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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

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 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:

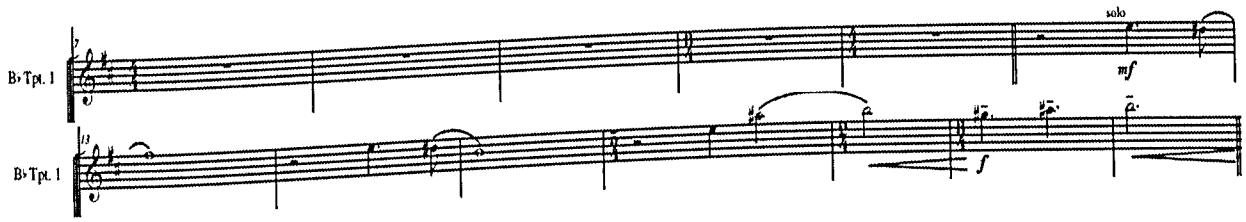
Scenes From Dreams is dedicated to my mother and father. Without their continued love and support, I would have never made it this far as a musician and person.

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.

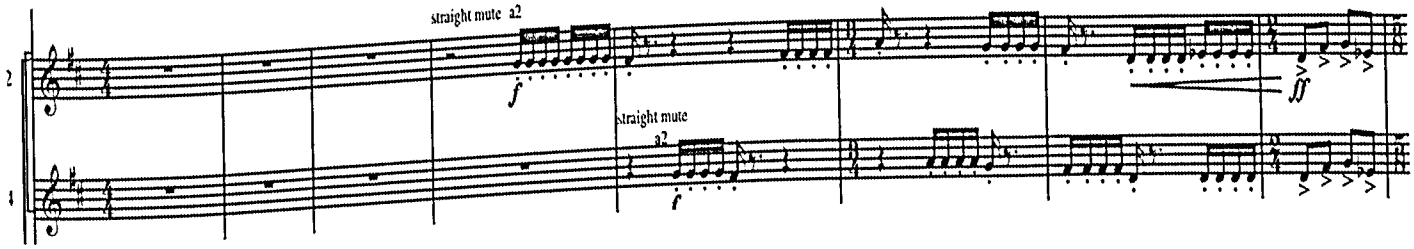
Ex 1: The 'Life Theme' measures 12-19 of Movement 2.



Movement 1:

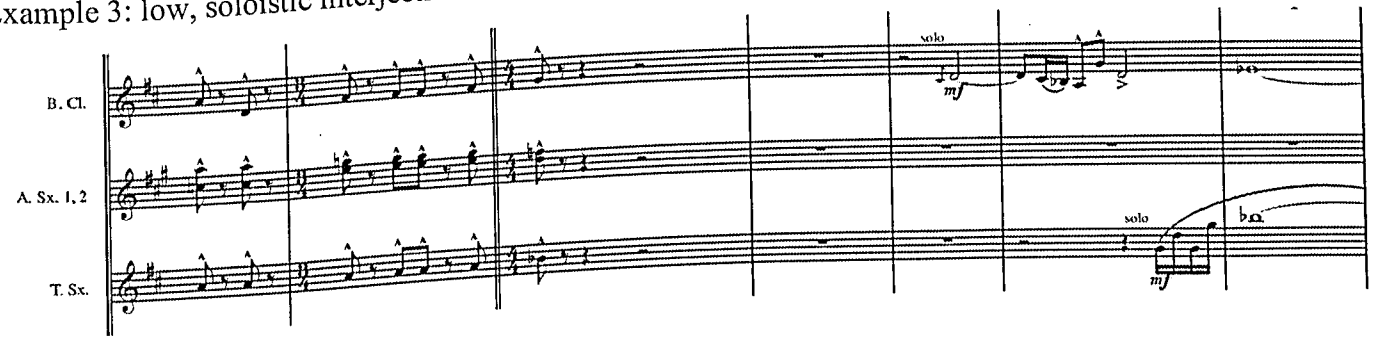
From the very beginning, the dreamer can tell that something is wrong. The low and dissonant start combined with the glissandi in the trombones create the 'sinking in your stomach' effect. Early on, although not too apparent, the life theme is presented in a choppy, fast version in the trumpets (Example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

Example 2: Measures 3-7 of Movement 1.

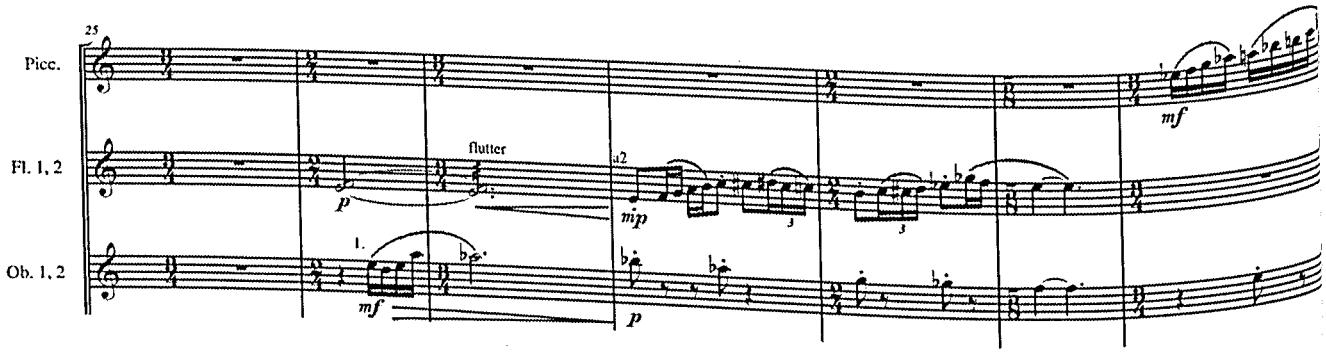


Quickly, the full ensemble begins to add harmonic and orchestration intensity. Once the full ensemble arrives to the downbeat at measure 19, the music represents the confusion that the dreamer is feeling. The contract between low, solo interjections (Example 3) and high 'float-like' ideas (Example 4)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

Example 3: low, soloistic interjections. Measures 20-22

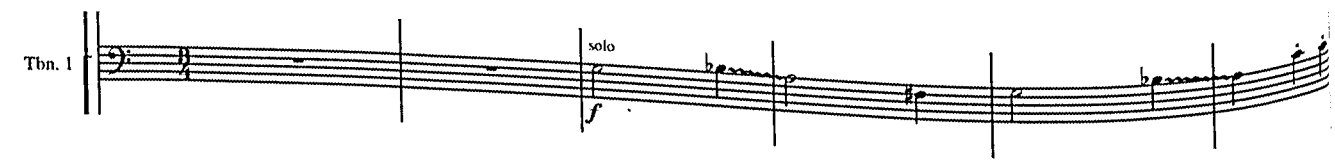


Example 4: Higher pitched, float-like (ascend) contrast. Measures 26-31



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.

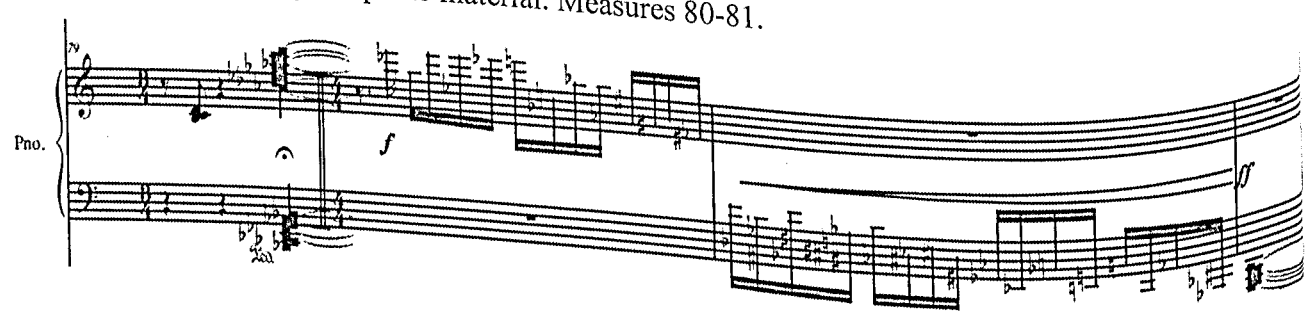
Example 5: Trombone melody. Measure 35-38



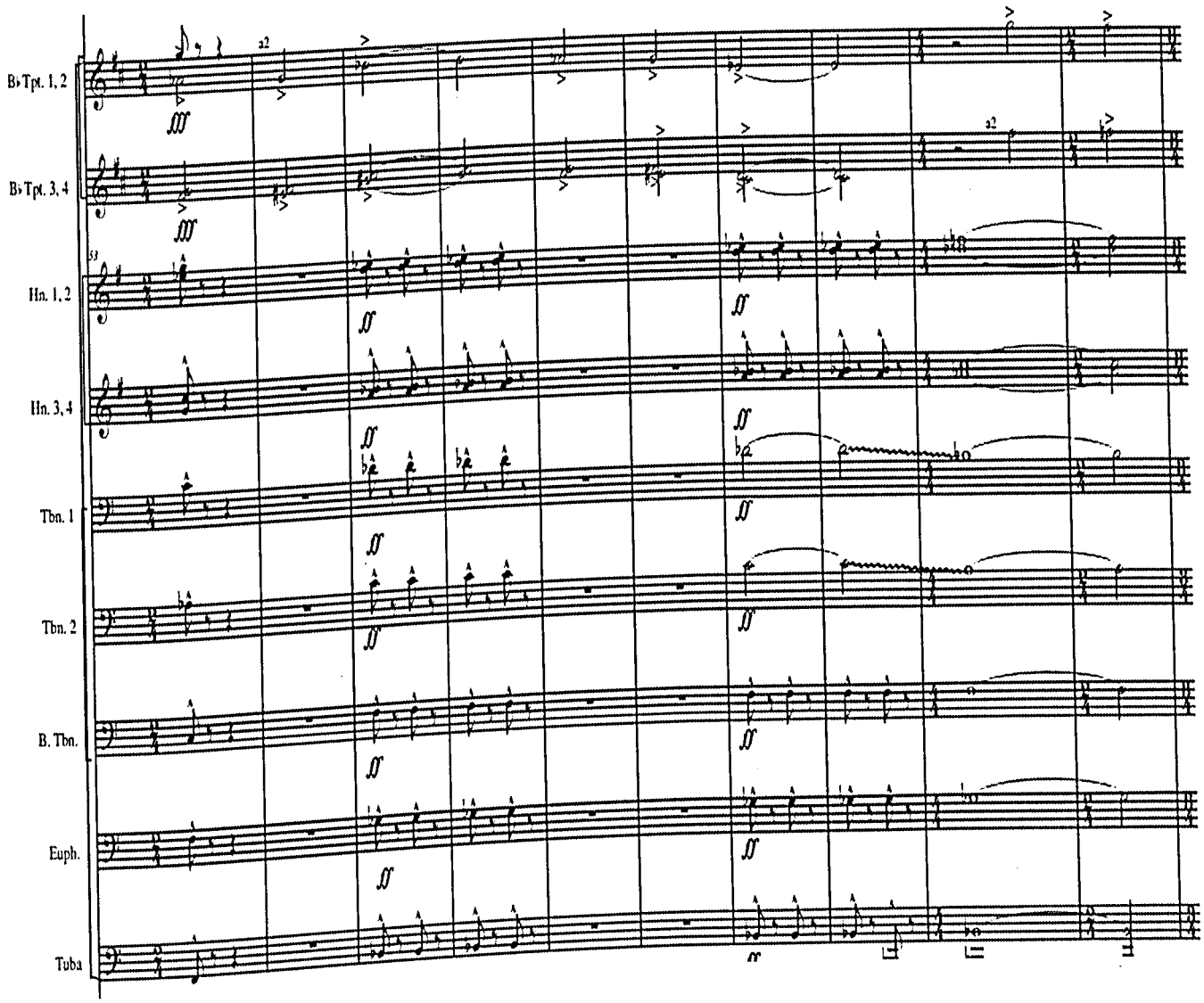
The music continues to increase in intensity and the dreamer truly realizes that he is in hell. The life theme is presented in the most dissonant way so far (three half steps stacked on each other). The trumpets present this in measure 53 while the rest of the ensemble has sharp, chromatic attacks against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

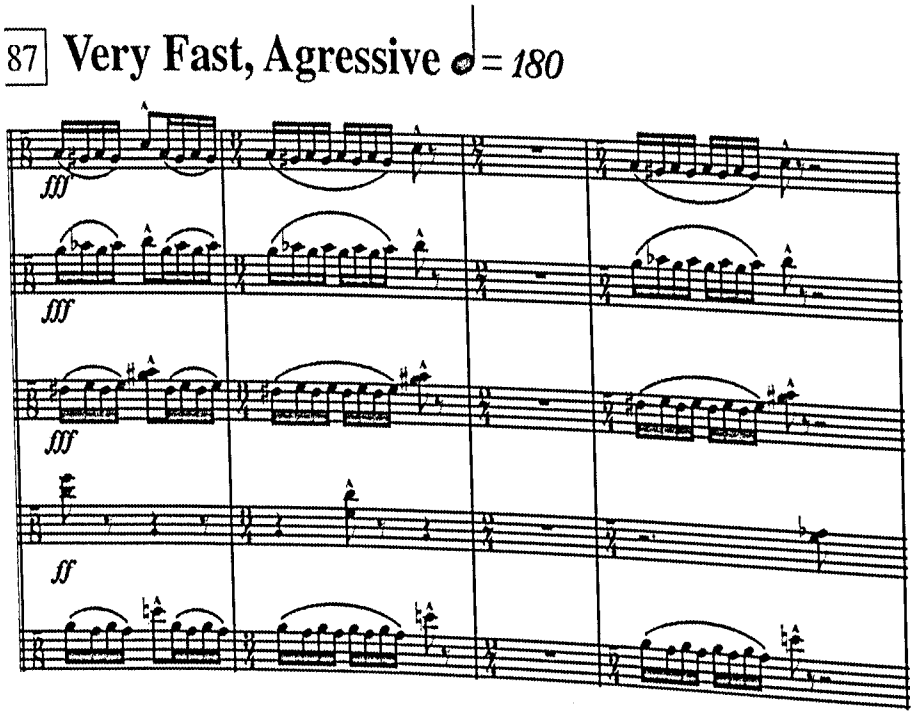


Example 7: Life theme presentation in the trumpets and ensemble hits. Measure 53-60.

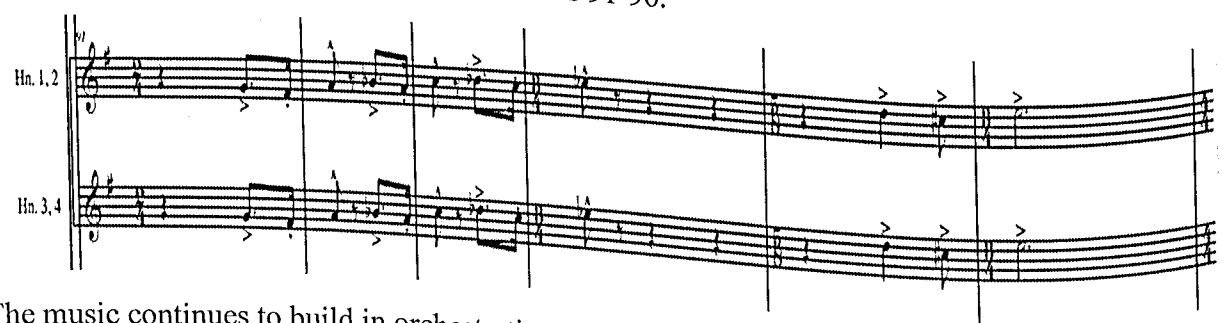


Suddenly, the dreamer becomes frantic and tries to escape hell. At measure 87, the music becomes the most rhythmically active thus far (Example 8). The rest of the ensemble has isolated hits that almost seem to come at random times, however, these hits are used as a launch pad for the 16th notes found 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).

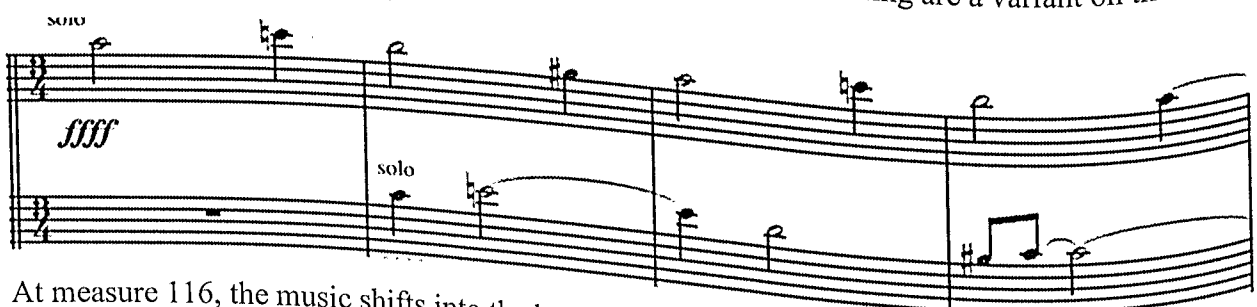
Example 8: Intense rhythmic activity. Measure 87.



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



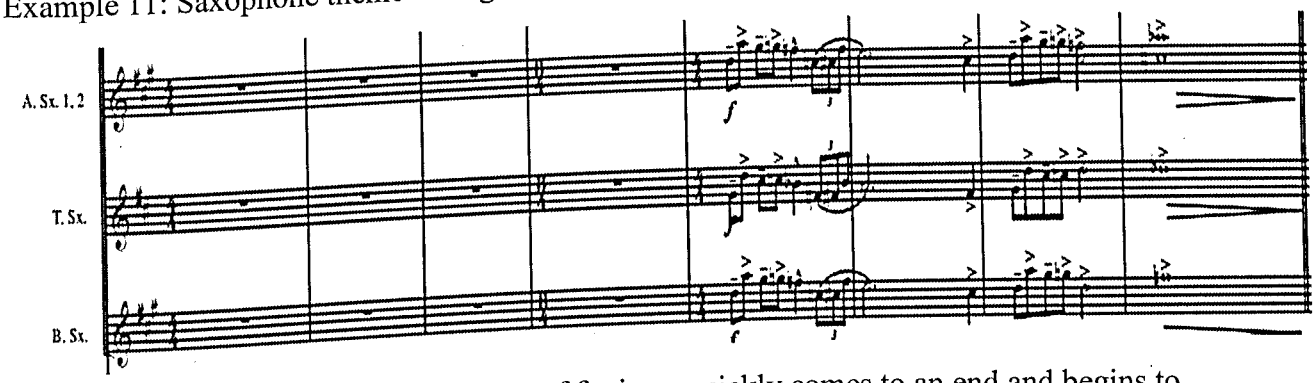
The music continues to build in orchestrational intensity, although the rhythm is more unison. The low brass continue to play constant 8th notes, but in chromatic blocks of chords. A trumpet duet shouts on top of the ensemble. The theme the trumpets are shouting are a variant on the ''life theme'' (see 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

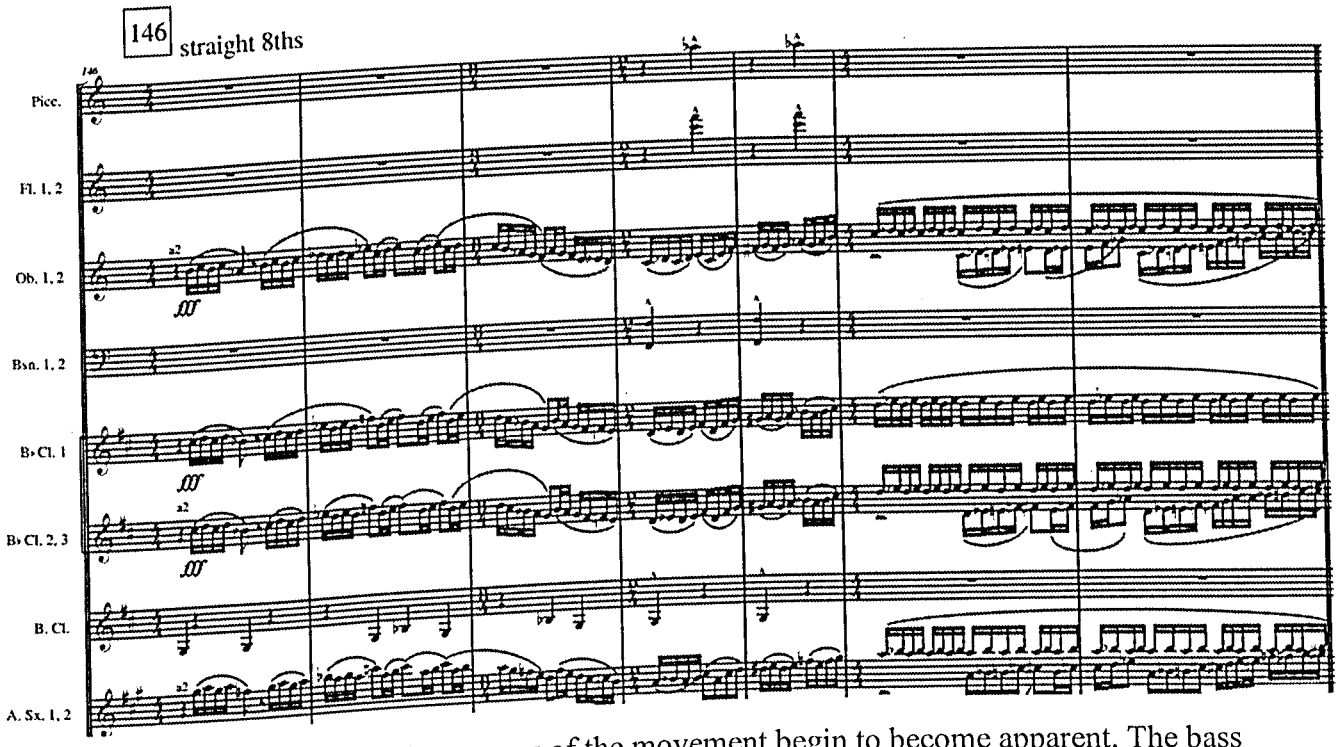
the idea of being in hell. The dreamer actually begins to enjoy being in hell. The orchestration that is mostly used in this section is representative to a jazz ensemble. In measure 125, the saxophones present a theme that is loosely based on the life theme (see Example 11).

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



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).

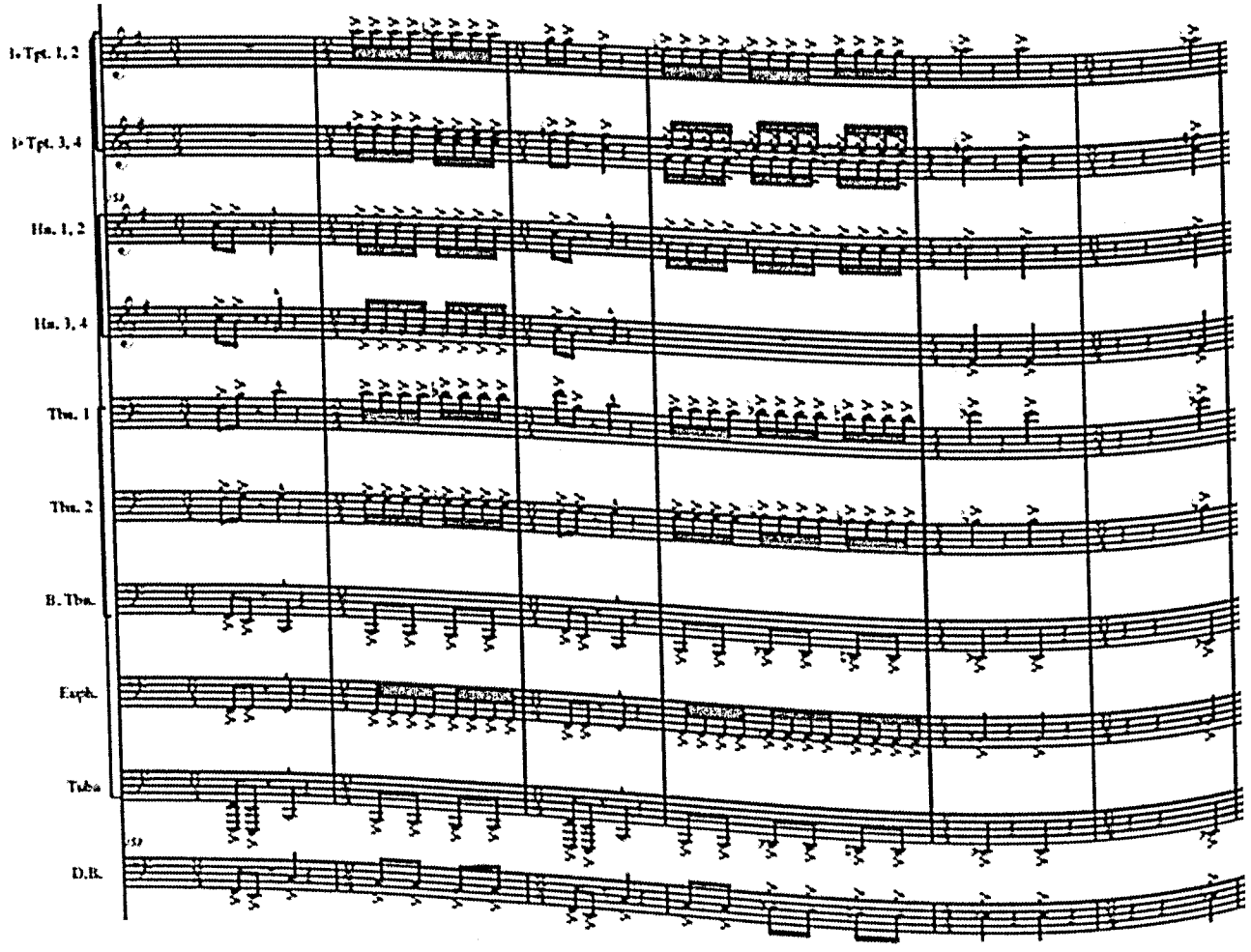
Example 12: The 16th notes in the foreground. Measures 146-152.



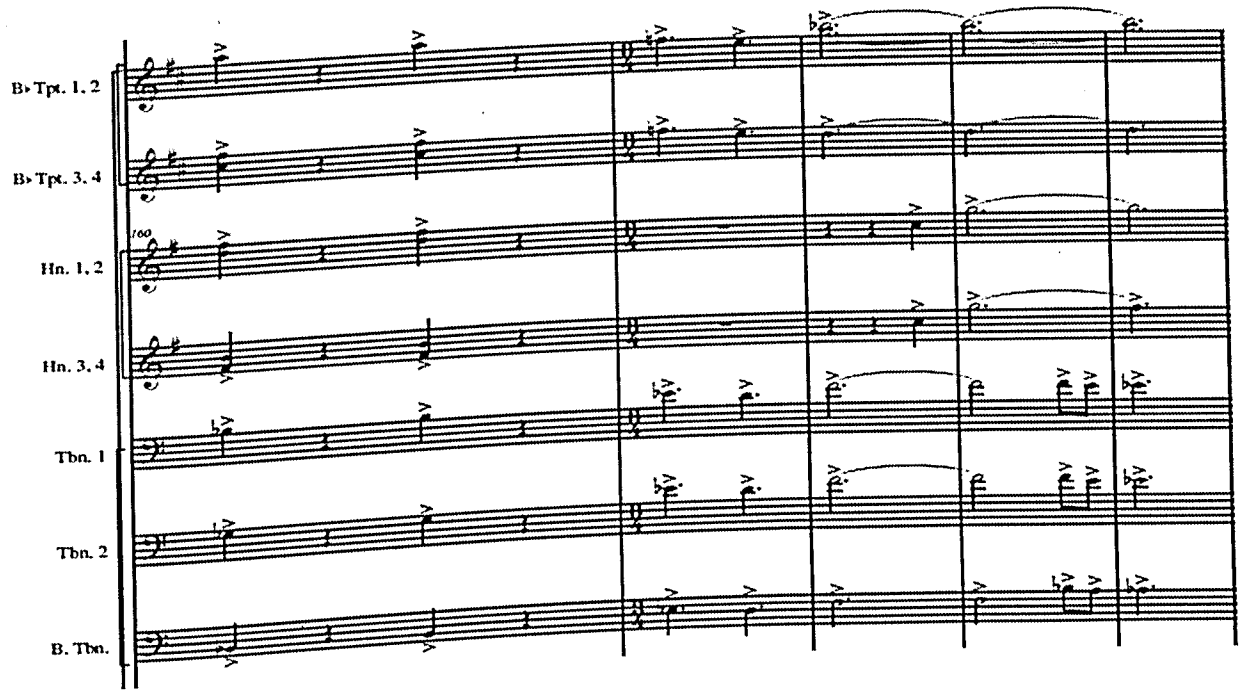
Starting in measure 153, the final measures of the movement begin to become apparent. The bass line is a play on the life theme (Example 13). The trumpets and trombones give one last cry of

the life theme and the low brass (and double bass) carry the movement out on a 'FFFF' chromatic cluster.

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



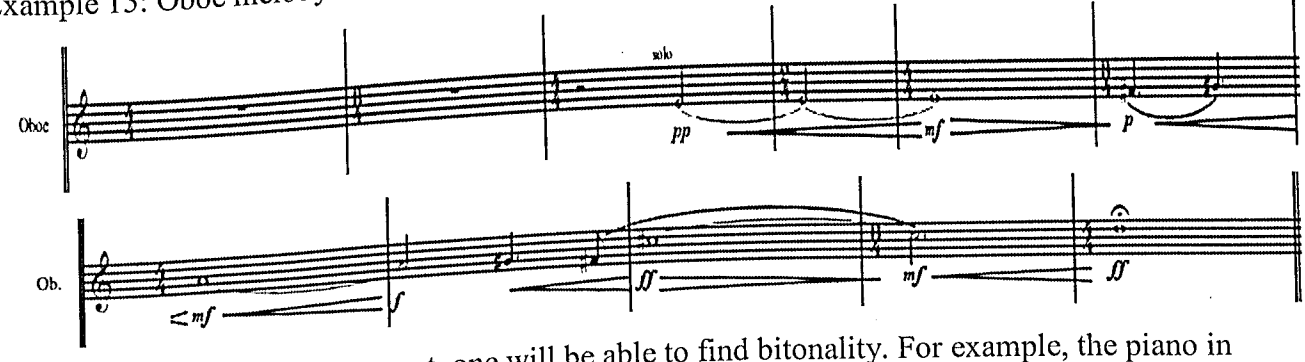
Example 14: Last time the life theme is presented in movement 1. Measures 161-162.



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 in introduction to the movement (Example 15).

Example 15: Oboe melody. Measures 3-11.



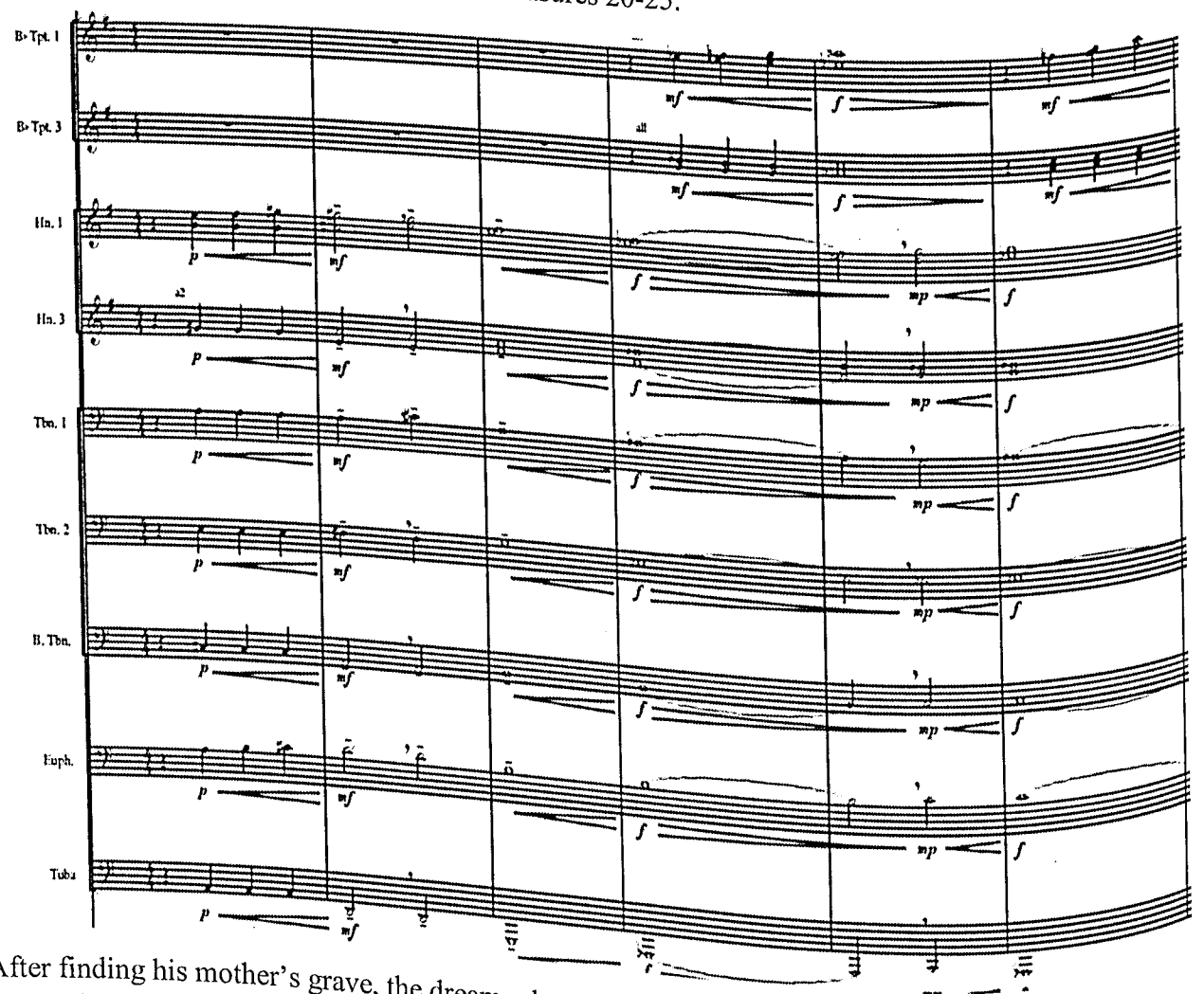
Constantly through this movement, one will be able to find bitonality. For example, the piano in measure 11 has a G major chord that is underneath the D major chord presented in the brass.

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.

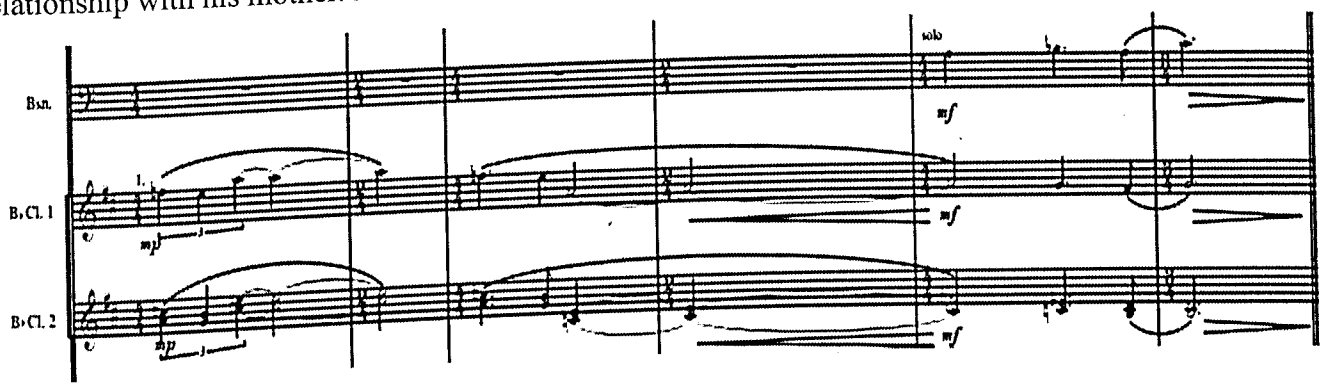
The trumpet melody transitions to a brief chord progression in the key of A major. This occurs from measure 18-19. The harmony is V, IV, I in the key of A. Starting in measure 20, a more chorale-like theme is presented by the brass and this is what can be called the 'reflection' theme. The chords in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

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



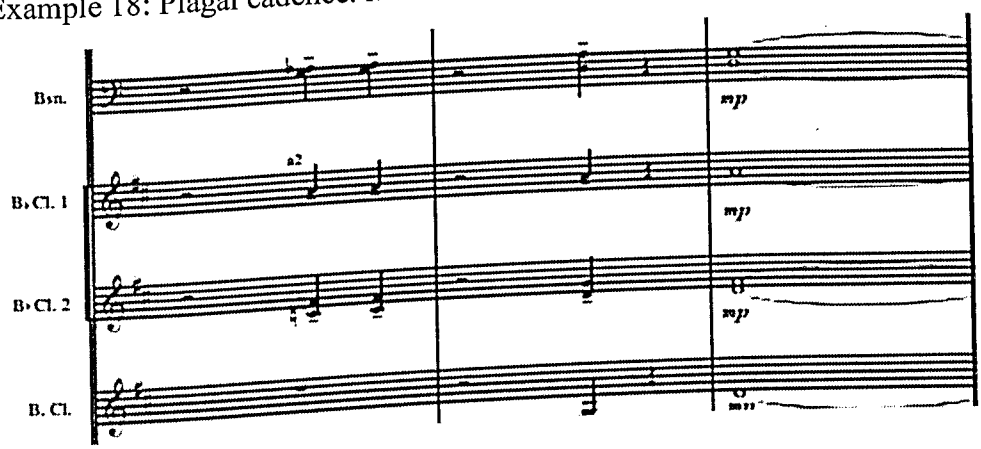
After finding his mother's grave, the dreamer begins to reflect upon why he hasn't thought of her or cared about her for so long. He begins to question what he has done with his life and reflects upon it. In measure 32, this programmatic idea is musically represented with the life theme coming back into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

Example 17: Life theme presented. Representation of the dreamer reflecting upon his relationship with his mother. Measure 32-37.



