DAVID BIEDENBENDER

DREAMS IN THE DUSK

concerto for alto saxophone and wind ensemble

BENT SPACE MUSIC

This music is dedicated to Julia Hope Voelker.

Dreams in the Dusk was premiered by Jonathan Yanik and the United States Navy Band on January 4, 2013. The piano version of Dreams in the Dusk was premiered by Sean Murphy.

Performance materials available from Murphy Music Press www.murphymusicpress.com

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David Biedenbender (b. 1984)

Commissioned by Jonathan Yanik, Sean Murphy, Alex Sellers, Joshua Thomas, Timothy McAllister and the following sponsors:

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PROGRAM NOTE

The initial inspiration for *Dreams in the Dusk* came while walking on my father-in-law's farm on a cold, snowy evening. Situated in rural Michigan, miles from the nearest city and on the flattest and land I have ever seen, I came the closest I have ever come to feeling real silence. The silence, stillness, and peace that I found in the fleeting moments of daylight while walking in the crisp, fresh snow was one of the ways that I dealt with the passing of my sister-in-law, Julia Hope Voelker, a mere 23 years old, who lost her battle with cancer in January of 2013. Those walks at dusk became a kind of ritual for me during the last few weeks of her life, as our family had gathered together to be with her as she lived out her final days in her childhood home. Searching for a voice for the many emotions I was feeling, I turned to one of my favorite poems, "Dreams in the Dusk" by the American poet Carl Sandburg. For me, this poem captured the essence of that sacred time at the waning of the day in a way that was beautiful and profound.

Dreams in the DuskBy Carl Sandburg

Dreams in the dusk,
Only dreams closing the day
And with the day's close going back
To the gray things, the dark things,
The far, deep things of dreamland.

Dreams, only dreams in the dusk, Only the old remembered pictures Of lost days when the day's loss Wrote in tears the heart's loss.

Tears and loss and broken dreams May find your heart at dusk.

Sandburg, Carl. Chicago Poems. New York: Henry Holt and Company, 1916, 1999.

There are two primary musical gestures that most often occupy the musical foreground of the piece, including a moaning, groaning, or wailing, which is usually manifest in the form of long, slow portamenti between notes in various melodic structures, and sharp, quick crescendi, which are usually orchestrated into either spacious chords or tight harmonic clusters. The melodic groans are a kind of musical mourning, analogues of sung or spoken lamentations. The quick crescendi are used in a variety of contexts in Dusk, but, for me, they represent the musical icon of reverse tape playback effects, which are nearly ubiquitous in popular and electronic music. More important than a genre or technique reference, they take on a specific personal significance within the context of this piece, signifying a desire to turn back time, to start again, to change the diagnosis, to return to a time when all was well.

INSTRUMENTATION

Piccolo

Flute 1,2

Oboe 1,2

Eb Clarinet

Bb Clarinet 1,2,3

Bb Bass Clarinet

Bb Contrabass Clarinet

Bassoon 1,2

Contrabassoon

Solo Eb Alto Saxophone

Bb Soprano Saxophone

Eb Alto Saxophone

B^b Tenor Saxophone

Eb Baritone Saxophone

F Horn 1,2,3,4

Bb Trumpet 1,2,3

Trombone 1,2

Bass Trombone

Euphonium 1,2

Tuba 1,2

Double Bass

Timpani (4 drums)

Piano

Percussion 1,2,3,4

Percussion List:

Percussion 1

Marimba (5 octave)

Percussion 2

Vibraphone

Percussion 3

Xylophone

Crotales (with brass mallet and with double bass bow)

Suspended cymbal (with sizzle chain)

Percussion 4

Large bass drum

Tam-tam (with metal triangle beater)

Triangle

Snare drum

Suspended cymbal

Wind chimes

Duration: *ca.* 13:00

Alex Sellers, Joshua Thomas, Timothy McAllister, and the United States Navy Band Dreams in the Dusk

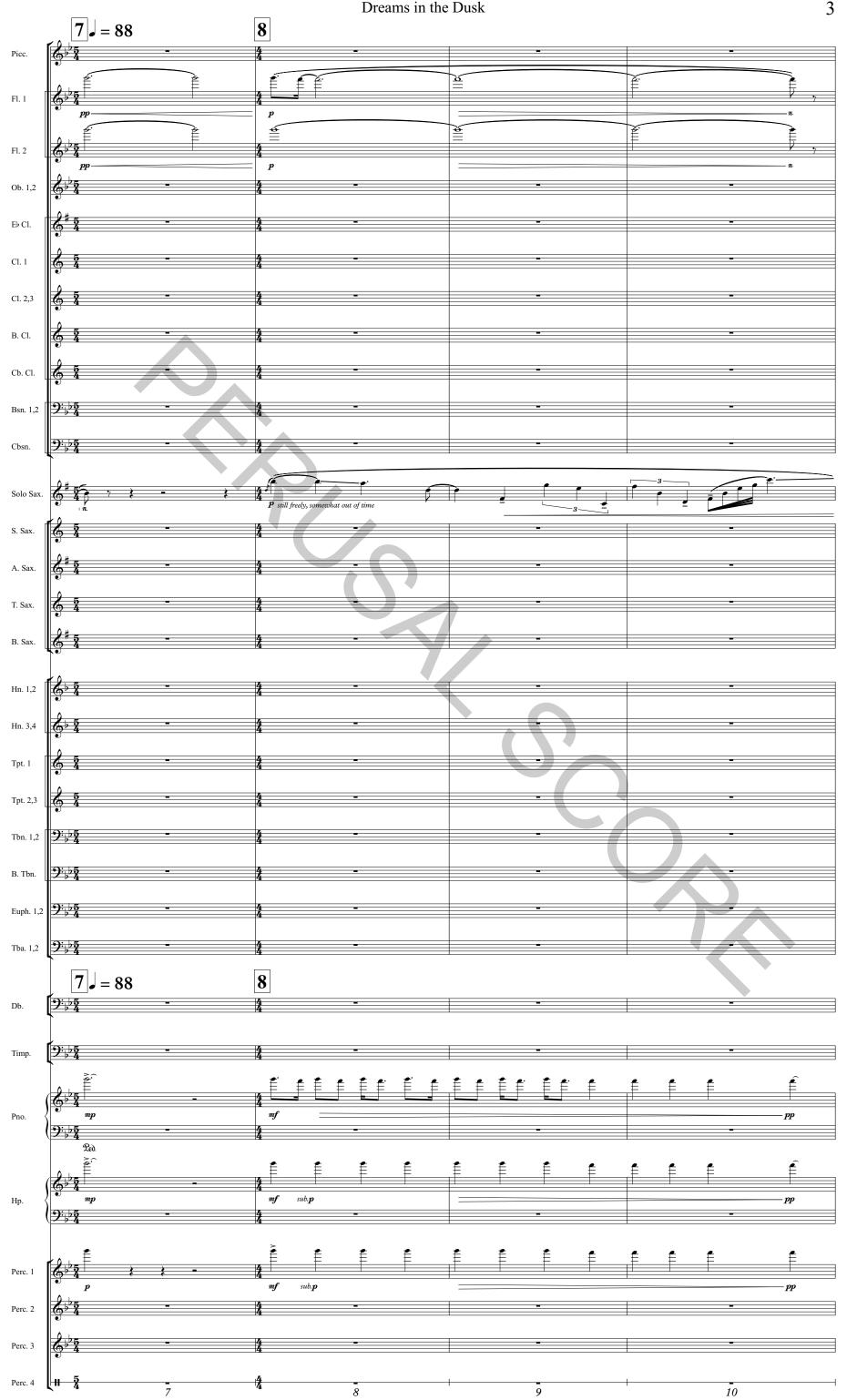
concerto for alto saxophone and wind ensemble

