

A Symphony of Dreams

5. A DREAM WITHIN A DREAM

Text: Edgar Allan Poe (1809-1849)

Huub de Lange (*1955)

Mixed choir and orchestra

♩ = 140

Soprano

Alto

Tenor

Bass

Bassoon

Violin I

Violin II

Viola

Violoncello

Double Bass

7

S

A

T

B

Bsn.

Vla.

dim.

mf

Take this kiss up - on the brow!

dim.

mp

(mm...)

mp

(mm...)

7

12

S

A

T

B

Bsn.

Vla.

And, in par - ting from you now,

(mm...)

(mm...)

12

17 *mf*

S Thus much__ let me a - vow You are not wrong who

A You are not wrong who

T (mm...)

B (mm...)

Bsn.

Vla.

22

S deem that my days have__ been a dream;

A deem that my days have__ been a dream;

T (mm...)

B (mm...)

Bsn.

Vla.

27 *p*

S (mm...)

A

T (mm...)

B (mm...)

Bsn. 27

Vla.

27 *p*

S (mm...)

A

T (mm...)

B (mm...)

Bsn. 27

Vla.

32 *mf*

S. (mm... Yet if hope has flown a - way

mf

A. Yet if hope has flown a - way

T. 8 (mm...)

B. (mm...)

32

Bsn. (mm...)

32

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

37

S *f*
In a night, or in a day, in a vi - sion, or in

A *f*
In a night, or in a day, in a vi - sion, or in

T *mf*
(mm... (mm...)

B *mf*
(mm... (mm...)

Bsn. *mf*
(mm... (mm...)

Vln. I 37

Vln. II

Vla.

Vc. *mf*

D.B. *mf*

42

S none, Is it there-fore the less gone? All that we see or seem is but a

A none, Is it there-fore the less gone? All that we see or seem is but a

T 8 (mm...)

B 42

Bsn. 42

Vc. 42

D.B. 42

47 *mf* dream with - in a dream. ____ *mp* (mm... ____)

47 *mf* dream with - in a dream. ____ *mp* (mm... ____)

47 *mf* dream with - in a dream. ____ *mp* (mm... ____)

47 *mf* dream with - in a dream. ____

47 Bsn. ____

47 Vln. I ____

47 Vln. II ____

47 Vla. ____

47 Vc. ____

52 *mp* (mm... ____)

52 *mp* (mm... ____)

52 *mp* (mm... ____)

52 B ____

Detailed description: This is a musical score for a vocal quartet and a string ensemble. The score is divided into two systems. The first system covers measures 47 to 51, and the second system covers measure 52. The vocal parts (Soprano, Alto, Tenor, Bass) all sing the lyrics 'dream with - in a dream.' in measure 47. The Soprano and Alto parts have a melisma '(mm...)' in measure 51. The Tenor part has a melisma '(mm...)' in measure 51. The Bass part has a melisma '(mm...)' in measure 51. The string parts (Bsn., Vln. I, Vln. II, Vla., Vc.) are mostly silent in measures 47-51. In measure 52, the Soprano and Alto parts have a melisma '(mm...)' and the Tenor part has a melisma '(mm...)'.

57

S *f* I stand a - long the roar of a

A *mp* (mm...) *mf* (mm...)

T *f* I stand a - long the roar of a

B *mf* (mm...)

Vln. I *f*

62

S surf - tor - men - ted shore, And I hold with - in my hand grains of the gol - den sand,

A (mm...)

T surf - tor - men - ted shore, And I hold with - in my hand grains of the gol - den sand,

B (mm...)

Vln. I

67

S How few! — yet how they creep through my fing - ers to the deep, while I

A (mm...)

T How few! — yet how they creep through my fing - ers to the deep, While I

B (mm...)

Vln. I

Vln. II *f*

72

S weep! while I weep! O God! can I not grasp them with a

A

T weep! While I weep! (mm... *mf*)

B (mm... *mf*)

Vln. I

Vln. II

D.B. *mf*

77

S tigh- ter clasp? O God! can I not save one from the pi- ti- less wave

A *mf* (mm...)

T *mf* (mm...)

B *mf* (mm...)

