

Where Beauty Comes From (cycle)
TBB; SA; SSAA; SATB, piano

Timothy C. Takach

pdf download - \$5.00
printed - \$8.50



Timothy C. Takach

Where Beauty Comes From

for SATB choir and piano

- I. Paper Cranes (TBB)
- II. Twenty Questions (2-part treble)
- III. Before We Get Dusty (SSAA)
- IV. Where Beauty Comes From (SATB)

Commissioned for Healing and Hope Through Song, a program of the American Composers Forum, with partial funding provided by Saint Paul Cultural STAR. Premiered by the Minnesota Boychoir, Mark Johnson, Artistic Director.



Paper Cranes

Wings made of paper, wishes made of air
One sits by the window, so quiet
The world out there
Made of buses, made of clouds
Made of steel, made of cranes.

One sits by the window
Listens to the dreams
we dream, hears the hum
of each machine,
knows that
If you could see
the way my mind moves
You'd hear the music in me.

In my head, an endless number,
A bear with no name.
Some things will always be here
Do not need a name or end
Some things we'll never
Ever understand.

Blue's my favorite color
Ruby and Rose, my favorite names
The day after we're born
Is when our real life begins.

How does the crane carry
my wish on its wings?
How does the star rising,
hold my handprint
In its blaze?

A thousand cranes tied together,
left hanging cloud to cloud,
until tattered by the breeze,
and when they are broken
our wish begins.

Twenty Questions

When you're in a hospital bed
There's not much to do
So you study the numbers,
follows the tubes,
ask yourself questions, like

Do elephants have belly buttons?
Do pandas like peanuts?
Do you think I'll lose my smile,
when I'm a grown up?

The nurses keep going
home every day.
Just stay for one,
then a new one comes.

Twenty questions, it's just a game
It says it can read my mind
But it doesn't even know
what I'm talking about.

Don't want to think about
all the things I'm missing,
all the time I'm spending here.
Don't want to think, so instead

How many flavors of ice cream
Are there in the world?
What would a red whale look like,
in a red sea?

When you're in a hospital bed
There's not much to do
So you memorize your arm band,
the tune the I.V. sings.

Daddy ate a birthday candle
Just for fun.
Mom tells me she's seen me
do the bravest things.

You ask me if it's hard
to be here in this bed. I tell you
life is hard, no matter
where you're living it.

I do know this
No game can prove me wrong
There is so much happy
and sad, so all of a sudden
& there isn't anything
we wouldn't do
for each other.

Before We Get Dusty

I wish I had some bubble wrap
To pop with my feet
Want to jump, poke holes in paper
When it's you, visiting me.

Feeling shy and thank you
Did you know my insides glow?
I swim like a fish, I dance like the wind
In the banana tree leaves.

I like pushing things
I like fighting and watching tv
I wish right now I was a bug
Climbing up your knee.

We'll leave before we get dusty
We'll run and climb every tree
Maybe tomorrow we'll find some answers
Maybe we'll all turn into bees.

I like to laugh and play with my grandpa,
I like ants in my p.j.s.
Do you wish you were a ball,
could roll and bounce off the walls with me?

I wish I was a builder
I'd build a house we'd decorate
With books and tickets, with money and dogs
With stickers and popsicle sticks.

On the ceiling we'll find thoughts
Drifting and changing like the day,
We'll lie on our backs and watch them
gather and carry our fears away.

We'll leave before we get dusty
We'll run and climb every tree
Maybe tomorrow we'll find some answers
Maybe tomorrow we'll leave.
Maybe tomorrow.
Maybe.

Where Beauty Comes From From the Composer:

Lying on our backs, somewhere a guitar plays
we sing along, no words,
just a song all our own.

Sometimes the only thing moving
are your eyes,
blinking
to the beat of a drum.
What song do you see?
A darting bird? The sun's hello?
Where beauty comes from?

We flicker like fireflies, we shine
Stars to guide us above,
we all want to matter, just want
To be loved.

