

The Dream I Share

Commissioned by the Bangor Symphony Orchestra through the
commissioning sponsorship of Tom Bjorkman and Roxanne Donahey

Music: Lucas Richman
Words: Betty Donahey

Soprano 1

Soprano 2

Alto 1

Alto 2

Soloists:
Betty#1,
Betty#2,
Betty#3

$\text{♩} = 60$

PREVIEW

[6] $\text{♩} = 164$

[10]

14

19

♩ = 82

23

S. 1

S. 2

A. 1

A. 2

Sol.

23

A. 1 **Betty#1: This love - ly world...**

A. 2 **Betty#2: This love - ly world...**

Sol. **Betty#3: This love - ly world...**

27

Sol. **Betty#3: With love there is courage and nothing is impossible.**

30

Sol. **Betty#3: Without love, there is no meaning to anything.**

33

♩ = 72

(B E T T Y)

Sol.

Betty#2: Those soft-ened strings and mut-ed horns and words I sang one sum-mer long,

37

Accelerando poco a poco

Sol.

Speak of a ci - ty I saw but once and nev - er re - turned ex - cept in song. A

41

Sol.

song of flow - er decked peo - ple with love as their phi - lo - so - phy. Oh,

45

Sol.

why each time that I hear it now should it still bring forth yearn - ings in me?

49

♩ = 102

Sol.

Betty#2: It brings no

53

57

S. 1

Love gone wrong...

S. 2

Love gone wrong...

A. 1

A. 2

Sol.

sad me-mo-ries of a fierce young love gone wrong.

57

61

S. 1 On-ly the dream...

S. 2 On-ly the dream...

A. 1 On-ly the dream...

A. 2 But on - ly the dream...

Sol. But on - ly the dream I share with oth-ers who

61

S. 1 Hope and care... In the

S. 2 Hope and care... In the song.

A. 1 Share the dream... In the

A. 2 Share the dream... In the song.

Sol. hope and care and find a bit of com-fort there in the song.

65

69

S. 1

song.

S. 2

A. 1

song.

A. 2

Sol.

69

73

S. 1

S. 2

A. 1

A. 2

Sol.

73

76

S. 1
Ah, Ah, Ah, Ah,

S. 2
Ah, Ah, Ah, Ah,

A. 1
Ah, Ah, Ah, Ah,

A. 2
Ah, Ah, Ah, Ah,

76

80

84

$\text{♩} = 102$

90

96

Musical notation for measures 96-101. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three flats (B-flat, E-flat, A-flat). The music features a steady eighth-note accompaniment in the bass and a more complex melodic line in the treble, including some triplets and slurs.

102

Musical notation for measures 102-107. The notation continues with similar rhythmic patterns. A large, semi-transparent watermark reading 'PREVIEW' is overlaid diagonally across the page, passing through this system.

108

Musical notation for measures 108-113. The key signature changes to two flats (B-flat, E-flat) starting at measure 108. The melodic line in the treble becomes more active with sixteenth-note passages.

114

Musical notation for measures 114-119. The key signature changes to one flat (B-flat) starting at measure 114. The music features a mix of eighth and sixteenth notes.

120

Musical notation for measures 120-125. The key signature changes to natural (C major) starting at measure 120. The music concludes with a *Ritard.* (ritardando) marking above the staff in measure 124, leading to a final chord in measure 125.

126

Ritard.

131

♩ = 72

S. 1 Will wo-man al-ways live for man dream-ing of love and wed-ding rings? While

S. 2 Will wo-man al-ways live for man dream-ing of love and wed-ding rings? While

A. 1 Will wo-man al-ways live for man of love and wed-ding rings? While

A. 2 Will wo-man al-ways live for man of love and wed-ding rings? While

131

135

S. 1 man, feel-ing he's owed such de-vo - tion ac-cepts or re-jects with e-qual e-lan,

S. 2 man, feel-ing he's owed such de-vo - tion ac-cepts or re-jects with e-qual e-lan,

A. 1 man, feel-ing he's owed such de-vo - tion ac-cepts or re-jects with e-qual e-lan,

A. 2 man, feel-ing he's owed such de-vo - tion ac-cepts or re-jects with e-qual e-lan,

135

139

S. 1 sav-ing his mind for "weigh-tier things" sooth-ing her with pre-tend-ed e-mo-tion.

S. 2 sav-ing his mind for "weigh-tier things" sooth-ing her with pre-tend-ed e-mo-tion.

A. 1 his mind for "weigh-tier things" sooth-ing her with pre-tend-ed e-mo-tion.

A. 2 his mind for "weigh-tier things" sooth-ing her with pre-tend-ed e-mo-tion.

139

Piano accompaniment for measures 139-142, featuring chords and a bass line.

