

Commissioned by the choirs of Ball State University, Muncie, Indiana
Premiere Performance October 31, 2003
Jeffrey Carter, Music Director

The Dreamers of Dreams

for SATB Chorus and Piano

from "Ode" by Arthur O'Shaughnessy (1844-1881)
G. W., alt.

Gwyneth Walker

Musical score for Tenor, Bass, and Piano. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked with a quarter note equal to 88 (♩ = 88). The Tenor and Bass parts begin with a whole rest, followed by a half note G4. The piano accompaniment starts with a fortissimo (f) dynamic, marked "triumphantly", and then transitions to a pianissimo (pp) dynamic, marked "dreamily". The piano part includes a "with Ped." instruction and a "Ped." instruction.

Musical score for SATB Chorus and Piano. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked with a quarter note equal to 88 (♩ = 88). The vocal parts (Soprano, Alto, Tenor, Bass) enter at measure 6 with the lyrics "We are the music makers." The dynamics are marked "p smoothly, dreamily". The piano accompaniment continues with the "pp dreamily" dynamic. The piano part includes a "(Ped.)" instruction.

9

We are the dream - ers of dreams.

We are the dream - ers of dreams.

We are the dream - ers of dreams.

We are the dream - ers of dreams.

(Ped.)

11

We walk by the lone sea -

We walk by the lone sea -

We walk by the lone sea -

We walk by the lone sea -

(Ped.) Ped.

13

break - ers, _____ and
break - ers, _____ and
break - ers, _____ and
break - ers, _____ and

(Ped.)

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps (F#, C#, G#). They sing the lyrics "break - ers, _____ and" across two measures. The piano accompaniment features a rhythmic pattern of eighth-note chords in the right hand and a bass line in the left hand. A fermata is placed over the end of the piano part in measure 14. The instruction "(Ped.)" is written below the piano part.

15

sit by des - o - late streams. _____
sit by des - o - late streams. _____
sit by des - o - late streams. _____
sit by des - o - late streams. _____

(Ped.)

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps. They sing the lyrics "sit by des - o - late streams. _____" across two measures. The piano accompaniment features a rhythmic pattern of eighth-note chords in the right hand and a bass line in the left hand. A fermata is placed over the end of the piano part in measure 16. The instruction "(Ped.)" is written below the piano part.

17

B *poco accel.*
cresc.

Of the world, we have for -

Of the world, we have for -

Of the world, we have for -

Of the world, we have for -

poco accel.

poco cresc.

(Ped.) continue with much Pedal throughout

19

(poco accel.)
(cresc.)

sak - en the paths where we do not be -

sak - en the paths where we do not be -

sak - en the paths where we do not be -

sak - en the paths where we do not be -

sak - en the paths where we do not be -

(poco accel.)

(cresc.)

♩ = 100

21

mf

long. We choose a road less tak - en

long. We choose a road less tak - en

long. We choose a road less tak - en

long. We choose a road less tak - en

Detailed description: This block contains four vocal staves (Soprano, Alto, Tenor, Bass) for measures 21-23. Each staff has a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are 'long. We choose a road less tak - en'. The dynamics are marked *mf*. The music consists of quarter and half notes.

♩ = 100

mf

Detailed description: This block shows the piano accompaniment for measures 21-23. It features a treble and bass clef with a key signature of three sharps. The music is marked *mf* and consists of chords and rhythmic patterns.

24

p

We live a life of song.

We live a life of song.

We live a life of song.

We live a life of song.

Detailed description: This block contains four vocal staves (Soprano, Alto, Tenor, Bass) for measures 24-26. Each staff has a treble clef and a key signature of three sharps. The lyrics are 'We live a life of song.'. The dynamics are marked *p*. The music features long notes and slurs.

p

p

Detailed description: This block shows the piano accompaniment for measures 24-26. It features a treble and bass clef with a key signature of three sharps. The music is marked *p* and consists of chords and rhythmic patterns.

28 C (♩ = 100)
cresc.

pp murmuring *cresc.*
Mu-sic mak-ers, mu-sic mak-ers, we, in the ag - es

pp murmuring *cresc.*
Mu-sic mak-ers, mu-sic mak-ers, we, in the ag - es

pp murmuring *p* *cresc.*
Mu-sic mak-ers, mu-sic mak-ers, For we, in the ag - es

pp murmuring *p* *cresc.*
Mu-sic mak-ers, mu-sic mak-ers, For we, in the ag - es

(♩ = 100)
cresc.

31 *(cresc.)* *mf*

ly - ing, in the bur-ied past of the earth, built cit-ies with our

(cresc.) *mf*

ly - ing, in the bur-ied past of the earth, built cit-ies with our

(cresc.) *mf*

ly - ing, in the bur-ied past of the earth,

(cresc.) *mf*

ly - ing, in the bur-ied past of the earth,

(cresc.) *mf*

35

sigh - ing,

sigh - ing,

...and lan - guage with our

...and lan - guage with our

37

mirth. We spoke with proph - e - sy - ing to the

mirth. We spoke with proph - e - sy - ing to the

D

40 *mf*

A Each age is a dream that is

T old of the new world's worth. *mf* Each age is a dream that is

B old of the new world's worth.

