

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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OFT HAVE I SIGHED

Thomas Campian (1567-1620) - the usual spelling Campion is probably incorrect - was a medical man by profession although posterity would doubtless think of him either as a poet or musician. This beautiful song is the first in his Third 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

Very slow

VOICE

Oft have I sighed, oft have I sighed,
Had he but loved, had he but loved,

PIANO

p

cresc.

oft have I sighed for him that hears me not, Who ab-sent hath both... love and me for -
had he but loved as com-mon lov-ers use His faith-less stay some... kind-ness would ex-

cresc. *mp*

mp *mf*

- got. O yet I lan-guish still, Yet I lan-guish still, yet I lan-guish
- cuse. O yet I lan-guish still, Yet I lan-guish still, yet I lan-guish

p *p*

still through his de-lay Days seem as years when wished friends break their day.
still con-stant I mourn For him that vows can break but not re-turn.

VERDANT MEADOWS

(Verdi Prati)

English words by
M. X. HAYES

This aria from *Alcina* (1735) was written especially for the great Carestini. Like so many of Handel's arias it has survived the opera to which it belongs. Set in a simple rondo form it has a suave stateliness which is most appealing.

Music by
G. F. HANDEL

Larghetto

PIANO

The piano introduction consists of two staves. The right hand plays a series of chords and single notes in a descending and then ascending pattern. The left hand plays a simple bass line with eighth and quarter notes.

The piano accompaniment for the first vocal line continues with similar chordal textures and a steady bass line.

Ver - dant mea-dows, fo - rests bloom-ing, Yield - ing... plea-sant
Ver - di prati e selve a - me ne, Per - de - re - te

The first vocal line is written on a single staff. The piano accompaniment is on two staves below it. The lyrics are written below the vocal staff.

wel - come shade, Ver - dant mea-dows, fo - rests bloom-ing,
la bel - tà, Ver - di prati e selve a - me - ne,

The second vocal line continues the melody. The piano accompaniment provides harmonic support.

Yield - ing... plea-sant wel - come shade, Love - ly flowers
Per - de - re - te la bel - tà, Vag - he fior

The third vocal line concludes the phrase. The piano accompaniment ends with a final chord.

AUTHOR OF ALL MY JOYS

(O del mio dolce ardor)

English words by
PAUL ENGLAND

Gluck (1714-1787), famed for his operatic reforms, always gives the singer a gracious, expressive vocal melody. There is no need for any histrionic emphasis to realise the impassioned beauty of this song.

Music by
C.W. von GLUCK

Moderato

VOICE

PIANO

Au - thor of all my
O del mio dol - ce ar

joys, their crown and splen - -
- dor bra - ma - to og - get - -

- dour, their crown and splen - - dour,
- to, bra - ma - to og - get - - to,

Ab - sence at last is o - - ver,
l'au - ra che tu re - spi - - ri,

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ISMN 979-0-051-90420-4

ISBN 978-1-5400-5635-1

