

I: Let Me Go

movement one: Paradise in a Dream

Christina Rossetti

Emily Green

Andante ♩ = 70

mp
pedal freely

Musical notation for measures 1-5. Treble clef, bass clef, 4/4 time signature. The piece is in B-flat major. The first four measures feature a steady accompaniment in the right hand with chords and a melodic line in the left hand. The fifth measure shows a change in the right hand texture.

6 [A]

Musical notation for measures 6-10. Measure 6 is marked with a box containing the letter 'A'. The right hand has a more active melodic line, while the left hand continues with a steady accompaniment. There are some dynamic markings like *mf* and *f*.

11

Musical notation for measures 11-14. The right hand continues with a melodic line, and the left hand provides a consistent accompaniment. The texture remains consistent with the previous system.

15

Musical notation for measures 15-18. The right hand has a more active melodic line, and the left hand continues with a steady accompaniment. The piece concludes with a final chord in the right hand.

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B

mp

S. *mp*
When I come to the end of the road _____ and the sun has set for me, I

A. *mp*
When I come to the end of the road _____ and the sun has set for me, I

T. *p*
_____ and the sun has set for me, I

B. *p*
_____ and the sun has set for me, I

p
mm
mm

S. *mf* *p*
want no rites in a gloom-filled room, why cry for a soul set free? A

A. *mf* *p*
want no rites in a gloom-filled room, why cry for a soul set free? A

T. *mf*
want no rites in a gloom-filled room, why cry for a soul set free?

B. *mf*
want no rites in a gloom-filled room, why cry for a soul set free?

mf
p

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C

29

S. soul set free

A. soul set free

T. A soul set free

B. A soul set free

p



34

S. miss me miss me,

A. miss me, miss me, miss me,

T. miss me,

B.

p *mp*

39

S. *f* miss me miss me a lit - tle but not for long, and *mp*

A. *f* miss me miss me, miss me, miss me and *mp*

T. *f* miss me miss me, miss me, miss miss me, *mp*

B. *mp* miss me, miss me, miss me, me, miss me, *mp*



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44

S. not with your owed low re - mem - ber the

A. not head bowed low re - mem - ber the

T. with your head bowed low

B. not with your head bowed low



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49

S. love that we once shared_ when you are

A. love we once shared_

T. miss me, but let me

B. miss me, but let r go



52

D

S. lone - ly_ go to the friends we

A. when you - ly and sick at heart go to the friends we

T.

B.

