

Kenneth L. Morrison, ASCAP

Soft Winds

(From the Christmas Musical "Joseph's Song")

Arranged for SATB Choir or Male Soloist

The SATB Choir, piano, string quintet and synthesizer parts are published in this version.
(Alternatively, a male soloist can take the role of Joseph and sing this song as a solo performance using a personalized version of the lyrics. The Voice with Piano sheet music for the soloist is included.)

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Other instrumental parts can be solicited from the composer
by e-mail at: drkenmorrison@yahoo.com
Get Ken's free sheet music at: www.sing4free.com
or use this link: <http://kenmorrison.musicaneo.com>

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Soft Winds

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(Strings should alter indicated bowing if it is difficult or impractical)

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$\text{♩} = 63$ **Slowly, tenderly**

mp

Choir

1. Soft winds rus-tle through the cit - y streets

Piano

$\text{♩} = 63$ **Slowly, tenderly**

p

5

to the sta-ble where a child lies sleep-ing, his head is nest-led on his moth-er's

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Website www.gbod.org/worship

9

breast.

mf

2. Jo - seph lifts him from his moth-er's arms,

13

wraps him warm in hand-spun cloth, then rocks__ him and

16

f

But the child Jo - seph sees is

tucks him in a man-ger lined with hay.

f

6

19

not of his flesh, and yet, he will give him a home. For an an - gel fore - told the

f

6

23

Child he be - holds is God's own Son and he be - lies.

mf

mf

27

rit. . . *mp* ♩ = 63

Day-light comes to stop their shiv-er-ing;

mp

rit. . . ♩ = 63

Jo-seph watch-es o'er the

mp

31

and they mar-vel that God rests in a man-ger lined with hay. This

boy

35

child earth re-ceives bears more than our flesh; with joy let us give him a

Em-man - u - el! With joy - ful hearts

38

home. As the an - cients were told, this Child we be - hold is

let ev - 'ry - one give him a home. We have been told, and now be -

41 *mf* **rall.**

God's own Son _____ and we be - lieve.

hold God's Son, God's Son, and we be - lieve. *mf* **rall.**

f

45 $\text{♩} = 63$ *mp*

Soft winds rus - tle through the cit - y streets to the sta - ble where a

$\text{♩} = 63$ *mp*

48 *pp* **(mm)**

child lies sleep - ing. *pp* **(mm)**

p **(mm)**

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Soft Winds

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$\text{♩} = 63$ **Slowly, tenderly**

The musical score is arranged in a system with the following parts from top to bottom:

- Violin 1:** Treble clef, 4/4 time. Starts with a *pp* dynamic and a hairpin crescendo. The melody consists of quarter notes: G4, A4, Bb4, C5.
- Violin 2:** Treble clef, 4/4 time. Starts with a *pp* dynamic and a hairpin crescendo. The melody consists of quarter notes: G4, A4, Bb4, C5.
- Viola:** Alto clef, 4/4 time. Starts with a *pp* dynamic and a hairpin crescendo. The melody consists of quarter notes: G4, A4, Bb4, C5.
- Violoncello:** Bass clef, 4/4 time. Rests throughout the piece.
- String Bass:** Bass clef, 4/4 time. Rests throughout the piece.
- Choir:** Treble clef, 4/4 time. Enters in the third measure with a *mp* dynamic. Lyrics: "1. Soft winds rus-tle through the cit-y streets".
- Piano:** Treble and Bass clefs, 4/4 time. Starts with a *p* dynamic. The right hand plays chords, and the left hand plays a rhythmic accompaniment of eighth notes.
- Male Soloist:** Bass clef, 4/4 time. Enters in the third measure with a *mp* dynamic. Lyrics: "Soft winds rus-tle through the cit-y streets". A note below the staff reads: "(Alternatively, a male soloist can take the role of Joseph and sing this song as a solo performance using these personalized lyrics)".
- Synthesizer:** Treble and Bass clefs, 4/4 time. Starts with a *pp* dynamic. The right hand plays chords, and the left hand plays a rhythmic accompaniment of eighth notes.

