

At Home  
SATB, flute, clarinet

Timothy C. Takach

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# Timothy C. Takach

## At Home

for SATB choir, flute, clarinet

Commissioned by Laurie Jacobi in honor of Cotty Lowry's 70th Birthday

- I. I am at Home (Berry)
- II. New Roof (Berry)
- III. Good Bones (Singer)
- IV. A Place (Berry)
- V. Together on the Porch (Berry)



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## From the Composer:

Writing a piece about home is not a terribly unique venture, but it is one that is so rich and has inspired many poets and composers. This is no surprise, for everyone remembers and celebrates the place where they belong. To me, *At Home* strays from some of the normal tropes of youth, ancestry, and birth home memories and instead moves toward the home we create as adults. Since the piece was commissioned by Laurie Jacobi for her husband Cotty Lowry's 70th birthday, the poetry I chose feels very personal, very specific. From the first movement we know the characters: there is a "you" and "I," the two people occupying this place. But Wendell Berry's poem doesn't immediately join these two people together, he instead asserts his own individuality of where he finds himself at home, and it's alone, out in nature. Yet he still cares for his partner in this poem, wishing for them to stay just as content in their own personal place of belonging.

Cotty Lowry is a realtor, and so Laurie wanted to include moments that described the physicality of houses. The maintenance, the aging, the sense of space. "New Roof" does this so well, combining Berry's love of nature with the grounding element of his house. The rising arpeggios in the winds are constantly searching upwards, let loose from the confines of the house to reach the boundless. "Good Bones" is a commissioned poem from longtime collaborator Julia Klatt Singer, whose language and imagery matches Berry's so well. This ode to an aging house is a delightful metaphor for our own bodies: how they age and how they are loaded up with wisdom, experience and memories. Her flirtatious way of recalling the couple's history is mirrored in the clarinet writing and the harmonies from the choir. (See if you can spot the musical quote, sung by the piano in the hallway.)

"A Place" is full of movement, with the choir singing in a round, and the woodwinds moving from the front of the hall to the back. It's here that Berry tells us that the journey we've been on our whole life has not been a journey at all, but the place we've been seeking. So we find our couple finally at home, "Together on the Porch." After embracing their individuality in the opening movement, they now occupy the same space, in a quiet routine of love and of life. They know they are loved, but they choose to say the words out loud anyway. And not knowing which will be the first to go back into the house is the same as not knowing who will outlive the other. There is no fear, but they find comfort and fulfillment instead in the present time and present place. Not the journey, the place. At home.

*- Timothy C. Takach, 2019*

# Texts:

## I. I am at Home

I will wait here in the fields  
to see how well the rain  
brings on the grass.  
In the labor of the fields  
longer than a man's life  
I am at home. Don't come with me.  
You stay home too.

I will be standing in the woods  
where the old trees  
move only with the wind  
and then with gravity.  
In the stillness of the trees  
I am at home. Don't come with me.  
You stay home too.

- *Wendell Berry* (Copyright © 2012 by Wendell Berry, from *New Collected Poems*. Reprinted by permission of Counterpoint Press.)

## II. New Roof

On the housetop, the floor of the boundless  
where birds and storms fly and disappear,  
and the valley opened over our heads, a leap  
of clarity between the hills, we bent five days  
in the sun, tearing free the old roof, nailing on  
the new, letting the sun touch for once  
in fifty years the dusky rafters, and then  
securing the house again in its shelter and shade.  
Thus like a little ledge a piece of my history  
has come between me and the sky.

- *Wendell Berry* (Copyright © 2012 by Wendell Berry, from *New Collected Poems*. Reprinted by permission of Counterpoint Press.)

## III. Good Bones

From the road, all tucked-in and tidy  
Between the hydrangeas  
and the twilight sky.

You've always liked the old ones best  
For their charm, their good bones.

Gravity has a way of dropping  
Everything under the dresser  
Into the corner

Can't lose your marbles  
If you know  
(More or less) where they've gone.

Remember the first place we lived?  
How there was room for the piano  
If we left it in the hallway?

Remember the winter nights?  
How we laid awake waiting  
For the pipes to burst?

We turn up the lights (the bulb's burned out)  
Add another coat of paint.  
How many times have you tapped this nail  
Back into place?

Each wall tells a story.  
Each floor sings the mockingbird's song.  
Light the candles, dim the lights,  
we'll change the bulb another day.

You are wise, you appreciate  
what was once straight  
now softly curves.

Still standing.  
Good bones.

