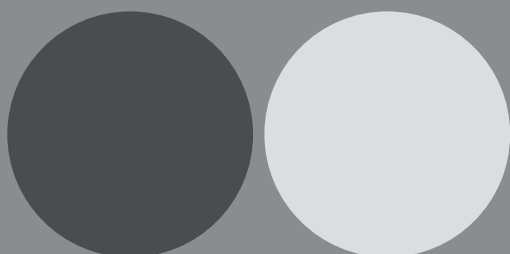
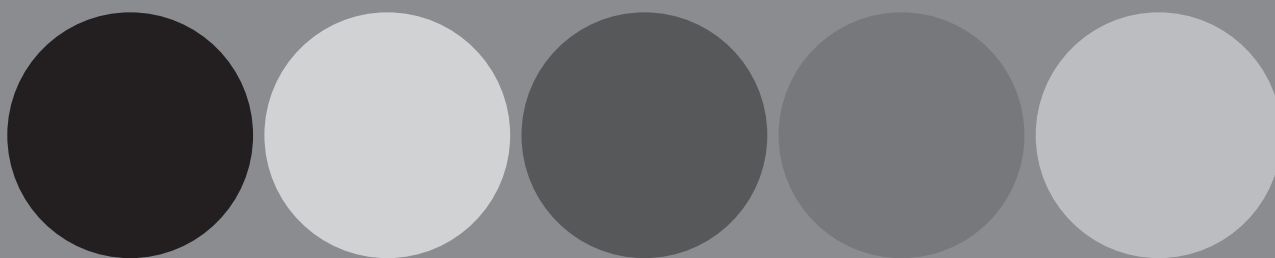


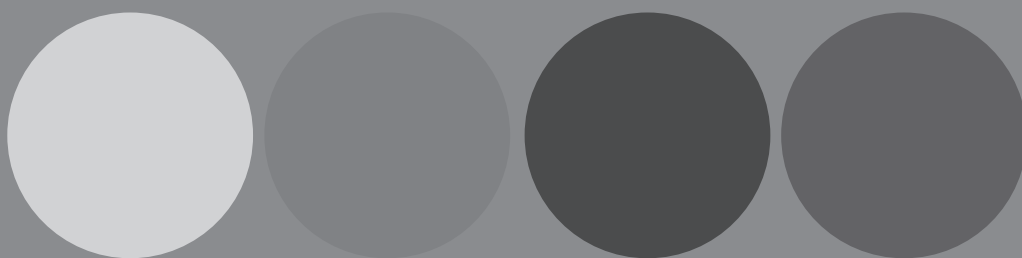
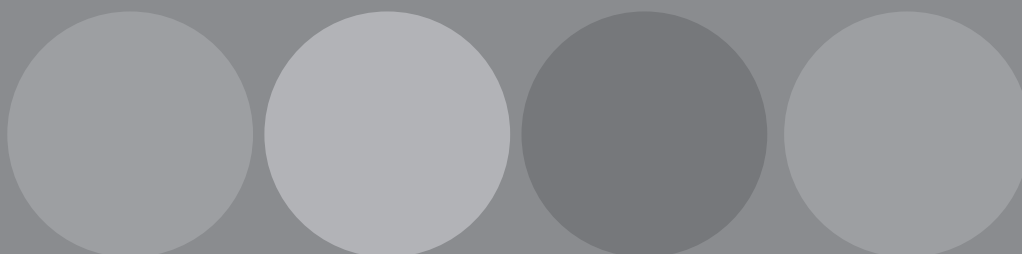
CARUS CONTEMPORARY

