

For Voice Applicants

Here are some samples of Western Classical songs.

- Do note that these are samples, and not your set pieces.
- You may choose to perform a piece from this set of samples and you may transpose the song to a suitable range to suit your voice.

General advice:

- Select the pieces with great care. Present the pieces which display your musicianship and technical proficiency.
- Do not choose pieces that are beyond your technical abilities.

Any requests to check the suitability of your piece before the audition will not be entertained.

Samples of Western Classical songs that are included here:

1. Henry Purcell, Fairest Isle (Venus's Song) from *King Arthur*, Z. 628
2. Henry Purcell, I attempt from love's sickness to fly from *The Indian Queen*, Z.630
3. Henry Purcell, Come unto these yellow sands from *The Tempest*, Z.631
4. Graham Peel, April
5. Graham Peel, The Early Morning

FAIREST ISLE, ALL ISLES EXCELLING.

FROM KING ARTHUR.

Dryden.

Allegro moderato.

The piano introduction is in G major and 3/4 time. It begins with a treble clef staff containing a whole rest. The piano accompaniment starts in the second measure with a piano (*p*) dynamic. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady bass line with chords and single notes.

The first vocal phrase is: "Fair - est Isle, all Isles — ex - cell - ing,". The vocal line is in G major and 3/4 time, starting with a piano (*p*) dynamic. The piano accompaniment is in the same key and time, starting with a pianissimo (*pp*) dynamic. The melody is simple and lyrical, with the piano accompaniment providing harmonic support.

The second vocal phrase is: "Seat — of plea - sure and — of Love. Ve - nus here will". The vocal line continues in G major and 3/4 time. The piano accompaniment continues with the same harmonic structure, supporting the vocal melody.

choose— her dwell - ing And— for - sake— her Cy - prian grove.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "choose— her dwell - ing And— for - sake— her Cy - prian grove." The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more melodic line in the left hand.

Cu - pid from his fav'rite na - tion care— and en - vy

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are "Cu - pid from his fav'rite na - tion care— and en - vy". The musical notation follows the same format as the first system, with a vocal line and piano accompaniment in a grand staff.

will— re - move; Jea - lou - sy that poi - sons Pas - sion

The third system of the musical score concludes the vocal line and piano accompaniment. The lyrics are "will— re - move; Jea - lou - sy that poi - sons Pas - sion". The musical notation follows the same format as the previous systems, with a vocal line and piano accompaniment in a grand staff.

And — des - pair — that dies — for love.

p
Gentle mur - murs, sweet — com - plain - ing,

pp Sighs that blow — the fire — of love. *pp* Soft re - pul - ses

kind dis - dain - ing, Shall be all the pains you

prove Ev'-ry swain shall pay his du - ty. Grate - ful

ev - ry nymph shall prove, And as these ex - cel in

beau - ty Those shall be re - nown'd for love.

I ATTEMPT FROM LOVE'S SICKNESS TO FLY.

Song from
THE INDIAN QUEEN.

Sir Robert Howard.

Andante.

First system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The tempo is marked *Andante*. The piano part begins with a dynamic marking *p* (piano).

Second system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part includes dynamic markings *cresc.* (crescendo) and *rit.* (ritardando).

Third system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line includes the lyrics: "I at-tempt from love's sick-ness to fly in". The piano part includes a dynamic marking *pp* (pianissimo).

vain, Since I am my - self my own fe-ver, since I am my - self, my own

p *rall.*

fe - ver and pain. No more now, no more now fond - heart With

a tempo *p*
a tempo *pp*

pride no more swell, Thou canst not - raise fore - es, thou

f

canst not raise fore-es, e - nough to re - bel. I at - tempt from love's

rall. *p* *a tempo*
rall. *p* *a tempo*

sick-ness to fly in vain, Since I am my-self my own

fe-ver, since I am my-self my own fe-ver and pain.

For love has more

powr and less mer-cy then fate, To make us seek

rall.

ru - in, to — make us seek ru - in, and love those that

pp

hate. I at - tempt from love's — sick - ness to fly —

in — vain, Since I am my — self my own

p *rall.*

fe - ver, since I am my — self my own fe - ver, and pain.

rall. *colla voce*

COME UNTO THESE YELLOW SANDS.

Song from
THE TEMPEST.

Shakespeare.

Allegretto.

First system of piano accompaniment. It begins with a treble clef and a 4/4 time signature. The music starts with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

Second system of piano accompaniment. It continues the piece with dynamics of *cresc.*, *f*, and *rall.* The right hand has a more active melodic line with eighth notes, and the left hand continues with a steady bass line.

Third system of music, featuring the vocal line and piano accompaniment. The vocal line begins with a piano (*p*) dynamic and includes the lyrics: "Come un - to - these yel - low sands, And". The melody is marked with a *f* dynamic at the end. The piano accompaniment below starts with a piano (*p*) dynamic and provides harmonic support for the vocal line.

there take hands: *p* Come un - to — these yel -
Court-sied when you — have

pp

- low sands And there take hands Foot it feat - ly
and kiss'd The wild waves whist.

here and there, And *f* let sweet sprites the — bur - den — bear.

Foot it feat - ly here and there, And let sweet sprites the bur - den bear,

Hark! hark! the watch dogs bark; Hark! hark! I hear the

strain of Chan - ti - cleer Hark! hark! the watch dogs bark,

Hark! hark! I hear the strain of Chan - ti - cleer.

II. April.

* Words by

WILLIAM WATSON.

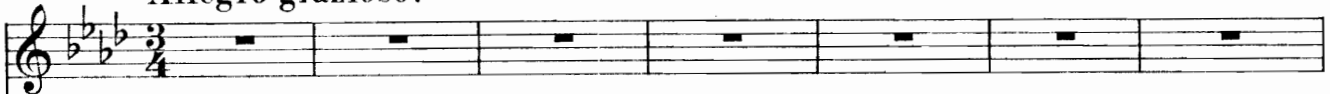
From "Poems" published by M^f John Lane.

Music by

GRAHAM PEEL.

Allegro grazioso.

VOICE.



PIANO.

p

A - pril, A - pril, Laugh thy girl - ish

laugh - ter; Then, the mo - ment af - ter,

* From "Poems" Volume I. published by M^f John Lane.

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Weep thy girl - ish tears! _____ A - pril,

pp

that mine ears Like a lov - er greet - est,

If I tell thee, sweet - est, All my hopes and

fears,

p *sfz* *pp*

p

A - pril, A - pril, Laugh thy

gold - en laugh - ter, But, the mo - ment

poco rall. *p*

af - ter, Weep thy gold - en tears!

colla voce *pp a tempo*

senza rit. *ppp*

IV.

The Early Morning.

Words by
HILAIRE BELLOC.

Music by
GRAHAM PEEL.

VOICE. *Lento.* *p semplice*

The Moon on the

PIANO. *pp sempre legato*

Due Ced.
Basso sempre cantando

one hand, the Dawn on the o-ther; The Moon is my

sis-ter, the Dawn _____ is my bro-ther...

pp

The Moon on my left, and the

sempre cresc.

Basso cantando e ben marcato

Dawn on my right; My Bro - - ther, good -

-morn - ing; my Sis - - - ter, good - night.

legato

dim. al fine

lunga pausa

ppp