

W. Heikkinen

HL08501444
WJMS1032

Eric Whitacre

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Leonardo Dreams
of His Flying Machine

Charles Anthony Silvestri

for SSATB Chorus and Percussion

About the Work

Leonardo Dreams of His Flying Machine was commissioned from **ERIC WHITACRE** by the American Choral Directors Association, making the composer the youngest recipient ever awarded the coveted Raymond C. Brock commission. The work was premiered by the Kansas City Chorale, Charles Bruffy, Director, at the 2001 ACDA National Convention in San Antonio, Texas, with Eric Whitacre conducting.

About the Composer

Born in 1970, Eric Whitacre received his M.M. in composition from the Juilliard School of Music, New York, studying with John Corigliano and David Diamond.

Today, Eric Whitacre is one of the bright stars in contemporary concert music, and has quickly become a much commissioned, published and performed choral and symphonic composer, as well as an accomplished conductor and clinician. In addition, he also writes for the motion pictures and has a Grammy nomination to his name (contemporary classical crossover). In 1997, the American Record Guide named his first recording, 'The Music of Eric Whitacre', one of the top ten classical albums and the Los Angeles Times praised his music as "electric, chilling harmonies; works of unearthly beauty and imagination."

Eric Whitacre has received composition awards from ASCAP, the Barlow International Foundation and the American Composers Forum. *Water Night* (1995) for SATB chorus a cappella, has become one of the most popular choral works of the last decade, widely performed internationally by high school choirs and professional choruses alike. It was followed by *Cloudburst*, for mixed chorus, piano, hand bells and percussion, which received first prize in the American Choral Directors Association's "Composers of the Future" competition.

Internationally, Eric Whitacre conducted the first in an annual series of wind symphony concerts in Tokyo, Japan, and was named music director of the Narashino Wind Consortium. Across the United States, Eric Whitacre has conducted, played in, or assisted over 30 musical theater and operetta productions. He has served as chorus master for the Nevada Symphony Orchestra and his guest conducting appearances include the San Francisco Symphony Chorus, the Gregg Smith Singers and the Miami Children's Chorus.

Eric Whitacre has recently begun his tenure as the appointed composer-in-residence for the Pacific Chorale in California.

Choral works by Eric Whitacre:

		<u>To Order:</u>
WJMS1001	<i>Cloudburst</i> – Octavio Paz For SATB Chorus, Piano, Hand Bells & Percussion	HL08500165
WJMS1021	<i>i thank You God for most this amazing day</i> – e.e. cummings For SATB Chorus, a cappella	HL08501413
WJMS1023	<i>Little Birds</i> – Octavio Paz For SATB Chorus, with piano	HL08501434
WJMS1023A	Separate piano part	HL08501440
WJMS1024	<i>Lux Aurumque</i> – E. Esch/C.A. Silvestri For SATB Chorus, a cappella	HL08501418
WJMS1003	<i>She Weeps over Ragoon</i> – James Joyce For SSA Chorus, English Horn & Piano	HL08500167
WDW1008	<i>Water Night</i> – Octavio Paz For SATB Chorus, a cappella	HL08500040
WJMS1019	<i>When David Heard</i> For SSAATTBB Chorus, a cappella	HL08501407

LEONARDO DREAMS OF HIS FLYING MACHINE

In the notes on *Leonardo Dreams of His Flying Machine*, composer **Eric Whitacre** writes:

"Charles Anthony Silvestri is not only a brilliant poet, teacher and historian, he is a consummate choral singer blessed with a beautiful tenor voice. When Dr. Gene Brooks called and asked me to write the 2001 Raymond C. Brock Commission, I could think of no other author whose words I would rather set.

We started with a simple concept: what would it sound like if Leonardo Da Vinci were dreaming? And more specifically, what kind of music would fill the mind of such a genius? The drama would tell the story of Leonardo being tormented by the calling of the air, tortured to such degree that his only recourse was to solve the riddle and figure out how to fly.

