Scenes From Dreams

Michael Krueger
Butler University

Follow this and additional works at: https://digitalcommons.butler.edu/grtheses

Part of the Composition Commons

Recommended Citation
https://digitalcommons.butler.edu/grtheses/262

This Thesis is brought to you for free and open access by the Graduate Scholarship at Digital Commons @ Butler University. It has been accepted for inclusion in Graduate Thesis Collection by an authorized administrator of Digital Commons @ Butler University. For more information, please contact digitalscholarship@butler.edu.
NON-EXCLUSIVE LICENSE FOR USE OF MATERIALS
in the DigitalCommons@Butler University

This non-exclusive License defines the terms for the deposit of Materials in all formats into the digital repository of Materials collected, preserved, and made available through the DigitalCommons@Butler University.

The Contributor hereby grants to Butler University a royalty-free, non-exclusive worldwide License to use, re-use, display, distribute, transmit, publish, republish or copy the Materials, either digitally or in print, or in any other medium, now or hereafter known, for the purpose of including the Materials in the DigitalCommons@Butler University. Butler University will not make any alteration, other than as allowed by this License, to your submission.

Copyright and any other intellectual property right in or to the Materials shall not be transferred by this agreement and shall remain with the Contributor or the Copyright holder if different from the Contributor. Other than this limited License, the Contributor or copyright holder retains all rights, title, copyright and other interest in the Materials licensed.

If the submission contains material for which the Contributor does not hold copyright, the Contributor represents that s/he has obtained the permission of the copyright owner to grant Butler University the rights required by this License, and that such third-party owned material is clearly identified and acknowledged within the text or content of the submission.

If the submission is based upon work that has been sponsored or supported by an agency or organization other than Butler University, the Contributor represents that s/he has fulfilled any right of review or other obligations required by such contract or agreement.

This License shall not authorize the commercial use of the Materials by Butler University or any other person or organization. Butler University will make a good faith effort to ensure that submitted items are used for educational purposes only. All requests for commercial use of submitted materials shall be referred back to the author.

Students making submissions to the DigitalCommons@Butler.edu agree to share their work and waive any privacy rights granted by FERPA or any other law, policy or regulation, with respect to this work, for the purpose of publication.

This agreement embodies the entire agreement of the parties. No modification of this agreement shall be of any effect unless it is made in writing and signed by all of the parties to the agreement.

IN WITNESS WHEREOF, the parties hereto have caused this Agreement to be executed by their authorized agents as of the date stated.

TITLE OF WORK: Scapes From Dreams

CONTRIBUTOR/ADD MY WORK:

Signature __________________________ Date ____________

Printed Name __________________________

BUTLER UNIVERSITY:

Signature __________________________ Date ____________

Printed Name __________________________

Please sign below if you do not want your work added to the DigitalCommons@Butler.edu.

DO NOT ADD MY WORK:

Signature __________________________ Date ____________

Printed Name __________________________
SCENES FROM DREAMS
for symphonic wind ensemble

MICHAEL DAVID KRUEGER

Submitted in Partial Fulfillment of the
Requirements for the Degree
Master of Music in Composition in the School of Music
Jordan College of the Arts, Butler University, Indianapolis, IN USA

COMMITTEE

Dr. Michael Schelle, chair/advisor

Dr. Frank Felice (reader)

Prof. Michael Colburn (reader)

Dr. Nicholas Johnson (reader)

Date (final approval): 24 Apr 2015

Advisor
Scenes From Dreams

Michael Krueger
**INSTRUMENTATION**

Piccolo (tacet movement II)
Flute I and II
Oboe I and II
Bassoon I and II
Contrabassoon (movement III only)
Clarinet in Bb I, II, and III
Bass Clarinet
Alto Saxophone I and II
Tenor Saxophone
Baritone Saxophone
Trumpets in Bb I, II, III, and IV
Horn in F I, II, III, and IV
Trombone I and II
Bass Trombone
Euphonium
Tuba
Double Bass (tacet movement II)
Piano
Timpani (4 drums)

Percussion I: Chimes, Suspended Cymbal, Vibraphone, Xylophone
Percussion II: Crotales, Marimba, Suspended Cymbal, Xylophone, Rain Stick, Chimes
Percussion III: Small China Cymbal, Snare, hi-hat, triangle, Toms (4 Drums), Brake Drum, Tam-Tam
Percussion IV: Bass Drum, Tam-Tam, Small China Cymbal, Ride Cymbal, Suspended Cymbal, Bells, Metal Coil w/hammer
Performance Notes

With any large-scale modern piece, there are bound to be many performance notes. Please use this guideline to help answer any ensemble questions. Conductors: you will find these notes to be useful to answer questions and to prepare the score for performance. If there are any further questions, please feel free to contact Michael Krueger directly.

