

Lascia ch'io pianga

(from the opera Rinaldo)

Music: George Frideric Handel (1685–1759)
 Arrangement: Gwyn Arch

Larghetto

Piano

9

S
p
 Las-cia ch'io pian - ga, la cru - da sor - te, e che sos - pi - ri la
 Gone is the sun - shine. Fare - well, sweet flow - ers. Star-less the night time, so

A
p
 Las-cia ch'io pian - ga, la cru - da sor - te, e che sos - pi - ri la
 Gone is the sun - shine. Fare - well, sweet flow - ers. Star-less the night time, so

T
p
 Las-cia ch'io pian - ga, la cru - da sor - te, e che sos - pi - ri la
 Gone is the sun - shine. Fare - well, sweet flow - ers. Star-less the night time, so

B
p
 Las-cia ch'io pian - ga, la cru - da sor - te, e che sos - pi - ri la
 Gone is the sun - shine. Fare - well, sweet flow - ers. Star-less the night time, so

Piano



15

cresc.

li - ber - tà. E che sos - pir - i, e che sos -
 dark my dawn. Caged like a wild bird, free - dom no

cresc.

li - ber - tà. E che sos - pir - i, e che sos -
 dark my dawn. Caged like a wild bird, free - dom no

cresc.

li - ber - tà. E che sos - pir - i, e che sos -
 dark my dawn. Caged like a wild bird, free - dom no

cresc.

li - ber - tà. E che sos - pir - i, e che sos -
 dark my dawn. Caged like a wild bird, free - dom no

cresc.

20

p

pi - ri la li - ber - tà. Las - cia ch'io pian - ga, la cru - da
 long - er, my days for - lorn. Where are you, dear one? Must we be

p

pi - ri la li - ber - tà. Las - cia ch'io pian - ga, la cru - da
 long - er, my days for - lorn. Where are you, dear one? Must we be

p

pi - ri la li - ber - tà. Las - cia ch'io pian - ga, la cru - da
 long - er, my days for - lorn. Where are you, dear one? Must we be

p

pi - ri la li - ber - tà. Las - cia ch'io pian - ga, la cru - da
 long - er, my days for - lorn. Where are you, dear one? Must we be

p

26

sor - te, E che sos - pi - ri la li - ber - tà.
 part - ed? Our love is sev - ered, our dreams_ lie_ torn.

sor - te, E che sos - pi - ri la li - ber - tà.
 part - ed? Our love is sev - ered, our dreams_ lie_ torn.

sor - te, E che sos - pi - ri la li - ber - tà.
 part - ed? Our love is sev - ered, our dreams_ lie_ torn.

sor - te, E che sos - pi - ri la li - ber - tà.
 part - ed? Our love is sev - ered, our dreams_ lie_ torn.

mp

32



Ombra mai fu

(from the opera Serse)

English lyrics: Stuart Smith

Music: George Frideric Handel (1685–1759)
 Arrangement: Gwyn Arch

Larghetto ♩ = c. 66

Piano

p legato

f

con ped.

8

p

f

15

mp

S

Oh - - - bra mai fu
 Oh plane tree sub-lime,

mp

A

Oh - - - bra mai fu
 Oh plane tree sub - lime,

pp

T

Oh - bra mai fu,
 Oh plane tree sub-lime.

pp

B

Oh - bra mai fu,
 Oh tree sub - lime.

p



21

p *cresc.*

di ve - ge - ta - bi - le, ca - ra ed a - ma - bi - le, so - a - ve
 bless thee on this ho - ly day. Thy green leaves shade the flower and spare the

p

di ve - ge - ta - bi - le, ca - ra ed a - ma - bi -
 bless thee on this ho - ly day, Thy green leaves spare the

mp

ca - ra ed a - ma - bi -
 Thy green leaves spare the

mp

ca - ra ed a - ma - bi - le, so - a - ve
 Thy green leaves shade the flower and spare the