We approached the piece as if we were writing an opera brève. Silvestri (Tony to his friends) would supply me with draft after draft of revised 'libretti', and I in turn would show him the musical fragments I had written. Tony would then begin to mold the texts into beautiful phrases and gestures as if he were a Renaissance poet, and I constantly refined my music to match the ancient, elegant style of his words. I think in the end we achieved a fascinating balance, an exotic hybrid of old and new.

Leonardo Dreams of His Flying Machine is the second in a planned cycle of element works (the first, *Cloudburst*, was completed nine years earlier). It is dedicated with much love and respect to my publisher, the radiant and elegant Ms. Gunilla Luboff."

Leonardo Dreams of His Flying Machine

Libretto brève by Charles Anthony Silvestri (Italian fragments taken from the notebooks of Leonardo Da Vinci)

Tormented by visions of flight and falling,
More wondrous and terrible each than the last,
Master Leonardo imagines an engine
To carry man up into the sun...

And he's dreaming the heavens call him,
Softly whispering their siren-song:
"Leonardo, Leonardo, vieni à volare."

*L'uomo colle sua congegniate e grandi ale,
faciendo forza contro alla resistente aria.*

As the candles burn low he ^{mäter}paces and writes,
Releasing purchased pigeons one by one ^{inköpta duvor}
Into the golden Tuscan sunrise...

And as he dreams, again the calling,
The very air itself gives voice:
"Leonardo, Leonardo, vieni à volare."

Vicina all' elemento del fuoco...
Scratching quill on crumpled paper ^{skrapande fjäder // skrynkling}
(Rete, canna, filo, carta.)
Images of wing and frame and fabric fastened tightly. ^{ram}
...sulla suprema sottile aria.

As the midnight watchtower ^{lingar}tolls,
Over rooftop, street and dome,
The triumph of a human being ascending
In the dreaming of a mortal man.

Leonardo steels himself, ^{stålsmåttigt}
Takes one ^{hopp}last breath, and leaps....
"Leonardo vieni à volare! Leonardo, sognare!"

"Leonardo, Leonardo, come fly."

Korrekt

A man with wings large enough and duly connected
might learn to overcome the resistance of the air.

"Leonardo, Leonardo, come fly."

Close to the sphere of elemental fire...

(Net, cane, thread, paper.)

^{rotting tråd}
...in the highest and rarest atmosphere.

"Leonardo, come fly! Leonardo, dream!"

LEONARDO DREAMS OF HIS FLYING MACHINE

Text by CHARLES ANTHONY SILVESTRI

dedicated with love to Gunilla Luboff

ERIC WHITACRE

1=60 **Rubato, e molto espressivo**

SOPRANO 1
Le - o - nar - do dream

SOPRANO 2
Le - o - nar - do dream

ALTO
Le - o - nar - do dreams dream

TENOR
Le - o - nar - do dreams

BASS
Le - o - nar - do dreams

PIANO (rehearsal only)
Rubato, e molto espressivo

SOLO *mf* *f* *p*

Ma ma - chine. *p mp*

(m)s_ of his fly - i(ng)_ ma - chine. Tor - *p mp*

(m)s_ of his fly - i(ng)_ ma - chine. Tor - *p mp*

(m)s_ of his fly - i(ng)_ ma - chine. Tor - *p mp*

dream_ (m)s_ of his fly - i(ng)_ ma - chine. Tor - *p mp*

dream_ (m)s_ of his fly - i(ng)_ ma - chine. Tor - *p mp*

C

Fdur

9 *con moto*

men - ted by vi - sions of flight and fall - - ing, tor - men - ted by

men - ted by vi - sions of flight and fall - ing, tor - men - ted by

men - ted by vi - sions of flight and fall - ing fall - ing, tor - men - ted by

men - ted by vi - sions of flight and fall - - ing, tor - men - ted by

men - ted by vi - sions of flight and fall - - ing, tor - men - ted by

con moto

FM CM F Bm F Baur

vi - sions of flight and fall - - ing *mp*

vi - sions of flight and fall - - ing *mp*

vi - sions of flight of flight and fall - - ing *mp*

vi - sions of flight and fall - - ing more *mp*

vi - sions of flight and fall - - ing more *mp*

Bm Am Ebdur

18

more won - drous and ter - ri - ble

more won - drous and ter - ri - ble

more won - drous and ter - ri - ble

won - drous and ter - ri - ble each than the last. more won - drous and ter - ri - ble

won - drous and ter - ri - ble each than the last more won - drous and ter - ri - ble

