

THE NEW IMPERIAL EDITION

CONTRALTO  
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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# OFT HAVE I SIGHED

Thomas Campian (1567-1620) – the usual spelling Campion is probably incorrect – was a medical man by profession although posterity would doubtless think of him either as a poet or musician. This beautiful song is the first in his Third Booke of Ayres composed "so as they may be expressed by one Voyce, with a Violl, Lute or Orpharion." The book is undated but cannot be earlier than 1617.

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

Very slow

VOICE

Oft have I sighed, oft have I sighed,  
Had he but loved, had he but loved,

PIANO

*p*

*cresc.*

oft have I sighed for him that hears me not, Who ab-sent hath both... love and me for -  
had he but loved as com-mon lov-ers use His faith-less stay some... kind-ness would ex-

*cresc.* *mp*

*mp* *mf*

- got. O ..... yet I lan-guish still, Yet I lan-guish still, yet I lan-guish  
- cuse. O ..... yet I lan-guish still, Yet I lan-guish still, yet I lan-guish

*p* *p*

still through his de-lay ..... Days seem as years when wished friends break their day.  
still con-stant I mourn ..... For him that vows can break but not re-turn.

## DEWY VIOLETS

(Le Violette)

English words by  
PAUL ENGLAND

A. Scarlatti (1658-1725), the famous father of an equally famous son, is generally acclaimed as the founder of the Neapolitan School of opera although he divided his affections almost equally between Naples and Rome. His suave vocal melody and elegant sense of form exercised a profound influence on his contemporaries and successors.

Music by  
ALESSANDRO SCARLATTI

**Allegretto**

PIANO

The piano introduction consists of two staves. The right hand starts with a treble clef and a key signature of one flat (B-flat). It begins with a quarter rest, followed by a series of eighth and sixteenth notes, creating a light, flowing accompaniment. The left hand starts with a bass clef and a key signature of one flat, playing a steady eighth-note accompaniment.

*p*

Rich in o-dours o - ver - flow - ing, Dew - y vio - lets fresh - ly  
*Ru - gia - do - se, o - do - ro - se, vi - o - let - te gra - zi -*

The vocal line begins with a treble clef and a key signature of one flat. It starts with a quarter rest, followed by a series of eighth and sixteenth notes. The piano accompaniment continues with the same eighth-note pattern in the left hand and a more active line in the right hand.

blow - ing, *p* Rich in o - dours o - ver -  
*- o - se, Ru - gia - do - se, o - do -*

The vocal line continues with a treble clef and a key signature of one flat. It starts with a quarter rest, followed by a series of eighth and sixteenth notes. The piano accompaniment continues with the same eighth-note pattern in the left hand and a more active line in the right hand.

- flow - ing, Dew - y vio - lets fresh - ly blow - ing, Dew - y vio - lets fresh - ly  
*- ro - se, vi - o - let - te gra - zi - o - se, vi - o - let - te gra - zi -*

The vocal line continues with a treble clef and a key signature of one flat. It starts with a quarter rest, followed by a series of eighth and sixteenth notes. The piano accompaniment continues with the same eighth-note pattern in the left hand and a more active line in the right hand.

blow-ing, Yet with pet - als scarce - ly show-ing, 'Mid the mos - ses,  
 - o - se, Voi vi sta - te ver - go - gno - se, Mez - zo a - sco - se,

'Mid the mos - ses coy - ly grow - ing, Do ye chide me for my bold - ness  
 Mez - zo a - sco - se fra le fo - glie, E sgrì - da - te le mie vo - glie,

That can hope to melt her cold - ness? Do ye chide me  
 Che son tropp - po am - bi - zio - se, E sgrì - da - te

for my bold - ness That can hope to melt... her cold - ness?  
 le mie vo - glie, Che son tropp - po, son tropp' am - bi - zi - o - se.

Rich in o - dours o - ver - flow - ing, Dew - y vio - lets, dew - y  
 Ru - gia - do - se, o - do - ro - se, Vi - o - let - te, vi - o -

vio - lets fresh - ly blow - ing, Rich in... o - dours o - ver - flow - ing, Dew - y  
 - let - te gra - zi - o - se, Ru - gia - do - se, o - do - ro - se, vi - o -

vio - lets, dew - y vio - lets fresh - ly blow - ing, Dew - y vio - lets fresh - ly blow - ing.  
 - let - te, vi - o - let - te gra - zi - o - se, vi - o - let - te gra - zi - o - se.

*colla voce* *f a tempo*

'Mid the mos - ses coy - ly grow - ing, With your pe - tals,  
 Voi vi sta - te ver - go - gno - se, mez - zo a - sco - se,

With your pe - tals scarce - ly show - ing, Will ye chide me for my  
 mez - zo a - sco - se fru le fo - glie, E sgrì - da - te le mie

bold - ness That can hope to melt her cold - ness? Will ye chide me for my  
 vo - glie, che son tropp' am - bi - zi - o - se. E sgrì - da - te le mie

bold-ness That can hope ..... to melt... her cold-ness? *p*  
*vo - glie, che son trop - po, son tropp'am-bi-zi - o - se.* Rich in  
Ru-gia-

*colla voce* *mf* *a tempo*

o - dours o - ver - flow - ing, Dew - y vio - lets, dew - y  
*- do - se, o - do - ro - se,* *vi - o - let - te, vi - o -*

vio - lets fresh - ly blow - ing, Rich in... o - dours o - ver - flow - ing, Dewy  
*- let - te gra - zi - o - se,* *Ru - gia - do - se,* *o - do - ro - se, vi - o -*

*mf* *mf*

vio - lets, dew - y vio - lets fresh - ly blow - ing, Dew - y vio - lets, dew - y  
*- let - te, vi - o - let - te gra - zi - o - se,* *vi - o - let - te, vi - o -*

*rit.* *rit.*

vio - lets fresh - ly... blow - - - ing.  
*- let - et gra - zi - o - - - se.*

*colla voce* *f*

## AS A SUNBEAM AT MORN

(Come raggio di sol)

English words by  
PERCY PINKERTON

Caldara (1678-1736), a pupil of Legrenzi, was a somewhat prolific composer and was, at one time, assistant kappelmeister under Fux in Vienna. Despite the excellence of his vocal works, which include several motets and masses as well as a 16-pt Crucifixus, little remains now except this dignified song.

Music by  
ANTONIO CALDARA

*Sostenuto  
legato*

PIANO

*ppp*

*pp* *pp* *p*

As a sunbeam at morn fall - eth se - rene - ly, As a sunbeam at  
Co - me rag-gio di sol mi - te e se - re - no, co - me rag-gio di

*pp* *pp* *p*

morn fall - eth se - rene - ly On the vast tran-quiet  
sol mi - te e se - re - no so - vra pla - ci - di

*p*

bo - som of the o - cean, Though deep with - in it, though.... deep with -  
flut - ti si ri - po - sa men - tre del ma - re, men - tre del

*pp*

- in it e - ver storm and tem - pest Lurk there in dire -  
ma - re nel pro - fon - do se - no sta la tem - pe -

*pp* *p cresc. e string.*

*f* *rall.* Tempo I

ful com - mo - tion;  
sta a - sco - sa:

So the light of a smile glad-dens the spi - rit for a  
co - si ri - so ta - lor ga - io e pa - ca - to di con -

*pp*

sea - son, The wea - ry heart de - ceiv - ing: Though deep - er than the  
- ten - to, di gioia un lab - bro in - fio - ra, men - tre nel suo se -

*ten.* *dim.*

o - cean is all its sor - row ..... And all its  
- gre - to il cor pia - ga - to ..... s'angoscia e

*a tempo* *f* *dim.*

*rall.* Tempo I

end - less griev - ing.....  
si mar - to - ra.....

*rall. dim.* *pp*

# LIKE ANY FOOLISH MOTH I FLY

(Qual farfalletta Amante)

English words by  
PAUL ENGLAND

Domenico Scarlatti (1685-1757), a famous and much travelled virtuoso on the harpsichord, occupied important musical posts in Italy and in Spain. Chiefly remembered for his brilliant instrumental compositions, he also contributed some charming items to the many pasticcios which were fashionable in his day and it is not unlikely that this gracious song was among them.

Music by  
DOMENICO SCARLATTI

**Allegretto**

PIANO *mf*

*p*

Like a - ny fool - ish  
Qual far - fal - let - ta a -

moth I... fly To - wards the flame of beau - ty, My joy, my on - ly du - ty, At  
- man - te io vo - lo a quel - la fiam - ma, che in pet - to il cor m'in - fiam - ma, e

her dear feet to lie. *p* Like  
mor - te non mi dà. Qual

*mf*

a - ny fool - ish moth I... fly To - wards the flame of beau - ty, My joy, my on - ly  
far - fal - let - ta a - man - te io vo - lo a quel - la fiamma, che in pet - to il cor m'in -

du - ty, At her dear feet to... lie. .... Ah! .....  
 - fiam - ma, e mor - te... non mi... dà ..... ah! .....

