

Resonance™
A Comprehensive Voice Series



The finest instrument is the **mind.**

"The National Association of Teachers of Singing Inc. (NATS) proudly supports *Resonance™ A Comprehensive Voice Series* as an appropriate and effective resource for use in the voice studios of its members."

Donald Simonson, Past President
Allen Henderson, Executive Director



Resonance™

A Comprehensive Voice Series

NINE volumes of repertoire... each featuring:

A range of eras and styles

Voice Repertoire

A CD of piano accompaniments

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A variety of languages

Cazando Mariposas 53

Jesús M. de Arizmama Berastegui (1918-1972) Jesús Guridi Bidaola (1886-1961)

Allegretto $\text{♩} = 80-88$

1. Co - rrer y co - rrer, no de - ja - re - mos de co -
2. Ve - nid ha - cia a - llá, que se ha te - ni - do que sen -

rrear, la ma - ni - po - sa, es - tá al ca - er. Vo - lac y vo -
tar, es - tá ma - de - a, qué ma - to - rral. Chu - tón y chi -

Musical theatre selections

Coda *al tempo*

Oh, what a beau - ti - ful morn - in', Oh, what a
beau - ti - ful day, I got a beau - ti - ful

from "Oh, What a Beautiful Mornin'"
(from *Oklahoma!*) by Richard Rodgers

Canadian songs, composers, and arrangers

Papillon, tu es volage
Butterfly, Away You Flutter
French Canadian folk song
arr. Oscar O'Brien

Andante $\text{♩} = 132-152$ *mp (2nd time mf)*

1. Pa - pil - lon, tu es vo - la - ge! Tu es - sem - ble! à mon a -
2. Croy - ez - vous, ma - de - moi - sel - le, Que je viens i - ci pour
1. But - ter - fly, a - way you fly! 1. Love is but a game to
2. Do you then be - lieve, my lit - tle, I am come be - cause of

mi, L'a - mour est un ba - di - na - ge, L'a - mour est un pas - se -
vous? J'en ai d'a - u - tr' - a, ma de - man - de, Qui sont plus belles que
you, Love is but a game to me, Love is but a game to
There are oth - ers at my call - ing, who are love - li - er than

Fun songs for all ages and voice types

I've been smokin' Bub - ble - s, have you?

Please take my bi - cy - cle, I'm sing - in' the blues.
Please take my chew - ing gum, I'm sing - in' the blues.

bi - cy - cles and chew - ing gum, bust - ed, bub - ble dreams.

from "Singin' the Blues" by Donna Rhodenizer

PLUS! Companion volumes of Vocalises and Recitatives for Levels 5-10

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Introduction to

Resonance™

A Comprehensive Voice Series

Reflecting a broad range of styles and periods, the *Resonance*™ series provide teachers and students with selections for use in diverse situations, including assessments, recitals, festivals, and competitions. Compiled with the aim of nurturing well-rounded musicianship, the songs in this series offer a wealth of technical and musical challenges that will be accessible to many different ages and voice types. Featuring nine progressively leveled volumes of repertoire with accompanying CDs and four volumes of vocalises and recitatives, *Resonance*™ is the ultimate instrument-building resource, helping students to establish vocal strength and enhance musicianship.

Throughout the series, singers will encounter repertoire from a variety of eras, genres, languages, and folk traditions. With *Resonance*™, young singers are ensured not only a solid foundation in the classics, but also a vast selection of popular music (including selections from musical theater) to balance their vocal education. These songs have been carefully chosen with consideration of vocabulary, imagery, and subject matter that will be of interest and relevance to young singers. It is hoped that the scope of selections in this series will bring joy and inspiration to all who wish to develop and share their talents in the art of singing.

Progressive Leveling

Elementary (Preparatory–Level 3)

The songs in these levels are intended for voices in the early stages of development.

Beginning with simple melodies, students are gradually introduced to greater melodic and rhythmic diversity through songs with supportive piano accompaniments. Students of all ages will get their vocal studies off to a great start with these charming, fun, and imaginative pieces.

Intermediate (Levels 4–6)

In Levels 4 through 6, the melodic range of the songs continues to expand as students develop vocal technique. Level 4 sets the stage for the more focused tone required in later levels. Level 5 marks a turning point in a student's development as greater emphasis is placed on the quality of vocal production and vocalises are introduced to further cultivate technical skills. By Level 6, the repertoire offers greater opportunities for interpreting text, expressing musicality, and exploring a broad spectrum of vocal color.

Advanced (Levels 7–8)

The music in Levels 7 and 8 reflects the technical proficiency, sophistication, and refined interpretive skills required of singers at this stage of study. The repertoire provides the singer with an opportunity to communicate a wide range of emotions, while conveying the connection between the words and the music. These pieces make excellent selections for festivals, recitals, and auditions.

Voice Repertoire

Each of the nine progressive volumes of Repertoire introduces students to essential voice literature. With a breadth of composers, style periods, genres, and cultural traditions represented in each volume, the Repertoire books present an intrinsic approach for developing singers. Throughout the series, students will experience a treasury of both standard works and exhilarating new discoveries, while contemporary compositions and alluring arrangements bring a refreshing energy to voice study.