- *Julia Klatt Singer* (Commissioned poem. Used with permission.)

## IV. A Place

There is a day  
when the road neither  
comes nor goes, and the way  
is not a way but a place.

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## V. Together on the Porch

They sit together on the porch, the dark  
Almost fallen, the house behind them dark.  
Their supper done with, they have washed and dried  
The dishes—only two plates now, two glasses,  
Two knives, two forks, two spoons—small work for two.  
She sits with her hands folded in her lap,  
At rest. He smokes his pipe. They do not speak.  
And when they speak at last it is to say  
What each one knows the other knows. They have  
One mind between them, now, finally  
For all its knowing will not exactly know  
Which one goes first through the dark doorway, bidding  
Goodnight, and which sits on a while alone.

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# At Home

## I. I am at Home

Wendell Berry

for SATB, flute, clarinet

Timothy C. Takach

**Flute**  $\text{♩} = 76$  *mf*

**Clarinet** *mf*

**Fl.** *f* *p*

**Cl.** *f* *p*

**Fl.** *mf* *p* *mp* + choir

**Cl.** *mf* *p* *mp* + choir

**S.** *mp*

**A.** *mp*

**T.** *mp*

**B.** *mp*

I will wait here in the fields to see how well the



21

Fl. *mf*

Cl. *mf*

S *mf*  
rain brings on the grass. In the la - bor of the fields

A *mf*  
rain brings on the grass. In the la - bor of the fields

T *mf*  
rain brings on the grass. In the la - bor of the fields

B *mf*  
rain brings on the grass. In the la - bor of the fields

25

Fl. *sub. mp* *f* *sub. p* *p*

Cl. *sub. mp* *f* *sub. p* *p*

S *f* *mp* *p*  
long - er than a man's life I am at home.

A *f* *mp* *p*  
long - er than a man's life I am at home.

T *f* *mp* *p*  
long - er than a man's life I am at home.

B *f* *mp* *p*  
long - er than a man's life I am at home.

29

Fl. *mf* *p*

Cl. *mf* *p*

S *mp* *mf* *p*

A *mp* *mf* *p*

T *mp* *mf* *p*

B *mp* *mf* *p*

Don't come with me. You stay home too.

34

Fl. *poco accel.* *a tempo* *f*

Cl. *f*

S

A

T

B

41 + choir

Fl. *pp*

Cl. *pp*

S *mf* I will be stand - ing in the woods where the old trees *mp*

A *mf* I will be stand - ing in the woods where the old trees *mp*

T *mf* I will be stand - ing in the woods where the old trees *mp*

B *mf* I will be stand - ing in the woods where the old trees *mp*

I will be stand - ing in the woods where the old trees —

45

Fl. *p*

Cl. *p*

S *p* move on - ly with the wind and then with grav - i - ty. *mp*

A *p* move on - ly with the wind and then and then with grav - i - ty. *mp*

T *p* move on - ly with the wind and then and then with grav - i - ty. *mp*

B *p* move on - ly with the wind and then with grav - i - ty. *mp*

move on - ly with the wind and then with grav - i - ty.

49

Fl. *pp*

Cl. *pp*

S *p*

A *p*

T *p*

B *ppp*

In the still-ness of the trees I am at home.

54

Fl. *mp*

Cl. *mp*

S *mp*

A *mp*

T *mp*

B *mp*

Don't come with me. You stay home too.



