commissioned by Kamran Ince and the University of Memphis Contemporary Chamber Players for the Imagine 2005 Festival

Dreams Interrupted

for chamber orchestra or large ensemble

(2005)

1) Wide Awake!
2) Sweet Dreams
3) Sleepwalking
4) Whole lotta wakin' goin' on
5) Lullaby

duration: ca. 12 minutes

Mark Phillips

published by Coolville Music — 7031 N. Coolville Ridge Rd. Athens, OH 45701
www.coolvillemusic.com

concert pitch reference/study score

Instrumentation

flute/piccolo (optional)

oboe

B♭ clarinet

bassoon

saxophone (doubling B♭ tenor & E♭ baritone)

B♭ trumpet

trombone

tuba

2 percussionists (see list of instruments)

piano

violin 1

violin 2

viola

violoncello

double bass

list of percussion instruments by player:

player 1:
chimes
tam–tam and/or suspended cymbal (could be shared with player 2)

player 2:
marimba (standard size, no extended low range required),
metal shaker, 2 bongos, 2 toms, 2 suspended cymbals, drum set

Notes on percussion:
Drum set could be configured so that it included all player 2's instruments except marimba and metal shaker.

Chimes may require additional muffling for the secco passages (mm. 1–49), if simply leaving the pedal up does not provide enough damping to create something approximating a staccato articulation.

Note regarding string parts:
String parts may all be performed with one player on a part or with chamber orchestra–sized string sections.

Notes:

Score is in concert pitch except that the double bass staff will sound an 8ve lower and piccolo an 8ve higher. All grace notes occur before the beat.

Glissandi begin promptly and take up the full duration of the note. The exceptions to this rule occur in "Sleepwalking" where the trombonist can hold the starting note a little longer, perhaps closer to a portamento.

Cautionary accidentals are generously used throughout. In the event of a question, assume that accidentals carry throughout the measure, but not across bar lines or octaves.

The following are all accelerando figures. A single number indicates the figure occupies one beat. If there is a ratio, the 2nd number indicates the number of beats for the figure.

The following are all rallentando figures. A single number indicates the figure occupies one beat. If there is a ratio, the 2nd number indicates the number of beats for the figure.

The section entitled "Whole lotta wakin' goin' on" is not based on any specific song (its melodies and motives are mostly from "Wide Awake!"). But it does draw heavily on the style of the old Sun Records recordings from the 1950's — especially the shuffle beat, bass line, and of course the piano intro. Any performers unfamiliar with the style are encouraged to check out just about any up–tempo Sun recording from that era, especially ones that feature Jerry Lee Lewis, Ike Turner, or Charlie Rich on piano. It is important for the group's pianist, percussionist, and saxophonist to be comfortable with the style.

concert pitch score

Dreams Interrupted

Mark Phillips

Wide Awake! — briskly (♩= 108)

piccolo *

flute

oboe

B♭ clarinet

bassoon

bari

saxophone

B♭ trumpet

smear

6th

trombone

tuba

chimes

secco

marimba

percussion

(less)

shaker

(very crisp)

piano

sffz

Wide Awake! — briskly (♩= 108)

violin 1

violin 2

viola

cello

Double Bass

*Note: Piccolo passages may also be played on flute transposed up an octave.

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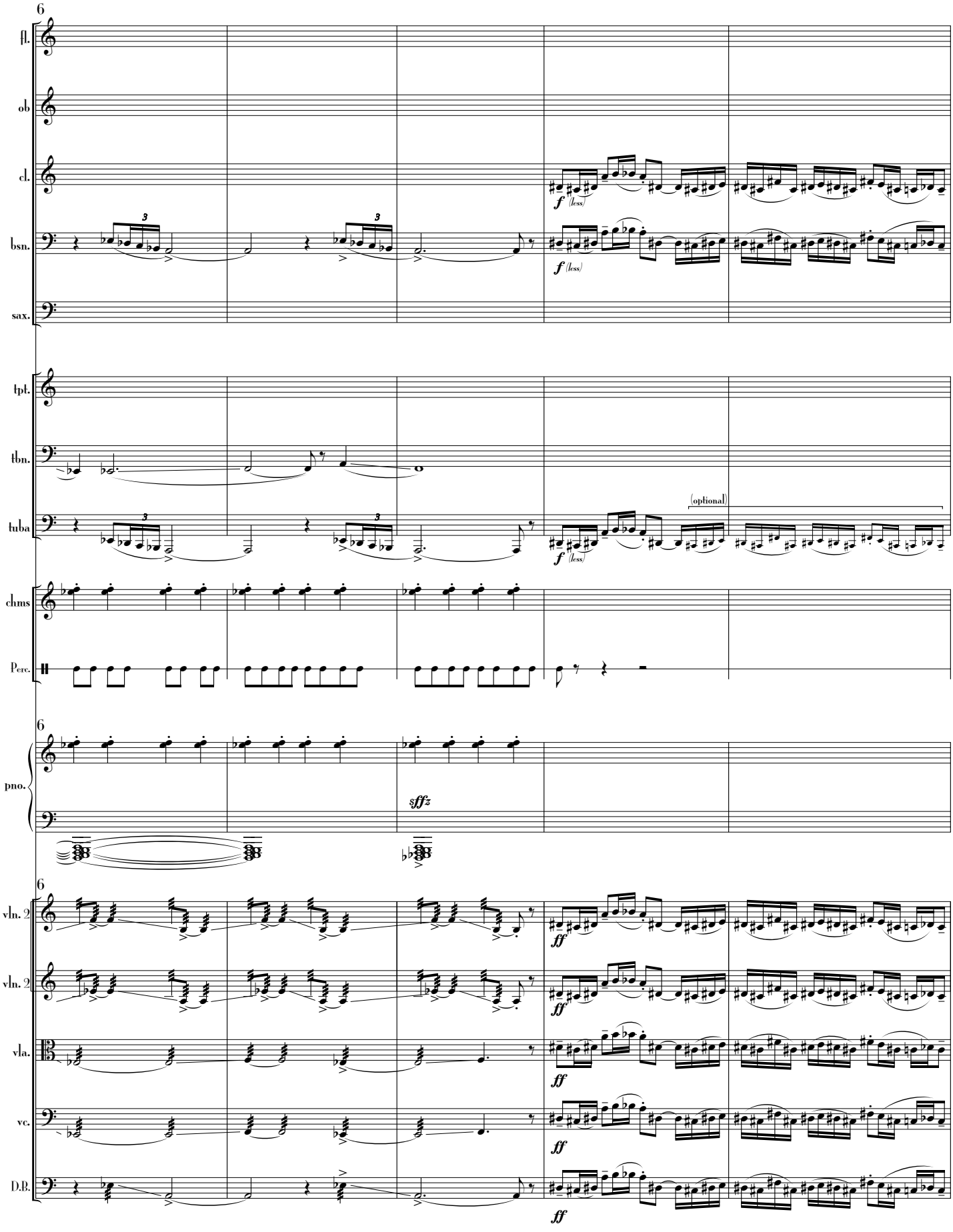
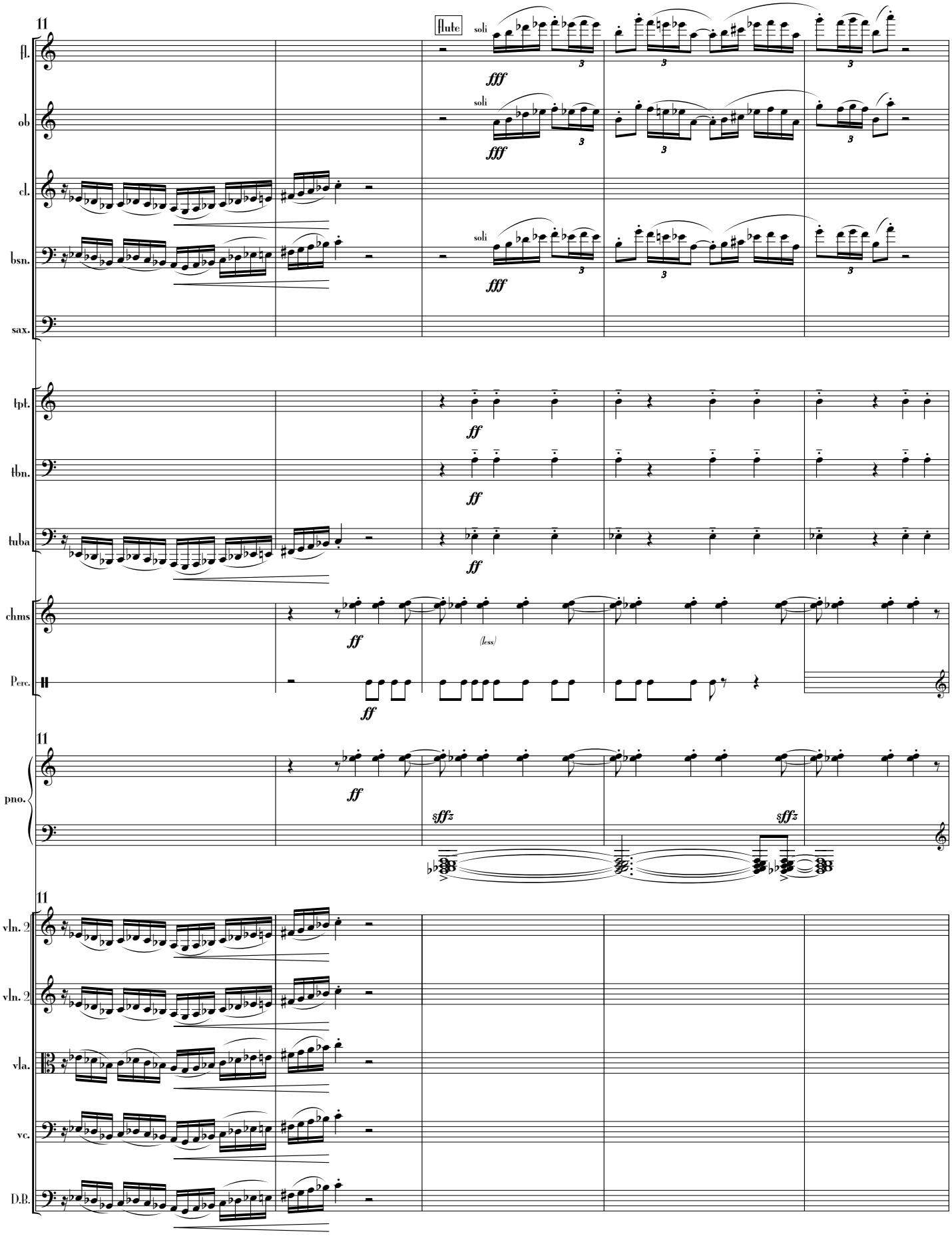
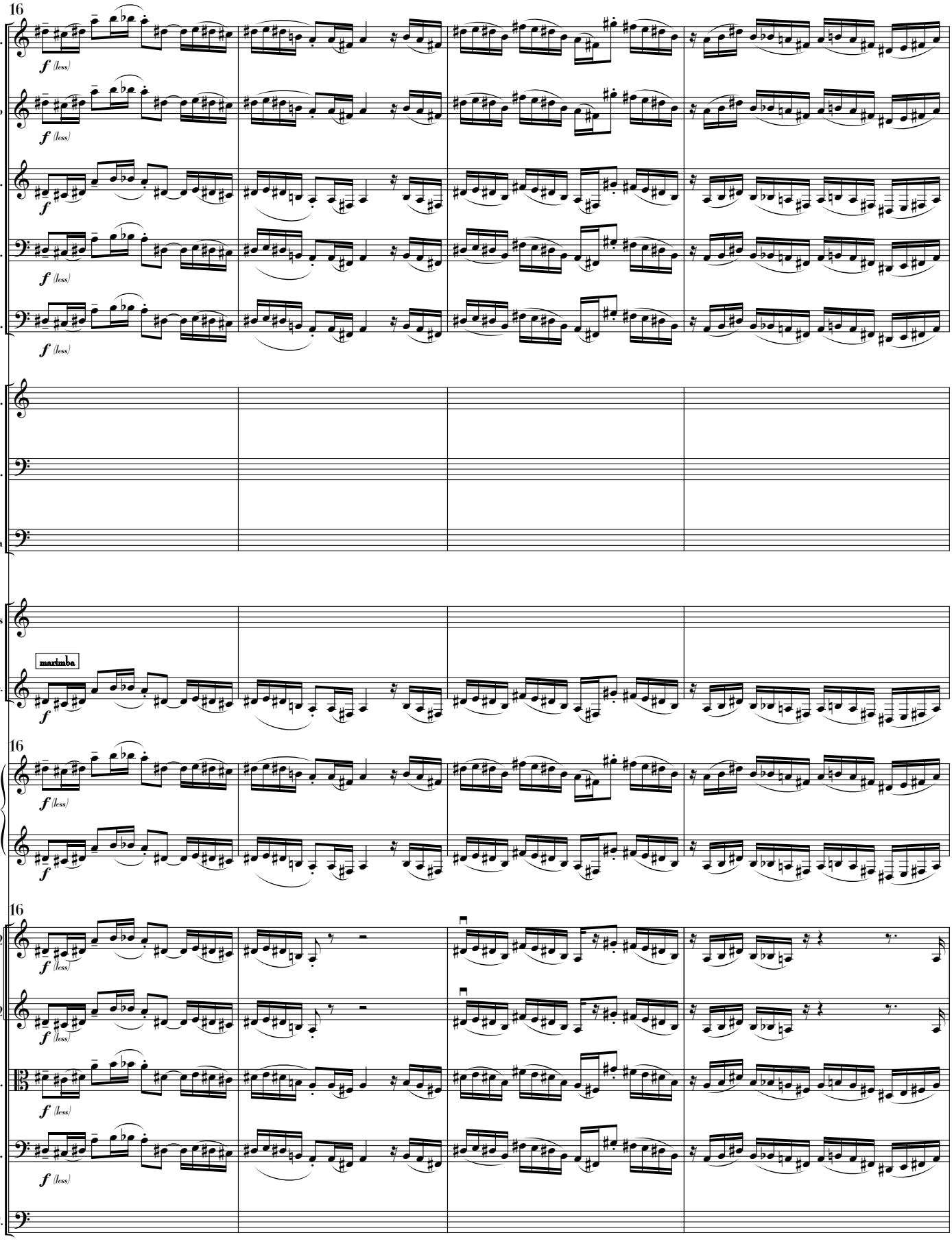
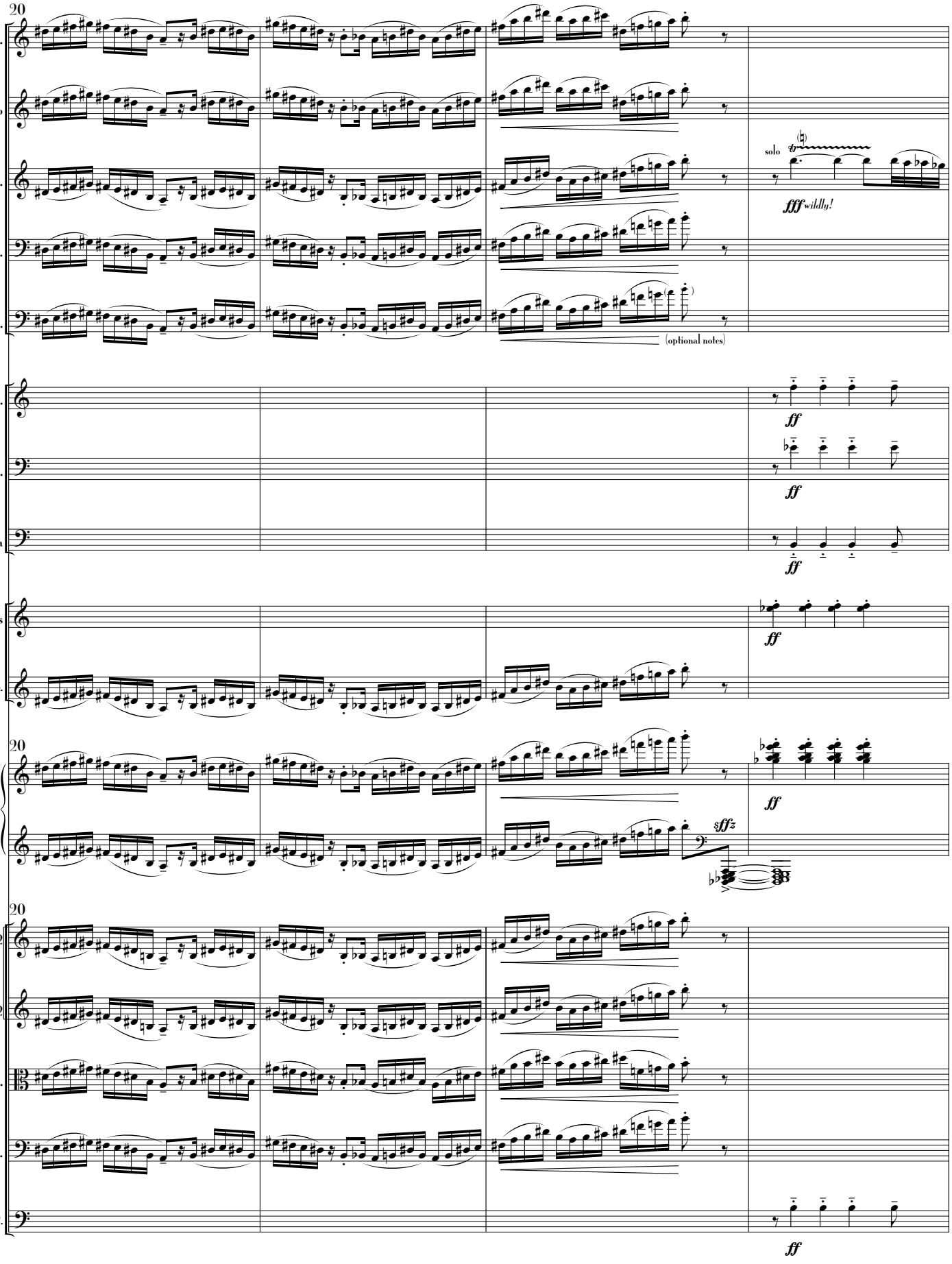
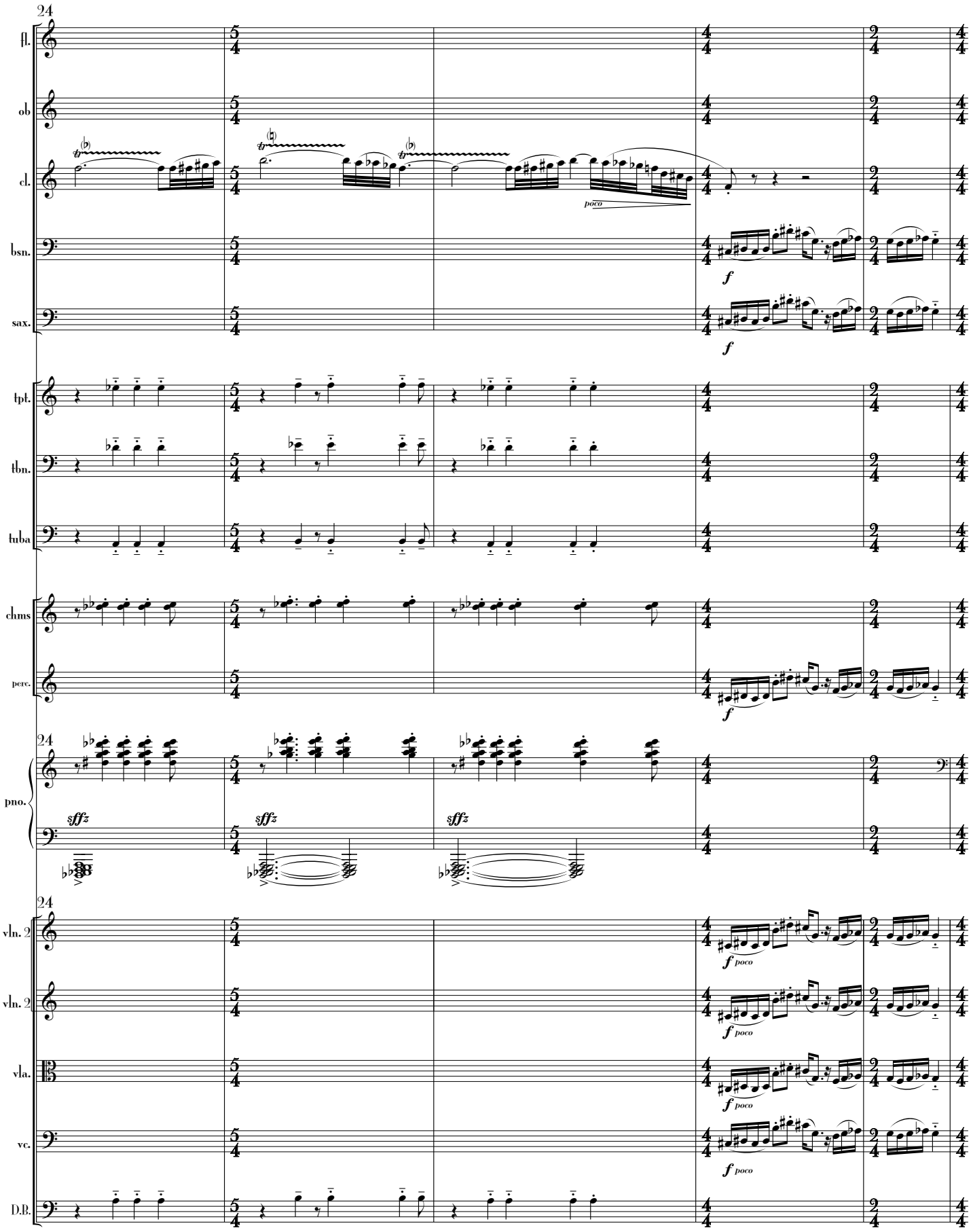
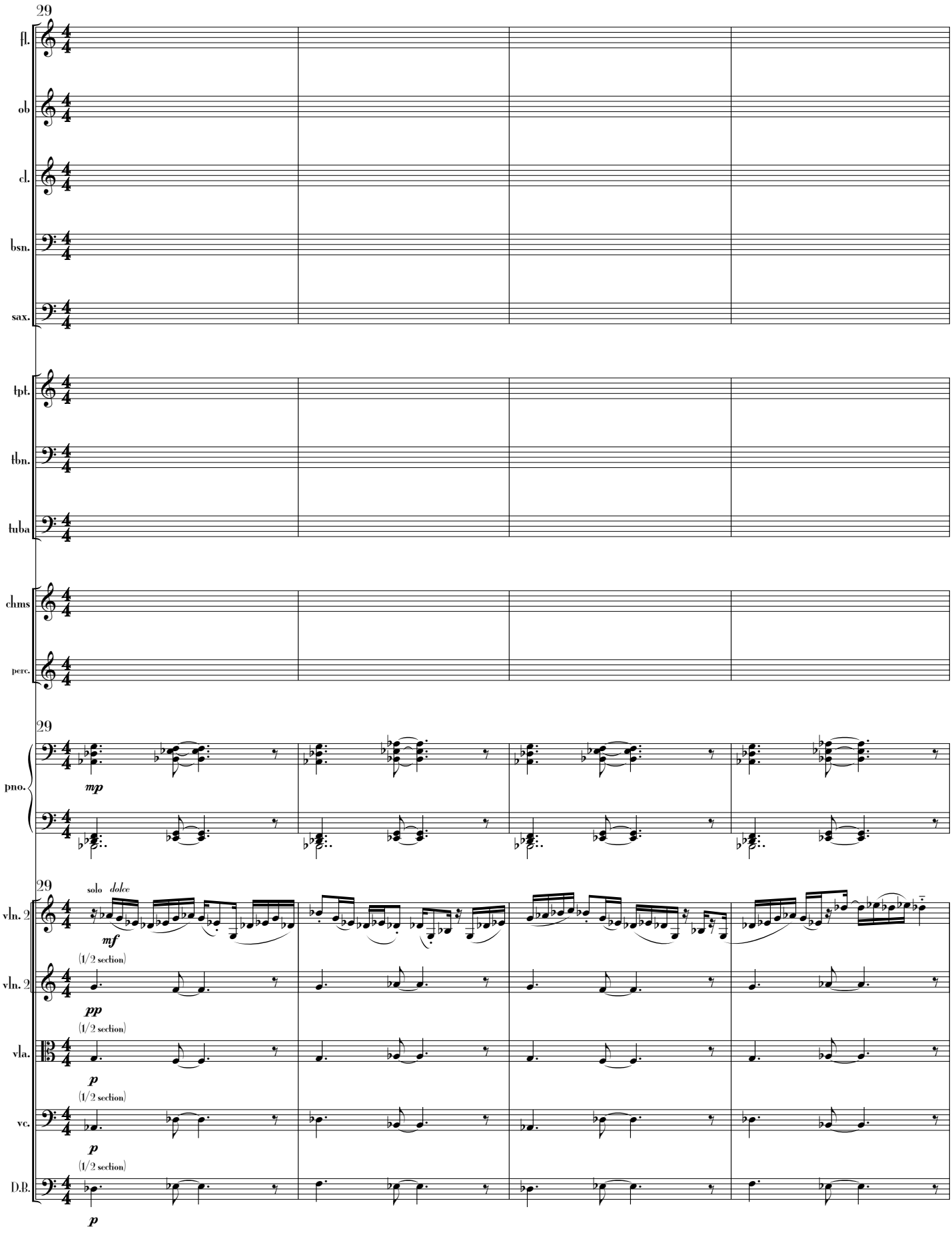

