I conversed with you in a dream

(2006)

for flute and piano

Jocelyn Morlock

commissioned with the generous support of the British Columbia Arts Council and Pro Musica

I conversed with you in a dream

This piece is dedicated to the Tiresias Ensemble – flutist Mark McGregor and pianist Rachel Iwaasa. Thanks to the British Columbia Arts Council and Pro Musica for generously funding the commission.

Notes for the performers:

1. An upright piano is not suitable for this piece because the pianist is required to play inside of the piano (directly on the strings) in the fourth movement.

2. For the pianist: when playing on the strings (fourth movement), gently scrape the low, coiled strings, and pluck the high ones. Where repeated notes are required on high strings, it is preferable to pluck alternate strings of the same pitch if possible.

3. For both players: the end of the fourth movement is very improvisatory; experiment with rhythm and timing as you wish.

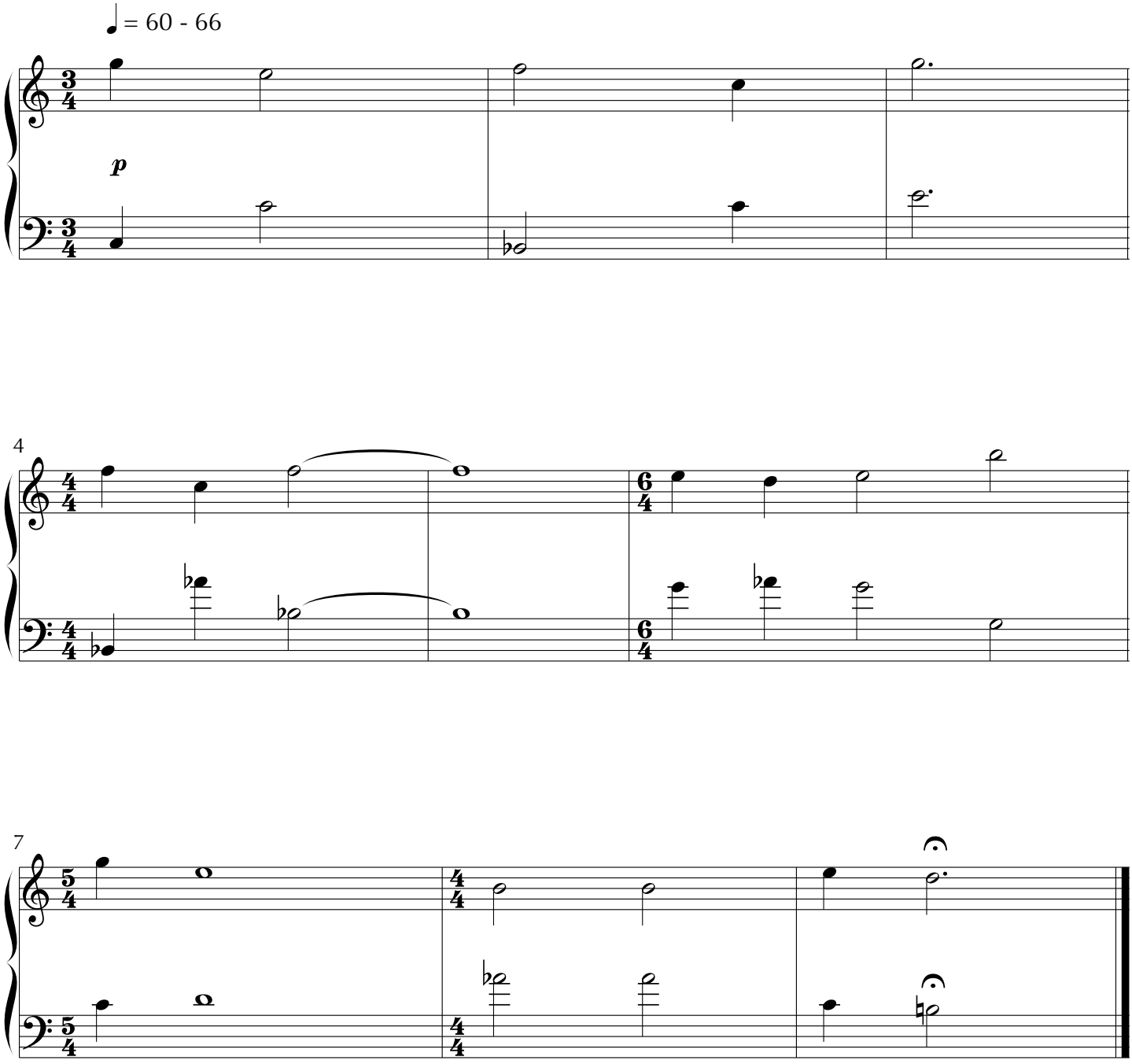
4. Trills found are to begin on the principal note indicated and trill to the note in brackets, whether it is above or below the principal note.

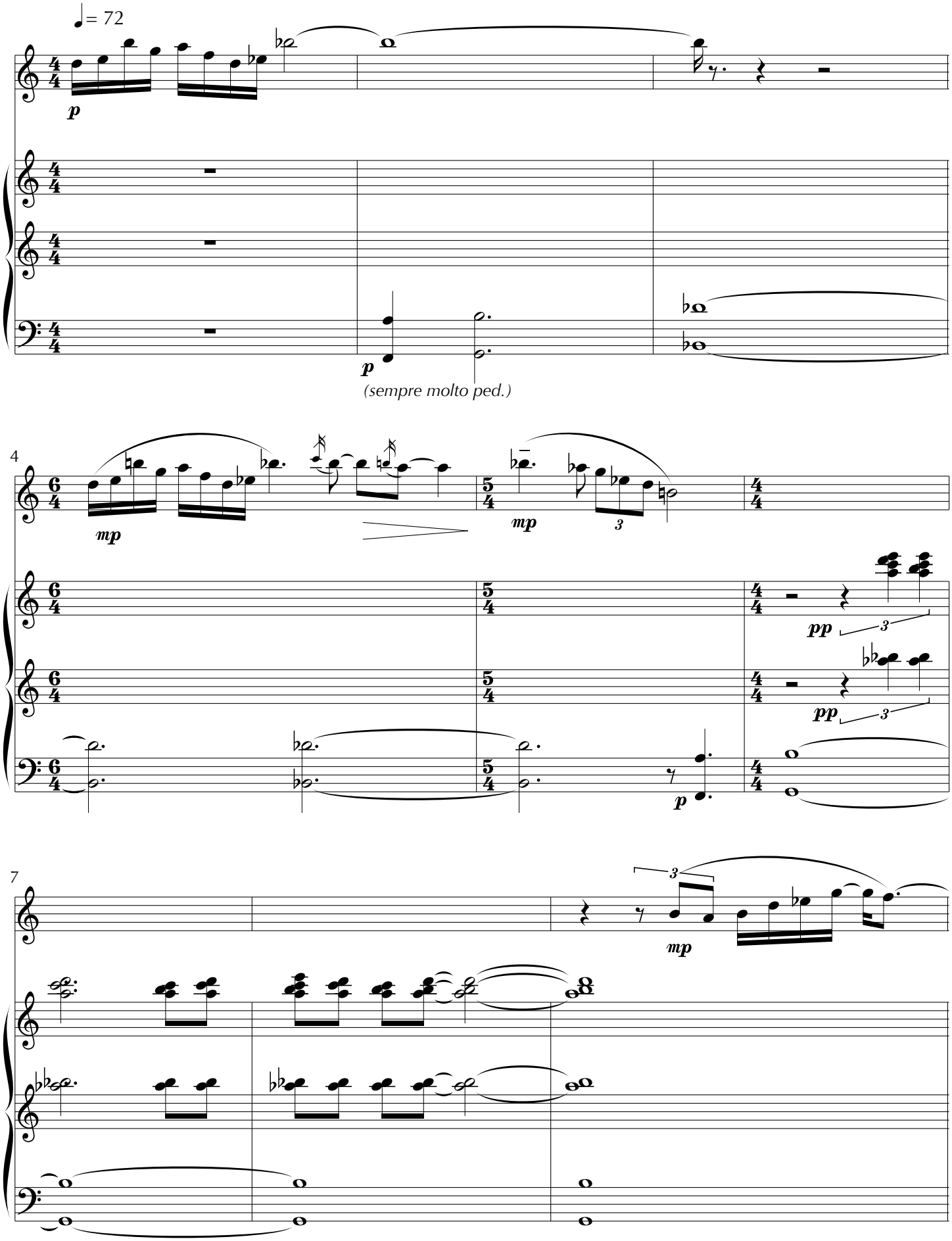
5. Accidentals affect only the note in the octave where they are written. They carry through the bar unless they are cancelled by a later accidental.

