Roger Myers

Arrangeur, Compositeur, Directeur, Professeur

États-Unis

A propos de l'artiste

J'ai été par écrit et arrangements musicaux pour plus de 30 ans, principalement pour l'église. J'ai enseigné la musique (école publique, école privée, & collège niveau) pour quelques années avant de devenir un pasteur dans une église locale. La plupart de mon écriture et des arrangements a été pour percussion ensemble, mais j'ai également composé ou arrangé pour ensemble d'instruments à vent, ensemble de cuivres, d'une chorale, solo et en petit groupe vocal, et les petits groupes instrumentaux (p. ex. flûte, trompette, violon, trombone; tous à différents niveaux de compétence) pour activer les musiciens qui sont à la disposition de quelque chose à jouer ensemble. J'ai également écrire exercices, petits duos, et autres bits pour mes élèves afin de les aider dans leur propre développement de compétences.
Composition et arrangements musicaux est ma façon de vous détendre et je l'apprécie beaucoup.

A propos de la pièce

Titre:	Night Visions
Compositeur:	Roger Myers
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Instrumentation:	Ensemble de Percussion
Style:	Contemporain

Roger Myers sur free-scores.com

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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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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.

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Night Visions

♩=60 Time 4:30

Fl.
Cla.
Medium Yarn
Mar.
Soft yarn
Gong
Mallet
On bell
w/stick
Perc. 1
ppp
p
mp
Felt Mallets
Perc. 2
mp
p
mp
Rubber Mallets
Perc. 3
mp
p

5
accel.
♩=64
♩=68
Fl.
accel.
Cla.
accel.
Mar.
accel.
Perc. 1
accel.
Perc. 2
mp
accel.
Perc. 3
p
mf

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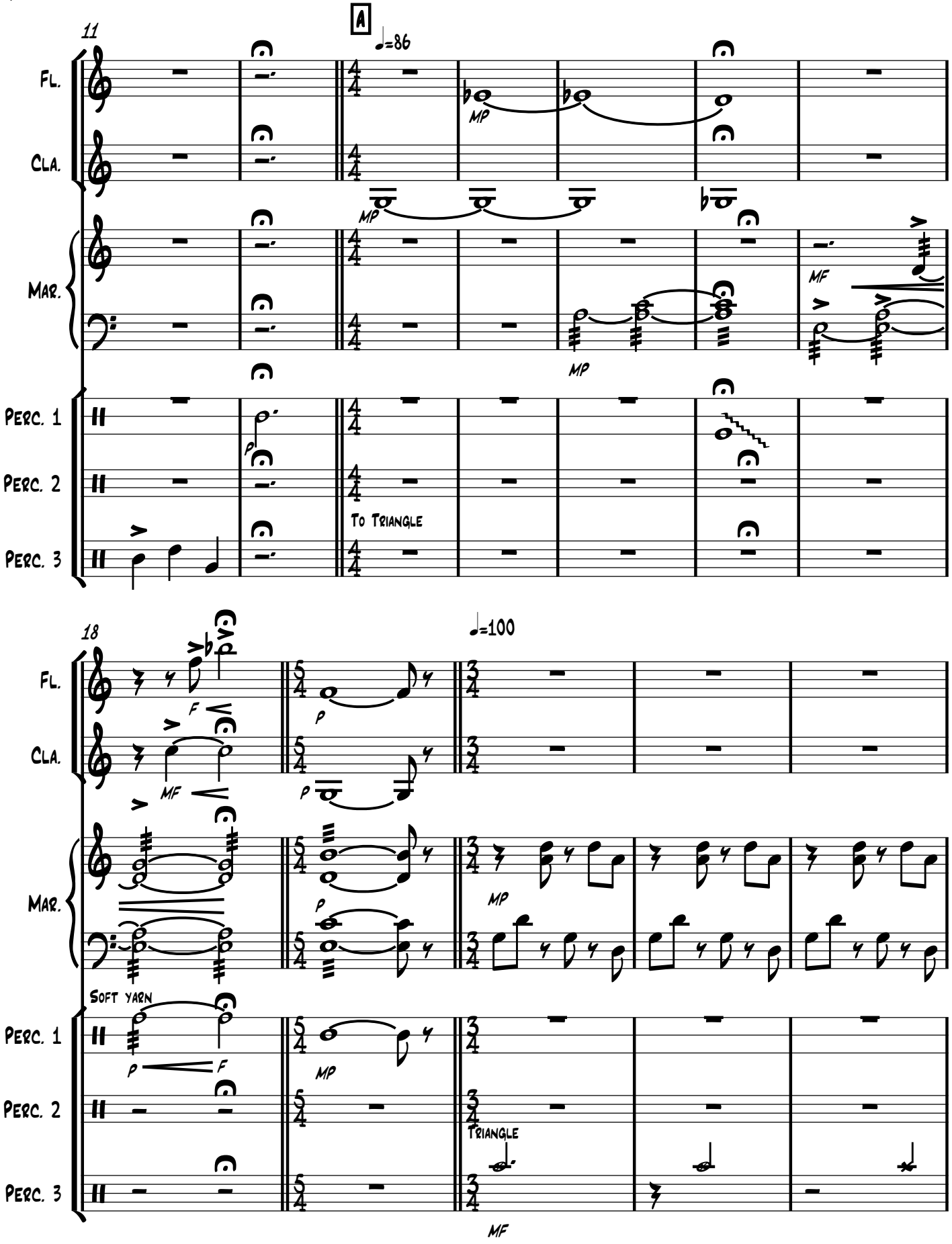
Night Visions



