

GWYNETH WALKER

SOME DREAMS
HANG
IN THE
AIR



No. 2 from *Dreams and Dances* • SATB Chorus & Piano or Strings • Cat. No. 5030

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the Farmington, CT High School Chamber Singers & String Ensemble

Some Dreams Hang in the Air

(No. 2 from *Dreams and Dances*)

for SATB Chorus and Piano or Strings Orchestra⁺

Lucille Clifton *

Gwyneth Walker

With gentle motion

Piano

p

Red. stays

4

8

12 [A]

poco cresc.

16

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⁺ Parts available from the publisher.

20 **B** *accel.* *faster*

mf *f*

rit. * *rit.* * *rit.* *

23 *rit.*

rit. * *rit.* * *rit. stays*

28 **C** *Slowly* *p*

S Some dreams hang in the air _____ like smoke. _____

A _____ hang in the air like smoke. _____

T Some dreams _____ hang in the air like smoke. _____

B _____ like smoke. _____

C *Slowly*

*

32

D

Some dreams get all in your clothes —
and be
Some dreams

p rapidly, blurred

D

p
soft

37

you do.
wear - ing them more than you do.
more than you do.
more than you do.

p

p
soft

*

soft

41

mp and
hold them, and
mp and
And you be half the time try-ing to hold them, and

*
*

45

accel. *faster* *f*
half the time try-ing to wave them a-way. Some dreams, some dreams,
f
half the time try-ing to wave them a-way. Some dreams, some dreams,
f
half the time try-ing to wave them a-way. Some dreams, some dreams,
f
mm way. Ah
accel. *faster* *f*

48

rit. *p mp*

some dreams, some dreams, some dreams — hang in the air like

p

some dreams, some dreams, some dream — mm —

p

some dreams, some dreams, some dream — mm —

p

some — dream — mm —

rit. *p*

* *rit.* *

52 **F** *Quickly*
p

smoke. —

(p)

la la

(p)

la la

(p)

la la

F *Quickly*

p

soft *rit.* —

56

la la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la

la

59

G $d. = d$

la la la la la la la _____ and they

la la la la la la la _____ and they

la la la la la la la _____

mf _____ 3 _____

Their smell _____ be all o - ver you, _____

G $d. = d$

62 *rit.* **Slower** (*f*)

get to your eyes and you cry. The fire be gone,

get to your eyes and you cry. and the

eyes and you cry. The fire be gone, and the

eyes and you cry. The fire be gone, and the

p *f* *mf* *f* *mf* *f* *mf*

rit. **Slower**

67 *mf* **[H] Slowly, freely**

But some dreams hang in the air

wood be gone. hang in the

wood be gone.

wood be gone.

wood be gone.

p *mf* *p* *mf*

[H] Slowly, freely

p *mf*

rit. * *rit.*

71

like smoke.

air like smoke.

mf hang in the air like smoke.

mf hang in the air like smoke.

75

I *quasi recitative*
p echo

The fire be gone,

p echo
and the wood be

I *quasi recitative*

p

* *rit.*

79

gone _____

p echo and you be half the time try - ing to hold _____ them. But

p echo hold _____ them _____

*

83 J

(p) some _____ dreams hang in the air, They

(p) some dreams _____ hang in the air, They

falsetto some dreams _____ hang in the air, They

mm _____

J

accel.

88

hang in the air, — They hang in the air, — like smoke, —

hang in the air, They hang in the air, like smoke, —

hang in the air, They hang in the air, like smoke, —

They hang in the air, — like smoke, —

accel.

91 **Quickly** K

touch - ing ev - ery - thing, —

touch - ing ev - ery - thing, —

touch - ing ev - ery - thing, —

touch - ing ev - ery - thing, —

Quickly K

f

95

Musical score for measures 95-98. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts consist of long, sustained notes with a melisma-like quality, each accompanied by the syllable 'nn'. The piano accompaniment begins with a tremolo in the right hand and a steady bass line in the left hand. A dynamic marking of *f* is present. An asterisk (*) is located below the piano part at the end of the system.

99

L With energy

Musical score for measures 99-102. It features four vocal staves and a piano accompaniment. The vocal parts are more active than in the previous system, with some notes marked with accents. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamic markings include *f* and *mf*. A box containing the letter 'L' and the text 'With energy' is placed above the piano part. An asterisk (*) is located below the piano part at the end of the system.

103

gradual rit.

pp barely audible

Ah
pp barely audible

Ah
pp barely audible

Ah
pp barely audible

gradual rit.

* red. * red. *

108

p Slowly

p

p

p

p

Slowly

p

* red. *

soft red. * *

ABOUT THE COMPOSER

If you were to hear a performance of Gwyneth Walker's *White Horses* or *The Lord's Prayer* and then walk next door to a performance of *Match Point*, you'd find it difficult to believe she wrote all three. In the first two, the composer has embraced the art of serious choral composition. In the third, she has written an entertaining, tongue-in-cheek orchestral work where the timpani player uses tennis balls instead of mallets and the conductor trades in the baton for a racket.

Gwyneth Walker is a prolific and inventive composer equally at home writing for children, amateurs, and professional choruses and orchestra. In a recent interview, the composer noted, "I've always admired Benjamin Britten for the diversity of his music. He wrote for everyone . . . from local kids to Rostropovich."

Ms. Walker has been composing full-time since 1982, following a 14 year career as a teacher of theory and composition at Oberlin College, the Hartford Conservatory, and the Hartt School of Music. She is co-founder and former director of the Consortium of Vermont Composers.

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