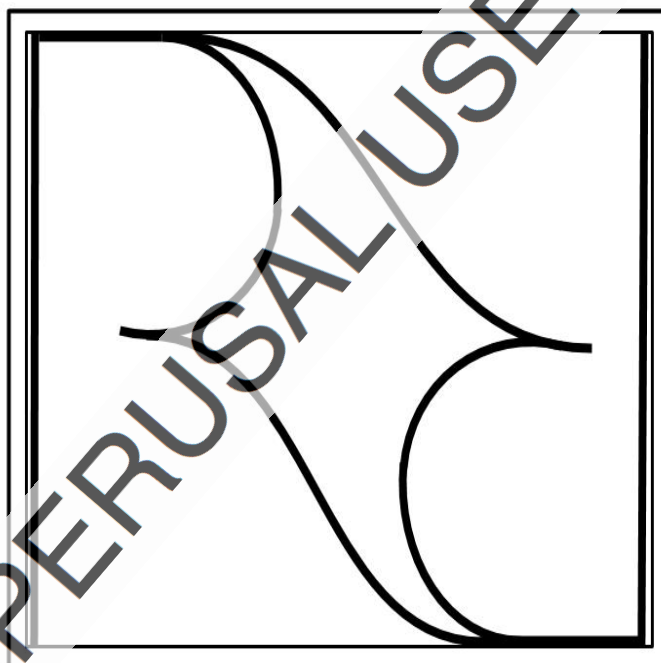


NO LONGER MOURN

SSSAA, a cappella



FOR PERUSAL USE ONLY

No Longer Mourn

Rob Redei

Sonnet 71

No longer mourn for me when I am dead
Than you shall hear the surly sullen bell
Give warning to the world that I am fled
From this vile world with vilest worms to dwell;
Nay, if you read this line, remember not
The hand that writ it; for I love you so,
That I in your sweet thoughts would be forgot,
If thinking on me then should make you woe.
O, if (I say) you look upon this verse,
When I (perhaps) compounded am with clay,
Do not so much as my poor name rehearse,
But let your love even with my life decay,
Lest the wise world should look into your moan,
And mock you with me after I am gone.

-William Shakespeare

molto rubato, $\text{♩} = 60$
p

Soprano 1
no lon - ger mourn - - - no lon - ger mourn no lon - ger mourn for

Soprano 2
no lon - ger mourn - - - no lon - ger mourn no lon - ger mourn for

Soprano 3
no lon - ger mourn - - - no lon - ger mourn no lon - ger mourn for

Alto 1
no lon - ger mourn - - - no lon - ger mourn no lon - ger mourn for

Alto 2
no lon - ger mourn - - - no lon - ger mourn no lon - ger mourn for

No Longer Mourn

6

S 1 me when I am dead _____ then you shall hear the sur²-ly sul-len bell _____ give *mp*³

S 2 me when I am dead _____ than you shall hear the sur²-ly sul-len bell _____ give *mp*

S 3 me when I no lon-ger mourn for me _____ than you shall hear the sur-ly sul-len bell _____ give *mp*

A 1 me when I no lon-ger mourn for me _____ than you shall hear the sur-ly sul-len bell _____ give *mp*

A 2 me when I no lon-ger mourn for me _____ than you shall hear the sur-ly sul-len bell _____ give *mp*

Musical score for the first system of 'No Longer Mourn'. It features five vocal parts: Soprano 1 (S1), Soprano 2 (S2), Soprano 3 (S3), Alto 1 (A1), and Alto 2 (A2). The music is in G major (one sharp) and 4/4 time. The lyrics are: 'me when I am dead _____ then you shall hear the sur²-ly sul-len bell _____ give'. The score includes dynamic markings such as *mp* and *mp*³, and articulation marks like slurs and accents. A large diagonal watermark 'FOR PERUSAL USE ONLY' is overlaid on the page.

13

S 1 war-ning to the world that I am fled _____ from this² vile world with vil²-est worms do dwell _____ *mf* *p* *mp*

S 2 war-ning to the world that I the world that I am fled _____ from this² vile world with vil²-est worms do dwell _____ *mf* *p* *mp*

S 3 war-ning to the world that I the world that I am fled _____ from this vile world with vil-est worms do dwell _____ *mf* *p* *mp*

A 1 war-ning to the world that I the world that I am fled _____ from this vile world with vil-est worms do dwell _____ *mf* *p* *mp*

A 2 war-ning to the world that I the world that I am fled _____ from this vile world with vil-est worms do dwell _____ *mf* *p* *mp*

Musical score for the second system of 'No Longer Mourn'. It continues with the same five vocal parts: S1, S2, S3, A1, and A2. The lyrics are: 'war-ning to the world that I am fled _____ from this² vile world with vil²-est worms do dwell _____'. The score includes dynamic markings such as *mf*, *p*, and *mp*, and articulation marks like slurs and accents. A large diagonal watermark 'FOR PERUSAL USE ONLY' is overlaid on the page.

