

TEN SONGS

G. F. HANDEL

English Text and Piano Accompaniment (arranged from the original Figured Bass) by
ARTHUR SOMERVELL

CURWEN EDITION

Ed. 2046

G Schirmer, Inc.

New York

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*Attributed to G. B. Buononcini by some authorities.

1. COME TO ME SOOTHING SLEEP

VIENI O FIGLIO

G. F. HANDEL
from the Opera "OTHO"

Largo

Voice

Come to me sooth - ing - sleep! Come to me
Vie - ni o fi - - - glio Vie - ni o

Piano

sooth - ing sleep! And with thee bring And with thee,
fi - - - glio e mi con - so - la O fi - glio

with thee bring for - get - ful - ness and dreams for -
che se il vi - ver t'è - vie - ta - to mo - ri al -

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London: J. Curwen & Sons Ltd., 24 Berners St., W. 1
New York: G. Schirmer Inc., Sole Agents for U. S. A.
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- get - ful - ness and dreams
- men in ques - to sen

For - get - ful - ness and
Mo-ri al - men in ques - to

dreams
sen.

p

P

Dreams that my sor - row may as - suage.
Mo - - - ri, mo-ri al - men in ques - to sen.

Musical notation for the first system. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "Come sooth-ing sleep. Mo - ri al - men".

Come sooth-ing sleep.
 Mo - ri al - men

Musical notation for the second system. The vocal line continues with lyrics. The piano accompaniment continues. The lyrics are: "Bring me dreams that my Mo - ri, mo - ri al - men".

Bring me dreams that my
 Mo - ri, mo - ri al - men

Musical notation for the third system. The vocal line continues with lyrics. The piano accompaniment continues. The lyrics are: "sor-row may as - suage, my sor - row may as - suage. in ques - to sen, in ques to sen."

sor-row may as - suage, my sor - row may as - suage.
 in ques - to sen, in ques to sen.

Dreams that my sor - row may — as - suage.
 Mo - ri al - men — in ques - to sen.

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are written below the notes. The piano accompaniment consists of chords and moving lines in both the right and left hands.

The second system of the musical score continues the piano accompaniment from the first system. It consists of two staves, with the right hand playing chords and moving lines, and the left hand playing a bass line. The music is in the same key signature and time signature as the first system.

The third system of the musical score concludes the piano accompaniment. It features two staves. The right hand has a melodic line with some grace notes, and the left hand has a bass line. The system ends with a *Fine* marking in the right hand.

42837

* If desired the song may end here after the repeat has been made

Then when dark - ness spread-eth her wing
A pe - nar non fa - rò so - la

I should love her and em - brace her
si' con - ce - - de a - mi - ca stel - la

Bid her wel - come, bid her wel - come as a
per - - chè te - co io ver - rò men.

friend. Bid her wel - come as a friend.
per - chè te - co io ver - rò men.

D. Sal Fine

2, THE LAND OF DREAMS

S'EI NON MI VUOL AMAR

G. F. HANDEL

from the Opera "TAMERLANE"

Larghetto

Voice

Piano

The first system of music features a Voice staff and a Piano accompaniment. The Voice staff is in treble clef with a key signature of two flats and a 12/8 time signature. It contains a whole rest. The Piano part is in grand staff (treble and bass clefs) with the same key signature and time signature. It begins with a piano (*P*) dynamic marking and consists of a series of chords and moving lines in both hands.

The second system continues the Piano accompaniment from the first system. It features a grand staff with treble and bass clefs. The music continues with various chordal textures and melodic fragments. A piano (*P*) dynamic marking is present in the middle of the system.

The third system includes both Voice and Piano parts. The Voice staff has a whole rest for most of the system, followed by a half note with the lyrics "I Sei" underneath. The Piano accompaniment continues in the grand staff, providing harmonic support for the vocal line.

8

wan - der o'er the hills, Through val - leys and by streams
non mi vuol a - mar Al - me - no il tra - di - tor per -

Seek - ing the far - off coun - try, The land of all my dreams.
— fi - do in - gan - na - tor — il cor — mi ren - da.

