



Roger Myers

Arranger, Composer, Director, Teacher

United States (USA)

About the artist

I have been writing and arranging music for 30+ years, mostly for church settings. I taught music (public school, private school, & college level) for a few years prior to becoming a pastor in a local church. Most of my writing and arranging has been for percussion ensemble but I have also composed or arranged for wind ensemble, brass ensemble, choir, solo and small group voice, and various odd instrumental groups (e.g. flute, trumpet, violin, trombone; all at differing skill levels) to enable the musicians which were available to have something to play together.

I also write exercises, small duets, and other bits for my students to assist them with their own skill development.

Composing and arranging music is my way of relaxing and I enjoy it very much.

About the piece

Title:	Night Visions
Composer:	Roger Myers
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Instrumentation:	Percussion Ensemble
Style:	Contemporary
Comment:	This was written for my senior recital many long years ago. Originally it called for flute, clarinet and a single percussionist playing marimba and an assortment of other percussion stuff. I have expanded the percussion parts for marimbist and 3 multi-percussion players in addition to the flute and clarinet players. It is impressionistic in style. The lighting suggestions are very effective if it is practical to use them. I would be delighted ... (more online)

Roger Myers on [free-scores.com](http://www.free-scores.com)

<http://www.free-scores.com/Download-PDF-Sheet-Music-rkmyers.htm>

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Night Visions

Roger K. Myers

For Flute, Clarinet and Marimba
with Three Multiple Percussionists
(Suspended Cymbal, Gong, Wind Chimes,
Four Toms, Temple Blocks, and Triangle)

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rlamyers@pa.net

Set Up and Performance Notes

This piece attempts to represent the sometimes disjointed, sometimes pleasant, sometimes disturbing, but always changing sensations which are experienced in one's dreams.

The musicians should set up with the Marimba in the center and the flute to the marimbist's right and the clarinet to his left. Percussion should set up behind them, preferably on risers, and spread out and curved in such a way as to surround the marimba, flute, and clarinet players. The Marimbist is in the best position to act as conductor though all such direction should be subtle.

In general, the fermati should be held long and should have a clean break before the next note begins.

Triangle, Cymbals, Gong and Wind Chimes should not be dampened but allowed to decay naturally.

Lighting Ideas (If available)

In general, lighting should reflect the feeling of night with blues, deep reds, and purples as the dominant tones. Musicians may have a stand light but should attempt to prevent its light from diminishing the effect of the general stage lighting.

Bar 1 through bar 12 - Low light on Percussion. Marimba, Flute and Clarinet in darkness.

Bar 13 through bar 18 - Lights on Marimba, Flute and Clarinet equal to light on Percussion.

Bar 19 - Lights fade to black on Flute and Clarinet.

Bar 20 - Light dims on Percussion and brightens on Marimba.

Bar 23 - Light on Flute brightens and by bar 24 is brightest light.

Bar 48 - Light on Flute fades to black. Light on Percussion returns to original low level.

Bar 55 - Light on Percussion brightens to same level as at bar 20.

Bar 58 - Light on Clarinet brightens and by bar 59 is brighter than light on Percussion.

Bar 83 - Light on Flute comes on and all three brighten until bar 87.

Bar 87 through 90 - All lights bright.

Bar 91 - Increase intensity for all lights just slightly - this is the point of greatest intensity in the piece.

Bar 92 - Flute, Clarinet and Marimba lights drop to black when Percussion strikes the gong.

Bar 93 - Light on Percussion fades to original level as at bar 1.

Bar 99 through bar 105 - Lights on Clarinet and Flute equal light on Percussion.

Bar 106 - All lights begin slow fade to black when Percussion strikes gong and fade with sound.

NIGHT VISIONS

11 **A** ♩=86

FL.

CLA.

MAR.

PERC. 1

PERC. 2

PERC. 3

MP

MF

TO TRIANGLE

18 ♩=100

FL.

CLA.

MAR.

PERC. 1

PERC. 2

PERC. 3

SOFT YARN

MP

MF

TRIANGLE

NIGHT VISIONS

5

23

8 SOLO

FL.

CLA.

MAR.

