

THE NEW IMPERIAL EDITION

MEZZO-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

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WHO EVER THINKS OR HOPES OF LOVE

Taken from Dowland's *First Booke of Songs or Ayres* (1597) where it appears a tone higher. The poem is by Fulke (Greville), Lord Brooke. For convenience sake, a purely arbitrary $\frac{2}{2}$ time signature here replaces the irregular barring of the original; but the singer must remember that the bar-lines are meant for the eye and not the ear. All expression marks are editorial suggestions.

JOHN DOWLAND
Original Lute accompaniment
adapted for piano by
SYDNEY NORTHCOTE

Con moto

VOICE

PIANO

Who e - ver thinks or hopes of love for love, Or who be -
Who thinks that sor - rows felt de - sires..... hid - den Or hum - ble

- loved in Cu - pid's laws doth glo - ry Who joys in vows, or vows not to re -
faith in con - stant honour arm - ed Can keep love from the fruit that is for -

- move, Who by..... this light god hath not.... been made sor - ry,
- bid - den Who thinks...that change is by en - treat - y.... charm - ed

Let him see me e - clips - ed from my sun With dark clouds of an
Look - ing on me let him know love's de - lights Are trea - sures hid in

earth, with dark clouds of an earth quite o - ver - run. run.
caves, are trea - sures hid in caves but kept.... by..... sprites. sprites.

LET ME LINGER NEAR THEE

(Star Vicino)

English words by
MAY BYRON

Salvator Rosa (1615- 1673), poet, painter and musician, wrote several solo songs with *basso continuo* accompaniment, many of which were published in the 'Gemme d'antichita.' The following, edited by Callcott, is a charming example of his suave melodiousness.

Music by
SALVATOR ROSA

Andante espressivo

PIANO *dolce*

gves

con tenerezza

Let me ling - er near thee for e - ver, In a vi - sion of
Star vi - ci - no al bel i - dol che s'a - ma, È il più vu - go di -

rap - ture di - vine, Ah! what dark - - - -
- let - to... d'u - mor! È il più va - - - -

sung: - ness should se - ver My spi - rit from thine, should se - ver my
- go di - let - to, di - let - to d'a - mor, Più va - go di -

p *cresc.*

spi - rit from thine!
- let - to d'a - mor!

But I wan - der in si - lence and sor - row,
Star lon - tan du co - lei che si bra - ma,

dim. dolce

And I dream of the sweet - ness of... yore,
È d'a - mor - e il più mes - to... do - lor!

And I wa - ken to
È l'a - mor - e il più

know that the.... mor - row Will bring thee no more, to
mes - to do - lor! è il più mes - to do - lor, più

p

cresc.

know that the mor - row Will..... bring thee no more!
mes to do - lor! il... più mes - to do - lor!

cresc.

NYMPHS AND SHEPHERDS

Words by
THOMAS SHADWELL

This delightful song— an excellent example of Purcell's pastoral music—comes from *The Libertine* (1692), where it appears a tone higher. It has earned an immortality which has been rightly denied to Shadwell's strange version of *Don Juan*.

Music by
HENRY PURCELL
Accompaniment by
MYLES B. FOSTER

PIANO

f *mp* *f*

mp *f*

f *mp* *f*

f con anima

Nymphs and shep-herds, come a - way, come a - way, Nymphs and shep-herds,

mf *dim.*

come a - way, come a - way, come, come, come, come a - way! In this

mf

grove, in this grove let's sport and play, let's sport and play, let's sport and play! For

this, this is Flo-ra's ho-ly day, this is Flo-ra's ho-ly day, this is

Flo-ra's ho-ly... day! Sa-cred to ease

..... and hap-py love, To dancing, to mu-sic, to

dan-cing, to mu-sic and to po-et-ry.

mf *dim.* *tranquillo*

Your flock may now, now, now, now, now, now, now, now, now se - cure - ly...

cresc. *molto cresc.*

rove, Whilst you ex - press, whilst you ex - press

mf leggiero

.....your jol - li - ty!

marcato il basso

cresc.

Nymphs and shep - herds, come a - way, come a - way, Nymphs and shepherds,

p *p* *cresc.*

rit.

come a - way, come a - way, come, come, come, come a - way!

colla voce

I ATTEMPT FROM LOVE'S SICKNESS TO FLY

Words by
Sir ROBERT HOWARD

This graceful *rondo* is one of Zempoalla's songs from *The Indian Queen* (1695), a play to which Dryden apparently contributed. A version was also printed in *Orpheus Britannicus* in the key of A but with two sharps only in the key signature.

Music by
HENRY PURCELL

Andante moderato

VOICE *mp*

PIANO *mp* *a tempo*

I at -

- tempt from love's sick-ness to fly..... in... vain, Since

I am my - self my own fe - ver, since I am my - self my own

fe - ver and pain. No more now, no more now fond... heart With pride no more

swell, Thou canst not... raise for - ces, thou canst not raise for - ces e -

- nough to re - bel, I at - tempt from love's sick - ness to fly.....

..... in.... vain, Since I am my - self my own fe - ver, since

I am my - self my own fe - ver and pain. For love has more power, and less

mer - cy than fate, To make us.... seek ru - in, to.... make us... seek

ru - in, and love those that hate, I at-tempt from love's sick-ness to

fly..... in.... vain, Since I am my - self my own

fe - ver, since I am my - self my own fe - ver.... and.... pain.

*This is given as D flat in Orpheus Britannicus

ANGELS, EVER BRIGHT AND FAIR

D^r CHARLES MORELL

This famous aria is taken from *Theodora* (1749) which was one of Handel's favourite oratorios. Except for the first impassioned phrase, the recitative calls for a quiet declamation as a fitting prelude to the serene faith so beautifully expressed in the aria.

Music by
G. F. HANDEL

Recit.

VOICE

O . worse than death in - deed! Lead me, ye guards, lead me or to the

PIANO

mf

AIR
Larghetto

rack, or to the flames; I'll thank your gracious mercy.

p *mf*

An - gels, e - ver bright and fair, An - gels, e - ver bright and

p *pp* *p*

fair, Take, O take me, Take, O take me to your care!

..... Take me, take, O take me! An - gels, e-ver bright and fair, Take, O

take me to your care! Take, O take me to... your care!

Fine

Speed to your own courts my flight, Clad in robes of vir - gin

white, clad in.. robes of vir - gin white, clad in robes of... vir - gin white! Take me,

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WHEN DAISIES PIED

Words by
WILLIAM SHAKESPEARE

This was one of the delightful songs which Arne wrote for the revival of Shakespeare's *As you like it* in 1738. It has become almost inseparably associated with the verses.

Music by
THOMAS AUGUSTUS ARNE
Edited and arranged by
SYDNEY NORTHCOTE

Gaily

PIANO *mf*

mp

When
When

dai - sies pied and vio - lets blue, And la - dy-smocks all sil - ver white, And
shep-herds pipe on oa - ten straws, And mer - ry larks are plough-men's clocks, And

mp

cro - cus birds of yel - low hue, Do paint the mea-dows with de-light.
tur-tles tread, and rooks and daws, And mai - dens bleach their sum - mer frocks.

mp

p
The cuc-koo then on ev - 'ry tree,

cresc. *poco rit.*
Mocks mar-ried men, mocks mar-ried men, mocks mar-ried men, for thus sings he:

cresc. *poco rit.*

f a tempo *f* *f* *p* *mf*
Cuc-koo, cuc-koo, cuc-koo, cuc-koo, O word of

a tempo P *p* *f* *p* *mf*

f *p*
fear, O word of fear un - pleas - ing to a

f *p*

mp poco largamente *rit.*
mar - ried ear, un - pleas - ing to..... a mar - ried ear.....

mp poco largamente *rit.*

MY MOTHER BIDS ME BIND MY HAIR

Words by
ANNE HUNTER

This much-beloved song of Haydn is taken from his first set of Six Original Canzonettas written in England to English words and published by Corri, Dussek & Co in 1792-93. Mrs. Hunter was the wife of John Hunter, the famous surgeon and anatomist.

