

A Soprano's Duet Book

10 Masterwork Duets from the Baroque,
Classic and Romantic Periods
for Soprano and Another Voice

Compiled, Edited and Arranged by Patrick M. Liebergen



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sample

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Foreword

A Soprano's Duet Book features ten of the world's best-loved selections for soprano and another voice brought together for the first time in one collection. Representing a wide range of styles and composers, these selections from the Baroque, Classic and Romantic periods are presented with historical information, IPA pronunciation guides, translations and suggestions for performance. Edited and arranged by Patrick M. Liebergen, this truly valuable collection is an indispensable resource for duet singing.

The preparation of this anthology involved a number of editorial considerations. Original scores were consulted in the preparation of the editions when possible, and any changes are noted in the editor's comments for each selection. If instrumental accompaniments were included in the original scores, then the keyboard accompaniments are reductions of those parts. Optional instrumental parts are also included separately for the performance of *Lost Is My Quiet*, *O Worship the Lord in the Beauty of Holiness*, *Mein Freund ist mein*, *Oh! Would I Were But That Sweet Linnet*, and *Benedictus*.

An I.P.A. Guide is found on page 95 of this book for reference in using the pronunciation guides. While the pronunciation guides are a helpful resource in the performance of duets with foreign language texts, they cannot replace the experience and expertise of a professional vocal coach or music teacher.

Audio files of the accompaniments are available online at www.carlfischer.com/CMF10. Masterfully recorded by Rae Moses, these accompaniments may be useful for both rehearsal and performance.

About the Author

Patrick M. Liebergen is widely published as an editor, arranger and composer of master-work vocal and choral editions, collections and cantatas, as well as original choral works. With music degrees from St. Norbert College in DePere, WI, the University of Wisconsin-Madison, and the University of Colorado-Boulder, Dr. Liebergen has served in a variety of positions as a conductor of school and church music ensembles and has appeared throughout the United States and Canada as a conductor and clinician. He was the Director of Choral Activities at the University of Wisconsin-Stout in Menomonie, Wisconsin for thirty-four years, where he was named a Dahlgren Professor and Professor Emeritus. In addition to conducting performances of his works in Austria, Italy, the Vatican, Scotland, Wales, and England, Dr. Liebergen has received choral composition awards from the Twin Cities Church Musicians' Association, the Wisconsin Choral Directors' Association, and ASCAP.

Acknowledgements

I would like to thank Denise Eaton, my editor at Carl Fischer, for her excellent suggestions in the preparation of this anthology. I would also like to express my gratitude to Rae Moses for his outstanding performance of the piano accompaniments.

—Patrick M. Liebergen
December, 2016

Lost Is My Quiet

by Henry Purcell (1659–1695)

Esteemed as a genius in his own lifetime and beloved by the English people, Henry Purcell was a highly successful Baroque composer and one of the most important and prolific English composers of all time. Purcell's musical experiences began as a boy chorister in the Chapel Royal, in which musicians were trained for the royal service. After his voice broke in 1673, he proceeded to hold a variety of positions, including keeper of the king's instruments and tuner of the organ at Westminster Abbey, where he was also employed to copy organ parts of anthems. Achieving great opportunities in his varied and successful career, he was eventually appointed composer of the string orchestra for King Charles II in 1677 and then succeeded his teacher, the composer John Blow, as organist of Westminster Abbey in 1679. He served in the organist position until his death, providing music for the coronation of two English kings—James II and William III—and for the funeral of Queen Mary. Additionally, Purcell was appointed organist of the Chapel Royal in 1682, a position that he held while serving as organist at Westminster Abbey. Besides completing a wide variety of works, beginning with his *Twelve Sonatas* printed in 1683, he 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 later portion of his life.

The greatness of Purcell can be seen in his large number and variety of works of the highest quality that he wrote during his short life of only 36 years. In addition to 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. Purcell became quite involved in writing for the operatic market from 1690 until his death, because success in the theatre gave him a much higher income than the occasional performances of his odes, welcome songs, and anthems. His completion of semi-operas and providing incidental music for plays resulted in increased sales of his music in print. A fatal illness prevented him from completing the music for his opera *The Indian Queen* when he died on November 21, 1695. He was buried near the organ in Westminster Abbey.

Although Purcell's creative output lasted just over fifteen years, he managed to complete an incredible number of compositions, including more than 100 secular songs and about 40 duets not part of dramatic plays. Purcell first became popular as a songwriter because his numerous pieces

for one or a few voices were printed in his lifetime and then repeatedly after his death. For example, *Orpheus Britannicus*, a significant collection of his songs, was published posthumously by John Playford in London in two volumes, the first in 1698 and the second in 1702. The first volume consists of songs for one, two and three voices, including the duet "Lost Is My Quiet", and each of those pieces includes a thorough bass part complete with figures for harmonization on the organ, harpsichord, or theorbo-lute (a small double-strung lute with the addition of one to three off-the-fingerboard courses of bass strings). Additional instrumental passages for flutes or violins, either sounding alone or as an accompaniment to the voices, are also part of that volume.

