

From Dreams, We Emerge


for bass flute, clarinet, violin, cello,
electric guitar, piano and electronics

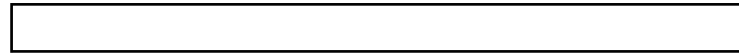


***From Dreams, We Emerge* (2011-2012)
for bass flute, clarinet, violin, cello, electric guitar, piano, and electronics**



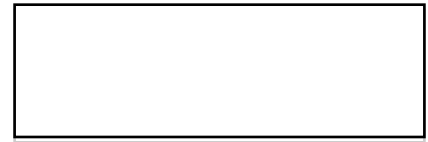
I began the initial sketch for *From Dreams, We Emerge*, with a burst of creativity that resulted in three minutes of material that I quite liked. However, after a few months of attempts, I realized I had no idea how to expand or develop this original material. The work, as it exists, became an exploration my inability to complete the initial iteration of the work. The harmonies, gestures, and melodic fragments that occur in this work are all sourced from the first sketches, although the sketches never appear in their original form. Rather, it was in the failure to achieve my intended aims that I was able to create another, unexpected work. This becomes a metaphor for our own lives. As children we dream of who we might become, however it's in the attempts to achieve these dreams, both successful, and unsuccessful, that "we" truly emerge as ourselves an unexpected, often more interesting version of who we set out to be.

 *From Dreams, We Emerge* is scored for bass flute, clarinet, violin, cello, piano, electric guitar, and electronics. The work explores subtle, shifting electronic textures built from white noise, sampled instruments, and static. The acoustic instruments weave melodic fragments in and out of this atmospheric milieu. The work was



Performance Notes: The electronics should be at a volume level so that the instruments can 'weave' in and out of them. The ensemble may be slightly amplified to benefit the balance between the instruments and electronics.

From Dreams, We Emerge



$\text{♩} = 60$

0:10 0:20 0:40 0:50 1:00 1:10 1:20

Bass Flute
blow air through instrument using the mouth shapes listed below
p ssss - shhhh

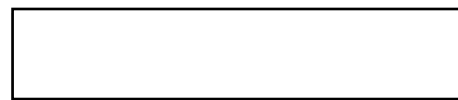
Clarinet in B \flat
blow air through instrument using the mouth shapes listed below
p ssss - shhhh

Electric Guitar
use ebow with a clean warm sound with slight reverb and echo disguise entrance with electronics so guitar is the 'response' to the electronics
slow bend towards/away Eb
n. *p*

Violin
bow behind the bridge blend with electronic sounds
p *p*

Cello
bow behind the bridge blend with electronic sounds
p *p*

Piano



1:30 1:40 1:50 2:00 2:10 2:20

B. Fl. *ppp* *p* *ppp* *p* airy tone, mixture of pitch and noise

B♭ Cl. *pp* *pp* *pp* *pp* *pp* *pp*

E. Gtr. *n.*

Vln. *ppp < f* *ppp < f* *ppp < f* *ppp < f*

Vc.

Pno. *mf* *8va* *3* *8va* *3* *8va* *3*

Lea.

Detailed description of the musical score for rehearsal mark 2 (1:30 to 2:20):

- B. Fl.:** Features a melodic line with dynamics *ppp*, *p*, *ppp*, *p*. Includes performance instructions: "breath as necessary but fade in and out to *n.*". A final phrase is marked "airy tone, mixture of pitch and noise" with dynamics *p* and *n.*.
- B♭ Cl.:** Features a melodic line with dynamics *pp*, *pp*, *pp*, *pp*, *pp*, *pp*.
- E. Gtr.:** Features a melodic line with dynamics *n.*.
- Vln.:** Features a melodic line with dynamics *ppp < f*, *ppp < f*, *ppp < f*, *ppp < f*.
- Vc.:** Features a melodic line with dynamics *mf*.
- Pno.:** Features a melodic line with dynamics *mf* and *8va* markings. Includes triplets marked "3".
- Lea.:** Features a melodic line with dynamics *mf*.

