THE MUSICIANS LIBRARY

EIGHTY-FIVE VOLUMES ISSUED

SONG VOLUMES*

JOHANNES BRAHMS: FORTY SONGS
Edited by James Huneker

ROBERT FRANZ: FIFTY SONGS
Edited by William Foster Apthorp

EDVARD GRIEG: FIFTY SONGS
Edited by Henry T. Finck

GEORGE FRIDERIC HANDEL
VOL. I. SONGS AND AIRS FOR HIGH VOICE
VOL. II. SONGS AND AIRS FOR LOW VOICE
Edited by Ebenezer Prout

ADOLF JENSEN: FORTY SONGS
Edited by William Foster Apthorp

FRANZ LISZT: THIRTY SONGS
Edited by Carl Armbruster

FRANZ SCHUBERT: FIFTY SONGS
Edited by Henry T. Finck

ROBERT SCHUMANN: FIFTY SONGS
Edited by W. J. Henderson

RICHARD STRAUSS: FORTY SONGS
Edited by James Huneker

P. I. TCHAÏKOVSKY: FORTY SONGS
Edited by James Huneker

RICHARD WAGNER: LYRICS FOR SOPRANO
Edited by Carl Armbruster

RICHARD WAGNER: LYRICS FOR TENOR
Edited by Carl Armbruster

RICHARD WAGNER: LYRICS FOR BARITONE AND BASS
Edited by Carl Armbruster

HUGO WOLF: FIFTY SONGS
Edited by Ernest Newman

* * *

FIFTY MASTERSONGS
Edited by Henry T. Finck

FIFTY SHAKSPERE SONGS
Edited by Charles Vincent

MODERN FRENCH SONGS
VOL. I. BEMBERG TO FRANCK; VOL. II. GEORGES TO WIDOR
Edited by Philip Hale

MODERN RUSSIAN SONGS
VOL. I. ALPHERAKY TO MOUSSORGSKY
VOL. II. MOUSSORGSKY TO WIHTOL
Edited by Ernest Newman

ONE HUNDRED ENGLISH FOLKSONGS
Medium Voice
Edited by Cecil J. Sharp

ONE HUNDRED FOLKSONGS OF ALL NATIONS
Medium Voice
Edited by Granville Bantock

ONE HUNDRED SONGS BY TEN MASTERS
VOL. I. SCHUBERT, SCHUMANN, FRANZ, RUBINSTEIN & JENSEN
VOL. II. BRAHMS, TCHAÏKOVSKY, GRIEG, WOLF, AND STRAUSS
Edited by Henry T. Finck

ONE HUNDRED SONGS OF ENGLAND
Edited by Granville Bantock

SEVENTY SCOTTISH SONGS
Edited, with accompaniments, by Helen Hopekirk

SIXTY IRISH SONGS
Edited by William Arms Fisher

SIXTY PATRIOTIC SONGS OF ALL NATIONS
Medium Voice
Edited by Granville Bantock

SONGS BY THIRTY AMERICANS
Edited by Rupert Hughes

SIXTY FOLKSONGS OF FRANCE
Medium Voice
Edited by Julien Tiersot

SONGS FROM THE OPERAS FOR SOPRANO
SONGS FROM THE OPERAS FOR MEZZO SOPRANO
SONGS FROM THE OPERAS FOR ALTO
SONGS FROM THE OPERAS FOR TENOR
SONGS FROM THE OPERAS FOR BARITONE AND BASS
Edited by H. E. Krehbiel

PIANO VOLUMES

JOHANN SEBASTIAN BACH
VOL. I. SHORTER PIANO COMPOSITIONS
VOL. II. LARGER PIANO COMPOSITIONS
Edited by Ebenezer Prout

LUDWIG VAN BEETHOVEN: VOLS. I & II. PIANO COMPOSITIONS
Edited by Eugen d'Albert

JOHANNES BRAHMS: SELECTED PIANO COMPOSITIONS
Edited by Rafael Joseffy

FRÉDÉRIC CHOPIN: FORTY PIANO COMPOSITIONS
Edited by James Huneker

FRÉDÉRIC CHOPIN: THE GREATER CHOPIN
Edited by James Huneker

S. COLERIDGE-TAYLOR: TWENTY-FOUR NEGRO MELODIES
Transcribed for the piano

CÉSAR FRANCK: PIANO COMPOSITIONS
Edited by Vincent d'Indy

EDVARD GRIEG: LARGER PIANO COMPOSITIONS
Edited by Bertha Feiring Tapper

EDVARD GRIEG: PIANO LYRICS AND SHORTER COMPOSITIONS
Edited by Bertha Feiring Tapper

FRANZ JOSEPH HAYDN: TWENTY PIANO COMPOSITIONS
Edited by Xaver Scharwenka

FRANZ LISZT: TWENTY ORIGINAL PIANO COMPOSITIONS
Edited by August Spanuth

FRANZ LISZT: TWENTY PIANO TRANSCRIPTIONS
Edited by August Spanuth

FRANZ LISZT: TEN HUNGARIAN RHAPSODIES
Edited by August Spanuth and John Orth

FELIX MENDELSSOHN: THIRTY PIANO COMPOSITIONS
Edited by Percy Goetschius

WOLFGANG AMADEUS MOZART: TWENTY PIANO COMPOSITIONS
Edited by Carl Reinecke

FRANZ SCHUBERT: SELECTED PIANO COMPOSITIONS
Edited by August Spanuth

ROBERT SCHUMANN: FIFTY PIANO COMPOSITIONS
Edited by Xaver Scharwenka

RICHARD WAGNER: SELECTIONS FROM THE MUSIC DRAMAS
Arranged for the piano by Otto Singer

* * *

ANTHOLOGY OF FRENCH PIANO MUSIC
VOL. I. EARLY COMPOSERS; VOL. II. MODERN COMPOSERS
Edited by Isidor Philipp

ANTHOLOGY OF GERMAN PIANO MUSIC
VOL. I. EARLY COMPOSERS; VOL. II. MODERN COMPOSERS
Edited by Moritz Moszkowski

EARLY ITALIAN PIANO MUSIC
Edited by M. Esposito

MODERN RUSSIAN PIANO MUSIC
VOL. I. AKIMENKO TO KORESTCHENKO
VOL. II. LIADOFF TO WRANGELL
Edited by Constantin von Sternberg

* All song volumes are issued for both High and Low Voice, except where otherwise stated.

SONGS AND AIRS
BY GEORGE FRIDERIC HANDEL
VOLUME I : FOR HIGH VOICE

302791

SONGS AND AIRS BY

GEORGE FRIDERIC HANDEL

EDITED BY

EBENEZER PROUT

VOLUME I : FOR HIGH VOICE

BOSTON : OLIVER DITSON COMPANY

NEW YORK : CHAS. H. DITSON & CO. CHICAGO : LYON & HEALY

COPYRIGHT, 1905, BY OLIVER DITSON COMPANY
INTERNATIONAL COPYRIGHT SECURED

CONTENTS

		PAGE
RINALDO	Dear Companion (*Cara sposa*)	1
	Sadly I languish (*Lascia ch' io pianga*)	7
CHANDOS ANTHEMS	O come, let us worship	10
ACIS AND GALATEA	Love in her eyes sits playing	15
	Would you gain the tender creature	20
ESTHER	O beauteous Queen	26
RADAMISTO	The vessel storm-driven (*Qual nave smarrita*)	32
ALESSANDRO	Allurements the dearest (*Lusinghe più care*)	36
ADMETO	Heavenly star-eyes, calm-beaming (*Luci care*)	45
ATHALIA	Gentle airs, melodious strains	51
	Will God, whose mercies ever flow	54
ALCINA	Trust a woman? How simple-minded! (*Semplicetto! A donna credi?*)	57
ATALANTA	Go! call Irene (*Di ad Irene, tiranna infedele*)	65
SERSE	Love's richest dower (*Ombra mai fù*)	72
SAUL	Fell rage and black despair	75
	Sin not, O King	79
L'ALLEGRO ED IL PENSIEROSO	Oft on a plat of rising ground	82
	Let me wander, not unseen	85
	Hide me from day's garish eye	91
MESSIAH	*Recit.:* Comfort ye, my people	94
	Air: Ev'ry valley shall be exalted	97
	But Thou didst not leave His soul in hell	105
	How beautiful are the feet	108
	I know that my Redeemer liveth	110
SAMSON	Total eclipse!	117
	Thus when the sun	120
SEMELE	O sleep, why dost thou leave me?	125
	Where'er you walk	128
HERCULES	My father! ah! methinks I see	131
OCCASIONAL ORATORIO	Then will I Jehovah's praise	137
JUDAS MACCABÆUS	From mighty kings	142
	Sound an alarm!	150
ALEXANDER BALUS	Here amid the shady woods	156
	Recit.: Calm thou my soul	160
	Air: Convey me to some peaceful shore	160
JOSHUA	Oh, had I Jubal's lyre	163
SOLOMON	What though I trace	169
	With thee th' unsheltered moor I'd tread	172
SUSANNA	If guiltless blood be your intent	174
THEODORA	*Recit.:* Oh, worse than death indeed!	179
	Air: Angels, ever bright and fair	179
JEPHTHA	*Recit.:* Deeper and deeper still	183
	Air: Waft her, angels	187
	Farewell, ye limpid springs and floods	192

G. F. Handel.

From the original Portrait, painted by Thomas Hudson (1701–1779), *now in the possession of William H. Cummings, Esq.*

GEORGE FRIDERIC HANDEL

GEORGE FRIDERIC HANDEL, whose name (here given as he spelled it himself) is also found in the forms Händel and Hendel,—with the single exception of J. S. Bach, the greatest composer of the first half of the eighteenth century,—was born at Halle, in Saxony, on February 23, 1685. His father was barber-surgeon in the town and surgeon-in-ordinary to the Prince of Saxony, and Elector of Brandenburg; he was already sixty-three years of age when the composer was born, Handel's mother being the second wife of his father. At a very early age the child's remarkable musical gifts showed themselves; but his father, who destined him for the legal profession, discouraged and even prohibited the study of the art his son loved; and his opposition was only overcome by the mediation of the Duke of Saxe-Weissenfels, who had had an opportunity of hearing the boy play the organ. Handel's first teacher was Friedrich Wilhelm Zachau, organist of the Liebfrauenkirche in Halle, who, however, after giving him instruction both theoretical and practical for a few years, informed his father, when the lad had reached the age of eleven, that his pupil knew more than himself. The Elector, who greatly admired Handel's talent, offered to send him to Italy for further training, but his aged father declined to part with him. In 1697 his father died, and for the next few years Handel remained in Halle, engaged in professional work. In 1703 he went to Hamburg, where the opera was at that time under the direction of the prolific composer Reinhard Keiser. Here he accepted a position in the orchestra in the subordinate part of *violino di ripieno*, which he held until his talent as a harpsichord player was discovered by his volunteering to take the place of the regular accompanist when the latter was on one occasion absent. It was in Hamburg that Handel's first operas, written to German words, were produced. These were four in number,—*Almira*, *Nero*, *Daphne*, and *Florindo*. The music of *Almira* was preserved, and has been published in the edition of the German Handel Society; the other three works were lost.

The success he met with in Hamburg enabled Handel to save enough money to allow him to carry out a long-cherished wish to visit Italy,—a visit which exercised a marked influence on his future musical development. He first went to Florence, and thence proceeded to Rome, where he wrote many pieces of church music with Latin words, and a number of solo cantatas with Italian words. He then returned to Florence, where the first of his thirty-nine Italian operas, *Rodrigo*, was produced with great success. In the following year (1708) *Agrippina* was produced at Venice, with no less brilliant result than its predecessor. From Venice Handel returned to Rome, where he made the acquaintance of the great violinist Corelli. In Rome he composed his two Italian oratorios, *La Resurrezione* and *Il Trionfo del Tempo*.

Leaving Italy in 1710, Handel went to Hanover, where the Elector appointed him Kapellmeister, in succession to the Abbé Steffani, who resigned the post in his favor. Handel obtained a year's leave of absence in order to visit England, and arrived in London toward the close of the year. His fame had preceded him, and he was soon commissioned to write an opera for the Queen's Theatre, in the Haymarket. The subject selected, *Rinaldo*, was taken from Tasso's *Jerusalem Delivered*, and on the authority of the librettist the music is said to have been written in a fortnight. The work, produced on February 24, 1711, which had an immense success, is one of the finest of its composer's operas; two airs from it are included in the present collection. At the close of the London opera season Handel returned to Hanover, but obtained per-

mission to pay a second visit to England on condition that he return within a reasonable time. Revisiting London in 1712, he brought out two new operas, *Il Pastor Fido* and *Teseo*, and in the following year wrote, among other works, his *Te Deum* and *Jubilate for the Peace of Utrecht*. But he outstayed his leave so long as to offend the Elector of Hanover; and when the latter, on the death of Queen Anne in 1714, became king of England, under the title of George I, the composer found himself neglected by royalty. By the mediation of Baron Kilmansegg a reconciliation was effected, Handel was restored to favor and received a pension of £200 a year.

In 1716 Handel accompanied the king on a visit to Hanover, and not very long after his return in the following year, he accepted an invitation from the Duke of Chandos to become director of the music at Cannons. This post he held from 1718 to 1720, during which time he composed the series of anthems known as the *Chandos Anthems*, as well as the serenata *Acis and Galatea* and his first English oratorio, *Esther*. There can be little doubt that it was his residence at Cannons that first induced him to give so much attention to sacred music, and indirectly led the way to the subsequent production of the series of immortal oratorios on which his fame now chiefly rests.

In 1720 a company was formed, under the title of The Royal Academy of Music, for the performance of Italian opera at the King's Theatre; Handel was appointed chief musical director, and associated with him as composers were Attilio Ariosti and G. B. Bononcini. From this time for several years Handel was chiefly engaged in the composition of opera; in the nine years of the existence of the company he wrote fourteen of these works. Financially, however, the result was disastrous, for in 1728, after a loss of more than £50,000, the theatre was closed. Heidegger, who had been the manager under the company, bought it and secured the services of Handel as sole musical director. The composer, whose fecundity was apparently inexhaustible, continued to bring out fresh operas year after year; but a rival opera company was started by his enemies, and once more the speculation was unsuccessful. Neither was fortune more favorable when Handel took the Covent Garden Theatre and carried it on on his own account. Moreover, his health broke down under the pressure of overwork; he was seized in 1737 with a paralytic stroke, which necessitated complete rest, and went to the sulphur waters of Aix-la-Chapelle, which produced a partial cure. Subsequently his health was completely restored, but for some time the effects of the attack were noticeable.

It is probably a fortunate circumstance that Handel's operas, with all their beauties, were not more successful; for it was the failure of the numerous operatic enterprises with which he was connected that finally led him to turn his attention to oratorio. Already, as early as 1732, his *Esther* had been performed in London, at first "with dresses, action, and scenery," and later without these accessories. In 1733 Handel had broken new ground with his oratorios *Deborah* and *Athalia*, the first works in which he shows himself in his full strength as a choral writer. In 1738 he produced *Saul* and *Israel in Egypt;* but it was not until he had finally abandoned operatic work—his last opera, *Deidamia*, was composed in 1740—that he devoted his chief, one might almost say his exclusive, attention to sacred music.

The *Messiah*, Handel's masterpiece, was composed in twenty-four days, from August 22 to September 14, 1741, and its first performance took place in Dublin on April 13, 1742; it was not heard in London until the following year. Immediately after completing this work, Handel wrote another of his greatest oratorios, *Samson*, which he completed on October 29, 1741; the two final movements—the air "Let the bright seraphim," and the chorus "Let their celestial concerts all unite"—were added in the following year. From the dates just given it will be seen that the two oratorios were composed in a little more than two months. The remaining oratorios are *Joseph* (1743), *Hercules*, a secular oratorio (1744), *Belshazzar* (1744), *Occasional Oratorio* (1746),

Judas Maccabæus (1746), *Alexander Balus* (1747), *Joshua* (1747), *Solomon* (1748), *Susanna* (1748), *Theodora* (1749), *Jephtha* (1751) and *The Triumph of Time and Truth* (1757). The last-named work is an English version of the early Italian oratorio, *Il Trionfo del Tempo*, with many additions, mostly taken from other works.

During the last years of his life Handel was totally blind. This, however, did not prevent his continuing to give oratorio performances, which were conducted by his pupil, J. Christopher Smith, while the composer, according to his custom, played organ concertos or voluntaries between the parts of the oratorios. He also still composed, dictating the music to Smith; among important pieces added to his oratorios in this way may be named the beautiful duet and chorus, "Sion now her head shall raise," in *Judas Maccabæus*, and the quintet which precedes the final chorus in *Jephtha*.

In spite of increasing infirmity, Handel continued to direct his oratorios, giving a performance of the *Messiah* for the benefit of the Foundling Hospital only a week before his death, which took place on Good Friday, April 13, 1759. He was buried in Westminster Abbey on the twentieth of the same month, and the well-known monument by Roubilliac marks the place of his interment.

Handel was a man of fine personal character and of strongly marked individuality. Though irascible and choleric, he was warm-hearted and generous in his disposition. This is proved not only by the readiness with which he gave performances for charitable purposes, but by his bequeathing £1,000 to the Society for the Support of Decayed Musicians, now known as the Royal Society of Musicians. Of unimpeachable honor in pecuniary matters, he ruined his health in his efforts to pay the debts he had contracted during his unfortunate operatic speculations; it is satisfactory to know that in the later years of his life he retrieved his fortunes by means of his oratorios, and that at the time of his death his savings amounted to £20,000. The straightforward honesty of his character is reflected in his music, perhaps more particularly in his choruses, which are for the most part distinguished by breadth and grandeur. While never shallow, Handel is never abstruse; his technical mastery of his art was complete, but he never used his knowledge as a mere means of showing his cleverness.

Of all the great composers it is probable that not one has written so many songs as Handel; it is certain that none has composed so many which have become, at all events among English-speaking people, universal favorites. The reasons for this preference are not far to seek. In the first place, Handel had an apparently inexhaustible fund of melodic invention, flowing in general in the simplest and most natural way possible. In his music an unvocal interval is of extremely rare occurrence; except for dramatic effect, we seldom meet even with a chromatic progression. Handel's melodic style is essentially diatonic; like Mozart and Beethoven, he shows a predilection for themes founded either on the scale—*e.g.* "He shall feed his flock" and "What though I trace" (vol. ii, p. 105, and vol. i, p. 169, in the present collection)—or on the notes of the common chord—see "O ruddier than the cherry" (vol. ii, p. 8) and "Arm, arm, ye brave" (vol. ii, p. 153). His melodies also have in many cases a peculiar beauty which appeals directly to the general public no less than to the educated musician. Unlike the music of his great contemporary, Bach, which must be heard many times before its charm can be fully appreciated, that of Handel goes to the heart at once. Herein lies one great secret of its success.

Another special feature to be remarked in Handel's music is its strongly dramatic character. Though chiefly known at the present day as a writer of oratorios, it must not be forgotten that he was the greatest opera composer of his time. While it is impossible that any of his operas should ever be revived, owing to the changes in public taste and the progress of the musical drama, the study of their scores is not less interesting to the musician than that of the oratorios. In the latter works, whenever an opportunity

for dramatic characterization occurs Handel always avails himself of it. As an example, look at the two soprano parts in *Hercules*,—those of Dejanira, the wife of the hero, and of the captive princess, Iöle. Or, to take a more familiar instance, observe the contrast in *Samson* between the two basses: Manoah, the pious father of Samson, and the boastful giant Harapha. In the present volumes are inserted two magnificent specimens of Handel's dramatic style: one is the well-known recitative from *Jephtha*, "Deeper and deeper still" (vol. i, p. 183); the other the equally fine, though unjustly neglected, air from *Hercules*, "My father! ah! methinks I see" (vol. i, p. 131), with its exquisitely pathetic second movement, "Peaceful rest, dear parent shade!"

Handel's genius was of a highly eclectic and assimilative character. No other great composer ever made such large, one may almost say, "unblushing," use as he of the works of his predecessors and contemporaries. In his early life he spent some years in Italy; and the influence of Italian music on his style is very noticeable, not only in his operas, but in his oratorios. The fact that he took many of his themes, and sometimes even entire movements, from the works of Stradella, Erba, Urio, Steffani, Clari and others is well known to all who have studied the subject. He was under similar obligations to German composers, —Keiser, Muffat, Habermann, Graun, &c. This is not the place to discuss either the extent or the morality of Handel's borrowings; but the fact deserves mentioning, as helping us to understand the, so to speak, *cosmopolitan* character of the composer's music, that goes to the heart of every one that can be "moved with concord of sweet sounds."

* * *

In making a selection of Handel's songs the chief difficulty of an editor arises from the *embarras des richesses*. This difficulty will be the most readily understood by those who are the most familiar with the composer's works. There is hardly one, either of his operas or of his oratorios, in which it would not be easy to find at least three or four airs, and often more, deserving a place in such a selection. No doubt many who open this volume will be disappointed at the omission of some special favorite, but this is inevitable from the very nature of the case. An album which included, even approximately, all Handel's best songs would need to contain not eighty, but at least one hundred and fifty numbers. The editor has endeavored to make the selection here given as representative as possible, both as regards the form and the character of the music.

The form most frequently used by Handel is that in which the first part of an air is followed by a second part in a different key, after which the first part is repeated, either entirely (indicated by *Da Capo*) or in part, generally with the omission of the opening symphony (marked *Dal Segno*). Nearly half of the airs given in this volume are in this now antiquated form. It is a point worthy of notice that the *Messiah*, Handel's greatest oratorio, contains a smaller proportion of pieces in this form than any other of his works. In many cases the second part of the air, together with the repeat, can be omitted if preferred; Handel's own practice in this respect, as indicated in his scores, affords a precedent which may safely be followed.

The style and character of the different airs here given varies so widely that any exact classification of them is impossible. A few words on this subject will be said when, later in this introduction, the separate numbers are spoken of.

From the indications in the composer's handwriting to be seen in his manuscripts and his conducting scores, we know that Handel did not always have his airs sung by the same kind of voice. He was in the habit of writing over the music the names of the singers to whom particular numbers were allotted; and in the *Messiah* we see that "Comfort ye" and "Ev'ry valley," "Rejoice greatly" and "But thou didst not leave," were sung sometimes by a soprano and sometimes by a tenor. Similarly, the part of Damon in *Acis and Galatea*, written at first for a tenor, was sung later by a soprano; while on the revival of *Esther* in 1732 the music of Ahasuerus, originally for tenor, was transposed for a con-

tralto voice. It is therefore no offence against art that, when sung separately and apart from the work to which they belong, soprano airs should be taken by a tenor, or contralto songs by a bass, and *vice versa*.

Handel's indications of *tempo* are sometimes very vague, as, for instance, in the case of such expressions as *a tempo giusto*, *a tempo ordinario*, &c. The word *andante* had also a different signification to that which it has at present, being used by Handel in its literal sense of "going." This explains the apparently contradictory direction frequently met with in his works, *andante allegro*, which merely means "going briskly." Occasionally, as in "Verdi prati" of *Alcina* (vol. ii, p. 77), no time indication of any kind is given. In this case the editor's suggestion is placed in brackets. For the guidance of those who may need such help, metronome marks have been added to every number; these are not to be regarded as in any way authoritative, but merely as an indication of the editor's personal opinion as to the most suitable *tempo*.

The pianoforte accompaniments have in every case been arranged direct from Handel's full score. In the numerous airs which are accompanied by four-part harmony for strings, the adapter's task was comparatively simple, being merely the transcribing of the string parts, with as little alteration as possible, for the piano. But many numbers are also to be met with in which Handel gives little beyond the skeleton of the harmony, the only accompanying parts being violins in unison and basses. As familiar examples of this method of accompaniment may be named the two airs in the *Messiah*, "But thou didst not leave" and "I know that my Redeemer liveth" (vol. i, pp. 105 and 110). In other cases only an unfigured bass is given, as in "O sleep, why dost thou leave me?" (vol. i, p. 125), and "Se un bell' ardire" (vol. ii, p. 53). Here more responsibility is thrown upon the arranger. All available evidence is against the hypothesis that such pieces were intended to be left either with only an outline of the harmony, or with no harmony at all. It is traditional that Handel himself at the performances of his works filled up the harmony, mostly on the harpsichord, more rarely on the organ. The task of an editor in such cases is to supply the missing harmonies as nearly as possible in the spirit of the original. Often Handel's basses so strongly suggest the implied harmony that doubt is scarcely possible; at other times the accompaniment is constructed from material already furnished by the composer himself. The song "Se un bell' ardire," just referred to, illustrates both these points. Except in the opening and concluding symphonies, no harmony whatever is indicated in the score, and the voice, as will be seen, is in unison with the bass throughout. Yet here Handel's intentions are almost self-evident, and the difficulty of filling up his sketch was far less than might be imagined.

Handel's part-writing in his accompaniments is often very free, not to say careless; irregularly resolved discords, and even consecutive fifths or octaves, are not uncommon. In these cases no attempt has been made to correct Handel. In a few instances, also, apparent harmonic inaccuracies will be found in the accompaniment, arising from Handel's frequent crossing of the parts, which could not be indicated in the pianoforte transcription without rendering the notation needlessly complex.

While every effort has been made to avoid undue difficulty, it should be clearly said that the accompaniments in this volume are not written down to the level of mere beginners. Pianoforte technique has so developed in recent years that many passages formerly considered special to *virtuosi* are now within the reach of good amateurs. This is more particularly the case with the tenths and other large extensions so frequently found in the music of Schumann and Brahms. Wherever, therefore, the editor had to choose between introducing such extensions and sacrificing some melodic design or important figure of the original, he has without hesitation adopted the former alternative. In cases where it seemed desirable, fingering has been added, as an aid to less experienced players,—for instance, in the passages in double notes in the accompaniment

of "O ruddier than the cherry" (vol. ii, p. 8); or "Sorge infausta" (vol. ii, p. 57).

It was the editor's original intention to place together all songs written for the same voice. This plan was open to the objection that in some cases, as already mentioned, the same song was equally suitable to two different kinds of voice. It was therefore decided to give each series in strictly chronological order. It will be seen that under this arrangement all the operatic airs are to be found in the first part of each volume.

It remains to say a few words about the various numbers contained in this collection, and the works from which they are taken. In order to avoid needless repetition, the contents of both volumes are treated together; the airs will be spoken of in the order in which they appear in the Chronological Index.

RINALDO (1711)

No. 1. *Dear companion — Cara sposa.* This very fine song differs from most of those written with a *Da Capo*, inasmuch as the middle portion is not, as is usually the case, in the same time as the first. Not only is it in common, instead of in triple time, but the movement changes from *Largo* to *Allegro*. The beauty of the music, especially of the pathetic first part, will appeal to every one. Sir John Hawkins, in his *History of Music*, says that Handel told him that he considered this song and "Ombra cara" from *Radamisto* (vol. ii, p. 15) the two finest he ever wrote.

No. 2. *Sadly I languish — Lascia ch' io pianga.* This is probably the best known of Handel's Italian songs. It was first composed for *Il Trionfo del Tempo* (1708), in which work it is set to words beginning "Lascia la spina, cogli la rosa." The opening symphony of eight bars is not found in the opera; but as it is in the oratorio, it is retained here, as more suited for concert use than the immediate beginning with the voice. The original key is F major; but it is generally sung in E flat, in which key it is given here for the convenience of mezzo-sopranos.

AMADIGI (1715)

No. 3. *My hope-star royal! — Tu mia speranza.* A very charming love-song for a contralto voice, noticeable for the great use made in it of the "pedal bass." Like many others of Handel's contralto songs, this number will be found equally effective for a bass; it must be remembered that in his operas the parts of the heroes were almost invariably sung either by contraltos or artificial sopranos.

CHANDOS ANTHEMS (1718–1720)

It is impossible to fix the precise date of composition of the various works which Handel wrote for the Duke of Chandos, as at that period of his life he did not always date his manuscripts. The devotional air "O come, let us worship" (No. 4) has in the original score a richer accompaniment than it has been possible to reproduce in our arrangement; the violin parts are mostly doubled in the octave above by two flutes.

ACIS AND GALATEA (about 1720)

This charming work contains so many beautiful songs that the selection was a task of some difficulty. Those chosen are —

No. 5. *Love in her eyes sits playing.* One of Handel's most exquisite love-songs, which is too well known to need either description or eulogy.

No. 6. *O ruddier than the cherry.* Another love-song, but what a contrast to the preceding! There it is a shepherd, here a giant that is wooing. It has been thought advisable to prefix to the air the very characteristic declamatory recitative "I rage, I melt, I burn," by which it is introduced.

No. 7. *Would you gain the tender creature.* This beautiful song was originally written for a tenor voice, but subsequently allotted to the soprano. In all the early editions of the work it is incorrectly given in the key of G, instead of in F.

ESTHER (1720)

As mentioned above, this work was Handel's first English oratorio. The overture, though now seldom performed, was formerly a great favorite, and was a stock piece at musical festivals. Of the two songs here given, "O beauteous Queen" (No. 8) is sung by Ahasuerus when Esther makes her appearance unbidden before him; it is charmingly melodious, and richly accompanied. The

other air, "Turn not, O Queen, thy face away" (No. 9), is Haman's appeal for mercy after Esther has denounced him to the king. It is taken, with a modified accompaniment, from the German *Passion of Christ*, written by Handel in 1717.

RADAMISTO (1720)

This was the first opera written by Handel as director of the music for the Royal Academy of Music, mentioned in our biographical sketch.

No. 10. *Shade departed!—Ombra cara.* In speaking of "Cara sposa" (No. 1), it was said that Handel considered this as one of his two finest airs. He originally wrote it for soprano, in F minor, but when the cast of the opera was altered, and the part of Radamisto given to a contralto, the composer transposed the song to D minor. We have chosen the later version, in order that one of Handel's "two finest" airs may be found in each volume of the album.

No. 11. *The vessel storm-driven—Qual nave smarrita.* A very charming, but almost unknown little song, which should become a general favorite.

FLORIDANTE (1721)

No. 12. *Crushed by Fate—Non lasciar.* A bold and effective bass song, which occasionally foreshadows the well-known "Honor and arms" (vol. ii, p. 122), written twenty years later.

GIULIO CESARE (1723)

No. 13. *By this falchion lightning-garnished—Dal fulgor di questa spada. Giulio Cesare* was one of Handel's most successful operas, and was the last to keep the stage; it was revived in 1787, for the sake of King George III, who was especially fond of Handel's music. The composer later employed the subject of the song here given for the soprano air "There from mortal cares retiring" in *Semele.*

RODELINDA (1725)

No. 14. *Where now art thou, my own beloved one? —Dove sei, amato bene.* This air is best known in its adaptation as a sacred song to the words "Holy, holy, Lord God Almighty." As it begins abruptly after a recitative, two bars from the final symphony have been prefixed to the commencement; these are printed in small notes, and may be omitted if preferred.

No. 15. *With mournful sounds of weeping—Con rauco mormorio.* One of the composer's most beautiful songs, exquisitely accompanied.

ALESSANDRO (1726)

This is the opera in which the rival *prime donne*, Faustina and Cuzzoni, appeared together, and in which Handel took special pains to write an equally effective part for each. The air "Allurements the dearest" ("Lusinghe più care"), (No. 16), which is still a favorite show-piece with light sopranos, belongs to the part sung by Faustina.

ADMETO (1726)

The opera *Admeto*, the subject of which is founded on the *Alcestis* of Euripides, immediately succeeded *Alessandro.* The exquisite air "Heavenly star-eyes, calm-beaming" ("Luci care") (No. 17), is sung by Alcestis at the bedside of her dying husband, who is not yet aware of the sacrifice which she purposes making.

LOTARIO (1729)

This was the first opera produced by Handel during his partnership with Heidegger. The air "Now behold! the car advances" ("Già mi sembra"), (No. 18), is of a very bold character, and highly dramatic.

PORO (1731)

No. 19. *The life of a vassal—È prezzo leggiero.* A vigorous, almost "rollicking" song, in the, for Handel, unusual time of 6-4.

EZIO (1731)

No. 20. *If manly valor—Se un bell' ardire.* A very fine bass song, which many singers know in an English dress, under the name of "Droop not, fond lover."

ORLANDO (1732)

No. 21. *Ominous a storm upsurging—Sorge infausta.* An exceedingly fine, but difficult air, with a more than usually elaborate accompaniment.

DEBORAH (1733)

The two songs (Nos. 22 and 23) taken from this oratorio are strongly contrasted with one another. No. 22, "In the battle fame pursuing," is

one of Handel's finest *bravura* airs for contralto, the effect of which is heightened by a florid organ *obbligato*,—the only example, it may be said in passing, to be found in the whole of the English oratorios. The air "Tears such as tender fathers shed" (No. 23) is a tranquil melody for a bass voice, of a kind to which Handel appears to have been partial. Two other movements of a somewhat similar character—one from *Samson*, and one from *Joshua*—will be found later in this collection (Nos. 51 and 69).

ATHALIA (1733)

The libretto of *Athalia* was adapted from Racine's tragedy of the same name. The song "Gentle airs, melodious strains" (No. 24), with its delightful accompaniment for a solo violoncello, is allotted in the oratorio to the renegade priest, Mathan. "Will God, whose mercies ever flow" (No. 25) is sung by the child king, Joash. An unusual point about the piece is that the voice is often not doubled by any instrument, but adds an independent fourth part completing the harmony. The thinness of the pianoforte accompaniment is intentional, being, as nearly as possible, a faithful reproduction of Handel's score.

ARIODANTE (1734)

No. 26. *I press thee to my bosom* (*Al sen ti stringo e parto*) is a beautiful little farewell of a father to his daughter, written in the expressive style of which Handel was so great a master.

ALCINA (1735)

No. 27. *Trust a woman? How simple-minded!—Semplicetto! a donna credi?* Not more than half of Handel's operas contain any part for a tenor voice, and still fewer have an important part for it. In his time the parts of heroes were mostly sung by artificial sopranos. Hence the small number of Italian songs for tenor in the present collection. The song here given was written for and sung by Mr. Beard, who was Handel's principal tenor at the production of his oratorios. The other song from *Alcina*, "Verdant Meadows" ("Verdi prati"), (No. 28), is too well known to need remark.

ALEXANDER'S FEAST (1736)

Few of Handel's bass songs are more widely known or more popular than "Revenge, Timotheus cries" (No. 29). The middle section, in G minor, "Behold a ghastly band," is especially impressive.

ATALANTA (1736)

This is one of the operas which contains an important tenor part. The very fine air here given, "Go! call Irene" ("Di ad Irene"), (No. 30), is remarkable for the strong contrasts of feeling shown by the unhappy lover, and its alternate outbursts of anger and tenderness.

BERENICE (1737)

Our extract from this opera, the contralto song, "Yea, 'mid chains" ("Si, tra i ceppi"), (No. 31), is the only number from this neglected work which is still occasionally heard in public; it is a fine declamatory air, which, if well rendered, cannot fail to make a great effect.

SERSE (1738)

The arietta "Love's richest dower" ("Ombra mai fù"), (No. 32), the first song in the opera, is the original form of the so-called "Handel's Largo in G," for violins, harp and organ, universally popular in Hellmesberger's transcription.

SAUL (1738)

Three numbers are given from this oratorio. The first, "Fell rage and black despair" (No. 33), sung by Michal, describes the soothing effect of David's music on the disordered intellect of the monarch; "O Lord, whose mercies numberless" (No. 34) is the air which David sings before Saul; "Sin not, O King, against the youth" (No. 35) is the appeal of Jonathan to his father. All these numbers are as simple as they are beautiful, and are sure to be favorites.

ISRAEL IN EGYPT (1738)

Unlike all the other oratorios, *Israel in Egypt* consists chiefly of choruses. There are only four airs in the whole work; of these "Thou shalt bring them in" (No. 36) is the most beautiful.

L'ALLEGRO ED IL PENSIEROSO (1740)

The libretto of this work, which, though not an oratorio, is similar to one both in form and char-

acter, was arranged from Milton by Charles Jennens, who added a third part (*Il Moderato*) of his own. The score, though now almost entirely neglected, contains some of Handel's most beautiful music. Of the three pieces here given (Nos. 37, 38 and 39), the first and third belong to *Il Pensieroso*; No. 38, "Let me wander, not unseen," is taken from *L'Allegro*. It should be mentioned that the second movement of this song does not in the original score follow immediately on the first; but it is printed with it in most editions, and forms so suitable a continuation that no scruple has been felt in following the usual plan, which probably rests on tradition.

DEIDAMIA (1740)

The air "Calm repose" ("Nel riposo"), (No. 40), selected as our excerpt from Handel's last opera, is not only very beautiful, but interesting from the fact that the melody is in the bass throughout the entire number. The repose and content of old age is beautifully depicted in this air.

MESSIAH (1741)

The selection of numbers from Handel's greatest oratorio was far from easy, as nearly every air in the work had claims of its own. Of music so generally familiar there is no need to speak in detail. The air "He shall feed His flock" (No. 42) was first written for soprano only, both parts being in the key of B flat; Handel afterwards allotted the first part to a contralto voice, and this later version, being generally used, is that given here. The composer's setting of the text is awkward, from the strong accent given to the words "shall" and "unto;" an alternative reading is therefore suggested in small type. The air "He was despised" (No. 43) is one of those in which the second part and the *Da Capo* are often omitted; the middle portion is, however, so very fine that its retention is strongly advised.

SAMSON (1741)

In musical value this oratorio stands only second to its immediate predecessor, the *Messiah*. The three bass airs (Nos. 48, 49 and 51) illustrate what was said above as to the contrast in character between the music allotted to Manoah (Nos. 48 and 49) and to Harapha (No. 51).

SEMELE (1743)

Semele was originally written as an opera by William Congreve; but the text was considerably altered to adapt it to concert performance, and in the form in which Handel set it to music it resembles an oratorio. In spite of its many beauties, it is now almost completely forgotten; the only number which is still popular is the tenor air "Where'er you walk" (No. 54). Yet the other numbers here given are at least equally fine; the air "O sleep, why dost thou leave me?" (No. 53) is of exquisite charm; and "Leave me, loathsome light!" (No. 55), sung by Somnus, the God of Sleep, when Juno awakens him, is a fine piece of characteristic tone-painting.

HERCULES (1744)

The secular oratorio *Hercules* was founded by the librettist, the Rev. Thomas Broughton, upon the *Trachiniæ* of Sophocles. This remarkable work contains some of Handel's most dramatic music; we give in the air "My father! ah! methinks I see" (No. 56) one of his most inspired songs. It is the lament of the captive Princess Iöle over her dead father, and is in two movements, the first in C minor and the second in the relative major, E flat. The extremely beautiful close in the tonic *minor*—a very unusual procedure with Handel—will not escape notice.

BELSHAZZAR (1744)

The first number given from this oratorio—"Great God! Who yet but darkly known" (No. 57)—is a quiet devotional air allotted to Cyrus. No. 58 leads directly in the original score to No. 59; and these two pieces, if sung one after the other, may be regarded as a "scena." The libretto, written by Charles Jennens, who adapted *L'Allegro* for Handel, contains "stage-directions;" it must be remembered that an oratorio was also called a "sacred drama." Here is found the following: "*Scene* 3. Daniel's House. DANIEL with the Prophecies of Isaiah and Jeremiah before him. Other JEWS." The beautiful, meditative air "O sacred oracles of truth" leads immediately to the succeeding recitative "Rejoice, my coun-

trymen;" but being quite complete in itself, it is here given as a separate number. The song "Thus saith the Lord to Cyrus His anointed" is one of the finest examples of declamatory music to be found in the whole of Handel's works. It is written on what is technically known as a "ground bass,"—that is, a theme, here four bars in length, several times repeated, and each time with different upper parts. Though rarely met with in his songs, this device is not uncommon in Handel's choruses; probably the best-known example is "The many rend the skies" in *Alexander's Feast*. The movement now under notice is neither a recitative nor an air, in the ordinary sense of that word; we therefore call it "Arioso,"—a term frequently employed by Bach to describe pieces of this character.

OCCASIONAL ORATORIO (1746)

Of the circumstances under which this oratorio was composed, and of the exact meaning of its name, nothing certain is known; but it is probable that the work was written by Handel in the hope of extricating himself by its performance from pecuniary difficulties in which he was involved. Several of the numbers are taken from earlier oratorios. The overture is the most popular, as well as the most brilliant, of all Handel's orchestral preludes. We give as our excerpt from this work the pleasing air "Then will I Jehovah's praise" (No. 60).

JUDAS MACCABÆUS (1746)

Next to the *Messiah*, there is probably no oratorio of Handel's which is so generally known as *Judas Maccabæus*. The four airs here given (Nos. 61, 62, 63 and 64) are among the most popular in the work, and are too familiar to need detailed remark.

ALEXANDER BALUS (1747)

In spite of the many beauties it contains, there is hardly any work of the composer more entirely forgotten or neglected than this. Alexander Balus was an obscure Syrian chief, whose history will be found in the First Book of the Maccabees. The libretto of the oratorio is uninteresting, but the work contains several very fine numbers. The two airs selected are strongly contrasted in style. "Here amid the shady woods" (No. 65) is a lovely flowing pastoral; "Convey me to some peaceful shore" (No. 66) is the last song in the oratorio. It is sung by the queen on receiving the news of the deaths of her husband and father; the simple melody, and the even more simple detached accompaniment, beautifully depict heart-broken resignation. There are few more touching songs than this in all Handel's works.

JOSHUA (1747)

Of the four airs given from this oratorio, "Oh, had I Jubal's lyre" (No. 70) is the best known and most popular; but the others are all excellent in widely different styles. "See, the raging flames arise" (No. 67) may be specially mentioned as one of Handel's finest *bravura* songs for a bass voice.

SOLOMON (1748)

Taken as a whole, *Solomon* is more remarkable for its grand choruses than for its solos. Of the latter, "What though I trace" (No. 71) is known to most lovers of Handel; but "With thee th' unsheltered moor I'd tread" (No. 72), though less popular, is not less beautiful.

SUSANNA (1748)

In contrast to *Solomon*, the oratorio of *Susanna* contains very few of Handel's best choruses, the finest being "Righteous Heaven beholds their guile;" on the other hand, it is noteworthy for its large number of beautiful songs. The one given here (No. 73) is not only remarkable for the intensity of its expression, but for its deviation from the usual form. When an air has a second part followed by a *Da Capo*, it is seldom that the *tempo* is altered; it is still more unusual when the piece is, as here, in a minor key to find the second part in the *tonic* instead of the *relative* major.

THEODORA (1749)

The only number from this fine work which is generally known and a universal favorite is the ever fresh "Angels, ever bright and fair" (No. 75); but the two contralto songs here given are hardly less worthy of attention. In the second of them, "Lord, to Thee each night and day" (No. 76),

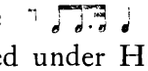
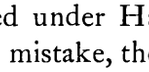
will be seen another instance of the second part of an air in a different *tempo* from the first part.

JEPHTHA (1751)

From this magnificent work two excerpts are taken. The first is the superb recitative "Deeper and deeper still" (No. 77),—perhaps the finest that Handel ever wrote. To this is joined the air "Waft her, angels, through the skies," which is generally sung with it. In the oratorio the recitative is followed by the fine chorus "How dark, O Lord, are Thy decrees," which concludes the second part of the work. The air "Farewell, ye limpid springs and floods" (No. 78), sung by Iphis, the daughter of Jephtha, is one of Handel's favorite songs.

THE TRIUMPH OF TIME AND TRUTH (1757)

Handel's last oratorio was largely a *pasticcio*. It was based upon the Italian oratorio *Il Trionfo del Tempo*, which he wrote in Rome about 1708, and produced in London in 1737, still in Italian, but with considerable modifications and additions. For the latest version the English text was prepared by Dr. Morell, and the music, while containing a great part of the earlier work, has some fifteen additional numbers, mostly taken from preceding compositions,—oratorios, operas, anthems, &c. Of the two pieces here given, "Loathsome urns" (No. 79) is one of the few airs specially composed for the English version; the fine song "False, destructive ways of pleasure" (No. 80) is the air "Non t' inganni," from the opera *Lotario* (1729), transposed by Handel from its original key of F to that of E flat.

It only remains to add that occasional slight modifications of Handel's notation are made in this edition, for the sake of showing his real intentions. For instance, it is well known that the figure  (see Nos. 25 and 59) was performed under Handel himself  ; to avoid mistake, the latter form is given throughout. In Nos. 17 and 79, Handel, following the custom of his time, writes only three flats for the key-signature of F minor; as a matter of convenience to the reader, the modern signature is here substituted for the older one.

London, April, 1905

Ebenezer Prout.

CHRONOLOGICAL INDEX

[S = Soprano. MS = Mezzo-Soprano. C = Contralto. T = Tenor. B = Bass]

		VOL.	PAGE
1. *Rinaldo* (1711)	Dear companion (*Cara sposa*) (MS)	I	1
2. *Rinaldo* (1711)	Sadly I languish (*Lascia ch' io pianga*) (MS)	I	7
3. *Amadigi* (1715)	My hope-star royal! (*Tu mia speranza*) (C)	II	1
4. *Chandos Anthems* (1718–1720)	O come, let us worship (T)	I	10
5. *Acis and Galatea* (1720)	Love in her eyes sits playing (T)	I	15
6. *Acis and Galatea* (1720)	*Recit.:* I rage, I melt, I burn! (B)	II	6
	Air: O ruddier than the cherry (B)	II	8
7. *Acis and Galatea* (1720)	Would you gain the tender creature (T *or* S)	I	20
8. *Esther* (1720)	O beauteous Queen (T)	I	26
9. *Esther* (1720)	Turn not, O Queen, thy face away (B)	II	13
10. *Radamisto* (1720)	Shade departed! (*Ombra cara*) (C)	II	15
11. *Radamisto* (1720)	The vessel storm-driven (*Qual nave smarrita*) (S)	I	32
12. *Floridante* (1721)	Crushed by Fate (*Non lasciar*) (B)	II	20
13. *Giulio Cesare* (1723)	By this falchion lightning-garnished (*Dal fulgor di questa spada*) (B)	II	26
14. *Rodelinda* (1725)	Where now art thou, my own beloved one? (*Dove sei, amato bene?*) (C)	II	31
15. *Rodelinda* (1725)	With mournful sounds of weeping (*Con rauco mormorio*) (C)	II	34
16. *Alessandro* (1726)	Allurements the dearest (*Lusinghe più care*) (S)	I	36
17. *Admeto* (1726)	Heavenly star-eyes, calm-beaming (*Luci care*) (S)	I	45
18. *Lotario* (1729)	Now behold! the car advances (*Già mi sembra*) (C)	II	39
19. *Poro* (1731)	The life of a vassal (*È prezzo leggiero*) (C)	II	46
20. *Ezio* (1731)	If manly valor (*Se un bell' ardire*) (B)	II	53
21. *Orlando* (1732)	Ominous a storm upsurging (*Sorge infausta una procella*) (B)	II	57
22. *Deborah* (1733)	In the battle fame pursuing (C)	II	63
23. *Deborah* (1733)	Tears such as tender fathers shed (B)	II	71
24. *Athalia* (1733)	Gentle airs, melodious strains (T)	I	51
25. *Athalia* (1733)	Will God, whose mercies ever flow (S)	I	54
26. *Ariodante* (1734)	I press thee to my bosom (*Al sen ti stringo e parto*) (B)	II	73
27. *Alcina* (1735)	Trust a woman? How simple-minded! (*Semplicetto! a donna credi?* (T)	I	57
28. *Alcina* (1735)	Verdant meadows, groves enchanting (*Verdi prati, selve amene*) (C)	II	77
29. *Alexander's Feast* (1736)	Revenge, Timotheus cries (B)	II	80
30. *Atalanta* (1736)	Go! call Irene (*Di ad Irene, tiranna infedele*) (T)	I	65
31. *Berenice* (1737)	Yea, 'mid chains (*Si, tra i ceppi*) (C)	II	88
32. *Serse* (1738)	Love's richest dower (*Ombra mai fù*) (MS)	I	72
33. *Saul* (1738)	Fell rage and black despair (S)	I	75
34. *Saul* (1738)	O Lord, whose mercies numberless (C)	II	93
35. *Saul* (1738)	Sin not, O King (T)	I	79
36. *Israel in Egypt* (1738)	Thou shalt bring them in (C)	II	96
37. *L'Allegro ed Il Pensieroso* (1740)	Oft on a plat of rising ground (S)	I	82
38. *L'Allegro ed Il Pensieroso* (1740)	Let me wander, not unseen (S *or* T)	I	85
39. *L'Allegro ed Il Pensieroso* (1740)	Hide me from day's garish eye (S)	I	91
40. *Deidamia* (1740)	Calm repose, contentment smiling (*Nel riposo e nel contento*) (B)	II	100
41. *Messiah* (1741)	*Recit.:* Comfort ye, my people (T)	I	94
	Air: Ev'ry valley shall be exalted (T)	I	97
42. *Messiah* (1741)	He shall feed His flock (C *and* S)	II	105

		VOL.	PAGE
43. *Messiah* (1741)	He was despised (C)	II	110
44. *Messiah* (1741)	But Thou didst not leave His soul in hell (T *or* S)	I	105
45. *Messiah* (1741)	How beautiful are the feet (S)	I	108
46. *Messiah* (1741)	I know that my Redeemer liveth (S)	I	110
47. *Samson* (1741)	Total eclipse! (T)	I	117
48. *Samson* (1741)	Thy glorious deeds inspired my tongue (B)	II	116
49. *Samson* (1741)	Honor and arms (B)	II	122
50. *Samson* (1741)	Thus when the sun (T)	I	120
51. *Samson* (1741)	How willing my paternal love (B)	II	129
52. *Semele* (1743)	Hymen, haste! thy torch prepare (C)	II	132
53. *Semele* (1743)	O sleep, why dost thou leave me? (S)	I	125
54. *Semele* (1743)	Where'er you walk (T)	I	128
55. *Semele* (1743)	Leave me, loathsome light! (B)	II	137
56. *Hercules* (1744)	My father! ah! methinks I see (S)	I	131
57. *Belshazzar* (1744)	Great God! Who yet but darkly known (C)	II	140
58. *Belshazzar* (1744)	O sacred oracles of truth (C)	II	144
59. *Belshazzar* (1744)	*Recit.:* Rejoice, my countrymen! (C)	II	148
	Arioso: Thus saith the Lord to Cyrus His anointed (C)	II	150
60. *Occasional Oratorio* (1746)	Then will I Jehovah's praise (T)	I	137
61. *Judas Maccabæus* (1746)	Arm, arm, ye brave! (B)	II	153
62. *Judas Maccabæus* (1746)	From mighty kings (S)	I	142
63. *Judas Maccabæus* (1746)	Sound an alarm! (T)	I	150
64. *Judas Maccabæus* (1746)	Father of Heaven (C)	II	160
65. *Alexander Balus* (1747)	Here amid the shady woods (S)	I	156
66. *Alexander Balus* (1747)	*Recit.:* Calm thou my soul (S)	I	160
	Air: Convey me to some peaceful shore (S)	I	160
67. *Joshua* (1747)	See, the raging flames arise (B)	II	166
68. *Joshua* (1747)	Heroes, when with glory burning (C)	II	173
69. *Joshua* (1747)	Shall I in Mamre's fertile plain (B)	II	180
70. *Joshua* (1747)	Oh, had I Jubal's lyre (S)	I	163
71. *Solomon* (1748)	What though I trace (MS)	I	169
72. *Solomon* (1748)	With thee th' unsheltered moor I'd tread (S)	I	172
73. *Susanna* (1748)	If guiltless blood be your intent (S)	I	174
74. *Theodora* (1749)	As with rosy steps the morn (C)	II	183
75. *Theodora* (1749)	*Recit.:* Oh, worse than death indeed! (S)	I	176
	Air: Angels, ever bright and fair (S)	I	179
76. *Theodora* (1749)	Lord, to Thee each night and day (C)	II	188
77. *Jephtha* (1751)	*Recit.:* Deeper and deeper still (T)	I	183
	Air: Waft her, angels (T)	I	187
78. *Jephtha* (1751)	Farewell, ye limpid springs and floods (S)	I	192
79. *Triumph of Time & Truth* (1757)	Loathsome urns, disclose your treasure (B)	II	192
80. *Triumph of Time & Truth* (1757)	False, destructive ways of pleasure (B)	II	196

SONGS AND AIRS
BY GEORGE FRIDERIC HANDEL
VOLUME I : FOR HIGH VOICE

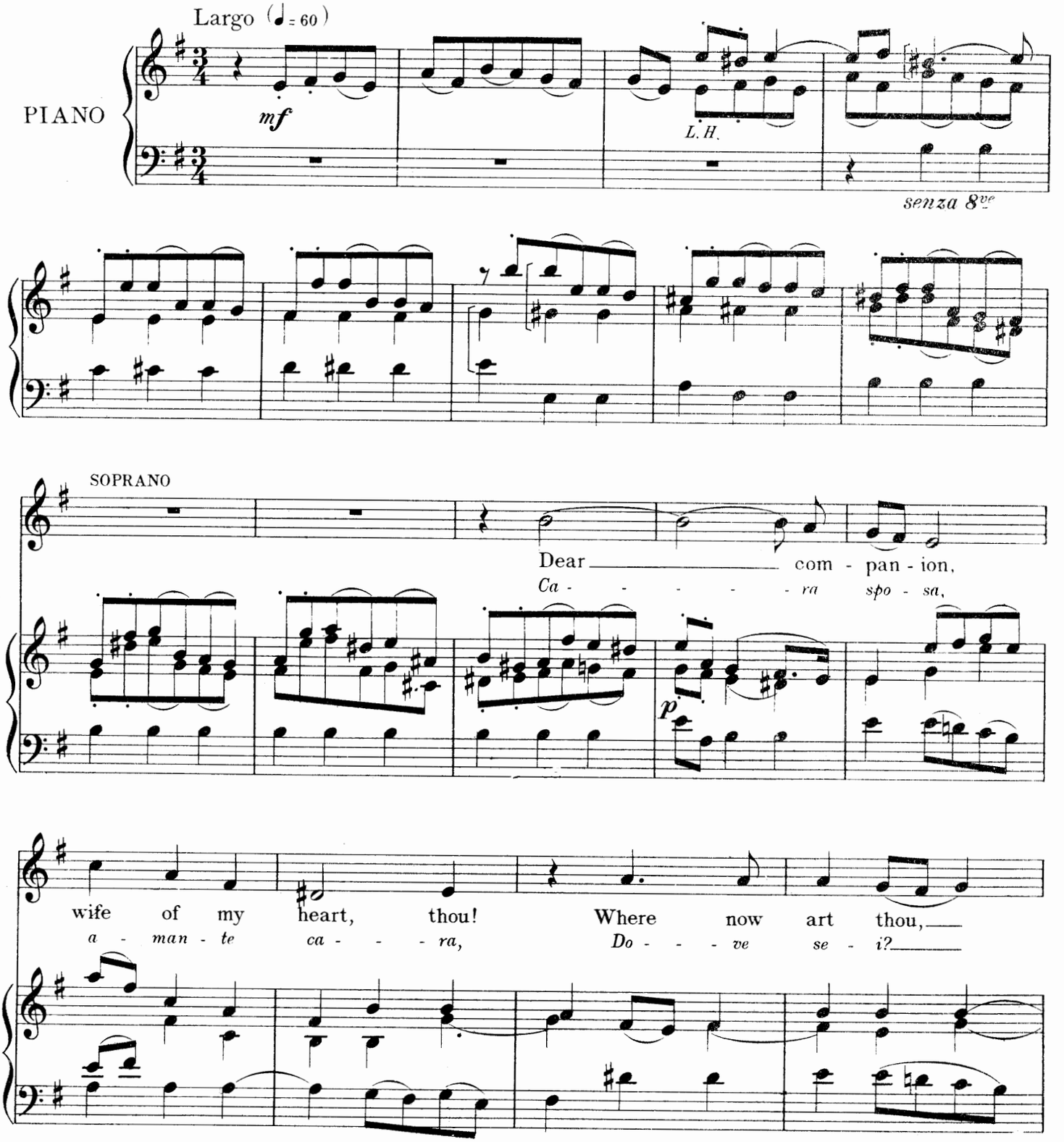
DEAR COMPANION

(CARA SPOSA)

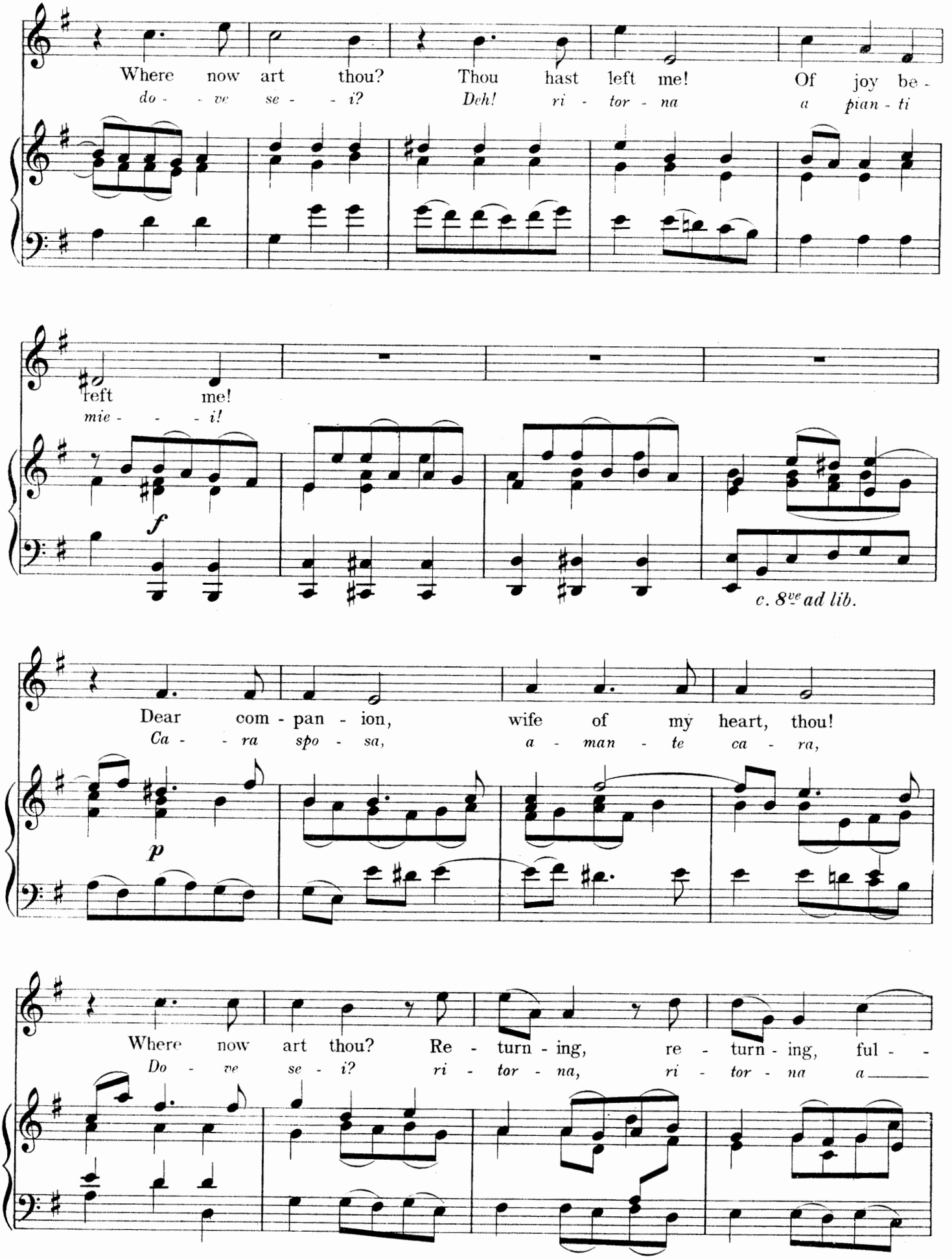
From "Rinaldo" (1711)

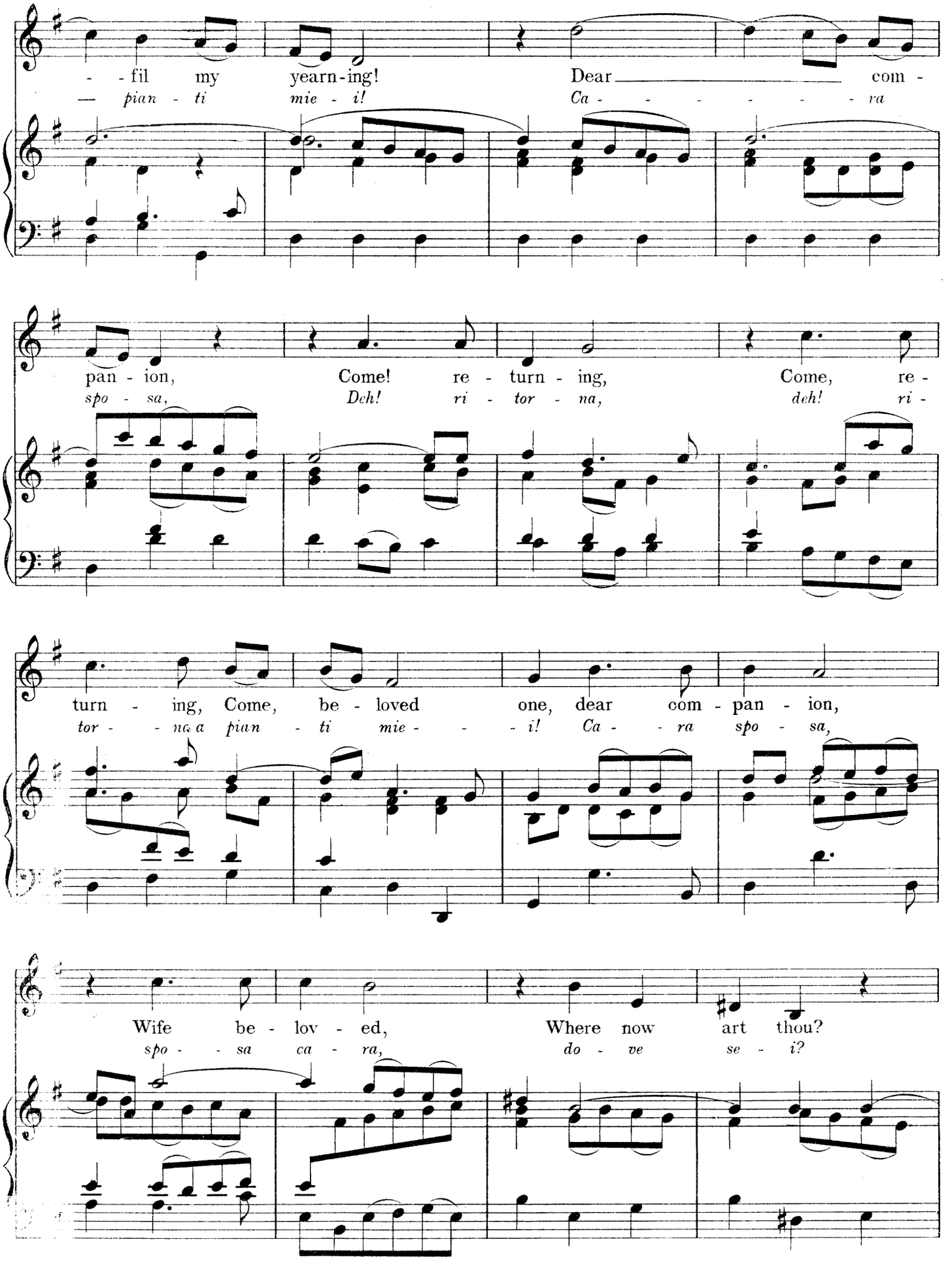
English Version by
NATHAN HASKELL DOLE
Edited by Ebenezer Prout

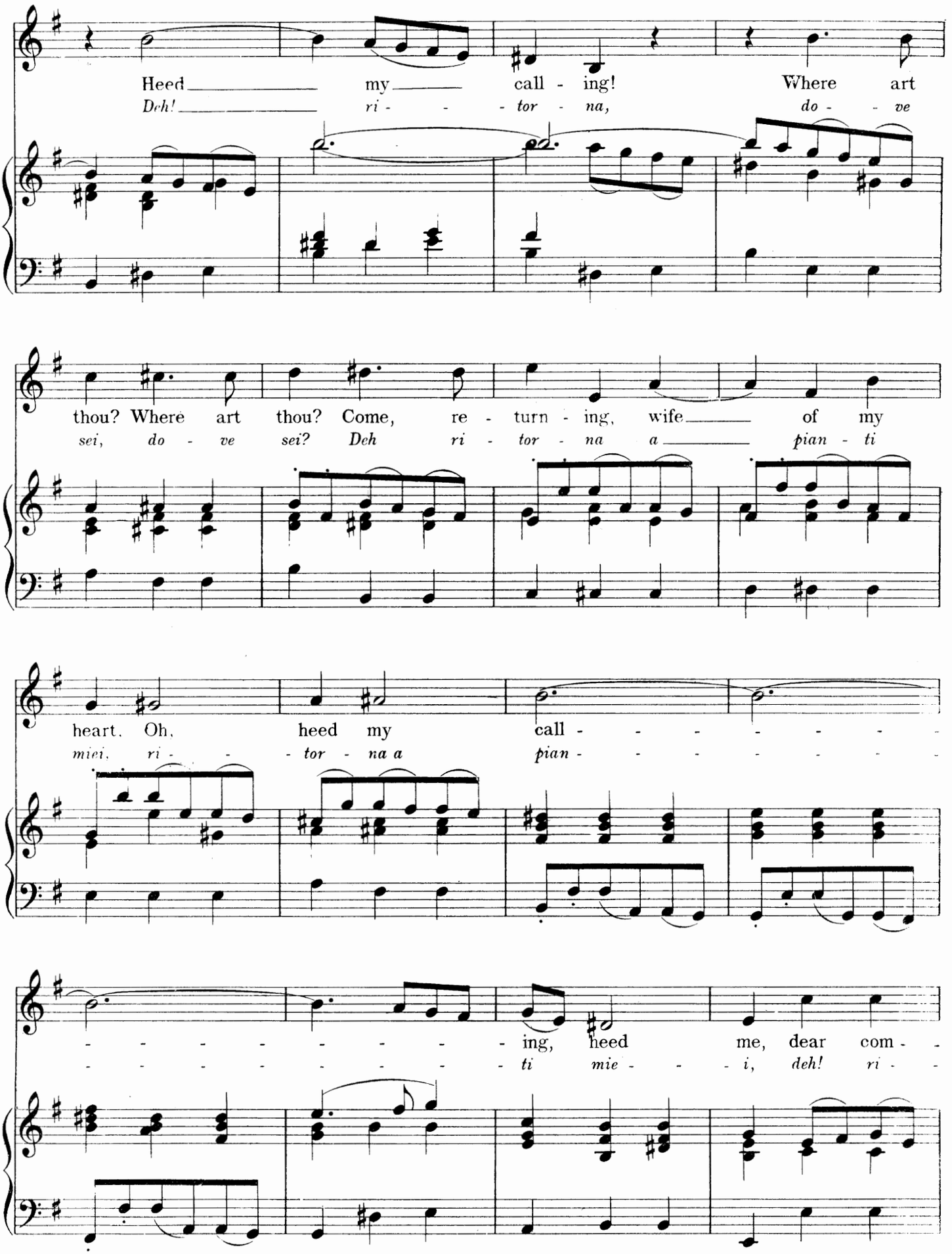
GEORGE FRIDERIC HANDEL

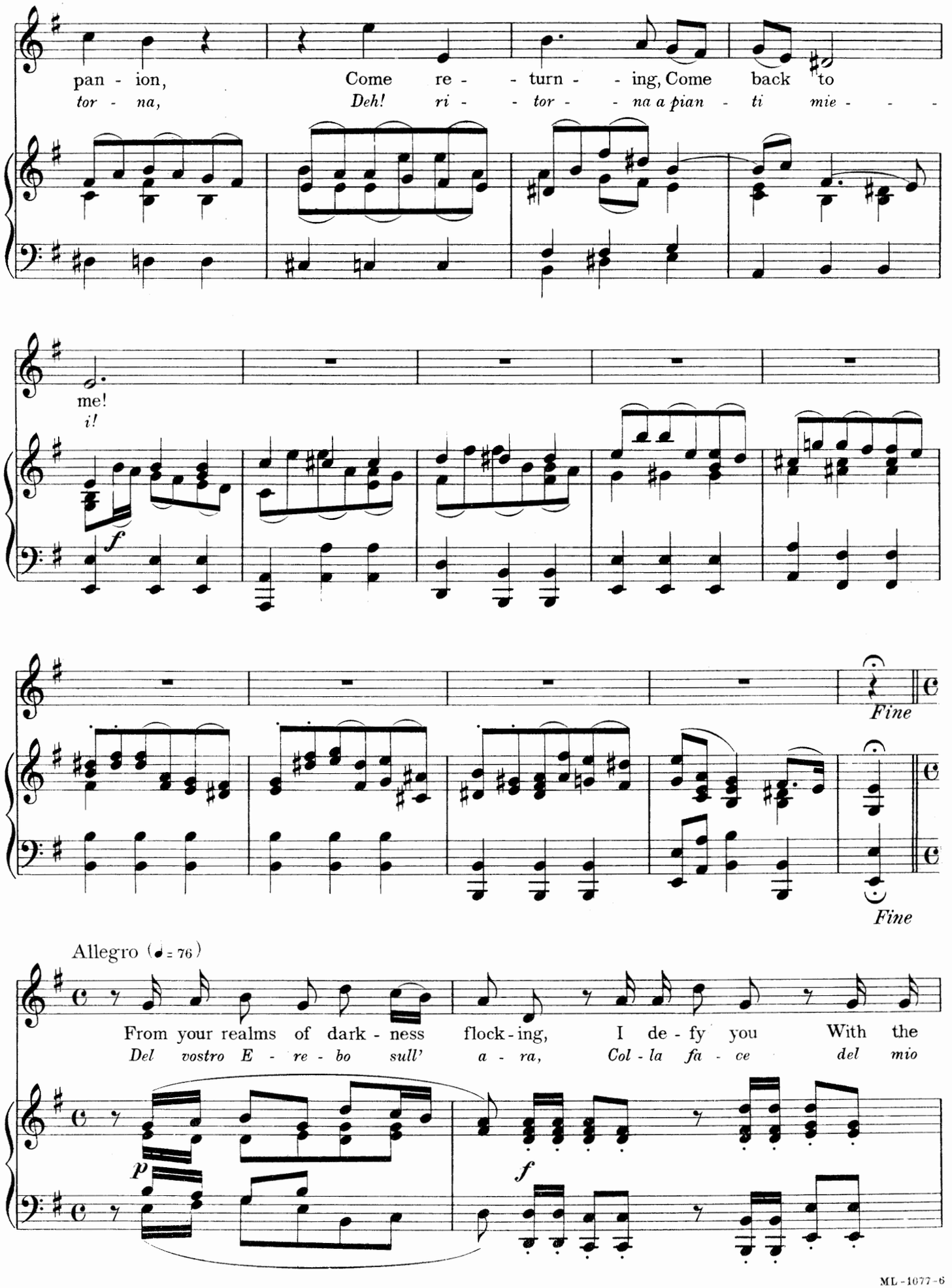


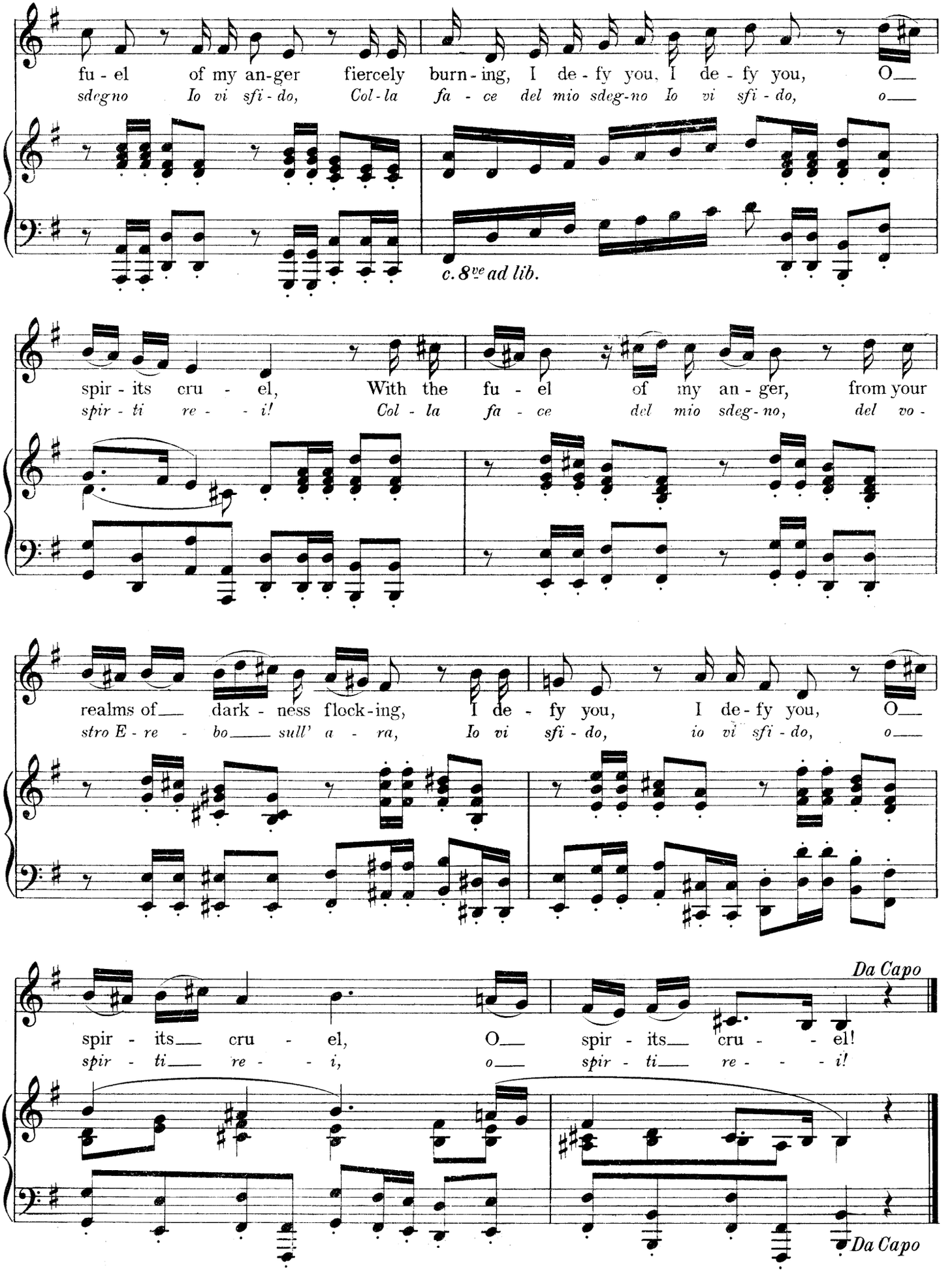
Copyright MCMV by Oliver Ditson Company


Where now art thou? Thou hast left me! Of joy be -
do - ve se - i? Deh! ri - tor - na a pian - ti
feft me!
mie - i!
f
c. 8ve ad lib.
Dear com - pan - ion, wife of my heart, thou!
Ca - ra spo - sa, a - man - te ca - ra,
p
Where now art thou? Re - turn - ing, re - turn - ing, ful -
Do - ve se - i? ri - tor - na, ri - tor - na a


- - fil my yearn-ing! Dear com -
— pian - ti mie - i! Ca - - - - - - - ra
pan - ion, Come! re - turn - ing, Come, re -
spo - sa, Deh! ri - tor - na, deh! ri -
turn - ing, Come, be - loved one, dear com - pan - ion,
tor - - na a pian - ti mie - - - i! Ca - - ra spo - sa,
Wife be - lov - ed, Where now art thou?
spo - - sa ca - ra, do - ve se - i?


Heed my call - ing! Where art
Deh! ri - - - tor - na, do - - ve
thou? Where art thou? Come, re - turn - ing, wife of my
sei, do - ve sei? Deh ri - tor - na a pian - ti
heart. Oh, heed my call - - - - - - - -
miei, ri - - - tor - na a pian - - - - - - - -
- - - - - - - - - ing, heed me, dear com - -
- - - - - - - - - ti mie - - - i, deh! ri - -


pan - ion, Come re - - turn - - ing, Come back to
tor - na, Deh! ri - - tor - - na a pian - ti mie - - -
me!
i!
f
Fine
Fine
Allegro (♩ = 76)
From your realms of dark - ness flock - ing, I de - fy you With the
Del vostro E - re - bo sull' a - ra, Col - la fa - ce del mio
p
f


fu - el of my an-ger fiercely burn - ing, I de - fy you, I de - fy you, O—
sdegno Io vi sfi - do, Col - la fa - ce del mio sdeg-no Io vi sfi - do, o—
c. 8ve ad lib.
spir - its cru - el, With the fu - el of my an - ger, from your
spir - ti re - - i! Col - la fa - ce del mio sdeg - no, del vo -
realms of— dark - ness flock - ing, I de - fy you, I de - fy you, O—
stro E - re - bo— sull' a - ra, Io vi sfi - do, io vi sfi - do, o—
Da Capo
spir - its— cru - el, O— spir - its— cru - - el!
spir - ti— re - - i, o— spir - ti— re - - - i!
Da Capo

SADLY I LANGUISH

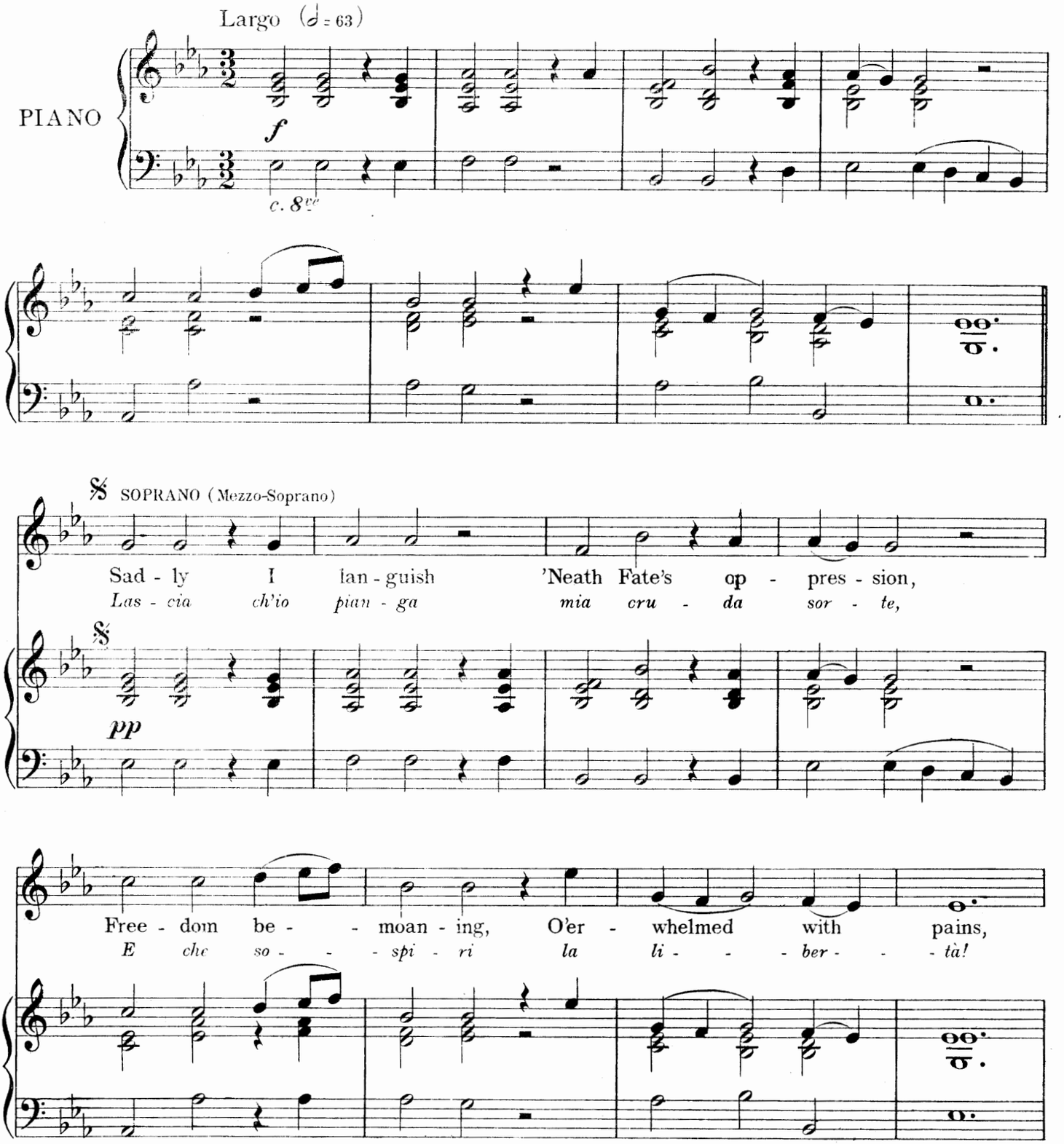
(LASCIA CH'IO PIANGA)

From "Rinaldo" (1711)

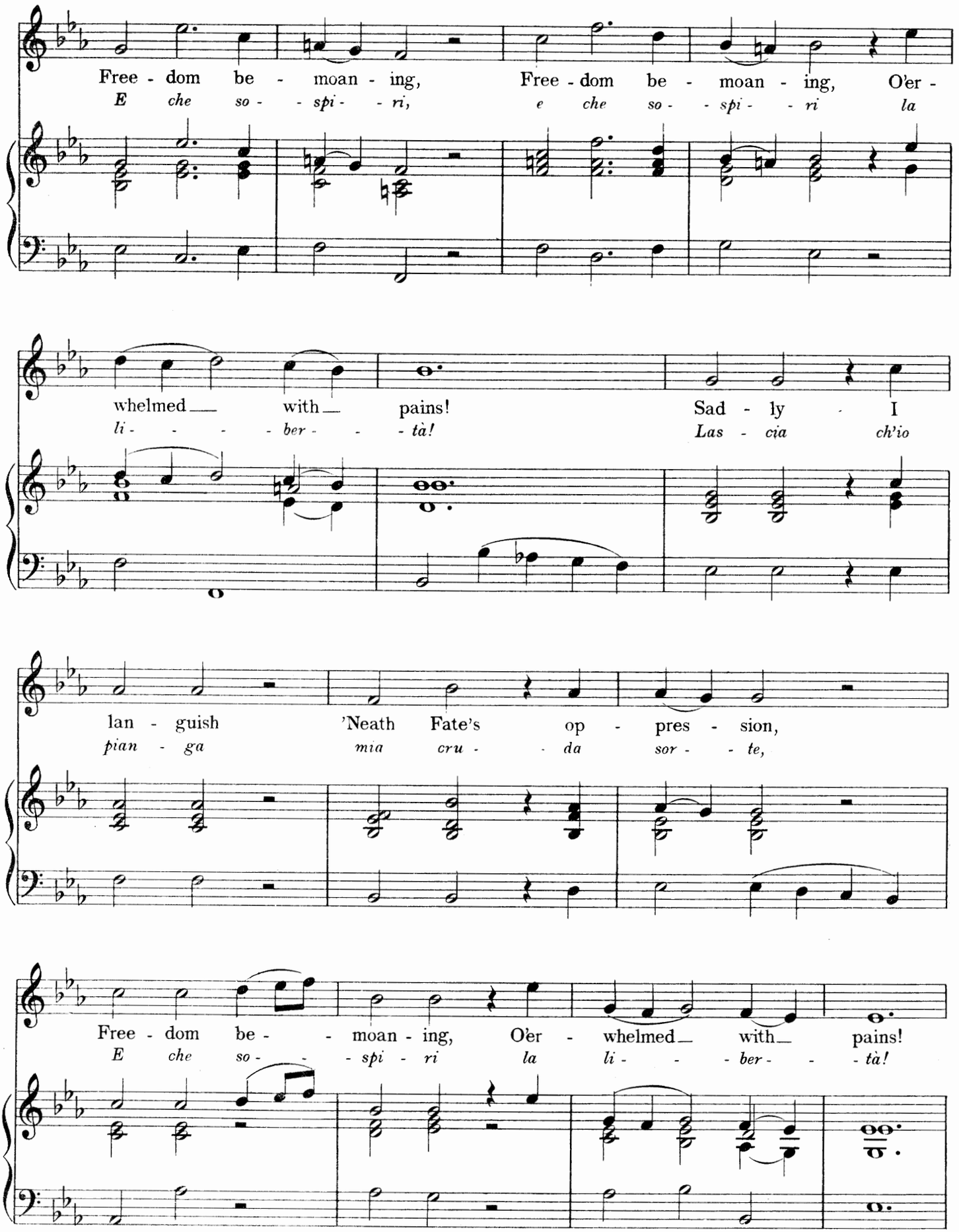
(Original Key, F)

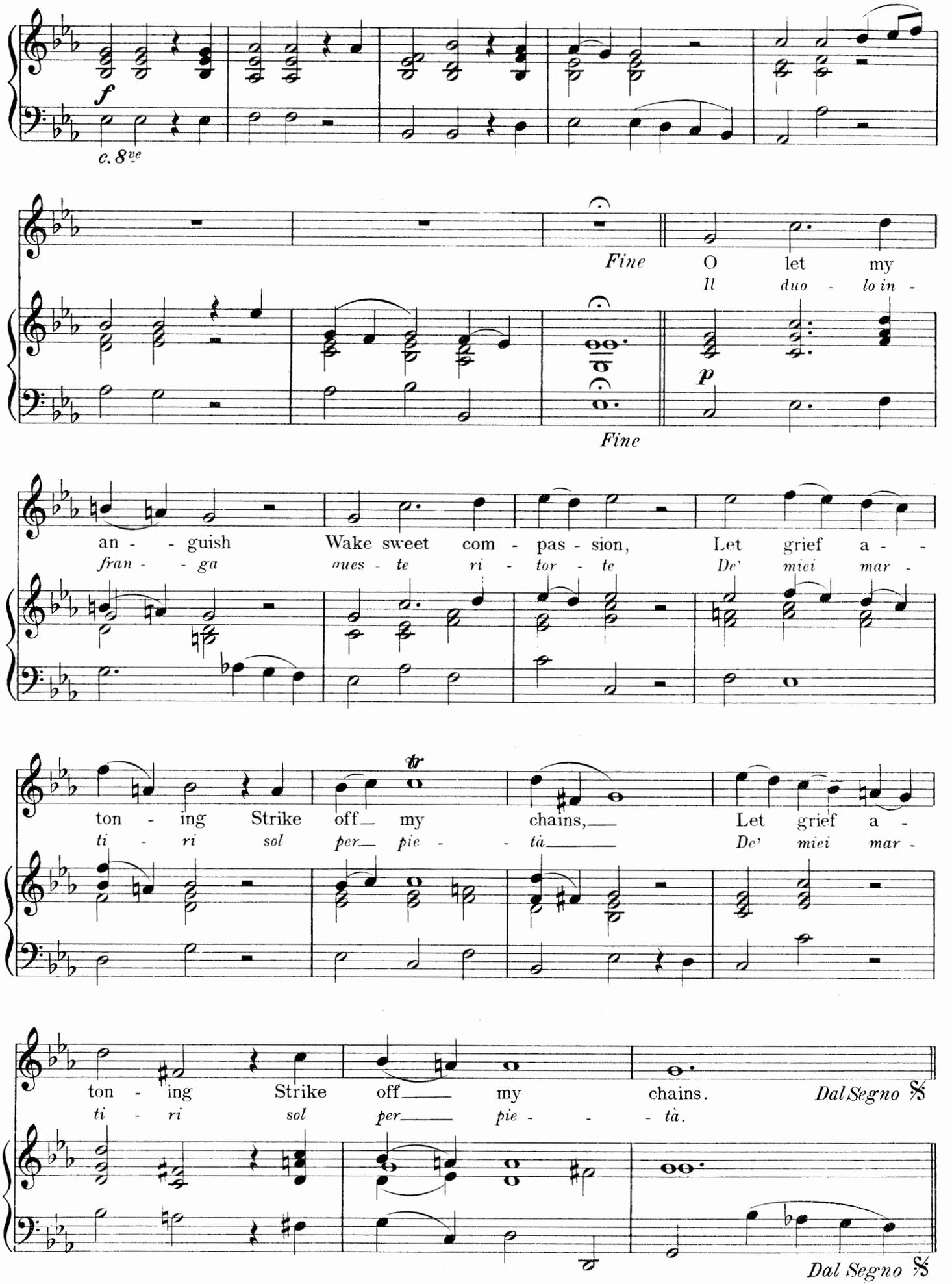
English Version by
NATHAN HASKELL DOLE
Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL



Copyright MCMV by Oliver Ditson Company


Free - dom be - moan - ing, Free - dom be - moan - ing, O'er -
E che so - spi - ri, e che so - spi - ri la
whelmed with pains! Sad - ly I
li - ber - tà! Las - cia ch'io
lan - guish 'Neath Fate's op - pres - sion,
pian - ga mia cru - da sor - te,
Free - dom be - moan - ing, O'er - whelmed with pains!
E che so - spi - ri la li - ber - tà!


f
c. 8ve
Fine
O let my
Il duo - lo in -
p
Fine
an - - guish
fran - - ga
Wake sweet com - pas - sion,
aues - te ri - tor - te
Let grief a - -
De' miei mar -
ton - ing
ti - ri
Strike off my chains,
sol per pie - - tà
Let grief a -
De' miei mar -
tr
ton - ing
ti - ri
Strike off my chains.
sol per pie - - tà.
Dal Segno 𝄋
Dal Segno 𝄋

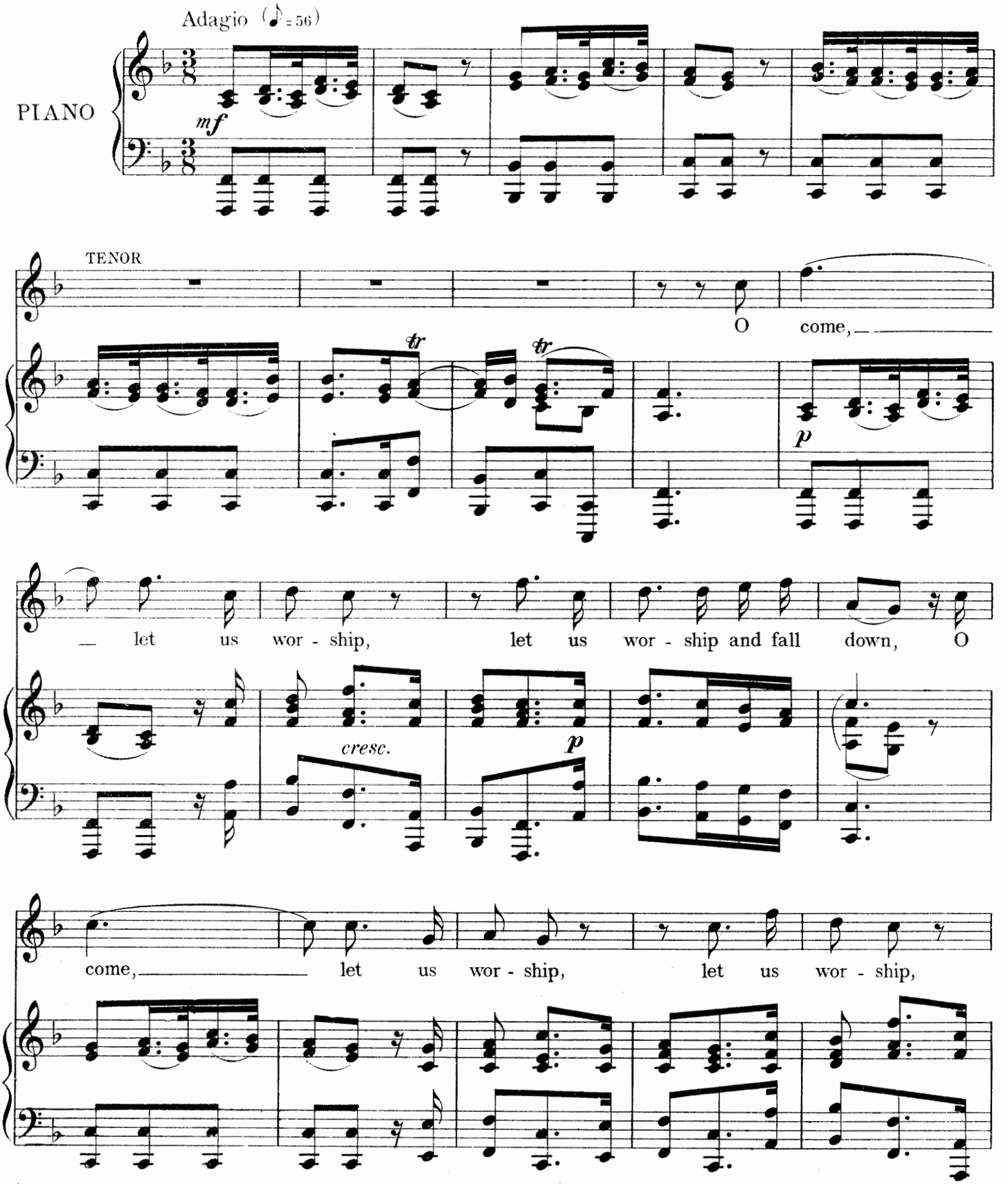
O COME, LET US WORSHIP

From the Anthem, "O come, let us sing"

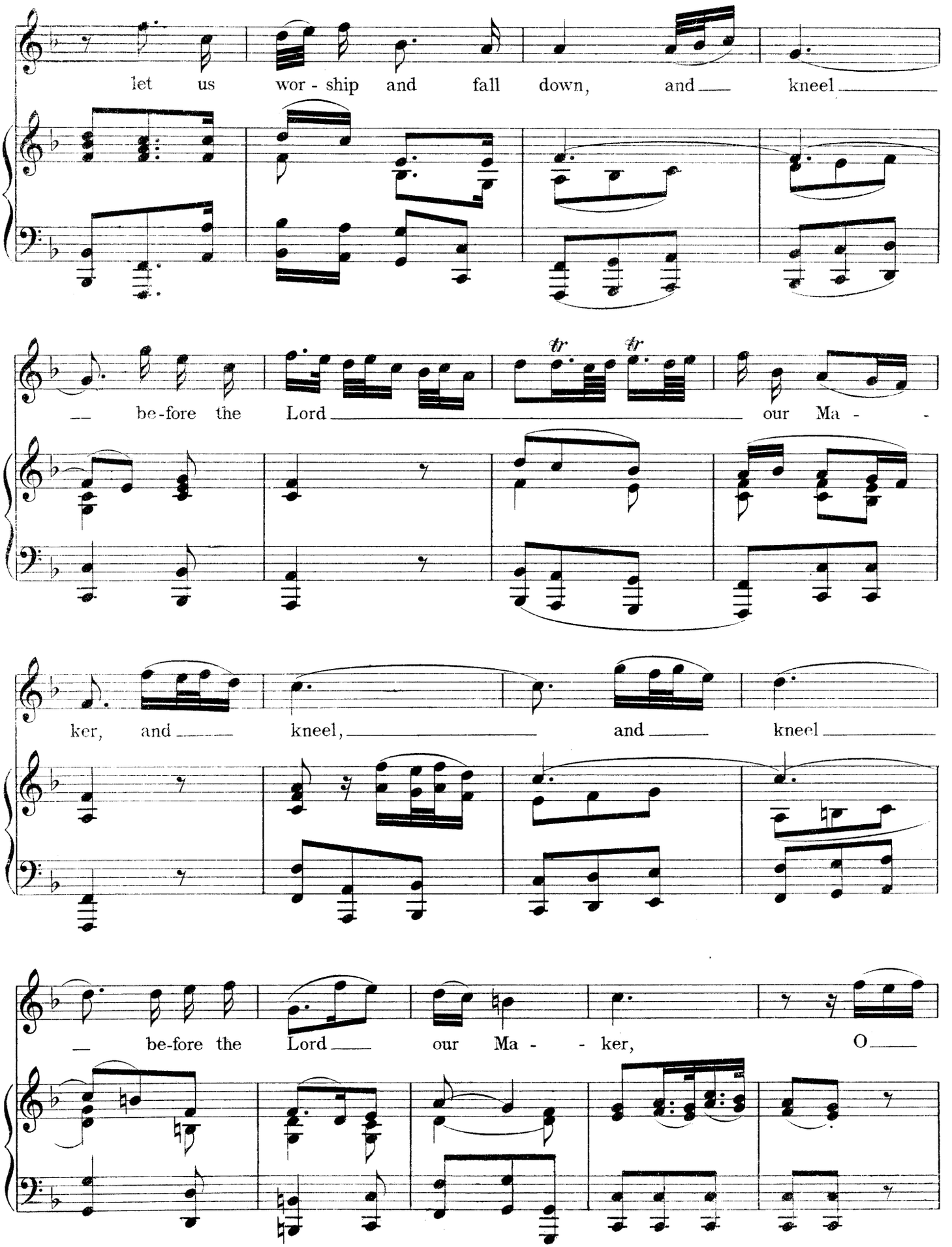
(Chandos Anthems - 1718-1720)

