

Addy Baybutt, Soprano Kiara Islam, Soprano

Norma Roozeboom, piano

October 27, 2025

7:30pm

All Faiths Chapel, Kansas State University

PROGRAM

Die Schwestern *Op. 61 no. 1* (1874).....Johannes Brahms (1833-1897)
Addy Baybutt and Kiara Islam

Spirate pur, Spirate *36 Arie di Stile Antico* (1918)Stefano Donauday (1879-1925)
Piangete (Undated) Giacomo Carissimi (1605-1674)
Addy Baybutt, Soprano
Merrick Figueroa, viola da gamba

Schlummerlied *Op. 24 No. 2* (1817).....Franz Schubert (1797-1828)
Abendemfindung.....W. A. Mozart (1756-1791)
Kiara Islam, Soprano

Trois Mélodies de 1886..... Erik Satie (1866-1925)
Les anges
Elégie
Addy Baybutt, Soprano

Columbine Poldowski (1879-1932)
El Majo Discreto *Colección de Tonadillas* (1914) Enrique Granados (1867-1916)
Kiara Islam, Soprano

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Lenny The Leopard *Childhood Fables for Grownups* (1958)Irving Fine (1914-1962)

Take Oh Take Those Lips Away *Three Shakespeare Songs Op. 37* (1897)..... Amy Beach (1867-1944)

I can't be talkin' of love (1947).....John Duke (1899-1984)

Addy Baybutt, Soprano

Il SilfoMaria Malibran (1808-1836)

In Uomini, In Soldati *Così Fan Tutte* (1790)..... W. A. Mozart (1756-1791)

Kiara Islam, Soprano

That's Him *One Touch of Venus* (1943)..... Kurt Weil (1900-1950)

People Will Say We're In Love *Oklahoma!* (1943).....Richard Rodgers (1902-1979)

Taylor The Latte Boy (1995).....Zina Goldrich (b. 1964) & Marcy Heiser (b. 1967)

Addy Baybutt, Soprano

The Monk and His Cat *Hermit Songs* (1953).....Samuel Barber(1910-1981)

What's the Use of Wond'rin *Carousel* (1945).....Richard Rogers (1902-1979)

Kiara Islam, Soprano

Program Notes

Die Schwestern

Brahms was a conductor, virtuoso pianist, and German composer of 4 symphonies, 4 concertos, chamber music, hundreds of folk song arrangements/Lieder, a Requiem, and many others. He was a champion of earlier styles. He also received guidance from Robert & Clara Schumann.

The large work this piece is included in was published in 1874 during the romantic period. The lyrics were written by German Romantic poet Eduard Mörike. This song is the first song of *Op. 61 Four Duets*. Overall, this is a funny story about 2 sisters who are very alike and as time goes on become very competitive. Just when the song reaches the last verse, they realize that they both like the same boy. It ends on this note, leaving the final story open to interpretation!

Wir Schwestern zwei, wir schönen, So gleich
von Angesicht, So gleichtkein Ei dem andern,
Kein Stern dem andern nicht.

Wir Schwestern zwei, wir schönen, Wir haben
nussbraun Haar, Und flichst du sie in einen Zopf,
Man kennt sie nicht fürwahr.

Wir Schwestern zwei, wir schönen, Wir tragen
gleich Gewand, spazierenauf dem Wiesenplan
und singen Hand in Hand.

Wir Schwestern zwei, wir schönen, Wir spinnen
um die Wett, Wir sitzenan einer Kunkel, wir
schlafen in einem Bett.

O Schwestern zwei, ihr schönen, Wie hat sich
das Blättchen gewand't! Ihr liebet einerlei
Liebchen jetzt hat das Liedel ein End!

We two sisters, we beauties Our faces so
similar, Identical as two eggs, Identical as two
stars.

We two sisters, we beauties, We have nut
brown tresses, If you plat them together, You
can't tell them apart.

We two sisters, we beauties We dress the same,
Walking in the meadow, And singing hand in
hand.

We two sisters, we beauties, We race each
other at spinning, We sit together in an alcove,
And sleep in the same bed.

O sisters two, you beauties How the tables have
turned, You love the same sweetheart; And
now the song is over

Spirate pur, Spirate

This classical art song was composed by the Italian composer Stefano Donaudy and the lyrics were written by his younger brother Alberto Donaudy. It part of the collection *36 Arie di Stile Antico*. When the title is translated into English it states, "Breathe still, Breathe." The nature of the character in this song is someone wanting to know whether the person they are interested in has feelings for them. The character asks the wind and breeze to discover this unknown for the main character narrating.

