

For Joshua Habermann and the Santa Fe Desert Chorale;
In Celebration of the Centenary of New Mexico

Land of Enchantment

for SSATBB Chorus unaccompanied

D. H. Lawrence/Robert Kyr (composite text)

Robert Kyr

Luminous (♩ = c. 84)

p cresc. ----- (*mp*) ----- *mf* *mp*

Soprano
O - ver the heart of the west, O - ver the

p cresc. ----- (*mp*) ----- *mf* *mp*

Alto
O - ver the heart of the west, O - ver the

p cresc. ----- (*mp*) ----- *mf* *mp*

Tenor
O - ver the heart of the west, O - ver the

p cresc. ----- (*mp*) ----- *mf* *mp*

Bass
O - ver the heart of the west, O - ver the

Luminous (♩ = c. 84)

Keyboard
(for rehearsal only)

Words: D. H. Lawrence/Robert Kyr (composite text).

"Autumn at Taos," "The Red Wolf," and "Mountain Lion" from
The Cambridge Edition of The Poems by D. H. Lawrence edited by Christopher Pollnitz,
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6 *poco*
f ————— *mf* *mp* ————— *f* ————— *mp* *mf* <

des - - ert, Cir - cles an ea - gle, Re -

poco
f ————— *mf* *mp* ————— *f* ————— *mp* *mf* <

des - - ert, Cir - cles an ea - gle, Re -

poco
f ————— *mf* *mp* ————— *f* ————— *mp* *mf* <

des - - ert, Cir - cles an ea - gle, Re -

poco
f ————— *mf* *mp* ————— *f* ————— *mp* *mf* <

des - - ert, Cir - cles an ea - gle, Re -

A *molto* *f* *mf cresc.* *(poco f)* *ff* *rit.* *lunga*

11

S 1
flect - ing the scorch of the sun. *lunga*

S 2
flect - ing the scorch of the sun. *lunga*

A
flect - ing the scorch of the sun. *lunga*

T
8 flect - ing the scorch of the sun. *lunga*

B 1
flect - ing the scorch of the sun. *lunga*

B 2
flect - ing the scorch of the sun. *lunga*

A *rit.* *lunga*

B Much broader (♩ = c. 66)

16

espressivo
p cresc. ----- (*mp*) ----- (*mf*) ----- *f* *dim.* ----- (*mf*) -----

S 1
Un - der the pines, — I go slow - - - ly. —

espressivo
p cresc. ----- (*mp*) ----- (*mf*) ----- *f* *dim.* ----- (*mf*) -----

S 2
Un - der the pines, — I go slow - - - ly. —

espressivo
p cresc. ----- (*mp*) ----- (*mf*) ----- *f* *dim.* ----- (*mf*) -----

A
Un - der the pines, — I go — slow - - -

espressivo
p cresc. ----- (*mp*) ----- (*mf*) ----- *f* *dim.* ----- (*mf*) -----

T
Un - der the pines, — I go slow - - - 3:2 ly. —

espressivo
p cresc. ----- (*mp*) ----- (*mf*) ----- *f* *dim.* ----- (*mf*) -----

B
Un - der the pines, — I go slow - - - ly. —

B Much broader (♩ = c. 66)

3:2

Broader yet

rit. -----


 $(\text{♩} = \text{c. } 60)$

 22 *mp* *p cresc.* ----- (*mp*) ----- (*mf*) ----- *f* *dim.* -----

Then I e - merge and look back On the

Then I e - merge and look back On the

ly. Then I e - merge and look back On the

Then I e - merge and look back On the

Then I e - merge and look back On the

Broader yet

rit. -----


 $(\text{♩} = \text{c. } 60)$

rit.

33 *f**molto*
f, espressivo dim. --- (mf) ----- (mp) ----- p

oth - er, Feath - - er o - ver feath - - er.

oth - er, Feath - - er o - ver feath - - er.

oth - er, Feath - - er o - ver feath - - er.

oth - er, Feath 3 - - er o - ver feath - - er.

oth - er, Feath 3 - - er o - ver feath - - er.

oth - er, Feath 3 - - er o - ver feath - - er.

rit.

oth - er, Feath 3 - - er o - ver feath - - er.