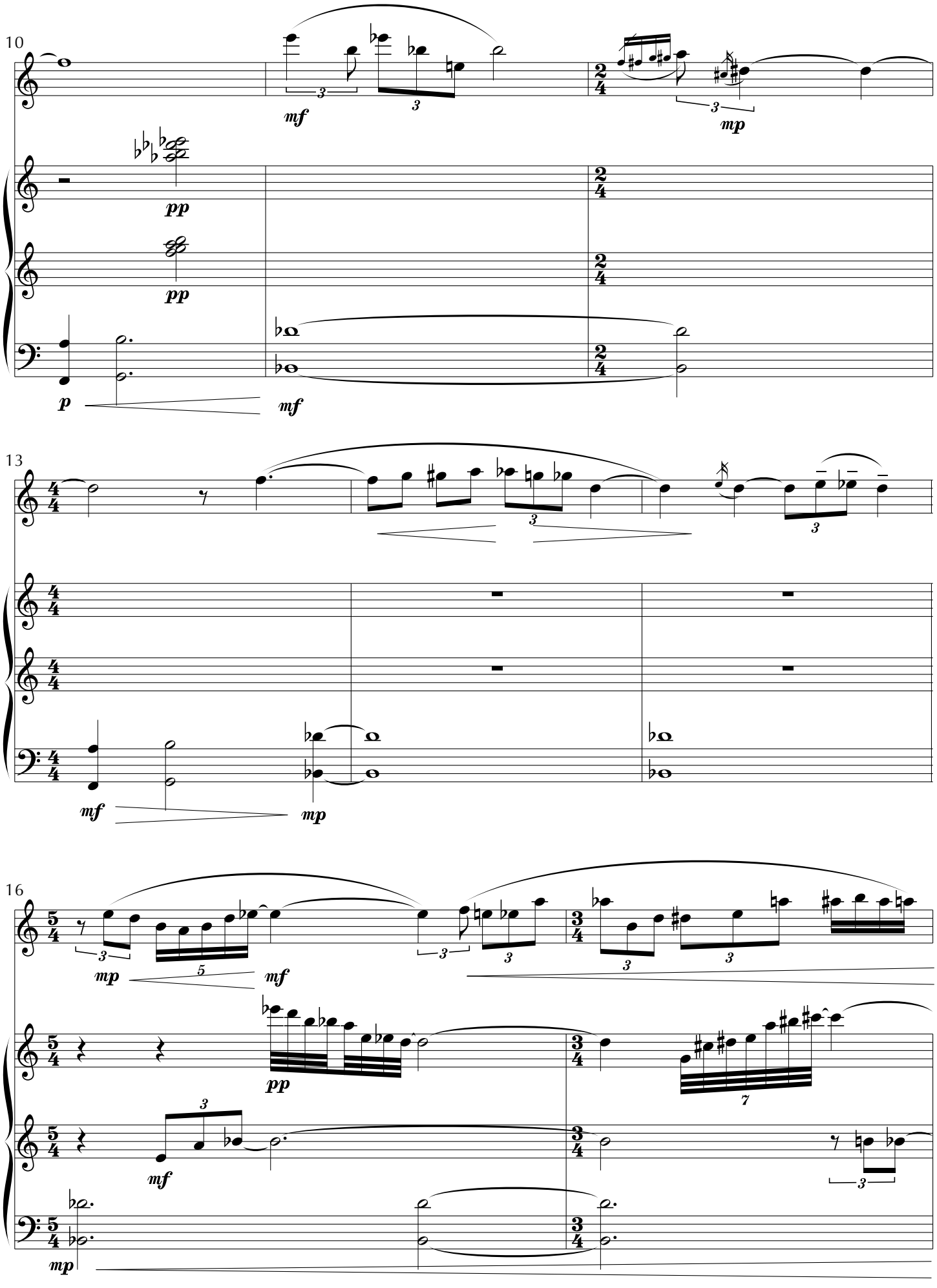
Program Note

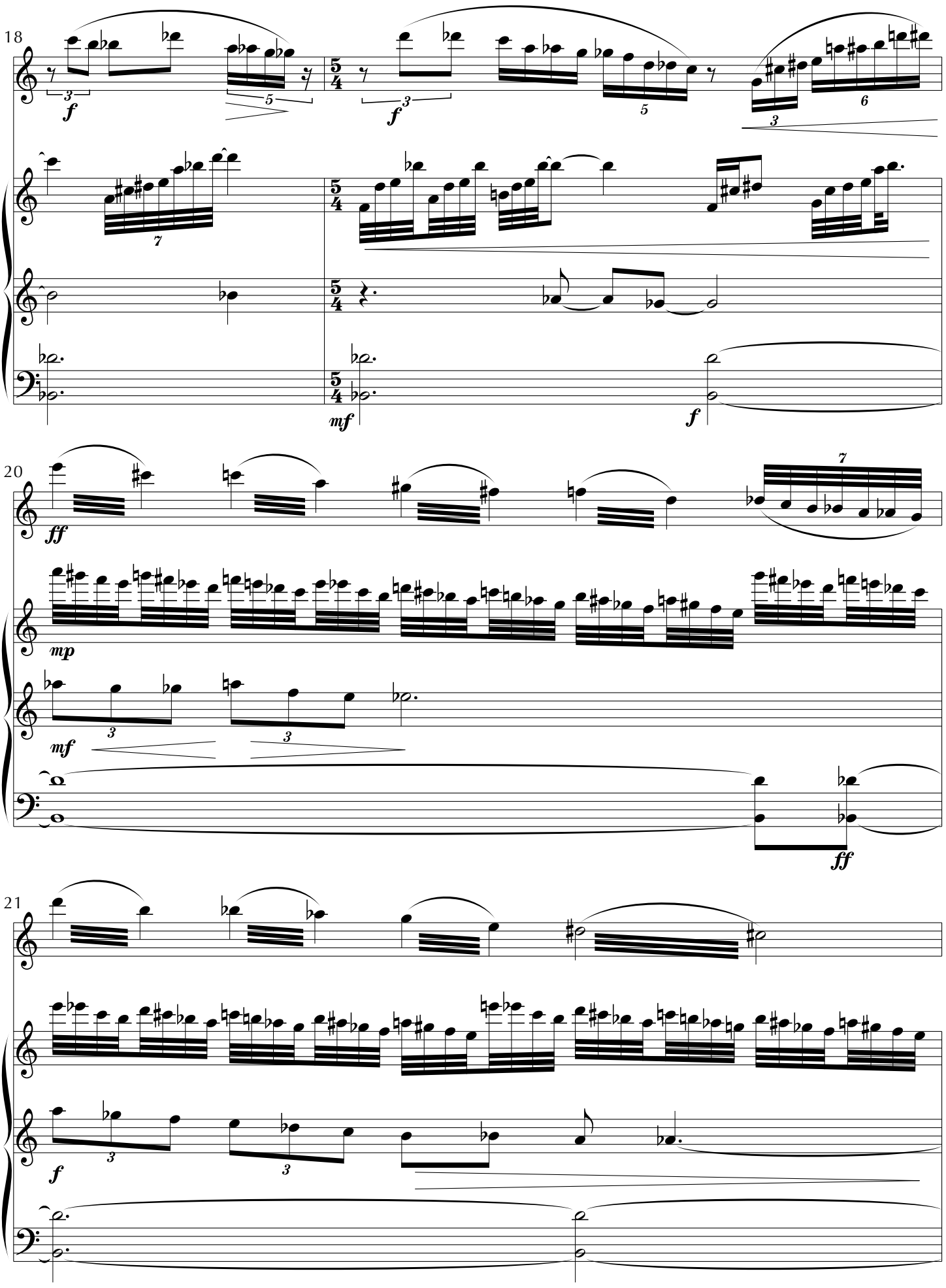
The four short pieces which comprise "I conversed with you in a dream" were inspired by fragments of poetry written by Sappho. Nearly all of Sappho's poetry is preserved in fragmentary forms (of the various phrases I used, only "a delicate fire" is excerpted from a full poem.) I find these fragments incredibly powerful and evocative; the various sound-worlds of each of these short pieces were conceived of as responses to Sappho's pungent imagery.

