 (Sie) Löschet dein' Lieb', lass sie lö - schen nur!

And fro - zen your head! Let your love freeze, 'twere best  
*lass sie lö - schen nur! Lö - schet sie im - mer - zu,*

*p legg.*

Go home to bed and rest, So good-night my lad, So good-night,  
*geh' heim zu Bett, zur Ruh', gu - te Nacht, mein Knab', gu - te Nacht,*

so goodnight, So good-night my lad.  
*gu - te Nacht, gu - te Nacht, mein Knab'!*

# WHERE THE BEE SUCKS

Words by  
WILLIAM SHAKESPEARE

The Shakespearian songs of Sir Arthur Sullivan (1842-1900) show the composer at his best. The gracious spontaneity and melodic beauty of this song has won for it a sure place in the soprano repertoire.

Music by  
ARTHUR SULLIVAN

*Allegro vivace e giojoso*

PIANO

*p* *cresc.* *sf*

*p*

Where the bee sucks there suck I;

*pp* *pp* *pp*

*p*

In a cow-slip's bell I lie, There I

*p*

*cresc.*

couch when owls do cry,.... On a bat's back do I fly....

*dim.* *p* *un poco rall.*

Af-ter summer mer - ri - ly, Af-ter summer mer - ri - ly.

*dim.* *p* *un poco rall.* *pp a tempo*

*p*

Where the bee sucks there suck I; In a cow-slip's bell I lie,

*p*

There I couch when owls do cry, On a bat's back do I fly .....

*cresc.*

..... Mer-ri-ly, mer-ri-ly shall I live now, Un-der the blos - som which

*cresc.*

*rall.* *p* **Tempo animato**

hangs on the bough, ..... Mer-ri-ly, mer-ri-ly, mer-ri-ly, mer-ri-ly

*rall.* *p tempo*

shall I live now; Un - der the blos - som which hangs on the bough.

*p* Mer-ri-ly, mer-ri-ly, mer-ri-ly, mer-ri-ly shall I live.... now,.....

*cres* - - - *cen* - - - *do*  
Un - der the blos - som which hangs on the bough, Un - der the blos - som which

hangs ..... on the bough. Mer-ri-ly,

*f* mer-ri-ly, mer - - - ri-ly.

# SOLVEIG'S SONG

HENRIK IBSEN  
English words by  
PAUL ENGLAND

Undoubtedly the best known of Grieg's songs; but, by becoming so, it has lost something of the original poetic context. The character of Solveig needs a more distinctive pointing than the mere sentimental rhapsodising of so many performances.

Music by  
EDVARD GRIEG

Un poco andante

PIANO

The win - ter may pass and the Spring fade a-way, the...

Spring fade a-way. .... The Summer flowers may wi - ther, the

Autumn leaves de-cay, the.... Autumn leaves de - cay; .... But

*cresc.*

though the time be wea - ry, I know thou wilt come, I know thou wilt come, And

*cresc.*

*f*

faith-ful to my pro - mise, I'll wait for thee at home, I'll wait for thee at

*f*

*p*

*pp*

home..... Ah!

*ppuna corda*

*Allegretto con moto*

*Tempo I.*

*pp*

*pp*

*p*

God keep thee, my dear, when the morn-ing is fair, when the

*p tre corde*

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a rest, followed by a series of eighth and quarter notes. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

morn - ing is fair, ..... God bless thee, when at eve - ning thou

*ped.*

The second system continues the vocal line and piano accompaniment. The vocal line has a melisma over the words 'morn - ing is fair'. The piano accompaniment features a prominent pedal point in the bass line, indicated by the 'ped.' marking.

kneel - est in prayer, thou kneel - est in prayer! .....

The third system shows the vocal line with a melisma over the words 'kneel - est in prayer'. The piano accompaniment continues with sustained chords and a steady bass line.

*poco animato*

I must watch and wait, till the dark days be past, the dark days be past, And,

The fourth system is marked 'poco animato'. The vocal line has a more active melody. The piano accompaniment features a more complex harmonic texture with moving lines in both hands.

*poco sostenuto*

*cresc.* *f*

e'en if death di - vide us, We'll meet in Heaven at last, we'll

*cresc.* *f*

*Allegretto con moto*

*p* *pp*

meet in Heaven at last..... Ah .....

*p* *pp una corda*

*Tempo I.*

*pp*

*tre corde* *p* *dim.* *pp*

# SPRING

Words by  
THOMAS NASHE

Sir George Henschel (1854-1934) was, among many other accomplishments, a superlative singer and accompanist. This song, which so exactly catches the spacious brilliance of Nashé's poem, provides an exciting essay for singer and pianist alike.

