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Dreams

for Mixed Chorus, and Piano Trio

Composer

Larysa Kuzmenko

Full Score

Program Notes by the Composer:

texts: Alfred Lord Tennyson, Samuel Taylor Coleridge, and William Shakespeare

“Dreams” was commissioned by the Elora Festival and the Gryphon Trio with the financial assistance of the Laidlaw Foundation.

This work is in four movements. The first, “The Lotos-eaters”, suggests a “lotus-flower” induced sleep. The atmosphere is serene and ethereal.

The second movement, “I know ‘tis but a Dream, yet feel more anguish”, is for solo soprano and violin. In contrast to the first, this movement suggests fear and anxiety. The dreamer begs to be awakened, but there is no one near to help. This leads into the third movement, “Nightmare”, for piano trio alone. This movement is rhythmically driven. Here, the dreamer is being relentlessly chased by some unseen force. During the course of the movement, there are moments of calm, which are curtailed by the relentless chase. This movement ends with the dreamer waking in a cold fear.

The final movement, “Caliban”, for choir and trio, is dedicated to the memory of my niece. On Aug. 30 of 2004, Anna Maria Drozd tragically passed away at the age of 37. She often talked about a dream that she had that was so beautiful that she did not want to awaken. Caliban’s song is just such a dream. The atmosphere created here is somewhat scented with music that is sweet and sensual. Anna supported my career throughout her life, attending all of my premieres and concerts. I will miss her, and I know in my heart that she would have liked this dream.

Larysa Kuzmenko / 2004

Biography:

Larysa Kuzmenko is a Toronto-based composer, pianist and Juno nominee. Her music has been commissioned, performed, broadcast and recorded by many outstanding musicians all over the world. She has appeared as a pianist in several countries, and has performed at Carnegie Hall, St. Lawrence Centre, England, USA, Roy Thomson Hall, Massey Hall and several other Canadian venues. She is currently on staff at the University of Toronto’s Faculty of Music, where she teaches piano, harmony, and composition.

Her works demonstrate a strong affinity towards the mainstream of classical music. She imbues her music with a strong melodic sense, and a firm rooting in traditional, albeit extended tonal processes. She has been awarded commissions from the Ontario Arts Council, CBC, Laidlaw Foundation, and from private commissioners. She was a composer-in-residence at the Memorial University in Newfoundland in 2010. Her solo piano works *In Memoriam to the Victims of Chornobyl* and *Mysterious Summer’s Night* have become standard repertoire for pianists. These pieces receive over a hundred performances a year. Her choral works *Winds* and *Stars* are performed regularly all over the world with sales of over a thousand copies a year.

In 2011, Larysa received a Juno nomination for her *Piano Concerto* which was recorded on CD by well-known Ukrainian Canadian pianist Christina Petrowska Quilico. Also, she was commissioned, through a grant from the Ontario Arts Council, to write the *Behold the Night* work for the Toronto Symphony’s 90th anniversary. It was premiered by the Toronto Symphony Orchestra and the Toronto Children’s Choir. It was extremely well received by the audience and was broadcast on CBC. Oscar winner Christopher Plummer was on the same show as the premiere of *Behold the Night*. During the after show dinner, he told the composer that “Shakespeare would have been very proud of Larysa Kuzmenko’s musical setting of the text to ‘A Midsummer’s Night Dream’”. Critic Colin Eatock from the Globe and Mail wrote, “The work is as charming and colourful as any film score by Danny Elfman or John Williams”.

Prominent ensembles and soloists who have performed her works include, the Toronto Symphony Orchestra, directed by Peter Oundjian and Jukka-Pekka Saraste, Winnipeg Symphony Orchestra directed by Bramwell Tovey, Thunder Bay Orchestra directed by Jeffrey Moule, Gryphon Trio, Composer’s Orchestra directed by Gary Kulesha, cellists Shauna Rolston, Kristine Bogyo, and Kaori Yamagami, pianists Anton Kuerti and Andrew Burashko, the Elmer Esler Singers, and the Elora Festival Singers.

