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Imperfect Fourth

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# Imperfect Fourth

## Guitar Quintet

1 <sup>st</sup> Movement – Con Fuoco .....	4'35"
2 <sup>nd</sup> Movement – Adagio .....	6'10"
3 <sup>rd</sup> Movement – Con Anima .....	4'35"

Total Duration : 15'20"

# I Imperfect Fourth

Anne Cawrse

Con Fuoco q=100

Musical score for measures 1-5. The score is for five instruments: Guitar, Violin I, Violin II, Viola, and Violoncello. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The guitar part consists of a continuous eighth-note pattern. The string parts (Violin I, Violin II, Viola, and Violoncello) are marked with *pizz.* (pizzicato) and *f* (forte) dynamics. The first measure of each string part shows a chord of F#, C#, and G#.



Musical score for measures 6-10. The score is for five instruments: Gtr., Vln. I, Vln. II, Vla., and Vc. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The guitar part continues with eighth-note patterns, including a 9/16 time signature change in measure 7. The string parts (Violin I, Violin II, Viola, and Violoncello) feature triplets in measures 6 and 7, followed by chords in measures 8, 9, and 10. Dynamics include *mf* (mezzo-forte) and *f* (forte).

Imperfect Fourth : I - Con Fuoco

11

Gtr. 

Vln. I 

Vln. II 

Vla. 

Vc. 

mp f



15

Gtr. 

Vln. I 

Vln. II 

Vla. 

Vc. 

f



20

Gtr. 

Vln. I 

Vln. II 

Vla. 

Vc. 

f mf f

25

Gtr. Vln. I Vln. II Vla. Vc.



29

Gtr. Vln. I Vln. II Vla. Vc.

*sub. p* arco mp mf p mp mf



31

Gtr. Vln. I Vln. II Vla. Vc.

**A** ff mf f p mp

Imperfect Fourth : I - Con Fuoco

36

Gtr. *mp* *mf*

Vln. I *arco* *mp*

Vln. II

Vla. *p* *mp*

Vc.



46

Gtr. *f* *mp*

Vln. I *f* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *f* *p*



54

Gtr. *mf* *ff*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

61 **B**

Gtr. mp

Vln. I p

Vln. II pp

Vla. pp

Vc. pp



66

Gtr.

Vln. I pp molto legato

Vln. II pp molto legato

Vla. molto legato

Vc.



71

Gtr.

Vln. I pp molto legato

Vln. II pp molto legato

Vla. molto legato

Vc.

Imperfect Fourth : I - Con Fuoco

76

Gtr. Vln. I Vln. II Vla. Vc.

*p* *mp*

81

Gtr. Vln. I Vln. II Vla. Vc.

*cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

86

Gtr. Vln. I Vln. II Vla. Vc.

*ff* *ff* *ff* *ff* *ff*



90 **C**

Gtr. mp

Vln. I

Vln. II p

Vla. p

Vc. mp



95

Gtr. mf

Vln. I

Vln. II

Vla.

Vc.



**D**

100

Gtr.

Vln. I p

Vln. II

Vla.

Vc.

105

Gr. Vln. I Vln. II Vla. Vc.

Detailed description: This system contains measures 105 through 108. The guitar part (Gr.) features a rhythmic pattern of eighth notes with a '2' above the first measure. The first violin (Vln. I) has a melodic line with a '2' above the first measure. The second violin (Vln. II) plays a rhythmic accompaniment of eighth notes. The viola (Vla.) and cello (Vc.) parts provide harmonic support with quarter and eighth notes.



109

Gr. Vln. I Vln. II Vla. Vc.

*mf* *mp* *mf* *p* *mf* *p* *mf* *p*

Detailed description: This system contains measures 109 through 112. The guitar part (Gr.) has a more complex rhythmic pattern. The first violin (Vln. I) has a melodic line with a '2' above the second measure. The second violin (Vln. II) continues the rhythmic accompaniment. The viola (Vla.) and cello (Vc.) parts provide harmonic support. Dynamic markings are indicated: *mf* for guitar, violin I, and cello; *mp* for violin I; and *p* for violin II, viola, and cello.



**E** Slightly Slower  $q=80$

113

Gr. Vln. I Vln. II Vla. Vc.

*mf* *f* *f* *f* *f*

Detailed description: This system contains measures 113 through 116. The guitar part (Gr.) is silent in the first two measures and then plays a rhythmic pattern in the last two measures. The first violin (Vln. I) has a melodic line with a '2' above the second measure. The second violin (Vln. II) continues the rhythmic accompaniment. The viola (Vla.) and cello (Vc.) parts provide harmonic support. Dynamic markings are indicated: *mf* for guitar; *f* for violin I, violin II, viola, and cello.

116

Gtr.

Vln. I

Vln. II

Vla.

Vc.

120

**F**

Gtr.

Vln. I

Vln. II

Vla.

Vc.

124

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Imperfect Fourth : I - Con Fuoco

128

Gtr.

Vln. I

Vln. II

Vla.

Vc.

mf

p — mf

p — mf

132

Gtr.

Vln. I

Vln. II

Vla.

Vc.

135

Gtr.

Vln. I

Vln. II

Vla.

Vc.

fp

f

f

sub. mp

sub. mp

f

f

sub. mp

**G** Tempo primo q=100

141

Score for measures 141-148. The Gtr. part features a melodic line starting at measure 141 with a *mf* dynamic. The Vln. I and Vln. II parts play sustained chords. The Vla. part has a long note with a *fp* dynamic at the end. The Vc. part provides a bass line.

Gtr. *mf*

Vln. I

Vln. II

Vla. *fp*

Vc.



149

Score for measures 149-152. The Gtr. part has a complex rhythmic pattern with a *mf* dynamic. The Vln. I and Vln. II parts play sixteenth-note patterns. The Vla. part has a *f* dynamic. The Vc. part has a *f* dynamic. Time signatures change from 3/4 to 9/16 and 6/16.

Gtr. *mf*

Vln. I

Vln. II

Vla. *f*

Vc. *f*



153

**H**

Score for measures 153-156. The Gtr. part has a *f* dynamic. The Vln. I and Vln. II parts have triplets and a *mf* dynamic. The Vla. part has a *f* dynamic. The Vc. part has a *f* dynamic and a *detached* marking. Time signatures change from 6/16 to 2/4.

Gtr. *f*

Vln. I *mf*

Vln. II *mf*

Vla. *f*

Vc. *f* *detached* *mf*

159

Gtr.

Vln. I

Vln. II

Vla.

Vc.



164

Gtr.

Vln. I

Vln. II

Vla.

Vc.



168

Gtr.

Vln. I

Vln. II

Vla.

Vc.

I

172

Score for measures 172-176. The system includes five staves: Gtr., Vln. I, Vln. II, Vla., and Vc. The key signature is three sharps (F#, C#, G#). The time signature changes from 3/4 to 2/4 at measure 174. The Gtr. part features a complex rhythmic pattern with sixteenth notes and rests, marked *mp*. The string parts (Vln. I, Vln. II, Vla., Vc.) play sustained chords and simple rhythmic patterns, with dynamics ranging from *p* to *mp*. Measure numbers 172, 173, 174, 175, and 176 are indicated at the end of each staff.



177

Score for measures 177-181. The system includes five staves: Gtr., Vln. I, Vln. II, Vla., and Vc. The key signature is three sharps. The time signature changes from 2/4 to 9/16 at measure 177. The Gtr. part has a steady sixteenth-note pattern, marked *mf*. The string parts play sustained chords and simple rhythmic patterns, with dynamics ranging from *mf* to *p*. Measure numbers 177, 178, 179, 180, and 181 are indicated at the end of each staff.



182

Score for measures 182-186. The system includes five staves: Gtr., Vln. I, Vln. II, Vla., and Vc. The key signature is three sharps. The time signature changes from 9/16 to 6/16 at measure 184. The Gtr. part has a steady sixteenth-note pattern, marked *f*. The string parts play sustained chords and simple rhythmic patterns, with dynamics ranging from *f* to *mp*. Measure numbers 182, 183, 184, 185, and 186 are indicated at the end of each staff.

Imperfect Fourth : I - Con Fuoco

187

Gtr. *mp* *cresc.*

Vln. I *p*

Vln. II *p*

Vla. *p* *f*

Vc. *mp* *f*



192

Gtr.

Vln. I *f*

Vln. II *f*

Vla.

Vc.



195

Gtr. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*



# II Imperfect Fourth

Anne Cawrse

Adagio q=55

Guitar



Gtr.



Gtr.



Gtr.



Gtr.

19

Gtr. *f* *p*

Vln. I

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

23

Gtr. *p* *molto espress.*

Vln. I *p*

Vln. II *pp*

Vla. *pp*

Vc. *pizz.* *mp*

**A**

27

Gtr. *p*

Vln. I *mp*

Vln. II

Vla.

Vc.

30

Score for measures 30-32. The system includes parts for Gtr., Vln. I, Vln. II, Vla., and Vc. The key signature is two sharps (F# and C#) and the time signature is 5/4. Measure 30 features a guitar introduction with a downward bow stroke and a dynamic of *pp*. Violin I has a triplet of eighth notes starting in measure 31 with a dynamic of *p*. Violin II and Viola have long notes with a dynamic of *p*. The Cello part consists of a steady eighth-note bass line. Measure 32 continues the patterns, with the guitar moving to a dynamic of *mp* and Violin I having a triplet of eighth notes with a dynamic of *mp*.

