

Joseph Klein

dreaming the dark
down slowly

(1990)

text and choreography by Emily B. Stuart

to Jan Harrington and the Indiana University
Contemporary Vocal Ensemble

duration: c. 20'

PERFORMERS

- onstage { Solo Mezzo-soprano, in rocking chair
Solo Tenor
Solo Chorus:
3 female, SSA (1-3)
3 male, TTB (4-6), in rocking chairs
- offstage { Chorus:
6 female, SSSSAA (1-6); 6 male, TTTTBB (7-12);
also playing the following instruments:
1. pitch pipe
2. aluminum water bowl (high), friction drum
3. pitch pipe
4. aluminum water bowl (low), metal clicker toy (high)
5. pitch pipe
6. aluminum water bowl (medium), claves
7. pitch pipe
8. music box (#1), gong (medium), metal clicker toy (low)
9. music box (#2), pitch pipe
10. gong (high), woodblock, finger cymbals
11. music box (#3), pitch pipe
12. music box (#4), gong (low), maraca

INTERNATIONAL PHONETIC ALPHABET







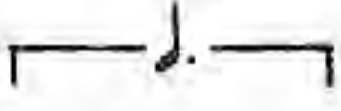


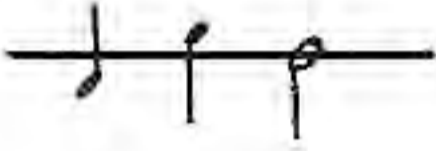

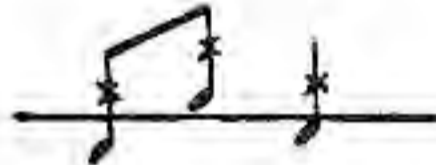

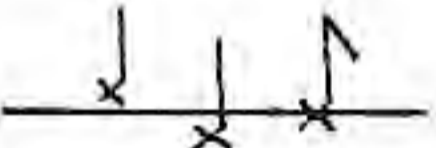
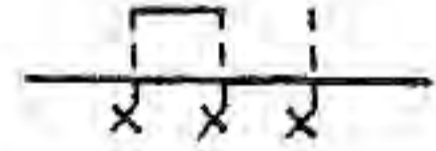





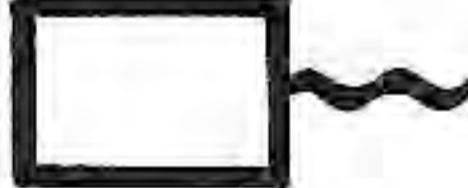






[i] = <u>ee</u> as in <u>seed</u>	[ʌ] = <u>u</u> as in <u>mud</u>
[ɛ] = <u>e</u> as in <u>sled</u>	[w] = <u>w</u> as in <u>witch</u>
[a] = <u>a</u> as in <u>lamb</u>	[l] = <u>l</u> as in <u>law</u>
[ɑ] = <u>a</u> as in <u>palm</u>	[r] = <u>r</u> as in <u>raw</u>
[ɔ] = <u>aw</u> as in <u>paw</u>	[t] = <u>t</u> as in <u>to</u>
[o] = <u>o</u> as in <u>float</u>	[p] = <u>p</u> as in <u>pat</u>
[u] = <u>oo</u> as in <u>boot</u>	[g] = <u>g</u> as in <u>gone</u>
[m] = <u>m</u> as in <u>now</u>	[f] = <u>f</u> as in <u>fife</u>
[n] = <u>n</u> as in <u>no</u>	[ð] = <u>th</u> as in <u>thy</u>
[au] = <u>ou</u> as in <u>pound</u>	[s] = <u>s</u> as in <u>sue</u>
[ai] = <u>i</u> as in <u>pile</u>	[z] = <u>z</u> as in <u>zip</u>

MISCELLANEA

Accidentals apply only to those pitches which they immediately precede, except in the case of repeated pitches.

Durations of spatially notated sections are dependent upon the choreography, and are thus not specified in the score.

SYMBOLS

	clean release or break in sound		match the highest pitch of another performer, as indicated by the broken line and arrow; accidentals modify resulting pitch accordingly
	enter unnoticeably		
	release unnoticeably	$\pm \frac{1}{4}$	quarter-tone fluctuations around given pitch
	relatively short fermata	$\pm \frac{1}{2}$	half-tone fluctuations around given pitch
	relatively long fermata (duration specified above)	\hat{N} \hat{X}	inhale, exhale
	duration of unmetered event within metered context		sung (ord.), pitches specified
	beat indications for unmetered event within metered context		sung (ord.), pitches approximate
	fluctuate between given parameters ad libitum		sprechgesang
	gradual modulation from one mode of performance to another		spoken
mo-i-ai-won... m---->o...	continue modulating phonemes indicated, ad libitum		whispered
	as fast as possible		clicker toy: depress/release
	ritardando		repeat material within brackets precisely as indicated for the duration of the solid line
	accelerando		perform the material within the box with some degree of freedom for the duration of the wavy line
	tone cluster		add the material within the open box to that which has already been established
	portamento		stop upon completion of bracketed material one final time
	highest pitch possible		
	lowest pitch possible		

dreaming the dark down slowly

Joseph Klein
(1990)

I. Lullaby

Solo Tenor

Solo Mezzo-soprano

Solo Chorus

Chorus (Offstage)

Lights down;
curtains open.

Rocking chair

Rocking chair

Rocking chair

(♩ = c. 72)
ppp *cresc.*

Solo M. Continue rocking (gently) until "II. Awakening" (p.9).

4

Solo Chor. 5

6 Rocking chair

1 Pour water

2

3 Pour water

4

5 Pour water

6

Chor. 8

9 Music box #2

11 Music box #3

12

poco - a - poco *mp*

Solo M. Weep not my

4

Solo Chor. 5

6

1

2

3

4

5

6

Chor. 8 Music box #1

9

11

12

Solo M. 
 wan-ton smile u-pon my knee When thou art old there's grief enough for

Solo Chor. 