Repertoire Lists

Preparatory

Folk songs and songs composed after 1900

Levels 1 to 6

List A: Folk songs and songs composed before 1900

List B: Songs composed after 1900

List C: Popular Music

Levels 7 to 8

List A: Music composed or arranged before 1830

List B: Music composed or arranged 1830–1900

List C: Music composed or arranged after 1900

List D: Popular Music



Popular Music (Including Musical Theater)

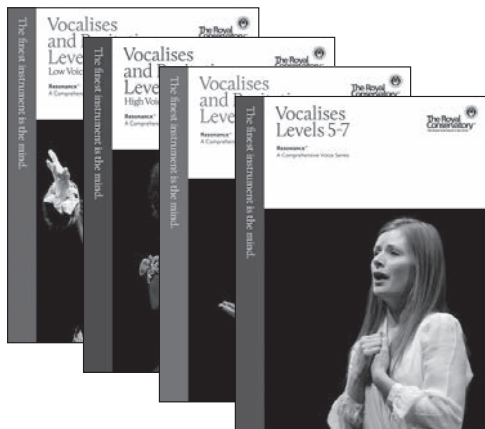
For the first time, the *Resonance*™ series includes selections from popular vocal music, adding to the rich choice of repertoire available to teachers and singers. Selections in List C (Levels 1 to 6) and D (Levels 7 to 8) are drawn from genres such as musical theater, operetta, folk rock, jazz standards, and parlor songs. Not only are they appealing to students of all ages, this collection of original songs and exceptional arrangements (many of which are unique to this series) makes an essential contribution to the repertoire of the well-rounded singer.

Language

English lyrics or translations have been provided for songs in French, German, Italian, and Spanish. Each repertoire book includes an abbreviated International Phonetic Alphabet (IPA) chart to facilitate singing these songs in their original language. Students and teachers encountering new languages will find the chart to be a convenient and reliable reference for correct pronunciation. In addition, IPA transcriptions and literal translations of selected repertoire (provided by Bard Suverkrop, IPA Source) may be found at frederickharrismusic.com/iparesource.

Compact Discs

A CD of piano accompaniments for each volume of Repertoire is provided as a guide to assist teachers and students with the study and presentation of this wealth of vocal literature. Students will welcome the convenience of singing along with these quality recordings during home practice and while rehearsing for assessments and performances. Teachers will appreciate the flexibility of using the CD during lessons to better focus on singing rather than accompanying.



Vocalises and Recitatives

These books present a balanced and progressive selection of vocalises and recitatives for all voice types. Vocalises, which are presented beginning in Level 5, are extended exercises that feature certain technical demands such as dotted rhythms, *coloratura*, *legato*, and sustained singing. Sung to vowel sounds only, vocalises allow students to concentrate on voice production and tone color without the complication of language. The recitatives are excerpted from works by Purcell, Bach, Handel, Haydn, Mozart, Beethoven, Rossini, Mendelssohn, Bizet, Sullivan, Britten, and others. Recitatives are stepping stones to more sophisticated repertoire and will assist students in preparing for the requirements of a university setting.

Preparatory Repertoire

20

Au clair de la lune *Underneath the Moonlight*

Traditional French
English lyrics: Barbara Dunn-Prosser

Traditional French song
arr. Akiko and Forrest Kinney

Legato $\text{♩} = 76 - 96$ *poco rit.*

5 *mf* *a tempo*

1. Au clair de la lu - ne, Mon a - mi Pier - rot,
2. Un - der - neath the moon - light, My good friend Pier - rot,

a tempo

9

Pré - te - moi ta plu - me Pour é - crire un mot;
Please lend me your pen So I may write a note.

For examinations, sing both verses: one in French and one in English.
This melody, sometimes attributed to Jean-Baptiste Lully (1632-1687), likely originated in the 18th century.
Arrangement and English lyrics © copyright 2012 The Frederick Harris Music Co., Limited, Toronto, Ontario, Canada.

22

When the Saints Go Marching In

Traditional African American

African American spiritual
arr. Akiko and Forrest Kinney

With energy $\text{♩} = 96 - 108$ *mf*

Oh, when the

4 saints go march-ing in. Oh, when the saints go march-ing

7 in. Oh, how I want to be in that num-ber When the saints go march-ing

11 *mf*

in. Oh, when the trump - et sounds its call. Oh, when the

Arrangement © copyright 2012 The Frederick Harris Music Co., Limited, Toronto, Ontario, Canada.

40

I Need a Home for My Dinosaur

Donna Rhodenizer

Donna Rhodenizer
(b. 1961)

Blues shuffle $\text{♩} = 126 - 138$, swing eighths

5

need a home for my di - no-saur, I need it right a - way. I

9 *3rd time to Coda* Ⓢ

need a home for my di - no-saur, my mom wants to give him a - way.

For examinations, sing verses 1 and 2 and the Coda only.
Source: *Dinosaurs, Dragons and Mr. Songs for Elementary Level Students*
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46

Suse, liebe Suse *Susie, Little Susie*

Traditional German
English lyrics: Constance Bache

German folk song
arr. Stephen Chatman

Allegretto con moto $\text{♩} = 60 - 69$

1. Su - se, lie-be Su - se, was ra - schelt im
2. Ei - a po-pei - a das ist ei - ne
1. Su - sie, lit-tle Su - sie, and what is the
2. Goos-ey, goos-ey gan-der, just what's to be

5

Stroh? Die Gän - se ge - hen bar - fuss und ha - ben kein
Not! Wer schenkt mir ei-nen Drei - er für Zu - cker und
neus? The geese are run-ning bare - foot be - cause they've no
done? Who'll give me milk and sug - ar, for bread I have

8

Schuh! Der Schu - ster hat's Le - der, kein' Lei - sten da -
Brot? Ver - kauf' ich mein Bett - lein und leg' mich auf's
sloes! The cob - bler has leath - er and plien - ty to
none? I'll go back to bed and I'll lie there all

Source: sung by Gretel in act 1 of *Hänsel und Gretel* by Engelbert Humperdinck (1854-1921); libretto by Adelheid Wette after a fairy tale by the Brothers Grimm.
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Voice Repertoire 1

6

Red River Valley

Traditional American American folk song
arr. Christine Donkin

Tenderly, not too fast $\text{♩} = 76 - 88$

1. From this val - ley they say you are go - ing, I will miss your bright eyes and sweet
(2.) think of this val - ley you're leav - ing, and how lone - ly and sad it will

8 smile, for they say you are tak - ing the sun - shine that has
be; and think of the heart that you're break - in' and the

The "Red River Valley" of this song may be either the valley of the Red River that runs between Oklahoma and Texas, or the Red River that flows from Minnesota and the Dakotas to Lake Winnipeg.
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19

All Things Bright and Beautiful

Cecil Frances Alexander (1818-1895) 17th-century English melody
arr. Akiko and Forrest Kinney

$\text{♩} = 92 - 100$

4 All things bright and beau - ti - ful, All
7 crea - tures great and small. All things wise and
10 won - der - ful, The Lord God made them all. 1. Each

Arrangement © copyright 2012 The Frederick Harris Music Co., Limited, Toronto, Ontario, Canada.

