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SOPRANO FACH

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PEDAGOGICALLY SEMI-EQUIVALENT REPERTOIRE ANALOGIES:
SOPRANO FACH

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DEDICATION

I want to thank the two greatest teachers in my life—my father and mother—who always told me the only failure in life was not trying. Without your love, support, and guidance, I would not be able to pursue my passion.

ABSTRACT

For decades, conservatories have divided singing into two tracks: classical (voce chiusa) or musical theater (CCM). Young singers are forced to decide which track they will continue on—seemingly for the rest of their careers. But the demand for a single skill set does not reflect today’s job market nor the vocal demands singers will face throughout their careers.¹ Singers, instead, must be readily able to compete at high levels on more than one track.² Yet the majority of programs have not restructured to accommodate this change.³ Such recalcitrance is detrimental to singers as they navigate high-stakes, high-pressure careers with little to no knowledge of crucial skills they may need.⁴ Often this can lead to over-singing, poor vocal health, and sometimes the end of a career.⁵

I propose a way in which both tracks—voce chiusa and CCM—can be used symbiotically. This combinatorial approach is good for future careers, but more importantly, it is beneficial to a singer’s intrinsic laryngeal muscle development. Finding a healthy belt for voce chiusa-trained singers is equally beneficial as finding a strong head-voice for CCM singers. This synthesis of vocal techniques actually yields a super-technique—a more flexible, healthy, and individualized sound that is unified through the use of the breath.

This document is an exposition of the pedagogical benefits of learning both traditional, voce chiusa and CCM repertoire concurrently in vocal training. I also offer repertoire that supports this combinatorial approach in order to make its utility in the voice studio more accessible. This repertoire features pedagogically semi-equivalent song pairings with a focus on the soprano Fach.

¹ Wendy D. LeBorgne and Marci Rosenberg, *The Vocal Athlete*, 2nd ed. (San Diego, CA: Plural Publishing, Inc., 2021), 287.

² Barbara Doscher, *The Functional Unity of the Singing Voice*, 2nd ed. (Lanham, MD: The Scarecrow Press, Inc., 1994), 188.

³ LeBorgne and Rosenberg, *The Vocal Athlete*, 294–95.

⁴ Doscher, *Functional Unity*, 188.

⁵ LeBorgne and Rosenberg, *The Vocal Athlete*, 288.

I will highlight the major areas of equivalence and pedagogical efficacy shared by the voce chiusa and CCM repertoire paired. Twenty-five style pairings are offered as a sample of the future catalog I hope to aggregate for all major voice types. The purpose of the catalog is to incorporate pluralistic style in the studio by combining the pedagogical methods of voce chiusa and CCM singing in order to train singers to have greater vocal development, flexibility, and health.

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CHAPTER 1

My doctoral research is rooted in combinatorial vocal pedagogy. The method I propose is the incorporation of pluralistic style—traditional (*voce chiusa*) and contemporary commercial music (CCM)—in the voice studio. Pluralistic style utilizes two systems of pedagogy that, when implemented concurrently, yield greater overall vocal function and health. Initially, I set out to research a way to diversify recital programming and to investigate the various styles that professional singers now find themselves having to juggle.⁶ In addition, I was receiving students who were interested in learning music beyond the traditional (*voce chiusa*) canon.⁷ I believe that in order to teach, it is important to employ the same methodology in my own training. This is why I set out to diversify my skills. As a singer steeped in conservatory training and the pedagogy of Richard Miller, I only had experience in one *track*—*voce chiusa* of the Italian school of singing.⁸ The mere idea of belting, let alone teaching it, were foreign and forbidden to me. But “contrary to the very sincere belief of many singing teachers, belting is not inherently unhealthy.”⁹ So I set out from my *one-track* technique and began looking for a *cross-track*.

Music study and training, regardless of style, should demonstrate excellence.¹⁰ In my experience, excellence is not a gift—it is earned. As I tell my students “[s]inging is a learned behavior.”¹¹ This is why I decided to try my hand at CCM training and repertoire in my own vocal

⁶ Elizabeth Ann Benson, *Training Contemporary Commercial Singers* (Oxford, U.K.: Compton Publishing Ltd., 2020), 17.

⁷ LeBorgne and Rosenberg, *The Vocal Athlete*, 288.

⁸ Richard Miller, *National Schools of Singing: English, French, German, and Italian Techniques of Singing Revisited*, (Lanham, MD: The Scarecrow Press, Inc., 2002), 139.

⁹ Scott McCoy, *Your Voice: An Inside View; Multimedia Voice Science and Pedagogy* (Princeton, NJ: Inside View Press, 2004), 76.

¹⁰ Benson, *Training Contemporary*, 20 (quoting American Academy of Teachers of Singing, “In support of contemporary commercial (nonclassical) voice pedagogy,” 10).

¹¹ McCoy, *Your Voice*, 76 (quoting Helen Kemp, “Understanding the Developing Child’s Voice,” in *Children Sing His Praise*, D. Rotermund, ed. (St. Louis: Concordia, 1985), 66–86).

practice. It should be noted that a divide between “high” and “low” art pervades the Academy.¹² “High” art is generally associated with voce chiusa systems of pedagogy, and “low” art with contemporary commercial music (CCM). Having such deep roots in the traditional, voce chiusa-rooted pedagogy, I must impress upon you how “wrong” it was for me to step outside my chosen path.¹³ But as I watched current trends, I noticed “[w]hat seems to be happening is in fact a cultural shift, a gradual artistic union of these two art forms [voce chiusa and CCM] in a way that enriches both, while maintaining the valuable distinctions between them.”¹⁴ With this writing on the wall, I felt compelled to explore the new world of cross-training and experiment within my pedagogical means. As voice teachers, “[w]e have a responsibility to encourage unorthodoxy, welcome diversity and embrace openness to create the cultural and structural conditions to kindle (or rekindle) learning.”¹⁵

My jumping-off point was the creation of my own pluralistic style recital. This may seem like a radical move for a soprano who has only ever utilized cricothyroid-dominant, voce chiusa singing. But I had a realization that sparked my confidence in the idea of combined pedagogical methodology. Having worked at a doctor’s office for two years, I was aware of anatomical health, balance, and alignment, and here the spark was ignited—the body is full of muscles and the vocal folds, being muscles, must experience the same processes. Muscles have two different engagements—flex and release. “When muscles engage, they contract and the fibers become shorter and thicker. The extent to which this contraction moves the muscle and/or the surrounding

¹² Benson, *Training Contemporary*, 17.

¹³ Doscher, *Functional Unity*, 188; Richard Miller, *Training Soprano Voices* (New York: Oxford University Press, 2000), 26.

¹⁴ Norman Spivey and Mary Saunders Barton, *Cross-Training in the Voice Studio: A Balancing Act* (San Diego, CA: Plural Publishing, Inc., 2018), 23.

¹⁵ Benson, *Training Contemporary*, 21 (quoting Scott D. Harrison and Jessica O’Bryan, “Postlude: The Future of Singing Pedagogy,” in *Teaching Singing in the 21st Century*, ed. Scott D. Harrison and Jessica O’Bryan (Dordrecht, Netherlands: Springer, 2014), 413).

structures away from the resting state is called the excursion.”¹⁶ This excursion or work of the muscle is what I call “flexing.” “Contracted muscles naturally release to their resting state once their work is done.”¹⁷ This return to a resting state is what I call “release.”

This simplification of muscle function led me to my next correlation. “[O]pposing muscles act either in dynamic equilibrium or co-contraction. Opposing muscles are muscles that pull in opposite directions. If one of the muscles releases as the other contracts, they are working together in dynamic equilibrium.”¹⁸ This inspired my research into the simple idea of working on dynamic equilibrium in the vocal folds. Singers “need strength and coordination across the vocal mechanism to achieve balance and flexibility.”¹⁹ So, I hypothesized that working on both thyroarytenoid-dominant production and cricothyroid-dominant production concurrently would yield stronger, more balanced intrinsic laryngeal function.²⁰ My experience in preparing and performing my recital only bolstered my confidence in this hypothesis, considering that “[t]he success of any technical approach to singing must be measured by how nearly it arrives at the planned aesthetic result with the least cost.”²¹

The idea that I had been training my intrinsic laryngeal muscles with one dominant function (cricothyroid) meant that I was imbalanced. In order to correct this, I had to find a methodology within existing pedagogy that would help me to remedy this imbalance. Through repertoire of differing styles (voce chiusa and CCM), I found that specific pairings had the ability to engage the intrinsic laryngeal muscles in a balanced way. I began with a traditional, voce chiusa repertoire selection and searched for a CCM repertoire pairing that would address imbalances. When working

¹⁶ Melissa Malde, MaryJean Allen, and Kurt-Alexander Zeller, *What Every Singer Needs to Know About the Body*, 3rd ed. (San Diego, CA: Plural Publishing, Inc., 2017), 66.

¹⁷ Malde, Allen, and Zeller, *What Every Singer*, 66.

¹⁸ Malde, Allen, and Zeller, *What Every Singer*, 66.

¹⁹ LeBorgne and Rosenberg, *The Vocal Athlete*, 325.

²⁰ Spivey and Saunders Barton, *Cross-Training*, 2.

²¹ Richard Miller, *The Structure of Singing: System and Art in Vocal Technique* (Boston, MA: Schirmer, 1996) , xix.

through song pairings that shared overlapping qualities, I was able to find areas important to greater vocal growth. The songs in each pairing are not meant to be equivalent; rather, through the inherent differences within the repertoire, greater function of the vocal mechanism can be achieved.

An unspoken curriculum exists in voice training.²² Voice teachers do not necessarily use a textbook; rather, each teacher has a set repertoire list of varying difficulty and efficacy. We have been teaching singing the same way for decades.²³ Students from thirty years ago used the same *Twenty-Four Italian Songs and Arias* that students use today. Of course, the way we approach this curriculum depends on the student—voice teachers listen to a voice, determine the next steps for that voice, and assign repertoire that will be conducive to building the needed skill(s). Traditional, *voce chiusa* repertoire essentially is an unspoken curriculum. I propose a way of adding to that curriculum—pairing a “traditional” repertoire selection with one from a varying style (CCM). The pairing would share the same purpose, highlighting the needed skill(s) within the unspoken curriculum. For example, if a student is rhythmically strong and melodically weak, a teacher would assign repertoire that would foster melodic growth. Rather than using a traditional, *voce chiusa* repertoire selection alone, I have found multifaceted benefits to using a pluralistic style pairing within the unspoken curriculum. This incorporation of pluralistic style not only adds to the curriculum but provides a way to address imbalances of intrinsic laryngeal muscle function. “Today, more than ever, there is a need for voice pedagogues to understand how to guide students seeking to sing in commercial music styles.”²⁴ “Modern voice teachers must expand beyond the classical aesthetic.”²⁵

²² Patricia Nelson, Ph.D (Associate Professor of Music Education, Oklahoma Baptist University), interviewed by the author, March 27, 2021.

²³ LeBorgne and Rosenberg, *The Vocal Athlete*, 294–95.

²⁴ LeBorgne and Rosenberg, *The Vocal Athlete*, 288.

²⁵ Benson, *Training Contemporary*, 17.

In this pursuit, I began to create a catalog of pedagogically semi-equivalent vocal style analogies with a focus on the soprano Fach. The purpose of the catalog is to facilitate the use of pluralistic style (voce chiusa and CCM) in training and to integrate combined pedagogical methodologies that lead to increased vocal health and development. Rather than using vocalizes alone to “exercise” the voice, I find that repertoire is a very useful tool in the training of singers. The role of the singer as a communicator is not neglected in my methodology. That is why repertoire was a fruitful door for employing existing methodologies in new and pedagogically effective ways—maintaining the need for storytelling while balancing the intrinsic laryngeal muscles. “Even 19th-century pedagogue Giovanni Battista Lamperti acknowledged that, ‘Mind and muscle must be developed and sensitized to the “*n*th” degree, but they should never take command of the performance.’”²⁶ The benefits of using vocal style pairings within the unspoken curriculum are multifaceted—training flexibility between styles, adding to the current unspoken curriculum, keeping storytelling at the center of the methodology, and cultivating greater vocal development and health. The hope of this project is to empower singers and teachers to explore diversified repertoire pairings that promote intrinsic laryngeal muscle balance.

²⁶ Spivey and Saunders Barton, *Cross-Training*, 27 (quoting W.E. Brown, *Vocal Wisdom: Maxims of Giovanni Battista Lamperti* (Great Neck, NY: Taplinger Publishing, 1957), 96).

CHAPTER 2

While multiple methodologies of vocal pedagogy exist, the discourse around them is often divisive. The literature that I will be highlighting is not comprehensive, although it is a lens into the fundamental characteristics of each track. In this chapter, I will expound on the similarities and differences between *voce chiusa*, or *bel canto* style, and contemporary commercial music (CCM), drawing on three pedagogical texts: James Stark's *Bel Canto*; Wendy LeBorgne and Marci Rosenberg's *The Vocal Athlete*; and Norman Spivey and Mary Saunders Barton's *Cross-Training in the Voice Studio: A Balancing Act*. I will discuss the similarities and differences between these texts, highlighting the following areas of singing—registration, articulation, resonance, range, vibrato, and style.

First, we must distinguish between these two systems—*voce chiusa* and contemporary commercial music. The fundamental function of these two styles is rooted in the same scientific truth: coordination of body and breath.²⁷ Variance emerges in aesthetic preference and stylistic performance practice. *Voce chiusa* is most often associated with the Italian school of singing—*bel canto*.²⁸ *Bel canto* is a term that has been applied to many things and has evolved over time.²⁹ Stark's book discusses the historical context of *bel canto* as well as pedagogy on the subject. LeBorgne's and Spivey's books, respectively, discuss the need for singers of the twenty-first century to not only practice *bel canto* style, but also cultivate technical facility in the style of contemporary commercial music. With changes and demands within the job market today, singers are less able to specialize in one genre; rather, it is incumbent that they procure skills in an array of styles.³⁰ Although there are objective differences in the practice of these two techniques, it is

²⁷ Malde, Allen, and Zeller, *What Every Singer*, 197.

²⁸ Miller, *National Schools*, 81.

²⁹ James Stark, *Bel Canto: A History of Vocal Pedagogy* (Toronto: University of Toronto Press Inc., 1999), xvii-xxv.

³⁰ Benson, *Training Contemporary*, 17, 208–15.

now evident that a combinatorial method serves the development of each³¹—a newly found symbiosis that was separated by the dichotomy of “high” and “low” art for generations.

What does *voce chiusa* mean? Richard Miller identifies *voce chiusa* as a style and technique of covered singing. He states “*Voce chiusa* (closed voice) describes a timbre in all parts of the range with a desirable balance of low and high harmonic partials. *Voce chiusa* produces the *chiaroscuro* (light-dark) timbre in which both brilliance and depth are present in any area of the vocal scale.”³² The use of *voce chiusa* is often associated with the *bel canto* style, although there has not been definitive proof that *voce chiusa* is only capable of being achieved in *bel canto* singing. Miller goes on to say that *bel canto* alone cannot be called a method because “there is no specific codified system of *bel canto* waiting for the vocal neophyte to pick up and assimilate.”³³ *Voce chiusa* is widely regarded as healthy, beautiful singing, where “there is a stabilized laryngeal position—relatively low—and a somewhat widened pharynx. These conditions together with proper vowel modification (*aggiustamento*) produce the so-called ‘covered’ sound of the upper range.”³⁴ The repertoire that is traditionally taught in conservatories and in academic settings often drives at the pedagogical implementation of *voce chiusa*. The even scale (the impression of having one register in the voice) is a product of the *voce chiusa* pedagogy. *Voce chiusa* “should prevail throughout the singing voice regardless of range, as opposed to ‘open voice’ (*voce aperta*).”³⁵ The result of using *voce chiusa* throughout the entire range is the effect of the singer having a seamless voice—or a voice without register shifts. This even scale was an “aim of the *bel canto* period.”³⁶

³¹ Spivey and Saunders Barton, *Cross-Training*, 23.

³² Miller, *Structure of Singing*, 156.

³³ Miller, *Structure of Singing*, xx.

³⁴ Miller, *Structure of Singing*, 151.

³⁵ Miller, *Structure of Singing*, 151

³⁶ Miller, *Structure of Singing*, 150.

What does bel canto mean? The Italian translates to fine or beautiful singing. The term was first applied to Venetian opera of the 1630s with the emergence of public operas.³⁷ As stated earlier, the term bel canto has since been applied to many things, finding its ultimate distinction in its application to the operas and trends of Vincenzo Bellini's time (1801–1835).³⁸ The coining of the term is often credited to the sixty-five-year-old Gioacchino Rossini in a conversation that took place after dinner in his Paris residence in 1858.³⁹

Bel canto encompasses three elements: the instrument (the voice), the technique (*voce chiusa*), and the style (the ingredients of which are taste and feeling).⁴⁰ Traditionally, *voce chiusa* was acquired through years of study between a student and teacher—often focusing on a single page of vocalises in order to cultivate and distill style.⁴¹ This technique focused on correct vowel placement, vowel modification, agility, facility, fast ornamentation, roulades, trills, conditioning of endurance, and the like. Of superlative importance was the acquisition of style—a requirement that determined a student's ripeness for public performance. Style was born of performance practice, learning and emulating the ways of the “greats.”⁴² This seriousness of study characterizes today's university and conservatory systems, continuing the ideology of the bel canto tradition—vocal health, flexibility, and longevity.

The era of Gioacchino Rossini, Vincenzo Bellini, and Gaetano Donizetti is often implicated in this definition due to the demands of these composers' operatic vocalism and the dominance of their melodic line.⁴³ Harmonic support and orchestral timbres undergird this lyricism and

³⁷ Stark, *Bel Canto*, xvii.

³⁸ Miller, *Structure of Singing*, xxi.

³⁹ Richard Taruskin, *The Oxford History of Western Music: Music in the Nineteenth Century* (New York, NY: Oxford University Press, 2005), 37.

⁴⁰ Rodolfo Celletti, *A History of Bel Canto*, trans. Frederick Fuller (New York, NY: Oxford University Press, 1996), 9.

⁴¹ Taruskin, *Music in the Nineteenth Century*, 39–40.

⁴² Taruskin, *Music in the Nineteenth Century*, 40.

⁴³ Celletti, *A History of Bel Canto*, 9.

expressivity. “Skills of sustaining and moving the voice (cantilena and fioritura) are required to execute the bel canto literature; those skills join to produce ‘beautiful singing.’ They call for the most exacting technical accomplishments, in whatever century.”⁴⁴ Although melodic dominance and virtuosic display continue to be trends in twenty-first century contemporary commercial music, performance practices and audience preferences⁴⁵ have changed drastically over the last two centuries, necessitating the adroitness and stylistic diversity of today’s singers, at a level that never before has been demanded.

Due to the centrality of voce chiusa to bel canto singing, the two terms (i.e., voce chiusa and bel canto) are often used interchangeably, to describe both a style and a methodology. But Miller warns against the use of bel canto as a methodology because “[t]he term *bel canto* has become a twentieth-century shibboleth, with opposing methodologies staking out highly suspect claims for its possession.”⁴⁶ Although voce chiusa is a goal of bel canto style, it is separate from one all-encompassing pedagogical method. For purposes of this project, we will employ the designation bel canto for the *style* and voce chiusa for the *technique* that emerged in the era of the great bel canto composers—Rossini, Bellini, and Donizetti—both of which are implicated by the term, “the Italian school of singing.”⁴⁷

What does contemporary commercial music mean? Although the term lacks exact definition, it can be gleaned that musical theater, pop music, triple-threat (singer, dancer, and actor) genres, mainstream media outlets, acoustical music (singing intended to be performed with microphones), and belting are the core of CCM. “The term ‘contemporary commercial music’

⁴⁴ Miller, *Structure of Singing*, xxi.

⁴⁵ Spivey and Saunders Barton, *Cross-Training*, 27.

⁴⁶ Miller, *Structure of Singing*, xxi.

⁴⁷ Miller, *National Schools*, xvi.

(CCM) was coined by Jeannette LoVetri as a critical alternative to ‘non-classical.’”⁴⁸ The CCM performer is taken to new heights as *The Vocal Athlete* introduces the idea of a “hybrid singer” to the pedagogical discussion. A similarly equipped singer is also the point of focus in *Cross-Training in the Voice Studio: A Balancing Act*. Spivey and Saunders Barton advocate for “combin[ing] the best practices of traditional pedagogy with musical theatre singing pedagogy.”⁴⁹ The goal of the hybrid singer is the same as the cross-trained singer—“a new generation of performers emerg[e] from training as viable, sought-after artists who are versatile and easily able to adapt to whatever vocal styles are given to them.”⁵⁰ This is not dissimilar from the original goals of the bel canto, voce chiusa singer, who aimed to build a facile instrument that was prepared for the stylistic practices of current repertoire.

Alignment

Alignment is a foundational aspect of both bel canto and CCM styles.⁵¹ As Hemsley writes,

Today singers are concerned with the production of a preconceived sound, often taken from a recording—itself artificially adjusted to be as close as possible to a generally accepted, international, bland, and easily recorded sound—rather than permitting the sound of their voice to be the result of the body’s reaction to the workings of internal feelings, imagination, and the higher human faculties. Adjustments and “improvement” are attempted . . . individuality and spontaneity are lost, and the direct connection between the musical sound, and the human experience—something unique to singing as it has developed in our culture—is broken.⁵²

With the advent of media and recording technology, the idea of studying voice has been commandeered by mimicry masquerading as autodidacticism. Consumerism has promoted a transactional approach to garnering skills that is slowly creating a future of short-lived vocal

⁴⁸ Benson, *Training Contemporary*, 15.

⁴⁹ Spivey and Saunders Barton, *Cross-Training*, 2.

⁵⁰ Spivey and Saunders Barton, *Cross-Training*, viii.

⁵¹ Malde, Allen, and Zeller, *What Every Singer*, 15–16; LeBorgne and Rosenberg, *The Vocal Athlete*, 26.

⁵² Thomas Hemsley, *Singing & Imagination: A Human Approach to a Great Musical Tradition* (New York, NY: Oxford University Press, 1998), 22.

careers. The problems with mimicking or imitating in order to gain skill is that we assume the premise that the model is correct. But this is not a long-term strategy for education, growth, or artistry. The emulation of another artist takes away the inherent individuality of the aspiring artist—looking for the product and not the process. With models for CCM repertoire being more abundant in media outlets, musicians that take to imitating perpetuate a trend of bad habits without the tutelage of professional teachers. Since the study of voce chiusa or traditional, classical singing is heavily monitored and guided by trained voice professionals,⁵³ the alignment of the voce chiusa singer is very balanced and healthy for the overall vocal mechanism. Alignment not only pertains to the six points of balance,⁵⁴ as outlined in *What Every Singer Needs to Know About the Body*; it also is a framework for laryngeal and facial structure alignment that will keep harmful production out of the habits of the voce chiusa singer.

“[A] high percentage of classically trained [singers] know almost nothing about the mechanics of producing [CCM singing].”⁵⁵ “Consequently, many prospective Broadway or music theatre singers substitute style for a solid vocal technique and never learn how to emit a high intensity sound with as much functional freedom as possible.”⁵⁶ Voce chiusa singers, subject to the divide between higher versus lower art, are often left to their own devices when it comes to training for CCM repertoire.⁵⁷ Again, this division leaves voce chiusa singers with little guidance or training pertaining to CCM practices, such that they often resort to poor practices or simply imitation.⁵⁸ The faulty jaw movements, tongue engagement, and breath mechanism of the self-trained CCM singer are signs of future atrophy and injury. Although audiences love to see a singer

⁵³ LeBorgne and Rosenberg, *The Vocal Athlete*, 281.

⁵⁴ Malde, Allen, and Zeller, *What Every Singer*, 15.

⁵⁵ Doscher, *Functional Unity*, 188.

⁵⁶ Doscher, *Functional Unity*, 188.

⁵⁷ LeBorgne and Rosenberg, *The Vocal Athlete*, 281.

⁵⁸ LeBorgne and Rosenberg, *The Vocal Athlete*, 288.

“struggle,” such struggle must be an affect, a crafty bit of acting, with the singing remaining free and healthy. The self-taught CCM singer, left to her own devices, often relies on manipulation. The old quote holds true in this respect: “A little learning is a dangerous thing.” We must ask ourselves, our students, and our performers to be fully informed—informed of both voce chiusa and CCM practices—in order to continue healthful growth in our art form.

Above all, what both CCM and voce chiusa singers must achieve is a replicable product—something they can repeat for the rest of their lives. The metric for singers should not lie in the reception of the listener; rather, it should be in the vocal longevity of their instrument. Instant gratification is the attitude *du jour*, but artists must not fall prey to this dangerous Lorelei. What seems like success can lead to future demise. We must decide what is healthfully repeatable. And in order for things to be repeatable, a technique must be built that is reliable. In other words, we must align our instrument and our priorities.

Registration

Registration is “the interaction of phonation and resonance.”⁵⁹ *The Vocal Athlete* and *Bel Canto* go through the history of registrational discovery, categorization, and methodology by covering the treatises of many famous vocal pedagogues, such as Garcia, Tosi, Vennard, Marchesi, and Lamperti. From their treatises, we see that the exact number of registers has been in discourse for centuries. There is validity in many of these pedagogues’ claims regarding registers, but I will highlight similarities and differences between voce chiusa and CCM as they pertain to registers. Spivey and Saunders Barton provide a graph that clearly distinguishes stylistic registration points—“the vocal arc of registration and resonance.”⁶⁰ They note that the voice should be TA (thyroarytenoid) dominant until E4-G4. A belt option is available, depending on the context,

⁵⁹ Spivey and Saunders Barton, *Cross-Training*, 14.

⁶⁰ Spivey and Saunders Barton, *Cross-Training*, 69.

between G4-D5. I find that it is beneficial to add twang (nasal mix) after D5 to give the effect of a continued high belt. All of this should be accomplished with correct alignment, freedom of the mandible/jaw articulation, and freedom of extrinsic laryngeal muscles. The novice singer will likely feel the need to stretch the chin forward—this needs to be avoided as the atlanto-occipital joint (AO) balance is key to free singing and correct laryngeal alignment.⁶¹ Although it may seem contradictory, the tongue must remain released at the base, with the tip resting at the back of the bottom lip. The soft palate must also maintain lift in order to create a balanced resonance, free of pushing or straining. The practice of soft palate lift and tongue release should be practiced daily. Often the tongue is wrongly employed in the lift of the soft palate—independence of the soft palate and the tongue must be coordinated. If the singer is unable to change pitch without moving the jaw or tongue, such jaw and tongue freedom must be practiced and obtained before moving on to further concepts. Freedom between the tongue and the jaw should also be addressed early in the training, as it is paramount to singing and stylistic ambidexterity. If the tongue and jaw are unable to find independence from each other, then the singer will wrongly use both in various combinations to create pitch changes. Pitch change should be the work of the intrinsic laryngeal muscles. “Pitch control also requires an exquisite interplay between laryngeal tension and breath pressure that is closely interrelated with intensity control. . . . As we know, the cricothyroid muscles are responsible for elongation and the thyroarytenoids for shortening.”⁶²

Interestingly, Spivey and Saunders Barton note that “the belt range does not vary according to voice type and is virtually the same for men and women.”⁶³ I think this is a very useful observation, as misconceptions surrounding the male and female belt abound. When modeling for

⁶¹ Malde, Allen, and Zeller, *What Every Singer*, 39.

⁶² McCoy, *Your Voice*, 123.

⁶³ Spivey and Saunders Barton, *Cross-Training*, 48.

my tenor students, I find it useful to sing in their range—utilizing my belt, which is the same production and range that the tenor voice experiences. “For the male head voice, the optimally desired timbre is that of balanced chiaroscuro; in belting, by contrast, the balance is almost completely shifted to the *chiaro* side with a bright, brassy timbre.”⁶⁴ Another possible misconception is the confusion between a “call” (often born of freedom) and a “yell” (often forced and squeezed). “A belt is a mixed resonance and as such has dynamic flexibility like any other healthy vocal utterance.”⁶⁵ This prescription should be the first step in exploring a belt—a flexible, dynamically transformable, free sound.

Mandible locking tends to be the reaction to “the first belt.” Locking can be heard in the sound and is a product of aural reaction, fear, breath instability, and muscle and joint panic. If the body is not free, the sound cannot be free. We must not chase the result (sound); rather, we must hone the process (coordination of breath and body). In the opening chapter of *The Vocal Athlete*, the authors emphasize the necessity for a singer to find a dynamic and flexible alignment in order to achieve optimal vocal production.⁶⁶ It recommends further reading, which led me to find the following: “If [a singer] ha[s] an incorrect body map, [the singer’s] movement and [his or her] singing will be tense, and can even cause injury.”⁶⁷ This statement from Malde’s *What Every Singer Needs to Know About the Body* leads to a complex process of discovery for the singer. “[B]ecause your body map governs your movement, you move according to what you believe about your body.”⁶⁸ The implications of this statement suggest that anatomical truth can be transformational for the voice, the health of the body, and the expressive power of singing—how

⁶⁴ McCoy, *Your Voice*, 75.

⁶⁵ Spivey and Saunders Barton, *Cross-Training*, 48.

⁶⁶ LeBorgne and Rosenberg, *The Vocal Athlete*, 3.

⁶⁷ Malde, Allen, and Zeller, *What Every Singer*, 4.

⁶⁸ Malde, Allen, and Zeller, *What Every Singer*, 3.

approaching singing through anatomical truth will lead to healthy, flexible, breath-led singing. We can begin to see that, indeed, the process is more important than the product.

Another distinguishing marker between CCM and voce chiusa is the secondo passaggio. The second passaggio is a changing border for women going between CCM and bel canto styles. The change in resonance occurs at D5 for CCM and B-flat4 for bel canto.⁶⁹ Head voice (cricothyroid) should be fully employed at B-flat4 for voce chiusa singing in order to build the top. This takes time for young students who have lived in TA-dominant function for most of their lives. However, many times singers will have a predisposition for head voice; this creates a difficult journey of inviting in the possibility of TA engagement above E4-G4. Calling exercises are a great first step in building up trust in TA function above E4.⁷⁰ I myself have struggled trusting TA function above E-flat 4, told in the past that I would hurt myself if I did not abide by the law of the divide. I have found that, through the training of my TA function and belt, I have experienced a more balanced head voice. I also have found that training thyroarytenoid dominant production in CT-dominant singers can lead to better reliance on the breath as well as increased stability in the vocalis. I will explore this further in chapter five. The literature mentioned above expose that misconceptions exist on either side.⁷¹ I postulate that by training from both CCM and voce chiusa angles, the best processes are created, greater knowledge and ownership of the voice is achieved, and thus increased balance of the intrinsic laryngeal muscles is attained.

Articulation

Singers are unique from any other instrument that exists. We possess the gift of the word—the inspiration behind our inhalation. “The text is significant, and the words are an essential part

⁶⁹ Spivey and Saunders Barton, *Cross-Training*, 46.

⁷⁰ Benson, *Training Contemporary*, 152.

⁷¹ Benson, *Training Contemporary*, 146.

of the artistic whole.”⁷² As communicators of music and message, it is crucial that the processes of articulation are mapped and mastered. The structures of articulation are the tongue, teeth, velum, and lips. The independence of the tongue and jaw are paramount in mastering articulation. “[C]lean articulation and good diction in singing require vocal tract movements that can be recorded by exact phonetic symbolization. The adjustments of the tongue, the lips, the mandible, the velum, and the resonators can define a recognizable phonetic position more precisely during singing than they do in speech, because of the duration factor.”⁷³ “Vowels seldom stand alone, either in speech or in singing. . . . Consonants need not be considered unwelcome intruders that impede good vocalization.”⁷⁴ I find it beneficial to think of the consonants as a part of the vowel line—a sort of *vowel* themselves. They should be treated equally by the breath and supported with the same vocalization that the vowels receive. “Indistinct words result from two causes: undervalued consonants . . . and the mismapping of lips.”⁷⁵

Historically, *bel canto* style was rooted in expressivity. Today a stigma has been connected with that style that paints its followers as sub-par communicators of the drama. Even Spivey and Saunders Barton note, “opera singers still tend to be woefully underprepared in acting. . . . [O]pera is still unquestionably music first and musical theatre is words first.”⁷⁶ I propose that the combinatorial use of *voce chiusa* and CCM systems can aid each other—bringing pure vowels to CCM repertoire and immediacy of text to traditional, *voce chiusa* repertoire. “After experimenting with musical theatre sounds, classical sopranos return to their operatic repertoire with a sense of greater resilience and power, with more authenticity, and a more reliable integration of the entire

⁷² Barbara Conable, *The Structures and Movement of Breathing: A Primer for Choirs and Choruses*, (Chicago, IL: GIA Publications, Inc., 2000), 22.

⁷³ Miller, *Structure of Singing*, 69.

⁷⁴ Miller, *Structure of Singing*, 79.

⁷⁵ Conable, *Structures and Movement*, 22.

⁷⁶ Spivey and Saunders Barton, *Cross-Training*, 26.

singing range and an ability to ‘speak’ vowels with more ease and clarity.”⁷⁷ I found it jarring that *The Vocal Athlete*, with its wealth of scientific and historical information, did not have a chapter dedicated to articulation. As such a monumental element of our singing, articulation should not be left to chance. Articulation alone could be practiced, without sound, for years before adding in the voice.

Coordination of the articulators is a major contributor to vocal freedom. Articulation should be the same for any style, adjusting only dialect to fit the context of the piece. The malleable resonating tract that singers possess is both wonderful in its uniqueness yet dangerous in its ability to be manipulated. This flexibility is conducive to imitating—allowing the singer to consciously or subconsciously change the acoustic abilities of her vocal tract. When we imitate, we take away the chance to discover our true, un-influenced, honest sound. I found for years I was displeased with the “raw” sound of my voice, adding pressure and driving my intent into the repertoire. In Stark’s book, he cites Zacconi saying, “for the forced voice, being defective, always offends.”⁷⁸ I did not allow my breath to reveal my developing, “raw” voice, so I sped up the process and shot for the result I thought people wanted—manipulating my vocal tract. That kind of sound-seeking or sound-first method is disastrous—leading to years of undoing and rebuilding. In my teaching I instruct that it is the job of the student to be the alignment monitor and the job of the teacher to be the sound monitor. If we do not want students to control their sound, then we must change our language to promote process-based practice—replacing our sensation-based terminology with process-based terminology. Rather than, “I would like the top to bloom,” we could address the articulatory alignment and functions that need to be instilled, thus entrusting the results to the

⁷⁷ Spivey and Saunders Barton, *Cross-Training*, 29.

⁷⁸ Stark, *Bel Canto*, 59 (quoting Lodovico Zacconi, *Prattica di musica utile et necessario si al compositore*, as translated in Carol MacClintock, *Readings in the History of Music in Performance* (Bloomington: Indiana University Press, 1979)).

process. We must also be patient with the pace of students' growth—not hearing the beginnings of freedom and asking for more, watching that we can convey *and* obey the process ourselves.

Articulation begins with kinesthetic awareness. In a world that is so busy, it is easy to let life go by without *being*. This systematic numbness must be lifted in order to listen to the body, redefine any imbalances, and grow. Giovanni Battista Lamperti agreed when stating, “Mind and muscle must be developed and sensitized to the ‘nth’ degree, but they should never take command of the performance.”⁷⁹ That said, performers must distinguish between kinesthetic awareness and scanning. Scanning is the busy mind, racing back and forth between concepts and sensations.⁸⁰ This kind of unfocused overfocus leads to exactly that in singing—lack of focused resonance. Therefore, awareness, despite the pitfalls that may emerge, must be awoken in articulation.

Something as simple as defining the mouth can be difficult for a young singer. The mouth is a space amongst things. The *things* are the tongue, teeth, lips, hard and soft palate, pharyngeal constrictors, cheeks, mandible, and tissues that encase them. The atlanto-occipital joint must be aligned in order for the rest of the body to find alignment, and even the mouth is affected by this seemingly exterior framework. When alignment is addressed, movement and range-of-motion within each point of alignment must be included so that stiffness does not set in as the singer tries to find “correct posture.” Singers must be aware that kinesthesia is sensing through movement—if there is no movement, then there is no sense, no singing.

The way in which we move the structures of articulation must be found in the release of tension.⁸¹ Any tension in the body, whether in the hands or the tongue, will result in laryngeal tension. Try to tighten your fists and sing a balanced onset on [a]—then release the hands and sing

⁷⁹ Spivey and Saunders Barton, *Cross-Training*, 27.

⁸⁰ Malde, Allen, and Zeller, *What Every Singer*, 12.

⁸¹ Malde, Allen, and Zeller, *What Every Singer*, 15.

[a] again. Do you sense the presence of tension and the subsequent release of tension? The tongue's home, or default resting place, is found spilled out onto the bottom teeth and bottom lip, where the dry and wet portions of the lip meet. This promotes release not only in the blade of the tongue but also in the intrinsic muscles of the tongue (the swallowing function of the tongue). The tongue's first job is not to sing; it is to consume. If we engage the primal portion of our tongue—the base of the tongue—then it will automatically do what it was created to do: swallow. I find that many diction and pedagogy books will recommend that the tongue lay behind the bottom teeth. This is not incorrect, but there are many singers who will exchange tension in the base of the tongue for tension in the blade or tip of the tongue—pushing into the bottom teeth unconsciously. I promote a tongue that is released at the base; this causes the blade of the tongue to lay flat, with the tip of the tongue meeting the back of the bottom lip.

Movement of the mandible is also critical to free singing. Singers should practice moving the jaw at the hinge where it meets the skull (temporal mandibular joints). Frequently, the chin is what catches a singer's attention in terms of articulation of the temporal mandibular joints (TMJs). Sole attention to the chin will often lead to misuse of the jaw; rather, thinking of the jaw as an appendage hanging from the hinge of the skull will encourage a freer use of this structure. The masseter muscles and the temporalis muscles must be relaxed throughout the movement of the mandible. Any hyper-engagement of these muscles will cause holding and, therefore, the breath will be held, leading to pressurized resonance. As stated earlier, the tongue and jaw must declare independence from each other; this kind of practice requires no voice in the beginning. The use of these structures lies in micro-movements rather than macro-movements. Hours can be spent honing the aligned movements of these intricate structures.

Lastly, the articulatory lips (orbicularis oris) must find purpose in their function.⁸² Often the lips, in an attempt to be accurate, will stop the breath. They can add tension via overly-engaged buccinators. The lips must also practice movement independent from the jaw. Practicing lifting a supple, bottom lip to meet the upper teeth for a [v] could take days or weeks for even a seasoned singer.⁸³ One must be careful that when release is requested, the energy of the body does not dissipate with it. Each vowel and consonant should be practiced with this kind of individualized attention to the articulators. To avoid scanning (the busy mind), setting goals for each practice session must be a routine that is instilled from the beginning of study. One cannot practice what one does not know. But if a student knows what and how to practice, then she will enjoy the process.

Resonance

When analyzing singing, it is easy to go right to the sound. “This sound is the end-result.”⁸⁴ What is often missed is the process by which we come across this sound. Generations of “sound sculptors” have asked for a singer to create a sound that is brighter, darker, forward, back, open, rounded—creating a generation of sound seekers. This may work for a few, but many will benefit from cultivating a process that, if executed consistently and mindfully, will lead to an honest result (the sound). Imitators live among us, and maybe we are guilty of manipulation ourselves. But the ear cannot be the dictator of our technique—neither for CCM nor for voce chiusa. Regardless of style or technique, there are three basic vocal events: phonation (breath meeting vocal folds), resonance (breath meeting space), and articulation (breath meeting the tongue, teeth, and lips).

⁸² Malde, Allen, and Zeller, *What Every Singer*, 207–08.

⁸³ Use of the COVID mask in my teaching has been beneficial for kinesthetic awareness of the lips and mandible. Everything that the mask covers should be released and supple.

