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## Patrick M. Liebergen

Patrick M. Liebergen is widely published as a choral editor, arranger and composer of masterwork vocal and choral editions, collections and cantatas, as well as original choral works. The Director of Choral Activities at the University of Wisconsin-Stout in Menomonie, Wisconsin, Dr. Liebergen has served in a variety of positions as a leader of school and church music. With music degrees from St. Norbert College in DePere, WI, the University of Wisconsin-Madison, and the University of Colorado-Boulder, he frequently appears throughout the country as an adjudicator and clinician. Dr. Liebergen has received choral composition awards from the Twin Cities Church Musicians' Association, the Wisconsin Choral Directors' Association, and ASCAP, and his works have been performed by choirs around the world.



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## Sally K. Albrecht

The piano performances on the Accompaniment CDs are by Sally K. Albrecht. Sally is the Director of School Choral Publications for Alfred Music. She is a popular choral conductor, composer, and clinician, and has degrees in Music and Theater from Rollins College and an M.A. in Drama and Accompanying from the University of Miami.

# 2. Gioite al canto mio

(Rejoice, O Hear My Singing)

Italian words by  
**OTTAVIO RINUCCINI** (1562–1612)  
English words by **PATRICK M. LIEBERGEN**

from *EURIDICE*  
Music by **JACOPO PERI** (1561–1633)  
Arranged by **PATRICK M. LIEBERGEN**

Maestoso (♩ = ca. 76)

The musical score is arranged in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Maestoso' with a quarter note equal to approximately 76 beats per minute. The first system shows the beginning of the piece with a piano introduction. The second system begins at measure 4 and includes the first line of lyrics: 'Gio - i - te al can - to mi - o, sel - ve fron - do - Re - joice, O hear my sing - ing, lis - ten to my'. A dynamic marking of 'f' (forte) is present, and a fingering box with the number '5' is shown above the vocal line. The third system begins at measure 8 and includes the second line of lyrics: 'se, Gio - i - te a - ma - ti - col - li, e - d'o - gn'in - tor - sound, Re - joice each hill and val - ley for - ev - er a -'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, often in chords.

# I Attempt from Love's Sickness

## Henry Purcell (1659–1695)

Beloved by the English people and recognized as a genius in his own lifetime, Henry Purcell was a highly talented Baroque composer and one of the greatest English composers of all time. Beginning his musical experiences as a chorister in the Chapel Royal, Purcell had quite a varied and successful career. He was appointed composer to the King in 1677 and the organist of Westminster Abbey in 1679. He served in his church music position until his death, providing music for the coronation of two English kings and for the funeral of Queen Mary. He also contributed to the 1694 edition of Playford's instruction book titled *An Introduction to the Skill of Musick* and wrote music for theatrical productions in the latter portion of his life.

His greatness can be seen in the large number and variety of works of the highest quality which he wrote during his short life of only 36 years. Besides many odes and welcome songs for chorus and orchestra, cantatas, songs, catches, anthems, services, fancies, chamber sonatas, keyboard works and a variety of other instrumental pieces, he wrote several semi-operas and incidental music for numerous plays. His *Dido and Aeneas* was the first great English opera.

Beginning in 1690 until his death, Purcell became quite involved in writing for the operatic market, for success in the theatre gave him a much higher income than the occasional performances of his odes, welcome songs and anthems. Completing his semi-operas and providing incidental music for plays resulted in increased sales of his music in print.

"I Attempt from Love's Sickness" is a lively song from the semi-opera *The Indian Queen* (z 630), Purcell's largest stage project in 1695. For his last music drama, Purcell chose an improbable story, from a play with the same name, which was the collaboration of John Dryden and his brother-in-law, Sir Robert Howard. The plot involves a theme of war between Peru and Mexico and also love relationships between individuals in the Inca and Aztec empires. Set in six acts, it is in the third act that the Spirits of the Air encourage Zempoalla, queen of the Mexicans, to forget her love for the Peruvian General Montezuma. Zempoalla acknowledges her incapacity to escape with the singing of "I Attempt from Love's Sickness."

Originally scored for high voice and continuo only, this edition is in the original key and includes the addition of the four measure introduction and a keyboard accompaniment adapted from the original continuo part. Modern clefs and tempo and dynamic indications have also been added.

