

Love Blows as the Wind Blows

Version for String Quartet

Transposed key
(Original begins Eb)

Words W. E. Henley (1888)
Music George Butterworth (1912)

1.

Molto moderato, senza rigore

mf *espressivo*

In the year that's come and gone,

love his fly - ing fea - ther Stoo - ping slow - ly, gave us

heart, and bade us walk to - ge - ther.____

8 *p* *cresc.*

In the year that's co - ming on, though ma - ny a troth be bro - - ken,

10 *f* *f*

We at least will not for - get aught that love hath spo - ken. —

14 *p* *cresc.*

In the year that's come and gone, dear, — we wove a

17

te - ther All of gra - cious words and thoughts, bin - ding two to -

20

-ge - ther. In the year that's co - ming

22

on with its wealth of ro - ses We shall

24 *f* *sostenuto* *f* *Tempo*

weave it stron - ger yet, ere the cir - cle clo - ses.

27 *pp*

In the year that's come and gone, in the gol - den

30 *pp* *cre - scen - do - -*

wea - ther, Sweet, my sweet we swore to keep the watch of life to -

cre - scen - do - -

34 *p* *cresc.*

-ge - ther. In the year that's co - ming

mf dim. *p*

37 *f sostenuto*

on, rich in joy and sor - row, We shall light our lamp and

cresc. *f* *p*

41 **Tempo** *p*

wait life's my - - ste - rious

pp *pp* *p*

46

mor - row.

pp

51

dim.

ppp

attacca

2.

Allegro moderato

mf

poco rall.

Life in her crea - king shoes Goes, and more for - mal

p

poco cresc.

6 **Tempo**

grows, A round of calls and cues:

sf *dim.* *fff*

Detailed description: This system contains measures 6 through 11. The vocal line starts with a half note 'grows,' followed by a quarter note rest, then a quarter note 'A', an eighth note 'round', a quarter note 'of', an eighth note 'calls', a quarter note 'and', an eighth note 'cues:', and a quarter note rest. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Dynamic markings include *sf* (measures 6-7), *dim.* (measures 8-9), and *fff* (measures 10-11). The time signature changes from 3/4 to 2/4 at measure 10.

Largamente

12 *f* *ff* *p*

Love blows as the wind blows. Blows! in the

mf *cresc.*

Detailed description: This system contains measures 12 through 14. The vocal line begins with a half note 'Love', a quarter note 'blows', a quarter note rest, a quarter note 'as', a quarter note 'the', a quarter note 'wind', a quarter note 'blows.', a quarter note rest, a half note 'Blows!', and a quarter note 'in the'. The piano accompaniment consists of sixteenth-note chords in the right hand and quarter-note chords in the left hand. Dynamic markings include *f* (measure 12), *ff* (measures 13-14), and *p* (measure 14). Performance instructions include *mf* and *cresc.* in the piano part. The time signature changes from 2/4 to 3/4 at measure 14.

15 *p*

qui - et close As in the roa - ring mart, By ways no mor - tal knows

cresc. *dim.* *pp* *pp*

Detailed description: This system contains measures 15 through 18. The vocal line starts with a half note 'qui - et close', a quarter note 'As', a quarter note 'in the', a quarter note 'roa - ring', a quarter note 'mart,', a quarter note rest, a quarter note 'By', a quarter note 'ways no', a quarter note 'mor - tal', and a quarter note 'knows'. The piano accompaniment features a series of chords in the right hand and quarter notes in the left hand. Dynamic markings include *p* (measure 15), *cresc.* (measures 16-17), *dim.* (measures 17-18), and *pp* (measures 18-19). The time signature changes from 3/4 to 4/4 at measure 18.

19 *f* **affrettando**

Love blows in - to the heart.

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

The stars some ca - dence use,

p colla voce

26

Forth - right the ri - ver flows, In or - der fall the dews, —

Largamente

30 *f*

Love blows _____ as the wind blows.

mf *cresc.*

32 *ff* *p*

Blows! And what re - cko - ning shows The cour - ses of _____ his chart? _____

sf *p* *cresc.* *dim.*

35 *p*

_____ A spi - rit that comes and goes, _____ Love blows _____ in - to the

pp *pp*

38 *f* **affrettando** **calando**

heart.

41 **Tempo**

3.