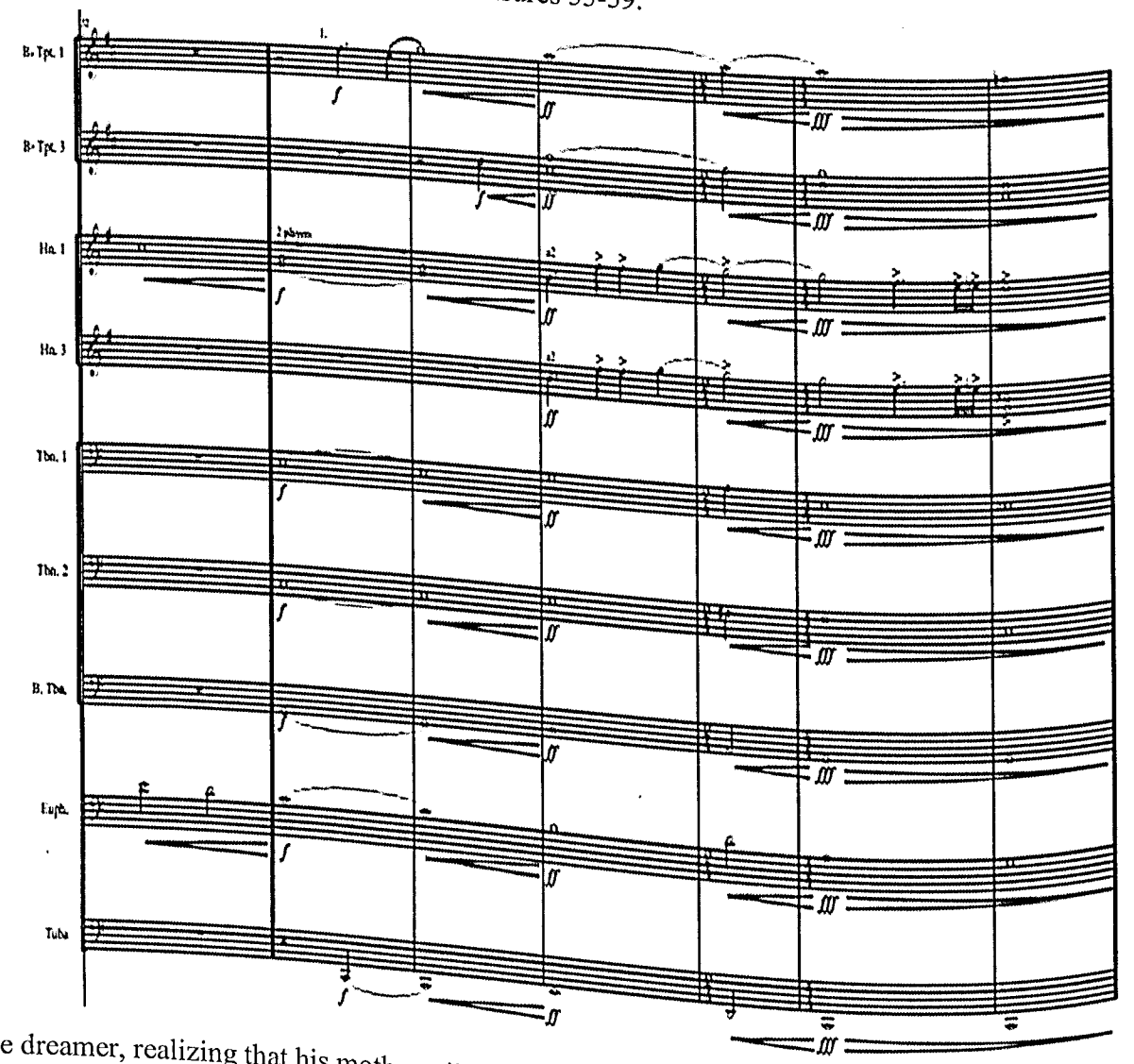
The dreamer continues reflect upon his deceased mother and is brought to tears by realizing that he had missed so much. In measures 43-44, there is a short peak of harmonic and orchestrational intensity represented by the reflection theme. The dreamer is bawling in front of his mother's grave. The dreamer 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



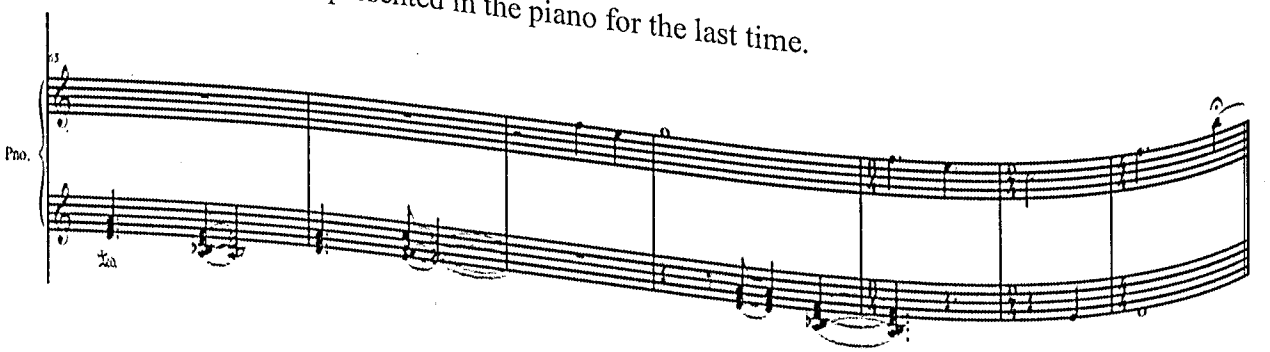
A duet of the life theme occurs in the horn and euphonium. Starting in measure 48, the key center is C major. This lasts until measure 58, when C major become c minor. The climax of the piece occurs between measures 53-59, as the dreamer realizes that he loved his mother and wishes that he could have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

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



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.

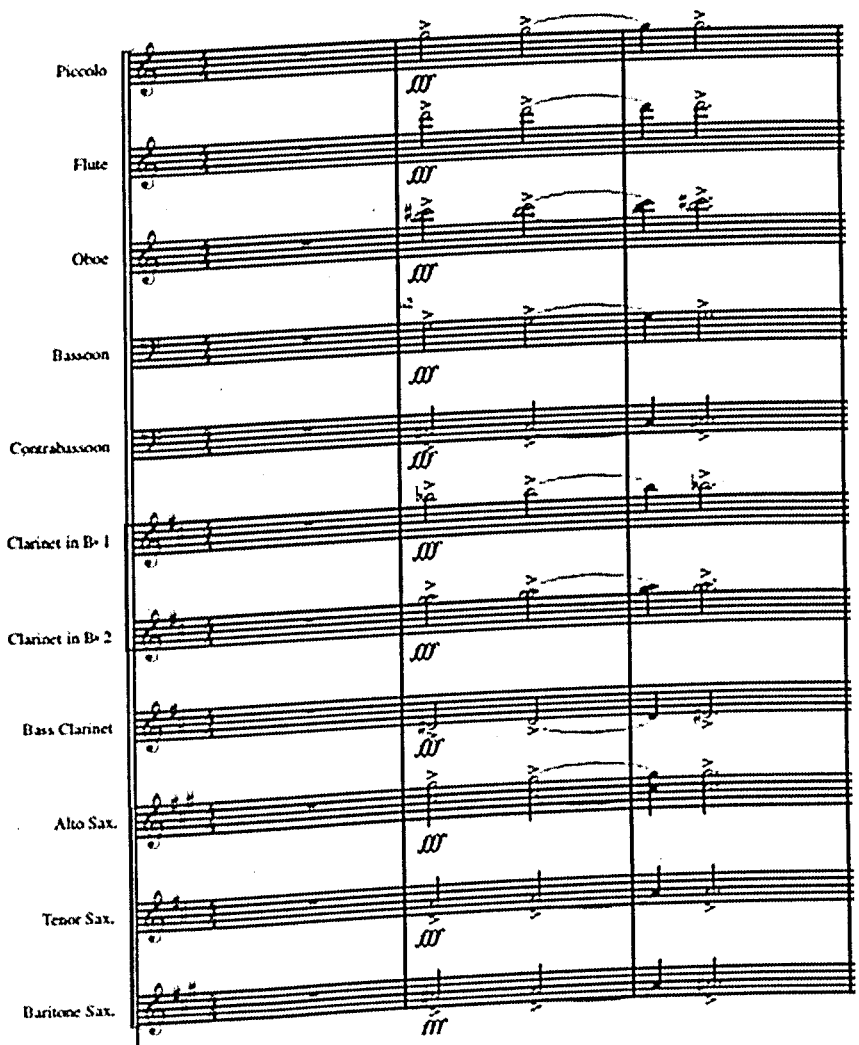
Example 20: The life theme presented in the piano for the last time.



Movement 3:

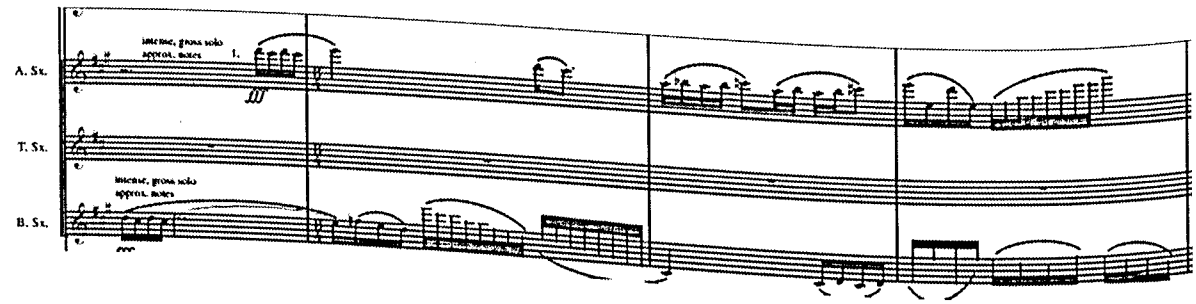
Movement 3 is the final movement in *Scenes From Dreams.* This movement does not have a continuous storyline, but it has distinct musical materials. There are two main themes presented through this movement: the life theme and the interruption motive (example 22). While the life theme happens in most 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.

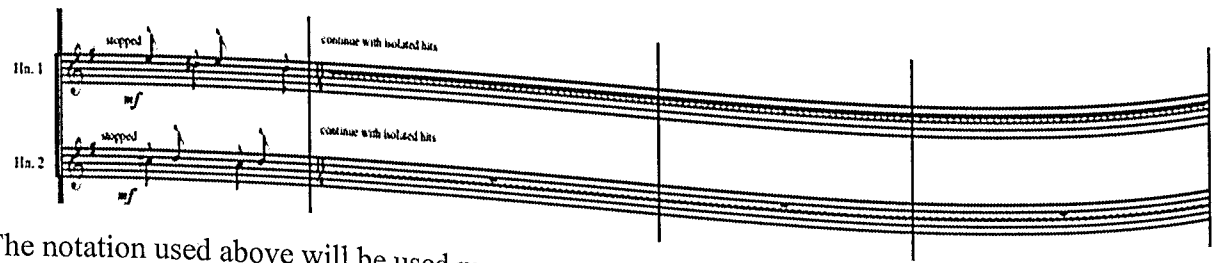


After the huge beginning (measures 1-10), the music begins to become more jittery and frantic with the 16th notes occurring in the brass. The interruption motive comes back in at measure 16 to prep the new musical material being presented in measure 18. Measure 18 includes some of the most adventurous 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.



Example 23: isolated horn hits.

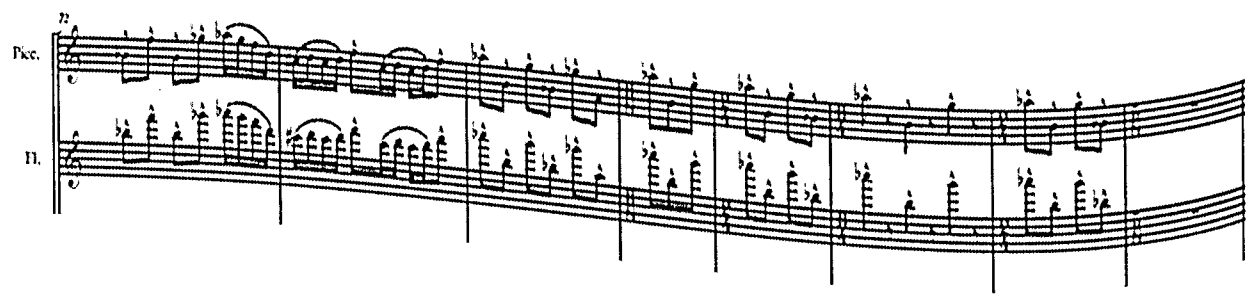


The notation used above will be used many more times during the rest of this movement.

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.

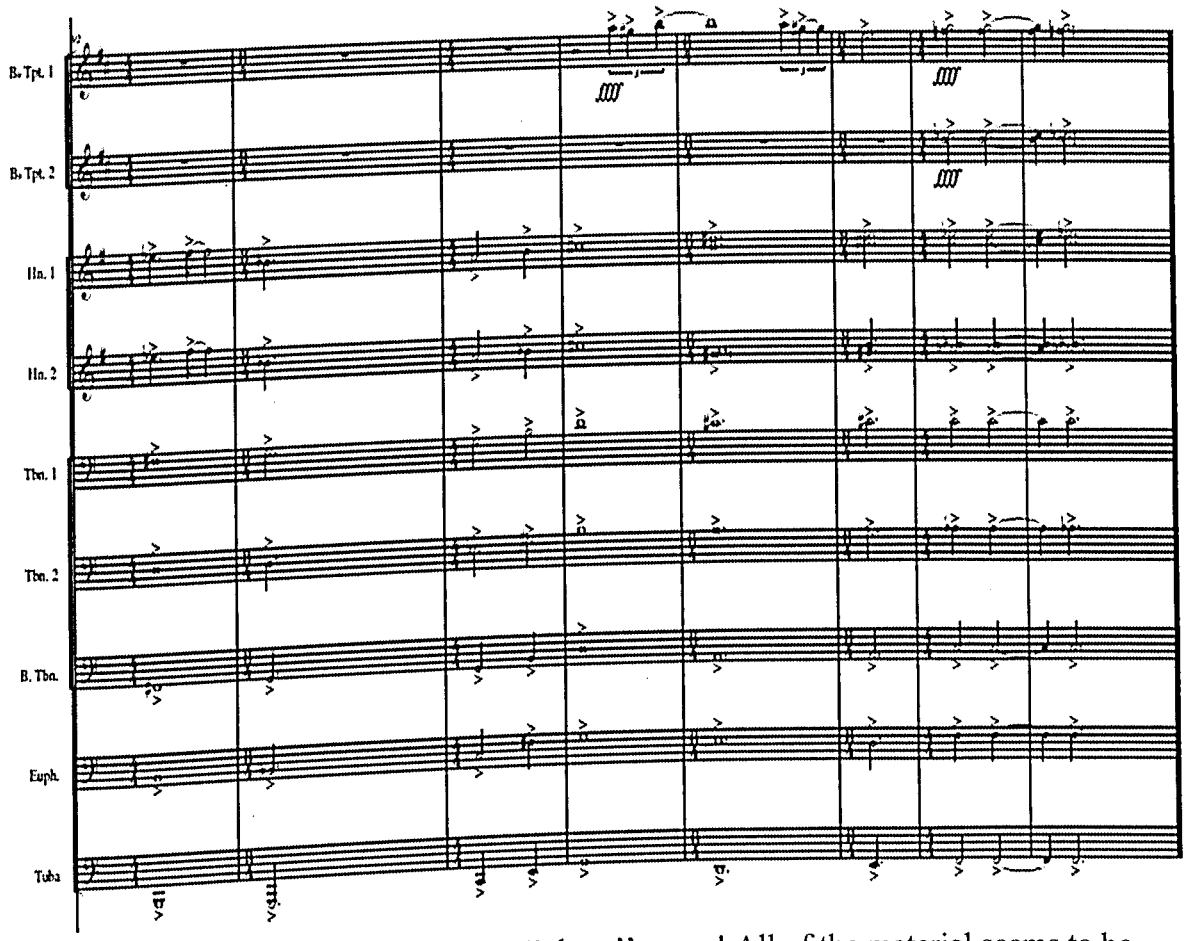
Measure 66 begins an extremely fast and short fugue based on new material. This fugue morphs into large interval jumps. These jumps (Example 24) then become the melodic content for the low winds/brass starting measure 84.

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



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.

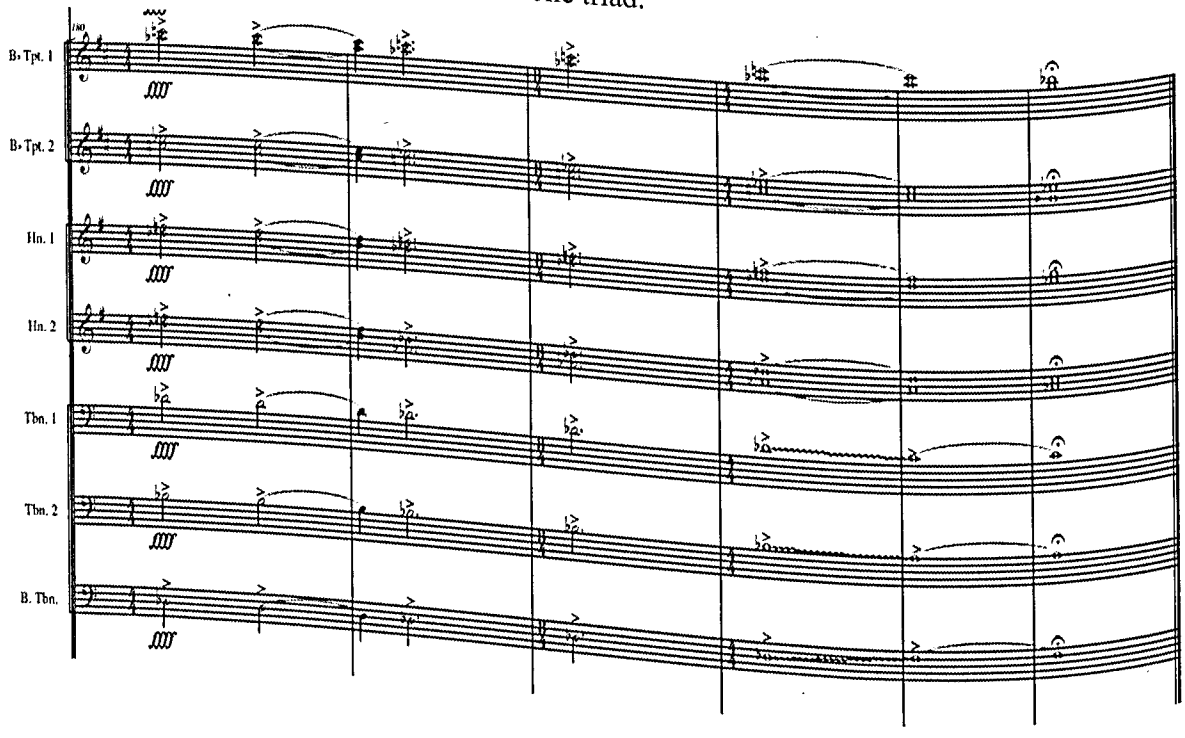


Measures 100-118 is what could be called the ''chase'' scene! All of the material seems to be fighting against each other for dominance, however no theme prevails because the interruption theme comes back in 119. The chimes play an extremely important roll from this point until the end of the piece. 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.

