

THE NEW IMPERIAL EDITION

# TENOR 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

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# REST, SWEET NYMPHS

Words  
Anonymous

Francis Pilkington (c. 1560-1638), a highly skilled lutenist and singer, held office as Minor Canon and Precentor at Chester Cathedral. This song is taken from his "first booke of songs and ayres" published in 1605. Cf. Peter Warlock's setting of the same poem.

Music by  
**FRANCIS PILKINGTON**  
Original Lute accompaniment  
Adapted for piano by  
**SYDNEY NORTHCOTE**

Slowly and smoothly

VOICE

Rest, sweet nymphs, let gold - en sleep Charm your star-brigh-ter  
Thus, dear dam - sels, I do give Good night and so am

PIANO

*p*

eyes, Whiles my lute the watch doth keep with pleas-ing sym - pa - thies, Lul - la -  
gone. With your heart's de - sires long live Still joy and ne - ver moan, Lul - la -

*repeat pp*

- lul - la - by, Lul - la - lul - la - by. Sleep sweet - ly, sleep sweet - ly, let  
- lul - la - by, Lul - la - lul - la - by. Hath eased you and pleased you and

no-thing af - fright ye, In calm con - tent - ments lie. Lul - la - lie.  
sweet slumber seized you, And now to bed I hie. Lul - la - hie.

*repeat pp*

*p*

1 2

# AMARYLLIS

Words  
Anonymous

Caccini (c 1558-1615) was one of the early Florentine operatic experimenters. This justly-famed song is taken from his *Nuove Musiche* (1602) where it is entitled a madrigal.

Music by  
GIULIO CACCINI

Moderato affetuoso

VOICE

A - ma - ryl - lis, be - lov - ed, Oh wilt thou not be - lieve how....  
A - ma - ril - li, mia bel - la, Non cre - di o del mio cor dol -

PIANO

..... I do love thee? Will..... my sighs..... ne - ver move thee?  
- ce de - si - o, D'es - ser tu..... l'amor mi - o?

When I am dead, then wilt thou doubt no long - er;  
Cre - di - lo pur: e se ti - mor t'as - sa - le,

Love than death is..... strong - er. Graved in my heart....these words shall  
*Pren - di ques - to mio stra - le. A - pri-mi il pet - to e ved - rai*

an - swer for me: A - ma - ryl - - lis, A - ma - ryl - -  
*scrit - to il cor - re: A - ma - ril - - li. A - ma - ril - -*

- lis, A - ma - ryl - lis, I a - dore thee. thee, A - ma -  
*- li, A - ma - ril - li e' l mio a - mo - re. - re, A - ma -*

lis,..... I a - dore,..... I a - dore..... thee.  
*- li e' l mio a - mo - re.*

- ryl - - lis, I a - dore..... thee.  
*- ril - - li e' l mio a - mo - re.*

# THE KNOTTING SONG

Words by  
Sir CHARLES SEDLEY

Purcell's musical skill has enabled him to deal humourously with the fashion set by the Queen and sedulously imitated throughout the country of making fringes or "knotting."

Music by  
HENRY PURCELL  
Arranged by  
SYDNEY NORTHCOTE

Not too fast *mf*

VOICE

1. Hears not my Phil-lis  
2. (P) So ma-ny months in  
3. Must then your faith-ful

PIANO *mp* *mf*

how the birds Their feath-ered mates sa-lute. They tell their pas-sion in their words, Must  
si-lence past, And yet in rag-ing love, Might well deserve one word at last, one  
swain ex-pire, And not one look.... ob-tain. Which he to soothe his fond de-sire Might

*poco più mosso*

I..... a-lone, must I... a-lone be mute. } Phil-lis with-out.... a frown.... or  
word at last, My pas-sion should ap-prove. }  
pleas-ing-ly, might pleas-ing-ly.... ex-plain. }

*poco più mosso*

*poco rall.*

smile, Sat.... and knot-ted, and knotted, and knotted, and knot-ted all the while.

*poco rall.*

# I'LL SAIL UPON THE DOG-STAR

Words by  
TOM D'URFEY

A. K. Holland has rightly described this "fantastically-worded" song from *A Fool's Preferment* (1688) as a "brilliant bravura effort." It calls for a resonant and flexible voice and a vigorous, spirited rhythm.

Music by  
HENRY PURCELL  
Arranged by  
SYDNEY NORTHCOTE

**Allegro**

VOICE

I'll sail up-on the dog - star I'll

PIANO

*f*

sail up-on the dog-star And then pur-sue the morn-ing, and then pur-sue, and then pur-sue the

morn-ing; I'll chase.... the moon till it be noon, I'll chase.... the moon till it be

noon, but I'll make, I'll make her leave her Horn - ing. I'll climb the fros-ty

moun - tain, I'll climb the fros - ty moun - tain and there I'll coin the

wea - ther, I'll tear ..... the... rain - bow from the

sky, I'll tear ..... the... rain - bow from the sky and tie,.....

..... and tie both ends to - ge-ther. The

stars pluck from their orbs too, the stars pluck from their orbs too, And

crowd them in my budget. *mf* And whether I'm a roar - -

- - - ing boy, *f* a roar - - -

- ing boy, let all, ..... let all the na - tion judge it. *poco rall.*

# WHERE-E'ER YOU WALK

Words by  
ALEXANDER POPE

This aria from *Semele* (1743), as Dr. Ernest Walker has said, shows Handel in his "most notably original" mood. Singers are advised to take note of the composer's curiously definite indication of *pp per tutto*.

Music by  
GEORGE FREDERIC HANDEL

*Largo e pianissimo per tutto*

VOICE

Where - e'er you walk cool

PIANO

*p* *pp*

gales shall fan the glade, Trees, where you sit, shall crowd in-to a shade;

Trees, where you sit, shall crowd in - to..... a shade;

*dim.p*

Where-e'er you walk cool gales shall fan the glade, Trees, where you sit, shall



crowd in-to a... shade;..... Trees, where you sit,

*ad lib.* shall crowd..... in - to..... a shade. *a tempo*

*colla voce* *f a tempo*

Where - e'er you tread the

*Fine pp*

blush-ing flow'rs shall rise, And all things flourish, and all things flourish where

*Adagio* §

- e'er you turn your eyes, where-e'er you turn your eyes, where-e'er you turn your eyes.

*D.C.*

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# UNDER THE GREENWOOD TREE

Words by  
WILLIAM SHAKESPEARE

There is a certain freshness of style as well as an individual vein of melody in all of Arne's Shakespearean songs, as this example, written in 1738, so amply shows.

Music by  
THOMAS AUGUSTINE ARNE  
Arranged by SYDNEY NORTHCOTE

*Allegretto*

PIANO *mp*

*mf*

Un-der the greenwood tree, Who loves to lie with me. And tune his mer-ry

*mf*

note, his mer-ry, mer-ry note, Un-to the sweet bird's throat, And

*Red.*

*p*

tune his mer-ry note, Un-to the sweet bird's throat, Come hither,

*Red.* *p*

*mf*

hith - er, come hi-ther, come hither, come hi - ther, come hither, come hither, come

hither.

*mf* *poco rit.* *f*

*a tempo* *mf*

Here shall he see no e - ne-my But win-ter and rough weather, Here shall he see no

*mp a tempo* *mf*

*f*

e - ne-my But win-ter and rough weather, Here shall he see no e - ne-my, But

*f*

win - ter, But win-ter and rough weather.

*f marcato*



*mp* Un - der the green-wood tree, *mf* Who loves to lie with me, And

tune.... his mer - ry note, Un - to the sweet bird's throat, *mp* And

tune his mer - ry note Un - to.... the sweet birds' throat, *p* Come

*dim.*

hi - ther, hi - ther, *f* hi - ther, *mp* hi - ther, come

*p* *f* *mp*

hi-ther, come hi-ther, come hi-ther, come hi-ther, come hi-ther, come hi-ther, come hither.

