

Remember Me

Christina Rossetti (1830-1894)

Duration: approx. 5:30

Michael Winikoff

Grave, ♩ = 45-50
whispered: "remember"
whispered: "remember me"
(optional solo) mp

Soprano
Alto
Tenor
Basses

whispered: "remember"
whispered: "remember me"
pp
pppp
Mm
pp
p

re - mem-ber me when I am gone a - way
re -
Mm
Mm
re - mem-ber me when I am gone a - way, gone
mem-ber me
Mm
re - mem-ber me
me

9
(tutti)
mf

S
A
T
B

far a way gone far a way in to the si - lent land in to the si - lent la(nd) nn
Gone gone gone gone in to the si - lent land in to the si - lent la(nd) nn
Gone gone gone gone gone gone si - lent la(nd)
Gone gone gone gone gone gone si - lent la(nd)

17

S
A
T
B

go stay, re - mem-ber me
turn stay
nn ing stay re -
nn when you can no more hold me by the hand, nor I half turn to go yet tur - ning stay

25
mp

33

S re - mem-ber me re - mem-ber me when no more day by day re -

A me re - mem-ber me

T mem-ber me re - mem-ber me re - mem-ber me

B re - mem-ber me re - mem-ber me re - mem-ber

mf

40

S mem-ber me when no more day by day re - mem-ber me when no more day by day you

A re - mem-ber me whe(n) by day you

T re - mem-ber me re - mem-ber me when no more day by day you

B me re - mem-ber whe(n) by day you

f

47

S tell me, you tell me, you tell me of our fu-ture that you planned o-nly re - mem-ber me o - nly re - mem-ber me

A tell me, you tell me, you tell me of our fu-ture that you planned o - nly re - mem-ber re - mem-ber re -

T tell me, you tell me, you tell me of our fu-ture that you planned o - nly re - mem-ber re - mem-ber

B tell me, you tell me, you tell me of our fu-ture that you planned re - mem-ber

55

S you un - der - stand o - nly re - mem-ber me you un - der - stand o - nly re -

A mem - ber me o - nly re - mem-ber me you un - der-

T re - mem-ber you un - der-stand

B re - mem-ber you un - der-stand

f

62 *f*

S mem-ber me — you un - der-stand it will be late it will be late to coun-sel then or

A stand you un-der-stand you un-der-stand — it will be late it will be late to coun - sel then or

T — you un - der - stand it late it late — late

B — you un-der-stand it late it late late

70

S pray to coun-sel then or pray to coun - sel then or pray to coun - sel then or pray —

A pray to coun - sel then or pray — coun - sel then or pray to — coun - sel then to coun - sel then or

T to coun - sel coun - sel coun - sel pray —

B to coun - sel coun - sel pray —

77 *rit.* *a tempo*

S — coun - sel or pray *mp*

A pray to coun-sel then or pray. Yet if you should for - get me for a while *mp* And a - fter-wards re-

T — to coun-sel then or pray *mp* And a - fter-wards re-

B — Yet if you should for - get me for a while And a - fter-wards re-

84 *mp*

S for if the dark - ness and cor - rup - tion leave — A ve - stige of the

A mem-ber do _ not grie(ve) — cor - rup-tion lea(ve) —

T mem-ber do _ not grie(ve) —

B mem-ber do _ not grie(ve) —

91 *(rit.)* $\text{♩} = 35-40$

S thoughts that once I had bet - ter by far bet - ter by far bet - ter by far you should for-

A bet - ter by far bet - ter by far bet - ter by far you should for-

T 8 far bet - ter by far bet - ter by far you should for-

B far bet - ter by far bet - ter by far you should for-

99

S get and smile Than that you should re - mem-ber and be

A get and smile, you should for get — and smile Than that you should be —

T 8 get and smile and smile Than that you should be

B get and smile, you should for - get — and smile Than you should be

106

S sad re-mem-ber re - mem-ber and be sad

A sad re - mem-ber and be sad

T 8 sad and be sad

B sad and be sad

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Programme notes: This piece was inspired by recent world events, specifically a number of violent attacks. I am mindful of the quotation from Leonard Bernstein: *"This will be our reply to violence: to make music more intensely, more beautifully, more devotedly than ever before."* This piece aims to be cathartic. My hope is that by expressing the grief and pain, we can then go on living without giving in to fear, anger, or hate.

Performance notes: The first two bars: a single voice should commence by whispering "remember", followed by a chorus of whispers (each person in their own time). Simultaneously, the basses should start singing. The aim is for the bass entry to not be noticed. The next two bars: a single voice leads with "remember me", followed by the whisperers switching gradually from "remember" to "remember me". The whispering continues in each part until they start singing (so the Altos finish whispering last, in bar 8). Brackets indicate parts of the word that should not be sounded. Bars 49-50: the Alto part is the most important, and should stand out. The two fermata in bar 107 should be slight pauses (more like a *rit.*, with a *tempo* in the following bar).