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Fall 2017

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Linden Lea

Text: William Barnes (1801-1886)

Music: Ralph Vaughan Williams (1872-1958)

Within the woodlands, flow'ry gladed,
By the oak trees' mossy moot;
The shining grass blades, timber shaded,
Now do quiver under foot;
And birds do whistle overhead,
And water's bubbling in its bed;
And there for me the apple tree
Do lean down low in Linden Lea.
When leaves, that lately were aspringing,
Now do fade within the copse,
And painted birds do hush their singing,
Up upon the timber tops;
And brown leaved fruit's aturning red,
In cloudless sunshine overhead,
With fruit for me, the apple tree
Do lean down low in Linden Lea.
Let other folks make money faster;
In the air of dark roomed towns;
I don't fear a peevish master,
Though no man may heed my frowns.
I be free to go abroad,
Or take again my homeward road,
To where, for me, the apple tree
Do lean down Low in Linden Lea.

Linden Lea

The music of “Linden Lea” was composed by Ralph Vaughan Williams (1872-1958), a prolific English musician. He spent most of his life as a musician, beginning training on piano and in music theory in his youth, receiving lessons from an aunt of his. He studied composition from a variety of teachers, both in England and abroad.

Vaughan Williams was not fully satisfied with the music of England (a primary factor in is international studies). Though his broadened experience certainly influenced composition, he decided to revitalize English music by digging deeper into England’s musical history. His emulation of this English folk music style, evidenced by “Linden Lea,” gave him a unique style.

“Linden Lea” is a musical setting of a poem “My Orcha'd in Lindèn Lea”, written by English poet William Barnes (1801-1886), which can be read below. The text is written in Dorset Dialect, a West Country English dialect. It is a clear example of the influence English folk music had on Vaughan Williams’ composition.



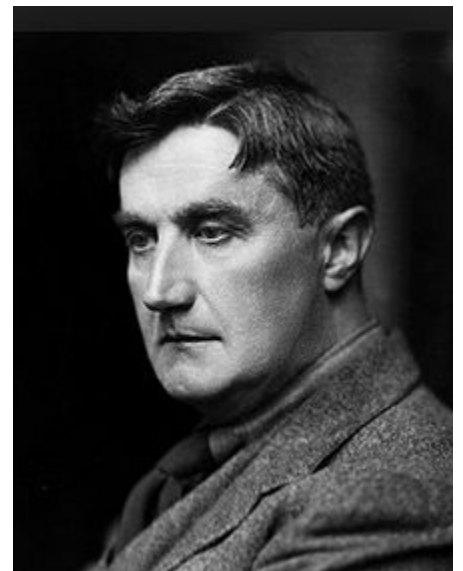
Poet William Barnes

My Orcha'd in Lindèn Lea William Barnes

'Tthin the woodlands, flow'ry gleäded,
By the woak tree's mossy moot,
The sheenèn grass-bleädes, timber sheäded,
Now do quiver under voot;
An' birds do whissle auver head,
An' water's bubblèn in its bed,
An' there vor me the apple tree
Do leän down low in Linden Lea.

When leaves that leätley wer a-springèn
Now do feäde 'ithin the copse,
An' päinted birds do hush their zingèn
Up upon the timber's tops;
An' brown-leav'd fruit's a-turnèn red,
In cloudless zunsheen, auver head,
Wi' fruit vor me, the apple tree
Do leän down low in Linden Lea.

Let other vo'k meäke money vaster
In the air o' dark-room'd towns,
I don't dread a peevish meäster;
Though noo man do heed my frowns,
I be free to goo abrode,
Or teäke ageän my hwomeward road
To where, vor me, the apple tree
Do leän down low in Linden Lea.



Composer Ralph Vaughan Williams

Per La Gloria D'adorarvi
For The Glory Of Adoring You

Text: Paolo Antonio Rolli

Music: Giovanni Bononcini (1670-1747)

Per la gloria d'adorarvi

For the glory of adoring you

Voglio amarvi, o luci care:

I want to love you, o eyes dear.

Amando penerò

Loving, I will suffer,

Ma sempre v'amerò,

But always you I will love,

Sì, sì, nel mio penare:

Yes, yes, in my suffering

Penerò, v'amerò,

Suffering, love,

Care, care.

Dear-ones, dear-ones.

Senza speme di diletto

Without hope of pleasure

Vano affetto è sospirare,

Vain affection it is to sigh,

Mai vostri dolci rai

But your sweet glances

Chi vagheggiar può mai

Who admire can ever

E non e non v'amare?

And not you love?

Penerò, v'amerò,

Suffering, love,

Care, care.

Dear-ones, dear-ones.

Per La Gloria D'adorarvi

This Italian Aria comes from the Italian opera *Griselda*, By Giovanni Bononcini (1670-1747). This opera is considered to be his most popular operatic work. *Griselda* was written for London, England. It premiered at the King's Theater on February 22, 1722. In the opera scene of the time, one of Bononcini's was the more renowned composer, George Frideric Handel.

Griselda utilized a 1701 libretto by Apostolo Zeno (1669-1750), revised by Italian poet Paolo Antonio Rolli (1687-1765). The plot revolves around King Gualtiero, who has recently married Grisadela. To prove her worthiness as a queen, the king puts her through a series of tests, which at one point involves her banishment from the court, and the King's announcement that he will take another bride. This woman, Almirena is in love with another man, named Ernesto. "Per La Gloria D'adorarvi" is sung by Ernesto, as a testament to his love for Almirena, despite their unfortunate circumstances. Ultimately, the plot resolves: the king reveals his motives for the trials of Griselda and takes her back, and Almirena and Ernesto are reunited.



Composed Giovanni Bononcini



Detail from *The Story of Patient Griselda*,
c. 1500

Widmung
Dedication

Text: Friedrich Rückert (1788-1866)

Music: Robert Schumann (1810-1856)

Du meine Seele, du mein Herz,

You my soul, you my heart,

Du meine Wonn', o du mein Schmerz,

You my delight, o you my pain,

Du meine Welt, in der ich lebe,

You my world in which I live,

Mein Himmel du, darein ich schwebe,

My heaven you, into which I soar,

O du mein Grab, in das hinab

O you my grave in which

Ich ewig meinem Kummer gab!

I have buried forever my sorrows!

Du bist die Ruh', du bist der Frieden,

You are rest, you are peace,

Du bist vom Himmel mir beschieden.

You were given to me by heaven.

Daß du mich liebst, macht mich mir wert,

Your love makes me feel worthy,

Dein Blick hat mich vor mir verklärt,

Your glance has transfigured me in my own eyes.

Du hebst mich liebend über mich,

You lift me lovingly above myself,

Mein guter Geist, mein bess'res Ich!

My guardian spirit, my better self!

Du meine Seele, du mein Herz,

You my soul, you my heart,

Du meine Wonn', o du mein Schmerz,

You my delight, o you my pain,

Du meine Welt, in der ich lebe,

You my world in which I live,

Mein Himmel do, darein ich schwebe,

My heaven you, into which I soar,

Mein guter Geist, mein bess'res Ich!

My guardian spirit, my better self!

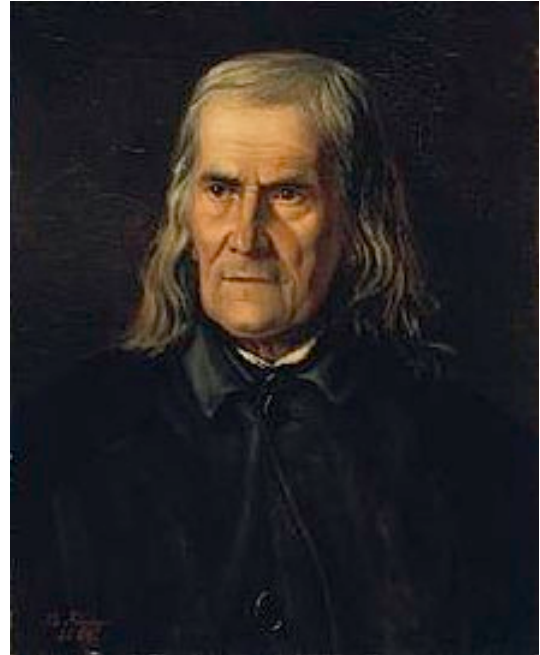
Widmung

German composer Robert Schumann (1810-1856) wrote “Widmung” in 1840. This was a significantly prolific year for Schumann, as he wrote almost 140 songs in 1840 alone. For this reason, it is referred to as “Liederjahr,” German for “year of the song.” Schumann is considered to be one of the greatest Romantic era (c.1780-1910) composers. Some of his contemporaries were Schubert, Beethoven, Mendelssohn, and Chopin.

The text to “Widmung” was penned by Friedrich Rückert (1788-1866), a German poet. It was written in 1823 as a part of his collection “Liebesfrühling,” or “spring of love.” This collection of poetic works was a celebration of his marriage. Likewise, Schumann’s “Widmung” was part of the Op. 25 collection *Myrthen*, which was dedicated to his wife, Clara Wieck. He presented the collection to her on their wedding night, September 11th, 1840. The context of “Widmung” is very consistent with the themes of the Romantic era, which emphasized the expressive and emotional aspects of music.



Composer Robert Schumann



Poet Friedrich Rückert

Ching-A-Ring Chaw
(Minstrel Song)

Music: Aaron Copland

Chinga ringa ring ching ching,
Hoa dinga ding kum larkee,
Ching a ring a ring ching ching,
Ho a ding kum larkee
Brothers gather round,
Listen to this story,
'Bout the promised land,
An' the promised glory.
You don' need to fear,
If you have no money,
You don' need none there,
To buy your milk and honey.
There you'll ride in style,
Coach with four white horses,
There the evenin' meal,
Has one two three four courses.
Chinga ringa ring ching, chinga ring ching,
Hoa dinga ding kum larkee,
Chinga ringa ring ching,
Hoa ding kum larkee.
Nights we all will dance,
To the harp and fiddle,
Waltz and jig and prance,
"Cast off down the middle!"
When the mornin' come,
All in grand and splendour,
Stand our in the sun,
And hear the holy thunder.
Brothers hear me out,
The promised land's a-comin',
Dance and sing and shout,
I hear them harps a-strummin.'
Chinga ring ching ching,
Chinga ring ching ching,
Chinga ching chinga ching
Chinga ching chinga ching
Chinga ringa ching ching
Chinga ringa ching ching
Chinga ringa chinga ringa chinga ringa,
Ring ching ching ching
Chaw!

Ching-a-Ring Chaw

Composer Aaron Copland (1900-1990) was one of the most prevalent American composers in the 20th century. Much of his music is uniquely “American”, integrating various musical styles. Some of these styles include classical, folk, jazz, and Latin American. Copland studied piano and composition both in New York and France in his twenties.

“Ching-a-Ring Chaw” differs from many of Copland’s compositions, as it is an arrangement of a “minstrel song.” These came from “minstrel shows,” a common form of entertainment in 1800s America. Performers would sing, dance, and act, all while portraying African American stereotypes in blackface. Minstrel Shows are considered to be a precursor to the more commonly known “vaudeville.”

Copland’s arrangement of “Ching-a-Ring Chaw” was influenced by his progressive 1950’s mindset. He altered some of the text to remove the innate racism in the song. However, it still preserved the minstrel song style, using the piano accompaniment and “ching-a-ring” text to emulate the style of the original piece.



Ad for a minstrel show, depicting the performer both in his “costume” and normally



Arranger Aaron Copland

<https://www.biography.com/people/aaron-copland-9256998>
<https://nmphil.org/concerts/repertoire/copland-old-american-songs/>
<http://black-face.com/minstrel-shows.htm>

Se Florinda è Fedele
If Florina Is Faithful

Text: Domenico Filippo Contini

Music: Alessandro Scarlatti (1610-1725)

Se Florinda è Fedele,

If Florinda is faithful,

Io m'innamorerò.

I (myself) will fall in love

Potrà ben l'arco tendere

Will be able well the bow to draw

Il faretrato arcier,

The quivered archer,

Ch'io mi saprò difendere

For I myself will know how to defend

Da un guardo lusinghier.

From a glance flattering.

Pregghi, pianti e querele

Please, tears and laments

Io non ascolterò,

I not will hear,

Ma se sarà Fedele

But if she will be faithful

Io m'innamorerò.

I (myself) will fall in love.

Se Florinda è Fedele

“Se Florinda è Fedele” comes from the 1698 opera *The Lady Still Is Faithful*, composed by Alessandro Scarlatti (1670-1725). The libretto was written by Domenico Filippo Contini. In the context of the opera, Alidoro (the singer of this aria) learns of Florinda’s love for him. In “Se Florinda è Fedele,” Alidoro states he will let himself fall in love with Florinda, so long as she is faithful to him.

Scarlatti was an Italian composer from the Baroque era (c.1600-1750). Primarily, his compositional works were operas, of which he composed 115, and chamber cantatas. His style may have been influenced by Giovanni Bononcini (see “Per La Gloria D’adorarvi”). Many consider Scarlatti to be the founder of the Neapolitan School, a group of 18th century Italian opera composers. He had two sons, Domenico Scarlatti and Pietro Fillipo Scarlatti. Domenico Scarlatti would become a prominent keyboard composer, active at the same time as Johann Sebastian Bach (with whom he shared his year of birth).



Composer Alessandro Scarlatti

Wandrer's Nactlied II
Wanderer's Night Song

Text: Johann Wolfgang von Goethe (1749-1832)

Music: Franz Schubert (1797-1828)

Über allen Gipfeln

Over all the mountaintops

Ist Ruh,

Is repose.

In allen Wipfeln

In all the treetops

Sprüest du

You perceive

Kaum einen Hauch;

Scarcely a breath;

Die Vöglein schweigen im Walde,

The little birds are silent in the forest.

Warte nur,

Only wait;

Balde ruhest du auch.

Soon you will rest too.

Wandrer's Nachtlied II

Johann Wolfgang von Goethe (1749-1832) penned the poetic text to this piece in 1780. Goethe is considered to be the most important figure in the realm of German poetry. He wrote in a broad variety of styles, including epic poetry, prose, and literary criticism. Goethe wrote two “Wanderer’s Nightsongs,” the first of these being “Wandrer's Nachtlied I,” written 4 years prior, in 1776. The text was inspired by the special tranquility of the evening of September 6th, 1780.

The text was set to music by Austrian composer Franz Schubert (1797-1828). Along with “Wandrer's Nachtlied I,” “Wandrer's Nachtlied II” was written as a “lied” (German for “song”). In this context, “lieder” (plural) refer to the musical setting a German poem. They tend to give equal importance to the piano and the voice. Though the original date is unknown, it is thought that Schubert composed this piece in December of 1822, as around that time he set a variety of Goethe poems to music.



Composer Franz Schubert



Poet Johann Wolfgang von Goethe

Standard Vocal Literature, edited by Richard Walters

<https://www.britannica.com/biography/Johann-Wolfgang-von-Goethe>

<https://www.biography.com/people/franz-schubert-9475558>

<http://www.dictionary.com/browse/lied>

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Alma Del Core

Spirit of Being

Text: unknown

Music: Antonio Caldara (1670 – 1736)

Alma del core,

Soul of my heart,

Spirto dell'alma,

Spirit of my soul,

Sempre costante t'adorero!

Always constant, you I will adore.

Sarò contento

I shall be happy

Nel mio tormento

In my torment

Se quell bel labbro baciare potrò.

If that beautiful lip to kiss I will be able.

Alma Del Core

The Italian aria “Alma Del Core” comes from the opera *La Costanza in Amor Vince L’inganno*, which was composed in 1710. Though the author of the libretto is unknown, the music for the opera was written by Antonia Caldara (c.1670-1736). Born in the 1670s in Venice, Italy, Caldara would become a prolific composer of Italian Baroque Music. Caldara’s father was Giuseppe Caldara, a violinist who never achieved fame in the musical world of the time.

Caldara studied the viol (a Renaissance stringed instrument used in chamber music between the 16th and 18th centuries), cello, and keyboard, in addition to singing as a choirboy at the Venetian St. Mark’s Cathedral. His compositional career began to take off in the late 1680s, at which time he wrote operas, sonatas, and solo cantatas. By the early 1690s, Caldara’s operas were being performed in both Rome and Venice.

