

David Biedenbender

Before the
Dawn

for band

bent space music

Commissioned by the Haslett High School Band Boosters
to honor the teaching career of Mr. Dave Gott.

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

Contact the Composer:
davidbiedenbender@gmail.com

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Dedicated to my friend Dave Gott.

INSTRUMENTATION

Flute 1–2
Oboe
Bassoon

B♭ Clarinet 1–3
B♭ Bass Clarinet
B♭ Contrabass Clarinet (optional)

E♭ Alto Saxophone 1–2
B♭ Tenor Saxophone
E♭ Baritone Saxophone

B♭ Trumpet 1–3
F Horn 1–2
Tenor Trombone 1–2
Bass Trombone (Ten. Trb. 3 with optional *8va*)
Euphonium
Tuba

Double Bass (optional)

Timpani [4 drums]
Percussion
Piano (optional)

Percussion List:

Player 1

Vibraphone

Player 2

Marimba [4-octave]

Player 3

Xylophone
Triangle

Player 4

Glockenspiel

Players 5-8 (individual & shared parts*)

Suspended Cymbal
Crash Cymbals
(Large) Tam-tam
(Large Concert) Bass Drum

*Percussion 5–8 can be played by four players or 1–3 players can cover some/all of the parts, prioritizing instruments that seem most important. A percussion score which combines all four instruments is provided, along with individual parts for each instrument.

Brass Mutes:

Trumpets 2 & 3:

straight mute

Total duration: ca. 5:30

Transposed Score

PERFORMANCE NOTES

Optional Instruments

The following instruments are optional and may be omitted if unavailable:

B \flat Contrabass Clarinet

Double Bass

Piano (Grand Piano preferred)

Bass trombone (“3rd” tenor trombone range is written in octaves above if played by a tenor trombone)

Marimba (may be omitted to prioritize indefinite pitch percussion parts)

Percussion 5–8 (can be played by four players or 1–3 players can cover some/all of the parts, prioritizing instruments that seem most important)

Piano

The use of a grand piano (lid open, full stick) is preferred to make the notated finger damping technique possible, however this technique may also be possible on some upright pianos with the lid open. Lightly mark the frame near each string (B \flat 0, E \flat 1, E \flat 2) with chalk or an adhesive label to help improve accuracy and fluency when finding the damped string in performance. The resultant sound should be resonant and full, rich in overtones, with the fundamental tone still present. Ideally, the lid of the piano will be open and facing the audience, and the piano will be clearly present in these textures. An electric piano may also be used, though the balance should be adjusted to blend and match the low voices in the opening of the piece rather than foregrounded.

Glissandi

The goal in m. 10 is to create as smooth a glissando as possible from E \flat 2 to E \flat 1—the combined effect should be a somewhat akin to the THX Movie Theatre sound logo.

Timpani: tune the 26” drum to E \flat 1 for the opening roll, which should allow for a glissando down to A3 or G3, then play the downbeat E \flat 1 in m. 11 on the 32” drum. The 26” drum will need to be retuned to B \flat 2 in m. 22–24.

Double Bass: play the glissando all on the same string: IV if tuning down to E \flat or using an extension.

Bass trombone: gliss. from I to VII, mostly on the 4th beat of the bar, while fading away.

The image shows a musical score for five instruments: B. Tbn., Euph., Tba, D. B., and Timp. The score is in bass clef with a key signature of two flats. It features several glissandi and dynamic markings. The B. Tbn. part has a glissando from I to VII with dynamics *p* and *mp*. The Euph. part has a glissando with dynamics *p* and *mp*. The Tba part has a glissando with dynamics *p* and *mp*. The D. B. part has a glissando on IV with dynamics *f* and *p*. The Timp. part has a glissando with dynamics *mf* and *p*. There are also markings for "smooth gliss. with timp. & bass" and "smooth gliss. on IV".

Grace Notes

Grace notes are an important aspect of the melody in this piece. They should be played before the beat, quickly, and with confidence. Some grace notes (even just for certain parts/players/passages) may be omitted to unify entrances and phrasing.

The image shows a musical notation for grace notes. It consists of a single staff with a treble clef. The notation shows a grace note (a small eighth note) followed by a main note (a quarter note). The grace note is marked with a hairpin and the word "(all)".

Dynamics

Crescendos notated with a flared hairpin (see below) should swell sharply near the end of their duration. The shape of these crescendos 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.

The image shows a musical notation for a flared hairpin. It consists of a single staff with a treble clef. The notation shows a note with a hairpin that flares out towards the end of the note, indicating a sharp swell. The hairpin is marked with the word "ff".

