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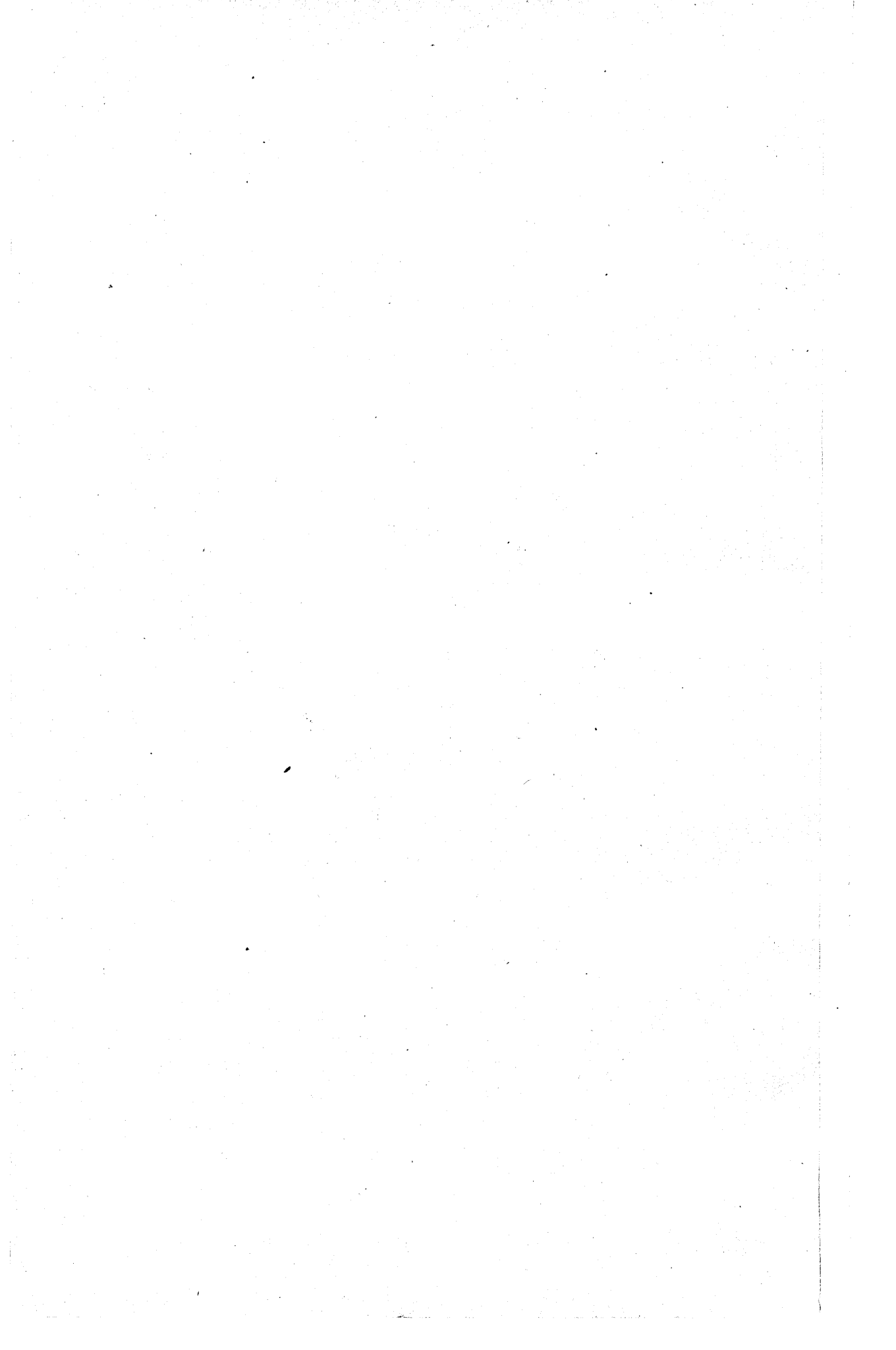
STORM SONG

Ballad for Chorus of
MIXED VOICES
with Piano or Orchestra
Accompaniment

n. .50

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ROBERT KAHN

THE BOSTON MUSIC CO., BOSTON, MASS.