By the early 1700s, Caldara had become a professional composer and musician. He worked for a time in Rome, alongside other well-known composers such as Handel and Scarlatti. He is remembered today mainly for his vocal compositions, which consist of various oratorios, cantatas, operas, and arias, including “Sebben, Crudele,” “Selve Amiche,” and, naturally, “Alma Del Core.”



A Viol, one of the string instruments Caldara studied



Composer Antonio Caldara

26 *Italian Songs and Arias*, edited by John Glenn Paton
<http://www.bach-cantatas.com/Lib/Caldara-Antonio.htm>
<https://www.britannica.com/art/viol>
[http://imslp.org/wiki/La_constanza_in_amor_vince_l'inganno_\(Caldara%2C_Antonio\)](http://imslp.org/wiki/La_constanza_in_amor_vince_l'inganno_(Caldara%2C_Antonio))

Come Away Death

Text: William Shakespeare (1564 – 1616), from *Twelfth Night*

Music: Roger Quilter (1877 – 1953)

Come away, come away, death,
And in sad cypress let me be laid.
Fly away, fly away, breath,
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O, prepare it!
My part of death, no one so true
Did share it.

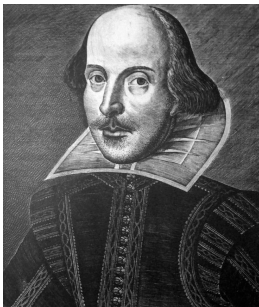
Not a flower, not a flower sweet
On my black coffin let there be strown;
Not a friend, not a friend greet
My poor corpse, where my bones shall be thrown.
A thousand thousand sighs to save,
Lay me, O, where
Sad true lover never find my grave,
to weep there,
to weep, to weep there.

Come Away Death

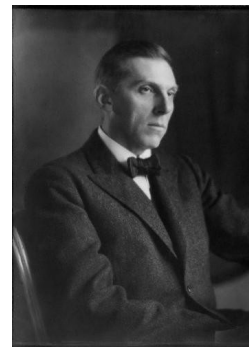
Born into a wealthy English family, Roger Quilter (1877-1953) studied composition abroad at the Hoch Conservatory in Frankfurt. The bulk of his compositional work revolves around the art song, which he composed about 140 of in his career. He was a close friend of Percy Grainger, the renowned English instrumental composer, whom he met while studying in Frankfurt. Today, Quilter and his many compositions are well known to the world of art songs.

The text of “Come Away Death” comes from the play *Twelfth Night*, written by none other than William Shakespeare (1564-1616). From Stratford upon Avon, he is likely the most well-known playwright and poet throughout history. His works include 37 plays, over 150 sonnets, and even a few narrative poems, not including the plays he may have collaborated on. Though he worked as a playwright, he earned most of his living through investments in the Globe theater, which allowed him to write and create for the sake of art, rather than writing solely for money. In addition to writing, Shakespeare also performed as an actor in London.

Of Shakespeare’s thirty-seven plays, *Twelfth Night* contains the text to “Come Away Death.” The text is originally intended to be a song, which is sung to Duke Orsino by a Clown in the second act of the play. Quilter’s setting of the song is part of a three piece set, *Three Shakespeare Songs, Op. 6*, which was published in 1905. The other two works in the set are “O Mistress Mine,” another setting of a song by the Clown from earlier in the same act of *Twelfth Night*, and “Blow, Blow, Thou Winter Wind,” with text from Shakespeare’s *As You Like It*.



(left) The Droeshout portrait of William Shakespeare



(right) Composer Roger Quilter

Standard Vocal Literature, edited by Richard Walters

<https://www.biography.com/people/william-shakespeare-9480323>

[http://imslp.org/wiki/3_Shakespeare_Songs%2C_Op.6_\(Quilter%2C_Roger\)](http://imslp.org/wiki/3_Shakespeare_Songs%2C_Op.6_(Quilter%2C_Roger))

<https://www.poets.org/poetsorg/poem/you-it-act-ii-scene-vii-blow-blow-thou-winter-wind>

http://shakespeare.mit.edu/twelfth_night/full.html

Come Hither You That Love

Text: John Fletcher (1579 – 1625)

Music: Robert Johnson (c.1582 – 1633)

Come hither you that love, and hear me sing of joys still growing
Green, fresh, and lusty, as the pride of Spring, and ever blowing.
Come hither youths that blush and dare not know what is desire,
And old men worse than you, that cannot blow one spark of fire.
And with the pow'r of my enchanting song,
Boys shall be able men, and old, and old men young.

Come hither you that hope, and you that cry, leave off complaining,
Youth, strength, and beauty, that shall never die are here remaining.
Come hither fools, and blush, you stay so long from being blest,
And mad-men worse than you, that suffer wrong, yet seek no rest
And in an hour with my enchanting song,
You shall be ever pleas'd and you, and young maids long.

Come Hither You That Love

Robert Johnson (c.1582-1633) was an exceptional English composer and lutenist. His father, John Johnson, served as a lutenist for Queen Elizabeth I. Following the death of his father in 1595, R. Johnson was indentured to Sir George Carey. He acted as a servant for seven years while being taught music and supported by Carey. Johnson then went on to become a lutenist for King James I in 1604. His compositional works include instrumental pieces, songs for lute and voice, as well as pieces solely for the lute.

Jacobean playwright John Fletcher (1579-1625) penned the text to “Come Hither That You Love.” Between individual creations and collaborative projects, Fletcher wrote over 50 plays in his career. The text to “Come Hither You That Love” originates from *The Captain*, written from 1609-1612 in a collaboration between John Fletcher and Francis Beaumont. However, the text to this song was specifically John Fletcher’s contribution to the play. The piece can be seen as a precursor to the musical theatre style, as it emphasizes the text and dramatic context of the piece. It would have originally been performed within *The Captain* by a singer, supported by a lutenist’s accompaniment.



Playwrights (left to right) Francis Beaumont and John Fletcher



Composer Robert Johnson

Preface, Ian Spink

<https://www.britannica.com/biography/Robert-Johnson-English-musician>

<http://www.luminarium.org/sevenlit/fletcher/fletchbib.htm>

<https://www.poetryfoundation.org/poets/john-fletcher>

Se i Miei Sospiri

Hear me, O heavens

Text: unknown

Music: François Fétyis (1784 – 1871)

Se i miei sospiri,

If my sighs,

Oh Dio! placassero

Oh God! would placate

L'empio sembiante

The impious countenance

Che m'allettò:

That me enticed,

Tutti i martiri

All the sufferings

Che morte dassero,

That death would give,

Sempre costante

Always constant,

Io soffrirò.

I will suffer.

Se i Miei Sospiri

François Joseph Fétis (1784-1871) was a Belgian musical scholar, who focused on the study of music history and music theory, which influenced his composition. These focuses led him to a very scientific musical perspective, which is survived by modern musical scholars. In his early years, Fétis studied the piano, organ, and violin. He also experimented with composition from an early age, having finished his first violin concerto at age nine.

Fétis continued his musical pursuits in both Paris and Vienna in the early 1800s. by 1821, Fétis became a professor at the Paris Conservatory, focusing solely on the research of theory and composition. Though he wrote operas, keyboard music, and church and chamber music, little of this is performed anymore. Instead, he is known today for the music library he amassed, having been given the position as conservatory librarian from 1827 to 1832.

“Se i Miei Sospiri” premiered in Paris in 1833. It was performed as part of a concert featuring and dedicated to the music of the seventeenth century. The original composer was debated at a time, as some descriptions of the aria mentioned Stradella, others mentioning Rossini. However, the evidence and analyses pertaining to “Se i Miei Sospiri” point to Fétis as the legitimate composer. Rather than being composed as part of an opera, “Se i Miei Sospiri” was created as a standalone Italian art song.



Composer François Joseph Fétis

Waldeggesprach

Conversation in the Forest

Text: Joseph Eichendorff (1788 – 1857)

Music: Robert Schumann (1810 – 1856)

Es ist schon spät, es ist schon kalt,

It is late by now, it is cold by now;

Was reit'st du einsam durch den Wald?

Why are you riding your horse all all alone through the forest?

Der Wald ist lang, du bist allein,

The forest is wide, you are alone,

Du schöne Braut, Ich führ' dich heim!

Your beautiful bride, I will lead you home!

Gross ist der Männer Trug und List,

Great are the treachery and deceit of men;

Vor Schmerz mein Herz gebrochen ist,

My heart is broken with sorrow;

Wohl irrt das Waldhorn her und hin,

The hunting horn must be straying here and there;

O flieh', o flieh', Du weisst nicht, wer ich bin.

Flee, flee, you do not know who I am.

So reich geschmückt ist Ross und Weib,

So richly adorned are steed and woman,

So wunderschön, so wunderschön, der junge Leib;

So wondrously beautiful, so wondrously beautiful her young body;

Jetzt kenn' ich dich, Gott steh mir bei,

Now I recognize you – God be with me! –

Du bist die Hexe Loreley!

You are the witch Loreley!

Du kennst mich wohl, du kennst mich wohl, von hohem Stein

You have recognized me truly, you have recognized me truly,

Schaut still mein Schloss tief in den Rhein;

My castle silently gazes deep down into the Rhine from its lofty crag;

Es ist schon spät, es ist schon kalt,

It is late by now, it is cold by now;

Kommst nimmermehr aus diesem Wald,

You will never find your way out of this forest,

Nimmermehr, nimmermehr aus diesem Wald.

Never, never out of this forest!

Waldesgesprach

German composer Robert Schumann (1810-1856) utilized text by the German poet Joseph von Eichendorff (1788-1857) for a collection of twelve pieces for voice and piano. The collection, which includes “Waldesgesprach,” is entitled *Liederkreis*. Composed by Schumann in 1840, the *Liederkreis* were first published in 1842. All twelve pieces use various German language texts by Eichendorff and are written in the style of Romanticism.

Schumann is thought of as one of the greatest Romantic era composers. However, some of his music has also been branded as lower quality Romantic music, which some have attributed to his mental condition. Schumann is speculated to have had bipolar disorder, which took a toll on both his music and physical health. His death was caused by the tandem onset of insanity and syphilis in the 1850s. Despite this, he is still considered a quintessential figure in Romantic music.

The lyrical text of at twelve pieces in the *Liederkreis* were penned by Joseph von Eichendorff. Though he originally studied law, his involvement in higher education led him to his discovery of poetry. He published his first verse after meeting a few Romantic poets at Heidelberg, the institution he attended to study law. He continued his studies in Berlin, which ultimately led to his enlistment to fight against Napoleon. By the 1830s, he had written a fair amount, both in the novel/novella form, along with is poetry. The themes of his poetic works tend to revolve around a human sensitivity to nature.

“Waldesgesprach,” which translates to “conversation in the forest,” portrays a conversation between two figures: a heroic knight, and a with, specifically the Lorelei of German mythology. Schumann pays specific attention to his characterization of the two figures, differentiating them in style and key, and giving them both specific motifs which occur over their dialogue. He uses this to his advantage when the witch mimics the knight, blending the themes, specifically the rhythmic motif, into her own style as a form of mockery.



(left) lyricist Joseph von Eichendorff

(right) composer Robert Schumann



Where I Want To Be

Text and Music: Benny Andersson, Tim Rice, & Björn Ulvaeus

Who needs a dream? Who needs ambition?
Who'd be the fool in my position?
Once I had dreams, now they're obsessions.
Hopes became needs, lovers possessions.

Then they move in, oh, so discreetly,
Slowly at first, smiling too sweetly.
I opened doors, they walked right through them,
Called me their friend, I hardly knew them.

Now I'm
Where I want to be and who I want to be and
Doing what I always said I would and yet I
Feel I haven't won at all.
Running for my life and never looking back in
Case there's someone right behind to shoot me down and
Say he always knew I'd fall.
When the crazy wheel slows down
Where will I be? Back where I started.

Don't get me wrong, I'm not complaining.
Times have been good, fast, entertaining.
But what's the point if I'm concealing
Not only love, all other feelings.

Now I'm
Where I want to be and who I want to be and
Doing what I always said I would and yet I
Feel I haven't won at all.
Running for my life and never looking back in
Case there's someone right behind to shoot me down and
Say he always knew I'd fall.
When the crazy wheel slows down
Where will I be? Back where I started.

Where I Want To Be

The musical *Chess* was created in the 1980s by Tim Rice, Björn Ulvaeus, and Benny Andersson. While Rice penned the lyrics for the songs, Ulvaeus and Andersson, both former members of ABBA, composed the music. The musical premiered in London on May 14th, 1986, at the Prince Edward Theatre. Two years later, the show made it's Broadway debut on April 28th, 1988, at the Imperial Theatre. While the Broadway production ran for only a mere 68 shows, the London run met far more success, running for over 1,200 performances.

The plot revolves around a championship chess match between Frederick “Freddie” Trumper, a self-centered and obnoxious American, and Anatoly Sergievsky, a reserved and compassionate Russian. “Where I Want To Be” is sung by Anatoly earlier in the first act. The piece showcases his internal disdain with his current situation, as he has had to “sell out” to get to his current position. Throughout the piece, Anatoly reflects upon his recent life, in which he feels as though he has been used as a pawn in someone else’s larger plan. Ultimately, he determines that, despite his surface level “progress,” he is doomed to end up “back where he started.”



The creators of *Chess* (from left to right):
Björn Ulvaeus, Tim Rice, and Benny Andersson

<http://bettyloumusic.com/chessplot.htm>

http://www.guidetomusicaltheatre.com/shows_c/chess.htm

Woods, Rocks, and Mountains

Text: Anonymous

Music: Robert Johnson (c.1582 – 1633)

Woods, rocks, and mountains, and you desert places,
Where nought but bitter cold and hunger dwells:
Hear a poor maid's last words, kill'd with disgraces.
Slide softly while I sing, you silver fountains,
And let your hollow waters like sad bells ring,
Ring to my woes, while miserable I, cursing my fortunes,
Drop, drop, drop a tear and die.

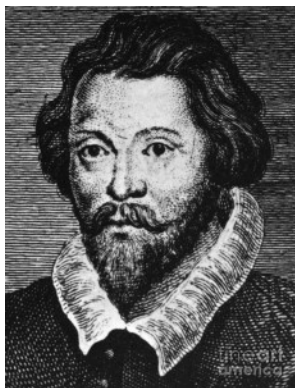
Griefs, woes, and groanings, hopes and all such lies,
I give to broken hearts that daily weep:
To all poor maids in love, my lost desiring.
Sleep sweetly while I sing my bitter moaning,
And last, my hollow lovers, that ne'er keep truth,
Truth in their hearts, while miserable I, still cursing my fortunes
Drop, drop, drop a tear and die.

Woods, Rocks, and Mountains

Composer Robert Johnson (c.1582-1633) was an English composer and lutenist. His father, who died in 1595, was a lutenist for Queen Elizabeth. After his father's death, Johnson studied music with Sir George Carey, who began to fill the newly vacant role of a father to Johnson. Carey had been appointed by Lord Chamberlin, which ultimately led to Johnson's affiliation with the "Lord Chamberlin's Men." This company became known as the "King's Men" after the installation of King James I in 1603. Another noteworthy creative to be associated with this company is William Shakespeare, who lived at the same time as Johnson.

Johnson lived in a time of extreme creativity in England. Living through both the Elizabethan and Jacobean ages, we wrote music for plays by many renowned playwrights. This list includes Francis Beaumont, John Fletcher (who penned the text to "Come Hither You That Love"), John Webster, Ben Jonson, and William Shakespeare. Some notable works of his for Shakespeare's plays include "Hark! Hark! The Lark!" from *Cymbeline*, "Where The Bee Sucks" and "Full Fathom Five" from *The Tempest*, and music for *The Winter's Tale*. Johnson also wrote music for Webster's *The Dutchess of Malfi*.

Beyond his composition, Johnson was a prolific lutenist. He served King James I as lutenist in the same post his father held years before him for Queen Elizabeth I. Additionally, he served the courts of Prince Henry and Prince Charles as a lutenist from 1610-1612 and 1617 until his death in 1633.