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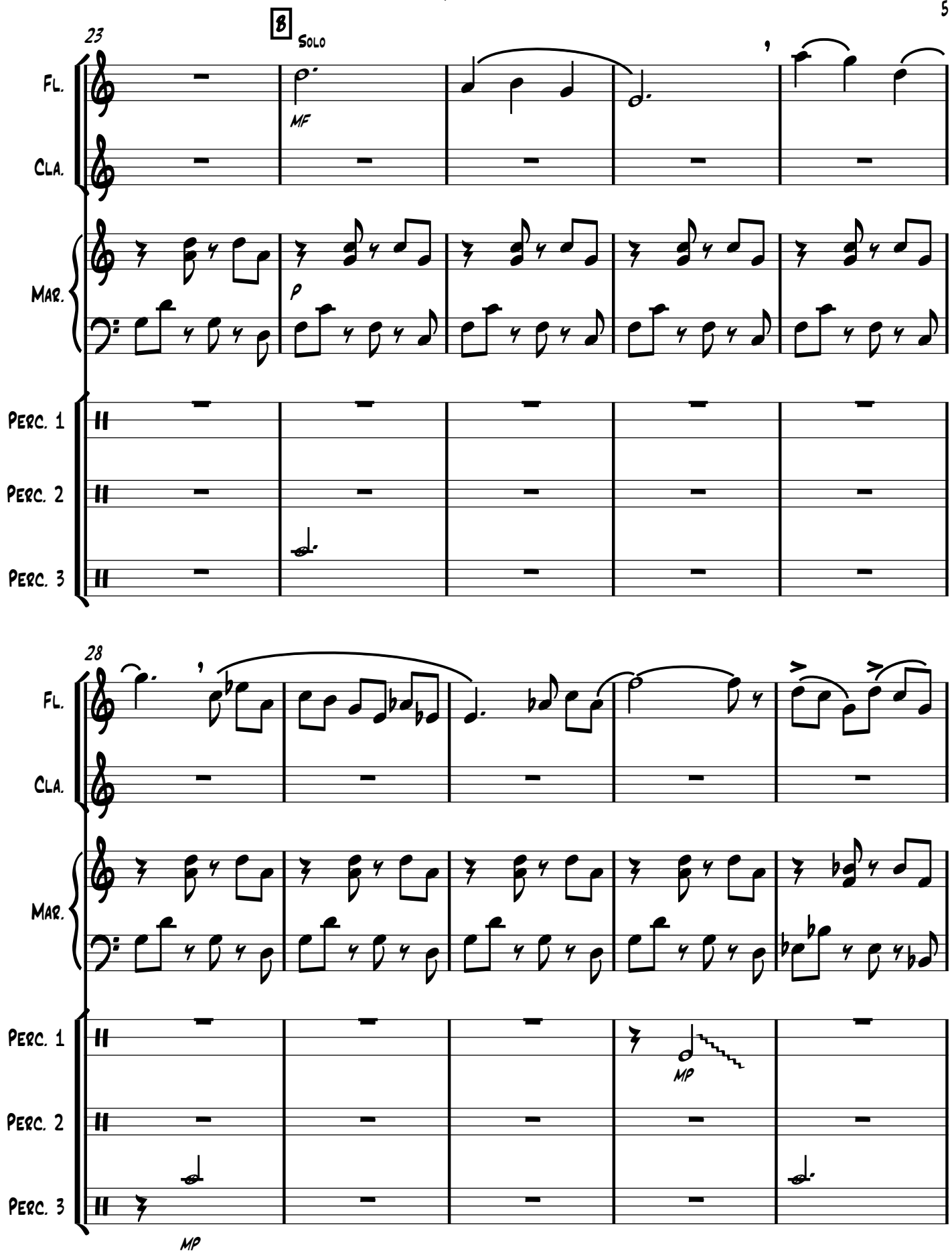

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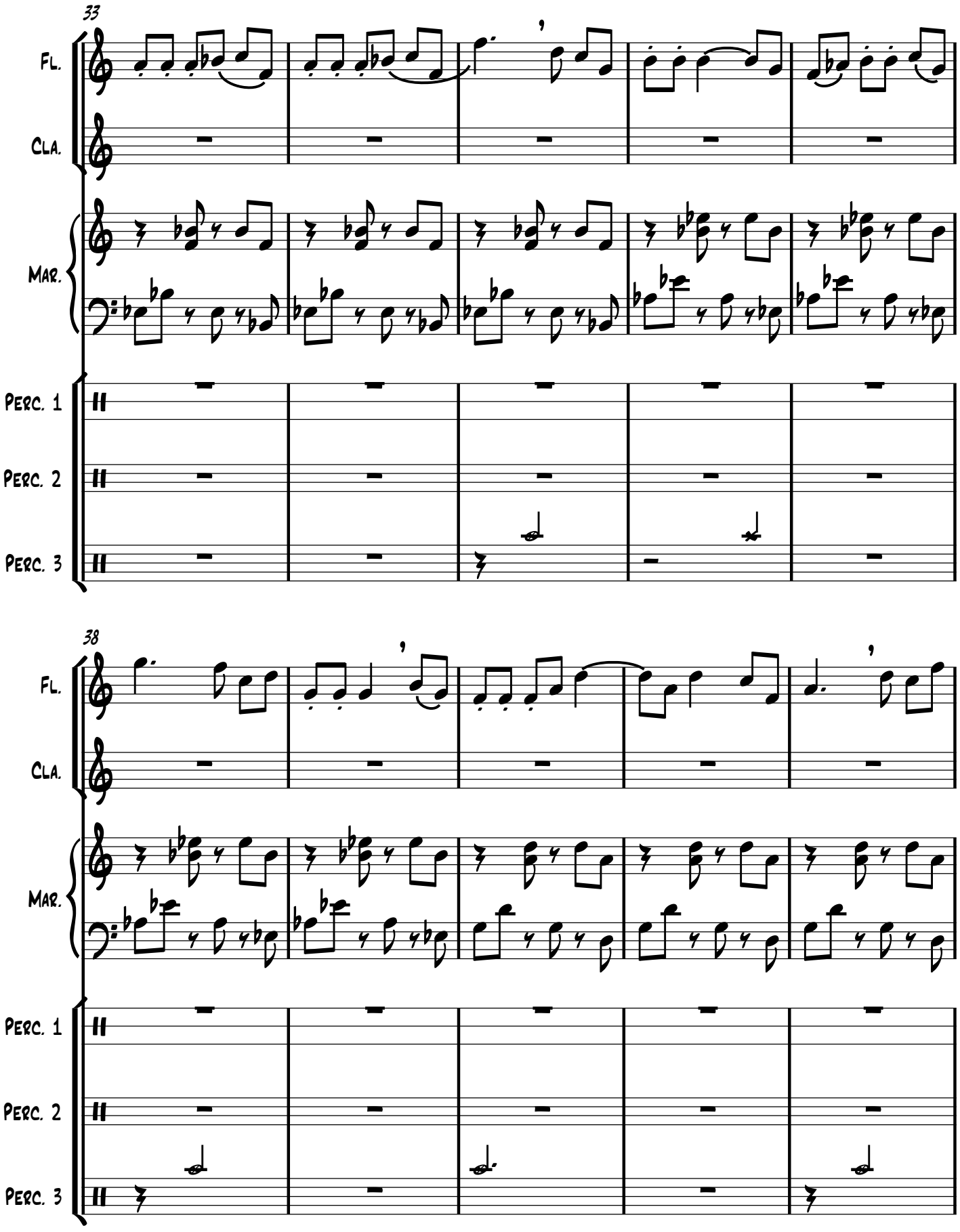