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STORM SONG

Ballad for Chorus of
MIXED VOICES
with Piano or Orchestra Accompaniment

BY
ROBERT KAHN

English Adaptation by
FELIX GODDARD



Vocal Score n. .50

BOSTON, MASS.

THE BOSTON MUSIC COMPANY

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Storm Song

Part - Song for Chorus of Mixed Voices

With Piano or Orchestra Accompaniment

ANNA RITTER
English version by
FÉLIX GODDARD

ROBERT KAHN, Op. 53

Largo

Soprano

Alto

Tenor

Bass

Largo
(Engl. Horn.)
pp

Piano

pp

'Neath o - cean's fath - - - oms

pp

'Neath o - cean's fath - - - oms

pp

'Neath o - cean's fath - - - oms

pp

'Neath o - cean's fath - - - oms

where shad - ows crouch, There sleeps the
 oms, where shad - ows crouch, There
 where shad - ows crouch, There sleeps the
 oms, where shad - ows crouch, There

pp Storm King; the rocks, his couch.
pp sleeps the Storm King; the rocks, his couch.
pp Storm King; the rocks, his couch.
pp sleeps the Storm King; the rocks, his couch.

His locks, thick -
His locks, —
His locks, thick -

p

p

p

This system contains the first three vocal staves and the beginning of the piano accompaniment. The key signature is two sharps (F# and C#). The piano part features a series of chords in the right hand and a rhythmic pattern in the left hand.

pp

pp

The piano accompaniment for the first system. The right hand plays a series of chords, while the left hand plays a rhythmic pattern of eighth notes. There are triplets in the left hand.

While stark and
mat - ted, coil 'round his brow, — While stark and
— thick - mat - - ted, coil 'round his brow, While stark and
mat - ted, coil 'round his brow, — While stark and

p

pp

This system contains the next three vocal staves and the continuation of the piano accompaniment. The lyrics are: "While stark and mat - ted, coil 'round his brow, — While stark and — thick - mat - - ted, coil 'round his brow, While stark and mat - ted, coil 'round his brow, — While stark and". The piano part continues with similar chordal and rhythmic patterns.

pp

The piano accompaniment for the second system. It continues the chordal and rhythmic patterns from the first system, with triplets in the left hand.

move-less, ob - li - vious now, He sleeps and
move - less, ob - li - vious now, He sleeps and
move - less, ob - li - vious now, He sleeps and
move-less, ob - li - vious now, He sleeps and

sleeps.
sleeps.
sleeps.
sleeps.

A Poco più mosso

From far a - ri - ses a

From far a - ri - ses a

pp

pp

Poco più mosso

pp

pp

From far a - ri - ses a

Ba - bel roar,

From far a - ri - ses a

Ba - bel roar,

p

cresc.

p

cresc.

p

Ba - bel roar, 'Tis harsh with groan - ing,
 'Tis harsh with groan - ing,
 Ba - bel roar, 'Tis harsh with groan - ing,
 'Tis harsh with

cresc.
mf
cresc.

a cry of war.
 a cry of war.
 a cry of war.
 groan - ing, a cry of

f

war. The

The

f *sfz/p*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are mostly silent, with the word "war." appearing in the bass line and "The" in the soprano and bass lines. The piano accompaniment begins with a forte (*f*) dynamic and includes triplets in both hands. A dynamic change to *sfz/p* occurs in the second measure of the piano part.

