

MALCOLM DEDMAN
REMEMBER
SATB CHOIR



TUX PEOPLE'S
 **MUSIC.**



ABOUT:

Poignant, lyrical pleas for remembrance are transformed with otherworldly harmonies, suspending this piece between the earthly world and the afterlife – a fresh, powerful take on the work of beloved poet Christina Rossetti.

FROM THE COMPOSER:

In Christina Rossetti's poem "Remember," she asks that she will be remembered once she has "gone far away into the silent land." The idea that we transcend to another existence after we die is a belief common to all the major religions and one with which I wholeheartedly concur.

Whilst setting this lovely poem, I was aware of the sadness people feel when someone close to them dies, but more importantly, the sense of mystery and wonder that the person who dies feels as they enter a new world of existence. The separation between the two 'worlds' is expressed by the stark harmonies, especially with the musical setting of the line "Nor half I turn to go yet turning stay."

The opening setting of the words "Remember me" become a musical motive that runs throughout the piece. The music builds up to the last two lines where the poet suggests that it is better to forget her rather than to be saddened by anything for which she might be remembered. However, as the poem is generally asking that she be remembered, I finish the piece with a return to the opening "Remember me" and a string of suspensions that seem to extend into infinity.

DURATION: ~4'30"



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Additional octavos are available for purchase from the publisher online.



**TUX PEOPLE'S
MUSIC.**

REMEMBER

Christina Rossetti

for SATB Choir

Malcolm Dedman
2004

Haunting ♩ = 100

pp

Soprano

Re - mem - ber me

Alto

Tenor

pp

Re - mem - ber, Re - mem - ber me, Re -

Bass

pp

Re - mem - ber, Re - mem - ber me, Re -

Reduction

7

when I am gone a - way, Gone

Gone

mem - ber, Re - mem - ber me.

mem - ber, Re - mem - ber me.

13 *mp* *pp*

far a - way in - to the si - lent land;

mp *pp*

far a - way in - to the si - lent land;

pp

When you can no

20 *p* *mf*

Nor I half turn to

p *mf*

Nor I half turn to

mf

more hold me by the hand,

p *mf*

Nor I half turn to

26 *rit.* *pp* *a tempo* *f* *p* *f*

pp *f* *p* *f*

pp

pp

33 *p* *pp*

p *pp*

p

39 *mf*
 mem - ber me. *mf*
 mem - ber me. *mf*
p *f* *mf*
 You tell me of our fu - ture, our fu - ture
f *mf*
 You tell me of our fu - ture, our fu - ture

46 *pp*
 On - ly re - mem - ber me; you
p *p*
 On - ly re - mem - ber me; you
pp
 that you planned:
pp
 that you planned:

meno mosso

52

p *mf*

un - der - stand It will be late, it will be late

p *mf*

un - der - stand It will be late, it will be late

p *mf*

It will be late, It will be late to

p *mf*

It will be late, It will be late to

58

pp *a tempo*

to coun - sel then or pray.

pp

to coun - sel then or pray.

pp *pp*

coun - sel then or pray. Yet if you

pp

coun - sel then or pray.

65 *pp*

più mosso

Yet if you should for - get me — for a while

And af - ter - wards — re -

should for - get me — for a while

And af - ter - wards re

72

meno mosso

ppp

And af - ter - wards — re - mem - ber, — do not

mem - ber, — re - mem - ber, do not

And af - ter - wards re - mem - ber, do not

mem - ber, — re - mem - ber, do not

a tempo

78

grieve, do not grieve: *pp*

grieve, do not grieve: For if the dark - ness

grieve, do not grieve: For if the dark - ness and cor - *pp*

grieve, do not grieve: For if the dark - ness

85

ves - tige of the thoughts *cresc.*

and cor - rup - tion leave A ves - tige of the *cresc.*

rup - tion leave ves - tige of the thoughts that once I *cresc.*

and cor - rup - tion leave A ves - tige of the thoughts

91

f *ff*

that once I had, Bet - ter,

f *ff*

thoughts that once I had, Bet - ter,

f *ff*

had, Bet - ter

f *ff*

that once I had, Bet - ter,

Detailed description: This block contains the musical score for measures 91 through 97. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal lines are marked with dynamics *f* and *ff*. The lyrics are: "that once I had, Bet - ter, thoughts that once I had, Bet - ter, had, Bet - ter, that once I had, Bet - ter,". The piano accompaniment consists of chords and melodic lines in both hands.

98

Bet - ter by far, by far you should for -

Bet - ter by far by far you should for -

Bet - ter by far, by far you should for -

Bet - ter by far, by far you should for -

Detailed description: This block contains the musical score for measures 98 through 104. It features four vocal staves and a piano accompaniment. The vocal lines are marked with dynamics *f* and *ff*. The lyrics are: "Bet - ter by far, by far you should for -", "Bet - ter by far by far you should for -", "Bet - ter by far, by far you should for -", "Bet - ter by far, by far you should for -". The piano accompaniment consists of chords and melodic lines in both hands.

104

mf *f* *mf*

get and smile Than that you should re - mem - ber, re - mem - ber

mf *f* *mf*

get and smile Than that you should re - mem - ber, re - mem - er

mf *f* *mf*

get and smile Than that you should re - mem - ber, r -

mf *f* *f*

get and smile Than that you should re - mem - ber, re -

111

p *pp*

and be sad. Re -

p *pp*

and be sad. Rem -

p *pp*

mem ber and be sad. Re - mem - ber,

p *pp*

mem - ber and be sad. Re - mem - ber

rit.

117

mem - ber, Re - mem - ber me, Re - mem - ber me.

mem - ber Re - mem - ber me, Re - mem - ber

Re - mem - ber me, Re - mem - ber me.

Re - mem - ber me, Re - mem - ber

meno mosso

124

ppp

ppp

me.

ppp

ppp

me.