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 © Copyright 2021 by David Biedenbender (ASCAP). International copyright secured. All rights reserved. Printed in the U.S.A. Second Printing June 2022. 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

Bb Clarinet 1–3 Bb Bass Clarinet Bb Contrabass Clarinet (optional)

Eb Alto Saxophone 1–2 Bb Tenor Saxophone Eb Baritone Saxophone B♭ 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	Player 2	Player 3	Player 4	Player 5
Vibraphone	Marimba [4-octave] Triangle	Glockenspiel Mark Tree (or Key Chimes) Large Tam-tam (opt.)	Suspended Cymbal Sizzle Cymbal Triangle Crotales (opt.)	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.

$$\overline{p} = p \quad \overline{p} \quad \overline{p$$

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 Bb 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

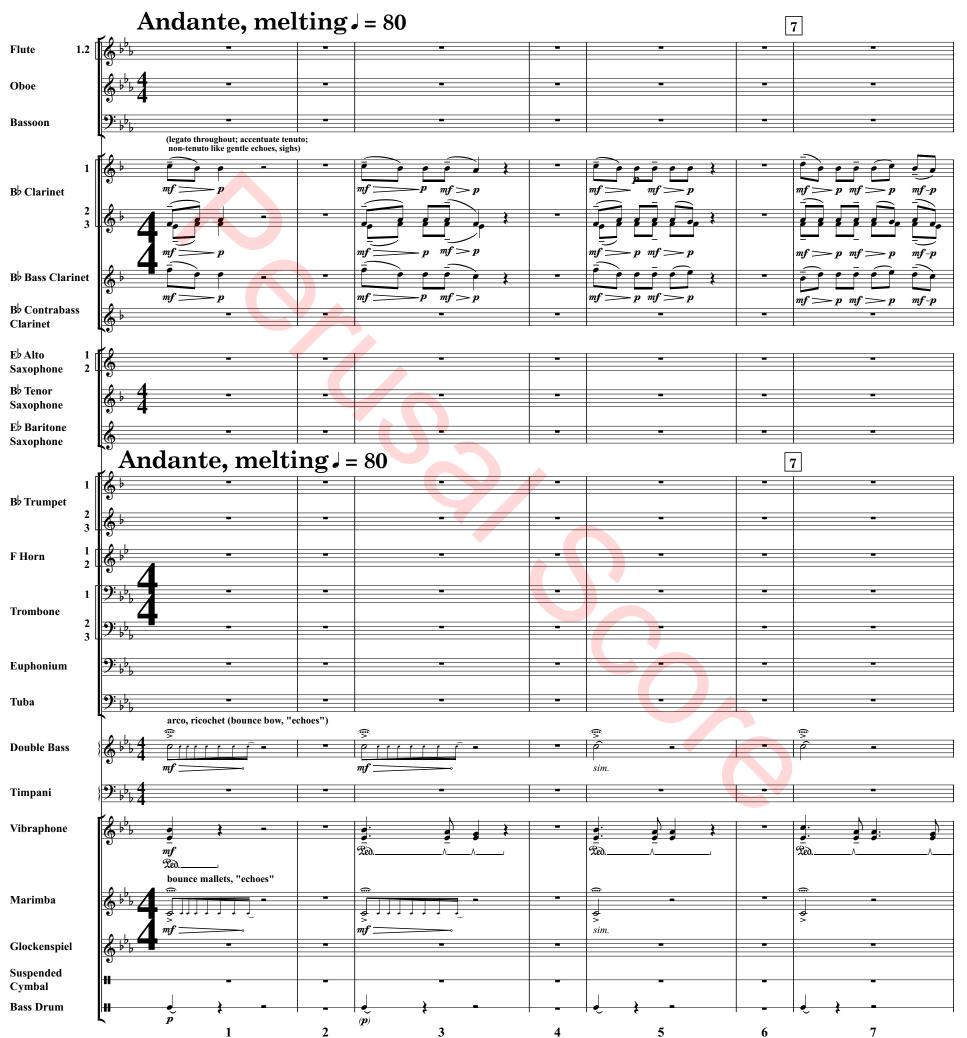
It felt like it took a long time to write *dream of ember, dream of star*. I first started work on it in 2019, but as the 2020 premiere approached the COVID-19 pandemic canceled the premiere and I stepped away from writing for a while. It was rescheduled for 2021 and then canceled again, and I found 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.