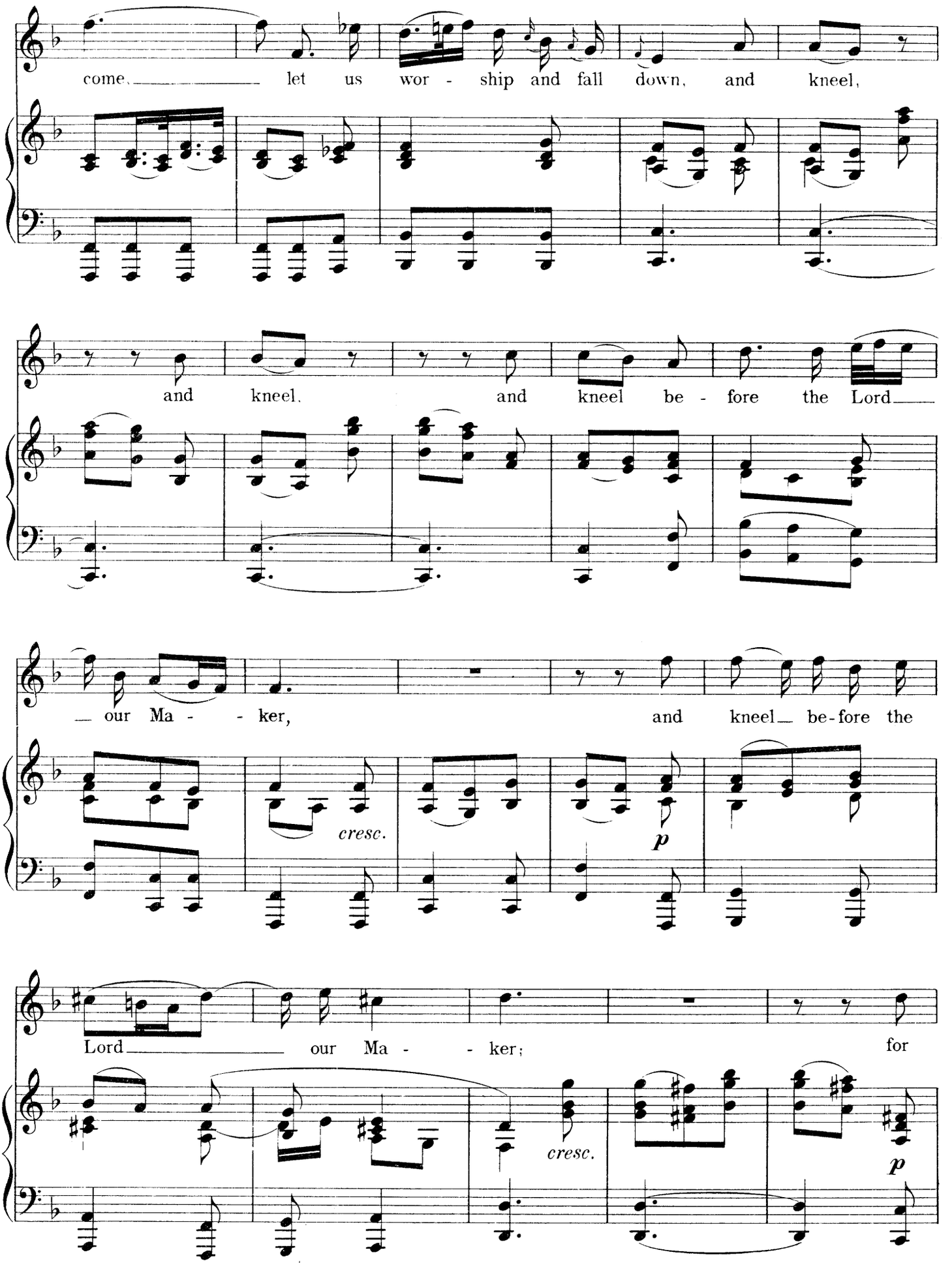
Edited by Ebenezer Prout

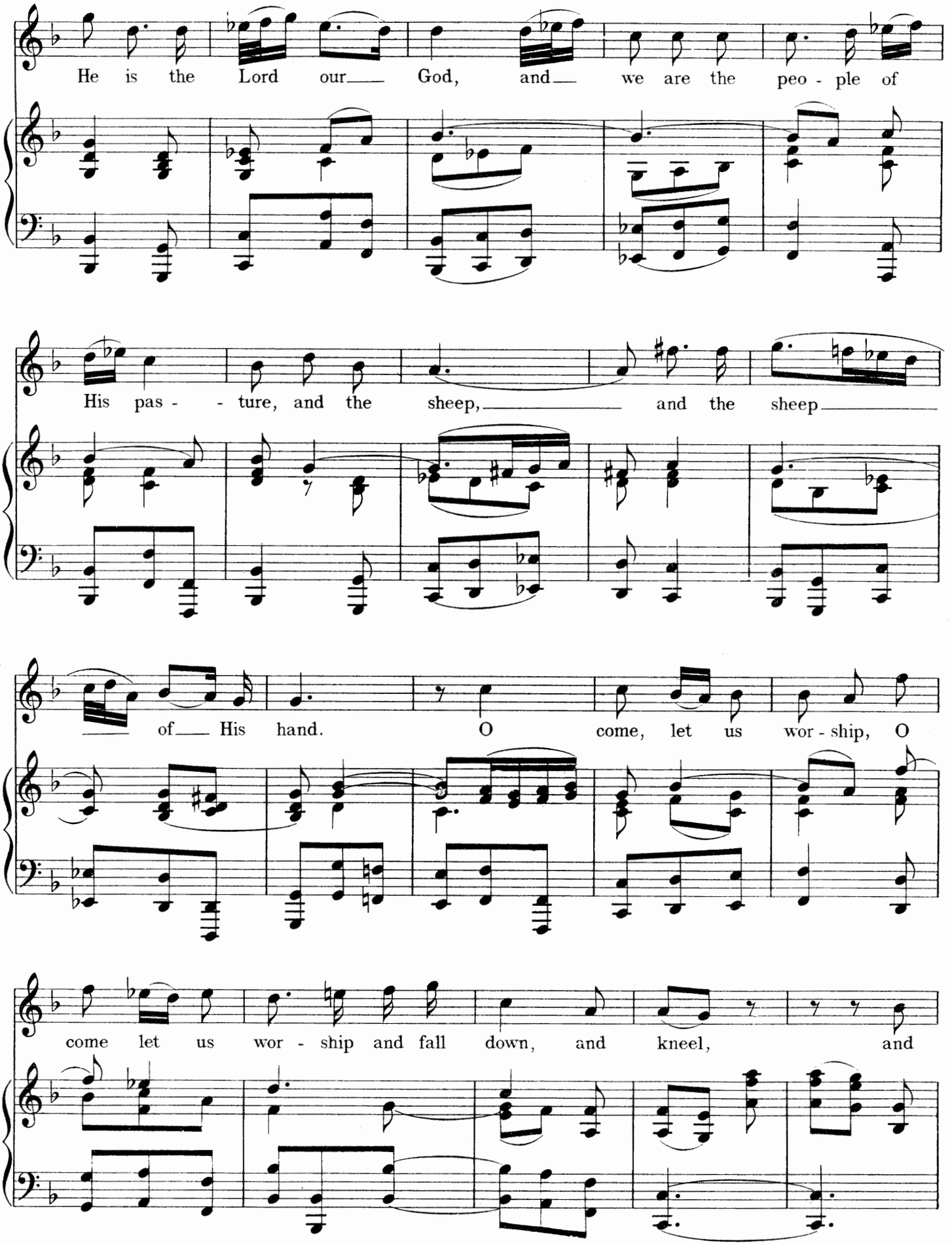
GEORGE FRIDERIC HANDEL

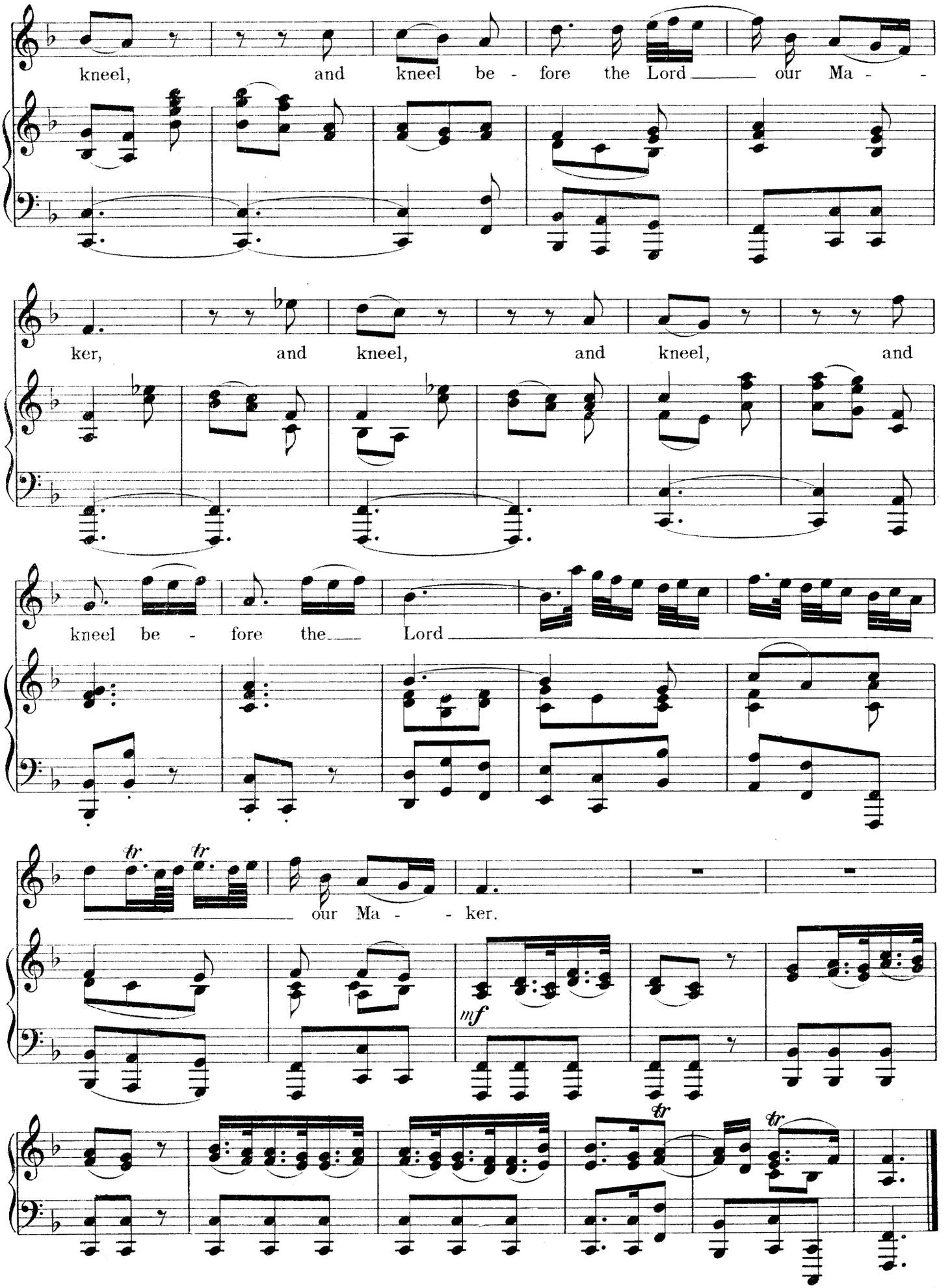


Copyright MCMV by Oliver Ditson Company


let us wor - ship and fall down, and kneel
be-fore the Lord our Ma -
ker, and kneel, and kneel
be-fore the Lord our Ma - - ker, O


come, let us wor - ship and fall down, and kneel,
and kneel, and kneel be - fore the Lord
our Ma - ker, and kneel be-fore the
cresc.
p
Lord our Ma - ker; for
cresc.
p


He is the Lord our God, and we are the peo - ple of
His pas - - ture, and the sheep, and the sheep
of His hand. O come, let us wor - ship, O
come let us wor - ship and fall down, and kneel, and

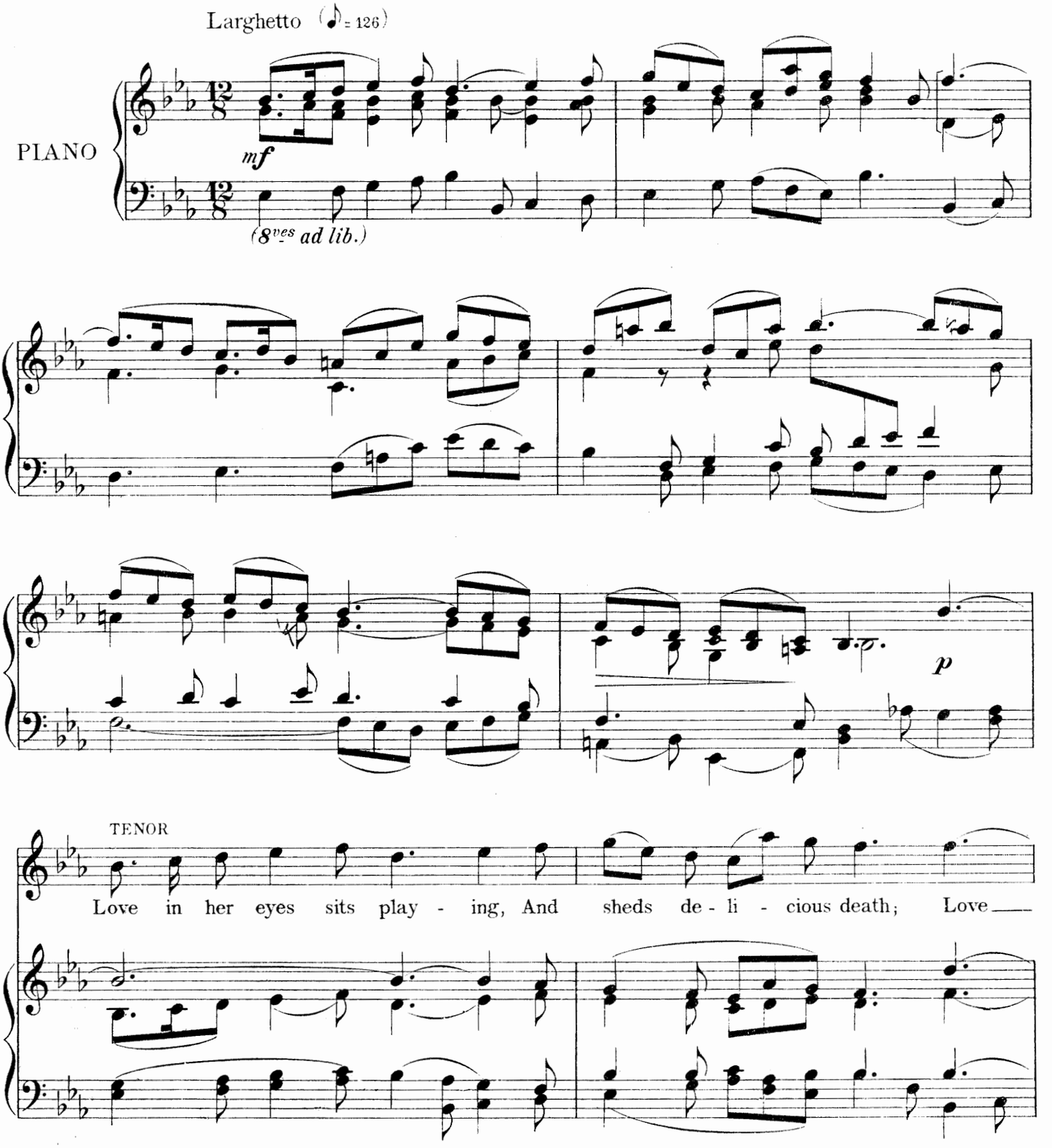

kneel, and kneel be - fore the Lord our Ma - -
ker, and kneel, and kneel, and
kneel be - fore the Lord
our Ma - - ker.
mf

LOVE IN HER EYES SITS PLAYING

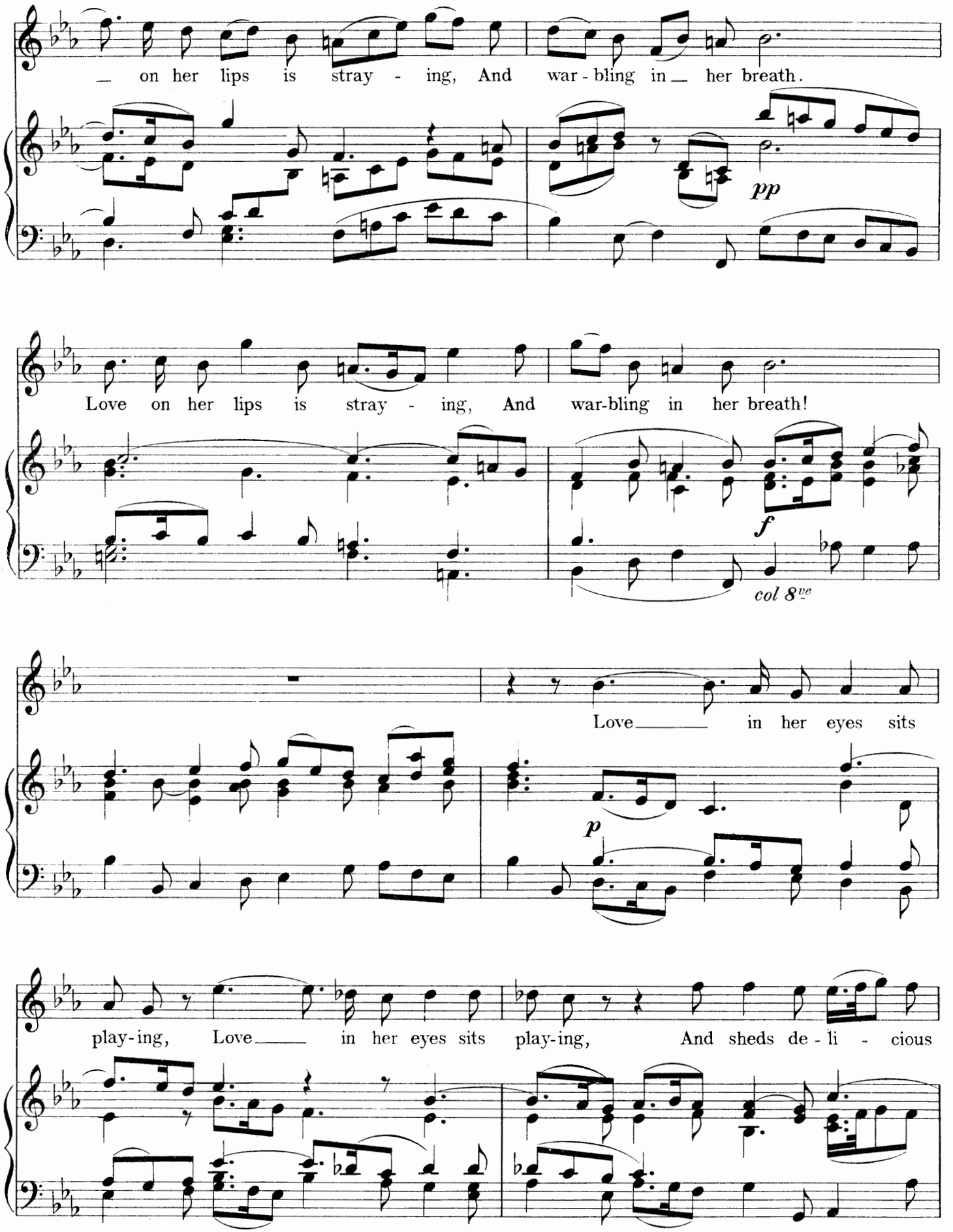
From "Acis and Galatea" (1720)

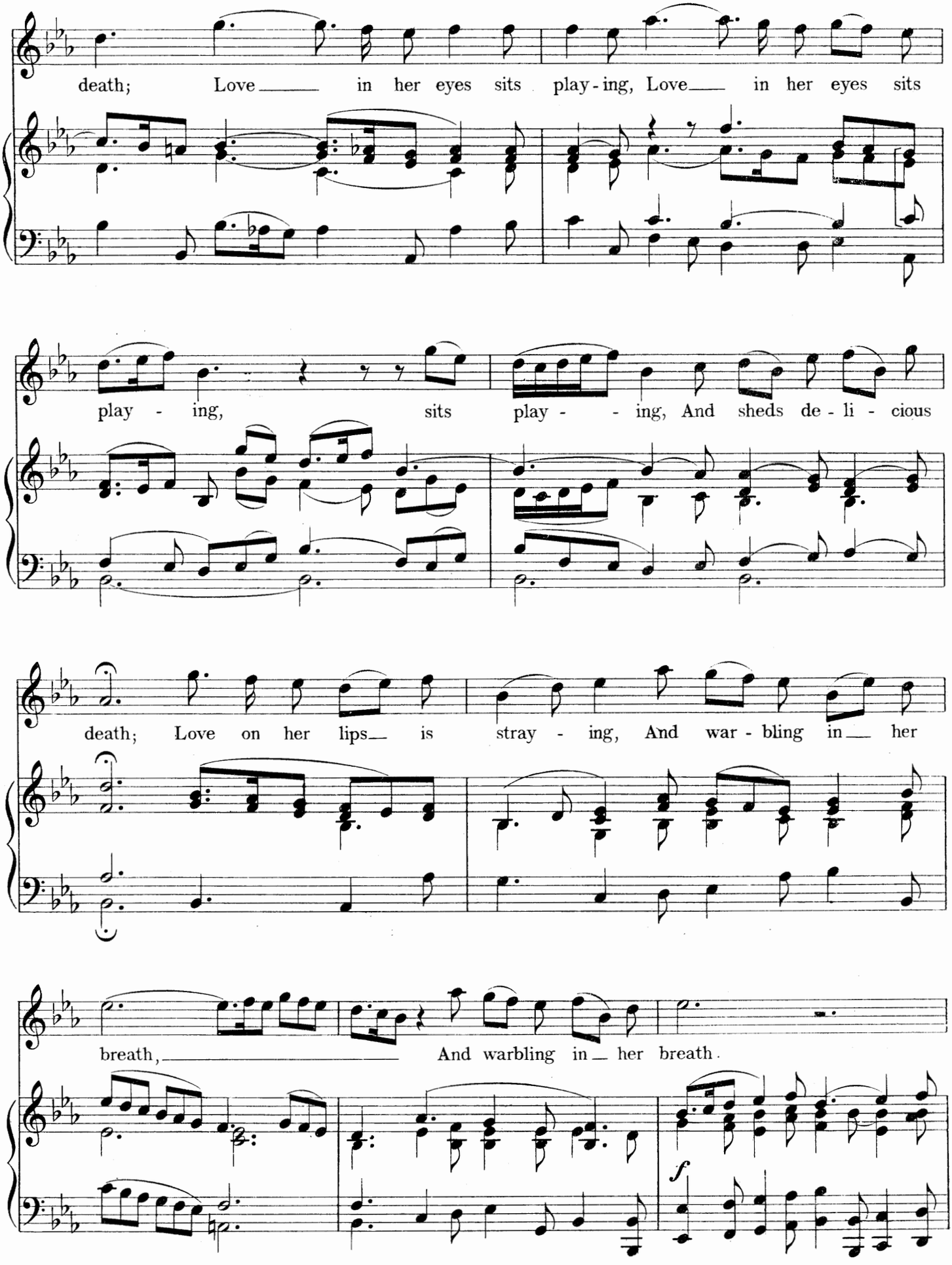
Edited by Ebenezer Prout

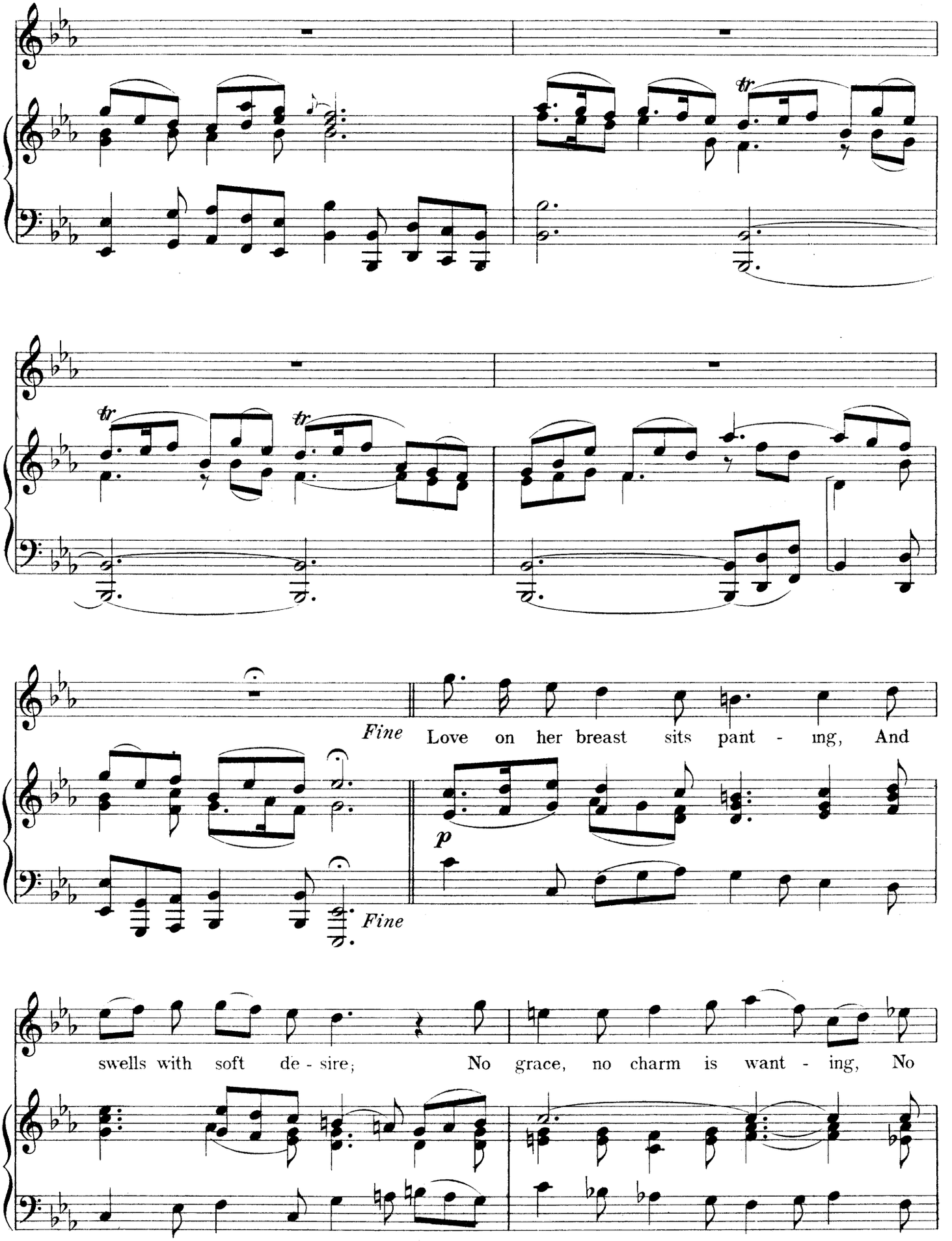
GEORGE FRIDERIC HANDEL

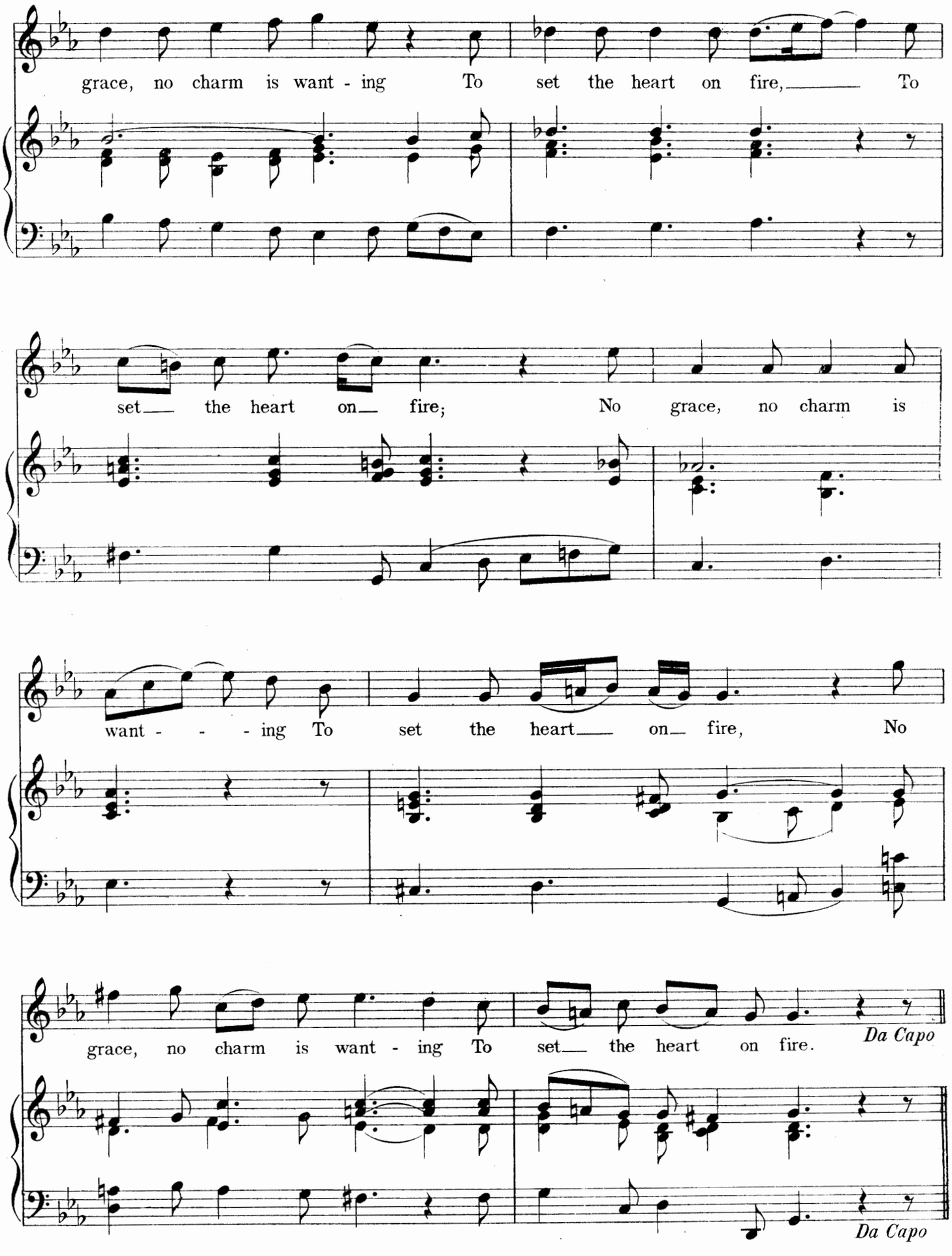


Copyright MCMV by Oliver Ditson Company


on her lips is stray - ing, And war - bling in her breath.
pp
Love on her lips is stray - ing, And war-bling in her breath!
f
col 8ve
Love in her eyes sits
p
play-ing, Love in her eyes sits play-ing, And sheds de - li - cious


death; Love in her eyes sits play-ing, Love in her eyes sits
play - ing, sits play - - ing, And sheds de - li - cious
death; Love on her lips is stray - ing, And war - bling in her
breath, And warbling in her breath.
f


tr
tr
tr
Fine
Love on her breast sits pant - ing, And
p
Fine
swells with soft de - sire; No grace, no charm is want - ing, No

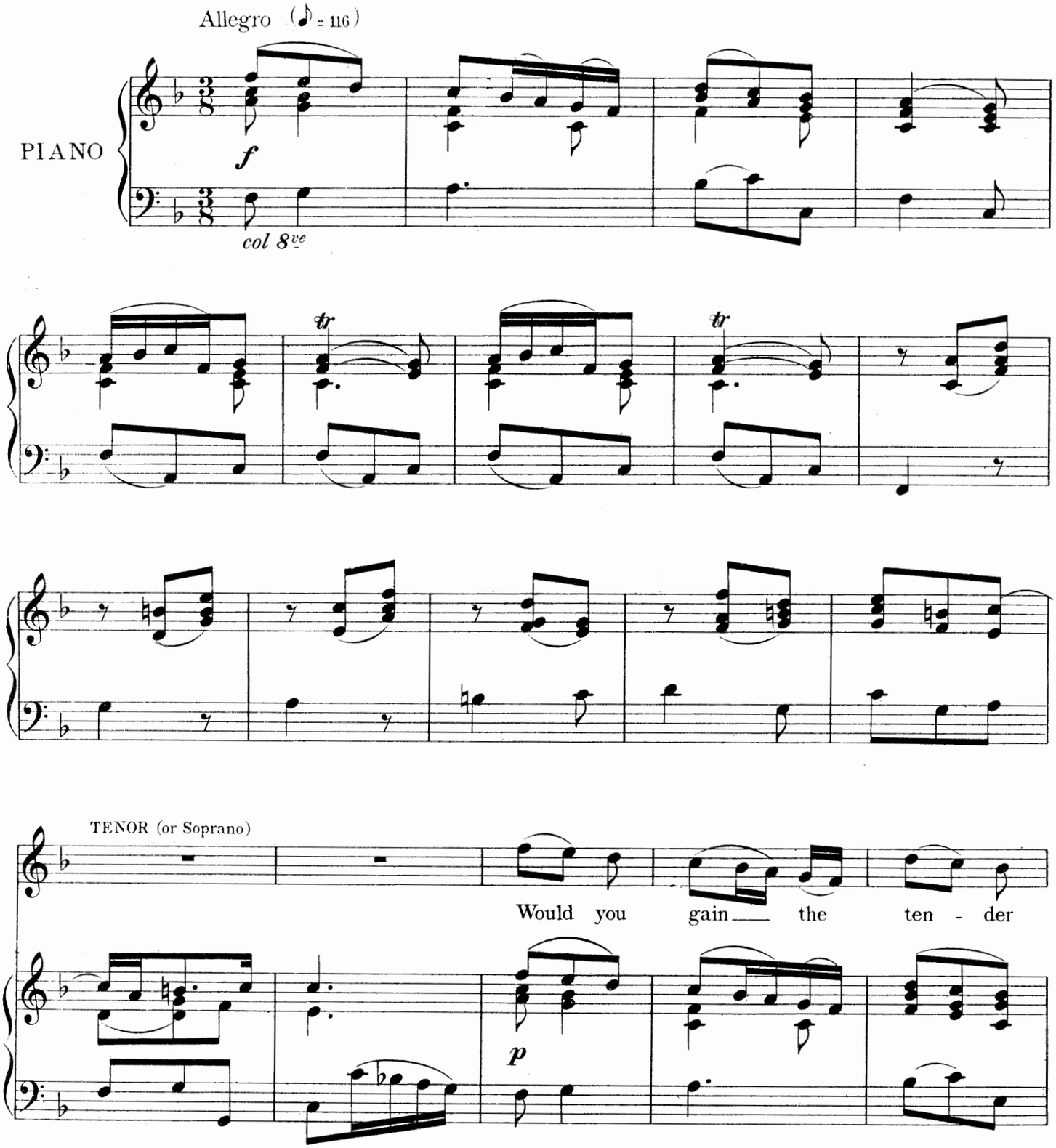

grace, no charm is want - ing To set the heart on fire, To
set the heart on fire; No grace, no charm is
want - - - ing To set the heart on fire, No
grace, no charm is want - ing To set the heart on fire.
Da Capo
Da Capo

WOULD YOU GAIN THE TENDER CREATURE

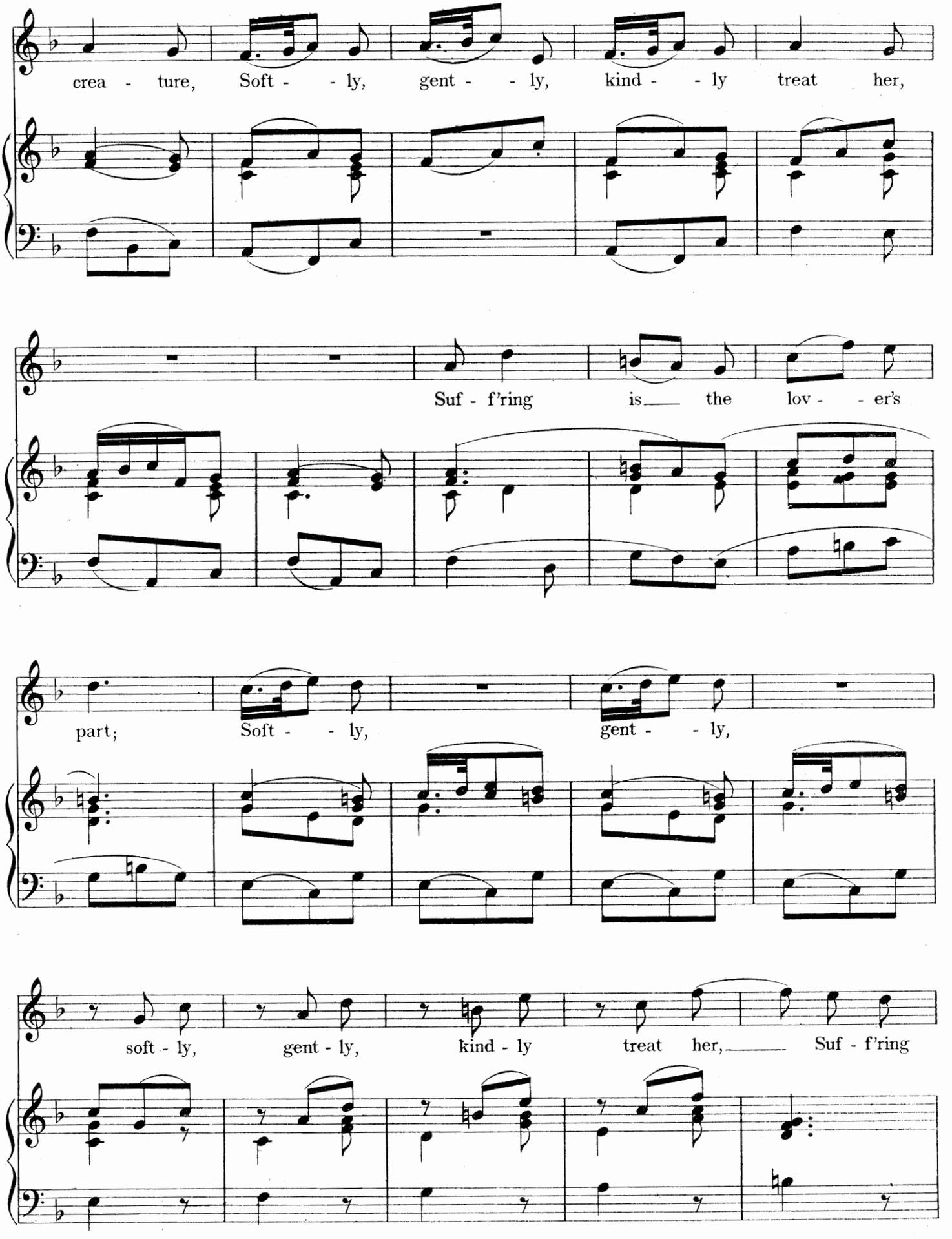
From "Acis and Galatea" (1720)

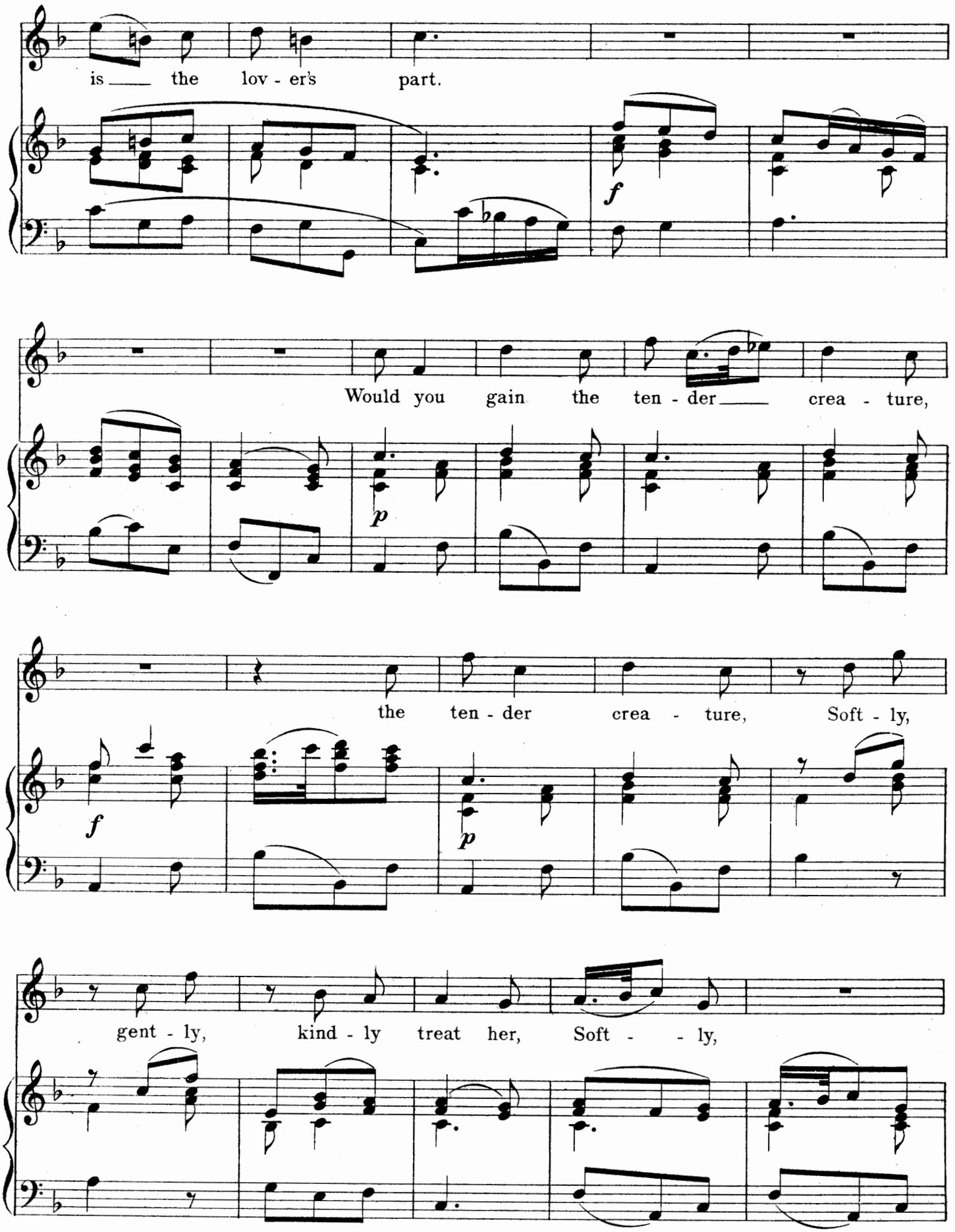
Edited by Ebenezer Prout

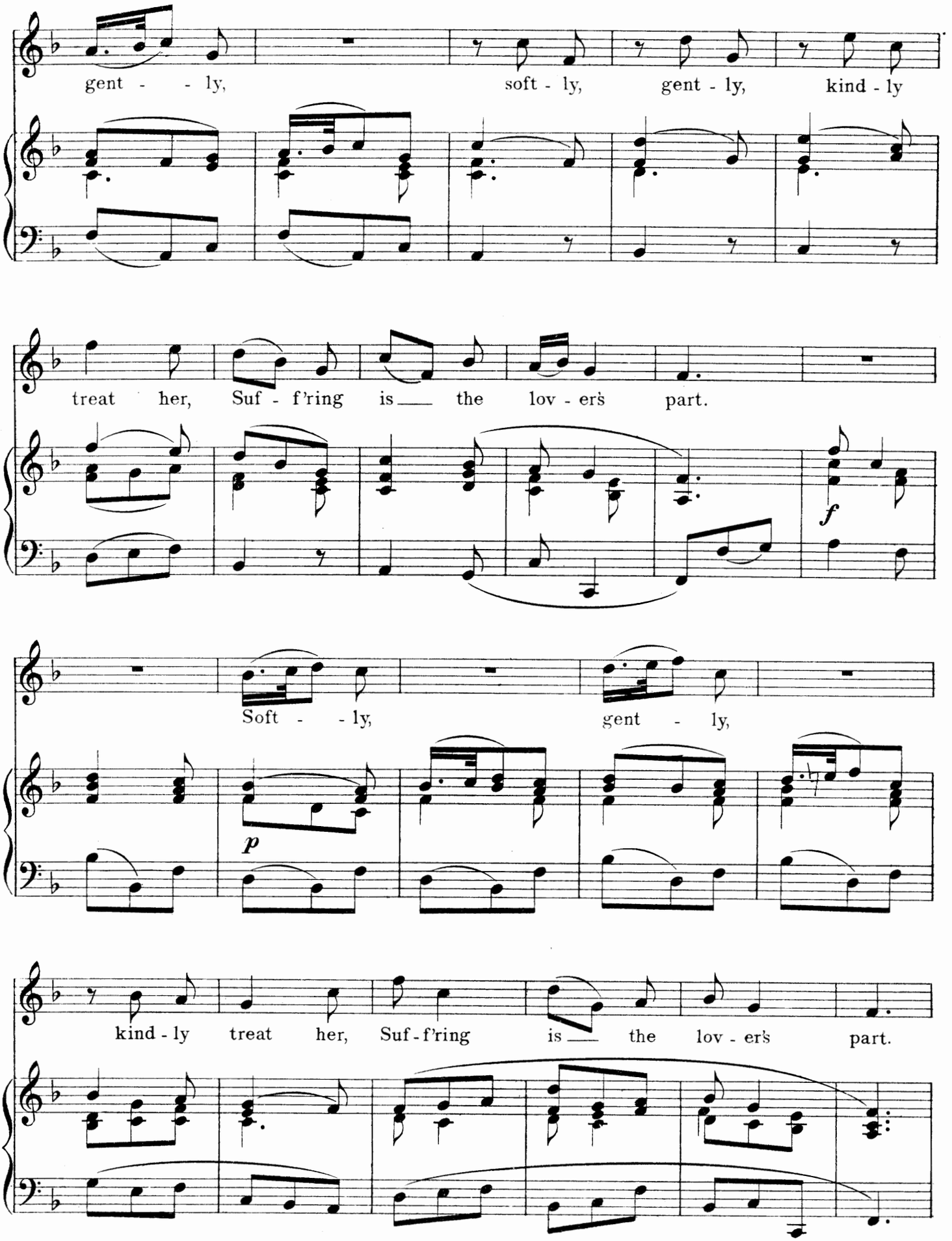
GEORGE FRIDERIC HANDEL

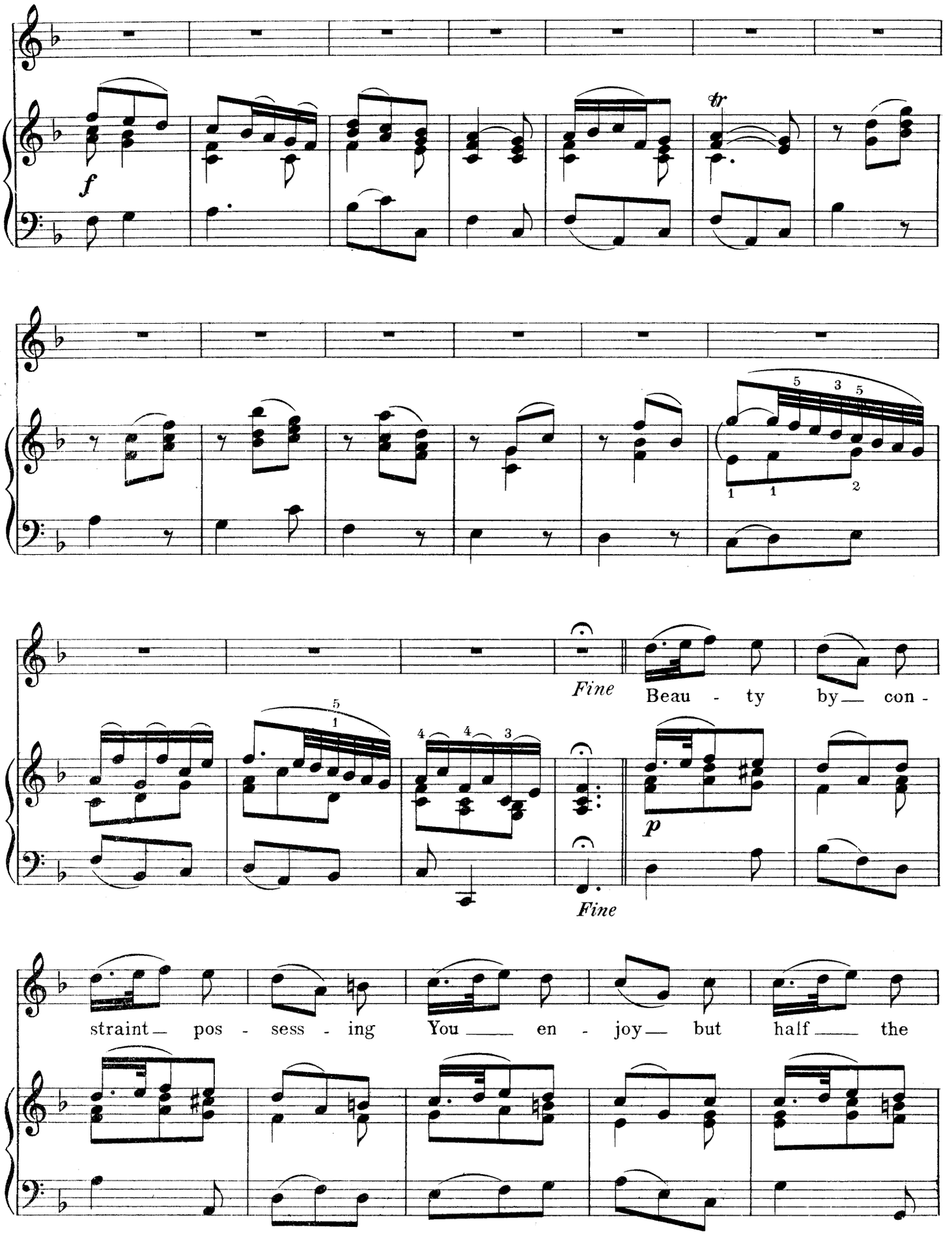


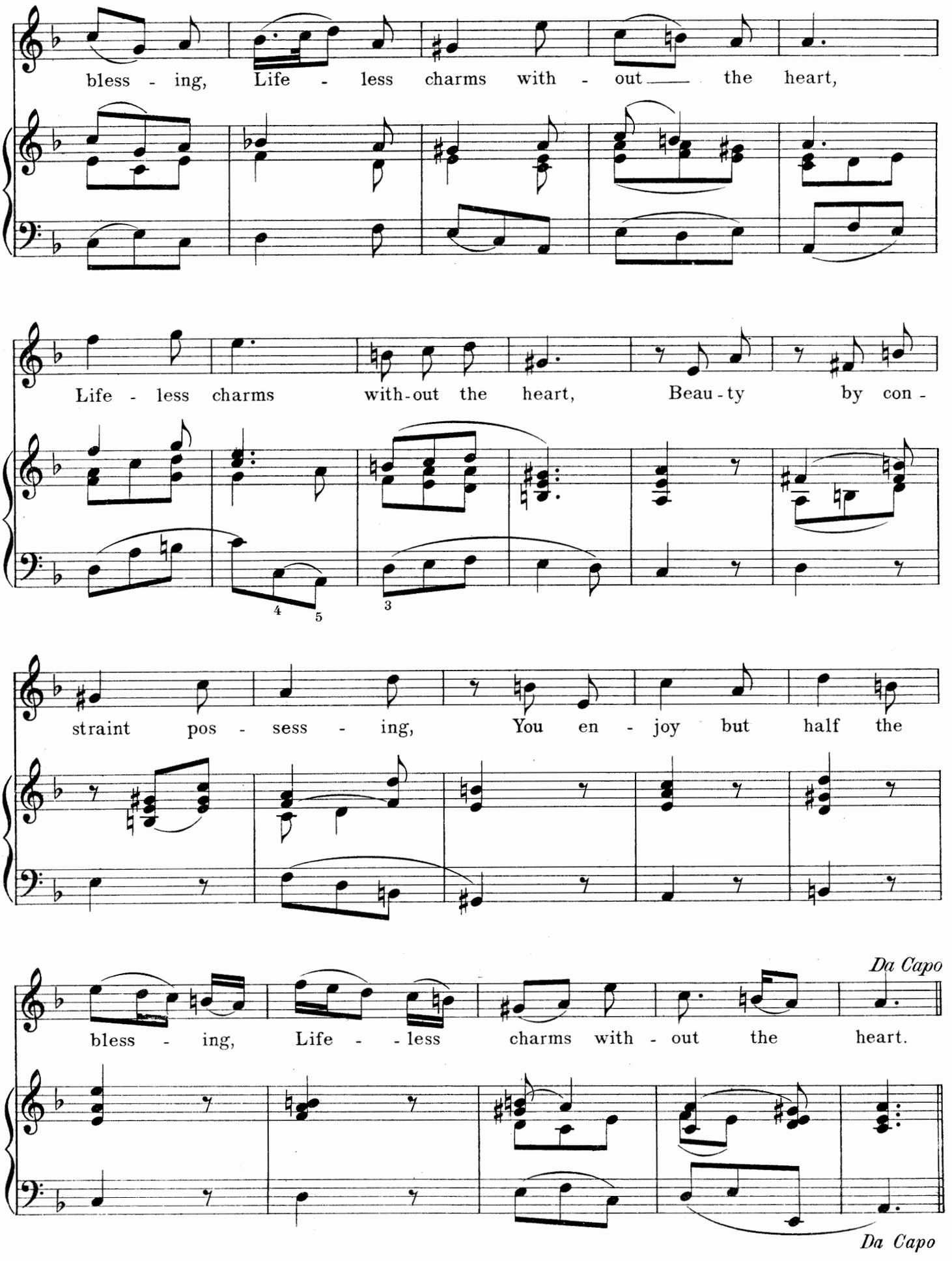
Copyright MCMV by Oliver Ditson Company


crea - ture, Soft - - ly, gent - - ly, kind - - ly treat her,
Suf - f'ring is the lov - - er's
part; Soft - - ly, gent - - ly,
soft - ly, gent - ly, kind - ly treat her, Suf - f'ring


is ___ the lov - er's part.
f
Would you gain the ten - der___ crea - ture,
p
the ten - der crea - ture, Soft - ly,
f
p
gent - ly, kind - ly treat her, Soft - - ly,


gent - - ly, soft - ly, gent - ly, kind - ly
treat her, Suf - f'ring is the lov - er's part.
f
Soft - - ly, gent - ly,
p
kind - ly treat her, Suf - f'ring is the lov - er's part.


f
tr
5 3 5
1 1 2
Fine
Beau - ty by— con -
5 1
4 4 3
p
Fine
straint— pos - sess - ing You— en - joy— but half— the

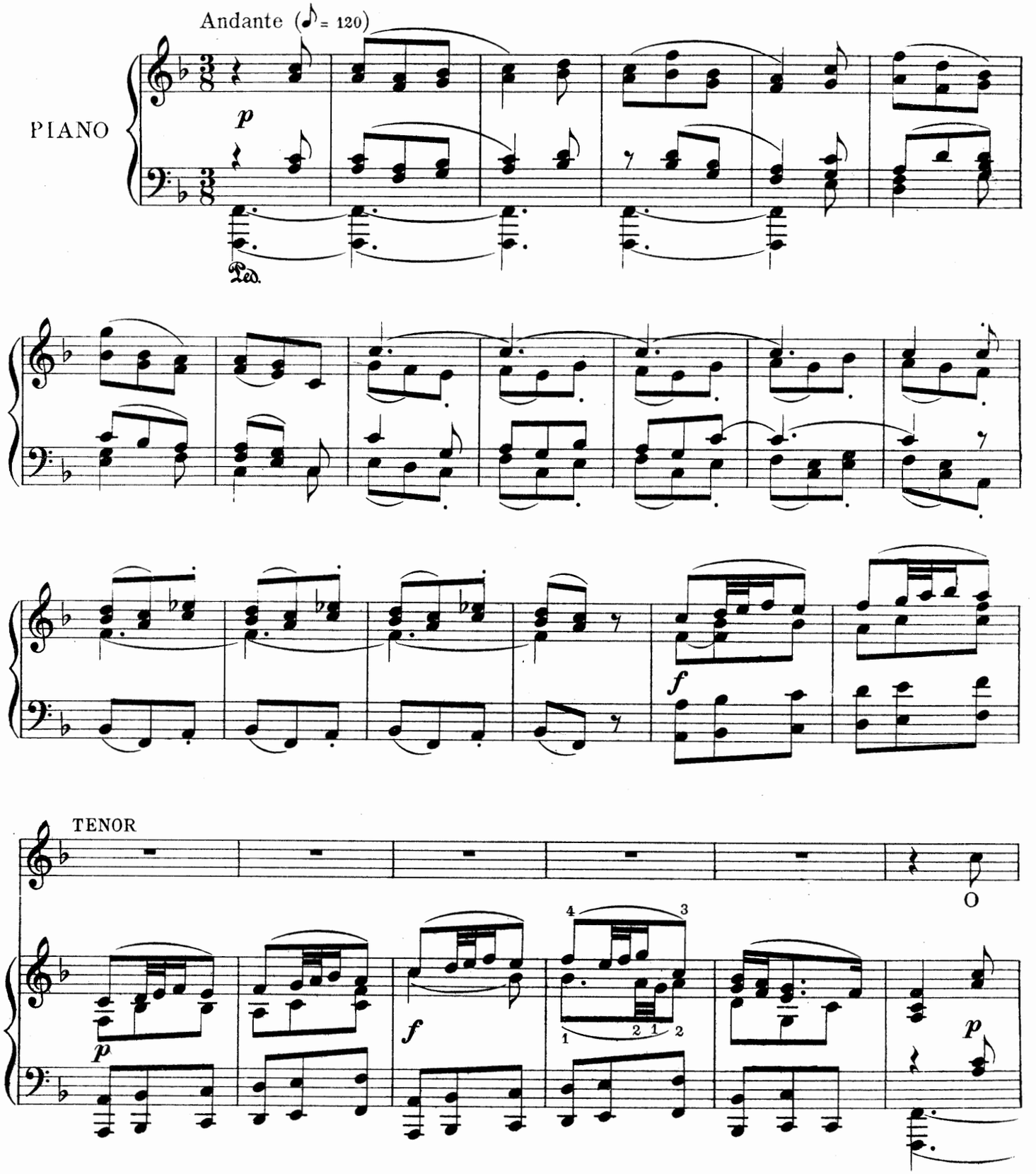

bless - ing, Life - less charms with - out the heart,
Life - less charms with-out the heart, Beau-ty by con -
straint pos - sess - ing, You en - joy but half the
Da Capo
bless - ing, Life - less charms with - out the heart.
Da Capo

O BEAUTEOUS QUEEN

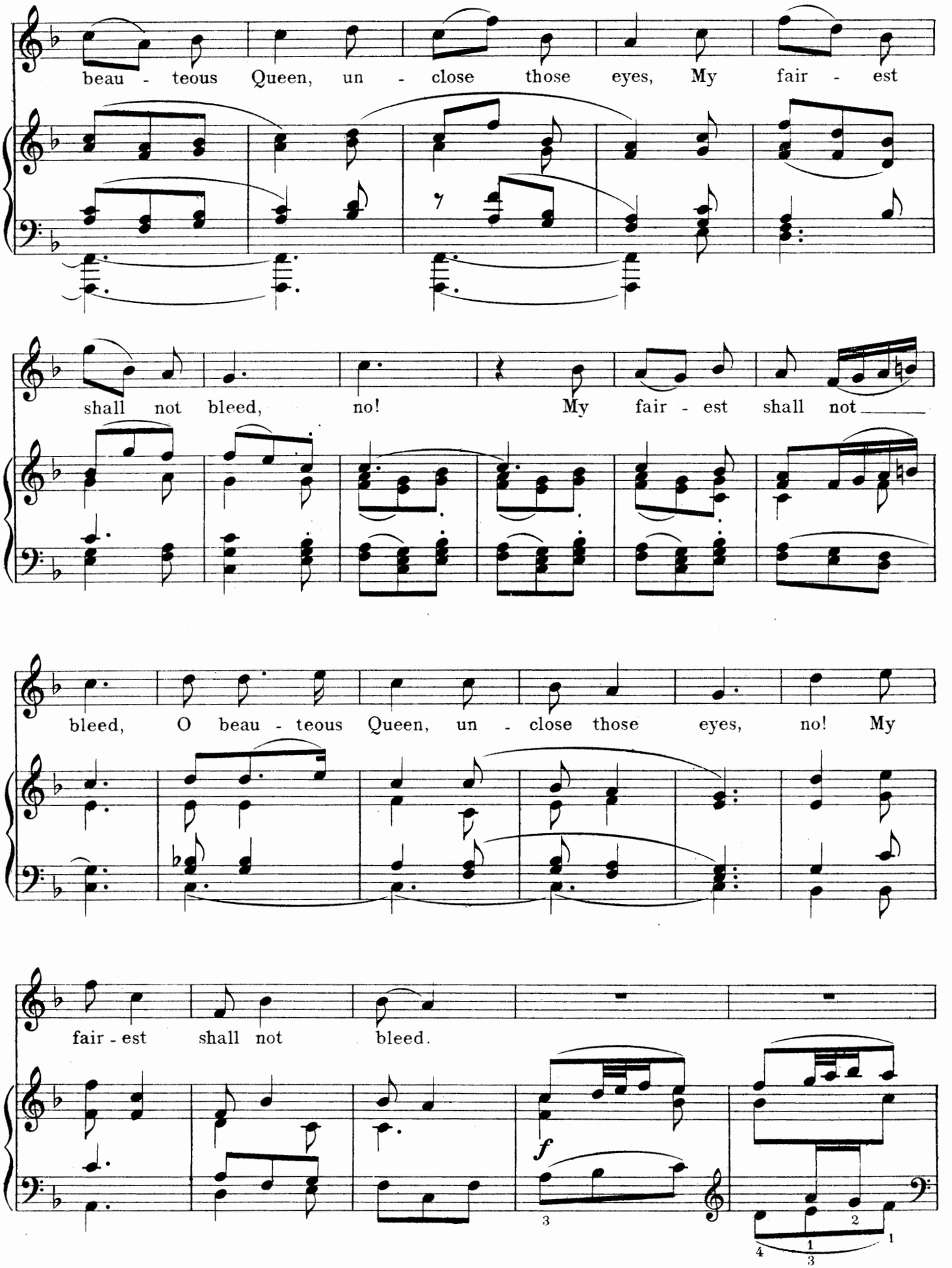
From "Esther" (1720)

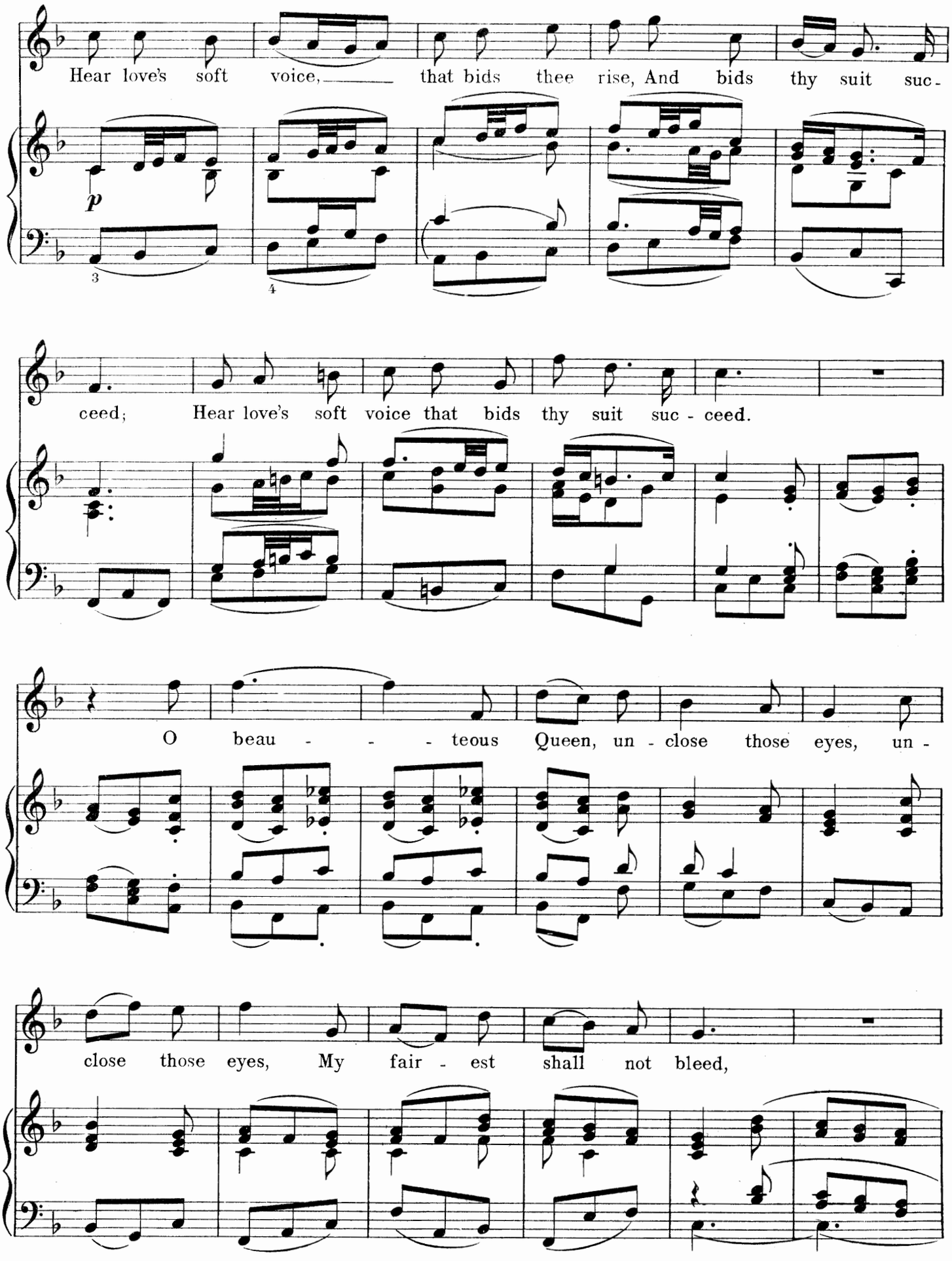
Edited by Ebenezer Prout

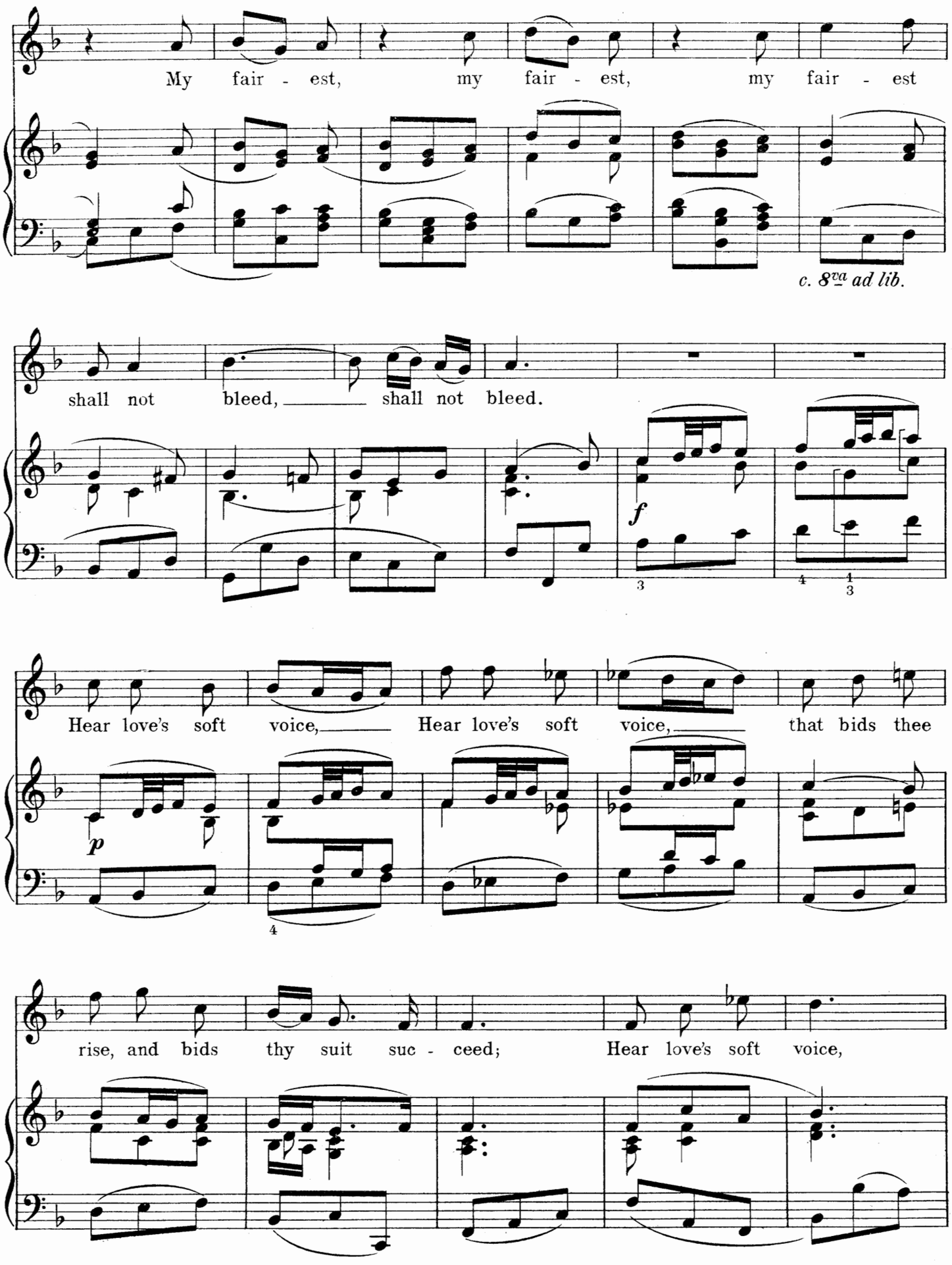
GEORGE FRIDERIC HANDEL

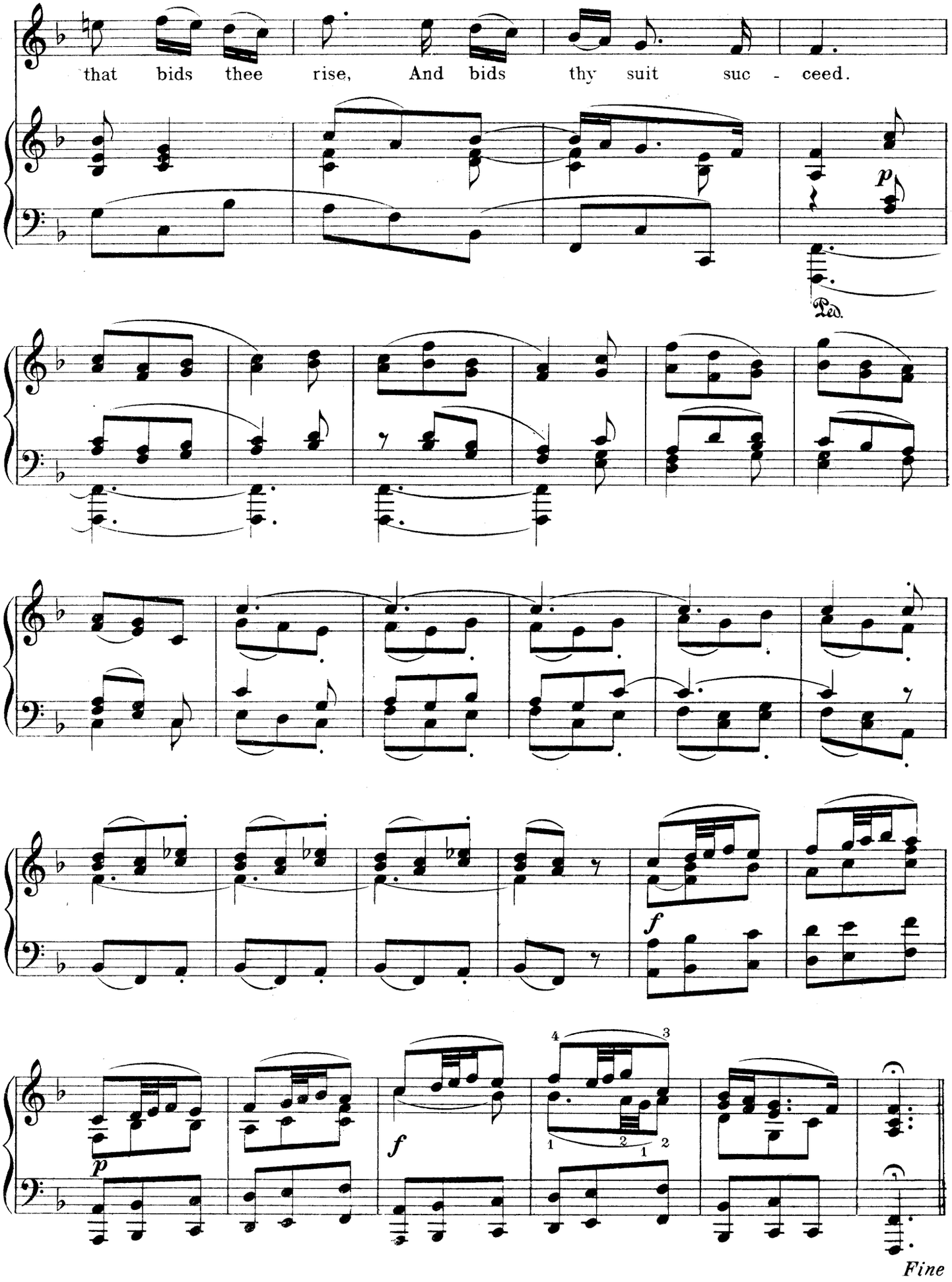


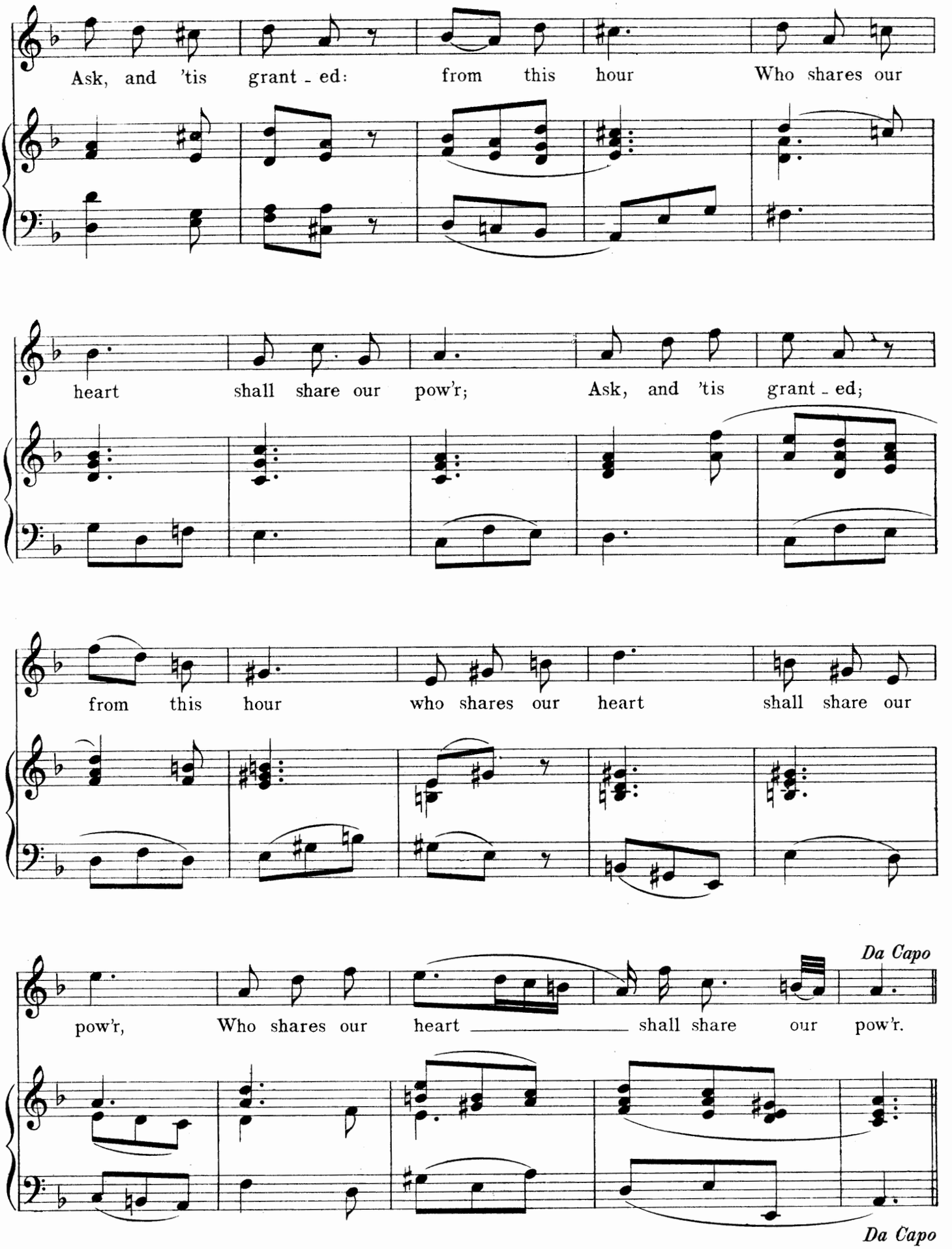
Copyright MCMV by Oliver Ditson Company


beau - teous Queen, un - close those eyes, My fair - est
shall not bleed, no! My fair - est shall not
bleed, O beau - teous Queen, un - close those eyes, no! My
fair - est shall not bleed.
f


Hear love's soft voice, that bids thee rise, And bids thy suit suc-
p
ceed; Hear love's soft voice that bids thy suit suc - ceed.
O beau - - - teous Queen, un - close those eyes, un -
close those eyes, My fair - est shall not bleed,


My fair - est, my fair - est, my fair - est
c. 8va ad lib.
shall not bleed, shall not bleed.
f
Hear love's soft voice, Hear love's soft voice, that bids thee
p
rise, and bids thy suit suc - ceed; Hear love's soft voice,


that bids thee rise, And bids thy suit suc - ceed.
p
Ped.
f
p
f
Fine


Ask, and 'tis grant - ed: from this hour Who shares our
heart shall share our pow'r; Ask, and 'tis grant - ed;
from this hour who shares our heart shall share our
pow'r, Who shares our heart shall share our pow'r.
Da Capo
Da Capo

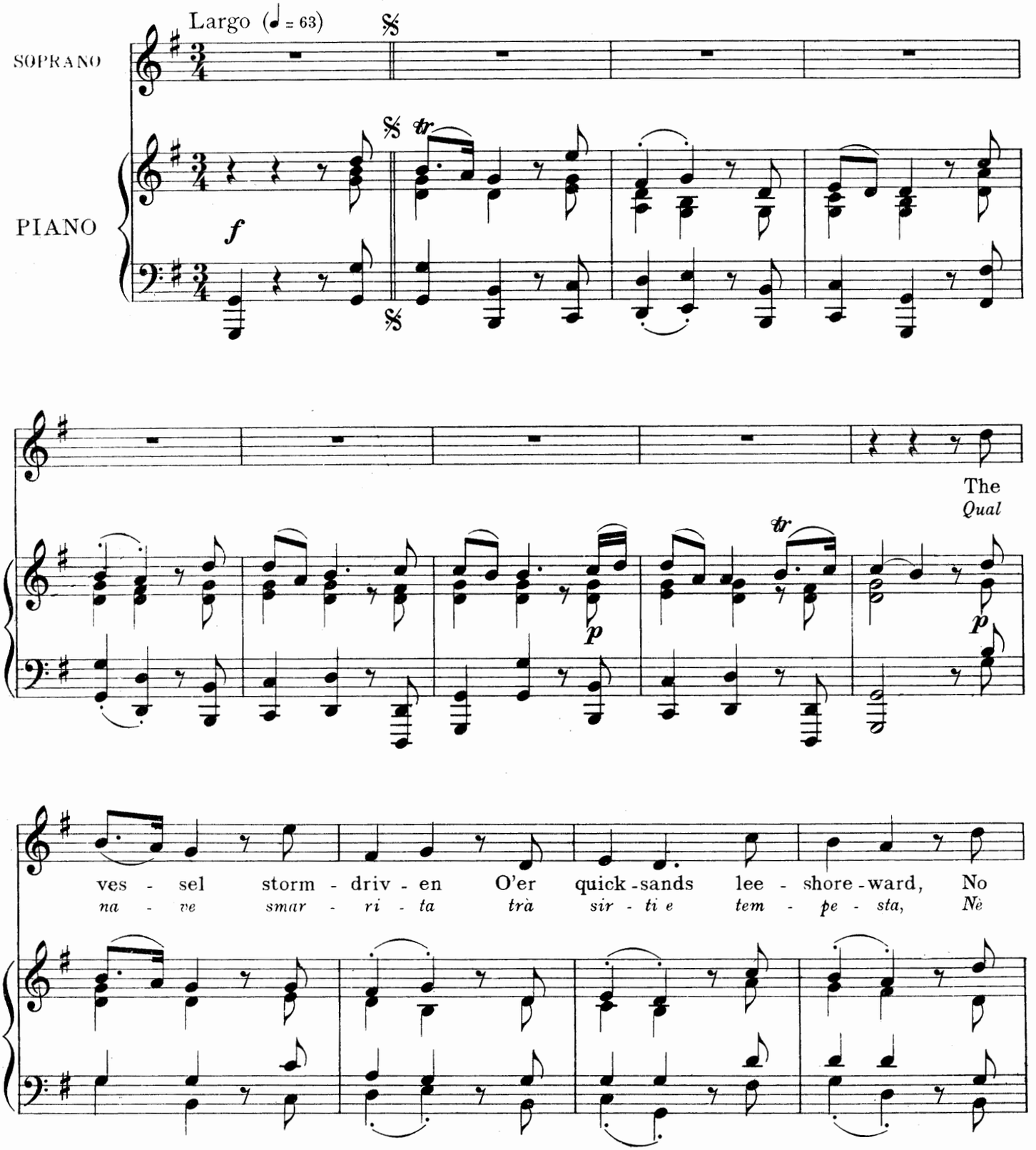
THE VESSEL STORM-DRIVEN

(QUAL NAVE SMARRITA)

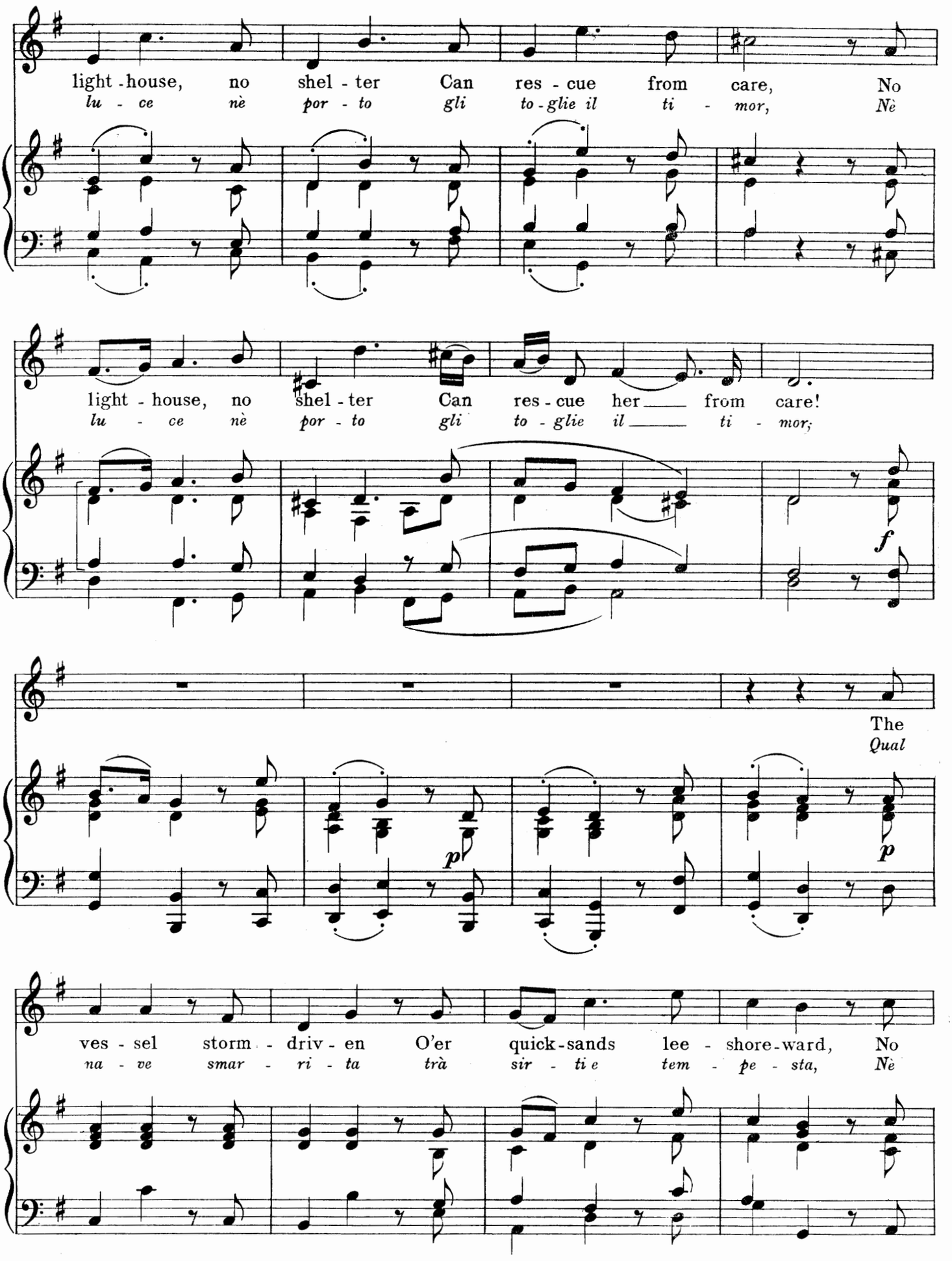
From "Radamisto" (1720)

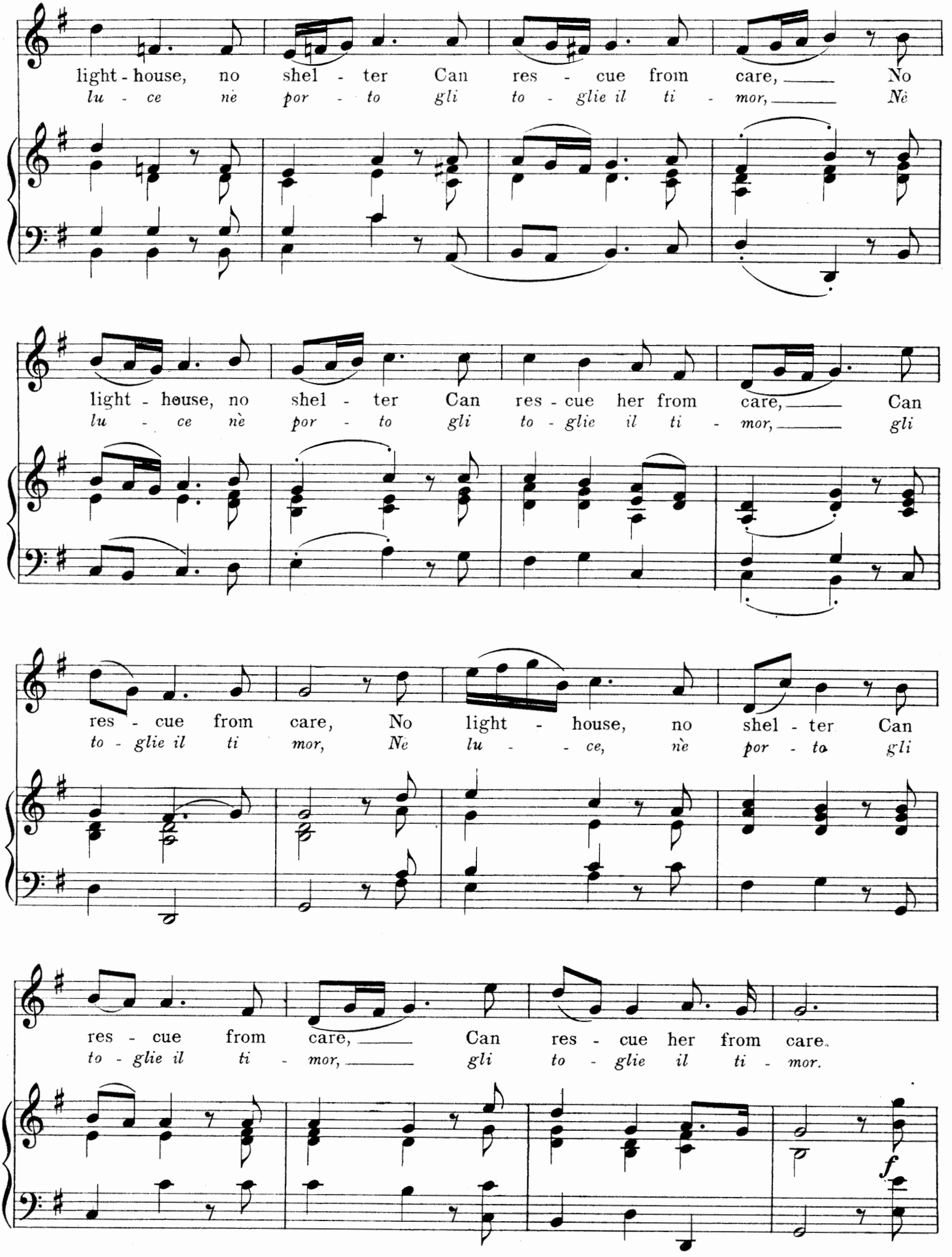
English Version by
NATHAN HASKELL DOLE
Edited by Ebenezer Prout

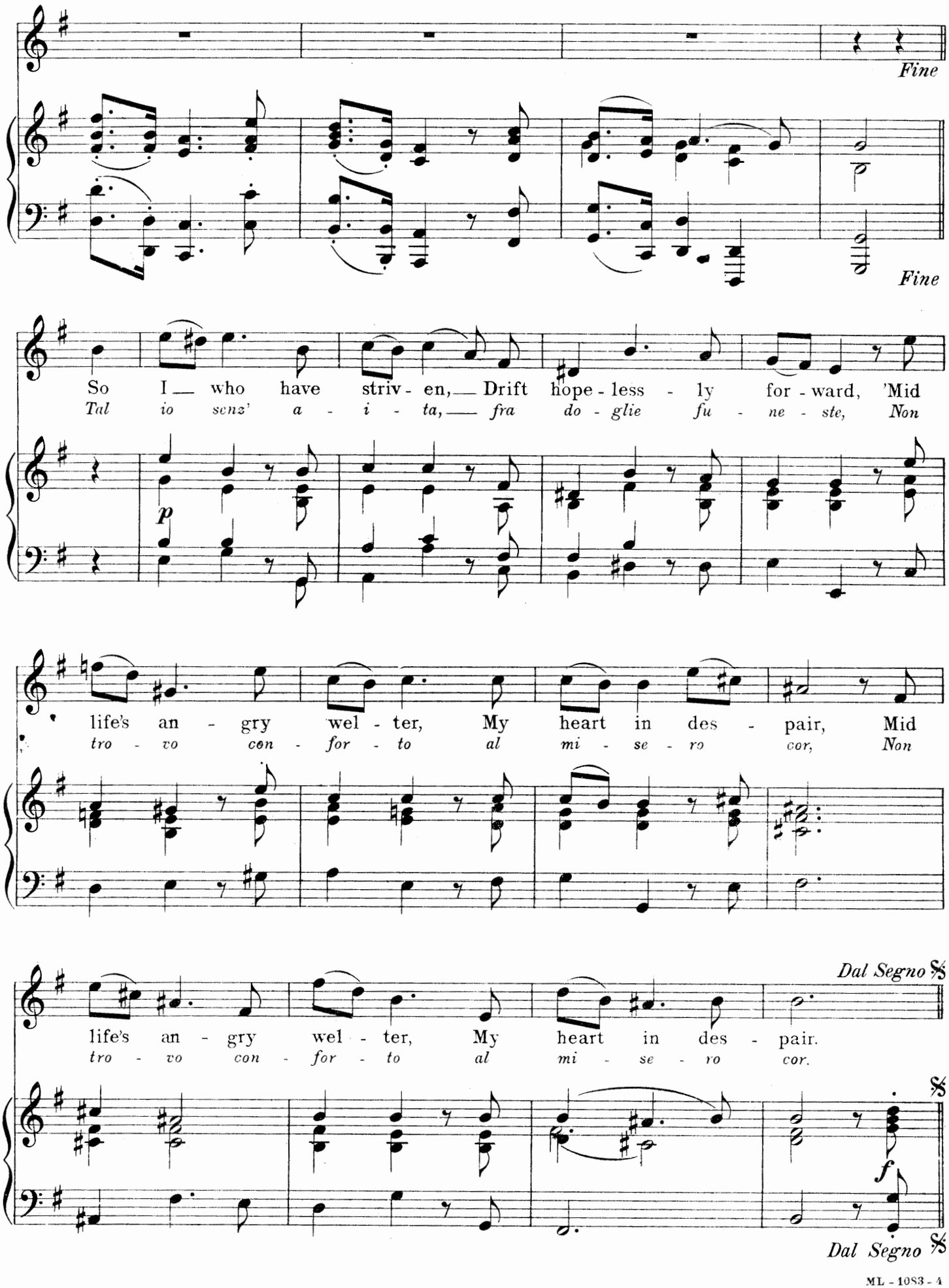
GEORGE FRIDERIC HANDEL



Copyright MCMV by Oliver Ditson Company


light - house, no shel - ter Can res - cue from care, No
lu - ce nè por - to gli to - glie il ti - mor, Nè
light - house, no shel - ter Can res - cue her from care!
lu - ce nè por - to gli to - glie il ti - mor;
f
The
Qual
p
p
ves - sel storm - driv - en O'er quick - sands lee - shore - ward, No
na - ve smar - ri - ta trà sir - ti e tem - pe - sta, Nè


light - house, no shel - ter Can res - cue from care, No
lu - ce nè por - to gli to - glie il ti - mor, Nè
light - house, no shel - ter Can res - cue her from care, Can
lu - ce nè por - to gli to - glie il ti - mor, gli
res - cue from care, No light - house, no shel - ter Can
to - glie il ti mor, Ne lu - ce, nè por - to gli
res - cue from care, Can res - cue her from care.
to - glie il ti - mor, gli to - glie il ti - mor.
f


Fine
Fine
So I — who have striv - en, — Drift hope - less - ly for - ward, 'Mid
Tal io senz' a - i - ta, — fra do - glie fu - ne - ste, Non
p
life's an - gry wel - ter, My heart in des - pair, Mid
tro - vo con - for - to al mi - se - ro cor, Non
Dal Segno 𝄋
life's an - gry wel - ter, My heart in des - pair.
tro - vo con - for - to al mi - se - ro cor.
𝄋
f
Dal Segno 𝄋

ALLUREMENTS THE DEAREST

(LUSINGHE PIÙ CARE)

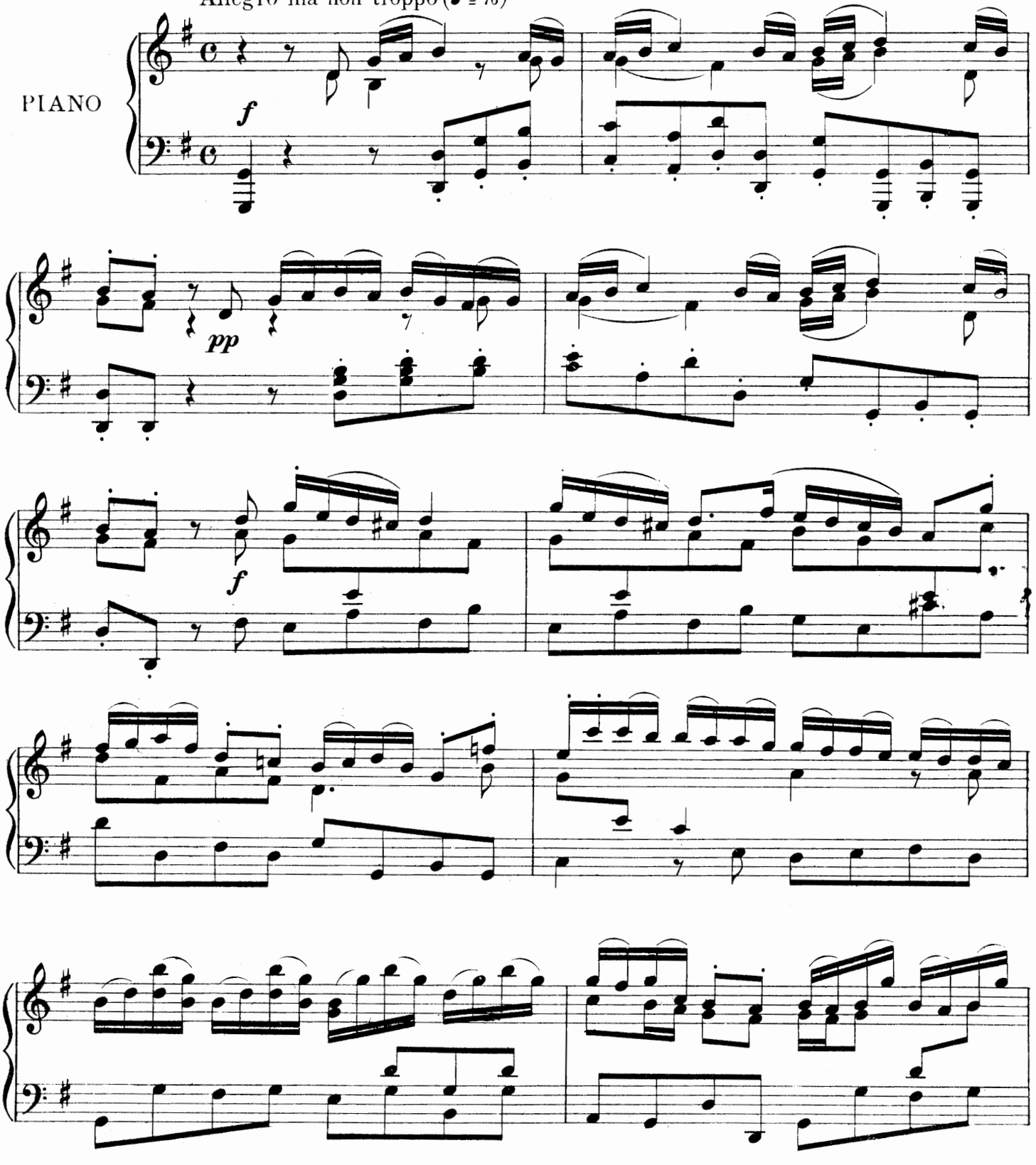
From "Alessandro" (1726)

English Version by
NATHAN HASKELL DOLE
Edited by Ebenezer Prout

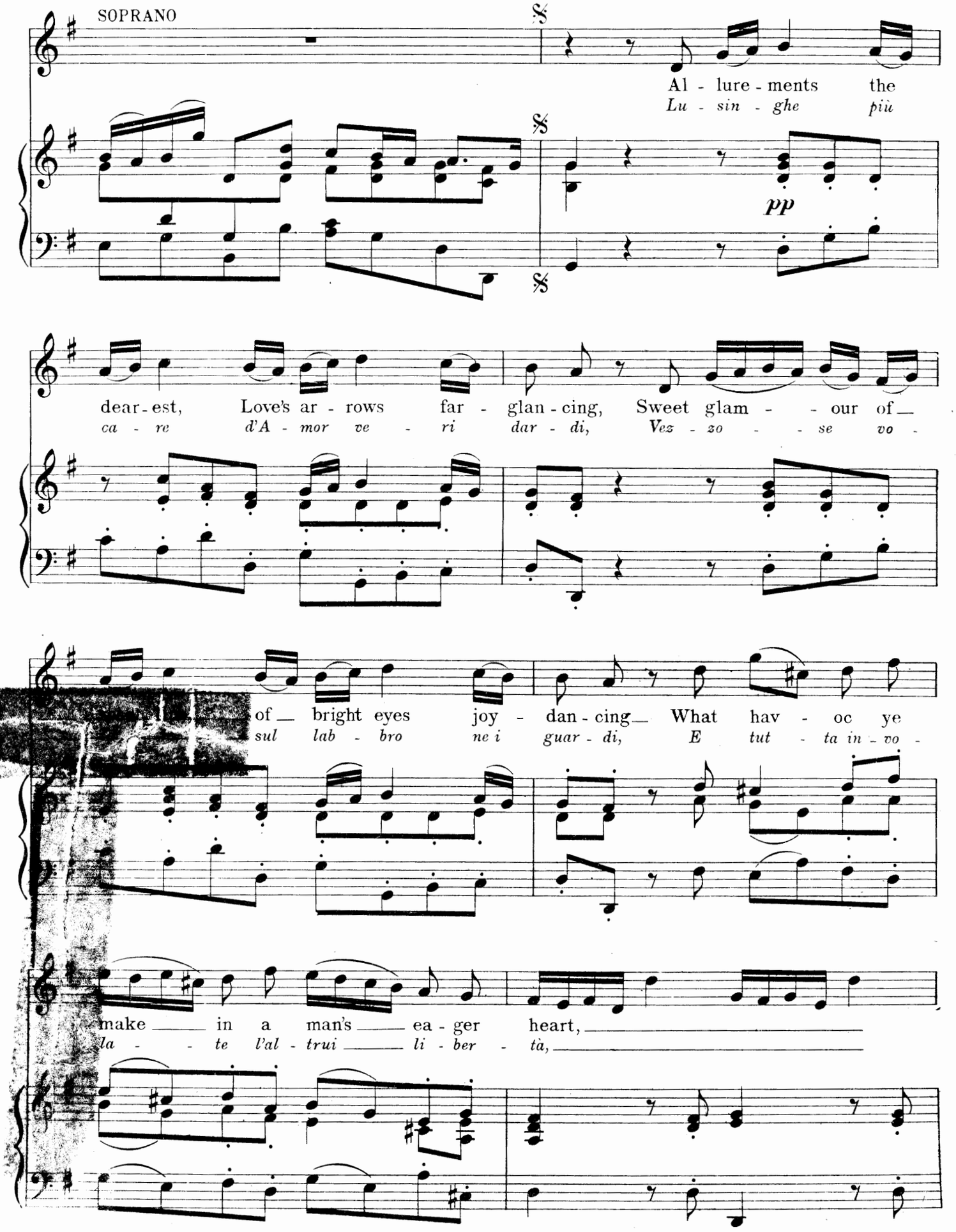
GEORGE FRIDERIC HANDEL

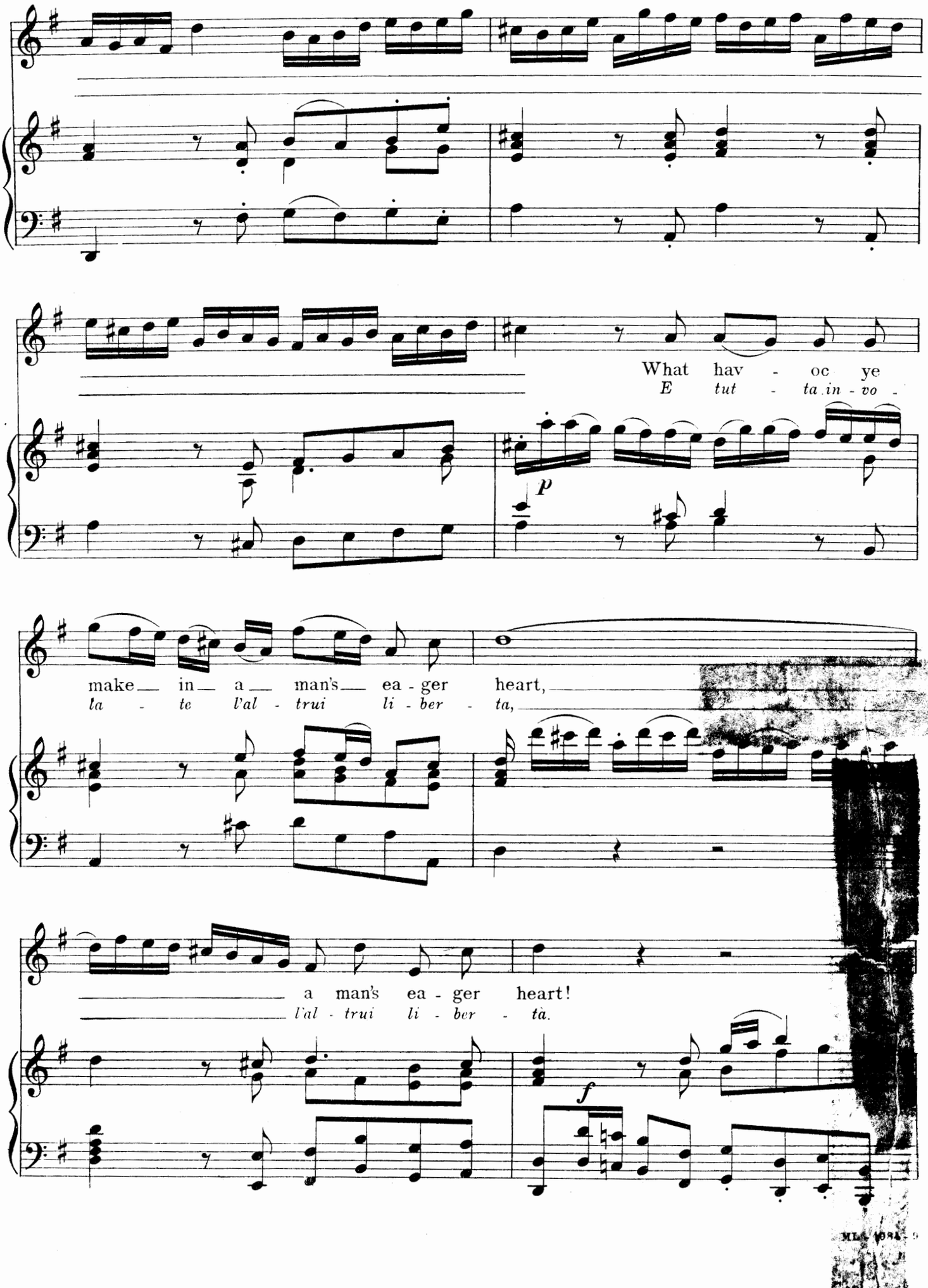
Allegro ma non troppo (♩ = 76)