Chor. 

Chor. 

Chor. 

Music box #4



Solo M. 
 thee When thou art old m

Solo Chor. 

Chor. 

Chor. 

Chor. 

Chor. 

Chor. 

Chor. 

Solo M.

1

2

3

Solo Chorus.

4

5

6

3

4

5

6

Chorus.

8

9

11

12

p

n

(m)

3

m

m

m

m

m

m

m

m

m

m

m

m

m

m

m

i o ai...

Continue rocking (gradually becoming more vigorous) until "II. Awakening" (p.9).

Solo Chor.

1
2
3
4
5
6

o ai A...
o ai i...
e au d...
o e i...
i A o...

Chor.

3
4
8
9
11
12

Allow music boxes to run down naturally.

Solo Chor.

1
2
3
4
5
6

wen mail A...
on mai ni...
wen au dr...
ol er ri...

Chor.

3
4
5
6
7
8
9
10

2/4 (J = c. 60)
p
m
p
m
p
m

Solo Chor.

1 wi no mai... wip not mai...

2 won smail Δ...

3 wen ðau or...

4 ol ðerz ri...

5 i-nΔ or...

Chor.

1 *p* m

2 o e i

3 e au a e au a we

4 o ai i o ai i

5 o ai

6

7

8

9

10

11 *p*

12 m

Solo Chor.

1
2
3
4
5
6

won-t'n smail Ap...

wen ðau art...

old ðerz grif...

i-nΛf for...

Chor.

1
2
3
4
5
6
7
8
9
10
11
12

-(m) — i Λ o i nΛ o i nΛ or

ol e i ol er i oler ri olderri olderziold

au a wen au a wen au ar wenðauart...

on ai i on ai ni on mainion mai ni... 3

Λ o ai Λ wɔ ai Λ won ai Λ won

-(m) — i o ai wi o ai wi

Solo Chor.

1 "Weep not my wanton..."
 2 "my wanton smile..."
 3 "smile upon my knee..."
 4 "When thou art old..."
 5 "art old there's grief..."
 6 "grief enough for thee..."

$\text{J} \text{---} \rightarrow \text{♩} \text{---} \rightarrow \text{♪} \text{---}$
p --- \rightarrow *mf* --- \rightarrow *ff*
poco accel. --- \rightarrow
 place greater emphasis on underlined words.

Chor.

1 i nΛ for inΛ for...
 2
 3
 4 ðerz ri old ðerzrif old ðerz-grif...
 5
 6
 7
 8
 9 mai Λ won-t'n mail won-t'n smail...
 10
 11
 12 no ai wi no mai wi no mai wip no mai wip not mai...

Solo Chor.

1
 2
 3
 4
 5
 6

Chor.

1
 2
 3
 4
 5
 6
 7
 8
 9
 10
 11
 12

Solo Chor.

Chor.

1 "grief enough for thee..."

2 "art old there's grief..."

3 "When thou art old..."

4 "smile upon my knee..."

5 "my wanton smile..."

6 "Weep not my wanton..."

p ----- *mf* ----- *ff*

poco accel. -----

place greater emphasis on underlined words.

Solo Chor.

Chor.

II. Awakening

Solo T.

mp non vib. ----- *vib.* (quasi yawn)

[i s li p] ne-ver not e-ver [sli]

Solo Chor.

1 *n* ----- *pp*

i -----

4 $\overleftarrow{\text{IN}} \leftrightarrow \overrightarrow{\text{EX}}$ *ad lib.*

5 $\overleftarrow{\text{IN}} \leftrightarrow \overrightarrow{\text{EX}}$ *ad lib.*

Solo T. $(b\Delta)$ mf (quasi yawn)
 —(i)— not e-ver sleep sleep

1 pp $\pm \frac{1}{4}$
 —(i)— $\pm \frac{1}{4}$

2 $(b\Delta)$ pp
 —(i)— n pp $\pm \frac{1}{4}$

Solo Chor. 3 i
 4 $\hat{IN} \leftrightarrow \hat{EX}$ $ad lib.$
 5
 6

Solo T. p mp
 all night long (all night long?) ne-ver

1 (i)
 —(i)—

Solo Chor. 2 $(b\Delta)$ $\pm \frac{1}{4}$
 —(i)— $\pm \frac{1}{4}$

3 $(\#A)$
 —(i)—

4
 5
 6

mp

Solo T. *e-ver*

1 *n*

2 *(i)* →

Solo Chor. *(i)* →

3 *(i)* →

4

5

6

3

5

Chor. *(j = c. 56)* EX → IN ← ,

7

9

PITCH PIPE *pp* < >

(j = c. 66) EX → IN ← ,

PITCH PIPE *pp* < >

Solo T.

2 *n*

Solo Chor. *(i)* →

3 *(i)* →

4

5

6

3 *(j = c. 72)* EX → IN ← ,

5

7

Chor. *(j = c. 50)* EX → IN ← ,

9

PITCH PIPE *pp* < >

Solo T. *mf* [s — li — p] I want

Solo Chor. 4 *n*

Solo Chor. 5 *n*

Solo Chor. 6

Chor. 3

Chor. 5

Chor. 7

Chor. 9

Solo T. *mf* (ord.) I want to [s — lip] *mp* ve-ry deep

Solo Chor. 1 want to sleep

Solo Chor. 2 want to sleep

Solo Chor. 3 want to sleep

Solo Chor. 4 want to sleep

Solo Chor. 5 want to sleep

Solo Chor. 6 *n* want to sleep

Chor. 3

Chor. 5

Chor. 9

Solo T. (yawn)

Chor. 3 9

(♩ = c. 60)

p and [dri

Solo T.

