

Program and Performance Notes

Program Note

Although extremely simple—even childlike—Bliss Carman’s poem “Children of Dream” [sic] provided a rich source of inspiration for this piece. The poem’s varied natural images add up to something larger: the idea that all living things enhance each other with their differences—that we are one because we are diverse. Musically, I reflected this rich diversity with colourful harmonies and polyphonic textures. Different voices present contrasting images from the poem in counterpoint, often playing off each other’s musical material. No matter how complex this counterpoint gets, however, it always leads back to simple homophony (signifying unity) on the refrain “all are children of a dream.”

Performance Notes

The faster sections of this piece (mm. 1-42 and mm. 72-83) should maintain a sense of lightness and rhythmic energy. marked tempos should be followed (not too slow!) and the piano should provide a steady, flowing 8th-note pulse. Rehearsing these sections up to *ter po* may also help give singers a clearer sense of direction across the music’s long phrases.

The polyphonic section at “F” (m. 72) should have an energized, driving quality. Steady tempo, precise tone, and crisp consonants are especially important here (pretend you’re singing Handel!) in order to prevent the texture from getting too thick and heavy.

Unless otherwise indicated, sections should breathe together at commas in the text.

NRK

Children of a Dream

S.S.A.A., piano

Bliss Carman (1861-1929)

Nicholas Ryan Kelly

Light and flowing, $\text{♩} = 96-104$

SOPRANO 2

ALTO 2

Piano

The lo - cust sings

The lo - cust sings

p

p

p

ped. * *ped.* *

S.1

S.2

A.1

A.2

Pno.

the frog

the Au - gust noon,

the frog

in the Au - gust noon,

p

p

sim (ped. harmonically)

(duration: approx. 4'30")

P1605

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4

9 *mp* 10 11 *p* **A** 12

S.1
in the A - pril night,

S.2
the i - ris loves the

A.1
mp 10 11 *p*
in the A - pril night,

A.2
the i - ris loves the

Pno.

13 14 15 16

S.1
the lau - rel loves the height, and all are

S.2
mead - ow land, and all are

A.1
the lau - rel loves the height, and all are

A.2
mead-ow land, and all are

Pno.
cresc. *mp*

poco rit.

a tempo, but freely

mf

p

S.1
 17 18 19 20
 chil - dren of a dream,

mf

p

S.2
 chil - dren of a dream,

mf

p

A.1
 chil - dren of a dream,

mf

p

A.2
 chil - dren of a dream,

poco rit.

a tempo, but freely

8va

Pno.

mf *decresc.*

p (L.H. loco)

Red.

ppp

B Strict tempo ♩=96

S.1
 21 22 23 24

S.2

A.1

A.2

(8) *loco*

B Strict tempo ♩=96

Pno.

cresc.

mf

pp

cresc.

* *Red.*

* *Red.*

25 26 27 28

S.1

S.2 *p*
The trout runs in the o - pen

A.1

A.2 *p*
The trout runs in the o - pen

Pno. *p*

* *sim* (Re-harmonically)

29 30 31 32

S.1 *mp*
the sword - fish keeps the sea,

S.2
brook,

A.1 *mp*
the sword - fish keeps the sea,

A.2
brook,

Pno.

C

S.1 *p* 33 *mp* 34 35
 the brown bear knows where the black - ber - ry grows,

S.2 *p* *mp*
 the brown bear knows where the black - ber - ry grows,

A.1 *p* *mp*
 the brown bear knows where the black - ber - ry grows,

A.2 *p* *mp*
 the brown bear knows where the black - ber - ry grows,

Pno. *cresc.* *mp*

(senza Ped.)

S.1 *>p* 36 *mf* 37 38
 and all are

S.2 *>p* *mp*
 the clo-ver calls the bee the clo-ver calls the bee,

A.1 *>p* *mp*
 the clo-ver calls the bee, the clo-ver calls the bee

A.2
 the clo-ver calls the bee, the clo-ver calls the bee,

Pno. *p* *cresc.*

(con Ped.)

8

più f *pp*

S.1
 39 *mf* *pp*
 chil - - - dren of a dream,

S.2
mf *pp*
 and all are chil - dren, dream,

A.1
mf *pp*
 and all are chil - dren, dream,

A.2
mf *pp*
 and all are chil - dren, dream,

Pno.
f *mp*
8va

43 *rit. poco a poco* 44 45 46 *

S.1

S.2

A.1
pp *pp*
 and all are chil - - - dren

A.2
pp *pp*
 and all are chil - - - dren

Pno.
>p *8va* *loco*
ped. * *sim (ped. harmonically)*

47 48 49 50

S.1

S.2

A.1
of a dream.