Music by
JOSEPH HAYDN

Moderato

PIANO

p e dolce

cresc.

fz p

p

pp

My mo - ther bids me bind my hair... With bands.... of.... ro - sy
'Tis sad.... to.... think the days are gone, When those.... we... love are

hue; Tie up..... my sleeves with ri - bands rare,.... And
near, I sit..... up - on this mos - sy stone,.... And

lace my bo - dice blue,
sigh when none can hear,

Tie up...my sleeves with ri - bands
I sit... up - on this mos - sy

rare, And lace,... and lace
stone, And sigh,... and sigh

my... bo - dice blue.
when none can hear.

"For why," she cries, "sit still and weep, While
And while I spin my flax - en thread, And

o - thers dance and play?" A -
sing my sim - ple lay, The

- las! I scarce can go, or creep, While Lu - bin is a -
 vil - lage seems a - sleep, or dead, Now Lu - bin is a -

cresc.

- way, A - las! I scarce can go or creep, While
 - way, The vil - lage seems a - sleep, or dead, Now

fz *p*

Lu - bin is a - way, while Lu - bin is..... a -
 Lu - bin is a - way, now Lu - bin is..... a -

- way, is a - way, is a - way.
 - way, is a - way, is a - way.

p *p*

Red * *Red* * *Red* * *Red* * *Red*

NOW THE DANCING SUNBEAMS PLAY

(The Mermaid's Song)

This is the second of Haydn's Six Original Canzonettas written in England to English words and first published in 1792-3. The accompaniment is more significant than in his earlier German songs although he obviously thinks orchestrally rather than in terms of the piano.

Music by
JOSEPH HAYDN

Allegretto

PIANO

pp *cresc.*

cresc. *f* *p*

Now the..... danc - ing sun - beams play.....
Come, be - hold what trea - sures lie

pp

On the..... green and grass - y.... sea..... Come, and..... I will
 Far be - low the roll - ing waves; Rich - es..... hid from

lead the way,..... Where the pearl - y... trea - sures be,
 hu - man eye,..... Dim - ly shine..... in o - cean's caves.

Come, and I will lead the... way,
 Eb - bing tides bear no.... de - lay,

Where the pearl - y trea - sures be, Where the
 Storm - y winds are far a - way, Storm - y

pearl - y trea - sures be, Where the pearl - y... trea - sures be.
 winds are far... a - way, Storm - y winds are far... a - way.

f
Come with me, and we will go Where the

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Come with me, and we will go" and "Where the". The piano accompaniment starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It includes a triplet of eighth notes in the first measure and various chordal textures throughout.

p *f*
rocks of co - ral grow, of co - ral grow, Fol - low, fol - low, fol - low me, Fol - low, fol - low, fol - low

The second system continues the vocal line with the lyrics "rocks of co - ral grow, of co - ral grow, Fol - low, fol - low, fol - low me, Fol - low, fol - low, fol - low". The piano accompaniment features a mix of dynamics, including piano (*p*) and forte (*f*), with a triplet of eighth notes in the second measure.

me. *leggieramente* *p*
Come with me, and we will go Where the

The third system begins with the vocal line starting on "me." and then "Come with me, and we will go Where the". The piano accompaniment is marked *leggieramente* and includes several triplet markings over eighth notes.

p
rocks of co - ral grow, Where the rocks of co - ral grow, Fol - low, fol - low, fol - low

The fourth system continues with the lyrics "rocks of co - ral grow, Where the rocks of co - ral grow, Fol - low, fol - low, fol - low". The piano accompaniment features dynamic markings of *f*, *sfz*, and *p*.

f *Dal Segno for v.2*
me, Fol - low, fol - low, fol - low me.

The fifth system concludes the vocal line with "me, Fol - low, fol - low, fol - low me." and includes the instruction *Dal Segno for v.2*. The piano accompaniment features dynamic markings of *f*, *sf*, and *ff*, along with triplet markings.

THE VIOLET

(Das Veilchen)

JOH. WOLFGANG von GOETHE

English words by
SYDNEY NORTHCOTE

Although the writing of solo songs was never a matter of great importance with Mozart, there is no doubt that in this charming version of Goethe's poem can be seen the source of the modern Lied, and it remains as one of the earliest masterpieces in that form.

Music by

W. A. MOZART

Edited and arranged by
SYDNEY NORTHCOTE

Allegretto

PIANO

p *mf*

A vio-let in a mea-dow green Its mo - dest beau - ty
Ein Veil-chen auf der Wie - se stand ge - bückt in sich und

p

half un - seen It was the sweet - est vio - let! A dain - ty mai - den
un - be - kann't: es war ein her - zig's Veil - chen! Da kam ein' jun - ge

mf *p*

tripped that way Her step was light, her laugh - ter gay As on she
Schä - fe - rin mit leich - tem Schritt und mun - term Sinn da - her da -

staccato

danced and sang so.... mer - ri - ly.
 - her, die Wie - se.... her und.... sang.

"Ah" said the vio - let,.....
 "Ach" denkt das Veil - chen

"were I.... now of all the flowers the one so fair that, she might stoop to
 "wür' ich nur die schön-ste Blu - me der Na - tur ach! nur ein klei - nes

pluck me; Were I by her soft lips ca - ressed And to her bo - som
 Weil - chen, bis mich das Lieb - chen ab - geplückt und an dem Bu - sen

gent - ly pressed, 'Twould be for me a bliss - ful, heav'n - ly hour.
 mutt ge - drückt, ach nur, ach nur ein Vier - tel - stünd - chen lang.

poco rit.

Ah! but a - las! the mai - den gay Stepped all un -
 Ach, a - ber ach! das Mäd - chen kam und nicht in

- heed - ing on her way, and crushed the hap - less vio - let, It sank its
 Acht das Veil - chen nahm, er - trat das ar - me Veil - chen. Es sank und

f *rall.*

head with gen - tle sigh: "If die I must, for her I die, for
 starb und freut' sich noch: und sterb' ich den, so sterb' ich doch durch

a tempo *cresc.*

her, for her, as at her feet I lie"
 sie, durch sie, zu ih - ren Fü - - ssen doch"

rall. *f* *colla voce*

Poor fa - ded vio - let! It was the sweet - est vio - let!
 Das ar - me Veil - chen! es war ein her - zig's Veil - chen!

ad lib. p *a tempo* *mf* *p*

KNOW'ST THOU THE LAND

(Kennst du das Land)

JOH. WOLFGANG von GOETHE

English words by
JOHN OXENFORD

This beautiful poem stands at the head of the third book of *Wilhelm Meister* and has inspired several masterly settings although the strange spirit of *Mignon* is not easy to capture. Beethoven wrote this in 1810, the year of *Egmont*.