No Longer Mourn

4
20

S 1 *p* *mp*
no lon - ger mourn _____ no lon - ger mourn if _____ these

S 2 *p* *mp*
no lon - ger mourn _____ no lon - ger mourn if _____ these

S 3 *p* *mp*
no lon - ger mourn _____ no lon - ger mourn if _____ these

A 1 *p* *mf*
no lon - ger mourn _____ no lon - ger mourn Nay if you read these

A 2 *p* *mp*
no lon - ger mourn _____ no lon - ger mourn if _____ these

26

S 1
words _____ no lon - ger mourn for me hand for _____² I love you so _____

S 2
words _____ no lon - ger mourn for me hand for _____² I love you so

S 3
words _____ no lon - ger mourn for me hand for _____² I love you so _____

A 1
words re - mem - ber not _____ the hand that writ it for² I love you so _____

A 2 *mf*
26
words _____ no lon - ger mourn for me _____ hand for _____² I love you so _____ That

No Longer Mourn

mf 5

33 *mp*

S 1 be for - got think - ing on me then should make you woe *mf*

S 2 be for - got think - ing on me then should make you woe *mf*

S 3 be for - got think - ing on me then should make you woe *mf*

A 1 be for - got think - ing on me then should make you woe *mf*

A 2 33 *mf*
I in your sweet thoughts would be for - got if think - ing on me then should make you woe

40 *f* *p*

S 1 no lon - ger mourn no lon - ger mourn no lon - ger mourn no lon - ger mourn no lon - ger mourn no

S 2 no lon - ger mourn no lon - ger mourn no lon - ger

S 3

A 1 no lon - ger mourn for me no lon - ger mourn no lon - ger mourn for

A 2 40 *f*
no lon - ger mourn for me no lon - ger mourn no lon - ger mourn for

No Longer Mourn

6
46

mf > *p* < *mf* > *p sim.*

S 1 lon-ger no lon-ger no lon-ger no lon-ger no lon-ger no lon-ger no

p < *mf* > *p* < *mf* > *p sim.*

S 2 mourn no lon-ger no lon-ger no lon-ger no lon-ger no lon-ger

S 3 *f* O if I say you look u-pon this

A 1 *mp* *mf* *mf* > *p* < *mf* *mf* > *p* < *mf* *mf* > *p* < *mf*

me no lon-ger mourn no lon-ger mourn no lon-ger

A 2 *mp* *mf* *mf* > *p* < *mf* *mf* > *p* < *mf*

mourn lon-ger mourn lon-ger mourn lon-ger

52

S 1 lon-ger no lon-ger no lon-ger no lon-ger no lon-ger no

S 2 no lon-ger no lon-ger no lon-ger no lon-ger

S 3 *verse* when I per-haps com-poun-ded am with clay

A 1 *mf* > *p* < *mf* *mf* > *p* < *mf* *mf* > *p* < *mf* *mf* > *p* < *mf*

mourn no lon-ger mourn no lon-ger mourn

A 2 *mf* *mf* > *p* < *mf* *mf* > *p* < *mf* *mf* > *p* < *mf*

mourn lon-ger mourn lon-ger mourn

No Longer Mourn

57

S 1 lon-ger no lon-ger no lon-ger no lon-ger no lon-ger no

S 2 no lon-ger no lon-ger no lon-ger no lon-ger no lon-ger

S 3 Do not so much as my poor name re-hearse but

A 1 *mf* no lon-ger mourn *mf* *p* *mf* no lon-ger mourn no lon-ger

A 2 *mf* lon-ger mourn *mf* *p* *mf* lon-ger mourn no lon-ger

62

S 1 lon-ger no lon-ger no lon-ger no lon-ger de-cay de-cay

S 2 no lon-ger no lon-ger no lon-ger de-cay de-cay

S 3 let your love e-ven with my love de-cay de-cay de-cay

A 1 *mf* *p* *mf* mourn no lon-ger mourn *mp* de-cay de-cay

A 2 *mf* *p* *mf* mourn no lon-ger mourn *mp* de-cay de-cay

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8
69

S 1 *pp* *p*
de - cay de - cay no lon - ger mourn no

S 2 *pp* *p*
de - cay de - cay no lon - ger mourn no

S 3 *pp* *p*
de - cay de - cay no lon - ger mourn no lon -

A 1 *pp* *p*
de - cay de - cay no lon - ger mourn no

A 2 *pp* *p*
de - cay de - cay no lon - ger mourn no lon -

75

S 1 *mf* *p*
lon - ger mourn Lest the wise world should look in - to your moan and

S 2 *mf* *p*
lon - ger mourn Lest the wise world should look in - to your moan

S 3 *mf* *p*
ger mourn Lest the wise world should look in - to your moan

A 1 *mf* *p*
lon - ger mourn Lest the wise world should look in - to your moan

A 2 *mf* *p*
ger mourn Lest the wise world should look in - to your moan

No Longer Mourn
slower, ♩=50

80

rit.

p

p

p

S 1
mock you _____ with me af - ter I am gone gone

S 2
_____ mock you _____ with me af - ter I am gone _____

S 3
mock you _____ with me af - ter I am gone gone

A 1
mock you _____ with me af - ter I am gone gone

A 2
80
_____ mock you with me af - ter I am gone gone

85

S 1
gone _____

S 2

S 3
gone _____

A 1
gone _____

A 2
85
gone _____