mf

6

55

S. *mf* ³ know, laugh at the things we used to do,

A. *mf* ³ know laugh at the things we used to do,

T. _____

B. _____

mf



58

Solo *mf* E When I am dead, my dear - est

S. *mp* miss me .ne go Oo...

A. *f* miss .t me go Oo...

T. _____ Oo...

B. _____ Oo...

f *mp*

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62

Solo — sing no sad songs for me, plant thou no ros - es at my head, nor

S. (Oo...)

A. (Oo...)

T. (Oo...)

B. (Oo...)

rehearsal



67

Solo sha - dy cy - press be the green grass a - bove me, nor

S. (Oo...)

A. (Oo...)

T. (Oo...)

B. (Oo...)

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Solo

show'rs and dew - drops wet, and if thou wilt re - mem - ber, and

S. (Oo...)

A. (Oo...)

T. (Oo...)

B. (Oo...)



Solo

if - thou wilt for - g I shall not see the shad - ows I

S. (Oo...) I shall not see the shad - ows I

A. (Oo...) Ah...

T. Ah...

B. (Oo...)

F *f* soloist continues to sing soloistically

mf

mf

mf

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79

Solo shall not fear the rain, I shall not hear the mock - ing-bird cry

S. shall not fear the rain, I shall not hear the mock - ing-bird cry

A. (Ah...)

T. (Ah...)

B. (Ah...)

83

Solo on, as if in r **G**

S. on, as if pain *p* And dream - ing thru the twi - light that

A. (Ah...) *p* And dream - ing thru the twi - light that

T. (Ah...)

B. (Ah...)

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87

S. doth not rise nor set hap - ly — may I re - mem - ber

A. doth not rise nor set

T. — — — — —

B. — — — — —



92

S. and each must go a - lone; It's *mp*

A. *p* This is a ; we all must take, *pp* Mm ————— It's *mp*

T. *pp* Mm ————— It's *mp*

B. *pp* Mm ————— It's *mp*

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96

S. *mf* *p*
 all a part of the mas-ter plan, a step on the road to home, the road

A. *mf* *p*
 all a part of the mas-ter plan, a step on the road to home, the road

T. *mf* *p*
 all a part of the mas-ter plan, a step on the road to the

B. *mf* *p*
 all a part of the mas-ter plan, a step on th o home, the

101

S. *pp*
 to

A. *pp*
 to home

T. *pp*
 ro- to home

B. *pp*
 oad to home

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II: Echo

movement two: Paradise in a Dream

Christina Rossetti

Emily Green

Dolce ♩ = 40



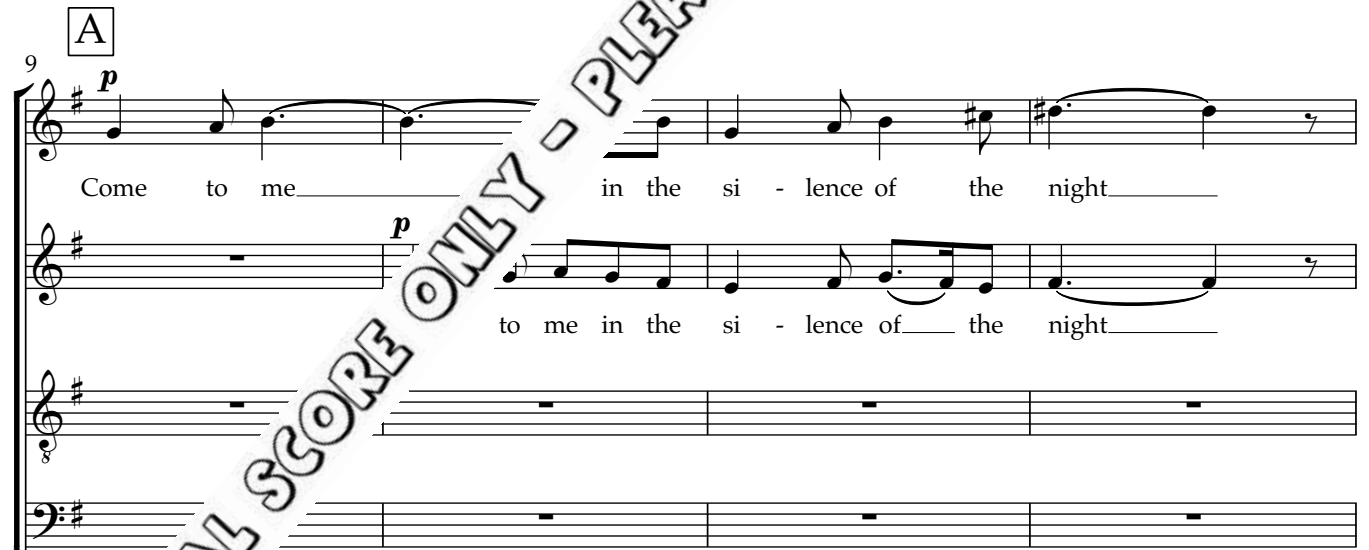
p
pedal freely

The piano introduction consists of two staves in 6/8 time. The right hand begins with a chord and a melodic line, while the left hand provides a rhythmic accompaniment. The tempo is marked as *Dolce* with a quarter note equal to 40 beats.



5

The piano accompaniment continues with two staves. The right hand features a more active melodic line with some grace notes, and the left hand continues with a steady accompaniment.



9 **A**

S. *p*
Come to me _____ in the si - lence of the night _____

A. *p*
to me in the si - lence of _____ the night _____

T. _____

B. _____

The vocal parts are arranged in four staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Soprano and Alto parts have lyrics. The Tenor and Bass parts are currently blank. The music is in 6/8 time and begins with a *p* dynamic.



The piano accompaniment concludes with two staves. The right hand has a melodic line that ends with a sharp sign, and the left hand provides a final accompaniment.

B

13

S. *pp*
come, come_ in the speak -ing si - lence of___ a dream Ah

A. *pp*
come_ in the speak -ing si - lence of a dream Ah

T. *mp*
Come to me___

B.

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18

S. with

A. with

T. the si - lence of the night___ with soft roun-ded cheeks, and eyes as bright as

B. e to me in the si - lence of___ the night___ with soft roun-ded cheeks, and eyes as bright as

14 23 **C**

S. *f* eyes as bright as sun - light on a stream *mp* in tears, O me - mo -

A. *f* eyes as bright as sun - light *mp* come back in tears

T. *f* sun - light on a stream *mp* come ba tears

B. *f* sun - light on a stream, come back in te O me - mo -

f *mp*

27 **D**

S. *p* ries, hope, O of fin - ished years, O dream, how sweet, too

A. *p*

T. Ah

B. ries, Ah

p

31

S. *mp*
sweet, too bit-ter sweet Ah

A. *p mp*
whose waken-ing should have been in pa - ra - dise Ah

T. *mp*
where souls br of love a - bide and

B.



