

BEMIDJI

STATE UNIVERSITY

Leandra Craigmile

A Senior Recital Exploring Classical,
Operatic, Cabaret, and Spiritual Music

Music Education / Music Performance

April 24, 2018

HONORS PROGRAM

Bemidji State University

Honors Program

A Senior Recital Exploring Classical, Operatic, Cabaret, and Spiritual Music

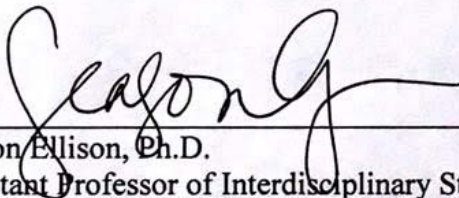
by

Leandra Craigmile



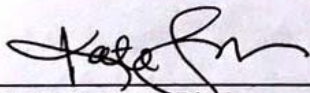
Date: 4-24-18

Cory Renbarger, Ph.D.
Associate Professor of Music



Date: 4/24/2018

Season Ellison, Ph.D.
Assistant Professor of Interdisciplinary Studies
Director of Honors and Liberal Education Programs



Date: 4/24/2018

Kate Larson, Ph.D.
Assistant Professor of Psychology

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Acknowledgements

My first thank you goes to the vocal teachers that helped me build and shape my voice into the instrument it has become. Thank you, Darcy Reese, for giving me my start in classical vocal singing and for always encouraging me to be the best musician and person that I can be. There are not enough thanks in the world to give to my voice teacher of five years, Dr. Cory Renbarger. I appreciate how much you encourage and challenge me in my vocal development. You have been such a large part of my musical journey at Bemidji State from lessons to opera to classroom lectures. I thank you for every opportunity and experience.

My second thanks go to all the professors, and staff here at Bemidji State. I have grown and changed in ways that I never anticipated. You have challenged my thoughts and opinions, encouraged my best in every moment, and have supported me in numerous ways. I thank you all for your dedication to the making of excellent musicians and people.

Thank you to my accompanist and pianist extraordinaire Eric Gustafson. Collaborating with a musician of your caliber is an honor and a privilege. Thank you for making music with me. Thank you for coaching me and guiding me towards a finished product that I can be proud of. Thank you to Dr. Patrick Riley for also playing on the recital, your knowledge and musicianship has always inspired me.

Thank you to Jenna Hutchins for your help in stage managing the event. I appreciate you always having my back Jenna and for always seeking out ways to help me. This event would not have been possible without your work. Thank you to all my friends at home and here at Bemidji State, you are all my extended family. I will look back on my time here at Bemidji State and remember all the laughs, smiles, and adventures; I thank you for each one.

My biggest thanks go to my family, I love you all more than words could ever say. You have lifted me up these past five years in good times and bad (there were plenty of both), and I would not be graduating this semester without all your love. Thank you, Mom and Dad, for every pep-talk, for all the concerts you've attended, and for always having my bed made when I just needed to come home.

Artist Statement

Leandra Craigmile

Bemidji State University

Fall 2017

Introduction

The final project, or capstone, for a music major, is a senior recital. The recital consists of 60 minutes of solo voice singing. The final project for an honor's student is the completion of a thesis. The thesis most often pertains to the field of study that the student is majoring in. I combined both requirements and chose to do my thesis on my senior recital. This, more than any other written or creative project, best represents the culmination of my time, and learning here at Bemidji State.

The Beginning Stages

“Senior recital.” You hear the words and feel the pressure of them starting the moment you step foot into the music department during your freshman year of college. Professors and upperclassmen alike both emphasize the amount of hard work and dedication it takes to have an excellent recital. As a vocal major without any other instruments, I knew that I needed 45-60 minutes of vocal music prepared. Completion of the recital also meant that I had to demonstrate singing in the four main vocal languages, English, Italian, German, and French.

The process of thinking about music for my recital was a long one. I began inquiring after program ideas and song sets early on in my third-year of school. By the time I solidified the program in the Fall of 2017, I had changed my mind multiple times. The reason for all the changes was because I was trying to piece together the best program to show off all the work that I had done, and the genres that influenced my love of music. The program ended up showcasing Art Song, Broadway, Opera, Cabaret, and Spirituals, these genres are ones that I have found deep connections with intellectually and emotionally.

My connections with Broadway and Spirituals started in high school. The choral program in my high school studied and performed Spirituals and Gospel music every spring

semester. Every part of this music genre and the culture surrounding it, fascinated me. High school is also when I connected with the genre Broadway. Each song struck a place of resonance in my heart, and every story came alive in my mind.

Classical music and the sub-genres of Art Song, Opera, and Cabaret were influences that came later in life. I had the same misconceptions that most people have when they think about Opera and Art Song, people think that Opera and Art Songs are performed using loud bombastic voices and it's hard to understand what the performer is saying. When I started performing in Operas and singing Art Songs I realized that these were the genres that helped my voice develop into its purest form. These are the genres that professors teach in classically oriented colleges and I am grateful for this influence. The way I sound now is nothing I could have imagined when I began my singing career freshman year.

I thought that Cabaret wasn't meant for serious vocal study but when I started to sing this style of song I found that it challenged me musically just like Art Song and Opera. Cabaret, more than other genres, tested my musical ear and forced me to count and remember my melody as the piano part was often doing something completely different from me.

Preparation Process

Selecting the Program

In the Spring of 2017 I worked on the song, "*Morgen!*" by Richard Strauss. In the same semester I was also in the class Solo Song Literature. I used the song "*Morgen!*" in class as my focus piece for the German unit. I already had an affinity for German music but now I had a favorite German composer. "*Morgen!*" is part of a song set that Strauss wrote for his wife as a

wedding present. When selecting pieces, I knew I wanted to perform “*Morgen!*” along with the rest of the song cycle so that the pieces could be heard as originally intended in a set. I performed the songs I, II, and IV from the set.

Carmen is the opera role I most wish to perform in the future. There are a few arias in *Carmen* that are widely famous and well-known. If I desire to play Carmen I need to be able to perform these arias at a moment’s notice. I learned and performed both the “*Habanera*” and “*Seguidilla*” for my recital knowing that because of all the practice that goes into my recital I would know the pieces from *Carmen* inside and out. I hope in the future to learn the rest of the arias from *Carmen* so that I can sing the role.

During my studies in Choral Conducting and Solo Song Literature, I learned about the English composer Benjamin Britten. He is a 20th century composer who lived, what society considered at that time, an eccentric life. Britten identified as being attracted to males and had a partner named Peter. Probably because he lived in the 1930’s and 1940’s, he never publicly identified this way. Britten also suffered from mental illness and spent time in a mental health institution. His compositions reflect his suffering and eccentricity. They are fascinating compositions both melodically, and harmonically. He experiments with tonality, rhythm and textures. “*The Crocodile*” and “*Nurse’s Song*” are examples of Britten’s wonderful and experimental compositional styles, and presented me with a challenge when preparing these pieces for the recital.

I first performed “*Piangero la sorte mia*” in the spring semester of my junior year. The piece was one of the first ones I had ever worked on that made me realize what healthy singing felt like in my body. This Italian aria, like many that Handel wrote, is meant to showcase the voice and its prowess. The vocal line, tempo changes, and range compelled the singer to take a

virtuosic approach to piece, like many written during the Baroque period. I had an opportunity to perform the song with Dr. Riley playing the cello for my recital. The rest of the recital was performed just using the piano as instrumentation, adding the cello for "*Piangero la sorte mia*" presented the audience with a different sound timbre and quality.

Cabaret songs are songs that are meant to be humor-filled and rhetorical. The songs are performed as light-hearted, short tunes, meant to entertain the listener. Knowing that, many people, including myself, believe that learning these pieces will be easy. However, most of these compositions were created during a time of experimentation in music. The pieces include many key changes, accidentals, and tonality experimentation. The Cabaret Songs were my favorite to practice and perform. Each one challenged me in my rhythm and melodic work, but each one also made me laugh.

The Spiritual I focused on for my recital was, "*I Stood on the River of Jordan*". The historical context of this song is one that applies to many Spirituals and other songs sung by the black slaves of the American south. The song speaks of a ship coming over the river to carry the singer home. In a religious context, the song talks about the enslaved person dying and crossing to heaven. Slaves also used the song as a message to tell other slaves how to escape; the river Jordan is a spiritual metaphor but is also code for the Ohio River. If slaves could escape the south and cross the Ohio River then they would be in the north and, hopefully free. Although this piece of American history is ugly, and one we might rather forget, I choose not to ignore it. I choose to celebrate the incredible music that came out of this era and remember what caused the composers of the piece to sing it in the first place.

Broadway has been a style that has influenced me for quite a long time. I had many ideas for the perfect Broadway piece for my recital, but it came down to finding the right Broadway

composer. Stephen Sondheim's compositions are brilliant; his musicals broach topics that can be controversial and uncomfortable for some people, but he coats these topics in upbeat and moving songs. "*Being Alive*" is a song that I found relatable. The main character in the musical *Company*, Bobby, is struggling with being open to finding love, and he fears what relationships contain. In the beginning of the song, he regards the elements of a relationship with pity and disgust but by the end of the song he is practically begging for a relationship. He wants the good aspects of a relationship along with the bad, and most importantly, he wants to feel something. I found that I have experienced that range of emotions and could really connect to the song, it made the decision easy about which Sondheim song to choose.

The last piece in my recital was not chosen for academic merit; it didn't fulfill any language or genre requirements. I chose this song for my recital before all the others; knew my freshman year that this was the song I needed to sing to finish my solo career at Bemidji State. I first heard the song when I was ten years old watching *The Notebook* for the first time. I have wanted to perform the song ever since, it was so powerfully presented in the movie that the song stuck with me for years. "*I'll Be Seeing You*" is meant as my final thank you and send-off to the people that have taught me so much in the past five years. This song was also dedicated to my grandfather who passed away about 18 months before my recital.

Learning the Music

After I selected the pieces for my recital, it was time to prepare them. Over the course of summer 2017, I prepared the pieces of the Strauss song cycle. My preparation process of these songs was slower than normal. The use of accidentals and constantly shifting keys made it more difficult to internalize the melodic line. I also experienced this difficulty with the experimental styles of Britten's compositions, and the Cabaret songs. Normally with most songs, I can find

the melodic line and figure out the piece in a couple days. With these melodies, I felt the need to repeat very small sections over and over and return the next day to go over the section again.

The other pieces did challenge me, but mostly because I didn't have the stamina to rehearse them again and again. The most difficult part about preparing this recital was gaining that momentum and flexibility with my voice to sing 45 minutes of solo music. The pieces from *Carmen* are long, with lots of notes, and moves through my whole range rapidly. "*Piangero la sorte mia*," is slow with notes that must be sustained, which required me to focus on my breath support.