Spirate pur, spirate attorno a lo mio bene,
aurette, e v'accertate
s'ella nel cor mi tiene.
Spirate, spirate pur, aurette!
Se nel suo cor mi tiene, v'accertate,
aure beate, aure lievi e beate!

Breathe, still breathe around my beloved,
Little breezes, and find out
If she holds me in her heart,
If she holds me in her heart.
Find out, blessed breezes,
Breezes light and blessed

Piangete, ohime, piangete

This piece is a cantata that was more than likely performed in Rome for Queen Christina of Sweden who was exiled in 1654 due to refusing to marry (this is when she moved to Rome). The poetic idea of this piece is that "You lovers must suffer without expecting sympathy or relief. That is the nature of love." This piece is written by Giacomo Carissimi but there are several unknowns about it including who the poet was and when the song was published. An addition we've decided for this piece is the Viola da Gamba which helps create a more realistic sound of what this piece would've sounded like in the 17th century (pianos were not invented yet). As the singer it is also important to include ornamentations (improvisations) when performing which is done throughout the duration of this piece. Giacomo Carissimi was an Italian composer during the early Baroque era. He wrote several motets, masses, and cantatas. From what can be observed he lived his whole life in Italy and died in Rome.

Piangete, ohime, piangete,
anime innamorato,
e soccorsoe pietate, sospirando,
piangendo, altrui chiedete,

Quando s'adira beltà serena,
chi non sospira, indarno spera.

Chi non piange, d'amar non si dia vanto.
È foco amor e lo sostiene il pianto.

Weep, alas, weep,
you souls that are in love!
And with sighs and tears beg other people to
help and pity you!

When a tempting beauty becomes angry,
anyone who is not sighing must be hoping in
vain!

Anyone who is not weeping cannot boast of
being in love. Love is a fire that is kept alive with
tears.

Schlummerlied

Schlummerlied was composed in 1817 by Franz Schubert (1797-1828) as part of Op. 24 No. 2. Johann Mayrhofer is the poet who wrote the lyrics. The title translates to lullaby and incorporates a lot of vivid imagery within the text. The song is a strophic German lieder from the classical period.

Es mahnt der Wald, es ruft der Strom:
„Du liebes Bübchen, zu uns komm!“
Der Knabe kommt, und staunend weilt,
Und ist von jedem Schmerz geheilt.

Aus Büschen flötet Wachtelschlag,
Mit ihren Farben spielt der Tag;
Auf Blümchen rot, auf Blümchen blau
Erglänzt des Himmels feuchter Tau.

The woods exhort, the river cries out:
'Sweet boy, come to us!'
The boy approaches, marvels and tarries,
and is healed of all pain.

Ins frische Gras legt er sich hin,
Lässt über sich die Wolken ziehn,
An seine Mutter angeschmiegt,
Hat ihn der Traumgott eingewiegt.

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The quail's song echoes from the bushes,
the day makes play with shimmering colors;
on flowers red and blue the moist dew of
heaven glistens.

Mayrhofer, Johann. "Schlaflied 'Schlummerlied': Song Texts, Lyrics &..." Translated by Richard Wigmore, *Oxford Song*, 2025, oxfordsong.org/song/schlaflied-schlummerlied.

Abendempfindung

Abendempfindung translated as Evening Thoughts was composed in 1787 by W.A. Mozart (1756-1791). This song is an art song featuring a poem by Joachim Jeinrich Campe. This song is from the classical period and is through-composed. The singer is reflecting on what will happen after they die and is telling a dear friend that it will be alright.

Abend ist's, die Sonne ist verschwunden,
Und der Mond strahlt Silberglanz;
So entflieh'n des Lebens schönste
Stunden, Flieh'n vorüber wie im Tanz!

Bald entflieht des Lebens bunte Szene,
Und der Vorhang rollt herab.
Aus ist unser Spiel! Des Freundes Träne
Fließet schon auf unser Grab.

Bald vielleicht mir weht, wie Westwind leise, Eine
stille Ahnung zu –
Schließ' ich dieses Lebens Pilgerreise,
Fliege in das Land der Ruh'.