Breathe in and hold it
breathe out and let it go
Sometimes we've got to improvise,
just sing a song all our own.

sometimes I've got to back away
sometimes I need to hear you say
this with me

sometimes my life's
an uncertainty
but one day I'll make all
the difference, you will see
in the world
you will see

close your eyes now, imagine
how this world could spin
open them and tell me
where beauty comes from

breathe in
and hold it
breathe out...

- All poems by Julia Klatt Singer (2010)

In 2010, poet Julia Klatt Singer and I spent time talking with some of the patients at the Children's Hospital of Minneapolis and St. Paul. Our project was to listen to their words and stories, and create music from their experiences. The text of "Paper Cranes" has a couple different meanings. While we were there, the hospital was under construction, so each window of the patients' rooms offered a view of the cranes nearby. But there were also origami paper cranes hanging from the ceiling in many rooms, made by the patients. The presence of these cranes hints at the Japanese legend which states that anyone who folds one thousand paper cranes is granted a wish.

In "Twenty Questions" questions become a fun means of escape - the "yes or no" queries from the electronic game Twenty Questions seem so trivial when compared to the more ambiguous questions hanging in the air. The patient makes up their own questions - silly ones to help pass the time. Musically, the escapism of making up questions happens in a jaunty 5/4 meter, while the 4/4 sections bring us back down to reality.

One of the visits took Julia into the play room, where the patients had unstructured free time. The energy in the room was palpable. When you think about a child in a hospital, the first image you see is probably the hospital bed with its tubes, machines, generic art on the walls. But we forget that in most ways these kids are just regular kids. The text of "Before We Get Dusty" contrasts the energy of the patients with their desire to leave the hospital and get back to their regular lives.

The thoughts and ideas in "Where Beauty Comes From" cast these kids as unique individuals - people who won't be seen as a patient number or as someone to be overlooked. They will stand out, chase their dreams, and be loved. The meaning and power of these words, though, is carried beyond the context of the Children's Hospital. Anyone can hear themselves in this story.

- Timothy C. Takach, 2010



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. 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, where he graduated with honors. He 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.

"Paper Cranes" was commissioned for Healing and Hope Through Song, a program of the American Composers Forum, with partial funding provided by Saint Paul Cultural STAR. Premiered by the Minnesota Boychoir, Mark Johnson, Artistic Director.

Paper Cranes

for TBB choir and piano

Julia Klatt Singer

Timothy C. Takach

Piano

$\text{♩} = 80$

mf *f*

T *mf*

Wings made of pa-per, wish-es made of air One sits by the

B *mf*

Wings made of pa-per, wish-es made of air One sits by the

T *sp* *mf*

win-dow, so qui-et The world out there

B *sp* *mf*

win-dow, so qui-et The world out there Made of

Piano

mp *pp* *mp* *mp*



17 *mf* *f*

T made of clouds Made of steel, made of cranes.

B bus - es, Made of steel, made of cranes.

17 *mp* *f*

22 *p*

T One sits by the

B One sits by the

22 *f* *mf* *p*

28

T win - dow Lis - tens to the dreams we dream, hears the hum of each ma -

B win - dow Lis - tens to the dreams we dream, hears the hum of each ma -

28

33 *mp*

T chine, _____ knows that If you could see the way my mind _____

B chine, _____ knows that If you could see the way my mind

33 *mp*

38 *mp* *mf*

T moves the mu - - sic in me. The mu - sic in me.

B *p* *mp* *mf*

You'd hear the mu - - sic in me. The mu - sic in me.

38 Timothy C Takach.com

43 *f*

T In my head, an end-less num - ber, A bear with no name. _____ Some

B *f*

In my head, an end-less num - ber, A bear with no name. _____ Some

43

For perusal purposes only. Do not use, copy, or distribute.