Abm Eb Abm Eb Abm

22

each Mas - ter Le - o - nar - do i - ma - gines an en - gine to car - ry a man up, —

each than last, Le - o - nar - do i - ma - gines an en - gine to car - ry a man up, —

each Mas - ter Le - o - nar - do i - ma - gines an en - gine to car - ry a man up, —

each Mas - ter Le - o - nar - do i - ma - gines an en - gine to car - ry a man up, —

Bb Em Db Gb E Bb Dm C

Övergång

6

3-4

slå av
till 3

27 *f* *mp* *ten. mp dolce* *accel. . . . rit. accel. . . .*

in-to the sun And as he's dream-ing the hea-vens

f *mp* *ten. mp dolce*

in-to the sun And as he's dream - ing hea-vens

f *mp* *p* *close slowly to "n" *mp dolce*

in-to the sun in-to the sun* (n) as he's dream ing the

f *mp* *p* *close slowly to "n" *mp dolce*

in-to the sun in-to the sun* (n) as he's dream-ing the hea-vens

f *mp* *p* *close slowly to "n" *mp dolce*

in-to the sun in-to the sun* (n) as he's dream-ing hea-vens

accel. . . . rit. accel. . . .

D

34 *rit. accel. rit. Moderato, misterioso* *mp* *close slowly to "ng"*

call him soft-ly whis - pering their si-ren song(ng)* Le-o-

p *close slowly to "ng" *mp* *cresc. poco a poco*

call him soft-ly whis - pering their si-ren song(ng)* Le-o-nar-do Le-o-nar-do

p *close slowly to "ng"

hea-vens call him whis - pering si-ren song(ng)* *ng* dream(m)s,

p *close slowly to "ng"

call him soft-ly whis-pering si - ren song(ng)* dream(m)s,

p *close slowly to "ng"

call him soft-ly whis-pering their si-ren song(ng)* dream(m)s,

rit. accel. rit. Moderato, misterioso

kon och flyg!

41 *cresc. poco a poco* **allargando** **A tempo** *mf* *molto esp.*

nar - do Le - o - nar - do vo - la - re, Le - o - nar - do vo - la - re.

Le - o - nar - do Le - o - nar - do vo - la - re, vo - la -

dreams of fly - ing(ng) vo - la - re, vie - ni a vo - la - re.

dreams of fly - ing(ng) vo - la - re, Le - o - nar - do vo - la - re.

dreams of fly - ing(ng) vo - la - re, vo - la - re, vo - la - re.

mf *molto esp.*

mf *molto esp.*

mf *molto esp.*

mf *molto esp.*

allargando **A tempo**

47 **Molto più mosso** *con fuoco mf* $\text{♩} = 104$

L'uo - mo col - le su - a con - gie - gnia - te e a - - le, fac - cien - do for - za con - tro

re. fac - cien - do for - za con - tro

L'uo - mo col - le su - a con - gie - gnia - te e a - - le fac - cien - do for - za con - tro

L'uo - mo col - le su - a con - gie - gnia - te e gran - di a - le fac - cien - do for - za con - tro al - la re - sis -

L'uo - mo col - le su - a con - gie - gnia - te e gran - di a - le fac - cien - do for - za con - tro al - la re - sis -