.....  
 ..... Like  
 ..... Qual

a - ny fool-ish moth I... fly To - wards the flame of beau-ty, My joy, my on - ly  
 far - fal - let - ta u - man - te io vo - lo a quel - la fiam - ma, che in pet - to il cor m'in -

*tr* du - ty, At her dear feet to... lie, Yes, ah, yes! At her... dear...  
 - fiam - ma, e mor - te... non mi... dà, no, ah, no! e mor - te.....

*tr*  
 feet to... lie.  
 non mi dà.

Yet for the dan - ger, what care I? I love ..... those eyes that  
 Il va - go tuo sem - bian - te, se ac - cre - - - sce in me l'ar -

lure..... me, 'Tis they a - lone can cure me, 'Tis  
 - do - re, A... que - st'af - flit - to co - re, a...

*cresc.*  
 they a - lone can cure me, Or bid me sweet - ly die,... Or bid me sweet - ly...  
 que - st'af - flit - to co - re, ri - sto - ro pur da - rà,... ri - sto - ro pur da -

*f poco rit*  
 die, They can cure me, Or bid..... me.... sweet - ly  
 - rà, si, ri - sto - ro, ri - sto - ro.... pur da -

*a tempo*  
 die.  
 rà.

*p a tempo*

Like a - ny fool-ish moth I... fly To - wards the flame of beau-ty, My joy, my on - ly  
*Qual far-fal - let-ta u - man - te io vo - lo a quel - la fiam-ma, che in pet - to il cor m'in -*

du - ty, At her dear feet to lie.  
*- fiam - ma, e mor - te non mi dà.*

*mf*

*p*

Like a - ny fool-ish moth I... fly To - wards the flame of beau-ty, My  
*Qual fur - fal - let - ta u - man - te io vo - lo a quel - la fiam-ma, che in*

*trm* *f*

joy, my on - ly du - ty, At her dear feet to... lie, Yes, ah,  
*pet - to il cor m'in - fiam - ma, e mor - te... non mi... dà, no, ah,*

*cresc.*

*poco rit.* *trm*

yes! At her.... dear.... feet to lie.  
*no! e mor - te..... non mi dà.*

*colla voce* *a tempo* *f* *trm*

## DEAREST CONSORT

(Cara Sposa)

This aria from *Rinaldo* (1711) was considered by the composer to be the best he had ever written. Few would disagree with this opinion despite Burney. The striking contrast of the middle section only intensifies the charm and beauty of the Largo.

Music by  
G. F. HANDEL

Largo ( $\text{♩} = 66$ )

PIANO

The piano introduction is in 3/4 time, marked Largo with a tempo of 66 beats per minute. It begins with a treble clef and a key signature of one sharp (F#). The music starts with a piano (*p*) dynamic. The right hand plays a series of eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment. A *l.h.* marking is present in the second measure. The piece concludes with a *cresc.* marking.

Dear - est  
Ca - ra

The piano accompaniment for the first vocal line features a treble clef and a key signature of one sharp. It begins with a forte (*f*) dynamic and includes a *dim.* marking. The right hand plays chords and moving lines, while the left hand provides a steady accompaniment.

Con-sort! hope now doth fal - ter, For thy pre - sence I am  
spo - sa! a - man - te ca - ra, Do - ve se - i? do - ve

The second vocal line continues the melody with lyrics in English and Italian. The piano accompaniment maintains the same texture as the first line, with a *f* dynamic.

yearn - ing! Could I see thee once more re - turn - ing!  
se - i? Deh! ri - tor - na ai pian - ti mie - i!

The third vocal line features a more expressive melody. The piano accompaniment includes a *f* dynamic and a *dim.* marking.

Dear - est Con - sort! for thy lov'd  
Ca - ra spo - sa! a - man - te

The final vocal line concludes the aria. The piano accompaniment features a *dim.* and *p* dynamic.

pre - sence I am yearn - ing, Ah, could I but see thee once....  
 ca - ra, Do - ve se - i? ri - tor - na, ri - tor - na, ai.....

.... more re - turn - ing! Dear - - - est Con - sort!  
 .... pian - ti.... mie - i! Ca - - - ra spo - sa,

For thy pre - sence, for thy pre - sence this heart is yearn -  
 Dehl ri - tor - na, dehl ri - tor - na ai pian - ti.... mie -

- ing, Dear - est Con - sort! Dear - est Con - sort! Could I  
 - i! Spo - sa ca - ra, Spo - sa ca - ra, Do - ve

see thee once ..... more re - turn - ing, Could I  
 se - i? Dehl ..... ri - tor - na, do - ve

see thee but once more re - turn - ing, Once..... more, once more, once  
 sei? do - ve sei? dehl ri - tor - na ai ..... pian - ti miei, ri -

more, once more, .....  
 - tor - na ai pian -

once more, once more re - turn - ing, *ad lib.* Could I see thee once  
 - ti.... mie - il dehl ri - tor - na. Dehl ri - tor - na ai pian -

more re - turn - ing!  
 - ti.... mie - il!

*Fine*

E'en at your gloom - y..... al - tar, Fa - tal Sis - ters, I de -  
 Del E - re - bo sull' a - ra, Col - la fa - ce, Del mio

- fy you! I de - fy you! Can no sa - cri - fice but life then sa - tis - fy you, With  
 sde - gno! Io vi sfi - do, Col - la fa - ce del mio sde - gno io vi sfi - do, Oh...

*agitato*  
 wrath still burn - ing! Fa - tal Sis - ters, I... de - fy... you! E'en  
 spir - ti.... re - i! Col - la fa - ce, Del mio sde - gno! Del

at... your gloom - y al - tar I de - fy you! I de - fy you! Your  
 E - re - bo..... sull' a - ra Io vi sfi - do, Io vi sfi - do, Oh...

*ad lib.*  
 ter - rors... spurn - ing, Your ter - rors spurn - ing!  
 spir - ti.... re - i, Oh... spir - ti.... re - i!

\* The Furies

# VERDANT MEADOWS

(Verdi Prati)

English words by  
M. X. HAYES

This aria from *Alcina* (1735) was written especially for the great Carestini. Like so many of Handel's arias it has survived the opera to which it belongs. Set in a simple rondo form it has a suave stateliness which is most appealing.

Music by  
G. F. HANDEL

Larghetto

PIANO

The first system of the piano introduction consists of two staves. The right hand plays a series of chords and moving lines in a 3/4 time signature, while the left hand provides a steady bass line with quarter notes.

The second system continues the piano introduction. The right hand features a trill on a high note in the final measure, and the left hand continues with a simple accompaniment.

Ver - dant mea-dows, fo - rests bloom - ing, Yield - ing... plea - sant  
Ver - di prati e selve a - me ne, Per - de - re - te

The first vocal phrase is set against piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in a bass clef with the same key signature.

wel - come shade, Ver - dant mea-dows, fo - rests bloom - ing,  
la ..... bel - tà, Ver - di prati e selve a - me - ne,

The second vocal phrase continues the melody. The piano accompaniment provides harmonic support with chords and moving lines.

Yield - ing... plea - sant wel - come shade, Love - ly flowers  
Per - de - re - te la ..... bel - tà, Vag - he fior

The third vocal phrase concludes the aria. The piano accompaniment ends with a final chord in the right hand and a sustained note in the left hand.

bree - zes per - fu - ming, All that's fair - est, all that's ra - rest,  
 cor - ren - ti ri - vi, La vag - hez - za, la bel - lez - za,

Soon 'neath win - ter's breath must fade. Ver - dant  
 Pres - to voi..... si can - ge - rà. Ver - di

mea-dows, fo-rests bloom-ing, Soon... 'neath win-ter's breath must  
 prati e selve a - me - ne, Per - de - re - te la..... bel -

fade. Ma-gic spells that now en - fold you, Will be  
 - tà. E can - gia - to il va - go og - get - to, All' or -

o'er when I a-gain be - hold you, In your shroud of snow ar -  
 - ror del pri mo as - pet - to, Tutto in voi ri - tor - ne -

- rayed, In your shroud of... snow ar - rayed.  
- rà, *Tutto in voi ri - tor - ne - rà.*

Ver - dant mea - dows, fo - rests bloom - ing, Yield - ing...  
Ver - di prati e selve a - me - ne, Per - de -

plea - sant wel - come shade, Soon 'neath win - ter's breath must fade.  
- re - te la bel - tà, Per - de - re - te la bel - tà.

*f*

*dim.*

# HOW CHANGED THE VISION

(Cangio d'aspetto)

English words by  
M. X. HAYES

The sturdy rhythmic vigour of this song affords a suitable contrast with the other Handel items in this book. And the effective syncopation of the roulades will be a pleasing exercise in expressive flexibility.

Music by  
G. F. HANDEL

Allegro (♩ = 120)

PIANO

*f* *mp*

The first system of the piano introduction, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature. It begins with a forte (*f*) dynamic and transitions to mezzo-piano (*mp*).

*cresc.*

The second system of the piano introduction, continuing the melodic and harmonic development with a crescendo (*cresc.*) dynamic marking.

*f*

The third system of the piano introduction, reaching a forte (*f*) dynamic and concluding the introduction with a flourish.

