Dreamscape no. 2, "Songs for the woman in the sun hat".

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University of Louisville

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dreamscape no. 2
songs for the woman in the sun hat
for chamber orchestra

derek douglas carter
b.m., illinois state university, 2016

A Thesis
submitted to the faculty of the
School of Music of the University of
Louisville in partial fulfillment of the
requirements
for the degree of

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in Music Composition

Mmusic
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a thesis approved on 1 may 2019

by the following thesis committee:

thesis director – krzysztof wolek

allison ogden

kimcherie lloyd
for zoey
acknowledgements

dr. wolek: thank you for everything. you’ve taught me so much over the past few years but i don’t think i’m done learning from you yet.

dr. ogden: thank you, you support has been invaluable and your insight always crystal clear.

prof. lloyd: thank you for helping me conquer the orchestra, and in doing so, myself. your knowledge and encouragement have never led me down the wrong path.

james & cullyn: thank you. y’all rock. i literally couldn’t have done any of this without you two and i owe so much of my success to your constant support and inspiration

my family: thank you for always supporting me, for believing in me, and most importantly, for trusting me.
program note:

this dreamscape is a collection of love songs, reworked and reimagined into the dreamy, hazy nature of both dreams and love. each song comes from the jazz canon and takes a specific idea or motif and builds and destroys as it moves along. each song is paired with an interlude, aimed to explore some of the darker memories or regrets we may have felt for loved ones, for love is not without its complications.
table of contents:

I. fly crazy..................................................................................................................1
   interlude 1: tears........................................................................................................9
II. misty me..................................................................................................................13
   interlude 2: love........................................................................................................29
III. walking to the home..............................................................................................36
   interlude 3: kiss........................................................................................................57
IV. naïma’s moon.........................................................................................................60
   interlude 4: truth........................................................................................................70
V. blue.........................................................................................................................75

total time: ca. 30 mins
flute    [alto flute in g, piccolo]
oboe
clarinet in b♭ [bass clarinet in b♭]
tenor saxophone in b♭
bassoon

horn in f
trumpet in b♭
tenor trombone

percussion
   tam-tam  snare drum
triangle  bass drum
congas     glockenspiel
whip      mark tree
suspended crash, sizzle,
hihat

piano    [celesta]

strings

transposed score
performance techniques

noteheads with slashes are to be played on the notated string, while muting string(s) with left hand.

the sound should be primarily of the bow rubbing against the strings.

bisbigliando, bisbig.: timbral trill on notated pitch. if there is a rhythm, trill to the notated rhythm.

col legno battuto, c.l.b., the string is to be struck with the wooden side of the bow. this is notated with “ping” noteheads.

the 4th movement features an extensive spoken snare drum solo. each syllable should be paired with a quadruple-stroke on the snare. text should be articulate though not clear.

notes with X-noteheads will be spoken audibly. dynamics for speaking portions will be found above the staff.
dreamscape no. 2
songs for the woman in the sun hat

i. fly crazy

Cautiously, \( j = 52 \)
Fl.  
Ob.  
Cl.  
Ten. Sax.  
Bsn.  
Hn.  
Tpt.  
Tbn.  
Tri.  
Pno.  

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.  

triangle  
to congas  

scratch bow  
Ill. norm.  

mp  

= 80
interlude 1: tears

<table>
<thead>
<tr>
<th>freely, without pulse</th>
<th>cycle between boxed material randomly, play at different speeds, always quiet</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Vln. I</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vln. II</td>
</tr>
<tr>
<td>Vla.</td>
</tr>
<tr>
<td>Vc.</td>
</tr>
<tr>
<td>Db.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>whispered, constantly:</th>
</tr>
</thead>
<tbody>
<tr>
<td>pppp</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ob.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ten. Sax.</td>
</tr>
<tr>
<td>Bsn.</td>
</tr>
<tr>
<td>Hn.</td>
</tr>
<tr>
<td>Tbn.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>whispered, constantly:</th>
</tr>
</thead>
<tbody>
<tr>
<td>cra-zy</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>whispered sparingly:</th>
</tr>
</thead>
<tbody>
<tr>
<td>mp</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>whispered repeated at different speeds and inflections:</th>
</tr>
</thead>
<tbody>
<tr>
<td>cra-zy she</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>cycle between boxed material randomly, play at different speeds, always quiet</th>
</tr>
</thead>
</table>
wait a moment... then:

repeated quickly and erratically, like a mumuring

fl.