A.2
of a dream.

Pno.
pp *cresc.* *ppp* *pp* *8va*

D Poco meno mosso ♩=84

51 52 53 54

S.1
The lo - cust sings, the i - ris

S.2
The lo - cust sings, the i - ris

A.1
The lo - cust sings, the i - ris

A.2
The lo - cust sings, the i - ris

Pno.
pp *pp*

S.1 *p* *pp* 55 56 57 58

grows, the

S.2 *p* *pp*

grows, the

A.1 *p* *pp*

grows, the

A.2 *p* *pp*

grows, the

Pno. *p* *pp*

S.1 *mp* *pp* 59 61 62

thrush keeps to the wood-land bound,

S.2 *mp* *pp*

thrush keeps to the wood - land bound,

A.1 *mp* *pp*

thrush keeps to the wood-land bound,

A.2 *mp* *pp*

thrush keeps to the wood-land bound,

Pno. *pp*

E

poco accel.

S.1 63 64 65 66 *p*

S.2 *p*

the white ash

A.1 *mp*

the black ash grows in the swamp-y ground,

A.2 *mp*

the black ash grows in the swamp-y ground,

Pno. *mp* *p* *mp* *poco accel.*

S.1 *mp* *fp*

grows in the dry, the hawk keeps to the o - pen sky,

S.2 *mp* *fp*

grows in the dry, the hawk keeps to the o - pen sky,

A.1 *mf* *mp*

ground, and all are

A.2 *mf* *mp*

ground, and all are

Pno. *mf* *mp*

F Tempo I (building momentum)

71 *f* 72 *sub. p* 73 *cresc. poco a poco* 74

S.1
The black ash grows in the swamp-y

S.2
The trout

A.1
f *p cresc. poco a poco*
chil - dren, the white ash grows in the dry

A.2
f
chil - dren,

Pno.
f *sub. p* *cresc. poco a poco*

F Tempo I (building momentum)

75 77 78

S.1
ground, the lo - cust sings in the Au-gust

S.2
runs in the o - pen brook, and all are,

A.1
ground, the frog sings in the A - pril

A.2
mp cresc. poco a poco
the sword - fish keeps to the sea, and all are,

Pno.

79 80 81 *fp* 82

S.1 noon, and all,

S.2 and all are, and each will

A.1 night, and all,

A.2 and all are, and each will

Pno. (driving; do not drag)

(*senza Ped.*) (*con Ped.*)

f *sub. p* *cresc.*

f *sub. p* *cresc.*

f *cresc.*

83 84 85 86

S.1 and each will hold its

S.2 hold, will hold its

A.1 and each will hold its

A.2 hold, will hold its

Pno. (*poco rit.*)

mp cresc. *f* *f* *f*

G Broadly ♩=84

poco rit. **G** Broadly ♩=84

5

rit.

87 88 89 90

S.1 ten - ure of earth and sun and stream

S.2 ten - ure of earth and sun and stream

A.1 ten - ure of earth and sun and stream

A.2 ten - ure of earth and sun and stream

Pno. *più cresc.* *ff* *rit.* *8^{va}*

91 92 93 94

S.1 for all are crea - tures of de - sire,

S.2 for all are crea - tures of de - sire,

A.1 for all are crea - tures of de - sire,

A.2 for all are crea - tures of de - sire,

Pno. *mp* *pp* *a tempo* (♩=84) *H* *rit.* *8^{va}*

poco rit.
mp

Poco meno mosso: rubato
p

S.1
and chil - dren of a dream.

S.2
and chil - dren

A.1
and chil - dren

A.2
and chil - dren

poco rit.

Poco meno mosso: rubato

Pno.
(L.H.)

S.1
of a dream.

S.2
of a dream.

A.1
of a dream.

A.2
of a dream.

Pno.



Commended by the *Vancouver Sun* for his “sophisticated work of such immediate, glittery appeal,” Nicholas Ryan Kelly composes music for bands, choirs, and (occasionally) orchestras throughout North America.

First drawn to music’s storytelling power through film soundtracks and symphonic poems, he studied music composition at Ithaca College in New York and the University of British Columbia in Vancouver. Since 2015, he has received numerous national and international awards for his choral and wind band compositions, including the Edwin Fissinger Choral Composition Prize.

Originally from rural New York State, Nick now lives in British Columbia’s beautiful Okanagan Valley, where he is heavily involved in music-making at the community level as a composer, conductor, and teacher.



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