

David Biedenbender

dream of ember,
dream of star

for band

bent space music

Commissioned by District #308 Jr. High Instrumental Music, Oswego, IL led by Rachel Maxwell.

Performance materials available from Bent Space Music (Publisher):
www.davidbiedenbender.com

Contact the Composer:
davidbiedenbender@gmail.com

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I am profoundly grateful to my friends Viet Cuong, Arris Golden, and my wife Angela for their invaluable support, keen insights, and critical ears during the creation of this piece and to my sons, Izaak and Declan, for reminding me of what's truly important.
This music could not exist without them.

INSTRUMENTATION

Flute 1–2
Oboe
Bassoon

B \flat Clarinet 1–3
B \flat Bass Clarinet
B \flat Contrabass Clarinet (optional)

E \flat Alto Saxophone 1–2
B \flat Tenor Saxophone
E \flat Baritone Saxophone

B \flat Trumpet 1–3
F Horn 1–2
Tenor Trombone 1–3
Euphonium
Tuba

Double Bass (optional)

Timpani [4 drums] & Triangle (optional)

Percussion 1–4

Percussion List:

Player 1

Vibraphone

Player 2

Marimba [4-octave]
Triangle

Player 3

Glockenspiel
Mark Tree
(or Key Chimes)
Large Tam-tam (opt.)

Player 4

Suspended Cymbal
Sizzle Cymbal
Triangle
Crotales (opt.)

Player 5

Large (Concert) Bass Drum
Triangle

Brass Mutes:

Trumpets: straight

Total duration: ca. 7:00

Transposed Score

PERFORMANCE NOTES

Optional Instruments

The following instruments may be omitted if unavailable:

Bassoon
Contrabass Clarinet
Double Bass
Crotales
Sizzle Cymbal
Bass Drum

Dynamics

A commonly notated gesture in this piece is a crescendo that swells sharply near the end of its duration, indicated by a flared hairpin (see below). The shape of this crescendo should be dramatic, balanced, and consistent across sections and the ensemble. It is critical that the release is abrupt though still resonant (not an “articulated” release) and that the duration of the note last until the (down)beat indicated.



Some hairpins also start or end at “*niente*” (nothing), indicated by a circle. The goal is to hide the attack/release, fading from/into one textural element to another.

Articulations

Legato 8th notes are prevalent throughout this piece (this is explained briefly in the pertinent parts.) All notes should be played for their full value. One common gesture is a phrase of 8th notes beginning with a legato/tenuto mark and followed by unmarked notes and a diminuendo. These gestures can be thought of like an echo, though they should be treated more like a musical phrase than merely an effect. Tenuto/legato marks were used instead of traditional accents to reinforce the overall style and should be played with a “d-oo/ee/ah” articulation and a slight “breath accent.” The first dynamic indicated should be the prevailing dynamic of these passages, with the other dynamics showing the shape of the gestures.



Phrasing

Dotted phrase marks are used in addition to slurs to clarify and emphasize long, lyrical lines and to give those lines direction and unity across the ensemble.

Ricochet/Bounce Stroke

The double bass and marimba parts include ricochet and bounce strokes that should sound like echoes of the downbeat. For the double bass this is played by bouncing the bow on the string (downbow) and for the marimba this is played by bouncing a mallet, then letting the bounces fade away, becoming faster and softer. The effect should be similar on both instruments, combining to create a composite gesture/timbre. If not possible for some players, this gesture may be substituted with a single pizzicato pluck on the double bass and/or an 8th-note triplet (accentuate first note, and diminuendo on subsequent notes) on the marimba to create an echo effect.



Percussion

Bass Drum

A large (concert) bass drum is preferred. Resonance (let vibrate) and damping should be performed as indicated.