Chor. 1 2 3 4 5 6 7 8 9 10 11 12

(♩ = c. 60)

pp *mp* *n*

tutti: *pp* *mp* *n*

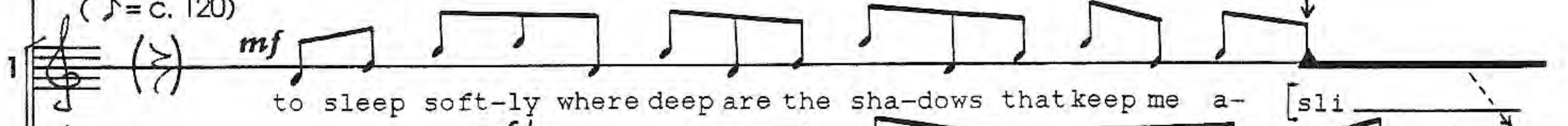
(♩ = c. 120)

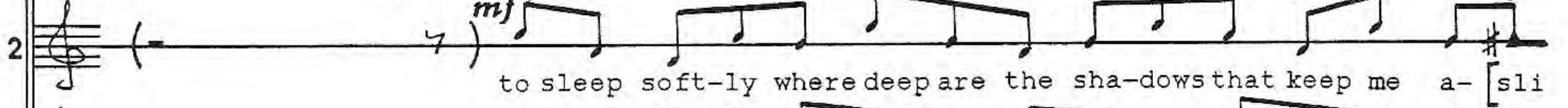
mf (*molto espress.*)

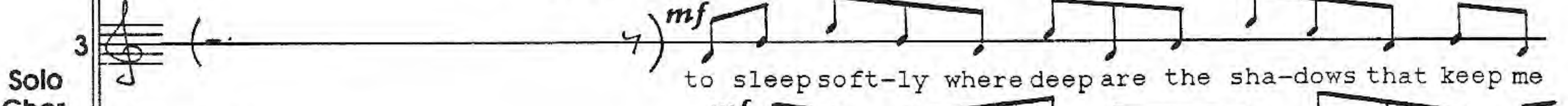
Solo T. 

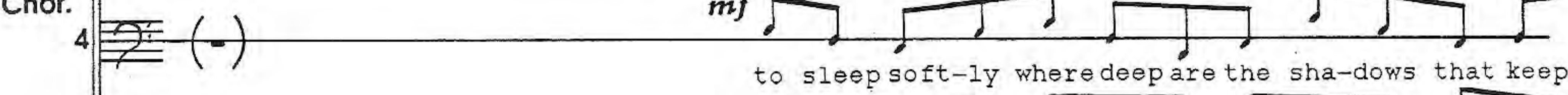
(♩ = c. 120)

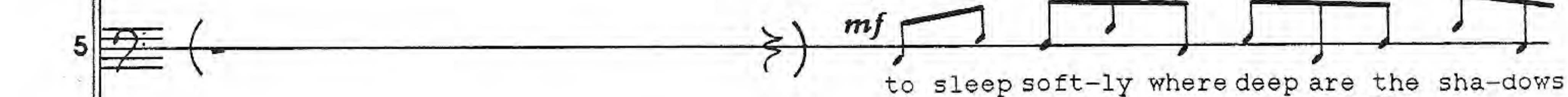
mf

1 

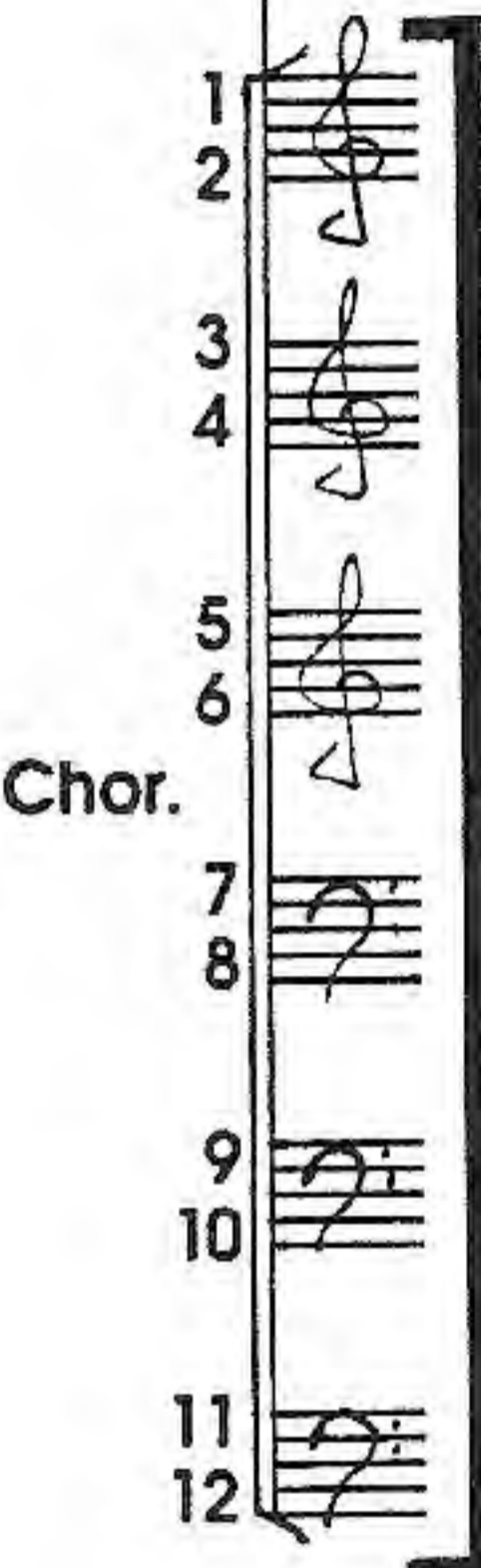
2 

Solo Chor. 3 

4 

5 

6 

Chor. 



Solo T.

1 (A) - (i) p s

2 (A) - (i)

3 a- [sli

Solo Chor.