Ensemble Numbers and Setup:

Scenes From Dreams should be performed with true wind ensemble instrumentation. Each part should be one to a part. The exception can be flutes and clarinets.

There is not a specified physical setup for the winds.

Special Instructions:

Arrow pointing up (ex: Flutes in measure 65, Movement I): performer should pick one of the highest notes possible on their instrument. Performers do NOT necessarily have to play THE highest note.

Arrow pointing down (ex: Tuba in measure 3, Movement I): performer should pick one of the lowest notes possible on their instrument. Performers do NOT necessarily have to play THE lowest note.

The pianist will find that there will be many ‘blocked’ notes. Many of these come with instructions on the score and part. In general, these are ‘clusters’ that use the full hand or arm.

Notes without note heads: perform the general direction of the line and approximate pitches of the lines. No specific note must be performed.

Mutes: ALL mutes (except plungers) should be metal.

Trombone glissandi: unless specifically marked, they should last the entire duration of the note.
‘rip down’: the performer should start and end of the correct notes and in time. The intervening notes can vary in rhythm and in pitch. Brass will break partials.

Slash notation: this indicates an improvised section.

All trills should be diatonic.

The vibraphone and piano pedaling can be ‘ad lib’ unless specifically marked. The vibraphone motor should be on. There is not a specific motor speed- conductors should feel free to experiment.

**Special Musical Ideas/Interpretation:**

Tempos: The outer movements are extremely fast. While these metronome marks are ideal, they won’t always be practical. These are suggested metronome markings, but it is okay to perform it slower as long as the intensity still remains.

Soloist “interruptions” should really cut through. Many times, the saxophones have little three measure interruptions that contradict with the rest of the ensemble. These should be audible. If needed, adjust the overall sound of the rest of the ensemble to hear these ideas. If desired, a microphone could be used on the soloist to help them cut through.

ALL dynamics should be dramatic, precise, and consistent through the movements. For example, a piano dynamic marking in the first movement should sound the same as the piano marking in movement two.

The ending of the first movement has a ‘ritard’ marked. This should be extremely dramatic. Conductors may choose to stop beating time all together and just cue the hits based on the acoustics of the performance hall. The length of the fermata at the end of the first movement should be relative to the acoustics to the hall.

The trumpet solo starting in m.12 of the second movement should can be offstage. If this is done, then the trumpet soloist can rejoin the ensemble at the beginning of the third movement. This solo should be patient and expressive.
The breathing indications in the second movement for the brass are not suggestions. These mark exactly where the performers should breathe.

The fermata in measure 31 of the second movement can be treated one of two ways: the fermata can happen for the entire measure or the fermata can happen on the first beat with the piano pick up being in time.

Starting at measure 59 of the second movement, the tempo can be very relaxed. The conductor should really follow the clarinet and piano. The pianist should keep the pedal pressed down the last seven measures. The chord should blur into each other. Please let the sound fade entirely before continuing to the final movement.

The horn hits in measure 18 and 25 are just rhythmic suggestions. The rhythm can change, but the pitches should be exact.

**Program/Background Notes:**

*Scenes From Dreams* has been a 'work in progress' since 2009. In 2009, I had a set of dreams that were extremely confusing and haunting. While I never quite understood why these dreams occurred at this point in my life, they did. To help myself evaluate these dreams, I wrote down exactly what I could remember about them. For almost an entire year, these dreams were constantly in the back of my mind and yet I had no idea what they meant. In 2010, I was able to finally address the issues presented in the pieces. I determined that the dreams happened for various reasons and that each one involved a life lesson. I began to write down musical ideas behind the dreams. Soon enough, several obvious titles appeared to me. The three movements entitled: *Ascend to Hell*, *...My Mother Has Been Dead for 16 Years...,* and *I am tired. The World is My Hell*. As the titles suggest, these were dreadful dreams. After years of maturing as a musician and person, I decided that I could finally begin to compose this piece. In the fall of 2013, musical drafts began on the first movement.

