

1416.5

BK303429

SONGS FOR BASS VOICE
An Annotated Guide to
Works for Bass Voice

ALAN J. ORD

SONGS FOR BASS VOICE

An Annotated Guide to Works for Bass Voice

by
ALAN J. ORD



The Scarecrow Press, Inc.
Metuchen, N.J., & London
1994

British Library Cataloguing-in-Publication data available

Library of Congress Cataloging-in-Publication Data

Ord, Alan J., 1941-

Songs for bass voice: an annotated guide to works for bass voice
/ by Alan J. Ord

p. cm.

Includes bibliographical references and Indexes.

ISBN 0-8108-2897-9 (acid-free paper)

1. Songs (Low voice)--Bibliography--Graded lists. 2. Sacred songs
(Low voice)--Bibliography--Graded lists. I. Title.

ML132.S6073 1994

016.7838'9'0263--dc20

94-14392

Copyright © 1994 by Alan J. Ord

Manufactured in the United States of America

Printed on acid-free paper

PREFACE

The idea for this book came from my own frustration as a young bass at not finding suitable songs to sing both in range and tessitura. Much of the music attempted or assigned was too high in range or tessitura for an immature basso searching for high notes and very often the attempt was vocally unhealthy. Most of the songs most readily available were not low enough and were more appropriate for baritone or more advanced bass, not beginning bass. This led to my own search for, primarily, music composed specifically for bass voice and music specifically composed for low voice which would be suitable for bass. Secondly I looked for appropriate songs originally composed for higher voices which were transposed to workable keys for bass voice. The results are the over two thousand songs entered in this volume. Some duplication occurs because some songs are found in more than one collection.

This book is not limited to the discussion of vocal music for the beginning student, but presents vocal literature for all levels from beginner to the total professional. The songs and arias annotated in this book obviously do not constitute all pieces composed for bass, low voice suitable for bass, or transposed for bass. Nor is it implied that if a song is not annotated in this book it is not worthy.

The first chapter pertains to songs in anthologies for the beginning bass. Special attention is given to songs of limited range and acceptable tessitura. The next several chapters outline songs in anthologies of increasing difficulty for the intermediate and more advanced levels. Chapter Five deals with some collections of songs by a single composer that are of special interest to the bass voice.

Perhaps the most important and illuminating chapter is the sixth which annotates song cycles and sets. With over one hundred song cycles and sets, most of which were composed specifically for the bass voice or low voice, this chapter presents a wealth of song material for the frustrated bass. Equally interesting and elucidating is Chapter Seven on songs with instruments from the baroque to the avant-garde. After that, the next several chapters compare anthologies of arias from opera and oratorio.

Often, the first experience a vocalist has as a soloist is in a church setting. Chapter Ten contains a sampling of those religious, inspirational, and Christmas songs of the type most often presented at churches of various denominations. A presentation of three anthologies of songs from musicals in Chapter Eleven is followed by three anthologies of spirituals, Russian folk songs, and sea shanties in Chapter Twelve. Chapter Thirteen contains additional noteworthy songs and arias for bass that are not included elsewhere in this book. Of great additional help are the various indexes found in the appropriate appendix at the end of the book.

Dr. Alan J. Ord

University of Alberta
Edmonton, Alberta
Canada

INTRODUCTION

In annotating the individual songs it was thought essential that all entries be as simple, straightforward, easy to understand, and meaningful as possible. For this reason it was felt that as few abbreviations as possible should be used, and all entries should follow the same basic layout or format.

Each annotation consists of the following information:

1. Composer - Last name is indicated first followed by the first name or initial.
2. Composer's birth and death dates.
3. Composer's nationality - In some cases the composer was born in one country and naturalized in another, in which case both nationalities are given.
4. Title - The title is indicated in italics with an alternate title in a different language in parenthesis, if applicable. If the song is from a larger work it is also indicated.
5. Language of the piece - If the song is in more than one language both are indicated.
6. Tempo indication.
7. Meter indication.
8. Range of vocal line - To avoid confusion the indicated pitch is the singing pitch, not necessarily the written pitch.
9. Tessitura - A subjective indication of the lie of the song for the average bass voice is noted.
10. Difficulty level - A subjective indication of the relative difficulty of the song based on musical, vocal, language, and interpretation factors is given.
11. Publisher.
12. Possible comments - Indications of: style; mood; recommendations; possible problems; occasional references to famous basses associated with the song.

