Echo

Poem by Christina Rosetti
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 Rosetti'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, spefically 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'.

Echo

1. Come to me

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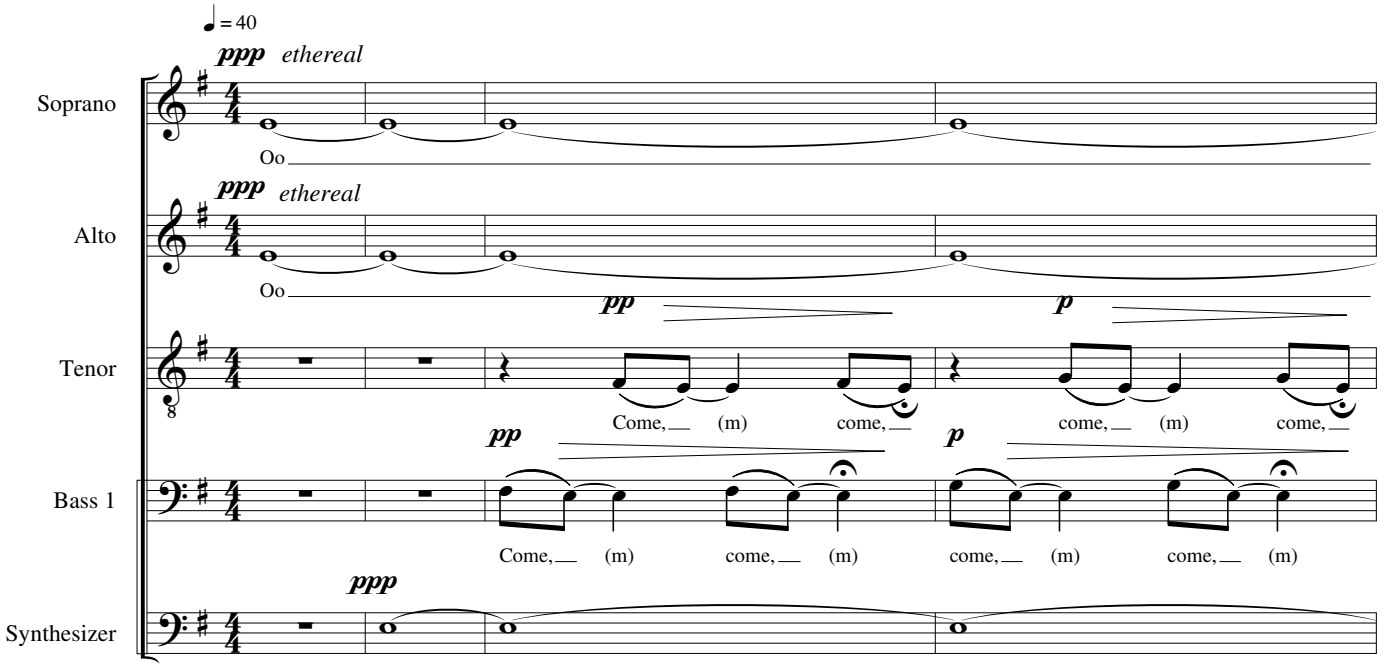