Werdet ihr dann an meinem Grabe weinen,
Trauernd meine Asche seh'n,
Dann, o Freunde, will ich euch erscheinen Und will
Himmel auf euch weh'n.

Schenk' auch du ein Tränchen mir
Und pflücke mir ein Veilchen auf mein Grab; Und
mit deinem seelenvollen Blicke Sieh' dann sanft
auf mich herab.

Weih mir eine Träne, und ach!
Schäme dich nur nicht, sie mir zu weih'n,
Oh, sie wird in meinem Diademe
Dann die schönste Perle sein.

He lies down in the cool grass
and lets the clouds drift above him;
nestling close to his mother
he is lulled to sleep by the god of dreams.

It is evening, the sun has vanished,
And the moon sheds its silver light;
So life's sweetest hours speed by,
Flit by as in a dance!

Soon life's bright pageant will be over,
And the curtain will fall.
Our play is ended! Tears wept by a friend Flow
already on our grave.

Soon perhaps, like a gentle zephyr,
A silent presentiment will reach me,
And I shall end this earthly pilgrimage,
Fly to the land of rest.

If you then weep by my grave
And gaze mourning on my ashes,
Then, dear friends, I shall appear to you
Bringing a breath of heaven.

May you too shed a tear for me
And pluck a violet for my grave;
And let your compassionate gaze
Look tenderly down on me.

Consecrate a tear to me and ah!
Be not ashamed to do so;
In my diadem it shall become
The fairest pearl of all.

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Campe, Joachim Heinrich. "Abendempfindung: Song Texts, Lyrics & Translations." Translated by Richard Stokes, *Oxford Song*, 2005, oxfordsong.org/song/abendempfindung.

Les Anges

This classical art song has a slow, calm tempo that has a theme of describing angels and the heavens. It is also the first of three songs in the song cycle *Trois Melodies de 1886*. The poet of this piece is J.P. Contamine de Latour. The title of this piece translates in English to "The Angels" which depicts the song beautifully.

Erik Satie was a French pianist and composer of many piano solo pieces including Gymnopédies and Gnossiennes. He studied at the Paris Conservatoire but didn't end up getting a diploma there and worked as a pianist at the cafe cabarets in Montmartre, Paris. He is also known for having a quirky style for that time of matching colors identically to each other, collecting umbrellas/handkerchiefs, claiming to only eat white (the color) foods, and walked most everywhere with a hammer for protection. He was also known to be very eccentric.

Vêtus de blancs, dans l'azur clair,
Laisant déployer leurs longs voiles,
Les anges planent dans l'éther,
Lys flottants parmi les étoiles.

Clothed in white in the bright blue sky,
Unfurling their long veils,
Angels hover in the clear heavens:
Lilies floating among the stars.

Les luths frissonnent sous leurs doigts,
Luths à la divine harmonie.
Comme un encens montent leurs voix,
Calmes, sous la voûte infinie.

Lutes quiver beneath their fingers,
Lutes with a heavenly harmony,
Like incense their voices rise
Calmly up to the boundless vault.

En bas, gronde le flot amer;
La nuit partout étend ses voiles,
Les anges planent dans l'éther,
Lys flottants parmi les étoiles.

Below – the thunder of briny waves,
Night on all sides spreads its veils.
Angels hover in the clear heavens:
Lilies floating among the stars

Elégie

This classical art song also contains a slower tempo and is also composed by Erik Satie. However, the demeanor is quite the opposite of the first song in this cycle. It is the second of the three songs in the song cycle *Trois Melodies de 1886* and the poet of this piece is J.P. Contamine de Latour. When translated into English the title is "Eulogy". Overall, the piece focuses on the pain and processing of mourning the death of someone you once knew.

J'ai vu décliner comme un songe,
Cruel mensonge,
Tout mon bonheur.
Au lieu de la douce espérance,
J'ai la souffrance
Et la douleur.

I have seen my luck fade,
As if in a dream.
Cruel fate!
Instead of sweet hope,
I am full of suffering
and pain.

Autrefois ma folle jeunesse
Chantait sans cesse
L'hymne d'amour.
Mais la chimère caressée
S'est effacée
En un seul jour.

J'ai dû souffrir mon long martyre,
Sans le maudire,
Sans soupirer.
Le seul remède sur la terre
À ma misère
Est de pleurer.