§

How changed the vi - sion      Now dawn - ing o'er me,  
Can - gio d'as - pet - to      Il cru - do fa - to

The vocal entry begins with a section symbol (§). The piano accompaniment is marked piano (*p*).

A smi - ling fu - ture      Doth shine be - fore me      Of bright young joy, .....

E nel mio pet - to      È già ri - na - to      Tut - to il pia - cer, .....

The second system of the vocal entry and piano accompaniment, continuing the lyrics.

A smi - ling fu - ture Shines be - fore me Of  
 E nel... mio pet - to È già ri - na - to Tut -

bright young joy!  
 - to il pia - cer!

How changed the vi - sion Now dawn - ing o'er me, A smi - ling fu - ture  
 Can - giò d'as - pet - to Il cru - do fa - to E - nel mio pet - to

Doth shine be - fore me Of bright young joy, Of bright young joy,.....  
 È già ri - na - to Tut - to il pia - cer, Tut - to il pia - cer,.....

First system of musical notation, featuring a vocal line and piano accompaniment in G major.

Second system of musical notation with lyrics:   
 A smi - ling fu - ture Shines be - fore me Of bright young joy, Of  
*E nel... mio pet - to È gia.... ri - na - to Tut - to il... pia - cer, Tut -*

Third system of musical notation with lyrics:   
 bright young joy, Of bright young joy, A smi - ling fu - ture Shines be - fore me Of  
*- to il pia - cer, Tut - to il pia - cer, E nel mio pet - to È gia... ri - na - to Tut -*

Fourth system of musical notation with tempo markings **Adagio** and **Tempo**, and lyrics:   
 bright young joy, A smi - ling fu - ture Of bright young joy.  
*- to il pia - cer, E gia ri - na - to Tut - to il pia - cer.*

Fifth system of musical notation, primarily piano accompaniment.

I dread no sor - row To cloud the mor - row, My hap - pi - ness is with -  
 Io più non sen - to Pe - nee tor - men - to, Or che il mio se - no tor -

- out al - loy, My hap - pi - ness is with - out... al - loy,..... with -  
 - na a go - der, Or che il mio.... se - no tor - na a go - der,..... tor -

- out al - loy; I dread no.... sor - row... To cloud the mor - row,  
 - na a go - der: Io più... non... sen - to..... Pe - nee tor - men - to,

*ad lib.* Adagio

My hap - pi - ness is with - out al - loy, My hap - pi - ness is with - out al - loy.  
 Or che il mio se - no tor - na a go - der, Or che il mio se - no tor - na a go - der.

# AUTHOR OF ALL MY JOYS

(O del mio dolce ardor)

English words by  
PAUL ENGLAND

Gluck (1714-1787), famed for his operatic reforms, always gives the singer a gracious, expressive vocal melody. There is no need for any histrionic emphasis to realise the impassioned beauty of this song.

Music by  
C.W. von GLUCK

Moderato

VOICE

PIANO

Au - thor of all my  
O del mio dol - ce ar

joys, ..... their crown and splen -  
- dor ..... bra - ma to og - get -

- dour, their crown and splen - - dour,  
- to, bra - ma to og - get - - to,

Ab - sence at last is o - - ver,  
l'au - ra che tu re - spi - - ri,

The musical score is written for voice and piano. The tempo is marked 'Moderato'. The key signature has one flat (B-flat). The time signature is common time (C). The voice part is on a single staff, and the piano part is on two staves (treble and bass clef). The lyrics are provided in both English and Italian. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

at last I'm near..... thee,  
*Al - fin re - spi - ro,*

At last, at last I'm... near.....  
*Al - fin, al - fin... re - spi -*

thee! These scenes the... more en - dear..... thee; In my  
*- rol O un - que il guar - do io gi - ro le tue*

bo - som there spring - eth the thought of past ca - ress - es, Their  
*va - ghe sem - bian - ze a - more in me di - pin - ge, il*

sweet - ness on me press - es, And my heart ..... with  
*mio pen - sier si fin - ge le piu lie -*

rap - - - - - ture sing - - - - -  
- - - - - te spe - ran - - - - -

- eth! Now in each mur - m'ring breeze sure - ly I hear... thee!  
- ze. E nel de - sio che co - si..... m'em - pie..... il pet - to

Come, my love! I am here!  
cer - co te, chia - mo te.

Whis - per, low and ten - - - - -  
Spe - ro e so - spi - - - - -

- der! Au - thor of all my joys,..... their  
ro. O del mio dol - ce ar - dor..... bra -

crown and splen - - dour, their crown and  
 - ma - to og - get - to, bra - ma - to og -

splen - - dour, Ab - sence at last is  
 - get - - to, l'au - ra che tu re -

o - - ver, at last I'm  
 - spi - - ri, at - fin re -

near..... thee, At  
 - spi - - ro, al -

last, at last I'm near..... thee!  
 - fin, al - fin re - spi - - - - - rol

*colla voce*

# HARK! WHAT I TELL TO THEE

(The Spirit's Song)

In acclaiming Haydn as the 'father of the symphony' and the founder of the string quartet there is a tendency to ignore his vocal music. Naive as it was sometimes in its direct simplicity, it was not without its influence in freeing song from some of the grosser operatic conventions of the times.

Music by  
**JOSEPH HAYDN**

**Adagio**

PIANO

*p* *cresc.* *f*

*p* *cresc.*

*p*

Hark! Hark! what I tell to thee,

Nor sor-row o'er the tomb, nor sor-row o'er the tomb;

*p*

My Spi - rit wanders free, my Spi - rit wanders

free, And waits, and... waits till... thine shall come.

*cresc.* *f*

All pen - sive and a - lone, .... I

*dim.* *p*

see thee sit and weep, Thy head up - on the stone, ...

Where my cold ash - es.... sleep, Where..... my cold ash - es....

sleep. I watch thy speaking

eyes, And mark each fal - ling tear; I catch thy pass - ing

sighs, I..... catch thy pass - ing sighs, Ere they are lost in air.

Hark!

*p*  
Hark! what I tell to thee, Nor sor - row, nor sor - row o'er the

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 one sharp (F#). The vocal line begins with a dynamic marking of *p* (piano). The piano accompaniment starts with a dynamic marking of *fz* (forzando) in the right hand and *p* in the left hand.

tomb; My Spi - rit wan-ders free, my Spi - rit wan-ders free, And

The second system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *p*. The piano accompaniment features a mix of *fz* and *p* dynamics.

waits till thine shall come, my Spi - rit wanders free And

The third system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *p*. The piano accompaniment includes a triplet of eighth notes in the right hand.

waits, and waits till thine shall come, till thine shall

The fourth system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *p*. The piano accompaniment includes a triplet of eighth notes in the right hand.

come.

The fifth system concludes the vocal line and piano accompaniment. The vocal line has a dynamic marking of *p*. The piano accompaniment includes a triplet of eighth notes in the right hand and a dynamic marking of *fz* in the left hand.

# WITH A SWANLIKE BEAUTY GLIDING

(Quando miro quel bel ciglio)

English words by  
MILDRED GAUNTLETT

In Mozart's astonishing catalogue of compositions his songs seem comparatively unimportant. But this song, written in 1787 under the title *An Chloe*, a fourth higher, has won a secure place in the contralto repertoire. It will help to give grace and elegance to a voice which is too often associated with the dark and foreboding.

Music by  
W. A. MOZART

**Allegretto**

PIANO *dolce*

With a swan - like beau - ty gli - ding,  
Quan - do mi - ro quel bel ci - glio

slow - ly comes ..... my love to me, ..... with her  
ne - ro, pien - di dolce ar - dor; ..... e che

crim - son lips de - ri - ding all ..... my fond haste her face... to .....  
scor - go sul ver - mi - glio lab - bro, un ri - so in - can - ta -

see: Ah I feel the wish to clasp her in one fond and close em -  
 - tor: sen-to al - lor nel sen ra - pi - to un in - cen - dio di.... de -

- braced Best be - lov - ed, I am  
 - sirl I - dol mi - o, son fe -

will - ing, ah be - lieve, for thee to die, for thee to die, for thee to  
 - ri - to, deh! ri - sto - rail mio mar - tîr, il mio mar - tîr, il... mio mar -

die! Like a flame my love is burn - ing, scorch - ing  
 - tîr! Non te - mer che que - sto fo - co spi - ri,

like ..... the grass in June; though the tides and waves are turn - ing,  
 col - la ver - de e - tâ; o - gni tem - po ed o - gni lo - co

faith - ful, faith - ful burns my love ..... for  
 fi - do, fi - do a te ..... mi tro - - ve -

thee: All the woe that time is bring-ing can-not change or steal my  
 - rà: il ri - gor d'av-ver - su sor - te, non po - trà cangiar mia

love, can - not change or ..... steal my ..... love: Though the  
 fè, non po - trà ..... can - giar mia ..... fè: ..... nè spa -

hand of... death were cling - ing, were cling - ing, were cling - ing,  
 - ven - tu - mi... la... mor - te, la mor - te, la mor - te,

Still my heart ..... would con - stant ..... prove, ..... Though  
 se a sof - frir - la a - vrò per - te, ..... la

death's hand were cling - ing, were cling - ing, Still..... my .....

