Dreamvision Songbook: Five Songs for Mixed Ensemble

Maxwell R. Lucas Mr., The University of Western Ontario

Supervisor: Daniel, Omar, The University of Western Ontario
    : Mooney, Kevin, The University of Western Ontario
A thesis submitted in partial fulfillment of the requirements for the Master of Music degree in Music
© Maxwell R. Lucas Mr. 2020

Follow this and additional works at: https://ir.lib.uwo.ca/etd

Part of the Composition Commons

Recommended Citation
https://ir.lib.uwo.ca/etd/7008

This Dissertation/Thesis is brought to you for free and open access by Scholarship@Western. It has been accepted for inclusion in Electronic Thesis and Dissertation Repository by an authorized administrator of Scholarship@Western. For more information, please contact wlsadmin@uwo.ca.
ABSTRACT:

The DREAMVISION SONGBOOK is a musical dream vision: a cycle of allegorical songs for mixed ensemble (three sopranos, guitar, violin, double bass and percussion). The text for the work consists of five original English poems written by the composer. The poems take the characteristics of the medieval rondeau, virelai and ballade as a formal departure point. The five poems depict a series of episodes that weave together a dream vision; a pilgrimage in which the dreamer encounters imagery of environmental collapse, death, decay and catastrophe, but also symbols of hope and repair.

KEYWORDS:

21st c Music, Soprano, Composition, Poetry, Dream Vision, Formes Fixes, Climate Crisis, Ballade, Virelai, Rondeau.
SUMMARY FOR LAY AUDIENCE:

The DREAMVISION SONGBOOK is a set of five songs that explore themes of the Anthropocene and climate change. The song texts were written by the composer and each uses a certain verse form from the late medieval French traditions, the *formes fixes* (fixed forms) as a departure point. The *dream vision*, a medieval genre of poetry which makes use of the dream as an allegorical device, serves as the container and through-line of the work. The five songs suggest a dreamer’s journey through images and symbols of environmental collapse.
ACKNOWLEDGMENTS:

I would like to acknowledge the mentorship of my advisor Omar Daniel; his enthusiastic support and guidance were indispensable in completing this work. Thank you to Kevin Mooney my second reader for his careful reading and thoughtful feedback.

Thank you to Dianne Hayman and Faith Patrick, without their constant support and insight I would never have completed this degree.

Thank you to my parents for your unyielding support and encouragement.

I dedicate this work to the memory of David Walter Hirst, my friend and brother.
# TABLE OF CONTENTS

ABSTRACT .................................................................................................................................................. ii

SUMMARY FOR LAY AUDIENCE ........................................................................................................ iii

ACKNOWLEDGMENTS .......................................................................................................................... iv

TABLE OF CONTENTS ............................................................................................................................ v

SCORE ........................................................................................................................................................ 1

  Title Page ................................................................................................................................................ 1

  Instrumentation and Performance Notes ....................................................................................... 3

I – Ballade – “*i stood at the baleen sepulchered*” ........................................................................... 4

II – Rondeau – “*o snake*” .................................................................................................................... 16

III – Virelai – “*when the moon hits your eye, the night will die*” ........................................... 22

IV – Rondeau – “*o pilgrim*” ............................................................................................................... 32

V – Ballade – “*the prism and the flood*” .................................................................................... 42

CURRICULUM VITAE .......................................................................................................................... 56
DREAMVISION SONGBOOK

MAXWELL LUCAS

TEXT BY MAXWELL LUCAS AND HERMAN MELVILLE
IMAGES BY ODILON REDON

FIVE SONGS
FOR MIXED ENSEMBLE
INSTRUMENTATION:

Soprano 1 (doubling on shaker and tambourine)
Soprano 2 (doubling on triangle)
Soprano 3 (doubling on claves and tenor recorder)

Guitar
Violin (doubles on bass drum)
Double Bass

Percussion:

Crotales (sound two octaves higher than notated)
Suspended Cymbal (18" crash or something similar)
Bass Drum

PERFORMANCE NOTES:

VOICE:

- Solid slur lines denote text melismata for first verses; dotted slur lines for second verses.
- X or diamond shaped noteheads or single-staff line notation denote the use of auxiliary instruments, specified above staff.
- All songs should be sung in the style of medieval vocal music, that is, without excessive vibrato and in a straight tone.