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.

Bass Drum

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



PROGRAM NOTE

Before the Dawn was written to honor the teaching career of Mr. Dave Gott, who served as Director of Bands at Haslett High School in Haslett, Michigan for 19 years. It was commissioned by the Haslett High School Band Boosters. Before I started writing this piece, I visited the Haslett High School Band to ask about their experiences with Mr. Gott and to brainstorm ideas for the piece. What struck me most about their observations and memories of Mr. Gott was how he had helped so many of them do things they themselves did not think they could do, both personally and collectively—he saw potential in them that they could not yet see and helped them achieve goals they could not have even imagined.

I am also fortunate to call Dave Gott my friend. For as long as I've known him, he wakes up well before dawn, getting a head start on the day. For me, this time when the deep blue night sky moves toward day through hues of glorious red and orange is a time of hopefulness, joy, and optimism—it feels like anything is possible. My hope with this piece is to capture that feeling—the same optimism, hope, and inspiration that Mr. Gott brought to every student that entered his classroom—and to celebrate it through music. A simple melody rises from the distant horizon, repeating and expanding each time as more voices join. Eventually the melody gives way to unbridled energy, joy, and wonder, with soloists and sections collectively weaving their own unique variation of the melody into a colorful tapestry.

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Before the Dawn

David Biedenbender

Slow, expansive ♩ = 56

Flute 1 2

Oboe

Bassoon

B♭ Clarinet 1 2 3

B♭ Bass Clarinet

B♭ Contrabass Clarinet

E♭ Alto Saxophone 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Score for woodwinds and saxophones. Includes parts for Flute, Oboe, Bassoon, B♭ Clarinet (3 parts), B♭ Bass Clarinet, B♭ Contrabass Clarinet, E♭ Alto Saxophone (2 parts), B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The score is in 4/4 time with changes to 3/4 and back to 4/4. Dynamics include *p cantabile*, *pp*, *pp echoes*, *mp*, and *p*. Performance instructions include "(one)", "(all)", and "1, straight mute".

Slow, expansive ♩ = 56

B♭ Trumpet 1 2 3

F Horn 1 2

Trombone 1 2

Bass Trombone

Euphonium

Tuba

Double Bass

Timpani

Score for brass and percussion. Includes parts for B♭ Trumpet (3 parts), F Horn (2 parts), Trombone (2 parts), Bass Trombone, Euphonium, Tuba, Double Bass, and Timpani. The score is in 4/4 time with changes to 3/4 and back to 4/4. Dynamics include *mp*, *p*, and *pp*. Performance instructions include "(one)", "1, straight mute", and "[soft mallets; Eb, Bb, C, E♭]".

Slow, expansive ♩ = 56

Vibraphone

Marimba

Xylophone

Glockenspiel

Suspended Cymbal

Crash Cymbal

Tam-tam

Bass Drum

Piano

Score for vibraphone, marimba, xylophone, glockenspiel, cymbals, and piano. Includes parts for Vibraphone, Marimba, Xylophone, Glockenspiel, Suspended Cymbal, Crash Cymbal, Tam-tam, Bass Drum, and Piano. The score is in 4/4 time with changes to 3/4 and back to 4/4. Dynamics include *pp*, *pp warm*, *pp gently like a breeze*, *p*, and *mf*. Performance instructions include "[soft mallets]", "[large drum, soft mallet]", and "(gently damp string with finger near the bridge; still resonant, full, rich in overtones)".

1 2 3 4 5 6 7

12

1. *mf*
2. *mp*

1, 2
mp cantabile

mf
mp cantabile

3, 4
mf
p

(1,2)
mp cantabile

mp cantabile

mf
p

12

mf

straight mute
p

1, 2
p

straight mute
p

(smooth gliss. with timp. & bass)
p
mp

(opt. Sub)
p
mf
p

(stagger breathing)

(smooth gliss. on IV)
f
p

(opt. Sva)
f
p

(gliss. as smoothly as possible to low drum)
mf
p

12

(*xx*)
p
mp

(opt. Sva)
mp

pp

p

p

f
p

22 With more motion ♩ = 72

Fl. 1, 2

Ob. *mf* *p* *f* *f* (all)