*mor - te, la mor - te, la mor - te se a sof -*

heart.... would.... con - stant prove, still my heart would con - stant

*- frir - la a - vrò per te, se a sof - frir - lu a - vrò per*

prove, still my heart would con - stant prove, con - stant

*te, se a sof - frir - la a - vrò per te, si, per*

prove, con - stant prove.

*te, .... si, per te.*

B. & H. 16893

# ADIEU

(Addio)

English words by  
MILDRED GAUNTLETT

This is a beautiful Mozartian *Adagio* which calls for a careful scheme of tonal dynamics, a tender restraint in expression and a graceful realisation of the effective appoggiaturas. Over-forceful effects will spoil the exquisite serenity of the song.

Music by  
W. A. MOZART

*Adagio*

VOICE

PIANO

*p* *f* *fz* *fz*

Fare thee well, o earth's dear...  
Io ti las - cio, o ca - ra, ad -

daugh-ter, an - gels watched thy sleeping, and stole thy soul to-day! ah mel!  
- di - o, vi - vi più fe - li - ce e scor-du-ti di mel strap - pa,

ne - ver more thy hap - py laugh - ter, ten - der smil - ing, sweet be -  
strap - pa pur del tuo bel co - re quell' af - fet - to quell' a -

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

- guil - ing, or soft and gen - tle wi - ling, will drive my grief..... and care a -  
 - mo - re; pen - sa...che à te non li - ce il ri - cor - dar..... si di

- way! Life no fur - ther joy can.... lend... me, should thy lov - ing  
 mel Io ti la - scio, o ca - ra, ad - di - o, vi - vi piu fe -

spi - rit leave... de - so - late my way. Ah then,  
 - li - ce e..... scor - da - ti di mel Strap - pa,

ah then, let thy sweet com - pas - sion send me lov - ing  
 strap - pa, strap - pa pur del tuo bel co - re quell' af -

gui - dance, nor re - fus - ing, leave me lone - ly, in mourn - ful  
 - fet - to e quell' a - mo - re: pen - sa, o Di - o, che à te non

mus - ing, but in thy gen - tle pi - ty stay, but in thy gen - tle pi - ty  
 li - ce il ri - cor - dar - si di me, il ri - cor - dar - si di

stay! Till that hour when death shall... call... me from this world of  
 mel Io ti la - scio, o ca - ra, ad - di - o, vi - vi piu fe -

an - guish, be ..... near my soul to guidel let me... feel thy  
 - li - ce e ..... scor - da - ti di met vi - vi piu fe -

spi - rit still ho - vers near my side, till face to face we meet. - Farewell then, be -  
 - li - ce e scor - da - ti di me, e... scor - da - ti di me. - ti la - scio, ad -

- lov - ed, farewell then, be - lov - ed!  
 - di - o, ad - di - o, ad - di - ol

# THE PRAISE OF GOD

(Die Ehre Gottes aus der Natur)

GELLERT

English words by  
PAUL ENGLAND

This magnificent setting of Gellert's poem has a majesty all its own. Originally set (1803) in key C it has tended to be performed in the more sonorous tessitura of the lower voices.

Music by  
L. v. BEETHOVEN

Andante sostenuto

VOICE

The heav'ns are tell - ing Je - ho - vah's  
Die Him - mel rüh - men des E - wi - gen

PIANO

glo - ry, The sound - ing spheres His power pro - claim; The earth, the  
Eh - re, ihr Schall pflanzt sei - nen Na - men fort. Ihn rühmt der

o - ceans, are loud with the sto - ry; Re - vere, oh man, His  
Erd - kreis, ihn prei - sen die Mee - re, ver - nimm, o Mensch, ihr

aw - ful name! To Him the  
gött - lich Wort! Wer trägt des

simile

stars their ho - mage ren - der, He clothes the  
 Him - mels un züht ba - re Ster - ne? Wer führt die

*cresc.*

sun with beams of gold, When high in hea - ven he  
 Sonn' aus ihr - em Zelt? Sie kommt und leuch - tet und

*pp* *cresc.* *f*

laughs in his splen - dour, And runs his course, a gi - ant bold, And  
 lacht uns von fer - ne, und läuft den Weg, gleich als ein Held, und

*f* *p* *f* *sf* *f*

runs his course, a gi - ant bold.  
 läuft den Weg, gleich als ein Held.

*f* *f* *f* *f* *mf*

## LITANY

(Litanei)

JACOBI  
English words by  
MAY BYRON

This was the last of the Jacobi songs and was written in 1818. It is an exquisite example of humble affection and simple pathos expressed in a typical Schubertian *adagio*. It wants a steady tone and an unbroken legato. The original key was a semitone higher.

Music by  
FRANZ SCHUBERT

Andante religioso

VOICE

Rest in peace, all  
*Ruh'n in Frie - den*

PIANO

pp

soils ..... de - part - ed! Ye in wea - ry  
*al - le See - len, die voll-bracht ein*

ways ..... who wend - ed, Ye whose hap - py dream is end - ed,  
*ban - ges Quä - len, die voll - en - det sü - ssen Traum, .....*

Ye out-worn, ye new - ly-born, From the noi - sy world de - scend - ed,  
*le - bens-satt, ge - bo - ren kaum, aus der Welt hin - ü - ber... schie - den,*

p

Take your rest, ye peace - ful - heart - ed!  
 At - le See - len ruh'n ..... in Frie - den!

*pp*

*cresc.*

Maid - en souls from  
 Lie - be - vol - ler

*p*

earth..... de - part - ed, Ye whose hearts with  
 Müd - chen See - len, de - ren Thrä - nen

tears ..... were ach - ing For a false love's long... for - sak - ing.  
 nicht ..... zu züh - len, die ein fal - scher Freund ver - liess .....

Sore be-trayed and out - cast made, To the world no more a - wak - ing,  
 und die blin - de Welt ver-stiess: Al - le, die von hin - nen schie - den,

Take your rest, ye peace - ful - heart - ed!  
 at - le Sce - len ruh'n ..... in Frie - den!

They whose dark - ness ne'er..... de - part - ed,  
 Und die nie - der Son - ne lach - ten,

They whose sighs found no ..... re - frain - ing, Grant them,  
 un - ter'm Mond auf Dor - nen wach - ten, Gott, im

They whose sighs found no ..... re - frain - ing, Grant them,  
 un - ter'm Mond auf Dor - nen wach - ten, Gott, im

Lord, Thy mer - cy gain - ing, Of Thy grace to see Thy Face,  
 rei - nen Him - mels - licht ..... einst zu sehn von An - ge - sicht,

In Thy light that knows no... wan - ing: Take your rest, ye  
 Al - le, die von hin - nen schie - den, al - le See - len

peace - ful - heart - ed!  
 ruh'n ..... in Frie - den!

## DEATH AND THE MAIDEN

(Der Tod und das Mädchen)

CLAUDIUS

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

Richard Capell has aptly described this song as an "unforgettable picture... created by means of rare simplicity." Ten years later Schubert returned to the theme for the variations of the great D min. quartet. The song wants an imaginative intensity, too deep to be disturbed by any false dramatics. Written in 1817, it was not published until four years later.

Music by  
FRANZ SCHUBERT

In moderate time

PIANO

*pp sempre con Pedale e Sordino*

*p* Rather faster

Go by me, Ah! go by me, Grim war - der of the  
Vor - ü - ber! uch, vor - ü - ber! geh' wil - der Kno - chen -

*mf*

grave! Wilt sure - ly not de - ny me The  
- mann! Ich bin noch jung, geh' Lie - ber! und

*p dim.*

hopes of youth I have, the hopes of youth I have.  
rüh - re mich nicht an, und rüh - re mich nicht an.

Tempo primo

*p*

Give me thy hand, and lay a-side a-larms; A friend am  
 Gieb dei-ne Hand, du schön und zart Ge-bild! bin Freund und

*pp*

I and not an a-ven-ger: Be of good heart, and  
 kom-me nicht zu... stra-ger. Sei gu-tes Muths! ich

*dim.* *pp*

in my arms Sleep free from care and far from dan-  
 bin nicht wild, sollst sanft in mei-nen Ar-men schla-

*dim.* *ppp*

- ger.  
- fen!

## TO MUSIC

(An die Musik)

SCHÖBER

English words by  
PAUL ENGLAND

This immortal song was written in 1817 although it was not published for ten years. Capell has rightly said it is "essentially a prayer." Thus did Schubert "pay a tribute of music to music's very self" and, at the same time, repay the generous friendship of the young dilettante Schöber. The song was originally set in D major.

Music by  
FRANZ SCHUBERT

VOICE

Thou ho - ly art, how  
Du hol - de Kunst, in

PIANO

*p* *pp*

oft in hours of sad-ness, When life's wild tu - mult surged a - round my way,  
wie viel grau - en Stun - den, wo mich des Le - bens wil - der Kreis um - stricht,

Thy gen - tle power hath waked my heart to... glad-ness And  
hast du mein Herz zu war - mer Lieb' ent - zun - den, hast

shown the dawning of a fair - er day, a brighter world, a fair - er day!  
mich in ei - ne bess' - re Welt ent - rückt, in ei - ne bess' - re Welt.. ent - rückt!