34

Song of Summertime

Barbara Soflly Betty Roe (b. 1930)

Not too quickly $\text{♩} = 72 - 84$

5 1. Sing a song of sum - mer - time, A buck - et in my
2. Sing a song of sum - mer - time, A cas - tle built of
8 hand, A wood - en spade for dig - ging. A
sand, Four walls with four tow - ers on the
11 smooth stretch of sand. Here I plan my
sea shore stand. I've pearl - y shells for

Ponder is a stuffed panda bear and also William's pyjama bag. They go on adventures together.
Source: Ten Ponder and William Song
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44

Dites-Moi

Oscar Hammerstein II (1895-1960) Richard Rodgers (1902-1979)

Tell Me Why

Moderato e semplice $\text{♩} = 60 - 69$

5 Di - tes - moi Pour - quoi La vie est bel - le,
Tell me why The sky is filled with mu - sic,
9 Di - tes - moi Pour - quoi La vie est bel - le,
Tell me why The sky is filled with mu - sic,

For examinations, sing twice: once in French and once in English.
Source: sung by Ngina and Jerome in act 1 of South Pacific: A Musical Play by Richard Rodgers and Oscar Hammerstein II; book by Oscar Hammerstein II and Joshua Logan after Tales of the South Pacific by James A. Michener.
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from South Pacific

Voice Repertoire 2

18 **Desperado**
 Traditional American Traditional American song
 arr. Mark Mrozinski

Moderato $\text{♩} = 96 - 108$

He was a des-per -
 a - do from the wild and wool - ly West. He came in to Chi - ca - go just to
 give the West a rest. He wore a big som - bre - ro and a gun be - neath his

Arrangement © copyright 2012 The Frederick Harris Music Co., Limited, Toronto, Ontario, Canada.

26 **D'où viens-tu, bergère**
 Tell Me Shepherdes
 Traditional French Canadian English lyrics: Barbara Dunn-Prosser
 French Canadian folk song
 arr. Akiko and Forrest Kinney

Andante $\text{♩} = 76 - 88$

1. D'où viens - tu, ber - gè - re, D'où viens - tu?
 2. Qu'as tu vu, ber - gè - re, Qu'as tu vu?
 1. Tell me shep - herd - ess, Where have you been?
 2. Tell me shep - herd - ess, What did you see?

D'où viens - tu, ber - gè - re, D'où viens - tu?
 Qu'as tu vu, ber - gè - re, Qu'as tu vu?
 Tell me shep - herd - ess, Where have you been?
 Tell me shep - herd - ess, What did you see?

Je viens de l'é - ta - ble, De m'y pro - me - ner;
 J'ai vu dans la crè - che Un pe - tit en - fant
 I've come from the sta - ble, Where I walked this night,
 I saw in the man - ger A ti - ny ba - by child.

Arrangement and English lyrics © copyright 2012 The Frederick Harris Music Co., Limited, Toronto, Ontario, Canada.

42 **Butterfly**
 Lin Marsh Lin Marsh

Andante grazioso $\text{♩} = 69 - 76$

1. But - ter - fly, lit - the friend, do you nev - er rest?
 2. But - ter - fly, lit - the friend, you have much to do.

To and fro, you con - tin - ue your
 But - ter - fly, let me share just one

end - less quest, Do you ev - er stop to
 day with you. And to - geth - er far be -

Source: Serendipity Solos: Nine Solo Songs for Young Singers
 © Copyright 2008 Faber Music Ltd. Reprinted by permission.

60 **The Gypsy Rover**
 Traditional Irish Irish folk song
 arr. Christine Donkin

Moderately $\text{♩} = 58 - 66$, swing eighths

The gyp - sy rov - er came o - ver the hill,
 Down through the val - ley so shad - y, He whis - tled and sang till the green woods rang, And
 he won the heart of a la - dy. Ah dee doo ah dee

Arrangement © copyright 2012 The Frederick Harris Music Co., Limited, Toronto, Ontario, Canada.

Voice Repertoire 3

24

Suo-Gân A Welsh Lullaby

M. Ll. Davies

Welsh folk song
arr. Alec Rowley

Rather slowly, with a gentle lilt ♩ = 80 - 92

1. Sleep my ba-by, —
rest my loved one, — Soft - ly slum - ber — now with me,
Clasped in moth - er's — arms so ten - der, — Warm in moth - er's —

Original language: Welsh
Arrangement © copyright 1954 Boosey & Co., Ltd. Copyright renewed. Reprinted by permission of Boosey & Hawkes, Inc.