The entries are listed in the following format:

| No. | Composer (Dates) Nationality | Title (Alternate title)(Language) (from "opera or oratorio" if applicable) Tempo & Meter (Range) Tessitura Difficulty Possible comments: problems; style; mood; uses; recommendations; miscellaneous. | Publisher |
|-----|---------------------------------|---|-----------|
|-----|---------------------------------|---|-----------|

A sample entry is as follows:

| | | | |
|-----|-----------------------------------|--|----------|
| 63. | Franz, Robert (1815-1892) Ger. | <i>Widmung</i> (Dedication)(Ger./Eng.) Andante 2/4 (C3-D4) MH Med. diff. Graceful, reflective love song; good introductory song to German Lieder. | Schirmer |
|-----|-----------------------------------|--|----------|

There are slight variations from this format in some chapters depending on need. If the item is from an anthology or collection the publisher is given only once at the beginning. In the chapter on song cycles and sets the comments section of the annotation is given at the beginning of the cycle. In Chapter Seven the entries require more information and the format

is adjusted accordingly in an easily understood layout. Some additional variation in format is a result of the way each individual anthology or collection is organized.

In a few entries some information may be missing due to a lack of availability of primary sources in which case the author relied on secondary sources for the information given. In a very few cases quite limited information was available but it was thought that it was of such interest that inclusion was essential.

Most of the vocal literature annotated in this volume was in print at the time of this writing. Music that is out of print can often be found in many public and institutional libraries and performance of out-of-print music is possible. In addition, many out-of-the-way music stores may have a surprise and some specialty vocal music publishers, such as Classical Vocal Reprints or Recital Publications (see list of publishers) have much to offer.

ABBREVIATION AND USAGE KEY

Language indications:

Eng. = English
 Fin. = Finnish
 Fr. = French
 Ger. = German
 Hun. = Hungarian
 Lat. = Latin
 Russ. = Russian
 Span. = Spanish

Octave placement indications (singing pitch):

C2-C3 = great octave, bass clef
 C3-C4 = small octave, bass clef
 C4-C5 = first octave, treble clef

Note: C4 is middle C.
 + indicates additional publishers.

Tessitura indications:

VH = very high
 H = high
 MH = medium high
 M = medium
 ML = medium low
 L = low
 VL = very low

Difficulty levels:

Easy
 Moderately Easy
 Medium Difficulty
 Moderately Difficult
 Difficult
 Very Difficult

TABLE OF CONTENTS

| | |
|--------------|--|
| Preface | vii |
| Introduction | ix |
| I | Art-Song Anthologies and Collections for Beginning Bass Voice |
| | <i>Expressive Singing Song Anthology</i> |
| | <i>The First Book of Baritone/Bass Solos</i> |
| | <i>Songs for Bass in a Comfortable Range</i> |
| | <i>Selected Solos for Contest</i> |
| | <i>The Young Singer</i> |
| II | Art-Song Anthologies and Collections for Intermediate Bass Voice |
| | <i>Arie Italiane from 13th to 18th Centuries</i> |
| | <i>Bass Songs</i> (edited by Mason) |
| | <i>Bass Songs</i> (Imperial Edition) |
| | <i>Bass Songs and Arias</i> (Peters Edition) |
| | <i>The Russian Song Books</i> |
| III | Art-Song Anthologies and Collections for Advanced Bass Voice |
| | <i>The Contemporary Art Song</i> |
| | <i>Ten Songs for Low Man's Voice</i> |
| IV | Additional Art-Song Anthologies and Collections for Bass Voice |
| | <i>Album of Bass Songs</i> |
| | <i>The Artistic Basso</i> |
| | <i>Bass Album</i> (Wilhelmiana) |
| | <i>Bass Songs</i> (Boosey) |
| | <i>Ezio Pinza Album of Concert Songs and Arias</i> |
| | <i>Famous Songs</i> |
| | <i>Favorite Bass Songs</i> |
| | <i>Radio City Album of Bass Solos</i> |
| V | Art-Song Collections of a Single Composer for Bass Voice |
| | Handel, G. F. |
| | Loewe, Carl |
| | Purcell, Henry |
| | Schubert, Franz |
| VI | Song Cycles and Sets |
| VII | Bass Voice with Instruments Including Solo Cantatas |
| VIII | Operatic Anthologies, Collections and Concert Arias |
| | <i>Arias for Bass</i> (edited by Larsen) |
| | <i>Arias for Bass</i> (compiled by Brown) |
| | <i>Celebrated Opera Arias</i> (edited by Spicker) |
| | <i>Celebri arie d'opera</i> (Published by Ricordi) |
| | <i>Ten Mozart Arias for Bass</i> |
| | <i>Twenty Mozart Arias</i> |
| | <i>Operatic Anthology</i> (edited by Adler) |
| | Concert Arias for Bass |
| IX | Anthologies and Collections of Arias from Cantatas and Oratorios |
| | <i>Anthology of Sacred Song: Celebrated Arias Selected from</i> |