4 me a- [sli p

5 that keep me a- [sli

6 the sha-dows that keep me a- [sli x

1 *poco rit.*

2

3

4

5

6

Chor.

7 *poco accel.*

8

9 *poco rit.*

10

11

12

Solo Chor.

Chor.

Solo Chor.

Chor.

Portamento freely between pitches in a slow, gentle manner (emulating offstage chorus); alter indicated phonemes ad lib.

Subtly add portamento between pitches.

pp ↔ mp

pp ↔ mp

m --- ∅ --- m...

m --- ∅ --- m...

1
2
3
Solo Chor.
4
5
6

pp ↔ *mp*
m --- → ∅ --- → m

pp ↔ *mp*
m --- → ∅ --- → m

pp ↔ *mp*
m --- → ∅ --- → m

pp ↔ *mp*
m --- → ∅ --- → m

(♩ = c. 72)
mp
3/4 # m →

1
6
7
Chor.
12



Solo T.

mf (*molto vib.*) , (ord.) 3 ,

would not I could not sleep

(♩ = c. 72)
mp
3/4 # m →

(♩ = c. 72)
mp
3/4 # m →

(♩ = c. 72)
mp
3/4 # m →

(♩ = c. 72)
mp
3/4 # m →

1
2
3
Solo Chor.
4
5
6

1
2
3
4
5
6
7
Chor.
10
11
12

Music box #3
Music box #4

(molto vib.) , *(ord.)* $\overset{f}{\text{3}}$,

Solo T. would not I could not weep

1 2 3 4 5

Solo Chor.

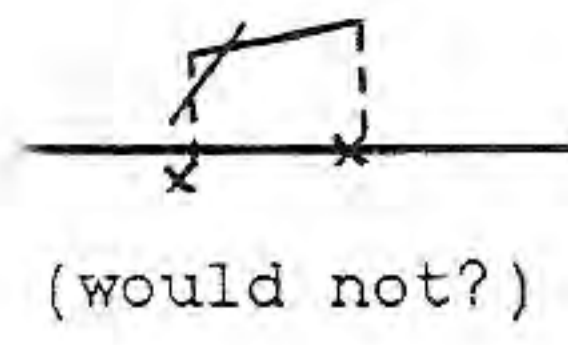
1 2 3 4 5 6 7 8 9 10 11 12

Chor.

Music box #1

Music box #2

Solo T.



1 (♩ = 66 ↔ 72)

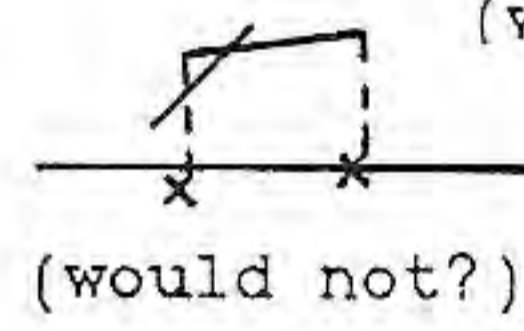
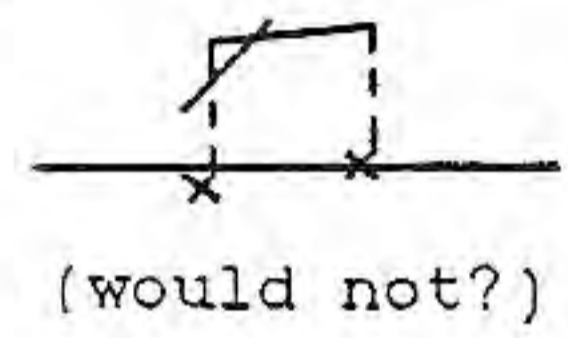
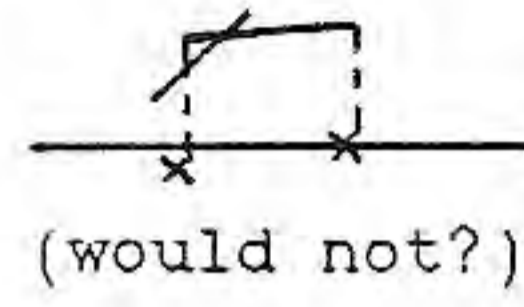
(♩) i o ai

2 (♩ = 66 ↔ 72)

o — e

3 **3**
4

Solo Chor.



1 (♩ = 66 ↔ 72)

Λ o ai (♩ = 66 ↔ 72)

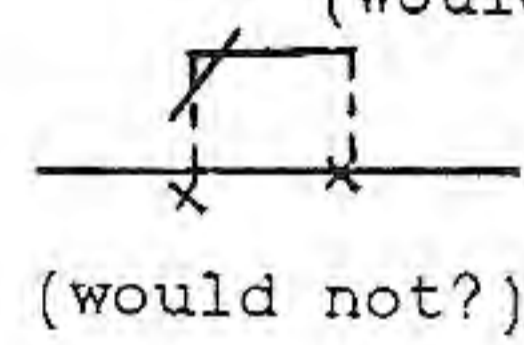
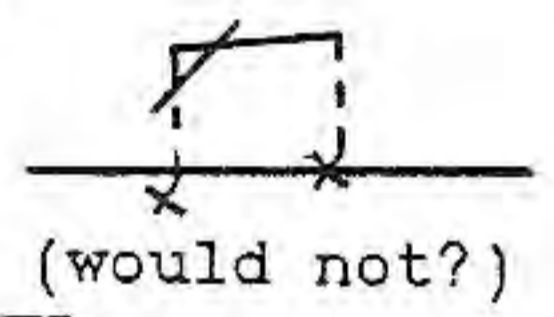
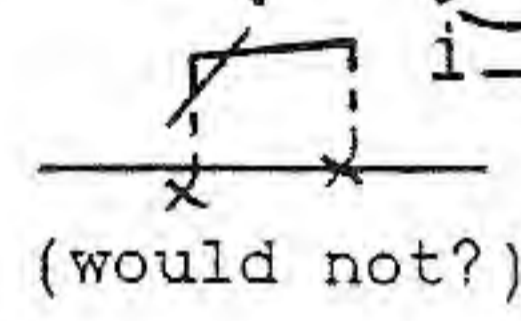
2 (♩ = 66 ↔ 72)