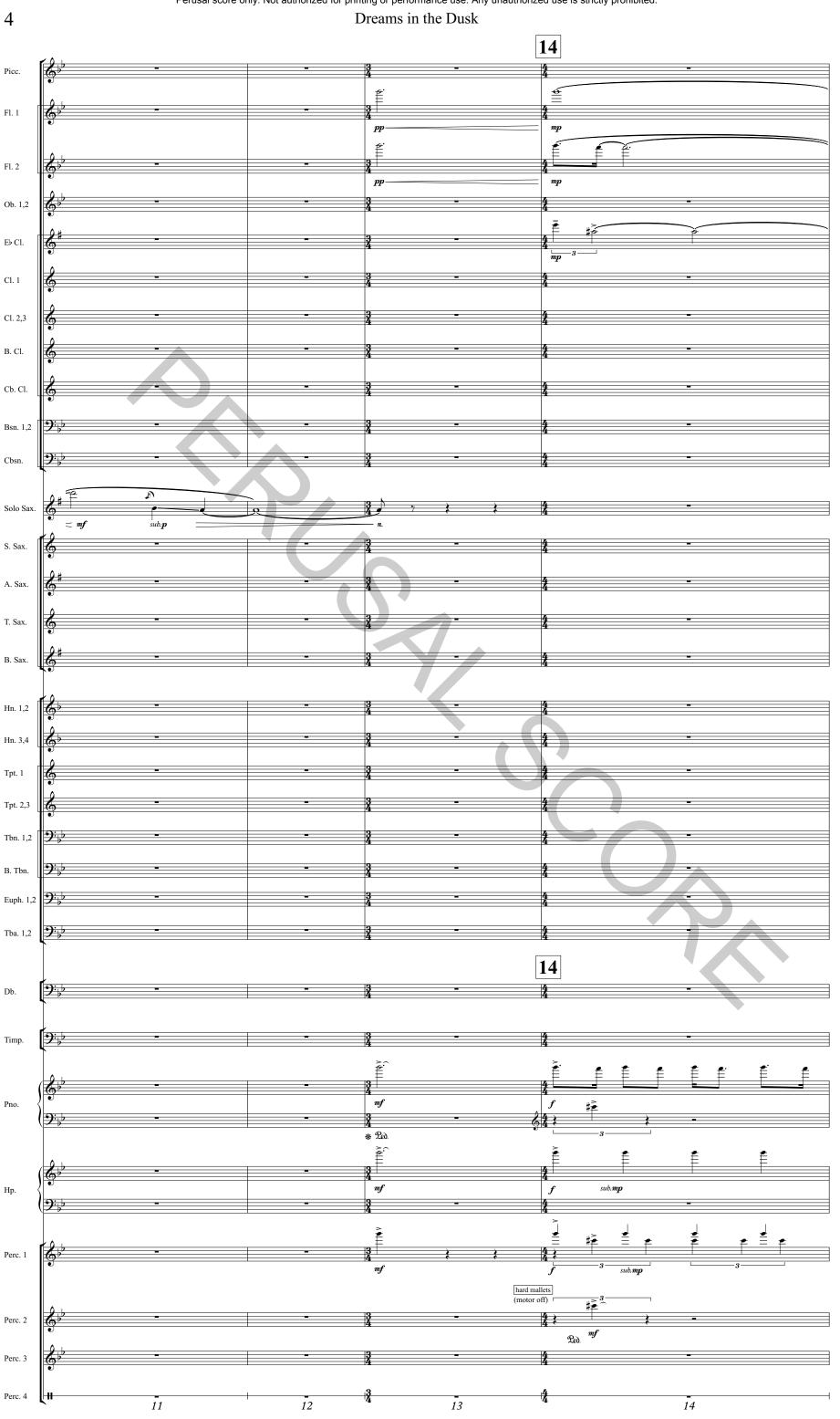
David Biedenbender



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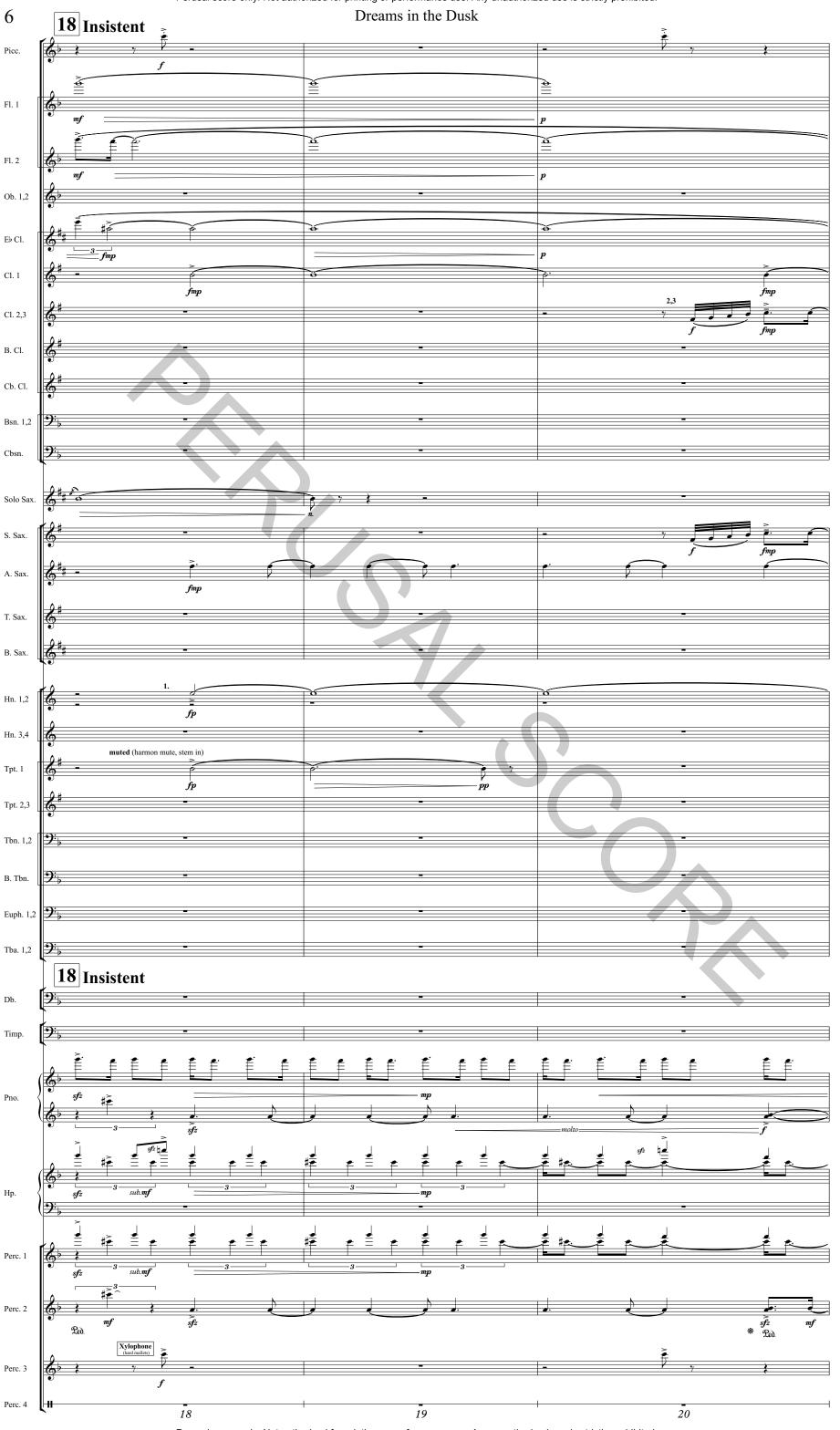






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Picc.

Fl. 1

F1. 2

Ob. 1,2

E♭ C1.

Cl. 1

Cl. 2,3

B. Cl.

Cb. Cl.

Bsn. 1,2

Cbsn.

Solo Sax.

T. Sax.

B. Sax.

Hn. 1,2

Hn. 3,4

Tpt. 1

Tpt. 2,3

Tbn. 1,2

B. Tbn.

Euph. 1,2

Tba. 1,2

Db.

Timp.

Pno.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

21

Suspended Cymbal with chain sizzler

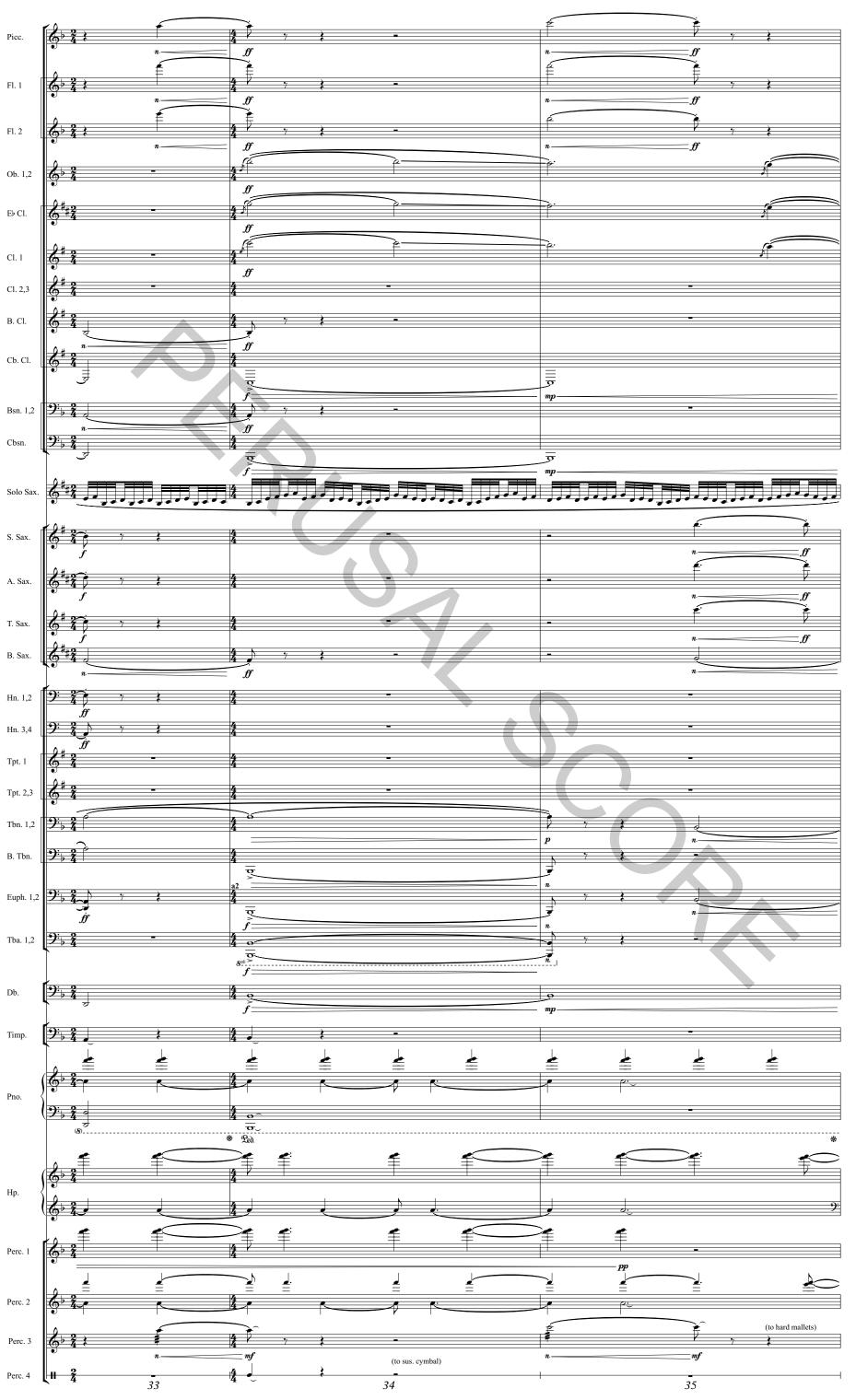


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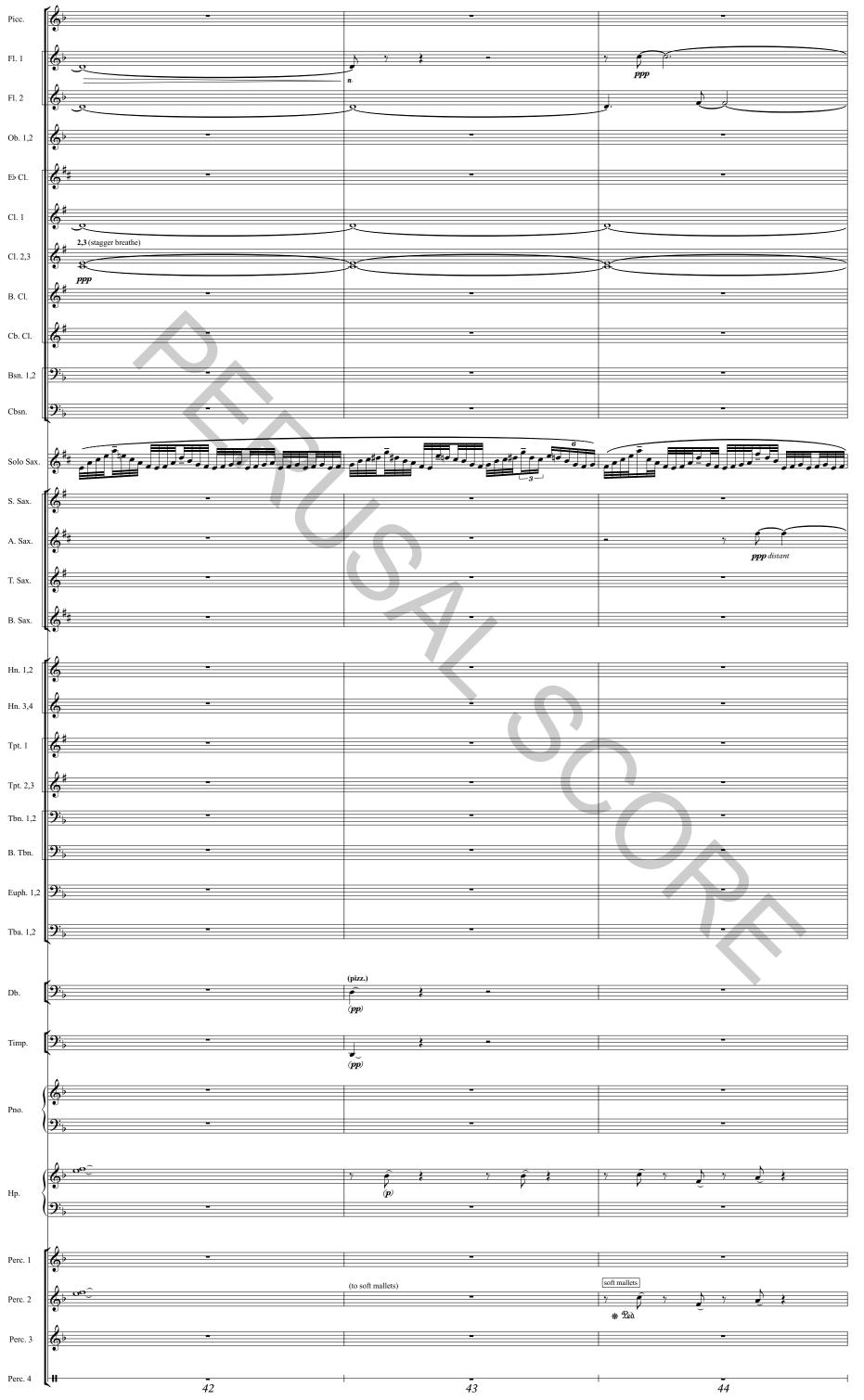
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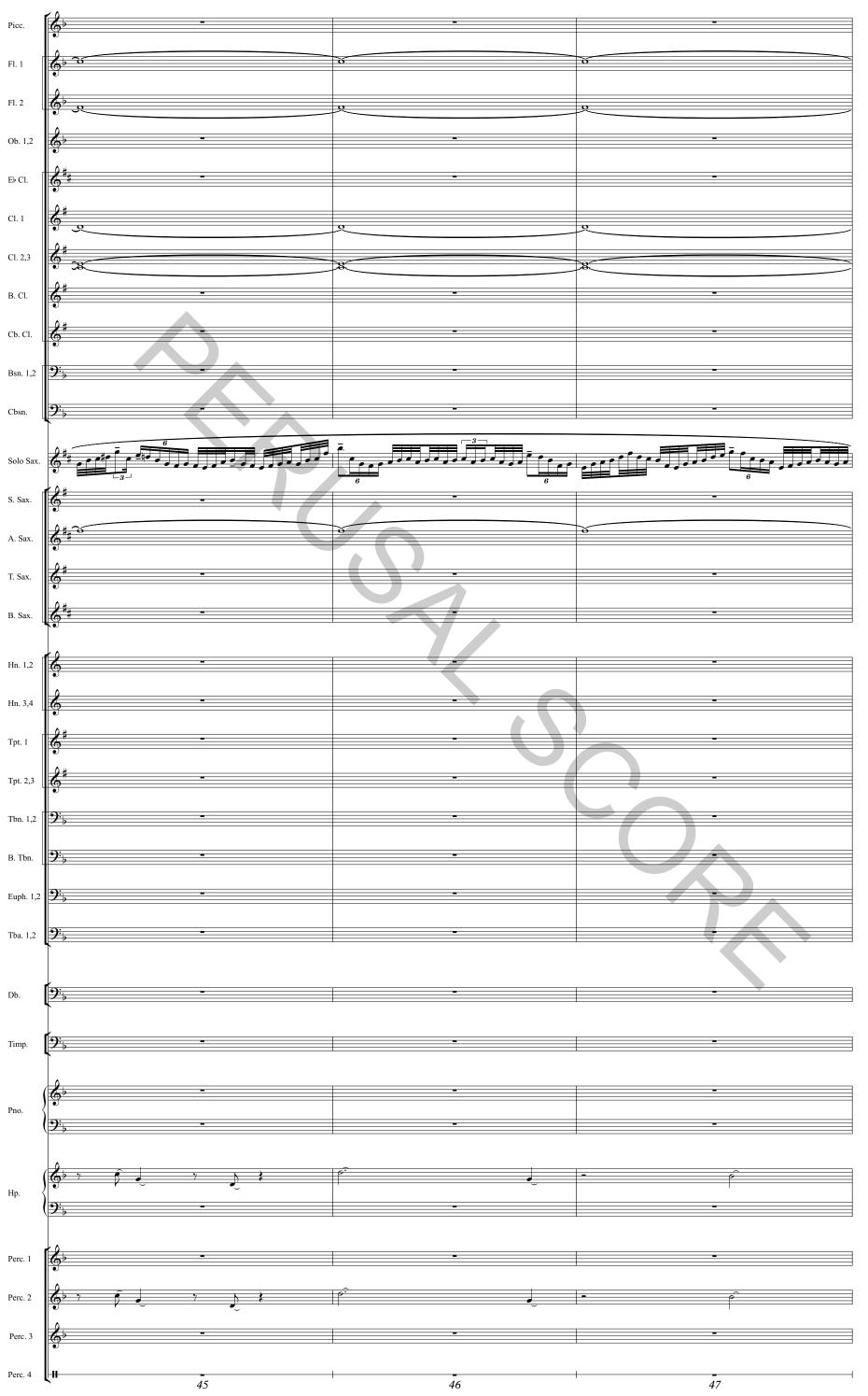




