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Scenes From Dreams

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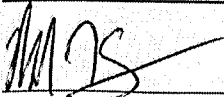
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SCENES FROM DREAMS

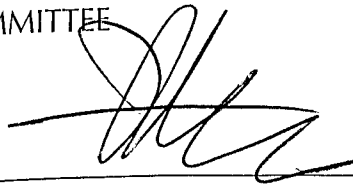
for symphonic wind ensemble

MICHAEL DAVID KRUEGER

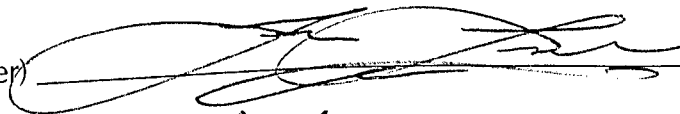
Submitted in Partial Fulfillment of the
Requirements for the Degree
Master of Music in Composition in the School of Music
Jordan College of the Arts, Butler University, Indianapolis, IN USA

COMMITTEE

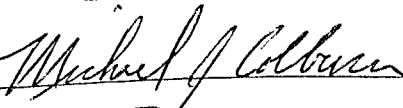
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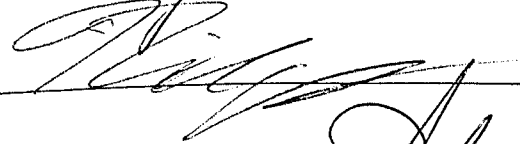
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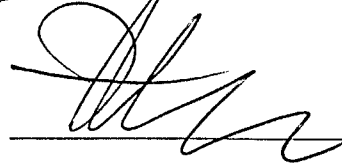
Dr. Nicholas Johnson (reader)



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 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 are 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.

Musical score for Ex 1: The 'Life Theme' measures 12-19 of Movement 2. It features two staves for B♭ Trumpet 1. The top staff has a 'solo' marking and a dynamic of 'mf'. The bottom staff has a dynamic of 'f'.

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.

Musical score for Example 2: Measures 3-7 of Movement 1. It features two staves for B♭ Trumpet 1. The top staff has a 'straight mute a2' marking and a dynamic of 'f'. The bottom staff has a 'straight mute' marking and a dynamic of 'f'.

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 contrast 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

Musical score for Example 3: low, soloistic interjections. Measures 20-22. It features three staves: B♭ Clarinet (B. Cl.), Alto Saxophone 1 and 2 (A. Sax. 1, 2), and Tenor Saxophone (T. Sax.). The B. Cl. staff has a 'solo' marking and a dynamic of 'mf'. The T. Sax. staff has a 'solo' marking and a dynamic of 'mf'.

Example 4: Higher pitched, float-like (ascend) contrast. Measures 26-31

Musical score for measures 25-31, featuring Piccolo (Picc.), Flutes 1 & 2 (Fl. 1, 2), and Oboes 1 & 2 (Ob. 1, 2). The score shows a higher pitched, float-like ascending contrast. Dynamics include *p*, *mf*, and *mp*. Performance instructions include 'flutter' and '1.'.

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

Musical score for Trombone 1 (Tbn. 1) in measures 35-38. The score shows a solo melody starting in measure 35 with a dynamic of *f*.

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.

Musical score for Piano (Pno.) in measures 80-81. The score shows a descending line in the piano, influenced by Messiaen, with a dynamic of *f*.

Example 7: Life theme presentation in the trumpets and ensemble hits. Measure 53-60.

The image displays a musical score for measures 53 through 60. The score is arranged in ten staves, each representing a different instrument or section of the ensemble. From top to bottom, the staves are labeled: B♭ Tpt. 1, 2; B♭ Tpt. 3, 4; Hn. 1, 2; Hn. 3, 4; Tbn. 1; Tbn. 2; B. Tbn.; Euph.; and Tuba. The music is written in a 4/4 time signature. The key signature has one flat (B♭). The score begins with a dynamic marking of *ff* (fortissimo) in the trumpet parts. The trumpet parts (B♭ Tpt. 1, 2 and B♭ Tpt. 3, 4) play a melodic line with accents and slurs. The ensemble hits (Hn. 1, 2; Hn. 3, 4; Tbn. 1; Tbn. 2; B. Tbn.; Euph.; and Tuba) play a rhythmic pattern of eighth notes, also marked with *ff*. The score includes various musical notations such as accents (>), slurs, and dynamic markings.

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, Agressive ♩ = 180

Example 9: 'Life theme' in the horns. Measures 91-96.

The music continues to build in orchestrational intensity, although the rhythm is more unison. The low brass continue to play constant 8th 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, 8th 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.

A musical score for three saxophones: A. Sax. 1, 2; T. Sax.; and B. Sax. The score shows measures 125 through 128. The music is in f minor and features a rhythmic pattern of eighth notes with accents. The saxophones play a theme that is loosely based on the life theme.

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.

A musical score for a woodwind section starting at measure 146. A box highlights "146 straight 8ths". The instruments listed are Picc., Fl. 1, 2; Ob. 1, 2; Bsn. 1, 2; B. Cl. 1; B. Cl. 2, 3; B. Cl.; and A. Sax. 1, 2. The score shows measures 146 through 152. The music is in f minor and features a rhythmic pattern of eighth notes with accents.

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 13: Life theme in the low brass. Measure 153.

This musical score illustrates the 'Life theme' in the low brass section during Measure 153. The score is arranged in a system of ten staves, each representing a different instrument or section:

- 1. Tpt. 1, 2**: First Trumpets, playing a melodic line with accents.
- 1. Tpt. 3, 4**: Second Trumpets, playing a similar melodic line with accents.
- Hrn. 1, 2**: First Horns, playing a melodic line with accents.
- Hrn. 3, 4**: Second Horns, playing a similar melodic line with accents.
- Tbn. 1**: First Trombones, playing a melodic line with accents.
- Tbn. 2**: Second Trombones, playing a similar melodic line with accents.
- B. Tbn.**: Bass Trombone, playing a melodic line with accents.
- Euph.**: Euphonium, playing a melodic line with accents.
- Tuba**: Tuba, playing a melodic line with accents.
- D.B.**: Double Bass, playing a melodic line with accents.

