

'Come to me'
by Christina Rossetti

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, 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 though 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.

'Songs on life and death'
'Come to me'

Poem Christina Rossetti
Music Kees Schoonenbeek

$\text{♩} = 75$

Soprano Alto Tenor Bass

The musical score for the SATB voices and piano begins with a piano introduction. The piano part features eighth-note chords in the right hand and bass notes in the left hand, starting with a dynamic marking of 'p'. The vocal parts (Soprano, Alto, Tenor, Bass) are shown above the piano, each with a single note on the first beat of the first measure, followed by four measures of silence.

Piano

The piano part continues with eighth-note chords, maintaining the same pattern and dynamic level as the beginning.

5

S A T B

The vocal entries begin at measure 5. The Soprano (S) enters on the first beat of the first measure. The Alto (A) enters on the second beat. The Tenor (T) enters on the third beat. The Bass (B) enters on the fourth beat. The piano part continues with eighth-note chords, providing harmonic support for the voices.

9

S
A
T
B

2
2
2
2

13 *p*

S
A
T
B

p

Come to me in the silence of the night;
Come in the speaking

p

Come to me in the silence of the night;
Come in the speaking

p

Come to me in the silence of the night;
Come in the speaking

p

16

S si-lence of a dream; Come with soft roun-ded cheeks and eyes as bright As

A

T si-lence of a dream; Come with soft roun-ded cheeks and eyes as bright As

B

19

S sun - light sun - light on a stream; Come back in tears, O me - mo-ry, hope, love of

A

T sun - light sun - light on a stream; Come back in tears, O me - mo-ry, hope, love of

B

23

S fi - nished years.

A fi - nished years.

T

B

27

S O dream how sweet, too sweet, too bit - ter sweet, Whose

A

T O dream how sweet, too sweet, too bit - ter sweet, Whose

B

27

S

A

T

B

28

31

S

wa-ke-ning should have been in Pa - ra - dise, Where souls brim - full of love a - bide and meet;

A

T

8 wa-ke-ning should have been in Pa - ra - dise, Where souls brim - full of love a - bide and meet;

B

35

S

Where thirs-ting long-ing eyes Watch the slow door That o - pe-ning,

A

T

8 Where thirs - long-ing eyes Watch the slow door That o - pe-ning,

B

38

Soprano (S) vocal line:

let - ting in, lets out no more.

Alto (A) vocal line:

let - ting in, lets out no more.

Tenor (T) vocal line:

⁸ let - ting in, lets out no more.

Bass (B) vocal line:

let - ting in, lets out no more.

Piano accompaniment (bottom two staves):

The piano accompaniment consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves feature eighth-note patterns primarily in the key of A major (three sharps). The patterns involve various note groupings and rests, creating a rhythmic foundation for the vocal parts.

42

Soprano (S) vocal line:

silence

Alto (A) vocal line:

silence

Tenor (T) vocal line:

silence

Bass (B) vocal line:

silence

Piano accompaniment (bottom two staves):

The piano accompaniment continues from the previous section, maintaining the same two-staff layout and key signature of A major (three sharps). The patterns in the bass staff are identical to those in measure 38, while the treble staff introduces a new eighth-note pattern involving sixteenth-note figures and rests, providing harmonic support for the vocal entries when they occur.

46

This section contains four vocal staves (Soprano, Alto, Tenor, Bass) and one piano/bass staff. The vocal parts consist of short horizontal dashes on each of the four measures. The piano/bass part features eighth-note patterns with sharp symbols, primarily in the treble clef, with some bass notes in the bass clef.

50

This section contains four vocal staves (Soprano, Alto, Tenor, Bass) and one piano/bass staff. The vocal parts consist of short horizontal dashes on each of the four measures. The piano/bass part features eighth-note patterns with sharp and flat symbols, primarily in the treble clef, with some bass notes in the bass clef.

54

Soprano (S) vocal line:

A (A) vocal line:

Tenor (T) vocal line:

Bass (B) vocal line:

Orchestra (bottom staves):

Measure 54 consists of two measures of silence followed by a measure of music. The vocal entries begin at the end of the third measure. The vocal parts sing "Yet" twice, separated by a measure of silence.