⁸⁴ Hemsley, *Singing & Imagination*, 20.

This is the cardinal order of events, yet we often put the cart before the horse—asking our articulators to be phonators or asking our resonance to articulate.

Sound is created at the meeting of the vocal folds. The ensuing vocal tract is the amplifier of our sound. Unique to the voice is the fact that our resonating tract is malleable—unlike any other instrument. As Hemsley writes,

There is [another] important difference between singing and the playing of a musical instrument; a difference which should always be borne in mind. The playing of any musical instrument begins as a conscious act, initiated, it seems, in the left brain. A pianist must know that in order to make a sound he must press a key on the piano; that to make a sound of a higher pitch, the hand must be moved to the right, and so on. This involves doing something which is basically “unnatural” and learning to do it in such a way as to make it “second nature”—making voluntary actions seem like reflex actions—switching them over to the right brain, the right brain being that part which deals with instinctive, emotional, intuitive activity. In the case of singing, on the other hand, we are concerned with the opposite process: we are performing natural, instinctive, intuitive, reflex, “natural” actions, and learning to refine and control them; to make them conscious and voluntary.⁸⁵

With free will comes the dilemma of choice—our malleable vocal tract has this same free will. Choosing wrongly can distort or compromise the resonance; choosing rightly will allow the voice to reach its optimal resonance. With a mere thought, we have the choice to manipulate, impersonate, and imprison our resonance—that thought enacts movement of the structures that surround the space of the vocal tract. Our choice may come from good intent, but we must remember not to be sound seekers. For example, when a singer hears the term *gola aperta* (open throat), it is hard *not* to try to expand our existing throat opening.⁸⁶ Despite our perception, the stretching that we feel in the pharynx⁸⁷ is the act of the pharyngeal muscles constricting. The pharynx’s primary function is not for singing—it is for consumption. When we engage the pharynx,

⁸⁵ Hemsley, *Singing & Imagination*, 20.

⁸⁶ Malde, Allen, and Zeller, *What Every Singer*, 160.

⁸⁷ The stretch in the pharynx to which I refer here is specific to the oro- and laryngopharynx, not the nasopharynx, which encompasses the soft palate.

we consume our resonance. Like a snake, the three pharyngeal constrictors squeeze and transport the nutrients to our stomachs.⁸⁸ That is the only work those muscles know—constrict and release.⁸⁹ Once we know that there is only one engagement of the pharyngeal constrictors, we realize that we are misinterpreting the sensation of the throat if we feel stretching—for it is actually squeezing. This squeezing is “often accompanied by a misunderstanding of sound, which is that sound is a substance, something that a singer may, for instance, ‘project.’ Singers with substance fantasies are prone to use the food-moving [consuming] apparatus to sing.”⁹⁰ Allowing those constrictors to remain passive upon receiving and releasing breath is the process by which we find the result of the “open throat.” This unimpeded vocal tract creates a balance of tone characterized as *chiaroscuro*. This term is borrowed from paintings that exhibit a beautiful play on light and dark in their shading. Similarly, the resonance identified with voce chiusa singing is a perfect balance of light and dark—a product of formant acoustics and a low and suspended larynx.⁹¹ Luckily, the singer does not have to think in such scientific terms—surrendering tension in the body to serve the unbroken breath line will yield this balance. The beginning of sound, the onset, is key in this recipe. “The quality of onset determines the quality of the ensuing phonation.”⁹² Trying to free the structures after singing has initiated is a fruitless task.⁹³

Range

Vocal range is something that must be maximized in both voce chiusa and CCM techniques. The lengthening of range will occur when there is proper coordination of vocal fold vibration, subglottic pressures, and unimpeded vocal tract amplification. Training the intrinsic laryngeal

⁸⁸ Malde, Allen, and Zeller, *What Every Singer*, 158–61.

⁸⁹ Malde, Allen, and Zeller, *What Every Singer*, 161.

⁹⁰ Conable, *Structures and Movement*, 24.

⁹¹ Miller, *Structure of Singing*, 156.

⁹² Stark, *Bel Canto*, 16.

⁹³ Miller, *Structure of Singing*, 6.

muscles to change pitch is a goal that should be set for each singer—any external function of pitch change will result in a diminished overall range. Some common sources of extra-muscular pitch change that should be discussed and avoided are raising and lowering of the chin, laryngeal manipulation of either the tongue or the muscles that surround it, employment of facial muscles like eyebrows or zygomatic arches, and using the tongue and jaw as the puppet masters of the larynx. Students should be made aware of these concepts early in training, as many unhealthy short-cuts in technique are subconscious and the result of attempts to have instant gratification or mastery of the skill. Training the intrinsic laryngeal muscles to do the work of changing and sustaining pitch requires much practice, mental focus, and understanding of function. “A slow, targeted approach will often get results faster and more efficiently.”⁹⁴ To that end, vocalises can be categorized in ways that target a specific skill that needs to be developed.

Although the ranges for both *voce chiusa* singing and CCM singing could be the same, the tessitura demands of each present their own challenges. *Voce chiusa* requires wide-ranging tessiture—often encompassing two or more octaves—for the roles and repertoire. The goal of *voce chiusa* range and tessitura is to hear a seamless voice, one that sails through the extremes of the range without audience recognition of vocal fold vibration change or vocal tract resonance changes that happen at the registration points (*passaggi*).⁹⁵ The tessitura and timbre of the voice for much traditional repertoire and operatic singing has been catalogued into a Fach system—delineating what tessitura, weight, and qualities are demanded by roles within each category. Contemporary houses and companies have taken the Fach system to an extreme, interpolating the original use of catalogued roles onto the categorization of voice types.⁹⁶ This kind of pigeon-holing has made it

⁹⁴ LeBorgne and Rosenberg, *The Vocal Athlete*, 324.

⁹⁵ Miller, *National Schools*, 139.

⁹⁶ Philip Shepard, *What the FACH?! The Definitive Guide for Opera Singers Auditioning and Working in Germany, Austria, and Switzerland*, 2nd ed. (Kansas City, MO: What the FACH?! Press, 2010), 28–31.

easy for houses to audition singers, but the idea that singers can only fall into one Fach reflects administrative convenience and not reality. Convenience may work within a company, but teachers should be aware that voices are capable of thriving in multiple Fachs.

The challenge that a CCM singer faces is endurance within a limited tessitura. Whereas traditional, “classical” roles and repertoire span over two octaves, CCM repertoire usually stays under two octaves, living within a range of a fifth for much of the time. One of the reasons for the truncation of tessitura in CCM repertoire is the need to deliver clear, intelligible, and expressive text.⁹⁷ If the range is too large, a singer will have to allow for vowel modification at the upper extremes and could lead to text that is less intelligible. This is why much of the compositional writing for this repertoire lies in a shortened range, to account for the acoustical and formant challenges of vowels. This may sound easier for the singer, but the endurance and capabilities required for a truncated tessitura are taxing. Proper coordination and training for CCM tessitura will also call for the ability to access various timbral and color changes within that range,⁹⁸ leading to a greater likelihood of fatigue. The use of the breath is key in all areas of singing, but in this technique, many of the *voce chiusa* rules are broken in service of variety and to elicit interest from the listener. Nasal mix, straight-tone, and other breath manipulations require a mastery of breath management—being able to venture out of a balanced production and back in without employing external laryngeal tension to do the bidding.

In the tessitura of CCM repertoire, the TA muscles are more dominant, creating a greater closed quotient which, ironically, yields a more consistently *closed* voice. This TA-dominant production aims to make it seem as if one is speaking, taking out the filter of refinement associated

⁹⁷ LeBorgne and Rosenberg, *The Vocal Athlete*, 290.

⁹⁸ Benson, *Training Contemporary*, 151.

with voce chiusa. In traditional repertoire, the CT muscles are more active, often trying to bring the head voice down as far as possible within the range to make for easier ascending lines and blooming high notes. The lingering aesthetic connotations of TA- and CT-dominant productions are often used in divisive terms, though the connotations of “high” and “low” art are fizzling out of the discourse. Singers must remember their job is not to impress but to express. By marrying dichotomous styles (CCM and traditional, voce chiusa), we open up a branch of training that demonstrates multifaceted benefits.

Vibrato

“The physiological and neurological origins of vocal vibrato are not yet fully understood.”⁹⁹ What we do know is that vibrato is “a quasi-periodic modulation of the fundamental frequency.”¹⁰⁰ Good vibrato is “a pulsation of pitch, usually accompanied with synchronous pulsations and loudness of timbre, of such extent and rate as to give a pleasing flexibility, tenderness, and richness to the tone.”¹⁰¹ There has been quite a lot of interest in how one creates vibrato or develops vibrato. Singers in search of this holy grail often are very frustrated to find out that vibrato is an outgrowth of freedom. If there is any hold or overt build-up of pressure in the body, then true vibrato will not emerge. Cultivating freedom in singing will allow vibrato to develop. This must be addressed at the foundational level of alignment—the skeletal and muscular framework of our singing bodies.

Voce chiusa singing employs vibrato at nearly every moment of singing—even a short pitch that does not have time to undulate should have the potential for vibration. Originally, musical stage productions were given in theaters without amplification. Healthy projection of the

⁹⁹ Stark, *Bel Canto*, 138–39.

¹⁰⁰ LeBorgne and Rosenberg, *The Vocal Athlete*, 72.

¹⁰¹ Stark, *Bel Canto*, 122.

voice was key in textual delivery and vocal health of the actors and singers. The phenomenon of vibrato allowed for easier amplification and freer vocal production. With the advent of acoustical equipment, amplification, and microphone technology, the need for an unassisted voice to project to thousands diminished, and along with it, the need for vibrato as an amplification mechanism. The initial need for vibrato was for text to be delivered and for the voice to be heard—i.e. communication. The twenty-first century preference for less vibrato, similarly, is for clarity of text and for communication. Vibrato has become less ubiquitous and more of an aesthetic, stylistic practice, though in opera houses today, external amplification is still not used. The freedom that comes with a vibrant voice is pleasing and allows for an honest vocal production, one typified by a relaxed pharynx, free articulators, and the ability to respond to the singer’s inspiration and expression.

CCM that employs belting relies less on the presence of vibrato than *voce chiusa*. “The literature reports that classical singers maintain vibrato in as much as 95%”¹⁰² of phonation and “the most aesthetically pleasing belters possessed vibrato in more than 50% of their songs.”¹⁰³ As stated earlier, technology has allowed for composers of newer repertoire to write without concern for amplification or text delivery issues. This has led to a lower-register phenomenon (especially in music written for the female voice) as well as less demand for vibrato. “In modern performances [vibrato] usually is heard as an ornament which is entirely different from any other: no matter what its mode of execution, it does not sound consistent with the general musical line, either because of a striking change of timbre, a cessation of the ‘vocal legato,’ or some other vocal aberration.”¹⁰⁴ *The Vocal Athlete* claims “one of the reasons singers are hired in the professional arena is because

¹⁰² LeBorgne and Rosenberg, *The Vocal Athlete*, 73.

¹⁰³ LeBorgne and Rosenberg, *The Vocal Athlete*, 73.

¹⁰⁴ Stark, *Bel Canto*, 151.

of their uniqueness. As such, singers may each choose to use vibrato in a different way within the particular songs they perform.”¹⁰⁵ Belting is not univocal. “[T]here are many different kinds of belting (heavy, ringy, brassy, nasal and speech-like).”¹⁰⁶ And within those different kinds of belt are the options to incorporate vibrato. The need for CCM singers to invent constant varieties of color and texture alludes to the concept of vibrato being an ornament—not fundamental to the line or technique, but an embellishment or color choice that is placed strategically for emphasis and expressive purposes. The preferred vibrato rates are also different amongst these two techniques—CCM allowing for the extent of vibrato to alter throughout the duration of a pitch or be delayed in onset, and voce chiusa searching for consistency and evenness of line (normally around 4.5–6.5 Hz).¹⁰⁷

Style

Style has been evolving since the beginning of time. Cultural shifts lead to cultural tastes and preferences that are reflected in the arts. The market often dictates the styles that emerge. Bel canto style has been passed down through great singers, its florid melodic style displaying power, virtuosity, and soloistic expression. Beauty in bel canto comes from the singer’s ability to create a legato line, unbroken by any ornamentation or by the direction it follows. In voce chiusa singing, one cannot help but take note of the ever-present breath. The source of the singing is on full display in voce chiusa. The ability for the line to arc—*messa di voce*—is fundamental to this technique.

In training the *messa di voce*, it is important to know how to sustain a pitch, how to crescendo, and how to decrescendo. For me, this concept was never taught; only through the reactions of my teachers was I able to judge whether I was “doing it right.” Needless to say, my

¹⁰⁵ LeBorgne and Rosenberg, *The Vocal Athlete*, 74.

¹⁰⁶ Benson, *Training Contemporary*, 146 (citing Lisa Popeil, “The Multiplicity of Belting,” *Journal of Singing* 64, no. 1 (September/October 2007), 77–78).

¹⁰⁷ LeBorgne and Rosenberg, *The Vocal Athlete*, 73.

concept of crescendo was perpetuating my tendency to push rather than “sing.” I had misinterpreted the growth of decibel for a true crescendo, when in actuality, I was blowing and pressing the breath. I learned through Body Mapping that piano singing is created by an increase in intensity of the body and breath. I also learned that a crescendo in a sustained note was attained through greater elasticity in the body and breath. In fact, no pressure should build in the body beyond what was necessary to keep the vocal folds occluding. When these concepts first were introduced to me, I was dubious—but upon application came realization that pressure was not equivalent to dynamic change. I had been going about dynamic variance incorrectly my entire singing life before this realization. This habit did not go away without a fight. The power of habit is crucial to any skill-based profession. Just as athletes prepare for the game, vocalists must prepare for the act of singing.

Because the work of a singer is heard rather than seen, it is easy to understand that misconceptions about training a singer can arise. Bad habits can be planted and miscoordination or false understandings about the process can become the foundational ideas that inform the singer. This can lead to poor practice and singing habits. Unfortunately we are not able to erase habits—we must create stronger habits. The build-up of myelin between brain synapses is created through repetition. With enough repetition comes memory and habit. Therefore, identification alone does not fix an incorrect habit; repetition of accurate processes will replace habit. Very much a derivative of the Alexander Technique, Body Mapping allows for redefinition of the structures of the body that are causing poor vocal use.¹⁰⁸ Through Body Mapping, we redefine our perception of our Body Map to meet reality—the scientific truth.¹⁰⁹

¹⁰⁸ Malde, Allen, and Zeller, *What Every Singer*, 2.

¹⁰⁹ Malde, Allen, and Zeller, *What Every Singer*, 24–25.

Richard Miller reminds us that we do not need to reinvent the wheel in vocal pedagogy. Rather, through the use of existing methodologies, we can find a methodology that is conducive to free and healthy singing. I propose that the combined pedagogies of voce chiusa and CCM, when employed safely, yield greater vocal development. CCM style is a “controversial topic in the field of voice pedagogy.”¹¹⁰ Many overestimate the dangers it poses to the health of the voice, cautioning, “If you belt, you will ruin your voice.”¹¹¹ Yet “[t]he new millennium provides opportunities for singers, teachers, and scientists to bridge the gaps in knowledge previously unexplored.”¹¹² We must invite a balance into the studio—to our teaching, to our singing—that allows for our singers to experience success in the career that awaits them. And we can bridge the gap between voce chiusa and CCM techniques by synthesizing them.

¹¹⁰ Benson, *Training Contemporary*, 146.

¹¹¹ Benson, *Training Contemporary*, 146.

¹¹² LeBorgne and Rosenberg, *The Vocal Athlete*, 311.

CHAPTER 3

I believe that pluralistic style in the voice studio will yield greater function of the intrinsic laryngeal muscles. The combined skills of voce chiusa and CCM practices promise to be advantageous to a singer’s vocal development. In order to implement this pluralistic style, a method and resource for functional repertoire pairings is needed. Due to the inherently subjective nature of music, finding a methodology that produces the desired symbiotic results can be difficult. Music is possibly the most subjective art form. For example, beauty is perceived differently by each person—a rose to one is beautiful and to another a thorny danger. As a means of creating concrete standards within music’s subjectivity, I have disaggregated the fundamental qualities or “building blocks” of *song* and organized them into categories in the chart below. I call these building blocks *cumulative qualities*. My methodology is built around song pairings that share a minimum number of qualities from each category.

CUMULATIVE QUALITIES CHART

Categories	Qualities
Pitch	<ul style="list-style-type: none"> • Harmonic landscape • Tonality • Articulation: patter, parlando, language, legato, staccato, flow • Contour of melody: leaps, step-wise motion, etc. • Range • Tessitura • Dynamics • Timbre
Rhythm	<ul style="list-style-type: none"> • Articulation • Meter • Tempo • Rhythmic patterns
Form	<ul style="list-style-type: none"> • Formal Structure • Phrasing • Timing/length • Accompaniment: texture

	<ul style="list-style-type: none"> • Story/context/content
Pedagogy	<ul style="list-style-type: none"> • Underpinning stylistic influence • Appropriate level of difficulty • Teacher’s overall impression of the pairing • Pedagogical efficacy of the pairing (promote growth bidirectionally)

From this methodology, I have created a catalog of repertoire for the soprano Fach. The catalog is comprised of song pairings that are grouped together because they share, at minimum, one quality from each of the four categories in the chart above (for a minimum total of four shared qualities). I want to create greater opportunity for overlap between the styles by keeping the metric for connectivity relatively low. In this way, I can maximize the frequency with which one finds common ground. The symbiotic pairings are not meant to be equivalent; rather, through the inherent differences between the repertoire, greater function of the vocal mechanism can be achieved. The song pairings are meant to be used concurrently in the voice studio. When the songs are used in tandem in training, singers garner greater vocal function. Although this is not an empirical study, I have seen positive outcomes from this combinatorial pedagogy in the voice studio. I have plans for an Evidence Based Vocal Pedagogy (EBVP) study in the future.

In deploying this catalog, we must be mindful of the distinct historical and stylistic context in which each individual song was composed. Stated differently, I am not suggesting, for example, that a golden-era musical theater piece be as nuanced and refined in terms of inward expression as a Lied; conversely, I am not suggesting that Schubert’s Lieder break the fourth wall and present itself through a lens of mid-century American optimism. The voce chiusa and CCM genres may share different historical lineages, but both were developed in response to the needs of society. Their respective contexts provided different resources; thus, the voice had to evolve to accommodate new music. This could be seen as a limitation, but by acknowledging the diversity

of the styles and celebrating their contribution to music, we can enrich our training, our singing, and our careers.¹¹³ With this clarification, I will now explain my methodology.

I have devised what I call a *cumulative qualities chart* (see appendix C), organized by pitch, rhythm, form, and pedagogy. Through shared qualities in each of the aforementioned categories, I find song pairings. The pairings advance particular aspects of musicianship (e.g. rhythm, legato, diction) and challenge the intrinsic laryngeal muscles of a singer through the stylistic differences between the songs that form a given pair. The catalog is comprised of song pairings that share a specific number of these qualities. In order for a pairing to occur, the songs must share a minimum of four qualities—and at least one from each category (pitch, rhythm, form, pedagogy). I also sing the songs to ensure the results are supported by actual vocal use.

Each category is comprised of qualities that characterize the category. Thus,

1. In the category of *pitch* there are eight qualities: harmonic landscape, tonality, articulation, contour of melody, range, tessitura, dynamics, timbre.
2. In the category of *rhythm* there are four qualities: articulation, meter, tempo, rhythmic patterns.
3. In the category of *form* there are five qualities: formal structure, phrasing, timing/length, accompaniment, story/context/content.
4. In the category of *pedagogy* there are four qualities: underpinning stylistic influence, appropriate level of difficulty, teacher's overall impression of the pairing, pedagogical efficacy of the pairing.

These qualities are meant to be similar to those used by teachers in selecting and assigning repertoire. Many of the pairings will feature more than one overlapping quality, but a minimum of four cumulative qualities must be present. Again, this means that each pairing should share one or more of the same qualities from each category: pitch, rhythm, form, and pedagogy.

¹¹³ Spivey and Saunders Barton, *Cross-Training*, 2.

The objective of this methodology is multifaceted—to give voice instructors the tools to begin incorporating pluralistic styles in the studio, to provide diversity of programming to the unspoken curriculum, and to develop the fullest function and abilities of the intrinsic laryngeal muscles. Fluency in diverse styles (both in teaching and performing) takes understanding. Action without knowledge is devoid of purpose. This methodology aims to shed light on the reasoning and deduction behind the repertoire pairings. By sorting through characteristics and qualities that each song has to offer, a fully informed repertoire assignment can be made. Not everyone “has the ear” for finding repertoire, but through an objective selection process, everyone can develop “the ear.” Knowing what you are listening for, knowing what you are trying to achieve, and knowing what makes up a song will free both teacher and performer pedagogically and artistically.¹¹⁴

The four categories above are derived from the main scaffolding of a song: pitch, rhythm, form, and pedagogy. They are also sufficiently broad to allow for various pairings across song literature, favoring inclusivity and variety over exclusivity. One could argue that these parameters are too vague, but I aim to build links between inherently polarized styles. I do this in order to facilitate pluralistic style training in the studio that promotes combined pedagogical methodology as a means of developing the full function of the intrinsic laryngeal muscles. Exclusion is much easier to argue for than inclusion, but my goal lies in the latter.¹¹⁵

Equivalence is not the goal; rather, I aim to find pedagogically effective pairings. True equivalence would not have the same pedagogical significance as the pluralistic style that I suggest. It is through the incongruous nature of the pairings that greater function of the vocal mechanism

¹¹⁴ Miller, *Structure of Singing*, xix.

¹¹⁵ As well, categorization of song can be approached through other qualities, such as those seen in Carol Kimball’s *Song: A Guide to Art Song Style and Literature*.

can be achieved. I propose that healthful practice of pluralistic style can yield repeatable, reliable, diversified, individualized, and sustainable singing.

The voice has adapted throughout history to its surroundings. In this evolution, today we can benefit from a combinatorial approach to voice training. From open-air amphitheaters to the amplification of the microphone, the voice has found creative ways to adapt to its surroundings. Vocal styles have multiplied as technology has advanced.¹¹⁶ Technology is a large part of the emergence of CCM style.¹¹⁷ When we enter the catalog, the relative style of each song in a given pairing must be respected—i.e. a Baroque-era aria will not be sung with a microphone, and a belting piece will not be expected to carry over the pit orchestra without amplification technology. The female belt, or thyroarytenoid dominant production as a featured solo range, is a recent development—recent in terms of evolution within the pedagogy and practice of singing.¹¹⁸ Before the emergence of acoustic amplification, the voice and possibly the literal space were the only two amplifiers for delivering the sound. As early as Greek drama, voice production was developed as a means of carrying the story out to the audience. As music dramas emerged in the Renaissance, the evolution of arioso arose as a purely musical form. Throughout centuries, arioso matured into the Romantic-era, *bel canto*, two-part aria form (*cantabile/cabaletta*) that only virtuosos could perform.¹¹⁹ Over time the singer and teachers of singing honed the power of the voice without extra-musical amplification. With the advent of all things media and technology, we have more options available to explore the limits of the voice.¹²⁰

¹¹⁶ Benson, *Training Contemporary*, 188.

¹¹⁷ Benson, *Training Contemporary*, 188.

¹¹⁸ LeBorgne and Rosenberg, *The Vocal Athlete*, 297.

¹¹⁹ Miller, *Structure of Singing*, xxi.

¹²⁰ LeBorgne and Rosenberg, *The Vocal Athlete*, 375.

Due to acoustical qualities of the belt or thyroarytenoid dominant production, a female has difficulty projecting the voice without the aid of acoustical amplification in TA-dominant range. The singer's formant is not present in this production, and the ability to carry over an orchestra, or other amplified instruments for that matter, is limited. These new technologies have allowed the female voice to explore new terrain. The emergence of new song literature and experiments with new styles and methods of vocal production have started to raise CCM closer to the powerful pedestal of *voce chiusa*.¹²¹ I argue that the inclusion of the female belt together with *voce chiusa* pedagogy can yield greater overall vocal function as the development of the intrinsic laryngeal muscles is more balanced. The female belt has received far less rigorous treatment in the academic literature than has traditional *voce chiusa* singing.¹²² But we are seeing a change in that trend as more scholarship is introduced into the discourse.¹²³ The resources of today have allowed for the female voice to evolve in ways that *voce chiusa* pedagogues had never anticipated.¹²⁴ And I believe that the incorporation of CCM and *voce chiusa* pedagogies facilitates greater overall vocal development.

To this end, the song pairings within the catalog are to be learned together. This yields the most beneficial coordination of the intrinsic laryngeal muscles. Although I began research initially within the context of changing career demands, the purpose of this catalog is found within the pedagogical scope—pluralistic style training offers a way to combine two pedagogical systems (CCM and *voce chiusa*) that benefit the intrinsic laryngeal muscle development of the singer. Imagine if one were to only work out the biceps. The triceps would atrophy and the full strength, coordination, and abilities of the arm structure would not be available. Yet working both biceps

¹²¹ LeBorgne and Rosenberg, *The Vocal Athlete*, 288.

¹²² LeBorgne and Rosenberg, *The Vocal Athlete*, 288.

¹²³ LeBorgne and Rosenberg, *The Vocal Athlete*, 295; Benson, *Training Contemporary*, 146–50.

¹²⁴ LeBorgne and Rosenberg, *The Vocal Athlete*, 375.

and triceps yields a fully functioning mechanism that will enjoy healthier movement, longer endurance, and fuller range of motion. This same idea is what comes to fruition in the strengthening, coordinating, and developing of the cricothyroids and the thyroarytenoids through the means of pluralistic style training. The intrinsic laryngeal muscles are able to function with greater range, balance, and endurance when utilized equally throughout training. I believe strongly in application before teaching—putting the concepts and theories to the test by means of my own pluralistic style recital. While training for my recital, I saw greater stability in my CT function, a fuller spectrum of timbral resonance, the cohesion of an even scale, increased dynamic range, and greater breath control. My vocal endurance has also grown through this empirical trial of my thesis. In the future I hope to create a larger empirical study to further research the spectrum of results of pluralistic style training as a method to increase vocal function.

The pairings generated for this catalog are not the only possible pairings. Depending on the collective qualities within the cumulative qualities chart, there are other matches to be discovered that may serve a different paradigm of skill development from the pairings listed here. There is no definite right or wrong, but the teacher must be the expert ear in choosing the appropriate level of difficulty or area of training. For example, the subsections of the category *pitch* offer a wide array of pairing options: harmonic landscape, tonality, articulation (parlando, language, pater, legato, staccato, flow), contour of melody (leaps, step-wise motion, upward motion, downward motion), range, tessitura, dynamics, and timbre. Within the larger category of *pitch*, the qualities could be utilized to create a spectrum of pairings. For example, the utilization of the qualities *range* and *dynamics* would yield a much different pairing choice from *contour of melody* and *timbre*. This catalog is pairing one of many options in stylistic analogies.

The ability to pair songs by ear and then uncover the underlying cumulative qualities is one angle that a pedagogue could use; the pairing of stylistically diverse repertoire could also be chosen first by cumulative qualities before analyzing the repertoire matches possible. Following the latter method would give the teacher more control in the outcome of the pairings and therefore address the specific skills they deem necessary for the student of singing. The flexibility of this methodology marries itself beautifully with the individual needs of each singer. This methodology is not one size fits all; rather, it is a tailored approach to the individual and geared toward maximizing a singer's vocal development.

The methodology of pairing stylistically divided repertoire as a means of promoting combined use of CCM and voce chiusa pedagogies in the studio is geared to the development, health, and fullest function of the intrinsic laryngeal muscles. This catalog is a gateway into the pluralistic pedagogy for which I am arguing, and many other variations of the catalog are possible within the use of cumulative quality pairing methodology. Even if the context of changing career demands did not frame this argument, the need for pluralistic pedagogy would still be as relevant due to the technical benefits of such training. This catalog or the method of pairing by means of cumulative qualities are both avenues for pedagogical implementation of varying systems within the studio. Overcoming the hierarchical division within the implicit biases of "high" and "low" art styles and embracing the benefits of both in training will lead to greater vocal unity.

CHAPTER 4

1. Samuel Barber’s “Sure on This Shining Night” finds a partner in “I Don’t Need a Roof” from *Big Fish* by Andrew Lippa. Both songs present a chordal accompaniment that underpins the simplicity of the vocal lines—giving plenty of opportunity to explore timbral and emotive inflections for the singing actor. The songs are characterized by the melancholy nature of the lyric line and stay within a medium tessitura. The melodic contour is similar, with phrases often ending in descending lines. Though the Barber’s range is larger (D4–G5), the high belt (D5) required in “I Don’t Need a Roof” mirrors the Barber’s tessitura when considering the TA-dominant production range. The *andante* tempi in both pieces feature brief moments of meter change that prevent overly-repetitive verses. Both songs present a similar story and vocal arc. Legato and crisp diction are necessary for these pieces. Both pieces end with a dynamic decay and in the lower register of the soprano voice. The efficacy of pairing these two pieces lies in the balance of resonance throughout the middle voice. The *sostenuto* singing required in each piece promotes a relaxed larynx and a streamlined articulatory process. Due to the nature of each piece, the temptation to cover the voice in order to elicit a heavier production must be avoided. Individualized, free resonance of the singer must be promoted, rather than mimicking existing models.

CQC:	Pitch	Rhythm	Form	Pedagogy
Qualities	<ul style="list-style-type: none"> ▪ Harmonic landscape ▪ Articulation speed ▪ Contour of melody ▪ Dynamics ▪ Tessitura ▪ Timbre 	<ul style="list-style-type: none"> ▪ Tempo ▪ Rhythmic patterns 	<ul style="list-style-type: none"> ▪ Phrasing ▪ Accompaniment ▪ Texture ▪ Content 	<ul style="list-style-type: none"> ▪ Appropriate level of difficulty ▪ Pedagogical efficacy

2. Ned Rorem’s “The Silver Swan” and W.S. Gilbert’s “Poor Wandering One” from *Pirates of Penzance* are a good match for the soprano working towards greater flexibility. The agility required in each piece is demanding—occupying over half of the composition. The melismatic passages require great connection to the singing actor’s inner-monologue, which ideally would serve as the impetus for coloratura. The somber nature of the Rorem piece is balanced nicely by the light articulation and tonality of Gilbert’s aria. Both pieces require facility and legato throughout the registers. The tessitura of both pieces is near the highest range for a soprano—reaching C6 in “The Silver Swan” and D6 in “Poor Wandering One.” Although the tempi vary, the timing of the pieces are equal at about three minutes in length. The symbiotic relationship between these pieces is found in the timbral and stylistic differences. By working on both pieces in tandem, the two songs benefit each other. This is most readily experienced in the demands on the respiratory muscles, requiring much buoyancy and lightness in Gilbert’s aria and sostenuto in Rorem’s art song.

CQC:	Pitch	Rhythm	Form	Pedagogy
Qualities	<ul style="list-style-type: none"> ▪ Articulation ▪ Contour of melody ▪ Range ▪ Tessitura 	<ul style="list-style-type: none"> ▪ Rhythmic patterns 	<ul style="list-style-type: none"> ▪ Phrasing ▪ Timing/length 	<ul style="list-style-type: none"> ▪ Appropriate level of difficulty ▪ Pedagogical efficacy

3. Roger Quilter’s “My Life’s Delight” and Harvey Schmidt’s “Much More” from *The Fantasticks* are pieces that share sweeping vocal lines that call for continuously forward-moving phrasing. Sudden shifts and dynamic juxtaposition are features of both songs. The range of both pieces is equally matched, Quilter’s art song varying only by one step. There is a directness inherent in the diction of both pieces that calls for weightless vocal production. Streamlined articulation is needed

for both pieces. While the accompaniment is denser and more complex in Quilter’s art song, the accompanimental texture in “Much More” creates the same vocal support despite its simpler harmonic function. Conducive to these pieces being paired is their optimistic message. This is what drives the forward-moving phrases. Pedagogically, this pairing addresses various skills, from articulation and organic phrasing to dynamic suppleness and buoyant breath support. The clarity of text needed in “Much More” can inform the text of “My Life’s Delight” and bring greater clarity to the poetry.

CQC:	Pitch	Rhythm	Form	Pedagogy
Qualities	<ul style="list-style-type: none"> ▪ Articulation ▪ Contour of melody ▪ Range ▪ Tessitura ▪ Dynamics 	<ul style="list-style-type: none"> ▪ Tempo ▪ Rhythmic patterns 	<ul style="list-style-type: none"> ▪ Phrasing ▪ Content 	<ul style="list-style-type: none"> ▪ Appropriate level of difficulty ▪ Teacher’s overall impression of the pairing ▪ Pedagogical efficacy

4. Aaron Copland’s “Heart We Will Forget Him” and Stephen Sondheim’s “Children Will Listen” from *Into the Woods* may seem an unlikely match at first, but as we compare the qualities of articulation, sostenuto, range, tessitura, accompanimental texture, and dynamics across the songs, we find many similarities. Due to the songs’ tessitura, which lie on the staff, true clarity of text is demanded. The accompaniment may be static in the Copland and flowing in the Sondheim, but the texture in both pieces is linear rather than horizontal, often featuring a contrapuntal, single-line melody. Both pieces function within a limited dynamic range—mainly around *piano*. These combined qualities, although not immediately evident to the ear, call for similar pedagogical and technical demands. In the pairing, breath line is the main pedagogical aim. The Copland requires uninterrupted line, while the Sondheim offers many opportunities for breath renewal. Multiple,

consecutive breaths can often lead to stacking, so the key here is retaining the legato line cultivated in the Copland when singing the Sondheim.

CQC:	Pitch	Rhythm	Form	Pedagogy
Qualities	<ul style="list-style-type: none"> ▪ Harmonic landscape ▪ Tonality ▪ Articulation ▪ Range ▪ Dynamics 	<ul style="list-style-type: none"> ▪ Meter 	<ul style="list-style-type: none"> ▪ Phrasing ▪ Timing 	<ul style="list-style-type: none"> ▪ Underpinning stylistic influence ▪ Teacher’s overall impression for the pairing ▪ Pedagogical efficacy

5. Alban Berg’s “Nachtigall” and Stephen Sondheim’s “Green Finch and Linnet Bird” have more than avian themes in common. While Berg’s piece features a whole-tone scale, Sondheim’s solo also displays difficult melodic structure that deviates from traditional harmonic progression. Both pieces call for good facility in a large range, execution of rubato, and Brahms-ian sweeping lines. Berg’s piece averages around 2’15,” and the Sondheim, 3’00.” Spinning and free sound is required in both of these pieces; therefore, avoid giving them to students who tend to push on the instrument. Much collaboration is needed with an accompanist—especially in “Nachtigall,” due to the complexity of the accompaniment and the dovetailing of interlacing lyric lines. Vowel modification (aggiustamento) can be addressed in these two pieces given the consonant demands in the upper register.

CQC:	Pitch	Rhythm	Form	Pedagogy
Qualities	<ul style="list-style-type: none"> ▪ Harmonic landscape ▪ Range 	<ul style="list-style-type: none"> ▪ Forward driving tempi ▪ Rhythmic patterns 	<ul style="list-style-type: none"> ▪ Phrasing ▪ Accompaniment ▪ Content (themes) 	<ul style="list-style-type: none"> ▪ Appropriate level of difficulty ▪ Pedagogical efficacy

6. “A Piper” by John Duke and “The Finer Things” from Paul Gordon’s musical *Jane Eyre* are surprisingly similar in virtuosic vocal demands. The agility, range, and articulation required in both pieces is closely matched, utilizing CT-dominant production throughout. The melismatic passages are the main feature of both pieces. The tessitura in both songs encompasses the secondo passaggio, with “A Piper” reaching B5 and “The Finer Things” reaching B-flat5. The melodic contours are comparable, featuring many leaps and scalar passages. The bidirectional benefits of pairing these two pieces lie in the clarity of the English text. The more forward diction in the musical theater piece can help to keep the traditional selection from becoming too covered. Inversely, the traditional selection can help connect the melismatic passages of the musical theater selection to the breath due to the pedagogical expectations of the style (*voce chiusa*). The tempo indications are tied to physical movement patterns—a waltz in “The Finer Things” and a march in “A Piper.” This gives each piece a bit of *earthiness* that can promote deeper connection to the release of the pelvic floor and the requisite body alignment.

CQC:	Pitch	Rhythm	Form	Pedagogy
Qualities	<ul style="list-style-type: none"> ▪ Harmonic landscape ▪ Articulation ▪ Contour of melody ▪ Range ▪ Tessitura ▪ Timbre 	<ul style="list-style-type: none"> ▪ Articulation ▪ Tempo ▪ Rhythmic patterns 	<ul style="list-style-type: none"> ▪ Phrasing ▪ Accompaniment texture 	<ul style="list-style-type: none"> ▪ Underpinning stylistic influence ▪ Appropriate level of difficulty ▪ Teacher’s overall impression of the pairing ▪ Pedagogical efficacy

7. The relationship between “Gleich und gleich” by Anton Webern and Peter Mill’s “Patience” from *Illyria* is grounded in their similar timbral qualities. The opening of “Patience” and the subsequent repetitions of the first section have a striking similarity to Webern’s serial Lied. The

difficulty inherent in a serial piece (atonality) can be a good pedagogical tool for cultivating a precise musician ready for the unexpected harmonic and melodic moves in “Patience.” Similarly, the legato and expansive phrasing of “Patience” promotes phrasal connection and legato singing in Webern’s Lied. Using these two pieces in tandem in the voice studio can be advantageous. For instance, the leaping melodic nature of both pieces requires flexible use of the respiratory muscles. Also, the temptation to memorize pitch based on feeling in the pharynx or in other areas that experience secondary vibrations should be avoided from the beginning of the assignment. *Patience* is truly needed in the learning of these selections if the singer is to sing with a breath-led line—allowing the breath and the intrinsic laryngeal muscles, rather than structures extrinsic to the larynx (i.e. the tongue, jaw, or head movements), to change pitch.

CQC:	Pitch	Rhythm	Form	Pedagogy
Qualities	<ul style="list-style-type: none"> ▪ Harmonic landscape ▪ Articulation ▪ Contour of melody ▪ Range ▪ Timbre 	<ul style="list-style-type: none"> ▪ Articulation 	<ul style="list-style-type: none"> ▪ Phrasing 	<ul style="list-style-type: none"> ▪ Underpinning stylistic influence ▪ Appropriate level of difficulty ▪ Pedagogical efficacy

8. “Otherwise” from William Bolcom’s *Briefly It Enters* was actually written thirteen years after Stephen Sondheim’s “Send in the Clowns” from *A Little Night Music*. The musical idiosyncrasies of the Bolcom share a surprising amount of intersectionality with the Sondheim. The accompanimental textures and patterns are repetitive throughout both pieces, with a quasi-modern take on alberti bass. The narrators in both pieces are suffering from life’s circumstances, with an apathetic acceptance of the imminent outcome. This is heard in the harmonic and tonal choices of both composers—Sondheim staying in traditional harmonic movement, and Bolcom pushing the

boundaries. The speech-like delivery of both texts blossoms into a fuller, more sung section, then returns to parlando delivery. Both pieces experience a fragmented delivery of the melodic line that displays the internal psyche of the characters. This song pairing experiences a high number of cumulative qualities (see chart below). The symbiotic benefit of the pairing is found in the use of articulation and diction. The need for expressivity within a repetitive and truncated tessitura presents opportunities for refining diction and creating a line that does not sacrifice textual immediacy.

