



CAROL BARNETT

MELTED INTO DREAMS

for SATB divisi Chorus

Text by William Shakespeare




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MELTED INTO DREAMS

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Text by William Shakespeare

Commissioned by The Choral Arts Ensemble Commissioning Club

Premiered March 24, 2001 by The Choral Arts Ensemble, Rick Kvam, director,
at the Christ United Methodist Church, Rochester MN

c. 5:30

PROGRAM NOTE:

Melted into Dreams is a setting of Prospero's "Our revels now are ended" speech from Shakespeare's *The Tempest*. In an effort to reflect the evanescent nature of art - and of life - as described in this speech, [Barnett] has chosen subtly building, shifting harmonies to represent grand visions as they come in and out of focus, before finally dissolving into thin air. Beginning with a lilting Lydian inflection it expands to nine parts at "the cloud-capped towers," then slowly settles back, as "our little life is rounded with a sleep." The Lydian motive returns, wordlessly at the conclusion, and the texture evaporates from eleven parts to only five women's voices, gently wafting into thin air.

CAROL BARNETT
MELTED INTO DREAMS

for SATB divisi Chorus

Our revels now are ended. These our actors
...were all spirits and
Are melted into air, into thin air;
And, like the baseless fabric of this vision,
The cloud-capped tower's, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep.

William Shakespeare, *The Tempest*, IV, i


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Commissioned by the Choral Arts Ensemble Commissioning Club for performance by
the Choral Arts Ensemble of Rochester, Rick Kvam, director.

Melted Into Dreams

William Shakespeare

Carol Barnett

$\text{♩} = \text{c. } 112$

(I, II) *pp*

Soprano I-III

mm _____ oo _____

(III) *pp*

nm - mn _____ nm - mn _____ oo nm - mn _____

Alto I-III

(I) *pp*

Our rev-els now are end - ed. Our

(II, III) *pp*

mm _____ oo _____

Tenor I-III

8

Bass I-II

$\text{♩} = \text{c. } 112$

Piano
(for rehearsal
only)

7

S I-III

A I-III

Pno.

Our rev-els now are end-ed, rev-els now are end - ed, rev-els now are end - ed, rev-els now are end - ed, rev-els now are end-ed.

12

S I-III

A I-III

Pno.

rev-els now are end - ed, rev-els now are end - ed, rev-els now are end - ed, rev-els now are end - ed, now are end - ed, rev-els now are end - ed, rev-els now are end - ed, rev-els now are end - ed, rev-els

16

S I-III

A I-III

T I-III

Pno.

rev-els now are end - ed. oo

now are end - ed, rev-els now are end - ed. oo

(I only) *p*

These our ac - tors were all

16

21

S I-III

A I-III

T I-III

B I-II

Pno.

8 spir - its and are melt - ed in - to air;

(II, III) *p* ...in - to air;

p ...in - to thin air;

21

n.

n.

n.

n.

n.

p

p

27 (tutti - equal div.) *pp*

S I-III

A I-III (tutti - equal div.) *p* oo ...base - less

T I-III (I) *p* and, like the base - less fab - ric

B I-II *n.*

Pno. 27

33

S I-III
fab - ric — of this vi - sion, *mp*

A I-III
— of this vi - sion. *mp*

T I-III
8 of this vi - sion, *mp*

(II, III)
8 of this vi - sion, *mp*

B I-II
(tutti) *p*

Pno.

33

00

3 3

3 3

3 3

38

S I-III *mf*

A I-III (I) *mf* ah

(II, III) *mf* ah

T I-III *mf* ah *p*

B I-II *mp* *mf* ah

...base-less fab - ric of this vi - sion,

Pno.

38

44

S I-III

A I-III

T I-III

B I-II

Pno.

p *n.* *p*

the cloud -

pp *pp* *p*

the cloud - capped, cloud -

p *pp* *p*

the cloud - capped, cloud -

pp *pp* *p*

the cloud - capped towers, cloud -

pp *pp* *p*

the cloud, the cloud, cloud -

pp *pp* *p*

the cloud, cloud -

pp *pp* *p*

the cloud - capped towers, cloud -

pp *pp* *p*

the cloud, cloud -

44

(tutti - equal div.)

51 *pp* *n.*

S I-III capped tow'rs,

(tutti - equal div.) *pp* *n.*

A I-III capped tow'rs,

T I-III capped tow'rs,

B I-II capped tow'rs, the

pp *p* *n.* *pp*

capped rev-els now are end-ed, rev-els now are end-ed, ah, 5 the cloud -

Pno.

51

57

S I-III

A I-III

T I-III

B I-II

Pno.

pp *p* *mf*

the cloud - capped tow - ers, cloud - capped

the cloud - capped tow - ers, cloud - capped

8 the cloud - capped tow'rs, cloud - capped

8 the cloud - capped tow'rs, cloud - capped

8 the cloud - capped tow'rs, cloud - capped

cloud - capped tow'rs, cloud - capped

- - capped tow'rs, cloud - capped...

