




TO HEAR THY VOICE



SONG

LYRIC BY


Henrietta Shaw




Music by

KATE VANNAH

*Composer of "I KNOW THE PLACE WHERE WE WILL REST,"
"WILL YOU HEAR" etc*



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mf *mp molto legato.*

I know the place where we will rest
Ich weiss wohl, wo wir ruh'n zur Nacht,

That night when all is
Wenn al-les ist vor-

o - ver;
ü - ber;

As birds choose where to build a nest,
Wie sich sein Nest der Vo - gel macht,

dim. *largamente. cresc. mf poco rall.* *p*

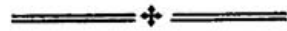
I choose the place where we will rest; — By winds, and stars, and si - lence blest,
Wähl' ich das Plätz-chen still und sacht. — Von Ster-nen, Nacht und Wind be-wacht,

dim. *mf poco rall. p*

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To Hear Thy Voice



Come to me, dearest, in the pine trees' sighing,
The tender blue-bells nestle on the sward;
The sun is setting in crimson glory,
Lifting my soul to thoughts of love and God.

Speak to me, dearest, all is silent 'round me
Save joyous bird-notes wafted on the breeze;
Speak! for I long, with all my soul's deep longing,
To hear thy voice, dear soul, if it could be.

Henrietta Shaw

To Hear Thy Voice

Lyric by
HENRIETTA SHAW

Music by
KATE VANNAH

Moderato con moto *a tempo*

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The first system begins with the tempo marking 'Moderato con moto' and the piano dynamic 'mf'. The vocal line starts with a whole note rest, followed by the lyrics 'Come to me, dear-est,'. The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble. The second system includes tempo markings 'poco accel.' and 'rit.' above the vocal line. The lyrics are 'in the pine trees' sigh-ing, The ten-der blue-bells nes-tle on the sward;'. The piano accompaniment continues with similar rhythmic patterns. The third system also includes 'a tempo' and 'ten.' markings. The lyrics are 'The sun is set-ting in crim-son glo-ry, Lift-ing my soul to'. The piano accompaniment concludes with sustained chords and a final cadence.

Come to me, dear-est,

mf *a tempo*

poco accel. *rit.*

in the pine trees' sigh-ing, The ten-der blue-bells nes-tle on the sward;—

poco accel. *rit.*

a tempo *ten.*

The sun is set-ting in crim-son glo-ry, Lift-ing my soul to

a tempo *ten.*

marcato *broad* *p*

thoughts of love and God, — Lift - ing my soul — to thoughts of love and God.

largamente *decresc.*

a tempo *poco accel.*

Speak to me, dear - est, all is si - lent 'round me Save joy - ous bird - notes

a tempo *poco accel.*

rit. *a tempo,* *marcato*

waft-ed on the breeze; Speak! for I long,— with all my soul's deep long - ing, —

rit. *a tempo* *marcato*

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting with a *rit.* marking, followed by *a tempo,* and ending with *marcato*. The lyrics are "waft-ed on the breeze; Speak! for I long,— with all my soul's deep long - ing, —". The bottom staff is the piano accompaniment, also marked with *rit.*, *a tempo*, and *marcato*. The piano part features a steady accompaniment in the left hand and chords in the right hand.

p *rit.* *a tempo*

— To hear thy voice,— dear soul, if it could be,— Speak! for I long— with

p *p* *rit.* *a tempo*

Detailed description: This system contains the second two staves of music. The top staff is the vocal line, starting with a *p* marking, followed by *rit.* and *a tempo*. The lyrics are "— To hear thy voice,— dear soul, if it could be,— Speak! for I long— with". The bottom staff is the piano accompaniment, marked with *p*, *p*, *rit.*, and *a tempo*. The piano part continues with chords and some melodic lines in the right hand.

p *p* *pp*

all my soul's deep long - ing,— To hear thy voice,— dear soul, if that could be! —

p *p* *pp*

Detailed description: This system contains the final two staves of music. The top staff is the vocal line, marked with *p*, *p*, and *pp*. The lyrics are "all my soul's deep long - ing,— To hear thy voice,— dear soul, if that could be! —". The bottom staff is the piano accompaniment, marked with *p*, *p*, and *pp*. The piano part concludes with chords and a final cadence.

Unusually strong in Both Lyric and Melody.

Will You Hear?

Poem by
ELINORE C. BARTLETT.
By Permission.

Three Keys - F, B \flat to D, G, C \sharp to E, B \flat , E \flat to G

Music by
KATE VANNAH.

Andante espressivo.

If you knew how I am long - ing, How I'm long-ing for your face!

How the mem - o - ries come thron - ing, — Oh! how the mem - o - ries come thron-ing, of your

grace! — If you knew how great my sor - row, You would come on some to -

mor - row, And a glimpse of heav - en bor - row, And a

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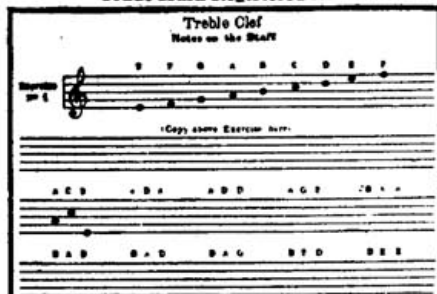
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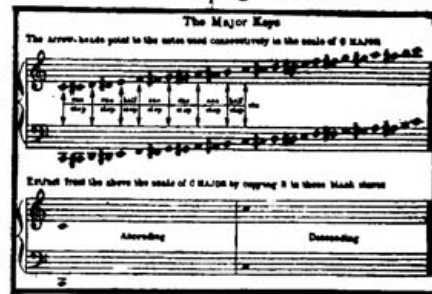
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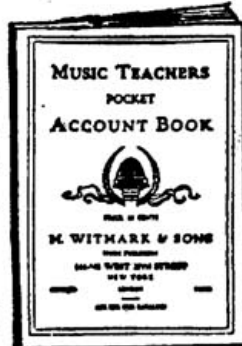
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