*cresc.* *p*

Full oft a strain from  
Oft hat ein Seuf - zer,

thy se-rene do-min-ions      Some ten-der chord of har-mo-ny di-vine  
dei-ner Harf' ent-flos-sen,      ein sü-sser, hei-li-ger Ak-kord von dir

Hath borne my soul a-loft on heaven-ward pin-ions! Thou  
den Him-mel bess'-rer Zei-ten mir er-schlo-ssen, du

ho-ly art, my grate-ful praise be thine!      My grateful praise be al-ways  
hol-de Kunst, ich dan-ke dir da-für,....      du hol-de Kunst, ich dan-ke

thine!  
dir!

# MY SOUL IS DARK

(Mein Herz ist schwer)

J. KORNER  
English words by  
BYRON

One of the *Myrtenlieder*, a collection rather than a cycle of songs, which Schumann wrote as a 'bridal gift' for his beloved Clara in 1840. The original English of Byron (for whom Schumann had a great admiration) is very easily adapted to the vocal melody.

Music by  
ROBERT SCHUMANN

Very slowly

PIANO

*p* *ritard.*

My soul is  
Mein Herz ist

*ritard.*

*sf*

dark Oh quick-ly quick-ly string... The harp..... I  
schwer! Auf von der Wund die Lau - te, nur sie al -

*f* *sf* *sf*

yet can brook to hear.... And let thy gen-tle fin - gers fling Its  
- lein mag ich noch hö - ren; ent - lok - ke mit ge - schick - ter Hand ihr

*ritard.*

melt - ing murmurs o'er my ear.....  
 Tö - ne, die das Herz be - tö - ren!

*p*  
 If in this heart a hope be  
 Kann noch mein Herz ein Hof - fen

dear ..... That sound shall charm it forth ..... a - gain, If  
 näh - ren, es zäu - bern die - se Tö - ne her, und

in these eyes there lurk... a tear..... 'Twill flow.....  
 birgt mein trock' - nes Au - ge Züh - ren, sie flie - ssen,

and cease to burn ..... my brain.  
 und mich brennt's ..... nicht mehr!

But  
Nur

bid the strain be wild ..... and deep, Nor let the  
*tief sei, wild der Töne Fluss, und von der*

notes of joy be first I tell thee minstrel  
*Freu - de weg ge - keh - ret! Ja, Sän-ger, dass ich*

I must weep Or else ..... this hea-vy heart will burst .....  
*wei - nen muss, sonst wird ..... das schwere Herz ver - zeh - ret!*

*p*

For it hath been by  
Denn sieh'! vom Kum - mer

sor - row nursed..... And ached in sleep - less sor - - row  
ward's ge - nüh - ret, mit stum - mem Wa - chen trug ..... es

*gradually quicker*

long: And now 'tis doomed to know..... the worst.....  
lang, und jetzt, und jetzt, vom Äu - ssersten be - leh - ret,

*f*

And break at once or yield to song.  
du brech' es o - der heil' im Sang.

*ritard.* *p*

# THE ENCHANTRESS

Words by  
H. F. CHORLEY

Hatton (1809-1886) was a versatile English musician who won a European and American reputation as a solo pianist, singer and accompanist. Among his 300 songs there are many, like this celebrated contralto song, which deserve an honourable in the singers' repertoire.

Music by  
J. L. HATTON

**Allegro**

VOICE

PIANO

*mf*

*mf*

*mf*

By the

lore of a - ges far, By the

*f* *fp*

rites which cow - ards shun, I, from grave, and

herb, and star, Have my wand of tri - umph won.

War - riors I have brought to shame, Turn - ing glo - ry

to dis - grace, Kings have trem - bled when I came,

*ad lib.* *più lento*  
 Read - ing doom up - on my face. But for thee, but for thee, My

*colla voce* *pp*

## Andante con espress

wild hair..... shall braid - ed be With the rose..... of

*p e legato*

rich - est breath, With the jas - mine white as Death,..... With the

jas - mine white as Death; And my voice..... in mu - sic

flow,..... And mine eyes..... all gent - ly glow,..... O be -

- lieve me, love like ours..... Is the pow'r..... of ma - gic

*fp* *f marcato*

pow - ers, O be - lieve ..... me, O be -

*p* *cresc.*

- lieve ..... me, O be - lieve ..... me, love.... like

*cresc. molto*

ours ..... Is the pow'r, the pow'r ..... of ma - gic

*ff* *sf* *dim.*

pow'rs, ..... of ma - gic pow'rs, O be -

*p* *pp*

- lieve me, love like ours ..... Is the power ..... of ma - gic

*rall.* *colla voce*

musical score for the first system. It consists of a vocal line and a piano accompaniment. The vocal line starts with a whole note chord, followed by a dotted quarter note and an eighth rest. The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand. Dynamics include *pp* and *cresc.*

musical score for the second system. The vocal line has a melodic phrase with a fermata and a trill-like figure. The piano accompaniment has a similar melodic line in the right hand and a supporting line in the left hand. Dynamics include *f* and *ff*. The number 13 is written above the piano part.

musical score for the third system. The tempo is marked *Allegro*. The vocal line has a melodic phrase. The piano accompaniment features a rhythmic pattern of chords in the right hand and a melodic line in the left hand. Dynamics include *mf*.

musical score for the fourth system. The vocal line has a melodic phrase. The piano accompaniment features a rhythmic pattern of chords in the right hand and a melodic line in the left hand. Dynamics include *mf*.

musical score for the fifth system. The vocal line has the lyrics "I know" under a melodic phrase. The piano accompaniment features a rhythmic pattern of chords in the right hand and a melodic line in the left hand. Dynamics include *mf*.

where the storm is born, That shall break the strong Earth's

frame, From the fierce vol - ca - no's horn

Brim - ming o'er with li - ving flame! - I could name the ve - ry

cloud Whence the tem - pest forth did sweep, Which the

strong - est ship hath bowed, Built to

*ad lib.*

*piu lento*

rule the re-bel deep But for thee, but for thee, Shall be

*colla voce*

*Andante con espress*

calm ..... on earth and sea, Gen - tle ri - vers, teem - ing

*p e legato*

mines, ..... Gold - en har - vests, frag - rant vines, ..... Gold - en

har - vests, frag - rant vines, And a sun - light bland and warm, .... And a

moon of dream - y charm, ..... For, be - lieve me, love like

ours ..... Is the power .... of ma - gic powers, .... For, be -

*marcato* *p*

- lieve .... me, For, be - lieve .... me, For, be - lieve ..... me, love like

*cresc.* *cresc. molto*

ours ..... Is the power, the power ..... of ma - gic powers, ..... of ma - gic

*ff* *sf* *p*

powers, For, be - lieve me, love like ours ..... Is the

*pp* 8

power ..... of ma - gic powers. ....

*rall.* *pp* *rall.*

## CRADLE SONG

(Bei der Wiege)

KLINGEMANN

English words

Anon.

The once fashionable Mendelssohn's songs are, perhaps, not so popular now. But at his best he contributed some graceful and deft examples to the literature of song. There would be few who would deny a place for this charming lullaby.

Music by  
F. MENDELSSOHN

Allegretto non troppo

PIANO *pp*

Slum - - - ber!  
*Schlumm - - - re!*

Slum - ber and dreams of the  
*Schlumm - re und träu - me von*

fast com - ing hours,  
*kom - men - der Zeit,*

Hours far too soon to pass o'er thee;  
*die sich dir bald muss ent - fal - ten,*

*cresc.*

Dream then, of grief, - of joy's sweet - est bowers,.....  
*Träu - me, mein Kind, von Freud' und Leid, .....*

Dream then, of  
*träu - me von*

dear ones be - fore thee, Dream then, of dear ones be - fore.....  
 lie - ben Ge - stal - ten, träu - me von lie - ben Ge - stal -

*cresc.* *espressivo*  
 thee. Ma - ny the lov - ing ones float - ing a - round thee, Oh! may such  
 - ten, Mö - gen auch viel - e noch kom - men und ge - hen, müs - sen dir

*f*  
 ev - er, my sweet babe, sur - round thee.  
 neu - e doch wie - der er - ste - hen,

*p*  
 Peace - ful - ly slumber, ba - by  
 blei - be nur fein gedul - dig!

Peace - ful - ly slumber, ba - by  
 blei - be nur fein ge - dul - dig!

*f* *rit. un poco* *dim.*  
 Slum - ber! Peace - ful - ly slum - ber,  
 blei - be, blei - be nur fein ge -

*p a tempo*

ba - - - by!  
- dul - - - dig!

