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# FJH STRING ORCHESTRA

Grade 3

## WHAT DREAMS MAY COME

- I. DREAM OF LIGHT
- II. DREAM OF DARKNESS

Erik Morales

### Instrumentation

- 1 - Conductor's Full Score
- 8 - Violin 1
- 8 - Violin 2
- 5 - Violin 3 (Viola T.C.)
- 5 - Viola
- 5 - Violoncello
- 5 - Double Bass
- 1 - Wind Chimes (opt.)

T H E  
F · J · H  
M U S I C  
C O M P A N Y  
I N C.

Frank J. Hackinson

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## The Composer

Erik Morales (b. December 10, 1966) began his composing career shortly after graduation from high school in south Florida. He studied composition at Florida International University, and completed his bachelor's degree at the University of Louisiana at Lafayette. Accessible at all levels, the music of Erik Morales has a unique melodic and harmonic vocabulary that appeals to audiences nationwide. His published works encompass a large variety of styles and settings, including works for concert, orchestral, jazz, and chamber ensembles. Mr. Morales currently teaches and plays trumpet professionally in the New Orleans area, in addition to maintaining an active composing and conducting schedule.

## About the Music

The title *What Dreams May Come* is inspired by following famous Shakespeare soliloquy, from the third act of *Hamlet*. Here Prince Hamlet contemplates whether suicide might be the only way out of his worldly troubles. Yet he fears the consequences of such an act. He seems to equate the state of death to "sleep." This is illustrated in the first part of the passage:

"To be, or not to be: that is the question:  
Whether 'tis nobler in the mind to suffer  
The slings and arrows of outrageous fortune,  
Or to take arms against a sea of troubles,  
And by opposing end them? To die: to sleep;  
No more; and by a sleep to say we end  
The heart-ache and the thousand natural shocks  
That flesh is heir to, 'tis a consummation  
Devoutly to be wish'd. To die, to sleep;  
To sleep: perchance to dream: ay, there's the rub;  
For in that sleep of death what dreams may come..."

*What Dreams May Come* is divided into two contrasting parts. Part 1 is entitled *Dream of Life*. The nature of this movement is like the peaceful sleep of the living. Part 2 is entitled *Dream of Death* and is designed to portray the nightmare of Prince Hamlet's contemplative thoughts.

Part 1 employs long sustains so attention must be given for bow direction changes. There is an optional wind chime part in the first movement that further adds to its sleepy quality. The wind chimes for this part should be of the inexpensive garden variety available at most stores. Three wind chimes would suffice although more can be used. Also, the wind chimes can be played by anyone in the orchestra. No extra percussionists are needed. The wind chime part should continue until the first notes of Part 2.

The last chord of Part 1 is an A Major chord. This leads to the first chords of Part 2 which are in A minor. Ninety nine percent of all notes played in Part 2 are "off-the-string" staccato. This accounts for all 8th and 16th notes. In general, the quarters, halves and whole notes should be played legato.

String Editing: Carrie Lane Gruselle

*Erik Morales*

Duration: 6:45  
I: 4:30  
II: 2:15

commissioned by Johannes Dietrich and the Lebanon Valley College  
Honors String Orchestra; Annville, Pennsylvania

# WHAT DREAMS MAY COME

ERIK MORALES  
(ASCAP)

## I. Dream of Light

Slumber-like ( $\text{♩} = 72$ )

The musical score is written for a string orchestra and optional wind chimes. It is in 4/4 time with a tempo of 72 beats per minute. The key signature has two sharps (F# and C#). The score is divided into two systems. The first system covers measures 1 through 8, and the second system covers measures 9 through 16. The instruments are Violin 1, Violin 2, Violin 3 (Viola T.C.), Viola, Violoncello, Double Bass, and Wind Chimes (Optional). The score includes various musical notations such as dynamics (p, mf), articulation (accents, slurs), and performance instructions (div.). A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the score.

\* Use several inexpensive store-bought wind chimes of different sizes, shapes and materials.  
Manipulate gently as if in a light breeze.



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ST6231

24

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

W. Ch.

17 18 19 20 21 22 23 24

32

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

W. Ch.

25 26 27 28 29 30 31 32

40

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

W.Ch.

33 34 35 36 37 38 39 40

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

W.Ch.

41 42 43 44 45 46 47 48

54

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

W. Ch.

Cello

*mp*

49 50 51 52 53 54 55 56

61

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

W. Ch.

57 58 59 60 61 62 63 64

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

W. Ch.

65 66 67 68 69 70 71 72 73

div. (M)

ff

V

69

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

W. Ch.

74 75 76 77 78 79 80

mf

mp

p

mf

mp

p

mf

mp

p

mf

mp

p

play

p

(continue until 2nd movement)

## II. Dream of Darkness

Nervous velocity (♩ = 152)

off the string

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

*p*

*off the string*

*p*

*off the string*

*p*

*pizz.*

*p*

2 3 4

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

5 6 7 8



11

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

*mp*

*mp*

*mp*

*mp*

9 10 11 12

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

13 14 15 16

Musical score for measures 17-20. The score includes parts for Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., and D.B. Measure 17 shows Vln. 1 and 2 with sixteenth-note patterns. Measure 18 features a trill in Vln. 1 and 2, with a dynamic marking of *mf*. Measure 19 continues the trill. Measure 20 shows the trill ending with a fermata and a dynamic marking of *mf*. A large red watermark "Preview Only Requires Purchase" is overlaid on the score.

Musical score for measures 21-24. The score includes parts for Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., and D.B. Measure 21 features a sixteenth-note pattern in Vln. 1. Measure 22 shows a similar pattern. Measure 23 continues the pattern. Measure 24 shows the pattern ending with a fermata and a dynamic marking of *mf*. A large red watermark "Preview Only Requires Purchase" is overlaid on the score.

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

25 26 27 28

29

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

*mp*

*mp*

*mp*

*mp*

*f*

*off the string*

*f*

29 30 31 32

Musical score for measures 33-36. The score includes staves for Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., and D.B. The music features a dynamic marking of *f* (forte) in measures 33, 34, and 35. Measure numbers 33, 34, 35, and 36 are indicated at the bottom of the staves.

Musical score for measures 37-39. The score includes staves for Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., and D.B. Measure numbers 37, 38, and 39 are indicated at the bottom of the staves.

43

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

40 41 42 43

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

*cresc.*

*mf*

*cresc.*

*mf*

*cresc.*

*mf*

*cresc.*

*mf*

*cresc.*

*mf*

44 45 46 47

(-3)

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

48 49 50 51

*ff* *ff* *ff* *ff*

53

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

52 53 54 55

*mp* *mp* *mp* *mp* *f* *f*

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

56 57 58 59

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

60 61 62 63

63

div. *f*

*f*

*f*

*f*

Musical score for measures 64-66. The score includes staves for Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., and D.B. The music features a complex texture with rapid sixteenth-note passages in the first violin and a steady eighth-note accompaniment in the other instruments. Measure 65 includes a key signature change to one flat.

Musical score for measures 67-69. The score includes staves for Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., and D.B. The music continues with similar textures to the previous system, featuring rapid sixteenth-note passages in the first violin and a steady eighth-note accompaniment. Measure 68 includes a key signature change to two flats.



73

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

70 71 72 73

*mf*

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

74 75 76 77

*mp*

div.

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

78 79 80 81

*p*

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

82 83 84 85

*ff*

*sfz*