

**GRADUATE VOICE RECITAL
BY PANYAPAT THUMMARATTANA**



**A GRADUATE RECITAL DOCUMENT SUBMITTED IN
PARTIAL FULLFILLMENT OF THE REQUIREMENTS FOR
THE DEGREE OF MASTER OF ARTS (MUSIC)
FACULTY OF GRADUATE STUDIES
MAHIDOL UNIVERSITY**

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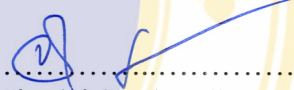
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**GRADUATE VOICE RECITAL
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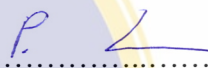
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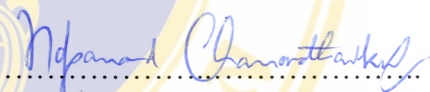
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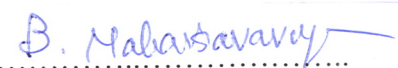
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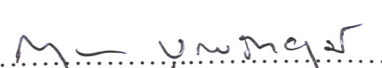
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ABSTRACT

The objectives of this graduate voice recital are to learn how to organize a voice recital and to develop voice performance ability. The pieces in this study have been selected from the Baroque, Classical, Romantic and 20th Century periods since the performers would like to demonstrate different stylistic and technical skills from each period as a source of data for future references.

The graduate voice recital was given at the Music Auditorium, College of Music, Mahidol University on Wednesday, December 20th, 2006 at 7:00pm.

The concert lasted approximately 55 minutes without intermission.

KEY WORDS: MASTER'S DEGREE RECITAL / PANYAPAT THUMMARATTANA /
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การแสดงเดี่ยวขับร้องระดับบัณฑิตศึกษาโดย
(GRADUATE VOICE RECITAL BY PANYAPAT THUMMARATTANA)

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บทคัดย่อ

รายงานการแสดงเดี่ยวนี้มีวัตถุประสงค์เพื่อการศึกษาการจัดแสดงเดี่ยวขับร้อง และเพื่อพัฒนา
ศักยภาพในการขับร้อง ผู้จัดแสดงได้คัดเลือกบทเพลงจากยุคบาโรค, ยุคคลาสสิก, ยุคโรแมนติก และ
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แหล่งข้อมูลในด้านวิชาการต่อไป

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94 หน้า

CONTENTS

	Page
ACKNOWLEDGEMENT	iii
ABSTRACT (ENGLISH)	iv
ABSTRACT (THAI)	v
CHAPTER	
1 INTRODUCTION	
1.1 Important background information of the Graduate Recital	1
1.2 Objectives	2
1.3 Scope	2
1.4 Expectations	3
1.5 Conceptual Framework	4
2 LITERATURE REVIEW	
2.1 Mein gläubiges Herze, frohlocke by Johann Sebastian Bach	6
2.2 Un certo non so che by Antonio Vivaldi	7
2.3 Endless pleasure endless love by G.F. Handel	8
2.4 Recit “And God said, Let the Earth” Aria “With verdure clad” from The creations by Joseph Haydn	9
2.5 Trennungslied by W.A. Mozart	10
2.6 Aria “Hear ye, Israel” from Elijah by Felix Mendelssohn	12
2.7 Duet “Schelm, half fest” from Der Freischut by Weber	13
2.8 Helf mir ihr Schwestern by Robert Schumann	13
2.9 Abendregen op. 70 by Johannes Brahms	15
2.10 Ah! que les home sont bêtes from La Périhole by Offenbach	16

CONTENTS (Cont.)

		Page
CHAPTER		
2.11 Scheiden and Meiden From Desknaben wunderhorn by Gustav Mahler		17
2.12 The side show by Charles Ives		18
2.13 Two little Flowers		19
2.14 Memories		20
3 METHODOLOGY OF PRESENTING THE GRADUATE RECITAL		
3.1 Performing Information		21
3.2 Objectives		21
3.3 Instruments		22
3.4 Process of presenting a Graduate Recital		22
3.5 Preparation Process for the Recital		22
3.6 Presentation		24
3.7 Program and Approximated Time		25
4 PROGRAM NOTES		
4.1 Performers' Biographies		27
4.2 Details of the Program		28
4.3 Date, Time and Venue for the performance		32
5 CONCLUSION AND RECOMMENDATIONS		
5.1 Conclusion		33
5.2 Recommendations		33
REFERENCES		34
APPENDIX		36
BIOGRAPHY		94

CHAPTER 1

INTRODUCTION

1.1 Important background information of the Graduate Recital

For students who major in music performance, the ability to perform in front of a public professionally is the most essential to their success. To achieve this objective by able to perform well, students must have good understanding in the music theory and music history. With this knowledge, students can distinguish and interpret the different historical context and the style of music correctly. Moreover, in-depth understanding will also help students find the right harmony and structure in the music.

There is no perfection without practice. Only through a regularly practices will students learn to perfect their musical interpretation, and expression techniques, and thus able to perform a successful performance.

For this Graduate Recital, fourteen compositions by twelve different composers contrasting in styles period, compositional technique will be presented as follow.

Mein glaubiges Herze, frohlocke by Johann Sebastian Bach

Un certo non so che by Antonio Vivaldi

Endless pleasure endless love by G.F. Handel

Recit “And God said, Let the Earth” Aria “With verdure clad” from
The creations by Joseph Haydn

Trennungslied by W.A. Mozart

Aria “Hear ye, Israel” from Elijah by Felix Mendelssohn

“Schelm, half fest” from Der Freischut by Weber

Helf mir ihr Schwestern by Robert Schumann

Abendregen op. 70 by Johannes Brahms

Ah! que les home sont betes from La Perichole by Offenbach
 Scheiden and Meiden From Desknaben wunderhorn by Gustav Mahler
 The side show by Charles Ives
 Two little Flowers
 Memories

1.2 Objectives

1. To study and work on different compositions from the Baroque, Classical, Romantic, and Twentieth century periods.
2. To get to know the structures, styles, and compositional techniques of each piece.
3. To develop and acquire the technique necessary to perform each piece.
4. To present these pieces which have been carefully studied.

1.3 Scope

The scope of this study will concentrate on practical techniques, composers' biographies, and the relevant information of the following repertoire:

- 1.3.1 Mein gläubiges Herze, frohlocke by Johann Sebastian Bach
- 1.3.2 Un certo non so che by Antonio Vivaldi
- 1.3.3 Endless pleasure endless love by G.F. Handel
- 1.3.4 Recit "And God said, Let the Earth" Aria "With verdure clad" from The creations by Joseph Haydn
- 1.3.5 Trennungslied by W.A. Mozart
- 1.3.6 Aria "Hear ye, Israel" from Elijah by Felix Mendelssohn
- 1.3.7 Duet "Schelm, half fest" from Der Freischut by Weber
- 1.3.8 Helf mir ihr Schwestern by Robert Schumann
- 1.3.9 Abendregen op. 70 by Johanness Brahms
- 1.3.10 Ah! que les home sont bêtes from La Périchole by Offenbach
- 1.3.11 Scheiden and Meiden From Desknaben wunderhorn by Gustav Mahler

1.3.12 The side show by Charles Ives

1.3.13 Two little Flowers

1.3.14 Memories

1.4 Expectation

1.4.1 The performer truly understand the songs from different periods and are able to convey each piece professionally in proper styles, expression, diction and interpretation.

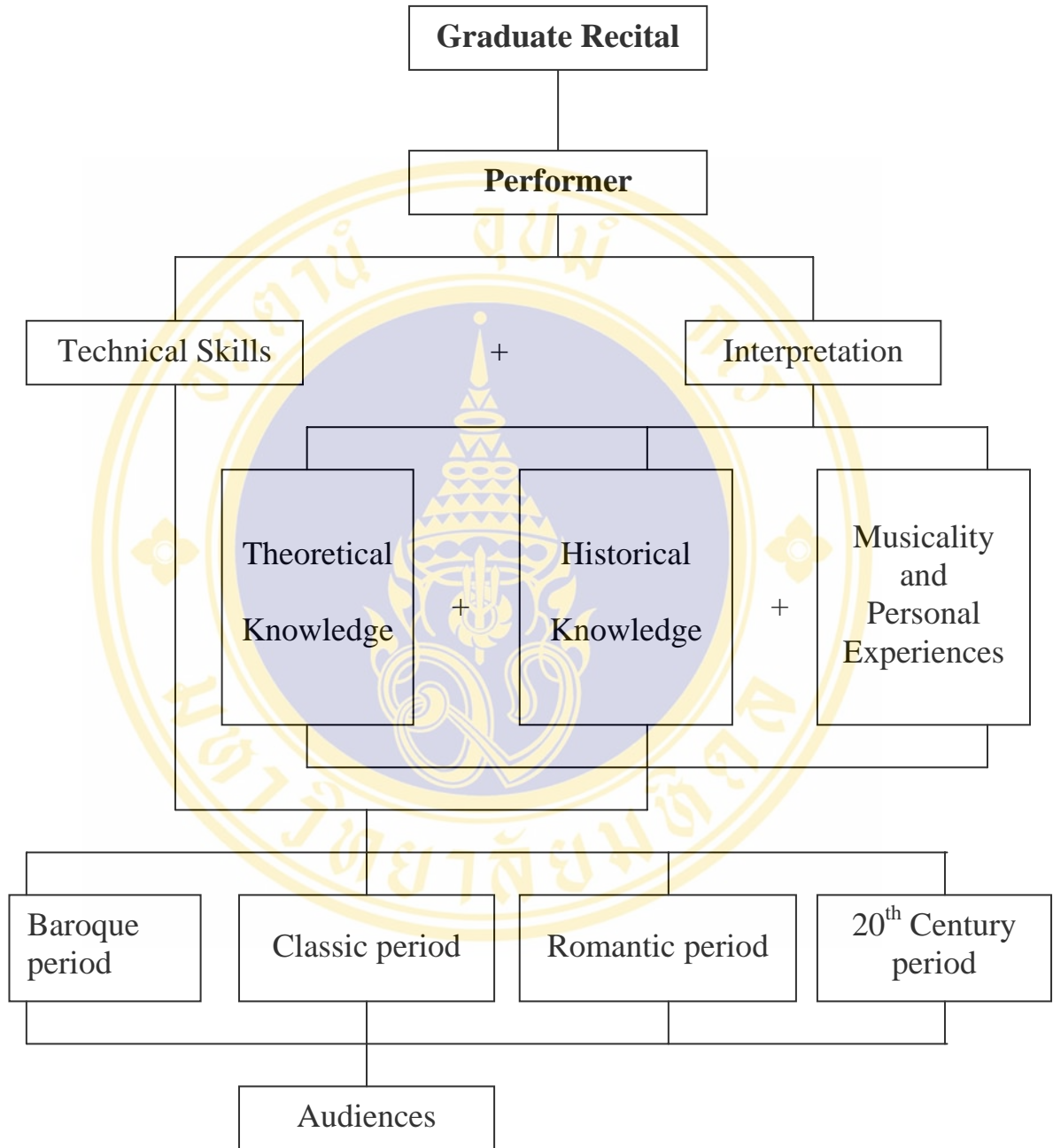
1.4.2 The performer develops and acquires different techniques that are necessary for performing each piece.

1.4.3 The performer is able to provide a substantial program notes.

1.4.4 The performer knows how to organize a recital.

1.4.5 The performer provides information for those that interested in studying the pieces.

1.5 Conceptual Framework



CHAPTER 2

LITERATURE REVIEW

For this voice recital, the performer selected pieces from four periods, which are Baroque, Classic, Romantic, and twentieth century.

Baroque music forms a major portion of the classical music canon, being widely studied, performed, and listened to. It is associated with composers such as Claudio Monteverdi, Antonio Vivaldi, George Frederick Handel, and Johann Sebastian Bach. The baroque period saw the development of diatonic tonality. During the period composers and performers used more elaborate musical ornamentation; made changes in musical notation, and developed new instrumental playing techniques. Baroque music expanded the size, range and complexity of instrumental performance, and also established opera as a musical genre. (http://en.wikipedia.org/wiki/Baroque_music, 2006)

Classical music has a lighter, clearer texture and melody above chordal accompaniment. There is an emphasis on grace and beauty of melody and form; proportion and balance, moderation and control; polished and elegant in character with expressiveness and formal structure held in perfect balance. Melodies tended to be shorter than those of Baroque, with clear-cut phrases and clearly marked cadences. (http://en.wikipedia.org/wiki/Classical_period_music, 2006)

Romantic art differs from classic art by its greater emphasis on the qualities of remoteness and strangeness. A fundamental trait of Romanticism is boundlessness. Throughout the Romantic period, the human mind was peculiarly attracted by disproportionate and excessive features. The tiny piano piece and the brief lyrical song, forms which had been of no consequence during the Classical period, now assumed the highest significance. On the other hand, the moderate length of the classical symphony and opera was hugely extended. As against the classic ideals of order, equilibrium, control, and perfection within acknowledged limits, Romanticism

cherishes freedom of expression, movement, passion, and endless pursuit of the unattainable (fantasy and imagination); a search for new subject matters. Because its goal can never be attained, romantic art is haunted by a spirit of longing. The creations of the romantic artist were emotional in character rather than guided by structural rules. (<http://dorakmt.tripod.com/music/romantic.html>. 2006)

In the 20th century, many composers continued to work in forms that derived from the 19th century. However, modernism in music became increasingly prominent and important; The romantic composers carried this trend to its most extreme form by abandoning tonality altogether, along with its traditional conception of melody and harmony. The Impressionists sought new textures and turned their back on traditional forms, while often retaining more traditional harmonic progressions. (http://en.wikipedia.org/wiki/20th_century_music#Classical, 2006)

2.1 Mein gläubiges Herze, frohlocke by Johann Sebastian Bach

Johann Sebastian Bach was born in Eisenach and died in Leipzig, Germany. He began his music career as a church organist, then court organist, and later concertmaster of the court orchestra. Bach's music was very influential in the Baroque period. Music historians considered the year he died as the end of the Baroque period. (http://en.wikipedia.org/wiki/Johann_Sebastian_Bach, 2006) He created masterpieces in many form except opera. His prominent forms are cantata, oratorio, and passion. Moreover, he composed many motets, which is in the contrapuntal style. His famous motet is "Magnificat BWV 243", arranged in 5 lines chorus with orchestra. Another one is "Christmas oratorio BWV 248", Bach most famous oratorios. This song consisted of 6 sections and was generally used for Christmas occasion. Furthermore, Easter oratorio and Ascension oratorio are well known as well. Bach also composed 5 pieces of passions and the famous ones are St. Matthew and St. John passion.