38

The Stars Are with the Voyager

Thomas Hood
(1799-1845)

Jay Althouse
(b. 1951)

With a beat ♩ = 76 - 84

5 The stars are with the voy - ag - er, wher - ev - er he may
love is with the lov - er's heart, wher - ev - er he may
9 sail, wher - ev - er, wher - ev - er, and wher - ev - er he may
be, wher - ev - er, wher - ev - er, and wher - ev - er he may
13 sail. So, moon is con - stant to her time. The
be. The)

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27

Valenciana Valencia

Traditional Spanish
English lyrics: Barbara Dunn-Prosser

Spanish folk song
arr. Christine Donkin

With spirit ♩ = 66 - 72

1. Es la huer - ta Va - len - cia - na, — Lo me - jor del man - do en - te - ro. — Al - li - es
1. O my beau - ti - ful Va - len - cia, — You're a coun - try like no o - ther. — Your —
tu - vo el Pa - ra - i - so, — Al - li - es tu - vo el Pa - ra - i - so — Y la en -
gar - dens are the gate - way, — your - gar - dens are the gate - way — To a

Arrangement and English lyrics © copyright 2012 The Frederick Harris Music Co., Limited, Toronto, Ontario, Canada.

54

The Girl I Mean to Be

Marsha Norman
(b. 1947)

Lucy Simon
(b. 1940)
arr. Michael Kosarin

Plaintively, but not too slowly ♩ = 108 - 116

I need a place where
4 I can go, Where I can whis - per what I know, Where
7 I can whis - per who I like and where I go to
10 see them. I need a place where I can hide, Where

Original key: E flat major
Source: song by Mary Lennox in act 2 of *The Secret Garden* by Lucy Simon and Marsha Norman; book by Marsha Norman after *The Secret Garden* by Frances Hodgson Burnett.
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Voice Repertoire 4

Flow Gently, Sweet Afton

11

Robert Burns
(1759-1796)

Jonathan E. Spilman
(1812-1896)

Flowing ♩ = 112 - 120

6 *mp*

1. Flow gen - tly, sweet Af - ton, a -
2. How loft - y, sweet Af - ton, thy
3. Thy crys - tal stream, Af - ton, how

11
mong thy green braes, Flow gen - tly, I'll sing thee a song in thy
neigh - bor - ing hills, Far - mark'd with the cours - es of clear wind - ing
love - ly it glides, And winds by the cot where my Ma - ry re -

For examinations, sing verses 1 and 3 only.

braes: hill slopes *est:* cottage
love: wash *lays:* songs, poems

The Afton River is found in Ayrshire, Scotland. "Mary" probably refers to Mary Campbell, whom Robert Burns courted in 1786.

Frühlingslied

D 398

20

Ludwig Christoph Höly
(1748-1786)

Franz Schubert
(1797-1828)

Cheerfully ♩ = 56 - 60

3 *p-mf*

1. Die
2. Drum

6 *p-mf*

Luft ist blau, das Thal ist grün, die klei - nen Mai - en -
kom - me, wem der Mai ge - fällt, und schau - e froh die

6
glo - cken blühn, und Schlüs - sel - blu - men drun - ter,
schö - ne Welt und Got - tes Va - ter - gü - te,

English translation: 1. The air (sky) is blue, the valley is green, the little lilies of the valley blossom, and cowslips underneath. The meadow is already so colorful, and paints itself more colorful daily. 2. Therefore come, those to whom May is pleasing, and behold joyfully the beautiful world and God's fatherly goodness: such opulent horns forth, the tree and its blossoms.

English translation © copyright 2012 The Frederick Harris Music Co., Limited, Toronto, Ontario, Canada.

Gloria in Excelsis

45

Robert B. Anderson

Robert B. Anderson
(b. 1954)

Allegro moderato ♩ = 116 - 126

4 *mf*

1. When the an - gel of the Lord came down, to
(2.) star shone o - ver Beth - le - hem, to

7
shep - herds on that night, He told them of the
wise men on that night, It led them to the

10
glo - rious birth, that would change the dark to light, He
man - ger where God's son lay smil - ing bright, They

Originally composed for two-part choir, *Gloria in Excelsis* appears here as an altered version for solo singers.
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Waitin' for the Light to Shine

52

Roger Miller

Roger Miller
(1936-1992)

Slowly, in a gospel style ♩ = 76 - 84

5 *mp*

I have lived in the dark-ness for so long, I'm

8
wait-in' for the light to shine. Far be - yond hor - i - zons

11
I have seen, be-yond the things I've been, be-yond the dreams I've dreamed, are the

Original key: E major
Source: sung by Huck Finn in act 1 of *Big River: The Adventures of Huckleberry Finn*. A Musical Play by Roger Miller; book by William Hauptman after *The Adventures of Huckleberry Finn* by Mark Twain.
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Voice Repertoire 6

10

Frage
op. 9, no. 1

attr. Johann Heinrich Voss
(1751-1826)

Felix Mendelssohn
(1809-1847)

Con moto (rubato) ♩ = 88 - 96

5 *mp dolce*

wahr? dass du stets dort in dem Laub-gang, an der

9 *cresc.*

Wein-wand mei-ner harrs? und den Mond-schein und die Stern-lein auch nach

English translation: Is it true? That you always wait for me there in the leafy walkway, by the vine-wall? And you also ask the moonlight and the little stars about me? Is it true? Speak! What I feel, only she'll understand, and feels with me, and remains eternally true to me.
Original key: A major
Source: Zwölf Lieder, op. 9
English translation © copyright 2012 The Frederick Harris Music Co., Limited, Toronto, Ontario, Canada.