47

T 8 things will al - ways be ___ here Do not need a name or end ___ Some

B things will al - ways be ___ here Do not need a name or end ___ Some

47

mp *mf*

51

T 8 things we'll nev - er Ev - er un - der - stand. ___

B things we'll nev - er Ev - er un - der - stand. ___

51

f *mf*

55

T 8 Ru - by and Rose, my fav' - rite names

B Blue's my fav' - rite col - or

55

mp *p*

60

T *mp*
The day _____ af - ter we're born Is

B
The day _____ af - ter we're born _____ Is

60 *mf* *mp*

67

T *mf* *mp*
when our real life be - gins. _____ How does the

B *mf* *mp*
when our real life be - gins. _____ How does the

67 *mf* *mp*

72

T *p*
crane car - ry my wish on its _____ wings? How does the

B *p*
crane car - ry my wish on its _____ wings? How does the

72 *mf* *sp* *mf* *sp*

Paper Cranes / Julia Klatt Singer / Timothy C. Takach

75 *mf*

T
8 star ris - ing, hold my hand - print In its blaze? A

B
8 star ris - ing, hold my hand - print In its blaze? A

75 *mf*

79 *f*

T
8 thou - sand cranes tied to - geth - er, Ah!

B
8 thou - sand cranes tied to - geth - er, Ah!

79 *f*

82

T
8 — left hang - ing cloud to cloud, un - til tat - tered by the breeze,

B
8 — left hang - ing cloud to cloud, un - til tat - tered by the breeze,

82 *mf*

Paper Cranes / Julia Klatt Singer / Timothy C. Takach

86 *p* *mp*

T — and when they are bro - ken and when they are

B — and when they are bro - ken and when they are

86

90 *mf* *f*

T bro - ken and when they are bro - - - -

B bro - ken and when they are bro - - - -

90 *mf* *f*

94 *mf* *mf*

T ken our wish be - - - gins.

B ken our wish be - - - gins.

94 *ff* *mp*

"Twenty Questions" was commissioned for Healing and Hope Through Song, a program of the American Composers Forum, with partial funding provided by Saint Paul Cultural STAR. Premiered by the Minnesota Boychoir, Mark Johnson, Artistic Director.

Twenty Questions

for 2-part treble voices and piano

Julia Klatt Singer

Timothy C. Takach

Having fun ♩ = 112

Treble

Piano

f

6

mf

When you're in a hos - pi - tal bed There's

6

sfz

9

not much to do So you stay the num - bers, fol - low the tubes, ask your - self

9



12

ques - tions, like Do el - e - phants have bel - ly but - tons?

f *mf* *legato*

15 pan - das like pea - nuts? Do you think I will lose my smile, _____

18 *mp* when I'm a grown up? The nurs - es keep go - ing home eve - ry

Timothy C Takach.com = 104

p

21 *ritard* = 84 day. Just stay for one, then a new one comes.

f

24 *mf*

Twen - ty ques - tions, it's just a game It says it can read my

28

mind But she does - n't say - en know what I'm talk - ing a - bout.

31

Don't want to think a - bout all the things I'm mis - sing, all the time I'm spend - ing

34

here. Don't want to think, so in - stead

p

More fun ♩ = 112

38 *mp*

How ma - ny fla - vors of ice cream Are there in the world? What

sf *p*

41

would a red whale look like. in a red sea?

sf

45 *mf*

When you're in a hos - pi - tal bed There's not much to do So you mem - o - rize your arm band, the

mp

48 *legato* *f* *mf* *f*

tune the I. V. sings. Dad - dy ate a birth - day can - dle Just for fun. Mom

mf *legato*

52 *legato*

tells me she's seen me do the brav - est things. You

56 $\text{♩} = 104$

ask me if it's hard to be here in this bed. I tell you life is

60 *ritard* $\text{♩} = 84$

hard, no mat-ter where you're liv-ing it.

63 *mf*

I do know this this No game can prove me

67

wrong There is so much hap - py and

70

sad, so all of a sud - den and there is - n't an - y - thing

f

74

we would - n't do for each oth - er.

mf = 80

78

For each oth - er. For each oth - er.

mp *slight rit.*

"Before We Get Dusty" was commissioned for Healing and Hope Through Song, a program of the American Composers Forum, with partial funding provided by Saint Paul Cultural STAR. Premiered by the Minnesota Boychoir, Mark Johnson, Artistic Director.