Andante con moto *p* **espressivo**

Fill a glass with gol - den wine, — And the

4

while your lips are wet_____ Set their per - fume un - to

pp

8

mine,_____ And for - get_____ Ev - ry kiss we take and give_____

mf *poco allargando*

mf *cresc.*

12

Leaves us less of life_____ to live_____

f *p*

f *dim.* *p*

16 *p*

Yet a - gain!_ Your

poco sf *pp*

20 *p*

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

pp

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

- sign, Nor re - gret_ That we press with

pp *senza cresc.*

28 *Molto sostenuto* *p*

ev' - ry breath, sighed _____ or sing - ing, nea - rer

poco cresc.

32 *Tempo*

death.

poco sf

poco sf

pp

p

37

piccola pausa

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4.

Allegro moderato, quasi Allegretto

p

On the way to Kew,

pp

staccato

5

By the ri - ver old and gray,

9

Where in the Long A - go We

Poco sostenuto *Tempo*

13

laughed and loitered so, I met a

pp

Detailed description: This system contains measures 13 through 17. The vocal line starts with a half note 'laughed', followed by quarter notes 'and' and 'loitered', a half note 'so,' with a fermata, and then quarter notes 'I' and 'met' with a fermata, ending on a half note 'a'. The piano accompaniment features a complex texture with many chords and moving lines in both hands. A hairpin crescendo is shown above the piano part, and the dynamic marking *pp* is placed at the end of the system.

18

ghost to - day, A ghost that told of you— A

Detailed description: This system contains measures 18 through 22. The vocal line has a half note 'ghost', quarter notes 'to - day,', a half note 'A', quarter notes 'ghost' and 'that', a half note 'told' with a fermata, quarter notes 'of' and 'you—', and a half note 'A'. The piano accompaniment continues with a similar complex texture. A hairpin crescendo is shown above the piano part.

23

ghost of low re - plies and sweet,

Detailed description: This system contains measures 23 through 27. The vocal line has a half note 'ghost', quarter notes 'of' and 'low', a half note 're - plies' with a fermata, quarter notes 'and' and 'sweet,', and a half note with a fermata. The piano accompaniment continues with a similar complex texture. A hairpin crescendo is shown above the piano part.

28

in - scrutable eyes Co - ming up from

32

cresc. *f*

Rich - mond As you used to do.

cresc. *f* *p* *staccato*

37

dim. *p*

By the ri - ver old and gray,

dim. *pp*

41

The en - chan - ted Long A - go

This system contains measures 41 through 44. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "The en - chan - ted Long A - go". The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. There are fermatas over the final notes of the vocal line in measures 43 and 44.

45

Poco sostenuto

Tempo

Mur - mured and smiled a - new.

This system contains measures 45 through 48. The tempo marking changes from "Poco sostenuto" to "Tempo". The key signature remains two flats. The lyrics are "Mur - mured and smiled a - new.". The piano accompaniment features a more active right hand with chords and a left hand with a simple bass line. There are fermatas over the final notes of the vocal line in measures 47 and 48.

49

f

On the way to Kew, March had the laugh of

fp

mf

This system contains measures 49 through 52. The key signature remains two flats. The lyrics are "On the way to Kew, March had the laugh of". The piano accompaniment features a more active right hand with chords and a left hand with a simple bass line. There are fermatas over the final notes of the vocal line in measures 51 and 52. Dynamic markings include *f* at the start, *fp* in the piano right hand, and *mf* in the piano left hand.

53 *p*

May, — The bare boughs looked a - glow, And old, im -

pp *marcato* *p*

58 *p*

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

p *senza cresc.* *p espress.*

63

— Co - ming up — from Rich - mond — As I

mf dim. *p dim.*

68 *p*

used with you.

pp
pp staccato

72 *pp*

With the life of Long Ago

76 *Poco sostenuto* *p*

Lived my thought of you By the river

pp

81

old and gray, Flo - wing his ap - poin - ted way

86

As I watched I knew what is so good To

cre - scen - do . . .

91

know: Not in vain, not in

f *ff*

96 **Largamente**

vain, _____ Shall I look for you a - gain _____

ff *dim.* *p*

100 **> p Tempo**

_____ Co - ming up from Rich - mond _____ On the way _____ To

pp

105 **p**

Kew. _____

pp

110

115

rall. Lento