

LUCID DREAMS

ADRIAN B. SIMS

INSTRUMENTATION

- | | |
|-------------------------|--|
| 1 Conductor Score | 2 Trombone 1 |
| 1 Piccolo | 2 Trombone 2 |
| 4 Flute 1 | 2 Trombone 3 |
| 4 Flute 2 | 2 Euphonium |
| 2 Oboe | 2 Baritone T.C. |
| 2 Bassoon | 4 Tuba |
| 4 B♭ Clarinet 1 | 1 Timpani |
| 4 B♭ Clarinet 2 | 1 Mallet Percussion 1
(Bells) |
| 4 B♭ Clarinet 3 | 2 Mallet Percussion 2
(Vibraphone, Xylophone) |
| 2 B♭ Bass Clarinet | 2 Percussion 1
(Snare Drum, Bass Drum) |
| 2 E♭ Alto Saxophone 1 | 1 Percussion 2
(4 Concert Toms) |
| 2 E♭ Alto Saxophone 2 | 3 Percussion 3
(Suspended Cymbal, Hi-hat,
Crash Cymbals, Triangle) |
| 2 B♭ Tenor Saxophone | |
| 2 E♭ Baritone Saxophone | |
| 3 B♭ Trumpet 1 | |
| 3 B♭ Trumpet 2 | |
| 3 B♭ Trumpet 3 | |
| 2 F Horn 1 | |
| 2 F Horn 2 | |

SUPPLEMENTAL and WORLD PARTS

The following instruments and transpositions
(all parts) are available to download from
www.alfred.com/supplemental

- E♭ Alto Clarinet
- E♭ Contra Alto Clarinet
- B♭ Contra Bass Clarinet
- E♭ Horn
- B♭ Trombone T.C.
- B♭ Trombone B.C.
- B♭ Euphonium B.C.
- B♭ Tuba T.C.
- B♭ Tuba B.C.
- E♭ Tuba T.C.
- E♭ Tuba B.C.
- String Bass





THE COMPOSER

Adrian B. Sims (b. 2000), born in Seattle, Washington, is an accomplished composer, conductor, educator, and trombonist. His music has been performed at prestigious conferences such as The Midwest Band and Orchestra Clinic and at new music reading sessions across the country. His music has also been selected for the Bandworld Top 100 List and many of his works appear on the J.W. Pepper Editors' Choice List. Adrian has also been selected as a winner in multiple composition competitions including the Maryland Music Educators Association Young Composers Project and the MakeMusic Young Composers Contest. He is frequently invited to rehearse, conduct, and lead clinics with bands and orchestras across the United States.

Adrian is also active as an educator in the Maryland area and has worked with a variety of programs including the Baltimore County Summer Music Camp, Terrapin Music Camp at the University of Maryland, and the DC Youth Orchestra Programs.

Adrian is a graduate of The University of Maryland with degrees in Music Education and Composition. As a trombonist, he has performed in a wide variety of musical ensembles including pit and symphony orchestras as well as jazz and concert bands. Adrian studied trombone with Matthew Guilford, solo bass trombonist with the National Symphony Orchestra, and Aaron LaVere, principal trombonist with the Baltimore Symphony Orchestra. He is grateful for the continued support from his middle and high school band directors Cindy Stevenson and Christopher Gnagey. He credits Dr. Robert Gibson, Professor of Composition at The University of Maryland, and world-renowned composer Brian Balmages for his development as a composer.

ABOUT THE MUSIC

Lucid Dreams depicts waking up in an imaginary dreamscape while being aware that you are fast asleep. This work explores melodic and harmonic ideas that are otherworldly in nature. The five-note melodic idea begins in one key and ends in another a half step lower as if the dreamscape changes with every new idea imagined by the dreamer. These swift key shifts create whimsical harmonies and unpredictable musical patterns. *Lucid Dreams* walks a careful line between the imaginary and reality; the music is rich, haunting, and exciting all at once.

Lucid Dreams was commissioned by the Muskego High School Bands under the direction of James Beckman and Matt Mueller.