ε au a

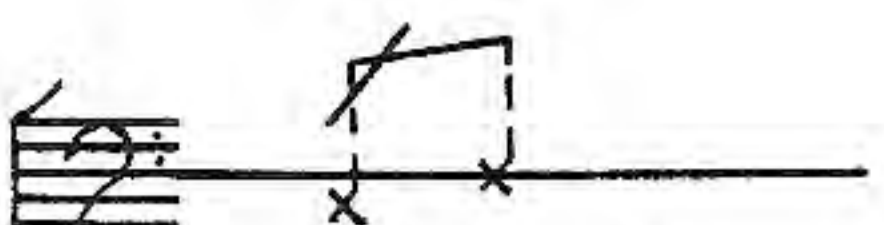
3 (♩ = 66 ↔ 72)


1 — Λ


Chor.



Allow music boxes to run down naturally.

Solo T. 
 (could not?)

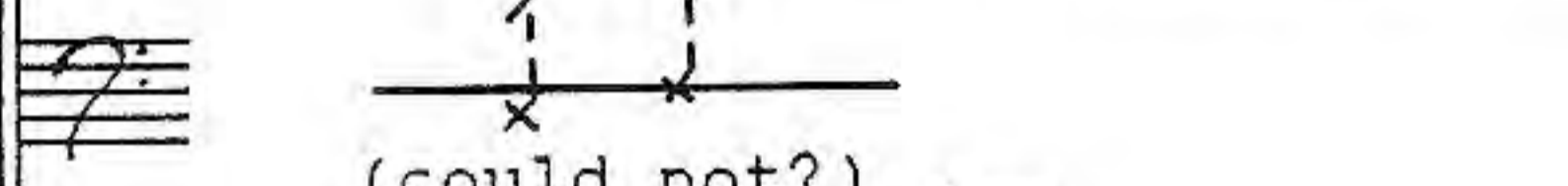
mp (♩ = c. 80)

 fad-ing [so-ro _____]

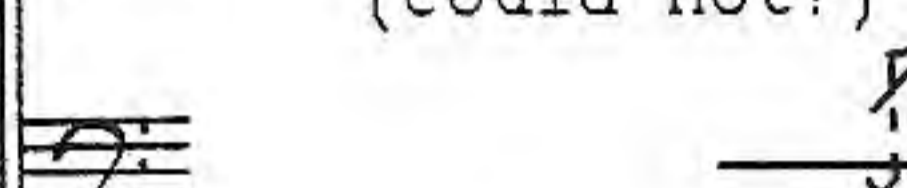
1 

2 

Solo Chor.

3 
 Δ o i

4 
 (could not?)


5 
 (could not?)

6 
 (could not?)

1 

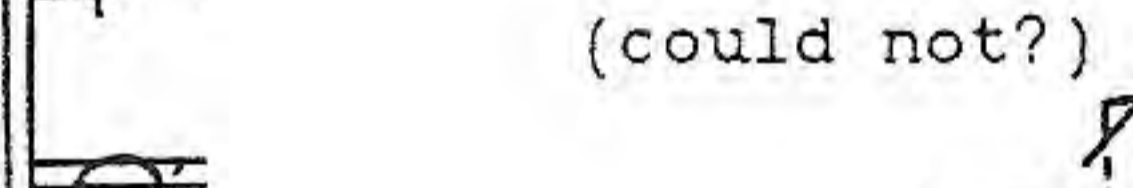
2 

3 
 au α

4 
 Δ i

Chor.


7 
 (could not?)

8 
 (could not?)

9 
 (could not?)

10 
 (could not?)

11 
 (could not?)

12 
 (could not?)

Solo T. *mp* so still,

1 *(non vib.)*

2 *(J = 66 ↔ 72)*

Solo Chor.

3

4

5

6

1 *(non vib.)*

2

3

4

5

6

Chor.

7

8 Pour water

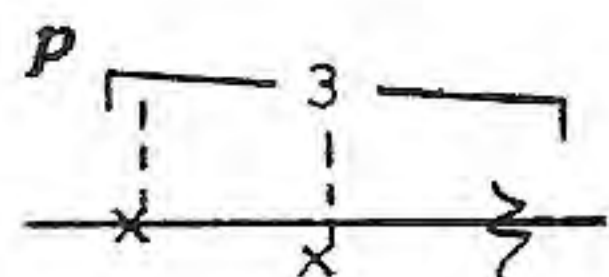
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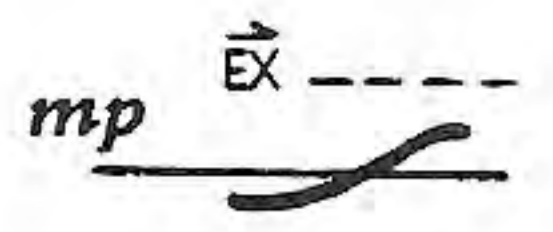
10 Pour water

11


12

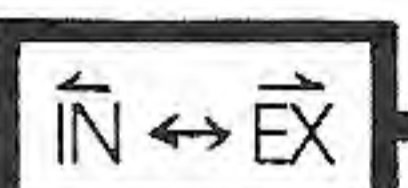
Detailed description of the musical score: The score is divided into two main sections: Solo T. and Chor. The Solo T. section consists of a single staff with a wavy line representing a vocal line, followed by a long horizontal line with a circled 'o' and a 'z' below it. The Chor. section consists of 12 staves. Staves 1-6 are grouped as 'Solo Chor.' and staves 7-12 as 'Chor.'. Staves 1 and 2 have specific musical notations, including a tempo change from 66 to 72. Staves 1 and 2 also have performance instructions like '(non vib.)' and 'i' or 'm' with arrows. Staves 7 and 10 have boxes labeled 'Pour water' with wavy lines representing water being poured.