Learning the notes, rhythms, and words are the easy part. Even with the more difficult to grasp pieces, it only took me a few weeks to feel comfortable with those elements of the songs. With these pieces, I found the need to increase my concentration on the main areas of vocal technique. For me, this meant focusing on resonance, breath support, and a lifted soft palette. These are areas that I have been addressing since my first voice lesson, and will continue to master and tweak my whole life.

Adding Character and Interpretation

The next part of the process came when I started putting in the emotion and character into the piece. During the first set of the concert I sang *Carmen*. Her character is about being seductive and powerful. *Carmen* is the first opera in history to have the plot revolve around a female protagonist. Carmen uses her womanly charms to her advantage to get out of terrible situations and to seduce men. When this was written, in 1875, society highly regarded women who presented themselves modestly, because of this societal norm Carmen was an eccentric character at the time. This was the hardest character for me to capture; I don't often envision myself as a sexy seductress so I found the character hard to embody. In both pieces, Carmen's

goal is to draw men in and manipulate them. When I performed these selections in recital, I wanted the audience to be pulled in and captured by my every word. Reflecting on the performance and listening to recordings, I noticed my breath was not stable. It was the beginning of the recital and I hadn't channeled my nerves into the piece so I sounded out of control. I was hesitant to move in performance and for me to draw the audience in I wish I would have moved. We are instructed as vocal majors to let our voice speak and do all of the acting work and that movement needs to be controlled and intentional. I did not feel in control of my actions during these pieces so I chose not to move.

In the second set of music I sang the Britten Art Songs. In the first piece, I was playing a ship-hand that got washed ashore and lived inside an incredibly large crocodile that consumed me whole. The story is outlandish and wacky. When I read the story, I knew it was fictional but the ship-hand story-teller believes that everything in the story is true. When I performed this selection, I wanted the audience to laugh at all the wacky details but to also be convinced that I believed the story I was telling. The audience did laugh when I committed to the story and had portrayed it in my face and body, but I did not commit to the story every second of the song. Because of my lack of commitment the audience was not able to fully immerse themselves in the story and believe what I was telling them. In the second Britten piece, I played a nursery-maid who takes care of an infant. When discussing this role with Dr. Renbarger we talked about how the character was a non-traditional caregiver. Perhaps this character was a maid, a father, or someone who, at that time, was not usually responsible for the care of children. We also talked about how, even though the person may not have been a traditional caregiver, they still have enormous love for this infant. I have felt this type of love before; I am an aunt to a three-year old and I have an incredible amount of love for her even though I'm not her caregiver all the time.

When I sang this song, I pictured myself rocking the infant to sleep and every time I sang “lullaby” it was to lull the baby into a deeper sleep. In the recital, I accessed my breath successfully during this song, but my apparatus (the larynx, soft palate, and tongue) was not as open and free as it could have been and it added tension to my sound.

In the next set, I got to explore the character of Cabaret lounge singer. In the first piece, “*Waitin’*” the character is waiting for their love. The song is vague as to why the character is waiting but I interpreted it as the character is waiting for the person they love to notice them. The character is around the one they love all the time and the character cares for their love but the character has always been the friend and never a love interest. When I portrayed this character, I focused on conveying equal parts hope and despair. The song starts with a feeling of hopelessness and then hope sneaks in and peaks as the voice gets higher but then the hopelessness creeps back in. I was happy with my performance of this piece in recital. I did take a breath in an awkward place because I didn’t plan my breath. The second song is more upbeat and sassy. “*Satisfaction*” quite literally speaks about the birds and the bees and how satisfaction can be small and sweet. The portrayal needed a sly smile, clouded in innocence; again, this was not a comfortable character for me so I wish I would have pushed it farther. The audience should have perceived the “wink-wink” and “nudge-nudge” that I was giving them. However, the audience did not laugh as I expected them to, but I realize now that I did not perform well enough for them to feel comfortable laughing at the piece and my interpretation of it. In the last piece of this set, “*Can’t Sleep*,” the performer is having trouble sleeping because they are thinking about their love. At first, the song presents as romantic, but at the end the lyrics hint that perhaps this dream was more like a nightmare. I needed to read the lyrics through several times without thinking about the melody because I found the melody to contrast with

what the lyrics presented. Because the melody and the accompaniment was lush and romantic, I needed to make sure that the audience could see the nightmare in my face and body language. In this piece, I did convey the romantic part well in my voice and my body, but I recall waiting to convey the nightmare and it was not as effective as it could have been.

The second half of the recital started with "*Piangero la sorte mia*". This character is one that I enjoyed portraying since the song centers around two stark emotional contrasts, and is sung by Cleopatra after the defeat of her beloved Caesar in battle. Her brother declares that Cleopatra is to be imprisoned. The beginning is a recitative that lets the audience know all the terrible things that are happening and Cleopatra sinks into her despair. When the aria starts she laments, then the adagio (faster) section begins and Cleopatra wants to haunt tyranny and all the people who wronged her forever. Because the aria is written as a *de capo* aria, Cleopatra returns to the first section of the aria again and sings the same music with extra ornamentation. When I performed this piece in recital, I felt it was my best interpretation and emotional display. I felt the sorrow, anger, and betrayal in myself and I outwardly portrayed that to the audience. Cleopatra was not speaking to anyone in particular so I never directly spoke to the audience. I wanted them to know it was an internal conversation sung aloud.

The next set of pieces was Strauss's wedding set. Each one of these pieces talks about love, and finding the one person with whom you want to spend the rest of your life. Each one of the songs, however, also has one or two lines that reference turbulence and uncertainty. This uncertainty parallels the relationship that Strauss had with his wife Pauline. Every source I have read about Strauss' relationship with Pauline said that Pauline was a diva who often yelled and threw things at her soft-spoken husband (Contact & Impressum 2014). When singing these songs, I had to portray happiness and desire, with short sections of doubt and confusion. The

differences in the music between happiness and doubt were subtle and the music often lead the listener to the next thought and emotion; this process shows Strauss' mastery of art song and text painting. In the first selection during the performance and the last selection, I knew I had presented the audience the product I wanted. In the second selection, I was so concerned about counting and singing all the right notes that I didn't let character through. I sung these pieces well but not as well as I had in rehearsal. I could not get my breath underneath me and none of the notes were spinning and connecting easily.

In the last set, I started by singing "*I Stood on the River of Jordan.*" The main emotion of the song is peace and contentment. The narrator of this song has accepted that they are going to die and go to heaven. This song is their last assurance to their family and friends that everything is going to be alright. For this piece I smiled, and held myself tall to show confidence and assurance. It may seem counterintuitive to think about slaves finding contentment and radiating peace but these songs were the slaves version of church. They found comfort in a Christian faith and when they sung to one another they assured one another that even though their lives were full of suffering now there is a place beyond where only happiness exists (Burleigh 2012 pg. 2). The place where they are happy could be interpreted as both heaven and the northern states where slaves are free. When I spoke to audience members after the show, they commented on "*I Stood on the River of Jordan*" as it being one of their favorite selections. These comments assured me that I did my job of singing the piece well and they felt the confidence and faith that I wanted them to experience. In the second piece of the set, "*Being Alive*," the character is at first disgusted and full of loathing for love, then in the second half of the song he starts to hope, and by the end of the song he is almost begging for love. This range of emotions was easy for me to portray once I knew the story behind the song. The songs' text

repeats itself so showing the range of emotions explained above is the only way to distinguish the change in the character. This song was my best moment of acting in the recital; I felt free to move and it made the performance easier to portray. I let myself feel the emotions and I connected with my own experience, I felt tears starting to well up in my eyes. I pulled the audience in with my downtrodden disgust for love and they made the change in mentality with me when I decided that I wanted love. Multiple audience members told me that they cried during the piece and they took that journey with me.

In Conclusion

The day of the recital went exactly how I hoped it would. I took my time getting ready, putting on my dress, fixing my hair, and doing my make-up. My dream team of friends were in the green room supporting me every minute. The pianist and cellist were on time and looking dapper. Jenna put the stage in place and the room was set. My parents made amazing food that was ready to go the minute the recital was over. When I took the stage the rush of adrenaline was, at first, hard to contain but then I harnessed that energy into some of the best singing I have ever done. As I reflect now I know that there were small things that I would have changed about my singing, but despite that I only look back on that day with feelings of happiness and pride. By the time it was all over I knew that I had showed my best work, and had earned my degrees.

Appendix A

Leandra Craigmile

Pre-Thesis Seminar

Dr. Jeff Ueland, Instructor

December 2016

A Senior Recital Exploring Classical, Cabaret, and Spiritual Music

Artist's Statement

I hear the music start, I stare at the black floor and think about my next entrance and the next phrase of music. When I step on stage the lights are blinding, I can't even see the people in the seats. I start to feel nervous but an instinct takes over and I begin to sing. This moment is why I do what I do. The exhilarating rush is overwhelming and exciting, it's the performer's equivalent to a runner's high.

My senior vocal recital is the product of four and a half years of hard work. It is a culmination of time spent in private voice lessons, choir, chamber choir, opera rehearsals, and many hours of practice. Each year spent in this work has caused my voice to develop into a more mature, supported, and healthy sound. I have been able to learn more about the vocal mechanism and how the body produces sound. This has influenced my vocal development tremendously.

All of the time I have spent working on my voice alone and with my peers has influenced my philosophy about what a senior recital looks and sounds like. My philosophy of solo vocal music is simple. Vocal sound must be healthy with as little resistance holding back the mechanism as possible. Breath support must be consistent, and easy flowing. The apparatus should be relaxed, with only the tongue and the lips providing articulation.

The time spent working on my voice has also made me gain appreciation for different genres of vocal work. Vocal music was the first kind of music made by man, meaning there is a large selection of music to choose from. I believe it is important to explore music from all different genres including the musical theory, language, and performance practice of the pieces from that genre.

In my time spent performing and practicing I have also grown in appreciation for languages other than English. It is important for me to sing not only in different genres but in languages that are non-native to me. These pieces often come from composers and poets from different countries. By singing songs in languages other than English, I allow myself to explore language, culture, and poetry.

By exploring both languages and genres, I must also explore performance practice. Performance practice meaning, where, when and for what occasion a piece would have been originally performed. This influences my own performance practice now. Even now I try to respect the tradition of a piece.

Vocal music is different from instrumental music in one great aspect, vocal music has words. As a vocal musician I have an advantage in that music with words provides its own character and narration. I believe in performing music and songs, in the character that the original composer intended. A character varies from piece to piece and from composer to composer. It is then my job as a vocal musician to inform myself about the character of the piece that I sing.

Technical Proposal:

The recital itself will take place in the Carl O. Thompson recital hall on the Bemidji State University Campus. The audience consists of music majors and minors, faculty that are

assessing the recital, other faculty, students, family, friends, and the performance is open to the public. The recital will include piano accompaniment for most if not all of the pieces.