32

Colette

Pierre Barbier

Cécile Chaminade
(1857-1944)

Allegretto ♩ = 112 - 120

5 *mf*

A - vril a par-lé, Co-let-te_est ré-veu - se!_El-le_a dé-lais-sé les

8 *poco slargando*

jeux d'au-tre-fois! Mais quand des oi-seaux_ la_ troupe_ a-mou-reu - se

Source: Album of Songs, vol. 1 (New York, 1893)

21

The Lark in the Clear Air

Samuel Ferguson
(1810-1886)

Traditional Irish air
arr. Phyllis Tate

Legato ♩ = 72 - 80

4

mind, and_ my soul soars_ en - chant - ed As I

7

hear the sweet_ lark_ sing in_ the clear_ air of the

Source: the melody of *The Lark in the Clear Air* is based on *Caitlín ní Uallacháin*, a patriotic song from Western Ireland
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62

Wond'rin'

Elaine Campbell (1925-2007) and
Donald Harron (b. 1924)

Norman Campbell
(1924-2004)

Moderato ♩ = 63 - 69

rall. *mp a tempo*

5

won - d'rin' What it's like to grow up_ And have some-one

9 *mf*

show up_ Who'll be_ Aw - ful nice and

For examinations, candidates may substitute alternate pronouns throughout (for example, "she'll" for "he'll" in m. 15).
Original key: G major
Source: sung by Gilbert in act 1 of *Anne of Green Gables, The Musical* by Norman Campbell, Donald Harron, Elaine Campbell, and Mavor Moore; book by Donald Harron after *Anne of Green Gables* by Lucy Maud Montgomery.
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Voice Repertoire 7

4

Fairest Isle

John Dryden (1631-1700) Henry Purcell (1659-1695)
arr. Kathleen Wood

Moderato grazioso e legato ♩ = 116 - 126

1. Fair - est isle, all isles ex - cel - ling, Seat of
2. Gen - tle mur - murs, sweet com - plain - ing, Sighs that

pleas - ures and of loves, Ve - nus here will
blow the fire of love, Soft re - pul - ses,

choose her dwell - ing, And for - sake her Cyp - rian
kind dis - tain - ing, Shall be all the pains you

For examinations, candidates may include ornamentation in the second verse.
Source: sung by Venus in act 5 of *King Arthur*, or *The British Worthy*, Z628, a semi-opera in five acts by Henry Purcell and John Dryden.
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36

Non giova il sospirar

Pietro Metastasio (1698-1782) Nicola Vaccai (1790-1848)

Andantino e legato ♩ = 126 - 144

Non gio - va il so - spi - rar, no, no, no, no, no, non la - gri -
mar - per me, no, no, no, no, no. Tir - si più tuo non -
è, no, no, no, no, no, Li - co - ri in - fi -

Source: *Canzonetta veneziana*
English translation: *It's no good to sigh. Don't cry for me. Tyrus is no longer yours. Unfaithful Lycoris now enjoys a new love. Terzi will find a nymph, if not more beautiful, at least more faithful than you.*
English translation © copyright 2012 The Frederick Harris Music Co., Limited, Toronto, Ontario, Canada.

66

Danny Boy

Frederic Weatherly (1848-1929) Traditional Irish air
arr. Jeff Smallman

Espressivo quasi rubato ♩ = 56 - 66

Oh, Dan-ny

boy, the pipes, the pipes are call - ing From glen to glen, and down the moun-tain

side. The sum-mer's gone, and all the flow'rs are dy - ing, 'tis you, 'tis

Original key: B major
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86

Starlight

Jim Betts Jim Betts (b. 1949)

Espressivo ♩ = 40 - 44

I have al - ways be - lieved That for ev - ry - thing beau - ti - ful

There is a star in the sky. And that the bright - er the star The more

beau - ti - ful the one thing that it shines for. And that when -

Source: *On a Summer's Night* by Jim Betts; book by Jim Betts after *A Midsummer Night's Dream* by William Shakespeare.
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from *On a Summer's Night*

Voice Repertoire 8

8

Wenn mein Bastien einst im Scherze
Bastien Offen Stole My Flowers

Friedrich Wilhelm Weiskern (1710–1768) and Johann Müller (1738–1815)
 rev. Johann Andreas Schachtner (1731–1795)
 English lyrics: Hamilton Benz

Wolfgang Amadeus Mozart (1756–1791)
 arr. Kathleen Wood

Grazioso $\text{♩} = 108 - 120$

6 Wenn mein Bas - tien
 Bas - tien of - ten

11 einst im Scher - ze mir ein - Blüm - chen - sonst ent -
 stole - my flow - ers, But I - knew it was in -

Source: sung by Bastienne in *Bastien und Bastienne*, K 50, a Singspiel in one act by Wolfgang Amadeus Mozart; libretto by Friedrich Wilhelm Weiskern and Johann Müller, revised by Johann Andreas Schachtner after *Les amours de Bastien et Bastienne* by Marie-Justine-Benoîte Favart and Harny de Guerville. This Singspiel was composed in 1768 when Mozart was 12 years old.
 Synopsis: Bastienne (a shepherdess) is afraid Bastien (a shepherd) has left her for someone else.
 Arrangement © copyright 2012 The Frederick Harris Music Co., Limited, Toronto, Ontario, Canada.

42

Amor sin esperanza

Anonymous

Manuel Fernández Caballero (1835–1906)

Legato $\text{♩} = 100 - 108$

6 Vir - gen pu - ra y sin man - cha, flor de las

11 flo - res pa - lo - ma

Source: *Canciones de España: Songs of Nineteenth-Century Spain*
 English translation: *Virgin, pure and without stain, flower of the flowers, dew from the heavens, mother of love, make him/her love me. And if he/she does not love me, let me die. Now that my illusions have languished, now that my arms will not surround you, let crying ease my heartache.*
 English translation © copyright 2012 The Frederick Harris Music Co., Limited, Toronto, Ontario, Canada.

