

Remembrance

for SATB Chorus, a cappella

Texts by
CHRISTINA ROSSETTI

Music by
WILLIAM HAWLEY

I. A Sonnet

Remember me when I am gone away,
 Gone far away into the silent land;
 When you can no more hold me by the hand,
 Nor I half turn to go, yet turning stay.
 Remember me when no more day by day
 You tell me of our future that you planned:
 Only remember me; you understand
 It will be late to counsel then or pray.
 Yet if you should forget me for a while
 And afterwards remember, do not grieve:
 For if the darkness and corruption leave
 A vestige of the thoughts that once I had,
 Better by far you should forget and smile
 Than that you should remember and be sad.

II. Spring Quiet

Gone were but the Winter,
 Come were but the Spring,
 I would go to a covert
 Where the birds sing;

Where in the whitethorn
 Singeth a thrush,
 And a robin sings
 In the holly-bush.

Full of fresh scents
 Are the budding boughs
 Arching high over
 A cool green house:

Full of sweet scents,
 And whispering air
 Which sayeth softly:
 “We spread no snare;

“Here dwell in safety,
 Here dwell alone,
 With a clear stream
 And a mossy stone.

“Here the sun shineth
 Most shadily;
 Here is heard an echo
 Of the far sea,
 Though far off it be.”

III. Up-Hill

Does the road wind up-hill all the way?
 Yes, to the very end.
 Will the day's journey take the whole long day?
 From morn to night, my friend.

But is there for the night a resting place?
 A roof for when the slow dark hours begin.
 May not the darkness hide it from my face?
 You cannot miss that inn.

Shall I meet other wayfarers at night?
 Those who have gone before.
 Then must I knock, or call when just in sight?
 They will not keep you standing at the door.

Shall I find comfort, travel-sore and weak?
 Of labour you shall find the sum.
 Will there be beds for me and all who seek?
 Yea, beds for all who come.

IV. Song

When I am dead, my dearest,
 Sing no sad songs for me;
 Plant thou no roses at my head,
 Nor shady cypress tree:
 Be the green grass above me
 With showers and dewdrops wet;
 And if thou wilt, remember,
 And if thou wilt, forget.

I shall not see the shadows,
 I shall not feel the rain;
 I shall not hear the nightingale
 Sing on, as if in pain:
 And dreaming through the twilight
 That doth not rise nor set,
 Haply, I may remember,
 And haply, may forget.

V. A Summer Wish

Live all thy sweet life thro',
 Sweet Rose, dew-sprent;
 Drop down thine evening dew,
 To gather it anew
 When day is bright:
 I fancy thou wast meant

Chiefly to give delight.

Sing in the silent sky,
Glad soaring Bird;
Sing out thy notes on high
To sunbeam straying by
Or passing cloud;
Heedless if thou art heard,
Sing thy full song aloud.

Oh that it were with me
As with the flower!
Blooming on its own tree
For butterfly and bee,
Its summer morns:
That I might bloom mine hour,
A rose in spite of thorns.

Oh that my work were done
As birds' that soar
Rejoicing in the sun:
That when my time is run
And daylight too,
I so might rest once more
Cool with refreshing dew.

VI. Envoi

O wind, where have you been,
That you blow so sweet?
Among the violets
Which blossom at your feet.

—*Christina Rossetti* (1830-1894)



Remembrance was Commissioned by
The Lane Family,
In Memory of Erma C. Lane,
and was premiered by Nova Singers,
Laura Lane, Music Director,
on February 21, 1998,
at Knox College.

Duration ca. 12 minutes

Christina Rossetti

I. A Sonnet

William Hawley

Larghetto (♩ = 69 ca.)

Soprano
Re - mem - ber me when I am gone a - way, gone far a -

Alto
Re - mem - ber me when I am gone a - way, gone far a -

Tenor
Re - mem - ber me when I am gone a - way, gone far a -

Bass
Re - mem - ber me when I am gone a - way, gone far a -

5
way in - to the si - lent land; when you can no more hold me by the

way in - to the si - lent land; when you can no more hold me by the

way in - to the si - lent land; when you can no more hold me by the

way in - to the si - lent land; when you can no more hold me by the

10
hand, nor I half turn to go, yet - turn - ing stay.

hand, nor I half turn to go, yet - turn - ing stay.

hand, nor I half turn to go, yet - turn - ing stay.

hand, nor I half turn to go, yet - turn - ing stay.