Zeitgenössische Chormusik ed. Stefan Schuck



Daniel Elder
Dreamscape

Text: Edgar Allan Poe
Coro SATB and Piano



Introduction

In *A Dream Within a Dream* Edgar Allan Poe writes of a traumatic grief that shakes him to the core, affecting his perception of reality itself. Through this setting, his exploration continues into the musical realm. The piano textures here represent something that is not quite real, and fading mercilessly in and out between whimsical fantasy and crushing reality. This aids the tone of Poe's words and provides a backdrop for the voices to speak his emotions in a more solid context, albeit not always quite rationally. There is such a two-sided nature to the emotions at play that it is almost laughable to compare them musically, except when placing oneself into the mindset of a desperate mind. Poe needs no help in expressing his feelings – the power of his words carries an inherent statement without calling for musical aid. However, in *Dreamscape* we will attempt to explore them in the context of the modern psyche and hopefully one may see Poe's struggle arise within oneself in sensory ways not often accessible through poetry alone.

Daniel Elder

A Dream within a Dream

Take this kiss upon the brow!
And, in parting from you now,
Thus much let me avow –
You are not wrong, who deem
That my days have been a dream;
Yet if hope has flown away
In a night, or in a day,
In a vision, or in none,
Is it therefore the less gone?
All that we see or seem
Is but a dream within a dream.
I stand amid the roar
Of a surf-tormented shore,
And I hold within my hand
Grains of the golden sand –
How few! yet how they creep
Through my fingers to the deep,
While I weep – while I weep!
O God! Can I not grasp
Them with a tighter clasp?
O God! can I not save
One from the pitiless wave?
Is all that we see or seem
But a dream within a dream?

Edgar Allan Poe (1809–1849)

Einleitung

In *A Dream Within a Dream* schreibt Edgar Allan Poe über einen traumatischen Schmerz, der ihn im Kern erschüttert und seine Wahrnehmung der Realität beeinflusst. Dieses Stück führt seine Erkundungen weiter im Reich der Musik. Die Klavierfiguren repräsentieren hier etwas, das nicht ganz real ist; sie blenden gnadenlos zwischen launischer Phantasie und erdrückender Realität hin und her. Dies unterstützt den Klang von Poes Worten und bietet einen Hintergrund für die Stimmen, seine Gefühle in einem solideren Kontext, wenn auch nicht immer ganz rational, auszusprechen. Es ist fast lächerlich, die Ambivalenz der ausgedrückten Gefühle musikalisch vergleichen zu wollen, es sei denn, man versetzt sich selbst in die Denkweise eines verzweifelten Gemüts. Poe braucht keine Hilfe, um seine Gefühle auszudrücken. Die Kraft seiner Worte vermittelt den innewohnenden Ausdruck, ohne nach musikalischer Unterstützung zu verlangen. Wir versuchen jedoch, in *Dreamscape* Poes Worte im Kontext der modernen Psyche zu erforschen. Und hoffentlich wird man Poes Kampf in einer sinnlichen Art und Weise in sich selbst entstehen sehen, wie sie häufig nicht von der Poesie allein aus zugänglich ist.

Daniel Elder

Ein Traum in einem Traum

Auf die Stirn nimm diesen Kuss!
Und da ich nun scheiden muss,
So bekenne ich zum Schluss
Dies noch: Unrecht habt ihr kaum,
Die ihr meint, ich lebte Traum;
Doch, wenn Hoffnung jäh entfloh
In Tag, in Nacht, in Vision
Oder anderm Sinn und Wort –
Ist sie darum weniger fort?
Schaun und Scheinen ist nur Schaum,
Nichts als Traum in einem Traum!
Mitten in dem Wogenbrand
Steh' ich an gequältem Strand,
Und ich halte in der Hand
Körner von dem goldnen Sand –
Wenig, dennoch ach, sie rinnen
Durch die Finger mir von hinnen –
Weinen muss ich, weinend sinnen!
Ach, kann ich nicht fester fassen,
Um sie nicht hinwegzulassen?
Ach, kann ich nicht eins in Hut
Halten vor der Woge Wut?
Ist all Schaun und Schein nur Schaum –
Nichts als Traum in einem Traum?