DREAMS

1. The Lotos-eaters

Text by Alfred Lord Tennyson (1809-1892)

Music by Larysa Kuzmenko

The musical score is arranged in three systems. The first system includes vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Violin, Violoncello, Piano). The second system includes Violin, Violoncello, and Piano. The third system includes Violin, Violoncello, and Piano. The score is in 3/4 time, with a tempo marking of quarter note = 68. The key signature has one flat (B-flat). The vocal parts are currently silent. The instrumental parts feature various musical techniques such as triplets, quintuplets, and slurs. Dynamics include *mp* (mezzo-piano) and *rit.* (ritardando). The score includes a rehearsal mark '5' at the beginning of the third system.

a tempo
mp

S
How sweet it were, hear - ing the down - ward stream,

A
How sweet it were, hear - ing the down - ward stream,

T
hear - ing the down - ward stream,

B
hear - ing the

a tempo

Vn.
p

Vc.
p

Pno.

S
down - ward stream, stream,

A
down - ward stream, stream,

T
down - ward stream, down - ward stream,

B
down - ward stream, down - ward stream,

Vn.

Vc.

Pno.

17

S *mf* With half-shut eyes ev - er to seem,

A *mf* With half-shut eyes ev - er to seem,

T *mf* With half-shut eyes, with half-shut eyes, to seem,

B *mf* With half-shut eyes, with half-shut eyes,

Vn.

Vc.

Pno. *mf*

20

S ev - er to seem, to seem

A seem, to seem

T seem, to seem

B seem, to seem

Vn.

Vc.

Pno. *p.*

24

S *mp* Fall - ing a - sleep

A *mp* Fall - ing a - sleep

T

B

Vn. *mp*

Vc. *mp*

Pno. *mp*

28

S Fall - ing a - sleep in a half - dream, in a

A Fall - ing a - sleep in a half - dream, in a

T

B

Vn.

Vc.

Pno. *8va*

31

S half - dream!

A half - dream! To dream and dream, like yon - der am - ber

T

B

Vn.

Vc.

Pno.

34

S Which will not leave the myrrh - bush on the height; To *mf*

A light, Which will not leave the myrrh - bush on the height; To *mf*

T Which will not leave the myrrh - bush on the height; To *mf*

B Which will not leave the myrrh - bush on the height; To *mf*

Vn.

Vc.

Pno.

37

S
hear each oth - er's, hear each oth - er's whis - per'd speech; Eat - ing the Lo - tos, *cresc.*

A
hear each oth - er's whis - per'd speech; Eat - ing the Lo - tos, *cresc.*

T
hear each oth - er's, hear each oth - er's whis - per'd speech; Eat - ing the Lo - tos, *cresc.*

B
hear each oth - er's whis - per'd speech; Eat - ing the Lo - tos, *cresc.*

Vn. *mf* *cresc.*

Vc. *mf* *cresc.*

Pno. *mf* *cresc.*

40

S *(cresc.)* *f*
eat - ing the Lo - tos day by day,

A *(cresc.)* *f*
eat - ing the Lo - tos day by day,

T *(cresc.)* *f*
eat - ing the Lo - tos, eat - ing the Lo - tos, eat - ing the Lo - tos

B *(cresc.)* *f*
eat - ing the Lo - tos, eat - ing the Lo - tos, eat - ing the Lo - tos

Vn. *f*

Vc. *(cresc.)* *f*

Pno. *(cresc.)* *f*

43

S *ff* day by day, *mf* To watch the

A *ff* day by day,

T *ff* day by day,

B *ff* day by day,

Vn. *ff*

Vc. *ff* *mf*

Pno. *ff* *mf*

46

S crisp - ing rip - ples on the beach, *mf* And ten - der curv - ing lines of

A To watch the crisp - ing rip - ples on the beach,

T

B

Vn. *mf*

Vc. *mf*

Pno. *mf*

49

S
cream - y spray;

A
To watch the crisp - ing rip - ples on the beach,

T
mf To watch the crisp - ing rip - ples on *mf* the beach,

B
And ten - der curv - ing lines of cream - y spray;

Vn.

Vc.

Pno.

