

# 4. BLOW, BLOW, THOU WINTER WIND

\* (Shakespeare)

Flowingly (♩ = c. 104)

Harpischord

*p* Str.

con Ped.

The piano introduction consists of two staves. The upper staff is for Harpsichord and the lower for Strings. The Harpsichord part features a continuous eighth-note pattern in the right hand and a bass line in the left hand. The strings play a simple harmonic accompaniment. The tempo is marked 'Flowingly' with a quarter note equal to approximately 104 beats per minute. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

(26) SOPRANOS  
*mp dolce e espressivo*

Blow, blow, — thou

The first system of the vocal entry shows the Soprano line and the piano accompaniment. The Soprano part begins with a rest followed by the lyrics 'Blow, blow, — thou'. The piano accompaniment continues with the same eighth-note pattern as in the introduction.

win - ter wind, — Blow, blow, thou

The second system continues the vocal line and piano accompaniment. The Soprano part has the lyrics 'win - ter wind, — Blow, blow, thou'. The piano accompaniment remains consistent.

win - ter wind, — Thou art not so un-kind As

*sim.*

The third system concludes the vocal phrase with the lyrics 'win - ter wind, — Thou art not so un-kind As'. The piano accompaniment features a *sim.* (sforzando) marking. The Soprano part has a *v* (forte) marking above the final note.

\* from *as you like it*

Instrumentation: 2 Fl., Hp., Hpschd., Strings

man's in-gra-ti - tude, \_\_\_\_\_ as man's in - gra - ti -

(27)

- tude; \_\_\_\_\_ Thy tooth is not so keen, \_\_\_\_\_ Be -

- cause thou art not seen, \_\_\_\_\_ Al - though thy breath be

rude, \_\_\_\_\_ al - though thy breath be rude. \_\_\_\_\_

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*p. legato*

Heigh ho! sing, heigh ho! un - to the green

*p legato*

*p* Fls.

*cresc.* *mf* lov - ing mere

hol - ly: — Most friend - ship is feign - ing, most lov - ing mere

*cresc.* *mf*

*cresc.* *mf*

*dim.* *mp*

fol - ly: — Then, heigh ho, the hol - ly!

*dim.* *mp*

*dim.* *mp*

(29)

*p* This life is most jol-ly.

*p* This life

Hpschd.

*mp*

SOPRANO 1 *mp legato*

Ah Ah

SOPRANO 2 and ALTOS *mp legato*

Ah

TENOR *mf ma dolce e legato*

Freeze, freeze, — thou bit - ter — sky,

BASS *mf ma dolce e legato*

Freeze, freeze, — thou bit - ter — sky.

Fl. and Hp.

Musical score for the first system, including vocal lines and piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The vocal lines feature melodic phrases with lyrics and "Ah" interjections. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

Ah  
 Ah  
 Ah

— freeze, freeze, thou bit - ter sky, — That  
 — freeze, freeze, thou bit - ter sky, — That

\* *ced.* \*

Musical score for the second system, including vocal lines and piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The vocal lines continue the melody with lyrics and "Ah" interjections. The piano accompaniment continues with the same eighth-note pattern.

Ah  
 Ah

does not bite so nigh As be - ne-fits for - got, — as be - ne -  
 does not bite so nigh As be - ne-fits for - got, — as be - ne

S.1 *mf* Ah \_\_\_\_\_ Though thou the wa-ters warp, Thy sting is not so

S.2 *v* Ah \_\_\_\_\_ Ah \_\_\_\_\_

A. \_\_\_\_\_ Ah \_\_\_\_\_ Ah \_\_\_\_\_

T. *mp* - fits for - got: \_\_\_\_\_ Ah \_\_\_\_\_

B. - fits for - got: \_\_\_\_\_

sharp \_\_\_\_\_ As friend re - mem-ber'd not, as friend re -

*v* Ah \_\_\_\_\_ Ah \_\_\_\_\_

Ah \_\_\_\_\_ Ah \_\_\_\_\_

*mp* Ah \_\_\_\_\_ Ah \_\_\_\_\_

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SOPRANOS *mf*

S. 1  
- mem-ber'd not. Heigh — hol sing, heigh ho!

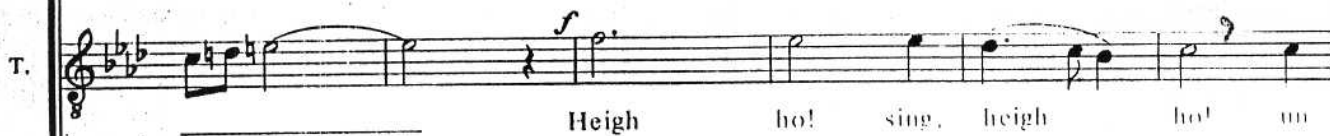


ALTOS *mf*

S. 2  
A. Heigh — hol sing, heigh ho!



T. Heigh ho! sing, heigh ho! un



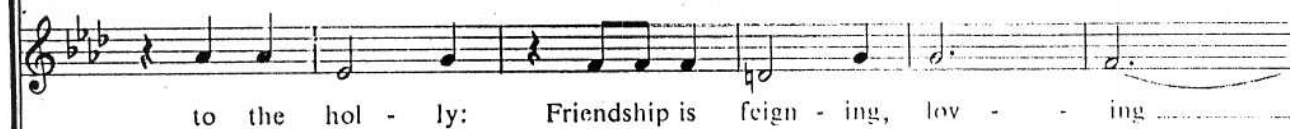
B. Heigh ho! sing, heigh ho!



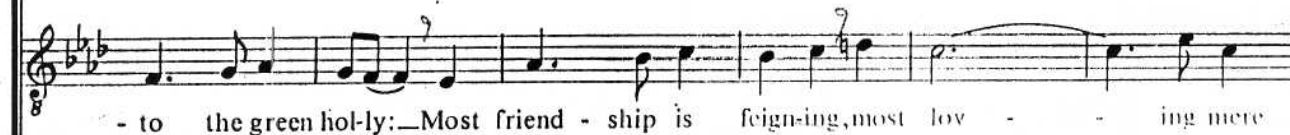

- to the hol-ly: Friendship is feign-ing, lov - -



to the hol - ly: Friendship is feign-ing, lov - - ing



- to the green hol-ly:—Most friend - ship is feign-ing, most lov - - ing mere



to the hol - ly: Friendship is feign-ing, lov - ing mere