for band

David Biedenbender

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dream of ember, dream of star









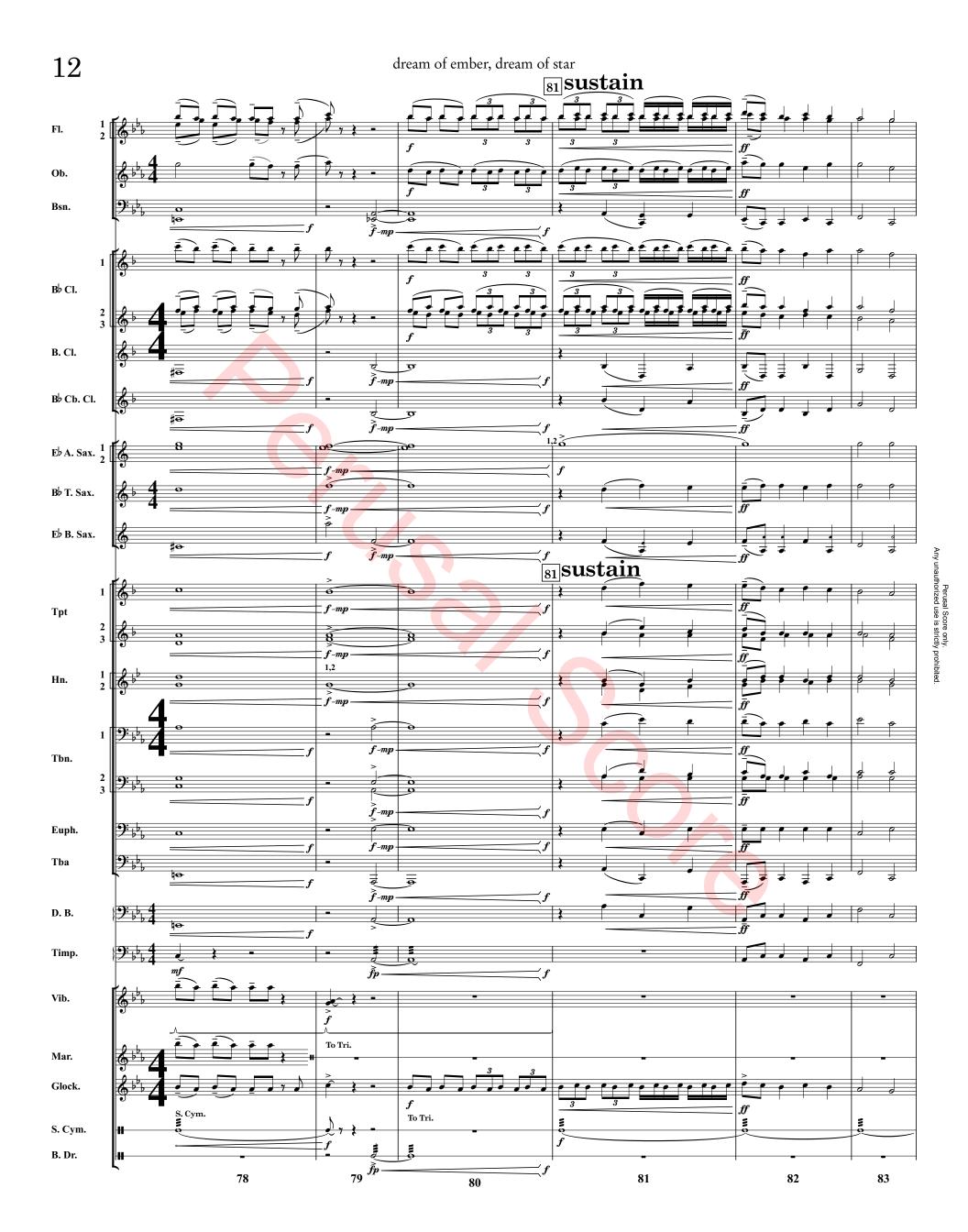




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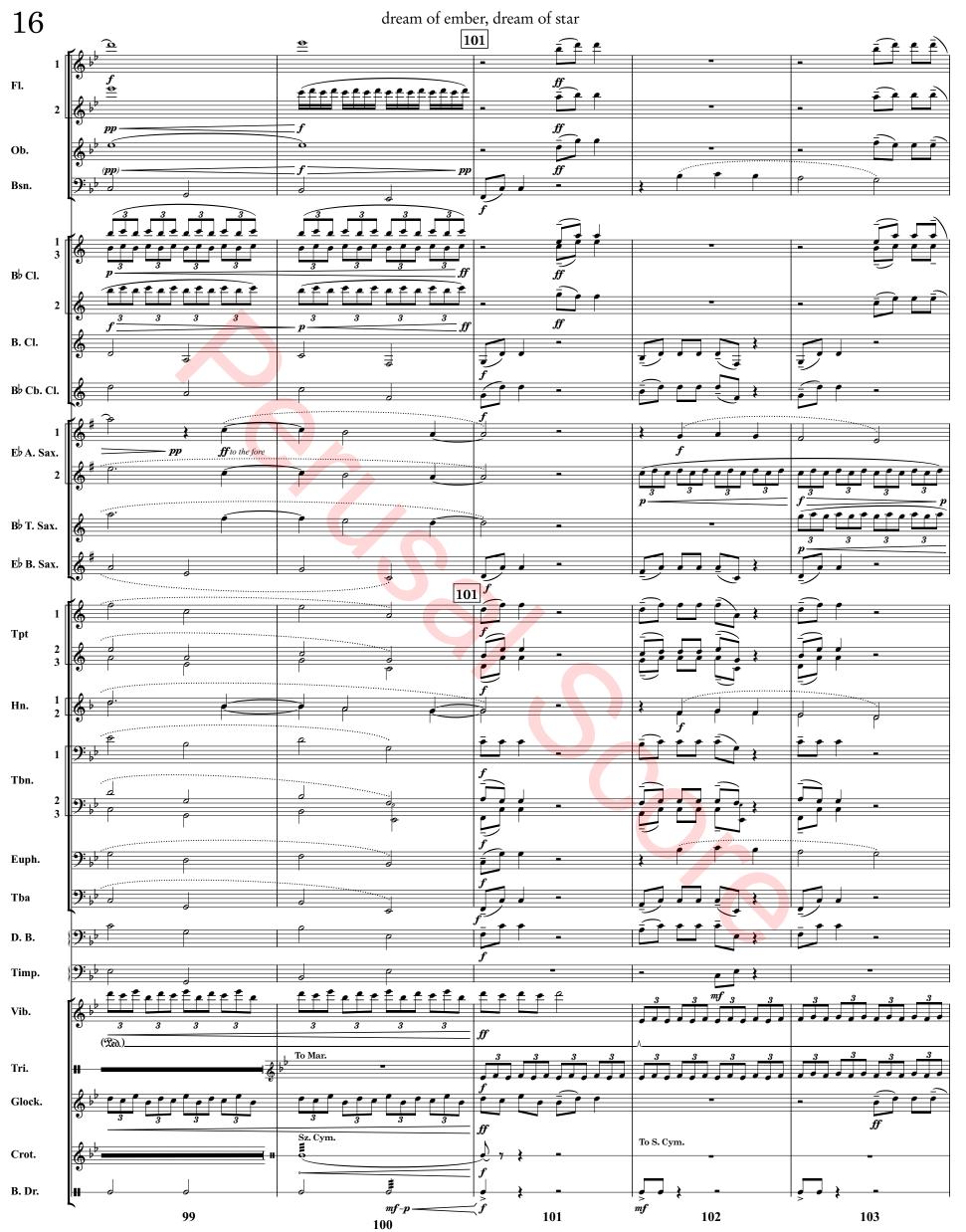
