

THE WIND

Unison, accompanied

Music by
GLENDA FRANKLIN

Words by
ROBERT LOUIS STEVENSON

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Part-by-Part



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Range:



Language: English
Use: General
Time: Approx. 2:18
*Difficulty: Moderate

Performance Notes

Robert Louis Stevenson (1850–1894), master storyteller and painter of imaginative word images, is best known for his books, *Treasure Island*, *Kidnapped*, and *The Strange Case of Dr. Jekyll and Mr. Hyde*. Also known for his beloved children’s poetry, Stevenson is one of the most popular children’s authors of all time.

Robert Stevenson was born in Edinburgh, Scotland, on November 13, 1850. His father, Thomas was a lighthouse engineer. Grandfather Robert, also a lighthouse engineer, was famous for building the Bell Rock lighthouse, off the coast of Scotland. Stevenson lighthouses everywhere guided boats on their journeys. While his father pushed him to follow the family tradition, Robert had other ideas. Trying to please his parents, he studied engineering at the University of Edinburgh in Scotland, but paid little attention to his studies. Instead he read books and taught himself to write by studying the writings of famous authors. Eventually Robert gave up engineering and pursued studies in law. After passing the bar exam to become a lawyer, he followed his heart and became a writer.

A Child’s Garden of Verses, a collection of poems about Robert’s childhood, first appeared in 1885 under the title *Penny Whistles*. The collection contains 65 poems and includes “The Wind.” While most of us never give a thought to the wind, Robert paints a picture of the wind as being something alive and exciting!

When singing, you are telling a story and must paint the picture of the text and communicate it to your listener. Each word should be clearly articulated and pronounced. Focus on blending all voices into a beautiful unison ensemble sound especially when singing large intervals; do not allow the sliding of one note to another to “clutter” the overall sound.

Because each verse has its own mood, follow the dynamics carefully to create interesting shadings in the music. The dynamics of this piece make it an excellent learning tool in teaching comprehensive musicianship.

Although the song is scored for unison voices, it can be performed with a mixed ensemble or treble voices.

Enjoy.

—Glenda E. Franklin

The Wind

for Unison Voices with Keyboard and Optional Flute*

ROBERT LOUIS STEVENSON (1850–1894)

GLEND A E. FRANKLIN

Allegro ♩ = 120

Flute

mp

Keyboard

p

5 **Unison Voices**

mp

I saw you toss the

10

kites on high and blow the birds a - bout the sky; And all a - round I

*The part for Optional Flute may be found on p. 8.

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14

heard you pass, Like la-dies skirts a-cross the grass. O wind,

mf

p

18

O wind, a-blow-ing all day long. O wind, O wind, that

cresc.

23

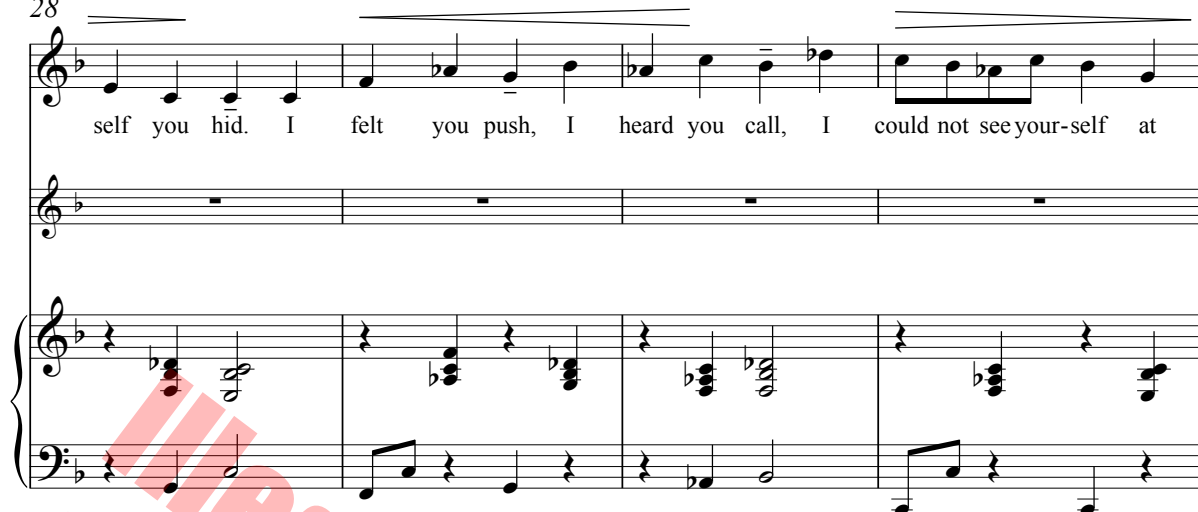
sings so loud a song! I saw the dif-ferent things you did, But al-ways, you your -