Columbine

Columbine was written by Poldowski also known as Regine Wieniawski (1879-1932). The poet for this song is Paul Verlaine. This song is playful and mysterious its bouncy accompaniment and chromaticism. Commedia dell'arte is an original form of theatre that emerged in northern Italy during the Renaissance. This song is named after one of the characters from this tradition and features some of the other characters as well. They are quite a mischievous bunch.

Léandre le sot,
Pierrot qui d'un saut de puce
Franchit le buisson,
Cassandre sous son capuce,

Arlequin aussi,
Cet aigrefin si fantasque
Aux costumes fous,
Ses yeux luisants sous son masque,

Do, mi, sol, mi, fa,
Tout ce monde va, rit, chante
Et danse devant
Une belle enfant mechante

Don't les yeux pervers
Comme les yeux verts des chattes
Gardent ses appas
Et dissent: "À bas les pattes!"

In the folly of my youth,
I sang
the song of love unceasingly.
But the gentle dream
was erased,
In a single day.

I have to suffer my long martyrdom,
Without cursing it,
without sighing.
The only remedy on earth,
For my misery,
is to cry

Leander the fool
Pierrot who with a hop like a flea
Jumps over the shrubbery
Cassander under his Cloak,

Harlequin also
This cunning trickster so fantastic
In his crazy costume
His eyes gleaming behind his mask,

Do, mi, sol, mi, fa,
All these people go, laughing, singing
And dancing before
The lovely child naughty

Whose wicked eyes
Like the green eyes of cats
Guard their charms
And say "Keep your hands off!"

Eux ils vont toujours!
Fatidique cours des astres,
Oh! Dis-moi vers quels
Mornes ou cruels désastres

L'implacable enfant,
Preste et relevant ses jupes,
La rose au chapeau,
Conduit son troupeau de dupes?

Verlaine, Paul. "Colombine: Song Texts, Lyrics & Translations." Translated by Richard Stokes, *Oxford Song*, oxfordsong.org/song/colombine. Accessed 20 Oct. 2025.

El Majo Discreto

El Majo Discreto was written by Enrique Granados (1867-1916) as part of *Colección de Tonadillas (1914)*. The poet who contributed to this work was Fernando Periquet. The word Tonadilla comes from tonada which is a theatrical song type. They were used as intermission entertainment in the 1700s. Granados mimics a Spanish guitar with the piano accompaniment in this piece.

Dicen que mi majo es feo.
Es posible que sí que lo sea,
que amor es deseo que ciega y marea.
Ha tiempo que sé que quien ama no ve.

Mas si no es mi majo un hombre
que por lindo descuelle y asombre,
en cambio es discreto y guarda un secreto que yo
posé en él sabiendo que es fiel.
¿Cuál es el secreto que el majo guardó?

Sería indiscreto contarlo yo.
No poco trabajo costara saber
secretos de un majo con una mujer.
Nació en Lavapiés. ¡Eh, ¡eh! ¡Es un majo, un majo
es!

Forever they go on!
Like the fateful courses of the stars
Oh tell me toward what
Shadowy or cruel disasters

Determined child
Nimble and lifting her skirts
A rose in her hat
Is leading her band of fools?

They say my man is ugly.
It is possible that if he is,
That love is desire that blinds and upsets.
For awhile I've known a lover doesn't see.

But if my lover is not a man that for his beauty
stands out and amazes,
but is discreet and keeps a secret that I rest in
him knowing that he is loyal.
What is the secret that he kept?

It would be indiscreet to tell.
Not a little work would it take to know
secrets of a man with a woman.
He was born in Lavapies. Eh! Eh! He is a majo, a
majo is he.

Lenny The Leopard

This English piece is written by Irving Fine dedicated to the composer Leonard Bernstein (famously known for composing the music to *West Side Story*). Gertrude Norman wrote very simple lyrics to this song, but they contain deep meaning. These lyrics are simply addressing the things a child doesn't like about themselves and what they do to try to change that. At the end the lyrics show a mother who is telling their child they love them for who they are. The piano accompaniment has a lot to do with setting up this meaningful scene as well throughout the entire piece. Parts at times may sound confusing, unorderedly, or even comforting. This represents the inward feelings of Lenny.

Irving Fine was an American composer and a lot of his works included styles such as neoclassical, romantic, and serial elements. Fine also taught music theory at Harvard. Through this experience he was able to make connections with Leonard Bernstein, Aaron Copland, and Igor Stravinsky. Unfortunately, he died at the age of 47 because of heart disease.