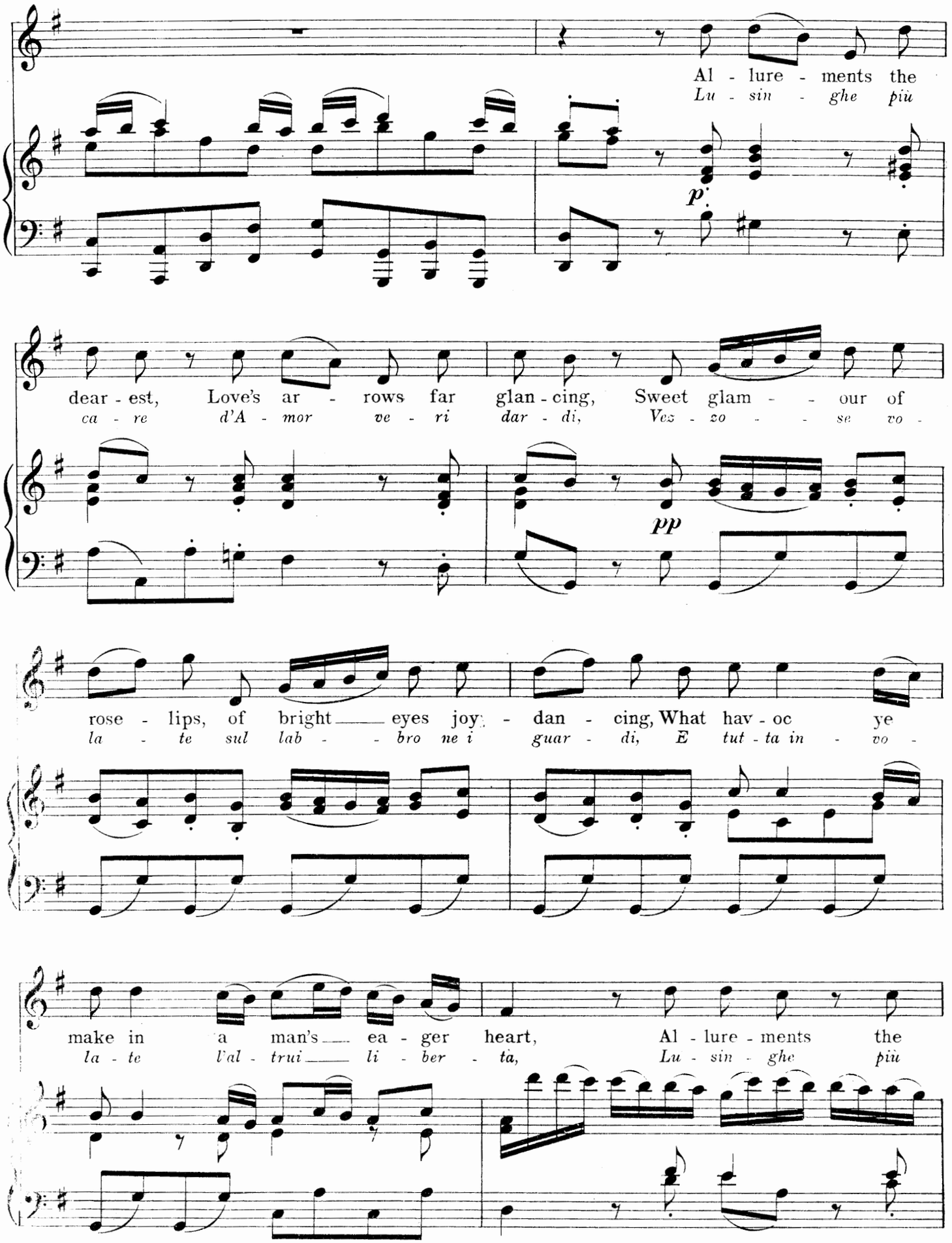
PIANO



Copyright MCMV by Oliver Ditson Company


SOPRANO
Al - lure - ments the
Lu - sin - ghe più
pp
dear - est, Love's ar - rows far - glan - cing, Sweet glam - - our of
ca - re d'A - mor ve - ri dar - di, Vez - zo - - se vo -
of bright eyes joy - dan - cing What hav - oc ye
sul lab - bro ne i guar - di, E tut - ta in - vo -
make in a man's ea - ger heart,
la - - te l'al - trui li - ber - tà,


What hav - oc ye
E tut - ta in - vo -
p
make in a man's ea - ger heart,
la - te l'al - trui li - ber - ta,
a man's ea - ger heart!
l'al - trui li - ber - tà.
f


Al - lure - ments the
Lu - sin - ghe più
p
dear - est, Love's ar - rows far glan - cing, Sweet glam - - our of
ca - re d'A - mor ve - ri dar - di, Vez - zo - - se vo -
pp
rose - lips, of bright — eyes joy - dan - cing, What hav - oc ye
la - te sul lab - - bro ne i guar - di, E tut - ta in - vo -
make in a man's — ea - ger heart, Al - lure - ments the
la - te l'al - trui — li - ber - ta, Lu - sin - ghe più

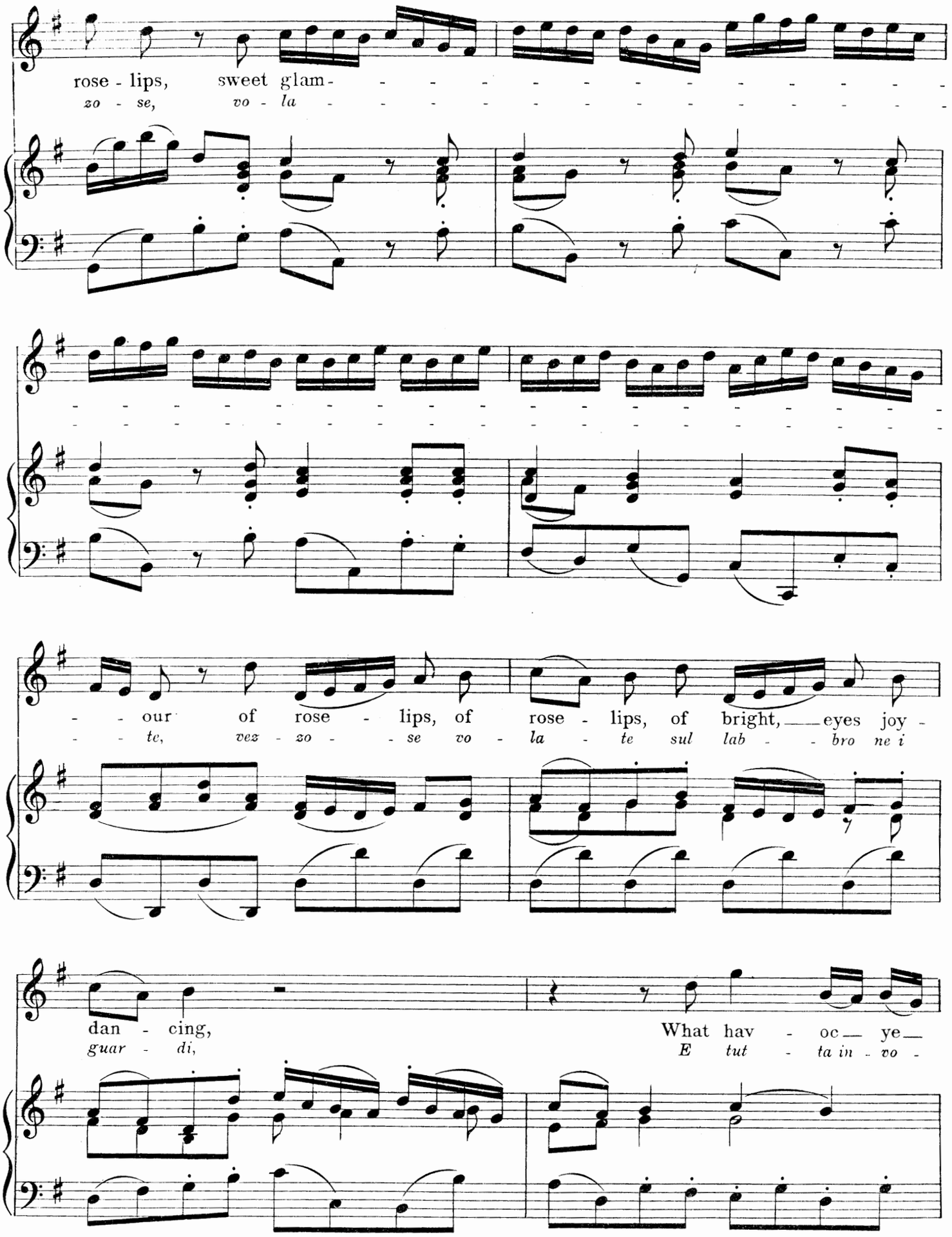
dear - est, Love's ar - rows far - glan - cing, Sweet glam-our of
ca - re d'A - mor ve - - ri dar - di, Vez - zo - se vo -

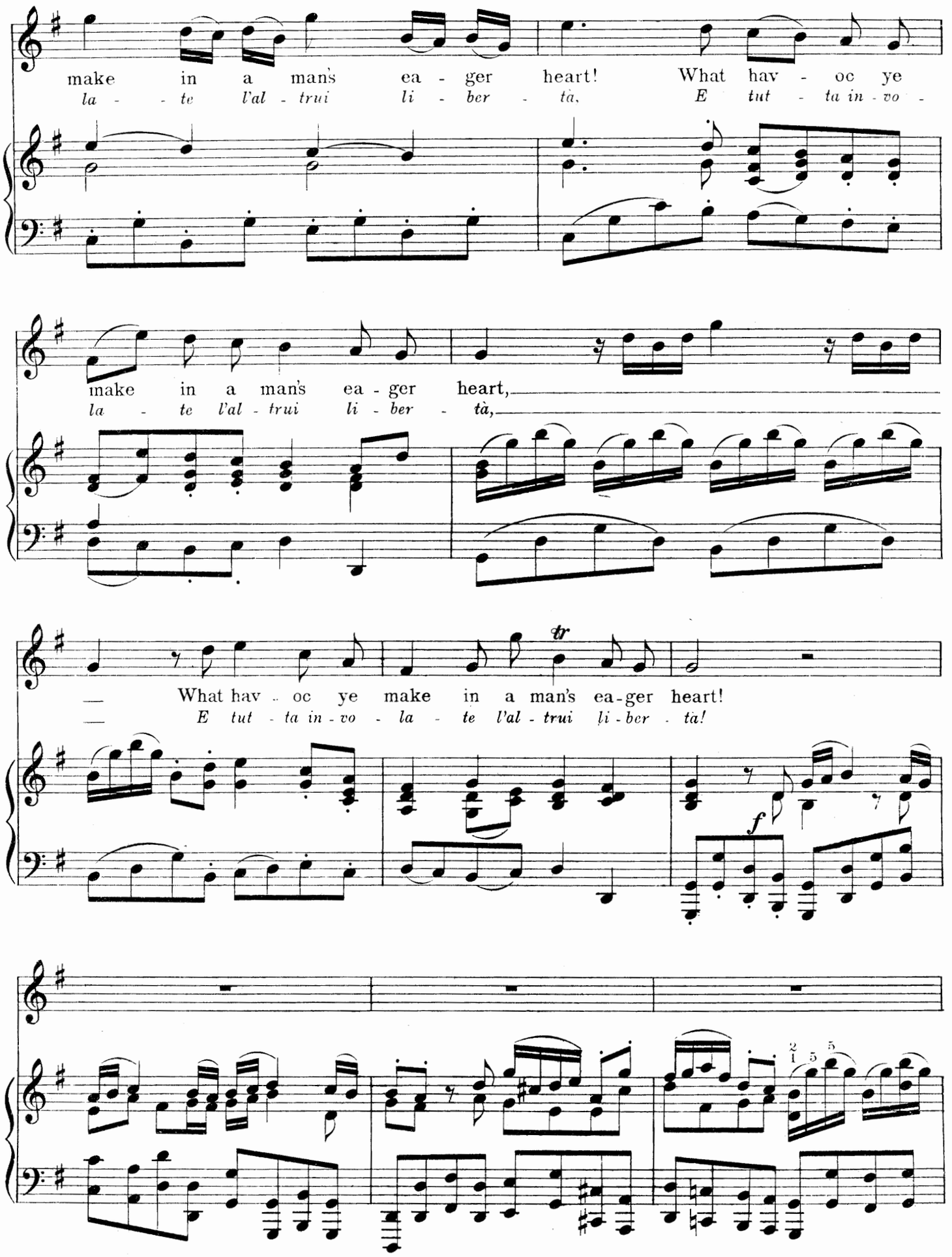
rose - lips, of bright eyes joy - dan - cing, What hav - oc ye
la - te sul lab - bro ne i guar - di, E tut - ta in - vo -

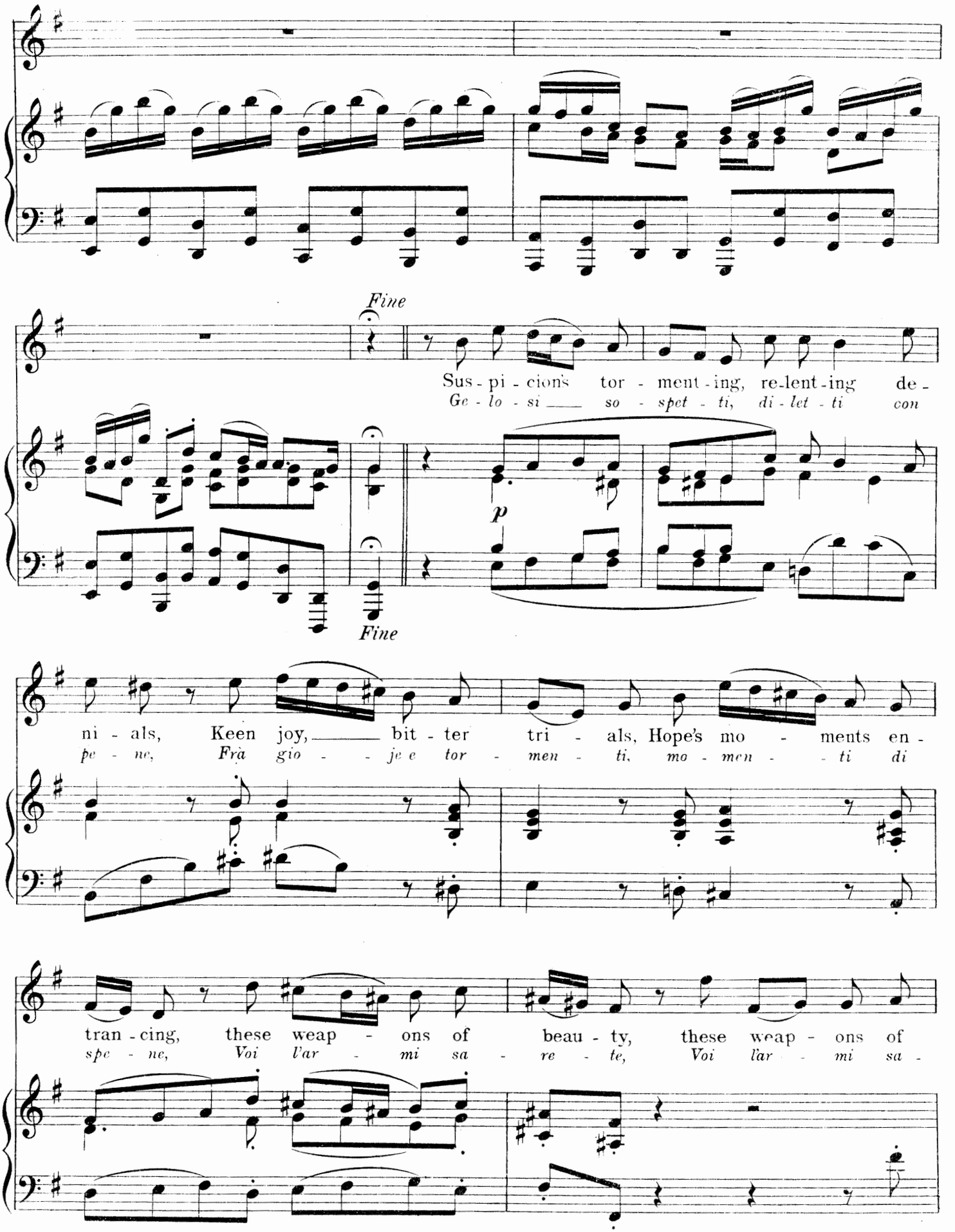
make in a man's ea - ger heart, a man's ea - ger
la - te l'al - trui li - ber - ta. l'al - trui li - ber -

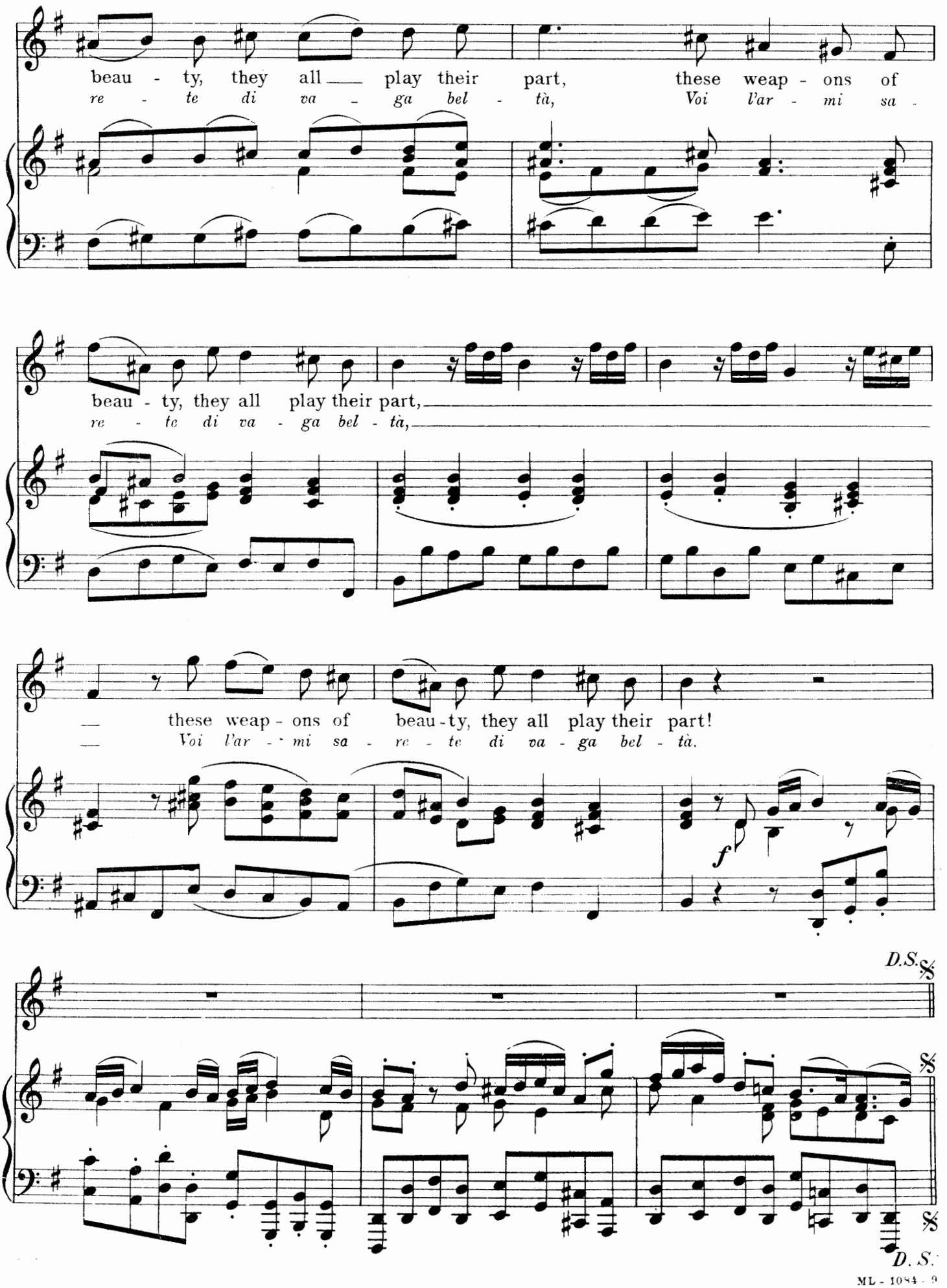
heart!
ta.

Sweet glam - our of
Vo - la - te vez -


rose - lips, sweet glam-
zo - se, vo - la
- our of rose - lips, of rose - lips, of bright, eyes joy -
- te, vez zo - se vo - la - te sul lab - bro ne i
dan - cing,
guar - di,
What hav - oc ye
E tut - ta in - vo -


make in a man's ea - ger heart! What hav - oc ye
la - te l'al - trui li - ber - tà, E tut - ta in - vo -
make in a man's ea - ger heart,
la - te l'al - trui li - ber - tà,
What hav - oc ye make in a man's ea-ger heart!
E tut - ta in - vo - la - te l'al - trui li - ber - tà!
tr
f


Fine
Sus - pi - cions tor - ment - ing, re-lent - ing de -
Ge - lo - si so - spet - ti, di - let - ti con
p
Fine
ni - als, Keen joy, bit - ter tri - als, Hope's mo - ments en -
pe - ne, Frà gio - je e tor - men - ti, mo - men - ti di
tran - cing, these weap - ons of beau - ty, these weap - ons of
spe - ne, Voi l'ar - mi sa - re - te, Voi l'ar - mi sa -


beau - ty, they all play their part, these weap - ons of
re - te di va - ga bel - tà, Voi l'ar - mi sa -
beau - ty, they all play their part,
re - te di va - ga bel - tà,
these weap - ons of beau - ty, they all play their part!
Voi l'ar - mi sa - re - te di va - ga bel - tà.
f
D.S.
D. S.

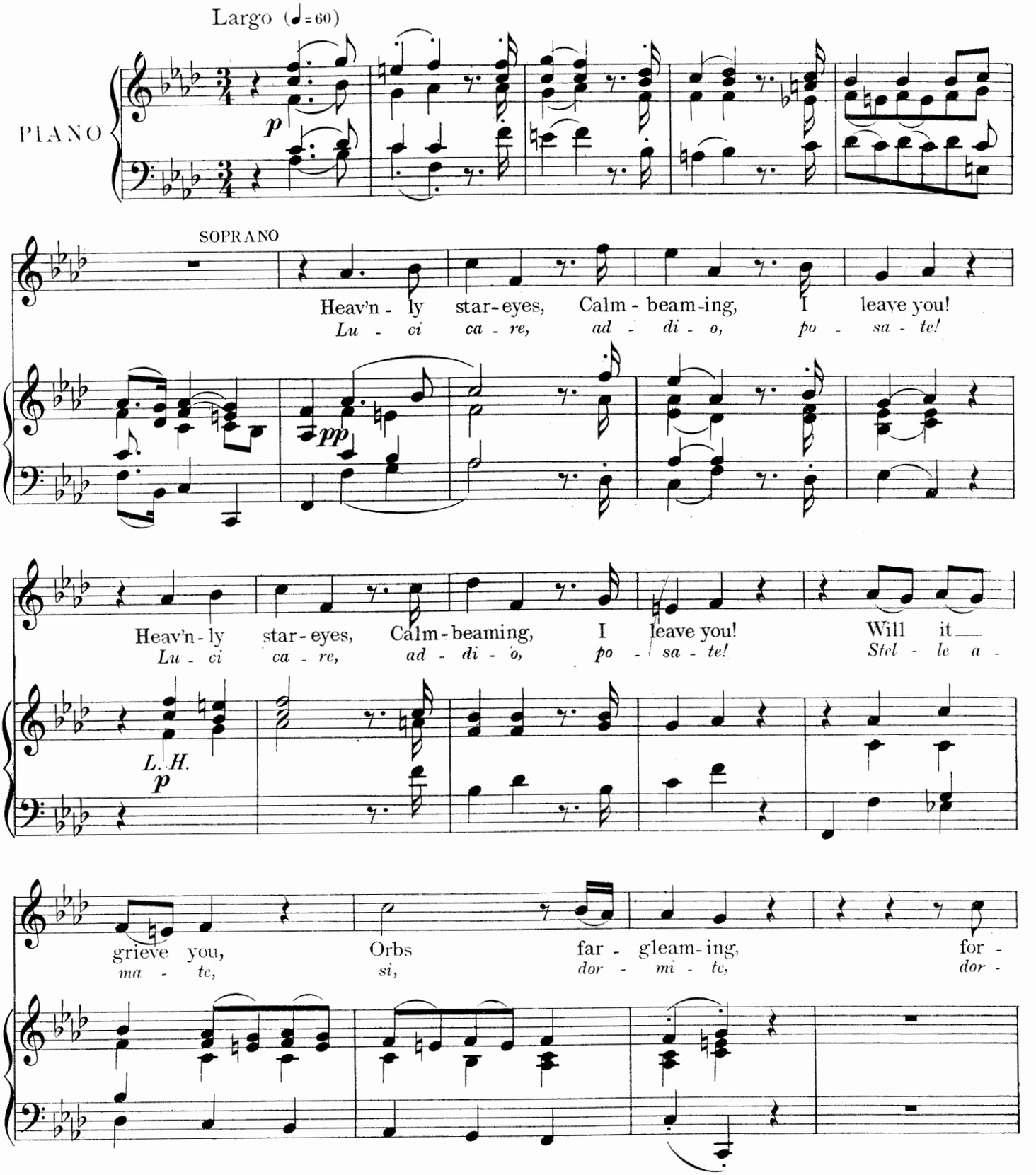
HEAVENLY STAR-EYES, CALM-BEAMING

(LUCI CARE)

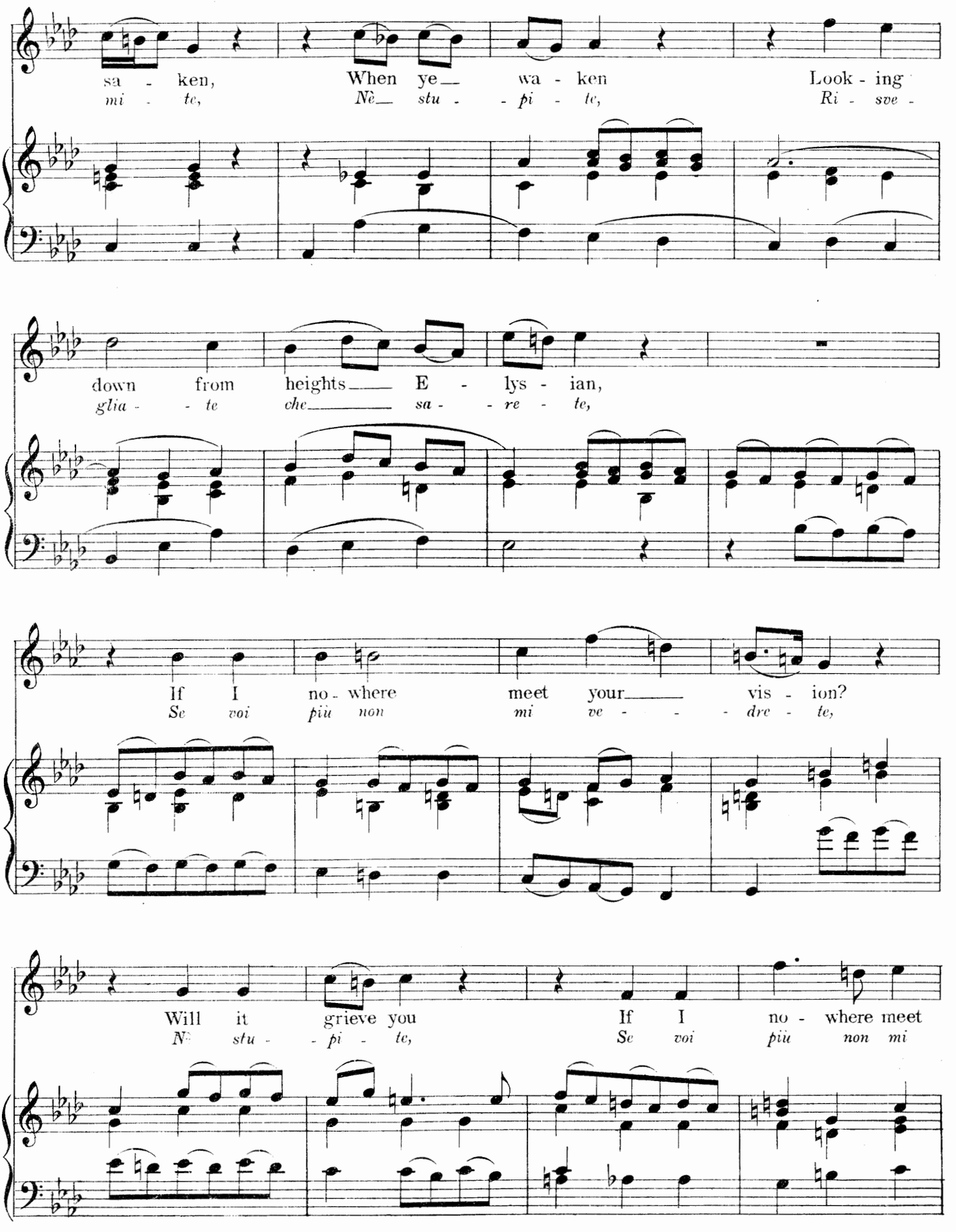
From "Admeto" (1726)

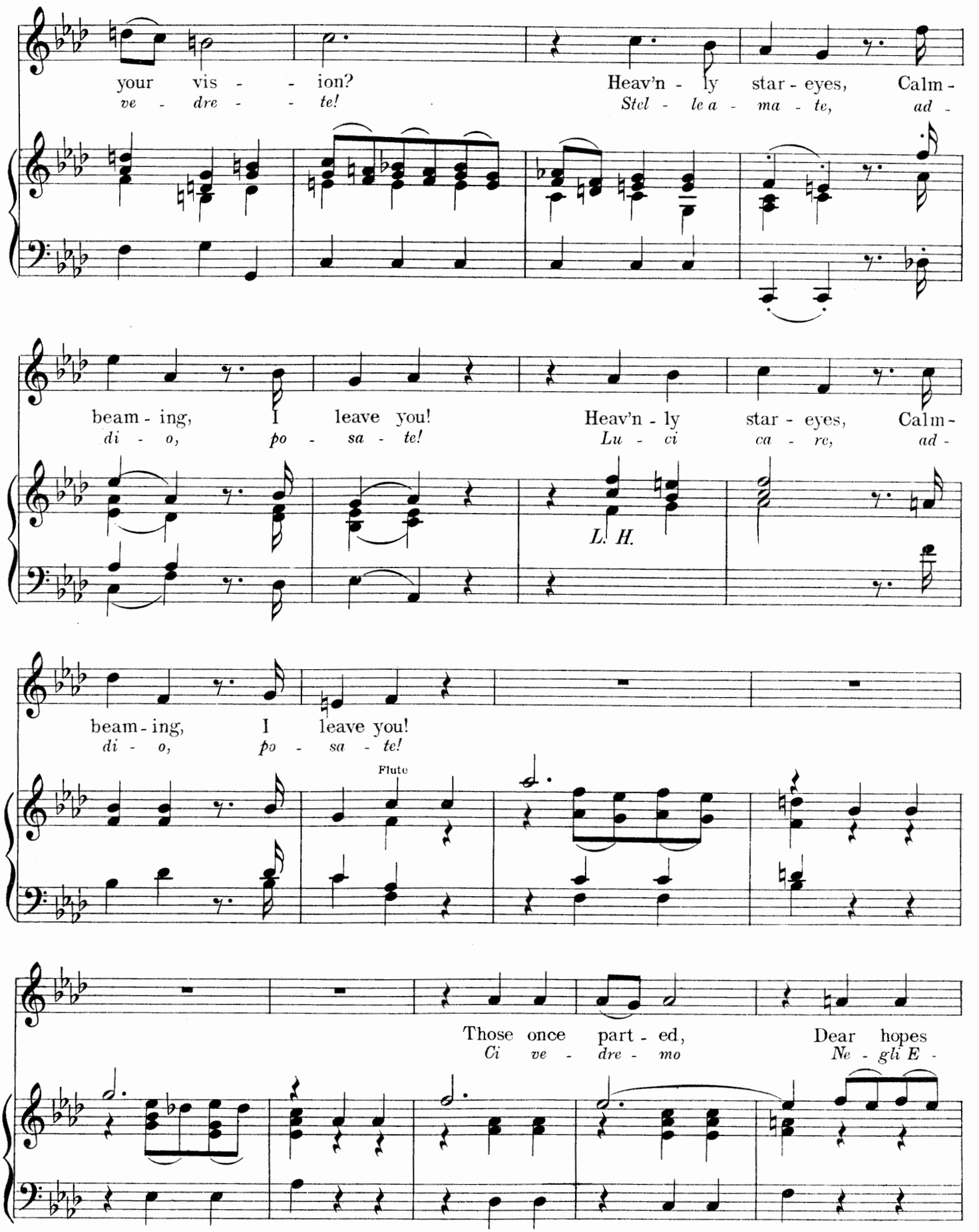
English Version by
NATHAN HASKELL DOLE
Edited by Ebenezer Prout

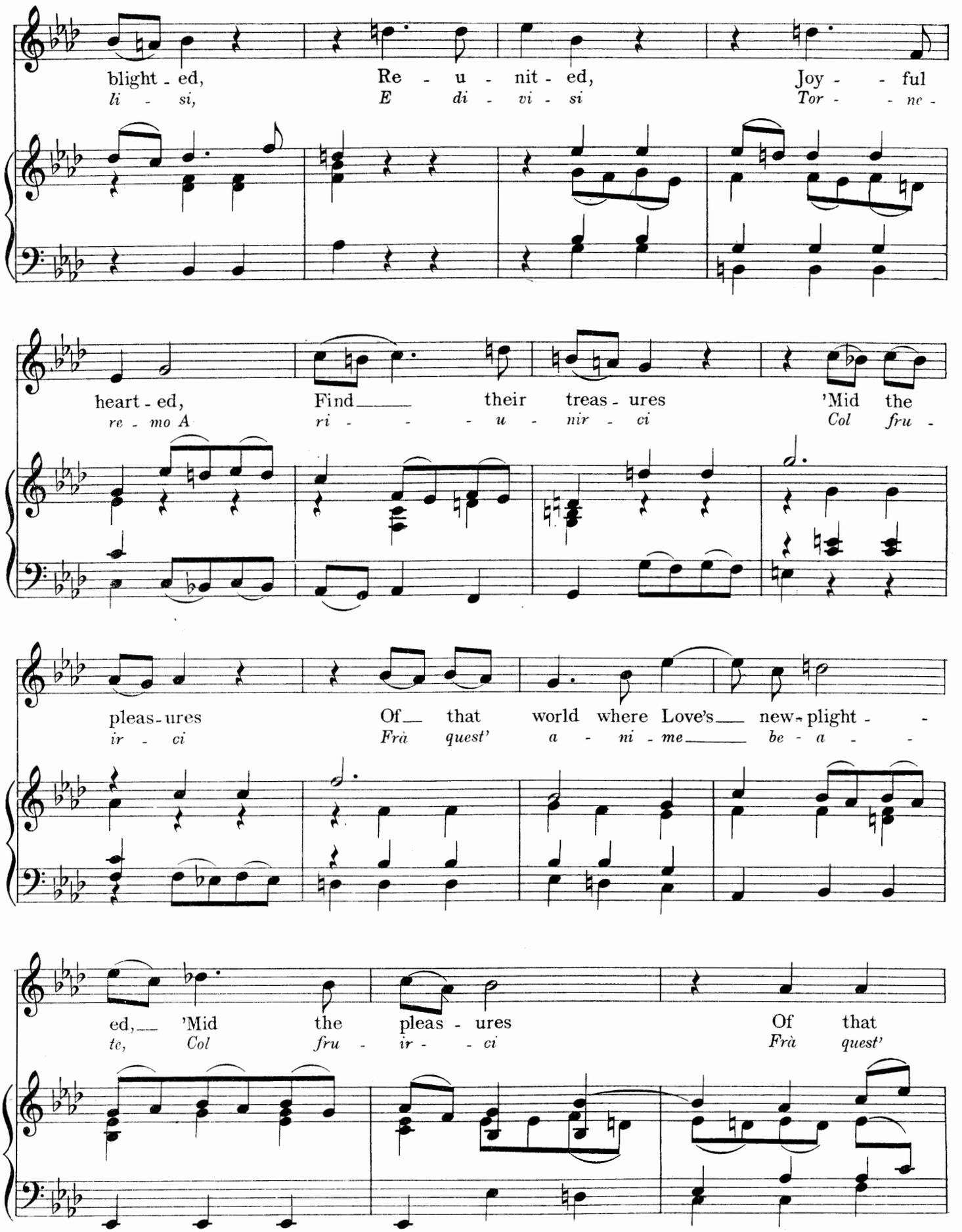
GEORGE FRIDERIC HANDEL

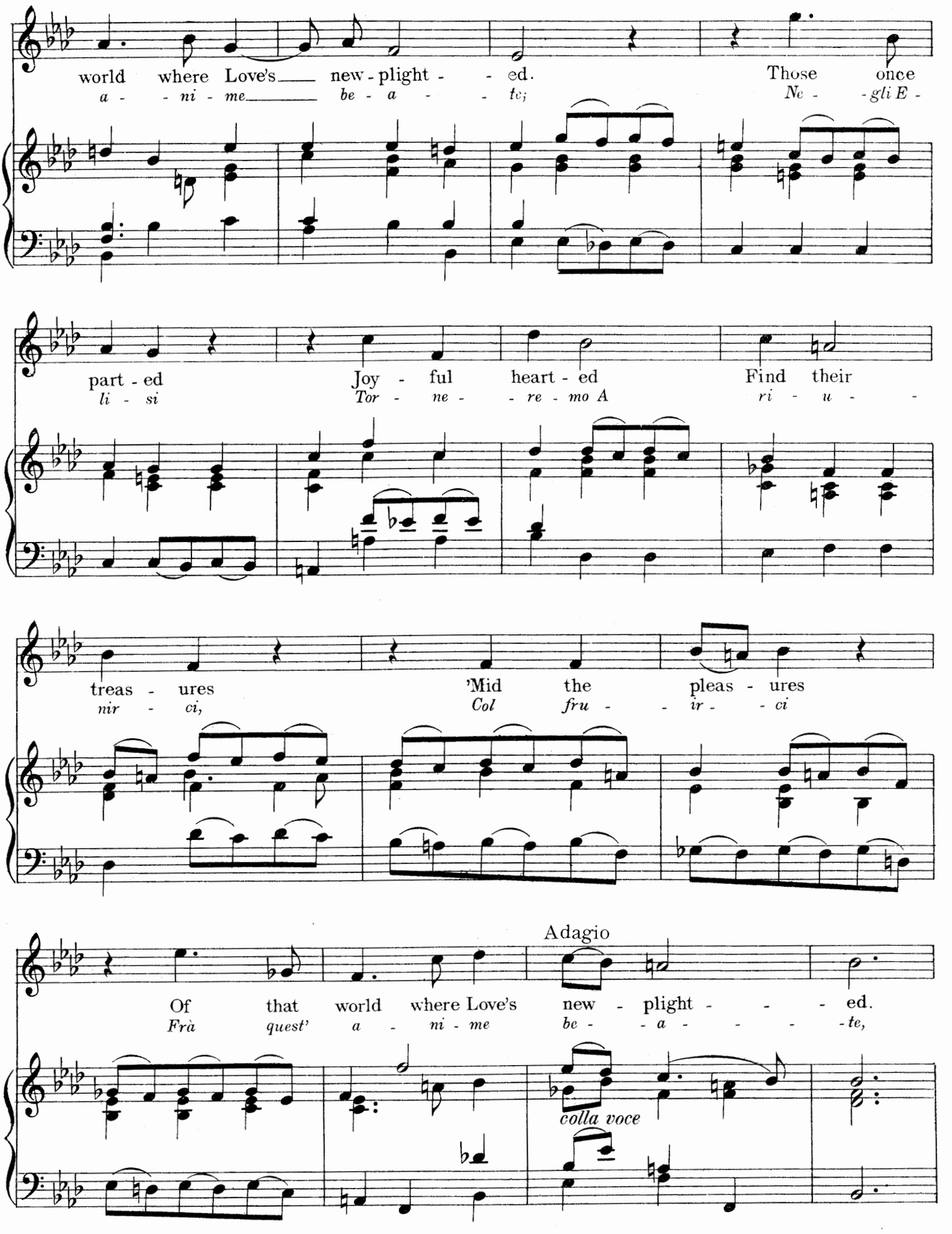


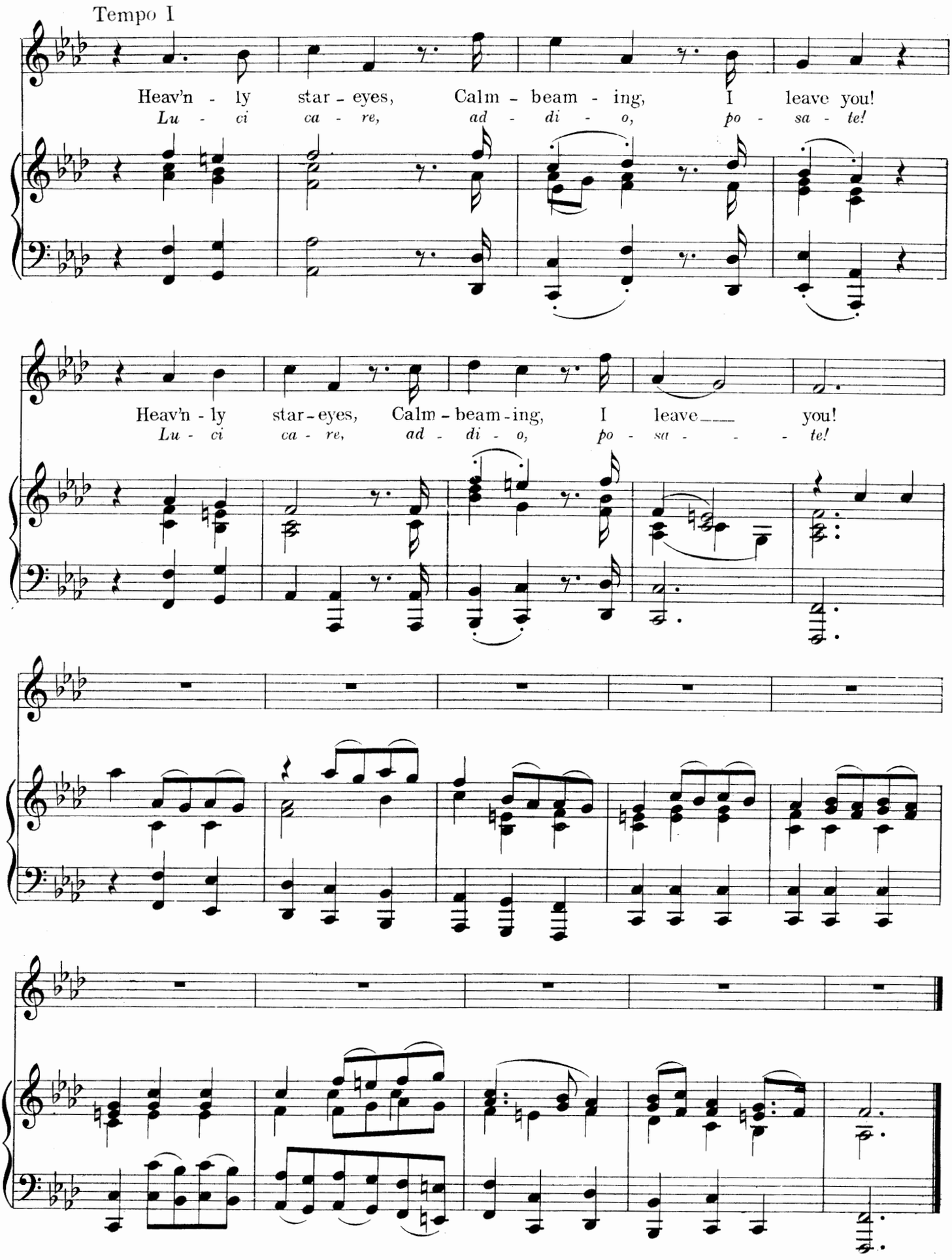
Copyright MCMV by Oliver Ditson Company


sa - ken, When ye wa - ken Look - ing
mi - te, Nè stu - pi - te, Ri - sve -
down from heights E - lys - ian,
glia - te che sa - re - te,
If I no - where meet your vis - ion?
Se voi più non mi ve - dre - te,
Will it grieve you If I no - where meet
Se stu - pi - te, Se voi più non mi


your vis - - ion?
ve - dre - - te!
Heav'n - ly star - eyes, Calm -
Stel - le a - ma - te, ad -
beam - ing, I leave you!
di - o, po - sa - te!
Heav'n - ly star - eyes, Calm -
Lu - ci ca - re, ad -
L. H.
beam - ing, I leave you!
di - o, po - sa - te!
Flute
Those once part - ed,
Ci ve - dre - mo
Dear hopes
Ne - gli E -


blight - ed, Re - u - nit - ed, Joy - - ful
li - si, E di - vi - si Tor - - ne -
heart - ed, Find their treas - ures 'Mid the
re - mo A ri - - - u - nir - ci Col fru -
pleas - ures Of that world where Love's new - plight - -
ir - ci Frà quest' a - ni - me be - a - -
ed, 'Mid the pleas - ures Of that
te, Col fru - ir - - ci Frà quest'


world where Love's new - plight - - ed. Those once
a - - ni - me be - a - - te; Ne - - gli E -
part - ed Joy - ful heart - ed Find their
li - si Tor - ne - - re - mo A ri - u - -
treas - ures 'Mid the pleas - ures
nir - ci, Col fru - - ir - - ci
Adagio
Of that world where Love's new - plight - - - ed.
Frà quest' a - ni - me be - - a - - - - te,
colla voce

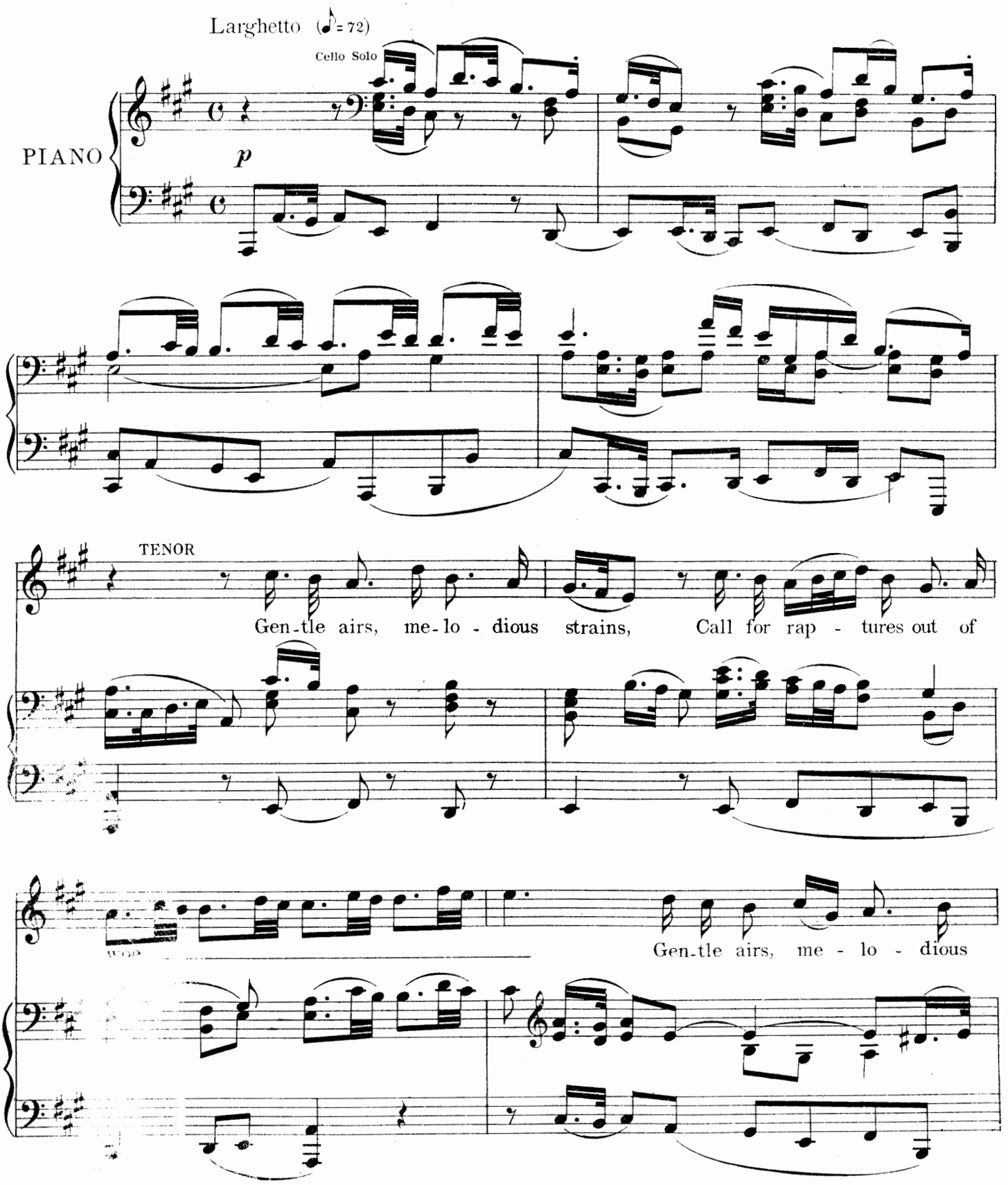

Tempo I
Heav'n - ly star - eyes, Calm - beam - ing, I leave you!
Lu - ci ca - re, ad - di - o, po - sa - te!
Heav'n - ly star - eyes, Calm - beam - ing, I leave you!
Lu - ci ca - re, ad - di - o, po - sa - te!

GENTLE AIRS, MELODIOUS STRAINS

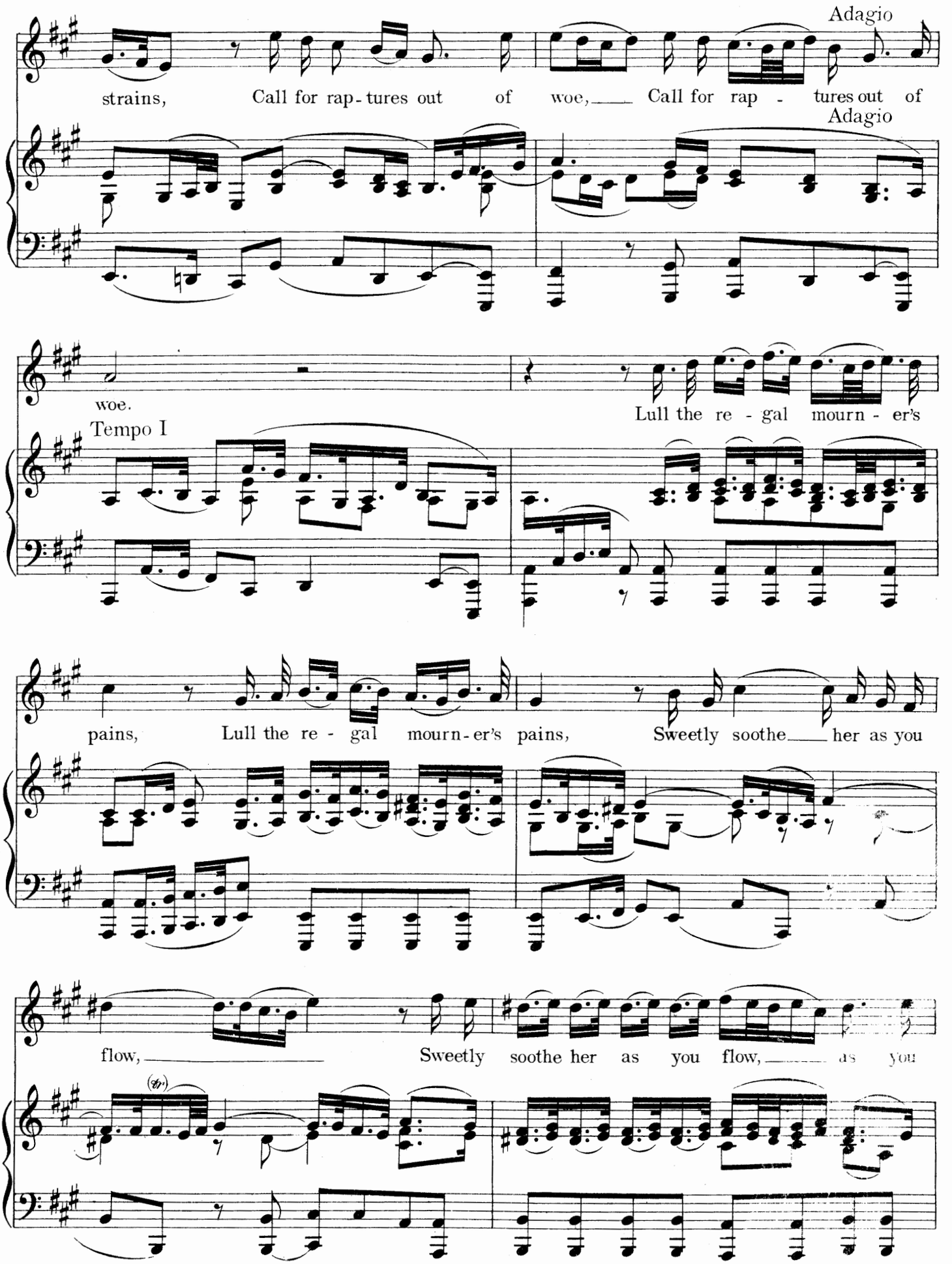
From "Athalia" (1733)

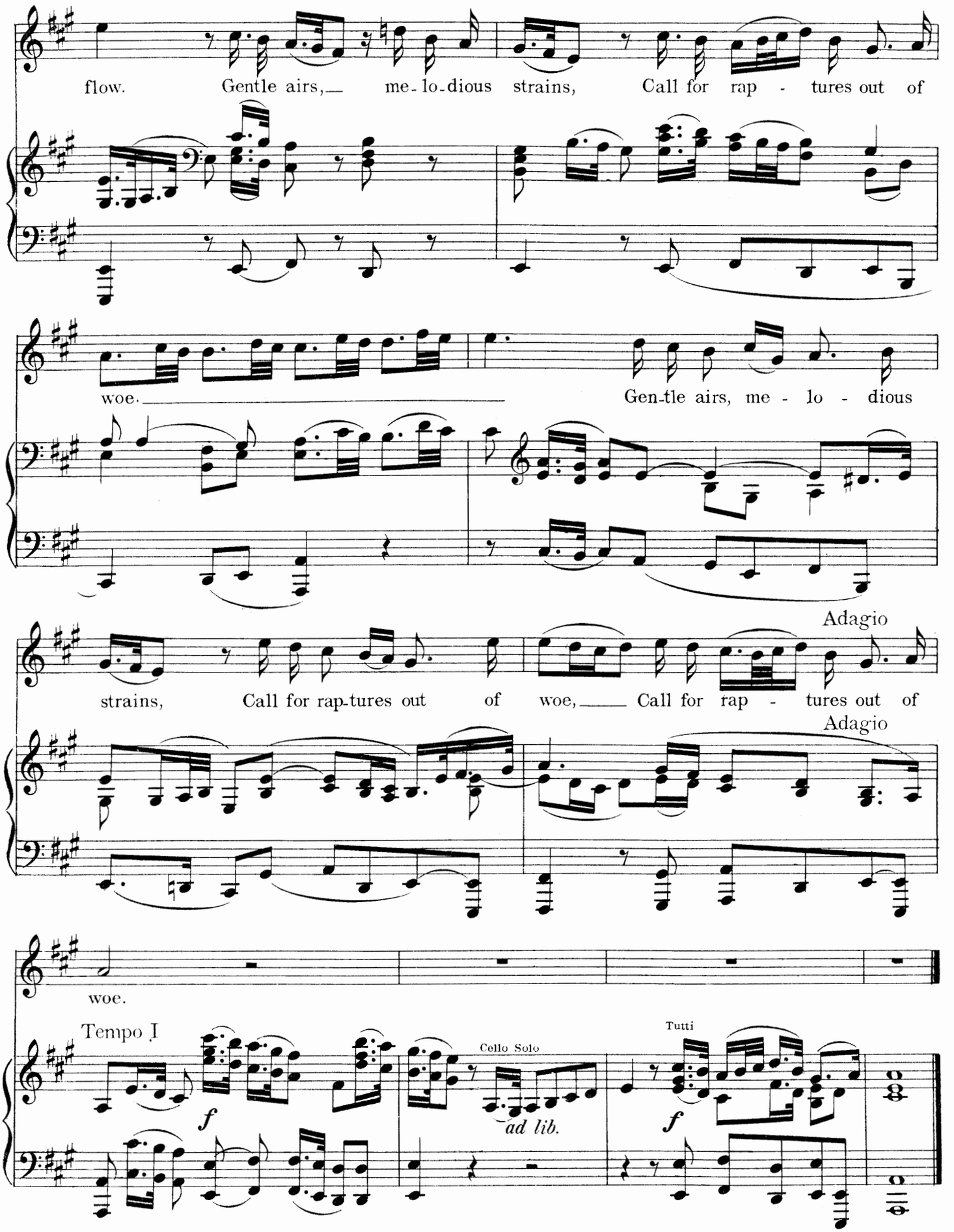
Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL



Copyright MCMV by Oliver Ditson Company


Adagio
strains, Call for rap-tures out of woe, Call for rap - tures out of
Adagio
woe.
Lull the re - gal mourn - er's
Tempo I
pains, Lull the re - gal mourn-er's pains, Sweetly soothe her as you
flow, Sweetly soothe her as you flow, as you

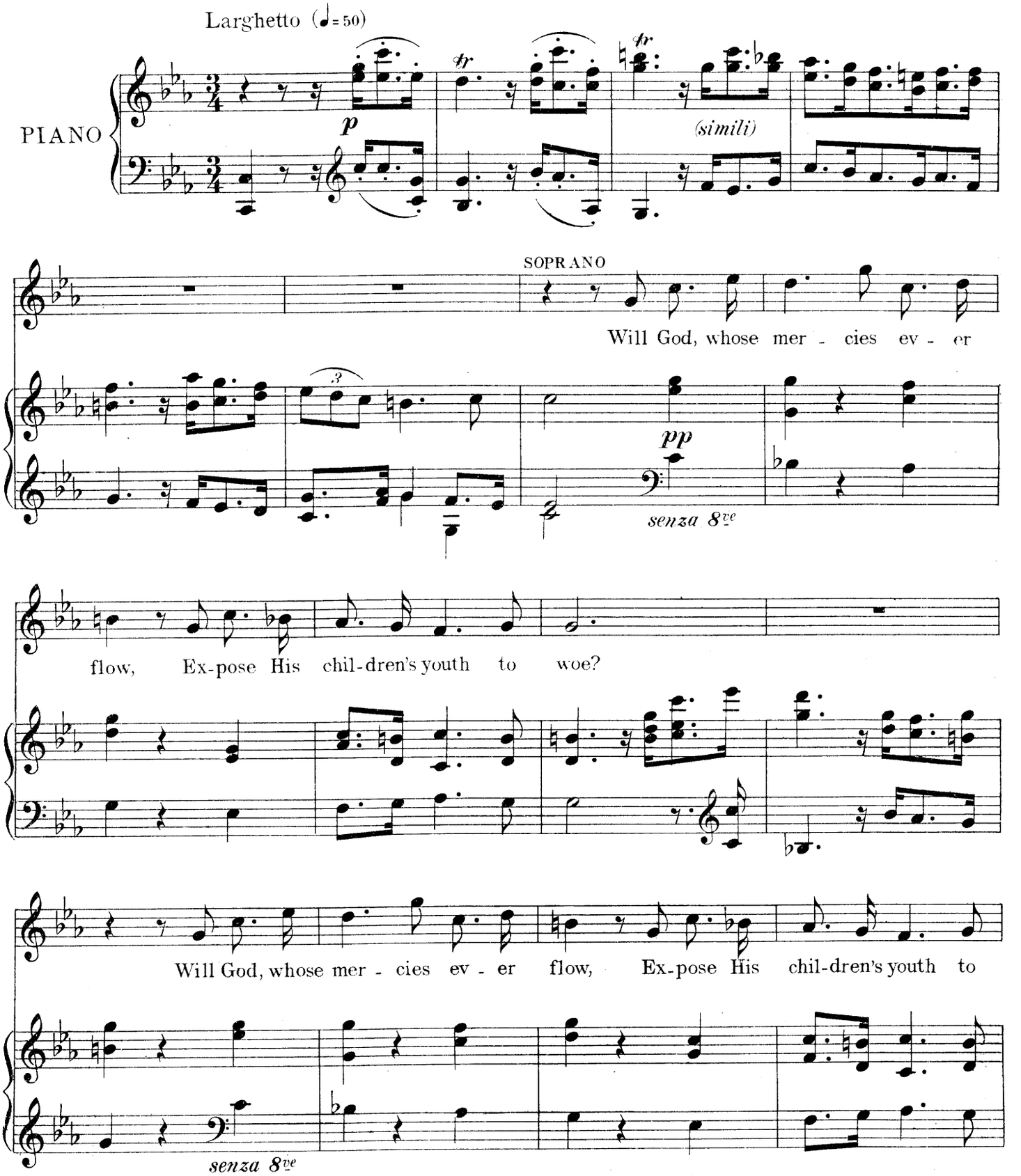

flow. Gentle airs, me-lo-dious strains, Call for rap - tures out of
woe.
Gen-tle airs, me - lo - dious
Adagio
strains, Call for rap-tures out of woe, Call for rap - tures out of
Adagio
woe.
Tempo I
f
Cello Solo
ad lib.
Tutti
f

WILL GOD, WHOSE MERCIES EVER FLOW

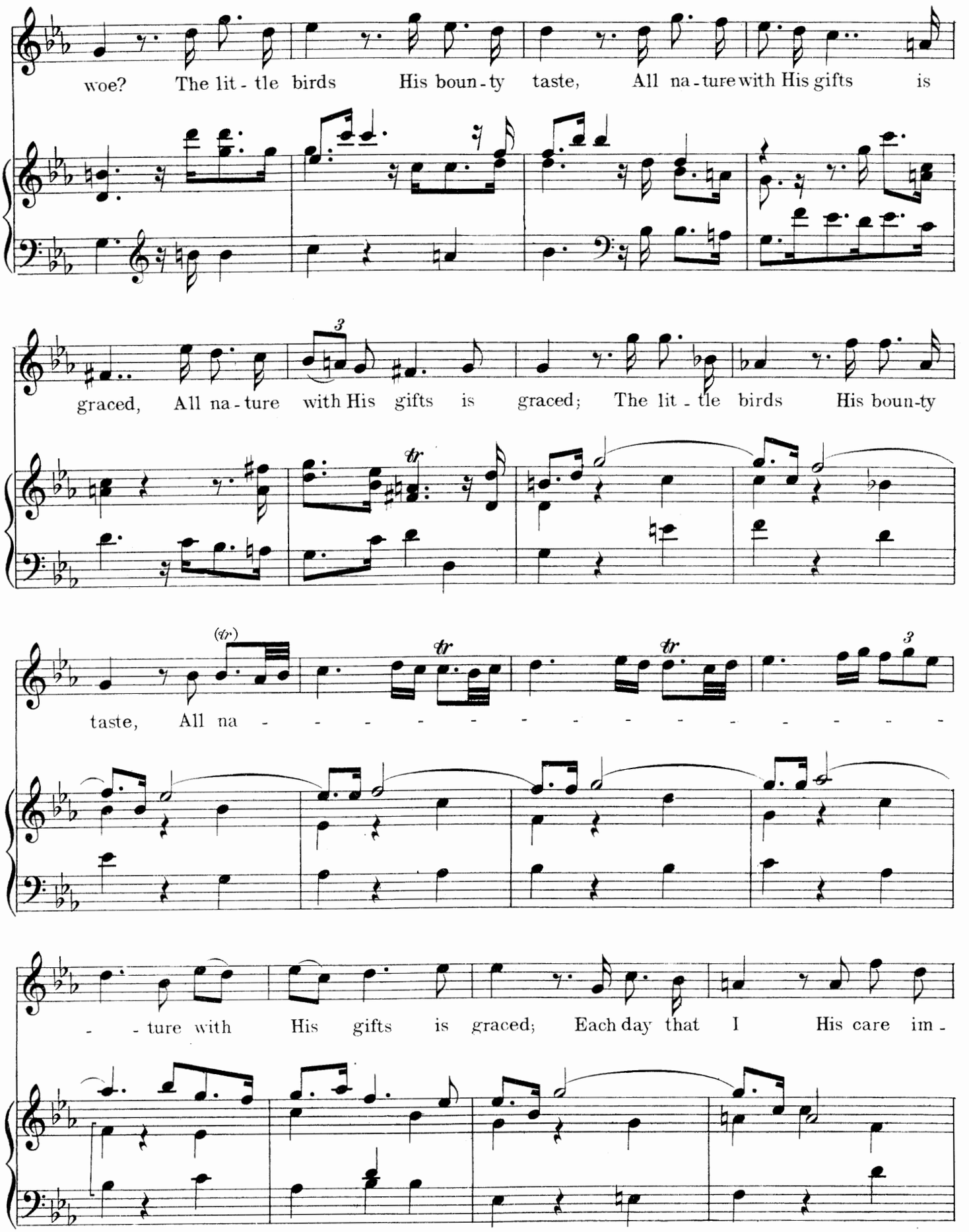
From "Athalia" (1733)

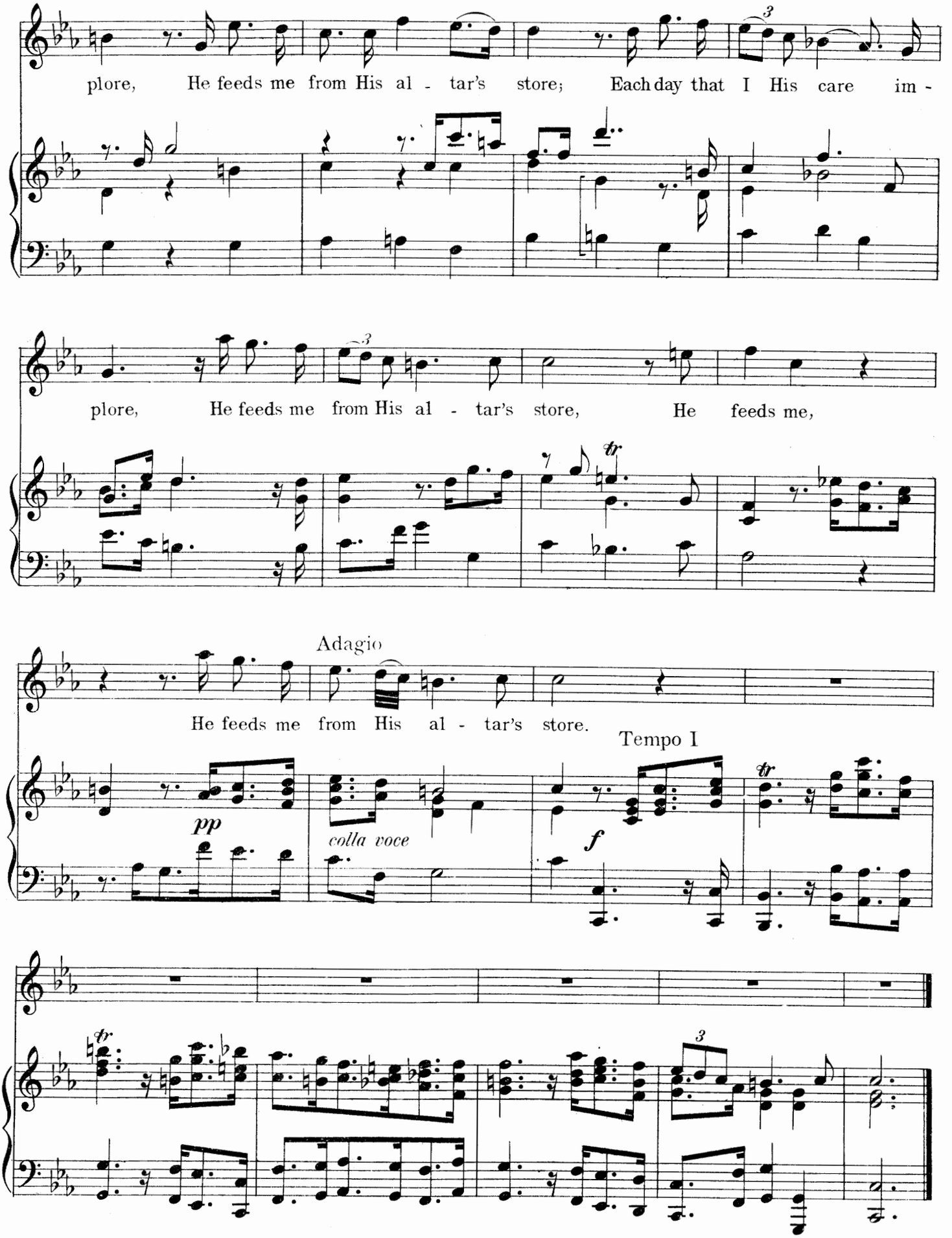
Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL



Copyright MCMV by Oliver Ditson Company


woe? The lit - tle birds His boun - ty taste, All na - ture with His gifts is
graced, All na - ture with His gifts is graced; The lit - tle birds His boun-ty
taste, All na - - - - - - - - - - - - - - - - - -
- - ture with His gifts is graced; Each day that I His care im -


plore, He feeds me from His al - tar's store; Each day that I His care im -
plore, He feeds me from His al - tar's store, He feeds me,
Adagio
He feeds me from His al - tar's store.
Tempo I
pp
colla voce
f

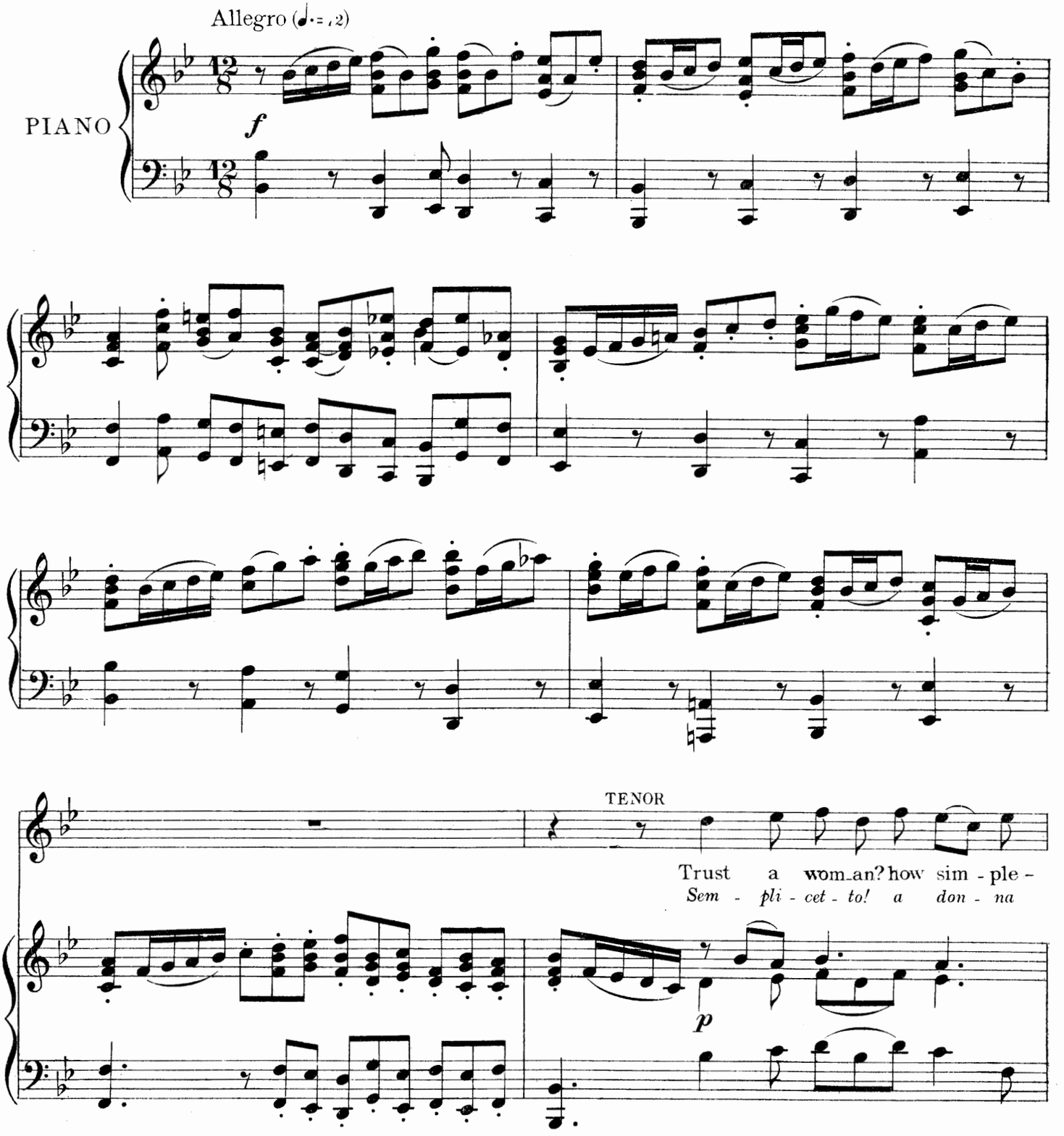
TRUST A WOMAN? HOW SIMPLE-MINDED!

(SEMPLICETTO! A DONNA CREDI?)

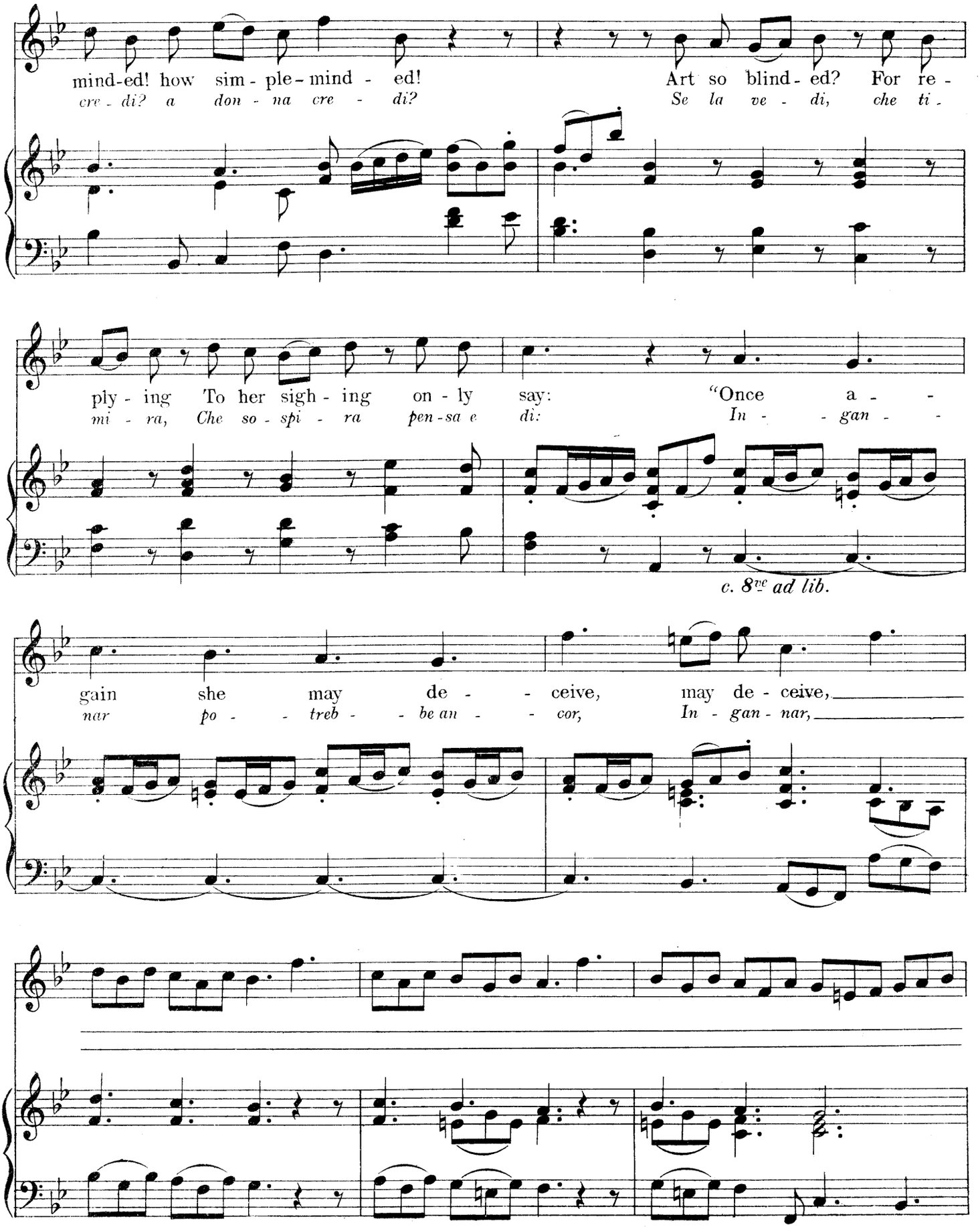
From "Alcina" (1735)

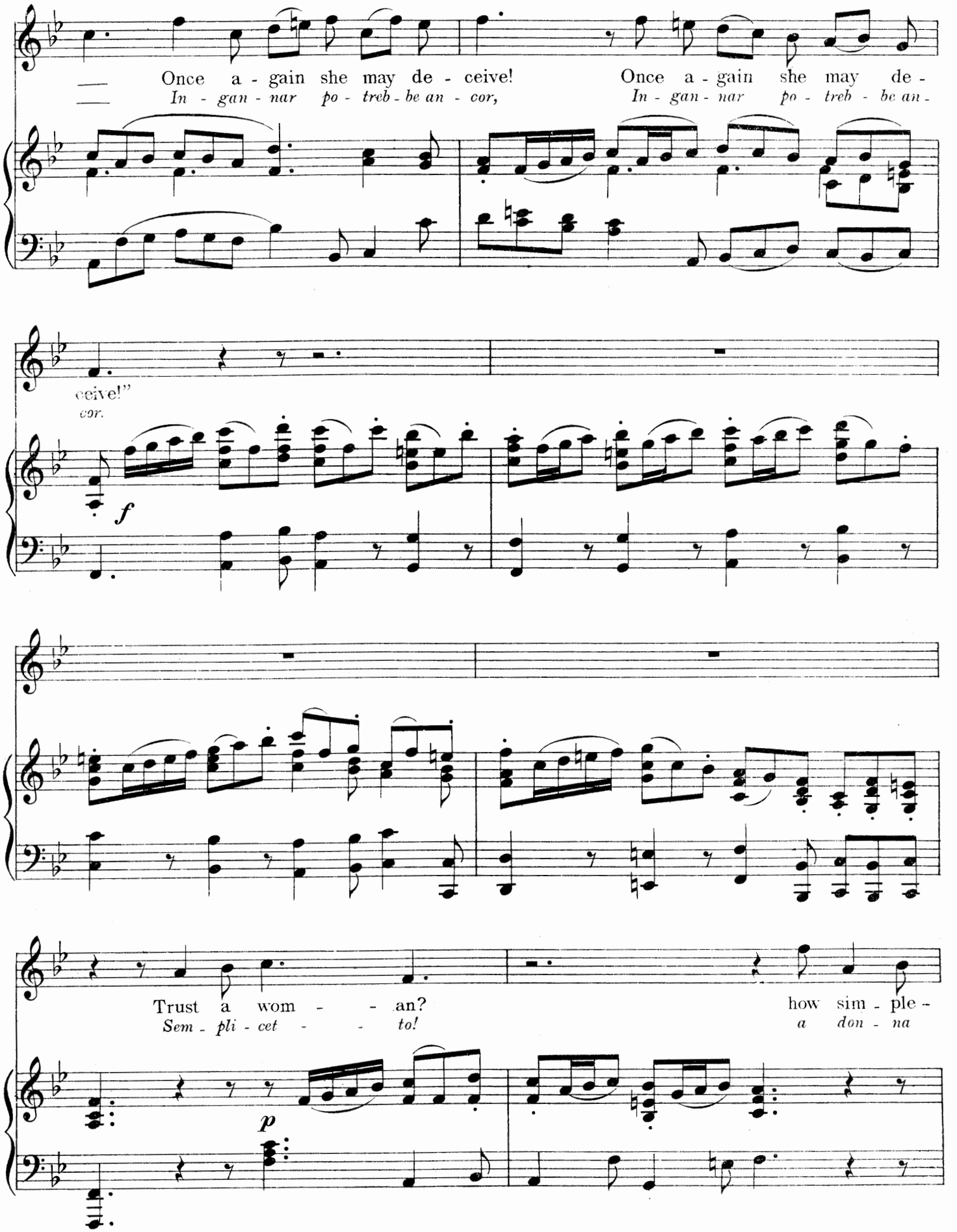
Edited by Ebenezer Prout

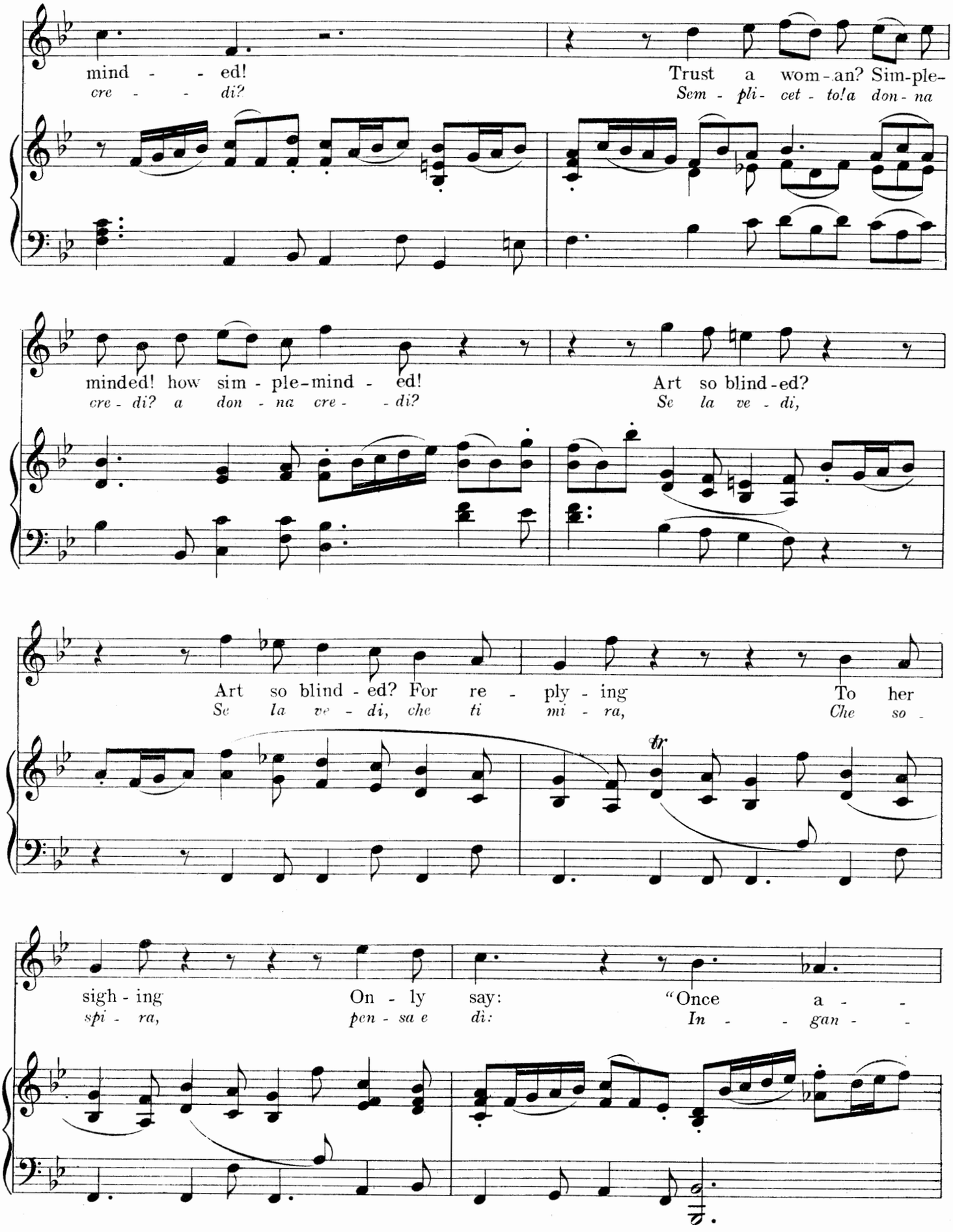
GEORGE FRIDERIC HANDEL

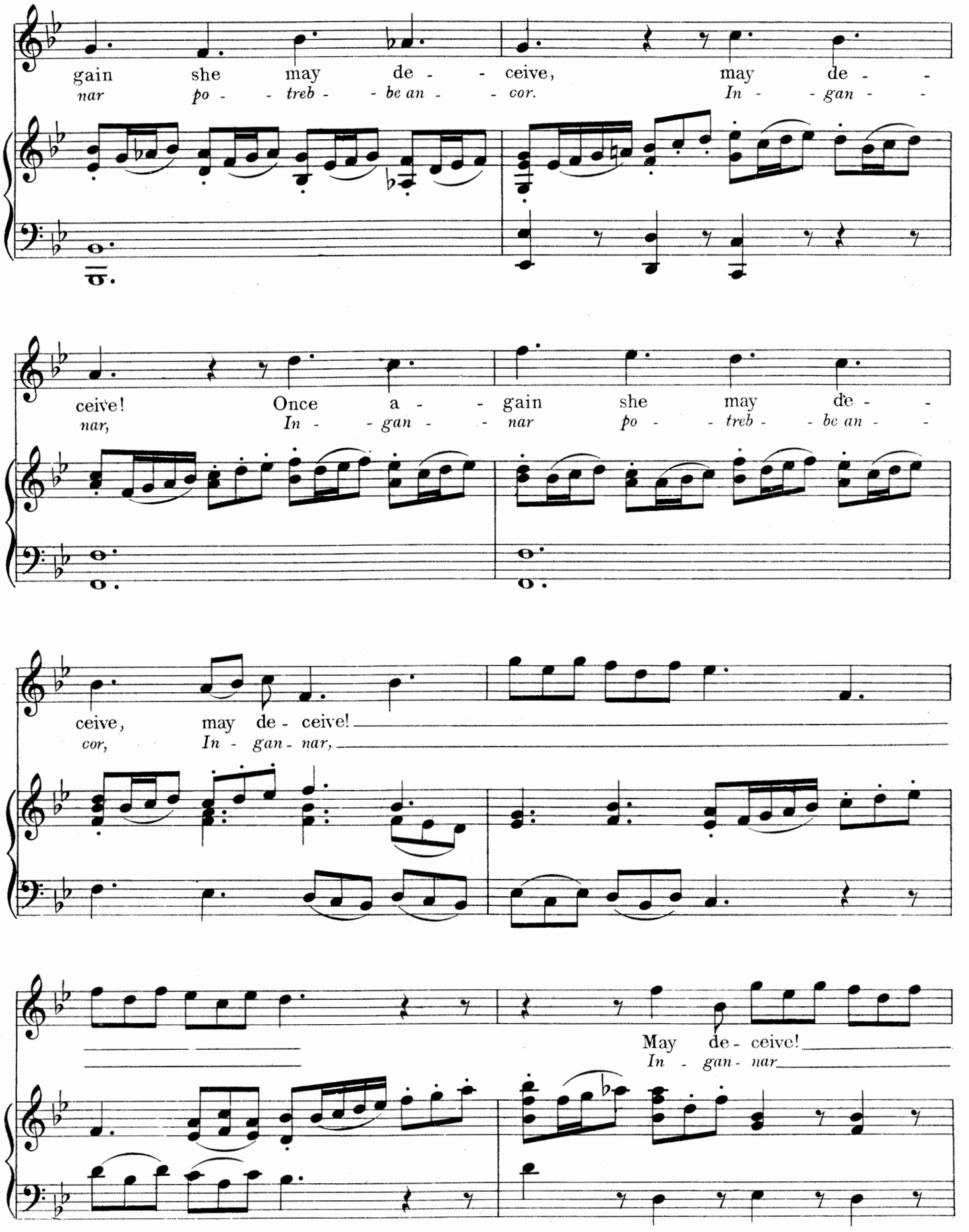


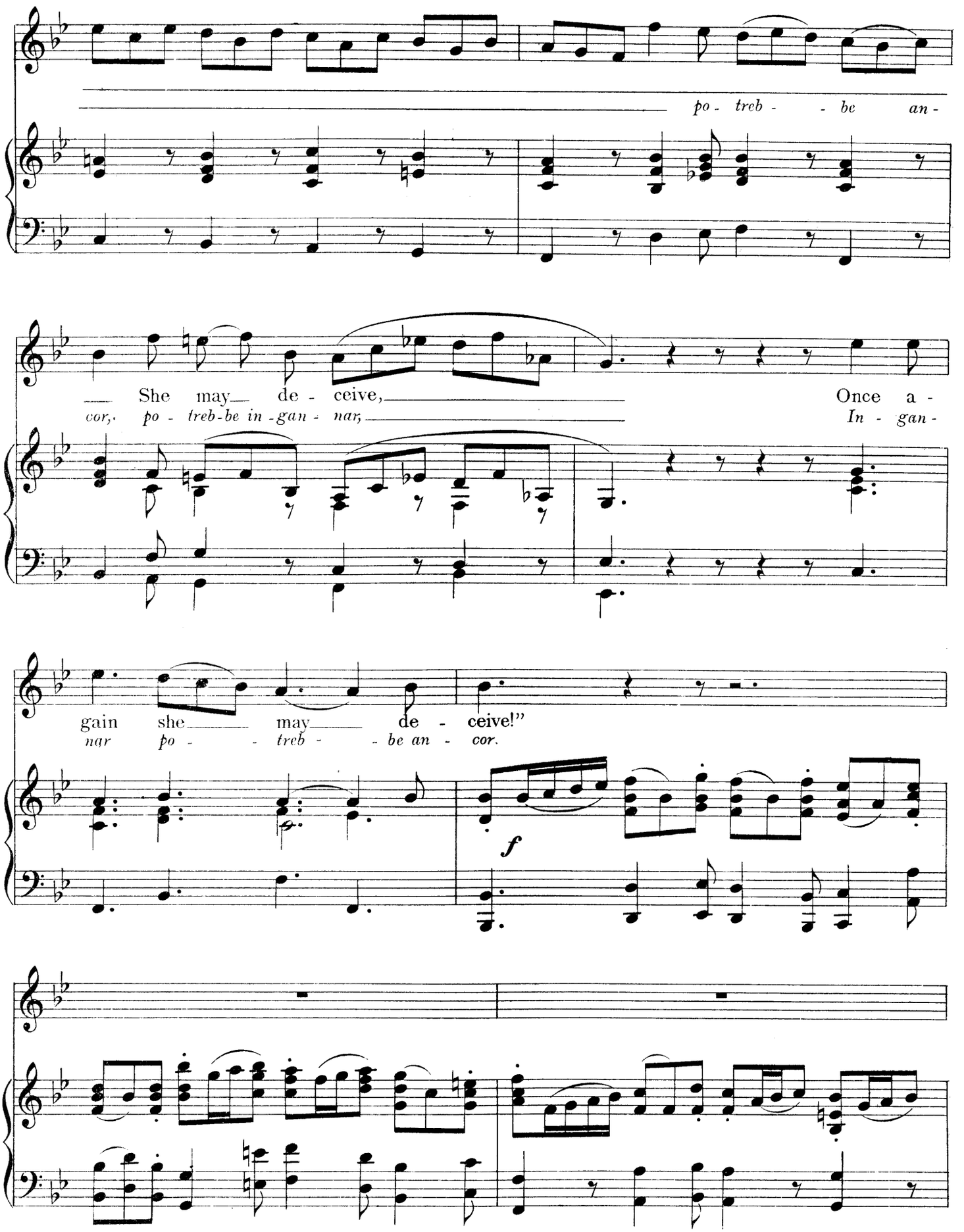
Copyright MCMV by Oliver Ditson Company

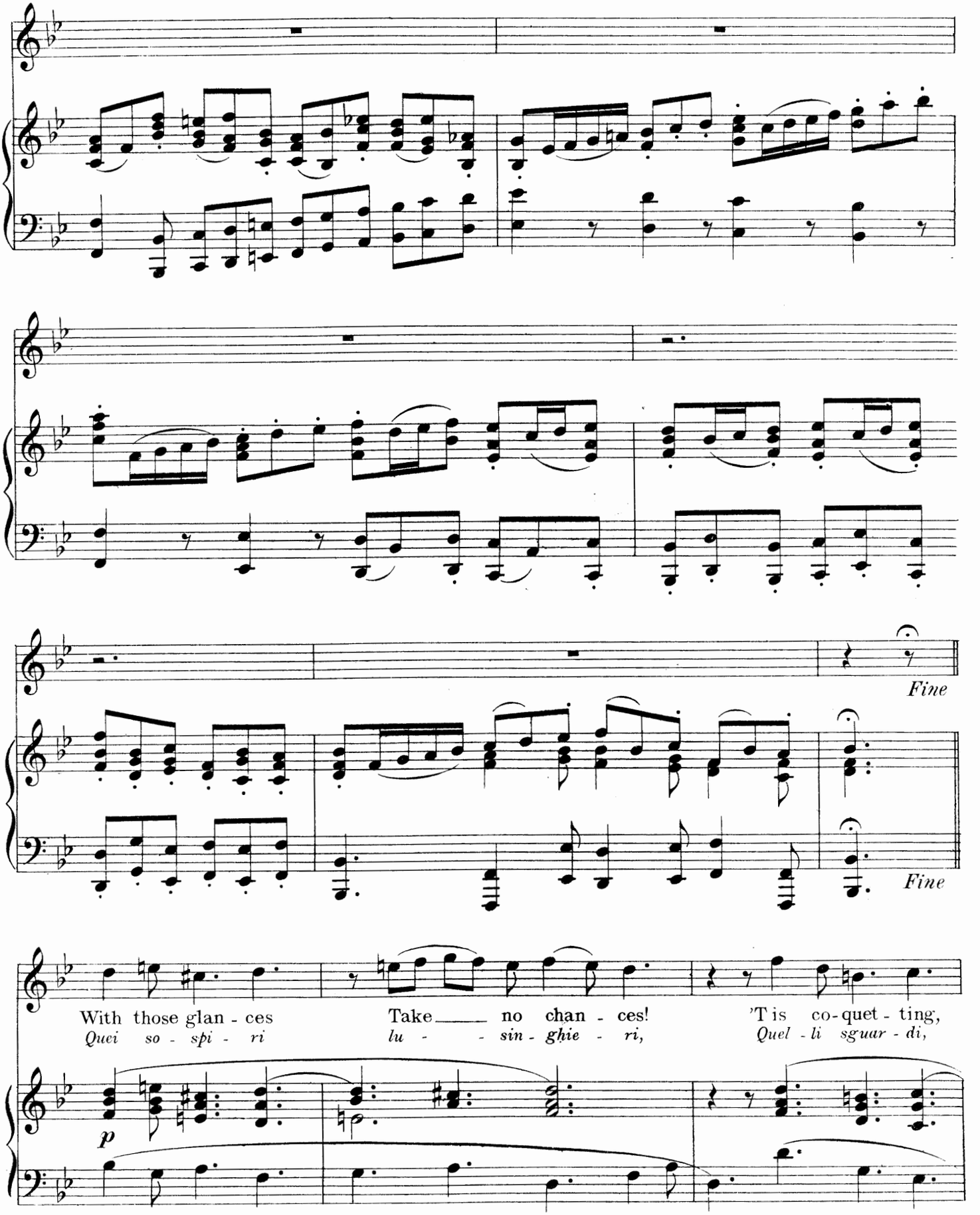

mind-ed! how sim - ple - mind - ed!
cre - di? a don - na cre - di?
Art so blind - ed? For re -
Se la ve - di, che ti -
ply - ing To her sigh - ing on - ly say:
mi - ra, Che so - spi - ra pen - sa e di:
"Once a - -
In - - gan - -
c. 8ve ad lib.
gain she may de - - ceive, may de - ceive,
nar po - - treb - - be an - - cor, In - gan - nar,

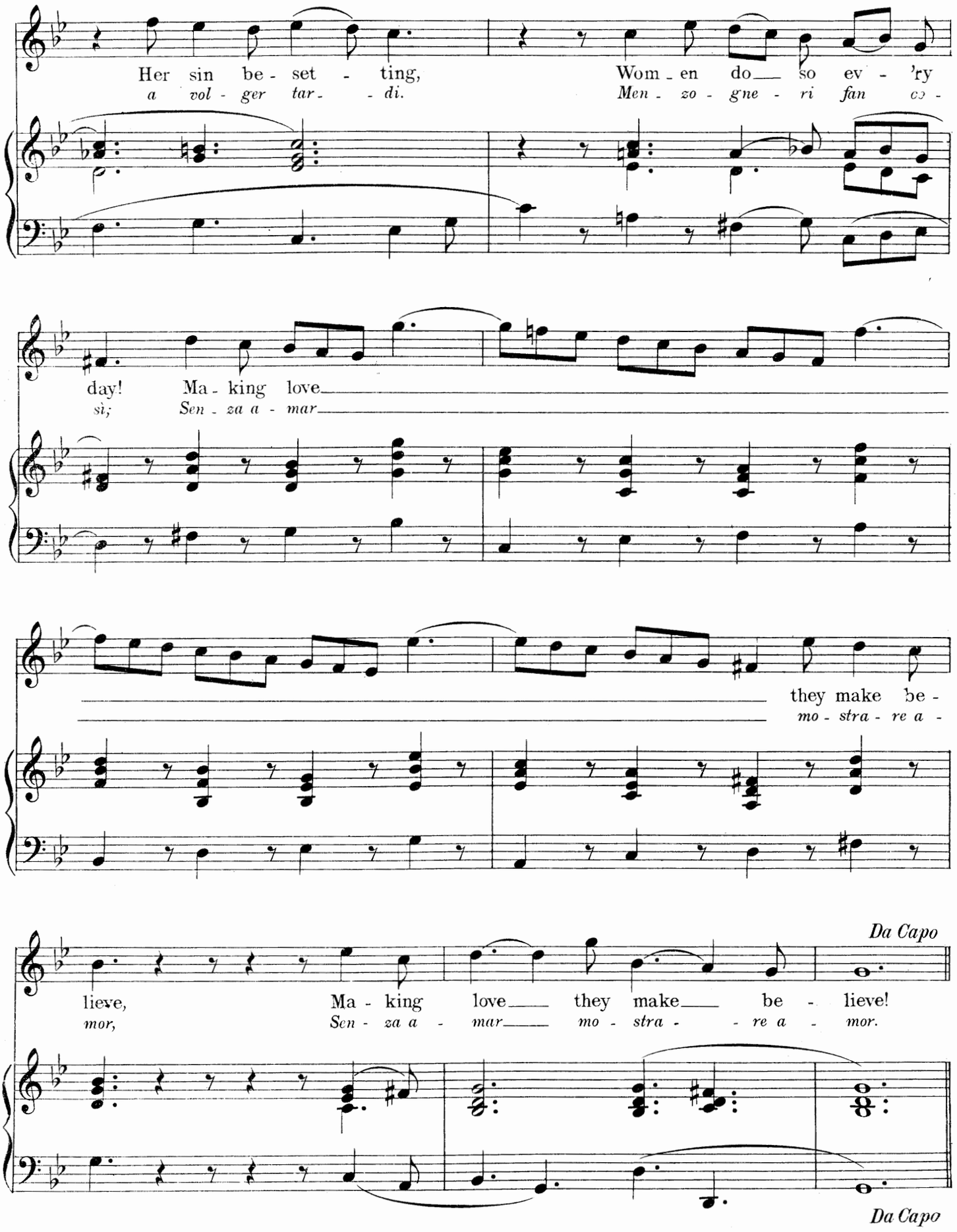

Once a - gain she may de - ceive!
In - gan - nar po - treb - be an - cor,
Once a - gain she may de -
In - gan - nar po - treb - be an -
ceive!"
cor.
f
Trust a wom - - - an?
Sem - pli - cet - - - to!
how sim - ple -
a don - na
p


mind - - - ed!
cre - - - di?
Trust a wom-an? Sim-ple-
Sem - pli- cet - to! a don - na
minded! how sim - ple-mind - ed!
cre - di? a don - na cre - - di?
Art so blind-ed?
Se la ve - di,
Art so blind - ed? For re - ply - ing To her
Se la ve - di, che ti mi - ra, Che so -
tr
sigh - ing On - ly say: "Once a - -
spi - ra, pen - sa e di: In - - gan - -


gain she may de - - ceive, may de - -
nar po - - treb - - be an - - cor. In - - gan - -
ceive! Once a - - gain she may de - -
nar, In - - gan - - nar po - - treb - - be an - -
ceive, may de - ceive!
cor, In - gan - nar,
May de - ceive!
In - gan - nar


po - treb - - be an -
She may de - ceive,
cor, po - treb-be in-gan - nar,
Once a -
In - gan -
gain she may de - ceive!"
nar po - - treb - - be an - cor.
f


