

SSAA voicing commissioned by Vox Femina Los Angeles,  
Dr. Iris Levine, Director

# Only My Dreams

SSAA\* Voices, Accompanied

William Butler Yeats (1865-1939)

(Original title: "He Wishes for the Cloths of Heaven" - 1899)

Ron Kean

Stately

Piano introduction in 4/4 time, key of D major. The score consists of two staves: a treble clef staff and a bass clef staff. The music begins with a forte (*f*) dynamic. The first measure contains a whole note chord of D major. The second measure contains a whole note chord of F# major. The third measure contains a whole note chord of A major. The fourth measure contains a whole note chord of D major. The fifth measure contains a whole note chord of F# major. The sixth measure contains a whole note chord of A major. The seventh measure contains a whole note chord of D major. The eighth measure contains a whole note chord of F# major. The ninth measure contains a whole note chord of A major. The tenth measure contains a whole note chord of D major. The eleventh measure contains a whole note chord of F# major. The twelfth measure contains a whole note chord of A major. The thirteenth measure contains a whole note chord of D major. The fourteenth measure contains a whole note chord of F# major. The fifteenth measure contains a whole note chord of A major. The sixteenth measure contains a whole note chord of D major. The dynamic changes to mezzo-forte (*mf*) at the second measure. There are three fermatas marked with asterisks and the word 'Red.' below the bass staff at measures 1, 5, and 9.

SA unison

*mf*

Vocal and piano accompaniment for the first two lines of the song. The vocal line is in SA unison with a mezzo-forte (*mf*) dynamic. The piano accompaniment is in 4/4 time. The first line of the vocal melody is: Had I the heav'n's em - broid - ered. The second line of the vocal melody is: cloths en - wrought with gold - en and sil - ver. The piano accompaniment consists of two staves: a treble clef staff and a bass clef staff. The dynamic changes to piano (*pp*) at the beginning of the first line and to mezzo-forte (*mf*) at the beginning of the second line. There are fermatas marked with asterisks and the word 'Red.' below the bass staff at measures 4 and 5.

Vocal and piano accompaniment for the second line of the song. The vocal line is in SA unison with a mezzo-forte (*mf*) dynamic. The piano accompaniment is in 4/4 time. The first line of the vocal melody is: cloths en - wrought with gold - en and sil - ver. The second line of the vocal melody is: cloths en - wrought with gold - en and sil - ver. The piano accompaniment consists of two staves: a treble clef staff and a bass clef staff. The dynamic is mezzo-forte (*mf*). There is a fermata marked with an asterisk and the word 'Red.' below the bass staff at measure 6. The word 'div.' is written above the vocal line at measure 7.

\*Also available in SATB, P1330

8 *mf* 9 10

light, \_\_\_\_\_ the blue \_\_\_\_\_ and the dim \_\_\_\_\_ and the dark cloths of

Red. \*

11 12

night, \_\_\_\_\_ and the light \_\_\_\_\_ and the half \_\_\_\_\_ light,

S. *mf* 13 14 15

Had I the heav'n's \_\_\_\_\_ em - broid - ered cloths en - wrought with

A. *mf* *div.*

Had I the heav'n's \_\_\_\_\_ em - broid - ered cloths en - wrought with

*p* *mf*

16 17 18 3

gold-en and sil - ver light, the blue and the dim and the

gold-en and sil - ver light, the blue and the dim and the

19 20 21 3

dark cloths of night and the light and the half light,

dark cloths of night and the light and the half light,

22 *mf* 23 24 3

I would spread the cloths un - der your feet; I would

I would spread the cloths un - der your feet; I would

*p*

25 *div.* *ten.* *rall.* 26 *a tempo*

spread the cloths un - der your feet; But

spread the cloths un - der your feet; But

*rall.* *a tempo*

27 28 29 *mf*

I, be - ing poor, have on - ly my dreams; But

I, be - ing poor, have on - ly my dreams; But

*mp* *mf*

30 31 32 *f*

I, be - ing poor, have on - ly my dreams; on - ly my

I, be - ing poor, have on - ly my dreams; on - ly my

*f*

33 34 35 *ff*

dreams; on - ly my dreams.

dreams; on - ly my dreams.

*ff*

both hands *Sva* -----

*ff* *mf*

*Sva* *Red.* \* *Red.* \* *roll chord slowly*

Slower and more free

36 *mp* 37 38 39 *mp*

Gold-en and sil - ver, dark

Gold-en and sil - ver, dark

*mp* *mp*

40 41 Out of tempo blue light, 42 *mf* \*

night, blue, light,

night, blue, light,

night, blue, light,

*mp* *f*

*mf* *f*

*Sva*

\*During m. 42 fermata, harmonic whirlyies tuned to "B" improvise for 5-10 seconds.

In tempo

43 S1 *mf* 44 45

A1 *f* I will spread my dreams un-der your feet, I will

S2 *mf* A2 I will spread my dreams, I will spread my dreams, I will

In tempo

*Solo* *f*

*Red.* *Red.* *Red.* *Red.* *simile*

Much slower

46 47 *mp*

spread my dreams un - der your feet;

spread my dreams;

Much slower

*Roll chord slowly* *mp*

## Very slow

*(on the breath)*

48 S1+2 *p* 49 *p* 50 *p* 51 *p*

Tread soft - ly, tread soft - ly, tread soft - ly, tread

A1+2 *p* Tread soft - ly, tread soft - ly; tread soft - ly,

52 *p* 53 *p* 54 *ten.* 55 *ten.*

soft - ly, Tread soft - ly (O my love);

soft - ly, Tread soft - ly (O my love); *ten.*

*mf* *ten.*

56 57 58 59 60 \*

be - cause you tread on my dreams.

be - cause you tread on my, my dreams.

Roll chord slowly *sub. p* roll chord slowly *ppp*

*Sub* *Red.* \*

\*During m. 60 fermata, harmonic whirlies tuned to "E" and "B" improvise for 10-20 seconds.

The conductor directs each whirly to stop playing on cue until only the lowest "E" whirly is left.

The cue for the last whirly to stop is also the cue for the singers to place the "s" on the word "dreams."

Another suggestion is to cut the choir off after 8-10 seconds and let the whirlies improvise for another 10-15 seconds. The conductor should feel free to improvise this ending, perhaps cutting off each whirly one by one.

00159356 Only My Dreams P1555 SSAA \$2.15



EXCLUSIVELY DISTRIBUTED BY  
**HAL LEONARD**  
 CORPORATION  
 7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213