The 'Life theme' is characterized by a chromatic cluster of notes, which is repeated across all these instruments. The notation includes various musical symbols such as stems, beams, and accents, indicating the rhythmic and dynamic structure of the theme. The overall texture is dense and powerful, reflecting the 'FFFF' (fortissimo) dynamic mentioned in the text.

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

Musical score for measures 161-162 of Movement 1. The score is arranged in a grand staff with seven staves, each representing a different brass instrument: B♭ Tpt. 1, 2; B♭ Tpt. 3, 4; Hn. 1, 2; Hn. 3, 4; Tbn. 1; Tbn. 2; and B. Tbn. The music features a melodic line with various dynamics and articulations, including accents and slurs, across all instruments.

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).

Example 15: Oboe melody. Measures 3-11.

Musical score for measures 3-11 of Movement 2. The score is arranged in a grand staff with two staves: Oboe and Oboe Solo. The music features a melodic line with various dynamics and articulations, including accents, slurs, and dynamic markings like *pp*, *mf*, and *p*.

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.

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 his mother's tombstone.

Example 16: Reflection theme in the brass. Measures 20-25.

The image shows a musical score for brass instruments, measures 20-25. The instruments listed on the left are B♭ Tpt. 1, B♭ Tpt. 3, Hrn. 1, Hrn. 3, Tbn. 1, Tbn. 2, B. Tbn., Euph., and Tuba. The score is written in a grand staff format with ten staves. The music is in 4/4 time and features a 'reflection' theme. The dynamics are marked as *p* (piano), *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano). The theme is characterized by a rhythmic pattern of eighth notes and quarter notes, with a melodic line that moves in a stepwise fashion. The brass instruments play in a bitonal setting, creating a dissonant and reflective atmosphere. The score includes various musical notations such as slurs, accents, and dynamic markings.

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.

Musical score for Example 17, measures 32-37. The score is for four instruments: Bsn., B.C1.1, B.C1.2, and B.C1. The Bsn. staff has a 'solo' marking and a dynamic of 'mf'. The woodwind staves have dynamics of 'mp' and 'mf'.

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

Musical score for Example 18, measures 47-48. The score is for four instruments: Bsn., B.C1.1, B.C1.2, and B.C1. All staves have a dynamic of 'mp'.

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.

Example 19: The climax of movement 2. Measures 53-59.

The musical score for Example 19 shows the climax of movement 2, measures 53-59. It features a full orchestral ensemble including B. Tpc. 1, B. Tpc. 3, Ha. 1, Ha. 3, Tbn. 1, Tbn. 2, B. Tbn., Euph., and Tuba. The music is in 4/4 time and features a dramatic crescendo leading to a powerful climax. The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo), and articulation marks like accents and slurs. The key signature is one flat (C minor).

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 suggest that the dreamer's next life moves are still uncertain.

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

The musical score for Example 20 shows the life theme presented in the piano for the last time. It is a single-staff score for Piano (Pno.) in 4/4 time. The music is in C minor and features a melodic line with a tritone ending. The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo), and articulation marks like accents and slurs.

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 programmatically 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.

The image displays a musical score for Example 21, featuring the interruption motive across twelve instruments: Piccolo, Flute, Oboe, Bassoon, Contrabassoon, Clarinet in B♭ 1, Clarinet in B♭ 2, Bass Clarinet, Alto Sax., Tenor Sax., and Baritone Sax. The score is organized into three measures. The Piccolo part begins with a series of sixteenth notes, followed by a dotted eighth note and a sixteenth note. The Flute, Oboe, Bassoon, and Contrabassoon parts feature a rhythmic pattern of eighth notes, with the Oboe and Bassoon parts including a dotted eighth note and a sixteenth note. The Clarinet in B♭ 1 and Clarinet in B♭ 2 parts play a series of eighth notes. The Bass Clarinet, Alto Sax., Tenor Sax., and Baritone Sax parts play a series of eighth notes, with the Alto Sax., Tenor Sax., and Baritone Sax parts including a dotted eighth note and a sixteenth note. The Baritone Sax part includes a dynamic marking of *mf* at the beginning of the second measure.

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).

Example 22: Saxophone material. Measure 18.

Musical score for saxophones (A. Sax., T. Sax., B. Sax.) in measure 18. The score is written in treble clef with a key signature of one sharp (F#). The tempo is marked '1.' and the dynamics are 'ff'. The notation includes various rhythmic patterns and melodic lines for each instrument. Above the A. Sax. staff, there is a note: 'intense, gross solo approx. notes'. Above the B. Sax. staff, there is a note: 'intense, gross solo approx. notes'.

Example 23: isolated horn hits.

Musical score for horns (Hn. 1, Hn. 2) in measure 18. The score is written in treble clef with a key signature of one sharp (F#). The tempo is marked '1.' and the dynamics are 'mf'. The notation includes various rhythmic patterns and melodic lines for each instrument. Above the Hn. 1 staff, there is a note: 'stopped'. Above the Hn. 2 staff, there is a note: 'stopped'. Below the Hn. 1 staff, there is a note: 'continue with isolated hits'. Below the Hn. 2 staff, there is a note: 'continue with isolated hits'.

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.

Musical score for piccolo (Picc.) and horn (Hn.) in measure 84. The score is written in treble clef with a key signature of one sharp (F#). The tempo is marked '22'. The notation includes various rhythmic patterns and melodic lines for each instrument. The Picc. staff has a note: '22'. The Hn. staff has a note: 'Hn.'.

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 motive follows directly after.

Example 25: Life theme followed by the interruption motive.

The image displays a musical score for a brass and woodwind ensemble. The score is arranged in eight staves, labeled from top to bottom as: B. Tpt. 1, B. Tpt. 2, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, B. Tbn., and Tuba. The music is written in a key signature of one flat (B-flat major or D minor) and a 2/4 time signature. The score shows a complex texture with multiple melodic lines. The 'Life theme' is characterized by a steady, rhythmic pattern of eighth notes. The 'Interruption motive' is a more dynamic and rhythmic pattern, often featuring accents and slurs. The score includes various musical notations such as accents (>), slurs, and dynamic markings like 'mf' and 'f'. The Tuba part at the bottom includes specific notes marked with 'Bb' and 'F#'. The overall structure shows the life theme being interrupted by the interruption motive, as described in the text.

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.