64 *mp*

S I-III

tow'rs, the

A I-III

tow'rs, the

(tutti - equal div.) *mp*

T I-III

tow'rs, ah

B I-II

tow'rs, ah the

ah the

mp *p*

Pno.

64

The musical score is for the piece "Melted Into Dreams" on page 11. It features vocal parts for Soprano I-III (S I-III), Alto I-III (A I-III), Tenor I-III (T I-III), and Bass I-II (B I-II), along with a piano accompaniment (Pno.). The score begins at measure 64. The vocal parts have lyrics: "tow'rs, the" for S I-III and A I-III; "ah" for T I-III; and "tow'rs, ah the" for B I-II. The piano accompaniment provides harmonic support with chords and melodic lines. Dynamics include *mp* (mezzo-piano) and *p* (piano). A performance instruction "(tutti - equal div.)" is present for the Tenor part. The score is marked with a large watermark "For Preview Only Publishing".

70

S I-III *mp* *p*
 gor - geous pa - la - ces, pa - la - ces,

A I-III *mp* *p*
 gor - geous, gor - geous pa - la - ces, pa - la - ces,

T I-III *mp* *p*
 8 gor - geous, gor - geous, gor - geous pa - la - ces,

B I-II *mp* *p*
 gor - geous, gor - geous, gor - geous pa - la - ces,

Pno.

76

S I-III *n.*
 ah

A I-III *n.*
 ah

T I-III *n.*
 8 ah

B I-II *n.* *pp*
 ah the sol -

mp *pp*
 base - less fab-ric of these gor - geous pa - la - ces, ah, the sol -

Pno.

81

S I-III

A I-III

T I-III

B I-II

Pno.

the tem - ples, ah

the sol - emn tem - ples, ah

the sol - emn tem - ples, ah

emn, sol - emn tem - ples, gor - geous pa - la - ces, ah,

89

S I-III

A I-III

T I-III

B I-II

Pno.

the tem - ples, ah

the sol - emn tem - ples, ah

the sol - emn tem - ples, ah

the sol - emn tem - ples, ah

the sol - emn tem - ples, gor - geous pa - la - ces,

96 *mf*

S I-III the great globe it - self, the great globe it -

A I-III *mf* the great globe it - self, the great globe it -

T I-III *mf* the great globe, great globe it - self,

B I-II *mf* the great globe, great globe it - self,

Pno.

104 *p* *mp*

S I-III self, yea, all which it in -

A I-III *p* *mp* self, yea, all which it in -

T I-III *p* *mp* great globe it - self, yea, all which it in -

B I-II *p* *mp* great globe it - self, yea, all which it in -

Pno.

111

S I-III *f* her - it, shall *mp* dis - solve,

A I-III *f* her - it, shall *mp* dis - solve,

T I-III *f* her - it, shall *mp* dis - solve, shall dis - solve,

B I-II *f* her - it, shall... *mf*

Pno.

119

S I-III *p* and, like this in - sub - stan - tial pag - eant fad ed... *p*

A I-III *p* and, like this in - sub - stan - tial pag - eant fad - ed... *p*

T I-III (I) *p* and, like this in - sub - stan - tial pag - eant fad - ed... *p*

(II, III) *p* and, like this in - sub - stan - tial pag - eant fad - ed... *p*

B I-II *p* and, like this in - sub - stan - tial pag - eant fad - ed, *p*

Pno.

126

S I-III *n.*

A I-III *n.*

T I-III (I only) *n.*

B I-II *n.*

leave not a rack be - hind.

Pno.

Poco meno mosso, poco rubato (♩ = c. 104)

134

S I-III *p* *p* *pp*

We are such stuff as dreams are made on,

A I-III *p*

...and our lit-tle life is round - ed

T I-III (tutti) *p* *p* *pp*

We are such stuff as dreams are made on,

B I-II *p*

...and our lit-tle life is round - ed

Poco meno mosso, poco rubato (♩ = c. 104)

134

Pno.

Tempo I (♩ = c. 112)

140

S I-III

A I-III

(I, II)

with a sleep.

(III)

with a sleep.

T I-III

B I-II

with a sleep.

ah

ah

ah

ah

ah

ah

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

Tempo I (♩ = c. 112)

Pno.

148 *pp*

S I-III

pp

pp

A I-III

T I-III

B I-II

Pno.

ah ah oo

ah ah oo

ah ah oo

oo

oo

oo

oo

oo

148

157

S I-III

A I-III

T I-III

B I-II

(Lonely)

Pno.

157

8

166

S I-III

A I-III

T I-III

Pno.

174

S I-III

A I-III

Pno.