

There is Still
Classic History

Philip Moody

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There is Sweet Music Here provides a lyrical choral setting of the well-beloved Tennyson text. With little divisi in the parts, it is an ideal selection for any mixed ensemble. The imagery of the text implies long lyric vocal lines that should sound effortless as if they themselves were floating in the air.

- *Philip Moody*

There is sweet music here that softer falls
Than petals from blown roses on the grass,
Or night-dews on still waters between walls
Of shadowy granite, in a gleaming pass;
Music that gentlier on the spirit lies,
Than tir'd eyelids upon tir'd eyes;
Music that brings sweet sleep down from the blissful skies.
Here are cool mosses deep,
And thro' the moss the ivies creep,
And in the stream the long-leaved flowers weep,
And from the craggy ledge the poppy hangs in sleep.
- Lord Alfred Tennyson

There is Sweet Music Here

Lord Alfred Tennyson

Philip Moody

Adagio

with rubato throughout

for rehearsal only

S *mp* Mu - sic, mu - sic, mu - sic, *mf* mu - sic here. There is

A *mp* Mu - sic, mu - sic, mu - sic, mu - sic, *mf* mu - sic here. There is

T *mp* Mu - sic, mu - sic, mu - sic, mu - sic, mu - sic here.

B *mp* Mu - sic, mu - sic, mu - sic here.

7

sweet mu-sic here that soft-er falls *p* ro-ses on the grass,

sweet mu-sic here that soft-er falls *p* ro-ses on the grass, or

mf falls than pet-als from blown ro-ses *p* on the grass,

mf falls than pet-als from blown ro-ses *p* on the grass,

night_ dew_ on still wa - ters be-tween walls of shad-ow - y

night_ dew_ on still wa - ters be-tween walls of shad-ow - y

night_ dew_ on still wa - ters be-tween walls of shad-ow - y

night_ dew_ on still wa - ters be-tween walls of shad-ow - y

gran - ite, in a gleam - ing pass; *mp* Mu - sic that gent-li - er on the

gran - ite, in a gleam - ing pass; *mp* Mu - sic that gent-li - er on the

gran - ite, in a gleam - ing pass;

gran - ite, in a gleam - ing pass;

21

spir - it lies,

spir - it lies,

mp than tir - ed eye-lids up-on tir - ed eyes; mus - ic that brings sweet sleep

mp than tir - ed eye-lids up-on tir - ed eyes; mus - ic that brings sweet sleep

25

rall. from the bliss - ful skies. Here are cool moss es deep, and through moss the

mf from the bliss - ful skies. Here are cool moss es deep, and through moss the

mf down from the bliss - ful skies. Here are cool moss es deep, and through the moss the

mf down from the bliss - ful skies. Here are cool moss es deep, and through the moss the