80

Come Ready and See Me
to Jeffrey L. Cerza

James Purdy (1914–2009)

Richard Hundley (b. 1931)

$\text{♩} = 54 - 58$

mp simply
 Come read-y and see me No

p legato
con pedale

4 mat-ter how late Come be - fore the years run out. I'm

7 wait - ing with a can - dle No... wind will blow... out... But

Source: *Eight Songs*
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108

When a Merry Maiden Marries

William Schwenck Gilbert (1836–1911)

Arthur Sullivan (1842–1900)

Allegretto grazioso $\text{♩} = 92 - 104$

mp
 When a mer - ry maid - en
 When a mer - ry maid - en

4 mar - ries, Sor - row goes and pleas - ure tar - ries;
 mar - ries, Sor - row goes and pleas - ure tar - ries;

7 Ev - ry sound be - comes a song, All is right and noth - ing's
 Ev - ry sound be - comes a song, All is right and noth - ing's

Source: sung by Tessa during her wedding ceremony in act 1 of *The Gondoliers*, or *The King of Barataria* by Arthur Sullivan and William Schwenck Gilbert.

from *The Gondoliers*

Vocalises

10 Level 5

6. Vocalise in E Minor

Heinrich Panofka
(1807–1887)

Allegretto ♩ = 108 – 120

Source: *Alphabetique vocal*

from *Vocalises and Recitatives 5–7*

15 Level 8

5. Vocalise in A Minor

Auguste-Mathieu Panseron
(1796–1859)

Andante ♩ = 92 – 104

p sempre legato

Source: *Méthode de vocalisation pour basse-taille, baryton et contralto*

from *Vocalises and Recitatives 8*

Recitatives

34 Level 8

1. Then shall the eyes of the blind be opened

George Frideric Handel
(1685–1759)

Alto

Then shall the eyes of the blind be o - pen'd,

and the ears of the deaf un - stop - ped. Then shall the lame man leap as an

hart, and the tongue of the dumb shall sing.

con pedale

† indicates suggested appoggiatura
Source: *Messiah*, HWV 56; libretto compiled by Charles Jennens (1700–1773) from the Bible and the Prayer Book Psalter
Sung by the alto in part 1, before the aria "He shall feed his flock."

from *Vocalises and Recitatives 8*

30 Level 8

3. Via, via, non è gran mal

Wolfgang Amadeus Mozart
(1756–1791)

Zerlina

Via, via, non è gran mal, se il re - sto è sa - no.

Vien - te - ne me - co_a ca - sa; pur - chè tu mi pro - met - ta d'es - se - re men - ge -

lo - so, io, io ti gua - ri - rò, ca - ro, il mio spo - so.

† indicates suggested appoggiatura
Source: *Don Giovanni*, K 527; libretto by Lorenzo da Ponte (1749–1838) after the libretto for Giuseppe Gazzaniga's *Don Giovanni Tenorio* by Giovanni Bertani (1735–1815)
Sung by Zerlina in act 2, before her aria "Vedrò, carissimo."
English translation: *Come, come, it's not so bad, if the rest is all right. Come with me home, on the condition that you promise to be less jealous. I will cure you, my fiancé.*
English translation © copyright 2012 The Frederick Harris Music Co., Limited, Toronto, Ontario, Canada.

from *Vocalises and Recitatives 8*

Repertoire List

- Refers to titles included in this sampler.

Preparatory Repertoire

Land of the Silver Birch	Canadian folk song, arr. Nancy Telfer
Monsieur le Printemps	Lise Champagne, arr. Lydia Adams
Colours	Harry Brook
Snowflake	Cyril Hampshire
Butterflies (Les Papillons)	Lillian Smith
The Ferryman	Majorie Helyer
When I Go Outside to Play	Karen Vanderkloot DiChiera
• Au clair de la lune (Underneath the Moonlight)	Traditional French song, arr. Akiko and Forrest Kinney
• When the Saints Go Marching In	African American spiritual, arr. Akiko and Forrest Kinney
L'inverno l'è passato (The Wintertime Is Over)	Italian folk song, arr. Stephen Chatman
West Indian Lullaby	Trinidadian folk song, arr. Sydney Northcote
The Penguin Ball	Donna Rhodenizer
À la claire fontaine (At the Clear Fountain)	French Canadian folk song, arr. Pierre Gallant
The Rainbow	Cyril Hampshire
A Cookie for Snip	Burton Lowell Kurth
Rabbits	W. Herbert Belyea
Monkeys	W. Herbert Belyea
• I Need a Home for My Dinosaur	Donna Rhodenizer
There Once Was a Puffin	Cyril Hampshire
Song of the Cake	Betty Roe
• Suse, liebe Suse (Susie, Little Susie)	German folk song, arr. Stephen Chatman
Michael Row the Boat Ashore	African American spiritual, arr. Christine Donkin

Voice Repertoire 1

Vive la Canadienne!	French Canadian folk song, arr. Hugh J. McLean
• Red River Valley	American folk song, arr. Christine Donkin
Skye Boat Song	Highland rowing measure, arr. Malcolm Leonard Lawson
Das Blümchen Wunderhold (The Little Flower)	Ludwig van Beethoven
Jesous Ahatonhia ("Twas in the Moon of Wintertime)	16th-century French melody, arr. Healey Willan
Ein Männlein steht (There Stands a Little Man)	German folk song, arr. Sir Ernest MacMillan
Ma Bella Bimba (My Lovely Little Lady)	Italian folk song, arr. Christine Donkin
• All Things Bright and Beautiful	17th-century English melody, arr. Akiko and Forrest Kinney
La Pulga de San José (The Market of San José)	Latin American folk song, arr. Akiko and Forrest Kinney
The Best One for the Job	Donna Rhodenizer
One a Star Bright Winter Night	Eric Crockart
The Spider Hunter	W.H. Anderson
• Song of Summertime	Betty Roe

The Wind	Cecil Sharman
I Wonder	Donna Rhodenizer
Some Day	David Ouchterlony
I'm Forever Blowing Bubbles	John W. Kellette, arr. Christine Donkin
• Dites-Moi (Tell Me Why), from <i>South Pacific</i>	Richard Rodgers
This Land Is Your Land	Woody Guthrie, arr. Akiko and Forrest Kinney