I wan - der o'er the hills, Through val - leys and by
Sei non mi vuol a - mar — al - me - no il tra - di -

streams Seek - ing the far - off coun - try, The land of all my
tor — per - fi - do in - gan - na - tor — il cor mi ren —

dreams. — I wan - der o'er the hills, — o'er the hills
 - da — al - me - no il tra - di - tor, il tra - di - tor — il

Seek - ing the far off coun - try Seek - ing the far off coun - try. The
 cor mi - ren - da — il cor mi - ren - da — sei

land of all my dreams, The land of all my dreams,
 non mi vuol a - mar — al - me - no il tra - di - tor —

Seek - ing the far - off coun - try The land of all my dreams. Seek -
 per - fi - do in - gan - na - tor — il cor mi ren - da al -

ing the far off land, The land of all my
 - me - no il tra - di - tor, il tra - di - tor il cor mi ren -

rall.

dreams.
 - da

P

Fine For Se *P*

in those dreams I see No cru - el - ty nor sor - row
 poi lo ser - ba ancor che non lo spres - si al - men. O

— Nor the signs of fear, — Nor hear the sound of war, For in my
 — nel a-mar-lo il sen — poi non l'of-fen - da se poi lo

dreams I see no cru - el - ty Nor sor - row — nor the signs of
 ser - ba ancor che non lo sprez - si al - men O — nel a - mar-lo il

fear — Nor hear the sound of war, the sound of war.
 sen poi non l'of-fen - da poi non l'of-fen - - da.

rall.

D. S al Fine

I
Sei

3. SPRING

LA SPERANZA È GIUNTA

G. F. HANDEL
from the Opera "OTHO"

Andante con moto

Piano

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music begins with a forte (*f*) dynamic. The right hand features a melodic line with slurs and ties, while the left hand provides a steady accompaniment of eighth notes.

The second system continues the piano accompaniment. It starts with a piano (*p*) dynamic in the right hand, which then returns to forte (*f*) in the second measure. The melodic line in the right hand continues with slurs and ties, and the left hand maintains its accompaniment pattern.

The third system of the piano accompaniment shows the continuation of the melodic and accompaniment lines. The right hand has slurs and ties, and the left hand continues with eighth-note accompaniment.

The fourth system features a vocal line on a single staff in treble clef and piano accompaniment on two staves. The key signature remains three sharps and the time signature is 4/4. The vocal line begins with a sforzando (*sf*) dynamic. The lyrics are: "Spring is coming With sun and show'r and blossom. La spe-ran-sa è giun - ta in por-to". The piano accompaniment continues with the same accompaniment pattern, marked *non legato*.

mf

Lads are court - ing, Lambs are sport - ing, Na - ture wakes to the
nè sa più di — che te - me - re Se tran-quil-lo —

mf

cresc.

hum — of the bee. Birds are sing - ing, I hear them sing - ing
ve - de il mar. Se tran-quil - lo ve-de il mar —

cresc.

Their car-ols ring - ing from ev - 'ry tree. —
Se — tran-quil - lo — ve - de il mar. —

f

p

Spring is coming With sun and blossom.
La spe-ran-sa è giunta in por-to

Spring is coming With sun and blossom. Lads are court - ing
La spe-ran-sa è giunta in por-to. Nè sa più di

Lams are sport-ing, Birds are sing - ing, I hear them sing - ing
che te - me - re Se tran-quil - lo ve - de il mar

Their car-ols ring - ing, Their car-ols ring - ing on ev - 'rytree.
ve - de il mar Se tran-quil - lo ve - de il mar.

p
Birds are singing I
Nè sa più di

f *p*

hear _____ their car - ols ringing from ev - 'ry tree. _____
che - te - me - re _____ Se tranquil - lo ve - de il mar. _____

f >

p *Fine*

P

Why should I a - lone be si - lent When all na - ture
 Sol man-ca-va al mio con-for-to ques - ta fon - te

wakes to life? Why should I a - lone be si - -
 di pia-ce - re o - ra più non so bra-mar

- lent, I a - lone, When all na - ture wakes to life.
 O - ra più non so bramar.