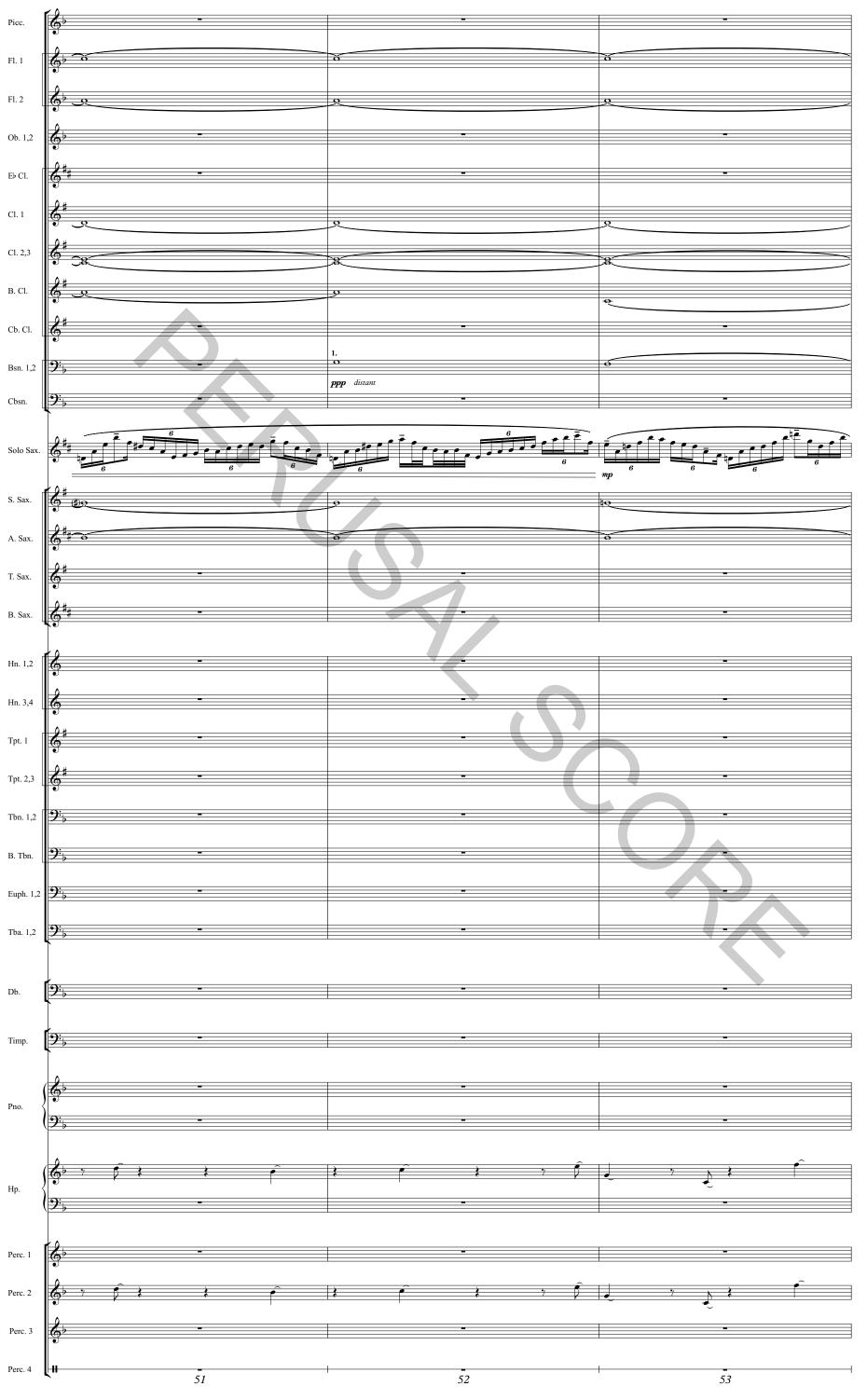




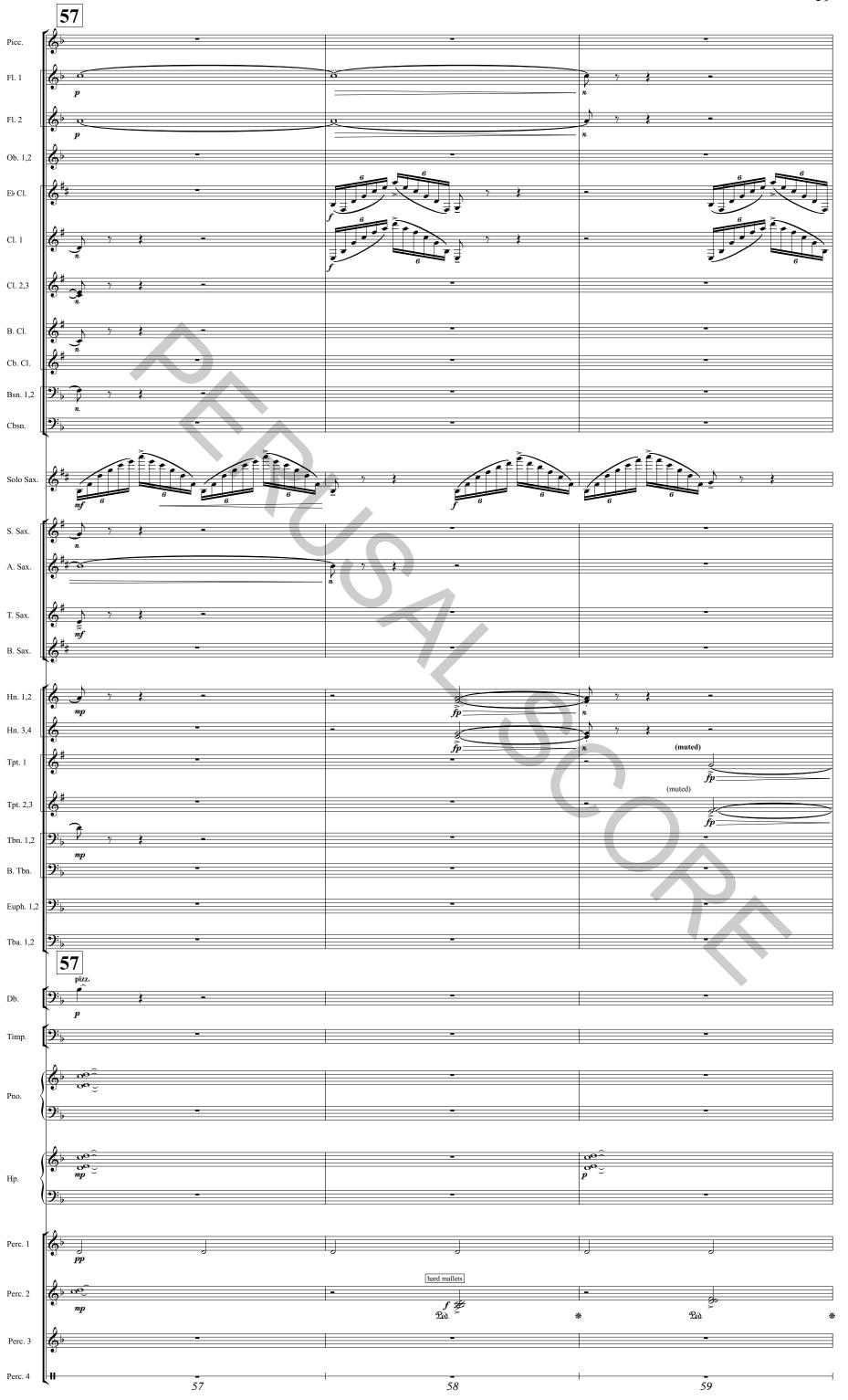


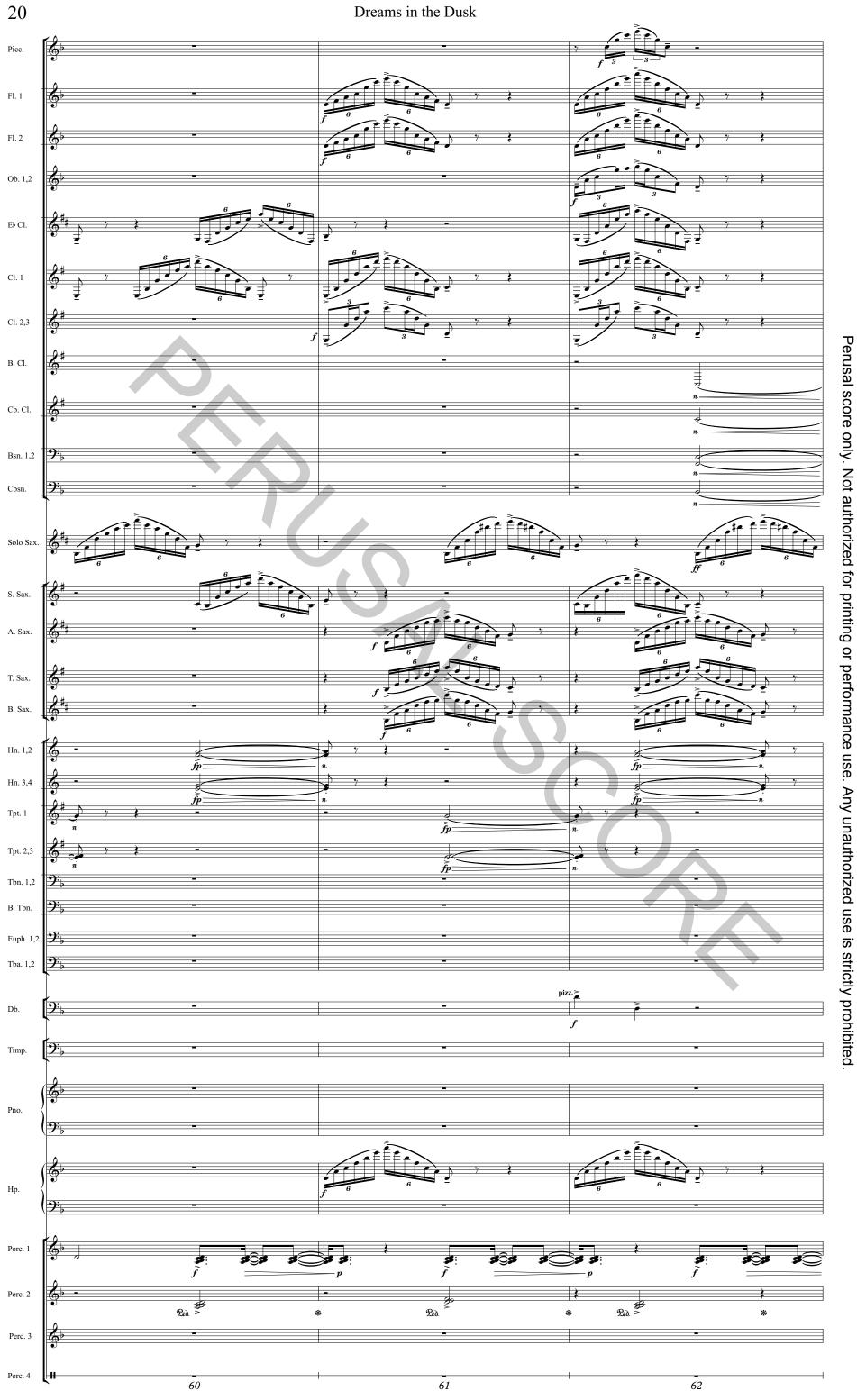






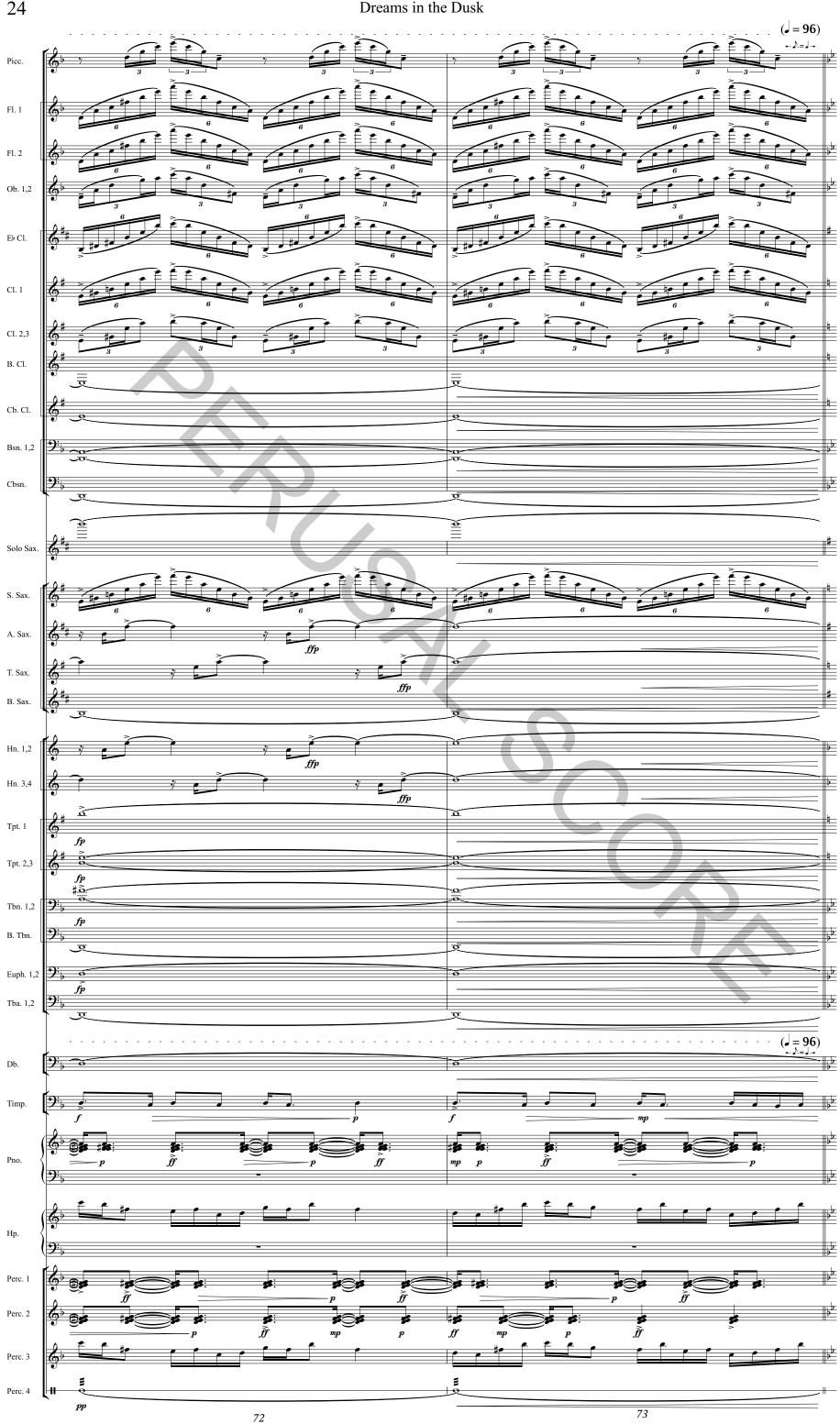