6
fl.
ob.
cl.
bsn.
sax.
tpt.
tbn.
tuba
chms
Perc.
pno.
vln. 2
vln. 2
vla.
vc.
D.B.
f (less)
(optional)
sfffz
ff

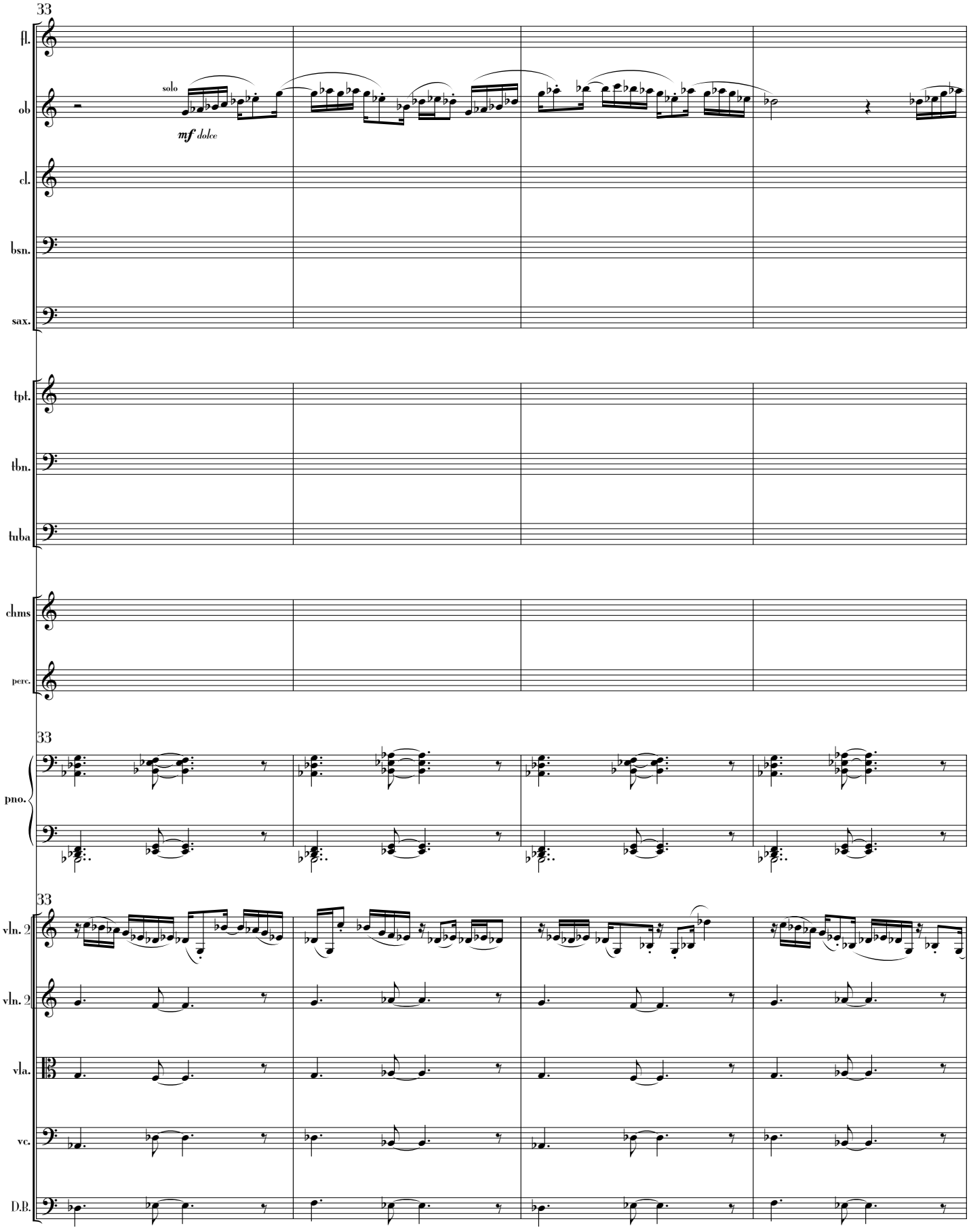

11
flute
soli
fl.
fff
soli
ob
fff
cl.
soli
bsn.
fff
sax.
tpt.
ff
tbn.
ff
tuba
ff
chms
ff
(less)
Perc.
ff
11
pno.
ff
sffz
sffz
11
vln. 2
vln. 2
vla.
vc.
D.B.

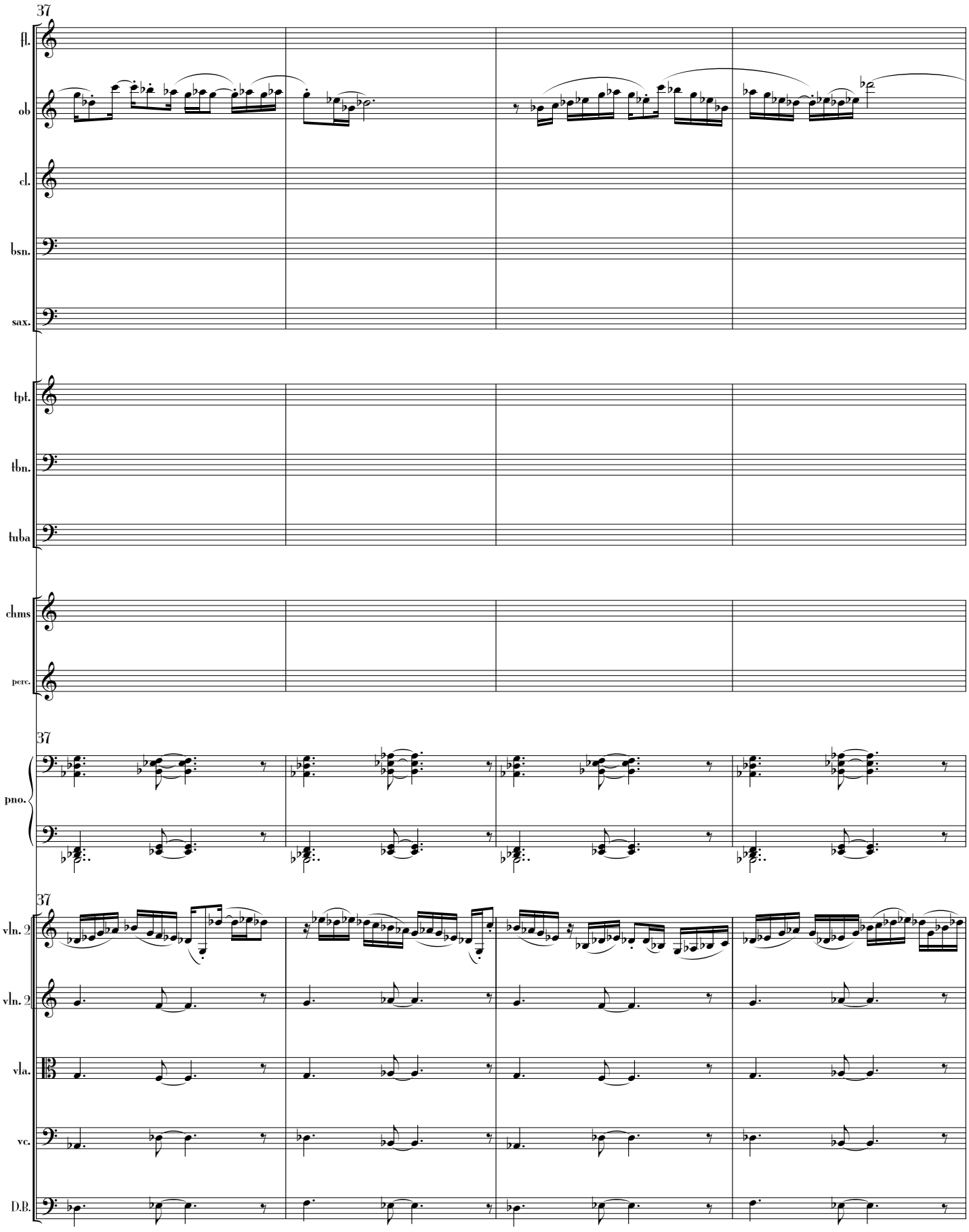

16
fl.
ob
cl.
bsn.
sax.
tpt.
tbn.
tuba
chms
marimba
perc.
pno.
vln. 2
vln. 2
vla.
vc.
D.B.
f (less)

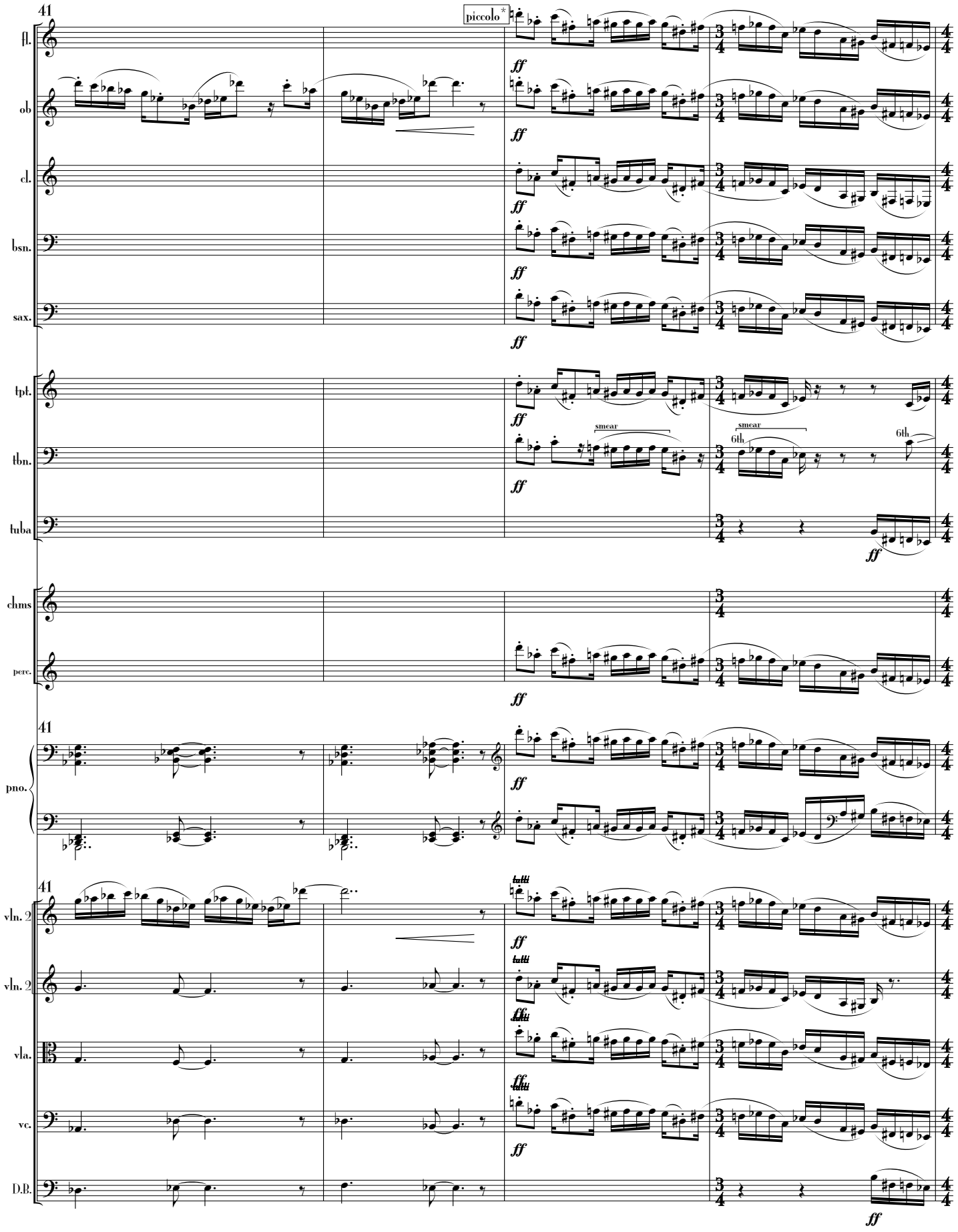

20
fl.
ob
cl.
solo
fff wildly!
bsn.
sax.
(optional notes)
tpt.
ff
tbn.
ff
tuba
ff
chms
ff
perc.
20
pno.
ff
sffz
20
vln. 2
vln. 2
vla.
vc.
D.B.
ff

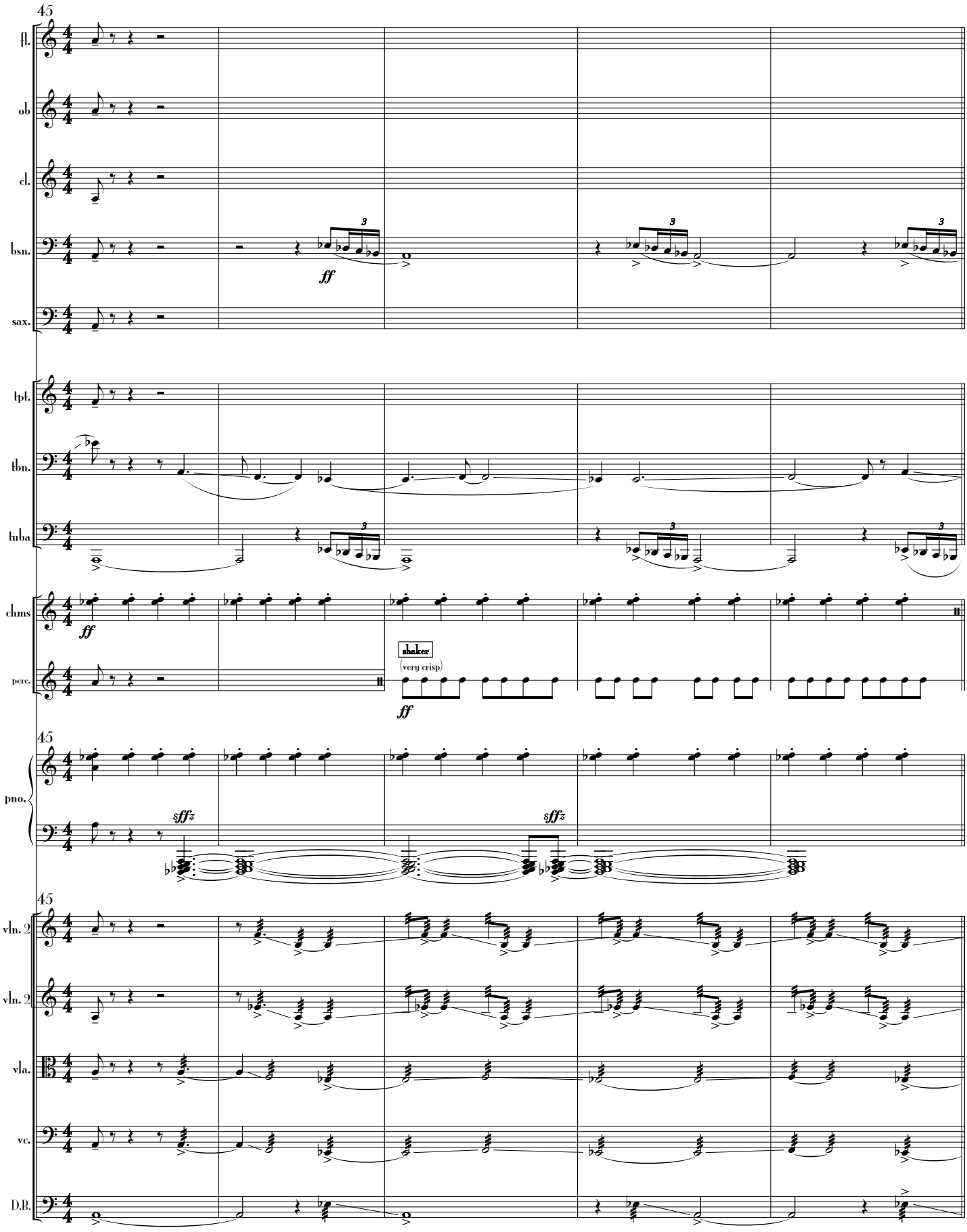

24
fl.
ob
cl.
bsn.
sax.
tpt.
tbn.
tuba
chms
perc.
pno.
vln. 2
vln. 2
vla.
vc.
D.B.
poco
f
sffz
f poco


29
fl.
ob
cl.
bsn.
sax.
tpt.
tbn.
tuba
chms
perc.
29
pno.
mp
29
solo
dolce
vln. 2
mf
(1/2 section)
vln. 2
pp
(1/2 section)
vla.
p
(1/2 section)
vc.
p
(1/2 section)
D.B.
p


33
fl.
ob
solo
mf dolce
cl.
bsn.
sax.
tpt.
tbn.
tuba
chms
perc.
33
pno.
33
vln. 2
vln. 2
vla.
vc.
D.B.