The image displays a musical score for a brass ensemble, consisting of seven staves. From top to bottom, the staves are labeled: B. Tpt. 1, B. Tpt. 2, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, and B. Tbn. The score is written in 2/4 time and features a key signature of one flat (B-flat). The music is characterized by a large plagal cadence, which is a V-IV progression. The brass instruments play sustained notes with accents and slurs, creating a sense of tension and resolution. The B. Tbn. part is particularly notable for its role in the final cadence, where it forms a triad that interrupts the overall musical flow. The score is presented on a single page with a curved baseline for the staves.

Scenes From Dreams

1

Ascend to Hell

Michael David Krueger

Very Fast, Aggressive $\text{♩} = 180$

Piccolo

Flute 1,2

Oboe 1,2

Bassoon 1,2

Clarinet in B \flat 1

Clarinet in B \flat 2,3

Bass Clarinet

Alto Sax 1,2

Tenor Sax.

Baritone Sax.

Trumpet in B \flat 1,2

Trumpet in B \flat 3,4

Horn in F 1,3

Horn in F 2,4

Trombone 1

Trombone 2

Bass Trombone

Euphonium

Tuba

Double Bass

Piano

Timpani

Percussion 1

Percussion 2

Percussion 3

Percussion 4

straight mute *f*

straight mute *f*

full gliss *mf*

full gliss *mf*

mf

mf

mf

mf

(re-bow as needed) *mf*

open palm clusters *mf*

very low, unspecified pitch *mf*

clinet *mf*

crotales *mf*

small china cymbal X *mf*

bass drum w/ timpani mallets *mf*

Scenes From Dreams Movement 1

This page of a musical score for "Scenes From Dreams Movement 1" features a variety of instruments. The score is written in a 2/4 time signature and includes dynamic markings such as *mf*, *f*, and *ff*. Key performance instructions include "gross, intense solo" for the Tenor Saxophone, "muffle" for the Trombones, and "full hand cluster" for the Timpani. The Percussion section includes parts for snare, rim hit, and suspended cymbal. The woodwind section includes Piccolo, Flutes (1, 2), Oboes (1, 2), Bassoons (1, 2), Clarinets (Bb 1, 2, 3), and Saxophones (Tenor and Baritone). The brass section includes Trumpets (Bb 1, 2, 3, 4), Trombones (1, 2, Baritone), Euphonium, and Tuba. The string section includes Piano and Double Bass. The score is densely packed with musical notation, including notes, rests, and articulation marks.

Scenes From Dreams Movement 1

19

This page of the musical score covers measures 19 through 24. The instrumentation includes Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, Clarinets in Bb (1), Clarinets in Bb (2 & 3), Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, Bass Saxophone, Trumpets in Bb (1 & 2), Trumpets in Bb (3 & 4), Horns in F (1, 3), Horns in F (2, 4), Trombones 1 & 2, Bass Trombone, Euphonium, Tuba, Double Bass, Piano, Timpani, and four Percussion parts. The score features various dynamics such as *mp*, *p*, *mf*, *ff*, and *pp*, along with performance instructions like *solo*, *pizz.*, *arco*, and *Tam Tam*. A first ending bracket is present in the Bassoon 1 part at measure 24. The percussion parts include complex rhythmic patterns, with the Timpani part marked *crazy!* and *ff* at measure 20.

Scenes From Dreams Movement 1

This musical score is for the first movement of 'Scenes From Dreams'. It is a full orchestral score with the following instruments and parts:

- Picc.** (Piccolo)
- Fl. 1, 2** (Flutes 1 and 2)
- Ob. 1, 2** (Oboes 1 and 2)
- Bsn. 1, 2** (Bassoons 1 and 2)
- B♭ Cl. 1** (B-flat Clarinet 1)
- B♭ Cl. 2, 3** (B-flat Clarinets 2 and 3)
- B. Cl.** (Bass Clarinet)
- A. Sx. 1, 2** (Alto Saxophones 1 and 2)
- T. Sx.** (Tenor Saxophone)
- B. Sx.** (Baritone Saxophone)
- B♭ Tpt. 1, 2** (B-flat Trumpets 1 and 2)
- B♭ Tpt. 3, 4** (B-flat Trumpets 3 and 4)
- Hn. 1, 3** (Horns 1 and 3)
- Hn. 2, 4** (Horns 2 and 4)
- Tbn. 1** (Trombone 1)
- Tbn. 2** (Trombone 2)
- B. Tbn.** (Baritone Trombone)
- Euph.** (Euphonium)
- Tuba**
- D.B.** (Double Bass)
- Pno.** (Piano)
- Timp.** (Timpani)
- Perc. 1** (Percussion 1)
- Perc. 2** (Percussion 2)
- Perc. 3** (Percussion 3, featuring hi-hat (closed) at *mp*)
- Perc. 4** (Percussion 4)

Key performance markings include *flutter*, *mp*, *mf*, *p*, *straight mute*, and *mute out*. The score is written in a key signature of one sharp (F#) and a 3/4 time signature.

33

Musical score for 'Scenes From Dreams Movement 1', page 5. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, Clarinets in Bb 1, Clarinets in Bb 2, 3 & 4, Bass Clarinet, Alto Saxophones 1 & 2, Tenor Saxophone, Bass Saxophone, Trumpets in Bb 1, 2, 3 & 4, Horns in F 1, 3, Horns in F 2, 4, Trombones 1, 2, and Bass Trombone, Euphonium, Tuba, Double Bass, Piano, Timpani, and Percussion 1-4. The score features various dynamics such as *f*, *mf*, *ff*, and *fff*, and includes performance markings like *solo* and *tr*. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into measures by vertical bar lines, with a repeat sign at the end of the page.