*rit.* *f* *rit.* *f* *molto rall.*

# SIGH NO MORE, LADIES

Words by  
**WILLIAM SHAKESPEARE**

Stevens (1757-1837) was organist at the Temple and at Charterhouse and also Gresham Professor of Music. His admirable glees and settings of Shakespeare's lyrics have maintained a well-deserved popularity.

Music by  
**R. J. S. STEVENS**

*Allegretto*

PIANO *p*

Sigh no more, la - dies, la - dies, sigh no  
Sing no more dit - ties, la - dies, sing no

*tr.*  
*dim.* *p* *pp*

more, Men were de - cei - vers ev - er, Men were de - cei - vers ev - er;  
more. Of dumps so.... dull and hea - vy, Of dumps so.... dull and hea - vy;

One foot on sea, and one..... on shore, To one thing con - stant  
The fraud of men was ev - er so,..... Since sum - mer first was

ne - ver, To one thing con stant ne - ver; Then sigh not so,  
lea - fy, Since sum - mer first was lea - fy;

But let them go, And be you blithe and bon-ny, And be you blithe and

bon-ny, Con-vert - ing all your sounds of woe, Con-vert - ing all your sounds of woe, To

Hey non - ny, non - ny, hey non - ny, non - ny, hey non - ny,

non - ny, hey non - ny, non - ny.

## ADELAIDE

German words by  
FRIEDRICH von MATTHESON

English words by  
JOHN OXENFORD

Music by  
LUDWIG van BEETHOVEN

This veritable solo cantata is the greatest of all Beethoven's songs. It has a symphonic grandeur which is truly classic in its proportions. Cf. Schubert's youthful setting of the same words.

**Larghetto**

PIANO *dolce p*

Through the gar - den of  
Ein - sam wan - delt dein

Spring I free - ly..... wan - der, While soft light with its ma - gic falls a -  
Freund im Früh - lings - gar - ten mild vom lieb - lich - en Zau - ber - licht um

- round me, Hav - ing first ..... through the branch - es flit - ted  
flos - sen, das durch wan - ken - de Blü - then - zwei - ge

*rf* *p*

trembling,  
zit-tert,

A - de-la - i - del  
A - de-la - i - del

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

A - de-la - i - del  
A - de-la - i - del

On the face..... of the  
In der spie - geln-den

*dim.*

lake,  
Fluth,

On snow - y moun - tains,  
im Schnee der Al - pen,

In the  
in des

clouds that the set-ting sun has tint - ed,  
sin - ken - den Ta - ges Gold-ge - wöl - ken,

'Mid the stars scat - tered  
im Ge - fil - de der

o'er us, beams thine im - age, thine im - age, A - de - la - i - de.  
Ster - ne strahlt dein Bild-niss, dein Bild-niss, A - de - la - i - del

*p* *f* *fp*

On the clouds that the set-ting sun has tint-ed, 'Mid the  
 In des sin-ken-den Tag-es... Gold-ge-wöl-ken, im Ge-

stars scat-tered o'er... us, beams ..... thine  
 -fil-de der Sterne strahlt ..... dein

im-age, thine im-age, A - de-la-  
 Bild-niss, dein Bild-niss, A - de-la-

- i - del  
 - i - del!

Through the leaves the sweet breath of ev-ning  
 A - bend - lüft - chen im zar-ten Lau-be

whis-pers, flüs-tern, May's bright  
Sil - ber

bells through the grass are light - ly tink - ling, Stream - lets  
- glöck - chen des Mais im Gra - se säu - seln, Wel - len

mur - mur, and night - in - gales are hymn - ing,  
rau - schen, und Nach - ti - gal - len flö - ten,

Stream-lets mur - mur, and night - in - gales are  
Wel - len rau - schen und Nach - ti - gal - len

hymn - ing, A - de - la - i -  
flö - ten: A - de - la - i -

- de. Through the leaves the sweet breath of ev-'ning  
 - de. A - bend - lüft - chen im zar - ten Lau - be

whispers, May's bright bells through the grass are soft-ly tinkling, Stream-lets  
 flüs-tern, Sil - ber - glöck - chen des Mais im Gra-se säu-seln, Wel - len

*p* mur-mur, and night-in-gales are hymning, and night-in-gales are hymn - ing;  
 rau-schen und Nach-ti-gal - len flo - ten, und Nach-ti-gal - len flo - ten;

A - de - la - i-del A - de - la - i-del  
 A - de - la - i-del A - de - la - i-del

**Allegro molto**

Soon, oh won-der, oh won - der, up - on... my...  
 Einst, o Wun-der! o Wun - der! ent - blüht auf



tomb will blos - som, Oh won - der, up -  
 mei - nem Gra - be, o Wun - der! ent -

- on... my... tomb will blos - som One small flower from my  
 - blüht auf... mei - nem Gra - be ei ne Blu - me der

fond heart's ash - es spring - ing, my..... fond heart's  
 A - sche mei - nes Her - zens; der..... A - sche

ash - es..... spring - ing, On its pe - tals, on its  
 mei - nes Her - zens; deut - lich schimmert, deut - lich

pe - tals one name will bright - ly glis - ten, one name will bright - ly glis - ten,  
 schimmert auf je - dem Pur - pur - blatt - chen, auf je - dem Pur - pur - blatt - chen:

A - de - la - i - del  
A - de - la - i - del

*p* *cresc.*

A - de - la - i - del  
A - de - la - i - del

*f* *p*

Soon, oh won-der, soon, oh won-der,  
Einst, o Wun-der! einst, o Wun-der!

*sf* *p*

yes, soon on my tomb... a  
ent - blüht, ach ent - blüht... auf

*p*

flower will.... blos - som,  
mei - nem.... Gra - be One small flower from my

*p*

ei - ne Blu - me der

fond heart's ash - es spring - ing, this fond heart's  
 A - sche mei - nes Her - zens; der A - sche....

ash - es ..... spring - ing, On its pet - als,  
 mei - nes ..... Her - zens; deut - lich schimmert,

*p* *pp*

on its pet - als one name will bright - ly glis - ten, one  
 deut - lich schimmert auf je - dem Pur - pur - blätt - chen, auf

*cresc.*

name will bright - ly glis - ten. A - de - la -  
 je - dem Pur pur blätt - chen: A - de - la -

*f* *fp* *p*

- i - de! A - - - de - la -  
 - i - de! A - - - de - la -

*cresc.* *f*

- i - del bright-ly, bright-ly, One name will bright-ly  
 - i - del deut-lich schimmert auf je - dem Pur - pur -

glis - ten, one name... will.... bright - ly.... glis - ten:  
 - blätt - chen, auf je - dem Pur - pur - blätt - chen:

A - - de - la - i - - del  
 A - - de - la - i - - del

A - de - la - i - - la - del  
 A - de - la - i - - del

A - de - la - i - del  
 A - de - la - i - del

# WHO IS SYLVIA?

(An Silvia)

German words by  
EDUARD von BAUERNFELD

English words by  
WILLIAM SHAKESPEARE

Written in 1826 this song, as Capell has said, "is irresistible." "Even in so light a pastoral compliment Schubert could not help opening his heart." The piano part is all-important, too. Originally set in A major.