33

Score for measures 33-34. The system includes parts for Gtr., Vln. I, Vln. II, Vla., and Vc. The key signature is two sharps (F# and C#) and the time signature is 5/4. Measure 33 features a guitar triplet of eighth notes with a dynamic of *p*. Violin I has a triplet of eighth notes with a dynamic of *p*. Violin II and Viola have long notes with a dynamic of *pp*. The Cello part consists of a steady eighth-note bass line. Measure 34 continues the patterns, with the guitar moving to a dynamic of *p* and Violin I having a triplet of eighth notes with a dynamic of *p*.

35

Score for measures 35-36. The system includes parts for Gtr., Vln. I, Vln. II, Vla., and Vc. The key signature is two sharps (F# and C#) and the time signature is 5/4. Measure 35 features a guitar triplet of eighth notes with a dynamic of *mf*. Violin I has a triplet of eighth notes with a dynamic of *mf*. Violin II and Viola have long notes with a dynamic of *mf*. The Cello part consists of a steady eighth-note bass line. Measure 36 features a guitar triplet of eighth notes with a dynamic of *f*. Violin I has a triplet of eighth notes with a dynamic of *f*. Violin II and Viola have long notes with a dynamic of *mf*. The Cello part consists of a steady eighth-note bass line.

poco rall.

37

Gtr.

Vln. I

Vln. II

Vla.

Vc.

**B** Andante q=75

40

Gtr.

Vln. I

Vln. II

Vla.

Vc.

42

Gtr.

Vln. I

Vln. II

Vla.

Vc.

44

Gtr. *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

46

Gtr. *mp*

Vln. I

Vln. II

Vla.

Vc.

48

Gtr. *mp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Imperfect Fourth : II - Adagio

50

Gtr. *f*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

52

Gtr.

Vln. I

Vln. II

Vla.

Vc.

54

Gtr. *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

56

Gtr.

Vln. I

Vln. II

Vla.

Vc.

58

Gtr.

Vln. I

Vln. II

Vla.

Vc.

*ff*

*f*

*mp*

*fp*

*fp*

*fp*

60

Gtr.

Vln. I

Vln. II

Vla.

Vc.

*poco rall.*

*p*

*pp*

*pp*

*pp*

*pp*

Imperfect Fourth : II - Adagio

A tempo  $q=75$

Musical score for measures 62-63. The score includes parts for Gtr., Vln. I, Vln. II, Vla., and Vc. The Gtr. part features a melodic line with five-fingered chords (marked '5') and a dynamic marking of 'p'. The string parts (Vln. I, Vln. II, Vla., Vc.) provide harmonic support with sustained notes and a dynamic marking of 'p'.

Musical score for measures 64-65. The score includes parts for Gtr., Vln. I, Vln. II, Vla., and Vc. The Gtr. part continues with melodic lines and five-fingered chords (marked '5'). The string parts (Vln. I, Vln. II, Vla., Vc.) continue with sustained notes. A dynamic marking of 'p' is present at the beginning of the section.

**C** Tempo primo  $q=55$

Musical score for measures 66-69. The score includes parts for Gtr., Vln. I, Vln. II, Vla., and Vc. The Gtr. part begins with a chordal texture and a dynamic marking of 'mp'. The string parts (Vln. I, Vln. II, Vla., Vc.) feature sustained notes with dynamic markings of 'p' and 'pp'. The Vln. II part includes a 'pizz.' (pizzicato) marking.



70

Gtr.

Vln. I

Vln. II

Vla.

Vc.



72

Gtr.

Vln. I

Vln. II

Vla.

Vc.



75

Gtr.

Vln. I

Vln. II

Vla.

Vc.

mf


mp

mf

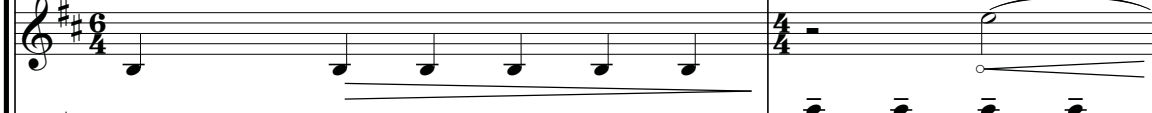
mp

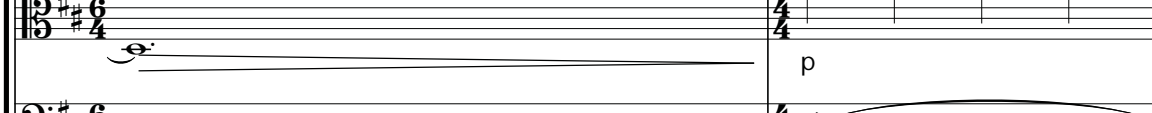
Imperfect Fourth : II - Adagio

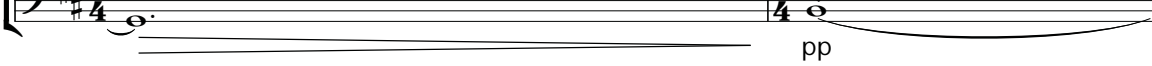
77

Gtr. 

Vln. I 

Vln. II 

Vla. 

Vc. 

*p*

*arco*

*pp*

79

Gtr. 

Vln. I 

Vln. II 

Vla. 

Vc. 

*pp*

*pp*

83

Gtr. 

Vln. I 

Vln. II 

Vla. 

Vc. 

*p*

3

86

Gtr.

Vln. I

Vln. II

Vla.

Vc.

rit.

pizz.

p

# III Imperfect Fourth

Anne Cawrse

Con anima q=170

Guitar

mf

Gtr.

Gtr.

f

Gtr.

Gtr.

Gtr.

16

A

Gtr.

mf

Vln. I

Vln. II

Vla.

Vc.

mf

pizz.

19

Gtr.

Vln. I

Vln. II

Vla.

Vc.



22

Gtr.

Vln. I

Vln. II

Vla.

Vc.



25

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Imperfect Fourth : III - Con Anima

**B**

28

Gtr.

Vln. I

Vln. II

Vla.

Vc.



31

Gtr.

Vln. I

Vln. II

Vla.

Vc.



34

Gtr.

Vln. I

Vln. II

Vla.

Vc.

37

Gtr.

Vln. I

Vln. II

Vla.

Vc.

*cresc.*

40

Gtr.

Vln. I

Vln. II

Vla.

Vc.

*f*

43

Gtr.

Vln. I

Vln. II

Vla.

Vc.

*f*

*mf*

*mf*

*f*

46

Gtr.

Vln. I

Vln. II

Vla.

Vc.

49

Gtr.

Vln. I

Vln. II

Vla.

Vc.

C

mp

pp

p

mp

mp

52

Gtr.

Vln. I

Vln. II

Vla.

Vc.

pizz.

mp

pizz.

mp



55

Gtr.

Vln. I

Vln. II

Vla.

Vc.

arco

p



58

Gtr.

Vln. I

Vln. II

Vla.

Vc.

arco

p

arco

p

pizz.



61

Gtr.

Vln. I

Vln. II

Vla.

Vc.

64

Gtr.

Vln. I

Vln. II

Vla.

Vc.



67

Gtr.

Vln. I

Vln. II

Vla.

Vc.

*f*

*mf*

*mf*

*mf*

*arco*

*mf*



70

Gtr.

Vln. I

Vln. II

Vla.

Vc.

*f*

*f*

*f*

73

Gtr. *mp*

Vln. I *sub. p* *pizz.* *mf* *f*

Vln. II *sub. p* *mf* *f*

Vla. *sub. p* *mf* *pizz.*

Vc. *sub. p* *mf* *pizz.* *arco* *p*



77

**D**

Vln. I *p* *arco* *pizz.* *arco*

Vln. II *p* *arco*

Vla. *p* *arco* *pizz.* *arco*

Vc. *fp* *pizz.* *arco* *pizz.*



80

**E**

Gtr. *mp*

Vln. I *pizz.* *arco* *pizz.*

Vln. II *pizz.* *arco*

Vla. *pizz.* *arco* *pizz.* *arco*

Vc. *arco* *pizz.*

Imperfect Fourth : III - Con Anima

83

Gtr.

Vln. I arco pizz. arco

Vln. II

Vla. pizz. arco

Vc. arco pizz. arco pizz.



86

Gtr.

Vln. I pizz. arco pizz.

Vln. II

Vla. pizz. arco pizz. arco

Vc. arco pizz.



89

Gtr.

Vln. I arco pizz. arco

Vln. II

Vla. pizz. arco

Vc. arco pizz. arco pizz.

92

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Musical score for measures 92-94. The score is for five instruments: Guitar (Gtr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is three sharps (F#, C#, G#) and the time signature is 5/4. Measure 92 shows the Gtr. playing chords and the strings playing a melodic line. Measure 93 features a change in time signature to 4/4 and includes performance markings: 'pizz.' (pizzicato) for Vln. I, Vln. II, and Vla., and 'arco' (arco) for Vln. I, Vln. II, and Vc. Measure 94 returns to 5/4 time and includes 'pizz.' for Vln. I, Vln. II, and Vla., and 'arco' for Vln. I, Vln. II, and Vc.



95

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Musical score for measures 95-97. The score is for five instruments: Guitar (Gtr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is three sharps (F#, C#, G#) and the time signature is 5/4. Measure 95 shows the Gtr. playing a melodic line and the strings playing chords. Measure 96 features a change in time signature to 4/4 and includes performance markings: 'pizz.' for Vln. I, Vln. II, and Vla., and 'arco' for Vln. I, Vln. II, and Vc. Measure 97 returns to 5/4 time and includes 'pizz.' for Vln. I, Vln. II, and Vla., and 'arco' for Vln. I, Vln. II, and Vc.