Before We Get Dusty

for SSAA and piano

Julia Klatt Singer

Timothy C. Takach

With energy ♩. = 84

Piano

mp

8

S *mf* I wish I had some bub - ble wrap — To pop with my *mf*

A *mf* I wish I had some bub - ble wrap — To pop with my *mf*

8

mf *sp* *mf*

12

S feet Want to jump, poke holes in pa - per — When it's you, vis - it - ing

A feet Want to jump, poke holes in pa - per — When it's you, vis - it - ing

12



poco rit. -----

16 *p*

S me. Feel - ing shy and thank you — Did you know my in - sides

A me. Feel - ing shy and thank you — Did you know my in - sides

16 (8^{va}) *p*

----- *a tempo*

20 *mf*

S glow? I swim like a fish, I dance like the wind In the ba - na - na tree

A glow? I swim like a fish, I dance like the wind In the ba - na - na tree

20 *mf* *mp*

24 *f*

S leaves. I like push - ing things I like

A leaves. I like push - ing things I like

24 *sfz* *f* (balance the voices)

31 *p*

S fight - ing and watch - ing T. V. I wish right now I was a

A fight - ing and watch - ing T. V. I wish right now I was a

31 *pp*

35 *f* **Hopeful** $\text{♩} = 124$ *mf*

S bug Climb - ing up your knee. We'll leave be - fore we get

A bug Climb - ing up your knee. We'll leave be - fore we get

35 *f* *mf*

40 *f*

S dust - y We'll run and climb eve - ry tree May -

A dust - y We'll run and climb eve - ry tree May - be to -

40 *f*

Before We Get Dusty / Julia Klatt Singer / Timothy C. Takach

47 *p*

S be we'll find some an - swers _____ May - be we'll all

A mor - row we'll find some an - swers _____ May - be we'll all

47

53 *f* *mf*

S turn in - to bees. _____ I

A turn in - to bees. _____ I

53 *f* *mf*

Timothy C Takach.com

59 *mp*

S like to laugh and play with my grand - pa, I like an - (nn)ts in my

A like to laugh and play with my grand - pa, I like an - (nn)ts in my

59 *mp*

63

S
p. j's. Do you wish you were a ball, _____ and bounce off the walls with

A
p. j's. Do you wish you were a ball, could roll _____ off the walls with

63 *S^{va}*

67

S
me? I wish I was a build - er _____ I'd build a house we'd

A
me? I wish I was a build - er _____ I'd build a

67 *(S^{va})*

Timothy C Takach.com

mf

71

S
de - cor - ate With books and tick - ets, with mon - ey and dogs With stick - ers and pop - si - cle

A
house With books and tick - ets, with mon - ey and dogs With stick - ers and pop - si - cle

71 *mp*

75

S sticks. On the ceiling *mf*

A sticks. On the ceiling

75

sfz *p* *f* *mf*

81

S we'll find thoughts Drift-ing and chang - ing like the day, _____ We'll

A we'll find thoughts Drift-ing and chang - ing like the day, _____ We'll

81

TimothyC Takach.com

85

S lie on our backs and watch them _____ gath - er and

A lie on our backs _____ and watch them _____ gath - er and

85

f *mf* *mp*

rit. ----- *mf*

90 *f*

S car - ry our fears a - way. We'll

A car - ry our fears a - way. We'll

90 *f* *mf*

94 **Determined** ♩ = 112

S leave be - fore we get dust - y We'll run and climb eve - ry

A leave be - fore we get dust - y We'll run and climb eve - ry

94

100 *f*

S tree May - be to - mor - row we'll find

A tree May - be to - mor - row we'll find to -

100 *f*

rit. -----

105 *ff* May - be to - mor - row we'll find some

S
mor - row we'll find to - mor - row we'll find some

A
we'll find to - mor - row find some

105 *ff* *mf*

$\text{♩} = 88$

109 *mf* an - swers

S
an - swers May - be to - mor - row we'll leave

A
an - swers May - be to - mor - row we'll leave

109 *mf*

114 *mp* *molto rit.* *p*

S
May be to - mor - row... May - be...

A
May - be to - mor - row... May - be...

114 *mp* *p*

"Where Beauty Comes From" was commissioned for Healing and Hope Through Song, a program of the American Composers Forum, with partial funding provided by Saint Paul Cultural STAR. Premiered by the Minnesota Boychoir, Mark Johnson, Artistic Director.