Although Mein gläubiges Herze, frohlocke is in 4/4, the song mainly uses eight-note and sixteen- note. There are big intervals, which reach the high notes.

Therefore, performers have to carefully control voice, in order to reach these high notes. Because the song is in German that has sensitive pronunciation, clear diction is necessary. *Mein gläubiges Herze, frohlocke* is lively and faithful song, talking about belief in Jesus and joyfulness, and faith.

2.2 *Un certo non so che* by Antonio Vivaldi (1678-1741)

Antonio Lucio Vivaldi was born in Venice, Italy. He was the son of a violinist; he became famous and influential as a genius violinist and composer. His major works were mainly the concerto. Vivaldi composed over five hundred concertos; one of the most famous concertos is “The Four Seasons” which shows dramatic and colorful potential of the genre. Each section presented a different season, and illustrated in sound and in picture created by an accompanying poem. Vivaldi composed more than fifty operas, oratorios, and cantatas. He did not only write a great deal of music in these genres, but he also wrote beautiful pieces for the voice, especially for the operatic stage. Vivaldi wrote sacred music also. “*Laudamus te*” is one of his best-known pieces; with the setting of the Gloria from the Mass. Vivaldi’s vocal pieces were created in terraced dynamic style, which often used contrast dynamic, such as piano and forte.

Un certo non so che is in the key of minor, with many chromatic notes. This technique is one of Vivaldi’s styles, which he used it very often. In Baroque era, many composers used contrapuntal style but only a few would use chromatic notes like he did. Hence, Vivaldi was not success while he was alive because people were not impressed by the style of chromatic. (<http://www.iclassics.com/workPage?entityId=1049&contentId=60946>, 2006)

For dynamic, performer has to be able to distinguish the differences between piano forte crescendo and diminuendo due to the frequent change in dynamics. For example, one phrase might contain piano forte and crescendo in same phrase. Although it has the instability of rhythm, one can still see that composer used *col canto*, a tempo and *ritard* in every phrase. The control in dynamic and rhythm will help the performers to express the meaning of the song, which is about a woman who repeats her expression of sadness that her love has gone.

2.3 Endless pleasure endless love by G.F. Handel

George Frederic Handel was born and raised in Germany. As Handel showed great musical talent since he was young, his father sent him to study with a local organist and composer. Later, Handel composed his first opera named *Almira* in Italian Style that he listened to and played.

At age of twenty-one, Handel moved to Italy. At this time, his operas were extremely popular and he continued to enhance his operatic style. As Handel wrote operas in the serious Italian style, his position as the leading operatic composer in England was challenged by other opera companies, and the development of another style, the ballad opera. As the popularity of Italian opera was decreased, Handel changed his focus to another music form, the oratorio. Next twenty years, he created series of works that became some of the most popular pieces in Western tradition. Most famous ones were about the life of Jesus, his *Messiah* (1742), and the “Hallelujah Chorus”. This work is the most recognizable piece of that period of time.

Later in his life, Handel’s output as a composer gradually declined, but he continued to conduct and perform. Eventually, after he finished conducting *Messiah* in a concert that became his last one. He collapsed and died three days later.

The aria “Endless pleasure endless love” is a part of an Ontario named *Semele*. In 1744, Handel composed *Semele*, an Ontario about the mythological story of *Semele*, who had a secret affair with *Zeus*. Unfortunately, his wife, *Hera*, knew this secret. Therefore, she disguised herself as *Semele*’s sister, played upon her pride and curiosity, and persuaded *Semele* to ask *Zeus* to show his full power and might, as he did to his wife. *Zeus* did what *Semele* asked for. When *Zeus* showed his ultimate power, *Semele* could not resist and finally was destroyed. The aria “Endless pleasure endless love” was at the end of Act I, when *Semele* was revealed in the power of her sexual charms over *Zeus*, “the Thunderer”.

“Endless pleasure endless love” is in the key of F major. This song often uses technique of running notes. Some phrases have running notes for 6 measures continuously. Moreover, these same phrases also have trill in many places. Each measure is going one note higher by using sequence. Performer should practice the exercises that help them strengthen their agility and flexibility. In the middle of the

song, the key was changed to B flat major. In this part, performer has to make every pitch and notes clear to distinguish the key transposition. After that part, the song comes back to the first theme, using the same melody in the same key, which is in F major. However, some phrases were improvised into different melodies. To show that the song is in Baroque period, performer might put some ornamentation in the end of the song.

2.4 Recit “And God said, Let the Earth” Aria “With verdure clad” by Joseph Haydn

Franz Joseph Haydn was born in Austria. He learned music in St. Stephen’s Cathedral in Vienna, where he became a chorister. His first composition had influence from CPE Bach. (<http://w3.rz-berlin.mpg.de/cmp/haydnj.html>, 2006) Afterward, he became court composer of the wealthy Esterhazy family. He wrote a large volume of music, especially for his masters, including symphonies and string quartets. And by composing 104 symphonies, he was known as ‘Father of the symphony’.

Haydn was a pioneer in some of the most important forms in classical music, which are still used in the present; including the sonata form, the string quartet and the modern symphony. (http://en.wikipedia.org/wiki/Joseph_Haydn, 2006) His most successful piece is ‘the Creation’. The Creation presents happiness of man, beast, and nature, and his gratitude to God. Other than that, the work presents his gratitude for God’s creations which benefit humans. Moreover in it, the piece contributes a massive choral writing of a kind he had never before essayed; which it explains that Man, Beast, and Nature are made a part of universal experience - his treatment of them in an oratorio modeled on Handel’s. (http://en.wikipedia.org/wiki/Joseph_Haydn, 2006) After that, he released the following piece, The Seasons. It is in the same element, but more series of attractive episodes.

The Creation has named characters and is divided into acts and scenes. These consist of sequences of choruses, recitatives and arias. The song begins with an extended orchestral introduction, ‘Representation of Chaos’ part one and two, and then describe the six days of Creation. Each part follows a threefold pattern

comprising biblical narrative, descriptive central section and hymn of praise. Three soloists represent the archangels; soprano as Gabriel, tenor as Uriel, and bass as Raphael. The choruses fulfill an important role, portraying angels glorifying their maker. Moreover, Part three is completely devoted to the appearance of Adam and Eve presented by bass and soprano. They sing to the wonder and perfection of God's newly created world and to their happiness. Soloists and choir combine for the final uplifting chorus of praise.

This is a pleasingly simple and melodious aria, pastoral in nature, with lovely flowing melismas for the soloist. The aria starts with key of B flat major. Some phrases use man's agility because they have long running notes. Most of the notes use eight-note with dot. Performers have to make the rhythm of each note clear. The lyric is in German, which has difficulties on pronunciation. To pronounce clear consonant, performer has to connect each word and vowel together. In order to sing this song beautifully, performer needs to understand the language and keep practicing until the pronunciation is correct.

This piece is to tell God's message. The recitative has the meaning of the God said "Let the Earth bring forth grass, the herb yielding seed and the fruit tree yielding fruit, whose seed is in itself upon the earth". The aria means that God said "With verdure clad the fields appear delightful to the ravished sense, by flowers sweet and gay enhanced is the charming sight. Here vent their fumes the fragrant herbs; here shoots the healing plant. By load of fruit, the expanded boughs are pressed; to shady vaults are bent the tuft groves; the mountain's brow is crowned with closed wood."

2.5 Trennungslied by W.A. Mozart

Mozart showed early precocity both as a keyboard player and violinist, and soon made a shift to composition between 1763 and 1766, to Paris and to London. Between 1771 and 1773, he was in Italy with important operatic commissions. Later on Mozart was reinstated in Salzburg, as court organist. Early in 1781, he had a commissioned opera, *Idomeneo*, staged in Munich for the Elector of Bavaria. Mozart was dissatisfied after being called to attend his patron, the Archbishop in Vienna, which led to his dismissal. (http://en.wikipedia.org/wiki/Wolfgang_Amadeus_Mozart,

2006) Mozart spent the last ten years of his life in uncertain independence in Vienna, his material situation not improved by a marriage imprudent for one in his circumstances. Initial success with German and then Italian opera and series of subscription concerts were followed by financial difficulties. In 1791, things seemed to have taken a turn for the better, in spite of the lack of interest of the successor to the Emperor Joseph II who died on 5th December.

Mozart was fundamentally an operatic composer, although he did not have much opportunity to use his talent in Salzburg. However, the last decade of Mozart's life saw his greater stage work, starting with *Idomeneo* in Munich in January 1781. He then settled in Vienna. His first success came with the German opera or singspiel *Die Entführung aus dem Serail* (The Abduction from the Seraglio), a work on a Turkish theme, staged at the Burgtheater in 1782, *Le nozze di Figaro* (The Marriage of Figaro), an Italian comic opera and *Don Giovanni*, *Così fan tutte* (All Women Behave Alike). His last stage work, a Singspiel, was *Die Zauberflöte* (The Magic Flute), a magic opera that was running with success at the time of the composer's death. This Lied was composed by Mozart in 1787, the year of *Don Giovanni* and *Eine Kleine Nachtmusik*, but also the great year of *Lieder*. It is related to the next *Lieder* (*Als Luise die Briefe ihres Ungetreuen Liebhabers verbrannte*, KV 520) both through the lyrics and the music. (http://en.wikipedia.org/wiki/Wolfgang_Amadeus_Mozart, 2006) This song is text by Klamer Eberhard Karl Schmidt (1746-1724).

Trennungslied by W.A. Mozart is about separation. It is a story between a man who sings this song for a woman name Luisa. This song includes 7 verses with each verse telling how sad it was for him when Luisa departed; talking about his pain and sadness when he thinks of her parting. The song exaggerates the idea by repeating in every verse that he cannot forget her. The song is in F minor. Most of the notes are in sixteenth-note with each note having German words and with many melody lines, the words make it difficult to connect phrases smoothly. Performer will have to practice the connection of words and vowels in proper way in order for a beautiful performance.

2.6 Aria “Hear ye, Israel” from *Elijah* by Felix Mendelssohn

Felix Mendelssohn was born in 1809. He worked as music director and conductor of the Leipzig Gewandhaus concerts and later was named the director of the Music Section at the Academy of Arts in Berlin, a cultural venture newly instituted by King Frederick of Prussia. With such position, he was required not only to supervise and conduct a wide variety of programs but also to compose upon royal demands. For example, 1826's Overture to *A Midsummer Night's Dream* is the incidental music which was sparked by one of Frederick's requests. By the beginning of 1845, he had finally managed to clear his schedule sufficiently to devote himself to composing. He made considerable progress on *Elijah*, which was scheduled its premiere at the Birmingham Festival in the following year. Moreover, Felix was able to complete the String Quintet in B flat major (op. 87) and the C minor Trio (op. 66). He was then convinced by the King of Saxony to return to his post at the Gewandhaus, eventually his frantic pace of life was reactivated; and for that, he died within two years. The F major String Quartet (op. 80) and the C minor Trio was the last important chamber work of Mendelssohn's career.

And for *Hear ye, Israel*, the song is in 3/8. The first section starts on D major, where the most difficult thing in this song is to reach the high notes on the first word of the phrases which are started from high G. The singer should practice until they can sing with the clear pitch and raised voice. The composer use most notes in sixteen-note or smaller which make the song more difficult to play. The range of this aria is between B to high G. Only performer who has strong diaphragm and good support would be able to do this. This song has short recitative before the second section and the meaning of recitative is about the Lord and the redeemer of Israel, accompanied with a stronger melody for building up to the next section. The second section starts on B major, and is conveys the commandments of God. This section has man parts which have big interval. Good skill is, therefore, necessary for performers in order to jump to higher note. Importantly, for this section, the singers should be able to hold and carry through the end of the song.

2.7 Explanatory Notes for Detail of Duet “Schelm, half fest” from Der Freischut by Carl Maria von Weber

Carl Maria von Weber was trained as a musician from his childhood. He was the son of versatile musician who had found his own traveling theatre company. He became well known as a pianist and then as a music director, particularly in the opera houses of Prague and Dresden. Here, Weber introduced various reforms and was a pioneer for the technique of conducting without the use of violin or keyboard instrument. As a composer, he won a lifelong with the first important Romantic German opera, *Der Freischtz*.

The opera *Der Freischutz* (The Marksman), first staged in Berlin in 1821, blending many of the typical German Romanticism ingredients; simple, peasant. (http://en.wikipedia.org/wiki/Der_Freisch%C3%BCtz, 2006) Virtues mingling with the magic and hidden evil of the forest, the story tell about a hero's magic bullet being forged at midnight. *Der Freischutz* is an opera with three acts and libretto by Fredich Kind. It is considered the first important German Romantic opera, especially in its national identity and stark emotionality. Its plot was taken from German folk legend and many of its tunes were inspired by German folk music. It quickly became an international success, with some fifty performances in the first 18 months after its June 18th, 1821 premiere in Berlin.

This aria is a duet with each line expresses each character. For example, Agathe's line has long and sustained note. Her character is polite and smart which contradicts Annchen who is always joyful and lively; having Annchen's part to contain running notes in her melody lines. Therefore, the singers will need to understand the duo characters in the aria which would make the aria to have a smooth flow.

