THE NEW IMPERIAL EDITION

SOPRANO SONGS

Compiled, Edited and Arranged by SYDNEY NORTHCOTE

FOREWORD

THE NEW IMPERIAL EDITION OF SOLO SONGS has been designed as a chronological anthology of song from the Lutenists down to the present day. As other albums will be devoted exclusively to operatic and oratorio arias these are generally omitted from the present volumes.

Manifestly, the selection must be indicative rather than comprehensive or merely exclusive and is essentially practical, not personal. Each song is briefly annotated and, except where indicated, appears in the original key or is set for the voice with which it is normally associated.

Apart from obvious restrictions, the choice has been largely determined by certain positive needs. To provide the singing teacher and student alike with a working catalogue as a basis for more specialised research into the varied treasures of the literature of song; to give to festival committees and examination bodies a ready way of governing without unduly restricting the dangerous freedom of own choice classes; to present the would-be-accompanist with a convenient means of studying the many-sided aspects of his exacting technique; and, lastly, to offer to all singers, whether amateur or professional, a practical and logical conspectus of the diversities of lyrical song over a period of some three hundred years. If, in addition, these books will do something to combat the present-day weakness for vocal exhibitionism or narrow eclecticism the labour of their preparation will be doubly justified.

Croydon 1949

SYDNEY NORTHCOTE

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SO SWEET IS THY DISCOURSE

Thomas Campian (1567-1620) – the usual spelling Campion is probably incorrect – was a medical man by profession although posterity remembers him mainly as a poet and musician. This song is taken from his Fourth Booke of Ayres composed "so as they may be expressed by one Voyce, with a Violl, Lute or Orpharion." The book is undated but cannot be earlier than 1617.

Words and music by THOMAS CAMPIAN Arranged by SYDNEY NORTHCOTE



CARE SELVE

(Come beloved)

This aria cantabile, which comes from a now forgotten opera Atalanta (1736), has won a firm place in the soprano repertoire, despite its exacting demands for beauty of tone and a perfect legato.

Music by G.F. HANDEL Arranged by A.L.





LET ME WANDER NOT UNSEEN

Words by JOHN MILTON

This pleasant Siciliano is taken from Handel's L'Allegro (1740), a setting of Milton's poem mixed up with Il Pensieroso and an il Moderato by Jennens. Dr. Ernest Walker has rightly described this music as "delicate and picturesque".