16

you tell me

you tell me

Re - mem - ber me when no more day by day

Re - mem - ber me when no more day by day

21

of our fu - ture that you planned: on -

of our fu - ture that you planned: on -

on - ly re -

on - ly re - mem - ber me,

26

ly re - mem - ber me; you un - der -

ly re - mem - ber me; you un - der -

mem - ber me, on - ly re - mem - ber me, on - ly re - mem - ber me,

on - ly re - mem - ber me, on - ly re - mem - ber me, on - ly re -

31

rall. poco

stand it will be late to coun-sel then or pray.

stand it will be late to coun-sel then or pray.

on-ly re-mem-ber me, on-ly re-mem-ber me, re-mem-ber

mem-ber me, on-ly re-mem-ber me, on-ly re-mem-ber

36

a tempo

mf *p sub.* *mf* *p*

Yet if you should for-get me for a-while and af-ter-wards re-

mf *p sub.* *mf* *p*

Yet if you should for-get me for a-while and af-ter-wards re-

mf *p sub.* *mf* *p*

me; Yet if you should for-get me for a-while and af-ter-wards re-

mf *p sub.* *mf* *p*

me; Yet if you should for-get me for a-while and af-ter-wards re-

41

mf *p*

mem-ber, do not grieve: for if the dark-ness and cor-rupt-ion leave a

mf *p*

mem-ber, do not grieve: for if the dark-ness and cor-rupt-ion leave a

mf *p*

mem-ber, do not grieve: for if the dark-ness and cor-rupt-ion leave a

mf *p*

mem-ber, do not grieve: for if the dark-ness and cor-rupt-ion leave a

46

ves - tige of the thoughts that once I had, bet-ter by far

ves - tige of the thoughts that once I had, bet-ter by far

ves - tige of the thoughts that once I had, bet-ter by far, *p sempre al fine*

ves - tige of the thoughts that once I had, bet-ter by far, bet-ter by

53

you should for-get and smile

you should for-get and smile

bet - ter by far, bet - ter by far, bet-ter by far,

far, bet - ter by far, bet-ter by far, bet-ter by

59

than that you should re-mem - ber and be sad.

than that you should re-mem - ber and be sad.

bet - ter by far, bet-ter by far, bet-ter by far, bet-ter by far.

far, bet - ter by far, bet-ter by far, bet-ter by far.

II. Spring Quiet

Allegretto (♩ = 52 ca.)

Soprano

Alto

Tenor

Bass

I would go—

I would

Gone were but the Win - ter, come were but the Spring,

Gone were but the Win - ter, come were but the Spring,—

8

to a cov - ert where the birds sing; where in the

go to a cov - ert where the birds sing;— where in the

I would go to a cov - ert where the birds sing; where in the

to a cov - ert where the birds sing;— where in the

15

white - thorn sing-eth a thrush, and a rob - in

white - thorn sing-eth a thrush, and a rob - in

white - thorn sing-eth a thrush, and a rob - in

white - thorn sing-eth a thrush, and a rob - in

21

sings in the hol - ly - bush. Full of fresh scents

sings in the hol - ly - bush. Full of fresh scents

sings in the hol - ly - bush. Full of fresh scents

sings in the hol - ly - bush. Full of fresh scents

29

are the bud - ding boughs arch - ing high o - ver a

are the bud - ding boughs arch - ing high o - ver a

are the bud - ding boughs arch - ing high o - ver a

are the bud - ding boughs arch - ing high o - ver a

35

cool green house: full of sweet scents,

cool green house: full of sweet scents,

cool green house: full of sweet scents,

cool green house: full of sweet scents,

42 *ral - len - tan - do* **Meno mosso** (♩ = 69 ca.)

pp and whis - pering air which say - eth soft - ly:

pp and whis - pering air which say - eth soft - ly:

pp and whis - pering air which say - eth soft - ly: *p espress.* "We spread no

and whis - pering air which say - eth soft - ly: *p espress.* "We spread no snare;