Music by  
FRANZ SCHUBERT

Moderato

PIANO *pp*

Who is Syl - via, What is she,.... That  
Was ist Syl - via, sa - get an,..... dass

all our swains com - mend her? Ho - ly,  
sie die wei - te Flur preist? Schön und

fair,.... and wise is she;.... The heav'ns such grace did lend... her,  
zart,.... seh' ich sie nah'n; auf Him - mels Gunst und Spur...weist,

That ad - mir - ed she might  
*das ihr Al - les un - ter -*

*pp*

be, ..... That ad - mir - ed she might  
*- than, das ihr Al - les un - ter -*

be.  
*- than.*

Is she kind, ..... as she is fair? ..... For  
*Ist sie schön ..... und gut da - zu? ..... Reiz*

*pp*

beau - ty lives with kind - ness; To her  
*lobt wie mil - de Kind - heit Ih - rem*

eyes..... doth Love re - pair;.... To help him of his  
 Aug'.... eilt A - mor zu, ..... dort heilt er sei - ne

blind - ness; And be - ing helped in -  
 Blind - heit, und ver - weilt.... in

*pp*

- ha - bits there, And being helped in - ha - bits  
 sü - sser Ruh', und ver - weilt in sü - sser

there. Then to  
 Ruh'. Da - rum

*pp*

Syl - via let us sing, That Syl - via is ex - cel - ling;  
 Syl - via, tön', o Sang, der hol - den Syl - via Eh - ren,

She ex - cels ..... each mor - tal  
je - den Reiz ..... be - sitzt sie

thing, .... Up - on the dull earth dwell - ing;  
lang, ..... den Er - de kann ge - wöh - ren,

*pp*

To her let us gar - lands .... bring,  
Krän - ze ihr ..... und Sai - ten - klang,

To her let us gar - lands bring.  
Krän - ze ihr und Sai - ten - klang.



# WHITHER

(Wohin)

German words by  
WILHELM MÜLLER  
English words by  
A. H. FOX-STRANGWAYS  
& Sir STEUART WILSON

This is the second song from *Die Schöne Müllerin* written in 1823. A leisurely tempo, tonal flexibility and a graceful phrasing are absolutely necessary to realise the exquisite spontaneity and simple beauty of the music.

Music by  
FRANZ SCHUBERT

Moderato

VOICE

PIANO

*pp*

A - mong the rocks and  
Ich hört' ein Bäch - lein

hea - ther I..... heard a ti - ny.... rill; It.....  
rau - schen wohl aus dem Fel - sen - quell, hin -

spar - kled in the sun - light, And prat - tled down the....  
- ab zum Tha - le rau - schen, so.... frisch und wun - der -

hill. I know not how it drew me, I  
- hell. Ich weiss nicht wie mir wur - de, nicht

ne - ver ques - tioned why; We could not... choose but  
 wer den Rath mir gab, ich muss - te.... gleich hin -

fol - low, My.... trust - y staff and I, We...  
 - un - ter mit mei - nem Wan - der - stab, ich

could not choose but.... fol - low, My.... trust - y staff and  
 muss - te gleich hin - un - ter mit.... mei - nem Wan - der -

I. And e - ver and on I fol - lowed The  
 stab. Hin - un - ter und im - mer wei - ter, und

mur - mur - ing of the brook; Its voice grew loud and  
 im - mer dem Ba - che nach; und im - mer fri - scher

loud - er With ev - 'ry step I.... took, Its voice grew loud and  
 rausch - te und im - mer hel - ler der Bach, Und im - mer fri - scher

*cresc.*

loud - er With ev - 'ry.... step I.... took. But  
 rausch - te, und im - mer hel - ler der Bach. Ist

*pp*

where is it you lead me, O brook - let tell me  
 das denn mei - ne Stra - sse? O Bäch - lein sprich, wo -

where? O brook - let tell me where? Your  
 hin? wo hin?..... sprich, wo - hin?..... du

bub - bling and your bab - bling, Be - witch the ve - ry air, Your  
 hast mit dei - nem Rau - schen mir ganz be - rauscht den Sinn, du

bub - bling and your bab - bling Be - witch the ve - ry....  
 hast mit dei - nem Rau - schen mir ganz be - rauscht den....

air. And hark! A sing - ing sweet - er Than an - y song I....  
 Sinn. Was sug' ich denn vom Rau - schen? das kann kein Rau - schen

know; What is it but the.... pix - ies That  
 sein: Es.... sin - gen wohl die.... Ni - xen dort

sing and dance be - low? What is it but the....  
 un - ten ih - ren... Reih'n, es.... sin - gen wohl die....

pix - ies That sing and dance be - low? Sing  
 Ni - xen dort un - ten ih - ren... Reih'n. Lass

on my friend, sing on then, And mer-ri-ly take your  
 sin - gen, Ge - sell, lass rau - schen, und wan - d're fröh - lich

*pp*

way, For ev - 'ry brook that wan - ders Will find a mill one  
 nach, Es geh'n ja Müh - len - ra - der in... je - dem kla - ren

*p*

day,.... For ev - 'ry brook that wan - ders Will find a mill one  
 Bach, es geh'n ja Müh - len - rä - der.... in... je - dem kla - ren

day, Sing on, my friend, sing on, then, And mer-ri-ly take your  
 Bach. Lass sin - gen, Ge - sell, lass rau - schen, und wan - d're fröh - lich

*dim.*

way, mer - ri - ly take your way. ....  
 nach, fröh - lich nach, fröh - lich nach! .....

# THE SECRET

(Geheimes)

German words by  
JOH. WOLFGANG von GOETHE

English words by  
A.H. FOX-STRANGWAYS  
& Sir STEUART WILSON

This song, written in 1819, has been described as "one of the jewels of all music." It must not be taken too fast if the wholly tender but playfully-sly mood of the music is to be realised. And the accompanist has an important part in the scheme.

Music by  
FRANZ SCHUBERT

Lively but tender

PIANO

The piano introduction consists of two staves in 2/4 time, key of B-flat major. The right hand starts with a melody of eighth notes, and the left hand provides a harmonic accompaniment. Dynamics include *sempre pp*, *fp*, *fp*, and *pp*.

All who mark my la - dy's glan - ces Won - der  
Ü - ber mei - nes Lieb - chens Aug - eln Stehn ver -

The first system of the song features a vocal line and piano accompaniment. The piano part continues with a similar accompaniment style, marked *pp*.

what they may be - to - ken; I,..... I  
- wun - dert al - le Len - te; Ich..... der

The second system continues the vocal and piano accompaniment. The piano part maintains the same accompaniment style.

on - ly know the... se - - - cret  
Wis - sen - de, da - ge - - - gen,

The final system of the song shows the vocal line and piano accompaniment. The piano part concludes with a final chord.

That to me a - lone was spo - ken, That to me.....  
 weiss recht gut, was das be - deu - te, weiss recht gut,.....

.... a - lone was spo - ken.  
 .... was das be - deu - te.

For they tell me "Here my choice is,  
 Denn es heisst: Ich lie - be du - sen,

Chance not fixed nor change can sun - der." Be con - tent, then,  
 und nicht et - wa den und je - hen. Las - set nur', ihr

all good peo - ple, Leave your mu - sing, leave your won - - -  
 gu - ten Leu - te, eu - er Wun - dern, eu - er.... Seh - - -

- der, Far be - yond the ken of oth - ers  
 - nen! Ja, mit un - ge - heu - ren Mäch - ten

Are the glan - ces of this glan - cer; For,.... when  
 bli - cket sie wohl in die Run - de; doch.... sie

*pp*

love has framed the ques - - tion On - ly  
 sucht nur zu ver - kün - - den Ihm die

love can find the an - swer On - ly love ..... can  
 näch - ste sü - sse Stun - de, Ihm die näch - - ste

*ppp*

find the an - - swer.  
 sü - sse Stun - - de.

*f p pp fp fp pp ppp*



# MOONLIGHT

(Mondnacht)

German words by  
J. von EICHENDORFF

English words by  
A.H. FOX-STRANGWAYS  
& Sir STEUART WILSON

The romantic impressionism of so many of Schumann's songs is truly exemplified here. To the unfaltering legato of the singer must be added a sensitive toning by the accompanist.

Music by  
ROBERT SCHUMANN

Con tenerezza

ritard.