43 *mf* *accel.* *f* = 120 **Quickly, with energy**

S But ours is com-ing to birth! We are the

A dy - ing. But ours is com-ing to birth! We are the

T dy - ing. But ours is com-ing to birth! We are the

B But ours is com-ing to birth! We are the

mf *f* *mf* *f* = 120 **Quickly, with energy**

accel. *f*

46

mu - sic mak - ers, mu - sic mak - ers, mu - sic mak - ers, mu - sic mak - ers,
mu - sic mak - ers, mu - sic mak - ers, mu - sic mak - ers, mu - sic mak - ers,
mu - sic mak - ers, mu - sic mak - ers, mu - sic mak - ers, mu - sic mak - ers,
mu - sic mak - ers, mu - sic mak - ers, mu - sic mak - ers, mu - sic mak - ers,

8

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern of eighth notes.

48

rit. *mf cantabile*

S For,

A *mf cantabile* For,

(f) *rit.*

The vocal parts (Soprano and Alto) have rests for the first two measures, followed by the word "For," in the third measure. The piano accompaniment features a strong dynamic *(f)* and a *rit.* marking.

50 **E** **Flowing** ♩ = 100

S we, with our dream - ing and sing - ing, cease - less, tri - um - phant

A we, with our dream - ing and sing - ing, cease - less, tri - um - phant

T *mf cantabile*
8 ...we, with our dream - ing and sing - ing,
mf cantabile

B **Flowing** ♩ = 100
...we, with our dream - ing and sing - ing,

mf

Ped. 3 Ped. simile

53 *div.*

S we! The light a - round us cling - ing of the

A we! The light a - round us cling - ing of the

T 8 cease - less, tri - um - phant we! The light a - round us

B cease - less, tri - um - phant we! The light a - round us *div.*

5 5 5 5 3 3 3

56

glo - rious fu - ture we see. Ah. *f*

glo - rious fu - ture we see. *f* Our

cling - - ing... ah. *f* Our

cling - - ing... ah. *f* Our

58

F

unis. ...ring - - ing: O

souls with the mu - sic ring - - ing: O

souls with the mu - sic ring - - ing: O

unis. souls with the mu - sic ring - - ing: O

60 (f) emphatically

world! O world! it must

world! O world! it must

world! O world! it must

world! O world! it must

Ped.

62 *rit.* a tempo ♩ = 100

freely (f) p

ev-er be that we dwell a-part from thee. In our dream-ing and sing-ing we dwell a-part from thee. For

ev-er be that we dwell a-part from thee. In our dream-ing and sing-ing we dwell a-part from thee. For

ev-er be that we dwell a-part from thee. In our dream-ing and sing-ing we dwell a-part from thee. For

ev-er be that we dwell a-part from thee. In our dream-ing and sing-ing we dwell a-part from thee. For

rit. a tempo ♩ = 100

(Ped.) Cue size notes are for rehearsal only.

75

mak - ers! We are the dream - ers of

mak - ers! We are the dream - ers of

mak - ers! We are the dream - ers of

mak - ers! We are the dream - ers of

Ped. Ped.

79

dreams! We are the mov - ers and

dreams! We are the mov - ers and

dreams! We are the mov - ers and

dreams! We are the mov - ers and

Ped. simile Ped.

83 *rit. al fine*
dim. *div.* ***p***

shak - ers on whom the pale moon gleams.

dim. ***p***

shak - ers on whom the pale moon gleams.

dim. ***p***

shak - ers on whom the pale moon gleams.

dim. ***p*** *div.*

shak - ers on whom the pale moon gleams.

rit. al fine ***p***

8va

8vb

Ped.

May 2, 2003
4:00

Program Notes

The text for *The Dreamers of Dreams* is an abbreviated and adapted version of the “Ode” by Arthur O’Shaughnessy (1844–1881). The principal message of this piece is that we “music makers” are “dreamers of dreams.” We live a life apart from the rest of the world. “We live a life of song.” This may be a lonely life. “We... sit by desolate streams.” But, it is also a life of beauty, imagination and strength.

The musical setting opens with three triumphant chords in the piano, followed by a soft, “murmuring” background. The singers enter gently. Perhaps they express the dreamlike world of song. The music increases in dynamics and tempo into the middle section: “Each age is a dream that is dying. But ours is coming to birth!”

The change to a flowing accompaniment signals the arrival of the third stanza: “For we, with our dreaming and singing, ceaseless, triumphant we!” There is a slowing down and perhaps a time for reflection on the words: “O world! we dwell apart from thee.” The music then grows into a triumphant statement of “We are the music makers!” And yet the ending is quiet, within the character of the magical world of music. “We are the movers and shakers, on whom the pale moon gleams.” Three gentle patterns in the piano recall the opening chords.

—Gwyneth Walker

Gwyneth Walker (b. 1947)

For biographical information visit:
www.gwynethwalker.com