Music by  
GEORGE HENSCHEL

*Allegretto grazioso* *poco rall.*

VOICE Spring, ..... sweet

PIANO *p* *cresc.* *f* *poco rall.*

*a tempo* *dolce*

Spring Is the year's plea-sant King; Then blooms each thing, Then

*a tempo* *p*

maids dance in a ring; Cold doth not sting, The

*cresc.*

*poco rall.* *dim.*

pret - ty birds do... sing, the pret-ty birds do sing. Cuc - kool

*a tempo*  
*pp a tempo*

*poco rall.* *pp a tempo*

cuc - kool Jug, jug, jug, ... jug, pu - we, To...wit - ta woo,...

*pp*

*cresc.*

..... to wit - ta woo,..... to...wit - ta...wit - ta... wit - ta... wool! .....

*cresc.*

..... The palm and may Make

*f*

*poco rall.*

coun - try - hou - ses gay. Lambs frisk and play, The shepherds pipe all...

*p*

day, And we hear, aye, Birds tune this mer - ry....

*cresc.*

*poco rall.* - - - *dim.* *a tempo*  
*p* ^ ^ ^  
 lay, this mer-ry, mer-ry lay,.... Cuc-koo! cuc-koo!

*poco rall.* - - - *pp a tempo*

*Red.* *Red.* *Red.* *Red.* *Red.*

Jug, jug, jug, jug, pu - we, To... wit-ta woo,.... to...wit-ta woo,.

*pp*

*Red.* *Red.* *Red.* \*

*cresc.* - - - *tr.* *f*  
 .... to wit-ta, wit-ta, wit-ta.... woo!.....

*cresc.* - - - *f*

*Red.*

*poco rall.* - - - *dolce* *poco adagio*  
 The fields breathe sweet, The dai - sies,

*cresc.* *f* *poco rall.* *pp*

*Red.* *Red.*

*dolciss.* *rall.* - - - *Tempo I.*  
 the dai - sies kiss our feet. Young lov - ers meet,

*dolce* *colla voce* *p*

\* *Red.* *Red.*

*cresc.*

Old wives a-sun-ning sit, In ev-'ry street These tunes our

*cresc.*

*f* *rall.* *e* *dim.* *a tempo*  
*p*

ears..... do.... greet, these tunes our ears do greet, Cuc-kool

*rall.* *dim.* *pp a tempo*

cuc-kool Jug, jug, jug, jug, pu - we, To wit-ta woo,... to...wit-ta woo,

*pp*

*cresc.*

..... to...wit-ta, wit-ta, wit-ta... wool.....

*cresc.* *f molto cresc.*

*f* *ma dolce* *p* *molto rall.* *a tempo*

Ah ..... Spring, sweet Spring! *m.s.*

*pp colla voce* *a tempo* *m.d.* *m.s.*

## A FAREWELL

(Ich schwebe)

KARL HENCKELL

English words by  
CONSTANCE BACHE

Of this charming song, the second of a group of five written during the autumn of 1900, Ernest Newman has said, "the faintly clashing progressions have an agreeable piquancy of their own?"

Music by  
RICHARD STRAUSS

Allegretto

PIANO *pp*

Like an - gels through the e - ther wing - ing, I  
 Ich schwe - be wie auf En - gels - schwin - gen, die

seem to float twixt earth and sky, For in my ears the  
 Er - de kaum be - rührt mein Fuss, in mei - nen Oh - ren

sound is ring - ing Of my be - lo - ved's soft ..... good -  
 hör' ich's klin - gen wie der Ge - lieb - ten Schei - de -

- bye. ....  
gruss. ....

So sweet and light, so ten-der it sound - ed,  
Das tönt so lieb - lich, mild... und lei - se,

\* *ped.* \* *ped.* \* *ped.* \* *ped.*

Tel-ling of love so deep,.... so pure,  
das spricht so za - ge, zart.... und rein,

The e - choes in ..... my  
leicht lullt die nach - ge -

\* *ped.*

ears re - sound - ed, And still ..... in dreams ..... my  
- klung' - ne Wei - se, in won - ne - schwe - ren

\* *ped.* \* *ped.* \*

soul al - lure. My daz -  
Traum mich ein. Mein schim -

*espressivo*

*un poco piu mosso*

*cresc.* *mf* *espress.*

*ped.* \* *ped.* \* *ped.* \* *ped.*

- zled eyes..... his form be - hold - ing, My  
- mernd' Aug'..... in - dess mich fül - len, die

\* *ped.* \* *ped.* \* *ped.* \* *ped.*

*p*

heart is filled with me - lo - dy, ..... And .....  
 sü - sse - sten der Me - lo - dien, ..... sieht .....