The van - quish'd twi - light its

van - quish'd twi - light its watch_ for - sakes, *p*

The van - quish'd twi - light its

van - quish'd twi - light its watch_ for - sakes, _____

(Viol.)

p *sfz/p*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts have lyrics: "The van - quish'd twi - light its", "van - quish'd twi - light its watch_ for - sakes, *p*", "The van - quish'd twi - light its", and "van - quish'd twi - light its watch_ for - sakes, _____". The piano accompaniment features a violin part and continues with triplets and a dynamic of *p*. A dynamic change to *sfz/p* is indicated in the piano part.

watch for-sakes, A bale-ful clan-gor ex-ult-ant wakes: Tri-umph, tri-umph,

watch for-sakes, A bale-ful clan-gor ex-ult-ant wakes: Tri-umph, tri-umph,

watch for-sakes, A bale-ful clan-gor ex-ult-ant wakes: Tri-umph, tri-umph,

watch for-sakes, A bale-ful clan-gor ex-ult-ant wakes: Tri-umph, tri-umph,

ult-ant wakes: Tri-umph, tri-umph,

ult-ant wakes: Tri-umph, tri-umph,

gor ex-ult-ant wakes: Tri-umph, tri-umph,

gor ex-ult-ant wakes: Tri-umph, tri-umph,

tri - umph, tri - umph, tri - umph,
 tri - umph, tri - umph, tri - umph,
 tri - umph, tri - umph, tri - umph,
 tri - umph, tri umph, tri - umph,

cresc.
 3 3 3

tri - umph!
 tri - umph!
 tri - umph!
 tri - umph!

cresc.
 3 3 3

B Allegro vivace

Ha! he's a-wake! 'tis the Temp - est King.
 Ha! he's a-wake! 'tis the Temp - est King.
 Ha! he's a-wake! 'tis the Temp - est King.
 Ha! he's a-wake! 'tis the Temp - est King.

ff
 3 3 3

coll'S ad lib

Howl, mon - - ster, shriek till the
 Howl, mon - - ster, shriek till the
 Howl, mon - - ster, shriek till the
 Howl, mon - - ster, shriek till the

heav - ens ring! His fier - y charg - er he
 heav - ens ring! His fier - y charg - er he
 heav - ens ring! His fier - y charg - er he
 heav - ens ring! His fier - y charg - er he

mounts a - stride, A - mong the clouds he will
 mounts a - stride, A - mong the clouds he will
 mounts a - stride, A - mong the clouds he will
 mounts a - stride, A - mong the clouds he will

wild - ly ride. *cresc.* Glo - ry, glo - ry,
 wild - ly ride. *cresc.* Glo - ry, glo - ry,
 wild - ly ride. *cresc.* Glo - ry, glo - ry,
 wild - ly ride. *cresc.* Glo - ry, glo - ry,

cresc.

coll' 8 ad lib.

glo - - ry!
 glo - - ry!
 glo - - ry!
 glo - - ry!

(Pos.)

cresc.

Un poco meno mosso

fff O earth, be - ware thee, O
fff O earth, be - ware thee, O
fff O earth, be - ware thee, O
fff O earth, be - ware thee, O

Un poco meno mosso

fff

sea be - ware! The God of

sea be - ware! The God of

sea be - ware! The God of

sea be - ware! The God of

p subito

fff

Tu - mult will rend the air.

Tu - mult will rend the air.

Tu - mult will rend the air.

Tu - mult will rend the air.

ff
Bow down, ye for - - - ests, a - rise, ye

ff
Bow down, ye for - - - ests, a - rise, ye

ff
Bow down, ye for - - - ests, a - rise, ye

ff
Bow down, ye for - - - ests, a - rise, ye

sempre ff

waves, *f* *cresc.* Suc - cumb, fair

waves, *f* *cresc.* Suc - cumb, fair

waves, *f* *cresc.* Suc - cumb, fair

waves, *f* *cresc.* Suc - cumb, fair

f *cresc.*

til - - - - lage, a Mon - - - -

til - - - - lage, a Mon - - - -

til - - - - lage, a Mon - - - -

til - - - - lage, a Mon - - - -

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in unison, with lyrics "til - - - - lage, a Mon - - - -". The piano accompaniment features a complex rhythmic pattern in the right hand and a more rhythmic bass line in the left hand. The key signature is two sharps (F# and C#), and the time signature is 4/4. Dynamics include *fff* and accents (^).

