



THE SONG OF THE TEMPEST

WORDS WRITTEN
BY
SIR WALTER SCOTT

SET TO MUSIC FOR SOLI, CHORUS AND ORCHESTRA
BY
CHARLES WOOD

Written for and Performed at the Hovingham Festival, August 8, 1902

OBOE 1

COVER IMAGE

"Eagle in Storm"

by

Big Bear Inc.

2026

AI Image



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. <http://rightsstatements.org/vocab/NoC-US/1.0/>



Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. <https://creativecommons.org/licenses/by-nc/4.0/>



ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the Future™

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 Novello 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

Full Score Manuscript
Vocal Score

Royal College of Music Library MS 8229a
Keith, Prowse & Co. Ltd. No. 1500 © 1903

Royal College of Music Library
Manuscript Transcription & Score Preparation

Ass't. Librarian - library@rcm.ac.uk
David Fielding - dhcfielding@charter.net

Reference Material and Software

Notation Software: Dorico Pro 6.2.30.6245 *Audio Software:* NotePerformer 5 *Graphic Software:* Affinity
Document Software: Affinity *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

THE SONG OF THE TEMPEST.

I.

Stern eagle of the far north-west,
Thou that bearest in thy grasp the thunderbolt,
Thou whose rushing pinions stir ocean to madness,
Thou the destroyer of herds, thou the scatterer of navies,
Amidst the scream of thy rage,
Amidst the rushing of thy onward wings,
Though thy scream be as loud as the cry of a perishing nation,
Though the rushing of thy wings be like the roar of ten thousand waves,
Yet hear, in thine ire and thy haste,
Hear thou the voice of the Reim-kennar.

II.

Thou hast met the pine-trees of Drontheim,
Their dark green heads lie prostrate beside their uprooted stems;
Thou hast met the rider of the ocean,
The tall, the strong bark of the fearless rover,
And she has struck to thee the topsail
That she had not vail'd to a royal armada.
Thou hast met the tower that bears its crest among the clouds,
The battled massive tower of the Jarl of former days,
And the cope-stone of the turret
Is lying upon its hospitable hearth;
But thou too shalt stoop, proud compeller of clouds,
When thou hearest the voice of the Reim-kennar.

III.

There are verses that can stop the stag in the forest,
Ay, when the dark colour'd dog is opening on his track;
There are verses can make the wild hawk pause on the wing,
Like the falcon that wears the hood and the jesses,
And who knows the shrill whistle of the fowler.
Thou who canst mock at the scream of the drowning mariner,
And the crash of the ravaged forest,
And the groan of the overwhelmed crowds,
When the church hath fallen in the moment of prayer
There are sounds which thou also must list
When they are chanted by the voice of the Reim-kennar.

IV.

Enough of woe hast thou wrought on the ocean,
The widows wring their hands on the beach;
Enough of woe hast thou wrought on the land,
The husbandman folds his arms in despair.
Cease thou the waving of thy pinions,
Let the ocean repose in her dark strength,
Cease thou the flashing of thine eye,
Let the thunderbolt sleep in the armoury of Odin;
Be thou still at my bidding, viewless racer of the north-western heaven;—
Sleep thou at the voice of Norna the Reim-kennar.

V.

Eagle of the far north-western waters,
Thou hast heard the voice of the Reim-kennar,
Thou hast closed thy wide sails at her bidding,
And folded them in peace by thy side.
My blessing be on thy retiring path;
When thou stoopest from thy place on high,
Soft be thy slumbers in the caverns of the unknown ocean,
Rest till destiny shall again awaken thee;
Eagle of the north-west, thou hast heard the voice of the Reim-kennar.

Sir Walter Scott.