Music by
L. van BEETHOVEN

Moderato

VOICE

Know'st thou the land where ci - trons sweet - ly bloom,.... Where
Kennst du das Land, wo die Ci - tro - nen blüh'n,..... Im

PIANO

f *p*

shines the o - range, 'mid its branch - es' gloom, Where per - fumed breez - es
dun - keln Laub die Gold O - ran - gen glüh'n, Ein sanf - ter Wind vom

play on.... pin - ions light, Where grow the myr - tle and the
blau - en Him - mel weht, Die Myr - the still und hoch der

cresc.

lau - rel bright? Know'st thou it well?
Lor - beer steht? Kennst du es wohl?

ff *p*

Più mosso

Oh! there..... to rove,..... How great the bliss would be,.... Were one I
 Da - hin!..... da - hin..... möcht' ich mit dir, o mein Ge - lieb - ter,

love with me! How great the bliss would be, Were one... I
 zieh'n. Da - hin! da - hin möcht' ich mit dir, o mein Ge -

love with... me, with... me, with...
 - lieb - ter, zieh'n. Da - hin! Da -

Tempo I

mel Know'st thou the dome with - in whose state - ly
 - hin! Kennst du das Haus? auf Säulen ruht sein

height.... Dis - plays of pomp the sens - es so de - light,.... Where
 Dach, Es glänzt der Saal, es schim - mert das Ge - mach, Und

sculp - tured forms a sa - cred love in - spire, And lull to
 Mar - mor - bil - der steh'n und... seh'n mich an: Was hat man

rest each wild and mad..... de - sire?
 dir, du ar - mes Kind,..... ge - than?

Più mosso
 Know'st thou it well?... Oh! there to rove, How great the bliss would
 Kennst du es wohl? Da - hin!..... da - hin möcht' ich mit dir, o

be,..... Were..... one I love with me! How
 mein..... Be - schüt - zer, zieh'n. Da - hin! da -

great the bliss would be, Were one I love with... me, with
 - hin möcht' ich mit dir, o mein Be - schüt - zer, zieh'n. Da -

me, with..... me! Know'st thou the
- hin! Da - hin! Kennst du den

crag whose peaks t'ward heav'n up - rear,..... Whose mist - y path oft
Berg und sei - nen Wol - ken - steg?..... Das Maul - thier sucht im

climbs the mu - le - teer?..... Know'st thou the spot, the
Ne - bel sei - nen Weg;..... in Höh - len wohnt der

fi - ry..... dra - gon's cave, The dark ra -
Dra - chen..... al - te Brut; es stürzt der

- vine, where moun - tain tor - rents rave?
Fels und ü - ber ihn..... die... Fluth.

Know'st thou it well?.....
Kennst du ihn wohl?.....

Più mosso

Oh! there to rove, How great the bliss would
Da - hin! da - hin geht un - ser Weg! o

be, Were.... one I love with me! How
Va - ter, lass uns zieh'n! Da - hin! da -

great the bliss would be, Were one... I love with..... me,
- hin geht un - ser Weg! o Va - ter, lass uns zieh'n!

with me, with me!
Da - hin lass uns zieh'n!

DEEP IN MY HEART

Sir Henry Rowley Bishop (1786-1855) was the first musician to be knighted by Queen Victoria. At its best, his vocal music has a certain haunting quality as this expressive song reveals.

Music by
HENRY ROWLEY BISHOP
 Arranged and Edited by
ALEC ROWLEY

Andante amoroso *p (dolce)*

VOICE Not the soft

PIANO *mf (sostenuto)* *dim.* *p* *p (dolce)*

sighs..... of a coo - ing dove,..... *mp* Nor those frail words.... that

speaking..... of.... love; Not 'till thou say'st "I love thee tru-ly," Will I..... be-lieve thee

mf con anima *mf con anima*

mp a tempo mine, 'Till thou say'st "I love thee", thou say'st I.... love thee; 'Till thou say'st "I love thee

pp

mf

mp a tempo

pp

mf

tru - ly, tru - ly, tru - ly," Will I.... give my...heart to thee.

rit.

mf (espr.)

p a tempo

rit.

mp (espr.)

mp a tempo

Deep in.... my.... heart.... thou art..... my trea-sure

p

p

rare,..... Thou hast my..... love,..... Nonewith thee can com -

cresc.

cresc.

mf con anima

- pare. But 'till thou say'st "I love..... thee tru - ly," I'll not.....

mf con anima

mp a tempo *mf*

..... be-lieve thee mine; Oh..... say, "I love thee," Oh say, "I.... love thee,"

mp a tempo

f *dim. (espr.)* *mp rit.*

Say, "I love thee. love thee, tru - ly, tru - ly, tru - ly." Give thy heart..... to

mf *dim. (espr.)* *mp rit.*

me.

p *pp*

THE WILD ROSE

(Heiden Röslein)

JOH. WOLFGANG von GOETHE

English words by
M. X. HAYES

Written in 1815, this beautifully articulated melody is so natural that it might have been born with the verses which Goethe wrote in 1771. It is here transposed a minor third lower.

Music by
FRANZ SCHUBERT

Con tenerezza

VOICE

Once a boy a wild rose spied, In the hedge-row grow-ing,
Sah ein Knab' ein Rös-lein steh'n, Rös-lein auf der Hei-den,

PIANO

pp

Fresh in all her youth-ful pride; When her beau-ties he... des-cried
war so jung und mor-gen-schön, lief er schnell es nah' zu... seh'n,

Joy in his heart was glow-ing. Lit-tle wild rose, wild rose red,
sah's mit.... vie-len Freu-den. Rös-lein, Rös-lein, Rös-lein roth,

cresc. *pp* *rit.*

a tempo

In the hedge-row grow-ing.
Rös-lein auf der Hei-den.

a tempo

Said the boy "I'll gath-er... thee, In the hedge-row grow - ing!"
Kna - be sprach: "ich bre - che dich, Rös - lein auf der Hei - den!"

Said the rose "Then I'll... pierce thee That thou may'st re - mem-ber me,"
Rös - lein sprach: "ich ste - che... dich, dass du e - wig denkst an mich,

cresc.

Thus re - proof be - stow - ing. Lit - tle wild rose, wild rose red,
und ich will's nicht lei - den." Rös - lein, Rös - lein, Rös - lein roth,

rit.

pp rit.

a tempo

In the hedge-row grow - ing.
Rös - lein auf der Hei - den.

a tempo

Thought-less - ly he pulled the rose, In the hedge-row grow - ing;
 Und der wil - de Kna - be... brach's, Rös - lein auf der Hei - den;

p

But her thorns their spears op - pose, Vain - ly he la - ments his woes, With
 Rös - lein wehr - te sich... und stach, half ihr doch kein Weh und Ach,

pain his... hand is... glow - ing. Lit - tle wild rose, wild rose red,
 muss' es.... e - ben lei - den. Rös - lein, Rös - lein, Rös - lein roth,

cresc. *pp* *rit.*

a tempo

In the hedge-row grow - ing.
 Rös - lein auf der Hei - den.

a tempo

CRADLE SONG

(Wiegenlied)

MATTHAIS CLAUDIUS

English words by
M. X. HAYES

Written in 1816, this charming lullaby has been aptly described by Capell as "the very paragon of cradle songs." Richard Strauss quotes the melody in his opera *Ariadne auf Naxos*.

Music by
FRANZ SCHUBERT

Slowly

VOICE

Slum - ber, slum - ber, dear - est, sweet - est trea - sure, Rocked so gent - ly
Schla - fe, schla - fe, hol - der, süß - er Kna - be, lei - se wiegt dich

PIANO

pp

by thy mo - ther's hand; Soft re - pose and tran - quil plea - sure Soothe thee with... the
dei - ner Mut - ter Hand; sanf - te Ru - he, mil - de La - be bringt dir schwe - bend

lull - ing cra - dle band. Slum - ber, slum - ber,
dies - es Wie - gen - band. Schla - fe, schla - fe

pp

in sweet dreams re - pos - ing, While pro - tects...thee thy fond mo - ther's arm,
in dem süß - en....Gra - be, noch be - schützt dich dei - ner Mut - ter Arm;

All her rich-es, here... en-clos-ing, Hold she in.... her clasp so true and warm.
al - le Wün-sche, al - le Ha-be fasst sie lie - bend, al - le lie - be - warm.