37
fl.
ob
cl.
bsn.
sax.
tpt.
tbn.
tuba
chms
perc.
37
pno.
37
vln. 2
vln. 2
vla.
vc.
D.B.


41
piccolo*
fl.
ob
cl.
bsn.
sax.
tpt.
tbn.
tuba
chms
perc.
pno.
vln. 2
vln. 2
vla.
vc.
D.B.
ff
smear
6th


45
fl.
ob
cl.
bsn.
sax.
ff
tpt.
tbn.
tuba
chms
ff
perc.
shaker
(very crisp)
ff
45
pno.
sffz
sffz
45
vln. 2
vln. 2
vla.
vc.
D.B.

Audio Cue #1
Conducting pattern cease as players very gradually ritard on their own (out–of–synch) to roughly half–tempo.

50

fl.
ob
cl.
bsn.
sax.
tpt.
tbn.
tuba
sus. cym &/or tam–tam
Perc.
sfz
Perc.
niente

50

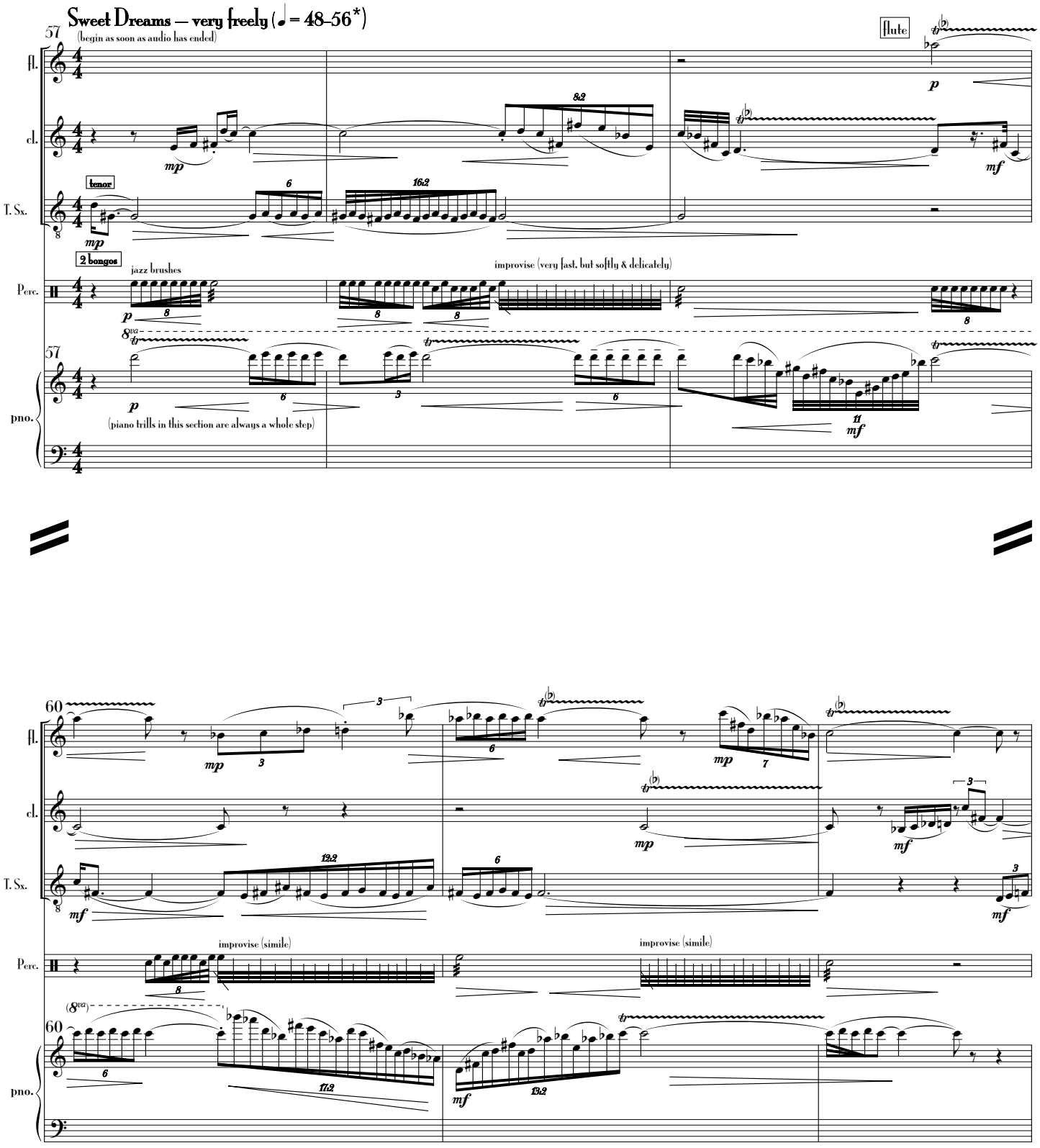
pno.
sffz

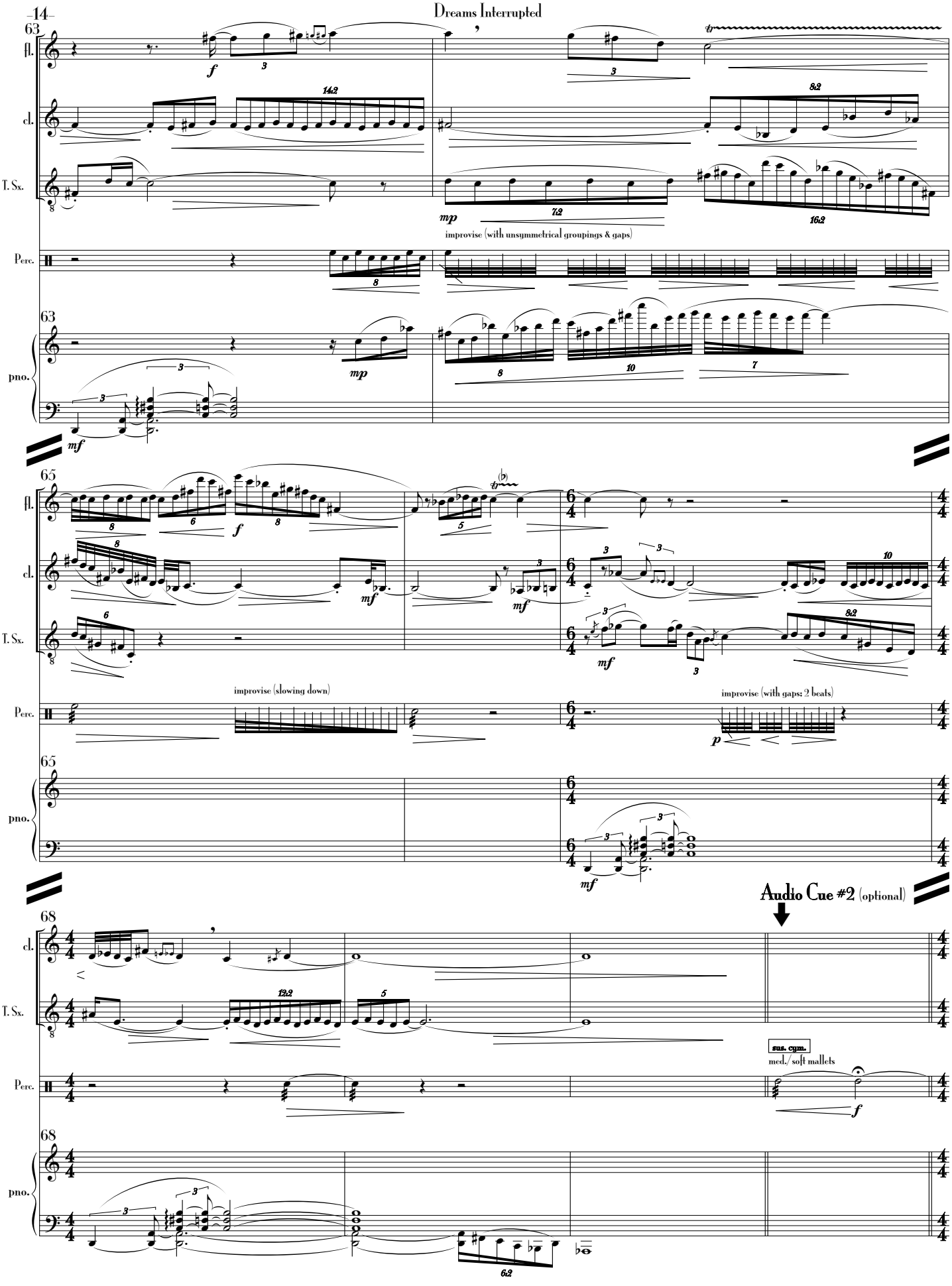
50

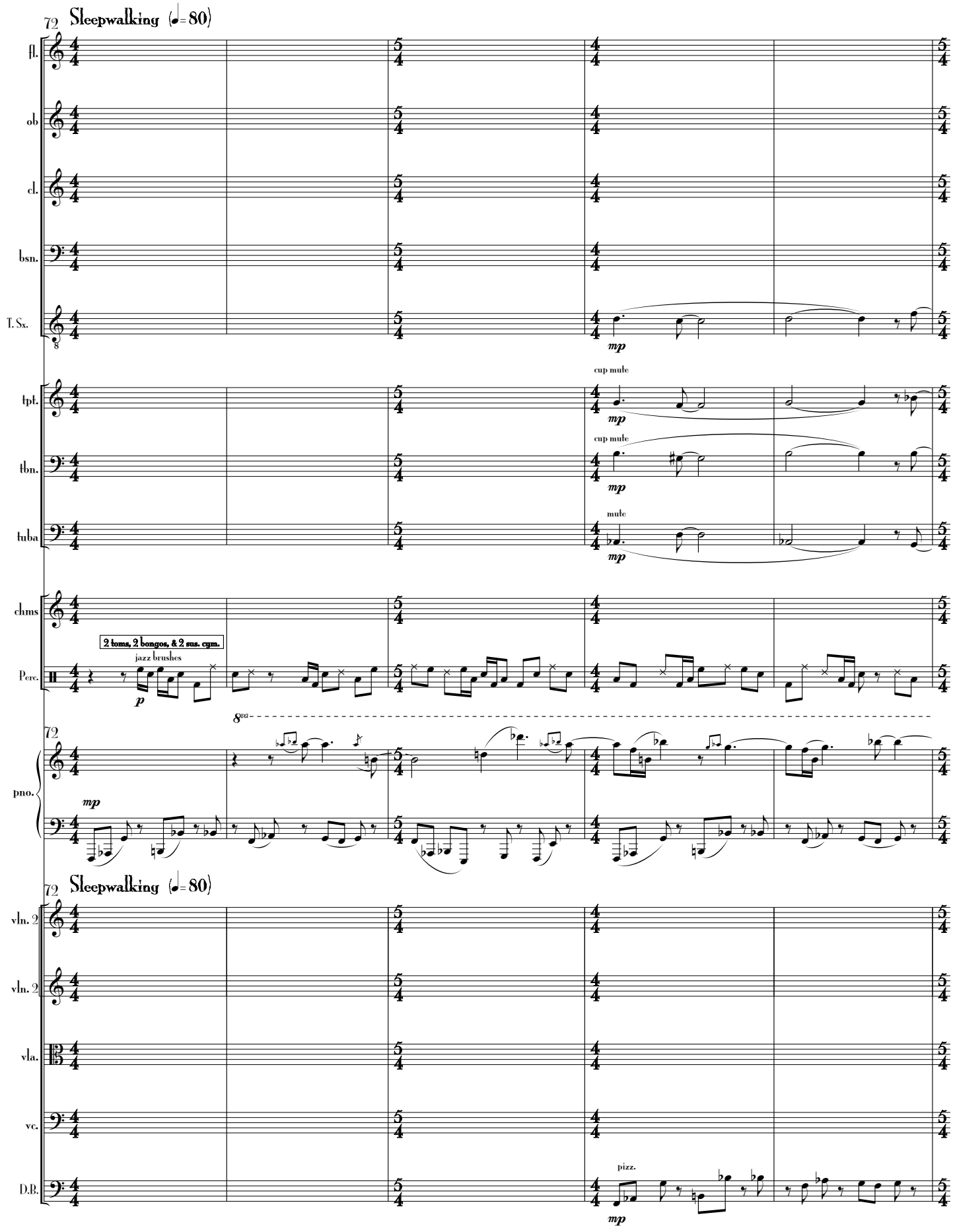
vln. 2
poco a poco dim...
vln. 2
poco a poco dim...
vla.
poco a poco dim...
vc.
poco a poco dim...
D.B.

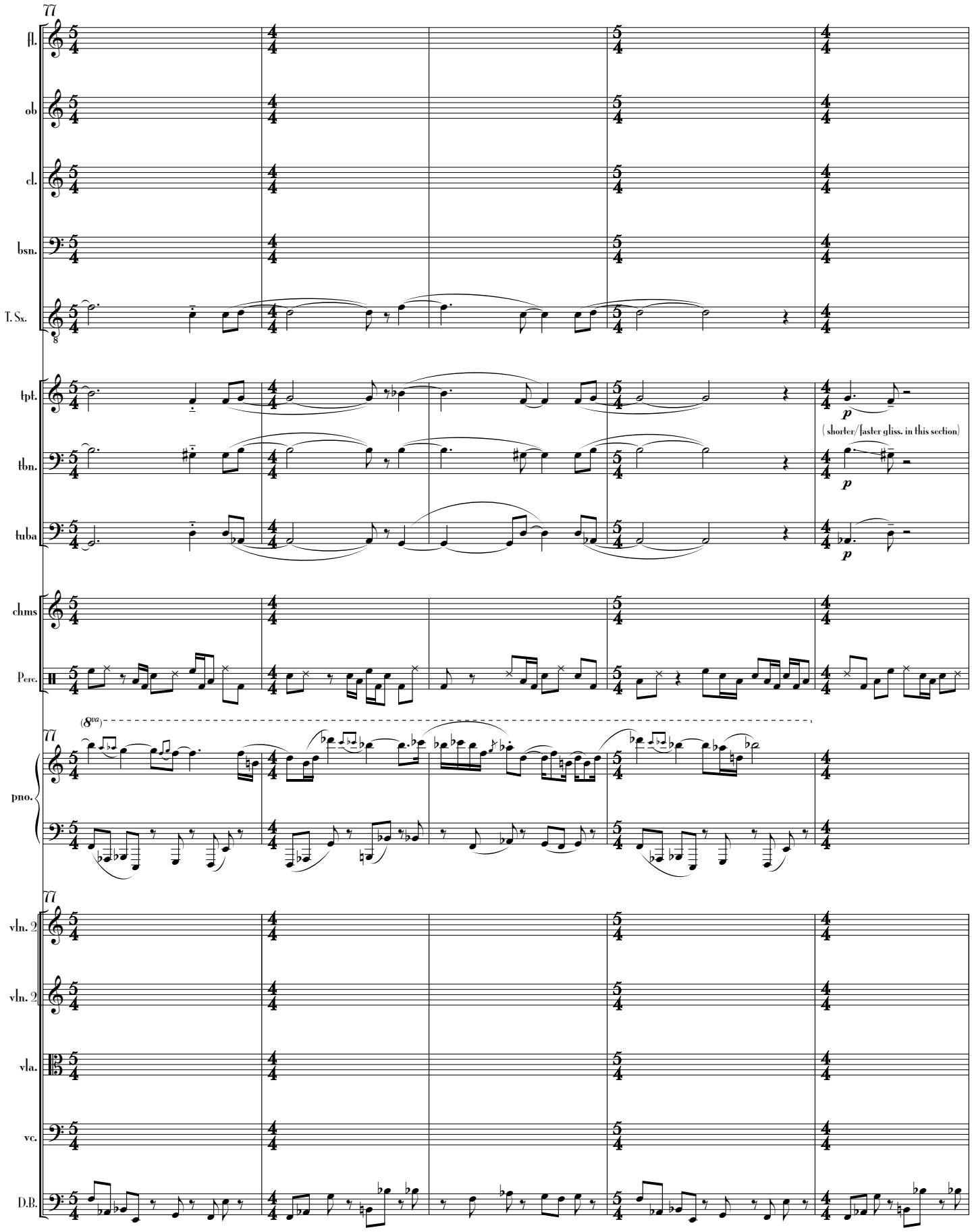
(audio track ontinues after ensemble ends)

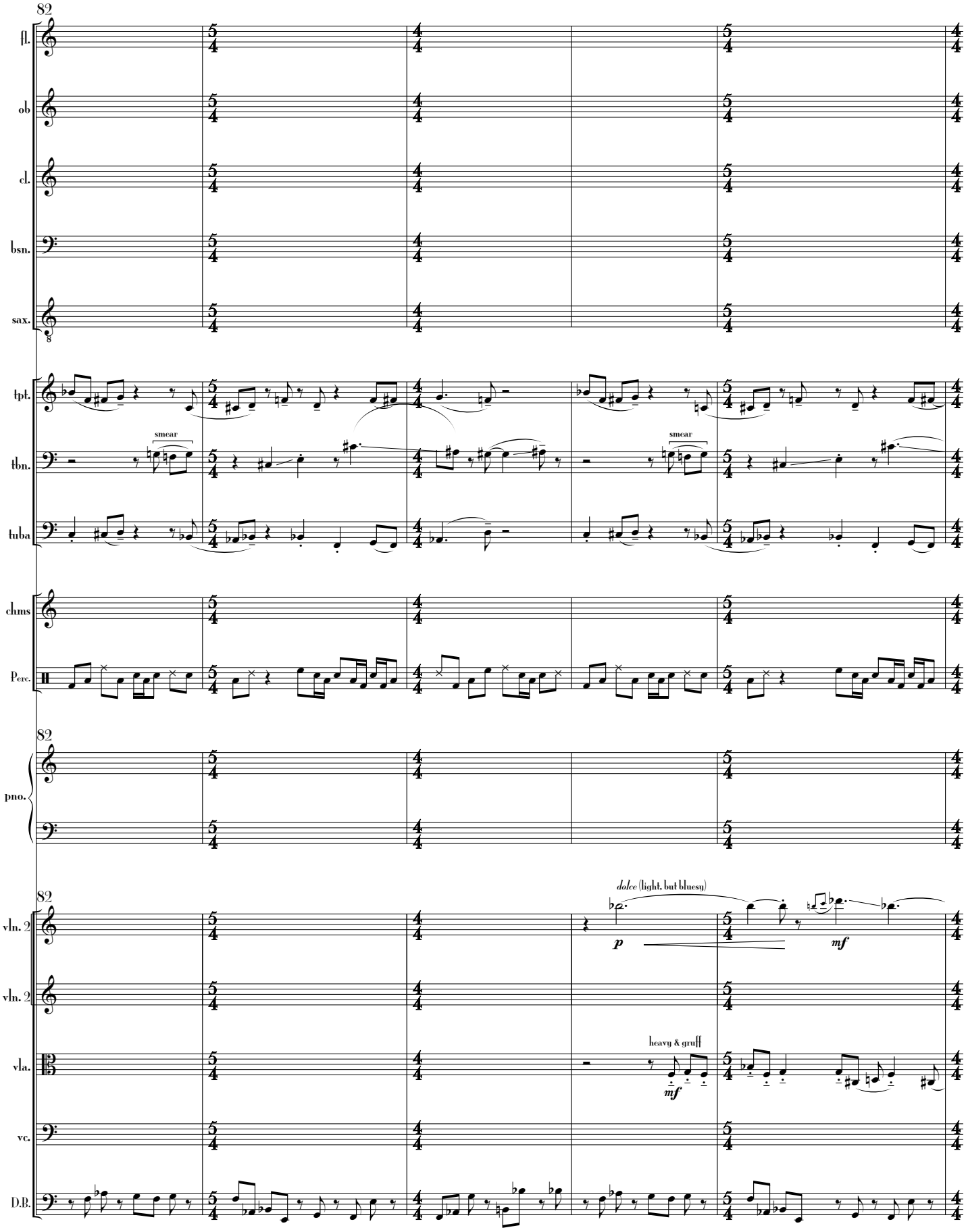
*Note: Players may take considerable liberty with their passages in "Sweet Dreams."

