

Child of the Heartless Wind  
GP - R008  
high voice, piano

Paul John Rudoï

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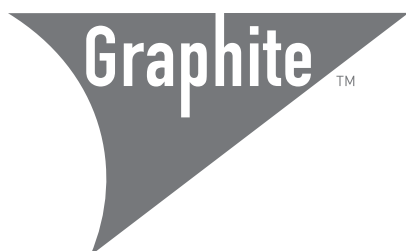
# Paul John Rudoï



## Child of the Heartless Wind

for high voice and piano

1. Joy • 2. The Cloud • 3. The Wind  
4. November • 5. Moon's Ending • 6. Let It Be Forgotten



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## Texts:

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### Joy

I am wild, I will sing to the trees,  
I will sing to the stars in the sky,  
I love, I am loved, he is mine,  
Now at last I can die!

I am sandaled with wind and with flame,  
I have heartfire and singing to give,  
I can tread on the grass or the stars,  
Now at last I can live!

### The Cloud

I am a cloud in the heaven's height,  
The stars are lit for my delight,  
Tireless and changeful, swift and free,  
I cast my shadow on hill and sea--  
But why do the pines on the mountain's crest  
Call to me always, "Rest, rest."

I throw my mantle over the moon  
And I blind the sun on his throne at noon,  
Nothing can tame me, nothing can bind,  
I am a child of the heartless wind -  
But oh the pines on the mountain's crest  
Whispering always, "Rest, rest."

### The Wind

A wind is blowing o'er my soul,  
I hear it cry the whole night through,  
Is there no peace for me on earth,  
Except with you?

Alas, the wind has made me wise,  
Over my naked soul it blew,  
There is no peace for me on earth,  
Even with you.

### November

The world is tired, the year is old,  
The fading leaves are glad to die,  
The wind goes shivering with cold  
Where the brown reeds are dry.

Our love is dying like the grass,  
And we who kissed grow coldly kind,  
Half glad to see our poor love pass  
Like leaves along the wind.

### Moon's Ending (from Strange Victory – 1933)

Moon, worn thin to the width of a quill,  
In the dawn clouds flying,  
How good to go, light into light, and still  
Giving light, dying.

### Let It be Forgotten

Let it be forgotten, as a flower is forgotten,  
Forgotten as a fire that once was singing gold,  
Let it be forgotten forever and ever,  
Time is a kind friend, he will make us old.

If anyone asks, say it was forgotten  
Long and long ago,  
As a flower, as a fire, as a hushed footfall  
In a long-forgotten snow.

- All poems by Sara Teasdale

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# Child of the Heartless Wind

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high voice and piano

Sara Teasdale

Paul John Rudoi

*Vivace* ♩ = 130

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*legato*  
*f*  
*dim.*  
*mp*  
*with pedal*

*mf*  
3  
I am

3  
wild, \_\_\_\_\_ I will sing to the trees, \_\_\_\_\_

3  
3

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6

I will sing to the stars in the

6

9

sky, I love, I am

9

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12

loved, he is mine, Now at

12

*rit.* ..... *ad lib*

*colla voce*

15 *a tempo* *mf*  
last I can die! I am san- daled with wind  
15 *a tempo* *mp*  
with pedal

19 *f* *mf*  
and with \_\_\_\_\_ flame, I have  
19 *cresc.* *f* *dim.* *cresc.*

22 heart - fire and sing - ing to give.  
22 *mf*

25

I can tread on the grass or the

25

*cresc.*

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28 *f* *rit.* *ad lib* *a tempo*

stars, Now at last I can live,

28 *rit.* *a tempo*

*f* *colla voce* *mp* *cresc.*

with pedal

32 *ff*

I can live!

32 *ff*

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# II. The Cloud

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Sara Teasdale

Paul John Rudoi

*Lilting* ♩ = 55 *rit.* -----

*mf*

I am a cloud in the heav-en's height, \_\_\_\_\_

*heavy mf*

*rit.* -----

4 *a tempo*

The stars are lit \_\_\_\_\_ for my de - light, \_\_\_\_\_

4 *a tempo*

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7 *finger*

Tire-less and change - ful, swift and free, \_\_\_\_\_ I cast my

7

*rit.* -----

10

shad - ow on hill and sea... \_\_\_\_\_

10

*rit.* -----

*mf*

2

13

*molto rit.*

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*a tempo*

*dolce*

*p*

*with pedal*



16

*p dolce*

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But why do the pines — on the moun-tain's crest —

16

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21

Call to me al - ways, — "Rest, rest"

21

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27

*mf*

I throw — my man - tle o - ver the moon —

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27

*mf*



42

bind, \_\_\_\_\_ I am \_\_\_\_\_ a child \_\_\_\_\_

42

Piano accompaniment for measures 42-45, featuring chords and arpeggiated patterns in both hands.

46

\_\_\_\_\_ of the heart-less wind... \_\_\_\_\_

46

Piano accompaniment for measures 46-49, continuing the harmonic and arpeggiated texture.

