

GARDEN OF SECRET THOUGHTS

from "Garden of Secret Thoughts"
for Two-Part Treble Voices with Piano Accompaniment

Words and Music by
David Ott

Andante ma con moto $\text{♩} = 84$

Piano

The musical score is written for two-part treble voices and piano accompaniment. It begins with a piano introduction in A major, 4/4 time, marked 'Andante ma con moto' with a tempo of 84 quarter notes per minute. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal parts enter at measure 10. The lyrics are: 'Just i-mag - ine a place to just i-mag - ine. Con - tem - plate a place of con - tem - pla - tion.' The score includes dynamic markings such as *p* (piano) and *simile* (simile). The piece concludes with a final piano accompaniment section.

25 *I p*
Where it's fas - ci - nat - ing to think things fas - ci - nat - ing. ———

II *p*
Where it's fas - ci - nat - ing to think things fas - ci - nat - ing. ———

25

31 *mp mf*
Pic - ture a gar - den, where I'm

mp mf
Pic - ture a pic - tur - esque gar - den, ——— where I'm

31 *mp*

all a - lone, I'm all a - lone, ——— I'm

all a - lone, ——— and all my thoughts are all my own, ———

all a-lone in my gar-den of se-cret thoughts. ———

in my gar-den of se-cret thoughts. ———

45 *p*

54

60 *pp*

Just i-mag - ine a place to just i-mag - ine. ———

pp simile

II *pp*

Con - tem - plate a place of con - tem - pla - tion.

69 I *pp*

Where it's fas - ci - nat - ing to think things fas - ci - nat - ing.

II *pp*

Where it's fas - ci - nat - ing to think things fas - ci - nat - ing.

69

75 *ppp*

Ah

ppp

Ah

75

ppp

div.

ppp

IF I COULD HEAR A HARP

from "Garden of Secret Thoughts"

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Andante ♩ = 84 Allegro ♩ = 116

Piano

6 Andante

I *sfp* *ppp* *sfz*

Cha - os! Cha

II *sfp* *ppp* *sfz*

Cha - os! Cha

6 Andante

ff feroce *ppp* *ff* *mf*

pp *p*

os! All a - round

pp *p*

os! All a - round

ppp *pp*

sfz *pp*

I hear is Cha os!

sfz *pp*

I hear is Cha os!

mp

18 Allegretto $\text{♩} = 112$

mp

22

p 3 3 3

Twit-ter-ing, tit-ter-ing, flit-ter-ing words,

p 3 3 3

Twit-ter-ing, tit-ter-ing, flit-ter-ing words,

mp

22

mp

3 3 3

Seem-ing-ly mean-ing-less feel-ing-less sounds,

3 3 3

Seem-ing-ly mean-ing-less feel-ing-less sounds,

mp

mp

28

div. f

All a - round an op - pres - sive din, ———

f

All a - round an op - pres - sive din, Up - roar - i - ous clat - ter,

28

f

unis. p

div. f

35 (suspended) *pp*

An o - ver - whelm - ing din. All I —

p *f* *pp*

An o - ver - whelm - ing din Ban - ter - ing chat - ter. All I —

35

p *f* *pp*

3 3

hear is — bib - bling, — bab - bling.

pp 3 3

hear is — bib - bling, — bab - bling. Bib - b(i)l - ing, bab - b(i)l - ing,

3 3 3 3 3 3

unis. ff 3 3 3 3

Bib-b(i)l-ing, bab-b(i)l-ing, dib-b(i)l-ing, dab-b(i)l-ing,

pp 3 3 3 3

dib-b(i)l-ing, dab-b(i)l-ing, bib-b(i)l-ing, bab-b(i)l-ing, dib-b(i)l-ing, dab-b(i)l-ing,

43 *mp* 3 3 3 3 *f* 3 3 3 3

Bib-bling and bab - bling, Dib-bling and dab - bling, pick-ing and peck-ing and pok-ing and jok-ing

mp 3 3 3 3 *f* 3 3 3 3

Bib-bling and bab - bling, Dib-bling and dab - bling, pick-ing and peck-ing and pok-ing and jok-ing

43 *p* *f*

f 3 3 3 3 *div. f* 3

pick-ing and peck-ing and pok-ing and jok-ing pho - ny ba - lo - ney!—

f 3 3 3 3 *div. f* 3

pick-ing and peck-ing and pok-ing and jok-ing harp - ing and carp - ing!

p *f* *p* *mf* 5

49 *mp* *unis.* 3 3 3 3
Blar-ing and glar-ing, sneer-ing and jeer-ing.