Commissioned by Laurie Jacobi in honor of Cotty Lowry's 70th Birthday

## II. New Roof

Wendell Berry

for SATB, flute, clarinet

Timothy C. Takach

**Flute**  $\text{♩} = 50$

**Clarinet**

**Soprano**

**Alto**

**Tenor**

**Bass**

7 **+ choir**

**Fl.**

**Cl.**

**S**

**A**

**T**

**B**

On the house - top, the floor of the bound less

On the house - top, the floor of the bound - less

On the house - top, the floor of the bound - less

On the house - top,



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11

Fl. *mf* *p*

Cl. *mf* *p*

S *mf* *n.*

A *mf* *n.*

T *mf* *n.*

B *mf* *n.*

where birds and storms fly and dis - ap - pear, \_\_\_\_\_

where birds and storms fly and dis - ap - pear, \_\_\_\_\_

where birds and storms fly and dis - ap - pear, \_\_\_\_\_

where birds and storms fly and dis - ap - pear, \_\_\_\_\_

16

Fl. *mp* *mf*

Cl. *mp* *mf*

S *mp* *f* *mf*

A *mp* *f* *mf*

T *mp* *f* *mf*

B *mp* *f* *mf*

and the val - ley o-pened o-ver our heads, a leap of clar-i-ty \_\_\_\_\_

and the val - ley o-pened o-ver our heads, a leap of clar-i-ty \_\_\_\_\_

and the val - ley o-pened o-ver our heads, a leap of clar-i-ty \_\_\_\_\_

and the val - ley o-pened o-ver our heads, a leap of clar-i-ty \_\_\_\_\_

21

Fl. *p*

Cl. *p*

S *mp*  
be-tween the hills,

A *mp*  
be-tween the hills,

T *mp*  
be-tween the hills,

B *mp*  
be-tween the hills,

26

Fl. *mf*

Cl. *mf*

S *mf*  
(on the house-top) we bent five days in the sun,

A *mf*  
(on the house - top) we bent five days in the sun,

T *mf*  
(on the house-top) we bent five days in the sun,

B *mf*  
(on the house - top) we bent five days in the sun,

31

Fl. *f* *p*

Cl. *f* *p*

S *f* *mp* *p*

A *f* *p*

T *f* *p*

B *f* *p*

tear - ing free the old roof, nail - ing on the new, let - ting the sun, Mm...

tear - ing free the old roof, nail - ing on the new, Mm...

tear - ing free the old roof, nail - ing on the new, Mm...

tear - ing free the old roof, nail - ing on the new, Mm...

36

Fl. *f*

Cl. *f*

S *f* *mf* *f*

A *mf* *f*

T *mf* *f*

B *mf* *f*

touch for once, in fif - ty years, let - ting the sun touch for once,

let - ting the sun touch for once,

let - ting the sun touch for once,

the sun touch for once,

41 *rit.*

Fl. *mf* *mp*

Cl. *mf* *mp* *p*

S *mf* *mp*

A *mf* *mp*

T *mp* *mp*

B *mp* *mp*

the dusk - y raft - ers, and then se - cur - ing the house a - gain in its

the dusk - y raft - ers, and then se - cur - ing the house a - gain in its

dusk - y raft - ers, the house a - gain in its

dusk - y raft - ers, the house a - gain in its

45 *a tempo*

Fl. *pp* *mp* *mf* *mp*

Cl. *pp* *fl.* *mf* *mp*

S *pp*

A *pp*

T *pp*

B *pp*

shel-ter and shade.

shel-ter and shade.

shel-ter and shade.

shel-ter and shade.

51  $\text{♩} = 128$

Fl. *f* *mp*

Cl. *f* *p* *mp*

S *mf*  
Thus like a lit - tle ledge \_\_\_\_\_ a

A *mf*  
Thus like a lit - tle ledge \_\_\_\_\_ a

T *mf*  
Thus like a lit - tle ledge \_\_\_\_\_ a

B *mf*  
Thus like a lit - tle ledge \_\_\_\_\_ a

56 *rit.*

Fl. *p* *mf* *mp*

Cl. *p* *mf* *mp*

S *mp* *mf* *mp*  
piece of my his - t'ry has come be - tween \_\_\_\_\_ me and the sky. \_\_\_\_\_

A *mp* *mf* *mp*  
piece of my his - t'ry has come be - tween \_\_\_\_\_ me and the sky. \_\_\_\_\_

T *mp* *mf* *mp*  
piece of my his - t'ry has come be - tween \_\_\_\_\_ me and the sky. \_\_\_\_\_

B *mp* *mf* *mp*  
piece of my his - t'ry has come be - tween \_\_\_\_\_ me and the sky. \_\_\_\_\_

### III. Good Bones

Timothy C. Takach

**Coy ♩ = 84 (Swung)**

Flute

Clarinet

Soprano

Alto

Tenor

Bass

5

Fl.

Cl.

S

A

T

B

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III. Good Bones / Timothy C. Takach

9

Fl. *mp* *mf*

Cl. *mp* *mf*

S Hm...

A Hm...

T

B Hm...