36

S. *pp* like a whisper **E** out
with thirst - ing long eyes, long - ing eyes

A. *p pp* out
g - ing eyes, long - ing eyes

T. *p mp*
meet long - ing eyes, watch the

B. *p mp*
with thirst - ing long - ing eyes, watch the

41

T. *p* **F**
slow door that o-pen-ing, let - ting in, lets out no more

B. *p*
slow door that o-pen-ing, let - ting in, lets out no more

47

51

S. *mp* **G**
yet, me in dreams that I may live my

A. *mp*
come to me in dreams that I may live my

T.

B.

56 *mf* *p* **H** *pp*

S. ve - ry life a - gain, though cold in death Ah

A. ve - ry life a - gain, though cold in death Ah

T. Come to me

B.



61

S. pulse for

A. pulse for

T. in dreams that I may live come back to me that I may give pulse for

B. to me in dreams that I may live come back to me that I may give pulse for

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

66

S. *pp* pulse, breath for breath _____ *p* speak low _____ speak low, lean low _____

A. *pp* pulse, breath for breath _____ *p* speak low _____

T. *pp* pulse, breath for breath

B. *pp* pulse, _____ breath for breath

pp

p

pp

pp

pp



71

S. how _____ my_ love, how long a - go *rit.*

A. long a - go

T.

B.

rit.

pp

p

pp

pp

pp

III: Paradise: in a Dream

movement three: Paradise in a Dream

Poem by Christina Rossetti

Emily Green

The musical score is written for piano and voice. It begins with a tempo marking of quarter note = 75. The piano part starts with a *p* dynamic and *leggiero* character. The first system shows the piano introduction with a *pedal freely* instruction. The second system continues the piano part with a triplet of eighth notes. The third system introduces the vocal parts, starting at measure 5. The Soprano (S.) part begins with a boxed 'A' and a *p* dynamic. The lyrics for the Soprano are: "Once in a dream, I saw the flr that bud and bloom in". The Alto (A.) part begins with a *p* dynamic and the lyrics: "Once in a d I saw the flowers that bud and". The piano accompaniment continues with a flowing eighth-note pattern. The fourth system shows the vocal parts continuing their lines. The Soprano part has the lyrics: "pa - - - ra - - - dise, more". The Alto part has the lyrics: ".n in pa - ra - - dise". The piano accompaniment continues with the same eighth-note pattern.

