

To the Wisconsin Chamber Choir, 2002, Dr. Gary McKercher, Music Director

The Silent

SATB divisi, a cappella

Jones Very (1813-1880)

Howard Helvey

Reflectively, expressively ♩ = c. 52

SA *mp*

There is a sigh-ing in the wood, A mur-mur— in the beat-ing wave.

Reflectively, expressively ♩ = c. 52

mp (for rehearsal only)

4

The heart has nev-er un-der-stood To tell in words the thoughts they

Duration: approx. 3:45

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7 *p*

gave. Yet oft it feels an an-swering tone, When

10 *S* *mp* *mf*

wan-dering on the lone-ly shore; And could the

A *mp* *mf*

wan-dering on the lone-ly shore; And could the

T *mp* *mf*

wan-dering on the lone-ly shore; And could the

B *mp* *mf*

wan-dering on the lone-ly shore; And could the

13

lips its voice make known, 'Twould sound as does the o-cen's

lips its voice make known, 'Twould sound as does the o-cen's

lips its voice make known, 'Twould sound as does the o-cen's

lips its voice make known, 'Twould sound as does the o-cen's

16

roar. And oft be - neath the wind swept pine,

roar. And oft be -

roar. And oft be - neath the wind swept pine,

roar. And oft be -

20

p

Some chord is struck the strain_____ to

neath_____the wind swept pine, Some chord is struck the strain_____ to

p

Some chord is struck the strain_____ to

neath the wind swept pine, Some chord is struck the strain_____ to

24

sotto voce

swell;_____ Nor sounds nor lan - guage can de -

sotto voce

swell;_____ Nor sounds nor lan - guage can de -

sotto voce

swell;_____ Nor sounds nor lan - guage can de -

sotto voce

swell;_____ the strain to swell; Nor sounds nor lan - guage can de -

sotto voce

Solo *mp* 'Tis all un - 7

28

fine, 'Tis not for words or sounds to tell.

fine, 'Tis not for words or sounds to tell.

fine, 'Tis not for words or sounds to tell.

fine, 'Tis not for words or sounds to tell.

mp

heard; that Si - lent Voice,

32

p molto legato

*Whose go - ings

p molto legato

*Whose go - ings

p molto legato

*Whose go - ings

p molto legato

*Whose go - ings

p molto legato

36

Bids bend - ing

Solo *mp*

pp

forth, un - known to all, whose go - ings forth, un - known to

forth, un - known to all, whose go - ings forth, un - known to

forth, un - known to all, whose go - ings forth, un - known to

forth, un - known to all, whose go - ings forth, un - known to

reed and bird re - joice,

39

all, whose go - ings forth, un - known to all, whose go - ings

all, whose go - ings forth, un - known to all, whose go - ings

all, whose go - ings forth, un - known to all, whose go - ings

all, whose go - ings forth, un - known to all, whose go - ings

42

and fills with mu - sic,

forth, un - known to all, whose go - ings forth, and fills with

forth, un - known to all, whose go - ings forth, and fills with

forth, un - known to all, whose go - ings forth, and fills with

forth, un - known to all, whose go - ings forth, and fills with

45

fills with mu - sic na - ture's

mu - sic, fills with mu - sic, fills with mu - sic na - ture's

mu - sic, fills with mu - sic, fills with mu - sic na - ture's

mu - sic, fills with mu - sic, fills with mu - sic na - ture's

mu - sic, fills with mu - sic, fills with mu - sic na - ture's

molto rit.

molto rit.

molto rit.

molto rit.

hall.

Slower ♩ = c. 48

(end solo) *p* (sop. div.)

48

hall. And in the speech-less hu-man heart It

hall. And in the speech-less hu-man heart It

hall. And in the speech-less hu-man heart It

hall. And in the speech-less hu-man heart It

Slower ♩ = c. 48

speaks, where'er man's feet have trod; Beyond the lip's de-ceit-ful art,

speaks, where'er man's feet have trod; Beyond the lip's de-ceit-ful art,

speaks, where'er man's feet have trod; Beyond the lip's de-ceit-ful art,

speaks, where'er man's feet have trod; Beyond the lip's de-ceit-ful art,