Composed in 1691 for one female voice and one male voice with a thorough bass part, "Lost Is My Quiet" was originally published in 1698 in the first volume of *Orpheus Britannicus*. This arrangement of the duet has been transposed down a major second, and it includes a keyboard accompaniment which is a combination of the original vocal parts and a realized figured bass part. Dynamic and tempo indications and fermatas have also been added. Purcell's thorough bass (or continuo) part is also provided separately in this publication for optional inclusion in performance. Although Purcell originally set the male singer's part in the bass clef, that part may be performed an octave higher by a counter-tenor, as evidenced in a number of modern-day recordings.

In the preface to the first volume of *Orpheus Britannicus*, Playford praises Purcell for his artful skill in setting English texts. "Lost Is My Quiet" is an excellent example of Purcell's tremendous ability to set a text for two voices in a contrapuntal treatment, complete with brief segments of call and response and chordal harmonizations in thirds and sixths. Purcell created an intense mood of despair through numerous musical means, including the use of the minor modality, the occasional sounding of the minor second interval (often descending, which is associated with pain and grief) in the vocal and continuo parts, and in the rhythmic setting which highlights the naturally energized syllables of the words. The very sad message of this Baroque gem should be communicated with a legato performance while paying special attention to the dynamic contrasts. Vocalists and the keyboardist should also lightly sound the consecutive sixteenth notes (for example, those in mm. 16 and 17) and each rhythmic figure consisting of a dotted eighth note and sixteenth note (especially found in mm. 22–24).

1. Lost Is My Quiet

for Soprano and Baritone Voices with Piano and Optional Cello*

Music by
HENRY PURCELL (1659–1695)
Edited and Arranged by Patrick M. Liebergen

Legato, mournful (♩ = ca. 72)

Soprano *mp* *cresc.*
Lost is my qui-et for-ev-er, lost is my

Baritone *mp* *cresc.*
Lost is my qui-et for-

Cello *mp* *cresc.*

Piano *mp* *cresc.*

Sop. *mf*
qui-et for-ev-er, lost for-ev-er, for-ev-er

Bar. *mf*
ev-er, ev-er, lost is my qui-et for-ev-er, for-ev-er,

Vc. *mf*

Pno. *mf*

* The part for optional Cello may be found as a digital download at www.carlfischer.com/CMF10.

10

Sop. lost, lost is my qui-et for - ev - er, ev - er, lost is life's

Bar. lost is my qui-et for - ev - er, for - ev - er, ev - er, lost is life's

Vc.

Pno.

15

Sop. *mp* hap - pi-est part; lost all, *mf* all, all my

Bar. *mp* hap - pi - est part; lost all, *mf* all my

Vc. *mp* *mf*

Pno. *mp* *mf*

20

Sop. ten - der en - dea-vours to touch

Bar. ten - der en - dea-vours to touch

Vc.

Pno.

25

Sop. *dim.* an in - sen - si-ble heart. *p* But tho' my des - pair is past *mp*

Bar. *dim.* an in - sen - si-ble heart. *p* But *mp*

Vc. *dim.* *p* *mp*

Pno. *dim.* *p* *mp*

O Worship the Lord in the Beauty of Holiness

by George Frideric Handel (1685–1759)

George Frideric Handel was a renowned Baroque composer of international acclaim. Born in Halle, a small town north of Leipzig, Germany, he studied violin, harpsichord, organ and music theory with Friedrich Wilhelm Zachau, and at the age of seventeen first served as assistant organist at Halle Cathedral before moving to Hamburg to pursue his career. In Hamburg he became a violinist and harpsichordist in the opera house orchestra and composed *Almira*, his first opera, with a resounding success when he was just nineteen years old. After visiting Italy in 1706 at the age of twenty-one to learn the Italian style of composition, he completed a number of successful operas as well as cantatas, oratorios, motets and instrumental music. Having achieved considerable fame from his numerous compositions, he continued to travel internationally, eventually settling in England to become a leading musical figure as a composer of operas and oratorios. However, he also wrote a number of beloved instrumental pieces, such as *Water Music*, and ceremonial church music.