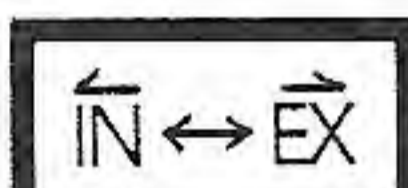
p 
so still,

mp 
faint


Solo T.


1 


2 

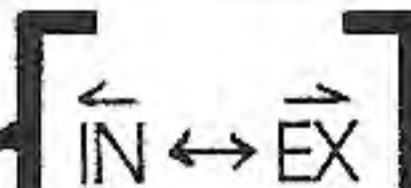
3 


Solo Chor.


4 


5 


6 


1 


2 


3 


4 


5 


6 


7 

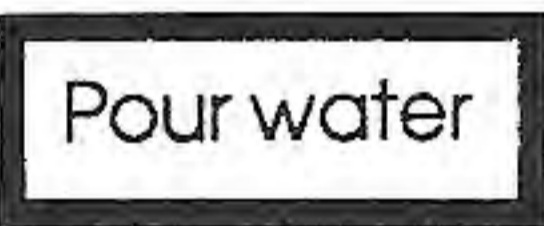
8 

9 

10 

11 

12 

11 

mf (choked)
 sweet chill

Solo T. breath,

Solo Chor. 1-6

Chor. 3-12



Solo Chor. 1-6

Chor. 1-12

$\hat{I}\hat{N} \leftrightarrow \hat{E}\hat{X}$

Pour water

pp mainowai...

pp mowianai...

mainowai...

Solo T. *mf* quiet foot-steps rest then [res t]

1 $\overleftarrow{IN} \leftrightarrow \overrightarrow{EX}$

2 $\overleftarrow{IN} \leftrightarrow \overrightarrow{EX}$

Solo Chor. 3 4 5 6 *n*

Chor. 1 6 7 12 *n*

III. Dream

Solo Chor. 1 2 3 4 5 6 *n*

Chor. 1 2 3 4 5 6 8 *n*

(♩ = c. 64) BOWL (MED) 5/4 (4.) mp

(♩ = c. 72) BOWL (LO) 5/4 8/4 mp 5/4

(♩ = c. 60) GONG (MED) 4/4 3/4 mp

Solo Chor.

1

2

2

4

6

Chor.

8

10

12

2

4

6

Chor.

8

10

12

2

4

6

Chor.

8

10

12

2

4

6

7

8

Chor.

9

10

11

12

IV. Re-awakening

Solo T.

Solo Chor.

Chor.

mp

[s — li —

n

i

n

i

n *p*

n *p* mo-i-ai-won...

n *p* mo-wi-o-nai...

n *p* mai-no-wo-i...

(rit.)

(rit.)

(rit.)

n

n

n

(gongs continue.)

(8.) (rit.)

(10.) (rit.)

(12.) (rit.)

poco

mf

Solo T. *p* $\pm \frac{1}{2}$ *p* $\pm \frac{1}{2}$ I want to sleep

1 *p* $\pm \frac{1}{2}$ wi-o-mai-no...

2 *p* $\pm \frac{1}{2}$ wo-i-no-mai...

