

# THE WIND AND THE HARVEST

WIND  
JAMES FENTON

$\text{♩} = 132$  - brooding; malevolent

S.  
A.  
T.  
B.

*mp*  
*bp*  
The

SUSP. Cym.  
Tom-toms  
2. Gngs.  
3. B.D.

medium felt sticks  
medium felt sticks

*fp* *mf* *fp* *mf* *f*  
*bp.* *iv.* *iv.* *iv.*  
*fp* *mf* *fp* *mf* *f*

*f* *iv.*



17

S. *pp* *mp* *mf*

A. *mf* *mp* *mf*

T. *mf*

B. *mp* *mf*

17

oh oh mm oh oh oo- oo- ah- ah- ah ah ah ah ah ah ah ah ah mm

oh oh oh oh oh oh oh ah- ah- ah ah ah ah ah ah ah ah ah oh

is this is the

this, this, this is the

$\text{♩} = 108$

rall. *mp* // tempo ( $\text{♩} = 108$ ) accel.

22

S. *f* *mf*

A. *f* *mp*

T. *f* *mp*

B. *f* *mp*

2. Gngs. *f* *pp*

3. Sz. Cym. *f* *pp*

22

ah

mm mm

wind

wind

This is the wind in a

This is the wind in a

This is the, this is the wind in a this is the,

This is the, this is the, this is the wind in a, this is the, this is the, this is the,

I.D.

B.D.

I.V.

// tempo (♩=108)

25

*mp* *mf* *ff* *mf* *p*

S. *mp* This is the wind *mf* *ff* *mf* *p* oh oh oh oh oh oh oh oh

A. *mp* this is the wind in a field *mf* *ff* oh oh oh oh oh oh oh oh

T. this is the wind in a field *mf* *ff*

B. this is the wind in a field *mf* *ff*

1. Wind Machine. *fff* *mf*

3. Sn. Cym. *fff* *mf* *fff* *mf* *fff* *mf* *fff* *mf* *fff* *mf*

25

29

S. *mf* oh oh oh oh oh oh oh oh *mf* wind

A. *mf* oh oh oh oh oh oh oh oh *ff* is the wind *mf*

T. *ff* This is the wind *mf*

B. *ff* This is the wind *mf*

1. Wind Machine. *ff* *mf*

2. Gong. *ff* *mf* *fff* *mf*

29

35 *ff* sub. *mp-ff* *poco*

S. in a field *mm*

A. in a field of *mp-ff*

T. in a field of *mp-ff*

B. *mm*

1. Wind M.C.M.E.

3. B.D. *corn* *mp-ff*

S.D. sticks *ff*

*accel.*  $\text{♩} = 84 (\text{♩} = 126)$

42

S. wind in a field of corn. Great clouds are

A. This is the wind, the wind in a field of corn. Great clouds are

T. This is the wind, the wind in a field of corn.

B. *poco mf*

field of corn.

1. Wind M.C.M.E.

2. T.D. *mp*

3. B.D. *mf*

42 *mp*

48 *mf* *mp*

S. fleeing from a ma-jor di-sas-ter ah ah ah ah nn \*)

A. ah ah ah ah ah ah ah mm nn \*)

T. ah ah ah ah ah ah mm nn \*)

B. ah ah ah ah mm nn \*)

\*) very nasal

54 *p* *mf*

S. oh oh oh oh through the beau-ti-ful ca-tas-tro-pher of

A. Down the long val-leys, the green swaying wa-dis, Down through the beau-ti-ful ca-tas-tro-pher of

T. oh oh oh oh Down through the beau-ti-ful ca-tas-tro-pher of

B. oh oh oh oh Down through the beau-ti-ful ca-tas-tro-pher of

54

through the beau-ti-ful ca-tas-tro-pher of

S. *5B mp*  
wind *mp*  
MM *mm* *mm* *fp*

A. *mp*  
wind *mp*  
MM *mm* *mm* *fp*

T. *mp*  
wind *mp*  
MM *mm* *mm* *fp*

B. *mp*  
wind *mp*  
MM *mm*

1. Wind *fp*  
Mchre.

2. Gngs. *mf*

3. Spi. *f*  
Cym. *mf*  
Sz. *f*  
Cym. *f*

*EB*

← d. = d → (d = 84)