subito p

pp

28

self you hid. I felt you push, I heard you call, I could not see your-self at



32

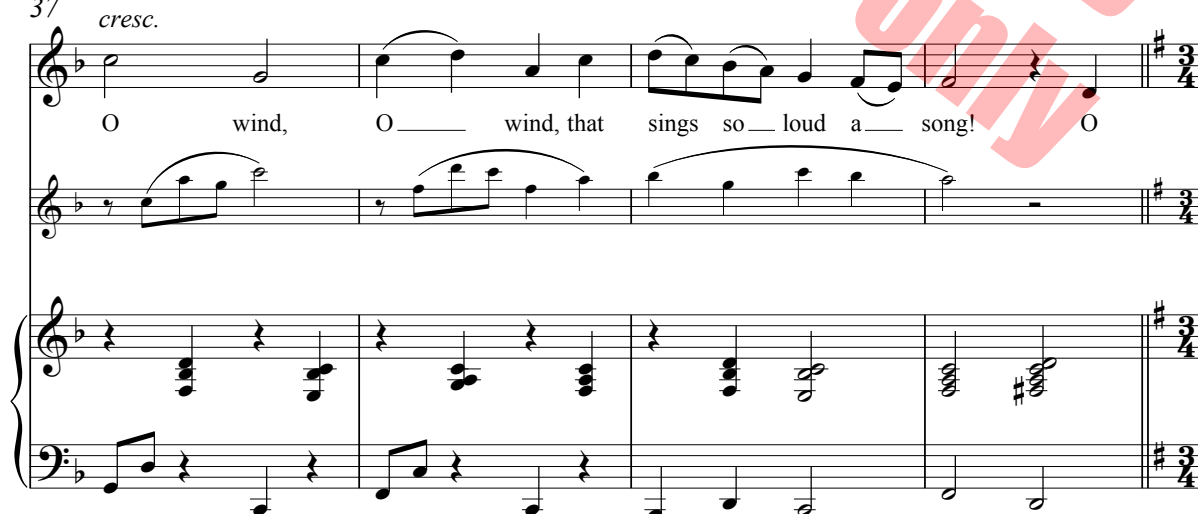
all. *mf* O wind, O wind, a - blow-ing all day long.

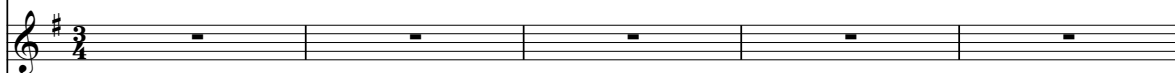
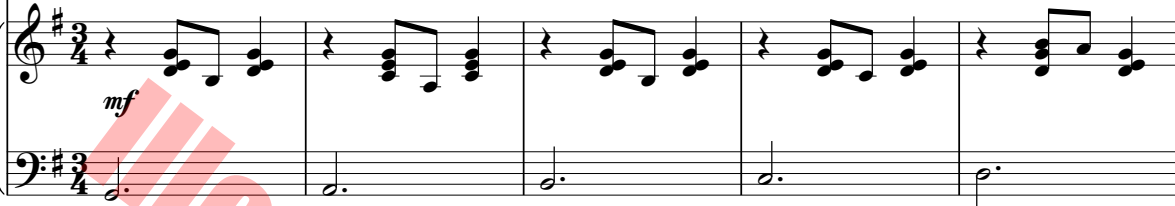
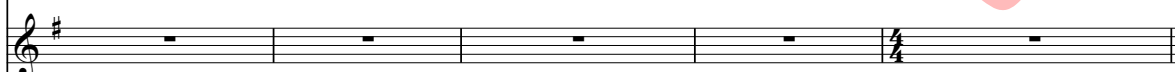
mp



37

cresc. O wind, O wind, that sings so loud a song! O



41 $\text{♩} = 140$  $\text{♩} = 140$ 51 $\text{♩} = 120$ 

56

f

O wind, O wind, a - blow - ing all day long.

mf

60

cresc.

O wind, O wind, that sings so loud a song!

1.

64

ff

sings so loud a song!

2.

Flute

The Wind

for Unison Voices with Keyboard and Optional Flute

ROBERT LOUIS STEVENSON (1850–1894)

GLENDA E. FRANKLIN

Allegro ♩ = 120

The musical score for the Flute part of 'The Wind' is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked 'Allegro' with a quarter note equal to 120 beats per minute. The score consists of nine staves of music. The first staff begins with a mezzo-piano (*mp*) dynamic. The second staff has a measure rest of 8 measures. The third staff begins with a piano (*p*) dynamic. The fourth staff has a measure rest of 8 measures. The fifth staff begins with a mezzo-piano (*mp*) dynamic. The sixth staff ends with a key signature change to one sharp (F#) and a 3/4 time signature. The seventh staff begins with a mezzo-forte (*mf*) dynamic and a tempo change to 140 beats per minute for a 14-measure rest, then returns to 120 beats per minute. The eighth staff continues the melody. The ninth staff includes first and second endings, marked '1.' and '2.' respectively.

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