

*Dedicated to the 2018-2019 Women's Chorus of Texas A&M University  
in recognition of their 40 years of musical excellence - Travis Angel, Director*

# Music When Soft Voices Die

for S.A.Voices (*divisi*) and Piano accompaniment

*Words by*

PERCY BYSSHE SHELLEY  
(1792-1822)

*Music by*

DAVID PAUL HENRY (ASCAP)  
(b.1956)

PIANO

*mp molto legato*

SOPRANO

ALTO

*mp*

Mu - sic when soft voic-es die, vi-brates

*mp*

Mu - sic when soft voic-es die, vi-brates

*p*

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Soprano (S) and Alto (A) parts are shown. The lyrics are:

in the mem - o - ry. O - dors when sweet vi -'lets  
 in the mem - o - ry. O - dors when sweet vi -'lets

Piano accompaniment (P) part is shown below.

11 *mf* — *mp*

Soprano (S) and Alto (A) parts are shown. The lyrics are:

sick - en, live with - in the sense they quick-en.  
 sick - en, live with - in the sense they quick-en.

Piano accompaniment (P) part is shown below.

*slightly faster*

15 *mf*

Soprano (S) and Alto (A) parts are shown. The lyrics are:

Rose leaves, — when the rose is dead, are heaped for the be -  
 Rose leaves, — when the rose is dead, are heaped for the be -

*slightly faster*

15 *mf*

Piano accompaniment (P) part is shown below.

Soprano (S) and Alto (A) parts are shown with piano accompaniment.

**Section 1 (Measures 18-20):**

Soprano (S): love-ed's bed, and so my thoughts, when they are gone, — love it -

Alto (A): love-ed's bed, and so my thoughts, when they are gone, — love it -

Piano Accompaniment:

- Measure 18: Treble clef, B-flat key signature. Bassoon-like eighth-note chords in the bass.
- Measure 19: Treble clef, B-flat key signature. Continuation of bassoon-like chords.
- Measure 20: Treble clef, B-flat key signature. Continuation of bassoon-like chords.

**Section 2 (Measures 21-23):**

Soprano (S): self shall slum - ber \_ on. Rose leaves, when the

Alto (A): self shall slum - ber \_ on. Rose leaves, when the

Piano Accompaniment:

- Measure 21: Treble clef, B-flat key signature. Bassoon-like eighth-note chords in the bass.
- Measure 22: Treble clef, B-flat key signature. Continuation of bassoon-like chords.
- Measure 23: Treble clef, B-flat key signature. Continuation of bassoon-like chords.

**Section 3 (Measures 24-26):**

Soprano (S): rose is dead are heaped for the be - lov-ed's bed, and so my

Alto (A): rose is dead are heaped for the be - lov-ed's bed, and so my

Piano Accompaniment:

- Measure 24: Treble clef, B-flat key signature. Bassoon-like eighth-note chords in the bass.
- Measure 25: Treble clef, B-flat key signature. Continuation of bassoon-like chords.
- Measure 26: Treble clef, B-flat key signature. Continuation of bassoon-like chords.

27

S: thoughts, when they are gone, love it - self shall slum - ber

A: thoughts, when they are gone, love it - self shall slum - ber

27

S: rit.  
mp

A: Love shall slum - ber  
rit.  
8va

30

S: on; Love shall slum - ber  
A: on; Love shall slum - ber

33

S: on.

A: on.

33 (8)

Soprano (S) and Alto (A) parts are shown.

**Measure 36:** *a tempo*. Both parts are silent.

**Measure 37:** *a tempo*. Dynamics: *pp*. The Alto part begins with eighth-note patterns.

**Measure 38:** *pp*. The Soprano part sings "Mu - sic when soft voic-es die," and the Alto part continues the pattern. The lyrics continue in measure 39: "vi-brates in the mem - o - ry."

**Measure 40:** The music continues with eighth-note patterns for both voices.

**Measure 43:** *molto rit. e dim.* The Soprano part uses sustained notes with slurs and dynamics  $\frac{1}{8}$ , followed by  $\frac{1}{8}$ , and  $\frac{1}{8}$ . The Alto part follows with sustained notes and dynamics  $\overline{\textcircled{8}}$ ,  $\overline{\textcircled{8}}$ , and  $\overline{\textcircled{8}}$ .

**Measure 44:** *molto rit. e dim.* The Soprano part has a sixteenth-note pattern with dynamic *ppp*. The Alto part has sustained notes with dynamics  $\textcircled{8}$ ,  $\textcircled{8}$ , and  $\textcircled{8}$ .