

ARTHUR P. SCHMIDT'S

OPERA EDITION

WOMENS VOICES THREE AND FOUR-PART SONGS

601	ALFRED MOFFAT	The Lake. Menuet (Trio).	.08
602	ARTHUR W. MARCHANT	The Skylark (Trio)	.12
603	WARD-STEPHENS	Be ye in love with April-tide? (Trio)	.12
604	L. E. ORTH	The Dance of Sugar Plums (Trio).	.12
605	L. E. ORTH	Christmas Stockings (Trio)	.10
606	GENA BRANSCOMBE	The Morning Wind (Trio).	.12
607	GENA BRANSCOMBE	In Arcady by Moonlight (Trio).	.12
608	FRANK LYNES	Jubilate (O be joyful).	.12
609	ALFRED MOFFAT	Wee Willie Winkie (Trio)	.03
610	ALFRED MOFFAT	Philomel. Thy magic singing (Trio)	.10
611	ALFRED MOFFAT	Come where the sun is smiling. Pastorale (Trio)	.12
612	GEORGE W. CHADWICK	The Autumn winds (Trio).	.10
613	GEORGE W. CHADWICK	Love is fleeting (Trio)	.12
614	GEORGE W. CHADWICK	My sweetheart gave a crimson blossom (Trio)	.10
615	GEORGE W. CHADWICK	The lark that sang when morning broke (Trio)	.10
616	RUDOLF FRIML	At Twilight (Trio).	.15
617	H. WALDO WARNER	Wake, Miss Lindy. Darkey serenade. (Trio)	.12
618	PAUL AMBROSE	O little town of Bethlehem. Christmas (Trio)	.12
619	PAUL AMBROSE	Come out, heart's delight (Trio)	.12
620	H. WALDO WARNER	The bugles of fairyland	.12
621	KOMZAK-BRANSCOMBE	With lilies sweet and daffodils (Trio)	.12
622	J. OFFENBACH	Stately and slow. Minuet (Trio)	.12
623	ARTHUR FOOTE	The One Eternal God (Sacred) (Trio)	.12
624	S. COLERIDGE-TAYLOR	Low-breathing Winds	.12
625	S. COLERIDGE-TAYLOR	Tell, O Tell me (Trio).	.12
626	ARTHUR FOOTE	The Gateway of Ispahan.	.15
627	F. N. SHACKLEY	The Voice of Nature (Trio)	.12
628	GENA BRANSCOMBE	O! Marse Winter (Trio)	.12
629	FLOY LITTLE BARTLETT	Little Blue Ribbons (Trio)	.12
630	FLOY LITTLE BARTLETT	Wynken, Blynken and Nod (Trio)	.12
631	W. C. SHERIDAN	The Old Folks (Medley)	.15
632	FRANK LYNES	Come ye Fairies. Gavotte (Trio)	.12
633	H. CLOUGH-LEIGHTER	April Blossoms (Trio)	.10
634	H. J. STEWART	Relieve me if all those endearing young charms	.08
635	ARTHUR SHEPHERD	Song of the Sea Wind (Trio)	.15
636	ARTHUR SHEPHERD	He came all so still	.10
637	MARGARET RUTHVEN LANG	The Old Man in a Tree	.12
638	REINHOLD L. HERMAN	In the Boat. Barcarolle (Trio).	.15
639	REINHOLD L. HERMAN	Greek Song (Trio).	.12
640	REINHOLD L. HERMAN	Andalusian Love Song (Trio)	.12
641	REINHOLD L. HERMAN	Bubbling Springs.	.25
642	REGINALD BARRETT	Dreaming (Trio)	.08
643	FLOY LITTLE BARTLETT	Swing Song (Trio)	.10
644	BEETHOVEN-BRANSCOMBE	When Twilight Weaves. Minuet (Trio)	.15
645	GENA BRANSCOMBE	Roses in Madrid (Trio)	.25
646	ALFRED J. CALDICOTT	Yesternight (Trio)	.12
647	ORLANDO A. MANSFIELD	The World is full of Beauty (Trio).	.12
648	STANLEY T. REIFF	Come, Holy Spirit (Trio)	.12
649	PHILIPP GRETSCHER	Mirth and Music Minuet (Trio)	.12
650	MAX GULBINS	The World is ours today	.12

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BOSTON,
120 Boylston St.

NEW YORK,
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Song of the Sea-Wind

(TRIO)

WILLIAM SHARP

ARTHUR SHEPHERD

Allegro moderato e turbinoso

The first system of the piano accompaniment consists of two staves. The upper staff is in bass clef and contains a melodic line with a dynamic marking of *mp* and a crescendo marking *cresc.*. The lower staff is in bass clef and provides harmonic support with chords and a bass line.

The second system of the piano accompaniment consists of two staves. The upper staff is in treble clef and features a melodic line with a dynamic marking of *mf*. The lower staff is in bass clef and continues the harmonic accompaniment.

The vocal parts for Soprano I, Soprano II, and Alto are arranged in three staves. Each part begins with a dynamic marking of *f* and transitions to *mf*. The lyrics are: "King of the winds, O Wind of the Sea,". The Soprano I part has a fermata over the final note. The Soprano II part has a fermata over the final note. The Alto part has a fermata over the final note.

The third system of the piano accompaniment consists of two staves. The upper staff is in treble clef and contains a melodic line with a dynamic marking of *ff* and a *mf* marking. The lower staff is in bass clef and provides harmonic support. A *S^o bass* marking is present at the beginning of the system.