26

p

più.
 dew.

le,
 dew.

mf

le. Om - bra mai fu di ve - ge - ta - bi - le,
 dew. Oh thou tree di - vine! When clouds are turn - ing grey

più. Om - bra mai fu di ve - ge - ta - bi - le,
 dew. Thou tree di - vine! When clouds are turn - ing grey

Art Thou Troubled

(from the opera Rodelinda)

English lyrics: William Gurney Rothery (1858–1930)

Music: George Frideric Handel (1685–1759)
 Arrangement: Gwyn Arch

Andante (♩ = ca. 80)

S
 A
 T
 B

Art thou trou- bled?
 Art thou trou- bled?
 Art thou trou- bled?

Piano
 mp
 legato

8

Mu - sic will calm thee. Art thou wea - ry? Rest shall be thine, rest
 Mu - sic will calm thee. Art thou wea - ry? Rest shall be thine, be
 Mu - sic will calm thee. Rest shall be thine, rest
 Mu - sic will calm thee. Art thou wea - ry? Rest shall be thine, rest



14 *poco cresc.*

_____ shall be thine. Mu - sic, source of all glad - ness, heals thy _____

_____ thine._____ Mu - sic, source of all glad - ness, heals_ thy

shall be thine. Source of glad - ness, heals_ thy

shall be thine. Source of glad - ness

21 *mf*

sad - ness at her_ shrine. Mu - sic, mu - sic, ev - er di - vine.

sad - ness at_ her shrine. Mu - sic, mu - sic, ev - er di - vine.

sad - ness at her_ shrine. Mu - sic, _____ mu - sic, ev - er di - vine.

at_ her shrine. Mu - sic, mu - sic, ev - er di - vine.

Where'er You Walk

(from the oratorio Semele)

Lyrics: Alexander Pope (1688–1744)

Music: George Frideric Handel (1685–1759)

Arrangement: Gwyn Arch

Largo (♩ = ca.48)

p

S
 Wher - e'er you walk, cool gales shall fan the glade.

A
 Wher - e'er you walk, cool gales shall fan the glade.

T
 Wher - e'er you walk, cool gales shall fan the glade.

B
 Wher - e'er you walk, cool gales shall fan the glade.

Largo (♩ = ca.48)

p *legato*

Piano

4

Trees, where you sit, shall crowd in - to a shade. Trees, where you sit, shall crowd in -

Trees, where you sit, shall crowd in - to a shade. Trees, where you sit, shall crowd in -

Trees, where you sit, shall crowd in - to a shade. Trees, where you sit, shall crowd in -

Trees, where you sit, shall crowd to a shade. Trees, where you sit, shall crowd in -



7

to a shade. Wher - e'er you walk, cool

to a shade. Wher - e'er you walk, cool

to a shade. Wher - e'er you walk, cool

to a shade. Wher - e'er you walk, cool

mf

10

gales shall fan the glade. Trees, where you sit, shall crowd in - to a shade, in - to a

gales shall fan the glade. Trees, where you sit, shall crowd in - to a shade,

gales shall fan the glade. Trees, where you sit, shall crowd in - to a shade, in - to a

gales shall fan the glade. Trees, where you sit, shall crowd in - to a shade,

mf

Silent Worship

(from the opera Tolomeo)

English lyrics: Arthur Somervell (1863–1937)

Music: George Frideric Handel (1685–1759)

Arrangement: Gwyn Arch

Larghetto ♩ = ca. 52

Piano *p*

senza Ped.

The piano introduction is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a piano (*p*) dynamic and is marked *senza Ped.* (without pedal). The tempo is *Larghetto* with a quarter note equal to approximately 52 beats per minute. The score consists of two staves: a treble clef staff with chords and a bass clef staff with a simple accompaniment.

