



BLOW, BLOW, THOU WINTER WIND

FOR MEN'S VOICES & PIANO

THE TEXT BY

WILLIAM SHAKESPEARE

'As You Like It' (1623)

THE MUSIC BY

HORATIO PARKER

(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

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Source Information

Autograph Manuscript:
Vocal Score:

Yale University, Gilmore Music Library, MSS 32, Series I, Sub-Series I.A. Box L, op. 14
G. Schirmer Octavo Choruses for Men's Voices - 9800 C [1892]

Manuscript Transcription & Score Preparation

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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

Allegro moderato.

Piano

pp *cresc. poco a poco*

Red. *

4

Pno

f *ff*

7

T. I

f Blow, Blow, thou win - - ter

T. II

f Blow, Blow, thou win - - ter

B. I

f Blow, Blow, thou win - - ter

B. II

f Blow, Blow, thou win - - ter

Pno

f

The musical score is written for a piano and four voices (Tenors I and II, Basses I and II). The piano part begins with a treble and bass staff in 3/4 time, marked 'Allegro moderato.' and 'pp' (pianissimo). The bass line features a repeating eighth-note pattern. The piano part then moves to a new section marked '4' and 'f' (forte), with a 'ff' (fortissimo) dynamic. The vocal parts enter at measure 7, with Tenors I and II and Basses I and II all singing 'Blow, Blow, thou win - - ter' on a long note. The piano part continues with a forte accompaniment.

10

T. I
8 wind ! _____ Blow, _____ Blow, _____ thou

T. II
8 wind ! _____ Blow, _____ Blow, _____ thou

B. I
wind ! _____ Blow, _____ Blow, _____ Blow, _____ thou _____

B. II
wind ! _____ Blow, Blow, thou win - - - ter wind, _____ Blow, Blow, thou

Pno

13

T. I
8 win - - - ter _____ wind ! _____ Thou art not so

T. II
8 win - - - ter _____ wind ! _____ Thou art not so

B. I
win - - - ter _____ wind ! _____ Thou art not so

B. II
win - - - ter _____ wind ! _____ Thou art not so

Pno

p cresc.

16 *mf*

T. I un - kind As man's in - grat - i - tude ; Thou *mf*

T. II un - kind As man's in - grat - i - tude ; Thou *mf*

B. I un - kind As man's in - grat - i - tude ;

B. II un - kind As man's in - grat - i - tude ;

Pno

19 *mf*

T. I art not so un - kind As man's in - - *mf*

T. II art not so un - kind As man's in - - *mf*

B. I Thou art not so un - kind As *mf*

B. II Thou art not so un - kind As *mf*

Pno

22 *p*

T. I
8 - grat - i - tude ; *p* Thy tooth

T. II
8 - grat - i - tude ; Thy tooth is not so keen, Be - -

B. I
man. *p* Thy tooth is not so

B. II
man. Thy tooth is not so

Pno

25 *cresc.*

T. I
8 is not so keen, Be - cause thou art not seen, Al - -

T. II
8 - cause thou art not seen, Al - - - -

B. I
cresc. keen, Be - cause thou art not seen, Al - -

B. II
cresc. keen, Be - cause thou art not seen, Al - -

Pno
cresc.

28 *pp*

T. I
- though thy breath be rude.

T. II
- though thy breath be rude.

B. I
- though thy breath be rude.

B. II
- though thy breath be rude.

Pno
pp *p*

Red......*

31 *p dolce*

T. I
Heigh - - ho ! sing, heigh - - ho !

T. II
p dolce
Heigh - ho ! sing heigh - ho !

B. I
p dolce
Heigh - ho ! sing heigh - ho !

B. II
p dolce
Heigh - - ho ! sing heigh - - ho ! sing

Pno

34

T. I
8 un - to the green hol - ly : ____ Most friend - ship is

T. II
8 un - to the green hol - ly : ____ Most friend - ship is

B. I
un - to the green hol - ly : ____ Most friend - ship is

B. II
un - to the green hol - ly : ____ Most friend - ship is

Pno

37

T. I
8 feign - ing, most lov - ing mere fol - ly : Sing, ____

T. II
8 feign - ing, most lov - ing mere fol - ly : Sing,

B. I
feign - - ing, most lov - ing mere fol - ly : Sing,

B. II
feign - - - ing, ____ most lov - ing mere fol - ly : Sing,

Pno

Più mosso.

f

40

T. I
heigh - ho ! the hol - ly, Sing, heigh - ho ! the hol - ly : This life, this life, _____

T. II
heigh - ho ! the hol - ly, Sing, heigh - ho ! the hol - - ly : This life is most

B. I
heigh - ho ! the hol - ly, Sing, heigh - ho ! the hol - - ly : This life is most

B. II
heigh - ho ! the hol - ly, Sing, heigh - ho ! the hol - ly : This life, this life, this

f

Più mosso.