Scenes From Dreams Movement 1

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

A. Sax. 1, 2

T. Sax.

B. Sax.

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

gross, intense solo

rip down

pizz.

arco

grac.

tr.

f, *ff*, *mf*, *p*

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

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

mf

f

sfz

high pitch, intense, fast runs

rip down

snare

Scenes From Dreams Movement 1

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

A. Sax. 1, 2

T. Sax.

B. Sax.

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

intense, insane, full-range improv.

breathe as needed

full band cluster

mf

mf

Scenes From Dreams Movement 1

87 Very Fast, Aggressive $\text{♩} = 180$

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

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

xylophone

broke drum

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

A. Sax. 1, 2

T. Sax.

B. Sax.

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

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

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

p *ff*

toms

p *ff*

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

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

1. solo

3. solo

ff

f

p

mf

sf

chimes

crotales

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

B \flat Cl. 1

B \flat Cl. 2, 3

B. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

B \flat Tpt. 1, 2

B \flat 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

small china cymbal

all

pp

ppp

mf

a2

*

121

Swing 8th's

The musical score is arranged in a standard orchestral layout. The top section includes woodwinds and saxophones. The middle section features brass instruments, including trumpets, horns, trombones, euphonium, and tuba. The bottom section contains the piano and percussion. The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The tempo and feel are indicated as 'Swing 8th's'. The page number '121' is enclosed in a box at the top left. The title 'Scenes From Dreams Movement 1' is centered at the top, and the page number '17' is at the top right. The score includes various musical notations such as dynamics (mf, f, ff), articulation (accents, slurs), and performance instructions (straight mute, pizz., ride cymbal, suspended cymbal). The percussion part is particularly detailed, with specific instructions for the ride cymbal and suspended cymbal.

136

straight 8ths

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

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

3. solo

arco

toms

mf

p

f

pp

Scenes From Dreams Movement 1

146 straight 8ths

153

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

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
suspended cymbal

Perc. 2
suspended cymbal

Perc. 3

Perc. 4

Scenes From Dreams Movement 1

rit......

This page of a musical score for 'Scenes From Dreams Movement 1' features a variety of instruments. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bassoons 1 and 2, B♭ Clarinet 1, B♭ Clarinets 2, 3, and 4, B♭ Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, and Baritone Saxophone. The brass section consists of B♭ Trumpets 1 and 2, B♭ Trumpets 3 and 4, Horns 1, 2, 3, and 4, Trombone 1, Trombone 2, Baritone Trombone, Euphonium, and Tuba. The string section includes Double Bass. The percussion section includes Piano, Timpani, and four different Percussion parts (Perc. 1-4). The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The tempo marking 'rit.' (ritardando) is indicated at the top right. The music is arranged in a multi-measure rest format for the first 16 measures, followed by a melodic line in the 17th measure. The woodwinds and strings play sustained notes, while the brass and percussion play rhythmic patterns. The piano part features a complex rhythmic accompaniment. The percussion parts include a variety of rhythmic patterns, including a steady eighth-note pattern in Perc. 3 and Perc. 4.

Scenes From Dreams

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

Michael D. Krueger

Patiently

Piccolo

Flute 1, 2

Oboe 1, 2

Bassoon 1, 2

Clarinet in B \flat 1, 2

Clarinet in B \flat 3, 4

Bass Clarinet

Alto Sax. 1, 2

Tenor Sax.

Baritone Sax.

Trumpet in B \flat 1, 2

Trumpet in B \flat 3, 4

Horn in F 1, 3

Horn in F 2, 4

Trombone 1

Trombone 2

Bass Trombone

Euphonium

Tuba

Piano

Timpani

Percussion 1

Percussion 2

Percussion 3

Percussion 4

solo

pp

mf

p

p

mp

p

mp

p

mp

mp

mf

p

mp

vibes - soft yam mallets

mp

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

B♭ Cl. 1, 2

B♭ Cl. 3, 4

B. Cl.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1, 2

B♭ Tpt. 3, 4

Hn. 1, 3

Hn. 2, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mf

f

38

43

The musical score is divided into two systems. The first system covers measures 38 to 42, and the second system covers measures 43 to 47. The instruments and their parts are as follows:

- Picc.**: Piccolo, rests throughout.
- Fl. 1, 2**: Flutes 1 and 2, playing a melodic line with dynamics *p* and *all*.
- Ob. 1, 2**: Oboe 1 and 2, playing a melodic line with dynamics *p*, *mp*, *ff*, and *mf*. A "1. solo" marking is present in measure 43.
- Bsn. 1, 2**: Bassoon 1 and 2, playing a melodic line with dynamics *p*.
- B♭ Cl. 1, 2**: Clarinet 1 and 2, playing a melodic line with dynamics *p*.
- B♭ Cl. 3, 4**: Clarinet 3 and 4, playing a melodic line with dynamics *p*.
- B. Cl.**: Bass Clarinet, playing a melodic line with dynamics *p*.
- A. Sx. 1, 2**: Saxophone 1 and 2, playing a melodic line with dynamics *p* and *mp*.
- T. Sx.**: Tenor Saxophone, playing a melodic line with dynamics *p*.
- B. Sx.**: Baritone Saxophone, playing a melodic line with dynamics *p*.
- B♭ Tpt. 1, 2**: Trumpet 1 and 2, playing a rhythmic pattern with dynamics *ff* and *mf*.
- B♭ Tpt. 3, 4**: Trumpet 3 and 4, playing a rhythmic pattern with dynamics *ff*.
- Hn. 1, 3**: Horn 1 and 3, playing a rhythmic pattern with dynamics *mp* and *ff*.
- Hn. 2, 4**: Horn 2 and 4, playing a rhythmic pattern with dynamics *ff* and *all*.
- Tbn. 1**: Trombone 1, playing a melodic line with dynamics *mp* and *ff*.
- Tbn. 2**: Trombone 2, playing a melodic line with dynamics *mp* and *ff*.
- B. Tbn.**: Baritone Trombone, playing a melodic line with dynamics *mp* and *ff*.
- Euph.**: Euphonium, playing a melodic line with dynamics *mp* and *ff*.
- Tuba**: Tuba, playing a melodic line with dynamics *mp* and *ff*.
- Pno.**: Piano, playing chords with dynamics *mp* and *ca*.
- Timp.**: Timpani, playing a rhythmic pattern with dynamics *mp*.
- Perc. 1, 2, 3, 4**: Percussion, playing various rhythmic patterns with dynamics *mp*.