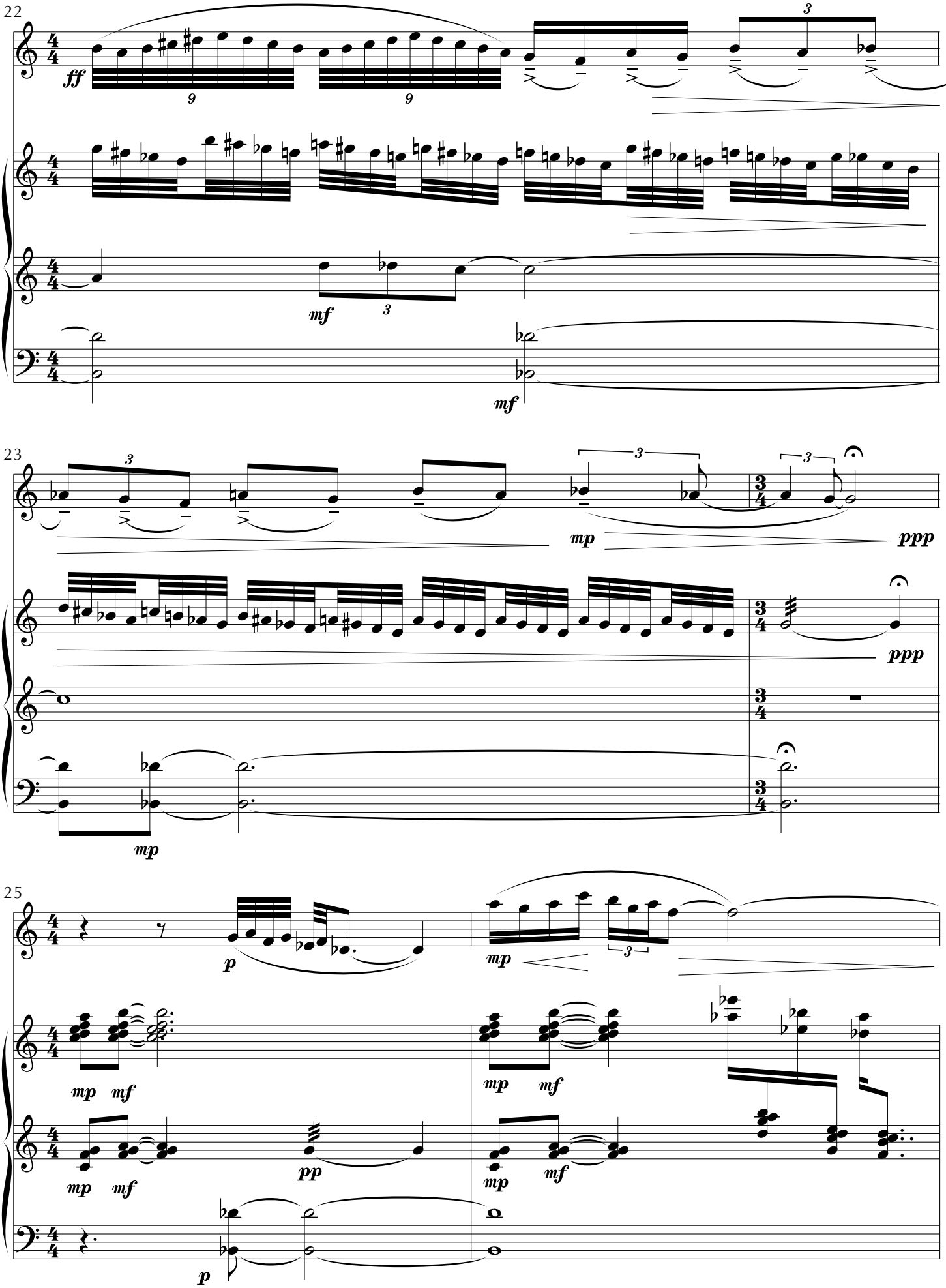
I conversed with you in a dream

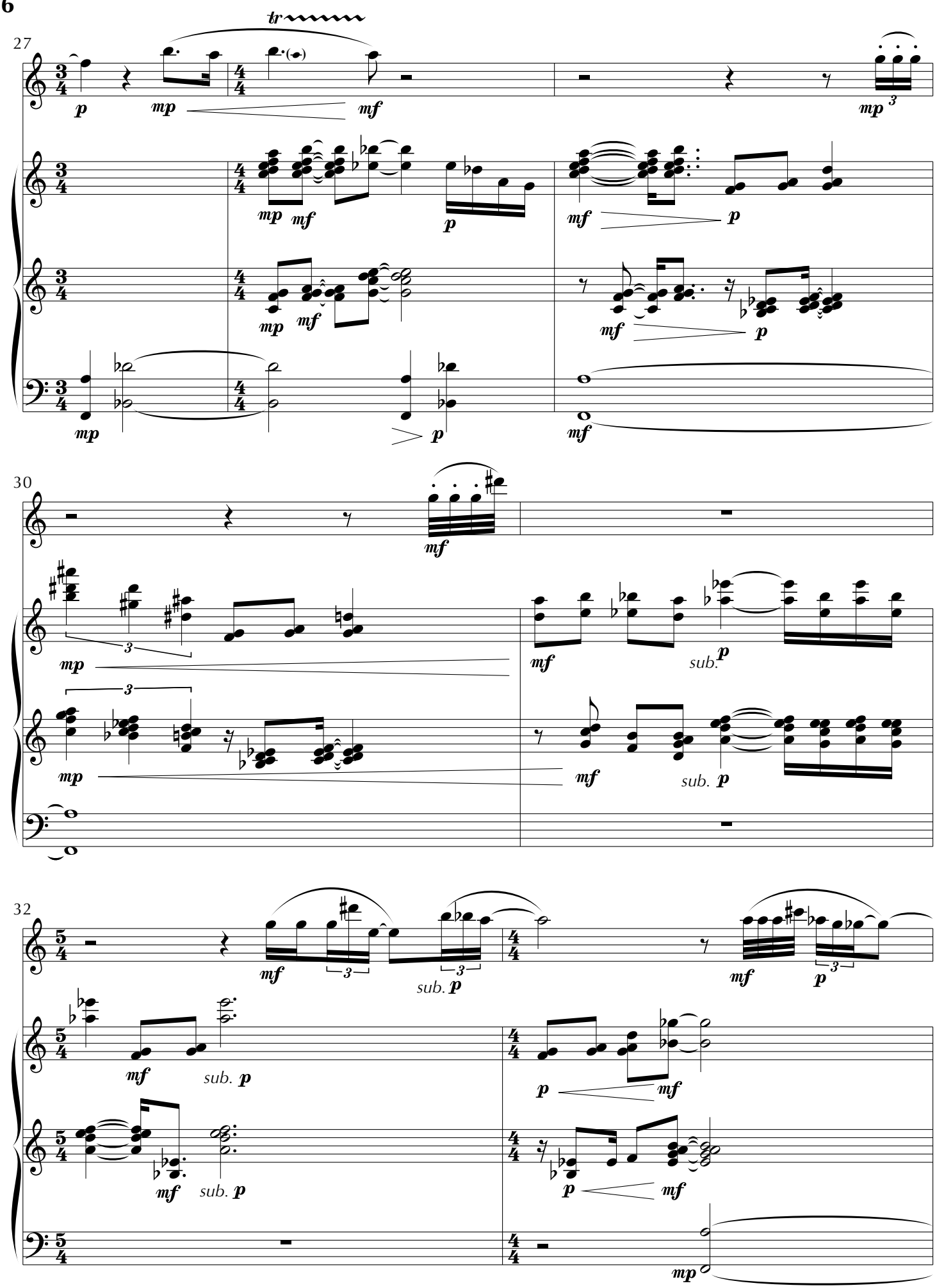


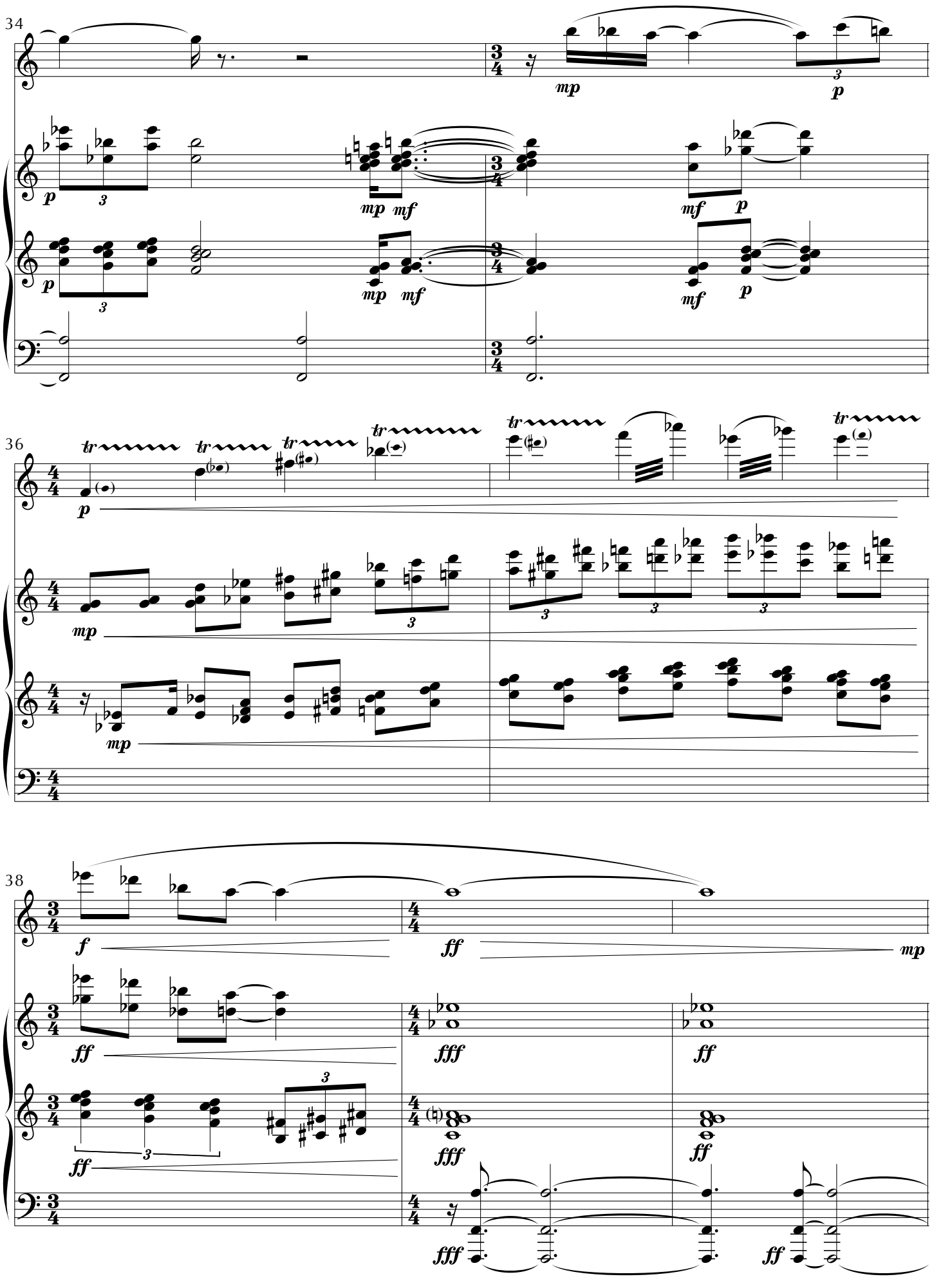

♩= 72
p
p
(sempre molto ped.)
4
mp
mp
3
pp
3
pp
3
p
7
3
mp

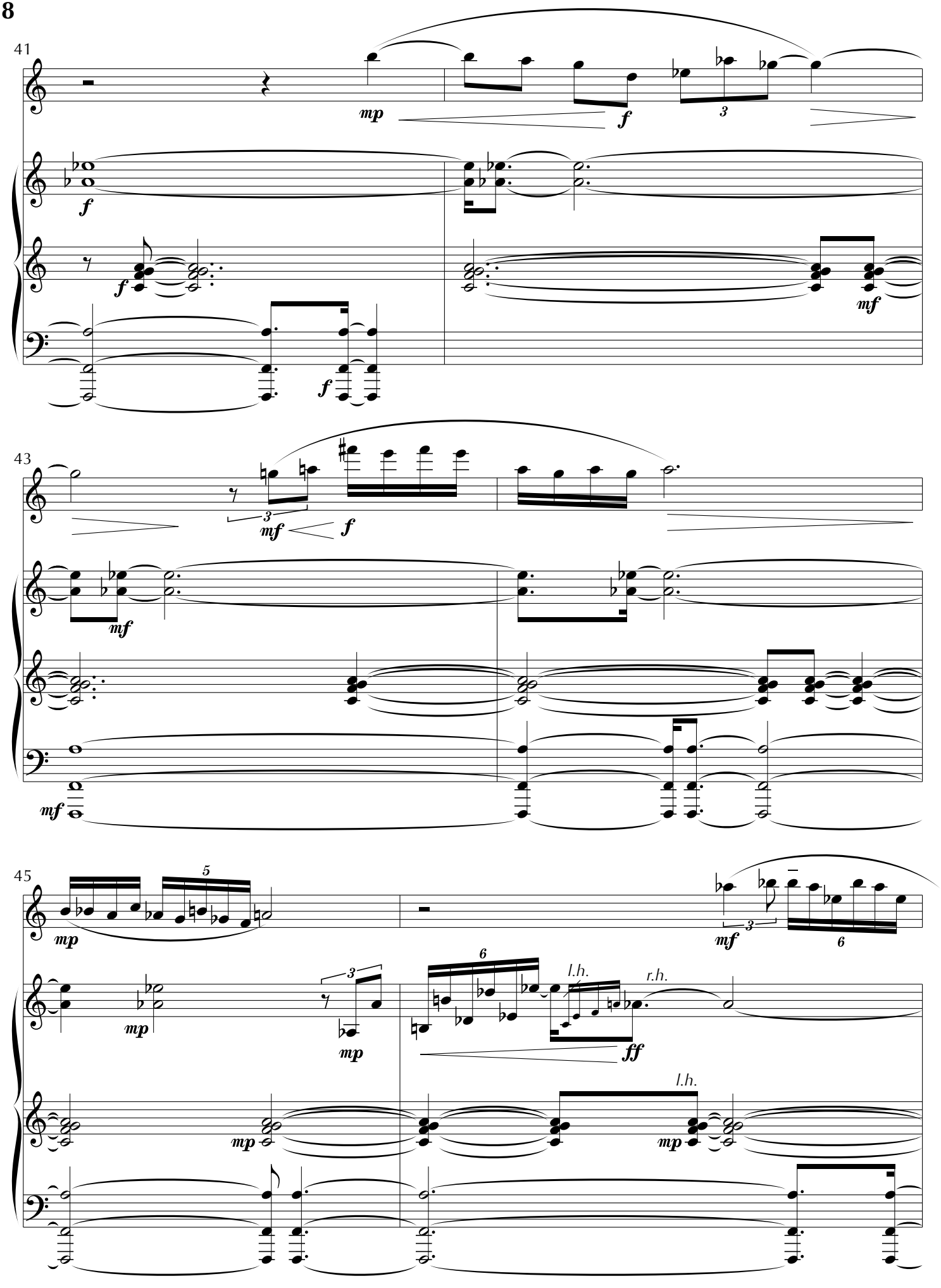

10
mf
mp
pp
pp
p
mf
13
mf
mp
16
mp
mf
pp
mf
mp

