

Winter Time

SSAA Chorus, Handbells, Wind & Fire

Words by Robert Louis Stevenson

Music by Robert S. Cohen

Adagio $\text{♩} = 72$

sempline *p*

Late lies the win - try

sempline *p*

Late lies the win - try

Whistle like the sound of wind.

simile

mp

sun a - bed, A frost - y, fier - y sleep - y - head;

Blinks but an hour or two; and then, A

*May be a separate group or members of the chorus that drop in and out as necessary.

**Chimes, crotalines, or tuned bowls can be substituted if handbells are not available.

S. 1 10 blood - red or - ange, sets a - gain. Be -
 S. 2 11 blood - red or - ange, sets a - gain. Be -
 A. 1 12 Be -
 A. 2 Be -
 W. & F. (fade out)
 H.B.

S. 1 13 fore the stars have left the skies, At morn - ing in the
 S. 2 14 fore the stars have left the skies, At morn - ing in the
 A. 1 15 fore stars left At morn - ing the
 A. 2 fore the stars left morn - ing the
 Piano { for rehearsal only

19
S. 1 nak - ed - ness,
 By the cold can - dle, bathe and
S. 2 nak - ed - ness, By the can - dle, bathe and
A. 1 nak - ed - ness, By the can - dle, bathe and
A. 2 nak - ed - ness, By the can - dle, bathe and

20
21

Piano accompaniment (bottom staff):
Measures 19-21: Treble clef, 3/2 time signature, B major. Bass clef, 3/2 time signature, E major.

S. 1

22 23 *p* 24 25 26

dress. Close by the jol - ly fire I sit

S. 2

22 23 *p*

dress. Close by the jol - ly fire I sit

A. 1

22 23 *p*

dress. Close by the jol - ly fire I sit

A. 2

22 23 *p*

dress. Close by the jol - ly fire I sit

W. & F.

(crinkle paper to make sound like fire)

H.B.

For Review Only

The musical score consists of six staves. The top four staves are vocal parts: Soprano 1 (S. 1), Soprano 2 (S. 2), Alto 1 (A. 1), and Alto 2 (A. 2). The bottom two staves are instrumental parts: Bassoon (W. & F.) and Bassoon (H.B.). The music is in common time, mostly with a key signature of one flat. The vocal parts sing a simple melody with some eighth-note patterns. The instrumental parts provide harmonic support with sustained notes and chords. Measure numbers 22 through 26 are indicated above the staves. Dynamic markings include a piano sign (p) at measure 23 and a forte sign (f) at measure 26. The bassoon parts have a specific instruction: '(crinkle paper to make sound like fire)' with a wavy line above the staff. A large, semi-transparent watermark reading 'For Review Only' is angled across the middle of the page.

For Review Only

27 *p* 28 *p* 29 *p* 30 *p* 31 *mf*

S. 1 - To warm my fro - zen bones a bit; Or
 p

S. 2 - To warm my fro - zen bones a bit; Or
 p

A. 1 - To warm my fro - zen bones a bit; Or
 p

A. 2 - To warm my fro - zen bones a bit; Or
 p

W. & F. - *p*

H.B. - *p*

{ - *p*

S. 1 32 with a rein - deer - sled, ex - plore The
 S. 2 33 with a rein - deer - sled, ex - plore
 A. 1 34 with a rein - deer - sled, ex - plore
 A. 2 35 with a rein - deer - sled, ex - plore
 H.B. 36 dolce
 S. 1 37 mp
 S. 2 38 mp
 A. 1 39 p
 A. 2
 H.B.
 For Review Only

40 41 42

S. 1 to go out, my nurse doth wrap me in my com - fort
dolce p

S. 2 to go out, my nurse doth wrap in my com - fort -

A. 1

A. 2 *dolce p*

to go out, my nurse doth wrap me in my com - fort -

43 44 45

S. 1 er and cap; The cold wind burns my face, and blows Its
mp

S. 2 er and cap; cold wind burns my face, and blows Its
mp

A. 1

A. 2

er and cap; cold wind burns my face, and blows

Whistle like the sound of wind.

W. & F.

46

46

S. 1 frost - y pep - per up my nose. *sub. p* Black *mf*

S. 2 frost - y pep - per up my nose. *sub. p* Black *mf*

A. 1 frost - y pep - per up my nose. *sub. p* Black *mf*

A. 2 frost - y pep - per up my nose. *sub. p* Black *mf*

W. & F. Wavy line *mf*

For

49
S. 1 are my steps _____
50 Thick blows my frost - y

S. 2 are my steps on sil - ver sod; blows my frost - y

A. 1 are my steps on sil - ver sod; blows my frost - y

A. 2 are my steps on sil - ver sod; blows my frost - y

H.B. *mf*

{ bass clef bass staff

52 *f* 53 *f* 54 *f* 55 *mf*

S. 1 breath And tree and house, and hill and lake, Are

S. 2 breath a - broad; tree and house, hill and lake,

A. 1 breath a - broad; tree house, and hill lake,

A. 2 breath a - broad; tree and house, and hill lake,

H.B.

For Review Only

56 *rit.* 57 *mp* 58 (*freely*)

S. 1 frost - ed like a wed - ding - cake. Are frost - ed like a wed - ding -

S. 2 frost - ed wed - ding - cake. frost - ed wed - ding -

A. 1 frost - ed wed - ding - cake. frost - ed wed - ding -

A. 2 frost - ed wed - ding - cake. frost - ed wed - ding -

rit.

a tempo

S. 1 59 **p** 60 61 62 63 *morendo*

S. 1 cake.

S. 2 **p** *semplice mp*

S. 2 cake. Late lies the win - try sun a - bed, A frost - y, fier - y

A. 1 **p** *morendo*

A. 1 cake.

A. 2 **p** *morendo*

A. 2 cake.

W. & F. Whistle like the sound of wind.

H.B. **mp** *dim. poco a poco*

For Review Only

S. 1

S. 2 *p* *pp*

A. 1

A. 2

W. & F. (keep wind sounds going and slowly fade away)

H.B.

molto rit.

The musical score consists of six staves. Staff 1 (Soprano 1) has a treble clef and a key signature of one flat. Staff 2 (Soprano 2) includes lyrics: 'sleep-y - head; sleep-y - head; sleep - y - head.' Staff 3 (Alto 1) and Staff 4 (Alto 2) both have lyrics: 'sleep - y - head.' Staff 5 (Wind & Percussion) features a sustained note with a wavy line underneath it. Staff 6 (Horn Bass) consists of eighth-note chords. The score concludes with a dynamic instruction 'molto rit.' followed by a fermata over the final measure.



Robert S. Cohen has written music for chorus, orchestra, chamber ensemble, dance and theatre and has been the recipient of numerous awards and commissions. His works have been performed in such prestigious venues as Carnegie Hall, Severance Hall, The Kimmel Center and Symphony Space. *Alzheimer's Stories* has received over 40 performances throughout the U.S. and Europe. Other major works include: *Genesis, Of Eternity Considered as a Closed System, Edison Invents* and numerous works for both adult and children's choir. In addition, he has a wide variety of instrumental works and was the winner of a Richard Rodgers Award for his Off-Broadway musical *Suburb*. Bob is a graduate of Brown University where he studied with Ron Nelson.

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