50

the \_\_\_\_\_ wind... \_\_\_\_\_

*ff*

50

Piano accompaniment for measures 50-53, including a dynamic marking of *ff* and a time signature change to 3/4.

54

*poco rit.*

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*Slightly Slower* (♩. = 45)

60

*mp*

But oh the pines — on the moun-tain's crest Whis - per-ing

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65

al - ways, — "Rest, — rest." —

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*molto rit. e rubato*

70

*p*

*pp*

*una corda*

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# III. The Wind

## For perusal purposes only. Do not copy.

Sara Teasdale

Paul John Rudoi

*Restless, with rubato* ♩ = 60-70

*f* A wind is blow - ing o'er my

5 *f* soul, I hear it cry the whole night through... *mf* Is there no

5



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*rit. ----- a tempo*

*mp*

10 *f* *mf* *mp*

peace for me on earth Ex-cept with you? Ex-cept with you...

*rit. ----- a tempo*

10 *mf* *f* *fp*

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14

*f*

A - las, the wind has made me wise,

14

*f* *ff*

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*Slowly*

18

*mp* *slide*

O-ver my na-ked soul — it blew, There is no peace for me on

18

*subito cu* *p*

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*una corda*

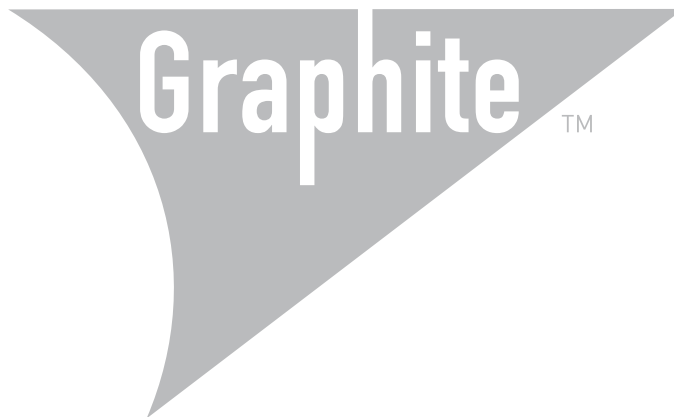
23 *ff*

earth... E-ven with you.

23 *pp* *ff* *tre corda*

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# IV. November

## For perusal purposes only. Do not copy.

Sara Teasdale

Paul John Rudoi

*Melancholy* ♩ = 70

*mp*

The world is tired, \_\_\_\_\_ the year is

*p*

*with pedal*

old, \_\_\_\_\_ The fading leaves \_\_\_\_\_ are glad \_\_\_\_\_ to

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*rit. --- a tempo*

die, \_\_\_\_\_ The wind goes shiv-er-ing \_\_\_\_\_ with cold \_\_\_\_\_

*rit. --- a tempo*

Where the brown \_\_\_\_\_ (n) reeds \_\_\_\_\_ are dry, are \_\_\_\_\_ dry. \_\_\_\_\_

*pp*

*with pedal*

*p*

Where the brown \_\_\_\_\_ (n) reeds \_\_\_\_\_ are dry, are \_\_\_\_\_ dry. \_\_\_\_\_

*pp*

*ped. simile*

*f*

Our love \_\_\_\_\_ is dy-ing... \_\_\_\_\_ like \_\_\_\_\_ the

*f*

*pedal harmonically*

20 *ff* *molto rit.*----- *a tempo*

grass. *molto rit.*----- *a tempo*

*ff* *mp*

8vb---

23 *mp*

And we who kissed grow cold - ly kind, Half glad to

*p*

8vb---

26 *f* *accel.*-----

see our poor love pass Like leaves a-long the wind, the

*f* *accel.*-----

8vb---

30  $\text{♩} = 120$

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wind. \_\_\_\_\_ The wind. \_\_\_\_\_

30

L.II. *pp*

with pedal

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34

Our love is

34

*mf*

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37 *poco rit.* ..... *a tempo* *rit.* .....

dy ing...

37 *poco rit.* ..... *a tempo* *rit.* .....

*ff*

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*molto rit.*

Tempo 1, *senza rubato*

Musical score for measures 40-42. The score is in 4/4 time with a key signature of three flats. Measure 40 starts with a *VI* marking. The piece transitions from *molto rit.* to *Tempo 1, senza rubato* at the beginning of measure 41. The notation includes chords in the right hand and single notes in the left hand.