| | | |
|------------------|--|-----|
| | <i>Oratorios</i> (edited by Spicker) | 115 |
| | <i>Bach Songs and Aires</i> (edited by Prout) | 119 |
| | <i>Bass Arias from Oratorios</i> (compiled by Brown) | 121 |
| | <i>Oratorio Songs</i> (published by John Church) | 121 |
| X | Sacred Songs | 126 |
| | Individual selections | 126 |
| | <i>Sacred Songs</i> (published by John Church) | 131 |
| XI | Musical Theatre Anthologies | 136 |
| | <i>Broadway Repertoire</i> | 136 |
| | <i>Musical Theatre Classics</i> | 137 |
| | <i>The Singer's Musical Theatre Anthology</i> | 138 |
| XII | Song Anthologies of Spirituals, Russian Folk Songs, and Sea Shanties | 142 |
| | <i>The Spirituals of Harry T. Burleigh</i> | 142 |
| | <i>A Russian Song Book</i> | 145 |
| | <i>The Shanty Book</i> | 148 |
| XIII | Additional Songs | 150 |
| | Songs in English | 150 |
| | Songs in French | 163 |
| | Songs in German | 166 |
| | Songs in Italian | 174 |
| | Songs in Russian | 176 |
| | Songs in Spanish | 179 |
| Appendix A | Songs with Special Characteristics Index | |
| | Ballads | 180 |
| | Christmas Songs and Arias | 180 |
| | Easy/Moderately Easy Songs | 180 |
| | Humorous Songs and Arias | 180 |
| | Songs Exhibiting Agility | 180 |
| | Songs Exhibiting Low Notes | 181 |
| | Songs Exhibiting Wide Range | 181 |
| | Songs of Limited Upper Range | 181 |
| | Songs of the Sea | 181 |
| | Spirituals | 182 |
| Appendix B | Composer Index | 183 |
| Appendix C | Title Index | 189 |
| Appendix D | Publishers | 212 |
| About the Author | | 218 |

CHAPTER I

ART-SONG ANTHOLOGIES AND COLLECTIONS FOR BEGINNING BASS VOICE

There are a number of song anthologies for "low voice" available. Usually these "low voice" anthologies are more appropriate for baritone and with one exception are not included in this book. The song anthologies annotated in this chapter are suitable for the beginning bass voice.

EXPRESSIVE SINGING SONG ANTHOLOGY

For Low Voice

Second & Third Editions

Edited by Van A. Christy & John Glen Paton

Published by Wm. C. Brown, 1983 & 1990

Volume one of the two-volume second edition is annotated below in its entirety. The range and tessitura of most of the songs are well-suited to the young or undeveloped bass voice. In addition, volume two of the second edition and the one-volume third edition contain a number of excellent songs for bass voice. Some of these songs are found in Chapter Thirteen. A few of the songs in these three volumes are more suited to female voices and nearly all are transposed down from their original key.