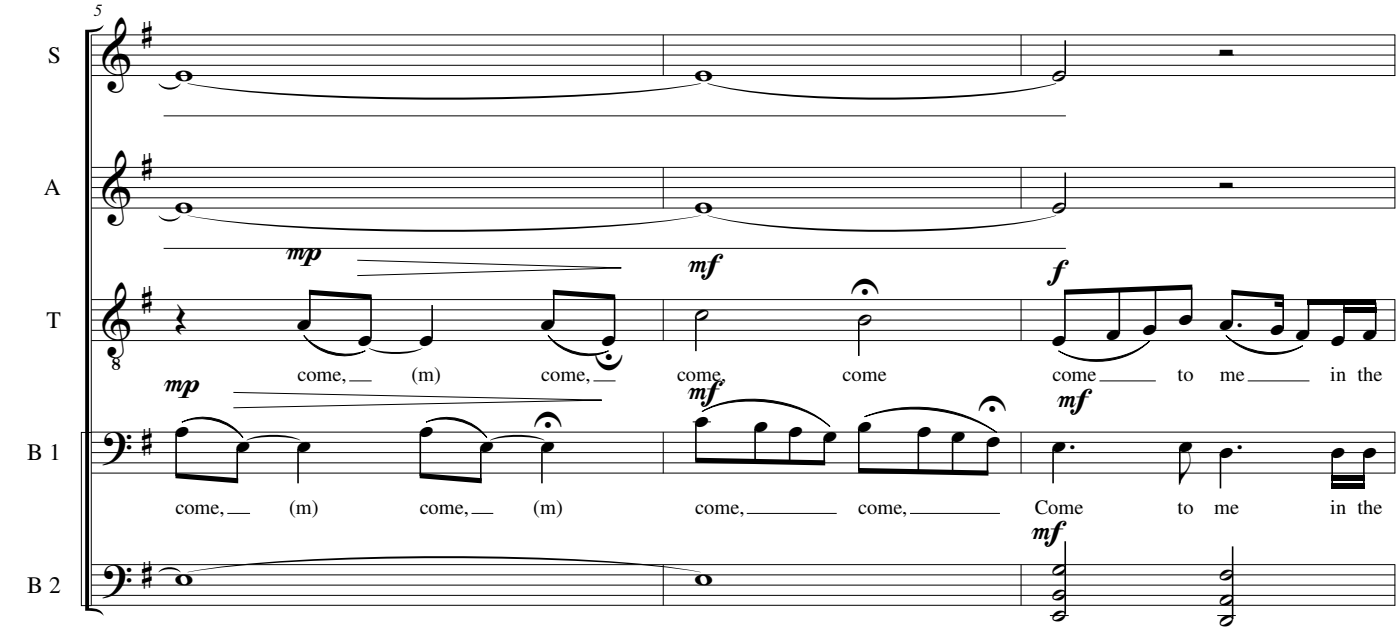

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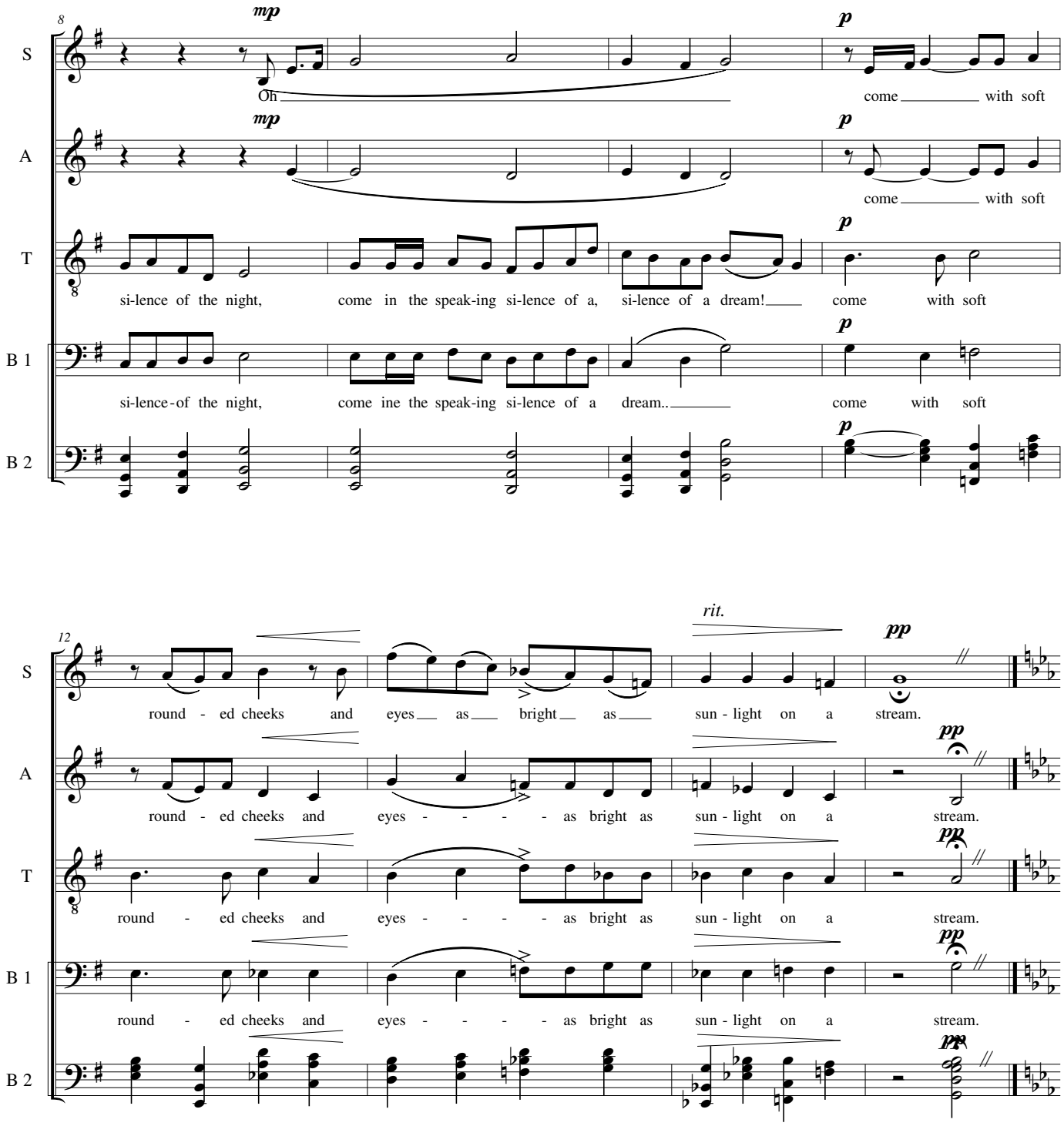
8
S
A
T
B 1
B 2
mp
p
Oh
come with soft
si-lence of the night, come in the speak-ing si-lence of a, si-lence of a dream! come with soft
si-lence-of the night, come ine the speak-ing si-lence of a dream.. come with soft
12
rit.
pp
round - ed cheeks and eyes as bright as sun - light on a stream.
round - ed cheeks and eyes - - - - as bright as sun - light on a stream.