D.S. al fine

f *P* *f*

4. AH! WHAT SORROW

NO, OH DIO

G. F. HANDEL

Andante
P

Voice

Ah,— what sor-row, what sor-row fills my breast,
No— oh Dio,— oh Dio che mai fa-rò

Piano
P

Ah, what sor-row, what sorrow fills my breast, Ah, what
deh cor mi-o, cor mio non mi la-sciar deh cor

sor-row, Ah, what sorrow, what sorrow fills my breast _____ When
mi-o, deh cor mi-o No no non mi la-sciar _____

part-ed from my dear, When part-ed from my dear, When parted from my
O Dio che mai fa-rò *deh* *cormion non mi la-*

dear. When part - ed,
-sciar non mi la-sciar.

Fine

Fain I would for ev-er rest, Fain I
Se la madre ascol-te - rò *deg-gioi*

Fine

would for ev-er rest. Fain I would for ev-er
nu-mi abban donar

rest, For ev-er lin-ger here For ev-er, for ev-er lin-ger
deg gio i nu mi abban - do - nar i nu - mi, i nu - mi ab - ban - do

rall. *D. 3/8 al Fine*
 here, for ev - er; Ah, what sor-row, what
nar ab - ban - do - nar No, oh Dio oh
 rall.

5. THE TRUMPET IS CALLING

UN OMBRA DI PACE

G. F. HANDEL

Tempo giusto

Voice

Piano

The first system of music consists of a voice line and a piano accompaniment. The voice line starts with a whole rest. The piano accompaniment begins with a forte (*f*) dynamic marking and features a melodic line in the right hand and a supporting bass line in the left hand.

The second system continues the musical piece. The voice line has a forte (*f*) dynamic marking at the end. The lyrics "The Un" are written below the voice line. The piano accompaniment continues with its melodic and harmonic support.

The third system contains the final lyrics of the piece. The voice line includes the lyrics: "trum-pet is call - ing her sons to the fray, And we must be om - bra di pa - ce si mos-tra al mio cor Af - fan - no che". The piano accompaniment begins with a forte (*f*) dynamic marking and concludes the piece.

march-ing be - fore break of day, be - fore break of day.
 pia - ce mi vie - ne a bear, mi vie - ne a bear.

p

The trum-pet is call - ing her
 Un om - bra di pa - ce si

f

sons to the fray, And we must be march-ing be - fore break of day.
 mos-tra al mio cor af - fan - no che pia - ce mi vie - ne a — bear.

rall. *Fine*

rall. *Fine*

P

Fare - well to the home and the friends I hold dear, the friends I hold
 Mi par che si can - gi in gioia il do - lor in gioia il do -

dear, Fare - well to the home and the friends I love dear.
 - lor e di - ca tu pian - gi ma de - vi spe - rar

The love of our coun - try, the love of our coun - try kills
 e di ca tu piangi ma de - vi spe - rar ma

rall.

sor - row and fear. The
 de - vi spe - rar. Un

rall. *a tempo*

D. S. al Fine

6. THE MOON

TIRANNI MIEI PENSIERI

G. F. HANDEL

from the Opera "PTOLEMY"

Larghetto

Voice

Piano

moon is launch'd a-mong the clouds That threat - en storm and thun - der, threat - en
ran - ni miei pen-sie - ri Da - te-mi di ri - po - so un

storm and thun - der. Paus-ing a - non when skies are clear
sol mo-men - to un sol mo-men - - - to

She gaz - es round in won-der, She
Ti - ran - ni miei pen-sie - ri ti -

gaz - es round in won - der. Paus-ing a-non when skies are clear, She
 - ran - ni miei pen-sie - ri da - te-mi di ri - po - so un

gaz - es round in won - der. When skies are clear she
 sol mo - men - to Un sol un .sol mo -

gaz - es in won - der.
 men - to mo - men - to.

7. O WHAT PLEASURE!

VANNE, SEGU'IL MIO DESIO

G. F. HANDEL

from the Opera "FLORIDANTE"

Allegro ma non troppo

(tr)

Piano

The piano introduction for the first system is written in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a mezzo-forte (mf) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. A trill (tr) is indicated above the first measure of the right hand.

The first system of lyrics is: "O what pleas-ure with - out meas - ure Is the lot of Van - ne, se - gui il - mio de - sio dell' im". The vocal line is in a soprano range, starting with a mezzo-forte (mf) dynamic. The piano accompaniment continues with the same rhythmic pattern as the introduction. A trill (tr) is marked above the final note of the vocal line.