49 *mp* *unis.* 3 3 3 3
Blar-ing and glar-ing, sneer-ing and jeer-ing.

49 *p*
pick-ing and peck-ing and pok-ing and jok-ing. pick-ing and peck-ing and pok-ing and jok-ing.

pick-ing and peck-ing and pok-ing and jok-ing. pick-ing and peck-ing and pok-ing and jok-ing.

f *p* *f* *p*
pho-ny ba-lo-ney! Where will it all

f *unis.* *ff*
harp-ing and carp-ing! Where will it all

mf 5 *f*

end? _____

end? _____

f

3 3 3 3 3

60 *mp* 3 3 3 3 *f*

Bib-bling and bab - bling, dib-bling and dab - bling, Cling-ing, clang-ing, clang-ing, bang-ing.

mp 3 3 3 3 *f*

Bib-bling and bab - bling, dib-bling and dab - bling, Cling-ing, clang-ing, clang-ing, bang-ing.

60 *p* *f*

f *ff*

Cling-ing, clang-ing, clang-ing, bang-ing. Where will it all end?

f *ff*

Cling-ing, clang-ing, clang-ing, bang-ing. Where will it all end?

p *f* *f* *f*

ritard. div. pp

pp

mm

mm

ritard.

sfz

71 Andante $\text{♩} = 76$

pp

Oh, if I could hear a harp! A

pp

Oh, if I could hear a harp! A

71 Andante $\text{♩} = 76$

pp (rehearsal only)

glo - r'ous harp! With its per - va - sive

glo - r'ous harp! With its per - va - sive

el - o - quence, _____ Calm-ing sens - es.

el - o - quence, _____ Calm-ing sens - es.

play

play

This block contains the vocal and piano accompaniment for measures 80 to 82. The vocal parts are in treble clef with a 3/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are 'el - o - quence, _____ Calm-ing sens - es.' The piano part features a simple harmonic accompaniment with some rests and the word 'play' written above the staff in two places.

83 *harp-like*

pp

This block contains the piano accompaniment for measures 83 to 91. The music is in grand staff (treble and bass clefs) with a 3/4 time signature. It is marked *pp* (pianissimo). The texture is described as 'harp-like' and consists of arpeggiated chords and single notes in both hands, creating a delicate, shimmering effect.

92 *freely*

pp

This block contains the piano accompaniment for measures 92 to 99. The music is in grand staff (treble and bass clefs) with a 3/4 time signature. It is marked *pp* (pianissimo). The tempo/mood is marked *freely*. The piece features complex, flowing arpeggiated patterns in both hands, with many triplets indicated by a '3' over the notes. The lines are long and sweeping, creating a sense of continuous motion.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody begins with a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a half note G4. The second system also consists of a single staff with a treble clef, a key signature of one flat, and a 2/4 time signature. The melody continues with a half note F4, followed by a quarter note E4, a quarter note D4, and a half note C4. The piece concludes with a final chord of G4 and B-flat4. The dynamic marking *mf* (mezzo-forte) is placed below the first staff, and the dynamic marking *pp* (pianissimo) is placed below the second staff.

100

pp

Oh, if I could hear a harp, a glo - r'ous—

pp

Oh, if I could hear a harp, a glo - r'ous

100

harp. With its har-mo-n'ous ar - peg - gi - os, me-lo-d'ous glis - san - dos.

harp. With its har-mo-n'ous ar - peg - gi - os, me-lo-d'ous glis - san - dos.

play

play

110 harp-like

pp

4

This system shows the beginning of a piano introduction in 3/4 time. The music consists of a series of chords in the right hand and single notes in the left hand, creating a harp-like texture. The first measure is marked with a piano (*pp*) dynamic. The key signature has one sharp (F#).

ppp

Ah.

ppp

Ah.

This system contains two vocal staves. Both staves begin with a rest, followed by a long note marked with a pianissimo (*ppp*) dynamic. The vocal line is accompanied by the word "Ah." written below the staff.

ppp

4

This system shows the piano accompaniment continuing with harp-like chords. The right hand plays chords, while the left hand plays a simple bass line. The first measure is marked with a pianissimo (*ppp*) dynamic.

This system shows two vocal staves with long, sustained notes. The notes are marked with a pianissimo (*ppp*) dynamic. The key signature has one sharp (F#).

4

This system shows the piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The key signature has one sharp (F#).