*un poco rit.*  
 ..... a fair vi - sion is un - fold - ing, As my sweet  
 ..... oh - ne Fal - ten, oh - ne Hül - len, mein lüch - elnd

*pp*

*poco a poco accel.*  
 love ..... goes forth ..... from  
 Lieb' ..... vor ü - ber

*diminuendo*

me. ....  
 - ziehn. ....

*ppp* *pp* *p*

*dimin.* *pp*

# HOW FAIR THIS SPOT!

(Tout est si beau!)

M.D. CALVOCORESSI

English version by  
ROSA NEWMARCH

The restrained ecstasy of this characteristic song demands a superb tone control and a smooth, shapely phrasing on the part of the accompanist as well as the singer.

Music by  
SERGE RACHMANINOFF

**Moderato** *p dolce e espressivo*

VOICE

How fair this spot! I gaze.....  
 Tout est si beau! Tout res -

PIANO

*pp*

..... to where The golden brook runs by. The fields are all in-laid with  
 - plen-dit Aux flammes du cou-chant Le clair ruis - seau, les prés en

*p* flowers, The white clouds sail on high. *p* No step draws  
 fleur, Les nu - a - ges lé - gers. Nous som-mes

*mf* *mf la melodia ben marc.*

*un poco ten.*

near,                    Such si-lence reigns,                    A-lone with                    God                    I  
*seuls,*                    *Et tout se tait...*                    *Sous le re - gard*                    *de*

seem; .....                    With                    Him,                    and with the hoar - y  
*Dieu, .....*                    *Je viens,*                    *dans l'om - bre des grands*

*pp ten.*  
 pines,                    And                    thee, ..... my on - ly dream! .....  
*bois,*                    *Vers*                    *toi, ..... ma bien - ai - mée!* .....

*mf*                    *p*                    *p*

*p*                    *mf*                    *p*

# A LULLABY

Words by  
**CAHAL O' BYRNE**

From "Lane o' the Thrushes"  
and other poems by  
Cahir Healy and Cahal O' Byrne

Singer and accompanist have a like artistic  
responsibility in this exquisite example from  
Sir Hamilton Harty's *Six Songs of Ireland*.

Music by  
**HAMILTON HARTY**

Moving quietly

VOICE

PIANO

I'll set you a - swing ..... in a pur - ple

bell, ..... Of the la - dy fin - ger, Where brown bees lin - ger, And

loi - ter long, ..... I'll

2

set you a - swing ..... in a fair - y dell, .... To the sil - v'ry ring .....

*p*

..... of a fair - - - y song.

*dim.*

I'll put you a - float ..... in a boat... of

*sf* *p leggiero*

pearl, ..... On a moon - lit sea, Where your

2

10

5

path shall be Of sil - ver ..... and

The first system of music features a vocal line with a melodic line and a piano accompaniment. The piano part includes a double bar line with a '2' above it, and a section with a '10' above it and a '5' below it. The key signature has three flats.

blue, To fair - y - land, child - een, sweet girl, To its

*poco rit.* *a tempo*

*poco rit.* *a tempo*

*pp*

The second system continues the vocal and piano parts. It includes dynamic markings such as *poco rit.*, *a tempo*, and *pp*. The piano accompaniment features a section with a '10' above it.

rose - strewn strand bathed in glist - ning dew, ..... bathed in glist -

The third system shows the vocal line and piano accompaniment. The piano part includes a section with an '8' above it. The key signature remains three flats.

- - - 'ning dew. I'll make you a

*dim.* *mf*

*dim.* *mf*

The fourth system continues the vocal and piano parts. It includes dynamic markings such as *dim.* and *mf*. The piano accompaniment features a section with a '10' above it.

nest, a soft, warm nest, In my heart's core, A - lan - niv as - thore, When

*rall. un poco*

The fifth system shows the vocal line and piano accompaniment. It includes the dynamic marking *rall. un poco*. The piano accompaniment features a section with a '10' above it.

*a tempo*

day... is gone, ..... Where

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line begins with a half note 'day', followed by a dotted half note 'is gone', and then a long rest. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. A fermata is placed over the vocal line at the end of the system.

co - si - ly curled on moth - er's breast, My share.... o' the

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic line with eighth and sixteenth notes. The piano accompaniment features a more active right hand with eighth-note patterns and a bass line. There are dynamic markings 'mf' and 'f' in the piano part. The system ends with a fermata over the vocal line.

world, ..... you'll rest ..... till

*poco rall.* *dim.*

The third system shows the vocal line and piano accompaniment. The tempo is marked 'poco rall.' and the dynamics are 'dim.'. The piano accompaniment has a more complex texture with chords and moving lines in both hands. The system ends with a fermata over the vocal line.

