

Adapted from  
Alfred, Lord Tennyson

# There is Sweet Music

John Holloway (2006)

*Andante con moto*

PIANO *mp*

*Red.* *sim.*

The piano introduction is in 4/4 time with a key signature of two flats (B-flat and E-flat). It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter rest, followed by a series of eighth and quarter notes, and includes a dynamic marking of *mp*. The bass line consists of a steady eighth-note accompaniment. There are dynamic markings *Red.* and *sim.* under the bass line.

6 *mf Cant.*

S. There is sweet mu - sic here that sof - ter falls \_\_\_\_\_

A. There is sweet mu - sic here that sof - ter falls \_\_\_\_\_

T. There is sweet mu - sic here that sof - ter falls \_\_\_\_\_

B. There is sweet mu - sic here that sof - ter falls \_\_\_\_\_

This section contains the vocal entries for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), along with the piano accompaniment. The vocal parts are marked *mf Cant.* and feature the lyrics "There is sweet music here that softer falls". The piano accompaniment continues with the same eighth-note bass line and a more active right-hand accompaniment.

11

S. than pet - als on still wa - ters 'tween the walls \_\_\_\_\_ Of sha - dowy

A. than pet - als on still wa - ters 'tween the walls of sha - dowy

T. than pet - als on still wa - ters 'tween the walls \_\_\_\_\_ of sha - dowy

B. than pet - als on still wa - ters 'tween the walls \_\_\_\_\_ of sha - dowy

This section contains the vocal entries for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), along with the piano accompaniment. The vocal parts continue with the lyrics "than petals on still waters 'tween the walls of shadowy". The piano accompaniment features a key change to one flat (B-flat major) and continues with the eighth-note bass line.

16

S. gra - nite in a gleam - ing pass; mus - ic that

A. gran - ite in a gleam - ing pass; mus - ic that

T. gran - ite in a gleam - ing pass; mus - ic that

B. gran - ite in a gleam - ing pass; mus - ic that

*dolce*

21

S. gen - tli - er on the spir - it lies *mp* That

A. gen - tli - er on the spi - it lies That

T. gen - tli - er on the spi - it lies

B. gen - tli - er on the spi - it lies

26

S. tir - ed eye - lids up - on tired eyes; Mus - ic *p*

A. tir - ed eye - lids up - on tired eyes; Mus - ic

T. Mus - ic

B. Mus - ic

Mus - ic *p*

32

S. — that brings sweet sleep down from the bliss - ful skies That brings sweet

A. — that brings sweet sleep down from the bliss - ful skies That brings sweet

T. — that brings sweet sleep down from the bliss - ful skies That brings sweet

B. — that brings sweet sleep down from the bliss - ful skies That brings sweet

— that brings sweet sleep down from the bliss - ful skies That brings sweet

39

S. mu - sic down from bliss - ful skies. — bliss - - ful *pp*

A. mu - sic down from bliss - ful skies. — bliss - - ful

T. mu - sic down from bliss - ful skies. — bliss - - ful

B. mu - sic down from bliss - ful skies. — bliss - - ful

mu - sic down from bliss - ful skies. — bliss - - ful

44

S. skies. [Solo, a few voices or full] *mf* Here are cool moss - es deep,

A. skies.

T. skies.

B. skies.

skies. *sim.*

49

S. And thro' the moss — the iv - ies creep, And in the

55

S. stream the long leav'd flow - ers weep And from the cragg - y ledge the

*meno*

61

S. popp - y hangs in sleep. The

*p*

66

S. long leaves flow - ers weep, the popp - y hangs in

71

S. sleep

76

S.  than

A.  than

T.  *mp*  
There is sweet mus - ic here that sof - ter falls\_\_\_\_\_

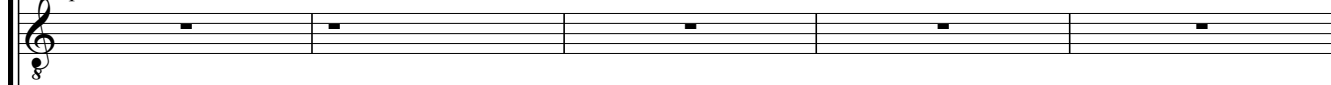
B.  There is sweet mus - ic here that sof - ter falls\_\_\_\_\_

 *Red.*

81

S.  pet - als on still wat - ers\_\_\_\_\_

A.  pet - als on still wat - ers\_\_\_\_\_

T. 

B. 

 *Rit.*

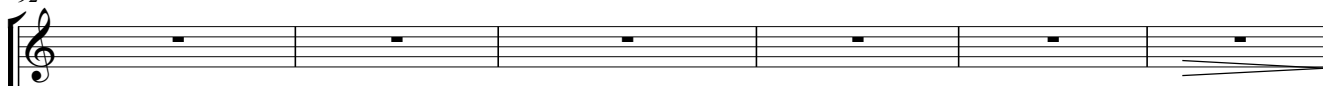
86


T.  *mf dolente*  
Why are we weighed up-on with heav - i-ness,

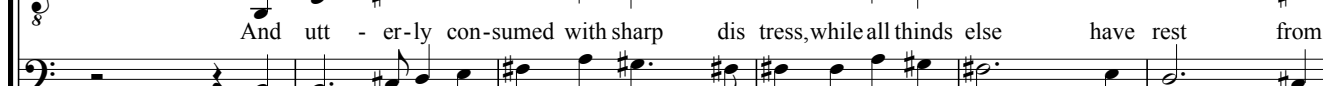
B.  Why are we weighed up-on with heav - i-ness,


 *poco meno mosso*  
*mp*  
*Red.*

92

S. 