Optional crotales and off-stage triangles

Percussion 4 calls for one or more crotales from the B \flat major scale (from both/either octave of the set). These may be omitted in favor of a triangle or key or small wind chimes if crotales are not available. Percussion 2 and the timpani part also call for triangles or key (or small) wind chimes. Key or small wind chimes should be light and “unpitched.” These aleatoric triangle/key chimes are also optional. If used, they can be played on-stage or by additional players positioned off-stage. The ideal effect is to surround the audience with a shimmering, sparkling texture. If possible, all of the triangles/key chimes should be small, bright, and light. It may be helpful to mount them.

m. 86–101: All triangles/key chimes must stop on downbeat of m. 101. The triangles/key chimes should not overwhelm the band. They should balance roughly with/below the on-stage glockenspiel and vibraphone. Single strikes (no rolls) should be given ample time to resonate in the space. The frequency of the strikes should diminish from m. 98-99.

m. 131–140: Again, the triangles/key chimes should not overwhelm the band. This time they should be more sparse and very as soft, as if in the distance. The frequency of the strikes should diminish between m. 137-140. Then all triangles/key chimes play a single *f* strike on the downbeat of m. 141 and let them ring into silence.

PROGRAM NOTE

It felt like it took a long time to write *dream of ember, dream of star*. I first started work on it in 2019, but as the 2020 premiere approached the COVID-19 pandemic canceled the premiere and I stepped away from writing for a while. It was rescheduled for 2021 and then canceled again, and I found myself in the strange position of having unfinished material that I had written in what felt like a lifetime ago. Each piece I write is a snapshot of who I am and what I am feeling at that particular moment in my life, and so many things had happened in those long months that I felt different, changed. I found that I could not finish the piece I had started writing almost two years earlier. I restarted.

dream of ember, dream of star is not what I set out to write two years ago, and it comes from a place emotionally that I do not know how to adequately describe with words. There has been so much fear, so much loss, so much change, so much division, so many different challenges and experiences—for some I imagine it must seem like an entire lifetime's worth of loss has been compressed into relatively a short time span. But this experience has also brought some things into clearer focus—a nascent hope and joy emerging from the pause, the silence—helping me to discover what is truly important. My hope is that this piece might create a space to reflect. For me, I have been drawn to a recurring image of fire and stars—the warm glow of a campfire under a cold, deep blue sky and twinkling stars—both emanating light but separated by billions of miles and many years, felt and warm and visible to me right here and now.

dream of ember, dream of star

for band

David Biedenbender

Andante, melting ♩ = 80

7

Flute 1.2

Oboe

Bassoon

(legato throughout; accentuate tenuto; non-tenuto like gentle echoes, sighs)

B♭ Clarinet 1

B♭ Bass Clarinet 2

B♭ Contrabass Clarinet 3

E♭ Alto Saxophone 1

E♭ Alto Saxophone 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Andante, melting ♩ = 80

7

B♭ Trumpet 1

B♭ Trumpet 2

B♭ Trumpet 3

F Horn 1

F Horn 2

Trombone 1

Trombone 2

Trombone 3

Euphonium

Tuba

arco, ricochet (bounce bow, "echoes")

Double Bass

Timpani

Vibraphone

Marimba

Glockenspiel

Suspended Cymbal

Bass Drum

Perusal Score only.
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dream of ember, dream of star

1
Fl. *mf cantabile* solo

2
Ob. FL 1

Bsn.

1
B♭ Cl. *mf-p*

2
3
B. Cl. *mf-p*

B♭ Cb. Cl. *mf-p*

1
Eb A. Sax. FL 1 *mf cantabile*

2

B♭ T. Sax.

Eb B. Sax.

1
Tpt. FL 1 *mf cantabile*

2
3

Hn.

1
2
3
Tbn.

Euph.

Tba.

D. B.

Timp.

Vib. *sed.*

Mar. *v*

Glock. *v*

S. Cym.

B. Dr. *To Tri.*

8 9 10 11 12 13 14 15

dream of ember, dream of star

25

Fl.

Ob.

Bsn.

B♭ Cl.

B. Cl.

B♭ Cb. Cl.

E♭ A. Sax.

B♭ T. Sax.

E♭ B. Sax.

Tpt

Hn.

Tbn.

Euph.

Tba.

D. B.

Timp.

Vib.

Mar.

Glock.

S. Cym.

Tri.

23 24 25 26 27 28

solo
f espr., cantabile
mf-p
mf → p sim.

(legato throughout; accentuate tenuto; non-tenuto like gentle echoes, sighs)
straight mute
mf → p
mf → p
mf
mf sim.

31 solemn

Fl. 1 2

Ob.

Bsn.

B♭ Cl. 1 2 3

B. Cl.

B♭ Cb. Cl.

E♭ A. Sax. 1 2

B♭ T. Sax.

E♭ B. Sax.