98

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Musical score for measures 98-100. The score is for five instruments: Guitar (Gtr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is three sharps (F#, C#, G#) and the time signature is 5/4. Measure 98 shows the Gtr. playing chords and the strings playing a melodic line. Measure 99 features a change in time signature to 4/4 and includes performance markings: 'arco' for Vln. I, Vln. II, and Vla., and 'pizz.' for Vln. I, Vln. II, and Vc. Measure 100 returns to 5/4 time and includes 'pizz.' for Vln. I, Vln. II, and Vla., and 'arco' for Vln. I, Vln. II, and Vc.

F

101

Gr. Vln. I Vln. II Vla. Vc.

arco pizz. arco

cresc. cresc. cresc. cresc. arco pizz. cresc.

Detailed description: This system contains measures 101, 102, and 103. The music is in A major (three sharps) and features a complex time signature change from 4/4 to 5/4 and back to 4/4. The instruments are Guitar, Violin I, Violin II, Viola, and Violoncello. Performance markings include 'arco' and 'pizz.' for various instruments, and 'cresc.' for the strings and guitar. A box with the letter 'F' is positioned above the guitar staff in measure 103.



104

Gr. Vln. I Vln. II Vla. Vc.

pizz. arco pizz. arco

pizz. arco pizz. arco

arco pizz. arco pizz.

Detailed description: This system contains measures 104, 105, and 106. The time signature changes from 5/4 to 4/4 and back to 5/4. Performance markings include 'pizz.' and 'arco' for the strings and guitar.



107

Gr. Vln. I Vln. II Vla. Vc.

f f mf f f mf f

arco

Detailed description: This system contains measures 107, 108, and 109. The time signature changes from 4/4 to 5/4 and back to 4/4. Performance markings include dynamic levels 'f' and 'mf' for the strings and guitar, and 'arco' for the cello.

110

110

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This block contains the musical score for measures 110, 111, and 112. The score is for five instruments: Guitar (Gtr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is three sharps (F#, C#, G#) and the time signature is 5/4. Measure 110 features a complex guitar part with multiple chords and a melodic line. Measures 111 and 112 show the other instruments playing sustained notes and moving lines. The guitar part in measure 112 is marked with a dynamic of *mp*.



113

113

G

Gtr.

Vln. I

Vln. II

Vla.

Vc.

*sfz*

*mp*

*ff*

*sub. p*

Detailed description: This block contains the musical score for measures 113, 114, and 115. The score is for five instruments: Guitar (Gtr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is three sharps (F#, C#, G#) and the time signature is 5/4. Measure 113 features a complex guitar part with multiple chords and a melodic line. Measures 114 and 115 show the other instruments playing sustained notes and moving lines. The guitar part in measure 113 is marked with a dynamic of *sfz*. A box labeled 'G' is placed above the guitar staff in measure 114. The dynamics for the other instruments in measures 114 and 115 are marked as *ff* and *sub. p*.

116

Gtr.

Vln. I

Vln. II

Vla.

Vc.



119

Gtr.

Vln. I

Vln. II

Vla.

Vc.



122

Gtr.

Vln. I

Vln. II

Vla.

Vc.



125

Gtr. *dim.*

Vln. I

Vln. II

Vla.

Vc.



129

Gtr.

Vln. I *pp* *cresc.*

Vln. II *pp* *cresc.*

Vla. *pp* *cresc.*

Vc. *pp* *cresc.*



133

Gtr. *f* *sfz* *mp*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

**H**

Imperfect Fourth : III - Con Anima

136

Gtr. *ff* *mp* 3

Vln. I *pizz.* *arco*

Vln. II *pizz.* *arco*

Vla. *pizz.* *arco*

Vc.

139

Gtr. *ff* *mp* 3 *ff*

Vln. I *pizz.* *arco* *pizz.* *arco*

Vln. II *pizz.* *arco* *pizz.* *arco*

Vla. *pizz.* *arco* *pizz.* *arco*

Vc.

142

Gtr. *ff* 3 *mp* 3 3

Vln. I *pizz.* *arco* *fp*

Vln. II *pizz.* *arco* *fp*

Vla. *pizz.* *arco* *fp*

Vc. *fp*

I

145

Gtr. *f* *mp* *f* *mp*

Vln. I *f* *fp* *f* *fp*

Vln. II *f* *fp* *f* *fp*

Vla. *fp* *fp*

Vc. *f* *fp* *f* *fp*

148

Gtr. *f* *mp*

Vln. I *f* *fp*

Vln. II *f* *fp*

Vla. *f* *fp*

Vc. *f* *fp*

151

**J**

Gtr. *ff* *sub. p*

Vln. I *ff* *pizz.* *p*

Vln. II *ff* *pizz.* *p*

Vla. *ff* *pizz.* *p*

Vc. *ff* *pizz.* *mp*

Imperfect Fourth : III - Con Anima

154

Gtr.

Vln. I

Vln. II

Vla.

Vc.



157

Gtr.

Vln. I

Vln. II

Vla.

Vc.

arco

mf



160

Gtr.

Vln. I

Vln. II

Vla.

Vc.

mf

mp

163

Gtr.

Vln. I

Vln. II

Vla.

Vc.

*f*

*legato*

*sub. p*

166

Gtr.

Vln. I

Vln. II

Vla.

Vc.

*cresc.*

169

Gtr.

Vln. I

Vln. II

Vla.

Vc.

*fff*

---

~6~

A Woman's Song

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**A Woman's Song**  
**For Soprano and String Quartet**

Chanson .....6'00"

Text by Purnette du Guillet (1520-45?)

June.....4'20"

Text by Amy Levy (1861-89)

Stanzas .....4'40"

Text by Emily Bronte (1818-1848)

Total Duration : 15'00"

# Chanson

Pernette du Guillet (1520-45?)

Anne Cawrse

Gently q=40

Musical score for the first system of 'Chanson'. The score is in G major and 4/4 time. It features five staves: Soprano, Violin I, Violin II, Viola, and Violoncello. The Soprano part is silent. The Violin I part begins with a *pp* dynamic. The Violin II part features a triplet of eighth notes and is marked *pp*. The Viola part is marked *pp* and *senza vibrato*. The Violoncello part is marked *pp* and *senza vibrato*.



Musical score for the second system of 'Chanson', starting at measure 4. The Soprano part (S.) begins with the lyrics "If they say my furred" and is marked *p*. The Violin I part (Vln. I) features a triplet and is marked *pp*. The Violin II part (Vln. II) is marked *pp*. The Viola part (Vla.) and Violoncello part (Vc.) continue with their respective parts. A boxed letter 'A' is placed above the Soprano staff at the beginning of the system.



A Woman's Song - Chanson

8

S. *mf*  
 cloak drips with the gold rain that wrapped Daph-ne in ec-sta-cy

Vln. I *5*

Vln. II *poco cresc.*

Vla. *poco cresc.*

Vc. *poco cresc.*



11 *p* **B** With Quiet Energy *q=45* *mp*

S. how should I know? how should I know? If

Vln. I *subito p* *pp*

Vln. II *subito pp* *vib. norm* *p*

Vla. *subito pp* *p*

Vc. *vib. norm* *pizz.* *mp*

*subito pp*



14

S. they say I love too ma-ny pas-sing the

Vln. I *p*

Vln. II

Vla.

Vc.

16

S. *mf*  
time for joy ta-king my plea - sure

Vln. I *mf* *mp*

Vln. II

Vla.

Vc.

18

S. *mp*  
here and there How should I know?

Vln. I *p*

Vln. II

Vla.

Vc.

20

**C Più mosso q=60**

S. *mf*  
How should I know? If they say I showed you

Vln. I *mf*

Vln. II *mp*

Vla. *mp*  
arco

Vc. *mp*

23

S. the flame hid-den deep - - - ly

Vln. I

Vln. II

Vla.

Vc.

25

S. in me to test its force

Vln. I mf

Vln. II mf

Vla. mf

Vc. mf

27

S. in you in you how should I know?

Vln. I f

Vln. II f

Vla. f

Vc. f

**poco rall.** ..... **D** **A tempo**  $q=40$  (e=e)

*subito p*

29

S. How should I know?

Vln. I *p*

Vln. II *mp*

Vla. *mp*

Vc. *p* *mp*

---

31

S. If they — if they

Vln. I

Vln. II

Vla. *mp*

Vc. *mp*

---

33

S. say — with the com - mon pas - sion pas - sion that

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

The image shows a musical score for a piece titled "A Woman's Song - Chanson". It is divided into three systems, each starting with a double bar line. The first system begins at measure 29 with the instruction "poco rall." and a dynamic marking of "subito p". It features a vocal line (S.) with the lyrics "How should I know?", and instrumental parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The second system starts at measure 31 with the lyrics "If they — if they". The third system starts at measure 33 with the lyrics "say — with the com - mon pas - sion pas - sion that". The score includes various musical notations such as treble and bass clefs, a key signature of one sharp (F#), and a 6/8 time signature. Dynamics range from piano (p) to mezzo-forte (mf). The Viola part is characterized by a consistent triplet pattern. The Violoncello part provides a steady bass line. The vocal line is written in a soprano clef. The piece concludes with a tempo change to "A tempo" and a quarter note equal to 40 (q=40), with a note that e equals e (e=e).

