



# I Remember

**Peter C. Lutkin  
(1858-1931)**

$\text{♩} = 72$

S I re - mem - ber, I re - mem - ber, The house where I was born, The

A I re - mem - ber, I re - mem - ber, The house where I was born, The

T I re - mem - ber, The house where I was born, The

B I re - mem - ber, I re - mem - ber, The house where I was born, The

5  
S lit - tle win - dow where the sun Came peep - ing in at morn;

A lit - tle win - dow where the sun Came peep - ing in at morn;

T lit - tle win - dow where the sun Came peep - ing in at morn;

B lit - tle win - dow where the sun Came peep - ing in at morn;

## I Remember

S I re - mem - ber, I re - mem - ber, The ros - es, red and white, The

A I re - mem - ber, I re - mem - ber, The ros - es, red and white, The

T I re - mem - ber, The ros - es, red and white, The

B I re - mem - ber, I re - mem - ber, The ros - es, red and white, The

The first system of the musical score consists of four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each staff contains a line of music with lyrics underneath. The lyrics are: 'I re - mem - ber, I re - mem - ber, The ros - es, red and white, The'. The music is written in a key signature of one sharp (F#) and a common time signature (C). The Soprano and Alto parts have a melody of quarter and eighth notes. The Tenor part has a melody of quarter and eighth notes, with some rests. The Bass part has a melody of quarter and eighth notes.

13  
S vi' - lets, and the lil - y - cups, Those flow - ers made of light!

A vi' - lets, and the lil - y - cups, Those flow - ers made of light!

T vi' - lets, and the lil - y - cups, Those flow - ers made of light!

B vi' - lets, and the lil - y - cups, Those flow - ers made of light!

The second system of the musical score consists of four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each staff contains a line of music with lyrics underneath. The lyrics are: 'vi' - lets, and the lil - y - cups, Those flow - ers made of light!'. The music is written in a key signature of one sharp (F#) and a common time signature (C). The Soprano and Alto parts have a melody of quarter and eighth notes. The Tenor part has a melody of quarter and eighth notes, with some rests. The Bass part has a melody of quarter and eighth notes.

S I re - mem - ber, I re - mem - ber, Where I was used to swing, And

A I re - mem - ber, I re - mem - ber, Where I was used to swing, And

T I re - mem - ber, Where I was used to swing, And

B I re - mem - ber, I re - mem - ber, Where I was used to swing, And

The third system of the musical score consists of four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each staff contains a line of music with lyrics underneath. The lyrics are: 'I re - mem - ber, I re - mem - ber, Where I was used to swing, And'. The music is written in a key signature of one sharp (F#) and a common time signature (C). The Soprano and Alto parts have a melody of quarter and eighth notes. The Tenor part has a melody of quarter and eighth notes, with some rests. The Bass part has a melody of quarter and eighth notes.

# I Remember

21

S thought the air must rush as fresh To swal - lows on the wing.

A thought the air must rush as fresh To swal - lows on the wing.

T thought the air must rush as fresh To swal - lows on the wing.

B thought the air must rush as fresh To swal - lows on the wing.

25

S I re - mem - ber, I re - mem - ber, The fir trees dark and high; I

A I re - mem - ber, I re - mem - ber, The fir trees dark and high; I

T I re - mem - ber, The fir trees dark and high; I

B I re - mem - ber, I re - mem - ber, The fir trees dark and high; I

30

S used to think their slen - der tops Were close a - gainst the sky.

A used to think their slen - der tops Were close a - gainst the sky.

T used to think their slen - der tops Were close a - gainst the sky.

B used to think their slen - der tops Were close a - gainst the sky.

**Peter Christian Lutkin** (1858-1931) was born in Thompsonville, Wisconsin. Son of Danish immigrants, he attended Chicago public schools and was a chorister and organist at St. Peter and St. Paul's Episcopal Church. He began music training and studied organ and piano at age 13 and became a piano instructor in the Conservatory of Music at Northwestern University at age 21. He studied in Berlin and was admitted to the Royal Academy of Arts. He returned to Chicago to serve as organist and choirmaster, first at St. Clement's Protestant Episcopal Church and later at St. James Episcopal Church. He also served on the faculty of the American Conservatory of Music in Chicago. He was a widely respected organist and helped found the American Guild of Organists. He returned to Northwestern University and became the first dean of the newly established Conservatory of Music. He founded the Women's Cecilian Choir, the Men's Glee Club, and the A Cappella Choir, the first a cappella choir in the U.S. It became the prototype for collegiate choirs even to the present. He became a national spokesperson for a cappella singing and advocated the merits of unaccompanied singing and a cappella choral repertoire. He composed a number of choral works and is best remembered for "The Lord Bless You and Keep You."

I remember, I remember,  
The house where I was born,  
The little window where the sun  
Came peeping in at morn;

I remember, I remember,  
The roses, red and white,  
The vi'lets, and the lily-cups,  
Those flowers made of light!

I remember, I remember,  
Where I was used to swing,  
And thought the air must rush as fresh  
To swallows on the wing.

I remember, I remember,  
The fir trees dark and high;  
I used to think their slender tops  
Were close against the sky.

Thomas Hood (1799–1845)

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