2.8 Helf mir ihr Schwestern by Robert Schumann

Robert Schumann was born in 1810. He was a great composer in Romantic period, especially his work for piano. He composed 4 symphonies. The famous ones

are symphony No. 1 “Spring” and Symphony No. 3 “Rhenish”. Schumann also composed chamber music and piano concerto. One of the well-known pieces is the piano concerto in a minor scale. Papillons, Carnival, Kinderscenen all are for piano.

Schumann wrote a number of part-songs for mixed voices, for both women and for men. His choral work with orchestra include Scenes from Goethe’s Faust, Das Paradies und die Peri, based on Thomas Moore’s poem Lalla Rookh, and Requiem for Mignon, based on Goethe’s Wilhelm Meister novel. In his final years, he wrote settings of the Mass and of the Requiem Mass. The solo songs of Schumann offer a rich repertoire, an important addition to German Lieder repertoire. From these many settings mentioned may be made of the collections and song-cycles like the Myrthen, Op.25, Liederkreis, Op.39, Frauenliebe und-leben, Op. 42, and Dichterliebe, or Op. 48; all written in the Year of song, 1840. Frauenliebe und leben (A Woman’s Life and Love) is a song cycle with music by Robert Schumann and words by Adelbert von Chamisso. Schumann wrote the piece in 1840, a year in which he wrote many other lieder (including three other song cycles: the two Liederkreis and Dichtliebe).

Schumann’s choice of text in these pieces were probably inspired in part by events in his personal life; like when he was courting Clara Weike, but failed to get her father’s permission to marry her. In 1840, after a legal battle to make such permission unnecessary, he finally was able married her. (http://en.wikipedia.org/wiki/Robert_Schumann, 2006)

The songs in these cycles are notable by the fact that the piano has a remarkable independence from the voice. Breaking away from the Schubertian ideal, Schumann composed the piano to control the mood of the song in its totality. Another notable characteristic is the cycle’s cyclic structure, in which the last movement repeats the theme of the first.

There are eight songs in the cycle, together telling a story from the protagonist first meeting her love, through their marriage, to his death. The songs are:

1. “Seit ich ihn gesehen” (“Since I Saw Him”)
2. “Er, der Herrlichste von allen” (“He, the Noblest of All”)
3. “Ich kann’s nicht fassen, nicht glauben” (“I cannot Grasp or Believe It”)
4. “Du Ring as meinem Finger” (“You Ring Upon My finger”)
5. “Helft mir, ihr Schwestern” (“Help Me Sisters”)

6. “Siuer Freund, du blickest” (“Sweet Friend, You Gaze”)
7. “An meinem Herzen, an mainem Brust” (“At My Heart, At My Breast”)
8. “Nun hast du mir den ersten Schmerz getan” (“Now You Have Caused Me Pain for the First Time”)

This song is a lively song about preparing to be married. The call on her sisters to prepare her is the presentation of the Biblical language of the Song of Solomon or the book of Hosea in which the woman is identified with Jerusalem and the bridegroom with the promised Messiah. This song has a beautiful accompanied line. Performer has to sing with the nervous feeling before going to get married. At the end of the song, there are some accidental and ritardando while the feeling of the woman will change because she is finally determined to do her wedding. Onto the postlude, the composer use wedding song as melody line for piano accompanied.

2.9 Abendregen op. 70 by Johannes Brahms

When Brahms was young, he took lessons in piano, theory and composition. As a teenager, he was familiar with serious and popular styles. He arranged music for his father’s orchestra and playing piano in local dance halls. At twenty, he began touring as an accompanist and getting to know many important people. Among these were Robert and Clara Schumann, both of them whom had a lasting effect on his life and career. In 1868, he settled in Vienna, where he would stay for the rest of his life. He soon composed two works, the German Requiem (premiered in 1869) and his orchestral variations on a Theme by Haydn (1873). Because of these work, Brahms gained both fame and money.

Brahms is an important person in German music. He combined classical style with the new styles created by Wagner, Liszt and others together. His music is solidly absolute, never drawing on extra musical images or ideas. (http://en.wikipedia.org/wiki/Johannes_Brahms, 2006) However he also had conservative elements in his music from earlier composers. Brahms liked to use older forms of expression, most remarkably that of variation. At the same time, his music has a strong personal aspect to it. And so with all these qualities, Brahms is considered to be one of the truly distinctive voices of the late nineteenth century.

The important repertoire of Brahms is German Lied (art song). The *Liebeslieder Waltzes*, Op. 52, for vocal quartet and piano duet, are particularly delightful, while the solo songs include the moving *Four Serious Songs*, Op. 121, reflecting preoccupations as his life drew to a close. *Wiegenlied* (Cradle Song) is one of a group of five songs, Op. 49; the attractive *Vergebliches Standchen* (Vain Serenade) appears in a later set of *Five Romances and Songs*, Op. 84. There are also two particularly magnificent songs for contralto, viola and piano, *Gestilte Sehnsucht* (Tranquil Yearning) and the Christmas *Geistliches Wiegenlied* (Spiritual Cradle-song), based on the carol *Josef, lieber Josef mein*, Op. 91 (Joseph dearest, Joseph mine). Major choral works by Brahms include the monumental *German Requiem*, Op. 45, a setting of biblical texts, the *Alto Rhapsody*, Op. 53, with a text derived from Goethe, and the *Schicksalslied* (Song of Destiny), Op. 54, a setting of Holderlin.

Abendregen is a song in 4/4. The vocal line has plain rhythm, such as crotchet and some eighth notes. However, this song is quite difficult because the pitch with accidental can be found through the whole song and this causes the tonality of the song to disappear. Performer has to practice the melody line very hard as the accompanied line will play as rhythmic motif and in every four or eight measures, motif will change. Performer, therefore, has to understand the rhythm and diction thoroughly.

The meaning of this song is about the beautiful of evening rain, the wanderer walked on narrow paths. He saw the large drops flashing in their fall through the sun rays and the rainbow that singers think about when the sunny day reaches. (<http://www.johannesbrahms.org/>, 2006)

2.10 Ah! que les home sont betes from La Perichole by Offenbach

Offenbach was born at Cologne, Germany in 1819, and died in Paris in 1880, aged sixty-one. He was the son of a Jewish cantor. Offenbach moved to Paris in 1833 to study the cello and earned his living by playing cello in the orchestra of the *Opera Comique*. In 1850, he became conductor of the *Theatre Francais*. Gradually, he became known to the public as a composer of light and humorous operettas. In 1850, he became conductor of the *Theatre Francais*, but in 1855 rented his own theatre, the

Bouffes Parisiens on the Champs elyses, and began a successful career devoted largely to operetta and operas comiques until his death. Offenbach completed more than ninety works for the stage. (http://en.wikipedia.org/wiki/Jacques_Offenbach, 2006)

His first success was Orpheus in the Underworld (1858) and his most popular compositions appeared in the 1860's, notably La Belle Helene (1864), La Vie Parisienne (1866), La Grande-duchesse de Gerolstein (1867) and La Perichole (1868). Offenbach's last work was The Tales of Hoffmann, which was more serious than his earlier work. It was still unfinished at his death in 1880, however was completed by his friend Ernest Guiraud and premiere in 1881. (http://en.wikipedia.org/wiki/Jacques_Offenbach, 2006)

The story concerns two impoverished Peruvian street-singers, too poor to afford a marriage license, and a lecherous viceroy, Don Andr's de Ribeira, who wishes to make La Perichole his mistress. Highlights include La Perichole's letter song, "O mon cher amant"; her "tipsy" aria, "Ah! quel diner!"; and her third-act aria to Piquillo, "Tu n'es pas beau, tu n'es pas riche," and "Ah! que les home sont bêtes."

This song is in 4/4 and most of the notes in this song use eighth notes. Some phrases have all eighth notes for the passage. The song also has a lot of words in this aria. Singer needs to learn how to pronounce French correctly and sing it with the beautiful phrase. It is very difficult to interpret this song because of its meaning. It is about A Perichole who is afraid of the husband's infliction. Some parts of phrases need to be expressed as sarcastic.

2.11 Scheiden und Meiden From Desknaben wunderhorn by Gustav Mahler

Mahler was born in Bohemia. At the age of fifteen Mahler entered the Vienna Conservatory to study music. He achieved his success of being a conductor of symphonies and operas, and he was the director of the Vienna Opera for ten years since 1897. During this period, Mahler not only built up the quality and reputation of the Opera, but also composed eight large symphonies and four collections of songs. In

1907, Mahler became the new director of the Metropolitan Opera in New York, and a year later he became the conductor for the New York Philharmonic. He completed his ninth symphonies and the orchestral song cycle *Das Lied von der Erde* during this time, but due to poor health, he returned to Vienna in 1911, where he died on May 18.

Mahler's earliest works are song collections, including the *Songs of a Wayfarer*. In his first four symphonies, Mahler used themes from these songs, and these melodies became the main theme of the first movement in his first symphony. Mahler also added the vocals to his symphonies such as in *The Symphony no. 2 "Resurrection"*, in the manner of Beethoven's Ninth. Mahler believed the concept that a symphony should be an "entire world". (http://en.wikipedia.org/wiki/Main_Page, 2006)

This song is from "*Des Knaben Wunderhorn*" (The Youth's Magic Horn) which is a collection of anonymous German folk poems. The song is in 6/8 in the key of D minor scale. This song contains accompanied line which sound like horse riding. Vocal line always use arpeggio and most of it is dotted note. The second section is changed to time signature 2/4 and a lot of accidental was used. After this section the song come back to the key of D minor scale in the time signature of 6/8. Near the end of this song, the melody keeps repeating a group of octaves, which require the singer to have a strong diaphragm to support these big intervals. On to the end of this song, time signature 2/4 with the sustain note on high G is used. The important style of this song is dynamic because of the frequent change of dynamics, which are one of the characteristics that Mahler liked to use. In conclusion to the work, the song express an event of parting love ones. The song conveys a story of three horsemen leaving a gate while their sweetheart all said good bye to them.

2.12 The side show by Charles Ives

Ives was born in Danbury, Connecticut on 20 October 1874. Charles Ives had one of the most extraordinary and paradoxical career in American music history. Businessman by day and composer by night, Ives was later recognized as the most original and significant American composer of the late 19th and early 20th centuries. His works were inspired by transcendentalist philosophy. (<http://www.charlesives>.

org/, 2006) Ives sought a highly personalized musical expression through the most innovative and fundamental technical means possible. His father was the primary creative influence on his musical style of using bi-tonal forms, polyrhythm, and quotation. While studying at Yale he met with Horatio Parker who guided an expert control of overlarge-scale forms. (<http://www.charlesives.org/>, 2006)

The side show is one of the songs from the American songs by Charles Ives. It is a very short song in the key of A flat Major scale. The melody of this song seems not difficult but the hardest thing is the polyrhythm which change time signature in every measure by using 3/4 followed by 2/4 in every measure. From this song, performer has to understand the musical style in twentieth century in able to understand more about the style and rhythm of the song. The meaning of this song is about Mr. Riley's Hotel, the tune of trotting trackbell, the horse and Mr. Riley.

2.13 Two Little Flowers

Two Little Flowers is in 4/4 with the plain rhythm for voice part. Most of the notes are in crochet with dot and minim. However, the difficult part is the accompanied line which plays in the groups of 7 notes, which makes the measure meaningless. Performers have to understand the rhythm and they should be able to count the beat without confusing about vocal line and accompanied line.

The text of Charles Ives' song "Two Little Flowers" is of special familial significance. Not only was it a collaborative effort between him and his wife, Harmony, but it also took as its subject, Ives' daughter Edith and her playmate Susannah. This song is about the beauty of flowers such as marigold, violet, and orchid. However, the song pointed out that no flowers in the world will be more beautiful than his two daughters who are Edith and Susannah. The tender happy subject of little girls at play is reflected in this brief vignette: Ives created the scene with delicate arpeggios in the piano that span a plaintively unresolved major ninth and swing back and forth in a gentle septuplet meter.

2.14 Memories

The song, Memories can be divided into 2 sections. First section is very pleasant and is about a child who is sitting in the opera house feeling excited to see the opera. She has a brother named Jimmy who is sitting beside her and they whistle the tune of the song in the opera house. This section is in 6/8. The accompanied plays a pattern only on the first and forth beat with eight notes. As the accompaniment part is easy to recognize, the performer should be able to sing every pitch correctly without helping melody from accompanied.

The section which is difficult is because of the tempo in presto (very fast). Even the tempo is very fast but clear diction and clear pitch is necessary for the song. To perform this section, performer has to practice until ready to speed up the tempo of the song. Performer has to develop the skill of interpretation because some phrases in the song should be sung as speaking or some acting is also needed. At the end of the song performer needs to imagine that she was a child pointing to the curtain which is opening before the opera plays.

Second section represents the sadness, which is about the uncle who is now getting old. It reminds her to think of the time when she was children. The time signature is 4/4. Composers use adagio tempo to express the song, with the help of a legato accompaniment part for each phrase. The vocal lines are always in eight notes with one word each. Therefore performer has to keep practicing in order to have beautiful pronunciation with the short word.

CHAPTER 3

METHODOLOGY OF PRESENTING A GRADUATE RECITAL

3.1 Performing Information

Performer selected fourteen pieces which are:

Mein glaubiges Herze, frohlocke by Johann Sebastian Bach

Un certo non so che by Antonio Vivaldi

Endless pleasure endless love by G.F. Handel

Recit “And God said, Let the Earth”

Aria “With verdure clad” from The creations by Joseph Haydn

Trennungslied by W.A. Mozart

Aria “Hear ye, Israel” from Elijah by Felix Mendelssohn

Duet “Schelm, half fest” from Der Freischut by Weber

Helf mir ihr Schwestern by Robert Schumann

Abendregen op. 70 by Johannes Brahms

Ah! que les home sont betes from La Perichole by Offenbach

Scheiden and Meiden From Desknaben wunderhorn by Gustav Mahler

The side show by Charles Ives

Two little Flowers

Memories

3.2 Objectives

3.2.1 To study and work on different compositions from Baroque, Classical, Romantic, and the Twentieth century Periods. To get to know the structure, styles, diction and compositional technique of each piece.