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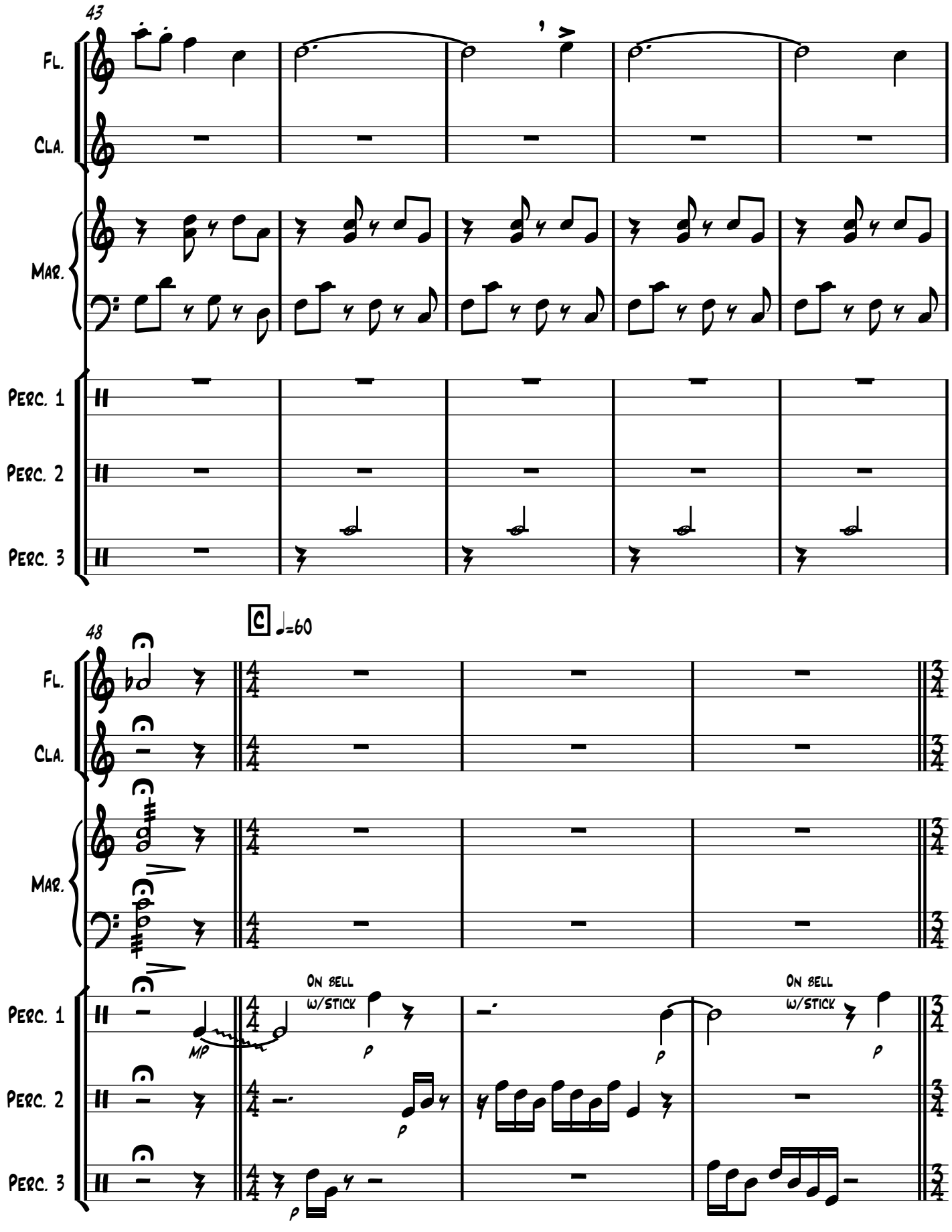