This musical score page, numbered 30, is titled "Scenes From Dreams Movement 2". It features a variety of instruments with the following parts:

- Picc.**: Piccolo
- Fl. 1, 2**: Flutes
- Ob. 1, 2**: Oboes
- Bsn. 1, 2**: Bassoons
- B♭ Cl. 1, 2**: Bass Clarinets (marked *a2* and *mp*)
- B♭ Cl. 3, 4**: Bass Clarinets (marked *mp*)
- B. Cl.**: Clarinet in B
- A. Sx. 1, 2**: Alto Saxophones
- T. Sx.**: Tenor Saxophone
- B. Sx.**: Baritone Saxophone
- B♭ Tpt. 1, 2**: Trumpets in B♭
- B♭ Tpt. 3, 4**: Trumpets in B♭
- Hn. 1, 3**: Horns (marked *solo* and *mf*)
- Hn. 2, 4**: Horns
- Tbn. 1**: Trombone 1
- Tbn. 2**: Trombone 2
- B. Tbn.**: Baritone Trombone
- Euph.**: Euphonium (marked *solo* and *mf*)
- Tuba**: Tuba
- Pno.**: Piano
- Timp.**: Timpani
- Perc. 1**: Percussion 1
- Perc. 2**: Percussion 2
- Perc. 3**: Percussion 3
- Perc. 4**: Percussion 4

53

This page of a musical score contains 24 staves for various instruments. The top section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bassoon 1 and 2, Bass Clarinet 1 and 2, Bass Clarinet 3 and 4, Basset Clarinet, Alto Saxophone 1 and 2, Tenor Saxophone, and Baritone Saxophone. The middle section includes Bass Trombone 1 and 2, Bass Trombone 3 and 4, Horns 1, 2, and 3 (with a '2 players' instruction), Horns 2, 3, and 4, Trombone 1, Trombone 2, Baritone Trombone, Euphonium, and Tuba. The bottom section includes Piano, Timpani, and four Percussion parts (Perc. 1-4). The score features dynamic markings such as *f* and *ff*, and includes first and second endings. The key signature has two sharps (F# and C#), and the time signature is 3/4.

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

B♭ Cl. 1, 2 *solo*
mf

B♭ Cl. 3, 4

B. Cl.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1, 2

B♭ Tpt. 3, 4

Hn. 1, 3

Hn. 2, 4

Tbn. 1
p

Tbn. 2
p

B. Tbn.
p

Euph.
p

Tuba
p

Pno.
mp

Timp.

Perc. 1
mp

Perc. 2
mp

Perc. 3

Perc. 4
triangle
mp
Bells
p

rit.

This page contains the musical score for the orchestral instruments in the second movement of 'Scenes From Dreams'. The score is organized into two systems of staves. The first system includes the Piccolo (Picc.), Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Bassoons (Bsn. 1, 2), Clarinets (B♭ Cl. 1, 2; B♭ Cl. 3, 4; B. Cl.), Saxophones (A. Sax. 1, 2; T. Sax.; B. Sax.), Trumpets (B♭ Tpt. 1, 2; B♭ Tpt. 3, 4), Horns (Hn. 1, 3; Hn. 2, 4), Trombones (Tbn. 1; Tbn. 2; B. Tbn.), Euphonium (Euph.), and Tuba. The second system includes the Piano (Pno.), Timpani (Timp.), and four Percussion parts (Perc. 1, 2, 3, 4). The piano part features a melodic line with a *sc* (scordatura) marking. The percussion parts include a *p* (piano) marking in Perc. 3 and a *pp* (pianissimo) marking in Perc. 3. The tempo marking *rit.* (ritardando) is indicated at the top of the page.



Scenes From Dreams

I am exhausted.
The world is my hell.

Michael David Krueger

Very Fast ♩ = 180

Piccolo

Flute 1, 2

Oboe 1, 2

Bassoon 1, 2

Contrabassoon

Clarinet in B \flat 1

Clarinet in B \flat 2

Bass Clarinet

Alto Sax. 1, 2

Tenor Sax.

Baritone Sax.

Trumpet in B \flat 1, 2

Trumpet in B \flat 3, 4

Horn in F 1, 3

Horn in F 2, 4

Trombone 1

Trombone 2

Bass Trombone

Euphonium

Tuba

Double Bass

Piano

Timpani

Percussion 1
suspended cymbal (snare stick)

Percussion 2
suspended cymbal (snare stick)

Percussion 3
tam tam

Percussion 4
bass drum

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

C. Bn.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

A. Sax. 1, 2

T. Sax.

B. Sax.

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

improvised hits-similar to before

This page contains a musical score for 'Scenes From Dreams Movement 3', page 36. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Picc., Fl. 1, 2, Ob. 1, 2, Bsn. 1, 2, C. Bn., B♭ Cl. 1, B♭ Cl. 2, 3, B. Cl., A. Sax. 1, 2, T. Sax., B. Sax., 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, and Perc. 4. The score is written in a key signature of one sharp (F#) and a 3/4 time signature. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff* (fortissimo) and *8va* (octave). The percussion section includes a variety of instruments, with Perc. 3 and Perc. 4 showing more active parts. The woodwinds and brass sections have parts with many rests, indicating they are not playing in this section of the score.

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

C. Bn.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

A. Sx. 1, 2
intense, gross solo 1. *mf* approx. pitch

T. Sx.

B. Sx.
intense, gross solo *mf* approx. pitch

B♭ Tpt. 1, 2

B♭ Tpt. 3, 4

Hn. 1, 3
stopped *mf* continue with isolated hits

Hn. 2, 4
stopped *mf* continue with isolated hits

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

D.B.

Pno.
open hand clusters *sf* open hand clusters *sf*

Timp.

Perc. 1
Chimes *f*

Perc. 2

Perc. 3
tam tam snare stick on tam-tam continue with isolated hits

Perc. 4
metal coil (with hammer) continue with isolated hits

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

C. Bn.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

A. Sax. 1, 2

T. Sax.

B. Sax.

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

fff

fff

more hits, faster

more hits, faster

xylophone

fff

more hits, faster

more hits, faster

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

C. Bn.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

A. Sax. 1, 2

T. Sax.

B. Sax.

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

mf

straight mute

straight mute

faster, more aggressive

faster, more aggressive

plunger

ff

plunger

ff

plunger

ff

faster, more aggressive

faster, more aggressive

30 ♩ = 160

This musical score page contains the following instruments and parts:

- Picc.
- Fl. 1, 2
- Ob. 1, 2
- Bsn. 1, 2
- C. Bn.
- B♭ Cl. 1
- B♭ Cl. 2, 3
- B. Cl.
- A. Sx. 1, 2
- T. Sx.
- B. Sx.
- B♭ Tpt. 1, 2
- B♭ Tpt. 3, 4
- Hn. 1, 3 (solo mp)
- Hn. 2, 4
- Tbn. 1 (fff)
- Tbn. 2 (fff)
- B. Tbn. (fff)
- Euph.
- Tuba
- D.B. (p)
- Pno. (mp)
- Timp.
- Perc. 1 (Vibraphone mp)
- Perc. 2
- Perc. 3
- Perc. 4 (suspended cymbal soft yarn mallets p)