PIANO

*p*

*Red.*

*p*

It seemed that heaven..... had ming - led With  
*Es war als hätt'..... der Him - mel die*

(a)

earth, up - on..... a kiss, And leaf and flower.... had  
*Er - de still ..... ge-küsst, dass sie im Blü - ten-*

(a)

tin - gled To life and hap - pi - ness. ....  
*- schim - mer von ihm nur träu - men müsst! .....*

*ritard.*

(a) Usually performed thus:-

*p* *ritard.*

*p*

The wind now ceased..... his ri - ot, The  
 Die Luft ging durch ..... die Fel - der, die

(a)

wav - ing corn - field slept, The toss - ing  
 Äh - ren wog - ten sacht, es rausch - ten

(a)

woods..... were qui - et, The stars their cours - es  
 leis'..... die Wäl - der, so stern - klar war..... die

*ritard.*

kept.                      And through that still ..... do - min - ion,  
 Nacht.                      Und mei - ne See - le spann - te

Hi - ther my soul has come, .....  
 weit ih - re Flü - gel aus, .....

Speed - ing on le - vel pin - ion,                      As birds speed,  
 flog durch die stil - len Lan - de,                      als flö - ge .....

..... fly - ing home. ....  
 ..... sie nach Haus. ....

*p*

*pp*

# THOU'RT LIKE A LOVELY FLOWER

(Du bist wie eine Blume)

German words by  
**HEINRICH HEINE**  
English words  
Anonymous

One of the best-known of the *Myrthenlieder* (1840). It wants a delicate intensity and a rare restraint; if it rises beyond a moderate *mf* the exquisiteness of the poem will be lost.

Music by  
**ROBERT SCHUMANN**

Andante *p*

VOICE

Thou'rt like ..... a love - ly  
*Du bist ..... wie ei - ne*

PIANO *p*

flower, ... So fair, so pure, ..... so dear,  
*Blu - me, so hold und schön ..... und rein,*

I gaze on thee, and sad - ness Fill - eth my heart with  
*ich schau' dich an, und Weh - muth schleicht mir in's Herz hin -*

*p*

fear. My hands ..... in be - ne - dic - tion On  
 - ein. Mir ist ..... als ob ich die Hän - de auf's

*ritard.* \* *ritard.* \*

thy fair head I would lay, Pray - ing that God might  
 Haupt dir le - gen sollt, be - tend dass Gott dich er -

*ritard.*

*ritard.* \* *ritard.* \*

*ritard.*

keep thee So fair, so pure, al - way.  
 - hal - te, so rein und schön, und hold.

*ritard.* *p*

*ritard.* \* *ritard.* \*

*ritard.*

*ritard.*

*ritard.* \*

# THE BROOKLET

From the German of  
**WILHELM MÜLLER**

An anonymous English version of Müller's poem, *Wohin*,  
inspired Edward Loder (1813-1865) to write a setting which  
is worthy to be compared with that of Schubert.

Music by  
**EDWARD J. LODER**

Andante con moto

PIANO

The musical score is written for piano and voice. It begins with a piano introduction in a 9/8 time signature, marked 'Andante con moto' and 'piano' (p). The piano part consists of a continuous eighth-note accompaniment in the right hand and a more melodic line in the left hand. The vocal line enters in the third system with the lyrics: "I heard..... a brook - let this..... the way I was". The piano accompaniment continues throughout the vocal lines. The lyrics continue: "gush - ing ..... go - ing?..... Whither From its rock - y foun - tains Thou hast... with thy.... soft". The score concludes with a final piano accompaniment section.

rush - ing, ..... So fresh and won - drous  
 mur - mur ..... Mur - mured my sen - ses a -

*cresc.*

clear, ..... so won - drous  
 - way, ..... my sen - ses a -

*f* *p dim.* *p>*

clear.  
 - way.

*f dim.*

I know not what came o'er ..... me ..... Nor  
 What say I of a mur - mur ..... That

*pp*

who ..... the coun - sel gave, ..... But  
 can ..... no mur - mur be, ..... 'Tis the

I must has - ten, has - ten down - ward, down - ward, down - ward,  
 wa - ter - nymphs..... that are sing - ing, sing - ing, Their.....

All with my pil - grim stave, All with my  
 roun - de - lays un - der me, ..... Their

pil - de - lays..... un - der me! Let them

*a tempo*  
 Down-ward and e - ver far - ther, .....  
 sing ..... my friend, let them mur - mur, .....

And e - ver the brook... be - side, And  
 And wan - der mer - ri - ly near, The



e - ver fresh - er mur - mured And e - -  
 wheels of a mill are turn - ing In ev - -

*cres - - - - cen - - - -*

- ver clear - - let er, ..... And e - ver  
 - 'ry brook - - let clear, ..... In ev - 'ry

*do*

*ff dim. p*

clear brook - let clear, ..... er, In ..... ev - 'ry brook - let clear.

*ff molto ritard. a tempo*

*ff molto ritard. P a tempo*

\* *Red.* \* *pp*

1 *Dal §* 2

*Is ritard. pp*

*Red. \**

# ON WINGS OF SONG

(Auf Flügeln des Gesanges)

English words by  
PAUL ENGLAND

Easily the most famous of all Mendelssohn's songs, this cannot be left out of the tenor repertoire. It must not be sung too slowly or its impassioned tenderness will become sentimental.

Music by  
FELIX MENDELSSOHN-BARTHOLDY

*Andante tranquillo*

VOICE

On wings of song I'll bear thee, To  
Auf Flügeln des.... Ge - sang - es, Herz -

PIANO

*pp* *sempre piano e legato*

those fair A - sian lands, Where the broad wave of the  
- lieb - chen, trag' ich dich fort, fort nach den Flu - ren des

Gan - ges Flows on through its flow - 'ry strands. For  
Gang - es, dort weiss ich den schön - sten Ort; da

there in a ro - seate gar - den, Where the moon - charmed breeze is  
liegt ein roth blü - hen - der Gar - ten im stil - len Mon - den -

*Ed.* \* *Ed.* \*

*cres - cen - do*

dumb, ..... Thy love - ly kin, ... the lo - tus,  
 - schein, ..... die Lo - tos - blu - men er - war - ten ihr

*dim.* *p*

Wait till their sis - ter come; ..... The love - ly lo - tus are  
 trau - tes Schwes - ter - lein, ..... die Lo - tos - blu - men er -

*cresc.* *p*

wait - ing Un - til their sis - ter come.  
 - war - ten ihr trau - tes Schwes - ter - lein.

*f* *dim.* *p*

The  
 Die

*sempre piano e legato*

vio - lets whis - per to - ge - ther And gaze on the star - lit  
 Veil - chen kich - ern und ko - sen, und schau'n nach den Ster - nen em -

skies, Ten - der - ly sway - ing, the ro - ses Will  
 - por, heim - lich er - zäh - len die Ro - sen sich

min - gle their per - fumed sighs; O - ver the leaves come  
 duf - ten - de Mähr - chen in's Ohr. Es hü - pfen her - bei..... und

leap - ing The soft - eyed, wa - ry ga - zelles;..... And from the sa - cred  
 lau - schen die from - men, klu - gen Ga - zell'n..... und in der Fer - ne

ri - ver A dis - tant mur - mur swells,..... And from the sa - cred  
 rau - schen des heil' - gen Stro - mes Well'n,..... und in der Fer - ne

ri - ver A dis - tant mur - mur swells.  
 rau - schen des heil' - gen Stro - mes Well'n.

*cresc.*

Be - neath the palm-tree  
Dort wol - len wir nie - der -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part consists of a steady eighth-note accompaniment. Dynamics include *f* (forte) and *dim.* (diminuendo). A *cresc.* (crescendo) marking is present at the end of the system.

