



Peter Seabourne  
**The Garden in the Brain**  
Seven Settings of Emily Dickinson  
arranged for alto saxophone and piano



# The Garden in the Brain

Seven Settings of Emily Dickinson  
arranged for alto saxophone and piano

I.	Within my Garden	p1.
II.	You see I cannot see - your lifetime	p5.
III.	What if I say I shall not wait	p9.
IV.	Fairer through Fading	p12.
V.	A Dying Tiger	p16.
VI.	Two butterflies	p.20
VII.	Good Morning - Midnight	p.23

These songs were written in 2003. At the request of dear friends Valentina Renesto and Giuseppe Bruno  
I arranged them for alto saxophone and piano in 2018.

The words are left in place to guide the player in interpretation (in a few minor places the rhythm is re-written  
to suit playing better and here words are bracketed).

score is written at sounding pitch  
pedalling is indicative but the player will wish to amend as seems appropriate to them

duration c.14 minutes



# The Garden in the Brain

## I. Within my Garden, rides a Bird

Peter Seabourne  
2003/2018

With gentle but purposeful forward movement ♩=84

Alto Saxophone

Piano *mp*

Musical score for measures 1-4. The Alto Saxophone part is mostly rests. The Piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The key signature has one flat (B-flat), and the time signature is 2/4. Measure 2 contains a 7/16 time signature change. The piano part is marked *mp*.

5

Musical score for measures 5-8. The Alto Saxophone part has rests. The Piano part continues with the melodic and harmonic lines. Measure 6 contains a 6/16 time signature change. The piano part is marked *mp*.

9

Musical score for measures 9-12. The Alto Saxophone part has rests. The Piano part continues with the melodic and harmonic lines. A vocal line is introduced in measure 9. The lyrics are: *mp* Wi - thin my Gar - den, rides a Bird U - pon a sin - gle Wheel. Measure 10 contains a 7/16 time signature change. The piano part is marked *mp*.

13

Whose spokes a diz - zy Mu - simake — As'twere a trav\_el - ling Mill -

17

*mp* He ne - ver stops, but

20

sla ckens A - bove the Ri - pest Rose - Par takes wi thout a -

24

ligh - ting And prai ses as he goes, Till eve-ry spice is las ted

*mp*

8va

27

And then his Fai-ry Gig Reels in re-mo-ter at mos - pheres- And I re-join my Dog,

*mp*

31

And He and I, per-plex us If po - si - tive, 'twere we- Or

*mp*

35

bore the Gar-den in the Brain *p* This Cu-ri-o-si-ty

*p* *poco*

40

*mp* But He, the best Lo-

*mp*

44

gi - cian Re - fers my dum - sy eye To just vi - bra - ting

*mp*



47 *non rit.*

Blos - soms! An ex - qui - site re - ply.

*non rit.*

## II. You see I cannot see - your lifetime

Lontano - lento molto ♩=32

1 *p* this stave - sempre lontano

*mp*

*mp*

8va

5 *p* simply but with great intensity

*p* You see I can - not see - your life - time -

*p*

9

I must guess-

*mp*

12

How ma - ny times it ache for me - to - day - Con fess - How ma - ny

*mp* < *mf* *sub. mp* <

*mp* *mf* *sub. mp*

15

times for my far sake The brave eyes film- But I guess

*sub. mp*

*sub. mp*

18

gess sing hurls— Mine- get so dim! Too vague- the face-

*p plainer*

22

My own- so pa- tient- co- vers- Too far- the strength-

*poco*

*p*

26

My li - mid - ness en - folds- Haun - ting the Heart- Like

*mp*

29

her trans-lated fa-ces- Tea-sing the want-  
*mf* *sub. mp*

*mf* *poco* *sub. mp*

32

li- on-ly- can suf-fice!  
*p* *8va*

# III. What if I say I shall not wait!

Defiantly -with a gush! ♩ = 132

1

What if I say I shall not wait! What if I burst the flesh-ly

*ff poco pesante*

*ff*

3 3

3 3

Ped.

4

Gale- 8va-----

*sub. mp*

Ped.

7

*floating on air*

*mp* And pass es - caped- to thee!

(8)

10

What if I file this Mor tal- off- See where it hurt me- That's e-

*sub. ff*

*sub. ff*

13

nough- And wade in Li - ber - ty!

*(non dim)*

*8va*

*(non dim)*

16

They can - not take me - a - ny more!