52

S
And ten - der curv - ing lines of cream - y spray; *rit.*

A
And ten - der curv - ing lines of cream - y spray;

T
And ten - der curv - ing lines of cream - y spray;

B

Vn.

Vc.

Pno.

55 *a tempo*

S *mf*
And lend our hearts and spir - its — whol -

A *mf*
And lend our hearts and spir - its — whol -

T

B

Vn. *a tempo*

Vc. *mp espr.* *mf*

Pno. *mp*

Leo.

59

S ly —

A ly —

T *mf*
To the in - flu - ence of

B *mf*
To the in - flu - ence of

Vn. *mf*

Vc. *mf*

Pno. *mf*

62

S
A
T
B

mild - mind - ed mel - an - chol - y;

Vn.
Vc.
Pno.

f

65

S
A
T
B

rit. *a tempo*

Vn.
Vc.
Pno.

mp

68

S

A

T

B

Vn.

Vc.

Pno.

mp

mp

mp

71

S

A

T

B

Vn.

Vc.

Pno.

mp

To muse and

mp

mf

mp

mf

mp

74

S
brood *mp* a - gain in me - mo - ry, With those old

A
and live a - gain, a - gain in me - mo - ry, With those old

T
mp a - gain in me - mo - ry, With those old

B
mp a - gain in me - mo - ry, With those old

Vn.

Vc.

Pno.

78

S
fac - es of our in - fan - cy Heap'd o - ver with a mound of

A
fac - es of our in - fan - cy Heap'd o - ver with a mound of

T
fac - es of our in - fan - cy Heap'd o - ver with a mound of

B
fac - es of our in - fan - cy Heap'd o - ver with a mound of

Vn.

Vc.

Pno.

82

S
grass, Two hand-fuls of white dust, shut in an urn of brass, shut in an urn of

A
grass, Two hand-fuls of white dust, shut in an urn of brass, shut in an urn of

T
grass, Two hand-fuls of white dust, shut in an urn of brass, shut in an urn of

B
grass, Two hand-fuls of white dust, shut in an urn of brass, shut in an urn of

Vn.
f *mf*

Vc.

Pno.
mf

86

Meno mosso

S
brass! *mp* To dream and dream, *mf* like yon-der am-ber light,

A
brass! *mp* To dream and dream, *mf* like yon-der am-ber light,

T
brass! *mp* To dream and dream, *mf* like yon-der am-ber light,

B
brass! *mp* Dream, *mf* to dream,

Vn.
Meno mosso *mp*

Vc.
mp

Pno.
mf

89

Allargando

S *f* Eat-ing the Lo - tos, _____ , *p* Eat-ing the Lo - tos day by _____

A *f* Eat-ing the Lo - tos, _____ , *p* Eat-ing the Lo - tos day by _____

T *f* Eat - ing the Lo - tos, _____ , *p* Eat - ing the Lo - tos day by _____

B *f* Eat - ing the Lo - tos, _____ , *p* Eat - ing the Lo - tos day by _____

Vn. _____ , Allargando

Vc. *ff* _____ *f* _____ *ff* _____

Pno. *f* _____

93

S _____ *rit.* _____

A _____ *rit.* _____

T _____ *rit.* _____

B _____ *rit.* _____

Vn. *mp* _____ *p* _____ *rit.* _____

Vc. _____ *mp* _____ *p* _____

Pno. *p* _____ *8va* _____ *p* _____

2. I know 'tis but a Dream, yet feel more anguish

Text by Samuel Taylor Coleridge (1772-1834)

Music by Larysa Kuzmenko

Tempo rubato ♩ = 70

Soprano

Violin

f ad lib. *sf* < *f* *ff*

6 *mf*
S I know, I know 'tis but a
Vn. *mp*

10 *f*
S Dream, yet feel more an - guish
Vn. *mf* *f*

13 *mf*
S Then if it were Truth. It has been of - ten so:
Vn. *mf*

17 *f*
S Must I die un - der
Vn. *f* *ff* *mf*

agitato

21

S it? Must I die? Must I die? Is no one near?

Vn.

25

S Is no one near?