Voice Repertoire 2

To the Sky	American folk song, adapted by Carl Strommen
Marienwürmchen (Ladybug)	German folk song, arr. Johannes Brahms
All Through the Night	Traditional Welsh melody, arr. Hugh J. MacLean
Coraggio, ben mio (Courage, My Love)	Italian folk song, arr. Stephen Chatman
¿Dónde vas, Alfonso Doce?	Spanish folk song, arr. Akiko and Forrest Kinney
Gruss (Greeting), op. 19a, no. 5	Felix Mendelssohn
• Desperado	Traditional American song, arr. Mark Mrozinski
Colorado Trail	American folk song, arr. Akiko and Forrest Kinney
Sehnsucht nach dem Frühlinge (Longing for Spring), K 596	Wolfgang Amadeus Mozart
• D'où viens-tu, bergère (Tell Me Shepherdess)	French Canadian folk song, arr. Akiko and Forrest Kinney
My Dog Spot	Clifford Crawley
Star Above (Étoile du ciel)	Traditional American song, adapted by Donna Rhodenizer
The Rose and the Butterfly	Henry A. Clark
At the Seaside	Seymour Barab
Someone	Violet Archer
• Butterfly	Lin Marsh
Song of the Boats	Betty Roe
On the Back of an Eagle	Nancy Telfer
Ed the Invisible Dragon	Donna Rhodenizer
Happiness, from <i>You're a Good Man Charlie Brown</i>	Clark Gesner
The French Song (Quand le soleil dit bonjour aux montagnes)	Larry Vincent
• The Gypsy Rover	Irish folk song, arr. Christine Donkin

Voice Repertoire 3

The Birds No More Shall Sing	George Frideric Handel
Auprès de ma blonde (It's Good to Be in Love)	French Canadian folk song, arr. Akiko and Forrest Kinney
Come by the Hills	Traditional Gaelic melody, arr. Christine Donkin
Cara Mamma (Dearest Mamma)	Italian folk song, arr. Christine Donkin
An die Laute (To the Lute), D 905	Franz Schubert
Marienwürmchen (Ladybug), op. 79, no. 14	Robert Schumann

Un Canadien errant (The Banished Canadian)	French Canadian folk song, arr. Nancy Telfer
• Suo-Gân (A Welsh Lullaby)	Welsh folk song, arr. Alec Rowley
• Valenciana (Valencia)	Spanish folk song, arr. Christine Donkin
I'm Wishing	Donna Rhodenizer
A Pirate Song	William R. Smith
• The Stars Are with the Voyager	Jay Althouse
Gloria Deo	David Ouchterlony
Computer Cat	Donna Rhodenizer
If You Become the Moon	Kevin Helppie, Forrest Kinney, and Jaclyn Weber
Spring is Singing in the Garden	William Henry Anderson
• The Girl I Mean to Be, from <i>The Secret Garden</i>	Lucy Simon, arr. Michael Kosarin
Swinging on a Star	Jimmy van Heusen
Gee, I'm Glad I'm No One Else but Me, from <i>Anne of Green Gables</i>	Norman Campbell

Voice Repertoire 4

The Gospel Train	African American spiritual, arr. Akiko and Forrest Kinney
L'étoile du matin (The Morning Star)	Alsatian song, arr. Jean-Baptiste Weckerlin
• Flow Gently, Sweet Afton	Jonathan E. Spilman
Non lo dirò col labbro (Silent Worship)	George Frideric Handel, arr. Arthur Somervell
Ich steh' an deiner Krippen hier (Beside Thy Cradle Here I Stand)	Johann Sebastian Bach
• Frühlingslied, D 398	Franz Schubert
Fair, if You Expect Admiring	Thomas Campion, transc. E.H. Fellowes, rev. Thurston Dart
Los pelegrinitos	Spanish folk tune, arr. Federico García Lorca
Last Year	William Henry Anderson
The Path to the Moon	Eric H. Thiman
L'été	Ruth Watson Henderson
The Owls	Peter Jenkyns
Song of the Shell	Betty Roe
• Gloria in Excelsis	Robert B. Anderson
Water-Melon Seller	Aubrey Beswick
• Waitin' for the Light to Shine, from <i>Big River: The Adventures of Huckleberry Finn</i>	Roger Miller
Second-Hand Rose	James F. Hanley
Beautiful Dreamer	Stephen Foster
Ice Cream, from <i>Anne of Green Gables</i>	Norman Campbell

Voice Repertoire 5

Morning Has Broken	Traditional Gaelic melody, arr. Akiko and Forrest Kinney
Jardin d'amour (Love's Garden Gate)	French melody, arr. James Frederick Keel
Ah! How Pleasant 'Tis to Love, Z 353	Henry Purcell

• Già la notte s'avvicina	Isabella Colbran
Liebhaber in allen Gestalten (A Lover in All Forms), D 558	Franz Schubert
Chanson de Florian	Benjamin Goddard
• Sometimes I Feel Like a Motherless Child	African American spiritual, arr. Christine Donkin
No quiero casarme (I Don't Wish to Marry)	Spanish folk song, arr. Frank Campbell-Watson
Volkliedchen, op. 51, no. 2	Robert Schumann
Across the Western Ocean	Traditional sea shanty, arr. Christine Donkin
• Jazz-Man	Benjamin Britten
Lazy Summer	W. Herbert Belyea
Moon, sing	Jon Washburn
Sorge il sol! Che fai tu?	Stefano Donaudy
Forty Little Birdies	Donna Rhodenizer
Where Go the Boats	John E. Govedas
The Little Spanish Town	Peter Jenkyns
Olde Irish Blessing	Linda Fletcher
Red Tulip	Kelvin Helppie and Forrest Kinney
• My House, from <i>Peter Pan</i>	Leonard Bernstein
Let There Be Peace on Earth	Sy Miller and Jill Jackson
I Got the Sun in the Morning, from <i>Annie Get Your Gun</i>	Irving Berlin

