

Z A C H A R Y   W A D S W O R T H

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# PASSING AWAY

for SSAATTBB chorus and organ

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

PERUSAAL 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**  $\text{♩} = \text{ca. } 69$  ( $\text{♩.} = \text{ca. } 46$ )

Soprano 1      Alto 1      Tenor 1      Soprano 2      Alto 2      Tenor 2      Bass 1      Bass 2

**pp non express.**

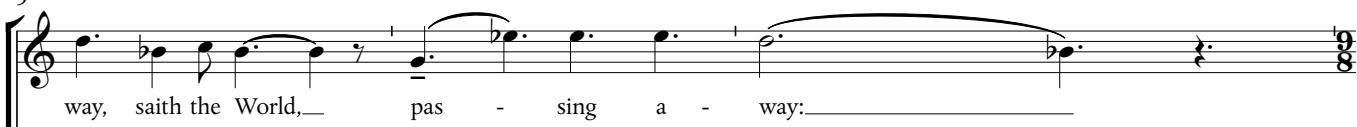
Pas - sing a -  
Pas - sing a -  
Pas - sing a -  
Pas-sing a-way, saith the World, pas sing a-way, saith the World, pas - sing a-way, saith the World,  
Pas-sing a-way, saith the World, pas sing a-way, saith the World, pas - sing a-way, saith the World,  
Pas-sing a-way, saith the World, pas sing a-way, saith the World, pas - sing a-way, saith the World,  
Pas-sing a-way, saith the World, pas sing a-way, saith the World, pas - sing a-way, saith the World,  
Pas-sing a-way, saith the World, pas sing a-way, saith the World, pas - sing a-way, saith the World,

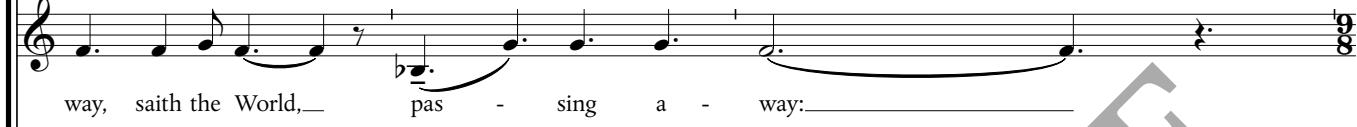
**Adagio**  $\text{♩} = \text{ca. } 69$  ( $\text{♩.} = \text{ca. } 46$ )

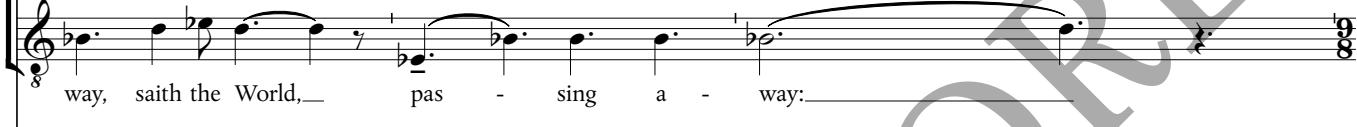
Organ

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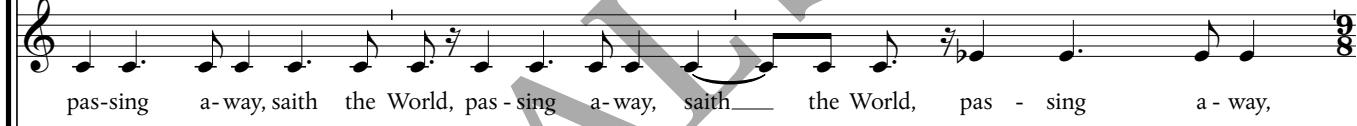
5

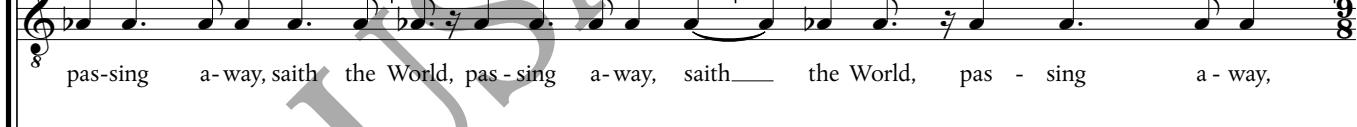
S. 1 way, saith the World, pas - sing a - way: 

