

BriLee Music

the Voice of Choral Music

THERE IS SWEET MUSIC HERE

SATB, accompanied

Music by
GREG GILPIN

BriLee Music
Part-by-Part 
Free MP3 rehearsal and accompaniments
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Range:



Time: Approx. 2:50

*Difficulty: Moderate

Performance Notes

This Alfred, Lord Tennyson 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)

Reflective with rubato and feeling (♩ = ca. 66-72) *p*

S
A

T
B

There is sweet mu - sic

Reflective with rubato and feeling (♩ = ca. 66-72) *p*

4

here, there is sweet mu - sic here that

poco rit.

poco rit.

poco rit.

The musical score is written for SATB voices and piano accompaniment. It begins with a 4/4 time signature and a key signature of one flat (B-flat). The tempo and mood are indicated as 'Reflective with rubato and feeling' with a quarter note equal to approximately 66-72 beats per minute. The vocal parts (Soprano, Alto, Tenor, Bass) enter with a piano (*p*) dynamic. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line. The lyrics are: 'There is sweet music here, there is sweet music here that'. The score includes dynamic markings such as *p* and *poco rit.* (ritardando).

7 *a tempo*

soft - er falls than pet - als from blown ros - es on the grass, or

a tempo

a tempo

9

night dews on still wa - ters be - tween walls of shad - owy

11 gran - ite

gran - ite in a gleam - ing pass. There is sweet

rit. *accel.* unis.

rit. *accel.* unis.

rit. *accel.*

14 *a tempo*
mp *cresc.* *mf*
 mu - sic here, there is sweet mu - sic here,
a tempo *mp* *cresc.* *mf*

mp *a tempo* *cresc.* *mf*

17 *p*
 Mu - sic that gent-ler on the spir-it lies,
unis. p
 than tir'd

p

20 *unis. cresc.* *dim.* *poco rit.* *a tempo*
 than tir'd eye-lids up-on tir'd eyes.
cresc. *dim.* *poco rit.* *a tempo*
 eye - lids up-on tir'd eyes.

cresc. *dim.* *poco rit.* *a tempo* *p*

23 *p*

Mu - sic that brings sweet sleep, that brings sweet sleep,

p

26 *cresc.*

that brings sweet sleep down from the bliss - ful

unis. cresc.

cresc.

29 *mf*

skies. There is sweet mu - sic here.

mf

mf

32 *poco rit.* ***p*** *a tempo*

Here are cool moss-es deep, and through the moss the i-vies creep,

p *a tempo*

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

35

And in the stream the long - leaved flow - ers weep.

37 *unis.*

And from the crag - gy ledge the pop - py hangs in

unis.

pop - py hangs in

40

sleep, in sleep.

in sleep, in

43

rit. **Slower** **Tempo I**

There is sweet mu - sic here.

sleep.

Slower **Tempo I**

47

rit. *mp*

Sweet mu - sic.

rit. *mp*

rit. *mp* *pp*

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