



# ECHO

PETER FISCHER

POEM BY

CHRISTINA ROSSETTI

CRYSTALLINE SKY MUSIC, LLC  
[www.crystallineskymusic.com](http://www.crystallineskymusic.com)

### ***About the Work***

Christina Rossetti's poem is a beautiful and haunting metaphoric reflection on communicating with a lost love through dreams. The last line of the poem reflects the whole essence of the musical setting—"As long ago, my love, so long ago." The three-stanza poem falls easily into a ternary form through the calling forth of the lost lover at the beginning of the first and third stanzas. Although the words "come" and "dream(s)" are repeated several times, the echo theme in the text is often a metaphorical reflection of how our memory works, and how love echoes in our dreams and memories. The music paints the words in repeated colors rather than literal echoing musical techniques, at least until the last lines that are set with imitation in the coda of the work. This recomposing of the work for full choir expands the ending of the original women's choir setting.

Available as SSA and Piano  
SSAA and Piano  
SSATB and Piano (expanded coda)

### **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 and love of finished years.

O 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 tho' 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

### ***About the Composer***

Originally from the San Francisco area and for twenty years in the Chicago area, Peter Fischer is currently Associate Professor of Music at Texas Tech University where he teaches theory and composition. His works have been performed nationally and internationally. He was named the Grand Prize winner of the 2008 International Society of Bassists Solo Division for his Sonata for Contrabass and Piano. Recent choral and vocal works include

*Twilight* (SATB *divisi*)

*Peace* (SATB *divisi* and Piano)

*I Would Live In Your Love* (SATB minimal *divisi* and Piano)

*Echo* (SSATB/SSA/SSAA and Piano)

*Strange Voices Sing Among the Planets* (SSATB/SSA/SSAA and Piano)

*Leave It Better* (for Richard Bjella) (SATB *divisi*)

*O Magnum Mysterium* (SSATBB)

*The Sea Is Calm Tonight* (SATB *divisi* and Piano)

*Let It Be Forgotten* (SATB *divisi*)

*Never Again* (SATB *divisi*)

A chamber opera based on Gesualdo—*O D'Amarti O Morire*, (now being developed into a full length opera)

*Barcarole* (a song cycle for mezzo soprano and piano).

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for Carolyn Cruse

# Echo

SSAA and Piano

Christina Rossetti

Dedicated to the Texas Tech University Women's Chorale

Peter Fischer

Andante ♩ = 66

Score for Soprano 1, Soprano 2, Alto 1, Alto 2, and Piano.

The piano part begins with a melody in the right hand and a bass line in the left hand, marked *mp* and *con ped.* The tempo is Andante, 66 beats per minute.

Score for Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), Alto 2 (A 2), and Piano (Pno.).

The vocal parts enter at measure 5 with the lyrics: "Come \_\_\_\_\_ to me \_\_\_\_\_ in the si - lence of \_\_\_\_\_ the night; \_\_\_\_\_". The piano part continues with accompaniment, marked *p*.

## Echo

9

S 1 *mp* *p*  
Come in the speak - ing — si - lence of a dream; Come with soft round-ed cheeks

S 2 *mp* *p*  
Come in the speak - ing — si - lence of a dream; Come with soft round-ed cheeks

A 1 *mp* *p*  
Come in the speak - ing — si - lence of a dream; Come with soft round-ed cheeks

A 2 *mp* *p*  
Come in the speak - ing — si - lence of a dream; Come with soft round-ed cheeks

Pno. *mp* *p* *p*

13

S 1 *mf* *dim.*  
— and eyes — as bright — As sun - light — on a stream; —

S 2 *mf* *dim.*  
— and eyes — as bright — As sun - light — on a stream; —

A 1 *mf* *dim.*  
— and eyes — as bright — As sun - light — on a stream; —

A 2 *mf* *dim.*  
— and eyes — as bright — As sun - light — on a stream; —

Pno. *mf* *dim.*

# Echo

3

17

S 1 *mp* Come back in tears, — O mem - o - ry, — *mf* hope and love

S 2 *mp* Come back in tears, — O mem - o - ry, — *mf* hope and love

A 1 *mp* Come back in tears, — O mem - o - ry, — *mf* hope and love

A 2 *mp* Come back in tears, — O mem - o - ry, — *mf* hope and love

Pno. *mp*

20

S 1 *mp* of fin - ished — of fin - ished years. —

S 2 *mp* of fin - ished — of fin - ished years. —

A 1 *mp* of fin - ished — of fin - ished years. —

A 2 *mp* of fin - ished — of fin - ished years. —

Pno. *mf* *dim.* *mp*

## Echo

23 *un poco piu mosso* ♩ = ca. 72

S 1

S 2

A 1

A 2

Pno.

*mf*

27 *p* *mp* *mf*

S 1

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

S 2

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

A 1

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

A 2

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

Pno.