T.  And utt - er-ly con-sumed with sharp dis tress, while all thinds else have rest from

B.  And utt - er-ly con-sumed with sharp dis tress, while all thinds else have rest from



98

S.  *Andante*  
All things have rest: why should we toil al-


A.  All things have rest: why should we toil al-

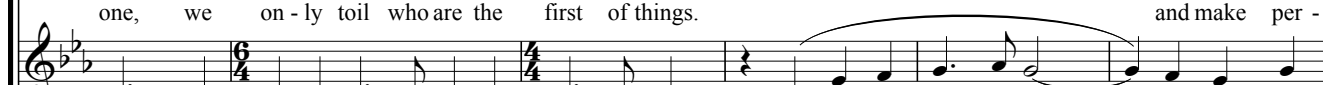
T.  wear - i - ness? All things have rest: why should we toil al-

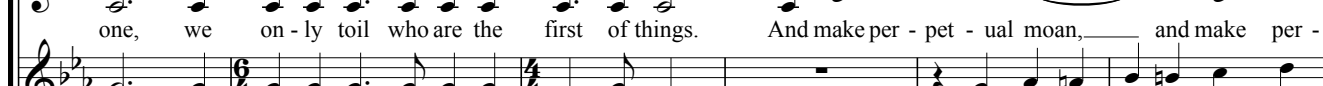
B.  wear - i - ness? All things have rest: why should we toil al-

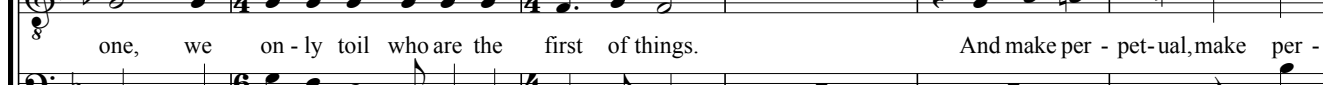
*pp* 

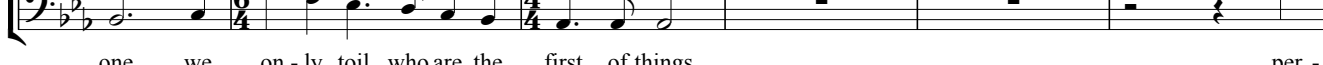
105

S.  one, we on - ly toil who are the first of things. and make per -

A.  one, we on - ly toil who are the first of things. And make per - pet - ual moan, and make per -

T.  one, we on - ly toil who are the first of things. And make per - pet-ual, make per -

B.  one, we on - ly toil who are the first of things. per -

*poco cresc.* 

111

S. pet - ual moan Still from one sor - row to an - oth - er thrown, nor ev - er fold our wings and cease from

A. pet - ual moan Still from one sor - row to an - oth - er thrown, nor ev - er fold our wings and cease from

T. pet - ual moan Still from one sor - row to an - oth - er thrown, nor ev - er fold our wings and cease from

B. pet - ual moan Still from one sor - row to an - oth - er thrown, nor ev - er fold our wings and cease from

*mp* *Red.*

118

S. wand - er - ings. *rit.* Nor steep our brows in slum ber's ho - ly balm, not har - ken what the in - ner *a tempo*

A. wand - er - ings. Nor steep our brows in slum ber's ho - ly balm, not har - ken what the in - ner

T. wand - er - ings. Nor steep our brows in slum ber's ho - ly balm, not har - ken what the in - ner

B. wand - er - ings. *rit.* Nor steep our brows in slum ber's ho - ly balm, not har - ken what the in - ner

wand - er - ings. *rit.* Nor steep our brows in slum ber's ho - ly balm, not har - ken what the in - ner

125

S. spi - rit sings, *pp* There is no joy but calm, *rall.* why should we toil

A. spi - rit sings, There is no joy but calm, why, why should we

T. spi - rit sings, There is no joy but calm, why, why should we

B. spi - rit sings, There is no joy but calm, why should

134 . . toil, . . toil,

S. . . . .

A. toil toil.

T. toil

B. we toil?

*Andante con moto*

*mp*

*Ped.* *sim.*

141 *mf Cant.*

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

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

T. There is sweet mu - sic here that sof - ter

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

146

S. than pet - als on still wa - ters 'tween the walls

A. than pet - als on still wa - ters 'tween the walls of

T. falls than pet - als on still wa - ters 'tween the walls

B. than pet - als on still wa - ters 'tween the walls

151

S. Of sha-dowy gra - nite in a gleam - ing pass; mus - ic

A. sha - dowy gran - ite in a gleam - ing pass; mus - ic

T. of sha-dowy gran - ite in a gleam - ing pass; mus - ic

B. of sha-dowy gran - ite in a gleam - ing pass; mus - ic

156

S. that gen - tli-er on the spir - it lies Mus - ic

A. that gen - tli-er on the spi - it lies Mus - ic

T. that gen - tli-er on the spi - it lies Mus - ic

B. that gen - tli-er on the spi - it lies Mus - ic

*p*

162

S. that brings sweet sleep down from the bliss - ful skies

A. that brings sweet sleep down from the bliss - ful skies

T. that brings sweet sleep down from the bliss - ful skies

B. that brings sweet sleep down from the bliss - ful skies

*p dolce*

169 *Rall poco a poco al fine*

S. bliss - - - ful skies.

A. bliss - - - ful skies.

T. bliss - - - ful skies.

B. bliss - - - ful skies.

*Rall poco a poco al fine*

173

S. bliss - - - ful skies...

A. bliss - - - ful skies...

T. bliss - - - ful skies...

B. bliss - - - ful skies...

*pp*

*rit.*