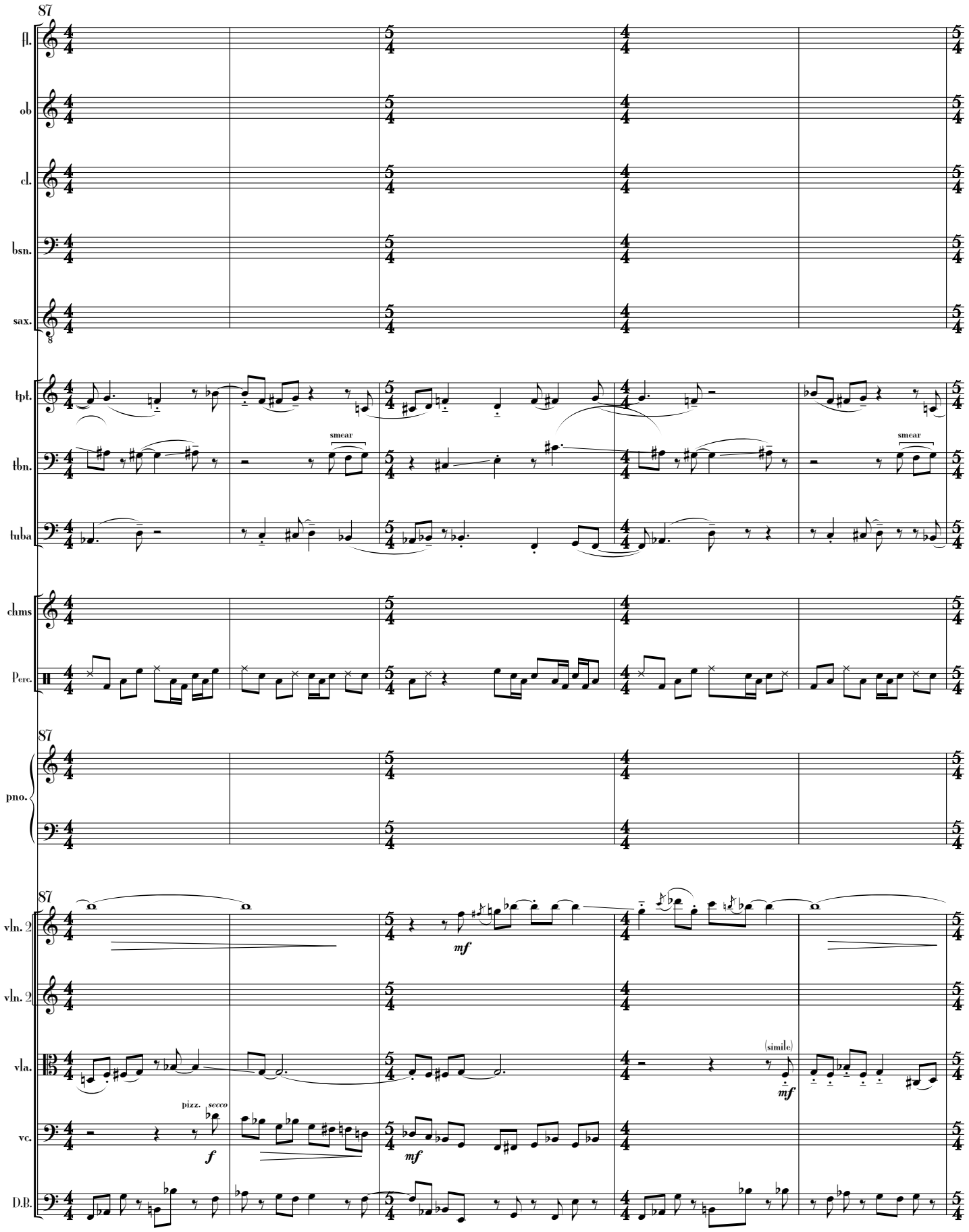


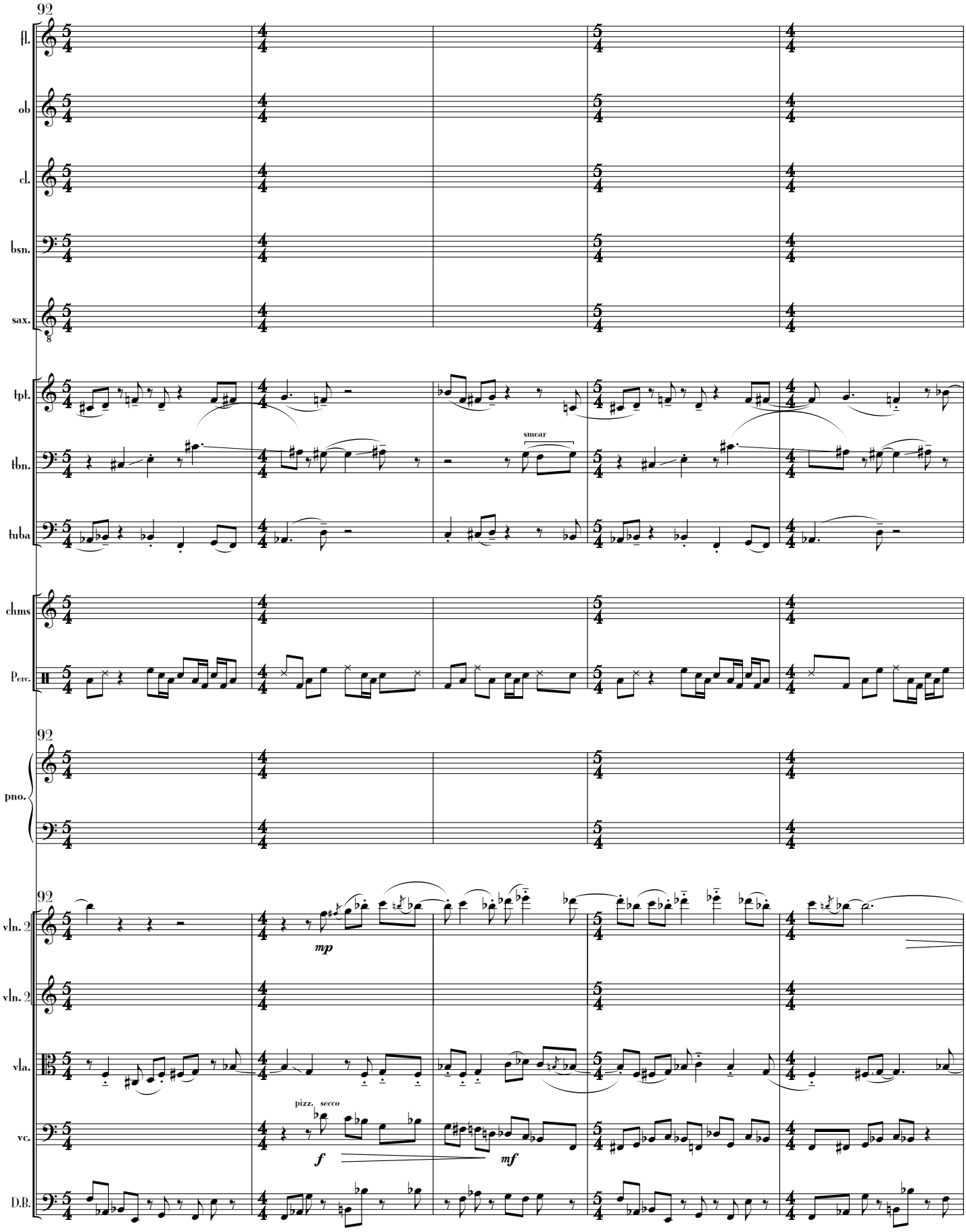

63
Fl.
Cl.
T. Sx.
Perc.
Pno.
improvise (with unsymmetrical groupings & gaps)
65
improvise (slowing down)
improvise (with gaps; 2 beats)
68
Audio Cue #2 (optional)
sus. cym.
med./soft mallets

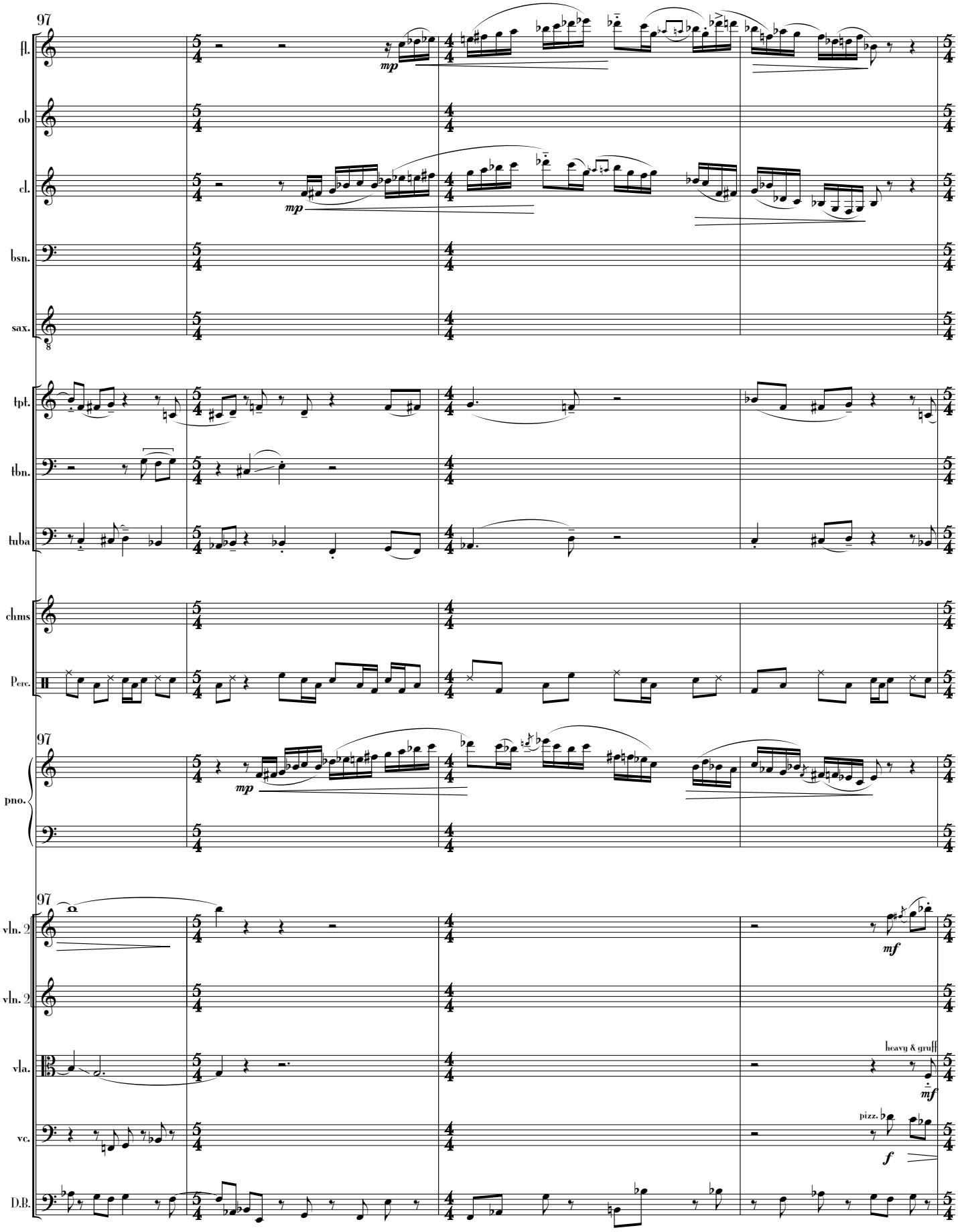

72
Sleepwalking (♩= 80)
fl.
ob
cl.
bsn.
T. Sx.
mp
cup mute
tpt.
mp
cup mute
tbn.
mp
mute
tuba
mp
chms
2 toms, 2 bongos, & 2 sus. cym.
jazz brushes
Perc.
p
8va
72
pno.
mp
72
Sleepwalking (♩= 80)
vln. 2
vln. 2
vla.
vc.
pizz.
D.B.
mp

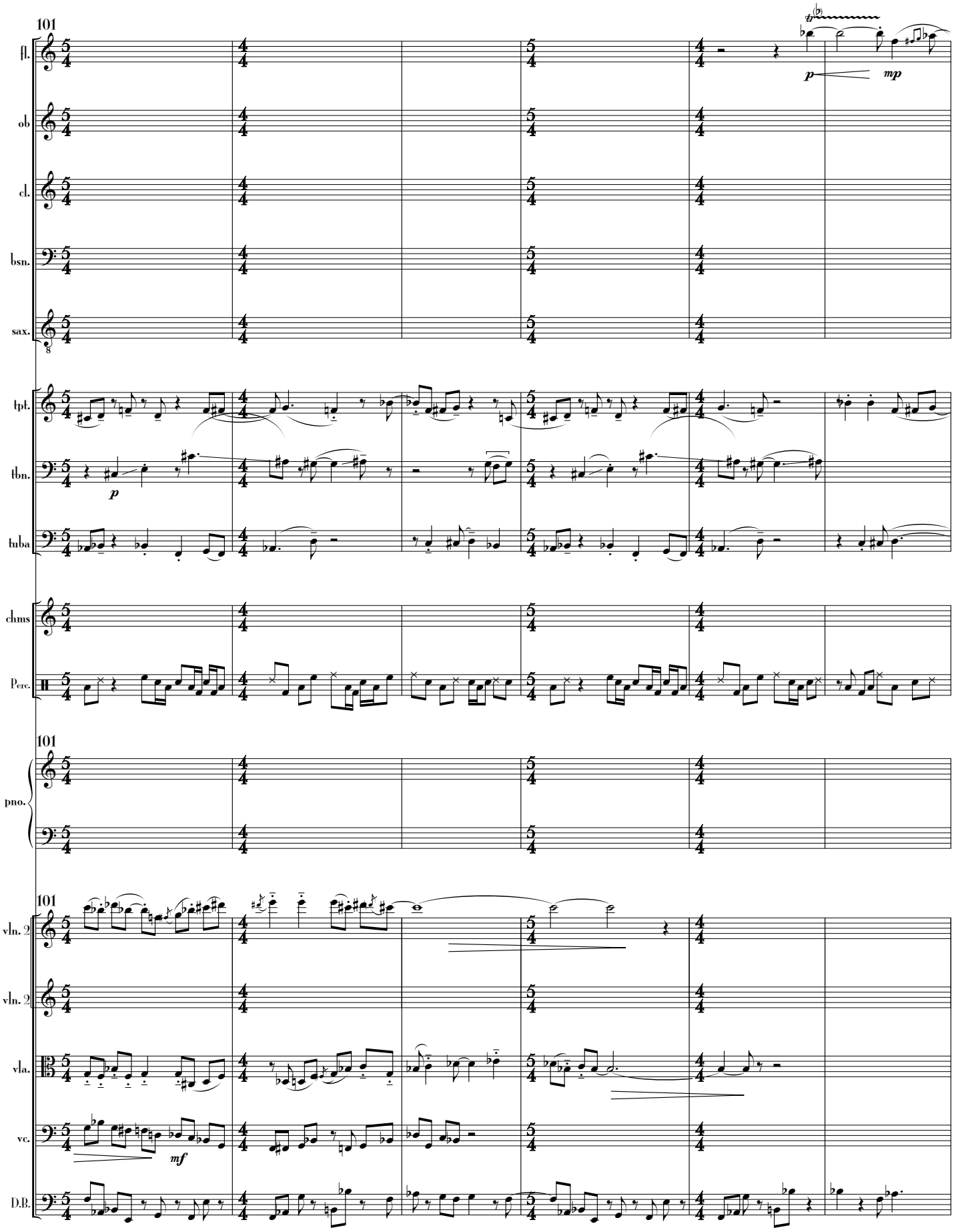

77
fl.
ob
cl.
bsn.
T. Sx.
tpt.
tbn.
tuba
p
(shorter/faster gliss. in this section)
chms
Perc.
(8va)
pno.
vln. 2
vln. 2
vla.
vc.
D.B.


82
fl.
ob
cl.
bsn.
sax.
tpt.
tbn.
smear
smear
tuba
chms
Perc.
82
pno.
82
dolce (light, but bluesy)
p
mf
vln. 2
vln. 2
heavy & gruff
mf
vla.
vc.
D.B.


87
fl.
ob
cl.
bsn.
sax.
tpt.
tbn.
tuba
chms
Perc.
87
pno.
87
vln. 2
vln. 2
vla.
vc.
D.B.
smear
smear
mf
(simile)
mf
pizz.
secco
f
mf


92
fl.
ob
cl.
bsn.
sax.
tpt.
tbn.
smear
tuba
chms
Perc.
92
pno.
92
vln. 2
mp
vln. 2
vla.
pizz.
secco
vc.
f
mf
D.B.


97
fl.
ob
cl.
bsn.
sax.
tpt.
tbn.
tuba
chms
Perc.
pno.
vln. 2
vln. 2
vla.
vc.
D.B.
mp
mf
f
heavy & gruff
pizz.