Slum - ber, slum - ber
Schla - fe, schla - fe

pp

on thy down-y... pil - low, Love's hymn round thee mu-sic sweet shall make;
in der Flau - men Schoos - se, noch um - tönt.... dich lauter Lie - bes - ton,

And a li - ly and a rose - bud Shall re - ward thee
ei - ne Li - lie, ei - ne Ro - se, nach dem Schla - fe

when thou dost a - wake.
werd' sie dir... zum Lohn.

PEACE

(Du bist die Ruh')

FRIEDRICH RÜCKERT
English words by
M. X. HAYES

In all, Schubert set five poems by Rückert (1788-1866) and this one, written in 1823 is a challenge to artistic integrity as well as vocal skill. It wants a perfect *mezza voce*; and the long phrases are in themselves a delicate technical problem.

Music by
FRANZ SCHUBERT

PIANO *pp*

The piano introduction is written in 3/8 time. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady accompaniment of eighth notes. The dynamic marking is *pp* (pianissimo).

Thou art sweet Peace and tran - quil rest, I long for thee to
Du bist die Ruh', der Frie - de mild, die Sehn - sucht du, und

The first system of the vocal score shows the vocal line with the lyrics and the piano accompaniment. The piano part continues with the same melodic and rhythmic patterns as the introduction.

soothe my breast; I de - di - cate,..... 'mid joys and... sighs,
was sie stillt; ich wei - he dir..... voll Lust und Schmerz,

The second system of the vocal score continues the vocal line and piano accompaniment. The piano part features a change in key signature to D major, indicated by a sharp sign on the F line.

Thy dwell - ing in..... my heart and eyes,..... my heart and eyes.....
zur Woh - nung hier..... mein Aug' und Herz,..... mein Aug' und Herz.....

The third system of the vocal score concludes the vocal line and piano accompaniment. The piano part returns to the original key signature of C major.

Come, then, to
Kehr' ein bei

me, and close the door, And ne - ver, ne - ver leave me
mir, und schlie - sse du still hin - ter dir die Pfor - ten

more; Chase ev - 'ry pain from out this... breast, Calm - ing this
zu. Treib' an - dern Schmerz aus die - ser... Brust, voll sei dies

heart to... joy - ful... rest, to... joy - ful... rest.
Herz, von dei - ner... Lust, von dei - ner... Lust.

Let thy pure light my
Dies Au - gen - zelt, von

cresc. *f*

glance con - trol; With lus - tre bright
 dei - nem Glanz al - lein er - hellt,

pp

fill thou my... soul, fill thou my... soul!
 o... füll' es... ganz, o... füll' es... ganz!

pp

Let thy pure light my glance con - trol; With
 Dies Au - gen - zelt, von dei - nem Glanz al -

cresc.

f *pp*

lus - tre bright fill... thou my... soul,
 - lein er - hellt, o... füll' es... ganz,

fill... thou... my... soul!
 o... füll' es... ganz!

* Friedländer gives both these notes as D flat. *The Editor*

THE BRIDE'S SONG

(Lied der Braut)

FRIEDRICH RÜCKERT

English words by
M. X. HAYES

One of the *Myrthenlieder* which Schumann wrote as a
bridal gift for Clara in 1840, this song has a quiet inten-
sity which must never be allowed to become sentimental.

Music by
ROBERT SCHUMANN

Andantino *p con molto espressivo*

VOICE

PIANO

Mo - ther, mo - ther,
Mut - ter, Mut - ter,

ne'er be - lieve,
glau - be nicht,
Though weil his love is lieb'

all so dear, That I e'er could love thee less, That 'twill
all - so sehr, dass nun Lie - be mir ge - bricht, dich zu

change you need not fear,
lie - ben wie vor - her. *accel.* Mo - ther, nought our love can part,
Mut - ter, Mut - ter, seit ich ihn *ritard.*

ritard. (a tempo)

My first love to thee I... owe, Let me press thee to my heart,
 lie - be, lieb' ich erst dich sehr, lass mich an mein Herz dich zieh'n,

rit - ard -

These fond kiss - es I be - stow, As he on me doth be -
 und dich küss - en wie..... mich er, wie mich er, wie

an - do p(a tempo)

- stow Mo - ther, nought our
 er! Mut - ter, Mut - ter,

an - do p(a tempo)

love can part, My first love to thee, to
 seit ich ihn so lie - be, lieb' ich

thee..... I owe, Life to me thou didst im-part, That I love's
 erst..... dich sehr, dass du mir das Seyn ver-lich'n, das mir

bliss on earth should know, That I love's bliss..... on earth should
 ward zu sol - chem Glanz, das.... mir ward zu sol-chem, sol - chem

> ritard

know.
 Glanz.

p

Adagio

ritard.

Ped. * Ped. *

SOMEBODY

(Jemand)

W. GERHARD
English words by
ROBERT BURNS

Another of the *Myrthenlieder* to which the original poem by Burns is easily adapted. Passionate, almost wilful, there is a graphic intensity in Schumann's declamation which calls for a studied judgement in the changes of tempo.

Music by
ROBERT SCHUMANN
Edited and arranged by
SYDNEY NORTHCOTE

Tender, also passionately *p*

VOICE

My heart is sair I dare na
Mein Herz ist be - trübt ich sag' es

PIANO

p

tell, my... heart is sair... for some - body, O I could wake a
nicht mein Herz ist be - trübt... um Je - mand; ich könn - te wa - chen die

win - ter night For the sake, for the sake of... some - body O ho for somebo - dy,
läng - ste Nacht, und im - mer träu - men von Je - mand. O Won - nel' von Jemand; O

ritard. *a tempo* *f* 3 3

Hey for some - bo - dy, O I could range the world a - round For the
Him - mel' von Je - mand; durch strei - fen könnt ich die gan - ze Welt, aus

f 3 3

sake..... of some-bo - dy. Ye powers that smile.... on vir - tuous love, Oh
 Lie - be zu Je - mand. Ihr Mäch - te, die ihr der Lie - be hold, O

ritard., *p* *Slower*

sweet - ly smile.... on some-bo - dy. Frae il - ka dan - ger keep him
 lä - chelt freund - lich auf Je - mand! be - schir - met ihn, wo Ge - fah - ren

free, And send me safe.... my some - bo - dy O ho for
 droh'n; gebt sicher Ge - lei - te dem Je - - mand! O Won - nel....dem

ritard. *f* *Quick*

some-bo - dy, O hey for some-bo - dy. O I wad do what wad I not....
 Je - mand; O Him - mel! dem Je - mand! ich wollt', ich woll - te, was wollt'ich nicht für

p

For the sake of some-bo - dy.
 mei - nen, mei - nen Je - mand!

p

IN A STRANGE LAND

(In der Fremde)

H. von FALLERSLEBEN
English words by
CONSTANCE BACHE

Wilhelm Taubert (1811-1891) was much praised by Mendelssohn but only a few graceful songs are now remembered of his large catalogue of compositions.