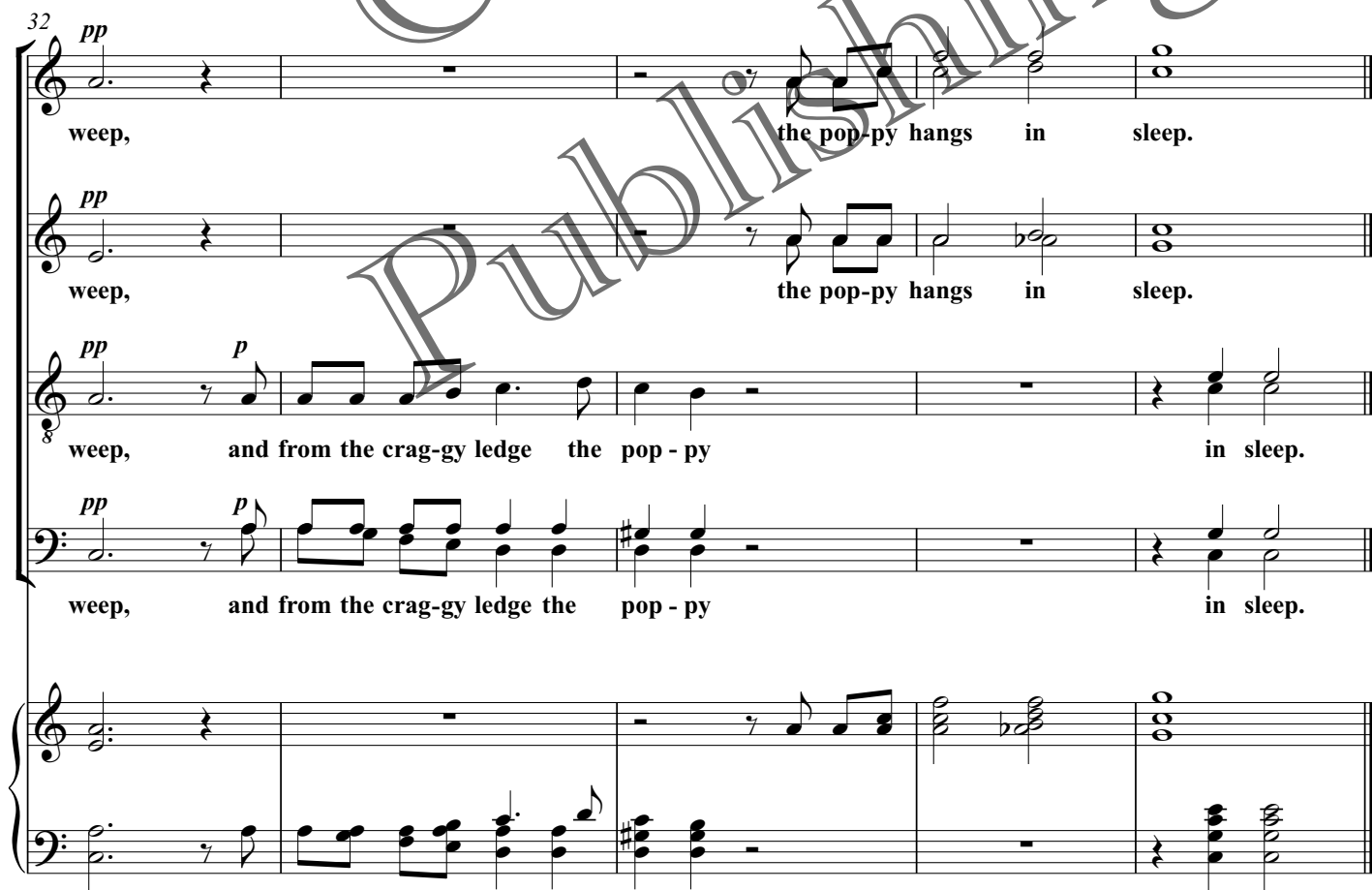
Measures 29-31 of the musical score. The vocal parts (Soprano, Alto, Tenor, Bass) and Piano accompaniment are shown. The lyrics are: "i - vies creep, and in the stream the long - leaved flow - ers". The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with a piano (*p*) dynamic. The key signature is one flat (B-flat major or D minor).

i - vies creep, and in the stream the long - leaved flow - ers

i - vies creep, and in the strea(m) the flow - ers

i - vies creep, and in the strea(m) the flow - ers

i - vies creep, and in the strea(m) the flow - ers



Measures 32-35 of the musical score. The vocal parts and Piano accompaniment are shown. The lyrics are: "weep, the pop-py hangs in sleep." and "weep, and from the crag-gy ledge the pop - py in sleep." The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with a piano (*p*) dynamic. The key signature is one flat (B-flat major or D minor).

32 *pp* weep, the pop-py hangs in sleep.

pp weep, the pop-py hangs in sleep.

pp *p* weep, and from the crag-gy ledge the pop - py in sleep.

pp *p* weep, and from the crag-gy ledge the pop - py in sleep.

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