

HANDEL

NOVELLO'S ORIGINAL OCTAVO  
EDITION.

CHARLES WOOD.

ODE TO THE WEST WIND

ONE SHILLING.

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BACH

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WEBER

# BALLAD

## ALFRED, LORD TENNYSON

C. VILLIERS STANFORD.

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.							

... 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.

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.

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.

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.

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."

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.

... 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.

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# 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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PRICE ONE SHILLING.

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*LONDON & NEW YORK*  
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**PRINTERS.**

# 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 skyey 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.)

*Poco Adagio.*

PIANO. *pp*

*Staccato.*

*p* *espresso.*

*sempre staccato.*

*f* *p marcato.*

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

*ff* *fz* *fz* *fz* *cres.* *ff* *fz*

*fz* *cres.* *ff* *cres.* *f* *cres.*

*Ped.*

*ff* *sostenuto.*

*dim.* *p* *crea.* *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,

*p cres. f p*

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

*p cres. f p mp*

cha-rio-test to their dark win-t'ry bed The wingéd seeds, . . where they lie  
 cha-rio-test to their dark win-t'ry bed The wingéd seeds, . . where they lie  
 cha-rio-test to their dark win-t'ry bed The wingéd seeds, . . where they lie  
 cha-rio-test to their dark win-t'ry bed The wingéd seeds, . . where they lie

*f fz p*

cold and low, *p* Each . . . like a  
 cold and low, *p* Each . . . like a  
 cold and low, *p* Each . . . like a corpse . . .  
 cold and low, *p* Each . . . like a corpse  
*mf*  
 corpse . . . with-in its grave  
*mf*  
 corpse . . . with-in its grave  
 . . . with-in its grave  
 . . . with-in its grave  
*Ped.* \*  
*p* *dolce.*  
 un-til Thine a - - zure sis - ter of the spring shall blow Her  
*p* *dolce.*  
 un-til Thine a - - zure sis - ter of the spring . . shall blow . . .  
*dolce.*  
*Ped.* \* *\* Ped.* \*  
 8119.

cla - rion o'er . . the dream - - - ing earth . .  
 Her cla - rion o'er . . the dream - - - ing earth  
 and  
 and fill, (Driving sweet buds like flocks to feed in air,) . . With  
 and fill, With  
 fill, With  
 and fill, With  
 With  
 marcato.  
 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.  
 8va  
 cres. f dim. p marcato.

A musical score for a piece titled "The Spirit of the Lord" by J. S. Bach. The score is written for five voices (Soprano, Alto, Tenor I, Tenor II, Bass) and a basso continuo. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music features complex polyphonic textures with many triplets and sixteenth-note passages. The lyrics are: "Wild . . Spi - rit, which art mov - ing". The score includes dynamic markings such as *p* (piano) and *mp* (mezzo-piano). A large number "6" is printed at the top center of the page.[illegible]

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! . .

8119

7 Sea .....

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

*Ped.*

*Allegro agitato.*

*p* *ff*

*p*

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

*p*

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

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, *cres.*

*mp*

there are spread, *cres.*

*fz* *p* *cres.*

there are spread On the blue sur - face . . .

spread . . . On . . . the sur - face . . .

are spread On the blue

are spread . . .

*f* *pp* *stac.*

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

of thine air - y surge,

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

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

Like the bright hair . . . Of some fierce

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

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

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

Mae - nad, ev'n from the  
 Mae - nad, ev'n from the  
 Mae - nad,  
 Mae - nad,  
 dim verge Of the ho - ri - zon  
 dim verge Of the ho - ri - zon  
 ev'n from the dim verge Of the ho - ri -  
 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, . . .

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.

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

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.*

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 . . .