The performance will start with a set of German lieder or art songs by Richard Strauss. Strauss presents an interesting challenge in what he demands of the singer. This set of pieces include many accidentals and key changes, the rhythm is inconsistent, and the piano accompaniment often plays its own melody. These pieces often are the most rewarding for the singer when they come together. The sound is entirely unique and pleasing to the ear.

The second set will be a set of French art songs by the composer Henri Duparc. Duparc is a late Romantic and early Impressionist composer. The language that Duparc composes in is difficult enough already, French. Duparc also likes to write in hemiola meaning that one voice is in duple meter while the second voice, or, in this case piano is in compound meter or vice versa. Both Strauss talked about above and Duparc compose around a story with a strong sense of emotion. The text and music reflect strong emotion and allow for strong characterization by the performer.

The third set will consist of Italian and German art songs by women composers. It is my plan to highlight the importance of women composers to Western music in this set. This pieces are unique in that almost all songs commonly performed now were written by men in the male perspective. The poetry and language of this set will be in the female perspective, this provides the audience and myself a chance to take a break from a recital otherwise written by men.

The fourth set will include arias and oratorios both from Bizet's *Carmen* and Handel's *Messiah*. Arias and oratorios both come from larger works. Arias are from operas, which depict stories of love, tragedy, and comedy. Oratorios come from a larger oratorio, they are commonly referred to as church operas and generally depict stories from the bible with minimal movement,

sets, or acting. Often when performers look for professional work they audition for roles in an opera or are asked to sing an oratorio in a large ensemble. Both works and roles are performed frequently for a mezzo-soprano. After this set there will be a brief intermission.

The second half of the recital is not as well timed out or grouped as the first. I find it very difficult to cut down the amount of repertoire that I want to do. The second half will include Cabaret songs from William Bolcom and Arnold Weinstein. The songs are appealing in that they are more modern and appeal to an audience in our time. The characters in these songs are relatable and the music itself is fun to sing. This half will also include songs from various Broadway shows. These songs are like arias in that they are also part of a larger production. The character will be easier to define and perhaps be known by the audience members.

Throughout the recital I will be taking breaks between sets to hydrate and during the intermission there may be a costume change. I will also include slides throughout the recital to be shown during the breaks in sets. The slides will educate the audience on what is coming next in the recital and some facts about the composer. This will supplement the program notes given to the audience.

Timeline:

Work on first portion of the music: September 2016-December 2016

4000 Level Barrier Jury: December 2016 (passed)

Work on second portion of music: January 2017-May 2017

Work on third and last portion of music: May 2017-September 2017

Final memorization and characterization: September 2017-November 2017

Work on slideshow presentation: October 2017

Senior Recital: November 2017

Thesis defense: November / December 2017

Appendix B

UPCOMING EVENTS

Sunday – November 12, 2017 – 1:00 PM
Student Recital

Derek Bebeau - Baritone
Thompson Recital Hall

Sunday – November 12, 2017 – 3:00PM
Bemidji Symphony Orchestra
Bemidji High School - \$

Tuesday – November 14, 2017 – 7:30PM
Trombone Choir
Thompson Recital Hall

Thursday – November 16, 2017 – 7:30PM
Damenstimmen Women's Chorus & Musikanten Men's Chorus
Thompson Recital Hall

November 30-December 4, 2017
49th Annual Madrigal Dinners
Concordia Language Village – Salolampi - \$
Tickets on Sale M-F 10:00-2:00PM Bangsberg Hall 101

Saturday - December 2, 2017 – 2:00PM
Jingle Pops
Main Theatre - \$

Department of Music

The Department of Music has a long and distinguished reputation for musical performance and academic training. BSU students, regardless of major, may participate in a wide variety of performance settings including concert band, jazz bands, orchestra, choirs, operas, musicals, solo and chamber music experiences. Accredited by the National Association of Schools of Music, the Department of Music offers the Bachelor of Arts degree in music and the Bachelor of Science degree in music education. Many graduates have distinguished themselves and the Department by the measure of success they have experienced in the field of music.

Bemidji State University
Department of Music

Presents

A Degree Recital
Leandra Craigmile,
Mezzo-Soprano

With

Eric Gustafson,
Piano

Featuring: Dr. Patrick Riley, *Cello*

November 11, 2017

1:00 PM

Carl O. Thompson Recital Hall
Bangsberg Fine Arts Complex



BEMIDJI
STATE UNIVERSITY

I.
“L’amour est un oiseau rebelle” or “Habanera”Georges Bizet
from *Carmen*

“Pres des remparts de Seville” or “Seguidilla”Georges Bizet
from *Carmen*

II.
“The Crocodile”Benjamin Britten

“Nurse’s Song”Benjamin Britten
from *A Charm of Lullabies*

III.
“Waitn”William Bolcom

“Satisfaction”William Bolcom

“Can’t Sleep”William Bolcom

Intermission

IV.
“Piangero la sorte mia”G.F. Handel
from *Giulio Cesare*

V.
Opus 27 no. 1 “Ruhe, meine Seele!”Richard Strauss

Opus 27 no. 2 “Cäcilie”Richard Strauss

Opus 27 no. 4 “Morgen!”Richard Strauss

VI.
“I Stood on the River of Jordan”Harry T. Burleigh

“Being Alive”Stephen Sondheim
from *Company*

“I’ll Be Seeing You”Sammy Fain
from *Right This Way*
made popular by Billie Holiday

My many thanks....

My first thank you goes to the vocal teachers that have imparted so much wisdom upon me and have helped mold my voice into the instrument it has become. Dr. Renbarger, I appreciate how much you encourage and challenge me in my vocal development. You have been a large part of my musical journey here from lessons to opera and I thank you for every experience. Thank you, Darcy Reese, for giving me my start in classical vocal training, and for always supporting me.

My second thanks goes to all of the professors, and staff here at Bemidji State University. In these past five years I have changed and grown in ways I had never anticipated, and I am thankful for who you have helped me to become.

Thank you to my accompanist Eric Gustafson. Collaborating with a musician of your caliber is an honor and a privilege, thank you for making music with me. Thank you to Dr. Riley for playing today, it is an honor to share the stage with you. Thank you to Jenna Hutchins for her help stage managing today, thanks for having my back I love you chickee!

Thank you to all my friends here at BSU, you are all my family. Thank you for the laughs, smiles, and adventures.

My biggest thanks goes to my family, I love you all more than words can say. You have lifted me up these past five years and I wouldn’t be graduating in May without all of you.

Carmen, composed by Georges Bizet, premiered in Paris in 1875 and the music has since become one of the most-performed operas. The opera takes place in southern Spain and tells the story of the gypsy woman Carmen who seduces a soldier Don José but quickly moves on to the matador Escamillo breaking Don José's heart. In the "*Habanera*" Carmen, on break from working in the factory, first spots Don José. The "*Habanera*" is the song that causes Don José to first fall for Carmen. While at the factory Carmen attacked another woman with a knife and is arrested by Don José and his fellow soldiers. Carmen sings the "*Seguidilla*" to further seduce Don José and convince him to untie her hands so she can escape.

"L'amour est un oiseau rebelle" or "*Habanera*"

Libretto by: Henri Melihac

L'amour est un oiseau rebelle
que nul ne peut apprivoiser
et c'est bien en vain
qu'on l'appelle,
s'il lui convient de refuser!
Rien n'y fait,
menace ou prière –
l'un parle bien,
l'autre se tait;
et c'est l'autre
que je préfère
il n'arien dit,
mais il me plaît,
L'amour!

Love is a rebellious bird
That no one can tame;
And it's truly in vain
That one call him,
If it suits him to refuse!
Nothing helps –
Threat nor entreaty,
The one man speaks well,
The other keeps quiet;
And it's the other
Whom I prefer –
He hasn't said anything,
But he pleases me.
Love!

L'amour est enfant de Bohême;
Il n'a jamais connu de loi.
Si tu ne m'aimes pas,
Je t'aime;
mais si je t'aime,
prends garde à toi!

Love is a bohemian child;
He has never known law.
If you don't love me,
I love you:
But if I love you,
Watch out for yourself!

L'oiseau que tu croyais surprendre
Battit de l'aile et s'envola.
L'amour est loin –
Tu peux l'attendre;
Tu ne l'attends plus
Il est là!
Tout autour de toi,
Vite, il vient, s'en va,
Puis il revient.
Tu crois le tenir,
Il t'évite;
Tu crois le tenir,
Il t'éviter,
Il te tient!

The bird that you thought to catch
Flapped his wings and flew away.
Love is far away –
You may wait for it;
When you don't wait anymore,
There is it!
All around you,
Quickly it comes, goes away;
Then it comes back again.
When you think you have hold of it,
It evades you;
When you think you're evading it,
It has hold of you!

"Près des remparts de Séville" or "*Seguidilla*" from Carmen

Libretto by: Henri Melihac

Près des remparts de Séville,

Near the ramparts of Seville,

chez mon ami Lilas Pastia,
 j'irai danser la Séguédille
 et boire du manzanilla.
 J'irai chez mon ami Lilas Pastia.
 Oui, mais toute seule on s'ennuie,
 et les vrais plaisirs sont à deux;
 donc, pour me tenir compagnie,
 j'emmènerai mon amoureux!
 Mon amoureux!...il est au diable!
 Je l'ai mis à la porte hier!
 Mon pauvre coeur, très consolable,
 est libre comme l'air!
 J'ai des gallants à la douzaine,
 mais ils ne sont pas à mon gré.
 Voici la fin de la semaine:
 Qui veut m'aimer? Je l'aimerai!
 Qui veut mon âme? Elle est à prendre!
 Vous arrivez au bon moment!
 Je n'ai guère le temps d'attendre,
 car avec mon nouvel amant
 près des remparts de Séville
 nous danserons la Séguédille
 et boirons du manzanilla:
 tra la la...

At my friend Lilas Pastia's
 I will go to dance the seguidilla,
 And to drink manzanilla.
 I will go to my friend Lilas Pastia's.
 Yes – but all alone one is bored,
 And true pleasures are with another person;
 So, to keep me company,
 I'll take along my lover!
 My lover...he belongs to the devil!
 I threw him out yesterday!
 My poor heart, very consolable,
 Is as free as the breeze!
 I have suitors by the dozen,
 But they are not to my liking.
 Here is the end of the week:
 Who wishes to love me? I will love him!
 Who wants my soul? It is to be had!
 You come at the right moment!
 I haven't the time to wait,
 For with my new lover
 Near the ramparts of Seville
 We will dance the seguidilla
 And we'll drink manzanilla:
 tra la la...

