

SCOTT VILLARD

Remembrances

(1997)

1. Delia
2. Changed
3. Memories
4. Time Long Past

Delia

♩ = 88-92
mp

Tenor
Sweet as the ten - der fra - grance that sur - vives, when —

Bass
mp
fra - grance that sur - vives,

4
mf
mar - tyred flowers breathe out, — breathe - out their — lit - tle lives, sweet — as a
mar - tyred flowers
flowers breathe out their — lit - tle lives, *mf* sweet as a

8
cresc. poco a poco *f*
song, — a song — that — once — con - soled — our
song, *cresc. poco a poco* *f*

12
mf *dimin.* *mp* *dimin.*
pain, — but nev - er will — be sung to us a -
mf *dimin.* *mp* *dimin.* a -

The musical score is written for Tenor and Bass voices. It consists of four systems of music. The first system starts with a tempo marking of quarter note = 88-92 and a dynamic of mezzo-piano (mp). The Tenor part has lyrics: "Sweet as the ten - der fra - grance that sur - vives, when —". The Bass part has lyrics: "fra - grance that sur - vives,". The second system starts at measure 4. The Tenor part has lyrics: "mar - tyred flowers breathe out, — breathe - out their — lit - tle lives, sweet — as a". The Bass part has lyrics: "mar - tyred flowers", "flowers breathe out their — lit - tle lives, mf sweet as a". The third system starts at measure 8. The Tenor part has lyrics: "song, — a song — that — once — con - soled — our". The Bass part has lyrics: "song, cresc. poco a poco f". The fourth system starts at measure 12. The Tenor part has lyrics: "pain, — but nev - er will — be sung to us a -". The Bass part has lyrics: "pain, — but nev - er will — be sung to us a -". The score includes various musical markings such as dynamics (mp, mf, f, dimin.), articulation (accents), and phrasing slurs. The time signature changes from 5/4 to 3/4 and back to 5/4.

Changed

♩ = 100-104
p
Tenor
Bass
mp From the
Mmm *sim.*

5
out - skirts of the town, where of old the mile - stone stood, now a

9
stran - ger, look - ing down

tutti *p* *cresc.* *mp* *cresc.*
13
I be - hold the sha - dow - y crown of the
13 *p* *cresc.* *mp* *cresc.*
of the
of the

17 *mf* *dimin.* *mp*
 dark and haunt - ed wood. Is
 haunt - ed wood.

21 *cresc.* *mf* *cresc.*
 it changed, or am I changed? Ah! the
 or *cresc.* am I *mf* *cresc.*

25 *f* *dimin.*
 oaks are fresh and green, but the
f *dimin.*

29 *mf*
 friends with whom I ranged through their thick - ets are es - tranged by the

33 *dimin.* *rallent.*
 years that in - ter - vene. Mmm
dimin. Mmm *mp*

37 *mp a tempo*

Bright as ev - er flows the sea, Mmm

41 *mf* *cresc.* *f rallent.*

bright as ev - er shines the sun,

45 *p a tempo* *cresc.*

but, a - las! they seem to me not

49 *mf* *cresc.* *f* *mp* not

not the sun that used to be,

53 *dimin.* *rallent.*

not the tides that used to run,

58 *p* *a tempo*

Mmm *sim.*

58

p

63

rallent. *pp*

63

pp

P.B. Shelley

Time Long Past

Scott Villard

$\text{♩} = 80-84$

Like the ghost of a dear friend dead is time long past. A—

mp Mmm— *sim.*

Tenor

Bass

5 tone which is now for-ev-er fled, a— hope which is now for-ev-er past, a— love so—sweet it—

5

10 could not last, was time long past. *f* There were sweet sweet dreams in the night of—

10

sweet dreams in the night

15 time of time long past: and, was it sad-ness or de-light each day a shadow

15

of time long past: and, was it sad-ness or de-light, each day a shadow on-ward

mf Mmm—

20 *dimin.* *p* Mmm *rit.* *mp*
 on - ward - cast which made - us - wish it - yet - might - last, Mmm There -
 cast Mmm That - time - long - past. *mp*

25 *a tempo*
 is re - gret, al-most remorse, for - time - long - past. 'Tis like a child's be-lov-ed
 like a child's be-lov-ed

30 *rall.* *a tempo*
 child's be - lov - ed corse a - fa - ther - watches, till at last *cresc.* *f*
 corse corse a - fa - ther - watches, till at last, at last - beau - ty is like re -

34 *dimin.* *mf* *mp* *rit.*
 mem - brance - cast - from time - long - past.
 long - past. *dimin.* *mf* *mp* long - past.