ob.

cresc. poco a poco

increasing intensity...

bass clarinet:

wait a moment... and another... then:

play pitches slowly in this sequence, you need not always finish the sequence, but always start from beginning of sequence

ten. sax.

bass:

cresc. poco a poco

interject somewhat often

horns:

cresc. poco a poco

interject somewhat often

whispered, constantly: mp

tpt.

cresc. poco a poco

crazy

tbn.

cresc. poco a poco

increasing intensity...

vn. i.

cresc. poco a poco

vn. ii.

cresc. poco a poco

va.

cresc. poco a poco

vc.

cresc. poco a poco

db.

cresc. poco a poco
slowly increase speed and volume with each repetition
with very airy tone

slowly increase speed and volume with each repetition

decresc. poco a poco

slowly increase speed and volume with each repetition
with very airy tone

whispered as loud as possible

decresc. poco a poco

whispered as loud as possible

decresc. poco a poco

whispered as loud as possible

decresc. poco a poco

whispered as loud as possible

decresc. poco a poco

whispered as loud as possible

play descending major third pairs in any order, keep tempo relatively stable and calm, slowly decrease time in between pairings, speeding up

play descending major third pairs in any order, keep tempo relatively stable and calm, slowly decrease time in between pairings, speeding up

increase time between the end of one box and the beginning of a new box, slow down repetitions

increase time between the end of one box and the beginning of a new box, slow down repetitions

increase time between the end of one box and the beginning of a new box, slow down repetitions

increase time between the end of one box and the beginning of a new box, slow down repetitions

increase time between the end of one box and the beginning of a new box, slow down repetitions
slowly decrease speed and volume of repetition

interject less often and slowly decrease intensity

slowly increase time in between pairings, slowing down

non dim.

slowly increase time in between pairings, slowing down

non dim.

slowly decrease speed and volume of repetition
ii. misty me

in a stasis, \( j = 52 \)  
\[\text{Flute, Oboe, Clarinet in Bb, Tenor Saxophone, Bassoon, Horn in F, Trumpet in Bb, Trombone, Glockenspiel, Bass Drum, Whip, Piano, Violin I, Violin II, Viola, Violoncello, Double Bass}\]

molto rall.  

(If no celesta, play)

To Cel.

Celesta

in a stasis, \( j = 52 \)
a tempo, \( J = 52 \)
molto rall.

Fl.

Ob.

Cl.

Ten. Sax.

Bs.

Hn.

Tpt.

Tbn.

Glock.

Cel.

\[ a \text{ tempo, } J = 52 \]
molto rall.

Vln. I

Vln. II

Vla.

Vc.

Db.
a tempo, \( \frac{J}{J} = 52 \)
move to front of stage (with snare drum)
iii. back to the home

brisk, $J = 104$ ($J = 52$)
(from interlude 2: $J = J$)

**Piccolo**

**Oboe**

**Clarinet in B♭**

**Tenor Saxophone**

**Bassoon**

**Horn in F**

**Trumpet in B♭**

**Tenor Trombone**

**Snare Drum**

**Piano**

**Violin I**

**Violin II**

**Viola**

**Violoncello**

**Double Bass**

"It's late... It is great... to be out late... walking... walking..."
Fl.
Ob.
Cl.
Ten. Sax.
Bsn.
Hn.
Tpt.
Tbn.
S. D.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

slower, \( j = 80 \)

To A. Fl.

we kiss once more...
Glorious, $j = 76$
as before

I park my car outside... the darkness... doorway... she says if I try... and continue walking...

barbecue... all night I dry her tears... we kiss once more...
interlude 3: kiss

March, \( \frac{3}{4} = 78 \)

Flute

Oboe

Clarinet

Tenor Saxophone

Bassoon

Horn

Trumpet

Tuba

Snare Drum

Piano

Violin I

Violin II

Viola

Cello

Double Bass
Fl.

Ob.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tbn.

S. D.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

attacca
iv. naima's moon
interlude 4: truth
with hushed intensity:

"blue!"

"blue!"

"blue!"

"blue!"

"blue!"

"blue!"

"blue!"

"blue!"

"blue!"

"blue!"

"blue!"

"blue!"
poco rall.
CURRICULUM VITA

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