

Mirage

for Treble Voices SSAA and Piano

Christina Rossetti

Allan Bevan

Tranquillo ♩ = 104

Piano

espress.
p *pp* *p* *pp*

Ped
una corda * *Ped.*

Detailed description: This block contains the first seven measures of the piano introduction. The music is in 3/4 time and features a delicate, flowing melody in the right hand and a supporting bass line in the left hand. Dynamics range from piano (p) to pianissimo (pp). The instruction 'espress.' is written above the staff. Pedal markings include 'una corda' and a '*' followed by 'Ped.'.

8

espress. *poco rall.*
mp *pp*

* *Ped*
tre corde * *(normale)*

Detailed description: This block contains measures 8 through 14. The piano part continues with a similar texture. Dynamics include mezzo-piano (mp) and pianissimo (pp). The tempo marking 'poco rall.' appears at the end of the section. Pedal markings include '* Ped tre corde' and '* (normale)'.

15

Solo 1

mp **A** *dolce* *sub. p* *pp*

The hope I dreamed of was a dream, was but a dream,

a tempo
p *mp* *p*

una corda

Detailed description: This block contains the vocal entry for Solo 1, measures 15-22. The vocal line begins with a mezzo-piano (mp) dynamic, followed by a box labeled 'A' with the instruction 'dolce'. The dynamics then move to 'sub. p' and 'pp'. The lyrics are 'The hope I dreamed of was a dream, was but a dream,'. The piano accompaniment is marked 'a tempo' and features dynamics of piano (p), mezzo-piano (mp), and piano (p). The instruction 'una corda' is written below the piano part.

23

Solo 1

mp *mf* *p* *espress.*

and now I wake ex - ceed - ing com - fort - less, and worn, and

Solo 2

p *mf* *p* *espress.*

now I wake ex - ceed - ing com - fort - less, and worn, and...

mf *p* *espress.*

tre corde *una corda*

Detailed description: This block contains the vocal entries for Solo 1 and Solo 2, measures 23-30. Solo 1 enters with mezzo-piano (mp) dynamics, followed by mezzo-forte (mf) and piano (p) dynamics, with the instruction 'espress.'. The lyrics are 'and now I wake ex - ceed - ing com - fort - less, and worn, and'. Solo 2 enters with piano (p) dynamics, followed by mezzo-forte (mf) and piano (p) dynamics, with the instruction 'espress.'. The lyrics are 'now I wake ex - ceed - ing com - fort - less, and worn, and...'. The piano accompaniment features dynamics of mezzo-forte (mf) and piano (p), with the instruction 'espress.'. Pedal markings include 'tre corde' and 'una corda'.

29 *poco rall.* *mp* *pp* *p* *a tempo* *ppp*

Solo 1
old, For a dream's sake.

Solo 2
old, For a dream's sake.

Sopr. 1 *ppp* *dolcissimo* *p* *ppp*
For a dream's sake.

Sopr. 2 *ppp* *dolcissimo* *p* *ppp*
For a dream's sake.

Alto 1 *ppp* *dolcissimo* *p* *ppp*
For a dream's sake.

Alto 2 *ppp* *dolcissimo* *p* *ppp*
For a dream's sake.

poco rall. *a tempo*

pp *p* *tre corde*

B 36 *Poco animato* *mp* *mf*

Solo 1
I hang my harp u - pon a tree, A weep - ing wil - low in a

Solo 2
I hang my harp u - pon a tree, A weep - ing wil - low in a

Poco animato

mp *mf* *legato*

44 *p* **C**

Solo 1 lake,

Solo 2 lake,

Choir *all voices unison* *pp* *solenne e poco sostenuto*
I hang my si - lenced harp—

espress. *sussurando*
sempre pp
Ped. *una corda*

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49 *pp* *p* *pp*

Solo 1 I hang my si - lenced harp— there.

Solo 2 *p* *mp* *pp*
I hang my si - lenced harp— there.

Choir *a niente* *div.*
there.

Ped. *

56 *f* wrung and snapt For a dream's *poco rall.*

Sopr. 1

f wrung and snapt For a dream's *poco rall.*

Sopr. 2

f wrung and snapt For a dream's *poco rall.*

Alto 1

f wrung and snapt For a dream's *poco rall.*

Alto 2

f wrung and snapt For a dream's *poco rall.*

f *p* *f* *poco rall.*

tre corde

Sample Only

62 *p* sake. **D** *mp* inquieto Lie still, lie still, my break - ing

Sopr. 1

p sake. *mp* Lie still, lie still, my break - ing

Sopr. 2

p sake. *mp* Lie still, lie still, my break - ing

Alto 1

p sake. *mp* Lie still, lie still, my break - ing

Alto 2

p sake. *mp* Lie still, lie still, my break - ing

a tempo *p* *mp*

Ped.

70

mf *sub.p* *mp* *f*

Sopr. 1
heart; My sil - ent heart, lie still, lie still, lie still and break;

Sopr. 2
heart; My sil - ent heart, lie still, lie still, lie still and break;

Alto 1
heart; My sil - ent heart lie still, lie still, lie still and break;

Alto 2
heart; My sil - ent heart lie still, lie still, lie still and break;

mf *p* *f*

E

78

dolente
mp

Sopr. 1
Life, and the world, the world, and mine own

Sopr. 2
Life, and the world, and the world, and mine own

Alto 1
Life, and the world, and the world, and mine own

Alto 2
Life, and the world, the world, and mine own

poco pesante
mp

86 *f* *ff* *mf*

Sopr.1
self, are changed For a dream's sake.

Sopr.2
self, are changed For a dream's sake.

Alto 1
self, are changed For a dream's sake.

Alto 2
self, are changed For a dream's sake.

f *ff* *mf* *m.d.* *mf* *m.s.*

96 *l'istesso tempo* *espress.*

p *pp*

una corda *tre corde*

100

f *p*

103 *lontano* *poco rall.*

sub pp

attacca
(III. "Echo")



Allan Bevan was born in Toronto, and did his undergraduate studies in music at the University of Windsor, and at Queen's University in Kingston. His composition teachers and mentors include Istvan Anhalt, Howard Bashaw, Allan Bell, Clifford Crawley, David Eagle, Malcolm Forsyth, Paul McIntyre, and William Jordan. Mr. Bevan holds the M. Mus. degree from the University of Alberta and a Ph. D. in Composition from the University of Calgary.

Allan Bevan has been described as "an extremely talented composer of ravishing sacred choral music" by *The American Organist* and as a "composer [who] obviously understands and is able to write for the voice in an uncanny fashion" by *The Choral Room*.

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