Voice Repertoire 6

How Can I Keep from Singing?	Robert Lowry, arr. Akiko and Forrest Kinney
Papillon, tu es volage (Butterfly, Away You Flutter)	French Canadian folk song, arr. Oscar O'Brien
• Frage, op. 9, no. 1	Felix Mendelssohn
Star vicino	Anonymous, arr. Kathleen Wood
Climbin' Up the Mountain	African American spiritual, arr. Patsy Ford Simms
• The Lark in the Clear Air	Traditional Irish air, arr. Phyllis Tate
Auf dem Rhein, op. 51, no. 4	Robert Schumann
Così, Amor, mi fai languir	Alessandro Stradella, ed. Knud Jeppesen
Shenandoah	American folk song, arr. Mark Mrozinski
A Blackbird Singing	Michael Head
• Colette	Cécile Chaminade
June Magic	Marguerita Spencer
Lullabye	Leonard Moorhouse, arr. Richard Johnston
Cazando Mariposas	Jesús Guridi Bidaola
White Butterflies	Kenneth Ira Bray
Singin' the Blues	Donna Rhodenizer
Bluebird	Rudolph Schirmer
Homeward Bound	Marta Keen, arr. Jay Althouse
Little Maid of Arcadee, from <i>Thespis</i>	Arthur Sullivan
• Wond'rin', from <i>Anne of Green Gables</i>	Norman Campbell
Oh, What a Beautiful Mornin', from <i>Oklahoma!</i>	Richard Rodgers
I Can't Do the Sum, from <i>Babes in Toyland</i>	Victor Herbert

Voice Repertoire 7

• Fairest Isle	Henry Purcell, arr. Kathleen Wood
Ich liebe dich, WoO 123	Ludwig van Beethoven
Since First I Saw Your Face	Thoman Ford, transc. E.H. Fellowes, rev. Thurston Dart
Come and Trip It	George Frideric Handel
Under the Greenwood Tree	Thomas Arne
Fine Knacks for Ladies	John Dowland
Se l'aura spira	Girolamo Frescobaldi, transc. Knud Jeppesen
Le papillon et la fleur, op. 1, no. 1	Gabriel Fauré
Dolente imagine di Fille mia	Vincenzo Bellini
• Non giova il sospirar	Nicola Vaccai
The Willow Song	Arthur Sullivan
Der Jäger, op. 95, no. 4	Johannes Brahms
Der Alpenjäger, D 524	Franz Schubert
Jeunes fillettes	18th-century French pastorale, transc. Jean-Baptiste Théodore Weckerlin
Music, When Soft Voices Die, op. 25, no. 5	Roger Quilter
Van gli effluvi de le rose	Francesco Paolo Tosti
The Green Dog	Herbert Kingsley
Tango d'amour	Léo Le Sieur
• Danny Boy	Traditional Irish air, arr. Jeff Smallman
The Owl (Die Eule)	Richard Rodney Bennett
Con amores, la mi madre...	Fernando J. Obradors
Soon It's Gonna Rain, from <i>The Fantasticks</i>	Harvey Schmidt
Far from the Home I Love, from <i>Fiddler on the Roof</i>	Jerry Bock
• Starlight, from <i>On a Summer's Night</i>	Jim Betts

Voice Repertoire 8

My Mother Bids Me Bind My Hair (Die Mutter sagt), Hob. XXVI a:27	Franz Joseph Haydn
• Wenn mein Bastien einst im Scherze (Bastien Often Stole My Flowers)	Wolfgang Amadeus Mozart, arr. Kathleen Wood
Bel piacere	George Frideric Handel
Intorno all'idol mio	Antonio Cesti
Tell Me, Lovely Shepherd	William Boyce, arr. Kathleen Wood
Bois épais	Jean-Baptiste Lully, arr. Kathleen Wood
Strike the Viol, Touch the Lute	Henry Purcell
The Wanderer (Der Wanderer), Hob. XXVI a:32	Franz Joseph Haydn
Das verlassene Mägdlein	Hugo Wolf
Lachen und Weinen, D 777	Franz Schubert
• Amor sin esperanza	Manuel Fernández Caballero
In Haven, op. 37, no. 2	Edward Elgar
I Dreamt That I Dwelt in Marble Halls	Michael Balfe
Il zeffiro	Vincenzo Bellini
Le charme, op. 2, no. 2	Ernest Chausson
Romance	Claude Debussy
Me voglio fà 'na casa	Gaetano Donizetti
Prairie Boy, Prairie Boy	Morris Surdin
Canción del grumete	Joaquín Rodrigo
My Lagan Love	Irish folk song, arr. Akiko and Forrest Kinney
• Come Ready and See Me	Richard Hundley
The Lark (Die Lerche)	Richard Rodney Bennett
Five Eyes, op. 9, no. 3	C. Armstrong Gibbs
Shady Grove	American folk song, arr. Christine Donkin
Apology, from <i>Anne of Green Gables</i>	Norman Campbell
Only Love, from <i>The Scarlet Pimpernel</i>	Frank Wildhorn
Oh, Better Far to Live and Die, from <i>The Pirates of Penzance</i>	Arthur Sullivan
• When a Merry Maiden Marries, from <i>The Gondoliers</i>	Arthur Sullivan

For a listing of the contents of *Vocalises 5–7* and *Vocalises and Recitatives* (8, 9–10 High, and 9–10 Low), please see frederickharrismusic.com.



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