3

This section continues the piano accompaniment from the previous system, starting at measure 3. It maintains the same 4/4 time signature and key signature. The bass clef staff continues with a steady accompaniment, while the treble clef staff features chords and some melodic lines.

6 *mp*

S Did you not hear my la - dy go down the gar - den sing - ing? Black - bird and thrush were si - lent to

A *mp* Did you not hear my la - dy go down the gar - den sing - ing? Black - bird and thrush were si - lent to

T *mp* Did you hear my la - dy go down the gar - den sing - ing? Black - birds were si - lent to

B *mp* Did you hear my la - dy go down the gar - den sing - ing? Black - birds were si - lent to

Piano

This system contains the vocal entries for Soprano (S), Alto (A), Tenor (T), and Bass (B), along with the piano accompaniment. The vocal parts begin at measure 6 with a mezzo-piano (*mp*) dynamic. The lyrics are: "Did you not hear my lady go down the garden singing? Black-bird and thrush were silent to" for Soprano and Alto; "Did you hear my lady go down the garden singing? Black-birds were silent to" for Tenor and Bass. The piano accompaniment continues in the same style as the previous sections.



9 *poco cresc.*
 hear the al - leys ring - ing. O saw you not my la - dy out in the gar - den there?

8 *poco cresc.*
 hear the al - leys ring - ing. O saw you not my la - dy out in the gar - den there?

8 *poco cresc.*
 hear the al - leys ring - ing. O saw you not my la - dy out in the gar - den there? _____

poco cresc.
 hear the al - leys ring - ing. O saw you not my la - dy out in the gar - den there? _____

12
 Sham-ing the rose and li - ly, for she is twice as fair.

Sham-ing rose and li - ly, for she is twice as fair.

8 Sham-ing rose and li - ly, for she is twice as fair.

Sham-ing rose and li - ly, for she is twice as fair.

mf



Caro mio ben

English lyrics: Stuart Smith

Music: Giuseppe Giordani (1744–1798)

Arrangement: Gwyn Arch

Larghetto ♩ = c. 69

S 1

S 2

A

T

B

*) Keyboard

p sempre legato

5

mp

Ca - ro mio ben, cre - di - mi al - men, sen - za di
My love div - ine, my heart is thine, trust when I

p

Ah, ah, ah.

p

Ah, ah.

p

Ah, ah.

p

Ah, ah.

*) Ideally harpsichord (or electronic harpsichord/guitar). Alternatively, piano/organ.



9

te lan - gui - sce il cor, ca - ro mio ben, sen - za di
 say, "For thee I pine". My love div - ine, trust when I

mf *p*

Ca - ro mio ben, ah, ah,
 My love div - ine,

mf *p*

Ah, ah, ah,

mf *p*

Ah, ah,

mf *p*

Ah, ah.

13

te lan - gui - sce il cor. Il tuo fe -
 say, "For thee I pine". Faith - ful and

poco cresc.

Sen - za di te lan - gui - sce il cor. Ah,
 Trust when I say, "For thee I pine".

Ah, Ah,

Ah, Ah,

Ah, Ah,

Voi che sapete

(from the opera Le nozze di Figaro)

English lyrics: Stuart Smith

Music: Wolfgang Amadeus Mozart (1756–1791)

Arrangement: Gwyn Arch

Andante ♩ = c.63

Piano

p e legg.

senza ped.

5

9

p

S

Voi che sa - pe - te che co - sa è a - mor,
 You who have known love, you mas - ters of the art,
 Euch, hol - de Frau - en, die Lieb' - ihr - kennt,

A

Voi che sa - pe - te che co - sa è a - mor,
 You who have known love, you mas - ters of the art,
 Euch, hol - de Frau - en, die Lieb' - ihr - kennt,

T

Voi che sa - pe - te che co - sa è a - mor,
 You who have known love, you mas - ters of the art,
 Euch, hol - de Frau - en, die Lieb' - ihr - kennt,

