

**Jean
Hasse**

**Reflecting
Dreams**

**for
brass
ensemble
of 50 players
(1993)**

Preview File Only

Visible Music

REFLECTING DREAMS (1993)

I've always been attracted to the power and resonance of brass instruments. Given the chance to write for brass players studying at the Tanglewood Music Center I chose an ensemble of 50 instruments, one reason being to symbolize each of America's 50 states.

The opening melody, played by horns and trumpets, establishes the prevailing mood of the piece. All the other material grows out of this expansive melody. The music is often antiphonal, even in the third, more flowing, section. At the end, each player has their own pitch, building up a 50-note chord which spans four and a half octaves.

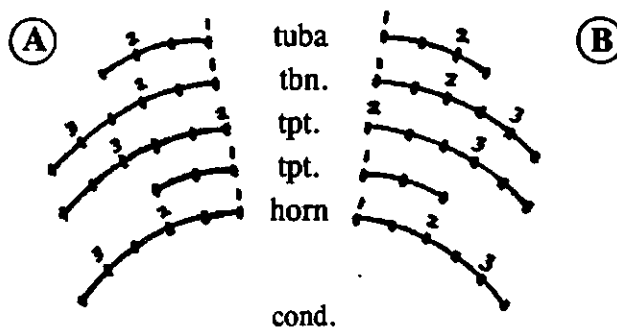
The first performance of *Reflecting Dreams* took place on 3 August 1993 in the Koussevitzky Music Shed of the Tanglewood Music Center, with brass players conducted by Charles Schlueter.

— Jean Hasse

Duration: ca. 6:30

Instrumentation: 18 trumpets, 12 horns, 12 trombones and 8 tubas, divided into two choirs situated on either side of the stage. If necessary, bass trombones or 4-valve baritones or euphoniums can replace some tubas, transposing up an octave where the notes are impractical.

One possible seating arrangement:



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Reflecting Dreams

Jean Hasse
(1993)

$\text{♩} = \text{ca. } 104$

(A) 1.

Trumpet (9)
Horn (6)
Trombone (6)
Tuba (4)

(B) 1.

Trumpet (9)
Horn (6)
Trombone (6)
Tuba (4)

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(A)

[B]

tutti

mf

p

mp

1

2

3

1

2

3

1

2

3

1

2

Tpt. 2

Hn. 2

Tbn. 2

Tu. 2

(B)

[B]

tutti

mf

p

mp

1

2

3

1

2

3

1

2

3

1

2

Tpt. 2

Hn. 2

Tbn. 2

Tu. 2

C

(A)

Musical score for section (A) featuring Tpt. 1, 2, 3, Hn. 1, 2, 3, Tbn. 1, 2, 3, and Tu. 1, 2. The score is in 3/4 time and includes dynamic markings such as *f*, *mf*, and *mp*. A large blue watermark "Preview File Only" is overlaid diagonally across the score.

C

(B)

Musical score for section (B) featuring Tpt. 1, 2, 3, Hn. 1, 2, 3, Tbn. 1, 2, 3, and Tu. 1, 2. The score is in 3/4 time and includes dynamic markings such as *f*, *mf*, and *mp*. A large blue watermark "Preview File Only" is overlaid diagonally across the score.

E A little slower
♩ = ca. 96

A

Musical score for section A, measures 1-7. The score is arranged in five systems. The first system contains Tpt. 1, 2, and 3. The second system contains Hn. 1, 2, and 3. The third system contains Tbn. 1, 2, and 3. The fourth system contains Tu. 1 and 2. The fifth system is empty. Dynamics include *mf* and *p*. A bracket with the number '3' is placed over measures 5-7 in several parts.

B

Musical score for section B, measures 1-7. The score is arranged in five systems. The first system contains Tpt. 1, 2, and 3. The second system contains Hn. 1, 2, and 3. The third system contains Tbn. 1, 2, and 3. The fourth system contains Tu. 1 and 2. The fifth system is empty. Dynamics include *mf* and *mp*. A *legato* marking is present in the Tbn. 1 part in measure 5.

A little faster
♩ = ca. 104

①

1 Tpt. 2 3

1 Hn. 2 3

1 Tbn. 2 3

1 Tu. 2

A little faster
♩ = ca. 104

②

1 Tpt. 2 3

1 Hn. 2 3

1 Tbn. 2 3

1 Tu. 2

[F]

(A)

1 *p* *poco a poco cresc.* *f*

Tpt. 2 *pp* *p* *poco a poco cresc.* *f* 1. 2. 3. *f*

3 *tutti* *p* *poco a poco cresc.* *f*

1 *pp* *poco a poco cresc.* *f*

Hn. 2 *pp* *poco a poco cresc.* *f*

3 *pp* *poco a poco cresc.* *f*

1 *pp* *poco a poco cresc.* *f*

Tbn. 2 *pp* *poco a poco cresc.* *f*

3 *pp* *poco a poco cresc.* *f*

1 *p* *mp* *cresc.* *mf*

Tu. 2 *p* *mp*

[F]