101
fl.
ob
cl.
bsn.
sax.
tpt.
tbn.
tuba
chms
Perc.
101
pno.
101
vln. 2
vln. 2
vla.
vc.
D.B.
p
mp
p
mf

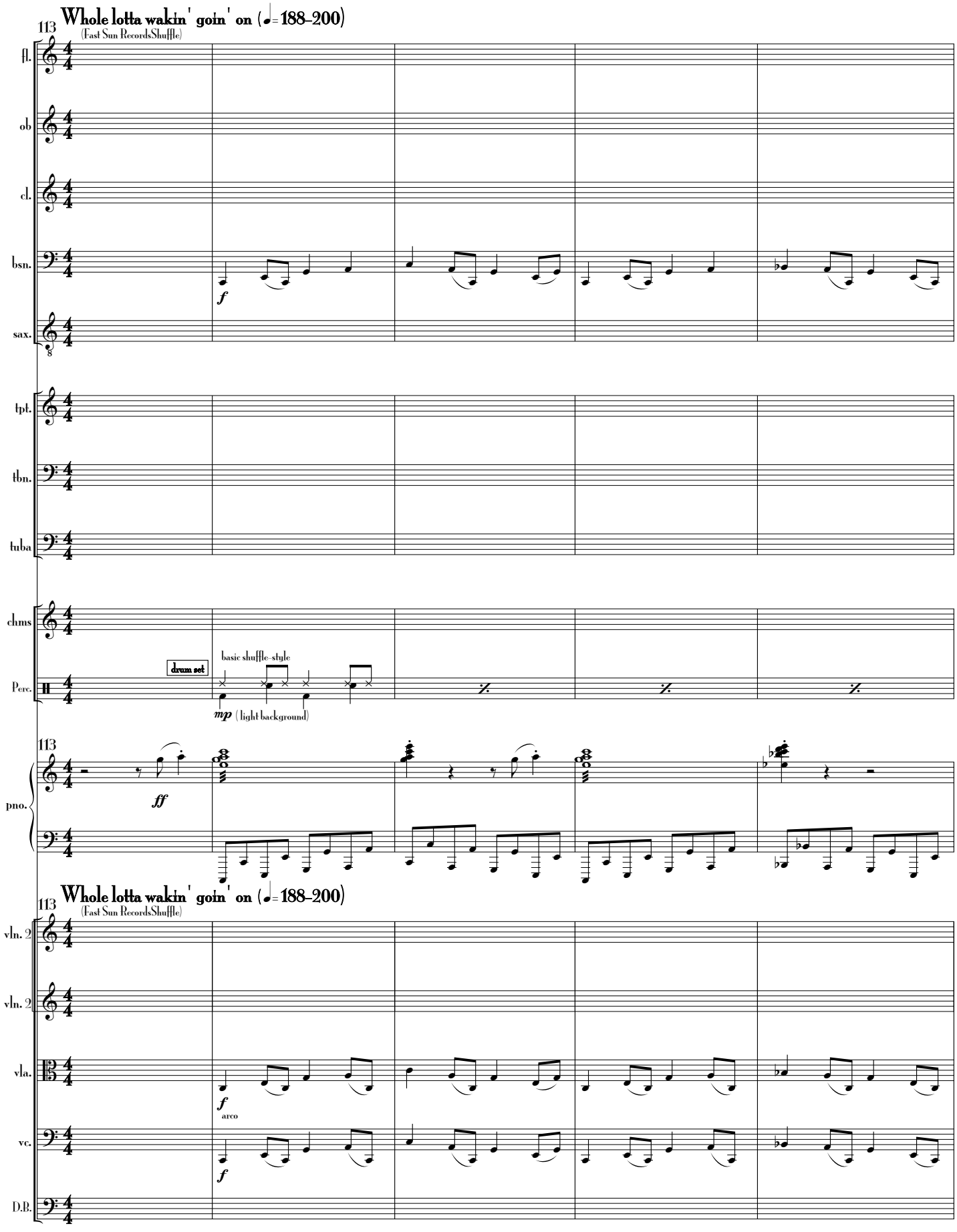
Audio Cue #3
(optional)

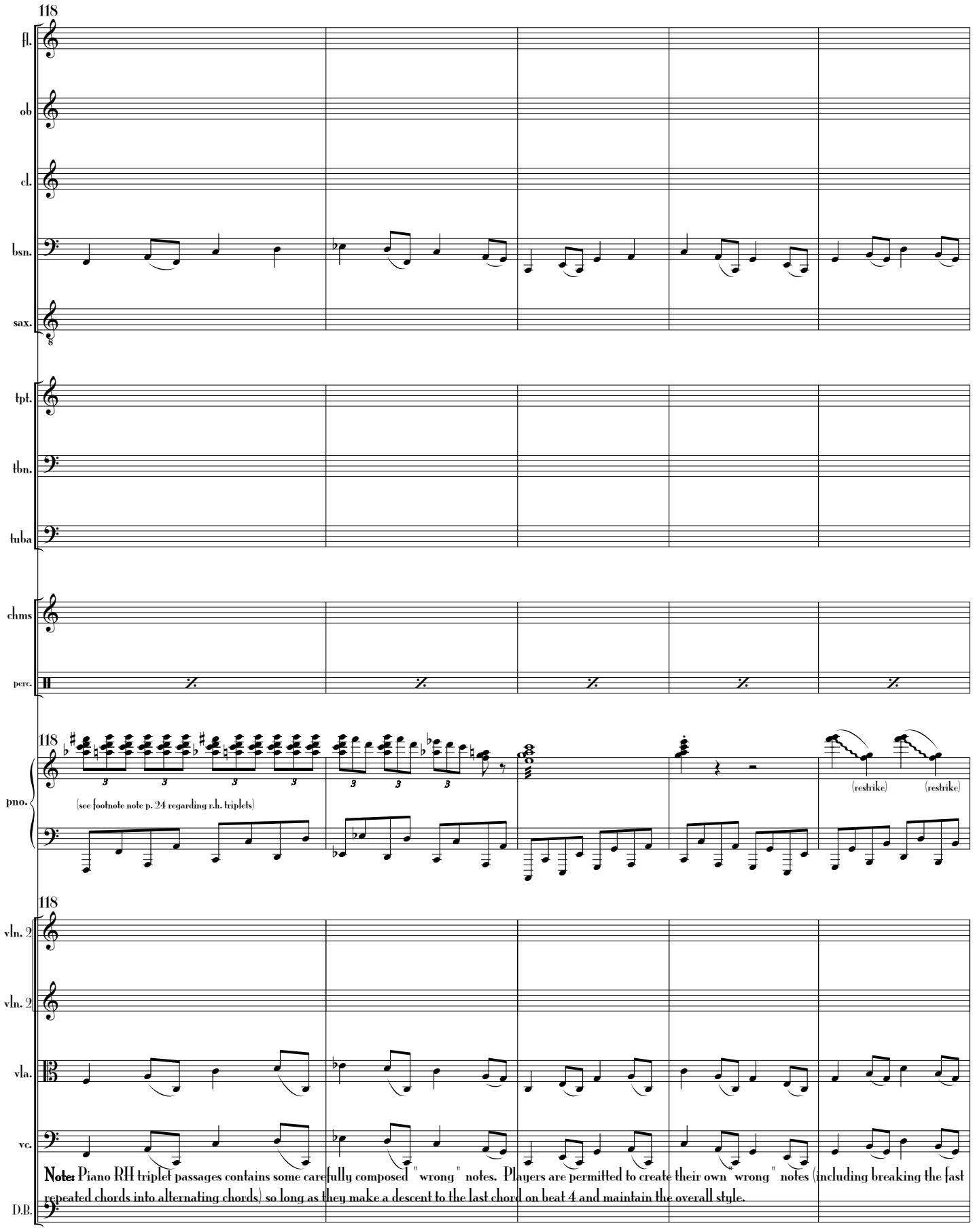
107

poco a poco rit...

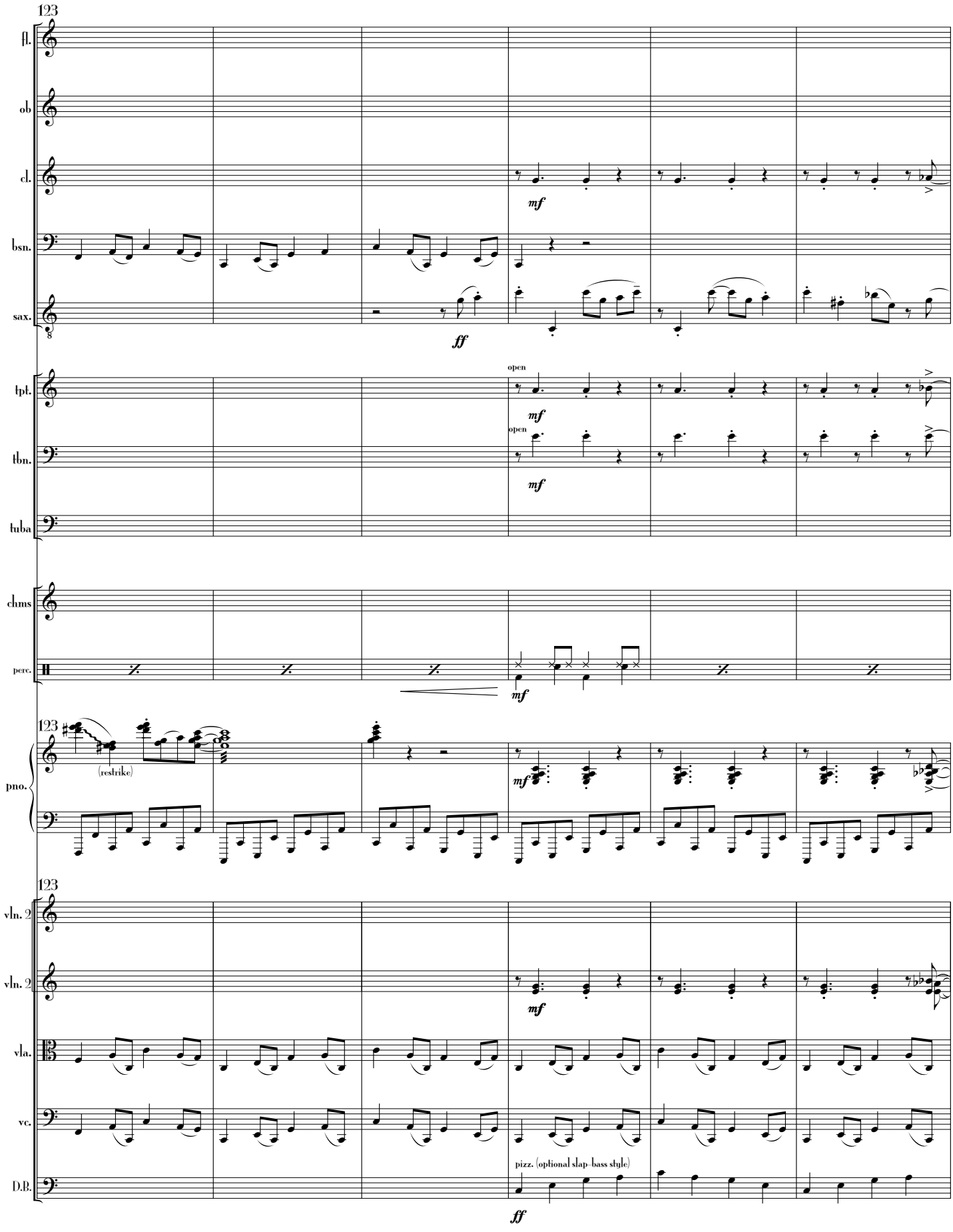
fl.
ob
cl.
bsn.
sax.
tpt.
tbn.
tuba
chms
Perc.
pno.
vln. 2
vln. 2
vla.
vc.
D.B.

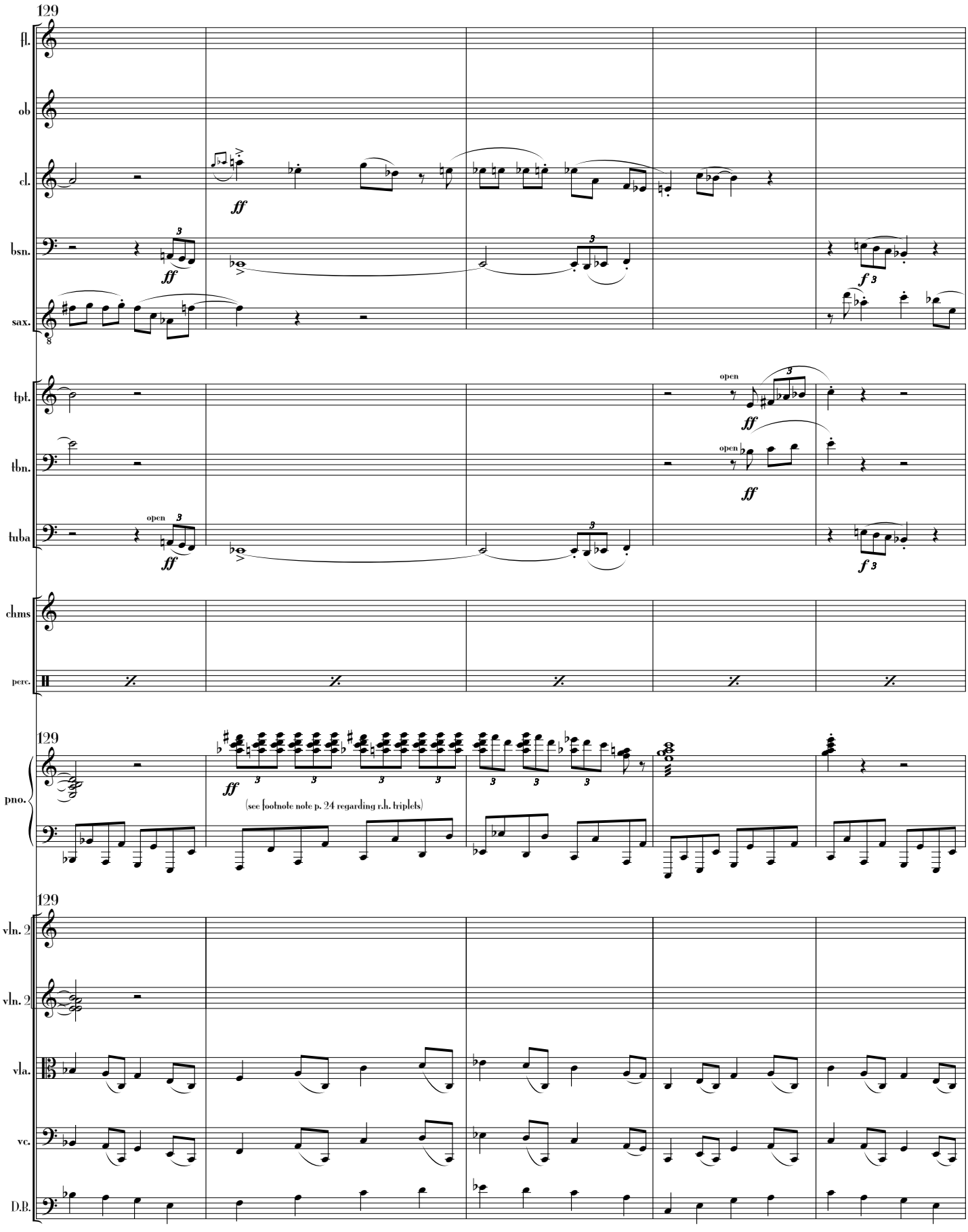
chimes
pp
ff
med./soft mallets
pp
f
p
arco

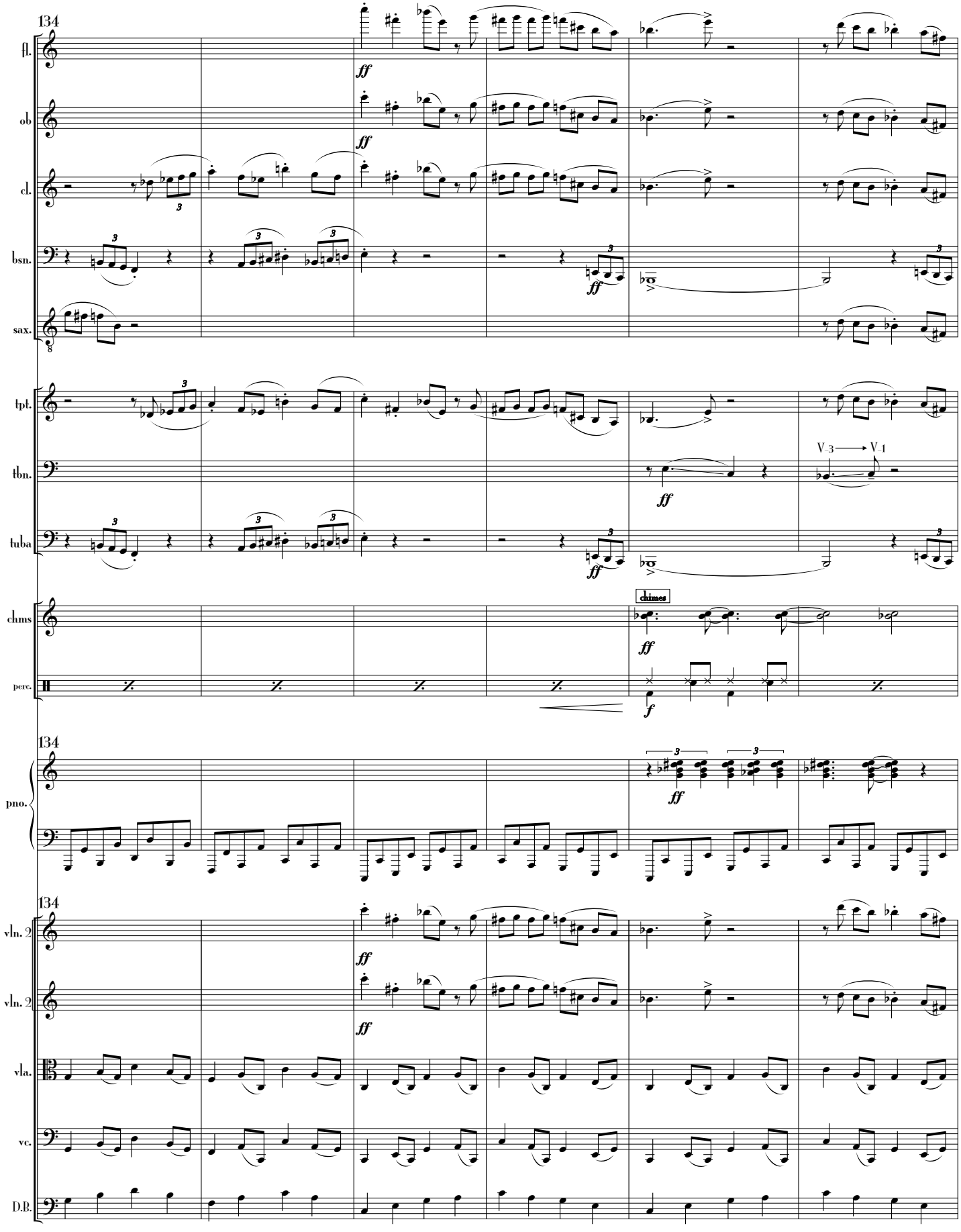

113
Whole lotta wakin' goin' on (♩= 188–200)
(Fast Sun RecordsShuffle)
fl.
ob
cl.
bsn.
f
sax.
tpt.
tbn.
tuba
chms
drum set
basic shuffle-style
Perc.
mp (light background)
113
pno.
ff
113
Whole lotta wakin' goin' on (♩= 188–200)
(Fast Sun RecordsShuffle)
vln. 2
vln. 2
vla.
f
arco
vc.
f
D.B.