*a tempo*

dawn.....

The fourth system concludes the page with the vocal line and piano accompaniment. The tempo is marked 'a tempo'. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line. The system ends with a fermata over the vocal line.

# I HAVE TWELVE OXEN

Words, Early English

The strophic simplicity of this delightful song by Dr. Ireland (b.1879) so exactly matches the poem as to achieve something of the sheer beauty and spontaneity of folk-song.

Music by  
JOHN IRELAND

*Allegretto grazioso*

VOICE

PIANO

*f* *con grazia* *col da.* *dim.* *p*

I have twelve ox - en that be  
 fair and brown, And they go a - graz - ing down by the town. With  
 hey! with ho! with hey!.... with ho! Saw-est not you mine ox - en, you  
 lit-tle pret-ty boy? I have twelve ox-en, they be

Detailed description of the musical score: The score is for a song in G major and 4/4 time. It consists of four systems of music. The first system shows the beginning of the piece with a tempo marking of 'Allegretto grazioso'. The voice part starts with a rest, followed by the lyrics 'I have twelve ox - en that be'. The piano accompaniment begins with a forte dynamic and a 'con grazia' marking. The second system continues the melody with lyrics 'fair and brown, And they go a - graz - ing down by the town. With'. The piano part features a 'dim.' (diminuendo) marking. The third system has lyrics 'hey! with ho! with hey!.... with ho! Saw-est not you mine ox - en, you'. The piano part includes a 'mf' (mezzo-forte) marking. The fourth system concludes with lyrics 'lit-tle pret-ty boy? I have twelve ox-en, they be'. The piano part ends with a 'p' (piano) marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

fair and white, And they go a-graz - ing down by the dyke. With hey! with ho! with

hey!..... with ho! Saw-est not you mine ox - en, you lit-tle pret-ty

boy? I have twelve ox-en, they be fair and black, And

they go a-graz - ing down by the lake. With hey! with ho! with

hey!..... with ho! Saw-est not you mine ox - en, you lit-tle pret-ty

*poco meno mosso*

boy? I have twelve ox - en, and they be

*f* *poco pesante*

fair and red, And they go a - graz - ing down by the mead. With

*a tempo*  
hey! with ho! with hey!.....with ho! Saw-est not you mine ox - en, you

*mf*

lit-tle pret-ty boy? Sawest not you mine ox - en, you lit-tle pret - ty

*f* *in tempo*

boy?.....

*ff vivace* *cresc.*

# WHY DO I LOVE?

Words by  
"EPHELIA"

This is an outstanding example of the splendid song-writing genius of Dr. Armstrong Gibbs (b.1889); and it calls for a dramatic soprano with a fine range of tone colour as well as a vivid declamation.

Music by  
C. ARMSTRONG GIBBS

March time; in angry mood

PIANO

*f feroce*

*f feroce*

Why do I love? Go ask the glorious sun Why ev-'ry day it round the

world doth run: Ask Thames and Ti-ber why they ebb and flow:

Ask damask ro-ses why in June they blow: Ask ice and hail the

*mf*

rea-son why they're cold:      De-cay-ing beau - ties      why they will grow old:

*ff* They'll tell thee, fate, that ev - 'ry-thing doth move,      En - for - ces them to

this and me to love:      *f* There is no rea-son for our

love or hate,      *ff* 'Tis ir - re - sis - ti - ble as death or fate.

*p* 'Tis not his face      I've sense e - nough to see....

That is not good, though doated on by me: Nor ist his tongue.....

....that has this con-quest won, For that at least is equalled by my own: His

carriage can to none o-bli-ging be, 'Tis rude, affect-ed, full of van-i-ty:

Strangely ill-na-tured, pee-vish and un-kind, Un-con-stant, false, to

jea-lous-y in-clined: Those vigorous years that women so a-dore Are past in him: He's

twice my age and more.

*p* *mf* *f*

And yet I love this

*ff* *f*

false, this worth-less man With all the passion that a wo - man can;

Since 'tis de - creed in the dark Book of Fate, That I should

(*ossia*)  
love .....  
love ..... and he should be ingrate.

*ff* *sempre ff*

This page was unable to be reproduced due to copyright law.

This page was unable to be reproduced due to copyright law.

This page was unable to be reproduced due to copyright law.