

The form of this song permits of a very effective vocal scheme—namely, a gradual crescendo throughout, each verse being an increase on the former. I have ventured to mark the song with this interpretation, and with other expression marks used by myself when I sang it at the “Monday Popular Concerts” and elsewhere.

WHO IS SYLVIA?

Words by SHAKESPEARE.


Music by SCHUBERT.


VOICE. 

PIANO. *Moderato.* *pp* 

mp  Bind well. *

mp 

No slur.  *p* Ho - - - ly,

p 

Very smooth. *No slur.* *Bind gracefully.* *Still softly.* 

p 

* It is a vocal attribute to be able to bind two notes together, but students frequently disregard this and separate two notes bound by a slur, singing them **detached**, like two notes on the piano.

Slur gently.

fair?... For beau - ty dwells with kind - - ness;

Increase enthusiasm.
cres. (No slur.)

To her eyes.... doth Love re - pair, To

help him of his blind - - ness; And be - ing

help'd.... in hab - - its.... there,.... And being

* Be careful of the vowel-sound in "and," also in "inhabits."

** "And being help'd" will require practice. Prolong the vowel-sound as much as possible, the end of the word being swiftly rendered and not allowed to "cut the sound."

help'd in - ha - . . . bits.. there.

p

Then to Syl - via

f > Triumphantly.

cres. *f*

let us sing,.... That Syl - via is ex - cel - ling ;

No slur.

She ex - cels..... each mor . . . tal

Still *f*. Slight slur.

(Slur beautifully.)

thing,.... Up - on the dull earth dwell - ing;

Still *f.*

To her let us gar - - - lands .. bring, ...

molto cres. *poco rall.* *offure.*

To her let us gar - - - lands bring.

* Do not hold the last note longer than written ; just time to give the last word its due emphasis, then "hold the picture."