*I Ascend to Hell* is the first movement. In this dream, I found myself dead. Quickly after death, I found myself flying to what was perceived to be heaven. However, I found myself arriving at the fiery gates of hell. Once in hell, I found myself to somewhat enjoy it. This enjoyment did not last long, as I found myself quickly burning and screaming for help. This dream was crucial to my philosophical development. At the time, I was a fairly cynical person who was a little lost on how to simply be 'a nice guy'. This dream was a huge step in the right direction of changing my life outlook and philosophy of becoming a better person.
...My Mother Has Been Dead For 16 Years... is the second movement. In this dream, I wandered alone in a graveyard. I was unclear as to why I was there, but I then discovered the tombstone of my mother. 16 years had passed since she died and it was my first time visiting her grave. I tried to force myself to cry, yet no tears were shed. I then reflected upon my life with my mother growing up and found myself bawling, missing what had come and gone without me appreciating her. At the time in my life when this dream occurred, my relationship with my mother was at an all-time low. I decided to mend any past problems and disagreements with her and to fix our relationship. Five years later, while there are still some disagreements, things are great.

I Am Tired. The World Is My Hell is the final movement of Scenes From Dreams. In this dream, I could not escape all of the distractions of the world and eventually killed myself while saying ‘Amen’. At the time in my life when this dream occurred, I was constantly distracted from the important things (family, friends, health, music, etc...) by unimportant and hurtful outside events and people. As a result of this dream, I buckled down and started to make myself a happier person who focuses on the positives that life has to offer.

Dedication:

Scenes From Dreams is dedicated to my mother and father. Without their continued love and support, I would have never made it this far as a musician and person.

A Brief Thematic Analysis

Life Theme:

The main theme that connects all of the movements is what I simply call the ‘life theme’ (Example 1). This theme can be found throughout entire piece. The variations on this theme represent how my life was being influenced by the story of each dream. For example: The life theme in the second movement is more reflective because that was the nature of the dream. Every large section of Scenes From Dreams (SFD) contains this theme located in it. The life theme is manipulated in almost every way possible.
Ex 1: The ‘Life Theme’ measures 12-19 of Movement 2.

Movement 1:

From the very beginning, the dreamer can tell that something is wrong. The low and dissonant start combined with the glissandi in the trombones create the ‘sinking in your stomach’ effect. Early on, although not too apparent, the life theme is presented in a choppy, fast version in the trumpets (Example 2).

Example 2: Measures 3-7 of Movement 1.

Quickly, the full ensemble begins to add harmonic and orchestration intensity. Once the full ensemble arrives to the downbeat at measure 19, the music represents the confusion that the dreamer is feeling. The contract between low, solo interjections (Example 3) and high ‘float-like’ ideas (Example 4) create the sensation that one has no idea what will happen next.

Example 3: low, soloistic interjections. Measures 20-22
Example 4: Higher pitched, float-like (ascend) contrast. Measures 26-31

Starting in measure 33, the dreamer begins to realize that he is in hell. The trombone in measure 35 begins to play the ‘life theme’ but in an inverted-like way (Example 5). This suggests that everything is backwards.

Example 5: Trombone melody. Measure 35-38

The music continues to increase in intensity and the dreamer truly realizes that he is in hell. The life theme is presented in the most dissonant way so far (three half steps stacked on each other). The trumpets present this in measure 53 while the rest of the ensemble has sharp, chromatic attacks against it (Example 7).

The piano transitions the music into a brief drunken and confused section. In particular, the descending line in the piano in measure 80 was influenced heavily by Messiaen (example 6). For a few measures, the dreamer feels confused, almost drunk, and has a hard time grasping the concept of being stuck in hell.

Example 6: Messiaen inspired piano material. Measures 80-81.
Suddenly, the dreamer becomes frantic and tries to escape hell. At measure 87, the music becomes the most rhythmically active thus far (Example 8). The rest of the ensemble has isolated hits that almost seem to come at random times, however, these hits are used as a launch pad for the 16th notes found in the upper woodwinds and mallets. The horns continue to have little clips of the life theme representing that the dreamer still has his soul, but is in tremendous pain (Example 9).
Example 8: Intense rhythmic activity. Measure 87.

87 **Very Fast, Aggressive** $\varphi = 180$

The music continues to build in orchestrational intensity, although the rhythm is more unison. The low brass continue to play constant $8\text{th}$ notes, but in chromatic blocks of chords. A trumpet duet shouts on top of the ensemble. The theme the trumpets are shouting are a variant on the "Life theme" (see example 10).