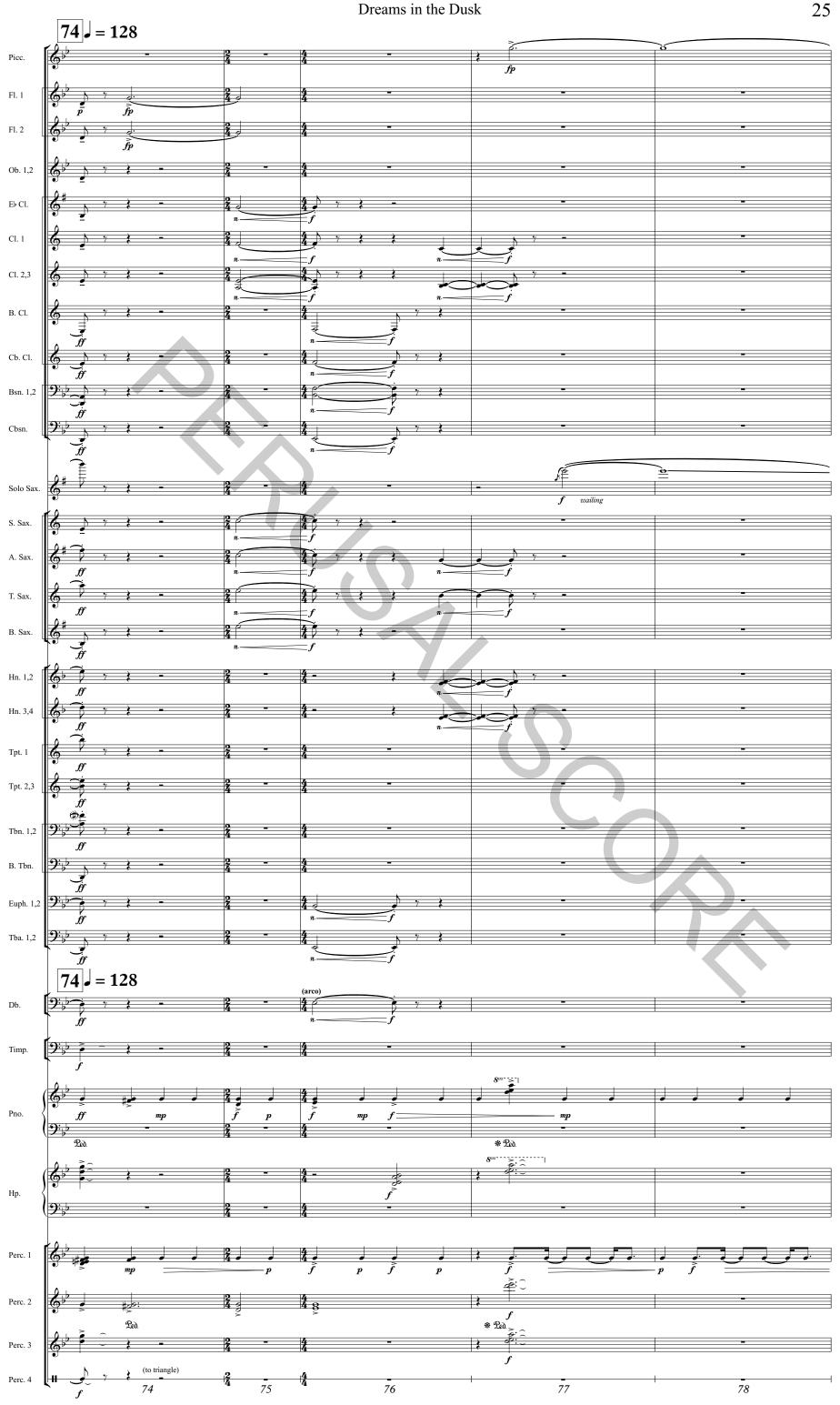




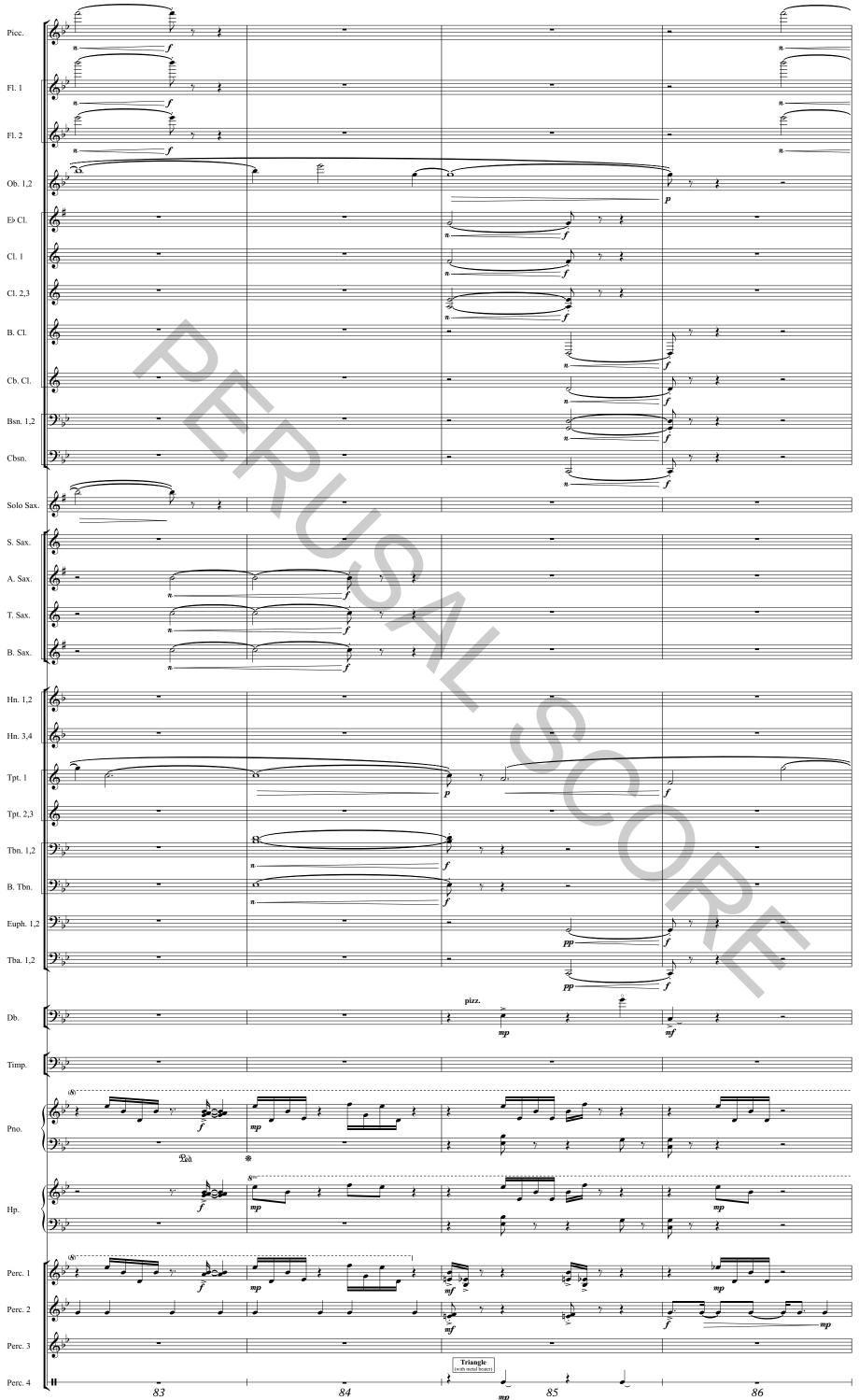






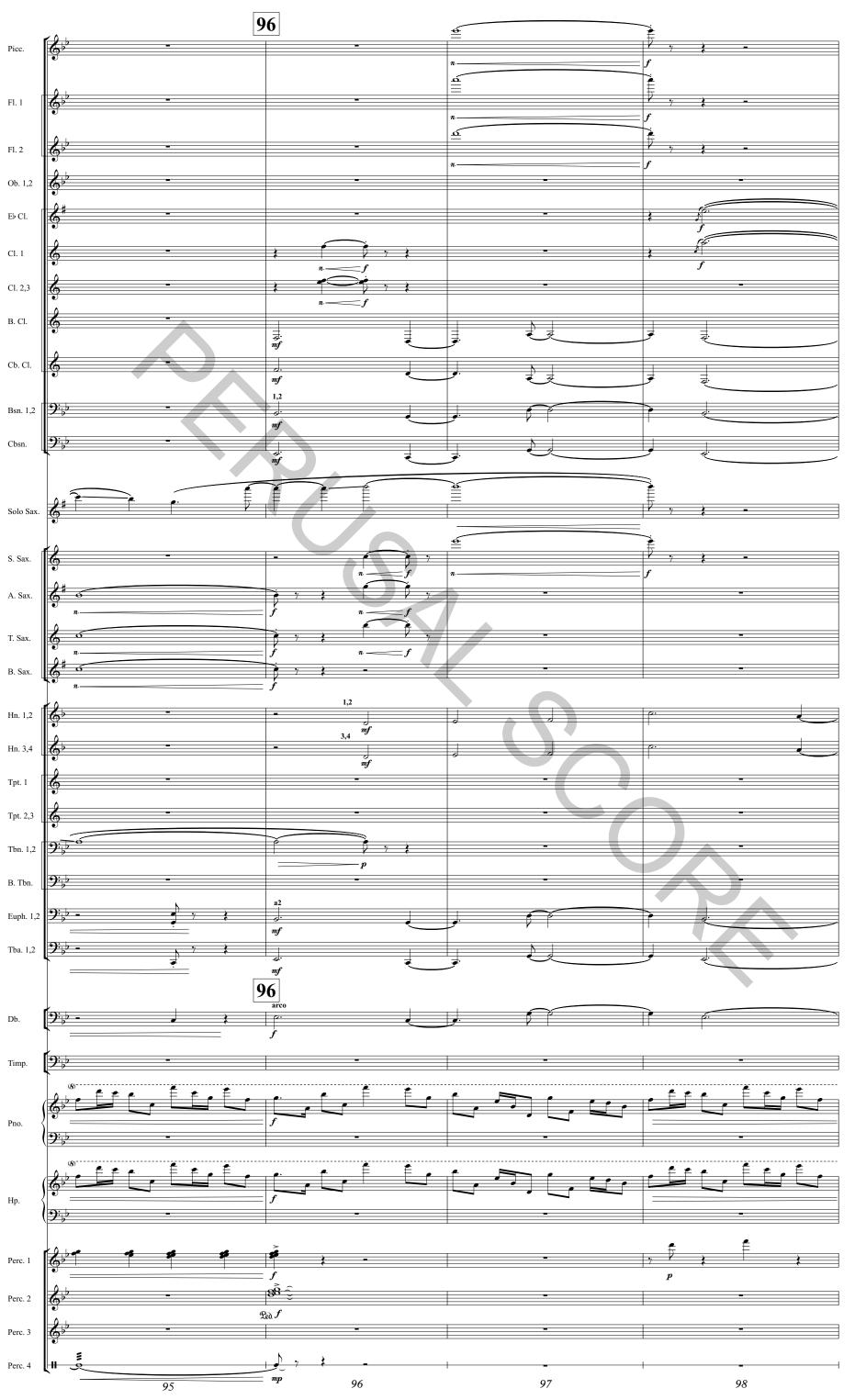














105

106

104

Perc. 4

103

Timp.