Music by
WILHELM TAUBERT

Andante con moto *p*

VOICE

PIANO

p

And. *

In yon - der vale there
Es steht ein Baum in

stands a tree, And there my love has sat with me Full
je - nem Thal, dar - un - ter sass ich man - ches-mal mit

ma - ny a hap - py hour; We sat to - ge - ther si - lent
mei - nem Schatz al - lein. Wir sas - sen da so still und

there, While on... my love so sweet and fair Gazed ma - ny a beau-teous
stumm, die Blu - men sah'n sich ver - wun - dert um nach mei - nem Schüt - ze -

p

flower, For fair..... as
 - lein, nach mei - - - - - nem

p *pp*

dawn was she, For fair as dawn was she! For fair.....
 Schüt - ze - lein, nach mei - nem Schüt - ze - lein, nach mei - - -

p

..... as dawn was she, For fair as dawn was
 - - - - - nem Schüt - ze - lein, nach mei - nem Schüt - ze -

pp

shel
 - lein!

dolce sotto voce

p

The flowers are bloom - ing as of
 Noch blüh'n die Blu - men dort um -

old, But I... shall ne - ver - more be-hold Their sweet - ness past com -
- her, ich a - ber se - he sie nicht mehr, und fra - ge sie auch

- pare; "O flowers, how sweet so - e'er ye be, Your
nie. Was seht ihr an mein Schüt - ze - lein? Von

beau - ty is but pale to me Be - side my love so fair:" For
Euch kann kei - nes schö - ner sein, keins schö - ner sein als sie: Mein

fair..... as day was she, For
hol - - - - - des Schüt - ze - lein, mein

fair as day was she! For fair.....
sü - sses Schüt - ze - lein! Mein hol - - - - -

pp
p
dolce sotto voce

..... as day... was she, For fair as day was she!
 - - - - - des Schüt - ze - lein, mein sü - sses Schät - ze - lein!

dolce sotto voce

p

p

And still the trees their sha - dows spread, But I... to dis - tant
 Noch steht der Baum im Tha - le dort, ich a - ber zog zur

lands have fled, For one dear place is bare; A stran - ger on an a - lien
 Frem - de fort; und leer ist je - ner Platz. Ich sitz' auf ö - dem, kal - tem

shore, That loved spot I shall see no more, For she no more is
 Stein, Ich sitz' hier in der Fremd' al - lein, und denk' an mei - nen

p

there. O fair..... as light was she, O
 Schatz; an mei - - - - - nen trau - ten Schatz, und

pp

fair... as light was she! O fair.....
 denk' an mei - nen Schatz, an mei - - - - -

p *dolce sotto voce*

..... as light was she, O fair... as light was she!
 - - - - - nen trau - ten Schatz, und denk' an mei - nen Schatz.

p *dolce sotto voce*

SPRING'S SECRET

(Der Frühling)

J. B. ROUSSEAU
English words by
PAUL ENGLAND

Written in April 1852, this is a typical Brahms-Hungarian song. The poet— in his youth an associate of Heine— was proud enough to acknowledge, in the 1866 edition of his poetry, settings by Reissiger and Weiss; apparently he did not know of this far greater setting by Brahms!

Music by
JOHANNES BRAHMS

Con moto

PIANO *mf con espressione*

p dolce ed espressivo

A whis - per stirs the slum - bring
Es lockt und säu - selt um den

dim. sost. *p* *p dolce*

tree: "A - wake! A - wake! The earth is free!
Baum: "Wach' auf aus dei - nem Schlaf und Traum!

Stern Win - ter's reign..... is end - ed! Stern
Der Win - ter ist..... zer - ron - nen! Der

p *f*

Win - ter's reign..... is end - ed!" The buds now ope their
 Win - ter ist zer - ron - nen!" Da schlägt er frisch den

ten - der eyes, And ea - ger scan the sun - lit skies Where
 Blick em - por, Die Au - gen se - hen hell her - vor An's.....

gold and blue are blend - ed, Where gold and blue are
 gold - ne Licht der Son - nen, An's..... gold - ne Licht der

blend - ed.
 Son - nen.

mf con espress.

p dolce ed espressivo

Light bree - zes fan the
 Es zieht ein We - hen

dim. sost. *p* *p dolce*

clouds a - part, And per - fume all the for - est's
 sanft und lau, Ge - schau - kelt in dem Wol - ken -

heart, Like heaven - ly cen - sers swing - ing,
 - bau, Wie Him - mels - duft..... her - nie - der,

p

Like heaven - ly cen - sers swing - ing. From
 Wie Him - mels - duft..... her - nie - der. Da

p

fold - ed sheath the flowers a-wake, While am-'rous birds in bush and brake.....
 wer - den al - le Blu - men wach, Da tönt der Vö - gel schmel-zend Ach!.....

p cresc.

..... Of..... Spring's re-tun are sing - ing, Of.....
 Da..... kehrt der Früh-ling wie - der, Da.....

f

Spring's re - turn are sing - - ing.
kehrt der Früh - ling wie - - der.

mf con espressione

dim. sost.

p dolce ed espressivo

From cup to cup, from spray to spray, The
Es weht der Wind den Blü - then - staub Von

p dolce

blos - som dust by night and day Is
Kelch zu Kelch, von Laub zu Laub, Durch

p

waft - ed, white..... and yel - low, Is waft - ed,
Ta - ge und durch Näch - te, Durch Ta - ge

p f p

white and yel - low. Thou too, my heart, be-
 und durch Näch - te. Flieg' auch, mein Herz, und

- gin thy quest! Seek here and there, till in some breast Thou
 flat - tere fort, Such' hier ein Herz und such' es dort, Du

find, per-chance, thy fel - low, Thou find, per-chance, thy
 triffst viel-leicht das Rech - te, Du triffst viel-leicht das

fel - - low! Rech - - te.

p dolce

THE BLACKSMITH

(Der Schmied)

LUDWIG UHLAND

English words by
PAUL ENGLAND

There are innumerable settings of this poem all of which have been utterly supplanted by this most popular of all Brahms' songs. It should be remembered that Allegro means lively rather than fast.

Music by
JOHANNES BRAHMS

Allegro

VOICE

f

My true love is there! His ham - mer's a -
 Ich hör' mei - nen Schatz, Den Ham - mer er -

PIANO

f

- swing - ing, His an - vil is ring - ing With strokes thick - ly
 schwin - get, Das rau - schet, das klin - get, Das dringt in die

fall - ing, Like bells clear - ly call - ing Through al - - -
 Wei - te Wie Glo - cken - ge - läu - te, Durch Gas - - -

- - ley and square.
 - - sen und Platz.

cresc.

I pass by the place, And then, as he sees me, My
 Am schwar-zen Ka - min, Da sit - zet mein Lie - ber, Doch,

dar - ling, to please me, Sets bel - lows a - roar - ing, And flames, up - ward
 geh' ich vor - ü - ber, Die Bäl - ge dann sau - sen Die Flam - men auf -

soar - ing, Light up his dear face!
 - brau - sen, Und lo - - - dern um ihn.

PARTING

(Muss es eine Trennung)

LUDWIG TIECK
English words by
PAUL ENGLAND

This is No 12 of the *Magelone* song cycle which
Brahms published in two parts; Nos.1-6 in 1862 and
the remainder in 1869. Variants in the German text
are shown in brackets.

Music by
JOHANNES BRAHMS

Poco andante

VOICE

PIANO

p

Wilt thou then... in - deed for -
Muss es ei - ne Tren - nung

- sake me, Break my trust - ing heart.... in
ge - ben, die das treu - e Herz zer -

twain? Swift - - - ly come, O Death, and
bricht? nein, dies nen - ne ich nicht

take me! Life is nought but bit - ter
le - ben, ster - - - ben ist so bit - ter

pain.
nicht.

pp

Shep - - - herd's pi - ping, soft... and ten - der,
Hör'..... ich ei - nes Schä - fers Flö - te,

Speaks of grief and loss..... to me;
här - - - me ich.... mich in - nig - lich,

Skies a - glow... with sun - set splen - - dour
seh'..... ich in..... die A - bend - rö - - - the,

Wring my heart with thoughts of thee.
denk'..... ich brün - stig - lich..... an dich.

pp

Is true
Gibt es

love... a vain... en-dea-vour? Must it still, must it
denn kein wah-res Lie-ben? muss denn Schmerz, muss denn

cresc.

still... in sor-row end? Had I lived un-loved for ev-er,
Schmerz und Tren-nung sein? Wär' ich un-ge-liebt ge-blie-ben,
(Trau-er)

rf *espress.*

p
I might still call hope my friend.
hätt' ich doch noch Hoff-nungsschein.

p

Now no help from hope I bor-row,
A-ber so muss ich nun kla-gen:

p

To the grave my way I take;
 Wo ist Hoff - nung als das Grab?

