

Jay C. Batzner

**ALL MY DREAMS
ARE SILENT
(2010)**

**for flute
and optional electronics**

UNSAFE BULL MUSIC

Program Notes

1. Spider

The first dream I remember was when I was 5 or 6 years old. Everything was seen from the perspective of my own eyes: I was in the dark, hearing a light but sloppy chewing noise. I asked "What are you doing?" and a voice said "Eating your hair." I asked "Who are you?" and the voice replied, quite dramatically, "A SPIDER!" I awoke screaming and have never heard sound in my dreams since. I can still recall the sounds of chewing and the spider's voice with crystal clear accuracy.

2. in love with...

I was in love with a well-known actress. While I have never met this woman in real life, the love that the two of us had for each other was amazingly strong and as real as anything I've ever felt. In the dream, we had been apart from each other for some blurry reason and most of the dream centered around the anticipation of being together at last. When I awoke, the feeling of love for this woman remained for several hours. Sometimes, I can still feel it.

3. Kris Turns White

My wife was lying in our bed. The covers were pulled up to her shoulders. She was lying backwards, that is to say that her head was at the foot of the bed, even though the bed was in its normal orientation. I thought Kris was telling me that she was comfortable (I couldn't understand her and kept asking her to repeat what she was saying). I leaned in closer and realized she was telling me that she was UN-comfort-able. Her expression changed and a whiteness started rising upwards from her shoulders. I knew it was spreading across her whole body. Overcome with panic, I turned and ran but tripped immediately. I woke as the world suddenly tipped and I hit the floor.

All My Dreams Are Silent was originally written for Laura Patterson and each movement used a different ethnic flute from her collection.

Performance Notes

This work may be played with or without the CD component. Indications to the start and stop times of the different tracks are marked in the score but otherwise there is little coordination necessary between the live performer and the electronic textures.

All My Dreams are Silent

for flute and optional electronics

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1. Spider

The first dream I remember was when I was 5 or 6 years old. Everything was seen from the perspective of my own eyes: I was in the dark, hearing a light but sloppy chewing noise. I asked "What are you doing?" and a voice said "Eating your hair." I asked "Who are you?" and the voice replied, quite dramatically, "A SPIDER!" I awoke screaming and have never heard sound in my dreams since. I can still recall the sounds of chewing and the spider's voice with crystal clear accuracy.

If using the optional tape part, start TRACK ONE and let the sounds play for 15-20 seconds before beginning the written part.

Serene, lullaby ♩=56

The musical score is written for a flute in treble clef with a key signature of three sharps (F#, C#, G#). It consists of 24 measures across five staves. The tempo is marked 'Serene, lullaby' with a quarter note equal to 56 beats per minute. The score features various time signatures: 5/4, 4/4, 3/4, and 5/4. Dynamics include *mf*, *f*, *fp*, and *ff*. Performance markings include accents, slurs, and breath marks. Measure 24 is marked 'Suddenly, terrified' with a tempo change to ♩=88. The score ends with a double bar line and a final rest.

25 *fp* 26 27 28 *fp* 29 *ff*

fp *ff* *fp* *ff*

30 31 32 33

34 35 36 37 38 rapid chromatic rips *fp*

fp

39 40 41 42 43 *ff* *f* *ff* *fp*

44 45 46 47 *ff* *fp* *ff*

48 49 rip sim. 50 slow, shaky bend 51 *fp* *fp* *f*

52 slow, shaky bend 53 54 *ff*

ff

55 slow, shaky bend 56 sim. 57 58 59

fff

60 61 62 63

f

64 65 66 67

mf *mp* *f* *mf*

68 69 70 71 72

ff *f* *rit.* *f* *ff* *mf*

73 74 75 76 77

mf *mf* *mf* *mp*

78 79 80 81 82 83 84

p

Slowly fade out TRACK ONE (total duration 5:30).

2. in love with...

I was in love with a well-known actress. While I have never met this woman in real life, the love that the two of us had for each other was amazingly strong and as real as anything I've ever felt. In the dream, we had been apart from each other for some blurry reason and most of the dream centered around the anticipation of being together at last. When I awoke, the feeling of love for this woman remained for several hours.

Sometimes, I can still feel it.

