

HANDEL

NOVELLO'S ORIGINAL OCTAVO
EDITION.

CHARLES WOOD.

ODE TO THE WEST WIND

ONE SHILLING.

LONDON: NOVELLO, EWER & CO

BACH

MOZART BEETHOVEN HAYDN

SPOHR MENDELSSOHN WEBER

THE VOYAGE OF MAELDUNE

BALLAD

BY

ALFRED, LORD TENNYSON

SET TO MUSIC FOR SOLI, CHORUS, AND ORCHESTRA BY

C. VILLIERS STANFORD.

(OP. 34.)

Vocal Score, paper cover	....	....	....	....	....	....	....	2	6
„ paper boards	....	....	....	....	....	....	....	3	0
„ cloth gilt	....	....	....	....	....	....	....	4	0
Vocal Parts	....	....	....	....	....	....	....	3	0
String Parts	....	....	....	....	....	....	....	12	6
Full Score and Wind Parts, MS.									

DAILY TELEGRAPH.

. . . There should be no delay in proclaiming the success achieved to-day, a success, having regard to the theme of "The Revenge," proportionate to that won by Professor Stanford in 1886.

STANDARD.

Throughout the work the composer is at his best. He always shows himself a musician of the first rank; but he does not always rise to the level of his theme so distinctly as in the present instance. The tone-painting is almost uniformly vivid, and shows a sense of beauty as well as of fitness. There need be no hesitation in according it a place among its composer's most successful efforts.

DAILY NEWS.

Lord Tennyson's descriptions of the various Isles afford Dr. Stanford plenty of opportunity not only for striking musical contrasts, but also for that descriptive choral work of which the Irish composer has already proved himself a master. . . . It is not surprising that a work so picturesque and interesting . . . attained a success at once decisive and unanimously accorded.

DAILY CHRONICLE.

The orchestration, both for ingenuity of device and happy realization of intentions, must rank among his best endeavours. The choral parts are grateful to the interpreters. The latter branch of the work is indeed characterised by the boldness and catching flow of tune that so speedily made "The Revenge" a favourite.

WEEKLY DISPATCH.

Another conspicuous success was made by Professor Stanford's setting of Tennyson's ballad "The Voyage of Maeldune." . . . I am inclined to think "The Voyage of Maeldune" is the best thing the composer has done since his "Elegiac Ode."

SUNDAY TIMES.

The whole work teems with beauty and poetic charm of a kind not to be resisted: music, ever grateful for the singers, being enhanced in significance and grace by the most refined and striking orchestration. In its way, therefore, "The Voyage of Maeldune" is a masterpiece.

LEEDS MERCURY.

. . . To sum up, we have in "The Voyage of Maeldune" a remarkable creation, which, associated with the different yet equally remarkable "St. Cecilia's Day," will make the present Festival memorable in English history. We unfeignedly rejoice at so marked a triumph of our national art.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

NOVELLO'S ORIGINAL OCTAVO EDITION.

ODE TO THE WEST WIND

A POEM

BY

SHELLEY

SET TO MUSIC FOR TENOR SOLO, CHORUS AND
ORCHESTRA

BY

CHARLES WOOD.

(OP. 3.)

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ODE TO THE WEST WIND.

O WILD West Wind, thou breath of Autumn's being,
Thou, from whose unseen presence the leaves dead
Are driven, like ghosts from an enchanter fleeing,
Yellow, and black, and pale, and hectic red,
Pestilence-stricken multitudes : O thou
Who chariotest to their dark wintry bed
The wingèd seeds, where they lie cold and low,
Each like a corpse within its grave, until
Thine azure sister of the spring shall blow
Her clarion o'er the dreaming earth, and fill
(Driving sweet buds like flocks to feed in air)
With living hues and odours plain and hill :
Wild Spirit, which art moving everywhere ;
Destroyer and Preserver ; Hear, O hear !

