

# I Feel the Winds of God Today

For Sop. Solo, SSATBB Choir, and String Bass\*

Text by Jessie Adams, cir. 1906

Music by Frederic Himebaugh

Resolutely  $\bullet = 36$

Mezzo Sop. Solo



Musical notation for Mezzo Sop. Solo, starting with a treble clef, key signature of two flats, and 9/8 time signature. The melody begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The lyrics "I feel the winds of God to - day; to-day my sail I" are written below the staff.

I feel the winds of God to - day; to-day my sail I

Soprano



Musical notation for Soprano, starting with a treble clef, key signature of two flats, and 9/8 time signature. The part begins with a whole rest, followed by a half note G4. The lyrics "Ooh" are written below the staff.

Ooh

*Always "ooh" attacking each untied note*

Mezzo-Soprano



Musical notation for Mezzo-Soprano, starting with a treble clef, key signature of two flats, and 9/8 time signature. The part begins with a whole rest, followed by a half note G4. The lyrics "Ooh" are written below the staff.

Ooh

*Always "ooh" attacking each untied note*

Alto



Musical notation for Alto, starting with a treble clef, key signature of two flats, and 9/8 time signature. The part begins with a whole rest, followed by a half note G4. The lyrics "Ooh" are written below the staff.

Ooh

*Always "ooh" attacking each untied note*

Tenor



Musical notation for Tenor, starting with a treble clef, key signature of two flats, and 9/8 time signature. The part begins with a whole rest, followed by a half note G4. The lyrics "Ooh" are written below the staff.

Ooh

*Always "ooh" attacking each untied note*

Baritone



Musical notation for Baritone, starting with a bass clef, key signature of two flats, and 9/8 time signature. The part begins with a whole rest, followed by a half note G3. The lyrics "Ooh" are written below the staff.

Ooh

*Always "ooh" attacking each untied note*

Bass

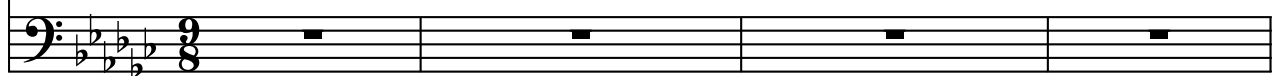


Musical notation for Bass, starting with a bass clef, key signature of two flats, and 9/8 time signature. The part begins with a whole rest, followed by a half note G2. The lyrics "Ooh" are written below the staff.

Ooh

*Always "ooh" attacking each untied note*

String Bass\*



Musical notation for String Bass, starting with a bass clef, key signature of two flats, and 9/8 time signature. The part consists of whole rests throughout the piece.

\*String Bass with optional extension to DD,

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5

Solo lift, Though hea - vy oft with drench - ing spray, and torn with

S

Mez.

A

T

Bar.

B

*mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Detailed description of the musical score: The score is for a vocal ensemble with seven parts: Solo, Soprano (S), Mezzo (Mez.), Alto (A), Tenor (T), Baritone (Bar.), and Bass (B). The music is in 5/4 time and features lyrics: "lift, Though hea - vy oft with drench - ing spray, and torn with". The Solo part begins with a measure rest (indicated by a '7' below the staff) and then enters with a melodic line. The other parts provide harmonic support. Dynamics are marked as mezzo-forte (mf) and piano (p). The Solo part has a crescendo leading to mf and a decrescendo leading to p. The other parts have similar dynamic markings. The Solo part has a fermata over the final note.

8

Solo *mf* decresc....

man - y'a rift; If hope but light the wa - ter's

S *mf* decresc....

Mez. decresc.... *mf*

A decresc.... *mf*

T *mf* decresc....

Bar. *mf* decresc....

B *mf* decresc....

The image shows a musical score for a choir with seven parts: Solo, Soprano (S), Mezzo-soprano (Mez.), Alto (A), Tenor (T), Baritone (Bar.), and Bass (B). The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The lyrics are: "man - y'a rift; If hope but light the wa - ter's". The Solo part has a dynamic marking of *mf* and a decrescendo marking. The other parts also have dynamic markings and decrescendo markings. The Solo part has a fermata over the final note. The other parts have rests for the final two measures.

13

*pp* *mf*

Solo crest, and Christ my bark will use,

S *mf* and Christ my bark

Mez. *mf* and Christ my bark

A *mf* and Christ my bark will use,

T *pp* *mf* and Christ my bark will use,

Bar. *pp* *mf* and Christ my bark will use,

B *mf* and Christ my bark will use,

18

Solo *p* I'll seek the seas at His be - hest, and brave a - no - -

S *p* Ooh

Mez. *p* Ooh

A *p* Ooh

T *p* Ooh

Bar. *p* Ooh

B *p* Ooh

22 **Faster** ♩ = 44

Solo

ther cruise.

S *f* Continue on "ooh"

Mez. *f* Continue on "ooh"

A *f* Continue on "ooh"

T *f* Continue on "ooh"

Bar. *f* Ooh

B *f* Ooh

S.B. 22

26

Mez. *mp* It is It is the wind of God that dries my vain re -

T *mp* It is It is the wind of God that dries my vain re -

Bar.

B

S.B. *mp*

30

S *mp* Un - til \_\_\_\_\_ *mf* with bra - ver tho'ts

Mez. gret - - - - ful tears, *mf* with bra - ver tho'ts

A *mf* Un - til with bra - ver tho'ts

T gret - - - - ful tears,

S.B. *mf*

33

S shall rise the pur - er, bright - - - er years; If cast

Mez. shall rise the pur - er, bright - - - er years;

A shall rise the pur - er, bright - - - er years;

T 8 *mf* If cast

Bar. *mf* If

B *mf* If

S.B. 33

36 *f*

S on shores If cast on shores of sel - fish ease or plea - sure I should

Mez. *f*  
If cast on shores of sel - fish ease or plea - sure I should

A *f*  
If cast on shores of sel - fish ease or plea - sure I should

T 8 *f*  
on shores If cast on shores of sel - fish ease or plea - sure I should

Bar. *f*  
cast on shores If cast on shores of sel - fish ease or plea - sure I should

B *f*  
cast on shores If cast on shores of sel - fish ease or plea - sure I should

36 *f*  
S.B.