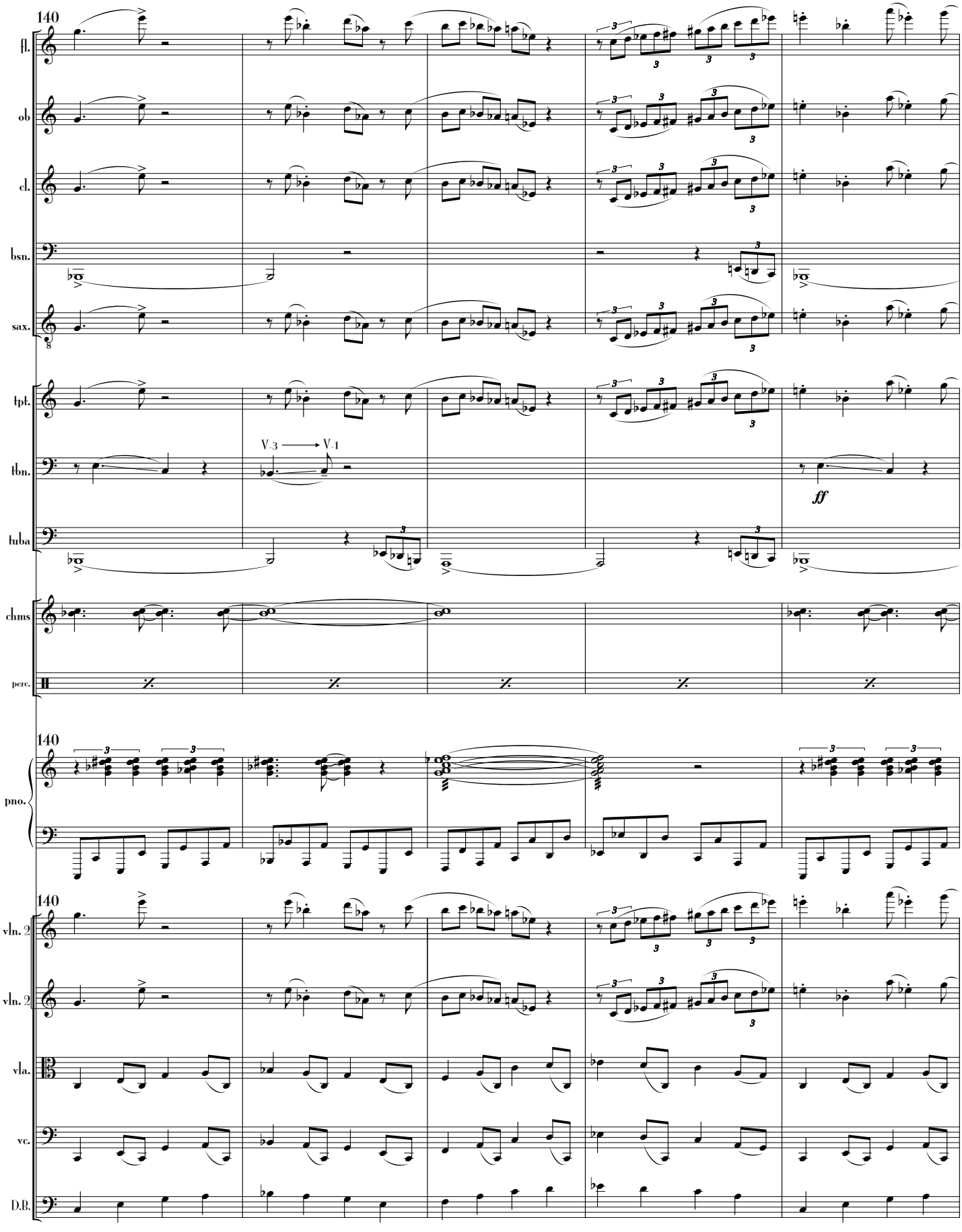


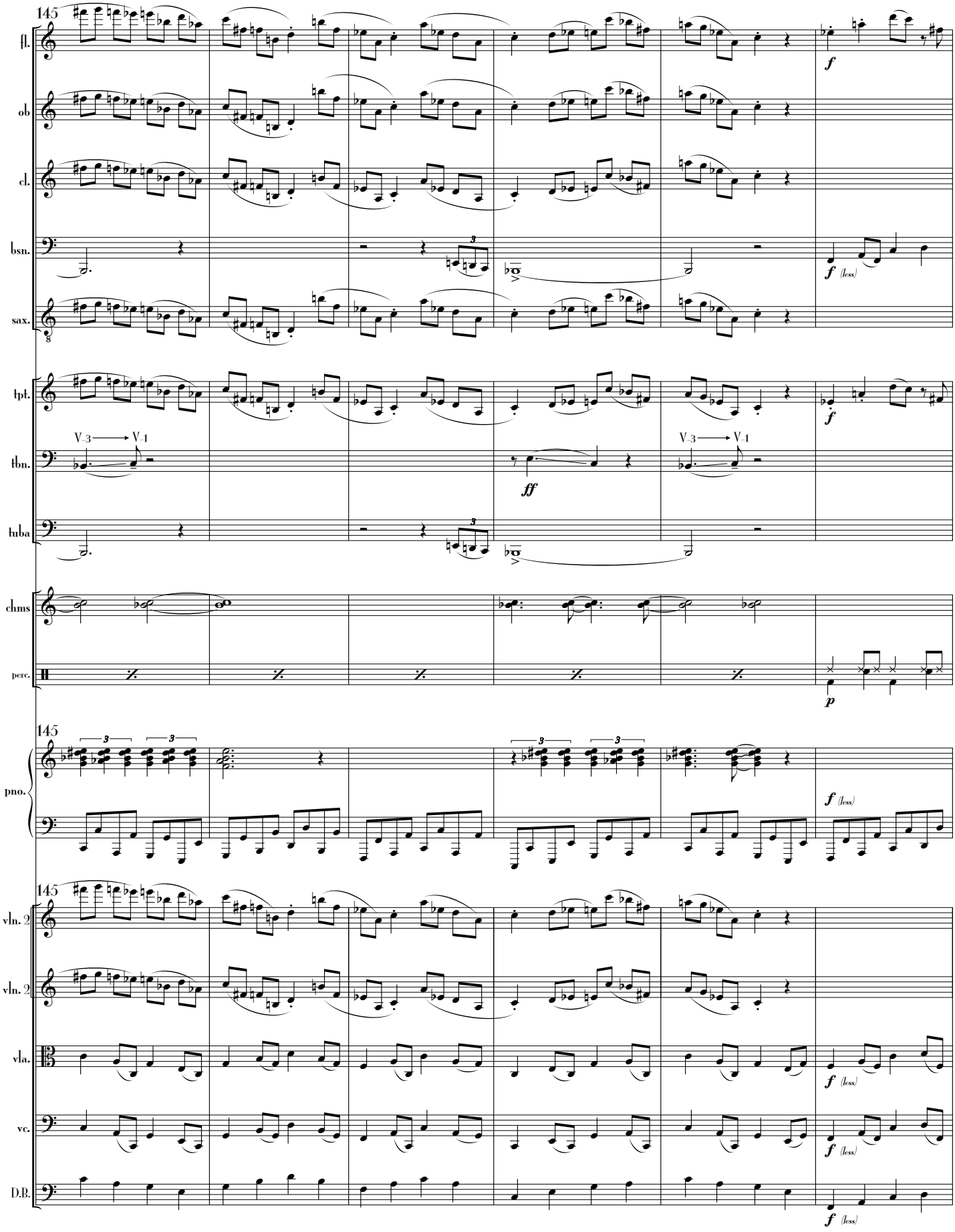
Note: Piano RH triplet passages contains some carefully composed "wrong" notes. Players are permitted to create their own "wrong" notes (including breaking the fast repeated chords into alternating chords) so long as they make a descent to the last chord on beat 4 and maintain the overall style.

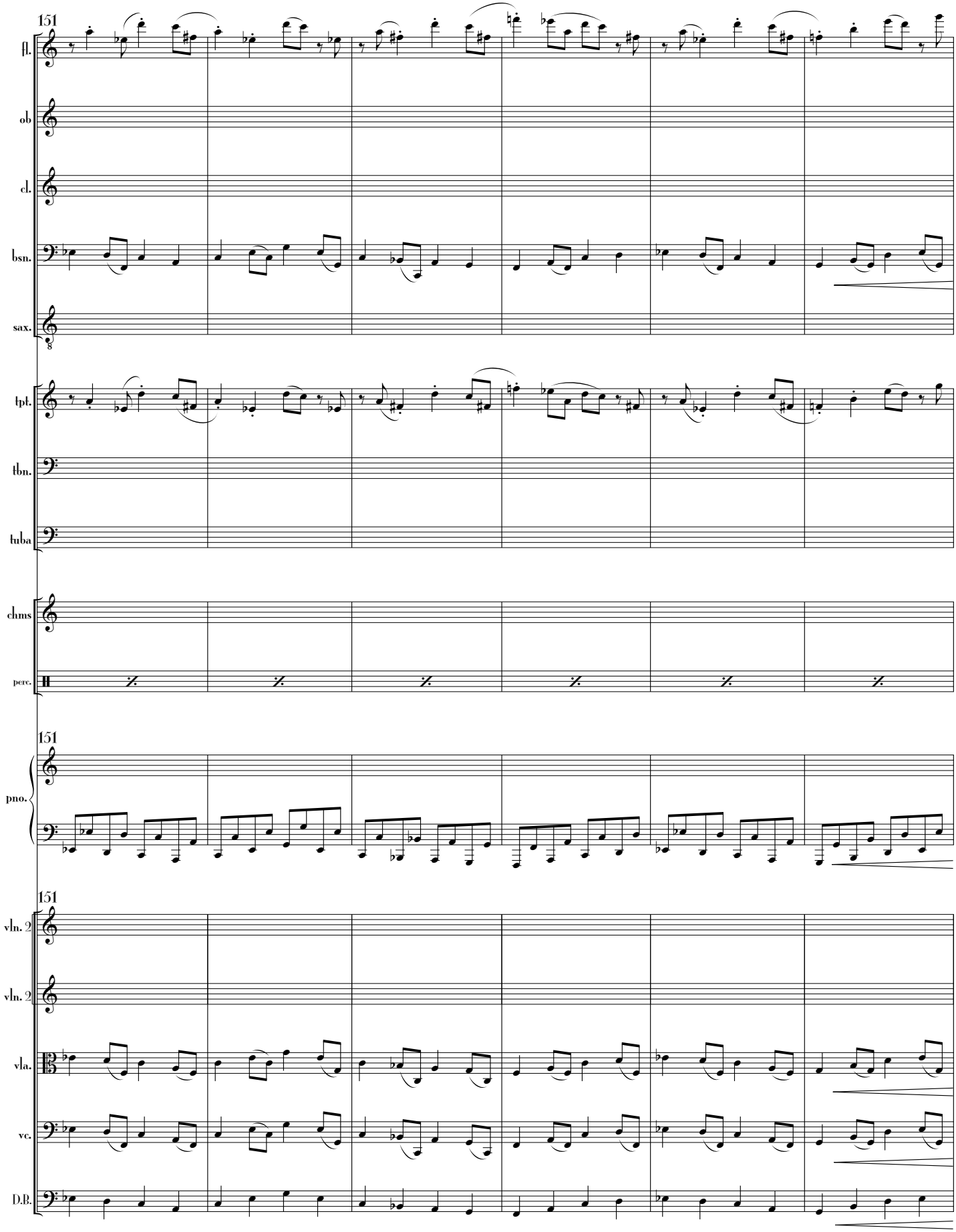

123
fl.
ob
cl.
bsn.
sax.
mf
ff
tpt.
open
mf
tbn.
open
mf
tuba
chms
perc.
mf
123
pno.
(restrike)
mf
123
vln. 2
vln. 2
mf
vla.
vc.
D.B.
pizz. (optional slap-bass style)
ff

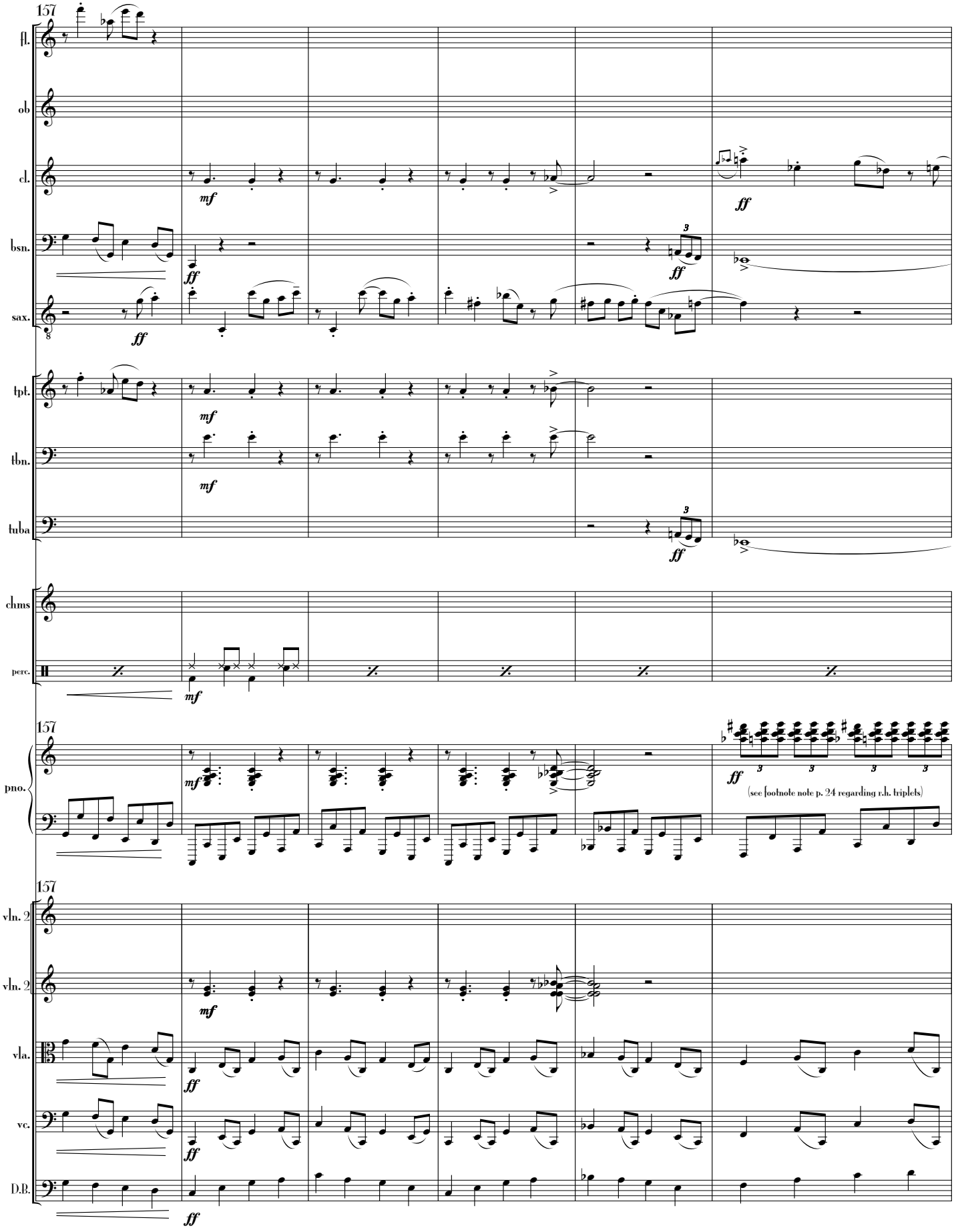

129
fl.
ob
cl.
bsn.
sax.
tpt.
tbn.
tuba
chms
perc.
pno.
vln. 2
vln. 2
vla.
vc.
D.B.
ff
f
open
(see footnote note p. 24 regarding r.h. triplets)

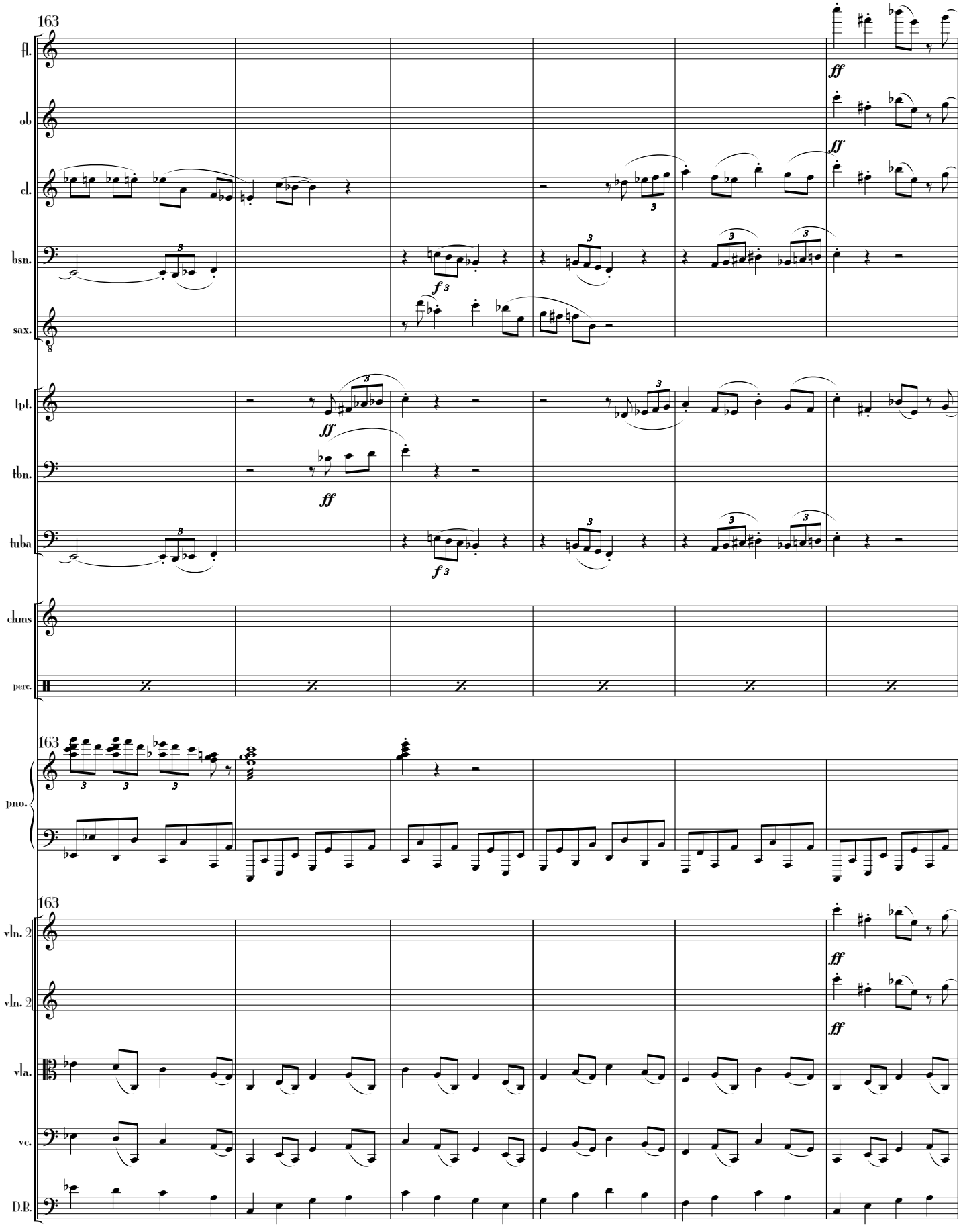

134
fl.
ob
cl.
bsn.
sax.
tpt.
tbn.
tuba
chms
perc.
pno.
vln. 2
vln. 2
vla.
vc.
D.B.
ff
f
chimes
V-3
V-1

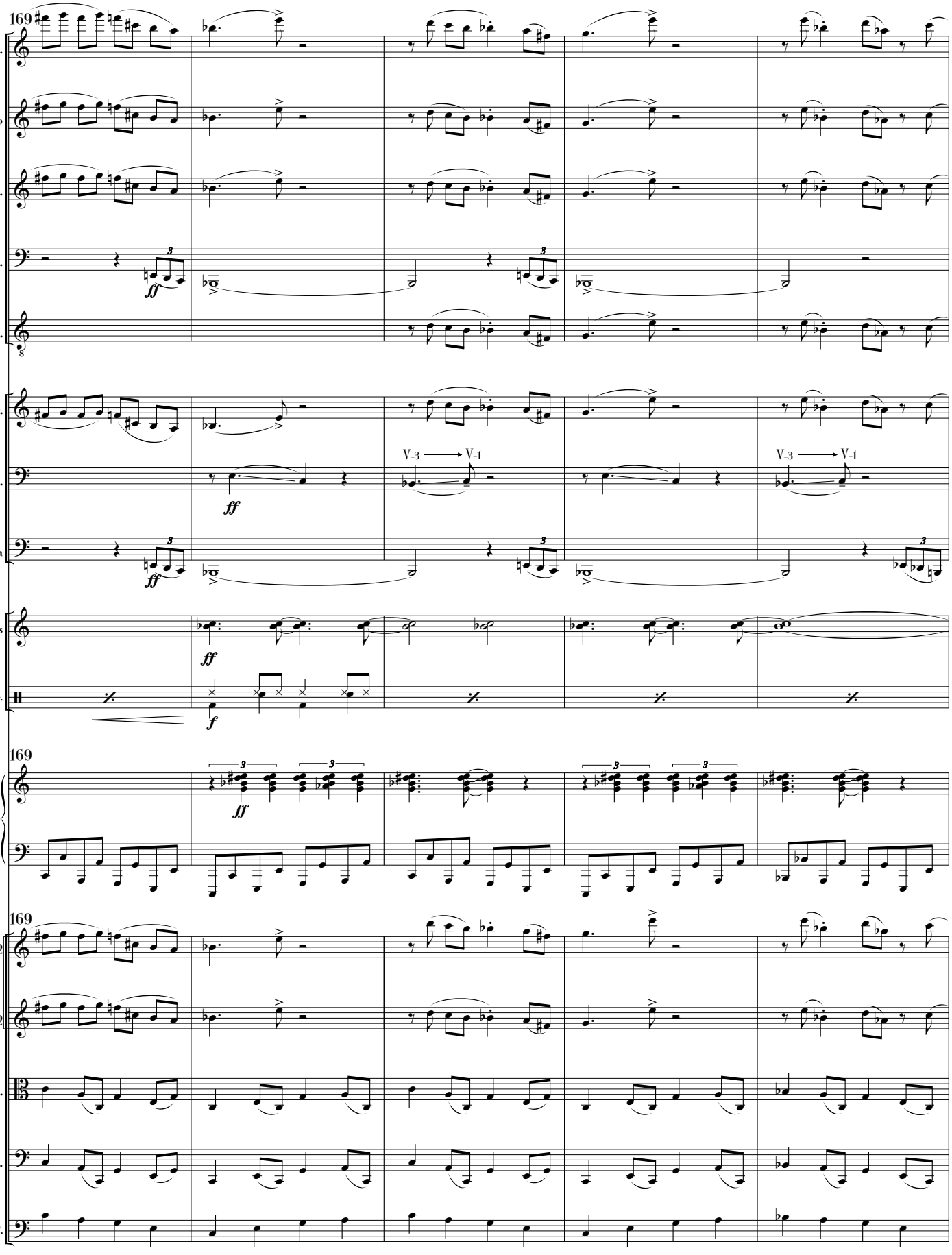

140
fl.
ob
cl.
bsn.
sax.
tpt.
V–3
V–1
tbn.
ff
tuba
chms
perc.
140
pno.
140
vln. 2
vln. 2
vla.
vc.
D.B.