The DREAMVISION SONGBOOK is a musical dream vision: a cycle of allegorical songs in which the protagonist falls asleep, witnesses symbolic events, and then wakes up.

The dream vision genre has classical roots but was also favoured in the medieval period. It takes the shape of a fantastic allegory, often in verse, in which the narrator falls asleep and is guided through a series of symbolic episodes the meaning of which is often left obscure to the reader.

As a literary form, the dream vision was influential both as a device for the dissemination of religious ideology and as a secular genre often dealing with the theme of courtly love. Significant examples include Dante’s Divine Comedy (c. 1320), the 13th century Roman de la rose by the French poets Guillaume de Lorris and Jean de Meun, and the early works of Geoffrey Chaucer, including The Book of the Duchess (1369), The House of Fame (1379) and The Parliament of Birds (1383).

The individual songs are loosely inspired by the secular chansons, or formes fixes (fixed forms) of the late 14th and 15th centuries as characterized by the groups of court composers now remembered as the Ars Subtilior and Ars Nova. The main French forms in the music of that time were the ballade, the rondeau and the virelai.

The text for the work consists of five original English poems by the composer. These poems take the characteristics of the rondeau, virelai and ballade as a formal departure point. The five poems depict a series of episodes that weave together a dream vision; a pilgrimage in which the dreamer encounters imagery of environmental collapse, death, decay and catastrophe, but also symbols of hope and repair.

*Images are used under the public domain CC0 license.
BALLADE

i stood at the baleen sepulchered
basket of oil and fat collapsing
plastic lines dyed, coiling the stomach
coiling the bone in rings of colour
for the burn of the beast's rotting scent
and the red wash of the waves over
the whale's eye, drew me down, transfigured,
(just as the moon draws the heavy tide)
to sleep within its open belly
    and dream of these places and things

Excerpt from FATHER MAPPLE'S
SERMON, MOBY DICK (modified by composer)

The ribs and terrors in the whale,
Arch over me a dismal gloom,
While all God's sun-lit waves roll by,
And lift me deepening down to doom.

i stood at the baleen sepulchered
barrow of flesh, in spume anointed
bloated and shelled, preparing its bloom
the dorsal erected like a stele
for the wind and blood-spray all around
and the white noise of an ailing sea
drew me down that alabaster grave
(just as the crest bends into its trough)
to sleep within its open belly
    and dream of these places and things

I see the opening maw of hell,
With endless pains and sorrows there;
Which none but they that feel can tell—
Oh, I am plunging to despair.
I.

*i stood at the baleen sepulchered*

Ballade $\frac{4}{4} = 50$

*All voices should enter so as to overlap with the tail of the initial sonority.*

Soprano 1

Soprano 2

Soprano 3

Guitar

Violin

Double Bass

Percussion

Shaker

Triangle let ring

Let ring

Pizz.

L.V.

Bass Drum

L.V.

Crotales let ring

(2 metal mallets in one hand)

Suspended (strike and then scrape)

Cymbal

(triangle beater)

**Maxwell Lucas (2019-2020)**
of the beast's rotating scent and the red

wash of the waves drew drew me

ah over the whale's eye eye

ah transfigured

down transfigured just

transfigured
just as the moon draws the heavy tide to sleep

just as the moon draws the heavy tide to sleep

with in its open bell

with in its open bell

with in its open bell

in its open bell

Bass Drum

Vln.

D.B.

Perc.

Susp. Cymb.