Нр.

Perc. 1

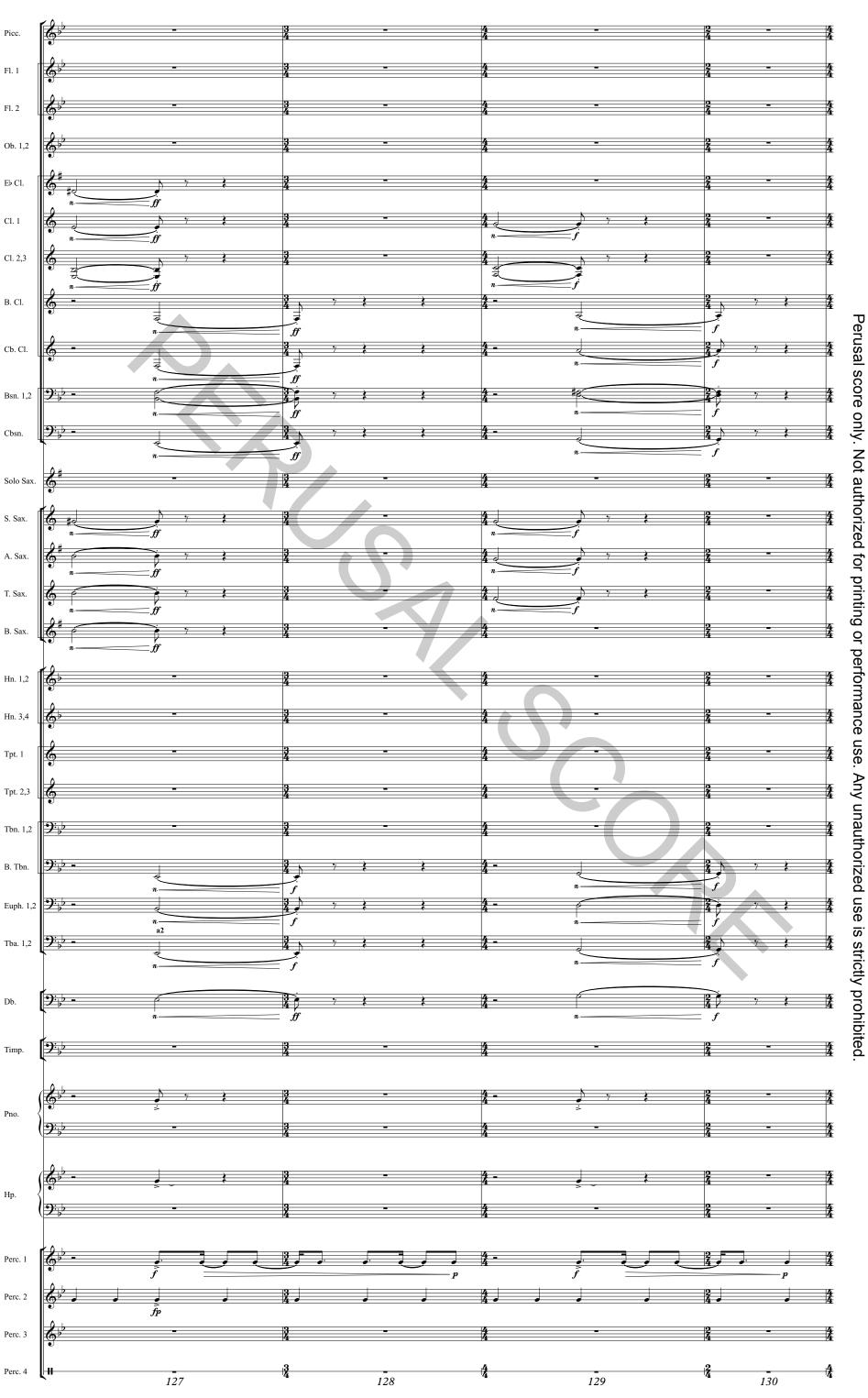
Perc. 2

Perc. 3

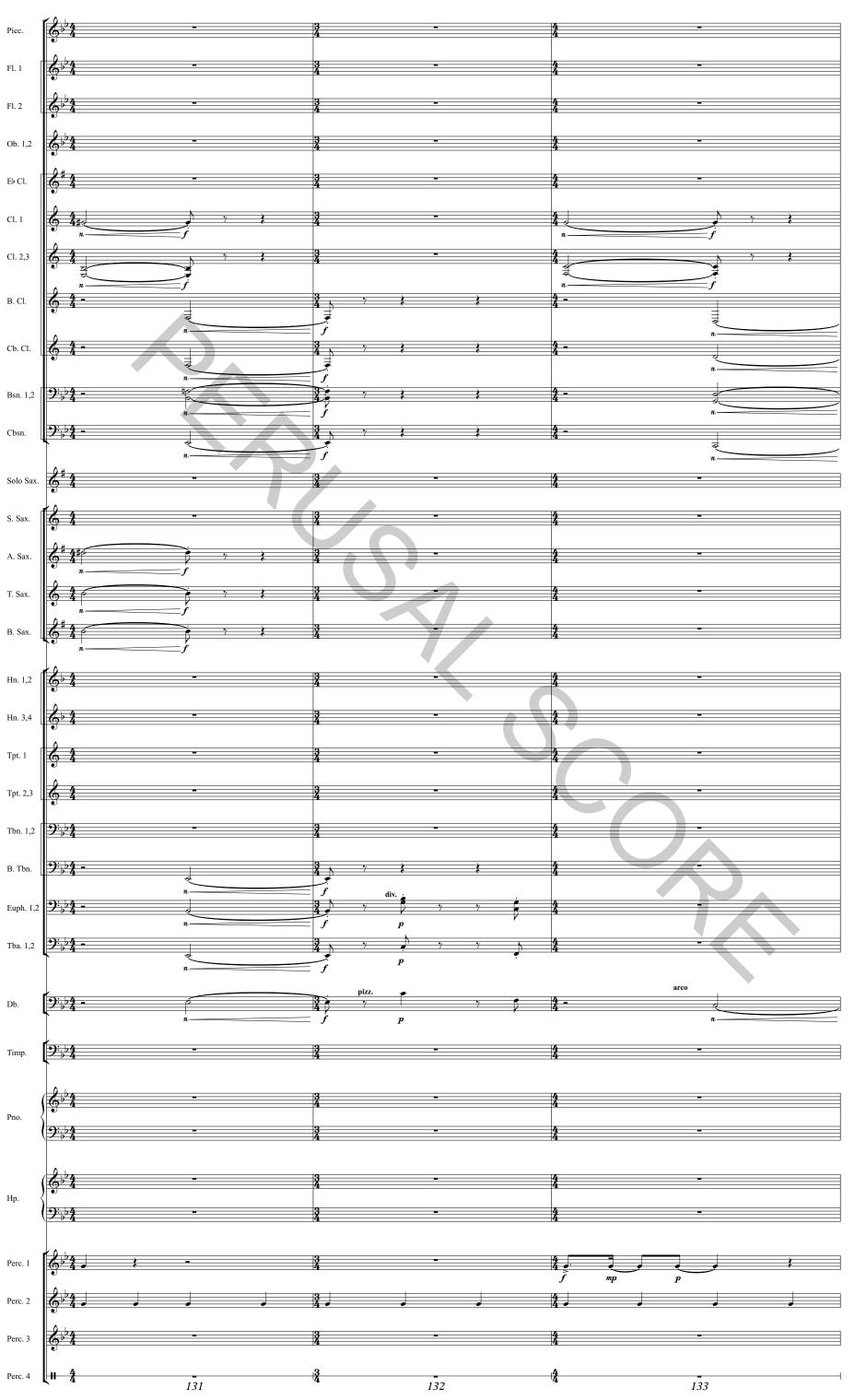
Perc. 4

Crotales





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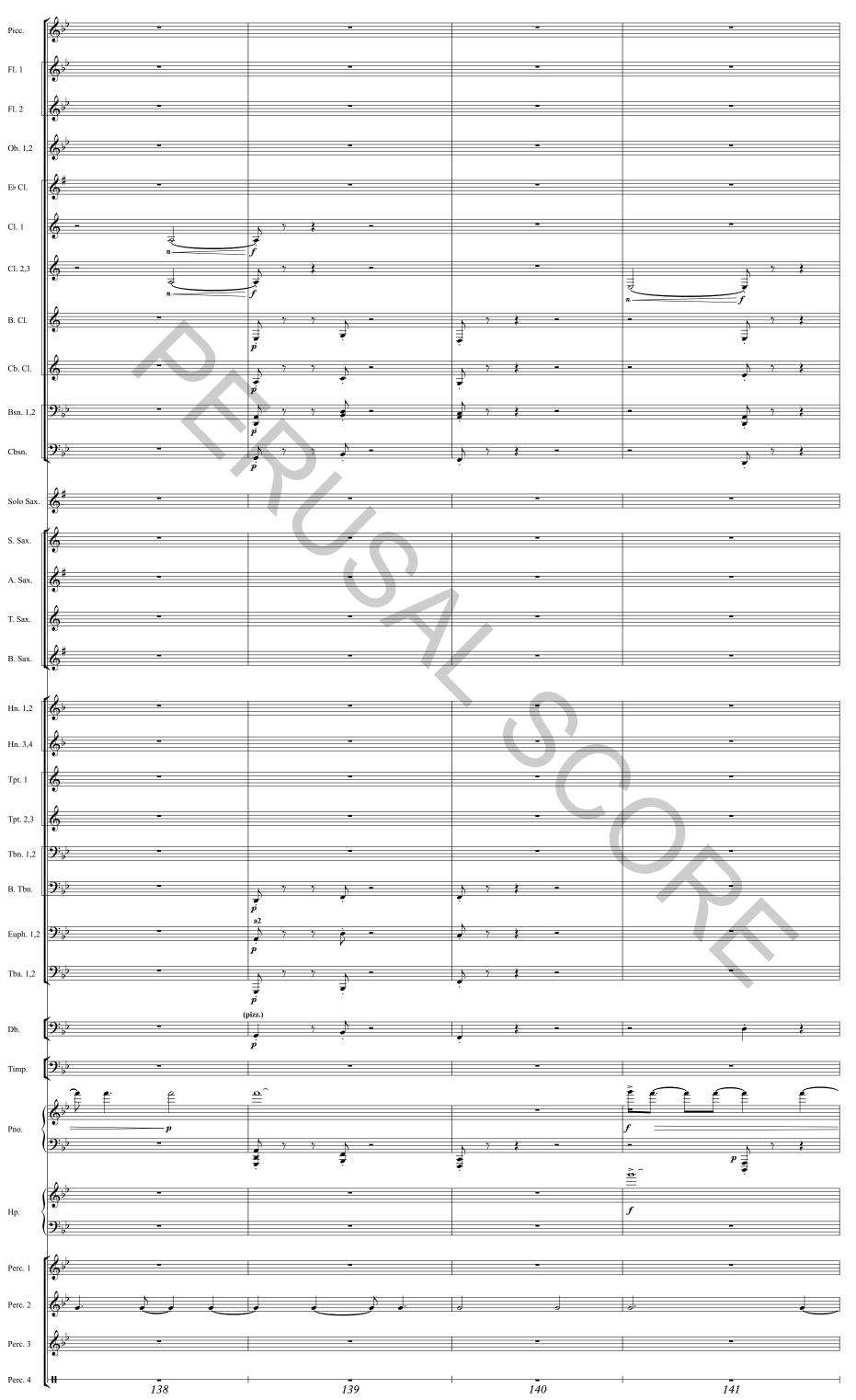