Music by G. F. HANDEL

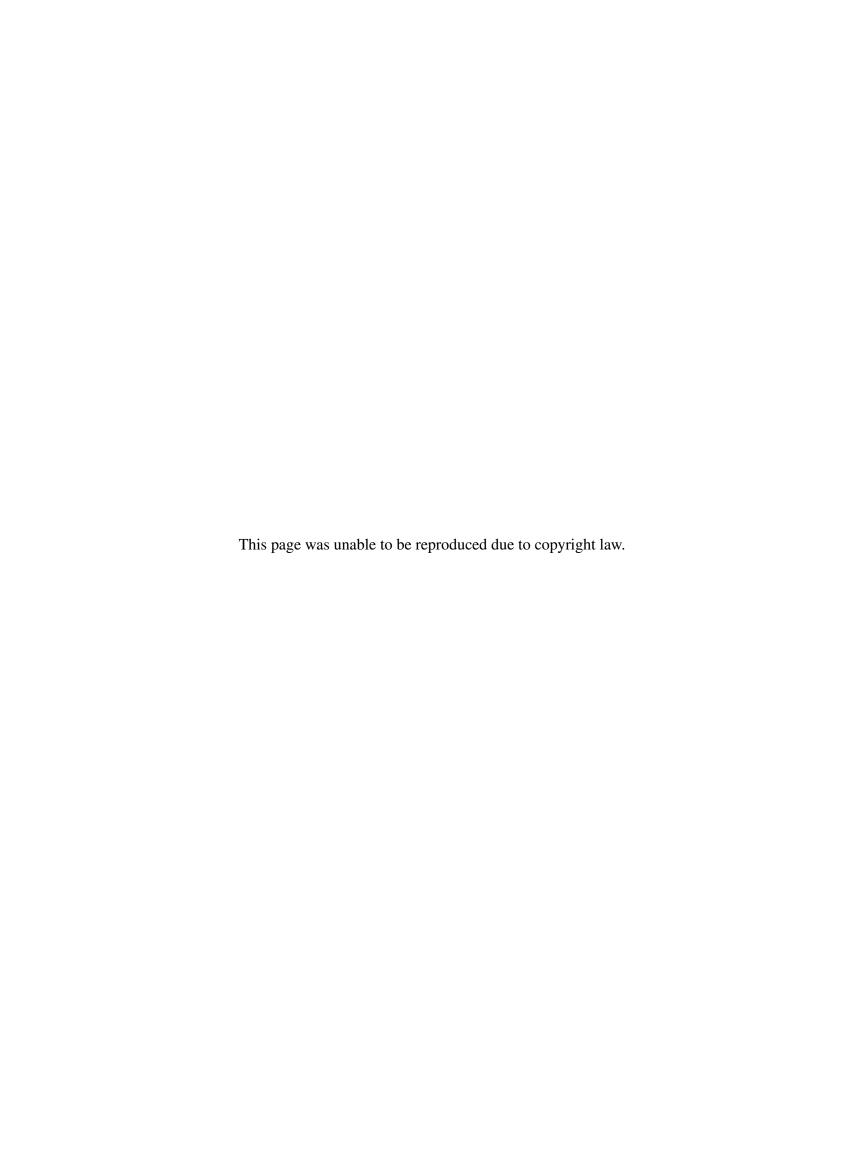


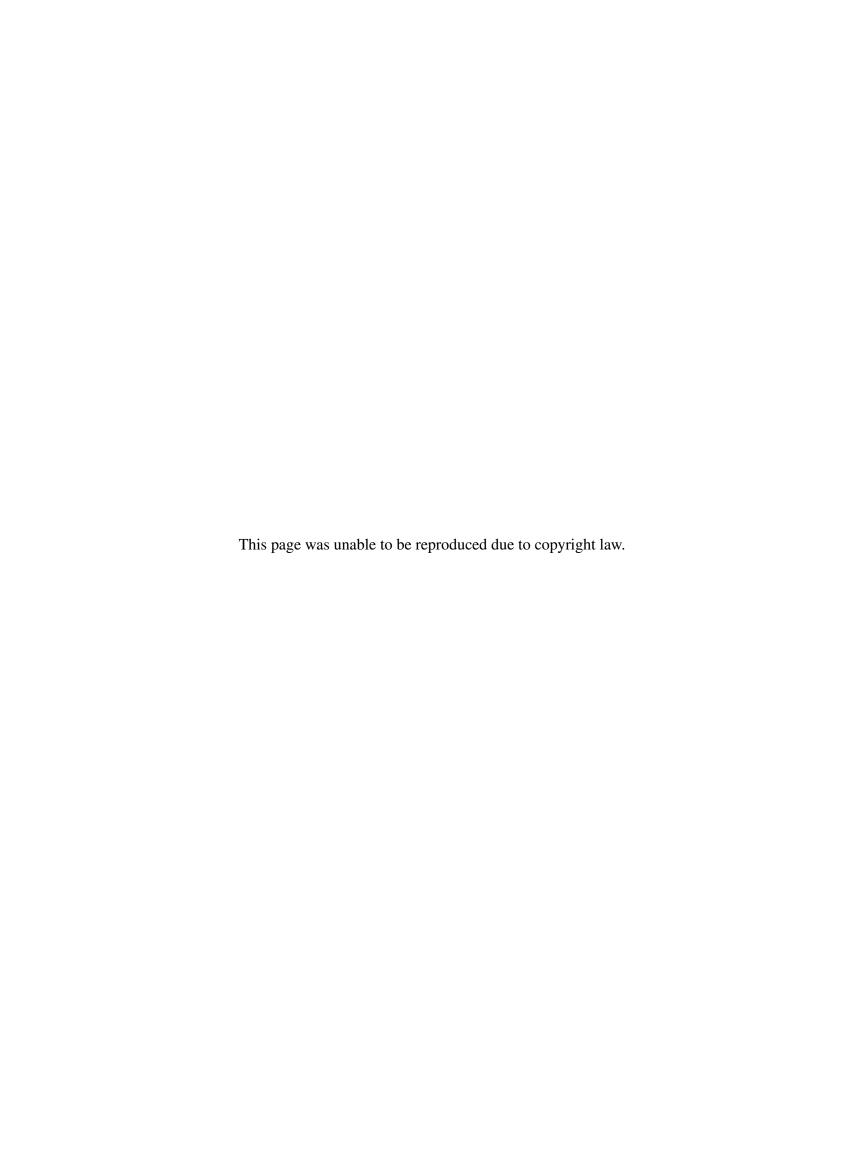


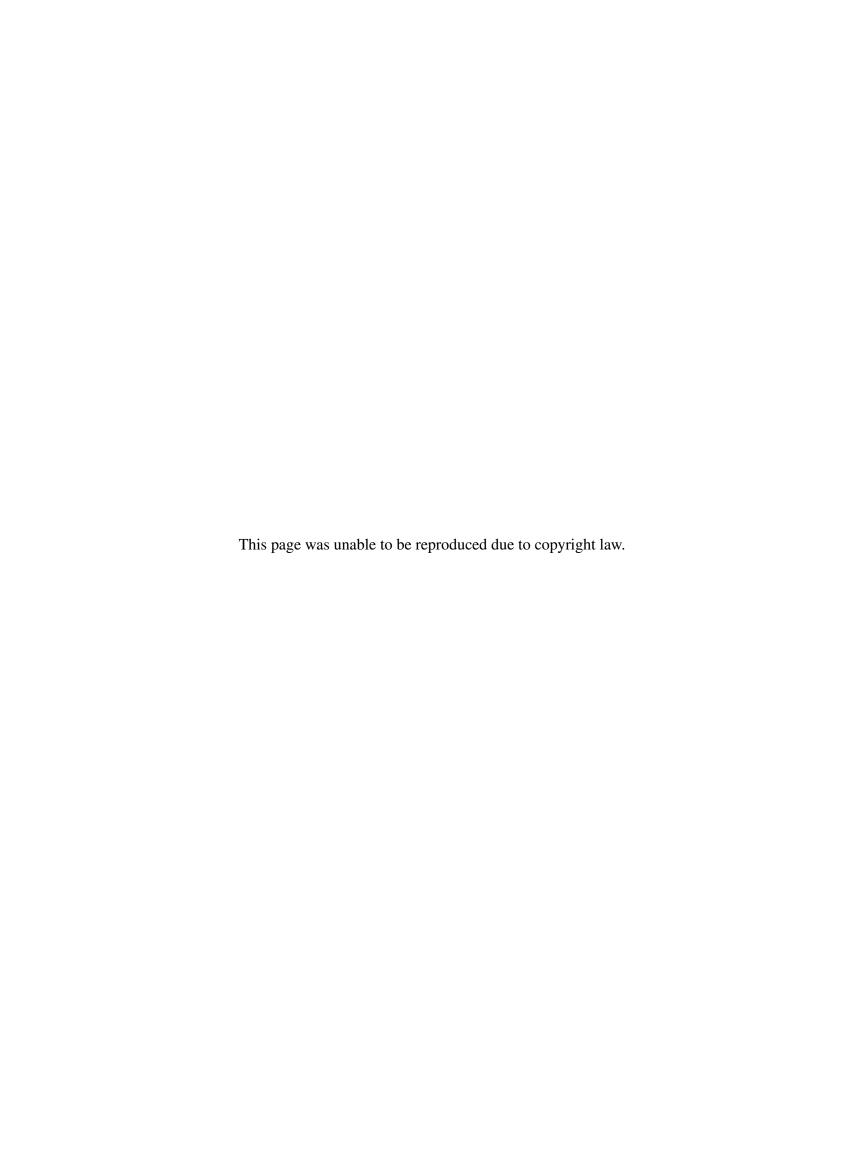


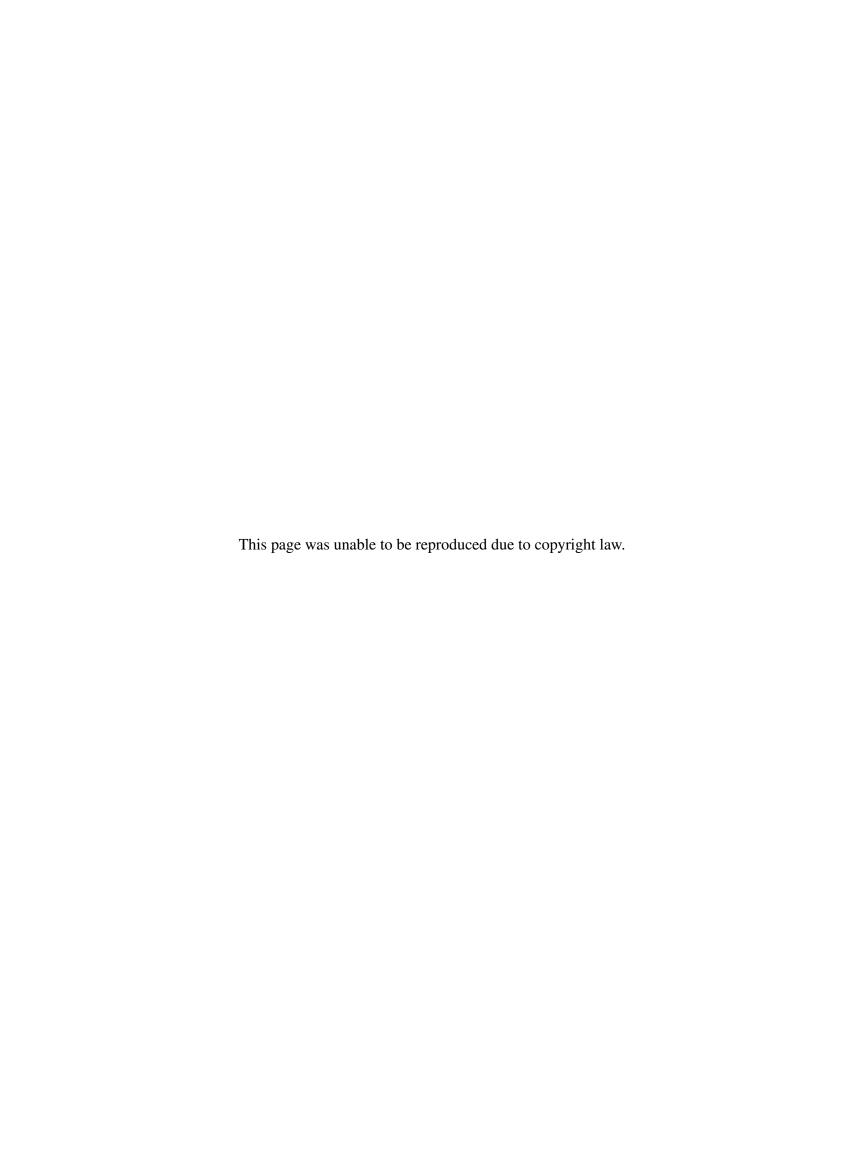


B.& H., 17876









GENTLE SHEPHERD

(Se tu m'ami)

Several romantic legends have gathered about the astonish-Music by English words by ing life of Giovanni Battista Pergolesi (1710-1736). PAUL ENGLAND G.B. PERGOLESI charming 'pastoral' is a delightful example of his graceful melodic fluency. Andante VOICE tle.... Gen -Se tu shep lone?..... herd. Sigh and die for me... a will... you love me? m'a mi, Sol per se 808 pi - ri me, gen - til þа stor, mf a tempo glad - ly Vows like these Such true love pi own! to move me, ty Но Ho do de' tuoi mar - ti di let del tuo a lor mor! But if... hap should fan - cy, I... must sigh a - lone you for you, ti.... deb - bo pen che let ri mar,







WHERE THE BEE SUCKS

Words by WILLIAM SHAKESPEARE

The Shakespearean songs of Dr. Arne (1710-1778) have all the felicity and charm of folk song. Compare this with the later setting by Arthur Sullivan which appears on page 95.

Music by THOMAS AUGUSTINE ARNE







HOW CALM IS MY SPIRIT

(Ridente la calma)

English words by SYDNEY NORTHCOTE

Probably composed as early as 1772 this charming canzonetta has all the grace and elegance of the more mature Mozart. It wants a pearly tone quality and a limpid, fluent rhythm.