—Adrian B. Sims

LUCID DREAMS

ADRIAN B. SIMS
(ASCAP)

Slowly (♩ = 88)

5

Piccolo

Flutes 1 2

Oboe

Bassoon

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Slowly (♩ = 88)

5

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2 3

Euphonium

Tuba

Timpani

Mallet Percussion 1 (Bells)

Mallet Percussion 2 (Vibraphone, Xylophone)

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (4 Concert Toms)

Percussion 3 (Suspended Cymbal, Hi-hat, Crash Cymbals, Triangle)

2

3

4

5

6



Picc.

Fls. 1
2

Ob.

Bsn.
mf *mp* *mf* *mp*

Cls. 1
2
3

B. Cl.
mf *mp* *mf* *mp*

A. Saxes 1
2
mp *mf*

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3
mp *p* *mp* *p*
mp *p* *mp* *p*

Euph.
mf *mp* *mf* *mp*

Tuba
mp *p* *mp* *p*

Timp.
(G to G#)

Mlt. Perc. 1 (Bells)

Mlt. Perc. 2 (Vib., Xyl.)

Perc. 1

Perc. 2

Perc. 3

7 8 9 10 11 12

13

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

mf

mp

mp

Solo

mp

tutti
a2

mf

13

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Bells)

Mlt. Perc. 2 (Vib., Xyl.)

Perc. 1

Perc. 2

Perc. 3

mp

Solo

mp

mp

tutti

mp

mp

mf

13

14

15

16

17

18

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax. *mf* *mp*

B. Sax.

Tpts. 1
2
3

Hns. 1
2 *mf* *mp*

Tbns. 1
2
3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Bells)

Mlt. Perc. 2 (Vib., Xyl.)

Perc. 1

Perc. 2

Perc. 3

21 Solo *mf*

26

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

26

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Bells)

Mlt. Perc. 2 (Vib., Xyl.)

Perc. 1

Perc. 2

Perc. 3

Sus. Cym.

24 *p* 25 *mf* 26 *mp* 27 28 *sim.* 29 *p*

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rit.

38 a tempo

Picc. *f*

Fls. 1 *f*

Fls. 2 *f*

Ob. *f*

Bsn. *mp* *f*

Cls. 1 *f*

Cls. 2 *f*

Cls. 3 *f*

B. Cl. *mp* *f*

A. Saxes 1 *f*

A. Saxes 2 *f*

T. Sax. *f*

B. Sax. *mp* *f*

Tpts. 1 *rit.* *tutti* *mp* *f*

Tpts. 2 *mp* *f*

Tpts. 3 *mp* *f*

Hns. 1 *f*

Hns. 2 *f*

Tbns. 1 *mp* *f*

Tbns. 2 *mp* *f*

Tbns. 3 *mp* *f*

Euph. *mp* *f*

Tuba *mp* *f*

Timp. *mp* *f*

Mlt. Perc. 1 (Bells) *f*

Mlt. Perc. 2 (Vib., Xyl.) *f*

Perc. 1 S.D. *p* *f*

Perc. 2 *p* *f*

Perc. 3 *p* *f*

39 (D \flat to C)

poco rit.

Tempo primo

The musical score is organized into two systems. The first system includes Picc., Fls. (1 and 2), Ob., Bsn., Cls. (1 and 2), B. Cl., A. Saxes (1 and 2), T. Sax., B. Sax., and Tpts. (1, 2, and 3). The second system includes Hns. (1 and 2), Tbns. (1, 2, and 3), Euph., Tuba, Timp., Mlt. Perc. 1 (Bells), Mlt. Perc. 2 (Vib., Xyl.), Perc. 1, Perc. 2, and Perc. 3. The score features various musical notations such as triplets, slurs, and dynamic markings like *mf* and *mp*. The tempo markings 'poco rit.' and 'Tempo primo' are placed at the beginning of each system. A large red watermark 'Preview Only' is overlaid diagonally across the entire score.

rit.

Picc.

Fls. 1
2

Ob.

Bsn. *mp*

Cls. 1
2
3

B. Cl. *mp*

A. Saxes 1
2 *mp*

T. Sax. *mp*

B. Sax. *mp*

Tpts. 1
2
3

Hns. 1
2 *mp*

Tbns. 1
2 *mp*
3 *mp*

Euph. *mp*

Tuba *mp*

Timp. (Gb to G^b)

Mlt. Perc. 1 (Bells)

Mlt. Perc. 2 (Vib., Xyl.) *sim.*

Perc. 1

Perc. 2

Perc. 3

52 With movement (♩ = 160)

Picc.