2. Come back in tears

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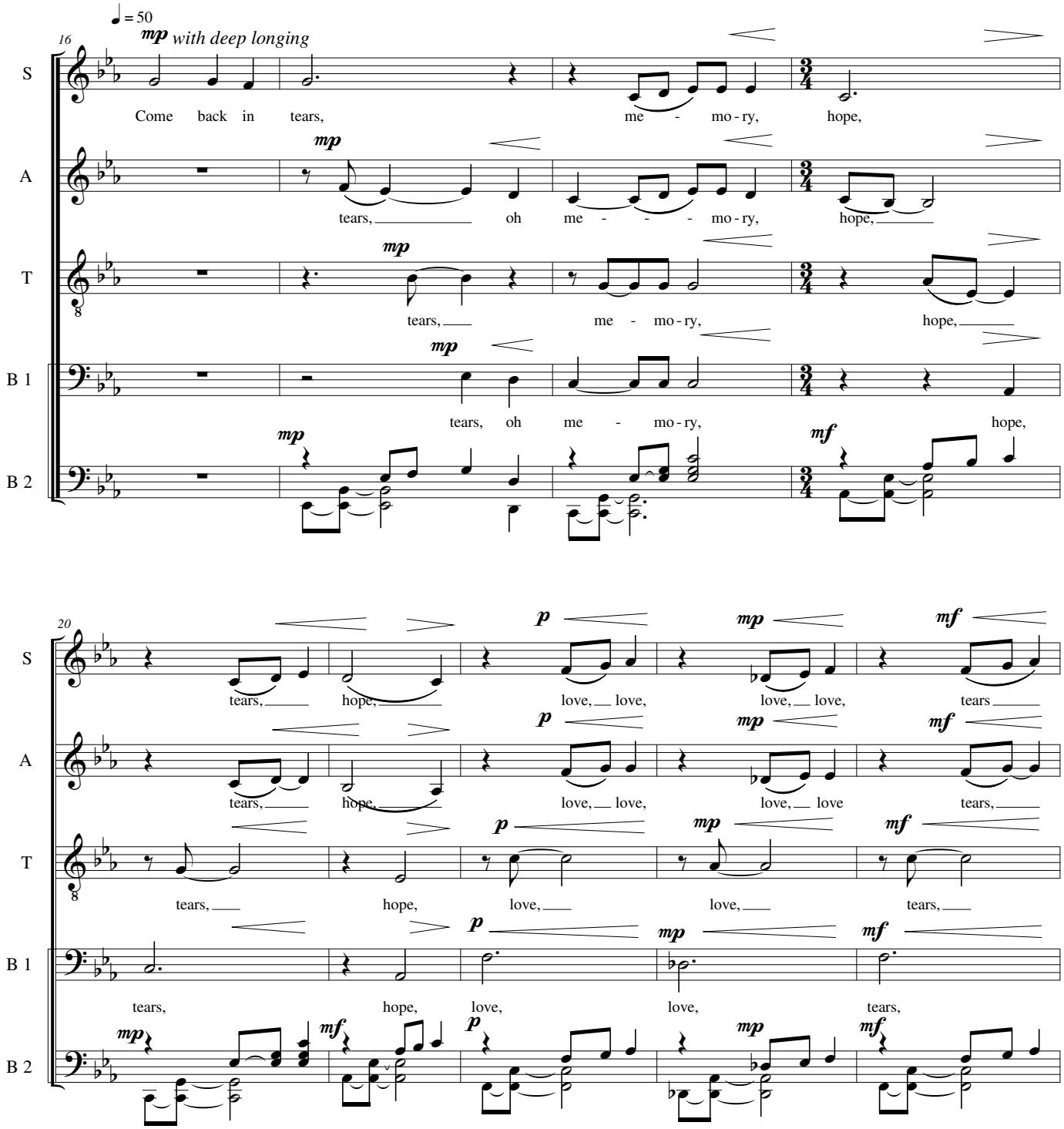

