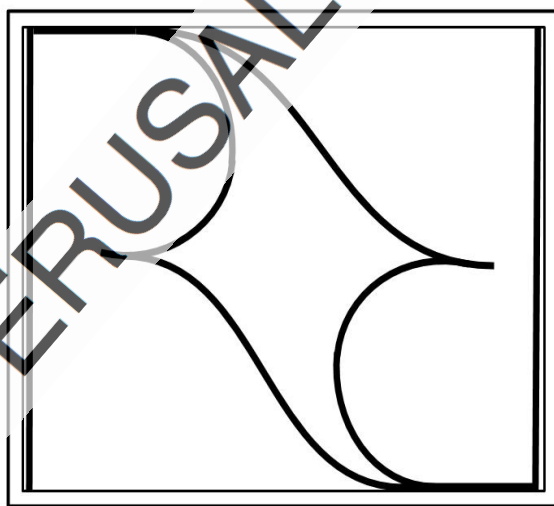


# NO LONGER MOURN

TTTBB, *a cappella*



# 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*

Tenor 1  
no lon - ger mourn no lon - ger mourn no lon - ger mourn for

Tenor 2  
no lon - ger mourn no lon - ger mourn no lon - ger mourn for

Tenor 3  
no lon - ger mourn no lon - ger mourn no lon - ger mourn for

Baritone  
no lon - ger mourn no lon - ger mourn no lon - ger mourn for

Bass  
no lon - ger mourn no lon - ger mourn no lon - ger mourn for

# No Longer Mourn

6

T 1 *mp*<sup>3</sup>  
me when I am dead \_\_\_\_\_ then you shall hear the sur-ly sul-len bell \_\_\_\_\_ give

T 2 *mp*  
me when I am dead \_\_\_\_\_ than you shall hear the sur-ly sul-len bell \_\_\_\_\_ give

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

B *mp*  
me when I no lon-ger mourn for me \_\_\_\_\_ than you shall hear the sur-ly sul-len bell \_\_\_\_\_ give

B *mp*  
me when I no lon-ger mourn for me \_\_\_\_\_ than you shall hear the sur-ly sul-len bell \_\_\_\_\_ give

13

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

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

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

B *mf* *p* *mp*  
war-ning to the world that I the world that I am fled \_\_\_\_\_ from this vile world with vil-est worms do dwell \_\_\_\_\_

B *mf* *p* *mp*  
war-ning to the world that I the world that I am fled \_\_\_\_\_ from this vile world with vil-est worms do dwell \_\_\_\_\_

# No Longer Mourn

4  
20

T 1 *p* *mp*  
no lon - ger mourn no lon - ger mourn if these

T 2 *p* *mp*  
no lon - ger mourn no lon - ger mourn if these

T 3 *p* *mp*  
no lon - ger mourn no lon - ger mourn if these

B *p* *mf*  
no lon - ger mourn no lon - ger mourn Nay if you read these

B *p* *mp*  
no lon - ger mourn no lon - ger mourn if these

26

T 1  
words no lon - ger mourn for me hand for I love you so

T 2  
words no lon - ger mourn for me hand for I love you so

T 3  
words no lon - ger mourn for me hand for I love you so

B  
words re - mem - ber not the hand that writ it for I love you so

B *mf*  
words no lon - ger mourn for me hand for I love you so That

# No Longer Mourn

*mf*  $\text{5}$

33 *mp*

T 1  
be for - got \_\_\_\_\_ think-ing on me then should make you woe \_\_\_\_\_

T 2  
be for - got \_\_\_\_\_ think-ing on me then should make you woe \_\_\_\_\_

T 3  
be for - got \_\_\_\_\_ think-ing on me then should make you woe \_\_\_\_\_

B  
be for - got \_\_\_\_\_ think-ing on me then should make you woe \_\_\_\_\_

B  
I in your sweet thoughts would be for - got \_\_\_\_\_ if think-ing on me then should make you woe \_\_\_\_\_