Vn.

molto cresc. *sfzmp* *ff*

28

S Will no one hear these sti-fled

Vn.

mf *mp*

32

S groans and wake me?

Vn.

f

35

S Will no one hear these sti - fled groans will no one wake me, wake

Vn.

mf

39

S me?

Vn.

ff *accel.*

3. Nightmare

Music by Larysa Kuzmenko

Violin

Violoncello

Piano

$\text{♩} = 110$

mp

Vn.

Vc.

Pno.

mp

Vn.

Vc.

Pno.

8vb

16

Vn. *cresc.*

Vc. *cresc.*

Pno. *cresc.*

(8^{vb})

21

Vn. *(cresc.)* *f*

Vc. *(cresc.)* *f*

Pno. *(cresc.)* *f*

(8^{vb})

26

Vn.

Vc.

Pno.

(8^{vb})

31

Vn.

Vc.

Pno.

sfzp

sfzp

(8^{vb})

36

Vn.

Vc.

Pno.

f

f

8^{va}

41

Vn.

Vc.

Pno.

8^{va}

46

Vn.

Vc.

Pno.

pizz.

mp

mp

8^{vb}

51

Vn.

Vc.

Pno.

mp

espr.

p

espr.

56

Vn.

Vc.

Pno.

arco

mf

p

sempre legato

mp

61

Vn.

Vc.

Pno.

mf

66

Vn.

Vc.

Pno.

mp *mf*

71

Vn.

Vc.

Pno.

76

Vn. *p*

Vc. *p*

Pno. *p*

8^{va}

81

Vn.

Vc.

Pno.

8^{va}

86

Vn. *mf* *mp*

Vc. *mf* *mp*

Pno. *mf* *mp*

8^{va}

91

Vn. *mf* *f*

Vc. *mf* *f*

Pno. *mf* *f*

(8^{va})

96

Vn.

Vc. *marc.*

Pno. *f marc.*

(8^{vb})

101

Vn.

Vc. *f*

Pno.

(8^{vb})

106

Vn.

Vc.

Pno.

(8^{vb})

111

Vn.

Vc.

Pno.

sfzp *ff*

sfzp *ff*

ff

(8^{vb})

116

Vn.

Vc.

Pno.

121

Vn. *sfp* *f* *sfz* *sfz* *ff*

Vc. *sfp* *f* *ff*

Pno. *f marc.* *loco* *8va* *sf* *8va*

126

Vn. *mp*

Vc. *mp*

Pno. *mp* *8va*

131

Vn. *mf cresc.* *f*

Vc. *mf cresc.* *f*

Pno. *mf cresc.* *f*

136

Vn. *cresc.* *ff* *mp*

Vc. *cresc.* *ff* *mp*

Pno. *cresc.* *sfmp*

8^{vb}

141

Vn.

Vc.

Pno.

8^{vb}

146

Vn. *f* *mp*

Vc. *f*

Pno. *f* *mp*

8^{va}
8^{vb}

151

Vn. *mf*

Vc. *mp* *mf*

Pno. *mf*

(8^{va})

(8^{vb})

156

Vn. *f* *ff* *fff*

Vc. *f* *ff* *fff*

Pno. *f* *ff* *fff*

(8^{va})

(8^{vb})

161

Vn.

Vc.

Pno.

166

Vn.

Vc.

Pno.

mf cresc.

171

Vn.

Vc.

Pno.

(cresc.)

f

176

Vn.

Vc.

Pno.

181

Vn. *espr.*

Vc. *mf*

Pno. *mf*

8vb-----

186

Vn.

Vc.

Pno.

191

Vn. *sfmp* *f*

Vc. *f*

Pno. *f*

30

196

Vn.

Vc.

Pno.

mf

201

Vn.

Vc.

Pno.

206

Vn.

Vc.

