

BLOW, BLOW, THOU WINTER WIND

FOR MEN'S VOICES & PIANO

THE TEXT BY

THE MUSIC BY

WILLIAM SHAKESPEARE

HORATIO PARKER

'As You Like It' (1623)

(1888)

VOCAL SCORE

COVER IMAGE

Winter Evening

[Undated]

by Alexey Kondratyevich Savrasov

(Russian landscape painter, 1830 - 1897)



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The "renaissance" in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers' catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers' autograph manuscripts and the printed vocal scores should be consulted for clarification.

Matthew W. Mehaffey Editor

Professor of Music University of Minnesota - School of Music Minneapolis, Minnesota USA

Source Information

Autograph Manuscript: Yale University, Gilmore Music Library, MSS 32, Series I, Sub-Series I.A. Box L, op. 14

Vocal Score: G. Schirmer Octavo Choruses for Men's Voices - 9800 C [1892]

Manuscript Transcription & Score Preparation David Fielding - dhcfielding@charter.net

Reference Material and Software

Notation Software: Dorico Pro Version 6.0.22.6052 Audio Software: NotePerformer 4 Graphic Software: Affinity Photo 2

Document Software: Affinity Publisher 2 Music Notation Reference: Behind Bars by Elaine Gould, Faber Music © 2011

"Blow, blow, thou winter wind" is a song sung by the character Amiens in William Shakespeare's play *As You Like It.* It states that physical suffering caused by frost and winter winds is preferable to the inner suffering caused by man's ingratitude.

As You Like It is a pastoral comedy by William Shakespeare believed to have been written in 1599 and first published in the First Folio in 1623. The play's first performance is uncertain, though a performance at Wilton House in 1603 (the house having been a focus for literary activity under Mary Sidney for much of the later 16th century) has been suggested as a possibility.

As You Like It follows its heroine Rosalind as she flees persecution in her uncle's court, accompanied by her cousin Celia to find safety and, eventually, love, in the Forest of Arden. In the forest, they encounter a variety of memorable characters, notably the melancholy traveller Jaques, who speaks one of Shakespeare's most famous speeches ("All the world's a stage") and provides a sharp contrast to the other characters in the play, always observing and disputing the hardships of life in the country.

Blow, blow, thou winter wind, Thou art not so unkind As man's ingratitude; Thy tooth is not so keen Because thou art not seen, Although thy breath be rude.

Heigh-ho! sing heigh-ho! unto the green holly: Most friendship is feigning, most loving mere folly: Then, heigh-ho! the holly! This life is most jolly.

Freeze, freeze, thou bitter sky, Thou dost not bite so nigh As benefits forgot: Though thou the waters warp, Thy sting is not so sharp As friend remember'd not.

Heigh-ho! sing heigh-ho! unto the green holly: Most friendship is feigning, most loving mere folly: Then, heigh-ho! the holly! This life is most jolly.

Blow, Blow, Thou Winter Wind!

William Shakespeare Horatio W. Parker





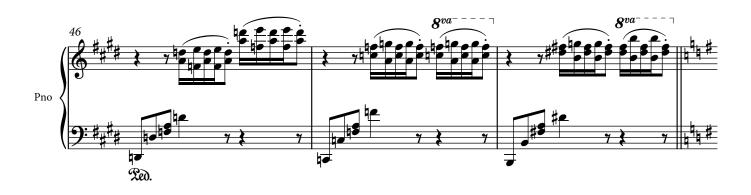
















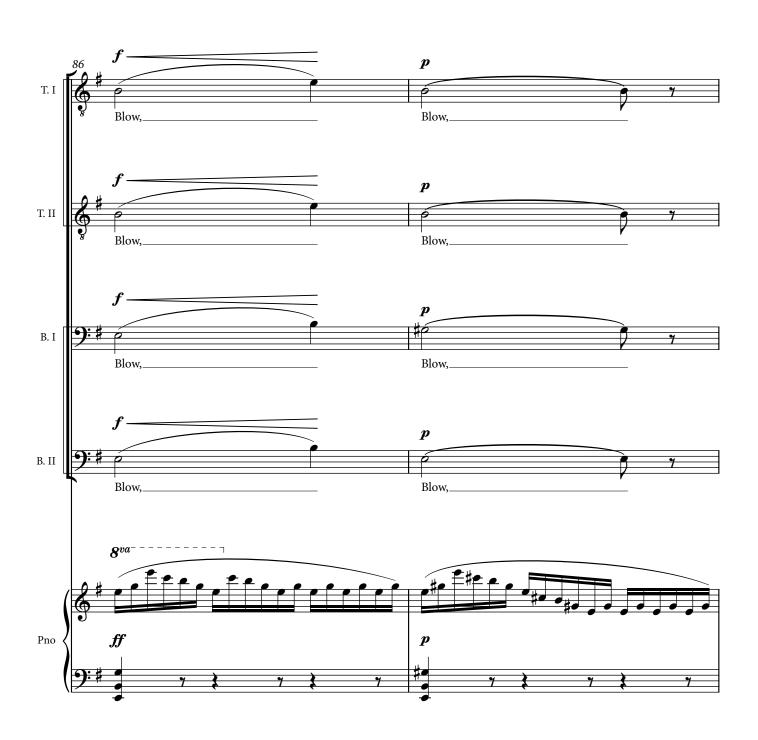
















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