for Benjamin Murray and the Fox Chapel Area High School
Concert Choir, Pittsburgh, Pennsylvania

Echo

Christina Rossetti

Jonny Priano

Freely \( \text{J} \approx 60 \)

Solo

\( pp \)

Come to me in the silence of the night;

for rehearsal only

\( \text{pp} \)

(c. 2-3"")

Tutti

\( \text{pp} \) (c. 2-3"")

*Come to me in the silence of the night;

\( \text{pp} \)

*Come to me in the silence of the night;

*Come to me in the silence of the night;

*Come to me in the silence of the night;

*Members of the section should enter one at a time, singing this passage at different speeds and repeating until cued to sustain the final note.

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*Rubato J = c. 69

Come in the speaking night;

Come in the speaking night;

Come in the speaking night;

Come in the speaking night;

*Rubato J = c. 69

Come with soft silence of a dream;

Come with soft silence of a dream;

Come with soft silence of a dream;

Come with soft silence of a dream;

*The entire piece should be performed with a flowing rubato, often accelerating in the middle of the phrase and tapering off at the end.

1601-4
round-ed cheeks and eyes as bright As sun-light on a
round-ed cheeks and eyes as bright As sun-light on a
round-ed cheeks and eyes as bright As sun on a
rit.

stream; Come back in tears,
stream; Come back in tears,
stream; Come back in tears,

Tears,
*mem'ry, hope, love, finished

O mem'ry, hope, love,

O mem'ry, hope, love,

O mem'ry, hope, love,

Suddenly faster \( \frac{1}{c. 108} \) molto rit.

years.

O dream how sweet, too

years. O dream how sweet, too

years. Dream how sweet, too

years. Dream how sweet, too

Suddenly faster \( \frac{1}{c. 108} \) molto rit.

* A few members from each section should whisper the text as indicated and then rejoin their section at m. 33.

1601-6
sweet, too bitter sweet, Whose wakening should have been in
sweet, too bitter sweet, Whose wakening should have been in
sweet, too bitter sweet, Whose wakening should have been in
sweet, too bitter sweet, Whose wakening should have been in

Paradise, Where souls brim-full of love abide and
Paradise, Where souls brim-full of love abide and
Paradise, Souls brim-full of love abide and
Paradise, Souls brim-full of love abide and
meet; Where thirst-ing long-ing eyes, where thirst-ing long-ing eyes
meet; Where thirst-ing long-ing eyes, where thirst-ing long-ing eyes
meet; Where thirst-ing long-ing eyes, where eyes
meet; Where thirst-ing long-ing eyes, where eyes molto rit.

Watch the slow door, watch the slow door That op-’ning, let-ting
Watch the slow door, watch the slow door That op-’ning, let-ting
Watch the slow door, watch the slow door That op-’ning, let-ting
Watch the slow door, watch the slow door That op-’ning, let-ting
Hopeful \( j \approx 66 \)

mf  \( \text{rit.} \)  \( \rightarrow \)  \( p \)

in, lets out no more.  Yet come to me in

mf  \( \rightarrow \)  \( p \)

in, lets out no more.

mf  \( \rightarrow \)  \( p \)

in, lets out no more.

\( \text{For Perusal Only} \)

mf  \( \text{rit.} \)

\( \text{Tutti} \)

\( mp \)

dreams, that I may live,  Come to me in dreams, that I may live,

\( mp \)

Come to me in dreams, that I may live,

\( mp \)

Come in dreams, that I may live,

\( mp \)

Come in dreams, that I may live,
back to me in dreams, ______ (mms) that I may give Pulse for

back to me in dreams, ______ (mms) that I may give Pulse for

back to me in dreams, ______ (mms) that I may give Pulse for

back to me in dreams, ______ (mms) that I may give Pulse for

*breath, breath Fading away \(\text{\textit{mp}} \) \(\text{\textit{c. 60}}\)

pulse, breath for breath: Speak low, ______ lean

pulse, breath for breath: \(\text{\textit{mp}} \)

pulse, breath for breath: Speak low, ______ lean

pulse, breath for breath: \(\text{\textit{mp}} \)

pulse, breath for breath: \(\text{\textit{c. 60}}\)

Fading away

*A few members from each section should whisper the text as indicated and then rejoin their section at m. 83.