Pno.

f

210

Vn. *mp* *cresc.* *mf cresc.*

Vc. *mp* *cresc.* *mf cresc.*

Pno. *mp* *cresc.* *mf cresc.*

215

Vn. *f espr.* *ff*

Vc. *f* *ff*

Pno. *f* *cresc.* *ff*

220

Vn. *molto cresc.* *fff*

Vc. *molto cresc.* *fff*

Pno. *molto cresc.* *fff*

4. Caliban

Text by William Shakespeare
(from "The Tempest")

Music by Larysa Kuzmenko

♩ = 65

Soprano

Alto

Tenor

Bass

Violin

Violoncello

Piano

mp

8va

mp

leg.

6

S

A

T

B

Vn.

Vc.

Pno.

mp

Be not a - feard;

Be not a - feard;

mp

the

mf

3

mf

sempre legato

leg.

11

S
isle is, the isle is full of nois - es, of nois - es,

A
full of nois - es, of nois - es,

T
the isle is full of nois - es,

B
isle is full of nois - es,

Vn.

Vc.

Pno.

mp *mf* *mf* *mf* *mp* *f* *mp*

16

S
that give de -

A
that give de -

T
Sounds and sweet airs, that give de -

B
Sounds and sweet airs, that give de -

Vn.

Vc.

Pno.

mp *mp* *mp* *mp*

21

S
light and hurt not, hurt not. *mf*

A
light and hurt not, hurt not. *mf*

T
light and hurt not, hurt not. *mf*

B
light and hurt not, hurt not. *mf*

Vn.
mf

Vc.
mf

Pno.
mf

26

Vn.
accel. *a tempo* *f* *espr.*

Vc.
f *espr.*

Pno.
f

31

Vn.
mf

Vc.
mf

Pno.
mf

36

S *mf* a thou - sand twangl - ing in - stru -

A *mf* Some - times a thou - sand twangl - ing in - stru -

T *mp* Some - times a thou - sand twangl - ing in - stru - ments, in - stru -

B *mp* Some - times twangl - ing in - stru - ments, in - stru -

Vn. *mp*

Vc. *mp*

Pno. *mf*

39

S *f* ments Will hum, will hum a - bout mine

A *f* ments Will hum, will hum, will hum, will hum a - bout mine

T *f* ments Will hum, will hum, will hum, will hum a - bout mine

B *f* ments Will hum, will hum, will hum, will hum a - bout mine

Vn. *f* *fff*

Vc. *f* *fff*

Pno. *f* *fff*

43

S ears, will hum, will hum a - bout mine

A ears, will hum, will hum, will hum, will hum a - bout mine

T ears, will hum, will hum a - bout mine

B ears, will hum, will hum a - bout mine

Vn.

Vc.

Pno.

47

S ears, mine ears, *mf* *rit.* *a tempo*

A ears, mine ears, *mf* *mp*

T ears, mine ears, *mf*

B ears, mine ears,

Vn. *mf* *rit.* *a tempo*

Vc. *mp*

Pno.

51 *mp*

S and some - time voic - es That, if I then had

A some - time voic - es That, if I then had waked, had

T *mp* and some - time voic - es That, if I then had waked

B

Vn.

Vc.

Pno.

54

S waked

A waked

T *mp* 3 af - ter long

B *mp* That, if I then had waked

Vn.

Vc.

Pno. *mp* *mf* *mp*

57 *mp* 3

S af - ter long sleep, af - ter long sleep, Will make me

A sleep, af - ter long sleep, af - ter long sleep, Will make me

T af - ter long sleep, af - ter long sleep, Will make me

B *mp* af - ter long sleep, Will make me

Vn.

Vc.

Pno.

60 *mf* *mp*

S sleep a - gain, a - gain, a -

A *mf* sleep a - gain, a - gain, a -

T *mf* sleep, make me sleep a - gain, *mp* make me sleep a -

B *mf* sleep, a - gain, a - gain, a -

Vn. *mf* *mp*

Vc. *mf* *mp* *8va*

Pno. *mf* 3

63 *p* *rit.*

S gain: *p*

A gain: *p*

T gain: *p*

B gain: *p*

Vn. *p* *rit.*

Vc. *p* *mp* *mf*

Pno. *mp*

67 *a tempo*

S

A

T *mp*
and then, in dream - ing, —

B *mp*
and then in dream -

Vn. *a tempo*

Vc. *mp*

Pno. *mp*