(B)

1 *pp* *p* *poco a poco cresc.* *f*

Tpt. 2 *pp* *p* *poco a poco cresc.* *f* 1. 2. 3. *f*

3 *mp* *mf* *f*

1 *p* *poco a poco cresc.* *f*

Hn. 2 *pp* *poco a poco cresc.* *f*

3 *p* *poco a poco cresc.* *f*

1 *pp* *mp* *cresc.* *f*

Tbn. 2 *pp* *poco a poco cresc.* *f*

3 *p* *mp* *cresc.* *f*

1 *p* *mp* *cresc.*

Tu. 2 *mp*

(A)

G = ca. 112

1.2. *f* *f* *mf* *p* *mf*

tutti *tutti* *tutti*

1.2. *f* *f* *mf* *p* *mf*

1.2. *f* *f* *mf* *p* *mf*

1.2. *f* *f* *mf* *p* *mf*

1.2. *f* *f* *mf* *p* *mf*

1.2. *f* *f* *mf* *p* *mf*

1.2. *f* *f* *mf* *p* *mf*

(B)

G = ca. 112

1.2. *f* *f* *mf* *p* *mf* *mp* *tutti*

tutti *tutti* *tutti*

1.2. *f* *f* *mf* *p* *mf* *tutti*

1.2. *f* *f* *mf* *p* *mf* *tutti*

1.2. *f* *f* *mf* *p* *mf* *tutti*

1.2. *f* *f* *mf* *p* *mf* *tutti*

1.2. *f* *f* *mf* *p* *mf* *tutti*

1.2. *f* *f* *mf* *p* *mf* *tutti*

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(A)

tutti **[H]**

mf *f* *mf* 1.2. *tutti* *f*

Tpt. 2 3

Hn. 2 3

Tbn. 2 3

Tu. 1 2

This section of the score, labeled (A), covers measures 1 through 4. It features four instrument groups: Trumpets (Tpt.), Horns (Hn.), Trombones (Tbn.), and Tubas (Tu.). Each group has three staves. The music is marked *tutti* and includes a rehearsal mark **[H]** at the beginning of measure 3. Dynamics range from *mf* (mezzo-forte) to *f* (forte). The score includes various articulation marks such as accents and slurs, and some triplets are indicated with a '3' over the notes.

(B)

[H]

mf *f* *mf* *f*

Tpt. 2 3

Hn. 2 3

Tbn. 2 3

Tu. 1 2

This section of the score, labeled (B), covers measures 5 through 8. It features the same four instrument groups as section (A). The music is marked with *mf* and *f* dynamics. A rehearsal mark **[H]** is present at the start of measure 5. The score includes various articulation marks such as accents and slurs, and some triplets are indicated with a '3' over the notes.

poco ritard.

(A)

1
Tpt. 2
3
1
Hn. 2
3
1
Tbn. 2
3
1
Tu.
2

mp *mf*
mp *mf*
p *mp* *mf*
mp *mf*
mp *mf*
mp *mf*
mp *mf*
mp *mf*
mp *mf*

poco ritard.

(B)

1
Tpt. 2
3
1
Hn. 2
3
1
Tbn. 2
3
1
Tu.
2

mp *mf*
mp *mf*
p *mp* *mf* *p*
mp *mf* *p*
mp *mf*
mp *mf*
mp *mf*
mp *mf*
mp *mf*
mp *mf*

I $\text{♩} = \text{ca. } 104$

①

1 *mf*

Tpt. 2 *mf* *mp* 1. *mf* 2.3. *mp*

3 *mf* *mp* 1. *mf* 2.3. *mp*

1 *mp* *mf* 3 *mp*

Hn. 2 *mp* *mf* 3 *mp*

3 *mp* *mf*

1 *mf* *mp*

Tbn. 2 *mf* *mp*

3 *mf* *mp*

1 *mf* *mp*

Tu. 2 *mf* *mp*

I $\text{♩} = \text{ca. } 104$

②

1 *mf*

Tpt. 2 *mf* 1.2. *mp* 3. *mp*

3 *mf* 1. *mp* 2.3. *mp*

1 *mp* *mf* 3 *mp*

Hn. 2 *mp* *mf* 3 *mp*

3 *mp*

1 *mf* *mp*

Tbn. 2 *mf* *mp*

3 *mf* *mp*

1 *mf* *mp*

Tu. 2 *mf* *mp*

J Light, clear $\text{♩} = \text{ca. } 88$

(A)