Tpt 1 2 3

Hn. 1 2

Tbn. 1 2

Euph.

Tba

D. B.

Timp.

Vib.

Mar.

Glock.

S. Cym.

Tri.

mp warm, espr.

mp warm, espr.

mp warm, espr.

mf

mp warm, espr.

mf

mp warm, espr.

mp warm, espr.

mp warm, espr.

mf

mp warm, espr.

mp warm, rich

mp warm, espr.

31 solemn
(remove mute)

fp

f

(remove mute)

fp

f

open

p open

p

mp warm

mp warm

mp warm

pp

mf

pp

mp warm

mp warm

pizz.

f

mf

To Sz. Cym.

Sz. Cym.

To B. Dr.

Fl. 1 2
mf
pp
f sim.

Ob.
mf
pp
f sim.

Bsn.
mf
tenuto
p

B♭ Cl. 1
mf
pp
f sim.

2 3
mf
pp
f sim.

B. Cl.
mf

B♭ Cb. Cl.
mf
tenuto
sol
p

E♭ A. Sax. 1 2
mf
pp
f
pp
mf espr.
sol
sol

B♭ T. Sax.
mf
pp
f
pp
mf espr.
sol

E♭ B. Sax.
mf
pp
f
pp
mf espr.

Tpt 1
mf
p

2 3
mf
pp

Hn. 1 2
mf
pp

Tbn. 1
mf
tenuto

2 3
mf
tenuto

Euph.
mf
tenuto

Tba
mf
tenuto
arco

D. B.
f
tenuto
p

Timp.
p

Vib.
mf
f
mp
sim.

Mar.
mf

Glock.
mf

Sz. Cym.
mp

B. Dr.
p soft, pillowy

52

molto rit. (1,2) (♩=♩)

Fl. 1, 2 *mf* *p* *mp* *f*

Ob.

Bsn.

B♭ Cl. 1, 2, 3 *p* *mf*

B. Cl. *p* *mf*

B♭ Cb. Cl. *p* *mf* *f*

E♭ A. Sax. 1, 2 *p* *mf* *f*

B♭ T. Sax. *p* *mf* *f*

E♭ B. Sax. *p* *mf* *f*

Tpt. 1, 2, 3 *p* *mf* *f*

Hn. 1, 2 *mf* *p* *mf* *f*

Tbn. 1, 2, 3 *mf* *p* *mf* *f*

Euph.

Tba

D. B. *mp*

Timp.

Vib. *f*

Mar. *f*

M. T.

Sz. Cym.

B. Dr.

50 51 52 53 54 55 56

60 close

Fl. 1, 2

Ob.

Bsn.

B♭ Cl. 1, 2, 3

B. Cl.

B♭ Cb. Cl.

E♭ A. Sax. 1, 2

B♭ T. Sax.

E♭ B. Sax.

p, *mf*, *p warm, rich*

div., (a2)

3/*4*

60 close

Tpt. 1, 2, 3

Hn. 1, 2

Tbn. 1, 2, 3

Euph.

Tba.

D. B.

Timp.

Vib.

Mar.

M. T.

Sz. Cym.

B. Dr.

p, *mp*, *p warm, rich*, *one*, *2. one*, *arco*, *mp*

Mark Tree (or Key Chimes)
tap gently; non-linearly;
understated

To Glock.

To S. Cym.

3/*4*

dream of ember, dream of star

accel.

growing ♩ = 80

Fl. 1 2

Ob. 3 4

Bsn.

Bb Cl. 1 2 3

B. Cl. 3 4

Bb Cb. Cl.

Eb A. Sax. 1 2

Bb T. Sax. 3 4

Eb B. Sax.

Tpt 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba

D. B. 3 4

Timp. 3 4

Vib.

Mar.