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

C. Bn.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

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

solo

mp

p

mp

mf

rain stick

tam-tam bowed

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

C. Bn.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

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

p *mf* *p* *mf* *p* *mf* *p* *mf*

muted *mf*

bowed

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

C. Bn.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

A. Sax. 1, 2

T. Sax.

B. Sax.

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
triangle
mp

Perc. 4

56

This page of the musical score, numbered 44, contains measures 56 through 59. The score is for a full orchestra and includes the following parts:

- Picc. (Piccolo)
- Fl. 1, 2 (Flutes)
- Ob. 1, 2 (Oboes)
- Bsn. 1, 2 (Bassoons)
- C. Bn. (Contrabassoon)
- B♭ Cl. 1 (Bass Clarinet)
- B♭ Cl. 2, 3 (Bass Clarinets)
- B. Cl. (Baritone Clarinet)
- A. Sx. 1, 2 (Alto Saxophones)
- T. Sx. (Tenor Saxophone)
- B. Sx. (Bass Saxophone)
- B♭ Tpt. 1, 2 (Bass Trumpets)
- B♭ Tpt. 3, 4 (Bass Trumpets)
- Hn. 1, 3 (Horns)
- Hn. 2, 4 (Horns)
- Tbn. 1 (Trumpet)
- Tbn. 2 (Trumpet)
- B. Tbn. (Baritone Trumpet)
- Euph. (Euphonium)
- Tuba
- D.B. (Double Bass)
- Pno. (Piano)
- Timp. (Timpani)
- Perc. 1, 2, 3, 4 (Percussion)

Key musical features include:

- Measures 56 and 57: Piccolo and Flutes 1 & 2 play a melodic line marked *ff* (fortissimo). Bassoons and Contrabassoon play a sustained harmonic line marked *mf* (mezzo-forte). Saxophones and Trumpets 1 & 2 play a rhythmic pattern marked *f* (forte).
- Measures 58 and 59: The Piccolo and Flutes continue their melodic line. The Bassoons and Contrabassoon play a sustained harmonic line. The Saxophones and Trumpets 1 & 2 continue their rhythmic pattern. The Trombones and Euphonium play a sustained harmonic line. The Tuba and Double Bass play a sustained harmonic line.

accel.

This page of the musical score is for page 45 of 'Scenes From Dreams Movement 3'. It features an orchestral arrangement with the following instruments and parts:

- Picc.** Piccolo
- Fl. 1, 2** Flutes
- Ob. 1, 2** Oboes
- Bsn. 1, 2** Bassoons
- C. Bn.** Clarinet in B-flat
- B♭ Cl. 1** Bass Clarinet 1
- B♭ Cl. 2, 3** Bass Clarinet 2, 3
- B. Cl.** Bass Clarinet
- A. Sx. 1, 2** Alto Saxophones
- T. Sx.** Tenor Saxophone
- B. Sx.** Baritone Saxophone
- B♭ Tpt. 1, 2** Trumpets 1, 2
- B♭ Tpt. 3, 4** Trumpets 3, 4
- Hn. 1, 3** Horns 1, 3
- Hn. 2, 4** Horns 2, 4
- Tbn. 1** Trombone 1
- Tbn. 2** Trombone 2
- B. Tbn.** Baritone Trombone
- Euph.** Euphonium
- Tuba** Tuba
- D.B.** Double Bass
- Pno.** Piano
- Timp.** Timpani
- Perc. 1** Percussion 1
- Perc. 2** Percussion 2
- Perc. 3** Percussion 3
- Perc. 4** Percussion 4

Key musical details include:

- Ob. 1, 2:** *mf* dynamic.
- Bsn. 1, 2:** *mf* dynamic, includes a *stacc.* marking.
- B♭ Cl. 1 & 2, 3:** *mp* dynamic.
- B. Cl. & B. Sx.:** *mf* dynamic.
- B♭ Tpt. 1, 2 & 3, 4:** *mp* dynamic.
- Hn. 2, 4 & Tbn. 1:** *p* and *f* dynamics.
- Tbn. 2:** *mp* dynamic.
- Perc. 2:** *f* dynamic, includes a *Chimes* marking.
- Perc. 4:** *p* and *mf* dynamics, includes a *wood block* marking.

66 Very Fast

This page of the musical score, numbered 66, is marked "Very Fast". It features a complex orchestral arrangement with the following parts and dynamics:

- Picc.**: Piccolo, *fff*
- Fl. 1, 2**: Flutes, *fff*
- Ob. 1, 2**: Oboes, *fff*
- Bsn. 1, 2**: Bassoons, *fff*
- C. Bn.**: Contrabassoon, *fff*
- B♭ Cl. 1**: Bass Clarinet 1, *fff*
- B♭ Cl. 2, 3**: Bass Clarinets 2 & 3, *fff*
- B. Cl.**: Baritone Clarinet, *fff*
- A. Sx. 1, 2**: Alto Saxophones, *fff*
- T. Sx.**: Tenor Saxophone, *fff*
- B. Sx.**: Bass Saxophone, *fff*
- B♭ Tpt. 1, 2**: Trumpets 1 & 2, *fff*
- B♭ Tpt. 3, 4**: Trumpets 3 & 4, *fff*
- Hn. 1, 3**: Horns 1 & 3, *fff*
- Hn. 2, 4**: Horns 2 & 4, *fff*
- Tbn. 1**: Trombone 1, *f*
- Tbn. 2**: Trombone 2, *ff*
- B. Tbn.**: Baritone Trombone, *f*
- Euph.**: Euphonium, *fff*
- Tuba**: Tuba, *f*
- D.B.**: Double Bass, *ff*
- Pno.**: Piano, *fff*
- Timp.**: Timpani, *f*
- Perc. 1**: Percussion 1, *ff*
- Perc. 2**: Percussion 2, *ff*
- Perc. 3**: Percussion 3 (snare w/brushes), *ff*
- Perc. 4**: Percussion 4 (bass drum), *ff*

8^{va}

Instrument parts listed on the left side of the score:

- Picc.
- Fl. 1, 2
- Ob. 1, 2
- Bsn. 1, 2
- C. Bn.
- B♭ Cl. 1
- B♭ Cl. 2, 3
- B. Cl.
- A. Sx. 1, 2
- T. Sx.
- B. Sx.
- 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

Performance markings and instructions visible in the score include *ff*, *open*, and various articulation marks such as accents and slurs.

