

when I dream
I dream of you

this was written during a time we could not see one another—only in our dreams. I want you first to consider how the work was originally conceived to perform

day no. 1: set a time of day, and a location of your choosing. this is where the dreaming happens. you visit the dream for as long as you like.

[record meditation no. 1, set aside]

day no. 2: you have the dream again, *but—*

[record meditation no. 2, set aside]

day no. 3: you have the dream again, *but this—*

[record meditation no. 3, set aside]

day no. 4: you have the dream again, *but this time—*

[record meditation no. 4, set aside]

day no. 5: you have the dream again, *but this time it's—*

[record meditation no. 5, set aside]

day no. 6: you have the dream again, *but this time it's different—*

[record meditation no. 6, set aside]

day no. 7: you have the dream again, *but this time it's different—*

—or are you different

[record meditation no. 7, set aside]

day no. 8: you are left to assemble the pieces of the dream. only this dream.

[layer meditations no. 1 – 7 against meditation track]

—there are other performance considerations, should you choose to present the work live (or a combination of pre-recorded and live)

- the piano part can be presented in the following ways
 - performed live, with one* or two performers at the keyboard
 - performed live, with desired timbral manipulations such as pre-recorded elements (i.e., an “additional piano player” to avoid re-registration of material), or environmental sounds (i.e., decay, reverb, pitch bending), or additional color effects acoustically (i.e., preparing the piano) or synthetically (i.e., effects patches)
 - presented entirely pre-recorded, with any of the aforementioned modifications as a part of the fixed accompaniment
 - processed in real-time by a disklavier (again, with any of the desired effects)

- the flute part too can be presented in the following ways
 - performed live, by an ensemble of seven
 - performed by a flexible number of players, making use of pre-recording tracks and adding to the fixed (tape) track
 - performed by one player, recording tracks and layering them
 - performed by vocalists, on vowel and consonant sounds of their choosing
 - performed by a combination of flutists and vocalists

[score in C]

insistent;
yet spacious
[measure = 5 seconds; or ♩ = 60]

solitude & secrecy

vol. no. 2:
flute
when I dream
I dream of you

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April 2020

Piano

p

Ped.

No. 1

No. 2

No. 3

No. 4

No. 5

No. 6

No. 7

Pno.

[fall off]

p

[explore the note given;
sputter; inconsistent , but trying to be long]

ppp

13

No. 1 [warm; embracing]

No. 2 [fall off] [warm; embracing]

No. 3 [explore the note given; sputter; inconsistent , but trying to be long]

No. 4 [warm; embracing]

No. 5

No. 6

No. 7

Pno.

19

No. 1

No. 2

No. 3

No. 4

No. 5

No. 6

No. 7

Pno.

mp

[sim; full]

[warm; embracing]

[explore the note given; sputter; inconsistent , but trying to be long]

ppp

[warm; embracing]

p

No. 1

[sim; full]
mp

No. 2

mp

No. 3

[sim; full]
mp

No. 4.

mp

No. 5

[warm; embracing]
mp

No. 6

[sim; full]
mp

No. 7

[warm; embracing]
mp

[sim; full]
mp

Pno.

p

31

This musical score consists of seven numbered parts (No. 1 to No. 7) and a piano accompaniment (Pno.).

- No. 1:** Treble clef, starting with a melodic line in the final measure marked *mp*.
- No. 2:** Treble clef, starting with a melodic line in the second measure marked *mp*.
- No. 3:** Treble clef, starting with a melodic line in the first measure and another in the third measure marked *mp*.
- No. 4:** Treble clef, starting with a melodic line in the first measure and another in the final measure marked *mp*.
- No. 5:** Treble clef, starting with a melodic line in the third measure marked *mp*.
- No. 6:** Treble clef, starting with a melodic line in the second measure and another in the fourth measure marked *mp*.
- No. 7:** Treble clef, starting with a melodic line in the first measure and another in the fourth measure.
- Pno.:** Piano accompaniment in grand staff (treble and bass clefs). It includes a dynamic marking *p* and a detailed inset box showing a complex melodic passage in the treble clef.

The score is marked with vertical dashed lines and includes dynamic markings such as *mp* and *p*.

This musical score consists of seven vocal parts (No. 1 to No. 7) and a piano accompaniment (Pno.). The vocal parts are written in treble clef. The piano part is written in grand staff (treble and bass clefs). The score is divided into measures by vertical dashed lines. Dynamics include *mp* (mezzo-piano) and *p* (piano). An inset box in the piano part shows a detailed view of a melodic line with a *p* dynamic marking.

No. 1
mp *p* *p* *mp*

No. 2
mp *p*

No. 3
mp *p*

No. 4.
p

No. 5
mp *p*

No. 6
mp

No. 7
mp *mp* *p*

Pno.
p

43

This musical score consists of seven vocal parts (No. 1 to No. 7) and a piano accompaniment (Pno.).

- No. 1:** Treble clef, starts with a melodic phrase marked *mp*.
- No. 2:** Treble clef, features a long melodic line marked *mp* and a second phrase also marked *mp*.
- No. 3:** Treble clef, contains a melodic phrase marked *mp*.
- No. 4:** Treble clef, has two melodic phrases, both marked *mp*.
- No. 5:** Treble clef, includes a melodic phrase marked *mp*.
- No. 6:** Treble clef, begins with a short phrase and continues with a longer melodic line marked *mp*.
- No. 7:** Treble clef, starts with a phrase marked *mp* and ends with a final melodic fragment.
- Pno.:** Grand staff (treble and bass clefs). The right hand has a complex, rapid melodic passage marked *p*, which is highlighted in a box. The left hand provides harmonic support with chords and single notes.

No. 1

Musical staff No. 1, treble clef. It features a melodic line with a dynamic marking of *mp* (mezzo-piano) and *mf* (mezzo-forte). The staff is divided into measures by vertical dashed lines.

No. 2

Musical staff No. 2, treble clef. It features a melodic line with a dynamic marking of *mp* and *mf*.

No. 3

Musical staff No. 3, treble clef. It features a melodic line with a dynamic marking of *mp* and *mf*.

No. 4.

Musical staff No. 4, treble clef. It features a melodic line with a dynamic marking of *mp* and *mf*.

No. 5

Musical staff No. 5, treble clef. It features a melodic line with a dynamic marking of *mp* and *mf*.

No. 6

Musical staff No. 6, treble clef. It features a melodic line with a dynamic marking of *mp* and *<mf* (crescendo to mezzo-forte).

No. 7

Musical staff No. 7, treble clef. It features a melodic line with a dynamic marking of *mp* and *mf*.

Pno.

Piano accompaniment (Pno.) section. The upper staff is in treble clef and contains a melodic line starting with a dynamic marking of *p* (piano). The lower staff is in bass clef and contains a bass line with chords. The piano part is divided into measures by vertical dashed lines.

55

No. 1 *mp*

No. 2 *mp*

No. 3 *mp*

No. 4 *mp*

No. 5 *mp*

No. 6 *mp*

No. 7 *mp*

Pno. *p*

61

Pno. *p*