

There is sweet music here

Alfred Lord Tennyson

Robert Ramskill

Andante con moto ♩ = 72

Soprano

Alto

Tenor

Bass

Piano

mp *dolce*

6 *mp* *dolce*

There is sweet mu - sic

mp *dolce*

There is sweet mu - sic here that sof - ter falls

mp *dolce*

There is sweet mu - sic

mp *dolce*

There is sweet mu - sic here that sof - ter falls

6

There is sweet music here

10

here. than pe - tals from blown ro - ses on
 than pe - tals from blown ro - ses on the grass, or night-dews
 here. than pe - tals from blown ro - ses on
 than pe - tals from blown ro - ses on the grass, or night-dews

10

14

p
 grass. Ah, Ah.
 on still wa-ters be-tween walls of sha-dowy gra - nite, in a gleam-ing pass;
 grass. Ah, Ah.
 on still wa-ters be-tween walls of sha-dowy gra - nite, in a gleam-ing pass;

14

18

Mu - sic that gent - lier on the spi - rit lies than tired eye - lids up - on

Mu - sic that gent - lier on the spi - rit lies than tired eye - lids up - on

Mu - sic that gent - lier on the spi - rit lies than tired eye - lids up - on

Mu - sic that gent - lier on the spi - rit lies than tired eye - lids up - on

18

*

22

tired eyes; Mu - sic that brings sweet sleep down from the

tired eyes; Mu - sic that brings sweet sleep down from the

tired eyes; Mu - sic that brings sweet sleep down from the

tired eyes; Mu - sic that brings sweet sleep down from the

22

There is sweet music here

26 *mf*
 bliss-ful skies. Here are cool mos-ses deep, and thro' the moss the i-vies
mf
 bliss-ful skies. Here are cool mos-ses deep, and thro' the moss the i-vies
mf
 8 bliss-ful skies. Here are cool mos-ses, cool mos-ses deep, and thro' the moss the i-vies
mf
 bliss-ful skies. Here are cool mos-ses deep, and i - vies

26 *mf*

30 *mp* *mf*
 creep, and in the stream the long-leaved flow-ers weep, and from the crag-gy ledge the pop-pies
mp *mf*
 creep, and in the stream the long-leaved flow-ers weep, and the pop - pies
mp *mf*
 8 creep, and in the stream the long-leaved flow-ers weep, and the pop - pies
mp *mf*
 creep, and in the stream the long-leaved flow-ers weep, and the pop - pies

30 *mp* *mf*

There is sweet music here

34 *p*
hang in sleep.
p
hang in sleep.
p
hang in sleep.
p
hang in sleep.

34 *p*

39 *mf*

43 *mf*
Sopranos and Altos:
Why are we weighed up-on with hea - vi - ness? And ut-ter-ly con-
Tenors and Bases:
mf
Why are we weighed up - on with hea - vi-ness? And

43

There is sweet music here

46

sumed with sharp dis - tress? While all things else have rest from

ut-ter-ly con - sumed with sharp dis-tress? While all things else have rest from

49

wea-ri-ness? Why should we toil a-lone and make per -

wea - ri-ness? Why should we toil a-lone and make per -

52

pe - tual moan? Still from one sor - row to a - no - ther thrown, nor e - ver

pe - tual moan? Still from one sor - row thrown, nor

There is sweet music here

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

fold our wings and cease from wan-der-ings?
 fold our wings and cease our wan-der-ings?

cease from wan-der-ings?

55 *p*

58 *p*

58 *p*

Nor steep our brows in slum-ber's ho-ly balm?
 Nor har-ken

58 *p*

61 *p*

'There is no joy but calm!'

what the in-ner spi-rit sings? 'There is no joy but calm!'

61 *p*

61 *p*

There is sweet music here

65 *mp*

'There is no joy but calm!'

mp

65 'There is no joy but calm!'

rit. *Leo.* *a tempo* *mp*

69 *rit.* *a tempo* *mp*

There is sweet

mf

There is sweet mu - sic here that sof - ter

mf *mp*

69

73 **Sopranos :**

mu - sic, sweet mu - sic. Than pe - tals from blown

Altos:

mu - sic, sweet mu - sic. Than pe - tals from blown

falls than pe-tals from blown ro - ses on the grass,

73

77

mp

ro - ses on grass. Ah. Ah.

mp

ro - ses on grass. Ah. Ah.