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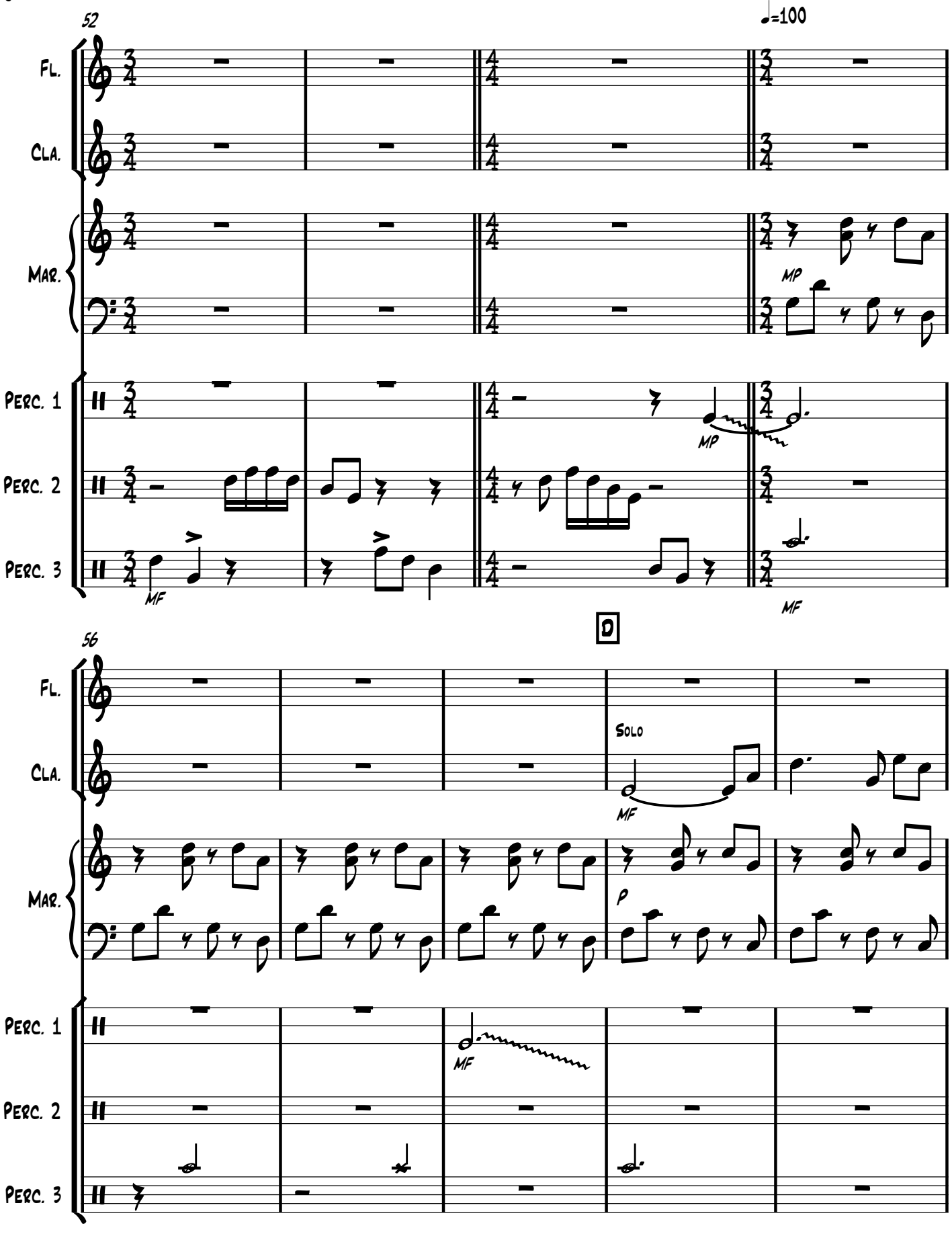

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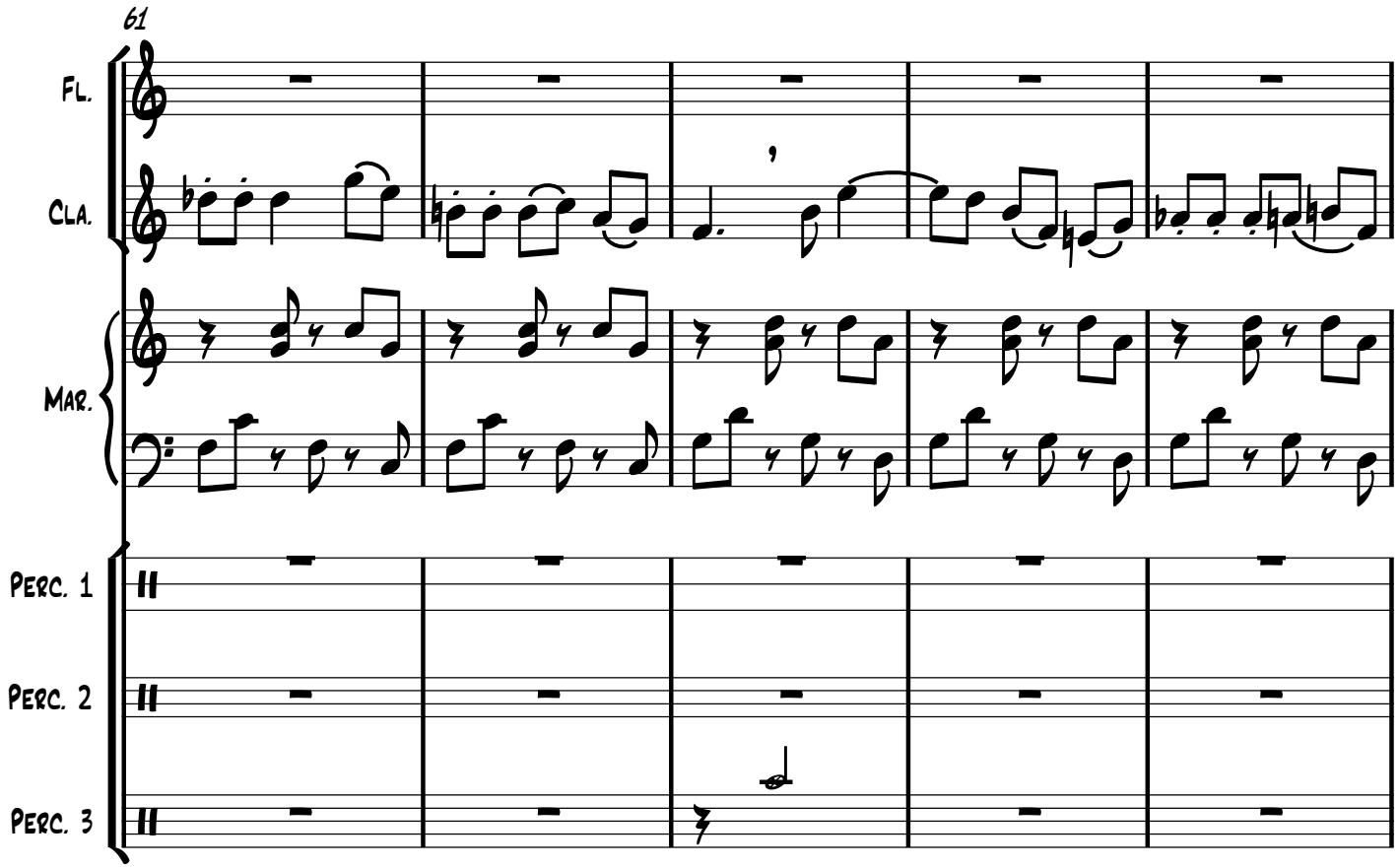