65

S. *mp* na-tions and their *f* live-stock have *mp* heard something,

A. *mp* tribes, *f* tribes, *mp* tribes, *f* live-stock have *mp* in heard

T. *mp* Fa-mi-*mp* lies, fa-mi-*f* lies, fa-mi-*f* lies, fa-mi-*f* lies, live-stock have heard something,

B. *mp* Fa-mi-*mp* lies, fa-mi-*f* lies, fa-mi-*f* lies, fa-mi-*f* lies, live-stock have heard something,

(S.D. sticks)

1. Tom-toms *fp*

2. T.D. *fp*

3. B.D. soft sticks *fp*

65

Tan-tan *f* \*) *f* of E *sf* \*)choke *f*



70 *mp* *mf* *mp* *mf*

S. *mp* *mf* *mp* *mf*

seen something. An ex-pec-ta-tion of a gi-gantic mis-un-der-standing has swept

A. *mp* *mf* *mp* *mf*

ch seen An ex-pec-ta-tion ee

T. *mp* *mf* *mp* *p*

seen something. An ex-pec-ta-tion

B. *mp* *mf* *mp* *p*

seen something. An ex-pec-ta-tion

1. Wind Machine

2. Tam-tam

3. B.D.

70 *mp* *mf* *mp* *p*

T.D.

*mp* *mp*

Se. Cym.

stringendo

75 mp — mf — ff

S. swept mp — mf — ff

A. ee mp — mf — ff

T. ee mf — ff

B. oo mf — ff

swept o-ver the hill-top

Bending the ear of the hedgerow with stories of

1. Wind Machine

2. S.D.

3. Sr. Cym.

Tom-toms

mp — mf — p

(E) i.v.

broader \_\_\_\_\_ slower  $\downarrow = 76$

Handwritten musical score for voices and instruments. The score is divided into four vocal parts (Soprano, Alto, Tenor, Bass) and three percussion parts (Crotchet, Tom Drum, Snare/Cymbal).

**Vocal Parts:**

- Soprano (S.):** Lyrics: "fire ah ah ah ah fire and sword." Includes triplets and dynamic markings like *mp* and *p*.
- Alto (A.):** Lyrics: "fire and sword. fire and sword." Includes triplets and dynamic markings like *mp* and *p*.
- Tenor (T.):** Lyrics: "fire and sword. fire and sword." Includes triplets and dynamic markings like *mp* and *p*.
- Bass (B.):** Lyrics: "fire and sword. fire and sword." Includes triplets and dynamic markings like *mp* and *p*.

**Percussion Parts:**

- 1. Crot.:** Crotchet drum part.
- 2. T.D.:** Tom Drum part.
- 3. Sp. Cym.:** Snare/Cymbal part.

**Performance Notes:**

- Dynamic markings: *mp* (mezzo-piano), *p* (piano).
- Tempo:  $\downarrow = 76$ .
- Character: "broader" (wider intervals).
- Accents: *sf* (sforzando).
- Phrasing: *hmm* (humming).
- Articulation: *ADD* (accents).

\*) heavily accentuate the 'h'

slower ♩ = 72

86

S.

A. *p*  
 I saw a thousand years pass in two seconds. Land was lost,

T. *p*  
 I saw year land was lost

B. *p*  
 I saw year land was lost

1. Crot. *p* - i.v.

2. T.D.

3. B.D. *p*  
 s.d. sticks

86

42

S. *mp* *mf*  
and di - vi - ded, di - vi ded.

A. *p*  
lan-gua-ges rose - and di - vi - ded, di - vi ded. hmm.

T. *mm*  
lan-gua-ges rose - and di - vi - ded, di - vi ded. hmm.

B. hmm.

2. T.D.  
3. B.D. *p* soft sticks

98

S. *p* *mf*  
This lord went east and found safe-ty. His brother sought Af-ri-ca and a

A. safe - ty

T. safe - ty

B. safe - ty

accel.  $\text{♩} = 108$

S. *disk of a* *loes.*

A. *ah* *hnn*

T. *ah* *hnn*

B. *ah* *hnn*

*Centu-ries,*

*Centu-ries,*

1. Tom-toms

2. Congs.

3. B.D.

*heavily*

*heavily*

S. *now the hilt of a sword wan-dered so far from the smi-thy.*

A. *minutes la-ter, one might ask how the hilt of a sword wan-dered so far from the smi-thy.*

T. *min-utes la-ter, one might ask how the hilt of a sword wan-dered so far from the smi-thy.*

B. *mi-utes la-ter, one might ask how the hilt of a sword wan-dered so far from the smi-thy.*

2. Congs. *Tan-tan*

3. B.D. *i.v.*

← ♩ = ♩ → / ♩ = 108

113

S.