143

S. 1 Will wo-man al-ways live for man... for man?

S. 2 Will wo-man al-ways live for man... for man?

A. 1 Will wo-man al-ways live for man... for man?

A. 2 Will wo-man al-ways live for man... for man?

Sol. Will wo-man al-ways live for man... for man?

143

Betty#2: Will wo-man al-ways live for man... for man?

Piano accompaniment for measures 143-146, featuring chords and a bass line.

Sol. man?

146

Sol. **Betty#1:** Mother's birthday...Started dinner and we rushed madly to get dressed.
The boys came earlier than expected, bringing candy to Mother.
We had dinner, then went riding... I think the boys appreciated one last taste of civilian life...

150

Sol. **Betty#1:** They said they are particularly grateful when people treat them as they're used to
at home...I wanted to cry.

154

157

S. 1 Her face in his strong hands to ease her pain at

S. 2 He held in his strong hands to ease her pain at

A. 1 He held her face in his strong hands, strong hands to ease her pain at

A. 2 Strong hands ease her pain at

157

161

S. 1 part - ing. But he was bound, He was bound for

S. 2 part ing. But he, He was bound for

A. 1 part - ing. Was bound, He was bound for

A. 2 part - ing. But he was bound for

161

164

S. 1
 for - eign lands and ea - ger, ea - ger to be start - ing.

S. 2
 for - eign lands and ea - ger, ea - ger to be start - ing.

A. 1
 for - eign lands and ea - ger, ea - ger to be start - ing.

A. 2
 for - eign lands and ea - ger, ea - ger to be start - ing.

164

Piano accompaniment for measures 164-166, featuring a 3/4 time signature and a key signature of two flats.

Sol.

Betty#1: He said that he knew he loved me and that he would ask me to marry him now if he thought I loved him. Naturally I teased him a little...When I asked him how he'd feel in the daytime, because after all, music is right, the moon has something to do with it, he said,

167

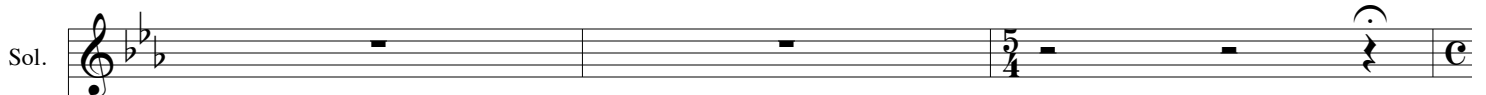
Piano accompaniment for measures 167-170, continuing the 3/4 time signature and two-flat key signature.

Sol.

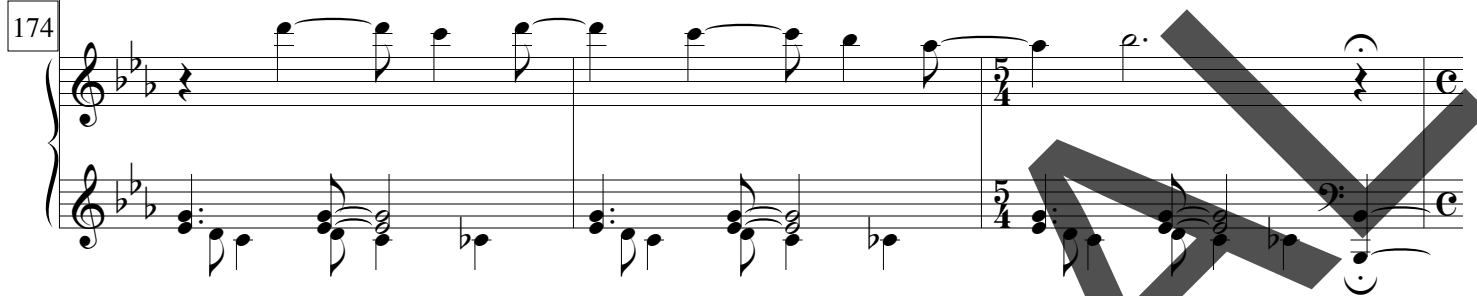
Betty#1: "How many times do I have to tell you? Rain or shine, daylight or darkness, it's still the same."... He says, "I'd never marry a girl unless she loved me and expected to make it for always."