Fine
Fine
With those glan - ces
Quei so - spi - ri
Take no chan - ces!
lu - sin - ghie - ri,
'T is co-quet - ting,
Quel - li sguar - di,
p


Her sin be - set - ting,
a vol - ger tar - - di.
Wom - en do so ev - 'ry
Men - zo - gne - ri fan co -
day! Ma - king love
sì; Sen - za a - mar
they make be -
mo - stra - re a -
lieve, Ma - king love they make be - lieve!
mor, Sen - za a - mar mo - stra - - re a - mor.
Da Capo
Da Capo

GO! CALL IRENE

(DÌ AD IRENE, TIRANNA INFEDELE)

English Version by
NATHAN HASKELL DOLE
Edited by Ebenezer Prout

From "Atalanta" (1736)

GEORGE FRIDERIC HANDEL

Andante (♪ = 126)

PIANO

f

c. 8ve ad lib.

p

f

p

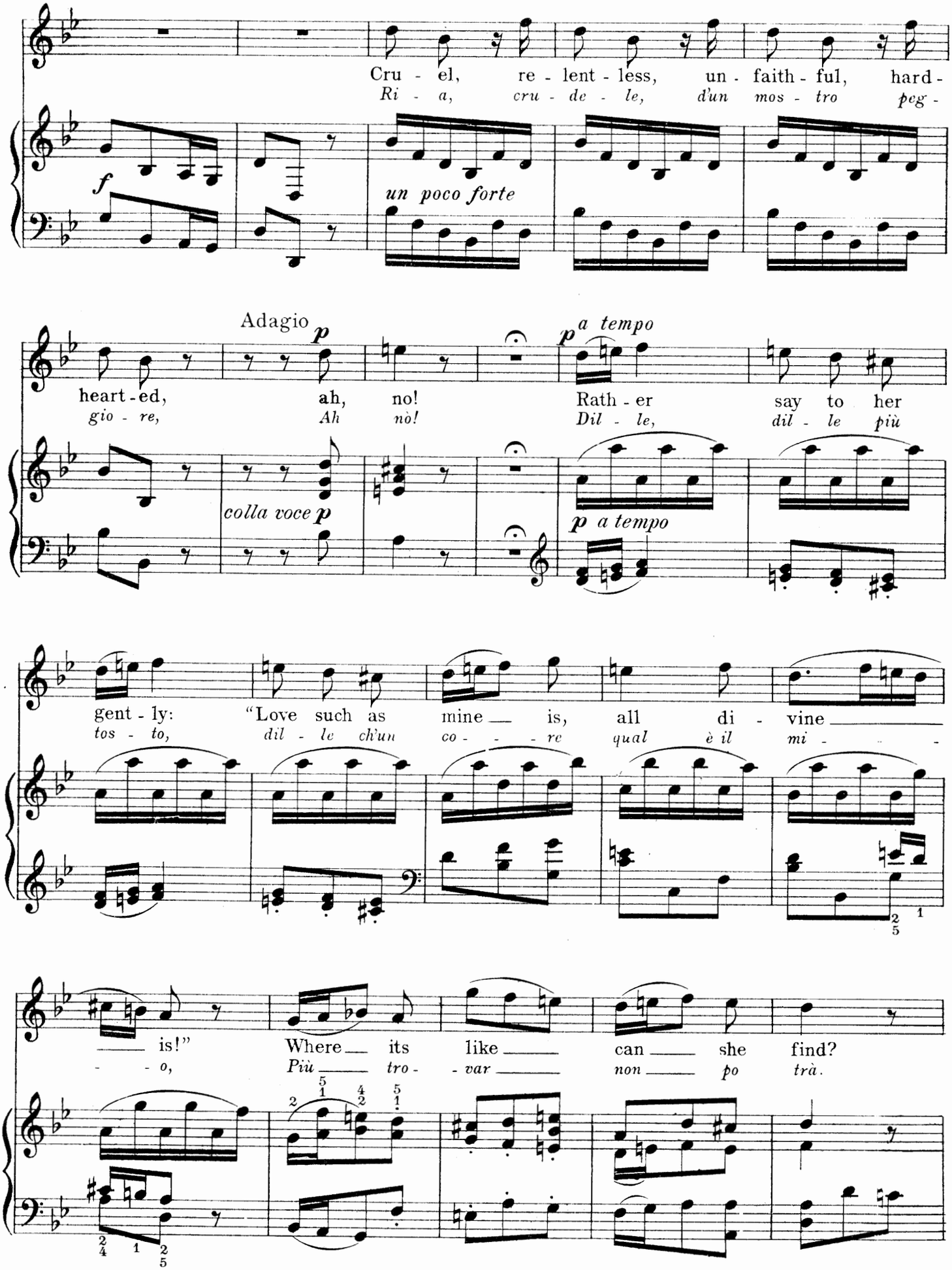
TENOR

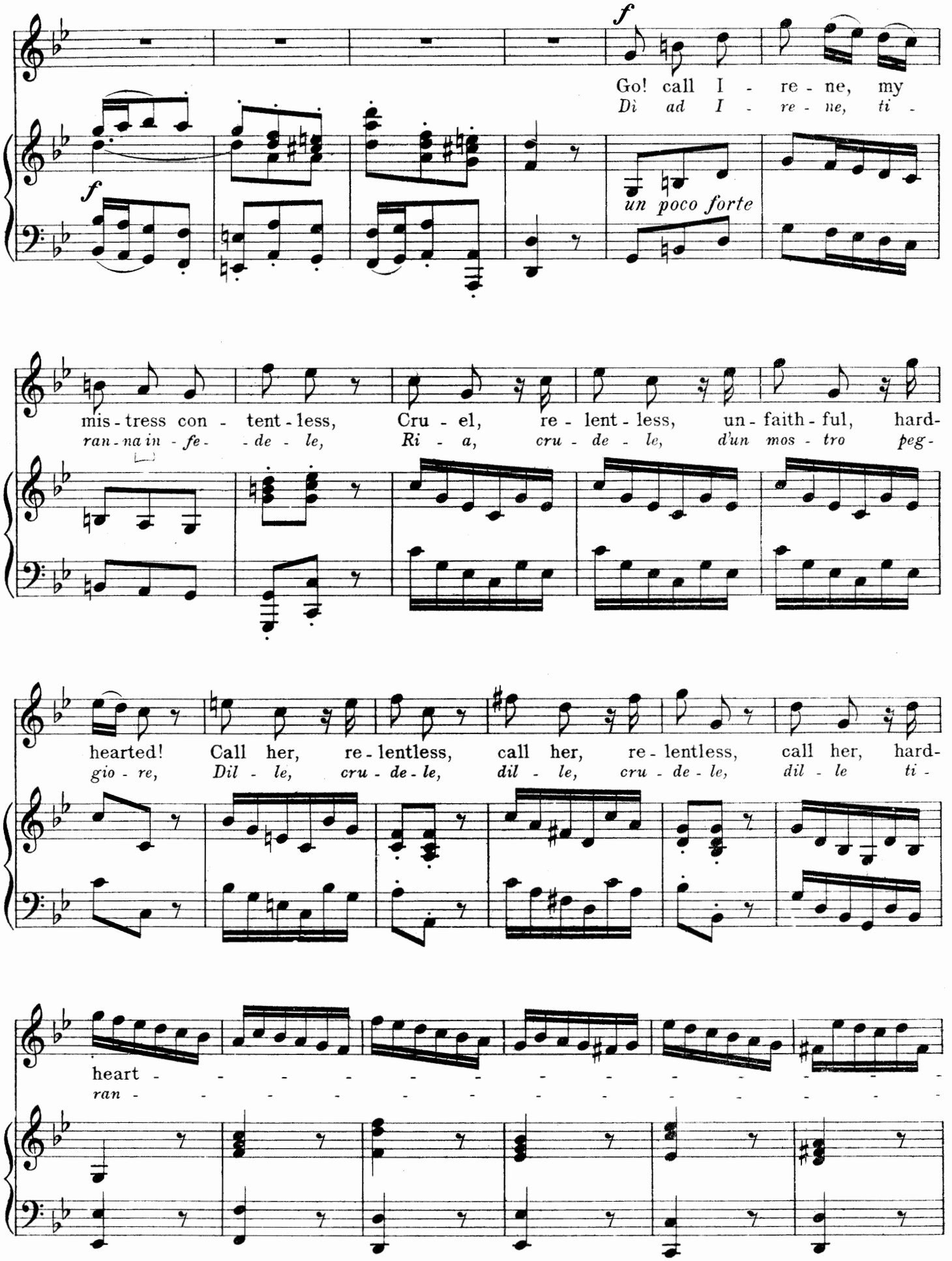
f

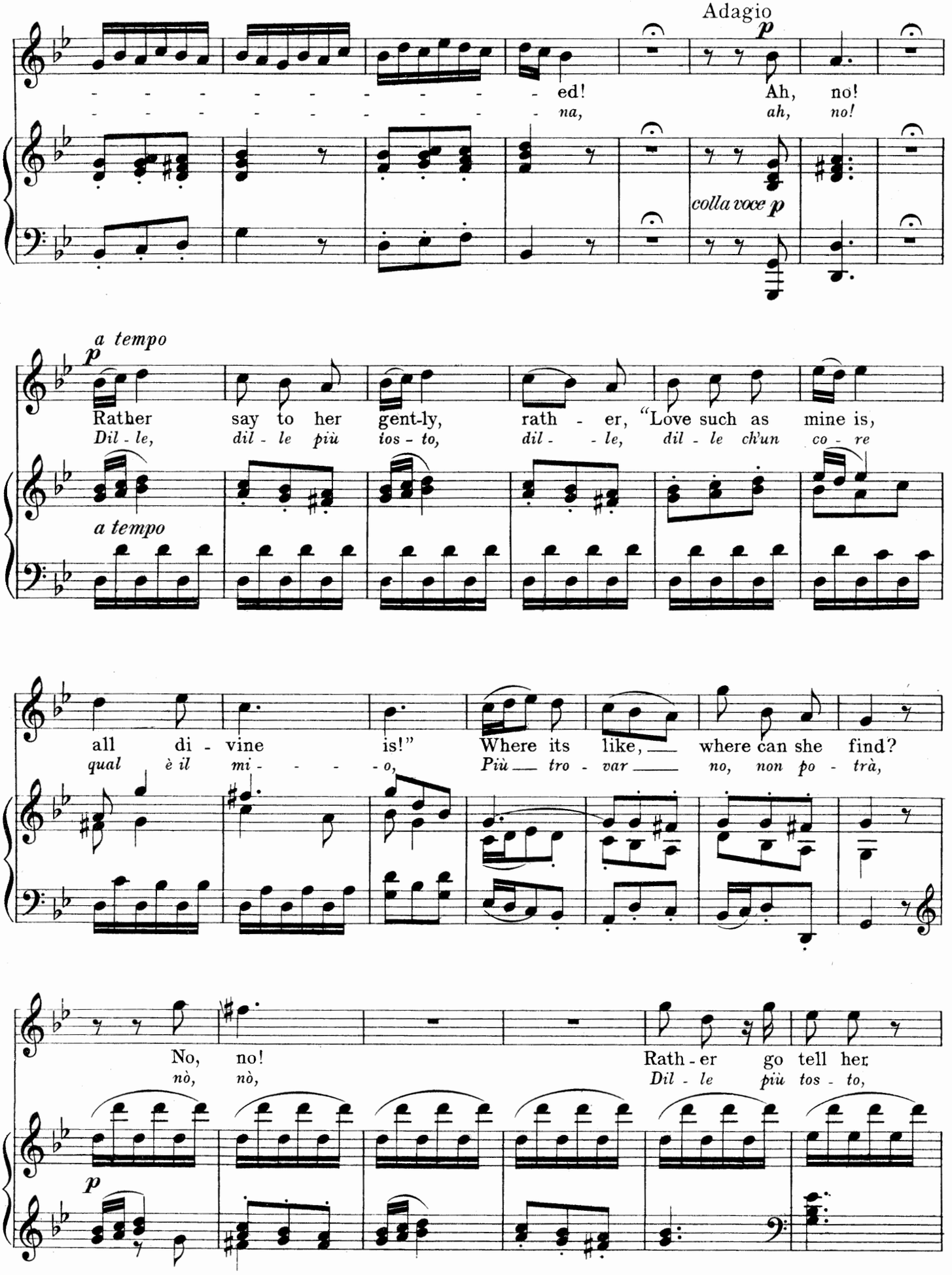
Go! call I - re - ne, my mis - tress con - tent - less,
Dì ad I - re - ne, ti - ran - nà in - fe - de - le,

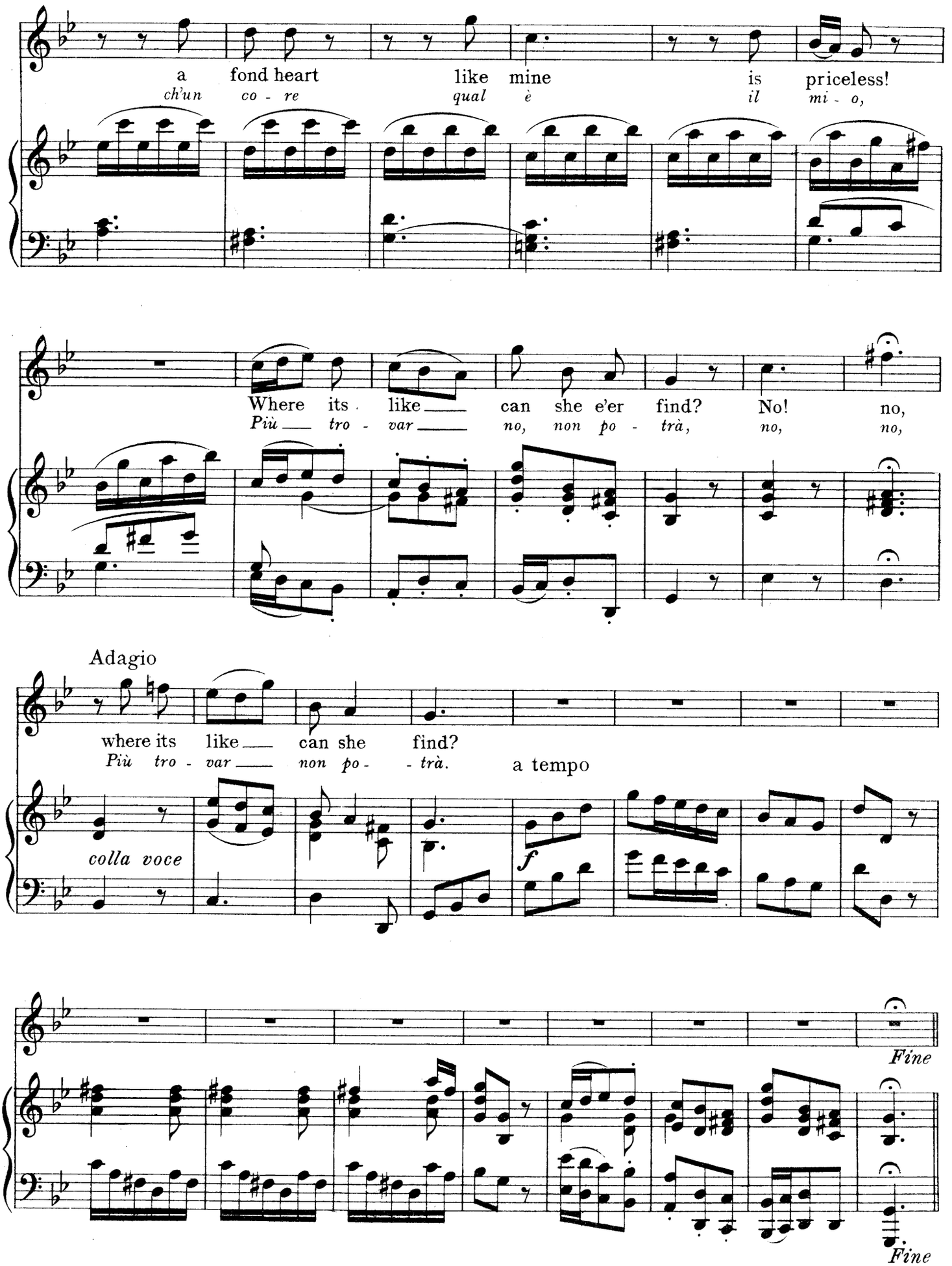
poco f

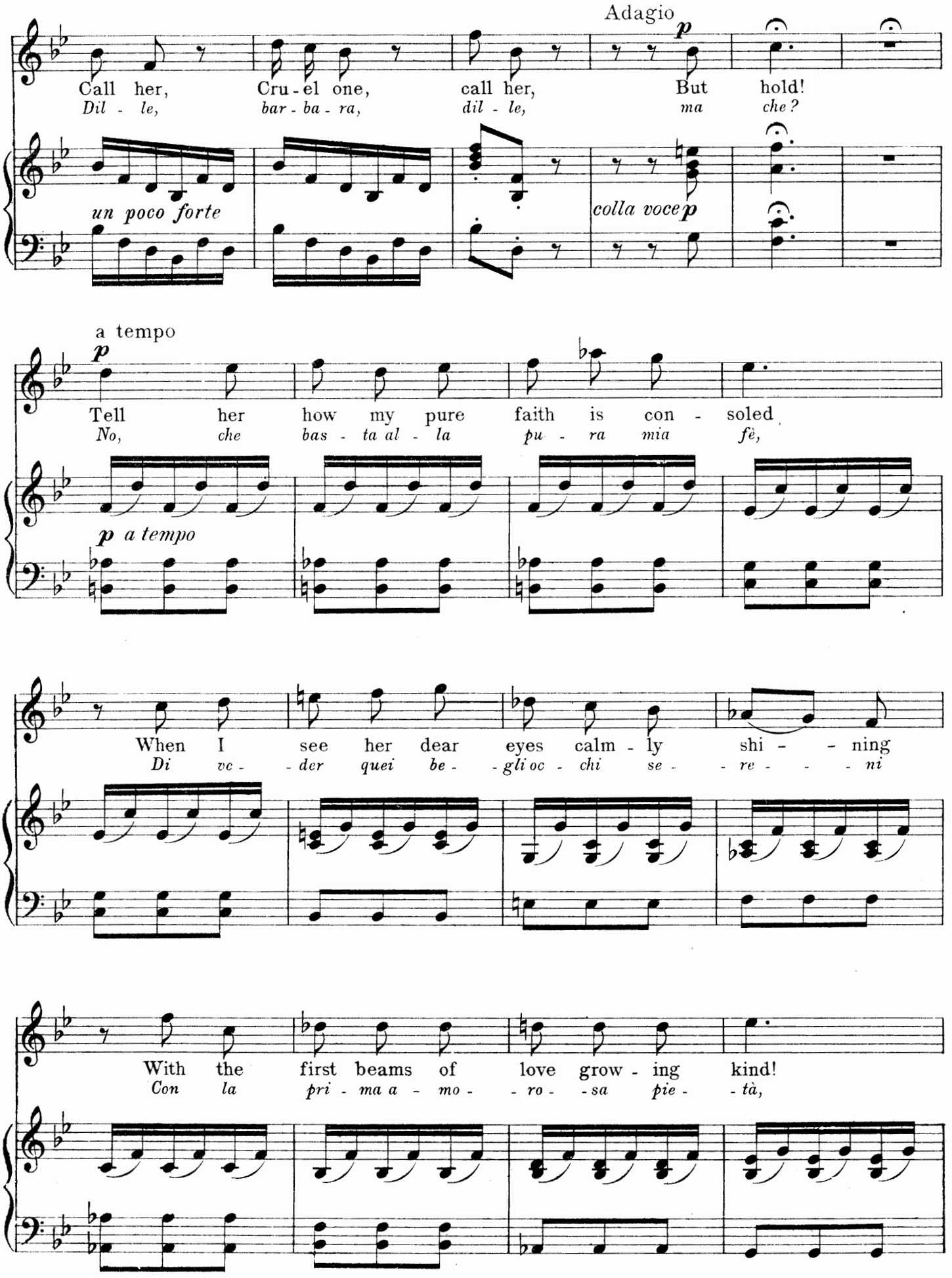
Copyright MCMV by Oliver Ditson Company

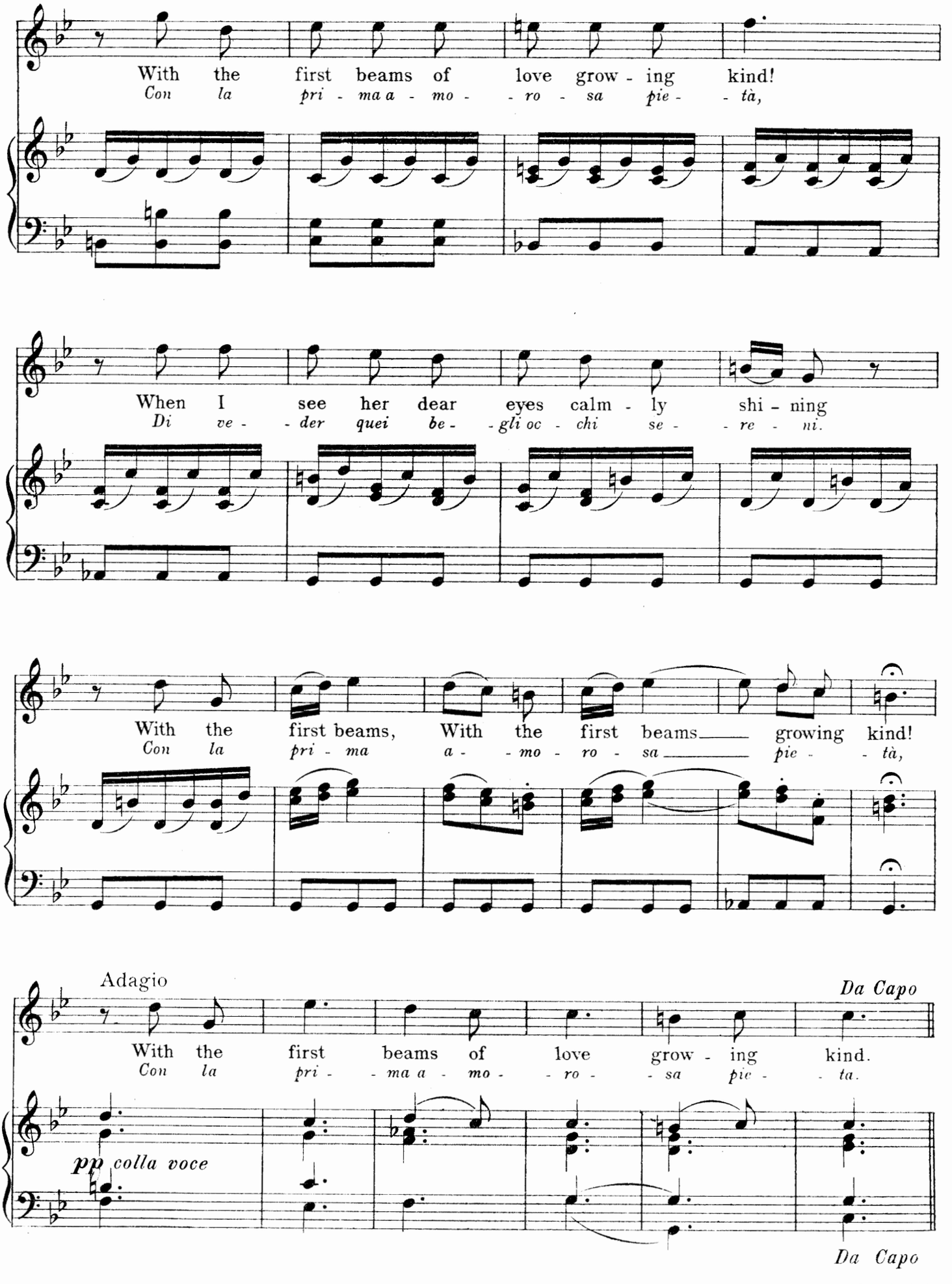

Cru - el, re - lent - less, un - faith - ful, hard -
Ri - a, cru - de - le, d'un mos - tro peg -
f
un poco forte
Adagio
p
heart - ed, ah, no!
gio - re, Ah nò!
a tempo
p
Rath - er say to her
Dil - le, dil - le più
colla voce p
p a tempo
gent - ly: "Love such as mine is, all di - vine
tos - to, dil - le ch'un co - re qual è il mi -
is!"
- o,
Where its like can she find?
Più tro - var non po trà.
ML-4089


f
Go! call I - re - ne, my
Dì ad I - re - ne, ti -
f
un poco forte
mis - tress con - tent - less, Cru - el, re - lent - less, un - faith - ful, hard-
ran - na in - fe - de - le, Ri - a, cru - de - le, d'un mos - tro peg -
hearted! Call her, re - lentless, call her, re - lentless, call her, hard-
gio - re, Dil - le, cru - de - le, dil - le, cru - de - le, dil - le ti -
heart - - - - - - - - - - - - - - - - - -
ran - - - - - - - - - - - - - - - - - -


Adagio
p
ed!
Ah, no!
na,
ah, no!
colla voce p
a tempo
p
Rather say to her gent-ly, rath - er, "Love such as mine is,
Dil - le, dil - le più tos - to, dil - - le, dil - le ch'un co - re
a tempo
all di - vine is!" Where its like, where can she find?
qual è il mi - - - - o, Più tro - var no, non po - trà,
No, no! Rath - er go tell her
nò, nò, Dil - le più tos - to,
p


a fond heart like mine is priceless!
ch'un co - re qual è il mi - o,
Where its like can she e'er find? No! no,
Più tro - var no, non po - trà, no, no,
Adagio
where its like can she find?
Più tro - var non po - trà.
a tempo
colla voce
f
Fine
Fine


Adagio
p
Call her, Cru-el one, call her, But hold!
Dil - le, bar - ba - ra, dil - le, ma che?
un poco forte
colla voce p
a tempo
p
Tell her how my pure faith is con - soled
No, che bas - ta al - la pu - ra mia fè,
p a tempo
When I see her dear eyes calm - ly shi - - ning
Di ve - - der quei be - - gli oc - chi se - - re - - - ni
With the first beams of love grow - ing kind!
Con la pri - ma a - mo - - ro - - sa pie - - tà,


With the first beams of love grow - ing kind!
Con la pri - ma a - mo - ro - sa pie - tà,
When I see her dear eyes calm - ly shi - ning
Di ve - der quei be - gli oc - chi se - re - ni.
With the first beams, With the first beams growing kind!
Con la pri - ma a - mo - ro - sa pie - tà,
Adagio
Da Capo
With the first beams of love grow - ing kind.
Con la pri - ma a - mo - ro - sa pie - ta.
pp colla voce
Da Capo

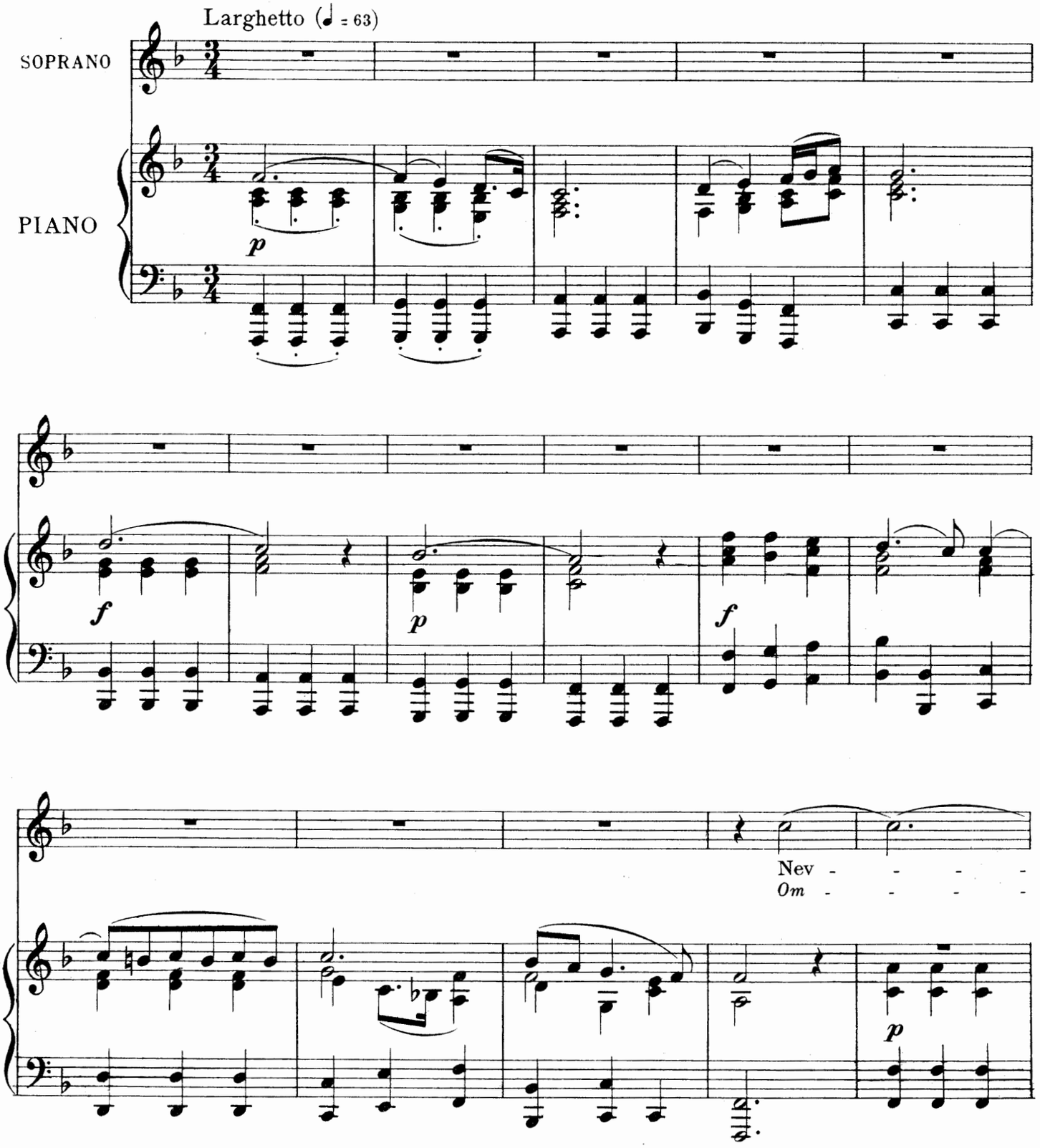
LOVE'S RICHEST DOWER

(OMBRA MAI FÙ)

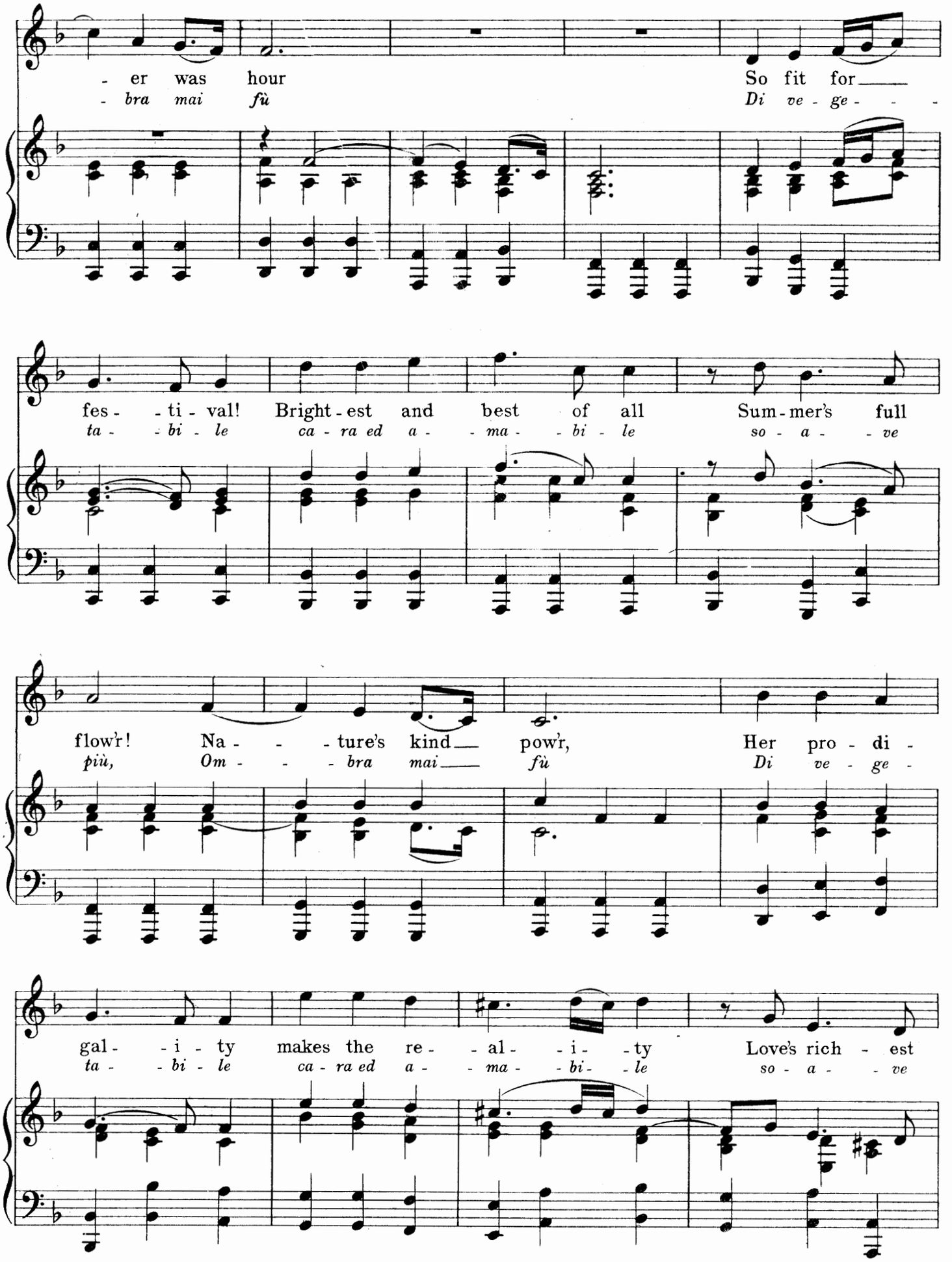
From "Serse" (1738)

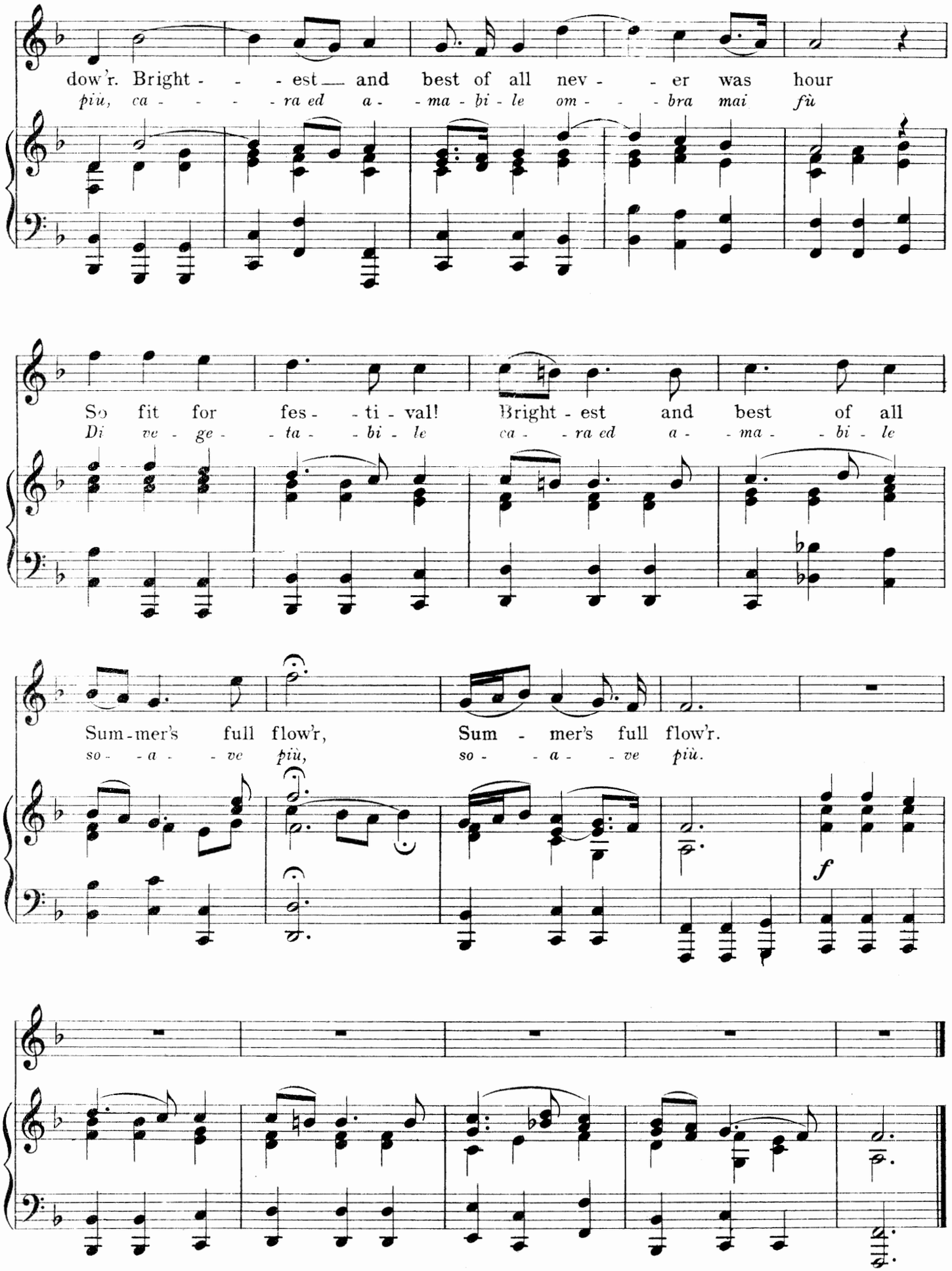
English words by
NATHAN HASKELL DOLE
Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL



Copyright MCMV by Oliver Ditson Company


- er was hour
- bra mai fù
So fit for
Di ve - ge -
fes - ti - val!
ta - bi - le
Bright - est and best of all
ca - ra ed a - ma - bi - le
Sum - mer's full
so - a - ve
flow'r!
più,
Na - ture's kind pow'r,
Om - bra mai fù
Her pro - di -
Di ve - ge -
gal - i - ty
ta - bi - le
makes the re - al - i - ty
ca - ra ed a - ma - bi - le
Love's rich - est
so - a - ve

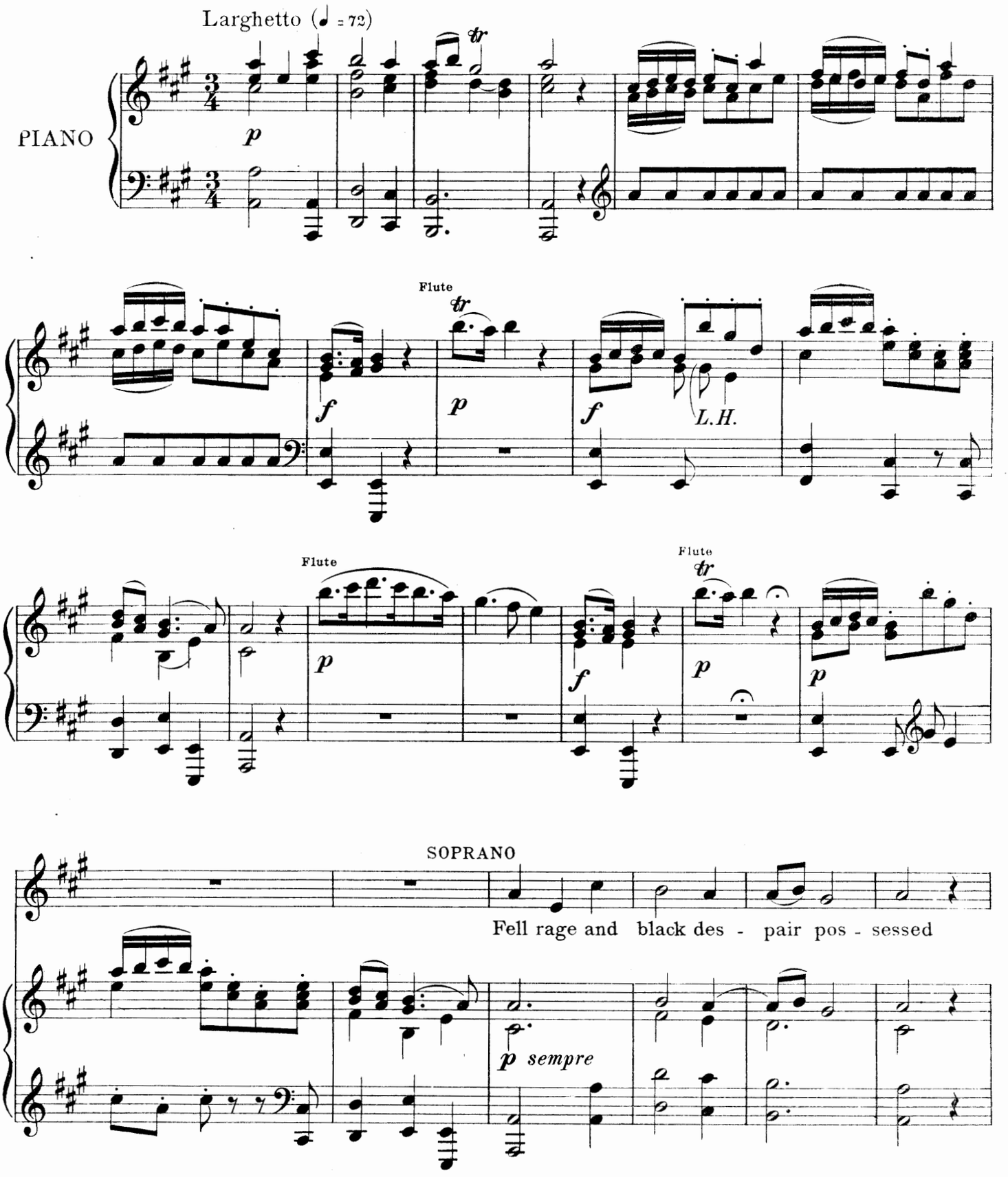

dow'r. Bright - - - est and best of all nev - - er was hour
più, ca - - - - ra ed a - ma - bi - le om - - - bra mai fù
So fit for fes - - ti - val! Bright - est and best of all
Di ve - ge - - ta - - bi - le ca - - ra ed a - ma - - bi - le
Sum - mer's full flow'r, Sum - mer's full flow'r.
so - - a - - ve più, so - - a - - ve più.
f

FELL RAGE AND BLACK DESPAIR

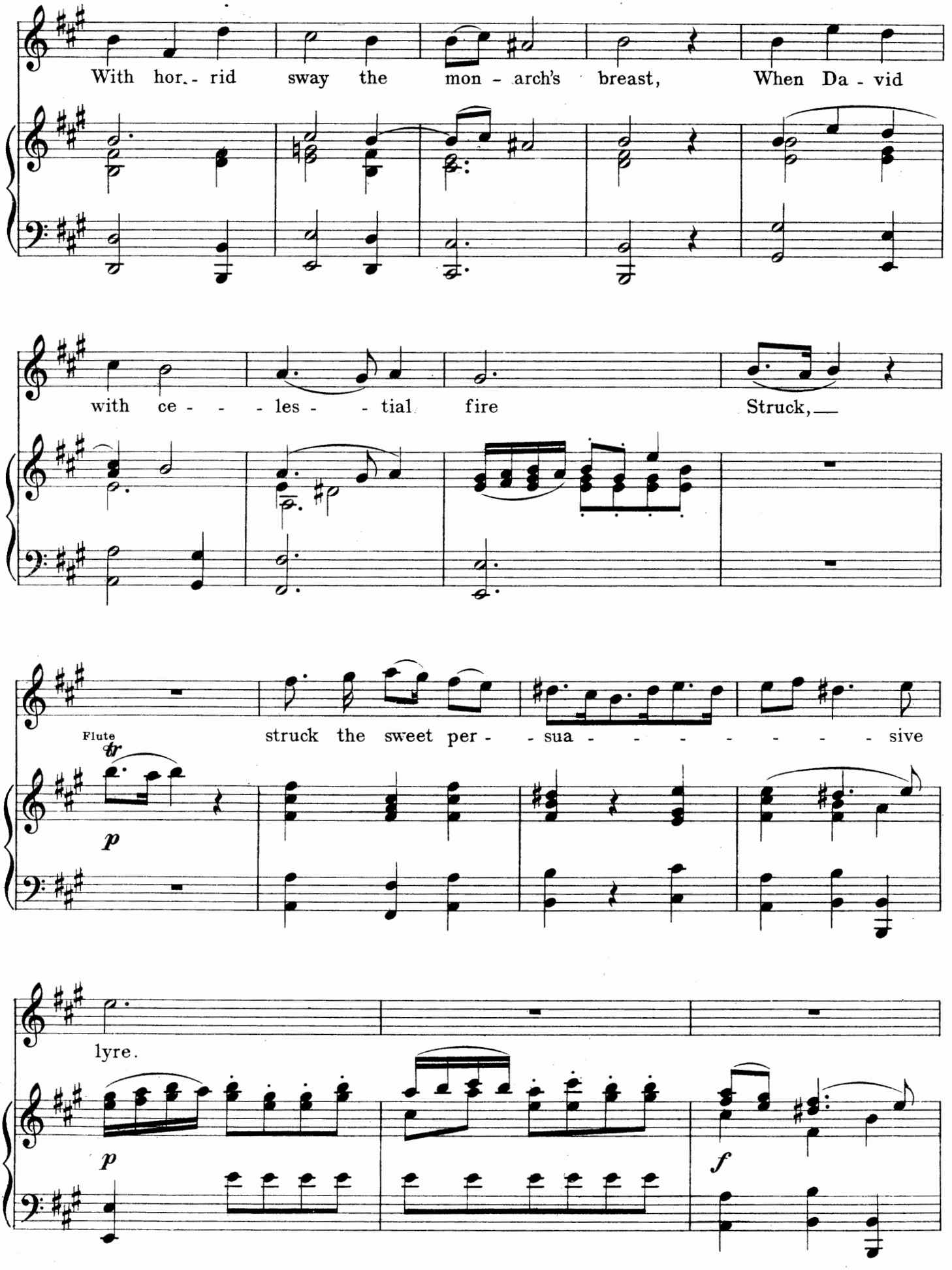
From "Saul" (1738)

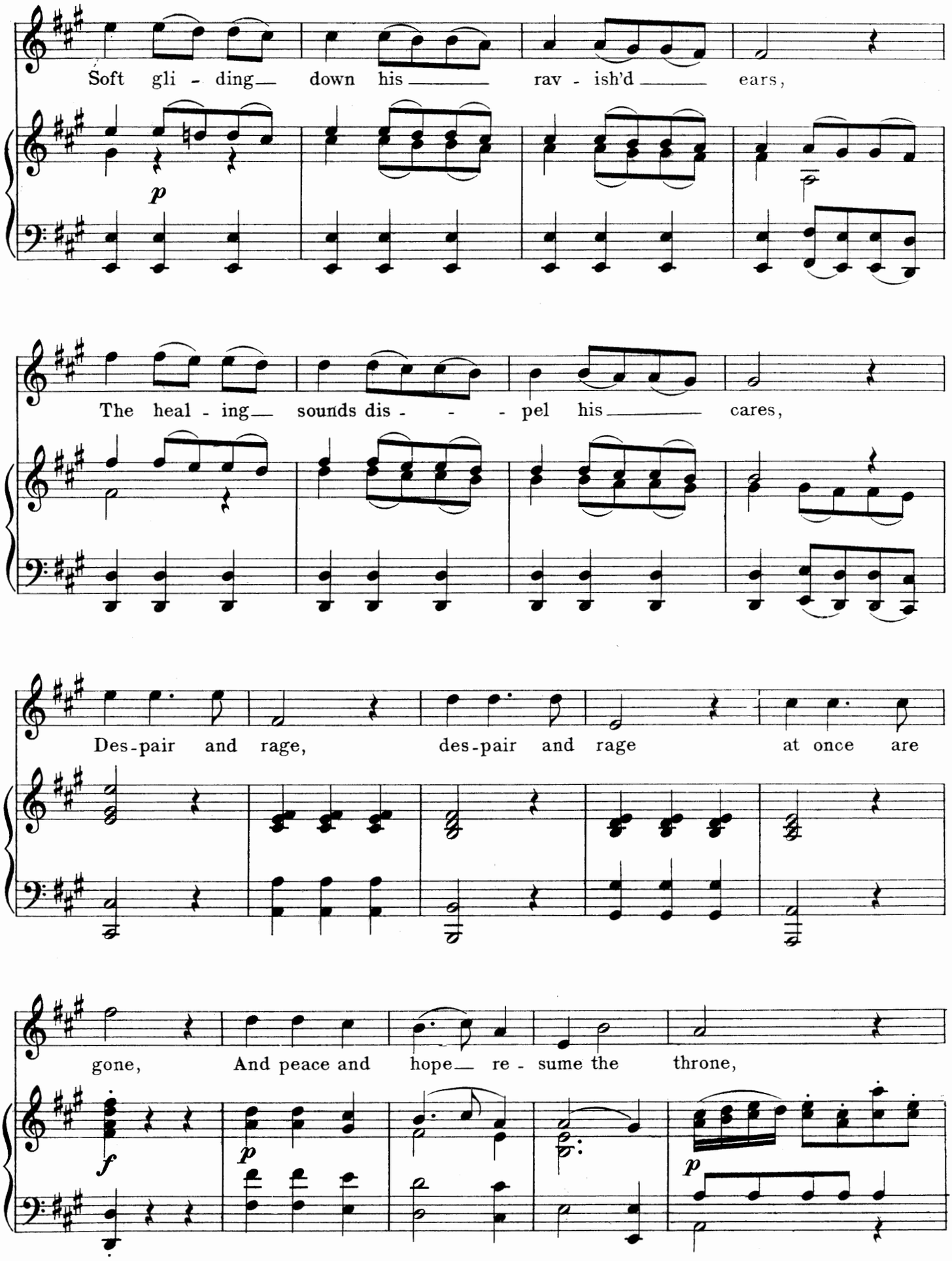
Edited by Ebenezer Prout

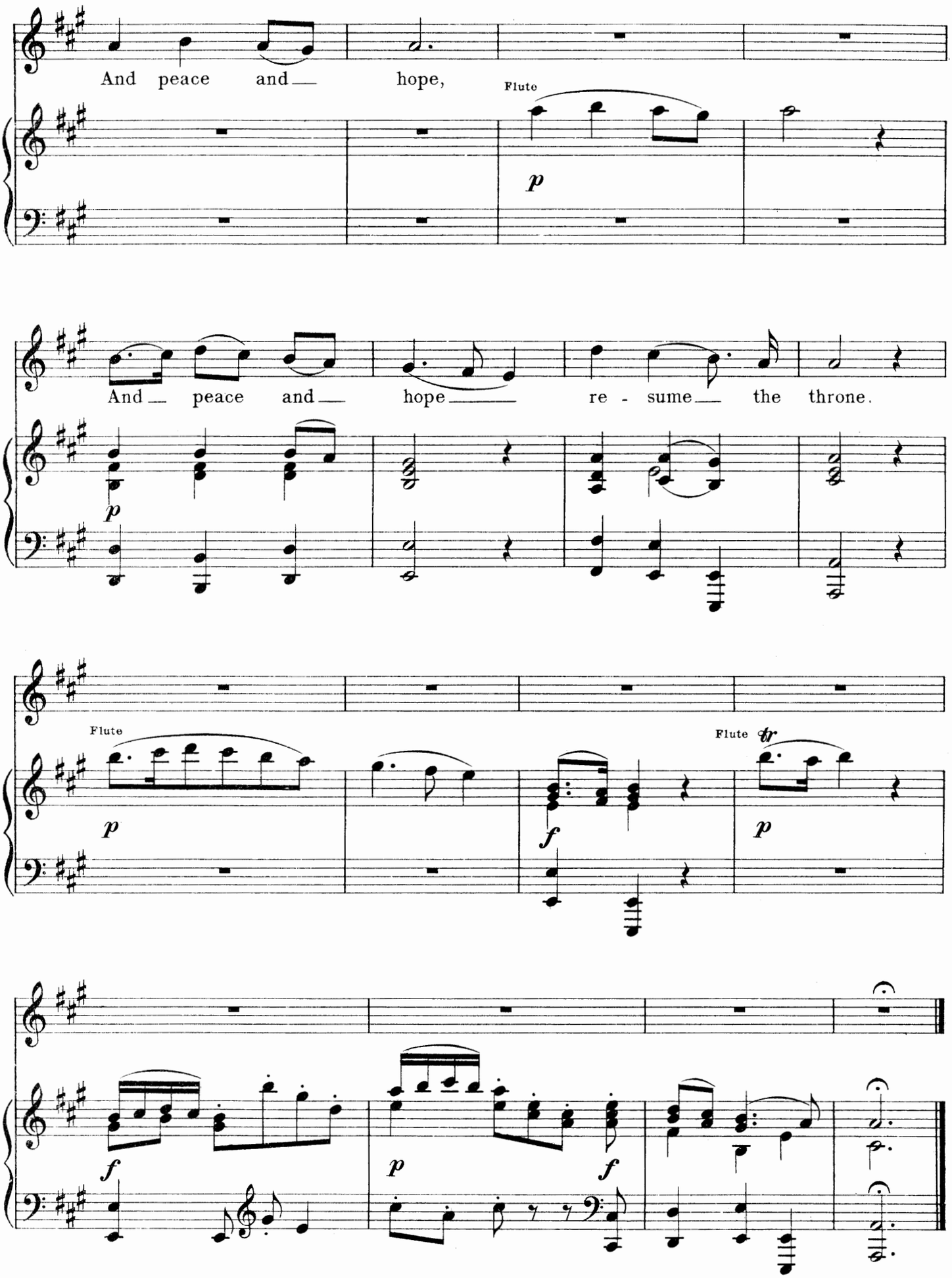
GEORGE FRIDERIC HANDEL



Copyright MCMV by Oliver Ditson Company


With hor - rid sway the mon - arch's breast, When Da - vid
with ce - - - - les - - - tial fire Struck,
Flute
struck the sweet per - - sua - - - - - - - - sive
lyre.


Soft gli - ding down his rav - ish'd ears,
The heal - ing sounds dis - - - pel his cares,
Des-pair and rage, des-pair and rage at once are
gone, And peace and hope re - sume the throne,

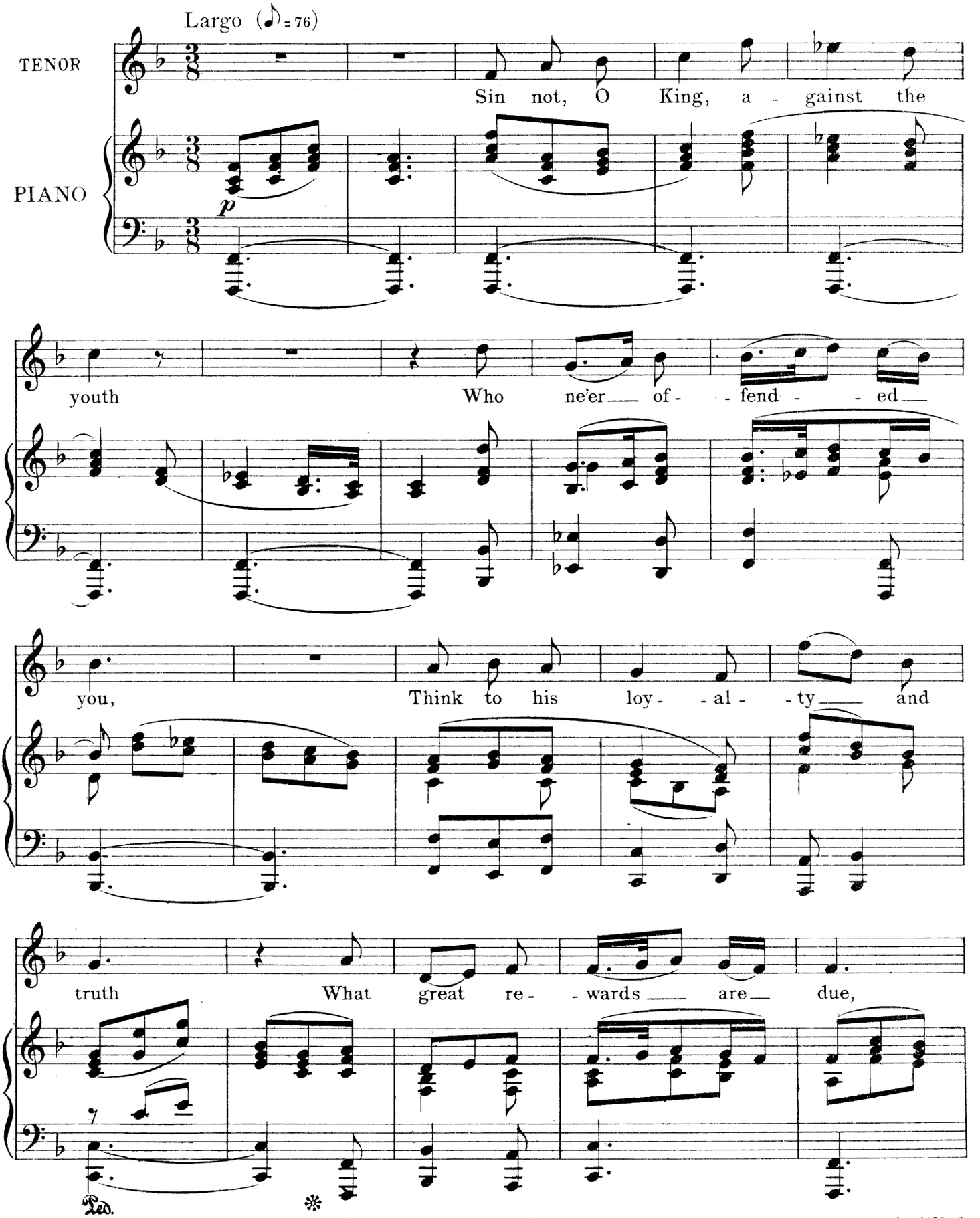

And peace and hope,
Flute
p
And peace and hope re - sume the throne.
p
Flute
p
f
Flute tr
p
f
p
f

SIN NOT, O KING

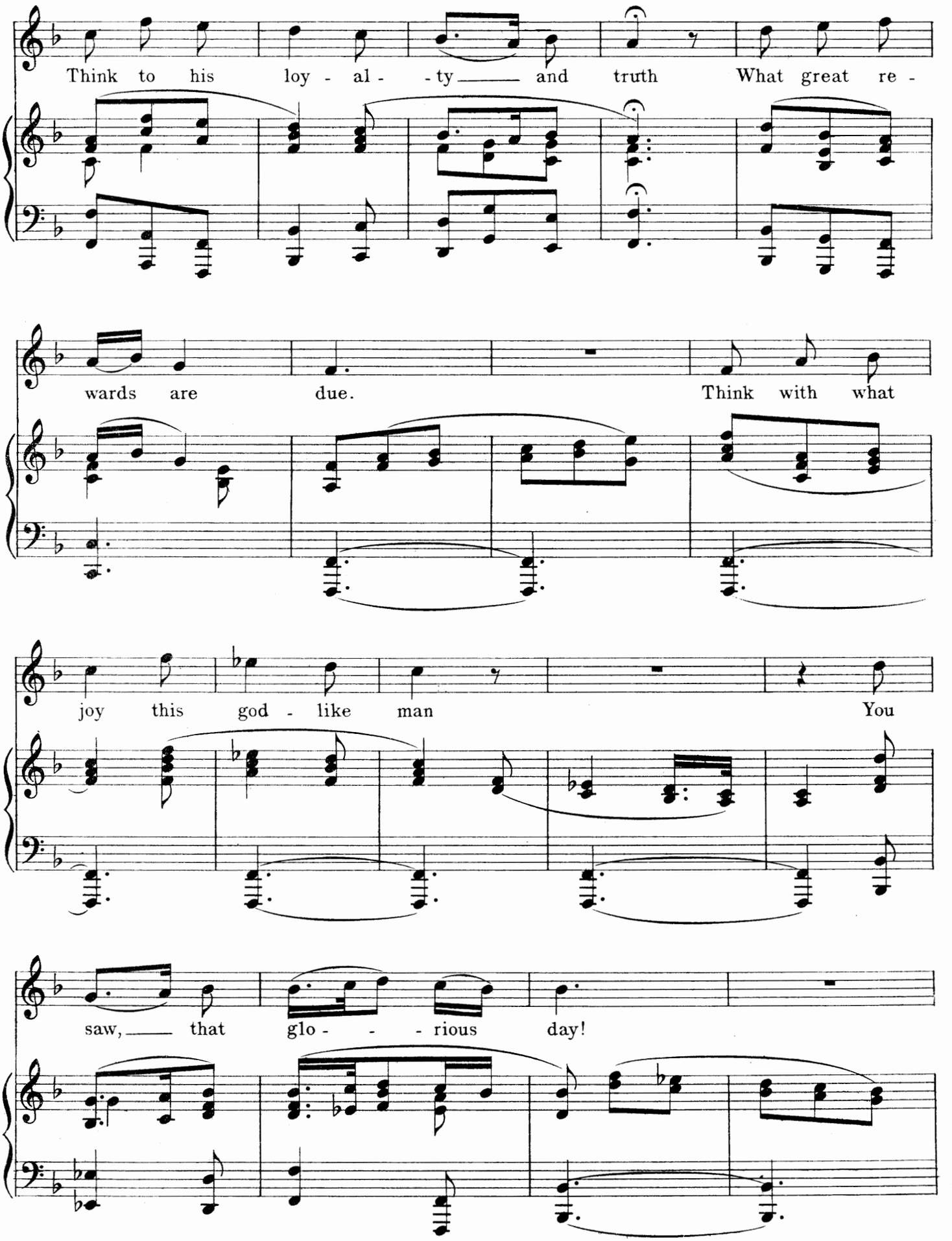
From "Saul" (1738)

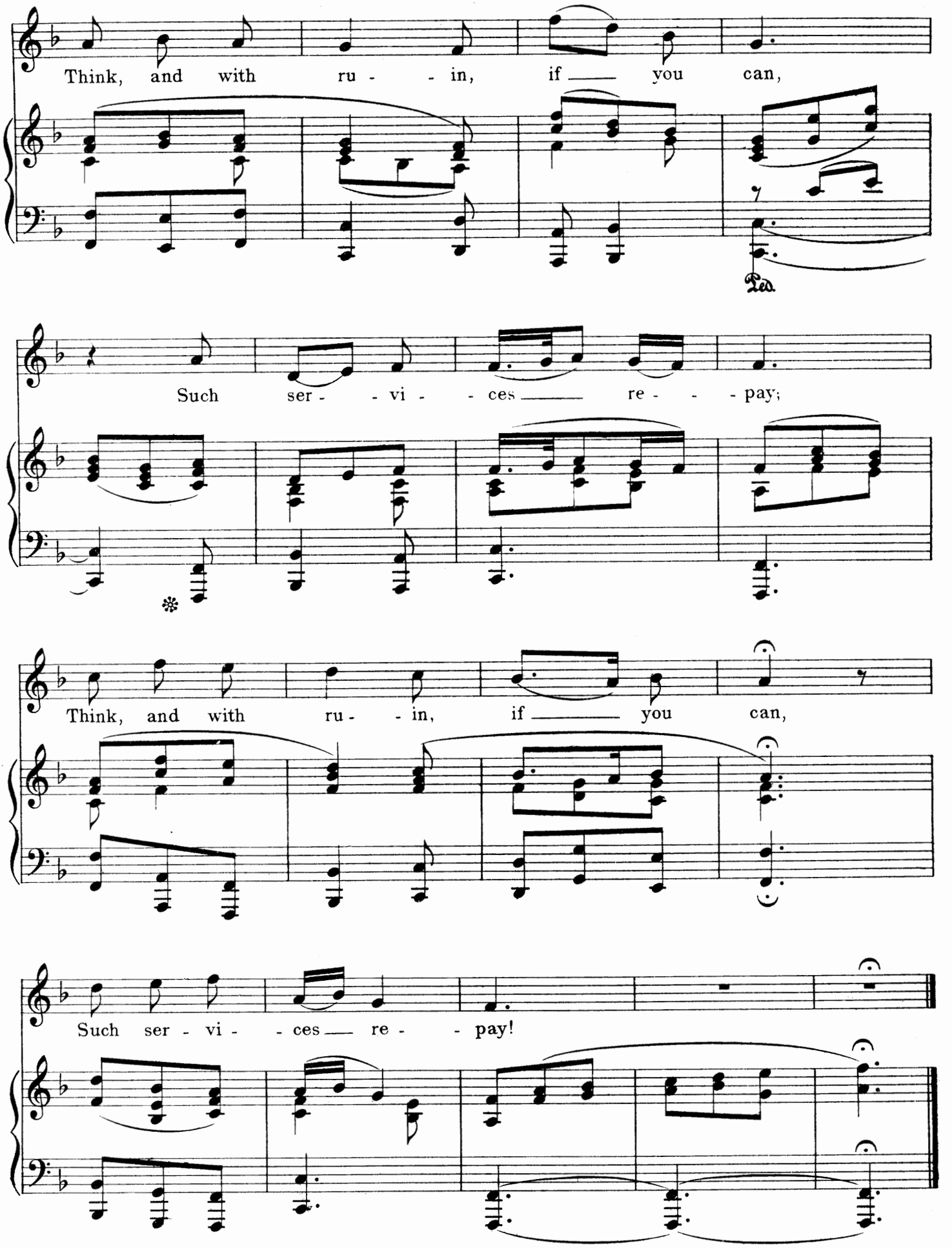
Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL



Copyright MCMV by Oliver Ditson Company


Think to his loy - al - - ty and truth What great re -
wards are due. Think with what
joy this god - like man You
saw, that glo - - - rious day!

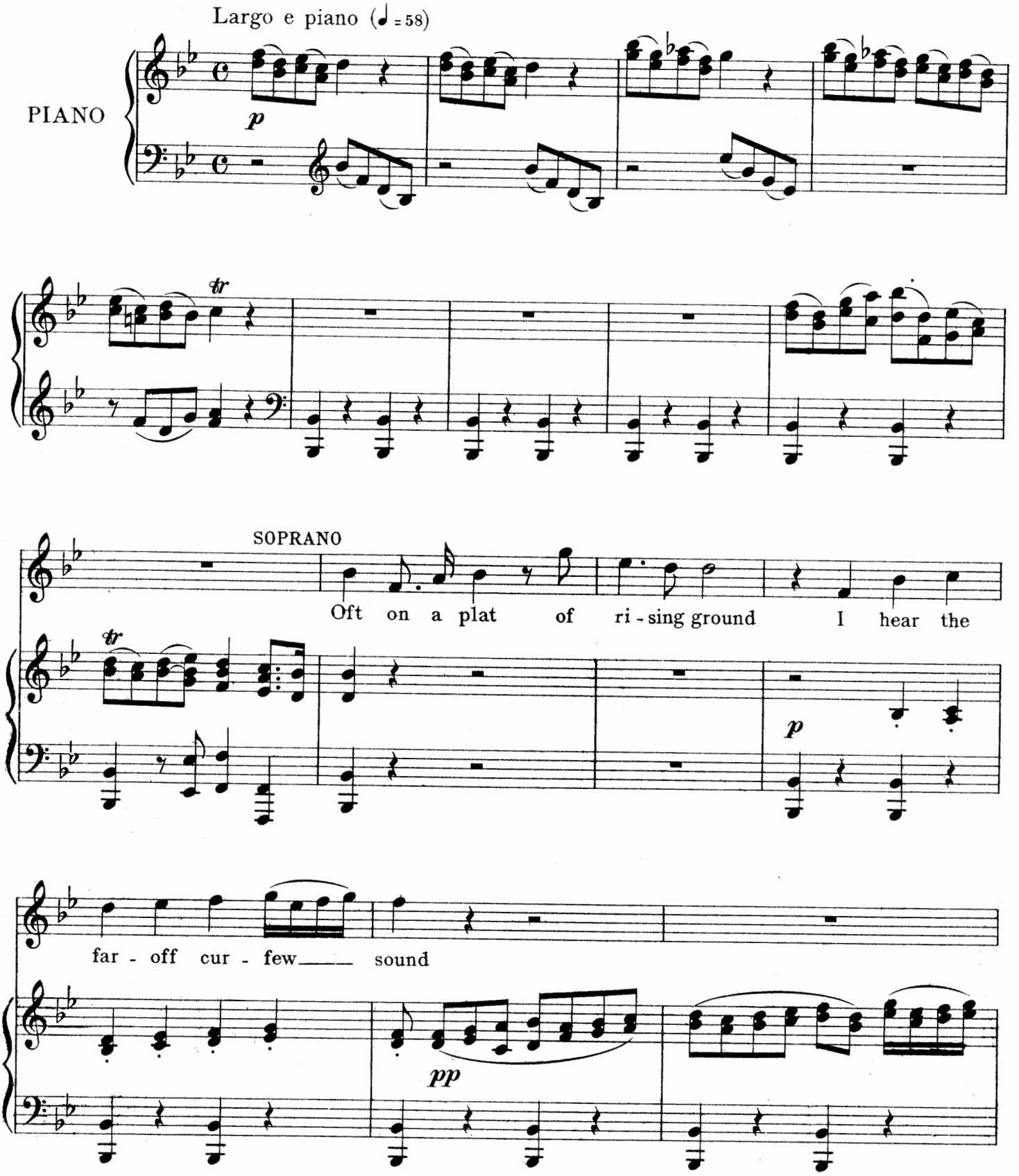

Think, and with ru - - in, if you can,
Such ser - - vi - - ces re - - - pay;
Think, and with ru - - in, if you can,
Such ser - vi - - ces re - - pay!

OFT ON A PLAT OF RISING GROUND

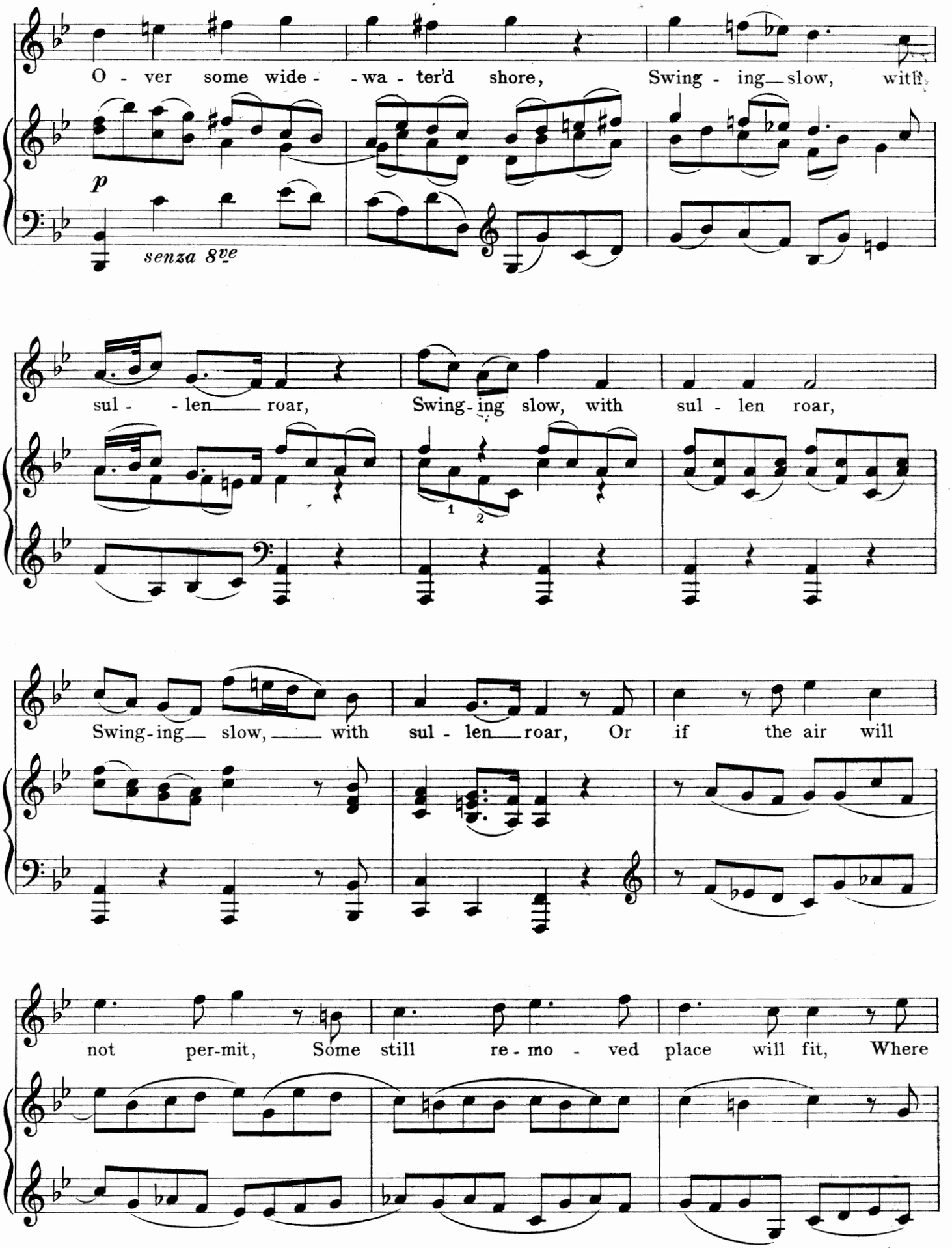
From "L'Allegro" (1740)

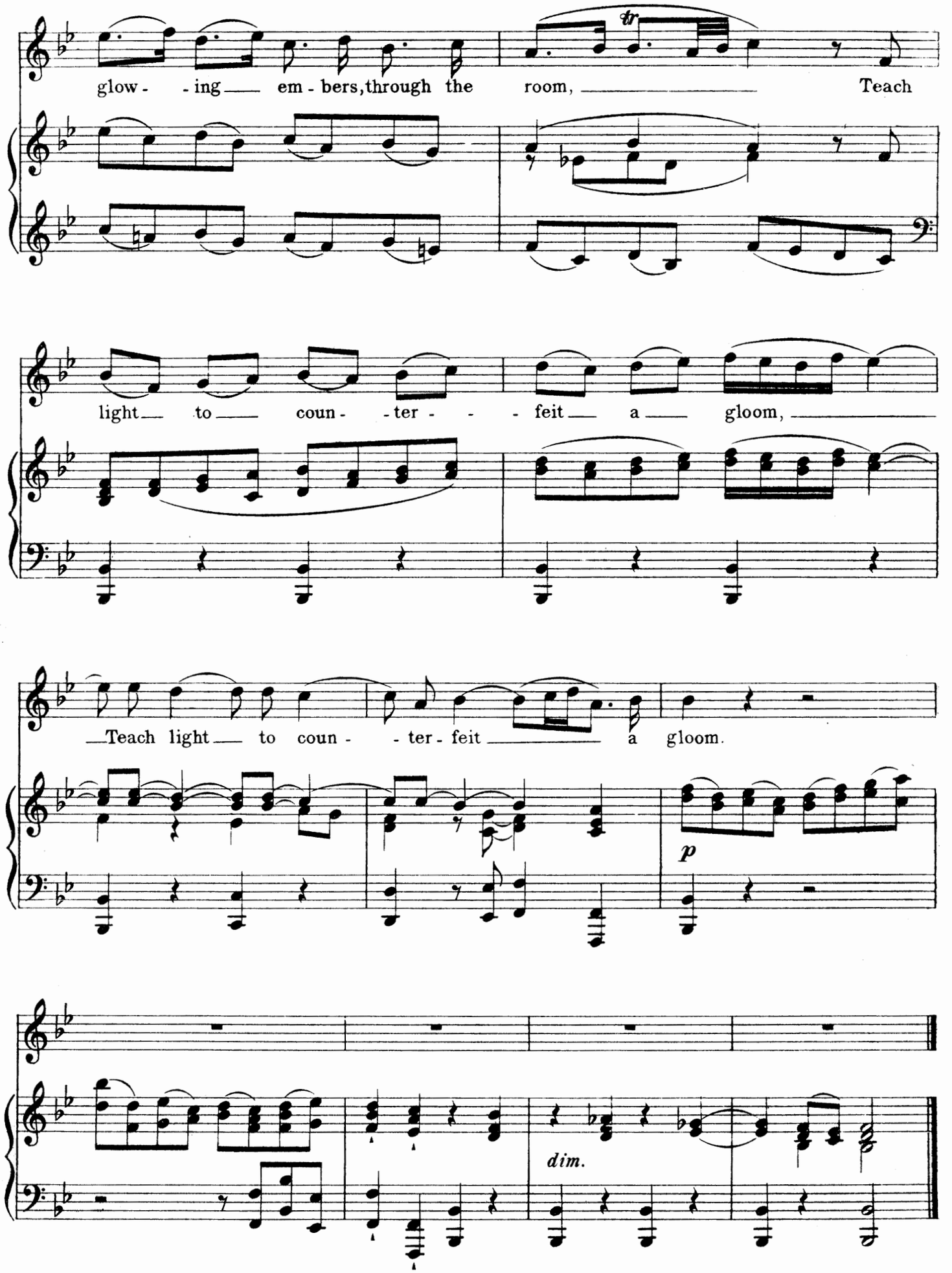
Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL



Copyright MCMV by Oliver Ditson Company


O - ver some wide - - wa - ter'd shore, Swing - ing slow, with
p
senza 8ve
sul - - len roar, Swing-ing slow, with sul - len roar,
1
2
Swing-ing slow, with sul - len roar, Or if the air will
not per-mit, Some still re - mo - ved place will fit, Where

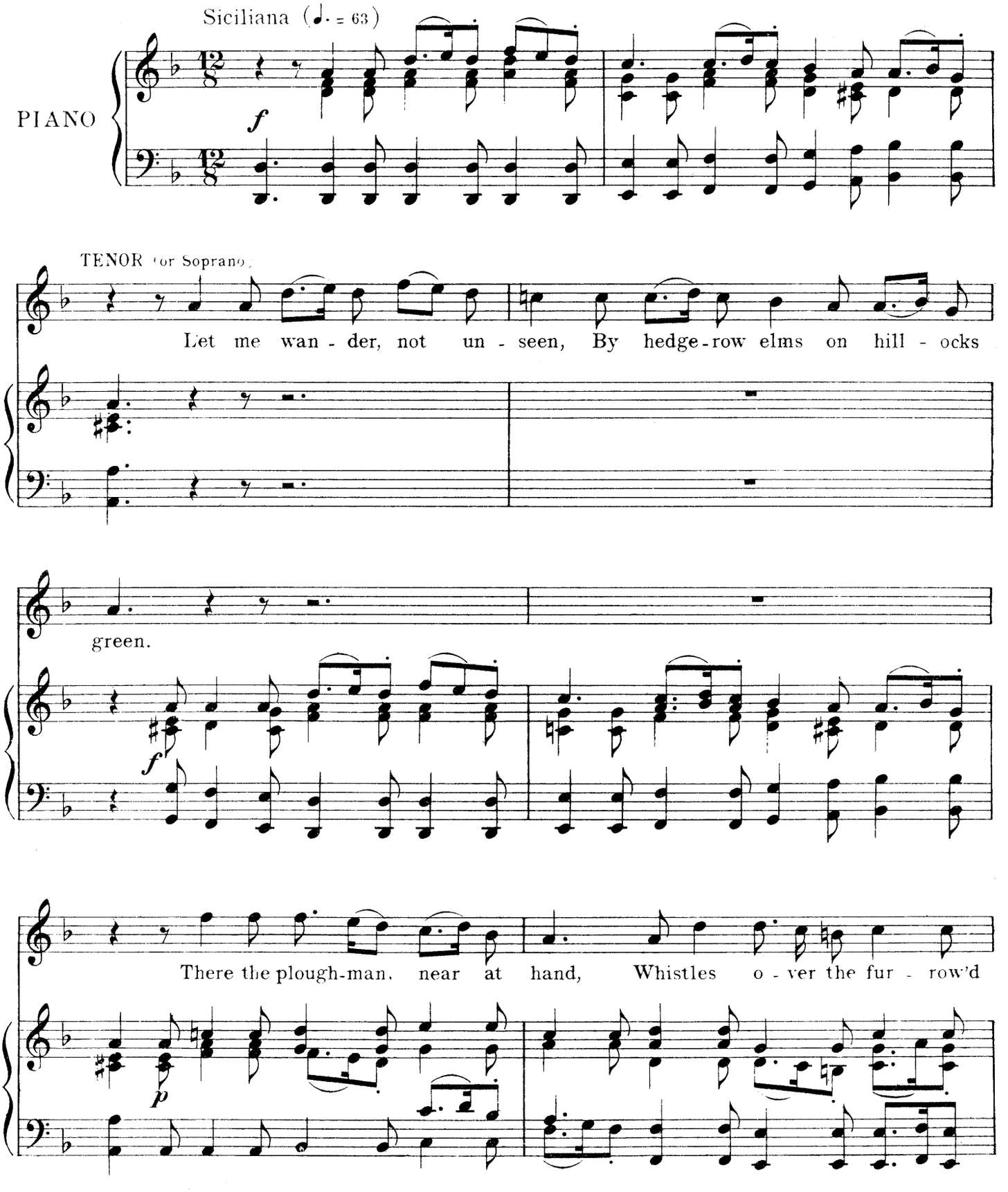

glow - - ing em - bers, through the room, Teach
light to coun - - ter - - - feit a gloom,
Teach light to coun - - ter - feit a gloom.
p
dim.

LET ME WANDER NOT UNSEEN

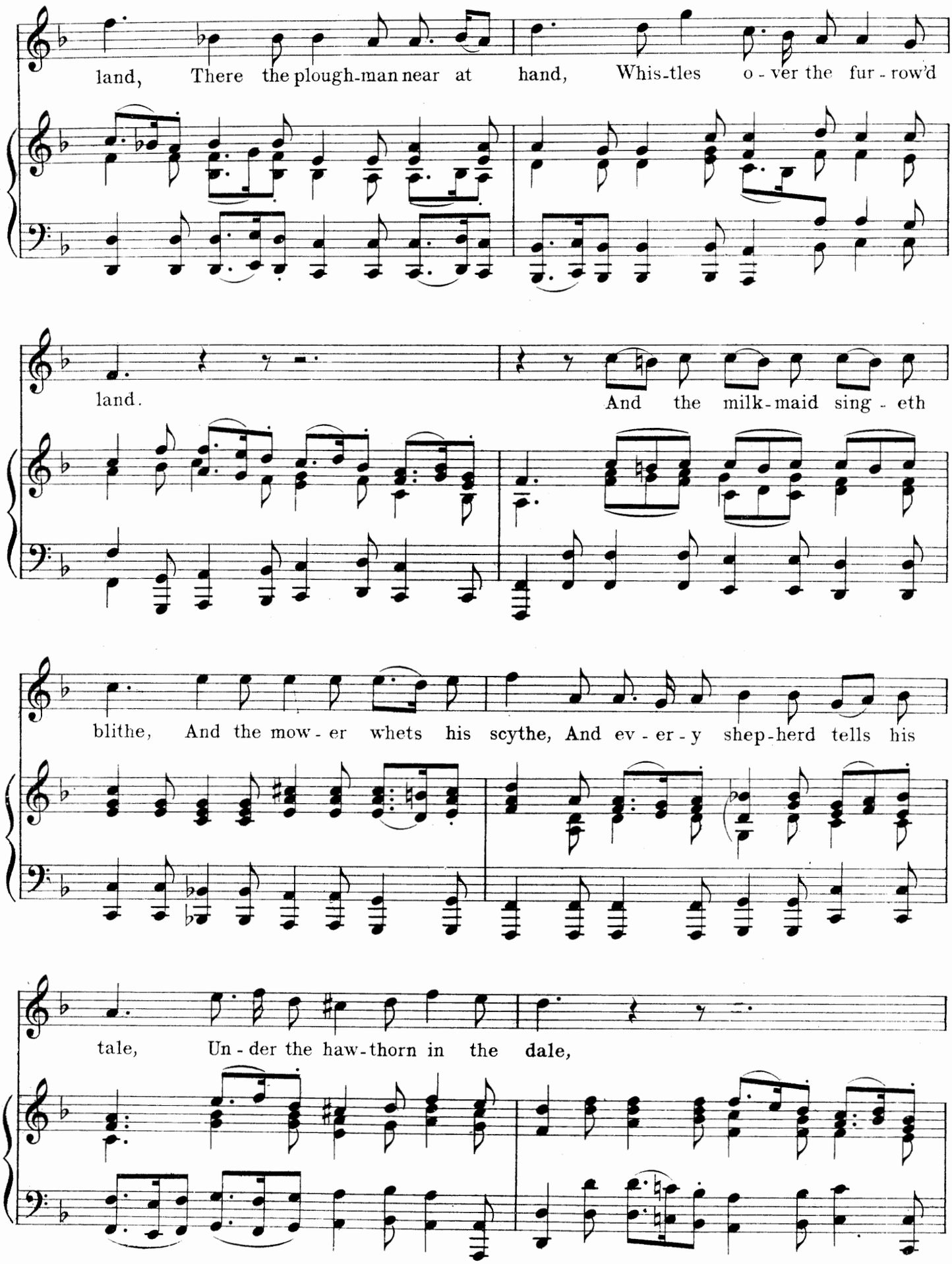
From "L'Allegro" (1740)

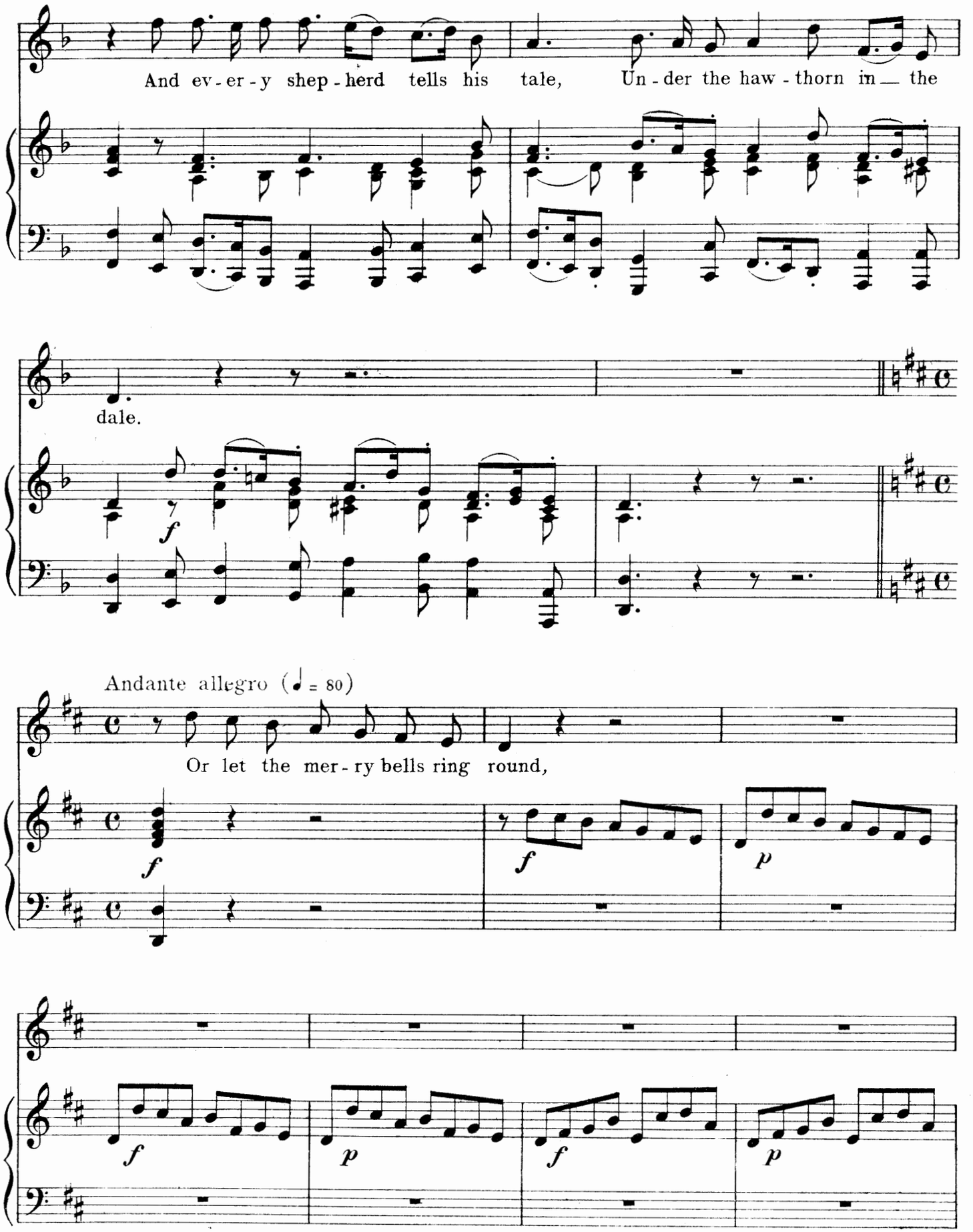
Edited by Ebenezer Prout

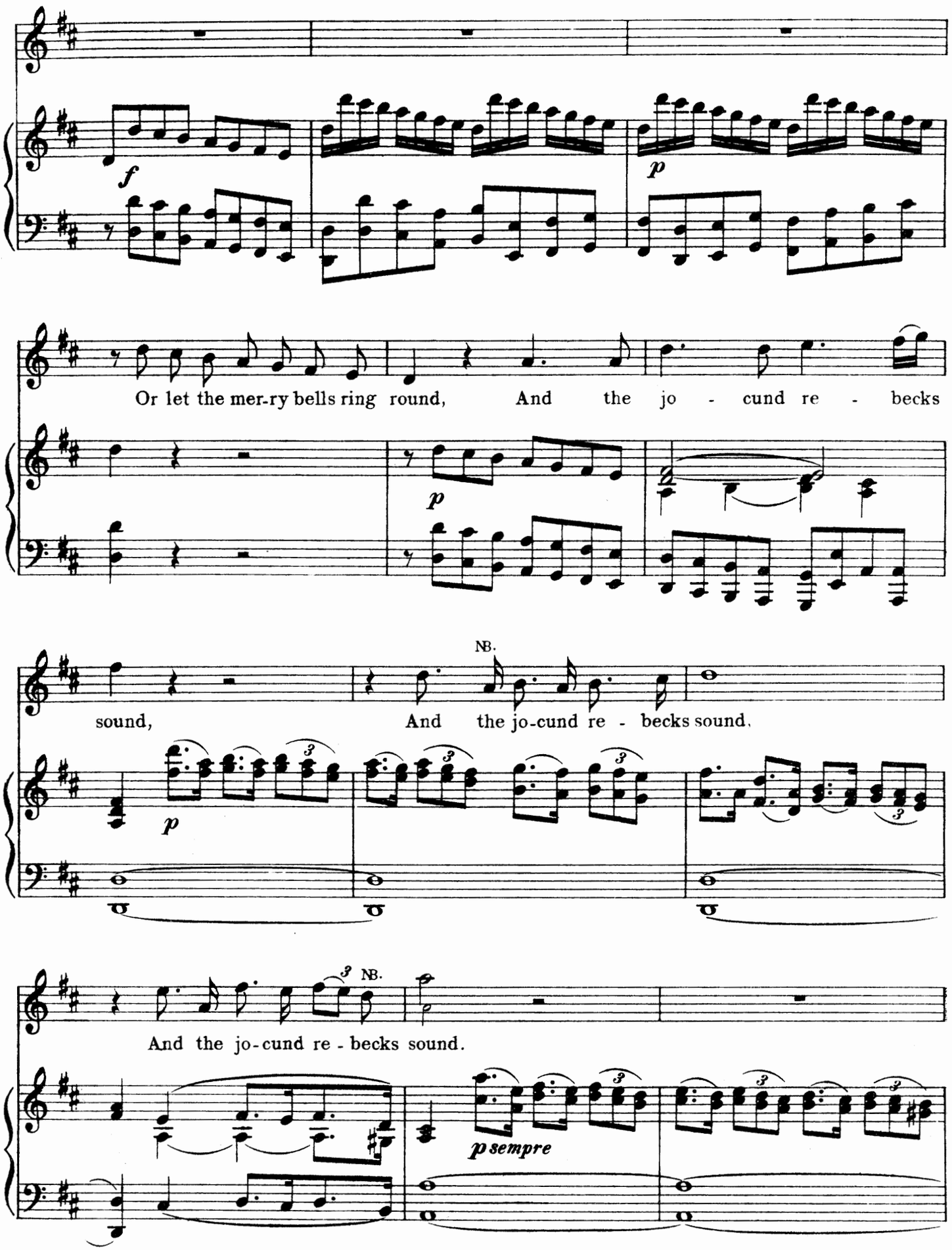
GEORGE FRIDERIC HANDEL



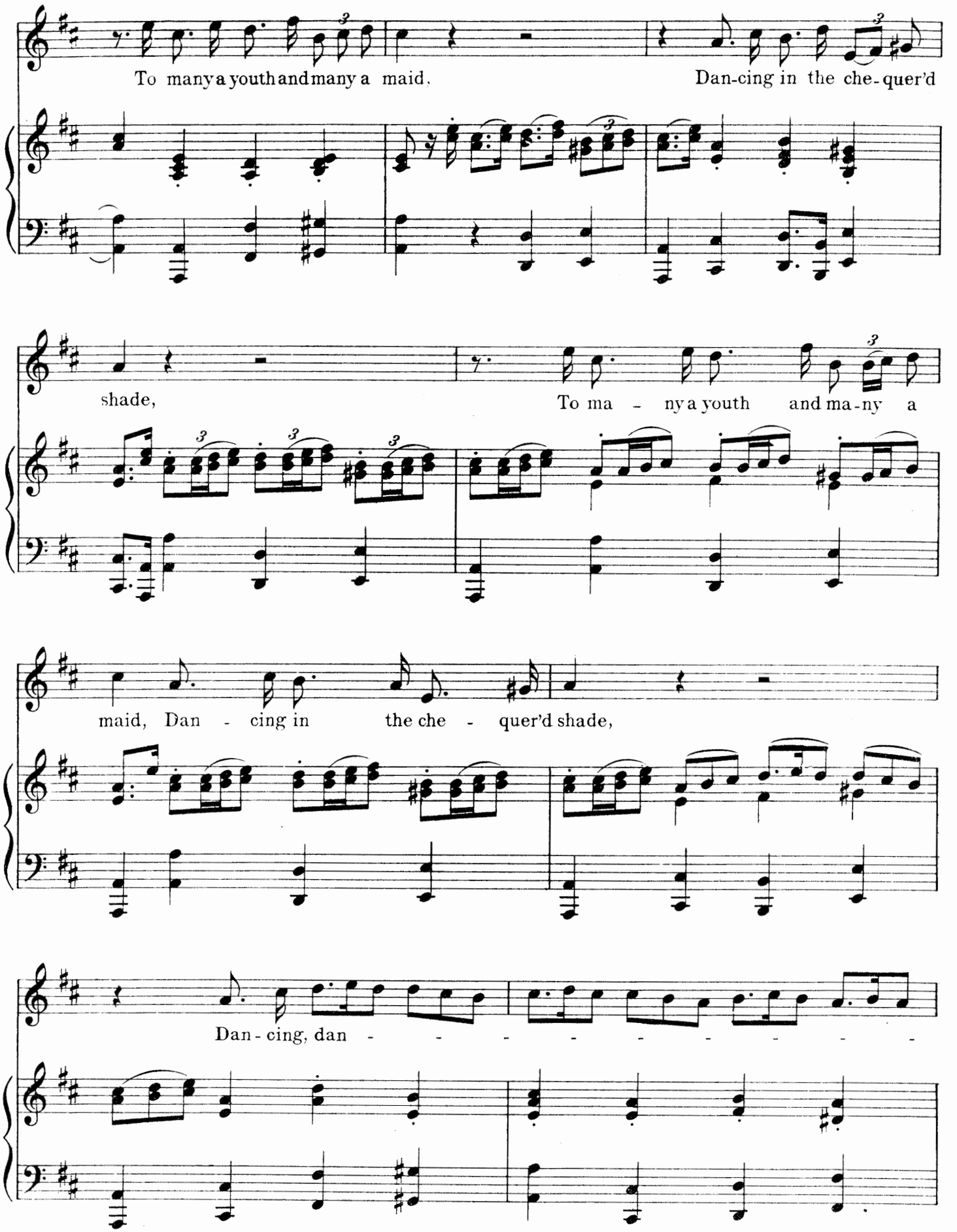
Copyright MCMV by Oliver Ditson Company

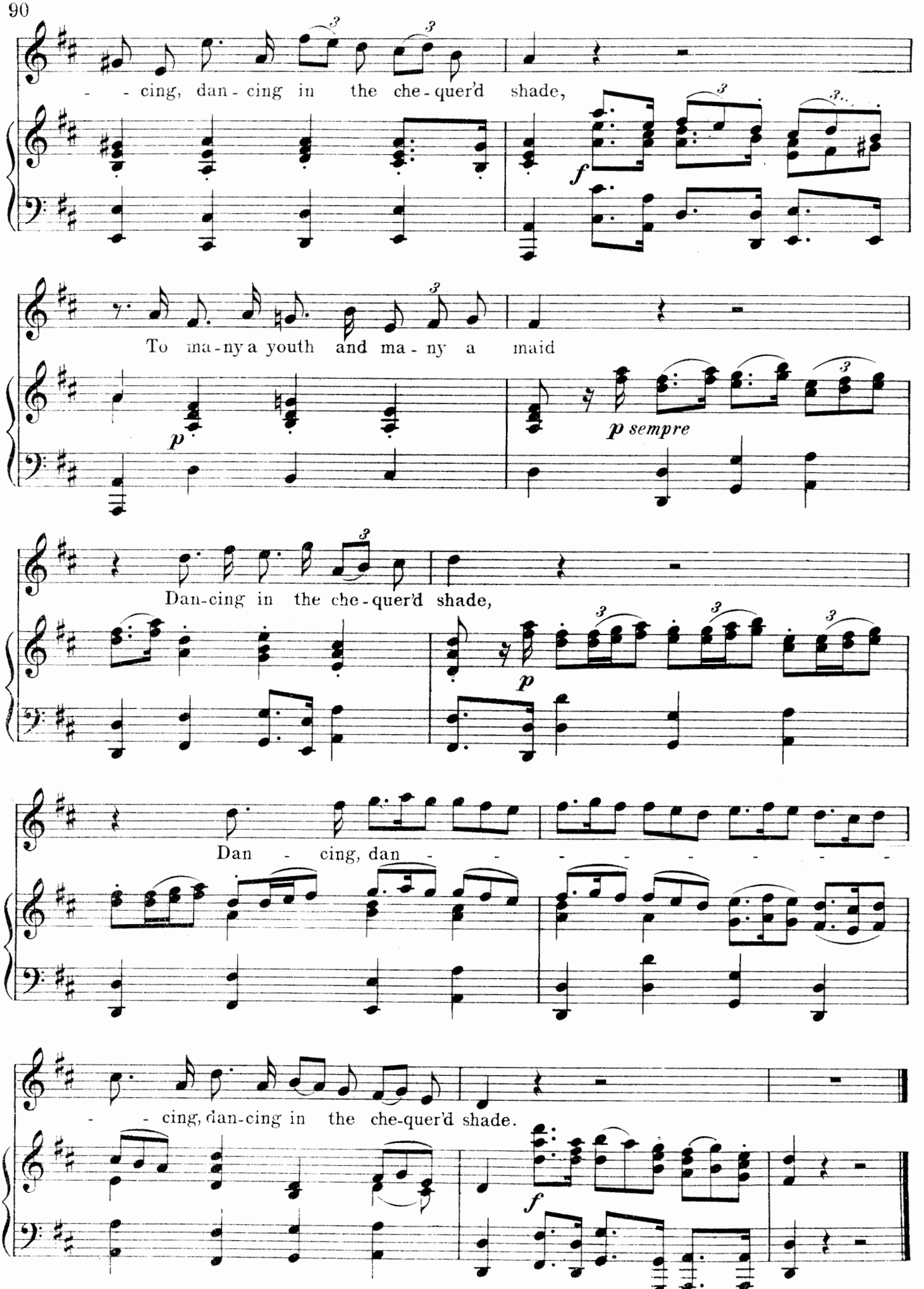

land, There the plough-man near at hand, Whis-tles o-ver the fur-row'd
land. And the milk-maid sing-eth
blithe, And the mow-er whets his scythe, And ev-er-y shep-herd tells his
tale, Un-der the haw-thorn in the dale,


And ev - er - y shep - herd tells his tale, Un - der the haw - thorn in — the
dale.
Andante allegro (♩ = 80)
Or let the mer - ry bells ring round,



NB. Whenever in Handel and are found together, the 16th note must come with the third note of the triplet.