Forth I wan - der with my sor - row
 Fern muss ich mein E - lend tra - gen,

cresc.

Till my heart with love shall break,
 heim - lich bricht das Herz mir ab,
 (stirbt)

pp

Till my heart with das love shall
 heim - lich bricht das Herz mir
 (stirbt)

sempre poco rit. e dim.

break.
 ab.

pp

ORPHEUS WITH HIS LUTE

Words by
WILLIAM SHAKESPEARE

There is a characteristic freshness in this, one of the most popular of Sullivan's Shakespearean songs. Some literary scholars consider the poem to be the work of John Fletcher.

Music by
ARTHUR SULLIVAN

Allegro moderato

PIANO

The first system of the piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a similar pattern. Dynamics include *f* and *p*.

The second system of the piano introduction continues the rhythmic pattern. Dynamics include *f* and *p*.

Or - - pheus with his lute, with his lute made trees And the

The first line of the vocal melody is accompanied by the piano. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

moun - tain tops that freeze Bow..... themselves when he did

The second line of the vocal melody is accompanied by the piano. The piano accompaniment continues with the same rhythmic accompaniment.

sing: Or - - - - pheus with his

The third line of the vocal melody is accompanied by the piano. Dynamics include *cresc.* and *f*.

lute, with his lute made trees And the moun - tain tops that freeze

Bow them - selves when he..... did sing, Bow themselves when

he..... did sing: To his mu - sic....

..... plants and flowers E - ver sprung; as sun and showers There had

made a lasting spring. To his mu - sic plants.... and flowers E-ver

f sprung;..... as sun and showers There had made a *rall.* last *dim.* - - ing *p* spring.

f *colla voce* *dim.* *p* *f*

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a forte (*f*) dynamic and includes performance markings for *rall.* (ritardando) and *dim.* (diminuendo). The lyrics are "sprung;..... as sun and showers There had made a last - - ing spring." The piano accompaniment starts with a forte (*f*) dynamic, includes the marking *colla voce* (in time with the voice), and ends with a piano (*p*) dynamic followed by a forte (*f*) dynamic.

The second system of the musical score shows the piano accompaniment. It continues with a forte (*f*) dynamic and includes a piano (*p*) dynamic marking. The piano part features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

p *cresc.*
Ev - - - - -

cresc.

The third system of the musical score shows the piano accompaniment. It begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking. The piano part features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

f - - - 'ry - thing that heard him....

The fourth system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps. The vocal line begins with a forte (*f*) dynamic and includes the lyrics "'ry - thing that heard him....". The piano accompaniment starts with a forte (*f*) dynamic and features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

play, Even the bil - lows of the sea,

The fifth system of the musical score shows the piano accompaniment. It continues with a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. The piano part features a piano (*p*) dynamic marking.

dim.

Hung their heads and then lay

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The vocal line begins with a half note 'H', followed by quarter notes 'u', 'n', 'g', 't', 'h', 'e', 'i', 'r', 'h', 'e', 'a', 'd', 's', 'a', 'n', 'd', 't', 'h', 'e', 'n', 'l', 'a', 'y'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. A 'dim.' (diminuendo) marking is placed above the first measure of the vocal line and below the first measure of the piano accompaniment.

p

by, Hung their heads and then.... lay

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'b', followed by quarter notes 'y', 'H', 'u', 'n', 'g', 't', 'h', 'e', 'i', 'r', 'h', 'e', 'a', 'd', 's', 'a', 'n', 'd', 't', 'h', 'e', 'n', 'l', 'a', 'y'. A 'p' (piano) marking is above the first measure of the vocal line. The piano accompaniment continues with the eighth-note pattern. A 'tr' (trill) marking is above the final note of the vocal line.

by.

f

dim.

The third system shows the vocal line and piano accompaniment. The vocal line has a half note 'b', followed by a quarter rest. The piano accompaniment features a 'f' (forte) marking above the first measure. The piano accompaniment continues with the eighth-note pattern. A 'dim.' (diminuendo) marking is above the final measure of the piano accompaniment.

p

In sweet mu - sic is such

The fourth system continues the vocal line and piano accompaniment. The vocal line has a half note 'I', followed by quarter notes 'n', 's', 'w', 'e', 'e', 't', 'm', 'u', 's', 'i', 'c', 'i', 's', 's', 'u', 'c', 'h'. A 'p' (piano) marking is above the first measure of the vocal line. The piano accompaniment continues with the eighth-note pattern.

rall.

art, Kill - ing care and grief of....

The fifth system continues the vocal line and piano accompaniment. The vocal line has a half note 'a', followed by quarter notes 'r', 't', 'K', 'i', 'l', 'l', 'i', 'n', 'g', 'c', 'a', 'r', 'e', 'a', 'n', 'd', 'g', 'r', 'i', 'e', 'f', 'o', 'f'. A 'rall.' (rallentando) marking is above the final measure of the vocal line. The piano accompaniment continues with the eighth-note pattern.

a tempo *cresc.*

heart,..... In sweet mu - - sic

pp a tempo *cresc.*

is such art,..... Kill - ing care and...

f

un poco più lento

grief of heart Fall..... a - sleep, or hear - ing,

dim. *p*

die, Fall a - sleep, or hear - - - ing, or

pp *pp*

lunga pausa

hear - ing, die.

pp

THE UNDISCOVERED COUNTRY

(L'île inconnue)

THÉOPHILE GAUTIER

English words by
PAUL ENGLAND

There is nothing of the Berlioz eccentricities in his songs; but something of his influence on the subsequent development of French song will be discovered in this effective setting of Gautier's well-known poem.

Music by
HECTOR BERLIOZ

Allegro spiritoso

PIANO *f*

mf

Tell me fair mai - den whi - ther a - way shall we go? Our
Di - tes, la jeu - ne belle, Où vou - lez vous al - ler? La

boat swelleth her sail as the breeze be - gins to blow. Our
voi - le en - fle son ai - le, La bri - se va souf - fler, La

rit.

boat doth swell her sail as the breeze be - gins
voi - le en - fle son ai - le, La bri - se va

a tempo

..... to blow.
 souf - fler.

a tempo *pp*

I - vry oars do glim - mer, Helm hath a gold - en shim - mer,
 L'a - vi - ron est d'i - voi - re, Le pa - vil - lon de moi - re,

The awn - ing's silk - en soft Light as
 Le gou - ver - nail d'or fin; J'ai pour

cresc. *pp*

fol - ly our bales are, An - gels' feathers our sails are, A
 lest une o - ran - ge, Pour voi - le une ai - le d'an - ge, Pour

dolce

ser - - - aph sits a - loft Light as fol - ly our
 mous - - - se un se - ra - phin. J'ai pour lest une o -

rit. *rall. poco* *a tempo*

rall. poco *a tempo* *bd.*

bales are, An-gel's fea-thers our sails are, A ser - -
 - ran - ge, Pour voile une ai - le d'un - ge, Pour mous - -

ppp *poco rit.*

- aph sits a - loft. Tell me,
 - se un se - ra - phin. Di tes,

a tempo *f* *mf* *a tempo* *f*

fair mai - den, whi - ther a - way shall we go? Our
 la jeu - ne belle, Où vou - lez vous al - ler? La

boat swelleth her sail as the breeze be - gins to blow, Our
 voi - le en - fle son ai - - le, La bri - se va souf - fler, La

boat doth' swell her sail as the breeze be - gins
 voi - le en - fle son ai - - le, La bri - se va

rit. *rit.*

a tempo *mf*

..... to blow..... Shall we steer for the
 souf - fler..... *Est - ce dans la Bal -*

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest followed by the lyrics 'to blow' and 'souf - fler'. The piano accompaniment consists of chords and moving lines in both hands. Dynamic markings include 'a tempo' and 'mf'.

mf

high - lands, Or the spice-breathing is - lands or does Nor -
 - ti - que, *Sur la mer pu - ci - fi - que, Dans l' -*

The second system continues the vocal line with 'high - lands' and 'ti - que', and the piano accompaniment with 'Or the spice-breathing is - lands or does Nor -'. The piano accompaniment features a steady harmonic accompaniment. Dynamic marking is 'mf'.