3 *n* $\pm \frac{1}{2}$

Solo Chor. *i* $\pm \frac{1}{2}$

4 $\pm \frac{1}{2}$

5 $\pm \frac{1}{2}$

6 $\pm \frac{1}{2}$

1 - (rit.) - (J = c. 26) (a2) *p* want

2 - (rit.) - (J = c. 36) (a2) *p* want to sleep

3 - (rit.) - (J = c. 32) (a2) *p* want to sleep

4 - (rit.) - (J = c. 30) want to sleep

5 - (rit.) - (J = c. 34) (a2) *p* want to

6 - (rit.) - (J = c. 28) (a2) *p* want to sleep

7


8

9

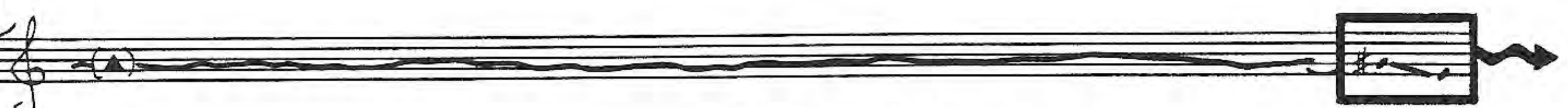

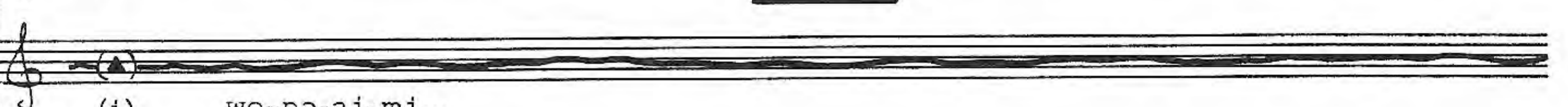



10

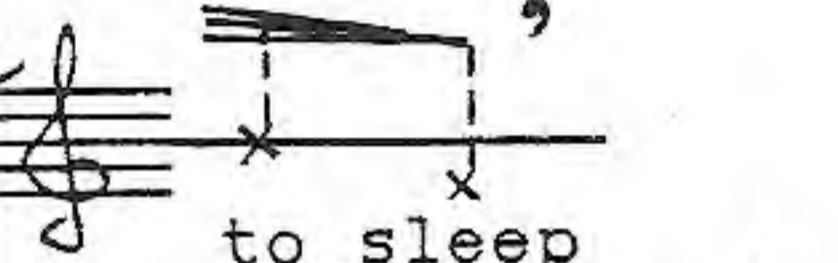
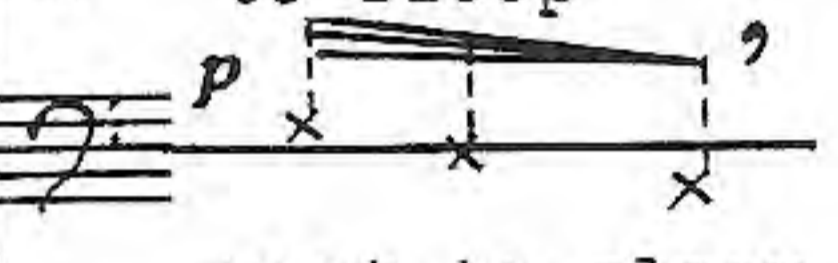
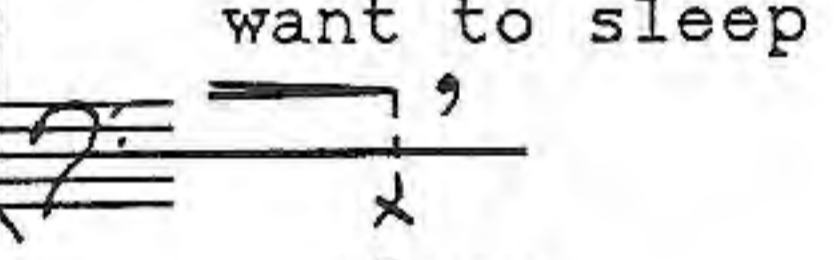



11

12








mf 
 to sleep ve-ry deep

Solo T.

1 
 2 
 3 
 Solo Chor. (i) wo-no-ai-mi...
 4 
 5 
 6 

1 
 2 
 Chor. to sleep
 7 
 8 
 want to sleep
 9 
 10 
 sleep



1 
 2 
 3 
 Solo Chor. 
 4 
 5 
 6 

Solo Chor.

♩ -----> ♪ -----> ♫
p -----> *mf* -----> *ff*
poco accel. ----->

Utilize nonsense syllables ad libitum, in exaggerated conversational inflections.

Solo T.

wak-ing not [su -----> n -----]

ff -----> *molto vib.*

Solo Chor.

Chor.

play clusters (as wide as possible), meandering over entire range of pitch pipe (ad libitum).

PITCH PIPE

pp (sempre)

PITCH PIPE

pp (sempre)

PITCH PIPE

pp (sempre)

PITCH PIPE

pp (sempre)

PITCH PIPE

pp (sempre)

PITCH PIPE

pp (sempre)

Solo T. *mf* $\overset{3}{\text{trill}}$ dream-ing the dark down slow-ly *mp* dream-ing the dark

1
3
4
5
Chor. 6
7
9
11

(♩ = c. 60) 8"
CLAVES *mp*

4
4



Solo T. down slow-ly (deliberately) dark down slow-ly

1
3
4
5
Chor. 6
7
9
10
11

(♩ = c. 60) 6"
CLICKER (HI) *mp*

(♩ = c. 60) 7"
TONGUE CLICK *mp*

Solo T. *mp* $\overbrace{\quad\quad\quad}^3$
 all a-lone

1
2
3
4
5
6
Chor.
7
8
9
10
11
12

(♩ = c. 60) 5"
 $\frac{3}{4}$ $\left[\downarrow \uparrow \square \right]$
 CLICKER (LO) *mp*

(♩ = c. 60)
 MARACA
 $\frac{7}{4}$ $\left[\uparrow \downarrow \square \right]$ 8"
mp

84

1

2 (J = c. 60) 8/4 FRICION DRUM 9^m mp

3

4

5

6

7

8

9

10

11

12

Chor.

Chor. 2, 4, 6, 8, 10, & 12:
Gradually reduce duration
of fermatas, eventually
eliminating fermata
altogether (i.e., playing in
strict time).

1

3

5

2

4

6

7

9

11

8

10

12

Chor.

(J = c. 90)

mf (vib.)

poco

Solo T.

The sound — of a small thou-sand wings

mf

mak-ing

1

3

5

2
4
6

Chor.

7

9

11

8
10
12



Solo T.

me so wea-ry —

mf

tak-ing me — for his

2

3

4

6

Chor.

7

8

9

10

11

12

Solo T.

own a-gain

mf

with-out a word

2

3

p

m ↔ ∅ ...

4

6

7

Chor.

8

9

n

10

11

12

Solo T.

p $\overset{3}{\frown}$ (with-out a word)

mp slid-ing $\overset{3}{\frown}$ in-to

Solo Chor.

1 *p* $\overset{3}{\frown}$ (with-out a word)

2

3

4 *p* $\overset{3}{\frown}$ (with-out a word)

5

6 (with-out a word)

2

3 *molto legato sempre*

4

6

Chor. 7 *(♩ = c. 72) molto legato sempre*

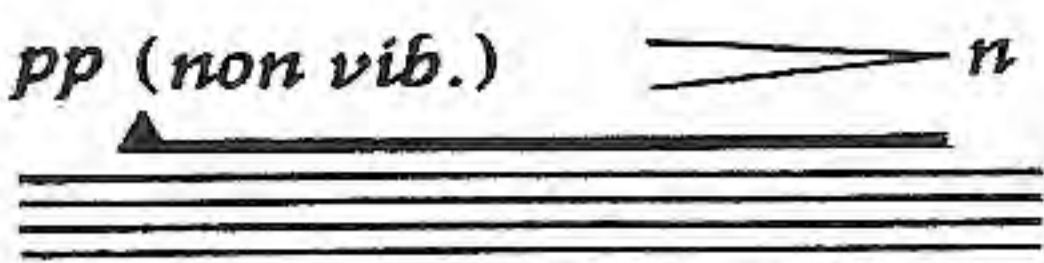
8


10 WOODBLOCK *GONG (HI)*

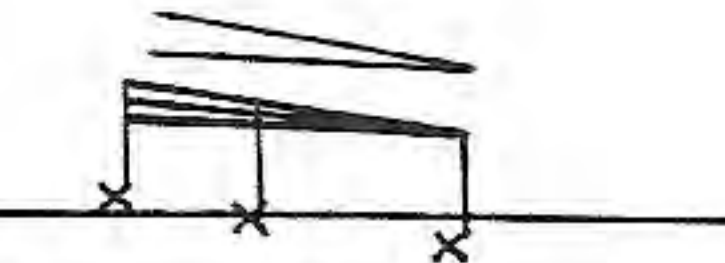
11

12 *(MARACA)*



Solo T.