“The Crocodile” is one of the many folksongs that were revitalized by Benjamin Britten. Britten, like many composers of the early 1900's, saw that the folksongs of Europe were slowly fading away unremembered and sought to do write the songs down for others to perform for years to come. “The Crocodile” is in strophic form, the same melody with different words and a refrain attached. Of course Britten is not a straight-forward composer, so the song utilizes key changes to contrast the verses.

“The Crocodile”

Words and melody collected by L. Broadway and J.A. Fuller Maitland

Now listen you landsmen unto me,
 To tell you the truth I'm bound,
 What happened to me by going to sea,
 And the wonders that I found:
 Ship wreck'd I was once off Perouse
 And cast upon the shore,
 So then I did resolve to roam,
 The country to explore.

**To my rit fal lal li bolem tit! To my rit fal lal li
 dee! To my rit fal lal li bolem tit! To my rit fal lal
 li dee!**

'Twas far I had not scouted out
 When close alongside the ocean
 I saw something which at first I thought
 Was all the world in motion;
 But steering up close alongside
 I found 'twas a crocodile;
 And from his nose to the tip of his tail

**To my rit fal lal li bolem tit! To my rit fal lal li
 dee! To my rit fal lal li bolem tit! To my rit fal lal
 li dee!**

I travelled on for a month or two,
 Till I got into his maw,
 Where I found of rumkegs not a few,
 And a thousand fat bullocks in store.
 Of life I banished all my care,
 For of food I was not stinted.
 And in this crocodile I lived ten years
 And very well contented.

**To my rit fal lal li bolem tit! To my rit fal lal li
 dee! To my rit fal lal li bolem tit! To my rit fal lal
 li dee!**

This crocodile being very old,
 One day alas he dies.
 He was ten long years agetting cold

He measured five hundred mile.

**To my rit fal lal li bolem tit! To my rit fal lal li
dee! To my rit fal lal li bolem tit! To my rit fal lal
li dee!**

'Twas a crocodile, I could plainly see,
He was not of a common race,
For I was obliges to climb a high tree
Before I could see his face.
And when he lifted up his jaw,
Though perhaps you may think tis' a lie,
He reach'd above the clouds for three miles score,
And almost touched the sky.

**To my rit fal lal li bolem tit! To my rit fal lal li
dee! To my rit fal lal li bolem tit! To my rit fal lal
li dee!**

While up a loft the wind was high,
It blew a gale from the south.
I lost my hold and away did fly
Right into the crocodile's mouth.
He quickly closed his jaws on me,
And thought he got a victim,
But I ran down his throat d'ye see?
And that's the way I tricked him.

"The Nurse's Song" by Benjamin Britten utilizes poetry from the mid 1500's about the nurse-maid Griselda known for her strict obedience and patience. The melody is unaccompanied at the beginning and end of the piece just as it would sound if you were singing a baby to sleep. The chromaticism and shifting tonality of the piece suggests that this lullaby and the caregiver singing it are untraditional.

"The Nurse's Song"

Poetry by: John Philip

Lullaby baby, Lullaby baby,
Thy nurse will tend thee as duly as may be.
Lullaby baby!

Be still, my sweet sweeting, no longer do cry;
Song lullaby baby, lullaby baby.
Let dolours be fleeting, I fancy thee, I,
To rock and to lull thee I will not delay me.

Lullaby baby Lullaby baby,
Thy nurse will tend thee as duly as may be
Lullaby baby

He was so long and wide.
His skin was eight miles thick I'm sure,
Or very near about.
For I was full ten years or more
Acutting my way out.

**To my rit fal lal li bolem tit! To my rit fal lal li
dee! To my rit fal lal li bolem tit! To my rit fal lal
li dee!**

And now I am once more got on earth
I've vowed no more to roam,
In a ship that passed I got a berth,
And now I'm safe at home.
And if my story you should doubt,
Should you ever travel the Nile,
It's ten to one you'll find the shell
Of the wonderful crocodile.

**To my rit fal lal li bolem tit! To my rit fal lal li
dee! To my rit fal lal li bolem tit! To my rit fal lal
li dee!**

The gods be thy shield and comfort in need!
The gods be thy shield and comfort in need!

Sing lullaby baby Lullaby baby

They give thee good fortune and well for to
speed,
And this to desire I will not delay me.
This to desire I will not delay me.

Lullaby baby lullaby baby,
Thy nurse will tend thee as duly as may be.
Lullaby baby.

The following three pieces are taken from the complete set of Cabaret Songs by Bolcom & Weinstein. The songs like all cabaret songs are created for everyone to be able to perform and enjoy. The music is written to fit to the words as the poetry is paramount. The songs can be serious but most often are jokes and include convoluted analogies.

Lyrics by: Arnold Weinstein

“Waitin”

Waitin waitin I’ve been waitin all
my life.
That life keeps on hiding from
me, but it someday might just
bless my sight.
Waitin waitin waitin

“Satisfaction”

When you look for something
grand and ample take bee for a
sample: sits a second on a rose
sips a bit and goes.
Satisfaction after all, can be
sweet and small.

“Can’t Sleep”

Can’t sleep dreaming of you
dreaming of me turning to you
woken by me.
Hush now, don’t cry.
All I was doing was dreaming.

In this scene from the opera Giulio Cesare the character Cleopatra laments about losing Ceaser, and a battle at the same time. She laments about life being cruel and how she will be in sad state until the end of her life. But when she does die she will descend as a ghost and haunt tyranny and the forces that killed her beloved Ceaser day and night!

“Piangero la sorte mia” from Giulio Cesare

Libretto by: Nicola Francesco

RECIT.

E pur cosi in un giorno, perdo fasti e grandezze?

Ahi fato rio! Cesare, il mio bel nume, e forse
estinto

Cornelia e Sesto inermi son,
Ne sanno darmi soccorso.

Oh Dio! non resta alcuna speme al vivir mio?

ARIA

Piangero la sorte mia,
Si crudele e tanto ria,
Finche vita in petto avro.
Ma poi morta! d’ogn’intorno,
Il tiranno e note e giorno,
Fatta spettrò agitero.

RECIT.

Why then, in one day, I am deprived of
magnificence and glory?

Oh, cruel fate! Cesar, my beloved idol, is probably
dead,

Cornelia and Sesto are defenseless
And cannot give me assistance.

Oh God! Is there no hope left in my life?

ARIA

I will bemoan my fate
So cruel and brutal,
As long as there is breath left in my body.
And when I am dead and
Become a ghost, I will haunt
Tyranny night and day.

Opus 27 was written by Strauss as a wedding gift to his wife Pauline de Ahna. Each piece represents a stage of Strauss’s relationship with his wife. The first piece “Ruhe meine Seele!” speaks about Strauss finding his peace and rest within his relationship with Pauline, but the song also suggests that the at one point Pauline caused him heartache but he is insisting upon forgetting the past. The heartache can be believed as a few months before Pauline was seen throwing a book at Strauss in rehearsal. The second song speaks of love unrequited, of Strauss loving Pauline but from a distance. Strauss was always cited as a soft-spoken while Pauline was a diva extraordinaire. I can imagine he loved her from a distance for quite some time. “Morgen!” is about complete marital bliss, of sinking into the depths of marital happiness. This is the last piece in the set.

Opus 27 no. 1 “Ruhe, meine Seele!”

Poetry by: Karl Henckell

Nicht ein Lüftchen regt sich leise,
Sanft entschlummert ruht der Hain;
durch der Blätter dunkle Hülle
stiehlt sich lichter Sonnenschein.
Ruhe, ruhe, meine Seele,
deine Stürme gingen wild,
hast getobt und hast gezittert,
Wie die Brandung, wenn sie schwillt!
Diese Zeiten sind gewaltig,

Not a breeze stirs,
the grove has gently fallen into slumber;
through the dark covering of leaves
Steals the bright sunshine.
Rest, rest, my soul,
your storms were wild,
you have raged and have trembled,
like the surf, when it swells!
These times are powerful,

bringen Herz und Hirn in Not,
Ruhe, ruhe meine Seele,
und vergiss, was dich bedroht!

bring heart and head into misery,
rest, rest, my soul,
and forget whatever threatens you

“Cäcilie”

Poetry by: Heinrich Hart

Wenn du es wüsstest, was träumen heist
von brennenden Küssen, von Wandern und Ruhen
mit der Geliebten
Aug' in Auge und kosend plaudernd,
wenn du es wüsstest, du neigtest dein Herz!
Wenn du es wüsstest, was bangen heisst,
in einsamen Nächten, umschauert vom Sturm,
da niemand tröstet milden Mundes die
kampfmüde Seele,
wenn du es wüsstest, du kämest zu mir.
Wenn du es wüsstest, was leben heisst,
umhaucht von der Gottheit weltschaffendem
Atem
zu schweben empor, lichtgetragen, zu seligen
Höh'n,
wenn du es wüsstest, du lebstest mit mir!

If you only knew what it means to dream
of burning kisses, of wandering and resting with
the beloved,
eye into eye and caressing and talking,
if you only knew you would bow your heart!
If you only knew what yearning means,
in lonely nights, shuddered about by storm,
when no one with gentle words comforts the
strife-weary soul,
if you only knew, you would come to me.
If you only knew what it means to live,
blown about by the world-creator's breath
to soar upwards, lightly carried to blissful heights,
if you only knew, you would dwell with me.

“Morgen!”

Poetry by: John Henry Mackay

Und morgen wird die Sonne wieder scheinen
und auf dem Wege, den ich gehen werde,
wird uns, die Glücklichen, sie wieder einen
inmitten dieser sonnenatmenden Erde...
und zu dem Strand, dem weiten, wogenblauen
werden wir still und langsam niedersteigen,
stumm werden wir uns in die Augen schauen,
und auf uns sinkt des Glückes stummes
Schweigen...

And tomorrow the sun will shine again
and on the path, where I shall walk,
it will again unite us, the happy ones
in the midst of this sun-breathing earth...
and to the wide, blue-waved shore,
we will quietly and slowly descend,
mute, we will gaze into each other's eyes,
and on us sinks the muted silence of
happiness...

H.T. Burleigh was one of the first recognized and celebrated African American singers and arrangers in America. He caught the attention of Dvorak while studying at the National Conservatory of Music in New York. After his studying, Burleigh found a place of permanent employment at St. George's Episcopal Church in New York. A church that catered to wealthy and prominent clientele. In spite singing for every service Burleigh found time to arrange the spirituals that he heard from his grandfather who was once a slave. Burleigh sought to preserve the spiritual that was slowly fading away.

“I Stood on the River of Jordan”

African American Spiritual

I stood on the river of Jordan,
To see that ship come sailin' over,
Stood on the river of Jordan,
To see that ship sail by.

O sister yo' better be ready,
To see that ship come sailin' over,
Sister you better be ready,
To see that ship sail by.

