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Music, When Soft Voices Die | 10-96410

James Q. Mulholland

Butler University, jmulholl@butler.edu

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Music, When Soft Voices Die

Commissioned by Waukee High School
Waukee, Iowa, Ryan Beeken, Director
For performance at the
2005 National ACDA Convention, Los Angeles, CA

Text by:
Percy Bysshe Shelley (1792-1822)

Music by:
James Mulholland

Slow ♩ = 60
pp

When soft voi-ces die, when soft voi-ces die, when soft voi-ces die,—

pp

* (first 3 measures may be acappella if desired)

♩ = 66

(soft)

Mu - sic when soft voi - ces die,—

♩ = 66

p

Detailed description: This is a musical score for a vocal and piano piece. It is written in 4/4 time and the key signature has two flats (B-flat and E-flat). The score is divided into three systems. The first system (measures 1-3) features a vocal line and a piano accompaniment. The tempo is marked 'Slow' with a quarter note equal to 60 beats per minute. The dynamics are 'pp' (pianissimo). The lyrics are 'When soft voi-ces die, when soft voi-ces die, when soft voi-ces die,—'. The second system (measures 4-6) continues the vocal line and piano accompaniment. A note is marked with an asterisk and the instruction '(first 3 measures may be acappella if desired)'. The tempo remains 'Slow'. The third system (measures 7-9) features a vocal line and piano accompaniment. The tempo is marked '♩ = 66'. The dynamics are '(soft)' for the vocal line and 'p' (piano) for the piano accompaniment. The lyrics are 'Mu - sic when soft voi - ces die,—'. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings.

7 vi - brate in mem - o - ry

7 vi - brate in the mem - o - ry vi - brates in the

9 mem - o - ry; ——— *faster* ♩ = 76 - 84

9 mem - o - ry, mem - o - ry; O - dours when sweet, ——— when

9 mem - o - ry; ——— *faster* ♩ = 76 - 84

11 sweet vi - o - lets sick - en, Live ——— with - in ——— the

13 *rit.* *mf* *pp*

sense — they quick - en, O - dours when sweet, — when

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting at measure 13. It features a melodic line with a fermata over the word 'en' and a dynamic marking of *mf* followed by *pp*. The bottom staff is the piano accompaniment, providing harmonic support with chords and moving lines in both hands.

13 *pp*

Detailed description: This block shows the piano accompaniment for the first system. The right hand plays chords and moving lines, while the left hand provides a steady bass line. A dynamic marking of *pp* is present.

15 *mf* *f*

sweet vi - o - lets sick - en, Leave — with - in — the

Detailed description: This system contains the third and fourth staves of music. The vocal line starts at measure 15 and includes a triplet of eighth notes. The piano accompaniment also features a triplet in the right hand. Dynamic markings of *mf* and *f* are used.

15 *f*

Detailed description: This block shows the piano accompaniment for the second system. It includes a triplet in the right hand and a dynamic marking of *f*.

17 *ff*

sense — they quick - en.

Detailed description: This system contains the fifth and sixth staves of music. The vocal line starts at measure 17 and ends with a fermata. The piano accompaniment features a triplet in the right hand and a dynamic marking of *ff*.

17 *f* *f*

Detailed description: This block shows the piano accompaniment for the third system. It includes a triplet in the right hand and dynamic markings of *f* and *f*.

20

20

20

mf

20

22

mf *no breath*

Mu - sic when soft — voi - ces die, —

22

22

Moderate fast *mf* *no breath*

22

24

mf *f* *rall.*

vi - brates in the mem - o - ry, mem - o - ry.

24

24

mf *f* *rall.*

24

26 (♩ = 80 - 84) *mp*

Rose leaves, when the rose is dead,

26 (♩ = 80 - 84) *mp*

30 *mp* *mf* *mp*

when the rose is dead, Are heap'd for the be- lov-ed's

30 *mp* *mf* *mp*

34 *f* *rall.* ----- *ff* (♩ = 92)

bed; Rose leaves,

34 *rall.* ----- *ff* (♩ = 92)

37

When the rose is dead, _____ when the rose is

37

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/4. The vocal line begins with the lyrics 'When the rose is dead,' followed by a long horizontal line indicating a sustained note, and then 'when the rose is'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

Detailed description: This system shows the piano accompaniment for the first system. The top staff is the right hand in treble clef, and the bottom staff is the left hand in bass clef. The right hand plays a series of chords and moving lines, while the left hand plays a rhythmic accompaniment of eighth notes.

40

dead, _____ are _____ heap'd for the be - lov - ed's

40

ff

Detailed description: This system contains the second two staves of music. The vocal line continues with the lyrics 'dead,' followed by a long horizontal line, then 'are _____ heap'd for the be - lov - ed's'. A dynamic marking of *ff* (fortissimo) is placed above the vocal line. The piano accompaniment continues with similar rhythmic patterns.

Detailed description: This system shows the piano accompaniment for the second system. The right hand continues with chords and moving lines, and the left hand maintains the eighth-note accompaniment. A dynamic marking of *ff* is also present in the piano part.

43

bed. _____

43

ff

Detailed description: This system contains the third two staves of music. The vocal line has the lyrics 'bed.' followed by a long horizontal line. A dynamic marking of *ff* is placed above the vocal line. The piano accompaniment continues with the same rhythmic patterns.

Detailed description: This system shows the piano accompaniment for the third system. The right hand features a melodic line with a slur and a dynamic marking of *mp* (mezzo-piano). The left hand has a dynamic marking of *ff* and includes a 'lunga' (long) marking with a slur over a note. A dynamic marking of *sfz* (sforzando) is also present. The system concludes with a 6/4 time signature.

46

And so my thoughts, when thou art gone,

46

p

46

48

Slower *f* *rit.* *ff* slum - ber

Love it - self shall slum - ber

48

48

Slower *f* *rit.* *ff* slum - ber

48

f *on.* *rall.* *mp*

50

slum - ber on, slum - ber on.

50

50

on. *rall.* *Slower* *mp*

50

52 love _____

52 love

52 love _____

52

rit.

54 Slow *p* rit. --- A Tempo ♩ = 66

shall slum-ber— (on, shall slum-ber on, love shall slum-ber on,) on.

54

(hold, stagger voices)

next four measures gradually slower and softer

54 Slow rit. --- A Tempo ♩ = 66

54 *p* *mp* *p*

57 rit. --- *pp* Love _____ voices grad. fade out

(love shall slum-ber on.) shall slum-ber on. *ppp*

57

57 rit. --- Slow

57 *pp* *pp* > *ppp*