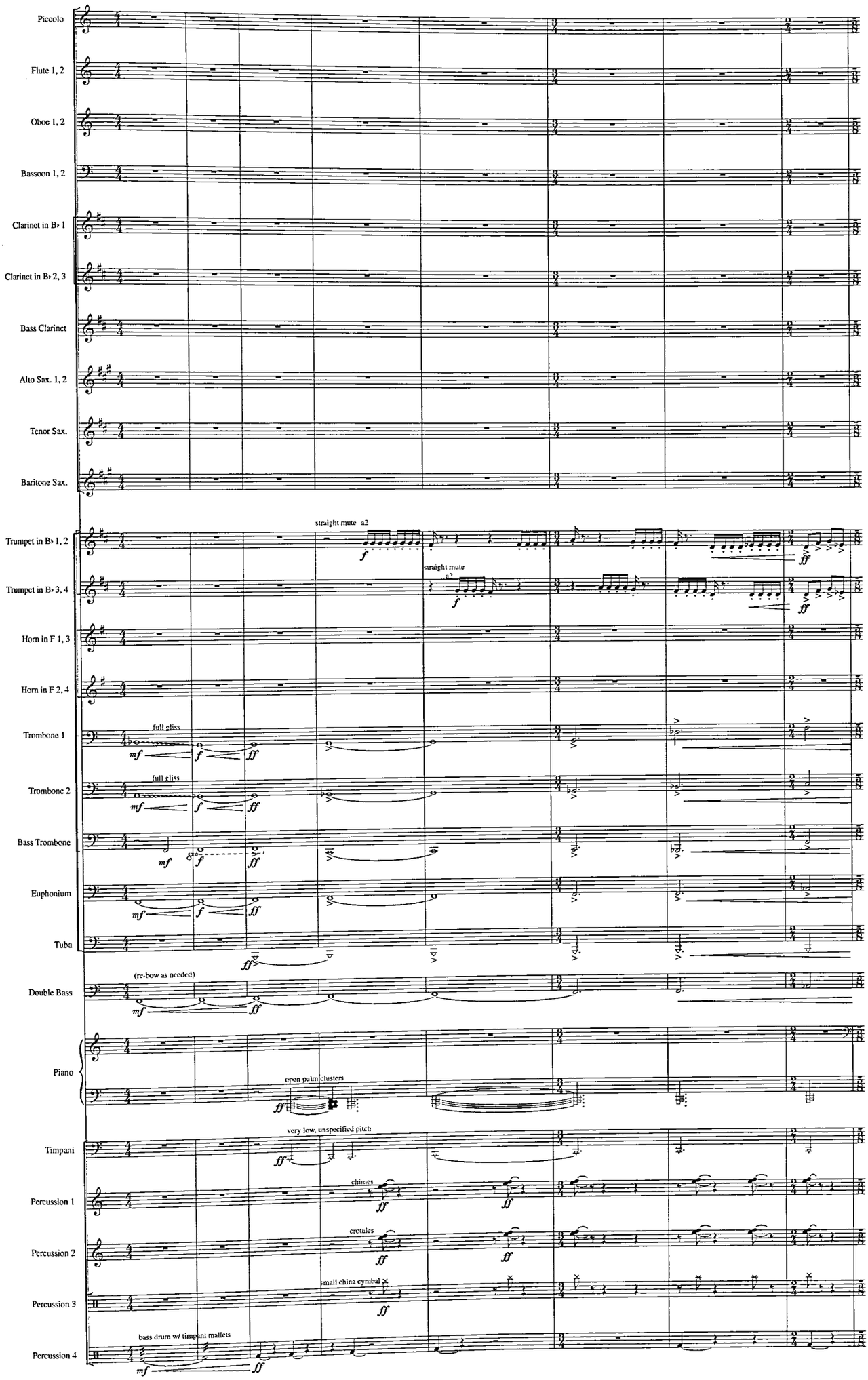


Scenes From Dreams

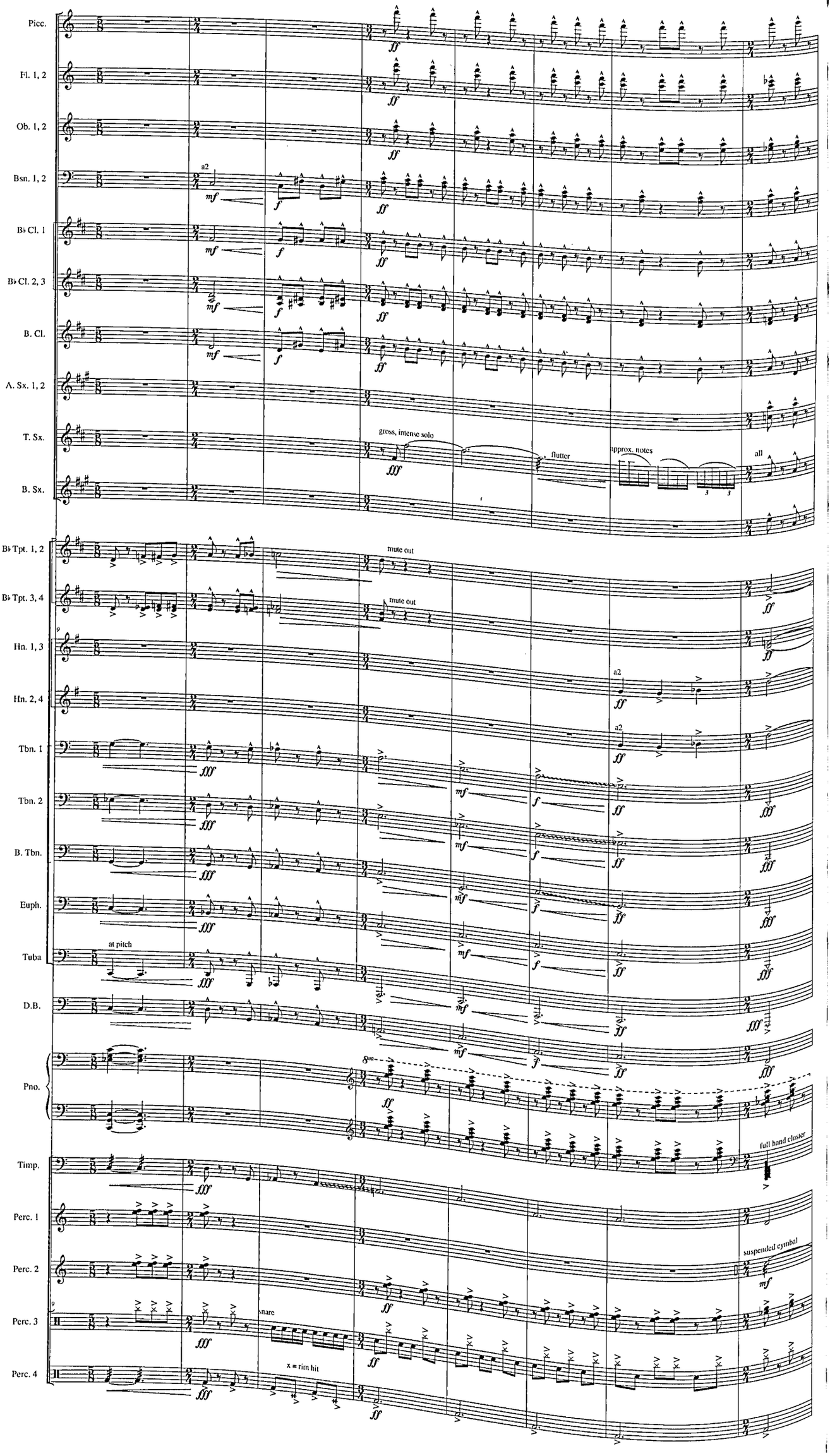
Ascend to Hell

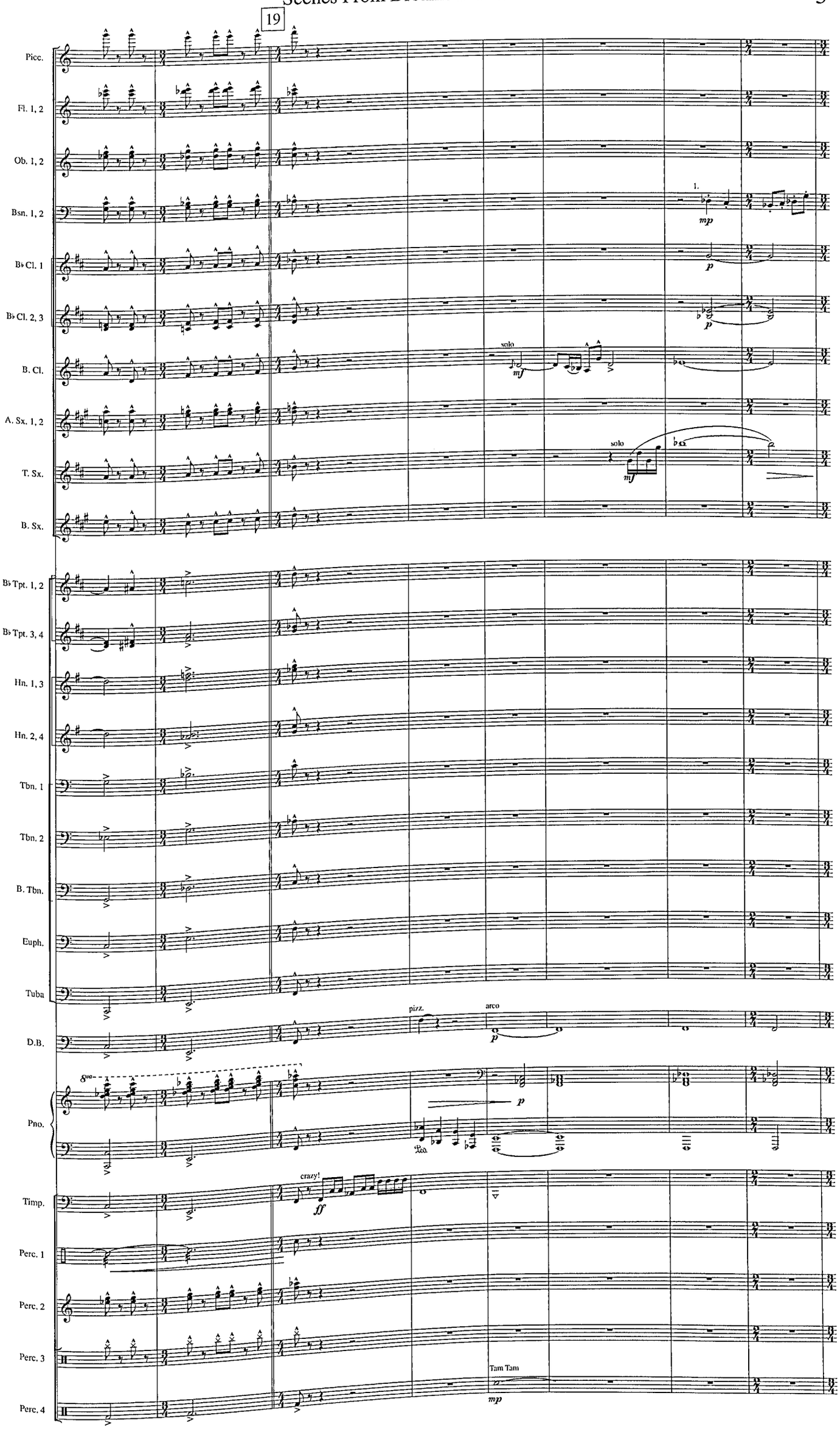
Michael David Krueger

Very Fast, Agressive ♩ = 180

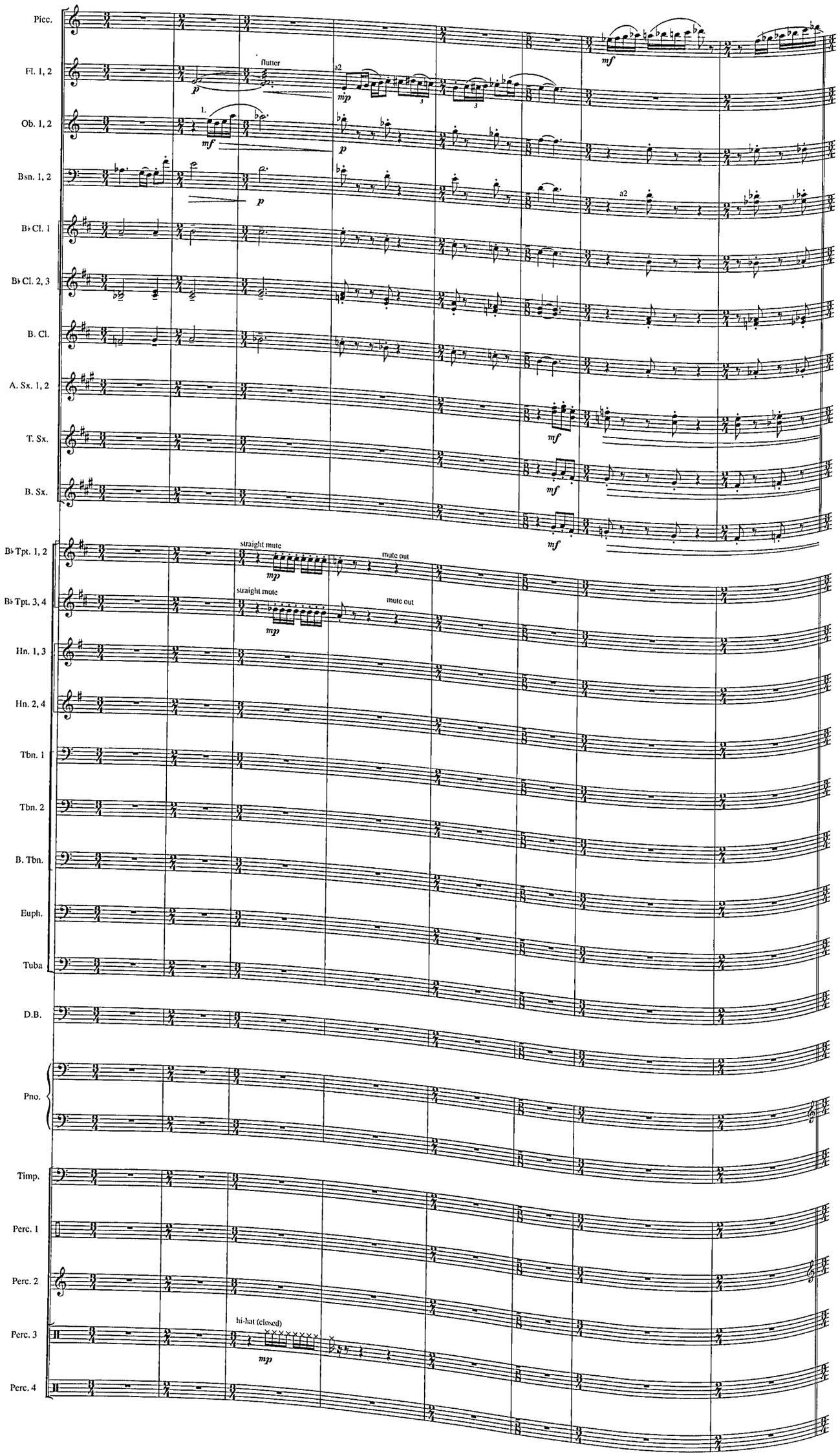


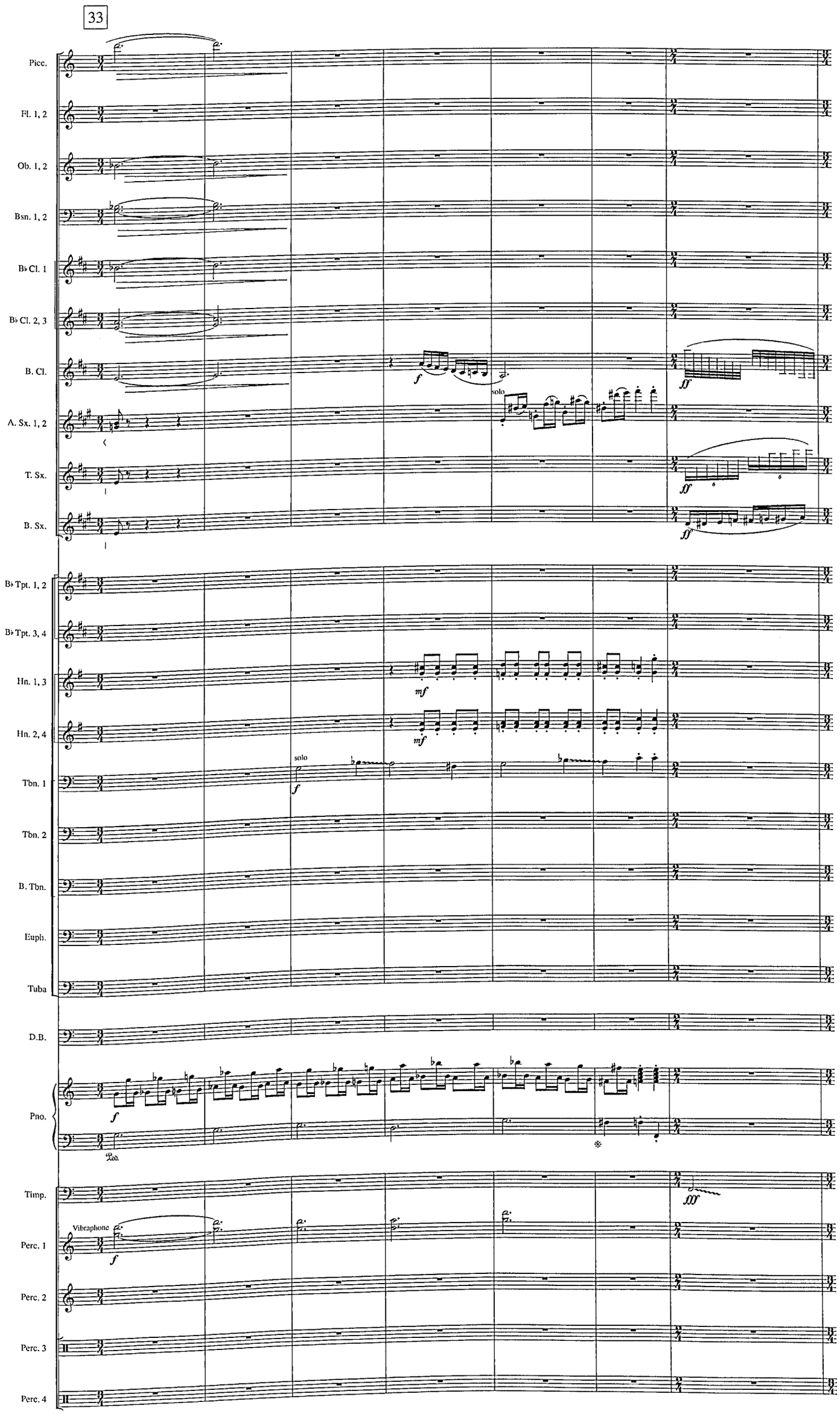
Scenes From Dreams Movement 1

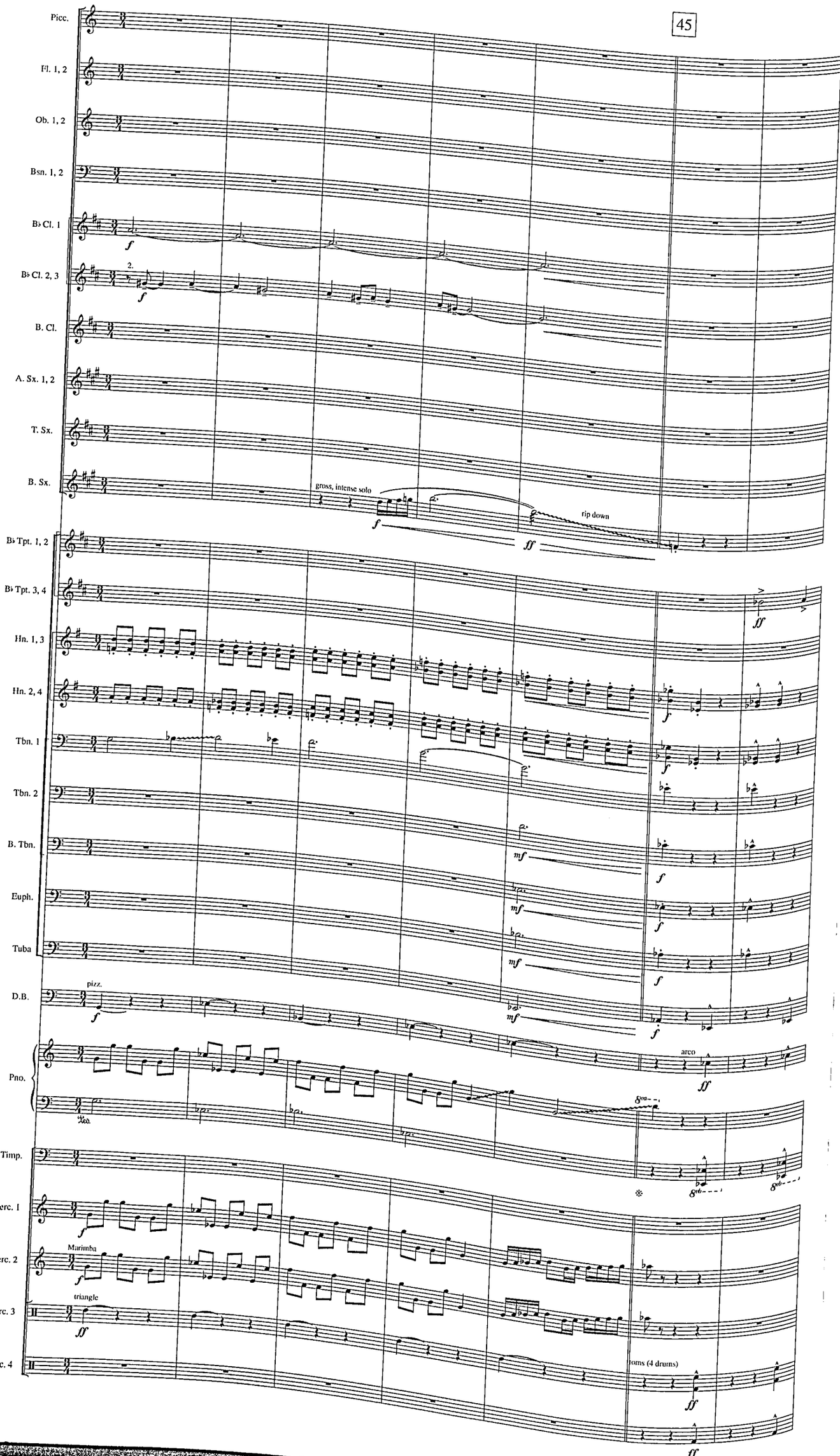


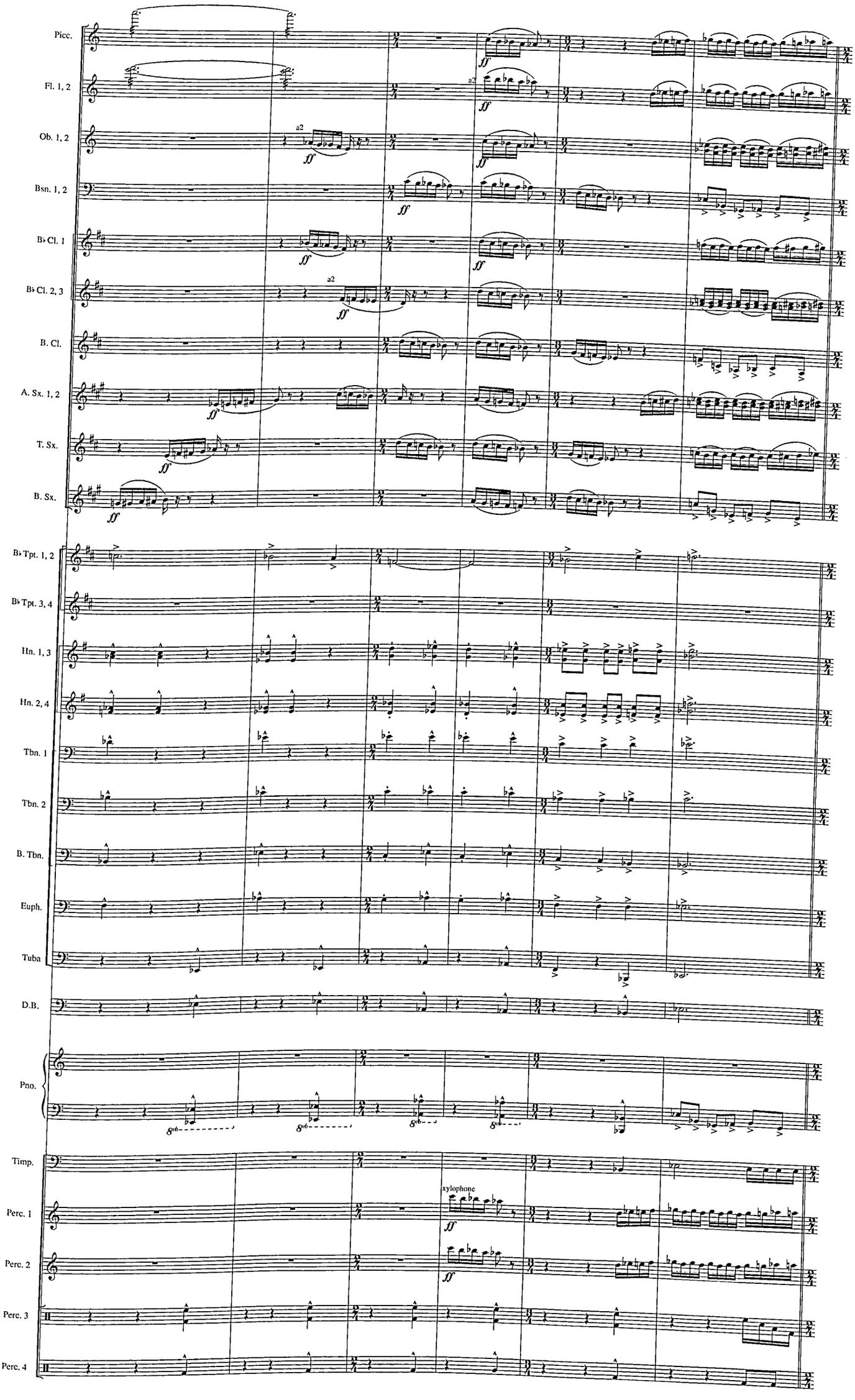

19
Picc.
Fl. 1, 2
Ob. 1, 2
Bsn. 1, 2
1.
mp
B♭ Cl. 1
p
B♭ Cl. 2, 3
p
B. Cl.
solo
mf
A. Sx. 1, 2
T. Sx.
solo
mf
B. Sx.
B♭ Tpt. 1, 2
B♭ Tpt. 3, 4
Hn. 1, 3
Hn. 2, 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tuba
D.B.
pizz.
arco
p
8va
Pno.
p
Ped.
Timp.
crazy!
ff
Perc. 1
Perc. 2
Perc. 3
Tam Tam
mp
Perc. 4

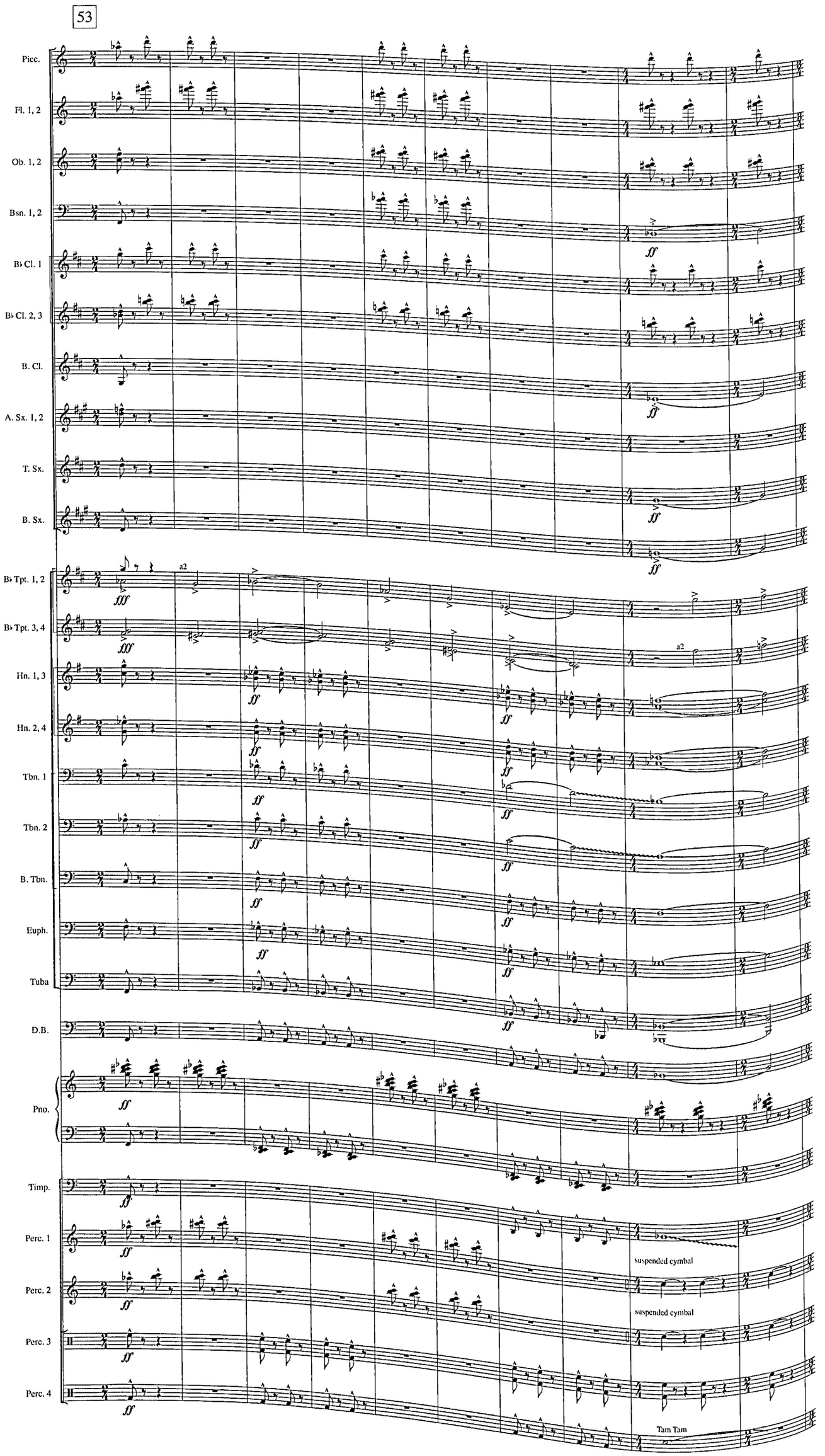
Scenes From Dreams Movement 1

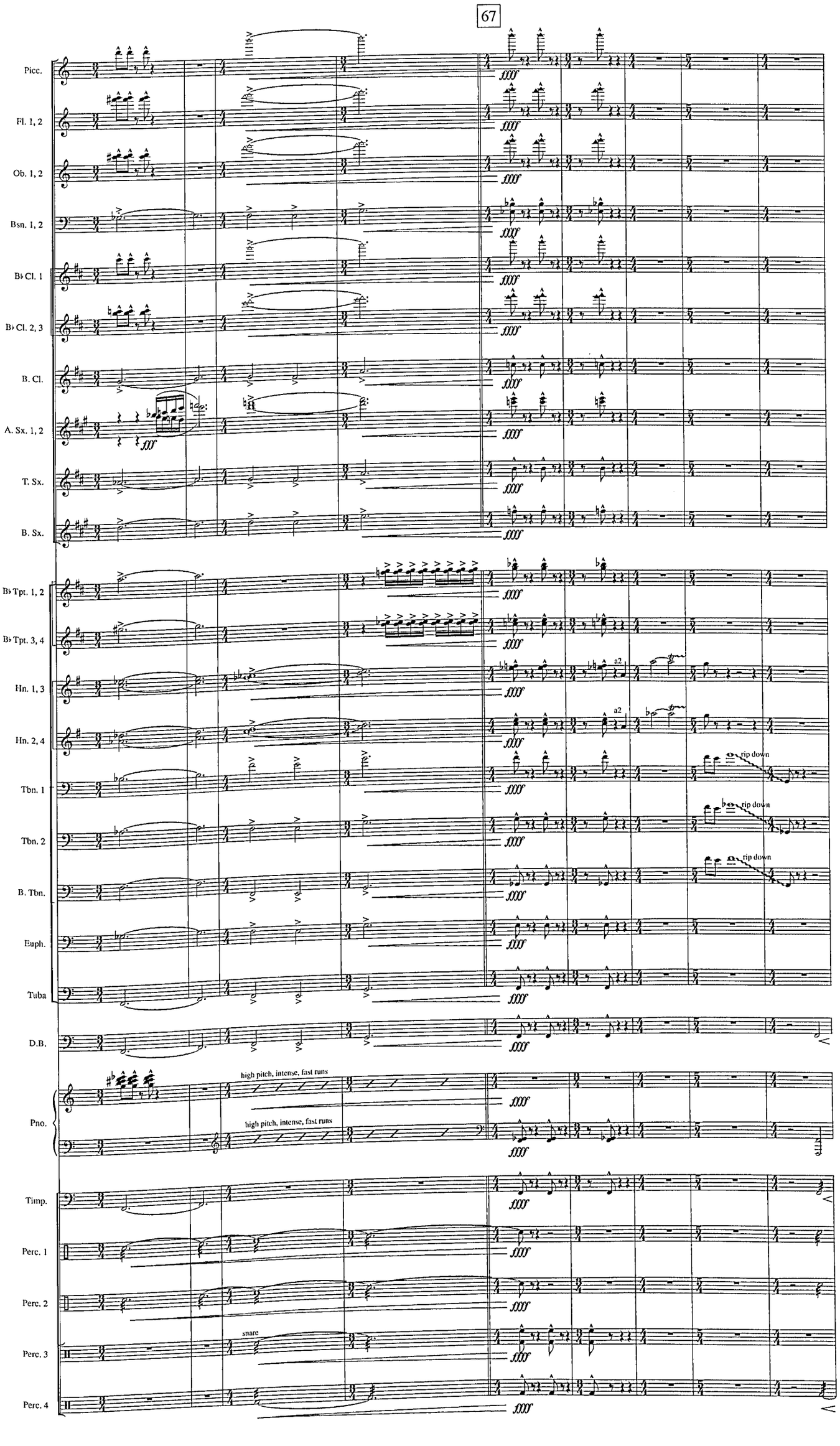


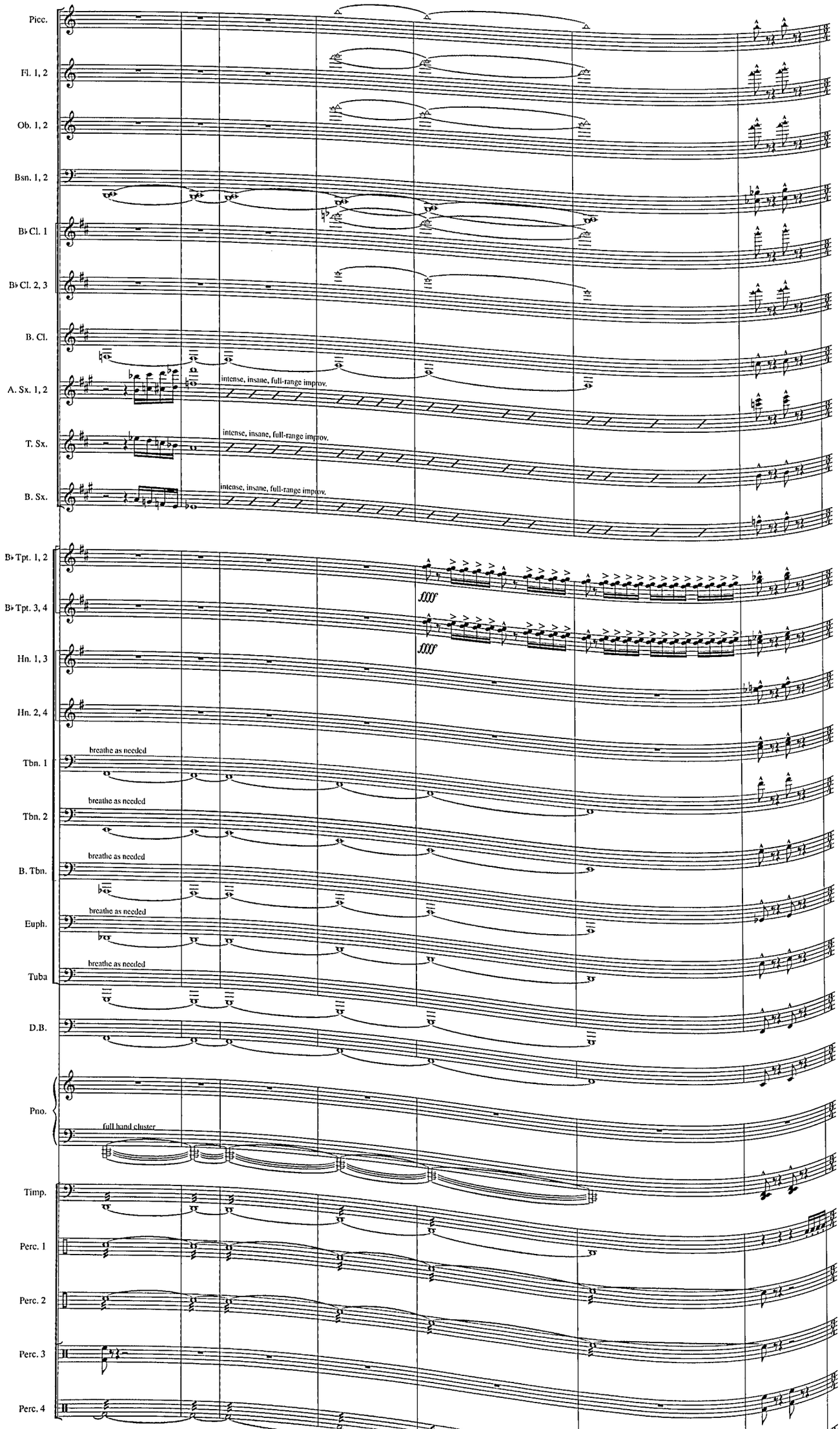

33
Picc.
Fl. 1, 2
Ob. 1, 2
Bsn. 1, 2
B♭ Cl. 1
B♭ Cl. 2, 3
B. Cl.
A. Sx. 1, 2
T. Sx.
B. Sx.
B♭ Tpt. 1, 2
B♭ Tpt. 3, 4
Hn. 1, 3
Hn. 2, 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tuba
D.B.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
f
ff
solo
mf
fff
Vibraphone
Ped.

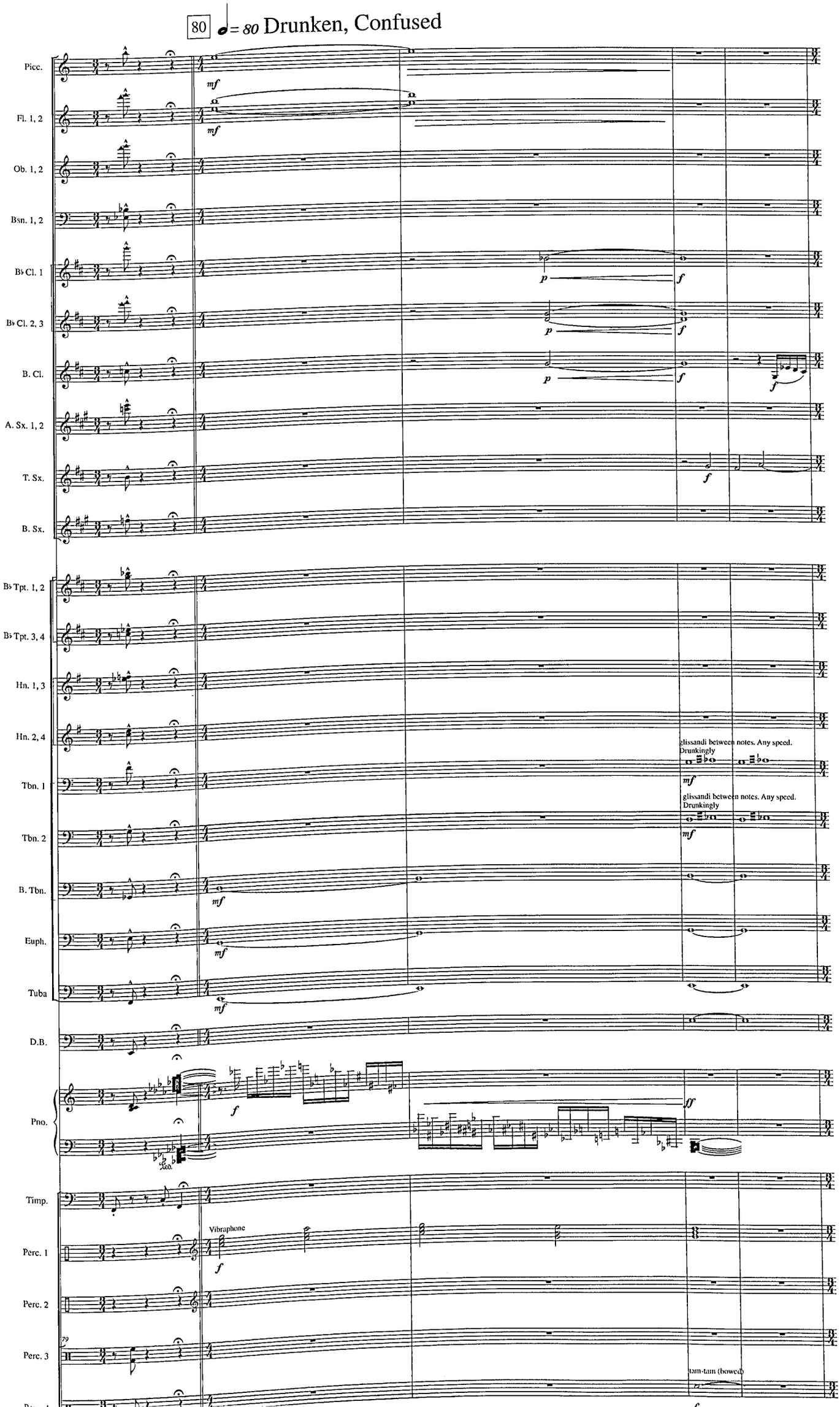

45
Picc.
Fl. 1, 2
Ob. 1, 2
Bsn. 1, 2
B♭ Cl. 1
B♭ Cl. 2, 3
B. Cl.
A. Sx. 1, 2
T. Sx.
B. Sx.
gross, intense solo
rip down
B♭ Tpt. 1, 2
B♭ Tpt. 3, 4
Hn. 1, 3
Hn. 2, 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tuba
D.B.
pizz.
Pno.
arco
Timp.
Perc. 1
Perc. 2
Marimba
Perc. 3
triangle
Perc. 4
toms (4 drums)

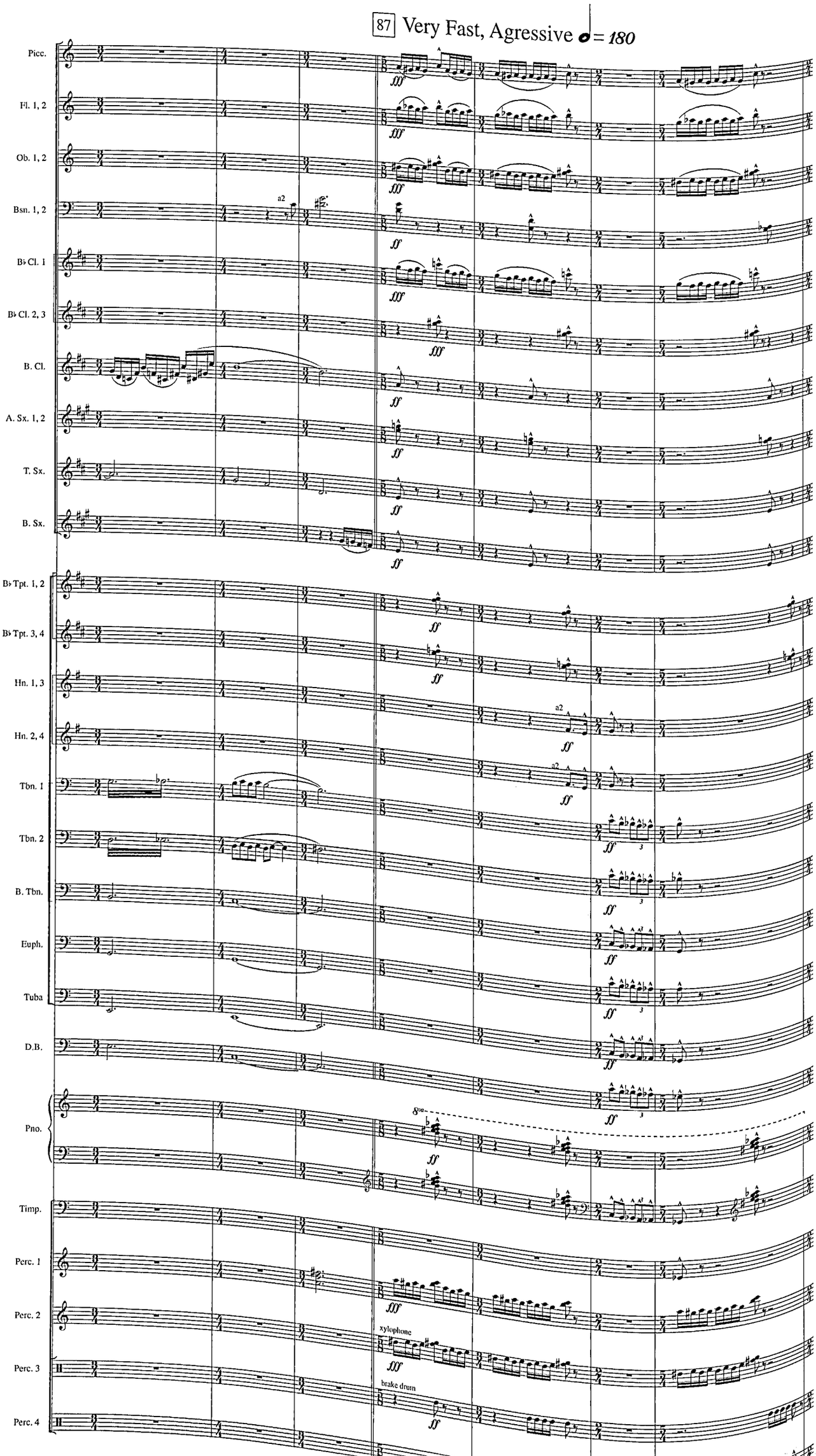

Picc.
Fl. 1, 2
Ob. 1, 2
Bsn. 1, 2
B♭ Cl. 1
B♭ Cl. 2, 3
B. Cl.
A. Sx. 1, 2
T. Sx.
B. Sx.
B♭ Tpt. 1, 2
B♭ Tpt. 3, 4
Hn. 1, 3
Hn. 2, 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tuba
D.B.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
a2
ff
xylophone

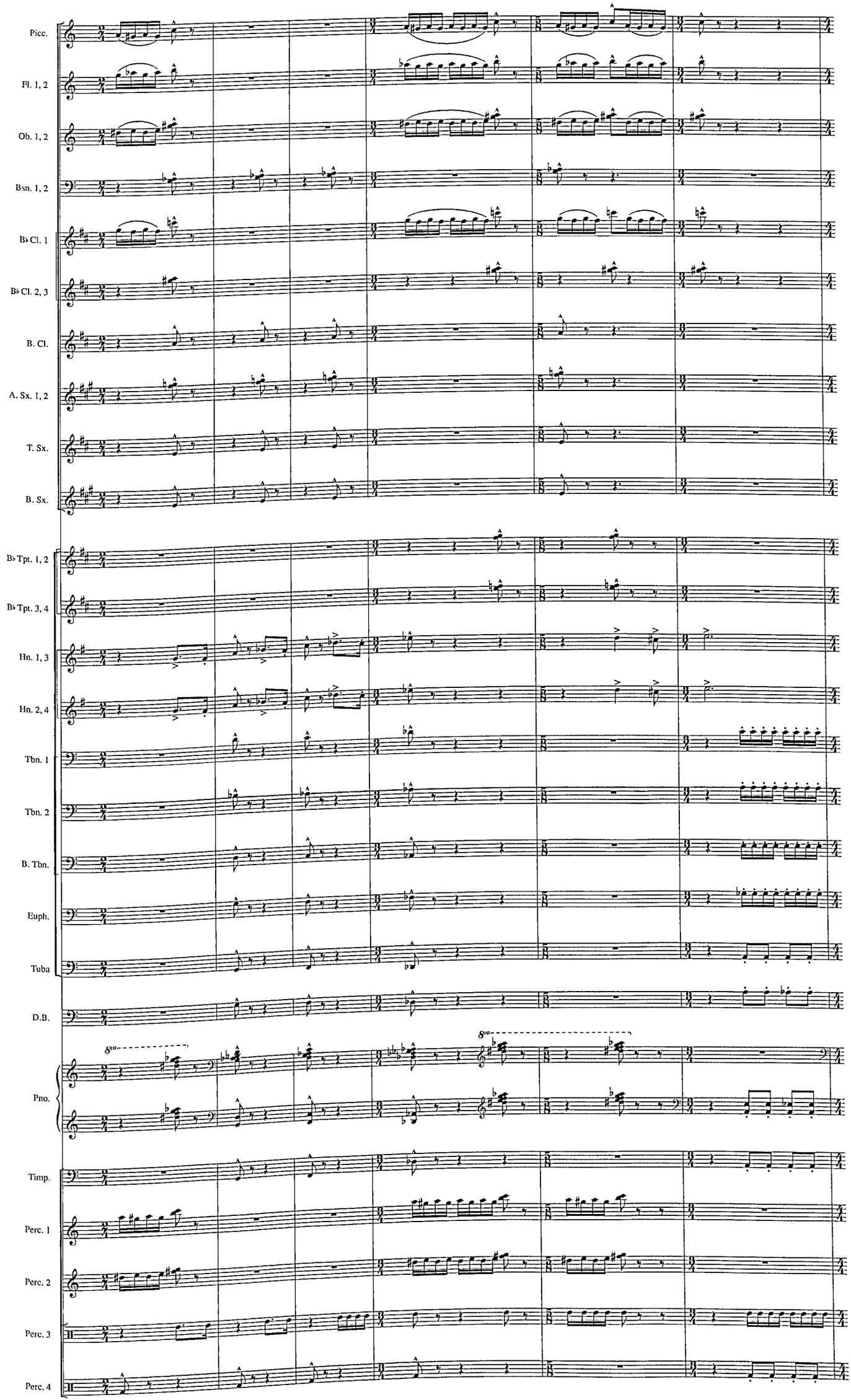

53
Picc.
Fl. 1, 2
Ob. 1, 2
Bsn. 1, 2
B♭ Cl. 1
B♭ Cl. 2, 3
B. Cl.
A. Sx. 1, 2
T. Sx.
B. Sx.
B♭ Tpt. 1, 2
B♭ Tpt. 3, 4
Hn. 1, 3
Hn. 2, 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tuba
D.B.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
a2
suspended cymbal
suspended cymbal
Tam Tam

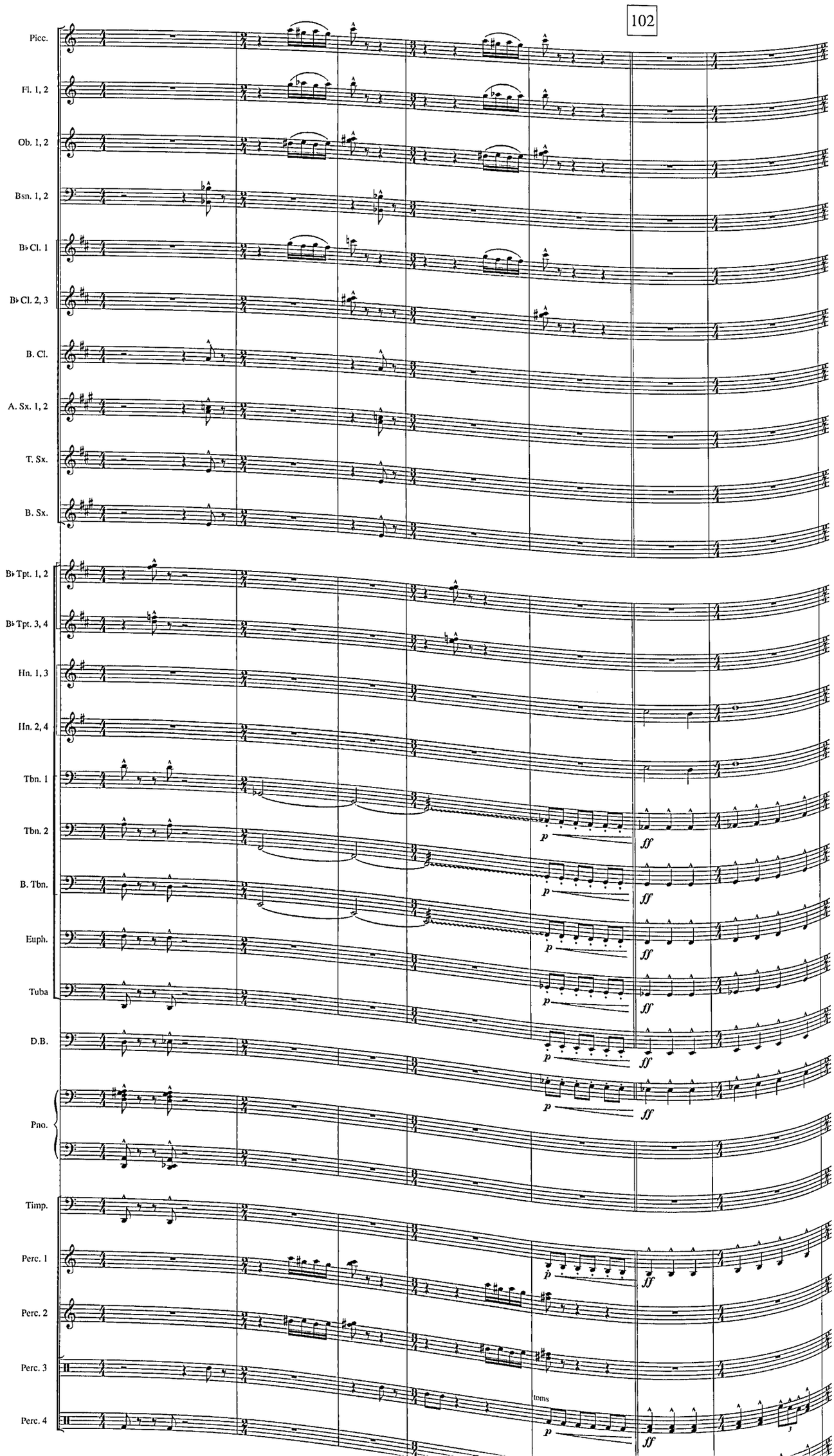

67
Picc.
Fl. 1, 2
Ob. 1, 2
Bsn. 1, 2
B♭ Cl. 1
B♭ Cl. 2, 3
B. Cl.
A. Sx. 1, 2
T. Sx.
B. Sx.
B♭ Tpt. 1, 2
B♭ Tpt. 3, 4
Hn. 1, 3
Hn. 2, 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tuba
D.B.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
fff
a2
rip down
rip down
rip down
high pitch, intense, fast runs
high pitch, intense, fast runs
snare


Picc.
Fl. 1, 2
Ob. 1, 2
Bsn. 1, 2
B♭ Cl. 1
B♭ Cl. 2, 3
B. Cl.
A. Sx. 1, 2
intense, insane, full-range improv.
T. Sx.
intense, insane, full-range improv.
B. Sx.
intense, insane, full-range improv.
B♭ Tpt. 1, 2
fffff
B♭ Tpt. 3, 4
fffff
Hn. 1, 3
Hn. 2, 4
Tbn. 1
breathe as needed
Tbn. 2
breathe as needed
B. Tbn.
breathe as needed
Euph.
breathe as needed
Tuba
breathe as needed
D.B.
Pno.
full hand cluster
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

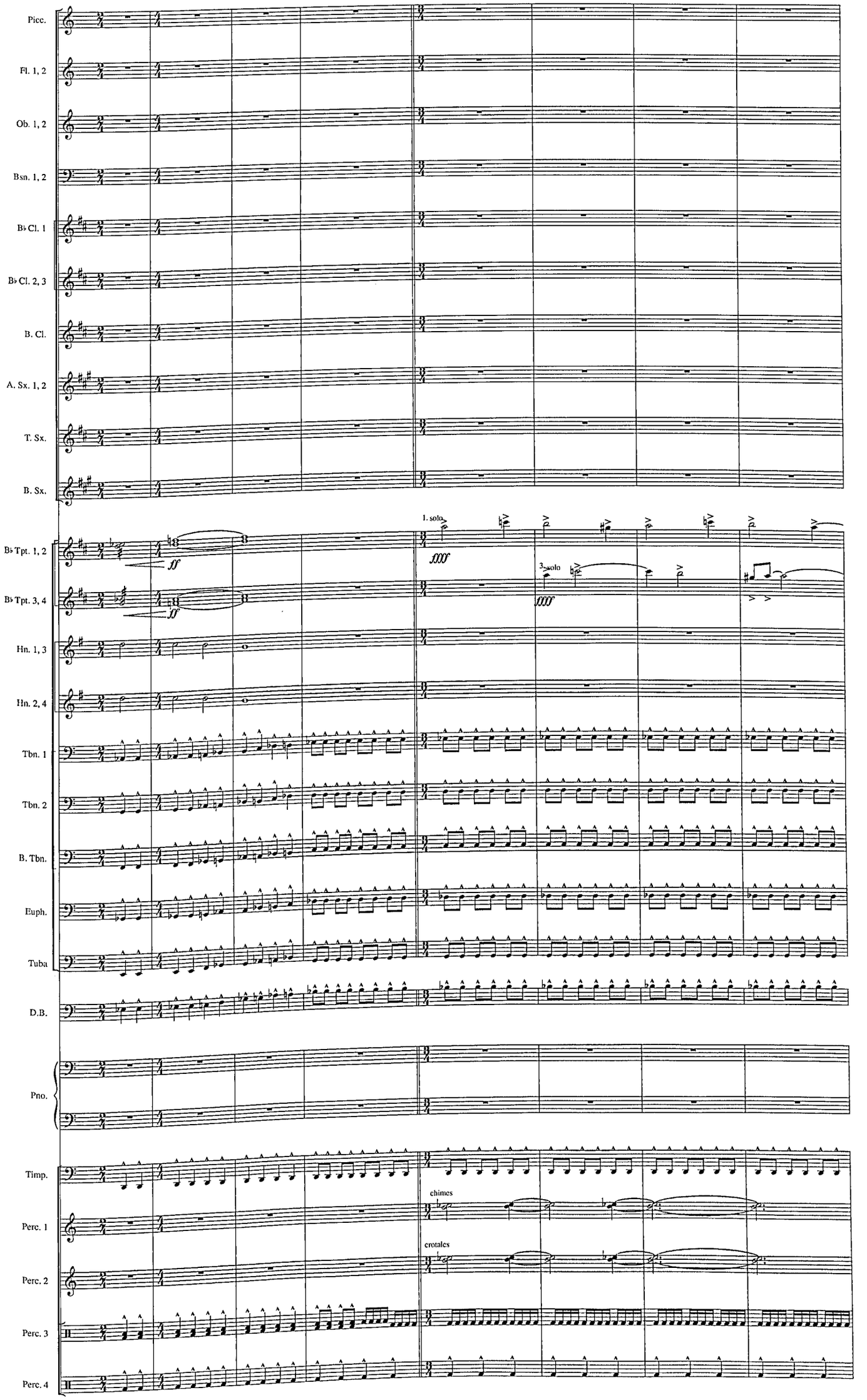

80
= 80 Drunken, Confused
Picc.
Fl. 1, 2
Ob. 1, 2
Bsn. 1, 2
B♭ Cl. 1
B♭ Cl. 2, 3
B. Cl.
A. Sx. 1, 2
T. Sx.
B. Sx.
B♭ Tpt. 1, 2
B♭ Tpt. 3, 4
Hn. 1, 3
Hn. 2, 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tuba
D.B.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Vibraphone
glissandi between notes. Any speed. Drunkingly
glissandi between notes. Any speed. Drunkingly
tam-tam (bowed)