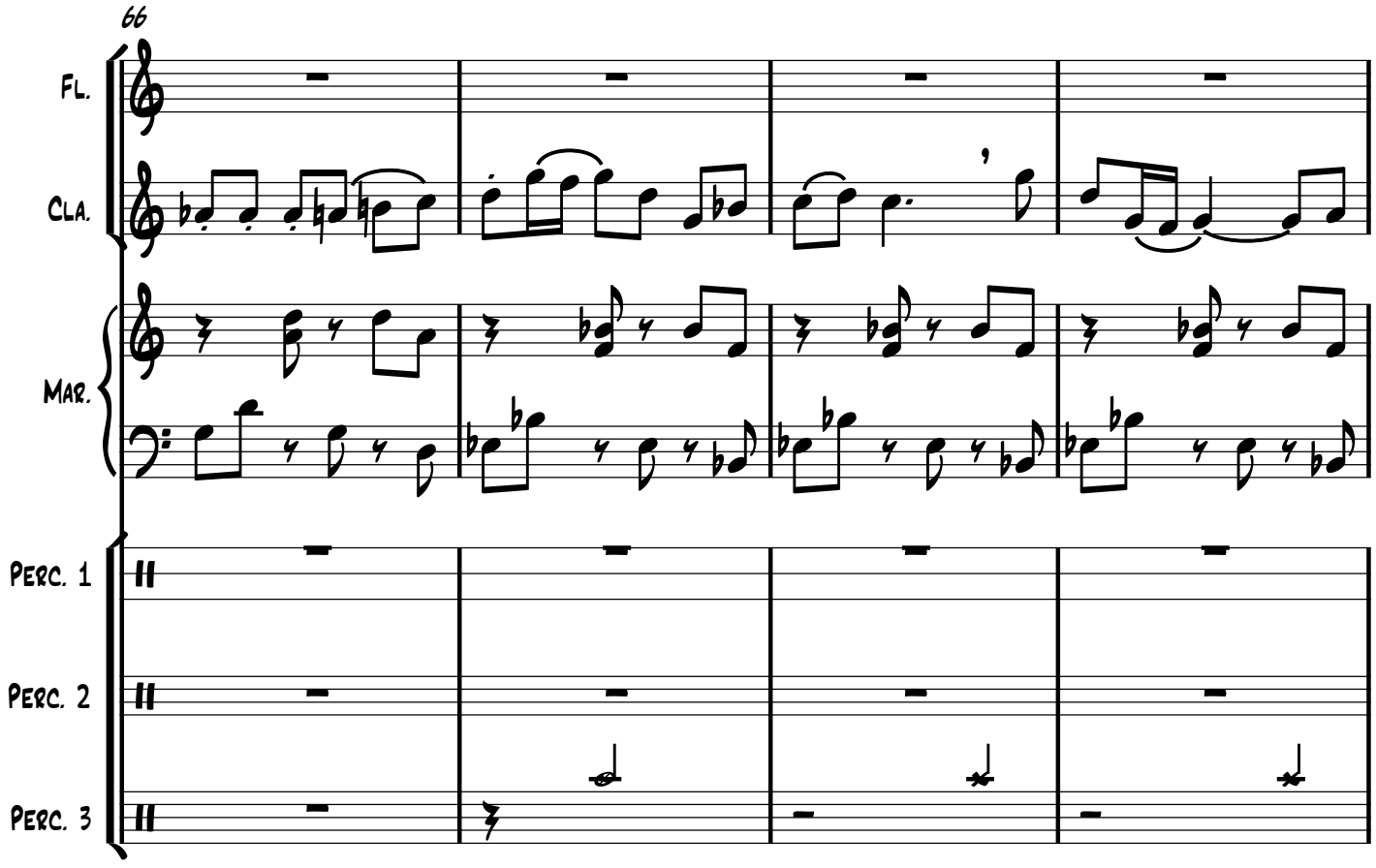

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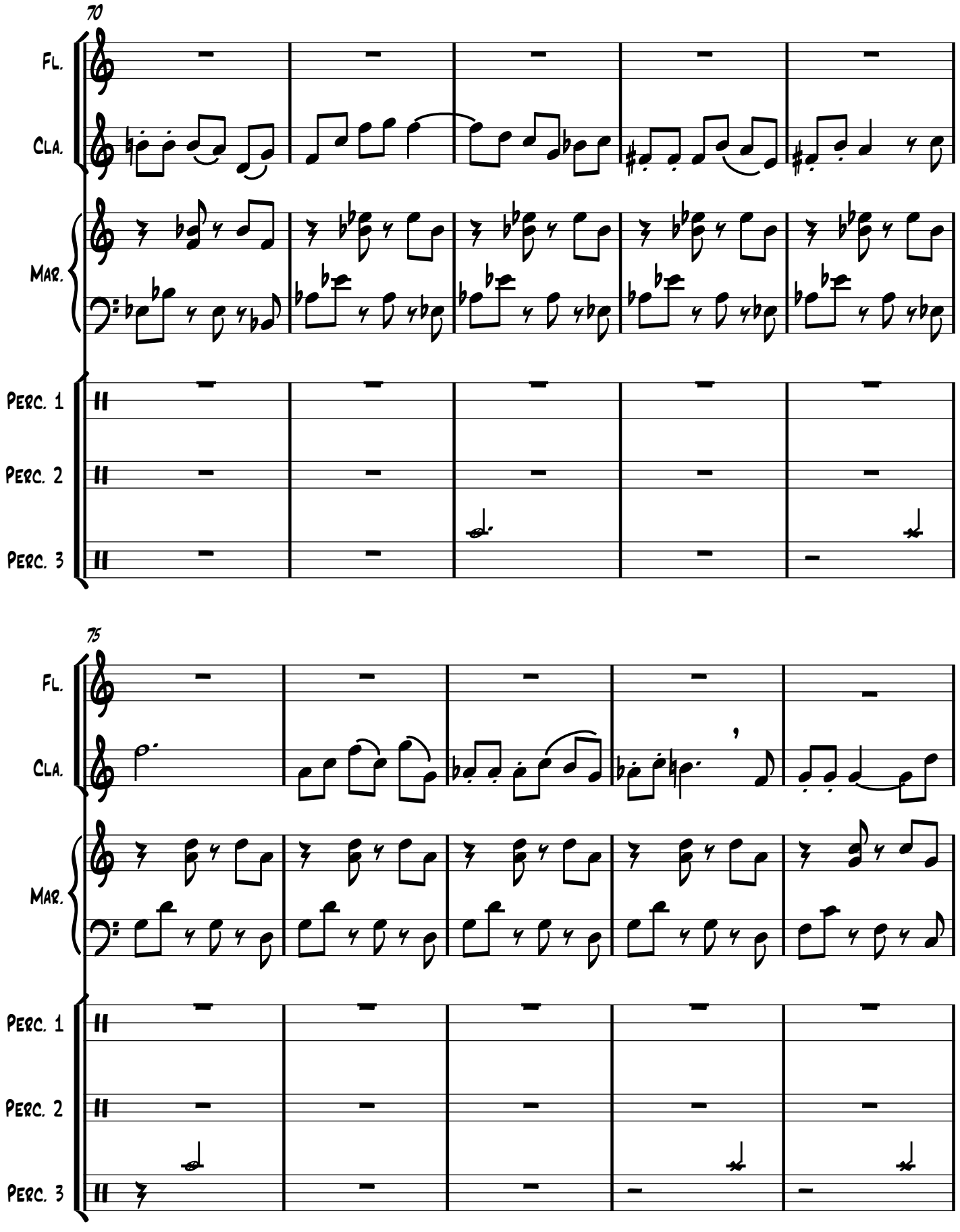

