

ECHO

Christina Rossetti (1830-1894)

For Treble Voices and Piano

Allan Bevan

Poco Agitato ♩ = 56 *pp*

Soprano I
Come to me in th

Soprano II
Come to me

Alto I

Alto II

Piano
pp
una corda

S I
si - lence night;

S II
si - lence of the night;

A I
Come to me in the night,

A II
Come to me in the night,

mp *p* *mp* *p*

7 *mp* *mf*

S I Come in the speak - ing si - lence of a dream;

S II Come in the speak - ing si - lence of a dream;

A I come to

A II

mp

tre corde

10 *pp* *mf* *pp* *leggiero mp* *mf* *mp* *leggiero mp* *p* *leggiero mp* *m.d.*

S I Come with soft round - ed

S II Come with soft round - ed

A I in Come with soft round - ed

A II dream; Come with soft round - ed

A

pp *leggiero mp* *m.d.*

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12

S I cheeks and eyes as bright As sun - light on a

S II cheeks and eyes as bright As sun - light on a

A I cheeks and eyes as bright As sun - light

A II cheeks and eyes as bright As sun - light on a

m.s. * *m.s.*

14

poco ten.
mf

S I stream;

S II stream;

A I stream; *come prima p mp*

A II stream; *come prima p mp*

Come back in tears, come back in tears, O

Come back in tears, come back in tears, O

sub. mp * *p come prima mp*

17 *mf*

S I O mem' - ry, hope, O

S II O mem' - ry, hope, O

A I mem' - ry, hope, O mem' - ry, hope.

A II mem' - ry, hope, O mem' - ry, hor

mf

m.d.

19 *f* *poco r* *p*

S I love of shed years.

S II love in - ished years. Oh

A I lo' of fin - ished years.

A II of fin - ished years. Oh

f *p* *mp*

f *p* *mp*

f *p*

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B

23

u tempo

mp

mf

S I

too bit - ter sweet,

dolce

mf

S II

dream how sweet, too sweet too bit - ter sweet,

mp

mf

A I

too bit - ter

dolce

mf

A II

dream how sweet, too sweet too bit - ter, et,

23

B

mp dolce

f

26

p

mf

S I

Whor - ing should have been, been in

p

mp

S II

Whose wak'-ning beer. in

p

mf

A I

Whose wak'n - ing should have been, been in

mf

A II

should have been, have been in

p

mf

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29

S I Par - a - dise, *f* *mp* *espress.*

S II Par - a - dise, *f* Where souls brim - full *mp* *espress.*

A I Par - a - dise, *f* Where souls brim - full *mp* *espress.*

A II Par - a - dise, *f* Where soul - full of *mp* *espress.*

f *espress.*

mp *(normale)*

32

S I *p*

S II *mf* love de and meet; *p* Where *p*

A I *mf* I a - bide and meet; *mp* Where *p*

A II *mf* e a - bide and meet; *mp*

mf

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C

35 *poco sostenuto* ♩ = 52

mp

S I
espress. *mf* *pp* where

S II
 thirst - ing, long - ing eyes,

A I
espress. *mp*
 thirst - ing, long - ing, thirst - ing, long

A II
p

35 C

pp *lontano* *m.d.* *pp* *ms.* *p* where

una corda

39 *espress.* *mf* *mp*

S I
 thirst - ing, lor eyes, where

S II
 - ing eyes, where

A I
 eyes, where

A II
 ing, long - ing eyes, where

p *mp*

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43

S I
thirst - ing, long - ing eyes,

S II
thirst - ing, long - ing eyes,

A I
thirst - ing, long - ing eyes,

A II
thirst - ing, long - ing eye

f

46

S I
mf *p* *mf*
the slow door,

S II
mf *mf*
atch the slow door,

A I

A II

46

sub. p *m.d.*

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49

S I *mf* watch the slow

II

A I *p* watch the slow door, *mp* watch *mf*

II *mp* watch the slow door, *mf* watch

49

52

I *f* door, the slow door,

II watch the slow door, that

I door, that

II low door, watch the slow door,

52

5

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55 *mp*

S I that let - ting

S II *ff* op'n - ing, *f* let - ting in,

A I *ff* op'n - ing, *f* let - ting in,

A II *mp* that le ang

58 *ff* *por* = 84

S I in, lets e no more.