57

Soprano (S) vocal line:

A (A) vocal line:

Tenor (T) vocal line:

Bass (B) vocal line:

Orchestra (bottom staves):

Measure 57 consists of three measures of music. The vocal parts sing the lyrics "come to me in dreams, that I may live My ve - ry life a - gain though". The orchestra provides harmonic support with sustained notes and rhythmic patterns.

60

S cold in death: Come back to me in dreams, that I may give

A

T cold in death: Come back to me in dreams, that I may give

B

63

S Pulse for pulse, breath for breath: Speak low, lean low As long a - go, my

A

T Pulse for pulse, breath for breath: Speak low, lean low As long a - go, my

B

66

S love, how long how long a - go.

A

T

B

{

70

S

A

T

B

74

Soprano (S): Four measures of rests.

Alto (A): Four measures of rests.

Tenor (T): Four measures of rests.

Bass (B): Four measures of rests.

Piano/Bass: Measures 74-77. The bass line consists of eighth-note patterns primarily on the C and G notes of the bass clef staff. The piano part is silent.

Piano/Bass: Measures 74-77. The bass line consists of eighth-note patterns primarily on the C and G notes of the bass clef staff. The piano part is silent.

78

Soprano (S): Measures 78-80. Rests. Measure 81: Melodic line with eighth-note pairs and a sharp sign indicating key change.

Alto (A): Measures 78-80. Rests. Measure 81: Melodic line with eighth-note pairs and a sharp sign indicating key change.

Tenor (T): Measures 78-80. Rests. Measure 81: Melodic line with eighth-note pairs and a sharp sign indicating key change.

Bass (B): Measures 78-80. Rests. Measure 81: Melodic line with eighth-note pairs and a sharp sign indicating key change.

Piano/Bass: Measures 78-81. The bass line consists of eighth-note patterns primarily on the C and G notes of the bass clef staff. The piano part is silent.

Piano/Bass: Measures 78-81. The bass line consists of eighth-note patterns primarily on the C and G notes of the bass clef staff. The piano part is silent.

82

S dreams, in dreams, that I may live My ve-ry life My ve - ry life a-

A

T 8 dreams, in dreams, that I may live My ve-ry life My ve - ry life a-

B

Piano/Bass: Measures 82-85 show a steady harmonic progression with eighth-note chords.

86

S gain though cold though cold in death:

A

T 8 gain though cold though cold in death:

B

Piano/Bass: Measures 86-89 show a harmonic progression with eighth-note chords, similar to the previous section but with a different melodic line in the bass part.

90

S
A
T
B

Come back to me in dreams, that I may

94

S
A
T
B

give Pulse for pulse, breath for breath: Speak low, lean low As long ago, my love, how

98

Soprano (S) vocal line:

long a - go. my love, how long how long a - go. my

Alto (A) vocal line:

long a - go. my love, how long how long a - go. my

Tenor (T) vocal line:

$\frac{8}{8}$ long a - go. my love, how long how long a - go. my

Bass (B) vocal line:

long a - go. my love, how long how long a - go. my

Piano accompaniment (bottom two staves):

The piano accompaniment consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves feature eighth-note patterns primarily in the key of G major (three sharps). The patterns involve sustained notes and eighth-note chords.

101

Soprano (S) vocal line:

love, how long a - go. how long my love, a - go. how long a - go.

Alto (A) vocal line:

love, how long a - go. how long my love, a - go. how long a - go.

Tenor (T) vocal line:

$\frac{8}{8}$ love, how long a - go. how long my love, a - go. how long a - go.

Bass (B) vocal line:

love, how long a - go. how long my love, a - go. how long a - go.

Piano accompaniment (bottom two staves):

The piano accompaniment consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves feature eighth-note patterns primarily in the key of G major (three sharps). The patterns involve sustained notes and eighth-note chords, similar to the previous section but with slight variations in the harmonic progression.

