

ZACHARY WADSWORTH

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# PASSING AWAY

for SSAATTBB chorus and organ

*for the Spire Chamber Ensemble, Ben A. Spalding, Founder and Artistic Director*

PERUSALS SCORE

## Score Notes

- Completed: February 2016.
- Duration: ca. 6'30".
- Text: "Passing away, Saith the World" by Christina Rossetti (1830 - 1894). Public domain.
- Commissioned by the Spire Chamber Ensemble. Dedicated to the Spire Chamber Ensemble and Ben A. Spalding, Founder and Artistic Director.

## Performance Notes

- Organ registrations are generic suggestions that should be freely altered to suit different organs, choirs, and performance spaces. In general, the repeating sixteenth-note figure should not dominate the musical texture, but it should still be colorful.
- In mm. 1-20 (and again in mm. 59-79), the refrain chorus should repeat their 7/4 pattern without adjusting their phrasing or text stress to the shifting meters. The first sopranos, altos, and tenors should observe the meters throughout these sections.

Zachary Wadsworth's "vivid, vital, and prismatic" music has established him as one of the leading composers of his generation, especially among those writing vocal, choral, and operatic works. With recent performances by the choir of Westminster Abbey, the Washington National Opera Chorus, Boston Metro Opera, Long Leaf Opera, the Buffalo Philharmonic Orchestra, and the Atlanta Philharmonic Orchestra, his works have been heard in venues around the world, from Washington's Kennedy Center to Tokyo's Takinogawa Hall.

As winner of the 2011 King James Bible Trust Award, Wadsworth's anthem *Out of the South Cometh the Whirlwind* was performed at Westminster Abbey in the presence of Queen Elizabeth II. Other recent honors include a Fellowship from the Douglas Moore Fund for American Opera, a Charles Ives Scholarship from the American Academy of Arts and Letters, three Morton Gould Young Composer Awards from ASCAP, and first-prize recognition in competitions sponsored by the American Composers Forum, the Pacific Chorale, the Boston Choral Ensemble, and the Esoterics. Wadsworth's music is widely broadcast and distributed, with recent publications by Novello, G. Schirmer, and E.C. Schirmer, and broadcasts on NPR, BBC, and CBC.

Wadsworth earned graduate degrees from Cornell University (DMA) and Yale University (MM), and is an honors graduate of the Eastman School of Music (BM). Originally from Richmond, Virginia, Wadsworth (b. 1983) has taught at Williams College, the Interlochen Center for the Arts and the University of Calgary, and he maintains an active performing life as a tenor and pianist.

## Text

Passing away, saith the World, passing away:  
Chances, beauty and youth, sapp'd day by day:  
Thy life never continueth in one stay.  
Is the eye waxen dim, is the dark hair changing to grey  
That hath won neither laurel nor bay?  
I shall clothe myself in Spring and bud in May:  
Thou, root-stricken, shalt not rebuild thy decay  
On my bosom for aye.  
Then I answer'd: Yea.

Passing away, saith my Soul, passing away:  
With its burden of fear and hope, of labour and play,  
Hearken what the past doth witness and say:  
Rust in thy gold, a moth is in thine array,  
A canker is in thy bud, thy leaf must decay.  
At midnight, at cockcrow, at morning, one certain day  
Lo, the Bridegroom shall come and shall not delay:  
Watch thou and pray.  
Then I answer'd: Yea.

Passing away, saith my God, passing away:  
Winter passeth after the long delay:  
New grapes on the vine, new figs on the tender spray,  
Turtle calleth turtle in Heaven's May.  
Though I tarry, wait for Me, trust Me, watch and pray.  
Arise, come away, night is past and lo it is day,  
My love, My sister, My spouse, thou shalt hear Me say.  
Then I answer'd: Yea.

for the Spire Chamber Ensemble, Ben A. Spalding, Founder/Artistic Director.

# Passing Away

Christina Rossetti (1830-1894)

Zachary Wadsworth (b. 1983)

**Adagio** ♩ = ca. 69 (♩. = ca. 46)

*p* *espress.*

Soprano 1  
Alto 1  
Tenor 1

*pp* *non espress.*

Soprano 2  
Alto 2  
Tenor 2  
Bass 1  
Bass 2

*pp* *non espress.*

Organ

The musical score is arranged in a system with seven staves. The top three staves are for vocalists: Soprano 1, Alto 1, and Tenor 1. The next four staves are for vocalists: Soprano 2, Alto 2, Tenor 2, and Bass 1. The bottom staff is for the Organ. The score begins with a tempo marking 'Adagio' and a metronome indication of ♩ = ca. 69 (♩. = ca. 46). The key signature is one flat (B-flat major or D minor). The time signature is 7/4. The score is divided into three measures. The first measure is in 7/4. The second measure is in 7/4. The third measure is in 12/8. The vocal parts have lyrics: 'Pas - sing a - way, saith the World, pas sing a - way, saith the World, pas - sing a - way, saith the World,'. The organ part is mostly silent, with some notes in the third measure.

