

There is Sweet Music

Tennyson

Edward Elgar
Op. 53, No. 1

legato ad espress.
p
There is sweet music here that softer falls Than petals

legato ad espress.
p
There is sweet music here that softer falls Than petals

legato ad espress.
p
There is sweet music here that softer falls Than petals

legato ad espress.
p
There is sweet music here that softer falls Than petals

The image displays the first system of a musical score for the song "The Rose Tree." It features four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The lyrics are: "from blown ro- ses on the grass, Or night dew's on still wa- ters be- tween". The piano part includes a triplet of eighth notes in the first measure of each vocal line.

Vocal Parts:

- Soprano:** from blown ro- ses on the grass, Or night dew's on still wa- ters be- tween
- Alto:** from blown ro- ses on the grass, Or night dew's on still wa- ters be- tween
- Tenor:** from blown ro- ses on the grass, Or night dew's on still wa- ters be- tween
- Bass:** from blown ro- ses on the grass, Or night dew's on still wa- ters be- tween

Piano Accompaniment:

- First measure: Triplet of eighth notes (G4, A4, Bb4) followed by a quarter rest.
- Second measure: Quarter note (G4), eighth note (A4), quarter note (Bb4).
- Third measure: Quarter note (G4), eighth note (A4), quarter note (Bb4).
- Fourth measure: Quarter note (G4), eighth note (A4), quarter note (Bb4).
- Fifth measure: Quarter note (G4), eighth note (A4), quarter note (Bb4).
- Sixth measure: Quarter note (G4), eighth note (A4), quarter note (Bb4).
- Seventh measure: Quarter note (G4), eighth note (A4), quarter note (Bb4).
- Eighth measure: Quarter note (G4), eighth note (A4), quarter note (Bb4).
- Ninth measure: Quarter note (G4), eighth note (A4), quarter note (Bb4).
- Tenth measure: Quarter note (G4), eighth note (A4), quarter note (Bb4).
- Eleventh measure: Quarter note (G4), eighth note (A4), quarter note (Bb4).
- Twelfth measure: Quarter note (G4), eighth note (A4), quarter note (Bb4).

6

There is sweet mu- sic

There is sweet mu- sic

There is sweet mu- sic

There is sweet mu- sic

walls Of shad- ovy gran- ite, in a gleam- ing pass;

walls Of shad- ovy gran- ite, in a gleam- ing pass;

walls Of shad- ovy gran- ite, in a gleam- ing pass;

walls Of shad- ovy gran- ite, in a gleam- ing pass;

ppp

molto dim.

molto dim.

molto dim.

molto dim.