Crotales

Shaker

Triangle

Let ring

Let ring

(felt beater)

(Strings, Percussion, and Harp)

(f triangle beater)

(2 metal mallets in one hand)

(f felt beater)

(2 metal mallets in one hand)

(f felt beater)

(f felt beater)
\( q = 50 \)  

(brush outer top of cymbal, dynamic envelope ad lib. like distant waves washing the shore)
i see the opening maw of hell with end

I stood bloat-ed and shelled at the baleen its

ooh ooh

less pains and sorrows there which oh none

pul-bloomed bar the dor-row sal of flesh

ooh ooh ooh

but they shelling to can de-tell

in spume a-ted noin-ter ted

ooh ooh
**S 1**

\[ \text{spair} \quad \text{ah} \]

**S 2**

\[ \text{like} \quad \text{a stele} \quad \text{for the wind and the blood spray} \quad \text{all} \quad \text{a -} \]

**S 3**

\[ \text{ooh} \quad \text{ooh} \quad \text{ah} \quad \text{ah} \]

---

**S 1**

\[ \text{(mf)} \quad \text{mp} \quad \text{cresc.} \quad \text{ah} \quad \text{ah} \quad \text{ah} \quad \text{ah} \quad \text{ah} \]

**S 2**

\[ \text{round} \quad \text{and} \quad \text{the white noise} \quad \text{drew} \]

**S 3**

\[ \text{(mf)} \quad \text{mp} \quad \text{ah} \quad \text{ah} \quad \text{ah} \quad \text{of} \quad \text{an ailing sea} \]

---

**S 1**

\[ \text{f} \quad \text{mf} \quad \text{subito} \quad \text{p} \quad \text{ah} \quad \text{al - a - bas - ter grave} \quad \text{just} \]

**S 2**

\[ \text{drew} \quad \text{me down} \quad \text{that al-a-bas - ter grave} \quad \text{just} \quad \text{as} \quad \text{p cresc.} \]

**S 3**

\[ \text{sea} \quad \text{that al a - bas - ter} \quad \text{grave just as} \quad \text{subito} \quad \text{p cresc.} \]
S 1

S 2

S 3

The crest bends into its trough to sleep

Gtr.

Vln.

D.B.

Perc.

Shaker

Triangle

Triangle beater

Bass Drum

Let ring

Crotales

(2 metal mallets in one hand)

Susp. Cymb.

(2 metal mallets in one hand)
Con sord.

(brush outer top of cymbal, dynamic envelope ad lib. like distant waves washing the shore)
and dream

and dream

and dream

of these

of these

of these

and dream

and dream

and dream

rit.

rit.

rit.

rit.
RONDEAU

o snake in the pail
a change and return of the year again

the clouds and fogs of the heart enveil
o serpent in the pail

who left you there to bleed and shake?
your venom and blood mixed at the tail

o snake in the pail
a change and return of the year again...
II.

**o snake**

*Rondeau*  \( \frac{\text{q}}{=76} \) Smooth, like a slithering snake

- **Soprano 1**
  - Triangle
    - Played by S.1
  - Soprano 2
  - Soprano 3 (Tenor Recorder)
  - Guitar
  - Double Bass
  - Percussion
    - Suspended Cymbal (wire brush)
    - Bass Drum (felt beater)
  - S 1
  - Trgl.
  - S 2
  - T. Rec.
  - Gtr.
  - D.B.
  - Perc.
    - Shaker (strike then brush)
    - Susp. Cymb. (strike then brush)

---

The music notation includes various instruments and their respective instructions. The text within the notation illustrates the melody and harmony of the piece, including phrases like “o snake in the pail” and “always let ring.” The notation is structured to align with the music’s tempo and dynamics, indicating phrases such as “ah,” “ri.t.” (ritardando), and “strum.” The overall theme of the piece is evocative and descriptive, likely reflecting the imagery of a slithering snake in a pail.
the clouds and fogs of the heart en - veil

always let ring

ah

ah

Ser. pent in the pail

ah

ah

S 1

Trgl.

S 2

T. Rec.

Gtr.

D.B.

Perc.

S 1

Trgl.

S 2

T. Rec.

Gtr.

D.B.

Perc.

S 1

Trgl.

S 2

T. Rec.

Gtr.

D.B.

Perc.

S 1

Trgl.

S 2

T. Rec.

Gtr.

D.B.