ART SONGS

1. Beethoven, L. van
(1770-1827) Ger. *I Love Thee* (Ich liebe dich)(Eng./Ger.)
Andante 4/8 (Bb2-Db4) M-MH Mod. easy
Gentle song with flowing lines.
2. Bohm, Carl
(1844-1920) Ger. *Still as the Night* (Still wie die Nacht)(Eng./Ger.)
Tranquillo 6/4 (G2-Db4) ML-MH Mod. easy
Sustained; some command of dynamic variation.
3. Fontenailles, H. de
A Resolve (Obstination)(Eng./Fr.)
Andantino 4/4 (A2-C4) ML-M Mod. easy
Happy beginning, sad ending; lyric legato line.
4. Franz, Robert
(1815-1892) Ger. *Dedication* (Widmung)(Eng./Ger.)
Andante 2/4 (Bb2-C4) M Mod. easy
Gentle, flowing line; well-known song.
5. *Good Night* (Gute Nacht)(Eng./Ger.)
Andante 6/8 (C3-C4) M Mod. easy
Sad reflection; lyric sostenuto.

6. *Out of My Soul's Great Sadness*
(Aus meinen grossen Schmerzen)(Eng./Ger.)
Andante 2/4 (G#2-B3) ML-M Mod. easy
Lyrical; subdued.
7. Grieg, Edvard *I Love Thee* (Ich liebe dich)(Eng./Ger.)
(1843-1907) Nor. Andante 3/4 (C3-Db4) M Mod. easy
Well-known; often used for weddings; passionate climax.
8. *Two Brown Eyes* (Zwei Braune Augen)(Eng./Ger.)
Allegretto 3/4 (B2-C3) M-MH Mod. easy
Lyric legato; tender love song.
9. Handel, George F. *Verdant Meadows* (Verdi prati)(Eng./It.)
(1685-1759) Ger./Eng. Andante 3/4 (C3-Eb4) MH Mod. easy
Sustained legato; quiet contemplation; arranged as a duet.
10. *Where'er You Walk* (Eng.)
Largo 4/4 (C3-D4) M-MH Med. diff.
Lyric legato; some agility required; well known.
11. Haydn, Joseph *She Never Told Her Love* (Eng.)
(1732-1809) Aus. Largo 2/2 (B2-D4) M-MH Med. diff.
Gentle tragedy; lyric legato line.
12. Lully, Jean Baptiste *Sombre Woods* (Bois épais)(Eng./Fr.)
(1632-1687) It./Fr. Andante 4/4 (Bb2-Db4) M-MH Med. diff.
Sustained with intense sadness; aria originally for tenor voice; excellent piece.
13. MacDowell, E. *The Sea* (Eng.)
(1860-1908) Am. Broad 6/8 (C3-C4) M-MH Med. diff.
Tragic; somewhat dramatic.
14. Martini, Giovanni *The Joys of Love* (Plaisir d'amour)(Eng./Fr.)
(1706-1784) It. Allegretto 6/8 (G2-C4) ML-M Mod. easy
Sustained lyric legato; faithless love.
15. Mellish, Colonel R. *Drink to Me Only with Thine Eyes* (Eng.)
(c. 1777-1817) Moderato 6/8 (C3-C4) M-MH Easy
Simple legato line; good beginning piece.
16. Mendelssohn, Felix *On Wings of Song*
(1809-1847) Ger. (Auf Flügeln des Gesanges)(Eng./Ger.)
Andante 6/8 (Eb3-F4) VH Mod. easy
Solo or duet; melody for higher voice.
17. Nevin, Ethelbert *Little Boy Blue* (Eng.)
(1862-1901) Am. Moderato 6/8 (C3-Bb3) M Easy
Simple; ballad-like; lyric, legato line.