At measure 116, the music shifts into the key of $f$ minor and remains in this key until the end of the upcoming jazz section. Starting in measure 121, $8\text{th}$ notes are swung, and the music becomes more like a big band. The music represents the dreamer starting to become ‘comfortable’ with
the idea of being in hell. The dreamer actually begins to enjoy being in hell. The orchestration that is mostly used in this section is representative to a jazz ensemble. In measure 125, the saxophones present a theme that is loosely based on the life theme (see Example 11).

Example 11: Saxophone theme during the jazz section. Measures 125-128.

The jazz section, focused around the key of F minor, quickly comes to an end and begins to transition to the programmatic idea of the dreamer burning his skin off and losing his soul. At measure 148, the 8th notes become straight again and the intensity is built upon the orchestration and rhythmic activity. F minor still lingers in the background, but fast and furious notes are presented in the foreground (Example 12).

Example 12: The 16th notes in the foreground. Measures 146-152.

Starting in measure 153, the final measures of the movement begin to become apparent. The bass line is a play on the life theme (Example 13). The trumpets and trombones give one last cry of
the life theme and the low brass (and double bass) carry the movement out on a ‘FFFF’ chromatic cluster.

Example 14: Last time the life theme is presented in movement 1. Measures 161-162.

\[ \text{Example 14: Last time the life theme is presented in movement 1. Measures 161-162.} \]

\[ \text{Movement 2:} \]

The second movement serves as much needed break from the intensity as presented in the first movement. In general, this movement is tonal, but without structured chord progressions. The melody usually dictates the harmonic progression that occurs underneath. The movement starts with the low brass providing a low harmonic envelope for the oboe solo to naturally rise out of. The melody stated in the Oboe in measure 3 isn’t too related to anything we have heard before or will later; it mostly serves as an introduction to the movement (Example 15).

\[ \text{Example 15: Oboe melody. Measures 3-11.} \]

\[ \text{Example 15: Oboe melody. Measures 3-11.} \]

\[ \text{Constantly through this movement, one will be able to find bitonality. For example, the piano in measure 11 has a G major chord that is underneath the D major chord presented in the brass.} \]

\[ \text{In measure 12, the trumpet presents the life theme in its most natural and uninterrupted form (Example 1).} \]
A marimba roll begins in measure 11 and lasts until measure 53. This roll serves one purpose: to create an underlying feeling that something is wrong—that something is disconnected. At no time, the notes being rolled truly match with the harmony that is occurring.

The trumpet melody transitions to a brief chord progression in the key of A major. This occurs from measure 18-19. The harmony is V, IV, I in the key of A. Starting in measure 20, a more chorale-like theme is presented by the brass and this is what can be called the ‘reflection’ theme. The chords in the low brass and high brass interweave through each other and create bitonal chords that eventually resolve (see Example 16). Musically this represents the dreamer finding his mother’s tombstone.


After finding his mother’s grave, the dreamer begins to reflect upon why he hasn’t thought of her or cared about her for so long. He begins to question what he has done with his life and reflects upon it. In measure 32, this programmatic idea is musically represented with the life theme coming back into the picture (Example 17).
Example 17: Life theme presented. Representation of the dreamer reflecting upon his relationship with his mother. Measure 32-37.

The dreamer continues reflect upon his deceased mother and is brought to tears by realizing that he had missed so much. In measures 43-44, there is a short peak of harmonic and orchestrational intensity represented by the reflection theme. The dreamer is bawling in front of his mother's grave. The dreamer continues to bawl and says a small prayer for his mother. A plagal cadence is used to represent this in measures 47-48 (Example 18).

Example 18: Plagal cadence. Measures 47-48

A duet of the life theme occurs in the horn and euphonium. Starting in measure 48, the key center is C major. This lasts until measure 58, when C major become c minor. The climax of the piece occurs between measures 53-59, as the dreamer realizes that he loved his mother and wishes that he could have her back. The dreamer hopes that everything is just a dream and that he could go back and change his ways.

The dreamer, realizing that his mother will never be back in his life, is left with only a memory of his mother. He cries by himself. Starting in measure 59, a duet between the clarinet and piano begins. The music is centered on C minor. The rest of the ensemble fades away and piano is only left. The piano plays the life theme one last time and ends on a tritone. This suggests that the dreamer’s next life moves are still uncertain.

Example 20: The life theme presented in the piano for the last time.
Movement 3:

Movement 3 is the final movement in *Scenes From Dreams*. This movement does not have a continuous storyline, but it has distinct musical materials. There are two main themes presented through this movement: the life theme and the interruption motive (example 22). While the life theme happens in most large section of this piece, it is not always present. The interruption motive is usually used to introduce a new idea that is conflicting with what we had just heard. This can be related to the dreamer programatically by suggesting that the interruption theme represents unimportant life events that get in the way of the important factors in life.