A Woman's Song - Chanson

35

S. *dolce mp*  
churns in young peo - ple I need you

Vln. I

Vln. II

Vla. *legato*

Vc. *legato*

37

S. and with no more

Vln. I *p*

Vln. II *p*

Vla. *p* *legato*

Vc. *legato* *p*

39

S. and with no more how

Vln. I *legato*

Vln. II *legato*

Vla. *legato*

Vc. *legato*

*poco rit.*

41

S. should I know? How should I

Vln. I

Vln. II

Vla.

Vc.

43

**E** *Largamente*  $q=50$  *p*

S. know? But if they say that Vir - tue which

Vln. I

Vln. II

Vla.

Vc.

49

S. cloaks you rich - ly shines through to

Vln. I

Vln. II

Vla.

Vc.

*espress.*

*pizz.*

A Woman's Song - Chanson

54 *mp* *p*

S. me in love 3 This I do

Vln. I *mp* *p*

Vln. II

Vla.

Vc. 3 3 3 3



**poco accel.**

58

S. know This I do

Vln. I

Vln. II *p*

Vla. *p*

Vc. *arco* *p*



**rit.** **[F] With Exaltation; Largo q=40**

61

S. know And if they say

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

64

S. *mp*  
that Ho - ly love hits me clean - ly in the

Vln. I

Vln. II

Vla.

Vc.

**molto rall.**

67 *mp* *freely* *in tempo*  
heart ne - ver wing - ing hon - our this I do

Vln. I *mp* *pp*

Vln. II *p*

Vla. *p*

Vc. *p*

70

S. know

Vln. I

Vln. II

Vla.

Vc. *pp*



# June

Amy Levy (1861-89)

Anne Cawrse

Adagio  $q=60$ 

*p semplice*

Soprano

*molto legato espress.*

pp

*molto legato espress.*

pp

Viola

*molto legato espress.*

ppp

p

Violoncello

pp

Last June I saw your face



7

S.

*molto legato*

mp

p

three times three times I touched your hand

Vln. I

p

pp

Vln. II

p

p

Vla.

pp

p

pp

Vc.

p

pp

12 A mp

S. I touched your hand\_\_\_\_\_ Now as be -

Vln. I

Vln. II *tr*

Vla.

Vc.

15

S. fore, May month\_ is o - ver\_\_\_\_\_

Vln. I mp p

Vln. II p pp

Vla. p

Vc. p pp

18

S. And June\_\_\_\_\_ is in the land\_\_\_\_\_

Vln. I p

Vln. II pp

Vla. pp

Vc. pp

A Woman's Song - June

23 B p

S. O ma - ny Junes\_\_\_\_ shall come and

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pizz.*

28 *mf* *p*

S. go Flo - wer foot - ed\_\_\_\_ o'er\_\_\_\_ the mead O ma - ny

Vln. I *mp* *pp*

Vln. II *mp* *pp*

Vla. *mp* *pp*

Vc. *mp* *pp* *arco*

33 *more passion mp* *mf* *subito p*

S. - Junes, - O ma - ny Junes\_ for me\_\_\_\_ to

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

37

S. *whom is length of days de - creed*

Vln. I *p pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp p*

42

S.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mf*

47 **C**

S. *There shall be sun - light scent of a*

Vln. I *p mp*

Vln. II *p mp p*

Vla. *mf*

Vc. *mp mf*

51

S. *mp*  
rose Warm— mist of sum - mer

Vln. I *mp*

Vln. II

Vla. *p*

Vc. *p* pizz. arco

54

S. *f*  
rain sum - mer rain On - ly this change

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

58

S. **D**  
— this change.

Vln. I

Vln. II

Vla.

Vc.

61

S. *p*

I shall not look u - pon your

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*



65

S. *rall.*

face a - gain

Vln. I *pp* *mf* *p* *pp*

Vln. II *pp* *mf* *p* *pp*

Vla. *pp* *mf* *p* *pp*

Vc. *p* *mf* *mp* *pp*

# Stanzas

Text by Emily Bronte (1818-1848)

Anne Cawrse

**Andante**  $q=70$

Soprano

Violin I *mp*

Violin II *mp*

Viola *mp*

Violoncello *mp*

4 **A** *mp*

S. *mp*  
Of- ten\_ re- buked\_ yet al- ways back re-

Vln. I *p* *mp*

Vln. II *mp*

Vla. *p* *mp*

Vc. *p* *mp*

7

S. tur - ning\_ To those first feel - ings\_ that were born with me

Vln. I p

Vln. II p

Vla. p

Vc. p

10

S. And lea - ving\_ bu - sy chase of wealth and learn - ing\_ For

Vln. I

Vln. II

Vla.

Vc.

12

S. i - dle dreams\_ of things which can - not be

Vln. I mp

Vln. II mp p

Vla. p

Vc. mp p



14 rit. . . . .

S. Vln. I Vln. II Vla. Vc.

17 **B** Andantino, Moving Along  $q=80$

S. Vln. I Vln. II Vla. Vc.

To - day\_ I will seek not\_ the sha - do wy

21

S. Vln. I Vln. II Vla. Vc.

re - gion\_ It's un - sus - tain - ing vast - ness\_ wax - es

25 *mp*

S. *mp*  
drear And vis - ions ri - sing and vi - sions ri - sing le - gion af - ter

Vln. I *pp* *mp* *p* *pp*

Vln. II *p* *pp*

Vla. *pp* *mp*

Vc. *pizz.* *p* *arco* *pp*

29

S. le - - gion

Vln. I *mp* *mf*

Vln. II *mp*

Vla. *mp*

Vc. *mf* *mf*

32 *mf*

S. *mf*  
Bring the un - real world Bring the

Vln. I *mp*

Vln. II *mp*

Vla. *mf*

Vc. *mf*

34

S. un - real world too strange - ly

Vln. I

Vln. II

Vla.

Vc.

**C** With resolution and strength

35

f

S. near. I'll walk but not in old he-ro-ic tra - ces, And

Vln. I

Vln. II

Vla.

Vc.

f

38

S. not in paths of high mo-ral - i - ty And

Vln. I

Vln. II

Vla.

Vc.

40

S. *mf*

not a - mong the half dis - tin - guished fa - ces The clou - ded

Vln. I *mf*

Vln. II *mp*

Vla. *mf*

Vc. *mf*

**D** Allargando *q=70*

42

S.

forms of long past his-to - ry.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

45

S. *mp lyrically*

I'll walk where my own na - ture would be lea - ding it vex - es me to

Vln. I

Vln. II

Vla.

Vc.

A Woman's Song - Stanzas

49

S. *mp*  
 chose a - no - ther guide where the grey flocks in fern - y glens are fee - ding

Vln. I *p* *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *mp* *mf* *p*

Vc. *mp* *p*

**poco rit.** . . . . **E Andantino q=80**

53

S. *mf*  
 — Where the wild wind blows on the moun - tain

Vln. I *mp*

Vln. II *mf*

Vla. *mp*

Vc. *mf*

56

S. *f*  
 — side What have those lone ly moun - tains worth re

Vln. I *mf*

Vln. II *mp*

Vla.

Vc.

59

S. veal - ing more glo - ry and more

Vln. I f

Vln. II f

Vla. f

Vc. f

rall. mp

62

S. grief than I can tell

Vln. I p pp

Vln. II p pp

Vla. p pp

Vc. p

**F** Lento q=60

65

S. The earth that wakes one hu - man heart to fee - ling can

Vln. I p

Vln. II p

Vla. p

Vc. pp

**G** Tempo Primo q=70

68 *f*

S. cen - tre both the worlds of hea - ven and

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

71

S. hell

Vln. I

Vln. II 3

Vla.

Vc.

73

S.

Vln. I 3 *mp*

Vln. II *mp*

Vla. *mf*

Vc. *mp*

**rall.** .....

75

S.

Vln. I

Vln. II

Vla.

Vc.



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~7~

# Song of Amergin

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**Song of Amergin**  
**For Chamber Choir (SATBtB)**

**Text Anon.**

**4 Soprano**  
**4 Alto**  
**4 Tenor**  
**2 Baritone**  
**2 Bass**

**(Soprano div. 4, Alto div. 2, Tenor div. 2)**

**Total Duration : 7'45"**

# Song of Amergin

16 Voice Chamber Choir With Divisi  
For Carl Crossin and The Adelaide Chamber Singers

Text Anon.

By Anne Cawrse

**Largo; Freely**

The musical score is written for five voice parts: Soprano, Alto, Tenor, Baritone, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The tempo and style are marked 'Largo; Freely'. The Soprano part begins with a 'solo mp' dynamic and sings the lyrics 'Who is it? Who is it?'. The other four parts (Alto, Tenor, Baritone, and Bass) enter with a 'pp' dynamic and sing the word 'Who'. The Alto, Tenor, and Bass parts are marked '1 only' and the Baritone part is marked '1 only' as well. The score concludes with a 'tutti' dynamic for all parts.

SOPRANO  
solo mp  
Who is it? Who is it?