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12

Fl. *p* *mp*

Cl. *p* *mp*

S *mf*

A *mf*

T *mf*

B

From the road, all tucked-in and ti - dy Be - tween the hy - dran - geas and the

From the road, all tucked-in and ti - dy Be - tween the hy - dran - geas and the

From the road, all tucked and ti - dy Be - tween the

From the road, all tucked and ti - dy Be - tween the

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15

Fl. *mf* *p*

Cl. *mf* *mp*

S *f* *mp*  
 twi-light sky. You've al-ways liked the old ones

A *f* *mp*  
 twi-light sky. You've al-ways liked the old ones

T *f* *mp*  
 twi-light sky. You liked the old ones

B *f* *mp*  
 twi - light sky. You liked the old ones

19

Fl. *mp* *p*

Cl. *p*

S *p* *mp* *p*  
 best For their charm, their good good

A *p* *mp* *p*  
 best For their charm, their good

T *p* *mp* *p*  
 best For their charm, their good

B *p* *mp* *p*  
 best For their charm, their good

23

Fl. *pp* *p* *mf*

Cl. *pp* *p* *mf*

S bones. Grav - i - ty has a way of drop - ping

A bones. Grav - i - ty has a way of drop - ping

T bones. Grav - i - ty has a way of drop - ping

B bones. Grav - i - ty has a way of drop - ping

*mf* *mf* *mf* *mf*

3 3 3 3

26

Fl. *p* *mf*

Cl. *p* *mf*

S Eve - ry - thing un - der the dress - er Can't lose your

A Eve - ry - thing un - der the dress - er Can't lose your

T Eve - ry - thing In - to the cor - ner Can't lose your

B Eve - ry - thing In - to the cor - ner Can't lose your

*mp* *f* *mf* *mf*

3 3 3 3

### III. Good Bones / Timothy C. Takach

29

Fl. *legato*

Cl. *legato*

S mar - bles — If you know (More or less) where they've gone.

A mar - bles — If you know — where they've gone.

T mar - bles — If you know where they've gone.

B mar - bles — If you know (More or less) where they've gone.

*p*

32

Fl.

Cl.

S *mp*

A *mp*

T *mp*

B

Re - mem - ber the first place we

Re - mem - ber the first place we

Re - mem - ber the first place we

III. Good Bones / Timothy C. Takach

36

Fl.

Cl.

S

A

T

B

*mf*

*mf*

*mf*

lived? How there was room for the pi - a - no If we

lived? How there was room for the pi - a - no If we

lived?

lived?

39

Fl.

Cl.

S

A

T

B

*p*

*p*

*mp*

*mp*

left it in the hall - way?

left it in the hall - way?

Re - mem - ber the win - ter

Re - mem - ber the win - ter

43

Fl. *pp* *mp*

Cl. *pp* *mp*

S

A

T *p* *mp*  
 nights? How we laid a - wake wait - ing For the

B *p* *mp*  
 nights? How we laid a - wake wait - ing For the

46 **Slower** ♩ = 76

Fl. *mf* *ff* *p*

Cl. *mf* *ff* *p*

S *mp* *mf* *f* *mp*  
 pipes to burst? — We turn <sup>3</sup>up the lights Add an -

A *mp* *mf* *f* *mp*  
 pipes to burst? — We turn <sup>3</sup>up the lights (the bulb's burned out) Add an -

T *mp* *mf* *f* *mp*  
 pipes to burst? — We turn <sup>3</sup>up the lights (the bulb's burned out) an -

B *mp* *mf* *f* *mp*  
 pipes to burst? — We turn <sup>3</sup>up the lights (the bulb's burned out) an -

49 *accel.*

Fl. *p* *mp*

Cl. *p* *mp*

S *p* *mp* oth - er coat of paint. How man - y times have you tapped this nail

A *p* *mp* oth - er coat of paint. How man - y times have you tapped this nail

T *p* *mp* oth - er coat of paint. How man - y times have you tapped this nail

B *p* *mp* oth - er coat of paint. How man - y times have you tapped this nail

51 **Tempo I**

Fl. *f*

Cl. *f*

S *f* Back in - to place?

A *f* Back in - to place?

T *f* Back in - to place?

B *f* Back in - to place?

54

Fl. *mp* *mf* 3

Cl. *mp* *mf*

S *mf* Each wall tells a sto-ry. Each floor sings the

A *mf* Each wall tells a sto-ry. Each floor sings the

T *mf* Each tells a sto-ry. Each floor sings the

B *mf* Each tells a sto-ry. Each floor sings the

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58

Fl. *p*

Cl. *mf* *p*

S *mp* *p* mock-ing-bird's song. Light the can-dles, dim the lights, we'll

A *mp* *p* mock-ing-bird's song. Light the can-dles, dim the lights, we'll

T *mp* *p* mock-ing-bird's song. Light the can-dles, dim the lights, we'll

B *mp* *p* mock-ing-bird's song. Light the can-dles, dim the lights, we'll

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61

Fl. *mf* 3

Cl. *mf* 3 3

S *mp*  
change the bulb an oth - er day.