- way please you best?..... Or shall we seek those
 - le de Ja - va?..... *Ou bien est - ce en Nor -*

The third system continues the vocal line with '- way please you best?' and '- le de Ja - va?'. The piano accompaniment features a steady harmonic accompaniment. Dynamic marking is 'pp'.

skies..... Where sum - mer ne - ver dies..... Far a - way to the
 - vè - ge,.... *Cueil - lir la fleur de nei - ge,.... Ou la fleur d'Ang - so -*

The fourth system continues the vocal line with 'skies..... Where sum - mer ne - ver dies.....' and '- vè - ge,....'. The piano accompaniment features a steady harmonic accompaniment.

west?..... Tell me! Tell me, fair mai - den
 - ka?..... *Di - tes, Di - tes, la jeu - ne*

The fifth system continues the vocal line with 'west?.....' and '- ka?.....'. The piano accompaniment features a steady harmonic accompaniment. Dynamic markings include 'f' and 'p'.

rall. *a tempo*

tell me, whi - - ther, whither shall we go? "Let us
 bel - le, di - - tes, Où vou - lez vous al - ler? "Me - nez

sans presser

seek..... o'er the o - cean Some fair isle of de - vo - tion Where
 moi,"..... dit la bel - le "A la ri - ve fi - dè - le.... Où l'on

poco rit. *a tempo*

true love will last.... for aye!"
 ai - - - - - me tou - jours"

"Such a land" said the lo - ver.... We shall ne-ver dis - co - ver,
 Cet - te ri - ve, ma chè - re,.... on ne la con - nuit guè - re,

Such a land said the lov - er, We shall
 Cet - te ri - ve, ma chè - re, on ne

ne - ver dis - cov - er Till the world
 la con - nait guè - re Au pa - ys

..... has passed a - way!..... Such a land said the
 des..... a - mours, On ne la con - nait

poco rit.
 lo - ver, We shall ne - ver dis - co - ver till the world
 guè - re, on ne la con - nait guè - re au pa - ys.....

a tempo has passed a - way!..... *poco ritard.*
 des..... a - mours.....

a tempo
 Where shall we lo - vers go?
 Où vou - lez vous..... al - ler?.....

p poco rit. *a tempo*

..... Ah, whi - - -
..... La bri - - -

dim. *p* *poco rit.*

poco ritard.

- - ther shall.....
- - se va

poco rit.

p

..... we go?
..... souf - fler.

p.

.....
.....

SLUMBER SONG

(Dors, mon enfant)

Anonymous
English words by
R.H. ELKIN

This was the first of the *Trois Mélodies* which Wagner published in Paris in 1840. Blom has said that "the music has a captivating charm mixed with a certain monotony" while Minna Wagner thought it "a lovely thing to send one to sleep."

Music by
RICHARD WAGNER

Andantino

VOICE

Sleep,
Dors

PIANO

dolciss.
pp

..... Ba - by dear, In my arms till the mor - row, I
en - tre mes bras, En - fant plein de char - mes! Tu

..... ho - ver near..... To shield you from sor - row; Oft you have be -
ne con - nais pas Le sou - ci,..... les lar - mes; Tu ris en dor -

- guil'd, While peace - ful - ly sleep - ing, Your mo - ther from weep - ing, Sleep,.....
- mant, A ton doux sou - ri - re Mon cœur se dé - chi - re: Dors,

pp

..... O my child, Sleep,
 ô mon en - fant! Dors,

..... O my child! Sleep
 ô mon en - fant! Dors

pp

..... on my breast That with sor - row is ach - ing, Fa - - -
 sur les ge - noux De ta pau - vre mè - re, Car

mf

- ther's at rest.... From which there's no wak - ing; May your lot be
 le sort ja - lous T'u ru - vi..... ton pè - re; Je veille en trem -

poco f

f

mild; Since Fate.... be - reft me You're all that is left.... me, Sleep,
 - hiant Sur ta faible en - fan - ce, Dors mon es - pé - ran - ce, Dors,

..... O my child, Sleep, O my
 ò mon en - fant, Dors ò mon en -

child! Sleep, mo - ther's arm Ne - ver wear - ies to
 - fant! Dors, et ne crains rien, Car si tu som -

hold you Free from all harm, While her love doth en -
 - meil - les, Ton an - ge gar - dien, Ta mè - re, t'é -

*This note was misprinted as A in *Europa* (Lewald) 1841. B. & H. 17130

- fold you. Ah! each time you've smiled, A gleam from worlds bright-er Hath
 - veil - le, Le re - pos des - cend Sur ton frond can - di - de, Dors

made my grief light - er, Sleep, O my
 sous mon é - gi - de, Dors, ò mon en -

child, Sleep, O my child!
 - fant, Dors, ò mon en - fant!

molto ritard. *ppp*

TO THE CHILDREN

(Aux enfants)

M.D. CALVOCORESSI

English words by
ROSA NEWMARCH

This is one of the most beautiful of Rachmaninoff's songs. It wants a smooth, fluent declamation and a restrained intensity in expression. The accompaniment, too, must have a perfect sostenuto and imaginative tone control.

Music by
SERGEI RACHMANINOFF

VOICE

Lento *p*

How oft - en at mid-night in days long since fled,..... Dear
Chers ê - tres, ja - dis quand mi-nuit ap - pro - chait..... Sur vos

PIANO

p *un poco cresc.*

mf

chil-dren, I've watched with deep joy by your bed; How oft-en your brows have I sign'd with the
cou-ches sans bruit je ve-nais me pen-cher, Heu-reu-se, d'un si-gne de croix vous bé -

dim. *p*

cross, And prayed there: God keep you from sor - row and loss;
- nir,.... Ten-dre - ment;.... pri - er le Sei - gneur.... Tout-Puissant

un poco cresc. *mf* *dim.* *p*

mf The love... of the Father pro-*te*ct you. *p* While calm - ly you
Qu'il digne en Sa sain-te clé - men - ce. Ré - pan - dre sur

dim. *mf* *p*

mf slumbered, to keep you in sight, *dim.* To watch you and know *p* that your souls were snow white, To
vous, chers en-fants en-dor-mis, Ses grâ - ces, veil-ler.... sur vos cœurs in - no - cents, Vous

un poco cresc. *dim.* *p*

mf wish for you glad-ness, and long hap-py years *cresc.* Un - taint - ed by e - vil,
sou - hai-ter joie, lon-gue vie et san - té..... Es - poirs et pri - è - res,

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

p un-bro-ken by fears, *p* How sweet, and how dear were those vig-ils!
en-fants bien aimés É - taient.. u - ne joie in - fi - ni - e!

p *dim.*

mf But now, in the nurs - 'ry, reigns still - ness and gloom, *mf* Gone, gone the glad
Maintenant la cham - bret - te *dim.* est sombre et sans *p* vie,..... *mf* Rien de vous n'y

pp voi - ces, no sound in the room; *mf* No lamp lights the i - con that hangs by the
res - te, les lits sont dé - serts, *Et de - vant l'i - cô - ne* la lampe est é -

p door..... *mf* My heart aches *cresc.* The chil - dren are chil - dren no
tein - te Je suis tris - te, mes pe - tits en - fants sont si

more!.... *f* What an - guish to lose them for e - ver!
loin!..... Mon cœur af - fli - gé les ap - pel - le *dim.*

mf O, chil - - dren! At mid-night
Chers ê - - tres *tres* Que j'ai - me

to old days be true,... And pray then for one.... who prays nightly for you;... Who
pri - ez cha - que nuit, ... Pour moi, seule i - ci, *Moi qui pri - e pour vous; Pour*

oft on your brows made the sign of the cross, And asked God.... to keep you from
moi qui ve - nais cha - que soir vous bé - nir.... Chers ê - tres, pri - ez le Sei -

sor - row and loss, The love... of the Father pro-tect you.
- gneur Tout Puissant... D'é - ten - dre sur moi sa clé - men-ce.