ALTO  
pp  
1 only  
Who

TENOR  
pp  
1 only  
Who

BARITONE  
pp  
1 only  
Who

BASS  
pp  
1 only  
Who

tutti

**A** Lively, Rhythmically  $q=120$

6

**S.**

*fp* on \_\_\_\_\_ the

*fp* on \_\_\_\_\_ the

*fp* on \_\_\_\_\_ the

*fp* on \_\_\_\_\_ the

**A.**

*f* I am the wind which breathes u pon \_\_\_\_\_ the sea\_

**T.**

*mf* I am I am the I am I am the wind I am the wind which breathes\_

**Bar.**

*mf* I am I am the I am I am the wind I am the wind which breathes\_

**B.**

*mf* I am the wind which breathes wind which breathes u - - pon the

10 *f* *fp*

sea o - - - cean

S. *f* *fp*

sea o - - - cean

*f* *fp*

sea o - - - cean

*f* *fp*

sea o - - - - - cean

A. I am the wave of the o - cean\_\_\_\_\_

T. I am I am the I am I am the wave the wave of the o - cean\_\_\_\_\_

Bar. I am I am the I am I am the wave the wave of the o - cean\_\_\_\_\_

B. sea I am I am the wave of the o - cean

14

**S.**  
 I mur-mur mur-mur of lows\_

**A.**  
 I mur-mur mur-mur of bil - lows\_

**A.**  
 I am the mur - mur mur-mur mur-mur of the bil - - lows\_

**T.**  
 I am I am the I am I am I am the mur-mur mur-mur of

**Bar.**  
 I am I am the I am I am I am the mur-mur mur-mur of

**B.**  
 I am the mur - mur of bil - - lows

17

**S.**  
bats  
com  
ven  
se

**A.**  
mp  
I am the ox of the se-vencom-bats—

**T.**  
bil-lows bil-lows bil-lows I am I am the I am the ox of the se-ven com-bats I

**Bar.**  
bil-lows bil-lows bil-lows I am I am the I am the ox of the se-ven com-bats I

**B.**  
mp  
bil - lows I am the ox of the se - ven com -

21 **B** *mf* *mp solo*

*mf* *mf unis.* *f* *mf* *mf* *mf*

S. I am the wind which breathes u - pon

A. I am the wind which breathes u - pon

T. se - ven com - bats I I am I am the I am I am the wind

Bar. se - ven com - bats I I am I am the I am I am the wind

B. bats I am I am the wind which breathes



24 *mf*

S. — am the wind \_\_\_\_\_ breathes u - pon the sea

A. — the sea — I am — the wave

T. I am the wind which breaks \_\_\_\_\_ I am I am the

Bar. I am the wind which breaks \_\_\_\_\_ I am I am the

B. wind which breathes u - pon the sea I am

27 *mp* *mf*

S. I am \_\_\_\_\_ the wave of \_\_\_\_\_ the o - cean

A. wave of the o - cean \_\_\_\_\_ I am the

T. I am I am the wave the wave of the o - cean \_\_\_\_\_ I am I am the

Bar. I am I am the wave the wave of the o - cean \_\_\_\_\_ I am I am the

B. I am the wave of the o - cean I am the

Song of Amergin

31

S. *p* mur - - - mur *f* of bil<sup>3</sup> -

A. *sub. p* mur-mur mur-mur mur-mur of the bil - - lows

A. *sub. p* mur-mur mur-mur mur-mur of the bil - - lows

T. *sub. p* I am I am I am I am the *mf* mur-mur mur-mur of

Bar. *sub. p* I am I am I am I am the *mf* mur-mur mur-mur of

B. *sub. p* mur - mur of the *f* bil - - lows

34

S. lows bil - lows *mf* I am the

A. *mf* I am the ox se-ven com- bats

A. *mf* I am the ox of the se-ven com- bats

T. *mp* bil-lows bil-lows bil - lows I am I am the I am the ox of the

Bar. *mp* bil-lows bil-lows bil - lows I am I am the I am the ox of the

B. *mf* bil - - lows I am the ox of the

**poco rall.**

37

**S.**  
ox I am I am

**A.**

**T.**  
se-ven com-bats I se-ven com-bats I am

**Bar.**  
se-ven com-bats I se-ven com-bats I am

**B.**  
se - ven com - bats I am I am

*mp* *p* *div. 4* *div. 2*

**C** Allargando  $q=70$  (e=e)

40

**S.**

*p* Who is it Who is it who throws\_\_\_\_\_

*p* Who is it? Who is it who throws\_\_\_\_\_

*p* Who is it? Who is it?

*p* Who is it? Who is it?

**A.**

*p* Is it?

*p* Is it?

**Bar.**

*p* Who\_\_\_\_\_ *mp* Who\_\_\_\_\_ throws\_\_\_\_\_

**B.**

*p* Who\_\_\_\_\_ *mp* Who\_\_\_\_\_ throws\_\_\_\_\_

44

**S.**  
— the light the light the light in - to the meet - ing  
— the light the light the light in - to the meet - ing  
Who is it? Who is it? the light in to the meet - ing  
Who is it? Who is it? the light in to the meet - ing

**A.**  
Is it Who is it? meet - ing  
Is it Who is it? meet - ing

**T.**  
light to the meet - ing  
light light to the meet - ing

**Bar.**  
— light in - to meet - ing

**B.**  
— light in - to meet - ing

Dynamic markings: mp, p, f

48 *fp* *p*

*fp* *p*

on the moun - tain

S. *fp* *p*

on the moun - tain

*fp* *pp* *p*

on Who is it? Who is it?

*fp* *pp* *p*

on Who is it? Who is it?

A. *p* *pp*

Who is it? is it?

*p* *pp*

Who is it? is it?

T. *fp*

on

*pp*

on

Bar. *fp* *p*

on Who

B. *pp* *p*

on Who

52 mp

Who an - noun - ces the a - ges of the  
Who an - noun - ces the a - ges of the  
is it? who is it?  
is it? Who is it?  
Is it? Is it?  
is it? Is it?  
a - - -  
a - - -

**Stately**

55

moon moon Who is it? Is it? Is it? If not I? If not I? If not I? If not I? If not I? If not I?

mf unis. div. 2

S.

mp mf div. 2

A.

mf unis. unis. div. 2

T.

mf unis. div. 2

Bar.

mf

B.

mf



**D** Più mosso  $q=110$

57 *p*

S. I am I am the I am I am the vul-ture u-pon the

A. *p*  
I am I am the I am I am the vul-ture u-pon the

A. *mp*  
I am the vul - ture u - pon the rocks

T. *p*  
I am

T. *p*  
I am

Bar. *mp*  
I am the vul - ture u - pon the rocks

B. *mp*  
I am the vul - ture u - pon the rocks

60

S. vul-ture u - pon the rocks I am I am the I am the beam of sun

A. vul-ture u - pon the rocks I am I am the I am the beam of sun

A. I am I am the beam of the

T. vul-ture u - pon the rocks I

T. vul-ture u - pon the rocks I

Bar. I am the beam of the sun

B. I am the beam of the sun

63

S. the beam of the sun beam of the sun I am I am the

A. the beam of the sun beam of the sun I am I am the

A. sun I am the beam I am the

T. am the beam of the sun I

T. am the beam of the sun I

Bar. I am the

B. I am the

66

S. fair - est fair - est fair - est fair - est fair - est of all plants.

A. fair - est fair - est fair - est fair - est fair - est of all plants.

A. fair - est of all plants fair - est

T. fair - est fair - est fair - est fair - est of all

T. fair - est fair - est fair - est fair - est of all

Bar. fair - est of plants

B. fair - est of plants

*mf*

69

S. fair-est of all plants I am I am a I am wild\_ boar in

A. fair-est of all plants I am I am a I am wild\_ boar in

A. I am fair I am a wild\_ boar

T. plants I am a wild\_ boar\_ in va -

T. plants I am a wild\_ boar\_ in va -

Bar. I am a wild\_ boar\_ in va -

B. I am a wild\_ boar\_ in va -

Detailed description: This is a page of a musical score for the 'Song of Amergin'. It features six staves. The top two staves are for Soprano (S.) and Alto (A.), both with lyrics. The third staff is for Alto (A.) with lyrics 'I am fair I am a wild\_ boar'. The fourth and fifth staves are for Tenor (T.) and Bass (B.), both with lyrics 'plants I am a wild\_ boar\_ in va -'. The bottom two staves are for Baritone (Bar.) and Bass (B.), both with lyrics 'I am a wild\_ boar\_ in va -'. The score includes dynamic markings: 'p' (piano) for the vocal parts and 'mp' (mezzo-piano) for the accompaniment. There are also hairpins indicating crescendos and decrescendos. The music is in a key with one sharp (F#) and a common time signature.

poco rit.

**E** Allargando q=70

72

div. 4

Musical staff for Soprano (S.) with lyrics: val-our va-lour I am

Musical staff for Soprano (S.) with lyrics: val-our va-lour I am

Musical staff for Soprano (S.) with lyrics: Who is it?

Musical staff for Soprano (S.) with lyrics: Who is it?

Musical staff for Soprano (S.) with lyrics: Who is it?

Musical staff for Soprano (S.) with lyrics: Who is it?

Musical staff for Soprano (S.) with lyrics: Who is it?

Musical staff for Soprano (S.) with lyrics: Who is it?

Musical staff for Soprano (S.) with lyrics: Who is it?

Musical staff for Soprano (S.) with lyrics: Who is it?

Musical staff for Soprano (S.) with lyrics: Who is it?

Musical staff for Soprano (S.) with lyrics: Who is it?

Musical staff for Soprano (S.) with lyrics: Who is it?

Musical staff for Soprano (S.) with lyrics: Who is it?

Musical staff for Soprano (S.) with lyrics: Who is it?

Musical staff for Soprano (S.) with lyrics: Who is it?

Musical staff for Soprano (S.) with lyrics: Who is it?

Musical staff for Soprano (S.) with lyrics: Who is it?

Musical staff for Soprano (S.) with lyrics: Who is it?