18. Purcell, Edward *Passing By* (Eng.)
(d. 1932) Eng. Andantino 2/4 (C3-C4) M Easy
Expressive; lyric legato; some command of soft dynamics.
19. Schubert, Franz *Faith in Spring* (Frühlingsglaube)(Eng./Ger.)
(1797-1828) Aus. Andante 2/4 (Bb2-C4) M Mod. easy
Flowing, legato line; some command of agility required.
20. *Morning Greeting* (Morgengrüss)
Moderato 3/4 (D3-C4) M-MH Mod. easy
Flirtatious; some agility required; limited range.
21. Schumann, Robert *The Lotus Flower* (Die Lotusblume)(Eng./Ger.)
(1810-1856) Ger. Larghetto 6/4 (G2-D4) M Mod. easy
Warm, tender tone; sustained.
22. *Thou'rt Lovely as a Flower* (Du bist wie eine Blume)
(Eng./Ger.) Lento 2/4 (D3-C4) M-MH Med. diff.
Smooth legato line.
23. Scott, Alicia Ann *Think on Me* (Eng.)
(1810-1900) Scot. Moderato 4/4 (C3-Db4) M Mod. easy
Folk-like; flowing line.
24. Sullivan, Sir Arthur *The Lost Chord* (Eng.)
(1842-1900) Eng. Andante 4/4 (Bb2-Eb4) M Med. diff.
Excellent song for bass voice; sustained legato; lower key than normally available.
25. Tchaikovsky, Peter *None But the Lonely Heart*
(1840-1893) Russ. (Nur wer die Sehnsucht kennt)(Eng./Ger.)
Andante 4/4 (A2-D4) M Med. diff.
Melancholy; sustained.

OLD ITALIAN

26. Caccini, Giulio *Amarilli, My Fair One* (Amarilli, mia bella)(Eng./It.)
(1548-1618) It. Moderato 4/4 (C3-D4) MH Med. diff.
Sostenuto; some agility required.
27. Caldara, Antonio *Tho' Not Deserving* (Sebben, crudele)(Eng./It.)
(1670-1736) It. Allegretto 3/4 (C3-D4) MH Mod. easy
Flowing, legato line.
28. Paisiello, Giovanni *Why Feels My Heart So Dormant*
(1740-1816) It. (Nel core più non mi sento)(Eng./It.)
Andantino 6/8 (C3-Eb4) MH Mod. easy
Flowing line.

29. Scarlatti, Alessandro *Oh, No Longer Seek to Pain Me*
(1660-1725) It. (O cessate di piagarmi)(Eng./It.)
Andante 6/8 (C#3-C4) M-MH Mod. easy
Lyric, flowing line.

SACRED SONGS AND SPIRITUALS

30. Adams, Stephen *The Holy City* (Eng.)
(Maybrick, Michael) Andante 4/4 (A2-C4) M Mod. diff.
(1844-1913) Eng. Fortright; flowing, legato line.
31. Christy, Van (arr.) *Beautiful Savior* (Eng.)
Andante 4/4 (C3-Db4) M-MH Mod. easy
Silesian folk song; sustained legato.
32. *Joshua Fit the Battle of Jericho* (Eng.)
With spirit 2/2 (B2-D4) M-MH Mod. easy
Energetic; rhythmic.
33. *Lonesome Valley* (Eng.)
Slowly 4/4 (Bb2-Db4) M-MH Mod. easy
Resignation; sustained.
34. Franck, César *Bread of Angels* (Panis Angelicus)(Eng./Lat.)
(1822-1890) Belg. Moderato 4/4 (F3-F4) VH Mod. easy
Solo or duet; melody for higher voice.
35. Gaul, Alfred R. *Eye Hath Not Seen* (Eng.)
(1837-1913) Eng. Largo Religioso 2/2 (A2-C4) M-MH Mod. easy
Sustained.
36. Homer, Sidney *Requiem* (Eng.)
(1864-1953) Am. Adagio 4/4 (D3-C4) MH Mod. easy
Sustained.
37. Mendelssohn, Felix *Oh, Rest in the Lord* (from "Elijah")(Eng.)
(1809-1847) Ger. Andantino 4/4 (A2-C4) M Mod. easy
Originally intended for female voice.
38. Mozart, W. A. *Great Creator* (Ave Verum)(Eng./Lat.)
(1756-1791) Austrian Andantino 4/4 (B2-C4) M Mod. easy
Solo or duet; prayerful; sustained.
39. Tchaikovsky, Pyotr *A Legend* (Eng.)
(1840-1893) Russ. Moderato 2/4 (Bb2-C4) M Mod. easy
Narrative; flowing line.