Oh mourner don't you weep!
When you see that ship come sailin' over,
Oh, mourner don't you weep!

Oh, mourner don't you weep,
When you see that ship come sailin' over,
Shout Glory Hallelujah!

When you see that ship sail by.

When you see that ship sail by.

Stephen Sondheim is one of the foremost composers of musical theatre. His works include such musicals as *Into the Woods*, *Sweeney Todd*, *Company*, *Follies*, and *Anyone Can Whistle*. Sondheim is known for his dark humor and rather realistic view of life. In "Being Alive" the main character Robert or Bobby is realizing that his aversion to being in a relationship is sprung out of his own fear of feeling something and being let down. But he convinces himself to get over his fear and to open himself to love.

"Being Alive"

Lyrics by: Stephen Sondheim

Someone to hold you too close,
Someone to hurt you too deep,
Someone to sit in your chair,
To ruin your sleep, to make you aware
Of being alive, Being alive.

Somebody hold me too close,
Somebody hurt me too deep,
Somebody sit in my chair
And ruin my sleep and make me aware
Of being alive, Being alive.

Someone to need you too much,
Someone to know you too well,
Someone to pull you up short,
to put you through hell, and give you support
Is being alive, Being alive, Being alive.

Somebody need me too much,
Somebody know me too well;
Somebody pull me up short
And put me through hell and give me support
For being alive, Make me alive, Make me alive,

Someone you have to let in,
Someone whose feelings you spare,
Someone who, like it or not,
Will want you to share A little a lot,
Is being alive, Being alive.

Make me confused,
Mock me with praise,
Vary my days.
But alone is alone is alone,
Not alive.

Someone to crowd you with love,
Someone to force you to care,
Someone to make you come through,
Who'll always be there, as frightened as you
Of being alive, Being alive, Being alive, Being alive

Somebody crowd me with love,
Somebody force me to care.
Somebody let me come through,
I'll always be there as frightened as you,
To help us survive
Being alive, Being alive, Being alive.

"I'll Be Seeing You"

Lyrics by:

I'll be seeing you in all the old familiar places that
this heart of mine embraces all day thru:
In that small café, the park across the way,
the children's carousel, the chestnut trees, the
wishing well.

I'll be seeing you in ev'ry lovely summer's day, in
ev'rything that's light and gay, I'll always think of
you that way.
I'll find you in the morning sun;
And when the night is new I'll be looking at the
moon but I'll be seeing you!



You're Invited!

*To Leandra's Senior Recital
Saturday November 11th*

1:00p.m.

*Thompson Recital Hall -
Bangsberg Fine Arts Center*

*1500 Birchmont Dr.
Benidji MN. 56601*

A reception to follow

Appendix C

L'amour est un oiseau rebelle (Habanera)

from
CARMEN

Georges Bizet

Allegretto quasi Andantino (♩ = 72)

CARMEN: *p* love

pp

L'a - mour
[amur]

is a bird rebel that no born can tame
est un oi - seau re - bel - le que nul ne peut ap - pri - voi -
[e fe wazo re bel la ka nyi ne pø a pri wwa]

and it is good in vain that call if him
ser, et c'est bien en vain qu'on l'ap - pel le, s'il lui con -
[ze e se bye a ve ka ap pe la sil lui kon]

appropriate of refuse *portamento* nothing are fact threat or pray
vient de re - fu - ser! Rien n'y fait, me - nace ou pri -
[vie da ra fy ze rien ny fe me nas u pri]

mon spoken good, the other himself was *portamento* and - it is

è - re - l'un par - le bien, - l'au - tre se tait; — et c'est
 [jɛ rə lœ par le bjɛ lo trə sɑ ɛ sɛ]

the other than I prefer he have nothing said, but he me

l'au - tre que je pré - fère - il n'a rien dit, — mais il me
 [lo trə ka ʒə pre fe re il na ʁjɛ di mais il mɛ]

please *love*
espress.

plaît. — L'a - mour! — L'a -
 [plɛ la mur la]

love — *love* — *love*

mour! — L'a - mour! — L'a -
 [mur la mur la]

p love is child of Bohemia he never
 mour! L'a-mour est en - fant de Bo - hême: il n'a ja -
 mur la mur e fã fã də bõ Em iŋ nã ʒə]

never known of law if you not love me not I
 mais, ja - mais con - nu de loi. Si tu ne m'ai - mes pas, je
 mɛ ʒə mɛ kɔ ny də lwa si ty nə mɛ mɑ pa ʒə]

love you if I love you take keep at you
 t'ai - me: si je t'ai - me, prends garde à toi!
 tɛ mɑ si ʒə tɛ mɑ prã gardə ə twɑ]

if you not love me not if you not love me not I
 Si tu ne m'ai - mes pas, si tu ne m'aimes pas, je
 si ty nə mɛ mɑ pa si ty nə mɛ mɑ pa ʒə]

pp

love you but if I love you *cresc.* if I

t'ai - me; mais si je t'ai - me. si je

ME si ʒə si ʒə]

f *pp* *cresc.*

love you take keep 3 at you

t'ai - me, prends garde a toi!

te mə prɑ̃ ɡɑr də a twɑ]

mf *ff*

the *p* bird from you thought

L'oi - seau que tu croy - ais sur -

l wa ʒə kə ty kʁwa ʒe sy]

pp

surprise ? beat of wings and flew love

pre - dre bat - tit de l'aile - et - s'en - vo - la. L'a - mour

prɑ̃ drə bati də lele e sɑ̃ vɔ la la mur]

is far you can the wait you not the wait 3 more he is
 est loin—tu peux l'at - ten - dre; tu ne l'at - tends— plus, — il est
 ɛ lwɛ ty pø la fã drã ty nã la tã ply il ɛ

portamento the all around of you quick quick he just is in
 là! ——— Tout au - tour de toi, vi - te, vi - te, il vient, s'en
 la tu to tur dã twg il

go 3 then he come back *portamento* you think the hold he avoids
 va, — puis— il re - vient. ——— Tu crois le te - nir, il t'é -
 pɥ zil rã Y

you you think avoid it 3 he you is holding
 vi - te; tu crois l'é - vi - ter, — il te tient! ———
 fã

lugubrious

legato

love
L'a - mour! L'a -

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 7/8 time signature. The lyrics are "L'a - mour! L'a -". Above the vocal line, the word "love" is written in a handwritten style. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The right hand features a triplet of eighth notes in the first measure and another triplet in the third measure. The left hand plays a steady eighth-note accompaniment.

love
mour! L'a - mour!

The second system continues the vocal line with the lyrics "mour! L'a - mour!". The word "love" is written above the vocal line. The piano accompaniment continues with the same rhythmic patterns as the first system.

love plove - is child of
L'a - mour! L'amour est en - fant de Bo -

The third system features the vocal line with the lyrics "L'a - mour! L'amour est en - fant de Bo -". Above the vocal line, the words "love", "plove - is", and "child of" are written in a handwritten style. The piano accompaniment continues with the same rhythmic patterns.

Bohemia he never never know of law if you not
hême: il n'a ja - mais, jamais con - nu de loi. Si tu ne

The fourth system features the vocal line with the lyrics "hême: il n'a ja - mais, jamais con - nu de loi. Si tu ne". Above the vocal line, the words "Bohemia he never never know of law if you not" are written in a handwritten style. The piano accompaniment continues with the same rhythmic patterns.

love me not I love you if I love you take keep at you
m'ai - mes pas, je t'ai - me: si je t'ai-me, prends garde à

if you not love me not if
toi! Si tu ne m'ai - mes pas, si

you not love me not I love you but if I
tu ne m'ai-mes pas, je t'ai - me: mais si je

love you *cresc.* if I love you take *f* keep at you
t'ai - me, si je t'ai - me, prends garde à toi!

Près des remparts de Séville (Seguidilla)

from
CARMEN

Georges Bizet

Allegretto (♩ = 160)

The first system of the piano accompaniment consists of two staves. The right hand plays a melodic line with a series of eighth notes and a final quarter note. The left hand provides a harmonic accompaniment with chords and single notes. The dynamic marking *pp* is present in the first measure.

Near the ramparts of Seville
Near of the battlements
CARMEN:

pp e leggiero

The second system features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'Près des remparts de Séville,'. The piano accompaniment continues with the same rhythmic and harmonic patterns as the first system.

Près des rem - parts de Sé - vil - le,
pré de ré par da se viy -

at my friend Lilas Pastia's.

In my friend Lilac Pastia

chez-mon Na - mi Lil - las Pas - tia

je me ra - mi li las pa - stia Ji -

will go to dance the Séguidilla and to drink manzanilla
will go dance and to drink of chamomile

rai dan - ser la Sé - gue - dille et boi - re du man - za -
rai dā se la sé ye e bwa ra dy mā nza

I will go to my friend Lilas
I will go in my friend Lilac

nil - la. Ji - rai chez mon a - mi Lil - las
ni y Ji - rai je me ra mi li las

Pastia's
Pastia

Pas - tia
pa - stia

sempre pp

yes but all alone one is bored and true pleasures are

yes *sempre* but *pp* all alone we bored and the real pleasure

Oui, — mais tou - te seule on s'en - nui - e, et les vrais plai - sirs
 ui me tu ta s'ui a s'ē nui a e le vre ple zir

with another person so to keep me company I'll

are at two so for me hold company I

sont à deux; — donc, — pour me te - nir com - pa - gni - e, j'em -
 sō a d'z d'ōk pur mā te nir eō pa ni a

take along my lover
 take streak my lover

mè - ne - rai mon a - mou - reux!

my lover
 my lover
p

Mon a - mou -

He belongs to the devil
He is at Devil

reux! ... il est fai dia - ble! Je

ten. *ten.*

threw him out yesterday
have placed at the door yesterday

my poor heart
free my poor heart

J'ai mis à la por - te hier! Mon - pau - vre cœur,

3

very consolable
very consolable

My heart is free as the
my heart is free

très con - so - la - ble, mon - cœur est li - bre

3

breeze
as the air

I have suitors by the dozen
of the gallant at the dozen

pp

com - me l'air! J'ai des ga-lants à la dou-zai - ne,

ε *ε*

but they are not to my liking.
but they not are not at my will

Here is the end
Here is ^{the} *rall.* end of

mais ils ne sont pas à mon gré. Voi - ci la fin de

colla voce

of the week who wishes to love me I will love them!
the week who wants love me I will love

a tempo

la se - mai - ne: Qui veut m'ai - mer? Je l'ai - me - rai!

a tempo

who wants my soul
who wants my soul

It is to be
It is at

Qui veut mon â - me? Elle est à

had take

you come at the right moment
You arrive

pren - dre! Vous ar - ri - vez

the good moment I haven't the time to wait
 I have hardly the time to

au bon mo - ment! Je n'ai guè - re le temps d'at -

wait for with my new lover
 because with my new lover

ten - dre, car a - vec mon nou - vel a - mant

near the ramparts of Seville

f e ben ritmato

près des rem - parts de Sé - vil - le,

at my friend Lilas Pastia's

chez mon a - mi Lil - las Pas - tia,

We will dance the Seguidilla

nous dan - se - rons la Sé - gue -

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The lyrics are "nous dan - se - rons la Sé - gue -". The piano accompaniment consists of two staves: the right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

and we'll drink Manzanilla

dille et boi - rons du man - za - nil - la:

The second system continues the vocal line with the lyrics "dille et boi - rons du man - za - nil - la:". The piano accompaniment includes a dynamic marking of *p* (piano) in the right hand.

sempre f

Tra la la la la la la la la la,

The third system features a vocal line with the lyrics "Tra la la la la la la la la la,". The piano accompaniment includes a dynamic marking of *f* (forte) in the right hand.

ff

tra la la la la la la la la la.

