

C O N T E N T S

| <i>Title</i> | <i>Composer</i> | <i>Page</i> |
|--|---|-------------|
| AMARILLI | <i>Giulio Caccini</i> | 28 |
| BELOW IN THE VALLEY | <i>Johannes Brahms</i> | 26 |
| THE BELLS | <i>Claude Debussy</i> | 31 |
| BLESSED REDEEMER | <i>Johann Sebastian Bach</i> | 40 |
| COME, SWEET DEATH | <i>Johann Sebastian Bach</i> | 122 |
| THE CRADLES | <i>Gabriel Fauré</i> | 54 |
| CRADLE SONG | <i>Johannes Brahms</i> | 38 |
| CRADLE SONG | <i>W.A. Mozart</i> | 10 |
| DANCE, MAIDEN, DANCE | <i>Francesco Durante</i> | 44 |
| DANCE SONG | <i>Czechoslovakian Folksong</i> | 128 |
| EILEEN AROON | <i>Old Irish Air</i> | 8 |
| FAREWELL | <i>Franz Schubert</i> | 60 |
| FOR MUSIC | <i>Robert Franz</i> | 68 |
| GOOD MORNING | <i>Eduard Grieg</i> | 12 |
| GRACE THEY FAIR BROW | <i>G.F. Handel</i> | 34 |
| HAVE YOU SEEN BUT A WHYTE LILLIE GROW | <i>English Song</i> | 4 |
| IF THOU BE NEAR | <i>Johann Sebastian Bach</i> | 19 |
| I LOVE THEE | <i>L. van Beethoven</i> | 16 |
| IN EVENING'S GLOW | <i>Franz Schubert</i> | 74 |
| IN THE COUNTRY | <i>Joseph Haydn</i> | 120 |
| THE JAILER'S SLUMBER SONG | <i>Russian Folksong</i> | 42 |
| THE KISS | <i>L. van Beethoven</i> | 108 |
| LEAVE ME IN SORROW | <i>G.F. Handel</i> | 50 |
| LIED | <i>César Franck</i> | 47 |
| LONGING FOR SPRING | <i>W.A. Mozart</i> | 106 |
| THE LOTUS FLOWER | <i>Robert Schumann</i> | 63 |
| MAIDEN TELL ME | <i>Czechoslovakian Folksong</i> | 59 |
| NIGHT | <i>Richard Strauss</i> | 112 |
| NIGHT AND DREAMS | <i>Franz Schubert</i> | 98 |
| NOW SUFFER ME, FAIR MAIDEN | <i>German Folksong</i> | 72 |
| PANIS ANGELICUS | <i>Cesar Franck</i> | 22 |
| RETURN TO THE MOUNTAIN HOME | <i>Eduard Grieg</i> | 84 |
| THE ROSE AND THE LILY | <i>Robert Schumann</i> | 126 |
| THE ROSE COMPLAINS | <i>Robert Franz</i> | 96 |
| THE SANDMAN | <i>German Folksong</i> | 82 |
| SERENADE | <i>Joseph Haydn</i> | 14 |
| SLEEP, LITTLE ANGEL | <i>Bohemian Folksong</i> | 70 |
| SNOWBELLS | <i>Robert Schumann</i> | 86 |
| THE SONG OF THE DRUMMER | <i>Old French Song</i> | 66 |
| THERE'S WEEPING IN MY HEART | <i>Claude Debussy</i> | 101 |
| TO FRIENDSHIP | <i>Joseph Haydn</i> | 115 |
| TOMORROW | <i>Richard Strauss</i> | 123 |
| TO PART, AH GRIEF UNENDING | <i>German Folksong</i> | 77 |
| TO THE BELOVED | <i>L. van Beethoven</i> | 118 |
| VERDANT MEADOWS | <i>G.F. Handel</i> | 93 |
| A VERY ORDINARY STORY | <i>Joseph Haydn</i> | 116 |
| WHEN LOVE IS KIND | <i>English Song</i> | 80 |
| WILT THOU THY HEART SURRENDER | <i>Giovannini</i> | 6 |
| WITH A WATER LILY | <i>Eduard Grieg</i> | 88 |

Eileen Aroon

This matchless melody dates back to the early days of Irish minstrelsy, and was perhaps known in the thirteenth century. The modern version of the text reflects faithfully the spirit and intention of the old verses. As with the Scotch version of the song, *Robin Adair*, the song *Eileen Aroon* came to birth under deeply romantic circumstances.

Handel is said to have declared that he would rather have been the composer of this exquisite air than of all the music he had written. Whether or not he made so extreme a statement, the loveliness of the song is sufficient to lend color to the report. At the same time the sincere purity and simplicity of the song make it one that the humblest as well as the greatest may possess.

Text by
GERALD GRIFFIN

Old Irish Air
Accompaniment by
WILL EARHART

Andante (Quietly moving)

The piano introduction is in 3/4 time, marked *Andante*. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a half note G4, followed by a quarter note F4, and then a half note E4. The accompaniment in the left hand consists of a steady eighth-note pattern: G4, F4, E4, D4, C4, B3, A3, G3. The piece concludes with a *poco rit. e dim.* marking and a final half note G4.

mp a tempo

1. When, like the ear - ly rose, Ei - leen A - roon!
2. Is it the laugh - ing eye, Ei - leen A - roon!
3. When, like the ris - ing day, Ei - leen A - roon!

The piano accompaniment for the first verse is in 3/4 time, marked *mp a tempo*. It features a treble clef and a key signature of one flat. The melody is a simple eighth-note accompaniment: G4, F4, E4, D4, C4, B3, A3, G3. The bass line consists of a steady eighth-note pattern: G4, F4, E4, D4, C4, B3, A3, G3. The piece concludes with a final half note G4.

Beau - ty in child - hood blows, Ei - leen A - roon!
Is it the tim - id sigh, Ei - leen A - roon!
Love sends his ear - ly ray, Ei - leen A - roon!

The piano accompaniment for the second verse is in 3/4 time, marked *mp a tempo*. It features a treble clef and a key signature of one flat. The melody is a simple eighth-note accompaniment: G4, F4, E4, D4, C4, B3, A3, G3. The bass line consists of a steady eighth-note pattern: G4, F4, E4, D4, C4, B3, A3, G3. The piece concludes with a final half note G4.

Cradle Song

Wiegenlied

It is now believed certain that Mozart did not write this song. The accompaniment is so easy that it becomes difficult. Its transparency must be preserved and the little sixteenth note passages made delicate and even. As with all Mozartian renditions, there should be no evidence of conscious artifice.

The three final measures may be used as introduction.

Attributed to
W.A. MOZART
(1756-1791)

Andante (*Moderately*)

1. Sleep, oh my dar-ling, now sleep!
2. Qui - et now reigns in the house,
1. Schla - fe, mein Prinz-chen, schlaf' ein!
2. Al - les im Schlos - se schon liegt,

Moth - er her vig - il doth
Still are the cat and the
Schäf - chen ruh'n und Vö - ge -
Al - les in Schlum - mer ge -

p

keep;
mouse;
lein,
wiegt;

Birds are a-sleep in their nests,
Tur-moil of day now is o'er,
Gar - ten und Wie - se ver - stummt,
re - get kein Mäus-chen sich mehr,

Lamb-kins and bees are at
Bird-lings are sing-ing no
auch nicht ein Bien-chen mehr
Kel - ler und Kü - che sind

rest;
more,
summt,
leer,

All now is qui - et and still,
All now in slum - ber doth lie,
Lu - na mit sil - ber - nem Schein
nur in der Zo - fe Ge - mach