

LET ME WANDER NOT UNSEEN

From "L'Allegro" (1740)

Edited by Ebenezer Prout

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Siciliana (♩ = 63)

PIANO

The first system of the piano accompaniment is in 12/8 time, marked *f*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with dotted eighth notes.

TENOR (or Soprano)

The vocal line begins with the lyrics: "Let me wan - der, not un - seen, By hedge - row elms on hill - ocks". The piano accompaniment continues with the same rhythmic pattern as the first system.

The vocal line continues with the lyrics: "green." The piano accompaniment continues with the same rhythmic pattern.

The vocal line concludes with the lyrics: "There the plough - man, near at hand, Whistles o - ver the fur - row'd". The piano accompaniment continues with the same rhythmic pattern, marked *p*.

land, There the plough-man near at hand, Whis-tles o-ver the fur-row'd

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a dotted quarter note, followed by eighth and quarter notes. The piano accompaniment features a rhythmic pattern of eighth and quarter notes in the right hand and a steady bass line in the left hand.

land. And the milk-maid sing-eth

The second system continues the vocal line with a dotted quarter note followed by eighth notes. The piano accompaniment maintains its rhythmic pattern, with some chords in the right hand becoming more complex.

blithe, And the mow-er whets his scythe, And ev-er-y shep-herd tells his

The third system shows the vocal line with a dotted quarter note and eighth notes. The piano accompaniment continues with its characteristic rhythmic accompaniment.

tale, Un-der the haw-thorn in the dale,

The fourth system concludes the vocal line with a dotted quarter note and eighth notes. The piano accompaniment provides a steady accompaniment throughout.

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,

f *p* *f* *p*

f *p*

Or let the mer-ry bells ring round, And the jo - cund re - becks

p

sound, And the jo-cund re - becks sound.



NB.

p

And the jo-cund re - becks sound.

NB.

p sempre

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

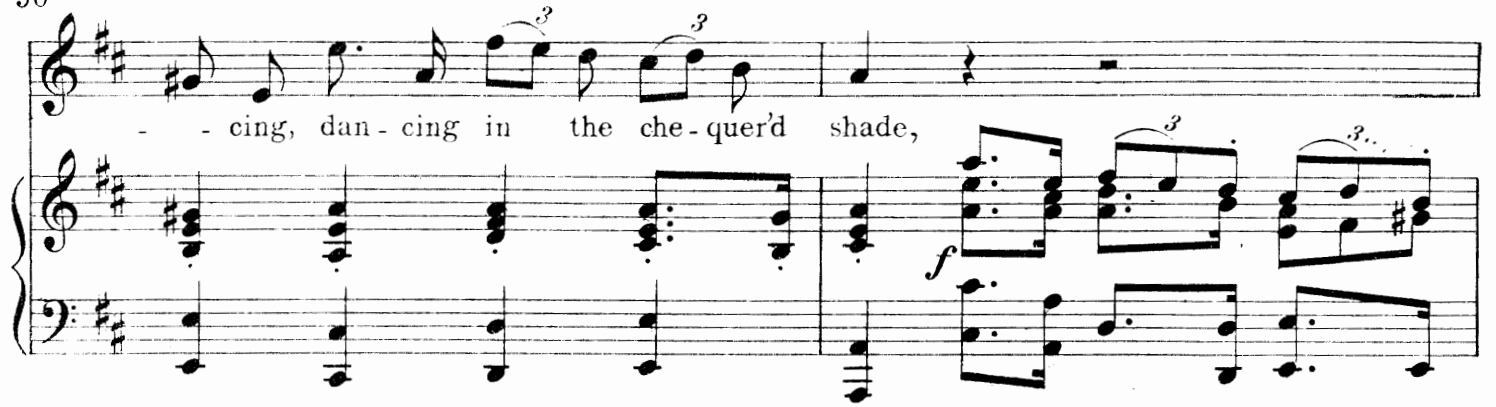
To many a youth and many a maid, Dan-cing in the che-quer'd

shade, To ma - nya 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

p *p sempre*



Dan - cing in the che - quer'd shade,

p



Dan - cing, dan -



- cing, dan - cing in the che - quer'd shade.