Thou on whose stream, 'mid the steep sky's commotion,
Loose clouds like earth's decaying leaves are shed
Shook from the tangled boughs of Heaven, and Ocean,
Angels of rain and lightning ; there are spread
On the blue surface of thine airy surge,
Like the bright hair uplifted from the head
Of some fierce Maenad, ev'n from the dim verge
Of the horizon to the zenith's height—
The locks of the approaching storm. Thou dirge
Of the dying year, to which this closing night
Will be the dome of a vast sepulchre,
Vaulted with all thy congregated might
Of vapours, from whose solid atmosphere
Black rain, and fire, and hail, will burst : O hear !

Thou who didst waken from his summer-dreams
The blue Mediterranean, where he lay
Lull'd by the coil of his crystalline streams
Beside a pumice isle in Baiae's bay,
And saw in sleep old palaces and towers
Quivering within the wave's intenser day,
All overgrown with azure moss and flowers
So sweet, the sense faints picturing them ! Thou
For whose path the Atlantic's level powers
Cleave themselves into chasms, while far below
The sea-blooms and the oozy woods which wear
The sapless foliage of the ocean, know
Thy voice, and suddenly grow gray with fear,
And tremble and despoil themselves : O hear !

If I were a dead leaf thou mightest bear ;
If I were a swift cloud to fly with thee ;
A wave to pant beneath thy power, and share
The impulse of thy strength, only less free
Than Thou, O uncontrollable ! If even
I were as in my boyhood, and could be
The comrade of thy wanderings over heaven,
As then, when to outstrip the skyeey speed
Scarce seem'd a vision, I would ne'er have striven
As thus with thee in prayer in my sore need.
O lift me as a wave, a leaf, a cloud !
I fall upon the thorns of life ! I bleed !
A heavy weight of hours has chain'd and bow'd
One too like thee : tameless, and swift, and proud.

Make me thy lyre, ev'n as the forest is :
What if my leaves are falling like its own !
The tumult of thy mighty harmonies
Will take from both a deep autumnal tone,
Sweet though in sadness. Be thou, Spirit fierce,
My spirit ! be thou me, impetuous one !
Drive my dead thoughts over the universe
Like wither'd leaves to quicken a new birth ;
And, by the incantation of this verse,
Scatter, as from an unextinguished hearth
Ashes and sparks, my words among mankind !
Be through my lips to unawaken'd earth
The trumpet of a prophecy ! O Wind,
If Winter comes, can Spring be far behind ?

ODE TO THE WEST WIND.

P. B. SHELLEY.

CHARLES WOOD. (Op. 3.)

PIANO. *Poco Adagio.*

pp

Staccato.

p espresso.

sempre staccato.

f p marcato.

v *p* *f* *cres. molto.*

ff fz fz fz cresc.

ff cresc. f cresc.

Ped.

sostenuto.
ff

dim. *p* *cra.* *f* *p*

CHORUS. SOPRANO.

ALTO. O wild West Wind, thou breath of Autumn's being,

TENOR. O wild West Wind, thou breath of Autumn's being,

BASS. O wild . . West Wind, thou breath of Autumn's being,

O wild . . West Wind, thou breath of Autumn's being,

f *p*

Thou, from whose unseen presence the leaves dead Are driv-en, like ghosts from an en-

Thou, from whose unseen presence the leaves dead Are driv-en, like ghosts from an en-

Thou, from whose unseen presence the leaves dead Are driv-en, like ghosts from an en-

Thou, from whose unseen presence the leaves dead Are driv-en, like ghosts from an en-

pp *pp* *pp* *pp* *p*

chant-er flee-ing, Yel-low, and black, . . and pale, and hec-tic red,
 chant-er flee-ing, Yel-low, and black, . . and pale, and hec-tic red,
 chant-er flee-ing, Yel-low, and black, . . and pale, and hec-tic red,
 chant-er flee-ing, Yel-low, and black, . . and pale, and hec-tic red,

The first system of the score features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the left hand, with a treble clef. The music is in a minor key and 4/4 time. Dynamics include *cres.*, *f*, and *p*. The lyrics are: "chant-er flee-ing, Yel-low, and black, . . and pale, and hec-tic red,".