(left) composer Robert Johnson

(right) a lute, Johnson's primary instrument



Preface, by Ian Spink

<https://www.allmusic.com/artist/robert-johnson-mn0002178753/biography>

<https://www.britannica.com/biography/Robert-Johnson-English-musician>

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Amarilli, Mia Bella

Amarilli, my dear one

Text: Giovanni Battista Guarini (1538-1612)

Music: Guilio Caccini (ca. 1545-1618)

Amarilli, mia bella,

Amaryllis, my beautiful one,

Non credi, o del mio cor dolce desio,

Do you not believe, my heart's sweet desire,

D'esser tu l'amor mio?

That you are my love?

Credilo pur, e se timor t'assale,

Believe it, and if you fear it,

Prendi questo mio strale,

Take this my arrow,

Aprimi il petto e vedrai scritto il core:

Open my bosom, and you will see written on my heart:

Amarilli è il mio amore.

Amaryllis is my love.

Amarilli, Mia Bella

Italian composer Giulio Caccini (1545-1618) was born in Tivoli, Italy, in the transition between the Renaissance and Baroque periods. He studied music in Rome, afterwards moving to Florence under the patronage of the Medici family. Though he worked mostly with art songs, he did compose a single opera, *Euridice*, which was published in 1602. He is considered to be the first Florentine composer. Additionally, his family was very musical; his wife and children performed professionally as vocalists, and Francesca Caccini, his daughter, would become a notable composer.



Composer Giulio Caccini



Poet Giovanni Battista Guarini

The text to this piece originated from poet Giovanni Battista Guarini's (1538-1612) *Il Pastor Fido* (*The Faithful shepherd*), a dramatic pastoral published in 1590. The creation of the "pastoral drama" genre is attributed to Guarini. The concept of pastoral literature revolves around the shepherds. In pastoral works, these characters are unburdened by the weight of worldly society, where ideas like love and death can be examined without the exterior influences of a corrupt society.

"Amarilli, Mia Bella" dives into the idea of love, working with the Greek myth of Amaryllis. Though the song is set in a minor mode, it is only to reflect the passion of the singer's love for her, rather than any romantically tragic events.

<https://www.allmusic.com/artist/giulio-caccini-mn0000987574/biography>

<https://www.britannica.com/art/pastoral-literature>

<https://www.britannica.com/biography/Battista-Guarini>

http://mcgautreau.com/notes/early/new_music/amarilli.php

26 *Italian Songs and Arias*, John Glenn Paton

The Foggy, Foggy Dew

Text and Music: English Folk Song (from Suffolk)

When I was a bachelor I lived all alone,
I worked at the weaver's trade.
And the only, only thing that I ever did wrong,
Was to woo a fair young maid.
I wooed her in the wintertime,
And in the summer too.
And the only, only thing that I did that was wrong,
Was to keep her from the foggy, foggy dew.

One night she came to my bedside
When I was fast asleep.
She laid her head upon my bed
And she began to weep.
She sighed, she cried, she damn near died
She said: What shall I do?
So I hauled her into bed and covered up her head,
Just to keep her from the foggy, foggy dew.

Oh, I am a bachelor, I live with my son,
And we work at the weaver's trade.
And every single time that I look into his eyes,
He reminds me of that fair young maid.
He reminds me of the wintertime
And of the summer, too,
And of the many, many times that I held her in my arms
Just to keep her from the foggy, foggy, dew.

The Foggy, Foggy Dew

The English Folksong “The Foggy, Foggy Dew” has an uncertain history. Various sources place its date of composition no later than 1815, the year of its first printing. However, claims have been made that the song originates from 18th century America. The traditional melody may even date back to England in the 17th century. However, the vocal piece is often attributed to twentieth century English composer Benjamin Britten.

Benjamin Britten (1913-1976), living in Britain almost his entire life, was highly influential in the music of post-war Britain. Born in Suffolk, he started composing at a young age, eventually beginning to receive formal training at age 15. In 1930, Britten attended the Royal College of Music to continue his compositional studies. He composed a variety of major works throughout his nearly 50-year career, including orchestral works and operas. Britten also met success as a pianist and conductor. In the 1940s, Britten founded the English Opera Group and the Aldeburgh Festival. Later in his life, he faced various medical ailments, which led to an open-heart surgery in 1973, from which he never fully recovered, and ultimately his death three years later. He was the first composer to be appointed as a “life peer.”



Composer Benjamin Britten

<http://www.boosey.com/composer/Benjamin+Britten>

<https://www.allmusic.com/composition/the-foggy-foggy-dew-folk-song-mc0002401421>

http://www.lieder.net/lieder/get_text.html?TextId=16572

Johanna

From Sweeney Todd

Text and Music: Stephen Sondheim

I feel you, Johanna, I feel you.

I was half convinced I'd waken,

Satisfied enough to dream you.

Happily, I was mistaken, Johanna!

I'll steal you, Johanna, I'll steal you.

Do they think that walls can hide you?

Even now I'm at your window.

I am in the dark beside you,

Buried sweetly in your yellow hair...

I feel you, Johanna,

And one day I'll steal you.

Till I'm with you then, I'm with you there,

Sweetly buried in your yellow hair.

Johanna

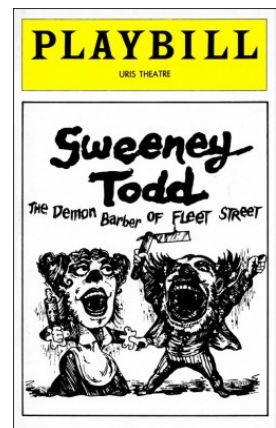


Composer and lyricist Stephen Sondheim

Born in 1930, Stephen Sondheim has become a household name in terms of Broadway composers and lyricists. He began his musical training at a young age, beginning by learning to play the piano. Due to a friendship with his son, Sondheim formed a professional relationship with Oscar Hammerstein II, who would provide critical feedback on his dramatic works.

He stayed theatrically involved at Williams College, and later attended Princeton University as a graduate student to study composition. He became professionally involved in Broadway with the 1957 opening of Leonard Bernstein's *West Side Story*, for which Sondheim was the lyricist. He has since seen major success as a Broadway composer, winning various Tony Awards, including Best Musical, Best Composer, and Best Lyricist. His more popular works include *Into The Woods*, *Sweeney Todd*, *Sunday In The Park With George*, *Company*, and *A Funny Thing Happened On The Way To The Forum*.

“Johanna” originates from Stephen Sondheim’s Broadway musical *Sweeney Todd: The Demon Barber of Fleet Street*. Sondheim’s musical, for which he composed both the music and lyrics, opened in March 1979, and ran for 557 performances until it’s close over a year later in June 1980. *Sweeney Todd* won eight of the nine Tony awards it received nominations for, including Best Musical, Best Original Score, and Best Book of a Musical. “Johanna” appears in the first act of the musical thriller, and is sung by Anthony Hope, a friend of Sweeney Todd. He sings to Johanna as a vow to rescue her from Judge Turpin, who has kept her as a ward since committing heinous crimes against her parents.



Playbill from the original 1979 production of *Sweeney Todd*

http://www.guidetomusicaltheatre.com/shows_s/sweeney_todd.htm

<http://www.pbs.org/wnet/broadway/stars/stephen-sondheim/>

<http://www.playbill.com/production/sweeney-todd-uris-theatre-vault-0000011061>

Non Gioval Il Sospirar

It Is Not Useful Sighing

Text: Pietro Metastasio (1698-1782)

Music: Nicola Vaccai (1790-1848)

Non gioval il sospirar, no,

It is not useful sighing, no,

Non lagrimar per me.

Don't weep for me.

Tirsi piú tuo non è,

I (Tirsi) am not yours anymore,

Licori infida;

Unfaithful Licori;

Godi del Nuovo amor.

You are enjoying a new love.

Troverà Tirsi ancor

I (Tirsi) will yet find

Ninfa, se non piú bella,

A nymph, if not more beautiful than you,

Almen di te piú fida, sí.

At least more faithful than you, yes.

Non Giova Il Sospirar



Librettist Pietro Metastasio

The text to this piece was penned by librettist Pietro Metastasio (1698-1792) as part of his 1819 serenata, a work shorter than an actual opera meant for easy entertainment, *L'Angelica*. Metastasio, originally named Antonio Domenico Bonaventura Trapassi, was the author behind many 18th century operas, with his librettos being used as the source text for over 800 different musical settings. This specific text setting is independent of any larger works; the libretto merely serves to contextualize the short musical work.

Despite originally being sent to Rome to study law, Italian composer Nicola Vaccai (1790-1848) began taking music classes, eventually moving to Naples to continue his study of the art. His professional career would begin to take off in Venice, making a living teaching voice and composing for ballets. By the end of his life, Vaccai composed 16 operas, and held the position of Head of the Milan Conservatory.



Composer Nicola Vaccai

“Non Giova Il Sospirar” functions as a victory song for Tirsi, the male protagonist of the serenata. It acts as a cathartic moment for his in the revelation of the infidelity of his lover, Licori. Though she was unfaithful, Tirsi affirms that he will find a new lover, who is, if not more beautiful than Licori, is more faithful than she.

<https://archive.org/details/langelicaserena00metagoog/page/n10>
<https://www.britannica.com/biography/Pietro-Metastasio>
http://www.lieder.net/lieder/get_text.html?TextId=11237
<https://www.singers.com/vocal-coach/Nicola-Vaccai/>
Gateway to Italian Arias, John Glenn Paton

Sento Nel Core

Sorrow Undending

Text: [poet unknown]

Music: Alessandro Scarlatti (1660-1725)

Sento nel core certo dolore,

I feel in my heart a certain pain,

Che la mia pace turbando va.

Which disturbs my peace.

Splende una face che l'alma accende,

There shines a torch which inflames the soul.

Se non è amore, amor sarà.

If it is not love, love it will be.

Sento Nel Core

Composer Alessandro Scarlatti (1660-1725) lived in Palermo until twelve years of age, when a deadly famine struck his birthtown. At this point, he and his musically inclined family relocated to Rome. Here, Marc Antonio Sportonio, a friend of Scarlatti's late father, aided the family helping the young Scarlatti find continue his musical training by seeking out competent instructors. In 1678, at the young age of eighteen years old, Scarlatti would receive his first chapel music director position. Around the same time, he composed *Gli equivoci nel sembiante*, his first operatic work.

The text to "Sento Nel Core" comes from an unknown text. However, it is known to be from one of Scarlatti's over 600 "chamber cantatas." These works will similar to reduced operas, as they were meant to be performed in the home, rather than a church or theater. Additionally, Scarlatti's chamber cantatas often went unpublished, relying on handwritten notation for preservation. The specific chamber cantata shares a name with the aria: *Sento Nel Core*. The larger work contained merely this aria, intermediating recitative, and another aria. Like many of Scarlatti's chamber cantatas, it revolved around the topic of romantic love, and the various emotions entangled within.



Composer Alessandro Scarlatti

Sonntag Sunday

Text: Anonymous Folksong Text
Music: Johannes Brahms (1833-1897)

So hab ich doch die ganze Woche
Though I haven't for the whole week long
Mein feines Liebchen nicht gesehn,
Seen my pretty sweetheart,
Ich sah es an einem Sonntag
I saw her on a Sunday
Wohl vor die Türe stehn:
Standing at the door.
Das Tausendschöne Jungfräulein,
The thousandfold beautiful maiden,
Das Tausendschöne Herzelein,
The thousandfold beautiful darling,
Wollte Gott, ich wär heute bei ihr!
Would to God I were with her today!

So will mir doch die ganze Woche
So, for the whole week long,
Das Lachen nicht vergehn,
My joy will not cease;
Ich sah es an einem Sonntag
I saw her on a Sunday
Wohl in die Kirche gehn:
Going into church.
Das Tausendschöne Jungfräulein,
The thousandfold beautiful maiden,
Das Tausendschöne Herzelein,
The thousandfold beautiful darling,
Wollte Gott, ich wär heute bei ihr!
Would to God I were with her today!

Sonntag



Composer Johannes Brahms

Johannes Brahms (1833-1897) was a prolific Romantic era composer, whose main compositional medium was the lied – German art songs for voice and piano accompaniment.

His father being an accomplished double bass player, music was present in Brahms' life from its onset. He began playing the piano by seven years old and, by his teenage years, met success as a performer, allowing him to help

support his family financially. Brahms was introduced to Robert Schumann, the man who would briefly become his mentor, in 1853. The two rejected the musical style of the “New German School,” led by composers like Wagner and Liszt, and instead favored the stylistic influences of Beethoven and Bach. In the following three years, up until Schumann's death, Brahms would aid Clara Schumann while Robert Schumann's health was deteriorating. Living in Hamburg, and in Vienna from 1860 until his death almost 30 years later, Brahms found work as a composer and music director for various groups, including the Society of Friends of Music and the Vienna Philharmonic Orchestra.

“Sonntag” is one of Brahms' strophic lieder, which reflects his stylistic preference for purity and simplicity. The exact date of its composition is unclear, though it is estimated to be no later than 1860, with its first publication occurring in 1868. Though he was mentored by Schumann, Brahms' aesthetic choices are more reminiscent of Schubert. The two both valued the music they wrote over the text they were setting; they focused on expressing poetry as overall moods, rather than depicting the text specifically; they felt the piano should be an equally important and independent part of the composition.

A Wand'ring Minstrel, I

Text: W.S. Gilbert
Music: Arthur Sullivan

A wandering minstrel I
A thing of shreds and patches,
Of ballads, songs, and snatches
And dreamy lullaby!
My catalogue is long,
Thro' ev'ry passion ranging,
And to your humours changing
I tune my supple song!

Are you in sentimental mood?
I'll sigh with you, oh, sorrow!
On maiden's coldness do you brood?
I'll do so, too, oh, sorrow, sorrow!
I'll charm your willing ears
With songs of lovers' fears,
While sympathetic tears
My cheeks bedew, oh, sorrow, sorrow!

But if patriotic sentiment is wanted,
I've patriotic ballads cut and dried;
For where'er our country's banner may be planted,
All other local banners are defied!
Our warriors, in serried ranks assembled,
Never quail, or they conceal it if they do,
And I shouldn't be surprised if nations trembled
Before the mighty troops of Titipu!

And if you call for a song of the sea,
We'll heave the capstan round,
With a yeo heave-ho, for the wind is free,
Her anchor's a-trip and her helm's a-lee,
Hurrah for the homeward bound!

To lay aloft in a howling breeze
May tickle a landsman's taste,
But the happiest hour a sailor sees
Is when he's down at an inland town,
With his Nancy on his knees, yeo ho!
And his arm around her waist!

A wandering minstrel I
A thing of shreds and patches,
Of ballads, songs, and snatches,
And dreamy lullaby!

A Wand'ring Minstrel I

The Mikado is a comic operetta by creative duo W.S. Gilbert (1836-1911) and Arthur Sullivan (1842-1900). Prior to their collaborative efforts, Gilbert wrote short stories, some illustrated works, as well as early plays, in which he experimented with his theatrical theories and style. Sullivan, coming from a musical family, achieved proficiency in nearly all musical instruments at an early age. He began composing in school, and eventually attended the Royal Academy of Music. In 1871, the partnership, in which Gilbert wrote the librettos, while Sullivan composed the music, began with a disastrous attempt at a collaborative musical burlesque show, *Thespis*. However, by 1878, the pair saw international success with *H.M.S. Pinafore*, a satire about the Royal Navy and English social status. The two ultimately collaborated on a total of fourteen comic operas.

In 1885, the comic operetta *The Mikado* premiered in London at the Savoy Theatre. The plot focuses on Japanese culture, while also providing satirical commentary on English society. “A Wand’ring Minstrel I” appears as the entrance music for Nanki-Poo, the emperor’s son, who is disguised as a wandering musician.



(Right) Librettist W.S. Gilbert (Center) Promotional poster of Nanki-Poo in *The Mikado* (Left) Composer Arthur Sullivan

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Gia La Notte S'avvicina

Music: Isabella Colbran-Rossini
Text: Pietro Metastasio

Già la note s'avvicina

Already the night draws-near

Vieni, o Nice, amato bene,

Come, o Nice, beloved good,

Della placida mariana

Of-the peaceful seaside

Le fresch'aure a respirar.