Fls. 1
2 *mp*

Ob. *mp*

Bsn.

Cls. 1
2
3 *mp*

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

52 With movement (♩ = 160)

Tpts. 1
2
3 *mp*

Hns. 1
2

Tbns. 1
2
3 *mp*

Euph. *mp*

Tuba *mp*

Timp. *p* *mp*

Mlt. Perc. 1 (Bells)

Mlt. Perc. 2 (Vib., Xyl.) *pedal as musically appropriate*

Perc. 1 *p* *mp*

Perc. 2

Perc. 3

59

Picc.

Fls. 1
2

Ob.

Bsn. *mp*

Cls. 1
2
3

B. Cl. *mp*

A. Saxes 1
2

T. Sax.

B. Sax. *mp*

Tpts. 1
2
3

Hns. 1
2 *mp*

Tbns. 1
2
3 *mp*

Euph. *mp*

Tuba *mp*

Timp. *mp*

Mlt. Perc. 1 (Bells) *mp*

Mlt. Perc. 2 (Vib., Xyl.)

Perc. 1

Perc. 2

Perc. 3

w/ stick *mp*

58 59 60 61 62 63

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Bells)

Mlt. Perc. 2 (Vib., Xyl.)

Perc. 1

Perc. 2

Perc. 3

70 71 72 73 74

75

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

75

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Bells)

Mlt. Perc. 2 (Vib., Xyl.)

Perc. 1

Perc. 2

Perc. 3

75 76 77 78 79

The image displays a page of a musical score for a full orchestra, covering measures 80 to 84. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The instruments listed on the left side of the page are:

- Picc.
- Fls. 1, 2
- Ob.
- Bsn.
- Cls. 1, 2, 3
- B. Cl.
- A. Saxes 1, 2
- T. Sax.
- B. Sax.
- Tpts. 1, 2, 3
- Hns. 1, 2
- Tbns. 1, 2, 3
- Euph.
- Tuba
- Timp.
- Mlt. Perc. 1 (Bells)
- Mlt. Perc. 2 (Vib., Xyl.)
- Perc. 1
- Perc. 2
- Perc. 3

The score is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. The music features complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamic markings such as *ff* (fortissimo) are used throughout. Performance instructions like *damp.* and *Cr. Cym.* are also present. A large, semi-transparent red watermark reading "Preview Only" is oriented diagonally across the page. The page number "17" is located in the top right corner. At the bottom of the page, the score number "51017S" is on the left, and measure numbers "80", "81", "82", "83", and "84" are placed below their respective staves.

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Bells)

Mlt. Perc. 2 (Vib., Xyl.)

Perc. 1

Perc. 2

Perc. 3

Hi-hat (closed)

mf

mp

p

ff

f

85 88 89

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Bells)

Mlt. Perc. 2 (Vib., Xyl.)

Perc. 1

Perc. 2

Perc. 3

mp, *mf*, *p*, *div.*

103

Picc.

Fls. 1
2

Ob.

Bsn.
f — *mf*

Cls. 1
2
3
f — *mf*

B. Cl.

A. Saxes 1
2
mf

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2
f — *mf*

Tbns. 1
2
3
f — *mf*

Euph.
f — *mf*

Tuba
f — *mf*

Timp.
p — *mf*

Mlt. Perc. 1 (Bells)

Mlt. Perc. 2 (Vib., Xyl.)
mf

Perc. 1
mf

Perc. 2

Perc. 3

107

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Euph.

Tuba

Timp.

Mt. Perc. 1 (Bells)

Mt. Perc. 2 (Vib., Xyl.)

Perc. 1

Perc. 2

Perc. 3

105 106 107 108 109 110

51017S

115

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Bells)

Mlt. Perc. 2 (Vib., Xyl.)

Perc. 1

Perc. 2

Perc. 3

115

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Bells)

Mlt. Perc. 2 (Vib., Xyl.)

Perc. 1

Perc. 2

Perc. 3

117 118 119 120 121 122

123

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

123

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Bells)

Mlt. Perc. 2 (Vib., Xyl.)

