

Commissioned by Forest Preparatory School, Altincham 2015

# I REMEMBER

Words by  
THOMAS HOOD (1799 - 1845)

Music by  
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**Andante espressivo** ♩ = 76 **mp**

Solo

Piano *Quasi harp* **mp** **p**

6

- mem - ber, I re - mem - ber, the house where I was born.

11

Trebles I **mp**

Trebles II **mp**

Trebles III **mp**

The lit - tle win - dow where the

The lit - tle win - dow where the

The lit - tle win - dow where the

16

sun comes peep - ing in at morn; a

sun comes peep - ing in at morn; he ne - ver came

sun comes peep - ing in at morn; he ne - ver came

21

wink too soon, too long a day, but

— nor brought too long a day, but

— nor brought too long, too long a day, but

26

now I of - ten wish the night had borne my breath a -  
now I \_\_\_\_\_ wish night had borne my \_\_\_\_\_ breath a -  
now I of - ten wish the night had borne my \_\_\_\_\_ breath a -

The score consists of four staves. The top three staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The lyrics are: "now I of - ten wish the night had borne my breath a -". The first vocal line has a dash under "of - ten". The second vocal line has a long horizontal line under "I" and a dash under "my". The piano accompaniment features a steady eighth-note melody in the right hand and a simple bass line in the left hand.

32

- way.  
- way.  
- way.

Violin *sempre dolce*  
*mp*

*mp*

The score consists of six staves. The top three staves are vocal lines in treble clef with a key signature of one sharp (F#). The lyrics are: "- way.", "- way.", "- way.". The fourth staff is a violin line in treble clef with a key signature of one sharp (F#). It begins with a rest, then plays a melodic line marked *sempre dolce* and *mp*. A slur covers the entire violin line, and a triplet of eighth notes is indicated with a "3" below it. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs) with a key signature of one sharp (F#). The piano part is marked *mp* and features a melody in the right hand and a bass line in the left hand.

37

*mf*

42

*mf*

47

Trebles I *mf*

Trebles II *mf*

Trebles III *mf*

*mp*

I re - mem - ber, I re - mem -  
I re - mem - ber, I re - mem -  
I re - mem - ber, re - mem -  
I re - mem - ber, I re - mem -

52

*mp* - ber, the ro - ses red and white; *mf* the vi - o - lets the  
*mp* - ber, the ro - ses red and white; *mf* the vi - o - lets and  
*mp* - ber, the ro - ses red and white; *mf* the vi - o - lets and

Violin  
*mf*

57

*mp* li - ly - cups, those flo - wers made of light! The li-lacs  
*mp* li - ly - cups, those flow'rs made of light! The li-lacs  
*mp* cups, those flow'rs made of light! The li-lacs

62

*cresc.* *mp*

where the ro-bin built, and where my bro - ther set the la - bur -

*cresc.* *mp*

where the ro-bin built, where my bro - ther set the la - bur -

*cresc.* *mp*

where the ro-bin built, where my bro - ther set the la - bur -

*mf*

67

-num on his birth - day the tree is liv - ing yet!

-num his day the tree is liv - ing yet!

-num on his birth - day the tree is liv - ing yet!

73

Solo *mf*

I re - mem - ber, I re - mem - ber, where I was used to

Trebles I *mp*

Hm hm

Trebles II & III *mp*

Hm hm

*mp*

79

swing;

and thought the air must rush as fresh to swal - lows

and thought the air must rush as fresh to

84

on the wing; in feathers then, that

swallows on the wing; my spirit flew

Violin

*mp*

88

is so heavy now, and summer pools could hardly

so heavy now, and summer pools could hard

*pizz.* *quasi arpeggio*

*mf*



94

cool the fe - ver on my brow *rall.*

*mp*

cool the fe - ver on my brow *rall.*

99 *rall.*

Solo *mp*

I re-mem - ber

Trebles I *mp*

I re-mem - ber

Trebles II *mp*

I re-mem - ber

Trebles III *mp*

I re-mem - ber

*arco*

*mp*

*rall.*