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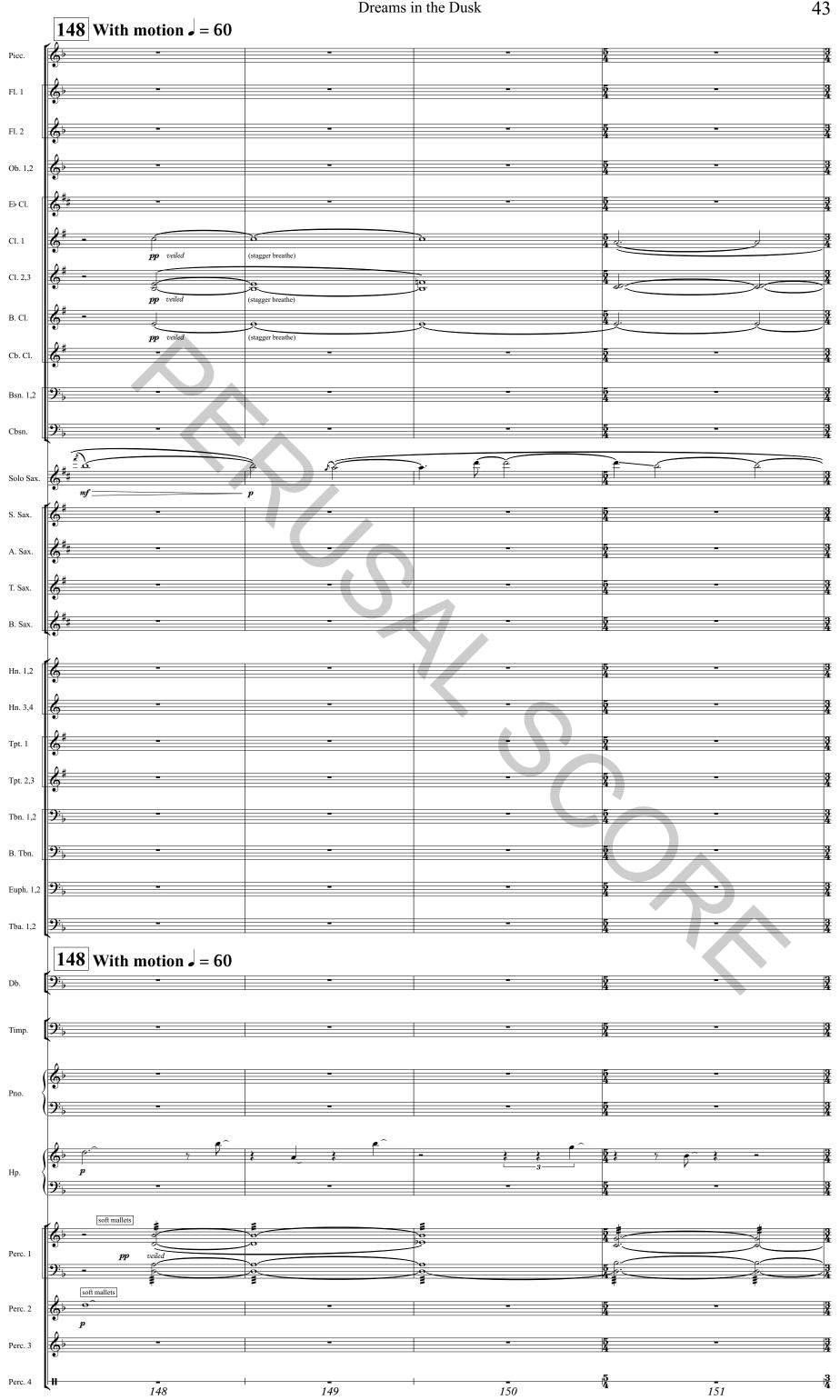
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Perc. 4

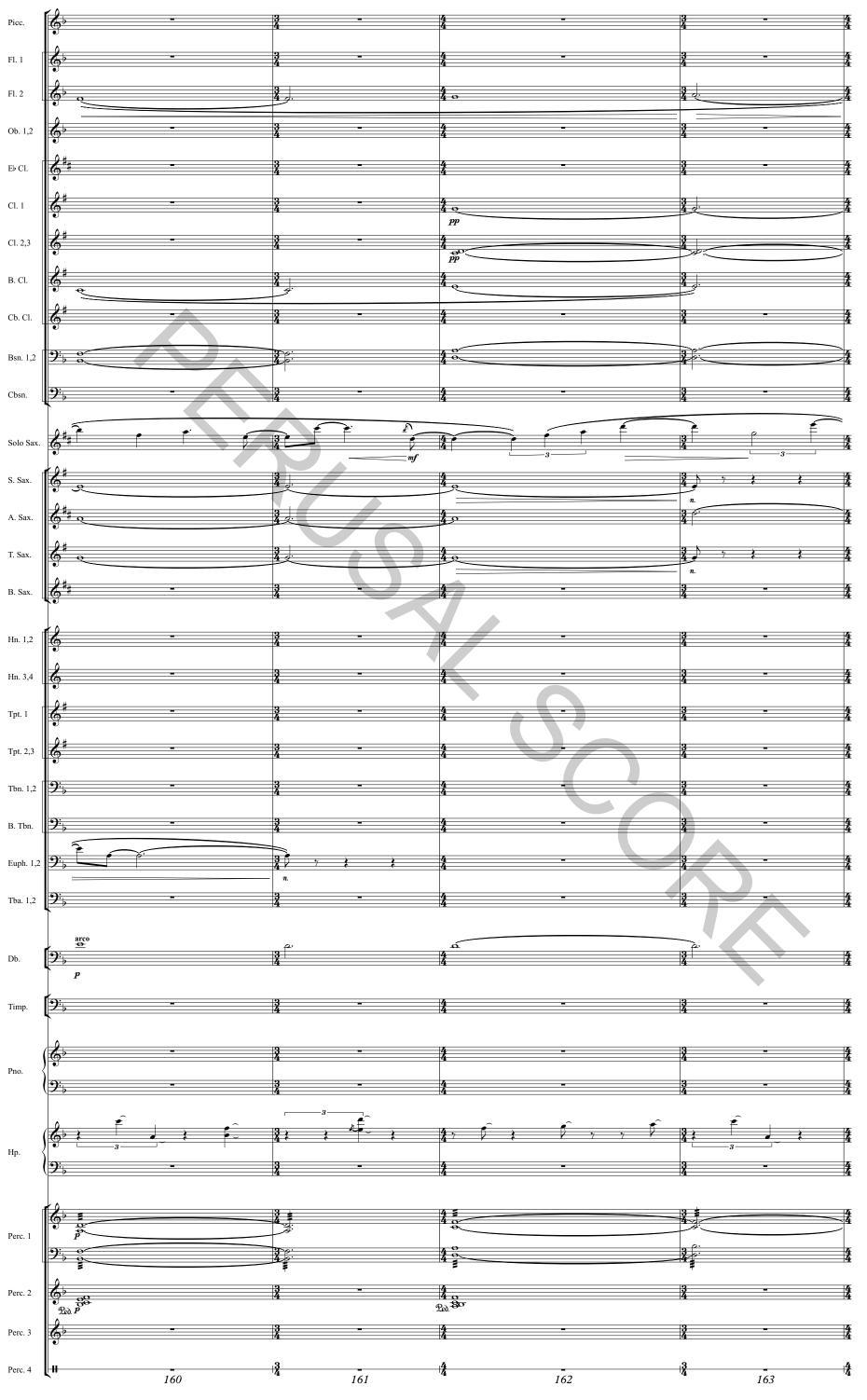
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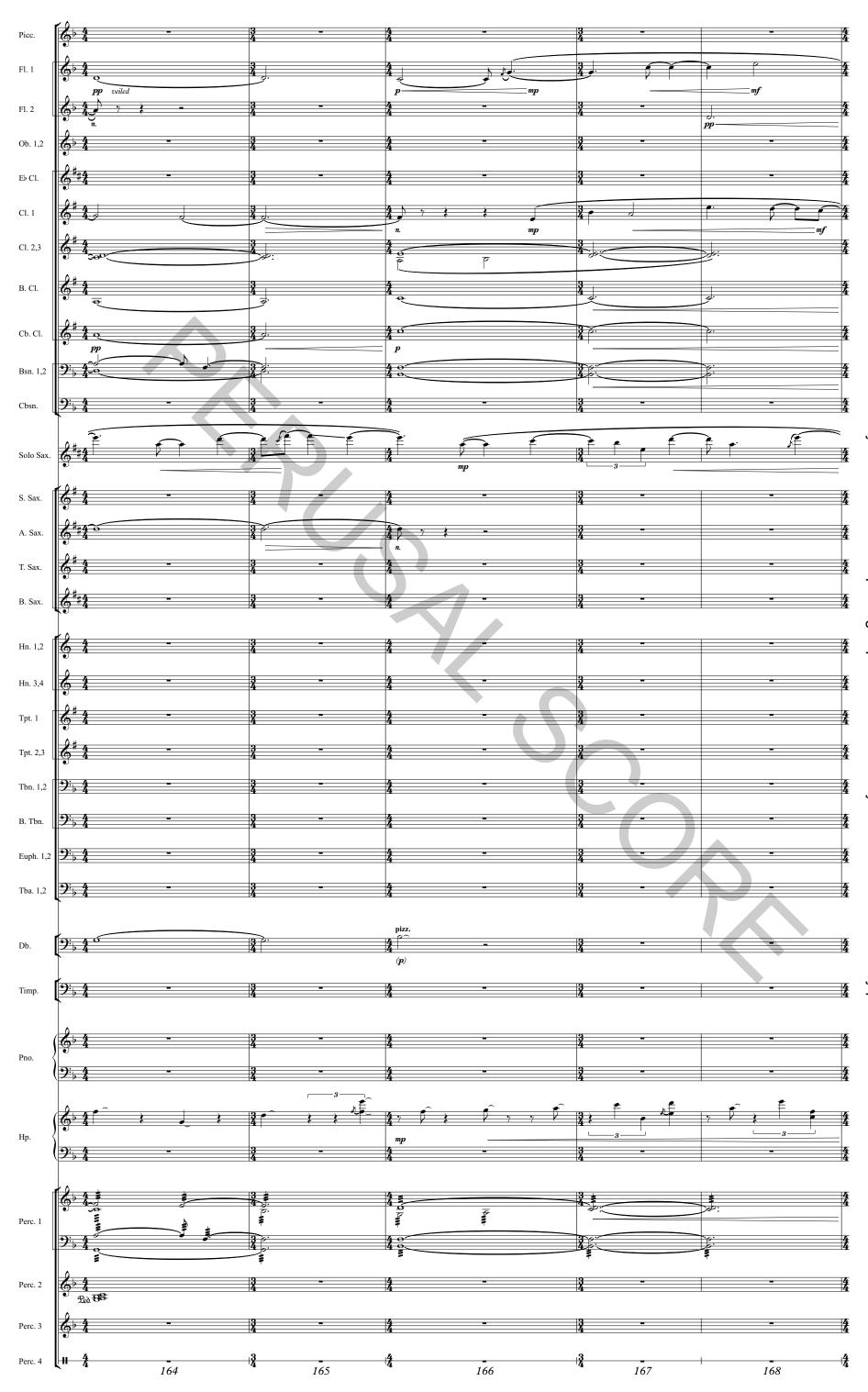