3

3

3

3

here that soft-er falls Than pet- als from blown ro- ses on the

here that soft-er falls Than pet- als from blown ro- ses on the

here that soft-er falls Than pet- als from blown ro- ses on the

here that soft-er falls Than pet- als from blown ro- ses on the

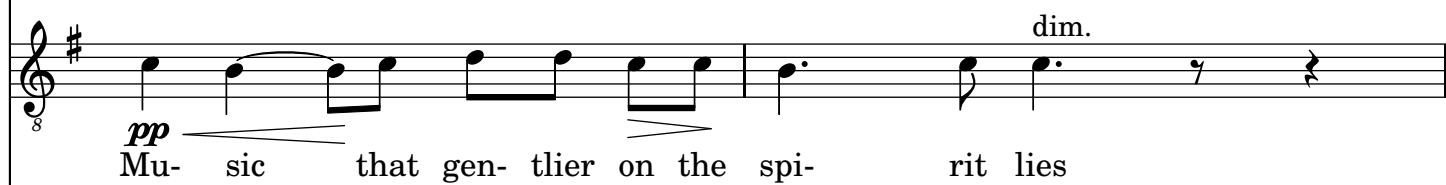
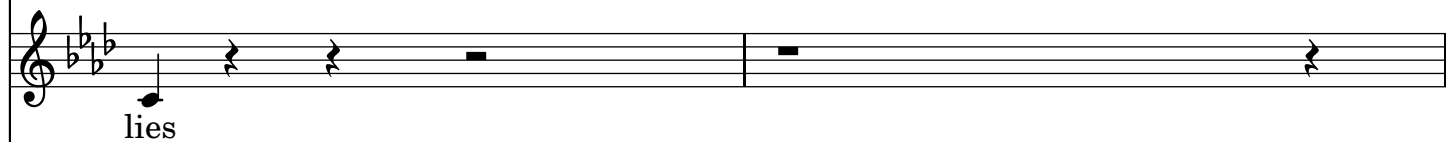
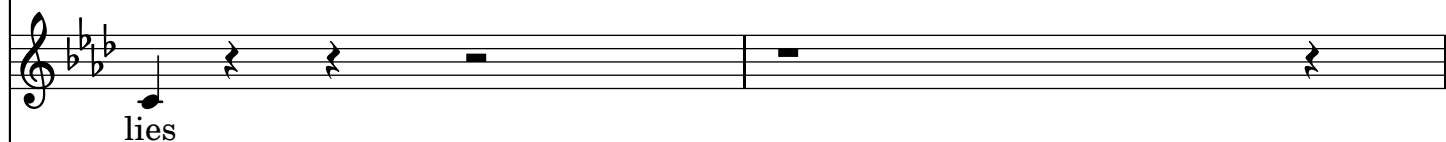
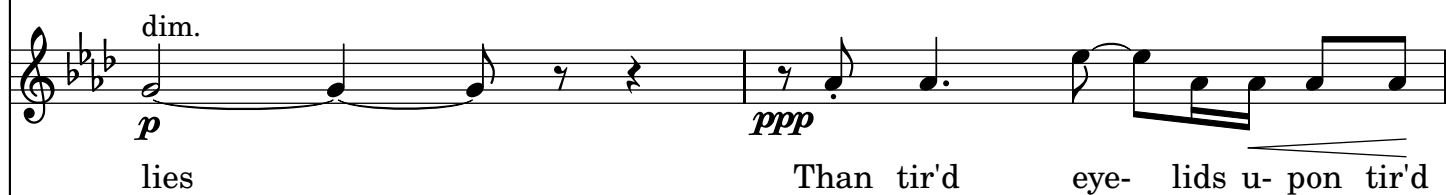
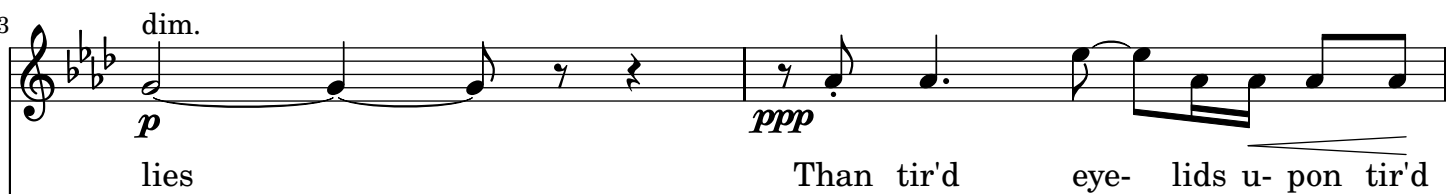
ppp

ppp

ppp

ppp

Detailed description: This is a musical score for a vocal piece. It consists of eight staves. The first four staves are vocal staves in treble clef, each with the lyrics 'here that soft-er falls Than pet- als from blown ro- ses on the'. The key signature is B-flat major (two flats). The time signature is 2/4. The first staff has a '4' above it and a '9' to its left. The first two staves have a '3' above the final measure, indicating a triplet. The last two staves are piano accompaniment staves in treble and bass clef, both with a key signature of one sharp (F#) and a time signature of 2/4. They begin with a piano (*ppp*) dynamic marking. The piano part consists of a single note in the first measure, followed by rests.



eyes; That gen- tlier lies, Than tir'd

eyes; That gen- tlier lies, Than tir'd

That gen- tlier lies, Than tir'd

That gen- tlier lies, Than tir'd

pp Mu- sic that gen- tlier on the spi- rit lies

pp Mu- sic that gen- tlier on the spi- rit lies

pp Mu- sic that gen- tlier on the spi- rit lies

pp Mu- sic that gen- tlier on the spi- rit lies,

eye-lids u-pon tir'd eyes; dim.

eye-lids u-pon tir'd eyes; dim.

eye-lids u-pon tir'd eyes; dim.

eye-lids u-pon tir'd eyes; dim.

8 *p* < > Than tir'd eye-lids *p* < > u-pon tir'd eyes; dim.

8 *p* < > u-pon tir'd eyes; dim.

p < > Than tir'd eye-lids *p* < > u-pon tir'd dim.

p < > u-pon tir'd eyes, *p* < > u-pon tir'd dim.