PERC. 1

PERC. 2

PERC. 3

MF

p

Detailed description: This system contains measures 23 through 27. Measure 23 shows a rest for all instruments. Measure 24 begins the flute solo with a half note G4, marked *MF*. Measures 25-27 continue the flute melody with eighth and quarter notes. The clarinet part is silent. Maracas play a consistent rhythmic pattern of eighth notes. Percussion 1, 2, and 3 are silent throughout this system.

28

FL.

CLA.

MAR.

PERC. 1

PERC. 2

PERC. 3

MP

Detailed description: This system contains measures 28 through 32. Measure 28 continues the flute solo with a half note F#4, marked *MP*. Measures 29-30 continue the flute melody. Measure 31 features entries for Percussion 1 (a descending scale), Percussion 2 (a half note), and Percussion 3 (a half note). The maracas continue their rhythmic pattern. Measure 32 concludes the system with a final flourish for the flute.

NIGHT VISIONS

33

FL.

CLA.

MAR.

PERC. 1

PERC. 2

PERC. 3

38

FL.

CLA.

MAR.

PERC. 1

PERC. 2

PERC. 3

NIGHT VISIONS

7

43

FL.

CLA.

MAR.

PERC. 1

PERC. 2

PERC. 3

48

FL.

CLA.

MAR.

PERC. 1

PERC. 2

PERC. 3

♩ = 60

ON BELL W/STICK

MP

P

NIGHT VISIONS

52 $\text{♩} = 100$

FL. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

CLA. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

MAR. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ *MP*

PERC. 1 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ *MP*

PERC. 2 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

PERC. 3 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ *MF*

D *MF*

56

FL. *SOLO*

CLA. *MF*

MAR. *p*

PERC. 1 *MF*

PERC. 2

PERC. 3

NIGHT VISIONS

9

61

FL.

CLA.

MAR.

PERC. 1

PERC. 2

PERC. 3

66

FL.

CLA.

MAR.

PERC. 1

PERC. 2

PERC. 3

NIGHT VISIONS

70

FL.

CLA.

MAR.

PERC. 1

PERC. 2

PERC. 3

Measures 70-74. Flute (FL.) is silent. Clarinet (CLA.) plays a melodic line. Maracas (MAR.) play a rhythmic pattern. Percussion 1 (PERC. 1) and 2 (PERC. 2) are silent. Percussion 3 (PERC. 3) has a single note in measure 73.

75

FL.

CLA.

MAR.

PERC. 1

PERC. 2

PERC. 3

Measures 75-79. Flute (FL.) is silent. Clarinet (CLA.) plays a melodic line. Maracas (MAR.) play a rhythmic pattern. Percussion 1 (PERC. 1) and 2 (PERC. 2) are silent. Percussion 3 (PERC. 3) has a single note in measure 75 and measure 79.

NIGHT VISIONS

11

[illegible]

86

FL.

CLA.

MAR.

PERC. 1

PERC. 2

PERC. 3

SOFT YARN

SOFT YARN ON EDGE

FF

MP

F

93 ♩=60

The musical score is for a 3-minute piece in 4/4 time. The percussion section consists of three parts: Perc. 1, Perc. 2, and Perc. 3. Perc. 1 is marked with a 'p' (piano) dynamic and includes a 'ON BELL W/STICK' instruction. Perc. 2 and Perc. 3 are marked with an 'MP' (mezzo-piano) dynamic. The woodwind section includes Flute (FL.), Clarinet (CLA.), and Maracas (MAR.), all of which are marked with a 'p' (piano) dynamic. The score is divided into three measures, each lasting 1 minute. The percussion parts feature various rhythmic patterns, including eighth and sixteenth notes, and rests. The woodwind parts are mostly silent, with some notes in the first measure.

NIGHT VISIONS

13

96

FL.

CLA.

MAR.

PERC. 1

PERC. 2

PERC. 3

G $\text{♩} = 86$

MP

MP

101

FL.

CLA.

MAR.

PERC. 1

PERC. 2

PERC. 3

$\text{♩} = 86$

MF

MF

MP

MF

NIGHT VISIONS

105

SLOWING

ALLOW GONG TO DIE AWAY COMPLETELY

FL.

CLA.

MAR.

PERC. 1

PERC. 2

PERC. 3

pp

pppp

pp

pppp

pp

pppp

ppp

ALLOW GONG TO DIE AWAY COMPLETELY