Pno
f

8^{va}

ff

Tempo I

43

T. I
this life is most jol - ly.

T. II
jol - - ly, this life is most jol - ly.

B. I
jol - - ly, this life is most jol - ly.

B. II
life is most jol - ly, this life is most jol - ly.

Tempo I

Pno
p

Red......*

Pno

46

8va

8va

Red.

T. I

44ww

f

44xx

44yy

Freeze, Freeze, thou bit - - - ter

T. II

f

Freeze, Freeze, thou bit - - - ter

B. I

f

Freeze, Freeze, thou bit - - - ter

B. II

f

Freeze, Freeze, thou bit - - - ter

Pno

f

ff
44aaa

44zz *sf* 44bbb

T. I sky, Thou dost not bite so nigh As

T. II sky, Thou dost not bite so nigh As

B. I sky, Thou dost not bite so nigh As

B. II sky, Thou dost not bit so nigh As

Pno

dim. *p*

8va

44ccc *dim.* 44ddd 44eee

T. I ben - e - fits for - got :

T. II ben - e - fits for - got : Though

B. I ben - e fits for - got :

B. II ben - e - fits for - got : Though thou the

Pno

pp

8va

mf cresc.

44fff *44ggg* *44hhh*

T. I

Though thou the wa - ters warp, Thy

cresc.

T. II

thou the wa - - - ters warp, Thy

p *cresc.*

B. I

Though thou the wa - - - ters warp, Thy

cresc.

B. II

wa - - - ters warp, the wa - ters warp, Thy

Pno

cresc.

44iii *ff* *44jjj* *44kkk*

T. I

sting is not so sharp

ff

T. II

sting is not so sharp

ff

B. I

sting is not so sharp

ff

B. II

sting is not so sharp

Pno

ff *8va*

44lll *p* 44mmm 44nnn 44ooo

T. I As friend re - mem - ber'd not.

T. II As friend re - mem - ber'd not.

B. I As friend re - mem - ber'd not.

B. II As friend re - mem - ber'd not.

Pno *pp*

44ppp 44qqq *p* dolce 70

T. I Heigh - - ho ! sing, heigh - - ho !

T. II Heigh - ho ! sing, heigh - ho !

B. I Heigh - ho ! sing, heigh - ho !

B. II Heigh - - ho ! sing, heigh - - ho ! sing

Pno *p*

71

T. I
8 un - to the green hol - ly : ____ Most friend - ship is

T. II
8 un - to the green hol - ly : ____ Most friend - ship is

B. I
un - to the green hol - ly : ____ Most friend - ship is

B. II
un - to the green hol - ly ! ____ Most friend - ship is

Pno

74

T. I
8 feign - ing, most lov - ing mere fol - ly ! Sing

T. II
8 feign - ing, most lov - ing mere fol - ly ! Sing

B. I
feign - - ing, most lov - ing mere fol - ly ! Sing

B. II
feign - - - ing, ____ most lov - ing mere fol - ly ! Sing

Pno

Più mosso.

f **ff**

T. I
8 heigh - ho ! the hol - ly : Sing, heigh - ho ! the hol - ly : This life, this life, _____

T. II
8 heigh - ho ! the hol - ly : Sing, heigh - ho ! the hol - - ly : This life is most

B. I
8 heigh - ho ! the hol - ly : Sing, heigh - ho ! the hol - - ly : This life is most

B. II
8 heigh - ho ! the hol - ly : Sing, heigh - ho ! the hol - ly : This life, this life, this

f **ff**

Pno
8 **f** **ff** 8va

ff

T. I
80 This life is most jol - ly.

T. II
80 jol - - ly, This life is most jol - ly.

B. I
80 jol ly, This life is most jol - ly.

B. II
80 life is most jol - ly, This life is most jol - ly.

p

Pno
80 **p**

Red.

Pno

82

8va

8va

T. I

86

f

p

Blow, _____

Blow, _____

T. II

f

p

Blow, _____

Blow, _____

B. I

f

p

Blow, _____

Blow, _____

B. II

f

p

Blow, _____

Blow, _____

Pno

ff

p

8va

88

ff *p* *pp cresc.*

T. I
Blow, Blow, Blow

T. II
Blow, Blow, Blow

B. I
Blow, Blow, Blow

B. II
Blow, Blow, Blow

Pno
ff *p* *pp cresc.*

91

ff *ff* *ff* *ff*

T. I
thou win - - ter wind.

T. II
thou win - - ter wind.

B. I
thou win - - ter wind.

B. II
thou win - - ter wind.

Pno
ff *sfz* *sfz* *8va*



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