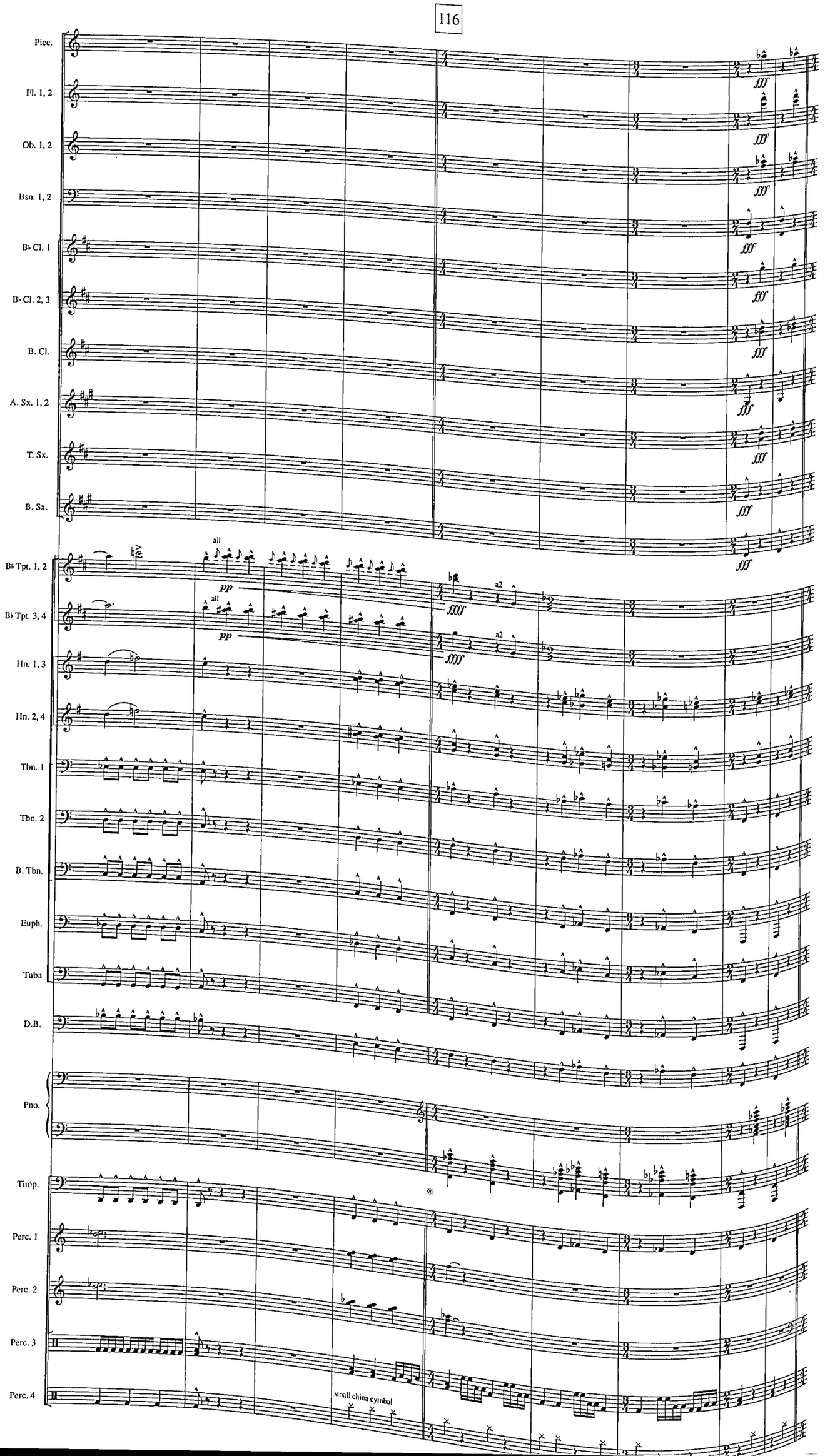

87 Very Fast, Agressive ♩= 180
Picc.
Fl. 1, 2
Ob. 1, 2
Bsn. 1, 2
B♭ Cl. 1
B♭ Cl. 2, 3
B. Cl.
A. Sx. 1, 2
T. Sx.
B. Sx.
B♭ Tpt. 1, 2
B♭ Tpt. 3, 4
Hn. 1, 3
Hn. 2, 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tuba
D.B.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
xylophone
brake drum

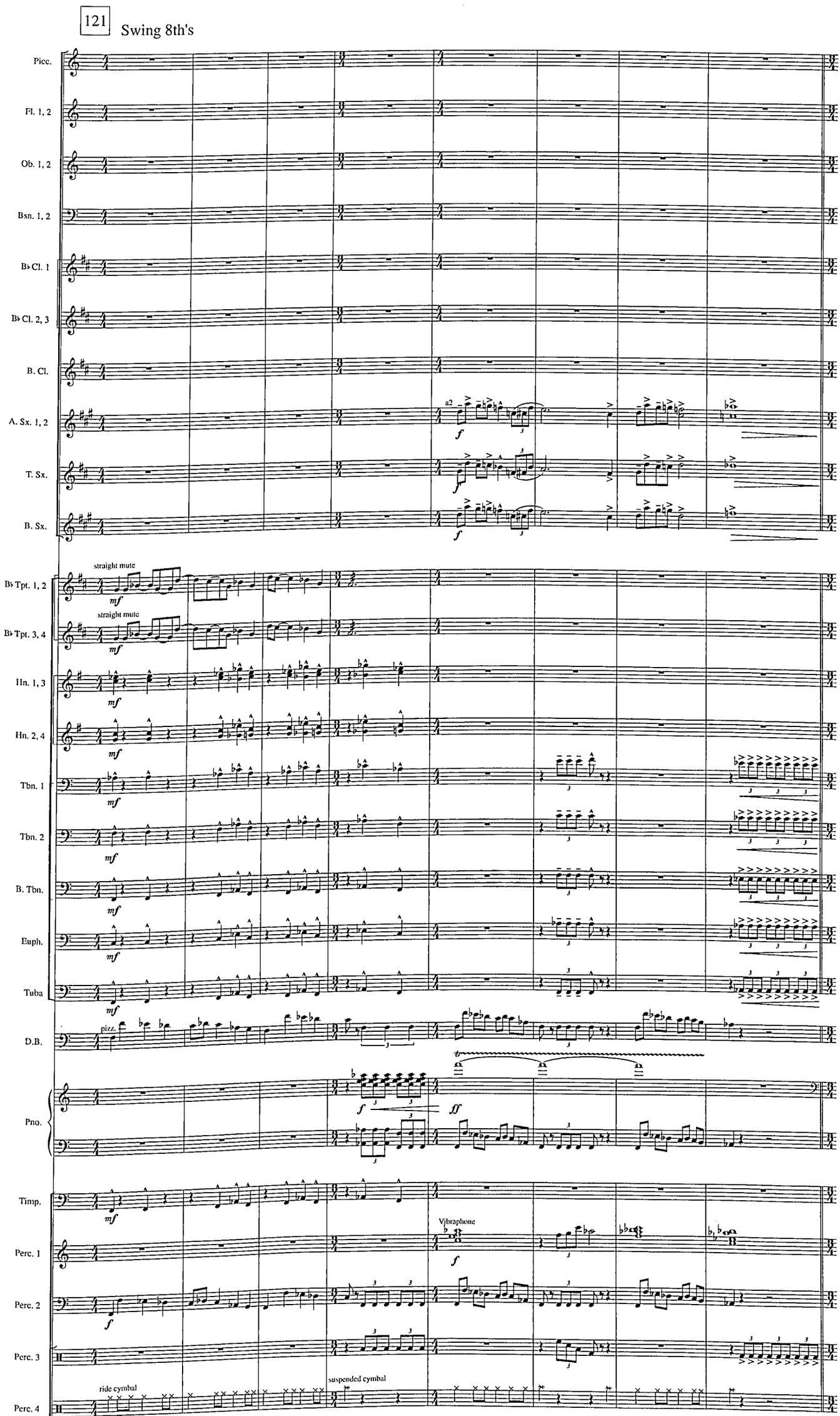

Picc.
Fl. 1, 2
Ob. 1, 2
Bsn. 1, 2
B♭ Cl. 1
B♭ Cl. 2, 3
B. Cl.
A. Sx. 1, 2
T. Sx.
B. Sx.
B♭ Tpt. 1, 2
B♭ Tpt. 3, 4
Hn. 1, 3
Hn. 2, 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tuba
D.B.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

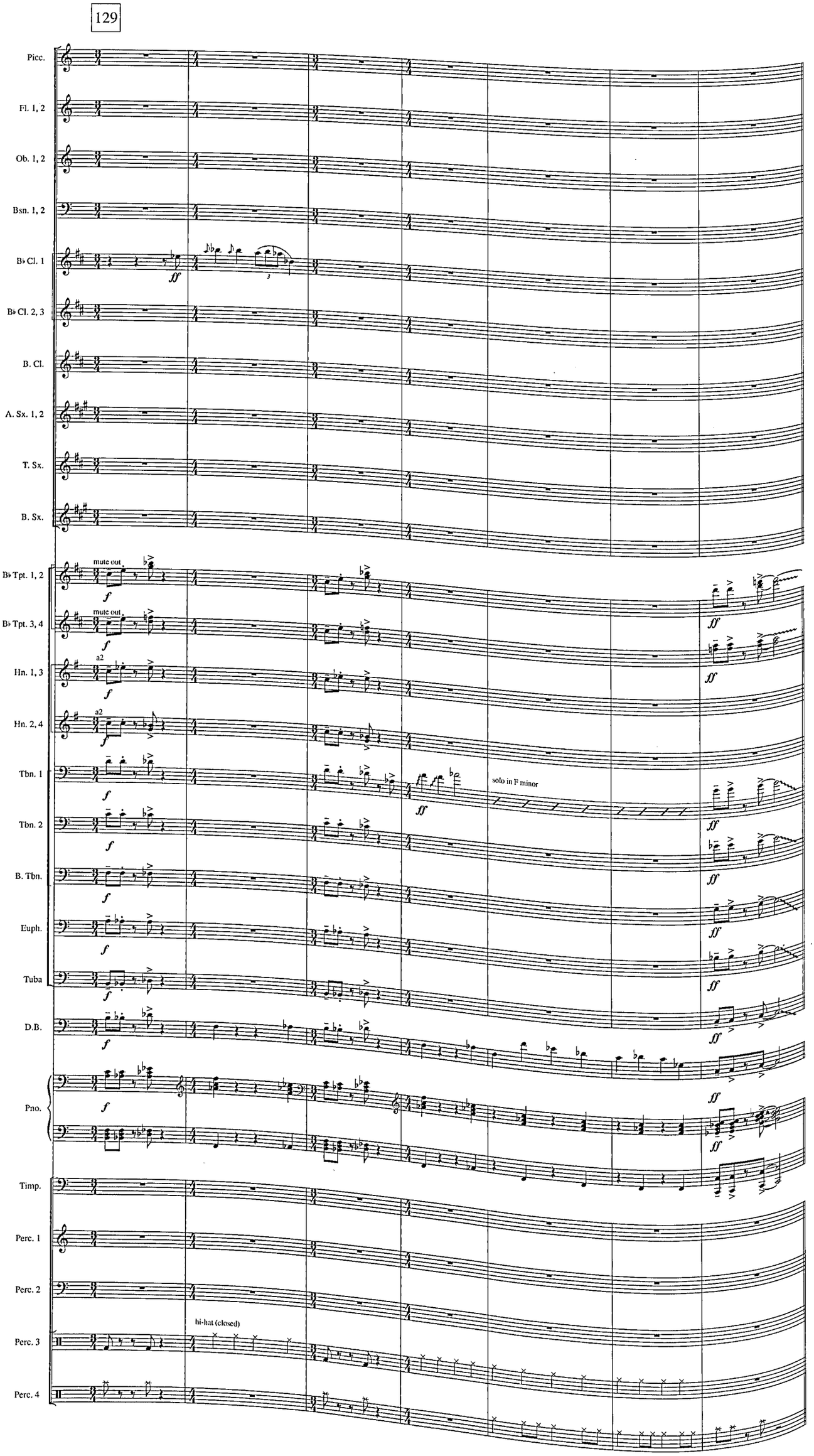

102
Picc.
Fl. 1, 2
Ob. 1, 2
Bsn. 1, 2
B♭ Cl. 1
B♭ Cl. 2, 3
B. Cl.
A. Sx. 1, 2
T. Sx.
B. Sx.
B♭ Tpt. 1, 2
B♭ Tpt. 3, 4
Hn. 1, 3
Hn. 2, 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tuba
D.B.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
p
ff
toms

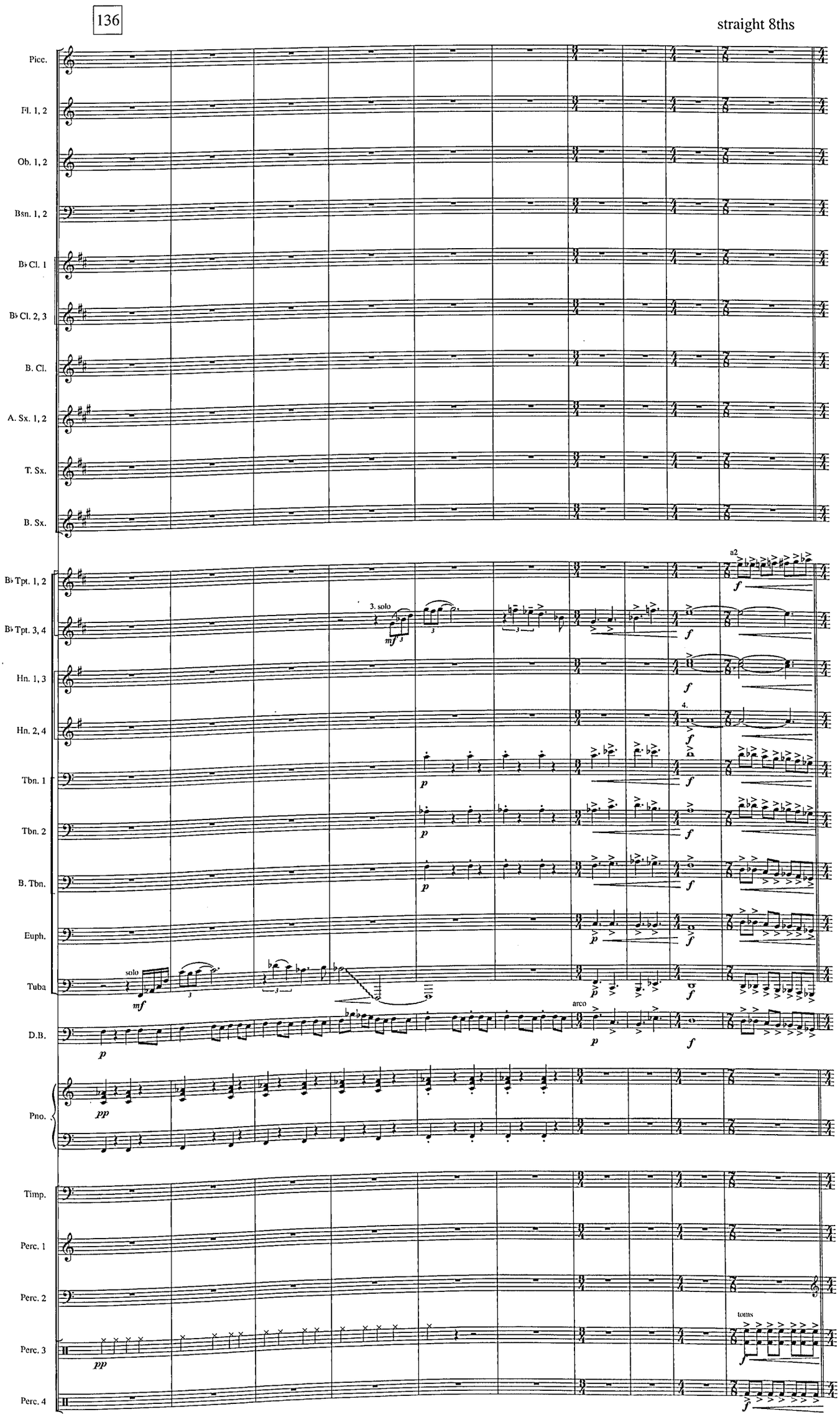
108

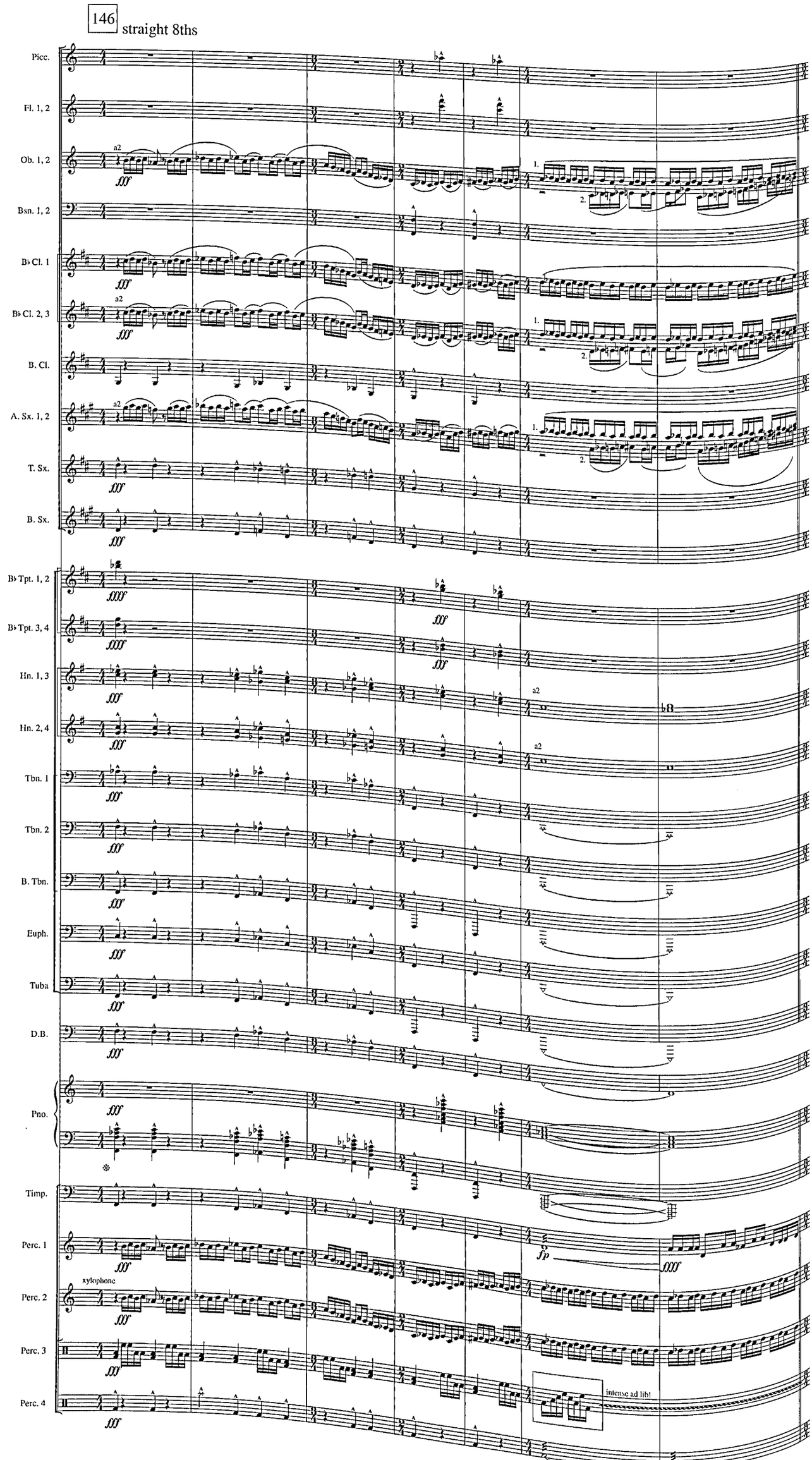

Picc.
Fl. 1, 2
Ob. 1, 2
Bsn. 1, 2
B♭ Cl. 1
B♭ Cl. 2, 3
B. Cl.
A. Sx. 1, 2
T. Sx.
B. Sx.
B♭ Tpt. 1, 2
B♭ Tpt. 3, 4
Hn. 1, 3
Hn. 2, 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tuba
D.B.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
ff
1. solo
3. solo
chimes
crotales

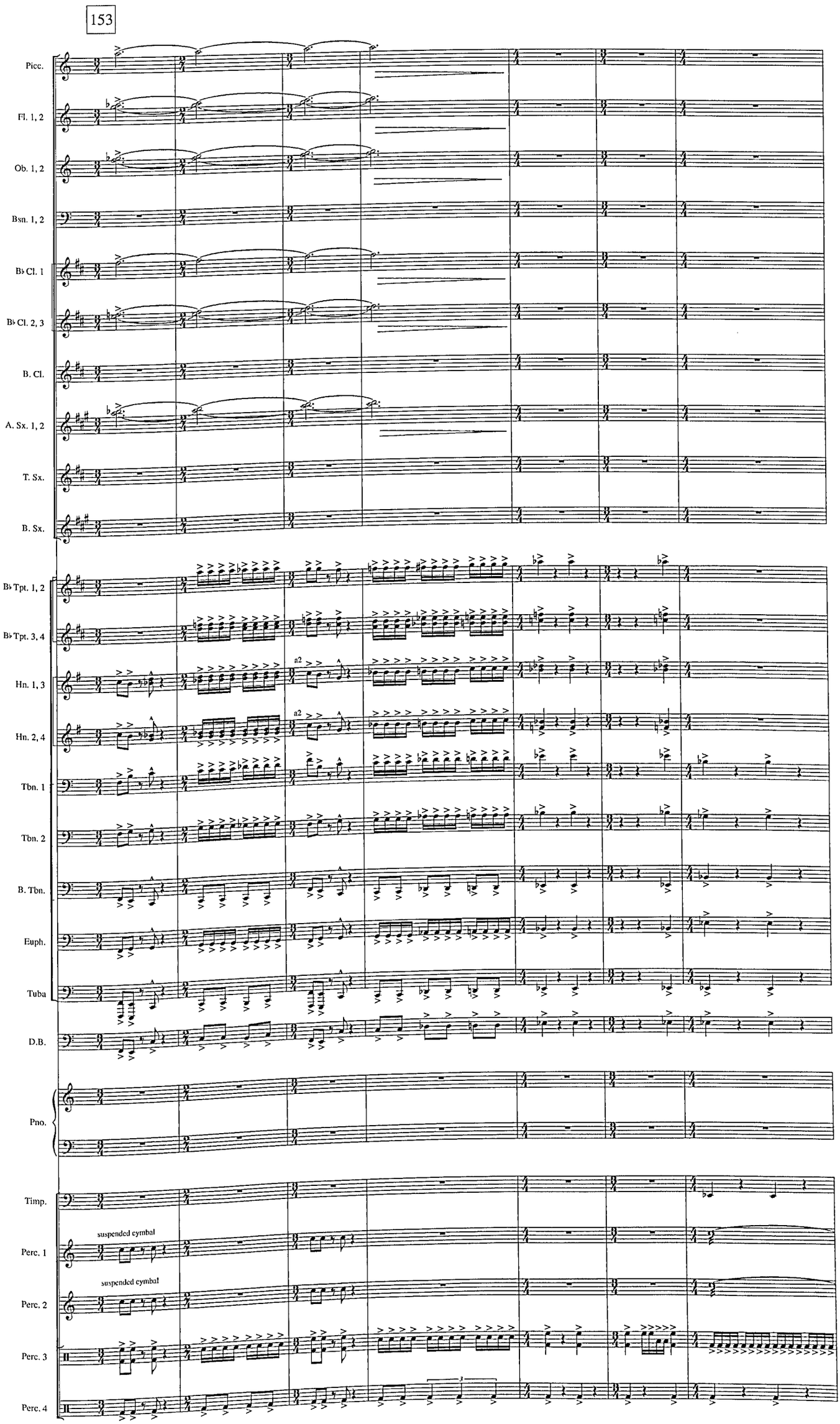

116
Picc.
Fl. 1, 2
Ob. 1, 2
Bsn. 1, 2
B♭ Cl. 1
B♭ Cl. 2, 3
B. Cl.
A. Sx. 1, 2
T. Sx.
B. Sx.
B♭ Tpt. 1, 2
B♭ Tpt. 3, 4
Hn. 1, 3
Hn. 2, 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tuba
D.B.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
all
pp
a2
fff
small china cymbal

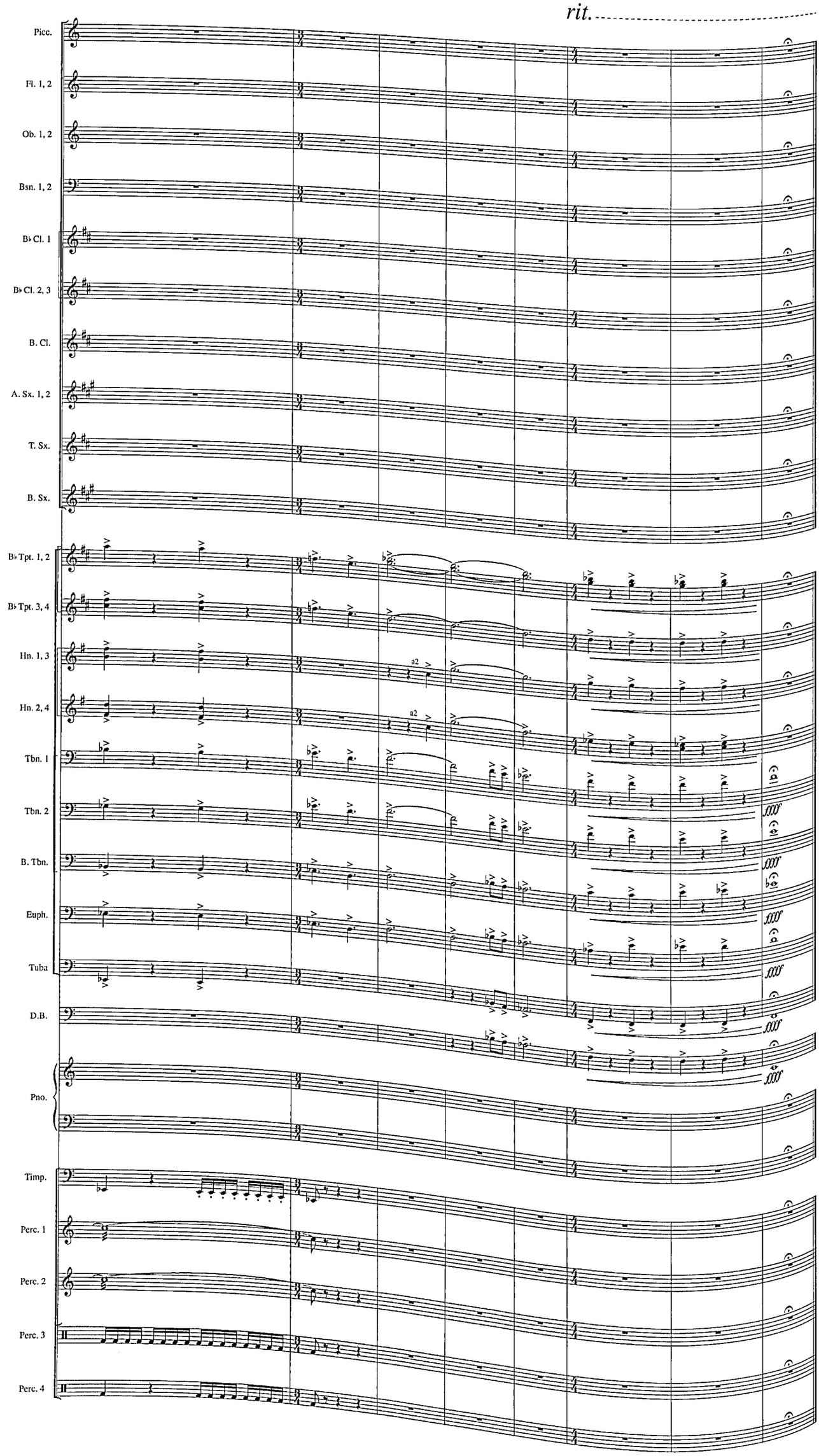

121
Swing 8th's
Picc.
Fl. 1, 2
Ob. 1, 2
Bsn. 1, 2
B♭ Cl. 1
B♭ Cl. 2, 3
B. Cl.
A. Sx. 1, 2
T. Sx.
B. Sx.
B♭ Tpt. 1, 2
B♭ Tpt. 3, 4
straight mute
Hn. 1, 3
Hn. 2, 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tuba
D.B.
pizz.
Pno.
Timp.
Perc. 1
Vibraphone
Perc. 2
Perc. 3
suspended cymbal
Perc. 4
ride cymbal


129
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
mute out
a2
solo in F minor
hi-hat (closed)


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
a2
3. solo
4.
solo
arco
toms


146
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
xylophone
a2
1.
2.
fff
ffff
fp
intense ad lib!


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
a2
a2
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tuba
D.B.
Pno.
Timp.
Perc. 1
suspended cymbal
Perc. 2
suspended cymbal
Perc. 3
Perc. 4

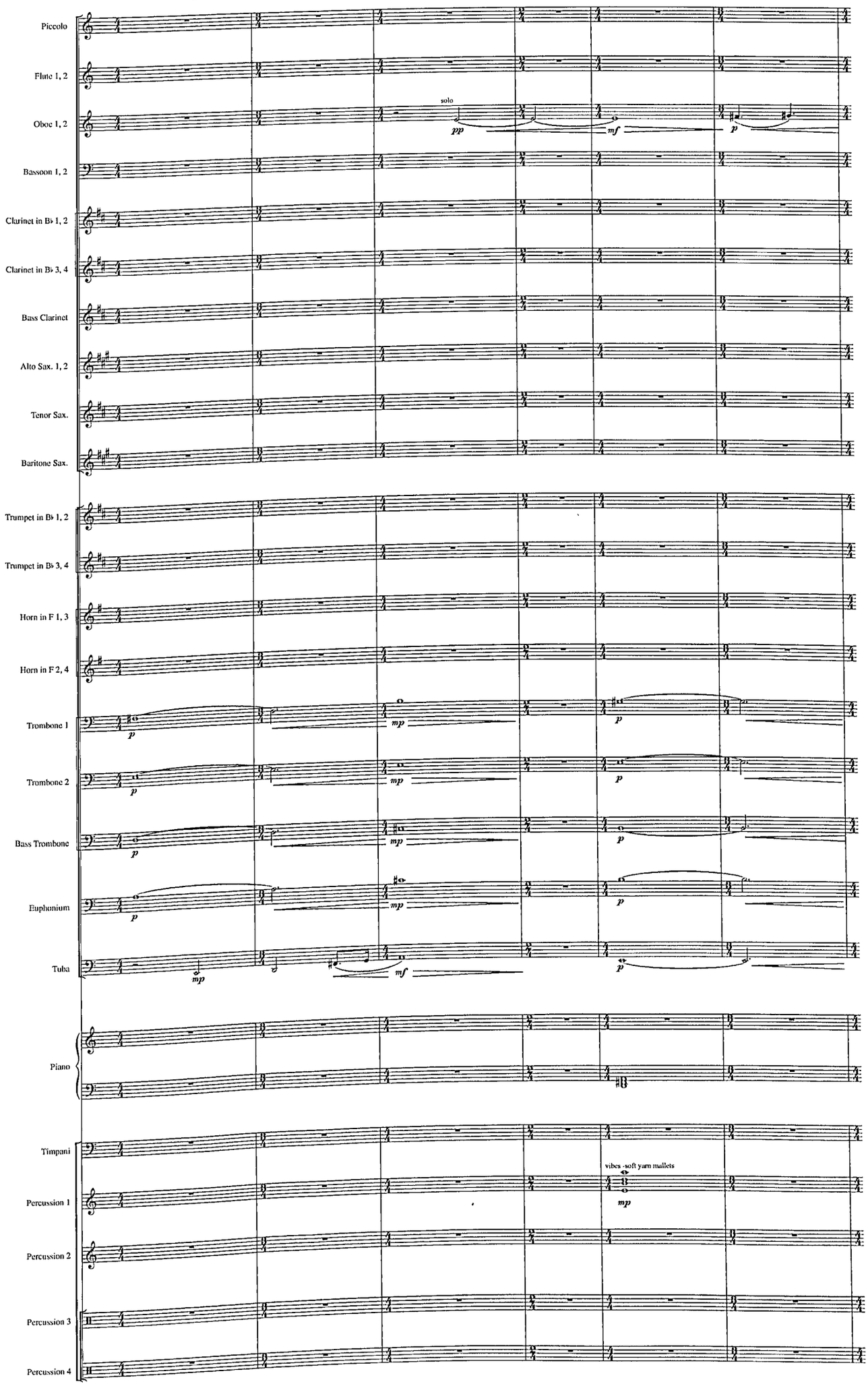

rit.
Picc.
Fl. 1, 2
Ob. 1, 2
Bsn. 1, 2
B♭ Cl. 1
B♭ Cl. 2, 3
B. Cl.
A. Sx. 1, 2
T. Sx.
B. Sx.
B♭ Tpt. 1, 2
B♭ Tpt. 3, 4
Hn. 1, 3
Hn. 2, 4
a2
a2
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tuba
D.B.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

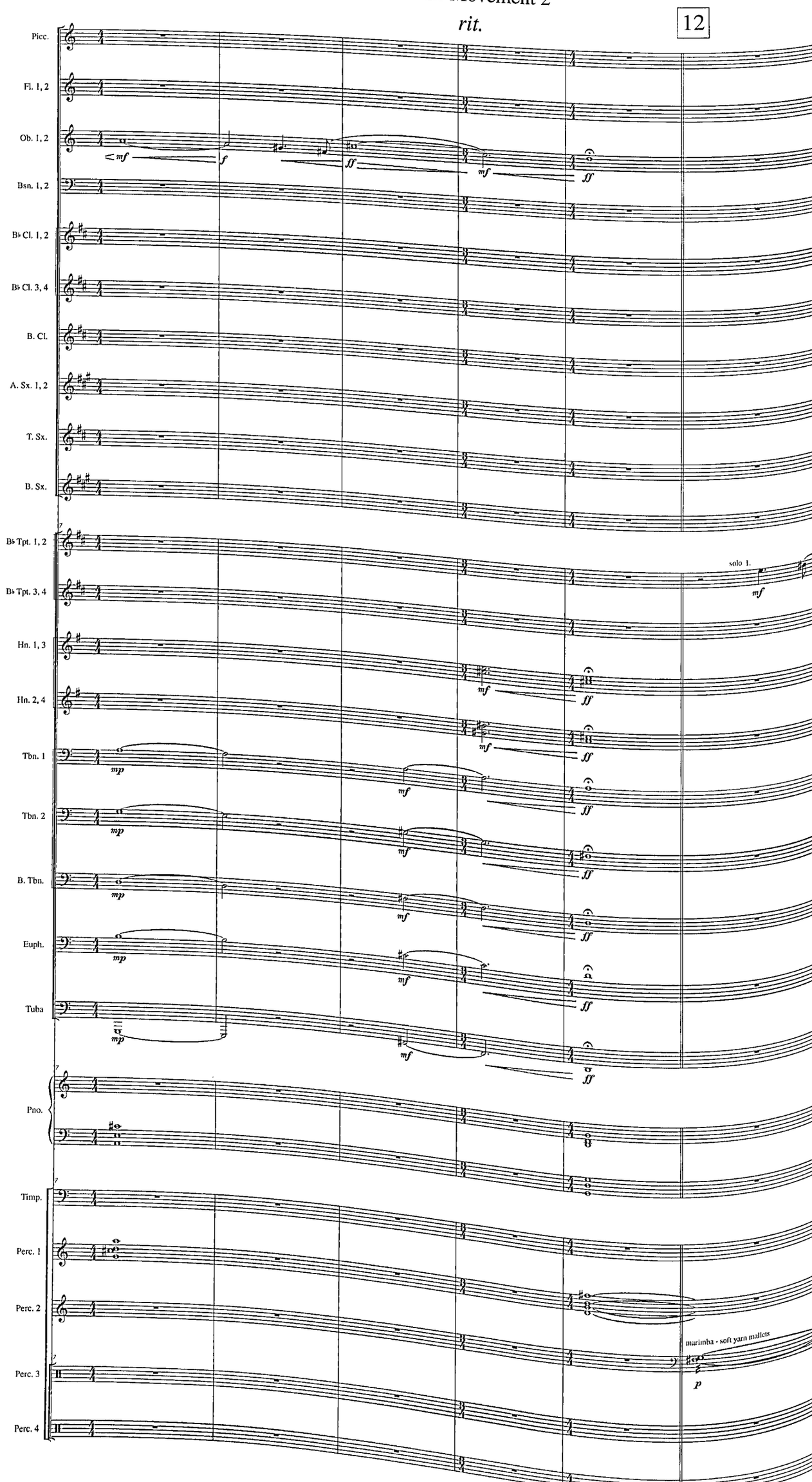
Scenes From Dreams

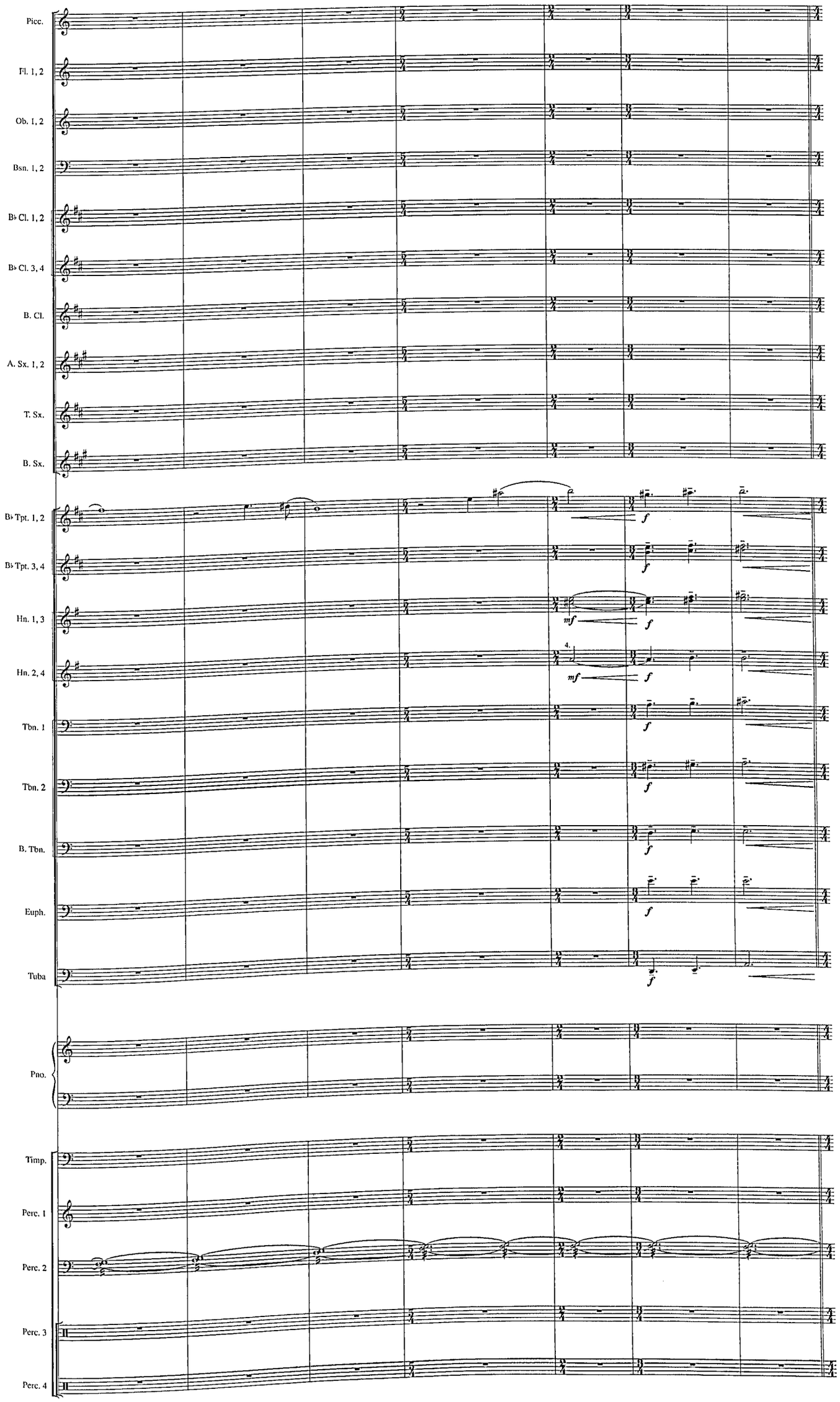
'...my mother has been dead for 16 years...'