*ped.*

\*

sha - dow, Stretched on the breath - ing flowers, We'll drink the love - la - den  
- sin - ken un - ter den Pal - men - baum, und Lieb' und Ru - he

The second system continues the vocal and piano parts. The piano accompaniment maintains its eighth-note pattern. Dynamics include *f* and *dim.*. A *cresc.* marking is present at the end of the system.

*ped.*

\* *ped.*

\*

si - lence And dream through bliss - ful hours, ..... And  
trin - ken, und träu - men se - li - gen Traum, ..... und

The third system continues the vocal and piano parts. The piano accompaniment maintains its eighth-note pattern. Dynamics include *cresc.*, *f* (forte), and *al f* (all forte). A *cresc.* marking is present at the end of the system.

*dim.*

dream through bliss - ful hours,  
träu - men se - li - gen Traum,

The fourth system continues the vocal and piano parts. The piano accompaniment maintains its eighth-note pattern. Dynamics include *dim.* and *p* (piano). A *ped.* (pedal) marking is present at the end of the system.

*ped.*

\*

*dim.*

dream through ..... the hours! .....  
sel' - - - - - gen Traum. ....

The fifth system concludes the vocal and piano parts. The piano accompaniment maintains its eighth-note pattern. Dynamics include *pp* (pianissimo). A *ped.* marking is present at the end of the system.

*ped.*

\*

# REIGN HERE A QUEEN WITHIN THE HEART

(Wie bist du, meine Königen)

German words by  
G.F. DAUMER after HAFIS

English words by  
A.H. FOX-STRANGWAYS  
& Sir STEUART WILSON

One of Brahms's most famous songs and the best known of Daumer's poems. Originally set in E major, it was transposed a semitone lower by the composer at the request of Gänsbacher, the Viennese singing master and 'cellist.

Music by  
JOHANNES BRAHMS

**Adagio**

PIANO *p molto espress e dolce*

*col Ped*

Reign here a queen with - in the heart That to your  
Wie bist du, mei - ne Kö - ni - gin, durch sanf - te

*espress.*

good - ness I re - sign;..... For when you smile, the breath of  
Gü - te won - ne - voll! ..... Du läch - le nur - Lenz - düf - te

spring Is in the mes - sage - 'Love is mine',  
weh'n durch mein Ge - mü - the, won - ne - voll,

'Love is mine'.  
won - ne - voll!

*p espress.*

Take then this rose and let her blush  
Frisch auf - ge - blüh - ter Ro - sen Glanz,  
Be-tray what  
ver-gleich ich

*espress.*

nev - er tongue.... con-fessed;  
ihn dem dei - ni - gen?  
For on your cheek, the blush-ing  
Ach ü - ber al - les was da

rose I see con - fess - ing -  
blüht, ist dei - ne Blu - the,  
'Love is best',  
won - ne - voll,

'Love is best'.  
won - ne - voll.

*p espress.*

When through bleak wastes my jour-ney lies Your voice is  
*Durch to - dte Wü - sten-wan - dle hin, und grü - ne*

still to mem'ry dear.... And through the stif - ling des-ert heat Cries,  
*Schat - ten brei - ten sich, ... ob fürch - ter - li - che Schwü - le dort oh'n ...*

..... for my com - fort, - 'Love is here,  
 ..... *En - de. brü - te, won - ne - voll,*

Love is here, is here'.  
*won - ne, won - ne - voll!*



Let me meet Death with-in your arms  
Lass mich ver - geh'n in dei-nem Arm!

*p*

*espress.*

And an - swer there his fi - nal call;..... There when I  
Es ist in ihm ja selbst der Tod,..... ob auch die

lie, a qui - et . voice Shall come and tell me - 'Love is  
herb - ste To - des - qual die Brust durch - wü - the, won - ne -

all - Tell me, Love is all!  
- voll, won - ne, won - ne - voll!

*ff*

## LOVE SONG

(Minnelied)

German words by  
LUDWIG HÖLTYEnglish words by  
A.H. FOX-STRANGWAYS  
& Sir STEUART WILSON

Beginning with a curious affinity to Gungl's Styrian waltz, this mastersong, as Billroth has said, takes you "back to the happiest hours of your youth." The composer always considered the original key of D major was the most appropriate.

Music by  
JOHANNES BRAHMS

Teneramente, lento ma non troppo

VOICE

PIANO

*mf* *p*

When she  
Hol - der

takes her way a - mong wood and field and mea - dow, Si - lence trem - bles in - to  
klingt der Vo - gel - sang, wenn die En - gel rei - ne die mein Jüng - lingsherz be -

song, Light.... dis - per - ses sha - dow.  
- zwang, wan - delt durch die Hai - ne.

Bright - er gleam the daf - fo - dils, Blush the haw - thorn bow - ers Where my  
Rö - ter blü - hen Tal und Au, grü - ner wird der Ra - sen, wo die

dar - ling, as she wills, Turns... to ga - ther flow - ers. Ne - ver  
 Fin - ger mei - ner Frau Mai - en - blu - men la - sen. Oh - ne

sun - set gol - den red Till my love came hi - ther; She, being gone, all joy is  
 sie ist al - les tot, welk sind Blüt' und Kräu - ter; und kein Früh - lings - a - bend -

fled Leaf and flowers wither Let no part - ing e - ver throw On us  
 - rot dünkt mir schön und hei - ter. Trau - te, min - nig - li - che Frau, wol - lest

two a sha - dow; Let my heart a gladness know Like .... that hap - py meadow, like that  
 nim - mer flie - hen, dass mein Herz, gleich die - ser Au, mög' ..... in Won - ne blü - hen, mög' in

hap - py mea - dow. rit. -  
 Won - ne blü - hen!

# IS IT BLISS, OR IS IT SORROW?

(Sind es Schmerzen. sind es Freuden?)

German words by  
LUDWIG TIECK  
English words by  
PAUL ENGLAND

Written in July 1861, this is the third of the Magelone songs. It is, as Friedländer says, the "purest Brahms, delightful in its strength and its warmth of feeling." The wandering Count Peter has fallen in love with Magelone and this is his first reaction to the new emotion..

Music by  
JOHANNES BRAHMS

Andante

PIANO *p espress.*

Red. Red. *cresc.*

Is it bliss, or is..... it sor-row, That it  
Sind es Schmer-zen, sind.... es Freu-den, Die durch

born with-in..... my heart?.... Shall I know a fair-er  
mei - nen Bu - sen zieh'n?.... Al - le al - ten Wün - sche

mor - row? Will the dark - ness now..... de -  
schei - den, Tau - send neu - e Blu - men

*cres - cen -*

- part?  
blüh'n.

Through a mist of tears...and  
Durch die Däm - me - rung...der

an - guish I can see the cloud - less skies;.... Will my  
Thrü - nen seh' ich fer - ne Son - nen steh'n; Wel - ches

heart, then, cease..... to lan - - guish? Will my sun..... at  
Schmach - ten! wel - ches Seh - - nen! wag ich's? soll ..... ich

last ..... a - rise?  
nä - her geh'n?

*cres - cen - do*

Ah, but now the tears are o - ver, Night and gloom are all I see:  
Ach, und fällt die Thrü - ne nie - der, Ist es dun - kel um mich her:

Not one star can I ..... dis - co - ver,  
 Den-noch kömmt kein Wunsch mir wie - der,

*espress.*

Hope re- turns no more ..... to me. Beat  
 Zu - kunft ist von Hoff - nung leer. So

on in vain, des - o - late heart! Flow on, ye tears, si - lent and slow  
 schla - ge denn, stre - ben - des Herz, .... so flie - sset denn, Thrä - nen, her - ab! ....

*p*

For joy is but bit - ter - er smart, .....  
 Ach, Lust ist nur tie - fe - rer Schmerz, .....

*espress.*

Life the grave of all ..... but woe.  
 Le - ben ist dunk - les Grab.

