

I Hear You

Piano & Vocal Score

Charlotte Harding

I HEAR YOU*Music & lyrics by Charlotte Harding**Commissioned by Philharmonia Orchestra for the 'Orchestra Unwrapped' 24/25 Concert Series***VERSE 1**

I hear the crystal waters,
 Bubble, ebb and flow,
 Rolling from the fjords to the sea.
 The whispers of the tundra,
 The wilds winds that blow,
 I hear their icy notes glistening.

BRIDGE

*Roots and hearts run deep,
 I call to you; you call to me ...*

CHORUS

**We can sound together,
 Grow in harmony,
 Listening to each other's,
 Beats and melodies,
 We're on this earth forever,
 Joined in symphony,
 I call to you ...
 You call to me ...
 I hear you.**

VERSE 2

I hear the emerald forest,
 Rustle, snap and creak,
 Reaching from the floor to canopy.
 The fanfare of the mountains,
 The echoes of the peaks,
 I hear the climbing chords of unity.

BRIDGE**CHORUS****VERSE 3**

But as the tides are changing,
 We're into the unknown,
 We need to listen close and carefully.
 Come sunshine or rainclouds,
 However hard the road,
 Let's sing our future songs in synergy.

CHORUS (x2)**I hear you! (x3)**

* small noteheads indicate optional harmony / additional vocal parts

I Hear You

♩. = 100 With vitality

Charlotte Harding

INTRO

The Intro section consists of two systems of music. The first system (measures 1-3) features a treble clef staff with a key signature of two sharps (F# and C#) and a 12/8 time signature. The bass clef staff begins with a forte (f) dynamic and contains a complex, flowing melody with many beamed eighth and sixteenth notes. A large, sweeping slur covers the first two measures of the bass line. The second system (measures 4-6) continues the bass line melody, with the treble staff providing harmonic support through chords and occasional single notes. A second large slur is present under the first measure of the second system's bass line.

mf VERSE 1

The Verse 1 section begins at measure 7. The treble clef staff contains the vocal melody, starting with a half rest followed by a series of eighth and quarter notes. The lyrics "I hear the crys-tal wa-ters," are written below the vocal line. The piano accompaniment in the bass clef staff continues the rhythmic pattern from the intro, with a mezzo-forte (mf) dynamic marking. A large slur is placed under the first two measures of the piano part in the second system. The section concludes with a final chord in the piano part.

4
10

bu-bble, ebb and flow, ro-lling from the fjords to the sea. The

13

whis-pers of the tun-dra, the wild winds that blow, I hear their i-cy notes gli-ste

16

BRIDGE

ning. Roots and hearts run deep,_____ 1

CHORUS

5

19 *cresc.* *f*

call to you,___ you call to me.___ We can sound to-ge-ther,

cresc. (*r.h) *

f

22

grow in har-mo-ny, liste-ning to each o-ther's beats and me-lo-dies, we're

25

on this earth for-e-ver, joined in sym-pho-ny, I call to you,___ (echo)

(*r.h) *

6

28

you call to me,___ I

sim.

31

INSTRUMENTAL

hear you.____

34

VERSE 2

mf

I hear the eme-rald fo-rest ru-stle, snap and creak,

mf

37

rea - ching from the floor to ca - no - py. The fan - fare of the moun - tains, the

Red.

40

e - choes of the peaks, I hear the cli - mbing chords of u - ni - ty.

43

BRIDGE

Roots and hearts run deep, I call to you, you

cresc. (**r.h*) *

8

CHORUS

46

f

call to me.____ We can sound to-ge-ther, grow in har-mo-ny,

f

49

liste-ning to each o-ther's beats and me-lo-dies, we're on this earth for-e-ver,

52

joined in sym-pho-ny, I call to you,____ you

cresc. *(echo)* *(*r.h)* *** *sim.*

INSTRUMENTAL

55

call to me, ___ I hear you. ___

58

poco rall. **p**

But

poco rall.

dim.

61

VERSE 3 ♩. = 88

as the tides are chan- ging, we're in-to the un- known, we need to li- sten close and care- fu

p

10

64

*cresc.***poco accel.**

lly, _____ comesun-shine or rain clouds, how - e-ver hard the road, let's

cresc.

poco accel.

CHORUS

♩. = 100 (a tempo)

f

67

sing our fu-ture songs in sy-ner - gy!_

We can sound to-ge-ther,

♩. = 100 (a tempo)

f

70

grow in har-mo-ny, liste-ning to each o-ther's beats and me-lo-dies, we're

73

on this earth for-e-ver, joined in sym-pho-ny, I call to you,___

(echo)

cresc. (*r.h) *

Red.

76

you call to me,___

sim.

CHORUS

79

Ahh,___ ahh,___ ahh,___ ahh.---

We can sound to-ge-ther, grow in har-mo-ny, liste-ning to each o-ther's

12

82

beats and me-lo-dies, we're on this earth for-e-ver, joined in sym-pho-ny, I

This system contains measures 82, 83, and 84. It features a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#). Measure 82 has a vocal line with a whole note and a piano accompaniment with a whole note. Measure 83 has a vocal line with a half note and a piano accompaniment with a half note. Measure 84 has a vocal line with a half note and a piano accompaniment with a half note. There are fermatas over the vocal notes in measures 83 and 84. A downward-pointing arrow is located above measure 83.

85

call to you,____ you call to me,____

(*r.h) * sim.

This system contains measures 85, 86, and 87. It features a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#). Measure 85 has a vocal line with a half note and a piano accompaniment with a half note. Measure 86 has a vocal line with a half note and a piano accompaniment with a half note. Measure 87 has a vocal line with a half note and a piano accompaniment with a half note. There are fermatas over the vocal notes in measures 85 and 86. The piano accompaniment in measure 85 has a marking (*r.h) above the first measure and a marking * above the second measure. The piano accompaniment in measure 86 has a marking sim. above the first measure.

***ff* OUTRO**

88

I hear you!

ff

This system contains measures 88, 89, and 90. It features a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#). Measure 88 has a vocal line with a half note and a piano accompaniment with a half note. Measure 89 has a vocal line with a half note and a piano accompaniment with a half note. Measure 90 has a vocal line with a half note and a piano accompaniment with a half note. There are fermatas over the vocal notes in measures 88 and 89. The piano accompaniment in measure 88 has a marking ***ff*** below the first measure.

91

I hear you.

94

molto rall.

molto rall. (slow broken chord)

mp