Michael D. Krueger

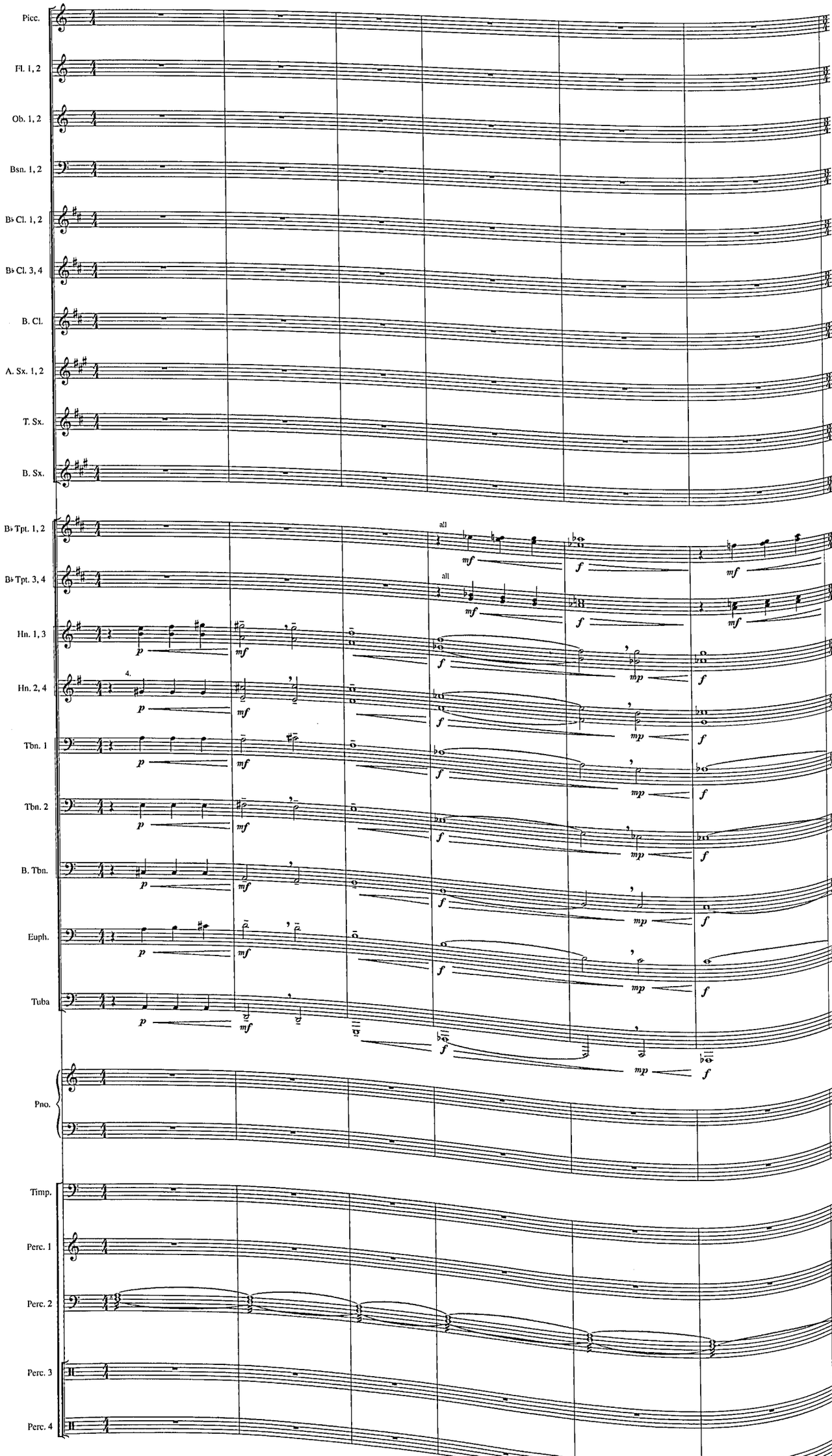
Patiently

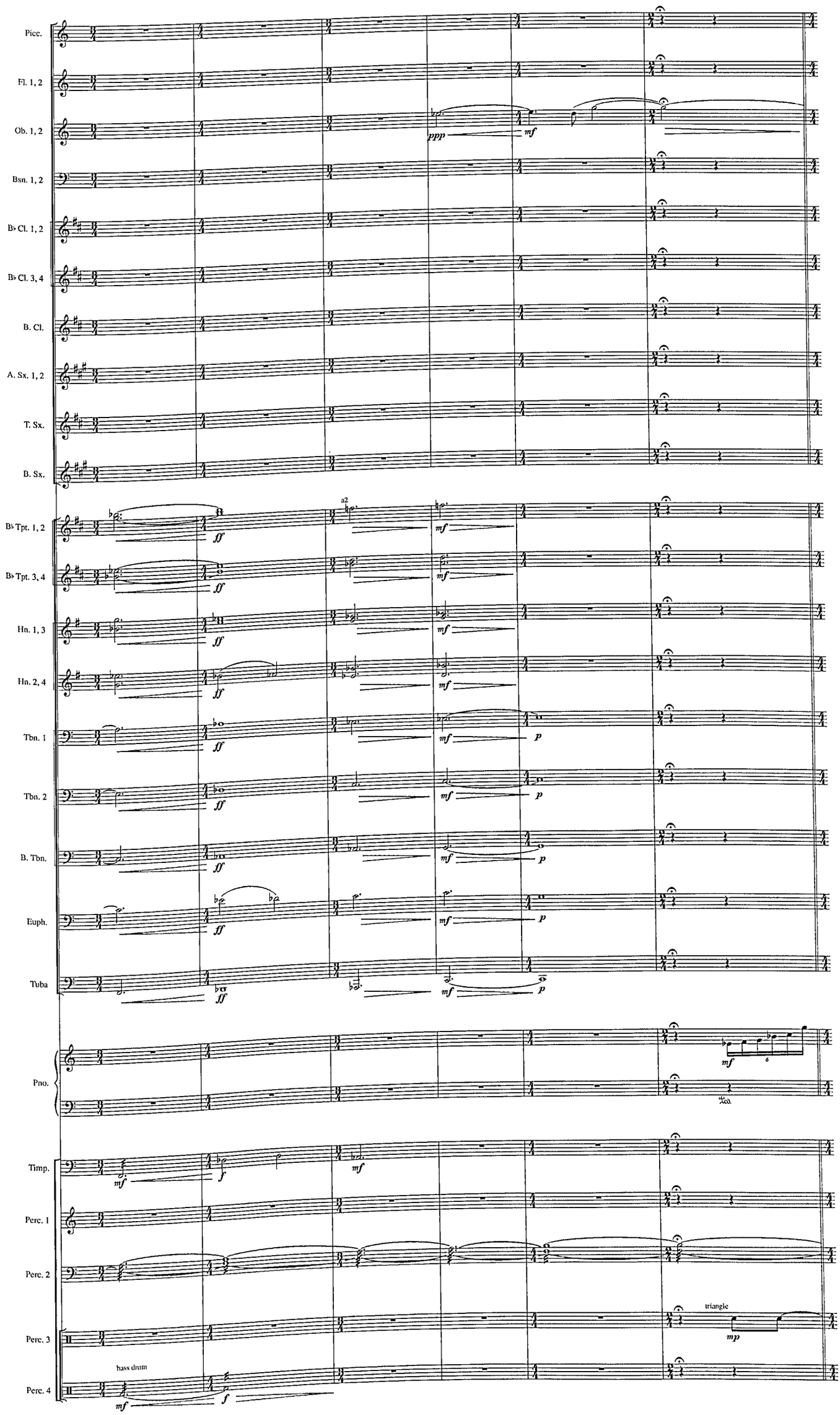


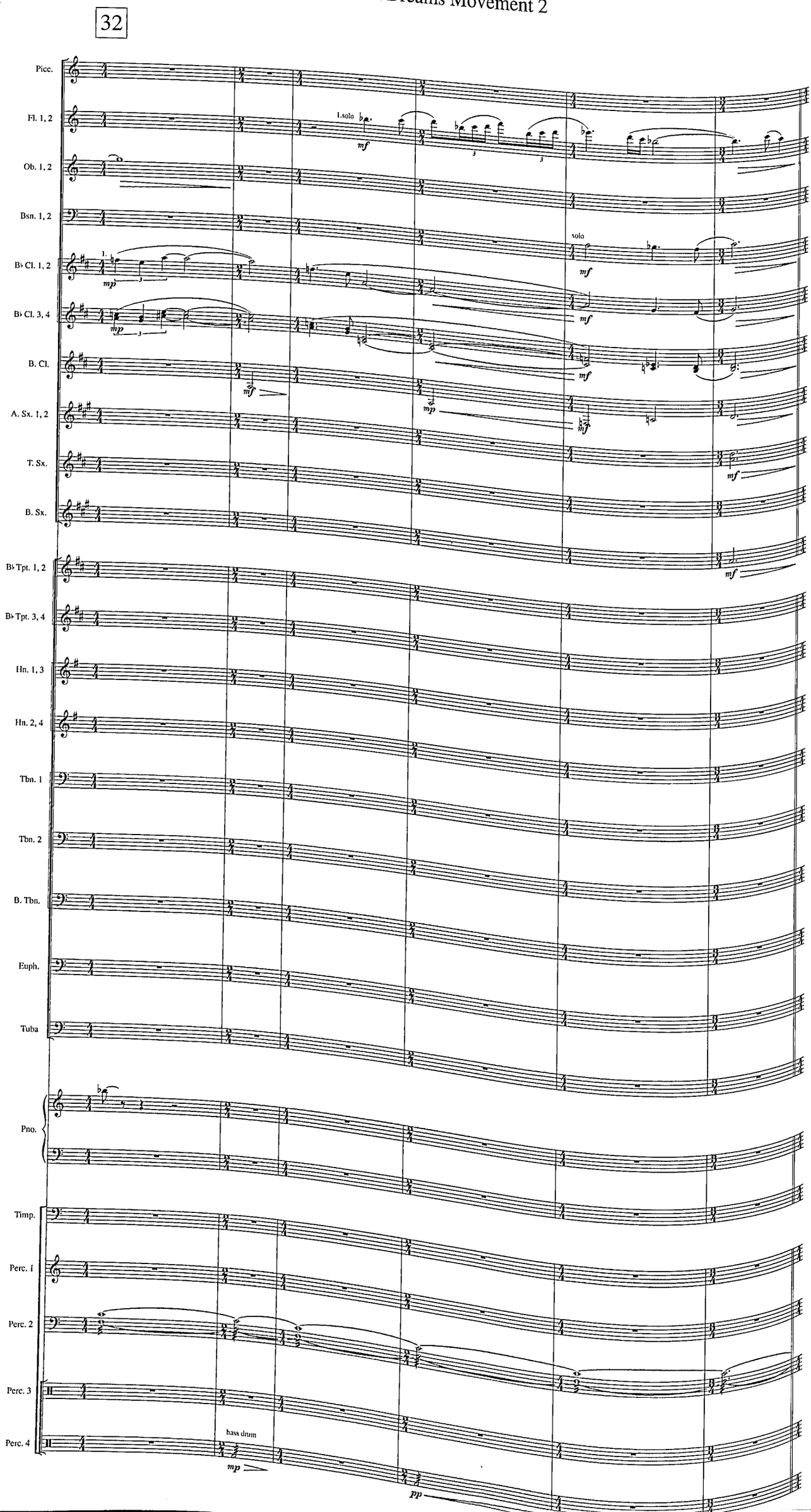

rit.
12
Picc.
Fl. 1, 2
Ob. 1, 2
Bsn. 1, 2
B♭ Cl. 1, 2
B♭ Cl. 3, 4
B. Cl.
A. Sx. 1, 2
T. Sx.
B. Sx.
B♭ Tpt. 1, 2
B♭ Tpt. 3, 4
Hn. 1, 3
Hn. 2, 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tuba
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
solo 1.
marimba - soft yarn mallets

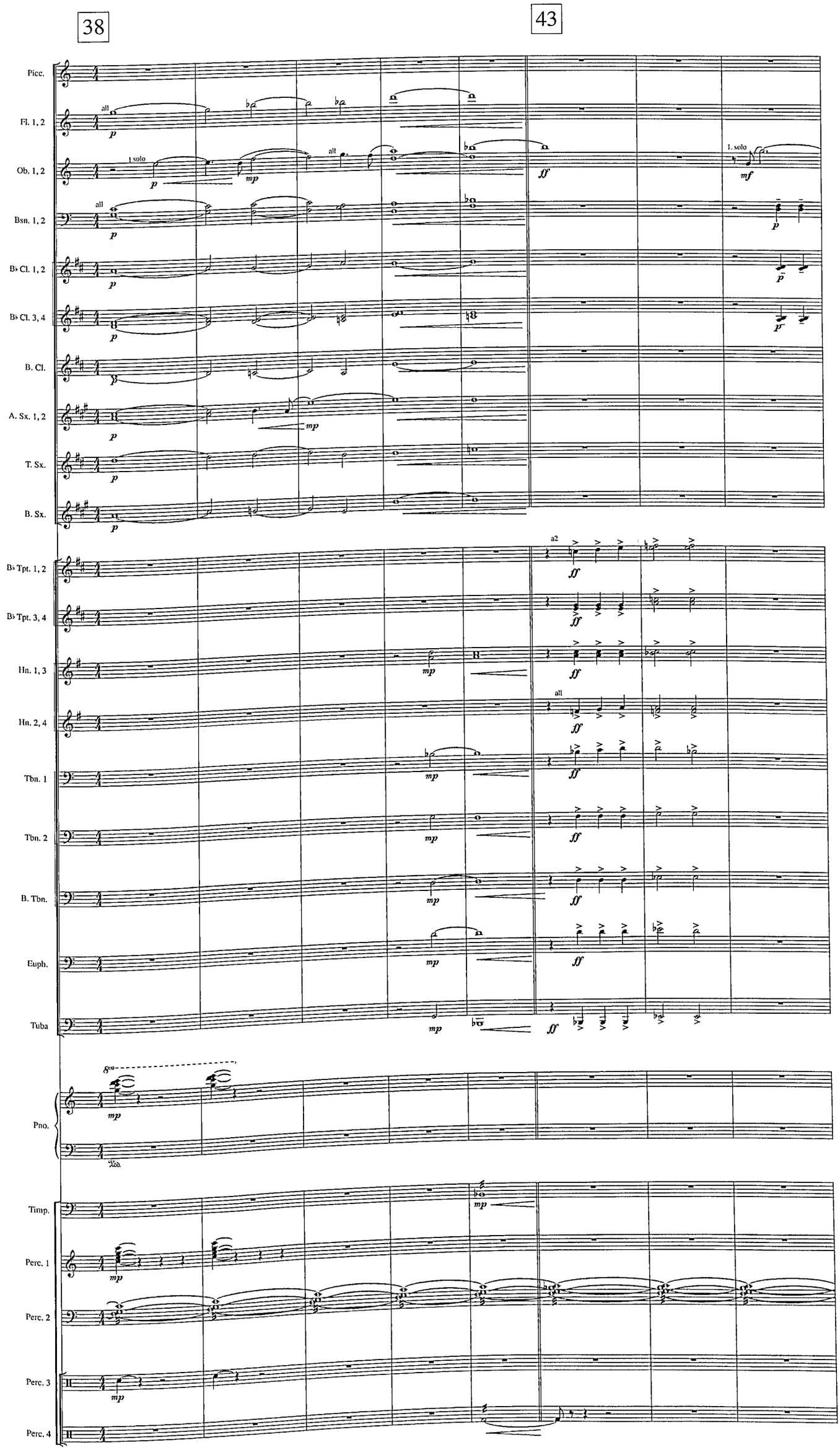

Picc.
Fl. 1, 2
Ob. 1, 2
Bsn. 1, 2
B♭ Cl. 1, 2
B♭ Cl. 3, 4
B. Cl.
A. Sx. 1, 2
T. Sx.
B. Sx.
B♭ Tpt. 1, 2
B♭ Tpt. 3, 4
Hn. 1, 3
Hn. 2, 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tuba
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
f
mf
4.

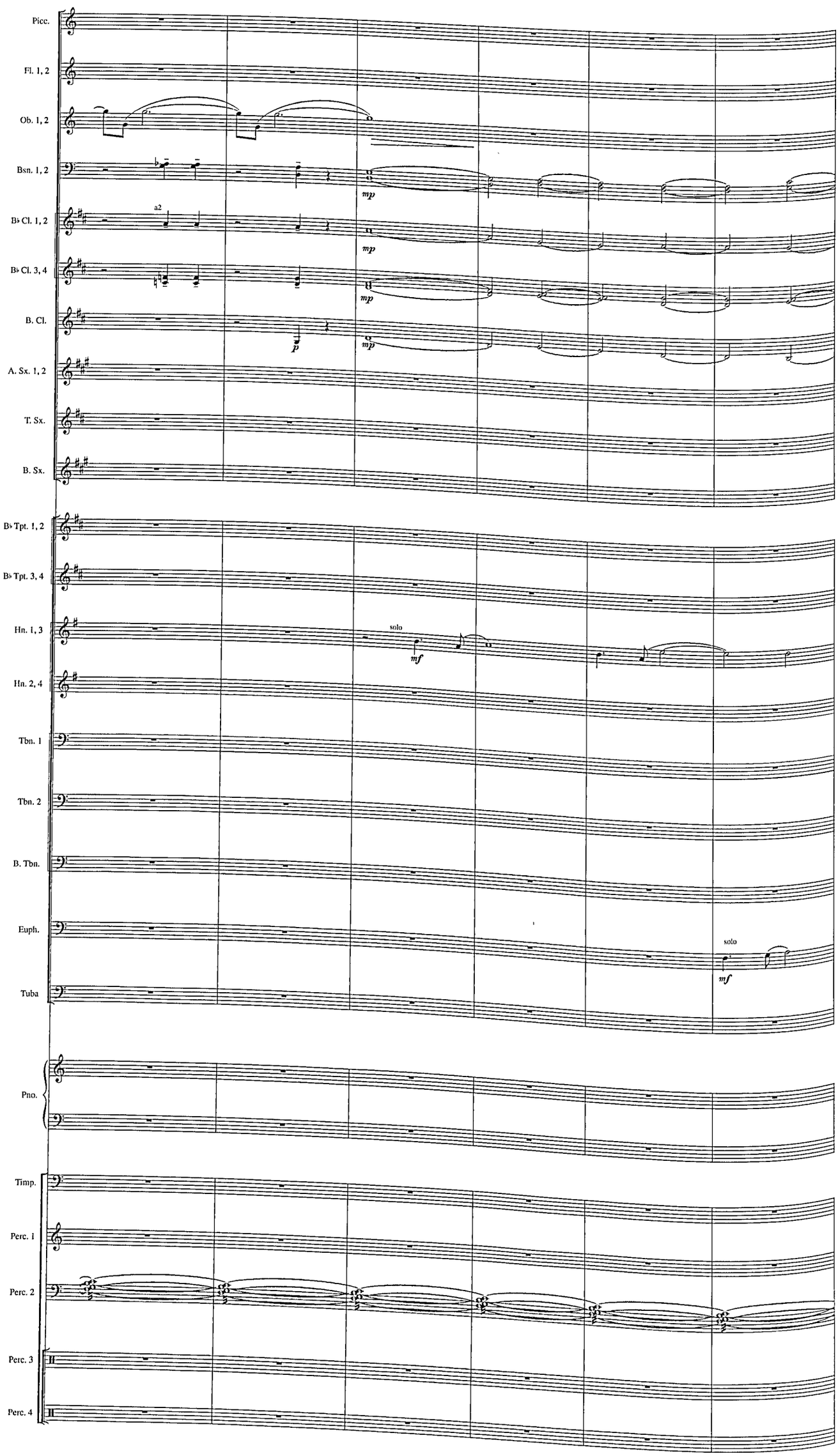
20

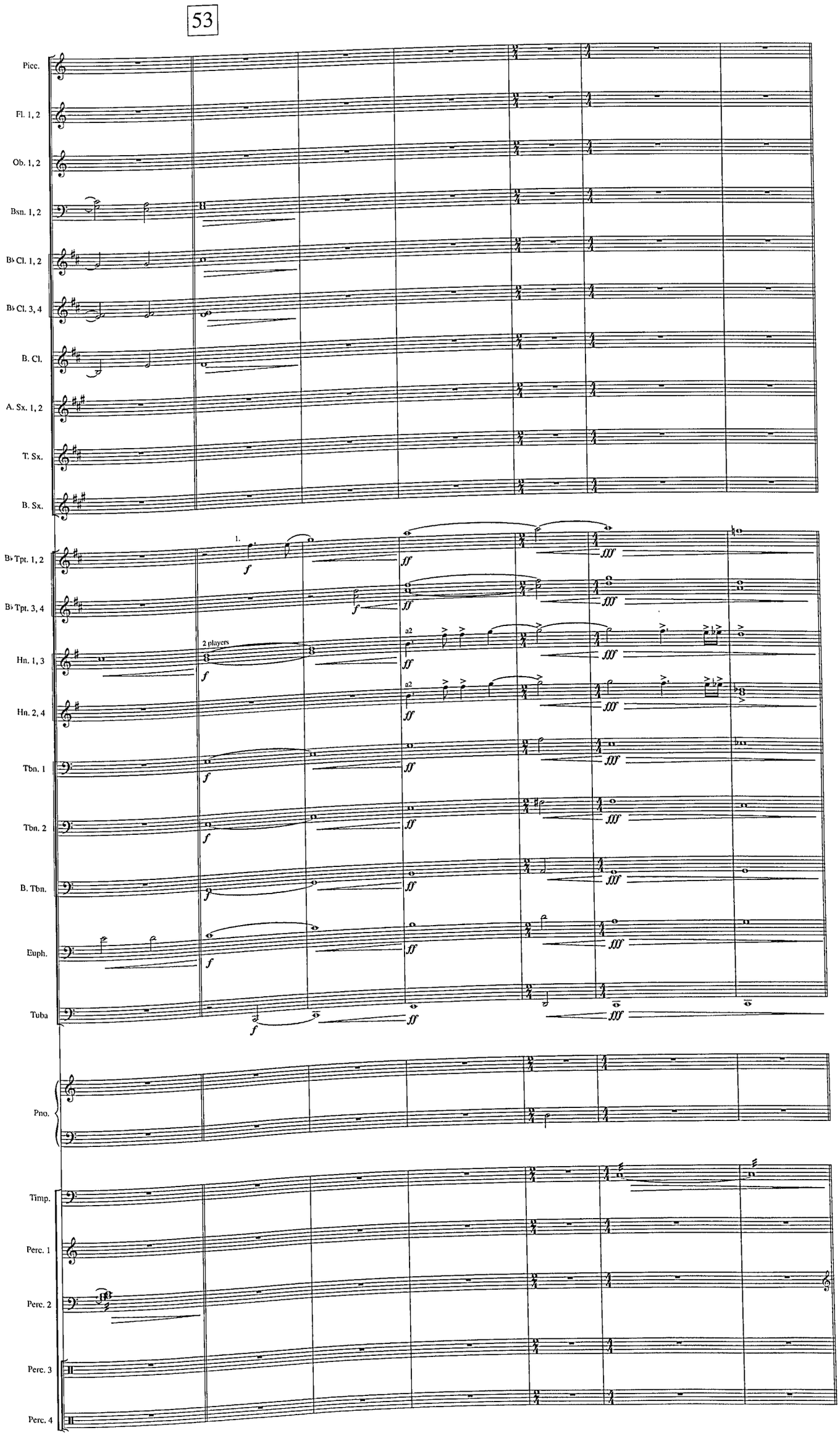

Picc.
Fl. 1, 2
Ob. 1, 2
Bsn. 1, 2
B♭ Cl. 1, 2
B♭ Cl. 3, 4
B. Cl.
A. Sx. 1, 2
T. Sx.
B. Sx.
B♭ Tpt. 1, 2
B♭ Tpt. 3, 4
Hn. 1, 3
Hn. 2, 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tuba
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
all
all
4.
p
mf
f
mp


Picc.
Fl. 1, 2
Ob. 1, 2
Bsn. 1, 2
B♭ Cl. 1, 2
B♭ Cl. 3, 4
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
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
ppp
mf
ff
a2
p
mp
f
bass drum
triangle

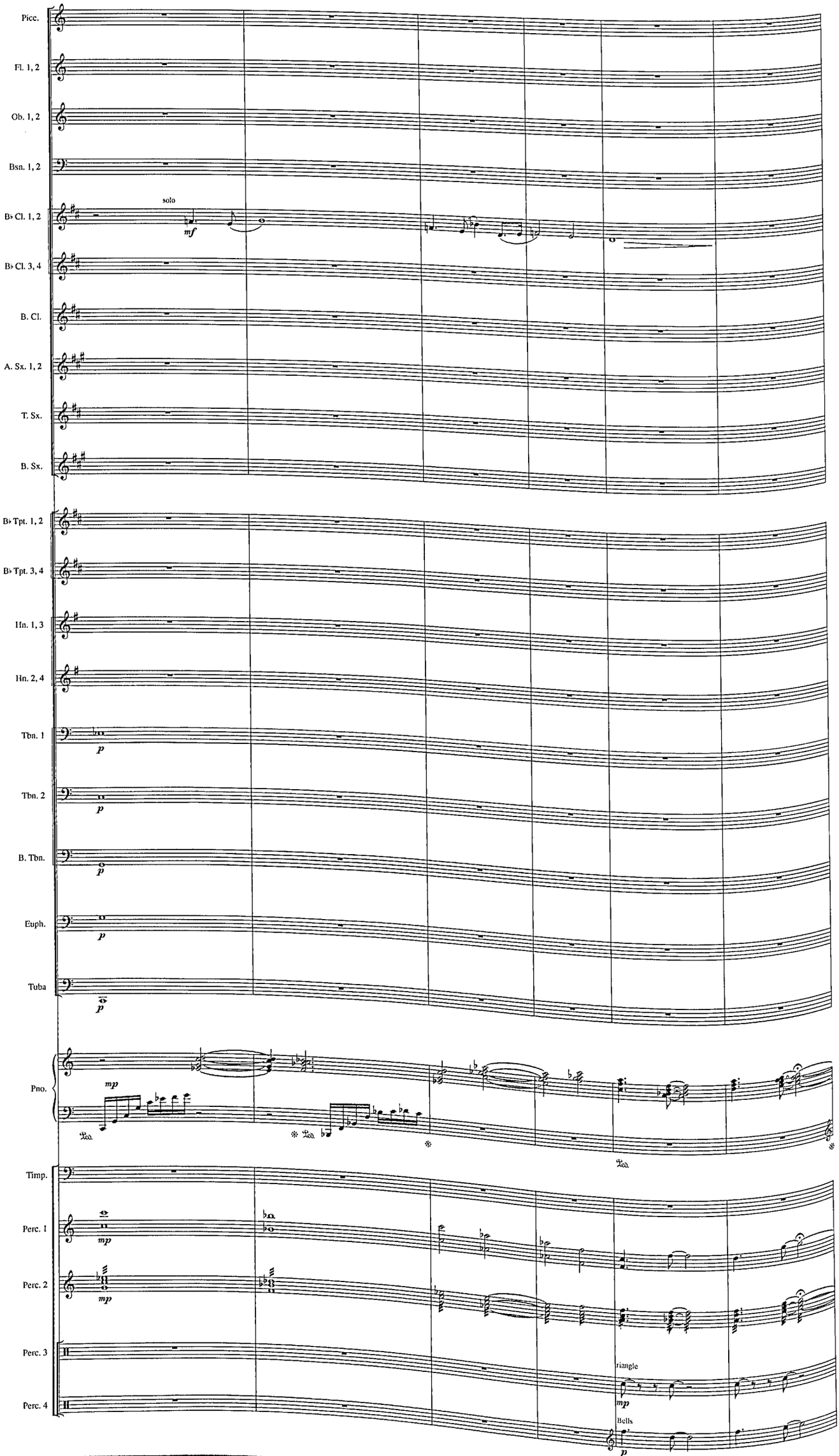

32
Picc.
Fl. 1, 2
1.solo
mf
Ob. 1, 2
Bsn. 1, 2
B♭ Cl. 1, 2
1.
mp
solo
mf
B♭ Cl. 3, 4
B. Cl.
A. Sx. 1, 2
T. Sx.
B. Sx.
B♭ Tpt. 1, 2
B♭ Tpt. 3, 4
Hn. 1, 3
Hn. 2, 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tuba
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
bass drum
mp
pp


38
43
Picc.
Fl. 1, 2
Ob. 1, 2
Bsn. 1, 2
B♭ Cl. 1, 2
B♭ Cl. 3, 4
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
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
all
1.solo
1. solo
a2
p
mp
mf
ff

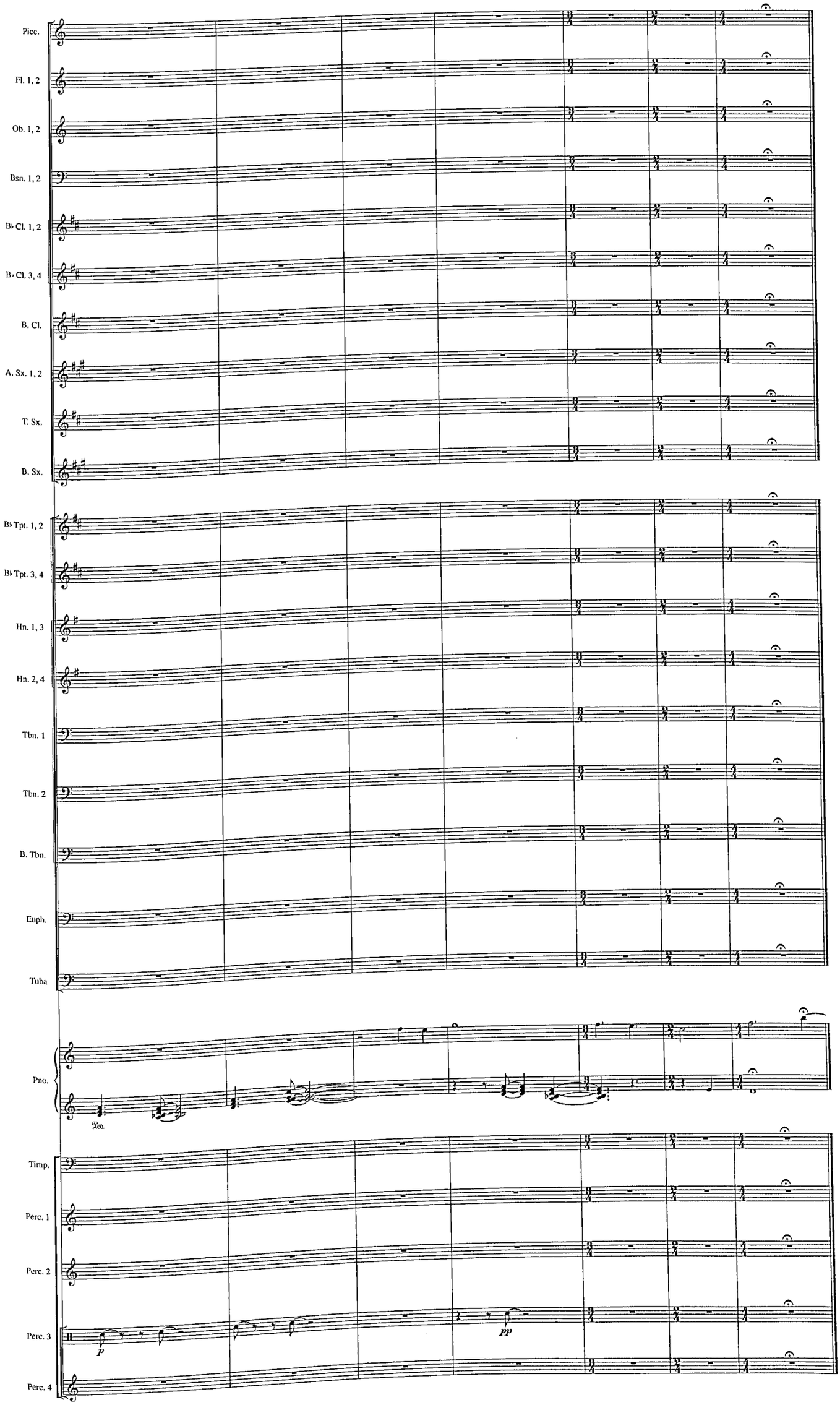

Picc.
Fl. 1, 2
Ob. 1, 2
Bsn. 1, 2
B♭ Cl. 1, 2
B♭ Cl. 3, 4
B. Cl.
A. Sx. 1, 2
T. Sx.
B. Sx.
B♭ Tpt. 1, 2
B♭ Tpt. 3, 4
Hn. 1, 3
Hn. 2, 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tuba
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
a2
mp
p
solo
mf


53
Picc.
Fl. 1, 2
Ob. 1, 2
Bsn. 1, 2
B♭ Cl. 1, 2
B♭ Cl. 3, 4
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
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
1.
2 players
a2
f
ff
fff

59


Picc.
Fl. 1, 2
Ob. 1, 2
Bsn. 1, 2
B♭ Cl. 1, 2
solo
mf
B♭ Cl. 3, 4
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
p
Tbn. 2
p
B. Tbn.
p
Euph.
p
Tuba
p
Pno.
mp
Timp.
Perc. 1
mp
Perc. 2
mp
Perc. 3
Triangle
mp
Perc. 4
Bells
p

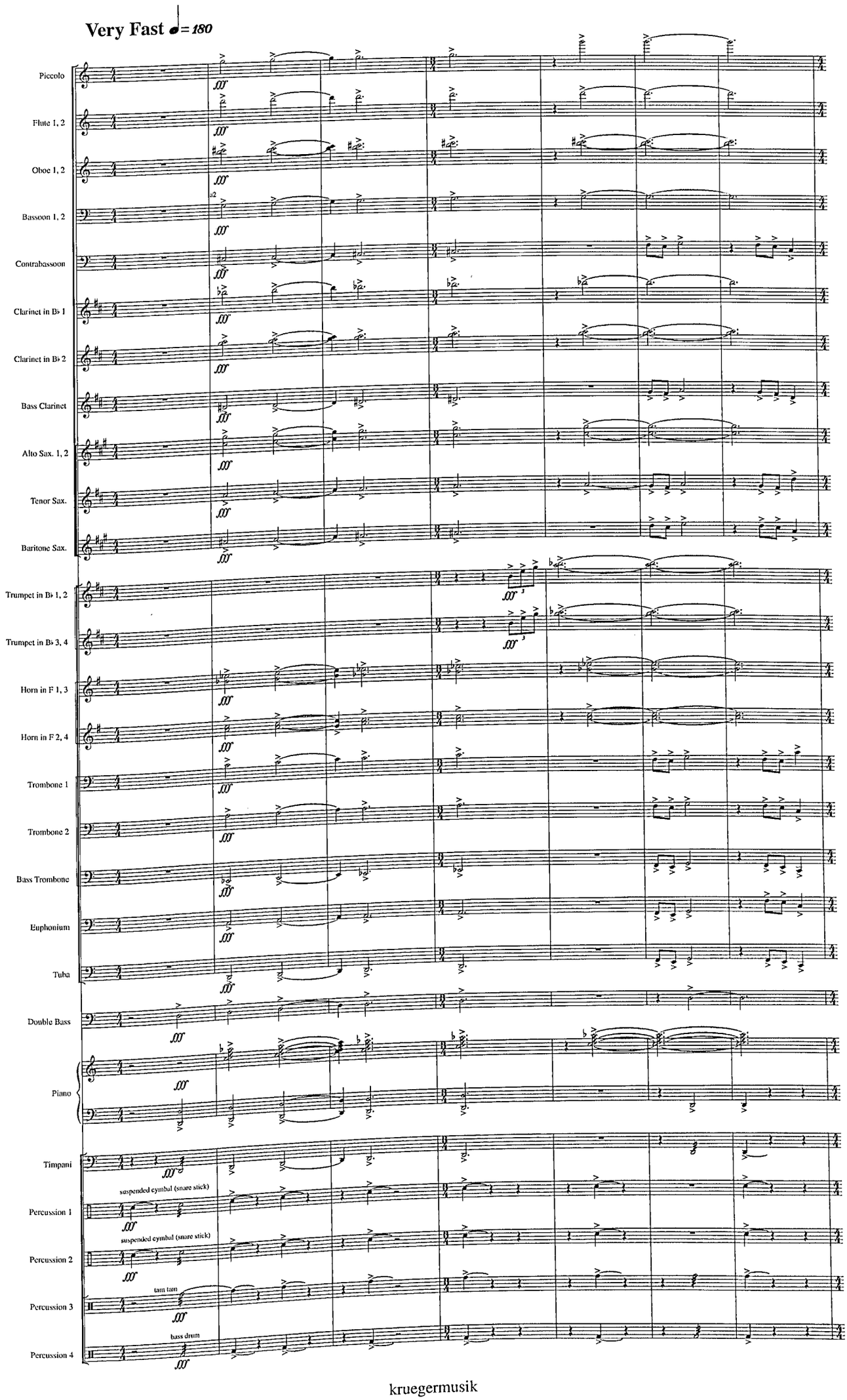
rit. .....