Pes-ti-lence-stricken mul-ti-tudes: O thou Who
 Pes-ti-lence-stricken mul-ti-tudes: O thou Who
 Pes-ti-lence-stricken mul-ti-tudes: O thou Who
 Pes-ti-lence-stricken mul-ti-tudes: O thou Who

The second system continues the vocal and piano parts. The vocal parts have three staves. The piano accompaniment is in the left hand, with a treble clef. Dynamics include *p*, *cres.*, *f*, and *mp*. The lyrics are: "Pes-ti-lence-stricken mul-ti-tudes: O thou Who".

cha-rio-test to their dark win-try bed The wingéd seeds, . . where they lie
 cha-rio-test to their dark win-try bed The wingéd seeds, . . where they lie
 cha-rio-test to their dark win-try bed The wingéd seeds, . . where they lie
 cha-rio-test to their dark win-try bed The wingéd seeds, . . where they lie

The third system continues the vocal and piano parts. The vocal parts have four staves. The piano accompaniment is in the left hand, with a treble clef. Dynamics include *f*, *fz*, and *p*. The lyrics are: "cha-rio-test to their dark win-try bed The wingéd seeds, . . where they lie".

cla - rion o'er . . the dream - - - ing earth . .

. Her cla - rion o'er . . the dream - - - ing earth

p and

and fill, (*p*) *cres.* *mf* (Driving sweet buds like flocks to feed in air,) . . With *cres.* *p*

and fill, *pp* With *cres.* *p*

fill, *cres.* *mf* *pp* With *cres.* *p*

and fill, *pp* With *p cres.*

With

liv - ing hues . . and o - dours . . plain and hill.

liv - ing hues . . and o - dours . . plain and hill.

liv - ing hues . . and o - dours . . plain and hill.

liv - ing hues . . and o - dours . . plain and hill.

cres. *f* *dim.* *p marcato.*

Wild . . Spi-rit, which art mov-ing

Wild . . Spi-rit, which art mov-ing

Wild . . Spi-rit, which art mov-ing

Wild . . Spi-rit, which art mov-ing

p *mp* *mp* *mp*

ev-rywhere, De-stroy-er,

ev-rywhere, De-stroy-er,

ev-rywhere, De-stroy-er,

ev-rywhere, De-stroy-er,

ev-rywhere, De-stroy-er,

ev-rywhere, De-stroy-er, *Sua*

mf *f* *ff* *f* *ff* *f* *ff* *fz*

p cres *cen* *do.* *ff* *fz*

and Pre-serv-er, Hear, hear, O . . . hear!

and Pre-serv-er, Hear, O . . . hear!

and Pre-serv-er, Hear, O . . . hear! . .

and Pre-serv-er, Hear, hear, O . . . hear! . .

pp *p* *pp* *f* *pp* *pp* *f* *pp* *pp* *f* *pp*

cres. *f* *p* *pp* *f* *pp*

Ped.

Sea

Allegro agitato.

p *fz*

p

Thou . . . on whose stream, . . . 'mid the

p

Loose clouds like earth's de - cay - ing leaves are

p

Loose clouds like earth's de - cay - ing leaves are

steep sky's com - mo - tion,

shed
shed
Shook . . from the tan - gled boughs of heaven . . and

p

p cres.
An - gels of rain and light - ning ;
cres.
An - gels of rain and light - ning ;
p cres.
o - cean, An - gels of rain and light - ning ;
p cres.
An - gels of rain and light - ning ;

cres. cen do. ff

mp cres.
there are
mp
there are spread,
mp
there are spread,
fz *p* *cres.*

there are spread *mf* *f* On the blue sur - face *p dolce.*

spread *f* On . . . the sur - face *p dolce.*

are spread *f* On the blue *p*

are spread *f* *pp* *stac.*

of thine air - y surge, Like the bright hair . . . up -

of thine air - y surge, Like the bright

sur - face . . . of thine air - y surge, Like the bright

lift - ed from . . . the head *cres.* Of some fierce

Like the bright hair . . . Of some fierce *cres.*

hair . . . up - lift - ed from the head *cres.* Of some fierce *cres.*

Like the bright hair up - lift - ed from the head *cres.* Of some fierce

f *p*
 Mae nad, ev'n from the
 Mae nad, ev'n from the
 Mae nad,
 Mae nad,
dim. *p*
 dim verge Of the ho-ri-zon
 dim verge Of the ho-ri-zon
p
 ev'n from the dim verge Of the ho-ri-zon
p
 ev'n from the dim verge Of the ho-ri-zon
 to the ze-nith's height, to the ze-nith's
 to the ze-nith's height,
 zon, to the ze-nith's height, to the ze-nith's
 to the ze-nith's height,
 to the ze-nith's height,