Flute 1: *mp*

Trumpet 1: 1.2. *mp*, 2.3. *tutti*, *mp*

Trumpet 2: 1.2. *mp*, 2.3. *tutti*, *mp*

Trumpet 3: 1.2. *mp*, 2.3. *tutti*, *mp*

Horn 1: *p*, *mp*, *p*

Horn 2: *mp*

Horn 3: *p*, *mp*

Trombone 1: *p*

Trombone 2: *p*

Trombone 3: *p*

Tuba 1: *p*

Tuba 2: *p*

J Light, clear $\text{♩} = \text{ca. } 88$

(B)

Flute 1: *mp*

Trumpet 1: 1. *tutti*, 2.3. *mp*

Trumpet 2: *tutti*, *mp*

Trumpet 3: *mp*

Horn 1: *mp*, *mp*

Horn 2: *mp*

Horn 3: *p*, *p*

Trombone 1: *p*, *mp*

Trombone 2: *p*

Trombone 3: *p*

Tuba 1: *p*

Tuba 2: *p*

①

1
Tpt. 2
3
1
Hn. 2
3
1
Tbn. 2
3
1
Tu.
2

mp
mp
p

②

1
Tpt. 2
3
1
Hn. 2
3
1
Tbn. 2
3
1
Tu.
2

mp
p
mp
p
p
p

①

1

mf

mf

Tpt. 2

3

mp

Hn. 2

3

mf

Tbn. 2

3

Tu.

2

②

1

mf

mf

Tpt. 2

3

mp

mf

Hn. 2

3

p

Tbn. 2

3

mf

mf

Tu.

2

Preview File Only

①

Tpt. 2
3

Hn. 2
3

Tbn. 2
3

Tu.
2

②

Tpt. 2
3

Hn. 2
3

Tbn. 2
3

Tu.
2

Preview File Only

L ♩ = ca. 112

A

1 *mf* *mp* *mf* *mf*

Tpt. 2 *mf* *mf* *mf* *mf*

3 *mp* *mf* *mp*

1 *mf*

Hn. 2 *mf*

3 *mp*

1 *mf*

Tbn. 2 *mf* *mf*

3

1 *mf*

Tu. 2

L ♩ = ca. 112

B

1 *mf* *mf* *mf* *mf*

Tpt. 2 *mp* *mp* *mf* *mf*

3 *mp* *mf* *mf*

1 *mp* *mp* *mf*

Hn. 2 *mp*

3 *mf* *mf*

1 *mf*

Tbn. 2 *mf* *mf*

3 *mf*

1 *mf*

Tu. 2

(A) 1 *mp* *mf* *mf* 2.3.

Tpt. 2 *mf*

3 *mf* *mf* *mf*

Hn. 1 *mp* *mf* *mp*

Hn. 2 *mp* *mf* *mf*

3 *mf* *mf* *mp*

Tbn. 1 *mf* *mf* *mf*

2 *mf* *mf* *mf*

3 *mf* *mf* *mf*

Tu. 1 *mf* *mf* *mf*

2 *mf* *mp* *mf*

Section A contains measures 1 through 3. The music is written for a full brass section. The first measure starts with a dynamic of *mp* and features a melodic line in the first trumpet. The second measure has a dynamic of *mf* and includes a first ending bracket. The third measure continues with *mf* dynamics and a second ending bracket. A blue watermark 'preview File Only' is visible across the middle of the page.

(B) 1 *mf* *mf* *mp*

Tpt. 2 *mf* *mf* *mp*

3 *mp* *mf* *mf*

Hn. 1 *mf* *mp* *mf*

Hn. 2 *mf* *mp* *mf*

3 *mf* *mf* *mf*

Tbn. 1 *mf* *mf* *mf*

2 *mf* *mf* *mf*

3 *mf* *mf* *mf*

Tu. 1 *mf* *mf* *mf*

2 *mf* *mf* *mf*

Section B contains measures 1 through 3. The music continues for the brass section. The first measure has a dynamic of *mf*. The second measure has a dynamic of *mf*. The third measure has a dynamic of *mp*. The music features various articulations and dynamic changes throughout the section.

N ♩ = ca. 104
(cumulative 50-note chord)

A

Tpt. 1
Tpt. 2
Tpt. 3

Hn. 1
Hn. 2
Hn. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tu. 1
Tu. 2

1. *fp*
2. *p*
3. *fp*
1. *p*
2. *fp*
1. *fp*
2. *p*
1. *p*
2. *fp*
1. *fp*
2. *p*

N ♩ = ca. 104
(cumulative 50-note chord)

B

Tpt. 1
Tpt. 2
Tpt. 3

Hn. 1
Hn. 2
Hn. 3

Tbn. 1
Tbn. 2
Tbn. 3

Tu. 1
Tu. 2

2. *p*
3. *fp*
1. *p*
2. *fp*
2. *p*
1. *fp*
2. *fp*
1. *p*
2. *fp*
1. *fp*
2. *p*
1. *p*
2. *fp*
1. *fp*
2. *p*