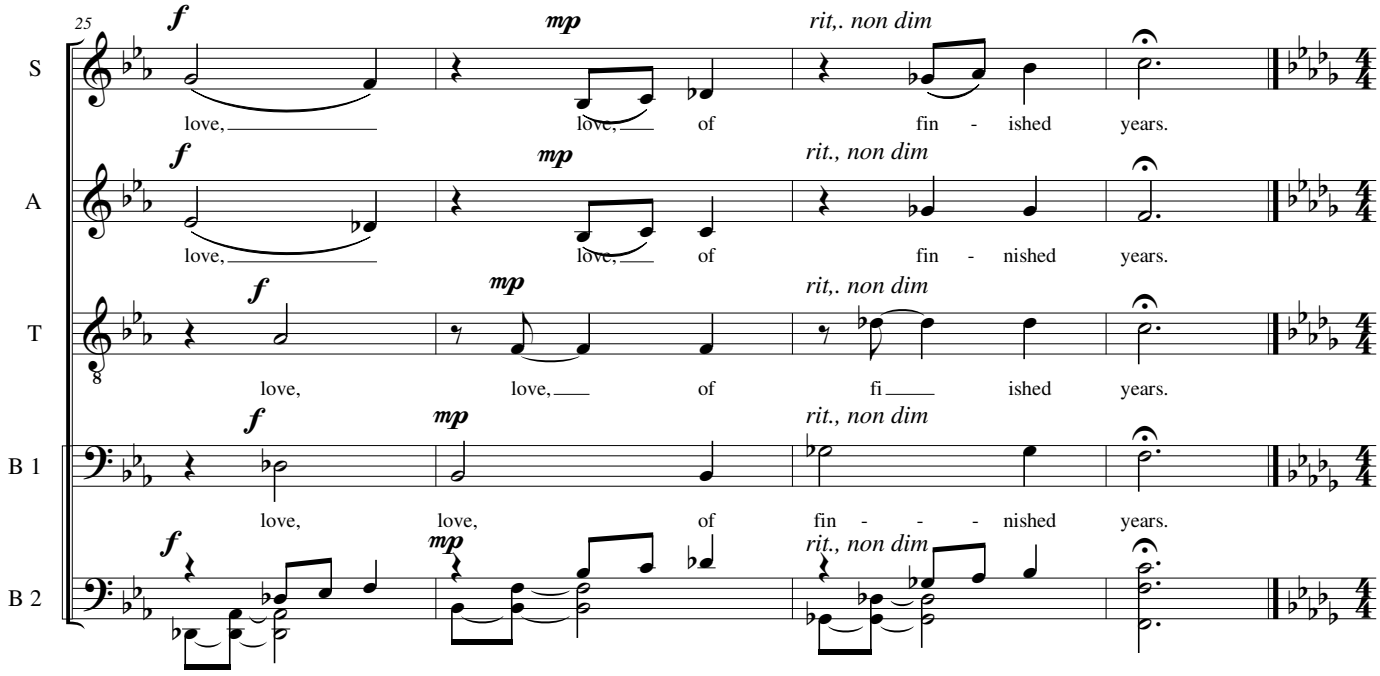
25
S
A
T
B 1
B 2
f
mp
rit,. non dim
rit., non dim
love, love, of fin - ished years.
love, love, of fin - nished years.
love, love, of fi ished years.
love, love, of fin - - - nished years.