height,
 to the ze - nith's height,
 height,
 to the ze - nith's height,

f *p*

The locks . . . of the ap - proach - ing storm,
 The locks . . . of the ap - proach - ing storm,
 The locks . . . of the ap - proach - ing storm,
 The locks . . . of the ap - proach - ing storm,

f *sf* *p*

the locks . . . of the ap - proach - - ing storm. . .
 the locks . . . of the ap - proach - - ing storm. . .
 the locks . . . of the ap - proach - - ing storm. . .
 the locks . . . of the ap - proach - - ing storm. . .

cres. *ff* *f* *sf*

ff fz
 Thou dirge . . . Of the dy - - ing
 Thou dirge . . . Of the dy - - ing
 Thou dirge . . . Of the dy - - ing
 Thou dirge . . . Of the dy - - ing

Sva.

p
 year, . . . to which this clos - - ing night . . .
 year, . . . to which this clos - - ing night . . .
 year, . . . to which this clos - - ing night . . .
 year, . . . to which this clos - - ing night . . .

mf dim.
 Will be the dome of a vast sep - -
 Will be the dome of a vast
 Will be the dome of a vast sep - -
 Will be the dome of a vast

ul-chre, Vault *f*

sep - ul-chre, Vault *f*

ul-chre, Vault *f*

sep - ul-chre, Vault *f*

p *cres.* *f*

- ed with all thy con - gre - ga - - - ted might . . .

- ed with all thy con - gre - ga - - - ted

- ed with all thy con - gre - ga - - - ted might . . .

- ed with all thy con - gre - ga - - - ted

dim. *p* *cres.*

Of va - - - pours, . . . from whose sol - id at -

might . . . Of va - pours, . . . from whose sol - id at -

Of va - - - pours, . . . from whose sol - id at -

might . . . Of va - pours, . . . from whose sol - id at -

cres. *cres.* *cres.* *cres.* *cres.*

cen do. f cres
 mos - phere, Black rain, and fire.
 cen do. f cres
 mos - phere, Black rain, and fire, cres
 mos - phere, Black rain, and cres
 cen do. f cres
 mos - phere, Black rain, and

cen do. ff
 and hail, will burst.
 cen do. ff
 and hail, will burst.
 cen do. ff
 fire, and hail, will burst
 cen do. ff
 fire, and hail, will burst.

hear ! hear !
 hear ! hear !
 hear ! hear !
 hear ! hear !

dim.

mp \rightarrow *p* *Tranquillo.*
 Thou . . . who didst wa - ken from his sum - mer

Tranquillo.

dreams The blue Me - di - ter - ra - nean, . . . where he lay
mp
 Lull'd . . .

pp

pp

Lull'd, lull'd,

by the coil of his crys-tal-line streams, Be-side . . . a pum-ice isle in

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a *pp* dynamic marking and includes the lyrics "Lull'd, lull'd, by the coil of his crys-tal-line streams, Be-side . . . a pum-ice isle in". The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with sustained chords.

Bai - æs . . . bay.

p tranquillo.

And saw in sleep . . . old

p tranquillo.

And saw in sleep . . . old

sempre Ped.

The second system continues the vocal line with the lyrics "Bai - æs . . . bay." and "And saw in sleep . . . old". The piano accompaniment features a *p tranquillo* dynamic marking and a *sempre Ped.* instruction. The right-hand part of the piano accompaniment has a steady eighth-note accompaniment, while the left-hand part has a more complex harmonic structure.

pal - a - ces and towers . . . Quiv - 'ring . . . with-in the

cres.

pal - a - ces and towers . . . Quiv - 'ring . . . with-in the

cres.

cres.