To many a youth and many a maid,
Dan-cing in the che-quer'd
shade,
To ma - ny a youth and ma-ny a
maid, Dan - cing in the che - quer'd shade,
Dan - cing, dan - - - - - - - - - -

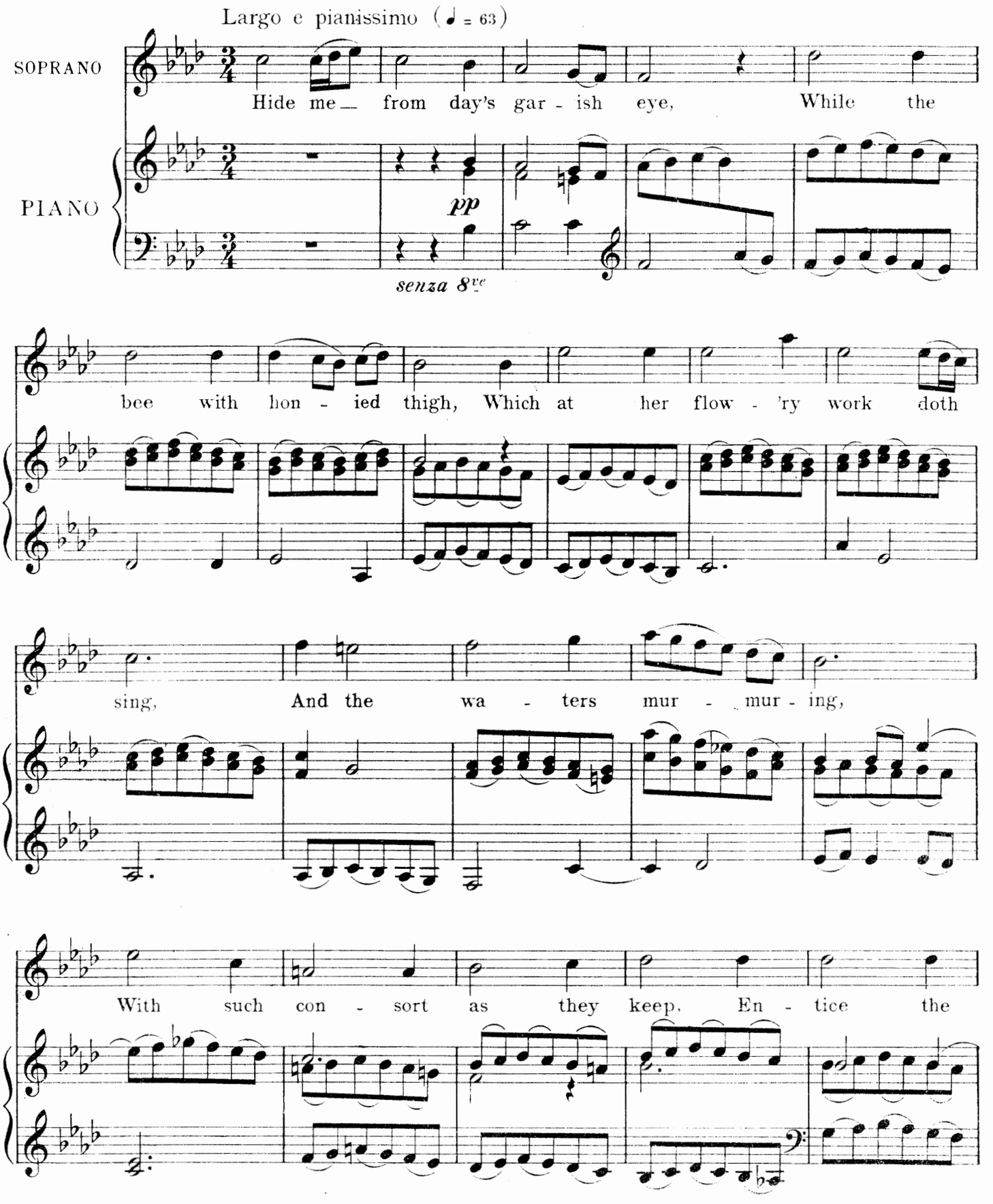

- - cing, dan - cing in the che - quer'd shade,
To ma - ny a youth and ma - ny a maid
Dan - cing in the che - quer'd shade,
Dan - cing, dan - - - - - - - - -
- - cing, dan - cing in the che - quer'd shade.
f
p
p sempre
p
f

HIDE ME FROM DAY'S GARISH EYE

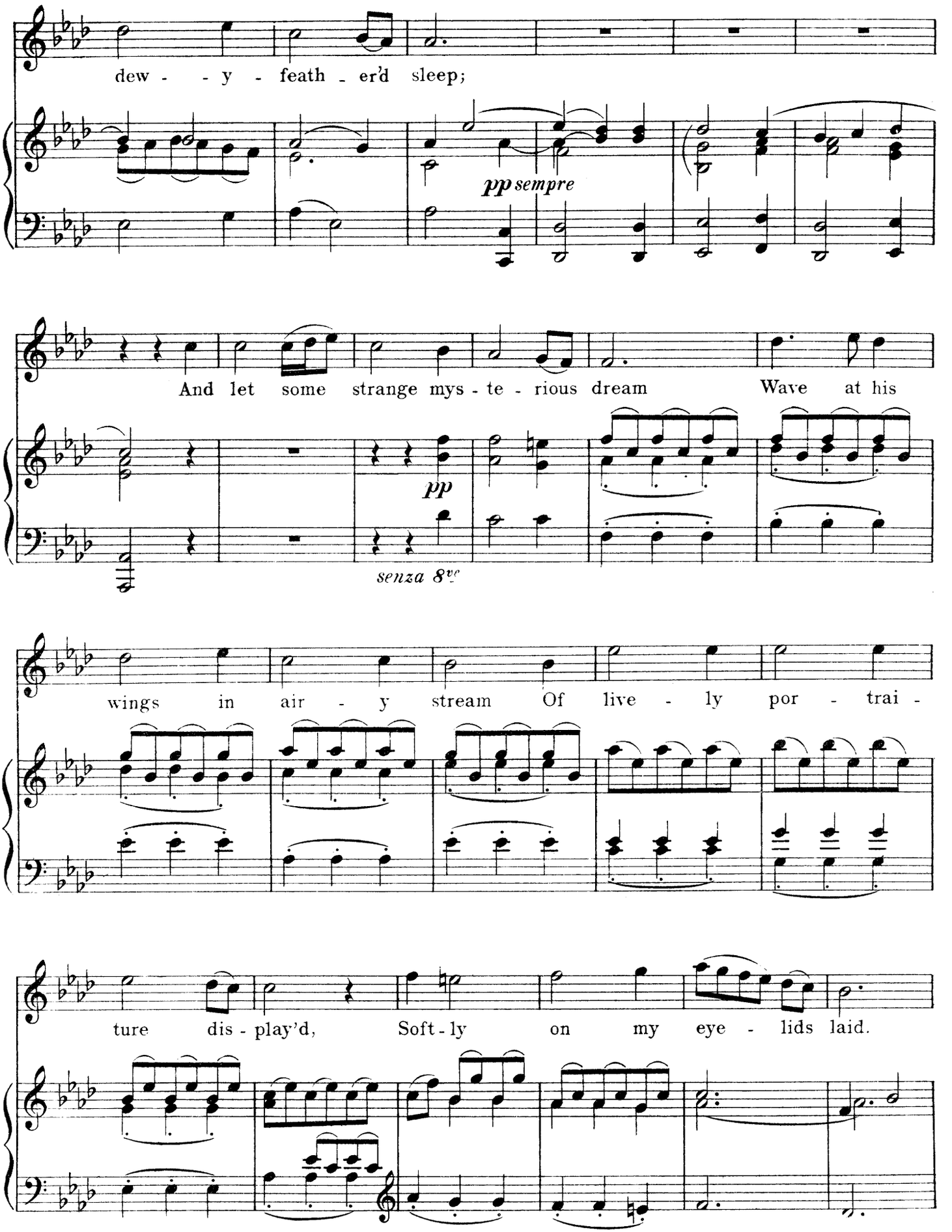
From "L'Allegro" (1740)

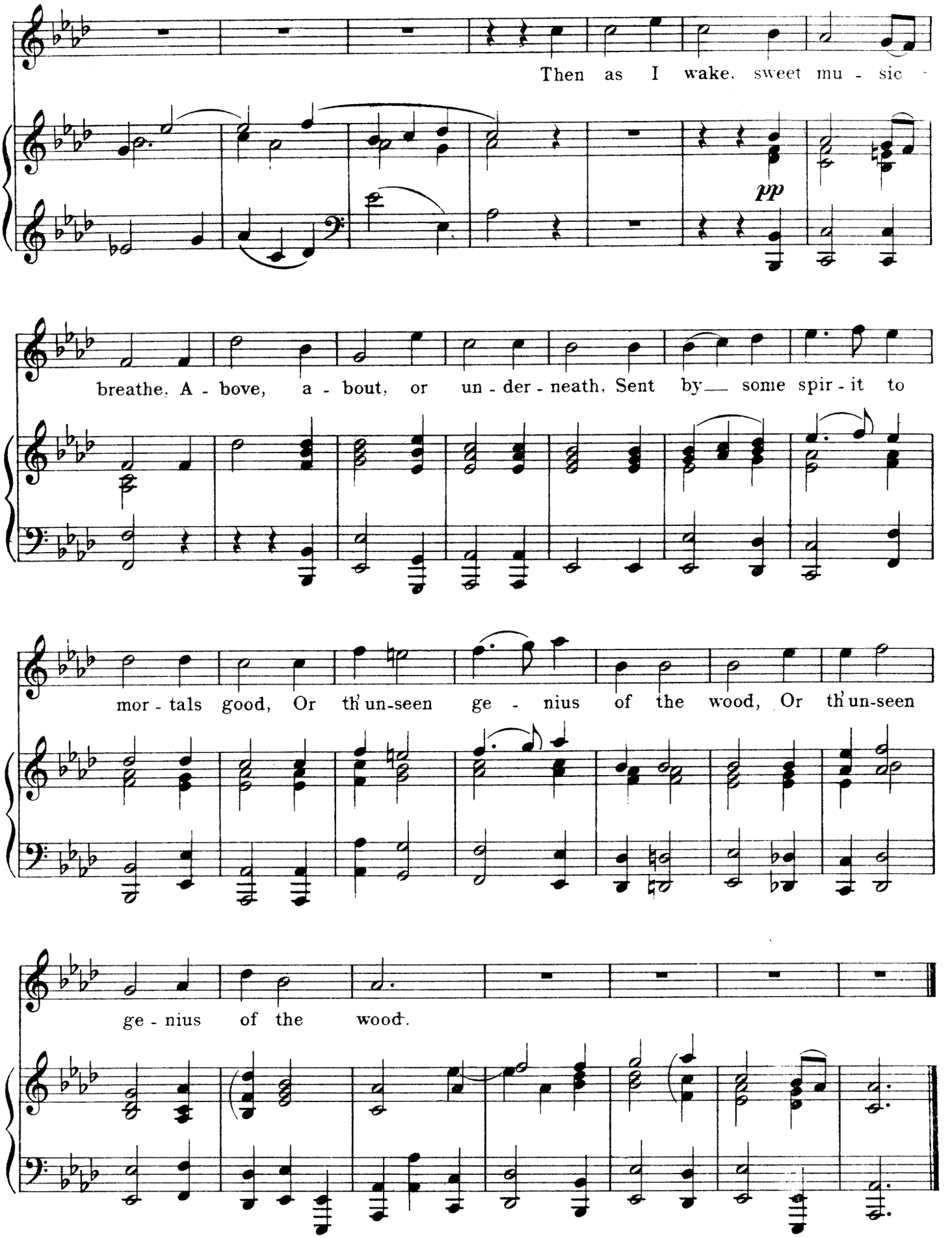
Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL



Copyright MCMV by Oliver Ditson Company


dew - - y - feath - er'd sleep;
pp sempre
And let some strange mys - te - rious dream Wave at his
pp
senza 8va
wings in air - y stream Of live - ly por - trai -
ture dis - play'd, Soft - ly on my eye - lids laid.

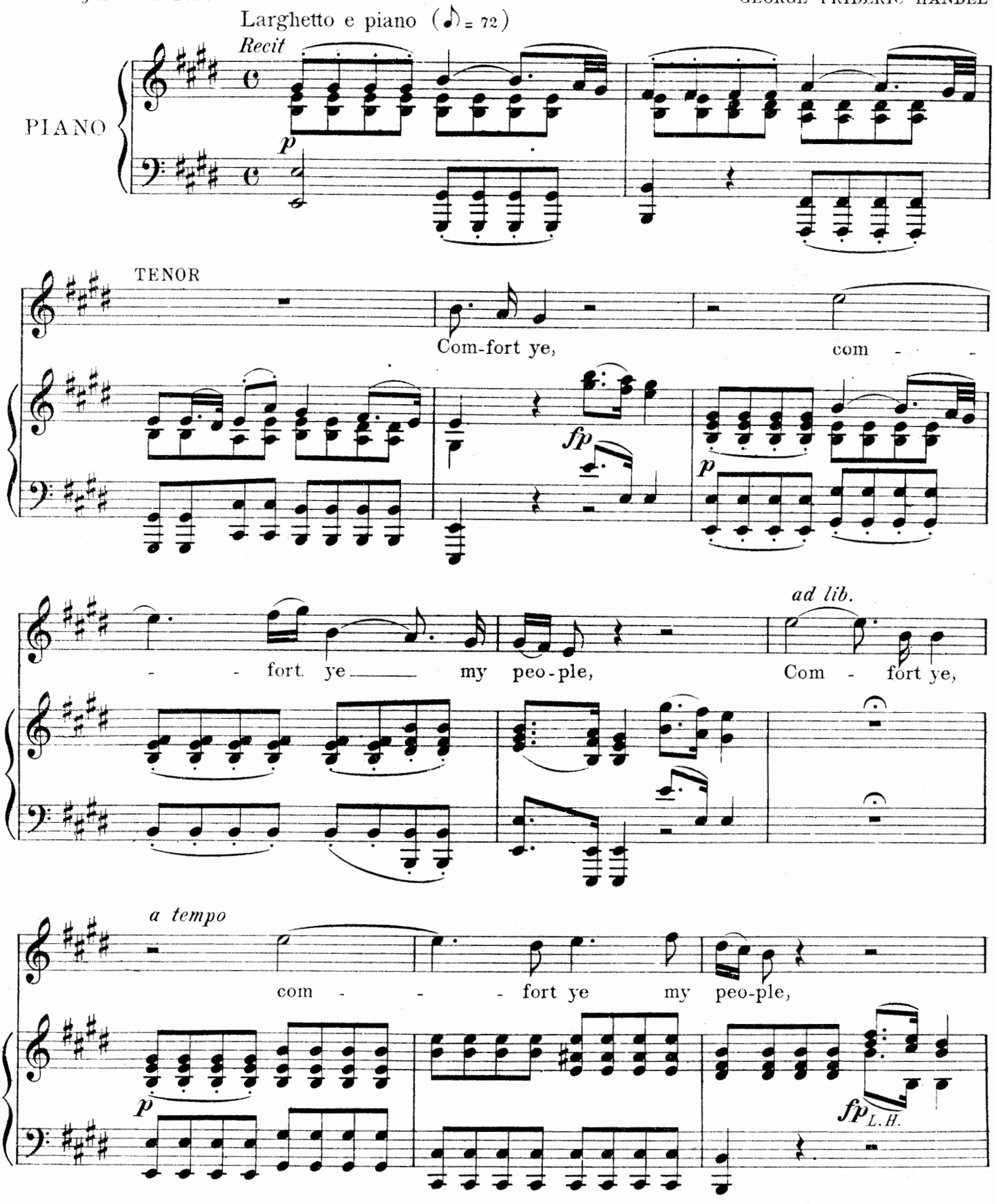

Then as I wake, sweet mu - sic -
pp
breathe, A - bove, a - bout, or un - der - neath, Sent by__ some spir - it to
mor - tals good, Or th'un-seen ge - nius of the wood, Or th'un-seen
ge - nius of the wood.

RECITATIVE _ COMFORT YE, COMFORT YE MY PEOPLE
AIR _ EV'RY VALLEY SHALL BE EXALTED

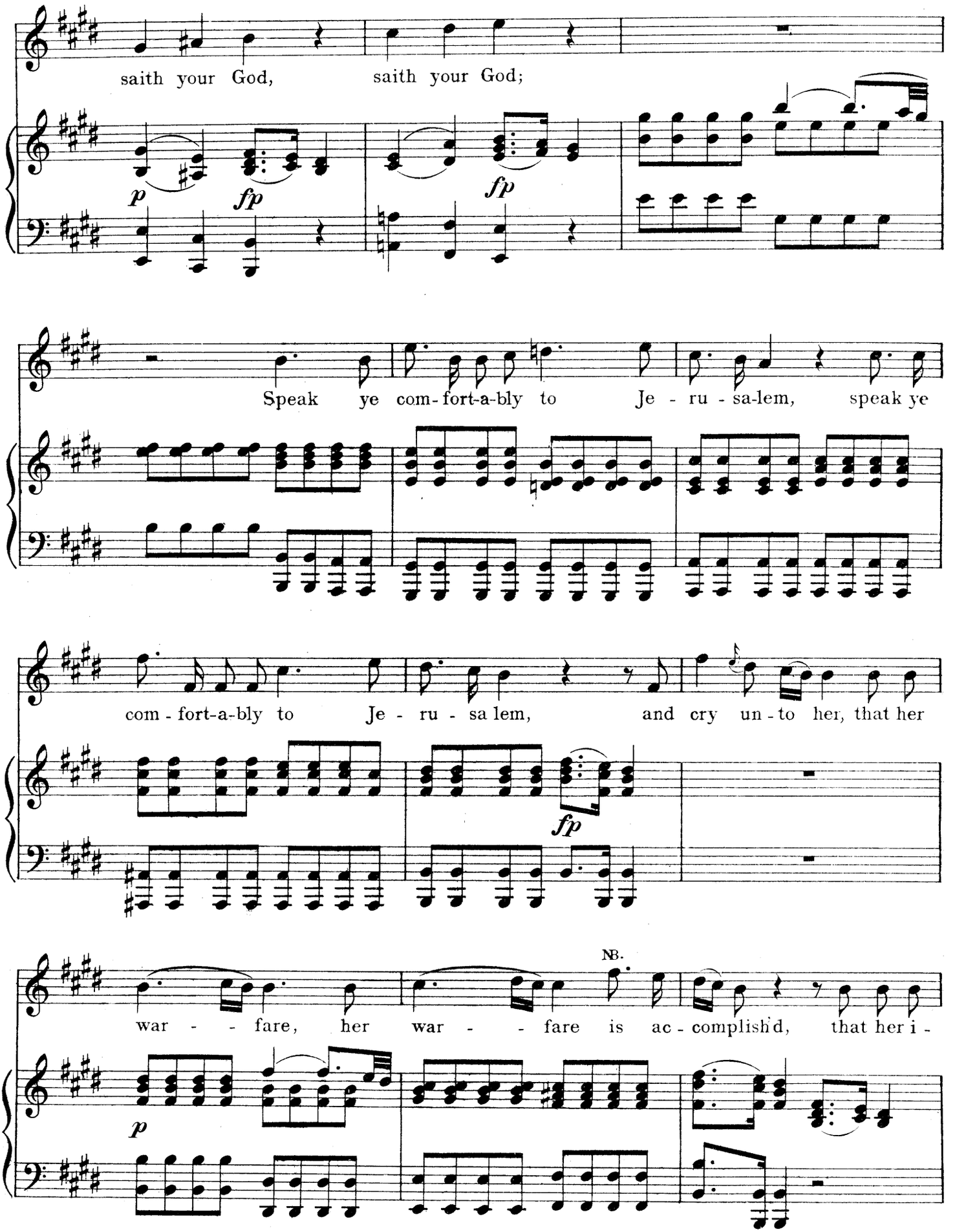
From the "Messiah" (1741)

Edited by Ebenezer Prout

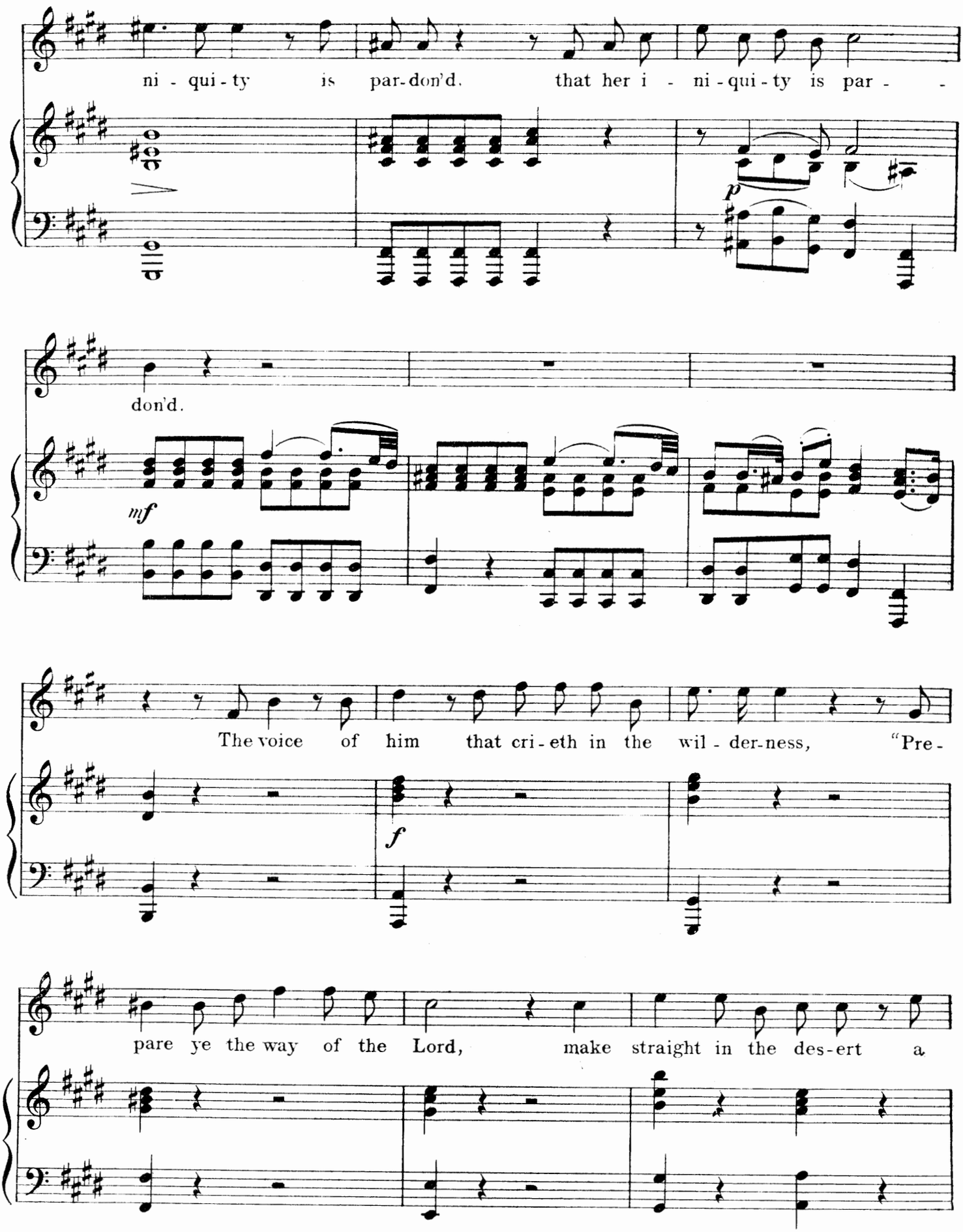
GEORGE FRIDERIC HANDEL

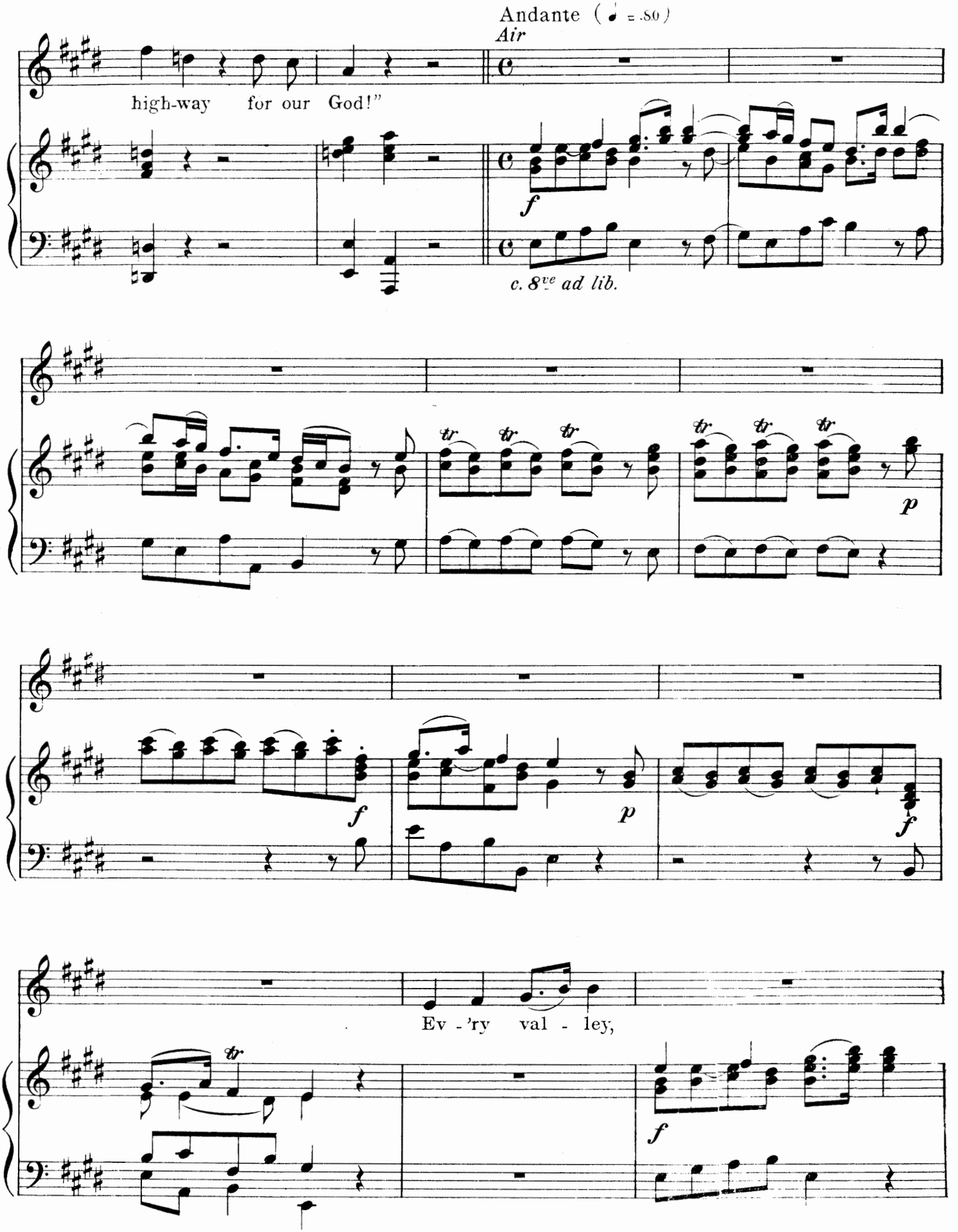


Copyright MCMV by Oliver Ditson Company

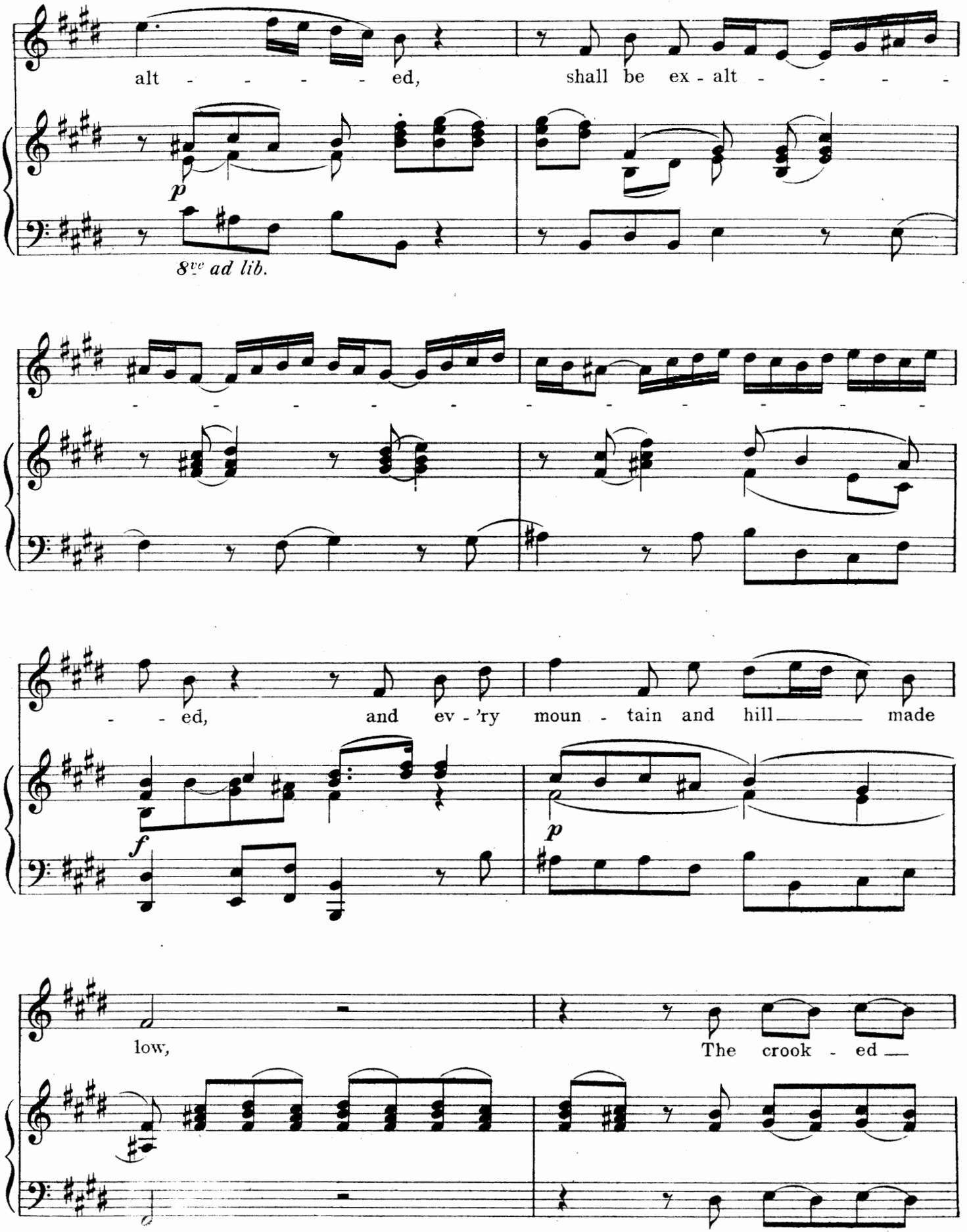


NB. This F is in Handel's Ms. – Ed.


ni - qui - ty is par-don'd, that her i - ni - qui - ty is par - -
p
don'd.
mf
The voice of him that cri - eth in the wil - der-ness, "Pre -
f
pare ye the way of the Lord, make straight in the des-ert a

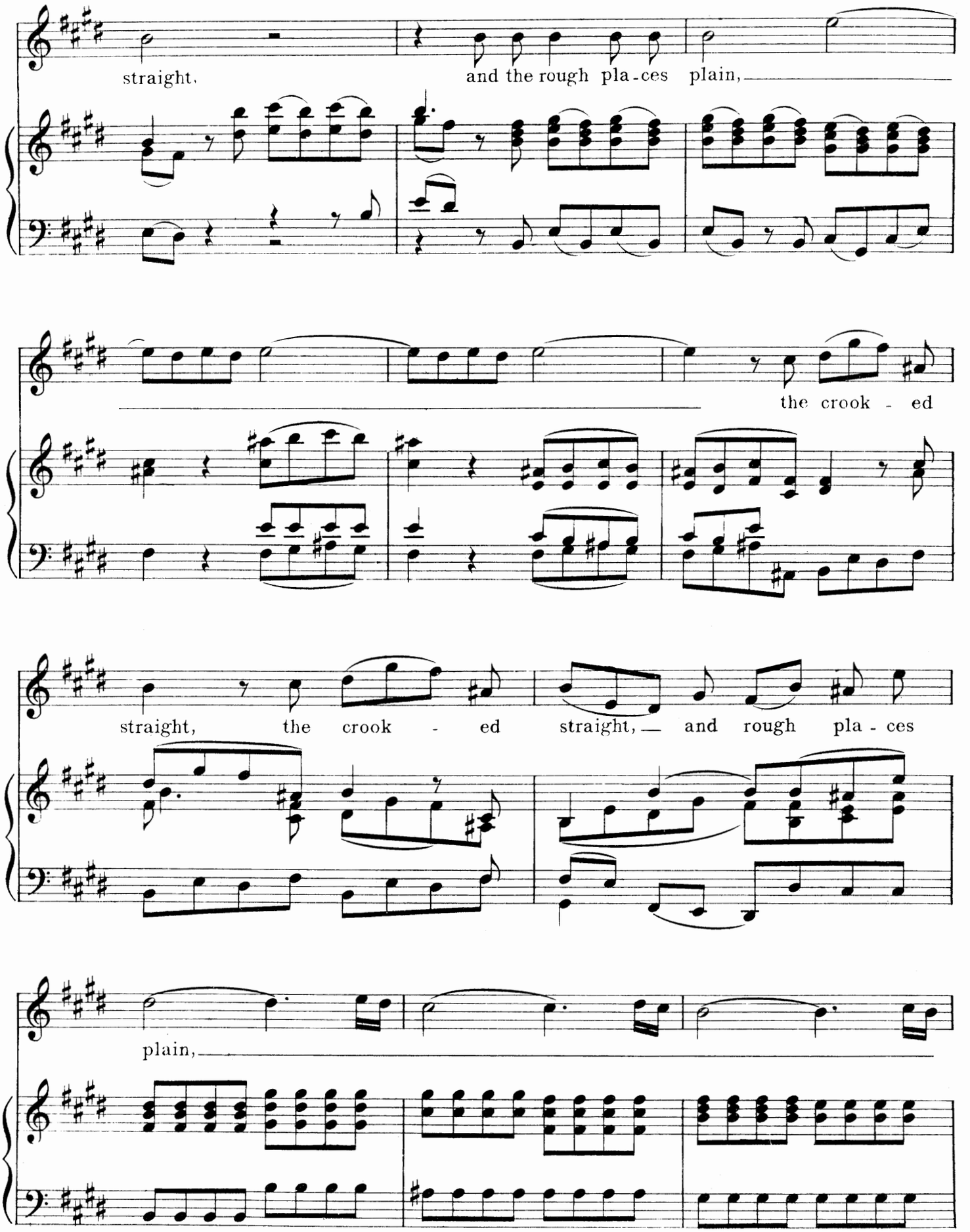

Andante (♩ = 80)
Air
high-way for our God!"
f
c. 8ve ad lib.
tr
p
f
Ev - 'ry val - ley,

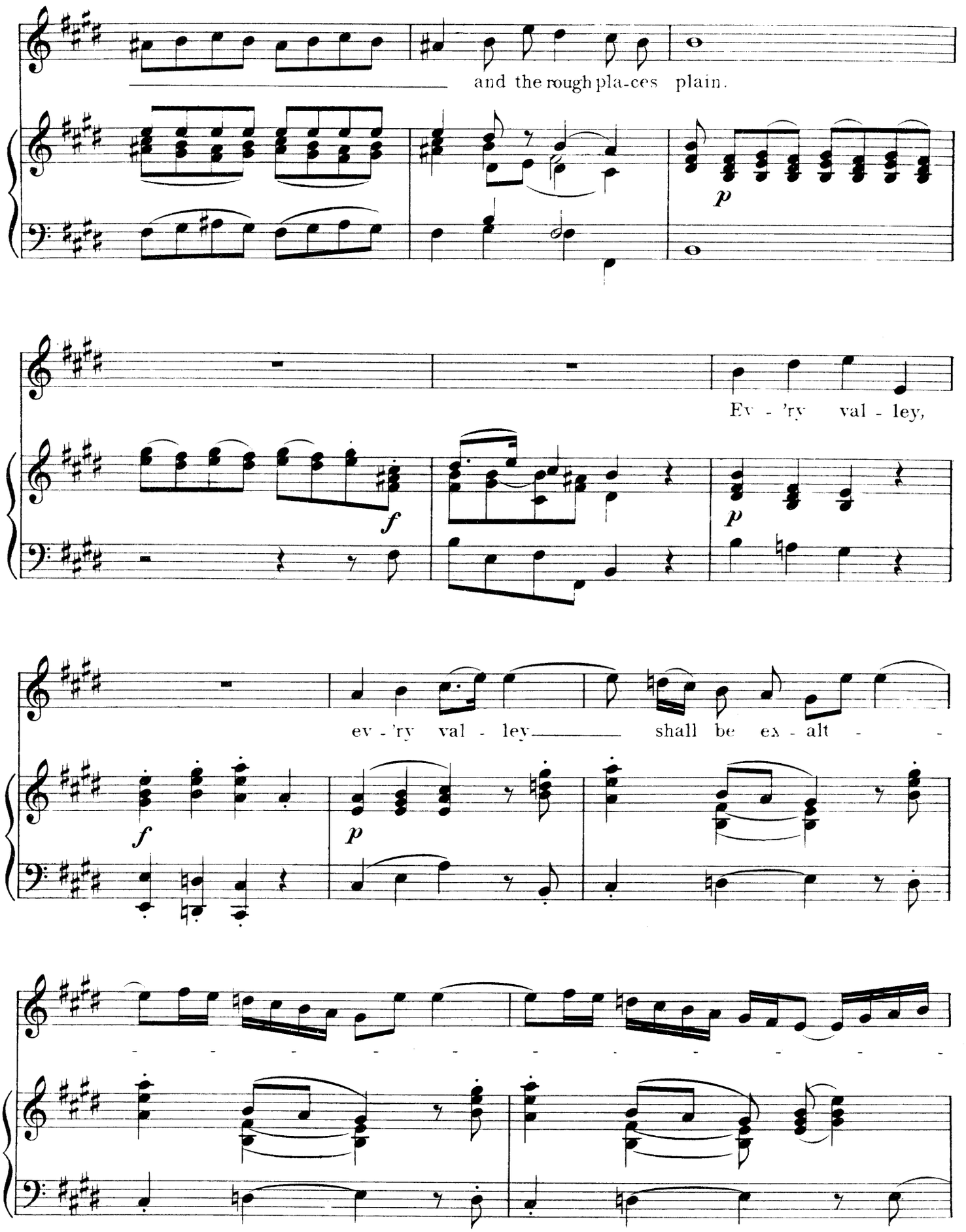
ev - 'ry val - ley shall be ex - alt - ed,
p
shall be ex - alt - - - -
- - - - - - - - - - - - - - - - -
- - - - - - - - - ed, shall be ex -
f

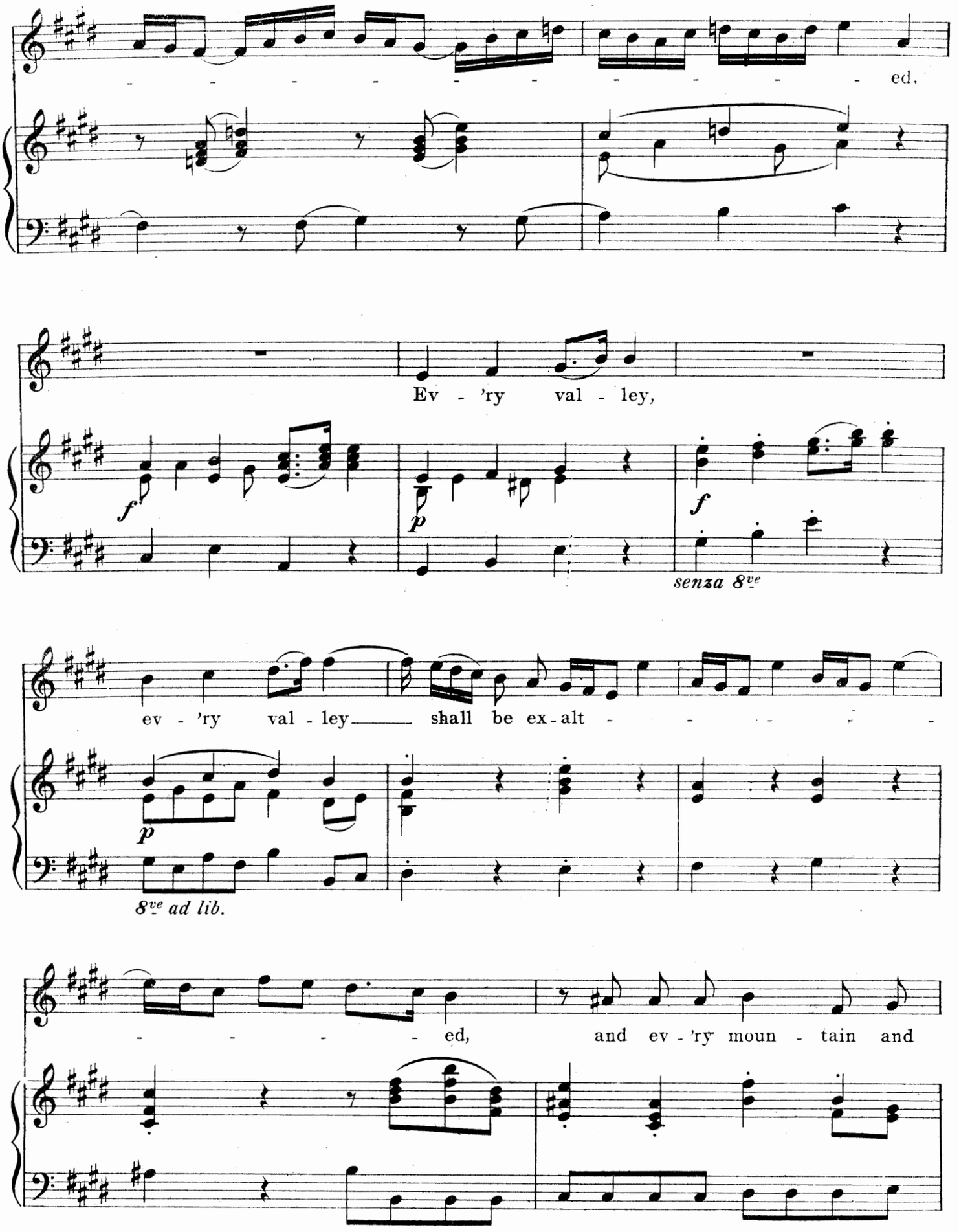

alt - - - - - ed, shall be ex - alt - - - -

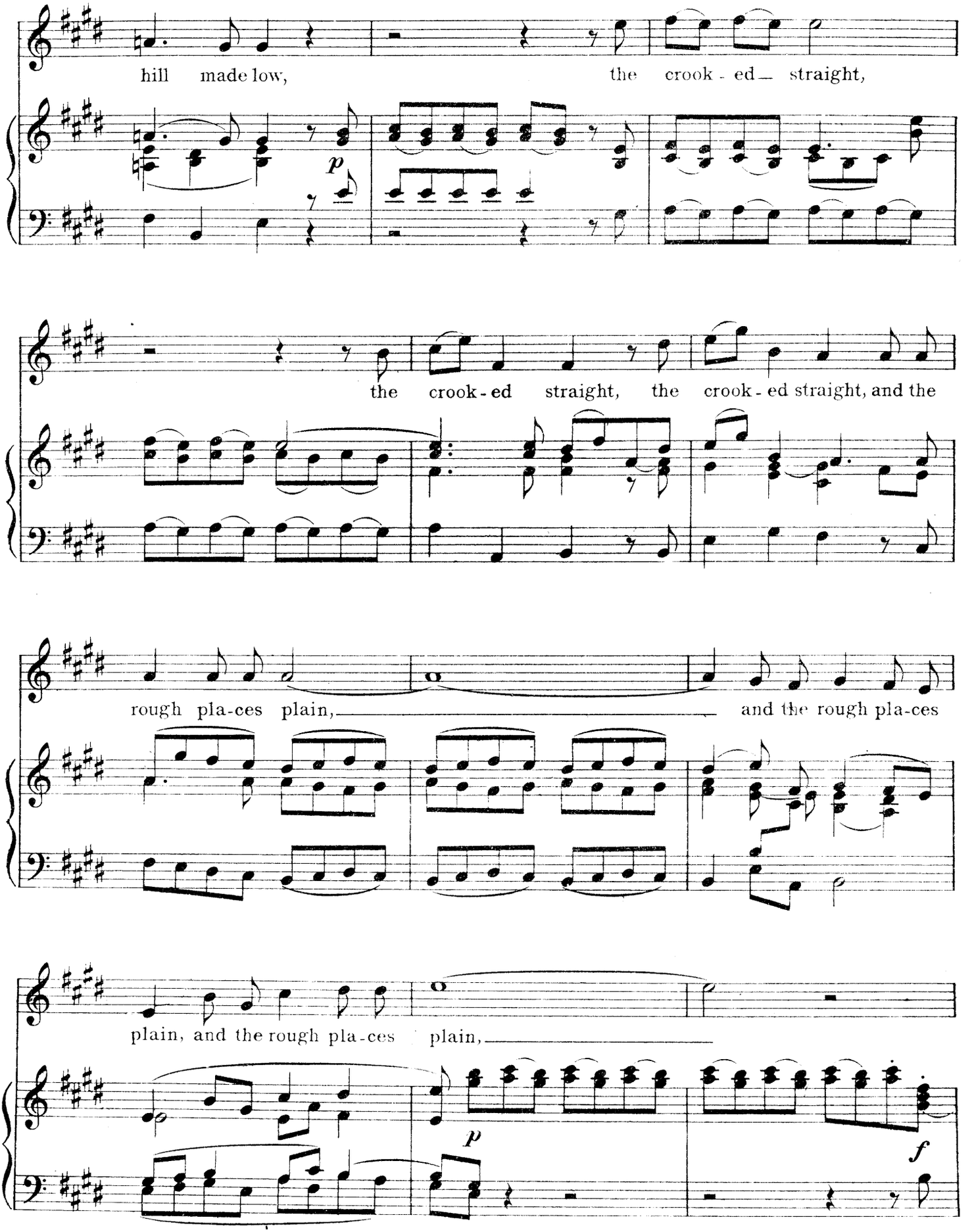
8ve ad lib.
- - - - - - - - - - - - - - - - - -
- - ed, and ev - 'ry moun - tain and hill made

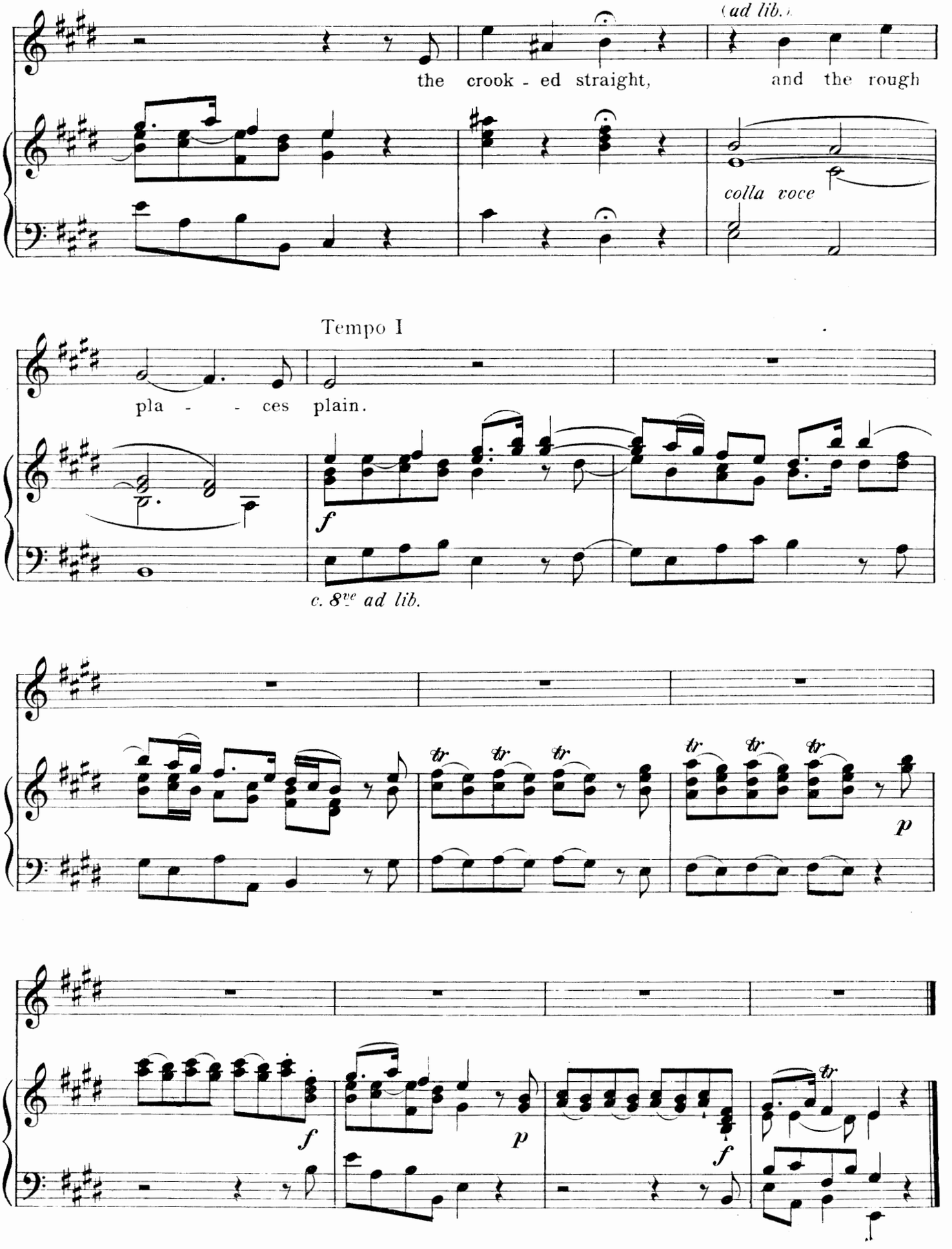
low, The crook - ed


straight,
and the rough pla - ces plain,
the crook - ed
straight, the crook - ed straight, and rough pla - ces
plain,


and the rough pla-ces plain.
Ev - 'ry val - ley,
ev - 'ry val - ley shall be ex - alt -


ed,
Ev - 'ry val - ley,
f
p
f
senza 8ve
ev - 'ry val - ley shall be ex - alt - - - - -
p
8ve ad lib.
- - - - ed, and ev - 'ry moun - tain and


hill made low, the crook - ed straight,
p
the crook - ed straight, the crook - ed straight, and the
rough pla-ces plain, and the rough pla-ces
plain, and the rough pla-ces plain,
p
f

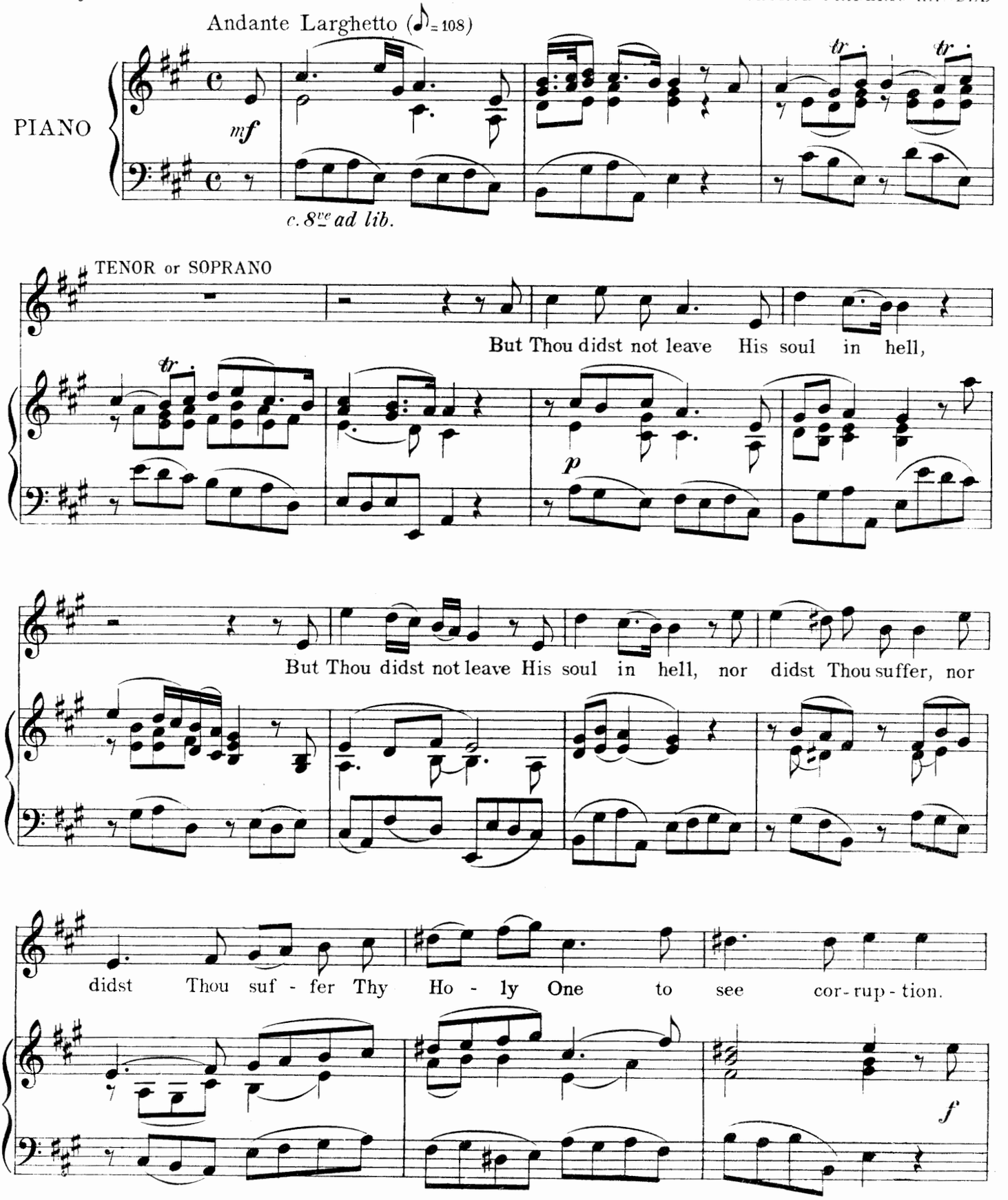

(ad lib.)
the crook - ed straight, and the rough
colla voce
Tempo I
pla - - ces plain.
f
c. 8ve ad lib.
tr
p
f
p
f
tr

BUT THOU DIDST NOT LEAVE HIS SOUL IN HELL

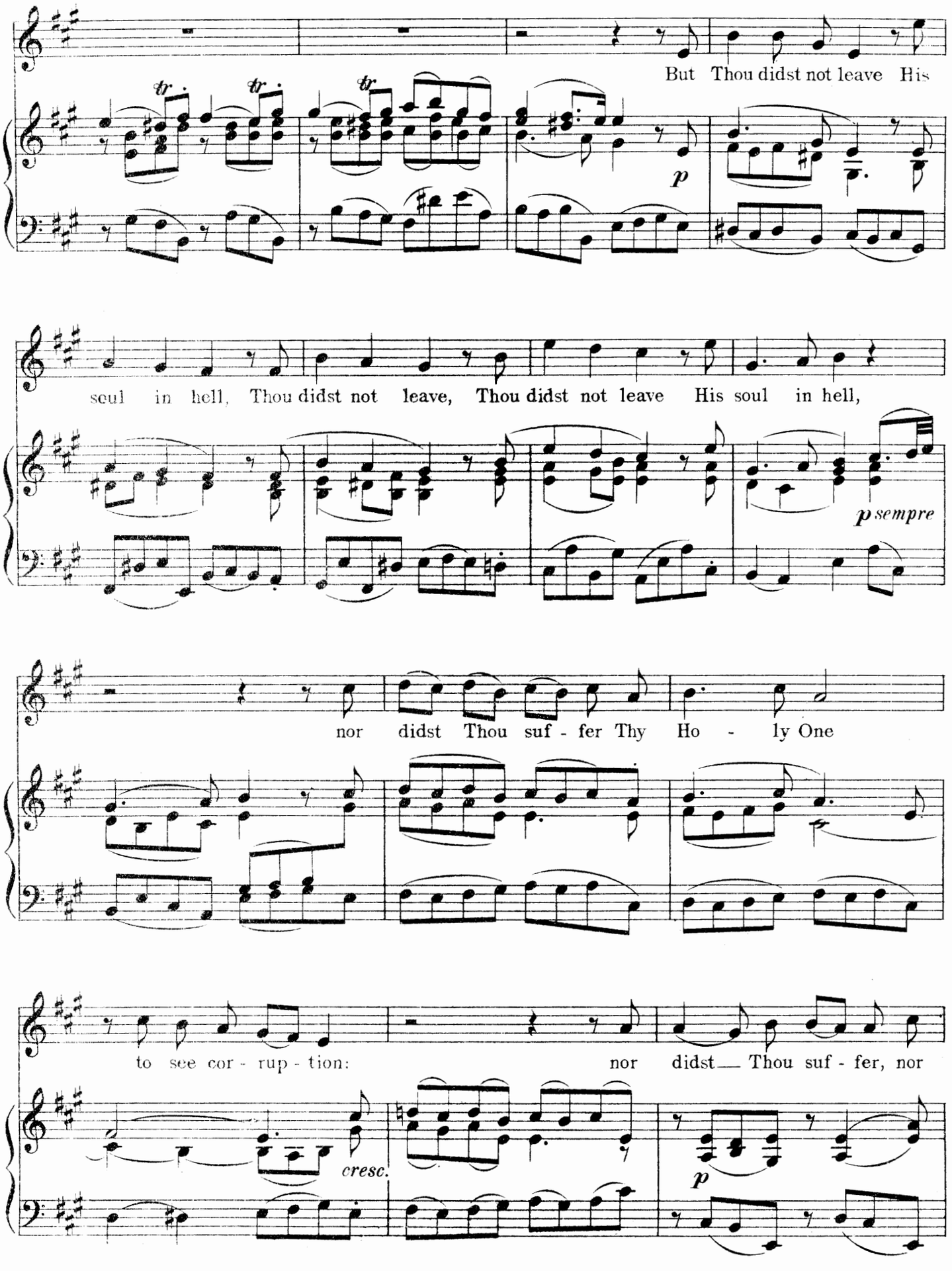
From the "Messiah" (1741)

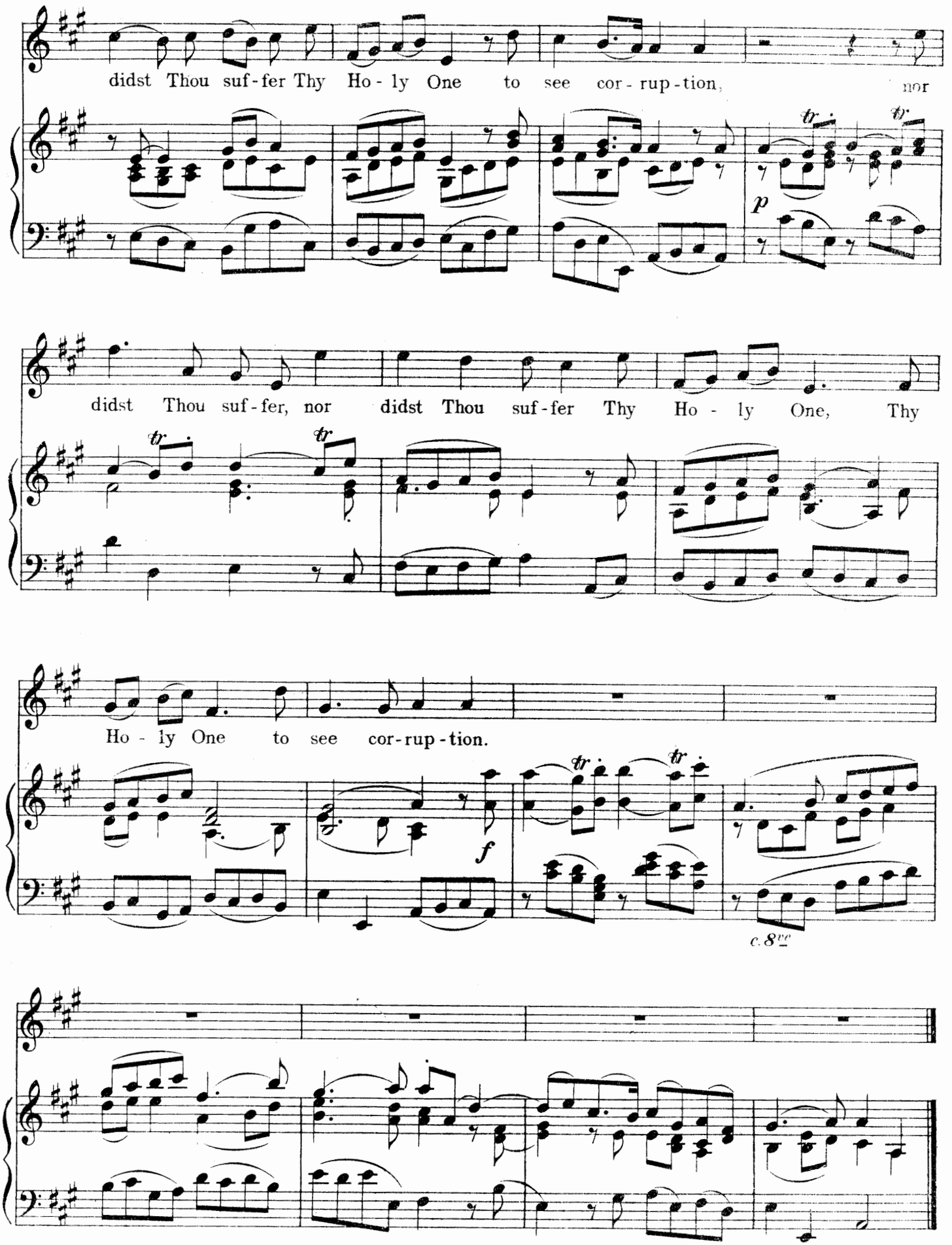
Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL



Copyright MCMV by Oliver Ditson Company


But Thou didst not leave His
p
soul in hell, Thou didst not leave, Thou didst not leave His soul in hell,
p sempre
nor didst Thou suf - fer Thy Ho - ly One
to see cor - rup - tion: nor didst Thou suf - fer, nor
cresc.
p

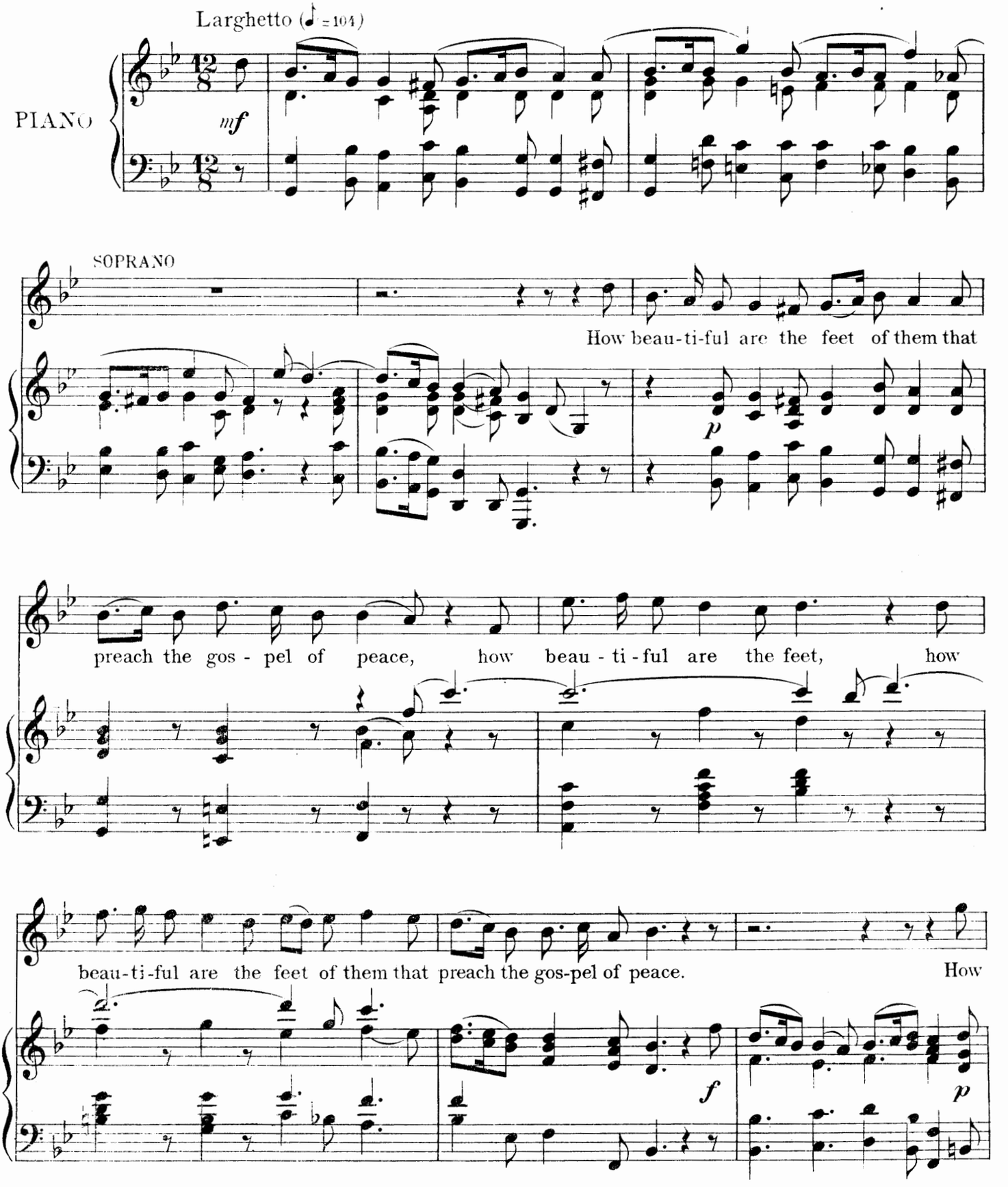

didst Thou suf-fer Thy Ho-ly One to see cor-rup-tion, nor
p
didst Thou suf-fer, nor didst Thou suf-fer Thy Ho-ly One, Thy
Ho-ly One to see cor-rup-tion.
f
c. 8va

HOW BEAUTIFUL ARE THE FEET

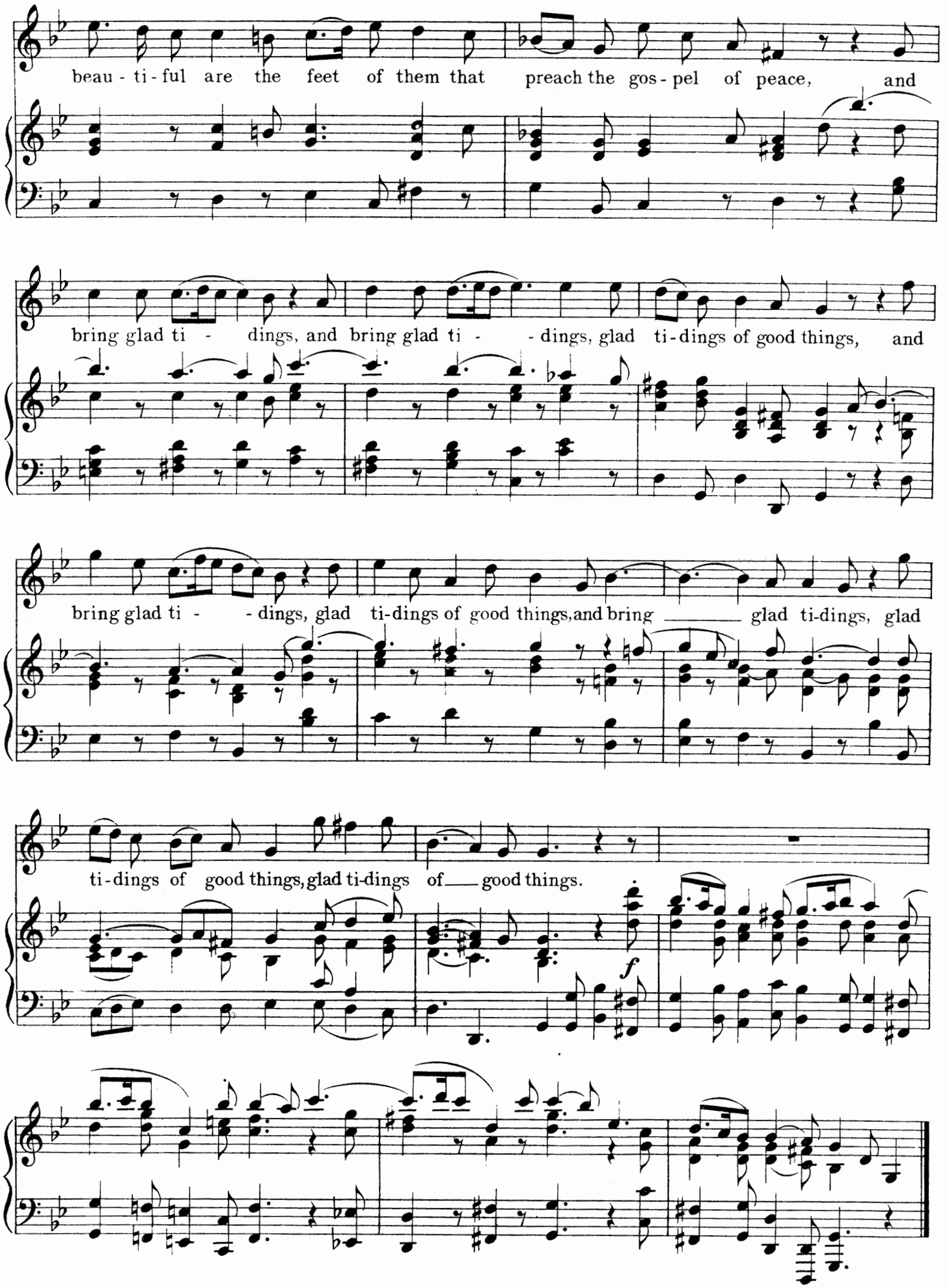
From the "Messiah" (1741)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL



Copyright MCMV by Oliver Ditson Company

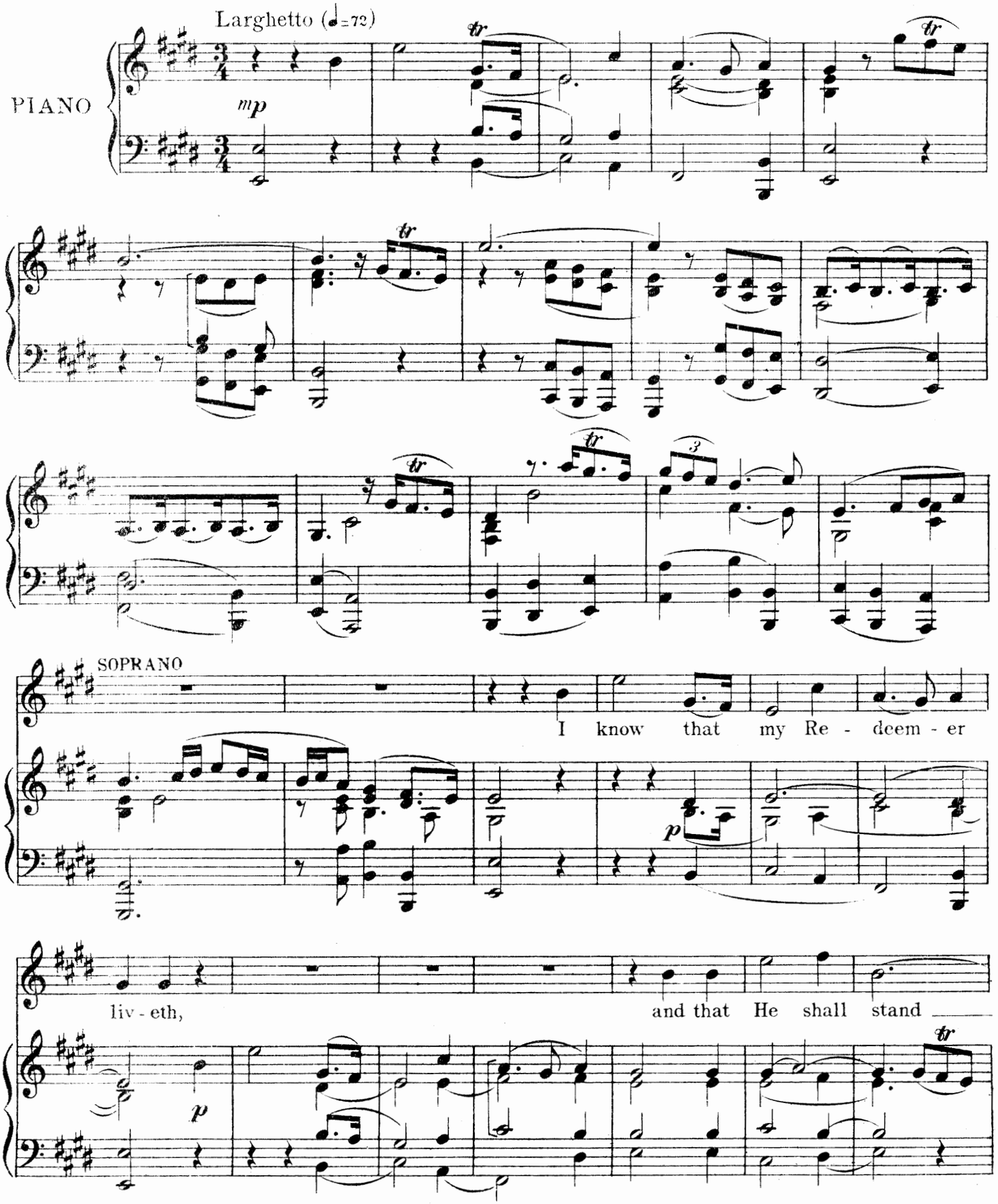

beau - ti - ful are the feet of them that preach the gos - pel of peace, and
bring glad ti - dings, and bring glad ti - - dings, glad ti - dings of good things, and
bring glad ti - - dings, glad ti-dings of good things, and bring ___ glad ti-dings, glad
ti - dings of good things, glad ti-dings of ___ good things.
f

I KNOW THAT MY REDEEMER LIVETH

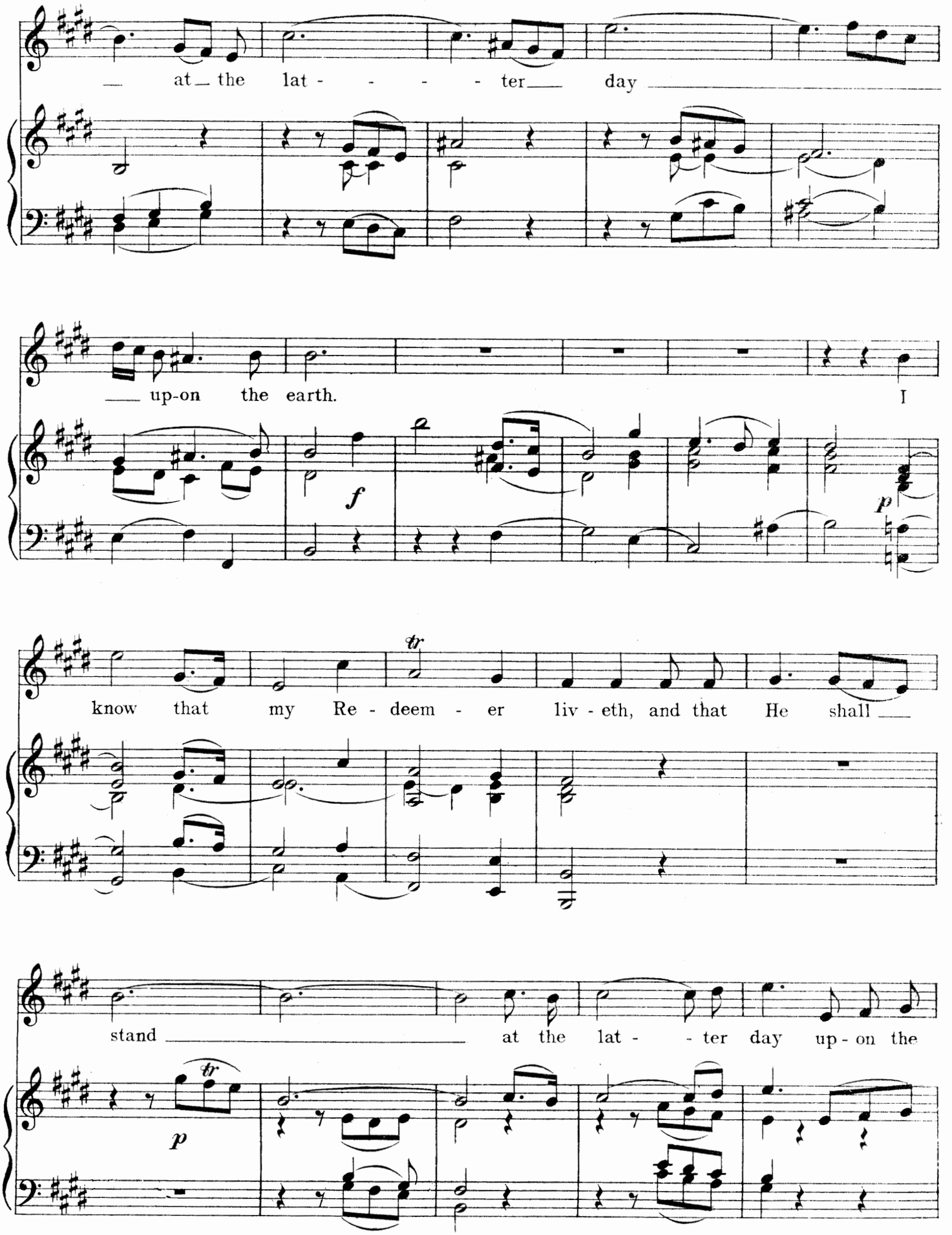
From the "Messiah" (1741)

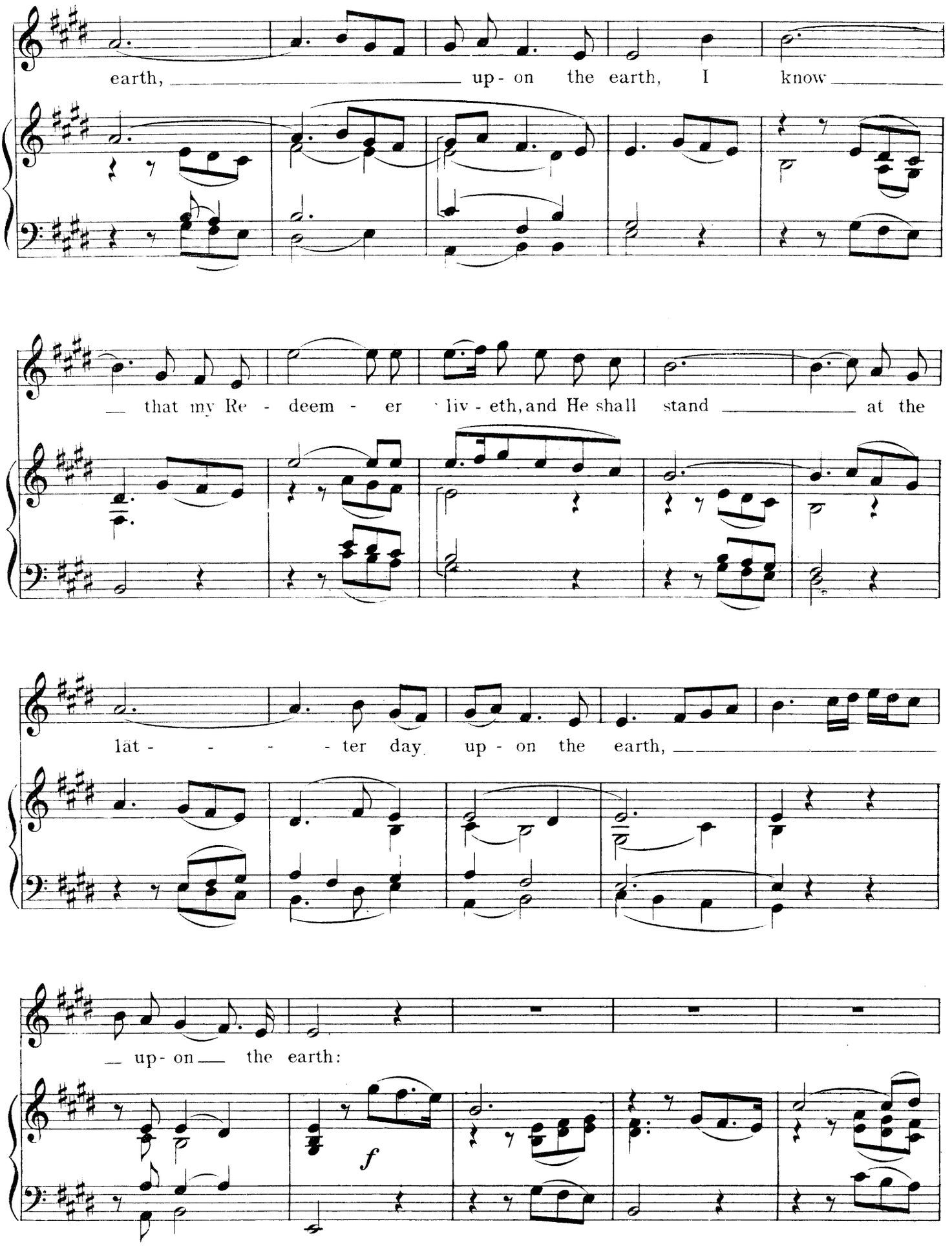
Edited by Ebenezer Prout

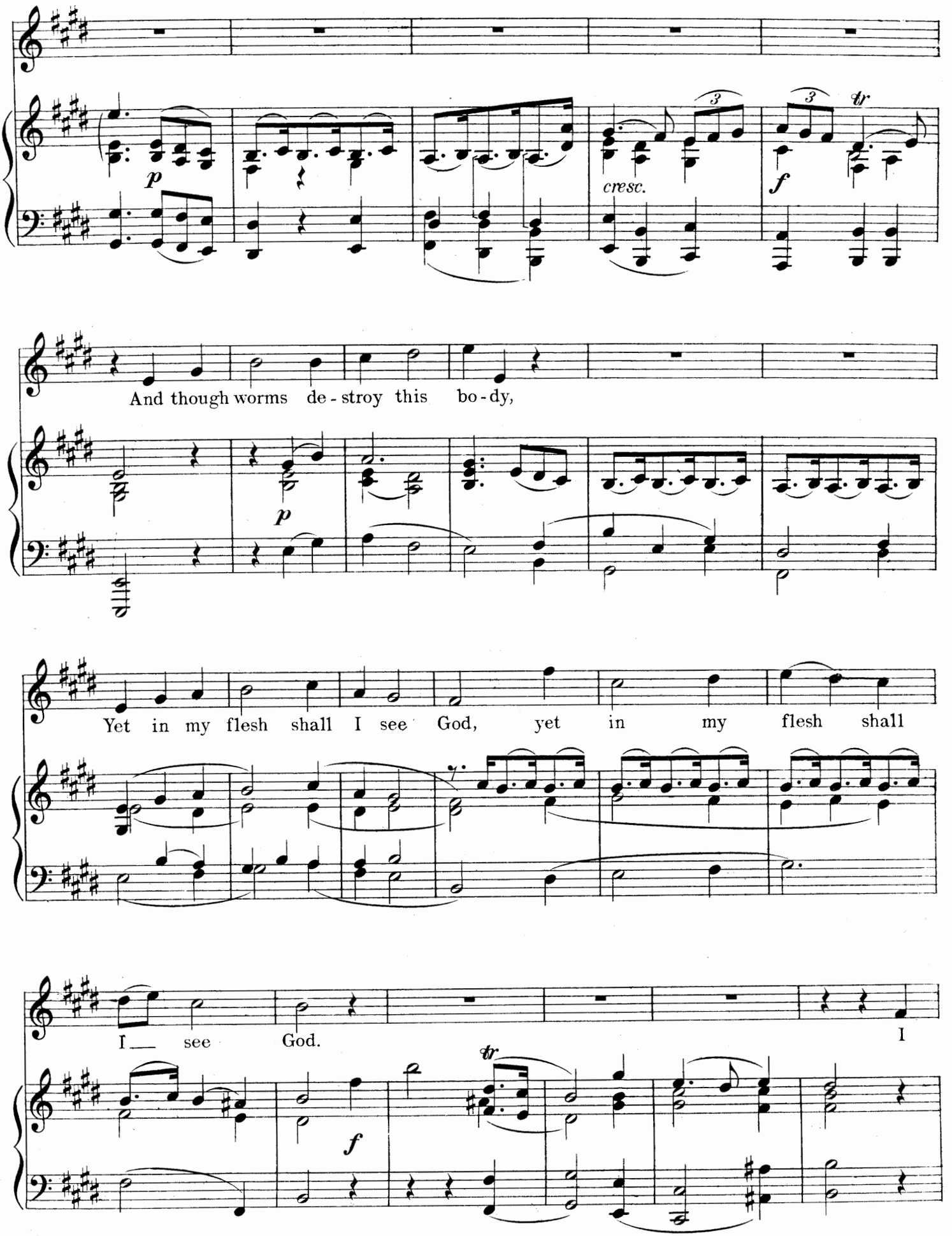
GEORGE FRIDERIC HANDEL

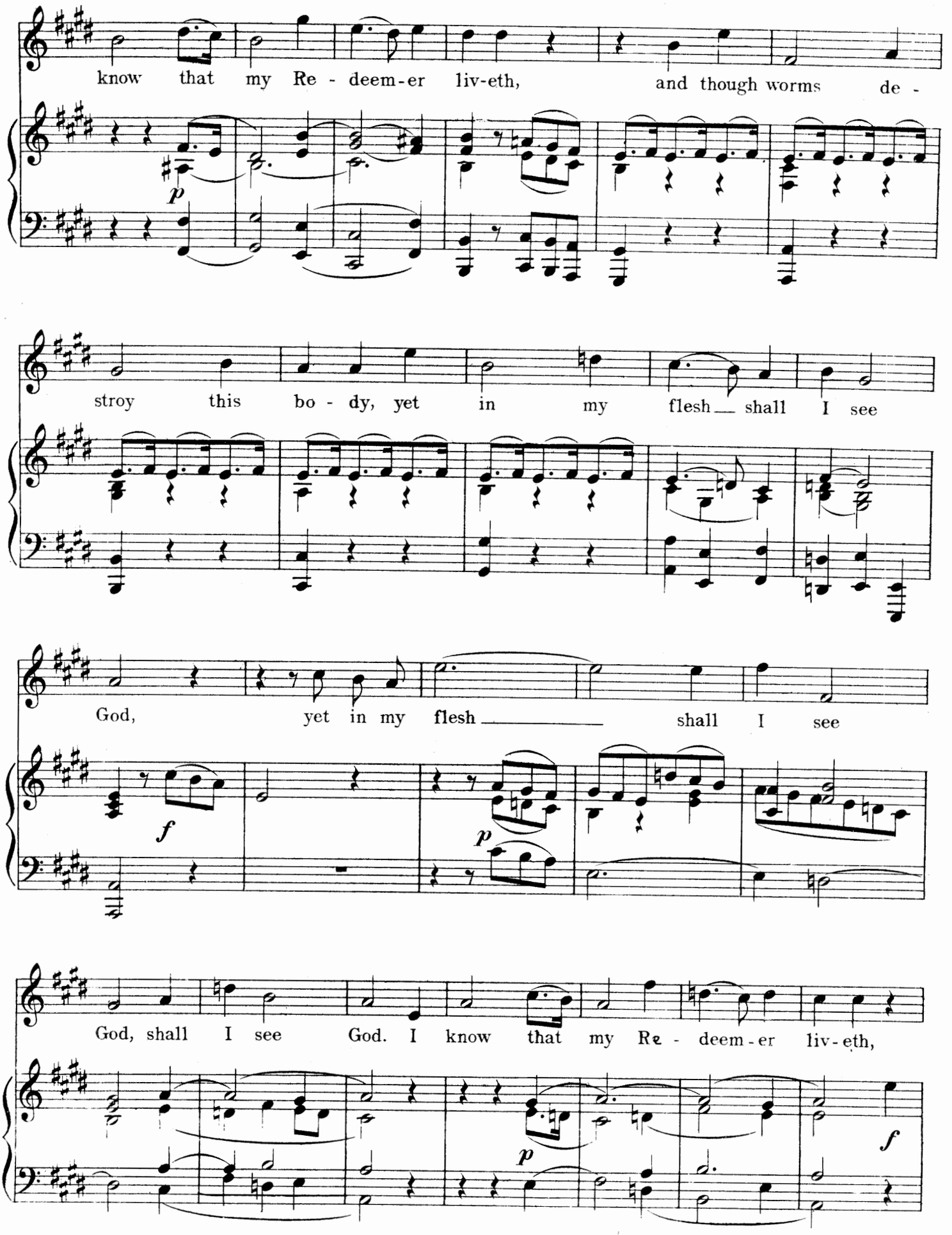


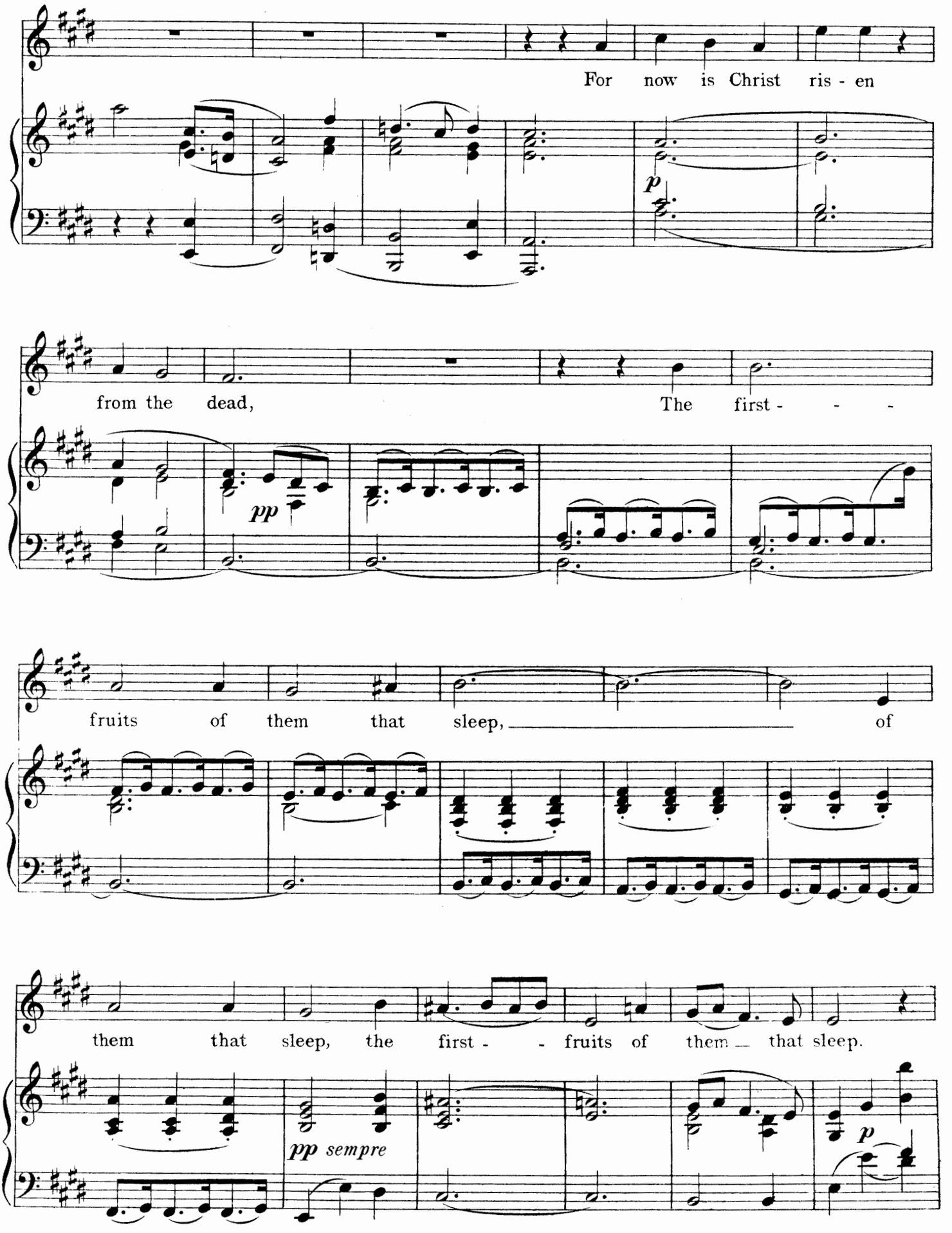
Copyright MCMV by Oliver Ditson Company

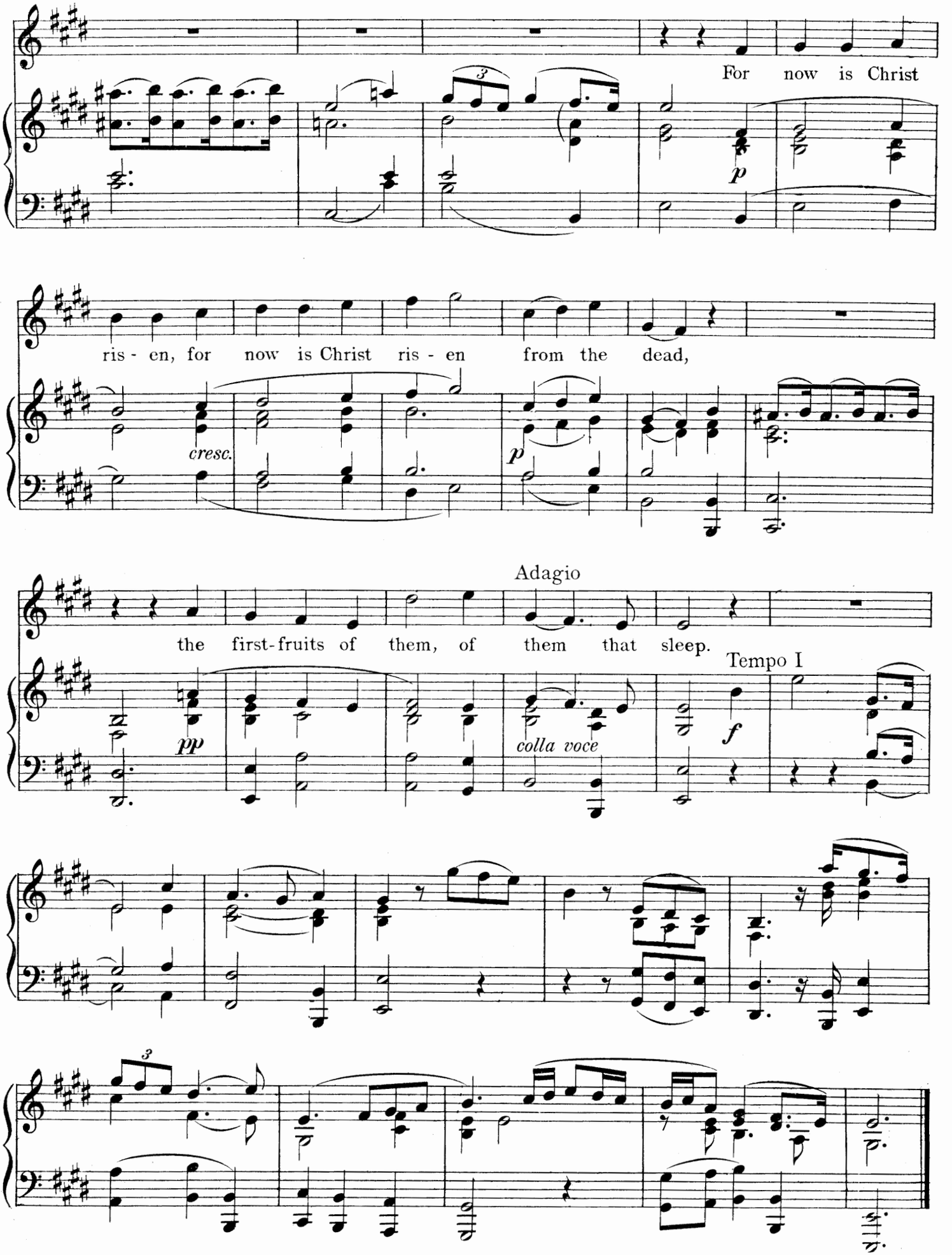

at the lat - - - - ter day
up-on the earth. I
f
p
know that my Re - deem - er liv - eth, and that He shall
stand at the lat - - ter day up - on the
p


earth, up- on the earth, I know
that my Re - deem - er liv - eth, and He shall stand at the
lät - - - - ter day up - on the earth,
up- on the earth:
f


p
cresc.
f
tr
And though worms de - stroy this bo - dy,
p
Yet in my flesh shall I see God, yet in my flesh shall
I see God.
I
f
tr


know that my Re - deem-er liv-eth, and though worms de -
p
stroy this bo - dy, yet in my flesh shall I see
God, yet in my flesh shall I see
f
p
God, shall I see God. I know that my Re - deem-er liv-eth,
p
f


For now is Christ ris - en
p
from the dead,
The first - - -
pp
fruits of them that sleep, of
them that sleep, the first - - fruits of them that sleep.
pp sempre
p

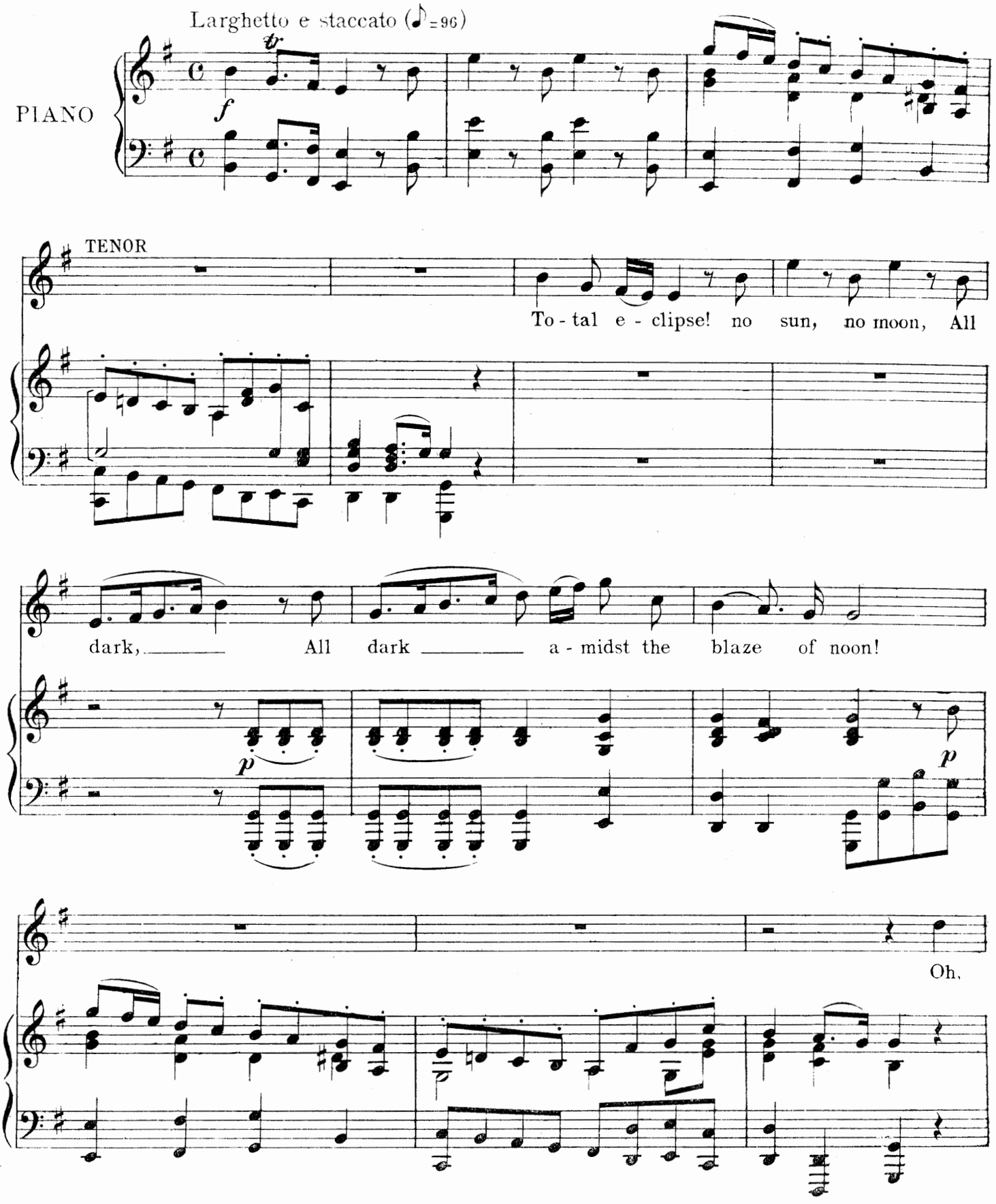

For now is Christ
p
ris - en, for now is Christ ris - en from the dead,
cresc.
p
Adagio
the first-fruits of them, of them that sleep.
Tempo I
pp
colla voce
f

TOTAL ECLIPSE!

