

Winter's Wind

Claudio Ferrara

♩ = 64

mf *p* *mp*

Soprano I
O thou whose face has felt the Win - ter's

Soprano II
O thou whose face has felt the Win - ter's

Alto I
O thou whose face has felt the Win - ter's

Alto II
O thou whose face has felt the Win - ter's;

Tenor I
O thou whose face has felt the Win - ter's;

Tenor II
O thou whose face has felt the Win - ter's

Baritone
O thou whose face has felt the Win - ter's

Bass
O thou whose face has felt the Win - ter's

4

pp *p*

S. I.
wind, Whose eye has seen; Whose

S. II
wind, Whose eye has seen;

A. I
wind, Whose eye has

A. II
Win - - - ter's wind, Whose eye

T. I
Win - - - ter's wind

T. II
wind

Bar.
wind

B.
wind

8

S. I. eye has seen

S. II. (seen;) Whose eye has seen

A. I. seen; Whose eye has seen

A. II. (eye) has seen

T. I. the snow - clouds hung in mist; the

T. II. the snow - clouds hung in mist; the

Bar. the snow - clouds hung in mist; the

B. the snow - clouds hung in mist; the

p *mp* *p* *mp* *p* *p* *p* *p*

12

S. I. in mist

S. II. (mist;) hung in mist

A. I. (mist;) in mist

A. II. (mist;) in mist

T. I. snow - clouds hung in mist

T. II. snow - clouds hung in mist

Bar. snow - clouds hung in mist

B. snow - clouds hung in mist

p *pp* *p* *p* *mf* *mf* *mf* *mf* *p* *p* *p* *p*

♩ = 72
16 *p*

S. I. And the black elm tops 'mong the free-zing stars;

S. II. (mist)

A. I. And the black elm tops 'mong the free - - zing stars;

A. II. *pp* in mist

T. I. *p* And the black elm tops; 'mong the free-zing stars; *mp* And the black

T. II. free- - - zing stars;

Bar. 'mong the free-zing; free - zing

B. free- - - zing stars;

20 *mf* *f*

S. I. *mf* And the black elm tops 'mong the free - zing stars, To

S. II. *mp* And the black elm tops; *f* 'mong the free-zing stars, To

A. I. *mp* And the black elm tops; *f* And the black elm tops 'mong the free - zing stars, To

A. II. *mp* And the black elm tops 'mong the free - zing stars,

T. I. elm tops; *f* 'mong the free - - - zing stars,

T. II. free- - - zing; the free - - - zing stars,

Bar. stars; And the black elm tops 'mong the free-zing stars,

B. free - zing; free - - - zing stars,

24 $\text{♩} = 64$

S. I. *p* thee the Spring will be a

S. II *p* thee the spring; *mf* To thee the spring will be a

A. I *p* thee the spring will be a har - - -

A. II *p* the spring will be a

T. I *mf* To thee the spring *p* will be a har - - - vest; har - vest - time.

T. II *p* the spring will be a har - vest; a har -

Bar. *mf* To thee the spring will be a har - - - vest -

B. *p* the spring will be a har - vest -

28 Rit.

S. I. *pp* har - vest - time. *p* O thou whose on - - - ly

S. II *pp* har - vest - time. *p* whose on - - - ly

A. I *pp* - vest - time. *p* O thou whose on - - - ly

A. II *pp* har - vest - time. *p* O thou whose on - - - ly

T. I *pp* (time.) *p* O thou whose on - - - ly

T. II *pp* - vest - time. *p* O thou whose on - - - ly

Bar. *pp* - time. *p* O thou whose on - - - ly

B. *pp* - time. *p* O thou whose on - - - ly

32

pp

S. I. book has been the light Whose on - - - ly

S. II. book has been the light Whose on -

A. I. book has been the light Whose

A. II. book has been; has been the light

T. I. book has been; has been the light

T. II. book has been the light

Bar. book has been the light

B. book has been the light

36

mp

S. I. book has been the light

S. II. - ly book has been the light

A. I. on - - - ly book has been the light

A. II. Whose on - - - ly book has been the light

T. I. Of su - preme

T. II. Of su - preme

Bar. Of su - preme

B. Of su - preme

48

Musical score for measures 48-51. The score is for a choir with parts S. I., S. II., A. I., A. II., T. I., T. II., Bar., and B. The lyrics are: "Night af - ter night; Night af - ter night; Night af - ter night; Night af - ter night;". Dynamics include *mp*, *pp*, and *p*. There are slurs over the phrases and crescendo/decrescendo hairpins.

52

Musical score for measures 52-55. The score is for a choir with parts S. I., S. II., A. I., A. II., T. I., T. II., Bar., and B. The lyrics are: "night; when Phoe - be was a - way; a - way; Night af - ter night; when Phoe - be was a - way; a - way; - ter night; when Phoe - be was a - way; a - way; Night af - ter night; Night af - ter night; Night af - ter night; Night af - ter night; Night af - ter night;". Dynamics include *pp*, *mp*, and *p*. There are slurs over the phrases and crescendo/decrescendo hairpins.

56

S. I. - way, To thee the Spring shall

S. II. - way, To thee the Spring shall

A. I. - way, To thee the Spring shall

A. II. - way, To thee the Spring shall

T. I. (way,) To thee the Spring shall

T. II. (way;) a - - - way To thee the Spring shall

Bar. (way;) shall be a

B. To thee the Spring a

p *mp* *p* *mp* *mp* *p* *p*

60

S. I. be a tri - - - ple morn.

S. II. be a tri - - - ple morn.

A. I. be a tri - - - ple morn.

A. II. be a tri - - - ple morn.

T. I. be a tri - - - ple morn.

T. II. be a tri - - - ple morn.

Bar. tri - - - ple morn.

B. tri - - - ple morn.

ppp *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

O Thou whose face hath felt the Winter's wind,
Whose eye has seen the snow-clouds hung in mist,
And the black elm tops 'mong the freezing stars,
To thee the spring will be a harvest-time.

O thou, whose only book has been the light
Of supreme darkness which thou feddest on
Night after night when Phœbus was away,
To thee the Spring shall be a triple morn.

[...]

John Keats (1795 - 1821)