Deutsche Nachdichtung: Theodor Etzel (1873–1930)

Commissioned by the University of Montana Choirs, David Edmonds, conductor and
made possible by the Associated Students of the University of Montana

Dreamscape

Lento capriccioso ♩ = 60

Soprano

Alto

Tenor

Bass

Piano

Da
Tey
bv

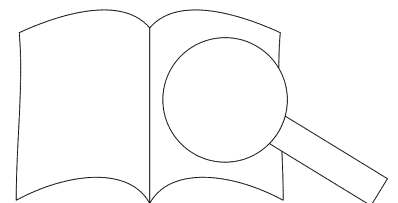
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Aufführungsdauer / Duration: ca. 6 min.

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4 **poco ritenuto** *mp* **a tempo** (*mp*)

Take this kiss up - on the brow! And,

mp *mp*

Take _____ this kiss up - on the ... Take ...

mp *p*

Take this kiss up - on ... Take ...

mp *pp*

Take _____ this kiss up - on ... Take

poco ritenuto **a tempo**

7

in part - ing. a you now, Thus

(mp)

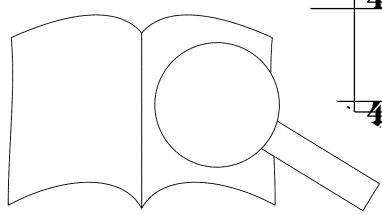
And, in from you now, Thus

mp

from you now, Thus

mp

Thus much _____



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accel.

Tempestoso ♩ = 72

10

f *mf* *pp*

much let me a - vow: Thus much let me a - vow:

f *mp*

much let me a - vow: Thus much let me a -

f *mp*

8 much a - vow: Thus

f *mp*

— let me a - vow:

accel.

Tempestoso ♩ = 72

f *dim.*

3 6 6

12

pp *pp* *p* *pp*

vow: Thus

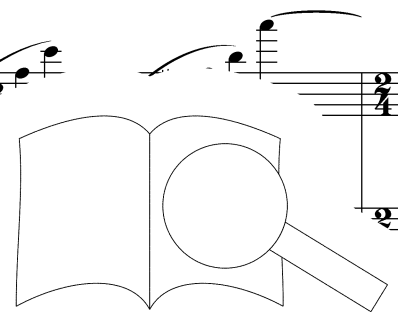
much let Thus

a - vow ...

much let me a - vow:

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14

much let me a ... Thus much let me a ...

much let me a ... Thus much let me a ...

a - vow, a -

poco rall.

Tempo primo ♩ = 60

17

You ... my days have

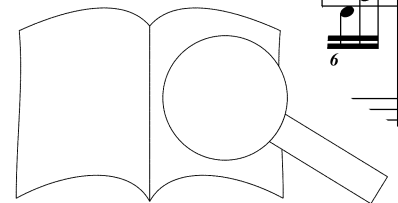
You ... long, who deem ... my days, Yet if

vow ... ng, That my days, You are not wrong, Yet if

Yet if

Tempo primo ♩ = 60

mp



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been, have been a dream; have been; In a
 hope has flown a - way, Yet if hope has flown a - way, In a
 hope has flown, if hope has flown a -
 hope has flown, if hope has flown.

night or in a day, in a day, the less
 vi - sion, or in none,
 way a night, Is it there - fore
 In a night, Is it

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24

f *pp*

gone? _____

f *p*

Is it there - fore gone? _____

f *sub. p*

the less gone?

there - fore ... _____

f *sub. p*

8va *loco*

Capriccioso, l'istesso tempo

27

mp

All that we see or that we see or seem

mp

All that we or All that we see or seem

p

A. see _____ or ...

we see or



poco accel.