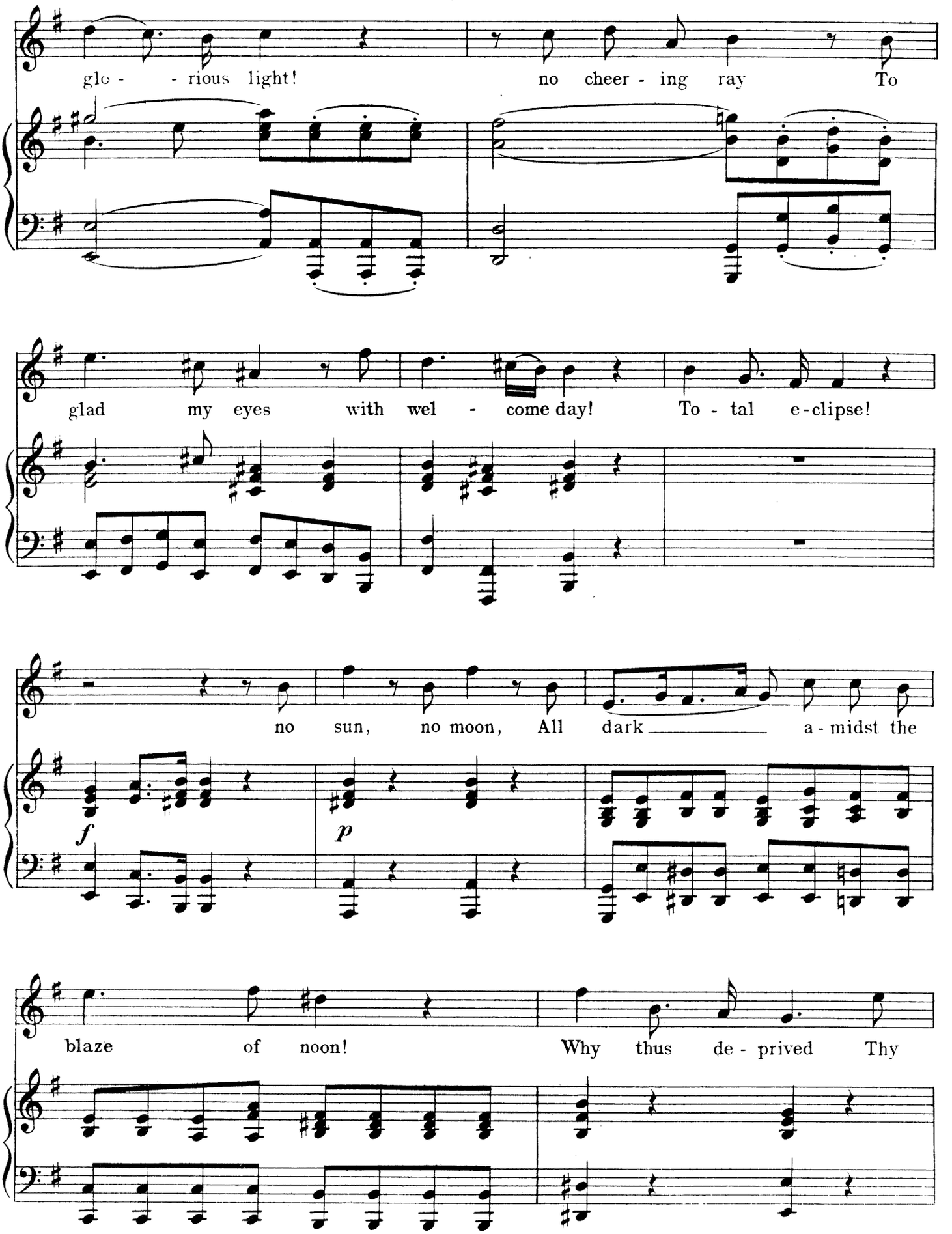
From "Samson" (1741)

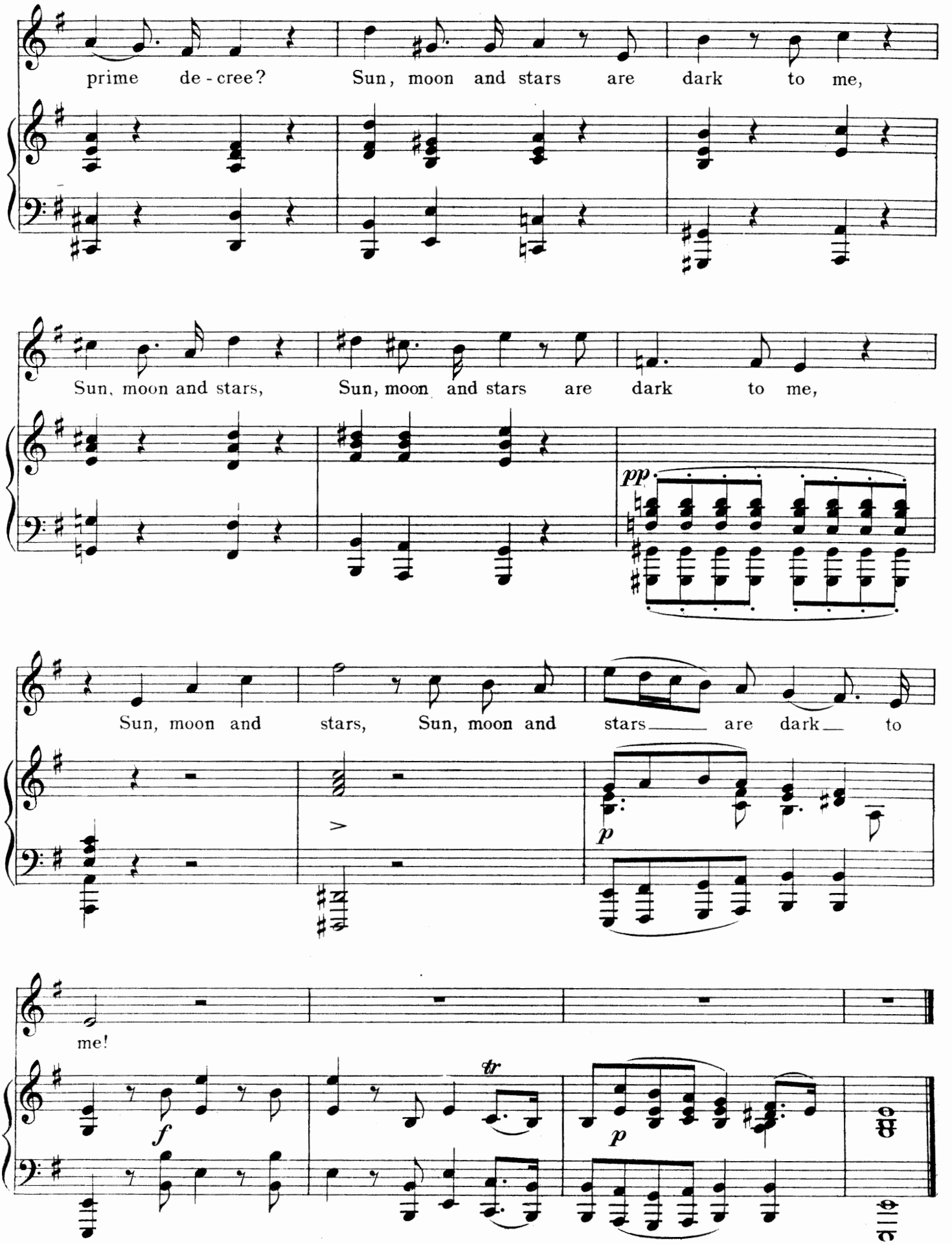
Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL



Copyright MCMV by Oliver Ditson Company


glo - - rious light! no cheer - ing ray To
glad my eyes with wel - come day! To - tal e-clipse!
no sun, no moon, All dark a - midst the
f
p
blaze of noon! Why thus de - prived Thy

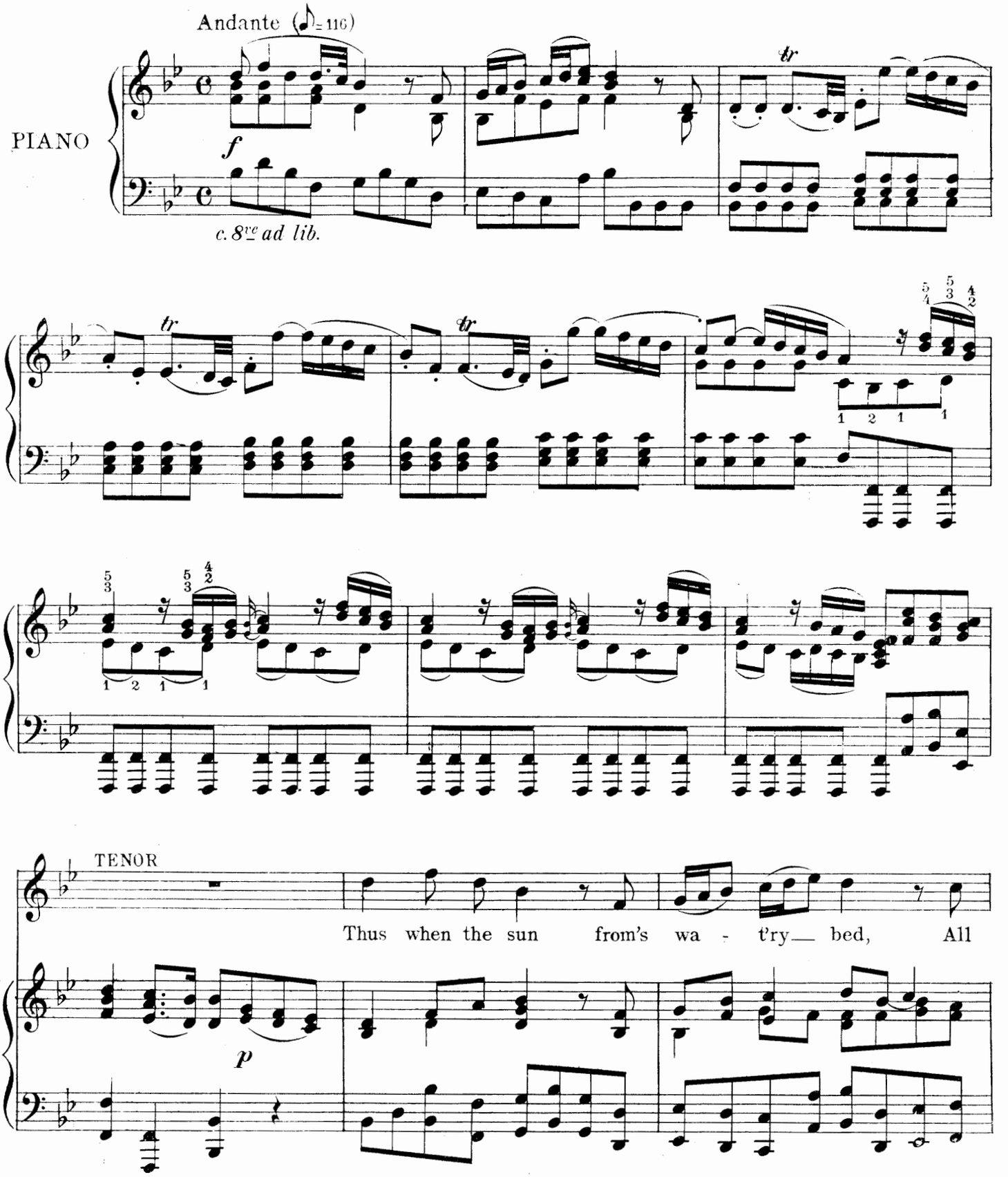

prime de - cree? Sun, moon and stars are dark to me,
Sun, moon and stars, Sun, moon and stars are dark to me,
pp
Sun, moon and stars, Sun, moon and stars_____ are dark_____ to
p
me!
f
tr
p

THUS WHEN THE SUN

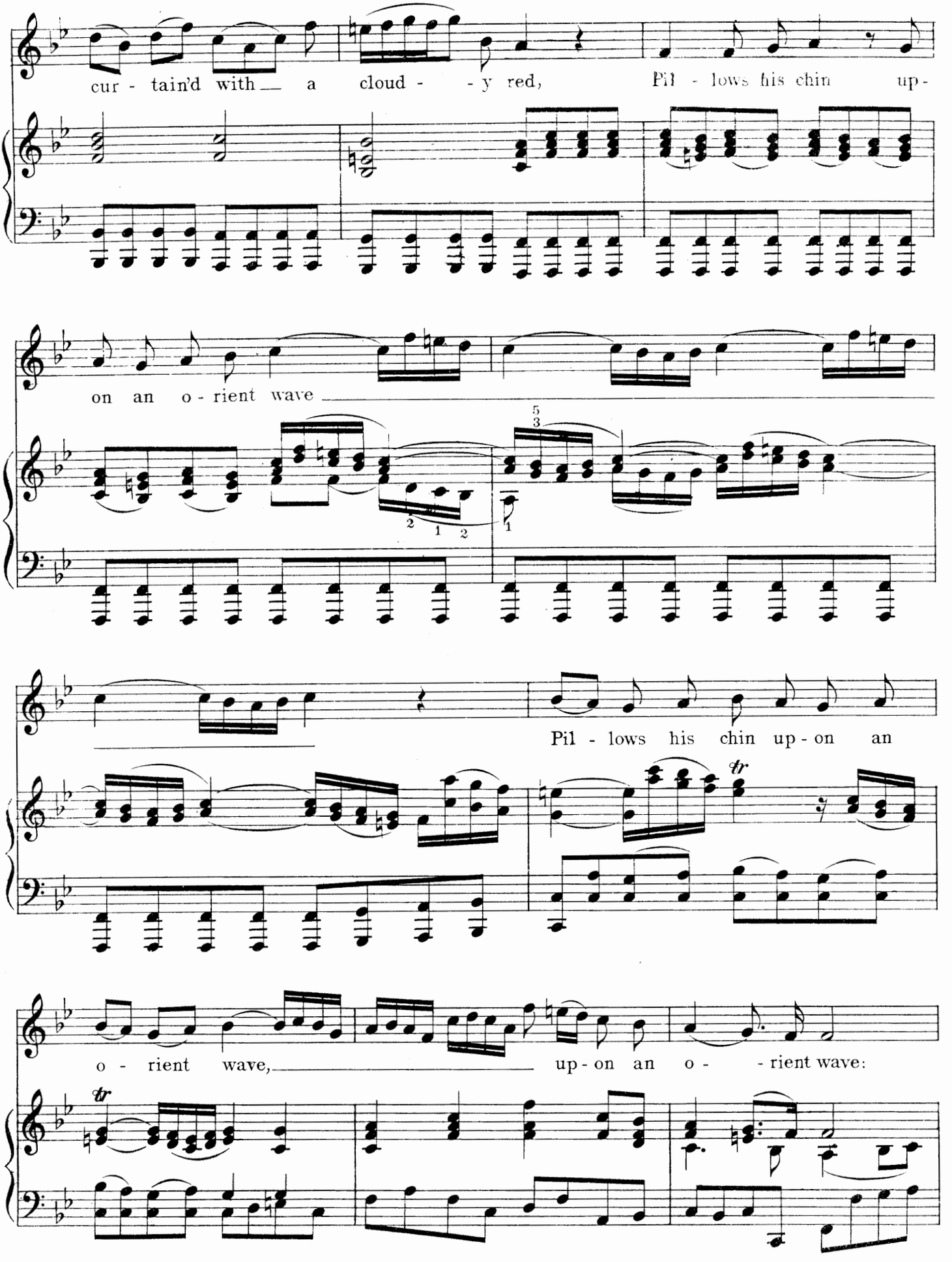
From "Samson" (1741)

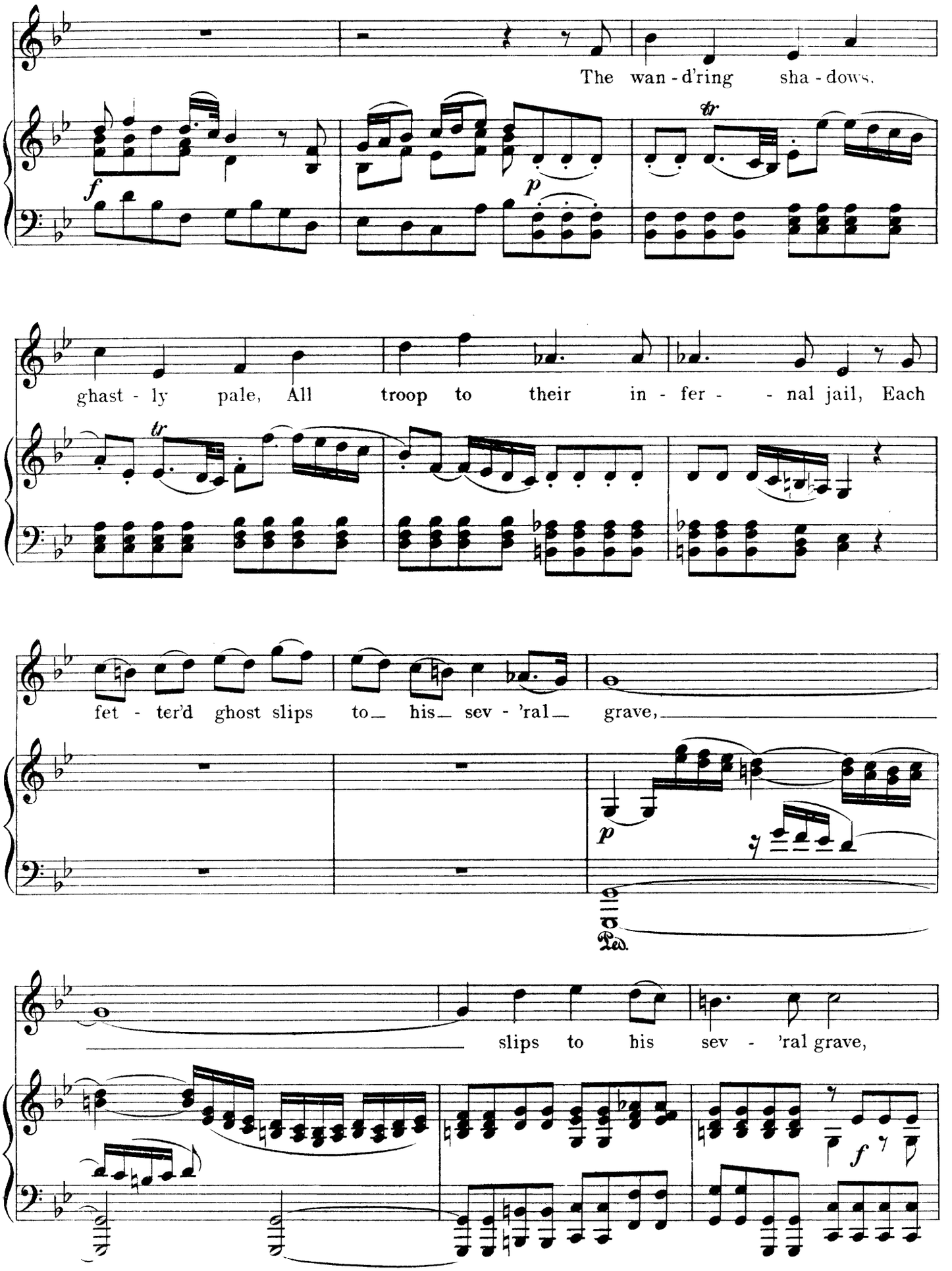
Edited by Ebenezer Prout

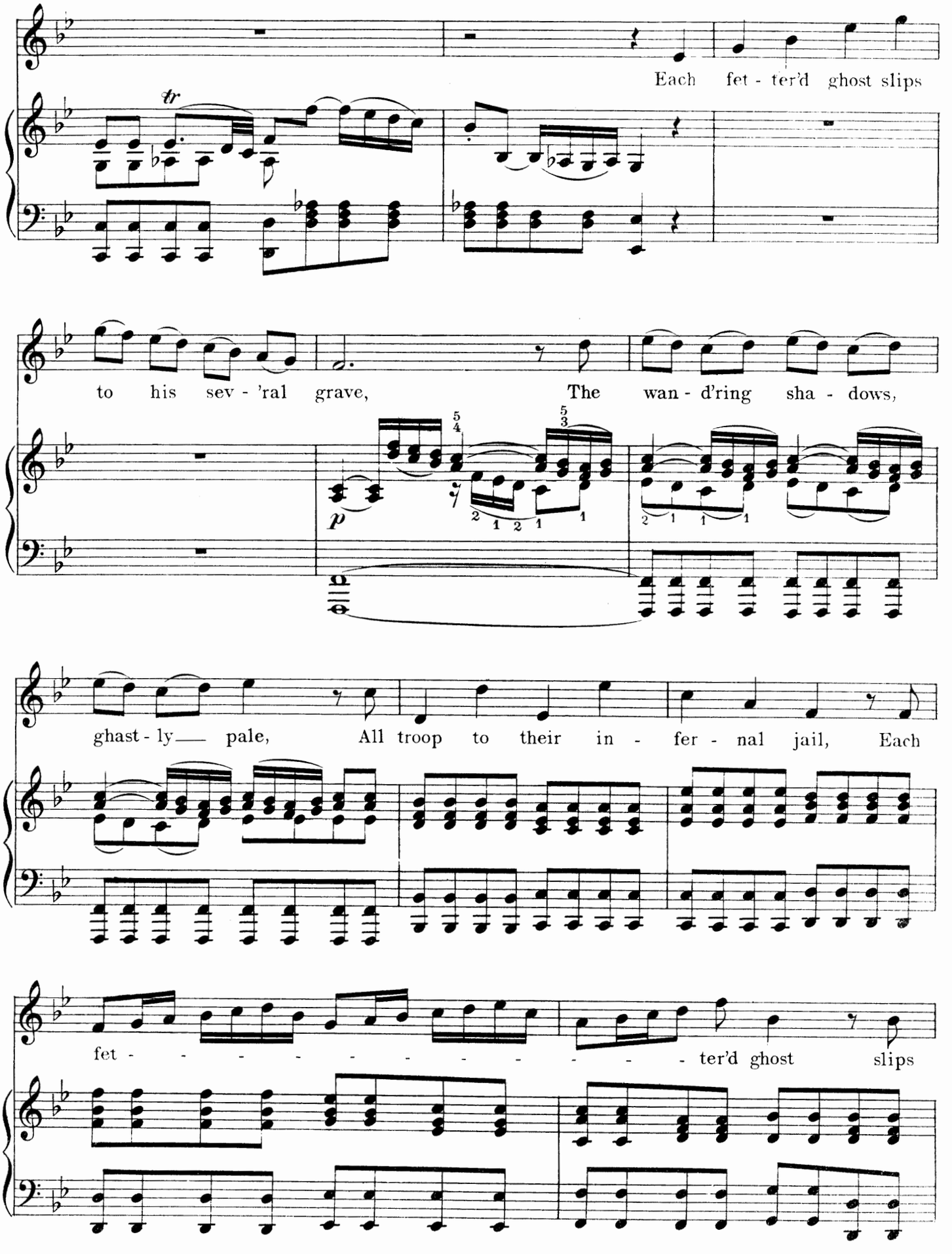
GEORGE FRIDERIC HANDEL

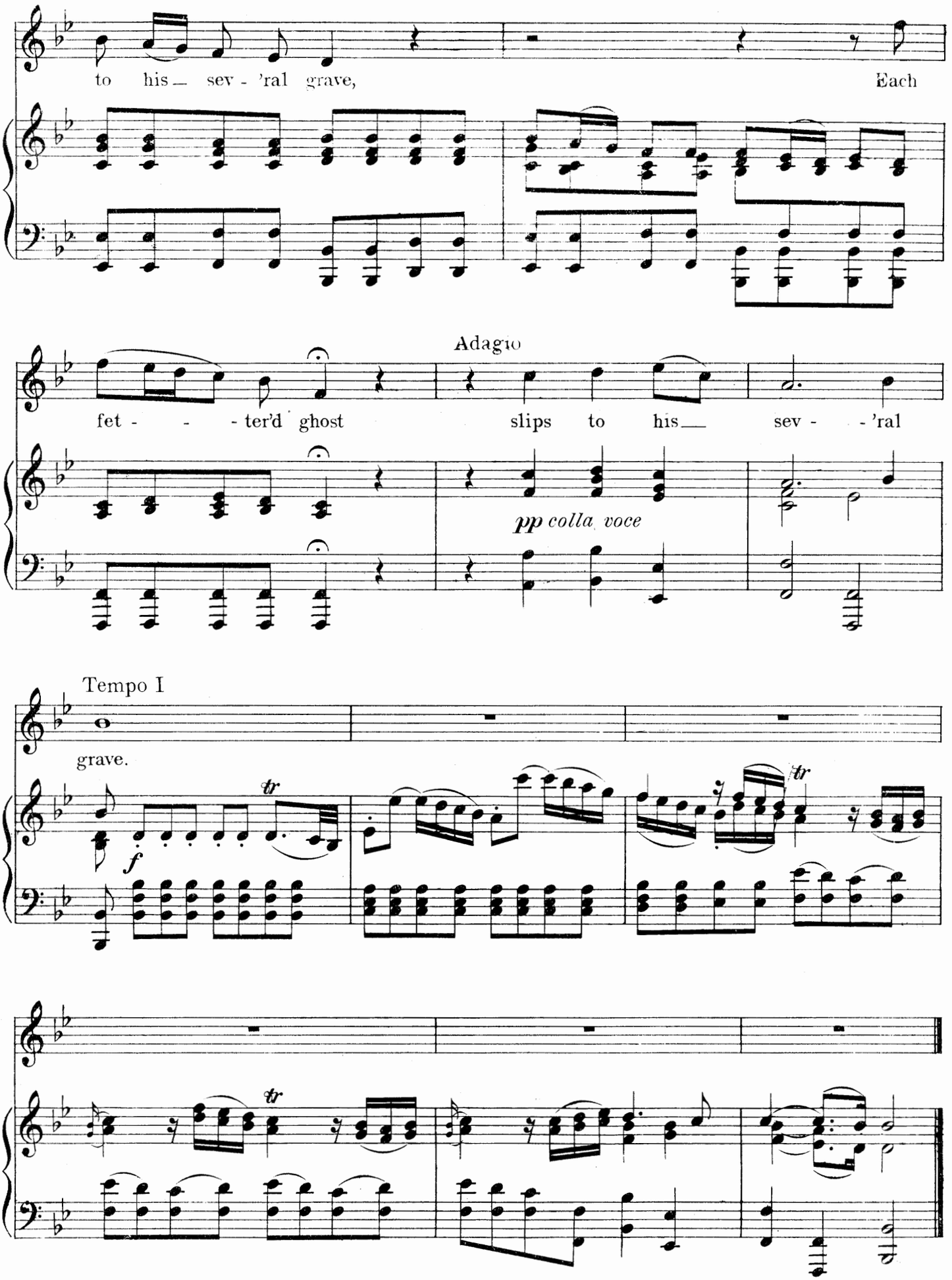


Copyright MCMV by Oliver Ditson Company


cur - tain'd with a cloud - - y red, Pil - lows his chin up -
on an o - rient wave
Pil - lows his chin up - on an
o - rient wave, up - on an o - - rient wave:


The wan - d'ring sha - dows,
ghast - ly pale, All troop to their in - fer - - nal jail, Each
fet - ter'd ghost slips to his sev - 'ral grave,
slips to his sev - 'ral grave,


Each fet - ter'd ghost slips
to his sev - 'ral grave, The wan - d'ring sha - dows,
ghast - ly— pale, All troop to their in - fer - nal jail, Each
fet - - - - - - - - - - - - - ter'd ghost slips

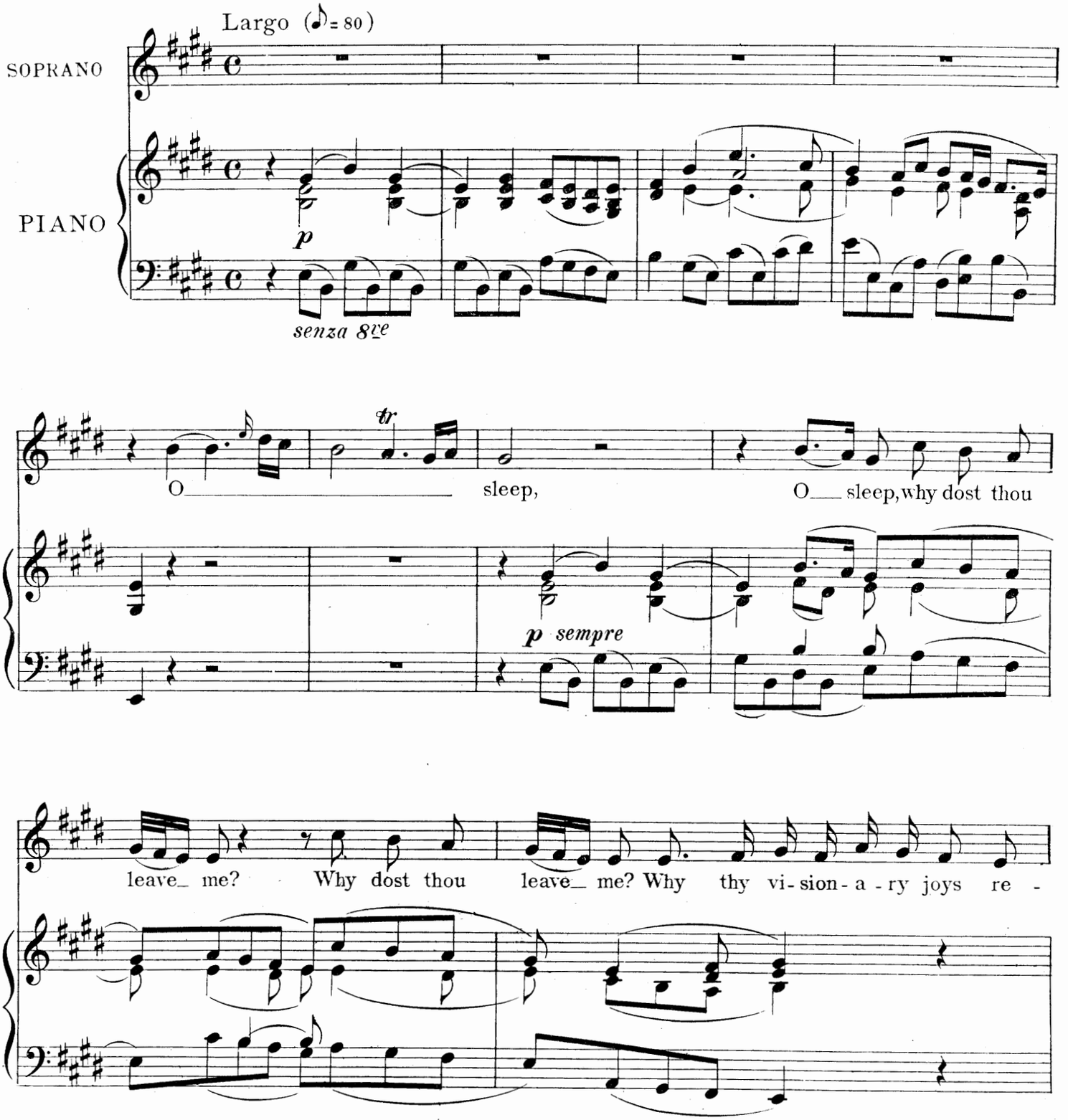

to his_ sev - 'ral grave,
Each
Adagio
fet - - - ter'd ghost
slips to his_
sev - - 'ral
pp colla voce
Tempo I
grave.
f
tr
tr
tr

O SLEEP, WHY DOST THOU LEAVE ME?

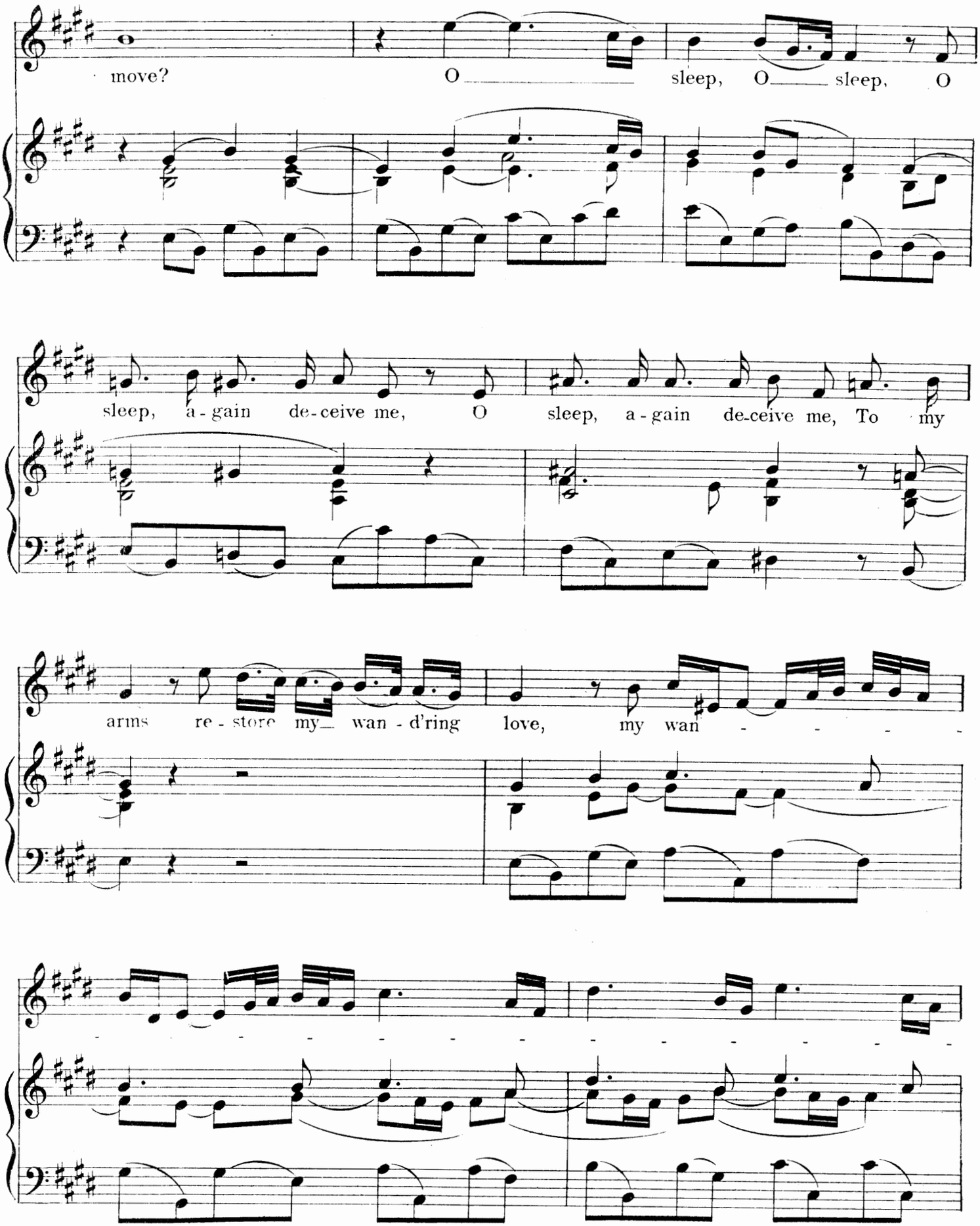
From "Semele" (1743)

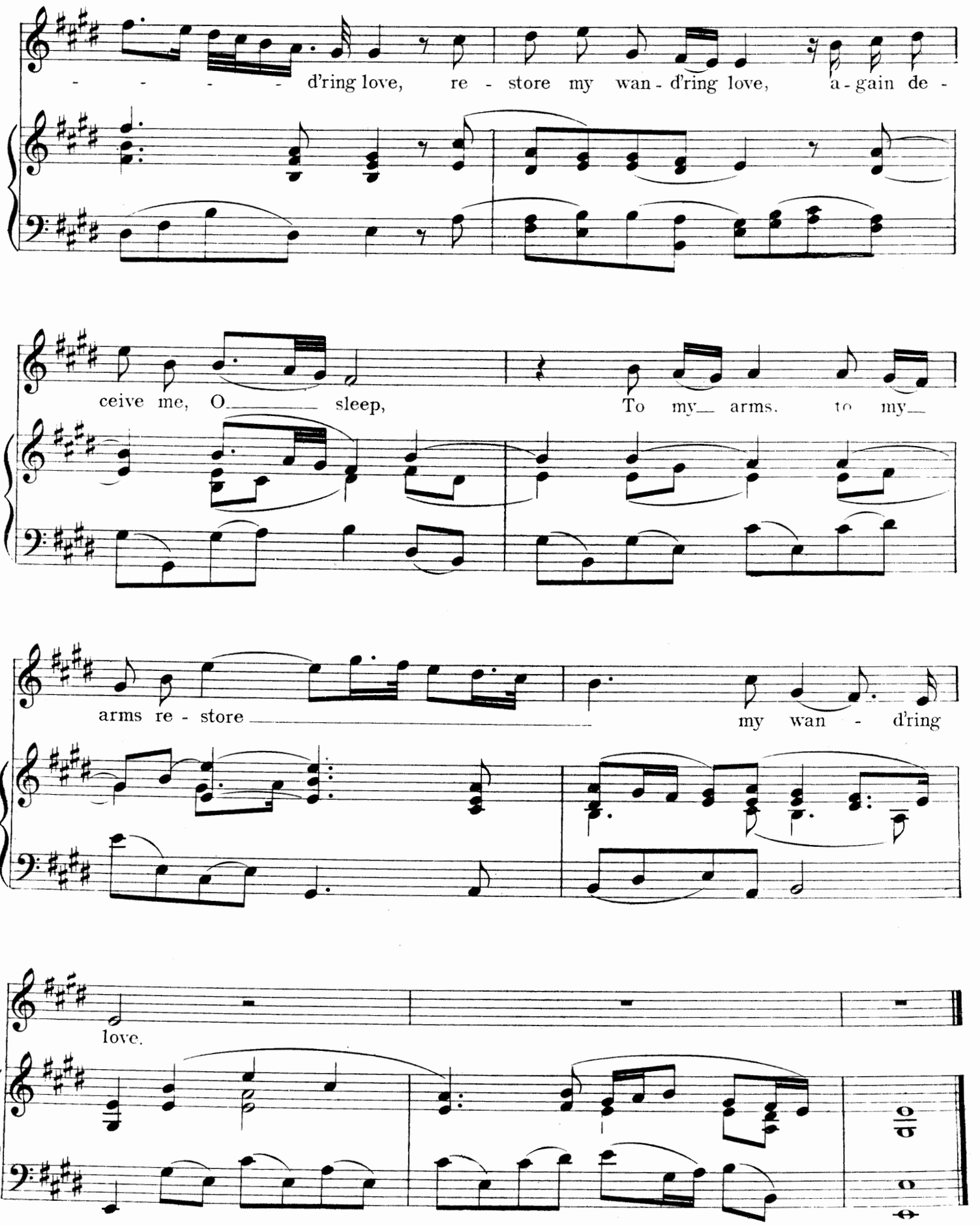
Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL



Copyright MCMV by Oliver Ditson Company


move? O sleep, O sleep, O
sleep, a - gain de - ceive me, O sleep, a - gain de-ceive me, To my
arms re - store my wan - d'ring love, my wan

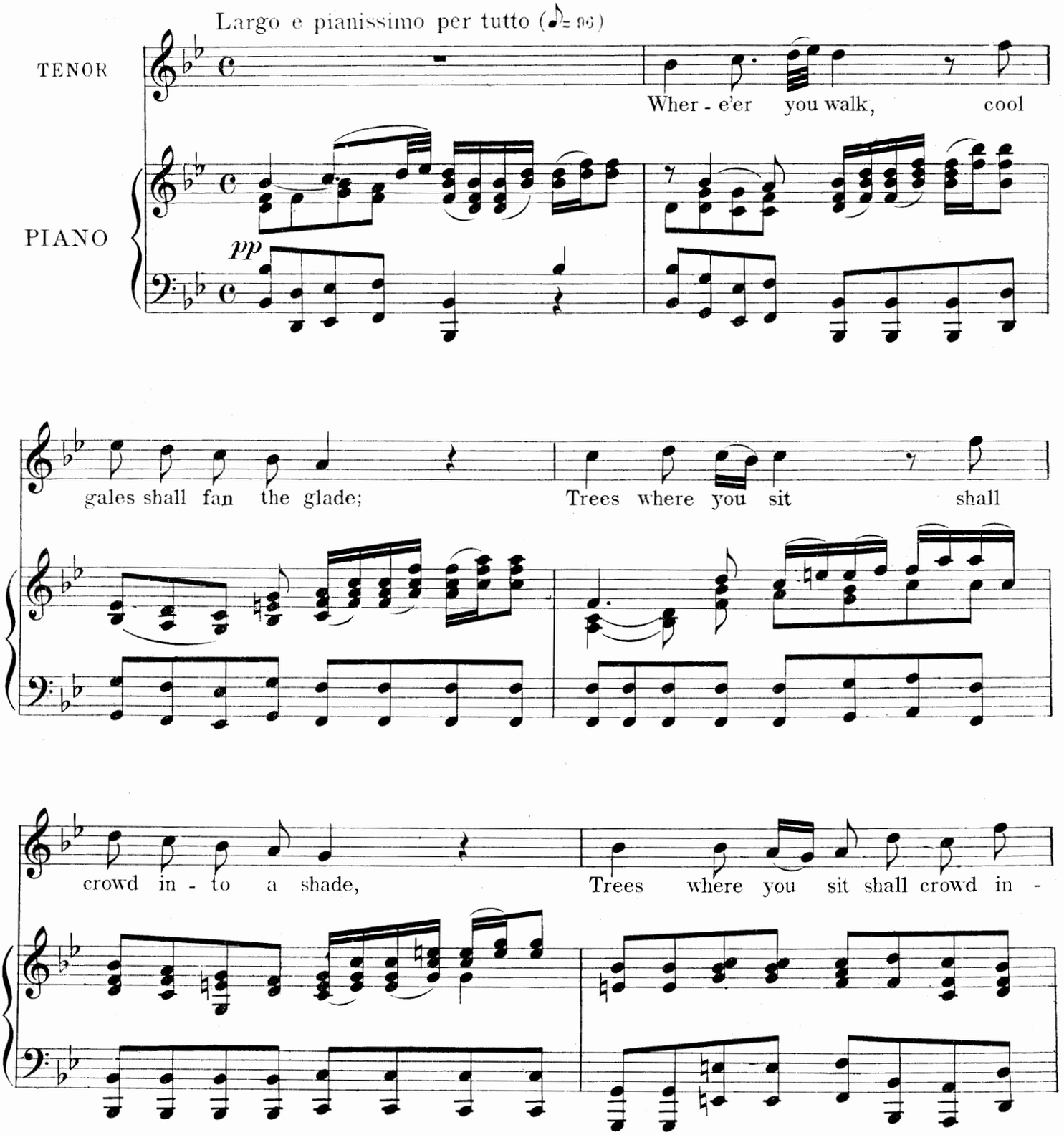

- - - - - d'ring love, re - store my wan - d'ring love, a - gain de -
ceive me, O_____ sleep, To my__ arms, to my__
arms re - store _____ my wan - d'ring
love.

WHERE'ER YOU WALK

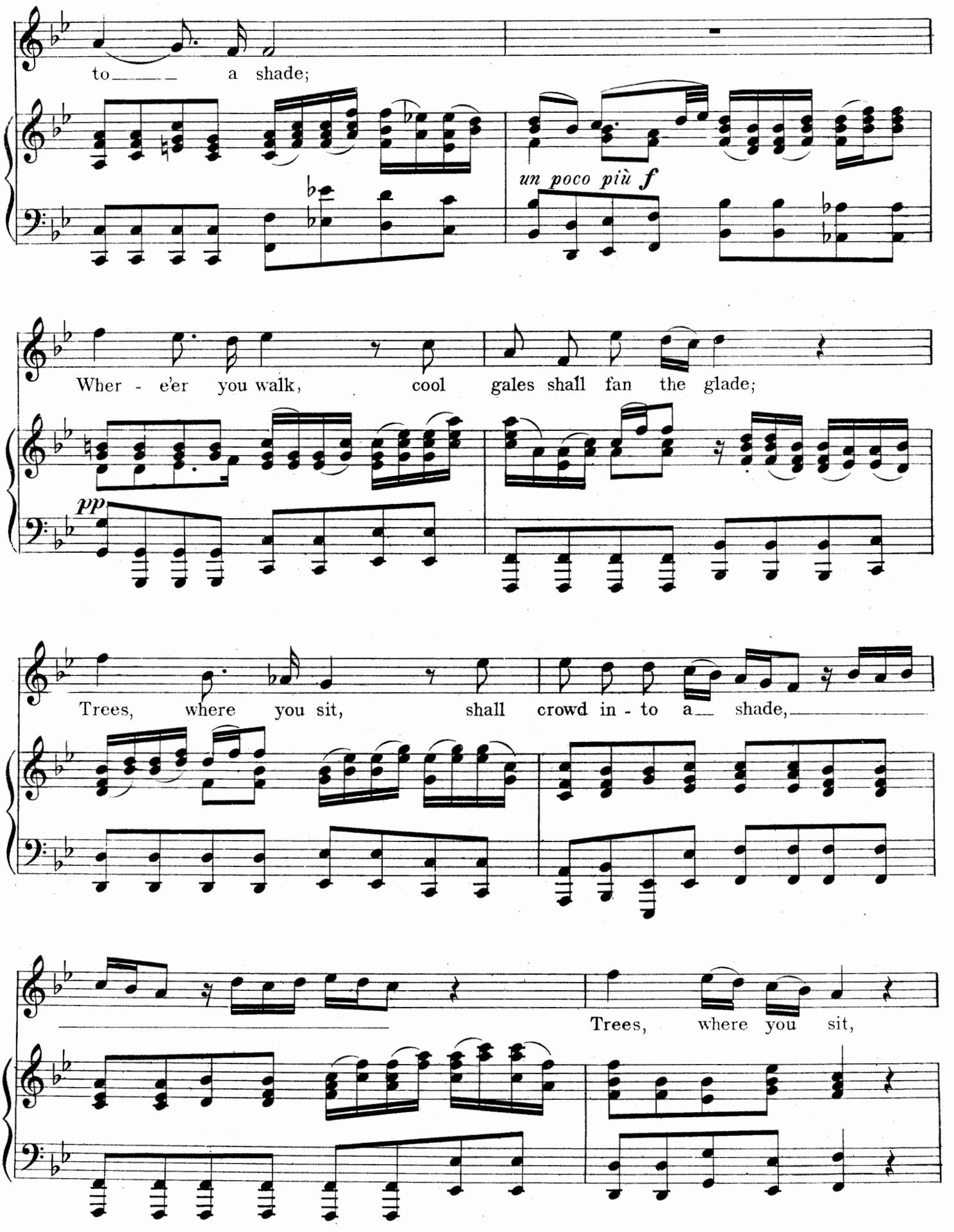
From "Semele" (1743)

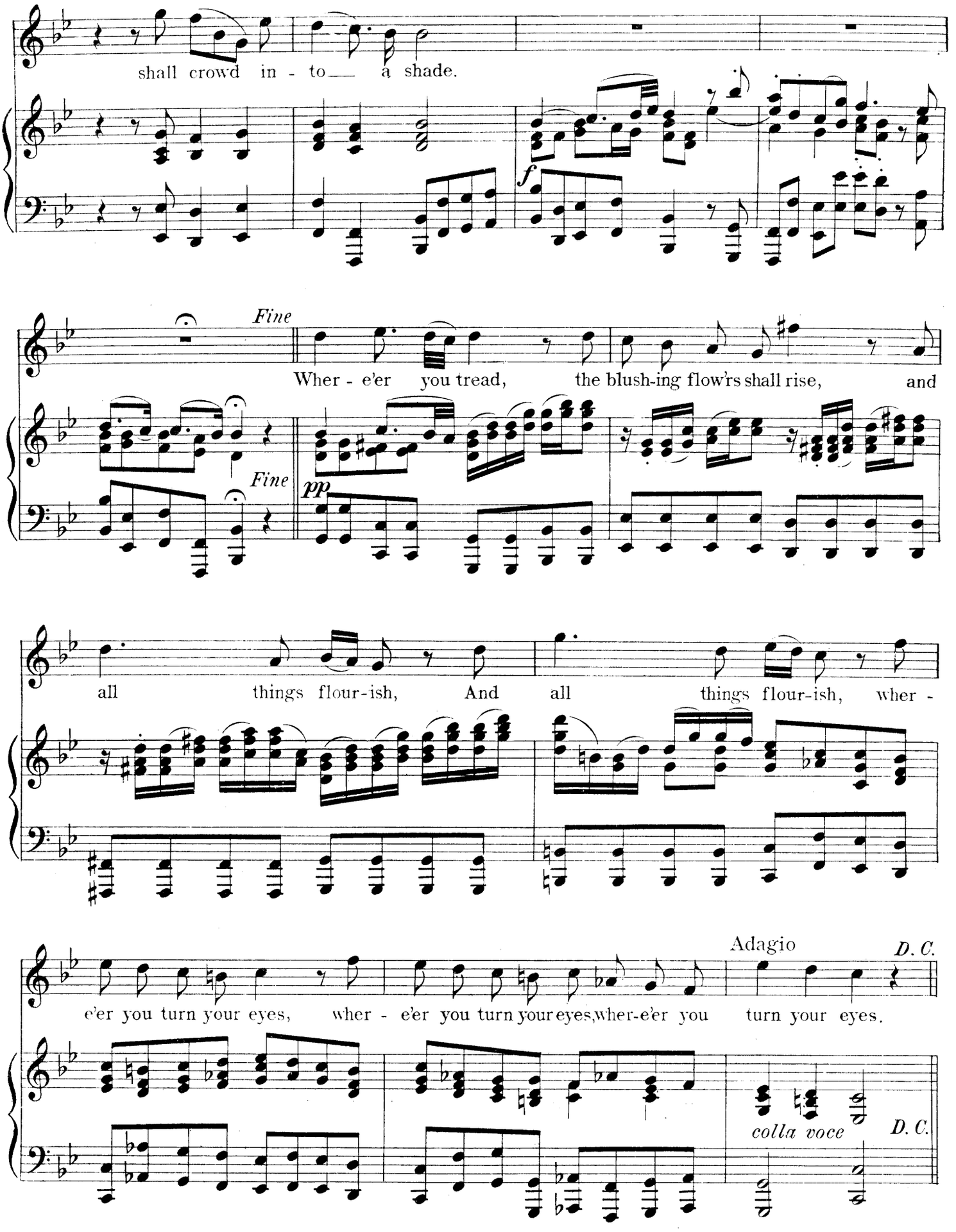
Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL



Copyright MCMV by Oliver Ditson Company


to a shade;
un poco più f
Wher - e'er you walk, cool gales shall fan the glade;
pp
Trees, where you sit, shall crowd in - to a shade,
Trees, where you sit,

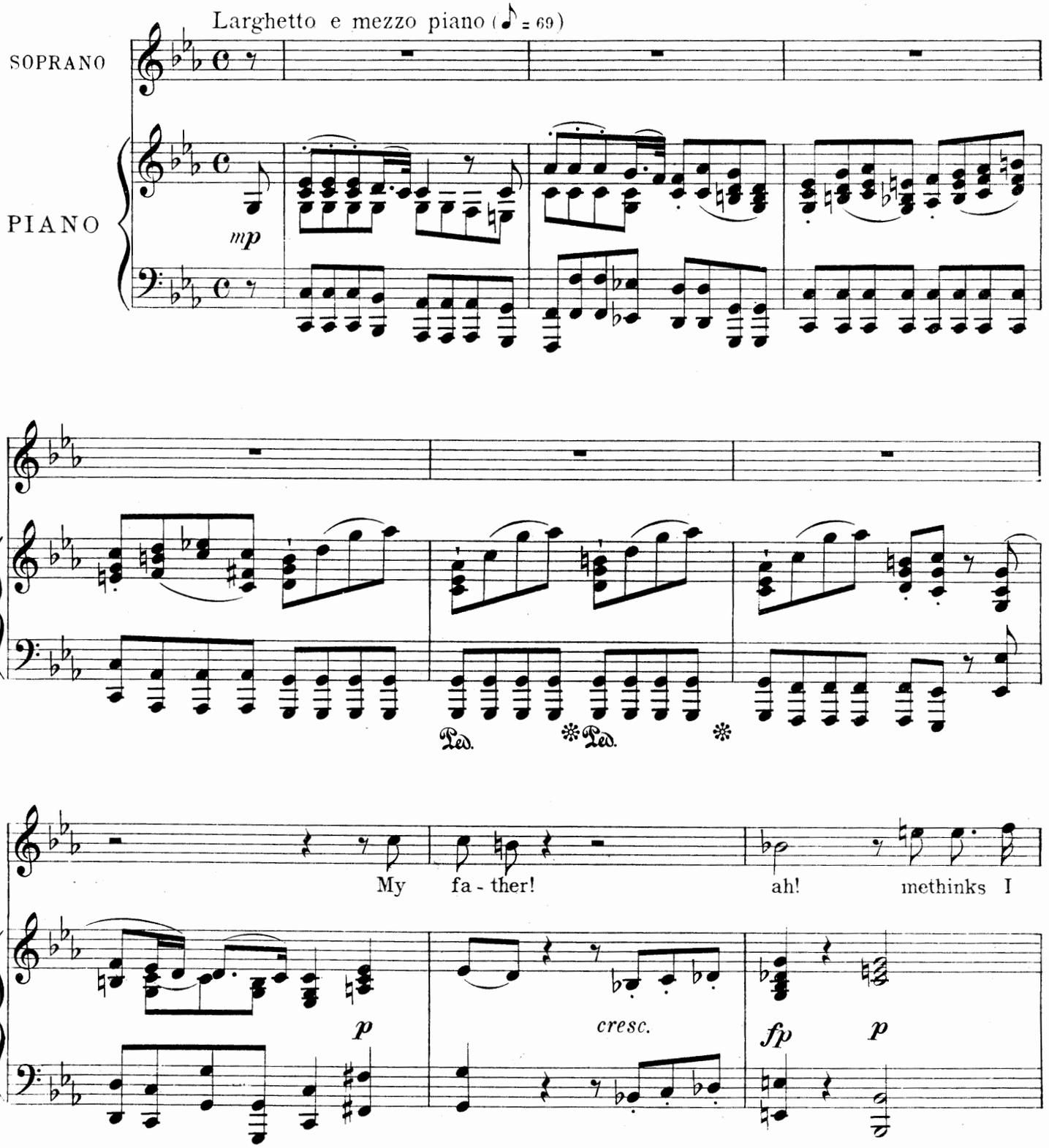

shall crowd in - to a shade.
f
Fine
Wher - e'er you tread, the blush-ing flow'rs shall rise, and
Fine
pp
all things flour-ish, And all things flour-ish, wher -
Adagio
D. C.
e'er you turn your eyes, wher - e'er you turn your eyes, wher-e'er you turn your eyes.
colla voce
D. C.

MY FATHER! AH! METHINKS I SEE

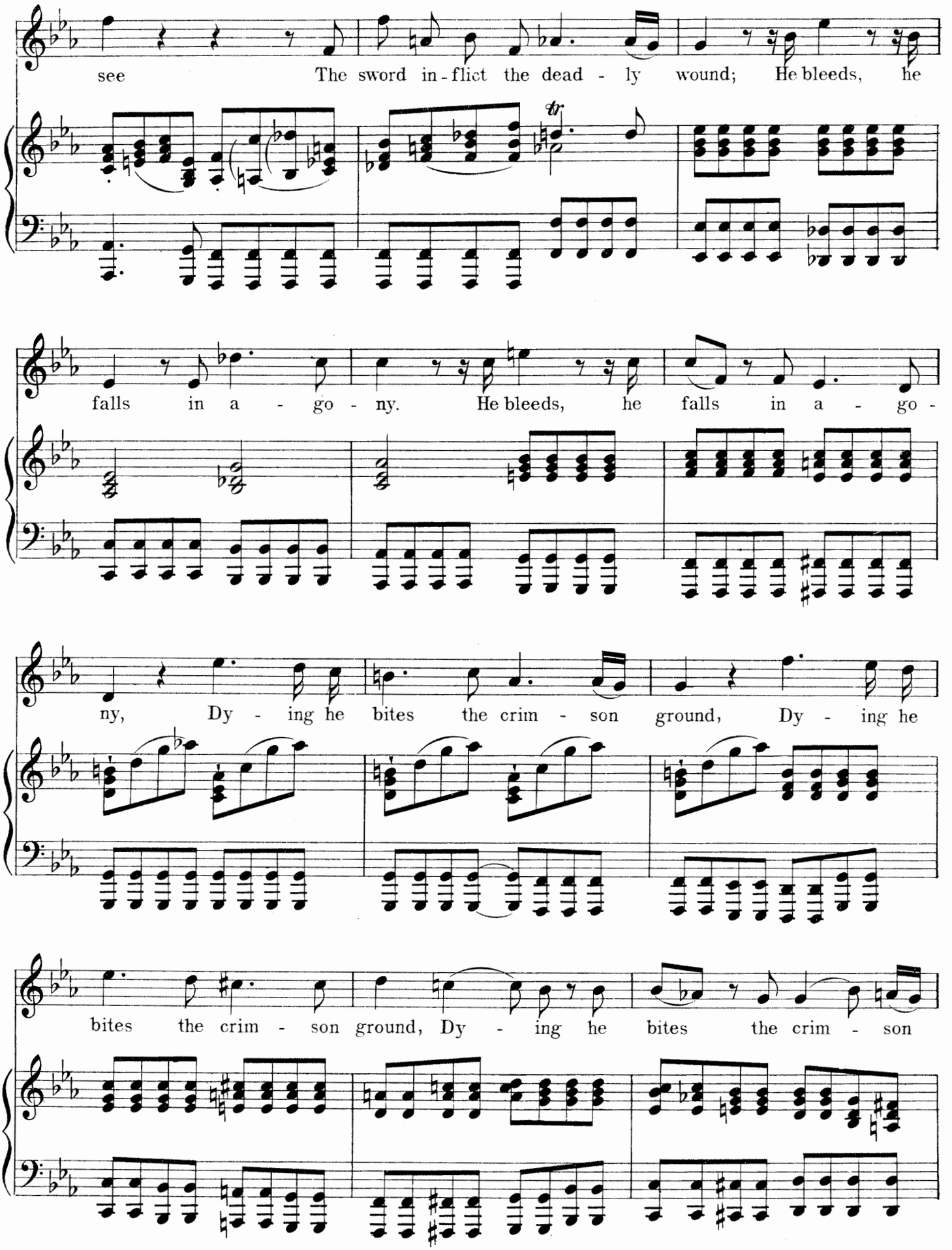
From "Hercules" (1744)

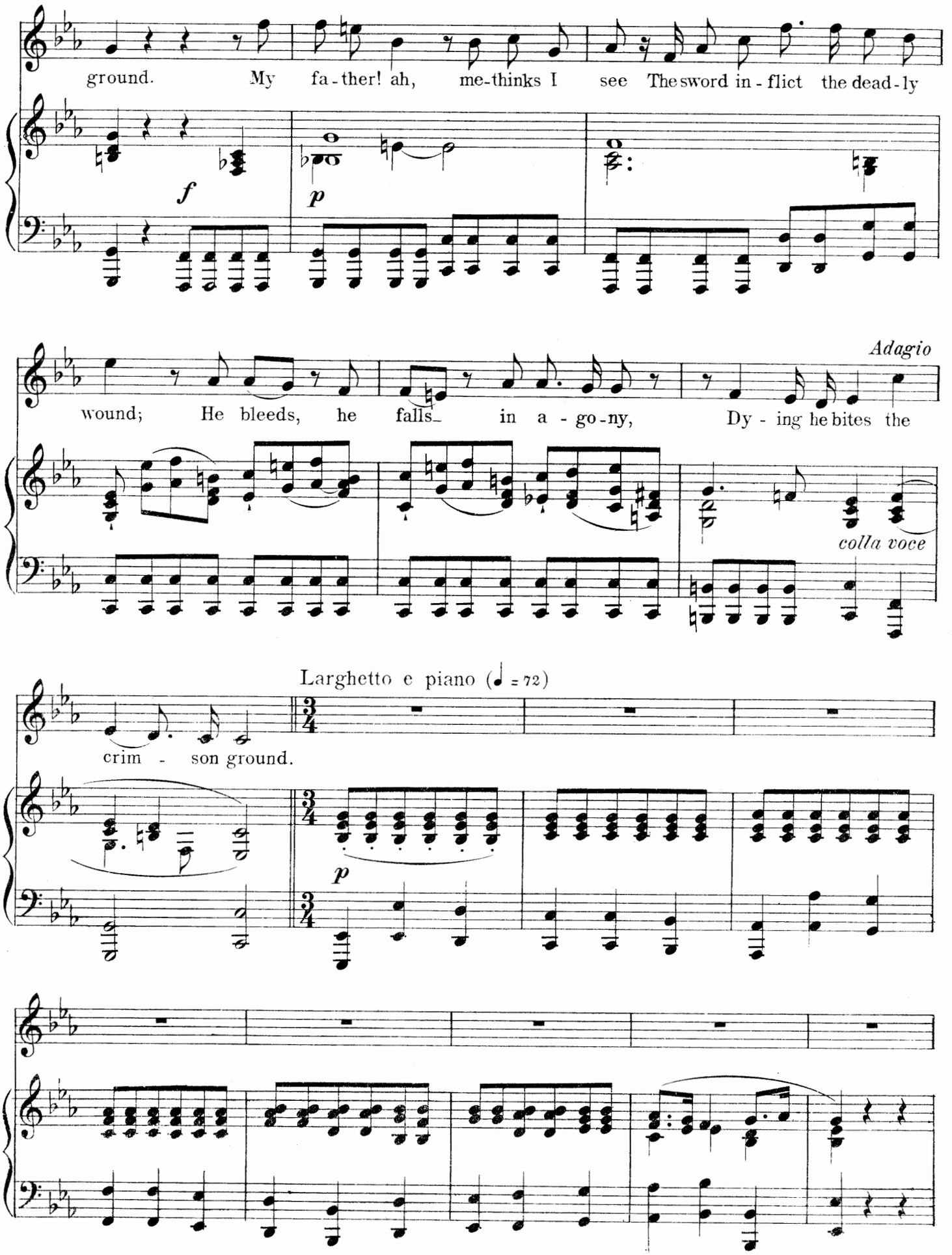
Edited by Ebenezer Prout

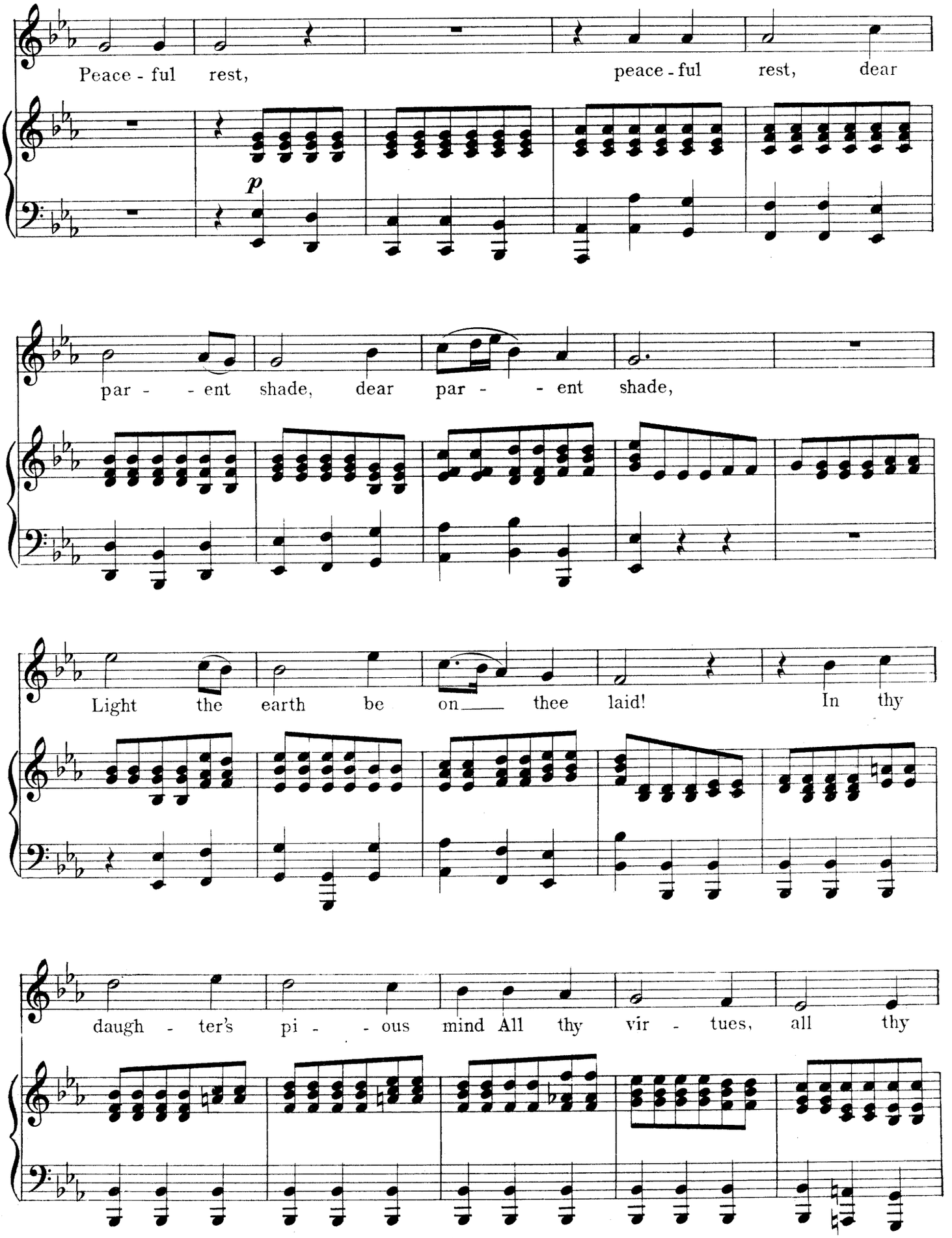
GEORGE FRIDERIC HANDEL

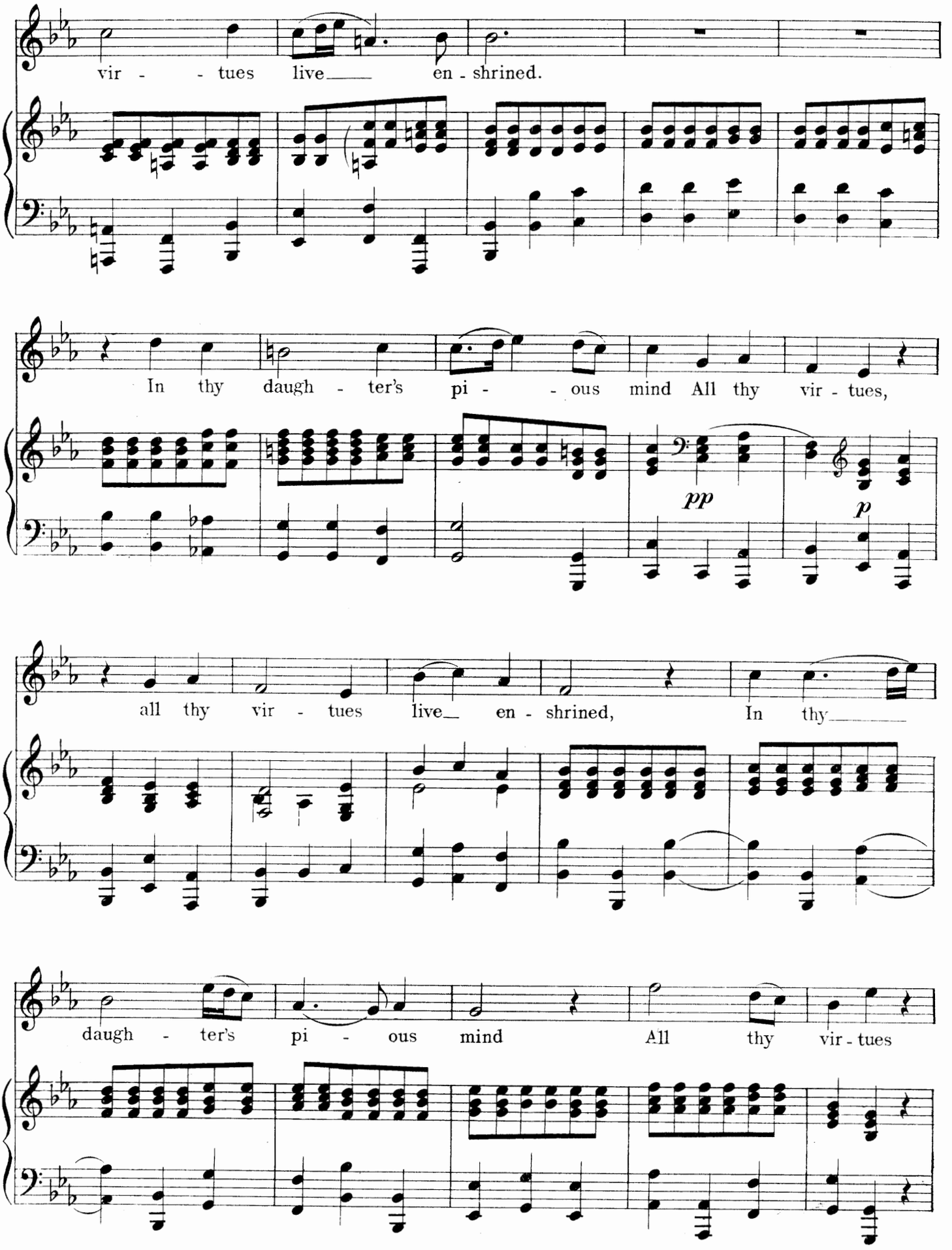


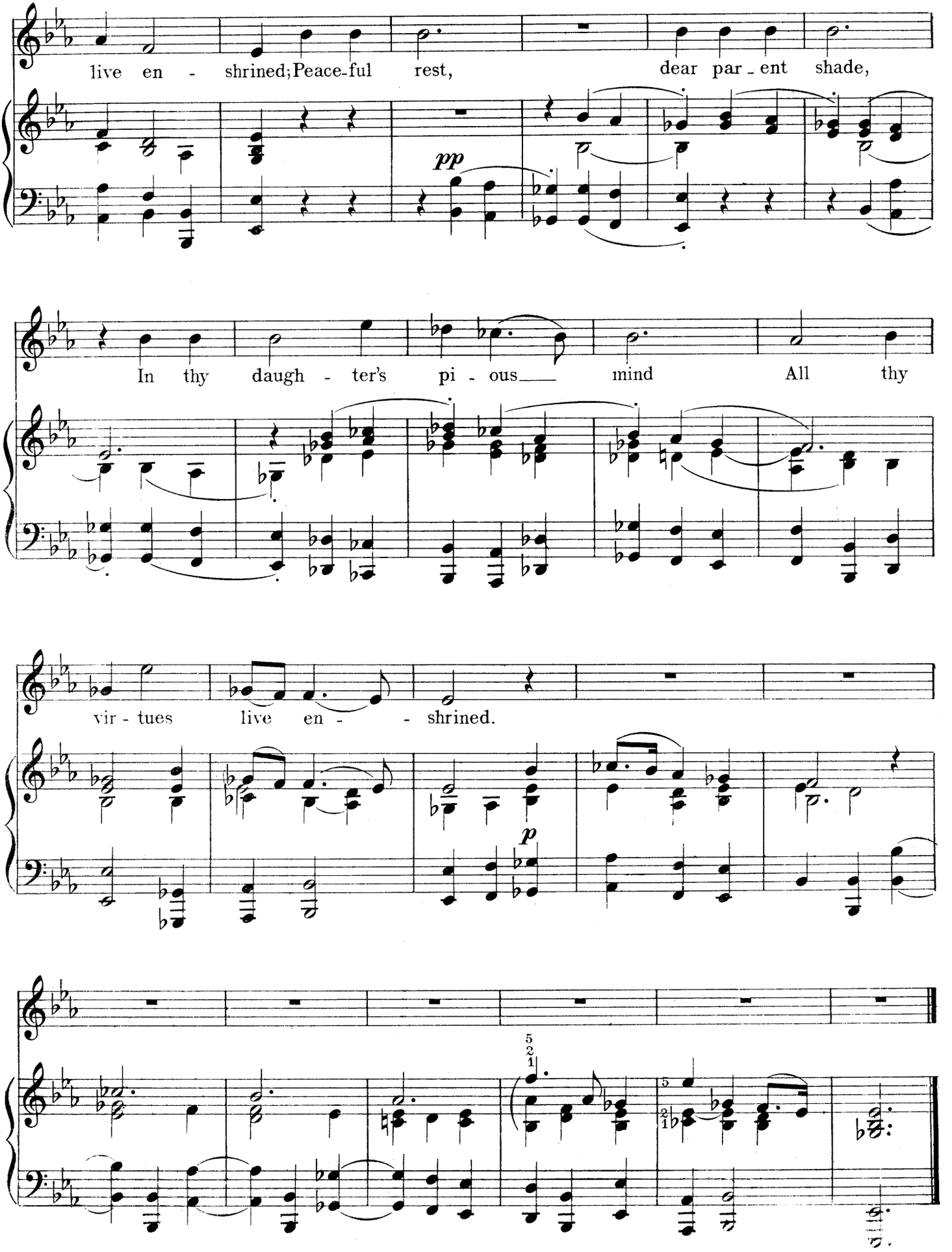
Copyright MCMV by Oliver Ditson Company


see The sword in-flict the dead - ly wound; He bleeds, he
falls in a - go - ny. He bleeds, he falls in a - go -
ny, Dy - ing he bites the crim - son ground, Dy - ing he
bites the crim - son ground, Dy - ing he bites the crim - son


ground. My fa - ther! ah, me-thinks I see The sword in - flict the dead - ly
f
p
wound; He bleeds, he falls in a - go - ny, Dy - ing he bites the
Adagio
colla voce
crim - son ground.
Larghetto e piano (♩ = 72)
p


Peace - ful rest, peace - ful rest, dear
p
par - - ent shade, dear par - - ent shade,
Light the earth be on thee laid! In thy
daugh - ter's pi - - ous mind All thy vir - tues, all thy


vir - - tues live en - shrined.
In thy daugh - ter's pi - - ous mind All thy vir - tues,
pp
p
all thy vir - tues live en - shrined, In thy
daugh - ter's pi - ous mind All thy vir - tues

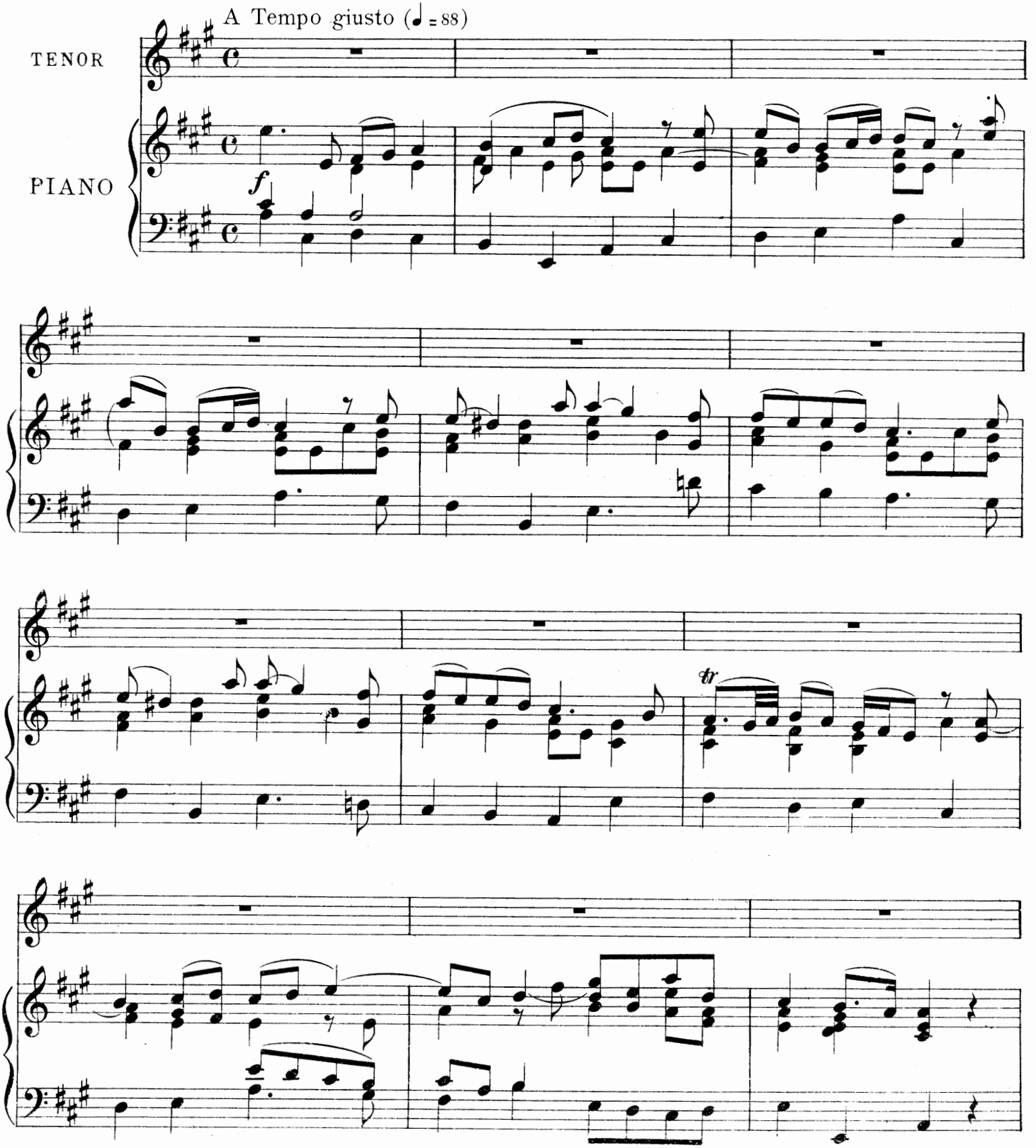

live en - shrined; Peace-ful rest, dear par - ent shade,
pp
In thy daugh - ter's pi - ous mind All thy
vir - tues live en - - shrined.
p

THEN WILL I JEHOVAH'S PRAISE

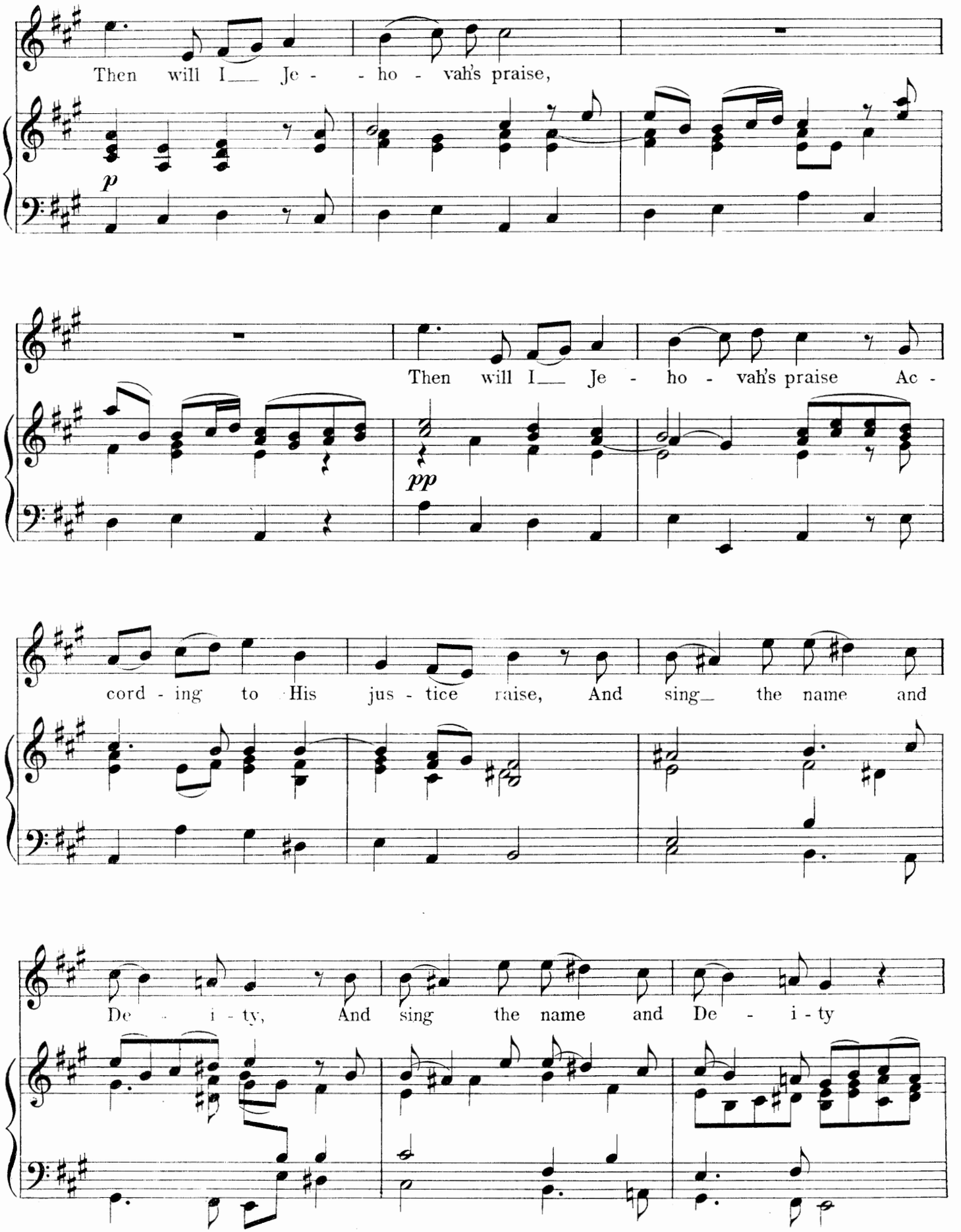
From the "Occasional Oratorio" (1746)

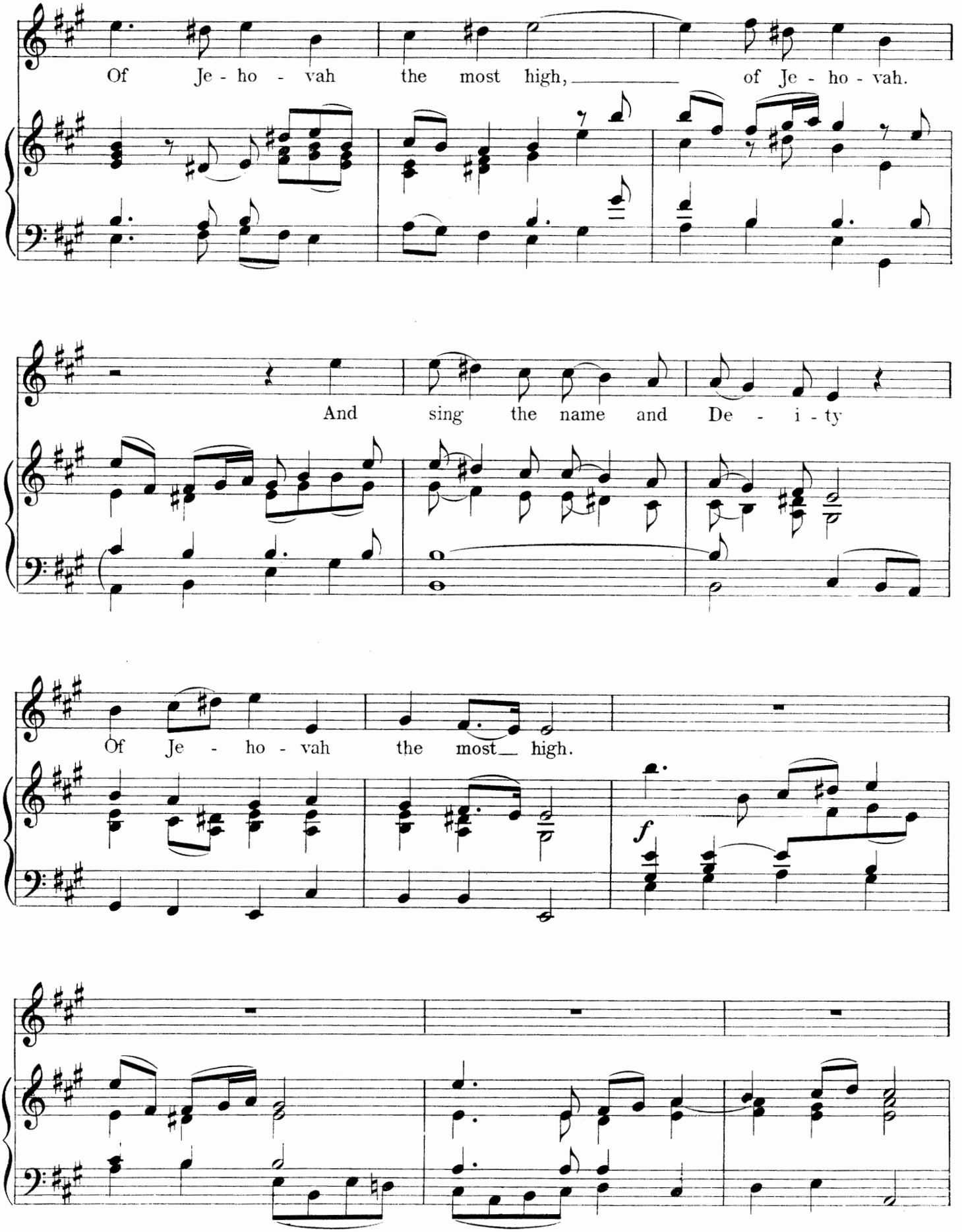
Edited by Ebenezer Prout

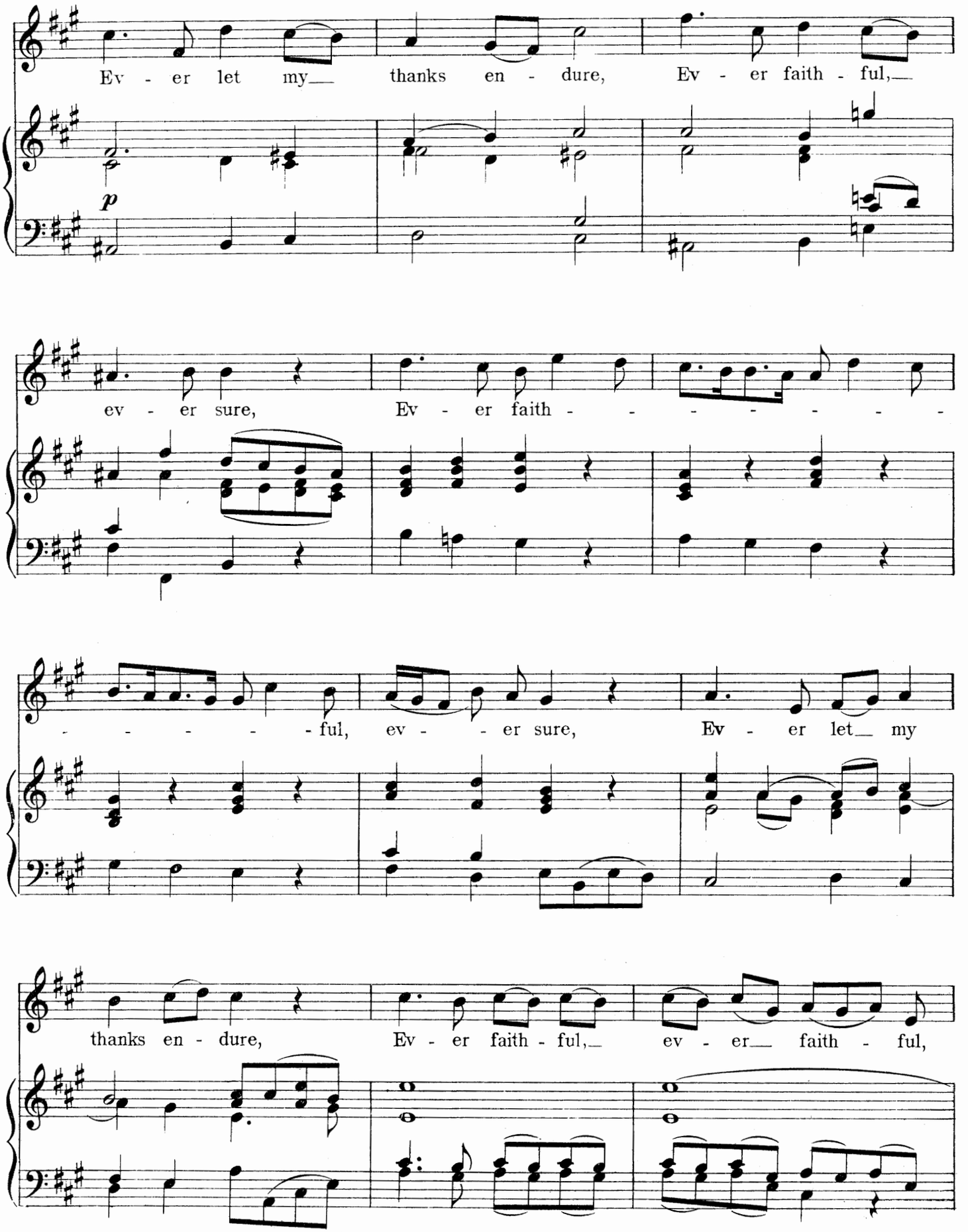
GEORGE FRIDERIC HANDEL

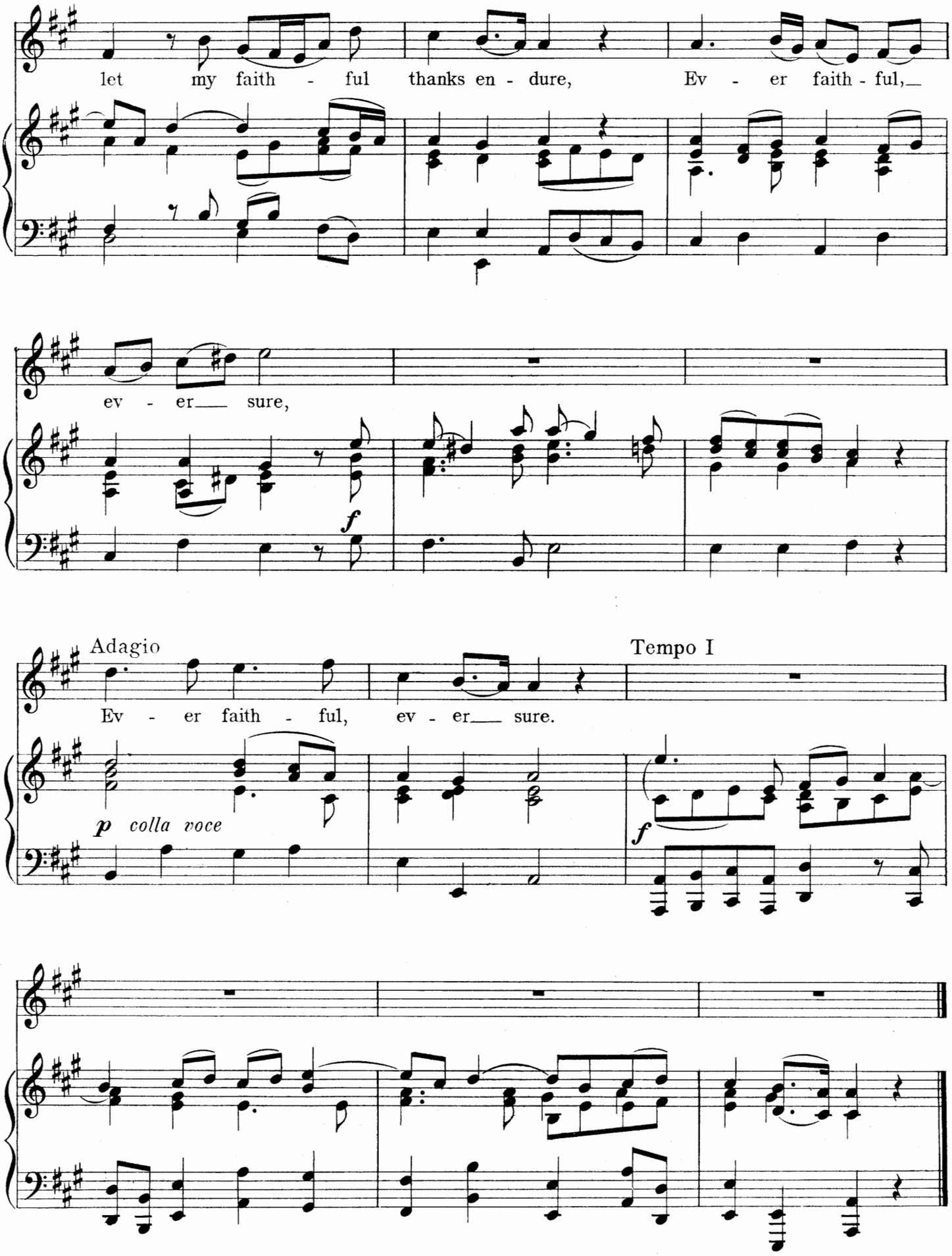


Copyright MCMV by Oliver Ditson Company


Then will I Je - ho - vah's praise,
p
Then will I Je - ho - vah's praise Ac -
pp
cord - ing to His jus - tice raise, And sing the name and
De - i - ty, And sing the name and De - i - ty


Of Je - ho - vah the most high, of Je - ho - vah.
And sing the name and De - i - ty
Of Je - ho - vah the most high.
f


Ev - er let my thanks en - dure, Ev - er faith - ful,
p
ev - er sure, Ev - er faith - - - - - - -
- - - - - - ful, ev - - er sure, Ev - er let my
thanks en - dure, Ev - er faith - ful, ev - er faith - ful,

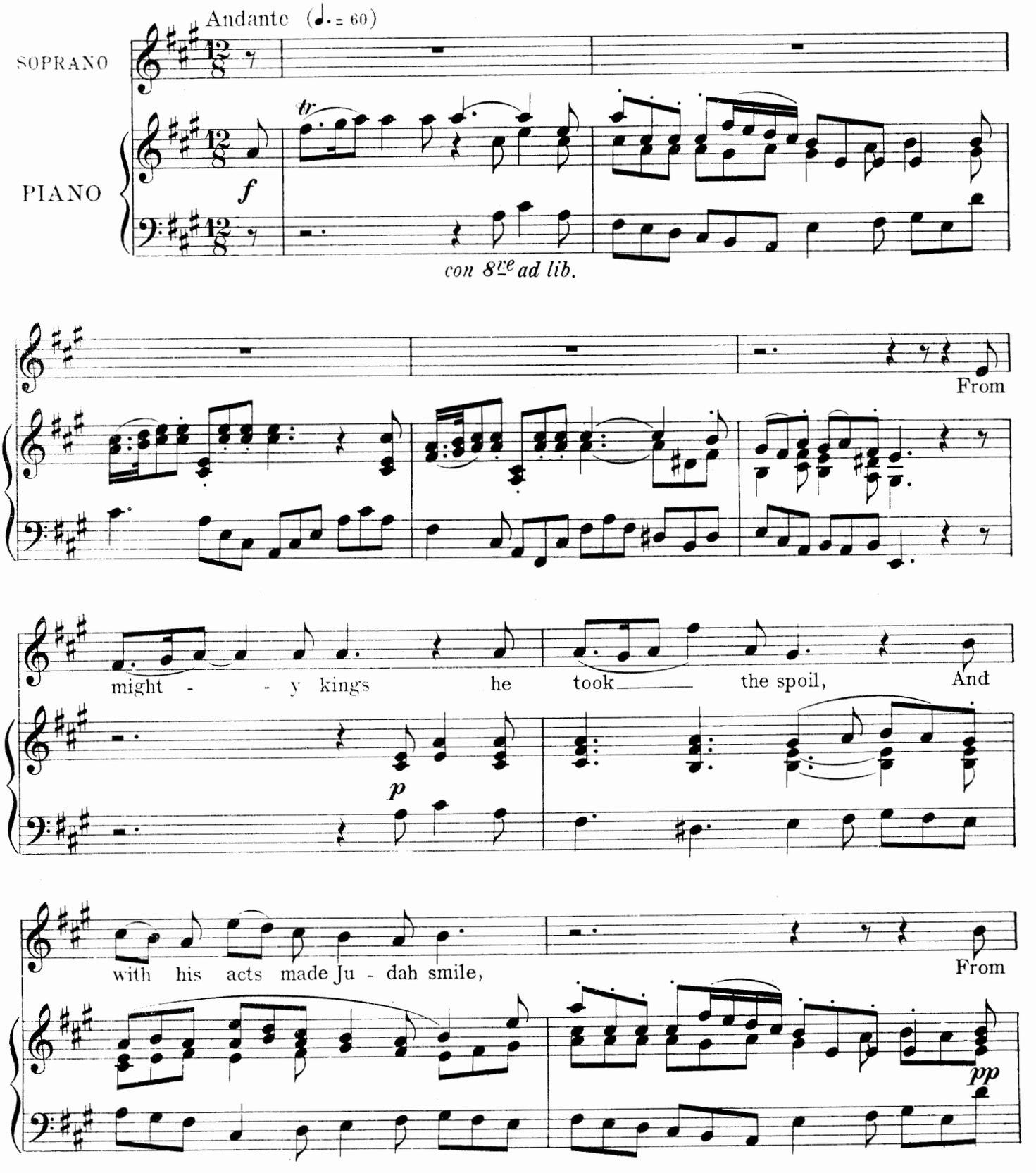

let my faith - ful thanks en - dure, Ev - er faith - ful,
ev - er sure,
f
Adagio
Ev - er faith - ful, ev - er sure.
Tempo I
p colla voce
f

FROM MIGHTY KINGS

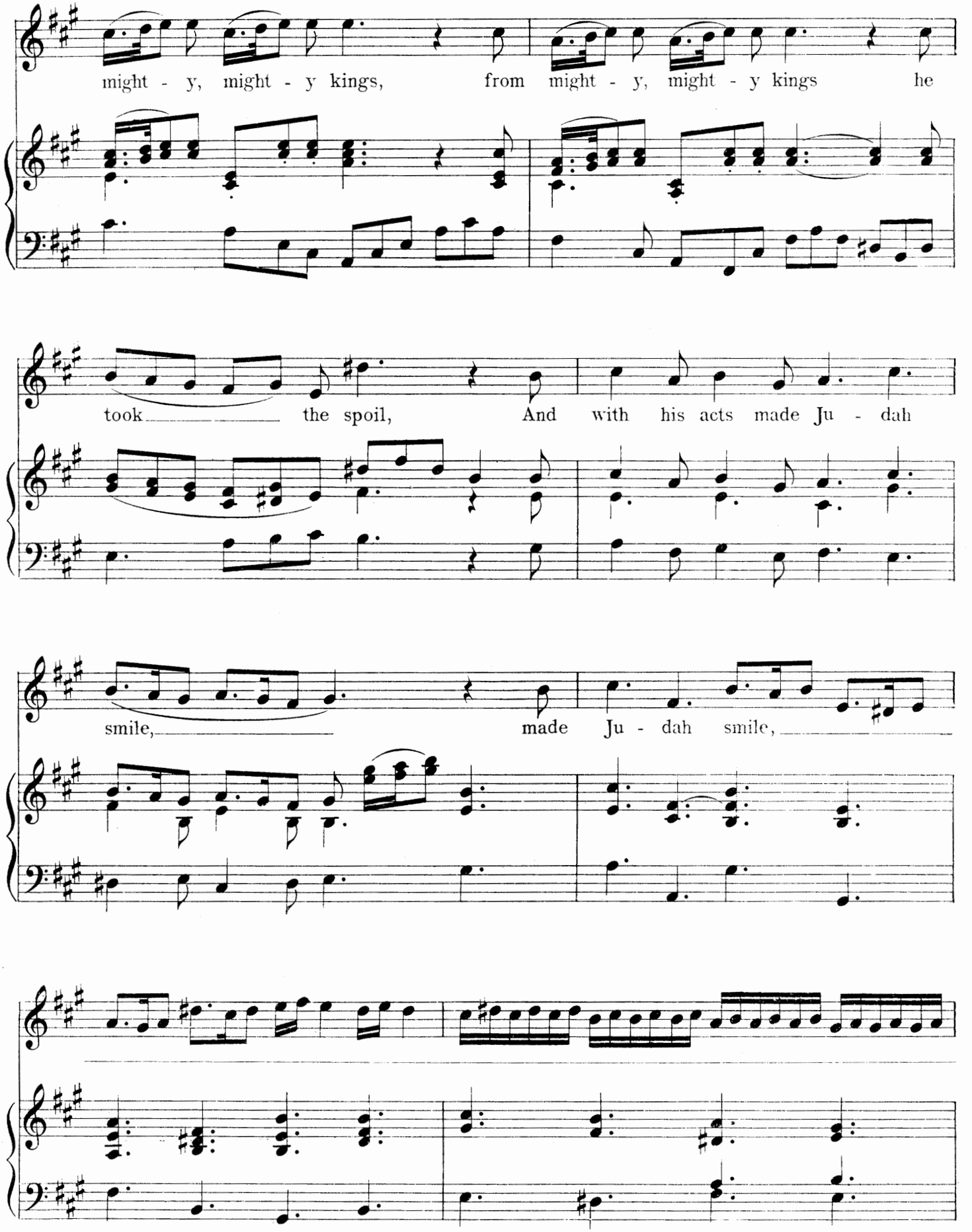
From "Judas Maccabaeus" (1746)