Vc. *mf*

D.B. (b)

The musical score is for a vocal quartet (Soprano, Alto, Tenor, Bass) and piano (Violoncello and Double Bass). The Soprano part has lyrics: "tigh- ter clasp? O God! can I not save one from the pi- ti- less wave". The Alto, Tenor, and Bass parts have a melodic line with a long note in the second measure, marked with a fermata and a breath mark "(mm...)". The piano accompaniment consists of a single bass line with a long note in the second measure, also marked with a fermata and a breath mark "(mm...)". The tempo is marked "mm..." (molto moderato). The dynamics are marked "mf" (mezzo-forte) for the vocal parts and the piano accompaniment. The key signature is one flat (B-flat major or D minor). The time signature is not explicitly shown but appears to be common time (C).

82

S Is all that we see or seem but a dream with - in a dream? _

A *f* Is all that we see or seem but a dream with - in a dream?

T *f* Is all that we see or seem but a dream with - in a dream?

B _ all that we see or seem but a dream with - in a dream? _

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc.

D.B.

87

S *mf* (mm... _ *mp* (mm... _

A *mf* (mm... *mp* (mm... _

T *mf* (mm... _

B _

Bassoon

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♩ = 140

p

10

19

29

38

mf

46

34

3

13

Violin I

A Symphony of Dreams 5. A DREAM WITHIN A DREAM

Text: Edgar Allan Poe (1809-1849)

Huub de Lange (*1955)

$\text{♩} = 140$

32

mp

37

6

47

10

f

61

66

71

7

mf

83

12

The score is written for Violin I in treble clef. It begins with a tempo marking of quarter note = 140. The first system (measures 1-32) is in common time (C) and features a long 32-measure rest followed by a melodic line starting on a half note G4, marked *mp*. The second system (measures 33-46) continues the melody, ending with a 6-measure rest. The third system (measures 47-56) changes to 3/2 time and includes a 10-measure rest followed by a melodic line marked *f*. The fourth system (measures 57-65) continues the melody. The fifth system (measures 66-70) continues the melody. The sixth system (measures 71-77) includes a 7-measure rest and ends with a half note G4 marked *mf*. The seventh system (measures 78-89) continues the melody, ending with a 12-measure rest.

Violin II

A Symphony of Dreams

5. A DREAM WITHIN A DREAM

Text: Edgar Allan Poe (1809-1849)

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♩ = 140

32

mp

37

6

47

22

f

73

7

mf

84

12

The score is written for Violin II in treble clef. It begins with a tempo marking of quarter note = 140. The first system (measures 1-32) features a 32-measure rest followed by a melodic line starting on G4, moving down to E4, with a *mp* dynamic. The second system (measures 33-38) continues the melodic line with a 6-measure rest at the end. The third system (measures 39-60) starts with a 47-measure rest, followed by a 22-measure rest, and then a melodic line starting on G4, moving up to A4, with a *f* dynamic. The fourth system (measures 61-67) continues the melodic line with a 7-measure rest, followed by a melodic line starting on G4, moving down to E4, with a *mf* dynamic. The fifth system (measures 68-79) continues the melodic line with a 12-measure rest at the end.

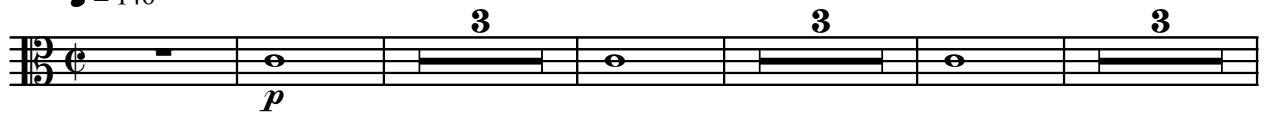
Viola

A Symphony of Dreams 5. A DREAM WITHIN A DREAM

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♩ = 140



14



30



41



83



Violoncello

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$\text{♩} = 140$

33

mp

39

mf

45

32

mf

82

12

The score is written for a cello in bass clef. It begins with a tempo marking of quarter note = 140. The first system (measures 1-33) starts with a whole rest, followed by a half note G2, a half note F2, and a half note E2, all tied across measures. The second system (measures 34-44) continues with a half note D2, a half note C2, and a half note B1, all tied across measures. The third system (measures 45-71) starts with a half note A1, a half note G1, and a half note F1, all tied across measures. The fourth system (measures 72-83) continues with a half note E1, a half note D1, and a half note C1, all tied across measures. The score includes dynamic markings of *mp* and *mf*. The key signature has one flat (Bb). The time signature changes from 4/4 to 3/2 at measure 45 and back to 4/4 at measure 72. The piece ends with a double bar line at measure 83.

Double Bass

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♩ = 140

40 *mf*

47 **27** *mf*

81 **3** **13**