BALLADS

40. Chopin, Frédéric *Lithuanian Song* (Litauisches Lied)(Eng./Ger.)

- (1810-1849) Polish Allegro moderato 4/4 (C3-D4) MH Med. diff.
Folk ballad; lyric legato.
41. Christy, Van (arr.) *The Old Woman and the Peddler* (Eng.)
Allegretto 2/2 (C3-C4) MH Mod. easy
English folk ballad; humorous; light.
42. Haydn, Franz J. *A Very Commonplace Story* (Eng.)
(1732-1809) Austrian (Ein sehr gewöhnliche Geschichte)(Eng./Ger.)
Allegretto 2/4 (Ab2-Db4) M Mod. easy
Humorous narrative.
43. Mozart, W. A. *A Tragic Story* (Eng.)
(1756-1791) Austrian Allegretto 2/4 (C3-Db4) MH Mod. easy
Humorous narrative.
44. Storace, Stephen *The Pretty Creature* (Eng.)
(1763-1796) Eng. Allegro 2/4 (Bb2-C4) M-MH Mod. easy
Arranged by H. Lane Wilson; humorous ballad; lower than normal key.

FOLK SONGS

45. Beethoven, L. van *The Miller of Dee* (Eng.)
(1770-1827) Ger. Gaily 6/8 (C3-C4) M-MH Mod. easy
Arranged by Christy; vigorous, jolly folk song.
46. Brahms, J. (arr.) *Far Down in the Valley*(*Da unten im Tale*)(Eng./Ger.)
(1833-1897) Ger. Allegretto 3/4 (D3-C4) MH Mod. easy
German folk song; flowing legato.
47. *Oh, Calm of Night* (In stiller Nacht)(Eng./Ger.)
Slowly 3/4 (C3-F4) H Mod. easy
Duet; melody is sung by higher voice.
48. Christy, Van (arr.) *All Through the Night* (Eng.)
Andante 4/4 (Bb2-C4) M Easy
Old Welch air.
49. *Away Over Yandro* (He's Gone Away)(Eng.)
Andante 4/4 (Bb2-D4) M-MH Mod. easy
Southern mountain tune.
50. *Begone Dull Care* (Eng.)
Gaily 6/8 (C3-D4) MH Mod. easy
Can be sung as solo or duet.
51. *Go 'Way from My Window* (Eng.)
Slowly 4/4 (A2-D4) M-MH Easy
Can be sung as solo or duet.

- | | | | |
|-----|---|------|-----------|
| 52. | <i>Mister Banjo</i> (Eng.) Lively 2/4 (C3-D4) Energetic. | MH | Mod. easy |
| 53. | <i>Poor Wayfaring Stranger</i> (Eng.) Slowly 3/4 (Bb2-D4) Sustained. | M | Mod. easy |
| 54. | <i>Shenandoah</i> (Eng.) Slowly 3/4, 4/4 (G2-C4) Sea Chanty; sustained. | ML-M | Mod. easy |
| 55. | <i>Tuu Maramba</i> (Eng.) Andante 4/4 (C3-C4) More for female voices. | M-MH | Mod. easy |

THE FIRST BOOK OF BARITONE/BASS SOLOS

Compiled by Joan Frey Boytim

Published by G. Schirmer, Inc., 1991

An excellent new collection of songs in two volumes for beginning bass and baritone voices. Most of the songs are suitable in range and tessitura for the bass voice and a good number are in their original keys. The songs annotated below are from the first volume.