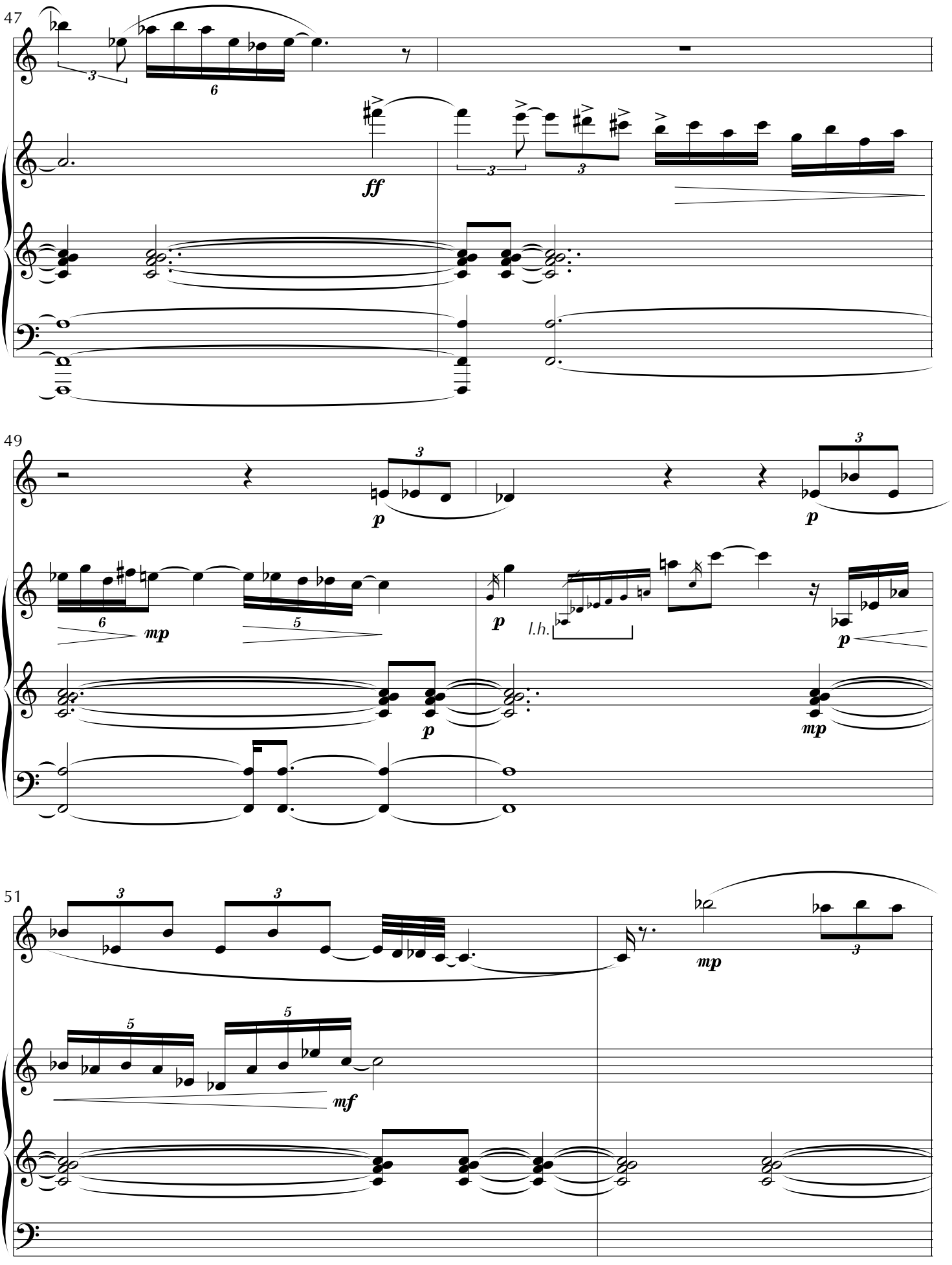

18
20
21
f
mf
ff
mp

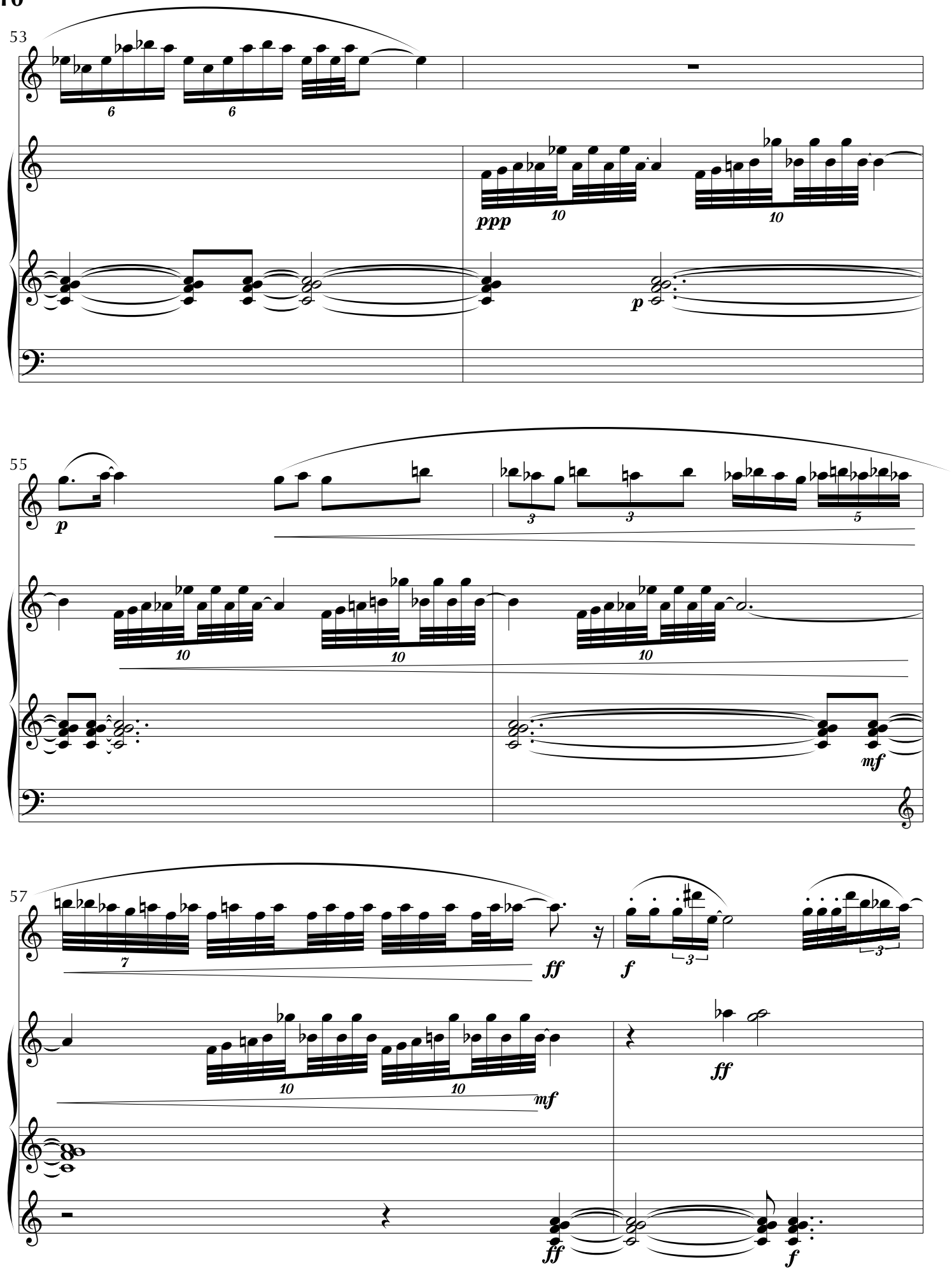

22
ff
mf
mf
23
mp
ppp
ppp
mp
25
p
mp
mp mf
mp mf
pp
mp mf
p

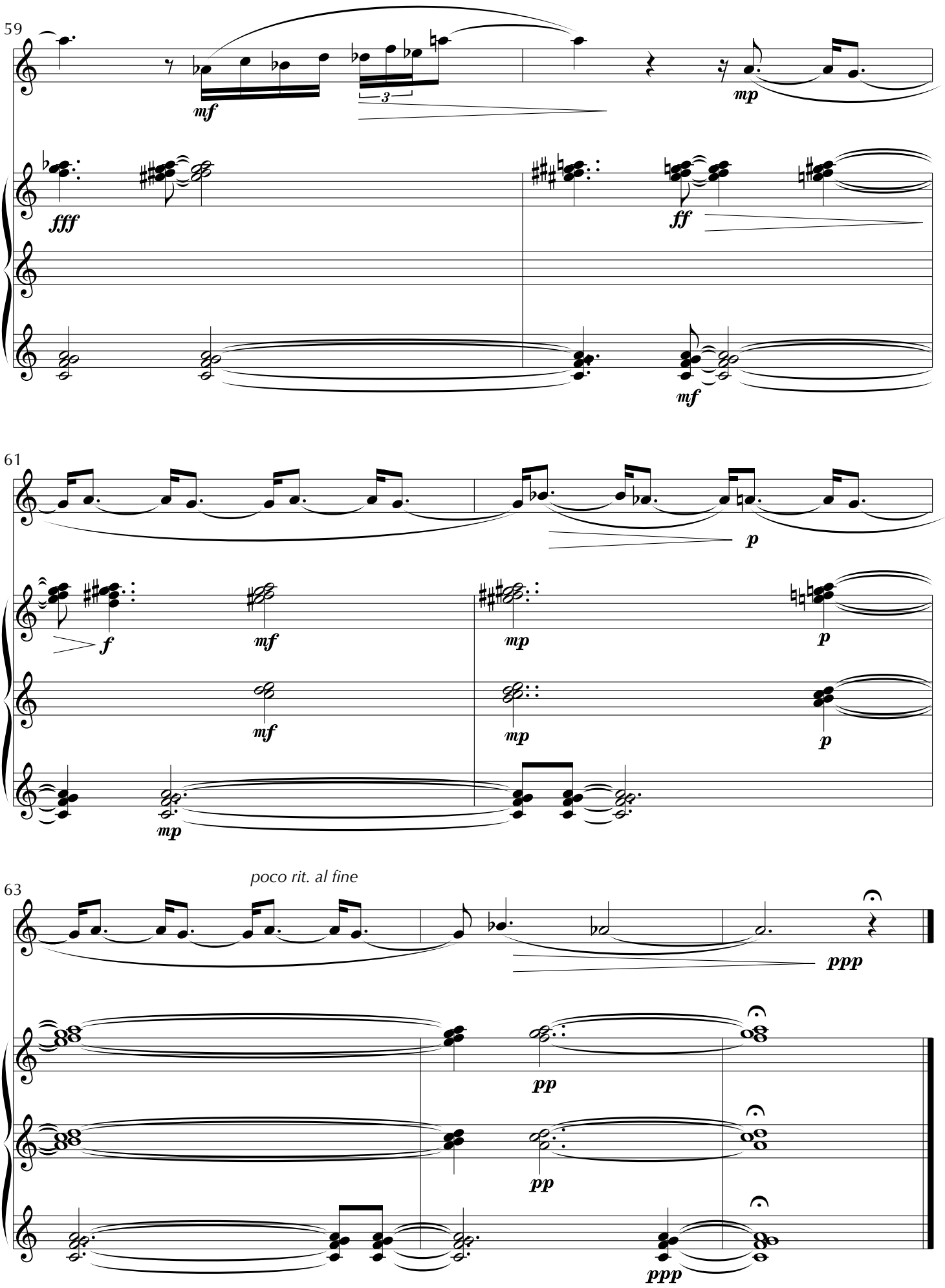

27
tr
p
mp
mf
mp 3
mp
mf
p
mf
p
mp
mf
mf
p
mp
p
mf
30
mf
mp
3
mf
sub. p
mp
3
mf
sub. p
32
mf
3
3
sub. p
mf
p
mf
sub. p
p
mf
mf
sub. p
p
mf
mp