CQC:	Pitch	Rhythm	Form	Pedagogy
Qualities	<ul style="list-style-type: none"> ▪ Harmonic landscape ▪ Articulation ▪ Contour of melody ▪ Dynamics ▪ Timbre 	<ul style="list-style-type: none"> ▪ Articulation ▪ Tempo ▪ Rhythmic patterns 	<ul style="list-style-type: none"> ▪ Phrasing ▪ Accompaniment ▪ Content 	<ul style="list-style-type: none"> ▪ Underpinning stylistic influence ▪ Appropriate level of difficulty ▪ Teacher’s overall impression of the pairing ▪ Pedagogical efficacy

9. A rolling arpeggiated accompaniment underpins the vocal lines of both Henri Duparc’s “L’invitation au voyage” and Ryan Scott Oliver’s “The View from Here” from *Darling*. The range is large and requires facility in both the upper and lower extremes (for a lyric soprano, not a coloratura). The songs are dramatic and call for many dynamic changes motivated by the message. Each song has two climactic moments that call for a CT-dominant range that blossoms and immediately pulls back to a sweet, spinning production in the lower register. “The View from Here” is approximately 3’20,” and Duparc’s *mélodie* nears 4’00.” Sensitive collaborative skills are needed to perform these successfully. The songs encourage long phrasing, although backup breaths are easy to add within the lines.

CQC:	Pitch	Rhythm	Form	Pedagogy
Qualities	<ul style="list-style-type: none"> ▪ Harmonic landscape ▪ Range ▪ Tessitura 	<ul style="list-style-type: none"> ▪ Rhythmic patterns ▪ Tempo 	<ul style="list-style-type: none"> ▪ Accompaniment ▪ Phrasing 	<ul style="list-style-type: none"> ▪ Appropriate level of difficulty ▪ Pedagogical efficacy

10. “Aurore” by Gabriel Fauré and “Inside Out” from Steven Lutvak’s *A Gentleman’s Guide to Love and Murder* are strikingly similar despite their obvious stylistic differences. An oscillating chordal figure opens each selection, as the narrators reference the nature that surrounds them, which mirrors their lives. The songs’ phrases also mirror each other, with similar melodic contours and formal climaxes. Each composer shows a sensitivity for text setting in his maintenance of poetic prosody. A floated upper range approached by leap is necessary in this pairing. The harmonic landscape of Fauré’s *mélodie* is more complex than Lutvak’s piece, but learning the two songs together provides different benefits, with Fauré’s *mélodie* encouraging the singer to vary repeated melodic content in the Lutvak, while the Lutvak helps the singer streamline and simplify the melodic contour in the Fauré. Both pieces alternate between 3/4 and 4/4 meters, requiring the singer to subdivide and maintain the shared rhythmic pulse.

CQC:	Pitch	Rhythm	Form	Pedagogy
Qualities	<ul style="list-style-type: none"> ▪ Tonality ▪ Articulation ▪ Contour of melody ▪ Range ▪ Tessitura ▪ Dynamics ▪ Timbre 	<ul style="list-style-type: none"> ▪ Articulation ▪ Meter ▪ Tempo ▪ Rhythmic patterns 	<ul style="list-style-type: none"> ▪ Accompaniment texture ▪ Phrasing ▪ Content 	<ul style="list-style-type: none"> ▪ Teacher’s overall impression of the pairing ▪ Pedagogical efficacy

11. “Had it not been for the war I should doubtless never have written this cycle.”¹²⁵ Francis Poulenc composed in a reactionary time of world wars, political unrest, familial strife, societal upheaval, and ephemeral trends. Despite his surroundings, he was able to create a world of enchantment, fantasy, innuendo, and fun. Poulenc is often considered to be a composer of a “joking” nature due to the sharp changes in tempo, texture, articulation, and line in his songs. But Poulenc was serious about the pieces he composed, keeping a journal of his experiences, preferences, and ideas as he composed. That is why I have followed his wishes and kept the two *mélodies* from *Fiançailles pour rire* together.¹²⁶

In “Violon” and “Fleurs,” Poulenc sets the poems of Louise de Vilmorin. The songs are devoid of profundity and imbued with charming escapism, voyeurism, and expression. The mixture of hymn-like accompaniments and Hungarian cabaret music lures the listener into the spell of Poulenc’s music. Similarly, Kurt Weill demonstrates his hybrid approach to musical theater in “Youkali” from *Cycle des Chansons Cabaretistiques*. Although the song’s modified strophic form can lend itself to potential pedanticism, a singer can easily find variety in the song’s use of tango and habanera dance rhythms. The Weill and Poulenc have many commonalities, such as language, dance rhythms, range, and tessitura. There is a familiarity or casualness inherent in both selections of this pairing, although the actual singing of them is anything but casual. The pieces must be accurately sung, and rhythms, pitch, harmonic complexity, articulation, and dynamics all require attention to detail. Only through the refinement of these areas is the *effect* of casualness achieved. This is not a set of songs for a beginning singer. Great strength and flexibility of the respiratory muscles must be present, as well as endurance in tessiture that encompass the *passaggi*.

¹²⁵ Winifred Radford, ed., *Francis Poulenc: Diary of My Songs; Journal des Mes Mélodies* (Amersham, U.K.: Kahn & Averill, 2007), 55.

¹²⁶ Radford, *Francis Poulenc*, 54-57.

CQC:	Pitch	Rhythm	Form	Pedagogy
Qualities	<ul style="list-style-type: none"> ▪ Articulation ▪ Range ▪ Tessitura ▪ Dynamics ▪ Timbre 	<ul style="list-style-type: none"> ▪ Articulation ▪ Rhythmic patterns 	<ul style="list-style-type: none"> ▪ Accompaniment texture ▪ Content 	<ul style="list-style-type: none"> ▪ Underpinning stylistic influence ▪ Appropriate level of difficulty ▪ Pedagogical efficacy

12. Claude Debussy’s “Beau soir” and “Falling into You” from Jason Robert Brown’s *Bridges Over Madison County* share a common key signature—“Beau soir” using modal mixture of E-major and F#-minor and “Falling into You” occupying C#-minor. Debussy’s harmonic landscape is unorthodox (at least for its time), which gives the piece a feeling of being neither major nor minor. The tessitura of “Beau soir” occupies the staff, with high and low peaks reaching beyond the staff momentarily. “Falling into You” also shares a tessitura that largely stays within the staff, featuring more moments dipping below the staff than Debussy’s *mélodie*. The *parlando* articulation of the vocal lines is masked by the *legato* needed in each piece. The pieces also share a rolling accompaniment figure that supports the voice and leads the harmonic shifts seamlessly. Although “Falling into You” is originally a duet, using it as a solo is an easy transition. Both songs require adept rhythmic attention and dynamic nuance. Flexibility in the respiratory muscles is necessary for these pieces, making them a good pedagogical pairing for students working on breath support. The thoracic-lumbar joint¹²⁷ should experience micro-movements¹²⁸ that prevent over-pressurization of the glottis.

CQC:	Pitch	Rhythm	Form	Pedagogy
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¹²⁷ Malde, Allen, and Zeller, *What Every Singer*, 46–47.

¹²⁸ Malde, Allen, and Zeller, *What Every Singer*, 15.

Qualities	<ul style="list-style-type: none"> ▪ Harmonic landscape ▪ Articulation ▪ Contour of melody ▪ Range ▪ Tessitura ▪ Dynamics 	<ul style="list-style-type: none"> ▪ Tempo 	<ul style="list-style-type: none"> ▪ Accompaniment texture ▪ Phrasing 	<ul style="list-style-type: none"> ▪ Appropriate level of difficulty ▪ Pedagogical efficacy
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13. Johann Strauss’s “Mein Herr, Marquis” and George Gershwin’s “By Strauss” clearly have common stylistic underpinnings. Strauss is well-known for his waltzes, and Gershwin uses this in his satiric nod to the former in “By Strauss.” Both pieces feature a florid top. Facility in the upper-extension of the soprano range is necessary for this pairing; Strauss’s aria has written melismatic material in the score, and Gershwin’s traditionally is ornamented freely by the singer. Both pieces offer a playfulness in both the music and story-telling that promote the buoyancy needed in the respiratory muscles. Although the languages differ, both are Germanic and offer similar articulatory experiences. A significant challenge within this pairing is maintaining clarity of text while simultaneously delivering legato. It is helpful to think of the vowels as the connective tissue of the text in languages that feature many consonant clusters. Articulatory staccato, portamento, and rubato are features of both pieces. This pairing is beneficial to the singer who is prone to sacrificing stylistic connection for accuracy—both can exist freely in these pieces. It is incumbent upon the singer to use breath and the intrinsic laryngeal muscles to change pitch and not structures external to the vocal folds (i.e. the tongue or jaw). Beginning the pieces at a slow tempo and gradually accelerating as coordination is mastered can be helpful in promoting breath-led line.

CQC:	Pitch	Rhythm	Form	Pedagogy
Qualities	<ul style="list-style-type: none"> ▪ Harmonic landscape ▪ Articulation ▪ Range ▪ Tessitura ▪ Dynamics 	<ul style="list-style-type: none"> ▪ Articulation ▪ Meter ▪ Tempo ▪ Rhythmic patterns 	<ul style="list-style-type: none"> ▪ Accompaniment texture ▪ Phrasing 	<ul style="list-style-type: none"> ▪ Underpinning stylistic influence ▪ Appropriate level of difficulty ▪ Teacher’s overall impression of the pairing

14. “Sempre libera” by Giuseppe Verdi and “Being Alive” by Stephen Sondheim, despite being on opposite ends of the vocal spectrum, enhance each other when paired. The TA-dominant production in “Being Alive” helps to strengthen the vocalis muscle that makes up the body of the vocal folds. In singing “Being Alive” in tandem with “Sempre libera,” greater balance of resonance and support in the CT-dominant range can be cultivated. This takes time, diligence, and patience, as the singer coordinates breath and strengthens the vocalis. Sostenuto singing is needed in both pieces, and the pairing is conducive to finding and maintaining the right amount of pressure needed in the body. Often with these two selections, singers are prone to pressing or pushing the voice. If this is the case, the micromovements of the thoracic-lumbar joint are helpful in releasing excess sub-glottic pressure. Both songs should promote a raised soft palate—the use of the incipient sneeze is helpful in maintaining and training this lift. The parlando aspect of the Sondheim piece is very useful in preventing over-modification of vowels or covering in Verdi’s aria. Inversely, Verdi’s aria requires a heightened awareness of laryngeal alignment. Any use of the tongue to change pitch or modify the space is incorrect and will result in vocal fatigue. The laryngeal alignment garnered through working on “Sempre libera” yields advantageous benefits for “Being Alive.” The articulation of each informs the other in ways that streamline and simplify the singing and cultivate balance in the vocalis.

CQC:	Pitch	Rhythm	Form	Pedagogy
Qualities	<ul style="list-style-type: none"> ▪ Tonality ▪ Articulation 	<ul style="list-style-type: none"> ▪ Articulation ▪ Tempo 	<ul style="list-style-type: none"> ▪ Timing ▪ Content 	<ul style="list-style-type: none"> ▪ Appropriate level of difficulty ▪ Teacher’s overall impression of the pairing ▪ Pedagogical efficacy

15. Two songs that will pull at your heartstrings are Giacomo Puccini’s “Donde lieta uscì” from *La bohème* and Adam Gwon’s “I’ll Be Here” from *Ordinary Days*. Both songs center around the loss of a lover—in the former, due to terminal illness, and in the latter, due to the tragedy of 9/11. “Donde lieta” is more legato and dramatic in nature, but the vocal demands of “I’ll Be Here” make for a compelling pairing with Puccini’s aria. The tessiture are similar until the endings—Puccini’s reaching a B-flat5, but “I’ll Be Here” reaching a D5. A full, natural middle voice is needed for both pieces. “I’ll Be Here” is more TA-dominant in production, which helps to balance the CT-dominant production in “Donde lieta.” Having to employ both registers (head and chest voice) in subsequent song pairings helps to connect kinesthetic awareness to the singer’s breath and, therefore, generate greater flexibility of the respiratory muscles. The singer must also navigate the terrain of *accelerando* and *rubato*, as the tempo is malleable in both pieces. The text, which motivates the tempo changes, requires honest delivery and clear diction from the singer, as well as attention to syntax. The immediacy of text inherent in CCM repertoire helps to bring out more immediate expression in *voce chiusa* pairings, as well as elicit more natural communication. The same musical arc is present in both pieces, with the musical climax being followed by a softer and more inward melodic conclusion.

CQC:	Pitch	Rhythm	Form	Pedagogy
Qualities	<ul style="list-style-type: none"> ▪ Articulation ▪ Tessitura 	<ul style="list-style-type: none"> ▪ Tempo 	<ul style="list-style-type: none"> ▪ Context/story 	<ul style="list-style-type: none"> ▪ Appropriate level of difficulty ▪ Teacher's overall impression of the pairing ▪ Pedagogical efficacy

16. “Dove sono” from W.A. Mozart’s *Le nozze di Figaro* and “I’m Still Hurting” from Jason Robert Brown’s *The Last Five Years* are both songs about grief over the loss of a spouse’s love. Here the songs are paired due to their inherent differences rather than their similarities. Although both pieces have parlando sections—in the recitative in Mozart’s, and throughout in Brown’s—they occupy opposite ends of the spectrum in terms of vocal production (Mozart’s CT-dominant, Brown’s TA-dominant). Learning these selections concurrently will cultivate greater balance of the muscles of respiration. After the lengthy recitative of “Dove sono,” the formal arcs of the pieces are similar despite the stylistic variance. The repeat of the initial melodies is followed by an increasingly intensifying middle section, ending with the climax of the piece. Working in both CT-dominant and TA-dominant ranges, respectively, with similar intensity yields a very balanced usage of the intrinsic laryngeal muscles. The parlando nature of “I’m Still Hurting” is very helpful in informing natural text flow in the recitative of “Dove sono.” Singers will often take to over-singing the recitative, making a quasi-aria out of a text-derived section. Sometimes instruction against this is not enough, but this is where the pairing elicits bidirectional pedagogical efficacy. Through the text and delivery of “I’m Still Hurting,” the singer can inform the recitative of “Dove sono.” Although the harmonic landscapes are not evenly matched, the accompaniments share a similar texture that supports the vocal line. This may seem minor, but to a singer the texture of the

accompaniment can evoke competition or collaboration. With the vocal demands inherent in the selections, having a subordinate accompaniment is very beneficial to breath-led line.

CQC:	Pitch	Rhythm	Form	Pedagogy
Qualities	<ul style="list-style-type: none"> ▪ Articulation ▪ Dynamics 	<ul style="list-style-type: none"> ▪ Articulation ▪ Meter 	<ul style="list-style-type: none"> ▪ Formal structure ▪ Accompaniment texture ▪ Context/story 	<ul style="list-style-type: none"> ▪ Appropriate level of difficulty ▪ Teacher’s overall impression of the pairing ▪ Pedagogical efficacy

17. “Ain’t It a Pretty Night” from Carlisle Floyd’s *Susannah* and “Climb Ev’ry Mountain” from Richard Rodgers’s *The Sound of Music* are pieces that require a wide range, both emotionally and vocally. The pieces have a similar formal structure—“Ain’t It a Pretty Night” varying with a recapitulation at the end. Both pieces climb in the range, which requires flexibility and strength from the breath muscles. It is very easy to push the breath in both pieces due to the emotional arc and musical response, but this must be avoided. A constant bloom is required in the phrasing, which requires a collaborative sensitivity with the accompanist. The thick texture of the accompaniments, the ceaseless forward pull, and the climbing vocal range make for dramatic sonic and emotional explosions that must be countered with lightness and flexibility in the respiratory muscles. This pairing requires self-control, as over-singing in either register can lead to an uneven scale and laryngeal tension.

CQC:	Pitch	Rhythm	Form	Pedagogy
Qualities	<ul style="list-style-type: none"> ▪ Articulation ▪ Contour ▪ Dynamics ▪ Timbre 	<ul style="list-style-type: none"> ▪ Tempo 	<ul style="list-style-type: none"> ▪ Formal structure ▪ Phrasing ▪ Accompaniment texture 	<ul style="list-style-type: none"> ▪ Appropriate level of difficulty

				<ul style="list-style-type: none"> ▪ Teacher’s overall impression of the pairing ▪ Pedagogical efficacy
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18. The musical expositions of mental spiraling found in both “Gretchen am Spinnrade” by Franz Schubert and “Losing My Mind” by Stephen Sondheim are reason enough for this pairing. But beyond thematic connection lies a symbiotic relationship that challenges a singer’s endurance, creativity in repetition, and pacing. Although both songs occupy separate laryngeal dominant functions—thyroarytenoid for “Losing My Mind,” cricothyroid for “Gretchen am Spinnrade”—similar vocal demands are present. Each song begins by establishing the main musical theme. As the songs unfold, the iterations get increasingly challenging and higher within their given ranges. The danger here is starting out too heavy in production and causing laryngeal fatigue before the climax of the piece. Proper pacing of these selections is one of the pedagogical aims of the pairing. This requires a level of breath connection and control typically present in a more seasoned soprano (but perhaps lacking in a novice). The songs occupy the upper ranges of their respective registers, requiring poise within all points of alignment and inclusive awareness. The mounting harmonic tension in each piece can often inform a sensitive musician’s physical reaction. Teachers must monitor their students for physical manifestations of this harmonic tension (and, if they present, correct them). There should be no tension in the body, the pharynx, the tongue, or the torso beyond what is experienced for *appoggio*. Planking exercises are good for diverting internal tension if release cannot be found while standing.

CQC:	Pitch	Rhythm	Form	Pedagogy
Qualities	<ul style="list-style-type: none"> ▪ Harmonic landscape ▪ Articulation ▪ Dynamics 	<ul style="list-style-type: none"> ▪ Duple meter 	<ul style="list-style-type: none"> ▪ Phrasing ▪ Timing ▪ Content 	<ul style="list-style-type: none"> ▪ Appropriate level of difficulty ▪ Teacher’s overall impression of the pairing ▪ Pedagogical efficacy

19. Richard Strauss’s Lied “Allerseelen” and Frank Wildhorn’s “Once Upon a Dream” from *Jekyll & Hyde* are both pieces on remembrance. A pianissimo top is called for in both pieces. Often, this kind of dynamic *painting* can lead to laryngeal and articulatory manipulation—and counteracting this impulse is the major reason for this pairing. The challenge of this pairing is to keep the three basic vocal events in line: the phonation should remain the product of breath meeting the vocal folds, the resonance the product of an uninhibited vocal tract, and the articulation the product of free and efficient movements of the tongue, lips, and teeth. Freedom at the base of the tongue is crucial to success in these pieces.

CQC:	Pitch	Rhythm	Form	Pedagogy
Qualities	<ul style="list-style-type: none"> ▪ Articulation ▪ Dynamics ▪ Timbre 	<ul style="list-style-type: none"> ▪ Meter ▪ Tempo 	<ul style="list-style-type: none"> ▪ Content 	<ul style="list-style-type: none"> ▪ Teacher’s overall impression of the pairing ▪ Pedagogical efficacy

20. “Der Nußbaum” by Robert Schumann and “Follow Your Heart” by Mark Hollmann at first seem an odd pair, but beyond the stylistic differences, it is easy to find many shared qualities. The sweetness of both pieces is a combination of harmonic predictability, narrow tessiture that lie within speech-range, clear articulation, soft dynamics, and fragmented or short phrasing. Both pieces also share similar contours that have short upward arcs that descend gently. Great attention

must be paid to the articulation of the text—avoiding overly-mechanized delivery of consonants and maintaining an unencumbered vowel stream. A challenge that both pieces share is the avoidance of syllabic delivery. Much of the text-setting is syllabic and can easily lend itself to syllabic delivery—speaking the text first and finding the natural prosody of the line is a good starting point in these selections. As well, teachers might encourage their student to turn these songs into textual monologues before adding music. This will help to give naturalness and nuance to the syllabic melodic contour. These selections are great for cultivating a true legato line—making the journey between notes the priority¹²⁹ rather than worrying about overly-complex melodic movement. The short phrases also allow the singer to feel at ease with the breath—not pushing the normal limits of speech within the transition from speaking the text to singing the text.

CQC:	Pitch	Rhythm	Form	Pedagogy
Qualities	<ul style="list-style-type: none"> ▪ Harmonic landscape ▪ Tonality ▪ Articulation ▪ Contour ▪ Range ▪ Tessitura ▪ Dynamics ▪ Timbre 	<ul style="list-style-type: none"> ▪ Articulation ▪ Tempo 	<ul style="list-style-type: none"> ▪ Phrasing 	<ul style="list-style-type: none"> ▪ Appropriate level of difficulty ▪ Teacher’s overall impression of the pairing

21. Mozart’s “Das Veilchen” and Lin-Manuel Miranda’s “Helpless” from *Hamilton* may not seem like a likely pair on the surface, but when looking at the details, their similarities are notable. Both pieces revolve around relationships—Mozart’s an allegory for unrequited love, and Miranda’s a snapshot of the beginning of a relationship. Both pieces are repetitive and feature many leaping

¹²⁹ Berton Coffin, *Historical Vocal Pedagogy Classics* (Lanham, MD: The Scarecrow Press, Inc., 2002), 17.

intervals. The upbeat nature of these pieces is also striking, as both push forward as they unfold. The tessitura is slightly more condensed in the *Hamilton*, putting extra endurance-based demands on the singer. Finding nuance within the repetition of “Das Veilchen” and “Helpless” is also a requirement for the singer. Using these two pieces in tandem within the voice studio will help to yield a more balanced instrument and a singer that is versatile. The light belt of “Helpless” and the glittering melodic articulation help to develop semi-equivalent TA-dominant terrain that “Das Veilchen” develops in CT-dominant terrain. Both exhibit the same skills within their relative vocal productions and styles. The flexibility needed—mentally, physically, and stylistically—in these selections is a major pedagogical aim of this pairing.

CQC:	Pitch	Rhythm	Form	Pedagogy
Qualities	<ul style="list-style-type: none"> ▪ Articulation ▪ Contour 	<ul style="list-style-type: none"> ▪ Tempo ▪ Rhythmic patterns 	<ul style="list-style-type: none"> ▪ Phrasing ▪ Content 	<ul style="list-style-type: none"> ▪ Pedagogical efficacy

22. Stefano Donaudy’s “Luoghi sereni e cari” and Adam Guettel’s “The Beauty Is” are a fitting match, as both feature sweeping lines and moments of speech-like delivery. Guettel’s selection is more demanding in terms of rhythm, meter, and leaps, but Donaudy’s art song nearly matches it with vocal turns and inter-phrasal leaps. Both pieces feature the same tessitura, requiring a range well over an octave and CT-dominant production. Donaudy’s piece does not feature an introduction, but the erratic and difficult entrance of “The Beauty Is” presents a similar experience (that is, a jarring one) due to the feeling of urgency in the opening. A blooming top is required for both pieces, as well as clear diction and attention to dynamic markings. Both scores have many instructions from the composer—adherence to these details is key for these pieces to stand out. A flexible and agile vocal instrument, paired with breath-led legato, are fundamental requirements of both songs. The benefit of pairing these pieces together is in the delivery of text. “After

experimenting with musical theatre sounds, classical sopranos return to their operatic repertoire with a sense of greater resilience and power, with more authenticity, and a more reliable integration of the entire singing range and an ability to ‘speak’ vowels with more ease and clarity.”¹³⁰

CQC:	Pitch	Rhythm	Form	Pedagogy
Qualities	<ul style="list-style-type: none"> ▪ Articulation ▪ Contour ▪ Dynamics ▪ Range ▪ Tessitura 	<ul style="list-style-type: none"> ▪ Tempo 	<ul style="list-style-type: none"> ▪ Phrasing ▪ Accompaniment texture ▪ Content 	<ul style="list-style-type: none"> ▪ Appropriate level of difficulty ▪ Pedagogical efficacy

23. “La promessa” by Gioacchino Rossini and “My White Knight” by Meredith Wilson are two pieces that feature CT-dominant production. Given the similarities between the two, pairing these songs especially benefits students who are not native speakers of Italian; that is, by working on these pieces in tandem, students can incorporate the expressive impulses cultivated in Wilson’s musical theater selection into Rossini’s lirica. Musical theater features an immediacy of text that much of the voce chiusa repertoire does not. The immediacy of text practiced in “My White Knight” is helpful in creating the same immediacy in “La promessa.” These selections also feature leaps that traverse the upper passaggio for a soprano. The breath connection needed for maintaining line and for evenness across the registers is another pedagogical aim with this pairing. The selections feature duple meters with three-note rhythmic patterns throughout. Although the tessitura of “My White Knight” is lower, both pieces share a similar range, concluding with an A-flat⁵ that crescendos to a close. Formally, the pieces share structural similarities—ternary form that features a modified recapitulation of the A section. The ascending scalar and interval movement is another

¹³⁰ Spivey and Saunders Barton, *Cross-Training*, 29.

binding feature of these pieces. Flexibility within the torso and unobstructed alignment of the larynx are key to maintaining a light and free line that is associated with the timbre of these pieces. Pushing or heavy production must be avoided in these selections. The pieces share an inherent lightness of articulation and melody that displays of dynamic over-production would violate.

CQC:	Pitch	Rhythm	Form	Pedagogy
Qualities	<ul style="list-style-type: none"> ▪ Harmonic landscape ▪ Tonality ▪ Articulation ▪ Contour ▪ Range ▪ Dynamics ▪ Timbre 	<ul style="list-style-type: none"> ▪ Articulation ▪ Duple meter ▪ Rhythmic patterns 	<ul style="list-style-type: none"> ▪ Formal structure ▪ Phrasing 	<ul style="list-style-type: none"> ▪ Appropriate level of difficulty ▪ Teacher’s overall impression of the pairing ▪ Pedagogical efficacy

24. “O falce di luna” by Ottorino Respighi and “What Good Would the Moon Be?” by Kurt Weill both feature expansions of musical boundaries—Respighi with his decadent influence, and Weill with his hybrid approach to musical theater. The jazz-inspired work of Weill features syncopation that melds nicely with Respighi’s “O falce di luna.” With the rise of the symphony orchestra during his lifetime, Respighi was not immune to such influences. Indeed, the accompaniment in the Respighi is clearly orchestral and demonstrates rich texture for an Italian art song. Respighi’s incorporation of chromatic melodic movement makes his piece not only rhythmically difficult—featuring a 12/8 meter—but harmonically complex. Both pieces also share a climbing melodic line with weak beat stresses. The rhythmic and melodic demands of “O falce di luna” help to prepare the singer for the same attention to detail in Weill’s “What Good Would the Moon Be?” Similarly, the jazz-inspired movement of Weill’s melodic line helps to make the melody of Respighi’s art

song less rigid. Working on these two pieces concurrently challenges a singer’s musicianship and forces her to be attentive to the expressive and rhythmic details of the vocal line.

CQC:	Pitch	Rhythm	Form	Pedagogy
Qualities	<ul style="list-style-type: none"> ▪ Articulation ▪ Contour ▪ Range ▪ Dynamics 	<ul style="list-style-type: none"> ▪ Articulation ▪ Rhythmic patterns 	<ul style="list-style-type: none"> ▪ Phrasing ▪ Timing 	<ul style="list-style-type: none"> ▪ Appropriate level of difficulty ▪ Teacher’s overall impression of the pairing ▪ Pedagogical efficacy

25. “Per pietà bel idol mio” by Vincenzo Bellini and “Climbing Uphill” by Jason Robert Brown are a surprising pair due to the vast differences in style between the two. While separated by almost two hundred years, the pieces share expressive qualities and treatment of the melodic line. Bellini’s piece is exemplary of bel canto style. The narrator is quite forward and interrogates the suspicion of a lover. This is treated musically with charged, large leaps and dynamic swelling that give the narrator power and dominance in the dispute. Similarly, Brown’s piece is borne of the contemporary musical theater style and portrays a narrator pointedly questioning why she is pursuing a musical career. In Brown’s piece, the narrator uses an ascending belted line to convey the distress and frustration of the singer. Working on these two pieces concurrently not only sheds new light on the emotional interpretation of each, but also helps to build and strengthen both TA- and CT-dominant productions in the soprano voice. The opportunity for mixed voice belting is also present in the musical theater selection. The rapidity of text and the need for clear and breath-led articulation is an additional pedagogical aim of the pairing. Both pieces exemplify frustration on behalf of the narrator, making the importance of the vowel line key. Often when frustration is attempted in song, singers will resort to emphasizing the consonants. When this happens, the breath tends to become held or pressed. Improper emphasis on and articulation of consonants can cause

a build-up of tension in both the breath and alignment. Encouraging the *musical line* to convey the frustration, rather than the articulators, will challenge, but ultimately benefit, the singer.

CQC:	Pitch	Rhythm	Form	Pedagogy
Qualities	<ul style="list-style-type: none"> ▪ Tonality ▪ Articulation ▪ Dynamics 	<ul style="list-style-type: none"> ▪ Tempo 	<ul style="list-style-type: none"> ▪ Phrasing ▪ Timing 	<ul style="list-style-type: none"> ▪ Appropriate level of difficulty ▪ Teacher’s overall impression of the pairing ▪ Pedagogical efficacy

CHAPTER 5

“In the search for beautiful and healthful singing, the singer or teacher does not need to invent a unique system of voice pedagogy. All technical maneuvers can be codified into existing methodologies.”¹³¹ The use of pluralistic styles within the studio is rooted in two systems of pedagogy that, when implemented simultaneously, yield greater overall vocal function. I propose that combining CCM and voce chiusa practices will achieve increased vocal capabilities. Moreover, the complementing systems, if used properly, will result in healthier vocal technique. This combinatorial approach is relatively new in the literature of vocal pedagogy, yet both systems are fluid in application due to the common thread they share—the use of the breath. In this chapter, I make the argument that pluralistic application of CCM and voce chiusa systems are functionally compatible and effective in the development and balance of the intrinsic laryngeal muscles. I also will make a case for the incorporation of each respective system for singers who have already been trained in one track or style specialization. I continue to find that, at any stage in the development of the singer, the pluralistic, systematic approach in the studio is advantageous—for growth, for vocal function, and for the demands of the career.

Although there is great knowledge to be gained in reading literature on vocal pedagogy, the fact remains that singing is a skills-based artform.¹³² The mind may understand each function of the singing method—acoustical changes and formants, alignment and language—but it is through the practice of these functions that true understanding and technique are molded.¹³³ Like athletic training, the singer must commit herself to practice, routine, and performance. Unlike athletic training, the muscles that we engage are only accessed through the mind, not physical

¹³¹ Miller, *Training Soprano Voices*, 7.

¹³² McCoy, *Your Voice*, 76.

¹³³ Miller, *Structure of Singing*, xix.

force. Vocal pedagogy is a feat of mental awareness, endurance, capacity, and energy. It must be made known that patience is key to the process of growth in singing. Coordination does not always present itself with a “yes” or “no” apparent to the singer—this means that we must rely on the teacher’s ear and recording technology to confirm good processes in the early stages. Similar to the student, the teacher must also be patient—trusting that the process of building the voice will deliver the final desired result—beautiful and healthful singing.

For teachers it is imperative that we practice what we teach. As noted above, knowledge alone is not sufficient in this skills-based artform. For teachers, like myself, who have been trained from the start to singing only one system or style, this may seem a daunting or impossible endeavor. In my studio I was receiving more and more students looking for diversity of repertoire. Similarly, I was being asked more and more to offer a variety of styles in my performing career. This incongruous experience from my formal training led me to introspectively unpack my unconscious biases. “LeBorgne and Rosenberg note that within the pioneering generation, CCM pedagogy relies on ‘conventional wisdom and empirical observation combined with the research that does exist’ which must be perpetually refined.”¹³⁴ So I began lessons with a teacher that helped me understand that I was capable of learning a new system of singing, and through those lessons I came to realize the vast benefits of training with combined styles. I continue to train in the pluralistic method I propose here. Although I had never allowed myself to have thyroarytenoid-dominant production past an E-flat⁴,¹³⁵ I found that a healthy belt beyond that barrier is within each singer’s capabilities (whether old or new to this system), and that my cricothyroid production became balanced, richer, easier, and healthier when training simultaneously with voce chiusa and

¹³⁴ Benson, *Training Contemporary*, 146 (quoting Wendy D. LeBorgne and Marci Rosenberg, “Belting pedagogy: An overview of perspectives,” in *The Vocal Athlete* (San Diego: Plural Publishing, 2014), 255).

¹³⁵ Miller, *Training Soprano Voices*, 26.

CCM systems. In my studio, the incorporation of both voce chiusa and CCM systems has fostered quicker understanding of breath management in students and healthier growth in the singer's practice and application outside of the studio. This kind of evidence-based teaching and learning of pluralistic styles in the studio is something I plan to continue researching and implementing.

“Primum non nocere: the first thing is not to do harm.”¹³⁶ This ancient medical dictum is of primary importance when dealing with the human voice. The vocal folds are mighty, but we must remember they are small,¹³⁷ and we are only given one pair—for life. In order to sing freely, we must have an understanding of our physiology and anatomy.¹³⁸ In order to healthfully apply voce chiusa and CCM systems, we must understand what to expect of our voices. I would like to continue to uncover the fluidity between these systems of voice pedagogy throughout the rest of this chapter. I will highlight the connections between the combined styles in the following areas of singing: the even scale, passaggio, registration, timbre, range, and intrinsic laryngeal function.

The Even Scale

Having been trained for years under the tutelage of a Richard Miller protégé, I find that Miller's concepts arise when I discuss vocal pedagogy. I believe that much of his teaching is also applicable to the pluralistic method that I use. Miller impresses upon the singer the need to build an even scale.¹³⁹ This is very true, but if we tell a singer to have an even scale, possible misconceptions could fall into play as the student attempts to “even-out” her voice. Teachers must find a way of addressing all major areas of singing with a balanced approach—one that will not lead to fixation on a particular outcome or concept. Although it is of great importance for a teacher to understand the functions and physiology of the voice, the terminology employed should be

¹³⁶ Miller, *Structure of Singing*, dedication page.

¹³⁷ McCoy, *Your Voice*, 107.

¹³⁸ Malde, Allen, and Zeller, *What Every Singer*, 3.

¹³⁹ Miller, *Structure of Singing*, 150-160.

conducive to a healthy process. For example, if I were to hand the keys of a manual car to someone learning to drive and instruct them, “drive home,” I would be operating under the assumption that they would know where home is, how to start the car, how to fasten a seat belt, how to change gears, how to signal, how to use the mirrors, how to use the clutch, and how to drive according to the rules of the road. Similarly, in our teaching, we should always instruct in a way that builds a process, a technique in the students (or ourselves). If we talk in “result” terminology, we are telling a student our sensation rather than the means that will lead her to proper function. We must also avoid *sound* becoming an *idée fixe*—this could lead to a generation of sound-seekers, an unstable foundation for any technique, as sound is liable to change. In young singers, and even professionals, the manipulation of sound could compromise their practice. Signs of this will be evident in their anatomical alignment, their reaction to the change of acoustical space, and their laryngeal manipulation. Similarly, many young singers will come in with a beautiful voice but not know how to use it. Teachers must instill the power of habit, process, and proper coordination rather than the result. Manipulation of sound¹⁴⁰ is often masking the true capabilities of a singer and must be addressed as such.

The introduction and training of the source (breath) and the instrument (body) must be coordinated in order to connect the CCM and *voce chiusa* systems. Rather than looking for a sound, we are instilling a process. It is important to note the three basic vocal events: (1) phonation (breath meeting the vocal folds); (2) resonance (vibrating breath meeting space); and (3) articulation (breath meeting the articulators).¹⁴¹ The breath is the primary function in all three of the basic vocal events—which are in their cardinal order. Without breath we cannot have phonation,

¹⁴⁰ Miller, *Structure of Singing*, 151.

¹⁴¹ My thanks to my colleague, Dr. Louima Lilite, McGavern-Montgomery Professor of Music, Oklahoma Baptist University, for his work clarifying this idea for our students and for me.

resonation, or articulation. Every instrument has a vibrator and a source of vibration.¹⁴² For the piano, the vibrator is the string, and the source of vibration is the hammer that strikes it. For singing, the vibrator is the meeting of the vocal folds, and the source is the breath. This means that singers are aerodynamic, myoelastic instruments.¹⁴³ The voice is able to move seamlessly throughout the range with just the work of the intrinsic laryngeal muscles and the breath. In order for this truth to manifest into form, where the breath and the intrinsic laryngeal muscles are the only elements actively changing the pitch, the coordination of the body cannot be neglected. True union of the breath and body has the ability to essentially create one seamless voice. On paper and in the mind's understanding, this makes great sense and sounds simple enough. But this requires relinquishing control. The need to control is one of many reasons beyond function that leads us away from the fact that singers are a glissando instrument. We unconsciously create divisions in the voice, controlling every aspect of sound until we are divided into a million little pieces.

The role of breath support and Body Mapping should be introduced in the early stages of training along with the three basic vocal events. Body Mapping provides a foundation for singers to build their personal vocabulary for singing. This makes for an easier transition when applying the concepts to their own singing. The ability of singers to locate, determine the size and structure, and define the function of each part of their singing anatomy is key to building a process.¹⁴⁴ Here, learning rates differ widely, as kinesthetic awareness and mental focus vary among individuals. Body Mapping provides tangible, anatomical truths that can be taken to the practice room and applied with little mistranslation. Metaphor is great, but only if it is translated accurately, whereas

¹⁴² McCoy, *Your Voice*, 27.

¹⁴³ McCoy, *Your Voice*, 36.

¹⁴⁴ Malde, Allen, and Zeller, *What Every Singer*, 4–7.

Body Mapping is key to developing a consistent, healthy, reliable technique. Proper coordination of the body will more quickly reveal a singer's vocal abilities.

Recently, I had a student that struggled with breathing—in singing and in life. The shallowness of her breath astounded me. She would come into lesson and talk about how she fainted in class, and often she would ask to sit down in lessons due to dizziness. Through Body Mapping we were able to find that she had a misconception about where her lungs were located and how they functioned in accordance with the rib cage. After a few weeks of reinforcing the truth behind her physiology, her ability to breath in lessons vastly improved, and her fainting spells and dizziness vanished. She also found that she had an upper extension to her voice that soared to a G6. After two semesters I was able to sit with her and discuss what had led her to the previous misconception about her lungs and the function of breathing. She claimed that she was operating under the premise of “breathing into the belly,”¹⁴⁵ which led her to protrude her abdominals and flex outward when singing. This tension is what caused a freeze in the muscles of the torso, the intercostals, the pharynx, and the tongue. Subsequently, the body did not create enough of a vacuum to repopulate the lungs with air upon the opening of the glottis. She was taking away the subglottic pressure needed to initiate the Bernoulli effect of the vocal folds. “A literally-minded singer might hear the instruction to breathe into the belly and try to force air down through the esophagus to the stomach.”¹⁴⁶ A mere idea, a mere perception corrected through Body Mapping, was what stood between her and a flourishing soprano extension—and, more importantly, a healthy, breath-filled life.

A singer is not just an instrument made up of lungs and vocal folds—her instrument is her entire body. Body Mapping must be in constant dialogue with our three basic vocal events. After

¹⁴⁵ Malde, Allen, and Zeller, *What Every Singer*, 110.

¹⁴⁶ Malde, Allen, and Zeller, *What Every Singer*, 110.

this has been established, the work of unifying the registers (achieving the even scale) can begin. When discussing the unification of scale, there is nothing, physically, that needs to be unified. By unification, I mean that a singer must coordinate changes in timbre and functions of the intrinsic laryngeal muscles without significant shifts.¹⁴⁷ This is approached, first, through alignment of the body and, therefore, alignment of the larynx. Often a singer, when meeting a shift in her range, will accommodate this change in terrain by adjusting the body or the internal muscles that attach extrinsically to the larynx. This will cause a significant change of resonance and timbre, while also indicating physically the discomfort that is being experienced. This reaction is much more apparent in young singers, but even many mature and seasoned singers will yield to these impulses. In accordance with the alignment, the breath must have increased energy, but not overly-increased subglottic pressure. Hallmarks of a young singer are breathiness or subglottic over-pressurization (through the pulling up and in of the abdominals). Careful attention must be given to the use of the term “breath support,” as many singers take to the idea of “support” and flex the abdominals or tighten the muscles of the neck in an attempt to actively comply with instruction.