B

Voi che sa - pe - te che co - sa è a - mor,
 You who have known love, you mas - ters of the art,
 Euch, hol - de Frau - en, die Lieb' - ihr - kennt,

13

don - ne, ve - de - te s'io l'ho nel cor,
what am I feel - ing here in my heart?
 will ich ver - trau - en was hier so brennt,

don - ne, ve - de - te s'io l'ho nel cor,
what am I feel - ing here in my heart?
 will ich ver - trau - en was hier so brennt,

17

don - ne, ve - de - te s'io l'ho nel cor.
Is it love I'm feel - ing now here in my heart?
 will ich ver - trau - en was hier so brennt.

don - ne, ve - de - te s'io l'ho nel cor.
Is it love I'm feel - ing here in my heart?
 will ich ver - trau - en was hier so brennt.



21 *poco cresc.*

Quel - lo ch'io pro - vo vi - ri - di - rò,
 What is this flit - ter flut - ter - ing? What is this glow?
 Was mir ge - sche - hen, ist mir so neu,

Quel - lo ch'io pro - vo vi - ri - di - rò,
 What is this flit - ter flut - ter - ing? What is this glow?
 Was mir ge - sche - hen, ist mir so neu,

25

poco cresc.

è per me nuo - vo, ca - pir nol so.
 Why am I stut - ter - ing? I need to know
 kann's nicht ver - ste - hen was es nur sei?

è per me nuo - vo, ca - pir nol so.
 Why am I stut - ter - ing? I need to know
 kann's nicht ver - ste - hen was es nur sei?

Là ci darem la mano

(from the opera Don Giovanni)

English lyrics: Stuart Smith

Music: Wolfgang Amadeus Mozart (1756–1791)

Arrangement: Gwyn Arch

Andante ♩ = c. 112

S
A

T
B

mp

Là ci da-rem la ma-no, là mi di-rai di
 Say we will be to-geth-er, just lay your hand in

Andante ♩ = c. 112

Piano

p *legg.*

6

Vor -
I

sì. mine. Ve-di, non è lon-ta-no, par-tiam, ben-mio, da-qui.
 I prom-ise that for ev-er my faith-ful heart is thine.

cresc. *p*



11

rei e non vor - re - i, mi tre - ma un po - co il cor: Fe - li - ce, è ver, sa -
 feel your hands car - ress - ing but is your prom - ise true? Should I bes - tow my

16

rei, ma può bur - lar - mi an - cor, ma può bur - lar - mi an - cor!
 bles - sing? I won - der if I'm right to be trust - ing you, I won - der should I give in to you?

21

Alto *p*

Mi fa pie - tà Ma - set - to.
 His un - re - strained ex - cite - ment makes me wor - ry.

Vie - ni, mio bel di - let - to!
 Come, dar - ling, let us hur - ry.

25 Soprano *mf* Alto *cresc.*

Pre - sto non son_ più_ for - te, non son_ più_ Tenor *cresc.*
 Say_ that you nev - er will de - ceive_ me, you nev - er will de -

lo can-gie - rò tua_ sor - te!
 I will be true, do be - lieve - me!

mf

29 S & A poco rit. a tempo

for - te, non son_ più_ for - te. T & B
 ceive_ me, you nev - er will de - ceive me. *f*

Vie - ni! Vie - ni! Là ci da - rem la
 Nev - er! Nev - er! Come, let my arms en -

mp

poco rit. *a tempo*

p

Ped.

33 *pp* *mp*

Vor - ei e non vor - re - i, Mi
 I long for him to touch me! His

ma - no, *cresc.*
 fold you. Là mi di - rai di sì!
mp
 Come, give your - self to me!

cresc. *mp*



O du mein holder Abendstern

(from the opera Tannhäuser)

German lyrics: Richard Wagner
 English lyrics: Stuart Smith

Music: Richard Wagner (1813–1883)
 Arrangement: Gwyn Arch

Andante ♩. = ca. 58

p

S O du mein hol - der A - bend - stern,
 Star high a - bove me burn - ing bright,

mp

A Du mein A - bend - stern
 Star, star, burn - ing bright

T

B

Piano *p*

ped. * *ped.* * etc.