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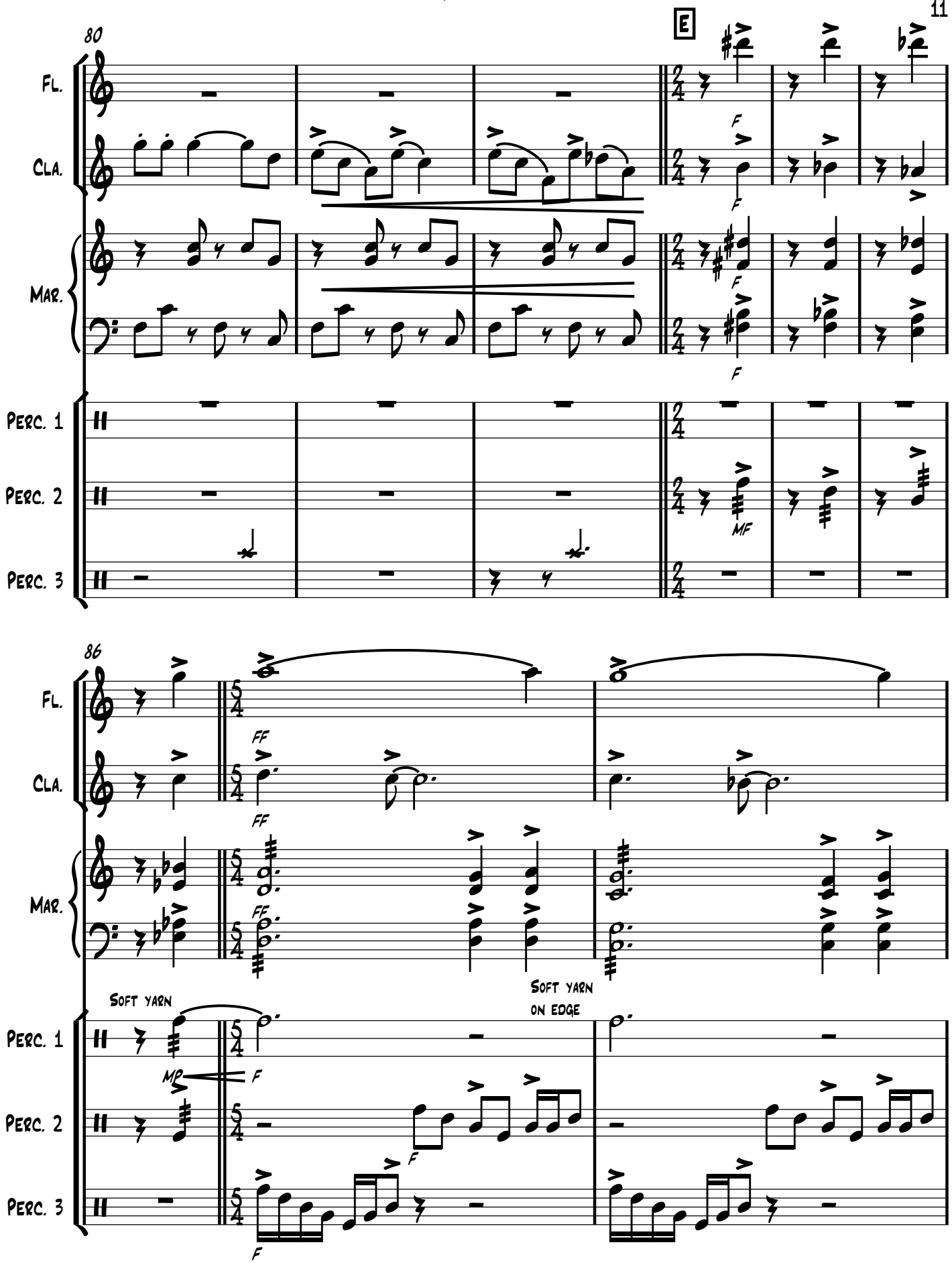