- | | | | |
|---|---|-------|------------|
| 56. Arne, Thomas (1710-1778) Eng. | <i>Why So Pale and Wan</i> (Eng.) Lively 4/4 (G2-D4) Rhythmical and gay; strophic; some leaps; a good early English song. | ML-MH | Mod. easy |
| 57. Beethoven, L. van (1770-1827) Ger. | <i>There Was a Mighty Monarch</i> (Eng.) Steady 2/4 (C3-D4) Humorous narrative; basically strophic; some patter; a well-known song for bass voice. | M-MH | Med. diff. |
| 58. Clarke, Robert (1879-1934) Eng. | <i>The Blind Ploughman</i> (Eng.) Moderate 4/4 (C3-D4) Sustained; somewhat forceful and dramatic; good sostenuto study song. | M-MH | Med. diff. |
| 59. Dibdin, Charles (1745-1814) Eng. | <i>Blow High, Blow Low</i> (Eng.) Bright 4/4 (G2-C4) Vigorous sea song; requires flexibility; excellent early English song by a neglected composer. | ML-M | Med. diff. |
| 60. Dougherty, C. (1902-1986) Am. | <i>Across the Western Ocean</i> (Eng.) Broad 4/4 (D3-D4) Sustained; sea shanty; from "Five Sea Chanties"; (see no. 702) | M-MH | Mod. easy |

61. *Shenandoah* (Eng.)
Sustained 3/4 (A2-D4) M-MH Mod. easy
Majestic sea shanty; excellent setting of this well-known song. (see no. 704)

62. Fauré, Gabriel *Le Secret* (The Secret)(Fr./Eng.)
(1830-1914) Fr. Slow 2/4 (Db3-Eb4) H Mod. diff.
Lyric love song; perhaps more suited to baritone voices.

63. Franz, Robert *Widmung* (Dedication)(Ger./Eng.)
(1815-1892) Ger. Andante 2/4 (C3-D4) MH Med. diff.
Graceful, reflective love song; good introductory song to German Lieder.

64. Goodhart, A. M. *The Bells of Clermont Town* (Eng.)
Brilliant 4/4 (A2-D4) MH Mod. diff.
Patter song; facile articulation required; good study song for diction.

65. Gounod, Charles *The King of Love My Shepherd Is* (Eng.)
(1818-1893) Fr. Moderato 4/4 (B2-D4) M-MH Mod. easy
Inspirational; flowing legato line; strong ending.

66. Handel, G. F. *Leave Me, Loathsome Light* (Eng.)
(1685-1759) Ger./Eng. Andante 6/4 (A2-D4) M Mod. easy
Very sustained; ABA form; poignant; subdued.

67. Kilenyi, E. (arr.) *Ecantadora Maria* (Maria, Dear)(Span./Eng.)
(1884-1968) Hung./Am. Moderato 2/4 (E3-C4) MH Med. diff.
Expressive; passionate; rhythmic; excellent introduction to Spanish song.

68. *La Paloma Blanca* (The White Dove)(Span./Eng.)
Spirited 6/8 (C3-D4) M-MH Med. diff.
Requires facile articulation; short song.

69. Leoni, Franco *Tally-Ho!* (Eng.)
(1864-1949) It. Quick 6/8 (C#3-D4) M-MH Mod. easy
Rhythmic; energetic; some leaps; strong ending.

70. MacDowell, E. *The Sea* (Eng.)
(1861-1908) Eng. Flowing 6/8 (D3-D4) MH-H Med. diff.
Somber; introspective; subdued; legato; wide contrast in dynamics.

71. Mendelssohn, Felix *Jagdlied* (Hunting Song)(Ger./Eng.)
(1809-1847) Ger. Andante 6/8 (B2-E4) MH-H Med. diff.
Strophic hunting song; alternate high and low sections; some command of soft singing required.