Music by
W.A.MOZART
Arranged by
SYDNEY NORTHCOTE







O, BID YOUR FAITHFUL ARIEL FLY

Words by WILLIAM SHAKESPEARE

Thomas Linley (1756-1778) was a boyhood friend of the young Mozart. Burney described them both as "the most promising geniuses of the age." This charming song reveals the loss English music suffered when the young violinist lost his life in a boating accident.

Music by THOMAS LINLEY









SHOULD HE UPBRAID

Words by WILLIAM SHAKESPEARE

Sir Henry Rowley Bishop was the first musician to be knighted by Queen Victoria. His mellifluous music is seen at its best, perhaps, in his glees and in his Shakespearean songs, of which this is a notable example.

Music by HENRY ROWLEY BISHOP







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GRETCHEN AT THE SPINNING WHEEL

(Gretchen am Spinnrade)

JOHANN W. von GOETHE

*English words by A.H. FOX STRANGWAYS and STEUART WILSON Written in 1814, this was Schubert's first setting of Goethe and his first masterpiece. To quote Capell: "he saw, he heard, he understood in a marvellous moment." Singers return again and again to this song with a "renewed emotion and wonder."

Music by FRANZ SCHUBERT





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THE NOVICE

(Die junge Nonne)

J. N. CRAIGHER English words by PAUL ENGLAND

Written and published in 1825, the graphic grandeur and symphonic perfection of this song have given an unexpected immortality to an otherwise obscure German poet. Music by FRANZ SCHUBERT





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OMNIPOTENCE

(Die Allmacht)

Patriarch PYRKER

*English words by
A.H. FOX STRANGWAYS
and STEUART WILSON

Written in 1825 and published two years later, this magnificent song is a challenge to any dramatic soprano. It wants generous dynamics from PP to fff as well as a fervency at once "personal and rapturous".

Music by FRANZ SCHUBERT











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LONE AND JOYLESS

(Infelice)

English words by W. BARTHOLOMEW

Music by FELIX MENDELSSOHN-BARTHOLDY

This concert-aria, in its first version (1834), was written for the Philharmonic Society and performed by Mme. Caradori with violin obbligato by Henry Blagrove. Mendelssohn rewrote it in Leipzig in 1843 and it appears among his neethymnus publications.











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THE CHESTNUT

(Der Nussbaum)

JULIUS MOSEN
*English words by
A.H.FOX STRANGWAYS
and STEUART WILSON

The third of the Myrtenlieder, written in 1840 as a bridal gift for Clara, reveals the graphic impressionism of Schumann at its best. The composer slightly altered the poet's original text; in particular, substituting "Blätter" for "Äste" in bar 9.

Music by ROBERT SCHUMANN



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HE IS NOBLE, HE IS PATIENT

(Er, der Herrlichste von allen)

A.von CHAMISSO

* English words by
A.H.FOX STRANGWAYS
and STEUART WILSON

This is the second and perhaps the best known song from the cycle Frauenliebe und Leben (1840). Schumann's confident, widely-ranging vocal line wants a passionate utterance and a fervent sense of climax.

Music by ROBERT SCHUMANN



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SULEIKA'S SONG

(Lied der Suleika)

JOHANN W. von GOETHE

* English words by
A.H. FOX STRANGWAYS
and STEUART WILSON

This was the ninth of the *Myrtenlieder* and has much in common with the previous Schumann song in this book (page 68); although this setting of Goethe's poem slightly precedes that of Chamisso in actual date.

Music by ROBERT SCHUMANN





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THE LORELEY

(Die Lorelei)

HEINRICH HEINE English words by PAUL ENGLAND

Among the many fine songs by Liszt this scena merits particular recognition. For the composer has succeeded in giving to Heine's dramatic narrative a vocal eloquence of real power and colourfulness.

Music by FRANZ LISZT





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WITHOUT THEE!

(Ce que je suis sans toi)

L. de PEYRE
English words by
PAUL ENGLAND

This is a typical example of Gounod's easy, suave melodic line, grateful to the voice and possesed of an attractive simplicity in expression.