29

pp

Is but a dream with - in a ... (m)

pp

Is but a dream with - in a ... (m)

pp

but a ... (m)

seem, a dream. (m)

(*8^{va}*)

loco

Molto appassionato ♩ = 66

32

mf

mf

mf

mf

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34

mp

ah

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ah

mp

ah

36

stand, roar,

stand, a - mid the a - mid the roar

stand, stand, roar,

stand, stand, roar

stand, stand, roar

f *mp* *f*

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roar, And I hold with-in my
 Of a surf-tor-ment-ed shore, And I hold with-in my hand, And I hold with-in my
 roar, And I hold with-in my
 Of a surf-tor-ment-ed shore, And I hold with-in my hand, And I hold

hand, with-in my hand, of the gold ...
 hand, with-in my hand the gold ... of the gold ...
 hand, wi' rains, of the gold ... of the
 the gold-en, the

mp

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44

p

oo oo How

gold - - - en sand:

gold ...

47

Meno mosso intimo ♩ = 56

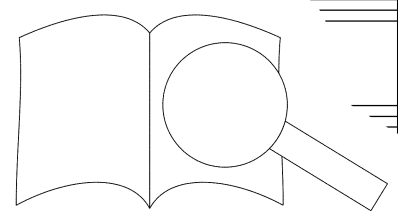
p

few! How few! How few! How few!

How few!

few! How few! How few! How few!

few! How few! How few! How few!



How few! How few! yet through my fin - gers to

few! How few! How few! my fin - gers to the

mp

How few! yet how they

mp

How few! yet how they

the deep, they creep

deep, yet

creep

creep

While I,

pp

While I,

pp

While I,

pp

While I,

pp

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molto accel.

Piangendo ♩ = 72

mf

56

Musical score for measures 56-58. It features four vocal staves and a piano accompaniment. The vocal parts have lyrics: "I, I weep! while, I weep! weep!". The piano part includes a *molto accel.* marking and a *mf* dynamic. A large watermark "PROBE PARTHEUR" is overlaid diagonally across the page.

59

Musical score for measures 59-61. It features four vocal staves and a piano accompaniment. The vocal parts have lyrics: "weep! weep! while I weep!". The piano part includes a *mf* dynamic and sixteenth-note passages. A large watermark "PROBE PARTHEUR" is overlaid diagonally across the page.

62

while I weep, weep!

weep!

weep,

weep!

weep,

dim.

pp

mp

pp

pp

65

poco rall.

pp

weep,

mp

I

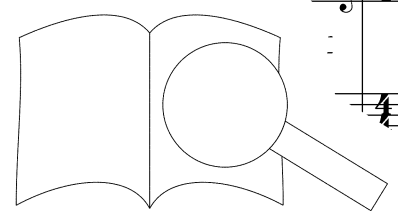
mp

weep!

mp

I ...

poco rall.



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Tempo primo ♩ = 60

poco ritenuto

69

O God! can I not

Tempo primo ♩ = 60

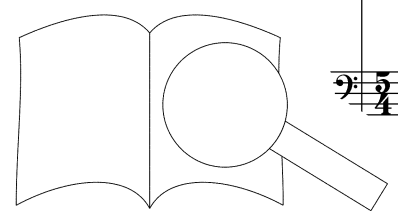
poco ritenuto

mp

72

a tempo

grasp?



molto rit. (alla $\text{♩} = \text{♩}$) **Più disperato** $\text{♩} = 72$

75

ff

_____ Them with a tight - er clasp? O God! can I not save _____

grasp_____ Them with a tight - er clasp? O God! can I not save

8 grasp_____ Them with a tight - er clasp? O God! can I not save

_____ Them with a tight - er clasp? O God! can I

molto rit. (alla $\text{♩} = \text{♩}$) **Più disperato** $\text{♩} = 72$

ff

78

One?

One_ from the pit - i - le -

One? _____ *pp*

One? _____ from the pit - i - less wave? *pp*

One? _____ One_ from the pit - i - less wave?