The third system features the vocal line with the lyrics "pal - a - ces and towers . . . Quiv - 'ring . . . with-in the". The piano accompaniment includes a *cres.* (crescendo) marking. The right-hand part of the piano accompaniment has a steady eighth-note accompaniment, while the left-hand part has a more complex harmonic structure.

p All o - ver - grown . . .

p All o - ver - grown

f wave's in - tens - er day, . . . *p* All o - ver

wave's in - tens - er day, . . . *p* All o - ver

with . . . a - zure moss . . . and flow'rs, . . .

with a - zure moss . . . and flow'rs, . . .

grown with . . . a - zure moss . . . and flow'rs, . . .

grown . . . with a - zure moss . . . and flow'rs, . . .

cres. *f* *p* *cres.*

p *mf* So sweet, the sense faints pict - 'ring

p So sweet, the sense faints pict - 'ring

p So sweet, the sense faints pict - 'ring

So sweet, the sense faints pict - 'ring

f *p* *rall.*

a tempo.

them!

a tempo.

them!

a tempo.

them!

a tempo.

them!

p a tempo.

p dolce.

Thou, For whose path th'Atlantic's lev - el powers . . . Cleave themselves in - to chasms,

while far be - low . . . The sea - blooms, . . . The *p. dolce.*

p dolce. The sea - blooms and the oo - zy woods . . . which wear . . . the

p dolce. The sea - blooms and the oo - zy woods . . . which wear . . . the

sempre p

sea - blooms and the oo - zy woods . . which wear . . The sap - less
 sea - blooms and the oo - zy woods . . which wear . . The sap - - less
 sap - less fo - liage of the o - cean, The sea - blooms
 sap - less fo - liage of the o - cean, The sea - blooms

fo - - - - liage of the o - cean, . . .
 fo - - - - liage of the o - cean,
 and the oo - zy woods . . which wear . . The sap - - less fo - liage . .
 and the oo - zy woods . . which wear . . The sap - less fo - - liage

p cres. know . . Thy voice *f*
p cres. know Thy voice, *f* and sud - den - ly *mp* grow
 of the o - cean, *pp* know
 of . . the o - cean, *pp* know . .
f *p*

grey with fear, Thy voice, And trem-ble, And trem-ble, Thy voice, And trem-ble,

and des-poil them-selves; The sea-blooms, and des-poil them-selves; The and des-poil them-selves; The and des-poil them-selves; The sea-blooms,

And the oo-zy woods which wear The sap-less sea-blooms And the oo-zy woods which wear The sea-blooms And the oo-zy woods which wear The sap-less

fo - liage of the o - cean . . . know Thy
 sap - less . . . fo - liage of the o - cean . . . know Thy
 fo - liage of . . . the o - cean . . . know
 fo . . . liage of the o - - - cean know Thy

dim. *dim.* *dim.* *dim.*

voice, And tremble, and despoil themselves,
 voice, And tremble, and despoil themselves,
 Thy voice, And tremble, and despoil themselves,
 voice, And tremble, and despoil themselves,

pp *pp* *pp* *pp*

cres cen - - do. *f*
 O hear ! O hear ! O
cres cen - - do. *f*
 O hear ! O hear ! O
cres cen - - do. *f*
 O hear ! O hear ! O
cres cen - - do.

I were a dead leaf . . . thou might-est bear; . . . If I were a

swift cloud . . . to fly with thee; . . . A wave to pant be-neath thy

power, . . . and share The im - pulse of thy strength, on-ly less free Than

Thou, . . . O un - con - troll - a - ble!

If even I were as in my boy - hood, and could be The

p

com - rade . . of thy wan - d'ring . . o - ver

pp

mf

heaven, *Sua* . . . As then, when to out - strip the aky - ey

speed Scarce seemed a . . vi - sion,

f

a vi - sion, *agitato* I would ne'er have striven

pp

p

. . . As thus with thee . . . in prayer in my sore

f

need, I would ne'er have striv'n As thus with thee . . . in prayer

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "need, I would ne'er have striv'n As thus with thee . . . in prayer". The piano accompaniment features a complex texture with many sixteenth and thirty-second notes, creating a sense of urgency and intensity.

in my sore need. *Sua*

f p f appassionata. sf sf sf

The second system continues the vocal line with the lyrics "in my sore need." and includes the instruction *Sua* above the vocal staff. The piano accompaniment is marked with dynamics *f*, *p*, *f appassionata.*, and *sf sf sf*. The texture remains dense and rhythmic.

appassionata.