Perc.
VIRELAI

when the moon hits your eye
the night will die
and in your heart
beat out its new form

straight and turning far
veering to include the star
ambience

the garbage baking
like pulp on algae shaking
all drunken

when the place between skies
is modified
and human arts
leave no source unworn

when the moon hits your eye
the night will die
and in your heart
beat out its new form

the mouth shouts out grist
words fall behind signs: the fist
of silence

the dim of freak days
surging, their quickening laid
in climate

to be inside a lie
and standing by
a thousand darts
have already torn

when the moon hits your eye
the night will die
and in your heart
beat out its new form

dead parrot on stone
the patterns of wind are thrown
at science

deep in a version
tree routes lay folded and spun
all living

when we choose to decide
the mountain’s rise
will make an ark
and name those to mourn

when the moon hits your eye
the night will die
and in your heart
beat out its new form
III.

when the moon hits your eye, the night will die

Virelai  Forboding  $\dot{=} 76$

Soprano

Triangle
(Played by S 2)

Guitar

Violin

Double Bass

Percussion

Suspended Cymbal (wire brushes)
Bass Drum (felt beater)

\[
\begin{align*}
&\text{mf} (3 \text{ Sopranos sing in unison}) \\
&\text{when the moon hits your eye the night will die and in your}
\end{align*}
\]
S

heart beat out its new form

Trgl.

(S 2)

Gtr.

Vln.

D.B.

Perc.

14

Urgently c. $q = 138$

Tambourine

ambience

S

straight and turning far veering to include the star ambience

Claves

ambience

Gtr.

S

Forboding $q = 76$

ambience

Vln.

D.B.

Perc.

sul pont.

sul pont.

-24-
Forboding \( \frac{4}{4} = 76 \)

Urgently c. \( \frac{4}{4} = 138 \)

Tambourine

\( f \)

\( mf \)

the garbage baking like pulp on algae shaking

\( f \)

Claves

\( mf \)

all drunk-en

\( mf \)

all drunk-en

Gtr.

\( mf \)

ord.

sul pont.

Vln.

\( s \)

ord.

sul pont.

D.B.

\( mf \)

ord.

S

\( mf \)

(3 Sopranos sing in unison)

when the place between skies is modified and human

Trgl.

(S 2)

\( p \)

Gtr.

\( mf \)

Vln.

D.B.

\( mf \)

Perc.

\( mf \)

let ring

\( mf \)

let ring
Trgl. (S 2)

Gtr.

Vln.

D.B.

Perc.

arts leave no source unworn when the moon hits your eye the night will

die and in your heart beat out its new form
mf
(3 Sopranos sing in unison)

to be inside a lie and standing by a thousand

darts have already torn when the moon hits your eye the night will
Forboding $\frac{d}{b} = 76$

Urgently c. $\frac{d}{b} = 138$

Tambourine

Claves

At science

At science

Sul pont.
Urgently c. \( \frac{4}{4} = 138 \)

S

Tambourine

\( \text{mf} \)

Deep in a version the routes lay folded and spun all living

S

Claves

\( \text{mf} \)

Gtr.

\( \text{mf} \)

Vln.

\( \text{mf} \)

D.B.

\( \text{mf} \)

Perc.

\( \text{mf} \) (3 Sopranos sing in unison)

When we choose to decide the mountain's rise will make an

Trgl.

(S 2)

\( \text{p} \)

Gtr.

\( \text{mf} \)

Vln.

\( \text{p} \)

D.B.

\( \text{p} \)

Perc.

\( \text{mf} \)

Forboding \( \frac{4}{4} = 76 \)
ark and name those to mourn when the moon hits your eye the night will die and in your heart beat out its new form
RONDEAU

o pilgrim, your wild blue road is turning
your way is laid in raveling code

the coral is hung and whitening
your wild blue road is turning

no shore you left ungazing
by terraforms the sea is bowed

o pilgrim, your wild blue road is ending
your way is laid in raveling code
IV.

$o$ pilgrim

Rondeau $\frac{\text{d}}{=96}$

Soprano 1

Soprano 2

Soprano 3

Guitar

Percussion

P (metal mallets)

S 1

S 2

S 3

Gtr.

Perc.