*mf*

40 *f* *p*

T 1  
no lon-ger mourn no lon-ger mourn no lon-ger mourn no lon-ger mourn no

T 2  
no lon-ger mourn no lon-ger mourn no lon-ger

T 3  
\_\_\_\_\_

B  
no lon-ger mourn for me \_\_\_\_\_ no lon-ger mourn no lon-ger mourn for

B  
no lon-ger mourn for me \_\_\_\_\_ no lon-ger mourn no lon-ger mourn for

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6  
46

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

T 1  
lon-ger no lon-ger no lon-ger no lon-ger no lon-ger no

T 2  
mourn no lon-ger no lon-ger no lon-ger no lon-ger no lon-ger

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

B  
*mp* *mf* *mf* > *p* < *mf* *mf* > *p* < *mf*  
me no lon-ger mourn no lon-ger mourn no lon-ger

B  
*mp* *mf* *mf* > *p* < *mf* *mf* > *p* < *mf*  
me no lon-ger mourn no lon-ger mourn no lon-ger

52

T 1  
lon-ger no lon-ger no lon-ger no lon-ger no

T 2  
no lon-ger no lon-ger no lon-ger no lon-ger

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

B  
*mf* > *p* < *mf* *mf* > *p* < *mf* *mf* > *p* < *mf*  
mourn no lon-ger mourn no lon-ger mourn

B  
*mf* > *p* < *mf* *mf* > *p* < *mf* *mf* > *p* < *mf*  
mourn no lon-ger mourn no lon-ger mourn

No Longer Mourn

57

T 1  
lon-ger no lon-ger no lon-ger no lon-ger no lon-ger no

T 2  
no lon-ger no lon-ger no lon-ger no lon-ger no lon-ger

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

B  
*mf* no lon-ger mourn no lon-ger mourn no lon-ger

B  
*mf* no lon-ger mourn no lon-ger mourn no lon-ger

62

T 1  
lon-ger no lon-ger no lon-ger no lon-ger de- cay de-

T 2  
no lon-ger no lon-ger no lon-ger de- cay de-

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

B  
*mf* mourn no lon-ger mourn de- cay de-

B  
*mf* mourn no lon-ger mourn de- cay de-

No Longer Mourn

8  
68

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

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

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

B *pp* *p*  
cay de - cay <sup>2</sup> de - cay no lon - ger mourn no

B *pp* *p*  
cay de - cay de - cay no lon - ger mourn no lon -

This musical score system covers measures 68 to 74. It features five vocal parts: Tenor 1 (T1), Tenor 2 (T2), Tenor 3 (T3), Bass (B), and another Bass (B). The music is in the key of A major (three sharps) and begins with a common time signature (C) that changes to 2/4 and then 4/4. The lyrics are: 'cay de - cay de - cay no lon - ger mourn no'. The first part of the system (measures 68-71) is marked *pp* (pianissimo), and the second part (measures 72-74) is marked *p* (piano). There are dynamic hairpins and a fermata over the final note of the first part. A large diagonal watermark 'FOR PERUSAL USE ONLY' is overlaid on the score.

75

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

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

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

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

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

This musical score system covers measures 75 to 80. It features the same five vocal parts as the first system. The lyrics are: 'lon - ger mourn Lest the wise world should look in - to your moan and'. The music is in 4/4 time. The first part of the system (measures 75-78) is marked *mf* (mezzo-forte), and the second part (measures 79-80) is marked *p* (piano). There are dynamic hairpins and a fermata over the final note of the first part. A large diagonal watermark 'FOR PERUSAL USE ONLY' is overlaid on the score.



No Longer Mourn  
slower, ♩=50

80

*rit.*

*p*

*p*

*p*

T 1  
mock you \_\_\_\_\_ with me af - ter I am gone gone

T 2  
\_\_\_\_\_ mock you \_\_\_\_\_ with me af - ter I am gone \_\_\_\_\_

T 3  
mock you \_\_\_\_\_ with me af - ter I am gone gone

B  
mock you \_\_\_\_\_ with me af - ter I am gone gone

B  
\_\_\_\_\_ mock you with me af - ter I am gone gone

85

T 1  
gone \_\_\_\_\_

T 2  
\_\_\_\_\_

T 3  
gone \_\_\_\_\_

B  
gone \_\_\_\_\_

B  
gone \_\_\_\_\_