O lift me as a wave, a leaf, a cloud! . . . I

The third system features the vocal line with the lyrics "O lift me as a wave, a leaf, a cloud! . . . I". The piano accompaniment is marked *appassionata.* and includes dynamics *sf* and *p*. The piano part continues with its characteristic rhythmic patterns.

rall. *Adagio.*

fall up-on the thorns of life! I bleed! . . . A hea - vy weight of

rall. *Adagio.* *pp*

The fourth system marks a change in tempo with *rall.* and *Adagio.* above the vocal staff. The lyrics are "fall up-on the thorns of life! I bleed! . . . A hea - vy weight of". The piano accompaniment also includes *rall.* and *pp* markings. The music becomes more spacious and expressive.

hours . . . has chain'd and bow'd One too like thee: tame-less,

cres.

The fifth system continues the vocal line with the lyrics "hours . . . has chain'd and bow'd One too like thee: tame-less,". The piano accompaniment features a *cres.* (crescendo) marking. The piano part consists of sustained chords and moving lines, supporting the vocal melody.

and swift, and proud.

pp cres. f dim. pp

Allegro molto moderato. dolce.

Make me thy lyre, ev'n as the fo - rest is: . . . What if my leaves are fall - ing

Allegro molto moderato.

p

like its own! . . . The tum - ult of thy nigh - ty har - mo - nies . . . Will take from

both a deep au - tum - nal tone, . . . Sweet though in sad - ness.

CHORUS. SOPRANO. *dolce.*

ALTO. *p*

TENOR. *p dolce.* ev'n as the

BASS. *p* Make me thy lyre ev'n

Make me thy

for - est is: What if my leaves are fall - ing like its own! The tu - mult
 for - est is What if my leaves are fall - ing,
 as the for - est is: What if my leaves are fall - ing like its own! The
 lyre, ev'n as the for - est is: What if my leaves are fall - ing,

of thy migh - ty har - mon - ies Will take from both a deep au - tum - nal tone, . .
 The tu - mult of thy har - mon - ies Will take a deep au - tum - nal
 tu - mult of thy migh - ty har - mon - ies Will take from both a deep au - tum - nal
 Thy migh - ty har - mon - ies Will take a deep au - tum - nal

TENOR SOLO.
 Be . . thou, Spi - rit fierce, My spi - rit! be . . thou me, im -
 Sweet though in sad - ness,
 tone though in sad - ness,
 tone though in sad - ness,
 tone though in sad - ness,

pe-tuous one! . . . Drive my dead thoughts o-ver the u-ni-verse, . . .

cres . . . Like withered leaves to quick - - en a new birth. *p* CHORUS.
Be.. Thou,

cres . . . cen - do. *f* *p*
Be Thou,

f Spi-rit fierce, My spi-rit! be . . . thou me, im-pe-tuous one! . . .
Be my spi-rit! . . . im-pe-tuous one!
Be . . . thou, Spi-rit fierce, My spi-rit! Be . . . thou me, im -
Spi-rit fierce, My spi-rit! Be thou me, im-pe-tuous one! . . .

p Drive my dead thoughts o - ver the u - ni - verse, . . . Like withered *cres.*
 Drive my dead thoughts o - ver the u - ni - verse, . . . Like with -
 pe - tuous one! Drive my dead thoughts o - ver the u - ni - verse, Like
 Drive my dead thoughts o - ver the u - ni - verse, . . . *cres.*

leaves . . . to quick - en a new birth;
 ered leaves to quick - en a new birth;
 with - ered leaves . . . to quick - en a new birth;
 Like with - ered leaves to quick - en a new birth; And, by the in - can - ta -
f *rall.* *Doppio movimento.*
f *rall.* *p*
cres. *f* *rall.* *p* *f*
f *rall.* *p* *f* *Doppio movimento.*