## Vivace

No com - fort near me, no hope to cheer me, My brain in me doth  
 Oh - ne Ver - schul - den soll ich er - dul - den? Wie ist's, dass mir im

burn. All is but dream-ing, and an i - dle seem - ing, Ah, whi - ther shall I  
 Traum Al - le Ge - dan - ken auf und nie - der schwan-ken! Ich ken - ne mich noch

turn?  
 kaum. No com - fort near me, no hope to  
 Oh - ne Ver - schul - den soll ich er -

cheer me, My brain in me doth burn. All is but dream-ing, is but dream-ing, and an  
 - dul - den? Wie ist's, dass mir im Traum Al - le Ge - dan - ken auf und nie - der, auf und

i - dle seem - ing, Ah, whi - ther shall... I turn?  
 nie - der schwan-ken! Ich ken - ne mich noch kaum.

## Vivace

Oh, hear me, ye flow - er - y  
O hört mich, ihr gü - ti - gen

mea - dows! Oh, hear me, ye pla - nets a -  
Ster - ne, O hö - re mich, grü - nen - de

- bove, And thou, might - y god - dess of  
Flur, du, Lie - be, den hei - li - gen

*p* *cresc.*

love, thou, might - - y god - dess of  
Schwur, du, Lie - be, den hei - li - gen

love! ..... If she de - ceive me, death must re - lieve me.  
Schwur! ..... Bleib' ich ihr fer - ne, sterb' ich ger - ne.

*ad lib.* *f*



Vivace  
a tempo

Ah, ah, ah, she a-lone, she a-lone, with one... dear  
Ach! ach! ach! nur im Licht, nur im Licht von ih-rem

*a tempo f*

kiss, Can bring me back to life..... and bliss! If she de-  
Blick Wohnt Le - ben und Hoff-nung und Glück! Bleib' ich ihr

*cresc.*

- ceive me, death must re-lieve me, Ah, she a-lone, she a-lone, a-  
fer - ne, sterb' ich ger - ne. Ach! nur im Licht, nur im Licht von

- lone..... with one.... dear kiss, Can bring... me back to life..... and bliss!  
ih - rem, von ih - rem Blick Wohnt Le - ben und Hoff - nung und Glück!

*ad lib.*

*f*

## 'T WAS APRIL

Words by  
F. J. WHISHAW

This is a typical example of the composer's urgent im-  
passioned vocal utterance; and it calls for a resonant voice  
with a wide range of expressive power.

Music by  
P. I. TSCHAIKOWSKY

*Allegro moderato*

PIANO

The piano introduction consists of two systems of music. The first system is in 6/8 time and features a melody in the right hand with eighth-note patterns and slurs, and a bass line with quarter notes and eighth notes. The second system continues the melody and bass line, ending with a piano (*p*) dynamic marking. The key signature is two flats (B-flat and E-flat).

*mf*

Oh, once when love-ly spring was young, And earth still lay half

The vocal line begins with a mezzo-forte (*mf*) dynamic. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line with quarter notes. The key signature remains two flats.

sleep - ing, And e'en the black-bird had not sung, The grass was scarce-ly

The vocal line continues with the lyrics. The piano accompaniment maintains the eighth-note accompaniment in the right hand and a bass line with quarter notes. The key signature remains two flats.

*semplice*

peep - ing, When ear - ly prim-rose starred the wood, The her - ald sweet.... of

The vocal line concludes with the lyrics. The piano accompaniment features a mezzo-forte (*p*) dynamic. The key signature remains two flats.

sum - mer, And oh! the air was sweet and good, For spring was a new

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are "sum - mer, And oh! the air was sweet and good, For spring was a new". The piano accompaniment is in a grand staff (treble and bass clefs) and features a flowing, arpeggiated texture in the right hand and a more rhythmic bass line in the left hand.

com - er. *più f* 'Twas A - pril, and the year was young, Oh,

The second system continues the musical score. The vocal line has the lyrics "com - er. 'Twas A - pril, and the year was young, Oh,". The piano accompaniment includes dynamic markings: *mf* (mezzo-forte) and *p* (piano). The piano part features a consistent arpeggiated pattern in the right hand.

sweet the wood was smell - ing, I told a tale that maid - ens love, You

The third system of the score has the lyrics "sweet the wood was smell - ing, I told a tale that maid - ens love, You". The piano accompaniment includes a *p* (piano) dynamic marking. The musical texture remains consistent with the previous systems.

lis-tened to the tell - ing. Oh life, oh spring, oh dawn of

The fourth system contains the lyrics "lis-tened to the tell - ing. Oh life, oh spring, oh dawn of". The piano accompaniment features dynamic markings of *p* (piano) and *mf* (mezzo-forte), along with the instruction *più f* (further fortissimo). The piano part continues with its characteristic arpeggiated accompaniment.

love, Oh hand to my hand cling-ing! *espress.*

The fifth and final system on the page has the lyrics "love, Oh hand to my hand cling-ing!". The piano accompaniment includes the instruction *espress.* (espressivo). The vocal line concludes with a final note, and the piano accompaniment provides a concluding texture.

*f*  
Can you for - get that

*cres - cen - do*

dear - est morn, That ro - bin, ..... sweet - ly sing -

- ing? 'Twas A - pril, and the year was young, The earth still lay half -

*Molto meno mosso*

*cres - cen - do*

- sleep - ing, We stood to - ge - ther hand in hand, Half smi - ling,

*poco a poco* *cres - cen - do*

half weep - ing! Can you for - get that A - pril morn?

*riten. ad lib.*      *a tempo*      *con tutti forza*

That robin's sweet sing - ing? Oh

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "That robin's sweet sing - ing? Oh". The tempo markings are *riten. ad lib.*, *a tempo*, and *con tutti forza*. The piano accompaniment includes a *riten.* marking and a *riten. ad lib.* section.

life,..... oh joy,..... oh dawn of love,

The second system of the musical score continues the vocal line with the lyrics "life,..... oh joy,..... oh dawn of love,". The piano accompaniment features a *riten.* marking and a *riten. ad lib.* section.

*rit* - - *en* - - *u* - - *to*

Oh lips to my lips cling - - - ing!

The third system of the musical score features the vocal line with the lyrics "Oh lips to my lips cling - - - ing!". The tempo markings are *rit*, *en*, *u*, and *to*. The piano accompaniment includes a *rit* marking, an *en* marking, a *u* marking, and a *to* marking, along with a *p a tempo* marking.

The fourth system of the musical score shows the piano accompaniment for the vocal line "Oh lips to my lips cling - - - ing!". It features a *p* marking and a *p a tempo* marking.

The fifth system of the musical score shows the piano accompaniment for the vocal line "Oh lips to my lips cling - - - ing!". It features a *p* marking and a *p a tempo* marking.

## TO MARY

Among the many songs of Maud Valérie White (1855-1937) there will always be an affectionate place in the tenor repertoire for this characteristically grateful vocal melody.

Words by  
PERCY BYSSHE SHELLEY

Music by  
MAUD VALÉRIE WHITE

*Andantino arioso*

VOICE

PIANO

*semplice con tenerezza*

Ma - ry dear, that you were here, ..... With your brown eyes bright and clear, And

your sweet voice like a bird, Sing - ing love, .....

*Appassionato*

Sing - ing love to its lone mate ..... In the i - vy bower dis - con - so -

*p* *rall.*

*p* *rall.*

*a tempo* - late..... *p con tenerezza* Ma - ry dear, come to me

soon, ..... I am not well whilst thou art far; As sun - set to the spher-ed

moon, ..... As twi - light, as twi - light to the west-ern

star, ..... Thou be-lo - ved, be-lo - ved art ..... to me. ....

O Ma - ry dear, that you were here! .....