E Yet broader

(♩ = c. 44)

38 *mp cresc.* ----- (*mf*) ----- *f* *f* *molto*

And far off ___ on the me - sa rim, Huge and liq -

mp cresc. ----- (*mf*) ----- *f* *f* *molto*

And far off ___ on the me - sa rim, Huge and liq -

mp cresc. ----- (*mf*) ----- *f* *f* *molto*

And far off ___ on the me - sa rim, Huge and liq -

p cresc. ----- (*mp*) ----- (*mf*) ----- *f*

And far off ___ on the me - sa rim, Huge and liq - uid,

p cresc. ----- (*mp*) ----- (*mf*) ----- *f*

And far off ___ on the me - sa rim, Huge and liq - uid,

p cresc. ----- (*mp*) ----- (*mf*) ----- *f*

And far off ___ on the me - sa rim, Huge and liq - uid,

E Yet broader

(♩ = c. 44)

rit. ----- ()

42 *ff* *sub. mp* *f*

- uid, Stands _____ the sun with-out feet.

ff *sub. mp* *f*

- uid, Stands _____ the sun with-out feet.

ff *sub. mp* *f*

- uid, Stands _____ the sun with-out feet.

molto f *sub. mp* *f* *ff!*

8 Stands _____ the sun with - out feet, _____ say - ing:

molto f *sub. mp* *f* *ff!*

Stands _____ the sun with - out feet, _____ say - ing:

molto f *sub. mp* *f* *ff!*

Stands _____ the sun with - out feet, _____ say - ing:

rit. ----- ()

Broadest! Becoming motionless...

F (♩ = c. 40)

45

Sop. Solo *ff* Ah! _____

S 1 *molto espress. mp* *ff* *f* *mf* *mp*
"Look _____ for a last time! Look! Look well! I _____

S 2 *molto espress. mf* *ff* *f* *mf* *mp*
"Look _____ for a last time! Look! Look well! I _____

A *molto espress. mf* *ff* *f* *mf* *mp*
"Look _____ for a last time! Look! Look well! I _____

T *mf* *< molto f* *f* *dim.* *(mf)*
oo, oo, _____

B 1 *mf* *< molto f* *f* *dim.* *(mf)*
oo, oo, _____

B 2 *mf* *< molto f* *f* *dim.* *(mf)*
oo, oo, _____

Broadest! Becoming motionless...

F (♩ = c. 40)

The piano accompaniment features a 2/4 time signature and a key signature of one flat. The right hand plays a melodic line with a triplet of eighth notes in the second measure. The left hand provides a harmonic accompaniment with sustained chords and moving bass lines.

50 *f* *mp* *p* *rit.* *mf* *p* *lunga*

S 1
am go - ing..." Then it is gone ;

S 2
am go - ing..." Then it is gone ;

A
am go - ing..." Then it is gone ;

T
(*mp*) *p* *lunga*
o.

B 1
(*mp*) *p* *lunga*
o.

B 2
(*mp*) *p* *lunga*
o.

rit. *lunga*

Gradually darkening...



(♩ = c. 52)

espressivo

p

mf

mp

mp

f

S

Dark ___ grow the spruce trees, Blue is the bal -

A

espressivo
p *mf* *mp* *mp* *f*
Dark ___ grow the spruce trees, Blue is the bal -

T

espressivo
p *mf* *mp* *mp* *f*
Dark ___ grow the spruce trees, Blue is the bal -

B

espressivo
p *mf* *mp* *mp* *f*
Dark ___ grow the spruce trees, Blue is the bal -

Gradually darkening...



(♩ = c. 52)