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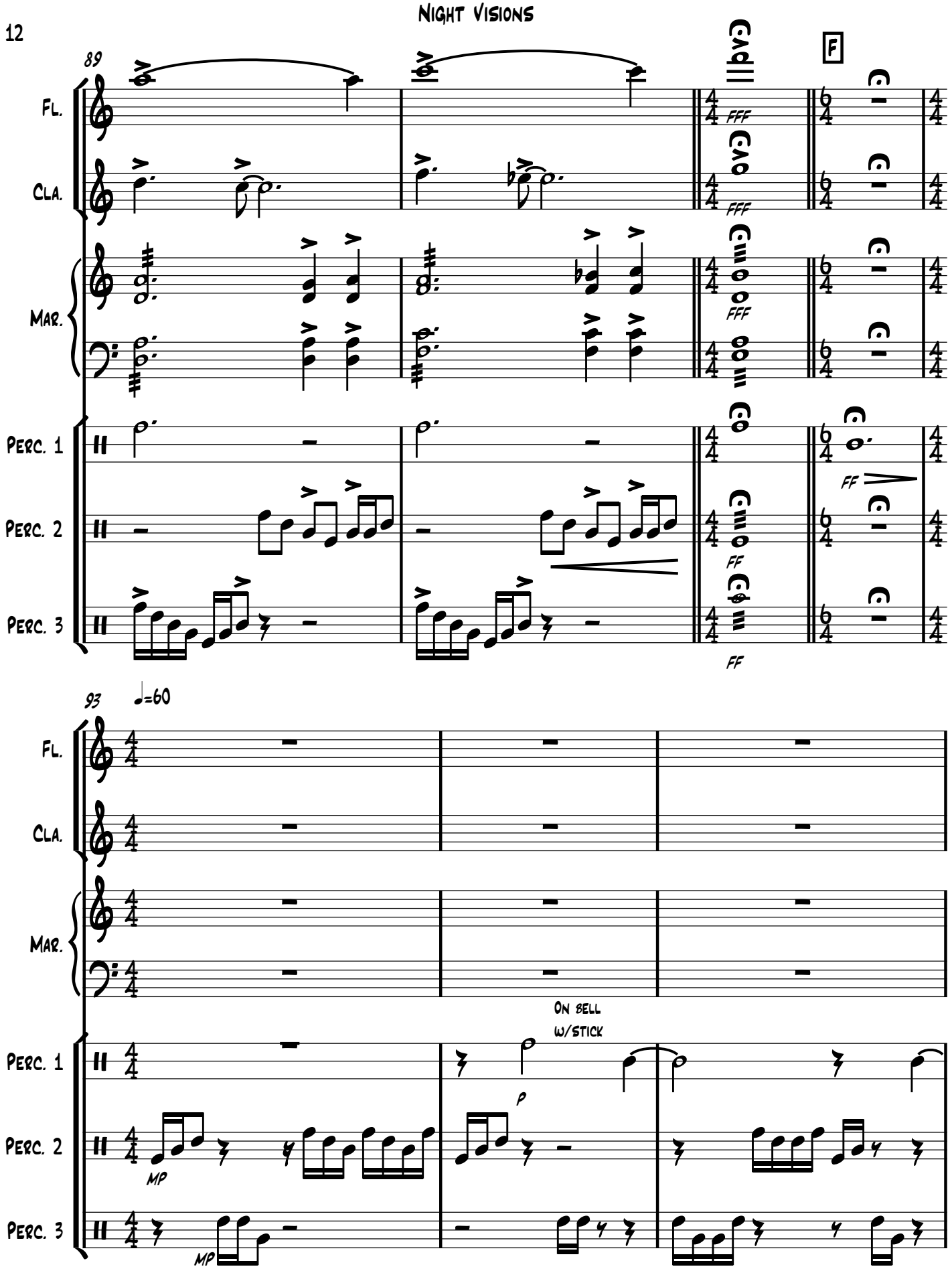

