

Lumberjack Dream

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A dream about a sawmill in Eastern Washington state. A chapel where the loggers are singing. They seem quite intelligent and many have beards and small round wire rimmed glasses. They were singing the following fiery Liszt/Berliozian hymn with powerful semi-operatic tenor and baritone voices. Marni and I went in. The piece gradually transformed into the Messiah and the milieu into a Mormon meeting which then turned out to be some form of General Priesthood session. Marni and I were standing by the foyer and we had a piano near. I was playing along while we sang. When the congregation stopped, I kept going and everyone seemed annoyed. Marni went over to some soft chairs and sat down. I gave up and went over to sit with her.

This may be performed as a continuous loop over a drum solo or other improvisation, or it could loop and then suddenly break off into Aylerian improvised space. Other performance options are possible.

Big, passionate, Wagnerian, Aylerian. Fairly fast.

The musical score is written for piano in 4/4 time. It consists of five systems of music, each with a treble and bass staff. The first system starts with a dynamic marking of *f-fff* and a triplet of eighth notes. The second system begins at measure 6. The third system begins at measure 11. The fourth system begins at measure 17. The fifth system begins at measure 21 and ends with a double bar line and the word "Loop" written above and below the staff. The score includes various chords and triplet markings throughout.

Chords and markings in the score:

- System 1: *f-fff*, 3, Dm, A/E, F, G, Em 3, B/F#, G, A, F#/A, E/G#
- System 2: 6, D/F#, C#/E, Bm/D, Bm7, C#, F#m 3, C#/G#, A, B, G#m 3
- System 3: 11, D#/A#, B, C#, Bbm/Db, Ab/C, Gb/Bb, Fm/Ab, Ebm/Gb, Ebm7, F, Bbm 3
- System 4: 17, F/C, Db, Eb, Cm 3, G/D, Eb, Eb, F
- System 5: 21, Dm/F, C/E, Bb/D, Am/C, Gm/Bb, Gm7, A, Loop