Where Beauty Comes From

Julia Klatt Singer

for SATB choir and piano

Timothy C. Takach

Easily ♩ = 52

mf

Soprano Ly - ing on our backs, some - where a gui - tar

Alto

Tenor *mf* ing on our backs, some - where a gui - tar

Bass

Piano *mf* *mp*

5

S plays we sing a - long, no words, just a song all our own.

A

T plays we sing a - long, no words, just a song all our own.

B

5

Timothy C Takach.com

10 $\text{♩} = 88$
mf

S
Some-times the on-ly thing mov - ing are your eyes,


A
Some-times the on-ly thing mov - ing are your eyes,

T
Ah...

B
Ah...

10 *mf*

For perusal purposes only.
Do not use, copy, or distribute.

 Timothy C Takach.com *ritard* $\text{♩} = 74$

14 *mp*

S
— blink - ing to the beat of a drum. What song do you see? A

A
— blink - ing to the beat of a drum. What song do you see? A

T
— blink - ing to the beat of a drum.

B
— blink - ing

14 *p*

For perusal purposes only.
Do not use, copy, or distribute.

accel. -----

19

S *p* *f*
dart-ing bird? The sun's hel-lo? Where beau-ty comes from? _____

A *p* *f*
dart-ing bird? The sun's hel-lo? Where beau-ty comes from? _____

T *p* *f*
Where beau-ty comes from? _____ We

B *p* *f*
Where beau-ty comes from? _____ We

19

Timothy C Takach.com

23

S

A

T *mp* *f*
flick-er like fire-flies, we shine Stars to guide us a-

B *mp* *f*
flick-er like fire-flies, we shine Stars to guide us a-

23

ritard

27

S

A

T

B

bove, we all want to mat-ter, just want To be loved.

bove, we all want to mat-ter, just want To be loved.

27

mf

mf

mp

 Timothy C Takach.com

32

S

A

T

B

Breathe in and hold it breathe out and let it go Some - times we've got to

Breathe it in, and let it go Some - times we

Breathe in and hold it breathe out and let it go Some - times we've got to

Breathe it in, and let it go Some - times we

32

mf

mp

mf

mf

37

S *mp*
im - pro - vise, just sing a song all our own. Breathe in and

A *p*
have to sing our own Breathe it

T *mp*
im - pro - vise, just sing a song all our own. Breathe in and

B *p*
have to — sing our Breathe it

37

For perusal purposes only. Do not use, copy, or distribute.



Timothy C Takach.com

41

S *p*
some - times I've got to back a - way some - times I need to hear you say this

A *p*
in and back a - way some - times I need to hear you say this

T *p*
some - times I've got to back a - way some - times I need to hear you say this

B *p*
in in and a - way some - times I need to hear you say this

41

For perusal purposes only. Do not use, copy, or distribute.

46 *mp* *molto rit.* $\text{♩} = 88$

S
with me

A
with me some-times my life's an un-

T
with me some-times my life's an un-

B
with me some-times my life's an un-

46 *mp* *p* *mf*

Detailed description: This block contains the musical score for measures 46-49. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts have lyrics: 'with me' followed by 'some-times my life's an un-'. The piano part includes triplets and dynamic markings: *mp*, *p*, and *mf*. A tempo marking of *molto rit.* and a metronome marking of $\text{♩} = 88$ are present at the start.



Timothy C Takach.com

50 *ritard* *mp* $\text{♩} = 74$

S
but one day I'll make all the

A
cer - tain - ty but one day I'll make all the

T
cer - tain - ty but one day I'll

B
cer - tain - ty but one day I'll make all the

50 *f* *p*

Detailed description: This block contains the musical score for measures 50-53. It features four vocal staves and a piano accompaniment. The vocal parts have lyrics: 'cer - tain - ty' and 'but one day I'll make all the'. The piano part includes triplets and dynamic markings: *f* and *p*. A tempo marking of *ritard* and a metronome marking of $\text{♩} = 74$ are present at the start.