Mu-sic that brings sweet sleep,

Mu-sic that brings sweet sleep,

Mu-sic that brings sweet

Mu-sic that brings sweet

Mu-sic that brings sweet

Mu-sic that brings sweet

eyes; Mu-sic that brings sweet

eyes; Mu-sic that brings sweet

10
19

mf Mu- sic

mf Mu- sic

mf sleep,

mf sleep,

mf *p* *cantabile* sleep, that brings sweet sleep down from the

mf *p* *cantabile* sleep, that brings sweet sleep down from the

mf *p* *cantabile* sleep, that brings sweet sleep down from the

mf sleep, that brings

Detailed description: This musical score page contains measures 10 through 19. It features a vocal line and a piano accompaniment. The key signature has four flats (B-flat, E-flat, A-flat, D-flat) and the time signature is 4/4. Measures 10 and 11 show the vocal line with a melodic phrase starting on a half note, followed by two eighth notes, and then a dotted half note. The piano accompaniment consists of a single quarter note in measure 10 and a half note in measure 11. Measures 12 and 13 show the vocal line with a half note followed by a quarter rest, and then a half note followed by a quarter rest. The piano accompaniment is a single quarter note in measure 12 and a half note in measure 13. Measures 14 through 19 show a more complex vocal line with a melodic phrase starting on a half note, followed by a quarter note, and then a dotted half note. The piano accompaniment consists of a single quarter note in measure 14 and a half note in measure 15. Measures 16 through 19 show the vocal line with a melodic phrase starting on a half note, followed by a quarter note, and then a dotted half note. The piano accompaniment consists of a single quarter note in measure 16 and a half note in measure 17. The lyrics are: 'Mu- sic', 'Mu- sic', 'sleep,', 'sleep,', 'sleep, that brings sweet sleep down from the', 'sleep, that brings sweet sleep down from the', 'sleep, that brings sweet sleep down from the', and 'sleep, that brings'.