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f *mp* *mf*

When thou sweep - est a - broad,

When thou sweep - est a - broad,

thou sweep - est a - broad.

mp *mf* *f*

When thou sweep - est a - broad thy voice cri - eth,

When thou sweep - est a - broad thy voice cri - eth,

When thou sweep - est a - broad thy voice cri - eth,

p *mf* *mf*

Cri - eth the ang - uish of liv - ing souls. As with the

Cri - eth the ang - uish of liv - ing souls. As with the

Cri - eth the ang - uish of liv - ing souls. As with the

wild storm - rapt sough - - ing of the oaks.

wild storm - rapt sough - - ing of the oaks.

wild storm - rapt sough - - ing of the oaks.

mf *p*

Breath of the world, O bit-ter, bit - - ter

Breath of the world, O bit-ter, bit - ter

Breath of the world, O bit-ter, bit - ter

p *p* *p* *p*

breath. King of the winds, O

breath. King of the winds, O

breath. King of the winds, O

p *f* *mf* *poco allarg.* *a tempo* *f*

8-1

Wind of the Sea, Hith-er-ward blow, by our

Wind of the Sea, Hith-er-ward blow, by our

Wind of the Sea, Hith - er-ward

f *p* *f* *p* *f* *p*

mf

doors, through our souls.

doors, through our souls.

blow, Hith-er-ward blow, through our souls.

mp *mp* *mp*

p

Blow, blow, Blow, blow

Blow, blow, Blow, blow

f *f* *f* *f*

f

blow Eu-roc - - yl-don, blow Eu -

blow Eu-roc - - yl-don, blow Eu -

blow Eu-roc - - yl do, blow Eu -

ff *f*

roc-yl-don. roc-yl-don. roc-yl-don.

f *mf* *rit.*

a tempo e poco piu tranquillo

p And as dead leaves whirl sea-ward vain hopes and per - ish-ing

p And as dead leaves whirl sea-ward vain hopes and per - ish-ing

p And as dead leaves whirl sea-ward vain hopes and per - ish-ing

a tempo

p

pp dreams. — Up - lift *mf* us, —

pp dreams. — Up - lift *mf* us, —

pp dreams. — Up - lift *mf* us, —

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piano accompaniment is in bass clef. The lyrics are: "dreams. — Up - lift us, —". The dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). The piano part features a complex texture with many beamed sixteenth notes and some triplet markings.

f re surge us out — on thy

mf up - lift us re surge us out on thy

mf up - lift us re - surge us out on thy

The second system continues the vocal and piano parts. The lyrics are: "re surge us out — on thy", "up - lift us re surge us out on thy", and "up - lift us re - surge us out on thy". The dynamics include *f* (forte) and *mf* (mezzo-forte). The piano accompaniment continues with intricate rhythmic patterns and some triplet markings.

ff waves, Out on thine in-fi-nite heav - ing breast — Where not a *mp*

ff waves Out on thine heav - - ing breast — Where not a *mp*

ff waves, Out on thine heav - - ing breast — Where not a *mp*

The third system features the lyrics: "waves, Out on thine in-fi-nite heav - ing breast — Where not a", "waves Out on thine heav - - ing breast — Where not a", and "waves, Out on thine heav - - ing breast — Where not a". The dynamics range from *ff* (fortissimo) to *mp* (mezzo-piano). The piano accompaniment includes a prominent triplet of eighth notes in the right hand and a bass line with some triplet markings.

wave breaks but is high - er than hope. _____ Breath of the

wave breaks but is high - er than hope. _____ Breath of the

wave breaks but is high - er than hope. _____ Breath of the

mp *p* *p*

world, _____ O bit - ter, bit - - ter breath. _____

world, _____ O bit - ter, bit - ter breath. _____

world, _____ O bit - ter, bit - ter breath. _____

p *p* *p*

p

p *mp* *poco rit.*

pp King — of the winds, ——— *pp* In the sweep — and

pp King — of the winds, ——— *pp* In the sweep — and

pp King — of the winds, ——— *pp* In the sweep — and

pp *pp* *8va bassa* *8va bassa*

shad-ow of might-y wings ——— Whirl far this *p subito*

shad-ow of might-y wings ——— Whirl far this *p subito*

shad-ow of might-y wings ——— Whirl far this *p subito*

mf *f* *p*

p Dream, this dream that is life, To the Shores — of *mf*

p Dream, — this dream that is life, To the Shores — of *mf*

p Dream, — this dream — that is life, — To the Shores — of *mf*

p *mf*

Joy or the Coasts of Night.

Joy or the Coasts of Night.

Joy or the Coasts of Night. Be -

espress.

Be - fore thee my heart bows, for it

Be - fore thee my heart bows, for it

fore thee my heart bows, be - fore thee my heart bows, for it

pp

pp

may be that God Yea, that it is Thee, O God, who pas-seth

may be that God Yea, that it is Thee, O God, who pas-seth

may be that God Yea, that it is Thee, O God, who pas-seth

pp

8^a bassa

by, Voic-ing Thy Word, thy word to our

by, Voic-ing Thy Word, thy word to our

by, Voic-ing Thy Word, thy word to our

poco rit. *p a tempo*

poco rit. *p a tempo*

poco rit. *p a tempo*

poco rit. *a tempo*

espress.

souls out of in-finite space

souls out of in-finite space

souls out of in-finite space

p *mf* *f*

p *mf* *f*

p *mf* *f*

f

8

E-tern-al Breath, O

E-tern-al Breath, O

E-tern-al Breath, O

f *f* *f*

f *f* *f*

f *f* *f*

bit - ter sweet Breath,

bit - ter sweet Breath,

bit - ter sweet Breath,

sempre f

Allargando

f Lord of all winds, O Wind of the Sea! *ff*

f Lord of all winds, O Wind of the Sea! *ff*

f Lord of all winds, O Wind of the Sea! *ff*

Lord of all winds, O Wind of the Sea! *ff*

Lord of all winds, O Wind of the Sea!

ff