S II lets no more.

A I out no more.

A II *ff* lets out no more.

58 *ff* *sonore* *f*

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62 *p*

S I

S II

A I

A II

62 *m.d.* *m.s.* *p*

66 *poco rall.*

S I

S II

A I

A II

66 *m.d.* *mf* *m.d.* *molto teneramente* *pp*

come to me in

molto teneramente *pp*

come to me in

molto teneramente *pp*

come to me in

molto teneramente *pp*

come to me in

molto teneramente *pp*

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70 *mp*

S I dreams that I may live

S II dreams that I may live

A I dreams that I may live

A II dreams that I may live

mp *espress.*

p * (normale)

73 *p* *mf*

S I My ver - y life though cold in death:

S II My ver - y li gain though cold in death:

A I My v a - gain though cold in death:

A II - y life a - gain though cold in death:

p *mf*

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F

75 *p* *p espress.* *mp*

S I Come back to me in dreams, *mp*

S II *p* *mp*

A I *p* *espress.* *pp* Come back to

A II *p* *mp* Come

F

76 *P dolce*

p *

79 *mp* *poco animato*

S I *mp* Come back to me, come

S II *espress.* *mp* back to dreams, Come back to me, come

A I *p* *mp* *mp* Come back to me, Come back to me come

A II *mf* *mf* to me in dreams, Come

mp *mf* *mp*

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♩ = ca. 52

poco sostenuto

82

S I back to me, come back to me in dreams, that I may

S II back to me, come back to me in dreams, that I

A I back to me, come back to me in dreams, y

A II back to me, come back to me in dreams, that I may

82

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co piu mosso ♩ = ca. 58 *poco stringendo*

85

S I give, Pulse for pulse, breath for breath:

S II give, Pulse for pulse, breath for breath:

A I gi Pulse for pulse, breath for breath:

A II Pulse for pulse, breath for breath:

G

poco sostenuto

88 *mp* *mf*

S I pulse for pulse, breath for breath: Speak low, *mf*

S II pulse for pulse, breath for breath: Speak low *mf*

A I pulse for pulse, breath for breath: *mp*

A II pulse for pulse, breath for breath: *mp*

91 *espress. mp* *mp*

S I low, As *mp*

S II lean low, lean low, As *espress. mp* *mp*

A I Sr low, lean low, As *mp* *p* *espress. mp* *mp*

A II low, *p*

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100 *mp* *poco a poco allargando*

S I as long a -

S II *mf* go my love, *mp* as long

A I as

A II *mp* as long a - *mf* go my love, *mp* as a -

100 *mp* *mf* *pesante*

103 *ff* *poco a poco a tempo*

S I go, love!

S II go, love!

A I go, my love!

A II go my love!

103 *ff* *sub.mp*

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106

S I

S II

A I

A II

Four vocal staves (S I, S II, A I, A II) in treble clef with a key signature of one flat. Measures 106-109 are shown. The vocal lines are mostly rests, with some notes in measure 106.

106

m.d.

m.s.

poco rubato al fine

f

sub. mp

Piano accompaniment for measures 106-109. The right hand has a melodic line with dynamics *m.d.*, *m.s.*, *f*, and *sub. mp*. The left hand has a bass line with dynamics *f* and *sub. mp*. The instruction *poco rubato al fine* is written below the first few measures. There are two asterisks (*) at the bottom of the page.

109

m.d.

m.s.

Piano accompaniment for measures 109-112. The right hand has a melodic line with dynamics *m.d.* and *m.s.*. The left hand has a bass line with dynamics *f* and *sub. mp*. There are four asterisks (*) at the bottom of the page.

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