

NOTES

Echo was composed in celebration of a storied career on behalf of Susan Ihnen. Susan was the accompanist at Valley High School (West Des Moines, IA) for twenty-five years. She came to be known as a symbol of vocal music education in central Iowa as she dutifully served the choirs at the secondary level with grace and poise. Students often spoke of her mothering compassion and her ability to make the choir room a place of kindness, warmth, and light in an otherwise trepidatious and confusing four years of high school. *Echo* by Christina Rossetti is one of Susan's favorite poems. The work seeks to capture the essence of the human memory. We often use memory to evoke a feeling and to be transported to a bygone time in our lives. Our ability to remember is that which keeps us human. Ever present, it reminds us of who we are at our very core. May you use this piece to distinguish that which is sacred in our lives; love, human presence, and one's own experience.

—Connor Koppin

ECHO

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, O hope, O love of finished years.

O dream, how sweet,
Whose waking should have been in Paradise,
Where souls 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 life again.
Come back to me in dreams, that I may give
Pulse for pulse, breath for breath:
Speak low, lean low,
As long ago.

—Christina G. Rossetti (1830–1894)
Adapted by Connor Koppin

Connor Koppin (b. 1991)

For biographical information visit:
www.connorkoppin.com

Written for the Valley High School A Cappella Choir.
 In honor of the wonderful Susan Ihnen's retirement from Valley High School.

Echo

for SATB Chorus (divisi) and Piano

Christina G. Rossetti (1830–1894)
 C. K., alt.

Connor Koppin

Pno. *A tempo* ♩ = 65

mp *pedal freely* *more*

S *rit.* *a tempo* ♩ = 60 *p*
 Come to me, come to me, _____

A *p*
 Come to me, come to me, _____

T *p*
 Come to me, come to me in the

B *p*
 Come to me, come to me in the

Pno. *rit.* *a tempo* ♩ = 60 *p*
Ped. _____ *pedal freely*

* Anywhere these breath marks appear in the score, a brief alteration of the given tempo should occur.

9

come, come.

come, come.

mp

8 si-lence of the night; Come in the speak-ing si-lence

si-lence of the night; Come in the speak-ing si-lence

mp

12

mp , *mf*

Come to me, come to me with soft round-ed cheeks and

mp , *mf*

Come to me, come to me with soft cheeks and

of a dream; Come to me, come to me.

mp

of a dream; Come to me, come to me.

mp

16
 eyes as bright As sun-light_ on a stream; Come, come,

eyes as bright As sun-light, on a stream; Come to me,

8
 Come to me,

Come to me,

8
 3

19
 rit. a tempo ♩ = 65
 come to me, Come back in tears, O

mp p mf
 come, come to me, Come back in tears, O

mp p mf
 come, come to me, Come back in tears, O

p mf
 come to me, come to me, Come back in tears

rit. a tempo ♩ = 65 8va
 mp

rit. *a tempo* ♩ = 60

23

mf

div.

mem'-ry, O hope, O love of fin-ished years.

mf

mem-'ry O hope, O love of fin-ished years.

mf

8 mem'-ry O hope, O love of fin-ished years.

div.

mf unis.

mem' - ry, O hope, O love of fin-ished years.

mf

rit. *a tempo* ♩ = 60

28

unis. p

O dream, how

p

O dream, how

p

O dream, how

p

O dream, how

3

r.h.

l.h.

Più mosso ♩ = 70

(for rehearsal only)

33

sweet Whose wak - ing should have been in Par - a - dise, Where souls of love a - bide and
 sweet, Whose wak - ing should have been in Par - a - dise, Where souls of love a - bide and
 sweet, _____ how sweet, Where souls a - bide and
 sweet, _____ how sweet, Where souls a - bide and

rit...

37

meet, _____ where souls of love a - bide and meet. Where *mf*
 meet, _____ where souls of love a - bide and meet. *mf* Where *mf*
 meet, _____ where, _____ souls a - bide and meet.
 meet, _____ where, _____ souls a - bide and meet.

rit...