5

S. 1  
way, saith the World, pas - sing a - way:

A. 1  
way, saith the World, pas - sing a - way:

T. 1  
8 way, saith the World, pas - sing a - way:

S. 2  
pas-sing a-way, saith the World, pas - sing a-way, saith the World, pas - sing a - way,

A. 2  
pas-sing a-way, saith the World, pas - sing a-way, saith the World, pas - sing a - way,

T. 2  
8 pas-sing a-way, saith the World, pas - sing a-way, saith the World, pas - sing a - way,

B. 1  
pas-sing a-way, saith the World, pas - sing a-way, saith the World, pas - sing a - way,

B. 2  
pas-sing a-way, saith the World, pas - sing a-way, saith the World, pas - sing a - way,

Org.  
Sw. 8' (4')  
pp

8

S. 1  
Chan - ces, beau-ty and youth, sapp'd day\_ by day: Thy

A. 1  
Chan - ces, beau-ty and youth, sapp'd day\_ by day: Thy

T. 1  
Chan - ces, beau-ty and youth, sapp'd day\_ by day: Thy

S. 2  
saith the World, pas - sing — a - way, saith the World, pas - sing a - way, \_

A. 2  
saith the World, pas - sing — a - way, saith the World, pas - sing a - way, \_

T. 2  
saith the World, pas - sing — a - way, saith the World, pas - sing a - way, \_

B. 1  
saith the World, pas - sing — a - way, saith the World, pas - sing a - way, \_

B. 2  
saith the World, pas - sing — a - way, saith the World, pas - sing a - way, \_

Org.  
*pp*

S. 1 *mf*  
 life nev - er con - tin - u - eth in\_ one stay. Is the eye wax - en

A. 1 *mf*  
 life nev - er con - tin - u - eth in\_ one stay. Is the eye wax - en

T. 1 *mf*  
 life nev - er con - tin - u - eth in\_ one stay. Is the eye wax - en

S. 2 *(sempre pp)*  
 — saith the World, pas - sing a - way, saith the World, pas - sing a - way, saith the

A. 2 *(sempre pp)*  
 — saith the World, pas - sing a - way, saith the World, pas - sing a - way, saith the

T. 2 *(sempre pp)*  
 — saith the World, pas - sing a - way, saith the World, pas - sing a - way, saith the

B. 1 *(sempre pp)*  
 — saith the World, pas - sing a - way, saith the World, pas - sing a - way, saith the

B. 2 *(sempre pp)*  
 — saith the World, pas - sing a - way, saith the World, pas - sing a - way, saith the

Org.  
 Organ accompaniment with treble and bass staves.

15

S. 1  
 dim, is the dark\_ hair chang-ing to grey\_\_\_\_\_

A. 1  
 dim, is the dark\_ hair chang-ing to grey\_\_\_\_\_

T. 1  
 dim, is the dark\_ hair chang-ing to grey\_\_\_\_\_

S. 2  
 World, pas - sing\_\_\_\_\_ a - way, saith\_\_\_\_\_ the World, pas - sing a - way,

A. 2  
 World, pas - sing\_\_\_\_\_ a - way, saith\_\_\_\_\_ the World, pas - sing a - way,

T. 2  
 World, pas - sing\_\_\_\_\_ a - way, saith\_\_\_\_\_ the World, pas - sing a - way,

B. 1  
 World, pas - sing\_\_\_\_\_ a - way, saith\_\_\_\_\_ the World, pas - sing a - way,

B. 2  
 World, pas - sing\_\_\_\_\_ a - way, saith\_\_\_\_\_ the World, pas - sing a - way,

Org.  
 pp



19

rit. . . . .

Brightly ♩ = ca. 76

S. 1 *mp* *p*  
 That hath won nei - ther lau - rel nor bay?

A. 1 *mp* *p*  
 That hath won nei - ther lau - rel nor bay?

T. 1 *mp* *p*  
 That hath won nei - ther lau - rel nor bay?

S. 2 saith the World, pas - sing a - way, saith the World,

A. 2 saith the World, pas - sing a - way, saith the World,

T. 2 saith the World, pas - sing a - way, saith the World,

B. 1 saith the World, pas - sing a - way, saith the World,

B. 2 saith the World, pas - sing a - way, saith the World,

rit. . . . .