*pesante*

*Ped.*

20

Dun - geons can call - and Guns im - plore Un - mea ning-

*mp*

*sub. scherzando*

*mp*

*3*

*3*

*5*

*Ped.*

24

*light-headed - heedless*

now - lo me - As laugh ter - was - an hour a - go -

*p*

*8va*

*p*

*sfz*

*mf*

*5*

28

Or La - ces - or a Tra vel - ling Show -

*p*

*8va*

*sfz*

*mf*

31

Or who died- yes - ter - day!

*mp*

*non rit.*

*molto*

### IV. The Perfect Look

Extremely delicate, almost unbearably so ♩=72

*una corda*

*p*

*ten.*

*Red.*

Fai - rer through- Fa - rer - ding-

*p* very legato - dreamy



10

as the Day In - to the Dark - ness

ten.

14

dips a - way-

18

*mp* Hall Her Com - ple - xion of the Sun-

23

Hin - de - ring- Haun - ting- Pe - ri - shing-

27

,

32

Ral-lies Her Glow, like a dy - ing Friend-

*mf*

37

Tea - sing with - - - - - gli - le - ring A - mend

*ten.*

41

On - ly to - - - - - ag - gra - vale the

*sub. mp*

*poco f*

*sub. mp*

45

*poco a poco dim. (but like a warm reminiscence)*

Dark Through an ex - pi - ring-

49

per - fed- look-

*p*

52

## V. A Dying Tiger

1 Andante ♩ = 72

A Dying Tiger moaned for Drink-

*mp* *p* < >

dry - rather like a dull thud

*mp* *mp* *p* < >

8vb

7

mp  
1

*p* tender

*mp* come prima

*poco cresc.*

*R.H. legato*

*5*

*Ped.*

*8vb*

11

mp

hun - ted all the Sand- I caught the Drip ping

*p* *sub. mf* *3* *p*

*molto*

*mp*

*8vb*

15

*p* *p* *mp* *p* tender

of a Rock And bore it in my Hand-

*5*

*mp*

*Ped.*

18

His Migh - ty Balls - in

*mp* *ten. R.H. legato*

23

Death were thick - *mf* *molto* But *p* sear - ching - I could see A Vi - sion on the

*increasingly poignant*

*mf* *molto* *p* *very tender*

Ped. Ped.

26

Re - li - na - Of Wa - ler - and of me - 'Twas

*mp* *come prima*

*poco rit.* *mp*

8<sup>vb</sup>

31

not my blame- who sped too slow- 'Twas not his blame- who died While I was

*R.H. legato*

*Ped.*

36

rea ching him- But 'twas- the fact that

*sub. p* *very tender*

*p*

*Ped.*

40

He was dead-

*3*

## VI. Two Butterflies

1 Jittery ♩ = 72

The musical score is written for voice and piano. It consists of three systems of music, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Jittery' with a quarter note equal to 72 beats per minute. The piano part features a prominent eighth-note accompaniment in the right hand and a more rhythmic bass line in the left hand. The vocal line is characterized by slurs and dynamic markings.

Two but - ter - flies went out at Noon-

And waltzed u - pon a Farm

Then stepped straight through the Fir - ma ment And res - ted, on a Beam

*mf* *mf* *8va* *8va* *8va* *p*



10

*mf* *And*

(8)

*mf* *mp*

14

then to - ge ther bore\_ a way U - pon a shi - ning

*8va*

*mf*

18

Sea- Though ne - ver yet, in a - ny Port- Their

(8)

21

co - ming men - tioned - be - *mp* *ff mp*

8va

*p* *mp*

25

spo - ken by the dis - tant Bird - *mp* mel in E - ther Sea - By

8va

*mf* *mp*

30

Fri - gate, or by Merchant man - No - not - lice - *mp*

8va

33

was- to me-

8va

### VII. Good Morning - Midnight

1 Extremely poignantly ♩=48

Good Mor ning-Mid- night- I'm co- ming Home- Day- get

*p*

Red.

6

tired of Me- How could I- of Him?

*p*

10

Sun - shine was a sweet place - I liked to stay - But Morn di - dn't

*mp* *poco* *mf* *p semplice*

13

want me - now - So - Goodnight - Day! - I can lock - can't I - When the

*mp* *poco animato, affronted*

17

East is Red? The Hills - have a way - then - That puls the Heart - a -

*mf* *poco*

21 *passionate, desperate, even a little angry* *suddenly drained, hopeless*

bread ————— You- are not so fair- Mid- night- ————— chose Day- ————— But-

*f* *sub. mp* *p*

26

please ————— take a lit-tle Girl- He turned a - way!

*p*

31 *rit.*

*pp* *p*

*Ped.*

(\*this inaccurate notation is retained as a fiction to show the line better. The R.H. G/A are part of a chord which is "sustained", though actually re-struck in the melody voice. The upper E flat should be properly tied as written.)