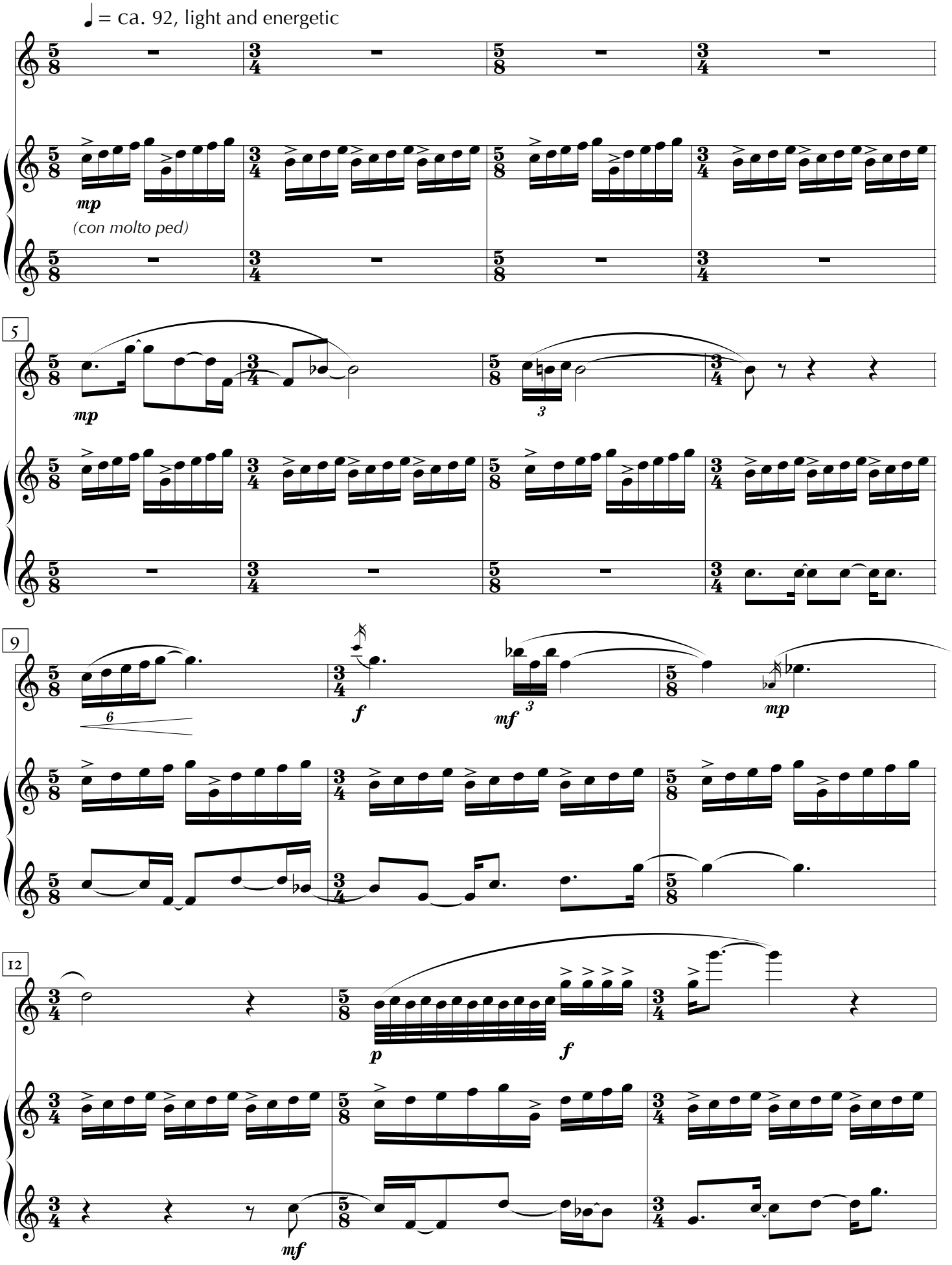

34
mp
p
mf
36
tr
38
f
ff
fff

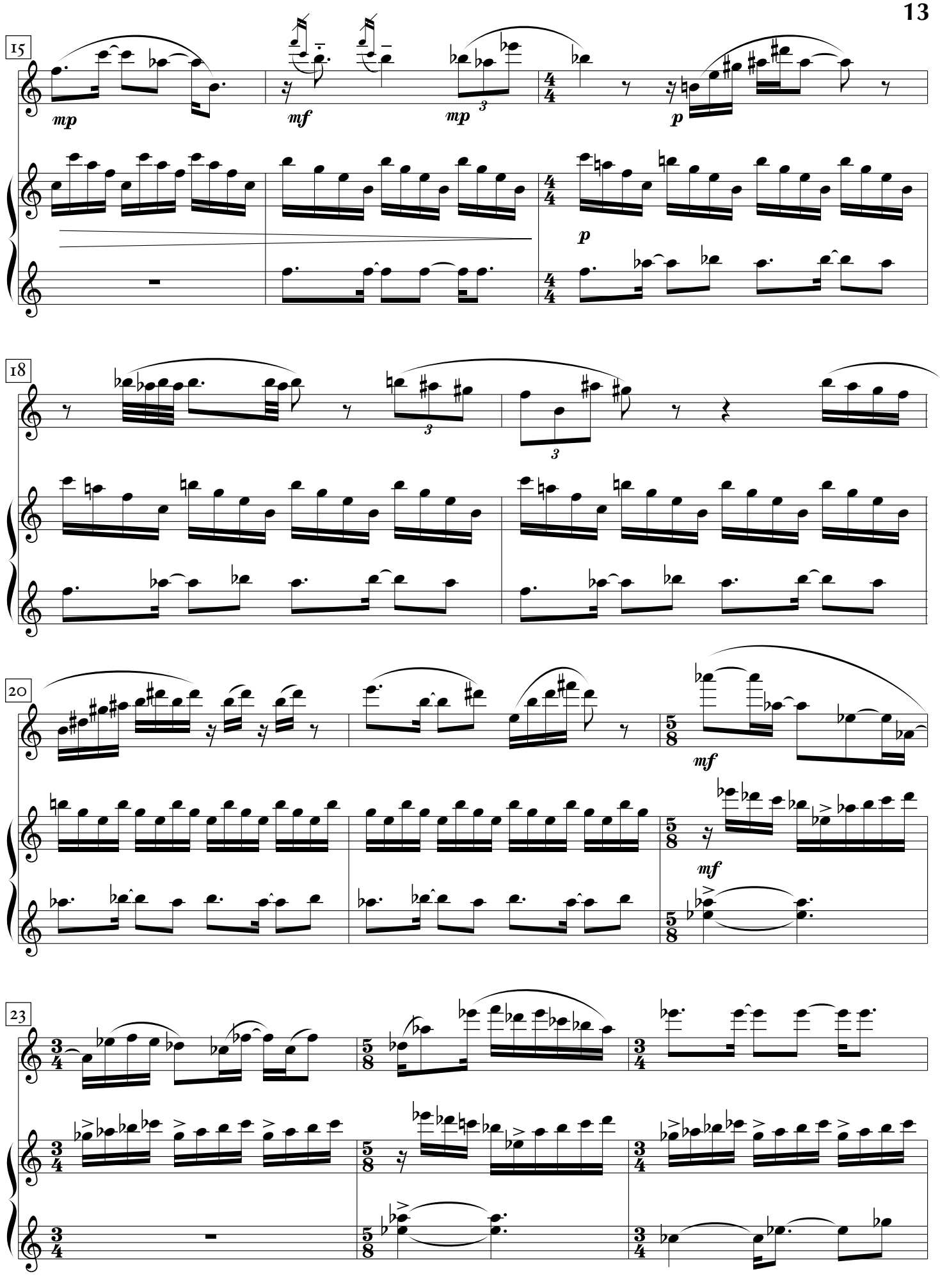

41
mp
f
3
f
f
f
mf
43
3
mf
f
mf
mf
45
5
mp
mf
3
6
mp
3
mp
6
l.h.
r.h.
ff
l.h.
mp
mp