The breath and anatomical alignment of both CCM and voce chiusa systems is congruent. In the combinatorial application of voce chiusa to CCM systems, a healthy belt can be achieved. Yes, a belt that is not influenced by voce chiusa breath and anatomical alignment can be well-received in the world, but it is not repeatable indefinitely. The trend of ignoring vocal pathologies by replacing the injured singer with a younger version of herself must end. “A common pitfall in belting is when singers try to make what is loud even louder. They do not realize that the room does all the work.”¹⁴⁸ “Our approach to belting technically has the same principles as our approach

¹⁴⁷ Miller, *Structure of Singing*, 132.

¹⁴⁸ Benson, *Training Contemporary*, 156.

to all genres of music.”¹⁴⁹ “[E]xtensive work in a heavier chest register must be balanced by the working in the opposite register. This helps minimize the risk of getting vocally stuck [or unbalanced].”¹⁵⁰ Through the pluralistic systems, a repeatable, healthy product can be achieved in the thyroarytenoid production.

The concept of unifying or creating an even scale can be fully understood intellectually, but this does not mean that application is guaranteed. Singing is a skills-based art form. We must practice the coordination of the concepts in our actual singing. That is why training a voice with a primary instructor is key to a successful technique. The ear of the teacher is invaluable. Much of what is transmitted in lesson is through the body language, trust, and communication of the teacher. There is an ancient axiom that I think pertains here: “If you want to go fast, go alone. If you want to go far, go together.” It is excellent to supplement teaching with pedagogical readings, Body Mapping readings and illustrations, and listening assignments, but the seed of growth and development is planted in the studio.

Registration

Registration is an area of voice training surrounded by a “semantic minefield,”¹⁵¹ with many troops fighting on seemingly different sides yet for the same cause—unification of the voice. Generations of vocal pedagogues, from Manuel Garcia to Richard Miller, have developed methods of identifying and dealing with registers. Despite the numerous methodologies that exist, one fact seems to dominate them: registers are a laryngeal function. In order to understand more fully why this component of vocal training is so prominent in pedagogical discourse, we must define register. Scott McCoy offers a concise definition: a register is made up of consecutive pitches that all have

¹⁴⁹ Benson, *Training Contemporary*, 156.

¹⁵⁰ Benson, *Training Contemporary*, 158.

¹⁵¹ McCoy, *Your Voice*, 64.

the same timbre and production.¹⁵² His definition is important to note due to recent developments in vocal pedagogy that confirm that resonance is the second contributing factor in registration. Before the advent of Electrolottology (i.e. *Voce Vista*), Manuel Garcia foreshadowed the effects of both laryngeal and resonance properties in his definition of register. Garcia claimed that the register was a series of consecutive “homogenous” sounds produced by one mechanism that differed from the surrounding groups of homogenous sounds produced by another (differing) mechanism.¹⁵³ So what happens when we encounter a change from the contiguous pitches that exhibit the same physiological manner and timbre? In classically trained professionals, the unification or blending of registers is the goal. This would give the listeners the perception that they have an even scale throughout their range. But this aurally perceived evenness belies the intricate physiological coordination required to effectuate a smooth connection of pitches.

There are two *passaggi* points (*primo* and *secondo*) that correspond to changes in laryngeal function—particularly the intrinsic laryngeal muscles.¹⁵⁴ These transitional areas between the registers, born of intrinsic laryngeal muscle function, will require formant tuning (acoustical adjustments).¹⁵⁵ Formant tuning is an acoustic filtering through the vocal tract. The vocal tract extends from the glottis to the lips. The balance of the fundamental frequency within formant 1 (F1), the vowel formant (F2), and the singer’s formant (F3, F4, F5) will not allow the singer to remain the same through the extent of the voice. (When looking to adjust the formants through vowels, it is good to note that back vowels are acoustically lower in upper partials, and front vowels are acoustically higher in upper partials).

¹⁵² McCoy, *Your Voice*, 64.

¹⁵³ Coffin, *Historical Vocal Pedagogy*, 20.

¹⁵⁴ Miller, *Structure of Singing*, 132.

¹⁵⁵ McCoy, *Your Voice*, 72.

Something that must be mentioned in discussing registration is the breath. Breath is the universal solvent for any vocalization, registration event, or communication. Registration is not just an acoustical event; it is a coordination of subglottic pressure, unimpeded airflow, laryngeal function, and formant tuning. As McCoy describes,

Formant tuning is approached very differently in belting, which generally relies on speech-like vowel production. At the point in the scale where the [voce chiusa] singer begins to close vowels to aid the transition from [TA- to CT-dominant production], beltors choose to open vowels in a strategy that associates [harmonic 2] with F1, which would be regarded as a register violation for operatic tenors and baritones. Linking H2 with F1 helps maintain [TA-dominant production] with ascending pitch, and further enhances the brilliant, edgy quality characteristic of belting.¹⁵⁶

When incorporating the pluralistic method of voice pedagogy, the female singer will generally have a predisposition to cricothyroid- or thyroarytenoid-dominant production. The weaker of the two registers must be addressed first. Marci Rosenberg goes so far as to say, “The instrument must be balanced on both ends before I address belting.”¹⁵⁷ Often singers predisposed to TA-dominant production will have trouble letting go of tendencies such as over-thickening the vocal folds. This will manifest in a large timbral disparity in the area between the primo and secondo passaggio. In this case, the singer must practice the lengthening of the head voice as low as B3. As well, the singer must be encouraged not to overly thicken the vocalis—this is a shortcut designed to mimic the work of a strengthened vocalis. Rather than keeping the objectives a mystery, it is good to inform the singer of the “deconstruction” that is taking place, advising the singer that the purpose is to efficaciously rebuild the vocal mechanism with balanced and healthful technique. Similarly, keeping the “vocal utterance” connected to the impulse to sing,¹⁵⁸ the outpouring of a need to express, must not be separated in the technical preparation and training of

¹⁵⁶ McCoy, *Your Voice*, 76.

¹⁵⁷ Benson, *Training Contemporary*, 158.

¹⁵⁸ Hemsley, *Singing & Imagination*, 19–20.

the voice. Belting “comes out of very deep emotional expression and cannot be taken separately from the environment and culture in which a singer grows. Belting effectively is dependent on a person’s anatomical structure, personality, and tonal perception. It can be developed but it takes time and patience.”¹⁵⁹ The act of *music making* must always be in our process and methodology. “We need to be on ‘pressed vocalization alert’ due to a fine line between belting and hyperfunction of the throat muscles, which can cause fold dysfunction or muscle tension dysphonia. High-level belting increases tension on the vocalis muscle.”¹⁶⁰ Encouraging a spectrum of belting rather than one timbral choice is key to preventing a pressed and injury-prone belt. The ability to add or mix in CT-dominant production to TA-dominant production is the flexibility that pluralistic style can cultivate.

Inversely, the singer with CT-dominant production will often have trouble bringing up the chest voice beyond E-flat4. Utilizing a light belt (TA-dominant production) will help to usher in a longer range of the belt without the use of nasal resonance. The results are for long-term gain, not short-term gratification. Patience here is a theme that should be insisted upon each week. As the singer finds more balance in the CT- and TA-dominant productions, the timbre will begin to take on a more “beautiful” aesthetic—many initial ventures into the building of a weaker register have a period of transition from sound to *beautiful* sound. To the singer this may feel like a leap of faith; teachers who practice this symbiosis of register balancing themselves will have a keener ear when listening for what is developing in their students.

One contributing factor to the emergence of audibly-separated registers has to do with the misconception of how we change pitch. Many singers are reliant (consciously or unconsciously) on the action of the back of the tongue to change pitch. This kind of extrinsic laryngeal

¹⁵⁹ Benson, *Training Contemporary*, 152.

¹⁶⁰ Benson, *Training Contemporary*, 152.

manipulation will make the tilt of the larynx and the use of the cricothyroids much more mechanical. The intrinsic laryngeal muscles must be trained as the only means of changing pitch. “Pitch control also requires an exquisite interplay between laryngeal tension and breath pressure that is closely interrelated with intensity control. In very general terms, the vocal folds must be elongated for pitch to ascend and shortened for pitch to descend.”¹⁶¹ Careful attention should be paid to vocalizing with a piano. When every note that is sung is doubled on the piano, I have seen that it leads many singers to believe that their voices should emulate the same articulation between pitches—as if vocal folds were actual cords, and there was a hammer for each pitch. The attempt to control pitch change rather than train the intrinsic laryngeal muscles in accordance with the breath will lead to multiple, discernable registers among singers.¹⁶² Instead, using the piano to give the starting pitch only in practice is a way for singers to listen to their own legato and hone pitch change borne of breath and thought rather than extraneous muscle engagement.

The sharing of knowledge and objective(s) is important to the training of a singer as well. I found that I was never told *how* to change pitch—relying on good reviews or approval of those around me for confirmation of my performance. Much of my pedagogical training was shrouded in mystery—in order to keep hierarchical divisions between student and teacher. This mystery pervaded my understanding of technique—understanding *what* the anatomy of singing was but not *how* to use it. I began to unconsciously change pitch with the help of the back of my tongue, as the need for control and accuracy became my concern. I was in disbelief when, at a summer program, a coach told me I needed to start over—that the coloratura I was singing was being produced with the tongue and not the breath/intrinsic laryngeal muscles. I could not believe that my desire to be accurate had led to inaccurate technique. I had been mistaking my articulator (tongue) for a

¹⁶¹ McCoy, *Your Voice*, 123.

¹⁶² McCoy, *Your Voice*, 125.

phonator (the vocal folds). If I had engaged in discussions regarding this concept, I could have caught my error before it became habit—eliminating years of re-training.

Another factor in the emergence of separate registers is the aural perception of one's own voice. Singers like to hear themselves sing—as humans we like to control and alter things according to our judgments (or those of others). Often times when the tongue is pulled back, the singer is able to hear amplification due to the inverse “megaphone” that is produced by the vocal tract alteration.¹⁶³ Rather, the tongue should be completely released from the base, laying over the bottom molars and spilling out onto the bottom lip where the dry and wet tissues meet. This will ensure that tension is released in the entirety of the tongue and not exchanged for pushing the tip of the tongue into the bottom, front teeth. Upon correction of the pharyngeal and oral manipulation that occurs when the tongue is pulled back, singers may be unhappy with the loss of immediate amplification and resort back to their original tension—usually a product of praise at an early age when over-darkening.¹⁶⁴ Such reversion must be addressed in each lesson until the student is able to release the tension. There is an “awkward” phase where the student/singer has to retrain the ear to what free and resonant singing is, but with the use of recording technology and persistent instruction, the singer will be more likely to adjust and grow.

The varying sensations¹⁶⁵ that occur throughout the vocal range are an important aspect to address in relation to the unification of registers. What seems simple on paper is very complex in terms of development. Ingo Titze states that the length of the vocal tract is “the primary determinant for uniform scaling of formant frequencies.”¹⁶⁶ A misconception of the singer is that the vocal tract and surrounding structures should experience an even sensation, that this

¹⁶³ Miller, *Training Soprano Voices*, 75.

¹⁶⁴ Thank you to my anonymous student who bravely shared her honest experience.

¹⁶⁵ Miller, *Structure of Singing*, 115.

¹⁶⁶ Miller, *Training Soprano Voices*, 20.

experiential aspect coincides with an even scale. This myth must be “debunked” early in training. As we sing, we produce frequencies. These frequencies vibrate at different rates—the higher we sing, the faster the frequency; the lower we sing, the slower the frequency. The secondary vibrations of those frequencies can lead a singer to question any change of sensation. I have found that, with many of my students, there is an unconscious goal to have the same secondary vibrations experienced throughout the entire range. When this happens in women, their tendency is to bring the heavier production up—causing extreme strain. It does not help that the trends of female singers today largely revolve around TA-dominant production that borders on vocal fry.¹⁶⁷ In men, when this happens, the body’s reaction will cause the head and larynx to lift. This alignment alteration, along with open, wide vowels, leads to cracking and other unpleasant sounds. Thus, we find that registers are not a functional aberration as much as they are a mental apparition.

In voce chiusa methodology, the chest voice for a female singer should not exceed E-flat4 (“the Melba point”),¹⁶⁸ and more commonly should transition at C4. The elongation of the chest voice to B4 or even D5 is where significant CT stability increases in the octave above. As the two styles (CCM and voce chiusa) fuse, the belt should not be forced to those ranges; rather, the same voce chiusa systems of a raised soft palate, an aligned larynx, a proportional amount of subglottic pressure, *aggiustamento*, and *gola aperta* are to be utilized. A light belt can be a good primer for the full belt in the early stages of implementation. The female singer should treat the ascent of the chest voice beyond F#4 like that of a tenor—adjusting the vowel to tune the formant, allowing the tongue to front in order to keep the vocal tract open. The reason that female singers can function like tenors in the elongation of the belt range is due to the fact that they both are singing with the same laryngeal function at the same octave. Usually the tenor high-C and the soprano high-C are

¹⁶⁷ Miller, *Training Soprano Voices*, 68.

¹⁶⁸ Miller, *Training Soprano Voices*, 26.

an octave apart (tenori in chest voice and soprani in head voice), but when the female singer is singing in chest voice, she is in the same range as the tenor. “Because belting is an acoustic phenomenon, the belt range does not vary according to voice type and is virtually the same for men and women.”¹⁶⁹ “A belt is a mixed resonance and as such has dynamic flexibility like any other healthy vocal utterance.”¹⁷⁰

Passaggio

The passaggi of the human voice not only indicate various vocal registers, but they also reveal each individual’s potential voice type. Passaggio means “passage” in Italian. This terminology has been used for centuries in vocal pedagogy and is a staple to voce chiusa teaching, though it is also relevant to CCM teaching. The passaggi serve as the bridge or passage between two registers. There are many theories that surround the number of registers, the implications of registers, and the blending of registers.¹⁷¹ With developments in vocal science, I am sure that many more will evolve over time. But the function of the voice remains the same. How we coordinate the breath and body will lead to healthful, balanced, even singing—and maintaining this balance through the passaggi will yield an even scale.

The primo passaggio, or first transition, typically occurs where the easy speaking voice range ends. The primo passaggio essentially is a change in the physiological function of the intrinsic laryngeal muscles and alteration of timbre. The key to negotiating this event is found in the two elements that define register—laryngeal function and resonance.¹⁷² Again, we must remind

¹⁶⁹ Spivey and Saunders Barton, *Cross-Training*, 48.

¹⁷⁰ Spivey and Saunders Barton, *Cross-Training*, 48.

¹⁷¹ McCoy, *Your Voice*, 64.

¹⁷² “Often teachers of singing assume that ‘openness’ characterizes all good singing, when in fact, the lowering of the epiglottis may be part of the ‘covering’ action. No extensive study on the contribution of the epiglottis to ‘covering’ has yet been undertaken. However, fiberoptic observations seem to indicate that where there is the omega-shaped epiglottis (the so-called ‘infantile’ epiglottis) there is frequently the inability in the adult male to achieve *voce coperta* (‘covered voice’) with ease. It is probable that limited participation of the epiglottis (at a nonproprioceptive level, of

ourselves of the three basic vocal events: phonation, resonance, and articulation. The only way for the three events to occur is through the breath. Similarly, as we negotiate the primo passaggio, breath must be the undercurrent to the change of laryngeal function and resonance. In terms of laryngeal function, the intrinsic laryngeal muscles move from thyroarytenoid-dominant to cricothyroid-dominant. The cricothyroids are responsible for lengthening the mass of the vocal folds, allowing for higher pitches, and drawing together the cricoid cartilage and thyroid cartilage anteriorly. The change in resonance is borne of the change in laryngeal function, as well as the acoustic phenomenon of phonating air in the vocal tract. The modification of vowels allows for formant tuning, and the increased energy of the breath (not subglottic pressure) will help to equalize the transition. “Classical vocalists experimenting for the first time with speech-based singing may feel like they have moved from a mansion to a studio apartment. However, there can be a distinct technical advantage to being able to introduce more chest into the soprano middle voice and to finding those speech-like vowel spaces. The reinforced resonance helps to bridge the primary passaggio and evens the scale.”¹⁷³

The secondo passaggio, or second register transition, will typically emerge a fourth above the primo passaggio in male voices and anywhere from a fifth to a ninth above the primo passaggio in female voices. Knowing that the cricothyroid muscles are dominant at this shift in register and that timbral changes will occur can often lead a singer to the conclusion that they can manipulate those muscles and effects by means of direct control. The ample time spent around this area of vocal training is, in large part, due to the fact that we cannot command direct, conscious control of the muscles of the larynx isometrically. Rather, it is in the coordination of breath pressure and

course, just as is the case in vowel differentiation) is necessary to filter out the strident timbre traditionally associated with *voce aperta* (*voce bianca*.)” Miller, *Structure of Singing*, 151.

¹⁷³ Spivey and Saunders Barton, *Cross-Training*, 52.

formant tuning through which evenness can be achieved.¹⁷⁴ Many young singers will unintentionally indicate the second passaggio through increased subglottic pressure, a byproduct of contracting abdominals and tensing of the pharynx. One way to remedy this tendency is to allow the range that is being approached to inform the lower range that proceeds it, which facilitates an easier transition through the secondo passaggio for both male and female voices—bringing more CT-dominant production down in the range to make for smoother dynamic equilibrium. These acoustical accommodations are going to be best served through a released mandible at the TMJs and a relaxed tongue (at the base). The idea of “holding back a sneeze” or “singing through the first part (only) of a yawn” will aid in the maintenance of the soft-palate lift and prevent air leakage from the nasal cavity. In order for the mandible and tongue to find true release, the buccinators, temporalis, and masseters must also surrender undue tension. Due to a singer’s resonating tract being malleable, terms such as “open throat” must be rooted in physiological understanding rather than metaphor. The pharynx, upon engagement, only serves one function—to swallow.¹⁷⁵ The idea of opening the throat, in a young singer, can lead to contraction of the pharyngeal constrictors, thereby narrowing the vocal tract and not allowing for proper formant tuning. Going back to the alignment of the atlanto-occipital joint (the skull on the spine) will allow for proper balance of the larynx, a lengthened vocal tract, and neutral surrounding muscle engagement. Manipulation of this alignment can induce the “swallowing” contraction of the pharynx and yield a pressurized and precarious sound. After the pharynx finds release upon phonation, the tongue and mandible acquire independence of articulatory movement, and the ideal alignment for the larynx is balanced at the atlanto-occipital joint.

¹⁷⁴ McCoy, *Your Voice*, 69.

¹⁷⁵ McCoy, *Your Voice*, 107.

The expanse between the primo and secondo passaggio is called the *zona di passaggio*.¹⁷⁶ Navigating this range will require an increase in breath energy as the laryngeal function changes from the primo passaggio (TA-dominant) to the secondo passaggio (increased CT-dominant). Here is where much discussion takes place in the studio—students wanting the feeling of the *zone* to disappear and delegating the work of the breath to alterations of alignment and forced TA-dominance. Terminology should be shared, but the use of unifying language should be employed rather than separating language. “Working playfully without self-judgement, experimenting with optional colors and aesthetic choices can result in greater ease, smoother transitions, more confidence, and a fuller palette of expression.”¹⁷⁷ Vowel modification or *aggiustamento* is used in transitioning between passaggi. A cohesive way to maintain clarity of diction and acoustical balance can be found in the underlying sound of each vowel—something I call the “ah” space. This primal cry¹⁷⁸ or call is innate to every person (with exceptions for vocal disorders or injury). The mere process of phonation filtering through the vocal tract generates a fundamental sound that informs every vowel. “Ah” space is a position of a “neutral” or open throat. From this all vowels can emerge. Maintaining this idea of the “ah” space can allow for greater intelligibility and greater ease through the *zona di passaggio*. “Ah” space can also be very helpful for female singers that find it difficult to maintain the integrity of diction at higher pitches (above the secondo passaggio). Gradual vowel modification will be helpful here as formant tuning will become more volatile—F0 able to exceed F1.¹⁷⁹ Therefore, we employ [a] to realign the resonance.

Each voice type has a tendency toward specific locations of the passaggi. It is from these locations that both male and female voice categories can be defined. The passaggi points serve as

¹⁷⁶ Miller, *Structure of Singing*, 116.

¹⁷⁷ Spivey and Saunders Barton, *Cross-Training*, 53.

¹⁷⁸ Benson, *Training Contemporary*, 155.

¹⁷⁹ McCoy, *Your Voice*, 69–73.

a demarcation of Fach. There are many subdivisions (Fachs) of the standard SATB, but I will highlight the primo and secondo passaggi points of the following: soprano, Eb4 and F#5; mezzo-soprano, E4 and E5; contralto, G4 and D5; tenor, D4 and G4; baritone, B3 and E4; bass, Ab3 and Db4.¹⁸⁰ Through the identification of the passaggi points, upon maturation, the voice type can emerge. Further knowledge of the Fach system is necessary for the professional world today, but we must remember that the Fach system was originally created to categorize operatic roles, not voices.¹⁸¹ Many singers are capable of singing multiple Fachs—which is evident upon the development of the even scale. Singers are also capable of singing in multiple *styles* by using pluralistic methodology in the studio.

Timbre

The definition of register has been covered previously but bears repeating: a register is a series of adjacent, continuous pitches that are produced with the same physiological mechanism, which yield a cohesive timbre throughout the given pitches.¹⁸² Although pedagogues do not agree across the board on the number of registers, I will draw on three traditional names for registers that are often used today: chest, middle, and head voice. It is important to note that the names are derived from the secondary vibrations associated with them. Register names are not cohesive throughout pedagogy, and their mistranslation has serious ramifications for understanding certain teachings. Historically, the register names also do not equally apply to both genders—for instance, historical and pedagogical readings will easily exchange head voice for falsetto or falsetto for head voice, depending on sex. Just as Body Mapping is able to promote a process-based practice, rooted in anatomical truth,¹⁸³ registers should turn to function in order to clarify processes of the intrinsic

¹⁸⁰ Miller, *Structure of Singing*, 117–35.

¹⁸¹ Shepard, *What the FACH*, 28–31.

¹⁸² McCoy, *Your Voice*, 64.

¹⁸³ Conable, *Structures and Movement*, 13–14.

laryngeal muscles. I agree with McCoy that talking in terms of function (TA, CT, CA) prevents confusion, but for our purposes, I will interchangeably use traditional designations: chest, middle, and head voice.

Chest voice, pertaining to the secondary vibrations experienced in the chest, corresponds to the speech-inflection range that typically is produced until encountering the primo passaggio. The muscles that are dominant in this register are those of the thyroarytenoids. The use of the thyroarytenoids can produce what some (*e.g.*, William Vennard) call the heavy mechanism. This heaviness is the experience of thicker and shorter vocal fold engagement, and a higher rate of closed quotient glottal occlusion.

The middle voice corresponds to the contraction of the cricothyroids as pitch ascends from the chest voice. This gives increased resistance to the thyroarytenoids. Middle voice lies between chest and head voice. Female voices experience a longer middle voice range than male voice. In the female middle voice, the range is a balance of head (CT) and chest (TA) vocal functions. For men, the middle voice is the zona di passaggio. Although full thyroarytenoid function can traverse this range alone, the incorporation of the cricothyroids is key to a balanced ascent and building of the head voice. This leads to a gradual and smooth transition between middle and head voice—inviting vocal fold lengthening needed in the head voice into the middle voice.

Head voice lies above the secondo passaggio. The lengthening of the vocal folds (CT) defines much of the timbre of this register. Male voices can experience a head voice of four to five notes, whereas women may be able to extend it seven notes before reaching the flageolet. Head voice has been used much less in current musical output, leaving students timid about exploring

the timbre of the head voice.¹⁸⁴ Incorporating listening assignments of the great singers helps to adapt students' ears to the sonic information that abides in the head voice.

A singer's timbre is the quality of resonance, the color and weight of the voice defined by physiological build.¹⁸⁵ It was once believed that looking at a singer's stature (length of neck, height, and bone structure) would indicate the voice type of that singer. Due to the number of exceptions to the initial correlation, it is no longer the route by which such judgments are made.¹⁸⁶ A singer will likely have a predisposition to effort-neutral singing in a specific register (chest, middle, or head) after the aforementioned areas of technique have been built. It must be noted that manipulation easily can be embedded in a singer, masking her potential voice type. But once the foundational elements have been addressed, a singer's true, individual timbre is more likely to emerge.¹⁸⁷ The baritone timbre is robust, rich, and often highly connected to the qualities of speech. A tenor's timbre may be just as robust and rich, but there are higher overtones, upper partials that are a part of the harmonic sequence that distinguishes it from a baritone. Since much of the range of a baritone overlaps with that of a tenor, it is in the timbre that discernment must be made and tested. The ranges of a soprano and a mezzo similarly experience overlap, but the qualities of the soprano will be heard in the spin of the head voice at the top and above the staff. If a soprano has anatomically thicker vocal folds, the weight and richness of the timbre can be misleading—often being mistaken for a mezzo-soprano. Here the *passaggi* points are of primary significance—demarcating the registrational shifts that can lead to the categorization of the voice type. Initial ease/difficulty of the top is not necessarily a primary indicator of whether a singer is a soprano or

¹⁸⁴ Hemsley, *Singing & Imagination*, 21.

¹⁸⁵ Miller, *Training Soprano Voices*, 3.

¹⁸⁶ Miller, *Training Soprano Voices*, 3.

¹⁸⁷ Miller, *Training Soprano Voices*, 56–57.

mezzo-soprano. Voice type can be deciphered through its combinatorial properties of timbre, passaggi, and tessitura.

When alternating between CCM and voce chiusa styles, timbre has a significant impact on the overall technique. The ability of a singer to have a diversified range of timbral variety is crucial to the marketability of the emerging artist.¹⁸⁸ I propose that the use of voce chiusa and CCM concurrently in the studio helps to elicit a wider range of timbral variety. “[E]ven though running is part of a gymnastics floor routine, it would be unlikely that an Olympic gymnast would train exclusively with a running coach when he/she is required to perform backflips on a balance beam. This has become even more relevant as newer”¹⁸⁹ music and increased demand of CCM style necessitate a hybrid singer. Moreover, the use of voce chiusa and CCM systems concurrently increases endurance, timbral variety, longevity, and healthful vocal technique.

Intrinsic Laryngeal Muscle Function

As she incorporates pluralistic methodology into her vocal training, a singer must pay close attention to coordinating, balancing, and conditioning her intrinsic laryngeal muscles. Since we cannot control the muscles directly,¹⁹⁰ we must have an excellent system of breath management to develop these functions. The balance of subglottic pressure, anatomical alignment, physical abnormalities, mental tenacity, and process-focused practices are the work of the pluralistic-style singer. As I stated in the opening of the chapter, “In the search for beautiful and healthful singing, the singer or teacher does not need to invent a unique system of voice pedagogy. All technical maneuvers can be codified into existing methodologies.”¹⁹¹ The use of pluralistic styles within the

¹⁸⁸ Benson, *Training Contemporary*, 151.

¹⁸⁹ LeBorgne and Rosenberg, *The Vocal Athlete*, xiii.

¹⁹⁰ McCoy, *Your Voice*, 79.

¹⁹¹ Miller, *Training Soprano Voices*, 7.

studio are rooted in two existing systems of pedagogy that, when implemented simultaneously, yield greater overall vocal function.

CHAPTER 6

Singers today are expected to be stylistically versatile in their profession. The industry increasingly expects singers to be able to sing both traditional, voce chiusa repertoire and CCM repertoire with excellence.¹⁹² Within the *unspoken curriculum* of vocal training, I offer a new opportunity for development of intrinsic laryngeal muscle function—the use of pluralistic style in the voice studio. “[A]t the 2017 International Congress of Voice Teachers in Stockholm [presenters shared] some very enlightening findings in a National Association of Teachers of Singing survey of students graduating with Bachelor of Music, Master of Music, and Doctor of Musical Arts degrees in voice performance.”¹⁹³ “Almost 60 percent of the professionals currently working who presumably spent upwards of one to two hundred thousand dollars for their education do not feel their training adequately prepared them for a successful performance career.”¹⁹⁴ I myself can identify with the lack of preparation in cross-training. In my career I have turned down many opportunities for performing CCM literature due to my lack of formal, academic training in that area. Although new career trends played a part in my initial research, the quest to diversify my stylistic facility led me to discover the use of pluralistic style as a means of balancing the intrinsic laryngeal muscles. Through the strategic pairing of voce chiusa and CCM styles, a symbiotic relationship is struck—one that helps to balance the use of the intrinsic laryngeal muscles. Much fear has surrounded the use of non-traditional training within academic vocal studies, yet beyond the fear there is an effective and healthful pedagogical methodology.¹⁹⁵

Through the creation of a catalog, I have paired each traditional, voce chiusa repertoire selection with a CCM repertoire selection that shares overlapping qualities important to greater

¹⁹² Benson, *Training Contemporary*, 208–15.

¹⁹³ Spivey and Saunders Barton, *Cross-Training*, 28.

¹⁹⁴ Spivey and Saunders Barton, *Cross-Training*, 28.

¹⁹⁵ Benson, *Training Contemporary*, 54–67.

vocal growth. The songs in each pairing are not meant to be equivalent; rather, through the inherent differences between the repertoire, greater function of the vocal mechanism can be achieved. The song pairings are meant to be used concurrently in the voice studio. When the songs are used together in training, singers can garner greater vocal function. To streamline the incorporation of pluralistic style pairings in the studio, I began a resource, this annotated catalog, of pedagogically semi-equivalent vocal style analogies, with a focus on the soprano Fach. The songs included in this document were paired according to their equivalence in the *unspoken curriculum* and their variance in style. The hope is that each pairing can address the need(s) of the developing singer as she grows in her musicianship, while also approaching CT- and TA-dominant function of the intrinsic laryngeal muscles with balance. The purpose of the catalog is to facilitate the use of pluralistic style (voce chiusa and CCM) in training and to integrate their combined pedagogical methodologies in service of increased vocal health and development.

In the future I aim to aggregate a catalog of pairings for each major voice type: soprano, mezzo-soprano, tenor, baritone, and bass-baritone. I also plan to hold a study on my combinatorial method that can give more empirical data on the outcomes of using pluralistic style in the studio, with an emphasis on vocal technique and development of the intrinsic laryngeal muscles. This will be geared toward the Evidence-Based Vocal Pedagogy studies that are emerging. The vocal mechanism contains “complex structure and functions [that] are a true miracle of nature. Understanding its anatomy will lead to more efficient teaching—teaching based on accurate physiological principles, not mythology and wishful thinking.”¹⁹⁶ To this end, I am interested in the development of the vocalis muscle (the body of the vocal folds) of CT-dominant, voce chiusa trained soprani when incorporating CCM repertoire in their daily training. I have found in my own

¹⁹⁶ McCoy, *Your Voice*, 131.

singing (as a CT-dominant, voce chiusa trained soprano) that adding CCM repertoire to my daily practice has resulted in increased vocal function, timbral color, dynamic ability, and breath connection. Additionally, the belting emphasis has increased the abilities of my upper register and created a more even scale throughout the voice. “Quantifying art rarely provides clear-cut results,”¹⁹⁷ but through the use of voice science, I hope to find a way to study the results of using combined pedagogy. “The increased understanding of the voice will supplement and enhance previous research and provide teachers of voice a rationale for methodology in the voice studio, and we must continue to seek out information to better understand pedagogical implications for managing these vocal athletes.”¹⁹⁸

In this document, I offer a lens into my own pedagogical approach to the catalog, but the catalog is meant to be incorporated as each teacher sees fit. Although the goals of instruction may be the same, the person who is delivering instruction is rarely the same. The teacher should allow his or her own experiences to inform the incorporation of pluralistic styles. The catalog is meant to be a resource that can be employed within existing methodologies. The “new” pedagogical element of this catalog is in merging “high” and “low” art—which, when qualitatively combined, create a flexible, individual, balanced, and healthy singer. Although many excellent vocalises exist to “exercise” the voice, I find using the medium (repertoire) as the method (pedagogical implementation) retains our message as singers.¹⁹⁹ As aforementioned, the role of the singer as a communicator is not neglected in my methodology. That is why repertoire was a fruitful door for employing existing methodologies in a new and pedagogically effective way—maintaining the need for storytelling while balancing the intrinsic laryngeal muscles. The benefits of using these

¹⁹⁷ LeBorgne and Rosenberg, *The Vocal Athlete*, 311.

¹⁹⁸ LeBorgne and Rosenberg, *The Vocal Athlete*, 311.

¹⁹⁹ Marshall McLuhan, “The Medium is the Message,” chap. 1 in *Understanding Media: The Extension of Man* (Cambridge, MA: MIT Press, 1964), 7–21.

vocal style pairings within the unspoken curriculum are multifaceted—training flexibility between styles, adding to the current unspoken curriculum,²⁰⁰ keeping storytelling at the center of the methodology, and cultivating greater vocal development and health. The hope of this project is to empower singers and teachers to explore diversified repertoire pairings that promote intrinsic laryngeal muscle balance. Implementation of pluralistic style should not be forced. “The vast majority of classically oriented voice teachers probably choose to specialize in that singing style and repertoire because it is what they know and love.”²⁰¹ Appreciation and love for the music we teach should ultimately inform our pedagogy.

²⁰⁰ Patricia Nelson, Ph.D (Associate Professor of Music Education, Oklahoma Baptist University), interviewed by the author, March 27, 2021.

²⁰¹ McCoy, *Your Voice*, 77.

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APPENDIX A

CATALOG: Undergraduate Soprano

English Art Song	Composer	CCM Pairing	Composer
1. Sure on This Shining Night	Samuel Barber	I Don't Need A Roof	Andrew Lipka
2. The Silver Swan	Ned Rorem	Poor Wandering One	W.S. Gilbert
3. My Life's Delight	Roger Quilter	Much More	Harvey Schmidt
4. Heart We Will Forget Him	Aaron Copland	Children Will Listen	Stephen Sondheim
Post-20th Century	Composer	CCM Pairing	Composer
5. Nachtigall	Alban Berg	Green Finch and Linnet Bird	Stephen Sondheim
6. A Piper	John Duke	The Finer Things	Paul Gordon
7. Gleich und gleich	Anton Webern	Patience	Peter Mills
8. Otherwise	William Bolcom	Send in the Clowns	Stephen Sondheim
Mélodie	Composer	CCM Pairing	Composer
9. L'invitation au voyage	Henri Duparc	The View from Here	Ryan Scott Oliver
10. Aurore	Gabriel Fauré	Inside Out	Stephen Lutvak
11. Violon & Fleurs	Francis Poulenc	Youkali	Kurt Weill
12. Beau soir	Claude Debussy	Falling into You	Jason Robert Brown
Aria	Composer	CCM Pairing	Composer
13. Mein Herr, Marquis	Johann Strauss	By Strauss	George Gershwin
14. Sempre libera	Giuseppe Verdi	Being Alive	Stephen Sondheim
15. Donde lieta	Giacomo Puccini	I'll Be Here	Adam Gwon

16. Dove sono	W.A. Mozart	I'm Still Hurting	Jason Robert Brown
17. Ain't It a Pretty Night	Carlisle Floyd	Climb Ev'ry Mountain	Richard Rodgers
Lieder	Composer	CCM Pairing	Composer
18. Gretchen am Spinnrade	Franz Schubert	Losing My Mind	Stephen Sondheim
19. Allerseelen	Richard Strauss	Once Upon a Dream	Frank Wildhorn
20. Der Nußbaum	Robert Schumann	Follow Your Heart	Mark Hollmann
21. Das Veilchen	W.A. Mozart	Helpless	Lin-Manuel Miranda
Italian Art Song	Composer	CCM Pairing	Composer
22. Luoghi sereni e cari	Stefano Donaudy	The Beauty Is	Adam Guettel
23. La promessa	Gioacchino Rossini	My White Knight	Meredith Wilson
24. O falce di luna	Ottorino Respighi	What Good Would the Moon Be?	Kurt Weill
25. Per pietà bel idol mio	Vincenzo Bellini	Climbing Uphill	Jason Robert Brown

APPENDIX B

CUMULATIVE QUALITIES CHART

Categories	Qualities
Pitch	<ul style="list-style-type: none"> • Harmonic landscape • Tonality • Articulation: pater, parlando, language, legato, staccato, flow • Contour of melody: leaps, step-wise motion, etc. • Range • Tessitura • Dynamics • Timbre
Rhythm	<ul style="list-style-type: none"> • Articulation • Meter • Tempo • Rhythmic patterns
Form	<ul style="list-style-type: none"> • Formal Structure • Phrasing • Timing/length • Accompaniment: texture • Story/context/content
Pedagogy	<ul style="list-style-type: none"> • Underpinning stylistic influence • Appropriate level of difficulty • Teacher's overall impression of the pairing • Pedagogical efficacy of the pairing (promote growth bidirectionally)

APPENDIX C

SHEET MUSIC FOR CATALOG REPERTOIRE

Sure on this shining night

James Agee*

Samuel Barber, Op. 13, No. 3

Andante $\text{♩} = 50$ *p*

Voice

Sure on this shin-ing night Of star-made
molto espress.

Piano**

p molto legato

con pedale

shad-ows round, Kind - ness must watch for me This

side the ground. — The late year lies down the

mf

* From "Permit Me Voyage". Used by permission of Yale University Press, Publishers.

**An orchestration by the composer is available on rental.

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crusky pressed

più f

north. All _____ is healed,

mf *più f*

subito p

all is health. High sum-mer holds the

subito p

rit.

earth. Hearts _____ all whole.

p *rit.*

a tempo *mf*

molto espress.

Sure on this shin-ing night I weep for won - der

mf a tempo

dim. poco a poco *rall.*

wan - d'ring far a - lone Of shad - ows on the

dim. poco a poco *rall.*

stars.

a tempo *mf* *p* *morendo e rall.* *pp*

From: "Big Fish (Musical)"

I Don't Need a Roof

from the musical Big Fish

by

ANDREW LIPPA

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I DON'T NEED A ROOF

from the musical *Big Fish*

Music and Lyrics by
ANDREW LIPPA

Simply, vocal rhythm not strict

SANDRA:

In your face I see a life - time.

With pedal

In this place I feel at ease.

Wall - pa - per peel - ing, paint wear - ing

thin. Here's where I end and be - gin.

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2

17

I don't need a roof to say I'm covered.

21

I don't need a roof to know I'm home.

25

There could be a single shingle dangling over-head.

29

I don't need a roof to make my

32

bed. Close your eyes,

l.h.

35

I'm still be - side you.

38

No good-byes need - ed to - day.

l.h.

41

Hear what _ the rain says, know what _ it

4

45

knows: Af - ter — the rain, some - thing grows.

Musical score for measures 45-48. The vocal line begins with a whole rest, followed by the lyrics. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords in the left hand.

49

I don't need a roof — to say — I love you.

Musical score for measures 49-52. The vocal line starts with a whole rest, then sings the lyrics. The piano accompaniment continues with the same rhythmic pattern as the previous system.

53

I don't need a roof — to call — you mine.

Musical score for measures 53-56. The vocal line begins with a whole rest, followed by the lyrics. The piano accompaniment maintains the established accompaniment style.

57

I don't need ad - ven - ture in some far a - way — fron - tier. —

Musical score for measures 57-60. The vocal line starts with a whole rest, then sings the lyrics. The piano accompaniment continues with the same rhythmic pattern, with a key signature change to one sharp (F#) visible in the final measure.

61

I don't need a roof to feel you

64

near. All I need is you, and you forever.

68

All I feel is true and absolute.