Meno mosso ♩ = 65

40 thirst - y long - ing eyes, where thirst - y long - ing eyes, where

mf Where thirst - y long - ing eyes, Where thirst - y long - ing

thirst - y long - ing eyes, where thirst - y long - ing eyes, where

mf Where thirst - y long - ing eyes, Where thirst - y long - ing

Meno mosso ♩ = 65

42 thirst - y long - ing eyes, where thirst y long - ing eyes, where

mp eyes, Where thirst - y long - ing eyes, Where thirst - y long - ing

mp thirst - y long - ing eyes, where thirst - y long - ing eyes, where

mf eyes, Where thirst y long - ing eyes, Where thirst - y long - ing

mf Watch the slow door That

mf Watch the slow door That

* To be played at random, start with less movement and quicken as this section develops. Relax into the closing of m. 46.

44 thirst - y long - ing eyes, where thirst - y long - ing eyes, where
 eyes, Where thirst - y long - ing eyes, Where thirst - y long - ing
 thirst - y long - ing eyes, where thirst - y long - ing eyes, where
 eyes, Where thirst - y long - ing Where thirst - y long - ing
 o - p'ning, let - ting in, lets
 o - p'ning, let - ting in, lets

46 thirst - y long - ing eyes, where thirst - y long - ing eyes, where
 eyes, Where thirst - y long - ing eyes, Where thirst - y long - ing
 thirst - y long - ing eyes, where thirst - y long - ing eyes, where
 eyes, Where thirst - y long - ing eyes, Where thirst - y long - ing
 out no more, lets
 out no more, lets
 out no more, lets
 out no more, lets

rall..

thirst - y long - ing eyes, where thirst - y long - ing eyes...

48

eyes, Where thirst - y long - ing, thirst - y long - ing eyes...

thirst - y long - ing eyes, where thirst - y long - ing eyes...

eyes, Where thirst - y long - ing, thirst - y long - ing eyes...

8

out no more.

out no more.

rall..

50 Più mosso ♩ = 70

unis. mp

Yet

unis. mp

Yet

Più mosso ♩ = 70

mp freely

pedal freely

54

div. *unis.*

come to me in dreams, — yet come to me in dreams,

come in dreams, — yet come to me in dreams.

unis. mp

Yet come, yet come to me in dreams, That

unis. mp

Yet come to me in dreams, That

p

58

cresc. *rit.* **Broaden** $\text{♩} = 65$

That I may live my life, that I may live my life a - gain,

cresc. *div.*

That I may live my life, that I may live my life a - gain,

cresc. *mf*

I may live my life, that I may live my life my life a - gain,

cresc. *mf*

I may live my life, that I may live my life my life a - gain,

rit. **Broaden** $\text{♩} = 65$

mf

61

mf *div.* *unis. f* *div.* *unis.*

a - gain. Come back to me, come back to me, come to me in

div. *unis.* *mf* *f*

a - gain Come back to me, come back to me, come to me in

mf *f*

a - gain. Come back to me, come back to me, come to me in

mf *f*

a - gain. Come back to me, come back to me, come to me in

67

rit. *mp* *molto rit.* *p* *Meno mosso* ♩ = 60 *pp*

dreams, come to me in dreams, that I may give Pulse for pulse,

mp *p* *pp*

dreams, come to me in dreams, that I may give Pulse for pulse,

mp *close to "m"* *pp*

dreams, come to me in dream, Pulse for pulse,

mp *close to "m"* *div.* *unis. pp*

dreams, come, come to me in dream, Pulse for pulse,

rit. *molto rit.* *Meno mosso* ♩ = 60

72

mp freely breath for breath: _____ Speak low, lean low, As

mp freely breath for breath: _____ Speak low, lean low, As

mp freely breath for breath: _____ Speak low, lean low, As

mp freely div. breath for breath: _____ Speak low, lean low, As

mp *pedal freely*

S 1 *p* long a - go, long a - go, long a - *S 1 p*

S 2 *p* long a - go, long a - go, long a - go, *S 2*

A *p* long a - go, long a - go, long a - go,

T *p* long a - go, long a - go, long a - go,

B *p* long a - go, long a - go, long a - go,

Pno. *p*

80

decresc.

go, long a - go long a - go, long a -

decresc.

long a - go, long a - go, long a - go,

decresc.

long a - go, long a - go, long a - go,

decresc.

long a - go, long a - go, long a - go,

decresc.

long a - go, long a - go, long a - go,

rall.. - - - molto rit.. - - -

83

go, long a - go.

long a - go, long a - go.

long a - go, long a - go. *div.*

long a - go, long a - go.

long a - go, long a - go.

rall.. - - - molto rit.. - - -

decresc. **p**

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5:30

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