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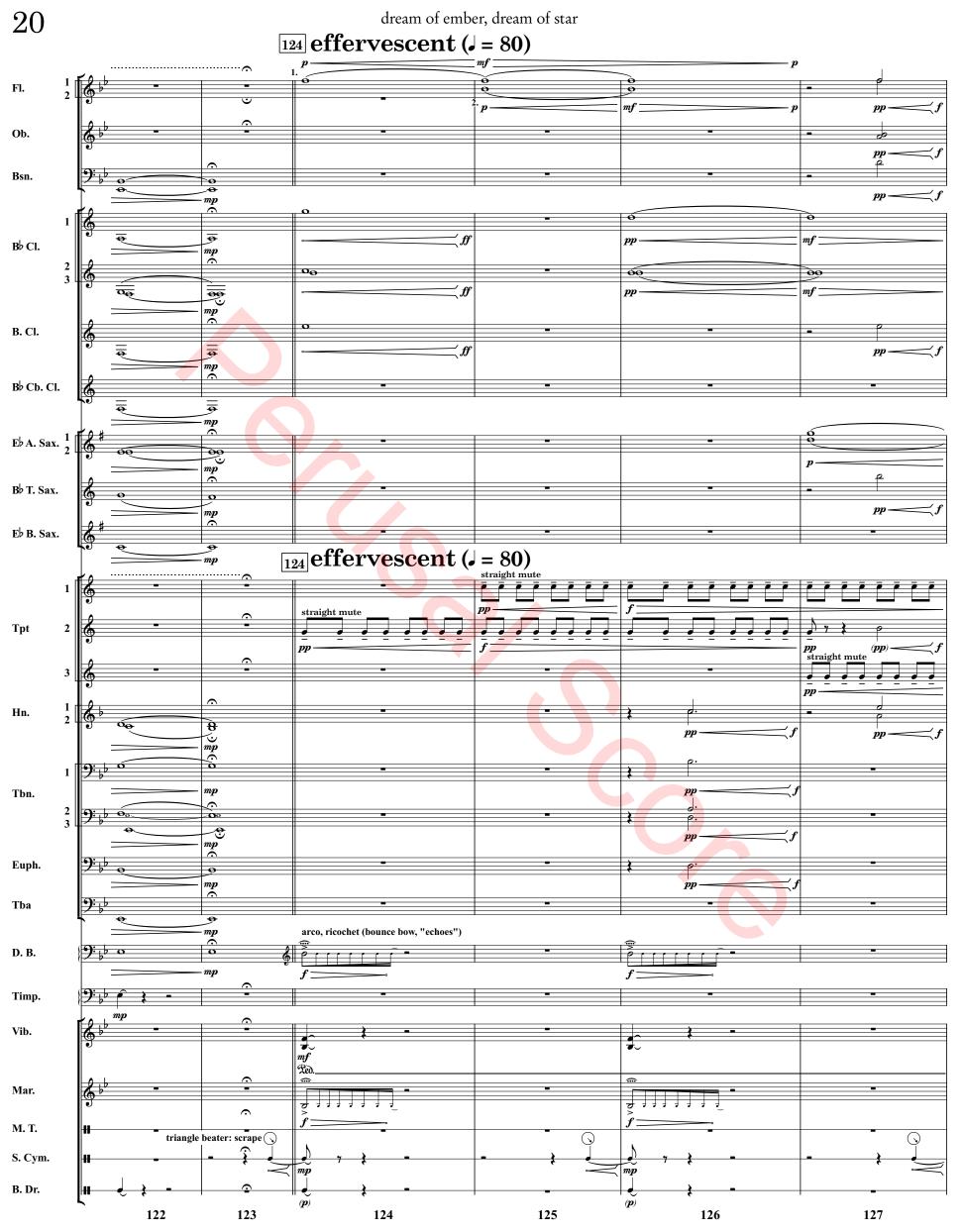
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