171

Piano accompaniment for measures 171-174, concluding the section with the same 3/4 time signature and two-flat key signature.

Sol. 

Betty#1: I'd have to love every part of her mind, soul and body."

174 

177 S. 1 

But once blot-ted a tear, Whis-pered her hope - less

S. 2 

She sniffed blot-ted a tear, Whis-pered her hope - less

A. 1 

She sniffed but once, blot - ted a tear, a tear, Whis-pered her hope - less

A. 2 

A tear, Whis-pered hope-less

177 

181

S. 1
no - tion. That love would last, love would last, he

S. 2
no - tion. That love, love would last he

A. 1
no - tion. Would last, love would last he

A. 2
no - tion. That love would last he

181

Piano accompaniment for measures 181-183, featuring a treble and bass clef with various chords and melodic lines.

184

S. 1
did not hear. His thoughts, his thoughts were on the o - cean.

S. 2
did not hear. His thoughts, his thoughts were on the o - cean.

A. 1
did not hear. His thoughts, his thoughts were on the o - cean.

A. 2
did not hear. His thoughts, his thoughts were on the o - cean.

184

Piano accompaniment for measures 184-186, featuring a treble and bass clef with various chords and melodic lines.

Sol. **Betty#1:** He said, "Don't write me anything that isn't so, even if I'll be disappointed. But I'll probably write terribly sentimental letters," When he ran out to the cab, he came back in a hurry to say,

187

Sol. **Betty#1:** "If you want to write me before I get there, it's Postmaster, Seattle, Washington." "Is that all?" I asked. He said, "Goodbye, darling," kissed me, "That's all."

191

195

S. 1 Will wo-man

S. 2 Will wo-man al-ways live for

A. 1 Will wo-man al-ways

A. 2 Will

Sol. **Betty#1:** I didn't bother going to bed and Mother woke up, came down and we talked.

195

198

S. 1 al - ways live for man... for man?

S. 2 man... for man?

A. 1 live for man... for man?

A. 2 wo - man al - ways live for man... for man?

Sol.

Betty #1,
#2 & #3: Will wo - man al - ways live for

198

Piano accompaniment for measures 198-199.

200

S. 1 Ah Ah Ah

S. 2 Ah Ah Ah

A. 1 Ah Ah Ah

A. 2 Ah Ah Ah

Sol. man?

200

Piano accompaniment for measures 200-204, including triplets.

204

accel.

S. 1
Ah

S. 2
Ah

A. 1
Ah

A. 2
Ah

Sol.

204

208

S. 1
Hope and care...

S. 2
Hope and care...

A. 1

A. 2

Sol.
= 102

Betty#2: This is the dream I share with others who hope and care and find a bit of com-fort

208

212

S. 1
In the song.

S. 2
In the song.

A. 1
Share the dream... In the song.

A. 2
Share the dream... In the song.

Sol.
there in the song.

212

Piano accompaniment for measures 212-216, featuring a treble and bass clef with various chords and melodic lines.

217

S. 1
Oh! (Loving sigh, upon seeing cuteness)

S. 2
Oh! (Loving sigh, upon seeing cuteness)

A. 1
Oh! (Loving sigh, upon seeing cuteness)

A. 2
Oh! (Loving sigh, upon seeing cuteness)

Sol.

217

accel.
5

Piano accompaniment for measures 217-221, including an acceleration marking and a five-measure rest in the bass line.

220

S. 1
S. 2
A. 1
A. 2
Sol.

La La La
La La
La la La la
La La

♩. = 92

220

226

S. 1
S. 2
A. 1
A. 2
Sol.

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 La La

226

232

S. 1
S. 2
A. 1
A. 2
Sol.

La La Ah Ah Ah Ah

Betty#1: Woke up early feeling that she will be born today...

232

240

S. 1
S. 2
A. 1
A. 2
Sol.

Ah Ah Ah Ah

Betty#1: She was born around noon...7 pounds, 12 ounces, and beautiful.

240

248

S. 1

S. 2

A. 1

A. 2

Sol.

Betty#1: Feel fine and the baby is too darling for words. She makes faces at me and smacks her lips.

248

256

S. 1
Ah Ah

S. 2
Ah Ah Ah Ah

A. 1
Ah Ah Ah Ah

A. 2
This love-ly world. This love-ly world. Ah

Sol.