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10 *mp*

S. fair they are than wak - ing eyes have

A. *mp*
More fair they are than wak - ing eyes have

mp

13 *p*

S. seen in all this world ours

A. *p*
seen in all of ours

p

16 *mp*

S. and faint the li-ly on its

A. *mp*
and faint the li-ly on its

T. *mp*
And faint the per-fume bear-ing rose

B. *mp*
And faint the per-fume bear-ing rose

mf

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19 *f* *p*

S. stem, and faint the per - fect vi-o-let com - pared with them

A. stem, and faint the per - fect vi-o-let com - pared with them

T. *mf* *p*
Ah com - pared with

B. *mf*
Ah com - pared them

f *p*

22 **C** *f*

S. the songs of pa - ra dise, each bird sat sing - ing in its

A. I heard the songs of pa - ra dise, each bird sat sing - ing in its

f

25

S. place _____ it soared like _____ *f* in- cense to the skies, each

A. place, a ten- der song so full of _____ grace, it soared like _____ *f* in- cense to _____ the skies, each _____

T. _____ it soared like _____ *f* in- _____ the skies

B. _____ it soared lik _____ *f* cense to the skies



28

S. bird sat sing- ing _____ mate _____ soft coo- ing notes a- mong the

A. bird sat _____ *p* _____ ing to his _____ mate _____

T. _____ *p* _____

B. _____ *p* _____

Ah _____

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

31

S. trees Ah

A. soft coo-ing notes a-mong the trees Ah

T. *p* The night - ing - gale her - self were to such as

B. *p* The night - ing - gale her cold to such as



34

S. I saw the four - fold ri - ver flow and

A. *mf* I saw the four - fold ri - ver

T. these *mf* I saw the four - fold ri - ver

B. *mf* I saw the four - fold ri - ver flow and

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37 *f* *mp*

S. deep it was with gold - - en sand, it

A. *f* *mp*
flow, and deep it was with gold - en sand, it

T. *f* *mp*
flow, and deep it was with gold - en it

B. *f*
deep it was with gold - - sand, it

40 *p*

S. flowed be-tween mos - sy land, mu - sic

A. *p*
flowed a mos - sy land, with mu - sic

T. *p*
flower' oe-tween a mos - sy land, with mu - sic

B. *p*
d be-tween a mos - sy land, with mu - sic grave and

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43

S. low, mu - sic, mu - sic grave and low

A. low, mu - sic grave and low

T. low, mu - sic grave and low

B. low, mu - sic grave and low



F

46

S. *f* It hath re-fresh-ment thirst, for faint - ing spi - rits,

A. *f* It hath re-fresh-ment for all thirst, for faint - ing spi - rits,

T. *f* It hath re-fresh-ment for all thirst, for faint - ing spi - rits,

B. *f* It hath re-fresh-ment for all thirst, for faint - ing spi - rits,

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49

S. strength and rest, earth holds not such a draught as

A. strength and rest, earth holds not such a draught as

T. strength and rest, earth holds not such a draught as

B. strength and rest, earth holds not such a draught as



52

S. this, from east to west **G** *ff*

A. this, from east to west *ff* the tree of life stood

T. this, from east to west *ff* the tree of

B. this, from east to west *ff* the tree of life stood

55

S. Ah, a - bun - dant with its twelve - fold
bud - ding there a - bun - dant with its twelve - fold

A. life stood bud - ding there, a - bun - dant with its twelve - fold

T. life stood bud - ding there, a - bun - dant with its twelve - fold

B. bud - ding there a - bun - dant with twelve - fold



58

S. fruits, e - ter - nal sap sus - tains its roots, its sha - dowing

A. fruits, nal sap sus - tains its roots, its sha - dowing

T. fruits Ah its sha - dowing

B. .cs Ah its sha - dowing

H *mp*

61

S. *p*
branch - es fill the air
Its leaves are heal-ing for the

A. *p*
branch - es fill the air

T. *p*
brach - es fill the air

B. *p*
brach - es fill the air

p *mp*

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64

S. world, Ah

A. *mp*
its fruit ,ry world can feed Ah

T. *mp*
sweet - er than hon - ey to the taste

B. *mp*
and balm in -

67

S. I saw the gate called beau - ti - ful, and looked, but scarce could

A. I saw the gate called beau - ti - ful, and looked, but scarce could

T. I saw the gate and look but scarce could

B. deed Ah and ked, but scarce could



70

S. look with I saw the gold-en streets be -

A. look with - in I saw the gold-en streets be -

T. look with - in I saw the gold-en streets be -

B. with - in I saw the gold-en streets be -

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I

73 *ff*

S. gin, O harps, o crowns of plen - teous stars!

A. gin, O harps, o crowns of plen - teous stars! O

T. gin, O harps, o crowns of - teous stars! O

B. gin, O harps, o crow plen - teous stars! O

ff

76 *mp*

S. Ah eye hath not seen, nor

A. green *p* nch - es, ma - ny leaved Ah

T. palm branch - es, ma - ny leaved Ah

B. green *p* palm branch - es, ma - ny leaved Ah

mp

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J

79

S. ear hath heard, nor heart con - cieved *pp*

A. *pp*

T. *pp*

B. *pp*

mp



82

poco rit.

p



K

85

S. I'd like to see these things a - gain, but not as once in *p*

A. I'd like to see these things a - gain, but not as *p*

p

8va

88 *p*

S. dreams by night to

A. once in dreams by night

(8)



91

S. see them with my ve - r and touch, and han - dle

A.



94 **L**

S. and ob - tain

A. to have all heav'n be-neath my

T. to have all heav'n be-neath my

B.