2:30 2:40 2:50 3:00 3:10

B. Fl. *p* *n.* *mp* *n.*

B♭ Cl. *n.* *f* *p* *n.*

E. Gtr. *mf* *ord.*

Vln. *pp* *n.* *f p* *n.*

Vc. *p*

Pno. *f* *mf* *p* *mf* *f* *p*

8^{va} *ord.*

Detailed description: This is a page of a musical score for six instruments: B. Fl., B♭ Cl., E. Gtr., Vln., Vc., and Pno. The score is divided into five measures, with time markers at 2:30, 2:40, 2:50, 3:00, and 3:10. The B. Fl. part starts with a piano (*p*) dynamic and a *n.* (noisy) marking, followed by a mezzo-piano (*mp*) dynamic and another *n.* marking. The B♭ Cl. part has a *n.* marking, then a forte (*f*) dynamic, and later a piano (*p*) dynamic and *n.* marking. The E. Gtr. part features a mezzo-forte (*mf*) dynamic and an *ord.* (order) marking. The Vln. part begins with a pianissimo (*pp*) dynamic and *n.* marking, then a forte (*f*) dynamic and piano (*p*) dynamic, and ends with a *n.* marking. The Vc. part starts with a piano (*p*) dynamic. The Pno. part is more complex, with dynamics ranging from *f* to *p*, including *mf* and *pp*, and features several triplets and an *ord.* marking. An *8^{va}* (octave) marking is present above the piano part in several measures.

3:20 3:30 3:40 3:50

B. Fl.

B \flat Cl.

E. Gtr.

Vln.

Vc.

(8^{va})

Pno.

4:00 4:10 4:20 4:30 4:40 4:50 5:00 5:10

B. Fl.

B \flat Cl.

E. Gtr.

Vln.

Vc.

Pno.

ppp *p* *ppp* *mp* *ppp*

mp *f mp* *ff* *pp* *ff p* *fff* *mp* *p*

pp *mp* *ppp* *pp* *p* *ppp*

solo, bring out

5:20 5:30 5:40 5:50 6:00 6:10 6:20 6:30 6:40

B. Fl. *p*

B♭ Cl. *pp* *n.* *pp* *n.* *pp* *p* *pp*

E. Gtr.

Vln. *p* *n.* *p*

Vc. *p* *p* *pp*

Pno.

Detailed description: This is a page of a musical score, page 6, for a section titled 'solo, bring out'. The score is divided into eight measures, with time markers at the top: 5:20, 5:30, 5:40, 5:50, 6:00, 6:10, 6:20, 6:30, and 6:40. The instruments are B. Fl., B♭ Cl., E. Gtr., Vln., Vc., and Pno. The B. Fl. part starts with a *p* dynamic and features a melodic line with slurs. The B♭ Cl. part has a *pp* dynamic and includes *n.* (natural) markings. The Vln. part has a *p* dynamic and *n.* markings. The Vc. part has a *p* dynamic and *pp* markings. The E. Gtr. and Pno. parts are mostly silent, indicated by rests.

6:50 7:00 7:10 7:20 7:30 7:40 7:50 8:00

B. Fl. *mp* *mf*

B♭ Cl. *p* *p* *pp*

E. Gtr. *mf* *mf*

Vln. *pp* *pppp* *pp*

Vc. *p* *mp* *p* *ppp*

Pno. *mf*

Detailed description: This page of a musical score covers the time interval from 6:50 to 8:00. It features six staves: B. Fl., B♭ Cl., E. Gtr., Vln., Vc., and Pno. The B. Fl. part begins at 6:50 with a melodic line marked *mp* and *mf*. The B♭ Cl. part starts at 7:00 with a *p* dynamic, featuring a triplet at 7:50. The E. Gtr. part has a *mf* dynamic with a sustained note at 7:20. The Vln. part enters at 7:30 with *pp* and *pppp* dynamics, including a *8va* marking. The Vc. part starts at 6:50 with a *p* dynamic and a triplet, then moves to *mp* and later *p* and *ppp*. The Pno. part has a *mf* dynamic at 7:30. The score is divided into measures by vertical bar lines.

8

8:10 8:20 8:30 8:40 8:50

B. Fl. *ssss* *p* *shhhh* *shhhh* *ssss* *p* *shhhh* *shhhh* *ssss* *p* *shhhh* *shhhh* *tacet to end*

B \flat Cl. *ssss* *p* *shhhh* *shhhh* *ssss* *p* *shhhh* *shhhh* *ssss* *p* *shhhh* *shhhh* *tacet to end*

E. Gtr. *p* *ppp* *tacet to end*

Vln. *tacet to end*

Vc. *p* *p* *p* *p* *p* *p* *tacet to end*

Pno. *pp* *mp* *p* *ppp* *tacet to end*