256

264

S. 1 Ah

S. 2 Ah

A. 1 Ah

A. 2 Ah

Sol.

Betty#1: These days are pleasant, but unexciting.

Betty #1 & #2: I do nothing except take care of the baby.

264

Piano accompaniment for measures 264-271, featuring a steady bass line and a melody in the right hand.

272

S. 1 Ah

S. 2 Ah

A. 1 Ah

A. 2 Ah

Sol.

Betty#2: My first wedding anniversary.

Never thought it would be spent away from my husband.

272

Piano accompaniment for measures 272-279, continuing the musical accompaniment with a consistent harmonic structure.

280

S. 1 Ah

S. 2 This love-ly world. This love-ly world.

A. 1 Ah

A. 2 Ah

Sol.

Betty#2: Some of her expressions are so like his that I could cry.

280

Sol.

Betty#2: The only thing, I've been pretty miserable about the baby. She apparently hasn't been getting enough to eat and hasn't been sleeping well.

288

Sol.

Betty#2: On top of this worry, I'm always getting told what I should and shouldn't do.

294

302

S. 1 *(Tutti hum on "N")*

S. 2 Hmm...

A. 1 Hmm...

A. 2 Hmm...

Sol.

Betty#2: Unfortunately, I have a mind of my own.

302

Sol.

Betty#3: We were brought up to understand we had the right to develop our own individual personalities in the direction we chose, and even to raise a little hell along the way.

305

Sol.

Betty#3: Above all, we were supposed to think before we acted, look before we leaped...

306

Sol.

Betty#3: ...and if the act or the leap was likely to bring shame or disgrace or hurt to another, it was hoped we would avoid it.

307

Sol.

Betty#3: It wasn't always easy to live like that.

308

310

♩. = 164

314

318

♩ = 148

Sol.

Betty#2: Resolutions... ...for a New Year.

323

Sol.

Betty#2: Appearance... and charm:

326

Sol.

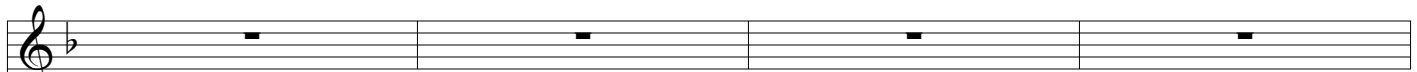
Betty#2: Take exercises every day; Be in bed by midnight at least six nights a week;

330

Sol.

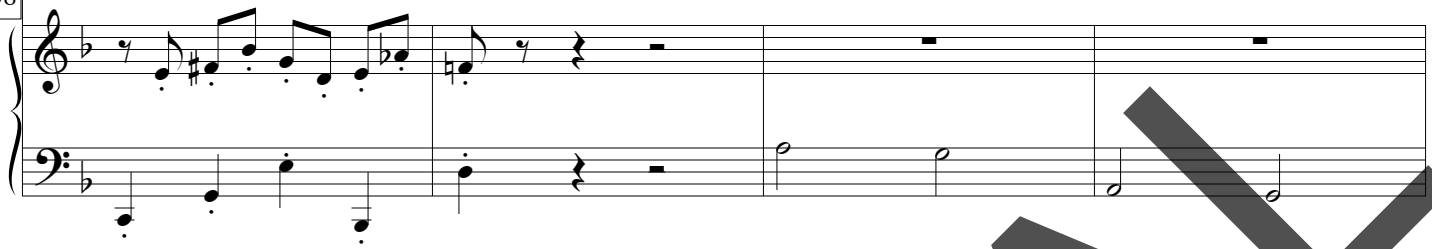
Betty#2: Wash face before retiring; Work on posture;

334

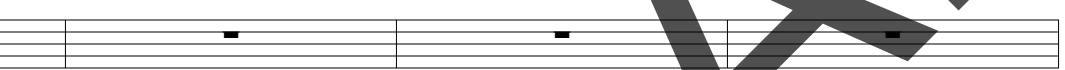
Sol. 