Slum - ber and dream of the chil - dren of Spring,  
Schlumm - re und träu - me von Früh - lings - ge - walt,

See! all the young buds and flow - ers, Hark! how the birds in the  
schau' all' das Blü - hen und Wer - den, horch, wie im Hain der

leaf - y grove sing..... Love on the earth Hea - ven show - -  
Vo - gel - sang schallt,..... Lie - be im Him - mel, auf Er - -

- ers! Love on the earth Hea - ven show - ers! Time roll - eth  
- den, Lie - be im Him - mel, auf Er - den. Heut' zieht's vor -

*p* *cresc.*

*espressivo*

*f*

on with no sor-row to blight thee, Springtime will soon come in bloom to de-  
 - ü - ber und kann dich nicht küm - mern, doch wird dein Früh - ling auch bluh'n und

*p*

- light thee. Peace - ful - ly slum-ber, ba - by,  
 schim - mern, Blei - be nur fein ge - dul - dig!

Peace - ful - ly slumber, ba - by,  
 Blei - be nur fein ge - dul - dig!

*rit. un poco*

*p a tempo*

Slum - ber! Peace - ful - ly slum - ber ba - by,  
 blei - be, blei - be nur fein ge - dul - dig!

*a tempo*

- by, Slum - ber!  
 - dig! Schlumm - rel!

## MIGNON'S SONG

(Mignons Lied)

GOETHE

English words by  
PAUL ENGLAND

This haunting poem which begins the third book of *Wilhelm Meister* has attracted the attention of all the great songwriters. Beethoven, Schubert and Wolf, in their different ways have produced masterpieces and this setting by Liszt has a power and style of its own. But the strange spirit of Mignon is not easy to capture.

Music by  
FRANZ LISZT

*Lento e con passione*

VOICE *p*

Thou know'st the land where sweet the cit-ron blows, Where  
*Kennst du das Land wo die Zi-tro-nen blüh'n, Im*

PIANO *pp una corda*

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

deep in shade the gold-en... or-ange glows, Where  
*dun-keln Laub die Gold-o-ran-gen glüh'n, Ein*

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

gen-tle airs are blown from azure skies, Where myr-tles breathe, and state-ly... lau-rels  
*sanf-ter Wind vom blau-en Himmel weht die Myr-the still und hoch der Lor-beer*

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

rise? Thou know'st it well!  
*steht? Kennst du es wohl?*

*p*

*p*

*poco rall.*

*più*

Thou know'st the land! Thou know'st it well!  
Kennst du es wohl? Kennst du.... es wohl?

With  
Da -

*poco rall.*

*pp*

*più*

*moto*

thee, with thee, with thee,..... O my be - lov - ed, would I thi - ther  
- hin, da - hin, da - hin,..... Mocht' ich mit dir, O mein Ge - lieb - ter,

*moto dolce*

*pp*

*sempre una corde*

*Red.*

\*

flee!  
zieh'n;

With thee, with thee, with thee,  
da - hin, da - hin, da - hin,

with  
Mit

*Red.*

\*

*rall.*

thee, O my.... be - lov - ed, with thee, ah, thi-ther would I  
dir, o mein Ge - lieb - ter, mit dir, o mein Ge - lieb - ter,

*pp* *colla voce*

*colla voce*

flee!  
zieh'n!

Thou know'st the house  
Kennst du das Haus?

with  
Auf

*pp*

*smor.*

*Red.*

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

*Red.*

\*

*Red.*

\*

por - tals gleam - ing.... bright, the glit - tring hall,.... the courts of soft - ened  
 Sä - len ruht... sein... Dach; Es glänzt der Saal,.... es schimmert das Ge -

light, Where mar - ble stat - ues seem to beckon me:  
 - mach, Und Mar - mor - bil - der steh'n und seh'n dich an:

*puna corda* *rit.*

*con molto espress.*

"Come hi - ther, child, what have they done to thee?"  
 Was hat man dir, du ar - mes Kind, ge - than?"

*p* *poco rit.*

Thou know'st it well! Thou know'st the house! Thou know'st it well!  
 Kennst du es wohl? Kennst du es wohl? Kennst du es wohl?

With thee, with thee, with thee,..... O my be -  
 Da - hin, da - hin, da - hin, .....Möcht' ich mit

*pp*

- lov - ed, I would thi - ther flee!      With thee, with thee, with  
 dir, o mein Be - schütz - er.... zieh'n.      Da - hin, da - hin, da -

*pp*

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

thee, ..... with      thee,      O my.... be - lov - ed,      with  
 - hin, ..... Mit      dir,      o mein Be - schütz - er,      mit

*> rall.*      *a tempo*

thee, ah, thi-ther would I flee!      The  
 dir, o mein Be-schütz-er zieh'n!      Kennst

*colla voce*      *pp*      *smorz.*      *agitato a tempo*

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

*Più mosso*

moun - tain paths      that      van - ish in - to cloud,      Where  
 du ..... den Berg      und      sei - nen Wol - ken-stag?      Das

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

toil      the mules      by      hea - vy bur - dens  
 Maul - thier sucht      im      Ne - bel sei - nen

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

bowed,— The ca - v - erns where the  
Weg; in Höh - - len wohnt der

fear - ful dra-gons lie, While down the rocks  
Dra - chen al - te Brut. Es stürzt der Fels,

*tre corde*

the tor-rents thun - der by;  
und ü - ber ihn die Fluth.

*ff*

*poco rit.*

Tempo I. Thou know'st it well, thou know'st it well! .....

Kennst du ihn wohl? Kennst du ihn wohl?.....

*poco rall. dolce*

*dolciss.*

..... Thou know'st the land, ..... thou know'st the house, ..... the moun - tain  
..... Kennst du das Land?..... Kennst du das Haus? ..... Kennst du den

*pp*

path, thou... know'st them.... well!  
 Berg, Kennst du sie..... wohl?

*colla voce* *accel.*

*più lento*

A - way, a - way, a -  
 Da - hin, da - hin, da -

*smorz.* *una corda pp*

*Red.* *Red.*

*dolce*

- way, O my be - lov - ed, thi - ther let us  
 - hin Geh't un - ser Weg!..... o Va - ter, lass uns

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

flee! A - way, a - way, a -  
 zieh'n! Da - hin, da - hin, da -

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

- way! Ah, thi - ther, my..... be -  
 - hin! Geh't un - ser Weg,..... o.....

*dolce*

*Red.* \*

- lo - ved, ah, thi - ther..... let..... us.....  
 Va - ter, o Va - ter, da - hin..... lass uns

*poco rall.*

*Red.* \*

flee! Ah, thi - ther let us  
 zieh'n! Da - hin..... lass uns

*pp*

*Red.* \*

flee! Ah, thi - ther let us  
 zieh'n! Da - hin geht un - ser

*cresc.*

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

flee! be - lov - - ed, O my be - lov - ed,  
 Weg, o Va - - ter, o mein Be - schütz - er,

*rit.*

ah, thi - ther let us flee!  
 Ge - lieb - ter, da - hin!

*dolce*

*lento* *pp* *ppp*

# SERENADE

(Quand tu chantes)

VICTOR HUGO  
English words by  
J. V. BRIDGEMAN

This song has won almost equal affection from sopranos and contraltos although set originally for high voice. Its inclusion here is justified, perhaps, on the grounds that there are few songs of this type for the lower voice. The semiquaver passages call for a light grace and flexibility.

Music by  
CHARLES GOUNOD

Moderato

PIANO

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

When thou'rt cradled at eve on my breast, Breathing forth  
*Quand tu chantes ber-cé-e Le soir, en-tre mes*

song, ..... Canst not hear ..... my heart whisper: To  
*bras, ..... Entends tu ..... ma pen-sé-e Qui*

thee... do, I be-long? ..... Thy sweet strains are like  
*te..... ré-pond tout bas;..... Ton doux chant me rap-*

sun - beams That a - round my soul play; .....  
 pel - le Les plus beaux de mes jours; .....

*cresc.* Ah! ..... Then sing, yes, sing, be - loved ..... one, Nor  
*p* Ah! ..... Chan - tez, chan - tez, ... ma bel - le, chan -

ev - er cease... thy lay! ..... Yes, sing, ..... sing on, be -  
 - tez, chan - tez, .... tou - jours, ..... chan - tez, ..... chan - tez, ma

*dim.* - lov - ed, nor cease thy... lay! Sing.... on, sing.... e - ver, Ah!.....  
 bel - le, chan - tez tou - jours, chan - tez, ma ..... bel - le, chan -

ne - ver ..... cease. ....  
 - tez ..... tou - jours! .....

When thou smil - est so fond - ly, Love reigns mon - arch su - preme, .....  
 Quand tu ris, ..... sur ta bou - che L'a - mour s'é - pa - nou - it; .....

..... And sus - pi - cion doth van - ish At once, as would a  
 Et sou - dain ..... le fa - rou - che Soup - çon... s'é - va - nou -

dream! ..... Yes! that smile proves most clear - ly Thou could'st  
 - it ..... Ah! le ri - re fi - dè - le prouve un

ne - ver de - ceive. .... Ah! ..... Smile  
 cœur sans dé - tours; ..... Ah! ..... ri -

*cresc.*

on, for while thou smi - lest, I ev - er shall be - lieve, ..... Then  
 - ez, ri - ez, .... ma bel - le, ri - ez, ri - ez .... tou - jours, ..... ri -

smile, ..... yes smile, be - lov - ed, for I be - lieve. Smile then, smile...  
 - ez, ..... ri - ez, ma bel - le, ri - ez tou - jours, ri - ez, ... ma.....