Ad lib. with an emphasis on space between gestures, ♩=52

The musical score is written in treble clef and 4/4 time, with a tempo of 52 beats per minute. It consists of 29 measures across seven lines of music. The score includes various dynamics (f, mf, mp), articulations (accents, slurs), and performance instructions such as 'anxiously awaiting being reunited with the beloved' and 'molto passionato'. The key signature is one flat (Bb). The score features several changes in meter: 4/4, 5/4, 5/4, 5/4, 4/4, 3/4, 4/4, 3/4, 4/4, 3/4, and 4/4. There are also several sixteenth-note runs and slurs. The dynamics range from forte (f) to mezzo-piano (mp). The score is marked 'Ad lib.' and 'with an emphasis on space between gestures'. The tempo is 52 beats per minute. The score is divided into two tracks, with 'TRACK TWO begins here!' indicated at measure 13. The score includes performance instructions such as 'anxiously awaiting being reunited with the beloved' and 'molto passionato'. The score is written in treble clef and 4/4 time, with a tempo of 52 beats per minute. The key signature is one flat (Bb). The score features several changes in meter: 4/4, 5/4, 5/4, 5/4, 4/4, 3/4, 4/4, 3/4, 4/4, 3/4, and 4/4. There are also several sixteenth-note runs and slurs. The dynamics range from forte (f) to mezzo-piano (mp). The score is marked 'Ad lib.' and 'with an emphasis on space between gestures'. The tempo is 52 beats per minute. The score is divided into two tracks, with 'TRACK TWO begins here!' indicated at measure 13. The score includes performance instructions such as 'anxiously awaiting being reunited with the beloved' and 'molto passionato'. The score is written in treble clef and 4/4 time, with a tempo of 52 beats per minute. The key signature is one flat (Bb). The score features several changes in meter: 4/4, 5/4, 5/4, 5/4, 4/4, 3/4, 4/4, 3/4, 4/4, 3/4, and 4/4. There are also several sixteenth-note runs and slurs. The dynamics range from forte (f) to mezzo-piano (mp). The score is marked 'Ad lib.' and 'with an emphasis on space between gestures'. The tempo is 52 beats per minute. The score is divided into two tracks, with 'TRACK TWO begins here!' indicated at measure 13. The score includes performance instructions such as 'anxiously awaiting being reunited with the beloved' and 'molto passionato'.

2 3 4 5

f *mf* *mp*

6 7 8 9

mp

10 11 12 13 14

mp *f* *mf*

15 16 17 18 19

mp *mf*

20 21 22 23 24

mf

25 26 27 28 29

mf *f*

anxiously awaiting being reunited with the beloved

TRACK TWO begins here!

almost together!

molto passionato

30 31 6 32 33

34 35 36 37 38

39 40 41 42 43

the feeling starts to fade

44 45 46 47 48

49 50 51 52

waking up, the feeling lingers, then is gone

53 54 55 56

↓
Slowly fade out TRACK TWO
(total duration 3:29)

3. Kris Turns White

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TRACK THREE begins simultaneously with the flute.

Manic, frantic, ♩=88

The musical score is written for a single melodic line in treble clef. It begins with a 4/4 time signature, which changes to 5/4 at measure 5, and returns to 4/4 at measure 9. The piece is marked *f* (forte) and has a tempo of 88 beats per minute. The notation is highly rhythmic and expressive, featuring numerous accents, slurs, and dynamic markings. The score is divided into measures numbered 1 through 17. Measure 1 starts with a quarter note G4, followed by eighth notes A4, B4, and C5. Measure 2 continues with eighth notes D5, E5, and F5. Measure 3 has eighth notes G5, A5, and B5. Measure 4 has eighth notes C6, B5, and A5. Measure 5 changes to 5/4 time and features a triplet of eighth notes G5, A5, and B5. Measure 6 has eighth notes C6, B5, and A5. Measure 7 has eighth notes G5, F5, and E5. Measure 8 has eighth notes D5, C5, and B4. Measure 9 changes back to 4/4 time and features a quarter note G4. Measure 10 has eighth notes A4, B4, and C5. Measure 11 has eighth notes D5, E5, and F5. Measure 12 has eighth notes G5, A5, and B5. Measure 13 has eighth notes C6, B5, and A5. Measure 14 has eighth notes G5, F5, and E5. Measure 15 has eighth notes D5, C5, and B4. Measure 16 has eighth notes A4, G4, and F4. Measure 17 has eighth notes E4, D4, and C4, ending with a quarter rest.

18 19 rip 20

21 rip 22 23

24 25 26

27 28 29

30 31 32

33 34 35

36 37 38

39 40

41 42 43

Musical score for a piano piece, measures 44-70. The score is written in treble clef with a key signature of one sharp (F#). The tempo is marked *p* (piano). The score consists of ten staves of music. Measures 44-45 are marked with a 5 and 6 respectively, indicating fingerings. Measures 46-48 are marked with a 3, indicating a triplet. Measures 49-51 are marked with a 3 and 5, indicating triplets. Measures 52-54 are marked with a 3, indicating a triplet. Measures 55-58 are marked with a 3, indicating a triplet. Measures 59-62 are marked with a 3, indicating a triplet. Measures 63-66 are marked with a 3 and 5, indicating triplets. Measures 67-70 are marked with a 3, indicating a triplet. The score ends with a double bar line and a fermata over the final note.

Gradually fade out TRACK THREE if necessary (total duration 4:14).