Molto più mosso

B^bm A^b D^b C Fm E^o A^o

and duly connected

A man with wings large enough / might learn to overcome
the resistors of the air

tempo X

♩ = 116

4

50 rit. Allegro con urgenza

f * close slowly to "m" *M* *3*

al a - ria Le - o - nar - do dream* (m)s of his

al - la re - sis - ten - te a - ria Le - o - nar - do dream* (m)s of his

— al - la re - sis - ten - te a - ria Le - o - nar - do dream* (m)s of his

ten - te a - - - ria Le - o - nar - do dream* (m)s of his

ten - te a - - - ria Le - o - nar - do dream* (m)s of his

rit. Allegro con urgenza

f * close slowly to "m" *3*

ten - te a - - - ria Le - o - nar - do dream* (m)s of his

ten - te a - - - ria Le - o - nar - do dream* (m)s of his

56 rit. Moderato con rubato *p dolce* ♩ = 92

fly-ing(ng) ma - chine he pa - ces and writes, re -

fly-ing(ng) ma - chine As the can - dles burn low he pa - ces and writes, re -

fly-ing(ng) ma - chine As the can - dles burn low re - leas - ing

fly-ing(ng) ma - chine

fly-ing(ng) ma - chine

rit. Moderato con rubato

fly-ing(ng) ma - chine

G C Fm Bm F Bb Em Bb

63 *mf* rit. *mp* Poco più mosso (♩ = 52)

leas - ing pur - chased pi - geons one by one by one,
 leas - ing pi - geons by one by one by one,
 pur - chased pi - geons by one by one by one,
 one by one by

rit. Poco più mosso (♩ = 52)

68

by one by one by one, by one by one, by one,
 one by one, one by one, one by one,
 one by one, one by one, one by one,
 one by one, one by one, one by one,
 by one by one, one, one by one, one by

72

rit. Moderato (♩ = 72)

p

one by one, in - to the

one by one, by one, one by one in - to the

one by one by one by one, one by one, in - to the

one by one, by one by one, in - to the

one by one by one, one by one, one by one, in - to the

rit. Moderato (♩ = 72)

77

mp *mf* *p* rit. accel. rit.

gold - en Tus - can sun - rise, the gold - en sun - rise,

gold - en Tus - can sun - rise, the gold - en Tus - can sun - rise, and as he dream(m)s a -

gold - en Tus - can sun - rise, the gold - en Tus - can sun - rise, and as he dream(m)s a -

gold - en Tus - can sun - rise, Tus - can sun - rise, as he dream(m)s a -

gold - en Tus - can sun - rise, sun - rise, as he dream(m)s a -

rit. accel. rit.

X tempo

83 *accel. . . rit.* *p espressivo* **con moto**

the ve-ry air it-self gives voice Le - o -

gain the call *p* Le-o - nar - do

gain the call *pp cresc. poco a poco* la la la la la la la la la la la la la la la la

gain the call *D Gm* Le - o - nar - do

gain the call *pp cresc. poco a poco* Le - o -

accel. . . . rit. **con moto**

89 *mf*

nar - - do vo - la - re Le - o - nar - do vie - ni a vo -

mp *mf*

Le - o - nar - do vie - ni a vo -

la la

Le - o - nar - do Le - o - nar - do Le - o - nar - do

mf

nar - - do vo - la - re, Le - o - nar - do vie - ni a vo -

Close to the sphere of elemental fire

92 *f* *p* *f appassionato*

la - re! sul - la su - pre - ma sot - ti - le

la - re! Re - te, can - na, e fi - lo, car - ta

f appassionato

Vi - ci - na all' el - e - men - to del fuo - co del

f appassionato

Vi - ci - na all' el - e - men - to del fuo - co del

f *p* *f appassionato*

la - re! Scratch - ing quill_ on crum - pled pa - per

95

a

a

fuo - co wing, wing, wing,

fuo - co i - ma - ges of wing, wing, wing, wing,

i - ma - ges of wing, frame and fab - ric fast - ened tight - ly

(net, cane, thread, paper) in the highest and rarest atmosphere.

98 *mp* *mf* *mf* *mp* *like bells (close to "ng")*

ria Mas - ter Le - o - nar - do Da Vin - ci drea(m)s of his fly - i(ng) ma - chi(n)e.

ria Mas - ter Le - o - nar - do Da Vin - ci drea(m)s of his fly - i(ng) ma - chi(n)e.

Mas - ter Le - o - nar - do Da Vin - ci drea(m)s of his fly - i(ng) ma - chi(n)e. bong,

Mas - ter Le - o - nar - do Da Vin - ci drea(m)s of his fly - i(ng) ma - chi(n)e.

