

May

Words: Christina Rossetti

Music: Chris Rogers

$\text{♩} = 65$

Soprano
mf I can - not tell you

Alto
mf I can - not tell you

Piano
mf

6
S.
how it was; But this I know: it came to pass Up - on a bright and bree - zy

A.
how it was; But this I know: it came to pass Up - on a bright and bree - zy

Pno.

12

S. *mp*
 day When May was young; ah, pleas - ant May! As yet the pop - pies were not born Be -

A. *mp*
 day When May was young; ah, pleas - ant May! As yet the pop - pies were not born Be -

Pno. *mp*

17

S. tween the blades of ten - der corn; The last eggs had not hatch'd as yet, Nor

A. tween the blades of ten - der corn; The last eggs had not hatch'd as yet, Nor

Pno.

21

S. a-nybird for-gone its mate. *mf* I

A. a-nybird for-gone its mate. *mf* I

Pno. *mf*

27

S. can - not tell you what it was; But this I know: it did but pass. *p* It

A. can - not tell you what it was; But this I know: it did but pass, *p* It

Pno. *pp*

32 rit to end

S. pass'd a-way with sun - ny May, With all sweet things it pass'd a-way, And left me old, and

A. pass'd a-way with sun - ny May, With all sweet things it pass'd a-way, And left me old, and

Pno.

37 $\text{♩} = 72$

S. cold, and grey.

A. cold, and grey.

Pno.

A Discovery

Words: Christina Rossetti

Music: Chris Rogers

♩ = 110

Soprano
Alto
Tenor
Bass

So I thought.
mf

So I thought.
mf

I thought your search was o - ver. But you are seek - ing still.
mf

I thought your search was o - ver. But you are seek - ing still.
mf

7
S
A
T
B

Yes, e - ven so: Still seek - ing in mine own de - spite be - low That which in Heav'n a -
mp

Yes, e - ven so: Still seek - ing in mine own de - spite be - low That which in Heav'n a -
mp

13
S
A
T
B

lone is found un - sought; Still spend - ing for that thing which is not bought.
mp

lone is found un - sought; Still spend - ing for that thing which is not bought.
mp

Then chase no
mp

Then chase no
mp

♩ = 92

19

S A - men: so bid a drown-ing man fore-go the straw he

A A - men: so bid a drown-ing man fore-go the straw he

T more this shift-ing emp - ty show.

B more this shift-ing emp - ty show.

f

24

S clut - ches; will he be so taught? You have a home where peace broods like a dove

A clut - ches; will he be so taught? You have a home where peace broods like a dove

T

B

28

S You have home here, you

A Screen'd from the wea - ry world's loud dis - con-tent, You have home here, you

T Screen'd from the wea - ry world's loud dis - con-tent, You have home here, you

B Screen'd from the wea - ry world's loud dis - con - tent,

f

♩ = 80

31

S wait for home a - bove. I must un - learn the pleas - ant ways I went, Must

A wait for home a - bove. *mp* I must un - learn the pleas - ant ways I went, Must

T wait for home a - bove.

B

34

S learn a - no - ther hope, a - no - ther love, And sigh - in - deed for *p*

A learn a - no - ther hope, a - no - ther love, And sigh in - deed for *p*

T

B

for *p*

for *p*

38

S home in ba - nish - ment.

A home in ba - nish - ment.

T home in ba - nish - ment.

B home in ba - nish - ment.

The World

Words: Christina Rossetti

Music: Chris Rogers

$\text{♩} = 220$

Soprano
mf By day she woos me, soft, ex - ceed - ing

Alto
mf By day she woos me, soft, ex - ceed - ing

Tenor
mf By day she woos me, soft, ex - ceed - ing

Bass
mf By day she woos me, soft, ex - ceed - ing

Piano
mf

9

S
fair But all night as the moon so chang - eth she
p

A
fair But all night as the moon so chang - eth she
p

T
fair But all night as the moon so chang - eth she
p

B
fair But all night as the moon

Pno.
p

17

S
Loath - some and foul with hid - eous le - pro - sy

A
Loath - some and foul with le - pro - sy

T
Loath - some and foul with le - pro - sy

B
Loath - some and foul with hid - eous le - pro - sy

Pno.

