

TEN SONGS

G. F. HANDEL

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

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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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- 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.

p

♩

Come sooth-ing sleep_____

Mo - ri al - men _____

Bring _____ me dreams _____ that my

Mo - ri, mo - ri al - men _____

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. A fermata is placed over the final note of the vocal line, which is marked with a plus sign (+). 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 more active melodic line with some grace notes. The left hand continues with a steady bass line. The system ends with a double bar line and the word "Fine" written in italics.

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

p

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. Fine

2, THE LAND OF DREAMS

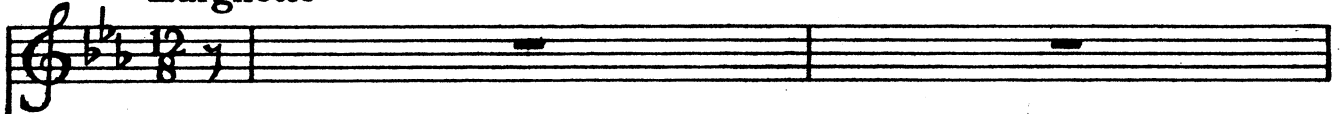
S'EI NON MI VUOL AMAR

G. F. HANDEL

from the Opera "TAMERLANE"

Larghetto

Voice



A single staff of music for the voice, containing a whole rest for the duration of the first system.

Piano



Piano accompaniment for the first system, consisting of two staves (treble and bass clef). The music is in 12/8 time and begins with a piano (*p*) dynamic marking.



Piano accompaniment for the second system, consisting of two staves. The music continues with various chords and melodic lines. A piano (*p*) dynamic marking is present.



Piano accompaniment for the third system, consisting of two staves. The music concludes with a piano (*p*) dynamic marking. The final measure of the voice part is labeled with a fermata and the text "S'ei".

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 -

rall.

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

dreams.
 - da

P

Fine *Se*

in those dreams I see No cru - el - ty nor sor - row
 poi lo ser - ba ancor che non lo sprez - sial - mer. 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 spres - 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. a tempo

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 is written in treble and bass clefs. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. It begins with a forte (*f*) dynamic marking. The melody in the right hand features a series of eighth and sixteenth notes, 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 marking, followed by a forte (*f*) dynamic. The musical texture remains consistent with the first system, featuring a melodic line in the right hand and a rhythmic accompaniment in the left hand.

The third system of the piano accompaniment continues the piece. It features a variety of note values and rests, maintaining the overall tempo and mood of the section.

This system contains the vocal line and the final part of the piano accompaniment. The vocal line begins with a mezzo-forte (*mf*) dynamic marking. 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 a *non legato* instruction. The key signature and time signature remain the same as in the previous systems.

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 com-ing With sun and blossom.
La spe-ran-sa è giunta in por-to

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

Lambs 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 cars ringing from ev - 'ry tree. _____
che - te - me - re _____ Se tranquil - lo ve - de il mar. _____

f *p*

Fine

p

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

Voice

P

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

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 ma-dre as-col-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, forev-er lin-ger
deg-gio i nu-mi abban - do - nar _____ *i nu-mi, i nu-mi ab-ban-do*

rall. *D. § 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
Un

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

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. *D. S. al Fine*
de - vi spe - rar. The
 Un

rall. *a tempo*

6. THE MOON

TIRANNI MIEI PENSIERI

G. F. HANDEL
from the Opera "PTOLEMY"

Larghetto

Voice

Piano

The
Ti -

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



Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 4/4 time. The key signature has two flats (B-flat and E-flat). The music begins with a mezzo-forte (mf) dynamic and features a trill (tr) on the first note of the treble staff.



First vocal line and piano accompaniment. The vocal line is on a single staff with lyrics: "O what pleas-ure with - out meas - ure Is the lot of Van - ne, se - gui il - mio de - sio dell' im". The piano accompaniment is on two staves. Dynamics include mf and a trill (tr) marking.



Second vocal line and piano accompaniment. The vocal line continues with lyrics: "those, of those that love. O what pleas-ure - pre - - sa è Gui - do o - nor. Van - ne, se - gui il". The piano accompaniment continues on two staves.



Third vocal line and piano accompaniment. The vocal line concludes with lyrics: "with - out meas - ure Is the lot of those, of those that mio de - sio dell' im pre - sa è Gui - do o". The piano accompaniment continues on two staves, ending with a trill (tr) marking.

f

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

(tr) 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.

(tr)

P

But when part - ed, bro - ken - heart - ed Arethos 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 Arethos 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.

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

rall.

8. LOST LOVE

A SUOI PIEDI

G. F. HANDEL

from the Opera "TAMERLANE"

Andante

Piano

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. It begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F4, E4, D4, C4. The left hand starts with a bass clef and a half note G3, followed by a quarter note A3, and then a series of eighth notes: B3, A3, G3, F3, E3, D3, C3. The tempo is marked 'Andante' and the dynamics are 'Piano' (p).

The piano accompaniment for the first vocal line consists of two staves. The right hand continues the melodic line from the introduction, with notes G4, A4, B4, A4, G4, F4, E4, D4, C4. The left hand provides harmonic support with chords and moving lines. The dynamics remain 'Piano' (p).

Sp

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

P

This block contains the first vocal phrase and its piano accompaniment. The vocal line is on a single staff with a treble clef, starting with a whole rest followed by a half note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment is on two staves. The dynamics are marked 'Sp' (Sforzando) for the vocal entry and 'P' (Piano) for the piano accompaniment.

Love - ly summer! Rides the sun — in glo - ry a - bove —
pa - dre e san-gue La — su - per - ba mi ve - drà —

This block contains the second vocal phrase and its piano accompaniment. The vocal line is on a single staff with a treble clef, starting with a quarter note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment is on two staves. The dynamics are 'Piano' (p).

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

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. S. al 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.

rall.

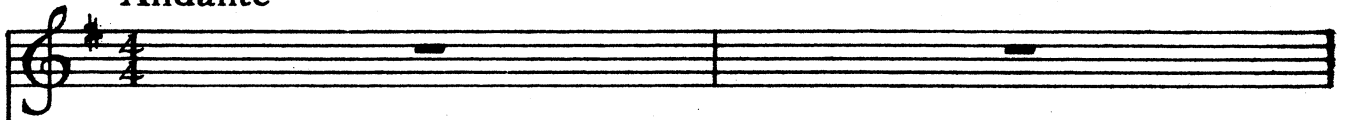
9. SILENT WORSHIP

NON LO DIRÒ COL LABBRO

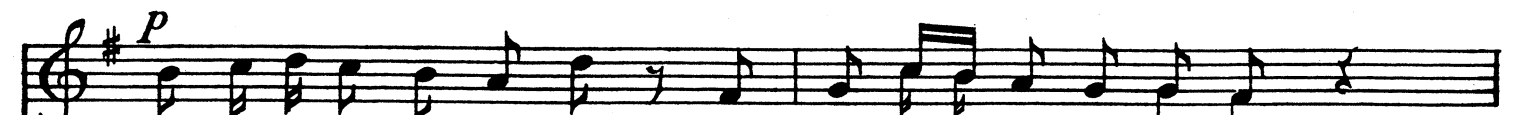
G. F. HANDEL
from the Opera "PTOLEMY"

Andante

Voice



Piano



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,



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, _____

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

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 lab - bro 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

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 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.
 — *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 più.*

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

rall.

rall.