- - - - - arch

- - - - - arch

- - - - - arch

- - - - - arch

The second system continues the vocal and piano parts. The vocal parts have lyrics "- - - - - arch". The piano accompaniment continues with similar rhythmic patterns. The key signature remains two sharps. Dynamics include *fff* and accents (^).

Four vocal staves (Soprano, Alto, Tenor, Bass) with the lyrics "raves!". Each staff features a melodic line with a long slur over the first two measures and a fermata over the final note.

Piano accompaniment for the first system. The right hand plays a rapid sixteenth-note pattern. The left hand plays chords and single notes. Pedal markings are present below the bass line.

Four vocal staves with the lyrics "Hail,". Each staff begins with a rest followed by a melodic line. The instruction "sempre ff" is written above each staff.

Piano accompaniment for the second system. The right hand features a complex melodic line with triplets and slurs. The left hand plays chords and single notes. Pedal markings are present below the bass line.

hail, hail!

hail, hail!

hail, hail!

hail, hail!

This section contains four vocal staves, each with a treble clef and a key signature of two sharps (F# and C#). The lyrics "hail, hail!" are written below each staff. The music consists of a single melodic line with a long note followed by a shorter note, both under a slur. The first two staves have a fermata over the first note, and the last two staves have a fermata over the second note.

Red. Red. Red. Red. Red. Red.

This piano accompaniment features a treble clef and a key signature of two sharps. The right hand plays a melodic line with eighth notes and slurs. The left hand plays a bass line with eighth notes and rests. The word "Red." is written below the bass line six times, corresponding to the notes.

This section contains four vocal staves, each with a treble clef and a key signature of two sharps. The staves are mostly empty, with long horizontal lines indicating rests for the duration of the measure.

Red. Red. Red.

This piano accompaniment features a treble clef and a key signature of two sharps. The right hand plays a melodic line with eighth notes and slurs. The left hand plays a bass line with eighth notes and rests. The word "Red." is written below the bass line three times, corresponding to the notes.

D Poco più animato

pp The fire - - side

pp The fire - - side

D Poco più animato

pp

seek thee, nor wait, - man - kind, Yet

seek thee, nor wait, - man - kind, Yet

pp The fire - - side seek thee, nor wait, - man -

pp The fire - - side seek thee, nor wait, - man -

pp

quench each em-ber from sav - - age wind,
 quench each em-ber from sav - - age wind,
 kind, Yet quench each em-ber from
 kind, Yet quench each em-ber from

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "quench each em-ber from sav - - age wind," on the first two staves, and "kind, Yet quench each em-ber from" on the third and fourth staves. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

sav - - age wind, Lest from your
 sav - - age wind, Lest from your
 sav - - age wind,

The second system continues the vocal and piano parts. The vocal parts have rests in the first two measures of the system, followed by the lyrics "sav - - age wind, Lest from your" on the second and third staves. The piano accompaniment continues with the same rhythmic pattern. Dynamic markings include *p* (piano) and *pp* (pianissimo) in the piano part.

p cresc.

Lest from your hearths the flames up - leap And

p cresc.

hearths the flames up - leap And

p cresc.

hearths the flames up - leap And

p cresc.

Lest from your hearths the flames up - leap And

cresc. p espressivo

simile

blast with ru - in where - er they sweep. Mer - - cy,

blast with ru - in where - er they sweep. Mer - - cy,

blast with ru - in where - er they sweep. Mer - - cy,

blast with ru - in where - er they sweep. Mer - - cy,

cresc.

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics "mer - - cy!". Each staff begins with the dynamic marking *più f* and an accent (>). The notes are: Soprano (G4, A4), Alto (F4, G4), Tenor (E4, F4), Bass (D4, E4).

Piano accompaniment for the first system. The right hand features a triplet of eighth notes (G4, A4, B4) and a melodic line with a triplet of eighth notes (G4, A4, B4) and a triplet of sixteenth notes (C5, B4, A4). The left hand has a bass line with a triplet of eighth notes (G3, F3, E3) and a triplet of sixteenth notes (F3, E3, D3). Dynamics include *più f*, *p cresc.*, and *f*.