A *mp*  
change the bulb an - oth - er day. Hm...

T *mp*  
change the bulb an - oth - er day.

B *mp*  
change the bulb an - oth - er day. Hm...

64

Fl. *p*

Cl. *p*

S *mp*  
You are wise, you ap -

A *mp*  
You are wise, you ap -

T *mp*  
You are wise, you ap -

B *mp*  
You are wise, you ap -



III. Good Bones / Timothy C. Takach

67

Fl. *mf* *mp* *p*

Cl. *mf* *mp* *p*

S *mf* *mp* *p*  
pre - ci - ate what was once straight now soft - ly

A *mf* *mp* *p*  
pre - ci - ate what was once straight now soft - ly

T *mf* *mp* *p*  
pre - ci - ate what was once straight now soft - ly

B *mf* *mp* *p*  
pre - ci - ate what was once straight now soft - ly

71

Fl. *pp*

Cl. *pp*

S *pp*  
curves. Still stand - ing. Good bones.

A *pp*  
curves. Still stand - ing. Good bones.

T *pp*  
curves. Still stand - ing. Good bones.

B *pp*  
curves. Still stand - ing. Good bones.

## IV. A Place

a round for SATB, flute, clarinet

Wendell Berry

Timothy C. Takach

$\text{♩} = 60$

Flute

Choir

5

Fl.

Choir

9

Fl.

Cl.

Choir

There is a day when the road nei-ther comes nor goes, when the road nei-ther comes nor goes, nei-ther comes nor goes, and the way is not a way but a place.

*mf* *f* *mf*

### A 4 Part Round

Fl.

Cl.

Choir

1 2 3

There is a day when the road nei-ther comes nor goes, when the road nei-ther comes nor

*mp*



19

Fl. *mf*

Cl. *mf*

Choir (4)

goes, — nei - ther comes — nor goes, and the way is not — a

24

Fl. *f*

Cl. *f*

Choir (2) end — (3) end — (4) end —

way but a place. way but a place. way but a place. way but a

31

Fl. *mp*

Cl. *mp*

Begin walking toward back of the hall or just off-stage. **B**

Choir gradually decrescendos, reaches niente after woodwinds arrive at the back of the house.

(on repeat only) (4) *mp* (start on repeat)

S place. place. And the way is a

A (1) *mp*

The way is not a way but a place. The

T (2) *mp*

place. place. The way is not a way but a

B (3) *mp* (start on repeat)

place. And the way is a place.

## V. Together on the Porch

Wendell Berry

**Never Rushed** ♩ = 60

13

Fl. *mf* *p* *mf* 3

Cl. *mf* *p* *mf*

I washed and dried The dish - es, on - ly two plates now, two glass - es,

II *mf*

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16

Fl. *p*

Cl. *p*

I *p* *pp*

II *p* *pp*

Two knives, two forks, two spoons— small work for two. —

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20

Fl. *mf* *mp*

Cl. *mf* *mp*

I

II

Do not use, copy, or distribute.

24

Fl. *p*

Cl. *p*

I *p* *mp*

II *p* *mp*

She sits with her hands fold - ed in her lap. At rest. He smokes his pipe.

28

Fl. *p* *mp*

Cl. *p* *mp*

I *p* *mp* *mf*

II *p* *mp* *mf*

— They do not speak. And when they speak at

35

Fl. *mf*

Cl. *mf*

I *mf*

II *mf*

last it is to say What each one knows the oth-er knows. They have One mind — be-tween them,

*accel.* ..... *rit.* ..... *a tempo*

39

Fl. *f* *mp*

Cl. *f* *mp*

I *f* *mp*

II *f* *mp*

— now, fi-nal-ly For all its know-ing will not ex-act-ly know Which one goes

42

Fl. *pp* *p*

Cl. *pp* *p*

I *p* *pp* *p*

II *p* *pp* *p*

first through the dark door-way, bid-ding Good night, and

(If sung as a duet, sing large notes)

*poco* *pp* *p*

(If sung as a duet, F is preferred, but sing what's comfortable)

*rit.* ..... *ppp*

46

Fl. *mp* *p* *ppp*

Cl. *mp* *p* *ppp*

I *mp* *p* *ppp*

II *mp* *p* *ppp*

which sits on a while a lone.