48 *p espress.* "We spread no snare; here dwell in safe - ty, here dwell a -

p espress. "We spread no snare; here dwell in safe - ty, here dwell a - lone,

snare; here dwell in safe - ty, here dwell a - lone, with — a

here dwell in safe - ty, here dwell a - lone, with — a clear stream

54 lone, with — a clear stream and — a mos - sy stone, *mf*

with — a clear stream and — a mos - sy stone, *mf*

clear stream and — a mos - sy stone, *mf* and — a

and — a mos - sy stone, *mf* and — a mos - sy

60 *accel.* **Tempo I°**

Here the sun shin-eth most shad - i - ly;
 a mos-sy stone. Here the sun shin-eth most shad - i - ly;
 mos - sy stone. Here the sun shin-eth most shad - i - ly;
 stone. Here the sun shin-eth most shad - i - ly;

66

here is heard an ech - o of the far sea,
 here is heard an ech - o of the far sea,
 here is heard an ech - o of the far sea,
 here is heard an ech - o of the far sea,

72

though far off it be."
 though far off it be."
 though far off it be."
 though far off it be." Gone were but the Win - ter,
 though far off it be." Gone were but the Win - ter,

78

I would go

I would go

come were but the Spring, I would

come were but the Spring,

83

to a cov - ert where the birds sing; where in the

to a cov - ert where the birds sing; where in the

go to a cov - ert where the birds sing; where in the

to a cov - ert where the birds sing; where in the

89

white - thorn sing - eth a thrush, and a

white - thorn sing - eth a thrush, and a

white - thorn sing - eth a thrush, and a

white - thorn sing - eth a thrush, and a

94

rob - in sings in the hol - ly - bush. Here the sun shin-eth

rob - in sings in the hol - ly - bush. Here the sun shin-eth

rob - in sings in the hol - ly - bush. Here the sun shin-eth

rob - in sings in the hol - ly - bush. Here the sun shin-eth

101

most shad - i - ly; here is heard an ech - o

most shad - i - ly; here is heard an ech - o

most shad - i - ly; here is heard an ech - o

most shad - i - ly; here is heard an ech - o

106

of the far sea, though far off it be."

of the far sea, though far off it be."

of the far sea, though far off it be."

of the far sea, though far off it be."

III. Up-Hill

Adagio (♩ = 66 ca.)

Soprano *p espress.* *mf*
Does the road_ wind up - hill_ all_ the_ way?

Alto *p espress.* *mf*
Does the road_ wind up - hill_ all_ the_ way?

Tenor *p calmo*
Yes, to_ the

Bass *p calmo*
Yes, to_ the

8 *p espress.* *mf*
Will the day's jour - ney take the whole long_ day?

p espress. *mf*
Will the day's jour - ney take the whole long_ day?

ver - y end.

ver - y end.

16 *p calmo* *p espress.*
From morn to night, my friend. But is there for the night a rest -

p calmo *p espress.*
From morn to night, my friend. But is there for the night a rest -

24

p calmo

A roof for when the slow dark— hours— be - gin.

p calmo

A roof for when the slow dark— hours be - gin.

mf

ing— place?

mf

ing— place?

31

p calmo

You can - not miss that

p calmo

You can - not miss that

p espress.

May not the dark - ness hide it from— my face?

p espress.

May not the dark - ness hide it from— my face?

38

mf

inn. Shall I meet— oth - er way - far - ers

mf

inn. Those— who have gone

p

Shall I meet— oth - er way - far - ers

p

Those— who have gone be -

45

at night? They will not keep you
fore. Then must I knock, or call when just in
at night? They will not keep you
fore. Then must I knock, or call when just in

51

stand - ing at the door, at the door. Shall I find com - fort,
sight? They will not keep you stand - ing at the door. Shall I find com - fort,
stand - ing at the door, at the door.
sight? They will not keep you stand - ing at the door.

58

trav - el - sore and weak?
trav - el - sore and weak?
Of la - bour you shall find the sum.
Of la - bour you shall find the sum.

65

Will there be beds for me and all who seek?

Will there be beds for me and all who seek?

p espress.

p espress.

70

Yea, beds for all who come,

Yea, beds for all who come,

Yea, beds for all who come,

Yea, beds for all who come,

f dolce

f dolce

f dolce

f dolce

75

for all who come.

for all who come.

for all who come.

for all who come.

mf

mf

mf

mf

rall. poco

p poco p

p poco p

p poco p

p poco p

IV. Song

Andante mosso (♩=96 ca.)