And, by the
 And, by the in - can - ta - tion of this verse,
 tion of this verse, by the in - can - ta -
f *rall.* *p* *f*

of this verse . . . Scat-ter, as from an un - ex - tin-guish'd
 this verse. . . Scat-ter as from an un - ex - tin-guish'd
 And, by the in - can - ta - tion of this verse,
 this verse. . . Scat-ter, as from an

mf
mf
mf
mp stacc.

hearth, Ash - es and sparks, my words a-mong man-kind!
 hearth, Ash - es and sparks, my words, And, by the
 by the in - can - ta - tion of this
 un - ex - tin-guish'd hearth, Ash-es and sparks, my words a-mong man -

Scat - ter, as from an un - ex - tin - guish'd hearth,
 in - can - ta - tion of this verse, . . . by the
 verse, Scat - ter, as from an un - ex - tin - guish'd
 kind! as from an un - ex - tin - guish'd hearth,

mf

cres

Ash - es and sparks, my words among man - kind! By the
 in - can - ta - tion of this
 hearth, Ash - es and sparks, my words among man -
 Ash - es and sparks, my words a - mong man - kind!

cres

cen do.
 in - can - ta - tion of . . . this ..
cres cen do.
 verse, of . . . this ..
cres.
 - kind, a - mong man
 my words a - mong man
cen do.

verse,
 verse,
 kind!
marcato.
 - kind! Be . . . through my lips to un - a - wak - en'd earth . . . The trum -

f marcato.
 Be . . . through my lips to un - a - wak - en'd earth . . .
 - - pet of . . a pro - phe - cy! The

f
 Be . . . through my lips to un - a -
f
 Be . . . through my
 . . . The trum - pet of . . a pro - phe - cy,
 trum - pet of a pro - phe - cy,

mf
 - wak - en'd earth, . . . The trum - pet of . . . a pro - phe - cy, . . .
mf
 lips to un - a - wak - en'd earth, . . . The trum - pet of . . . a
mf
 the trum - pet of . . . a pro - phe - cy, . . .
mf
 the trum - pet

cres.
 the trum - pet of a pro - phe - cy!
 pro - phe - cy, *cres.* a pro - phe - cy!
 the *cres.* trum - pet of a pro - phe - cy!
 of a pro phe - cy!

f O Wind, . . . O Wind,
f O Wind, . . . O Wind,
f O Wind, . . . O Wind,
f O Wind, . . . O Wind, . . .

mp *cres.* O Wind,
mp *cres.* O Wind
mp *cres.* O Wind, If Win - ter comes, can Spring . . .
mp *cres.* O Wind, If Win - ter

mp *cres.* O Wind,
mp *cres.* O Wind, . . . *stac.* *p*

ff

O Wind, If Win-ter comes, can Spring, can

O Wind, If Win-ter comes, can Spring, can

O Wind, If Win-ter comes, can Spring, can

O Wind, If Win-ter comes, can Spring, can

Spring be . . far, . . be far . . be

Spring be far be . .

Spring be . . far, can Spring be far be

Spring be far be

fz *fz* *fz* *fz*

Più mosso. *marcato.*

hind ? can Spring be far be

hind ? can Spring be far be

hind ? can Spring be far be

hind ? can Spring be far be

Più mosso. *marcato.*

hind ? can Spring be far be

sempre ff *fz* *fz* *fz*

- hind, be far be -

- hind, be far be -

- hind, be far be -

- hind, be far be -

fu

Detailed description: This system contains four vocal staves and two piano staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement, all singing the lyrics "hind, be far be -". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern. A dynamic marking of *fu* is present in the right-hand piano part.

- hind ?

- hind ?

- hind ?

- hind ?

8va

Detailed description: This system contains four vocal staves and two piano staves. The vocal parts are singing "hind ?". The piano accompaniment features a right-hand part with chords and a left-hand part with a rhythmic pattern. A dynamic marking of *8va* is present in the right-hand piano part.



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GOD GOETH UP WITH SHOUTING.
GOD'S TIME IS THE BEST.
MY SPIRIT WAS IN HEAVINESS.
O LIGHT EVERLASTING.
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