The second system of lyrics is: "those, of those that love. O what pleas-ure pre - - sa è Gui - do o - nor. Van - ne, se - gui il". The vocal line continues with the same melodic flow. The piano accompaniment provides harmonic support. A trill (tr) is marked above the final note of the vocal line.

The third system of lyrics is: "with - out meas - ure Is the lot of those, of those that mio de - sio dell' im pre - sa è Gui - do o". The vocal line concludes the phrase. The piano accompaniment ends with a final chord. A trill (tr) is marked above the final note of the vocal line.

love. _____ Love has _____ clothed them in his _____ ar - mour:
 - nor. _____ La mia _____ fe - de _____ l'a - mor _____ mi - o

Naught can sur - prise _____ them: I - dle fear _____ flies _____ them, For their _____
 Sa - ran _____ pre - mio del va _____ lor _____ Sa - ran _____

rall.
 love flows from heav'n _____ a - bove.
 pre - mio del va - lor.

rall.

P

But when part - ed, bro - ken - heart - ed Arethose lov - ers
Van - ne se - gui il mio de - si - o dell 'im -

p

till — they meet a - gain. — But when part - ed,
- presa — è Gui - do o - nor. — Van - ne se - gui il

Bro - ken - heart - ed Arethose lov - ers till — they meet a -
mio de - si - o dell 'im - pre - sa è Gui - do o

f

- gain. Naught shall sev - er the tie that
 - nor. La mia fe - de - L'a - mor

(tr) (tr)

binds them: Naught shall a - larm them, No - thing can
 mi - o Sa - ran pre - mio del va -

rall.

rall.

harm them Love will drown in joy their pain.
 - lor Sa - ran pre - mio del va - lor.

8. LOST LOVE

A SUOI PIEDI

G. F. HANDEL

from the Opera "TAMERLANE"

Andante

Piano

First system of piano introduction. Treble clef, bass clef, 3/8 time signature. Key signature: one flat (B-flat). Dynamics: *p*. The music features a flowing melody in the right hand and a supporting bass line in the left hand.

Second system of piano introduction. Treble clef, bass clef, 3/8 time signature. Key signature: one flat (B-flat). Dynamics: *p*. The melody continues with grace notes and slurs.

Third system of piano introduction. Treble clef, bass clef, 3/8 time signature. Key signature: one flat (B-flat). Dynamics: *p*. The music concludes with a final chord. A section mark $\S p$ is placed above the staff.

Love-ly sum-mer!
A suoi pie-di

Vocal entry and piano accompaniment. Treble clef, bass clef, 3/8 time signature. Key signature: one flat (B-flat). Dynamics: *p*. The vocal line is written on a single staff with lyrics below it. The piano accompaniment is on two staves below. The lyrics are: "Love - ly summer! Rides the sun — in glo - ry a - bove — pa - dre e san - gue La — su - per - ba mi ve - dra —".

Rides the sun in glo-ry a - bove.
 la su - per - ba mi ve - drà.

And the world lies basking in sun - shine, And the world lies basking in
 A suoi pie - di Pa - dre e san - gue A suoi pie - di Pa - dre e

sun - shine, in sun shine As my heart once lay
 san - gue la su - per - ba mi ve - drà

basking in love. As my heart once lay bask - ing in love.
 la su - per - ba La su - per - ba mi ve - drà.

P

And the world lies, And the world lies, And the world lies basking in
A suoi *pie - di* *Pa-dre e* *san - gue* *la su - per* - -

sun - shine As my heart once lay bask - - ing in love _____
 - - - - - - - - - - - - - - - - - - *ba* _____

Ped



As my heart once lay bask-ing in love.
la su - per - ba mi - ve - drà.

Fine

P

Friends are gone; — and a strange-ness, And a strange - ness —
Se non ha — del mio sde - gno del mio san - gue —

cresc. poco a poco

falls like night. Ov-er my heart, ov-er my heart creep-eth a coldness,
O ti - mor O al-men pie-tà, o ti - mor o al-men pie-tà

Steal-eth a numbness and a blight. — Ov-er my heart, — ov-er my
o al-men pie-tà — se non ha — del mio sde - gno, del mio

rall. D. ⚡ at Fine

heart — creep-eth a cold-ness, a numb-ness and blight. a numb-ness and blight.
sde - gno del — mio san - gue o — ti - mor o al-men pie - tà.