Four empty vocal staves (Soprano, Alto, Tenor, Bass) in the same key signature and time signature as the first system.

Piano accompaniment for the second system. The right hand has a triplet of eighth notes (G4, A4, B4) and a melodic line with a triplet of eighth notes (G4, A4, B4) and a triplet of sixteenth notes (C5, B4, A4). The left hand has a bass line with a triplet of eighth notes (G3, F3, E3) and a triplet of sixteenth notes (F3, E3, D3). Dynamics include *fp cresc.* and *f cresc. molto*.

fff **E** Poco meno mosso

The moun - - tains rum - - ble, a - -

The moun - - tains rum - - ble, a - -

The moun - - tains rum - - ble, a - -

The moun - - tains rum - - ble, a - -

fff **E** Poco meno mosso

quake the earth; High

quake the earth; High

quake the earth; High

quake the earth; High

bel - - - fries jan - - - gle with
 bel - - - fries jan - - - gle with
 bel - - - fries jan - - - gle with
 bel - - - fries jan - - - gle with

mock - - - ing mirth.
 mock - - - ing mirth.
 mock - - - ing mirth.
 mock - - - ing mirth.

The piano accompaniment consists of two staves (treble and bass clef). It features a key signature of two flats (B-flat and E-flat) and a common time signature. The music includes several triplet markings (indicated by a '3' over the notes) and dynamic markings such as accents (^) and piano (p). The piece concludes with a double bar line and a key signature change to three sharps (F#, C#, G#) and a 3/2 time signature.

sempre ff

Up - lift your glan - - - ces!

sempre ff

Up - lift your glan - - - ces!

sempre ff

Up - lift your glan - - - ces!

sempre ff

Up - lift your glan - - - ces!

sempre ff

Though storm is here,

Though storm is here,

Though storm is here,

Though storm is here,

cresc. *f* *ff* Δ
And stress and tur - - moil,
cresc. *f* *ff* Δ
And stress and tur - - moil,
cresc. *f* *ff* Δ
And stress and tur - - moil,
cresc. *f* *ff* Δ
And stress and tur - - moil,

p subito cresc. *ff* Δ
3 7

fff Δ
the Lord is
fff Δ
the Lord is
fff Δ
the Lord is
fff Δ
the Lord is

fff Δ
3 7

F

near!
near!
near!
near!

Detailed description: Four vocal staves in G major, 2/2 time. Each staff begins with a dynamic marking of **F** (Fortissimo). The notes are half notes, and each staff is connected by a long slur across the first two measures.

F

Full Orch. and Org.

Detailed description: Piano accompaniment for the first system. The right hand has a melodic line with slurs and accents. The left hand features a complex rhythmic pattern with triplets and sixteenth notes. Dynamic markings include **F** and **p**.

Detailed description: Four empty vocal staves for the second system, maintaining the G major key signature.

Detailed description: Piano accompaniment for the second system. Similar to the first system, it features a melodic line in the right hand and a rhythmic accompaniment in the left hand with triplets.

All hail, all
All hail, all
All hail, all
All hail, all

Detailed description: Four vocal staves for the third system. The lyrics 'All hail, all' are written below the staves. The notes are half notes, and the system begins with a dynamic marking of **ff** (fortissimo).

Detailed description: Piano accompaniment for the third system. It continues the melodic and rhythmic patterns from the previous systems, ending with a dynamic marking of **ff**.

hail! _____ All hail, all hail! All hail, *ff* All hail, *ff*

hail! _____ All hail, all hail! All hail, *ff* All hail, *ff*

hail! _____ All hail, all hail! All hail, *ff* All hail, *ff*

hail! _____ All hail, all hail! All hail, *ff* All hail, *ff*

The piano accompaniment consists of two staves (treble and bass clef) with chords and triplets. The key signature has two sharps (F# and C#).

all hail! *fff*

all hail! *fff*

all hail! *fff*

all hail! *fff*

all hail! *fff*

The piano accompaniment continues with chords and triplets, maintaining the key signature of two sharps.



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