

Dedicated to the 2008-2009 Drake University Choir
Dr. Aimee Beckmann-Collier, conductor

Three Songs of Memory

Christina Rossetti
(1830-1894) Adagietto $\text{♩} = 69$

2. Remember

Philip King

Musical score for the first system of 'Remember'. It features four vocal parts: Soprano, Alto, Tenor, and Bass. The music is in 3/4 time and begins with a mezzo-piano (*mp*) dynamic. The lyrics are: Soprano: Re - mem - ber me _____ gone a -; Alto: Re - mem-ber me _____ gone, oh,; Tenor: Re-mem-ber me when I am gone a -; Bass: Re-mem-ber me when I am gone a -.

Musical score for the second system of 'Remember', starting at measure 5. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music continues with various time signatures (4/4, 3/4, 5/4) and dynamics including *mf*. The lyrics are: S: way, _____ Gone far a-way in-to the si-lent land; _____; A: gone a - way, _____ far a - - - way When you can _____; T: way, far a - - - way _____ When; B: way, far a - - - way _____.

Three Songs of Memory

8

S *rit.* *allargando e decresc.*
Nor I half turn to go yet tur-ning

A *cresc. e poco accel.* *rit.* *allargando e decresc.*
no more hold me by the hand, Nor I half turn to go yet tur-ning

T *cresc. e poco accel.* *allargando e decresc.*
you can no more hold me by the hand, I go yet tur-ning

B *rit.* *allargando e decresc.*
(Hum) I go yet

11

S *mp insistant*
stay. Re - mem - ber me day by

A *mp*
stay. Re - mem - ber me day by

T *mf*
stay. Re - mem - ber me when no more day by

B *mf*
stay. Re - mem - ber me when no more day by

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16 *p* $\text{♩} = \text{♩}$

S
day day by day by day by

A
day by day — day by day by day by

T
day — You tell me of the fu-ture you have planned:

B
day — You tell me of the fu-ture you have planned:

20

S
day by day by day by O - nly (re) -

A
day by day by O - nly (re) - - - -

T
On - ly (re)

B
On - ly (re) - - - -

*At ms. 20, conductor cues each set of boxed pitches at their discretion. Singers in each section ad. lib on the set of pitches indicated in their part, creating a large tone cluster with no set rhythm. The upbeat that leads into ms. 24 should be the entire chorus singing the "re-" of "remember" in a large indeterminate cluster, resolving to the chord in ms. 24.

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24 *f* *subito p*

S mem - ber me; _____

A *f* *subito p* 3 3
mem - ber me; _____ you un - der stand it will be late to cou-nsel then or pray.

T *f* *subito p* 3 3
mem - ber me; _____ it will be late to cou-nsel then or pray.

B *f* *subito p*
mem - ber me; _____

29

S re - mem-ber,

A *mp* 3 3
Yet if you should for-get me for a while And af - ter-wards re - mem-ber,

T *mp* 3 3
Yet if you should for-get me for a while And af - ter-wards re - mem-ber,

B re - mem-ber

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33

S do not grieve; dark - ness and cor - rup - tion leave A

A do not grieve; For if the dark - ness and cor - rup - tion leave A

T do not grieve; dark - ness and cor - rup - tion leave A

B do not grieve; dark - ness and cor - rup - tion leave A

37

S ves-tige of the thoughts that once I had, *mp* Bet-ter by far you should for - get and

A ves-tige of the thoughts that once I had, *mp* Bet-ter by far you should for - get and

T ves-tige of the thoughts that once I had, *mp* Bet-ter by far you should for - get and

B ves-tige of the thoughts that once I had, *mp* Bet-ter by far you should for - get and

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40

S
smile Than that you should re - mem - ber___ and be sad.

A
smile Than that you should re - mem - ber___ and be sad.

T
smile Than that you should re - mem - ber___ and be sad.

B
smile Than that you should re - mem - ber___ and be sad.