*dim.* *3* *P*

*p*

then, Ah! ..... ev - er ..... smile.....  
 bel - le, ri - ez ..... tou - jours!.....

When weighed down..... by soft slum - ber, Thy bright eyes slow - ly  
 Quand tu dors ..... calme et pu - re Dans l'om - bre, sous mes

close, ..... And I view ..... thee be - fore me So  
 yeux, ..... Ton ha - lei - ne mur - mu - re des

calm in... thy re - pose. .... Thy fair lips mur - mur  
 mots har - mo - ni - eux; ..... Ton beau corps se ré -

*cresc.*

gent-ly, Art dream-ing, love, of me?..... Ah!.....  
 - ve - le sans voi - le et sans a - tours..... Ah!.....

*p*  
 ..... If such should be.... thy dreams,..... love, Dream I, too, love... but  
 ..... Dor - mez, dor - mez, ma bel - le, dor - mez, dor - mez.... tou -

*dim.* *3* *p*  
 thee,.... Dream on,..... Dream I, too, love but thee, I'm thy... slave, Dream  
 - jours,.... dor - mez, ..... dor - mez, ma bel - le, dor - mez tou - jours, dor -

on, be - lov'd, Dream on,..... Ah, dream,..... dream.....  
 - mez, ma..... bel - le, dor - mez,..... dor - mez..... tou -

on.....  
 - jours!.....

# LOVE TRIUMPHANT

(Von ewiger Liebe)

JOS. WENTZIG  
English words by  
PAUL ENGLAND

One of the finest and best known of all Brahms' songs.  
It is a passionate narrative, intense and always deeply  
expressive. Friedländer has described it as a nocturne  
and it is as exacting vocally as it is poetically sensitive.

Music by  
JOHANNES BRAHMS  
Op. 43, No 1

Moderato

VOICE

Dark - ness hath  
Dun - kel, wie

PIANO

fal - len on for - est and stream,      Si - lence is fold - ing the world in a  
dun - kel in Wald und in Feld!      A - bend schon ist es, nun schwei - get die

dream;      Dark are the hou - ses, la - bour is o'er, - E -  
Welt.      Nir - gend noch Licht, und nir - gend noch Rauch, ja,

- ven the thrush - es are si - lent once more.  
und die Ler - che sie schwei - get nun auch.

See, from the dark-ness what forms now ap - pear?      Some vil - lage  
*Kommt aus dem Dor - fe der Bur - sche her - aus,      giebt das Ge -*

lad with his maid - en draws near;      There in the shade of the  
*- leit der Ge - lieb - ten nach Haus,      fuhr sie am Wei - den - ge -*

great wil - low - tree      Long doth he      whis - per, and      ea - ger - ly:  
*- bü - sche vor - bei,      re - det so      viel und so      man - cher - lei:*

"If thou be shamed,  
*"Lei - dest du Schmach*

now by Hea - ven a - bove,      If thou be shamed to  
*und be - trü - best du dich,      lei - dest du Schmach      von*

call.... me thy love, Now must I leave thee, what -  
 An - dern um mich, wer - de die Lie - be ge -

*poco più f*

- ev - er.... be - tide, Swift - ly as once I did fly.... to thy  
 - trennt so.... ge - schwind, schnell wie wir frü - her ver - ei - ni - get

side; Swift as the tem - pest and swift as... the... rain,  
 sind. Schei - de mit Re - gen und schei - de... mit Wind,

*sempre più f* *e poco string.*

Part we for ev - er, and ne'er meet a - gain!"  
 schnell wie wir frü - her ver - ei - ni - get sind!"

*dim. e rit. poco*

*a poco*

**Lento moderato**

Speaks the maid-en then, ten - der and glad: "What power can  
 Spricht das Mäg - de - lein, Mäg - de - lein spricht: "Un - se - re

*dolce pp*

*un poco animato*

part us, my own dar - ling lad? I - ron and steel are  
 Lie - be, sie tren - net sich nicht! Fest ..... ist der Stahl und das

*un poco anim. e cresc.*

strong, ... as they say, Love such as ours, dear, is strong - er than  
 Ei - sen gar sehr, un - se - re Lie - be ist fe - ster noch

*mf*

they!  
 mehr.

*dim.* *un poco rit.*

I - ron and steel you may melt, if you will,  
*Ei - sen und Stahl,..... man schmie - det sie um,*  
*dolce*

Love such as ours, dear, is might - ti - er still!  
*un - se - re Lie - be wer wan - delt sie um?*

*un poco animato*  
 I - ron and steel will van - ish a - way,  
*Ei - sen und Stahl, sie kön - nen zer - gehn,*

*un poco animato e cresc.*

Our love will last, dear, our love will last, dear, for ev - er, ev -  
*un - se - re Lie - be, un - se - re Lie - be muss e - wig, e -*

- er and ayel!"  
 - wig be - stehn!"

*f* *rit.* *molto* *p*

# A NIGHT IN MAY

(Die Mainacht)

LUDWIG HÖLTY  
English words by  
PAUL ENGLAND

Written in 1866 there is here 'a gentle undercurrent of sadness and melancholy, a secret introspection' allied to a dreamy, fanciful romanticism. Brahms, like Schubert, had a great admiration for the poet Hölty despite the somewhat divided opinions of German literary critics.

Music by  
JOHANNES BRAHMS  
Op. 43, No 2

*Largo ed espressivo*

VOICE

When the sil - ver - y moon gleams through the  
Wann der sil - ber - ne Mond durch die Ge -

PIANO

*p*

wo - ven boughs, Ba - thing mea - dow and lawn all in a slum - berous light,  
sträu - che blinkt, und sein schlum - mern - des Licht ü - ber den Ra - sen streut,

When dear Phil - o - mel plain - eth, Sad I wan - der from tree to  
und die Nach - ti - gull flö - tet, wandl' ich trau - rig von Busch zu

tree.  
Busch. Se - cret un - der the leaves, hear how the  
Ü - ber - hül - let vom Laub gir - ret ein

*p*

ten - der doves      Make their a - mo - rous moan!  
 Tau - ben - paar      sein      Ent - zük - ken mir vor;

*cresc.*

Heart - sick I turn a - way,      Seek the  
 a - ber ich wen - de mich,      su - che

*f*      *f*      *p*      *dim.*

gloom of the sha - dows,      while my de - so - late  
 dunk - le - re Schat - ten,      und die ein - sa - me

*espress.*

tears ..... o'er - flow.  
 Thrä - ne rinnt.

*dim. rit.*

When, oh vi - sion of love,      that, like the dawn of day,  
 Wann, o lä - chein - des Bild,      wel - ches wie Mor - gen - roth

Shed'st thy light o'er my soul, when wilt thou come to me?  
 durch die See - le mir strahlt, find' ich auf Er - den dich?

Ah! the de - so - late tear - - -  
 Und die ein - sa - me Thrü - - -

*p cresc. legato*

- - - drops Trem - - - ble burn - ing,  
 - - - ne beb't mir hei - sser,

*mf*

burn - ing a - - - down ..... my  
 hei - sser die Wang' ..... her -

*p*

cheek.  
 - ab.

*p* *dim. rit.*

## SAPPHIC ODE

(Sapphische Ode)

HANS SCHMIDT

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

This famous song was written in 1884. The poet was, for some years, a composer, teacher and critic in Riga. The impassioned sensuousness of the poem has been beautifully realised by Brahms, but his long, searching phrases require the utmost vocal control.

Music by  
JOHANNES BRAHMS  
Op. 94, No 4

*Un poco lento*

VOICE

Ro - ses that I picked in the dusk of  
Ro - sen brach ich nachts mir am dunk - len

PIANO

ev - 'ning Smelled for me far sweet - er than e'er.... by day - light,  
Ha - ge; sü - sser hauch - ten Duft sie, als je ..... am Ta - ge,

Yet a shower of dew, on the hand... that shook them,  
doch ver - streu - ten reich die be - weg - ten Ae - ste,

Rained ..... from the branch - - es.  
Thau, ..... der mich nüss - - te.

Kiss - es that I  
Auch der Küs - se

took in the dusk of ev - 'ning Tast - ed sweet - er far ..... than e'er ..... by  
Duft mich wie nie be - rück - te, die ich nachts vom Strauch dei - ner Lip - pen

day - light, Yet the heart that gave them, and wept in giv - ing,  
pflück - te: doch auch dir, be - wegt im Ge - müth gleich je - nen,

Shook ..... like the ro - ses.  
thau - ten die Thrä - nen.

# NAY, THOUGH MY HEART SHOULD BREAK

(Nur wer die Sehnsucht kennt)

English words by  
F. J. WHISHAW

As Edwin Evans has said: "Tschalkowsky's genius as a song writer belongs to the border line between the Teutonic and the Slavonic" He is an accomplished lyricist and singers will be grateful for his smooth and well-placed vocal line as well as for the expressive intensity of his vocal declamation.

Music by  
P. I. TSCHAIKOWSKY

Andante non troppo

VOICE

PIANO

*espress.*

*p*

*p espress.*

Nay, though my heart should break, I still would leave you .....