Tenors: *f*

8 or night dews on still wa - ters be - tween walls of sha - dowy gra - nite in a gleam - ing

Basses: *mp*

77

81

mf

Mu - sic that gent - lier on the spi - rit lies than

mp

Mu - sic that gent - lier on the spi - rit lies than

8 pass; *mp* Mu - sic that gent - lier on the spi - rit lies than

mp

Mu - sic that gent - lier on the spi - rit lies than

81

85

tired eye - lids up - on tired eyes; Mu - sic that

tired eye - lids up - on tired eyes; Mu - sic that

8 tired eye - lids up - on tired eyes; Mu - sic that

tired eye - lids up - on tired eyes; Mu - sic that

85

brings sweet sleep down from the bliss-ful skies. Here

brings sweet sleep down from the bliss-ful skies. Here

8 brings sweet sleep down from the bliss-ful skies. Here

brings sweet sleep down from the bliss-ful skies. Here

88

brings sweet sleep down from the bliss-ful skies. Here

brings sweet sleep down from the bliss-ful skies. Here

88

The image shows a musical score for a song. It consists of four systems of staves. The first system (measures 85-87) features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "tired eye - lids up - on tired eyes; Mu - sic that". The second system (measures 88-90) features the same four vocal staves and piano accompaniment. The lyrics are: "brings sweet sleep down from the bliss-ful skies. Here". The piano accompaniment includes dynamic markings: *mf* (mezzo-forte) and *f* (forte). The score is written in a key signature of one sharp (F#) and a common time signature (C).

There is sweet music here

91

are cool mos - ses deep, and thro' the moss the i - vies
are cool mos - ses, cool mos - ses deep, and thro' the moss the i - vies
are cool mos - ses deep, and thro' the moss the i - vies
are cool mos - ses deep, and i - vies

Detailed description: This block contains the first three systems of vocal staves. Each system has four staves: soprano, alto, tenor, and bass. The music is in G major and 4/4 time. The lyrics are: 'are cool mos - ses deep, and thro' the moss the i - vies'. The first system ends with a comma, the second with a comma, and the third with a comma. The fourth system ends with a comma.

91

f

Detailed description: This block contains the piano accompaniment for measures 91-93. It consists of two staves: treble and bass. The music is in G major and 4/4 time. The first system starts with a forte (*f*) dynamic. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

94

creep, and in the stream the long-leaved flow - ers weep, and from the
creep, and in the stream the long-leaved flow - ers weep and the
creep, and in the stream the long-leaved flow - ers weep and the
creep, and in the stream the long-leaved flow - ers weep and the

mp *mf* *mf* *mf*

Detailed description: This block contains the second three systems of vocal staves. Each system has four staves: soprano, alto, tenor, and bass. The music is in G major and 4/4 time. The lyrics are: 'creep, and in the stream the long-leaved flow - ers weep, and from the'. The first system ends with a comma, the second with a comma, the third with a comma, and the fourth with a comma. Dynamics include *mp* and *mf*.

94

mf

Detailed description: This block contains the piano accompaniment for measures 94-96. It consists of two staves: treble and bass. The music is in G major and 4/4 time. The piano part continues with the eighth-note accompaniment in the right hand and a more active bass line in the left hand. A *mf* dynamic is indicated in the second system.

There is sweet music here

97 *p* *mf*
 crag - gy ledge the pop-pies hang in sleep. There is sweet
 pop - pies hang in sleep. There is sweet
 pop - pies hang in sleep. There is sweet
 pop - pies There is sweet

97 *p* *mp*

102 *rit. p*
 mu - sic here. There is sweet mu - sic. sic.
 mu - sic here. There is sweet mu - sic. sic.
 mu - sic here. There is sweet mu - sic. sic.
 mu - sic here. There is sweet mu - sic. sic.

102 *p*