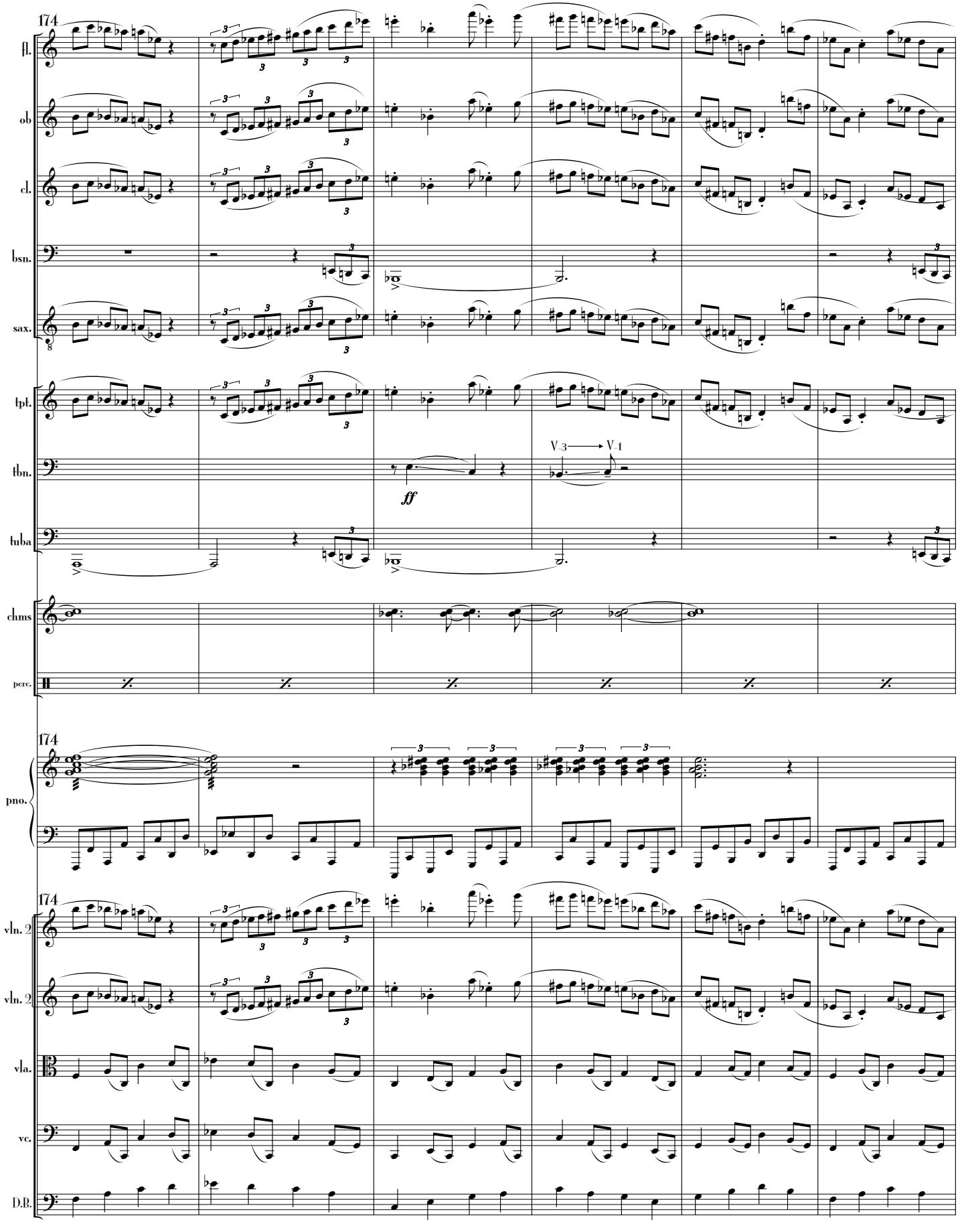

145
fl.
ob
cl.
bsn.
sax.
tpt.
tbn.
tuba
chms
perc.
pno.
vln. 2
vln. 2
vla.
vc.
D.B.
f
f (less)
V-3 → V-1
ff
p

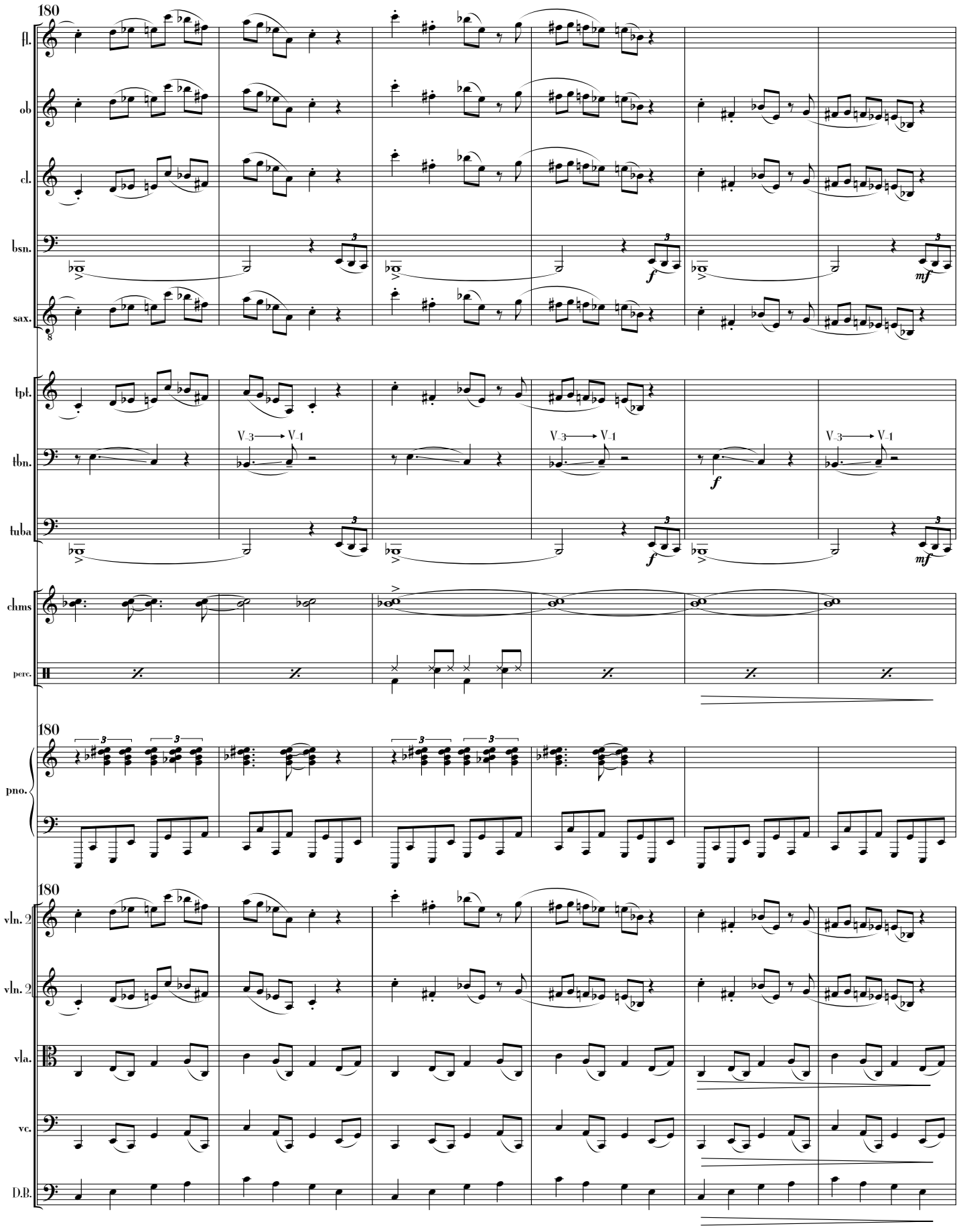

151
fl.
ob
cl.
bsn.
sax.
tpt.
tbn.
tuba
chms
perc.
151
pno.
151
vln. 2
vln. 2
vla.
vc.
D.B.

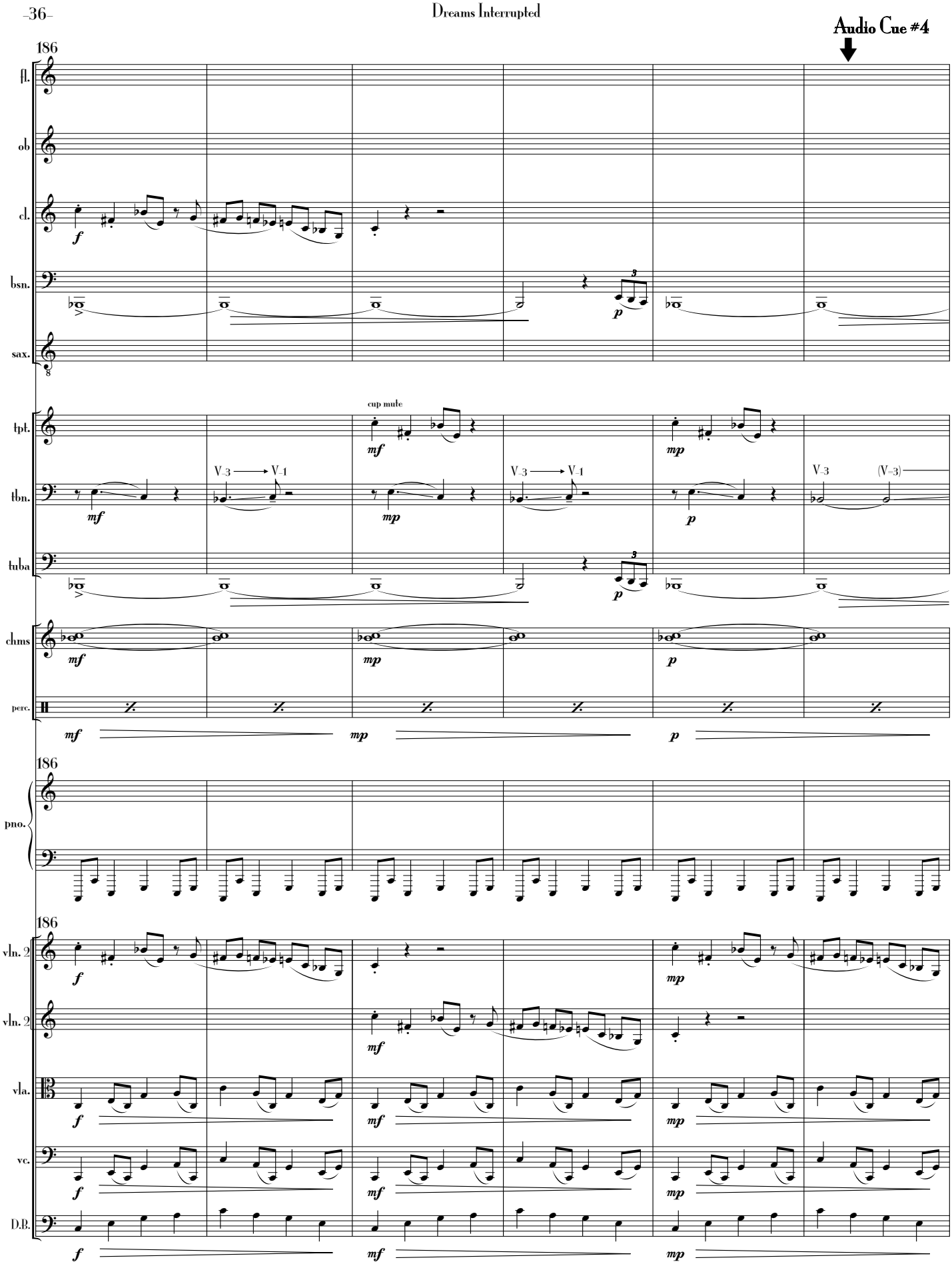

157
fl.
ob
cl.
bsn.
sax.
tpt.
tbn.
tuba
chms
perc.
pno.
vln. 2
vln. 2
vla.
vc.
D.B.
mf
ff
(see footnote note p. 24 regarding r.h. triplets)

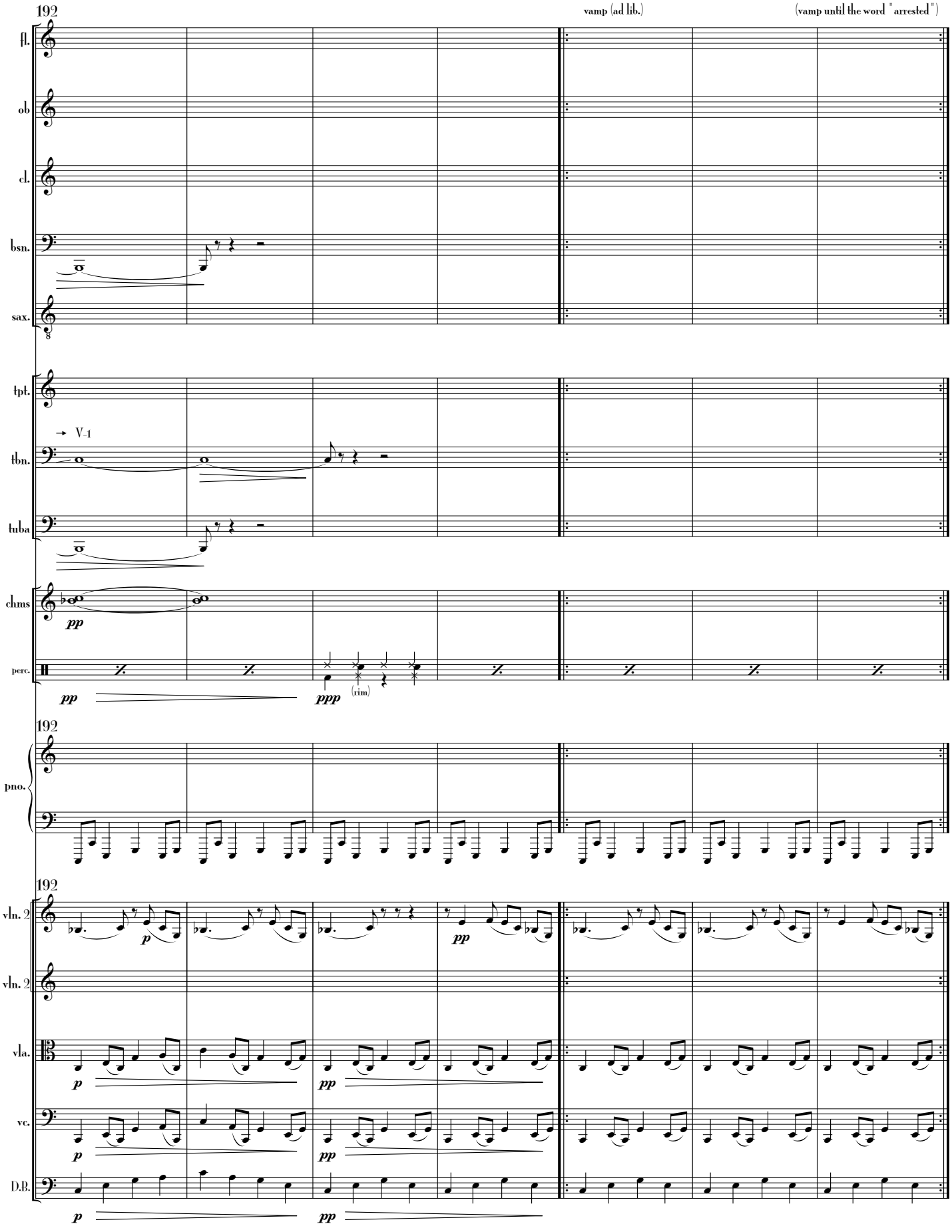

163
fl.
ob
cl.
bsn.
sax.
tpt.
tbn.
tuba
chms
perc.
pno.
vln. 2
vln. 2
vla.
vc.
D.B.
ff
f 3