S.

A.

T.

Bar.

B.

div. 3

wild boar I am

mp

is it?

mp

is it?

lour

lour

lour

Who

is

it

Who

is

it

76

pp solo mp

S.

Who \_\_\_\_\_

Who is it? Who is it? Who is it? Who is it who

Who is it? Who is it? is it? Who is it who

is it? Who \_\_\_\_\_

is it? is it? Who \_\_\_\_\_

A.

is it? Who is it? is it? who

Who is it? is it? Who

T.

mp

Who is it \_\_\_\_\_

Who is it \_\_\_\_\_

Bar.

mp p

Who \_\_\_\_\_ is \_\_\_\_\_ it Who \_\_\_\_\_

B.

mp p

Who \_\_\_\_\_ is \_\_\_\_\_ it Who \_\_\_\_\_

80 mp

**S.** mp  
 the  
 throws\_\_\_\_\_ the light the light\_ the

**A.** mp  
 throws\_\_\_\_\_ the light the light the  
 Who is it? Is it is it? is\_ it light the

**A.** mp mf  
 Who is it? Is it is it is\_ it Who is it?

**A.** mp mf  
 throws Is it Who is it? is it Who is it?

**A.** mp mf  
 throws Is it Who is it? is it? Who is it?

**T.** mf  
 light

**Bar.** mp mf  
 throws\_\_\_\_\_ the\_\_\_\_\_ light light

**B.** mp mf  
 throws\_\_\_\_\_ the light the light

84

**S.**  
 light the light in - to the meet - ing on  
 light the light in - to the meet - ing on The moun - tain  
 light the light in to the meet - ing on The moun - tain  
 light the light in to the meet - ing on

**A.**  
 Who is it? meet - ing Who is it?  
 Who is it? meet - ing Who is it?  
 Who is it? meet - ing on

**T.**  
 light to the meet - ing on  
 light to the meet - ing on on

**Bar.**  
 in - to meet - ing

**B.**  
 in - to meet - ing

*f* *fp* *p* *pp* *mf*

88

**S.**  
 Who tea-ches the place  
 Who tea-ches the place  
 Who  
 Who is it is it Who is it Who  
 Who is it is it? Who is it

**A.**  
 is it? is it?  
 is it? is it?

**T.**  
 Who  
 Who

**Bar.**  
 Who Who

**B.**  
 Who Who



91

**S.**  
 where cou - ches the sun  
 where cou - ches the sun

**A.**  
 is it? is it?  
 is it? Who is it?  
 is it? Who

**T.**  
 tea - ches the sun  
 tea - ches Who is it? who

**Bar.**  
 tea - ches cou - ches the sun

**B.**  
 tea - ches cou - ches the sun

*mp* *p* *mp* *p* *mp* *pp* *mp* *sub. pp* *mp* *sub. pp*

Stately

94

mp div. 2  
If not I?

S.

mp div. 2  
If not I?

mp div. 2  
If not I?

mp div. 2  
If not I?

mp div. 2  
If not I?

A.  
is it? Is it? If not I?

pp mp div. 2  
is it? is it? If not I?

mp div. 2  
If not I?

T.  
is it? is it? If not I?

pp mp unis.  
is it? is it? If not I?

mp unis.  
is it? Is it? If not I?

Bar.  
If not I?

B.  
If not I?

**F** **Meno mosso**  $q=90$

96 *p* *mp*

S. I am a sal mon in the wa - ter

*p* *mp*

S. I am a sal-mon in the wa - ter

*mp*

A. I am I am a sal-mon sal-mon in a sal-mon in the wa - ter

*mp*

A. I am I am a sal-mon sal-mon in a sal-mon in the wa - ter

*p* *mp*

T. I am a sal-mon in the wa - ter

*p* *mp*

Bar. I am a sal-mon in the wa - ter

*p* *mp*

B. I am a sal-mon in the wa - ter

99 *p*

S. I am a lake in the plain

*p*

I am a lake in the plain

A. *mp* I am I am a a lake in the plain a lake in the plain

*mp*

I am I am a a lake in the plain a lake in the plain

T. *p* I am a lake in the plain plain

Bar. *p* I am a lake in the plain plain

B. *p* I am a lake in the plain plain

102 *p* *mf*

S. I am I am I am a word of sci - ence

*p* *mf*

I am I am I am a word of sci - ence

A. *mp* *f* I am I am a a word word of sci-ence I am a word a word of sci-ence

*mp* *f*

I am I am a a word word of sci-ence I am a word a word of sci-ence

T. *mf* I am a word of sci - ence

Bar. *mf* I am a word of sci - ence

B. *mf* I am a word of sci - ence

105

The musical score is written for five parts: Soprano (S.), Alto (A.), Tenor (T.), Baritone (Bar.), and Bass (B.). The key signature has one sharp (F#) and the time signature is 4/4. The score begins at measure 105. The lyrics are: "sci - ence I am the point of the lance in a word I am a word of sci-ence I am I am the I am the point of". Dynamic markings include *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte). The Soprano and Baritone parts have a melodic line with a fermata over the word "point". The Alto and Bass parts have a more rhythmic accompaniment. The Tenor part has a melodic line similar to the Soprano but with a different phrasing.

S. sci - ence I am the point of the lance in

A. sci - ence I am the point of the lance in

A. a word I am a word of sci-ence I am I am the I am the point of

T. sci - ence I am the point of the lance in

Bar. sci - ence I am the point of the lance in

B. sci - ence I am the point of the lance in

108 *mf* G *p*

S. bat - tle I am a

bat - tle I am a

A. the point of the lance the lance in bat - tle I am a sal - mon

the point of the lance the lance in bat - tle

T. bat - tle I am a

mp *p*

Bar. bat - tle I am a

B. bat - tle I am a

*f* *sempre legato, lyrically*

*unis.*

*unis.*

111 *mp* *p*

S. sal - mon in the wa - ter I am a

sal - mon in the wa - ter I am a

A. in the wa - ter wa - ter I am a lake

T. sal - mon in the wa - ter in the wa - ter I am I am a

mp *p*

Bar. sal - mon in the wa - ter in the wa - ter I am I am a

B. sal - mon in the wa - ter in the wa - ter I am I am a

114

S. lake in the plain I am I am I am a word of

A. lake in the plain I am I am I am a word of

A. in the plain in the plain I am a word of

T. lake in the plain lake in the plain I am I am a word of

Bar. lake in the plain lake in the plain I am

B. lake in the plain lake in the plain I am I am a word of

Dynamic markings: p, mp, mf, div. 2

118 *mf* *p*

S. *mf* *p*  
sci - ence sci - ence I am the point

A. *p*  
sci - ence\_ sci - ence I am the point\_

T. *mf* *p*  
sci - ence sci - ence I am the point

Bar. *mf* *p*  
sci - ence sci - ence I am the point

B. *mf* *p*  
sci - ence sci - ence I am the point



*poco rit.*

121

S. — of the lance in bat - tle — *fp* div. 4

A. — of the lance in bat - tle — *fp* div. 4

A. — of the lance in bat - tle — *fp* div. 3

T. — of the lance in bat - tle — *fp* div. 3

T. — of the lance in bat - tle — *fp* div. 2

Bar. — of the lance in bat - tle — *fp*

B. — of the lance in bat - tle — *fp*



128

**S.**  
Who is it who throws \_\_\_\_\_ the  
Who is it? Who is it who throws \_\_\_\_\_ the  
Who is it? Who is it? is \_\_\_\_\_ Who is it?  
Who is it? Who is it? is \_\_\_\_\_ Who is it?

**A.**  
who is it? throws Is it Who  
who is it? throws Is it Who

**T.**  
who throws  
Who throws

**Bar.**  
is \_\_\_\_\_ it it Who \_\_\_\_\_ throws \_\_\_\_\_ the \_\_\_\_\_

**B.**  
is \_\_\_\_\_ it it Who \_\_\_\_\_ throws \_\_\_\_\_ the

*mp*  
*p* *mp*  
*pp* *p*  
*pp* *p*  
*pp* *mp* *p*  
*pp* *mp* *p*

132

The musical score is written for five parts: Soprano (S.), Alto (A.), Tenor (T.), Baritone (Bar.), and Bass (B.). The key signature is one sharp (F#) and the time signature is 3/4. The score begins at measure 132. The lyrics are: "Who is it? light the light Who is it? is it? Who is it? who is it? is it? Who is it? who is it? is it? Who is it? Who is it? Who is it? Who is it? light Who is it? Who is it?"

**S.** *pp* *solo* *mp*  
Who \_\_\_\_\_ is \_\_\_\_\_ it \_\_\_\_\_  
*f*  
light the light \_\_\_\_\_  
*f* *p*  
light the light \_\_\_\_\_ Who is it? is it?

**A.** *mf* *pp* *p*  
is it? Who is it? who is it? is it?  
*mf* *pp* *p*  
is it? Who is it? who is it? is it?

**T.** *mf* *mp* *p*  
is it? is it? Who is it?  
*mf* *pp* *mp* *p*  
is it? is it? Who \_\_\_\_\_ is it?

**Bar.** *mf* *pp*  
light Who \_\_\_\_\_  
*mf* *pp*  
light Who \_\_\_\_\_

**B.** *mf* *pp*  
light Who \_\_\_\_\_

135

*p* *mf*

Who \_\_\_\_\_ is it \_\_\_\_\_

*pp* *p* *mp*

S. Throws \_\_\_\_\_ Who is it Who is it Who is it who

is it Who is it? Who is it who

*p*

is it who Who is it?

