

The Garden of Love

Text by
William Blake

Music by
Rodney Money

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Dedicated to Mrs. Heather Copley and the Honors Women's Chorus of Apex High School, Apex, North Carolina.

THE GARDEN OF LOVE

for S.S.A. voices and piano
and optional cello*

Words by **WILLIAM BLAKE** (1757–1827)

Music by **RODNEY MONEY** (b. 1978)

Lento (♩ = ca. 66)

The musical score is presented in three systems. The first system shows the piano introduction with a treble clef staff containing a continuous eighth-note pattern in the right hand, marked with a piano (*p*) dynamic. The bass clef staff is empty, with a 'Ped.' marking below it. An optional cello part is shown below with a bass clef staff, also empty. The second system continues the piano part with a treble clef staff featuring a triplet of eighth notes marked *sim.* (sustained) and a bass clef staff with a single note marked *sim.* and the instruction '(pedal harmonically)'. The third system shows the piano part continuing with a treble clef staff of eighth notes and a bass clef staff with a single note. A separate bass clef staff at the bottom of the system shows a melodic line for the optional cello part.

* Cello part is on page 14.

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7

Musical score for measures 7 and 8. The system consists of three staves. The top staff is a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It contains a continuous eighth-note pattern. The middle staff is a bass clef with a key signature of three flats and a common time signature. It contains a series of chords and a melodic line. The bottom staff is a bass clef with a key signature of three flats and a common time signature. It contains a melodic line starting with a piano (*p*) dynamic marking.

9

Musical score for measures 9 and 10. The system consists of three staves. The top staff is a treble clef with a key signature of three flats and a common time signature. It contains a continuous eighth-note pattern. The middle staff is a bass clef with a key signature of three flats and a common time signature. It contains a series of chords and a melodic line. The bottom staff is a bass clef with a key signature of three flats and a common time signature. It contains a melodic line.

11

Musical score for measures 11 and 12. The system consists of three staves. The top staff is a treble clef with a key signature of three flats and a common time signature. It contains a continuous eighth-note pattern. The middle staff is a bass clef with a key signature of three flats and a common time signature. It contains a series of chords and a melodic line. The bottom staff is a bass clef with a key signature of three flats and a common time signature. It contains a melodic line starting with a piano (*p*) dynamic marking.

13

Musical score for measures 13 and 14. The system consists of three staves. The top staff is a treble clef with a key signature of three flats and a common time signature. It contains a continuous eighth-note pattern. The middle staff is a bass clef with a key signature of three flats and a common time signature. It contains a series of chords and a melodic line. The bottom staff is a bass clef with a key signature of three flats and a common time signature. It contains a melodic line.

15

mp

17 *molto rit.* SOLO *mp*

molto rit.

p

19 *a tempo*

went to the Gar - den of Love, — and —

a tempo

(p) *sim.*

a tempo

> p

21

saw what I nev - er had ___ seen, had ___ seen; a ___

mp

23

Chap - el was built ___ in the midst, in the midst, where I

sim.

25

used to ___ play ___ on the green, on the

sim.

27

ALL VOICES *mf*

green.

mf

mf

29

went to the Gar - den of Love, and

sim.

31

saw what I nev - er had seen, had seen; a

33

Chap - el was built in the midst, in the midst, where I

35

used to play on the green, on the green.

molto rit. *mp*

molto rit. *p*

molto rit. *p*

37

Slower, rubato

Slower, rubato

Slower, rubato

40

Musical score for measures 40-42. The score includes a vocal line and a piano accompaniment. The piano part features chords and a bass line with a 'V' marking above a note. Dynamics include *mp* and *mf*.

43

Tempo I

S. I

f

And the

S. II

f

And the

A. I

f

And the

A. II

f

And the

Tempo I

Musical score for measures 43-46. It features vocal lines for S. I, S. II, A. I, and A. II, and a piano accompaniment. The piano part includes a 'cresc.' marking. Dynamics include *f* and *cresc.*

Tempo I

cresc.

45

gates of this Chap - el were shut, and "Thou
 gates of this Chap - el were shut, and "Thou
 gates of this Chap - el were shut, and "Thou
 gates of this Chap - el were shut, and "Thou

45

(accented)

f

45
f

45

f

f

47

shalt not" writ o - ver the door; so I
 shalt not" writ o - ver the door; so I
 shalt not" writ o - ver the door; so I
 shalt not" writ o - ver the door; so I

shalt not" writ o - ver the door; so I

rit.

rit.

rit.

rit.

rit.

rit.

Majestically (♩ = ca. 50)

49 *ff* *rit.* *p* Freely

turned to the Gar-den of Love that so

turned to the Gar-den of Love that so

turned to the Gar-den of Love that so

turned to the Gar-den of Love that so

49 Majestically (♩ = ca. 50) *ff* *rit.* *p* Freely

49 Majestically (♩ = ca. 50) *ff* *rit.* *p* Freely

52 *mp* *mp* *mp* *mp*

man - y sweet flow - ers bore, and

man - y sweet flow - ers bore, and

man - y sweet flow - ers bore, and

man - y sweet flow - ers bore, and

pp

54

Slower (♩ = ca. 50)

I saw it was filled with graves and

I saw it was filled with graves and

I saw it was filled with graves and

I saw it was filled with graves and

54

Slower (♩ = ca. 50)

p

54

Slower (♩ = ca. 50)
(drone w/vibrato)

p

56

tomb - stones where flow - ers should be, should be; and the

tomb - stones where flow - ers should be, should be; and the

tomb - stones where flow - ers should be, should be; and the

tomb - stones where flow - ers should be, should be; and the

p

58

rit. *a tempo*

musical staff with notes and lyrics: priests in black gowns were walk - ing their rounds, and bind - ing with bri - ars all my

priests were walk - ing their rounds, and bind - ing with bri - ars all my

musical staff with notes and lyrics: priests were walk - ing their rounds, and bind - ing with bri - ars all my

priests were walk - ing their rounds, and bind - ing with bri - ars all my

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musical staff with notes and lyrics: priests were walk - ing their rounds, and bind - ing with bri - ars all my

priests were walk - ing their rounds, and bind - ing with bri - ars all my

rit. *a tempo*

musical staff with notes and lyrics: priests were walk - ing their rounds, and bind - ing with bri - ars all my

mp *p* *a tempo*

61

rit. e dim. *p*

joys and de - sires.

rit. e dim. *p*

joys and de - sires.

rit. e dim. *p*

joys and de - sires.

rit. e dim. *p*

joys and de - sires.

rit. al fine *mp*

pp

rit. al fine

pp

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CELLO

Words by WILLIAM BLAKE (1757–1827)

Music by RODNEY MONEY (b. 1978)

5

8

11

14

17

19 *a tempo*

20

23

26

29

p

mp

molto rit.

mf

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31

34

37 *Slower, rubato*

41

43 *Tempo I*

46

49 *Majestically* (♩ = ca. 50)

51 *Freely*

56

59

62



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