

Garden as Emblem

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Adagio ($\text{♩} = 56$)

Wide fig leaves drop in the harsh

Wide fig leaves drop in the harsh

Wide fig leaves drop in the harsh

Wide fig leaves drop in the harsh

4

May rain Wis-te-ri-a pe-tals

May rain Wis-te-ri-a pe-tals

May rain Wis-te-ri-a pe-tals

May rain Wis-te-ri-a pe-tals

7

drop On the soaked ter-race

drop On the soaked ter-race

drop drop On the soaked ter-race Hea-

drop drop On the soaked ter-race Hea-

10

p *cresc.*

Rich pe-o-nias bend pe-o-nies bend

p *cresc.*

Rich pe-o-nies bend

f *mf*

-vy bug-loss fla-ten Rich pe-o-nias bend

f *mf*

vy bug-loss fla-ten Rich pe-o-nies bend

13

f *p*

and ros-es turn their fa-ces Pale

f *p*

and ros-es turn their fa-ces Pale

p

Pale cle-men-tis

p

Pale cle-man-tis

16 *cresc.* *f*

cle-men-tis on taut wire sca-ters flow-ers.

mf *f*

cle-men-tis scat-ters flow-ers

f

trained On taut wire Blue

f

trained On taut wire Blue

19) *mp*

Blue bells fade and rose-mary whi-tens

Blue bells fade and rose-mary whi-ten

p bells fade *pp* rose-mary whi-tens

p bells fade rose-mary whi-tens

22) *cresc.* *f* *gr.*

o - pend buds tigh- ten

cresc. *f* un - o - pend buds tigh- ten

un - o - pend buds

un - o - pend buds

25) *mp*

Dai- sies

mp Dai- sies keep their

tigh- ten Dai- sies keep their heads low their

tigh- ten Dai- sies keep their heads low their

28

Keep their heads low hol- ding back *cresc.*

head low their head low hol- ding back

head low hol- ding back

head low hol- ding back *cresc.*

31

their glo- ry from co- ming out too ear- ly cau- tious

from co- ming out too ear- ly cau- tious

com- ing out too ear- ly

their glo- ry from co- ming out too ear- ly

34

In ad- ver- si- ty they grow *ppp*

In ad- ver- si- ty they grow *ppp*

P cau- tious- In ad- ver- si- ty They grow *ppp*

P cau- tious In ad- ver- si- ty They grow *ppp*

June 2011

Holy Ground, Toledo

Holy Ground, Toledo

Allegretto (♩. = 76)

Dazed by sud-den sun-shine sun-shine

Dazed by sud-den sun-shine sun-shine

Dazed by sud-den sun-shine sun-shine

Dazed by sud-den sun-shine sun-shine

A bro-ther hur-ries hur-ries through the pa-se-o

A bro-ther hur-ries through the pa-se-o

A bro-ther hur-ries through the pa-se-o

A bro-ther hur-ries through the pa-se-o

A bro-ther hur-ries through the pa-se-o

bro-ther hur-ries hur-ries through the pa-se-o

pa-se-o through the pa-se-o

pa-se-o through the pa-se-o

10)

Un-der beach leaves that glow

Un-der beach leaves that glow

Un-der beach leaves that glow

Un-der beach leaves that glow

13)

with new green, hear-ring the whine of flies, past ex-ci-ted

with new green, hear-ring the whine of flies, past ex-ci-ted

with new green, hear-ring the whine of flies,

with new green, hear-ring the whine of flies,

16)

spar-rows Fight-ing for the dropped crumbs of ear-ly tou-rist

spar-rows Fight-ing for the dropped crumbs of ear-ly tourists

Fight-ing for the dropped crumbs of ear-ly tou-rist

Fight-ing for the dropped crumbs of ear-ly tou-rist

20)

un-til he comes to re-fuge where the road nar-rows

un-til he comes to re-fuge where the

un-til he comes comes comes to re-fuge

un-til he comes comes comes to re-fuge

23)

The un-sea-son-able March heat

road nar-rows The un-sea-son-able March heat

where the road nar-rows The un-sea-son-able March heat

where the road nar-rows The un-sea-son-able March heat

26)

March heat Is chastened by stone clois-ters clois-ters

March heat Is chastened by stone clois-ters clois-ters

nar ble March heat Is chastened by

nar ble March heat Is chastened

29

Handwritten musical score for measures 29-31. The score is written on four staves (two vocal staves and two piano accompaniment staves). The key signature is one sharp (F#). The tempo/mood is marked *pp* (pianissimo). The lyrics are: "In San Juan de los Reyes los Re-yes". The piano accompaniment includes the words "stone clois-ters" and "by stone clois-ters".