5

5

to the sta-ble where a child lies sleep-ing, his head is nest-led on his moth-er's

to the sta-ble where a child lies sleep-ing, his head is nest-led on his moth-er's

9

pp *p* *p* *p*

breast. *mf*

2. Jo - seph lifts him from his moth - er's arms,

mf

breast. *mf*

As I lift him from his moth - er's arms,

p

13

mp

wraps him warm in hand-spun cloth, then rocks him and

wrap him warm in hand-spun cloth, I rock him and

16

mf

mf

mf

mf

mf

f

But the child Jo - seph sees is

tucks him in a man-ger lined with hay.

f

f

tuck him in a man-ger lined with hay. But the child that I see is

mf

19

6

not of his flesh, and yet, he will give him a home. For an an - gel fore - told the

f

6

not of my flesh, and yet, I will give him a home. As the an - gel fore - told, this

23

Child he be - holds is God's own Son and he be - lies.

child I be - hold is God's own Son, and I be lieve.

27 rit. . . ♩ = 63

mp *p*

mp *p*

mp *p*

mp

Day-light comes to stop their shiv-er-ing;

mp

Jo-seph watch-es o'er the

rit. . . ♩ = 63

mp *mp*

Take my coat to stop your shiv-er-ing; Mar-y, I will watch your

mp *mp*

sfz *f*

sfz *f*

sfz *f*

6

mf *f* *mf* *f*

and they mar-vel that God rests in a man-ger lined with hay. This

boy

mf *f* *mf*

6

Sing to the audience

f

boy and mar-vel that God rests in a man-ger lined with hay. This

mf

35

f

f

f

f

f

pizz.

child earth re-ceives bears more than our flesh; with joy let us give him a

mf

Em-man - u - el! With joy - ful hearts

f

f

child earth re-ceives bears more than our flesh; with joy let us give him a

38

6

nat.

home.

As the an - cients were told, this Child we be - hold is

let ev - 'ry - one give him a home.

We have been told,

and now be -

6

home.

It is truth we've been told, this child we be - hold is

41

rall.

mf

mf

mf

mf

God's own Son and we be - lieve.

mf

f

mf

hold God's Son, God's Son, and we be - lieve.

rall.

mf

God's own Son, let us be - lieve.

mf

mp

♩ = 63

45

mp

Soft winds rus - tle through the cit - y streets to the sta - ble where a

♩ = 63

mp

mp

Soft winds rus - tle through the cit - y streets to the sta - ble where my

48

Musical score for measures 48-51. The vocal line (treble clef) has rests in measures 48 and 49, followed by a melodic phrase in measure 50 starting with a fermata (V) and ending in measure 51. The piano accompaniment (treble and bass clefs) has rests in measures 48 and 49, followed by a melodic phrase in measure 50 starting with a fermata (V) and ending in measure 51.

An empty musical staff with a bass clef and a key signature of two flats.

Musical score for measures 52-53. The vocal line (treble clef) has the lyrics "child lies sleep - ing." in measures 52 and 53. The piano accompaniment (treble and bass clefs) has rests in measures 52 and 53, followed by a chord in measure 54. Dynamics include *pp* and *(mm)*.

Musical score for piano accompaniment in measures 52-53. The right hand (treble clef) has a chord in measure 52, followed by a melodic phrase in measure 53. The left hand (bass clef) has a melodic phrase in measure 53. Dynamics include *p*.

Musical score for measures 54-55. The vocal line (bass clef) has the lyrics "child lies sleep - ing." in measures 54 and 55. The piano accompaniment (bass clef) has a melodic phrase in measure 55. Dynamics include *(mm)*.

Musical score for piano accompaniment in measures 54-55. The right hand (treble clef) has a chord in measure 54, followed by a chord in measure 55. The left hand (bass clef) has a chord in measure 55. Dynamics include *p*.

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$\text{♩} = 63$ **Slowly, tenderly**

Male Soloist

(Alternatively, a male soloist can take the role of Joseph and sing this song as a solo performance using these personalized lyrics)

mp

Soft winds rus-tle through the cit-y streets

Keyboard

p

5

to the sta-ble where a child lies sleep-ing, his head is nest-led on his moth-er's

9

mf

breast. As I lift him from his moth-er's arms,

mf

13

wrap him warm in hand-spun cloth, I rock him and

16

tuck him in a man-ger lined with hay. But the child that I see is

19

not of my flesh, and yet, I will give him a home. As the an-gel fore-told, this

23

child I be-hold is God's own Son, and I be lieve.

