

# LOVE BLOWS AS THE WIND BLOWS.

M 1621.4  
B96 L6  
1997 3

I  
Molto moderato, senza rigore.  
*mf* *espressivo*

VOICE.

In the year that's come and gone, love, his flying feather

PIANOFORTE.  
(alternative)

Stoop-ing slow - ly, gave us heart, and bade us walk to - geth - er.

In the year that's com-ing on, though man-ya troth be brok - en, We at least will

not for-get aught that love hath spok - en.

*p* *cresc.*

In the year that's come and gone, dear, we wove a teth - er All of grac-ious

*pp.* *cresc.*

words and thoughts, bind - ing two to - geth-er. — In the year that's com-ing

*p* *dim.* *pp*

*cresc.*

on with its wealth of — ros - es We shall weave it strong-er yet,

*p* *cresc.* *f*

**Sostenuto** **Tempo.**

ere — the cir-cle clo - ses.

*dim.* *p*

*pp* *cresc.*

In the year that's come and gone, in the golden weath-er, Sweet, my sweet we

- en - do

swore to keep the watch of life to - geth-er.

*cresc.* *mf* *molto* *dim.* *pp*

*p* *cresc.* *f* *sostenuto*

In the year that's com-ing on, rich in joy and

*cresc.* *f*

Tempo. *p*

sor - row, We shall light our lamp and wait life's

*p* *pp* *pp*

mys - ter - ious mor - row.

*pp* *dim.* *PPP* *attacca*

II.

Allegro moderato.

Life in her creak - ing shoes Goes, and more form - al

*mf* *poco rall.* *p* *poco cresc.*

Tempo.

grows, A round of calls and cues:

*sf* *dim.* *sff*

Largamente.

Love blows as the wind blows.

*mf* *cresc.*

Blows! in the quiet close As in the roaring mart, — By ways no mor-tal knows

*ff* *p* *cresc.* *dim.* *pp* *pp*

Love blows in-to the heart.

*affrettando*

The stars some ca - dence use,

*calando* *p* *tranquillo* *a piacere*

*p* *colla voce*

Forth-right the riv-er flows, In or-der fall the dews,—

Largamente.

Love blows as the wind blows.

Blows! And what reck-on-ing shows The cours-es of his chart?— A spir-it that

comes and goes,— Love blows in-to the heart.

*calando*

*calando*

*f*

*p*

*pp*

Tempo

III

Andante con moto.

*p espressivo*

Fill a glass with golden wine, — And the while your lips are

*pp*

wet — Set their per - fume un - to mine, — And for - get —

*pp*

*cresc.*

Poco allargando

*dim.*

*p* a tempo

*mf* Eve-ry kiss we take and give — Leaves us less of life — to live —

*mf* *cresc.* *f* *dim.* *p*

Yet a - gain! Your

*poco sf* *p* *pp*

whim and mine In a hap - py while have met — All your sweets to me re -

*pp*

- sign, Nor re - gret That we press with

*pp* *senza cresc.* *rall.*

*pp* *senza cresc.* *rall.*



*Molto sostenuto.* *Tempo.*

eve-ry breath, sighed or sing-ing, near - er death.

*Molto sostenuto.* *Tempo.*

*poco cresc.*

*Piccola Pausa*

*poco sf* *pp* *P*

*Piccola Pausa*

IV

*Allegro moderato, quasi Allegretto.* *P*

On the way to - Kew,

*pp*

*staccato*

By the riv - er old and gray, ————— Where in the

Poco sostenuto

Long A - go. We laughed and loi - tered

Poco sostenuto

Tempo.

so, I met a ghost to - day, A ghost that

Tempo.

pp

told of you - A ghost of low re - plies and sweet,

in - scrut - a - ble eyes Coming up from

*cresc.* *f*

Rich - - mond As you used to do.

*cresc.* *f* *p* *staccato*

*dim.* *p*

By the riv - er old and gray,

*dim.* *pp*

*Poco sostenuto*

The en-chant-ed Long A - go Mur-mured and *Poco sostenuto*

*Tempo.* *f*

smiled a - new. On the way to Kew, March

*Tempo.* *fp* *mf*

— had the laugh of May, — The bare boughs looked a - glow, And

The first system of the musical score. The vocal line is on a single staff with lyrics: "— had the laugh of May, — The bare boughs looked a - glow, And". The piano accompaniment consists of two staves. Dynamics include *P* (piano) at the start and *pp* (pianissimo) in the middle. The key signature has one flat (B-flat).

old, im - mor - tal words Sang in my breast like birds, —

The second system of the musical score. The vocal line has lyrics: "old, im - mor - tal words Sang in my breast like birds, —". The piano accompaniment includes the instruction *marcato* and dynamics *P*, *senza cresc.*, and *p espress.*. The key signature changes to two sharps (D major).

Com - ing up from Rich - mond As I

The third system of the musical score. The vocal line has lyrics: "Com - ing up from Rich - mond As I". The piano accompaniment includes dynamics *mf*, *dim.*, and *P dim.*. The key signature remains D major.

used with you. With the life of

The fourth system of the musical score. The vocal line has lyrics: "used with you. With the life of". The piano accompaniment includes dynamics *P*, *pp*, and *staccato*. The key signature remains D major.

*Poco sostenuto.*

Long a - go \_\_\_\_\_ Lived my thought of

*Poco sostenuto.*

*Tempo.* *P*

you \_\_\_\_\_ By the riv - er old and gray, Flow - ing his ap -

*Tempo.* *pp*

*cres -*

point - ed way \_\_\_\_\_ As I watched I knew what is so

*cendo* *f* *ff*

good To know: \_\_\_\_\_ Not in vain, not in

*Largamente.* *ff* *p* Tempo

vain, \_\_\_\_\_ Shall I look for you a - gain \_\_\_\_\_ Coming up from Rich - mond

*Largamente* *Tempo*

*ff* *diminuendo* *p* *pp*

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a dynamic marking of *ff* and a tempo marking of *Largamente.* The lyrics are "vain, \_\_\_\_\_ Shall I look for you a - gain \_\_\_\_\_ Coming up from Rich - mond". The piano accompaniment starts with a dynamic marking of *ff* and a tempo marking of *Largamente*. It includes a *diminuendo* marking and a dynamic marking of *p*. The system concludes with a dynamic marking of *pp* and a tempo marking of *Tempo*.

*p*

- On' the way \_\_\_\_\_ To Kew. \_\_\_\_\_

*pp*

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *p* and the lyrics are "- On' the way \_\_\_\_\_ To Kew. \_\_\_\_\_". The piano accompaniment has a dynamic marking of *pp*.

The third system of the musical score shows the piano accompaniment. It features a series of chords and melodic lines in both the right and left hands.

*Rall.* *Lento.*

The fourth system of the musical score shows the piano accompaniment. It features a series of chords and melodic lines in both the right and left hands. The system concludes with a dynamic marking of *pp* and a tempo marking of *Lento.*