3.2.2 To develop and acquire the technique necessary to perform each piece.

- 3.2.3 To present these pieces which have been carefully studied and refined by giving a professional recital, projecting proper musical expression, styles, diction and interpretation.

3.3 Instrument

Voice

3.4 Process of Presenting a Graduate Recital

- 3.4.1 Discuss with the advisor.
- 3.4.2 Study and select the pieces according to the recommendation of the advisor.
- 3.4.3 Discuss with the advisor for the final decision and approval.
- 3.4.4 Study and collect the information about selected pieces for presenting the outline of the Thematic Paper, the Thematic Paper and the programme notes by using sources from;
- Library of College of Music, Mahidol University
 - Central Library, Chulalongkorn University/
 - Faculty Library, Faculty of Education, Chulalongkorn University
 - Music Library, Library of Thailand
 - Books and document at home

3.5 Preparation Process for the Recital

- 3.5.1 Set the study and practice schedule

Process	2005				2006												
	Sep	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	
Johann Sebastian Bach: Mein glaubiges Herze, frohlocke																	
Antonio Vivaldi: Un certo non so che																	
G.F. Handel: Endless pleasure endless love																	
Joseph Haydn: Recit "And God said, Let the Earth" Aria "With verdure clad" from The creations																	
W.A. Mozart: Trennungslied																	
Felix Mendelssohn: Aria "Hear ye, Israel" from Elijah																	
Weber: Detail of Duet "Schelm, half fest" from Der Freischut																	
Robert Schumann: Helf mir ihr Schwestern																	

Process	2005				2006											
	Sep	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
Johanness																
Brahms: Abendregen op. 70																
Offenbach: Ah! que les home sont betes from La Perichole																
Gustav																
Mahler: Scheiden and Meiden From Desknaben wunderhorn																
Charles																
Ives: The side show Two little Flowers Memories																

3.5.2 Propose for hearing examination by October to December

3.5.3 Contact and reserve the auditorium, College of Music, Mahidol University for the performance and the recording process.

3.5.4 Prepare the programme note using summarized information from the outline of the Thematic Paper.

3.6 Presentation

This Graduate Recital is presented in formal. The audiences are given the programme notes before the performance begins. The programme is separated into two sections by 10-15 minutes intermission.

3.7 Programme and approximated time

- Johann Sebastian Bach
Mein glaubiges Herze, frohlocke approx 4 minutes
- Antonio Vivaldi
Un certo non so che approx 4 minutes
- G.F. Handel
Endless pleasure endless love approx 4 minutes
- Joseph Haydn
Recit “And God said, Let the Earth”
Aria “With verdure clad”
from The creations approx 6 minutes
- W.A. Mozart
Trennungslied approx 5 minutes
- Felix Mendelssohn
Aria “Hear ye, Israel”
from Elijah approx 6 minutes
- Weber
Duet “Schelm, half fest”
from Der Freischut approx 6 minutes
- Robert Schumann
Helf mir ihr Schwestern approx 4 minutes
- Johannes Brahms
Abendregen op. 70 approx 5 minutes
- Offenbach
Ah! que les home sont betes
from La Perichole approx 3 minutes
- Gustav Mahler
Scheiden and Meiden
From Desknaben wunderhorn approx 3 minutes

- Charles Ives
The side show approx 1 minutes
- Charles Ives
Two little Flowers approx 2 minutes
- Charles Ives
Memories approx 2 minutes

Total approximated time 55 minutes without intermission



CHAPTER 4

PROGRAM NOTES

4.1 Performers' Biographies

Panyapat Thummarattana, Soprano

Panyapat Thummarattana started singing at age of eight with A.Maneenuch Samersoot and later on, she joined Chitralada chorus for 6 years. She was a member of the Bangkok music society for 2 years. At age 16, she was admitted to the College of Music, Mahidol University studying Voice with Ajarn Tsui-Ping Wei (Nancy). In 2001 she graduated with Bachelor of Art degree in second honor. Later in the following year she continued her Master's study in Vocal Performance at Mahidol University.

At present, she is the teaching assistance and also works as a part time instructor at St. Georges International School.

Yoshimi Matsushima, Piano

Yoshimi Matsushima studied at Musashino Music Academy in Tokyo with Yoshimi Matoba and Nobuyoshi Hirato.

Whilst in Europe she spent time with Brazilian Pianist Andre Boainain as at the Hochschule fuer Musik in Karlsruhe, Germany.

She took part in Master Class, studied with A. Bafcev at International Summer School, Tokyo.

She has performed as a soloist with the Kyushu Symphony Orchestra and the National Chamber Orchestra Krakow of Poland.

Yoshimi Matsushima is now mainly active as chamber musician, accompanist and piano pedagogue, and faculty member at College of Music, Mahidol University since November 2003.

Siriwaranya Supranee, Soprano

Siriwaranya was born in 1980 and began her voice lessons at the age of 17 with A. Benjaporn Intorathanu in Chiangmai. At age 18, she was admitted to the Human of Music, Payap University in Chiangmai studied voice with A. Deborah Childs and graduated in 2002 with 1st Honor Degree.

In the same year, she was admitted to the Master Degree program in Vocal Performance at the Collage of Music, Mahidol University. She studied with Ajarn Evin Lambert for one year, and in the beginning of 2005 she continued her study with Ajarn Tsui-Ping (Nancy) Wei.

In the past two years, she has performed in many College' concert projects such as Voice Department Concerts, The Four Seasons Vocal Concert, The Christmas Concert, A Magical Gypsy Night Concert, and taking up the roles as Peep-Bo in The Mikado, and as the Witch in Hansel and Gretel.

Currently, she is a part time voice teacher at Siam Paragon Branch of College of Music, Mahidol University.

4.2 Details of the program

“Mein glaubiges Herze”, Also hat gott die Welt geliebt, BWV 68 by Johann Sebastian Bach

Johann Sebastian Bach wrote numerous sacred and secular cantatas. This sacred aria is originally from his lost secular cantata **Was mir behagt nur die muntre Jagd**. The aria is about the joy and faith in Jesus, it has a lively mood with festivity atmosphere: “My heart ever faithful, sing praises, be joyful. Away with complaining, Faith ever maintaining, My Jesus is here.”

Un certo non so che by Antonio Vivaldi

Text by Anonymous and music by Vivaldi, the arietta repeats the expression of the anxiety toward an unknown Love, which brought her no pain but only the repeated ‘roving passion’. This expression is seen in the music, Vivaldi repeatedly uses the chromatic ascending lines which recurs throughout the aria creates a very

unsettled tension, and with the demanding dynamic and tempo changes, the ‘roving passion’ is clearly presented throughout.

“Endless pleasure endless love”, Semele by George Frederic Handel

Handel composed the oratorio *Semele* in 1744, a treatment of the mythological story of Semele, who had a secret affair with Zeus. The jealous Hera, learning of the situation, disguised herself as Semele’s sister and, playing upon her pride and curiosity, persuaded her to ask Zeus to appear to her in his full power and might, as he did to his wife Hera but when Zeus does so, Semele is destroyed.

The aria “Endless pleasure, endless love” comes at the end of Act I, when Semele is reveling in the powers of her sexual charms over Zeus.

“Nun beut die flur”, Die Schoepfung (The Creation) by Joseph Haydn

The Creation is one of Haydn’s most well-known Oratorios. The work is divided into parts and scenes. These consist of choruses, recitatives and arias. The work begins with an extended orchestral introduction, ‘Representation of Chaos, parts One and Two and then describe the six days of Creation. Each part follows a threefold pattern comprising biblical narrative, descriptive central section and hymn of praise.

This aria from Part I, Gabriel (the soprano) breaks into song over the Nature’s beauty that has just been created: “With verdure clad the fields appear delightful to the ravished sense; by flowers sweet and gay enhanced is the charming sight. Here vent their fumes the fragrant herbs; here shoots the healing plant. ...”.

Trennungslied, by Wolfgang Amadeus Mozart

Of all Mozart’s vocal works, besides the operas and religious works, his thirty-three Lieder (songs) are well-loved and some have gone extreme popularity. “Trennungslied” is one of the Lieder demands more technical and vocal attention as well as a singer’s interpretation. The song is about the separation of a finished Love, yet, with deepest grief, the young man is not able to, and he does not want to forget the beautiful Luisa.

Duet: “Schelm, halt’ fest”, Der Freischütz by Carl Maria von Weber

Der Freischütz (The Free shooter) is an opera in three acts to a libretto by Friedrich Kind. It is considered the first important German Romantic opera, especially in its national identity and stark emotionality. Its plot was taken from German folk legend and many of its tunes were inspired by German folk music.

This duet was sung in Agathe’s chamber. Annchen, Agathe’s cousin was hanging up the picture of Agathe’s ancestor against the wall that had fallen. In this well-known duet, Agathe and Annchen talk about their own aspects of life and love. Agathe’s sweet, Melancholic tune and Annchen’s zestful, passionate runs were later brilliantly juxtaposed in a wonderful ensemble, which perfectly reflects the two extreme points of view about life and love.

“Hear ye, Israel”, Elijah, Op. 7 by Felix Mendelssohn

Composed in 1846, English libretto by William Batholomew, this aria is presented in both English, the language of the premiere, and German, the working language of Mendelssohn’s composition. The text for the aria, which opens part II of the oratorio, is based on Batholomew’s translation of King James Bible. It calls for people in Israel to listen to the commandment of God, and believe in God for he will protect them from tyrants and enemy

“Helf mir ihr Schwestern”, Frauenliebe und leben, No. 5, op.42 by Robert Schumann

Frauenliebe und leben, Op. 42 (A Woman's Life and Love) is one of Schumann important song cycles among the many popular ones. Set to the poem by Adelbert von Chamisso, Schumann wrote the cycle in 1840, the year of his marriage with Clara Wieck, the most loving, and prolific year of his song writing.

Schumann's choice of text was mostly inspired in part by events in his personal life. There are eight songs in the cycle, together telling a story from a woman first meeting her love, through their marriage, bearing his child, to his death. Helf mir ihr Schwestern is the 5th song of the cycle, blissful and exciting. On her wedding day, she whispers to her sister- friends in order to quiet her inner fear. At the end, she

composed herself and ready to walk down the red carpet. The postlude is similar to a wedding march which gives a warm sense and concludes her inner fear.

Abendregen , Op. 70 by Johannes Brahms

Beside song cycles and part- songs, Brahms wrote over 200 songs for solo voice and piano. Abendregen (Evening rain) describes the wanderer walked on narrow paths and saw the rain drops flashing in and fall through the sun rays, and the beautiful rainbow that singer thinks about when the sunny day reaches. The rich chromatic coloring, the uneven phrasings with contrasting vocal and bass lines in the piano, and sometimes ostinato bass in this piece are very typical of Brahms.

“Ah! Que les homes sont betes”, La Perichole by Jacques Offenbach

In this comic opera, Perichole and Piquillo are poor street singers in Peru who are trying to raise money for their marriage license. Perichole by some incidence becomes a Lady in Waiting at the court and leave a farewell letter to Piquillo. In order for an unmarried lady to stay in the court, Don Pedro and Panatellas search for a new husband for Périchole. Perichole sang this aria when she knew that the man who she would marry to was her lover.

“Scheiden and Meiden”, Lieder und gesaenge by Gustav Mahler

This song is from Lieder und gesaenge published in 1892, which are not a song-cycle, but a collection of Mahler’s songs over a period of ten years. The texts are from German folk poetry "Des Knaben Wunderhorn" (The Youth's Magic Horn) published by Achim von Arnim and Clemens Brentano in 1806. There are three horsemen out of the gate where their young sweethearts all said good bye to them. It is a fun parting song in which the rhythm in the piano accompaniment represents horse riding in 6/8.

Indicated by Mahler to sing it “merrily”, for a song of separation, the song has a local folk language with an unusually highly lifted energy.

The side show, Two little Flowers, Memories by Charles Ives

The selected three songs are from the 114 American Songs by Charles Ives. Much of his music is connected with personal memories and quotations of scenes from the music he was immersed in as a boy in Danbury, Connecticut. **The side Show** is about Mr. Riley's Hotel, the tune of trotting track bell, Mr. Riley's Russian dance and the rickety horse-drawn carousel by alternating the meters between 3/4 and 2/4. **Two Little Flowers** was a collaborative effort between him and his wife, Harmony. It was dedicated to Ives' daughters Edith and Susannah. Among flowers of marigold, violet and orchid in the garden: "But fairest, rarest of the all are Edith and Susannah."

The song **Memories** is divided into two sections. The first section is very pleasant depicting children sitting in the opera house, in wild anticipation to see the opera. She and her brother Jimmy hum and whistle the tune of the song in the opera house. Second section is melancholic tune used to be hummed by the singer's uncle. Watching her uncle now getting old, it reminds her of the time when she was a child.

4.3 Date, time and venue for the performance

Date: 20th December 2006

Time: 7:00pm

Venue: MACM, Music Auditorium College of Music, Mahidol University, Salaya Campus.

CHAPTER 5

CONCLUSION AND RECOMMENDATIONS

5.1 Conclusion

The purpose of ‘Proposal Describing Progress for Graduate Voice Recital’ is to present the outline of preparing a graduate recital, and to present the selected pieces, concerning the proper musical expression, styles and interpretation.

Through these 14 pieces in the program, the performer intended to present the different eras, styles of music, including the techniques needed for each era. In addition, the performer put a program note for some eras and pieces where are suitable.

Before the recital started, the performer was practicing too much until it effect the voice. The performer was excited at the first song, the “Mein glaubiges Herze”, also hat gott die Welt geliebt, BWV 68 by Johann Sebastian Bach, which is the aria about the joy and faith in Jesus. It has a lively mood with festivity atmosphere. The song was truly appropriate as an opening song.