The fresh-breezes to breathe.

Non sa dir che sia diletto

Not knows-how to-say what may-be delight

Chi non posa in queste arene

One-who does-not rest on these sands

Or ch'un lent zeffiretto

Now that-a slow little-breeze

Dolcemente increspa il mar.

Gently ripples the sea.

Gia La Notte S'avvicina

Relatively little is known about soprano and composer Isabella Colbran-Rossini (1785-1845). She was a popular operatic soprano in the early nineteenth century. Through this career, she performed in operas by Gioachino Rossini, and the two quickly fell in love and married in 1822. She is thought to have been one of the greatest influences on the works of Rossini; he wrote a variety of operatic roles specifically for her. However, she remained her own independent musical person, not simply just a part of Rossini's operatic career. Colbran-Rossini studied in both Madrid and Naples and composed in her own right. Among these compositions is this Italian "Romanza," an early nineteenth century song for voice and piano. The set text comes from Pietro Metastasio. The piece is a "baccarola," which is meant to emulate a gondola song, to be sung while floating down a placid river in Venice.

Both the melody and accompaniment are fitting within conventional expectations for a gondola song. The meter is a lilting 6/8 waltz, representing the ebbs and flows of the river waters. Additionally, the vocal line is structured in such a way that, partnered with syllabic stress and the flowing piano accompaniment, compounds this swaying boat ride feeling which permeates the song. Everything musical about this piece moves, in such a way that furthers this point. In the piano accompaniment, a standard functional chord progression is used to move the harmony from tonic, through related tonal areas, like the tonicization of the dominant in the B section, and back again to the tonic by the end. Similarly, the melody waltzes with the meter, creating subtle musical ripples, like small river waves. Larger phrases also have pleasing arches to them, such as in measures 5-9; they grow subtly, drawing from the momentum of the rippling figures, reaching a peak, then spilling over and lyrically descending into the phrase's cadence. Additionally, the B section contains both piano and vocal sixteenth note runs and figures, which add another layer of motion to this rippling and swaying musical gondola ride.

<https://www.britannica.com/biography/Gioachino-Rossini#ref16354>

<https://www.encyclopedia.com/women/encyclopedias-almanacs-transcripts-and-maps/colbran-isabella-1785-1845>
Gateway to Italian Art Songs, edited by John Glenn Paton

Just One Of Those Things

Lyrics & Music: Cole Porter

As Dorothy Parker once said to her boyfriend,
“Fare thee well,”
As Columbus announced when he knew he was bounced,
“It was swell, Isabelle, swell,”
As Abelard said to Eloise,
“Don’t forget to drop a line to me, please,”
As Juliet cried in her Romeo’s ear,
“Romeo, why not face the fact, my dear?”

It was just one of those things,
Just one of those crazy flings,
One of those bells that now and then rings,
Just one of those things.

It was just one of those nights,
Just one of those fabulous flights,
A trip to the moon on gossamer wings,
Just one of those things.

If we’d thought a bit of the end of it
When we started painting the town,
We’d have been aware that our love affair
Was too hot not to cool down.

So goodbye, dear, and Amen,
Here’s hoping we meet now and then,
It was great fun,
But it was just one of those things.

Just One Of Those Things

Cole Porter (1891-1964) was born to the daughter of the wealthy J.O. Cole, Kate. His name was chosen in honor of his grandfather. By the age of six, Cole Porter began showing promising musical abilities, beginning on the violin, and switching to piano soon after.

Throughout his life, Cole Porter was at the center of power struggles between his mother and his grandfather; Kate Cole hoped to use their family wealth to jumpstart her son's musical career, while J.O. Cole envisioned his grandson's life in business and law. Ultimately, he would become a standard name in music, writing musical theatre works such as "Kiss Me Kate," as well as tunes that would become American jazz standards, like "Just One Of Those Things."

The setting of the text is typical for music from the American jazz repertoire. It moves very naturally, mimicking a spoken word style throughout the more narrative introduction. The melody is important to the song, but secondary to the text. Often, key words are emphasized by large melodic leaps, as in the phrase "when he knew he was **bounced**" in the introductory passage, suddenly jumping up a minor sixth. Off beats are also used to draw attention to certain words, like in "just **one** of those things" throughout the refrain. Additionally, in the refrain, the text setting becomes slightly more melodic, leaping less and walking around in stepwise motion more, most likely to emphasize the text by removing excess musical motion from the phrase.

The accompaniment is fairly straightforward, serving as a harmonic supplement to the vocal line. As in the style of American jazz, the singer would then be focal point, so it follows with convention that the accompaniment would not be overwhelmingly independent (although instances of this do occur throughout different jazz standards and their modern renditions). The most independence the accompaniment sees is in the first couple measures, where a brief introduction is played prior to the narrative beginning. This evokes an image of a curtain rising, acting as a brief overture to the work.

Mister Cellophane

Music: John Kander

Lyrics: Fred Ebb

If someone stood up in a crowd
And raised his voice up way out loud
And waved his arm and shook his leg,
You'd notice him.

If someone in the movie show
Yelled "Fire in the second row!
This whole place is a powder keg!"
You'd notice him.

And even without clucking like a hen
Everyone gets noticed now and then
Unless of course that personage should be
Invisible inconsequential me.

Cellophane, Mr. Cellophane
Should have been my name, Mr. Cellophane,
'Cause you can look right through me, walk right by me,
And never know I'm there.
I'll tell ya Cellophane, Mr. Cellophane
Should have been my name, Mr. Cellophane,
'Cause you can look right through me, walk right by me,
And never know I'm there.

Suppose you was a little cat
Residin' in a person's flat,
Who fed you fish and scratched your ears;
You'd notice him.
Suppose you was a woman wed
And sleepin' in a double bed
Beside one man for seven years;
You'd notice him.
A human being's made of more than air
With all that bulk you're bound to see him there
Unless that human being next to you
Is unimpressive, undistinguished you know who.

Should have been my name, Mr. Cellophane,
'Cause you can look right through me, walk right by me,
And never know I'm there.
I'll tell ya Cellophane, Mr. Cellophane
Should have been my name, Mr. Cellophane,
'Cause you can walk right by me, look right through me,
And never know I'm there.
Never even know I'm there.

Mister Cellophane

The 1975 musical comedy *Chicago*, with a book by Bob Fosse and Fred Ebb, and music composed by John Kander, brings to the stage a story filled with crime, scandal, fame, vaudeville, and “all that jazz.” Roxie Hart, a Chicago chorus girl, becomes embroiled in a scandal around the murder of her lover. She initially tries to coerce her husband, Amos, into taking the blame, which almost succeeds, until he realizes the full extent of the story. By Act II, Amos reflects on his seeming invisibility to not just his wife, but everyone around him, when he attempts to claim to be the father of Roxie’s alleged child. This vocal monologue musically sets Amos’ internal disappointment and resentment with the cellophane-like treatment he receives.

The melody of “Mister Cellophane” almost acts as a justification for why Amos is so frequently ignored. It is a fairly straightforward and reserved, staying within an easy middle range for almost the entirety of the work. Only at the end, in the song’s climax, does it stray slightly higher, to a single sustained high G. Amos’ characterization is aptly depicted through the melodic line. The audience, when hearing Amos sing this piece, can glean a lot about him from simply the melody, which, compounded with the actor’s performance and acting ability, will bring both them a chuckle and feeling of pity for this nearly invisible man.

Similarly, the piano accompaniment adds to the dramatic construct of this song. It is very much in line with the vaudeville style of *Chicago*, almost sounding whimsical and unfazed by Amos’ sentiments, as reflected by the melody and lyrics. The accompaniment, in this case, reflects the world around Amos. No matter what he does, he cannot be taken seriously or given the attention and respect he deserves; even when singing a soul bearing solo to the audience, the accompaniment retains the comical aspect of the show, and ignoring the meaning of his lyrics. The only exception occurs in the slight departure to the minor mode at the end. Even so, the piece ends with a C6 chord and stinger, reverting to a musically comical ending.

No, Non Vedrete Mai

Music: Vincenzo Righini

Text: Pietro Metastasio

No, non vedrete mai

No, not you-will-ever see

Cangiar gli affetti miei,

To-change the affections mine,

Bei lumi, onde imparai

Beautiful light, where I learned

A sospirar d'amor.

To sigh from love.

Quel cor che vi donai

That heart that to-you- I-gave

Piu chieder non potrei

Again to-ask not I-could,

Ne chieder lo vorrei

Nor to-ask it I would want

Se lo potessi ancor.

If it I-could again.

No, Non Vedrete Mai

Like many Italian arias, the text to this piece was penned by Pietro Metastasio. (1698-1782). It originates from his libretto, *Ciro Riconosciuto*, or *Cyrus Recognized*. Within the plot, Cyrus is the grandson of the King of Media who, out of fear of a prophecy, casts his son into exile, and intends to have Cyrus killed. However, Cyrus is ultimately placed in the care of a shepherd. The story deals with Cyrus' revelation of his identity, and his ascent to power, as the prophecy had foretold. This specific text comes from Cyrus, as he reassures his love interest that, despite his true identity, he still loves her, though she is now below him in social status.

Vincenzo Righini (1756-1812) is one of twenty-five composers to have set this poem to music.

The rhythmic contrast present between the melodic line and the accompaniment may serve a symbolic purpose. Starting in measure six until the piece's end, the piano accompaniment operates exclusively in a triplet feel, as if it were in a compound 12/8 meter. However, the vocal line, save for a single measure with triplets, remains fully in the simple meter feeling, in which the piece begins. This consistent polyrhythm may be implemented to show Cyrus' loyal romantic nature. Though the world may change around him, and he may change slightly, as in the triplet measure in the vocal line, ultimately, he will remain the same, and his love will go unaltered.

Other characterizations can be found in the vocal line: the ornate, flourishing runs show that not only is Cyrus loyal, he is proud of his love, regardless of social class. Similar logic explains the higher peaks of the piece in terms of range, like the high Gs in the ending arpeggiations, and the general technical skill required for the performance of this piece. Similarly, the accompaniment, though fairly functional and typical for the time period, represents the changing nature of the world around Cyrus and his love. The crunchier sonorities, ultimately finding resolution and stability in the tonic, further the idea that Cyrus, regardless of any changes in him, or in his societal position, his love will remain steadfast and true.

Offrande

Music: Reynaldo Hahn

Test: Paul Verlaine

**Voici des fruits, des fleurs, des feuilles et des branches
Et puis voici mon coeur qui ne bat que pour vous.
Ne le déchirez pas avec vos deux mains blanches
Et qu'à vos yeux si beaux l'humble present soit doux.**

**J'arrive tout couvert encore de rosée
Que le vent du matin vient glacer à mon front.
Souffrez que ma fatigue, à vos pieds repose,
Rêve des chers instants qui la délasseront.**

**Sur votre jeune sein laissez rouler ma tête
Toute sonore encore de vos derniers baisers;
Laissez-la s'apaiser de la bonne tempête
Et que je dorme un peu puisque vous reposez.**

Here are fruits, flowers, leaves and branches
And here too is my heart that beats only for you.
Do not tear it with your two white hands
And may this humble gift be sweet to your lovely eyes

I arrive covered with the dew
That the morning wind iced on my brow.
Let my fatigue, resting here at your feet,
Dream of the lovely moments that will refresh it.

On your young breast let me rest my head
Still ringing with your last kisses,
Let it be stilled after the sweet tempest
And let me sleep a little, while you rest.

Offrande

Born in Venezuela, French composer Reynaldo Hahn (1875-1947) and his family moved to Paris at the age of three years old. There, his musical career took off quite quickly. He began composing his first pieces at the age of eight and began performing and accompanying himself on piano even earlier. At the age of ten, he received admittance to the Paris Conservatoire. Here, he became acquainted with a variety of standard names in French music; he studied in part under Saint-Saëns and was a classmate of Maurice Ravel. Throughout his life, he would wear many hats, including theatre director, music critic, performer, and conductor. However, he is most well known as a composer, within the French tradition of “mélodie.” Similar to German “lieder,” these are solo vocal works with piano accompaniment, which use a lyrical poem as the text. This specific mélodie is a setting of a Paul Verlaine (1844-1896) poem, composed by Hahn at sixteen.

In comparison to other settings of this text by notable composers Debussy and Fauré, Hahn employs a less involved melody. *The French Song Anthology* describes it as “a subtle plea – quiet and intimate.” Throughout the song, the lyrics evoke romantic gestures and feelings, potentially aimed at someone who doesn’t yet reciprocate them. Therefore, it makes sense that it is more tenderly set. It may, in fact, be a reflection of the internal feelings of Hahn. In fact, the piece has a dedication: a simple vague “to ***.” Perhaps the melody even evokes some of the sorrow that Hahn may personally have dealt with in his romantic life, as the dedication implies that there must have been a level of personal connection to the text. Likewise, the piano accompaniment adds to the overall mood of the piece. The tonal center of the piece is incredibly ambiguous; though written with a key signature of three flats, it does not fully seem to be in Eb Major or C minor. It begins with a simple alternation between Bb7 and a spread-out cluster chord, containing Bb, C, Db, and E. This nebulous harmonic structure persists in the sparse accompaniment, adding to the notion of the subtle, quiet, intimate plea.

<https://www.pcmsconcerts.org/composer/reynaldo-hahn/>

<https://www.britannica.com/art/melodie>

The French Song Anthology, edited by Carol Kimball and Richard Walters

Ouvre Ton Cœur

Music: Georges Bizet

Text: Louis Delâtre

**La marguerite a fermé sa corolla,
L'ombre a fermé les yeux du jour.
Belle, me tiendras-tu parole?
Ouvre ton cœur à mon amour.**

**Ouvre ton cœur, ô jeune ange, à ma flame,
Qu'un rêve charme ton sommeil.
Je veux reprendre mon âme,
Comme un fleur s'ouvre au soleil!**

The daisy has closed its flowery crown,
Twilight has closed the eyes of day,
My lovely beauty, will you keep your word?
Open your heart to my love.

Open your heart to my desire, young angel
May a dream charm your slumber
I want to take back my soul
As a flower opens to the sun!

Ouvre Ton Cœur

French Romantic composer Georges Bizet (1838-1875) was most notably known for his staged musical works. Best known among these is his musical *Carmen*. “Ouvre Ton Cœur” comes from his lesser known work, *Vasco de Gama*. This work, composed between 1859 and 1860, is an “ode-symphony,” which combines elements of an oratorio, an opera, and a symphony. A dramatic musical work, *Vasco de Gama* is set at sea, during the voyages of de Gama. Key events which are punctuated in the ode-symphony include sightings of land and the movement of a ship on a restless sea. It also utilizes exoticism in the musical composition.

The melody of this Bizet song is set with a very high tessitura, with frequent usage of high F#s, Gs, and a few sustained high G#ss. However, the melody in the refrain dips down to a lower range, creating a large contrast in the vocal range of the piece. Additionally, the melody is frequently embellished with flourishing grace notes. Aside from those, the melody contains rapid sixteenth runs with a fair frequency. The piano accompaniment also contains similar flourishes and flamboyance. It begins with a driving ostinato rhythm, which descends against a pedal point Sol, until a droning perfect fifth is established. Though the harmony is a fairly standard progression, the texture is very thick and full, and highly embellished. This, coupled with the vocal line, creates a musical depiction of passion and desire, fitting with the text, “open your heart,” which fiercely and boldly declares the singer’s love for the subject, seeking reciprocation.

All of these things also further the notion of “exoticism.” Set at sea, this song is meant to be in a Spanish style. This is accomplished with the flamboyant musical elements, as well as the intense passion which is musically depicted. This sense of exoticism is something Bizet frequently explores in his music, as evidenced by another art song he composed, “Guitare.” Furthermore, the musical *Carmen* may be the quintessential example of musical exoticism from the nineteenth century.