## IS SHE NOT PASSING FAIR?

Words by  
**LOUISA STUART COSTELLO**  
 From the French of  
 Charles, Duke of Orleans. (1391-1466)

Although Elgar's fame does not depend to any very great degree on his songs, these do, nevertheless, represent a facet of his creative genius, and this particular one is outstanding for its characteristic sturdiness and directness.

Music by  
**EDWARD ELGAR**

**Allegro molto**

**VOICE**

**PIANO**

*mf*

Is she not

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

*dim.* *p* *cresc.*

pass-ing fair, She whom I love so... well?..... On earth, in

*dim.* *p* *p*

sea, or air, Where..... may her e - qual dwell? .....

*f* *dim.*

*cresc.*

..... Oh! tell me, ye who dare ..... To brave her

*cresc.*

*Red.*



*f largamente* *rit.*

beau - ty's spell,..... Is she not pass-ing fair, She whom I

*f* *colla parte*

*espress.*

love.... so well?

*f accel.* *ff sf*

*P a tempo*

Whether she speak or sing, Be jo-cund or se -

*poco rit. e dim.* *p a tempo*

- rene, A - like.... in ev - 'ry-thing, Is she not beau - ty's

queen? ..... Whe - ther she speak or sing, ..... Be

*p*

*espress.*

*pp*

jo - cund or se - rene, ..... A - like ..... in ev - 'ry-thing,

Is she not beau - ty's queen? ..... Is she not pass - ing fair,

*poco rit.*

*pp dolciss. e tranquillo*

*colla parte*

*pp dolciss.*

She whom I love so... well?..... On earth, in sea, or

*accel. - al - p* Tempo I *cresc.*

*accel.*

*pp*

*f* air, Where..... may her e - qual dwell?..... *dim.* Then *cresc. e*

*stringendo* let the world de - clare, ..... Let all who *cresc. molto*

*cresc. e stringendo*

see her tell, ..... That she is pass - ing fair, *a tempo*

*ff colla parte* *a tempo*

*allargando* pass - ing fair, *ad lib.* She whom I love so well! .....

*colla parte*

# A WINTER DEDICATION (Winterweihe)

German words by  
**KARL HENCKELL**  
English words by  
**CONSTANCE BACHE**

This song, written in 1900, is listed by Ernest Newman as being among those in which the composer's "feeling is at its purest and his technique at its best.

Music by  
**RICHARD STRAUSS**

*Tranquillo e sostenuto*

VOICE

In days of win - ter drea - ry, When all is gloom and  
In die - sen Win - ter - ta - gen, nun sich das Licht ver -

PIANO

*p*

*molto tranquillo*

night, ..... Yet knows the heart one bless - ing, Each un - to each con - fess - ing What  
- hüllt, ..... lass uns im Her - zen tra - gen, ein - an - der trau - lich sa - gen, was

fills his soul ..... with in - ner... light. The flame of  
uns mit in - - - nerm Licht ..... er - füllt. Was mil - de

love en - kin - dled Shall burn ..... e - ter - nal - ly; What soul to soul u -  
Glut ent - zün - det, soll bren - nen fort und fort, was See - len zart ver -

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B. & H. 1712v

*pp*

- ni - teth, And fire of love ig - ni - teth, Let that our whis - pered  
 - bün - det und Gei-ster-brü - cken grün det, sei un - ser lei - ses

watch - word be. The wheel of time is turn - ing,  
 Lo - sung - s - wort. *espr.* Das Rad der Zeit mag rol - len,

*p*

Yet heed..... we not... its flight; The world in vain al - lur - eth, While  
 wir grei - fen kaum hin - ein, dem Schein der Welt ver - schol - len, auf

Love a - lone en - dur - eth; We vow our - selves to Love, .....

un - serm Ei - land wol - len wir Tag und Nacht der sel' -

*pp*

..... by day, ..... by.... night.  
 - gen Lie - be .... weihn.

# FROM FAR, FROM EVE AND MORNING

(From "On Wenlock Edge")

Surely the most haunting setting of Housman ever penned.  
It comes from the song cycle *On Wenlock Edge*. It demands  
a rare imaginative insight and an immaculate tone control.

Words by  
A. E. HOUSMAN

Music by  
RALPH VAUGHAN WILLIAMS

*Andantino* *solenne*

VOICE

From far,...

PIANO

*misterioso*

*pp una corda*

.....from eve and morn-ing      And yon twelve-wind-ed sky, The stuff of

*simile*

life.... to knit me Blew hith-er:      here.... am I.

Più mosso  
(freely)

Now\_ for a breath I tar - ry..... Nor yet dis - perse a -

*p colla voce*

- part— Take my hand quick and tell me, What have you in your

*fp*

heart. Speak now,..... and I will an - swer; How shall I help you, say;

*fp*

Tempo I

Ere to the wind's twelve quar - ters I take my end - less way.

*pp una corda* *simile*

# NIGHT IS MOURNFUL

(L'ombre est triste)

J. BOWNIN

English words by  
ROSA NEWMARCH

French words by  
M.D. CALVOCORESSI

One of Rachmaninoff's most distinctive songs, the vivid declamation of this remarkable nocturne depends a great deal on the throbbing exactness of the cross-rhythm in the pianoforte part.

Music by  
SERGE RACHMANINOFF

**VOICE**

*Largo* *p*

Night is mourn - ful, mourn - ful  
L'ombre est tris - te, et mon

**PIANO**

*pp* *La melodia ben marcato*

*Un poco piu mosso* *p* *cresc.*

as my dreams... Far a - way,..... a - cross the  
cœur las - sé... Tout au loin,..... aux pro - fon -

*f* *dim.* *rit.* *p* *Tempo I* *dim.*

wide steppe dark - ling, Lo, a sol - i - ta - ry light is spark - ling...  
deurs du step - pe, So - li - taire, u - ne lu - eur scin - til - le...

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

*mf* *p*

Thus with - in my wea - ry heart love gleams.....  
D'a - mour et de deuil mon cœur est plein.....

*pp* *pp*



But to none I speak of it, none deems How thy  
 Mais à qui pour-rai-je con-fi-er Mes se-

*dim.*

se-cret call can set me year-n-ing? Long the  
 -crets dé-sirs, mes rê-ves som-bres? Che-mi-

*mf rit* *p* *p*

Tempo I *cresc.* *mf* *p*  
 road to where your lamp is burn-ing. Night is  
 - nons! le vas-te steppe est cal-me, L'ombre est

mourn-ful, mourn-ful as my dreams.....  
 tris-te, et mon cœur las-sé.....

*cresc.*

*mf* *dim.* *p*

# NOW SLEEPS THE CRIMSON PETAL

Words by  
LORD TENNYSON

Among the very many excellent songs of Roger Quilter (b.1877) there are few more deservedly popular examples than this exquisite gem.

Music by  
ROGER QUILTER

Moderato quasi andantino (*tempo rubato*)  
*espressivo*

PIANO

The piano introduction consists of two staves. The right hand features a melodic line with a long slur over the first two measures, followed by a more active line. The left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Moderato quasi andantino (tempo rubato)' and the mood is 'espressivo'. The dynamic is 'mf'.

The first line of the song features a vocal line and piano accompaniment. The vocal line begins with a piano (*p*) dynamic and the lyrics: "Now sleeps the crimson petal, now the white;.....". The piano accompaniment consists of chords in the right hand and a more active line in the left hand.

The second line of the song features a vocal line and piano accompaniment. The vocal line continues with the lyrics: "Nor waves the cypress in the palace walk;.....". The piano accompaniment continues with chords and moving lines.

The third line of the song features a vocal line and piano accompaniment. The vocal line concludes with the lyrics: "Nor winks the gold fin in the porphyry font: The". The piano accompaniment continues with chords and moving lines. The dynamic is marked *f* at the end of the line.

fire-fly wa - kens: wa - ken thou with me....