that brings sweet sleep down from the

that brings sweet sleep down from the

that brings sweet sleep down from the

that brings sweet sleep down from the

bliss-ful skies,

bliss-ful skies,

bliss-ful skies,

sweet sleep, that brings sweet

p

p

p

p

p

p

p

bliss-ful skies. *mf* > Here are cool moss-es

bliss-ful skies. *mf* > Here are cool moss-es

bliss-ful skies. *mf* > Here are cool moss-es

bliss-ful skies. *mf* > Here are cool moss-es

that brings sweet sleep down from the bliss-ful, bliss-ful

that brings sweet sleep down from the bliss-ful, bliss-ful

that brings sweet sleep down from the bliss-ful, bliss-ful

sleep down from the bliss-ful skies, down from the bliss-ful

23

dim. deep, And in the stream the long-leaved

dim. deep, And in the stream the long-leaved

deep, And thro' the moss the i-vies creep, And in the stream the

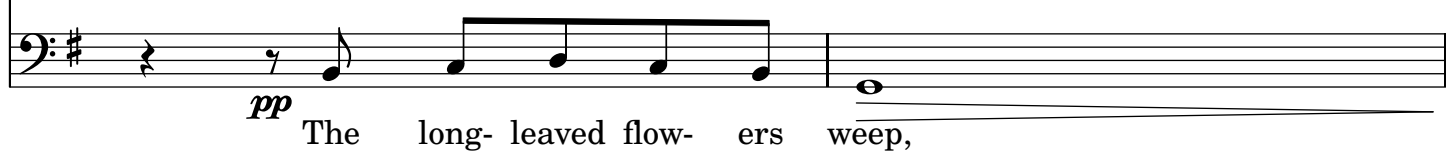
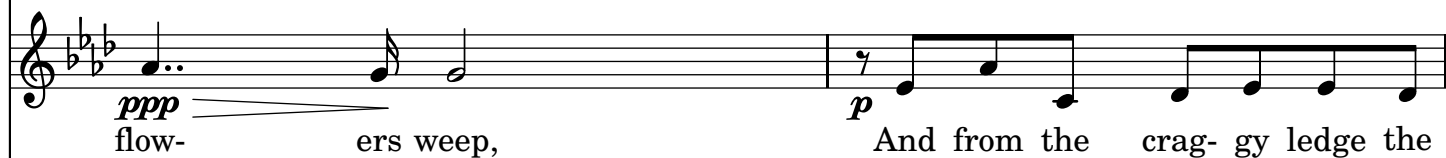
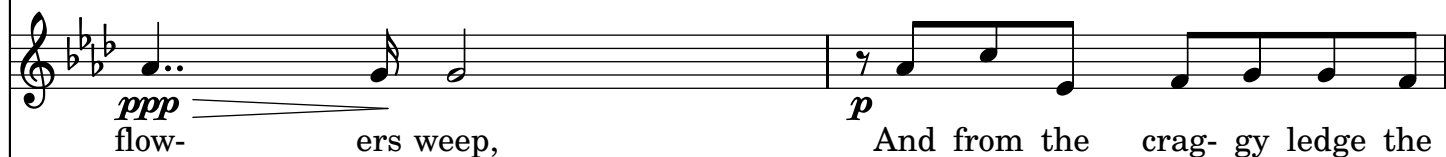
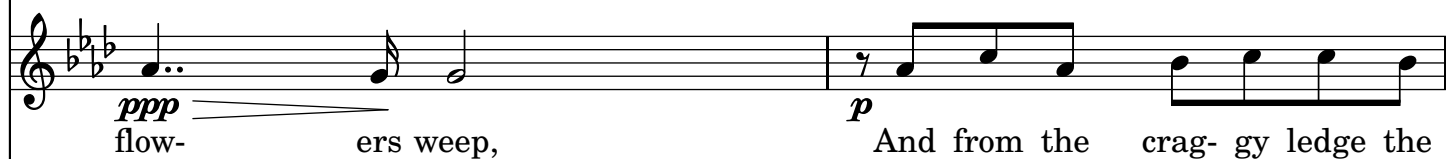
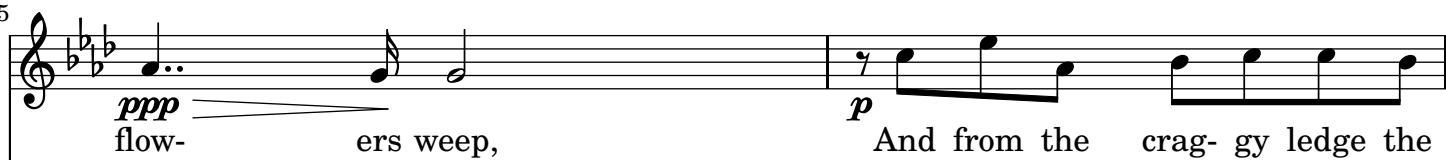
deep, And thro' the moss the i-vies creep, And in the stream the

skies. Here are cool moss-es deep,

skies. Here are cool moss-es deep,

skies, the bliss-ful skies.

skies, the bliss-ful skies.



27

poco rit. a tempo

pop-py hangs in sleep. *pp* Mu- sic that brings sweet

poco rit. a tempo

pop-py hangs in sleep. *pp* Mu- sic that brings sweet

poco rit. a tempo

pop-py hangs in sleep. *pp* Mu- sic that brings sweet

poco rit. a tempo

pop-py hangs in sleep. *pp* Mu- sic that brings sweet

poco rit. a tempo

and in the stream the long-leaved flow-ers weep, *pp*

poco rit. a tempo

and in the stream the long-leaved flow-ers weep, *pp*

poco rit. a tempo

and in the stream the long-leaved flow-ers weep, *pp*

poco rit. a tempo

and in the stream the long-leaved flow-ers weep, *pp*

ppp
sleep down from the bliss-ful

ppp
sleep down from the bliss-ful

ppp
sleep down from the bliss-ful

ppp
sleep down from the bliss-ful

8
And from the crag-gy ledge the pop-py hangs in sleep.

8
And from the crag-gy ledge the pop-py hangs in sleep.

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

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

skies.

skies.

skies.

skies.

p *mf* *p*
There is sweet mu- sic here that soft- er falls Than pet- als

p *mf* *p*
There is sweet mu- sic here that soft- er falls Than pet- als

p *mf* *p*
There is sweet mu- sic here that soft- er falls Than pet- als

p *mf* *p*
There is sweet mu- sic here that soft- er falls Than pet- als

35

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

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

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

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

from blown ro-ses on the grass,

from blown ro-ses on the grass,

from blown ro-ses on the grass,

from blown ro-ses on the grass,

dim.

dim.

dim.

dim.

dim. molto

dim. molto

dim. molto

dim. molto

ppp

ppp

ppp

ppp

pp

pp

39

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

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

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

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

stream

And from the crag

stream

the flow- ers weep,

And from the

the flow- ers weep,

42

hangs in sleep, sleep, sleep, sleep.

hangs in sleep, sleep, sleep, sleep.

hangs in sleep, sleep, sleep, sleep.

hangs in sleep, sleep, sleep, sleep.

sleep, sleep, sleep, sleep.

the pop- py hangs in sleep, sleep, sleep, sleep.

crag- gy ledge the pop- py hangs in sleep, sleep, sleep, sleep.

the pop- py hangs, the pop- py hangs in sleep, sleep, sleep, sleep.