*p* *mp* *mf*

# Echo

5

31

*ff* *mp*

S 1 *ff* *mp*  
 too bit - ter sweet, \_\_\_\_\_ Whose wak - en - ing \_\_\_\_\_

S 2 *ff* *mp*  
 too bit - ter sweet, \_\_\_\_\_ Whose wak - en - ing \_\_\_\_\_

A 1 *ff* *mp*  
 too bit - ter sweet, \_\_\_\_\_ Whose wak - en - ing \_\_\_\_\_

A 2 *ff* *mp*  
 too bit - ter sweet, \_\_\_\_\_ Whose wak - en - ing \_\_\_\_\_

Pno. *f* *mp*

34

*mf* *ff* *mf*

S 1 *mf* *ff* *mf*  
 should have been in Par - a - dise, \_\_\_\_\_ Where souls brim - full \_\_\_\_\_ of love

S 2 *mf* *ff* *mf*  
 should have been in Par - a - dise, \_\_\_\_\_ Where souls brim - full \_\_\_\_\_ of love

A 1 *mf* *ff* *mf*  
 should have been in \_\_\_\_\_ Par - a - dise, \_\_\_\_\_ Where souls brim - full \_\_\_\_\_ of love

A 2 *mf* *ff* *mf*  
 should have been in \_\_\_\_\_ Par - a - dise, \_\_\_\_\_ Where souls brim - full \_\_\_\_\_ of love

Pno. *f* *mf*

## Echo

38

S 1 *allarg.*  
— a - bide and meet; — Where thirst - ing long - ing — eyes Watch the slow door

S 2 *allarg.*  
— a - bide and meet; — Where thirst - ing long - ing — eyes Watch the slow door

A 1 *allarg.*  
— a - bide and meet; — Where thirst - ing long - ing — eyes Watch the slow door

A 2 *allarg.*  
— a - bide and meet; — Where thirst - ing long - ing — eyes Watch the slow door

Pno. *allarg.*

42 *a tempo* *p* *f* *ff*

S 1 *a tempo*  
— That o - pen - ing, — let - ting — in, lets out — lets out no more.

S 2 *a tempo* *p* *f* *ff*  
— That o - pen - ing, — let - ting — in, lets out — lets out no more.

A 1 *a tempo* *p* *f* *ff*  
— That o - pen - ing, — let - ting — in, lets out — lets out no more.

A 2 *a tempo* *p* *f* *ff*  
— That o - pen - ing, — let - ting — in, lets out — lets out no more.

Pno. *a tempo* *mp* *p* *f*

# Echo

7

46

S 1 *mp* *pp*  
lets out no more.

S 2 *mp* *pp*  
lets out no more.

A 1 *mp* *pp*  
lets out no more.

A 2 *mp* *pp*  
lets out no more.

Pno. *mp* *pp* *mf*

50

S 1 *rit.* **Andante** ♩ = 66

S 2 *rit.*

A 1 *rit.*

A 2 *rit.*

Pno. *rit.* *morendo* *pp* **Andante** ♩ = 66

4  
3  
2  
1

## Echo

54

S 1 *pp* *p* *mp*  
Yet come to me in dreams that I may live

S 2 *pp* *p* *mp*  
Yet come to me in dreams that I may live

A 1 *pp* *p* *mp*  
Yet come to me in dreams that I may live

A 2 *pp* *p* *mp*  
Yet come to me in dreams that I may live

Pno. *mp* *dim.*

58

S 1 *f* *molto dim.*  
My ver y life a gain tho' cold in death:

S 2 *f* *molto dim.*  
My ver y life a gain tho' cold in death:

A 1 *f* *molto dim.*  
My ver y life a gain tho' cold in death:

A 2 *f* *molto dim.*  
My ver y life a gain tho' cold in death:

Pno. *f con forza*

# Echo

62

S 1 *mf* Come back to me in dreams, in dreams, in dreams, *f* that I

S 2 *mf* Come back to me in dreams, in dreams, in dreams, *f* that I

A 1 *mf* Come back to me in dreams, in dreams, in dreams, *f* that I

A 2 *mf* Come back to me in dreams, in dreams, in dreams, *f* that I

Pno. *mf* *f*

65

S 1 *un poco piu mosso* ♩ = ca. 72 may give

S 2 *un poco piu mosso* ♩ = ca. 72 may give

A 1 *un poco piu mosso* ♩ = ca. 72 may give

A 2 *un poco piu mosso* ♩ = ca. 72 may give

Pno. *mp* *un poco piu mosso* ♩ = ca. 72

## Echo

69

*mp*

S 1 Pulse for pulse, breath for breath, Speak low, lean — low, —

S 2 *mp* Pulse for pulse, breath for breath,

A 1

A 2

Pno.

69

72

S 1 — As long a - go, my love, my love, —

S 2 Speak low, lean — low, As long a - go, my love, my love, —

A 1 *mp* Pulse for pulse, breath for breath, Speak low, lean — low, — As long a -

A 2 *mp* Pulse for pulse, breath for breath, Speak low, lean — low, — As long a -

Pno.

72

# Echo

11

75

S 1 — As long a - go, my love, my love, —

S 2 — As long a - go, my love, my love, —

A 1 go, my love, my love, — As long a - go, my love, my love, —

A 2 go, my love, my love, — As long a - go, my love, my love, —

Pno.

78

S 1 — how long a - go. — how long a - go.

S 2 — how long a - go. — how long a - go.

A 1 — how long a - go. — how long a - go.

A 2 — how long a - go. — how long a - go.

Pno.

## Echo

81 *rit.*

S 1 — As long a - go, my love, my love, — *rit.*

S 2 — As long a - go, my love, my love, — *rit.*

A 1 — As long a - go my love, my love, — *rit.*

A 2 — As long a - go my love, my love, — *rit.*

Pno. *rit.*

84 *lunga molto rall. e espr.* *ppp*

S 1 — As long a - go, my love, my love. — *ppp*

S 2 — As long a - go, my love, my love. — *ppp*

A 1 — As long a - go, my love, my love. — *ppp*

A 2 — As long a - go, my love, my love. — *ppp*

Pno. *ppp*