60 **H**

mf *f* *mp cresc.* *(mf)*

S 1
- sam. Fall - en are the as - pen And cot - ton-wood

mf *f* *mp cresc.* *(mf)*

S 2
- sam. Fall - en are the as - pen And cot - ton-wood

mf *f* *mp cresc.* *(mf)*

A
- sam. _ Fall - en are the as - pen And cot - ton - wood _

mf *f* *mp cresc.* *(mf)*

T
8 - sam. Fall - en are the as - pen And cot - ton-wood

mf *f* *mp cresc.* *(mf)*

B 1
- sam. Fall - en are the as - pen And cot - ton-wood

mf *f* *mp cresc.* *(mf)*

B 2
- sam. Fall - en are the as - pen And cot - ton-wood

H

Broader yet

rit. ----- (♩ = c. 32-36)

molto espressivo

64 *f* *mp* *mf* *p cresc.* ----- (*mp*) -----

leaves. Day has gone to dust On the sage - - grey

f *mp* *mf* *p cresc.* ----- (*mp*) -----

leaves. Day has gone to dust On the sage - - grey

f *mp* *mf* *p cresc.* ----- (*mp*) -----

leaves. Day has gone to dust On the sage - - grey

f *mp* *mf* *p cresc.* ----- (*mp*) -----

leaves. Day has gone to dust On the sage - - grey

f *mp* *mf* *p cresc.* ----- (*mp*) -----

leaves. Day has gone to dust On the sage - - grey

f *mp* *mf* *p cresc.* ----- (*mp*) -----

leaves. Day has gone to dust On the sage - - grey

Broader yet

rit. ----- (♩ = c. 32-36)

Suddenly flowing

rit. ----- I (♩ = c. 72)

68 *mf* ----- *n* ----- *mp* *cresc.* ----- (*mf*) -----
 des - ert. ----- And now, look - ing out, ----- And

mf ----- *n* ----- *mp* *cresc.* ----- (*mf*) -----
 des - ert. ----- And now, look - ing out, ----- And

mf ----- *n* ----- *mp* *cresc.* ----- (*mf*) -----
 des - ert. ----- And now, look - ing out, ----- And

mf (*bring out*) ----- *f* ----- *unis. mp* *cresc.* -----
 des - - - ert. ----- And now, look - ing

mf ----- *dim.* ----- (*mp*) ----- (*p*) ----- *pp* ----- *mp* ----- *cresc.* -----
 des - ert. ----- And now, look - ing

mf ----- *dim.* ----- (*mp*) ----- (*p*) ----- *pp* ----- *mp* ----- *cresc.* -----
 des - ert. ----- And now, look - ing

Suddenly flowing

rit. ----- I (♩ = c. 72)

J rit. -----

73 *f dim.*----- (*mf*)----- (*mp*)----- *p*

out _____ to the dim ho - ri - - - zon,

f dim.----- (*mf*)----- (*mp*)----- *p*

out to the dim ho - ri - - - zon,

f dim.----- (*mf*)----- (*mp*)----- *p*

out _____ to the dim ho - ri - - - zon,

(*mf*)----- *f dim.*----- (*mf*)----- (*mp*)----- *mp* (bring out)

out _____ And out _____ to the dim ho - ri - - -

(*mf*)----- *f dim.*----- (*mf*)----- *mp* (non cresc.)

out And out to the dim ho - ri - - -

(*mf*)----- *f dim.*----- (*mf*)----- *mp* (non cresc.)

out And out to the dim ho - ri - - -

J rit. -----

Subito a tempo

(♩ = c. 72)

77 *p* ————— *mf* ————— *mp* *p* ————— *mf* *mp* <

As in a dream, _ as _ in a dream, as _

p ————— *mf* ————— *mp* *p* ————— *mf* *mp* <

As in a dream, as _ in a dream, as _

p ————— *mf* ————— *mp* *p* (bring out!) ————— *mf* *mp* <

As in a dream, _ as _ in a dream, as _

f ————— *mp* *p* ————— *mf* ————— *mp* *p*

- zon, As in a dream, _ as _ in a

p ————— *mf* ————— *mp* *p*

- zon, As in a dream, as _ in a

p ————— *mf* ————— *mp* *p* (bring out!) ————— *p*

- zon, As in a dream, _ as _ in a

Subito a tempo

(♩ = c. 72)

83 *f* *mp* **K** *mp* *f* *mp* *close to "m"* *mp*

in a dream, in a dream, I

f *mp* *mp* *f* *mp* *close to "m"* *mp*

in a dream, in a dream, I

f *mp* *mp* *f* *mp* *close to "m"* *mp*

in a dream, in a dream, I

mf *mp* *f* *mp* *mf* *f dim.*

dream, as in a dream, I think:

mf *mp* *f* *mp* *mf* *f dim.*

dream, as in a dream, I think:

mf *mp* *f* *mp* *mf* *f dim.*

dream as in a dream, I think:

K

Broader yet, hushed at first...

molto rit. $\text{♩} = \text{c. } 48$

88 *f* *mp* *espressivo* *p* *mp* *p* *molto espressivo* *mf dim.* *(mp)*

think: _____ In this mag - ic, There _____ was a

f *mp* *espressivo* *p* *mp* *p* *molto espressivo* *mf dim.* *(mp)*

think: _____ In this mag - ic, There _____ was a

f *mp* *espressivo* *p* *mp* *p* *molto espressivo* *mf dim.* *(mp)*

think: _____ In this mag - ic, There _____ was a

(mf) *mp* *espressivo* *p* *mp* *p* *molto espressivo* *p cresc.* *(mp)* *mf*

_____ In this mag - ic, There _____ was a

(mf) *mp* *espressivo* *p* *mp* *p* *molto espressivo* *p cresc.* *(mp)* *mf*

_____ In this mag - ic, There _____ was a

(mf) *mp* *espressivo* *p* *mp* *p* *molto espressivo* *p cresc.* *(mp)* *mf*

_____ In this mag - ic, There _____ was a

Broader yet, hushed at first...

molto rit. $\text{♩} = \text{c. } 48$

rit. ----- **Broader** (♩ = c. 44) rit. - -

93 *p* *mp* *molto f* *dim.* ----- *(mf)* -----

place, _____ There _____ was a place for me, _____

p *mp* *molto f* *dim.* ----- *(mf)* -----

place, _____ There _____ was a place for me, _____

p *mp* *molto f* *dim.* ----- *(mf)* -----

place, _____ There _____ was a place for me, _____

f, bring out! *mf < f* *molto f* *dim.* ----- *(mf)* -----

There _____ was a place, There _____ was a place for me, _____

mf *cresc.* ----- *(f)* ----- *molto f* *dim.* ----- *(mf)* -----

place, _____ There _____ was a place for me, _____

(mf) *f* *mf < f* *molto f* *dim.* ----- *(mf)* -----

place, _____ There _____ was a place for me, _____

rit. ----- **Broader** (♩ = c. 44) rit. - -

(♩ = c. 40)

M Suddenly flowing (♩ = c. 88)

98 *(mp)* ----- *p* < *mf* ----- *p* *pp poco a poco cresc.* -----

for me. Ah, _____

(mp) ----- *p* < *mf* ----- *p* *pp poco a poco cresc.* -----

for me. Ah, _____

(mp) ----- *p* < *mf* ----- *p* *pp poco a poco cresc.* -----

for me. Ah, _____

(mp) ----- *p* < *mf* ----- *p* *pp poco a poco cresc.* -----

for me. Ah, _____ ah, _____ ah, _____

(mp) ----- *p* < *mf* ----- *p* *pp poco a poco cresc.* -----

for me. Ah, _____ ah, _____ ah, _____

(mp) ----- *p* < *mf* ----- *p* *pp poco a poco cresc.* -----

for me. Ah, _____ ah, _____ ah, _____

(♩ = c. 40)

M Suddenly flowing (♩ = c. 88)

The piano accompaniment for the second system consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The music is in a minor key and features a dynamic range from *mp* to *pp*.

accel. ----- Quicker (♩ = c. 96)

103

(p) ----- (mp) ----- (mf) ----- f

ah, ah, ah, ah,

(p) ----- (mp) ----- (mf) ----- f

Ah ah, ah, ah, ah,

(p) ----- (mp) ----- (mf) ----- f

Ah ah, ah, ah, ah,

(p) ----- (mp) ----- (mf) ----- f

ah, ah, ah,

(p) ----- (mp) ----- (mf) ----- f

ah, ah, ah, ah,

(p) ----- (mp) ----- (mf) ----- f

ah, ah, ah,

accel. ----- Quicker (♩ = c. 96)

accel. ----- **N** Quicker yet

(♩ = c. 112)

108

mp *cresc.* ----- (*mf*) ----- *f*

ah, _____ ah, _____ ah, _____

mp *cresc.* ----- (*mf*) ----- *f*

ah, _____ ah, _____ ah, _____ ah, _____

mp *cresc.* ----- (*mf*) ----- *f*

ah, _____ ah, _____ ah, _____

mp *cresc.* ----- (*mf*) ----- *f* ----- *mp* *cresc.* -----

ah, _____ ah, _____ ah, _____

mp ----- (*mf*) ----- *f* ----- *mp* *cresc.* -----

ah, _____ ah, _____ ah, _____ ah, _____

mp ----- (*mf*) ----- *f* ----- *mp* *cresc.* -----

accel.