26

S
And sub - tle ser - pents glid - ing in her hair

A
And sub - tle ser - pents in her hair

T
And sub - tle ser - pents in her hair

B
And sub - tle ser - pents in her hair

Pno.

35

S *mf* By day she woos me to the out - er air

A *mf* By day she woos me to the out - er air

T *mf* By day woos me to the out - er air

B *mf* By day she woos me to the out - er air

Pno.

44

S Ripe fruits, sweet flow'rs and full sa - ti - e - ty But

A Ripe fruits, sweet flow'rs and full sa - ti - e - ty But

T Ripe fruits, sweet flow'rs and full sa - ti - e - ty But

B Ripe fruits, sweet flow'rs and full sa - ti - e - ty But

Pno.

51

S through the night a beast she grins at

A through the night a beast she grins at

T through the night a beast she grins at

B through the night a beast she grins at me,

Pno.

57

S me, A ve - ry mon - ster void of love

A me, A ve - ry mon - ster void of love

T me, A ve - ry mon - ster void of love

B A ve - ry mon - ster void of love

Pno.

63

S
and pray'r By day she stands a lie; by

A
and pray'r By day she stands a lie; by

T
and pray'r By day she stands a lie; by

B
and pray'r By day she stands a lie; by

Pno.

69

S
night she stands in all the na - ked hor - ror

A
night she stands in all the na - ked hor - ror

T
night she stands in all the na - ked hor - ror

B
night she stands in all the na - ked hor - ror

Pno.

75

S
of the truth with push-ing horns and

A
of the truth with push-ing horns and

T
of the truth with push-ing horns and

B
of the truth with push-ing horns and

Pno.

80

S
claw'd and clut - ching hands *f* Is this a friend in - *mp*

A
claw'd and clut-ching hands *f* *mp* Is this a friend in -

T
claw'd and clut - ching hands *f* *mp* Is this a friend in -

B
claw'd and clut-ching hands *f* *mp* Is this a friend in -

Pno.

86

S deed? *mf* That I should sell my soul to her, give her my

A deed? *mf* That I should sell my soul to her, give her my

T deed? *mf* Sell my soul, give her

B deed? *mf* Sell my soul, give her

Pno. *mp*

93

S life and youth, Till my feet, clo - ven too, take hold on

A life and youth, Till my feet, clo - ven too, take hold on

T my youth, too, take hold on

B my youth, too, take hold on

Pno.

101

S
hell. *ff*

A
hell. *ff*

T
hell. *ff*

B
hell. *ff*

Pno.
hell. *ff*

Remember

Words: Christina Rossetti

Music: Chris Rogers

$\text{♩} = 100$

Soprano

Alto

Tenor

Piano

mf Re - mem - ber me when

mf Re - mem - ber me when

mf Re - mem - ber me when

mf *mp*

mf *mp*

Detailed description: This system contains the first six measures of the piece. It features four staves: Soprano, Alto, Tenor, and Piano. The Soprano, Alto, and Tenor parts are in 3/4 time and begin with rests for the first three measures. The Piano part starts with a melody in the right hand and a bass line in the left hand. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano).

7

S.

A.

T.

Pno.

I am gone a - way, Gone far a-way in - to the si - lent

I am gone a - way, Gone far a-way in - to the si - lent

I am gone a - way,

Detailed description: This system contains measures 7 through 10. The Soprano, Alto, and Tenor parts have lyrics. The Soprano and Alto parts have two lines of lyrics. The Tenor part has one line of lyrics. The Piano part continues with the melody and bass line. Dynamics include *mf* and *mp*.

11

S. *mp* land; When you can no more hold me by the hand, Nor I half

A. *mp* land; When you can no more hold me by the hand, Nor I half

T. *mp* When you can no more hold me by the hand, Nor I half

Pno.

16

S. turn to go yet turn - ing stay. *mf* Re - *p*

A. turn to go yet turn - ing stay *mf* Re- *p*

T. turn to go yet turn - ing stay *mf* Re - *p*

Pno. *p* *mp*

21

S. mem - ber me when no more day by day You tell me

A. mem - ber me when no more day by day You tell me

T. mem - ber me when no more day by day You tell me

Pno.

28

S. of our fut - ure that you plann'd; On - ly re - mem - ber

A. of our fut - ure that you plann'd; On - ly re - mem - ber

T. of our fut - ure that you plann'd; On - ly re - mem - ber

Pno.