Brightly ♩ = ca. 76

Sw. brighter 8', 4' (subtle 2' optional)

Org. *p*

25

S. 1 *f* I shall

S. 2 *f* I shall

A. 1 *f* I shall

A. 2 *f* I shall

T. 1 *f* I shall

T. 2 *f* I shall

B. 1 *f* I shall

B. 2 *f* I shall

Org. *mf* *f*

Gt. 8'

S. 1  
clothe myself in Spring and

S. 2  
clothe myself in Spring and

A. 1  
clothe myself in Spring and

A. 2  
clothe myself in Spring and

T. 1  
clothe myself in Spring and

T. 2  
clothe myself in Spring and

B. 1  
clothe myself in Spring and

B. 2  
clothe myself in Spring and

Org.

The musical score is for a SATB choir and organ. It consists of nine staves. The vocal parts (Soprano 1 & 2, Alto 1 & 2, Tenor 1 & 2, Bass 1 & 2) are in treble clef, while the organ part is in bass clef. The lyrics are: "clothe myself in Spring and". The score includes various musical notations such as notes, rests, and dynamic markings. A large watermark "PERUSAHARAN MUSICAL SCORE" is overlaid diagonally across the page.

33

S. 1  
bud in May: Thou root - -

S. 2  
bud in May: Thou root - -

A. 1  
bud in May: Thou root - -

A. 2  
bud in May: Thou root - -

T. 1  
bud in May: Thou root - -

T. 2  
bud in May: Thou root - -

B. 1  
bud in May: Thou root - -

B. 2  
bud in May: Thou root - -

Org.

The musical score consists of nine staves. The top eight staves are for voices: Soprano 1 (S. 1), Soprano 2 (S. 2), Alto 1 (A. 1), Alto 2 (A. 2), Tenor 1 (T. 1), Tenor 2 (T. 2), Bass 1 (B. 1), and Bass 2 (B. 2). The bottom two staves are for the Organ (Org.), with a grand brace on the left. The lyrics are: "bud in May: Thou root - -". The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The organ part features a complex texture with sixteenth-note runs in the right hand and chords in the left hand.

37

S. 1  
strick - - en, shalt not re - build thy de -

S. 2  
strick - - en, shalt not re - build thy de -

A. 1  
strick - - en, shalt not re - build thy de -

A. 2  
strick - - en, shalt not re - build thy de -

T. 1  
strick - - en, shalt not re - build thy de -

T. 2  
strick - - en, shalt not re - build thy de -

B. 1  
strick - - en, shalt not re - build thy de -

B. 2  
strick - - en, shalt not re - build thy de -

Org.

41

S. 1  
cay \_\_\_\_\_  
On my bo-som for aye. \_\_\_\_\_

S. 2  
cay \_\_\_\_\_  
On my bo-som for aye. \_\_\_\_\_

A. 1  
cay \_\_\_\_\_  
On my bo-som for aye. \_\_\_\_\_

A. 2  
cay \_\_\_\_\_  
On my bo-som for aye. \_\_\_\_\_

T. 1  
cay \_\_\_\_\_  
On my bo-som for

T. 2  
cay \_\_\_\_\_  
On my bo-som for

B. 1  
cay \_\_\_\_\_

B. 2  
cay \_\_\_\_\_

Org.  
Gt.  
f

**molto rall.**

46

S. 1 *ff*  
Then I answered:

S. 2 *ff*  
Then I answered:

A. 1 *ff*  
Then I answered:

A. 2 *ff*  
Then I answered:

T. 1 *ff*  
aye. Then I answered:

T. 2 *ff*  
aye. Then I answered:

B. 1 *f* *ff*  
On my bo-som for aye. Then I answered:

B. 2 *f* *ff*  
On my bo-som for aye. Then I answered:

Org. **molto rall.** *ff*

*ff*

51 **a tempo** ♩ = ca. 76

rit. . . . .

S. 1

S. 2

A. 1

A. 2 *p*  
Yea. \_\_\_\_\_

T. 1 *p*  
Yea. \_\_\_\_\_

T. 2 *p*  
Yea. \_\_\_\_\_

B. 1

B. 2

**a tempo** ♩ = ca. 76

rit. . . . .

Org. *mp*  
Sw. 8' only

Ch. 8'



55

Org. *p* *pp*