The three songs by Charles Ives ‘The side show, Two little Flowers, Memories’ were chosen to be the finale in the evening. The reason for it is because of each of these songs has different in tempo and interested rhythm, not to mention the interesting expressions.

5.2 Recommendations

Fifty copies of the program notes were not sufficient, since there were about Seventy people attended the recital.

The recital was well prepared and organized: The program note was casually designed, yet elegant. The standing and bowing on the stage were also planned exactly in detail, so that the performance would come out as properly as possible like the teacher said “Pretend to be a professional”.

The recital, in general, went smoothly and successfully.

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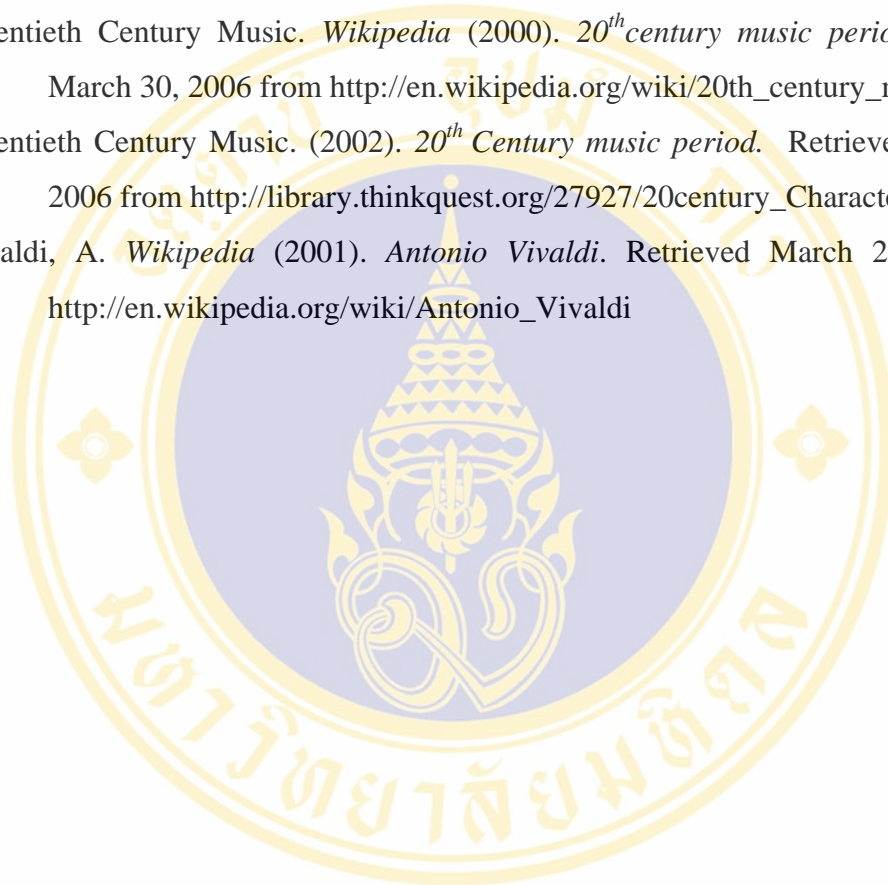
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JOYFUL
Tactus

„Mein gläubiges Herze, frohlocke.“

117

“My heart ever faithful, sing praises.”

JOHANN SEBASTIAN BACH.

Andante con moto.

Piano.

Musical notation for the piano introduction, featuring a treble and bass clef with a common time signature. The piece begins with a piano (*p*) dynamic and includes a *legato* marking. The melody is written in the treble clef, and the accompaniment is in the bass clef.

First vocal entry with piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Mein gläubiges Herze, frohlocke, sing, scherze, My heart ever faithful, Sing praises, be joy ful,". Dynamics include *p* and *dim.*

Second vocal entry with piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "mein gläubiges Herze, frohlocke, sing, scherze, My heart ever faithful, Sing". Dynamics include *mf* and *dim.*

Third vocal entry with piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "locke, sing, scherze, frohlocke, sing, scherze, dein Jesus ist nah; mein praises, be joy ful, sing praises, be joy ful, Thy Jesus is near; My". Dynamics include *mf* and *dim.*

Fourth vocal entry with piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "gläubiges Herze, frohlocke, sing, scherze, frohlocke, sing, scherze, dein heart ever faithful, Sing praises, be joy ful, sing praises, be joy ful, Thy". Dynamics include *p* and *dim.*

87700

118

Je - sus ist nah!
Je - sus is near!

Weg Jam - mer, weg Kla - gen, weg Jam - mer, weg Kla - gen, ich
A - way with com - plain - ing, a - way with com - plain - ing, Faith

will - euch nur sa - gen, mein Je - sus ist da; weg Jam - mer, weg Kla - gen, ich
ev - er main - tain - ing, My Je - sus is here; A - way with com - plain - ing, Faith

will - euch nur sa - gen, mein Je - sus ist da, mein Je - sus ist da;
ev - er main - tain - ing, My Je - sus is here, my Je - sus is here;

weg
A -

110

Jam - mer, weg Kla - gen, weg Jam - mer, weg Kla - gen, ich will - euch nur sa - gen, mein
 way - with com - plain - ing, a - way - with com - plain - ing, Faith ev - er main - tain - ing, My

p

Je - sus ist da! Mein gläu - bi - ges Her - ze, froh - lo - cke, sing', scher - ze,
 Je - sus is here! My heart - ev - er faith - ful, Sing' prais - es, be joy - ful,

mf

mein gläu - bi - ges Her - ze, froh - (z)
 My heart - ev - er faith - ful, Sing'

p

dim.

lo - cke, sing', scher - ze, froh - lo - cke, sing', scher - ze, dein Je - sus ist da, froh -
 prais - es, be joy - ful, sing' prais - es, be joy - ful, Thy Je - sus is here, Sing'

37700

0
beat
change breath
dim.
p
mf
cresc.

lo-cke, sing', scherze, froh-lo - cke, sing', scher -
praises, be joy-ful, sing prais - es, be joy -

- ze, mein gläu-bi-ges Her-ze, froh-lo - cke, sing', scher-ze, froh -
ful, My heart-ev-er faith-ful, Sing prais - es, be joy - ful, sing

lo - cke, sing', scher - ze, dein Je - sus ist da!
prais - es, be joy - ful, Thy Je - sus is here!

37700

Un certo non so che.
(There's one, I know him not.)
Arietta.

English Version by
DR TH. BAKER.

ANTONIO VIVALDI.
(16... - 1743)

Con moto ed affettuoso. (♩ = 69.)

Voice.

Piano.

con delicatezza. cresc. riten. col canto.

Un cer - to non so
There's one, I know him

*a tempo.
cresc.*

che mi giun-gee pas-sail cor, mi giun-gee pas-sajl
not, In - to my heart did rove, in - to my heart did

*p
a tempo. cresc.*

cor, e pur do - lor, non è, e
rove, And yet no pain he brought, and

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11114

40

scen do *f p poco rit.*
pur do - lor non è, do - lor non
yet no pain he brought, no pain he

Più sostenuto.
mf
e. brought. Un cer - to non so che, un
There's one, I know him not, there's

animato. cresc.
cer - to non so che, non so che mi - pas - sa il cor, e
one, I know him not, In - to my heart did rove, And

cresc. f p rit.
pur do - lor non è, e pur do - lor non
yet no pain he brought, and yet no pain he

11114 Ca. * Ca. * Ca. * 1111

41 *rit.* *p* *lento.* *mf* *rit.*

rit.

f *p* *col canto* *pp*

f *a tempo.* *fz*

mf *Sostenuto espress.* *a tempo.*

cresc. *f* *mf sostenuto.* *p* *a tempo.*

rit. *mf* *rit.*

fz *p* *f*

è. brought. Se que-sto fos-se a - mor? Can this Un-known be Love?

un- Who, fain his pow'r to - prove, nel suo vo-ra-ce ar-dor, già po-si-jun- who, fain his pow'r to - prove, A foot un-

e and cau-ta, po-si-jil piè! se que-sto fos-se a - mor? nel Who, war-y un-war-y caught! Can this Unknow-be Love? Who,

non suo vo-ra-ce ar-dor, nel suo vo-ra-ce ar-dor già po-si-jun- he fain his pow'r to prove, who, fain his pow'r to prove, A foot un-

11114

42

give here time

mf
cau - ta, po - si il piè, in-cau - ta il piè!
war - y caught, a foot un-war - y caught!

cresc. *mf* *ritard.*

p molto ritard. *mf a tempo.* *cresc.*
Un cer-to non so che mi giun-ge pas-sa il cor, mi
There's one, I know him not, In - to my heart did rove, in -

p *col canto.* *p a tempo.*

f *p* *cresc.*
giunge e passa il cor, e pur do - lor non è, e
to my heart did rove, And yet no pain he brought, and

f *p* *poco rit.*
pur do - lor non è, do - lor non è.
yet no pain he brought, no pain he brought.

fz *p* *poco rit.*

11114 11114

43

Più sostenuto. *mf*

Un cer-to non so che,— un cer-to non so
There's one, I know him not,— there's one, I know him

mf

rit. *

animato. *f* *p*

che,— non so che mi pas-sa il cor, e
not,— In-to my heart did rove, And

cresc. animato. *sfz* *p*

cresc. *portando.*

pur do-lor non è, e
yet no pain he brought, and

cresc.

f *p* *rit.*

pur do-lor non è; mi giun-ge e pas-sa il
yet no pain he brought, in-to my heart did

rit.

11114

44

cresc.
cor, mi giun-ge e pas-sa il cor, e pur do-
rove, in - to my heart did rove, And yet no

cresc. *f* *mf* *dim.*

English
Dr TH.

Piano

cresc. ed affettuoso.
lor pain non è, e pur do - lor noi.
he brought, and yet no - pair he

dim. *p* *più f* *cresc.*

ritard.
è, do - lor non è, do - lor non è!
brought, no - pain he - brought, no - pain he brought!

col canto.

mf *dim.* *p* *f*

11114 11115

ENDLESS PLEASURE, ENDLESS LOVE

Words by
WILLIAM CONGREVE

Handel's *Semele*, adapted from a libretto by Congreve, was written in 1743 and performed in 1744. It contains some of his best music. This charming Gavotte is a typical example.

Music by
G.F. HANDEL
Edited and arranged by
WALTER FORD and
ROBERT ERLEBACH

Alla Gavotta

PIANO

End-less plea-sure,
End-less plea-sure, end-less love, Se-me-le en-joys a-bove,
end-less love, end-less love, end-less plea-sure, end-less

* Usually performed thus:-

13

love, Se - me - le en - joys a - bove,.....

..... Se - me - le en - joys a - bovel

On her bo - som Jove re - cli - ning, Use - less now his thun - der lies, use -

less now..... his thua - der lies,..... use - less now his thua - der

lies; To her arms his bolts re - siga - ing, And his

R & H. 17876

The musical score consists of five systems of music. Each system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The lyrics are written below the vocal line. The score is in a key with one flat (B-flat major or D minor) and a common time signature. A large, faint watermark of Mahidol University is visible in the background of the page.

14

light-ning to her eyes, To her arms,..... to her arms his bolts re-
sign-ing, And his light-ning to her eyes, To her arms his bolts re - sign-ing, And his
lightning to her eyes, to her eyes, to her eyes, and his
light ning, and his light - ning to her eyes.
End-less plea-sure, end-less plea-sure, endless plea-sure, endless

plea-sure, end-less love Se-me - le ea-joys a - bove, end-less love,

end-less love Se-me-le ea - joys.....

Se - me -

Adagio
- le ea-joys a - bove, Se-me-le ea - joys.... a-bove

B. & H. 17876

30.

hel - le Bach, im stil - - len
lim - pid brook, thro' si - - lent

Thal der hel - le Bach.
vales the lim - pid brook.

Die Schöpfung - Haydn
fabright mins.
Gabriel. check notes
7. "And God said, Let the earth."
RECIT.

Und Gott sprach: Es brin - ge die Er - de Gras her - vor, Kräu - ter, die Sa - men
And God said: Let the earth bring forth grass, the herb yielding

ge - beu, und Obst - bau - me, die Früch - te brin - gen: ih - rer Art ge - mäss,
seed and the fruil - tree yield - ing fruil - - - - - ter his kind,

die ih - ren Sa - men in sich selbst ha - ben auf der Er - de; und es ward so.
whose seed is in it - self up - on the earth; and it was so. it was just like
god said

8. "With verdure clad."

Audante. *AIR.* *Gabriel.*

Nun beut die Flur das
With ver- dure clad the

fri- sche Grün dem Au- ge zur Er- gö- tzung dar, den an- muths- vol- len Blick
fields up-pear- de- light- ful to the ra- vised sense, by flo- wers sweet and gay

er- höht der Blu- men- sauf- ter Schmuck, er- höht
en- han- ced is the char- ming sight, en- han- ched

Blu- men sauf- ter Schmuck. Hier auf- ten Kräu- ter
is the char- ming sight. Here vent their fibres the

Bal- sam aus, hier sprosst den Wun- den Heil, hier sprosst den Wun- den Heil,
fra- grant herbs, here shoots the hea- ling plant, here shoots the hea- ling plant,

82

hier sprosst den Wun - den Heil, den Wun - den
here shoots the - hea - ling plant, the hea - ling

Heil, hier sprosst den Wun - - den Heil.
plant, here shoots the heu - - ling plant.

Die Zwei - gekrümmt der gold' - nen Fruch - te
By load - of fruits th'ex - pan - ded boughs are

Last; hier wölbt der Hain zum küh - len Schir - me
press'd; to sha - dy vaults are bent the luf - ty

position.

