

Uphill

A conversation between petitioner and Heaven

Written for the Skyline Royal Blue Ensemble

Gail Birdsong, Director

Christina Rossetti
(1830-1894)

Michelle Willis

Choir I

♩ = 85 *mp* *f*

SOPRANO
Does the road_ wind_____ up - hill all the

ALTO
mp *f*
Road wind up - hill all the

TENOR
mp *f*
Up - hill all the

BASS
f
All the

Piano
(for rehearsal only)

5 *mp* **Choir II** *mf* **Choir I** *mp*

way? Yes, to the ve - ry end. Will the

way? Yes, to the ve - ry end. Will the

way? Yes, to the ve - ry end. Will the

way? Yes, to the ve - ry end. Will the

11 *Slower* **Choir II** *Accel.*

day's jour - ney take the whole long day? From morn to night, my

day's jour - ney take the whole long day? From morn to night, my

day's jour - ney take the whole long day? From morn to night, my

day's jour - ney take the whole long day? From morn to night, my

16 *f* **Choir I**

friend. But is there for the night, the night, a res - ting place? A

friend. But is there for the night, the night, a res - ting place? A

friend. But is there for the night, the night, a res - ting place? A

friend. But is there for the night, the night, a res - ting place? A

20 *mp*

roof for when the slow dark hours be - gin. May not the dark - ness

roof for when the slow dark hours be - gin. May not the dark - ness

roof for when the slow dark hours be - gin. May not the dark - ness

roof when slow dark hours be - gin. May not dark - ness

25

hide it from my face? May not the dark-ness hide it from my face? May

hide it from my face? May not the dark-ness hide it from my face? May

hide it from my face? May not dark-ness hide from my face?

hide from my face. May not dark-ness hide from my face? May

hide from my face. May not dark-ness hide from my face? May

30

S1 *mp* *p*
dark - ness, may dark - ness hide it from my face?

A1 *mp* *p*
dark - ness, may dark - ness hide it from my face?

T1 *mp* *p*
dark - ness, may dark - ness hide it from my face?

B1 *mp* *p*
dark - ness, may dark - ness hide it from my face?

S2 *p*
Ooh

A2

T2

B2

p Ah, Shall I meet o - ther
mp
p Ah, Shall I meet o - ther
mp
 Shall I meet o - ther
p
 Ah _____

Inn.
mp
 You can - not miss that inn.
mp
 You can - not miss that inn.
mp
 You can - not miss that inn. *p* Ah _____

40

way - fa - rers_ at night?

way - fa - rers_ at night?

8 way - fa - rers_ at night?

This section contains three vocal staves and a bass line. Each vocal staff begins with a triplet of eighth notes. The time signature changes from 2/4 to 4/4. The lyrics are 'way - fa - rers_ at night?'.

mp
Those who have gone be - fore.

mp
Those who have gone be - fore.

mp
Those who have gone be - fore.

This section contains three vocal staves and a bass line. Each vocal staff begins with a rest, followed by the lyrics 'Those who have gone be - fore.' The dynamic marking is *mp*. The time signature changes from 2/4 to 4/4.

This section shows the piano accompaniment for the entire page. It features a right-hand part with triplets and a left-hand part with a steady bass line. The time signature changes from 2/4 to 4/4.

44

mf

Then must I knock, or call when just in sight?

mf

Then must I knock, or call when just in sight?

mf

Then must I knock, or call when just in sight?

mp

Ah

mf

They will not keep you

mf

They will not keep you

mf

They will not keep you

mp

Ah

Shall I find com - fort?

Shall I find com - fort?

p

p

stand - ing at that door. *mf* Of

stand___ ing at that door.

stand___ ing at that door.

53

mf Shall I find com - fort, tra - vel sore and weak? *f* Will

mf Shall I find com - fort, tra - vel sore and weak? *f* Will

mf Shall I find com - fort, tra - vel sore and weak? *f* Will

mf Shall I find com - fort, tra - vel sore and weak? *f* Will

la - bour you shall find the sum. *p*

mf la - bour you shall find the sum. *p* Come.

mf la - bour you shall find the sum. *p*

mf la - bour you shall find the sum. *p* Come.

58

there be room_____ for me and all who seek? *mp*

there be room_____ for me and all who seek? *mp*

there be room_____ for me and all who seek? *mp*

there be room_____ for me and all who seek? *mp*

Yea, *mp*

Yea, *mp*

Yea, *mp*

Yea,

63

p



Yea, beds for all who come.

pp



All who come.

pp



All who come.

pp



All who come.

p



beds for all who come.

Come.

pp



beds for all who come.

All who come.

pp



beds for all who come.

All who come.

pp



beds for all who come.

All who come.