72

I don't need a legal deed to help me play my

6

76

part. I don't need a roof to hold my

79

heart. Stay with

82

me. Stay with

85

me.

The Silver Swan

ORLANDO GIBBONS

NED ROREM

Largo

The first system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The tempo is marked 'Largo'. The vocal line begins with a rest followed by a few notes, with a dynamic marking of *p* (piano). The piano accompaniment starts with a dynamic marking of *mp* (mezzo-piano). The lyrics 'The' are positioned below the vocal line.

The second system of the musical score. The vocal line continues with the lyrics 'sil - - ver swan, who liv - ing had no note, When death ap - proached un -'. The piano accompaniment continues with a dynamic marking of *p* (piano). The music is in a slow, expressive style.

The third system of the musical score. The vocal line continues with the lyrics 'locked her si - - lent throat;'. The piano accompaniment features a dynamic marking of *mp* (mezzo-piano) and a *cresc.* (crescendo) marking. The system concludes with a final chord in the piano part.

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f > *mf*
Ah _____ Lean - ing her

breast - a - gainst the reed-y shore, _____ Thus - sung her - first and last,
ff > *dim.*

and - sung no - more; _____ Fare - well, - all joys; - O,
mp

death, - come close mine eyes; O death, _____ O,
p

O, Fare - well, all joys; O death, come

close my eyes, come close my eyes; More geese than

swans now live, more fools than wise.

a tempo

No. 8. "Poor wandering one!"

Solo and Chorus

Mabel and Girls

5/4 in Rom.

In modo di Valzer

Mabel

Poor wan-d'ring one! — Tho' thou hast sure-ly stray'd,

Take heart of grace, Thy steps re-trace, Poor wan-d'ring one!

A *a tempo*
Poor wan-d'ring one! — If such poor love as mine

Can helpthee find True peace of mind- Why, take it, it_ is thine!

Chorus

(B) Chorus of Girls

f Take heart, no dan-ger low'rs; Take an - y heart- but ours!

Mabel

Take heart, fair days will shine; Take an - y heart- take mine!

p

f Chorus

Take heart, no dan-ger low'rs; Take an - y

Mabel

heart- but ours! Take heart, fair days will shine; Take an - y

p

(C)

heart- take mine! Ah! Ah! Ah!

cresc.

Ah!

(D) *a tempo*

Poor wan-d'ring one! Tho' thou hast sure-ly stray'd,

p a tempo

Take heart of grace, Thy steps re-trace, Poor wan-d'ring

(E) *a tempo*

one! Ah, ah! — Ah, ah, ah!

Chorus
p
Poor wan - d'ring one! Poor wan - d'ring

(E) *p a tempo*

Ah, ah! — Ah, ah, ah! Fair days will shine, Take —

one! Take heart, Take

heart!

heart!

pp

(F)

✓

Take mine! Take heart!

Chorus

Take any heart- but ours!

p *pp*

8

Detailed description: This system contains the first three staves of music. The top staff is a vocal line with lyrics 'Take mine! Take heart!'. The middle staff is a chorus line with lyrics 'Take any heart- but ours!'. The bottom staff is a piano accompaniment with dynamics *p* and *pp*, and a fermata over the first measure. A checkmark is above the first measure of the vocal line.

Take heart!

8

Detailed description: This system contains the next three staves of music. The top staff is a vocal line with lyrics 'Take heart!'. The middle staff is a chorus line. The bottom staff is a piano accompaniment with a fermata over the first measure.

✓

Take heart!

Take

2.

Detailed description: This system contains the final three staves of music. The top staff is a vocal line with lyrics 'Take heart!' and 'Take'. The middle staff is a chorus line with lyrics 'Take heart!' and 'Take'. The bottom staff is a piano accompaniment with a fermata over the first measure and a second ending bracket labeled '2.' at the end. Checkmarks are above the first and last measures of the vocal line.

G *a tempo*

mine!

f

Take heart, no dan-ger low'rs; Take an - y heart- but

G *f a tempo*

Mabel

Ah! ah! Ah!

ours! Take heart, take heart, Take an - y heart- but

cadenza ad lib.

Take heart!

ours, Take heart!

ff

Red.

Attacca

(Mabel and Fred. go to mouth of cave L., and converse. Edith beckons her sisters, who form in a semicircle around her.)

E♭ G E♭ A♭ G D C G E♭ A

To the memory of my friend, Mrs. Cary-Elwes
MY LIFE'S DELIGHT
 from Seven Elizabethan Songs, Op. 12
 original key

Words by
 Thomas Campion

Music by
 Roger Quilter
 Op. 12, No. 2

Molto allegro con moto (♩ = 132)

The piano introduction consists of two staves. The right hand (treble clef) features a series of chords and moving lines, while the left hand (bass clef) plays a steady eighth-note accompaniment. The tempo is marked 'Molto allegro con moto' with a quarter note equal to 132 beats per minute. The dynamic is marked 'mf'.

The first system of the vocal and piano accompaniment. The vocal line (treble clef) begins with a rest followed by the lyrics 'Come, O come, my life's de-light!'. The piano accompaniment (grand staff) continues with the same rhythmic pattern as the introduction. The dynamic is marked 'mf'.

The second system of the vocal and piano accompaniment. The vocal line (treble clef) begins with the lyrics 'Let me not in lan-guor pine: Love'. The piano accompaniment (grand staff) continues with the same rhythmic pattern. The dynamic is marked 'mf'.

loves no de - lay; thy sight

The more en - joyed, the more di - vine. O come,

poco cresc.

O come, and take from me The pain of being de - priv'd of

poco rall.

thee.

mf a tempo

poco rit.

p
 Thou all sweet - ness dost en - close,
a tempo

mf
 Like a lit - tle world of bliss: Beau - ty, beau -

dolce
 - ty guards thy looks: the rose —

cresc.
 — In them pure and e - ter - nal is. Come
cresc.

f
 then, come then! O come, and make thy

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a dynamic marking of *f* and contains the lyrics "then, come then! O come, and make thy". The piano accompaniment consists of chords and moving lines in both hands.

mf *cresc.*
 flight As swift, as swift to me

The second system continues the vocal and piano parts. The vocal line starts with a dynamic marking of *mf* and includes the lyrics "flight As swift, as swift to me". A *cresc.* (crescendo) marking is placed above the vocal line. The piano accompaniment also features a *cresc.* marking in the lower register.

f *poco rit.* *a tempo*
 as heav'n ly light.

The third system shows the vocal line with a dynamic marking of *f* and the lyrics "as heav'n ly light.". The tempo changes from *poco rit.* to *a tempo*. The piano accompaniment mirrors these changes, with a *f* dynamic and *poco rit.* tempo marking in the first part, and *a tempo* in the second part.

The fourth system consists of piano accompaniment in grand staff, continuing the musical texture from the previous systems. It features various chordal textures and melodic lines in both hands.

MUCH MORE

from *The Fantasticks*

Words by TOM JONES
Music by HARVEY SCHMIDT

Moderately - with spirit ♩ = 160

The musical score is written for piano and consists of four systems. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Moderately - with spirit' with a quarter note equal to 160 beats per minute. The piece begins with a piano (*pp*) dynamic. The first system includes a *pp subito* instruction. The second system also includes a *pp subito* instruction. The third system continues the piece. The fourth system concludes with a forte (*f*) dynamic. The music features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand, with various articulations and dynamics throughout.

LUISA: *Con moto* ♩ = 120

I'd like to swim in a clear blue stream Where the wa - ter is i - cy

p legato

* small notes are optional throughout.

cold; Then go to town in a gold - en gown And

have my for - tune told. Just

once! Just once! Just once be - fore I'm

*small notes are optional throughout.

old! I'd like to be not e - vil, But a

mp

lit - tle world - ly wise. To be the kind of

girl de - signed To be kissed up - on the eyes. I'd

(Same tempo - non accel.)

like to dance till two o' - clock Or some - times dance till

pp poco a poco cresc.

(no pedal)

dawn, Or if the band could stand it, Just go

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one sharp (F#). The vocal line begins with a half rest followed by the lyrics 'dawn, Or if the band could stand it, Just go'. The piano accompaniment consists of chords and moving lines in both hands, with dynamic markings of *v* (pizzicato) and *f* (forte).

on and on and on! Just once! Just

8va

(use pedal)

The second system continues the vocal line with 'on and on and on! Just once! Just'. The piano accompaniment includes a section marked *8va* (octave up) and a dynamic marking of *f*. A note in the bass line is marked '(use pedal)'. The system concludes with a double bar line.

once! Be - fore the chance is gone! I'd

8va

mp *f rit.*

The third system features the vocal line with 'once! Be - fore the chance is gone! I'd'. The piano accompaniment includes dynamic markings of *mp* (mezzo-piano) and *f rit.* (forte, ritardando). A section is marked *8va*. The system ends with a double bar line.

like to waste a week or two, And nev - er do a

mp *a tempo*

The fourth system continues the vocal line with 'like to waste a week or two, And nev - er do a'. The piano accompaniment includes dynamic markings of *mp* and *a tempo*. The system concludes with a double bar line.

chore. To wear my hair un - fast - ened So it

bil - lows to the floor. To do the things I've

allarg. *poco rall.* **pp** *poco a poco cresc.*

(no pedal)

A tempo (non accel.)

8va

dreamed a - bout, But nev - er done be - fore. Per -

haps I'm bad, or wild, or mad, With lots of grief in

store, But I want much more than keep-ing house! Much

f *mp*

8va *loco* *8va*

(use pedal)

more! Much more! Much

f *allarg.*

8va

more!

loco *8va* *loco* *8va*

ff a tempo

ff poco rit.

5. Heart, we will forget him

Music by
AARON COPLAND

Very slowly (*dragging*) (♩ = circa 60) *p*

VOICE
Heart we will for -

PIANO
very expressive and legato
p

mf (*moving forward - - - a tempo*) *mp* *mf* *p*

- get him You and I, to - night.

mp *mf* *p*

p *mf*

You may for - get the warmth he

p *mf*

(*moving forward - - - a tempo*)

gave. I will for - get the light

p *mf*

* Grace note on the beat

moving forward - -

When you have done, pray tell me,

* *rit.* * *rit.* * *rit. sim.*

That I my thoughts may dim

f *faster* *rit. e dim. (gradual)* *mf*

molto marc. *f* *mf*

return to - - - - - a tempo) *mp*

Haste..... lest while you're lag - ging, I.....

p *mf*

..... may re - mem - ber him.....

p *pp*

CHILDREN WILL LISTEN

113

from *Into the Woods*

Original Key

Music and Lyrics by
STEPHEN SONDHEIM

Steady (♩ = 100)

p legato, molto espressivo

The piano introduction is in 4/4 time. The right hand features a steady eighth-note melody, while the left hand provides a harmonic accompaniment with a 7th chord in the bass. The tempo is marked 'Steady' at 100 beats per minute.

p

Care - ful the things you say, — Chil - dren will lis - ten. —

The first vocal line is in treble clef, starting with a piano (*p*) dynamic. The lyrics are 'Care - ful the things you say, — Chil - dren will lis - ten. —'. The piano accompaniment continues with the same eighth-note melody in the right hand and harmonic accompaniment in the left hand. A triplet of eighth notes is marked above the final three notes of the vocal line.

Care - ful the things you do, — Chil - dren will

The second vocal line is in treble clef. The lyrics are 'Care - ful the things you do, — Chil - dren will'. The piano accompaniment continues with the same eighth-note melody in the right hand and harmonic accompaniment in the left hand. A triplet of eighth notes is marked above the final three notes of the vocal line.

An ensemble number in the show, this song has been adapted as a solo.

see. And learn. *cresc. poco a poco*

mp Chil-dren may not o - bey, — But *mp*

3 chil - dren will lis - ten. — Chil-dren will look — to you —

For which way to turn, — To *cresc.*

learn what to be. _____ Care-ful be - fore — you say, —

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a melodic phrase, followed by a rest, and then continues with a phrase marked *p*. The piano accompaniment starts with a *mf* dynamic and includes a *p* dynamic section towards the end. The lyrics are: "learn what to be. _____ Care-ful be - fore — you say, —"

— "Lis - ten to me." _____ Chil - dren will

The second system continues the vocal line with a phrase marked *mp* and a triplet of notes. The piano accompaniment provides harmonic support. The lyrics are: "— 'Lis - ten to me.' _____ Chil - dren will"

lis - ten. _____ Care-ful the wish you make, —

The third system shows the vocal line with a *mp* dynamic and a key signature change to two sharps. The piano accompaniment also features a *mp* dynamic section. The lyrics are: "lis - ten. _____ Care-ful the wish you make, —"

Wish - es are chil - dren. _____

The fourth system concludes the vocal line with a triplet of notes. The piano accompaniment continues with a *mp* dynamic. The lyrics are: "Wish - es are chil - dren. _____"

Care-ful the path they take — — Wish - es come true,

This system contains the first two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature has two sharps (F# and C#). The vocal line begins with the lyrics "Care-ful the path they take" followed by a double bar line and then "Wish - es come true,". A triplet of eighth notes is marked above the vocal line. The piano accompaniment features a steady eighth-note pattern in the right hand and a more melodic line in the left hand.

Not free.

cresc. poco a poco

This system contains the third and fourth staves of music. The vocal line continues with the lyrics "Not free." The piano accompaniment continues with the eighth-note pattern in the right hand. A dynamic marking of *cresc. poco a poco* is placed above the piano accompaniment.

Care-ful the spell you cast,

mf

This system contains the fifth and sixth staves of music. The vocal line begins with the lyrics "Care-ful the spell you cast,". A dynamic marking of *mf* is placed above the vocal line. The piano accompaniment continues with the eighth-note pattern in the right hand.

Not just on chil - dren.

131

This system contains the seventh and eighth staves of music. The vocal line continues with the lyrics "Not just on chil - dren." A triplet of eighth notes is marked above the vocal line. The piano accompaniment continues with the eighth-note pattern in the right hand. The page number "131" is centered at the bottom of the page.

Some-times the spell — may last _____ Past what you can see _____

cresc.

And turn a- gainst you... _____

f

Care - ful the tale — you tell. _____ That is the spell. _____

p

Chil- dren will lis- ten... _____

[p] *poco rit.*

mp *poco rit.* *p*

DIE NACHTIGALL

(Theodor Storm)

Alban Berg

Zart bewegt (♩ = ca 96) etwas zögernd - -

p

Das macht, es hat die Nach - ti - gall die ganze

weich und ausdrucksvoll

p *sempre espr.* *p.*

- - - - - a tempo e poco a poco cresc. - -

Nacht ge - sun - - - gen; da sind von ih - rem sü - - - ßen

p

Schall, da sind im Hall und Wi - - - der - hall die

mp *mf*

U.E. 8853

Allargando

(f) *(sotto voce)* *p*

Ro - - - - - sen auf - ge - sprun - - - gen. Sie

poco f

Etwas langsamer (♩ = ca 84)

war doch sonst ein wil-des Blut, nun geht sie tief in Sin - nen,

zart betont

molto p *ebenso*

più p, ma poco a poco cresc. - - - - -

mp

trägt in der Hand den Som-mer-hut und dul - det still der Son-ne Glut und

zart betont

pp *poco a poco cresc.* *ebenso* *ebenso*

- - - - - accel. - - - - - *mf* - - - - - Tempo I.

weiß nicht was be - gin - nen. Das macht, es hat die

poco espress. - - più - - - - - sempre espr.

mf *p*

etwas zögernd - - - - -

Nach - - ti - gall die gan-ze Nacht ge - sun - gen;

p.

- - a tempo e poco a poco cresc. - - - - -

da sind von ih - rem sü - - - - - ßen Schall, da sind im Hall und

p *mp*

U.E. 8853

Allargando

Wi - - der - hall die Ro - - - - - sen auf - ge -

(f)

mf

*)

a tempo

sprun - - - - - gen.

espr. *schwungvoll den Gesang fortsetzend*

cresc. *di -*

poco rit. - - - - - Tempo

mi - - nu - - - - - en - - - - - do - - - - -

p. *p.* *pp.*

Rec. *

*) siehe Anmerkung Seite 32

GREEN FINCH AND LINNET BIRD

from *Sweeney Todd*

Original Key

Music and Lyrics by
STEPHEN SONDHEIM

Allegretto, poco rubato (♩ = 112)

mp

Green finch and lin-net bird,

mp *poco rit.* *a tempo* *poco rit.* *mp* *a tempo*

night-in-gale, black-bird, How is it you sing? _____

tr

How can you ju-bi-late, sit-ting in cag-es, Nev-er tak-ing wing? _____

tr

poco rit.

Out - side the sky waits, beck - on - ing, beck - on - ing.

L.H. *mp* *poco rit.*

a tempo *poco accel. e cresc.*

Just be - yond the bars. _____ How can you re - main, star - ing

a tempo *poco accel. e cresc.*

mf *poco rit.*

at the rain, mad - dened by the stars?

mf *poco rit.*

mp *rit.*

How is it you sing _____ an - y - thing?

simile *dim.* *p* *rit.*

a tempo

How is it you sing? _____ Green finch and lin - net bird,

night - in - gale, black - bird, how is it you sing? _____

Con poco moto

Whence comes this mel - o - dy con - stant - ly flow - ing?

simile

cresc. poco a poco

Is it re - joic - ing or mere - ly hal - lo - ing?

cresc. poco a poco

f
 Are you dis - cuss - ing or fuss - ing or sim - ply

p *poco rit.* *a tempo*
 dream - ing? Are you crow - ing?

p subito *poco rit.* *a tempo*

sempre p poco rit. *a tempo*
 Are you scream - ing?

poco rit. *a tempo, sempre rubato* *mp*

mp
 Ring - dove and rob - in - et, is it for wag - es, Sing - ing to be sold?

mf

mf

Have you de - cid - ed it's saf - er in cag - es,

Più mosso
mp

Sing - ing when you're told? My cage has man - y rooms,

mf

ten.

dam - ask and dark. Noth - ing there sings, not e - ven my lark.

ten.

poco rit.

Larks nev - er will, you know, when they're cap - tive. Teach me to be

poco rit.

poco rit.

more a - dap - tive. Ah, *tr*

poco rit. *dim.*

Tranquillo
a tempo

Green finch and lin - net bird, night - in - gale, black - bird, Teach me how to sing.

mp a tempo

poco rit.

If I can - not fly, *p* let me

poco rit. *p*

a tempo *rit.*

sing.

a tempo *rit.*

original key

A Piper

Seumas O'Sullivan**

John Duke

In brisk March tempo $\text{♩} = 138$ *pp*

Voice

Ah _____

pp

Piano

pp

with pedal

ah _____ ah _____

ah _____

p

*The coloratura passages at the beginning and at the end of this song may be omitted by the singer, in which case the small notes should be added to the accompaniment.

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p
A pi - - per in the streets to - day

pp

set up, and tuned, and start-ed to play,

pp

cresc. And a - way, a - way, a-way on the tide of his

f.

cresc.

mu - - sic we start - ed; on ev-'ry

f. *dim.* *pp*

pp *

cresc.

side _____ Doors _____ and

p *cresc.*

win - - - dows _____ were o - - - pened wide,

poco f *f*

And men _____ left down their work _____ and came,

p

cresc.

And wo - men with pet - ti - coats col - oured _____ like flame. And

cresc. *f* *p* *mf*

lit - tle bare feet that were blue with cold went

pp

danc - ing back to the age of gold,

cresc.

p *mf*

And all the world went gay, went gay

f *ff*

f *red*

For half an

p *ff* *p*

hour in the street to - day.

pp

a tempo

pp

pp

Ped. to end

Ah _____ ah _____

p

pp

ah _____

pp

pp

ah _____

pp

ppp

From: "Jane Eyre: The Musical"

The Finer Things

by

PAUL GORDON

Lyrics by: JOHN CAIRD and PAUL GORDON

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THE FINER THINGS

Music and Lyrics by
 PAUL GORDON
 Additional Lyrics by JOHN CAIRD

Waltz (♩ = 144)

B \flat /F B \flat 7

E \flat A \flat B \flat sus B \flat

You have such ex - qui - site — taste, Chi - nese Chip - pen - dale. —

E \flat A \flat B \flat sus B \flat

Walls swathed in fes - toons of silk, such or - nate de - tail.

Gm Ab Gm/Bb Cm

But there's one thing that is not in this hall, in fact,

G/B Eb/Bb spoken F7/A

not in your life, Ed - ward, this house could use a wife!

Verses 1 & 2:

Eb Ab(9)

1. We're luck - y to live in the
(2.) Cha - teau La - fitte twen - ty

Bb Eb Ab(9)

great age of el - e - gance. _ Po - et - ry, op - era and
eight, oh, the per - fect drink! _ So much more drink - a - ble

Bb2 Bb Gm Ab

art, spar - ing no ex - pense. Rem - brandt and Breu - ghel and
 now than last year, I think. Make no mis - take, like the

Gm Cm G/B Eb/Bb

Bosch in the room with a rug from Chen Chou that spent a
 taste of the wine, when it comes to a wom - an, you must

F7

thou - sand days _ on the loom. _____
 scri - ti - nize the vine. _____

Abmaj7 Cm/D D7

These are the fin - er things, _____ and what is fin - er than a
 These are the fin - er things, _____ and she must have what is her

mf

Gm Bb/Ab Eb/G

bride? Plea - sure and lux - u - ry _____ that on - ly
 due. Price - less en - gage - ment rings, _____ a fam - 'ly

mp

Cm7(b5)/Gb Bb/F F7 1. Bb

mar - riage can pro - vide, the in - nu - en - do is im - plied.
 jewel or may - be two. And, but of course, my dar - ling,

Bb7

Ah, _____ ah, _____

2. Bb

you!

F7/B \flat B \flat dim7 B \flat 7

Ah.

B \flat B \flat /A \flat B \flat /G B \flat 7/F

tr.

E \flat A \flat B \flat sus B \flat

Mo - zart and Schu - mann and Bach wrote the fin - est notes. _

mf

E \flat A \flat B \flat sus B \flat

Ev - 'ry ca - den - za de - lights, ev - 'ry ca - dence floats.

D/A

A7

D/A

A7

Ah. _____

D/A

A7

D/A

A7

Gm

A \flat

Gm

Cm

Mu - sic is glo - ri - ous — but I de - clare, when it

G/B

E \flat /B \flat

F7/A

F7

comes to a wom - an, Schu - mann just can - not com - pare. _____

mp

A♭maj7

These are the fin - er things —

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (Bb and Eb). The vocal line begins with a whole note G4, followed by a half rest, and then a melodic phrase: A♭4, B♭4, C5, B♭4, A♭4, G4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more active eighth-note melody in the right hand. A dynamic marking of *mf* is present in the piano part.

Cm/D

D7

Gm

B♭/A♭

— that on - ly beau - ty can sup - ply. These are the fin -

The second system continues the vocal line and piano accompaniment. The vocal line has a half rest, followed by a quarter note G4, and then a melodic phrase: A♭4, B♭4, C5, B♭4, A♭4, G4. The piano accompaniment continues with similar patterns. The dynamic marking *mp* is present.

E♭(9)/G

Cm7(b5)/G♭

B♭/F

- er things, — and what's more beau - ti - ful than I? For not a

The third system continues the vocal line and piano accompaniment. The vocal line has a half rest, followed by a quarter note G4, and then a melodic phrase: A♭4, B♭4, C5, B♭4, A♭4, G4. The piano accompaniment continues with similar patterns. The dynamic marking *mp* is present.

F♯dim7

Gm

D7/F♯

Gm

soul could give you more ar - peg - gi - os and trills,

The fourth system continues the vocal line and piano accompaniment. The vocal line has a half rest, followed by a quarter note G4, and then a melodic phrase: A♭4, B♭4, C5, B♭4, A♭4, G4. The piano accompaniment continues with similar patterns. The dynamic marking *accel. e cresc.* is present.

Cm7(b5)/Gb

Bb/F

F7

Bb/D

frol - ics and frills.

Soon you will see,

Cb7
rall.

Eb/Bb

Ab2/C Eb/Bb

of all your things,

the ver - y fin - est thing —

rall.

f

mf

Bb9sus

Eb

Ab

Gm7

is me!

f a tempo

Fm7

Ab/Bb

Eb

GLEICH UND GLEICH

(Goethe)

Anton Webern, Op. 12 Nr. 4

Sehr fließend (♩ = ca 44) rit. tempo

Ein

Blu - men - glöck - chen vom Bo - den her - vor war

früh ge - spross - set in lieb - li - chem

p *pp* *ppp* *mp* *p* *pp*

r.H. *l.H.* *Ped.*

U. E. 8257

rit. frei pp 9

Flor: da kam ein Bien - chen

ppp tempo rit.

und nasch-te fein:-

p tempo *pp*

Die müs - sen wohl bei - de für ein -

rit. tempo

an - der sein.

U. E. 8257

1917

Patience

(Viola)

Music & Lyrics
by PETER MILLS

Cue:
VIOLA: And they die even as they grow to perfection.
ORSINO: Good night, Sebastian.
(Exit ORSINO)

Moderately, in 4

agitated

So shall I join the pot-ted plants,

mp *molto legato* *simile*

and perch u - pon your shelf for years?

Im - pri - soned not in pot, — but pants, and wa - ter - ing my - self with

19
tears, with brine. With-ered by the salt,



14
know-ing that the fault is mine.



18
Pa - tience... a change will come



23
Pa - tience... I must de - pend u - pon the pend - u - lum, and pray



25 a charge will come _____ some - day, some -



31 how. You'd think that dressed the way I am,



36 I'd play the part and plead my suit.



36 But since this suit of mine's a sham, dis - cre - tion says I need be



43
mate. And oh, _____ I could-n't bear to breach your trust.

46
While I'm in breech-es, then, it must _____ be so.

50
Pa - tience... it's on-ly time _____

53
Pa - tience... I'll let my pas - sions play in pan - to-mime. A - bide,

55
and speak my love _____ as an a side.

56

57

58

59

60

61

62

63

64

Detailed description: This system contains measures 55 through 64. The vocal line (treble clef) begins at measure 55 with the lyrics 'and speak my love _____ as an a side.' The piano accompaniment (grand staff) features a steady eighth-note pattern in the left hand and chords in the right hand. Measure numbers 55, 56, 57, 58, 59, 60, 61, 62, 63, and 64 are indicated at the start of their respective staves.

65
Day af - ter day, _____ I hear you speak of dreams that don't in -

66

67

68

69

70

71

72

73

74

Detailed description: This system contains measures 65 through 74. The vocal line (treble clef) begins at measure 65 with the lyrics 'Day af - ter day, _____ I hear you speak of dreams that don't in -'. The piano accompaniment (grand staff) continues with the eighth-note pattern in the left hand and chords in the right hand. Measure numbers 65, 66, 67, 68, 69, 70, 71, 72, 73, and 74 are indicated at the start of their respective staves.

75
clude me. Will they ev - er in - clude me?

76

77

78

79

80

81

82

83

84

Detailed description: This system contains measures 75 through 84. The vocal line (treble clef) begins at measure 75 with the lyrics 'clude me. Will they ev - er in - clude me?'. The piano accompaniment (grand staff) continues with the eighth-note pattern in the left hand and chords in the right hand. Measure numbers 75, 76, 77, 78, 79, 80, 81, 82, 83, and 84 are indicated at the start of their respective staves.

85
E - ven at night _____ in my own dreams, I reach for you and you e -

86

87

88

89

90

91

92

93

94

Detailed description: This system contains measures 85 through 94. The vocal line (treble clef) begins at measure 85 with the lyrics 'E - ven at night _____ in my own dreams, I reach for you and you e -'. The piano accompaniment (grand staff) continues with the eighth-note pattern in the left hand and chords in the right hand. Measure numbers 85, 86, 87, 88, 89, 90, 91, 92, 93, and 94 are indicated at the start of their respective staves.

77 lude me, e - lude me.

81 Still you e - lude me. But

85 pa - tience... I'll hold you yet _____

89 Pa - tience... I'll stay as still as a - ny sil - hou - ette and

93
wait And leave the rest _____ to

97
fate.

97 *mp*

101 *rit. poco a poco*

101 Pa - - - tience... Pa - - - tience...

105 Pa - - - - - tience...

105 *p*

Seguè

3. Otherwise

 $\text{♩} = 36$ ($\text{♩} = 72$) exactly*mp*

*very smooth, very controlled, very even;
harpsichord-like in tone*

mp

una corda throughout

4

got out of bed on two strong legs. It might have been

p

7

oth-er-wise. — I ate ce-re-al, sweet milk, ripe, flaw-less peach.

p

pp

10

It might have been oth-er-wise. — I took the dog up-hill to the

13

birch wood... All morn-ing I did the work I love.

16

At noon I lay down with my mate... It might have been

19

oth-er-wise. We ate din-ner to-geth-er at a ta - ble with sil-ver

22

can-dle-sticks. It might have been oth-er-wise. I

25

slept in a bed — in a room with paint-ings on the walls, and planned an-oth-er day just

28

like this day. — But one day, I know, — it will be

f *mf* *rit.*

31

oth-er-wise. —

a tempo *molto rit.*

SEND IN THE CLOWNS

from *A Little Night Music*

Transposed Key

Music and Lyrics by
STEPHEN SONDHEIM

Lento *poco rit.* *a tempo* *poco rit.*

Is - n't it

p *poco rit.* *a tempo* *poco rit.*

a tempo

rich? Are we a pair? Me here at

a tempo

last on the ground, you in mid - air... Send in the clowns. *poco rit.*

poco rit.

a tempo *poco rit.* *a tempo*

Is - n't it bliss? Don't you ap -

a tempo *poco rit.* *a tempo*

prove? One who keeps tear - ing a - round, one who can't

move... Where are the clowns? Send in the

clowns. Just when I'd stopped op-en-ing doors, Fi-nal-ly

know-ing the one that I want-ed was yours, Mak-ing my

en-trance a - gain with my u - su - al flair, Sure of my

lines, No one is there. Don't you love

poco rit. a tempo poco rit.

farce? My fault, I fear. I thought that
rich, Is - n't it queer, Los-ing my

a tempo

you'd want what I want. Sor - ry, my dear. But where are the
tim - ing this late in my ca - reer? And where are the

clowns? Quick, send in the clowns. Don't both - er, they're
clowns? There ought to be

here. Is - n't it

clowns. Well, may-be next year...
poco rit. *a tempo* *rit.*

L'INVITATION AU VOYAGE

POÉSIE DE
CH. BAUDELAIRE (1)

MUSIQUE DE
HENRI DUPARC

N° 1

VOIX ÉLEVÉES

Presque lent *Doux et tendre*

CHANT

PIANO

pp

Mon en -

- fant, ma sœur, Songe à la dou -

- ceur D'al - ler là - bas vivre en - sem -

(1) (Chez CALMANN-LÉVY Éditeur)

ble, Ai - mer à loi - sir, Ai -

ble, Ai - mer à loi - sir, Ai -

- mer et mou - rir Au pa - ys qui te res -

- mer et mou - rir Au pa - ys qui te res -

- sem - ble! Les so -

- sem - ble! Les so -

- leils mouil - lés De ces eiels brouil -

- leils mouil - lés De ces eiels brouil -

Retenez un peu **a Tempo** *Dim.* **p**

- lés Pour mon es - prit ont les char - mes

Suivez **a Tempo** *Dim.* **p**

Si mys - té - ri - eux De - tes traî - tres

Dim. *Très doux*

yeux. Brillant à tra - vers leurs lar -

Dim. **pp**

Un peu plus vite **pp**

- mes. Là, tout n'est qu'ordre et beau -

Un peu plus vite

Rall.

té, Lu - xe, cal - me et vo - lup - té.

1^{er} Mouvt.

Vois

sur ces ca - naux Dor - mir ces vais -

- seaux Dont l'hu - meur est va - ga - bon - de;

più f *Cresc. molto*

C'est pour as - sou - vir Ton moins dre dé - sir Qu'ils vien -

più f *Cresc. molto*

Expressif

f *Dim.*

- nent du bout du mon -

f *Dim.*

Un peu plus vite *mf*

- de. *Un peu plus vite* Les so -

Un peu plus vite

- leils cou - chants Re -

vè - tent les champs, Les ca -

poco sfz

naux, la ville en - tiè -

Cresc.

re, D'hy - a - cinthe et

più p

d'or; Le mon - de - sien -

Cresc. molto

- dort Dans u - ne chau - de lu -

ff

- miè - re!

ff *Poco a poco dim.*

Dim. molto

pp

Là, tout n'est qu'ordre

pp Cantabile

mf

et beau - té,

Sempre pp

Lu - xe, cal - me

Sempre pp *Cantabile*
mf

Presque sans ralentir **a Tempo**

et vo - lup - té!

Presque sans ralentir **a Tempo**

En diminuant jusqu'à la fin

Rall. **ppp**

From: "Darling"

The View from Here

by

RYAN SCOTT OLIVER

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from *Darling*

THE VIEW FROM HERE

Music and Lyrics by
RYAN SCOTT OLIVER

Flowing $\text{♩} = 56$

$A\flat$

URSULA:

p

$D\flat\text{maj}7/F$

Bos - ton at sun - set.

$G\flat/B\flat$

$D\flat\text{maj}7/F$

$B\flat m7(\flat 5)$

Fog rush - in' in from the har - bor. Weath - er that

$A\flat/C$

$B\flat 9/D$

$E\flat 9$

frames my world, From park to pier:

$E\flat 9/B\flat$

$Gm7(\flat 5)/D\flat$

poco rit.

$C\text{sus}7$

mf

The view from here. Stu - dents in

poco rit.

a tempo

F Dm7 F

street cars, _____ Meet girls at the shore _____ Or the

mf a tempo *simile*

F7 F9 Bb

ship - yard. _____ And as they em - brace The look on each

Gm7(b5)/Db Csus7

face Ex - tends ear - to - ear.. _____ Oh, What a view from

F Dm7 F

here! _____ Ahh... _____

mp *f*

Churning $\text{♩} = 104$

Dm Dm/B \flat Dm Dm/B \flat Dm Dm/B \flat Dm Dm/B \flat D D/B \flat D D/B \flat

But the fog's cov - 'rin' the ground; Those girls of

p *simile*

B \flat maj7 *cresc. poco a poco*

A+

Bos - ton get lost 'n There's none can be found. The haze so

C/G

f

deep, I could leap And who knows where I'd

mf *cresc.*

Tempo I

G \flat add2

mp

fall? On - to the street?

p

Gbmaj7(#11)

Fm7/Gb

On - to my feet? _____ In - to some - bod - y's

a tempo

Dbmaj7

arms! _____

a tempo

D**b**7/A**b**

rit.
p

Ur - su - la

D**b**maj7/F

G**b**/B**b**

D**b**maj7

Mor - gan. _____ Here at the sill _____ Now as

B \flat m7(b5) A \flat /C

ev - er - more. _____ Turn - ing six - teen is sweet so I've

B \flat 9/D *cresc.* E \flat 9 E \flat 9/B \flat

seen. Well may - be next ____ year. _____ The view will

simile

Passionately

Gm7(b5)/D \flat Gm7(b5)/A \flat Csus7(b9) *mf* *rit.*

clear _____ And some - one will

rit.

a tempo

F Dm7 F/E

hold me, _____ And give me a kiss...

f a tempo *sub. p*

F7 F9

Like the kind I see. I'll be pre -

simile

Bb Gm7(b5)/Db

pared and not a bit scared Of some - one sin -

Gsus Csus7(b9)

cere Who wish - es me near

Allarg.
F/C Faug/C Cb Gbmaj9

f

Some - one who'll take me out

colla voce
mp

Ebdim Absus2 A^b

Of view from

ff *pp*

a tempo
D^bmaj7/F *p*

here. _____ If I could fly...

a tempo *simile*

G^bsus2 *pp*

God, I'd fly so far... a -

A^b6 *dim.* *rit.*

way... _____

rit.

Aurore

1884

poem by Armand Silvestre

Op. 39, no. 1 Dedicated to Madame Henriette Roger-Jourdain. Published by Hamelle, 1885; second collection, no. 12.
First performance, Société nationale de musique, December 13, 1884, Marguerite Mauverny.

Aurore

Des jardins de la nuit s'envolent les étoiles
Abeilles d'or qu'attire un invisible miel,
Et l'aube, au loin tendant la candeur de ses toiles,
Trame de fils d'argent le manteau bleu du ciel.

Du jardin de mon cœur qu'un rêve lent enivre
S'envolent mes désirs sur les pas du matin,
Comme un essaim léger qu'à l'horizon de cuivre
Appelle un chant plaintif, éternel et lointain.

Ils volent à tes pieds, astres chassés des nues,
Exilés du ciel d'or où fleurit ta beauté
Et, cherchant jusqu'à toi des routes inconnues,
Mêlent au jour naissant leur mourante clarté.

Dawn

From the gardens of night the stars are flying away,
Golden bees attracted by an invisible honey,
And the dawn, extending the whiteness of its cloth in the distance,
Weaves with silver threads the blue cloak of the sky.

From the garden of my heart intoxicated by a slow dream
My desires fly away upon the steps of morning,
Like a light swarm called in the copper horizon
By a plaintive, eternal and faraway song.

They fly to your feet, those stars chased from the clouds,
Exiled from the golden sky where your beauty flourishes
And, seeking unknown paths toward you,
Mingle their dying light with the dawning day.

Andante ♩ = 76 *dolce*

Des jar - dins de la nuit s'en - vo - lent les é -

4
toi - les — A - beil - les d'or qu'at - tire un in - vi - si - ble miel, —

7

poco a poco cresc.

Et l'aube, au loin ten - dant la can - deur de ses

10

f

toi - les, Tra - me de fils d'ar - gent le man - teau bleu du

13

ciel.

15

p

Du jar - din de mon coeur qu'un

pp sempre

18

rê - ve lent en - i - vre S'en - vo - lent mes dé -

21

sirs sur les pas du ma - tin,

sempre pp

24

Com - me un es - sail lé - ger qu'à l'ho - ri - zon de

cresc.

27

cui - vre Ap - pelle un chant plain - tif, é - ter -

f express.

110

30

nel et loin - tain.

Musical score for measures 30-31. The system includes a vocal line and a piano accompaniment. The vocal line starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. The lyrics are "nel et loin - tain." The piano accompaniment features a complex rhythmic pattern with many sixteenth notes and rests, and includes dynamic markings such as *mf* and *f*.

32

f
Ils vo - lent à tes pieds,

mf

Musical score for measures 32-33. The system includes a vocal line and a piano accompaniment. The vocal line starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics are "Ils vo - lent à tes pieds,". The piano accompaniment features a complex rhythmic pattern with many sixteenth notes and rests, and includes dynamic markings such as *f* and *mf*.

34

as - tres chas - sés des nu - es,

Musical score for measures 34-35. The system includes a vocal line and a piano accompaniment. The vocal line starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics are "as - tres chas - sés des nu - es,". The piano accompaniment features a complex rhythmic pattern with many sixteenth notes and rests.

36

meno f
Ex - i - lés du ciel d'or où fleu - rit ta beau - té

p

Musical score for measures 36-37. The system includes a vocal line and a piano accompaniment. The vocal line starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics are "Ex - i - lés du ciel d'or où fleu - rit ta beau - té". The piano accompaniment features a complex rhythmic pattern with many sixteenth notes and rests, and includes dynamic markings such as *meno f* and *p*.

38

poco a poco cresc.

Et, cher - chant jus - qu'à

poco a poco cresc.

40

p poco rit.

toi des rou - tes in - con - nu - es, Mé - lent au jour nais -

p poco rit.