54

6:

21 (av) 63

sich; den stei-leu Berg be-krönt ein dich-ter Wald, be-
groes; the mountain's brow is crown'd with clo-sed wood, is

cresc. f p cresc. piüf

krönt ein dich-ter Wald: Nun
crown'd with clo-sed wood. With

beht die Flur das 'fri-sche Grün dem Au-ge zur Er-gö-tzung dar; den an-muths-
ver-dure clad the fields ap-pear de-light-ful to the ra-vish'd sense; by flo-wers

vol-len Blick er-hält der Blumen sanfter Schmuck er-hält der
sweet and gay en-han-ced is the charming sight, en-han- ced

Blumen sanfter Schmuck. Hier duf-ten Kräu-ter
is the charming sight. Here vent their fumes the

f p f sp

6236

34

Bal - sam aus, hier sprosst den Wun - den Heil,
fra - grautherb, here shoots the hea - ling plant,

hier sprosst den Wun - den Heil.
here shoots the hea - ling plant.

Hier duf - ten Kräu - ter Bal - sam aus, hier sprosst den Wun - den Heil,
Here vent their fumes the fra - grant herbs, here shoots the hea - ling plant,

den Wun - den Heil, den Wun - den Heil, hier
the hea - ling plant, the hea - ling plant, here

sprosst den Wun - den Heil.
shoots the hea - ling plant.

Handwritten annotations:
- Thai text: "บาลีสมาธิ" (Balisamathi) written above the first system.
- Thai text: "บาลีสมาธิ" (Balisamathi) written above the second system.
- Thai text: "บาลีสมาธิ" (Balisamathi) written above the third system.
- Thai text: "บาลีสมาธิ" (Balisamathi) written above the fourth system.
- Thai text: "บาลีสมาธิ" (Balisamathi) written above the fifth system.
- Thai text: "บาลีสมาธิ" (Balisamathi) written above the sixth system.
- Thai text: "บาลีสมาธิ" (Balisamathi) written above the seventh system.
- Thai text: "บาลีสมาธิ" (Balisamathi) written above the eighth system.
- Thai text: "บาลีสมาธิ" (Balisamathi) written above the ninth system.
- Thai text: "บาลีสมาธิ" (Balisamathi) written above the tenth system.
- Thai text: "บาลีสมาธิ" (Balisamathi) written above the eleventh system.
- Thai text: "บาลีสมาธิ" (Balisamathi) written above the twelfth system.
- Thai text: "บาลีสมาธิ" (Balisamathi) written above the thirteenth system.
- Thai text: "บาลีสมาธิ" (Balisamathi) written above the fourteenth system.
- Thai text: "บาลีสมาธิ" (Balisamathi) written above the fifteenth system.
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- Thai text: "บาลีสมาธิ" (Balisamathi) written above the seventeenth system.
- Thai text: "บาลีสมาธิ" (Balisamathi) written above the eighteenth system.
- Thai text: "บาลีสมาธิ" (Balisamathi) written above the nineteenth system.
- Thai text: "บาลีสมาธิ" (Balisamathi) written above the twentieth system.
- Thai text: "บาลีสมาธิ" (Balisamathi) written above the twenty-first system.
- Thai text: "บาลีสมาธิ" (Balisamathi) written above the twenty-second system.
- Thai text: "บาลีสมาธิ" (Balisamathi) written above the twenty-third system.
- Thai text: "บาลีสมาธิ" (Balisamathi) written above the twenty-fourth system.
- Thai text: "บาลีสมาธิ" (Balisamathi) written above the twenty-fifth system.
- Thai text: "บาลีสมาธิ" (Balisamathi) written above the twenty-sixth system.
- Thai text: "บาลีสมาธิ" (Balisamathi) written above the twenty-seventh system.
- Thai text: "บาลีสมาธิ" (Balisamathi) written above the twenty-eighth system.
- Thai text: "บาลีสมาธิ" (Balisamathi) written above the twenty-ninth system.
- Thai text: "บาลีสมาธิ" (Balisamathi) written above the thirtieth system.
- Thai text: "บาลีสมาธิ" (Balisamathi) written above the thirty-first system.
- Thai text: "บาลีสมาธิ" (Balisamathi) written above the thirty-second system.
- Thai text: "บาลีสมาธิ" (Balisamathi) written above the thirty-third system.
- Thai text: "บาลีสมาธิ" (Balisamathi) written above the thirty-fourth system.
- Thai text: "บาลีสมาธิ" (Balisamathi) written above the thirty-fifth system.
- Thai text: "บาลีสมาธิ" (Balisamathi) written above the thirty-sixth system.
- Thai text: "บาลีสมาธิ" (Balisamathi) written above the thirty-seventh system.
- Thai text: "บาลีสมาธิ" (Balisamathi) written above the thirty-eighth system.
- Thai text: "บาลีสมาธิ" (Balisamathi) written above the thirty-ninth system.
- Thai text: "บาลีสมาธิ" (Balisamathi) written above the fortieth system.
- Thai text: "บาลีสมาธิ" (Balisamathi) written above the forty-first system.
- Thai text: "บาลีสมาธิ" (Balisamathi) written above the forty-second system.
- Thai text: "บาลีสมาธิ" (Balisamathi) written above the forty-third system.
- Thai text: "บาลีสมาธิ" (Balisamathi) written above the forty-fourth system.
- Thai text: "บาลีสมาธิ" (Balisamathi) written above the forty-fifth system.
- Thai text: "บาลีสมาธิ" (Balisamathi) written above the forty-sixth system.
- Thai text: "บาลีสมาธิ" (Balisamathi) written above the forty-seventh system.
- Thai text: "บาลีสมาธิ" (Balisamathi) written above the forty-eighth system.
- Thai text: "บาลีสมาธิ" (Balisamathi) written above the forty-ninth system.
- Thai text: "บาลีสมาธิ" (Balisamathi) written above the fiftieth system.

Trennungslied. K 51?

(Klammer Schmidt.)

Langsam.

13.

1. Die En - gel Got - tes wei - nen, wo Lie - ben - de sicht ren - nen, wie
 2. Im Wa - chen und im Trau - me werd ich Lu - i - sa nen - nen; den
 3. Ich kann sie nicht ver - ges - sen, an al - len, al - len En - den ver -

werd ich le - ben können, o Mä - chen, oh - ne dich? Ein Fremdling al - len Freuden, leb
 Na - men zu be - kennen, sei Got - tes dienst für mich; ihn nen - nen und ihn lo - ben werd
 folgt von ih - ren Hän - den ein Druck der Lie - be mich. Ich zitt - re, sie zu fas - sen, und

ich fort - an dem Leiden! Und du? und du? Vielleicht auf e - wig ver - gift Lu - i - sa
 ich vor Gott noch droben. Und du? und du? Vielleicht auf e - wig ver - gift Lu - i - sa
 fin - de mich ver - lassen! Und du? und du? Vielleicht auf e - wig ver - gift Lu - i - sa

mich! vielleicht auf e - wig vergißt sie mich!
 mich! vielleicht auf e - wig vergißt sie mich!
 mich! vielleicht auf e - wig vergißt sie mich!

I always remember until I'm dead.

39

4. Ich kann sienicht ver-ges-sen; dies Herz,von ihr ge-schnit-ten,scheint seufzend mich zu

bit-ten: „O, Freundge-denk an mich!“ Ach deinwillich ge-denken,bis sieins Grab mich

senken. Und du? und du?- Vielleichtaufe-wigver-gißtLu-i - sa mich, vielleicht auf

e-wig ver-gißt sie mich! 5. Ver - ges - senraubt in Stunden, was

Lie - bejahr - lang spendet. Wie ei - ne Hand sich wendet, so wen-denHer-zen

Edition Peters. 9536

sich. Wenn neu - e Hul - di - gun - gen mein Bild bei ihr verdrungen, o Gott!

vielleicht auf ewig vergißt Lu - i - sa mich. 6. Ach denk an un - ser Scheiden, ach

denk an un - ser Scheiden! Dies trä - nen - lo - se Schweigen, dies Auf - und - Nieder - steigen des

Her - zens drü - cke dich wie schweres Geist - Erscheinen, wirst du wendest du meinst, wirst

du mich einst ver - ges - sen, ver - ges - sen Gott und dich. 7. Ach denk an un - ser Scheiden! Dies

Edition Peters. 9536

Handwritten annotations: tempo, p, f, Don't rush, facturas me var, 100 + 100, take time, nur in 124, 1777, 120030

consonant dynamic dynamic

41

Denk-mal, un-ter Küs-sen auf mei-nen Mund ge-bis-sen, das rich-te mich und

dich! Dies Denkmal auf dem Munde, komm mich zur Gei-ster-stunde, mich war-nend an-zu-

zei-gen, vergißt Lu-i-sa, Lu-i-sa mich, komm mich mich war-nend an-zu-

zei-gen, vergißt Lu-i-sa, Lu-i-sa mich, (ver-gißt) sie

mich, (ver-gißt) sie mich, ver-gißt sie mich, (ver-gißt) sie mich

slow down, no flat

slow Flat

WBCA (air)

Support

Edition Peters 9536

A handwritten musical score for a piece titled 'Lu-i-sa'. The score is written on a page numbered 41. It features a vocal line and a piano accompaniment. The lyrics are in German. The score is heavily annotated with handwritten notes and markings. At the top, there are handwritten notes 'consonant' and 'dynamic dynamic'. The lyrics are: 'Denk-mal, un-ter Küs-sen auf mei-nen Mund ge-bis-sen, das rich-te mich und dich! Dies Denkmal auf dem Munde, komm mich zur Gei-ster-stunde, mich war-nend an-zu-zei-gen, vergißt Lu-i-sa, Lu-i-sa mich, komm mich mich war-nend an-zu-zei-gen, vergißt Lu-i-sa, Lu-i-sa mich, (ver-gißt) sie mich, (ver-gißt) sie mich, ver-gißt sie mich, (ver-gißt) sie mich'. There are several annotations: 'slow down, no flat' written above the first system, 'slow Flat' written above the second system, and 'WBCA (air)' and 'Support' written above the third system. There are also several circled 'X' marks and other markings on the piano part. The page is from 'Edition Peters' with the number '9536' at the bottom.

108

SECOND PART. *Elijah*

Fasai

No 21. Hear ye, Israel! Aria.

Mendelssohn

Adagio. ♩ = 80.

Soprano Solo.

PIANO.

Hear ye, Is-ra-el! hear what the Lord speaketh: "Oh, had'st thou
heed-ed, heed-ed my com-mandments!" Hear ye, Is-ra-el!
hear what the Lord speaketh: "Oh had'st thou heed-ed, heed-ed my com-
mandments, Oh had'st thou heed-ed, heed-ed my commandments, Oh, had'st thou

109

heed - ed my com - mandments!" Who hath be - lieved our re - port? to

whom is the arm, the arm of the Lord, re - veal - ed? to whom is the

arm, the arm of the Lord re - vealed? Hear ye, Is - rael: hear ye,

Is - rael; hear ye, Is - rael! hear what the Lord speaketh: "Oh, had'st thou

heed - ed, heed - ed my com - mandments! Oh, had'st thou heed - ed,

pp *p* *cresc.* *f* *p* *pp* *cresc.* *dim.* *pp* *cresc.* *p* *cresc.* *p*

110

dim. *p*
Oh, had'st thou heeded my com-mand - ments?" Hear ye,

Più Adagio. *dim.*
Is-ra-el! Is-ra-el! hear what the Lord speak - eth!

pp

Recitative.
Thus saith the Lord, the Re-deem-er of Is-ra-el and his Ho-ly One, to

cresc. *sf* **Allegro maestoso.** $\text{♩} = 132.$
him op-pressed by Tyrants; Thus saith the Lord: "I, I am He that

cresc. *sf*

p
com - fort - eth; Be not a - fraid, be not a - fraid, for I am thy God;

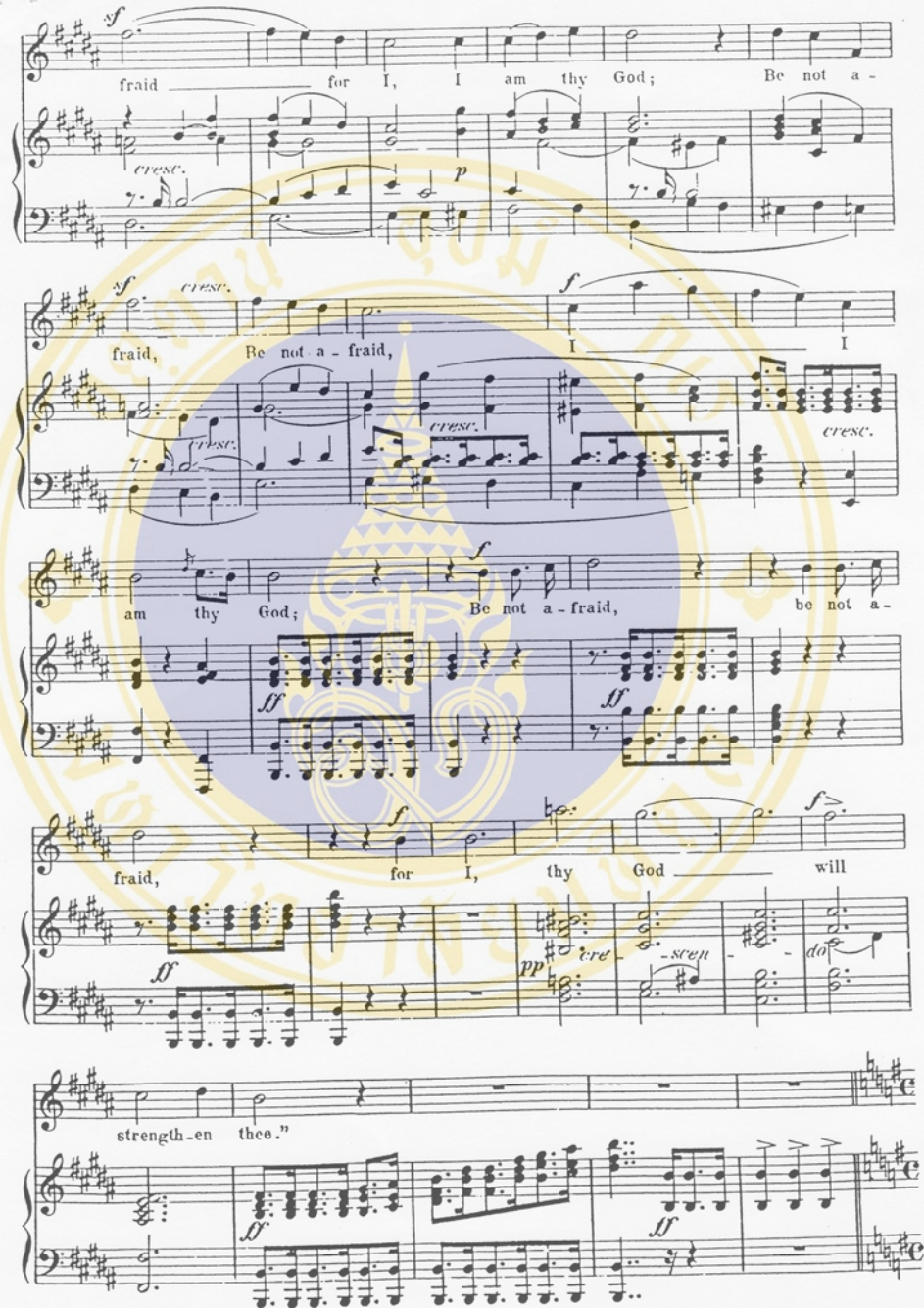
~ 111

I, I am He that com-fort-eth, be not a-fraid, be not a-fraid; for
I am thy God, I will strength-en thee! I
the Lord, will strengthen thee; for I, thy
God, will strengthen thee. Say, who art thou? Say,
who art thou, that thou art a-fraid of a man that shall die;