Road is turning your

Road is turning your

Road is turning your

Turn ing your

Turn ing your

Turn ing your

(grace figures are before the beat)
\(q = \frac{76}{4}\)

S 1

way is laid

S 2

way is laid in

S 3

way is laid

Gtr. (grace figures are before the beat)

Perc. (grace figures are before the beat)
the coral is hung

coral is hung and

and white burning

white burning your

white burning

– 35 –
S 1

o pil - grim no shore you left

S 2

pil - grim no shore you left un -

S 3

Gtr.

Perc.

33

un - gaz - - - - - - - - - - - - - - - ing by

S 2

gaz - - - - - - - - - - - - - - - ing by

S 3

gaze - - - - - - - - - - - - - - - ing by

Gtr.

Perc.
The transition forms
the
the sea is bowed
the sea is bowed
the sea bowed
opilgrim your wild blue
pilgrim your wild blue
road is ending your
road is ending your
end ing your

\( q = 96 \)
way is laid

way is laid in

way is laid

in rav'ling code

rav'ling code

in rav'ling code
BALLADE

pluck and tear is the name of the reaping scythe
the deathly neck of the garbage-dump vulture
in a landscape scaled to trash, where toxins writhe
the stork eats, incanting as the annealer
in darkness the landfill is bright with colour
a deadening blanket, a mask over blood
a dump of plenty that provides and devours
a prism shows everything as one in the flood

i call out the question to each living thing
all are intent in the ground and in the air
in the silent waters an answer blooming
in the body, learning of great disrepair
the arc of the moral universe is fair
but bends toward a dark unknowing cloud
a net, a jewel, a hologram of a tear
a prism shows everything as one in the flood

the norn of fate distracts the mind from its meal
adrift in dust or stars and deep in the bind
our fleeting gaze upon lithic time reveals
suffering - an invisible paradigm
the beast has broken and poisoned the rind
and in the fruit a dark secret is folded
the people of the dump waiting for a sign
a prism shows everything as one in the flood
V.

the prism and the flood

Ballade $\text{ } \frac{1}{4} \text{= 104}

Soprano

Soprano

Guitar

Violin

Double Bass

Percussion

mf (wooden stick)

death stark

by neck
cuts
can the
garbage
dumps

val

ure

mf
S

S

S

S

Gtr.

Vln.

D.B.

Perc.

cloud a net a jewel a holo

bends to ward a dark unknown

ab

ab

61

61

64

61

P

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F
The text in the image is a musical score with various instruments indicated and musical notations. The score is written in a standard notation format, with symbols and musical terms that are common in sheet music. The instruments listed are Perc., D.B., Vln., and Gtr., with specific notations for each section of the score.

The visual elements of the score include musical notes, dynamics (e.g., p, f), articulations (e.g., staccato, legato), and symbols indicating the use of certain instruments or techniques (e.g., Shaker, Suspended Cymbal (wire brush)). The score appears to be part of a larger musical composition, potentially involving narrative elements or thematic development as suggested by the text annotations.

The score is written in a standard musical notation format with clefs, staffs, and note values. The musical terms and symbols are typical of classical or contemporary music notation, with indications for dynamic changes, articulations, and other performance-specific instructions. The use of special notations like Shaker and Suspended Cymbal suggests specific musical effects or techniques intended for the performance of the piece.
and in the fruit a dark secret is
folded the people of the dump waiting for a

MAXWELL ROBERT LUCAS

EDUCATION

- Masters of Music in Composition at Western University, 2020.
- Bachelor of Music Honours in Composition from Western University. Graduated with distinction in 2018.
- Graduate of Toronto Waldorf School 2006.

AWARDS AND DISTINCTIONS

- SSHRC Master’s Award ($17,500) - 2019
- 1st Place prize SOCAN Young Composers Awards, Pierre Mercure Category ($3000) - 2018
- Paul Akira Ohashi Summit Award ($1500) – 2018 (UWO)
- George Proctor Memorial Award – 2018 (UWO)
- Don Wright Graduate Entrance Awards – 2018
- Don Wright Faculty of Music Dean’s Honour List 2015
- Don Wright Faculty of Music Dean’s Honour List 2017
- Mount Allison Music History Award – 2014
- Margaret Evans Bursary for Pipe Organ and Keyboard Musicians – 2014
- Mount Allison Conservatory Award for Improvement in Piano – 2014
- Mount Allison Conservatory Award for Improvement in Piano – 2013

EXPERIENCE

Teaching Assistant at Western University, Don Wright Faculty of Music
2018 – Present: Delivering lessons, guiding tutorials, holding office hours, giving tests and quizzes, marking student work in Keyboard Harmony first and second year courses.

