

Christina Rossetti (1830-94)

Despised and Rejected

Douglas Brooks-Davies (1942-)

$\text{♩} = 70$

SOPRANO
ALTO

mp *mf*

3

'Friend, o - pen to Me.' Who is this that calls?

TENOR
BASS

mp *mf*

'Friend, o - pen to Me.' Who is this that calls?

Piano

mp *mf*

6

S.
A.

Nay, I am deaf as are my walls.

T.
B.

p

'Friend, My feet bleed.

Pno.

p

TB unison unless marked otherwise

11

S.
A.

mf

I will not o - pen, trou - ble me no more.

T.
B.

mf

O - pen thy door and com - fort Me.'

Pno.

mf

15 *f* *pp* *f* *SA unison unless marked otherwise*

S. A. *f* *pp* *f* 3

Go on thy way, foot - sore, foot - sore. 'Then is it no - thing to

T. B. *f* *pp* *f* 3

Pno. *f* *pp* *f*

20

S. A. thee? O - pen, and see Who stands_ to plead with thee, plead with thee.

T. B. O - pen, and see Who stands to plead, to plead with thee.

Pno.

25 *mp*

S. A. *mp* O - pen, lest I should pass thee by, and_ thou One day en - treat my Face And howl for grace,

T. B. *mp* TB unison

Pno.

30 *p* whisper *ff*

S. A. howl for grace, And I be deaf as Thou art now. O-PEN TO ME.

T. B. *p*

Pno. *p* *ff* *pp*

35 *pp* *f* *p*

S. A. All night long that voice spoke urg-ent-ly: 'O - pen to me. O - pen to me.

T. B. *pp* *f* *p*

Pno. *pp* *f* *p*

40 *f* *p* *pp* 3

S. A. Rise, let me in.' Plead-ing with tears. 'Friend, o - pen to Me.'

T. B. *f* *p* *pp* 3

Pno. *f* *p* *pp* *p*

45 *mp*

S. A. While the dew dropp'd, while the dark hours were cold: 'My feet bleed, see my Face,

T. B. While the dew dropp'd cold, 'My feet...

Pno. *mp*

49 *mp*

S. A. —

T. B. 'Friend, see my hands, hands ³ that bleed to bring thee grace:

Pno.

54 *ff*

S. A. O - pen to me. O - pen to me. O - pen to me. O - pen to me.'

T. B. *ff* O - pen to me. O - pen to me. O - pen to me. O - pen to me. O - pen to me.'

Pno. *ff*

59 *p* *pp*

S. A. *p* *pp*

So till the break of day: Then died a-way That voice, in sil - ence as of

T. B. *p* *pp*

Pno. *p* *pp*

64 *pp* *pp*

S. A. *pp*

sor row; Then foot-steps ech-o- ing_ like a sigh Passed me by, Ling'-ring foot-steps

T. B. *pp*

Pno.

69 *mf* *mf*

S. A. *mf* *mf*

slow to pass. On the mor - row I saw on the grass Each foot-print marked in

T. B. *mf*

Pno. *mf*

74

S. A. *f*
blood, and on my door The mark of blood

T. B. *f*
blood, and on my door The mark of blood

Pno. *f*

Detailed description: This block contains measures 74 through 77 of a musical score. The Soprano (S. A.) and Tenor (T. B.) parts are written in treble and bass clefs respectively, with a key signature of one sharp (F#). The lyrics for both parts are "blood, and on my door The mark of blood". The Soprano part has a dynamic marking of *f* (forte) at the end of the phrase. The Tenor part also has a dynamic marking of *f* at the end. The Piano (Pno.) accompaniment is written in grand staff (treble and bass clefs) with a key signature of one sharp. It features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *f* at the end of the section.

78

S. A. *rit.* *ppp*
for e - ver - more. O - pen to me.

T. B. *ppp*

Pno. *rit.* *pp* *pppp*

Detailed description: This block contains measures 78 through 81 of the musical score. The Soprano (S. A.) and Tenor (T. B.) parts continue with the lyrics "for e - ver - more. O - pen to me." The Soprano part has a dynamic marking of *ppp* (pianissimo) and a *rit.* (ritardando) marking. The Tenor part also has a dynamic marking of *ppp*. The Piano (Pno.) accompaniment continues with the same rhythmic pattern, with a dynamic marking of *pp* (pianissimo) and a *pppp* (pianississimo) marking at the end. The section concludes with a double bar line.