

Advent

Words: Christina Rossetti

Music: Kathryn Rose

Advent

Christina Rosetti

Kathryn Rose

Adagio ♩ = 60
p

SOPRANO
Thou dost say to An - gels, To bless - ed

ALTO

TENOR
p
To bless - ed

BASS
pp
'Come,'

Adagio ♩ = 60

For rehearsal only

4

S.
Spi - rits, 'Come': to the lambs of Thine own

A.
p
to the lambs of Thine own

T.
pp
Spi - rits, 'Come':

B.
'Come,'

FR.O.

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7

S. flock, Thy lit - tle ones, 'Come home.'

A. flock, Thy lit - tle ones, 'Come home.'

T. Thy lit - tle ones, 'Come home.'

B. 'Come home.'

FR.O.

Detailed description: This block contains the musical score for measures 7 through 11. It features five staves: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Piano/French Organ (FR.O.). The Soprano, Alto, and Tenor parts have lyrics: "flock, Thy lit - tle ones, 'Come home.'" The Bass part has the lyric "'Come home.'" The Piano/French Organ part provides accompaniment. The key signature has one flat (B-flat), and the time signature is 6/4. Measure numbers 7, 8, 9, 10, and 11 are indicated at the beginning of their respective staves.

Piu mosso

12

S. *mp* 'Come,' from the ma - ny man - sioned house The gra - cious word is sent;

A. *mp* 'Come,' from the ma - ny man - sioned house The gra - cious word is sent;

T. *mp* 'Come,' from the ma - ny man - sioned house The gra - cious word is sent;

B. *mp* 'Come,' from the ma - ny man - sioned house The gra - cious word is sent;

Piu mosso

FR.O.

Detailed description: This block contains the musical score for measures 12 through 15. It features five staves: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Piano/French Organ (FR.O.). The tempo is marked "Piu mosso" and the dynamic is "mp". The lyrics for all parts are: "'Come,' from the ma - ny man - sioned house The gra - cious word is sent;". The Piano/French Organ part includes triplets in measures 13 and 14. The key signature has one flat (B-flat), and the time signature is common time (C). Measure numbers 12, 13, 14, and 15 are indicated at the beginning of their respective staves.

Ritardando.....

16 *mf*

S. 'Come,' from the i - vo - ry pa - la - ces Un - to the Pe - ni - tent.

A. 'Come,' from the i - vo - ry pa - la - ces Un - to the Pe - ni - tent.

T. 'Come,' from the i - vo - ry pa - la - ces Un - to the Pe - ni - tent.

B. 'Come,' from the i - vo - ry pa - la - ces Un - to the Pe - ni - tent.

FR.O.

A tempo

21 *p* *mp*

S. O Lord, re - store us deaf and blind, Un - close our

A. O Lord, re - store us deaf and blind, Un - close our

T. O Lord, re - store us deaf and blind, Un - close our

B.

FR.O.

25

mf *f*

S. lips though dumb: Then say to us, 'I will come with speed.'

A. lips though dumb: Then say to us, 'I will come with speed.'

T. lips though dumb: Then say to us, 'I will come with speed.'

B. Then say to us, 'I will come with speed.'

FR.O.

29

mp

S.

A. And we will an - swer, 'Come.'

T. And we will an - swer,

B. And we will an - swer, 'Come.'

FR.O.

33

S. *p* And we will an - swer, 'Come.' _____

A. *p* _____ And we will an - swer, 'Come.' _____

T. *p* 'Come.' And we will an - swer, 'Come.' _____

B. *p* _____ And we will an - swer, 'Come.' _____

FR.O.

Kathryn Rose was born in Saskatchewan, Canada and studied the piano from the age of four. She composed her first piano piece at the age of seven and started playing the horn at eleven. She studied horn with Dr Tom Staples and piano with Glen Montgomery at the University of Lethbridge, Canada before moving to London in the year 2000.

In London, Kathryn has performed several solo recitals as both horn player and pianist, and acted as musical director for various community dramatic productions. She has also performed on serpent and tenor cor and busked on the London Underground. She studied with Julian Baker before attending Trinity College of Music, where she studied horn with Stephen Stirling and Roger Montgomery, and jazz with Jim Rattigan and Mark Bassey.

After her degree at Trinity College, Kathryn turned her hand to choral music. Since 2010 she has been organist and choirmistress at St Andrew's Church, Leytonstone, where several of her works have been sung.

Kathryn has a strong interest in making music more readily available to the general public and is passionate about removing barriers to access. She has organized performances of public-domain music aimed at raising awareness of copyright and intellectual property issues from the perspective of audience, performers and composers.

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