32

Handwritten musical score for measures 32-35. The score is written on four staves. The key signature is one sharp (F#). The tempo/mood is marked *f* (forte). The lyrics are: "los Re-yes Spring en-ters en-ters on san-dalled feet san-dalled". The piano accompaniment includes the words "yes" and "Sp-ring en-ters on San dalled feet-".

36

Handwritten musical score for measures 36-38. The score is written on four staves. The key signature is one sharp (F#). The tempo/mood is marked *p* (piano). The lyrics are: "feet Gra-ver and more de-co-rous through dark". The piano accompaniment includes the words "feet" and "Gra-ver and more de-co-rous through dark".

39

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) across measures 39 to 43. The music is in G major (one sharp) and 4/4 time. Dynamics include *f* (forte), *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo). The lyrics are: o-ran-ges, cyp-res-ses, and bays.

Measure 39: Soprano and Bass enter with *f* dynamics. Alto and Tenor have rests.

Measure 40: All voices continue with *f* dynamics.

Measure 41: Soprano and Alto have *f* dynamics, while Tenor and Bass have *pp* dynamics.

Measure 42: Soprano and Alto have *ppp* dynamics, while Tenor and Bass have *pp* dynamics.

Measure 43: All voices conclude with *ppp* dynamics.

July 2011

Through the Night

Through the Night

Moderato ma con moto (♩=80)

Handwritten musical score for the first system of "Through the Night". The score is in 4/4 time with a key signature of one flat (B-flat). The tempo is marked "Moderato ma con moto (♩=80)". The first system consists of four staves. The lyrics "Noi-sy" and "ci-ca-das" are written below the staves. The music is marked with dynamics like *ff*, *f*, and *p*.

Handwritten musical score for the second system of "Through the Night". The score is in 4/4 time with a key signature of one flat. The second system consists of four staves. The lyrics "ci-ca-das", "stop, And li-gards and mice cease to rus-tle" are written below the staves. The music is marked with dynamics like *mf* and *f*.

Handwritten musical score for the third system of "Through the Night". The score is in 4/4 time with a key signature of one flat. The third system consists of four staves. The lyrics "in the brit-tle grass", "As a-bove the still tops" are written below the staves. The music is marked with dynamics like *f*.

11

of moon-lit vines A soft winged owl

of moon lit vines A soft winged owl

of moon lit vines A soft winged owl

of moon lit vines A soft winged owl

15

soft winged owl slowly quarters the

soft winged owl slowly quarters the

A soft winged owl owl slowly quarters the hill

A soft winged owl slowly quarters the hill

19

hill ri-sing A-bore the sky-line with

hill ri-sing A-bore the sky-line with

ri-sing A-bore the sky-line

ri-sing ri-sing A-bore the sky-line

23

harsh dou-ble calls dou-ble calls

harsh dou-ble calls dou-ble calls

with harsh dou-ble calls

with harsh dou-ble calls to some dis-

26

to some dis-tant mate It sig-nals a

to some dis-tant mate It sig-nals a fai-

to some dis-tant mate It sig-nals a fai-

tant mate It sig-nals It sig-nals a fai-

30

fai-lure A church bell tolls bell tolls bell tolls

fai-lure A church bell tolls bell tolls bell tolls

fai-lure A church bell tolls bell tolls bell tolls

fai-lure A church bell tolls bell tolls bell tolls

35

But this time e-nu-me-rates on-ly

But this time e-nu-me-rates on-ly

But this time e-nu-me-rates

But this time e-nu-me-rates

38

the pas-sing hour.

the pas-sing hour.

the pas-sing hour.

the pas-sing hour.

August 2011