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, *f* Vault

sep - ul-chre, *f* Vault

ul-chre, *f* Vault

sep - ul-chre, *f* Vault

*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.*

cen do. f cres

mos - phere, Black rain, and fire. cres

mos - phere, Black rain, and fire, cres

mos - phere, Black rain, and cres

mos - phere, Black rain, and

cen do. f cres

and hail, will burst. ff 0

and hail, will burst. ff 0

and hail, will burst. ff 0

fire, and hail, will burst ff 0

fire, and hail, will burst. ff 0

hear ! hear !

hear ! hear !

hear ! hear !

hear ! hear !

hear ! hear !

fz fz fz fz p

*mp* *p* *Tranquillo.*

Thou . . . who didst wa - ken from his sum - mer

*mp* *pp*

dreams The blue Me-di-ter-ra-nean, . . . where he lay

Lull'd . . .

*pp*  
Lull'd, lull'd,  
by the coil of his crys-tal-line streams, Be-side a pum-ice isle in

Bai æs bay.  
*p tranquillo.*  
And saw in sleep old  
*p tranquillo.*  
And saw in sleep old

*sempre Ped.*

pal-a-ces and towers Quiv-er-ing with-in the  
*cres.*  
pal-a-ces and towers Quiv-er-ing with-in the  
*cres.*

8119.

The musical score is written for a voice and piano. It consists of three systems of staves. The first system has a vocal line with lyrics 'Lull'd, lull'd, by the coil of his crys-tal-line streams, Be-side a pum-ice isle in' and a piano accompaniment. The second system continues the vocal line with 'Bai æs bay.' and 'And saw in sleep old', with piano accompaniment. The third system continues the vocal line with 'pal-a-ces and towers Quiv-er-ing with-in the' and piano accompaniment. Performance markings include *pp*, *p*, *p tranquillo.*, *cres.*, and *sempre Ped.*.

All o - ver - grown  
 All o - ver - grown  
 wave's in - tens - er day, . . . All o - ver  
 wave's in - tens - er day, . . . 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, . . .  
 So sweet, the sense faints pict - 'ring  
 So sweet, the sense faints pict - 'ring  
 So sweet, the sense faints pict - 'ring  
 So sweet, the sense faints pict - 'ring

Dynamics: *p*, *f*, *cres.*, *rall.*, *mf*, *p*, *f*, *p*, *rall.*  
 Phrasing: Slurs, accents, and breath marks are used throughout the vocal and piano parts.

*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.*

The

*p dolce.*

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

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* *pp*

*p cres.* know Thy voice, *f* *mp* and sud - den - ly grow

of the o - cean, *pp* know

of the o - cean, *pp* know

grey with fear, Thy voice, And trem-ble, and des-poil them-selves; The sea-blooms, And the oo-zy woods which wear The sap-less

*pp* *mp dolce.* *p*

And trem-ble, And trem-ble, And trem-ble, The sea-blooms, The dolce. The *mp* The *mp dolce.* 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*

*pp*

*cres* . . . *cen* . . . *do.*

O hear! O hear! O

*cres* . . . *cen* . . . *do.*

O hear! O hear! O

*cres* . . . *cen* . . . *do.*

O hear! O hear! O

*cres* . . . *cen* . . . *do.*

O hear! O hear! O

*cres* . . . *cen* . . . *do.*

dim. *ppp*

hear! hear!

hear! hear!

hear! hear!

hear! hear!

hear! 0 hear!

*p* dim. *ppp*

## TENOR SOLO.

*Poco Adagio.*

*p espress.*

8va

*pp*

un poco più moto. *mf*

If

*cres. f appassionata. dim. e rall. pp*

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

*p*

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

*cres.*

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

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

*f* *p* *cres.*

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

*f* *p*

*p*  
com - rade . . of thy wan - d'rings . . o - ver

*pp*

*mf*  
heaven, As then, when to out - strip the sky - ey

*Sua*

speed Scarce seemed a . . vi - sion,

*f*

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

*agitato*  
*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

in my sore need. *Sua*

*f p f appassionata. sf sf sf*

*appassionata.*

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

*sf p*

*rall. Adagio.*

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

*rall. Adagio. pp*

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

*cres.*

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.*

Make me thy lyre, ev'n as the

ALTO.