This page of the musical score, numbered 84, features a full orchestral and percussion ensemble. The instruments are arranged in the following order from top to bottom: Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, 2), Oboes 1 and 2 (Ob. 1, 2), Bassoons 1 and 2 (Bsn. 1, 2), Contrabassoon (C. Bn.), Bass Clarinet 1 (B♭ Cl. 1), Bass Clarinet 2 and 3 (B♭ Cl. 2, 3), Bass Clarinet (B. Cl.), Alto Saxophones 1 and 2 (A. Sax. 1, 2), Tenor Saxophone (T. Sax.), Baritone Saxophone (B. Sax.), Trumpets 1 and 2 (B♭ Tpt. 1, 2), Trumpets 3 and 4 (B♭ Tpt. 3, 4), Horns 1, 3 (Hn. 1, 3), Horns 2, 4 (Hn. 2, 4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Baritone Trombone (B. Tbn.), Euphonium (Euph.), Tuba, Double Bass (D.B.), Piano (Pno.), and Timpani (Timp.).

The percussion section includes four parts: Percussion 1 (Vibraphone), Percussion 2 (Marimba), Percussion 3, and Percussion 4. The score is written in a key signature of one sharp (F#) and a 3/4 time signature. The music is characterized by a steady, rhythmic pulse in the lower registers, with various woodwinds and brass instruments providing harmonic support and melodic lines. Dynamic markings such as *mf* and *fff* are used throughout the score to indicate volume levels. The page concludes with a double bar line.

90

This page of the musical score, page 49, contains measure 90. The score is for a large orchestra and includes the following parts:

- Picc.
- Fl. 1, 2
- Ob. 1, 2
- Bsn. 1, 2
- C. Bn.
- B \flat Cl. 1
- B \flat Cl. 2, 3
- B. Cl.
- A. Sax. 1, 2
- T. Sax.
- B. Sax.
- B \flat Tpt. 1, 2
- B \flat 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

Measure 90 features a complex orchestral texture. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. Dynamic markings such as *mf* and *ff* are present throughout the score. The percussion section includes a suspended cymbal.

This page contains a musical score for 'Scenes From Dreams Movement 3'. The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments listed on the left side of the page are: Picc., Fl. 1, 2, Ob. 1, 2, Bsn. 1, 2, C. Bn., B♭ Cl. 1, B♭ Cl. 2, 3, B. Cl., A. Sax. 1, 2, T. Sax., B. Sax., 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, and Perc. 4. The score includes various musical notations such as notes, rests, dynamics (e.g., *fff*), and articulation marks. The key signature is one sharp (F#) and the time signature is 4/4. The page number '50' is located in the top left corner, and the title 'Scenes From Dreams Movement 3' is centered at the top.

100

This page of the musical score, numbered 100, features a variety of instruments. The woodwind section includes Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, Clarinet in Bb, Clarinets in C 2 & 3, Bass Clarinet, Saxophones (Alto, Tenor, Baritone), and Trumpets (Bb 1 & 2, Bb 3 & 4). The brass section consists of Horns (F 1, 3; E 2, 4), Trombones (Tbn. 1, 2, B. Tbn.), Euphonium, and Tuba. The string section includes Double Bass. The percussion section includes Timpani and four different Percussion instruments (Perc. 1-4). The piano part is also present. The score is written in a complex rhythmic style with many sixteenth and thirty-second notes, and includes various articulations and dynamics markings.

This page of a musical score, page 108, features a variety of instruments. The woodwind section includes Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, Contrabassoon, Bass Clarinet 1, Bass Clarinets 2 & 3, Baritone Clarinet, Alto Saxophones 1 & 2, Tenor Saxophone, and Bass Saxophone. The brass section consists of Trumpets 1 & 2, Trumpets 3 & 4, Horns 1, 3 and 2, 4, Trombones 1 and 2, Baritone Trombone, Euphonium, and Tuba. The percussion section includes Double Bass, Piano, Timpani, and four different Percussion parts (Perc. 1-4). The score is written in a key with one sharp (F#) and a 4/4 time signature. It contains multiple systems of music with various dynamics, articulations, and performance markings such as accents and hairpins.

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

C. Bn.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

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

This page contains the musical score for page 119 of "Scenes From Dreams Movement 3". The score is arranged in a standard orchestral format with the following instruments and parts:

- Picc.
- Fl. 1, 2
- Ob. 1, 2
- Bsn. 1, 2
- C. Bn.
- B♭ Cl. 1
- B♭ Cl. 2, 3
- B. Cl.
- A. Sx. 1, 2
- T. Sx.
- B. Sx.
- 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

The score features a variety of musical notations, including dynamics such as *fff* (fortissimo) and *mf* (mezzo-forte), and performance instructions like "insane improv." and "Chimes full range". The percussion parts include complex rhythmic patterns and chime effects. The woodwind and brass parts consist of sustained notes and melodic lines, while the strings (represented by D.B. and Pno.) provide a harmonic and rhythmic foundation.

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

C. Bn.

B \flat Cl. 1

B \flat Cl. 2, 3

B. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

B \flat Tpt. 1, 2

B \flat 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

Score for Percussion and Woodwinds, starting at page 136. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, Clarinet in Bb, Clarinet in Bb 2, 3, Clarinet in Bb, Saxophones Alto 1 & 2, Saxophone Tenor, Saxophone Baritone, Trumpets in Bb 1 & 2, Trumpets in Bb 3 & 4, Horns in F 1, 3, Horns in F 2, 4, Trombones 1, 2, and Bass Trombone, Euphonium, Tuba, Double Bass, Piano, and various Percussion instruments (Timp, Perc. 1, Perc. 2, Perc. 3, Perc. 4).

The score is in 4/4 time and features complex woodwind and string textures. Dynamics such as *mf* (mezzo-forte) and *mp* (mezzo-piano) are indicated throughout. The percussion section includes parts for triangle, marimba, and vibraphone.