*f* *con passione* *f*

*pp*  
Now folds the li - ly all her sweet - ness up,.....

*pp*

And slips in - to the bo - som of the lake:.....

*pp ad lib.*  
So fold thy-self, my dear-est, thou, and slip, slip In-to my bo-som and be

*pp*

lost,..... be lost in me. *morendo*

*cresc.*

# E'EN AS A LOVELY FLOWER

Words by  
**KATE KROEKER**  
after **HEINE**

Perhaps one of the most widely-known of the songs of Frank  
Bridge (1879-1941) and deserving of a notable place among the  
many musical realisations of Heine's famous poem.

Music by  
**FRANK BRIDGE**

Moderato

PIANO *pp*

*pp* *con tenerezza* Lento *pp* *una corda* Tempo I *p*

E'en as a love-ly flower, So fair, so pure thou art,

gaze on thee, ..... and sad - ness Comes steal -

- ing, comes steal - ing, comes steal - ing o'er my heart.

My hands I fain had fold -

- ed Up - on..... thy soft brown hair, Pray -

*p cresc.*

*pp* *poco cresc.*

- ing that God ..... may keep thee .....

*dim.*

*dim.*

..... So love - ly, pure, ..... and fair. ....

*pp* *poco cresc.* *mf*

*pp* *poco cresc.* *mf*

..... E'en as a

*pp ad lib.* *Lento pp dolcissimo*

*p* *poco rit.* *pp*

love-ly flower, so fair, so pure thou art.....

*Tempo I*

*pp*

# SLEEP

Words by  
**JOHN FLETCHER**

Ivor Gurney (1890-1937), a composer and poet of outstanding ability, brings an eloquent genius to the setting of a noble poem. Cf. Peter Warlock's setting of the same words.

Music by  
**IVOR GURNEY**

*Adagio* *pp*

VOICE

PIANO

*pp*

Come, Sleep, .... and with thy

sweet de - ceiv - ing Lock me in de - light ..... a - while;

*pp* Let some pleasing dream be-guile All my fan - cies; ..... *p* <sup>3</sup> that from

thence I may feel..... an in - flu - ence ..... All... my

*mp*

*cresc.*

*mp*

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

powers of care be-reav - ing! .....

*mf* *dim.*

*mf* *dim.* *p* *pp* *poco rit.* *a tempo*

Though but a sha - dow, but a slid - ing,

*pp* *3*

Let me know some lit - tle joy! ..... We that suf - fer

*p*

*colla voce*

*Red.* \*

*poco cresc.*

long an-oy Are con-ten - ted with a thought Through an i - die

*poco cresc.*

*mf cresc. f*

fan - cy wrought:.... O let my joys have some a - bi - ding....

*mf cresc. f*

*mp f*

..... O let my joys have..... some a - bi - ding.....

*mp*

*pp pp*

*pp*



# AS EVER I SAW

Words  
Anonymous

Peter Warlock, the *nom de plume* of Philip Heseltine (1894-1930), has contributed many gems to the catalogue of English song. Few of his songs are more attractive than the gay fervency of this example.

Music by  
**PETER WARLOCK**

Allegro

VOICE

She is gen - tle and

PIANO

*mf*

al - so wise; Of all..... o-ther she bear - eth the prize, That

ev - er I saw. To hear her sing, to see her dancel....

*mp*

She will the best her - self.... ad - vance, That e - ver I saw.

To see her fin - gers that be... so small! In my con - ceit she

*p legato*

pass - eth all that e - ver I saw. Nature in her hath

*mf*

won - der - ly wrought Christ ne - ver such an - oth - er bought, That

e - ver I saw. I have seen ma - ny that have beau - ty,

Yet is there none.... like to my la - dy that e-ver I saw.

*f con vigore*

There - fore I dare this bold - ly say..... I shall have the best.... and

*f con vigore*

fair - est may That e - ver I saw, ..... that e - ver I

*poco rit.*

*cresc.*

*f*

*a tempo*

saw.

# Operatic Vocal Scores

- Auber:** Le Domino Noir (*English-Italian*)  
Masaniello (*La Muette de Portici*)  
(*English-Italian*)
- Audran:** La Mascotte
- Balfe:** The Bohemian Girl  
The Siege of Rochelle
- Beethoven:** Fidelio (*English-German*  
*translation by Edward Dent*)
- Benjamin:** \*The Devil take Her  
Prima Donna
- Brahe:** Castles in Spain
- Britten:** \*Peter Grimes Op. 33  
\*The Rape of Lucretia Op. 37  
(*English-German*)  
\*Albert Herring Op. 39  
The Beggar's Opera Op. 43  
(*A new realisation*)  
\*The Little Sweep Op. 45  
(*Let's make an Opera*)  
\*Billy Budd Op. 50
- Colisson:** \*The Irish Girl
- Delius:** Fennimore and Gerda  
Hassan (*English-German*)  
Koanga  
A Village Romeo and Juliet  
(*English-German*)
- Gay:** The Beggar's Opera  
(*arr. Frederick Austin*)  
Polly (*arr. Frederick Austin*)
- Gluck:** Iphigénie auf Tauris (*German*)  
(*arr. Richard Strauss*)
- Kodaly:** Háry János
- Lecocq:** La Fille de Madame Angot  
(*English-French*)
- Lehmann:** The Vicar of Wakefield
- Leigh:** Jolly Roger *Comic Opera*  
The Pride of the Regiment
- Leoncavallo:** Pagliacci (*German*)
- Marschner:** Der Vampyr (*arr. Hans Pfitzner*)
- Martinu:** Comedy on the Bridge  
(*English-German*)
- Mozart:** Così fan tutte (*English-Italian*  
*translation by David Higham*)  
Don Giovanni (*English-Italian*  
*translation by Edward Dent*)  
The Magic Flute (*English-German*  
*translation by Edward Dent*)  
The Marriage of Figaro  
(*English-Italian translation*  
*by Edward Dent*)
- Offenbach:** The Brigands (*English-French*)
- Offenbach:** \*The Grand Duchess of  
Gerolstein (*English-French*)  
Pâquerette  
The Princess of Trebizonde  
(*English-French*)  
La Vie Parisienne
- Pfitzner:** Das Christelflein Op. 20 (*German*)  
Das Herz Op. 39 (*German*)
- Prokofieff:** Le Joueur Op. 24  
(*Russian-German-French*)  
L'Amour des trois Oranges  
Op. 33 (*Russian-French*)
- Reynolds:** The Duenna
- Smetana:** The Bartered Bride
- Stanford:** The Canterbury Pilgrims  
Much Ado about Nothing  
Shamus O'Brien  
The Veiled Prophet  
(*English-Italian*)
- Strauss, R.:** Guntram Op. 25 (*German*)  
Feuersnot (*Beltane Fire*) Op. 50  
(*German-English*)  
Salome Op. 54  
(*German-English-French*)  
Elektra Op. 58 (*German-English*)  
\*Der Rosenkavalier Op. 59  
(*German-English*)  
Ariadne auf Naxos Op. 60  
(*German-English*)  
Le Bourgeois Gentilhomme  
Op. 60 (*German*)  
Die Frau ohne Schatten Op. 65  
(*German*)  
Intermezzo Op. 72 (*German*)  
Die ägyptische Helena Op. 75  
(*German-English*)  
Arabella Op. 79 (*German*)  
Die schweigsame Frau Op. 80  
(*German-English*)
- Strawinsky:** Mavra (*Russian-German-  
French-English*)  
Perséphone (*French*)  
\*The Rake's Progress (*English-  
German*)  
Le Rossignol (*Russian-  
French*)
- Sullivan:** Cox and Box (*Savoy edition*)
- Thomas:** Esmeralda  
Nadeshda
- Verdi:** Rigoletto (*English-Italian*)
- Wagner:** Parsifal (*English-German*)

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