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96 *mp* *pp*

S. for nar-row way that once they trod, to have my part with all the saints and

A. feet to have my part with all the sain' and

T. feet, for nar-row way that once they trod, all t' aints and

B. and



99

S. with God

A. with my God

T. my God

B. with my God

p *pp*

IV: Fluttered Wings

movement four: Paradise in a Dream

♩ = 100

S. *p* The splen-dour of the kin - dling day, the splen-dour of the set - ting

A. *p* The splen-dour of the kin - dling day, the splen-dour of the set - ting

T. *p* The splen-dour of the kin - dling day, the splen-dour of the set - ting

B. *p* The splen-dour of the kin - dling day, the splen-dour of the set - ting

a cappella
rehearsal

7

S. *p* sun these move my soul *mf* to wend its

A. *p* sun these move my soul *mp* the

T. *p* these move my soul *mp* the

B. *p* sun these move my soul *mp* the

A

S. *mp*
 way _____ and have done with all we grasp, and toil a-mongst and

A. *pp*
 splen-dour, the splen - - - dour, Mm

T. *pp*
 splen-dour, the splen - - - dour, Mm

B. *pp*
 splen-dour, the splen - - - dour,



S. *p*
 say _____ pal - ing ros - es of a cloud, _____

A. *p*
 The pal - ing ros - es of a cloud, _____

T. _____

B. _____

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21

f

S. the fad - ing bow that arch - es space

A. the fad - ing bow that arch - es space

T. the fad - ing bow that arch - es space

B. the fad - ing bow that arch - es space

25

C

p

S. These woo my t'wards my shroud

A. These fan - cy t'wards my shroud, t'wards the place of fa - ces veiled and heads dis -

T. fan - cy t'wards my shroud, t'wards the place

B. t'wards my shroud, t'wards the place

30

S. The na - tion of the aw - ful stars whose

A. crowned and bowed The na - tion of the aw - ful stars whose

T. Oo The na - tion of aw - ful stars whose

B. Oo The na - tion of the aw - ful stars whose

mf

molto accel.



35

S. blaze is brief, it makes me beat a - gainst the bars of my own grief, my

A. blaze Oo my

T. is brief, Oo my

B. blaze is brief, Oo my

f **pp**

f **pp**

f **pp**

39 *mf* *p* *pp*

S. *mf* *p* *pp*
 grief, my te-dious grief twin to the life it mars, O

A. *mf* *p* *pp*
 grief, my te-dious grief the life it mars, O

T. *mf* *p* *pp*
 grief, my te-dious grief the life mars, O

B. *mf* *p* *pp*
 grief, my te-dious grief life it mars, O

44 **F** tempo primo

S. *f*
 fret - ted heart, to and fro, so fain to flee, so

A. *f*
 fret - ted heart, tossed to and fro, so fain to flee,

T. *f*
 fret - ted heart, tossed to and fro, so fain to flee,

B. *f*
 fret - ted heart, tossed to and fro, so fain to flee,

49

S. *p* *mp* **G**
 fain to rest all glo - ries that are high or

A. *p*
 fain to rest Oo

T. *p* *mp*
 fain to rest Oo, all glo - rie are high or

B. *p*
 fain to rest Oo



54

S. *p* *pp* *mp*
 low, east grow dim, grow dim to

A. *p* *pp* *mp*
 grow dim, grow dim to

T. *p* *pp* *mp*
 east or west grow dim, grow dim to

B. *p* *pp* *mp*
 grow dim, grow dim to

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

59

S. *pp*
thee who art so fain to go

A. *pp*
thee who art so fain to go

T. *pp*
thee who art so fain to

B. *pp*
thee who art so fain to



Emily Green was born in Ottawa, Ontario in 2001. She studied voice and composition at the University of Toronto. Emily has been a composer in residence for the Ottawa Regional Youth Choir and has had several works commissioned and premiered by choirs such as the Ottawa Regional Youth Choir, the Capital Chamber Choir, the Elmer Iseler Singers, and the University of Toronto's Concreamus Chamber Choir. She was also selected for the Amadeus Choir of Greater Toronto's choral composer's workshop in January 2019 and January 2020.

Green is an active member of the music community at large. She has been a volunteer and mentor, working with programs such as OrKidstra, the Ottawa Children's Choir in Ottawa, and Youth4Music's Ottawa hub. She has been a member of Green Room Sound Collective: a student-led group at the University of Toronto with a focus on creating and premiering new works by student composers.



Christina Georgina Rossetti (5 December 1830 – 29 December 1894) was an English poet who wrote various romantic, devotional, and children's poems. "Goblin Market" and "Remember" remain famous. She wrote the words of two Christmas carols well known in the U.K.: "In the Bleak Midwinter", later set by Gustav Holst and by Harold Darke, and "Love Came Down at Christmas", set by Harold Darke and by other composers.

Paradise: In A Dream is a song cycle featuring four pieces, each with their own unique character, set to poems by Christina Rossetti. Each poem follows the themes of life and death, and their significance for an individual, as well as for the people close to the individual. The poems have religious implications but the universal themes, such as grief, acceptance of death, and curiosity about what comes after death, can touch listeners from all walks of life.