

# ART SONG TRANSPOSITIONS

George Frideric Handel (1685-1759)  
**Sweet bird, that shun'st  
the noise of folly**

from *L'Allegro, il Penseroso ed il Moderato*, HWV 55 | Librettist: John Milton (1608-1674)

in D-flat major



# Sweet bird, that shun'st the noise of folly

from *L'Allegro, il Penseroso ed il Moderato*, HWV 55

John Milton

George Frideric Handel

## PENSEROSO

First, and chief, on gold - en wing, the che-rub Con-tem - pla - tion bring;  
and the mute Si-lence hist a - long, 'less Phi - lo-mel will deign a song,  
in her sweet-est, sad - dest plight, smooth - ing the rug-ged brow of night.

The score consists of three systems of vocal and piano accompaniment. The vocal line is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The piano accompaniment is in grand staff (treble and bass clefs). The first system covers measures 1-3, the second system covers measures 4-6, and the third system covers measures 7-9. Asterisks above the vocal line in measures 2, 5, and 8 indicate where an appoggiatura is possible.

## Andante

The instrumental section begins at measure 10 and continues to the end of the page. It is in the same key signature and time signature as the vocal section. The piano part features a prominent trill in the right hand starting at measure 10, which continues through measures 11, 12, and 13. The left hand provides a simple harmonic accompaniment. The score ends at measure 15.

\* appoggiatura possible

18

21

25

27

29

31

Sweet bird, \_\_\_\_\_ sweet bird, that shun'st the noise of

34

fol - ly, most mu - si-cal, most me-lan -



47 *tr*

Sweet bird,

49 *tr*

sweet bird, that shun'st the noise of

51

fol - ly, most mu-si-cal,

53

most me - lan - cho - - - - - ly,

55

most mu - si - cal, most me - lan - cho -

57

- ly!

*p*

*tr*

59

thee, chaun - tress, oft the woods a - mong, I woo,

61

to hear thy e -

*tr* *tr*

63

*tr*

65

ven-song,

*f*

Musical score for measures 67-68. The system consists of a vocal line and a piano accompaniment. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The vocal line features a melodic line with eighth and sixteenth notes. The piano accompaniment has a busy texture with sixteenth-note runs in both hands.

Musical score for measures 69-70. The system includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "thee, chaun - tress, oft the woods a - mong, I woo,". The piano accompaniment provides harmonic support with chords and moving lines.

Musical score for measures 71-72. The system includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "I woo, to hear thy e - - -". The piano accompaniment continues with intricate textures.

Musical score for measures 73-74. This system is primarily instrumental, featuring a piano accompaniment with dense sixteenth-note patterns in both the treble and bass staves.

Musical score for measures 75-76. The system includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "ven-". The piano accompaniment features a complex texture with sixteenth-note runs and chords. The vocal line has a melodic line with some rests.

77 *-song.*

79

81 *f* *Fine*

**Larghetto e piano**

84

Or, miss - ing thee, I walk un - seen, on the

87

dry smooth-sha - ven green, to be - hold the wan - d'ring

90

moon, to be - hold the wan - d'ring moon ri - ding

93

near her high - est noon, ri - ding near her high - est

96

noon, ri - ding near her high - est noon, to be -

99

-hold the wan - d'ring moon ri - ding near her

*Dal segno*

101

high - est noon.