ALONE IN THE FOREST

(Waldseligkeit)

RICHARD DEHMEL

English words by
PAUL ENGLAND

The intense quiet of this song, written in 1901, is not easy to control, and if the *molto lento* of the concluding phrase is to have its due effect, the rest of the song must move easily and not too slowly.

Music by
RICHARD STRAUSS

Andante
teneramente, espressivo

PIANO

pp molto legato

con Ped.

The piano introduction consists of two staves. The right hand plays a continuous eighth-note pattern in a descending line, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Andante' and the mood is 'teneramente, espressivo'. The dynamics are 'pp molto legato' and 'con Ped.'.

A sound is in the
Der Wald be - ginnt zu

The first line of the song features a vocal line with the lyrics 'A sound is in the' and 'Der Wald be - ginnt zu'. The piano accompaniment continues with the same eighth-note pattern in the right hand and harmonic support in the left hand.

fo - - - rest, While near - - -
rau - - - schen, den Bäu - - -

espr.

con Ped.

The second line of the song features a vocal line with the lyrics 'fo - - - rest, While near - - -' and 'rau - - - schen, den Bäu - - -'. The piano accompaniment continues with the same eighth-note pattern in the right hand and harmonic support in the left hand. The dynamics are 'espr.' and 'con Ped.'.

- - er draws the
- - men naht die

con Ped.

** Ped.*

The third line of the song features a vocal line with the lyrics '- - er draws the' and '- - men naht die'. The piano accompaniment continues with the same eighth-note pattern in the right hand and harmonic support in the left hand. The dynamics are 'con Ped.' and '* Ped.'.

pp

night, As though the bran -
 Nacht; als ob sie se -

espr.

Red. * *Red.*

- - ches whis - - pered A
 - - lig lau - - schen, be -

*

greet - - - ing,
 - rüh - - - ren

ppp

..... soft and light.
 sie sich sacht.

espr.

l.h.
r.h.

molto tranquillo

With - in the sha - dow
 Und un - ter ih - ren

ly - ing, My ev - 'ry thought is
 Zwei - gen da bin ich ganz at

free, And
 lein. Da

espr.

ev - 'ry thought is
 bin - ich ganz mein

espr.

fly - ing Home
 ei - gen: ganz

cresc. *p*

molto lento

- ward, love, to theel
 nur, ganz nur dein.

ritard.

pp

MELMILLO

Words by
WALTER de la MARE

All the songs of Clive Carey (b. 1883) show the insight of a fine singer as well as a real musicianship, as this, perhaps his finest song, so eloquently reveals.

Music by
CLIVE CAREY

Allegretto grazioso

PIANO *p*

The piano introduction consists of two staves. The right hand plays a series of eighth notes in a descending pattern, while the left hand plays a simple harmonic accompaniment of quarter notes. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

Three and thir-ty birds there stood In an eld - er in a wood;.....

The first line of the song features a vocal melody in the upper staff and piano accompaniment in the lower staff. The lyrics are: "Three and thir-ty birds there stood In an eld - er in a wood;.....". The piano accompaniment continues with the same rhythmic pattern as the introduction.

Called Melmil-lo - flew off three, Leaving thir-ty in the tree;

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "Called Melmil-lo - flew off three, Leaving thir-ty in the tree;". The piano accompaniment features some more complex rhythmic figures in the right hand.

Called Mel-mil - lo - nine now gone,..... And the boughs held twen - ty

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "Called Mel-mil - lo - nine now gone,..... And the boughs held twen - ty". The piano accompaniment ends with a final chord.

one; Called Mel-mil-lo - and eighteen Left but three to

nod and preen; Called Mel-mil-lo - three - two - one -

rit. - - un poco più tranquillo
Now of birds were feathers none. Then stole slim Mel-

- mil - lo in To that wood all dusk and green, And with lean long...

..... palms out spread Soft - ly a strange.... dance did

tread; Not a note of music..... she Had for ech-o-ing

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a rest, followed by the lyrics 'tread; Not a note of music..... she Had for ech-o-ing'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and melodic fragments.

com-pa-ny; All the birds were flown to rest In the hol-low of her

pp sub.

The second system continues the vocal line with the lyrics 'com-pa-ny; All the birds were flown to rest In the hol-low of her'. The piano accompaniment includes a triplet in the treble staff and a 'pp sub.' (pianissimo) marking in the bass staff.

poco rit. *a tempo*
breast;..... In the wood... thorn, eld-er, wil-low-Danced

The third system shows a tempo change from 'poco rit.' to 'a tempo'. The vocal line has the lyrics 'breast;..... In the wood... thorn, eld-er, wil-low-Danced'. The piano accompaniment features a 'p' (piano) marking and a change in the treble staff's melodic line.

..... a - lone lone danced Mel -

dim. *colla voce*

The fourth system continues with the lyrics '..... a - lone lone danced Mel -'. The piano accompaniment includes a 'dim.' (diminuendo) marking and a 'colla voce' instruction. There is an asterisk (*) below the piano part.

- mil - lo.

a tempo

The fifth system concludes with the lyrics '- mil - lo.'. The piano accompaniment features a 'pp' (pianissimo) marking and a 'colla voce' instruction. There is an asterisk (*) below the piano part.

DREAM VALLEY

Words by
WILLIAM BLAKE

Among the many charming songs which Roger Quilter (b. 1877) has contributed to the literature of English song there will always be a special place for the delicate serenity of this little masterpiece, which wants a sensitive understanding between singer and accompanist.

Music by
ROGER QUILTER

Moderato, poco andante
espressivo e poco rubato

PIANO

p
ben legato

poco rit.

The piano introduction consists of two staves in 4/4 time. The right hand features a melodic line with slurs and a crescendo leading to a *poco rit.* section. The left hand provides a harmonic accompaniment with chords and moving lines.

mp legato

Me-mo-ry, hi-ther come, And tune your mer-ry notes; And, while up-on the wind Your

p a tempo

*Red. **

The first system of the vocal and piano accompaniment. The vocal line is in 4/4 time, and the piano accompaniment is in 4/4 time. The piano part includes a *Red. ** marking.

meno p

mu-sic floats, I'll pore up-on the stream Where sighing lov-ers dream, And

The second system of the vocal and piano accompaniment. The vocal line continues in 4/4 time, and the piano accompaniment is in 4/4 time.

dim. e poco rit.

fish...for fancies as they pass With - in the wa-'try glass. I'll

dim. e poco rit. *mf espress. poco riten.* *a tempo*

The third system of the vocal and piano accompaniment. The vocal line changes to 3/4 time, and the piano accompaniment changes to 3/4 time. The piano part includes a triplet and a *mf espress. poco riten.* section.

drink of... the clear stream, And hear the lin-net's song, And there I'll lie and dream The

pp una corda

day a-long; And, when night comes, I'll go To pla-ces fit for woe,.....

mp poco più sonoro

poco più sonoro

mp tre corde

Walk-ing a-long the darkened val-ley With si-lent Me-lan-cho-ly.

p

poco riten.

dolce

p

poco riten.

espr.

poco riten.

a tempo ma tranquillo

pp una corda

pp

rit.

rit.

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