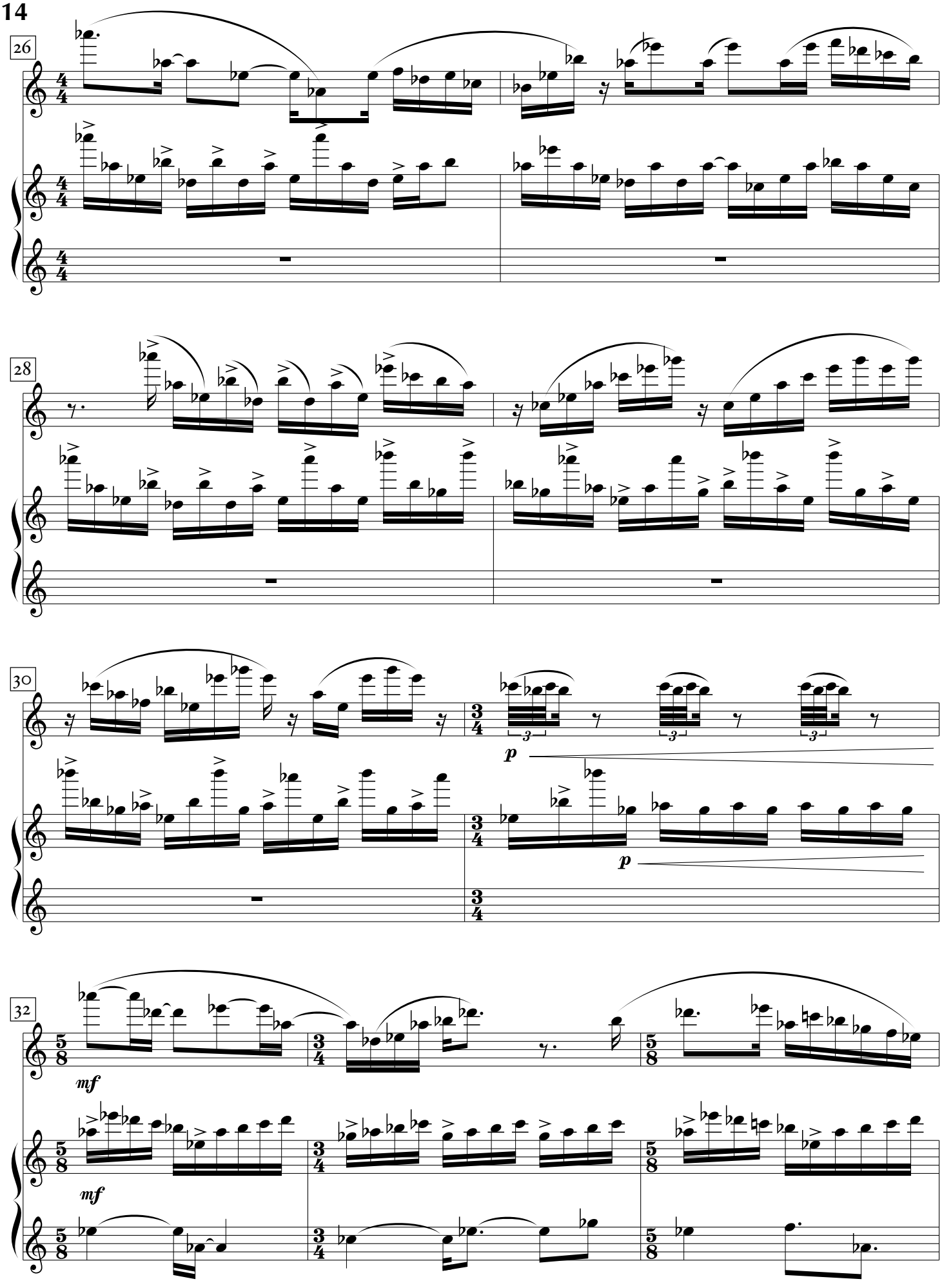

47
ff
49
p
mp
l.h.
51
mf

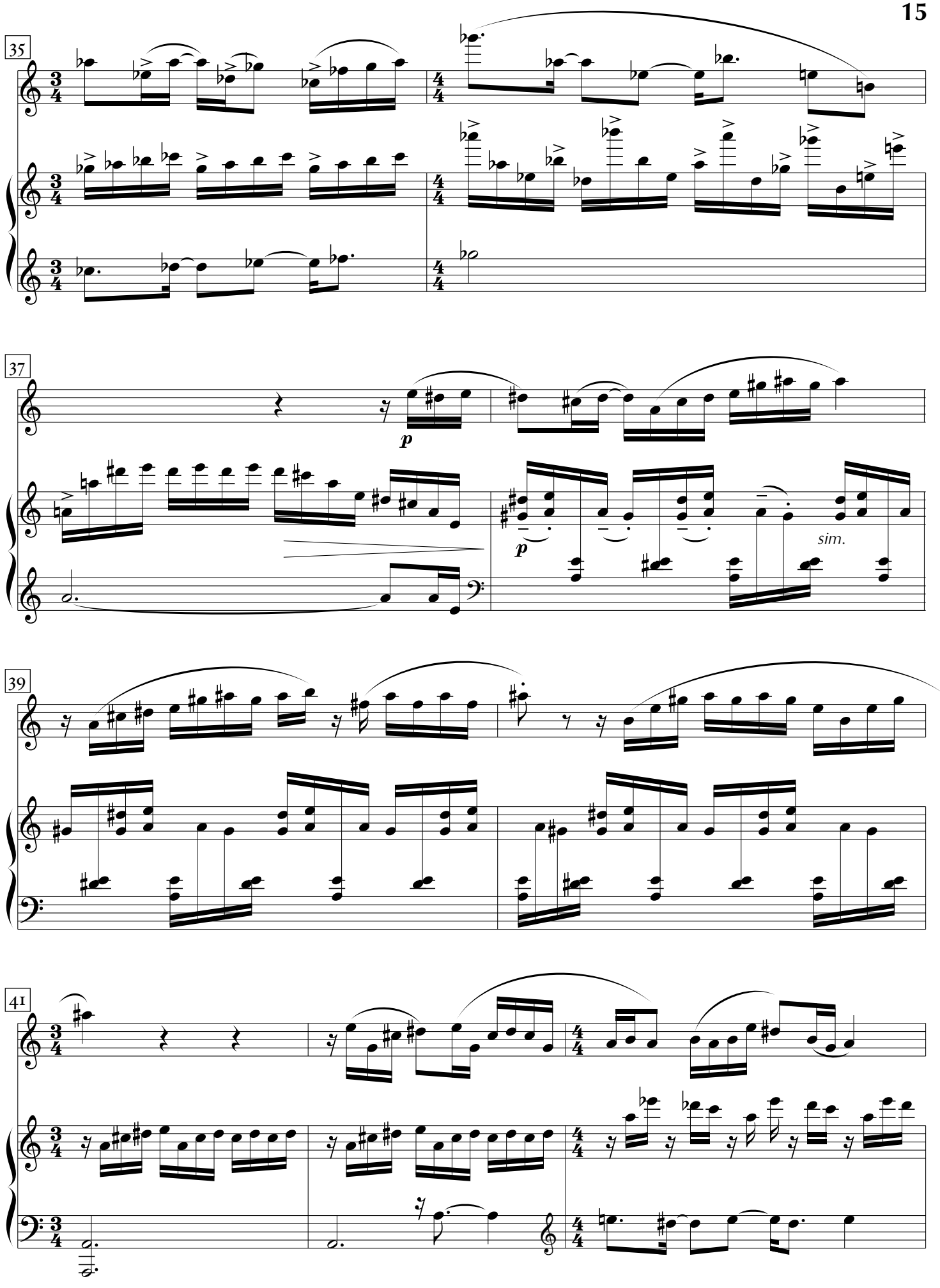

53
6
6
ppp
10
10
p
55
p
3
3
5
10
10
10
mf
57
7
ff
f
3
3
10
10
mf
ff
ff
f

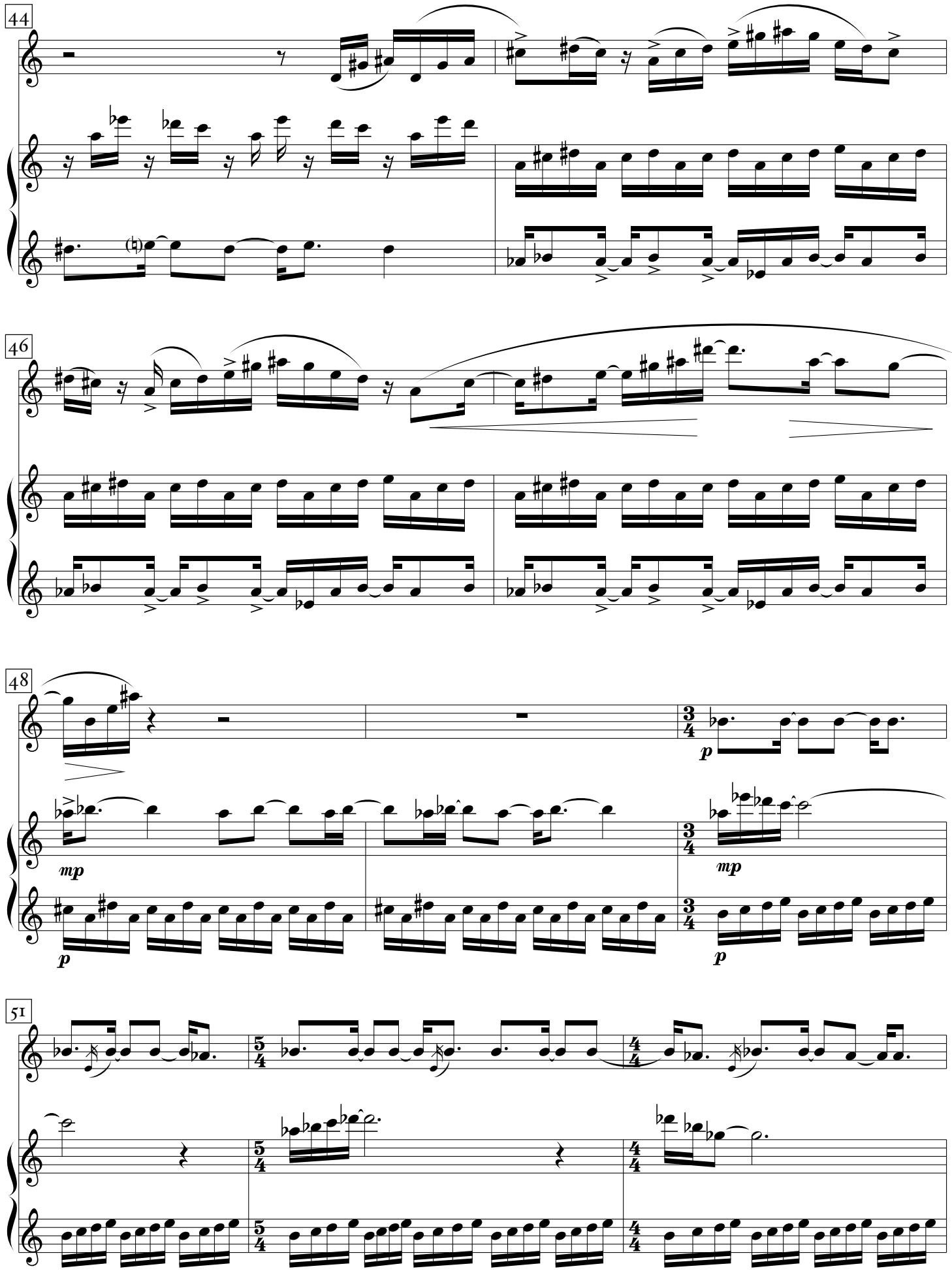

59
mf
3
mp
fff
ff
mf
61
p
f
mf
mp
p
mf
mp
p
mp
63
poco rit. al fine
ppp
pp
pp
ppp

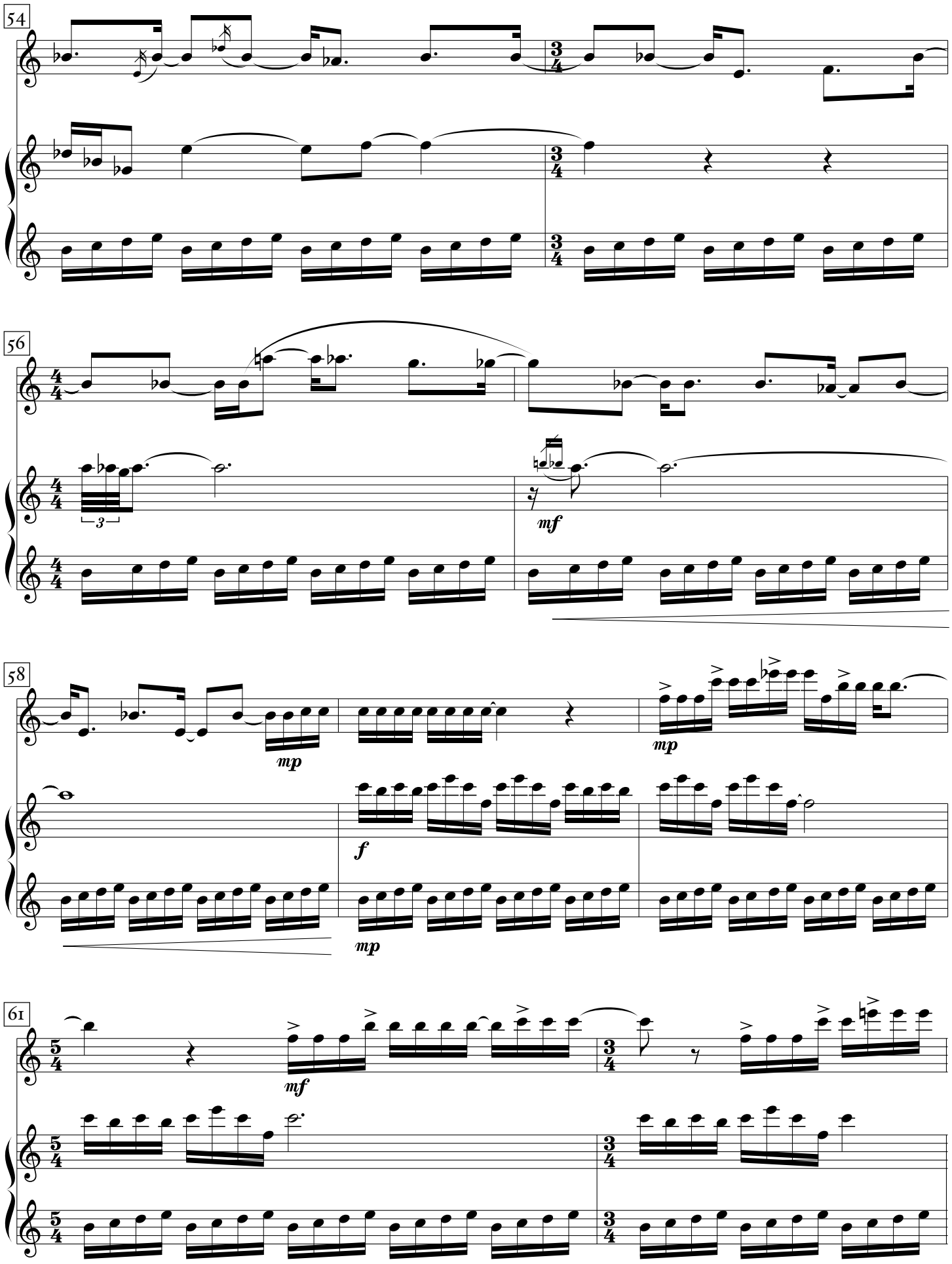

♩ = ca. 92, light and energetic
mp
(con molto ped)
5
mp
3
9
6
f
mf
3
mp
12
p
f
mf