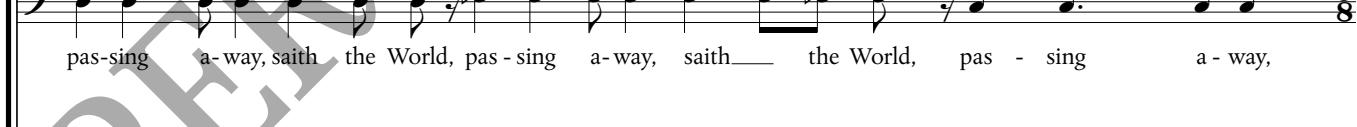
A. 1 way, saith the World, pas - sing a - way: 

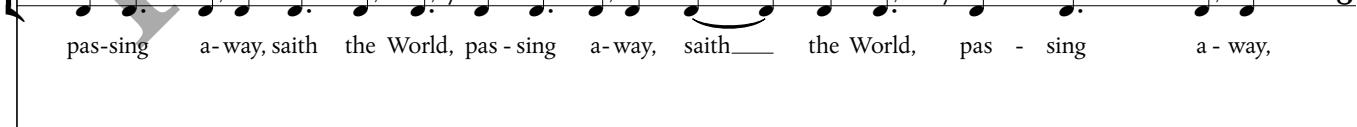
T. 1 way, saith the World, pas - sing a - way: 

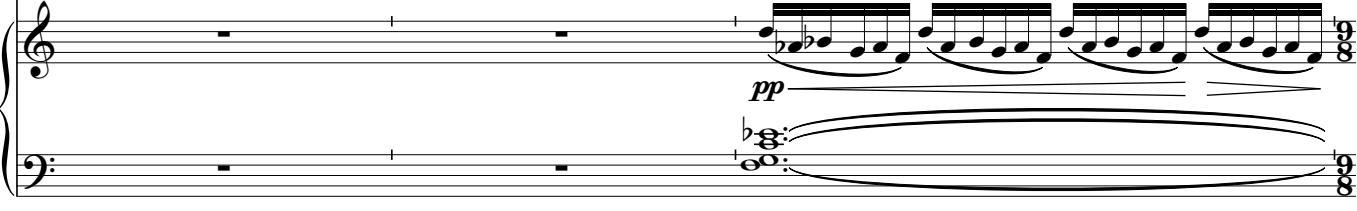
S. 2 pas-sing a-way, saith the World, pas - sing a-way, saith the World, pas - sing a-way, 

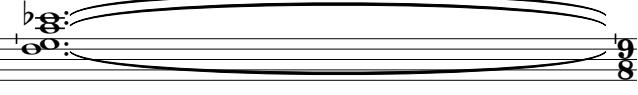
A. 2 pas-sing a-way, saith the World, pas - sing a-way, saith the World, pas - sing a-way, 

T. 2 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  


Man.

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

11

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

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

T. 1 8 life nev - er con - tin - u-eth in one stay. Is the eye wax - en

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

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

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

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

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

Org.

S. 1 15 dim, is the dark\_ hair chang-ing to grey\_\_\_\_\_

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

T. 1 8 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 8 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*

The musical score consists of eight staves of music. The first four staves are for voices: Soprano 1 (S. 1), Alto 1 (A. 1), Tenor 1 (T. 1), and Bass 1 (B. 1). The next four staves are for voices: Soprano 2 (S. 2), Alto 2 (A. 2), Tenor 2 (T. 2), and Bass 2 (B. 2). The eighth staff is for the organ. The music begins at measure 15. The vocal parts sing in unison. The lyrics are: "dim, is the dark\_ hair chang-ing to grey\_\_\_\_\_" for S. 1, A. 1, T. 1; "World, pas - sing a - way, saith the World, pas - sing a - way," for S. 2, A. 2, T. 2; and "World, pas - sing a - way, saith the World, pas - sing a - way," for B. 1, B. 2. The organ part starts at measure 18, with dynamics indicating *pp* (pianissimo).

rit.