Betty#2: Lower voice;

338

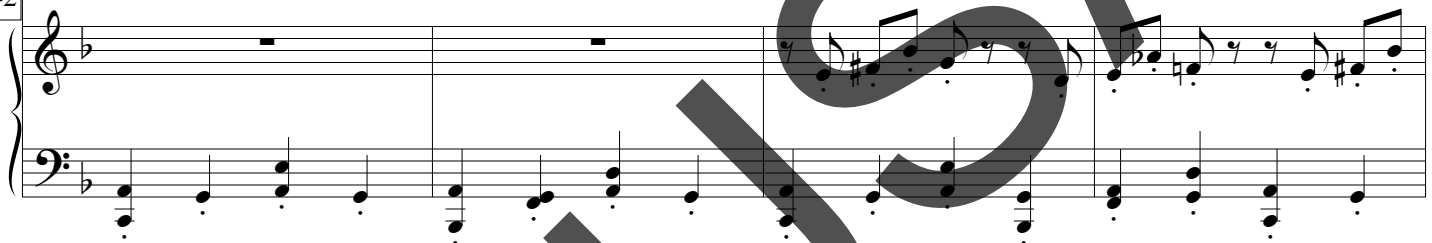


Piano accompaniment for measures 338-341. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

Sol. 

Betty#2: In conversation, avoid the irrelevant and too frequent references to family.

342

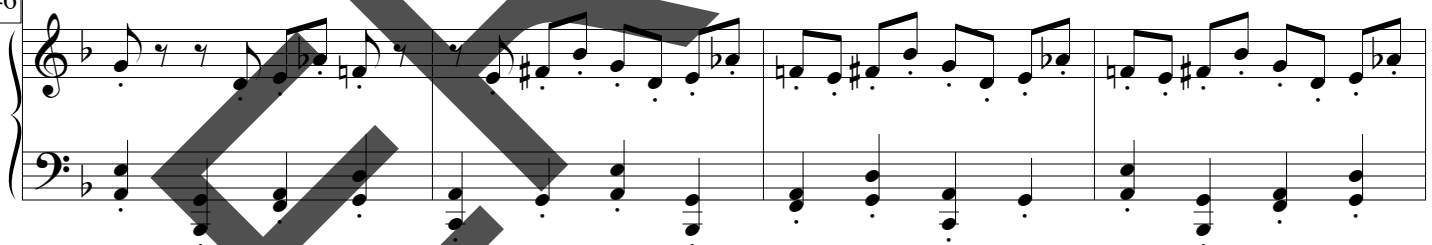


Piano accompaniment for measures 342-345. The right hand has a melodic line with eighth notes, and the left hand has a bass line with quarter notes.

Sol. 

Betty#2: Disposition: Don't be so stubborn—accept advice with consideration at least—not resistance;

346



Piano accompaniment for measures 346-349. The right hand features a melodic line with eighth notes, and the left hand has a bass line with quarter notes.

Sol. 

Betty#2: Learn to play bridge!

350



Piano accompaniment for measures 350-353. The right hand has a melodic line with eighth notes, and the left hand has a bass line with quarter notes.

354

$\bullet = 148$

S. 1 Ah

S. 2 Ah

A. 1 Ah

A. 2 Ah

Sol.

354

358

S. 1 Ah

S. 2 Ah

A. 1 Ah

A. 2 Ah

Sol.

358

362

S. 1

S. 2

A. 1

A. 2

Sol.

362

Sol.

366

Ritard.

Sol.

94

370

Betty#1: I wrote it all out

I wrote it all out

Sol. and there it sprawled star-ing up at me. While I sat and stared blank -

373

Sol. ly down on it. I wrote it all out My hurt, my pain,

377

Sol. scratch-es and scrib-bles and blobs of ink from a fault - y pen.

381

Sol. I had ex - pect - ed o - ceans of tears, tear-ing of

385

Sol. flesh, but it all came out with - out a whimp-er.

389

Sol. I wrote it all out And yet I was loath to read it a-gain for fear it would climb back in-to my

393

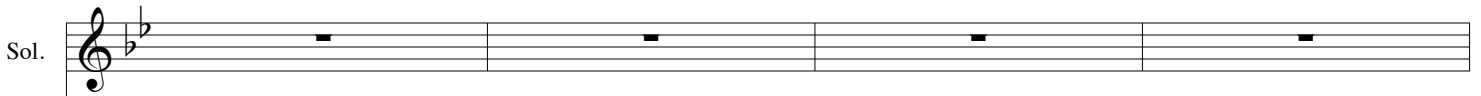
Sol. heart through my eyes. through my eyes.

397

Sol.

Betty#2: I leave the house. Big winds from northward blow darkly against the open door to find and scare me from my walk.