Perc. 1

Perc. 2

Perc. 3

mf *f* *mf* *f* *mf* *f*

f *mf* *f*

123 124 125 126 127 128

135 L'istesso tempo (♩ = ♩)

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl. Tuba

A. Saxes 1 2

T. Sax.

B. Sax.

135 L'istesso tempo (♩ = ♩)

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Bells)

Mlt. Perc. 2 (Vib., Xyl.)

Perc. 1

Perc. 2

Perc. 3

Musical score for a full orchestra. The score includes parts for Picc., Fls., Ob., Bsn., Cls., B. Cl., Saxes, T. Sax., B. Sax., Tpts., Hns., Tbn., Euph., Tuba, Timp., and Percussion. The score is marked with dynamics such as *mf*, *f*, *fp*, and *aggressively*. A large red watermark "Preview Only" and "Legal Use Requires Purchase" is overlaid diagonally across the score. The score is divided into measures 140, 141, 142, and 143. A 3/4 time signature is indicated at the end of the score.

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Bells)

Mlt. Perc. 2 (Vib., Xyl.)

Perc. 1

Perc. 2

Perc. 3

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Musical score for orchestra, measures 148-151. The score includes parts for Picc., Fls., Ob., Bsn., Cls., B. Cl., A. Saxes, T. Sax., B. Sax., Tpts., Hns., Tbn., Euph., Tuba, Timp., Mlt. Perc. 1 (Bells), Mlt. Perc. 2 (Vib., Xyl.), Perc. 1, Perc. 2, and Perc. 3. The music is in 4/4 time with a key signature of two flats. The dynamic marking is *ff* (fortissimo). A large red watermark "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the page.

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Bells)

Mlt. Perc. 2 (Vib., Xyl.)

Perc. 1

Perc. 2

Perc. 3

Picc. *f* *ff* *tr*

Fls. 1 *f* *ff* *tr*

2 *f* *ff* *tr*

Ob. *f* *ff* *tr*

Bsn. *f* *ff*

Cls. 1 *f* *ff* *tr*

2 *f* *ff* *tr*

3 *f* *ff*

B. Cl. *f* *ff*

A. Saxes 1 *f* *ff*

2 *f* *ff*

T. Sax. *f* *ff*

B. Sax. *f* *ff*

Tpts. 1 *f* *ff*

2 *f* *ff*

3 *f* *ff*

Hns. 1 *f* *ff*

2 *f* *ff*

Tbns. 1 *f* *ff* *Soli*

2 *f* *ff* *Soli*

3 *f* *ff*

Euph. *f* *ff*

Tuba *f* *ff*

Timp. *f* *ff*

Mlt. Perc. 1 (Bells) *f* *ff*

Mlt. Perc. 2 (Vib., Xyl.) *f* *ff*

Perc. 1 *mf* *ff*

Perc. 2 *ff*

Perc. 3 *ff*

156 157 *p* 158 *ff* 159

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Bells)

Mlt. Perc. 2 (Vib., Xyl.)

Perc. 1

Perc. 2

Perc. 3

Musical score for orchestra and percussion, measures 164-166. The score includes parts for Picc., Fls. (1 and 2), Ob., Bsn., Cls. (1, 2, and 3), B. Cl., A. Saxes (1 and 2), T. Sax., B. Sax., Tpts. (1, 2, and 3), Hns. (1 and 2), Tbn. (1, 2, and 3), Euph., Tuba, Timp., Mt. Perc. 1 (Bells), Mt. Perc. 2 (Vib., Xyl.), Perc. 1, Perc. 2, and Perc. 3. A large red watermark "Preview Only" is overlaid diagonally across the page. The score shows a key signature change from B-flat major to B major at measure 165. Measure 166 features a 3/4 time signature change. Dynamics include *ff* and *p*. The page number 34 is in the top left corner.

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Bells)

Mlt. Perc. 2 (Vib., Xyl.)

Perc. 1

Perc. 2

Perc. 3

fp *ff* *f*

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Timp.

Mt. Perc. 1 (Bells)

Mt. Perc. 2 (Vib., Xyl.)

Perc. 1

Perc. 2

Perc. 3

damp.

damp.

damp.

ch.

ff