**Brightly**  $\text{J.} = \text{ca. 76}$

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

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

T. 1 *mp* 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**  $\text{J.} = \text{ca. 76}$   
[Sw. brighter 8', 4' (subtle 2' optional)]

*p*

Org.



29

S. 1 clothe\_\_\_\_\_ my - self in Spring\_\_\_\_\_ and\_\_\_\_\_

S. 2 clothe\_\_\_\_\_ my - self in Spring\_\_\_\_\_ and\_\_\_\_\_

A. 1 clothe\_\_\_\_\_ my - self in Spring\_\_\_\_\_ and\_\_\_\_\_

A. 2 clothe\_\_\_\_\_ my - self in Spring\_\_\_\_\_ and\_\_\_\_\_

T. 1 clothe\_\_\_\_\_ my - self in Spring\_\_\_\_\_ and\_\_\_\_\_

T. 2 clothe\_\_\_\_\_ my - self in Spring\_\_\_\_\_ and\_\_\_\_\_

B. 1 clothe\_\_\_\_\_ my - self in Spring\_\_\_\_\_ and\_\_\_\_\_

B. 2 clothe\_\_\_\_\_ my - self in Spring\_\_\_\_\_ and\_\_\_\_\_

Org.

DRAFT SCORE

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      <sup>8</sup> bud \_\_\_\_\_ in May: \_\_\_\_\_ Thou \_\_\_\_\_ root - - -

T. 2      <sup>8</sup> bud \_\_\_\_\_ in May: \_\_\_\_\_ Thou \_\_\_\_\_ root - - -

B. 1      bud \_\_\_\_\_ in May: \_\_\_\_\_ Thou \_\_\_\_\_ root - - -

B. 2      bud \_\_\_\_\_ in May: \_\_\_\_\_ Thou \_\_\_\_\_ root - - -

Org.

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. *(f)*

S. 2 cay \_\_\_\_\_ On my bo-som for aye. *(f)*

A. 1 cay \_\_\_\_\_ On my bo-som for aye. *(f)*

A. 2 cay \_\_\_\_\_ On my bo-som for aye. *(f)*

T. 1 8 cay \_\_\_\_\_ On my bo-som for *(f)*

T. 2 8 cay \_\_\_\_\_ On my bo-som for *(f)*

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

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

Org. { Gt. *(f)* *f* *v* *v*

*v* *v*

*v* *v*

This musical score page contains eight vocal parts and one organ part. The vocal parts are labeled S. 1, S. 2, A. 1, A. 2, T. 1, T. 2, B. 1, and B. 2. The organ part is labeled Org. The vocal parts sing the lyrics "cay" followed by "On my bo-som for aye." The organ part provides harmonic support with a melodic line in the treble clef and harmonic support in the bass clef. Measure 41 begins with a forte dynamic (f). Measure 42 continues with a forte dynamic (f). Measures 43-44 show a transition with various dynamics including forte, piano, and accents.

**molto rall.**

46

S. 1 Then I an - swered:  
*ff*

S. 2 Then I an - swered:  
*ff*

A. 1 Then I an - swered:  
*ff*

A. 2 Then I an - swered:  
*ff*

T. 1 8 aye. Then I an - swered:  
*ff*

T. 2 8 aye. Then I an - swered:  
*ff*

B. 1 (f) On my bo - som for aye. Then I an - swered:  
*ff*

B. 2 (f) On my bo - som for aye. Then I an - swered:  
*ff*

Org. **molto rall.**

51    **a tempo**  $\text{♩} = \text{ca. } 76$

S. 1

S. 2

A. 1

A. 2    *p*  
Yea.\_\_\_\_\_

T. 1    *p*  
Yea.\_\_\_\_\_

T. 2    *p*  
Yea.\_\_\_\_\_

B. 1

B. 2

rit.

**a tempo**  $\text{♩} = \text{ca. } 76$   
[Sw. 8' only]

rit.

Org.

[Ch. 8'] *mp*

55

Org.

*p*

*pp*

$\frac{4}{4}$

$\frac{7}{4}$