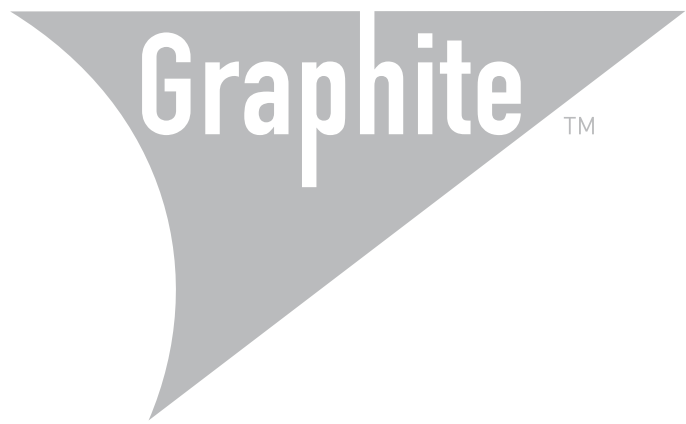


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*rit.*

Musical score for measures 43-46. Measure 43 begins with a *rit.* marking. The score features a piano (*p*) dynamic in measure 44 and a pianissimo (*ppp*) dynamic in measure 45. The notation includes a melodic line in the right hand and accompaniment in the left hand.

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# V. Moon's Ending

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Paul John Rudoï

*Bleak* ♩ = 58

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TM Moon, worn thin to the

*legato*

*pp*

*with pedal*

5

*senza vibrato* -----,

*mp* <

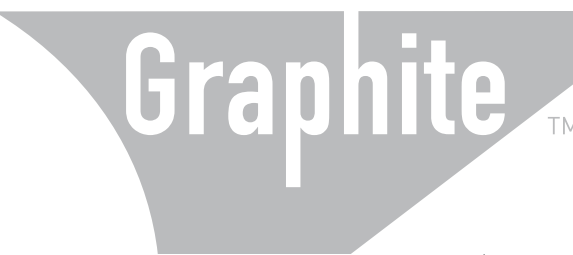
3

width of a quill, \_\_\_\_\_ In the

5

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9 *mf*  
dawn \_\_\_\_\_ clouds fly \_\_\_\_\_  
9  
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13 \_\_\_\_\_ ing, \_\_\_\_\_ How good to go, light <sup>3</sup> in-to light, \_\_\_\_\_  
13  
notable. elevated.

18 \_\_\_\_\_ light \_\_\_\_\_ in - to light, \_\_\_\_\_ *mp* and \_\_\_\_\_  
18  
notable. elevated.

23

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still, \_\_\_\_\_ and still, \_\_\_\_\_

23

*p*

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27

Giv - ing light, \_\_\_\_\_

27

*pp*

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32

*p* \_\_\_\_\_ *rit. and fade* -----

dy - ing, dy - ing, dy - ing...

32

*rit. and fade* -----

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# VI. Let It Be Forgotten

## For perusal purposes only. Do not copy.

Sara Teasdale

Paul John Rudoi

*Moderato* ♩ = ca. 60

*mf*

Let it be for - got - ten, as a flower

*mp*

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*f*

is for - got - ten, For - got - ten as a fire that once was

*mf*

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7

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sing - ing gold, Let it be \_\_\_\_\_

7

*f* notable. elevated.

10

*mp*

for - got - ten for - ev - er and ev - er,

10

*subito p*

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13

*f*

for - ev - er and ev - er, \_\_\_\_\_ Time is a

13

*f* *fleeting* *mf* notable. elevated.

with pedal

16 *f*

kind friend, he will make us old.

19 *rit.* ----- *a tempo*

He will make us old.

*rit.* ----- *a tempo*

22 *molto rit.* ----- *a tempo*

25 *mf*

If an - y - one asks,

*mf* *mp*

28 *ff*

say it was for - got - ten — Long and

28 *ff*

31

long a - - - go,

31 *mp*

33 *mp*  
 As a flower, as a fire, — as a hushed foot -

33 *p*  
 with pedal

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37 *p*  
 fall in a long — for-got-ten snow. In a long for-got-ten

37

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42 *Distant* ♩ = ca. 50  
 snow. —

42 *ppp*  
 una corda

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## Paul John Rudoï



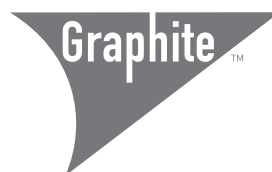
Paul John Rudoï is an award-winning musician, entrepreneur, and advocate for the arts. Deemed “indisputably unique, confident, and innovative” by the American Prize, Paul John Rudoï’s compositions are commissioned and performed by ensembles worldwide including Orphei Dränger, the Santa Fe Desert Chorale, Cantus, and Seraphic Fire. As a tenor vocalist, Paul has performed and recorded a wide range of music in professional ensembles nationwide including Seraphic Fire, the Santa Fe Desert Chorale, True Concord, the Oregon Bach Festival, and Cantus.

Paul is also a fierce advocate for new music trends, resources, and issues. He is the co-founder of Consortio, an online platform designed to make commissioning music better for composers, conductors, and ensembles.

Paul served as Artistic Director of the St. John’s Boys’ Choir during their 40th Anniversary Season. He is now a digital strategist for the National Lutheran Choir and Chorale Director at Meetinghouse Church. Paul enjoys building, eating, and singing, not always in that order.

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