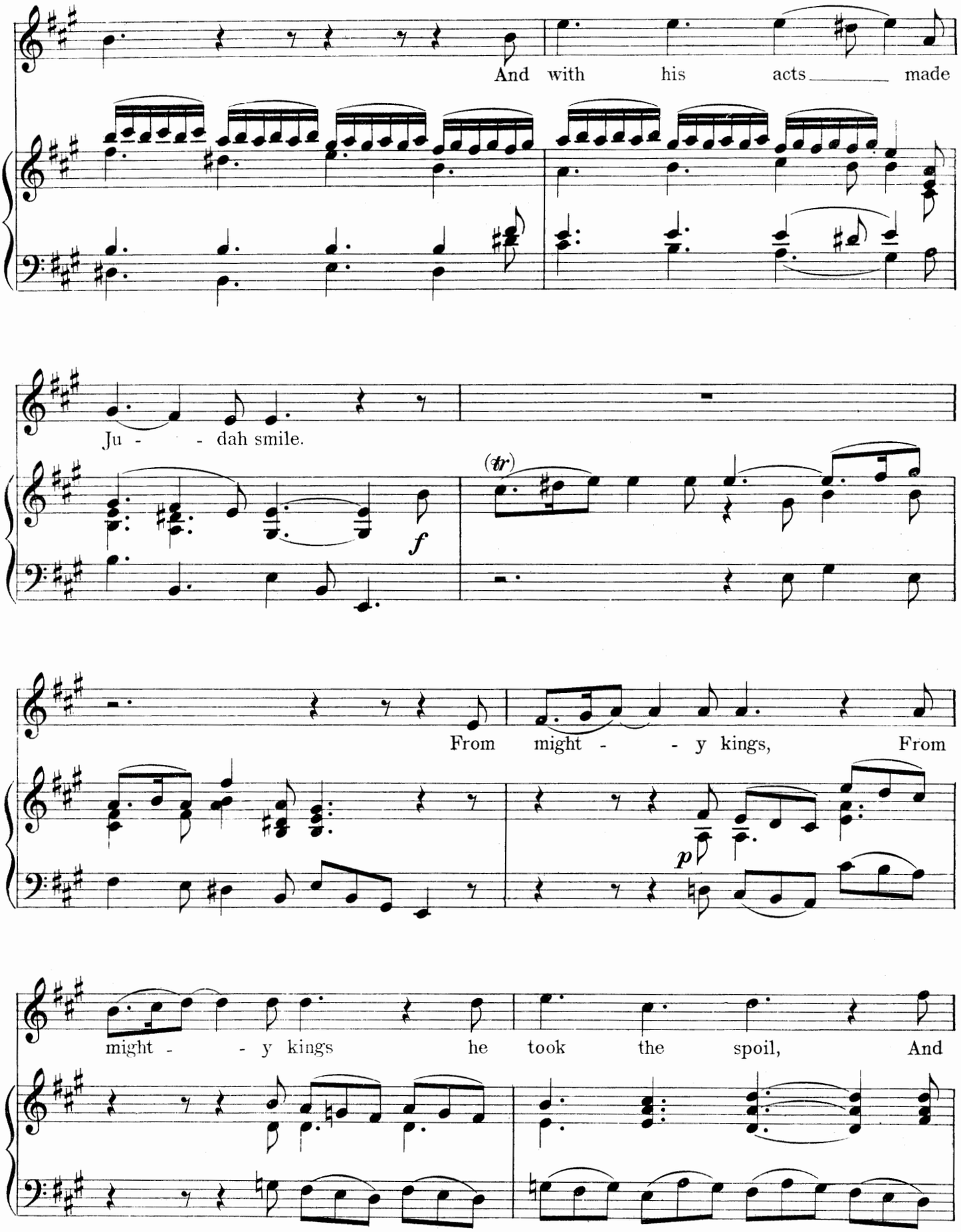
Edited by Ebenezer Prout

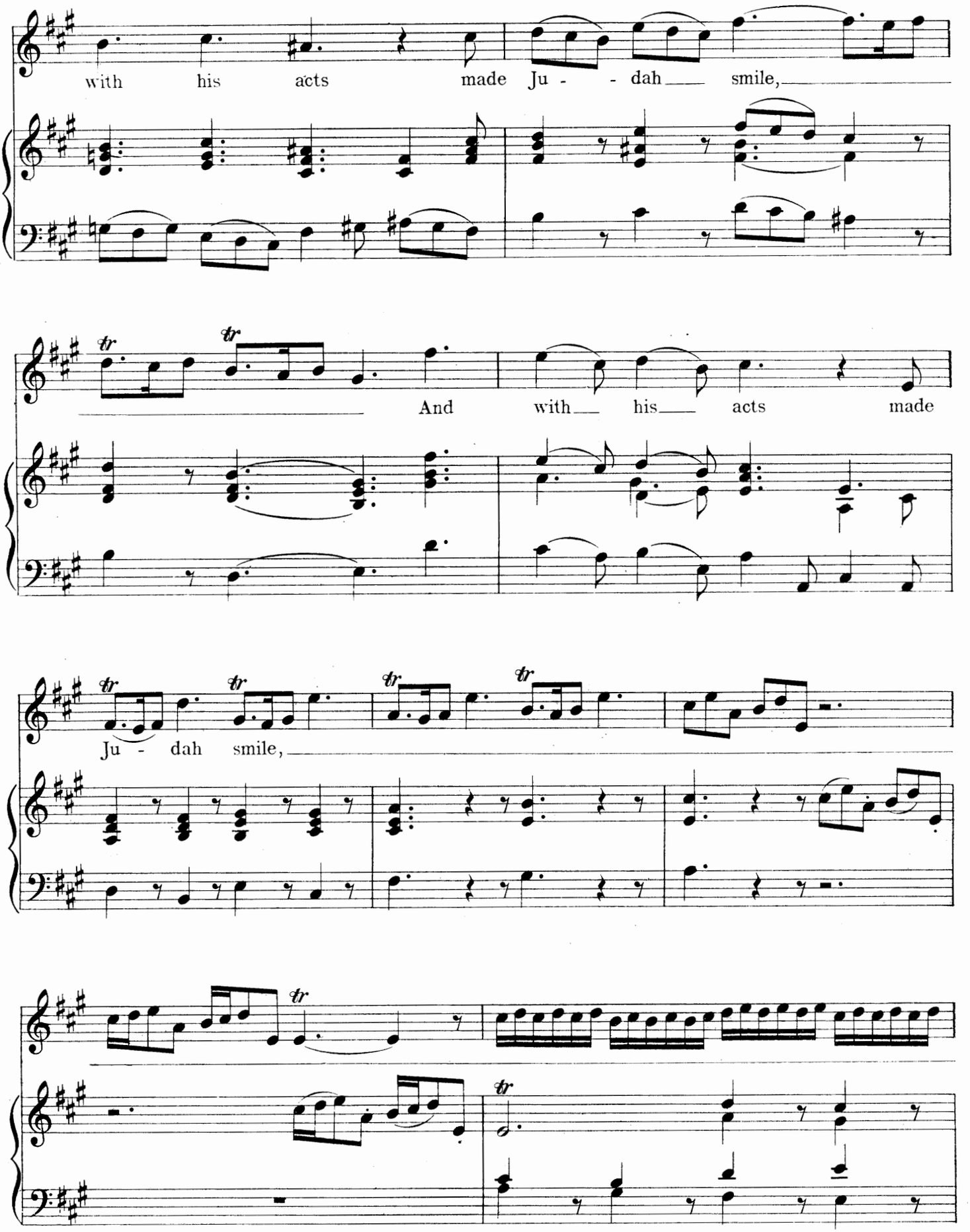
GEORGE FRIDERIC HANDEL

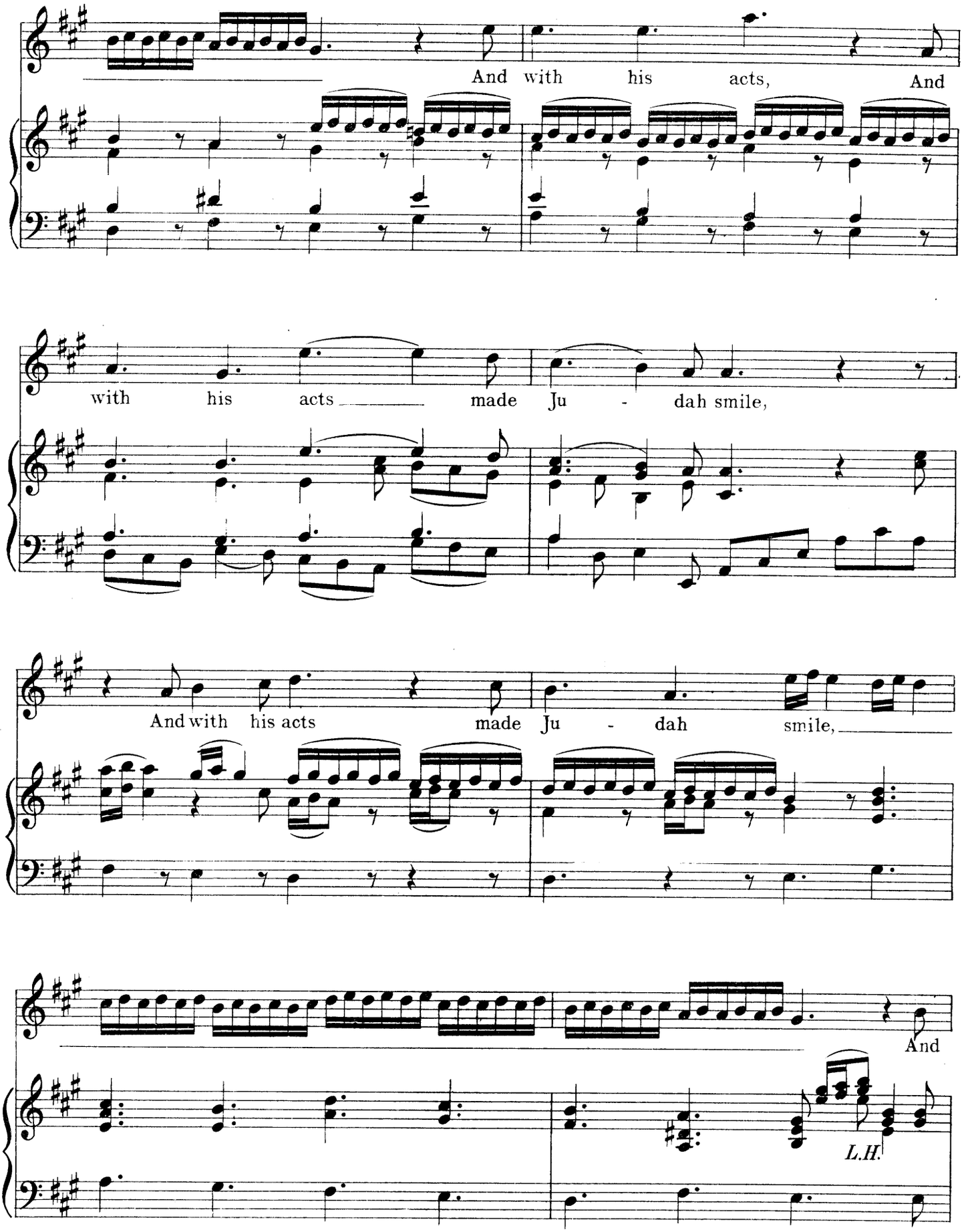


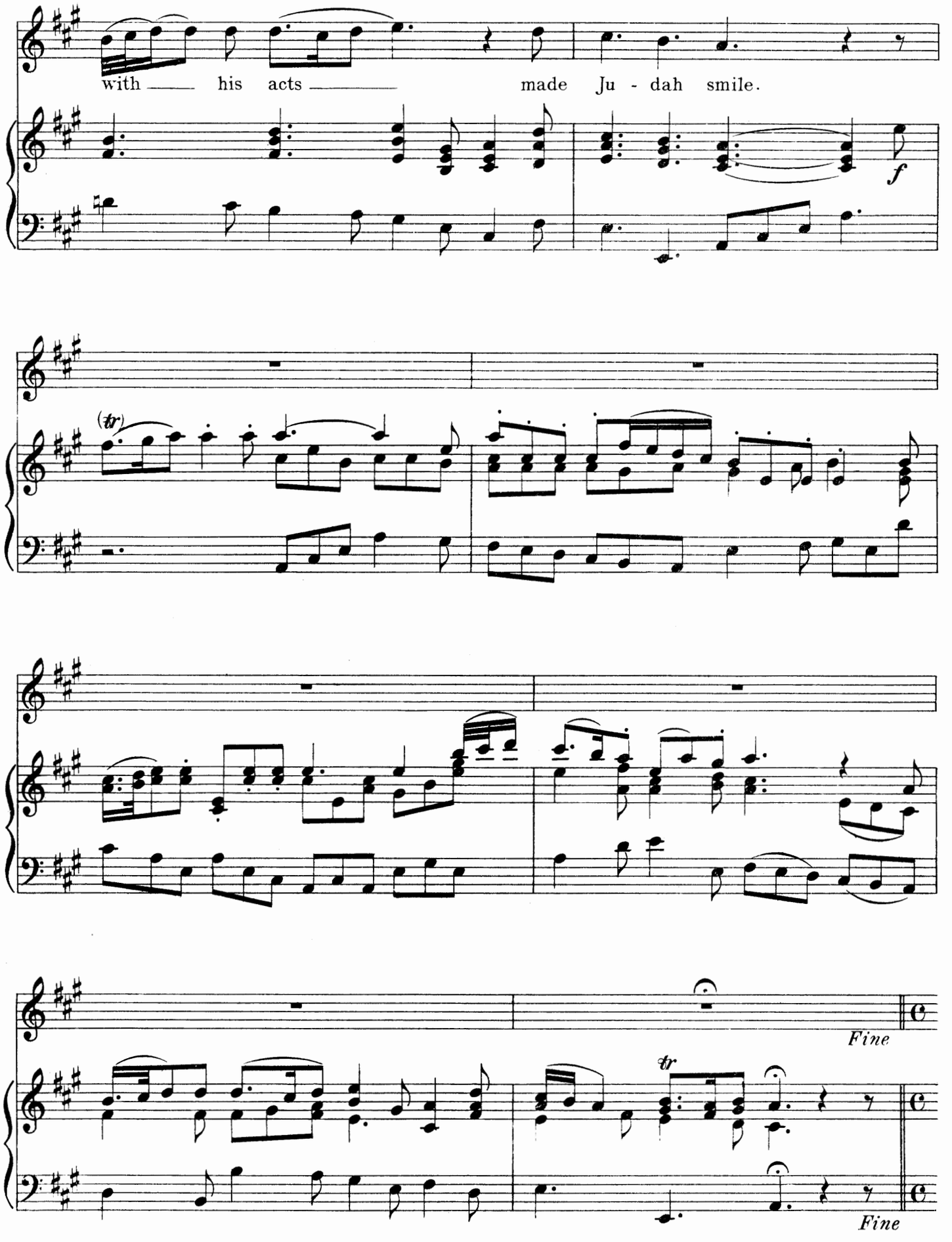
Copyright MCMV by Oliver Ditson Company

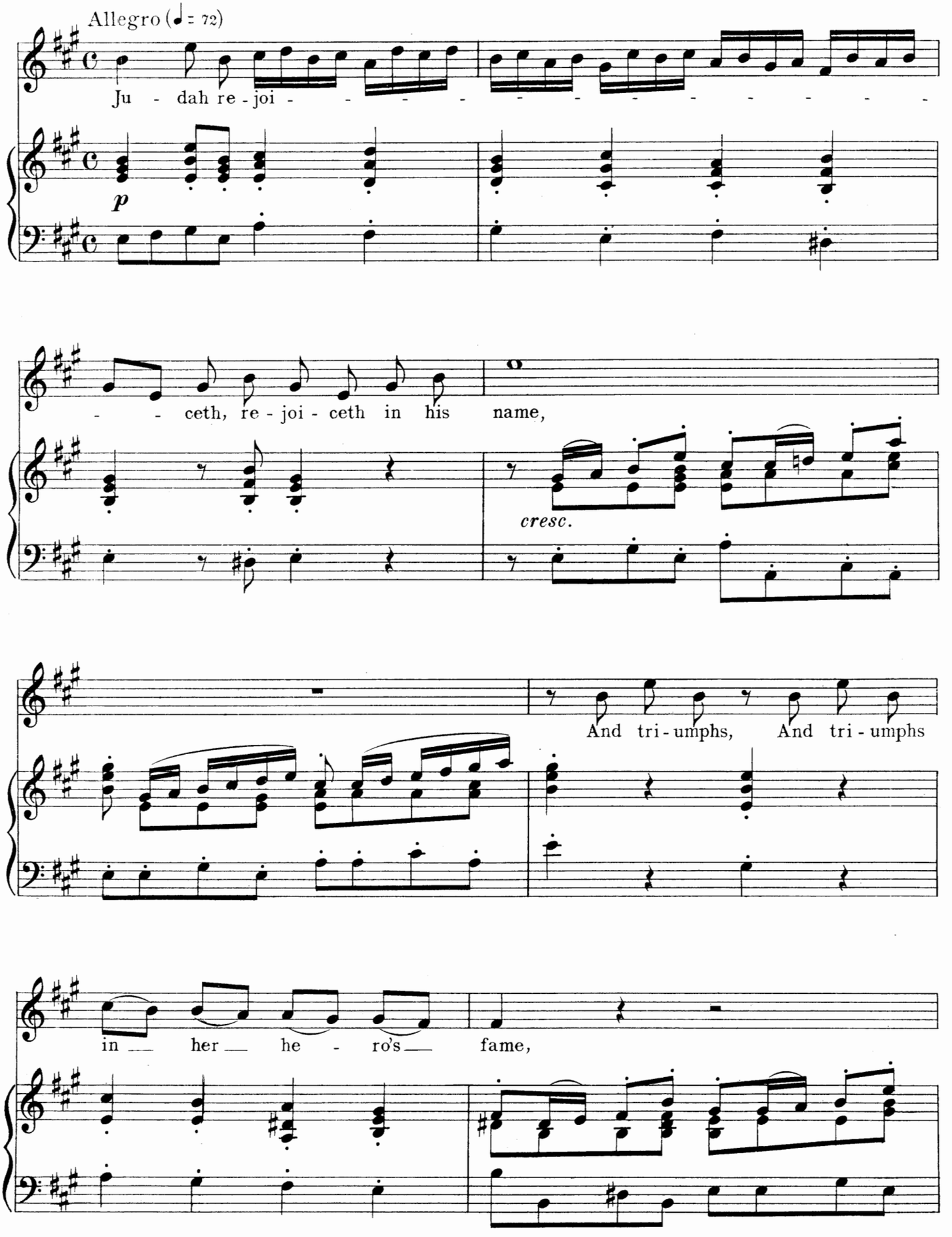

might - y, might - y kings, from might - y, might - y kings he
took the spoil, And with his acts made Ju - dah
smile, made Ju - dah smile,

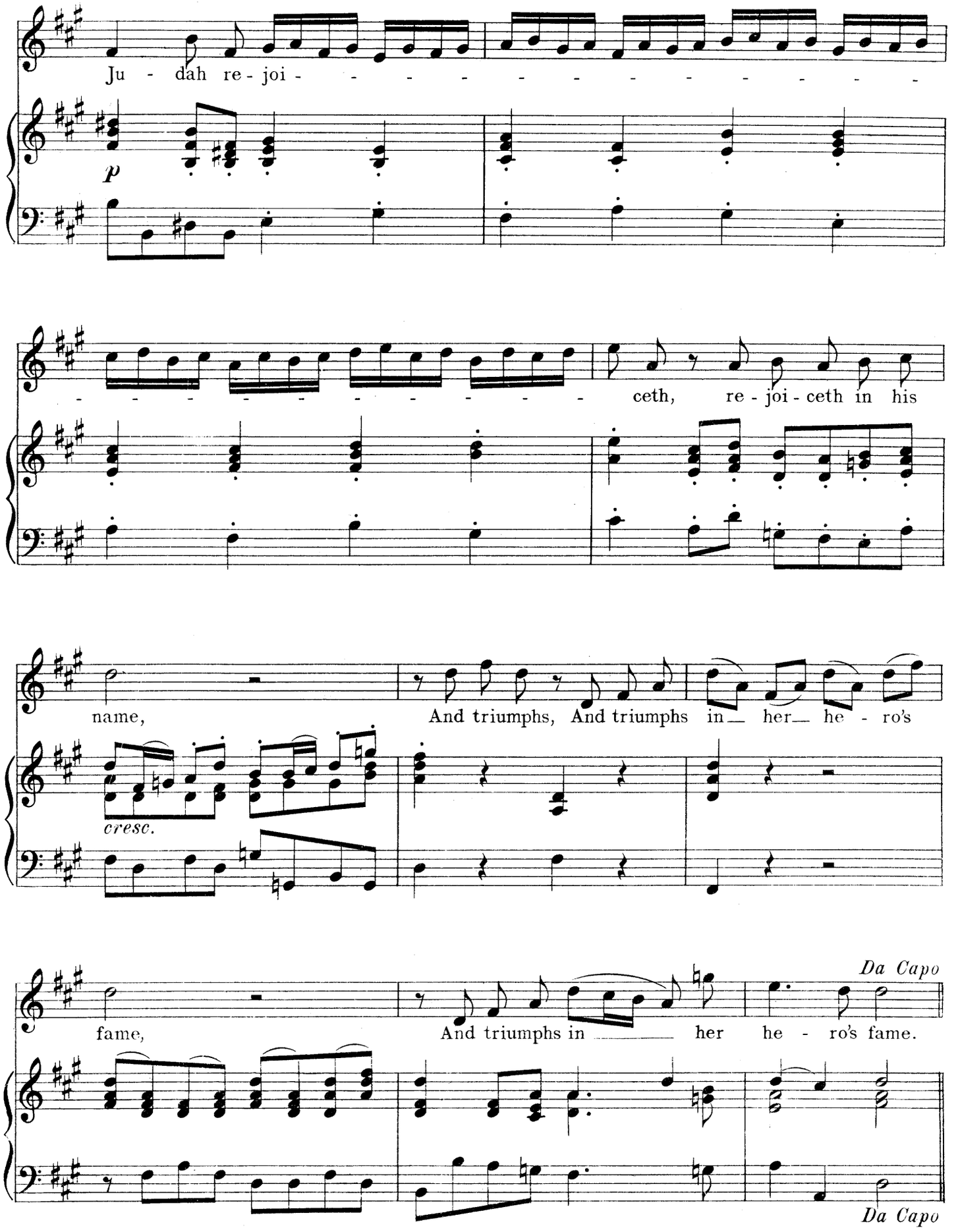

And with his acts made
Ju - - dah smile.
(tr)
f
From might - - y kings, From
p
might - - y kings he took the spoil, And


with his acts made Ju - - dah smile,
And with his acts made
Ju - dah smile,


And with his acts, And
with his acts made Ju - dah smile,
And with his acts made Ju - dah smile,
And
L.H.


with his acts made Ju - dah smile.
f
(tr)
Fine
tr
Fine


Allegro (♩ = 72)
Ju - dah re - joi - - - - - - - - - - - - - -
p
- - ceth, re - joi - ceth in his name,
cresc.
And tri - umphs, And tri - umphs
in her he - ro's fame,

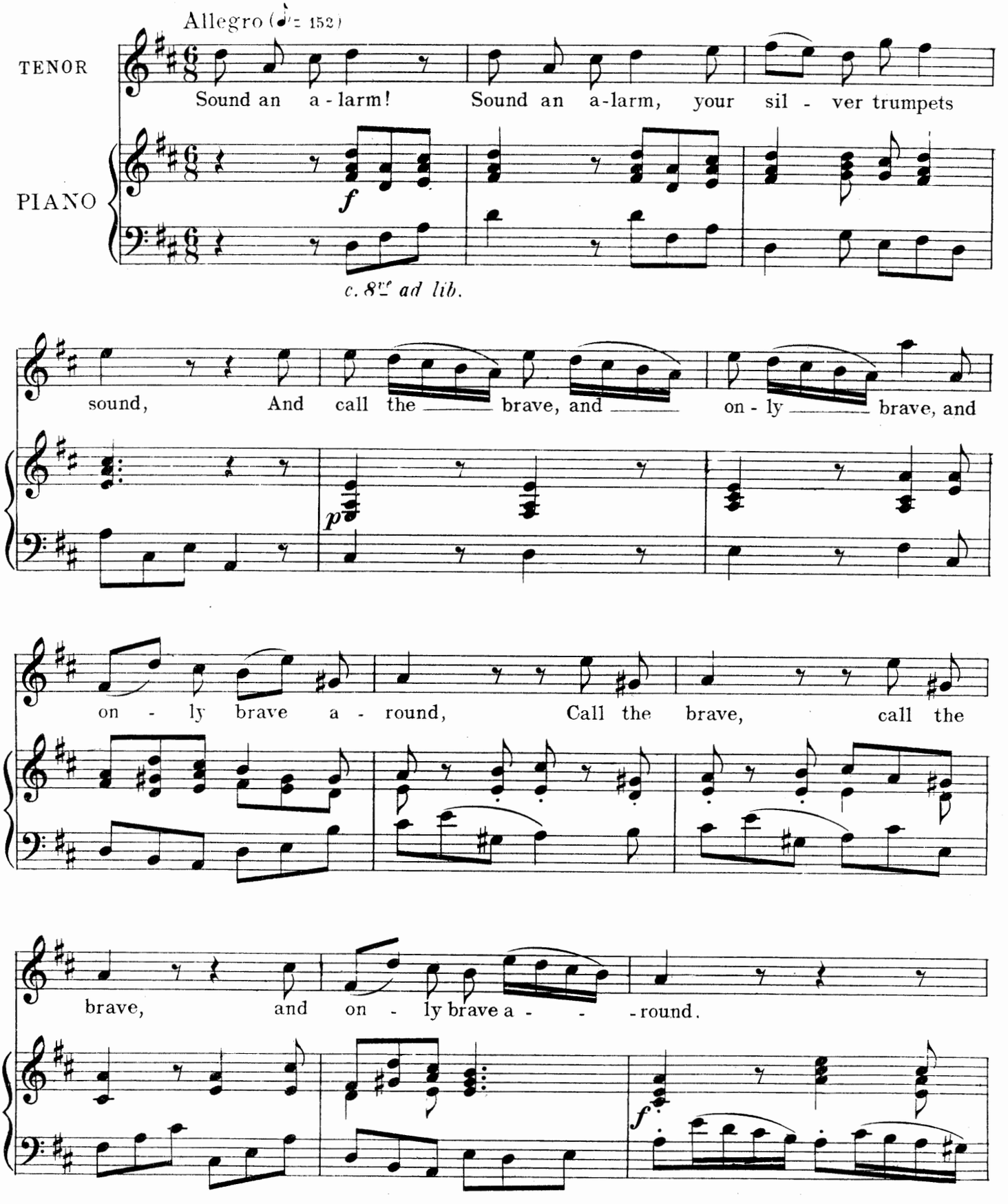

Ju - dah re - joi - - - - - - - - - - - -
p
- - - - - - - - - - - ceth, re - joi - ceth in his
name,
And triumphs, And triumphs in her he - ro's
cresc.
fame,
And triumphs in her he - ro's fame.
Da Capo
Da Capo

SOUND AN ALARM!

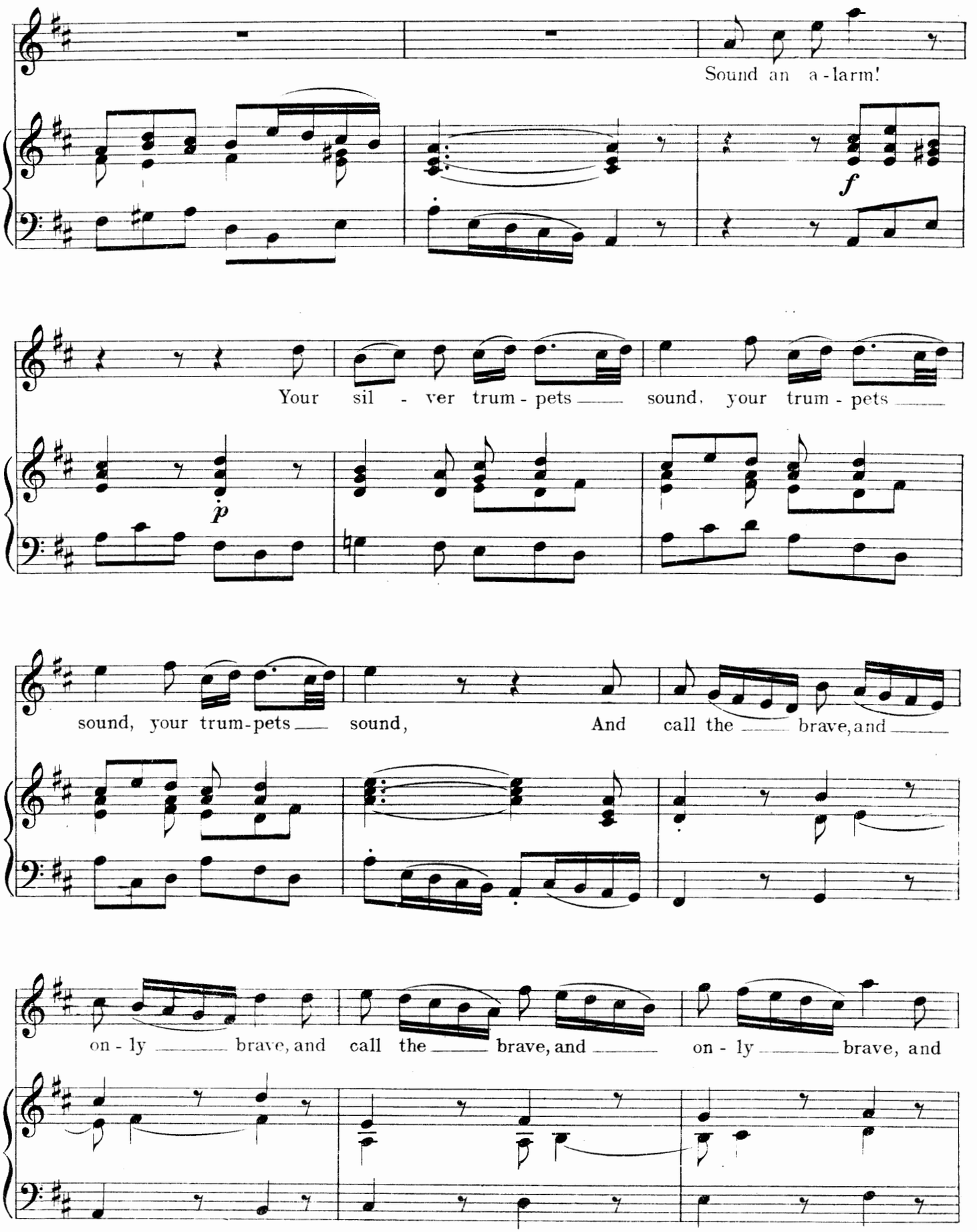
From "Judas Maccabaeus"(1746)

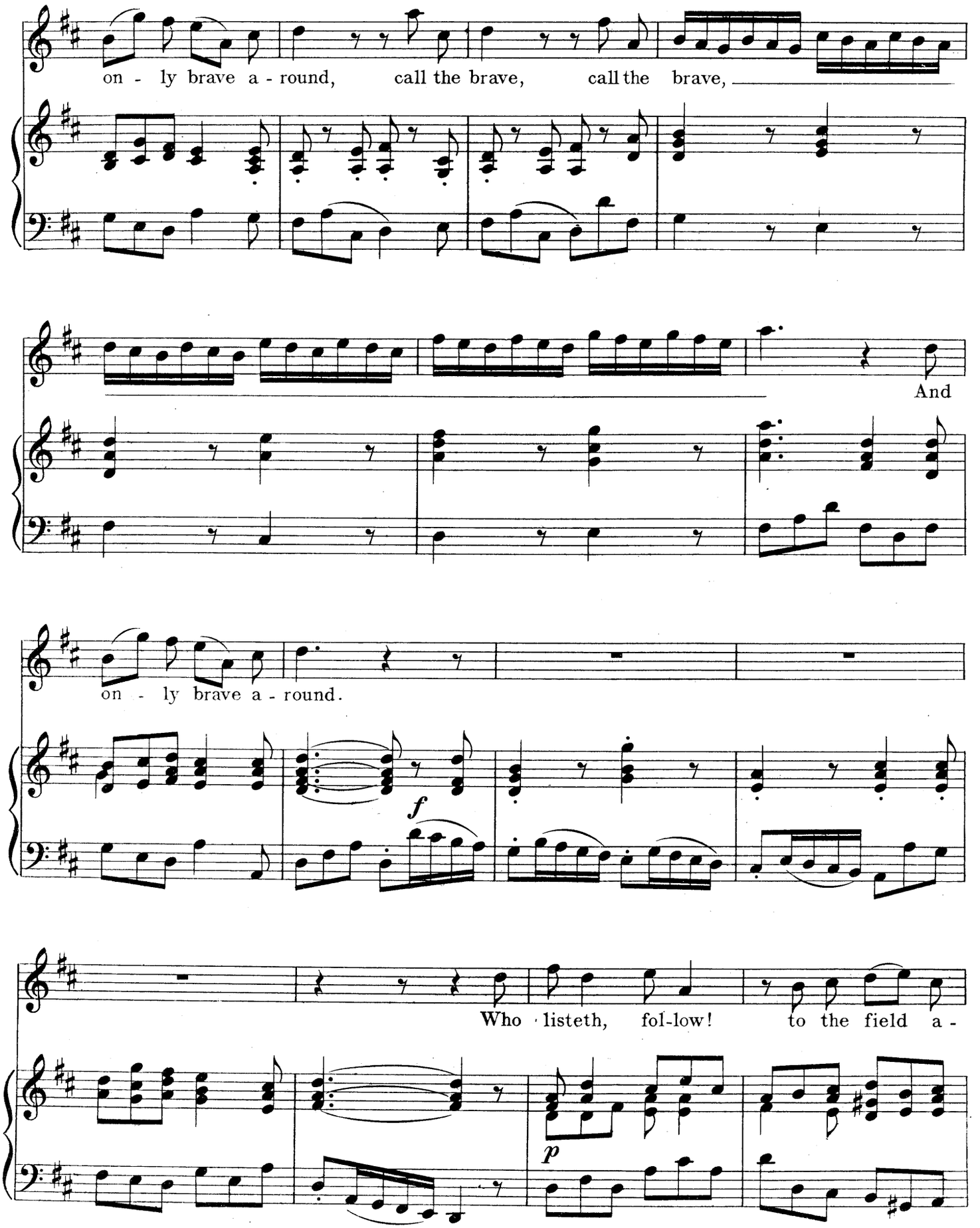
Edited by Ebenezer Prout

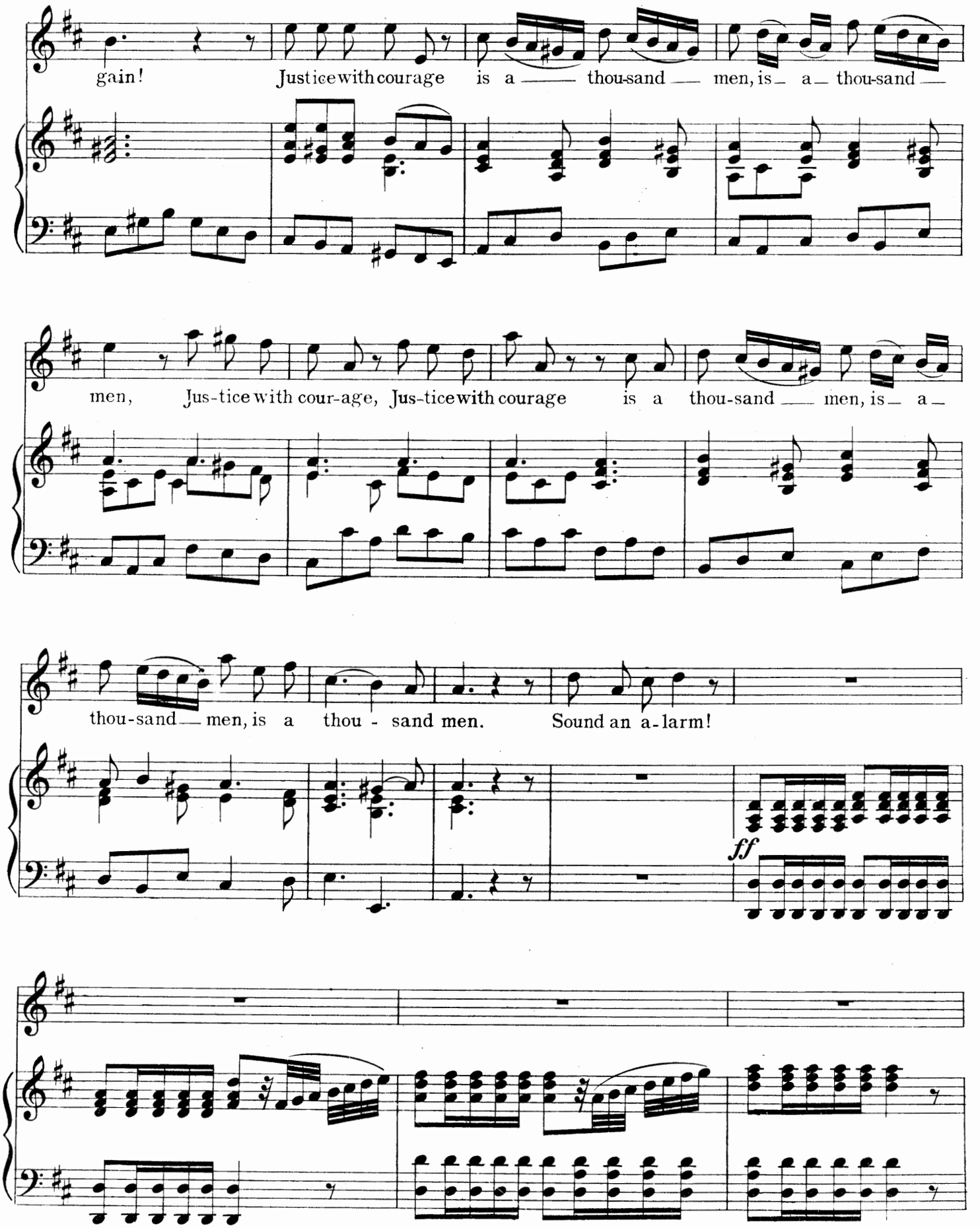
GEORGE FRIDERIC HANDEL

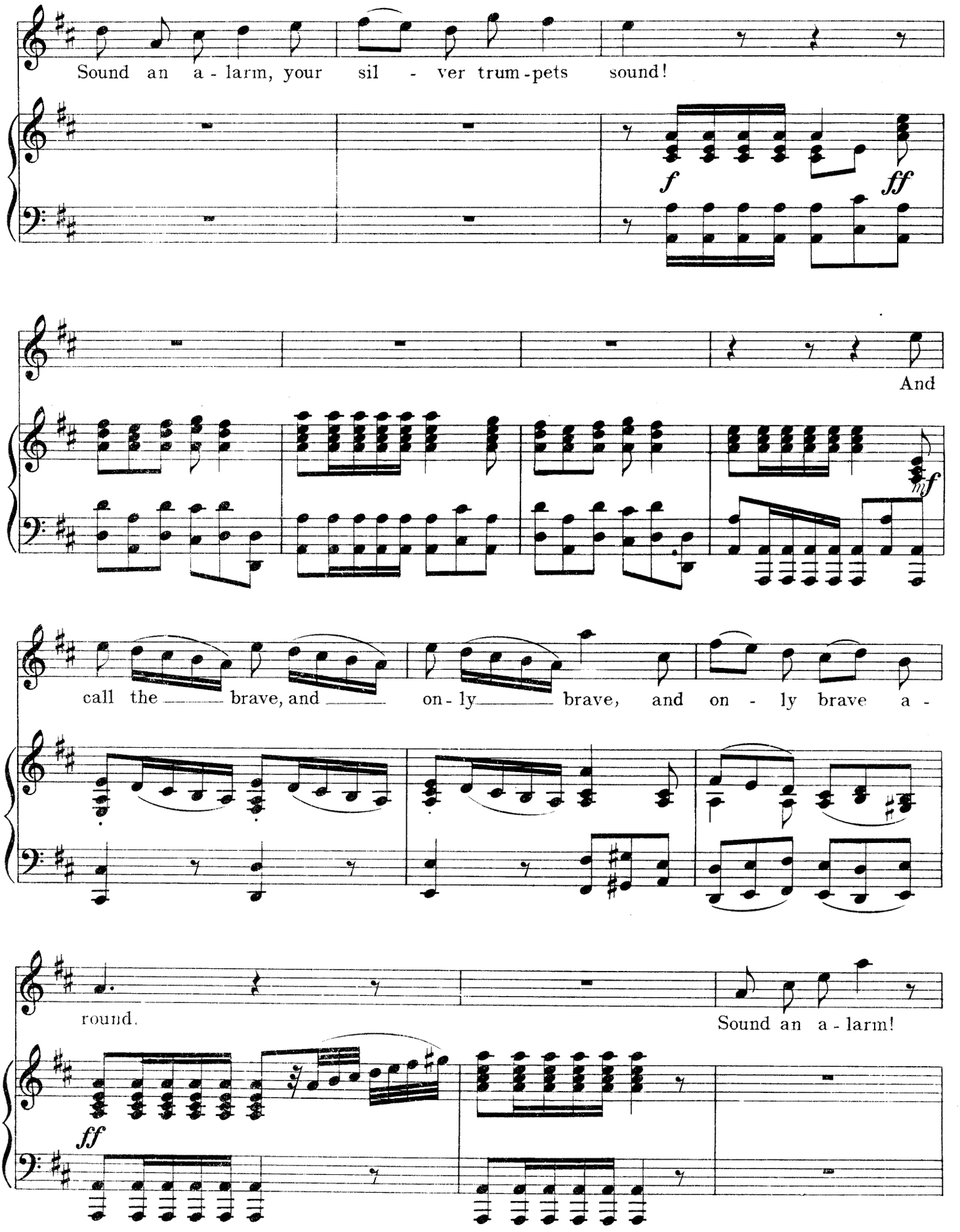


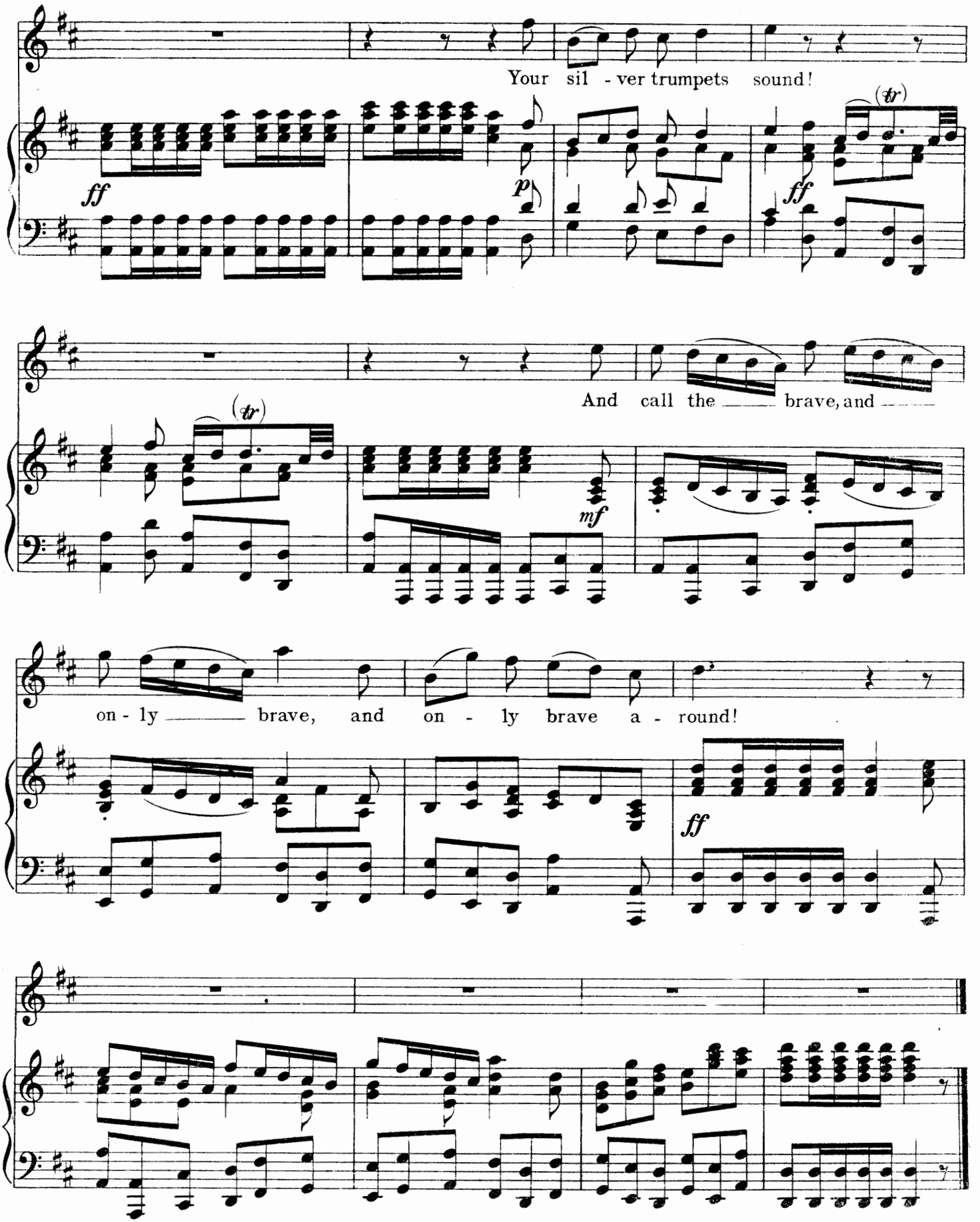
Copyright MCMV by Oliver Ditson Company


Sound an a - larm!
f
Your sil - ver trum - pets sound, your trum - pets
p
sound, your trum-pets sound, And call the brave, and
on - ly brave, and call the brave, and on - ly brave, and


on - ly brave a - round, call the brave, call the brave,
And
on - ly brave a - round.
f
Who listeth, fol-low! to the field a -
p


gain! Justice with courage is a thou-sand men, is a thou-sand
men, Jus-tice with cour-age, Jus-tice with courage is a thou-sand men, is a
thou-sand men, is a thou - sand men. Sound an a-larm!
ff


Sound an a - larm, your sil - ver trum - pets sound!
f
ff
And
mf
call the brave, and on - ly brave, and on - ly brave a -
round.
Sound an a - larm!
ff



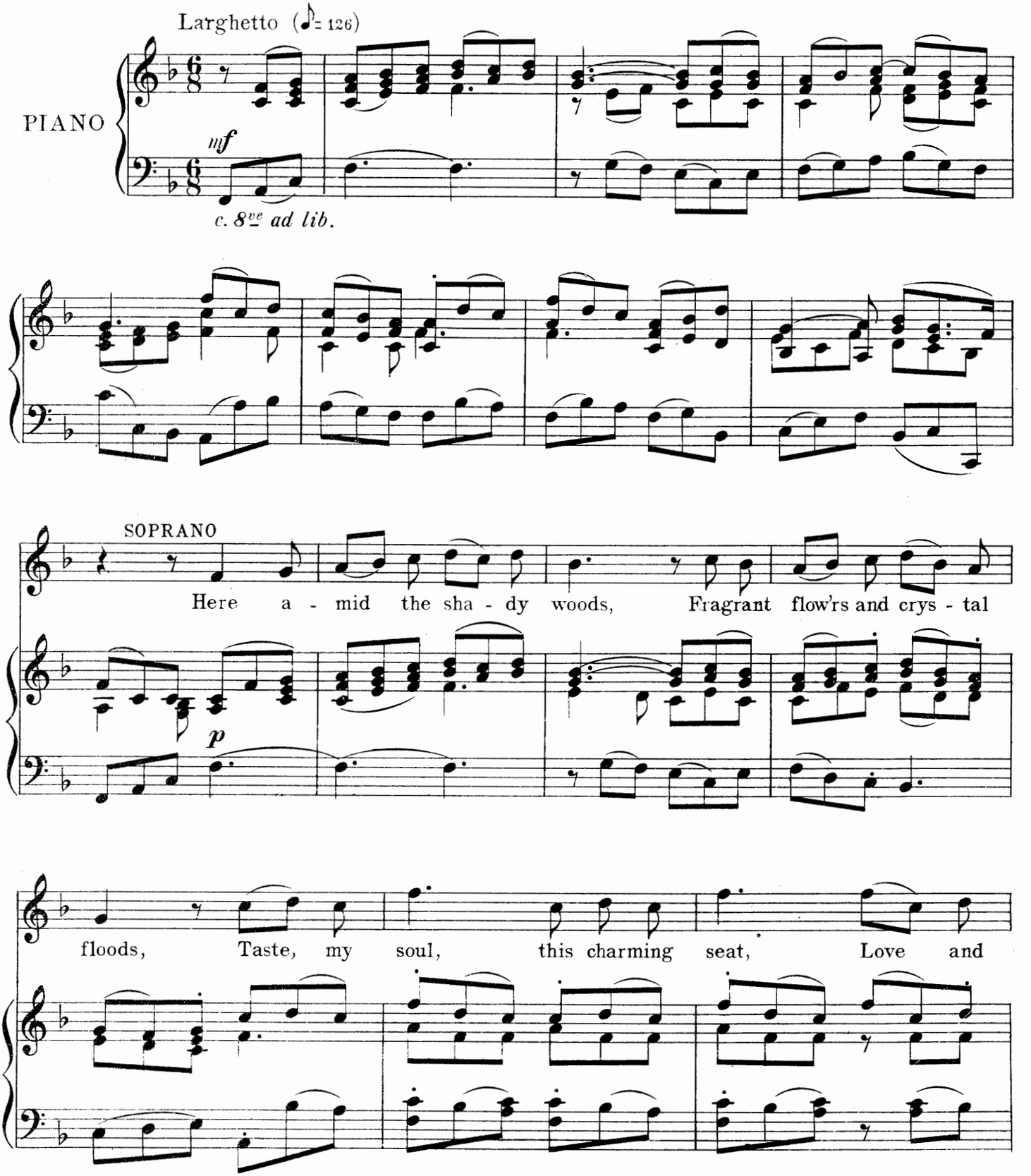
This air is immediately followed in the oratorio by the chorus, "We hear the pleasing, dreadful call."

HERE AMID THE SHADY WOODS

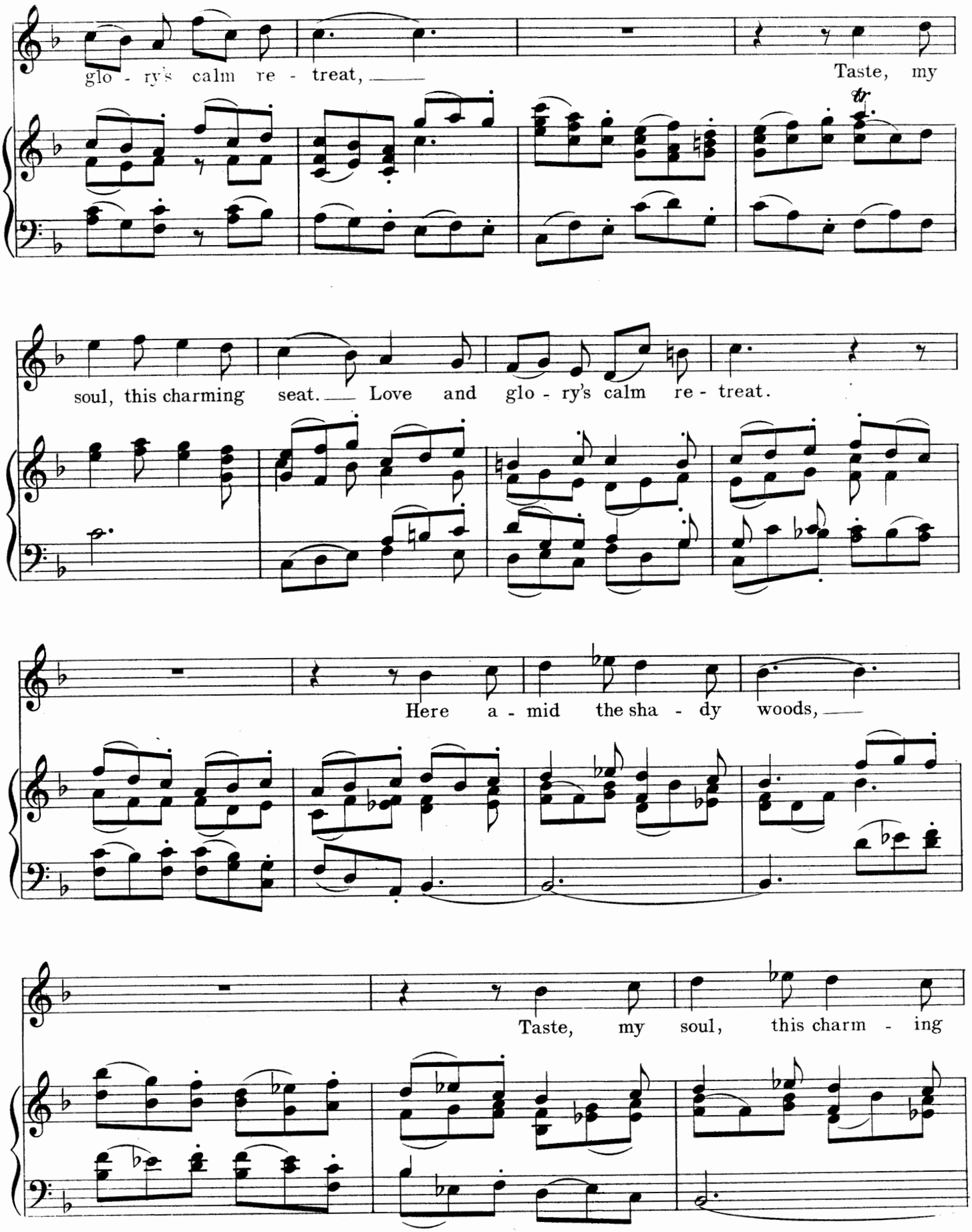
From "Alexander Balus" (1747)

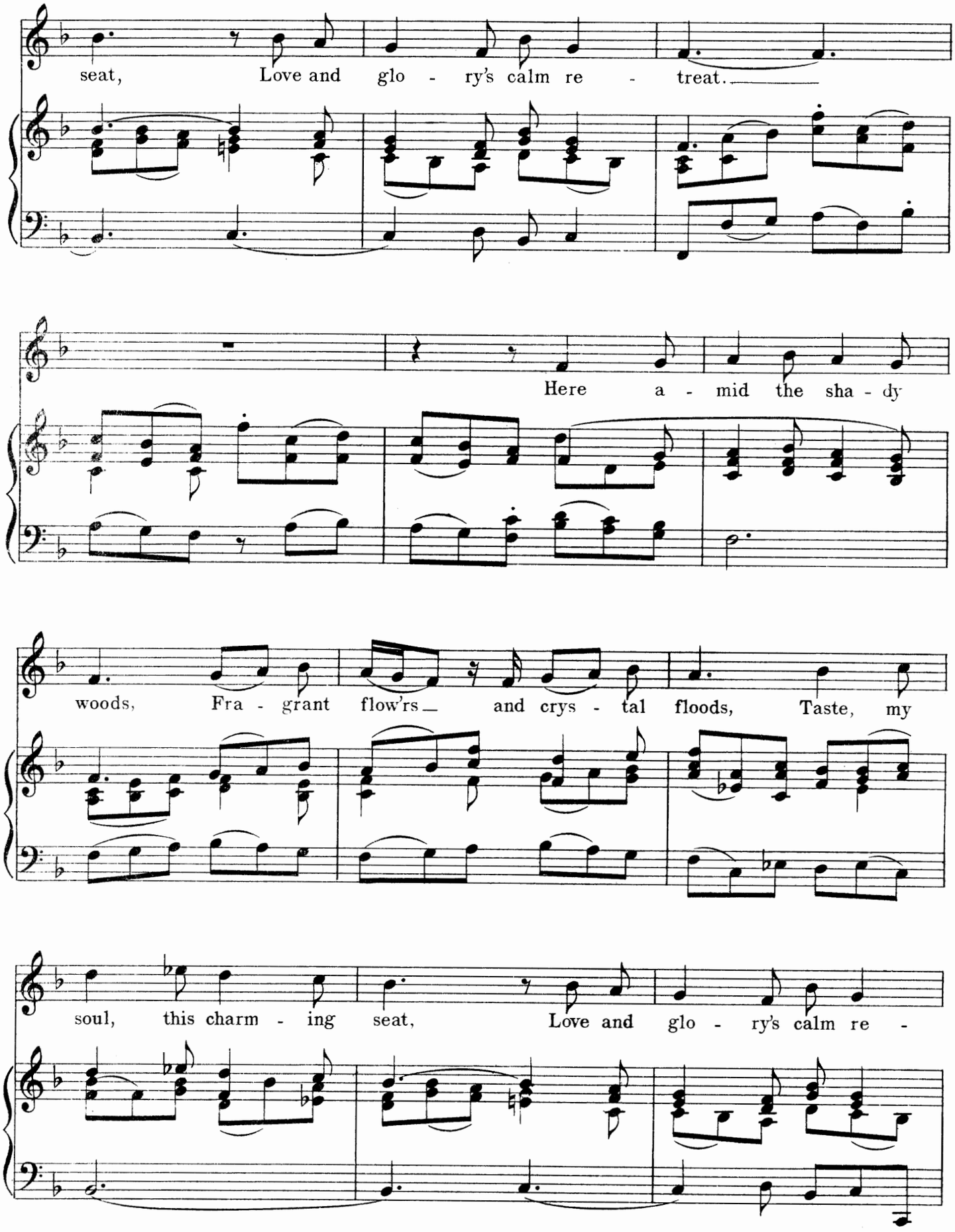
Edited by Ebenezer Prout

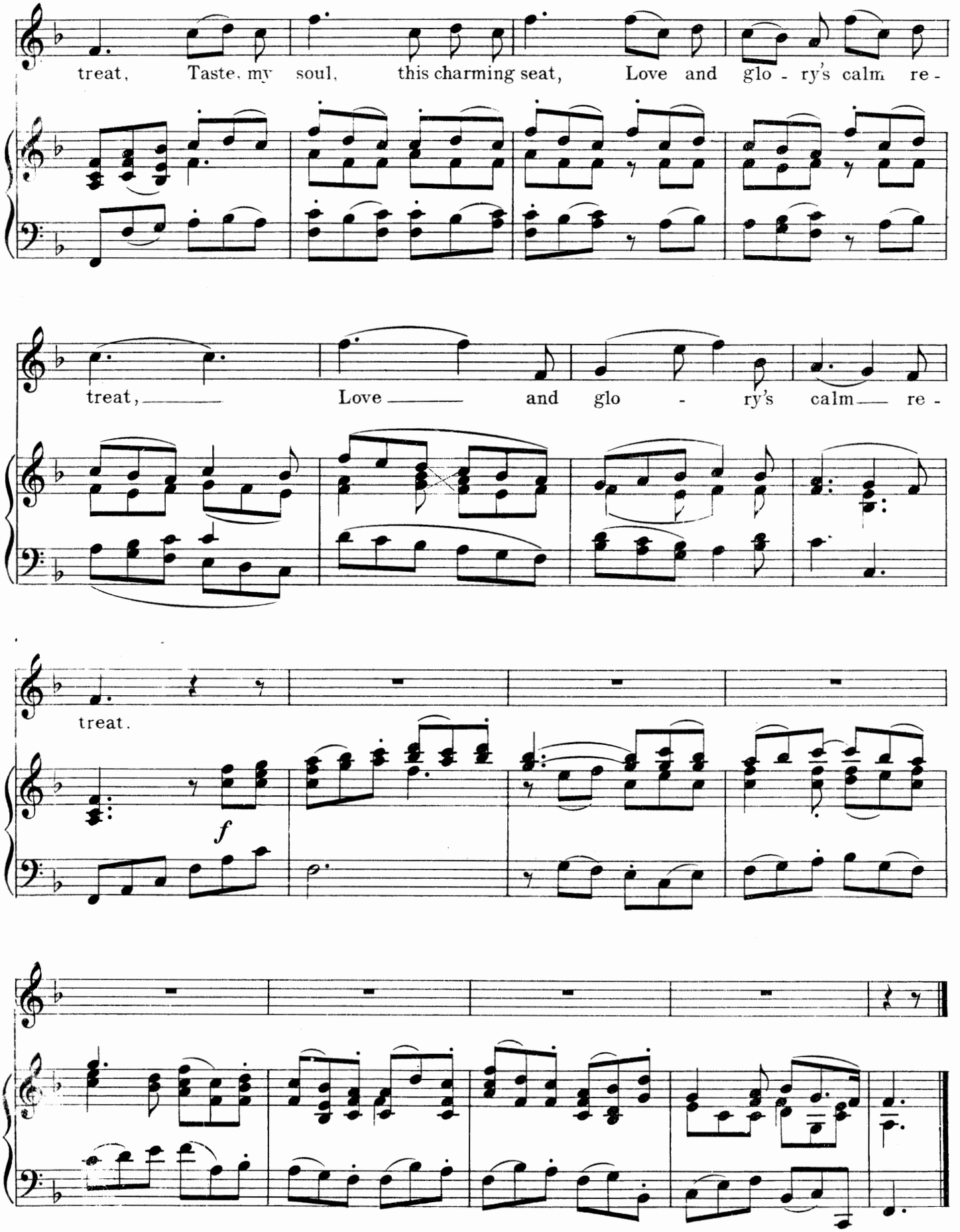
GEORGE FRIDERIC HANDEL



Copyright MCMV by Oliver Ditson Company


glo - ry's calm re - treat, —
Taste, my
soul, this charming seat. — Love and glo - ry's calm re - treat.
Here a - mid the sha - dy woods, —
Taste, my soul, this charm - ing


seat, Love and glo - ry's calm re - treat.
Here a - mid the sha - dy
woods, Fra - grant flow'rs and crys - tal floods, Taste, my
soul, this charm - ing seat, Love and glo - ry's calm re -


treat, Taste my soul, this charming seat, Love and glo - ry's calm re -
treat, Love and glo - ry's calm re -
treat.
f

RECITATIVE—CALM THOU MY SOUL
AIR— CONVEY ME TO SOME PEACEFUL SHORE

From "Alexander Balus" (1747)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Lento e piano

Recit.

SOPRANO

Calm thou my soul, kind I - sis, with a no - ble scorn of life,

PIANO

p

I - de - al joys, and mo-men-ta - ry pains, That flatter or disturb this waking dream.

Air

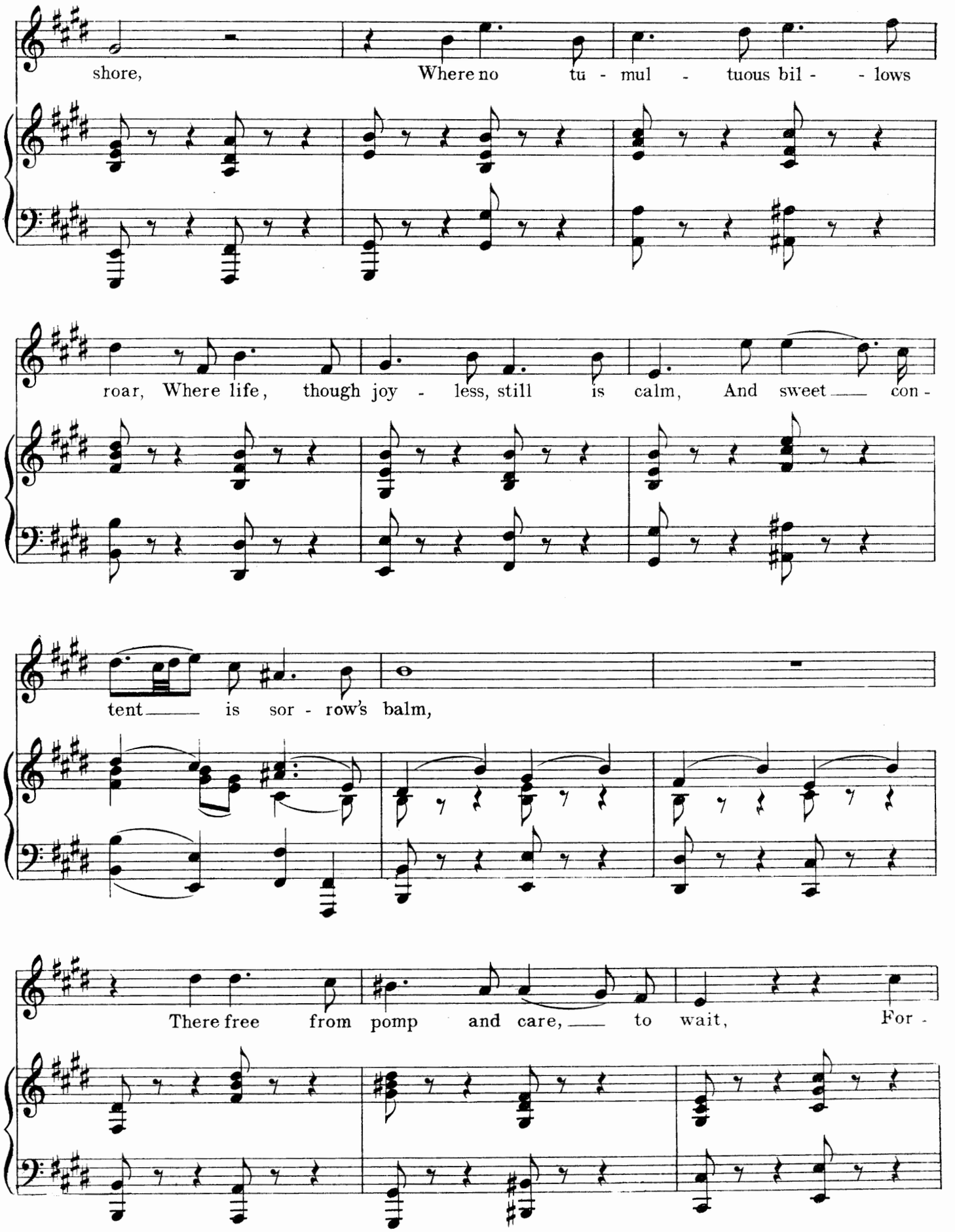
Largo (♩ = 52)

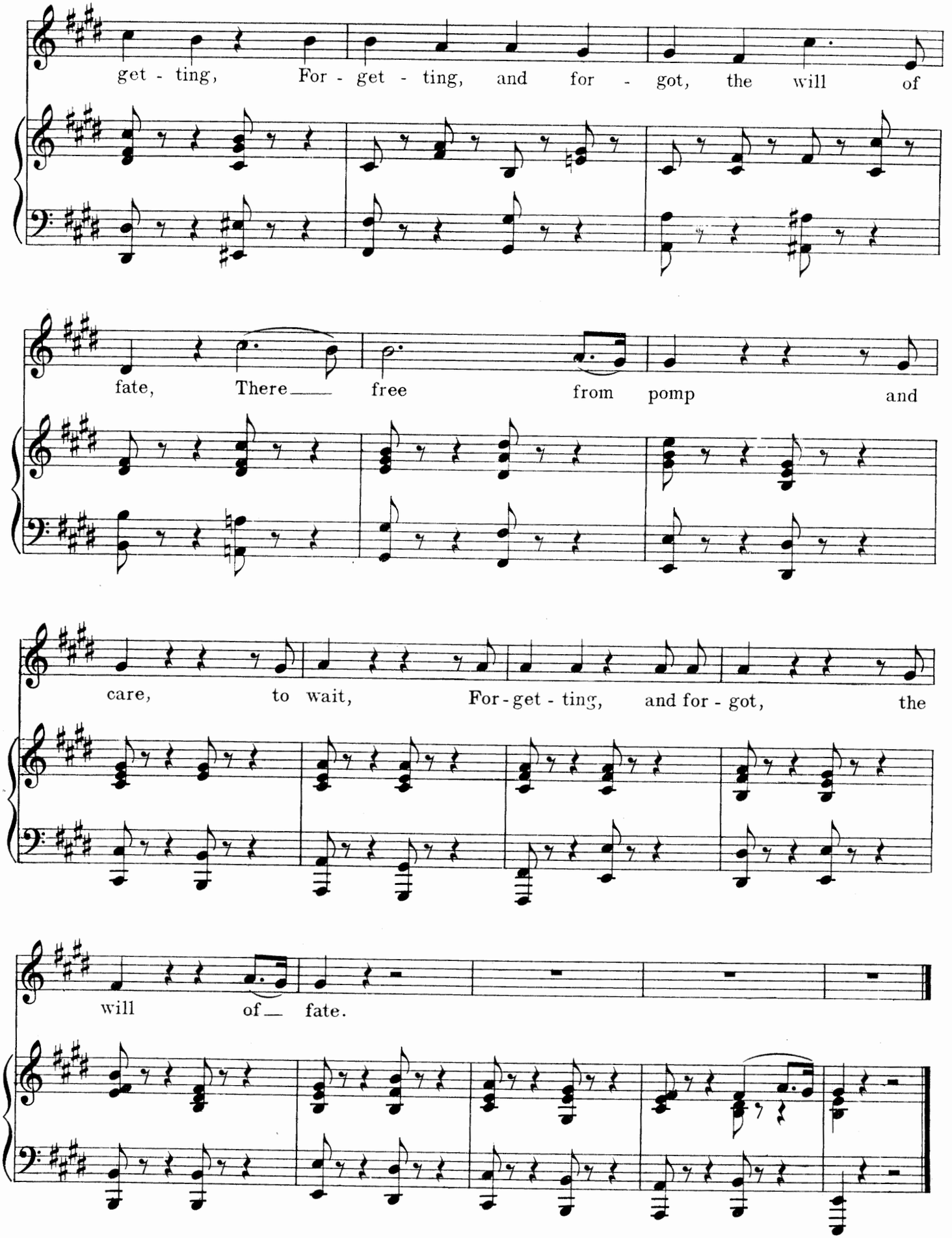
mf

Con - vey me to some peace - ful

p

Copyright MCMV by Oliver Ditson Company


shore, Where no tu - mul - tuous bil - - lows
roar, Where life, though joy - less, still is calm, And sweet — con -
tent — is sor - row's balm,
There free from pomp and care, — to wait, For -

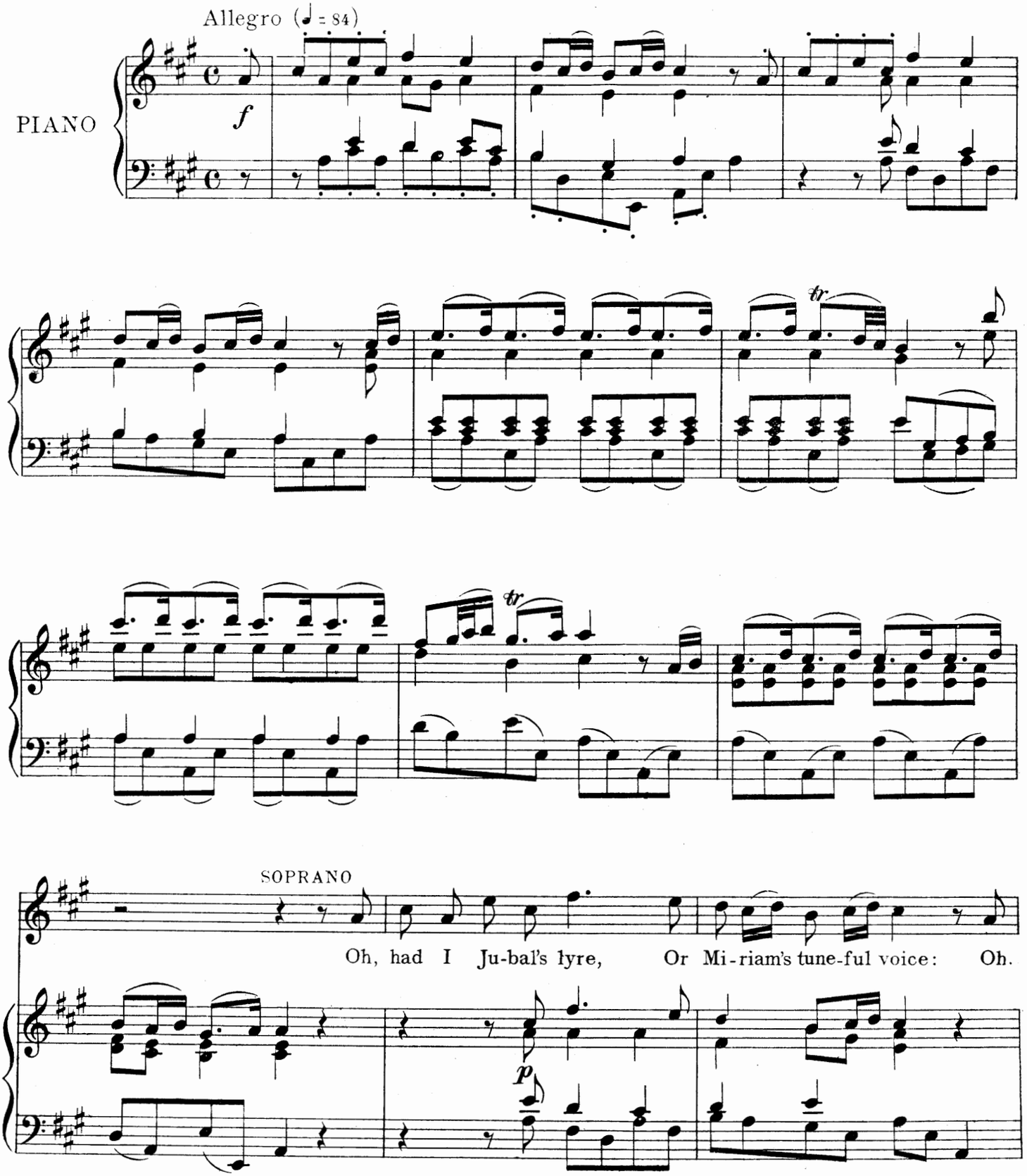

get - ting, For - get - ting, and for - got, the will of
fate, There free from pomp and
care, to wait, For - get - ting, and for - got, the
will of fate.

OH, HAD I JUBAL'S LYRE

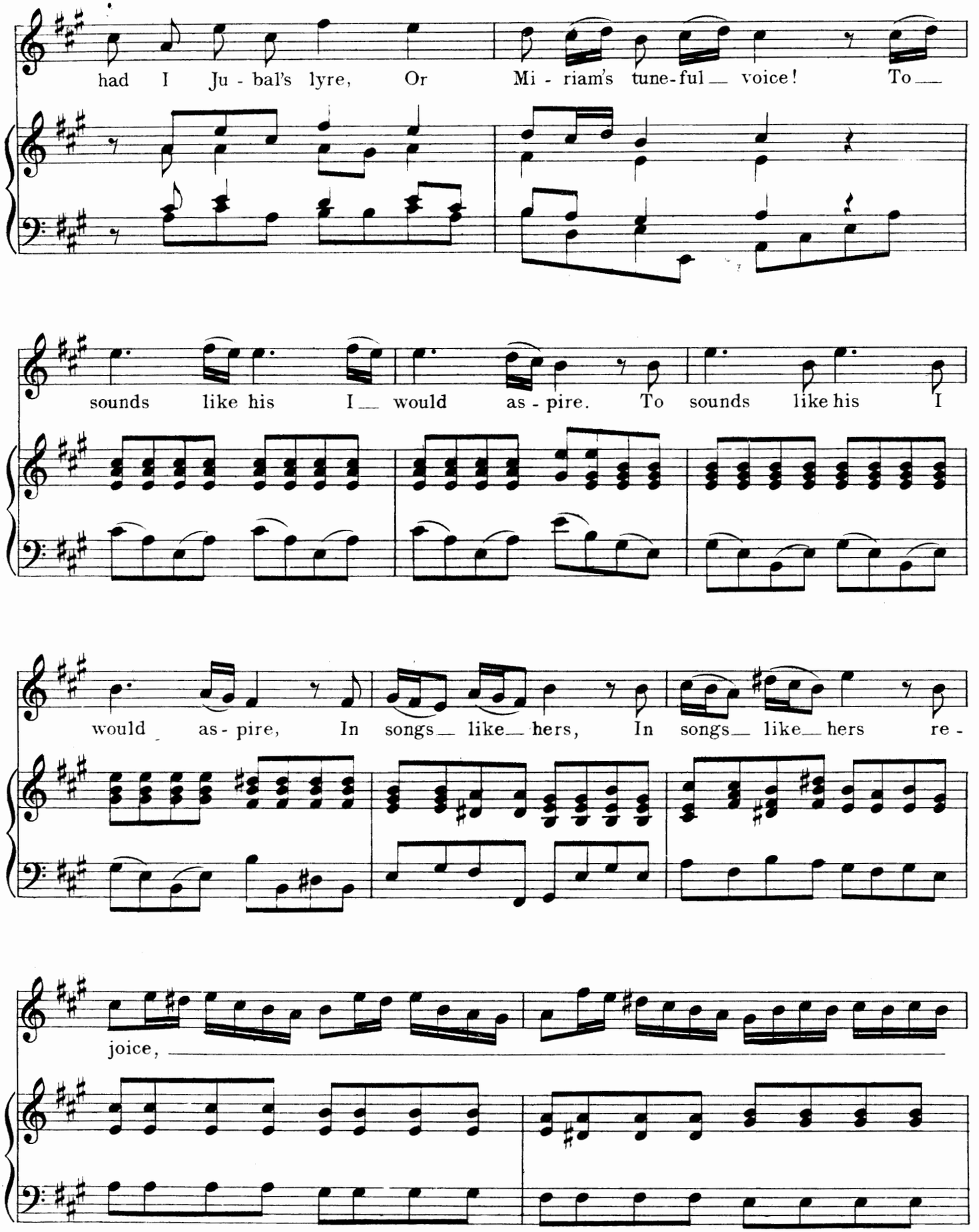
From "Joshua" (1747)

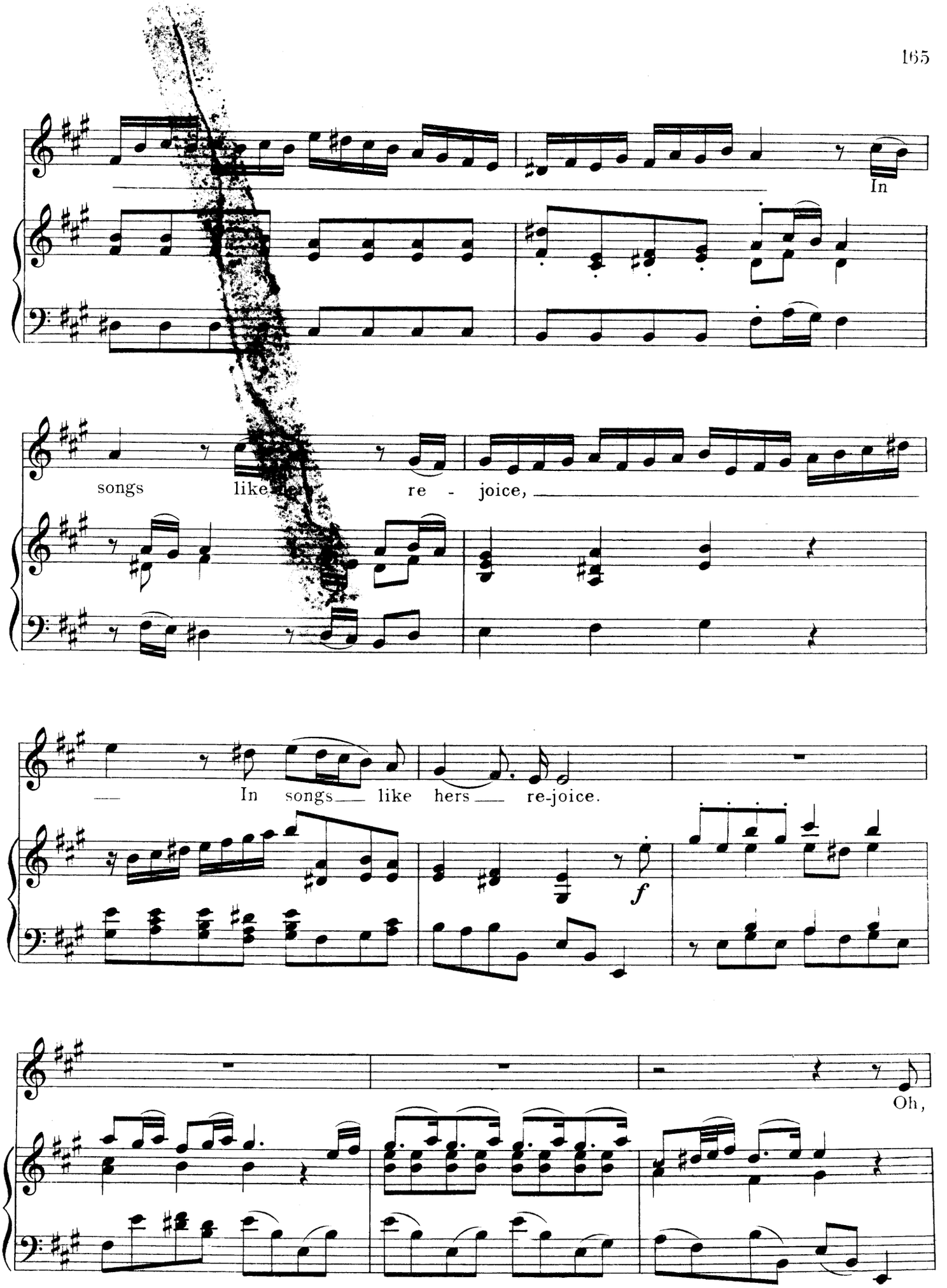
Edited by Ebenezer Prout

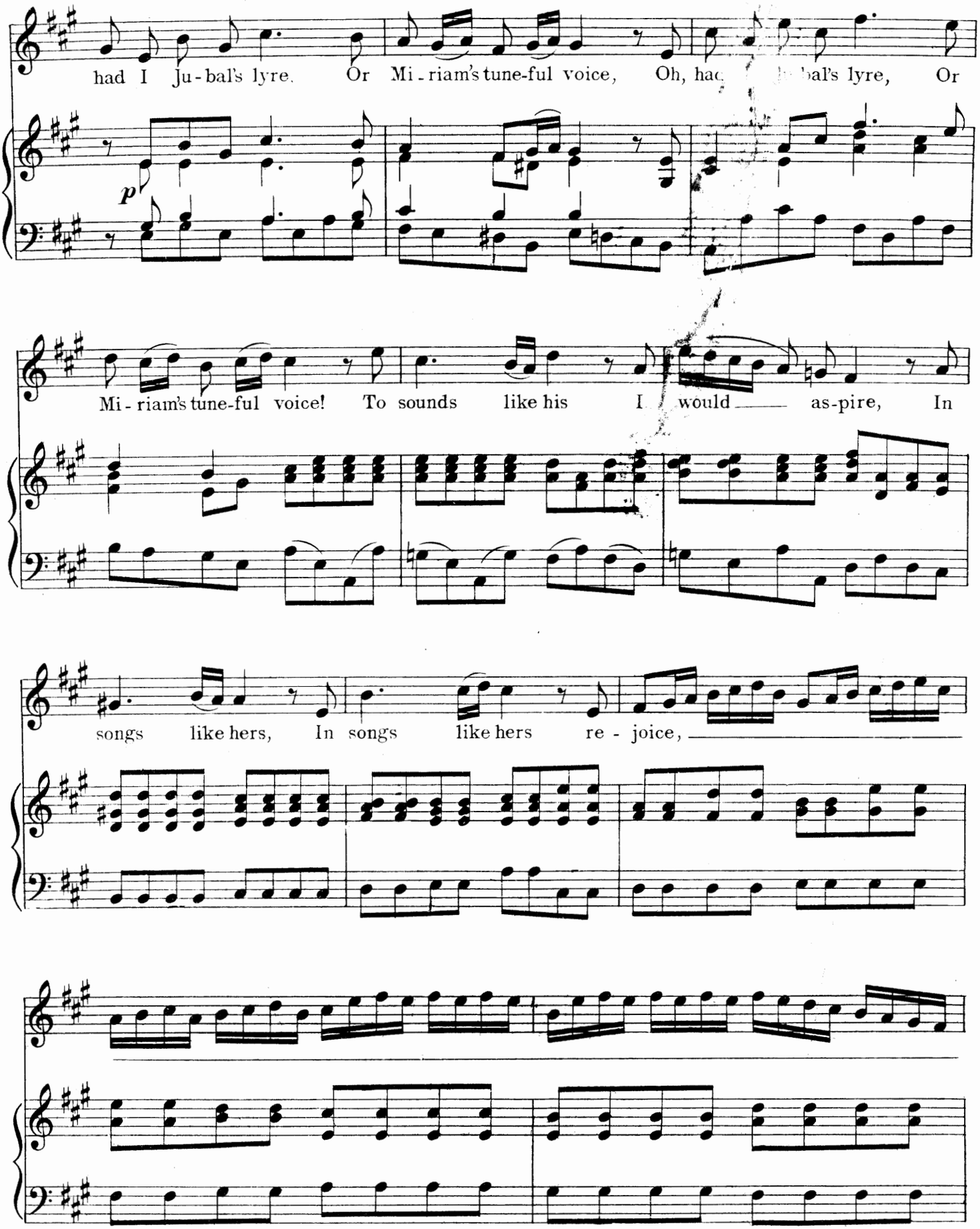
GEORGE FRIDERIC HANDEL

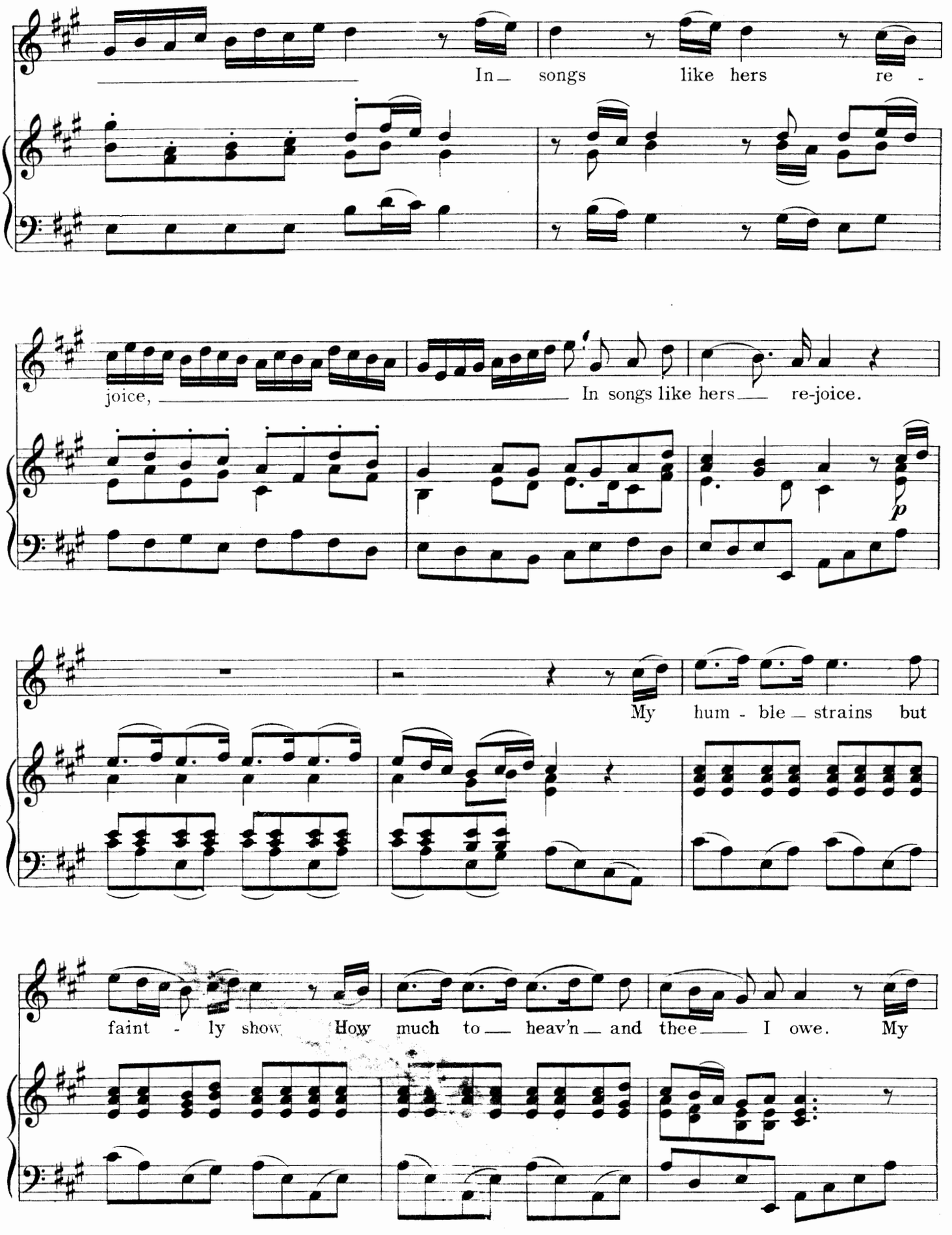


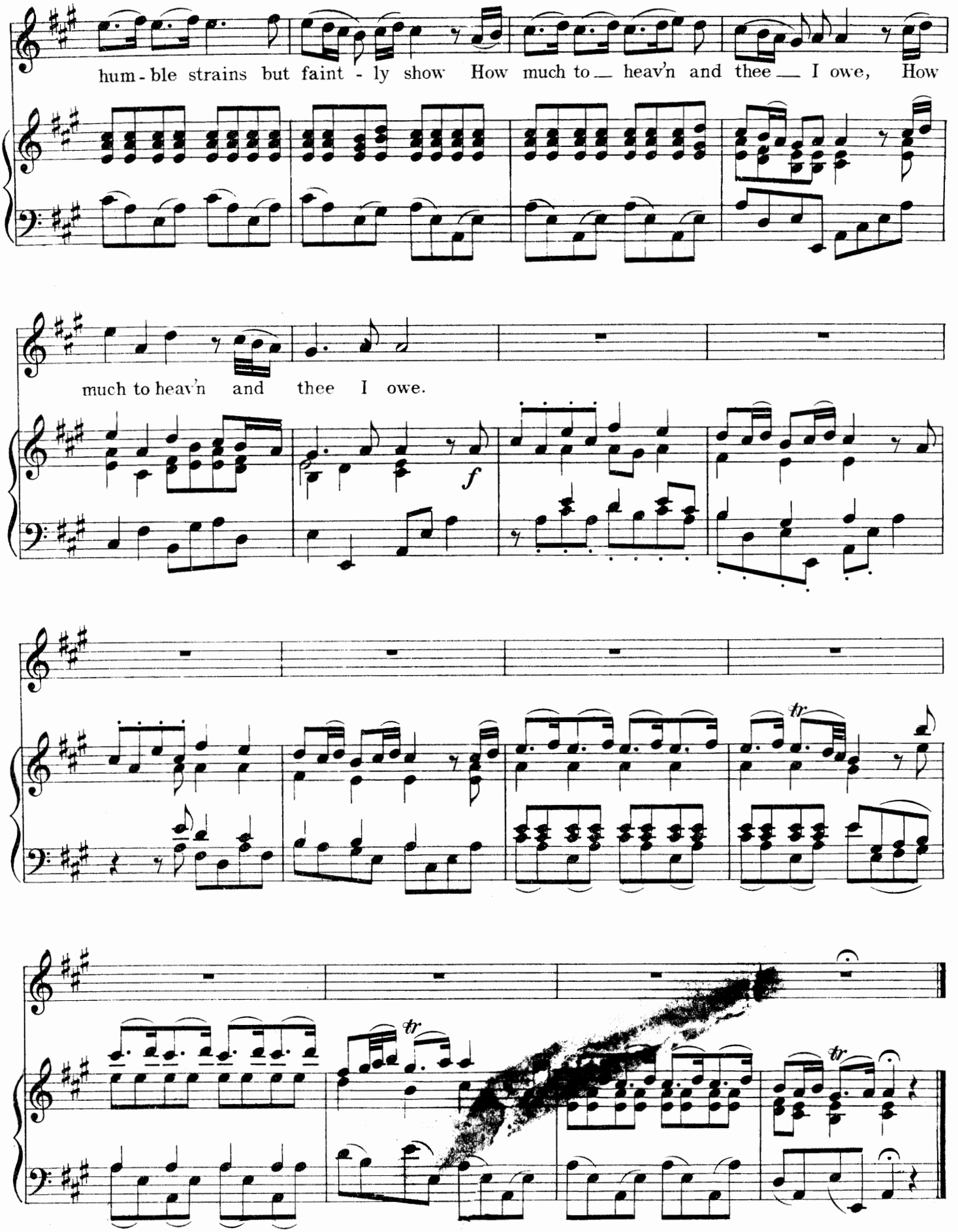
Copyright MCMV by Oliver Ditson Company


had I Ju - bal's lyre, Or Mi - riam's tune-ful voice! To
sounds like his I would as - pire. To sounds like his I
would as - pire, In songs like hers, In songs like hers re -
joice,


In
songs like hers re - joice,
In songs like hers re-joice.
f
Oh,


had I Ju-bal's lyre. Or Mi-riam's tune-ful voice, Oh, had I Ju-bal's lyre, Or
p
Mi-riam's tune-ful voice! To sounds like his I would as-pire, In
songs like hers, In songs like hers re-joice,


In songs like hers re -
joice, In songs like hers re-joice.
p
My hum - ble strains but
faint - ly show How much to heav'n and thee I owe. My

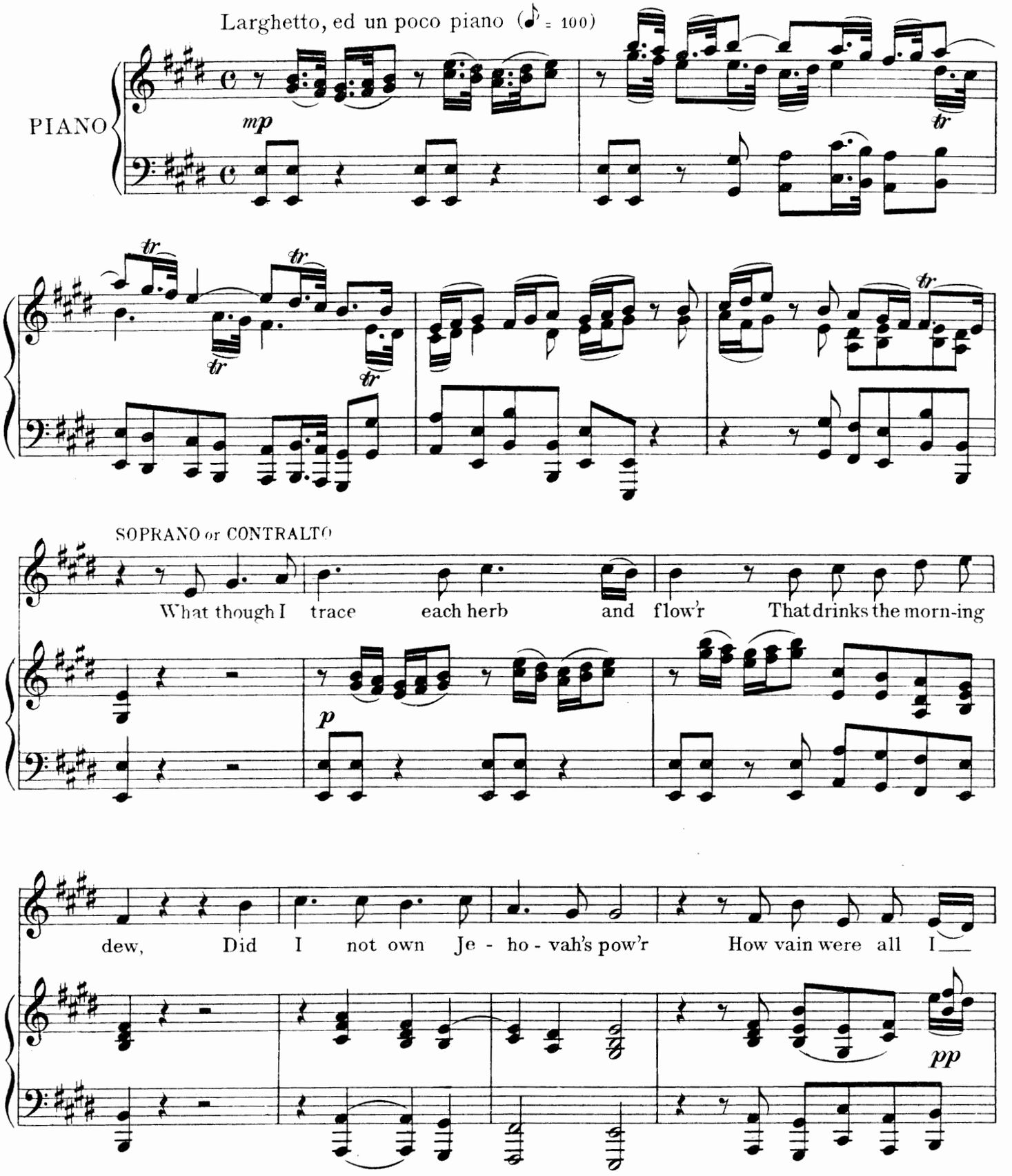

hum - ble strains but faint - ly show How much to heav'n and thee I owe, How
much to heav'n and thee I owe.
f
tr
tr
tr

WHAT THOUGH I TRACE

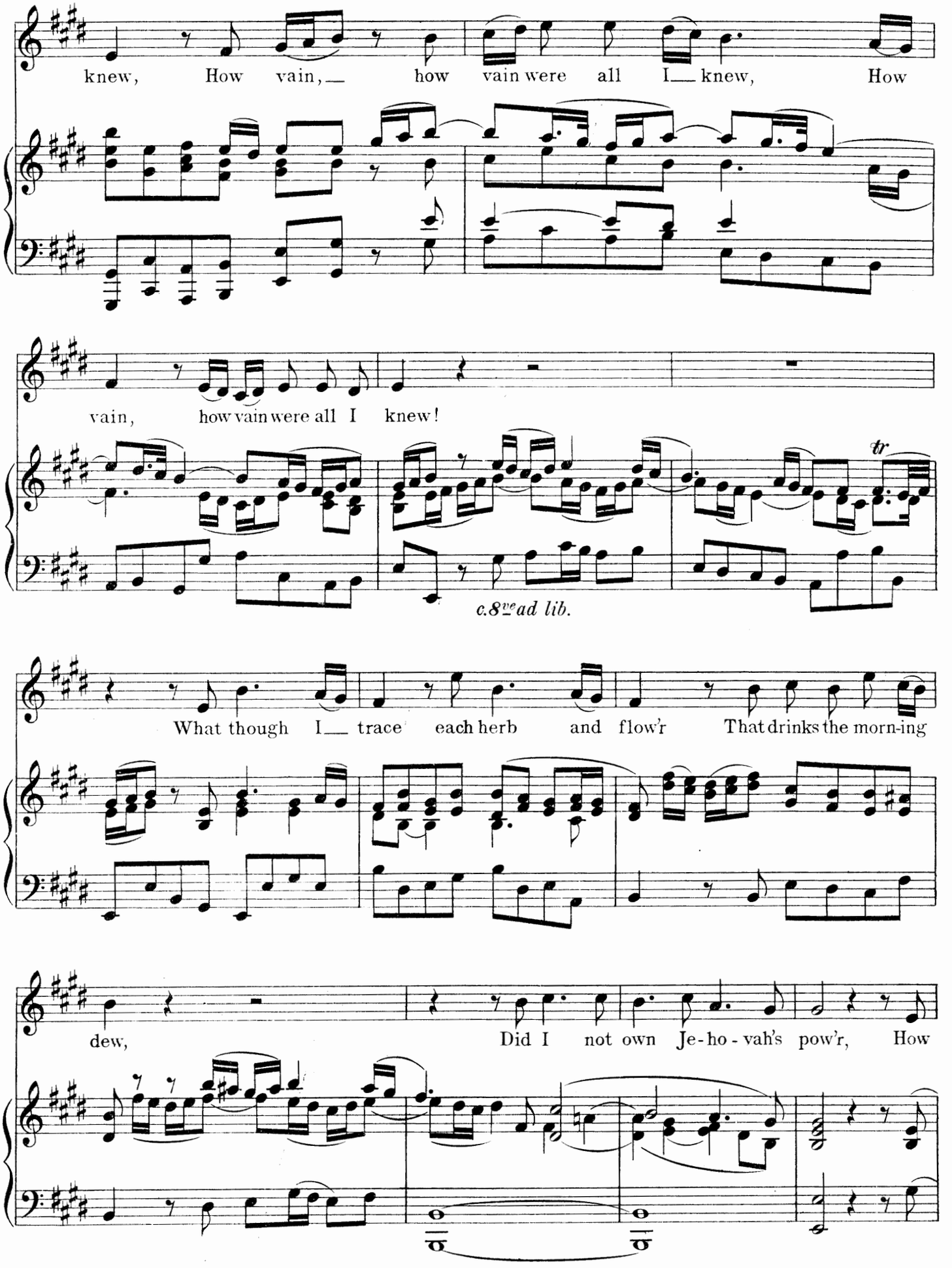
From "Solomon" (1748)