Mas - ter Le - o - nar - do Da Vin - ci drea(m)s of his fly - i(ng) ma - chi(n)e.

102 *mp* *cresc. poco a poco*

o - ver roof - top street and dome, the_

mp *cresc. poco a poco*

As the mid - night watch - tow'r tolls, o - ver roof - top street and dome, the_

bong, bong, bong, bong, bong, bong, bong, bong, bong, bong,

mp *cresc. poco a poco*

As the mid - night watch - tow'r tolls, o - ver roof - top street and dome, the_

mp *cresc. poco a poco*

As the mid - night watch - tow'r tolls, o - ver roof - top street and dome, the_

107

tri-umph of a hu-man be-ing as-cend-ing in the dream-ing of a mor-tal man... Le-o-nar-do

tri-umph of a hu-man be-ing as-cend-ing in the dream-ing of a mor-tal man... Le-o-nar-do

bong, in the dream-ing of a mor-tal man... Le-o-nar-do

tri-umph of a hu-man be-ing as-cend-ing in the dream-ing of a mor-tal man... Le - o -

tri-umph of a hu-man be-ing as-cend-ing in the dream-ing of a mor-tal man...

111 *fp cresc. poco a poco*

fp cresc. poco a poco steels him-self, he steals him-self, takes one last breath, and

fp cresc. poco a poco steels him-self, he steals him-self, takes one last breath, and

fp cresc. poco a poco steels him-self, he steals him-self, takes one last breath, Le-o-nar-do and

mp cresc. poco a poco nar-do... Le-o-nar-do takes one last breath, Vo-la-re! and

p cresc. poco a poco steels him-self, he steals him-self, takes one last breath, and

(6)

♩ = 76

116 *f* leaps!

f leaps!

pp tu(m) tu(m) tu(m) tu(m) tu(m) tu(m)

ALTO I *f pp*

la la

ALTO II *f pp*

la la

f leaps! (whhh) "Wind" *pp*

f leaps! (whhh) *pp*

♩ = 76

A

Am

120

pp la la la la la la la la la la la la la la la la

tum tum tum tum tum tum tum tum tum tum tum tum

pp lo lo lo lo lo lo lo lo lo lo lo lo lo lo lo lo lo lo lo

la la

gradually change to "shhh"..... (shhh)

gradually change to "shhh"..... (shhh)

2 SOLOISTS

125 *pp dolce*

Hannah

ah *Mia*

A musical staff for two soloists, featuring a long melisma line with a fermata. The lyrics 'ah' and 'Mia' are written below the staff.

SOPR. I

la la

Musical staff for Soprano I with lyrics: la

SOPR. II

— tum tum tum tum tum la la la la la la la la la la la la la la la la la

Musical staff for Soprano II with lyrics: — tum tum tum tum tum la la la la la la la la la la la la la la la la la

ALTO I

lo lo lo lo lo lo la la la la la la la la la la la la la la la la la

Musical staff for Alto I with lyrics: lo lo lo lo lo lo la la la la la la la la la la la la la la la la la

ALTO II

la la

Musical staff for Alto II with lyrics: la

TENOR

Empty musical staff for Tenor.

BASS

Empty musical staff for Bass.

Piano accompaniment for the bottom of the page, consisting of two staves (treble and bass clef).

+ ALTO SOLO Hannah
Finger cymbals Mia

135 *mp* *sim.*

ah ah ah ah ah ah ah ah ah ah

la la la la la la la la la la la la la la la la la

la la

la la

la la

mp

tu(m) tu(m) tu(m) tu(m) tu(m) tu(m) tu(m) la la la la la la la

mp

tu(m) tu(m) tu(m) tu(m) tu(m) tu(m) tu(m) la la la la la la la

Tambourine

la la la la la la la

137

a-o-(m) *m*

Olla
Lore

mf
Le - o, Le - o - nar - - do vie - ni a - vo -

Sofia

mp
la la la la la la la la la la la la

Halin

mf
Le - o, Le - o - nar - - do vie - ni a - vo -

Josua
ng'ris

mp
la la la la la la la la la la la la la la la la la

mf
la la

mf
la la

mp
p
Low Hand drum

142 Fing. Cymb., as before

la, ah ah Le - o - nar - - - do vo -

la - - re Le - o - nar - - - do vo -

la - - re Le - o - nar - - - do vo -

mp la, la la la la la la la la *f* Le - o - nar - - - do vo -

mp la, la la la la la la la la *f* Le - o - nar - do vo -

la la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la

Fing. Cymb. notation with 'x' marks and accents.