7

pp *mf*

wohl grüßt' ich im - mer dich; vom Her - zen, das sie
 grant me a wish this night. Shine with thy pure cel -

mf *p*

grüßt' ich im - mer dich so gern; vom Herz - das sie
 grant a wish this mourn - ful night. Shine with pure cel -

p *p*

Grüßt' ich im - mer dich so gern; Vom Her - zen, das sie
 Grant a wish this mourn - ful night. Shine with pure cel -

p

Grüßt' ich im - mer gern; Herz!
 Grant a wish this night. Shine!



13

nie ver - riet. Grü - ße sie, wenn sie vor - bei dir zieht,
 es - tial grace. Guide now my love to her rest - ing place.

Herz! Herz! Grüß' sie wenn sie vor - bei dir zieht,
 Shine! Shine! Guide my love to her rest - ing place.

19

wenn sie ent - schwebt dem Tal der Er - den ein sel' - ger En - gel
 Heav'n re - claims from one so low - ly my true love, my

wenn sie ent - schwebt dem Tal der Er - den, sel' - ger En - gel
 Heav'n re - claims from one so low - ly my love, my

wenn sie ent - schwebt dem Tal der so Er - den, sel' - ger En - gel
 Heav'n re - claims from one so low - ly my love, my

wenn sie ent - schwebt dem Tal der so Er - den, sel' - ger En - gel
 Heav'n re - claims from one so low - ly my love, my



25

dort zu wer - den. Wenn sie ent-schwebt dem Tal der Er - den, ein
 la - dy ho - ly. God's ten - der voice, sound - ing clear - ly, to

dort zu wer - den. Wenn sie ent-schwebt dem Tal, Er - den,
 la - dy ho - ly. God's ten - der voice sounds clear;

dort zu wer - den. Wenn sie ent - schwebt dem Tal, Er - den,
 la - dy ho - ly. God's ten - der voice sounds clear;

dort zu wer - den. Tal der Er - den,
 la - dy ho - ly. God's voice voice sounds clear;

31

sel' - ger En - gel dort zu wer den.
 call a beau - ti - ful an - gel, dear to me.

sel' - ger En - gel dort wer - den.
 calls an an - gel, dear to me.

sel' - ger En - gel zu wer - den.
 calls an an - gel dear to me.

sel' - ger En - gel wer - den.
 calls an an - gel, dear to me.



La Vergine degli Angeli

(from the opera La Forza del Destino)

English lyrics: Stuart Smith

Giuseppe Verdi (1813–1901)

Arrangement: Gwyn Arch

Adagio (♩ = 69)

Soprano Solo

pp sotto voce

S
A
T
B

La Ver - gi - ne de - gli An - ge - li vi
 May ho - ly ang - els from a - bove for -

pp sotto voce

Adagio (♩ = 69)

Piano

pp

4

co - pra del suo man - to, e voi pro - teg - ga
 ev - er walk be - side you. And may the bless - ed



7 Soprano solo *dolcissimo*

La
 May

vi - gi - le di Di - o l'An - ge - lo san - to.
 Vir - gin's love pro - tect you now and guide you.

p *pp* *p* *pp*

10

Ver - gi - ne de - gli An - ge - li mi co - pra del suo
 ho - ly ang - els from a - bove for - ev - er walk be -

Mm. *pp*

13

man - to, e me pro - teg - ga vi - gi - le di
 side me. And may the bless - ed Vir - gin's love pro-

Mm

16

Di - o l'An - ge - lo san - to. La
 tect me now and guide me. I

p
 La Ver - gi - ne deg-
 May ho - ly ang - els

p