PAGE INTENTIONALLY LEFT BLANK

Oboe 1

The Song of the Tempest

Sir Walter Scott

Charles Wood

Allegro molto

5
1-5
 $f < ff$

11
3
13-14
 $f < ff$

19
8
24-31
 mf

A
32
marcato
 ff
 fz fz fz

39
5
40-44
 fz
 $mf < f$
5
47-51
 $f <$

53
5
54-58
 ff
 $f < ff$
1
 $mf <$

64
B
 mf
 ff
 mf

71

73-74

f

78

82-86

f

89

mf

f

f

99

C

rall.....a tempo

ff

106

fz

112

rall.

Più moderato.

staccato

fz

119

rall.....

fz

ff

127

Andante

Allegro moderato.

128-136

137-141

PAGE INTENTIONALLY LEFT BLANK

142

mp *f*

145-146

149

f *ff* *p*

150-154

D

160-163

f *mp* *f* *p*

171-177

p *mf*

189

f *mf*

meno mosso. *1* *2* *1* rall.

196-197

199

ff *f*

E a tempo accel..... Allegro molto

206

f *fz*

212

f *fz* *fz* *fz* *fz* *fz*

rall..... Andante.

218-226

227

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

232-234

237

f *sf* *sf* *sf* *sf* *sf* *sf* *sf*

246-249

f *sf* *sf* *sf* *sf* *sf* *sf* *sf*

256

p *p* *p* *p* *p* *p* *p* *p*

261-263

266

dim. *pp* *mp* *f* *fz*

269-276

280

p *ff* *ff* *ff* *ff* *ff* *ff* *ff*

281-287

288-291

marcato

294

sf

299

accelerando..... *rall.....*

304

Adagio

G

308

12

H

3

Bsn 1

310-321

322-324

p

326

2

330-331

pp

mf

334

5

335-339

pp

f

p

8

344-351

Andante sostenuto.

352

rall.

a tempo

poco rit. a tempo

1

5

353-357

1

6

359-364

Fl. 1

I

369

poco rit. a tempo

p

f

p

cresc.

376

12

378-389

Fl. 1

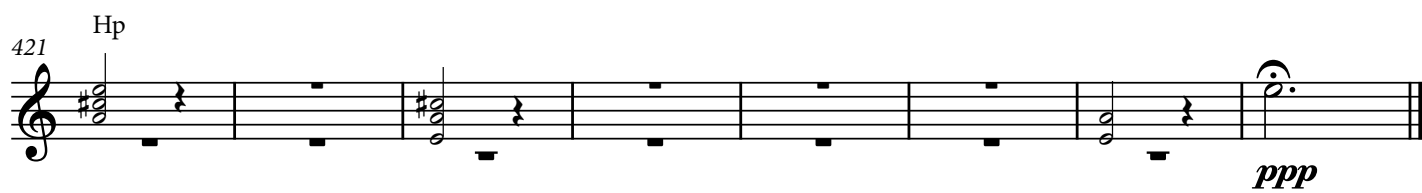
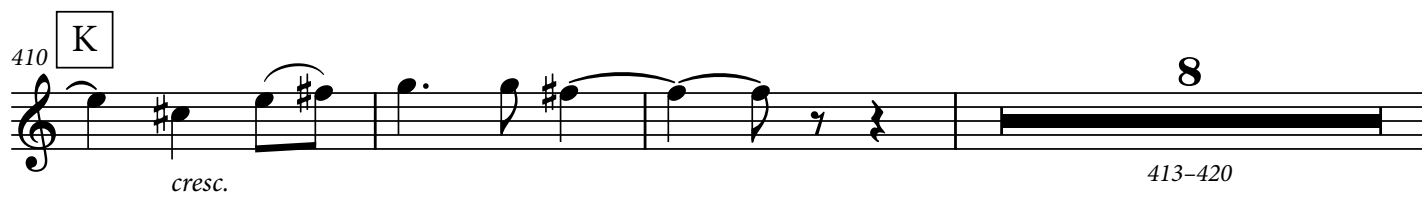
391

6

395-400

pp

401 rall..... a tempo





ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the FutureSM

M LIBRARIES

PUBLISHING

ehms.lib.umn.edu

Catalog Number

26.13/03