The fourth system concludes the piece with the lyrics "tra la la la la la la la la la." and a final double bar line. The piano accompaniment includes dynamic markings of *sf* (sforzando) and *ff* (fortissimo).

The Crocodile

from English County Songs
original key: C Major



Words and melody collected by
L. BROADWOOD and J. A. FULLER MAITLAND

Arranged by
BENJAMIN BRITTEN

Presto **più lento ad lib.**

1. Now
2. 'Twas
3. 'Twas a

6

lis-ten you lands-men un - to me, To tell you the truth I'm bound, What
far I had not scout - ed out When close a-long-side the o - cean I
croc - o - dile, I plain-ly could see, He was not of a com-mon race, For

mf colla voce

10

hap-pened to me by go-ing to sea, And the won - ders that I found: Ship -
saw some-thing move which at first I thought Was all the world in mo - tion; But
I was o - bliged to climb a high tree Be - fore I could see his face. And

14

wreck'd I was once off Pe-rouse, And cast up - on the shore, So
steer-ing up close a - long - side I found 'twas a croc - o - dile; And
when he lift - ed up his jaw, Though per - haps you may think 'tis a lie, He

18

Presto

then I did re - solve to roam, The coun - try to ex - plore.) To my
from his nose to the tip of his tail He meas-ured five hun-dred mile. }
reach'd a-bove the clouds for miles three score, And al - most touched the sky.)

22

rit fal lal li bol-lem tit! To my rit fal lal li dee! To my rit fal lal li

27

bol-lem tit! To my rit fal lal li dee!

[più lento ad lib.]

4. While up a - loft the wind was high, It

rit.

mf

36

blew a gale from the south. I lost my hold and a - way did fly Right

40

in - to the croc - o - dile's mouth. He quick - ly closed his jaws on me, And

44

thought he got a vic - tim, But I ran down his throat d'ye see? And

[Presto]

that's the way I tricked him. To my rit fal lal li bol - lem tit! To my

mf [sim.]

rit fal lal li dee! To my rit fal lal li bol - lem tit! To my

rit fal lal li dee!

f 8va [rit.]

più lento ad lib.

5. I tra - velled on for a month or two, Till I got in - to his

f

maw, Where I found of rum- kegs_ not a few, And a thou-sand fat bul-locks in

store. Of life I ban - ished all my care, For of food I was not

stint - ed. And_ in this croc - o - dile I lived ten years And ver - y well con -

Presto

tent - ed. To my rit fal lal li bol - lem tit! To my rit fal lal li

[sim.]

dee! To my rit fal la li bol - lem tit! To my rit fal la li

dee!

8va -----

ff *rall.*

6. This

più lento

pesante

croc - o - dile be - ing ver - y old, One day a - las he died. He was

p ma pesante *pp*

opt.

ten long years a - get - ting cold He was so long and wide. His

skin was eight miles thick I'm sure, Or ver - y near a - bout. For

Presto

pp

I was full ten years or more A - cut - ting my way out. To my

espress. *pp* *pp marcatis.*

rit fal lal li bol - lem tit! To my rit fal lal li dee! To my

8vb
[sim.]
8vb

rit fal lal li bol - lem tit! To my rit fal lal li dee!

(8)
cresc.
(8)

114

più cresc.

più lento - pomposo

118

f

7. And now I am once more got on earth I've vowed no more to

rall.

ff (—) [*f*]

roam, In a ship that passed I got a berth, And now I'm safe at

8vb

127

home. And if my sto - ry you should doubt, Should you ev - er trav - el the

loco

(8) - J

131

molto rit.

Nile, It's ten to one you'll find the shell Of the won-der-ful croc-o -

135

Presto***f***

dile. To my rit fal lal li bol-lem tit! To my rit fal lal li dee! To my

140

rit fal lal li bol-lem tit! To my rit fal la li dee!

144

The Nurse's Song

from *A Charm of Lullabies*

original key

JOHN PHILIP

BENJAMIN BRITTEN

Andante piacevole

p senza misura

Lull - a - by ba - by, Lull - a - by - la - by ba - by,

3

Thy nurse will tend thee as du - ly as may be. Lull - a - by

5

a tempo *molto espr.*

ba - by! — Be still, my sweet sweet - ing, no long - er do

p espress.

con Ped.

8

pp

cry; Sing lull - a - by ba - by, lull - a - by ba - by. —

pp dolce

In accompaniment recording, the first vocal note is played two times before the entrance.

10 *molto espr.* *più f*

Let dol - ours be fleet - ing, I fan - cy thee, I, To

p espress. *cresc.*

13 *p*

rock and to lull thee I will not de - lay me. Lull - a - by

più f

6

ba - by Lull - a - by - la - by - la - by ba - by,

mf *rapido*

19

Thy nurse will tend thee as du - ly as may be lull - a - by - la -

mf

12

22

espress.

by - la - by ba - by The gods be thy shield and com - fort in

p *espress.*

Detailed description: This system contains measures 22, 23, and 24. The vocal line is in a treble clef with a key signature of two flats. It features a melodic line with eighth and sixteenth notes, starting with a fermata over the first measure. The piano accompaniment is in a bass clef, consisting of a steady eighth-note bass line and a chordal accompaniment. The dynamic marking *p* *espress.* is present in the piano part.

25

più f

need! _____ The gods be thy shield and com - fort in need! _____

più f

Detailed description: This system contains measures 25, 26, and 27. The vocal line continues the melody from the previous system, ending with a fermata. The piano accompaniment provides harmonic support with chords and a bass line. The dynamic marking *più f* is used in both the vocal and piano parts.

28

f *appassionato*

_____ Sing lull - a - by ba - by _____ Lull - a - by - la - by

f

Detailed description: This system contains measures 28 and 29. The vocal line begins with a fermata and then sings the lullaby melody. The piano accompaniment features a more active, rhythmic pattern with chords and a bass line. The dynamic marking *f* *appassionato* is present in the vocal part, and *f* is in the piano part.

30

espress.

ba - by _____ They give thee good for - tune and well for to speed, And

f

Detailed description: This system contains measures 30, 31, and 32. The vocal line continues the lullaby melody. The piano accompaniment maintains the rhythmic accompaniment. The dynamic marking *f* is present in the piano part, and *espress.* is in the vocal part.

33

p

this to de - sire — I will not de - lay me. This to de - sire — I

36

will not de - lay me.

più dim. *ppp*

39

pp *senza misura*

Lull - a - by - ba - by lull - a - by - la - by ba - by, Thy nurse will tend thee as

42

dim. e rit.

du - ly as may be. Lull - a - by - la - by - la - by - la - by ba - by.

Waitin

Poem by Arnold Weinstein

Music by William Bolcom

Simply, ♩ = 60 or slower

simile Wait-in wait-in

p *strict time*
u.c.

6
I've been wait-in wait-in wait-in all my life.— That light keeps on hid-ing from me,

sim. *mp* t.c.

11
but it some - day just might bless my sight.— Wait-in wait-in wait-in

u.c.

16
pp

Satisfaction

Poem by Arnold Weinstein

Music by William Bolcom

Fast (♩=120)

Freely
p

When you

f

p

3

look for some-thing grand and am - ple take a

mf *fz* *mp*

6

Slower

bee for a sam-ple: sits a se-cond on a rose —

p *mp*

poco rit. **Fast again**

sips a bit and goes.

rit. **Much slower**

Sat - is - fac - tion af - ter

Fast again

rit.

all, _____ can be sweet and small.

July 7, 1984 Ann Arbor

Can't Sleep

Music by William Bolcom

Poem by Arnold Weinstein

Like a lullaby (♩ = c.66)

The musical score is written in 3/4 time with a key signature of one sharp (F#). It consists of three systems of music. The first system shows the piano introduction with a dynamic marking of *p* and the instruction *u.c., very smooth*. The second system begins with a vocal line starting at measure 5, marked *p*, with lyrics: "Can't sleep dream-ing of you dream-ing of me". The piano accompaniment is marked *pp*. The third system continues the vocal line at measure 9, marked *mp*, with lyrics: "you wok-en by me." The piano accompaniment includes markings for *poco cresc.*, *p*, and *dim. poco a poco*. The instruction *t.c., slowly* is placed at the bottom of the system.

13

Hush now, don't cry. All I was do -

pp

poco cresc.

p

u.c., slowly

17

ing was dream - - ing.

rit.

a tempo

pp

u.c.

20

rit.

loco

poco cresc.

p

mf espr.

pp

Segue

Disc. 9, 1995 Agfa Arthur
rev. Mar. 3, 1996

Recit. E pur così in un giorno

Aria: Piangerò la sorte mia

(Giulio Cesare)

RECIT.
E pur così in un giorno, perdo fasti e grandezze?

Ahi fato rio! Cesare, il mio bel nume, è forse
estinto
Cornelia e Sesto inermi son,
Nè sanno darmi soccorso.
Oh Dio! non resta alcuna speme al viver mio?

ARIA
Piangerò la sorte mia,
Si crudele e tanto ria,
Finchè vita in petto avrò.
Ma poi morta! d'ogn'intorno,
Il tiranno e notte e giorno,
Fatta spettro agiterò.

RECIT.
*Why then, in one day, I am deprived of
magnificence and glory?
Oh, cruel fate! Cesar, my beloved idol,
is probably dead,
Cornelia and Sesto are defenceless
And cannot give me assistance.
Oh God! Is there no hope left in my life?*

ARIA
*I will bemoan my fate
So cruel and brutal,
As long as there is breath left in my body.
And when I am dead and
Become a ghost, I will haunt
Tyranny night and day.*

(Original key E major)

Recit.