Glock. 3 4

S. Cym.

B. Dr.

64 65 66 67 68 69 70

Glock. mp

81 sustain

This musical score is for the piece "dream of ember, dream of star". It is a full orchestral score for woodwinds, brass, and percussion. The score is written in 4/4 time and the key signature has two flats (B-flat major or D minor). The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), B-flat Clarinet (Bb Cl.), B Clarinet (B. Cl.), B-flat Contrabass Clarinet (Bb Cb. Cl.), E-flat Alto Saxophone (Eb A. Sax.), B-flat Tenor Saxophone (Bb T. Sax.), and E-flat Baritone Saxophone (Eb B. Sax.). The brass section includes Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba (Tba.), and Double Bass (D. B.). The percussion section includes Timpani (Timp.), Vibraphone (Vib.), Maracas (Mar.), Glockenspiel (Glock.), Snare Cymbal (S. Cym.), and Bass Drum (B. Dr.). The score is divided into measures 78 through 83. Measure 81 is marked "sustain". Dynamics include *f*, *f-mp*, *ff*, *mf*, and *fp*. There are also markings for *fz* and *fz* (fermatas). The woodwinds and strings play complex rhythmic patterns, including triplets and sixteenth notes. The brass section provides harmonic support with sustained notes and rhythmic patterns. The percussion section includes a prominent snare drum pattern and cymbal work.

86 **brimming**

Fl. 1 2

Ob.

Bsn.

B♭ Cl. 1 2 3

B. Cl.

B♭ Cb. Cl.

E♭ A. Sax. 1 2

B♭ T. Sax.

E♭ B. Sax.

to the fore

pp

86 **brimming**

Tpt 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba

D. B.

Timp.

Vib.

f 3 3 3 3

to the fore

Tri.
 improvise: rhythmically "random," giving notes time/space to resonate, not too frequently;
 additional triangle(s) may be played by additional (off-stage) players

f sparkling

improvise using pitches from B major (some or all), any octave, avoid scales;
 rhythmically "random," giving notes time/space to resonate; triangle(s) may
 be substituted if crotales are not available and/or may be played by additional (off-stage) players

To Crotales (optional)

f sparkling

Tri.

Glock.

Tri.

B. Dr.

mf

1 Fl. *f* *pp* *(pp)* *f* *pp*

2 Ob. *pp* *f* *pp* *(pp)* *f*

Bsn. *pp* *f* *pp*

1 B♭ Cl. *pp* *f* *pp* *p* *f*

2 B. Cl. *f* *pp* *p* *f* *p*

B♭ Cb. Cl. *pp* *f* *pp* *f* *p*

1 Eb A. Sax. *pp* *f* *pp* *(pp)* *f*

2 B♭ T. Sax. *f* *pp* *(pp)* *f* *pp* *ff* to the fore

Eb B. Sax. *pp* *(pp)* *f* *pp* *ff* to the fore

1 Tpt. *pp* *f* *pp* *(pp)* *f*

2 Hn. *pp* *f* *pp* *(pp)* *f*

3 Tbn. *pp* *f* *pp* *(pp)* *f*

1 Euph. *pp* *f* *pp* *(pp)* *f*

2 Tba. *pp* *f* *pp* *(pp)* *f*

3 D. B. *pp* *f* *pp* *(pp)* *f*

Timp. *pp* *f* *pp* *(pp)* *f*

Vib. *pp* *f* *pp* *(pp)* *f*

Tri. *(Red.)*

Glock. *pp* *f* *pp* *(pp)* *f*

Crot. *pp* *f* *pp* *(pp)* *f*

B. Dr. *pp* *f* *pp* *(pp)* *f*

101

Fl. 1 *f*

2

Ob. *pp* *f*

Bsn. *pp* *f* *pp* *ff*

B♭ Cl. 1 *p* *ff*

2 *f* *p* *ff*

B. Cl. *f* *p* *ff*

B♭ Cb. Cl. *f*

E♭ A. Sax. 1 *pp* *ff to the fore* *f*

2 *p* *f*

B♭ T. Sax. *p* *f*

E♭ B. Sax. *p* *f*

Tpt 1 *f*

2 *f*

3 *f*

Hn. 1 *f*

2 *f*

Tbn. 1 *f*

2 *f*

3 *f*

Euph. *f*

Tba *f*

D. B. *f*

Timp. *f*

Vib. *ff*

Tri. *To Mar.* *f*

Glock. *ff*

Crot. *Sz. Cym.* *To S. Cym.*

B. Dr. *mf-p* *f*

99 100 101 102 103

Perusal Score only.
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110 bold

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), B♭ Clarinet (B♭ Cl.), Clarinet in B (B. Cl.), B♭ Contrabass Clarinet (B♭ Cb. Cl.), E♭ Alto Saxophone (Eb A. Sax.), B♭ Tenor Saxophone (B♭ T. Sax.), and E♭ Baritone Saxophone (Eb B. Sax.). The brass section includes Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba (Tba.), and Double Bass (D. B.). The percussion section includes Timpani (Timp.), Vibraphone (Vib.), Maracas (Mar.), Tam-tam (Tam.), Snare Drum (S. Cym.), and Bass Drum (B. Dr.).