Picc.
Fl. 1, 2
Ob. 1, 2
Bsn. 1, 2
B♭ Cl. 1, 2
B♭ Cl. 3, 4
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
Pno.
Ped.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
p
pp

Scenes From Dreams

I am exhausted.
The world is my hell.

Michael David Krueger



10

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

fff

B♭ Tpt. 3, 4

Hn. 1, 3

a2

Hn. 2, 4

a2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

ff

Tuba

D.B.

ff

Pno.

Timp.

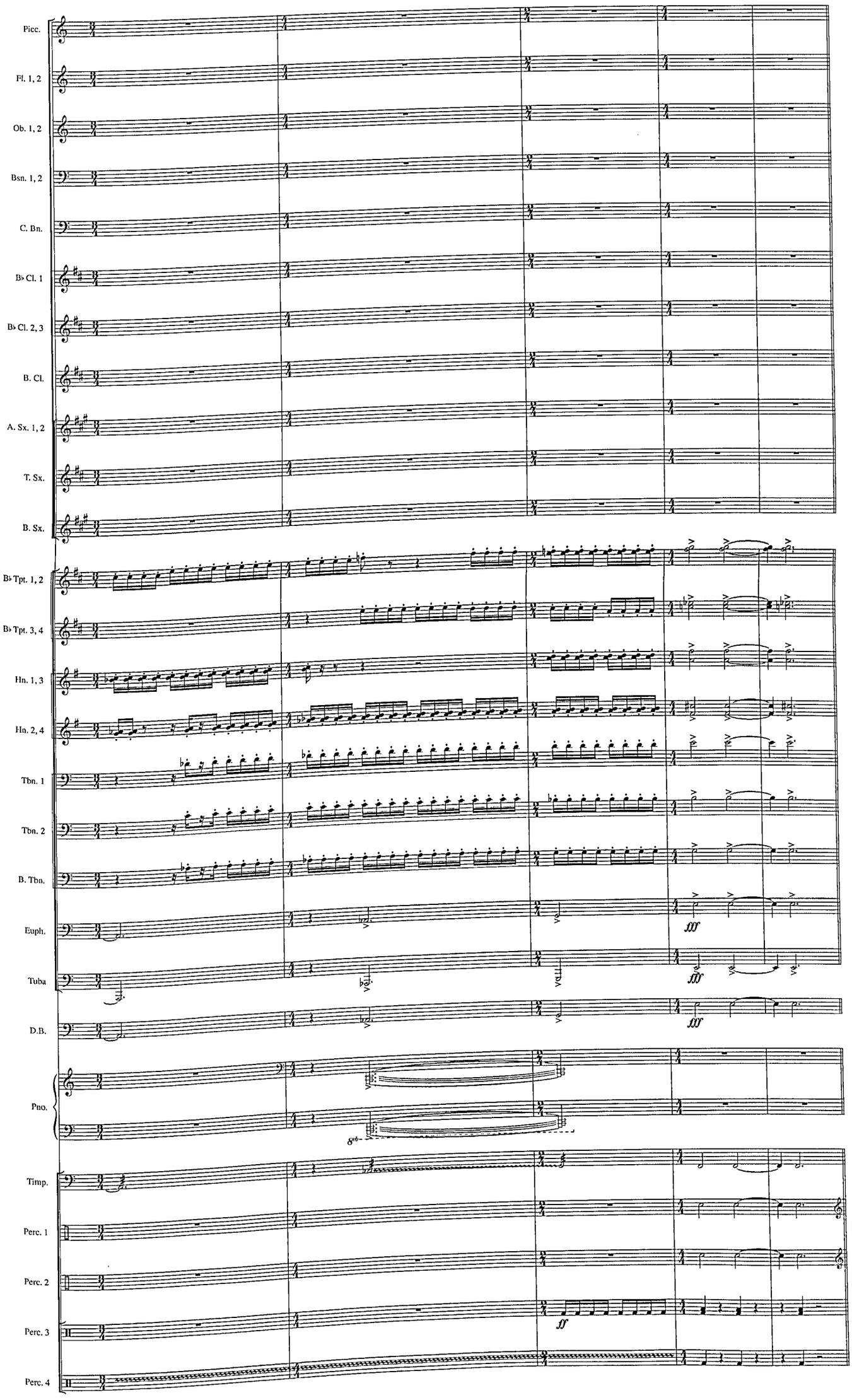
Perc. 1

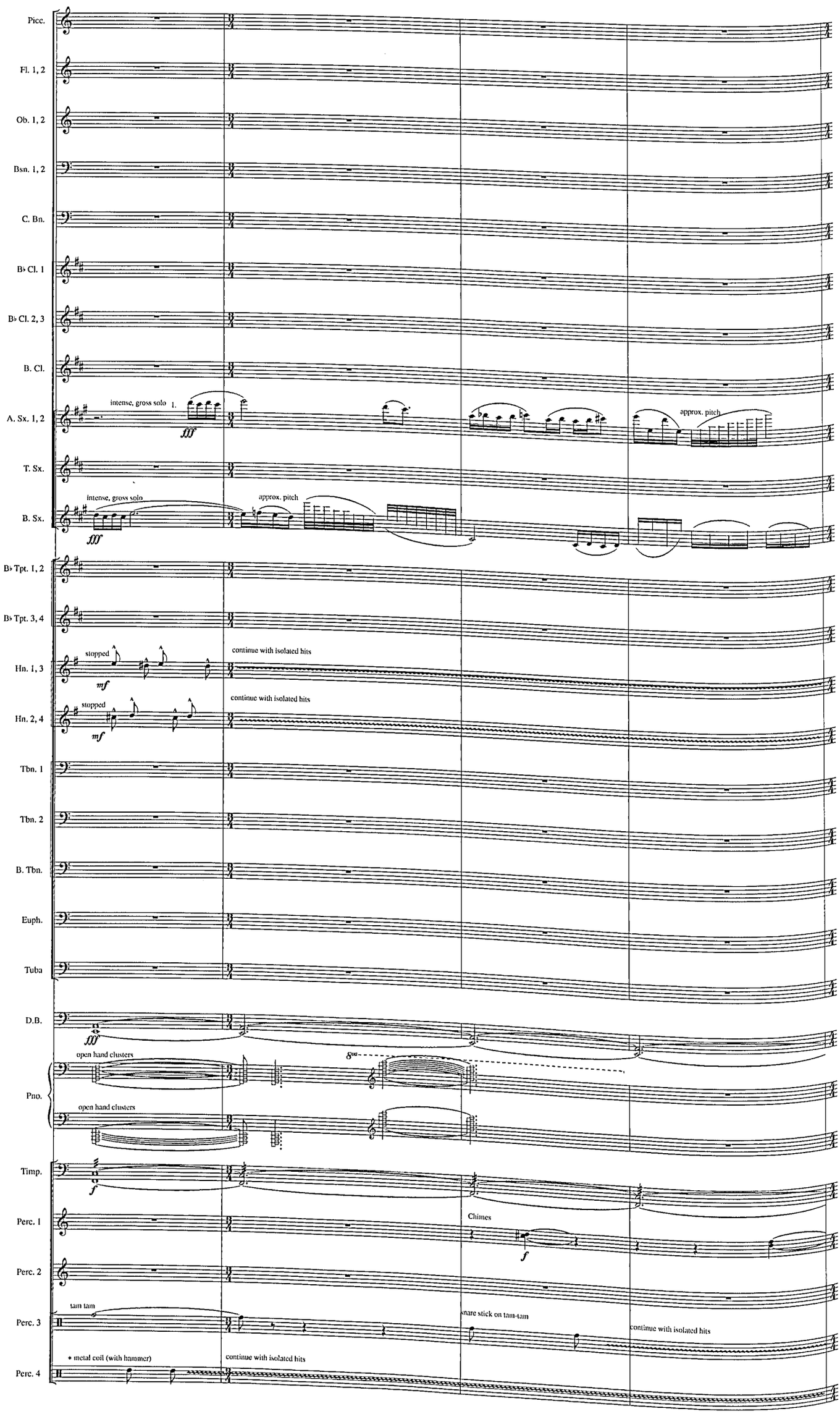
Perc. 2

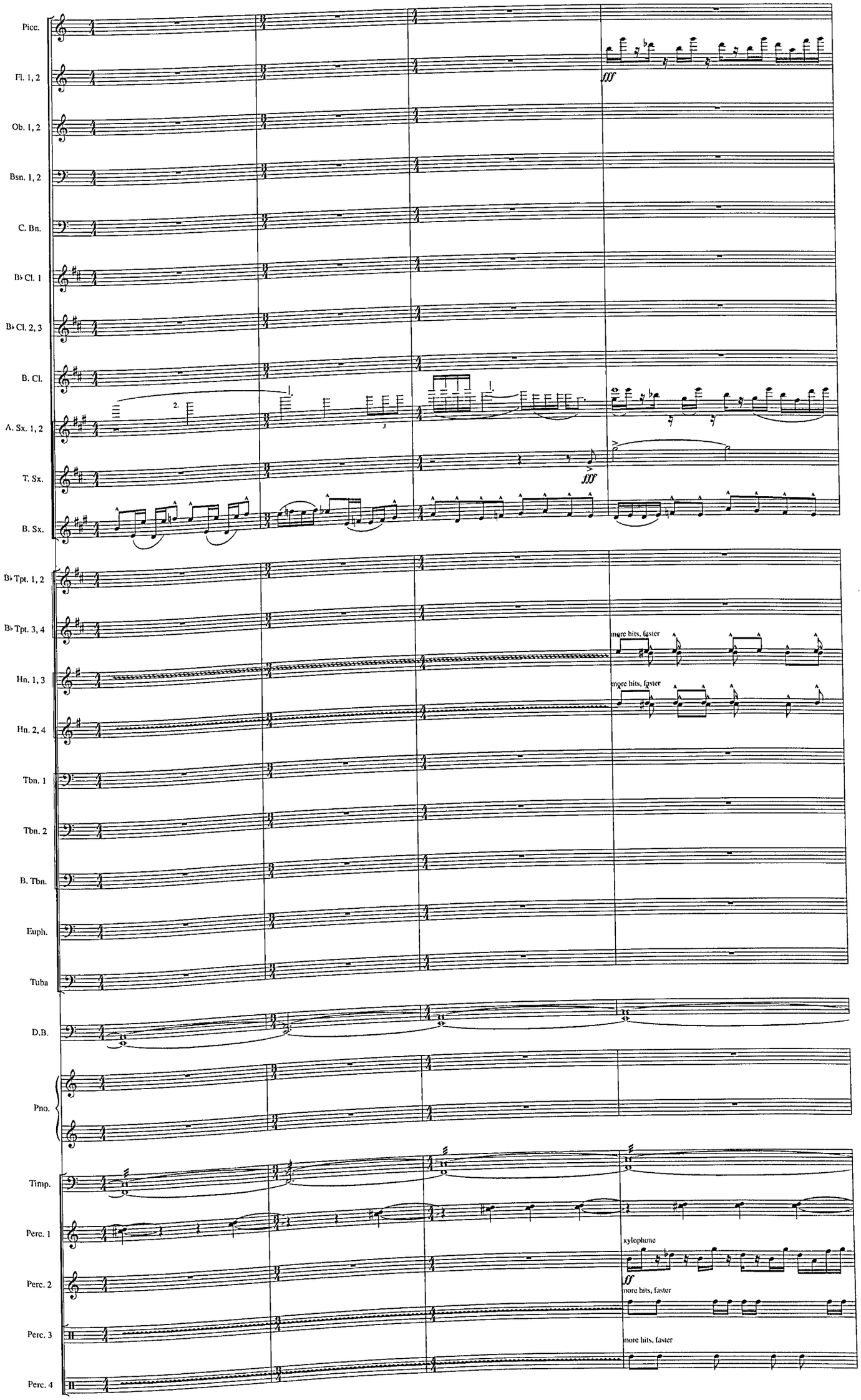
Perc. 3

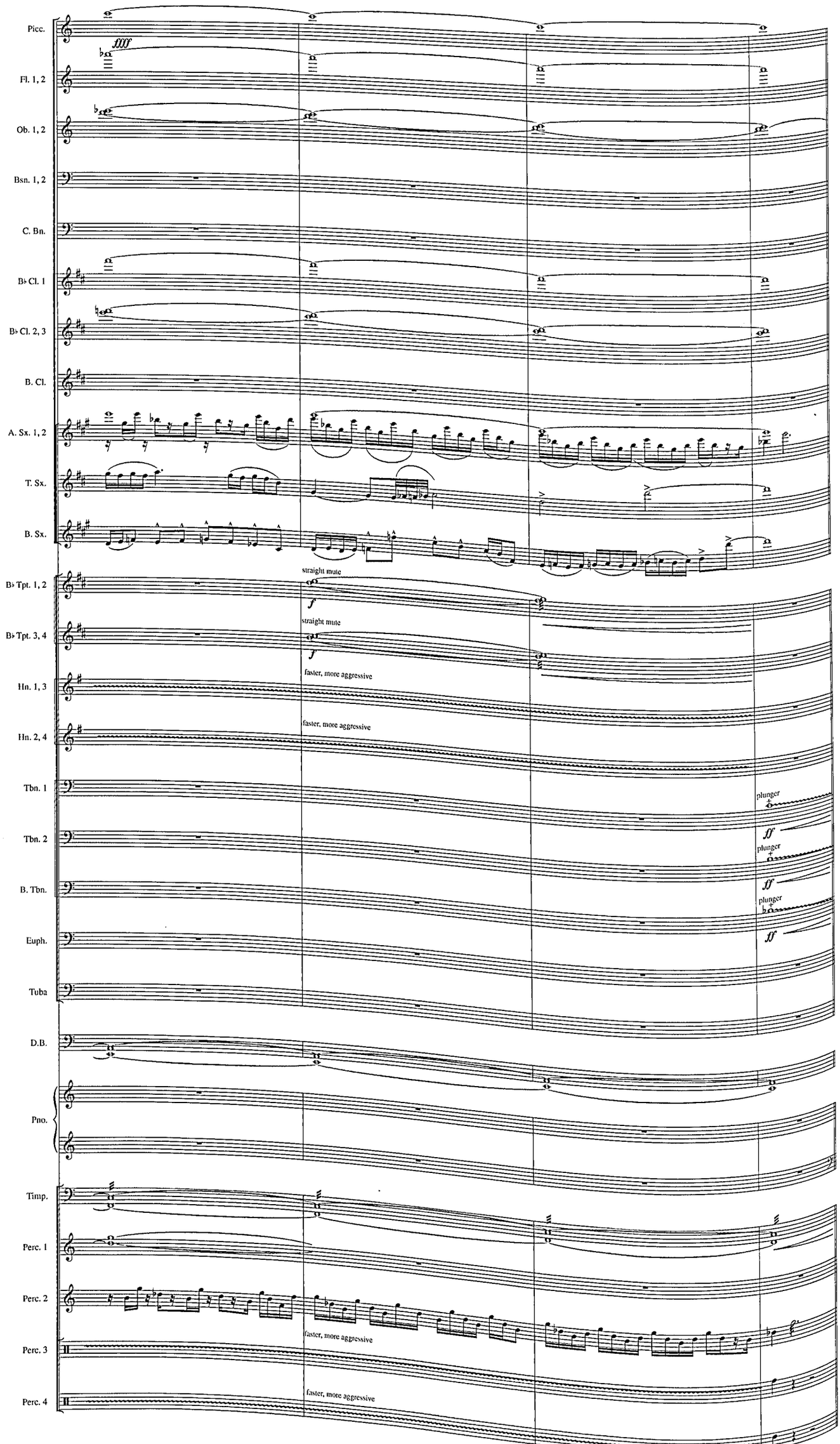
Perc. 4

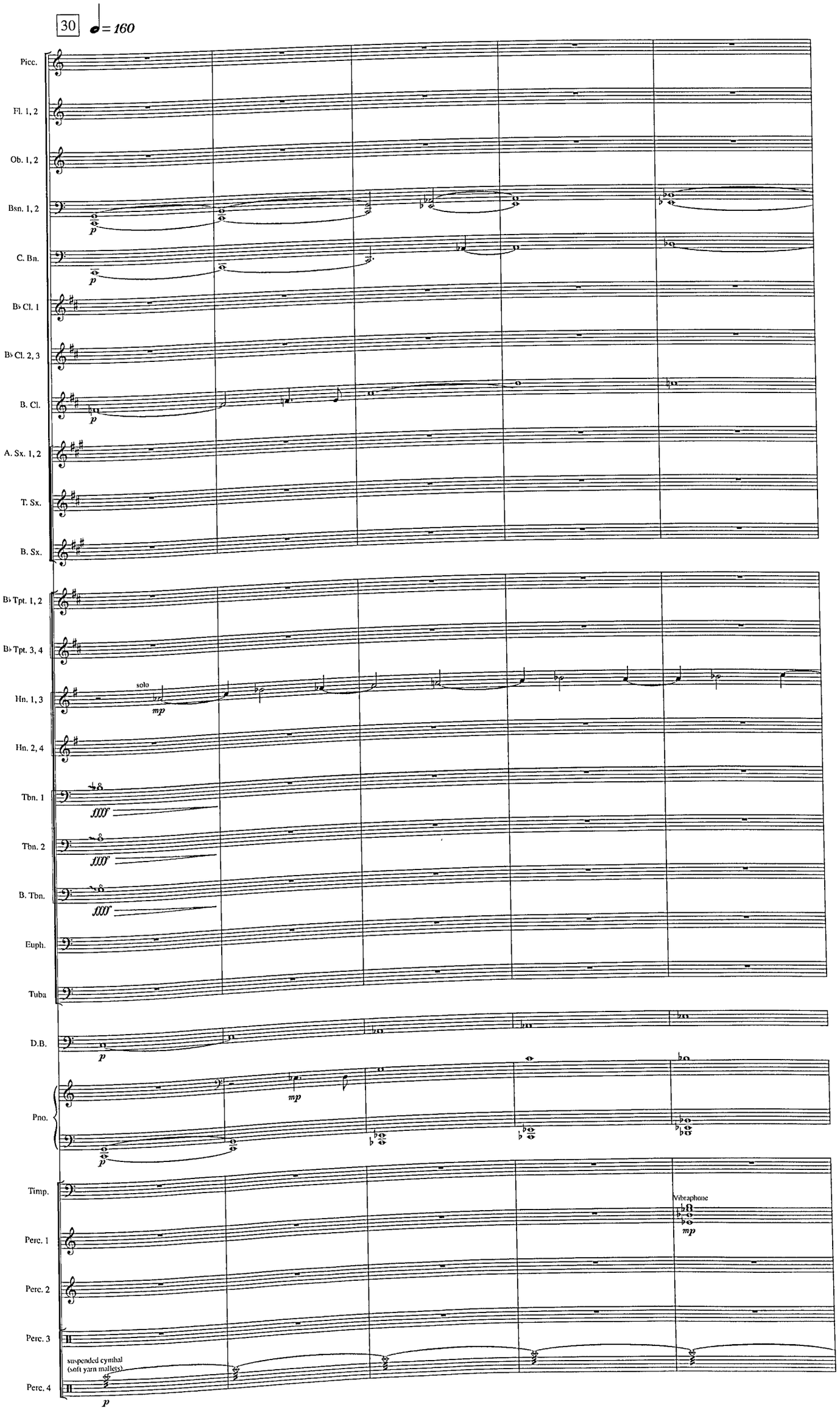
improvised hits--similar to before

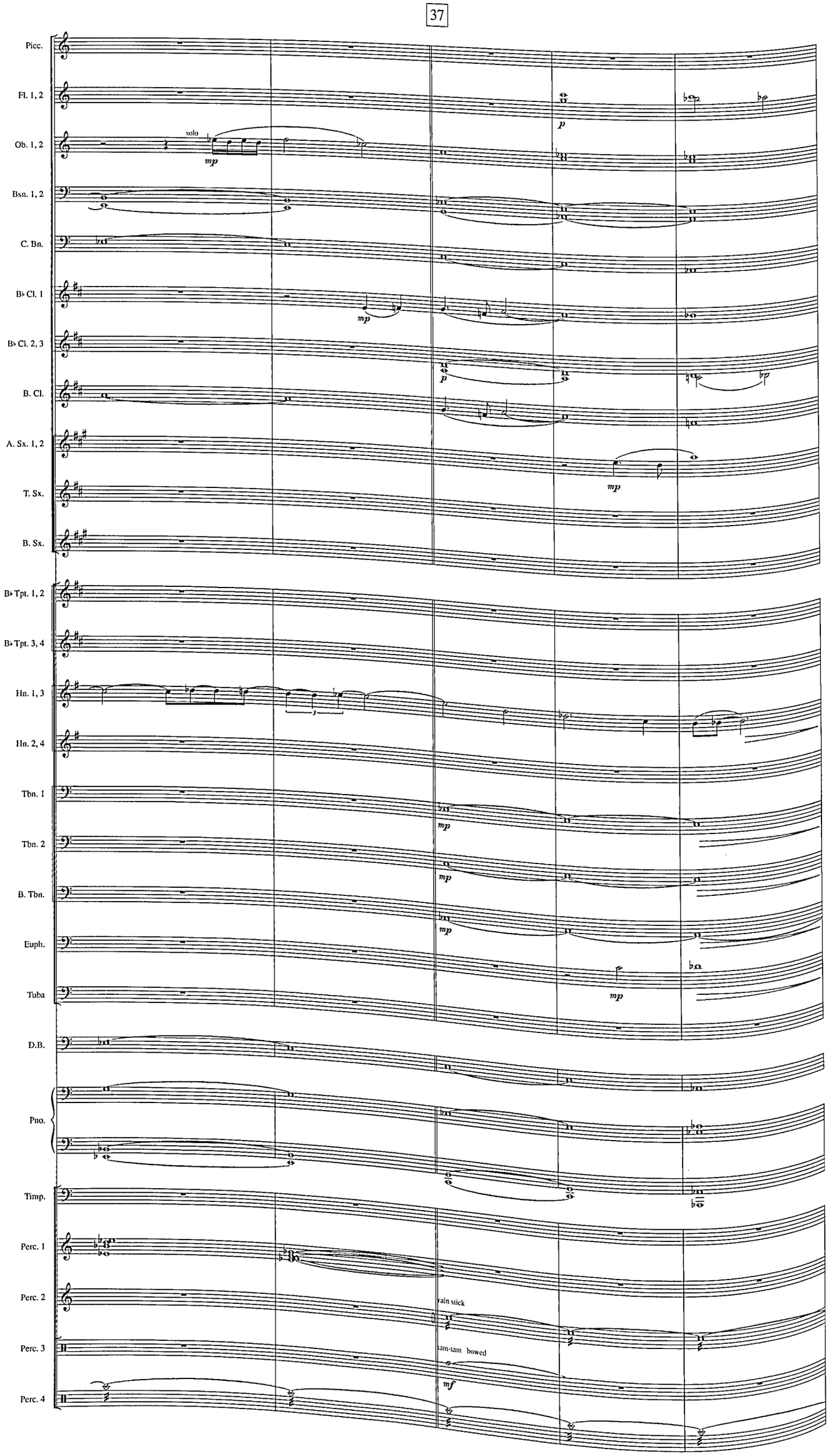

Picc.
Fl. 1, 2
Ob. 1, 2
Bsn. 1, 2
C. Bn.
B♭ Cl. 1
B♭ Cl. 2, 3
B. Cl.
A. Sx. 1, 2
T. Sx.
B. Sx.
B♭ Tpt. 1, 2
B♭ Tpt. 3, 4
Hn. 1, 3
Hn. 2, 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tuba
D.B.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
fff
ff


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.
fff
approx. pitch
T. Sx.
B. Sx.
intense, gross solo
fff
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.
fff
Pno.
open hand clusters
8va
open hand clusters
Timp.
f
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

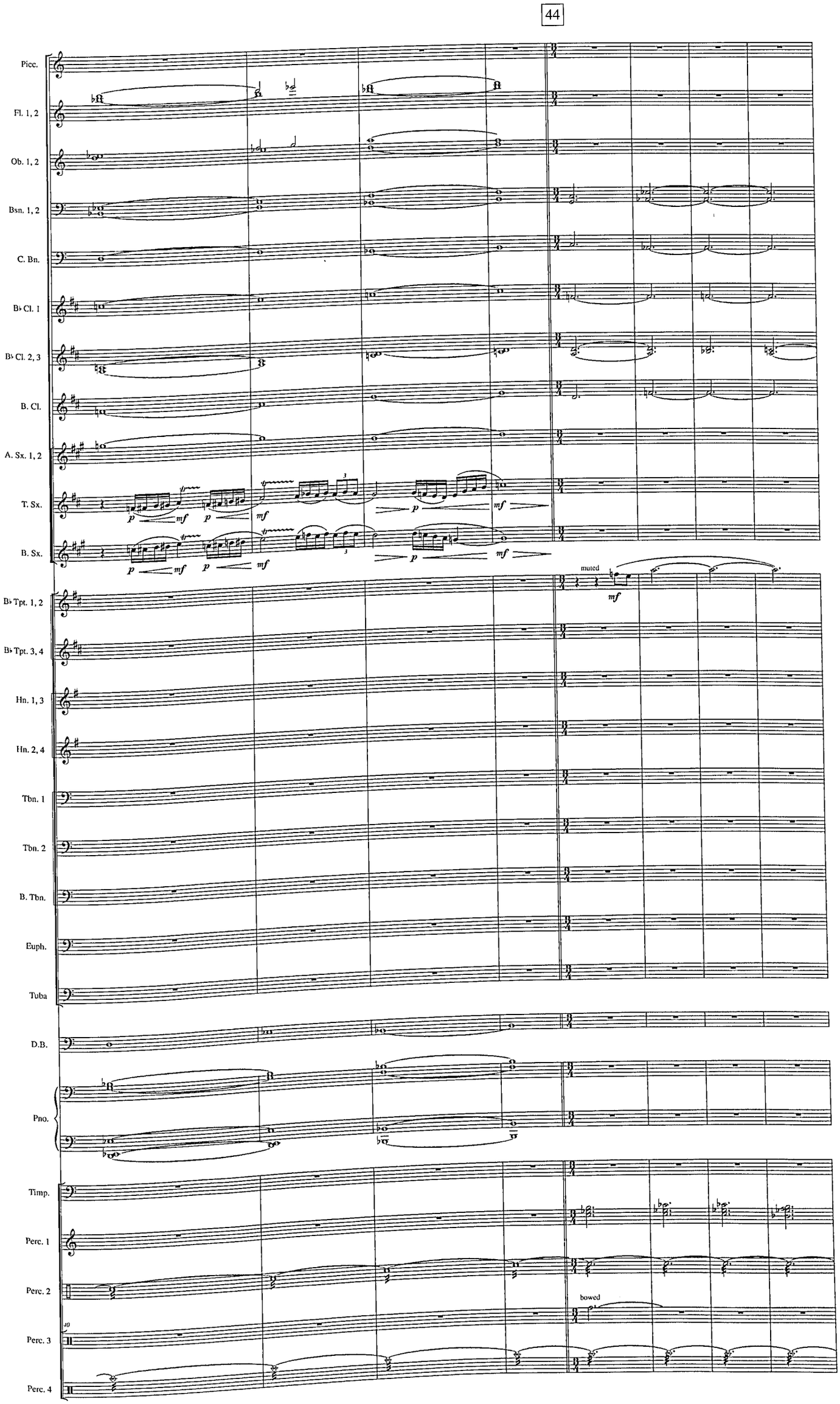

Picc.
Fl. 1, 2
fff
Ob. 1, 2
Bsn. 1, 2
C. Bn.
B♭ Cl. 1
B♭ Cl. 2, 3
B. Cl.
A. Sx. 1, 2
T. Sx.
fff
B. Sx.
B♭ Tpt. 1, 2
B♭ Tpt. 3, 4
more hits, faster
Hn. 1, 3
more hits, faster
Hn. 2, 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tuba
D.B.
Pno.
Timp.
Perc. 1
xylophone
Perc. 2
ff
more hits, faster
Perc. 3
more hits, faster
Perc. 4

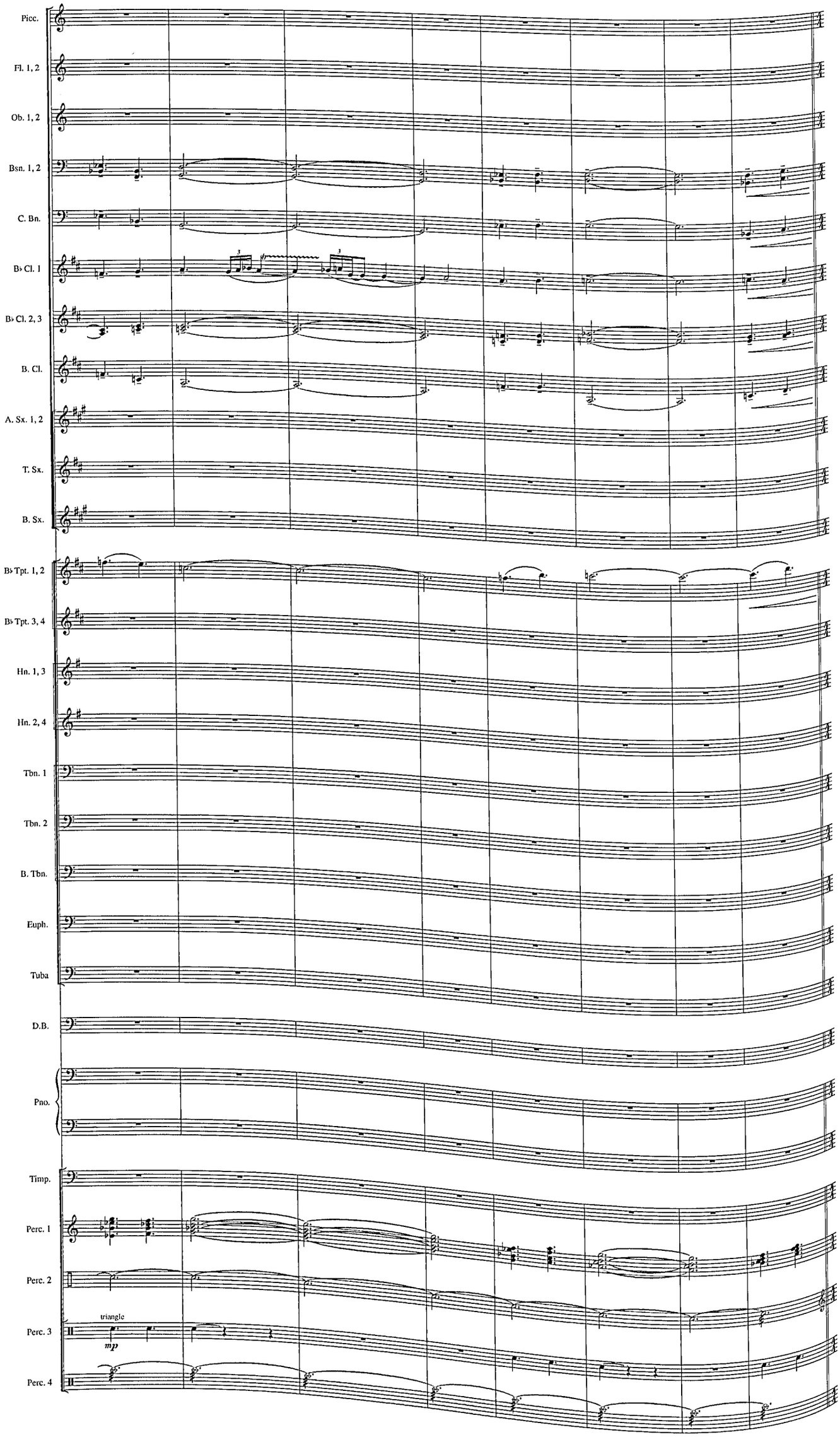

Picc.
Fl. 1, 2
Ob. 1, 2
Bsn. 1, 2
C. Bn.
B♭ Cl. 1
B♭ Cl. 2, 3
B. Cl.
A. Sx. 1, 2
T. Sx.
B. Sx.
B♭ Tpt. 1, 2
B♭ Tpt. 3, 4
Hn. 1, 3
Hn. 2, 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tuba
D.B.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
straight mute
straight mute
faster, more aggressive
faster, more aggressive
plunger
plunger
plunger
faster, more aggressive
faster, more aggressive

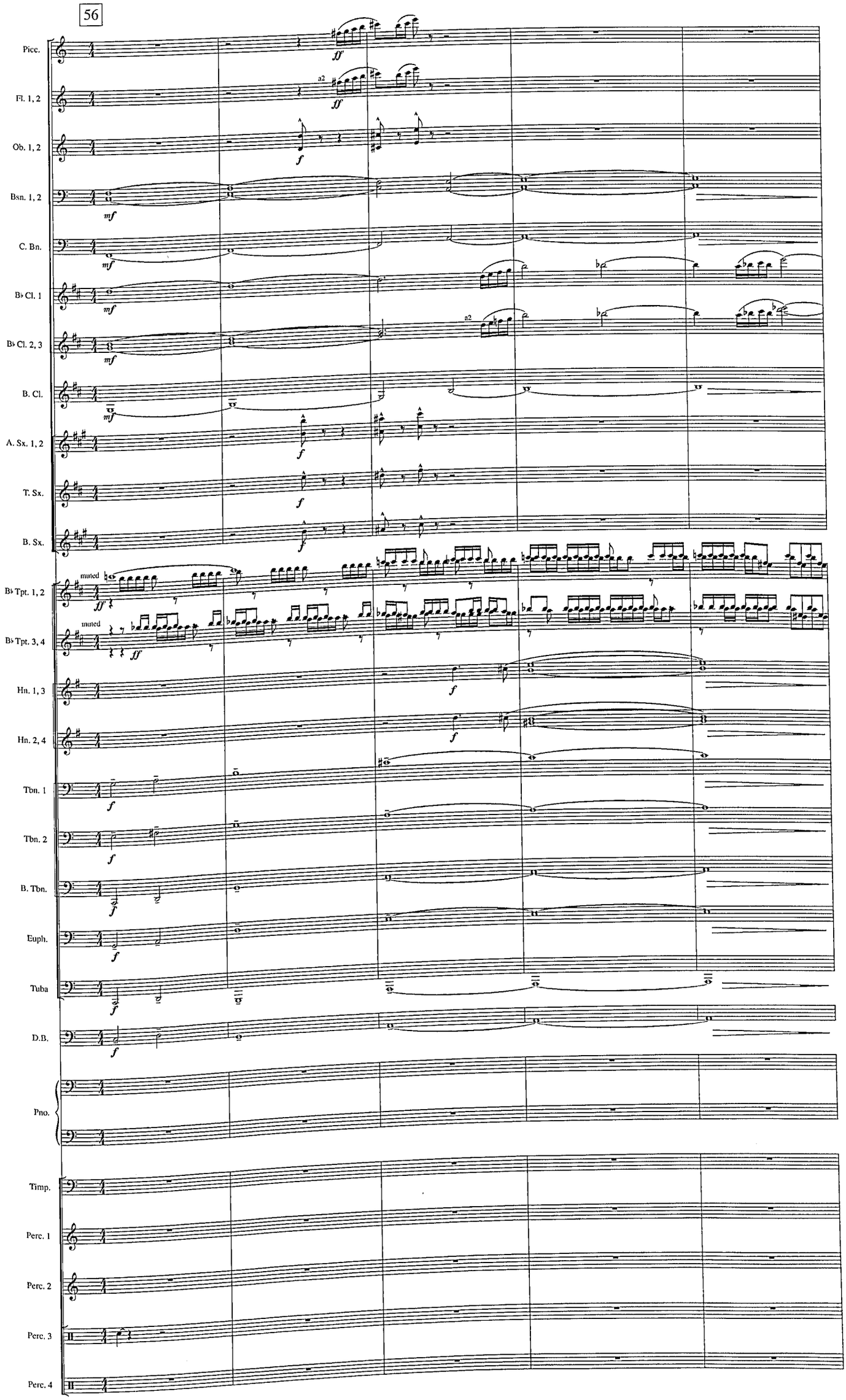

30
♩= 160
Picc.
Fl. 1, 2
Ob. 1, 2
Bsn. 1, 2
C. Bn.
B♭ Cl. 1
B♭ Cl. 2, 3
B. Cl.
A. Sx. 1, 2
T. Sx.
B. Sx.
B♭ Tpt. 1, 2
B♭ Tpt. 3, 4
Hn. 1, 3
Hn. 2, 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tuba
D.B.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
solo
mp
fffff
p
Vibraphone
suspended cymbal
(soft yarn mallet(s))