27 *rit.* ♩ = 63

Take my coat to stop your shiv-er-ing; Mar-y, I will watch your

mp *mp*

31 Sing to the audience *f*

boy and mar-vel that God rests in a man-ger lined with hay. This

mf *f* *mf*

35

child earth re-ceives bears more than our flesh; with joy let us give him a

f

38

home. It is truth we've been told, this child we be-hold is

f

41

mf

rall.

God's own Son, let us be- lieve.

45

♩ = 63

mp Soft winds rus - tle through the cit - y streets to the sta - ble where my

48

child lies sleep - ing. (mm)

Violin 1

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♩ = 63 **Slowly, tenderly**

pp < > < > pp

9

pp < > p

15

< mf 6

22

> mf >

27 **rit.** ♩ = 63

mp < > p sfz < f 3 6

35

f 6 6

39

> mf

44 **rall.** ♩ = 63

4 6

Violin 2

Soft Winds

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♩ = 63 **Slowly, tenderly**

pp < > < > pp

9

pp < > p

15

mf

20

24

rit. . . ♩ = 63

> mf > mp < p

3

32

sfz < f f

41

7 mf

44

rall. . . ♩ = 63

4

Viola

Soft Winds

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♩ = 63 **Slowly, tenderly**

pp < > < > pp

9

pp < > p

16

mf

21

>

26

rit. .. ♩ = 63

mf > mp < > p sfz < > f

35

f

40

>

43

rall. .. ♩ = 63

mf

Violoncello

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$\text{♩} = 63$ **Slowly, tenderly**

2 7 *p*

14 *mp* *mf*

20 *f*

26 **rit.** $\text{♩} = 63$ 7 *mf* *f*

40 **rall.** *mf*

45 $\text{♩} = 63$ 4

String Bass

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$\text{♩} = 63$ **Slowly, tenderly**

2 14 *mf*

23 *rit.* $\text{♩} = 63$ *f* pizz.

36 nat.

41 *rall.* $\text{♩} = 63$

Synthesizer

Soft Winds

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♩ = 63 **Slowly, tenderly**

Musical notation for measures 1-8. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked "Slowly, tenderly" with a quarter note equal to 63 beats per minute. The first measure starts with a piano (*pp*) dynamic. The melody in the right hand consists of chords and moving lines, while the left hand provides a simple harmonic accompaniment.

Musical notation for measures 9-16. The notation continues with a piano (*p*) dynamic. The right hand features more complex chordal textures and some melodic movement, while the left hand remains mostly chordal.

Musical notation for measures 17-22. The right hand begins with a mezzo-forte (*mf*) dynamic and features a more active melodic line with eighth-note patterns. The left hand continues with a steady accompaniment.

Musical notation for measures 23-30. The tempo is marked "rit." (ritardando) and the quarter note is equal to 63 beats per minute. The dynamics range from mezzo-forte (*mf*) to mezzo-piano (*mp*). The piece concludes with a triplets section in both hands, indicated by a "3" above and below the notes.

32

mf

This system contains measures 32 through 39. The music is written for a synthesizer in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The upper staff (treble clef) features a series of chords, starting with a triad of G4, B-flat4, and D5 in measure 32, followed by various dyads and triads. The lower staff (bass clef) has rests in measures 32, 33, and 34, then enters with a single note in measure 35, followed by dyads in measures 36 and 37, and a pair of eighth notes in measure 38. The dynamic marking *mf* is present in the first measure.

40

mp

p

rall. = 63

5

This system contains measures 40 through 47. The music continues in the same key and time signature. The upper staff (treble clef) has chords in measures 40-43, followed by a fermata over a chord in measure 44. A **5** (fermata) is placed above the staff in measure 45, and another **5** is placed below the staff in measure 46. The lower staff (bass clef) has chords in measures 40-43, rests in measures 44 and 45, and a pair of eighth notes in measure 46. The dynamic marking *mp* is in measure 44, and *p* is in measure 46. The **rall.** = 63 marking is placed above the staff in measure 44. The system concludes with a double bar line in measure 47.