401

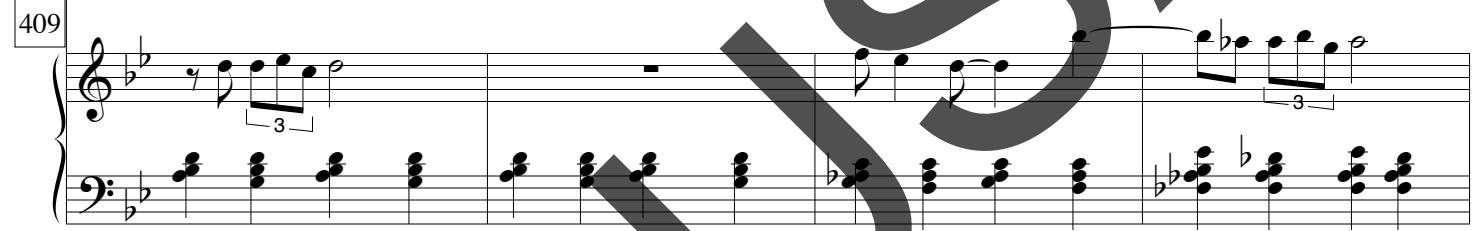
Sol. 

Betty#2: They do not know that there are wilder weathers of the mind.

405 

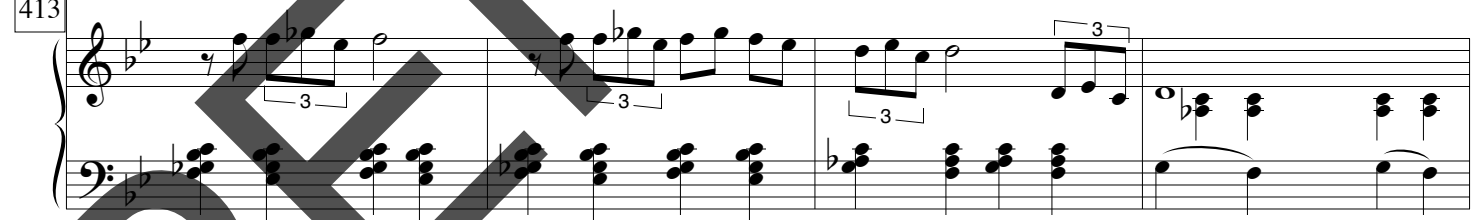
Sol. 

Betty#1: I had ex - pect - ed o - ceans of tears, tear - ing of flesh, but it

409 

Sol. 

all came out with - out a whimp - er. I wrote it all out

413 

Sol. 

And yet I was loath to read it a - gain for fear it would climb back in - to my heart through my

417 

Sol.

eyes. through my eyes.

421

Sol.

$\text{♩} = 60$

Betty#2: Let the rain ravel through the beaten leaves... Betty #2 & #3: I turn it back with heavy coat of leather,

425

Sol.

Betty#3: It is a little thing to one who grieves harried by more savage human weather.

427

430

Sol.

434

Sol.

$\bullet = 68$

438

Sol.

442 **Betty#3:** This love-ly world, this love-ly world will cling to me be - yond the grave in

Sol.

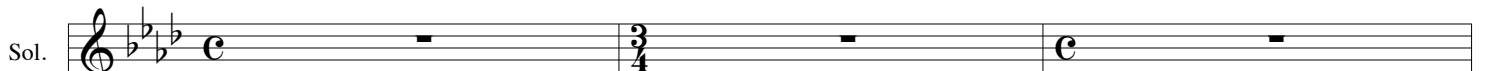
446 mem-o-ry. Though I shall die, though I shall die, I shall not sleep. In-

Sol. 450 sen - tient, I still shall keep some dream of earth's bright ecs - ta - sy.