And some-where they will

Handwritten musical notation for the Soprano part. It consists of a vocal line with lyrics and a piano accompaniment line. The piano line features a steady eighth-note accompaniment with dynamic markings: *pp*, *mp-fp*, *mp-fp*, and *mp-fp*. The vocal line has lyrics: "And some-where they will".

A.

And some-where they will

Handwritten musical notation for the Alto part. It consists of a vocal line with lyrics and a piano accompaniment line. The piano line features a steady eighth-note accompaniment with dynamic markings: *pp*, *mp-fp*, *mp-fp*, and *mp-fp*. The vocal line has lyrics: "And some-where they will".

T.

And some-where they will

Handwritten musical notation for the Tenor part. It consists of a vocal line with lyrics and a piano accompaniment line. The piano line features a steady eighth-note accompaniment with dynamic markings: *pp*, *mp-fp*, and *mp-fp*. The vocal line has lyrics: "And some-where they will".

B.

And some-where they will

Handwritten musical notation for the Bass part. It consists of a vocal line with lyrics and a piano accompaniment line. The piano line features a steady eighth-note accompaniment with dynamic markings: *pp*, *mp-fp*, and *mp-fp*. The vocal line has lyrics: "And some-where they will".

1. Wind Mchae.  
2. Tam-tam  
3. Spl. Cym.

Handwritten musical notation for percussion. It includes three parts: 1. Wind Mchae. (Woodblock) with a series of eighth notes and dynamic markings *p*, *mp*, *p*, *mp*, *p*. 2. Tam-tam with a single note and dynamic *p*. 3. Spl. Cym. (Cymbal) with a series of eighth notes and dynamic markings *p*, *B.D.*, and *pp* (\*). There are also handwritten notes "s.D. sticks" and "I.V.".

\*) on very edge of skin

120

S. sing: — "Like chaff we were borne, Like chaff, Like

A. sing: — "Like chaff we were borne, Like chaff, Like

T. sing: — "Like chaff we were borne, Like chaff, Like

B. sing: — "Like chaff we were borne, Like chaff, Like

2. S.D.

3. B.D.

120



125

S.

chaff we were borne, Like chaff we were borne in the, Like  
*mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*  
 were borne, were borne, some-where they will sing:

A.

chaff we were borne, Like chaff we were borne in the, Like  
*mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*  
 were borne, were borne, some-where they will sing:

T.

chaff we were borne, Like chaff we were borne in the, Like  
*mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*  
 were borne, were borne, some-where they will sing:

B.

chaff we were borne, Like chaff we were borne in the, Like  
*mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*  
 were borne, were borne, \_\_\_\_\_ Like

2. S.D.

*f* *mf* *f*  
*f*

3. B.D.

*f*

125

129

*cresc. poco a poco*

*(mf)*

S.

chaff we were borne,  
*cresc. poco a poco*

Like chaff we were borne in the

wind, ——— Like  
*(mf)*

*cresc. poco a poco*

Like  
*(mf)*

A.

chaff we were borne,  
*cresc. poco a poco*

Like chaff we were borne in the

wind, ——— Like  
*(mf)*

*cresc. poco a poco*

the wind, ——— Like  
*(mf)*

T.

chaff we were borne,  
*cresc. poco a poco*

Like chaff we were borne in the

wind, ——— Like  
*(mf)*

*cresc. poco a poco*

Like chaff we were borne in the wind, ——— Like  
*(mf)*

B.

129 chaff we were borne,

Like chaff we were borne in the wind, ——— Like

133

(f)

ff

S.  
chaff we were borne in the wind, the wind,

A.  
chaff we were borne in the wind, the wind,

T.  
chaff we were borne in the wind, the wind,

B.  
chaff we were borne in the wind, the wind,

1. Wind Mdr. mp

2. S.D. ff

3. Sp. Cym. p

Tam-tam (edge with S.D. stick) I.V.

Sp. Cym. I.V.

133

138

S. *mp* *sfz* *p* *sfz*

A. *mp* *sfz* *p* *sfz*

T. *mp* *sfz* *p* *sfz*

B. *mp* *sfz* *p* *sfz*

the wind! the wind! the wind!

2. Tam-tam

3. Spl. Cym. S. Cym.

138

(edge) *f* *v.v.*

← d. = d → / d. = 72

144

S. *p*

A.

T. *p*

B. *fp*

oh oh oh

This is the wind in a field of corn.

3. S. Cym.

144

*fp*