

Windy Nights

Three-part Mixed Chorus and Piano*

3

Robert Louis Stevenson (1850-1894), alt.

Cynthia Gray

Ranges: Part I Part II Part III

With intensity  = 104-108

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one flat. Measure 11 begins with a dynamic of *f*. The melody consists of eighth-note patterns, primarily eighth-note pairs. The bass line provides harmonic support with sustained notes and eighth-note chords. Measure 12 continues the melodic line and bass pattern, concluding with a final chord.

5 *unis. mp*

I When - ev - er the moon and stars are set, —

II

{

mp

Ped. simile

Duration: approx. 2:00

*Also available for Two or Three-part (15/1935H).

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I
II

high,

I
II

mf legato

All night long through the dark and wet,

III

All night long through the dark and wet,

mf legato

sub. p

a man goes rid - ing by.

I
II

a man goes rid - ing by.

III

sub. p

a man goes rid - ing by.

sub. p

22

Late in the night when the fires are out,
— Late in the night when the fires are out,

25

when - ev - er the winds are
Why does he gal - lop and gal - lop a - bout, when - e'er

sub. p

when - ev - er the winds are
Why does he gal - lop and gal - lop a - bout, when - ev - er the winds are

sub. p

28

high? _____
— winds are high? _____

high? _____

mp

When - ev - er the trees are cry - ing a - loud, _____

I II III

32

When - ev - er the trees are
mp
When -

And ships are tossed at
cresc.
cry - ing a - loud, _____ And

I II III

35

ev - er the trees are cry - ing a - loud,
And

sea, _____
cresc.

I II III

38

ships are tossed at sea, _____
cresc.
And ships are tossed at sea,
cresc.

41 *mf*

I II By, on the high - way, low and loud,

III *mf* By, on the high - way, low and loud,

45 *sub. p*
By at the gal-lop goes he.

I II By _____ at the gal-lop goes he.

III *sub. p* By at the gal-lop goes he.

49 *mf*

I II By at the gal-lop he goes, and then by he comes back at the

III *mf* By at the gal-lop he goes, and then by he comes back at the

sub. p

when - ev - er the winds are high.

52

gal - lop a - gain, when - e'er

sub. p

III

gal - lop a - gain, when - ev - er the winds are high.

sub. p

55

Ah

high.

f

Late in the night when the

f

Late in the night when the

mf

59

Ah

fires are out, late in the night,

fires are out, late in the night,

62

Why does he gal - lop a - bout?
 Why does be gal-llop a - bout? Oh, why does he gal - lop and
 Why does he gal-llop a - bout? Oh, why, why does he

65

gal-llop a-bout?
 gal-llop and gal-llop a - bout?

69

mp When - ev - er the moon and stars are set,
 When - ev - er the moon and
 When -

When - ev - er the winds are
stars are set, When -

ev - er the moon and stars are set,

high, cresc.

ev - er the winds are high, cresc.

When - ev - er the winds are high,

All night long through the dark and wet, All night long through the dark and wet,

This musical score consists of three staves for voices (I, II, III) and a piano staff at the bottom. The key signature is B-flat major, indicated by two flats in the key signature and a bass clef. The time signature is common time. Measure 72 starts with a piano introduction followed by vocal entries. The lyrics "stars are set" are in measure 72, "high" in measure 75, and "All night long" in measure 78. Dynamics include "cresc." (crescendo) and "mf" (mezzo-forte). The piano part provides harmonic support with sustained notes and rhythmic patterns.

sub. **p**

a man goes rid - ing by.

I
II
III

a man goes rid - ing by.

sub. **p**

a man goes rid - ing by.

I
II
III

sub. **p**

a man goes rid - ing by.

I
II
III

mf

Late in the night when the fires are out,

I
II
III

mf

Late in the night when the fires are out,

I
II
III

mf

when - ev - er the winds are

I
II
III

Why does he gal - lop and gal - lop a - bout, when - e'er

sub. **p**

Why does he gal - lop and gal - lop a - bout, when - ev - er the winds are

I
II
III

sub. **p**