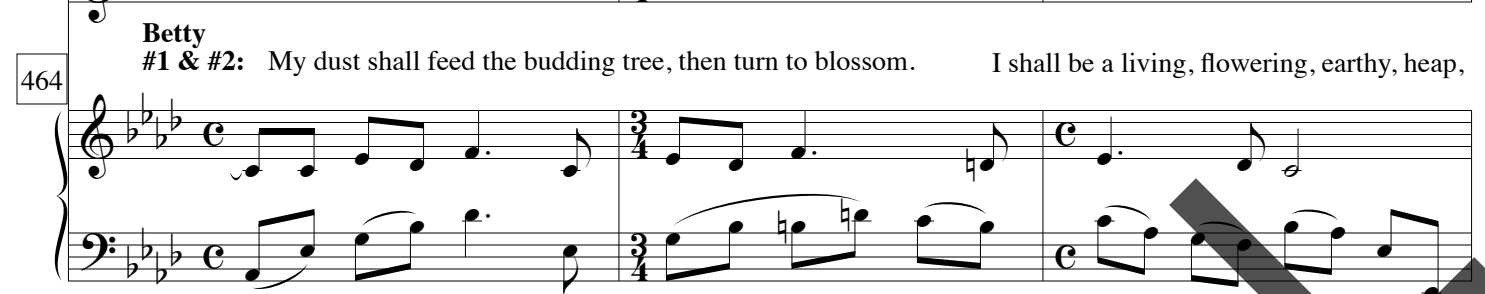
Sol. 453 There I shall lie, there I shall lie, but ar - dent - ly long for the sky,

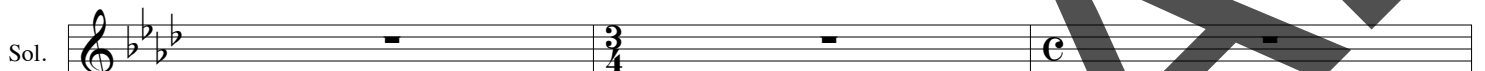
Sol. 457 the bril-liant sea, re - mem - ber-ing, though bur-ied deep, this love-ly world, this

Sol. 461 love - ly world. This love - ly world, this love - ly world.

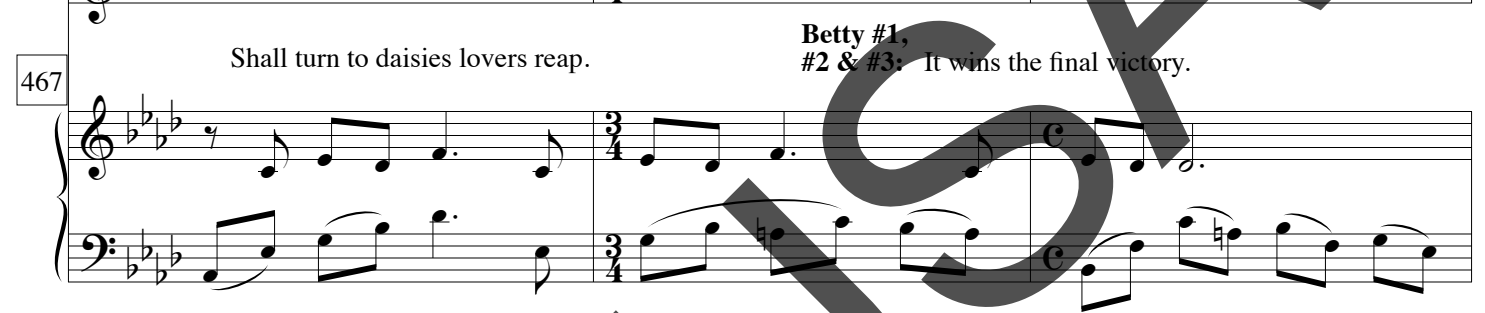
Sol. 

Betty
#1 & #2: My dust shall feed the budding tree, then turn to blossom. I shall be a living, flowering, earthy, heap,

464 

Sol. 

467 Shall turn to daisies lovers reap. **Betty #1,**
#2 & #3: It wins the final victory.



470

S. 1 

This love-ly world, this love-ly world. This love-ly world, this love - ly

S. 2 

This love-ly world, this love-ly world. This love-ly world, this love - ly

A. 1 

This love-ly world, this love-ly world. This love-ly world, this love - ly

A. 2 

This love-ly world, this love-ly world. This love-ly world, this love - ly

Sol. 

Betty #1,
#2 & #3: This love-ly world. This love - ly

470 

474

S. 1
world.

S. 2
world.

A. 1
world.

A. 2
world.

Sol.
world.

474

Sol.

Betty#3: The wonderful music from the car radio, the breeze from the country and all made a mood that I'll always remember—

476

Sol.

Betty#3: If the world really does go to ruin as the editorials predict in these troubled times, and I still exist, I may find some consolation in the memory of the peace and goodness of tonight.

480

485

S. 1

S. 2

A. 1

A. 2

485

489

S. 1

S. 2

A. 1

A. 2

489