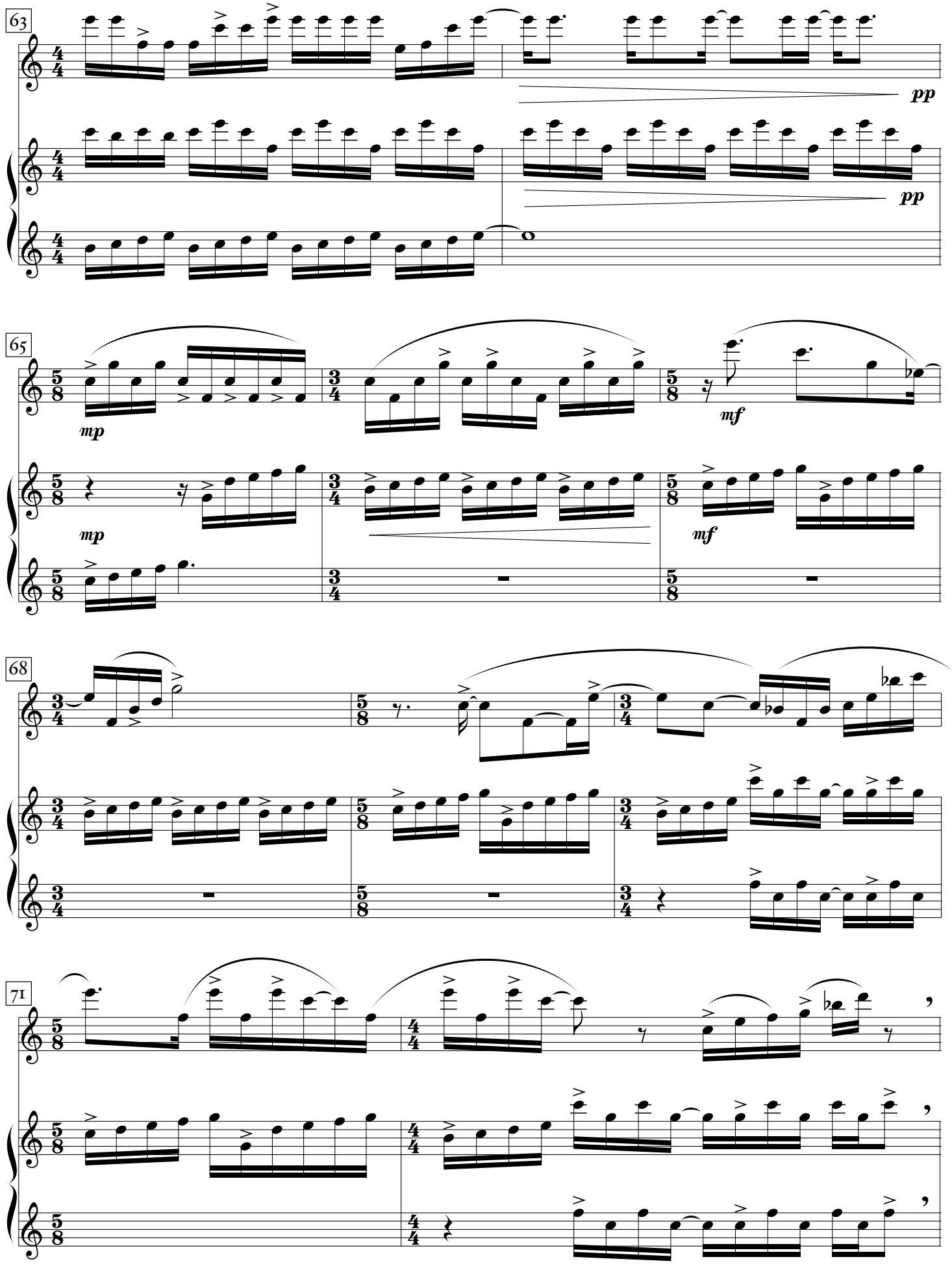

15
mp
mf
mp
3
4/4
p
p
18
3
3
20
mf
5/8
mf
5/8
23
3/4
5/8
3/4
3/4
5/8
3/4

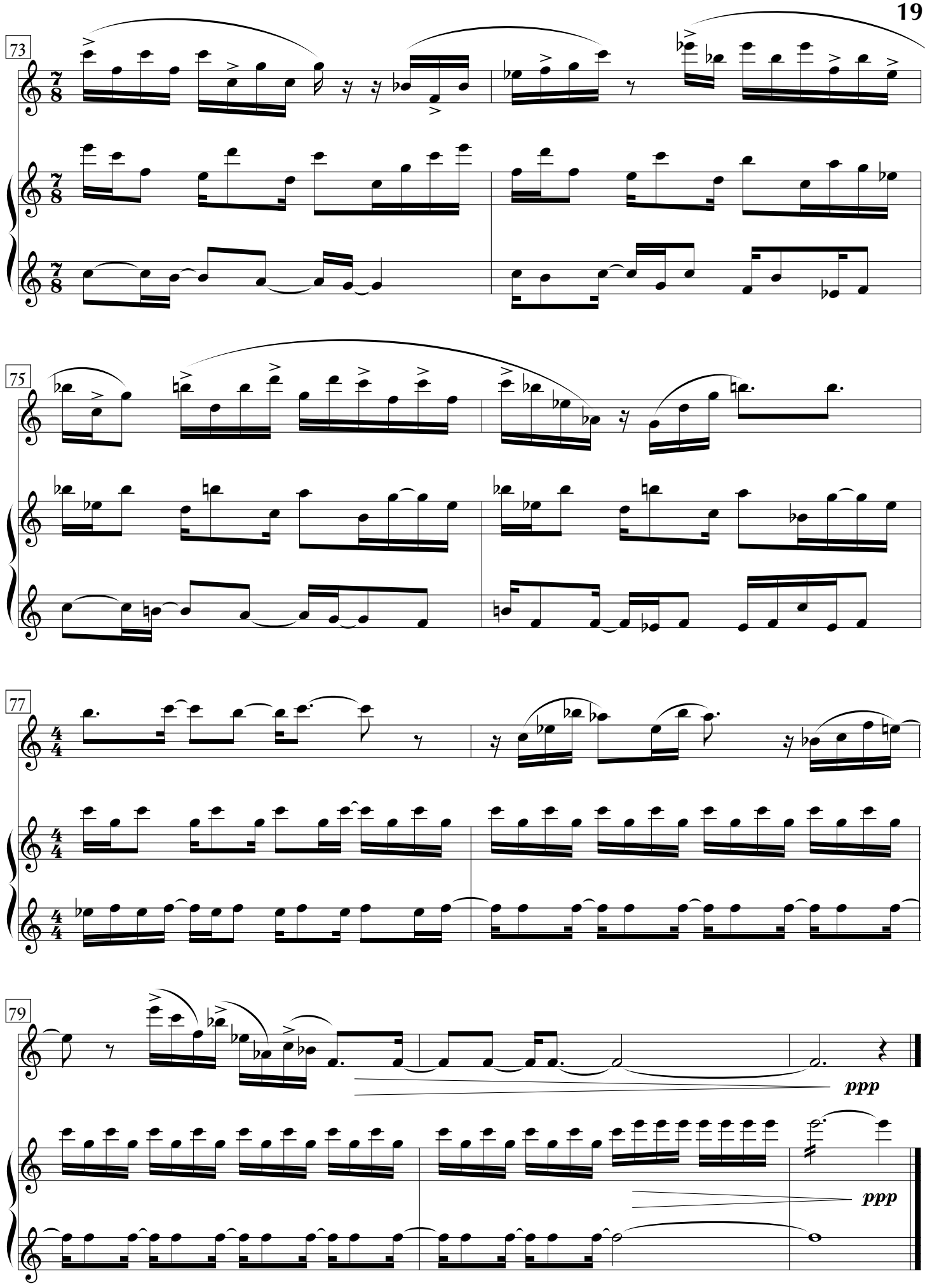

26
28
30
32
p
p
mf
mf

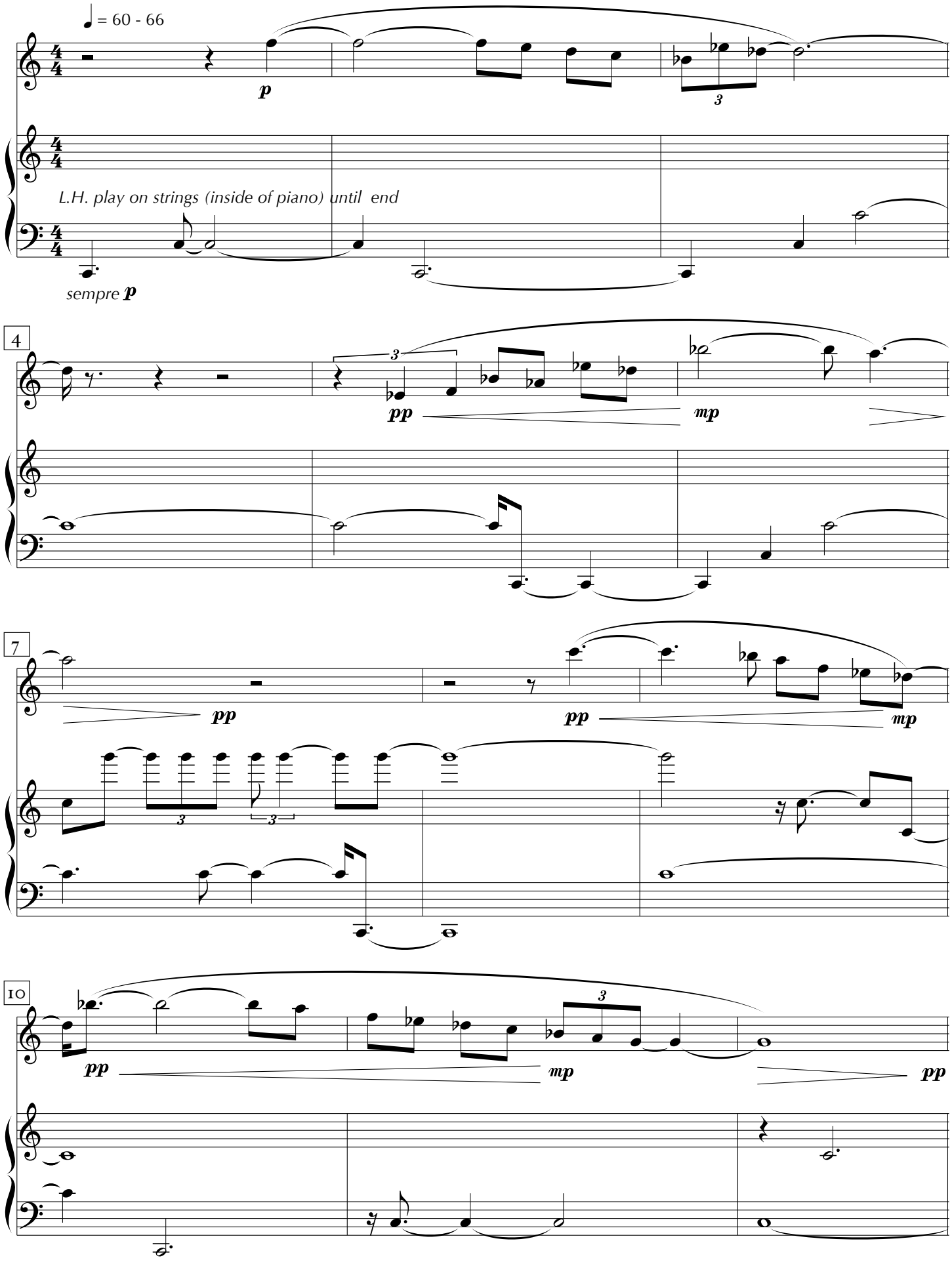

35
37
p
p
sim.
39
41

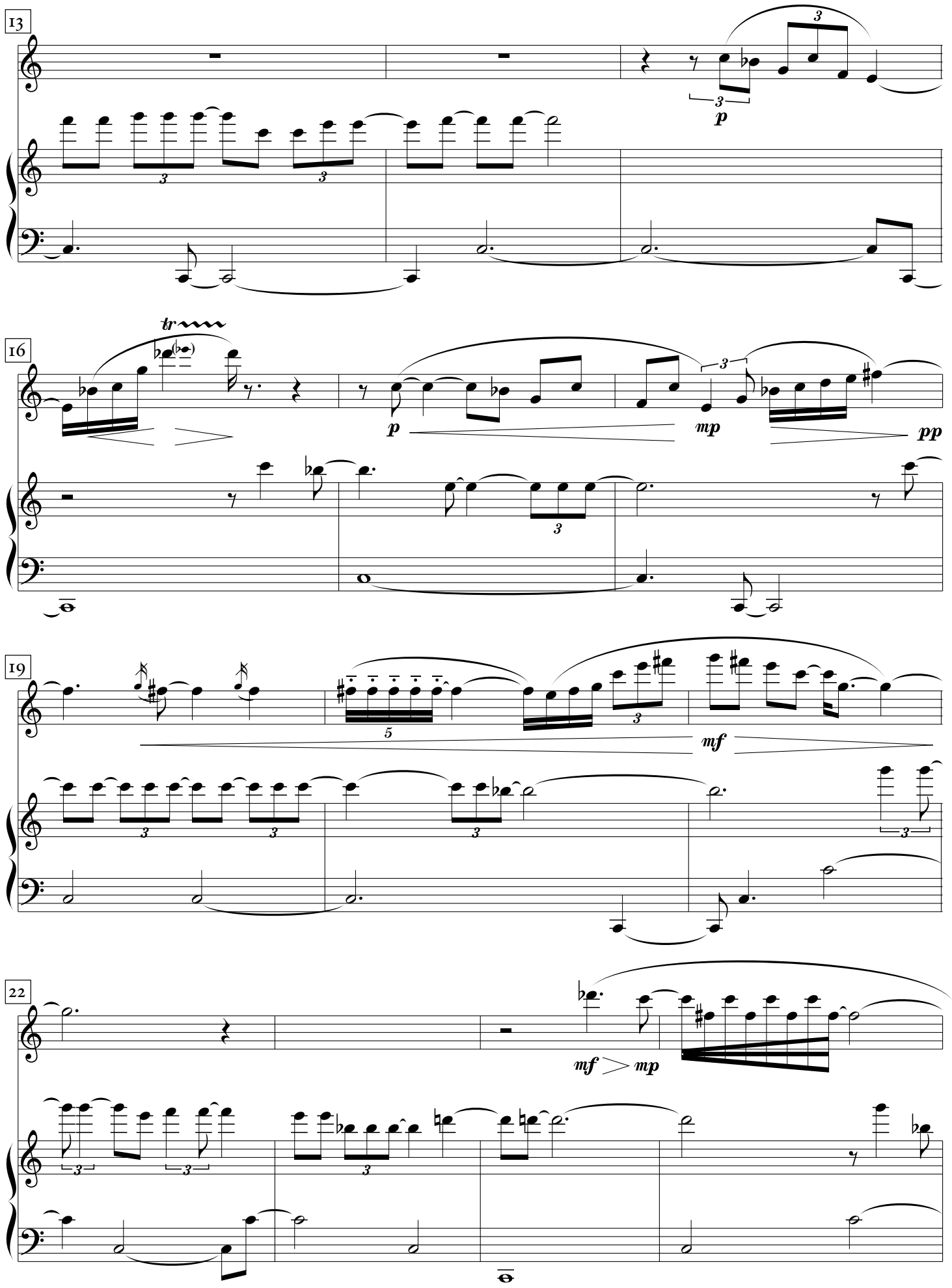

44
46
48
p
mp
mp
p
51

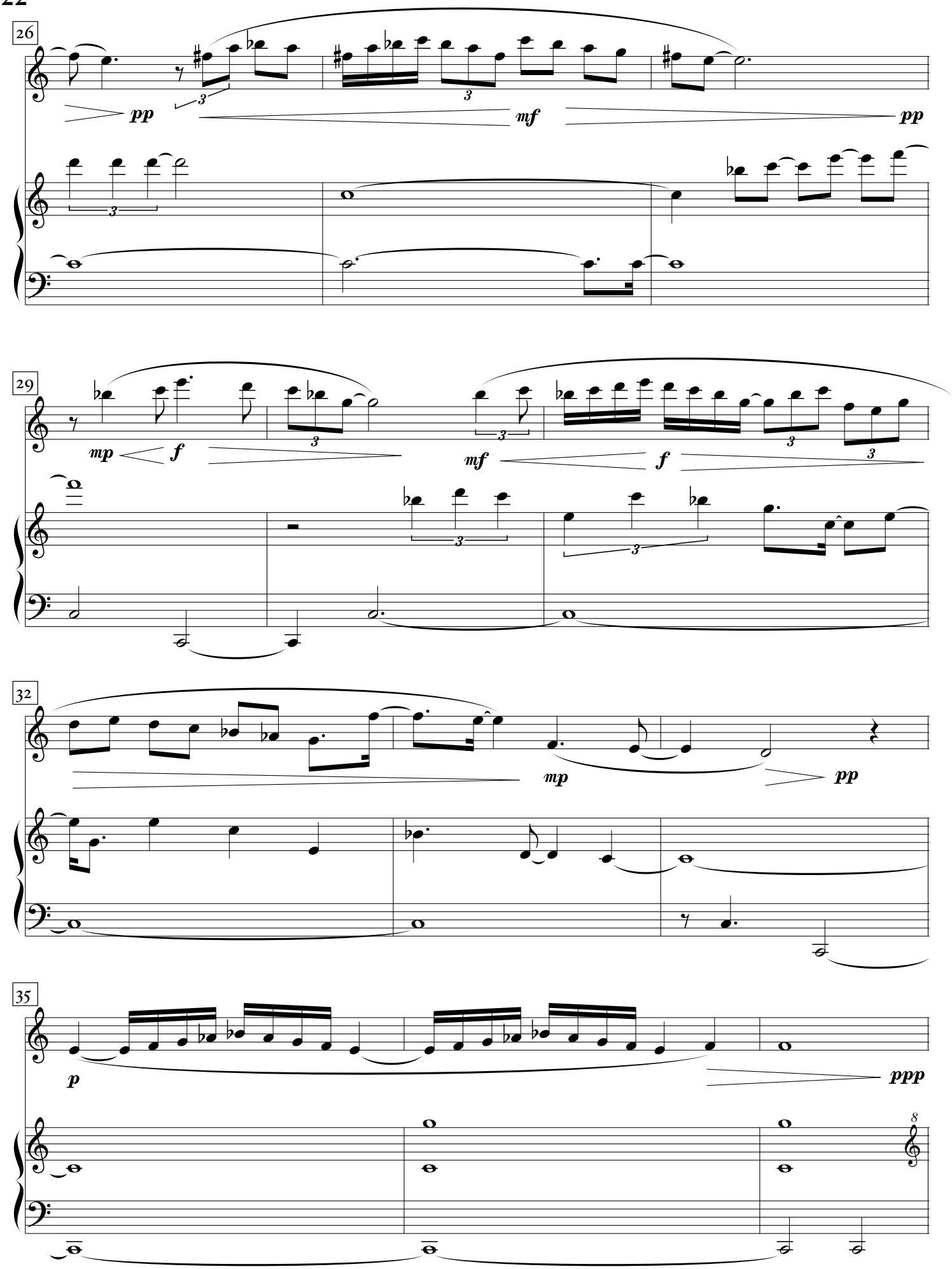

54
56
58
61
mf
mp
f
mp
mp
mf

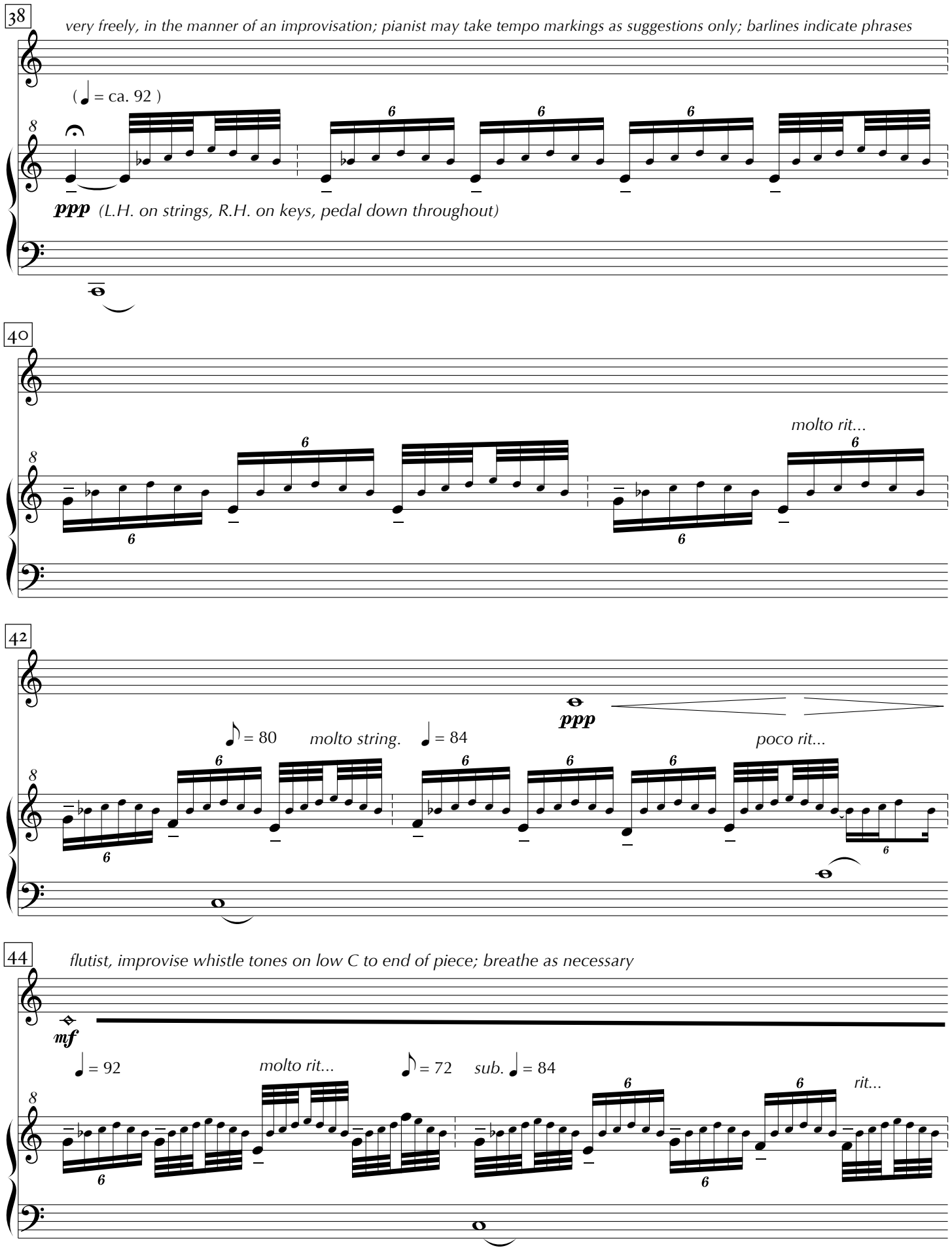

63
pp
pp
65
mp
mp
mf
mf
68
71

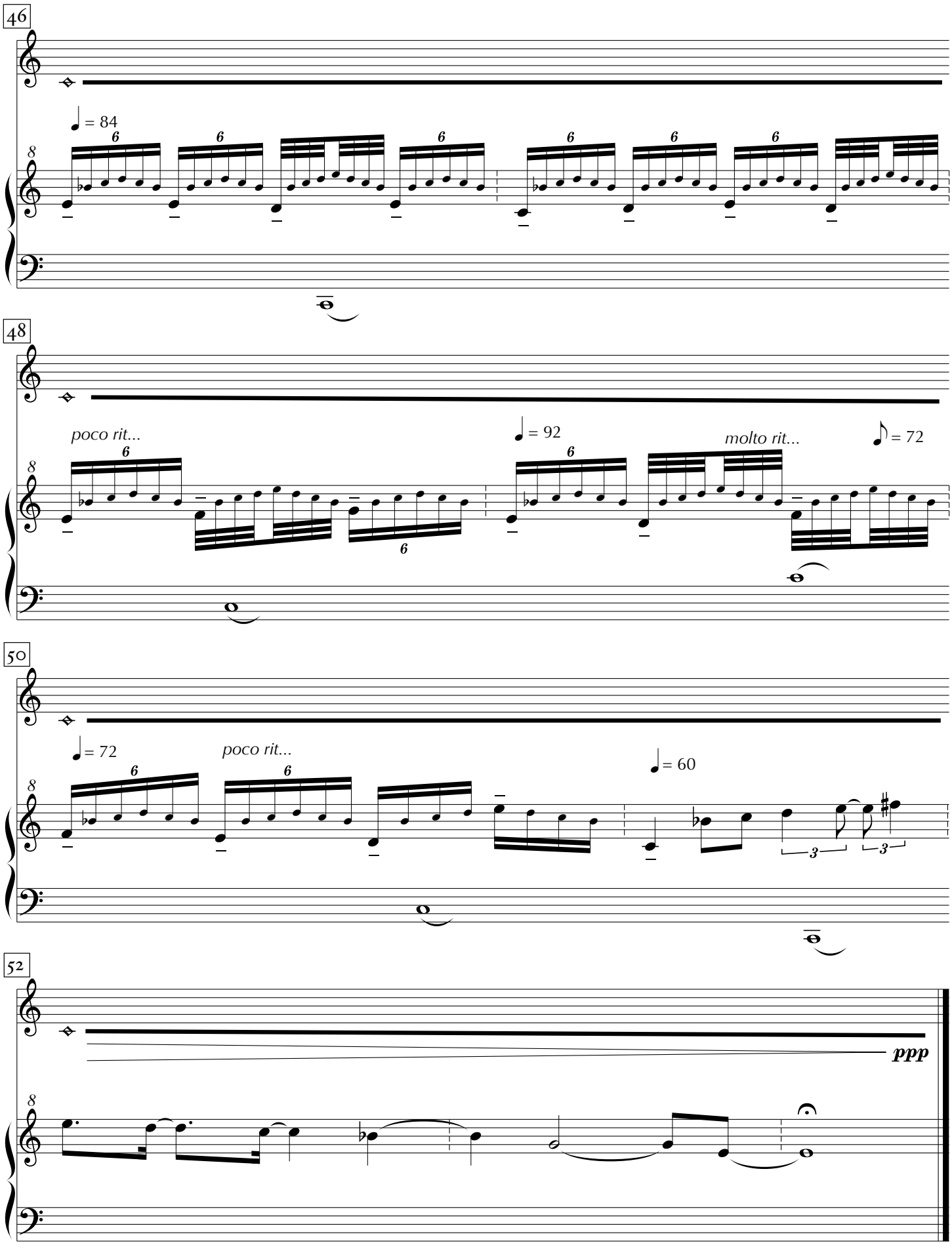

73
75
77
79
ppp
ppp


♩ = 60 - 66
p
3
L.H. play on strings (inside of piano) until end
sempre p
4
3
pp
mp
7
pp
pp
mp
3
3
10
3
pp
mp
pp


13
p
16
tr
p
mp
pp
19
mf
22
mf > mp


26
pp
mf
pp
29
mp
f
mf
f
32
mp
pp
35
p
ppp


38
very freely, in the manner of an improvisation; pianist may take tempo markings as suggestions only; barlines indicate phrases
(= ca. 92)
ppp (L.H. on strings, R.H. on keys, pedal down throughout)
40
molto rit...
42
ppp
= 80
molto string.
= 84
poco rit...
44
flutist, improvise whistle tones on low C to end of piece; breathe as necessary
mf
= 92
molto rit...
= 72
sub. = 84
rit...


46
♩ = 84
48
poco rit...
♩ = 92
molto rit...
♪ = 72
50
♩ = 72
poco rit...
♩ = 60
52
ppp