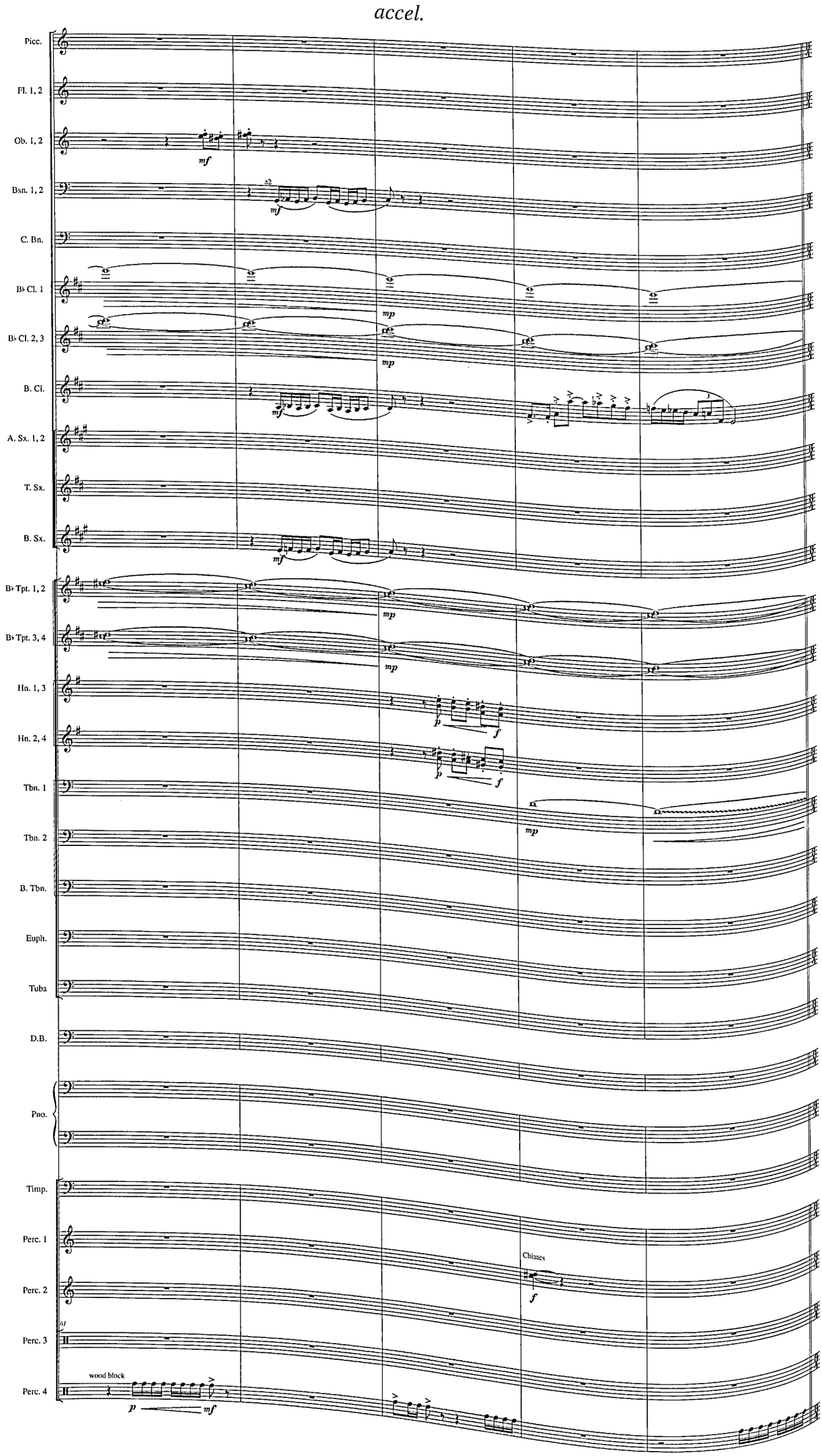

37
Picc.
Fl. 1, 2
Ob. 1, 2
solo
mp
Bsn. 1, 2
C. Bn.
B♭ Cl. 1
mp
B♭ Cl. 2, 3
p
B. Cl.
A. Sx. 1, 2
mp
T. Sx.
B. Sx.
B♭ Tpt. 1, 2
B♭ Tpt. 3, 4
Hn. 1, 3
Hn. 2, 4
Tbn. 1
mp
Tbn. 2
mp
B. Tbn.
mp
Euph.
Tuba
mp
D.B.
Pno.
Timp.
Perc. 1
Perc. 2
rain stick
Perc. 3
tam-tam bowed
mf
Perc. 4

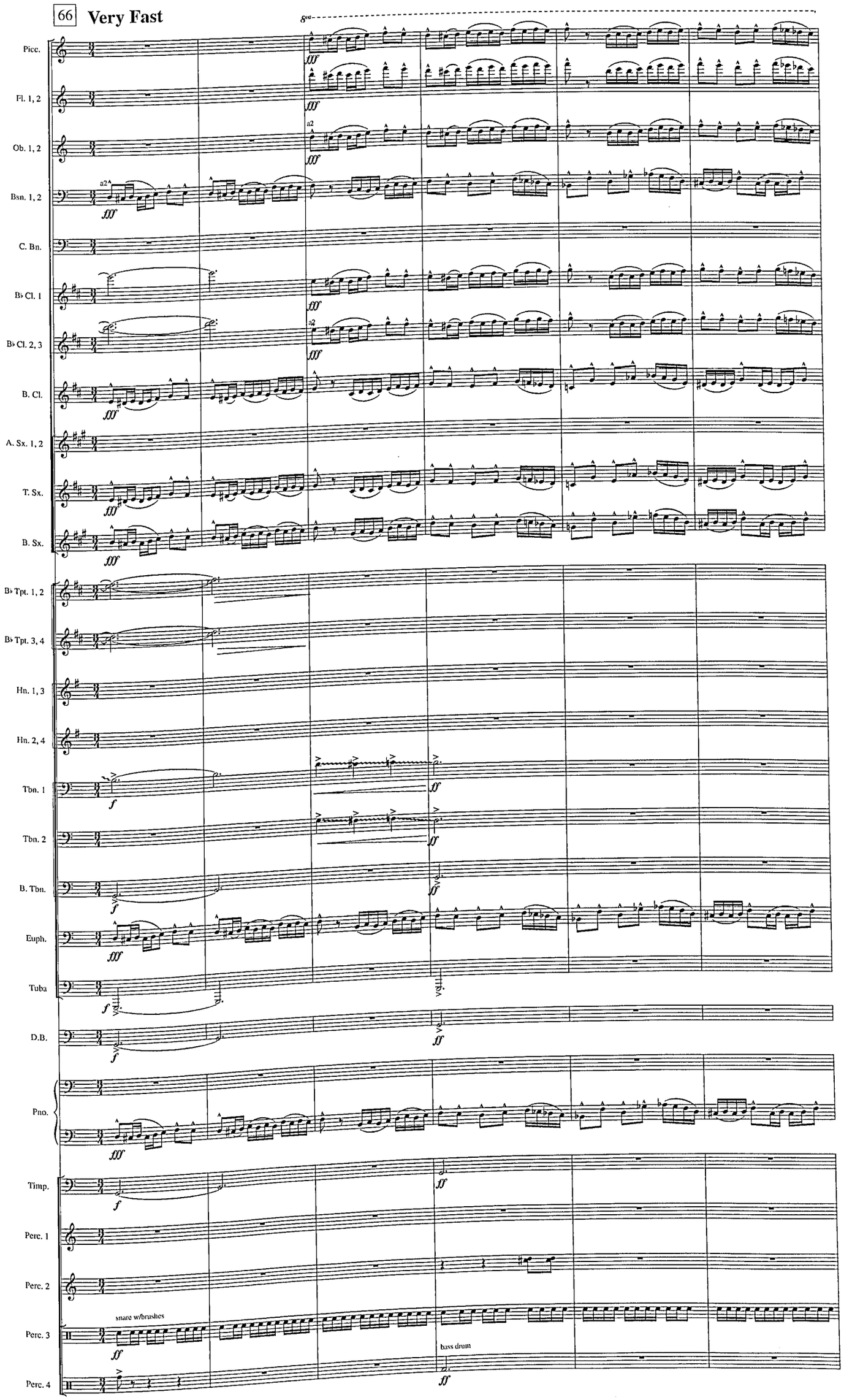
Scenes From Dreams Movement 3

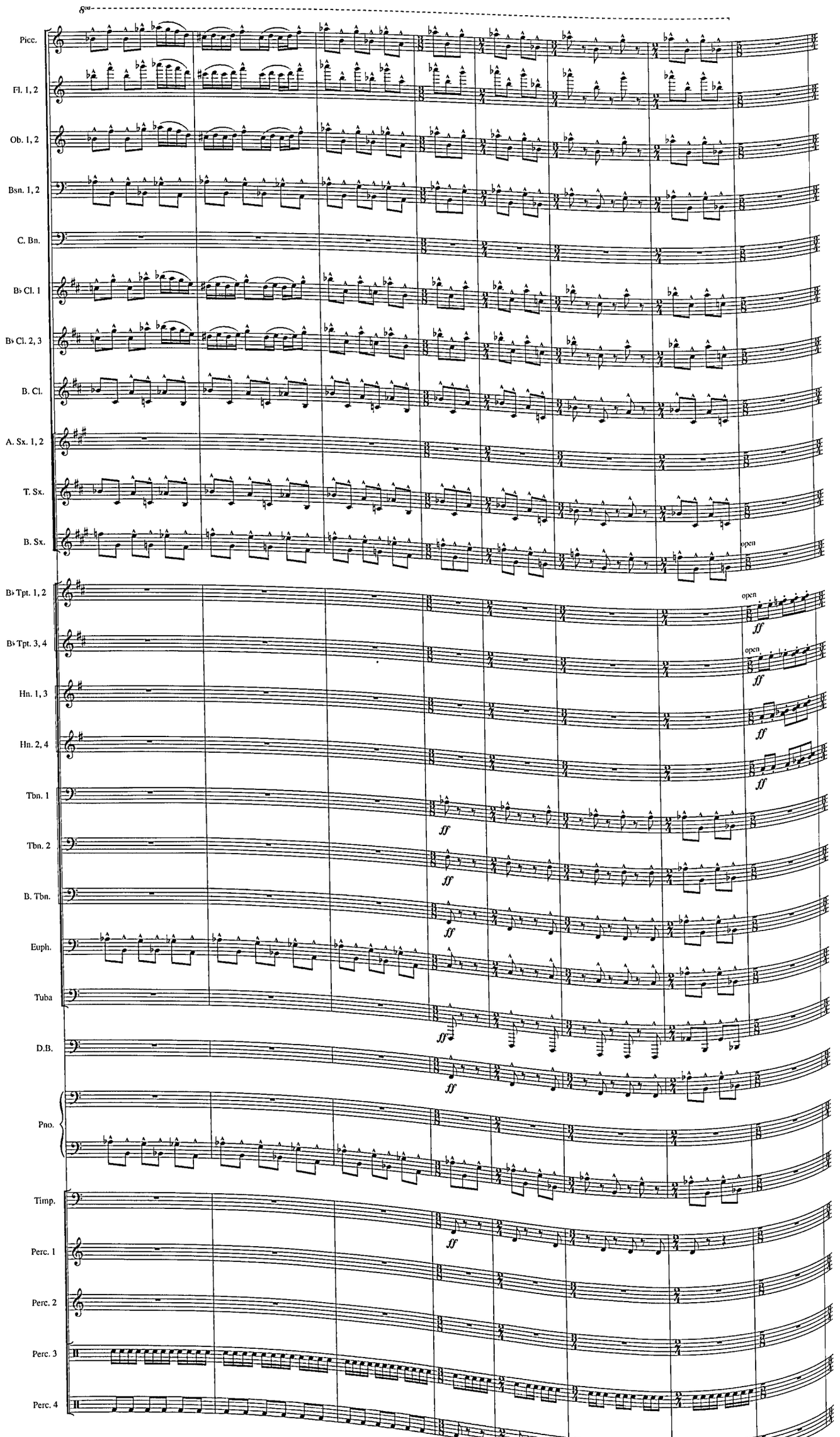


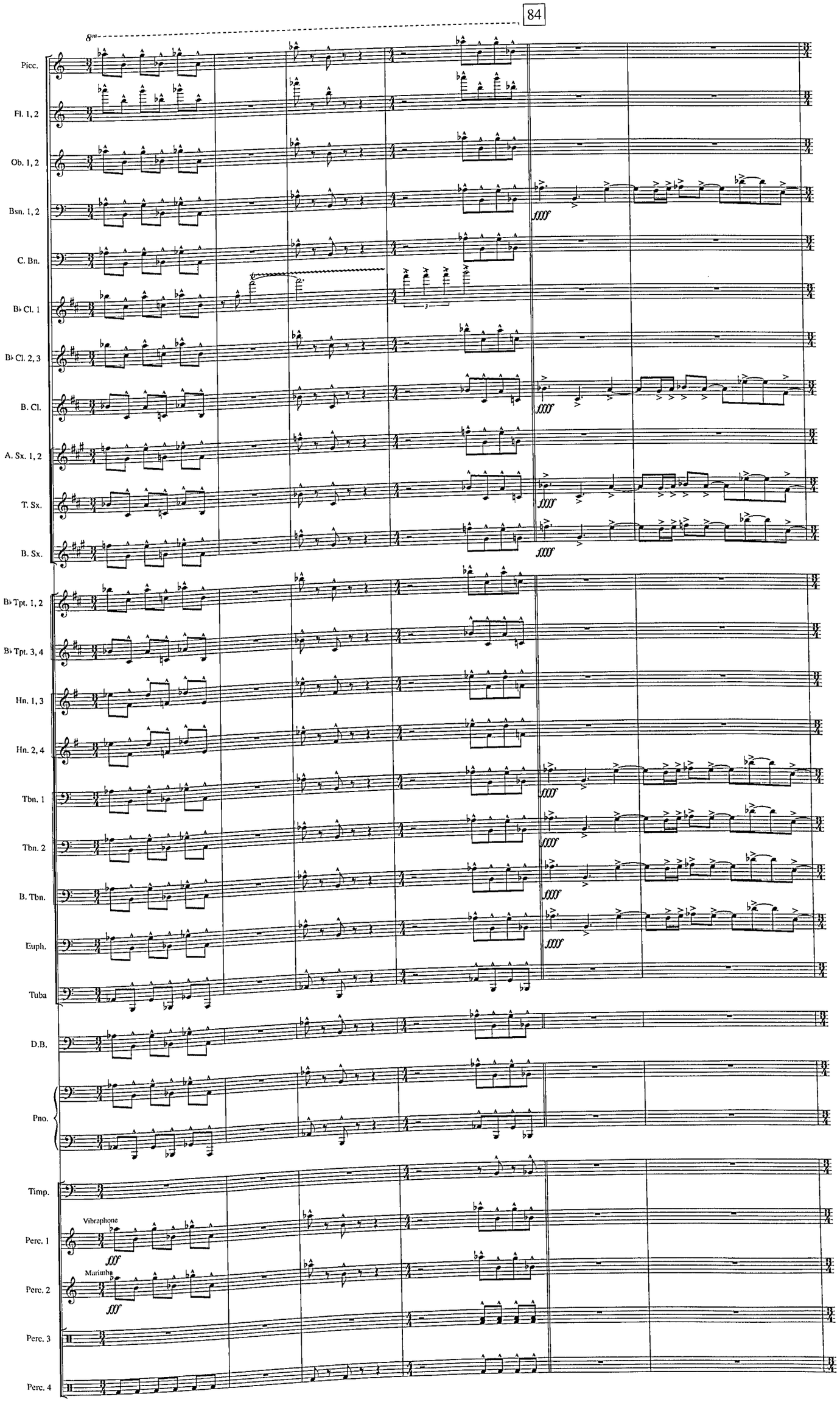

Picc.
Fl. 1, 2
Ob. 1, 2
Bsn. 1, 2
C. Bn.
B♭ Cl. 1
B♭ Cl. 2, 3
B. Cl.
A. Sx. 1, 2
T. Sx.
B. Sx.
B♭ Tpt. 1, 2
B♭ Tpt. 3, 4
Hn. 1, 3
Hn. 2, 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tuba
D.B.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
triangle
mp

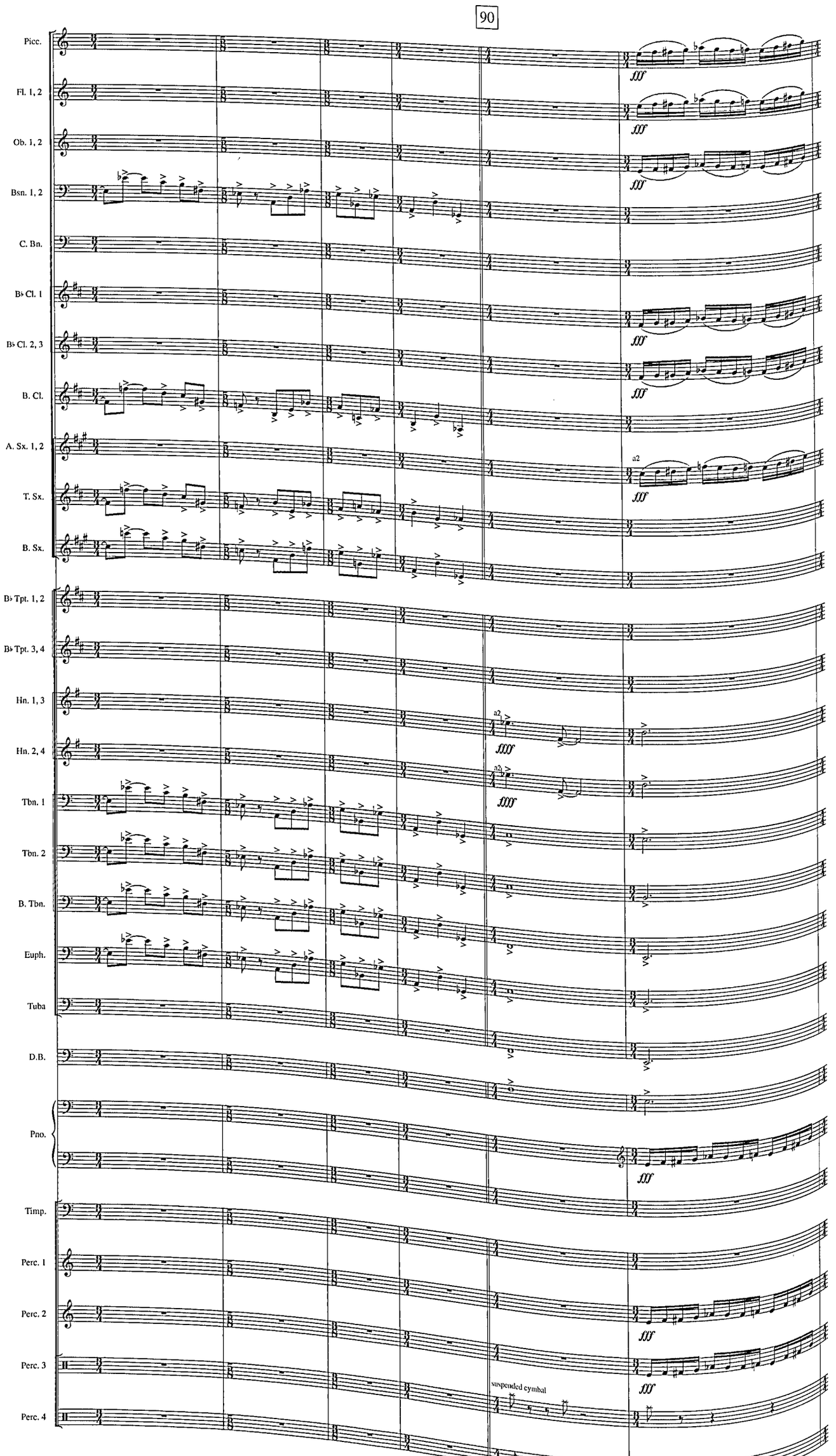

56
Picc.
Fl. 1, 2
Ob. 1, 2
Bsn. 1, 2
C. Bn.
B♭ Cl. 1
B♭ Cl. 2, 3
B. Cl.
A. Sx. 1, 2
T. Sx.
B. Sx.
B♭ Tpt. 1, 2
B♭ Tpt. 3, 4
Hn. 1, 3
Hn. 2, 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tuba
D.B.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
muted
a2

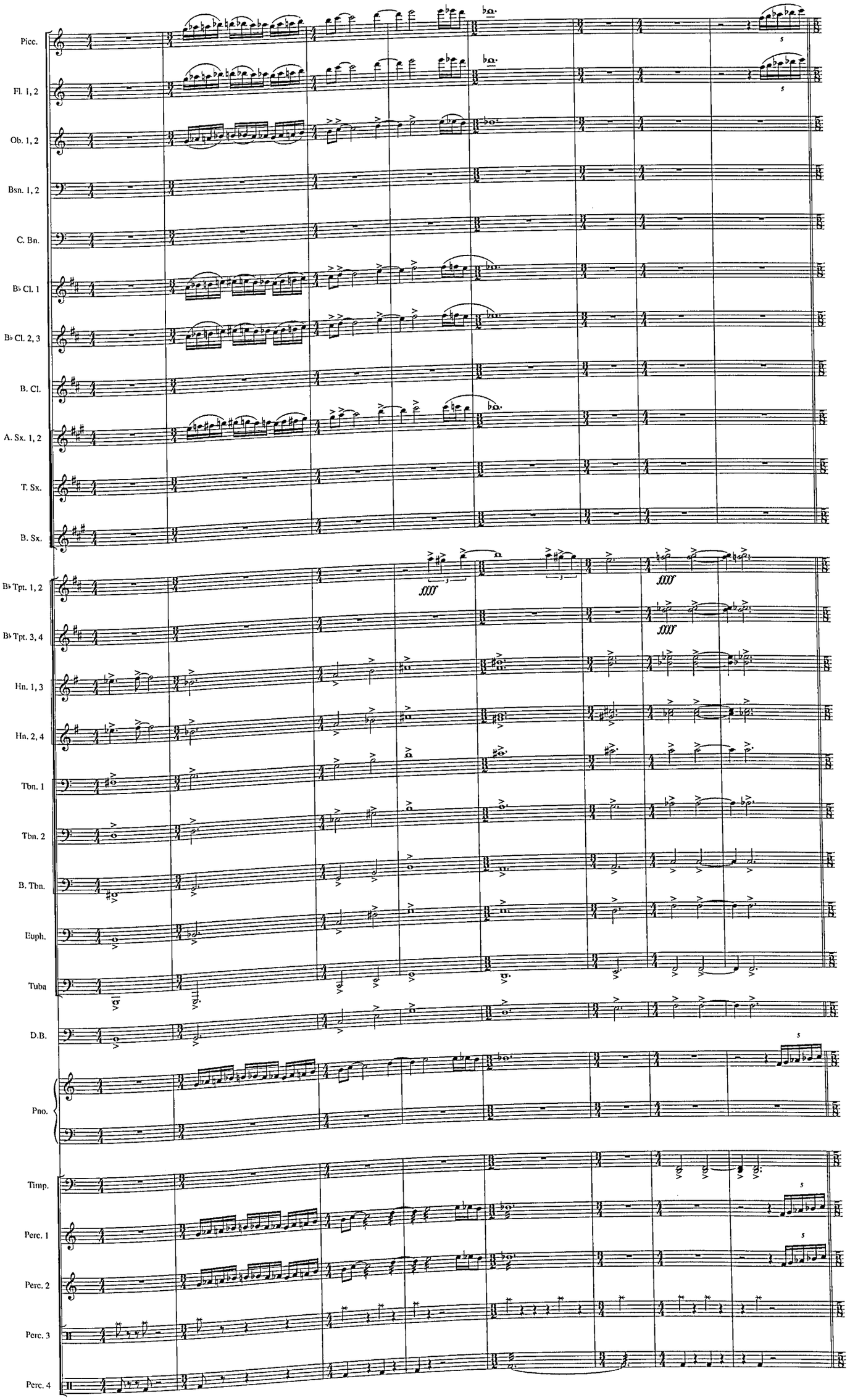

accel.
Picc.
Fl. 1, 2
Ob. 1, 2
Bsn. 1, 2
C. Bn.
B♭ Cl. 1
B♭ Cl. 2, 3
B. Cl.
A. Sx. 1, 2
T. Sx.
B. Sx.
B♭ Tpt. 1, 2
B♭ Tpt. 3, 4
Hn. 1, 3
Hn. 2, 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tuba
D.B.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
a2
mf
mp
f
p
Chimes
wood block

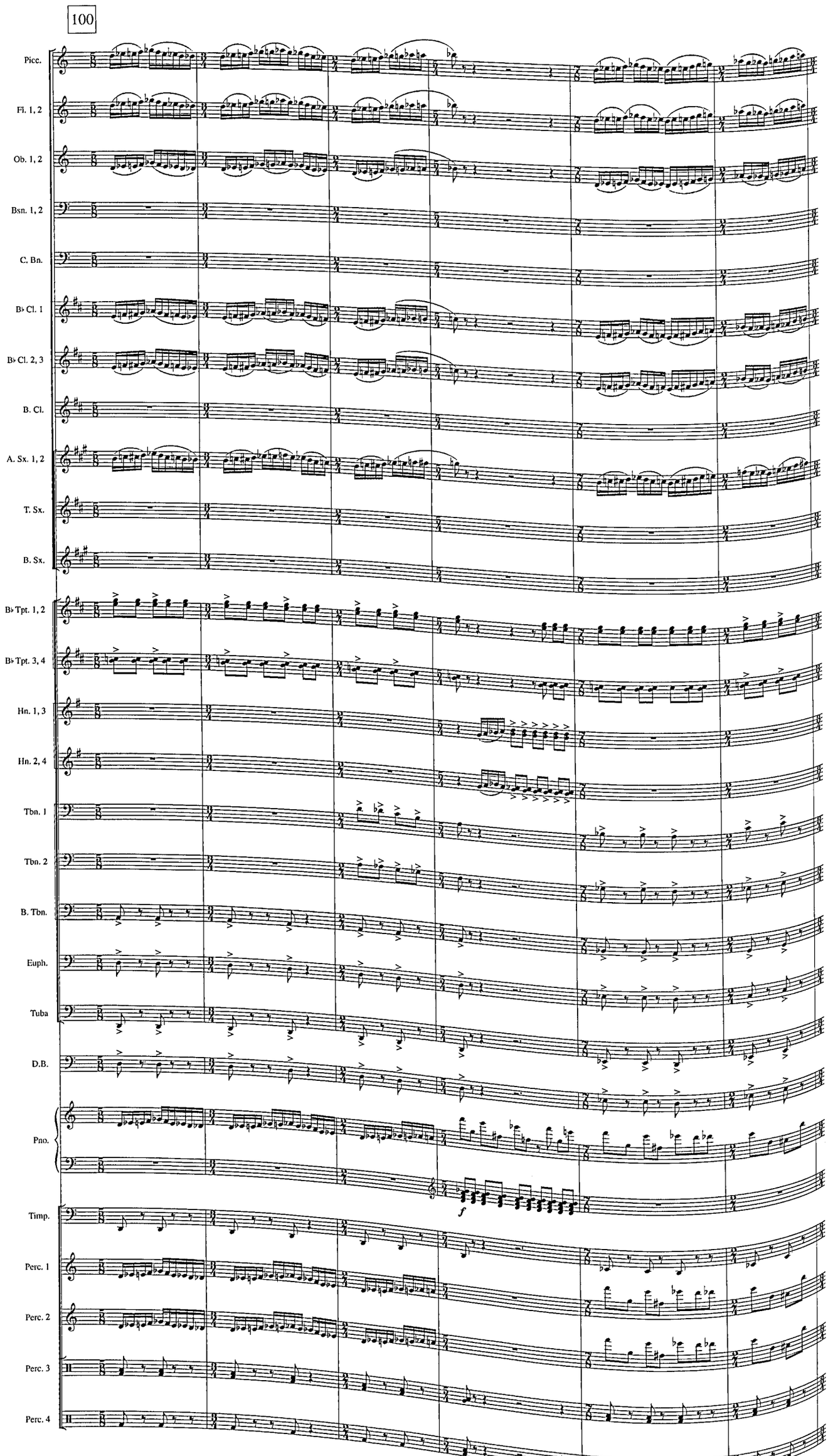

66 Very Fast
8va
Picc.
Fl. 1, 2
Ob. 1, 2
Bsn. 1, 2
C. Bn.
B♭ Cl. 1
B♭ Cl. 2, 3
B. Cl.
A. Sx. 1, 2
T. Sx.
B. Sx.
B♭ Tpt. 1, 2
B♭ Tpt. 3, 4
Hn. 1, 3
Hn. 2, 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tuba
D.B.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
fff
ff
f
a2
snare w/brushes
bass drum

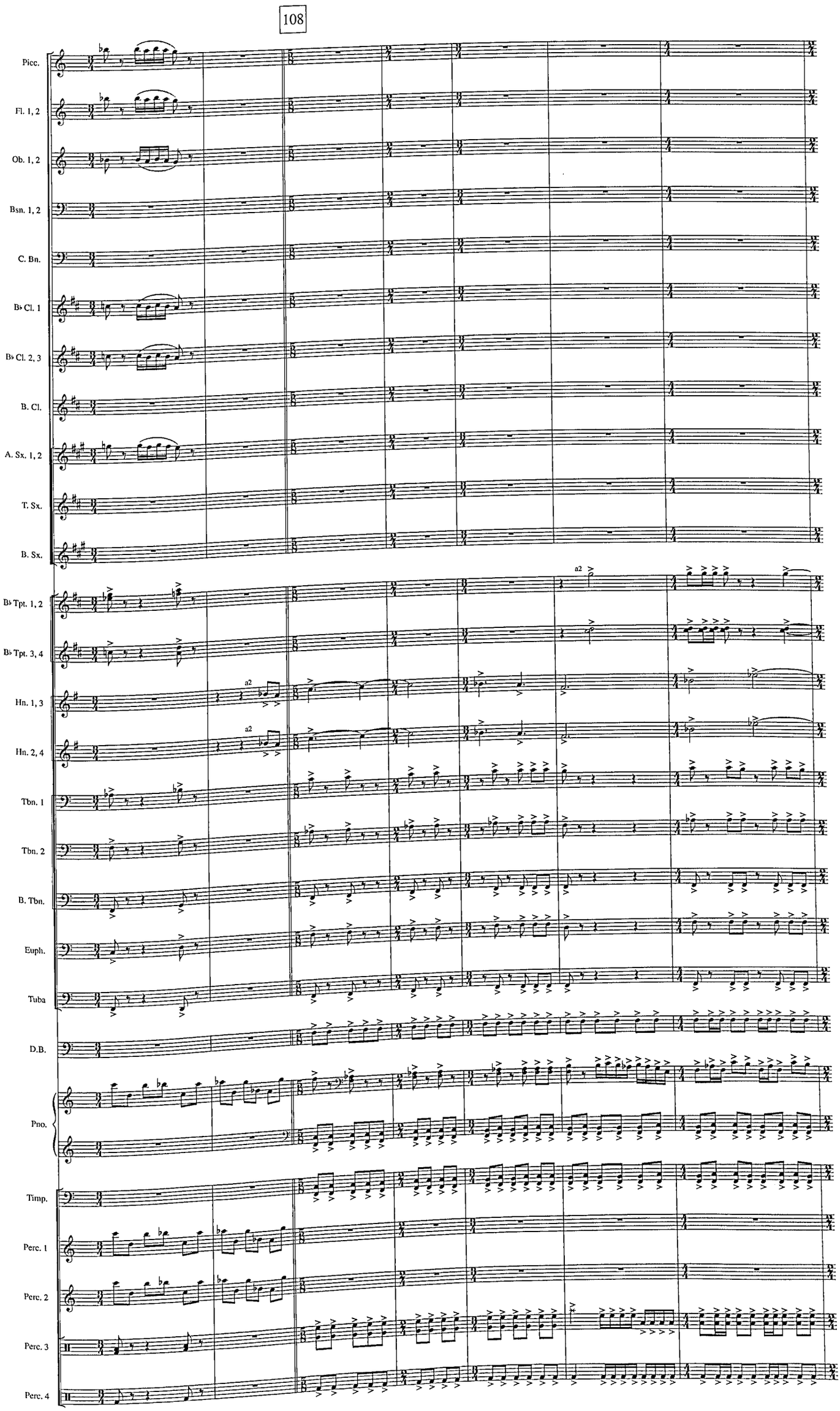

8va
Picc.
Fl. 1, 2
Ob. 1, 2
Bsn. 1, 2
C. Bn.
B♭ Cl. 1
B♭ Cl. 2, 3
B. Cl.
A. Sx. 1, 2
T. Sx.
B. Sx.
open
B♭ Tpt. 1, 2
B♭ Tpt. 3, 4
Hn. 1, 3
Hn. 2, 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tuba
D.B.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
ff

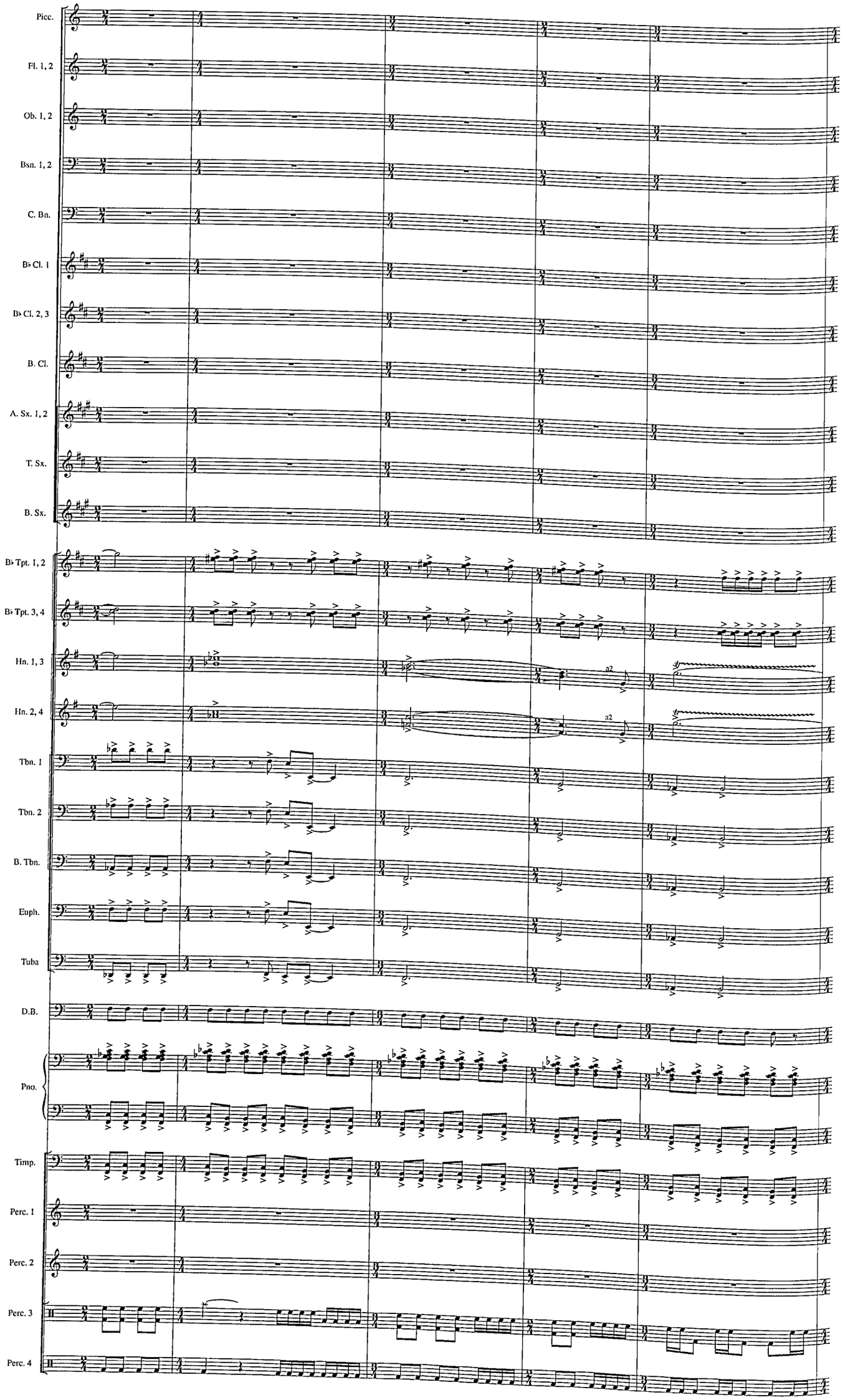

84
Picc.
Fl. 1, 2
Ob. 1, 2
Bsn. 1, 2
C. Bn.
B♭ Cl. 1
B♭ Cl. 2, 3
B. Cl.
A. Sx. 1, 2
T. Sx.
B. Sx.
B♭ Tpt. 1, 2
B♭ Tpt. 3, 4
Hn. 1, 3
Hn. 2, 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tuba
D.B.
Pno.
Timp.
Vibraphone
Perc. 1
Marimba
Perc. 2
Perc. 3
Perc. 4

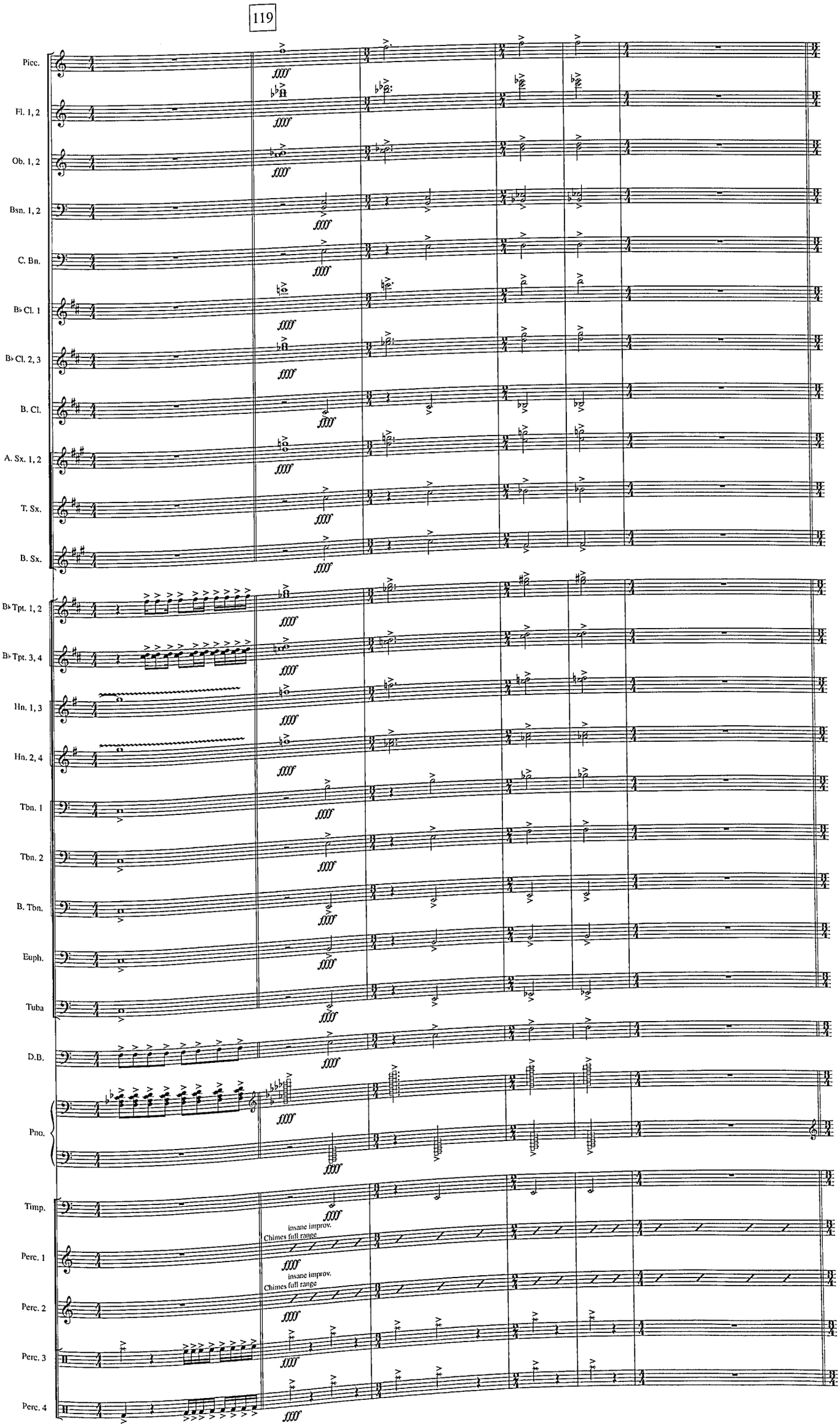

90
Picc.
Fl. 1, 2
Ob. 1, 2
Bsn. 1, 2
C. Bn.
B♭ Cl. 1
B♭ Cl. 2, 3
B. Cl.
A. Sx. 1, 2
T. Sx.
B. Sx.
B♭ Tpt. 1, 2
B♭ Tpt. 3, 4
Hn. 1, 3
Hn. 2, 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tuba
D.B.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
fff
a2
ffff
suspended cymbal