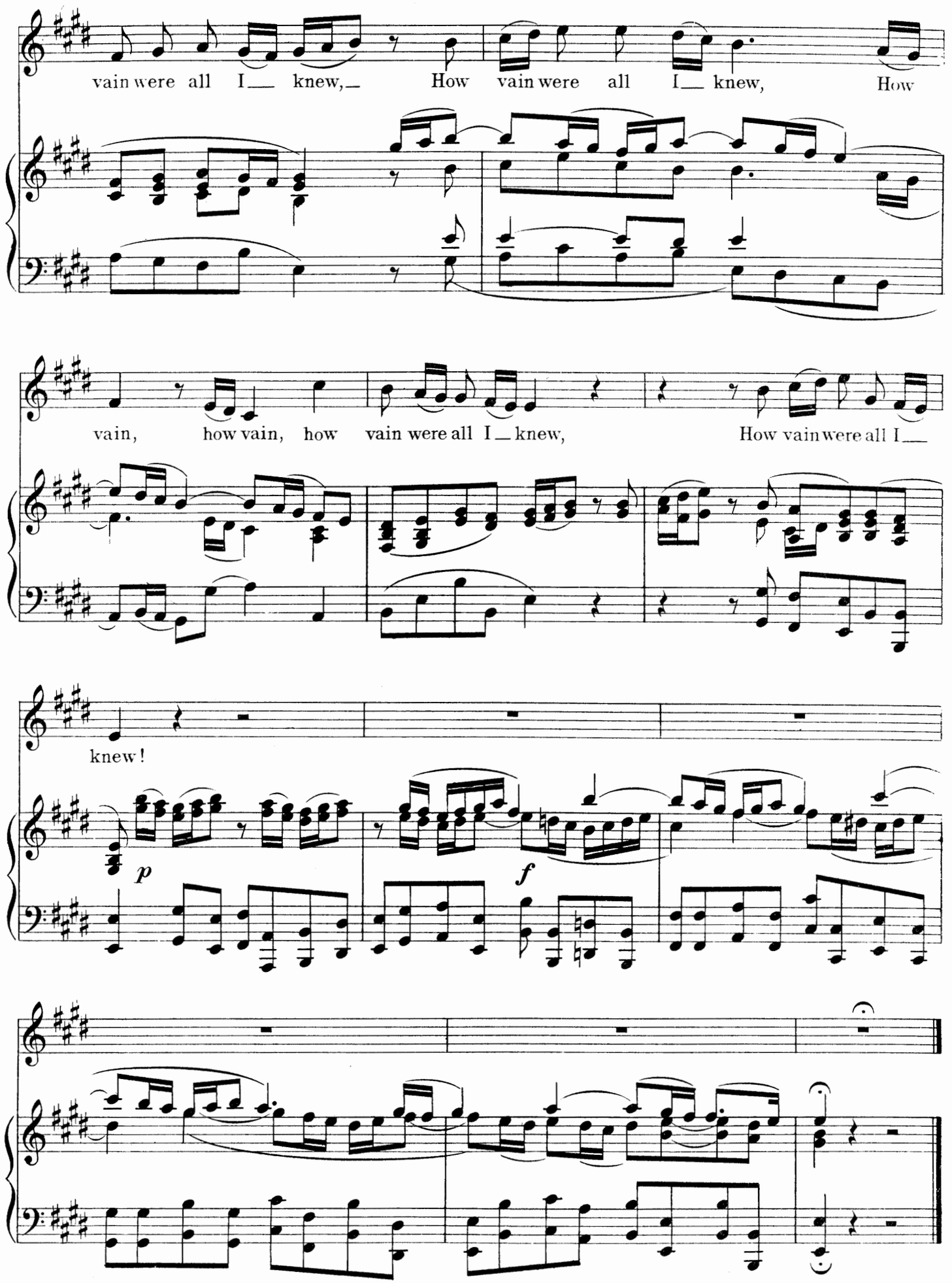
Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL



Copyright MCMV by Oliver Ditson Company


knew, How vain, how vain were all I knew, How
vain, how vain were all I knew!
tr
c.8va ad lib.
What though I trace each herb and flow'r That drinks the morn-ing
dew, Did I not own Je-ho-vah's pow'r, How

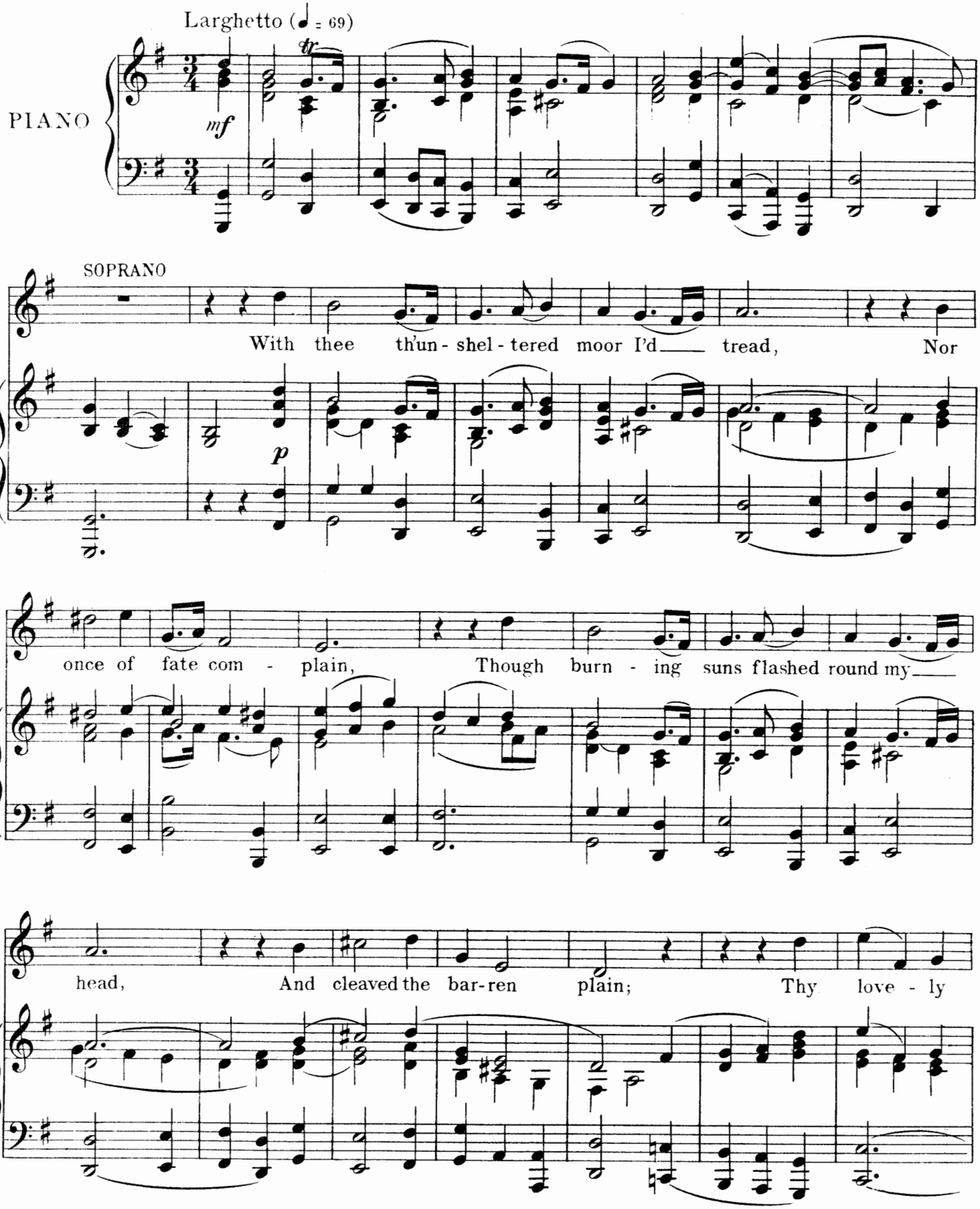

vain were all I__ knew,_ How vain were all I__ knew, How
vain, how vain, how vain were all I_knew, How vain were all I__
knew!
p
f

WITH THEE, TH' UNSHELTERED MOOR I'D TREAD

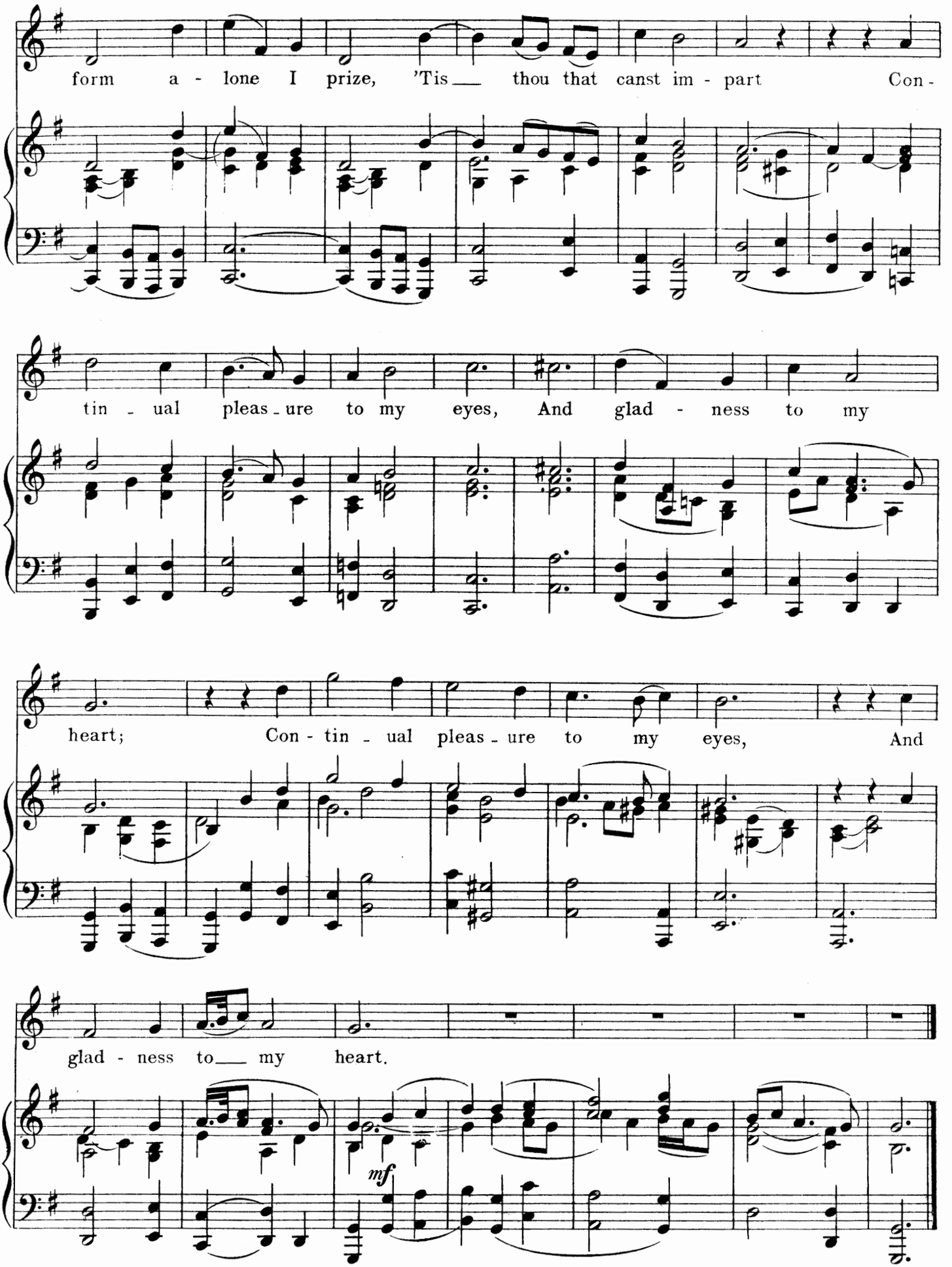
From "Solomon" (1748)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL



Copyright MCMV by Oliver Ditson Company

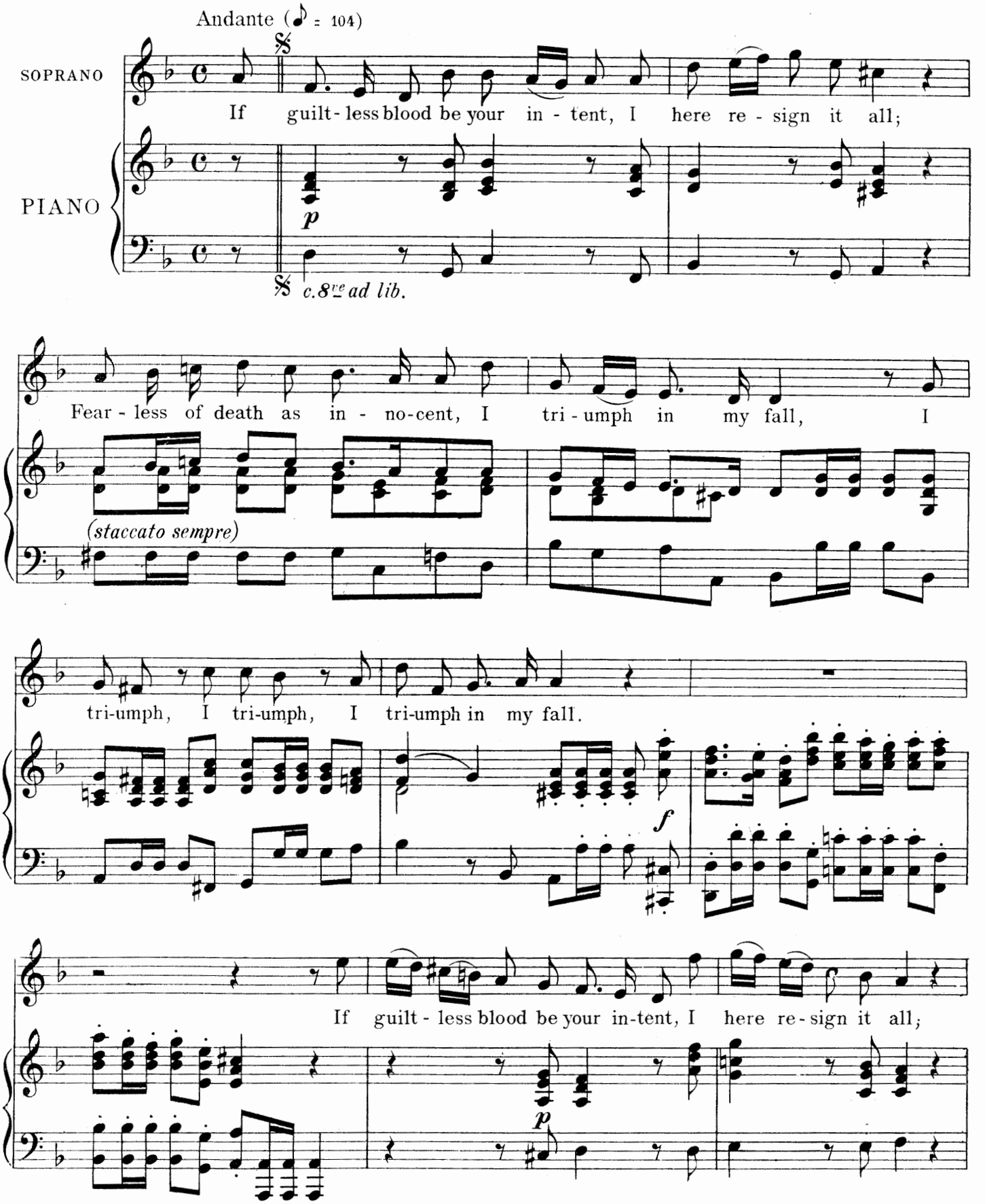

form a - lone I prize, 'Tis thou that canst im - part Con -
tin - ual pleas - ure to my eyes, And glad - ness to my
heart; Con - tin - ual pleas - ure to my eyes, And
glad - ness to my heart.
mf

IF GUILTLESS BLOOD BE YOUR INTENT

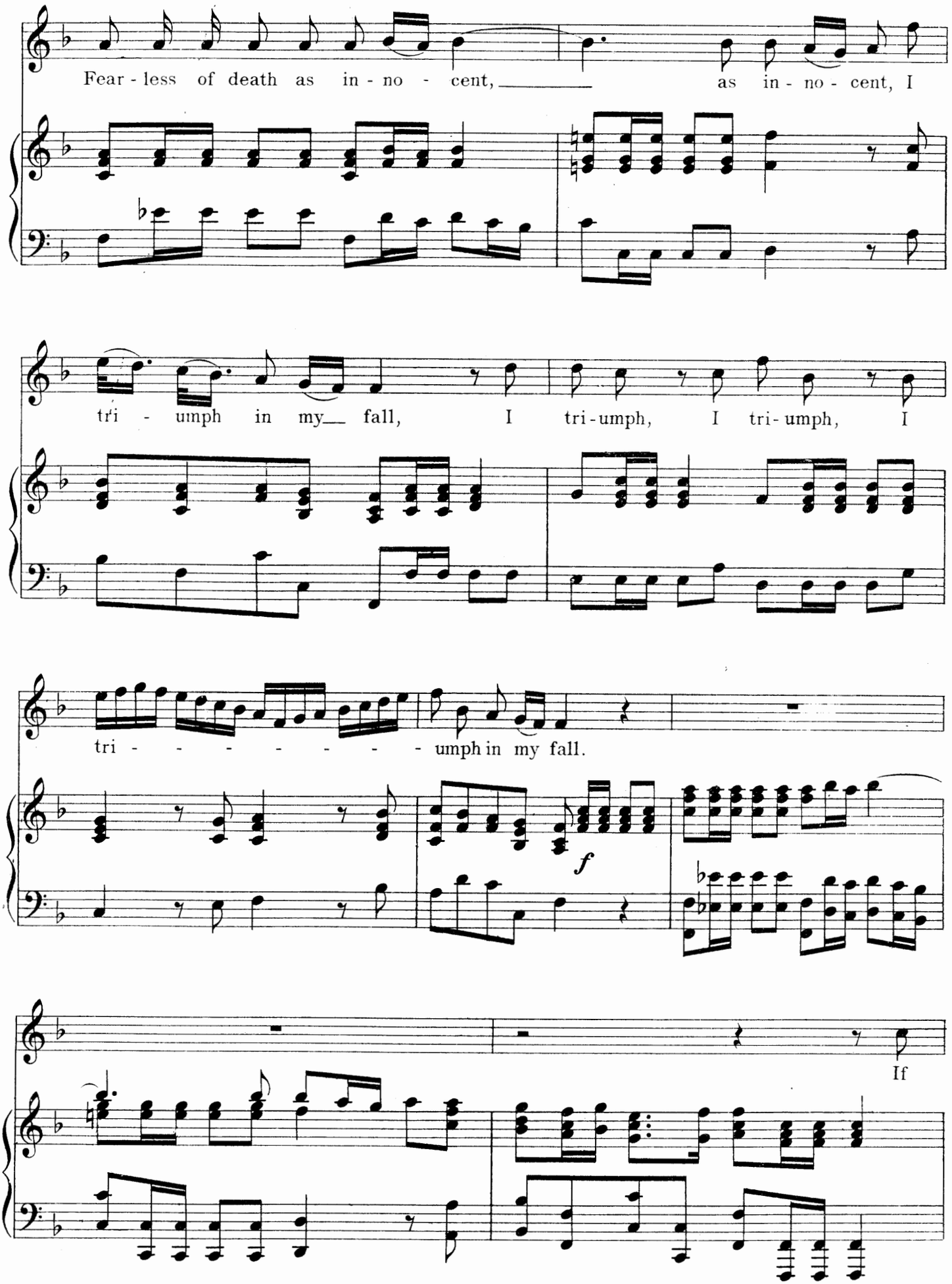
From "Susanna" (1748)

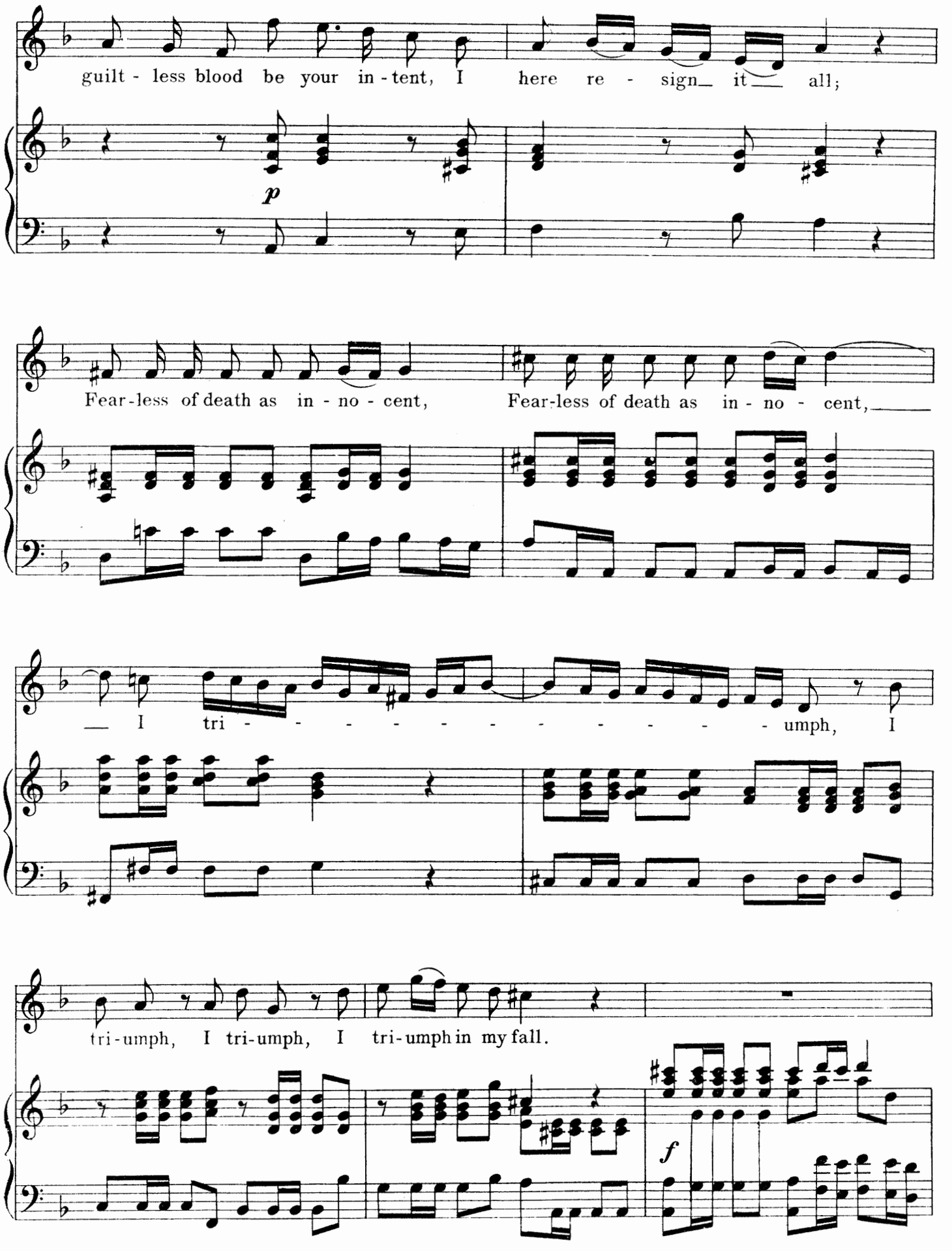
Edited by Ebenezer Prout

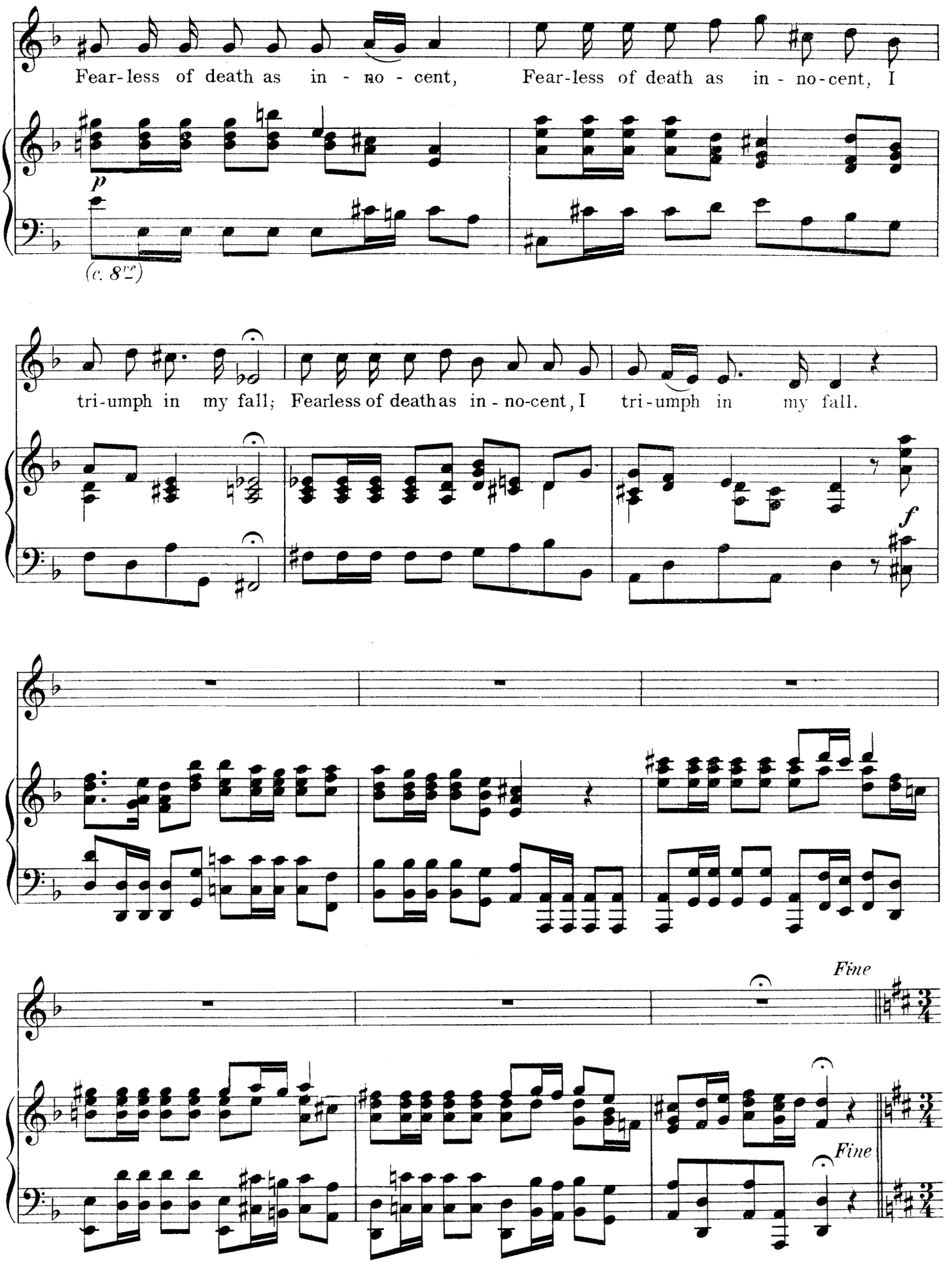
GEORGE FRIDERIC HANDEL

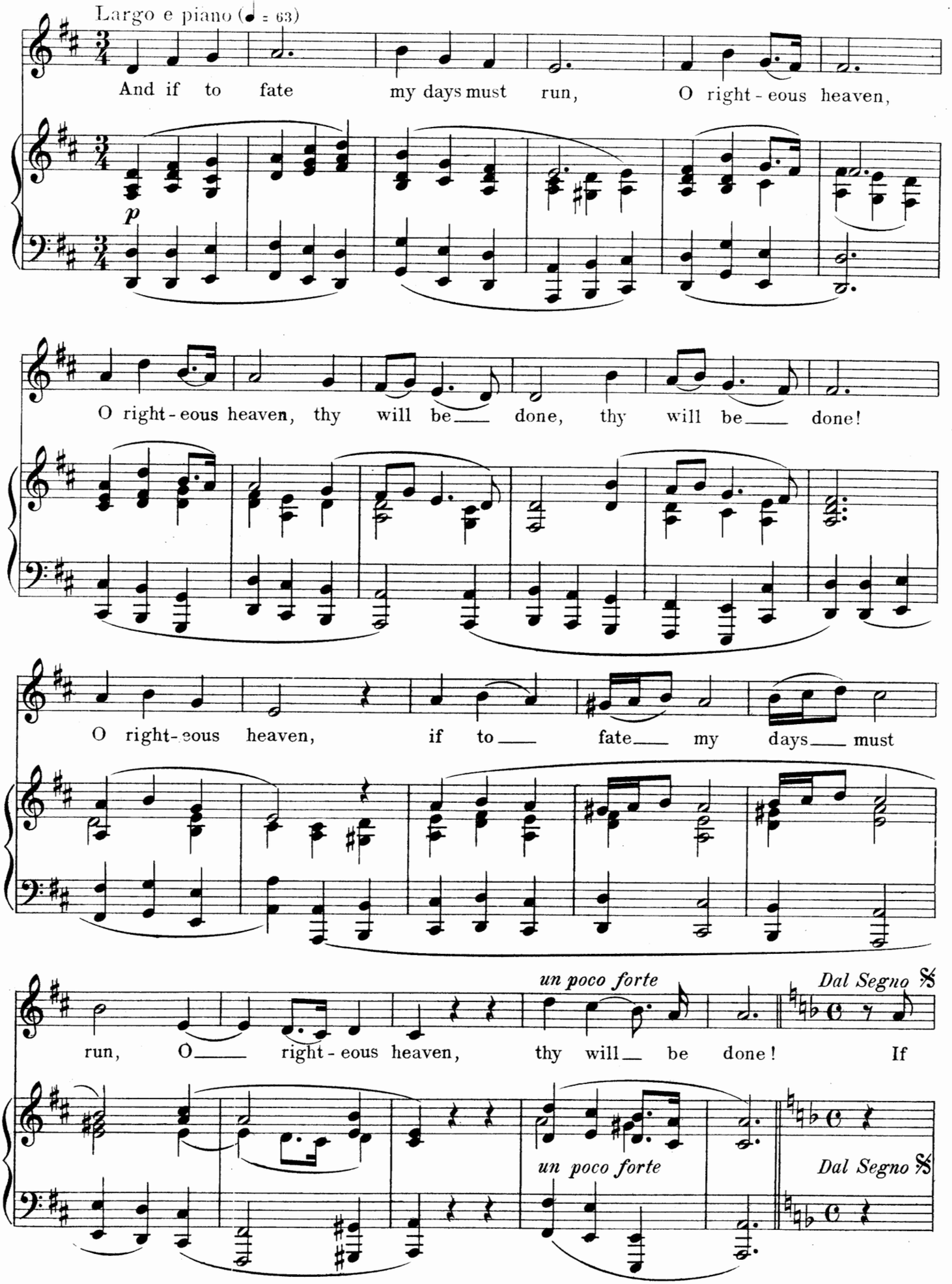


Copyright MCMV by Oliver Ditson Company


Fear - less of death as in - no - cent, as in - no - cent, I
tri - umph in my fall, I tri-umph, I tri-umph, I
tri - - - - - - - - umph in my fall.
f
If


guilt - less blood be your in - tent, I here re - sign_ it__ all;
p
Fear-less of death as in - no - cent, Fear-less of death as in - no - cent,____
__ I tri - - - - - - - - - - umph, I
tri-umph, I tri-umph, I tri-umph in my fall.
f


Fear-less of death as in - no - cent, Fear-less of death as in - no-cent, I
p
(c. 8va)
tri-umph in my fall; Fearless of death as in - no-cent, I tri-umph in my fall.
f
Fine
Fine

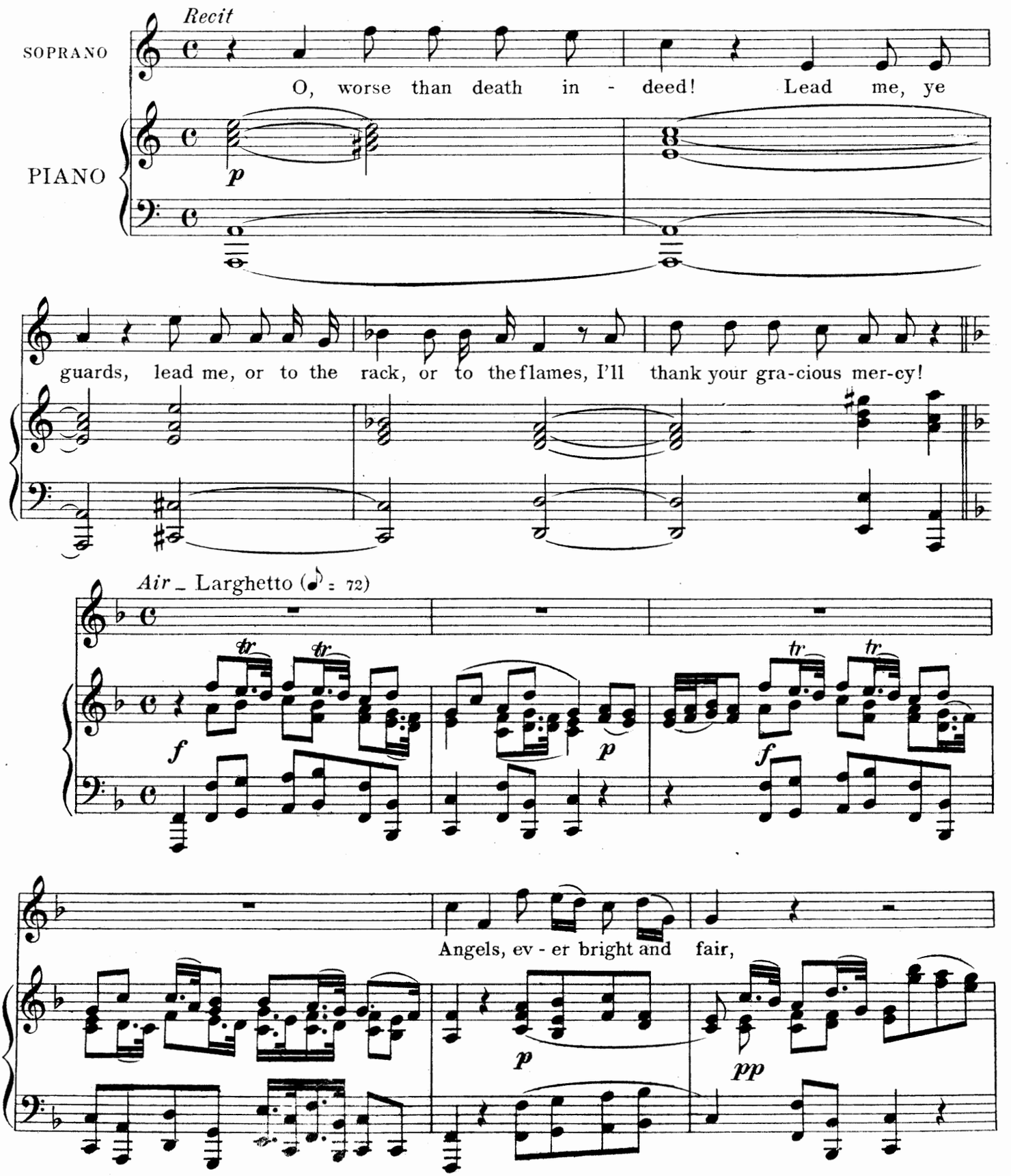

Largo e piano (♩ = 63)
And if to fate my days must run, O right-eous heaven,
p
O right-eous heaven, thy will be done, thy will be done!
O right-eous heaven, if to fate my days must
un poco forte
Dal Segno 𝄋
run, O right-eous heaven, thy will be done! If
un poco forte
Dal Segno 𝄋

RECITATIVE_OH, WORSE THAN DEATH INDEED!
AIR_ ANGELS, EVER BRIGHT AND FAIR

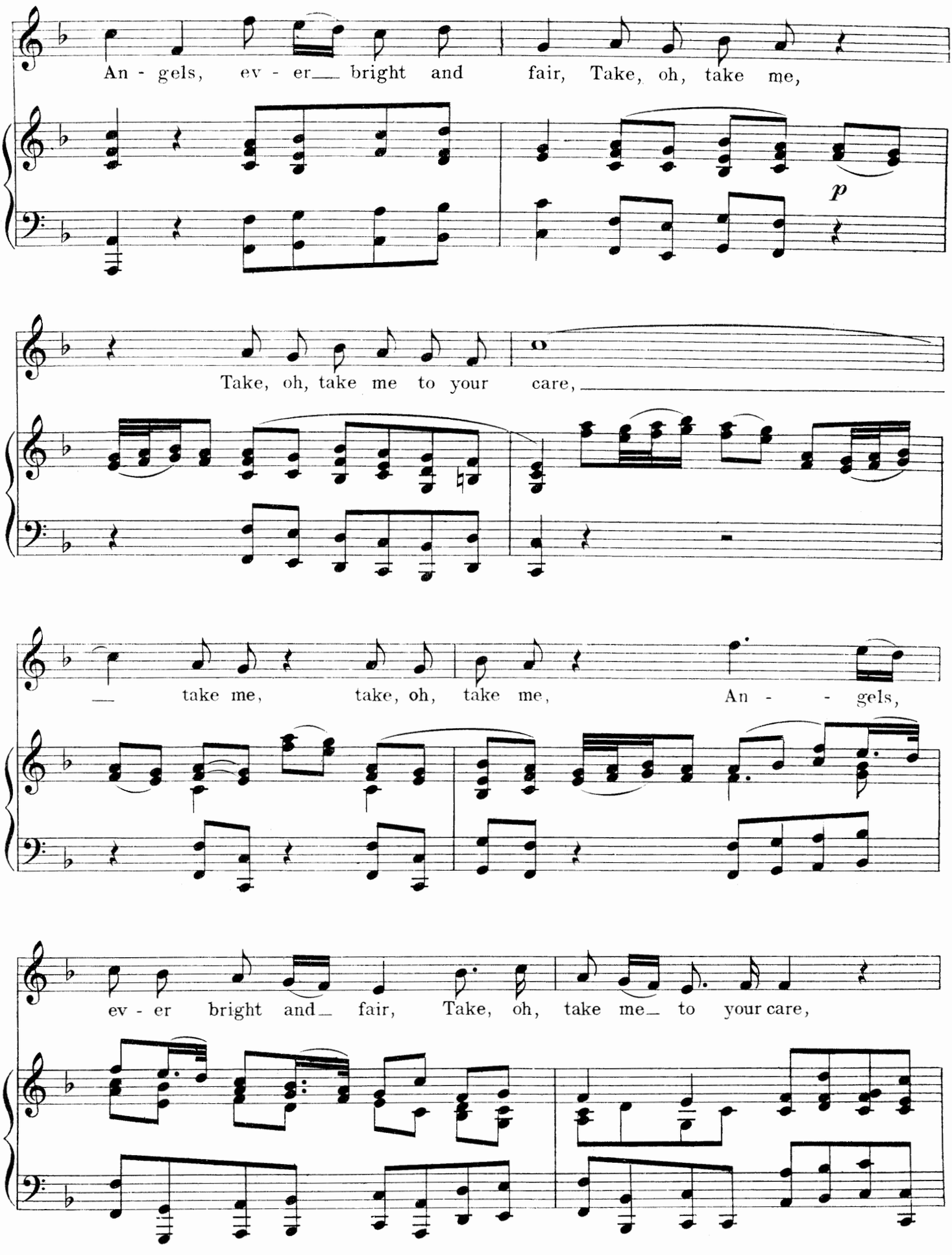
From "Theodora" (1749)

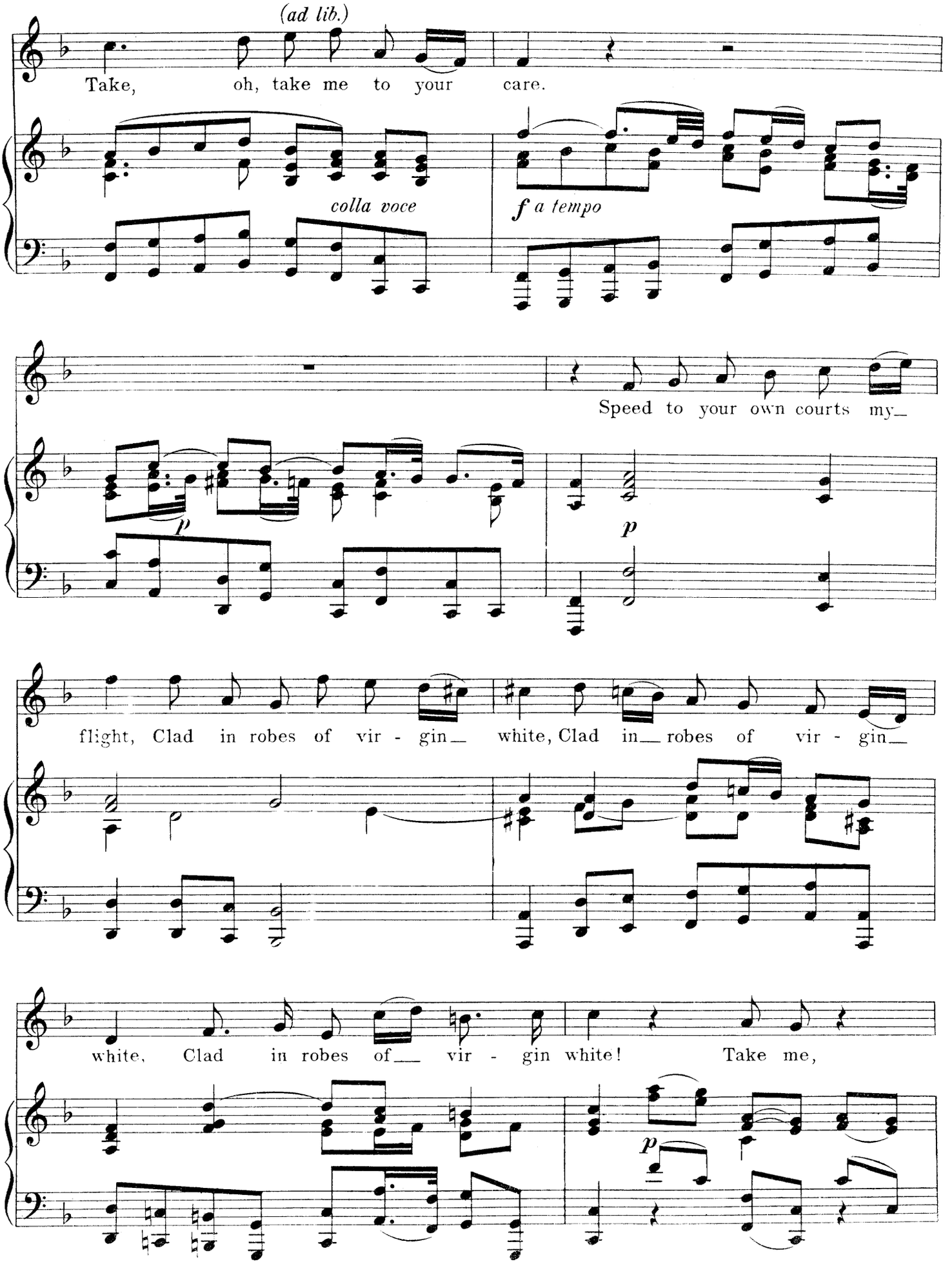
Edited by Ebenezer Prout

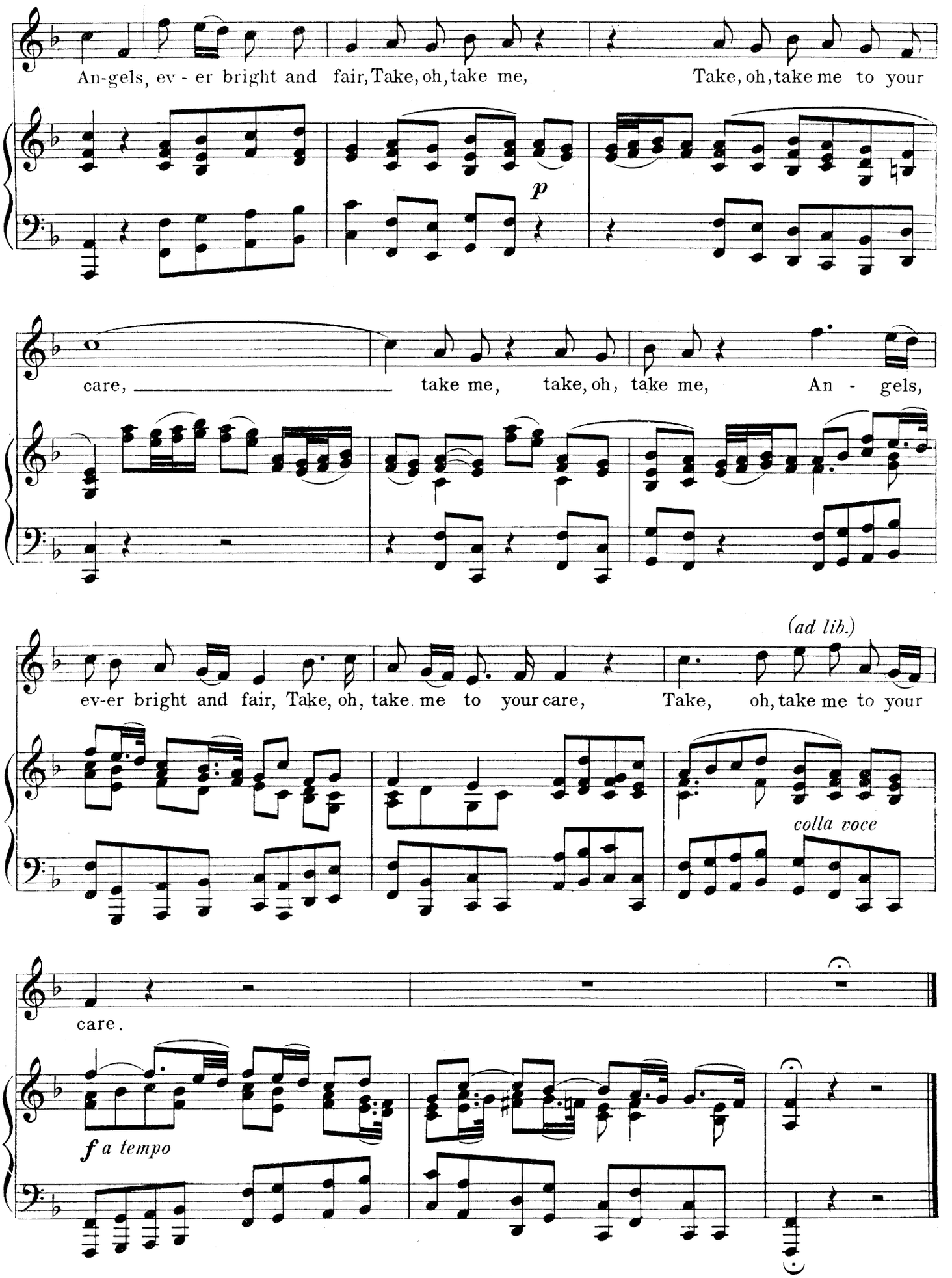
GEORGE FRIDERIC HANDEL



Copyright MCMV by Oliver Ditson Company


An - gels, ev - er bright and fair, Take, oh, take me,
p
Take, oh, take me to your care,
take me, take, oh, take me, An - gels,
ev - er bright and fair, Take, oh, take me to your care,


(ad lib.)
Take, oh, take me to your care.
colla voce
f a tempo
Speed to your own courts my_
p
p
flight, Clad in robes of vir - gin_ white, Clad in_ robes of vir - gin_
white, Clad in robes of_ vir - gin white! Take me,
p

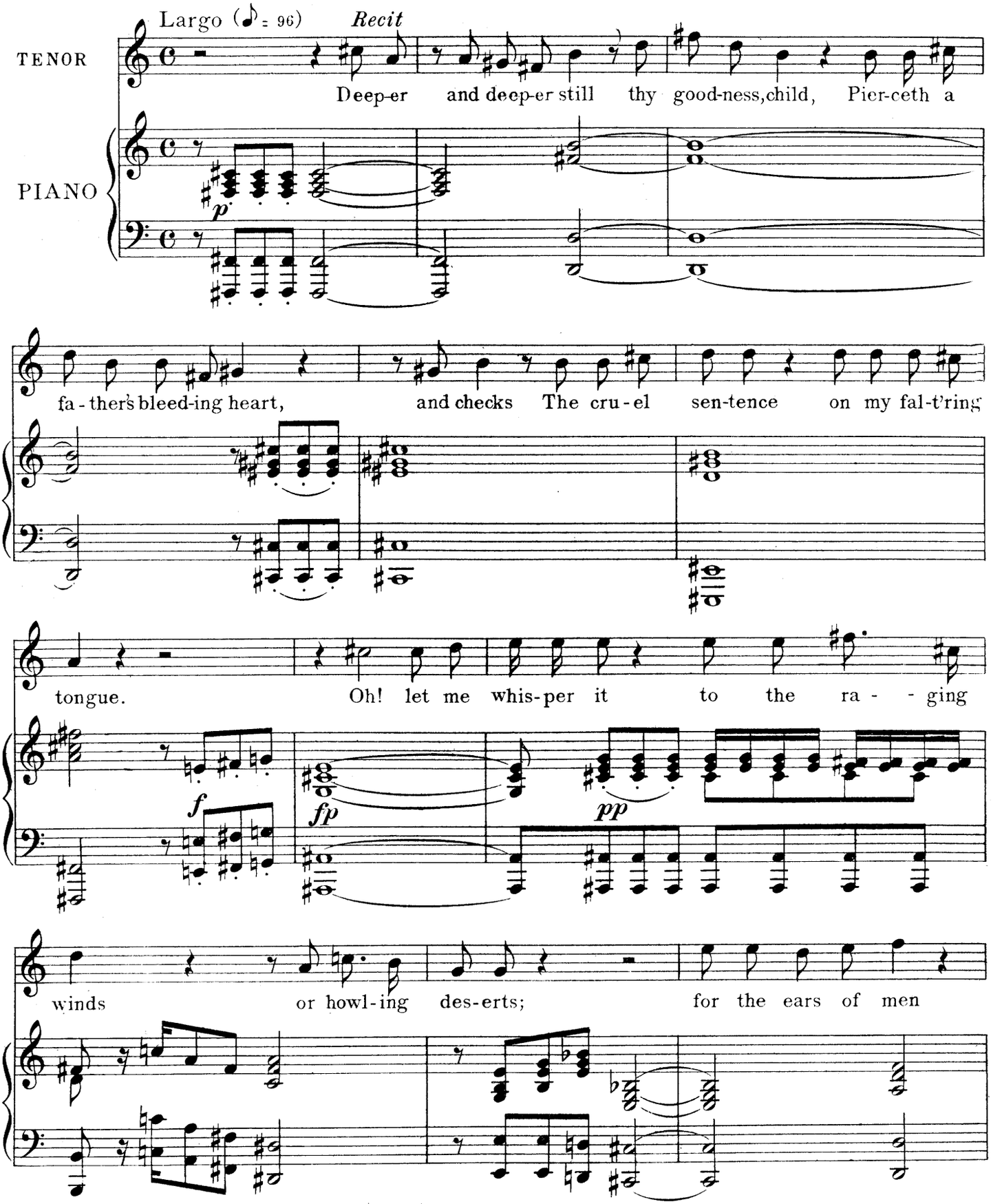

An-gels, ev - er bright and fair, Take, oh, take me, Take, oh, take me to your
p
care, take me, take, oh, take me, An - gels,
(ad lib.)
ev-er bright and fair, Take, oh, take me to your care, Take, oh, take me to your
colla voce
care.
f a tempo

RECITATIVE_ DEEPER AND DEEPER STILL
AIR_ WAFT HER, ANGELS, TO THE SKIES

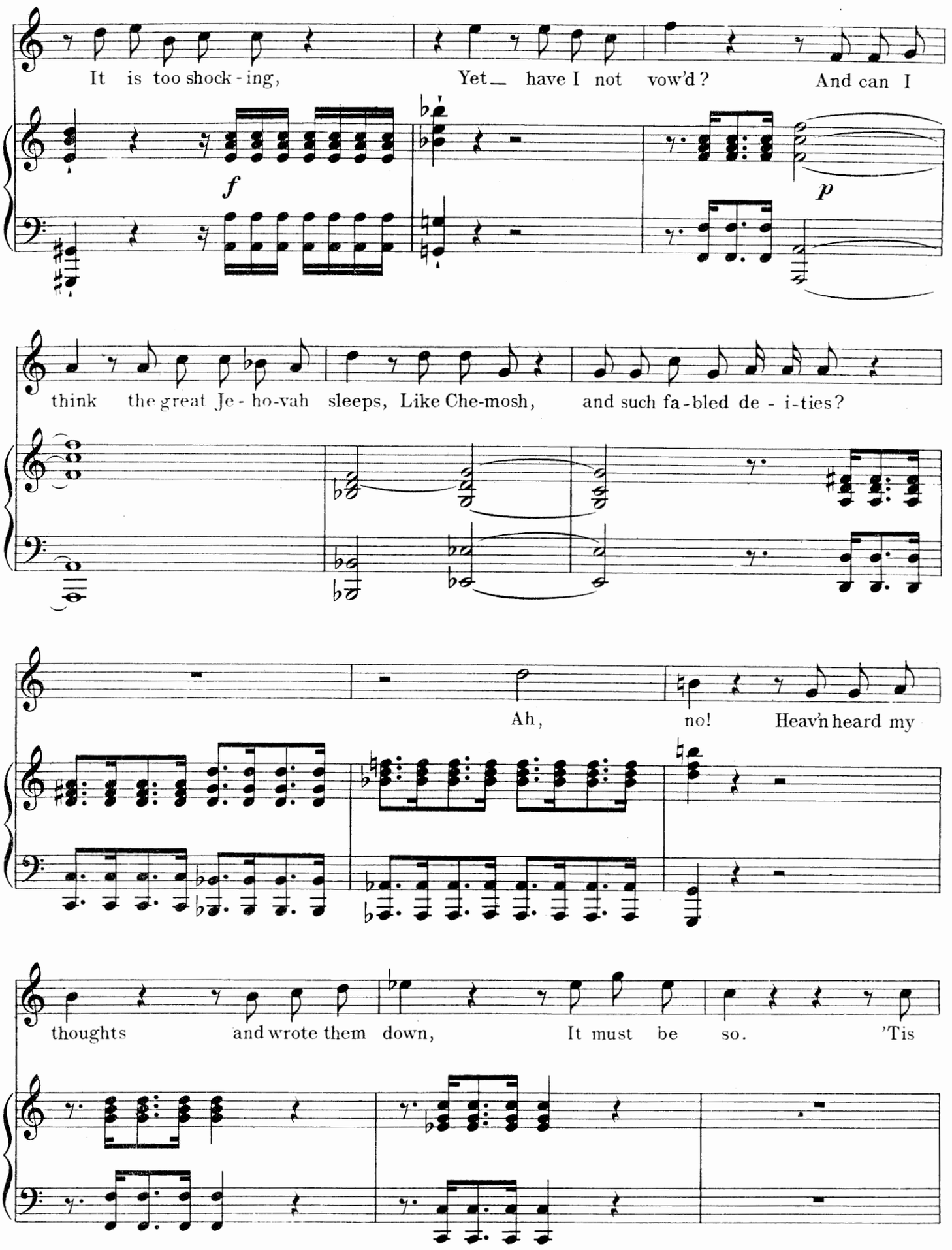
From "Jephtha" (1751)

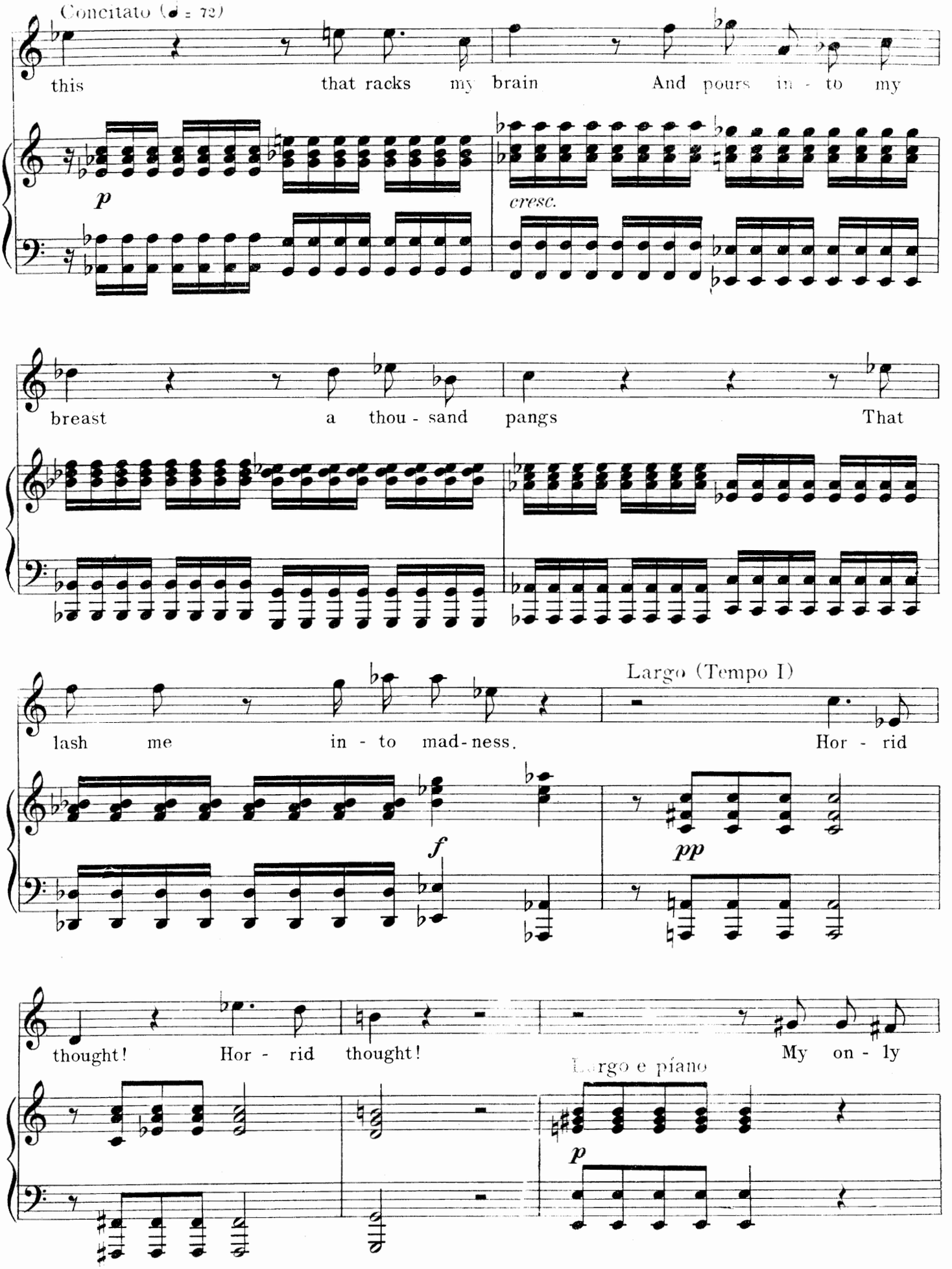
Edited by Ebenezer Prout

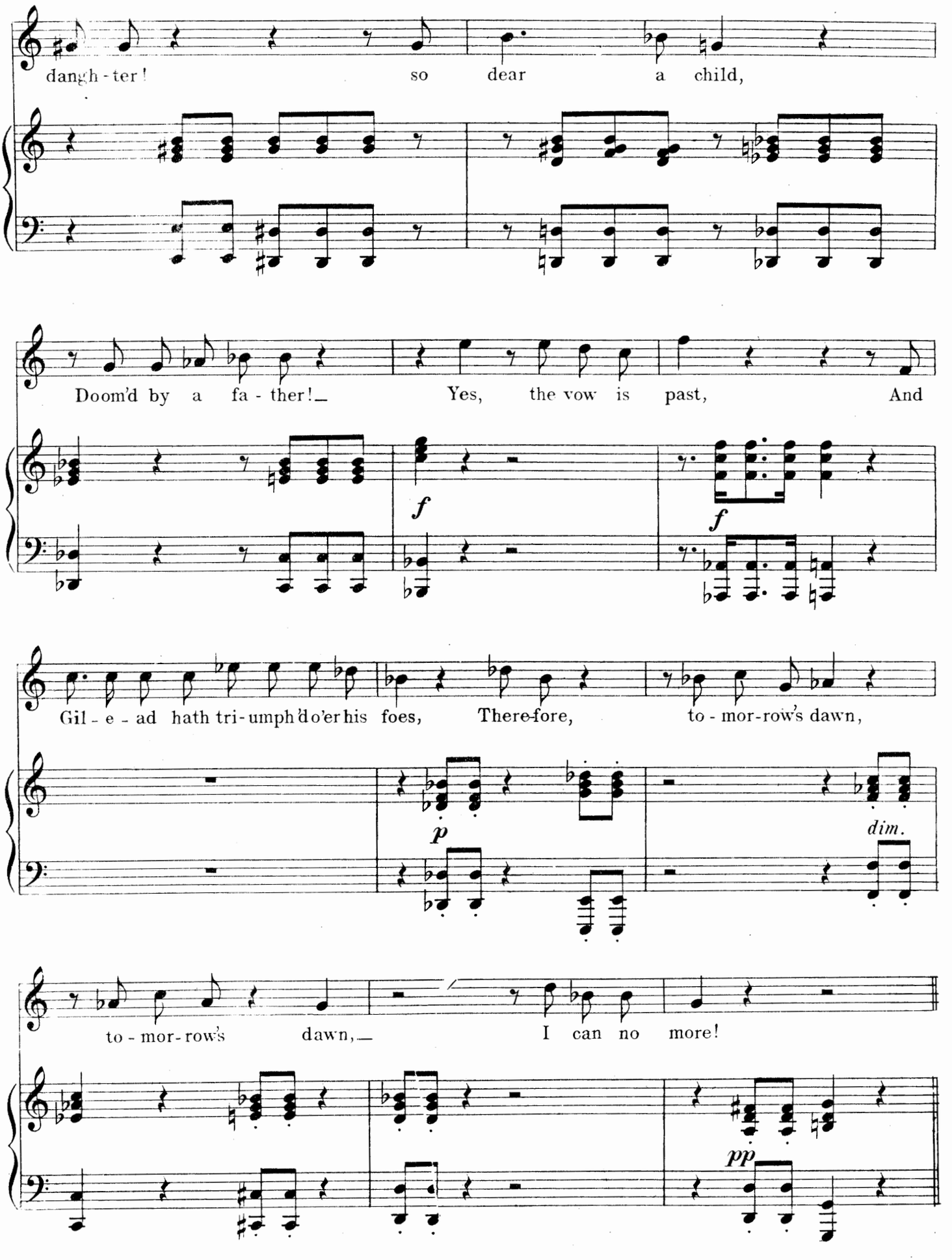
GEORGE FRIDERIC HANDEL



Copyright MCMV by Oliver Ditson Company


It is too shock - ing,
Yet_ have I not vow'd?
And can I
f
p
think the great Je - ho-vah sleeps, Like Che-mosh,
and such fa-bled de - i-ties?
Ah,
no!
Heav'n heard my
thoughts
and wrote them down,
It must be
so.
'Tis


Concitato (♩ = 72)
this that racks my brain And pours in - to my
p
cresc.
breast a thou - sand pangs That
lash me in - to mad-ness. Largo (Tempo I) Hor - rid
f
pp
thought! Hor - rid thought! My on - ly
Largo e piano
p


dangh-ter! so dear a child,
Doom'd by a fa-ther!_ Yes, the vow is past, And
f
f
Gil-e-ad hath tri-umph'd o'er his foes, There-fore, to-mor-row's dawn,
p
dim.
to-mor-row's dawn,_ I can no more!
pp

Air

Andante Larghetto (♪ = 84)

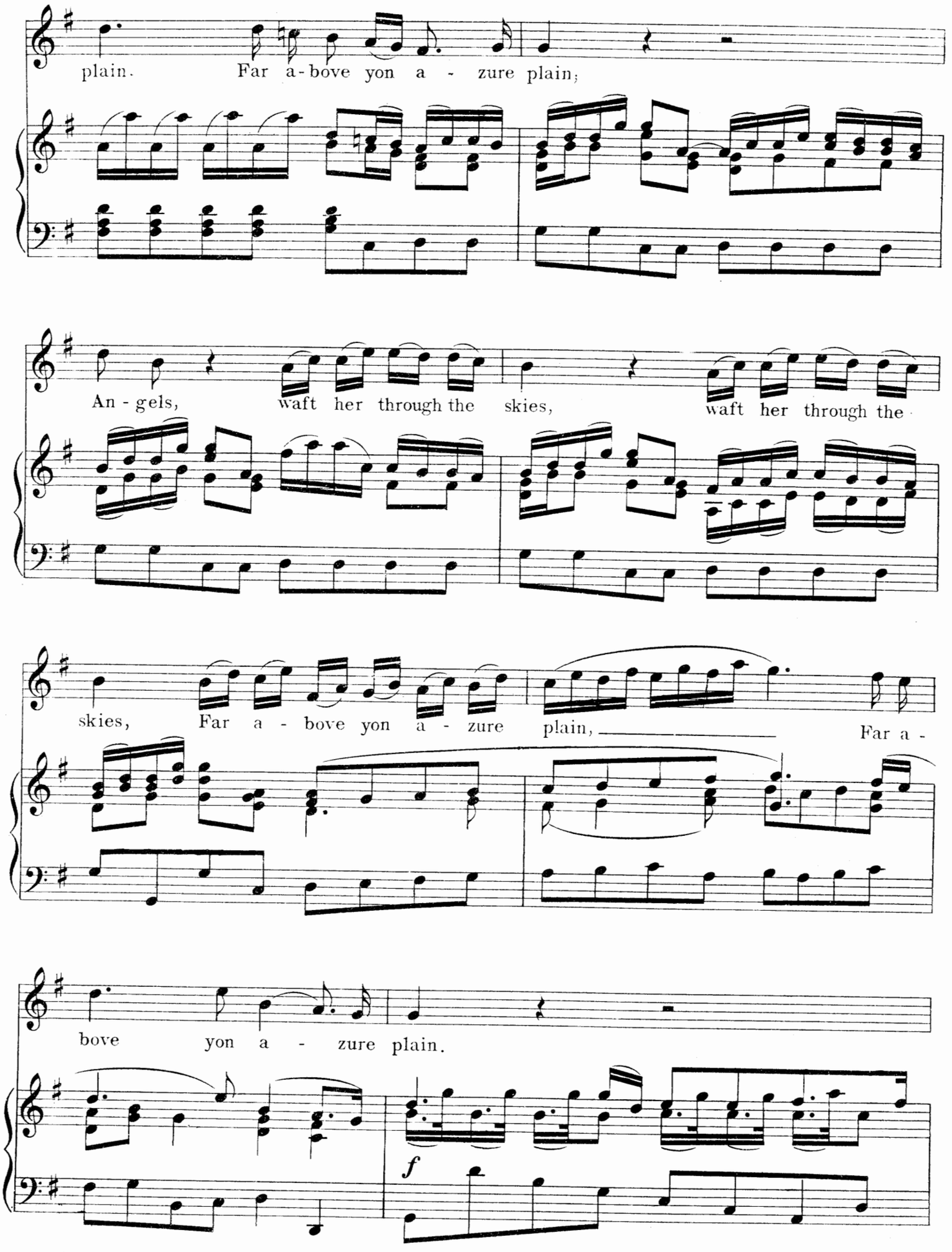
mf

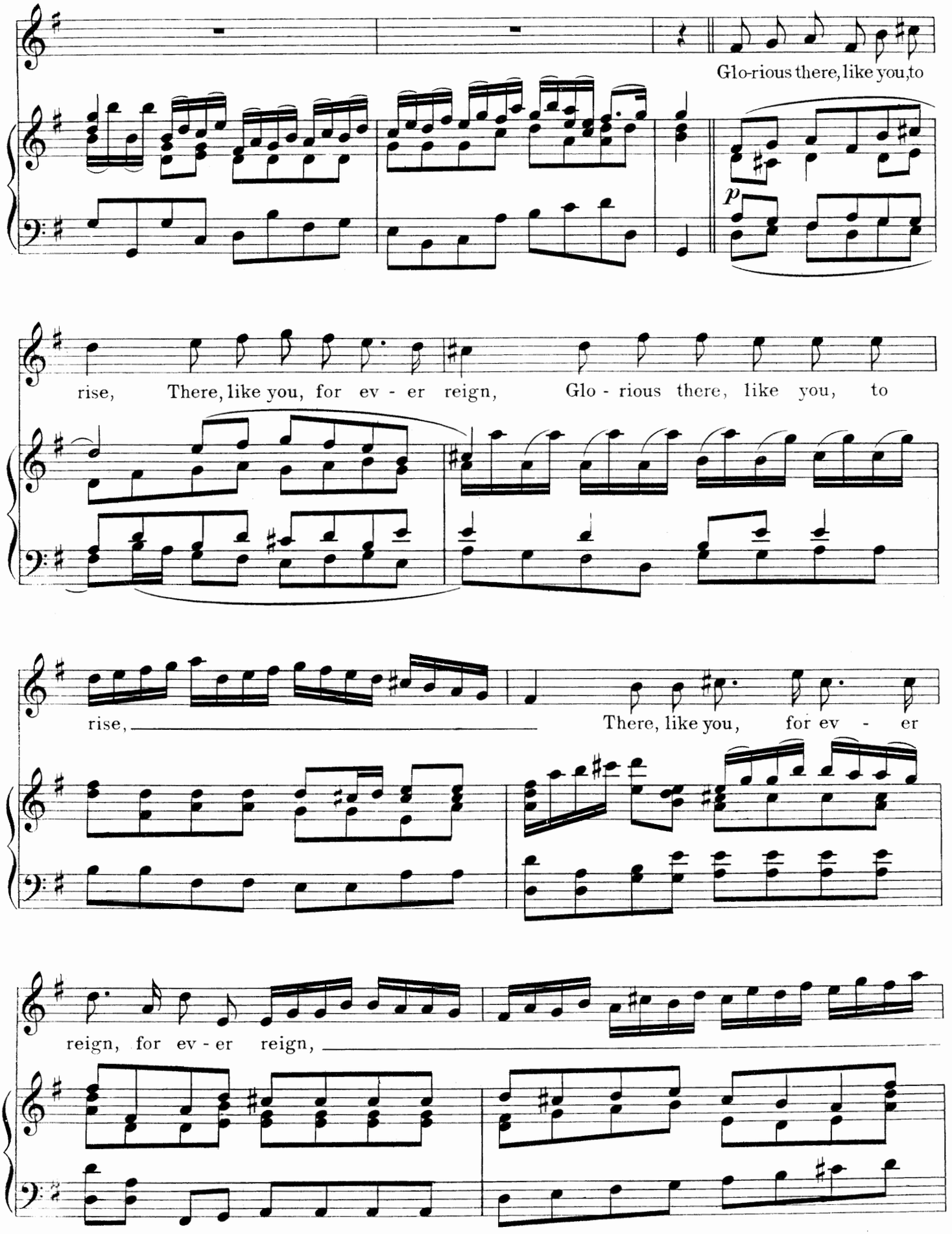
c 8ve

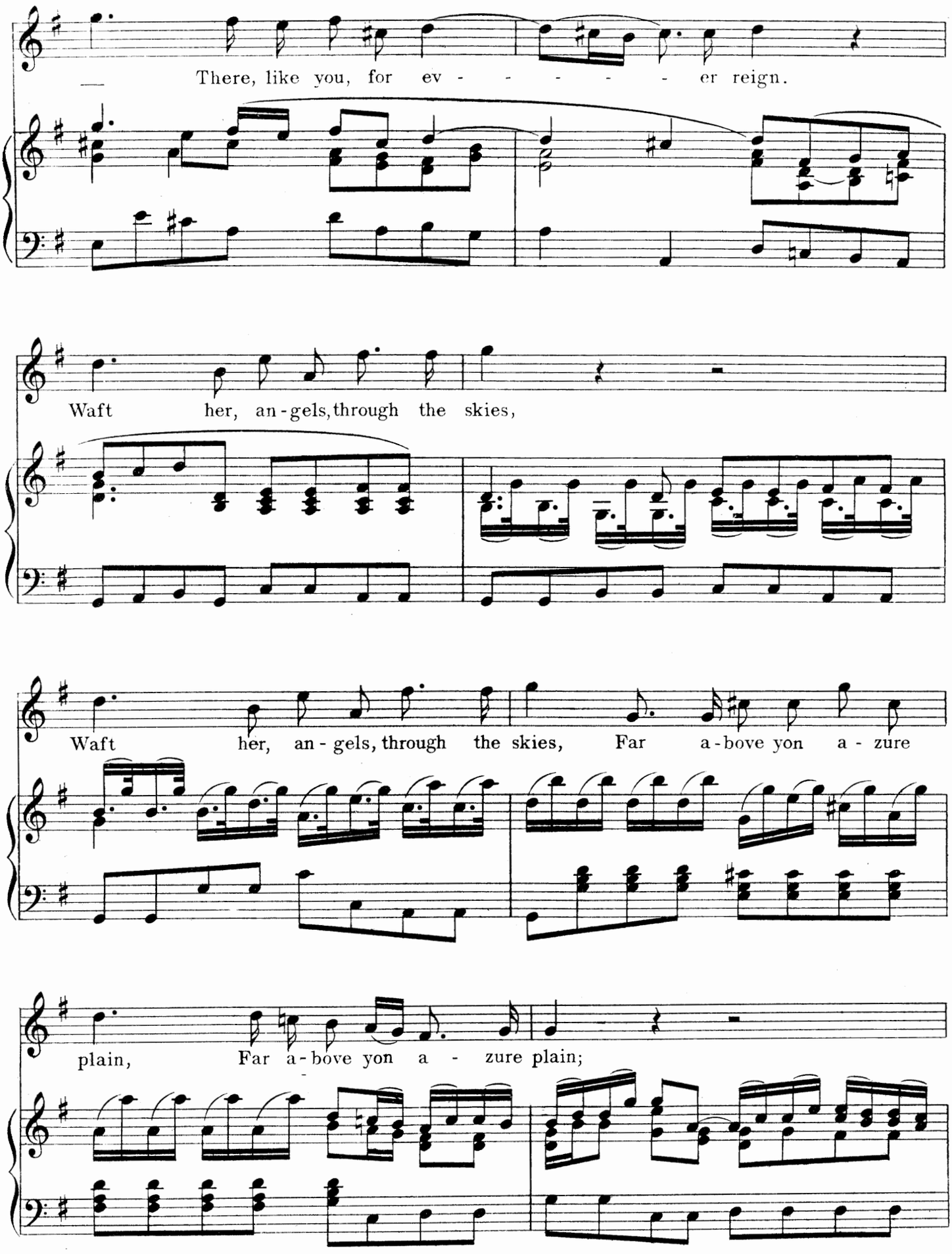
Waft her, an-gels, through the skies,

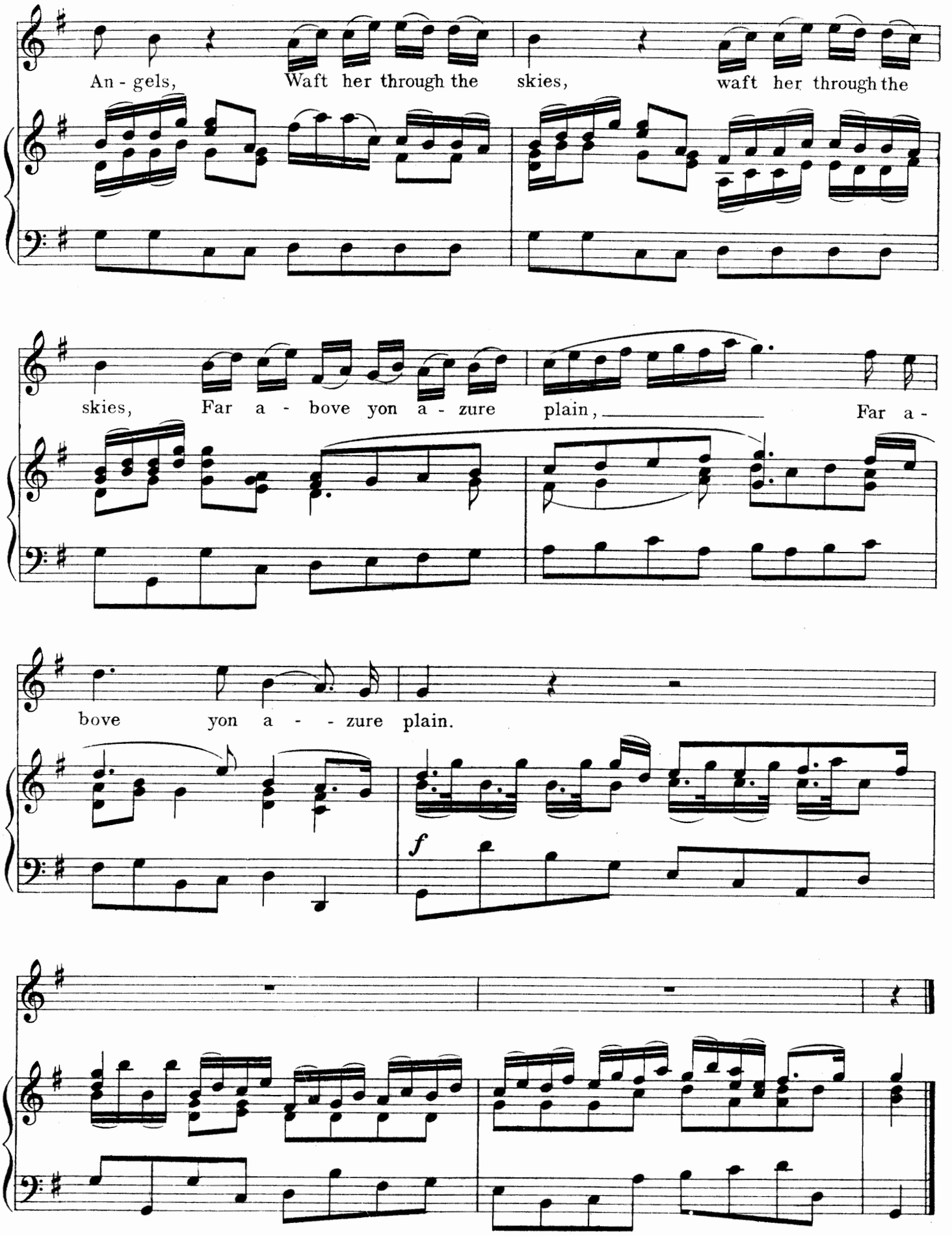
p

Waft her, an-gels, through the skies, Far a-bove yon a-zure


plain. Far a-bove yon a - zure plain;
An - gels, waft her through the skies, waft her through the
skies, Far a - bove yon a - zure plain, Far a -
bove yon a - zure plain.
f


Glo-rious there, like you, to
p
rise, There, like you, for ev - er reign, Glo - rious there, like you, to
rise, There, like you, for ev - er
reign, for ev - er reign,


There, like you, for ev - - - - - - er reign.
Waft her, an-gels, through the skies,
Waft her, an-gels, through the skies, Far a-bove yon a-zure
plain, Far a-bove yon a - zure plain;

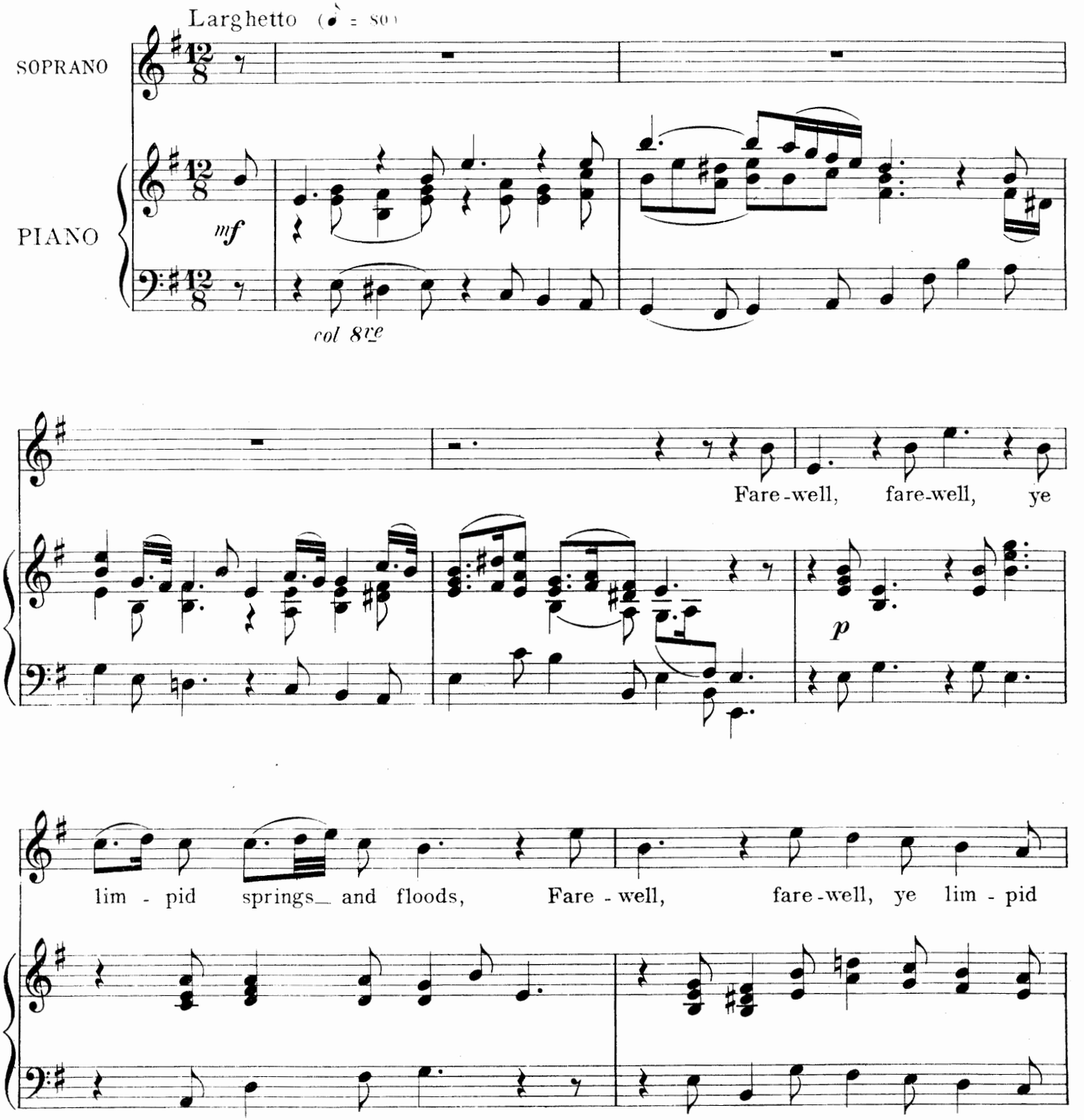

An - gels, Waft her through the skies, waft her through the
skies, Far a - bove yon a - zure plain, Far a -
bove yon a - - zure plain.
f

FAREWELL, YE LIMPID SPRINGS AND FLOODS

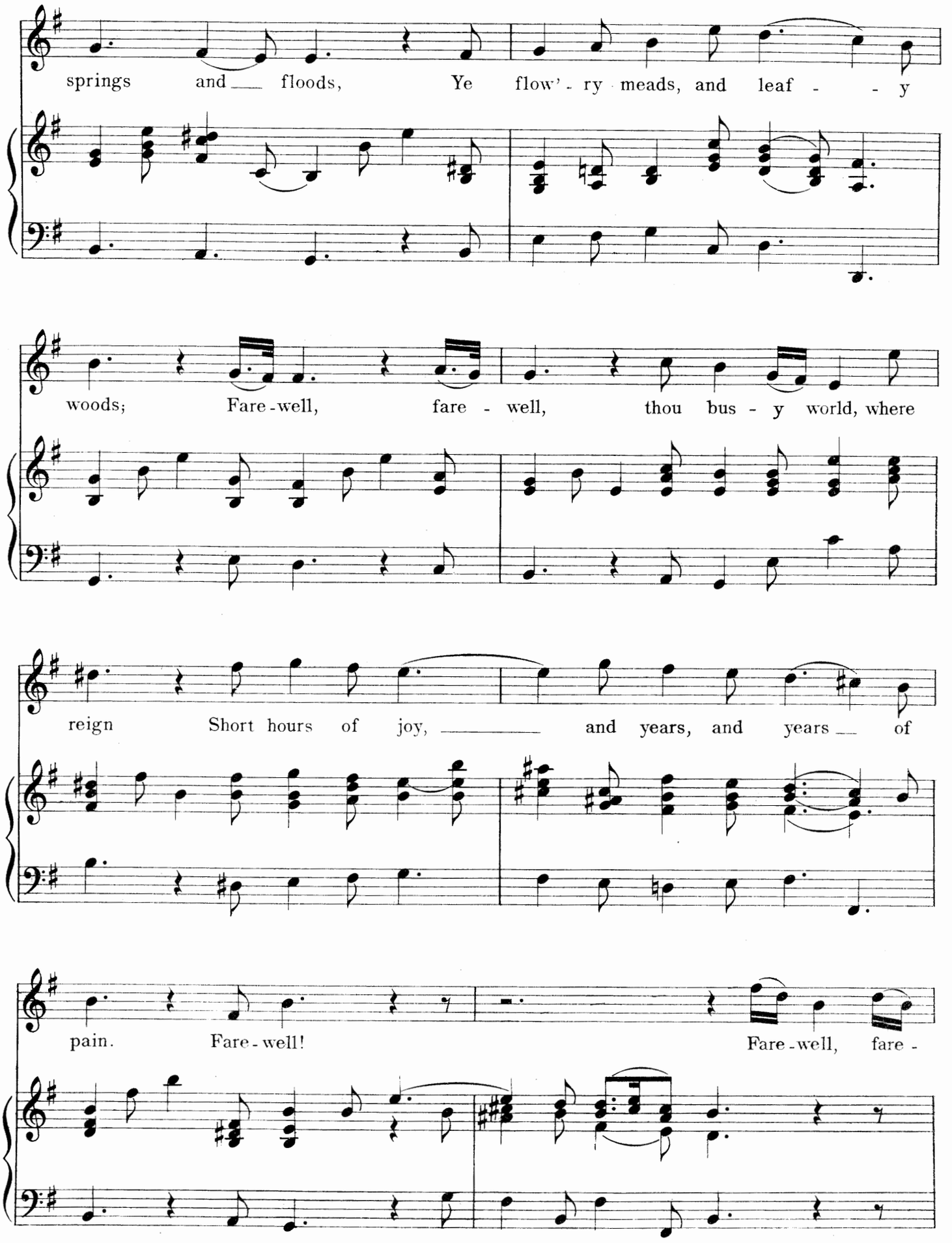
From "Jephtha" (1751)

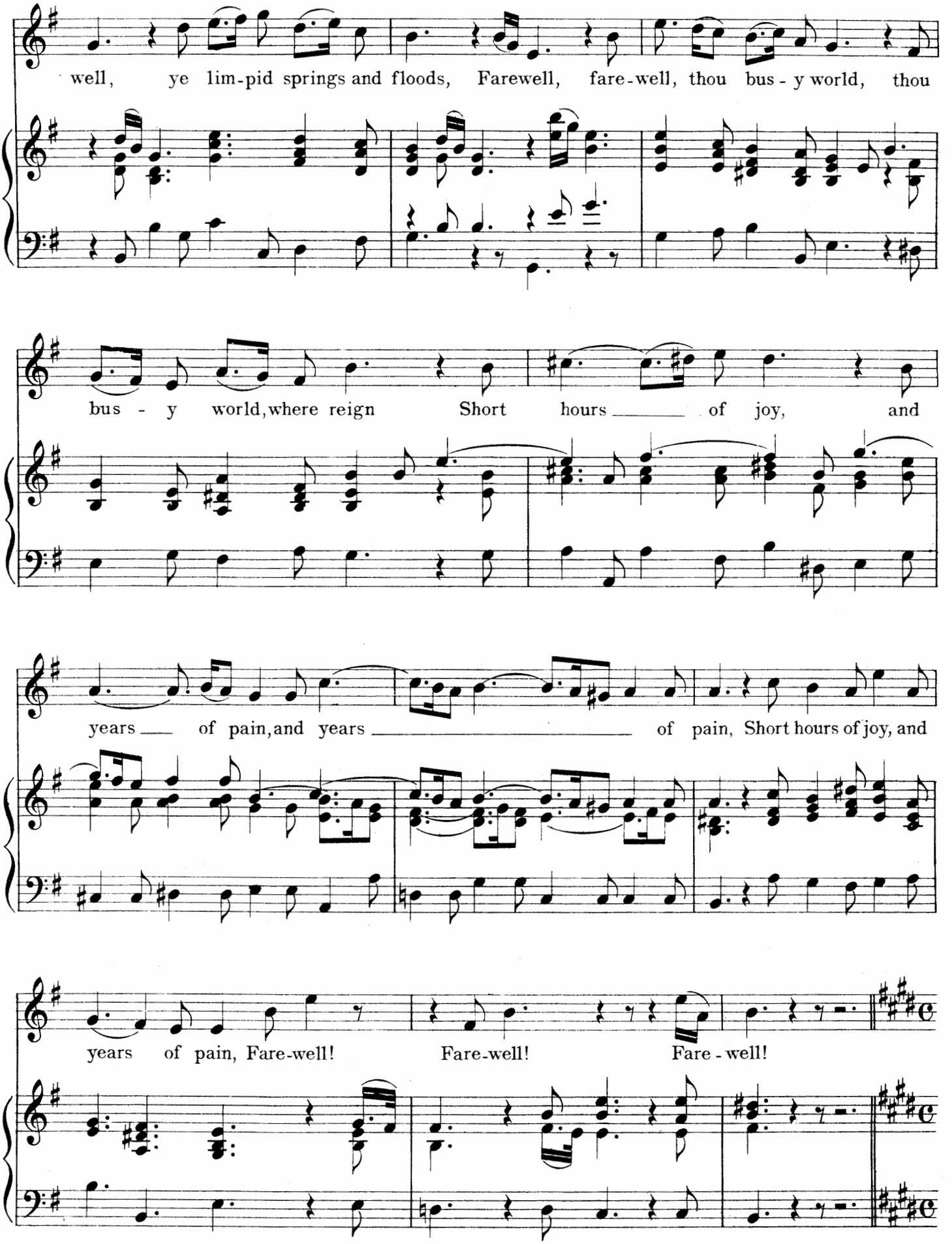
Edited by Ebenezer Prout

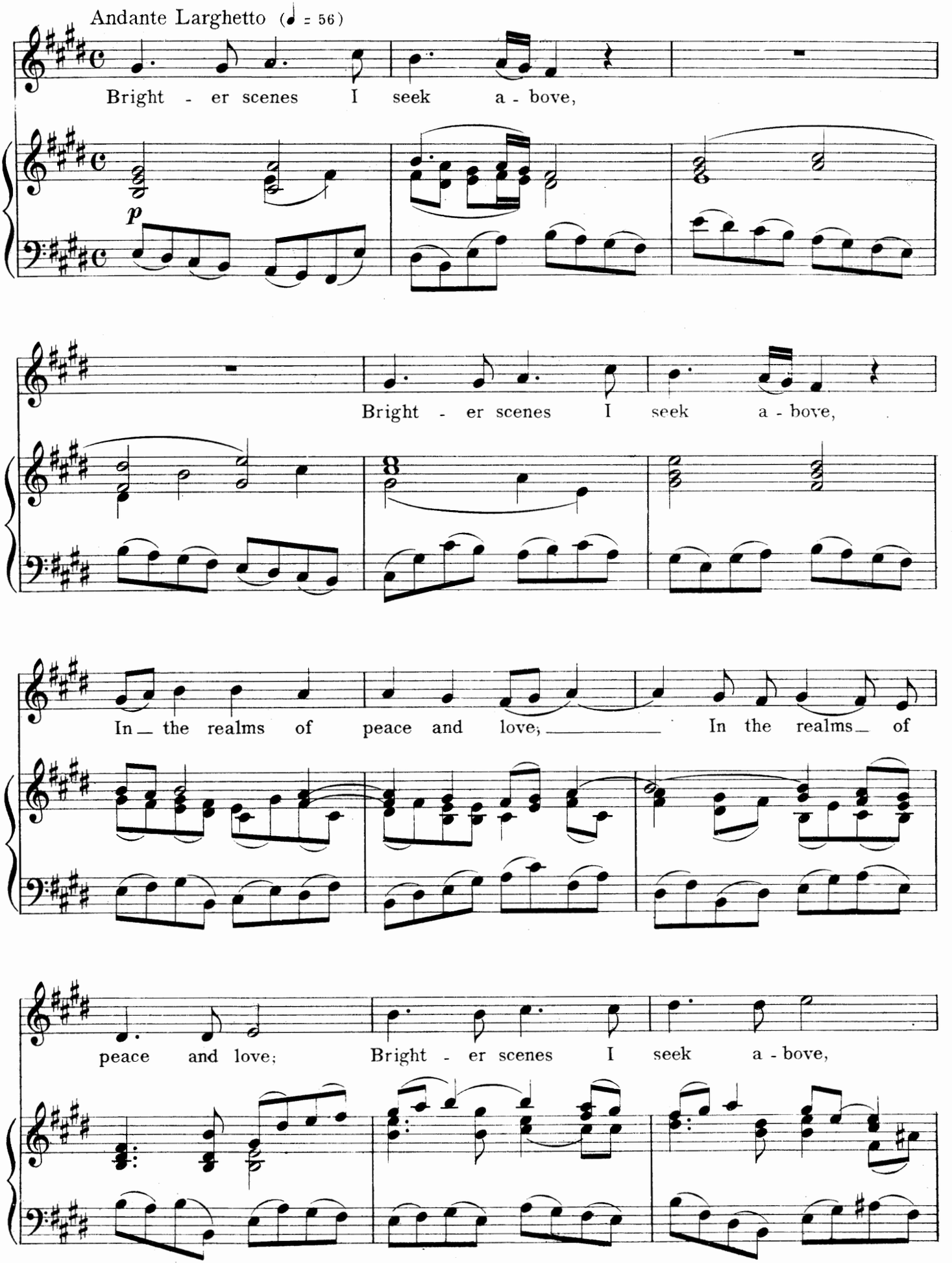
GEORGE FRIDERIC HANDEL

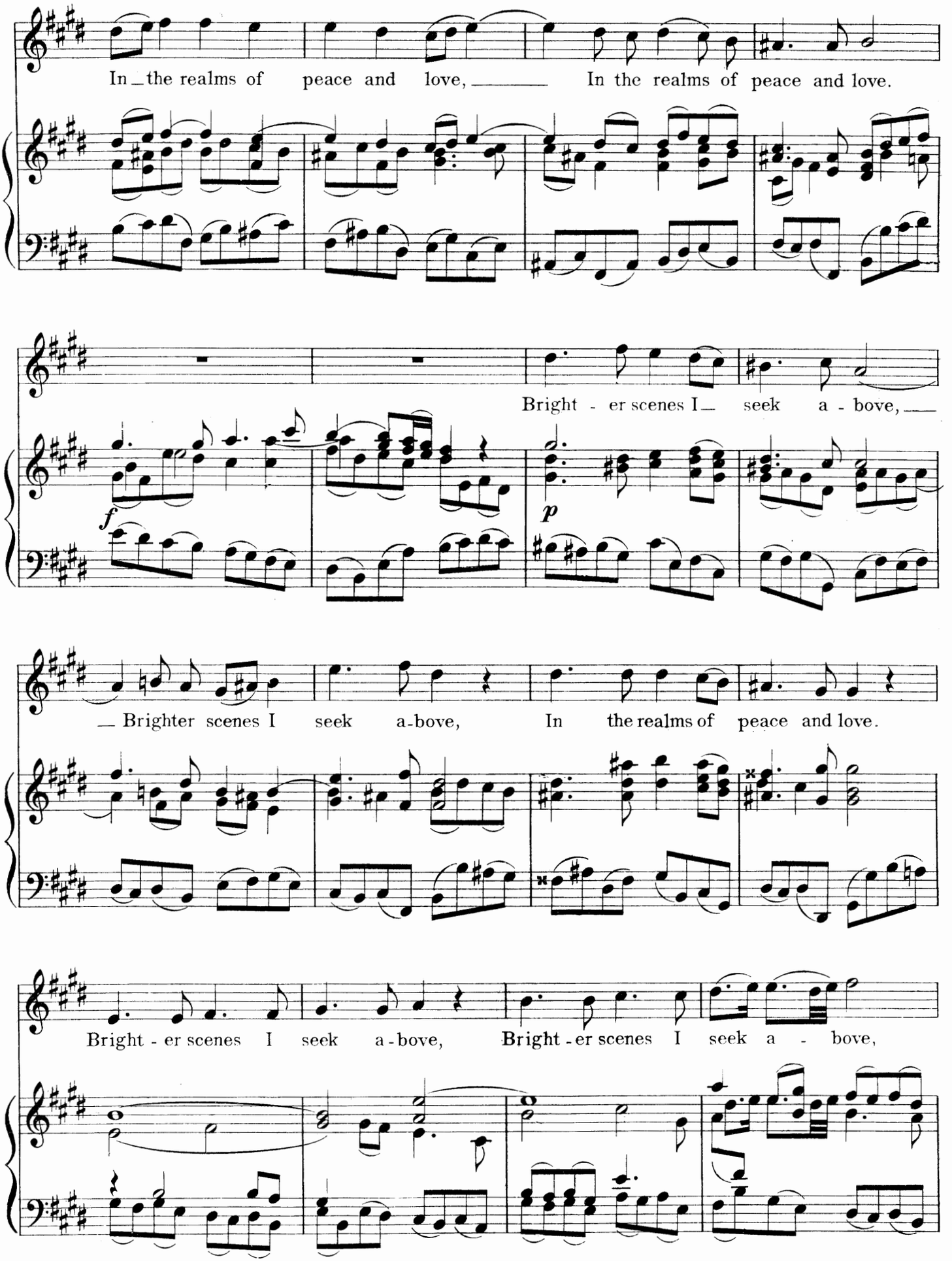


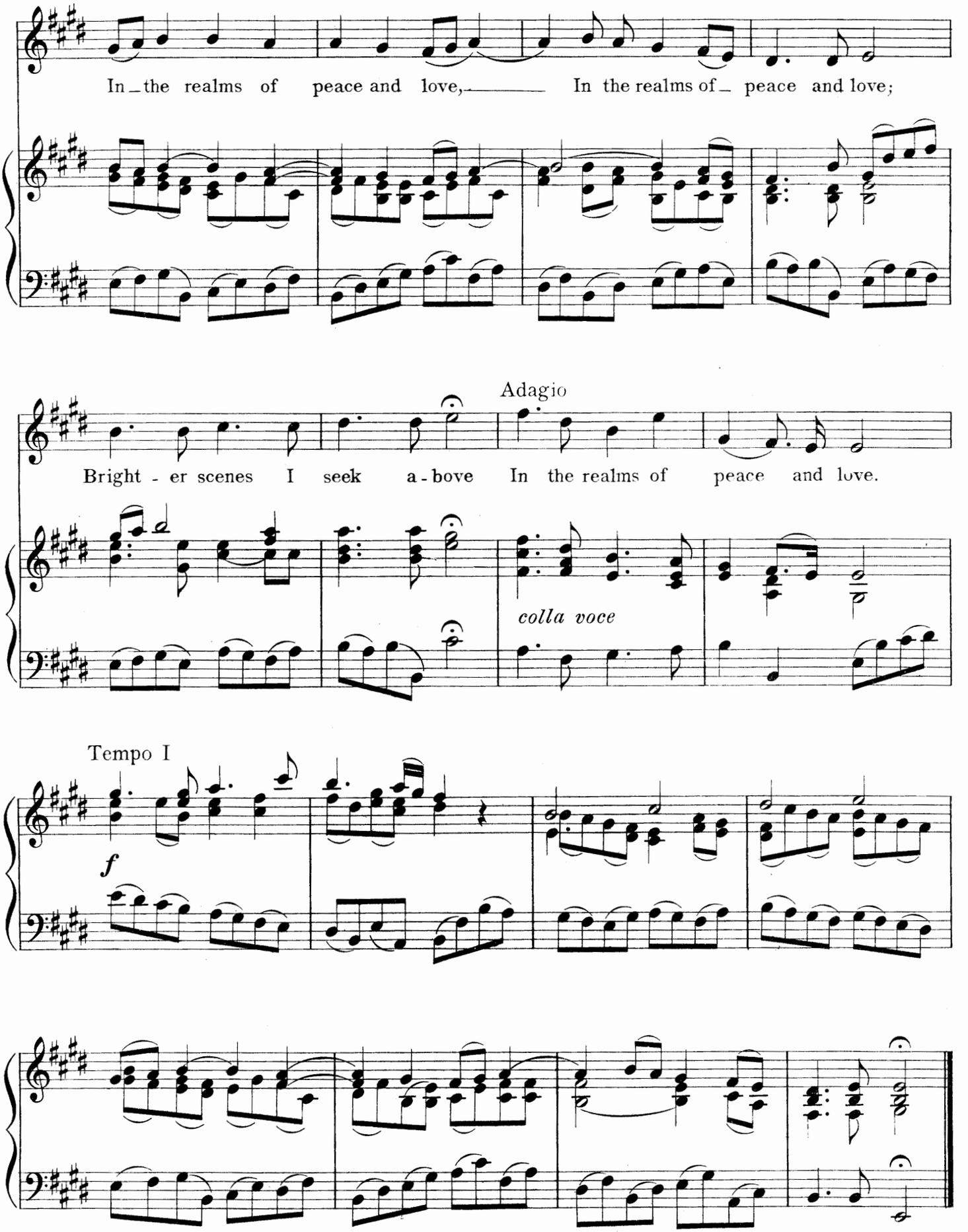
Copyright MCMV by Oliver Ditson Company


springs and floods, Ye flow'-ry meads, and leaf - y
woods; Fare-well, fare - well, thou bus - y world, where
reign Short hours of joy, and years, and years of
pain. Fare-well! Fare-well, fare -


well, ye lim-pid springs and floods, Farewell, fare-well, thou bus-y world, thou
bus-y world, where reign Short hours of joy, and
years of pain, and years of pain, Short hours of joy, and
years of pain, Fare-well! Fare-well! Fare-well!


Andante Larghetto (♩ = 56)
Bright - er scenes I seek a - bove,
p
Bright - er scenes I seek a - bove,
In the realms of peace and love; In the realms of
peace and love; Bright - er scenes I seek a - bove,


In the realms of peace and love, In the realms of peace and love.
Bright - er scenes I seek a - bove,
f
p
Brighter scenes I seek a-bove, In the realms of peace and love.
Bright - er scenes I seek a-bove, Bright - er scenes I seek a - bove,


In the realms of peace and love, In the realms of peace and love;
Adagio
Bright - er scenes I seek a - bove In the realms of peace and love.
colla voce
Tempo I
f