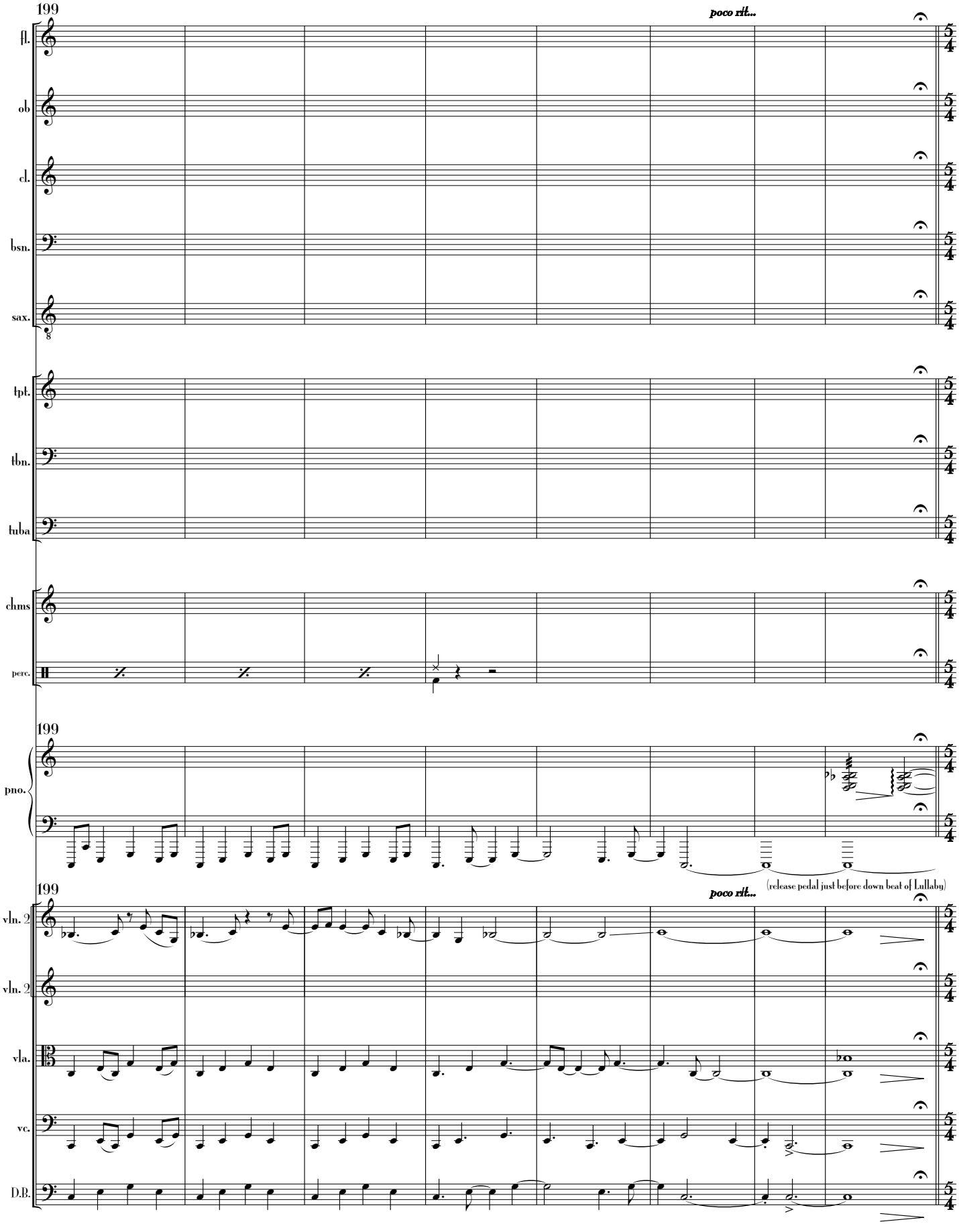

169
fl.
ob
cl.
bsn.
sax.
tpt.
tbn.
tuba
chms
perc.
pno.
vln. 2
vln. 2
vla.
vc.
D.B.
ff
f
V-3 → V-1

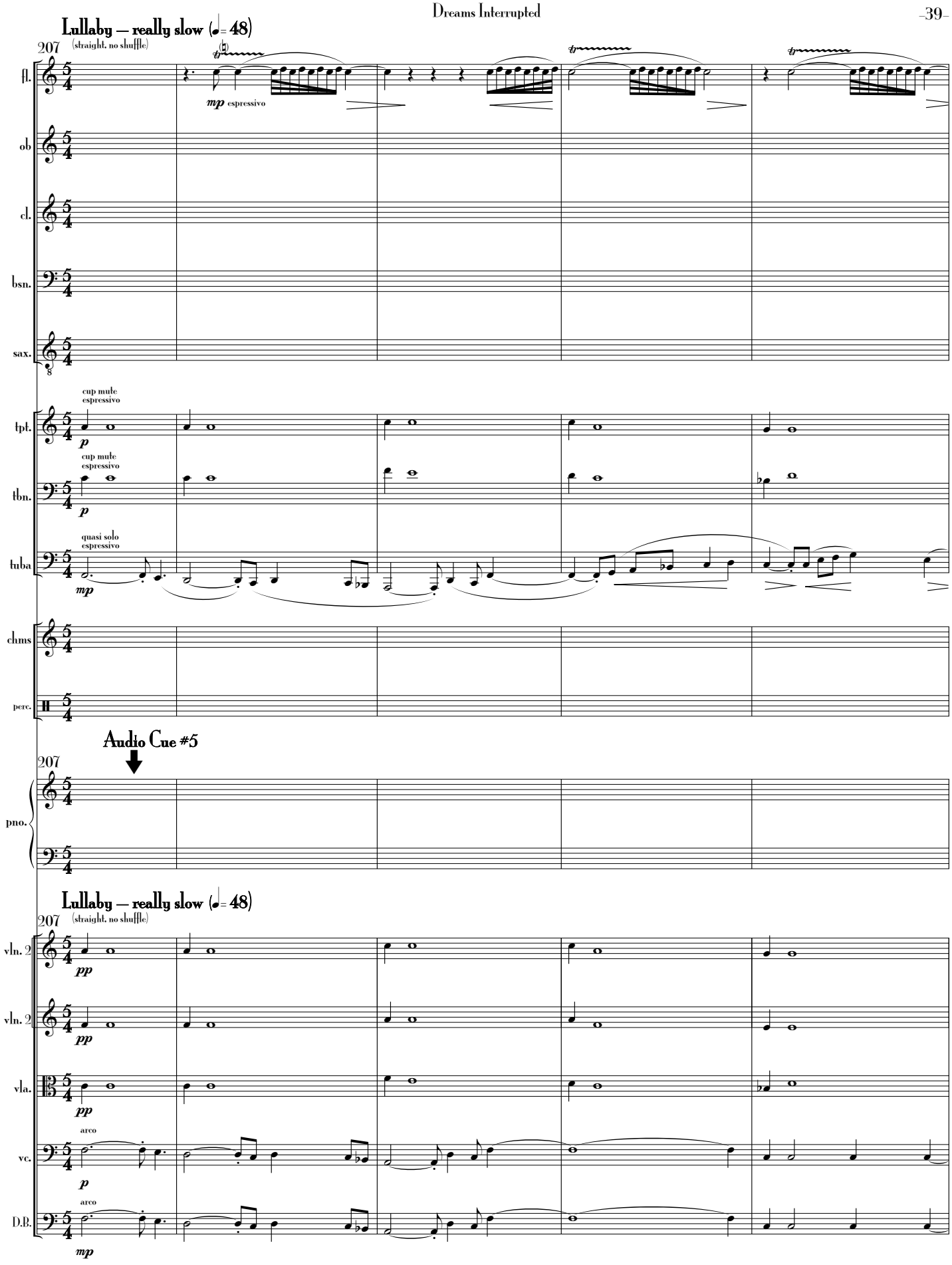

174
fl.
ob
cl.
bsn.
sax.
tpt.
tbn.
V-3
V-1
ff
tuba
chms
perc.
174
pno.
174
vln. 2
vln. 2
vla.
vc.
D.B.

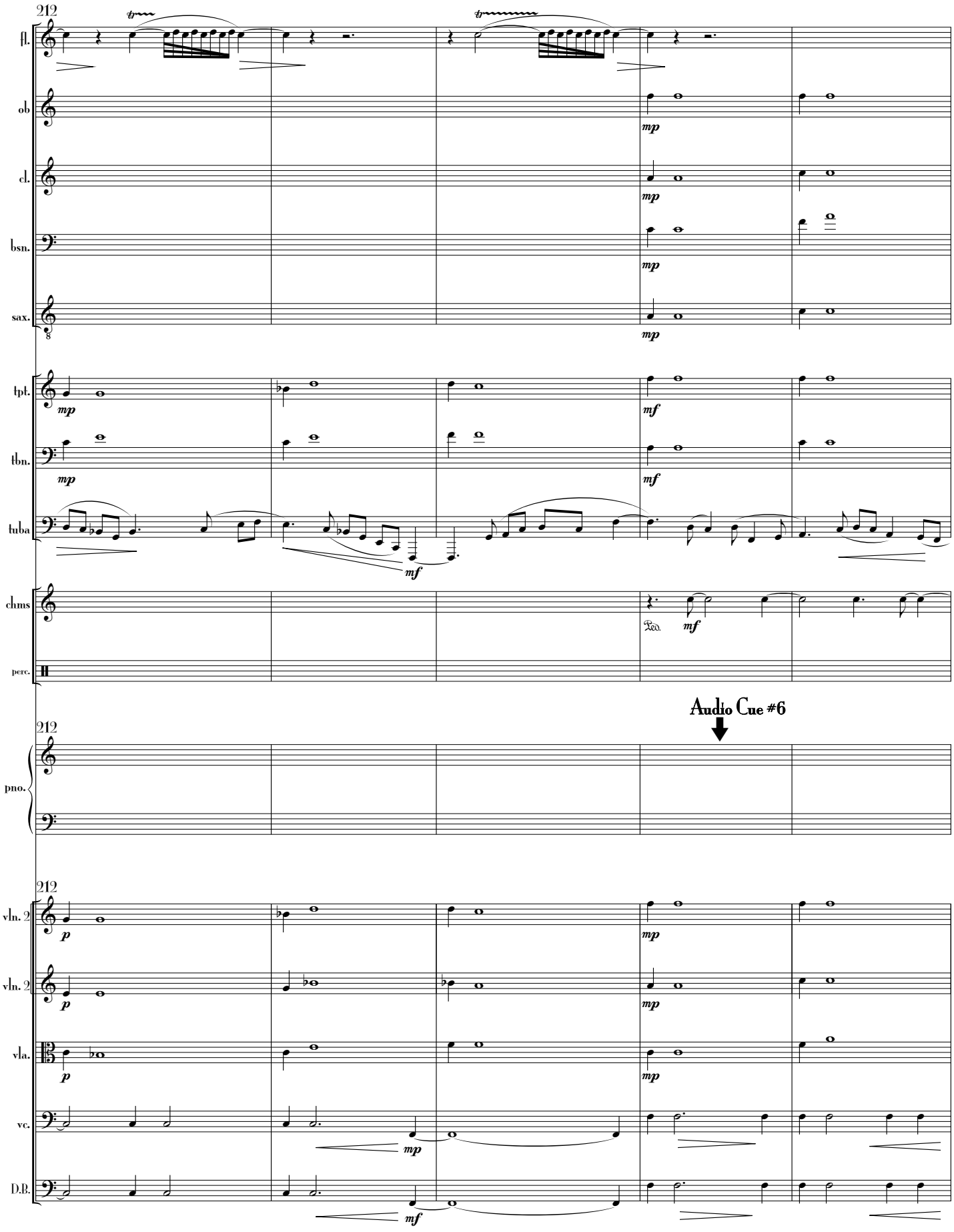

180
fl.
ob
cl.
bsn.
sax.
tpt.
tbn.
tuba
chms
perc.
pno.
vln. 2
vln. 2
vla.
vc.
D.B.
V-3 → V-1
V-3 → V-1
V-3 → V-1
f
f
mf
mf

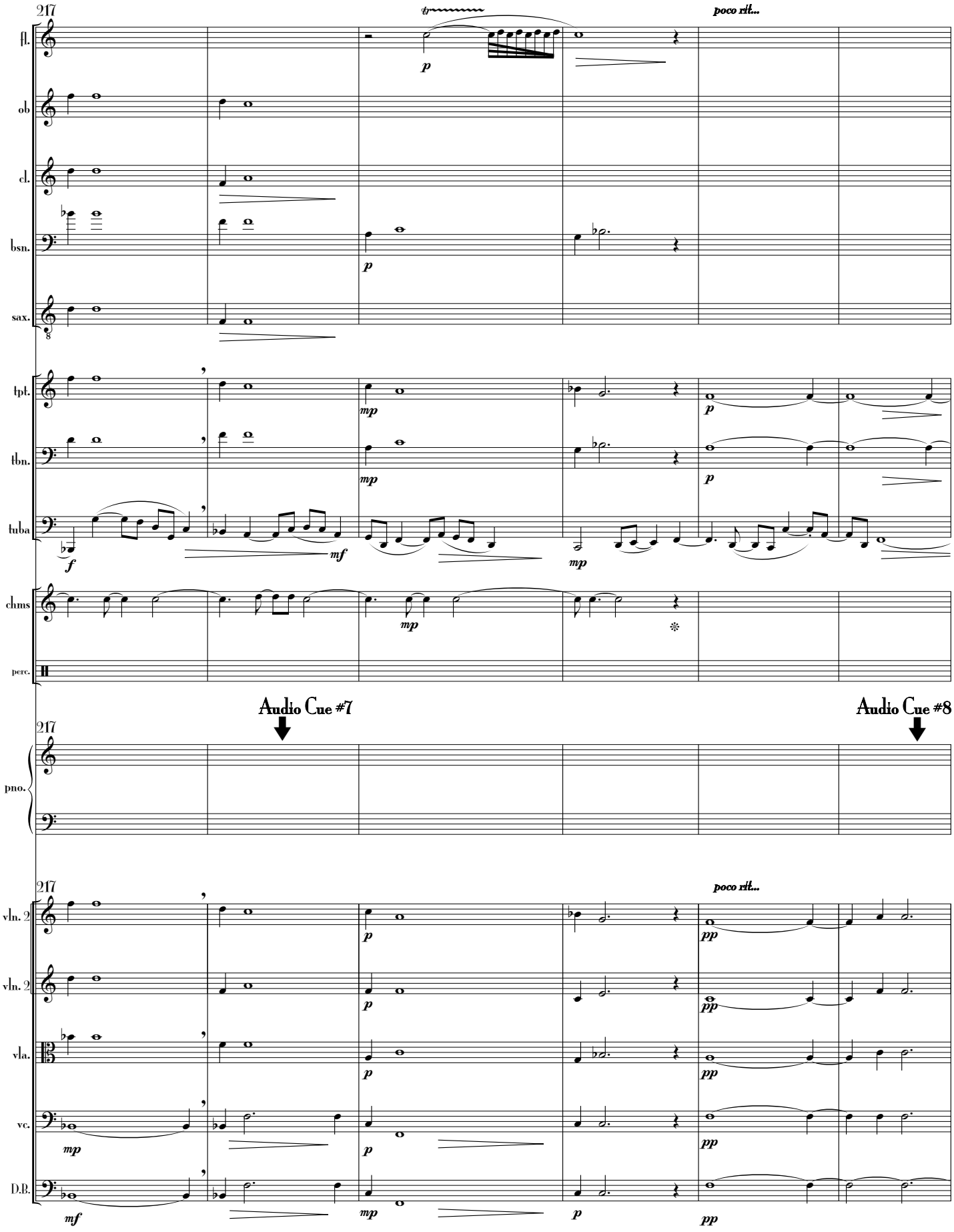

Audio Cue #4
186
fl.
ob
cl.
bsn.
sax.
tpt.
cup mute
tbn.
V-3 → V-1
V-3
(V-3)
tuba
chms
perc.
pno.
vln. 2
vln. 2
vla.
vc.
D.B.
f
mf
mp
p

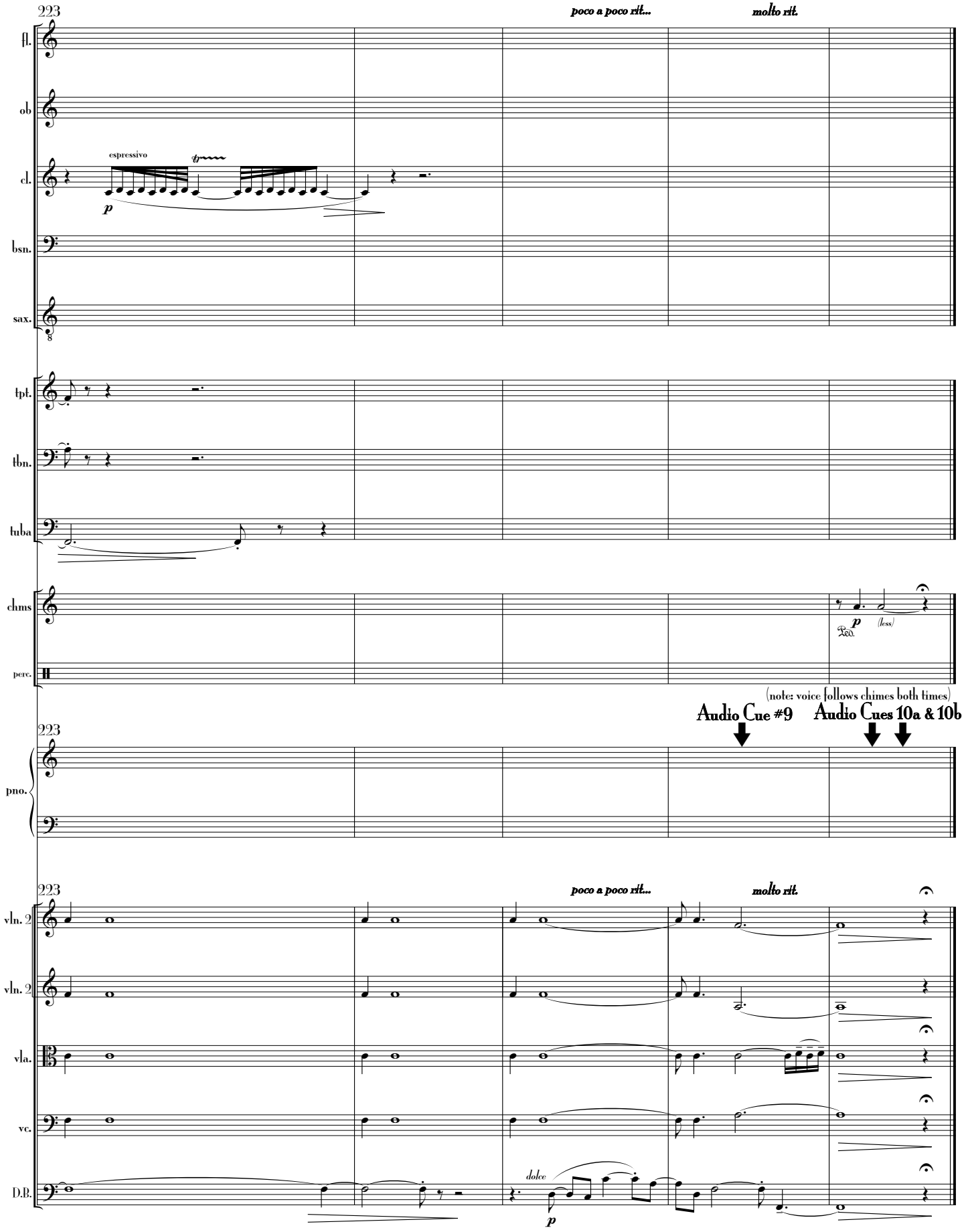

192
vamp (ad lib.)
(vamp until the word "arrested")
fl.
ob
cl.
bsn.
sax.
tpt.
→ V-1
tbn.
tuba
chms
pp
perc.
pp
ppp
(rim)
192
pno.
192
vln. 2
p
pp
vln. 2
vla.
p
pp
vc.
p
pp
D.B.
p
pp


199
poco rit...
fl.
ob
cl.
bsn.
sax.
tpt.
tbn.
tuba
chms
perc.
199
pno.
199
poco rit...
(release pedal just before down beat of Lullaby)
vln. 2
vln. 2
vla.
vc.
D.B.


Lullaby — really slow (♩= 48)
(straight, no shuffle)
207
fl.
ob
cl.
bsn.
sax.
mp espressivo
cup mute
espressivo
tpt.
p
cup mute
espressivo
tbn.
p
quasi solo
espressivo
tuba
mp
chms
perc.
Audio Cue #5
207
pno.
Lullaby — really slow (♩= 48)
(straight, no shuffle)
207
vln. 2
pp
vln. 2
pp
vla.
pp
arco
vc.
p
arco
D.B.
mp


212
fl.
ob
cl.
bsn.
sax.
tpt.
tbn.
tuba
chms
perc.
Audio Cue #6
pno.
vln. 2
vln. 2
vla.
vc.
D.B.
mp
mf
p


217
tr
poco rit...
fl.
ob
cl.
bsn.
sax.
tpt.
tbn.
tuba
chms
perc.
Audio Cue #7
Audio Cue #8
pno.
vln. 2
vln. 2
vla.
vc.
D.B.


223
poco a poco rit...
molto rit.
fl.
ob
cl.
espressivo
tr
p
bsn.
sax.
tpt.
tbn.
tuba
chms
perc.
p
(less)
(note: voice follows chimes both times)
Audio Cue #9
Audio Cues 10a & 10b
223
pno.
223
poco a poco rit...
molto rit.
vln. 2
vln. 2
vla.
vc.
D.B.
dolce
p