Measure 109: Flute and Oboe play a melodic line with triplets. Bassoon and Clarinets play a rhythmic accompaniment. Saxophones play a similar melodic line. Brass and percussion provide a steady accompaniment.

Measure 110: The score is marked **110 bold**. Dynamics increase to *ff* for many instruments. The woodwinds continue their melodic lines, while the brass and percussion maintain the accompaniment.

Measure 111: Similar to measure 110, with sustained dynamics and melodic development.

Measure 112: Dynamics shift to *pp* for some instruments, then back to *f*. The woodwinds play a more active role.

Measure 113: The score continues with similar dynamics and melodic motifs.

Measure 114: The score concludes with a **6/4** time signature change and a **4/4** time signature. Dynamics are marked *f-mp*. The woodwinds play a final melodic phrase.

119 rit.

Fl. 1 2

Ob.

Bsn. *f* *ff* *f warm rich*

Bb Cl. 1 2 3 4 *f* *ff* *f warm rich*

B. Cl. *f* *ff* *f warm rich*

Bb Cb. Cl. *f* *ff* *f warm rich*

Eb A. Sax. 1 2 4 *f* *ff* *f warm rich*

Bb T. Sax. *f* *ff* *f warm rich*

Eb B. Sax. *f* *ff* *f warm rich*

Tpt 1 2 3 119 (to straight mute) *ff* (to straight mute) rit.

Hn. 1 2 *f* *ff* *f warm rich*

Tbn. 1 2 3 4 *f* *ff* *f warm rich*

Euph. 3. *f warm rich*

Tba. *f warm rich*

D. B. *f warm rich*

Timp. *f warm rich*

Vib. *mf*

Mar. 4

M. T.

S. Cym. *f*

B. Dr. *p*

115 116 117 118 119 120 121

124 effervescent (♩ = 80)

Fl. 1. *p* *mf* *p*
 2. *p* *mf* *p* *pp* *f*

Ob. *pp* *f*

Bsn. *mp* *pp* *f*

B♭ Cl. 1 *mp* *ff* *pp* *mf*
 2 *mp* *ff* *pp* *mf*
 3 *mp* *ff* *pp* *mf*

B. Cl. *mp* *ff* *pp* *f*

B♭ Cb. Cl. *mp* *ff* *pp* *f*

E♭ A. Sax. 1 *mp* *pp* *f*
 2 *mp* *pp* *f*

B♭ T. Sax. *mp* *pp* *f*

E♭ B. Sax. *mp* *pp* *f*

124 effervescent (♩ = 80)

Tpt. 1 *pp* *f* *pp* *f*
 2 *pp* *f* *pp* *f*
 3 *pp* *f* *pp* *f*

Hn. 1 *mp* *pp* *f*
 2 *mp* *pp* *f*

Tbn. 1 *mp* *pp* *f*
 2 *mp* *pp* *f*
 3 *mp* *pp* *f*

Euph. *mp* *pp* *f*

Tba. *mp* *pp* *f*

D. B. *mp* *f* *f*

Timp. *mp*

Vib. *mp* *mf* *mf*

Mar. *f* *f*

M. T. *f* *f*

S. Cym. triangle beater: scrape *mp* *mp*

B. Dr. *p* *p*

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Fl. 1 2

Ob.

Bsn.

B♭ Cl. 1 2 3

B. Cl.

B♭ Cb. Cl.

Eb A. Sax. 1 2

B♭ T. Sax.

Eb B. Sax.

Tpt 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba

D. B.

Timp.

Vib.

Mar.

M. T.

S. Cym.

B. Dr.

128 129 130 131 132

Triangle/Key Chimes
improvise: rhythmically "random," giving notes time/space to resonate, sparse;
additional triangle(s) may be played by additional (off-stage) players

pp distant sparkling

arco

Mark Tree (or Key Chimes)
tap gently; non-linearly;
understated

To Glock.

mallets: roll

sim.

pp distant sparkling

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