Piano accompaniment with triplets and chords.

147

re

re

re

na - ha ha ha ha ha - re sog - na - ha ha ha ha ha - re

na - ha ha ha ha ha - re sog - na - ha ha ha ha ha - re

na - ha ha ha ha ha - re sog - na - ha ha ha ha ha - re sog - na,

na - ha ha ha ha ha - re sog - na - ha ha ha ha ha - re sog - na

A tempo

Fing. cymb., as before

150 *pp*

ah ah ah ah ah ah ah ah ah

pp

la la la la la la la la la la la la la la la la la la

pp *p* *pp*

Dream(m) ma ma ma ma mama ma mama ma mama ma(m)

pp *p* *pp* *p* *pp* *p*

la la

pp *p* *pp* *p* *pp* *p*

la la

pp *p* *pp* *p* *pp* *p*

la la

pp *p* *pp*

re mamama ma ma mama ma(m) Dream(m) mamama

Tamb.

ppp

H. Dr.

A tempo

153

A musical staff in treble clef with a key signature of one sharp (F#). It contains six groups of triplets, each starting with the syllable 'ah'. The first four groups are separated by vertical lines, and the last two are enclosed in a rectangular box.

BAR. SOLO

out of tempo
mp molto teneramente

Mattias

Le - - o,

A musical staff in treble clef with a key signature of one sharp. It contains a series of notes with the syllable 'la' underneath. There are 14 'la' syllables in total, with some notes tied across bar lines.

A musical staff in treble clef with a key signature of one sharp. It contains a series of notes with the syllable 'ma' underneath. The first note is 'Dream(m)' and is followed by 10 'ma' syllables.

A musical staff in treble clef with a key signature of one sharp. It contains two phrases of notes with 'la' syllables. The first phrase starts with *pp* and ends with *p*. The second phrase starts with *p*.

A musical staff in treble clef with a key signature of one sharp. It contains two phrases of notes with 'la' syllables. The first phrase starts with *pp* and ends with *p*. The second phrase starts with *p*.

A musical staff in treble clef with a key signature of one sharp. It contains two phrases of notes with 'la' syllables. The first phrase starts with *pp* and ends with *p*. The second phrase starts with *p*.

A musical staff in bass clef with a key signature of one sharp. It contains two phrases of notes with 'ma' syllables. The first phrase starts with *p* and ends with *pp*. The second phrase starts with *pp* and ends with *p*. The second phrase includes a long note labeled 'Dream(m)'.

A musical staff with a double bar line at the beginning, followed by rhythmic notation consisting of vertical lines with 'x' marks, indicating a specific rhythmic pattern.

A grand staff (treble and bass clefs) with a key signature of one sharp. It contains piano accompaniment for the piece, including triplets and various rhythmic patterns.

continue pattern in tempo and *dim. al niente*

ah ah

Le - o - nar - do vo - la - re.

continue pattern and *dim. al niente*

la la la la la la la

P *PP* continue pattern and *dim. al niente*

ma ma ma ma(m)

continue pattern and *dim. al niente*

la la la la la la la la la la la

continue pattern and *dim. al niente*

la la la la la la la la la la la

continue pattern in tempo and *dim. al niente* * "Wind" 15"

la la la la la la la la la la la (shhh)

P *PP* continue pattern in tempo and *dim. al niente* * "Wind" 15"

ma ma ma ma ma(m) (shhh)

continue pattern in tempo and *dim. al niente*

* Tenors and basses should gradually dissolve into wind, and continue the wind for 10-15 seconds after the women's voices fade away. The effect should be that of the flying machine disappearing into the distance.

Los Angeles, Feb. 2001

9-10'