Voice

PIANO

(mf)

(p)

E pur co-sì in un gior-no, per-do fa-sti e gran-dez-ze? Ahi fa-to

ri-o! Ce-sa-re, il mio bel nu-me, è for-se e-stin-to Cor-

ne-lia e Se-sto i-ner-mi son, Nè san-no dar-mi soc-cor-so. Oh

Di-o! non re-sta al-cu-na spe-me al vi-ver mi-o?

ARIA
Largo

Pian-ge - rò, Pian-ge - rò la sor-te mi - a, Si cru-

de - le e tan - to ri - a, Fin-chè vi - ta in - pet - to a - vrò;

Pian - ge - rò, — Pian - ge - rò la sor-te mi - a, Si cru -

de - le e tan - to ri - a, Pian - ge - rò la sor - te mi - a, Si cru -

de - le e tan - to ri - a, — Fin-chè vi - ta in -

1698

pet - toa - vrò, Fin - chè vi - ta, Fin - chè vi -

ta in pet - to a - vrò.

(mf) *Fine*

Allegro

Ma poi mor - ta! d'ogn' in - tor - no, Il ti - ran - no

(p) *(mf)*

e not - te e gior - no, Fa - ta spet - tro

a - gi - te - rò,

Fa - ta spet - - - -

- tro, fa - ta spet - tro a - gi - te - rò.

Ma poi mor - ta! d'ogn' in - tor - no Il ti - ran - no

e not - tee gior - no. Fa - ta spet - tro a - gi - te - rò,

(Adagio)

Fa - ta spet - tro a - gi - te - rò.

1698 *D.S. al Fine*

Ruhe, meine Seele!

poem by Karl Henckell

Metrenome

Opus 27, No. 1. Composed 1894. First published 1894, Joseph Aibl Verlag, Munich. Opus 27 was presented by Strauss to Pualine de Ahna on their wedding day, September 10, 1894. Poet Karl Henckell was involved in a new socialist movement of art and literature which attempted to turn away from sentimental romanticism. Regardless, Strauss set to music the poet's most conventionally romantic verses. Orchestrated by Strauss, 1948. *Originally written one whole step higher.*

Ruhe, meine Seele!

Rest, my soul!

Nicht ein Lüftchen regt sich leise,
Sanft entschlummert ruht der Hain;
Durch der Blätter dunkle Hülle
Stiehlt sich lichter Sonnenschein.
Ruhe, ruhe, meine Seele,
Deine Stürme gingen wild,
Hast getobt und hast gezittert,
Wie die Brandung, wenn sie schwillt!
Diese Zeiten sind gewaltig,
Bringen Herz und Hirn in Not,
Ruhe, ruhe, meine Seele,
Und vergiss, was dich bedroht!

*Not a breeze stirs,
the grove has gently fallen into slumber;
through the dark covering of leaves
Seals the bright sunshine.
Rest, rest, my soul,
your storms were wild,
you have raged and have trembled,
like the surf, when it swells!
These times are powerful,
bring heart and head into misery,
rest, rest, my soul,
and forget whatever threatens you!*

Langsam = 40-60 bpm

Not on breeze upset themselves quiet

Nicht ein Lüft-chen regt sich lei - se,

gently asleep rests of the grove by of the leaves dark shell steals

Sanft ent-schlum-mert ruht der Hain; durch der Blät-ter dunk - le Hül - le stiehlt -

ε

r.h. r.h. r.h. r.h.

l.h. l.h.

pp

ε

r.h. r.h. r.h. r.h.

l.h. l.h.

pp

10 themselves lights Sunshine Quiet, quiet my

sich lich-ter Son - nen - schein. Ru - he, ru - he, mei-ne

pp *p*

r.h. *8va* *8va* *r.h.* *8va* *r.h.*

l.h. *l.h.* *l.h.* *l.h.* *l.h.*

16 soul yours storms went wild have ragecl

See - le, dei - ne Stür - me gin - gen wild, hast ge-

sfz *pp*

r.h. *8va* *8va* *r.h.* *8va* *r.h.*

l.h. *l.h.* *l.h.* *l.h.* *l.h.*

22 and have shaken as the surf if you swells!

tobt und hast ge - zit - tert, Wie die Bran - dung, wenn sie schwillt!

p *cresc.*

r.h. *8va* *8va* *r.h.* *8va* *r.h.*

l.h. *l.h.* *l.h.* *l.h.* *l.h.*

26

These times are enormous bring heart and brain in
Die-se Zei - ten sind ge - wal - tig, brin-gen Herz und Hirn in

Red * Red * Red *

30

distress Quiet quiet my soul and forget and forget
Not, Ru - he, ru - he, mei-ne See - le, und ver- giss, und ver-

Red *

37

what you thregetenecl
giss, was dich be - droht!

Red *

Cäcilie

poem by Heinrich Hart

Opus 27, No. 2. Composed 1894. First published 1894, Joseph Aibl Verlag, Munich. Composed on the eve of Strauss' wedding to Pauline de Ahna. Opus 27 was presented by Strauss to his bride on their wedding day, September 10, 1894. Cäcilie was the name of Heinrich Hart's wife. Orchestrated by Strauss, 1897. Transcribed for solo piano by Max Reger. Original key: E major.

Cäcilie

Wenn du es wüsstest, was träumen heisst
 Von brennenden Küssen, von Wandern und Ruhen
 mit der Geliebten
 Aug' in Auge und kosend und plaudernd,
 Wenn du es wüsstest, du neigtest dein Herz!
 Wenn du es wüsstest, was bangen heisst,
 In einsamen Nächten, umschauert vom Sturm,
 Da niemand tröstet milden Mundes die kampfmüde Seele,
 Wenn du es wüsstest, du kämest zu mir.
 Wenn du es wüsstest, was leben heisst,
 Umhaucht von der Gottheit weltschaffendem Atem
 Zu schweben empor, lichtgetragen, zu seligen Höh'n,
 Wenn du es wüsstest, du lebstest mit mir!

Cecilia

If you only knew what it means to dream
 of burning kisses, of wandering and resting
 with the beloved,
 eye into eye and caressing and talking,
 if you only knew you would bow your heart!
 If you only knew what yearning means,
 in lonely nights, shuddered about by storm,
 when no one with gentle words comforts the strife-weary soul,
 if you only knew, you would come to me.
 If you only knew what it means to live,
 blown about by the world-creator's breath
 to soar upwards, lightly carried to blissful heights,
 if you only knew, you would dwell with me.

Sehr lebhaft und drängend

ff
con Ped.

If you only knew what it means to dream of burning
 if you it knew what dream called from burning
 Wenn du es wüsstest, was träumen heisst von brennenden

dim. p

Kisses of yearning and resting with the beloved.

to kiss from wander and rest with of the beloved

Küs - sen, von Wan - dern und Ru - hen mit der Ge - lieb - ten,

eye into eye caressing and talking

10 August in eye and caressingly and chatting

Aug' in Au - ge und ko - send und plau - dernd,

if you only knew you would blow your heart.

13 if you knew you would incline your heart

wenn du es wüss - test, du neig - test dein Herz!

if you only knew what yearning means in

16 if you knew what fear called in

Wenn du es wüss - test, was ban - gen heisst in

78 lonely nights shuddered about by storm

19 lonely nights from storm there
ein - sa - men Näch - ten, um - schau - ert vom Sturm, da

When no one with gentle word comforts

22 no one comfort mild mouth the struggle tired
nie - mand trö - stet mil - den Mun - des die kampf - mü - de

the strife-weary soul if you only knew you would come

25 Soul if you if knew you to
See - le, wenn du es wüss - test, du kä - mest zu

to me.

28 me.
mir.

If you only knew what it means to live.

79

31 if you it knew what life called around
Wenn du es wüss - test, was le - ben heisst, um-

blown about by the earth-cyclones breathe

34 breathed from of the divinity world create the
haucht von der Gott - heit welt - schaf - fen - dem

to soar upwards

37 breath to hover up
A - tem, zu schwe - ben em - por,

lightly carried to distant heights

40 light worn to blessed
licht - ge - tra - gen, zu se - li - gen Höh'n,

43 if you it knew
wenn du es wüss - test,

47 if you it knew you were
wenn du es wüss - test, du leb -

50 living with me
p test mit mir!

53

Morgen!

poem by John Henry Mackay

Opus 27, No. 4. Composed 1894. First published 1894, Joseph Aibl Verlag, Munich. Opus 27 was presented by Strauss to Pauline de Ahna on their wedding day, September 10, 1894. Poet John Henry Mackay was born in Scotland and lived in Germany from young childhood. He was involved in a new socialist movement of art and literature which attempted to turn away from sentimental Romanticism. Regardless, Strauss used his most conventionally romantic verses for his songs. Orchestrated by Strauss in 1897. Transcribed for solo piano by Max Reger. *Original key: G major.*

Morgen!

Und morgen wird die Sonne wieder scheinen
 Und auf dem Wege, den ich gehen werde,
 Wird uns, die Glücklichen, sie wieder einen
 Inmitten dieser sonnenatmenden Erde...
 Und zu dem Strand, dem weiten, wogenblauen
 Werden wir still und langsam niedersteigen,
 Stumm werden wir uns in die Augen schauen,
 Und auf uns sinkt des Glückes stummes Schweigen...

Tomorrow

And tomorrow the sun will shine again
 and on the path, where I shall walk,
 it will again unite us, the happy ones
 in the midst of this sun-breathing earth...
 and to the wide, blue-waved shore,
 we will quietly and slowly descend,
 mute, we will gaze into each other's eyes,
 and on us sinks the muted silence of happiness...

Langsam *tempo 50*
sehr getragen

p 3 3

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

6 Red * Red * Red Red *

11 Und mor-gen wird die
 (And tomorrow the sun
 and tomorrow becomes the
 sehr ruhig)

Red * Red * Red *

Will shine again) (and on the path where I shall walk) (it will
 14 Sun again seem to be and on the ways the I go will become
 Son - ne wie - der schel - len und auf dem We - ge, den ich ge - hen wer - de, wird

2a • 2a • 2a • 2a •

again write us the happy ones) (in the midst of this
 17 us the happy ones they again write midst this Sun breathing
 aus, die Glöck - li - ches, sie wie - der ei - nen in - mit - ten die - ser son - nen - nen - den

2a • 2a • 2a • 2a • 2a •

sun breaking Earth) (and to the blue-waved shore) (we will
 21 erden and to the beach the wideen wighred blue will we
 Er - de... und zu dem Strand, den wei - ßen, wo - gen - blau - en, ver - den wir
 fs 234

2a • 2a • 2a • 2a •

quickly and slowly descend)
 tranquil and slowly descend

29 still und lang - sam nie - der - sei - gen,

(mute we will gaze into each others eyes) (and on us
 and on
 immer ruhiges Sinne of
 31 mute will we us in the eyes watch und auf uns - geht das
 (always calm)

stumm... wer - den wir uns in die Au - gen schau - en,

(into the muted silence of happiness)
 JOY dumb silence

32 Glück - los stum - mes Schwei - gen...

I Stood on the River of Jordan

Arranged by
Harry T. Burleigh

Andante cantabile

The musical score is arranged in three systems, each featuring a vocal line and a piano accompaniment. The key signature is one flat (B-flat) and the time signature is 4/4. The tempo is marked 'Andante cantabile'. The piano part includes dynamic markings such as *p* and accents (^).