Co-founder of 42 Adelaide [UPPER]

Music Program Facilitator
2017 - 2018: Anago Youth Justice Programs - London, Ontario
- Responsible for planning and implementing a weekly music education program/workshop for at-risk youth in two youth detention centers.
- Utilizing engagement strategies such as games, improvisation and other activities to foster positive relationships through musical creativity and expression, the program provides interest for youth in an attempt to minimize the risk of re-offending.

**Private Music Instructor**
2016 to Present:
- Private studio from home instructing children, youth and adults in violin, piano and composition.

**Summer Arts Camp Co-Lead**
- Supervised and co-lead a Waldorf arts based program including planning and preparing crafts and projects in a variety of mediums.
- Responsible for safety and wellbeing of children between the ages of 6 and 11 at all times.

**Entrepreneur/ Sole Proprietor**
2015 to Present: Upcycle Sound
- Upcycle Sound retails handmade musical instruments made from recycled materials and sustainable resources.
- Responsibilities include research, design, building, accounting, marketing, and basic web design.

**PERFORMANCE & EXHIBITION**

**Music**
2020 Valentines Show as *Michael Caused a Little Bit of Damage* with Buttercup, Untermensch and Actor 1
2019 Halloween Show as *Michael Caused a Little Bit of Damage*
2019 Composition workshop and premier with Bozzini Quartet, Montreal, QC
2019 Event Organizer for Student Fall Composition Concert, Don Wright Faculty of Music, London ON
2019 *Passacaglia & Jig* for String Quartet, Annual Student Composer Gala, Don Wright Faculty of Music, London ON
2019 Performance as MURL with Joey Molinaro, 42 Adelaide (Upper), London ON
2019 *Little White Rainbow* for Baritone and Piano, Fall Composer’s Concert, Don Wright Faculty of Music, London ON
2018 *River of Words* with Wormwood and Tom Cull, Wordsfest, Museum London, London ON
2018  *Hands*, Game piece for Musicians, In Attendance at Forest City Gallery, London ON
2018  *Line/Point* with Hannah Goldberg, Wolfe Performance Hall, London ON
2018  *Ovum/Azoth*, for bassoon and electronics, Annual Electroacoustic Composition Concert, Don Wright Faculty of Music, London ON
2018  *RISE* for Piano Quintet, Annual Student Composer Gala, Don Wright Faculty of Music, London ON
2018  *Chess Piece* with Forest Muran, 42 Adelaide [Upper], London ON
2018  Performance as SEPT SATYR, 42 Adelaide [Upper], London ON
2017  *Hands*, Game piece for Musicians, Aeolian Hall, London ON
2017  Elements, Nuit Blanche with Koine Project, Faith Patrick and Public Displays of Art
2017  Keep Your Composers with Koine Project, Fringe London, London ON
2016  Palindrome, VibroFusion Lab, London ON
2014  Conduct Becoming, Sackville NB
2011  Phantom Ambulance, Thoughtless Records, Toronto ON
2008  Platonic Café, Phase ONE, Toronto, ON

**Other Work**

2019  *The Howl’s Nest* - Umbrella project director at London Indy Convergence Artist Residency, TAP Centre for Creativity, London ON
2019  Reading and performance for London Open Mic Poetry [collaboration with Faith Patrick], TAP Centre for Creativity, London ON
2019  Reading *The Lobster* at Poetry London, Landon Library, London ON
2018  Four Collages published in Iconoclast Magazine, London ON
2018  Excerpts from *The Lobster*, Ocassus 8, Online Journal for Creative Writing, London ON
2018  In Memory of Patience Worth, 42 Adelaide [Upper], London ON
2017  Look at this felt, Nuit Blanche, London ON
2017  Look at this felt, Culture Days, London ON