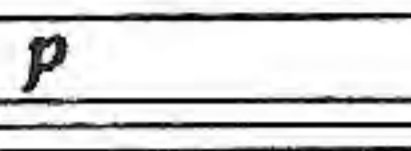
pp (non vib.)  *n*
 [sli _____ p]


 sleep

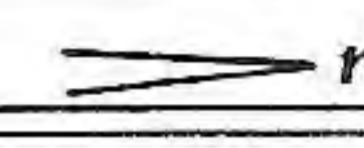
 from all sides

Solo Chor.


2 *n*  *pp*  *n*
 [i - - - - -> m _____]


4 *p*  *n*


5 *p* wo-nai-Am-au...  *n*

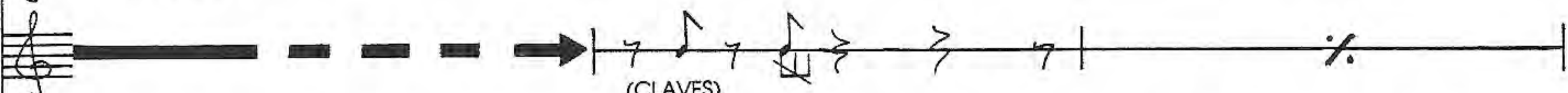
6 *p* nai-wo-au-Am...  *n*


mau-Am-wo-nai...

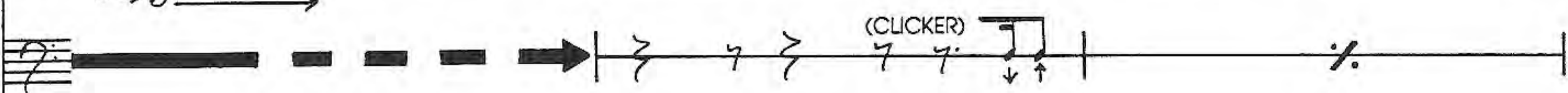
2 (FRICT. DRUM) 

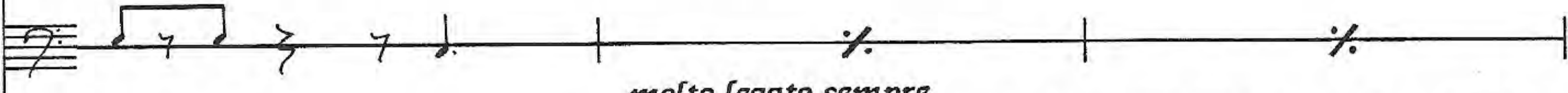
3 


4 (CLICKER) 


6 (CLAVES) 

Chor. 7 

8 (CLICKER) 

10 

11 *molto legato sempre* 

12 

V. Processional

1 *mp*

2

3

4 *mp*
BOWL (LO)

5 *mp*

6

Chor.

7

8

9 *mp*

10

11

12 *mp*
FING. CYMB.



1

2

3 *mp*

4 *mp*

5

6

Chor.

7 *mp*

8

9

10

11 *mp*

12

p (molto legato)

1

2

3

4

5

6

Chor.

7

8

9

10

11

12

GONG (LO)



1

2

3

4

5

6

Chor.

7

8

9

10

11







12

Pour water






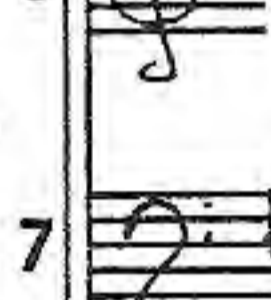






BOWL (MED)

Pour water

Solo Chor.

1      

Chor.

1            

VI. Lullaby

(J = c. 66)

mp

Solo M.

1
2
3
Solo Chor. 4
5
6

1
2
3
4
5
6
Chor. 7
8
9
10
11
12

Solo M.

3/4 3/4 3/4 4/4 3/4

(m)

Solo Chor.

1
2
3
4
5
6

2
4
5
6

n

Chor.

7
8
9
10
11
12

$\vec{IN} \leftrightarrow \vec{EX}$

$\vec{IN} \leftrightarrow \vec{EX}$

Solo M. Care-charm-ing sleep thou easer of all woes Broth-er of Death Son of night

1
2
3
Solo Chor. 4
5
6

2
4
6

Chor. 8
9
10
11
12

(♩ = c. 60)
GONG (MED)

Solo M. *in-to this prince gen-tly, Oh gen-tly slide And kiss him in-to*

Solo Chor. *1 2 3 4 5 6*

2 6 7 8

Chor. *9 10 11 12*

Solo M. $2\frac{1}{2}$
 4 # $\frac{3}{4}$ 4 # $\frac{3}{4}$ 4 # $\frac{3}{4}$ 4 # $\frac{3}{4}$
 slum-bers like a bride_

1
2
3
4
Solo Chor.
5
6

2
8
Chor. 10
11
12

rit.

rit.

rit.

rit.

1
2
Solo Chor.
3
6

8
Chor. 10
12

dim.

dim.

dim.

dim.

Fine