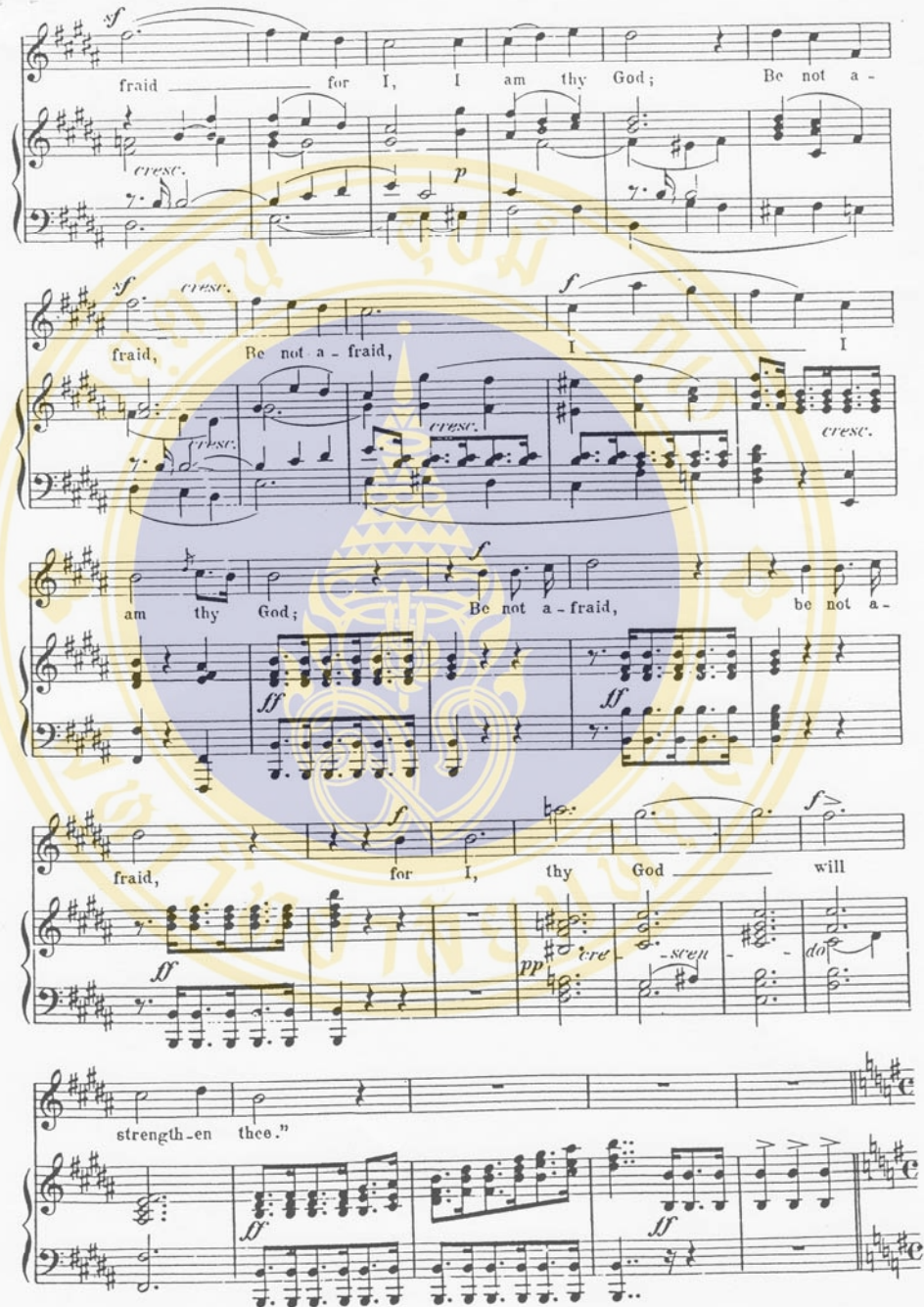
112

and for - get - test the Lord, the Lord thy Ma - - ker, -
- who hath stretch - ed forth the hea - - - vens,
and laid the earth's foun - da - tions, the earth's foun -
da - - - tions, Say who art thou? I,
I am He that com - fort - eth; Be not a - fraid, be not a -

The musical score consists of five systems, each with a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Dynamics include *p*, *pp*, *cresc.*, *p*, *sf*, and *ff*. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.



The musical score is written for voice and piano. It consists of five systems of staves. The first system shows the vocal line starting with the lyrics "fraid for I, I am thy God; Be not a -". The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. The second system continues the vocal line with "afraid, Be not a - afraid, I I". The piano accompaniment includes dynamic markings such as *cresc.* and *f*. The third system has the vocal line saying "am thy God; Be not a - afraid, be not a -". The piano accompaniment is marked *ff*. The fourth system shows the vocal line with "fraid, for I, thy God will". The piano accompaniment includes markings for *pp* and *cresc.*. The fifth system concludes with the vocal line "strength-en theo." and a final piano accompaniment section marked *ff*.



The musical score consists of five systems, each with a vocal line and a piano accompaniment. The key signature is G major (one sharp) and the time signature is 4/4. The lyrics are: "fraid for I, I am thy God; Be not a - afraid, Be not a - afraid, I I am thy God; Be not a - afraid, be not a - afraid, for I, thy God will strength-en theo." The piano accompaniment includes dynamic markings such as *f*, *cresc.*, *p*, *ff*, and *pp*. The score concludes with a double bar line and repeat signs.

Act II.

No 6. Duet. - „Schelm, halt' fest!“

A narrow antechamber in the forester's house, with two side-doors. Dark tapestry on the walls; deers' antlers and hunting-spears give the place an antiquated appearance, and show that the mansion was formerly a princely hunting-lodge. In the centre a curtained doorway, leading to a balcony. On one side Annie's spinning-wheel, on the other a large table, upon which lies a white dress trimmed with green; a small lamp is burning on the table, beside it a flower-pot with white roses.

Flutes, Clarinets in A, Horns in A, Bassoons & Strings.

Allegretto grazioso.

Der Forester.
Agathe / Annie
Annie

Weber

(Annie stands on a footstool, having hung up a portrait that had fallen; she is hammering in the nail. Agnes, in a wrapper, is taking a bandage from her forehead.)

An. Annie (to the nail).
Schelm, halt' hold
Rogue, hold

An. fest! firm, ich will dich's leh-ren, Spu-ke-
or I will show thee That a

An. rei'n kann man ent-behren in-solch' al-tem Eu-len-nest.
woman's spite I owe thee, As-the cause of our a-larm.

59

Sentimental sweet
on the way

Agnes.
 17
 Lass das Ah-nen-bild in Eh - ren!
 Nay, mock not our house's found - er.

Ei, dem al - ten Herrn zoll' ich
 Nay, to mock thy sire Cl. & Bass. Is not

Strings

23
 Ach - tung gern, doch dem Knech - te Sit - te leh - ren, kann Re -
 my de - sire; 'Tis the vas - sal, not the mast - er, I would

Strings
Bass.

Agnes.
 27
 Sprich, wen meinst du? wel - chen Knecht?
 At what vas - sal dost thou rail?

spect nicht weh - ren.
 fain make fast - er.

Annie.
 31
 Nun, den Na - gel! kannst du fragen? sollt' er sei - nen Herrn - nicht
 What a question! here's the vas - sal! Dropt the lord of this - good

Bass.
Cl. & Bass. sustato

tra - gen? liess ihn fall'n, war das nicht schlecht?
 cas - tle! There, hold firm, re - bellious nail!

Strings pizz.
arco
p
Horn

60
41 Agnes.

AE. Ja, ge - wiss! das war nicht recht, ge-wiss, ge -
Hold him firm, and nev - er fail, hold firm, hold

AB. liess ihn fall'n, war das - nicht schlecht? Gewiss, ge -
F. There, hold firm, re - bel - lious nail, hold firm, hold

Cl. & Vln.

45

AE. - wiss, ge - wiss, das war nicht recht, ge-wiss, ge - wiss, ge -
firm, hold firm and nev - er fail, hold firm, hold firm, hold

AB. wiss, ge - wiss, das war recht schlecht, ge-wiss, ge - wiss, ge -
firm, hold firm, re - bel - lious nail, hold firm, hold firm, hold

Cl. & Vln.

49

AE. wiss, das war nicht recht!
firm and nev - er fail.

AB. wiss, das war recht schlecht. (Comes down from the
firm, re - bel - lious nail. ladder and puts it away.)

Fl. & Bsn.

53 Agnes.

AE. Al - les wird dir - zum Fe - ste,
All things to thee - bring glad - ness,

Vln.

61

Al-les beut dir La - chen und Scherz, o — wie
 Ev-er may thy heart thus be gay! But — when
Fl. with voice

an - ders fühlt mein Herz! o — wie an -
 thou hast felt love's smart, — Thou wilt know
Vla. with voice

ders — fühlt mein Herz!
 what — moves my heart!

Cl. sustains *pp*

Fl. & Vla. *mf*

cresc. *f*

74

Annie. 81

Gril-len sind mir bö-se Gä-ste, im-mer mit leichtem Sinn
 Naught I know of care or sor-row, Ev-er in dance and play,
Strings
mf scherzando

62

tan-zen durch's Le - ben hin, das nur ist Hoch-ge - winn! - Sor-gen und Gram
 Joy-ing in - life's young May, I'll pass the hours a - way! - Nev-er - shall sorrow

muss man verjā - gen, Sorgen und Gram muss man verjā - gen, im-mer mit leich-tem
 trou-ble my mor - row, never shall sorrow trou-ble my mor - row, Joy-ing in life's young

Sinn! - Gril - len sind mir bö - se Gä - ste, im-mer mit leich-tem Sinn
 May! - Naught I know of care or sor-row, Ev-er - in - dance and play,

tanzen durch's Le - ben hin, das nur ist Hoch-ge - winn, Gril - len sind mir
 Joying in - life's young May, I'll pass the hours a - way. Naught I know of

Agnes. 104
 Wer - be - zwingt - des
 Ah, - thou know'st - not

bö - se Gä - ste, bö - se, bö - se Gä - ste!
 care or sor-row, naught I know of sor - row!

Cello with voice
p Cl. & Horn sustain

63

System 1:

A.G. Bu - - sens Schla - - - gen? wer der
love's - - sweet sor - - - row! While my

A.A. Gril - len sind mir bö - se Gä - ste, im - mer mit - leich - tem Sinn
Naught I know of care or sor - row, Ev - er in - dance and play,

Vin. & Fl. with 2nd voice

System 2:

A.G. Lie - be sü - - ssen Schmerz?
Max is far a - - way,

A.A. tan - zen durch's Le - ben hin, das nur ist Hoch - ge - winn!
Joy - ing in - life's young May, I'll pass the hours a - way!

System 3:

A.G. Stets um dich, Ge - lieb - - ter,
Hope nor com - - fort can I

A.A. Sor - gen und Gram muss man ver - ja - - gen, Sor - gen und Gram
Nev - er shall sor - row trou - ble my mor - row, nev - er shall sor - row

*Bass. sustain
Tacet Cl. & Horn*

System 4:

A.G. za - - gen muss dies ah - nungs - vol - -
bor - - row, Dark and joy - less is -

A.A. muss man ver - ja - gen, das nur ist Hoch - ge - winn! Gril - len sind mir
trou - ble my mor - row, joy - ing in life's young May. Naught I know of

tr. sc.

64 117

le Herz,
my day,

bö - se Gä - ste, im - mer mit leich - tem Sinn tan - zen durch's Le - ben hin,
care or sor - row, Ev - er in - dance and play, Joy - ing in - life's young May,

Horn

muss dies ah - - - nungs -
dark and joy - - - less -

das nur ist Hoch - ge - winn, Gril - len sind mir bö - se Gä - ste,
I'll pass the hours a - way. Naught I know of care or sor - row,

Strings

126 128 130

vol - - - le Herz, stets um dich, Ge -
is my day, Hope nor com - - - fort

bö - se, bö - se Gä - - ste, im - mer mit leichtem, mit
naught I know of sor - - row, Joy - ing for ev - er in -

Bass. Horn sustain Fl. & Vln.