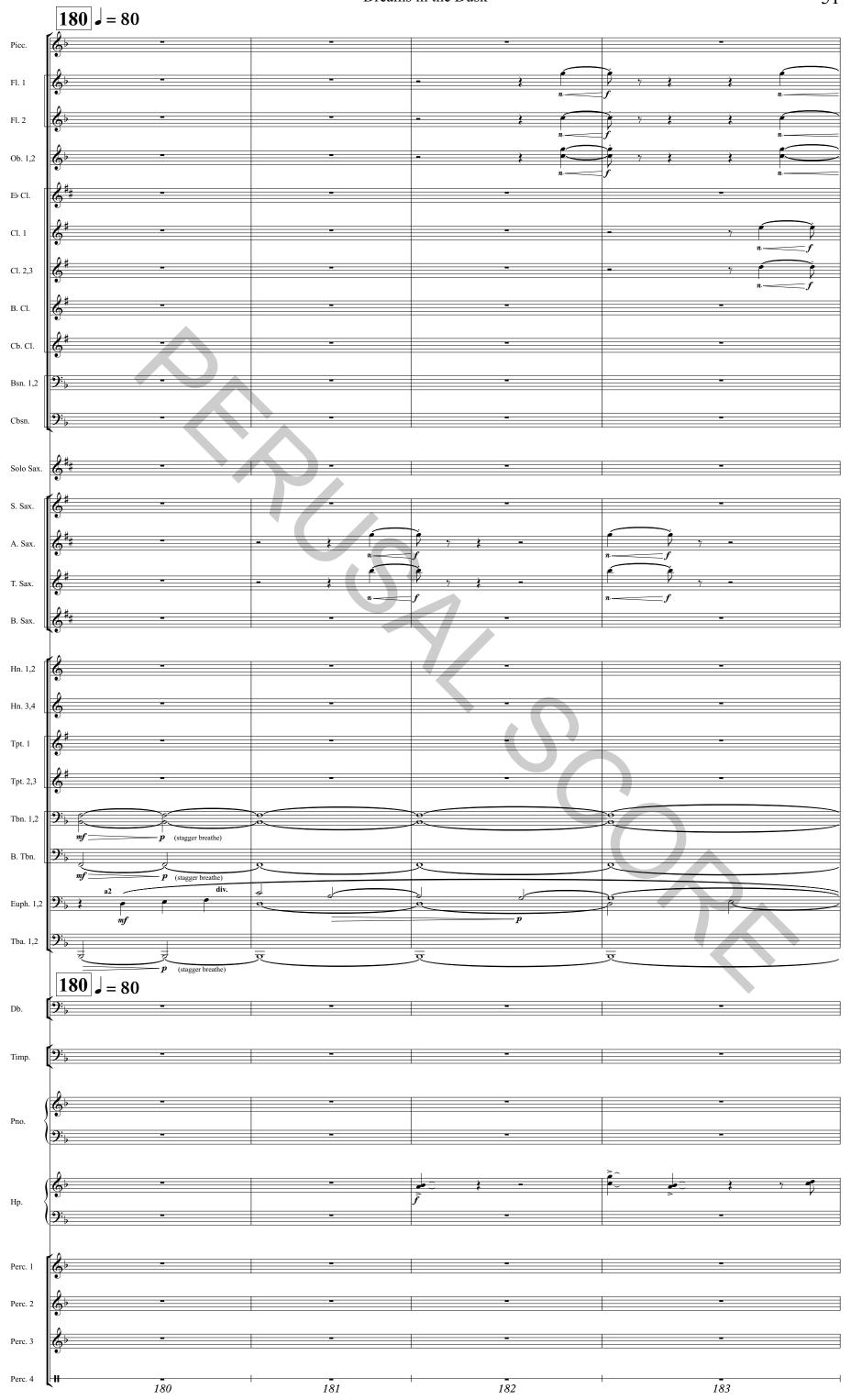




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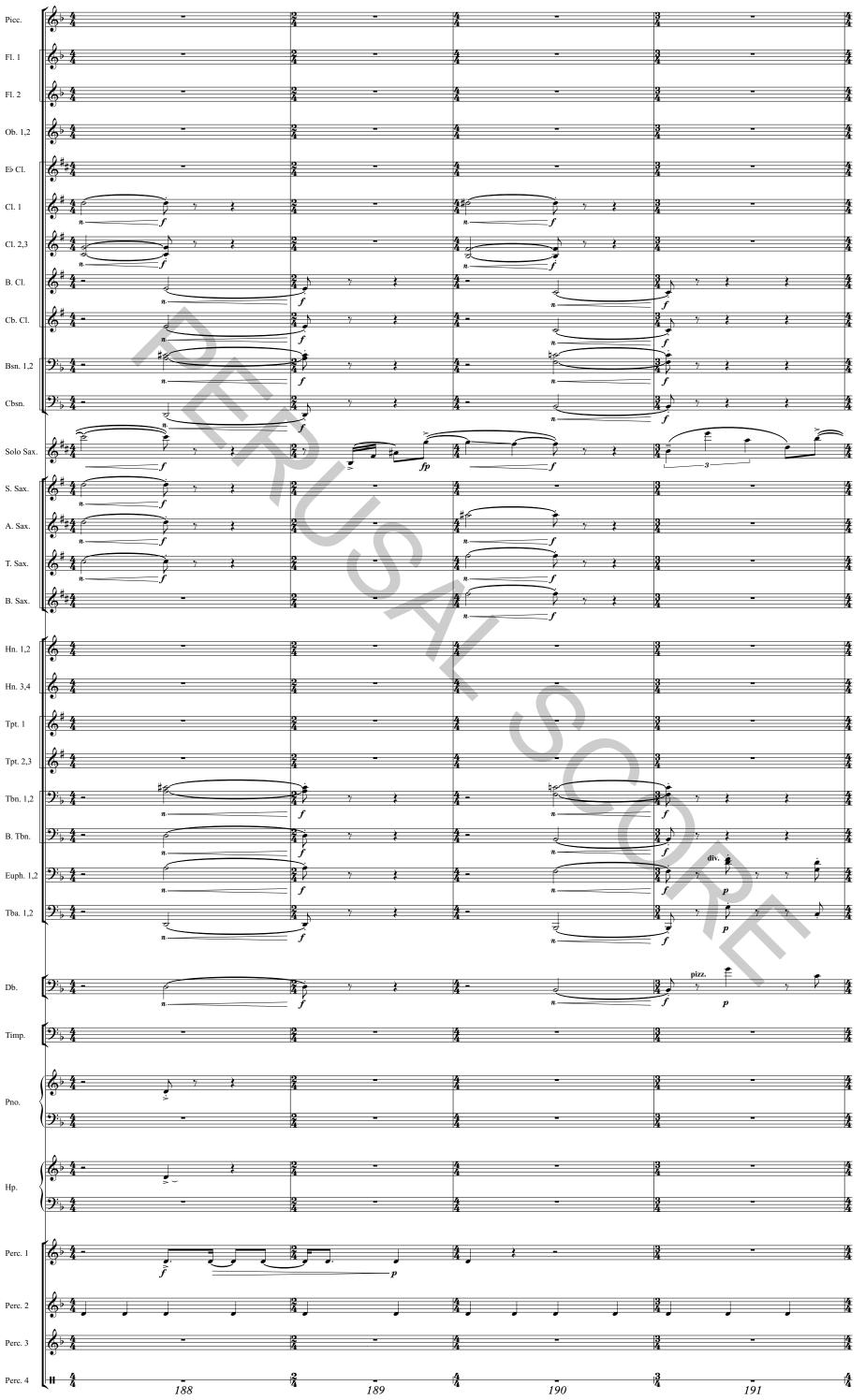
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187

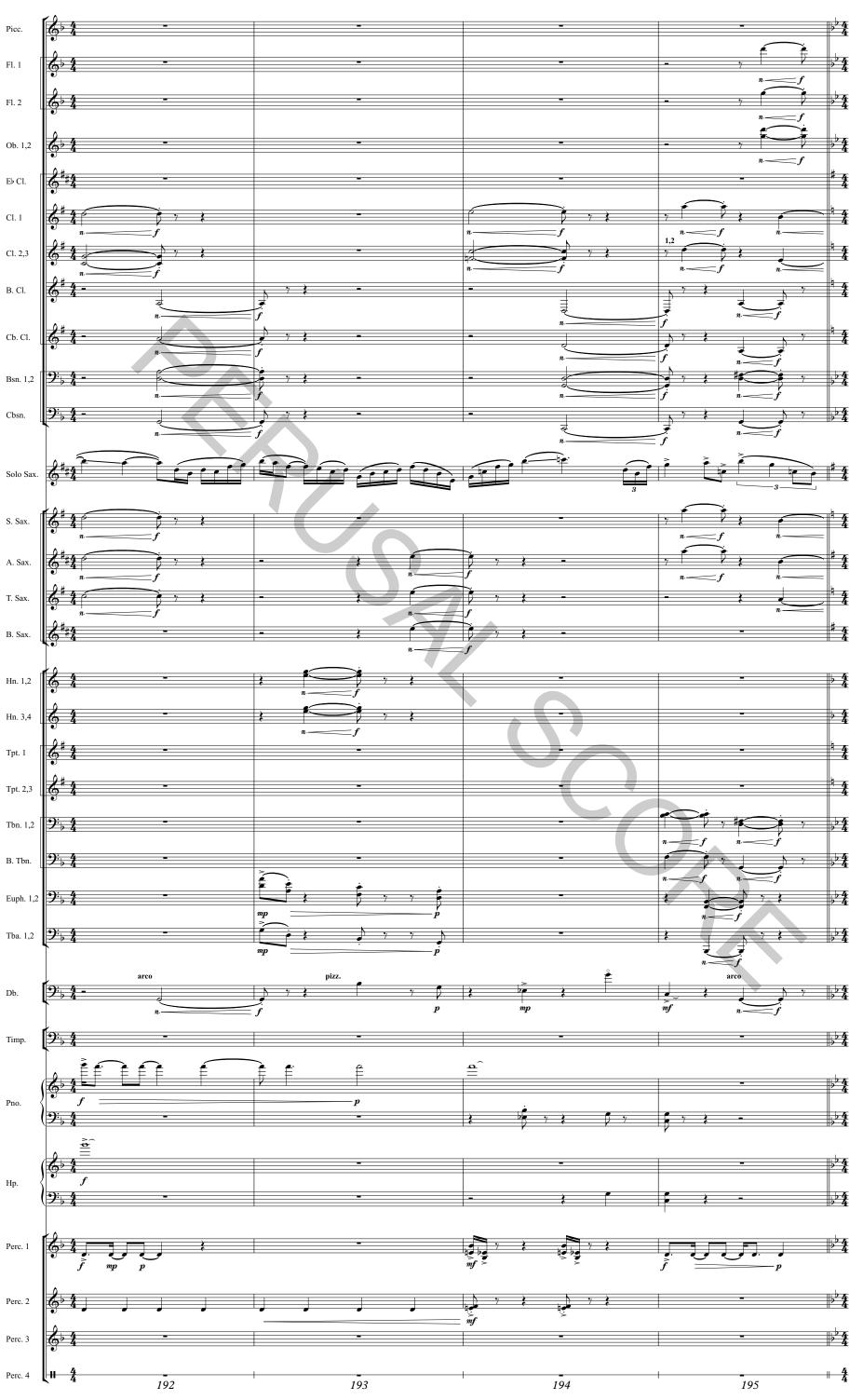
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Perc. 4













