

**By dreams, each one into a several world.**

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**FOR FLUTE, CLARINET & PIANO**

**Daniel Fardon**

**2016**

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**INSTRUMENTATION**


FLUTE  
CLARINET IN Bb  
PIANO

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**APPROXIMATELY 8 MINUTES**

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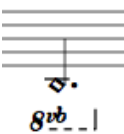
## PERFORMANCE DIRECTIONS


 = Diminuendo to silence.


**U.C** = Una Corda.


**l.v.** = Leave to ring/vibrate.

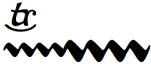
**∩** = Breath marks/short pause for Flute & Clarinet at the same time.

 = D1 on the Piano to be dampened with Blu-Tack® at the bass of the string, to create a gong-like effect. Always to be played ***sffz*** and left to ring (**l.v.**).

 = To be played as a traditional upper mordent, and **always** a tone.

 = To be played as a traditional lower mordent, and also **always** a tone.

 = Execution of turns.

 = Timbral Trill. Choice of fingering at the discretion of performer. All Timbral trills to begin slowly and increase in speed through the trill.

**FREE TIME: X** = The 'Free Time' section at the end of the piece is to be interpreted individually by the pianist, as if fading out of a dream.

**A note on style** = All stylistic material and contrasts (Alberti bass/baroque ornamentation/waltz theme/classical cadence points etc.) are to be embraced and emphasised.

**'By dreams, each one into a several world.'** is concerned with the way in which one's imagination blooms at night, and the kaleidoscopic effect experienced during dreams. In this work, I have musically explored the various sensations of my dreams and how they can be fragmented, drifting, illogical yet circular, rootless and unearthly. Peculiar and enigmatic motifs get lost and interlaced, constantly being reframed and reattempted; bitonal harmony blurs implied and anticipated keys; rhythmic ebb and flow transcends the bar line, and stylistic juxtaposition attempts to simulate a surreal hyperreality.

The title is taken from a poem by Robert Herrick (1591-1674):

Here we are all, by day; by night we're hurl'd  
By dreams, each one into several worlds.

*Dedicated to James Oliver Hamp  
-my fellow dreamer.*

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Dedicated to James Oliver Hamp

# By dreams, each one into a several world.

Flute  $\text{♩} = 52$  Distant  $\text{♩} = 104$  Like an unsettled lullaby Daniel-Lewis Fardon

Clarinet in B $\flat$

Piano  $\text{♩} = 52$  Distant  $\text{♩} = 104$  Like an unsettled lullaby

*pp* U.C.  $\rightarrow$  Senza U.C. *pp* *ffz* *8va* (l.v.)

8

Fl. *p* meandering

Cl. *p* 5:3

Pno.

13

Fl. *p* *mp* *mf*

Cl. *mp* *mf*

Pno. *mf* *f* *p* *mp* *8va*

2

18

Fl.

Cl.

Pno.

*mp* meandering

3

5:3

22

Fl.

Cl.

Pno.

*mf*

*p*

*mf*

*p*

2

*mf*

*p*

*ffz*

8vb

(l.v.)

27

Fl.

Cl.

Pno.

*mf*

*mp*

*mf*

*f*

*mf*

*mf*

*mp*

*f*

*mf*

*pp*

*pp* U.C.

*f*

Nebulous

32 (Unsettled lullaby) 3

Fl. *mp* *mf*

Cl. *mp* *mf*

Pno. *f* *mf*

*p* Senza U.C.

38

Fl. *f* *mp*

Cl. *f* *mp*

Pno. *mp*

*fff* (l.v. sim.)

42 Nebulous Digressing

Fl. *mf* *p* *p*

Cl. *mf* *p* *p*

Pno. *mf* *f* *pp* *pp*

U.C.

4

48

Fl. (Unsettled lullaby)

Cl. (Unsettled lullaby)

Pno. (Unsettled lullaby)

*mp* *mf* *p* *mp* *mf* *mp*

Senza U.C.

55

Fl. sim. digressing (brief) (Unsettled lullaby)

Cl. (Unsettled lullaby)

Pno. (Unsettled lullaby)

*mp* *mf* *mp* *mp* *mf* *mp*

(L.H) *sfz*

61

Fl.

Cl.

Pno.

*p* *mf* *p* *mf* *p* *mp* *p* *mf* *mp* *p* *mf* *mp* *ffz*

66 *Digressing* 5

Fl. *f* *mp* *p*

Cl. *f* *mp* *p*

Pno. *ff* *ff*

72 *rit.*

Fl. *mp* *mf*

Cl. *mp* *mf*

77 *♩ = 48* *Strident!*

Fl. *ff* *ff < fff* *ff < fff* *ff < fff* *p*

Cl. *ff* *ff < fff* *ff < fff* *ff < fff* *p*

Pno. *ff* *ff* *mp* *mp*

*8va* *8vb*

6  
83  $\text{♩} = 54$  (A Tempo)  
Moving forward

Fl.  $mf$   $f$

Cl.  $mf$   $f$

Pno.  $mf$  *sub. pp*  $mf$   $f$  *alla Chopin... confused*

$mf$  *sub. pp*  $mf$

89

Fl.  $mp$   $mf$   $f$

Cl.  $mp$   $mf$   $f$

Pno. *sfz* *sub. mp (as before)*  $f$

$sub. mp$   $f$

92

Fl.  $p$   $pp$

Cl.  $p$   $pp$

Pno.  $mf$   $p$   $f$  (*alla Chopin*)  $ppp$  *Nebulous*

$mf$   $p$   $mp$   $ppp$  *Nebulous*

$ppp$  *Nebulous*

$ppp$  U.C.

$sffz$

97 Ebbing 7

Fl. *p* 4:3 2 2

Cl. *p* 4:3 2 2

Pno. *pp* 4:3 2 2

*ffz*

Senza U.C.

104

Fl.

Cl.

Pno. *ffz* harsh/redolent 2 *sim.*

111

Fl. *FREE TIME: Fading*

Cl. *FREE TIME: Fading*

Pno. *mp* diminuendo (accidentals only apply to notes they precede)

(sim. pedale)

116

Fl.

Cl.

Pno.

8<sup>va</sup>

8<sup>vb</sup>

Here we are all, by day; by night we're hurl'd  
By dreams, each one into a several world. — Robert Herrick (1591-1674)

The musical score consists of three staves. The top two staves are for Flute (Fl.) and Clarinet (Cl.), both in treble clef. The bottom two staves are for Piano (Pno.), in bass clef. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The lyrics are centered between the Flute and Clarinet staves. Performance markings include '8va' (octave up) above the piano part and '8vb' (octave down) below the piano part. The score ends with a double bar line.

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