System 1: The vocal line begins with the lyrics "I stood on the riv - er of". The piano accompaniment consists of chords in the right hand and single notes in the left hand.

System 2: The vocal line continues with "Jor - dan, To see that ship come sail - in' o - ver,". The piano accompaniment continues with similar harmonic support.

System 3: The vocal line concludes with "Stood on the riv - er of Jor - dan, To see that ship sail by." The piano accompaniment ends with a final chord.

Oh, mour - ner don't you weep! When you see that ship come

sail - in' o - ver, Oh, mour - ner don't you weep! When you

rit.

see that ship sail by. O

a tempo

mf

sis - ter } yo' bet - ter be read - y, To see that ship come sail - in' o - ver,
broth - er }

mf

Sis - ter }
Broth - er } you bet - ter be read - y, To see that ship sail by.

Oh, mour-ner don't you weep, When you see that ship come sail - in' o - ver,

mf

Shout Glo - ry Hal - le - lu - jah! When you see that ship sail

opt. rit.

rit.

by. I stood on the riv - er of Jor - dan!

a tempo *rit.* *pp*

a tempo *rit.* *pp* *dim.* *ppp*

BEING ALIVE

from *Company*

Music and Lyrics by
STEPHEN SONDHEIM

Moderato (♩ = 112)

p

Some-one to hold you too close, Some-one to hurt you too
Some-one to need you too much, Some-one to know you too

deep, Some-one to sit in your chair, To ru - in your
well, Some-one to pull you up sheet, to put you through

sleep, to make you a - ware Of be - ing a - live,
hell, and give you nap - part is be - ing a - live,

*Add small sized top note 2nd time only. In the original version of the show the first section of the song was in E-flat Major, before moving to E Major for the second section. The keys in this edition come from the "Author's Edition" of the vocal selections of *Company*.

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Be - ing a - live

live, Be - ing a - live

Some-one you have to let in,

Some-one whose feel - ings you spare, Some-one who, like it or

2nd time
cresc. poco a poco

rit.

p. rub.

L.H.

net, Will want you to share A lit - tle a - - let, is be - ing a - -

live, Be - ing a - live.

Some-one to crowd you with love,

Some-one to force you to care, Some-one to make you come

L.H.

through, Who'll al-ways be there, as fright-ened as you of be-ing a -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are: "through, Who'll al-ways be there, as fright-ened as you of be-ing a -". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the bass and chords in the treble.

live, Be-ing a - live,

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a long note for "live," followed by "Be-ing a - live,". The piano accompaniment continues with the same rhythmic pattern, including some dynamic markings like *mf* and *f*.

Be-ing a - live, Be-ing a -

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line has "Be-ing a - live," followed by "Be-ing a -". The piano accompaniment includes the instruction *cresc. sempre* (crescendo sempre) and ends with a fermata.

(♩ = 112)

live.

ff

p

Some-bod - y hold me too close,
Some-bod - y need me too much,

Some-bod - y hurt me too deep,
Some-bod - y know me too well,
Some bod - y sit in my
Some bod - y pull me up

chair And ru - in my sleep and make me a - ware Of be - ing a -
short And put me through hell and give me sup - port For be - ing a -

*Add small sized top note 2nd time only.

live, _____ Be - ing a - live, _____
live, _____ Make me a -

2nd time cresc. poco a poco

live, _____ Make me a -

live, _____ Make me con - fused, _____

Mock me with praise, _____ Let me be



used, _____ Var - y my days, _____



But a - lone _____ it a -



lone, _____ Not a - live _____



Some-bod - y crowd me with love, Some-bod - y force me to

care. Some-bod - y let me come through, I'll al-ways be

there as fright-ened as you, To help us sur - vive

Be - ing a - live, Be - ing a -

The first system of the musical score for 'Being Alive' features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two flats and a 3/4 time signature. It contains the lyrics 'Be - ing a - live, Be - ing a -'. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The right hand plays a series of chords with a melodic line, while the left hand provides a steady bass line with eighth notes.

live, Be - ing a - live.

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'live, Be - ing a - live.'. The piano accompaniment continues with similar chordal and melodic patterns, ending with a final chord in the right hand.

The third system shows the continuation of the piano accompaniment. The right hand features a series of chords, some with a 'rit.' (ritardando) marking. The left hand continues with a steady bass line. The system concludes with a final chord in the right hand.

I'LL BE SEEING YOU

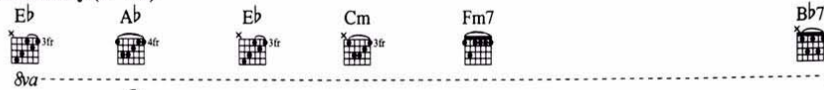
from RIGHT THIS WAY

1

Written by IRVING KAHAL
and SAMMY FAIN

Moderately (♩ = 50)

E♭ Ab E♭ Cm Fm7 B♭7



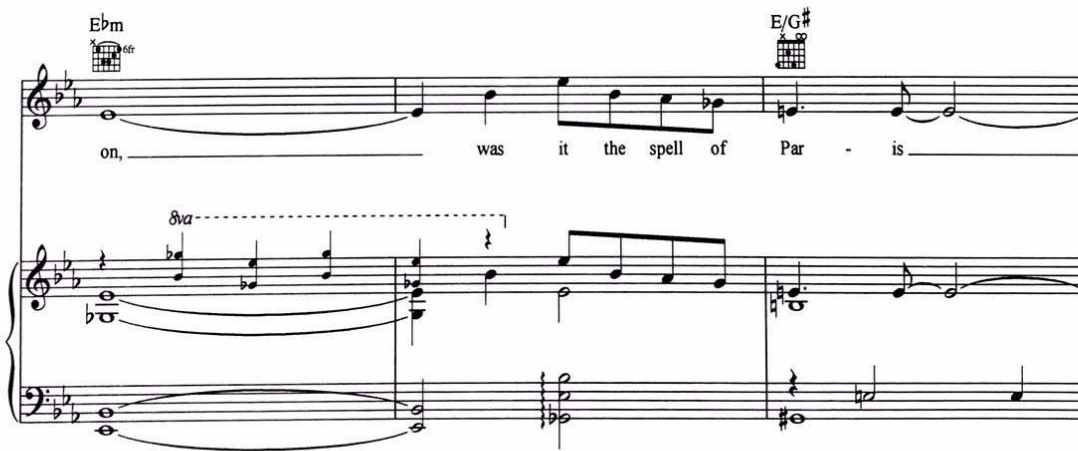
E♭m E/G# B♭7

Ca - the - dral bells were toll - ing _____ and our hearts sang



E♭m E/G#

on, _____ was it the spell of Par - is _____



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Bb7 Eb

— or the A - pril dawn?

Am7b5 D7 D+ D7

Who knows, if we shall

Gm Bb/F

meet a - gain? But when the

F7 Bb Fm7/Bb Bb7

morn - ing chimes ring sweet a - gain:

Slowly

E \flat G7 Fm C7

I'll be see - ing you — in all the old fa -

Fm C7 Fm B \flat 7

mil - iar plac - es that this heart of mine em - brac - es

E \flat Cm

all day thru: _____ in that

Fm7

small ca - fé, — the park a - cross the way, — the

Fm7/Bb Bb7 Bb7#5 Eb

chil - dren's car - ou - sel, the chest - nut trees, the

The first system of music features a vocal line and piano accompaniment. The key signature has two flats (Bb and Eb). The vocal line starts with a half note on G4, followed by a quarter note on F4, a quarter note on G4, a quarter note on A4, a quarter note on Bb4, a quarter note on C5, a quarter note on Bb4, a quarter note on A4, a quarter note on G4, and a quarter note on F4. The piano accompaniment consists of a steady bass line and chords in the right hand.

Bb9#5 Eb G7

wish - ing well. I'll be see - ing you in

rit. *a tempo*

The second system continues the melody. The vocal line has a half note on G4, a quarter note on F4, a quarter note on G4, a quarter note on A4, a quarter note on Bb4, a quarter note on C5, a quarter note on Bb4, a quarter note on A4, a quarter note on G4, and a quarter note on F4. The piano accompaniment includes a *rit.* marking and a *a tempo* marking.

Fm C7 Fm C7

ev - 'ry love - ly sum - mer's day, in ev - 'ry - thing that's

The third system continues the melody. The vocal line has a half note on G4, a quarter note on F4, a quarter note on G4, a quarter note on A4, a quarter note on Bb4, a quarter note on C5, a quarter note on Bb4, a quarter note on A4, a quarter note on G4, and a quarter note on F4. The piano accompaniment continues with chords and a bass line.

Fm Bb7 Gm7b5 C7

light and gay, I'll al - ways think of you that way. I'll

The fourth system concludes the melody. The vocal line has a half note on G4, a quarter note on F4, a quarter note on G4, a quarter note on A4, a quarter note on Bb4, a quarter note on C5, a quarter note on Bb4, a quarter note on A4, a quarter note on G4, and a quarter note on F4. The piano accompaniment continues with chords and a bass line.

Fm G7 Cm

find you in the morn - ing sun; and when the night is

Detailed description: This system contains the first three measures of the piece. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "find you in the morn - ing sun; and when the night is". Above the vocal line are guitar chord diagrams for Fm, G7, and Cm. The piano accompaniment is shown in grand staff notation (treble and bass clefs).

F9 Fm7 Fm7b5

new, I'll be look - ing at the moon _____ but I'll be see - ing

rit. *sva* 3

Detailed description: This system contains the next three measures. The vocal line continues with the lyrics "new, I'll be look - ing at the moon _____ but I'll be see - ing". Above the vocal line are guitar chord diagrams for F9, Fm7, and Fm7b5. The piano accompaniment includes a *rit.* (ritardando) marking and a *sva* (sforzando) marking. A triplet of eighth notes is indicated with a "3" below it.

1 2

Eb Bb7 Fm7 Bb7 Bb7#5 Ebbsus Eb Fm7 Eb6

you! you! _____

sv.

Detailed description: This system contains the final two measures. The vocal line has the lyrics "you! you! _____". Above the vocal line are guitar chord diagrams for two first endings: 1 (Eb, Bb7, Fm7, Bb7, Bb7#5) and 2 (Ebbsus, Eb, Fm7, Eb6). The piano accompaniment concludes with a *sv.* (sforzando) marking.

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