3. Oh dream how sweet

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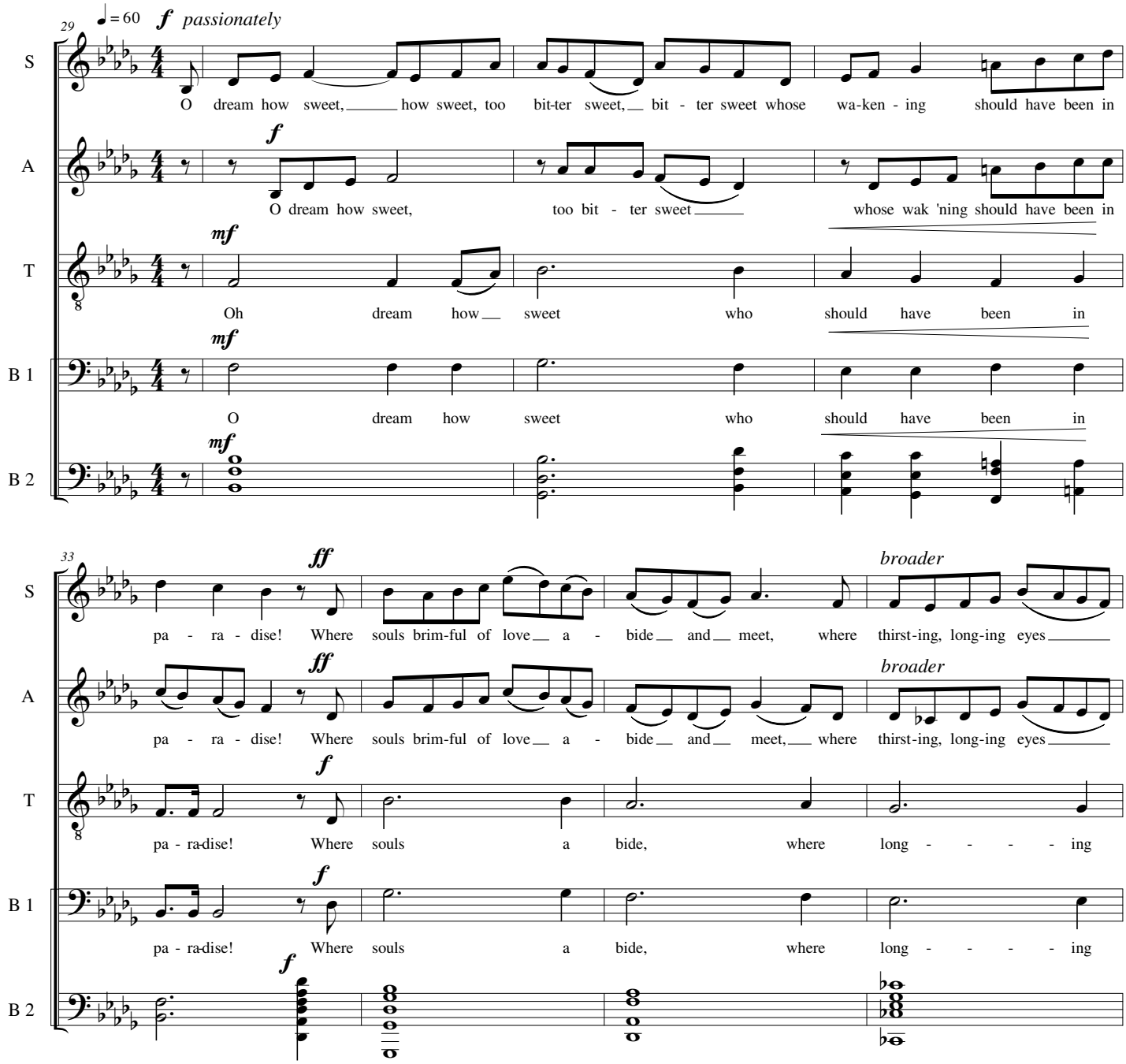