*p*

is it who Who is it?

*p* *p*

A. who is it? Is it? who

*p* *p*

who is it? Who is it? Is it? who

*p*

T. who

*p*

who

*p*

Bar. throws the light \_\_\_\_\_ Who \_\_\_\_\_

*p*

B. \_\_\_\_\_ throws the throws the light \_\_\_\_\_ Who \_\_\_\_\_

139

f

The musical score is arranged in five systems, each with a vocal part and a piano accompaniment. The vocal parts are labeled S., A., T., Bar., and B. The lyrics are: "throws the light the light the", "Who is it? Is it is it? the", "throws Is it Who is it? is it Who is it?", "throws Is it Who is it? is it Who is it?", and "throws the light light". Dynamic markings include *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano). The score features various musical notations such as slurs, accents, and fermatas. The time signature changes from 3/4 to 2/4 and then to 6/8.

143

The musical score is written for five parts: Soprano (S.), Alto (A.), Tenor (T.), Baritone (Bar.), and Bass (B.). The key signature is one sharp (F#) and the time signature is 6/8. The score is divided into two systems, each containing two staves. The lyrics are: "light the light in to the meet - ing on" and "Who is it? meet - ing Who is it?". Dynamics include *ff* (fortissimo), *sfzp* (sforzando), and *p* (piano). The score includes various musical notations such as slurs, accents, and dynamic markings.

S.  
light the light in to the meet - ing on  
light the light in to the meet - ing  
light the light in to the meet - ing on  
light the light in to the meet - ing

A.  
Who is it? meet - ing  
Who is it? meet - ing Who is it?  
Who is it? meet - ing Who is it?

T.  
to the meet - ing  
to the meet - ing on

Bar.  
in - to meet - ing  
in - to meet - ing

B.  
in - to meet - ing on

146

*p*  
The moun - tain

*pp*  
Who is it is it Who is it?

*p*  
The moun - tain

*pp* *pp*  
on Who is it is it? Who is it?

*pp* *pp*  
on is it? is it?

*pp* *pp*  
on is it? is it?

*pp* *pp*  
on unis.

*pp* *pp*  
Who Who

*pp*  
Who Who



149 p

S.  
Who an-noun-ces the a-ges of the  
Who an-noun-ces the a-ges of the  
who is it? a-ges  
who is it? who is it? is it? who is it?  
who is it? is it? is it?  
is it? is it?  
is it? who is it?  
is it? is it?  
a-ges  
is a-ges

A.  
is it? who is it?  
is it? is it?

T.  
a-ges

Bar.  
is a-ges

B.  
is a-ges

Stately

152

mf f ff div. 2

moon? If not I? If not I? If not I?

mf f ff div. 2

moon? If not I? If not I? If not I?

S.

mf f ff div. 2

who is it? is it? If not I? If not I? If not I?

mf f ff div. 2

is it is it? If not I? If not I? If not I?

mf f ff div. 2

who is it? is it? If not I? If not I? If not I?

A.

mf f ff div. 2

is it is it? If not I? If not I? If not I?

mf f ff div. 2

is it is it? If not I? If not I? If not I?

T.

mf f ff div. 2

moon is it? If not I? If not I? If not I?

mf f ff div. 2

moon If not I? If not I? If not I?

Bar.

mf f ff div. 2

moon If not I? If not I? If not I?

B.

mf f ff div. 2

moon If not I? If not I? If not I?

**I** Molto Allargando q=70

156

**S.**  
I am the God who cre-ates who cre-ates

**A.**  
I am the God the God who cre-ates.

**T.**  
I am the God who

**Bar.**  
I am the God who

**B.**  
I am the God who

rit. . . . .

159

S. *pp*  
in the head the fire.

S. *pp*  
in the head the fire.

A. *p pp*  
who is it who is it in the head the fire

A. *p*  
who is it who is it in the head the fire

T. *p*  
8 who cre - ates in the head fire

Bar. *p*  
who cre - ates in the head the fire

B. *p*  
who cre - ates in the head fire

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~8~

# Rossetti Songs

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Rossetti Songs  
Song cycle for 3 female voices (S-S-MS)

Text by Christina Rossetti

Echo .....	3'55"
Remember Me .....	2'40"
Song.....	2'30"
When I Am Dead.....	2'55"

Total Duration : 12'00"

# Echo

Text by Christina Rossetti (1830-94)

Music by Anne Cawrse

**Gently** *q.=55* *sempre legato*  
*mp*

Soprano 1  
 Come to me \_\_\_\_\_ in the

Soprano 2  
*pp bell-like*  
 Come come come come come come come come

Mezzo-soprano  
*pp bell-like*  
 Come come come come come come come come

5

S. 1  
 si - lence of the night \_\_\_\_\_ Come in the spe - king si - lence

S. 2  
 come come come come come come come come come come

M-S.  
 come come come come come come come come come come

10

S. 1  
 \_\_\_\_\_ of a dream \_\_\_\_\_ Come with soft \_\_\_\_\_ roun - ded cheeks

S. 2  
*pp* *p*  
 come come come come come come come come come come

M-S.  
*pp* *p*  
 come come come come come come come come come come

15

S. 1  
soft roun - ded cheeks and eyes as bright — as sun - light on a stream

S. 2  
come come come come come come come come

M-S.  
come come come come come come come come

19

S. 1  
— come — come — come back in

S. 2  
come come come come come come come come come come

M-S.  
come come come come come come come come come come

24

S. 1  
tears O mem-o-ry mem-o-ry —

S. 2  
come to me — come to me — come to me — come to me —

M-S.  
come come come come come come come come



28

S. 1 *f* *mp* *rit.*  
O hope O hope O love of

S. 2 *p*  
come to me come to me come to come

M-S. *p*  
come come come come come come

32 **A tempo** *pp* *sub. pp*

S. 1 fin-ished years come come come

S. 2 *pp*  
come come come come come come

M-S. *pp* *sub. pp*  
come come come come come come come come come

37

S. 1  
come come come come come come

S. 2 *mp*  
O dream so sweet too sweet too bit - ter sweet whose wa - ken - ing

M-S.  
come come come come come come

40

S. 1  
come come come come come come

S. 2  
should have been in Pa - ra - dise Pa - ra - dise

M-S.  
come come come come come come

mp pp

mf

43

S. 1  
come come come come come come

S. 2  
Where souls brim - ful of love a - bide and

M-S.  
come come come come come come

mp

46

S. 1  
come come come come come come come come

S. 2  
meet where thir - sty long - ing

M-S.  
come come come come come come come come

mp

f mf

50

S. 1  
come come come come come come      come come\_ come come      *mf*

S. 2  
eyes\_ eyes\_ watch the door\_ that      *f*

M-S.  
come come come come come come      come\_ come come\_ come      *mf*

55

S. 1  
come come come come come come      come come      *p rit.*

S. 2  
o - pe - ning\_ let - ting in\_ lets out no      *mp*

M-S.  
come come come come come come      come come      *p*

**A tempo**

60

S. 1  
come come come come come come      come come come come      *p*

S. 2  
more come come come come come come come      *p*

M-S.  
come come come      Yet come to me\_ in dreams\_ that      *mf resolutely*

65

S. 1  
come come come come come come

S. 2  
come come come come come come

M-S.  
I may live my ve - ry life a - gain tho cold in

68

S. 1 *mf*  
come come come come come come come come

S. 2 *mf*  
come come come come come come come come

M-S. *ff*  
death *f* Come back to

72

S. 1  
come come come come come come come come

S. 2  
come come come come come come come come

M-S.  
me in dreams that I may give pulse

*ff* *lighter*  
*mf*

76 *lighter mp*

S. 1  
come come come come come come speak

S. 2  
come come come come come come speak

M-S.  
for pulse for pulse breath for breath for breath for breath speak

79 *rit.* *pp* *forlornly p* *A tempo*

S. 1  
low lean low As long a - go

S. 2  
low lean low come come

M-S.  
low lean low come come

83 *pp*

S. 1  
my love my love how long a - go

S. 2  
come come come come come come

M-S.  
come come come come come come

# Remember Me

Text By Christina Rossetti (1830-94)

Music By Anne Cawrse

**Andantino; Gentle and Wistful**  $q=70$  (e=e throughout)

*mp*

Soprano 1  
Re - mem - ber me \_\_\_\_\_ when I am gone a -

*p*

Soprano 2  
Re - mem - ber \_\_\_\_\_ me when I \_\_\_\_\_ am \_\_\_\_\_ gone far a -

*p*

Mezzo-soprano  
Re - mem - ber \_\_\_\_\_ me when I \_\_\_\_\_ am gone far a -

4

*mp* *mf*

S. 1  
way, Gone far a - way \_\_\_\_\_ in - to \_\_\_\_\_ the si - lent

*fp*

S. 2  
- way, A - way in - to \_\_\_\_\_ When you can

*fp*

M-S.  
- way, \_\_\_\_\_ A - way in - to \_\_\_\_\_ When you can

8

S. 1  
land; When you can no more hold \_\_\_\_\_

S. 2  
\_\_\_\_\_ no more hold \_\_\_\_\_ me \_\_\_\_\_ by \_\_\_\_\_ the \_\_\_\_\_ hand \_\_\_\_\_ nor

M-S.  
no more hold \_\_\_\_\_ me \_\_\_\_\_ by \_\_\_\_\_ the \_\_\_\_\_ hand \_\_\_\_\_ nor \_\_\_\_\_

