

Echo

Poem by Christina Rossetti

Music by Andrew Miller

1. Come to me
2. Come back in tears
3. O dream how sweet
4. Come back in dreams

Echo, one of Rossetti's most famous poems, is a first person communication from one lover to another through the afterlife by means of a dream. Common interpretations suggest that the speaker is alive and trying to communicate to their lover who has passed on, though it is up to the reader's interpretation, specifically when considering the line, "*Yet come to me in dreams that I may live my very life again, though cold in death*". The fact that this poem could be the voice of someone who has passed into the afterlife adds a deeply profound element of spirituality.

The synthesizer can be any electronic keyboard that is dynamically touch-sensitive, can sustain any number of pitches simultaneously, and contains 'synthetic strings' in its soundbank. For proper balance, it is ideal to plug the electronic keyboard into an amplifier or sound system. In this piece, the synthesizer fulfills multiple musical elements that are often not present and/or difficult to achieve in many choral settings, especially middle schools and smaller high schools. Essentially, it acts as a string orchestra or a low men's section, providing young singers in smaller choral programs the opportunity to experience a close semblance of singing sustained, 6 - 8 part divisi choral music. Thus far, the piano has been the leader in keyboard accompanied choral music, however, with the sustaining, warm and blendable qualities of the synthesizer comes a fresh new way to bring choral music - especially in middle school and smaller high school settings - to a whole new level.

In this piece, dissonances are almost always approached by step for accessibility, and should be enjoyed to the fullest and sung into with confidence and round vowel shapes. An *echo* pattern is also a common and important element, in which voice parts repeat/imitate each other on the same word or syllable. In these instances, singers should usually emphasize their entrance and immediately decrease their dynamic, to create the illusion of a true 'echo'.

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1. Come to me

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$\text{♩} = 40$
ppp ethereal

Soprano
Oo

Alto
Oo

Tenor
pp Come, — (m) come, — *p* come, — (m) come, —

Bass 1
Come, — (m) come, — (m) come, — (m) come, — (m)

Synthesizer
ppp

5

S

A

T
mp come, — (m) come, — *mf* come come *f* come — to me — in the

B 1
mp come, — (m) come, — (m) come, — come, — *mf* Come to me in the

B 2
mf

8 *mp* *p*

S On _____ come _____ with soft

A _____ come _____ with soft

T si-lence of the night, come in the speak-ing si-lence of a, si-lence of a dream! _____ come with soft

B 1 si-lence-of the night, come ine the speak-ing si-lence of a dream.. _____ come with soft

B 2

12 *rit.* *pp*

S round - ed cheeks and eyes _____ as _____ bright _____ as _____ sun - light on a stream. *pp*

A round - ed cheeks and eyes - - - - as bright as sun - light on a stream. *pp*

T round - ed cheeks and eyes - - - - as bright as sun - light on a stream. *pp*

B 1 round - ed cheeks and eyes - - - - as bright as sun - light on a stream. *pp*

B 2

2. Come back in tears

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♩ = 50
16 *mp* with deep longing

S Come back in tears, me - mo - ry, hope,

A tears, oh me - mo - ry, hope,

T tears, me - mo - ry, hope,

B 1 tears, oh me - mo - ry, hope,

B 2

20

S tears, hope, love, love, love, love, tears

A tears, hope, love, love, love, love, tears,

T tears, hope, love, love, love, love, tears,

B 1 tears, hope, love, love, love, love, tears,

B 2

25

S *f* love, _____ *mp* love, _____ of *rit., non dim* fin - ished years.

A *f* love, _____ *mp* love, _____ of *rit., non dim* fin - ished years.

T *f* love, _____ *mp* love, _____ of *rit., non dim* fi - ished years.

B 1 *f* love, _____ *mp* love, _____ of *rit., non dim* fin - - ished years.

B 2 *f* _____ *mp* _____ of *rit., non dim* _____ - ished years.

3. Oh dream how sweet

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29 $\text{♩} = 60$ *f* *passionately*

S
O dream how sweet, _____ how sweet, too bit-ter sweet, __ bit - ter sweet whose wa-ken - ing should have been in

A
f
O dream how sweet, _____ too bit - ter sweet _____ whose wak 'ning should have been in

T
mf
Oh dream how _____ sweet Oh who should have been in

B 1
mf
O dream how sweet _____ who should have been in

B 2
mf

33 *ff* *broader*

S
pa - ra - dise! Where souls brim-ful of love _____ a - bide _____ and _____ meet, _____ where thirst-ing, long-ing eyes _____

A
ff *broader*
pa - ra - dise! Where souls brim-ful of love _____ a - bide _____ and _____ meet, _____ where thirst-ing, long-ing eyes _____

T
f
pa - radise! Where souls a bide, where long - - - - ing

B 1
f
pa - radise! Where souls a bide, where long - - - - ing

B 2
f

37 *rit* *p* 7

S watch the slow - door.. o - pen - ing.

A watch the slow door. o - pen - - - ing.

T eyes, o - pen - - - - - ing.

B 1 eyes, that o - pen - - - - - ing.

B 2

40 *rit* *mp*

S let - ting in.. lets out no more.

A let - ting in.. lets out no more.

T let - ting in.. lets out no more.

B 1 let - ting in.. lets out no more.

B 2

4. Yet come in dreams

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44 $\text{♩} = 55$ *pp*

S *pp* Oo _____

A *pp* Oo _____ though

T *mp* Yet come to me in dreams _____ my ve-ry life a - gain, _____ though

B 1 *mp* Yet come to me in dreams, _____ that I may live my life a - gain, though

B 2 *pp*

49 *f* *lunga non dim* *mf*

S though _____ cold _____ in death! _____ Come back to me.. come back in dreams

A cold in death! _____ Come back to me.. come back in dreams _____

T cold in death! _____ Come back to me.. come back in

B 1 cold in death! _____ Come back to me.. come back in

B 2 *mf* cold in death! _____ Come back to me.. come back in

56

S that I may give ___ pulse for pulse.. that I may

A that I may give ___ pulse for pulse that I may

T dreams that I may give ___ pulse for pulse

B 1 dreams that I may give ___ pulse for pulse

B 2

61 *rit* give ___ breath for breath, *p* speak low, lean low, as long ___ a - go,

A give ___ breath for breath, *p* speak low, lean low, as long ___ a - go,

T speak low, lean low, as long ___ a - go,

B 1 speak low, lean low, as long ___ a go,

B 2 *p*

67 *with every ounce of love* *rit et dim al fine*
pp

S
my love.. as long a - go.

A
my love.. as long a - go.

T
my love.. as long a - go.

B 1
my love.. as long a - go.

B 2