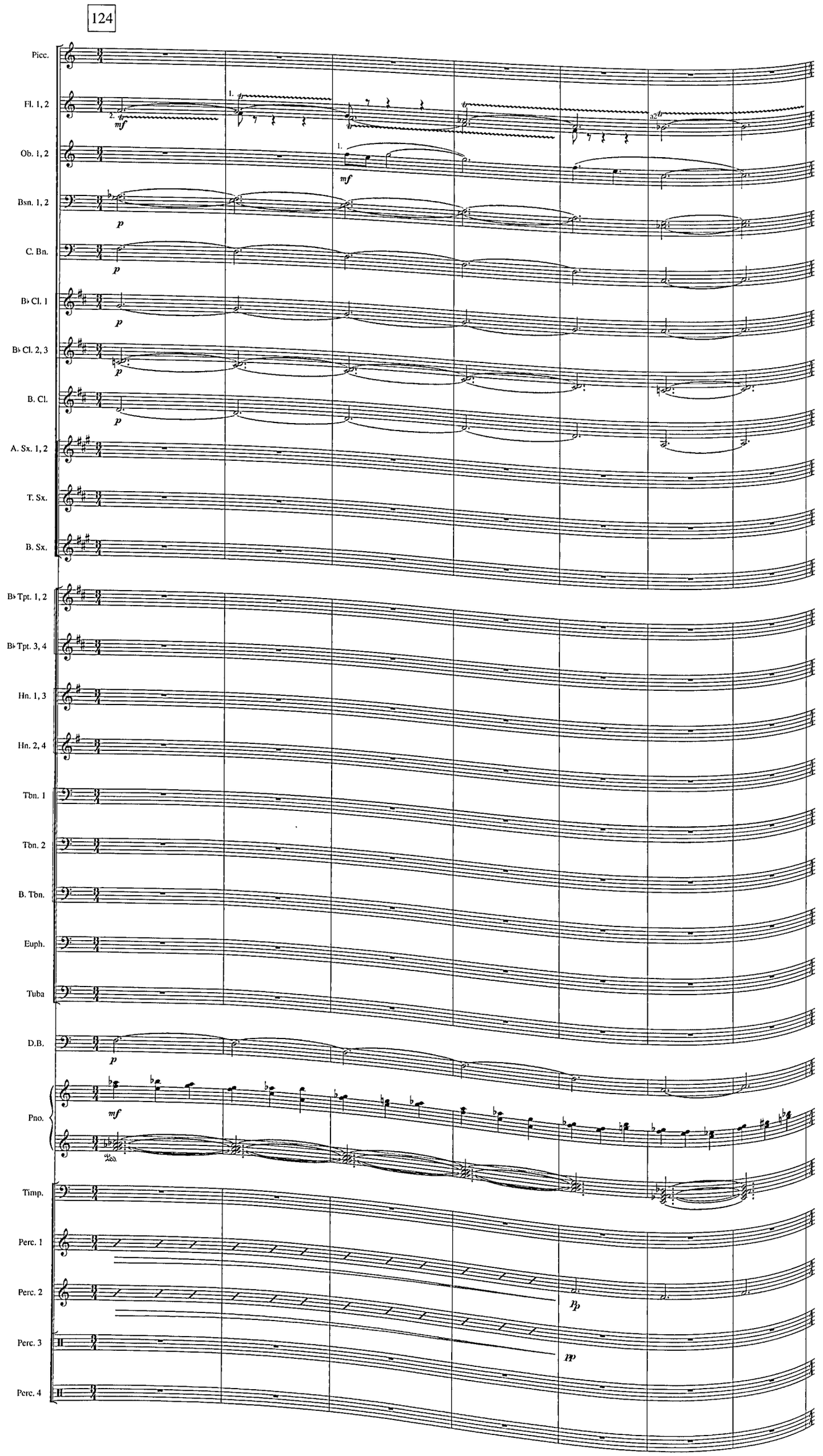

Picc.
Fl. 1, 2
Ob. 1, 2
Bsn. 1, 2
C. Bn.
B♭ Cl. 1
B♭ Cl. 2, 3
B. Cl.
A. Sx. 1, 2
T. Sx.
B. Sx.
B♭ Tpt. 1, 2
B♭ Tpt. 3, 4
Hn. 1, 3
Hn. 2, 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tuba
D.B.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4


100
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.
f
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

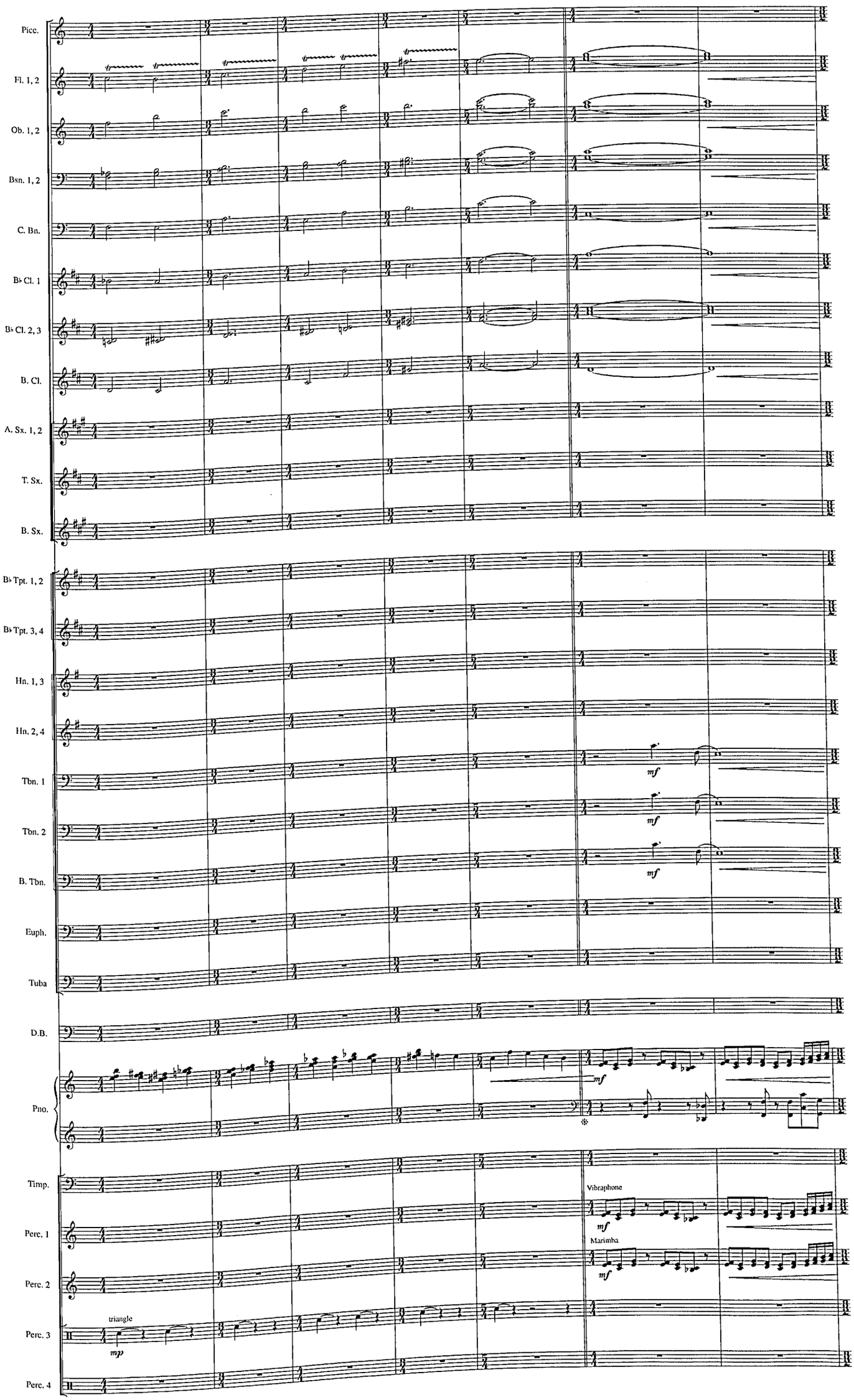

108
Picc.
Fl. 1, 2
Ob. 1, 2
Bsn. 1, 2
C. Bn.
B♭ Cl. 1
B♭ Cl. 2, 3
B. Cl.
A. Sx. 1, 2
T. Sx.
B. Sx.
B♭ Tpt. 1, 2
B♭ Tpt. 3, 4
Hn. 1, 3
Hn. 2, 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tuba
D.B.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
a2

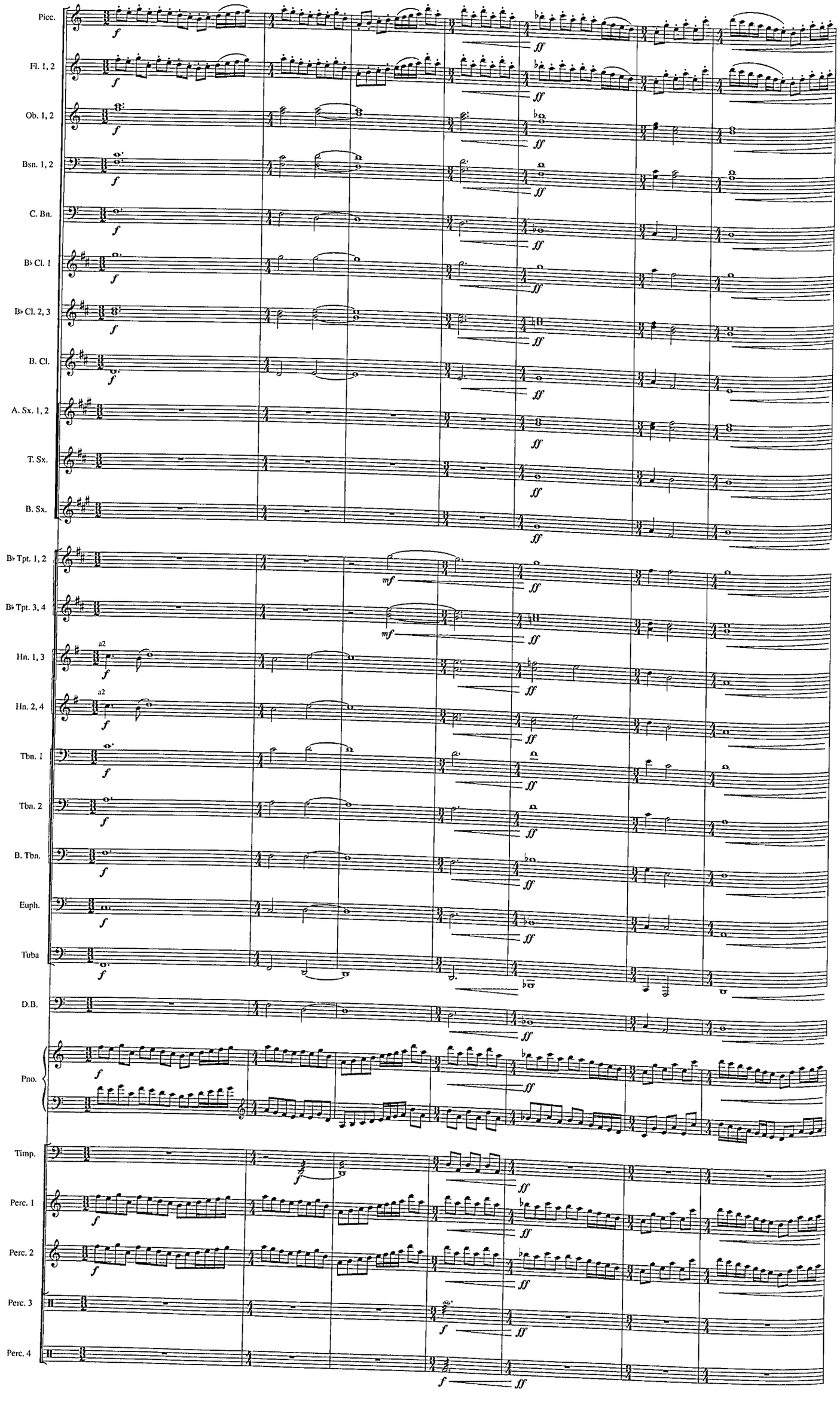

Picc.
Fl. 1, 2
Ob. 1, 2
Bsn. 1, 2
C. Bn.
B♭ Cl. 1
B♭ Cl. 2, 3
B. Cl.
A. Sx. 1, 2
T. Sx.
B. Sx.
B♭ Tpt. 1, 2
B♭ Tpt. 3, 4
Hn. 1, 3
Hn. 2, 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tuba
D.B.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
a2
a2

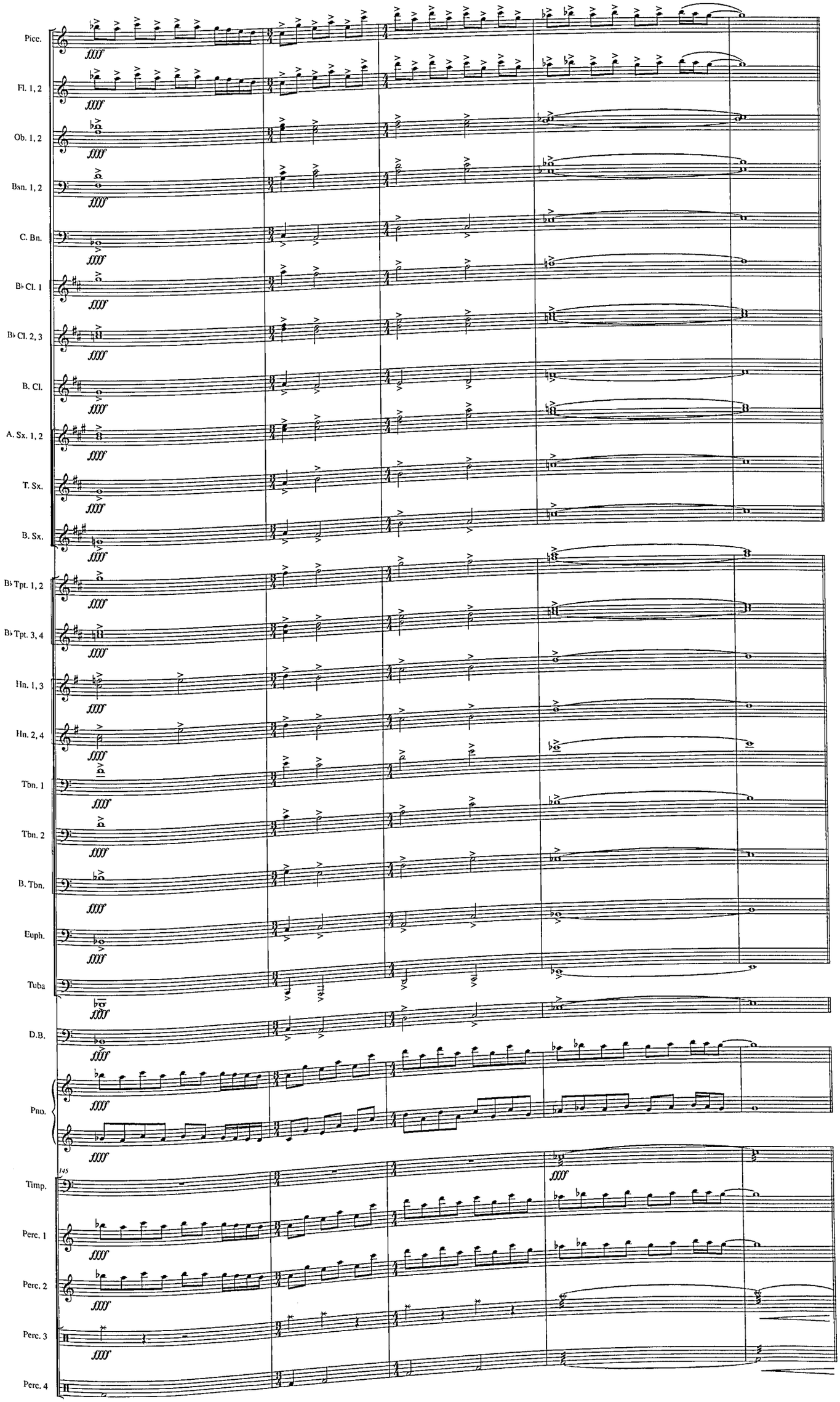

119
Picc.
Fl. 1, 2
Ob. 1, 2
Bsn. 1, 2
C. Bn.
B♭ Cl. 1
B♭ Cl. 2, 3
B. Cl.
A. Sx. 1, 2
T. Sx.
B. Sx.
B♭ Tpt. 1, 2
B♭ Tpt. 3, 4
Hn. 1, 3
Hn. 2, 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tuba
D.B.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
insane improv.
Chimes full range
insane improv.
Chimes full range

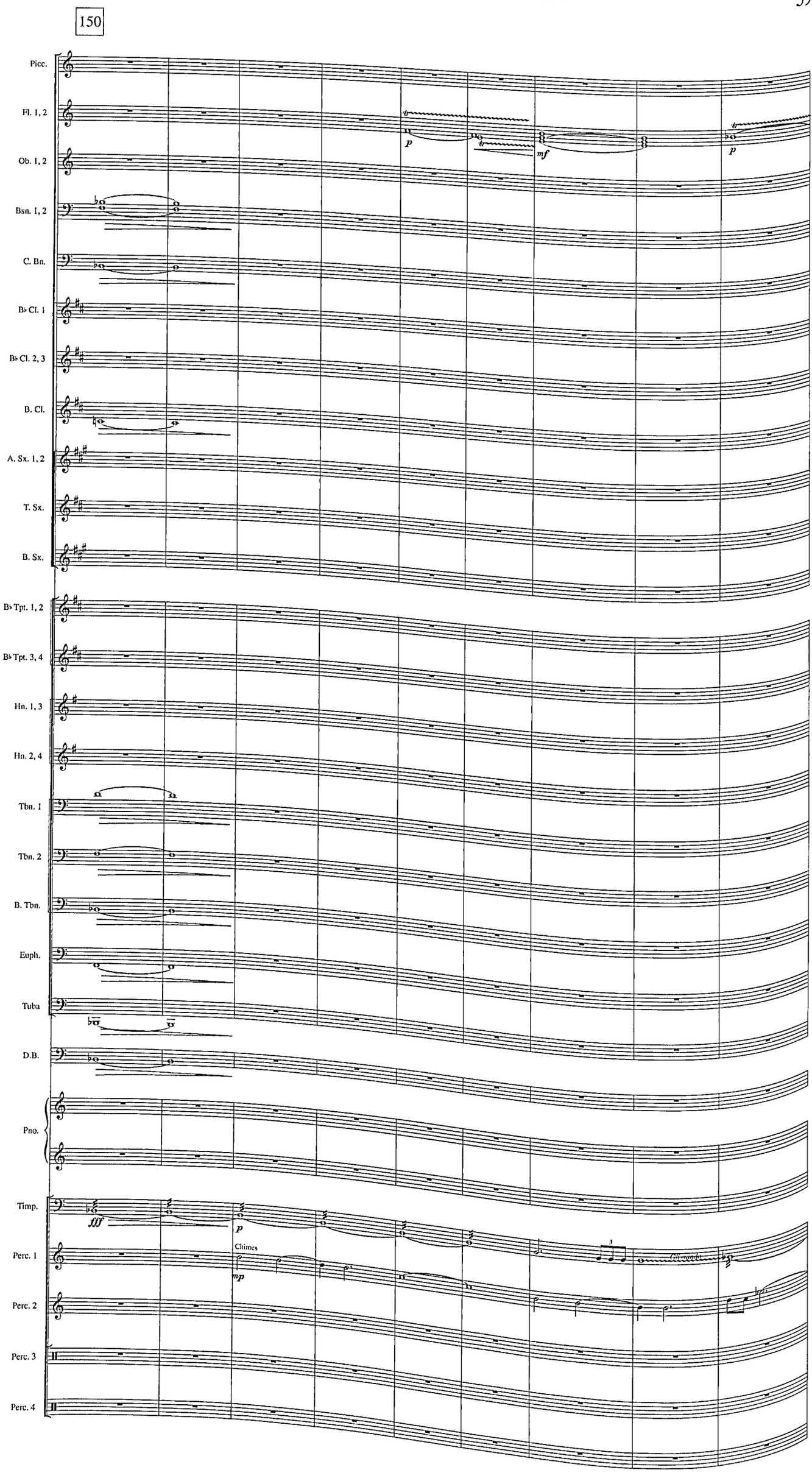

124
Picc.
Fl. 1, 2
Ob. 1, 2
Bsn. 1, 2
C. Bn.
B♭ Cl. 1
B♭ Cl. 2, 3
B. Cl.
A. Sx. 1, 2
T. Sx.
B. Sx.
B♭ Tpt. 1, 2
B♭ Tpt. 3, 4
Hn. 1, 3
Hn. 2, 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tuba
D.B.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
mf
p
Bp
pp

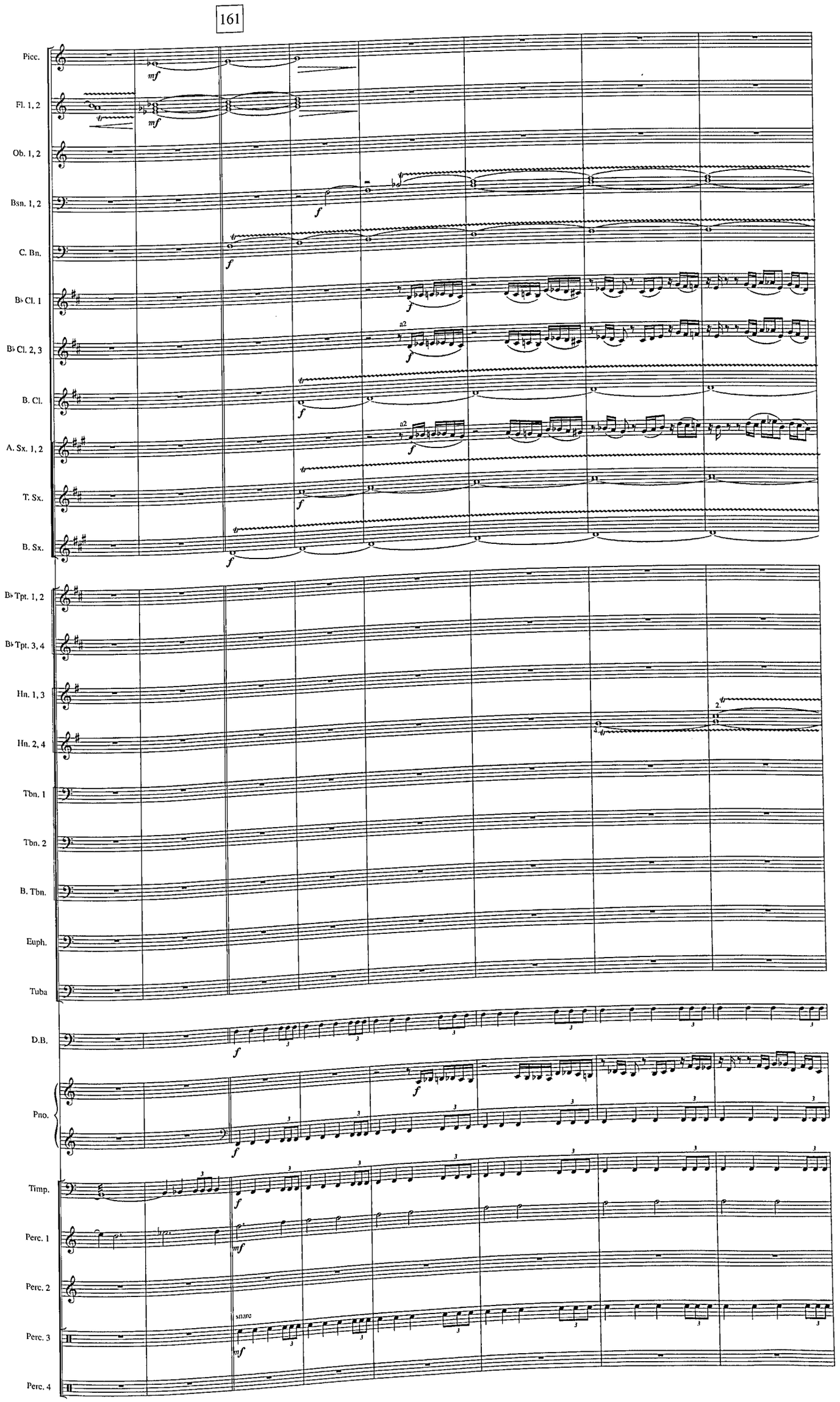
136

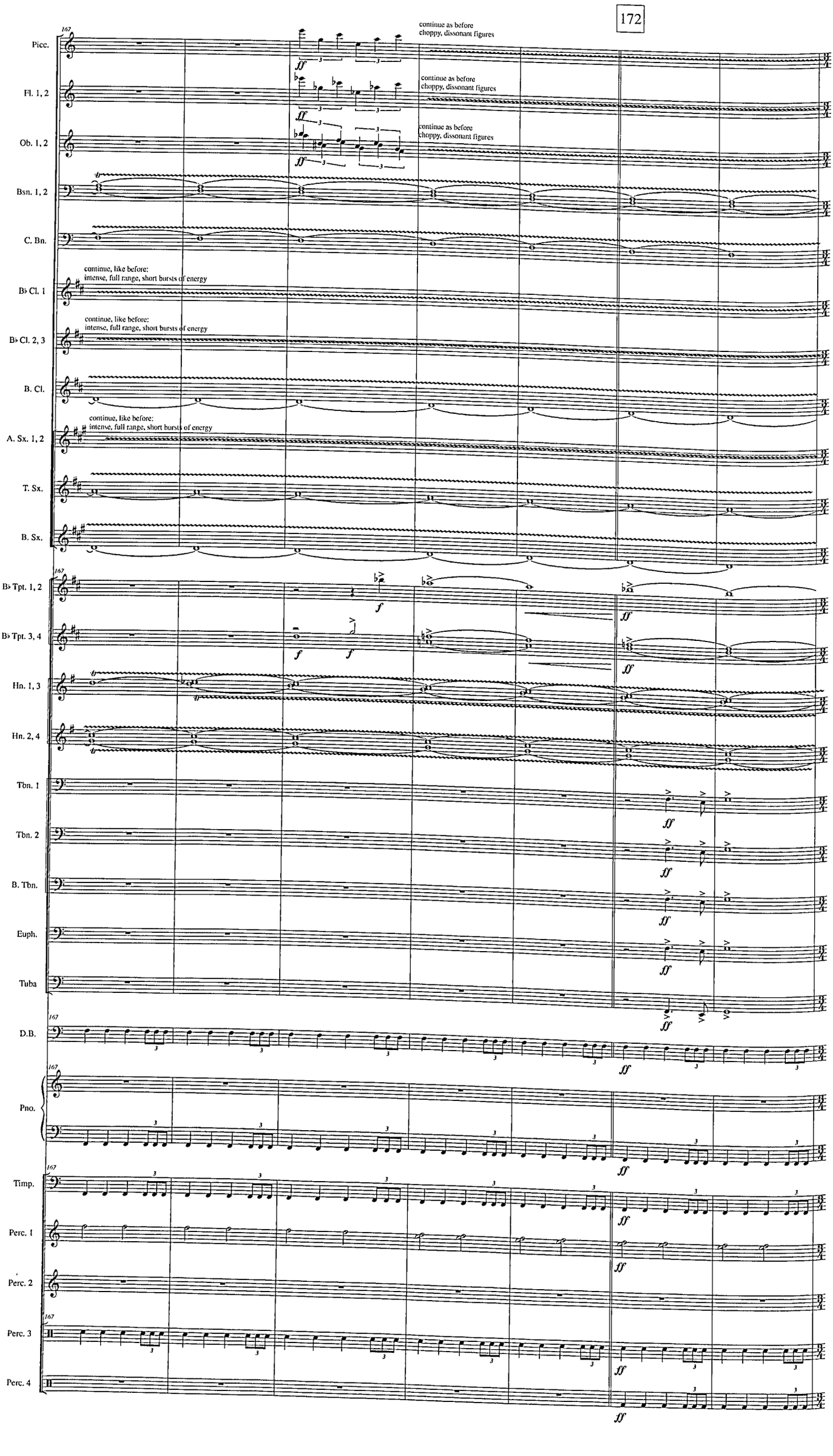

Picc.
Fl. 1, 2
Ob. 1, 2
Bsn. 1, 2
C. Bn.
B♭ Cl. 1
B♭ Cl. 2, 3
B. Cl.
A. Sx. 1, 2
T. Sx.
B. Sx.
B♭ Tpt. 1, 2
B♭ Tpt. 3, 4
Hn. 1, 3
Hn. 2, 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tuba
D.B.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
mf
mf
mf
mf
mf
Vibraphone
mf
Marimba
mf
triangle
mp

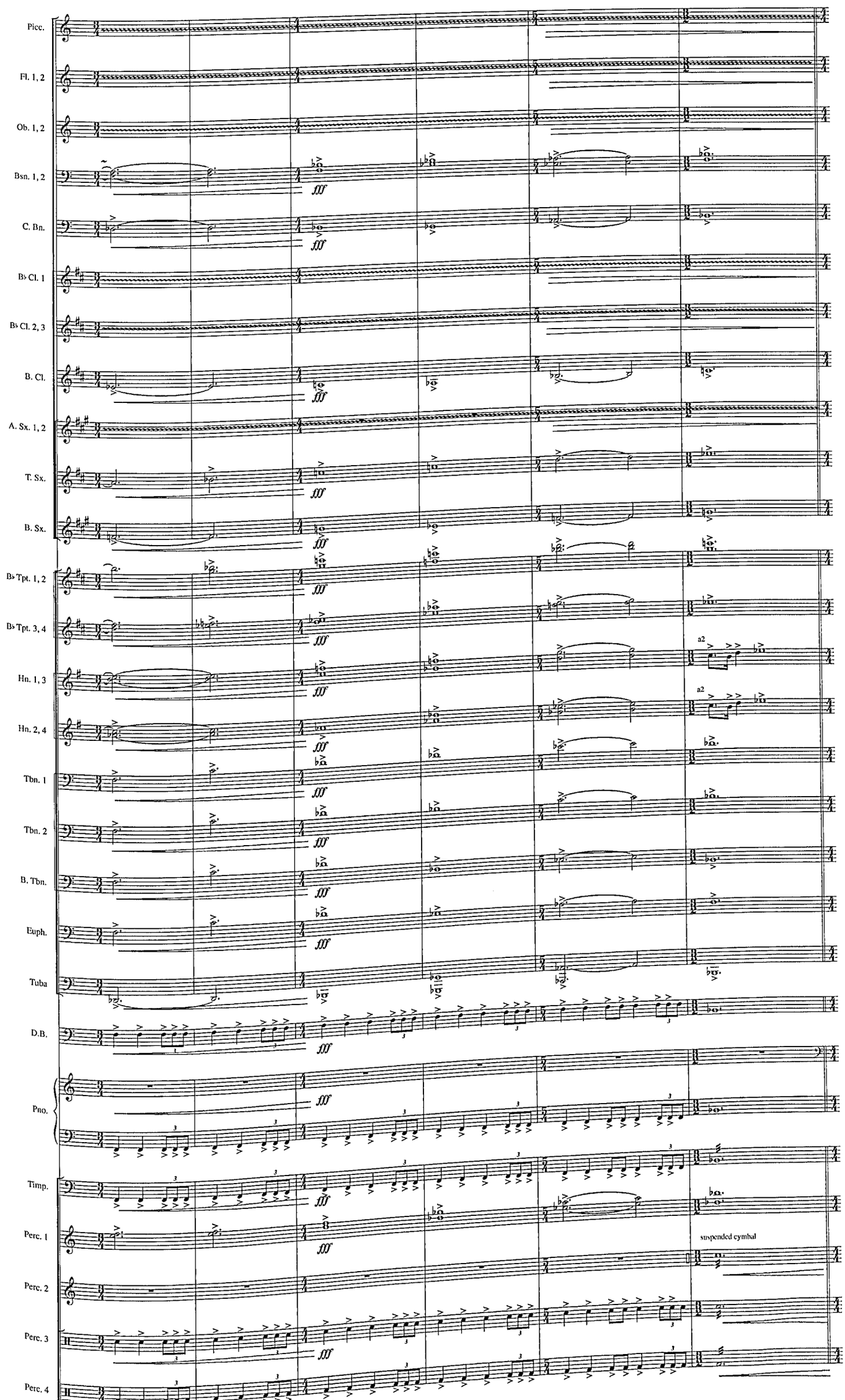

Picc.
Fl. 1, 2
Ob. 1, 2
Bsn. 1, 2
C. Bn.
B♭ Cl. 1
B♭ Cl. 2, 3
B. Cl.
A. Sx. 1, 2
T. Sx.
B. Sx.
B♭ Tpt. 1, 2
B♭ Tpt. 3, 4
Hn. 1, 3
Hn. 2, 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tuba
D.B.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
a2
f
ff
mf

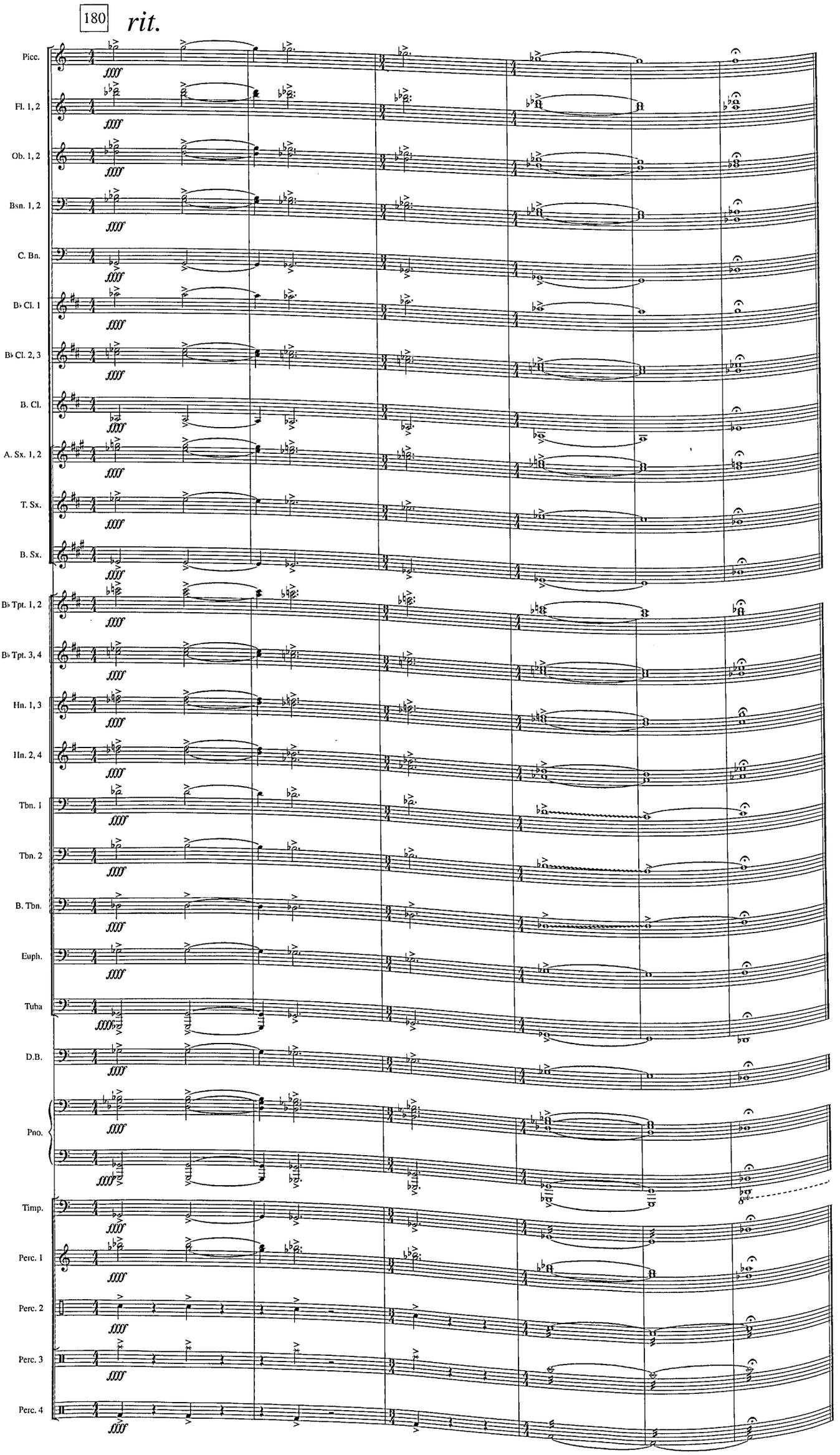

Picc.
Fl. 1, 2
Ob. 1, 2
Bsn. 1, 2
C. Bn.
B♭ Cl. 1
B♭ Cl. 2, 3
B. Cl.
A. Sx. 1, 2
T. Sx.
B. Sx.
B♭ Tpt. 1, 2
B♭ Tpt. 3, 4
Hn. 1, 3
Hn. 2, 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tuba
D.B.
Pno.
145
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4


150
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
fff
p
Chimes
mp


161
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
mf
f
a2
snare


172
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
continue as before
choppy, dissonant figures
continue, like before:
intense, full range, short bursts of energy
167
ff
f


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
fff
a2
suspended cymbal


180
rit.
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