Soprano *p* When I am dead, _____ my dear-est, my dear-est, sing— no sad _____ songs

Alto *p* When I am dead, _____ my dear-est, sing— no sad songs for

Tenor

Bass

6 *p* for me; _____ plant thou no ros - es at my head, nor shad - y

me; _____ plant thou no ros - es at my head, _____ nor shad - y

8 *p* When I am dead, _____ my dear-est, my dear-est, sing— no sad _____ songs

When I am dead, _____ my dear-est, sing— no sad songs for

11 *f* cy - press tree: _____ be the green grass a - bove me with— show - ers and

cy - press tree: _____ be the green grass a - bove me with— show - ers and

for me; _____ be the green grass a - bove me with— show - ers and

me; _____ be the green grass a - bove me with— show - ers and

17 *mf* *rall.* *p*

dew - drops wet; and if thou wilt, re - mem - ber, and if thou

dew - drops wet; and if thou wilt, re - mem - ber, and if thou

8 dew - drops wet; and if thou wilt, re - mem - ber, and if thou

dew - drops wet; and if thou wilt, re - mem - ber, and if thou

25 *a tempo* *p*

wilt, _____ for - get. I _____ shall not see _____ the shadows, the shadows, I shall not

wilt, _____ for - get. I _____ shall not see _____ the shadows, feel -

8 wilt, _____ for - get.

wilt, _____ for - get.

32 *p*

feel _____ the rain; I shall not hear the night-in - gale sing

_____ the rain; _____ I shall not hear the night - in - gale _____ sing

8 I _____ shall not see _____ the shadows, the shadows, I shall not

I _____ shall not see _____ the shadows, feel -

37

on, as if in pain: be the green grass a -

on, as if in pain: be the green grass a -

feel the rain; be the green grass a -

the rain; be the green grass a -

41

bove me with show - ers and dew - drops wet; and if thou

bove me with show - ers and dew - drops wet; and if thou

bove me with show - ers and dew - drops wet; and if thou

bove me with show - ers and dew - drops wet; and if thou

47

wilt, re - mem - ber, and if thou wilt, for - get.

wilt, re - mem - ber, and if thou wilt, for - get.

wilt, re - mem - ber, and if thou wilt, for - get.

wilt, re - mem - ber, and if thou wilt, for - get.

55 *p*

And dream - ing through the twi - light that doth not rise

And dream - ing through the twi - light that doth not rise

And dream - ing through the twi - light that doth not rise

And dream - ing through the twi - light that doth not rise

61 *mf* *p sempre al fine, ma espr.* *rall. poco*

— nor set, hap - ly I may re - mem -

— nor set, hap - ly I may re - mem -

— nor set, hap - ly I may re - mem -

— nor set, hap - ly I may re - mem -

67 *a tempo* *rall.*

ber, and hap - - - ly may for - get.

ber, and hap - - - ly may for - get.

ber, and hap - - - ly may for - get.

ber, and hap - - - ly may for - get.

V. A Summer Wish

19

Adagietto (♩=72 ca.)

Soprano

Alto

Tenor

Bass

Live all thy sweet life thro', sweet Rose, dew - sprent;

drop down thine

drop down thine

Live all thy sweet life thro', sweet Rose, dew - sprent;

Live all thy sweet life thro', sweet Rose, dew - sprent;

7

eve-ning dew, to gath - er it a - new when day is bright:

eve-ning dew, to gath - er it a - new when day is bright:

I fan - cy thou wast meant chief - ly to give de-light. when day, when day is

I fan - cy thou wast meant chief - ly to give de-light. when day, when day is

mf

mf

mf

mf

rall. poco

13

Sing in the si - lent sky, glad soar - ing Bird; heed - less

sing out thy notes on high - to sunbeam stray - ing by or passing

bright: Sing in the si - lent sky,

bright: sing out thy

f

f

f

f

p espress.

p espress.

p espress.

p espress.

20

if thou art heard, sing out thy notes on high to sunbeam straying by
cloud; Sing in the si - lent sky, glad soaring Bird; heed - less if
glad soaring Bird; heed - less if thou art heard, sing thy full song
notes on high to sunbeam stray-ing by or passing cloud; sing thy full song a-

27

or passing cloud; Bloom - ing on
thou art heard, Bloom - ing on
a loud. Oh that it were with me as with the flow - er! that I might bloom mine
loud. Oh that it were with me as with the flow - er! that I might bloom mine

34

its own tree for but - ter - fly and bee, its sum - mer morns:
its own tree for but - ter - fly and bee, its sum - mer morns:
hour, a rose in spite of thorns, in spite of thorns.
hour, a rose in spite of thorns, in spite of thorns.

