



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

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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.

NIGHT VISIONS

ROGER K. MYERS

3

♩=60 TIME 4:30

MUSIC SCORE (MEASURES 1-4)

FL. 4/4

CLA. 4/4

MAR. MEDIUM YARN 4/4

PERC. 1 SOFT YARN 4/4 GONG MALLETS ON BELL W/STICK

PERC. 2 FELT MALLETS 4/4

PERC. 3 RUBBER MALLETS 4/4

Dynamic markings: *ppp*, *p*, *MP*

MUSIC SCORE (MEASURES 5-8)

FL. 5 4/4

CLA. 4/4

MAR. 4/4

PERC. 1 4/4

PERC. 2 4/4

PERC. 3 4/4

Tempo markings: *ACCEL.*, ♩=64, ♩=68

Dynamic markings: *p*, *MP*, *MF*

NIGHT VISIONS

4

11 A ♩=86

FL. *MP*

CLA. *MP*

MAR. *MP* *MF*

PERC. 1

PERC. 2

PERC. 3 *To TRIANGLE*

18 ♩=100

FL. *F* *P*

CLA. *MF* *P*

MAR. *P* *MP*

PERC. 1 *SOFT YARN* *P* *F* *MP*

PERC. 2 *TRIANGLE*

PERC. 3 *MF*

NIGHT VISIONS

23 8 SOLO

FL. *MF*

CLA.

MAR.

PERC. 1

PERC. 2

PERC. 3

28

FL.

CLA.

MAR.

PERC. 1 *MP*

PERC. 2

PERC. 3

MP

NIGHT VISIONS

6

33

FL.

CLA.

MAR.

PERC. 1

PERC. 2

PERC. 3

Detailed description: This system contains measures 33 through 37. The Flute (FL.) part features a melodic line with eighth and sixteenth notes, including a fermata over the final note of measure 35. The Clarinet (CLA.) part is silent. The Maracas (MAR.) part provides a rhythmic accompaniment with a consistent pattern of eighth notes. The Percussion parts (PERC. 1, 2, 3) are mostly silent, with PERC. 3 having a few specific rhythmic markings.

38

FL.

CLA.

MAR.

PERC. 1

PERC. 2

PERC. 3

Detailed description: This system contains measures 38 through 42. The Flute (FL.) part continues the melodic line with a fermata over the final note of measure 40. The Clarinet (CLA.) part remains silent. The Maracas (MAR.) part maintains the rhythmic accompaniment. The Percussion parts (PERC. 1, 2, 3) continue with their respective parts, including some specific rhythmic markings in PERC. 3.

NIGHT VISIONS

43

Musical score for measures 43-47. The flute part features a melodic line with a slur over measures 44-45 and a dynamic marking of *p*. The maracas part has a rhythmic accompaniment. Percussion parts 1, 2, and 3 are mostly silent, with some activity in measure 47.

48

♩ = 60

Musical score for measures 48-52. The tempo is marked $\text{♩} = 60$. The flute part has a dynamic marking of *mp* and a slur. Percussion 1 has a dynamic marking of *p* and a note with the instruction "ON BELL W/STICK". Percussion 2 and 3 have dynamic markings of *p*. The maracas part has a dynamic marking of *mp*. The score ends with a double bar line and a 3/4 time signature.

NIGHT VISIONS

8

♩=100

52

FL. 3/4 4/4 3/4

CLA. 3/4 4/4 3/4

MAR. 3/4 4/4 3/4

PERC. 1 3/4 4/4 3/4

PERC. 2 3/4 4/4 3/4

PERC. 3 3/4 4/4 3/4

MF MP MF

D

56

FL. 3/4 3/4 3/4 3/4 3/4

CLA. 3/4 3/4 3/4 3/4 3/4

MAR. 3/4 3/4 3/4 3/4 3/4

PERC. 1 3/4 3/4 3/4 3/4 3/4

PERC. 2 3/4 3/4 3/4 3/4 3/4

PERC. 3 3/4 3/4 3/4 3/4 3/4

SOLO MF P

NIGHT VISIONS

61

FL.

CLA.

MAR.

PERC. 1

PERC. 2

PERC. 3

Detailed description: This system contains measures 61 through 65. The Flute (FL.) part is silent, indicated by a whole rest in each measure. The Clarinet (CLA.) part plays a melodic line starting with a half note G4, followed by eighth notes, and ending with a quarter note G4. The Maracas (MAR.) part consists of two staves: the right staff has a 7/8 time signature and plays a rhythmic pattern of eighth notes, while the left staff plays a corresponding bass line. Percussion parts 1, 2, and 3 are mostly silent, with Percussion 3 having a single eighth note in measure 63.

66

FL.

CLA.

MAR.

PERC. 1

PERC. 2

PERC. 3

Detailed description: This system contains measures 66 through 70. The Flute (FL.) part is silent, indicated by a whole rest in each measure. The Clarinet (CLA.) part continues its melodic line with eighth notes and a quarter note. The Maracas (MAR.) part continues its rhythmic pattern. Percussion parts 1 and 2 are silent. Percussion 3 has a single eighth note in measure 66, and Percussion 2 has a single eighth note in measure 69.

NIGHT VISIONS

10

70

FL.

CLA.

MAR.

PERC. 1

PERC. 2

PERC. 3

Detailed description: This system of music covers measures 70 to 74. The Flute (FL.) part is mostly silent, with a few notes in measure 74. The Clarinet (CLA.) part has a melodic line with various intervals and accidentals. The Maracas (MAR.) part consists of a rhythmic pattern of eighth and sixteenth notes. The Percussion parts (PERC. 1, 2, 3) are mostly silent, with some specific markings in measures 72 and 74.

75

FL.

CLA.

MAR.

PERC. 1

PERC. 2

PERC. 3

Detailed description: This system of music covers measures 75 to 79. The Flute (FL.) part is mostly silent. The Clarinet (CLA.) part continues with a melodic line. The Maracas (MAR.) part maintains the rhythmic pattern. The Percussion parts (PERC. 1, 2, 3) have specific markings in measures 76, 78, and 79.

NIGHT VISIONS

11

80

FL.

CLA.

MAR.

PERC. 1

PERC. 2

PERC. 3

E \sharp \flat

86

FL.

CLA.

MAR.

PERC. 1

PERC. 2

PERC. 3

SOFT YARN

SOFT YARN ON EDGE

MP *F*

NIGHT VISIONS

Musical score for measures 89-92. The score includes staves for FLUTE (FL.), CLARINET (CLA.), MARACAS (MAR.), and three PERCUSSION parts (PERC. 1, PERC. 2, PERC. 3). Measures 89 and 90 feature a melodic line in the flute and clarinet with dynamic markings *ff*. The percussion parts play a rhythmic pattern. Measure 91 is marked with a box containing the letter 'F'. Measure 92 continues the melodic and rhythmic patterns.

Musical score for measures 93-95. Measure 93 is marked with the tempo $\text{♩} = 60$. Measures 94 and 95 show a shift in the percussion parts, with PERC. 2 and PERC. 3 playing a more active rhythmic pattern marked *MP*. PERC. 1 has a note marked *p* with the instruction "ON BELL W/STICK". The flute, clarinet, and maracas parts are silent in these measures.

NIGHT VISIONS

96 [G] ♩=86

101 ♩=86

NIGHT VISIONS

ALLOW GONG TO DIE AWAY COMPLETELY

105

SLOWING

FL. *pp* *pppp*

CLA. *pp* *pppp*

MAR. *pp* *pppp*

PERC. 1 *ppp*

PERC. 2

PERC. 3

ALLOW GONG TO DIE AWAY COMPLETELY