Picc. *f* *ff*

Fl. 1, 2 *f* *ff*

Ob. 1, 2 *f* *ff*

Bsn. 1, 2 *f* *ff*

C. Bn. *f* *ff*

B♭ Cl. 1 *f* *ff*

B♭ Cl. 2, 3 *f* *ff*

B. Cl. *f* *ff*

A. Sax. 1, 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

B♭ Tpt. 1, 2 *mf* *ff*

B♭ Tpt. 3, 4 *mf* *ff*

Hn. 1, 3 *f* *ff*

Hn. 2, 4 *f* *ff*

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

B. Tbn. *f* *ff*

Euph. *f* *ff*

Tuba *f* *ff*

D.B. *ff*

Pno. *f* *ff*

Timp. *f* *ff*

Perc. 1 *f* *ff*

Perc. 2 *f* *ff*

Perc. 3 *f* *ff*

Perc. 4 *f* *ff*

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

C. Bn.

B \flat Cl. 1

B \flat Cl. 2, 3

B. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

B \flat Tpt. 1, 2

B \flat Tpt. 3, 4

Hn. 1, 3

Hn. 2, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

D.B.

Pno.

145
Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

C. Bn.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

A. Sax. 1, 2

T. Sax.

B. Sax.

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

p

mf

p

mp

f

mp

Chimes

All

This page of the musical score, numbered 161, contains the following parts and markings:

- Picc.**: Piccolo, *mf*
- Fl. 1, 2**: Flutes 1 and 2, *mf*
- Ob. 1, 2**: Oboes 1 and 2
- Bsn. 1, 2**: Bassoons 1 and 2, *f*
- C. Bn.**: Contrabassoon, *f*
- B♭ Cl. 1**: Bass Clarinet 1, *f*
- B♭ Cl. 2, 3**: Bass Clarinets 2 and 3, *f*
- B. Cl.**: Bass Clarinet, *f*
- A. Sx. 1, 2**: Alto Saxophones 1 and 2, *f*
- T. Sx.**: Tenor Saxophone, *f*
- B. Sx.**: Baritone Saxophone, *f*
- B♭ Tpt. 1, 2**: Trumpets 1 and 2
- B♭ Tpt. 3, 4**: Trumpets 3 and 4
- Hn. 1, 3**: Horns 1 and 3
- Hn. 2, 4**: Horns 2 and 4
- Tbn. 1**: Trombone 1
- Tbn. 2**: Trombone 2
- B. Tbn.**: Baritone Trombone
- Euph.**: Euphonium
- Tuba**: Tuba
- D.B.**: Double Bass, *f*
- Puo.**: Piano, *f*
- Timp.**: Timpani, *f*
- Perc. 1**: Percussion 1, *mf*
- Perc. 2**: Percussion 2
- Perc. 3**: Percussion 3, *mf*
- Perc. 4**: Percussion 4

Additional markings include *share* and *mf* in the Percussion 3 part.

This page of the musical score, page 61, covers measures 167 through 172. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is one sharp (F#) and the time signature is 3/4. The score includes the following parts:

- Picc.** Piccolo: Measures 167-172, starting with a *ff* dynamic and choppy, dissonant figures.
- Fl. 1, 2** and **Ob. 1, 2**: Flute and Oboe parts, continuing with choppy, dissonant figures.
- Bsn. 1, 2**: Bassoon parts, playing sustained notes.
- C. Bn.**: Contrabassoon part, playing sustained notes.
- Bs. Cl. 1** and **Bs. Cl. 2, 3**: Bass Clarinet parts, continuing with intense, full range, short bursts of energy.
- B. Cl.**: Basset Clarinet part, playing sustained notes.
- A. Sx. 1, 2**, **T. Sx.**, and **B. Sx.**: Saxophone parts, continuing with intense, full range, short bursts of energy.
- B♭ Tpt. 1, 2** and **B♭ Tpt. 3, 4**: Trumpet parts, playing sustained notes with *f* and *ff* dynamics.
- Hn. 1, 3** and **Hn. 2, 4**: Horn parts, playing sustained notes.
- Tbn. 1**, **Tbn. 2**, and **B. Tbn.**: Trombone parts, playing sustained notes with *ff* dynamics.
- Euph.** and **Tuba**: Euphonium and Tuba parts, playing sustained notes with *ff* dynamics.
- D.B.**: Double Bass part, playing a rhythmic pattern of eighth notes with *ff* dynamics.
- Pno.**: Piano part, playing a rhythmic pattern of eighth notes with *ff* dynamics.
- Timp.**: Timpani part, playing a rhythmic pattern of eighth notes with *ff* dynamics.
- Perc. 1**, **Perc. 2**, **Perc. 3**, and **Perc. 4**: Percussion parts, playing various rhythmic patterns with *ff* dynamics.

Measure 172 is the final measure on this page, marked with a double bar line and a repeat sign. The score concludes with a *ff* dynamic marking.

This page contains the musical score for 'Scenes From Dreams Movement 3', page 62. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left side of the page are: Picc., Fl. 1, 2, Ob. 1, 2, Bsn. 1, 2, C. Bn., B♭ Cl. 1, B♭ Cl. 2, 3, B. Cl., A. Sx. 1, 2, T. Sx., B. Sx., 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, and Perc. 4. The score includes various musical notations such as notes, rests, dynamics (e.g., *mf*, *ff*), articulation marks, and performance instructions like 'suspended cymbal'. The key signature is one sharp (F#) and the time signature is 3/4. The page number '62' is located in the top left corner, and the title 'Scenes From Dreams Movement 3' is centered at the top.

180 *rit.*

This page of a musical score, titled "Scenes From Dreams Movement 3", is page 63. It begins at measure 180 with a *rit.* (ritardando) marking. The score is arranged for a large orchestra and includes the following parts:

- Picc.
- Fl. 1, 2
- Ob. 1, 2
- Bsn. 1, 2
- C. Bn.
- B♭ Cl. 1
- B♭ Cl. 2, 3
- B. Cl.
- A. Sx. 1, 2
- T. Sx.
- B. Sx.
- 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

The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The music is characterized by long, sustained notes with dynamic markings such as *fff* (fortissimo) and *ppp* (pianissimo). The percussion parts include various rhythmic patterns and accents.