39 *ff*

Solo Lord, let me feel thy fresh' - ning breeze, and

S be; Lord, let me feel thy fresh' - ning breeze, and I'll

Mez. be; Lord, let me feel thy fresh' - ning breeze, and I'll

A be; Lord, let me feel thy fresh' - ning breeze, and I'll

T 8 be; Lord, let me feel thy fresh' - ning breeze, and I'll

Bar. be; Lord, let me feel thy fresh' - ning breeze, and I'll

B be; Lord, let me feel thy fresh' - ning breeze, and I'll

S.B. 39 *ff*

42

Solo

I'll put back to sea. to sea.

S

put back to sea. to sea.

Mez.

put back to sea. to sea.

A

put back to sea. to sea.

T

put back to sea. to sea. to sea.

8

Bar.

put back to sea. to sea. to sea.

B

put back to sea. to sea. to sea.

S.B.

42

put back to sea. to sea. to sea. *mp*

46

*rit.* *pp* *mf* Tempo I

Solo If ev - er I for - get thy love and how that

*rit.* *mf* Always "ah" as before

Ah

Mez. *rit.* *mf* Always "ah" as before

Ah

A *rit.* *mf* Always "ah" as before

Ah

T *pp* *rit.* *mf* Always "ah" as before

Ah

Bar. *pp* *rit.* *mf* Always "ah" as before

Ah

B *pp* *rit.* *mf* Always "ah" as before

Ah

46 *pp* *rit.* *mf*

S.B.

50

Solo  
love was shown, Lift high the blood red flag a -

S  
love Ah blood red flag a -

Mez.  
love Ah blood red flag a -

A  
love Ah blood red flag a -

T  
8 love Ah blood red flag a -

Bar.  
love Ah blood red flag a -

B  
love Ah

S.B.  
50

*f*

53

Solo

bove; it bears thy name a - lone. Great Pi - lot

S

bove; \_\_\_\_\_ Ah Great Pi - lot

Mez.

bove; \_\_\_\_\_ Ah Great Pi - lot

A

bove; \_\_\_\_\_ Ah Great Pi - lot

T

8

bove; \_\_\_\_\_ Ah

Bar.

bove; \_\_\_\_\_ Ah Great Pi - lot

B

bove; \_\_\_\_\_ Ah

S.B.

53

57

Solo *mf*  
of my on - ward way, Thou will not

S *mf*  
of my Thou will not

Mez. *mf*  
of Thou will not

A *mf*  
of my on - ward Thou will not

T *mf*  
Thou will not

Bar. *mf*  
of my on - ward way, Thou will not

B *mf*  
Thou will not

S.B. *mf*  
57

62 *decresc....* *p*

Solo  
let me drift;

S  
*decresc....*

Mez.  
*decresc....* *p*

A  
*decresc....* *p*

T  
*decresc....* *p*

Bar.  
*decresc....* *p*

B  
*decresc....* *p*

S.B.  
62 *decresc....* *p* *mf*

The image shows a page of a musical score for a vocal ensemble. It consists of eight staves, each representing a different voice part: Solo, Soprano (S), Mezzo-soprano (Mez.), Alto (A), Tenor (T), Baritone (Bar.), Bass (B), and Sub-bass (S.B.). The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The lyrics for all parts are 'let me drift;'. The score includes various musical notations such as notes, rests, and slurs. Dynamic markings include 'decresc....' (decrescendo), 'p' (piano), and 'mf' (mezzo-forte). The Solo part begins at measure 62. The S, Mez., A, T, Bar., and B parts have a measure rest in the first measure of the system. The S.B. part begins at measure 62. The Solo part has a measure rest in the first measure of the system. The Solo part has a measure rest in the first measure of the system.

67

Solo *pp* *cresc....*  
 I feel the winds

Mez. *p cresc....*  
 winds

A *p cresc....*  
 winds

T *pp cresc....*  
 the winds

Bar. *pp cresc....*  
 feel the winds

B *pp cresc....*  
 feel the winds

S.B. 67  
 p.

73

Solo of God to - - - day, *ff* to - day my

S to - day my *ff*

Mez. of God to - - - day, \_\_\_\_\_ to - day my *ff*

A of God to - - - day, \_\_\_\_\_ to - day my *ff*

T 8 of God to - - - day, \_\_\_\_\_ to - day my *ff*

Bar. of God to - - - day, \_\_\_\_\_ to - day my *ff*

B of God to - - - day, \_\_\_\_\_ to - day my *ff*

73 S.B. \_\_\_\_\_ *ff*

78

Solo

sail \_\_\_\_\_ I \_\_\_\_\_ lift. \_\_\_\_\_

S

sail \_\_\_\_\_ my sail I \_\_\_\_\_ lift. \_\_\_\_\_

Mez.

sail \_\_\_\_\_ my sail I \_\_\_\_\_ lift. \_\_\_\_\_

A

sail \_\_\_\_\_ I \_\_\_\_\_ lift. \_\_\_\_\_

T

8

sail \_\_\_\_\_ I \_\_\_\_\_ lift. \_\_\_\_\_

Bar.

sail \_\_\_\_\_ I \_\_\_\_\_ lift. \_\_\_\_\_

B

sail \_\_\_\_\_ I \_\_\_\_\_ lift. \_\_\_\_\_

78

S.B.