72. Mueller, Carl F.
(b. 1892) Am. *Create in Me a Clean Heart* (Eng.)
Expressive 3/4 (B2-C4) M Mod. easy
Somewhat sustained; effective pianissimo ending.
73. Myers, Gordon (arr.)
(b. 1919) Am. *Let Us Break Bread Together* (Eng.)
Steady 2/4 (A2-D4) M-MH Mod. easy
Simple straightforward interpretation; acappella sections.
74. Niles, John Jacob
(1892-1980) Am. *The Rovin' Gambler* (Eng.)
Allegro 2/4 (Bb2-Eb4) H Med. diff.
Bold; energetic; narrative; flexibility required; facile articulation.
75. Payne, John (arr.)
(b. 1941) Am. *Lord, I Want to Be a Christian* (Eng.)
Slow 2/2 (Bb2-Db4) M-MH Med. diff.
Subdued African American spiritual; some command of soft dynamics required.
76. Purcell, Henry
(1658-1695) Eng. *Next Winter Comes Slowly* (Eng.)
Slow 3/4 (G2-D4) M-MH Med. diff.
Sad; sustained.
77. Quilter, Roger
(1877-1953) Eng. *Blow, Blow, Thou Winter Wind* (Eng.)
Allegro 3/4 (C3-E4) H Med. diff.
Vigorous; energetic; demanding range; perhaps best suited baritones in this key.
78. *O Mistress Mine* (Eng.)
Allegro mod. 3/4 (A2-D4) M-MH Med. diff.
Delightful, lyric lovesong; gratefully for the bass voice, this is in a key one half-step lower than normal.
79. Robertson, R. R. *The Jolly Roger* (Eng.)
Allegro 3/4 (C3-D4) MH Med. diff.
Bold; declamatory; rhythmically vital; somewhat demanding vocally.
80. Sarti, Guiseppe
(1729-1802) It. *Lungi dal caro bene* (Far from My Love)(It./Eng.)
Andante 2/4 (G2-D4) M-MH Med. diff.
Loving love song; requires some flexibility.
81. Schumann, Robert
(1810-1856) Ger. *Hör' ich das Liedchen klingen* (E're When I Hear Them Singing)(Ger./Eng.)
Lento 2/4 (B2-Eb3) ML-M Mod. easy
Passionate; sustained; legato; short.
82. *Intermezzo* (Thine Image Pure)(Ger./Eng.)
Slow 2/4 (B2-D4) MH Med. diff.
Dreamy, nostalgic, tranquil love song.

83. Shield, William *The Friar of Orders Gray* (Eng.)
(1748-1829) Eng. Spirited 6/8 (G2-D4) VH Med. diff.
Energetic narrative; requires some agility; some large skips.
84. Speaks, Oley *On the Road to Mandalay* (Eng.)
(1874-1948) Am. Alla Marcia 4/4 (Bb2-F4) VH Med. diff.
Strong, resolute; several mounting climaxes.
85. Tyson, Mildred Lund *Sea Moods* (Eng.)
(b. 1944) Am. Andante 4/4 (B2-Eb4) M-MH Mod. diff.
Changing moods; stormy and passionate; interpretively not easy.
86. Walthew, Richard *The Splendour Falls* (Eng.)
(1872-1951) Eng. Allegretto 6/8 (Eb2-Eb4) M-MH Mod. diff.
Flowing line; some command of soft dynamics; Tennyson poem.
87. Wilson, H. L. (arr.) *False Phillis* (Eng.)
Allegretto 3/4 (A2-D4) M-MH Med. diff.
Lighthearted song of infidelity; some flexibility required; early English.

SONGS FOR BASS IN A COMFORTABLE RANGE

Edited by Leonard Van Camp

Published by Carl Fischer, 1990

This new collection fills a very definite need of helping to provide appropriate vocal literature for the low bass or beginning bass with a limited range. All of the songs have been transposed and none of the songs go above C4. Included is an accompaniment cassette. Also arranged and edited by Van Camp is *Songs for Low Voice in a Comfortable Range* published by C. Fischer. Several of these songs are annotated in Chapter Thirteen. (see nos. 1834-5)

88. Bach, J. S. *Now Comrades Be Jolly* (Eng.)
(1685-1750) Ger. Allegro 3/8 (F2-C4) M Med. diff.
Humorous; requires some flexibility; from "Judas Maccabaeus."
89. Dvorák, Antonín *I Will Sing New Songs of Gladness* (Eng.)
(1841-1904) Bohem. Andante 4/4 (C3-C4) M Mod. easy
Resolute and steady; from the set of "Biblical Songs." (see no. 705)
90. Foster, Stephen *Beautiful Dreamer* (Eng.)
(1826-1864) Am. Moderato 9/8 (A2-C4) M Easy
Simple and straightforward.
91. Franck, César *Bread of the Angels* (Panis Angelicus)(Lat./Eng.)
(1822-1890) Belg. Slow 4/4 (C#3-B4) M Mod. easy