43

p

sant leur mou - ran - te clar - té.

a tempo

pp

45

From: "A Gentleman's Guide to Love and Murder"

Inside Out

by

STEVEN LUTVAK

Lyrics by: ROBERT L. FREEDMAN and STEVEN LUTVAK

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INSIDE OUT

Lyrics by
ROBERT L. FREEDMAN
and STEVEN LUTVAK

Music by
STEVEN LUTVAK

Andantino grazioso

D \flat 7

G \flat /D \flat

D \flat 7

G \flat

D \flat 7

PHOEBE:

An oys - ter

5

G \flat

G \flat 7

C \flat sus

C \flat

G \flat /B \flat

D \flat 7

D \flat 7/F

shell it - self is un - as - sum - ing, but look in - side, you'll find a pearl. The man who

a tempo

9

G \flat

G \flat 7

C \flat sus

C \flat

G \flat /B \flat

D \flat 7

G \flat

oth - er - wise is un - pre - sum - ing may share the same blood as an earl. Do not dis -

13

E \flat m

B \flat m

G \flat 7

C \flat

D \flat sus

D \flat

D \flat 7/F

miss a wo - man of po - si - tion, she can be ten - der - heart - ed, have no doubt. The world would

17 G \flat G \flat 7/D \flat Cbsus C \flat G \flat /D \flat D \flat 7

be in aw - f'ly good con - di - tion if we could all live... in - side

21 D \flat 7 G \flat /D \flat D \flat 7 G \flat D \flat 7 D \flat 7/F

PHOEBE:

out. Though bel - la -

25 G \flat G \flat 7 Cbsus C \flat G \flat D \flat 7

don - na is my fav - 'rite flow - er, (I love its shape and its per - fume), you'd like - ly

29 G \flat G \flat 7 Cbsus C \flat G \flat /D \flat D \flat 7 G \flat

join the an - gels in an ho - ur should you in - gest its rath - er dead - ly bloom. The man who,

33 Ebm Bbm Cb Db7sus Db Db7/F

seems a par - a - gon of vir - tue may be a scoun-drel bet - ter versed in sin. There would be

37 Gb Gb7 Cbsus Cb Gb/Db Db

man - y few - er who could hurt you if we could all live... out - side

41 Db7 Gb/Db Db7 Gb

in. And ev - 'ry

45 Db7 Gb/Db Db7 Gb7

one you'd meet on an - y Lon-don street, if they be sweet or hor - rid it would show. I would be

49 C \flat G \flat dim7 G \flat G \flat dim7 G \flat G \flat /D \flat

ov - er - joyed, the heart-ache I'd a - void, if I could look at you

53 D \flat 7 Dsus D/A Dsus D \flat 7sus D \flat D \flat 7/F

and know. And when I

poco rit. *a tempo*

PHOEBE:

58 G \flat G \flat 7 C \flat sus C \flat G \flat /B \flat D \flat 7 F7

meet the man for whom I'm fat - ed, I'll know the one I've wait - ed for is he, for he will find these,

62 G \flat G \flat 7 C \flat sus C \flat G \flat /B \flat D \flat 7

wealth - y trap - pings o - ver - rat - ed and he will see what no one sees _ in _

G \flat D \flat 7/F E \flat m E \flat sus B \flat m G \flat 9

65

me. A girl who reads the clas - sics, and the son - nets, who needs no

68

fol - de - rol to fill her cup. A girl who thinks a bit be - yond her bon - nets. He'll be of

72

gen - tle heart and good re - nown. He'll be the most ad - mir - ed man in town. He'll

76

take a world that's most - ly up - side down and turn it right side

79

Gb/Db

D7

Gb

up. If we lived

83

D7

Gb/Db

D7

Gb7

in - side out... the change in how we see would be im - mense. If we lived

MONTY:

Or e - ven out - side in, the change in how we see would be im - mense.

87

Cb

Gb/Db

Cb

Cdim7

right side left... Back side front... would

Or e - ven left side right... Or front side ___ back would

90 G \flat /D \flat D \flat 7 G \flat

shed a bet - ter light. Black might just be white. Day might just ___ be night.

she a bet - ter light. Black might just be white. Day might just ___ be night.

93 C \flat Cdim7 G \flat /D \flat E \flat 7 A \flat m7 A \flat m7/D \flat D \flat 7

If we knew the truth a - bout _ each _ oth - er on sight... ___ the world might just make

If we knew the truth a - bout _ each _ oth - er on sight...

poco rit.

a tempo

96 N.C. D \flat 7 G \flat /D \flat D \flat 7 G \flat

sense. _____

poco rit.

à Denise Bourdet

V. Violon

LOUISE de VILMORIN

FRANCIS POULENC

Modéré ♩ = 63

CHANT

PIANO *mf*

(dessus)

très lié

f

Couple a - mou - reux - aux ac - cents mé - con - nus -

7. 8.

mf

Le vi - io - lon et son jou - eur me

plai - - - sent. Ah!

f presque exagérément lié

gracieux m.g.

p m.g.

j'ai me ces gé - mis - se - ments ten - dus

Sur la cor - de des ma - lai - - ses.

portando

f
 Aux ac - cords sur les cor - des des pen - dus

mf
 A l'heure où les Lois se tai - sent Le cœur

mf
 (légèrement marqué)

p (*quasi parlando*) *mf subito* *sf*
 en for - me de frai - se S'offre à l'a - mour - comme un

mf *sf* *mf*
 fruit in - con - nu.

pp *sf* *arraché quasi pizz.*
 strictement en mesure

Red. ----- *

VI. Fleurs

LOUISE de VILMORIN

FRANCIS POULENC

Très calme $\text{♩} = 56$
p très lié

CHANT

Fleurs pro - mi - ses, fleurs te - nues dans tes bras, — Fleurs

PIANO

pp clair, dans un halo de pédales

sor - ti - es des pa - renthè - ses d'un pas, — Qui t'apportait ces fleurs l'hiver

p très clair

Saupoudré - es du sa - ble des mers? — Sa - ble de tes baisers, fleurs des amours fa -

pp

pp

mf *p*

_né - es Les beaux yeux sont de cen - dre et dans la che - mi - né - e Un

mf

cœur en - ruban - né de plain - tes Brûle a - vec ses i - ma - ges sain - tes.

pp

Fleurs pro - mi - ses, — fleurs te - nues dans tes bras. Qui t'apportait ces fleurs l'hi -

pp clair expressif

pp

— ver — Sautou - dré - es, du sable des mers. —

strictement en mesure

pp

-----*

*Red. -----**
(tres exactement)

2' 10
Noizay, Septembre
Octobre 1939

Youkali

by

KURT WEILL

Lyrics by: ROGER FERNAY

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YOUKALI

Lyrics by
ROGER FERNAY

Music by
KURT WEILL

Mt de tango habanera

mf

1. C'est pres-qu'au bout du mon - de, Ma bar-que va - ga - bon - de, Er-rant au gré de
traî - ne, Las-san - te, quo - ti - dien - ne, Mais la pau-vre âme hu-

mf

l'on - de, M'y con - dui - sit un jour. L'île est tou - te pe - ti - te, —
mai - ne, Cher-chant par-tout l'ou - bli, A, pour quit-ter la ter - re, —

— Mais la fée qui l'ha - bi - te — Gen-ti-ment nous in - vi - te — A en fai - re le tour. —
— Su trou-ver le mys - tè - re — Où nos rê - ves se ter - rent — En quel-que You - ka - li. —

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p REFRAIN

You - ka - li, _____ C'est le pa-ys de nos de-sirs, _____ You - ka - li, _____

_____ C'est le bon-heur, c'est le pla-isir, _____ You - ka - li, _____ C'est la ter-re où l'on quit-te

tous les sou-cis, _____ C'est, dans no - tre nuit, comme une é-clair-cie, l'é - toi-le qu'on suit, _____ C'est

You-ka-li. You - ka - li, _____ C'est le res-pect de tous les vœux é - chan-gés, _____ You -

p dolce

ka - li, C'est le pa-ys des beaux a - mours par - ta - gés, C'est l'es - pé-ran -

ce Qui est au cœur de tous les hu-mains, La dé - li-vran - ce Que nous at-ten-dons tous

pour de - main, You - ka - li, C'est le pa-ys de nos dé - sirs,

You - ka - li, C'est le bon-heur, c'est le plai-sir Mais c'est un rêve,

u - ne fo-lie, Il n'y a pas de You - ka - li!...

This system contains the first line of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The lyrics are "u - ne fo-lie, Il n'y a pas de You - ka - li!...". The piano part consists of chords and moving lines in both hands.

Mais c'est un rêve, u - ne fo-lie, Il n'y a pas

pp
pp dolce espr.

This system contains the second line of the musical score. The lyrics are "Mais c'est un rêve, u - ne fo-lie, Il n'y a pas". The piano part includes dynamic markings *pp* and *pp dolce espr.*. The vocal line continues with the same melodic pattern.

1. de You - ka - li! 2. Et la vie nous en- de You -

mf
mf
pp

This system contains the third line of the musical score, including a first and second ending. The lyrics are "1. de You - ka - li! 2. Et la vie nous en- de You -". The piano part features dynamic markings *mf* and *pp*. The first ending leads to the second ending.

ka - li!

rit.
morendo
rit.

This system contains the fourth line of the musical score, ending with a fermata. The lyrics are "ka - li!". The piano part includes dynamic markings *rit.*, *morendo*, and *rit.*. The vocal line has a fermata over the final note.

Beau soir

Paul Bourget
(1852-1935)

Claude Debussy
(1862-1918)

Some sources date this song 1877/78; however Rohinsky dates it 1882, and Cobb suggests 1883 as a likely year for its composition. Bourget's poem is found in *Les Aveux II*, first published in 1882; "En voyage", no. VII, in *Dilettantisme*. Published by Vve E. Girod 1891; Fromont, 1919; Jobert, n.d. Arranged for violin and piano by A. Bachmann (Jobert, 1909); for orchestra by H. Mouton (Jobert, 1926); and for cello and piano (Jobert, 1923). Debussy composed "Beau soir" at twenty or twenty-one years of age, and before his journey to Rome in 1884 as winner of the Prix de Rome. It was not published until 1891, the year before the premiere of *Pelléas et Mélisande*. It is difficult to recognize much of Debussy's characteristic musical style in this early mélodie. He does, however, tip his cap to Massenet with supple, graceful vocal phrases. See "Les cloches" for information on Bourget.

Beau soir

Lorsque au soleil couchant les rivières sont roses,
Et qu'un tiède frisson court sur les champs de blé,
Un conseil d'être heureux semble sortir des choses
Et monter vers le cœur troublé.

Un conseil de goûter le charme d'être au monde
Cependant qu'on est jeune et que le soir est beau,
Car nous nous en allons, comme s'en va cette onde:
Elle à la mer, nous au tombeau.

Beautiful evening

When at sunset the rivers are rose-tinted
And a warm breeze shivers across the wheat fields,
A suggestion to be happy seems to emanate from all things
And rises towards the restless heart.

A suggestion to savor the pleasure of being alive
While one is young and the evening is beautiful
For we shall go, as this wave goes:
It to the sea, we to the tomb.

Andante ma non troppo

pp

p

Lorsque au so - leil cou - chant les ri -

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viè - res sont ro - ses, Et qu'un tiè - de fris -

son court sur les champs de blé,

pp

più pp

Un con - seil d'être heu - reux sem - ble sor - tir des cho - ses

Et mon - ter vers le cœur trou -

poco rit. *a tempo* *p*

blé. Un con - seil de goû - ter le

poco rit. *a tempo* *p*

char - me d'être au mon - de

animato poco a poco e cresc.

Ce - pen - dant qu'on est jeune et que le soir est

animato poco a poco e cresc.

f *dim.*

beau, Car nous nous en al -

f *dim.*

dim. molto *p*

lons, com - me s'en va cette on - de:

Plus lent *p*

Elle à la mer, —

più p

pp

nous au tom -

pp

beau. —

più pp *morendo*

From: "The Bridges of Madison County (Musical)"

Falling Into You

from the Broadway Musical The Bridges of Madison County

by

JASON ROBERT BROWN

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FALLING INTO YOU

from the Broadway Musical *The Bridges of Madison County*

Music and Lyrics by
JASON ROBERT BROWN

Misterioso ♩ = 69

N.C.

mp

5 C#m

sim.

9 ROBERT:

What was I say-ing be-fore — a-bout be-ing lost? The

13 A/C#

thing is, I knew where I was, but not where I was go - ing. — Why _

17 B/C# E/C#

— did I walk those moun - tains? Why — did I ride those ships? Why _

21 Dmaj7(b5)/C# G/C#

— did I watch those hors - es — run - ning wild? — Now I

25 C#

know. — Now _ I

29 (no breath)

know. —

32 E A

All my life, I have been fall - ing. _ I _ have been

36 F#m11 C#m B

fall - ing _ _ _ _ in - to you, _ _ _ _ Fran -

40 A F#m11 E/G# A/D

ces - ca. _ _ _ _ Cir - cling in the sky,

44 F#m11 E/G# A/D F#m11 E/G# A2 (no breath)

look - ing for a har - bor _ com - ing in - to view. _ _ _ _

48 E/B C#m7 Am/C

All my life, I have been fall - ing — in - to

52 C#m FRANCESCA:

you. What-

56 Freely

ev - er this is... what - ev - er we do from here, don't give it a

mp

60

name. We must - n't re - duce — it to some - thing

64

Con moto

clear ____ or sim - ple. ____ I want to be - lieve ____ that we are the

68

Tempo I

F#m

first peo - ple on Earth to know this feel - ing, to know this

72

E/G#

G#7sus

ROBERT:

mo - ment, to cross this line. Add -

76

B/C#

E/C#

- ing up all those min-utes. Star - ing through all I saw. How

80 Dmaj7(b5)/C#

G/C#

FRANCESCA:

How could I know the an - swer _ would be
 — could I know the an - swer _ would be you? — On - ly

84

C#

you? —
 you. — On - ly

88

you. — (no breath)

91 A (FRANCESCA): D

All my life, I ___ have been

(ROBERT:)

All my life, I have been fall - ing. _ I ___ have been

f

95 Bm11 F#m E

fall - ing... in - to you.

fall - ing in - to you, Fran -

99 D Bm11 A/C# D/G

This is where I land.

ces - ca. This is where I land.

103 Bm11 A/C# D/G Bm11 A/C# D2

You are what I've looked for. _ Now is what is true. _____

You are what I've looked for. _ Now is what is true. _____

107 (no breath) A/E F#m7 Dm/F

— All my life...

(no breath)

— All my life, I have been fall - ing _ in - to

ff *mp sub.*

112 F# Dmaj7 B9 Rit.

you. _____

Mein Herr Marquis

from
DIE FLEDERMAUS

Johann Strauss

Allegretto

ADELE:

Mein Herr Marquis, ein Mann wie Sie
Mit dem Profil im griech'schen Stil be -

sollt' besser das ver - steh'n! Da - rum ra - te
schenk - te mich Na - tur. Wenn nicht dies Ge -

ich, ja ge - nau - er sich die Leu - te an - zu -
sicht schon ge - nü - gend spricht, so seh'n Sie die Fi -

seh'n!
gur!

Die Hand ist doch wohl gar zu fein, ah,
Schau'n durch die Lorg - net - te Sie dann, ah,

— dies Füß - chen so zier - lich und klein, ah. Die
— sich die - se Toi - let - te nur an, ah. Mir

Spra - che, die ich füh - re, die Tail - le, die Tour - nü - re, der -
schei - net wohl, die Lie - be macht Ih - re Au - gen trü - be; der

cresc. *rit.* *a tempo* *p* *a tempo*

glei - chen fin - den Sie bei ei - ner Zo - fe nie, der -
schö - nen Zo - fe Bild hat ganz Ihr Herz er - füllt, der

ff

glei - chen fin - den Sie bei ei - ner Zo - fe nie! Ge - ste - hen
 schö - nen Zo - fe Bild hat ganz Ihr Herz er - füllt! Nun se - hen

müs - sen Sie für - wahr: sehr ko - misch die - ser
 Sie sie ü - ber - all; sehr ko - misch ist für -

rit.

Irr - tum war. 1., 2. Ja, sehr ko - misch, ha ha ha, ist die Sa - che,
 wahr der Fall.

a tempo

ha ha ha! Drum ver - zeih'n Sie, ha ha ha, wenn ich la - che,

a tempo

p

ff [a piacere]

(optional solo tacet 4 measures, sung by chorus)

ha ha ha ha ha ha! Ja, sehr ko - misch, ha ha ha, ist die Sa - che,

[colla voce]

ha ha ha, ha! _____ Ach, -

f tr *p tr*

tr. *cresc.* *p*

ach, _____ sehr ko - misch, Herr Mar - quis, sind Sie!

tr. *rit.* *a tempo*

rit. *a tempo* *fp* *f*

p

2

tr

ha, ha, ha, ha,

fp *fz*

ha,

fz

ossia

tr

ha, ha,

ha!

ff *più mosso*

229

From: "Nice Work if You Can Get It"

By Strauss

by

GEORGE GERSHWIN

Lyrics by: IRA GERSHWIN

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BY STRAUSS

Music and Lyrics by GEORGE GERSHWIN
and IRA GERSHWIN

Tempo di Valse Viennoise

Bm7b5 E9 Am7b5 D9

Gm7b5 C9 F6

Bm7b5 E7 Asus Am

way with the mu - sic of Broad - way! Be

off with your Irv - ing Ber - lin! Oh,

The musical score is written for guitar and piano. It features a 3/4 time signature and a key signature of one flat (B-flat). The tempo is 'Tempo di Valse Viennoise'. The score is divided into four systems. Each system includes a vocal line and a piano accompaniment. Chord diagrams are provided for various chords: Bm7b5, E9, Am7b5, D9, Gm7b5, C9, F6, Bm7b5, E7, Asus, and Am. The piano part includes dynamics such as *f* and *p*. The lyrics are: 'way with the mu - sic of Broad - way! Be off with your Irv - ing Ber - lin! Oh,'.

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2

Bm7b5



E7



Am7b5



D7#5



I'd give no quar - ter to Kern or Cole Por - ter and

Gm7b5



C9



F



Gersh - win keeps pound - ing on tin. _____ How

Gm/F



Fmaj7



can I be civ - il when hear - ing this driv - el? It's

G/F



Dm6



Bbm6/D



Fmaj7



on - ly for night club - bing sous - es. _____ Oh,

E9 Am7 Am6

give me the free 'n' eas - y waltz that is Vi - en - nese - y

C/G D9 C/G F#m7b5/G

And go tell the band if they want a

G7 C

hand the waltz must be Strauss - 's!

Bb/F Bbm/F C7/E

Ya, ya, ya!

mp grazioso



Give me oom - pah -

rall.



N.C.



pah! When I want a mel - o - dy

f marcato *a tempo*



lilt - ing through the house Then I want a



mel - o - dy By Strauss! It

E7 A7sus A7 D7sus D7 D7/F# Gsus Gm

laughs! It sings! The world is in rhyme

G7sus G7 G7sus G7 G7sus G7 Db7b5 C7

Swing - ing to three quar - ter time. Let the "Dan - ube"

8vb ad lib.-----

Gm7 C9 C7b9 F6

flow a - long and the "Fle - der - maus!" Keep the wine and

Gm7 C7 C7#5 F6 F7

give me song By Strauss! By

B \flat D \flat Eb7/D \flat F/C B \flat /D F/C F/E Fdim

Jo! By Jing! "By Strauss" is the thing! So I say to

mf animato *mp calmo*

N.C.

Gm7 C9 B \flat 13 F/A

ha - cha - cha _____ Her - aus! _____

F6/C F7/E \flat D7 Gm Eb/D \flat C7 B \flat /C

Just give me a oom - pah - pah _____ By

1. F D \flat 7/A \flat N.C. 2. F C7/E F

Strauss. When I want a Strauss. _____

mf *sf*

Ah! forse è lui... Sempre libera

from
LA TRAVIATA

Giuseppe Verdi

Allegro

VIOLETTA:

recitativo

È stra-no!... è stra-no!... in co - re scol-pi - ti ho que-gli ac-

cen - ti!... Sa-ria per me sven - tu - ra un se-rio a-

mo - re? Che ri - sol - vi, o tur-ba - ta a-ni - ma

mi - a? Nul-l'uo - mo an-co - ra t'ac-cen - de - va... o

gio - ia ch'io non co - nob - bi, es - ser a - ma - ta a - man - do! E sde -

gnar - la pos - s'i - o per l'a - ri - de fol - li - e del vi - ver mi -

mf

f *allargando*

Andantino

o?

p *pp*

p *dolcissimo*

Ah! for - se è lui che l'a - ni - ma so - lin - ga ne' tu - mul - ti,

simile

so-lin-ga ne' tu - mul - ti, go - dea so - ven - te pin - ge -

re de' suoi co-lo - ri oc - cul - ti, de' suoi co-lo - ri oc - cul - ti!

Lui che mo-de - sto e vi - gi - le al - l'e-gre so - glie a - sce - se,

e nuo-va feb - bre ac - ce - se de-stan-do-mi al - l'a - mor.

con espansione

A quel - l'a-mor, quel - l'a - mor — che è pal - pi - to

del - l'u - ni-ver - so, del-l'u - ni-ver-so in-te - ro,

mi - ste - ri - o - so, mi - ste - ri - o - so, al - te - ro,

f *leggero*
cro - ce, cro-ce e de - li - zia, cro-ce e de - li - zia, de-li-zia al cor, cro-ce e de -

li - zia, de - li zia al - cor! ah, de - li - zia al

Allegro (♩ = 120)

cor! Fol - li - e! Fol - li - e!

De - li - rio va - no è que - sto!... Po - ve - ra

don - na! so - la! ab - ban - do -

* Among many options, here is a standard recommendation:

Ah! 241 cro - ce de - li - zia, al cor!

na - ta in que - sto po - po - lo - so de -

ser - to che ap - pel - la - no Pa - ri - gi, che spe - ro or

più? che far deg - g'i - o? gio - i - re, di vo - lut-tà — ne'

vor ti - ci, di vol-ut-tà pe -

con forza

dolce *a piacere* *allargando*

rir! Gio - ir, gio - ir! [Ah!]

Allegro brillante (♩. = 84)

f

assai brillante

Sem-pre li - be-ra — deg - g'i - o fol - leg -

pp

gia - re di gio - ia in gio - ia, vo' che scor - ra il vi - ver
 mi - o pei sen - tie - ri del ³ pia - cer. Na - sca il
 gior - no, o il gior - no muo - ia, sem - pre lie - ta ne ri -
opt. tro - vi, ah! a di -
 con effetto
 questo ripiglio
 tro - vi, a di - let - ti sem - pre

nuo - vi dee vo - la - re il ³ mio pen - sier, dee _____ vo -

tr *tr*

p

lar, dee _____ vo - lar, dee _____ vo - la - re il mio pen -

sier, dee _____ vo - lar, dee _____ vo - lar _____

p

VI- _____ il pen-

Andantino (♩ = 96)

sier. Oh!

p *sim.*

This system contains the first two staves of music. The vocal line begins with a whole note rest, followed by a half note G4, and then a half note F#4. The piano accompaniment starts with a piano (*p*) dynamic and a *sim.* (sostenuto) marking. The piano part features a steady eighth-note bass line and chords in the right hand.

oh a - mo - re!

This system contains the third and fourth staves. The vocal line continues with a half note G4, a half note F#4, and a half note E4. The piano accompaniment continues with the same rhythmic pattern, including a triplet of eighth notes in the right hand.

ff *pp*

This system contains the fifth and sixth staves. The vocal line has a half note G4, a half note F#4, and a half note E4. The piano accompaniment features a *ff* (fortissimo) dynamic in the right hand and a *pp* (pianissimo) dynamic in the left hand. Triplet markings are present in the right hand.

Allegro

Fol - li - e! fol - li - e! [Ah!]

ff

This system contains the seventh and eighth staves. The tempo changes to Allegro. The vocal line has a half note G4, a half note F#4, and a half note E4. The piano accompaniment changes to a more active eighth-note pattern in both hands, with a *ff* dynamic.

dolce

[Ah, si!] Gio -

a piacere *allargando*

ir, gio - ir! [Ah!]

Tempo I (♩. = 84)

assai brillante *tr* *tr*

Sem - pre li - be - ra — deg - g'i - o fol - leg -

pp

gia - re di gio - ia in gio - ia, vo' che scor - ra il vi - ver

mi - o pei sen - tie - ri del ³ pia - cer. Na - sca il

gior - no, o il gior - no nuo - ia, sem - pre lie - ta ne - ri -

opt. tro - vi, ah! a di -

tro - vi, a di - let - ti sem - pre *con effetto questo ripiglio*

nuo - vi dee vo - la - re il ³ mio pen - sier, dee vo -

[p]

lar, dee vo - lar, dee vo - la - re il mio pen -

sier, dee vo - lar, dee vo - lar

il pen -

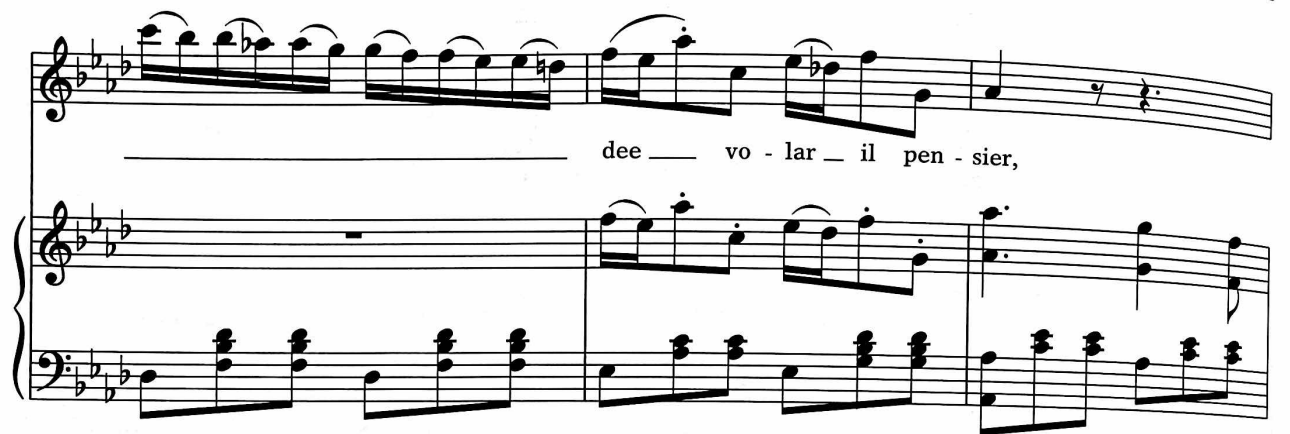
- DE

sier, dee vo - lar,



deee vo - lar, ah, ah,

This system contains the first two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a melodic phrase, followed by a series of notes with accents and slurs. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.



deee vo - lar - il pen - sier,

This system contains the second two staves of music. The vocal line continues with a melodic phrase, followed by a series of notes with accents and slurs. The piano accompaniment continues with a similar rhythmic pattern, featuring chords in the left hand and eighth/sixteenth notes in the right hand.



deee vo - lar, deee vo -

cresc.

This system contains the third two staves of music. The vocal line continues with a melodic phrase, followed by a series of notes with accents and slurs. The piano accompaniment continues with a similar rhythmic pattern, featuring chords in the left hand and eighth/sixteenth notes in the right hand. A *cresc.* marking is present in the piano part.



lar, deee vo

This system contains the fourth two staves of music. The vocal line continues with a melodic phrase, followed by a series of notes with accents and slurs. The piano accompaniment continues with a similar rhythmic pattern, featuring chords in the left hand and eighth/sixteenth notes in the right hand.

lar il mio pen - sier, il

f

tr

mio pen - sier, [Ah!]

* *opt.*

il mio pen - sier!

* optional

[Ah!] il mio pen - sier!

cant.

etc.

BEING ALIVE

from *Company*

Music and Lyrics by
STEPHEN SONDHEIM

Moderato (♩=112)

Transposed Key

Piano introduction in 4/4 time, marked *p*. The right hand plays chords in the treble clef, and the left hand plays a rhythmic pattern in the bass clef.

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

*
Some-one to hurt you too
Some-one to know you too

Vocal line with lyrics and piano accompaniment. The piano part continues with the same rhythmic pattern as the introduction.

deep,
well,

Some-one to sit in your chair,
Some-one to pull you up short,

To ru - in your
to put you through

Vocal line with lyrics and piano accompaniment. The piano part continues with the same rhythmic pattern.

sleep, to make you a - ware Of be - ing a - live,
hell, and give you sup - port Is be - ing a - live,

Vocal line with lyrics and piano accompaniment. The piano part continues with the same rhythmic pattern.

* Add small sized top note second time only.

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Be - ing a - live.

3

1

2nd time
cresc. poco a poco

sim.

live, Be - ing a - live.

3

2

(cresc. poco a poco)

Some-one you have to let in,

p sub.

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

L.H.

not, Will want you to share A lit - tle a lot, is be - ing a -

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line contains the lyrics "not, Will want you to share A lit - tle a lot, is be - ing a -". The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand.

live, Be - ing a - live.

The second system continues the vocal line with the lyrics "live, Be - ing a - live.". A triplet of eighth notes is marked with a "3" above it. The piano accompaniment includes a *sim.* (sostenuto) marking in the right hand.

Some-one to crowd you with love,

The third system features the vocal line with the lyrics "Some-one to crowd you with love,.". The piano accompaniment continues with chords and a rhythmic pattern.

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

The fourth system features the vocal line with the lyrics "Some-one to force you to care, Some-one to make you come". The piano accompaniment includes a *L.H.* (Left Hand) marking in the bass clef.

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

live, Be - ing a - live,

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

(♩ = 112)

live.

ff

p

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

Some-bod - y hurt me too deep,
Some-bod - y know me too well;

Some-bod - y sit in my
Some-bod - y pull me up

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

* Add small sized top note second time only.

live, _____
live, _____

Be - ing a - live.
Make me a -

1

2nd time
cresc. poco a poco

sim.

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a long note, followed by a triplet of eighth notes. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand. Performance markings include '2nd time cresc. poco a poco' and 'sim.'.

live, _____

Make me a -

2

3

sim.

The second system continues the vocal line and piano accompaniment. It includes a first ending bracket labeled '2' and a triplet of eighth notes. The piano accompaniment continues with similar chordal and rhythmic patterns. A 'sim.' marking is present.

live. _____

Make me con - fused, _____

3

257

The third system concludes the vocal line and piano accompaniment. It features a triplet of eighth notes and a final long note. The piano accompaniment ends with a few chords. The page number '257' is printed at the bottom.

Mock me with praise, Let me be

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line begins with a triplet of eighth notes (F#, G, A) followed by a half note (B). The lyrics "Mock me with praise," are written below the first two notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A triplet of eighth notes (F#, G, A) is also present in the piano accompaniment.

used, Var - y my days.

The second system continues the vocal line and piano accompaniment. The vocal line has a half note (B) followed by a triplet of eighth notes (F#, G, A) and a half note (B). The lyrics "used, Var - y my days." are written below. The piano accompaniment continues with chords and a bass line, including a triplet of eighth notes in the left hand.

But a - lone is a -

The third system shows the vocal line with a half note (B) and a half note (B). The lyrics "But a - lone is a -" are written below. The piano accompaniment continues with chords and a bass line, including a triplet of eighth notes in the left hand. The word "sim." is written above the piano accompaniment.

lone, Not a - live.

The fourth system shows the vocal line with a half note (B) and a half note (B). The lyrics "lone, Not a - live." are written below. The piano accompaniment continues with chords and a bass line, including a triplet of eighth notes in the left hand.

cresc.

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

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

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

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

sim.

This system contains the first two measures of the piece. The vocal line begins with a triplet of eighth notes (G4, A4, B4) followed by a half note (C5). The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A *sim.* (sostenuto) marking is placed above the piano part in the second measure.

live, Be - ing a - live.

This system contains measures three and four. The vocal line continues with a half note (C5) and another triplet of eighth notes (G4, A4, B4). The piano accompaniment maintains its rhythmic pattern, with some chordal changes in the right hand.

This system contains the final two measures of the piece. The vocal line concludes with a half note (C5). The piano accompaniment features a final chord in the right hand and a sustained bass note in the left hand.

Donde lieta

from
LA BOHÈME

Giacomo Puccini

Lento molto $\text{♩} = 66$

MIMI:

Don-de lie - ta u - scì al tuo gri - do d'a -
from the place she left, happy at your declaration

dolce
pp

mo - re, tor - na so - la Mi - mī al so - li - ta - rio
of love returns Mimi *espressivo* *hez solitary*

poco rit. *Andantino*

poco rit. *mf* *agitando un poco* *p*

ni - do. Ri - tor - na un' al - tra vol - ta a in -
nest She goes back once again +0

p *cresc.*

rall. *a tempo*

tes - ser fin - ti fior!
 make unreal *flowers*
a tempo

rall. *pp* *l.h.* *rall.*

Lento *rall.* Andantino mosso $\text{♩} = 84$ *ritenuto* *a tempo*

Ad - di - o, sen - za ran - cor. — A - scol - ta, a - scol - ta. Le po - che
 Farewell, without remorse. listen, gather together a few

col canto *pp* *rit. col canto* *p* *pp*

ro - be a - du - na che la - sciai spar - se. Nel mio cas -
 things that I left scattered around. shut in my

pp leggierissimo

poco rit.

set - to stan ^{Kju} chiu - si quel cer-chiet - to d'or, e il li - bro di pre -

drawer are that gold ring and the prayer

pp leggiero

a tempo

ghie - re. In - vol - gi tut - to

^{book} a tempo wrap them all up

pp *Lh.* *espressivo*

poco rit.

a tempo

quan - to in un grem - bia - le e man - de - rō il por -

in a smack and I will send the porter

poco rit. *a tempo*

tie - re...

ppp

Sot-to il guan *fa* le *fe* la *ku:fet:ta*
molto rit. *a tempo*

Ba - da... sot-to il guan - cia - le c'è la cuf - fiet - ta
careful *under the pillow* *there is the pink*

PPPP *molto rit.* *a tempo*

ro - za. Se vuoi, se vuoi, se vuoi, ser -
bonnet *If you wish* *If you wish if you wish, keep*

animando e cresc. *f* *dim.* *rit.* *stent.*

bar - la a ri - cor - do d'a - mor! Ad - di - o,
it is remembrance *of love* *Farewell*

poco allarg. *f* *pp rit.* *a tempo*

(corta) *a tempo*

ad - dio, sen - za ran - cor.
Farewell *col canto* *(corta)* *remorse* *a tempo*

rall. *(corta)* *ppp*

From: "Ordinary Days"

I'll Be Here

from Ordinary Days

by

ADAM GWON

Published Under License From

Adam Gwon

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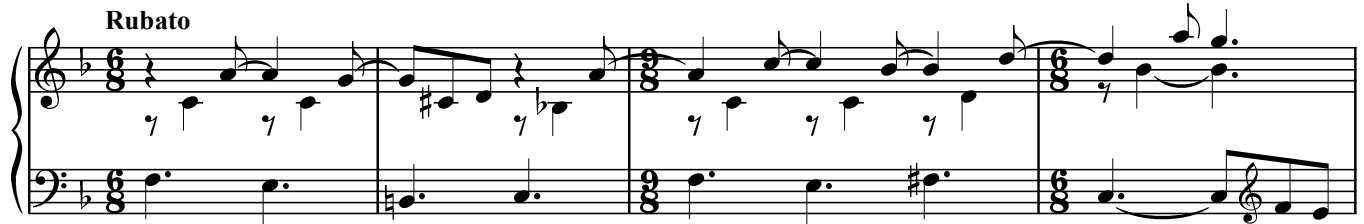
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I'll Be Here

from *Ordinary Days*

Music and Lyrics by
Adam Gwon

Rubato



5

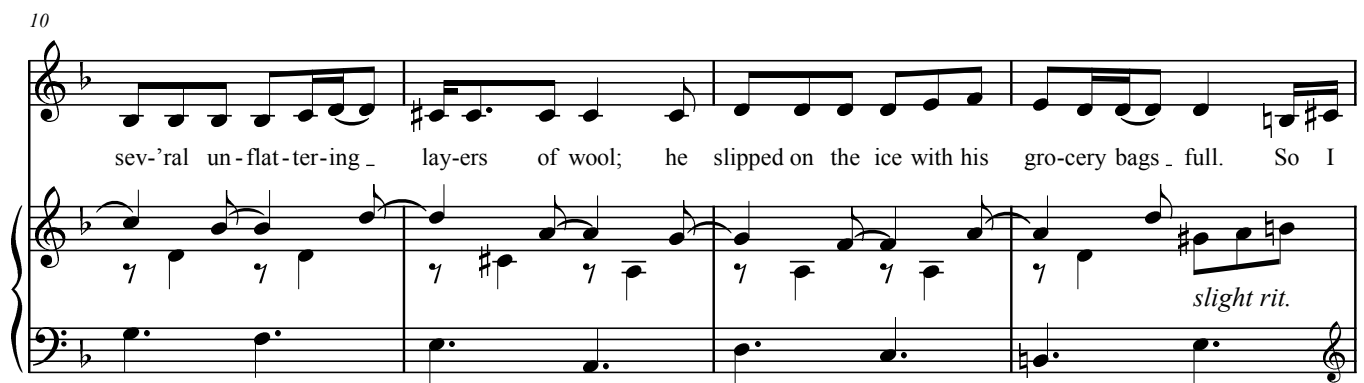
We met, of all pla-ces, in front of Gris-ted-es some freak-ish - ly _ cold win-ter's day. I had on



10

sev-'ral un-flat-ter-ing _ lay-ers of wool; he slipped on the ice with his gro-cery bags _ full. So I

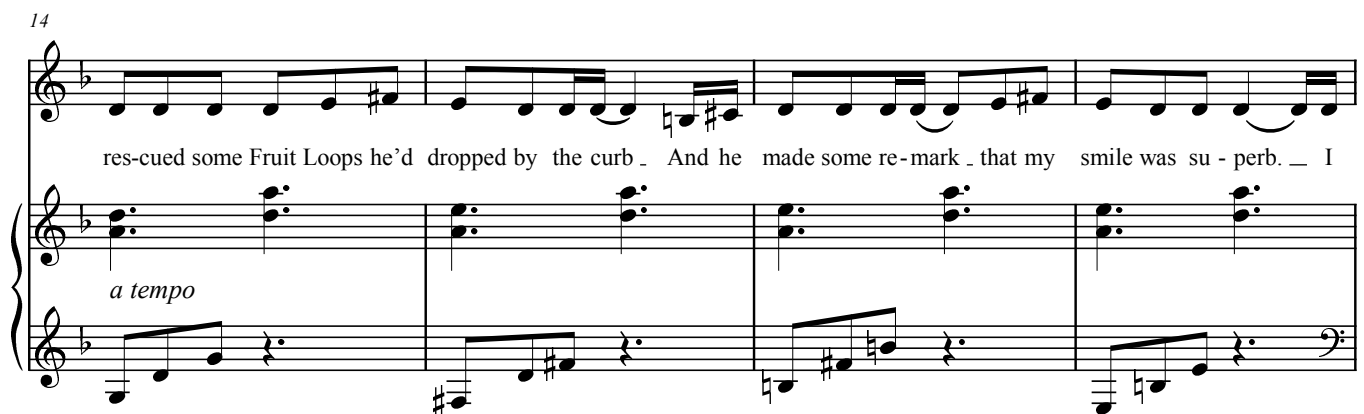
slight rit.



14

res-cued some Fruit Loops he'd dropped by the curb _ And he made some re-mark _ that my smile was su - perb. _ I

a tempo



thought that was sweet and I start-ed to go, when he said, "Hey, what-cha do-in' to - mor-row? Be-cause

I'll be here _____ at the cor-ner of Bleeck-er and Mer-cer to-mor - row at

sev-en. ____ If you want to meet _ up, I'll be wait-ing right here And in case there are two fel-las

wait - ing for you, my name's _ John..." _____ He waved, and then he was

34

gone.

