\*M/SATB

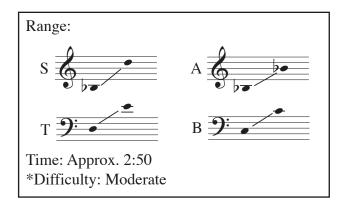
## Brilee Music

## THERE IS SWEET MUSIC HERE

SATB, accompanied

Music by GREG GILPIN





## Performance Notes

This Alfred, Lord Tynnyson text is a wonderful example of word painting. Keep this in mind as you teach and your choir learns to sing the music that tries to capture the different scenes created through these famous words.

The beginning two measure establish the first chord sung. Crescendo to the word music each time. In measure 7 through 10, the vocals build the chord gently beginning with the dissonance that develops into a full, rich sound. Let the piano in measures 14 through 17 support the unison lines as well as the four-part singing, so as to not sing too loudly to quickly.

Measure 22-25, let the piano establish a consistent tempo and feel, as if lulling someone to sleep.

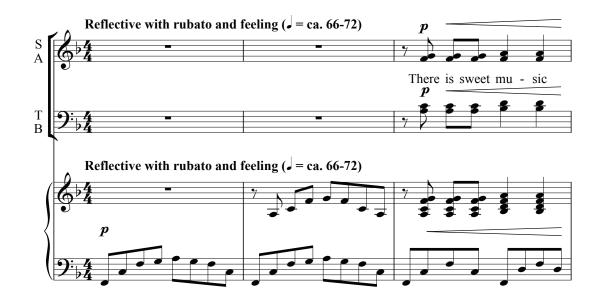
Measure 33 through 36, again, should have a more consistent tempo with the sung eighth notes. The chord progress here helps to establish the "coolness" of the mosses and ivies. Notice the melodic movement in measure 37 and 38 reflecting the "craggy ledge and hanging poppy" then the unison "sleep" with the return of the original melody within the accompaniment underneath.

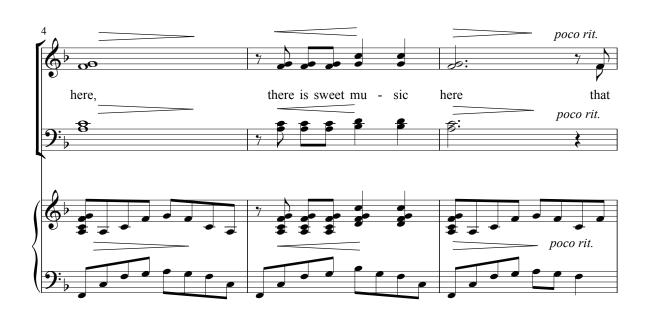
Linger during the last three measures, with quiet, full and supported singing.

## THERE IS SWEET MUSIC HERE

SATB, accompanied

Words by ALFRED, LORD TENNYSON Music by GREG GILPIN (ASCAP)













poco rit.

**p** a tempo

32