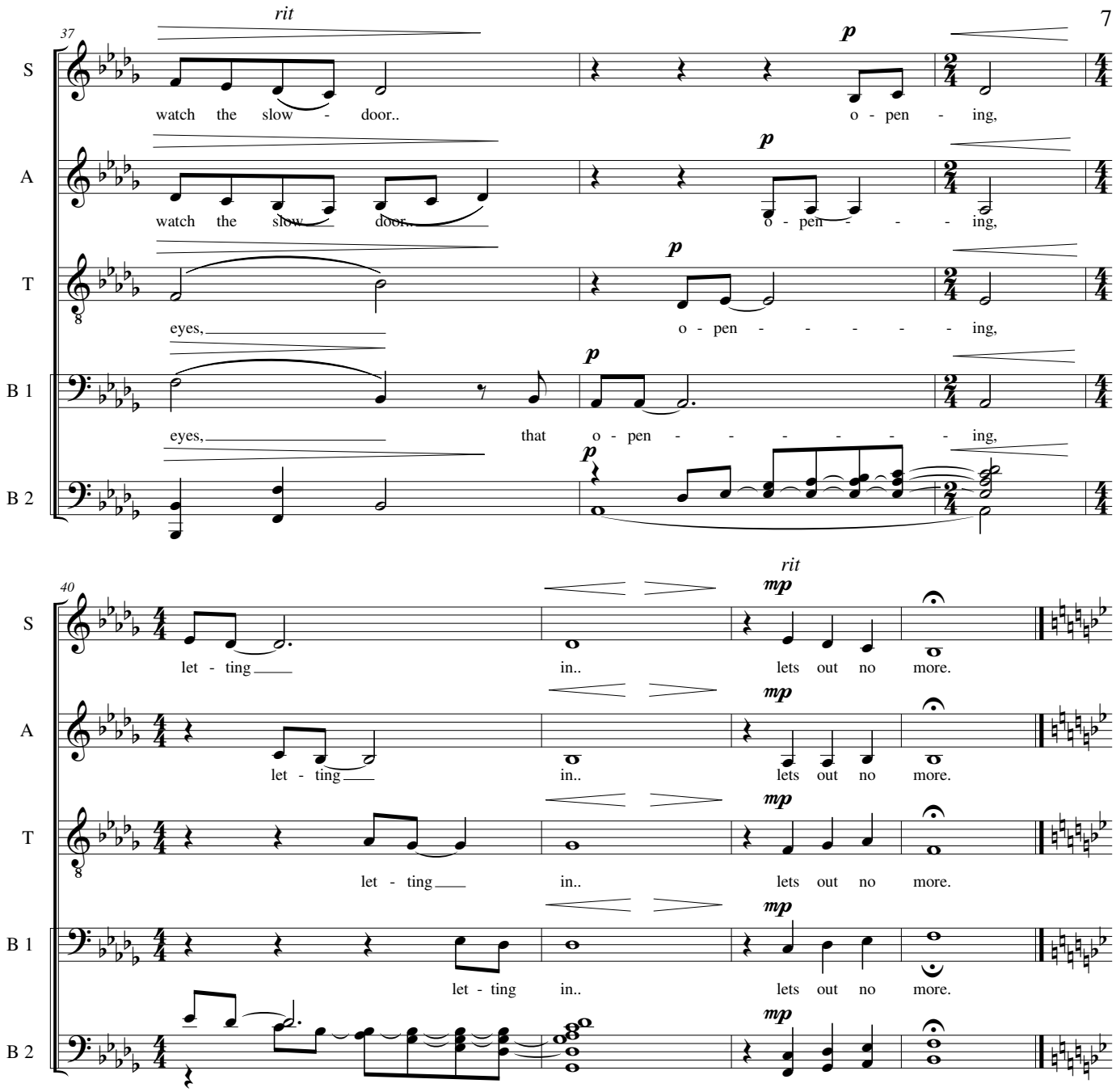
37
rit
p
S
watch the slow - door..
o - pen - ing,
A
watch the slow - door..
o - pen - - - ing,
T
eyes,
o - pen - - - - - ing,
B 1
eyes,
that o - pen - - - - - ing,
B 2
40
rit
mp
let - ting
in..
lets out no more.