Nur, wer die Sehnsucht kennt, weiss, was ich lei-del .....

..... Since now no lon-ger can that heart be-lieve you!

..... Al-lein und ab-ge-trennt von al-ler Freu-del

*mf*

Nay, vex it not a - new,      This heart that beat for you!  
*Seh' ich an's Fir - ma - ment      nach je - ner Sei - te.*

*un poco marcato*

*mf*      *pp*  
 You, who loved, a - las! but love no lon - ger!  
*Ach! der mich liebt und kennt, ist in der Wei - te.*

*p*  
 Nay, though my heart should break,      I would not  
*Nur, wer die Sehn - sucht kennt,      weiss, was ich*

*cresc.*      *mf*      *p*

*cresc.*  
 bind you,      Since you can cast the love of years be -  
*lei - del      Al - lein und ab - ge - trennt von      al - ler*

*f* *cresc.*

- hind you! What though ..... mine stay. 'Tis welll .....  
*Freu - de, al - lein ..... und ab - ge - trennt .....*

*cresc.* *e stringendo*

*ff* *pp molto rit.*

My love was stron - ger! Nay, though my  
*von al - ler Freu - del! Es schwindelt*

*ff*

*a tempo*

heart ..... should break I still must  
*mir, ..... es brennt mein Ein - ge -*  
*espress.*

*p*

leave you, ..... Since now no lon - ger can that  
*wei de, ..... nur wer die Sehn - sucht kennt, weiss,*

heart ..... re - ceive you.  
*was ich lei - del*

*pp*

# THE WILLOW SONG

Words by  
SHAKESPEARE

Arthur Sullivan (1842-1900), in addition to his famous operas, wrote some charming Shakespearean songs. This setting of Desdemona's plaintive song is not as well known, perhaps, as it should be.

Music by  
ARTHUR SULLIVAN

**Andante**

PIANO *p*

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

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

A poor soul sat sigh - ing by a

*pp*

*And.*

sy - ca-more tree, Sing all..... a green wil - low; Her

hand on her bo - som, her head on her knee, Sing wil - low, wil - low,

*cresc.*

wil - low; The fresh streams ran by her and

*mf*

mur - mured her moans; Her salt tears ran from her and

*cresc.*

soft - ened the stones, Sing wil - low, wil - low,

*f*

wil - low, ... Sing all a green wil - low must be ... my garland, Sing wil - low, wil - low,

*pp* *p* *f* *pp* *slower*

*pp colla voce* *colla voce* *pp*

*p*  
 wil - low. The fresh streams ran by her and

mur - mured her moans; Her salt tears ran from her and

*cresc.*

soft - ened the stones. Sing wil - low, wil - low,

*f*

*pp* wil - low,.... Sing all a green wil - low must be... my gar - land,.... Sing

*p* *f* *dim.*

*pp marcato*  
 wil - low, wil - low, wil - low.

# WHERE CORALS LIE

From "Sea Pictures"

Words by  
**RICHARD GARNETT**

Few would claim that Elgar was among the greatest of song writers. His genius lay in other directions. But this example, a firm favourite in the contralto repertoire, has a haunting appeal and beauty which never palls.

Music by  
**EDWARD ELGAR**  
Op.37, No 4

*Allegretto ma non troppo*

PIANO

The first system of the score shows the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The music features a flowing melody in the treble and a rhythmic accompaniment in the bass. A *dim.* (diminuendo) marking is present in the second measure of the treble staff.

The second system contains the first line of the vocal melody and piano accompaniment. The vocal line begins with a rest followed by the lyrics "The deeps have mu - sic soft and". The piano accompaniment consists of chords in the treble and a rhythmic pattern in the bass. A *pp* (pianissimo) marking is in the first measure of the piano part, and a *con Ped.* (con pedal) marking is below the piano part. A *p* (piano) marking is above the vocal line.

The third system contains the second line of the vocal melody and piano accompaniment. The vocal line continues with "low ..... When winds a-wake the air - y spry, .....". The piano accompaniment continues with the same rhythmic pattern. A *con Ped.* marking is present below the piano part.

The fourth system contains the third line of the vocal melody and piano accompaniment. The vocal line begins with "..... It lures me, lures me on to go And". The piano accompaniment continues. A *espress. allargando* marking is above the vocal line, and a *colla parte* marking is above the piano part. A *con Ped.* marking is below the piano part.

*p a tempo*

see the land where cor-als lie, ..... The land ..... where

*marcato a tempo* *ppp* *mf*

*rit.* *a tempo*

cor - - als lie.

*pp* *colla parte* *a tempo* *p*

By mount and mead, by lawn ..... and

*ppp*

rill, ..... When night is deep, and moon is high, .....

*allarg.* *cresc.*

..... That mu - sic seeks and finds me still, And

*colla parte*

*p a tempo*  
tells me where the cor-als lie,..... And tells ..... me

*a tempo*  
*ppp* *mf*

*rit.* *a tempo* *pp rit.* *dim.*  
where the cor - als lie. Yes, press my eye - lids close, 'tis

*pp* *colla parte* *a tempo* *colla parte*

*a tempo* *cresc.* *pp a tempo*  
well; Yes, press my eye - lids close, 'tis well; But

*pp a tempo* *cresc.* *pp* *dolce*

*cresc. e stringendo*  
far the rap - id fan - cies fly To roll - ing worlds of wave and shell, And

*cresc. e stringendo*

*frit.* *3* *p a tempo* *pp*  
all the land where cor - als lie. Thy

*colla parte* *pp a tempo* *dim.*

lips are like a sun - set glow,..... Thy

*pp*

smile is like a morn - ing sky, ..... Yet

*allarg.*  
*dim.*  
*colla parte*

leave me, leave me, let me go And see the land where corals lie,..... The

*cresc.*  
*a tempo*  
*dim.*  
*con Ped.*  
*a tempo*  
*ppp*

land, ..... the land ..... where cor - als lie.....

*mf*  
*p*  
*a tempo*

*pp rit.*  
*ppp*  
*Ped.*

# HOW FEW THE JOYS

A. FETT  
English words by  
EDWARD AGATE

This is, perhaps, one of the finest of Rachmaninoff's  
contralto songs. It requires a vivid declamation, a  
fine range of tonal contrasts and real dramatic power.

Music by  
S. RACHMANINOFF  
Op.14, N°3

*Allegro* *f* *dim.* *meno mosso* *p* *pp*

VOICE  
How few the joys that love hath brought me I live but for

PIANO  
*mf colla parte* *dim. p* *pp*

sigh - ing, for sor - row and weep - ing;

*Tempo I.* *f* *rit.*  
All once I cher - ished now is

*meno mosso* *p*  
hate - ful, The flow - ers are fa - ded, my long - ing de -

- part - ed. Should I de - sire the world to

wan - der, Then e - ver I see thee, thy words plain - ly gath - er Thy tones of wound - ed

love com - plain - ing.

Tempo I.

*f* meno mosso *p* Oh, how shall I bear it, how shall I en -

- dure it!

## SEA WRACK

Words by  
MOIRA O'NEILL

From "Songs of the Glens of Antrim"

The fame of Sir Hamilton Harty (1879-1941) as conductor of the Halle Orchestra has tended to obscure his abilities as a composer. Here is a magnificent song for a contralto with a sensitive, dramatic feeling and a colourful range of tonal dynamics.

Music by  
HAMILTON HARTY

*Lento ma con moto*

VOICE

The wrack was dark an' shi-ny where it float-ed in the

PIANO

*p*

sea, There was no one in the brown boat but on-ly him an' me;....

*p*

Him to cut the sea wrack, me to mind the... boat, An' not a word be-

*pp*

- tween us the hours we were a - float.... The wet wrack, The sea wrack, The

*cresc.*

*cresc.*

*cresc.*

wrack was strong to cut. .... We

*pp*

*f animando* *dim.*

Dreamily  
laid it on the grey rocks to wither in the sun, An' what should call my

*pp*

lad then, to sail from Cush - en - dun With a low moon, a full tide, a

*pp*

swell up-on the... deep, Him to sail the old boat, me to fall a -

*dim.* *pp*

*dim.* *dim.* *pp*

- sleep. The dry wrack, The sea wrack, the wrack was dead so

*rall.* *rit.*

*rall.* *sempre pp*

*agitato*

*molto accel.*

soon. There' a fire low up -

*p* *cresc. molto* *mf*

*Ad.*

- on the rocks to..... burn the wrack to

*cresc.* *cresc.*

kelp, There' a boat gone down up - -

*f*

- on the Moyle, an' sor - ra one to

help! Him be - neath the...

*cresc. molto* *f*

salt sea, me up - on... the....

*l.h.*  
*5*  
*sf*  
*3*

shore, ..... By sun - light or

*sf*  
*7*  
*sec.*  
*pp*  
*una corda*

moon - light we'll lift the wrack no more. The dark wrack, The

*pp*  
*tre corde*

sea wrack, The wrack may drift a -

*cresc.*  
*f*  
*l.h.*  
*ff*

- shore .....

*dim.*  
*p*  
*l.h.*  
*pp*

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