105

Soprano (S) vocal line: - - - - long a -

Alto (A) vocal line: - - - - o #o

Tenor (T) vocal line: - - - - long a -

Bass (B) vocal line: - - - - o #o

Orchestra: A continuous eighth-note pattern on G and A strings.

109

Soprano (S) vocal line: go. long a - go. long a -

Alto (A) vocal line: - - - - o

Tenor (T) vocal line: go. long a - go. long a -

Bass (B) vocal line: - - - - o

Orchestra: A continuous eighth-note pattern on G and A strings.

113

Soprano (S) vocal line:

go.

Alto (A) vocal line:

go.

Tenor (T) vocal line:

go.

Bass (B) vocal line:

go.

Orchestra (bottom staff):

String section playing eighth-note patterns. The bassoon and double bass provide harmonic support.

117

Soprano (S) vocal line:

long a - go. long a -

Alto (A) vocal line:

long a - go. long a -

Tenor (T) vocal line:

long a - go. long a -

Bass (B) vocal line:

long a - go. long a -

Orchestra (bottom staff):

String section playing eighth-note patterns. The bassoon and double bass provide harmonic support.

121

Soprano (S) vocal line:

go. long a - go. long a -

Alto (A) vocal line:

long a -

Tenor (T) vocal line:

go. long a - go. long a -

Bass (B) vocal line:

long a -

Orchestra (Bassoon and Double Bass) instrumental line:

125

Soprano (S) vocal line:

go.

Alto (A) vocal line:

long a -

Tenor (T) vocal line:

go.

Bass (B) vocal line:

long a -

Orchestra (Bassoon and Double Bass) instrumental line:

129

Soprano (S) vocal part: - - - - -

Alto (A) vocal part: - - - - -

Tenor (T) vocal part: - - - - -

Bass (B) vocal part: - - - - -

Orchestra: Two staves of music. The top staff uses a treble clef and includes eighth-note patterns with grace notes. The bottom staff uses a bass clef and includes eighth-note patterns.

133

Soprano (S) vocal part: As long a - go, As long a -

Alto (A) vocal part: - - - - - As long a - go, - As long a -

Tenor (T) vocal part: - - - - - As long a - go, - As long a -

Bass (B) vocal part: - - - - - As long a - go, - As long a -

Orchestra: Two staves of music. The top staff uses a treble clef and includes eighth-note patterns with grace notes. The bottom staff uses a bass clef and includes eighth-note patterns.

137

S
A
T
B

go, As long a - go, my love, As

go, As long a - go, my love, As

go, As long a - go, my love, As

go, As long a - go, my love, As

141

S
A
T
B

long a - go,

S
A
T
B

long a - go, my love, As long a - go,

long a - go, my love, As long a - go,

S
A
T
B

long a - go,

long a - go,

145

Soprano (S) staff: Four measures of rests.

Alto (A) staff: Four measures of rests.

Tenor (T) staff: Four measures of rests.

Bass (B) staff: Four measures of rests.

Bassoon staff (with bass clef and dynamic markings): Measures 145-149. The bassoon plays eighth-note patterns of (F#)-G-A-G, (D)-E-F-E, (C)-D-E-D, (B)-C-D-C, (A)-B-C-B, (G)-A-B-A, (F#)-G-A-G, and (E)-F-G-F.

Measure 149: Measure number.

Ca 8': Cautionary note.

Soprano (S) staff: Four measures of rests.

Alto (A) staff: Measures 145-148 are rests; measure 149 has a single eighth note at the end.

Tenor (T) staff: Measures 145-148 are rests; measure 149 has a single eighth note at the end.

Bass (B) staff: Measures 145-148 are rests; measure 149 has a single eighth note at the end.

Bassoon staff (with bass clef and dynamic markings): Measures 145-149. The bassoon plays eighth-note patterns of (F#)-G-A-G, (D)-E-F-E, (C)-D-E-D, (B)-C-D-C, (A)-B-C-B, (G)-A-B-A, (F#)-G-A-G, and (E)-F-G-F.

Measure 149: Measure number.

Ca 8': Cautionary note.

v: Measure separator.