*ppp*





Reviewed as “gorgeous” (Washington Post) and “stunning” (Lawrence Journal-World), the music of Timothy C. Takach has risen fast in the concert world. Applauded for his melodic lines and rich, intriguing harmonies, Takach has received commissions from the St. Paul Chamber Orchestra, St. Olaf Band, Cantus, Pavia Winds, Lorelei Ensemble, VocalEssence, the DeBartolo Performing Arts Center, The Rose Ensemble, and numerous other organizations. His compositions have been performed on A Prairie Home Companion, The Boston Pops holiday tour, multiple All-State and festival programs and at venues such as the Library of Congress, Kennedy Center and Royal Opera House Muscat. He is a co-creator of the theatrical production of All is Calm: the Christmas Truce of 1914, by Peter Rothstein.

Takach studied music composition at St. Olaf College, Northfield, MN, and has frequent national work as a composer-in-residence, presenter, clinician and lecturer. He is a full-time composer and lives in Minneapolis with his wife and two sons.

## Selected vocal works by Timothy C. Takach:

### Mixed Voices

|   |                       |  |
|---|-----------------------|--|
| A Worshipper and a Man                    |                       | SATB a cappella                                |
| And I Saw                                 |                       | SATB div. a cappella                           |
| As the Sunflower Turns on Her God         |                       | SSAATBB div, Sop. solo, SSATB soli, a cappella |
| At Home (ca. 16')                         |                       | SATB, flute, clarinet                          |
| The Darkling Thrush                       | (earthsongs)          | SATB, SAT soli, a cappella                     |
| Fragile                                   |                       | SATB, hand drum                                |
| Listen to the Apples                      |                       | SATB div. a cappella                           |
| MOMENTS IN FILM: A Mural of Change        |                       | SATB, piano                                    |
| MOMENTS IN FILM: Insidious                |                       | SATB, piano                                    |
| MOMENTS IN FILM: Flying Solo              |                       | SATB, piano                                    |
| Neither Angels, Nor Demons, Nor Powers    | (Graphite Publishing) | SSATBB a cappella                              |
| Nubes Oriebatur: the eruption of Vesuvius |                       | SSATBB a cappella                              |
| One Boy Told Me                           |                       | SATB, piano                                    |
| Ragnarök                                  |                       | SATB div. a cappella                           |
| Su Rahva Koda (The House of Your Kindred) |                       | SSAATTBB a cappella                            |
| This Alien Landscape                      |                       | SATB, crotales, suspended cymbal, bass drum    |
| This Amazing Life                         |                       | SA(T)B, piano                                  |

### Treble Voices

|                            |                       |                           |
|----------------------------|-----------------------|---------------------------|
| And I Saw                  |                       | SSAA div. a cappella      |
| Bahihii Waaliidkay Dhaqay  |                       | 2-part, piano             |
| Cassiopeia                 |                       | SSA a cappella            |
| Duende                     |                       | SSAA, floor toms          |
| How to Triumph Like a Girl | (Graphite Publishing) | SSA, piano                |
| There is No Rose           | (Lorelei Ensemble)    | SSAA, SS soli, a cappella |
| Torn Map                   | (Graphite Publishing) | SA, piano                 |

### Men's Voices

|                              |                       |                                   |
|------------------------------|-----------------------|-----------------------------------|
| Empty                        |                       | TB (opt. div), piano, opt. djembe |
| Goodbye, Then                |                       | TBB choir, Bb clarinet, piano     |
| I Will Howl                  |                       | TBB choir, piano or cello         |
| Kin                          |                       | TB, piano                         |
| Luceat Eis                   |                       | TTTBB a cappella                  |
| Mad                          |                       | TB, piano                         |
| Original Harmony             | (Colla Voce)          | TTBB a cappella                   |
| Rough Beast                  |                       | TTBB, percussion                  |
| Salve Regina                 | (Graphite Publishing) | TBB semi-chorus, TTBB a cappella  |
| Things I Didn't Know I Loved | (Graphite Publishing) | TTBB a cappella                   |

### Large Works

|  |  |                                   |
|--|--|-----------------------------------|
| Helios (ca. 65')   |  | SATB a cappella                   |
| The Longest Nights (ca. 21')                               |  | SATB, piano or string quartet     |
| This is How You Love (ca. 35') composed with Jocelyn Hagen |  | SATB div. a cappella              |
| True North (ca. 16')                                       |  | SATB, chamber orchestra           |
| We, the Unknown (ca. 40')                                  |  | TTBB, soloists, chamber orchestra |
| Where Beauty Comes From (ca. 16')                          |  | TBB, 2-part, SSAA, SATB; piano    |