<http://www.bach-cantatas.com/Lib/Bizet-Georges.htm>

<https://www.allmusic.com/composition/vasco-da-gama-ode-symphony-for-chorus-orchestra-mc0002488584>

The French Song Anthology, edited by Carol Kimball and Richard Walters

A Simple Song

Music: Leonard Bernstein

Lyrics: Stephen Schwartz and Leonard Bernstein

Sing God a simple song:

Lauda, Laude...

Make it up as you go along:

Lauda, Laude...

Sing like you like to sing.

God loves all simple things,

For God is the simplest of all,

For God is the simplest of all.

I will sing the Lord a new song

To praise Him, to bless Him, to bless the Lord.

I will sing His praises while I live

All of my days.

Blessed is the man who loves the Lord,

Blessed is the man who praises Him.

Lauda, Lauda, Laude...

And walks in His ways.

I will lift up my eyes

To the hills from whence comes my help.

I will lift up my voice to the Lord

Singing Lauda, Laude.

For the Lord is my shade,

Is the shade upon my right hand,

And the sun shall not smite me by day

Nor the moon by night.

Blessed is the man who loves the Lord,

Lauda, Lauda, Laude,

And walks in his ways.

Lauda, Lauda, Laude,

Lauda, Lauda di da di day...

All of my days.

Simple Song

Composer, pianist, and conductor Leonard Bernstein (1918-1990) is renowned for a variety of different musical works. Among these are works for orchestra, operettas, as well as musical theatre works, most notably the score for *West Side Story*. However, one of his less conventional works is his *Mass*. In 1971, for the inauguration of the Kennedy Center, Jacqueline Kennedy Onassis commissioned of Bernstein a musical service. Ultimately, what was born was a theatrical work, which superimposed Roman Catholic liturgy dating back through the centuries over a dramatic plot, in order to explore the existence of American faith in the 1960s and 70s.

The melodic content of this song presents a fascinating dichotomy; though the lyrics discuss the simplicity of worship and the Lord, the melody contains a variety of technical challenges. Amongst these are large vocal leaps, arpeggiations, and chromatic alterations. At first glance, this seems contrary to the phrase, “sing God a simple song.” That being said, Bernstein does a masterful job of constructing a technically demanding, yet simultaneously natural melodic line. Furthermore, it seems more in the vein of the lyric, “make it up as you go along.” The melody Bernstein penned feels as though it is merely an improvisation; a musical manifestation of one’s faith. Therefore, it is still a “simple song,” as it is a humble musical offering to God.

This notion of a simple improvisation is furthered by the harmony. The chord progression, much like the melody, is somewhat complex, while maintaining a natural feeling. None of the chords feel out of place; rather they seem to create a cohesive unit, representing the improvisatory feeling of the piece, while not straining the ears of the listeners with incredibly disjunct chordal motion. Additionally, the harmony denotes key places in the text, such as the bridge section, on the text “I will lift up my eyes.” At this point, the harmony becomes firmer and more resolute, strengthening the lyrical meaning, while not straining too far from the overall spontaneous simplicity Bernstein weaves together in this piece.

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Votre âme est un paysage choisi

Your soul is a rare landscape

Que vont charmants masques et bergamasques,

Charmed by masks and bergamasks

Jouant du luth et dansant, et quasi

Playing the lute and dancing, and almost

Tristes sous leurs déguisements fantasques.

Sad beneath their fantastic disguises.

Tout en chantant sur le mode mineur

While singing in the minor key

L'amour vainqueur et la vie opportune,

Of victorious love and the good life,

Ils n'ont pas l'air de croire à leur bonheur

They do not seem to believe in their happiness,

Et leur chanson se mêle au clair de lune.

And their song blends with the moonlight.

Au calme clair de lune triste et beau,

With the calm moonlight, sad and beautiful,

Qui fait rêver, les oiseaux dans les arbres

That makes the birds dream in the trees,

Et sangloter d'extase les jets d'eau

And the fountains sob with rapture,

Les grands jets d'eau sveltes parmi les marbres.

The tall slender fountains among the marble statues.

Clair de Lune

French composer Gabriel Fauré (1845 – 1924) studied composition in Paris with composer Saint-Saëns. By the age of 20, Fauré had a versatile musical education, which was characterized by success in piano, organ, harmony, and composition. Though he is known today primarily as a composer, he made a living as an organist and a teacher. He ultimately ended up as the head of the *École Niedermeyer Conservatory* – the Parisian school at which he studied in his late teenage years. Though some viewed his musical views as radical, his leadership of the institution was incredibly formative for future French composers, such as Debussy and Ravel.

The melodic is somewhat atypical and ethereal, which is characteristic of Fauré, as well as French vocal music in general. The phrases are somewhat irregular, and the piece is entirely through composed in the vocal line. This contributes to the surreal atmosphere of the piece, which is incredibly fitting of the text set in the work. The rhythm is fairly free, without becoming disjunct or scattered. When partnered with the intervallic content, it comprises a fairly salient melodic line. These independently irregular musical elements coalesce nicely, contributing to the serene and austere depiction of the moon that Fauré is aiming to create in this text setting. In terms of accompaniment, Fauré creates an intricate balance of countermelody and chordal arpeggiation. This creates a rather thick texture for the piano alone to achieve. Unlike the vocal line, there is recurring thematic material, which anchors the song into a tonal and motivic center, rather than letting it loose as an entirely ungrounded, true through-composed composition. Though Fauré experiments with harmony and tonality, “Clair de Lune” is definitively in the key of C minor. However, he toys with harmonic expectations, by sustaining dominant harmony, interjecting modal mixture from the parallel major, and exploring the tonal centers of the III and VI sonorities. The accompaniment is featured in a solo introduction, and a reprise of this content in a postlude, to thoroughly establish the overall emotional and dramatic setting of the text.

Fíjate hermano cómo vas cantando,
Look brother how are you singing,
Toda la tierra te escucha conmigo.
The whole earth listens to you with me.

Del surco hasta el cañadón,
From the groove to the canyon,
Del viento hasta la madera,
from the wind to the wood,
Del tiempo hasta la ternura
from time to tenderness
De la vida verdadera.
of true life.

Porque es preciso tener
Because it is necessary to have
Un corazón derramado,
a shed heart,
Jirones de sueños viejos
tattered old dreams
Que van quedando olvidados.
That are being forgotten.

Fíjate hermano cómo vas cantando,
Look brother how are you singing,
Toda la tierra te escucha conmigo.
The whole earth listens to you with me.

Del grito hasta la oración,
From the shout to the prayer,
Del fuego hasta la memoria,
from fire to memory,
Que el hombre en dolor viviente
that man in living pain
Cante sangre de su historia.
Sing blood from your story.

Y cuando quede al final
And when it's at the end
Tu corazón silencioso,
your silent heart,
Serás un pueblo sintiendo
you will be a people feeling
Por un cantor milagroso.
For a miraculous singer.

Fíjate hermano cómo vas cantando,
Look brother how are you singing,
Toda la tierra te escucha conmigo.
The whole earth listens to you with me.

Hermano

Carlos Guastavino (1912 – 2000), in addition to being an incredibly skilled composer, was also a gifted pianist. He spent a good amount of time in his 40s touring throughout the world, performing with various symphonies and radio orchestras. However, this may have been contradictory to his true personality. To start, he became reclusive later in his life, seeming to want nothing to do with the public eye, and exhibiting anti-social tendencies. Additionally, though he spent much of his life travelling, Guastavino had an affinity for his homeland, Argentina. He wrote songs, including “Pampamapa” and “Pampa Sola,” serving as testaments to his love for the landscapes of his home country. Guastavino was also a fairly prolific composer, which, in addition to his Romantic composition style, brought upon him the nickname “the Schubert of the Pampas.” His compositions included solo vocal works with accompaniment, solo piano works, choral pieces, and chamber music. His solo vocal works consist of 150 songs.

This piece seems to be fairly self-indulgent for a musician to sing, as the text testifies to the importance of music, and its resonance throughout the world. The vocal line begins with a declamatory recitative, which is underpinned by simple sustained accompaniment. By the time it has gotten to the verse, the vocal line moves fairly rhythmically quickly, and the accompaniment matches this. However, the end of the verse becomes somewhat rhythmically disjunct, adding some variation to the song, which conflicts with the general stylistic expectations for Guastavino. The tonality is clearly G Minor, and this is consistent throughout the piece. However, at conclusive cadential points, Guastavino employs a gorgeous chord, the V7b5, which has an incredibly strong pull toward the tonic chord. Additionally, the vocal line contains the critical Ab (lowered 2nd scale degree), which, when held in fermata, yearns unbearably for resolution. This work is incredibly expressive, and is quintessential in Guastavino’s skillful composition for musical expression, and the depiction of emotion.

Venticel, che l'ali d'oro

Little breeze, that the wings of gold

Vai battendo a me d'appresso,

You are beating to me all around,

Se vedesti il mio tesoro,

If you should see my treasure,

Dimmi, o caro, dimmi ov'è.

Tell me, o dear, tell me where he is.

Ah! Se il loco ov'ei soggiorna

Ah, if the place where he is staying

Penetrar non m'è concesso,

To enter not to me is allowed,

Zeffiretto, a lui ritorna

Little breeze, to him return

E favellagli per me.

And speak to him for me.

Il Zeffiro

Though he only lived for thirty-four years, Vincenzo Bellini (1801 – 1835) was thought to be a leading composer in the world of nineteenth century opera. His compositional career began at age 6, when he wrote his first work. For the next twelve years, Bellini studied with his grandfather, prior to beginning his professional musical study in Naples at age 18. In terms of opera, his career truly began upon his 1825 graduation, when he composed his first work in the musical medium. For the next decade, Bellini found success in the world of opera, all the way until his death in 1835. Toward the end of his life, his career led him throughout the European world of the time, bringing him to notable cities such as Paris and London.

This song is primarily about the wind, or “little breeze,” and how the speaker longs for the wind to carry a message for them to their treasured love. This poetic material is evoked through the harmony of the piece, which stays rooted in D minor. However, when paired with the brisk tempo, as well as the swaying waltz rhythms of the 6/8 time signature, the minor tonality expresses a mood more in the vein of pining and a desperate need, which is rooted in passion. The melody of the piece continues this longing and fervent sound, with its lilting rhythmic figures, as well as its tactful placement of melismatic figures. Though it is mostly syllabically set, Bellini applies melisma to key parts of the text in order to heighten the expressive power of the song. For example, after the piano break after the first verse in the song, the vocal line features a moving melisma on the accented syllable of “venticello,” or “little breeze,” which gives way for the musical emulation of a breeze in the voice, with the correctly applied dynamic motion. The accompaniment has similar opportunities for wind-like movement, even in the simple driving chordal accompaniment which underpins the vocal line. The piano also contains sweeping descending runs, which may emulate a powerful gust of wind, blowing the music to a temporary halt, before picking up in the same character in which it paused.

Text by Wilhelm Müller

Mein!

Music by Franz Schubert
from *Die Schöne Müllern*

Bächlein, laß dein Rauschen sein!

Little brook, let your gushing be!

Räder, stellt eu'r Brausen ein!

Wheels, cease your roaring!

All ihr muntern Waldvögelein,

All you merry woodbirds,

Groß und klein, endet eure Melodein!

Large and small, end your melodies!

Durch den Hain aus und ein

Through the grove out and in

Schalle heut' ein Reim allein:

Let only one song be heard today:

Die geliebte Müllerin ist mein! Mein!

The beloved millermaid is mine! Mine!

Frühling, sind das alle deine Blümelein?

Spring, are all of those your flowers?

Sonne, hast du keinen hellern Schein?

Sun, have you no brighter shine?

Ach, so muß ich ganz allein,

Ah, so I must be all alone,

Mit dem seligen Worte mein,

with my blissful word,

Unverstanden in der weiten Schöpfung sein!

incomprehensible to all of Creation!

Mein!

Austrian composer Franz Schubert (1797 – 1828) is quintessential when it comes to German *lieder*. Though he lived just 31 years, he composed over 600 songs, cementing his name synonymously with prolificacy in musical composition. Among his multifarious works are two major song cycles (a creative medium nearly created by, and especially refined by Schubert): *Die Winterreise*, and *Die Schöne Müllerin*. This particular *lied* is from *Die Schöne Müllerin*, which tells the story of the speaker's unrequited love for the daughter of a local miller. His love for her ultimately drives him to commit suicide by drowning in a river. According to NPR Online, this cycle is “perhaps as autobiographical a musical statement as he ever made.” At the time of its composition, Schubert, hospitalized for Syphilis, was self-described as a “miserable, unhappy being.” However, this song is early on within the cycle, and serves as a more declaration of love.

By its nature, this piece is written in a celebratory style. This style is clearly implemented within the vocal line's melody. It is an incredibly active vocal part. Though mostly syllabically set, there are frequent arpeggiations of chords, jumping through pitches is regular but exciting patterns. Though there are moments in the lower range, the vocal line averages around the middle of the voice, with the highest notes being used solely and fittingly on the lyric “*mein*,” in order to allow the speaker's proclamation to project through the texture of the piece. The phrases are fairly regular - 2-bars peaking in the middle. For the accompaniment, the harmony strengthens the style of the piece. It is equally as active as the vocal line, with consistent arpeggiations to drive the energy, and a low functional bassline, which pushes the harmony forward. There is a single modulation, from D Major to Bb Major. Though the Bb section dabbles with minor tonality, this cannot be considered a modulation. It is likely the modulation to and from the bVI is meant to underpin the text, in which the speaker questions nature, feeling as though their love is “incomprehensible to nature.”

<https://www.npr.org/programs/specials/milestones/991208.motm.schubert.html>

Text by Guiche Aizenberg

Pampa Sola

Music by Carlos Guastavino

Ancha llanura tendida

Wide plain lying

Silencio y espartillares;

Silence and spartillars;

Tristeza del horizonte

Sadness of the horizon

Llamando a las soledades.

Calling to loneliness.

Eco lejano y perdido

Echo far and lost

De mi voz en la llanura;

From my voice on the plain;

El tiempo está detenido

Time is stopped

Por nudos de larga angustia.

For knots of long anguish.

Quedó muy lejos el río

The river was far away

Su rumbo ya se perdió;

His course has already been lost;

Llanura sin un camino

Plain without a road

Tus huellas buscando voy.

Your footprints looking I go.

Qué soledad en la tierra,

What loneliness on earth,

Mi pampa tan solitaria!

My lonely pampas!

Parece que en la llanura

It seems that in the plain

Muriendo está mi esperanza.

Dying is my hope.

Cómo se alargan las sombras

How the shadows lengthen

En el largo atardecer!

In the long sunset!

Se van para el horizonte,

They go to the horizon,

De allá no habrán de volver.

From there they will not return.

Pampa Sola

Argentinian composer Carlos Guastavino's (1912 – 2000) compositions exhibit a style reminiscent of the Romantic era, earning him the nickname “the Schubert of the Pampas.” In his life, he was incredibly averse to the avant-garde style, which becoming more and more prevalent throughout the twentieth century. Instead, he gravitated toward Romantic musical ideals; he composed with the dual intentions of creating beautiful melodies and artistic works, and musically depicting atmospheres, ideas, and emotions. In multiple compositions, including “Pampa Sola,” Guastavino seeks to depict the landscape of the *Pampas*, a wide plains region within Argentina, with which he was enamored.

The vocal line of this is incredibly lyrical and tuneful. It moves very predictably; the intervallic motion is typically stepwise, if not just simply reiterating the same note in a speech-like pattern. However, there are some wider intervals, including jumps of sixths, and even a descending augmented fourth, which appears in the bridge section; though they may seem difficult or disjunct at first, they fit the piece incredibly well, and contribute to the continual lyricism and of the melody line, as well as heightening its expression. In general, the melody line is fairly simple. The range is not very wide, spanning only an eleventh, though it does dip slightly lower into the voice at points. The rhythms are also fairly straightforward and mimic the patterns of natural speech. In terms of the accompaniment, the tonality of the piece remains firmly in E Major. Guastavino utilizes expressive modal mixture in the bridge, bringing a sentimental flare to the song, though this never detracts from the established tonal center. The accompaniment texture is fairly simple, lying underneath the voice, in order to create an atmosphere to enhance the voice's expression, as well as add to the relaxed mood of the work. There is a brief introduction, which establishes this atmosphere. In general, it is a very simple piece, with effective expressive nuance, to propagate the textual sentiments.