Lenny the Leopard hated his spots
He covered them over with purple blots
And tied his tail in a hundred knots.
He painted his ears, one red, one blue,
And dipped his nose in a pot of glue,
And everything else bad leopards do.
But his mother said, Lenny I still love you,
You're my baby and I love you.

Take Oh Take Those Lips Away

This art song is by Amy Beach and the lyrics are written by William Shakespeare. This piece is from the *Three Shakespeare Songs Op. 37* and is the second of three songs. This song specifically has a theme of unrequited love and ultimately betrayal.

Composer Amy Beach was an American pianist, child prodigy, and composer of large-scale art music. Much of her musical inspiration came from Brahms and Debussy. She was the first successful American female composer of her era and was one of few who didn't use European training. She was a very respected American composer and gave concerts featuring her own music and piano playing in the United States and Germany.

Take, o take those lips away,
That so sweetly were forsworn;
And those eyes, the break of day,
Lights that do mislead the morn:
But my kisses bring again;
Seals of love, but seal'd in vain, sealed in vain.

I can't be talkin' of love

This song has a flirtatious undertone. The singer is saying that she can't talk about relationships or love but don't get them wrong... that doesn't mean they don't want that. This song is written by John Duke who was a pianist and composer. He worked with Clara Schumann, Franz Liszt, and Nadia Boulanger in his lifetime. The lyrics of this piece come from Esther Mathews.

I can't be talkin' of love, dear,
I can't be talkin' of love,
If there be one thing I can't talk of,
That one thing do be love,
That one thing do be love.

But that's not sayin' that I'm not lovin',
Still water, you know, runs deep,
And I do be lovin' so deep, dear,
I be lovin' you in my sleep.

In Uomini, In Soldati

In Uomini, In Soldati is an aria from *Così fan tutte* was written by W. A. Mozart (1756-1791) in 1790. The poet was Lorenzo da Ponte. The character singing in this song is servant named Despina. This interaction is taking place in act 1. She is addressing the sisters she serves who are Fiodiligi and Dorabella. Mozart has written many shows where the servants are witty and running circles around the nobility. This show is no exception. Despina is instructing her ladies to forget about their love interests and instead love for convenience and vanity.

In uomini, in soldati, sperare fedelta?
Non vi fate sentir, per carità!

In men, in soldiers, you hope for loyalty?
Do not be heard, even for charity!

Di pasta simile son tutti quanti,
Le fronde mobili, l'aure incostanti
Han piu degli uomini stabilita!
Mentite lagrime, fallaci sguardi
Voci ingannevoli, vezzi bugiardi
Son le primarie lor qualita!

Cut from the same cloth, every one of them, The
leaves, furniture, and fickle breezes are more
stable than men!
False tears, deceptive looks,
Misleading voices, charming lies
Are their primary qualities!

In noi non amano che il lor diletto,
Poi ci dispregiano, neganci affetto,
Ne val da barbari chieder pietà!

In that we dislike their pleasure,
Then they despise us, and deny us affection, It is
futile to ask the barbarians for pity!

Paghiam o femmine, d'ugual moneta
Questa malefica razza indiscreta.
Amiam per comodo, per vanità!

Let us females, pay them back with equal money
this evil indiscreet race.
Let's love for convenience, for vanity!

Il Silfo

Il Silfo is an Italian art song composed in 1846 by Maria Malibran (1808-1836) who was the daughter of the vocal pedagogue Manuel Garcia. The lyricist is M. Le Marquis Bocella. This song from the romantic period is written from the male perspective. He is pleading with a Sylph to let him into her place.

Oh pietoso il Silfo accogio
Bella dama del castello.
Od il Silfo poverello,
Sulla soglia spirerò
M'apri, ah m'apri.

E già notte freddo il vento
Che sarà se mi ricusi
E già notte, i fiori sono chiusi
E nessuno m'accoglieva
Apri, apri, ah m'apri.

Hai di me forse spavento?
Sono gentile ho l'ali d'oro.
Di profumi io sono tesoro
Sono più lieve del sospiro.
M'apri, m'apri ah m'apri.

Oh, I mercifully welcome the Sylph,
Beautiful lady of the castle.
Oh, the poor Sylph,
On the threshold I will breathe my last,
Open to me, ah, open to me.