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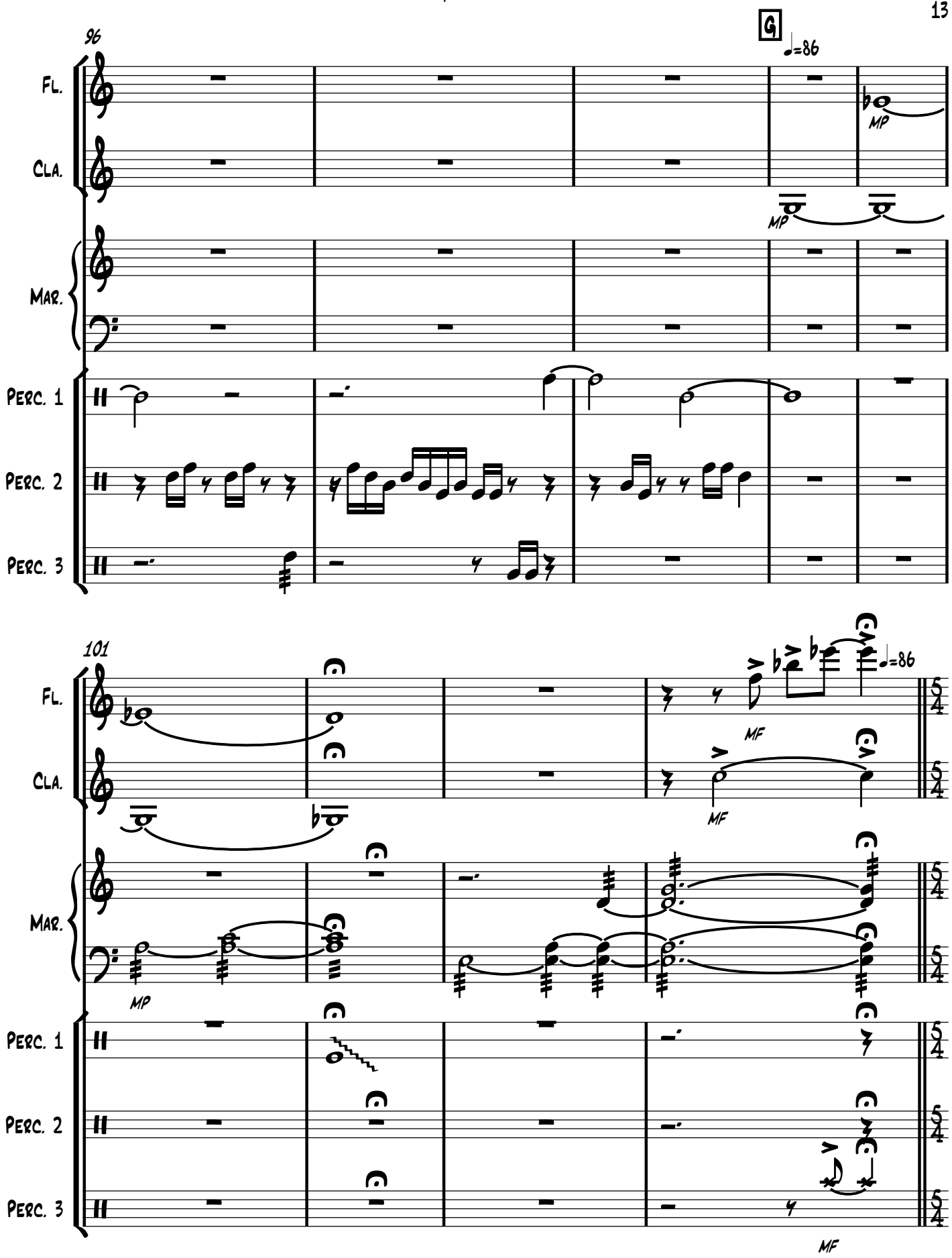

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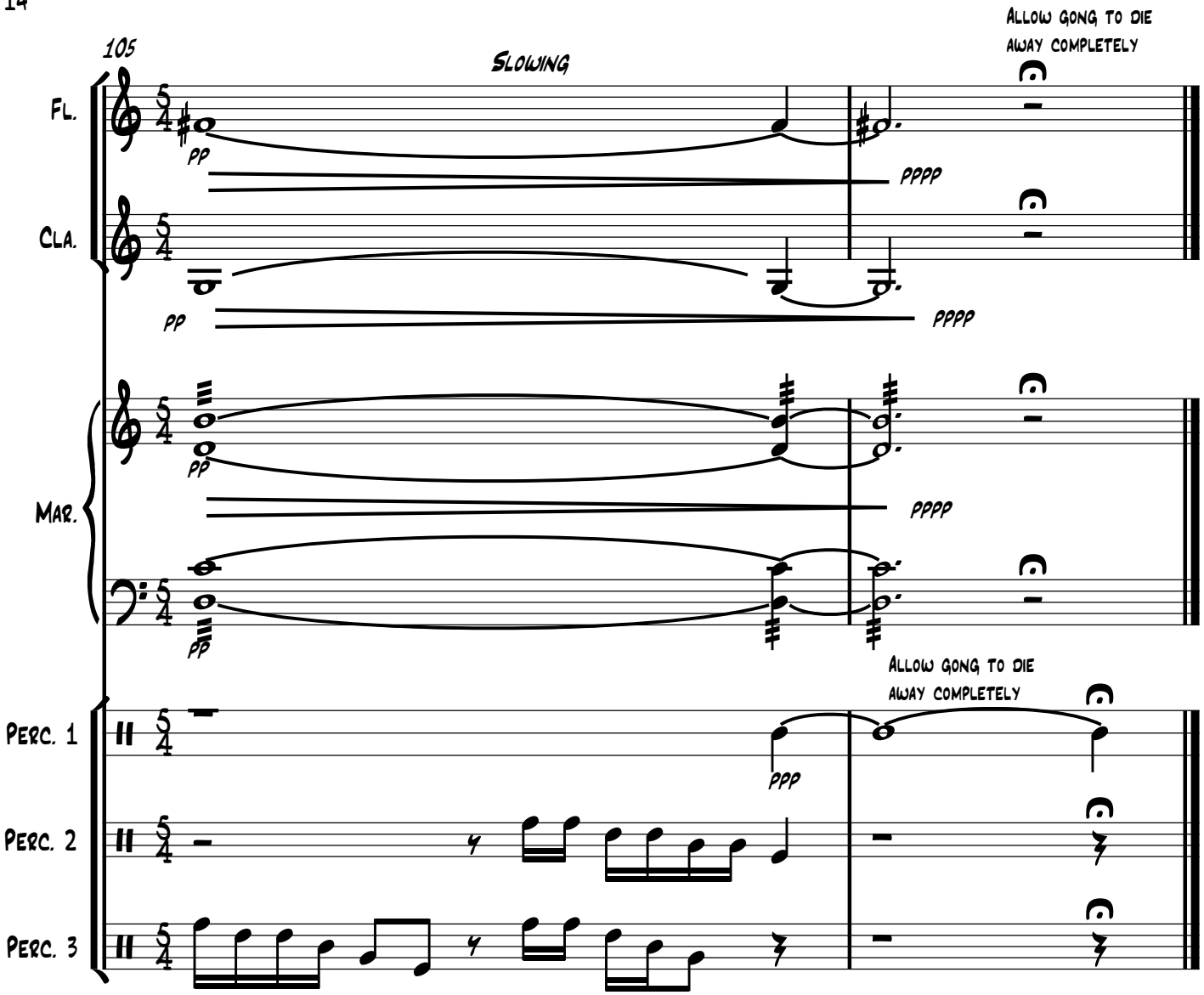

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