Although "I Attempt from Love's Sickness" is performed by a soprano in a performance of *The Indian Queen*, this solo is an excellent choice for singers of other voice classifications, for it enables singers to work on vocal technique and to experience the style of a truly gifted composer of Baroque music.

# Bist du bei mir

(If You're with Me)

as found in the 1725 Notebook of Anna Magdalena Bach

## Gottfried Heinrich Stölzel (1690-1749)

This well-known melody from Anna Magdalena's notebook has often been attributed to her husband, Johann Sebastian Bach (1685–1750). However, the melody, bass line and German text were probably written by Gottfried Heinrich Stölzel. A German composer and theorist, Stölzel was highly regarded in his lifetime for his numerous musical accomplishments.

Stölzel's musical education began early in his life through private instruction and attendance at Leipzig University. Numerous trips through Germany and other countries on music assignments put him in contact with some of the outstanding composers of his time, such as Vivaldi and Scarlatti. After completing a number of commissioned works, he finally settled at the court at Saxe-Gothe, where he held the appointment of Kapellmeister for thirty years. It was there that he wrote music for the church, opera and court festivities. He continued to fulfill commissions while in that position and was regarded as a superb teacher and

theorist. In addition, he wrote the first significant treatise on recitative.

Anna Magdalena Wilcken Bach (1701-1760) became the second wife of Johann Sebastian Bach in 1721 after his first wife died. An excellent soprano who had been employed at the Cöthen court, she was responsible for copying much of her husband's music. He also instructed her in the art of playing figured bass. In 1725, he presented her with a notebook so that she could fill it with music of various kinds, including preludes, suites, chorales, and sacred and secular songs.

"Bist du bei mir" is found in this notebook. Only the German words, melody and bass line of this song are provided. To this framework, the editor has added a realization of the original music, an English version, and suggestions for tempo and dynamics. This version is presented one half step lower than the original key.

## PRONUNCIATION GUIDE

**Bist du bei mir, geh' ich mit Freu-den,**  
bɪst du baɪ mi:r, ge: ɪç mɪt frɔɪ-dən,

**zum Ster-ben und zu mei-ner Ruh',**  
tsum ʃtɛr-bən unt tsu maɪ-nər ru:ʔ,

**zum Ster-ben und zu mei-ner Ruh'.**  
tsum ʃtɛr-bən unt tsu: maɪ-nər ru:ʔ.

**Ach, wie ver-gnügt wär so mein En-de,**  
ax, vi: fɛr-gny:kt vɛ:r zo maɪn ɛn-də,

**es drück-ten dei-ne schö-nen Hän-de**  
ɛs drʏk - tən daɪ-nə ʃø - nən hɛn-də

**mir die ge-treu-en Au-gen zu.**  
mɪr di gə-trɔɪ-ən au-gən tsu.

## Footnotes to German Pronunciation

- In multiple syllable words, the syllables that should be stressed are underlined.
- [r] should be flipped.

## TRANSLATION

*If you are with me,  
I will gladly go to my death and my rest.  
Ah, how pleasant will be my end,  
if your dear hands will close my faithful eyes shut.*

# 8. Where'er You Walk

Words by WILLIAM CONGREVE (1670–1729)

from *SEMELE*  
Music by GEORGE FRIDERIC HANDEL (1685–1759)  
Edited by PATRICK M. LIEBERGEN

Largo (♩ = ca. 40)  
(a tempo 2nd time) *mp*

Where - e'er you—walk, cool

3  
gales shall fan the glade; trees, where you— sit, shall

5  
crowd in - to a shade, trees, where you— sit, shall crowd in -

The musical score is written in G minor (three flats) and 4/4 time. It features a vocal line and a piano accompaniment. The tempo is marked 'Largo' with a quarter note equal to approximately 40 beats per minute. The dynamics are marked 'mp' (mezzo-piano). The score is divided into three systems, with measure numbers 3 and 5 indicated at the beginning of the second and third systems respectively. The lyrics are: 'Where - e'er you—walk, cool gales shall fan the glade; trees, where you— sit, shall crowd in - to a shade, trees, where you— sit, shall crowd in -'. The piano accompaniment consists of a flowing eighth-note melody in the right hand and a steady eighth-note bass line in the left hand.