N Quicker yet

(♩ = c. 112)

113 *mp*

O

f

sub. p cresc. --- (mp) ----- (mf)*mp*

f

sub. p cresc. --- (mp) ----- (mf)*mp*

f

sub. p cresc. --- (mp) ----- (mf)*(mf)* ----- *(f)* ----- *molto f**sub. p cresc. --- (mp)**(mf)* ----- *(f)* ----- *molto f**sub. p cresc. --- (mp)**(mf)* ----- *(f)* ----- *molto f**sub. p cresc. --- (mp)*

O



molto rit. **P** Suddenly flowing (♩ = c. 92) **molto rit.!**

118 *f* *sub. p cresc.* ----- (*mp*) -----
ah, ah,
f *sub. p cresc.* ----- (*mp*) -----
ah, ah,
f *bring out!* ----- *f!* *molto* *sub. p cresc.* ----- (*mp*) -----
ah, ah,
(mf) ----- (*f*) ----- *molto molto* *f!* ----- *p* *p cresc.* ----- (*mp*) -----
ah,
(mf) ----- (*f*) ----- *molto molto* *f!* ----- *p* *p cresc.* ----- (*mp*) -----
ah,
(mf) ----- (*f*) ----- *molto molto* *f!* ----- *p* *p cresc.* ----- (*mp*) -----
ah,

molto rit. **P** Suddenly flowing (♩ = c. 92) **molto rit.!**

The piano accompaniment for the second system consists of two staves. The right hand plays a series of chords and moving lines, while the left hand provides harmonic support with chords and a melodic line. The tempo and dynamics markings are consistent with the vocal parts above.

molto lunga Suddenly quickest! (♩ = c. 120)

123

(mf) ----- (f) ----- *molto f!* *molto lunga* **Q** *mp* *cresc.*

ah, _____ ah, _____

(mf) ----- (f) ----- *molto f!* *molto lunga* *mp* *cresc.*

ah, _____ ah, _____

(mf) ----- (f) ----- *molto f!* *molto lunga* *unis. mp* *cresc.*

ah, _____ ah, _____

(mf) ----- (f) ----- *molto f!* *molto lunga* *molto mp* *p cresc.* ----- (mp) -----

ah, _____ ah, _____ ah, _____

(mf) ----- (f) ----- *molto f!* *molto lunga* *molto mp* *p cresc.* ----- (mp) -----

ah, _____ ah, _____ ah, _____

(mf) ----- (f) ----- *molto f!* *molto lunga* *molto mp* *p cresc.* ----- (mp) -----

ah, _____ ah, _____ ah, _____

molto lunga **Q** Suddenly quickest! (♩ = c. 120)

123

molto lunga **Q** Suddenly quickest! (♩ = c. 120)

ah, _____ ah, _____ ah, _____

molto *rit.* *à* (♩ = c. 60)

*molto
lunga*

129

(mf) ----- *f* ----- *ff!*

ah, ah!

*molto
lunga*

(mf) ----- *f* ----- *ff!*

ah, ah!

*molto
lunga*

(mf) ----- *f* ----- *ff!*

ah, ah!

*molto
lunga*

(mf) ----- *(f)* ----- *(molto f)* ----- *ff!*

ah, ah!

*molto
lunga*

(mf) ----- *(f)* ----- *(molto f)* ----- *ff!*

ah, ah!

*molto
lunga*

(mf) ----- *(f)* ----- *(molto f)* ----- *ff!*

*molto
lunga*

molto *rit.* *à* (♩ = c. 60)

*molto
lunga*

2012 | c. 5:10

Robert Kyr (b. 1952) - For biographical information visit: www.robertkyr.com