4. Yet come in dreams

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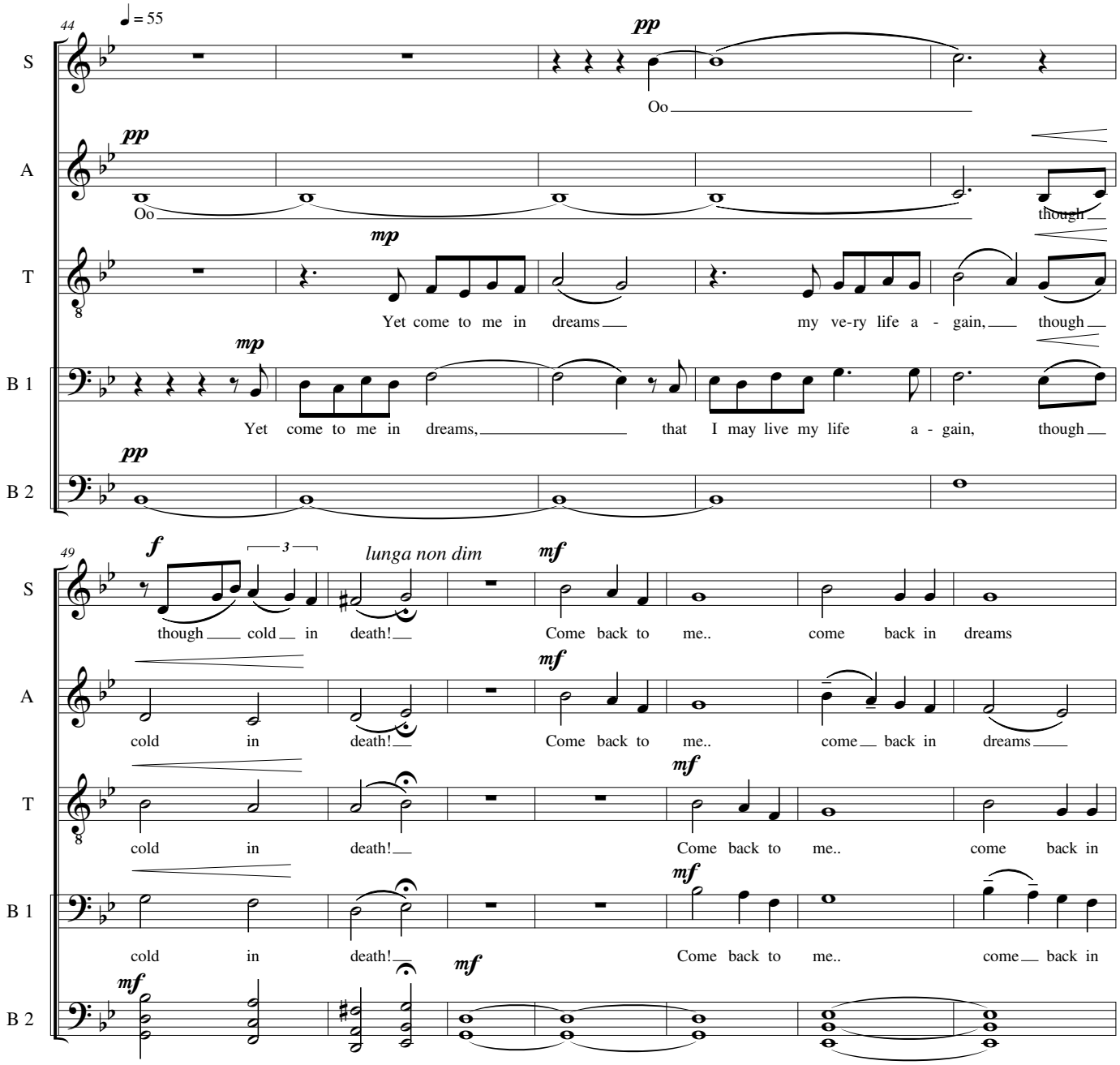
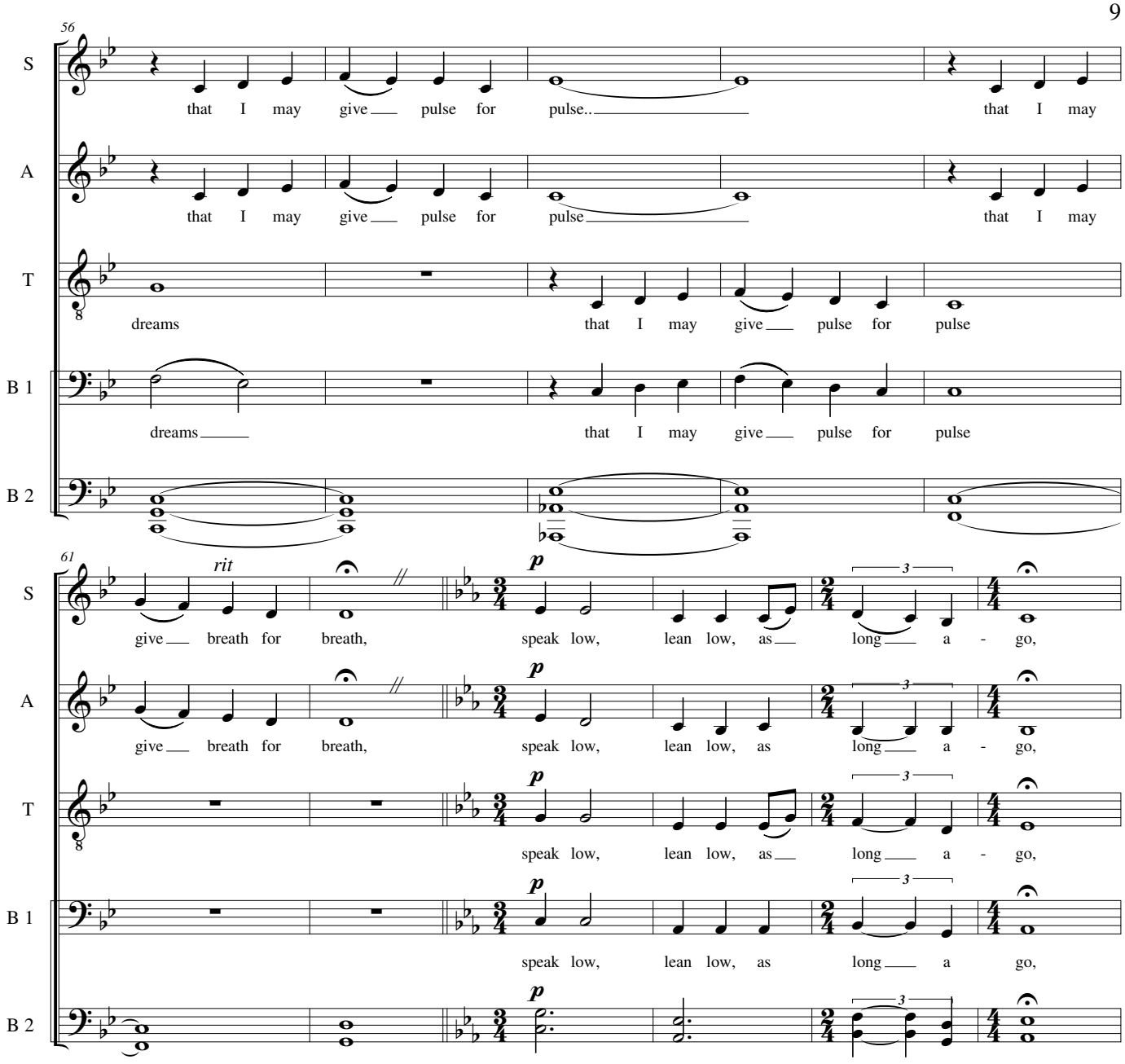
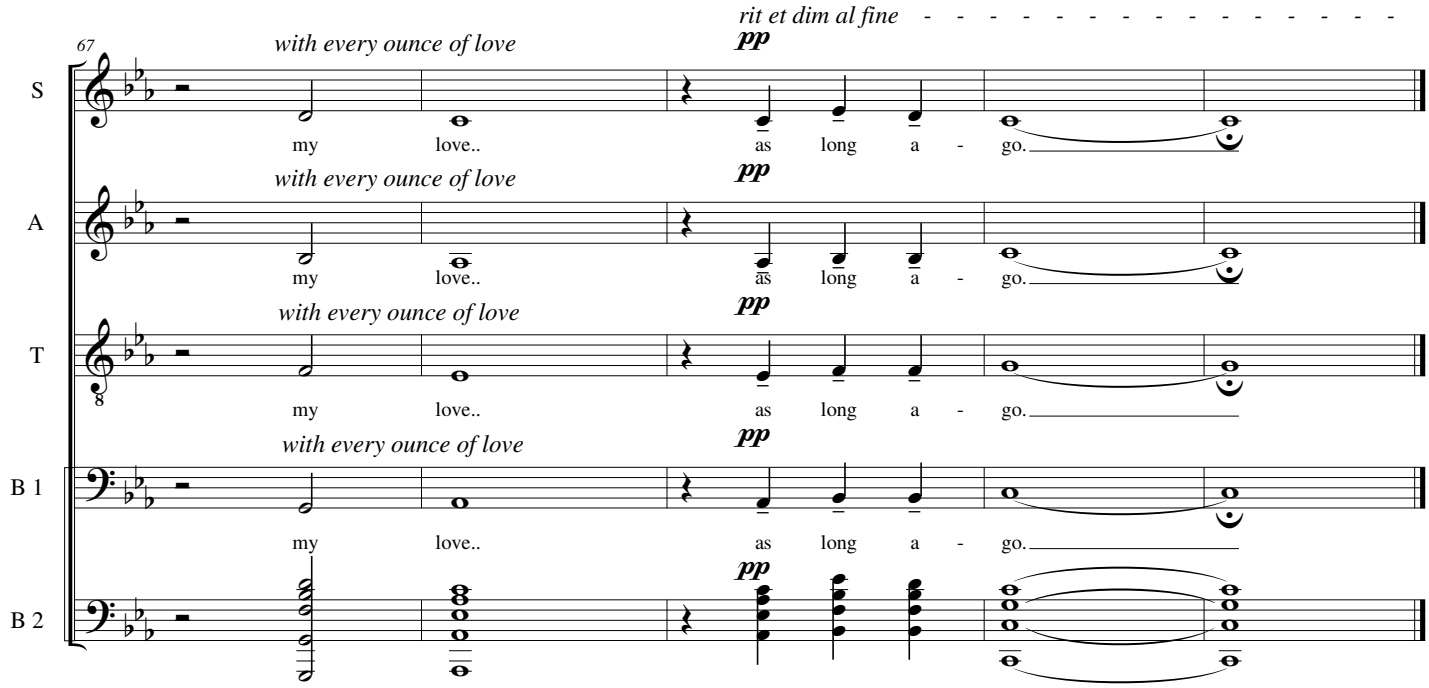



56
S
that I may give pulse for pulse that I may
A
that I may give pulse for pulse that I may
T
dreams that I may give pulse for pulse
B 1
dreams that I may give pulse for pulse
B 2
61
rit
S
give breath for breath, speak low, lean low, as long a - go,
A
give breath for breath, speak low, lean low, as long a - go,
T
speak low, lean low, as long a - go,
B 1
speak low, lean low, as long a go,
B 2


67
rit et dim al fine
S
with every ounce of love
pp
my love.. as long a - go.
A
with every ounce of love
pp
my love.. as long a - go.
T
with every ounce of love
pp
my love.. as long a - go.
B 1
with every ounce of love
pp
my love.. as long a - go.
B 2
pp