

# *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** *p* Re - mem - ber me when I am gone a - way, *mf* gone far a - *p*

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

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

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

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

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

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

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

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

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

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

*mf* hand, nor I half turn to go, *p* 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-rup-tion leave a

*mf* *p*

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

*mf* *p*

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

*mf* *p*

mem-ber, do not grieve: for if the dark-ness and cor-rup-tion 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* *p espress.*

and whis - pering air which say - eth soft - ly: "We spread no

*pp* *p espress.*

and whis - pering air which say - eth soft - ly: "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 *mf*

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, and — a

*mf*

and — a mos - sy stone, 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."  
 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

*p espress.*

Will there be beds for me and all who seek?

*p espress.*

Will there be beds for me and all who seek?

70

*f dolce*

Yea, beds for all who come,

*f dolce*

Yea, beds for all who come,

*f dolce*

Yea, beds for all who come,

*f dolce*

Yea, beds for all who come,

75

*mf* *rall. poco*

for all who come.

*mf* *poco*

for all who come.

*mf* *poco*

for all who come.

*mf* *poco*

for all who come.

## 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

*f* *p espress.*

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

*f* *p espress.*

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

*f* *p espress.*

bright: Sing in the si - lent sky,

*f* *p espress.*

bright: sing out thy

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*