133

lieb - ter, za - gen muss dies ah - - - nungs -
can I bor - row, Dark and joy - - - less

leich - tem Sinn tan - zen durch's Le - ben hin, tan - zen durch's Le - ben, durch's
life's - young May, I'll dance the hours a - way, joy - ing for - ev - er in -

65

Ag. vol - le Herz, — um dich — muss es
is — my day, — thou know'st — not my

Le - ben hin, Grillen sind mir bö - se, bö - - se Gä - ste,
life's young May, joying for ev - er in life's — young May, —

za - gen, dies ah - nungs - vol - - le Herz!
sor - row When Max — is far — a - way!

Grillen sind mir bö - se, bö - - se Gä - ste!
joying for ev - er in life's, — in life's — young May!

Aennchen.— So, nun wird der Altvater wohl wieder ein Jahrhundertchen festhängen. Da oben mag ich ihn recht gern leiden. Aber du hast das Tuch schon abgebunden? Das Blut ist doch völlig gestillt?

Agathe.— Sei ohne Sorgen, liebes Aennchen, der Schreck war das Schlimmste! — Wo nur Max bleibt?

Aennchen.— Nun kommt er gewiss bald. Herr Cuno sagte ja bestimmt, dass er ihn noch einmal heimsenden werde.

Agathe.— Es ist recht still und einsam hier.

Aennchen.— Unangenehm ist's freilich, in einem solchen verwünschten Schlosse am Polterabend fast mutterseelen allein zu sein, zumal wenn sich so ehrwürdige, längst vermoderte Herrschaften, mir nichts dir nichts, von den Wänden herabbemühen; da lob' ich mir die lebendigen und jungen.

Annie.— There, I have settled the old gentleman for another century. He looks nice enough up yonder. (To Agnes.) But I see you have taken off the bandage; does it hurt you no more?

Agnes.— Never mind about it, Annie dear, the blow was not nearly so bad as the fright. — Wherever can Max be?

Annie.— He will soon be here now. Master Cuno said positively, that he would send him home once more this evening.

Agnes.— How lonely it seems here!

Annie.— Well, there are pleasanter places to spend the eve of a wedding-day in than a haunted old castle where not a living soul is stirring, especially when venerable gentlemen who have long mouldered in their tombs take it into their heads to come down upon us without warning! Give me young men — and live ones!

16

„Helft mir, ihr Schwestern.“

“Help me, oh sisters.”

(A. von Chamisso)

English version by Dr. Th. Baker.

Schumann
Composed 1840.
Op. 42, No 5.

Ziemlich schnell.
Piuttosto allegro.

mf

Helft mir, ihr Schwes - tern,
Help me, oh sis - ters,

27. mf

Immer mit Pedal.
Sempre con pedale

freund - lich mich schmü - cken, dient der Glück - li - chen heu - - te, mir.
fond - ly a - dorn me, Deck - to - day the re - joic - ing bride,

Win - det ge - schäf - tig mir um die Stir - ne noch der blü - hen - den
Light - ly en - twine ye o - ver my fore - head Now - the bloom - ing -

Myr - - the Zier. Als ich be - frie - digt, freu - di - gen Her - zens,
myr - - tle's pride. While so con - tent - ed, so hap - py - heart - ed,

27805

sonst dem Ge-lieb - ten im Ar - me lag, im - mer noch rief er,
Else in the arms of my love - I lay, Still he would sigh, with

Seh-n-ucht im Her - zen, un - ge-dul - dig den heu - ti-gen Tag.
heart full of long - ing, Fain to hast - en this tar - dy day.

Helft mir, ihr Schwes - tern, helft mir ver-scheu - chen ei - ne thü - rich - te
Help me, oh sis - ters, help me to ban - ish Fool - ish fear that my

Ban - gig-keit; dass ich mit kla - rem Aug' ihn em-pfan - ge,
heart - an - noy, That with un - cloud - ed eyes I may wel - come

27805

18

ihn, — die Quel-le der Freu - dig - keit. Bist, mein Ge - lieb - ter,
 Him, — the foun-tain of all my joy. O my be - lov - ed,

du mir er-schie - nen, giebst du mir, Son - ne, dei - nen Schein?
 now art thou near me? Giv'st me thy ra - diance, thou — my Sun?

lass mich in An - dacht, lass mich in De - muth, lass mich ver - nei - gen dem
 Let me in meek - ness, low - ly de - vo - tion, Bend me be - fore thee, thou
God lower than thou art, let me bow my head before thee, O Lord

Her - ren mein. Streu - et ihm, Schwestern,
 lord - ly one! Scat - ter, ye sis - ters,

27805

Handwritten musical score with German and English lyrics. The score includes vocal lines and piano accompaniment. Performance markings such as *ritard.*, *a tempo*, and *p* are present. The lyrics are in German and English. There are handwritten annotations in blue ink, including "Ich warmer" and "Bye bye".

Streu - et ihm Blu - men, brin - get ihm knos - pen - de Ro - sen dar.
flow - ers be - fore him, Strew him fresh rose - buds with dain - ty art;

ritard. *p* *a tempo*
A - ber euch, Schwestern, grüss' ich mit Weh - muth, freu - dig schei - dend aus
Yet, oh my sis - ters, sad - ly I greet ye, Tho' in joy from you -

ritard. *p* *a tempo*
eu - rer Schaar, freu - dig schei - dend aus eu - rer Schaar.
band I part, tho' in joy from your band I part.

ritard. *p*
di - mi - nu - en - do

8 (12)

4. Abendregen

Gottfried Keller

Brakins op. 70

Singstimme *Ruhig*

Pianoforte *p dolce*

Lang-sam und schim - mernd

fiel ein Re - gen, in den die A - bend-son - ne schien; der Wand - rer schritt auf

en - gen We - gen mit düst - rer See - le drun - ter hin. Er

sah die gro - ßen Trop - fen blin - ken im Fal - len durch den gold - nen Strahl; er

(45) 11

son - nig auf dies Heu - te sehn, ob mei - nem fer - - nen, blei - chen

Na - - men der Eh - re Re - genbo - gen stehn,

der Eh - re Re. - - gen bo - - gen stehn.

p

poco f

p

p

p

p

The image shows a handwritten musical score on aged paper, featuring four systems of music. Each system consists of a vocal line (soprano or tenor) and a piano accompaniment. The lyrics are in French and English. The score includes performance directions such as 'rit.', 'a tempo.', and 'portez la voix.'.

System 1:
Vocal: fê - tes / is my prediction / Dont je prends ma part pour ton bien! / Nigaud, ni -
Piano: Harmonie. suivez. / Quatuor.
Tempo: rit.

System 2:
Vocal: - gaud, tu ne comprends donc rien, rien, rien? / Mon Dieu, mon Dieu, que
Piano: Clar. / Cors. / Quintum.
Tempo: a tempo.

System 3:
Vocal: les hom - mes sont bê - tes, que les hommes sont bê - tes, que
Piano: No 4
Tempo: No 4

System 4:
Vocal: portez la voix. / les hommes sont bê - tes, Mon Dieu ah! que les hommes sont bê - tes, sont
Piano: rit.

più rit.
 1a Pe. *bé* *più rit.* *tes.* Harmonie.
 2a Pe. Comment! tu vois que j'ai la chan-ce, I'm thinking of you all the time
 Clar. Et tu veux tout brouil-ler i-ci! Man-que-rais tu de con-fi-
 Hautb. To make you happy I would, plan Can you be jealous?
 1a Pe. Cou-ra-ge, c'est un dé-faut chez un ma-ri, c'est un dé-faut chez un ma-
 2a Pe. That's a crime Unpleasing in a married man, in you, if any merry man
 Hautb. *ri.* *Flûte.* *Clar.* Laisse-les donc fi_nir ces fé-tes, Don't interfere with *con-versation*
 1a Pe.

136 La Périchole

1a. P.
Et puis après, tu verras, bien... Nigaud, ni_gaud, tu ne comprends donc

rit.

suivez.

Quatuor.

a tempo.

rien, rien, rien? Mon Dieu, mon Dieu! que les hommes sont bê-tes, que

a tempo.

ter viol.

Clar. Cor.

Quatuor.

portez la voix.

les hommes sont bê-tes, que les hommes sont bê-tes, Mon Dieu, ah! que

Flûte.

rit.

più rit.

les hommes sont bê-tes, sont bê-tes!

più rit.

Harmonie.

rit.

mf

Quatuor.

Scheiden und Meiden.

(Aus „Des Knaben Wunderhorn“)

Lustig. (Merrily) *p* GUSTAV MAHLER

Voice Es rit - ten drei Reiter zum

PIANO *ff* *dim.* *p* (like Trumpet) wie Trompetenmusik.

mit starkem Pedalgebrauch. (use Pedals freely)

Tho - re hinaus! A - de! A - de! Fein's Lieb - chen, das schaute zum

Fen - ster hin - aus! A - de! A - de! A - de!

p Und

18

wenn es denn soll ge-schie - den sein, so reich' mir dein gol - de - ne

Rin - - - ge - lein! A - de! A - de! Ja, Schei - den und

Mei - den thut weh, thut weh! Ja, Schei - den und Mei - den thut weh, thut

weh! A - de! A - de! A - de!

(wide triplets)
breite Triolen

espr

p espr breite Triolen.

pp rit.

molto espr.

p

mf

p

f

rit. p

pp

cresc.

f

(fading away)
cerklingend

1215

19

Es

p

r. H.

pp

p

pp

ppp

(sofly, hesitatingly)
pp leise, zögernd.

schei - det das Kind schon in der Wieg! A - de! A -

rit. *pp*

immer mit Ped.
(with Ped.)

mf a tempo

ff

pp

de! Wann werd' ich mein Schä - tzel wohl krie - gen?! A -

mf a tempo

f

ppp

(sofly, hesitatingly)
leise, zögernd.

(in tempo, quickly stepping up)
mf a tempo, schnell steigend

de! A - de! Und ist es nicht mor-gen, ach, wär' es doch heut! Es

1214

20

mach - te uns Beiden wohl gro - sse Freud! A - de! A - de!

mf *f* *p* *ff* *mit Ped. (with Pedal)* *cresc.* *etwas zurückhaltend. (somewhat slower)* *p* *mf*

de! A - de! A - de! A - de! Ja, Schei - den und Mei - den thut weh, thut

espr. *f* *p* *mf*

p *poco rit.* *rit.*

weh! Ja, Schei - den und Mei - den thut weh, thut weh! A -

p *poco rit.* *rit.*

(fading away) *verklingend.*

de!

f *ff* *accel.*

1215

76

32 The Side Show

(1921)

In a moderate waltz time

C. Jones

The musical score is written in a key signature of three flats (B-flat major or D-flat minor) and a 3/4 time signature. It consists of a vocal line and a piano accompaniment. The piano part features a waltz-like rhythm with a mix of 3/4 and 2/4 time signatures. The vocal line includes the following lyrics: "Is that Mister Ri-ley, who keeps the ho-tel?" is the tune that ac-com-pa-nies the trotting track bell; An old horse un-sound, turns the mer-ry-go-round, mak-ing poor Mis-ter Ri-ley look a bit like a Rus-sian dance, Some speak of so high-ly, as they do of Ri-ley!

Handwritten annotations include "mf" (mezzo-forte) above the first vocal staff and "funny smile" above the final vocal staff. There are also some handwritten markings above the piano accompaniment in the final system.

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242 — warm tone.

104
Two Little Flowers
(and dedicated to them)

(1921)

Allegretto *mp*

On sun-ny days in our backyard, Two

p *7 notes g/h*

etc. (the pedal following the piano phrasing not that of the voice)

lit - tle flowers are seen, One dressed, at times, in bright-est pink and

one in green. — The mar - i - gold is ra - di-ant, the

all high B. not sharp of B.

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243

rose passing fair; The vi - o-let is ev - er dear, the

or - chid, ev - er rare; There's lov - li - ness in wild flow'rs of

field or wide sa - van - nah, But fair - est, rar - est of them all are

E - dith and Su - san - na.

236

102

Memories

{A, - Very Pleasant
B, - Rather Sad

(1897)

Presto

A.

C. I. W. L.

We're sit-ting in the op-er-a house, the
(As fast as it will go.)

op - era house, the op - era house; We're wait-ing for the cur-tain to a - rise with won-der

for our eyes; We're feel - ing pret - ty gay, and well we may, "O, Jim - my, look!" I say, "The

band is tun - ing up and soon will start to play." We whis - tle and we hum,

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The image shows a handwritten musical score on a page with a large circular watermark in the center. The score is written in black ink on a white background. It consists of several systems of music, each with a vocal line and a piano accompaniment. The lyrics are written below the vocal line. The piano accompaniment is written in a grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are: "beat time with the drum. Whistle - - - - - We", "whis-tle and we hum, - - - - - beat time with the drum, Whistle - - - - -", "We're sit - ting in the op - era house, the op - era house, the", and "op - era house, a - wait - ing for the cur - tain to - - - - - rise with won - ders for our eyes, a". There are also some handwritten annotations in blue ink, such as "An", "U", "la", "hain", and "p.". The watermark in the center is a circular emblem with Thai text and a central figure.

beat time with the drum. Whistle - - - - - We

whis-tle and we hum, - - - - - beat time with the drum, Whistle - - - - -

We're sit - ting in the op - era house, the op - era house, the

op - era house, a - wait - ing for the cur - tain to - - - - - rise with won - ders for our eyes, a

(Octaves ad lib.)

feel-ing of ex-pec-tan-cy, a cer-tain kind of ec-sta-sy, ex-pec-tan-cy and ec-sta-sy, ex-pec-tan-cy and ec-sta-sy— Sh..s'.s'.s.— Curtain!

(1897)
Adagio *p* B.
From the street a strain on my ear doth fall, A

Fid. * *Fid. sempre*

tune as threadbare as that "old red shawl," It is tat-tered, it is torn, it show

practice run

235

signs of be-ing worn, It's the tune my Un-cle hummed from ear - ly morn, 'Twas a

com-mon lit-tle thing and kind 'a sweet, But 'twas sad and seemed to slow up both his

feet; I can see him shuff-ling down to the barn or to the town, a

hum - - - - - ming.

pp

ppp

BIOGRAPHY

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