

Super-Dramatic - partic. in acc. / Vocal - but High
a bit over drawn, Pulls out all the stops

2

The Storm

BYRON

FLORENCE NEWELL BARBOUR

Allegro con bravura

Piano introduction in 3/4 time, featuring a treble clef and a key signature of one flat. The music consists of a series of triplets in both hands, starting with a forte (*f*) dynamic. The right hand has a melodic line with triplets, while the left hand provides a rhythmic accompaniment of triplets. The tempo is marked *Allegro con bravura*. A circled musical fragment above the main staff shows a specific triplet pattern.

Vocal line and piano accompaniment for the first part of the song. The vocal line is in a treble clef with a key signature of one flat. The lyrics are "The sky has". The piano accompaniment features triplets in both hands, with a forte (*f*) dynamic and a *cresc.* (crescendo) marking. The tempo is *molto*.

Vocal line and piano accompaniment for the second part of the song. The vocal line is in a treble clef with a key signature of one flat. The lyrics are "chang'd and such". The piano accompaniment features triplets in both hands, with a forte (*f*) dynamic and a *cresc.* (crescendo) marking. The tempo is *molto*.

M 1621
B
LAC

Storm

Barbours 3

cresc. *molto*

a changel 0

cresc. *molto* *8va*

f *agitato, poco a poco* *accel.*

night, and storm, 0

f *agitato* *poco a poco* *accel.*

f *cresc.* *molto* *ff* *poco riten.*

night, and dark - ness, Ye are won - drous

f *cresc.* *molto* *ff* *poco riten.*

Storm

Barbour

u tempo
mf con grazia e cantabile

strong, Yet love - ly in your strength, as is the

u tempo
mf con grazia e cantabile

mf *cresc.* *f* *mf*

light of a dark eye in wo-man! Far a -

mf *cresc.* *f* *mf poco*

poco a poco cresc.

long from peak to peak, the rat - tling crags a -

poco a poco cresc.

Storm

Barbieri 5

cresc. molto **f** *molto cresc.* *stringendo*

mong, _____ Leaps _____ the live _____

cresc. molto **f** *molto cresc.* *stringendo*

ff allarg. *Poco meno mosso* *p* *poco a poco cresc.*

thun - der! _____ Not from one lone cloud, But ev - 'ry

ff allarg. *p* *poco a poco cresc.*

mf *cresc. molto*

moun-tain now hath found a tongue, _____ And

mf *cresc. molto* **f più mosso stretto**

sturm

Barbore

Allegro molto

f

cresc. molto

Ju - - - ra ans - - -

f con tutta la forza

f

cresc. molto

mf poco a poco dim. e

wers thro' her mis - - - ty

mf poco a poco dim.

poco riten. *mf a tempo appassionato* *f*

shroud, Back to the joy-ous Alps, who

8va poco riten. *mf a tempo appassionato* *f*

Allegro molto

f *cresc. molto*

Ju - - - ra ans - - -

f con tutta la forza *f* *cresc. molto*

mf poco a poco dim. *e*

wers thro' her mis - - - - ty

mf poco a poco dim. *e*

poco riten. *mf a tempo appassionato* *f*

shroud, Back to the joy-ous Alps, who

8va *poco riten.* *mf a tempo appassionato* *f*

Storm

Barbora

f con fuoco *cresc.* *molto stringendo* *ff*

call to her, call to

f con fuoco *cresc.* *molto stringendo* *ff*

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics 'call to her, call to'. The middle staff is the right-hand piano part, featuring triplets of eighth notes. The bottom staff is the left-hand piano part, consisting of a steady bass line. Dynamic markings include *f con fuoco*, *cresc.*, *molto stringendo*, and *ff*.

ff *cresc. possible*

her, call a -

ff *cresc. possible*

The second system continues the musical score. The vocal line has lyrics 'her, call a -'. The piano accompaniment continues with triplets. Dynamic markings include *ff* and *cresc. possible*.

fff

loud!

fff rinforz. *e* *fff tempestoso* *fff* *fff*

The third system concludes the page. The vocal line has the instruction 'loud!'. The piano accompaniment features fortissimo (*fff*) and rinforzando (*rinforz.*) markings. The system ends with a double bar line.