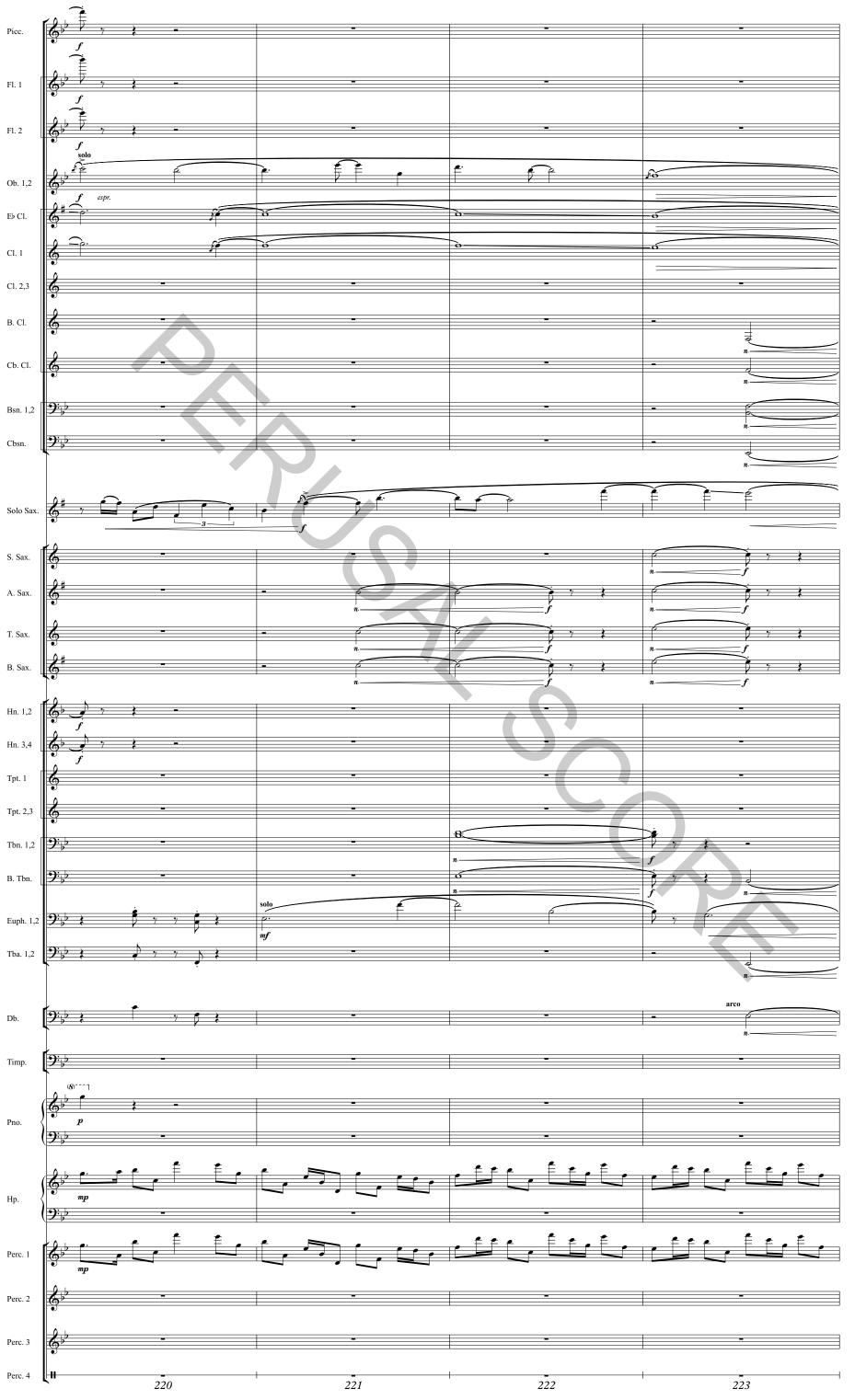


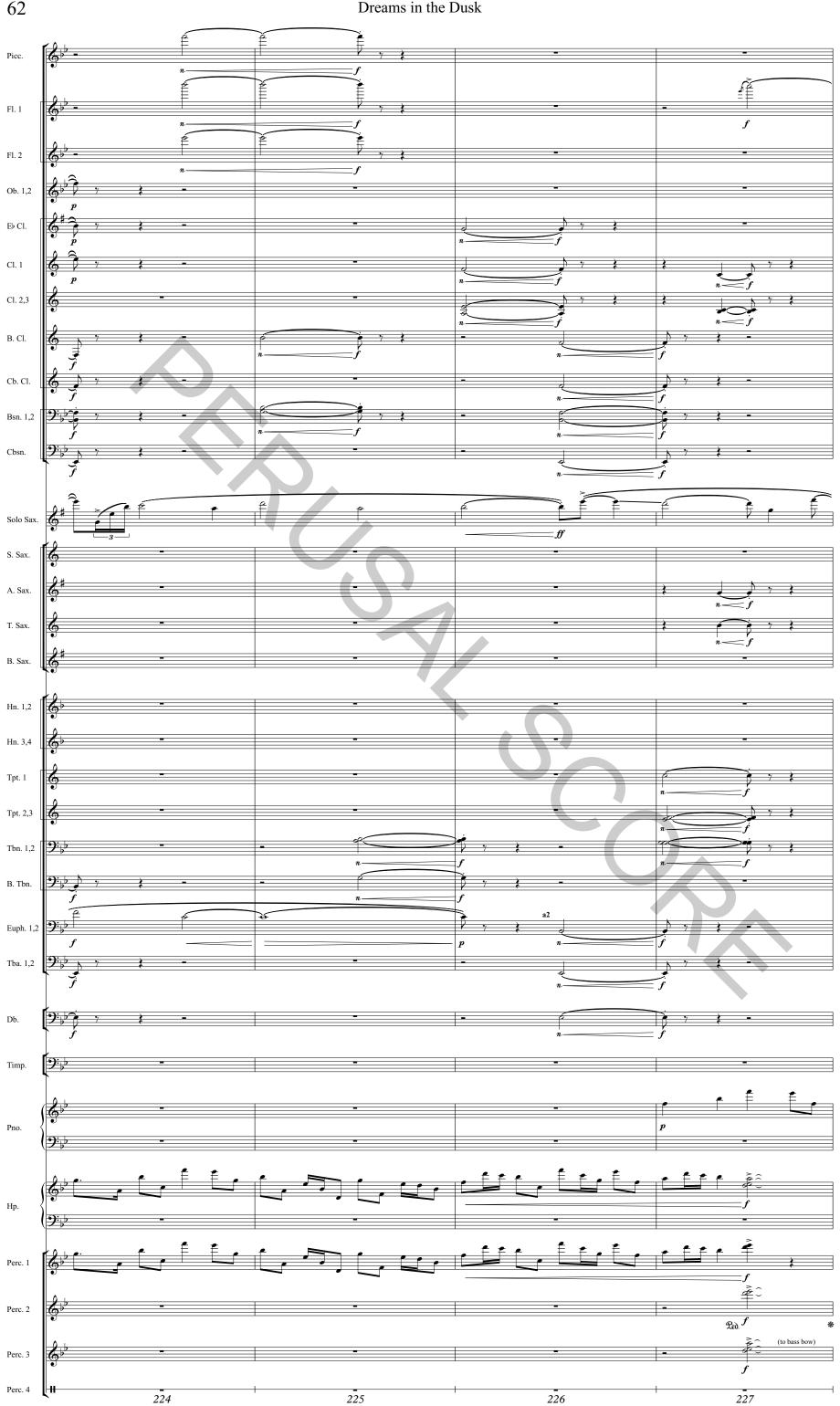












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Picc.

F1. 1

F1. 2

Ob. 1,2

E♭ C1.

Cl. 1

Cl. 2,3

B. Cl.

Cb. Cl.

Bsn. 1,2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Hn. 1,2

Hn. 3,4

Tpt. 1

Tpt. 2,3

Euph. 1,2

Tba. 1,2

Db.

Timp.

Perc. 1

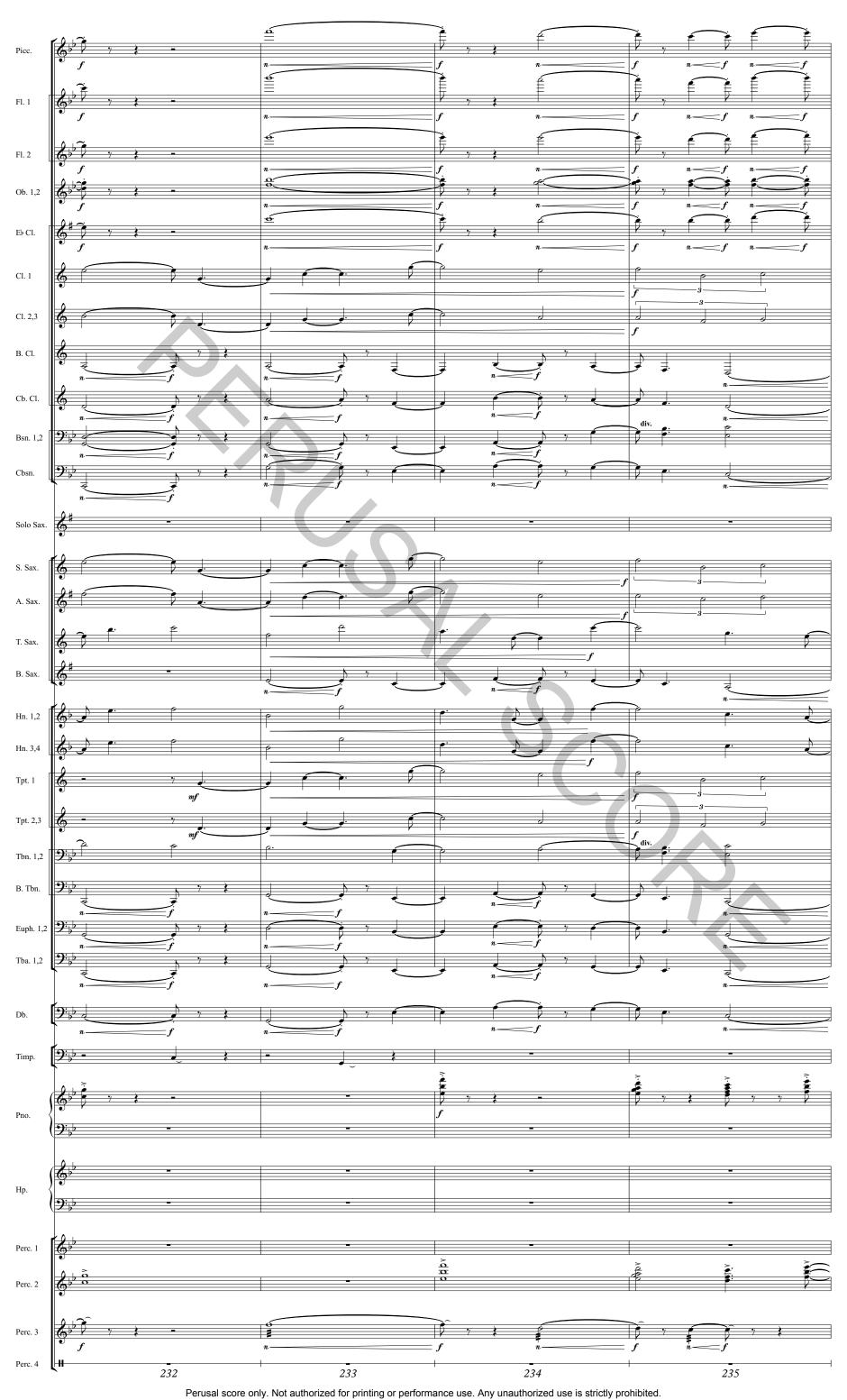
Perc. 2

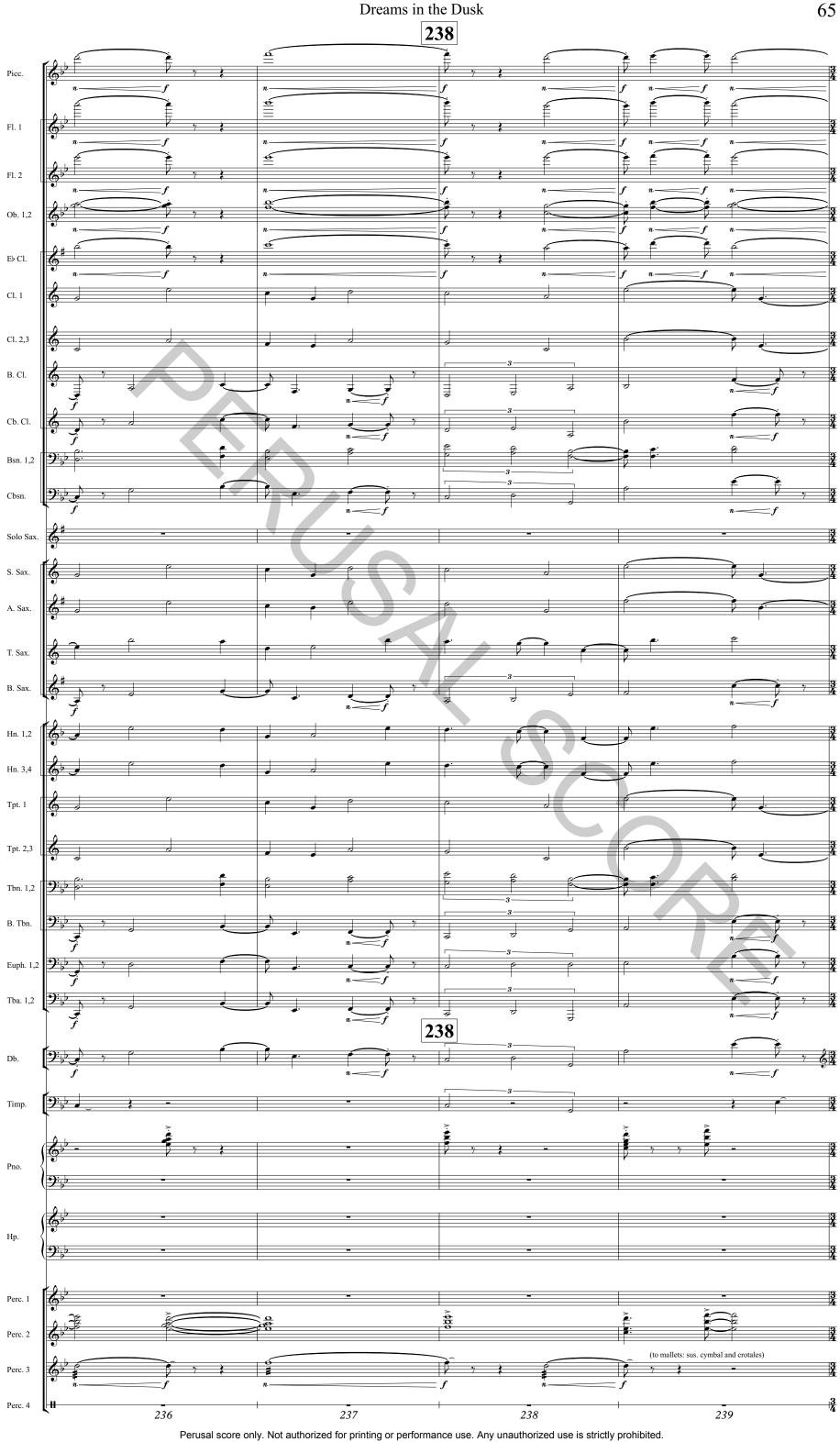
Perc. 3

Perc. 4

pizz.

(sus. cymbal)





ted.

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243

244

pp

241

Suspended Cymbal with chain sizzler

Perc. 2

Perc. 3

Perc. 4



254

255

(sus. cymbal)

pp

256

Perc. 3

Perc. 4

(to tam-tam w/ triangle beater)

259

260

(to bass bow)

258

f f

257

Perc. 3