11

S. 1 *mf*  
 me by the hand Nor I half

S. 2 *mp* *mf*  
 I nor I half

M-S. *mf*  
 I half turn nor I half turn nor I half

14

S. 1 *sub. p* *mp*  
 turn to go yet tur-ning stay. Re - mem - ber me

S. 2 *sub. p* *p*  
 turn to go Re - mem - ber me when no more

M-S. *sub. p* *p*  
 turn to go Re - mem - ber me when no more

18

S. 1  
 when no more day by day you tell me

S. 2  
 day by day re - mem - ber No more

M-S.  
 day by day re - mem - ber no more

21

S. 1  
day by day — you tell me of — our fu-ture that you planned

S. 2  
— you — tell — me tell me — that — you planned

M-S.  
— you — tell — me of our fu - ture that you planned —

24

S. 1  
On - ly re - mem - ber me — you —

S. 2  
on - ly re - mem - ber me — you —

M-S.  
on - ly re - mem - ber me — you —

*f* *p*

*mf* *p*

*mf* *p*

27

S. 1  
— un - der - stand — It will — be —

S. 2  
— un - der - stand —

M-S.  
un - der - stand —

*poco rit.* *Largamente*

*p*



30 *subito p*

S. 1  
late \_\_\_\_\_ to coun - sel then or \_\_\_\_\_ pray.

S. 2  
late to coun - cel \_\_\_\_\_ then or pray \_\_\_\_\_

M-S.  
late to coun - cel \_\_\_\_\_ then or pray \_\_\_\_\_

**Freely, Moving Along**  $q=100$  **A Tempo**

33 *mp* *f* *mp*

S. 1  
Yet if you should for-get me for a while and af-ter-wards re-mem - ber Do not

S. 2  
Yet if you should for-get me for a while and af-ter-wards re-mem - ber

M-S.  
Yet if you should for-get me for a while and af-ter-wards re-mem - ber

34 *mp* *p* *p*

S. 1  
grieve For if \_\_\_\_\_ the dark - ness and cor - rup - tion

S. 2  
For if the \_\_\_\_\_ dark - ness and \_\_\_\_\_ the \_\_\_\_\_ cor - rup - tion

M-S.  
For if the \_\_\_\_\_ dark - ness and \_\_\_\_\_ the cor - rup - tion \_\_\_\_\_

37 *mf*

S. 1  
 — leave — A ves - tige of the thoughts that once — I

S. 2  
*mf* *mp*  
 — leave — ves - tige of the thoughts — I

M-S.  
*mf* *mp*  
 — leave — ves - tige of the thoughts that once — I

40 *f* *mp*

S. 1  
 had — Bet - ter by far — you should for-

S. 2  
*f* *p*  
 had — bet - ter by — far —

M-S.  
*f* *p*  
 had — bet - ter by — far —

44 *mf* *p* **poco rall.**

S. 1  
 get — and smile — then you should re- mem - ber —

S. 2  
*fp* *pp*  
 You should for - get and smile — re - mem - ber

M-S.  
*fp* *pp*  
 You should for - get and smile — re - mem - ber —

48

S. 1  
— and be sad

S. 2  
— and be sad

M-S.  
— and be sad

# Song

Text by Christina Rossetti (1830-94)

Music by Anne Cawrse

**With Contentment; Not Too Slow**  $q=66$

*lyrically*  
*mf*

Soprano 1

Soprano 2

Mezzo-soprano

mp

mp

Ah ah ah ah ah ah

Ah ah ah ah sang

4

S. 1

S. 2

M-S.

way By the green margin of a stream,

al - way ah ah ah green stream

sang al - way ah ah green stream

7

S. 1

S. 2

M-S.

*mf*

*mp*

*mp*

Watch - ing the fish - es fish - es leap and play be - neath the

ah ah ah fish - es and ah

ah ah fish - es leap play

10

S. 1  
glad sun- beam  
mp glad

S. 2  
ah glad sun - beam ah glad ah

M-S.  
ah ah glad sun ah ah

**Larghetto;**  
**Freely but Rhythmically q=56**

13

S. 1  
sun - - - beam. Ooh  
pp

S. 2  
sun - - - beam. I sat and  
mp recitative

M-S.  
ah sun - beam. Ooh  
pp

16

S. 1  
ooh

S. 2  
wept al- way\_ Be-neath the moons most sha - do - wy\_ beam\_ Watch-ing the

M-S.  
ooh

19

S. 1  
ooh \_\_\_\_\_ ooh \_\_\_\_\_

S. 2  
4  
blos - som blos - soms of the May \_\_\_\_\_ weep \_\_\_\_\_

M-S.  
ooh \_\_\_\_\_ ooh \_\_\_\_\_

Tempo primo  $q.=66$

22

S. 1  
mf p  
stream. Ah ah ah ah

S. 2  
mf p  
leaves in-to the stream. Ah ah ah ah

M-S.  
mf mp  
stream. I

26

S. 1  
ah mem-o-ry ah ah mem-o-ry sang

S. 2  
ah ah ah ah ah she sang

M-S.  
wept for mem-o-ry mem-o-ry She sang for

29 *mf* *sub. p*

S. 1  
ah hope ah hope ah fair

S. 2  
ah for hope hope ah so fair

M-S.  
hope hope that is so fair

32 *poco rit.*

S. 1  
ah ah my tears were swal - lowed

S. 2  
ah tears ah were swal - lowed

M-S.  
My tears were swal - lowed

34 **A tempo** *f*

S. 1  
tears were swal - lowed by the sea.

S. 2  
tears were swal - lowed by the sea.

M-S.  
tears were swal - lowed by the sea.

**Adagio** **Larghetto q.=54**

37

S. 1 *pp* Ooh ooh Her songs

S. 2 *pp* Ooh ooh Her songs died

M-S. *pp* Ooh ooh Her songs

41 **rall.**

S. 1 died songs died died on the air

S. 2 on the air

M-S. died songs died died on the air



# When I Am Dead

Text by Christina Rossetti (1830-94)

Music by Anne Cawrse

With Grace and Sorrow q=70 (e=e throughout)

*pp*

Soprano 1  
When I am dead my dear - est Sing

*pp*

Soprano 2  
dead my dear - est Sing

*pp*

Mezzo-soprano  
dead my dear - est Sing

4 *mf* *sotto voce* *mp*

S. 1  
no sad songs for me plant thou no ro - ses no ro -

*mf* *sotto voce* *mp*

S. 2  
no sad songs for me plant thou no ro - ses no ro -

*mf* *sotto voce* *mp*

M-S.  
no sad songs for me plant thou no ro - ses no ro -

7 *mf* *mp* *p*

S. 1  
- ses no ro - ses\_ at my head not sha - dy

*mf* *mp* *mp legato*

S. 2  
- ses no ro - ses\_ at my head not sha - dy cy - press

*mf* *mp* *mp legato*

M-S.  
- ses no ro - ses\_ at my head not sha - dy cy - press

10

S. 1 *f* *sub p*  
 cy - press tree be the green grass a - - bove

S. 2 *f* *sub p*  
 tree be green grass a - - bove

M-S. *f* *mp*  
 tree be green grass a-bove me

14

S. 1 *mp* *molto legato*  
 me with sho - wers and dew dro dro dro dro drops wet and

S. 2 *mp* *molto legato*  
 me with sho - wers and dew dro dro dro drops wet and

M-S. *molto legato*  
 with sho - wers dro dro dro dro drops wet and

18

S. 1 *f* *mf* *mp*  
 if thou wilt re - mem - ber re - mem - ber re -

S. 2 *f* *mf* *mp*  
 if thou wilt re - mem - ber re - mem - ber re -

M-S. *f* *mf* *mp*  
 if thou wilt re - mem - ber re - mem - ber re -

21

S. 1  
mem - ber and if thou wilt for - get for -

S. 2  
mem - ber ooh for -

M-S.  
mem - ber ooh for -

24

S. 1  
get. I shall not see the

S. 2  
get. I shall not see the

M-S.  
get. I shall not see the

28 **poco stringendo**

S. 1  
sha - dows I shall not fear the rain I

S. 2  
sha - dows fear the rain I

M-S.  
sha - dows fear the rain I

32

S. 1 *ad lib.* *f*  
 shall not hear the night-in-ga-le sing

S. 2 *colla sop 1* *f*  
 shall not hear the night-in-ga-le sing

M-S. *colla sop 1* *f*  
 shall not hear the night-in-ga-le sing

35

S. 1 *ff* *p* *fp*  
 on as if in pain

S. 2 *ff* *p* *fp*  
 on as if in pain

M-S. *ff* *p* *fp*  
 on as if in pain

**A Tempo**

38

S. 1 *mp*  
 And drea-ming through the twi-light

S. 2 *mp*  
 And drea-ming through the

M-S. *mp*  
 And drea-ming through the

42

S. 1 *mf* *sub. p*  
twi - light that fall

S. 2 *mf* *mp*  
twi - light that doth not rise and fall

M-S. *mf* *sub. p*  
twi - light that fall

45

S. 1 *mp* *espress.* *mp*  
Hap-ly I may re - mem ber re - mem 3 - ber re -

S. 2 *mp* *espress.* *mp*  
re - mem - ber re - mem - ber re -

M-S. *mp* *espress.* *mp*  
re - mem - ber re - mem 3 ber re -

48

S. 1 *p*  
mem - ber and hap - ly may for - get

S. 2 *p*  
mem - ber and hap - ly may for - get

M-S. *p*  
mem - ber and hap - ly may for - get