9. SILENT WORSHIP

NON LO DIRÒ COL LABBRO

G. F. HANDEL
from the Opera "PTOLEMY"

Andante

Voice

Piano

The first system of music features a Voice staff and a Piano staff. The Voice staff contains a whole rest. The Piano staff begins with a piano (*p*) dynamic marking and contains a melodic line in the right hand and a supporting bass line in the left hand, both in 4/4 time with a key signature of one sharp (F#).

The second system continues the piano accompaniment from the first system. The Voice staff remains empty with a whole rest. The piano accompaniment continues with the same melodic and bass lines.

The third system includes the vocal line with lyrics. The piano accompaniment continues. The lyrics are: "Did you not hear my la - dy Go down the — gar - den sing - ing? Non lo di - rò col lab - bro che tan - to ar - dir non ha,". The piano part includes a piano (*p*) dynamic marking.

String parts are available on hire.

Black-bird and thrush were si - lent To hear the al - leys ring - ing. O
Non lo di - rò col lab - bro Non lo di - rò col lab - bro Che

saw you not my la - dy Out in the gar - den there? _____
tan - to ar-dir non ha _____ Che tan - to ar-dir non ha, _____

rall.
 Shaming the rose and li - ly For she is twice as fair. _____
Non lo di - rò col lab - bro Che tan - to ar-dir non ha. _____

rall. *f a tempo*

P

Though I am no-thing to her, Though she must rare-ly look at me, And
For - se con le fa - vil - le dell' a - vi - de pu - pil - le per

P

though I could nev - er woo her, I love her till I die. _____
dir co - me tut - to ar - do lo sguar - do par - le - rà: _____

Sure - ly you heard my la - dy Go down the gar - den sing - ing,
Non lo di - rò col lab - bro che tan - to ar - dir non ha, —

Si - lenc-ing all the song-birds: And set - ting the al - leys ring - ing, But
Non lo di - rò col lab - bro Non lo di - rò col lab - bro — Che

sure - ly you see my la - dy Out in the gar - den there.
tan - to ar dir non ha — Che tan - to ar-dir non ha.

rall.
 Riv'ling the glit'ring sunshine, With a glo-ry of gold-en hair. _____
Non lo di-rò col labbro Che tan-to ar-dir non ha. _____
rall.

10. MOTHER, O HIDE ME

RENDI' L SERENO AL CIGLIO

G. F. HANDEL

from the Opera "SOSARME"

Largo assai

Voice

Piano

The first system of music features a voice staff on a treble clef with a key signature of one sharp (F#) and a time signature of 12/8. The tempo is marked "Largo assai". The piano accompaniment is on a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part begins with a dynamic marking of *p* (piano). The music consists of several measures of accompaniment, with some notes tied across bar lines.

The second system continues the musical notation. The voice staff includes the following lyrics: "Mo-ther O hide .me in your breast Wea-ry of life am I. Mother O Rend'il se - re - no al ci - glio Madre non pianger piu Non pianger". The piano accompaniment continues with similar rhythmic patterns and dynamics.

The third system continues the musical notation. The voice staff includes the following lyrics: "hide me, Wea-ry of life am I. Mo - piu No ma-dre non pian - ger piu Ren -". The piano accompaniment continues with similar rhythmic patterns and dynamics.

— ther O hide me in your breast Wea-ry of life am I.
 — *d'il se - re - no al ci - glio* *Ma-dre non pian - ger più*

Hide, hide, hide me in your breast. —
 No, No *Ma-dre non pianger più.* —

p
 I . long to lay me down —
Te - mer d'al-cun pe - ri - glio

p

Rest me in Mo - ther earth, — rest — me in Mo - ther earth. Hide me
Og - gi co - me puoi tu? — og - - gi co - me puoi tu? Ma - dre

Mother, O hide me in your breast. Wea-ry of life am I, Mo-ther O
Rend'il se - re - no al ci - glio Ma-dre non pianger più Non pianger

hide me, Wea-ry of life am I. Mo -
più, No, Ma-dre non pian - ger più. Ren -

— ther O hide me in your breast. Wea-ry of life am I.
 — di'l se - re - no al ci - gio. Ma-dre non pian - ger piu.

Hide, hide, hide me in your breast. _____
 No, no, Ma - dre non pianger piu. _____

rall.

rall.