

# Weary Wind of the West

PART-SONG

Words by T. E. BROWN

MUSIC BY

EDWARD ELGAR

Arranged as a Two-Part Song by the Composer

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Moderato ♩ = 96

PIANO

The piano introduction is in 6/8 time, marked Moderato with a tempo of 96. It features a melody in the right hand and a bass line in the left hand. The right hand starts with a half note chord (F4, A4) and a quarter note (G4), followed by a series of eighth notes. The left hand has a steady eighth-note accompaniment. Dynamics include *mf* and *p*. A *Ped.* marking is present at the end of the first measure, followed by an asterisk.

Soprano I *poco rit. a tempo plegato*

Soprano II *plegato*

"Wea - ry wind of the west 0 - -

"Wea-ry wind of the west, wea-ry wind of the

The vocal staves for Soprano I and II are in 6/8 time. Soprano I begins with a rest, then enters with the melody. The tempo is marked *poco rit. a tempo plegato*. The lyrics are "Wea - ry wind of the west 0 - -". Soprano II enters with the melody, marked *plegato*. The lyrics are "Wea-ry wind of the west, wea-ry wind of the". The piano accompaniment continues with the same accompaniment as in the introduction, marked *poco rit. a tempo*. Dynamics include *p*. A *Ped.* marking is present at the end of the first measure, followed by an asterisk.

- - ver the bil - low - y sea, o'er the bil - low - y

west O'er the bil - low - y, bil - low - y sea -

The vocal staves for Soprano I and II continue the melody. The lyrics are "- - ver the bil - low - y sea, o'er the bil - low - y" for Soprano I and "west O'er the bil - low - y, bil - low - y sea -" for Soprano II. The piano accompaniment continues with the same accompaniment as in the introduction. Dynamics include *p*. A *Ped.* marking is present at the end of the first measure, followed by an asterisk.

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The Original Version for Mixed Voices is published in Novello's Part-Song Book N<sup>o</sup> 901 and in Tonic Sol-fa Series N<sup>o</sup> 1295.

Also published as a Trio for S.S.C. in Novello's Trio for Female Voices N<sup>o</sup> 537 and in Tonic Sol-fa Series N<sup>o</sup> 2607.

15954

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MADE IN ENGLAND.

sea \_\_\_\_\_ Come to my heart! Ah, *pp*

Come to my heart, and rest, come \_\_\_\_\_ and rest,

rest. \_\_\_\_\_ with me! \_\_\_\_\_

*pp* come and rest with me! \_\_\_\_\_

*Ped.* \* *Ped.* \*

*F* Come from the dis - tance dim, \_\_\_\_\_ come,

*F* Come from the dis - tance, come from the dis - tance dim,

*F*

come from the dis - tance dim, \_\_\_\_\_ come,

come from the dis - tance, come from the dis - tance dim,

*più tranquillo*

*pp* Bear - ing the sun's \_\_\_\_\_ last sigh; I hear \_\_\_\_\_

*pp* Bear - ing the sun's last sigh, \_\_\_\_\_ the sun's \_\_\_\_\_ last

*pp*

*poco allargando*

*espress.*

thee sob - bing, sob-bing for him Thro' all, \_\_\_\_\_ thro'

sigh; I hear thee sob - bing, \_\_\_\_\_ I hear thee sob-bing Thro'

*colla parte*

all \_\_\_\_\_ the sky?"

all \_\_\_\_\_ the sky?"

*Ped.* *Ped.* *Ped.* \*

*più mosso*

*frisoluto*

*f* So the wind came, Pur - pling the mid - dle sea,

*f* So the wind came, Pur - pling the mid - dle sea,

*più mosso* ♩ = 132 *f* *sf*

*Ped.* \* *Ped.* \* 15954 \*

*cresc.* *ff*

pur - pling the mid - dle sea, Crisp - ing the rip - ples, the

*ff*

Crisp - ing the rip - ples, crisp - ing the

*ff*

*Ped.*

*P*

rip - ples \_\_\_\_\_ of flame \_\_\_\_\_ Came un - to me;

*P*

rip - ples \_\_\_\_\_ of flame \_\_\_\_\_ Came with a

*cresc.* *f*

Came with a rush to the shore, came to me, —

*cresc.* *f*

rush, with a rush to the shore, \_\_\_\_\_ came with a

*cresc.* *f*

poco allarg.

cresc.

*f*  
Came with a bound to the hill, with a rush,— with a bound,

rush to the shore,— Came \_\_\_\_\_ with a

poco allarg.

*sf*

cresc.

*sf*

*ff* largamente

*rf*

Came with a bound to the hill, Fell, \_\_\_\_\_

bound to the hill, came with a bound, \_\_\_\_\_

*ff* largamente

*rf*

*sf*

*ff*

*Ped.*

\*

*Ped.*

rit.

*dim.*

al - Tempo I

fell, \_\_\_\_\_ fell, \_\_\_\_\_ fell and died at my

Fell, \_\_\_\_\_ fell, \_\_\_\_\_ fell and died at my

rit.

al - Tempo I

\*

feet, *P* fell \_\_\_\_\_ and died at my feet, \_\_\_\_\_ Then *dim.*

feet, fell and died at my feet, fell and died, \_\_\_\_\_ fell— and died, Then *dim.*

The first system of music features two vocal staves and a piano accompaniment. The vocal lines are in a treble clef with a key signature of two flats. The piano accompaniment is in a bass clef. The lyrics are: "feet, fell \_\_\_\_\_ and died at my feet, \_\_\_\_\_ Then" on the first staff, and "feet, fell and died at my feet, fell and died, \_\_\_\_\_ fell— and died, Then" on the second staff. Dynamic markings include *P* and *dim.*. The piano accompaniment consists of chords and moving lines in both hands.

*tranquillo* all was still, then all was still, then all \_\_\_\_\_ was still, — *pp* *lento*

all \_\_\_\_\_ was still, then all \_\_\_\_\_ was still, — *pp*

*tranquillo* all was still, then all \_\_\_\_\_ was still, — *pp* *lento*

*Ped.* \*

The second system of music continues the vocal and piano parts. The vocal lines are in a treble clef. The piano accompaniment is in a bass clef. The lyrics are: "all was still, then all was still, then all \_\_\_\_\_ was still, —" on the first staff, "all \_\_\_\_\_ was still, then all \_\_\_\_\_ was still, —" on the second staff, and "all was still, then all \_\_\_\_\_ was still, —" on the third staff. Dynamic markings include *pp* and *lento*. The tempo marking *tranquillo* is present. The piano accompaniment features sustained chords and a *Ped.* marking at the end.

*dim.* Fell and died at my feet, Then all was still. — *ppp* *rit.*

*dim.* — Fell and died at my feet, Then all was still. — *ppp*

*pp* *rit.*

*Ped.* \* *Ped.* \*

The third system of music concludes the vocal and piano parts. The vocal lines are in a treble clef. The piano accompaniment is in a bass clef. The lyrics are: "Fell and died at my feet, Then all was still. —" on the first staff, "— Fell and died at my feet, Then all was still. —" on the second staff, and "all was still, then all \_\_\_\_\_ was still, —" on the third staff. Dynamic markings include *dim.*, *ppp*, and *pp*. The tempo marking *rit.* is present. The piano accompaniment features sustained chords and a *Ped.* marking at the end.