39

Need-less - to say, - I went back there to meet him, most - ly to see if he'd -

42

show And there he was, out in the cold - with his jack-et pulled - tight. He took me to din-ner and -

46

kissed me good night. The next week we went to this - ter - ri - ble - play And the week af - ter that, - drank hot

slight rit. *a tempo*

choc-olate all day. And sud-den - ly, eight or nine months had flown - by, when he said, "Hey, what-cha do - in' the

rest of your life? Be-cause I'll be here, right be - side you as long as you

want me to be, there's no ques-tion. There is noth-ing I've want-ed so much in my life. This might

sound im-ma-ture, but I'm to - tal - ly sure you're the one!" And we had

66

just be - gun... We got hitched in Sep - tem - ber, our

69

fa - vor - ite _ month, with a rock band that played in this old syn - a - gogue. And we

72

bought an a - part - ment on West Se - ven - tenth Street and talked a - bout _ child - ren and

75

get - ting a dog. _ Our first an - ni - ver - sa - ry _ came in a flash and we

6

79

prom-ised to take the day _ off. He had to stop in to his _ of - fice that

82

morn-ing, and _ so I went walk-ing up - town to this bak - ery I _ know When I

85

heard on the street what I thought was a joke, 'til I no - ticed the si - rens and

mp dim., but keeping the intensity

88

saw all the smoke So I'm run-ning back home with this feel - ing of dread to the

mf

91

voice mail he'd left with the last words he said. I'm

mp colla voce *rubato*

94

sor - ry, I don't mean to ru - in your eve-ning by bring-ing up all of this stuff. You're prob-ab - ly

98

wond-'ring why I ev-en called you to-night. _ Well, to - day some-thing hap-pened that spooked me all right:

slight rit.

102

I saw this storm-cloud of pa-pers fall down from the sky, _ and I thought of that day and I start-ed to cry. _ When as

a tempo

107

sure as I breathe, I heard John, clear as day, say-ing, "Hey, you're al-lowed to move on... it's ok - ay Be-cause

111

mp
I'll be here _____ ev - en if you de-cide to get rid of my fav - o - rite

115

sweat-er. _____ Ev - en if you go out on my birth-day this year 'stead of sit-ting at home let-ting

119

all of life's mom - ents pass by. _____ You don't have to cry... _____

123

Be-cause I'll be here when you start go-ing back to the

127

pla-ces we went to to-geth-er. When you take off my ring and you let your-self smile. When you

131

meet some-one hand-some and pa-tient and true When he says that he wants to be mar-ried to you When you driving

135

call him one night and he meets you down - town and you fi - nal - ly an - swer him 'Yes.' 'ten.'

Yes... Ja-son, I will mar-ry you, I will give you my heart It has tak-en so long, but I'm read-y to start

mp rubato *rall.*

Right now, John's whisp-'ring con - grats in my ear 'Cause I've fi - nal - ly let my-self tell you that I will be

colla voce

here. _____

slowly, in tempo *rall.*

Dove sono i bei momenti

from
LE NOZZE DI FIGARO

Wolfgang Amadeus Mozart

Andante

CONTESSA:

E Su - san - na non vien! So - no an - sio - sa di sa -

f *p*

per co - me il Con - te ac - col - se la pro - po - sta.

Al - quan - to ar - di - to il pro - get - to mi par, e ad u - no spo - so sī vi -

*Appoggiatura recommended

va - ce e ge - lo - so! Ma che mal c'è? can - gian - do i miei ve -

Allegretto [Andante]

sti - ti con quel - li di Su - san - na, e i suoi co' mie - i al fa - vor del - la

not - te. Oh cie - lo! A qual u - mil sta - to fa - ta - le

io son ri - dot - ta da un con - sor - te cru - del! che do - po a -

ver-mi con un mi-sto in-au-di-to d'in-fe-del-tà, di ge-lo-si-a, di

sde-gno! pri-ma a-ma-ta, in-di of-fe-sa, e al-fin tra-

di-ta, fam-mi or-cer-car da u-na mia ser-va-a-i-ta!

Andantino

Do-ve so-no i bei mo-men-ti di dol-

278

cez - za e di pia - cer? Do - ve an - da - ro

dolce

i giu - ra - men - ti di quel lab - bro - men - zo -

gner, di quel lab - bro men - zo - gner?

Per - chē mai, se in pian - tie in pe - ne per me

tut - to si can - giù, per me tut - to si can - giù, la me-

fp

mo - ria — di — quel — be - ne dal mio sen - non tra - pas - sò, —

la — me - mo - ria di quel ben non — tra - pas - sò?

Do - ve so - no i bei mo - men - ti di dol -

280

cez - za e di pia - cer? Do - ve an - da - ro i

dolce

giu - ra - men - ti di quel - lab - bro men - zo - gner?

sf

Allegro

Ah! se al - men la mia co - stan - za nel lan - gui - re a - man - do o

p

gnor - mi por - tas - se u - na - spe - ran - za di can - giar - l'in - gra - to

cor, di can - giar — l'in - gra - to cor.

Ah! se al - men la — mi - a co - stan - za,

Ah! se al - men la — mi - a co -

stan - za nel lan - gui - re a man - do o - gnor — mi por -

tas - se u - na - spe - ran - za di can - giar - l'in - gra - to - cor, mi por -

tas - se u - na spe - ran - za di can - giar

l'in - gra - to cor, di can - giar

l'in - gra - to cor, di can - giar l'in -

283

gra - to cor, di can - giar l'in - gra -

This system contains the first line of the vocal melody and the first four measures of the piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand.

to cor, l'in - gra - to - cor, l'in -

fp *fp* *fp* *fp* (*p*) *cresc.*

This system contains the second line of the vocal melody and the next four measures of the piano accompaniment. The piano part continues with the eighth-note pattern, marked with *fp* (fortissimo piano) and *cresc.* (crescendo) in the final measure.

gra - to cor.

f

This system contains the third line of the vocal melody and the next four measures of the piano accompaniment. The piano part features a more active eighth-note accompaniment, marked with *f* (forte).

284

This system contains the final line of the vocal melody and the final four measures of the piano accompaniment. The piano part includes a triplet of eighth notes in both hands, marked with a '3' above the notes.

STILL HURTING

from *The Last Five Years*

Music and Lyrics by
JASON ROBERT BROWN

Spare and thoughtful (♩ = 64-66)

C F/A Bb2 C C F/A Bb2 C

mp

Detailed description: This block contains the piano introduction for the song. It consists of two staves of music in 9/8 time. The melody is in the right hand, and the accompaniment is in the left hand. The chords are C, F/A, Bb2, C, C, F/A, Bb2, C. The tempo is marked as 'Spare and thoughtful' with a quarter note equal to 64-66 beats per minute. The dynamic is mezzo-piano (*mp*).

C F/A Bb2 C F/A Bb2
CATHY:

Ja - mie is o - ver_ and Ja - mie is gone _ Ja - mie's de - cid - ed_ it's time to move

p

Detailed description: This block contains the vocal line for Cathy. The melody is in the treble clef. The lyrics are 'Ja - mie is o - ver_ and Ja - mie is gone _ Ja - mie's de - cid - ed_ it's time to move'. The piano accompaniment is in the left hand. The dynamic is piano (*p*).

C Dmin7 C/E D7/F# E7/G#

on _ Ja - mie has new dreams he's build - ing up - on, And

Detailed description: This block contains the piano accompaniment for the second vocal line. The melody is in the treble clef. The lyrics are 'on _ Ja - mie has new dreams he's build - ing up - on, And'. The piano accompaniment is in the left hand. The chords are C, Dmin7, C/E, D7/F#, E7/G#.

F2/A Bb2 G7/B Csus C Dmin11 C2/E F9 Csus C

I'm still hurt - ing

sub p *mp*

Detailed description: This block contains the piano accompaniment for the final vocal line. The melody is in the treble clef. The lyrics are 'I'm still hurt - ing'. The piano accompaniment is in the left hand. The dynamic is *sub p* (sub-piano) for the first part and *mp* (mezzo-piano) for the second part. The chords are F2/A, Bb2, G7/B, Csus, C, Dmin11, C2/E, F9, Csus, C.

C F/A Bb2 C F/A Bb2

Ja-mie ar-rived at the end of the line. Ja-mie's con-vinced that the prob-lems are

mp flowing

C Dmin7 C/E D7/F# E7/G#

mine Ja-mie is prob-a-bly feeling just fine, And

F2/A Bb2 G7/B Csus C Dmin11 C2/E F9 Csus C C/B

I'm still hurt ing.

sub. p *mp*

Amin9 F2 Amin9

What a-bout lies, Ja - mie? What a-bout things That you swore to be true?

mf legato

286

D9/F# F2 C/E Dmin11 G(add 11)

What a-bout you, Ja-mie? What a-bout you?

C F/A Bb2 C

Ja - mie is sure... some - thing won - der - ful died.

C F/A Bb2 C

Ja - mie de - cides it's... his right to de - cide.

Dmin7 C/E D7/F# E7/G#

Ja - mie's got se - crets he does - n't con - fide, And

F2/A Bb2 G7/B Csus

I'm still hurt - ing.

(sempre mf) *molto cresc.*

Eb/C D/C Db/C C G/B

Go and hide — and run — a - way! — Run — a-way, —

f

Amin7 D9 F9

— run and — find some - thing — bet - ter! —

mf

Db/Eb F/Eb E/Eb Eb

Go and ride — the sun — a - way! — Run — a-way, —

f

288

Cmin7 Ab2 Fmin11

— like it's sim-ple, Like it's right —

mf *mp*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics 'like it's sim-ple, Like it's right'. Above the staff are three chord symbols: Cmin7, Ab2, and Fmin11. The bottom staff is a piano accompaniment with two staves (treble and bass clef). It features a melody in the right hand and a bass line in the left hand. Dynamics markings *mf* and *mp* are present.

C F/A Bb2 C F/A Bb2

Detailed description: This system contains the piano accompaniment for the second system. It features two staves (treble and bass clef). Above the staff are seven chord symbols: C, F/A, Bb2, C, F/A, and Bb2. The music includes a melody in the right hand and a bass line in the left hand. A triplet of eighth notes is marked with a '3' in the right hand.

C Dmin7 C/E D/F# E7/G#

Detailed description: This system contains the piano accompaniment for the third system. It features two staves (treble and bass clef). Above the staff are five chord symbols: C, Dmin7, C/E, D/F#, and E7/G#. The music includes a melody in the right hand and a bass line in the left hand.

F/A Bb G7/B Csus

mf

Detailed description: This system contains the piano accompaniment for the fourth system. It features two staves (treble and bass clef). Above the staff are four chord symbols: F/A, Bb, G7/B, and Csus. The music includes a melody in the right hand and a bass line in the left hand. A dynamic marking *mf* is present. A fingering '5' is indicated in the right hand.

Amin9 F2

Give me a day,— Ja - mie! Bring back the lies,— Hang them

8va

Detailed description: This system contains the final two staves of music. The top staff is a vocal line with lyrics 'Give me a day,— Ja - mie! Bring back the lies,— Hang them'. Above the staff are two chord symbols: Amin9 and F2. The bottom staff is a piano accompaniment with two staves (treble and bass clef). It features a melody in the right hand and a bass line in the left hand. A dynamic marking *8va* is present. A page number '289' is visible at the bottom of the page.

Amin9 D9/F# F2 C/E

back on the wall! _____ May-be I'd see How you could be _____ So cer-tain that

mp

Detailed description: This system contains the first two lines of music. The top line is the vocal melody, starting with a treble clef and a key signature of one flat. It features a quarter rest followed by a quarter note, then a half note with a slur and a '4' above it, and finally a quarter note. The lyrics are 'back on the wall!' followed by a long line, then 'May-be I'd see', a quarter rest, 'How you could be', another long line, and 'So cer-tain that'. The piano accompaniment consists of two staves. The right hand starts with a treble clef and plays a series of eighth notes in the first measure, followed by a half note chord in the second measure, and then a series of quarter notes in the third and fourth measures. The left hand starts with a bass clef and plays a series of quarter notes in the first measure, followed by a half note chord in the second measure, and then a series of quarter notes in the third and fourth measures. A dynamic marking of *mp* is placed between the piano staves.

Cmin7/Eb DbMaj11 G(add 11)

we Had no chance _____ at all _____

Detailed description: This system contains the second two lines of music. The top line is the vocal melody, starting with a treble clef and a key signature of one flat. It features a quarter note, a half note, a quarter note, and a quarter rest. The lyrics are 'we Had no chance' followed by a long line, and 'at all' followed by a long line. The piano accompaniment consists of two staves. The right hand starts with a treble clef and plays a series of quarter notes in the first measure, followed by a half note chord in the second measure, and then a series of quarter notes in the third and fourth measures. The left hand starts with a bass clef and plays a series of quarter notes in the first measure, followed by a half note chord in the second measure, and then a series of quarter notes in the third and fourth measures.

C F/A Bb2 C F/A Bb2

Ja-mie is o - ver_ and where can I turn? Cov-ered with scars_ I_ did no-thing to earn?_

pp

Detailed description: This system contains the third two lines of music. The top line is the vocal melody, starting with a treble clef and a key signature of one flat. It features a quarter note, a half note, a quarter note, and a quarter rest. The lyrics are 'Ja-mie is o - ver_ and where can I turn?' followed by a long line, and 'Cov-ered with scars_ I_ did no-thing to earn?' followed by a long line. The piano accompaniment consists of two staves. The right hand starts with a treble clef and plays a series of quarter notes in the first measure, followed by a half note chord in the second measure, and then a series of quarter notes in the third and fourth measures. The left hand starts with a bass clef and plays a series of quarter notes in the first measure, followed by a half note chord in the second measure, and then a series of quarter notes in the third and fourth measures. A dynamic marking of *pp* is placed between the piano staves.

C Dmin7 C/E D7/F# E7/G#

_____ May-be there's some-where a les-son to learn, _____ But

290

Detailed description: This system contains the fourth two lines of music. The top line is the vocal melody, starting with a treble clef and a key signature of one flat. It features a quarter rest, a quarter note, a half note, a quarter note, and a quarter rest. The lyrics are '_____ May-be there's some-where a les-son to learn,' followed by a long line, and 'But' followed by a long line. The piano accompaniment consists of two staves. The right hand starts with a treble clef and plays a series of quarter notes in the first measure, followed by a half note chord in the second measure, and then a series of quarter notes in the third and fourth measures. The left hand starts with a bass clef and plays a series of quarter notes in the first measure, followed by a half note chord in the second measure, and then a series of quarter notes in the third and fourth measures.

F2/A

Gsus/B

F2/A

that would-n't change _____ the fact,

That would-n't speed _____ the time, _

mf

Gsus/B

F2/A

Emin7

Once the foun - da - tion's cracked And

F2

G(add 11)

I'm _____

Still

mf colla voce

C

F/A

Bb2

C

rit

F/A

Bb2

C

hurt - ing.

mp

Ain't it a pretty night

from SUSANNAH
Act I, Scene 2

Text and Music by
CARLISLE FLOYD
(1956)

Andante sostenuto (♩ = 50)

p

Ain't it a pret-ty night!

The sky's so dark and vel-vet-like and it's all lit up with stars. It's like a

pp *espr.* *sempre molto legato*

Più mosso (♩ = 60)

great big mir - ror re - flec - tin' fire - flies o - ver a pond. Look at all them stars, The

mp

long - er y' look the more y' see. The sky seems so heav - y with stars that it might

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a triplet of eighth notes. The piano accompaniment consists of two staves with chords and moving lines. A *cresc.* marking is present in the piano part.

fall right down out of heav - en and cov - er us all up in one big blan - ket of

The second system continues the vocal and piano parts. The vocal line has another triplet. The piano accompaniment includes a *f* marking and a *dim.* marking.

vel - vet all stitched with dia - mon's.

The third system concludes the vocal and piano parts. The piano accompaniment features a *p* marking and a *poco rit.* marking. The system ends with a double bar line and a key signature change to 2/4 time.

A tempo (♩ = ♩)

Ain't it a pret - ty night. Just think, those stars can all peep down an'

p

see way be - yond where we can: They can see way be - yond them moun - tains to

cresc.

Nash - ville and Ashe - ville an' Knox - ville. I

(cresc.)

won - der what it's like out there, out there be - yond them moun - tains where the

mf (cresc.) *f* *dim.*

folks talk nice, an' the folks dress nice like y' see in the mail - ord - er cat - a - logs.

(dim.) *p*

Ancora più mosso (♩ = 80)

I aim to leave this val - ley some day an' find out fer my - self: To

mf *f e largamente*

see all the tall build - in's and all the street lights an' to be one o' them folks my

molto crescendo

poco rit.

Tempo I (♩ = 60)

self. I

ff *stringendo* *dim.* *p*

3
 won - der if I'd get lone - some fer the val - ley though, fer the sound of crick - ets an' the smell of pine straw, fer

soft lit - tle rab - bits an' bloom - in' things an' the moun - tains turn - in' gold in the fall. But

poco a poco cresc.

Con moto (♩ = 72)

I could al - ways come back if I got home - sick fer the val - ley. So I'll

f

stringendo

3 3 3
 leave it some - day an' see fer my - self. Some - day I'll leave an' then I'll come back when I've

stringendo *molto cresc.*

molto allarg. *A tempo*

seen _____ what's be - yond them moun - tains.

ff *marcatiss.*

rall. *Adagio sostenuto e molto tranquillo* (♩ = 52)

Ain't it a pret - ty night. The

p

sky's so heav - y with stars to - night that it could fall right down out of heav - en an' cov - er us

pp e rubato *colla voce* *pp*

rit. molto *dim. molto*

up, and cov - er us up, in one big blank - et of vel - vet and dia - mon's. _____

dim. molto

Climb Ev'ry Mountain

from THE SOUND OF MUSIC

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Tranquillo

pp

The piano introduction begins with a soft (*pp*) melody in the right hand and a simple accompaniment in the left hand. The tempo is marked *Tranquillo*. The music is in C major and 4/4 time.

poco rit. *a tempo* *p sust.*

The piano accompaniment continues with a *poco rit.* section followed by an *a tempo* section. The right hand features a melodic line with a *p* dynamic and *sust.* (sustained) notes. The left hand provides a steady accompaniment.

MOTHER ABBESS:

Climb ev - 'ry moun - tain, Search high and low.

p *R.H.*

The vocal line for the Mother Abbess is shown above the piano accompaniment. The lyrics are "Climb ev - 'ry moun - tain, Search high and low." The piano accompaniment includes a *p* dynamic and a *R.H.* (Right Hand) marking.

Fol - low ev - 'ry by - way, Ev - 'ry path you know.

The vocal line continues with the lyrics "Fol - low ev - 'ry by - way, Ev - 'ry path you know." The piano accompaniment continues with a steady accompaniment.

Climb ev - 'ry moun - tain, Ford ev - 'ry stream.

R.H.

R.H.

Fol - low ev - 'ry rain - bow Till you find your dream. A

dream that will need all the love you can give. Ev - 'ry

poco a *poco* *cresc.*

day of your life for as long as you live.

piu cresc.

Climb ev - 'ry moun - tain, Ford ev - 'ry

mp

stream. Fol - low ev - 'ry rain - bow Till you

find your dream. A

poco rit. *a tempo* *p*

dream that will need all the love you can give. Ev - 'ry

pp espr.

day of your life for as long as you live.

cresc.

Poco pesante

Climb ev - 'ry moun - tain, Ford ev - 'ry stream.

f *mp*

Fol - low ev - 'ry rain - bow Till you find your

cresc. *colla voce* *rit.*

dream.

a tempo *ff* *molto* *rit.*

Gretchen am Spinnrade.

Ans Goethe's „Faust“

Für eine Singstimme mit Begleitung des Pianoforte

Schubert's Werke.

componirt von

Nº 31.

FRANZ SCHUBERT.

Op. 2.

Moritz Reichsgrafen von Fries gewidmet.

19. October 1814.

*)Nicht zu geschwind. ♩. = 72.

Singstimme.

Pianoforte.

sempre legato

Mei-ne Ruh' ist hin, mein

pp
sempre staccato

Herz ist schwer, ich fin - - de, ich fin - - de sie

cresc.

nim - - mer und nim - - mer - mehr!

decresc.

Wo ich ihu nicht hab, ist mir das

pp

*) ursprünglich „Etwas schnell“

Grab, die gan - - - ze Welt ist mir ver -

mf
p

gällt, mein ar - - - mer Kopf ist mir ver -

p
cresc.
p

rückt, mein ar - - - mer Sinn ist mir zer -

p
cresc.
p

stückt. Mei - ne Ruh' ist

p
decresc.
pp
p

hin, mein Herz ist schwer, ich fin - - de, ich

p
cresc.
p

fin - - de sie nim - - mer und nim - - mer - mehr.

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a melodic phrase in a minor key, with lyrics 'fin - - de sie nim - - mer und nim - - mer - mehr.' The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Nach ihm - - - nur schau' ich zum

decresc. *pp*

The second system continues the musical score. The vocal line has the lyrics 'Nach ihm - - - nur schau' ich zum'. The piano accompaniment includes dynamic markings 'decresc.' and 'pp' (pianissimo). The piano part continues with the same rhythmic eighth-note pattern.

Fen - - - ster hin - aus, nach ihm - - - nur geh' ich

The third system of the score shows the vocal line with lyrics 'Fen - - - ster hin - aus, nach ihm - - - nur geh' ich'. The piano accompaniment maintains the rhythmic accompaniment with dynamic markings 'p' (piano) at the beginning of the system.

aus - - - dem Haus. Sein ho - - - her Gang, - - - sein'

pp

The fourth system features the vocal line with lyrics 'aus - - - dem Haus. Sein ho - - - her Gang, - - - sein''. The piano accompaniment includes a 'pp' (pianissimo) marking. The piano part continues with the rhythmic accompaniment.

ed' - - - le Ge - stalt, sei - nes Mun - - - des Lä - cheln, sei - ner

cresc. - *poco* - *a* - *poco* - -

The fifth system concludes the page with the vocal line lyrics 'ed' - - - le Ge - stalt, sei - nes Mun - - - des Lä - cheln, sei - ner'. The piano accompaniment includes dynamic markings 'cresc.' (crescendo) and 'poco a poco' (poco a poco). The piano part continues with the rhythmic accompaniment.

Au - - - gen Ge - walt, und sei - - - ner Re - - - de

Zau - - - ber - fluss, sein Hän - de - druck,

cresc. *accel.* *ff*

fz *fz*

und ach, sein Kuss!

fz *pp*

Mei - ne Ruh' ist hin, mein

Herz ist schwer, ich fin - - - de, ich fin - - - de sie

cresc. *f*

nim - mer und nim - mer - mehr.

Mein Bu - sen drängt sich nach ihm

p *cresc. poco a poco*

hin, ach dürft' ich fas - sen und hal - ten

accel.

ihn, und küs - sen ihn, so wie ich

ff

wollt; an sei - nen Küs - sen ver - ge - hen

sollt; o könnt' ich ihn küs - sen, so wie ich

fz *fz* *fz*

wollt; an sei - - - nen Küs - sen ver - ge - - - hen

fz *fz* *fz* *fz*

sollt; an sei - - - nen Küs - sen ver - ge - - - hen

fz *fz* *fz* *fz*

sollt: Mei-ne Ruh' ist

decresc. e ritard. *pp*

hin, mein Herz ist schwer.

dimin. *PPP*

Losing My Mind

(from Follies)

by

STEPHEN SONDHEIM

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LOSING MY MIND

from *Follies*

Music and Lyrics by
Stephen Sondheim

Sempre molto rubato

The piano introduction consists of four measures. The right hand (R.H.) plays a melodic line with a *pp* dynamic, marked with a *Sempre molto rubato* tempo. The left hand (L.H.) provides harmonic support with chords. The first measure is marked with an asterisk (*). The second measure is marked *sim.* (sostenuto). The piece concludes with a fermata over the final chord.

(con Ped. al Fine)

SALLY:

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "The sun _ comes up, I think _ a-bout you. The cof - fee cup, I think _ a-bout". The piano accompaniment includes a bass line and chords, with a fermata over the final chord of the line.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "you. I want _ you so, ——— It's like I'm los-ing my mind. ———". The piano accompaniment features a prominent melodic line in the right hand and a bass line in the left hand, with a fermata over the final chord. The label "(L.H.)" is placed below the left hand staff.

The third line of the song features the final vocal melody and piano accompaniment. The lyrics are: "The morn - ing ends, I think _ a-bout you. I talk _ to friends, I think _ a-bout". The piano accompaniment includes a bass line and chords, with a fermata over the final chord.

*This edition has been transposed up a major third from the original key of A-flat Major.

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you. And do _ they know? _ It's like I'm los-ing my mind. _____

Faster

All af - ter - noon, do - ing ev-'ry lit - tle chore, The thought of you stays

bright. Some-times I stand in the mid-dle of the floor,

Not go - ing left, Not go - ing right. I dim _ the lights And think _ a - bout

you, Spend sleep - less nights To think a - bout you. You said you loved

me, Or were you just be - ing kind? Or am I los - ing my

rall.

(a tempo)
mind?

(a tempo) *sim.*

I want you so, It's like I'm los-ing my mind.

L.H. *sim.*

accel.

Does no — one know? It's like I'm los-ing my mind. _____

accel.

Faster

All af - ter - noon, do - ing ev-'ry lit - tle chore, The thought of you stays

(colla voce)

bright. Some-times I stand in the mid-dle of the floor,

(poco rit.) (A bit more broadly)

Not go - ing left, Not go - ing right. I dim - the lights

And think - a-bout you, Spend sleep - less nights To think - a-bout you, You said - you loved

ff

mf *ff* *3* *mp* *rall.*

me Or were you just be-ing kind? Or am I los - ing my

rall.

a tempo

mind?

pp a tempo *gva*

Allerseelen

Hermann von Gilm
(1812-1864)

Richard Strauss
(1864-1949)

Original key: E-flat major. Allerseelen [All Soul's Day] is November 2, a day when memories of the dead are revived, and here a lover uses the mood of that day to try to relive an old love affair, the spark of which has long since gone out. Gilm, of aristocratic birth, died the year Strauss was born, so the heavy sentiment of the poem is of an earlier era. The song was composed in 1885 and was first published in 1887 by Joseph Aibl Verlag as Op. 10, No. 8. It is the final song in Strauss's *Acht Lieder aus Letzte Blätter* [Eight Songs from Last Leaves]. The vocal line is not doubled in the piano for the most part but rather is supported by Strauss's serenely captivating harmonies.

Allerseelen

Stell' auf den Tisch die duftenden Reseden,
Die letzten roten Astern trag' herbei,
Und lass uns wieder von der Liebe reden,
Wie einst im Mai.
Gib mir die Hand, dass ich sie heimlich drücke,
Und wenn man's sieht, mir ist es einerlei,
Gib mir nur einen deiner süßen Blicke,
Wie einst im Mai.
Es blüht und duftet heut' auf jedem Grabe
Ein Tag im Jahr ist ja den Toten frei,
Komm an mein Herz, dass ich dich wieder habe,
Wie einst im Mai.

All Souls' Day

Put on the table the fragrant mignonettes,
carry the last red astors here,
and let us again talk of love
like once in May.
Give me your hand, that I may secretly press it,
and if anyone sees it, it makes no difference to me,
give me only one of your sweet glances
like once in May.
Today it blossoms and smells sweet on each grave
one day in the year indeed the dead are free,
come to my heart, that I have you again,
like once in May.

Tranquillo

5

Put on the table the fragrant mignonettes

Stell' auf den Tisch die duftenden Re -

9 *Carry the last red asters here* *and let us again talk of love.*
pp
 se - den, die letz - ten ro - ten A - sterntrag' her - bei, und lass uns wie - der von der Lie - be

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

13 *like once in may*
 re - den, wie einst im Mai.

cresc. *mf dim.*

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

18 *Give me your hand, that may secretly press it, and if anyone sees it, it makes no difference*
p
 Gib mir die Hand, dass ich sie heim - lich drük - ke, und wenn man's sieht, — mir ist es ei - ner - lei,

p

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

22

give me only one of your sweet glances like once in

gib mir nur ei - nen dei - ner süs - sen Blick - ke, wie einst im

pp

* Ped. * Ped. * Ped. Ped. * Ped. *

26

may

today it blossoms and smells Sweet on each

Mai.

Es blüht und duf - tet heut' auf je - dem

p con espr.

Ped. Ped. Ped. * Ped. * Ped. * Ped. *

30

grave

one day in the year indeed the dead are free, Come to my

Gra - be,

ein Tag im Jahr ist ja den To - ten frei, komm an mein

cresc.

molto espr.

Ped. * Ped. * Ped. 3 * Ped. 3 *

33 *heart* *that I have you again.* *like once m*

Herz, dass ich dich wie - der ha - be, wie einst im

ff

Red. * *Red.* *

36 *may* *like once m*

Mai, wie einst im

dim. *p*

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

40 *may*

Mai.

espr.

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

ONCE UPON A DREAM

from JEKYLL & HYDE

Words by STEVE CUDEN AND LESLIE BRICUSSE
Music by FRANK WILDHORN

Moderately

E B/A A E

Once up - on a

p
with pedal

Aadd2

B/A

E^{sus4}
E_{sus2}

E

dream,

we were lost in love's em - brace.

There we found a

mp

A

B

A/B

E

A/E B/E E

E/G#

per - fect place,

once up - on a dream.

Once there was a

A B E

time like no oth - er time be - fore.

B/A A B A/B

Hope was still an o - pen door, once up - on a

E B/A A B/A A

dream. And I was un - a - fraid, the dream was so ex - cit - ing! But

mf

B/A A B/A B/C#

now I see it fade and I am here a - lone!

F# Badd2 B C#B

Once up - on a dream, you were heav - en

sub. mp *mf* *mp*

F#sus4 F# Badd2 C# A#7/C#

sent to me. Was it nev - er meant to be? Was it just a

D#madd2 G#7 G#m7

dream? Could we be - gin a - gain.

F# C#B B F#add2

once up - on a dream?

rit. *a tempo*

Der Nußbaum

Julius Mosen
(1803-1867)

Robert Schumann
(1810-1856)

Original key: G major. This song became the third number in the *Myrthen* [Myrtles] set from the year 1840, Schumann's great *Lieder Jahre* [Year of Song]. It was published later in 1840 by Kistner as Op. 25, No. 3, in time to be a wedding gift for Clara Wieck on September 11, the night before her marriage to Schumann. The composer much admired Mosen, a Dresden attorney whose literary works ranged from novellas, plays, and epic poetry to shorter folk-like verses such as this. Here rhymed adjacent words give texture to the poem. Schumann's expansive piano accompaniment with its many interludes not only paints a picture of the tree's waving branches but also leads in mood to the lulling, dreamy conclusion.

Der Nußbaum

Es grünet ein Nußbaum vor dem Haus,
Duftig, luftig
Breitet er blättrig die Äste aus.

Viel liebliche Blüten stehen d'ran;
Linde Winde
Kommen, sie herzlich zu umfahn.

Es flüstern je zwei zu zwei gepaart,
Neigend, beugend
Zierlich zum Kusse die Häuptchen zart.

Sie flüstern von einem Mägdlein, das
Dächte die Nächte
Und Tagelang, Wußte ach! selber nicht was.

Sie flüstern, wer mag verstehn so gar
Leise Weis?
Flüstern von Bräut'gam und nächstem Jahr.

Das Mägdlein horchet, es rauscht im Baum.
Sehnend, wähnend
Sinkt es lächelnd in Schlaf und Traum.

The Nut Tree

A nut tree grows in front of the house.
Fragrant and airy
it spreads out its leafy branches.

Many lovely blossoms grow on it.
Gentle breezes
come to caress them lovingly.

They whisper together in pairs,
bowing, bending
gracefully their tender little heads for a kiss.

They whisper about a girl who
thinks all night
and all day of, alas, she herself knows not what.

They whisper. Who is able to
discern such a quiet gesture?
They whisper of a bridegroom and of next year.

The girl listens, the tree rustles.
Longing, imagining
she sinks, smiling, into sleep and dreams.

Allegretto

Es grü - net ein Nuß - baum

p

con pedale

4

vor dem Haus,

7

duf - tig, luf - tig brei - tet er blätt - rig die Ä - ste*

10

aus. *p*
Viel

13

lieb - li-che Blü - ten ste - hen d'ran;

* This is the word in Mosehs poem. Schumann substituted the word *Blätter*.
322

16

lin - de Win - de kom - men, sie

19

herz - lich zu um - fahn.

22

p
Es flü - stern je zwei zu zwei ge - paart,

25

nei - gend, beu - gend

28

zier - lich zum Kus - se die H ä u p t - chen zart.

31

p Sie flü - stern von ei - nem

rit. *(a tempo)*

34

M ä g d - lein, das d ä c h - te die N ä c h - te und

37

Ta - - - ge - lang, wuß - te ach! sel - ber nicht

rit.

40 *(poco a poco a tempo)*

was. *p*
Sie

43

flü - stern, sie flü - stern,

46

wer mag ver - stehn so gar Lei - se Weis'?

49

Flü - stern von

rit. *(a tempo)*

52

p rit.

Bräut' - gam und näch - stem Jahr, vom näch - stem

56

(a tempo)

Jahr. Das Mägd - lein hor - chet, es rauscht im

(a tempo)
p

60

Baum; seh - nend, wä - nend, sinkt es

pp

63

lä - chelnd in Schlaf und Traum.

From: "Urinetown"
Follow Your Heart
from Urinetown

by

MARK HOLLMANN

Lyrics by: GREG KOTIS and MARK HOLLMANN

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FOLLOW YOUR HEART

from *URINETOWN*

Light Waltz

Bb7



Music and Lyrics by MARK HOLLMANN

Book and Lyrics by GREG KOTIS

HOPE:

When

mp

With pedal

Bb13



Fm7



Cm7



Gm



dark - ness sur - rounds you and you lose your way, you
all want a world filled with peace and with joy, with

Eb



Abm



A/C



G/B



have your own com - pass that turns night to day, and
plen - ty of wa - ter for each girl and boy. That

Bb7



Fm7



Cm



Gm



it's e - ven with you be - fore you de - part. Be
 bright, shin - ing world is just wait - ing to start. No

Eb



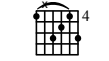
Abm



1. Cm7



Ab(add2)



still, hear it beat - ing, it's lead - ing you: fol - low your
 mean - ness or sor - row, just

Eb



N.C.

heart. _____

Bb7



rit.

2.

A \flat /C



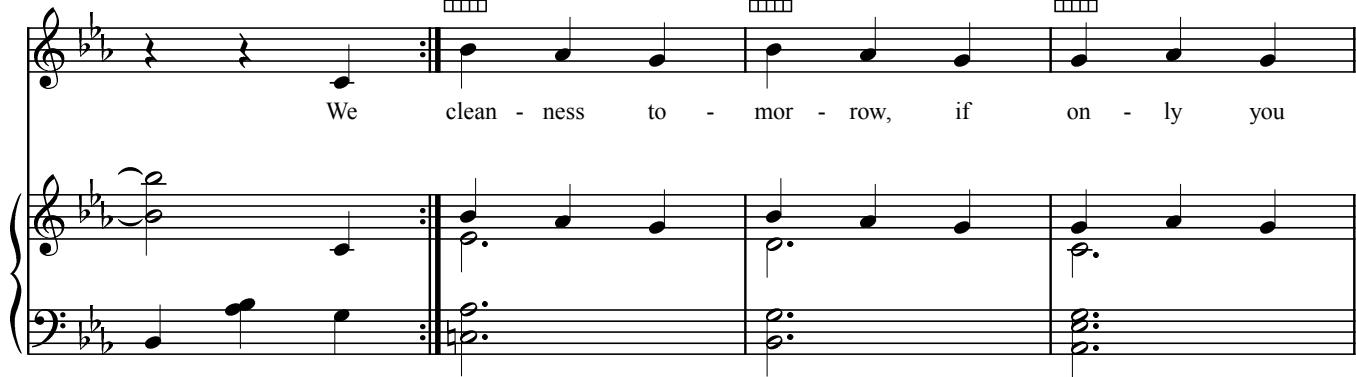
Gm/B \flat



A \flat maj7



We clean - ness to - mor - row, if on - ly you



A \flat m6



E \flat



N.C.

fol - low your heart.



B \flat 7



rit.



Fm7/B \flat

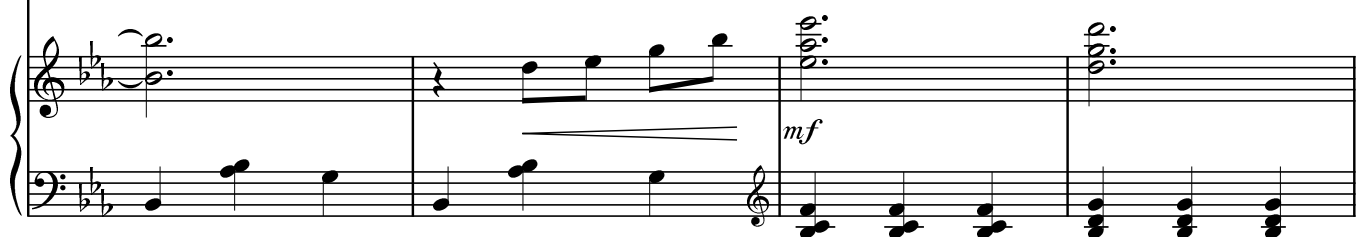


Gm/B \flat



HOPE: Fol - low,
HOPE with BOBBY: Love is

mf



Fm7/Bb

Gm/Bb

Fm7/Ab

Gm/Bb

in - to the o - pen air, far from
kind and con - sid - er - ate, love is

Bb7sus

Eb(add2)/Bb

Fm7/Bb

Ebmaj7/Bb

squa - lor and noise. Fol - low,
peace - ful and fair. Love can

Fm7/Bb

Ebmaj7/Bb

N.C.

some - one is wait - ing there, some - one who shares all your
creep up so sud - den - ly: when you least think of it,

To Coda ☉ Bb7

hopes and your joys.
your love is

BOBBY:

Fm7

Cm7



Some - day I'll meet some - one whose heart joins with

Gm

E♭

A♭m

A♭/C



mine, a - or - tas and ar - ter - ies all in - ter -

G/B

B♭7

Fm7

Cm7



twined. They'll beat so much strong - er than they could a -

Gm

E♭

A♭m

A♭/C



part, eight cham - bers of mus - cle to hus - tle the

Ab/Bb

Eb

D.S. al Coda

Coda

Bb7



love in our heart!

there.

a tempo cresc.

Gm/Bb

Ab/Bb



We all want a world filled with peace and with

Gm/Bb

Ebmaj7/Bb

Abm

Fm7b5



joy, with plen - ty of jus - tice for each girl and

Gm/Bb

Bb13

Ab/Bb



boy. That bright, shin - ing world is just

B \flat 7 Gm/B \flat E \flat maj7/B \flat A \flat m6

wait - ing to start. No an - ger or bad - ness, just

Slower

Gm A \flat /E \flat Gm/B \flat A \flat 6 A \flat maj7 A \flat m6

laugh - ter and glad - ness, if on - ly I fol - low your

mp *colla voce*

Slowly, in tempo

E \flat E \flat 6

heart.

rit.

Das Veilchen

Johann Wolfgang von Goethe
(1749-1832)

Wolfgang Amadeus Mozart
(1756-1791)

Original key: G major. K. 476. With this text, Mozart linked his name for the only time with that of the great German poet and author Goethe. Goethe's enormous output is testament to his artistry and intellect. The Weimar Edition of his works runs to 133 volumes of plays, poetry, novels, scientific treatises, a correspondence with the poet Schiller, and the great drama *Faust*, written over a period of some sixty years. Mozart completed this song on June 8, 1785, and it was published in Vienna in 1789. He departs from the strictly strophic design favored in his time to create a flexible setting for each verse, and the sculpted vocal lines along with the sensitivity and interest in the piano accompaniment point to developments that would be solidified in art song of the early nineteenth century.