Text by Oscar Wilde

Requiescat

Music by George Butterworth

Tread lightly, she is near
Under the snow,
Speak gently, she can hear
The daisies grow.

All her bright golden hair
Tarnished with rust,
She that was young and fair
Fallen to dust.

Lily-like, white as snow,
She hardly knew
She was a woman so
Sweetly she grew.

Coffin-board, heavy stone,
Lie on her breast.
I vex my heart alone,
She is at rest.

Peace, Peace, she cannot hear
Lyre or sonnet,
All my life's buried here,
Heap earth upon it.

Requiescat

In this song, English composer George Butterworth (1885 – 1916) chose to set an incredibly moving poem by Irish poet and playwright Oscar Wilde (1854 – 1900). Wilde is widely considered one of the greatest literary artists of the Victorian era. His creative output was fairly diverse, writing various poems, short stories, and essays, as well as ten rather large works – one novel and nine plays. His poem “Requiescat,” set to music here by Butterworth, is a direct artistic representation of Wilde’s own grief. When he was twelve years old, Isola Wilde, his younger sister by two years, passed early, suffering from a “sudden effusion of the brain.” Due to their close sibling bonds, this greatly affected Oscar, which is evidenced by this poetic work. Though it was penned nearly 15 years after the death of his sister, Wilde’s grief and sorrow remains deeply moving. Butterworth, in this song, expertly encapsulates Wilde’s pain.

To begin, the piece, naturally, is set in F minor. However, the harmony, at various points, includes poignant major chords, such as Gb Major and Db Major. Interestingly, both of these major keys are incredibly warm and dark, due to their position deep into the flat spectrum of the circle of fifths. This creates a nostalgic, yet considerably still sorrowful feeling. In terms of texture, the accompaniment both begins and ends very sparse. This gives listeners a feeling of emptiness; there feels as though there is a musical void to be filled – perhaps this void was created by the passing of Isola. For the vocal line, it is very tender and cautious. The quickest rhythms are only set for the sake of the fluidity of speech, such as in the quasi-recitative “coffin-board” section. Every last detail of the vocal line tugs on the heartstrings of those listening, from the opening “tread lightly” phrase, which cements the piece in sorrow and loss, to the lyrical “all my life’s buried here” line, which effectively culminates the passion of Wilde’s griefs. The diction, sustained non-chord tones, such as on “earth” in the final phrase, and incredibly lyricism all contribute to the inescapable sorrow, which Butterworth musically evokes from Wilde’s text.

<https://www.irishtimes.com/culture/books/oscar-wilde-and-the-sister-s-death-that-haunted-his-life-and-work-1.2976363>

<https://www.wilde-online.info/oscar-wilde-biography.htm>

"O don't you see the little turtle-dove,
That's sitting on yonder tree,
And making moan for its own true love,
As I shall do for thee, my dear,
As I shall do for thee?"

"O fare you well, my own true love,
O fare you well for a while;
And I will surely return back again,
If I go ten thousand a-mile, my dear,
If I go ten thousand a-mile."

"Shall the stars fall from the skies, my dear,
Or the rocks melt with the sun?
I will never be false to the girl of my heart,
Till all these things be done, my dear,
Till all these things be done."

The True Lover's Farewell

George Butterworth (1885 – 1916) lived an unfortunately short life, punctuated by music, study, and war. He attended Eton College at age 14, where his musical talents were developed. He continued his studies at Trinity College through age 23, after which he pursued a musical career. Butterworth served as a music critic, as well as faculty at Radley College. In 1911, Butterworth began attending the Royal College of music, in pursuit of organ and piano training, as well as continued composition and theory study. It is during this time period that most of Butterworth's works were composed. Unfortunately, three years later, Butterworth was drafted into the British Army, for which he valiantly fought. He received various commendations for his service, though he ultimately was killed in service at age 31.

“The True Lover's Farewell” seems to truly be an oxymoron. Though at first glance, the title may imply the piece depicts the departure of a true love, it is in fact the opposite. Rather, this song is a declaration of love and loyalty by one's true lover. The strophic form of this song is representative of this message; though the accompaniment and texture change throughout the piece, the speaker, represented by the vocal line, remains steadfast and unflinching, voicing their proclamation of love to the world. The texture interestingly serves the vocal line throughout. In the beginning, the accompaniment begins alone to establish tonality. This is followed by an entirely unaccompanied verse. The second verse is underpinned by simple, reserved chordal harmonies. By the third verse, the dynamics have increased drastically, with this section serving as the final declaration. Set in this verse is the most intense text, making it only fitting to be set to the most intense music. By the end, the piano has mild independence, and very rich, full chords, which resound with the speaker's true love. The song is set in C Dorian, which seems very fitting. Though it can be perceived as minor, the raised 6th scale degree lightens the tonality, shading the piece with an intense sonority, fitting of the passion and drive of the speaker's love.

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Text by Edvard Mörike

Auf ein altes Bild

Music by Hugo Wolf
From the *Mörike-Lieder*

In grüner Landschaft Sommerflor,

In the summer haze of a green landscape,

Bei kühlem Wasser, Schlif und Rohr,

By cool water, rushes and reeds,

Schau, wie das knäblin sündelos

See how the Child, born without sin,

Frei spielt auf der Jungfrau Schoss!

Plays freely on the Virgin's lap!

Und dort im Walde wonnesam,

And ah! Growing blissfully there in the wood,

Ach, grünet schon des Kreuzes Stamm!

Already the tree of the cross is turning green!

Auf ein altes Bild

Austrian composer Hugo Wolf (1860 – 1903) was primarily known for his solo vocal works, composing various German *lieder*. Like composer Robert Schumann, Wolf composed in bursts of incredible productivity, interrupted by periods of unproductivity and depression. He wrote nearly three-hundred songs, primarily setting poetry by German poets Mörike, Goethe, and Eichendorf. “Auf ein altes Bild” comes from his *Mörike Lieder*. Wolf also composed large collections with settings of Spanish and Italian poetry translated into German. At age 30, Wolf composed his *Spanisches Liederbuch*, containing over forty settings of translated Spanish poems, in seven months. His *Italienisches Liederbuch* comprises almost four-dozen Italian translations.

Vocally, this piece is very reserved, creating a reflective, almost mystical feeling to the piece. This is compounded by the slow, sub-heartbeat tempo, and simplistic yet pulsating rhythmic movement in the accompaniment. Though it primarily revolves around a minor mode, the piece includes occasional modal mixtures and modulations, heightening the song’s intensity while maintaining reservation and distance. The accompaniment also serves to establish and maintain this emotional aura, through its introduction and postlude, as well as two interludes to harmonically drive the song. Returning to the vocal line, almost the entire melody is written in stepwise motion, with the occasional simple leap. However, the leaps are then given more prevalence through their shocking contrast, such as on the word “*wonnesam*,” which contains motion by fourths, popping up to an E# on the final syllable. This instance almost foreshadows the cross seen in the distance, as though a cloud as just moved the slightest bit to allow it to be illuminated by the sun like a spotlight. Rhythmically, the vocal line is very similar to the accompaniment, contrasting occasionally to perpetuate the movement of the phrase, as seen in the syncopated figures in measures 9 to 11. The phrases are fairly long and sustained, consisting entirely of syllabic text setting.

Text by Edvard Mörike

Fußreise

Music by Hugo Wolf
From the *Mörike-Lieder*

Am frischgeschnitten Wanderstab,

When, with a freshly cut stick,

Wenn ich in der Frühe

I set off early like this

So durch Wälder ziehe,

Through the woods

Hügel auf und ab:

And over the hills:

Dann, wie's Vög'lein im Laude

Then, as the bird in the branches

Singet und sich rührt,

Sings and stirs,

Oder wie die goldne Traube

Or as the golden cluster of grapes

Wonnegeister spurt

Feels the rapture

In der ersten Morgensonne:

Of the early morning sun:

So fühlt auch mein alter, lieber

So too my dear old Adam

Adam Herbst – und Frühlingsfieber,

Feels autumn and spring fever

Gottbeherzte,

The God-inspired,

Nie verscherzte

Never forfeited

Erstlings-Paradieseswonne.

Primal bliss of Paradise.

Also bist du nicht so schlimm, o alter

So you are not as bad, old

Adam, wie die strengen Lehrer sagen;

Adam, as strict teachers say;

Liebst und lobst du immer doch,

You still love and extol,

Singst und preisest immer noch,

Still sing and praise,

Wie an ewig neuen Schöpfungstagen,

As if Creation were forever new,

Deinen Lieber Schöpfer und Erhalter.

Your dear Maker and Preserver.

Möcht es dieser geben,

If only He would grant it,

Und mein ganzes Leben

My whole life

Wär im leichten Wanderschweisse

Would be, gently perspiring,

Eine solche Morgenreise!

Just such a morning journey!

Fußreise

Along with *lieder* such as “Auf ein altes Bild” and “Verborgenheit,” “Fußreise” is part of Austrian composer Hugo Wolf’s *Mörike Lieder*, a collection of German songs with texts by Eduard Mörike (1804 – 1875). While in the care of his uncle following his father’s death, he was placed in seminary to become a clergyman. However, in Mörike’s time at the seminary, he came across classical texts, which influenced him greatly to pursue writing. Though he was a pastor of the Lutheran church for many years, in 1851, he acquired a position as a professor of German literature. Today, he is known primarily as a German poet of the Romantic era, though he also published novels in addition to his poetry. Within three years of his death, composer Hugo Wolf began producing settings of various German poems, including the texts of Mörike.

This song is an incredibly accurate musical depiction of the walk, or wandering journey, of which the speaker is partaking. Metrically, the tempo lies at a comfortable pace for a walk. This feeling is built upon by the bouncing rhythms in the accompaniment and vocal line. The accompaniment plays an ostinato rhythm throughout, creating bouncing harmonic arpeggiations. Additionally, the majority of the vocal line is syllabically set in stepwise motion, as though it is walking along through the lyrics. Wolf also sets the harmonic structure in such a way that it creates the varied scenery of the walk. In the beginning, it starts out safely at home, with functional harmony circulating around the tonic. However, after a few verses, it modulates through less familiar backgrounds, with tonalities of C and A minor arising through sudden and seamless voice leading in the accompaniment. Then, there is a sudden nebulous modulation to A Major, as though the speaker has stumbled upon a gorgeous landmark or view. After a brief interlude, it returns to the tonic to finish out the song as the speaker arrives home. Finally, the piece concludes as it began, whimsical independent piano section, ending joyfully and brightly, and bringing the satisfaction to the listener that is felt by the speaker following the walk.

Is she not passing fair,
She whom I love so well?
On earth, in sea, or air,
Where may her equal dwell?
Oh! Tell me, ye who dare
To brave her beauty's spell,
Is she not passing fair,
She whom I love so well?

Whether she speak or sing,
Be jocund or serene,
Alike in everything,
Is she not beauty's queen?
Then let the world declare,
Let all who see her tell,
That she is passing fair,
She whom I love so well!

Is She Not Passing Fair?

British composer Edward Elgar (1857 – 1934) is considered a prolific and standout musical force of the early twentieth century. His musical training was primarily by his own means; as the son of a music shop owner, Elgar had access to instruments and musical resources, making self-education attainable. Early on, he struggled to break into the musical world. However, Elgar continued to sustain a career in music, working with smaller local music groups through his twenties. By his thirties, his work began to gain a respectable reputation. Ultimately, he would compose various works, including vocal works, though specifically in the orchestral and strings realm. Of his more notable works are his *Pomp and Circumstance Marches*, as well as *Sea Pictures*, a contralto song cycle, and various chamber and solo works. His cello concerto is widely regarded as a masterpiece, and a staple of the cello repertoire.

As a proclamation of love, this song balances the emotions felt by the speaker. The vocal line has a clear textual focus, generally with syllabic setting. However, there are various points of stylistic contrast, switching between powerful phrases, punctuating the speaker's feelings, and smoother, more tender lines, which evidence the love the speaker has for the subject of the text. Range is similarly used; though the melodic contour varies from leaps to stepwise, there are instances of higher notes being used to heighten the importance of various words. Examples include the high F# on "she" in every iteration of the opening phrase, the high A fermata on "she" later on, the peaks on the line "is she not *beauty's* queen," and the high G on "where," questioning whose beauty could rival that of the speaker's love. In the accompaniment, driving rhythms move the song along and underpin the more sustained vocal phrases. Though primarily in G Major, the harmony gets lost in introspection midway, exploring minor tonalities, as the speaker's thoughts of his love race through his head. Various independent piano phrases aid in moving along the piece's harmonic digressions, simulating the speaker's thoughts.

The lads in their hundred to Ludlow come into the fair,
There's men from the barn and the forge and the mill and the fold,
The lads for the girls, and the lads for the liquor are there,
And there with the rest are the lads that will never be old.

There's chaps from the town and the field and the till and the cart,
And many to count are the stalwart and many the brave,
And many the handsome of face and the handsome of heart;
And few that will carry their looks of their truth to the grave.

I wish one could know them, I wish there were tokens to tell
The fortunate fellows that now you can never discern;
And then one could talk to them friendly and wish them farewell,
And watch them depart on the way that they will not return.

But now you may stare as you like but there's nothing to scan;
And brushing your elbow unguessed at and not to be told
They carry back bright to the coiner the mintage of man,
The lads that will die in their glory and never be old.

The Lads In Their Hundreds

English composer Sir Arthur Somervell (1863 – 1937) is known primarily for his solo vocal music, although he composed orchestral and choral works, as well as operettas. He also was a large contributor to the legitimization of music education in England, serving as the Inspector of Music to the Board of Education from 1900 -1920, before receiving a promotion. After his retirement in 1928, he received a knighthood for his service in the administration of music education.

Of his vocal music, four song cycles stand out: *James Lee's Wife* and *A Broken Arc*, with texts by Robert Browning, *Maud*, with text by Tennyson, and A. E. Housman's *A Shropshire Lad*, from which "The Lads In Their Hundreds" originates. Somervell was not the first or last British composer to set Housman's texts; Ralph Vaughan Williams' *On Wenlock Edge* sets Housman's poetry with slight alterations, which made obtaining the consent of Housman to set his texts difficult for Somervell. Following Somervell, George Butterworth composed a setting.

In this setting, Somervell masks the grim undertones of the text in a jaunty, pub-styled tune. Despite the allusions to death and loss, it is set in Ab major, in a bouncy compound five feel, which feels incredibly natural despite the bizarre 15/8 meter. The verses are set syllabically, to give the song a narrative feel, and the melodic structure is reminiscent of lighthearted folk songs, following a rather conventional structure of steps, and leaps which lie only within the current tonality (Mi-Do-Sol over I, Re-Sol over V). All of this is underpinned by a driving and lilting piano accompaniment, which establishes the mood in brief measure-long interludes. However, Somervell does not fully ignore the darker content of the text. In the bridge, the piece modulates to the iv, upon the realization of the lives that have been lost. Additionally, a strategic slow down occurs at the bridge, which allows the piece to lay back throughout the speaker's more reminiscent lines, regretting the finality of death which many of the lads have encountered.

<https://www.hyperion-records.co.uk/c.asp?c=C562>
https://www.naxos.com/mainsite/blurbs_reviews.asp?item_code=8.557113&catNum=557113&filetype>About%20this%20Recording&language=English

Quand je te dis des mots lassés,

When I speak to you with weary words,

C'est leur douleur qui fait leurs charmes!

It is their sadness that gives them charm!

Ils balbutient, et c'est assez,

They hesitate, and it is enough

Les mots ont des larmes.

The words have tears.

Quand je te dis des mots fougueux,

When I speak to you with fiery words,

Ils brûlent mon cœur et mes lèvres,

They burn my heart and lips,

Ton être s'embrase avec eux,

Your being is caught in their blaze,

Les mots ont des fièvres.

The words have passion.

Mais quels qu'ils soient, les divins mots,

But whatever they may be, the divine words,

Les seuls mots écoutés des femmes,

The only words that women hear,

Dans leurs soupirs ou leurs sanglots,

In their sighs or in their sobs,

Les mots ont des âmes.