Example 21: The interruption motive. This is a rhythmic motive.

![Sheet music](image_url)

After the huge beginning (measures 1-10), the music begins to become more jittery and frantic with the 16th notes occurring in the brass. The interruption motive comes back in at measure 16 to prep the new musical material being presented in measure 18. Measure 18 includes some of the most adventurous notation used in the piece. The saxophones have stems without note heads and the horns have isolated hits that can be improvised within the section. (Examples 22 and 23).
The notation used above will be used many more times during the rest of this movement.

At measure 30, the ensemble drops to a ‘p’ and the music becomes tonal. The life theme comes back into the foreground of the music. This section (measure 30-56) is in the key of C minor. The life theme is presented at various times by the trumpet, bassoon, piano, and clarinet.

Measure 66 begins an extremely fast and short fugue based on new material. This fugue morphs into large interval jumps. These jumps (Example 24) then become the melodic content for the low winds brass starting measure 84.

Example 24: the fugue morphing into the large interval jumps.

With heavy jazz influence, the music takes on a very different attitude in measure 90—one of a lighter nature. For the first time so far, the life theme is presented and then the interruption
Example 25: Life theme followed by the interruption motive.

Measures 100-118 is what could be called the "chase" scene! All of the material seems to be fighting against each other for dominance, however no theme prevails because the interruption theme comes back in 119. The chimes play an extremely important roll from this point until the end of the piece. Typically, chimes are associated with church bells. From measure 119 on, you can almost always hear chimes. This is where the dreamer begins to become obsessed with the idea of taking his own life and praying to a god to help him.

After a brief time of seriously considering death, the dreamer has a short respite of hope and faith. Measures 136 begins the most tonal period of the piece. Because the dreamer is praying to a higher being, the life theme is not present in any of the material between measures 136 and 149. After the dreamer realizes that his prayer was not answered, he begins to plan his suicide. The chimes in measure 152 playing the interruption motive overlaps with the life motive that is presented in the flute. The dreamer is ready to interrupt his own life. This darkness and intensity continue to build with the woodwinds having improvising flurries of notes. Against the flurries, the brass start to have inspirational, tonal chords. One believes, by just observing the dreamer that all in life will be alright. However, nothing is okay at all. At measure 180, the interruption motive is presented in its most tonal form. The dreamer has gained the energy and confidence to
kill himself. He slits his throat as he whispers Amen. The music ends on a large plagal cadence with the trombones making their own triad that interrupts the music. The dreamer is dead.