55 *mf* *f*

S diff - 'rence, all the diff - 'rence, in the world you will

A diff - 'rence, all the diff - 'rence, in the world you will

T you will see you will see in the world you will

B *mf* *f*
diff' rence, all the diff - 'rence in the world you will

55 *mf*



58 *mf*

S see close your eyes now, im - a - gine how this

A see close your eyes now, im - a - gine how this

T see close your eyes now, im - a - gine how this

B *mf*
see close your eyes now, im - a - gine how this

58 *mf*



Where Beauty Comes From / Julia Klatt Singer / Timothy C. Takach

$\text{♩} = 74$

61 *f*

S world could spin _____ o - pen them and tell me where beau - ty comes

A world could spin _____ o - pen them and tell me where beau - ty comes

T world could spin _____ o - pen them and tell me where beau - ty comes

B world could spin _____ o - pen them and tell me where beau - ty comes

61

ritard

$\text{♩} = 64$

Timothy C Takach.com $\text{♩} = 52$

66 *ff* *p* *mp* *p*

S from breathe in _____ and hold it _____ breathe out...

A from breathe in _____ breathe out...

T from breathe _____

B from breathe in _____

66 *ff* *f* *p*

(inhale on an open "f" sound) (exhale on a dark "ha")

(inhale on an open "f" sound) (exhale on a dark "ha")

Selected vocal works by Timothy C. Takach:

Mixed Voices

A Depth We Cannot Sound		SATB, vibraphone, marimba, large tom
A Worshipper and a Man		SATB a cappella
All the Beautiful Names		SATB a cappella
All Sisters and Brothers		SATB, 2 trumpets, organ
And I Saw		SATB div. a cappella
As the Sunflower Turns on Her God		SSAATBB div, Sop. solo, SSATB soli, a cappella
The Darkling Thrush	(earthsongs)	SATB, SAT soli, a cappella
Epitaph		SATB, viola
Listen to the Apples		SATB div. a cappella
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
Something There is Immortal		SSATBB 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
To Live Forever		SSATB a cappella
'Twas in the Moon of Wintertime (arr. Huron Carol)	(Graphite Publishing)	SATB a cappella
We Are Lost, We Are Lucky		SATB, piano

Treble Voices

And I Saw		SSAA div. a cappella
Cassiopeia		SSA a cappella
Goodbye, Then		SSA choir, Bb clarinet, piano
Home on the Range (arr. American Folk Song)	(Graphite Publishing)	2-part treble, piano
Queen of the Range	(Graphite Publishing)	SA choir, piano
Serenade	(Graphite Publishing)	SSAA a cappella
There is No Rose	(Lorelei Ensemble)	SSAA, SS soli, a cappella
The Streets of Laredo (arr. American Folk Song)	(Graphite Publishing)	Unison, TTB, piano
Torn Map	(Graphite Publishing)	2-part treble, piano

Men's Voices

All Natures, Even Mine		TTTBB a cappella
Empty		TB (opt. div), piano, opt. djembe
Go		TB, hand drum, wood block or clapping
Goodbye, Then		TBB choir, Bb clarinet, piano
I Will Howl		TBB choir, piano or cello
It Is Not the Fact That I Will Die That I Mind		TB, piano
Luceat Eis		TTTTBB a cappella
Mad		TBB, piano
Rough Beast	(Jeremy D. Jones Male Choral Series)	TTBB, percussion
Salve Regina	(Graphite Publishing)	TBB semi-chorus, TTBB chorus a cappella
She Moved Through the Fair (arr. Irish Ballad)	(Neil A. Kjos Music Co.)	TBB a cappella
Things I Didn't Know I Loved	(Graphite Publishing)	TTBB a cappella
'Twas in the Moon of Wintertime (arr. Huron Carol)	(Graphite Publishing)	TTBB a cappella
Veni Creator Spiritus	(Graphite Publishing)	TTBB a cappella
What I Have Done (arr. Amazing Grace/House of the Rising Sun)		TTTTBBB a cappella

Large Works

We Made a Grave For Him, And Her Smoke Rose Up Forever (ca. 10')		TTBB a cappella
The Longest Nights (ca. 21')		SATB, piano or string quartet
Where Beauty Comes From (ca. 16')		TBB, 2-part, SSAA, SATB; piano