S. me; you un - der - stand It will be late to coun - sel
p

A. me; you un - der - stand It will be late to coun - sel
p

T. me you un - der - stand it will be late to coun - sel
p

Pno. *pp*

S. then or pray. Yet if you should for - get me for a
p

A. then or pray. Yet if you should for - get me for a
p

T. then or pray. Yet if you should for - get me for a
p

Pno.

49

S. while And af - ter - wards re - mem - ber, do not grieve: For

A. while And af - ter - wards re - mem - ber, do not grieve: For

T. while and af - ter - wards re - mem - ber, do not grieve: For

Pno.

57

S. if the dark - ness and cor - rup - tion leave A ves - tige of the thoughts that

A. if the dark - ness and cor - rup - tion leave A ves - tige of the thoughts that

T. if the dark - ness and cor - rup - tion leave A ves - tige of the thoughts that

Pno.

65

S. *f* once I had, *ff* Bet-ter by far you should for - get and smile Than

A. *f* once I had, *ff* Bet-ter by far you should for - get and smile Than

T. *f* once I had, *ff* Bet-ter by far you should for - get and smile Than

Pno. *f*

73

S. *mf* that you should re - mem - ber and be sad

A. *mf* that you should re - mem - ber and be sad.

T. *mf* that you should re - mem - ber and be sad

Pno. *mf*

Uphill

Words: Christina Rossetti

Music: Chris Rogers

$\text{♩} = 84$

The musical score is set in 4/4 time with a tempo of quarter note = 84. It features five staves: Soprano, Alto, Tenor, Bass, and Piano. The Soprano and Alto parts have lyrics: "Does the road wind". The piano accompaniment consists of a steady eighth-note bass line in the left hand and a series of chords in the right hand. The dynamic marking *mf* is present at the beginning of the piano part.

Soprano
Alto
Tenor
Bass
Piano

Does the road wind
Does the road wind

mf

4

S. up - hill all the way?

A. up - hill all the way?

T. *mf* Yes, to the ve - ry

B. *mf* Yes, to the ve - ry

Pno.

7

S. Will the day's jour - ney take the whole long

A. Will the day's jour - ney take the whole long

T. end.

B. end.

Pno.

10

S. day? But

A. day? From morn to night, my friend. But

T. From morn to night, my friend. But

B. From morn to night, my friend.

Pno.

13

S. is there for the night a rest - ing place?

A. is there for the night a rest - ing place? A roof

T. is there for the night a rest - ing place? A roof

B. A roof

Pno.

16

S.

A.

T.

B.

Piano:

19

S.

A.

T.

B.

Piano:

22

S. Shall I meet o - ther

A. can - not miss that inn. Shall I meet o - ther

T. can - not miss that inn.

B. can - not miss that inn.

Pno.

25

S. way-far - ers at night?

A. way-far - ers at night?

T. Those who have gone be - fore.

B. Those who have gone be - fore.

Pno.

S. *mf* Then must I knock, or call when just in sight?

A. *mf* Then must I knock, or call when just in sight?

T. *mf* They will not keep you

B. *mf* They will not keep you

Pno. *mf*

S. *mp* Shall I find com - fort, tra - vel - sore and

A. *mp* Shall I find com - fort, tra - vel - sore and

T. *mp* stand - ing at that door.

B. *mp* stand - ing at that door.

Pno. *mp*

34

S. *weak?*

A. *weak?*

T. *8* Of la - bour you shall find the sum.

B. Of la - bour you shall find the sum.

Pno. *mf*

37

S. *p* Will there be beds for me and all who seek?

A. *p* Will there be beds for me and all who seek?

T. *8* *p* Yea, beds for

B. *p* Yea, beds for

Pno. *p*

S.
A.
T.
B.
Pno.

all who come.
all who come.

Detailed description: This is a musical score for five parts: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Piano (Pno.). The score is for measures 40-43. The Soprano and Alto parts consist of whole rests in every measure. The Tenor and Bass parts sing the lyrics "all who come." in measures 40-41, with a long note in measure 42 and a whole rest in measure 43. The Piano accompaniment features a steady bass line in the left hand and chords in the right hand, including a complex chordal texture in measure 42.