And already the night is cold, the wind
What if you reject me?
And already the night, the flowers are closed
And no one welcomed me
Open, open, ah, open to me.

Are you afraid of me?
I am gentle, I have wings of gold.
I am a treasure of perfumes.
I am lighter than a sigh.
Open to me, open to me, ah, open to me.

That's Him

This song is from the musical *One Touch of Venus* by Kurt Weill. The character in this song is Venus who is the goddess that comes to life from a statue. This happened because the character Rodney Hatch accidentally put his engagement ring on the statue. This causes Venus to fall in love with Rodney Hatch (shy barber. This song happens right as she awakes, and this is when she begins to describe her feelings for Rodney.

Kurt Weill, was a German born composer. Kurt resided in Nazi Germany in the beginning of WWII and fled because he was a popular Jewish composer who became a target for the Nazis. He fled Germany and went to Paris for a little while. Then in 1935 he moved to the United States. Unfortunately, in 1950 he died of a heart attack in New York.

People Will Say We're In Love

This song is from the musical *Oklahoma!* with music by Richard Rodgers and text by Oscar Hammerstein II. Leading into this song Curly asked Laurey to go to the box social with him. In this piece it is an adaptation to be a solo song instead of it being a duet between Laurey and Curly. Laurey is singing to Curly about how she cannot like him (and just maybe if she does, she can't make it obvious that she likes him). They are both flirtatious and stubborn with each other throughout this musical. Throughout this song she responds to Curly with a list of her requirements. Richard Rodgers was an American composer who was known for his musical pieces. Some popular ones he wrote music for were *Oklahoma!*, *The Sound of Music*, *South Pacific*, *Carousel*, and many more.

Taylor The Latte Boy

This piece is a fun little song the composer Zina Goldrich and poet Marcy Heisler wrote about a barista they interacted with at Starbucks. Essentially Marcy Heisler met a cute boy at Starbucks and decided to write about it. Throughout this song the singer addresses the boy Taylor (The Latte Boy ;)). This song is also known for being performed by Kristin Chenoweth on her album *As I Am*.

The Monk and His Cat

The Monk and His Cat is the eighth song in the collection titled *Hermit Songs* by Samuel Barber (1910-1981). The text was translated by W. H. Auden. This twentieth century English art song is about a monk who is contemplating his peaceful relationship with his cat, Pangur. The piano accompaniment resembles that of a cat walking along its keys at certain points within the piece.

Pangur, white Pangur,
How happy we are
Alone together, Scholar and cat.
Each has his own work to do daily;
For you it is hunting, for me, study.

Pleased with his own art
Neither hinders the other;
Thus we live ever
Without tedium and envy.

Your shining eye watches the wall;
My feeble eye is fixed on a book.
You rejoice when your claws entrap a mouse;
I rejoice when my mind fathoms a problem.

Pangur, white Pangur,
How happy we are,
Alone together, Scholar and cat.

What's the Use of Wond'rin

Also created by the creative duo of Rogers and Hammerstein II, this song is from the musical *Carousel* (1945). The character singing is Julie Jordan; she is singing to Carrie Pipperidge to comfort her after a misunderstanding between her and her beloved. This song occurs in the middle of act 2.

Citations:

"Breathe, Still Breathe: Breathe, Still Breathe around My Beloved: Liedernet." *Breathe, Still Breathe | Breathe, Still Breathe around My Beloved | Liedernet*, 2002, www.lieder.net/lieder/get_text.html?TextId=4939.

Translation © Richard Stokes, author of *A French Song Companion* (Oxford University Press), provided via Oxford International Song Festival (www.oxfordsong.org).

"Take, O Take Those Lips Away: Take, O Take Those Lips Away: Liedernet." *Take, o Take Those Lips Away | Take, o Take Those Lips Away | Liedernet*, 2003, www.lieder.net/lieder/get_text.html?TextId=18596.

"People Will Say We're in Love - Song from Oklahoma! By Rodgers & Hammerstein." *Rodgers & Hammerstein*, 28 Oct. 2024, rodgersandhammerstein.com/song/oklahoma/people-will-say-were-in-love/#LYRICS.

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"El Majo Discreto." *THE ACCOMPANIMENT COMPANY*, 2014, www.theaccompanimentcompany.com/el-majo-discreto.html#/.

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