39 *p espress.*

Oh that my work were done as birds' that soar_____ I_____ so

p espress.

re-joic-ing in the sun:— that when my time is run and day-light

p espress.

Oh that my work were done

p espress.

re-joic-ing

45

might rest once more_____ re-joic-ing in the sun:—

too,_____ Oh that my work were done as birds' that

as birds' that soar_____ I_____ so might rest once

in the sun:— that when my time is run and day-light too, cool—

50 *f*

that when my time is run and day-light too, I so might

f *p sempre al fine*

soar I— so might rest— once more I so might

f *p sempre al fine*

more cool— with re-fresh-ing dew.— I so might rest—

f *p sempre al fine*

— with re-fresh-ing dew. I so might rest—

rall. poco *mf* *p*

rest once more cool— with re - fresh - ing dew, re - fresh - ing dew.

rest once more cool— with re - fresh - ing dew, re - fresh - ing dew.

— once more cool— with re - fresh - ing dew, re - fresh - ing dew.

— once more cool— with re - fresh - ing dew, re - fresh - ing dew.

attacca subito
l' "Envoi"

VI. Envoi

Larghetto (♩ = 63 ca.)

mf

Soprano O— wind, O— wind, O— wind, O—

Alto O— wind, O— wind,

Tenor O— wind, O— wind,

Bass O— wind, O— wind,

6

wind, O— wind, O— wind, where have you been, where have you

O wind, where have you been, where have you been,

O— wind, O— wind, where have you been, where have you

O— wind, where have you been, where have you been,

11 *p soave* *mp* *pp* *p* *mf*

been, that you blow so sweet, that you blow so sweet? O—

— that you blow so sweet, that you blow so sweet? O— wind,—

8 been, that you blow so sweet, that you blow so sweet? O wind,—

— that you blow so sweet, that you blow so sweet? O— wind,—

17

wind, O— wind, O— wind, O— wind, O— wind, O— wind, O—

O— wind, O— wind, where

O— wind, O— wind, O—

O— wind, O— wind, where have you been, where

23 *p soave* *mp* *p soave* *mp* *p soave* *mp* *p soave* *mp*

— where have you been, where have you been, where have you been, that you blow so sweet,—

have you been, where have you been, where have you been, that you blow so sweet,—

8 wind, where have you been, where have you been, where have you been, that you blow so sweet,—

have you been, where have you been, where have you been, that you blow so sweet,—

28

that you blow so sweet? A-mong the vi-o-lets which blos-som at your

that you blow so sweet? A-mong the vi-o-lets which blos-som at your

that you blow so sweet? A-mong the vi-o-lets which blos-som at your

that you blow so sweet? A-mong the vi-o-lets which blos-som,

34

feet. O wind, O wind, O wind, O

feet. O wind, O wind,

feet. O wind, O wind,

O wind, O wind,

39

rall. poco **Più largo e rall. molto**

wind, where have you been, that you blow so sweet?

where have you been, that you blow so sweet?

where have you been, that you blow so sweet?

wind, where have you been, that you blow so sweet?

Program Note For *Remembrance*

In *Remembrance* I have set a group of poems by the English poet Christina Georgina Rossetti (1830-1894), taking as my title the pervading spirit of the poetry: a spirit full of fond memories of departed friends, yet mixed with enthusiasm for the beauties of ever-present Nature, exhortations to live and forget the past, and a certain ever-present, bemused detachment. Having set both Christina's poetry and that of her brother, Dante Gabriel Rossetti (painter-poet and founder of the Pre-Raphaelite movement), I find in her work a deep sadness which is balanced by a determination to go on living joyfully, despite the sorrow that life can bring. It is possible that such resignation/affirmation can transcend the attempt to realize, in a direct way, human ideals through the application of art. It is through that application, however, that the artist imparts those very ideals to others.

I wrote these settings with the excellent voices of Nova Singers in mind, as conducted by Laura L. Lane, and I am delighted to have the work premiered by them. *Remembrance* was commissioned for Nova Singers by the Lane Family, In Memory of Erma C. Lane.

William Hawley
New York, September 25, 1997