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 - monies 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 - cen - do. *f* *p*

. . . Like withered leaves . . . . . to quick - en a new birth. *p* CHORUS.

Be . . Thou,

Be Thou,

cres - cen - do. *f* *p*

*f* *f* *f* *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! *p* 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 -

And, by the  
 And, by the in - can - ta - tion of this verse,  
 tion of this verse, by the in - can - ta -

*f* *rall.* *Doppio movimento.* *p* *f* *rall.* *Doppio movimento.*

And, by the in-can-ta-tion of this

in-can-ta-tion of this verse, by the in-can-

by the in-can-ta

- - - - - tion of . . . this verse,

- - - - - this verse, this verse, this verse,

verse, by the in-can-ta-tion, by the

ta-tion, by the

tion, And, by the in-can-ta-tion, and by the

And, by the in-can-ta-tion of this verse, the in-can-ta-tion

in - can - ta - tion

in - can - ta - tion of

in - can - ta - tion of this verse .

- - tion of this verse, . . . of

of this verse. . . *mf* Scat-ter, as from an un - ex - tin-guish'd

. . . this verse. . . *mf* Scat-ter as from an un - ex - tin-guish'd

And, by the in - can - ta - tion of this verse, . . . *mf*

. . . this verse. . . Scat-ter, as from an

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, *mf* Scat - ter, as from an un - ex - tin-guish'd

kind! as from an un - ex - tin-guish'd hearth,

*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

*cres.*

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* *f*

*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 - .  
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, . . .  
lips to un - a - wak - en'd earth, . . . The trum - pet of . . . a  
the trum - pet of . . . a pro - phe - cy, . . .  
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 !  
*cres.*  
*f* Wind, . . . O Wind, . . .  
*f* Wind, . . . O Wind, . . .  
*f* Wind, . . . O Wind, . . .  
*f* Wind, . . . O Wind, . . .  
*f* Wind, . . . O Wind, . . .  
*mp* *cres.* Wind, . . . *ff*  
*mp* *cres.* Wind . . . *ff* If Win - ter comes, can Spring . . .  
*mp* *cres.* Wind, . . . *ff* If Win - ter  
*mp* *cres.* Wind, . . . *ff*  
*mp* *cres.* Wind, . . . *ff* *stac.* 3 3 3 3 3 3 3 3  
*mp* *cres.* *ff* *p*



*mf* > > > >

If Win - ter comes, can Spring . . be far be . .

. . be far be - hind, far . . be - hind? can Spring be -

*mf* comes, can Spring . . be far be - hind, far be - hind?

*mf* If Win - ter comes, can Spring . . be far be - hind, be

hind? . . . If Win - ter comes, can Spring . . be far be . .

far . . be hind? can Spring be *cres.*

can Spring be far . . be - hind? *cres.* can

far be - hind? . . . If Win - ter comes, can Spring . .

hind? . . . O Wind, O Wind,

far be - hind? O Wind, O Wind,

Spring be far be - hind? O Wind, O Wind,

be far be - hind? O Wind, O Wind,

*f* *cres.*

8119.

*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

*marcato.* *ff* *marcato.* *ff* *marcato.* *ff* *marcato.*

*Più mosso.* *sempre ff* *fz* *fz* *fz*

- hind, be far . . . . . be -

- hind, be far . . . . . be -

- hind, be far . . . . . be -

- hind, be far . . . . . be -

*fz*

- hind? . . . . .

- hind? . . . . .

- hind? . . . . .

- hind? . . . . .

*Sua*



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STABAT MATER.

BACH.  
GOD SO LOVED THE WORLD.  
GOD GOETH UP WITH SHOUTING.  
GOD'S TIME IS THE BEST.  
MY SPIRIT WAS IN HEAVINESS.  
O LIGHT EVERLASTING.  
BIDE WITH US.  
A STRONGHOLD SURE.  
MAGNIFICAT.  
THOU GUIDE OF ISRAEL.  
JESU, PRICELESS TREASURE.  
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