Handel was extremely successful in England. *Rinaldo*, his first Italian language opera written for the London stage, was heralded as a tremendous success after its premiere in 1711, and additional works when he was in his twenties brought him great fame. Handel's large-scale oratorios in English, including many exuberant choruses for then people, made him especially popular in England. Becoming a leading figure in London's musical life, Handel was eventually honored by both Queen Anne and King George I with honors and financial backing for his musical successes. After his former employer, the Elector of Hanover, became King George I, Handel was able to remain in England, eventually becoming a British subject in 1727. Thereafter, he officially changed the spelling of his name from Georg Friedrich Händel to George Frideric Handel.

Handel served in a number of positions while in England, including composer to the Earl of Carnarvon (who later became known as the Duke of Chandos), co-director of the King's Theatre, music director of Italian operas at the Royal Academy of Music, and composer at the Chapel Royal. Although he eventually went blind in his final years, he continued to compose and perform organ recitals and he remained a leading force in the production of oratorios. His funeral in Westminster Abbey was attended by over 3,000 people, and he was buried there in the Poets Corner with a stone monument depicting a life-size resemblance of him above his grave.

The duet "O Worship the Lord in the Beauty of Holiness" is the fifth of seven movements from Handel's Chandos Anthem No. 4 titled *O Sing unto the Lord a New Song*, 249b. Anthem Number 4 is one of a series of eleven church anthems that Handel composed between 1717 and 1718 when he served as composer-in-residence to James Brydges at his estate, Cannons, which was about twenty miles northwest of London in Little Stanmore. They were most likely performed at the estate church of St. Lawrence, very near Brydges's country house. At that time Brydges had accumulated a tremendous fortune as the Paymaster of the Forces Abroad, and spared no expense in providing the finest of artistic decoration to his buildings and commissioning musicians to provide music. Handel's duties included providing music for worship services held in Brydges's private chapel and at the nearby church of St. Lawrence.

At the time of Handel's arrival at Cannons, Bridges was known as the Earl of Carnarvon, and he wasn't named the First Duke of Chandos until 1719, which was after Handel was no longer in his service. Nevertheless, the eleven anthems composed for performance for the duke's court are known today as the "Chandos Anthems." Each of those anthems generally consist of six to eight movements, including an instrumental prelude, properly called a sonata, followed by choruses and solos or duets. The vocal movements feature Biblical texts, mostly Psalms from the Book of Common Prayer, selected by Handel. Numerous sections of his Canon anthems are based upon material in his previously completed Italian and Chapel Royal works; however, "O Worship the Lord in the Beauty of Holiness" consists of newly composed material.

The source for this edition is *George Friedrich Händels Werke*, Volume 34, published by Breitkopf and Härtel in 1871. Scored originally for soprano and tenor voices with an accompaniment of oboe, violins I and II and continuo in the key of Bb major this edition includes a keyboard reduction of those parts as the accompaniment. The original instrumental parts are also provided separately for optional performance. There is an absence of a viola part in all of the Chandos Anthems. Tempo and dynamic indications, the fermatas in the last measure, and the optional breath marks shown in parentheses are further additions to Handel's original score. "O Worship the Lord in the Beauty of Holiness" should be performed very smoothly while maintaining a constant half note pulse.

2. O Worship the Lord in the Beauty of Holiness

11

from *O Sing unto the Lord a New Song*

for Soprano and Tenor Voices with Piano and Optional Oboe, Violins and Cello*

Words from *The Anglican Prayer Book*,
Ps. 96, v.9

Music by
GEORGE FRIDERIC HANDEL (1685–1759)
Edited and Arranged by Patrick M. Liebergen

Sustained (♩ = ca. 92)

mp *cresc.* *mf* ()

Soprano
O wor - ship, wor - ship the Lord in the beau - ty of

Tenor

Oboe,
Violin I

Violin II

Cello
mp *cresc.* *mf*

Sustained (♩ = ca. 92)

Piano
mp *cresc.* *mf*

6

Sop.
ho - - - - - li - ness, in the

Ten.

Ob.,
Vln. I

Vln. II

Vc.

Pno.

* The parts for optional Oboe, Violin I, Violin II and Cello may be found as digital downloads at www.carlfischer.com/CMF10.

10

Sop. beau - ty of ho - - - - - (9)

Ten. *mf* O

Ob., Vln. I

Vln. II

Vc.

Pno.

14

Sop. *cresc.* *f* - - - - - li - ness, in the

Ten. *cresc.* *f* (9) wor - ship, wor - ship the Lord in the beau - ty of ho - -

Ob., Vln. I

Vln. II

Vc. *cresc.* *f*

Pno. *cresc.* *f*

19

Sop.

beau - ty of ho - - - - -

Ten.

(9)

li -

Ob., Vln. I

Vln. II

Vc.

Pno.



23

Sop.

(9)

Ten.

ness, in the beau - ty of ho - - - - -

Ob., Vln. I

Vln. II

Vc.

Pno.