Das Veilchen

Ein Veilchen auf der Wiese stand,
Gebückt in sich und unbekannt;
Es war ein herzigs Veilchen.
Da kam ein' junge Schäferin
Mit leichtem Schritt und munterm Sinn
Daher, daher,
Die Wiese her und sang.

»Ach,« denkt das Veilchen, »wär' ich nur
Die schönste Blume der Natur,
Ach, nur ein kleines Veilchen,
Bis mich das Liebchen abgeplückt
Und an dem Busen matt gedrückt,
Ach nur, ach nur
Ein Viertelstündchen lang!«

Ach! Aber ach! das Mädchen kam
Und nicht in acht das Veilchen nahm,
Ertrat das arme Veilchen.
Es sank und starb und freut' sich noch:
»Und sterb' ich denn, so sterb' ich doch
Durch sie, durch sie,
Zu ihren Füßen doch.«
Das arme Veilchen!
Es war ein herzigs Veilchen.

The Violet

*A violet stood in the meadow,
cowering and unseen;
it was a charming violet.
There came a young shepherdess,
with a light step and a cheerful heart
that way, that way,
along the meadow and sang.*

*“Ah,” thinks the violet, “were I only
the most beautiful flower in nature,
ah, only for a little while,
until the sweetheart plucked me
and on her bosom pressed me flat,
ah only, ah only
for a quarter-hour!*

*Ah! but alas! the girl came
and did not take notice of the violet,
trampled on the poor violet.
It sank and died, yet rejoiced for itself:
“And if I die, at least I die,
because of her, because of her,
right at her feet.”
The poor violet!
It was a charming violet.*

Allegretto

Ein Veil - chen auf der

Wie - se stand, ge - bückt in sich und un - be - kannt; es war ein

her - zigs Veil - chen. Da kam ein' jun - ge Schä - fe - ren mit

leich - tem Schritt und mun - term Sinn da - her, da -

20

her, die Wie - se - her und - sang.

24

»Ach!« denkt das

28

Veil - chen, »wär' ich - nur die schön - ste Blu - me der Na -

32

tur, ach nur ein - klei - nes Weil - chen, bis mich das Lieb - chen

36

ab - ge - pflückt und an dem Bu - sen matt - ge - drückt, ach...

39

nur, ach... nur ein Vier - tel - stünd - ðchen lang!«

43

Ach! A - ber ach! das Mäd - chen kam

47

und nicht in acht das Veil - chen nahm, er - trat... das ar - me

51 *rall.*
 Veil - chen. Es sank — und starb — und freut' sich noch: »und

p rall.

55 *stringendo*
 sterb' ich denn, so sterb' ich doch durch sie! durch

stringendo cresc.

58 *rall.* *p a piacere*
 sie! — zu ih - ren Fü - - - ßen — doch!« Das ar - me

rall. f a piacere p arpeggio

62 *a tempo*
 Veil - chen! Es war ein her - zigs Veil - chen.

a tempo f p

From: "Hamilton: An American Musical"

Helpless

from the musical Hamilton

by

LIN-MANUEL MIRANDA

Arranged by: ALEX LACAMOIRE and LIN-MANUEL MIRANDA

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HELPLESS

from the musical *Hamilton*

Arranged by
Alex Lacamoire and Lin-Manuel Miranda

Words and Music by
LIN-MANUEL MIRANDA

Light, with a bounce; Swing 16ths ♩ = 79

N.C.

WOMEN:

Hey hey hey hey

mf

DRUMS/PERC

F5

ELIZA:

B♭sus2

Ooh, _____ I do, I do, I do, I dooo! _____ Hey! _____

WOMEN:

Hey hey hey hey Hey hey hey hey

mf

w/ pedal

F5

B♭sus2

B♭

Ooh, _____ I do, I do, I do, I dooo! _____ Boy, - you got me

WOMEN:

Hey hey hey hey Hey hey hey

w/ pedal

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7 F(add2) Fmaj9/A B♭ B♭sus2

help - less! _____ Look in - to your eyes, and the sky's the lim - it I'm

Help - less! _____ Look in - to your eyes, and the sky's the lim - it I'm

9 F(add2) Fmaj9/A B♭

help - less! _____ Down for the count, and I'm drown - in' in 'em.

help - less! _____ Down for the count, and I'm drown - in' in 'em.

11 F5 B♭sus2

ELIZA:

I have nev - er been the type to try and grab spot - light. We were at a rev - el with some reb - els on a hot night,

no pedal

13 F5 F5/A Bbsus2

laugh-in' at my sis-ter as she's daz-zl-ing the room, then you walked in and my heart went "boom"!

"BOOM" TOM

15 F5 Bbsus2

Tryin' to catch your eye from the side of the ball-room, ev-'ry-bod-y's danc-in' and the band's top vol-ume,

drums continue

17 F5 F5/A Bbsus2 G5/C

Grind to the rhy-thm as we wine and dine. _ Grab my sis-ter, and whis-per, "Yo, this one's mine."

ENS. WOMEN:

Grind to the rhy-thm as we wine and dine. _

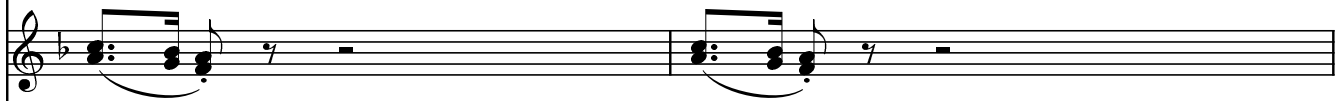
19 Dm7(no5)

F5

F6/A

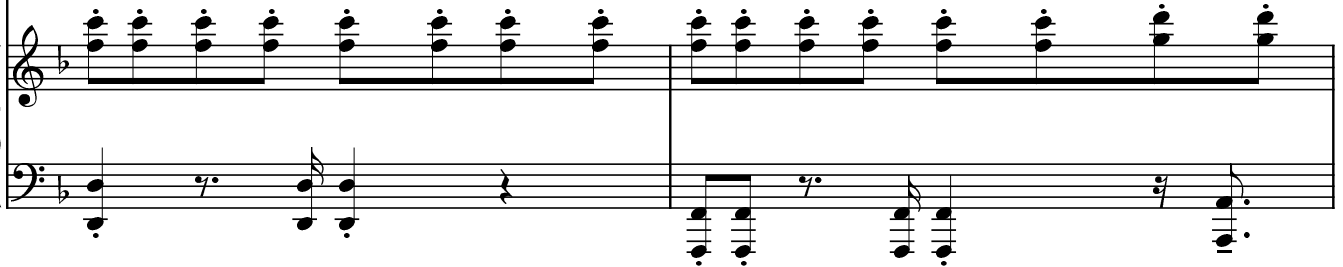


My sis-ter made her way a-cross the room to you and I get nerv-ous, think-ing, "What's she gon-na



Oooh _____

Oooh _____



21 Bbsus2

Bbsus2/D Csus

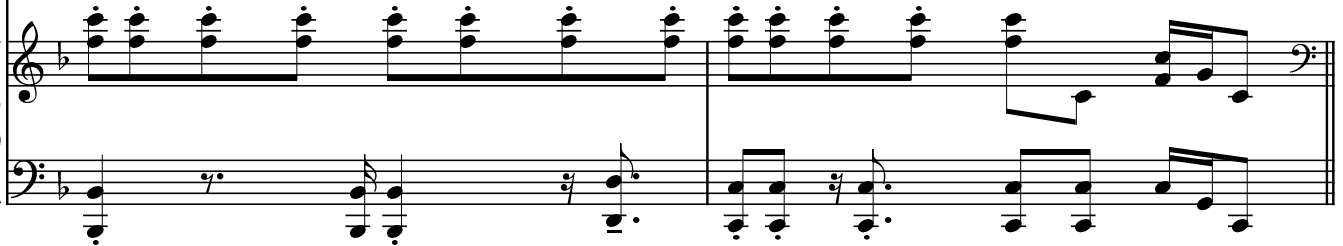


do?" _____ She grabs you by the arm, I'm, think-in', "I'm through." Then you look back at me and sud-den-ly I'm



Oooh _____

Oooh _____



23 F(add2)

Fmaj9/A Bb(add2)

Red.

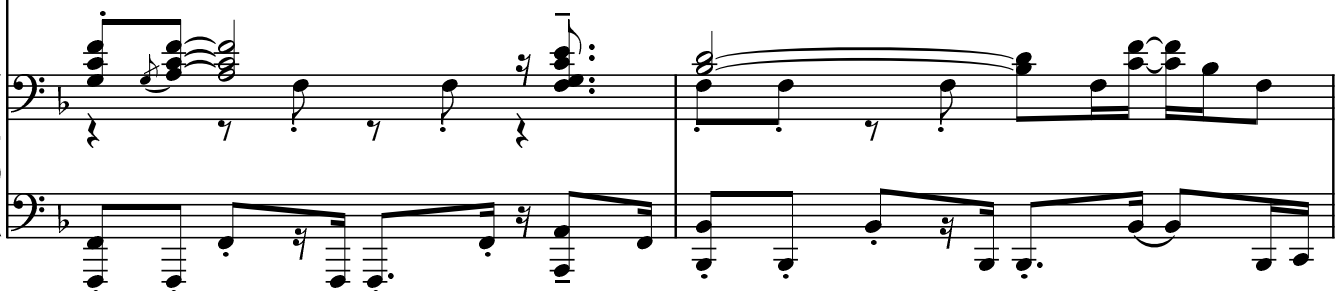
*



help - less! _____ Oh, look at those eyes, _____ Oh! _____ Yeah, _ I'm



Help - less! _____ Look in - to your eyes, and the sky's the lim - it I'm



25 F(add2) Fmaj9/A Bb(add2)

help - less, I know.

help - less! Down for the count, and I'm drown - in' in 'em.

27 F(add2) Fmaj9/A Bb(add2)

I am so in - to you, I am so in - to you. I'm

Help - less! Look in - to your eyes, and the sky's the lim - it I'm

simile

29 F(add2) Fmaj9/A Bb(add2)

help - less I know I'm down for the count, and I'm drown - in' in 'em.

help - less! Down for the count, and I'm drown - in' in 'em.

31 F5 Bbsus2

One week lat - er, I'm writ - in' a let - ter night - ly. Now my life gets bet - ter, ev - 'ry let - ter that you write me.

One week lat - er.

drums continue

*no pedal
mf*

33 F5 F5/A N.C.

Laugh - in' at my sis - ter, 'cause she wants to form a har - em.

Ha!

ANGELICA:

I'm just say - in', if you real - ly loved me, you would share him.

35 F5 Bbsus2

Two weeks lat - er, in the liv - ing room, *stress - in'*, my fa - ther's stone - faced while you're ask - ing for his *bless - in'*. I'm

WOMEN:

Two weeks lat - er,

stress - in',

bless - in'.

37 F5 F5/A Bbsus2 G5/C

dy-ing in - side, as you wine and dine . And I'm tryin' not to cry, 'cause there's noth-ing that your mind can't

39 Dm7(no5) F5 F9/A

do. My fa-ther makes his way a-cross the room to you. I pan-ic for a sec-ond, think-ing, "We're

WOMEN:

Oooh _____ Oooh _____

41 Bbsus2 Bbsus2/D Csus

through." _____ But then he shakes your hand and says, "Be true." And you turn back to me, smil - ing, and I... _

Oooh _____ Oooh _____

cresc. *w/ pedal*

8

F(add2)

Fmaj9/A

Bb

43

Help - less! Look in - to your eyes, and the sky's the lim - it I'm

45

F(add2)

Fmaj9/A

Bbmaj9

Help - less! Hoo!
help - less! Down for the count, and I'm drown - in' in 'em.

47

F(add2)

Fmaj9/A

Bb(add2)

That boy _ is mine, that boy _ is mine!
Help - less! Look in - to your eyes, and the sky's the lim - it I'm

F(add2) Fmaj9/A Bb(add2)

49 ELIZA:



Help - less. Help - less. Down for the count, and I'm drown - in' in 'em. _

HAMILTON:

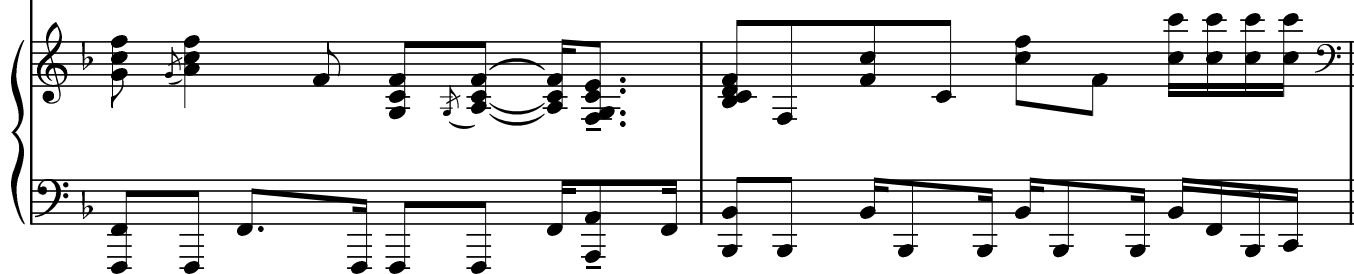


E -

WOMEN:



help - less _____ Down for the count, and I'm drown - in' in 'em.



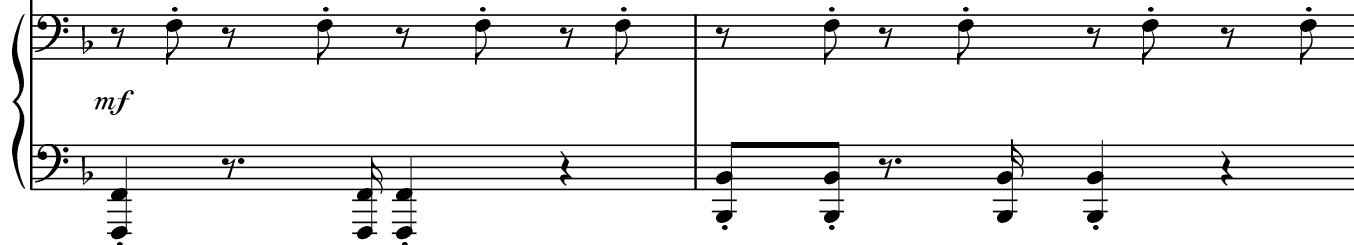
N.C.

51 not too sung



li - za, I don't have a dol-lar to my name, an a - cre of land, a troop to com-mand, a dol-lop of fame.

drums continue



mf

53



All I have's my hon-or, a tol - er-ance for pain, a cou - ple of col-lege cred-its and my top-notch brain. In -



55

- sane, your fam-i - ly brings out a dif-f'rent side of me, Peg - gy con-fides in me, An-gel-i-ca tried to take a bite of me, no _

57

_ stress, my love for you is nev-er in doubt. We'll get a lit-tle place in Har-lem and we'll fig-ure it out. I've been liv -

59 Dm7(no5)

F5

F⁶/A

in' with-out a fam-i - ly since I was a child. _ My fa-ther left, my moth-er died, I grew up buck - wild. _ But I'll _

61 B^bsus2

B^bsus2/D

C7sus

_ nev-er for-get my moth-er's face, that was real, _ and long as I'm a-live, E-li-za, swear to God, you'll nev-er feel _ so...

w/ pedal

F(add2)

Fmaj9/A

Bb6

C

63 ELIZA:

I do, I do, I do, I dooo! _____ I do, I do, I do, I dooo! _____ Hey! ___

HAMILTON:

E - li - za... I nev-er felt so... ___

WOMEN:

Help - less! _____ Help - less _____

f

Dm7(add4)

F/A

Bbmaj9(no3)

65

Yeah, _____ yeah! I'm down for the count, I'm...

Yo, my

Help - less! _____ Down for the count and I'm drown - in' in 'em.

67 F(add2) Fmaj9/A B \flat 6 C

I look in - to your eyes, and the _ sky's the lim - it, I'm _

life is gon' be fine 'cause E - li - za's in it.

Help - less! _____ Help - less! _____

69 Dm7(add4) F/A B \flat maj9(no3)

_____ down for the count, and I'm _drown - in' in 'em. _

Help - less! _____ Down for the count, and I'm drown - in' in 'em.

71 F F/E **WOMEN:**

In

mf *mf* *mf*

Straight 16ths

73 Dm Bbsus2 F/Bb

New York, _ you can _ be a new man, _ in New York, _ you can _ be a new man, _ in

75 Bb(add2) Eb6 Fsus F

rit. poco a poco *Colla voce* **ELIZA:**

Help-less. _____

New York, _ you can _ be a new man. _____

rit. poco a poco

Luoghi sereni e cari...

ARIA

Musica di
S. DONAUDY

Andante con larghezza

CANTO

p

Luo - ghi se - re - ni e ca - ri, io vi ri -

Andante con larghezza

p

espress.

cresc.

rit:.....

- tro - - - vo qua - li ai bei di la - sciai di gio - vi -

col canto.....

cresc.

dim. e rall:..... a tempo

cresc. e muovendo un poco.....

- nez - - - za! Gli stes - si a - ma - ti a -

rall:..... a tempo

cresc. e muovendo un poco.....

dim.

pp

p

mf
 -spet - ti o - vun - que il pas - so io muo - vo...

Sostenendo
f con anima
 Sol non mi pun - ge an - cor che l'a - ma - rez - za dei me - sti

Sostenendo
f con anima

a tempo *allarg:.....*
mf *mp*
 gior - ni in cui i tor - men - ti d'un tri - ste in - gan - no in - se - gna - to m'hanno pei pri -

a tempo *allarg:.....*
mf *mp*

rit:..... *a tempo*
dim. *p*
 - mi co - sa al mon - do è do - lor!

rit. col canto..... *a tempo* *sostenendo*
dim. *p* *espress.* *f*

Red. *

rit..... *p* Lun - gi da voi fug -

rall..... *a tempo*

- gi - to al - lor cer - ca - - - i

espress.

cresc. *rit..... dim. e rall..... a tempo*

di tro - var pa - ce al mio tra - di - to co - - - re.

col canto..... rall..... a tempo

cresc. *dim.* *pp*

cresc. e animando un poco..... *p* An - dai fin ol - tre ma - re, *mf* ed al - tre don - ne a -

cresc. e animando un poco.....

p *mf*

Sostenendo
f con anima

ma - i... Ma nul - la può le - ni - re quel do -

Sostenendo
f con anima

a tempo *mf* *allarg:.....*

lo - re ch'è pia - ga vi - va in o - gni co - re d'a - man - te che nel l'a -

a tempo *mf* *allarg:.....*

mp *rit. dim.* *a tempo* *p*

mo - re a - ve - va u - gual fe - de che pre - gan - do il Si - gnor!

rit. col canto..... *a tempo*

mp *dim.* *p* *espress.*

Red. *

sostenendo *rit:.....* *a tempo* *rall:.....*

p *pp*

The Beauty Is

Words and Music by
Adam Guettel

Agitato (Moderately slow 4)

First system of the piano introduction. It consists of three staves: a treble clef staff with a whole rest, a grand staff (treble and bass clefs) with a melodic line in the right hand and a bass line in the left hand. The right hand starts with a *mf* dynamic and features a series of chords and eighth notes. The left hand has a steady eighth-note bass line. The system concludes with a *sim.* (sostenuto) marking.

Second system of the piano introduction, continuing the grand staff from the first system. The melodic and bass lines continue with similar rhythmic patterns and chordal structures.

CLARA:

Vocal line for Clara: "These are ver - y pop - u - lar in It - a - ly!"
Piano accompaniment for the vocal line, starting with a *mp* dynamic. The right hand has a melodic line with some grace notes, and the left hand has a bass line similar to the introduction.

It's the land of na - ked mar - ble boys!—

Some-thing we don't see a lot in Win - ston Sa - lem.

That's the land of cor - du - roys!—

Poco più mosso

I'm just a some-one in an

espr.

sub. legato

359

old mu - se - um, far a - way from home as some-one can go,

and the beau - ty is I still meet peo - ple I know. — Hel -

Expressively

lo. This is want-ing some-thing. This is reach-ing for it.

This is wish-ing that a mo-ment would ar-rive. This is tak-ing chanc-es.

This is al-most touch-ing. What the beauty is...—

I don't un-der-stand a word they're say - ing. I'm as dif-frent here as

dif-frent can be, but the beau-ty is I still meet peo-ple like me.—

Poco rall.

Tempo I°

Ev - 'ry-one's a moth - er here

mf

in It - a - ly. Ev - 'ry - one's a fa - ther or

a son. — I think if I had a child —

I would take such care of her. — Then I would - n't

feel like one. — I've

r.h.

Accel. poco a poco

hard-ly met a sin-gle soul but I am not a-lone. I feel

mp

Tempo II

known! This is want-ing some-thing. This is pray-ing for it.

f

This is hold-ing breath and keep-ing fin-gers crossed. This is count-ing bless-ings.

This is won-d'ring when I'll see that boy a-gain.

I've got a feel - ing he's just a some - one

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The vocal line consists of a series of quarter and eighth notes. The piano accompaniment includes a piano (*p*) dynamic marking and features chords and moving lines in both hands.

too. And the beau - ty is when you re - al - ize,

(poco agitato) *(legato)*

cresc. poco a poco

The second system continues the vocal and piano parts. It includes performance directions: *(poco agitato)* and *(legato)* above the piano staff, and *cresc. poco a poco* below it. The piano accompaniment shows a change in texture and dynamics during the *poco agitato* section.

Broader

when you re - al - ize some - one could be look - ing for a some - one like

The third system is marked **Broader**. The vocal line has a long note with a fermata. The piano accompaniment features a forte (*f*) dynamic marking and includes a fermata in the bass line.

A tempo

Poco rit.

you.

The fourth system is marked **A tempo** and **Poco rit.**. It features a long melodic line in the vocal part with a fermata. The piano accompaniment includes a piano (*p*) dynamic marking and concludes with a fermata in the bass line.



Gioachino Rossini

Soirées musicales

per canto e pianoforte • for voice and piano

La promessa. Canzonetta

Poesia di • Poem by • Poésie de Pietro Metastasio

Allegretto $\text{♩} = 88$

I.

CANTO

Ch'io mai vi pos - sa la - sciar d'a -
È - tre in - fi - dè - - le?... non, non, ma

- ma - re, no, nol cre - de - - te, pu - - pil - le ca - - re;
bel - - le, flam - me é - ter - nel - - le vi - ve et cons - tan - te ardeur!

NR 140173

p

nem - men per gio - co,..... nem - men per gio - co,..... nem - men per
 j'ai su te plai - re,..... et sur la ter - re..... d'au - tre ber -

p

p

gio - co..... v'in - gan - ne - rò, no, no,
 - gè - - re n'au - ra..... mon cœur! non, non.

p

8

f

no, no, nem - men per gio - co..... v'in - gan - ne -
 non, non, d'au - tre ber - gè - - re..... n'au - ra mon

8

cres. *f*

- rò.
 cœur!

p

ff

Voi so - le sie - - te le mie fa - vil - - le,
Ô toi que j'ai - - me plus que moi mê - - me!

e voi sa - re - - te, ca - re pu - pil - - le, il mio bel
mon bien su - prê - - me, é - - cou - te moi:..... à mon a -

fo - - co sin ch'io vi - vrò, il mio bel fo - - co
- mi - - e oui pour la vie je sa - cri - - fi - - e mes

sin..... ch'io vi - vrò, sin..... ch'io vi - vrò,
vœux..... ma foi, je..... sa - - cri - - fie

sin..... ch'io vi - vrò, sin ch'io vi - - vrò, ah!.....
 mes..... vœux, ma foi, mes vœux, ma foi, ah!.....

..... Ch'io mai vi pos - - sa
 Ê - - tre in - - fi - - dè - - le?

la - - sciar d'a - - ma - - re, no, nol cre - de - - te, pu - - pil - le
 non, non, ma bel - - le, flam - me è - ter - nel - - le, vi - ve et cons -

ca - - re; nem - men per gio - - co,..... nem - men per
 - tan - te ardeur! j'ai su te plai - - re,..... et sur la

f
sf
p
p legato
mf
p

gio - - co,..... nem - - men per gio - - co..... v'in - - gan - ne -
 ter - - re..... d'au - - tre ber - gè - - re n'au - ra mon.....

p

- rò, no, no,
 cœur, non, non,

8

p

no, no, nem - men per gio - - co..... v'in - - gan - ne -
 non, non, d'au - - tre ber - gè - - re..... n'au - ra mon

8

cres. *f*

- rò, nem - men per gioco v'inganne - rò, no, no, no,.... no v'in - ganne -
 cœur, j'ai su te plaire et sur la ter - re d'autre ber - gè - re n'aura mon

pp

p *pp*

NR 140173

pp

- rò, nem - men per gioco v'inganne - rò, no, no, no,.... no v'in - ganne -
 cœur, j'ai su te plaire et sur la ter - re d'autre ber - gè - re n'aura mon

f

- rò, nemmen.....per..... gio - co v'in - gan - ne -
 cœur, n'aura.....mon..... cœur, n'au - - ra..... mon.....

p

- rò, nemmen.....per..... gio - co v'in - gan - ne -
 cœur, n'aura.....mon..... cœur,.... n'au - - ra..... mon.....

pp

f

- rò.....
 cœur.....

MY WHITE KNIGHT

from *The Music Man*

Words and Music by
MEREDITH WILLSON

MARIAN:

Moderato

My white knight, — not a Lanc - e - lot, — nor an
 an - gel with wings; Just some - one to love me, — who is not a - shamed of a
 few nice things. My white knight — what my heart would say if it on - ly knew how.

Slightly slower

Please, dear Ve - nus, show me now.

Poco mosso

All I want is a plain man; All I want is a mod - est - man; A

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with the lyrics "All I want is a plain man; All I want is a mod - est - man; A". The piano accompaniment starts with a piano (*p*) dynamic and includes a fermata over the first measure. The key signature is one flat, and the time signature is 4/4.

qui - et man, a gen - tle man, a straight - for - ward and hon - est man to

The second system continues the vocal line with the lyrics "qui - et man, a gen - tle man, a straight - for - ward and hon - est man to". The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The dynamic remains piano (*p*).

sit with me in a cot - tage - some - where in the state of I - o - wa. — And I would like him to

The third system continues the vocal line with the lyrics "sit with me in a cot - tage - some - where in the state of I - o - wa. — And I would like him to". The piano accompaniment includes a fermata over the first measure and a triplet of eighth notes in the right hand. The dynamic is piano (*p*).

be more in - t'rest - ed in me than he is in him -

The fourth system concludes the vocal line with the lyrics "be more in - t'rest - ed in me than he is in him -". The piano accompaniment features a fermata over the first measure and a triplet of eighth notes in the right hand. The dynamic is piano (*p*), and there are several "ten." markings indicating tenuto marks for the piano accompaniment.

self. And more in-t'rest-ed in us than in me.

Poco lento
ten.

And if oc-ca-sion-'ly he'd pon - der what makes Shakes-peare and Beet-hov-en great,

Lento

Molto lento

him I could love 'til I die. Him I could love 'til I die.

Tempo I

My white knight, — not a Lanc-e - lot — nor an an - gel with wings;

Just some-one to love me, — who is not a-shamed of a few nice things. My white

This system contains the first two lines of music. The vocal line is in a treble clef with a key signature of three flats and a common time signature. It features several triplet markings. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of three flats and a common time signature. It includes a 'Low' marking at the top right and 'R.H.' markings on the right side of the piano part.

knight: — let me wait with him where the oth-ers ride by; Walk, and love him —

This system contains the next two lines of music. The vocal line continues with triplet markings. The piano accompaniment features more complex rhythmic patterns and triplet markings.

'til I die. 'Til I die. —

Very broadly Molto lento Tempo I

Ossia

This system contains the third and fourth lines of music. The vocal line has a long note for 'die.' followed by a rest. The piano accompaniment includes dynamic markings: 'poco cresc.', 'f', and 'molto cresc.'. Performance directions 'Very broadly', 'Molto lento', and 'Tempo I' are placed above the piano part. An 'Ossia' marking is present above the vocal line.

This system contains the final two lines of music, which are piano accompaniment only. It features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include 'ff' and 'sfz'. The system concludes with a double bar line and a repeat sign.

O falce di luna

(Soprano)

(tono orig. Si magg.)

Parole di
G. D'ANNUNZIO

Musica di
OTTORINO RESPIGHI

I.

Lentamente

Canto

0 fal - ce di lu - na ca -

p *cresc.*

2^{da} sempre

lan - te che bril - li su l'a - eque de -

pp

ser - te, o fal - ce d'ar -

p espress.

gen - to, qual mè - se

cresc.

di so - gni on-deg - gia a' l tuomi - te chia -

mf *p*

ro - re qua giù!

dolciss. 3

A - ne - li ti bre - vi di

fo - glie di fio - ri di flut - ti dal -

tratt. *a tempo*

mf dim. *pp*

bo - sco e . . . sa . . . la no al ma - re:

non can - to non gri - do non suo - no pe' l va - sto si - len - zio

rit.

più P *rit.*

a tempo

va. Op -

dolciss. *P* *espress. cres.* *3*

pres - so d'amor, di pia - ce - re il po - pol de'

mf *dim.* *8*

vi - vi s'ad - dor - me.... 0

pp *dim.* 3

fal - ce ca - lan - te, qual mè - se di so - gni on -

poco cresc. 7 7

deg - - - gia al tuo mi - te chia - ro - re qua

dim. *rit.*

Mosso
giù.

rall.

378 *

WHAT GOOD WOULD THE MOON BE?

From "Street Scene"

Lyrics by
LANGSTON HUGHES

Music by
KURT WEILL

Tranquillo (quietly moving)

mp

The piano introduction consists of two systems of music. The first system features a treble clef with a melodic line of eighth notes and a bass clef with a simple accompaniment. The second system continues the melody and includes a *rit.* (ritardando) marking.

rit.

The piano accompaniment for the first vocal line continues from the previous system, ending with a *rit.* marking.

$E\flat$ $A\flat$

I've looked in the win - dows at dia - monds, They're

a tempo
p

The piano accompaniment for the first vocal line begins with a *p* (piano) dynamic and a *a tempo* marking. The vocal line is written in a treble clef with lyrics underneath. Chord symbols $E\flat$ and $A\flat$ are placed above the staff.

$E\flat$ $A\flat$ $B\flat 9$ $E\flat$ $A\flat$

beau - ti - ful, but they're cold. I've seen Broad-way stars in fur coats that cost a

The piano accompaniment for the second vocal line continues with a *p* dynamic. The vocal line includes lyrics and chord symbols $E\flat$, $A\flat$, $B\flat 9$, $E\flat$, and $A\flat$ above the staff.

E_b *D7* *Fm*

for - tune, so I'm told, I guess I'd look nice in dia - monds And

G7 *B_bm* *Am6* *Fm*

sa - bles might add to my charms. But if some-one I don't care for would buy them, I'd

G *Cdim* *G7* *B_b7*

rath - er have two lov - ing arms.

Refrain (slowly, with expression)

B_b7 *A_bm* *Ddim*

What good would the moon be Un - less the

p-mf

E \flat 6 G+

right one shared its beams. What good would "Dreams-Come - True" be

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note on 'right', followed by eighth notes for 'one shared its beams'. The piano accompaniment features a bass line with a half note and a treble line with chords and eighth notes. Chords Eb6 and G+ are indicated above the staff.

Cm A \flat m

If love was - n't in those dreams? _____ And a

Detailed description: This system contains measures 3 and 4. The vocal line has a triplet of eighth notes for 'If love was - n't' and a long note for 'in those dreams?'. The piano accompaniment includes a triplet of eighth notes in the bass line. Chords Cm and A \flat m are indicated above the staff.

E \flat Gm B \flat dim Fm

prim - rose - path, _____ What would be the fun _____

Detailed description: This system contains measures 5 and 6. The vocal line has a long note for 'prim - rose - path,' and a triplet of eighth notes for 'What would be the fun'. The piano accompaniment features a triplet of eighth notes in the bass line. Chords E \flat , Gm, B \flat dim, and Fm are indicated above the staff.

Fdim Cm7 Fm7

— Of walk - ing down a path like that with - out the

Detailed description: This system contains measures 7 and 8. The vocal line has a long note for 'Of walk - ing down' and a long note for 'a path like that with - out the'. The piano accompaniment features a long note in the bass line. Chords Fdim, Cm7, and Fm7 are indicated above the staff.

B♭maj7 B♭ G+ A♭+ B♭aug A♭m

right one? _____ What good would the night be _____

B♭7 E♭6

— With - out the right lips whis - p'ring low; Kiss me oh, dar - ling,

G+ Cm A♭m

kiss me _____ While eve - ning stars still glow. _____

E♭ Gm E♭7 Cm6 D+

— No it won't be a prim - rose path for _ me, No it

Gm7 Cm Abm Eb

won't be dia - monds and gold, But may - be it will be _____

Cdim Abm f B7(b5)

Some - one who'll love me, _____ some - one who'll

1. Eb Gm Fm Fdim Eb Bb7

love just me to have and to hold. What good would the

2. Eb Cm F9 Bb7 Eb Eb+ Eb6add9

love just me to have and to hold. _____

5. Per pietà, bell'idol mio

14. *Allegro agitato*

The piano introduction consists of two staves. The right hand features a rapid, ascending and descending eighth-note pattern. The left hand provides a rhythmic accompaniment with chords and single notes. The tempo is marked 'Allegro agitato' and the dynamics are 'ff'.

CANTO

The vocal line begins with a rest, followed by the lyrics: "Per pie-tà, — bell'i.dol mi - o, Non mi". The piano accompaniment continues with a steady eighth-note pattern in the right hand and chords in the left hand. The dynamics are marked 'mf' and 'p'.

The vocal line continues with the lyrics: "dir ch'io so - no in - gra - to; Non mi dir ch'io so - no in - gra.to; In - fe-". The piano accompaniment maintains the eighth-note pattern in the right hand and chords in the left hand.

The vocal line concludes with the lyrics: "- li - - ce e sven - tu - ra - to — Ab - ba - stan - za il Ciel mi —". The piano accompaniment continues with the eighth-note pattern in the right hand and chords in the left hand.

fa. Se fe - de - le a te son i - o, Semi struggo ai tuoi bei

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a half rest followed by a quarter note 'fa'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and quarter notes in the left hand.

lu - mi, Sallo a - mor, lo sanno i Nu - mi, Il mio co - re, il tuo lo

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'lu - mi, Sallo a - mor, lo sanno i Nu - mi, Il mio co - re, il tuo lo'. The piano accompaniment maintains the same rhythmic pattern.

sa, — Il mi - o co - re, il tuo lo sa, Il mi - o co - re, il tuo lo

The third system continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'sa, — Il mi - o co - re, il tuo lo sa, Il mi - o co - re, il tuo lo'. The piano accompaniment continues with the same rhythmic pattern.

sa; Sallo a - mor, lo san - noi Nu - mi, Il mio

The fourth system concludes the vocal line and piano accompaniment. The vocal line includes the lyrics 'sa; Sallo a - mor, lo san - noi Nu - mi, Il mio'. The piano accompaniment features dynamic markings 'mf' and 'p'.

-cor, il tuo lo sa, sì, — lo sa. Per pie-tà, — bell'i-dol

mi - o, Non mi dir ch'io so - no in - gra - to, Non mi dir ch'io so - no in -

-gra-to; In-fe-li - ce sventu-ra-to Ab-ba - stan-za il Ciel mi

MAGGIORE
 fa. Se fe-de-le a te son i - o, Se mi struggo ai tuoi bei

MAGGIORE

lu - mi, Sallo a - mor, — lo sanno i Nu - mi, Il mio co - re, il tuo lo

sa, ————— Il mio co - re, il tu - o lo sa, ————— Il mio

co - re, il tu - o lo sa, ————— Il mio cor, Il mi - o cor, il —

tu - o, il tu - o lo sa.

pp

Scene Ten:

10

Audition Sequence

(Cathy)

Music and lyrics by
Jason Robert Brown

Cue: Jamie clears stage.

Dancy and perky

When you come home to me, I'll wear a sweet - er

[Pno. Solo to m.9]

Poco rit.

smile And hope that, for a while, You'll... "Okay. Thank you."

9 Fast Jig (♩. = 140-144)

mp
f (Tutti)

13

I'm climb - in' up - hill, Dad - dy. Climb - in' up -

(Celli)

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15
hill. I'm up ev - 'ry mor - ning at

(Play)

Detailed description: This system contains measures 15 through 18. It features a vocal line in treble clef with lyrics, a piano accompaniment in bass clef, and a cello part in bass clef. The piano part includes a '(Play)' instruction. The key signature has one sharp (F#).

18
six And stand - ing in line With two hun - dred girls Who are

(Vln.)

Detailed description: This system contains measures 18 through 21. It features a vocal line in treble clef with lyrics, a piano accompaniment in bass clef, and a violin part in treble clef. The key signature has one sharp (F#).

21
young - er and thin - ner than me Who have al - read - y been to the

(Cello 1)

Detailed description: This system contains measures 21 through 24. It features a vocal line in treble clef with lyrics, a piano accompaniment in bass clef, and a cello part in bass clef. A '4' is written above the piano part in measure 23. The key signature has one sharp (F#).

24
gym. I'm

Detailed description: This system contains measures 24 through 27. It features a vocal line in treble clef with lyrics, a piano accompaniment in bass clef, and a cello part in bass clef. The key signature has one sharp (F#).

26

wait - ing five ho - urs in line, And watch - ing the girls Just

29

com - ing and go - ing In dress - es that look just like this, 'Til my

32

num - ber is fi - nal - ly called. When I

(Cello 1)

35

walk in the room, There's a ta - ble of men - Al - ways men,

R.H.

L.H.

38

us - ual - ly gay - Who've been sit - ting, - like I have, And listen - ing - all day To

41

two hun - dred girls Belt - ing - as high - as

43

they can! - I am - a

(Cue - 8vb)

A7/C# Cm6

49

good per - son. I'm an at -

- trac - tive per - son! I am a

tal - ent - ed per - son! Grant me Grace!

When you come...

[Pno. Solo]

f

[Play 2nd note when Cathy can't "Find" her pitch]

59

(conversationaly - not strict)

home... I should have told them I was sick last week. They're gon-na think this is the way I sing. Why is the pi-an-ist play-ing so loud?

[Pno. Solo to m.89]

Should I sing loud - er? I'll sing loud - er. May-be I should stop and start o - ver. I'm gon-na stop and start o -

ver. Why is the dir-ec - tor star-ing at his crotch? Why is that man star-ing at my re-su-mé? Don't_ stare at my

re-su - mé... I made up half of my re-su-mé. Look at me. Stop look-ing at that, look at me!_ No, not at my shoes. Don't

71 *3* *3* *3* *3* *3*

look at my shoes. I hate these fuck-ing shoes... Why did I pick these shoes? Why did I pick this song? Why did I pick this ca-reer? Why

Molto rit.

75

— does this pi - an - ist hate me? If I don't get the call-back, I can go to Crate and Bar-rel with Mom to

A tempo

78

buy a couch Not that I want to spend a day with Mom, but Ja - mie needs space to write, since I'm ob-vi-ous-ly such a

81

hor - ri - ble, an - noy - ing dis - trac - tion to him. What's he gon-na be like when we have kids? And once a -

Rit.

colla voce

81 **A tempo**

- gain... Why am I work - ing so hard? These are the peo - ple who cast Lin - da Blair in a mu - sic - al. Je - sus

86 **Rit.**

Christ, I suck, I suck, I suck! When fin - 'ly you come home To... "Okay, thank you so much."

(Jamie phone call)
Vamp - at least 2x's

89

p (+Gtr/Cello 2)
(with intensity)

93

(+Vln/Bass)

97 98