

# The Echo

Patrick Murray

text: Christina Rossetti

for mixed chorus SATB

Duration: 6 mins

## **THE ECHO**

Come to me in the silence of the night;  
 Come in the speaking silence of a dream;  
 Come with soft rounded cheeks and eyes as bright  
 As sunlight on a stream;  
 Come back in tears,  
 O memory, hope, love of finished years.

Oh dream how sweet, too sweet, too bitter sweet,  
 Whose wakening should have been in Paradise,  
 Where souls brimfull of love abide and meet;  
 Where thirsting longing eyes  
 Watch the slow door  
 That opening, letting in, lets out no more.

Yet come to me in dreams, that I may live  
 My very life again though cold in death:  
 Come back to me in dreams, that I may give  
 Pulse for pulse, breath for breath:  
 Speak low, lean low,  
 As long ago, my love, how long ago!

-Christina Rossetti (1830-1894)  
 From *Goblin Market and Other Poems* (Minneola, N.Y., Dover, 1994)  
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## **About the Piece**

The trichord [G, A, F#], sung at the opening of the work on the words "Come to me," is the most important material in the piece. Recurring melodically as a reminder of the fragility and loss evoked by these opening words, the trichord also functions as a focal point relating the roots of structurally important harmonies. Specific harmonies and melodic fragments also return throughout, forming a dream-like stream of consciousness. I hope, through harmonies both sweet and brittle and with an ever-shifting tonal centre, that the work effectively captures the waking-dream-like state of the poem, almost hallucinatory and tragic in its mourning.

*The Echo* was the winner of the 2011 DaCapo Chamber Choir NewWorks Competition, and was premiered by the choir in November 2011 under the direction of Leonard Enns. In 2013, *The Echo* was awarded second place in the SOCAN Foundation Young Composer Awards in the Godfrey Ridout category for vocal works.

# The Echo

Christina Rossetti

Patrick Murray

Softly, with great longing  $\text{♩} = 46$

Musical score for Soprano, Alto, Tenor, Bass, and Piano. The score is in 4/4 time and features a key signature of one sharp (F#). The tempo is marked "Softly, with great longing" with a quarter note equal to 46 beats per minute. The Soprano part begins with a piano (*pp*) dynamic and includes a triplet of eighth notes. The Alto part also starts with a piano (*pp*) dynamic and features a triplet of eighth notes. The Tenor and Bass parts are mostly silent, with a few notes in the Tenor part. The Piano part is marked "Piano (rehearsal only)" and includes a piano (*pp*) dynamic and a first ending (*l.v.*). The score includes lyrics: "Come to me, \_\_\_\_\_ come to me, \_\_\_\_\_" for Soprano and "come to me, \_\_\_\_\_ come to me, come to me, \_\_\_\_\_" for Alto.

poco accel. . . . .

Musical score for Soprano, Alto, Tenor, Bass, and Piano. The score is in 4/4 time and features a key signature of one sharp (F#). The tempo is marked "poco accel." and includes a first ending (*l.v.*). The Soprano part begins with a piano (*p*) dynamic and includes a triplet of eighth notes. The Alto part also starts with a piano (*p*) dynamic and features a triplet of eighth notes. The Tenor part begins with a piano (*pp*) dynamic and includes a triplet of eighth notes. The Bass part begins with a piano (*pp*) dynamic and includes a triplet of eighth notes. The Piano part begins with a piano (*p*) dynamic and includes a first ending (*l.v.*). The score includes lyrics: "come to me, \_\_\_\_\_ come, \_\_\_\_\_" for Soprano, "come to me, \_\_\_\_\_ come to me, come to me, \_\_\_\_\_ come," for Alto, "come to me, \_\_\_\_\_ come to me, \_\_\_\_\_" for Tenor, and "come to me, \_\_\_\_\_ come to me, \_\_\_\_\_ come, \_\_\_\_\_" for Bass. The score includes dynamics: *p*, *cresc. molto*, *mf*, *mp*, and *p*. The score includes a first ending (*l.v.*) and a first ending (*l.v.*).



18 **Slow, reverent** ♩=50

*p*

Come to me \_\_\_\_\_ in the si - lence of the night, \_\_\_\_\_ Come in the

to me in the si - lence of the night, \_\_\_\_\_ Come in the

*p*

Come to me in the si - lence of \_\_\_\_\_ the night, \_\_\_\_\_ Come in the

*p*

Come to me \_\_\_\_\_ in the si - lence of the night, \_\_\_\_\_ Come in the

**Slow, reverent** ♩=50

21

*mf* *p*

spea-king si - lence of a dream, \_\_\_\_\_ Come \_\_\_\_\_ with soft round - ed

*mf* *p*

speak - ing si - lence of a dream, \_\_\_\_\_ Come \_\_\_\_\_ with soft \_\_\_\_\_ round - ed