Example 26: Plagal cadence against the trombone triad.
Scenes From Dreams

Ascend to Hell

Michael David Krueger

Very Fast, Aggressive \( \sigma = 180 \)
Scenes From Dreams Movement 1

<table>
<thead>
<tr>
<th>Part</th>
<th>Music Notation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Perc.</td>
<td><img src="image" alt="Percussion Notation" /></td>
</tr>
<tr>
<td>Fl. 1, 2</td>
<td><img src="image" alt="Flute Notation" /></td>
</tr>
<tr>
<td>Ob. 1, 2</td>
<td><img src="image" alt="Oboe Notation" /></td>
</tr>
<tr>
<td>Bsn. 1, 2</td>
<td><img src="image" alt="Bassoon Notation" /></td>
</tr>
<tr>
<td>Bb Cl. 1</td>
<td><img src="image" alt="Baritone Clarinet Notation" /></td>
</tr>
<tr>
<td>Bb Cl. 2, 3</td>
<td><img src="image" alt="Baritone Clarinet Notation" /></td>
</tr>
<tr>
<td>Bb Cl.</td>
<td><img src="image" alt="Baritone Clarinet Notation" /></td>
</tr>
<tr>
<td>A. Sx. 1, 2</td>
<td><img src="image" alt="Alto Saxophone Notation" /></td>
</tr>
<tr>
<td>T. Sx.</td>
<td><img src="image" alt="Tenor Saxophone Notation" /></td>
</tr>
<tr>
<td>B. Sx.</td>
<td><img src="image" alt="Baritone Saxophone Notation" /></td>
</tr>
<tr>
<td>Bb Tpt. 1, 2</td>
<td><img src="image" alt="Baritone Trumpet Notation" /></td>
</tr>
<tr>
<td>Bb Tpt. 3, 4</td>
<td><img src="image" alt="Baritone Trumpet Notation" /></td>
</tr>
<tr>
<td>Hn. 1, 3</td>
<td><img src="image" alt="Horn Notation" /></td>
</tr>
<tr>
<td>Hn. 2, 4</td>
<td><img src="image" alt="Horn Notation" /></td>
</tr>
<tr>
<td>Tbn. 1</td>
<td><img src="image" alt="Tuba Notation" /></td>
</tr>
<tr>
<td>Tbn. 2</td>
<td><img src="image" alt="Tuba Notation" /></td>
</tr>
<tr>
<td>B. Tba.</td>
<td><img src="image" alt="Bass Tuba Notation" /></td>
</tr>
<tr>
<td>Euph.</td>
<td><img src="image" alt="Euphonium Notation" /></td>
</tr>
<tr>
<td>Tuba</td>
<td><img src="image" alt="Tuba Notation" /></td>
</tr>
<tr>
<td>D.B.</td>
<td><img src="image" alt="Drums Notation" /></td>
</tr>
<tr>
<td>Perc.</td>
<td><img src="image" alt="Percussion Notation" /></td>
</tr>
<tr>
<td>Temp.</td>
<td><img src="image" alt="Timpani Notation" /></td>
</tr>
<tr>
<td>Perc. 1</td>
<td><img src="image" alt="Percussion Notation" /></td>
</tr>
<tr>
<td>Perc. 2</td>
<td><img src="image" alt="Percussion Notation" /></td>
</tr>
<tr>
<td>Perc. 3</td>
<td><img src="image" alt="Percussion Notation" /></td>
</tr>
<tr>
<td>Perc. 4</td>
<td><img src="image" alt="Percussion Notation" /></td>
</tr>
</tbody>
</table>
Scenes From Dreams Movement 1
Scenes From Dreams Movement 1

\[ \text{Musical notation image} \]
Scenes From Dreams Movement 1

Perc.
Fl. 1, 2
Ob. 1, 2
Bsn. 1, 2
Bb Cl.
Bb Cl. 2, 3
B. Cl.
A. Ss. 1, 2
T. Ss.
B. Ss.
B-Tpt. 1, 2
B-Tpt. 3, 4
Hn. 1, 3
Hn. 2, 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tuba
D.B.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

breathe as needed
breathe as needed
breathe as needed
breathe as needed
breathe as needed
breathe as needed
breathe as needed
breathe as needed

intense, insane, full-range

fall hand Vaccine
Scenes From Dreams Movement 1

80 \( \frac{d}{d} \) = 80 Drunken, Confused
Scenes From Dreams Movement 1

Very Fast, Agressive $\mathbf{\ominus} = 180$
Scenes From Dreams Movement 1
Scenes From Dreams Movement 1

Swing 8th's
Scenes From Dreams Movement 1

straight 8ths
Scenes From Dreams

'...my mother has been dead for 16 years...'

Michael D. Krueger
Scenes From Dreams Movement 2

 Rit. .......
Scenes From Dreams

I am exhausted.
The world is my hell.

Michael David Krueger

Very Fast $\mathpzc{J}=180$

Flute 1, 2
Flute 3
Clarinet 1, 2
Bass Clarinet
Oboe 1, 2
Bassoon 1, 2
Cor anglais
Clarinet in Bb
Clarinet in Bb 2
Clarinet in Bb 3
Alto Sax. 1
Alto Sax. 2
Tenor Sax.
Baritone Sax.
Trumpet in Bb
Trumpet in Bb 1
Trumpet in Bb 2
Trumpet in Bb 3
Trumpet in Bb 4
Horn in F
Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
Tuba
Tuba
Euphonium
Euphonium
Trombone 1
Trombone 2
Bass Trombone
Tuba
Double Bass
Violin 1
Violin 2
Viola
Cello
Piano
Timpani
Percussion 1
Percussion 2
Percussion 3
Percussion 4

kruegermusik
Scenes From Dreams Movement 3
accel.
Scenes From Dreams Movement 3

Very Fast
Scenes From Dreams Movement 3
Scenes From Dreams Movement 3
Scenes From Dreams Movement 3

Choppy, dissonant figures
Continues as before
Intensity, full range, short bursts of energy

Choppy, dissonant figures

Choppy, dissonant figures

Choppy, dissonant figures

Choppy, dissonant figures

Choppy, dissonant figures

Choppy, dissonant figures
Scenes From Dreams Movement 3

180

rit.

Perc.