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81 *poco rall.* **Capriccioso** ♩ = 60

mp all that we see or seem, —
mp all that we see or seem, —
p all that we
p Is all — that

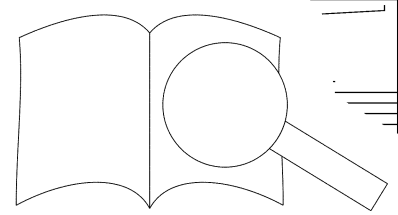
Capriccioso ♩ = 60

poco rall. *8^{va}*
p all that we see or seem, —
p all that we see or seem, —
p all that we see or seem, —
p all that we see or seem, —

84

all that we see or seem, — but a dream with - in a ...
 all that we see or seem, — But a dream with - in a ...
 see see
 see or seem, a

p all that we see or seem, —
p all that we see or seem, —
p all that we see or seem, —
p all that we see or seem, —



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86

p

pp

But a dream with - in a ...

loo loo loo loo loo

p

pp

But a dream with - in a ...

loo loo loo loo loo

pp

with - in a ...

But a ... with - in a ...

pp

dream,

dream,

dream,

(8va)

loco

89

loo loo loo loo loo_ loo loo loo loo

loo loo loo loo loo_ loo

with - in

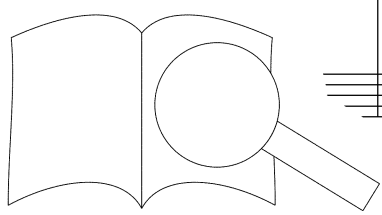
a ... with - in a ... with - in a ...

dream,

dream,

dream?

ppp



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Berlioz/Gottwald: Sur les lagunes (F) / 16 voices ☉
Buchenberg: Als vil in gote, als vil in vride / SSAATTBB
– Vier geistliche Gesänge (G) / SSAATTBB
Busto: Ave maris stella (L) / SATB
– Ego sum pastor bonus (L) / SATB
Buren: Gloria (L) / SATB ☉
– Herr, strafe mich nicht (G) / SSATB
Debussy/Gottwald: Des pas sur la neige (F) / 16 voices ☉
Diestro: Alleluja / SATB
Eben: Abba – Amen (G/L) / SATB
Essl: Magnificat (L) / Solo S, SATB
Ferrario: Jubilate Deo / SSAATTBB
Hansson: Lighten mine eyes / SSAATTBB
– Salve Regina / SSAATTBB
Kinzler: Blind man of Jericho (E) / SATB ☉
– Singet dem Herrn ein neues Lied (G) / SSAATTBB
Kirschner: Missa brevis / SATB mit Stimmteilungen und Soli
Miškinis: Angelis suis Deus (L) / SSAATTBB ☉
– Ave Maria (L) / SAATTBB ☉
– Cantate Domino (L) / SAATBB o TTTBBB ☉
– Gloria (L) / SATB ☉
– O salutaris hostia (L) / SAATTBB ☉
– Thoughts of psalms (L) / SATB ☉
– Tu es qui venturus es an alium (L) / SATB ☉
Močnik: Christus est natus (L) / SATB ☉
– Doxologia „Salus Deo nostro“ / SSAATTBB o SSAA ☉
– Evhe „Gebet“ / SSAATTBB ☉
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– Die Sieben Worte Jesu am Kreuz (G/E) / SATB
– Es sollen wohl Berge weichen (G/E) / SSAATTBB
– Missa brevis op. 102 (L) / SATB
– Psalm 86 „Herr, neige deine Ohren“ (G/E) / SSAATTBB
Schanderl: Bazar / SSAATTBB ☉
– Kiris Bara Bari / Christ ist geboren / Solo S, SATB ☉
– Mambo Kaluje / SSATBB ☉
– Rosa das Rosas (Port) / Solo A, SATBB ☉
– Wunderbar (G) / SATB ☉
Świder: Ave maris stella (L) / SATB ☉
– Da pacem Domine (L) / SATB ☉
– Lux perpetua (L) / SATB ☉
– Requiem aeternam. Trauermarsch (L) / SATB ☉
Tormis: Kolm Setu töölaulu (Est) / SSAATTBB ☉
– Kaks laulu Ernst Enno (Est/G o Est/E) / SSAATTBB ☉
– Laulu palju (Est) / SSAATTBB ☉

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