The words have souls.

Mots d'amour

French composer Cécile Chaminade (1857 – 1944) was born to a family of musicians during the Romantic era. Though recommended to attend the Paris Conservatoire, she instead began studying privately through arrangements made by composer Georges Bizet. Her private musical studies revolved around piano, harmony, and composition. Following the death of her father, who wasn't supportive of her musical education and career, Chaminade dove into her career as a performing pianist. However, she still continued to build her profile as a composer. Though she is primarily known for her piano works, she also composed an opera, a ballet, and over a hundred vocal pieces. In her lifetime, she composed over four hundred works.

Set in Eb Major, “Mots d’amour” follows a fairly functional harmonic progression. Though departing to the dominant and mediant, the modulation quickly reverses, returning to the tonic for the final verse. The piano moves the harmony with polyphonic lines weaving around each other like independent voices. However, the texture shifts to chordal homophony, with occasional doubling and harmonizing of the voice when playing under the vocal line. The polyphony is seen in the independent passages. Vocally, the melodic line is relatively simple. Though primarily stepwise in motion, functional leaps occur, aligning with the harmonic progression. A repeated rhythmic pattern is prevalent throughout the line. The text setting, barring the occasional slurred sixteenth notes, is syllabic. Fittingly, the translation of the title is “words of love.” It seems as though the intricacy of the piece is constructed in such a way that it paves the way for the clear communication of the text. Though complex, the vocal line allows for the smooth delivery of the text, while the accompaniment flourishes between the phrases. The piece also combines a traditional ABA format with diversity for text painting; the second stanza, revolving around passionate, fiery words, receives more intense rhythmic, harmonic and melodic content, while the first and last stanzas share a more poignant, introspective musical styling.

Text by Anthony Dreve

Now I've Seen You

Music by George Stiles

I've seen butterflies on bluebells drinking in the dew.

Cobwebs in the sunlight, shining, I've seen them too.

I've seen woodlands in the autumn falling leaves of every shade and hue.

I thought I knew what beautiful was but now I've seen you!

I've seen waterfalls cascading, sparkling in the light.

Damsel flies that dance their dance from morning till night.

I've seen rainbows reaching skyward, pass between the clouds then fade from view.

I thought I knew what beautiful was, but now I've seen you!

And tho' I've seen the willow's weeping branches, the misty morning air!

A clear and starry night has nothing to compare with you.

I've seen swallows in the summer wheeling overhead,

I have seen the silkworm spinning gossamer thread.

I have seen the golden sunset over the horizon painting skies of pink and blue

I thought I knew what beautiful was but now I've seen you.

Now I've Seen You

With a book by Anthony Drewe and music by George Stiles, the musical *Honk!* premiered in the late winter of 1997. Drawing inspiration from Hans Christian Andersen's "The Ugly Duckling," the musical chronicles the coming-of-age of an unlucky duckling, named Ugly, as he matures, and ultimately grows into a swan. The musical's name derives from the "honking" noise Ugly produces upon his hatching. Throughout the show, Ugly becomes lost, facing various dangers and threats, including cats, as well as the onset of a harsher winter. At his lowest point, Ugly meets Penny, a swan with whom he falls in love. Determined to find his way home, Ugly rejects the invitation to migrate away from the harsh weather with Penny. At the point when the two separate, only to reunite later in true fairy tale fashion, Ugly sings "Now I've Seen You." In this song, he realizes the strength of his love for Penny.

Though the main melody is sustained throughout the work, it faces various iterations and alterations. To start, the accompaniment holds out chords, allowing for a recitative-style delivery of the first stanza. A fast 12/8 groove then takes over after this strain. However, now in the new meter, the duple-based melodic line is superimposed, creating a 2:3 polyrhythm between the voice and accompaniment. As the emotional intensity of the text builds, the bridge occurs, with a new melody which leans harder into the polyrhythm, with more instances of eighth note duplets. This concludes with a brief key change, likely to underpin theatrical elements such as a lighting change. After this, the home key returns; this time, however, the original melody experiences a rhythmic augmentation, broadening to fit more comfortably into the compound groove. Halfway through, the original melody rhythms return. This is followed by the return of the augmentation, as the piece builds to its final peak, and subsequent conclusion. The accompaniment serves to simply provide the harmonic context and groove throughout the piece, with occasional independent passages. Vocally, the line is simple, so that it can undergo the necessary iterations.

Vaga luna, che inargenti

Lovely moon, that silvers

Queste rive e questi fiori,

These banks and flowers

Ed ispiri agli elementi

And inspires in the elements

Il linguaggio dell'amor;

The language of love,

Testimonio or sei tu sola

You alone are now the witness

Del mio fervido desir,

Of my fervent desire,

Ed a lei che m'innamora

And to her that inflames my love

Conta i palpiti e i sospir.

Tell the trembling and the sighs.

Dille pur che lontananza

Say to her then that distance

Il mio duol non può lenir,

My sorrow not can relieve,

Che se nutro una Speranza,

That if I harbor hope,

Ella è sol nell'avvenir.

It is only in the future.

Dille pur che giorno e sera

Say to her then that day and evening

Conto l'ore del dolor,

I count the hours of sorrow,

Che una speme lusinghiera

That a hope flattering

Mi conforta nell'amor.

Comforts me in love.

Vaga luna che inargenti

Despite both a short life and career, Italian Romantic era composer Vincenzo Bellini (1801 – 1835) established a decent profile in the opera world. Considered to have been a child prodigy, Bellini grew up in Sicily, Italy, and is reported to have been able to sing and conduct by age three. Though these notions are disputed, it is much more likely that his career in composition and piano began at age six. He attended a musically conservative school in Naples, where he was trained according to the Classical tradition and sound ideals. When coupled with the modern Romantic era music of his time, Bellini developed a compositional style that infused both Classical and Romantic era notions. Upon his 1825 graduation, Bellini had composed and premiered his first opera. Throughout the remainder of his short life, Bellini would continue to compose operatic works, creating a name for himself as a viable operatic composer. Many of his operas, arias, and independent ariettas, like “Vaga luna che inargenti,” are still performed today.

This piece evidences Bellini’s stylistic infusion of classical and romantic composition. The two verses each following the same harmonic pattern; beginning in Ab Major, the piece modulates into Eb Major in the bridge of the verse, before returning to Ab Major. However, throughout the verse, less conventional chords featuring chromaticism are used to heighten the harmonic motion, using the tension and resolution to power the flow of the song. This works particularly well with the slow, metered tempo and rhythm of the song, allowing the drive to come out of the harmony, rather than repetitive rhythmic figures. The vocal line is very smooth, creating a natural feeling in line with the nature with whom the speaker is pleading. The phrases, though pleasing and light, are rather long, requiring more precision in breath and execution. The accompaniment features an independent introduction, postlude, and intermediate bridging section, with the main melody expounded upon and embellished. However, simpler rhythmic figures are found when it underlines the vocal line, giving the melody prominence.

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Du Skog! Som böygjer deg imot

You forest! Who bend yourself down

og kisser denne svarte Å,

and kiss this black stream,

som grever af di Hjarterot

which digs at your heart-roots

og ned I Fanget vil deg få.

and down in its lap would you get.

Lik deg eg mangein munde sjå

Like you I many would like to see

og allerhelst I Livsens Vår,

and preferably those in life's spring,

at han den Håndi kyste på,

do as he who kissed the hand,

som slog hans verst Hjartesar.

which struck his worst heart-wounds.

Langs Ei Å

As with many notable composers, Edvard Grieg (1843 – 1907) showed incredible musical promise at a young age. In his childhood, he would sit for hours at the piano, transfixed by exploring music through it; additionally, though he wasn't the best student, he demonstrated strong knowledge for – and interest in – music in his early schooling. However, he preferred what would now be considered a constructivist approach to learning music to routine technique etudes and exercises. Ultimately, through his virtuosic violinist uncle, Grieg travelled to Leipzig, where he began a long and successful career as a musician. Ultimately, he is remembered for various vocal, piano, orchestral, and chamber works, as well as incidental music for stage plays.

This piece contains a simple text, serving as an ode to the forest, as well as nature in general. The vocal line is set almost exclusively syllabically, except for a few choice slurs, as well as a climactic vocal ornamental figure. Befitting the textual simplicity, the vocal line merely outlines the harmonic content of each bar; though the harmony becomes rather complex, this specific technique of arpeggio outlining (with a few passing tones for smooth voice leading) creates an effortless, natural sound for the melody. Extreme dynamic ranges are used, most notably at the end, in order to differentiate between **the** multiple iterations of “du skog.” These variations seem to embody the forest and the intriguing wonders and mysteries contained therein.

In listening to the orchestral accompaniment, a pulsating figure underpins the work throughout its course. This seems to simulate the heartbeat of the forest. Beginning in the major mode, the piece establishes a serene tone. However, it very rapidly switches to the minor mode, beginning an increasingly complex and chromatic harmonic progression. This seems to depict the descent into the deeper parts of the forest, culminating in the large crescendo prior to the peak of the song. In the end, the accompaniment precedes the voice in duet with the melody following its return to the major mode, as though the speaker and forest are in sync as he leaves.

Text by Thomas Moore

The Last Rose of Summer

Music by Benjamin Britten

'Tis the last rose of summer,
Left blooming alone;
All her lovely companions
Are faded and gone;
No flow'r of her kindred,
No rosebud is left
To reflect back her blushes,
Or give sigh for sigh.

I'll not leave thee, thou lone one,
To pine on the stem;
Since the lovely are sleeping;
Go, sleep thou with them;
Thus kindly I scatter
Thy leaves o'er the bed
Where thy mates of the garden
Lie senseless and dead.

So soon may I follow,
When friendships decay,
And from love's shining circle
The gems drop away!
When true hearts lie wither'd,
And fond ones are flown,
Oh! who would inhabit
This bleak world alone?

The Last Rose of Summer

British composer Benjamin Britten (1913 – 1976) is remembered as a great British composer of the twentieth century, leaving behind compositions of various genres – though he may be best known for his vocal works. His body of work includes solo art songs, choral works, and operas, which are considered of equal significance to the canon of British opera as those of Henry Purcell, who lived over two centuries earlier. His early opera, *Peter Grimes*, which premiered in Britten’s early thirties, is thought to have generated an international reputation for Britten as a prominent composer and remains one of his best remembered works.

“The Last Rose of Summer” comes from *Folksongs Volume 4: Moore’s Irish Melodies*. In setting this pre-existing melody, Britten made very specific choices which serve to draw out the emotion of the text while preserving the original content of the song. Primarily, he adds ornamentation and rhythmic variations between verses, to fit the text and emotion of each verse. These are most prominent toward the end of the second verse, where cascading 16ths are used to depict the grief of the death of friends, and in the third verse, where the same point utilizes the ethereal upper-range of the tenor voice, as a culmination of the heavy emotional content of the text. Finally, Britten adds small cadenzas to peak of each verse, which increase in intensity throughout the piece and epitomize the emotion of each verse (the first is calm and pensive, the second is tender and nostalgic, the third more passionate).

Looking toward the accompaniment, Britten uses the minor mode to set this piece – a departure from many more sentimental settings of this melody – in order to draw out the darker content of the text. The first two verses are underpinned by rolled chords for nostalgic harmonic support; this change is the third verse, where the accompaniment creates a driving polyrhythmic feeling against the vocal line, compounding the passion of the text. He ultimately chooses to resolve the song in Eb Major, creating an eerie sound following the final nihilistic lines.

Les donneurs de sérénades

The serenaders

Et les belles écouteuses,

And their lovely listeners,

Échangent des propos fades

Exchange trivial behavior

Sous les ramures chanteuses.

Under the singing boughs.

C'est Tircis et c'est Aminte,

It is Tircis and Aminte,

Et c'est l'éternel Clitandre,

And the tiresome Clitandre,

Et c'est Damis qui pour mainte

And Damis, who for many a

Cruelle fait maint vers tendre.

Cruel woman writes many a tender verse.

Leurs courtes vestes de soie,

Their short silken jackets,

Leurs longues robes à queues,

Their long dresses with trains,

Leur élégance, leur joie,

Their elegance, their merriment,

Et leurs molles ombres bleues,

And their soft blue shadows,

Tourbillonnent dans l'extase

Whirl wildly in the rapture

D'une lune rose et grise,

Of a pink and gray moon,

Et la mandoline jase

And the mandolin chatters on

Parmi les frissons de brise.

Amid the shivering breeze.

Mandoline (Debussy)

Despite being born into a poor family, Claude Debussy (1862 – 1918) began his study of piano at the Paris Conservatory at age 11 due to his outstanding promise. Signs of his unique notions of music and harmony were evident even during his study there, which would later come to be known as the distinct and (at the time) new musical sound representative of both Debussy and the turn of the century. His travels and experiences contributed to his composition; his influences ranged from Richard Wagner, whom he studied in Rome, to Javanese Gamelon.

The vocal line, as well as the song itself, can be compartmentalized into two distinct sections, as it is a simple ABA form, with an attached coda section. Both A sections are lively and energetic, exemplifying the frenetic energy of the “serenaders” and the crowd which looks on and listens. The second stanza contains fascinating nuances while describing the individual characters, such as the elongation of “the tiresome Clitandre,” as well as the unique melody for Damis, as he has written many songs for many women in his time. Transitioning to the B section, a more elegant (befitting the text) approach is taken. The lyricism and legato style of the line matches the descriptions of their high-quality clothes. In the coda, Debussy emulates their sound they depart, slowly becoming more and more melismatic.

In the A sections, the accompaniment features fairly consistent rolled chords, evoking the sound of a lyre, lute, or guitar, which may have accompanied these musicians. However, the B section becomes more lyrical; a thicker and consistent texture is used, with smooth background lines embellishing upon the harmony. This approach is replicated in the coda, though it seems to be infused with elements from the A section, such as staccato notes and syncopated chords. Though the accompaniment is incredibly active and complex, the dynamic markings keep it in line with the voice, to ensure it doesn’t overpower the line. There are no solo accompaniment sections; similar to the serenaders, the piano and voice act as a team in this musical endeavor.

Les donneurs de sérénades

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Of a pink and gray moon,

Et la mandoline jase

And the mandolin chatters on

Parmi les frissons de brise.

Amid the shivering breeze.

Mandoline (Fauré)

From a very young age, French composer Gabriel Fauré (1845 – 1924) showed incredible musical potential. At age nine, he was quickly identified as a promising prospective pupil by Louis Niedermeyer, a connection which led Fauré to spend the next decade of his life studying at the Ecole de Musique Classique et Religieuse Paris. In his lifetime, Fauré became a high-profile and prolific composer, writing works such as his famous *Requiem* – which was premiered in 1888 after a two-decade long compositional process – as well as various solo vocal and instrumental pieces. Due to this, he has become a staple of the late Romantic and early 20th Century repertoire. His legacy is also remembered through his pedagogy; in his career, he taught many memorable pupils, ranging from Maurice Ravel to Nadia Boulanger.

Unlike Debussy, Fauré approaches this text from a more consistently elegant and lyrical perspective. The vocal line is smooth and melodious, with rhythms selected to match the flow of the text, and a few jumps inserted to give direction and life to the line. The complexity can be found in the sixteenth note runs, which simulate the likely virtuosity of the “serenaders.” Additionally, the second iteration of the main theme sees the start of a modulation, adding more flavor to this setting. This modulation continues throughout the third stanza, though the melody remains linear and simple. The fourth stanza contains snapped rhythms, which might represent the chatter of the mandolin, or even the frigid air surrounding the musicians and audience.

The accompaniment begins lightly, depicting a plucked instrument in similar fashion to Debussy. This style remains mostly the same until the modulation, at which point expanded arpeggiations are used, evoking a style of elegance, while guiding the vocal line through the chromatic nature of this section. A smooth bassline and offbeat cascading arpeggiations accompany the fourth stanza, almost certainly depicting the mandolin itself. The piece concludes with a neat resolution in the accompaniment, tying a clean bow around this potent gem of a song.