Music by CHARLES GOUNOD







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AT LAST

(So willst du des Armen)

LUDWIG TIECK English words by PAUL ENGLAND This was the fifth of the *Magelone-lieder* and was written in 1862. Magelone, daughter of the King of Naples, is reading a love letter sent to her by Count Peter. The poet entitled the poem Fappiness and the song wants an exulting confidence throughout.

Music by JOHANNES BRAHMS





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LULLABY

(Wiegenlied)

German words from

Des Knaben Wunderhorn

English words by

ARTHUR E.WILLIAMS

The most popular of all Brahms' songs carries in the accompaniment a thinly-disguised version of a Viennese waltz by Alexander Baumann. The song was written in 1868 to celebrate the birth of a second son to Bertha Faber, of Vienna. Originally written a third lower.

Music by JOHANNES BRAHMS





THE VAIN SUIT

(Vergebliches Ständchen)

A.Wh.von ZUCCALMAGLIO
*English words by
A.H. FOX STRANGWAYS
and STEUART WILSON

One of Brahms' best known songs, for which he desired a dramatic interpretation, with especial emphasis on the "haughty mood of the girl", particularly in the scornful words of the concluding stanza.

Music by JOHANNES BRAHMS







WHERE THE BEE SUCKS

Words by WILLIAM SHAKESPEARE

The Shakespearian songs of Sir Arthur Sullivan (1842-1900) show the composer at his best. The gracious spontaneity and melodic beauty of this song has won for it a sure place in the soprano repertoire.

Music by ARTHUR SULLIVAN







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SOLVEIG'S SONG

HENRIK IBSEN English words by PAUL ENGLAND Undoubtedly the best known of Grieg's songs; but, by becoming so, it has lost something of the original poetic context. The character of Solveig needs a more distinctive pointing than the mere sentimental rhapsodising of so many performances.

Music by EDVARD GRIEG





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SPRING

Words by THOMAS NASHE

Sir George Henschel (1854-1934) was, among many other accomplishments, a superlative singer and accompanist. This song, which so exactly catches the spacious brilliance of Nashe's poem, provides an exciting essay for singer and pianist alike.

Music by GEORGE HENSCHEL





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A FAREWELL

(Ich schwebe)

KARL HENCKELL English words by CONSTANCE BACHE Of this charming song, the second of a group of five written during the autumn of 1900, Ernest Newman has said, "the faintly clashing progressions have an agreeable piquancy of their own?"

Music by RICHARD STRAUSS



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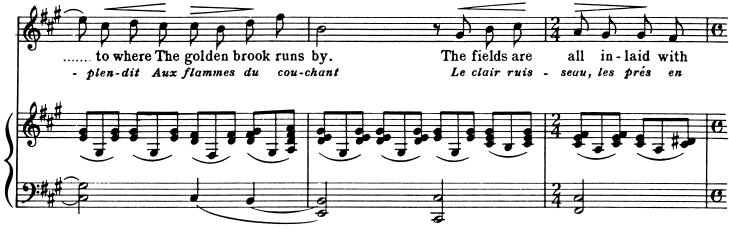
HOW FAIR THIS SPOT!

(Tout est si beau!)

M.D. CALVOCORESSI English version by ROSA NEWMARCH The restrained ecstasy of this characteristic song demands a superb tone control and a smooth, shapely phrasing on the part of the accompanist as well as the singer.

Music by SERGE RACHMANINOFF









A LULLABY

Words by CAHAL O' BYRNE

From "Lane o' the Thrushes" and other poems by Cahir Healy and Cahal O' Byrne Singer and accompanist have a like artistic responsibility in this exquisite example from Sir Hamilton Harty's Six Songs of Ireland.

Music by HAMILTON HARTY





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I HAVE TWELVE OXEN

Words, Early English

The strophic simplicity of this delightful song by Dr. Ireland (b.1879) so exactly matches the poem as to achieve something of the sheer beauty and spontaneity of folk-song.

Music by JOHN IRELAND









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WHY DO I LOVE?

Words by "EPHELIA"

This is an outstanding example of the splendid songwriting genius of Dr. Armstrong Gibbs (b.1889); and it calls for a dramatic soprano with a fine range of tone colour as well as a vivid declamation.

Music by C. ARMSTRONG GIBBS









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