*mf* *p*

si - lence of a dream, \_\_\_\_\_ Come with soft \_\_\_\_\_ round - ed

*mf* *p*

si - lence of a dream, \_\_\_\_\_ Come \_\_\_\_\_ with soft \_\_\_\_\_ round - ed

*mf* *p*

24

*mf* *p*

cheeks and eyes as bright as sun-light on a stream, — come back in tears, oh

*mf* *p*

cheeks and eyes as bright as sun-light on a stream, — come back in tears, oh

*mf* *p*

cheeks and eyes as bright as sun-light on a stream, — come back in tears, oh

*mf* *p*

cheeks and eyes as bright as sun-light on a stream, come in tears, oh

*mf* *p*

cheeks and eyes as bright as sun-light on a stream, come in tears, oh

27

*poco rit.*

mem - ory hope and love of fin - ished years.

mem - ory hope and love of fin - ished years.

mem - o - ry — of fin - ished years.

mem - o - ry — of fin - ished years.

*poco rit.*

With greater intensity ♩=100

29 *p* *f* sweet, \_\_\_\_\_

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

*p* *f*

O dream how sweet, too bit - ter

*p* *f*

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

*f*

too sweet, too bit - ter

With greater intensity ♩=100

*p* *f*

*p* *f*

33

*p* *poco cresc.* *mf*

sweet, whose wak-ing should have been in pa - ra - dise, Where souls brim

*p* *poco cresc.* *mf*

sweet, whose wak-ing should have been in pa - ra dise, Where souls

*p* *poco cresc.* *mf*

sweet, whose wak-ing should have been in pa - ra dise, Where souls brim - ful

*p* *poco cresc.* *mf*

sweet, whose wak-ing should have been in pa - ra - dise, Where souls brim

*p* *mf*

38 *rit.*

*f* *p* *f* *p* *f* *p*

ful, brim-ful of love a - bide and meet, Where thirst-ing, long-ing,

— brim-ful of love a - bide and meet, Where thirst-ing, long-ing,

— of love a - bide and meet, Where thirst-ing, long-ing,

ful of love a - bide and meet, Where thirst-ing, long-ing,

44 *meno mosso* ♩=76

eyes watch the door, that

eyes watch the door, that

eyes watch the door, that

eyes watch the door, that

*meno mosso* ♩=76



48 *mp* *pp*

o - pening let - ting in lets out no more.

o - pening let - ting in lets out no more.

o - pening let - ting in lets out no more.

o - pening let - ting in lets out no more.

*mp* *pp*

51 **Hushed**  $\text{♩} = 60$  *pp* *mf*

Yet come to me in dreams, that I may live my ve - ry life a -

Yet come to me in dreams, that I may live my ve - ry

Yet come to me in dreams, that I may live my

my

**Hushed**  $\text{♩} = 60$  *pp* *mf*

**Hushed**  $\text{♩} = 60$  *pp* *mf*

56

gain though cold in death, Come back to me

life a - gain in death, Come back to me

ve - ry life a - gain though cold in death, Come back to me

life a - gain in death, Come back to me

59

**poco a poco piu ritenuto**

*p dim. a poco a poco*

— that I may give, pulse for pulse, breath for breath, speak

— that I may give, pulse for pulse, breath for breath, speak

that I may give, pulse for pulse, breath for breath, speak

— that I may give, pulse for pulse, breath for breath, speak

*p poco a poco piu ritenuto*

65 *pp* *rit.* how long a -

low, lean low, as long a - go, my love, how long a -

low, lean low, as long a - go, my love,

low, lean low, as long a - go, my love, how long a -

low, lean low, as long a - go, my love,

*pp* *rit.*

69 **Tempo primo, longingly** ♩=46

go, a - - go.

go, a - - go.

go, a - - go.

a - - go.

**Tempo primo, longingly** ♩=46

71 **Soprano 1** **allargando a poco a poco**

Soprano 2 *p* **3**  
Come to me,

Alto 1 *p* **3** **3**  
Come to me, come to me, [come to me]

Alto 1 *p* *poco a poco cresc.* **3**  
Come to me, [come to me] \_\_\_\_\_

Tenor *p* **3** *poco a poco cresc.*  
Come to me, [come to me] \_\_\_\_\_

Bass 1 *p* *poco a poco cresc.* **3** **3**  
Come to me, come to me, [come to me] \_\_\_\_\_

Bass 2 *p* *poco a poco cresc.* **3**  
Come \_\_\_\_\_ to \_\_\_\_\_

*p* *allargando a poco a poco* **3** **3** **3**

∞ : Sing on the indicated note, using the words "Come To Me." Each singer should rearticulate these words at will and at different times, gradually increasing in frequency, volume, and intensity leading up to the fermatas in measure 72. The effect will be a gradually unintelligible collage.

Anguished

73 *p* *f* *ff*

Come to me, come to me, Come to me.

come to me, Come to me.

Come to me.

Come to me.

Come to me.

Come to me.

Come to me.

Come to me.

me, come to me, Come to me.

me, come to me, Come to me.

*f* *ff*

Anguished

*f* *ff*