Oft in the stilly night
Ere slumber's chain has bound me,
Fond Mem'ry brings the light
Of other days around me:
The smiles, the tears
of boyhood's years,
The words of love then spoken;
The eyes that shone,
Now dimm'd and gone,
The cheerful hearts now broken!
Thus in the stilly night
Ere slumber's chain has bound me,
Sad Mem'ry brings the light
Of other days around me.

When I remember all
The friends, so link'd together,
I've seen around me fall
Like leaves in wintry weather,
I feel like one
Who treads alone
Some banquet-hall deserted,
Whose lights are fled
Whose garlands are dead,
And all but he departed!
Thus in the stilly night
Ere sumber's chain has bound me,
Sad mem'ry brings the light
Of other days around me.

Oft in the Stilly Night

In his fourth collection of folksong arrangements, Britten sets ten texts by Irish poet and musician Thomas Moore (1779 – 1852). He attended Trinity College at the age of sixteen, despite the presence of anti-Catholic sentiment and law, which his family feared would prevent his study. Trinity served to provide Moore with a variety of formative experiences, allowing him to foster his talent with the modern English language, as well as developing in him an interest in traditional Irish music. Following his time at Trinity, Moore travelled throughout North America, even having the privilege of meeting President Thomas Jefferson. 1807 saw the beginning of his partnership with Sir John Stevenson, with whom he collaborated to write texts to traditional Irish melodies; many of these became Britten's source material for folksong arrangements.

The vocal line is fairly straightforward, with the most notable aspects being the meter and rhythms. Though the accompaniment is in compound meter, the melody is set in 2/4; this creates a consistent rhythmic dissonance between the voice and piano, causing the initially simple melody to sound slightly disjointed. Considering the text, this likely is meant to represent the present, which, when compared to the memories of the past referenced in the lyrics, seems to be less lively, causing the speaker to feel trapped. This “stuck” feeling is reinforced by the sound of the duple rhythms against the flow of the accompaniment, depicting the speaker's present reality.

If the voice is the present, the accompaniment is the past. Throughout the piece, the accompaniment lies in the higher range of the piano, representing the memories of times gone by which exist merely in the speaker's head. The compound meter rhythms unfold as the texture thickens throughout the piece, to create more vibrant depictions of these memories. Set in Ab major, Britten injects points of chromaticism, embodying how these memories keep the speaker up at night (again reinforced by the presence of rhythmic dissonance). This is most prevalent as the speaker reflects upon melancholy nature of these melodies, disappearing under fonder lyrics.

Per pietà, bell'idol mio,

For pity, my beautiful idol,

Non mi dir ch'io sono ingrata:

Do not say that I am ungrateful,

Infelice e sventurato,

Unhappy and unlucky

Abbastanza il ciel mi fa.

Enough heaven makes me.

Se fedele a te son'io,

If I am faithful to you,

Se mi struggo a' tuoi bei lumi,

If I myself melt for your beautiful eyes (lights),

Sallo amor, lo sanno I numi,

The gods know it is love,

Il mio core, it tuo lo sa.

My heart and yours knows it.

Per Pieta Bell'idol Mio

The text to this piece originates from Pietro Metastasio's *Artaserse*. Though this was first written for operatic composition in 1730, over five dozen composers independently set the texts, including composer Vincenzo Bellini (1801 – 1835). This specific piece is sung by Artaxerxes, the crown prince of Persia, following his learning of the murder of his father, King Xerxes. Intent of exacting revenge, he leaves to seek the killer, but encounters his fiancée, who fears that his temperament signifies that he does not love her; he then sings this song to reaffirm this love.

This piece, particularly the vocal line, represents the fiery nature of Artaxerxes' love. The melody begins with a minor sixth leap, establishing a bold and definitive character. From here, the snapped dotted eighth and sixteenth rhythms cement this, as well as the urgency of the syllabic setting – though moments of passionate melismas inserted to further define his love. Additionally, there are five independent peaks in the vocal line, all of which call upon the higher range of the tenor voice: the end of the initial melodic passage, the first iteration of the B section, the quasi-cadenza, the measures immediately preceding the modulation, and the finale of the song. All of these develop Artaxerxes' love as one fervent, strong, and unwavering.

From the beginning, the accompaniment matches the mood; the initial “allegro agitato” introduction sweeps through a slightly chromatic C minor progression to establish the mode. Upon the entrance of the voice, the piano simply plays punctuating bass notes and arpeggios which drive the intensity of the piece forward. This is broken leading into the quasi-cadenza, where the accompaniment backs off, first quoting the melody in duet with the voice, then quickly cadencing to get out of the way of the voice. In reiterating the main melody, the piano remains the same as before, changing this time upon the approach of the coda section. Using thick right-hand voicings, the accompaniment hammers chords, eventually in a fanfare style, as the piece hits its final climax. A definitive C major cadence is heard following the final solo vocal peak.

Down by the Salley gardens my love and I did meet,
She passed the Salley gardens with little snow-white feet.
She bid me take love easy, as the leaves grow on the tree,
But I being young and foolish with her did not agree.

In a field by the river my love and I did stand,
And on my leaning shoulder she laid her snow-white hand;
She bid me take life easy as the grass grows on the weirs,
But I was young and foolish, and now am full of tears.

The Salley Gardens

The study of Benjamin Britten demands the mention of Sir Peter Pears (1910-1986). A prominent British tenor singing, Pears began singing at a young age in production of Gilbert and Sullivan shows. After spending a year at Oxford University, he dropped out to pursue his career in music, formally studying operatic voice. In his late twenties, he met Britten, and the two fell in love while spending time in New York; at this time, Britten began composing specifically for Pears' voice. "The Salley Gardens" was an early one of these compositions, and is dedicated to Clytie Mundy, an operatic soprano with whom Pears studied at this time.

Without changing a single note of the original melody, Britten manages to apply his own flavor to the vocal line, creating a distinct setting of this gorgeous song. Only two verses, he primarily uses dynamic contrast between phrases, as well as specific instructions to diversify the melody. The first verse generally lays at a lower dynamic level, and is branded with the term "smooth;" following this interpretation allows for the creation of a nostalgic and bittersweet reflection, representative of the text of the verse. Moving into the second verse, it begins at the peak volume of the previous, allowing it to build to a far greater peak than before. Additionally, the instructions read "warmer;" it almost feels as though the speaker is stepping back in time, back to the memories upon which he is reflecting. However, it ultimately dies down to a pianissimo dynamic, as he returns to the present, where the reality of his mistakes sets in.

This is mirrored in the accompaniment through matching dynamic levels, as well as the thickening of the texture in the second verse, up into the peak. In the melancholic sections, the texture is thinner; a simple bassline and driving harmonic sparsely voiced chords are employed. Additionally, the piano has independent sections at the beginning, between the verses, and at the end. These are nearly identical, and contain some chromaticism in the bassline, which serve to reinforce the speaker's regret for his mistakes, yearning for what he once had with his old love.

<http://www.brittensongs.org/collection/the-salley-gardens/>

<https://operawire.com/artist-profile-peter-pears-one-of-britains-most-renowned-tenors/>

Leise flehen meine Lieder

Softly plead my songs

Durch die Nacht zu dir;

Through the night to you;

In den stillen Hain hernieder,

Into the quiet grove down here,

Liebchen, komm' zu mir!

Darling, come to me!

Flüsternd schlanke Wipfel rauschen

Whispering slim treetops rustle

In des Mondes Licht;

In the moon's light;

Des Verräters feindlich lauschen

The traitor's inimical listening

Fürchte, Holde, nicht!

Fear not, lovely one!

Hörst die Nachtigallen schlagen?

Do you hear the nightingales sing?

Ach! sie flehen dich,

Ah, they plead to you,

Mit der Töne süßen Klagen

With the tones' sweet complaining

Flehen sie für mich.

Plead they for me.

Sie verstehen des Busens Sehnen,

They understand the bosom's longing,

Kennen Liebesschmerz,

They know love's pain,

Rühren mit den Silbertönen

They move with the silver tones

Jedes weiche Herz.

Every soft heart.

Lass auch dir die Brust bewegen,

Let also of you the breast be moved,

Liebchen, höre mich!

Darling, hear me;

Bebend harr' ich dir entgegen!

Trembling wait I for you in anticipation!

Komm, beglücke mich!

Come, delight me!

Ständchen

Ludvig Rellstab (1799 – 1860) was a German music critic and poet, who penned the text to “Ständchen.” On a visit to Vienna in 1825, he became acquainted with Beethoven, and presented him with seven texts, which he felt could be set to music; ultimately, Beethoven died in 1827, and was unable to accomplish this. However, prior to his death, he forwarded the poems to Schubert, who would take on the task. The settings were completed in 1828, roughly three months prior to Schubert’s death that November, and were posthumously published as half of Schubert’s *Schwannengesang*, or “swan song,” as they were likely some of his final *lieder*.

Textually, this song functions as a love song, a literal “serenade” (as per the title), begging the speaker’s love to come to him. Schubert depicts the passion of this line with incredible nuance; in alignment with the textual emphases, he sets the line with lilting rhythmic patterns, which sound as though they’ve been swept up in passion, while remaining natural. He also makes use of some wider leaps to exemplify the power of the speaker’s love – these leaps only intensify throughout the song. Additionally, he utilizes some fascinating harmonic jumps, such as an augmented triad outline, to evoke a sense of urgency and intrigue. On top of all this, Schubert employs some decorative ornamentation, befitting of a song intended for wooing.

In general, the accompaniment functions as harmonic support, while contributing to the intensity of the piece. This is accomplished through the contribution of occasional doubling of the voice, as well as some harmonization with the vocal line. Instances of independence are fairly common, during with the accompaniment plays patches of an independent countermelody. Moving into the coda, moments of melodic foreshadowing can be found; the independence of the accompaniment voice also increases in tandem with the piece’s overall intensity. Though primarily written in D minor, the harmony is fairly modal, with instances of mixtures prevalent, as well as a small modulation in the coda, ultimately leading to a hopeful cadence in D major.

The trees they grow so high and the leaves they do grow green,
And many cold winter's night my love and I have seen.
Of a cold winter's night, my love, you and I alone have been,
Whilst my bonny boy is young, he's agrowing.
Growing, growing,
Whilst my bonny boy is young he's agrowing.

O father, dearest father, you've done to me great wrong,
You've tied me to a boy when you know he is too young.
O daughter, dearest daughter, if you wait a little while,
A lady you shall be while he's growing.
Growing, growing,
A lady you shall be while he's growing.

I'll send your love to college all for a year or two
And then in the meantime he will do for you;
I'll buy him white ribbons, tie them round his bonny waist
To let the ladies know that he's married.
Married, married
To let the ladies know that he's married.

I went up to the college and I looked over the wall,
Saw four and twenty gentlemen playing at bat and ball.
I called for my true love, but they would not let him come,
All because he was a young boy and growing.
Growing, growing,
All because he was a young boy and growing.

At the age of sixteen, he was a married man
And at the age of seventeen he was father to a son.
And at the age of eighteen the grass grew over him,
Cruel death soon put an end to his growing,
Growing, growing,
Cruel death soon put an end to his growing.

And now my love is dead and in his grave doth lie.
The green grass grows o'er him so very, very high.
I'll sit and I'll mourn his fate until the day I die,
And I'll watch all o'er his child while he's growing,
Growing, growing
And I'll watch all o'er his child while he's growing.

The Trees They Grow So High

While living with Pears in America, Britten befriending the Rothman family, who held weekly musical performances at their home. The father of this family, David Rothman, became particularly close with the two, and helped to establish work for them while in America, including securing a choral accompanist position for Britten. Ultimately, Britten dedicated his arrangement of the folksong “The Trees They Grow So High” to David’s son, Robert “Bobby” Rothman, and completed it prior to his return to England. This dedication was an interesting choice, due to the morbidity of the text, specifically in reference to the “growing” boy.

Specific musical instructions and dynamics are key to this piece, in a similar way to “The Salley Gardens;” this seems to show a trend for his earlier arrangements of folksongs, while standing in contrast to his later works, such as “The Last Rose of Summer” and “Oft in the Stilly Night.” Narratively, it switches between speakers, beginning with a youthful girl who has been betrothed to a young boy, and alternating with perspective of the young girl’s father. This, along with the passage of time through the song, allows for the performer to create unique contrast between sections of the verses. Additionally, the vocal line is very consistent, going straight through in a fast-pace syllabic setting until the very end. This seems to emulate the daughter’s resolve; though she weathers a lot in her life, she takes everything in (relative) stride.

Though never playing without the vocal line, the accompaniment acts as an independent voice in the song. It begins at the start of the second voice, merely providing an alto-range bassline with moderate chromaticism, aligning with the intensification of the plot. This concept continues throughout – the accompaniment grows in volume and texture as the plot thickens. Additionally, as the death of the daughter’s husband approaches, the increasingly dissonant intervals are used with a more pronounced frequency. Following his death, the accompaniment fades away, as the memory of him becomes replaced by the legacy of his son.

Enno ein Gong fekk eg Vetren at sjå for Våren at röma;

Yet once again got I winter to see for spring to exchange;

Heggen med Tre som der Blomar var på eg atter såg blöma.

Hedges as trees which the flowers were on I later saw bloom.

Enno ein Gong fekk eg Isen at sjå frå Landet at fljota,

Yet once again I the ice to see from the land to float,

Snjoen at bråna og Fossen i Å at fyssa og brjota.

The snow to melt and the waterfall in streams which gush and churn.

Graset det gröne eg enno ein Gong fekk skoda med Blumar;

The grass so green I yet once again saw filled with flowers;

Enno eg höyrde at Vårfuglen song mot Sol og mot Sumar.

Yet I heard that the spring bird sang to sun and to summer.

Sågiddren enddå meg unntes at sjå på Vårbakken dansa,

Shimmering air was I granted to see on spring hills dancing,

Fivreld at flöksa og fjuka ifrå der Blomar seg kransa.

Fluttering butterflies wreathe the flowers themselves.

Alt dette Vårliv eg atter fekk sjå, som siden eg miste.

All this spring life I later got to see, which before I missed.

Men eg er tungsam og spyrgja meg må: tru det er det siste?

But I am sorrowful and ask I must: Can it be the last?

Låt det so vera: eg myket af Vænt i Livet fekk njota;

Let it so be: I much of beauty in life got to enjoy;

Meire eg fekk, enn eg havde fortent og Alting må trjota.

More I got, than I have deserved and everything must end.

Våren

The text of “Våren,” as well as that of “Langs Ei Å,” was penned by Norwegian poet Aasmund Olavsson Vinje (1818 – 1870). Born to a less-than-significant family, Vinje would go on to write what are considered to be classics of Norwegian poetry. Additionally, along with two other linguists, Vinje established the legitimacy of “nynorsk” language, to its approval as an official written language. Grieg’s *Tolv Melodier* is a collection of a dozen settings of Vinje texts.

To set this strophic text, which reminisces upon the beauty of spring when faced with the onset of a new winter, Grieg utilizes a syllabic melodic line. The melody itself navigates the harmonic structure composed underneath it, mostly arpeggiating and jumping around through the current tonality. He makes use of passing tones frequently to give linear motion to the melody, especially in quieter and more contemplative moments. However, many lines, especially those leading into peaks, contain interesting jumps, such as the ascending thirds navigating both the parallel minor and its applied dominant harmony prior to the ultimate pinnacle of each verse. Explicit dynamic markings are also employed, in order to create contrast at points where applicable to the text – he accomplishes this successfully between both verses, as none of the dynamic changes, including the extremes, feel out of place when aligned with the lyrics.

The accompaniment defines the harmonic structure of the piece; though it begins fairly simple, as the piece moves into the B section, a modulation into the parallel minor occurs, with unique harmonic choices surrounding it. These directly impact the vocal line, which is entirely based upon the underlying harmony. Regarding the orchestration, at least one solo instrument, if not a full section, doubles the vocal line. Additionally, during moments of rest for the vocalist, instances of independence see quotes from the main thematic material. The progression develops a fittingly nostalgic and melancholic feeling, matching the mood of the poem, as the speaker reflects upon the beauty of spring, longing to see this beauty once more after the harsh winter.