Bsn. *p* *f* *mfbold* *fp* *f*

Cl. 1, 2 *mf* *f* *f*

B. Cl. 3 *mf* *p* *f* *fp* *f*

Cb. Cl. *mfbold* *fp* *f*

A. Sax. 1 *p* *f* *f*

T. Sax. 2 *mf* *f* *f*

B. Sax. *p* *f* *mfbold* *fp* *f*

22 With more motion ♩ = 72

Tpt. 1, 2, 3

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

Tbn. 1, 2 (remove mute) *p* *f* *1, 2 open* *mfbold* *fp* *f*

B. Tbn. *mfbold* *fp* *f*

Euph. *p* *f* *mfbold* *fp* *f*

Tba. *mfbold* *fp* *f*

D. B. *pizz.* *mp* *arco* *mfbold* *fp* *f*

Timp. *p* [medium mallets] *mfbold* *f*

22 With more motion ♩ = 72

Vib. *pp* *mp* *f*

Mar. *pp*

Xyl. *pp* [To Tri.]

Sus. Cym. *mf*

Tam. *mf*

B. Dr. *mf*

Pno. *pp* *mp* *mfbold* *f*

22 23 24 25 26 27 28

Fl. 1,2 (1,2) *f-mp* *f* *ff*

Ob. *f-mp* *f* *ff*

Bsn. *fp* *fp* *f-mp* *f* *mp* *ff*

CL 1,2 *f-mp* *f* *ff*

B. Cl. 3 *f-mp* *f* *ff*

Cb. Cl. *fp* *fp* *f* *f-mp* *f*

A. Sax. 1 *f-mp* *f* *mp* *ff*

2 *f-mp* *f* *mp* *ff*

T. Sax. *f-mp* *f* *mp* *ff*

B. Sax. *fp* *fp* *f* *f-mp* *f* *mp* *ff*

Tpt. 1 *f-mp* *f* *mp* *ff*

2,3 open *f-mp* *f* *mp* *ff*

Hn. 1 *f* *fp* *f-mp* *f* *ff*

2 *f* *fp* *f-mp* *f* *ff*

Tbn. 1 *fp* *f* *f-mp* *f-mp* *ff*

2 *fp* *f* *f-mp* *f-mp* *ff*

B. Tbn. *fp* *fp* *f* *f-mp* *f-mp* *ff*

Euph. *fp* *fp* *f* *f-mp* *f-mp* *ff*

Tba. *fp* *fp* *f* *f-mp* *f*

D. B. *fp* *f* *f-mp* *f*

Timp. *fp* *f* [Bb→Ab] *f-mp* *f*

Vib. (2nd)

Mar.

Tri. 3/4 4/4 2/4

Sus. Cym. 2/4

Tam. 2/4

B. Dr. (mf) *fp* *f*

Pno. 3/4 4/4 2/4

29 30 31 32 33 34 35 36

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38 Radiant (♩ = 72)

Fl. 1.2
Ob.
Bsn.
Cl. 1.2
3
B. Cl.
Cb. Cl.
A. Sax. 1
2
T. Sax.
B. Sax.
Tpt. 1
2.3
Hn. 1
2
Tbn. 1
2
B. Tbn.
Euph.
Tba.
D. B.
Timp.
Vib.
Mar.
Tri.
Glock.
Sus. Cym.
Cr. Cym.
Tam.
B. Dr.
Pno.

37 38 39 40 41 42 43 44 45

61 Rising (♩ = 72)

Fl. 1,2 (1,2) *f* *p* *f* *p* *mf* *p*

Ob. *p*

Bsn. *mf* *p* *mp*

Cl. 1 *p* *mf*

2,3 (2,3) *p* *mf* 2,3

B. Cl. *mf* *p* *mp*

Cb. Cl. *mf* *p*

A. Sax. 1 *p* *mp*

2 *p* *mp*

T. Sax. *p* *mp*

B. Sax. *mf* *mp*

61 Rising (♩ = 72)

Tpt. 1 *p* *mf cantabile* solo

2,3 *p*

Hn. 1 *p* *mf cantabile* solo *p* *mf* *p*

2 *p* *mf* *p*

Tbn. 1 *ff* *p*

2 *ff* *p*

B. Tbn. *mf* *p*

Euph. *mf* *p* *mf* solo

Tba. *mf* *p*

D. B. *mf* *p*

Timp. *mf* *p* [to soft mallets; [E-G, A^b-B^b]

61 Rising (♩ = 72)

Vib. *ff* *p* *ff* *p* *ff* *p*

Mar. *ff* *p* *ff* *p* *ff* *p*

Xyl. *ff* *p* *ff* *p* *ff* *p* [To Tri.]

Glock.

B. Dr.

Pno. *ff* *p* *ff* *p* *ff* *p*

69 Bloom

1 Fl. *mp* *f*

2 Ob. *mp* *f* *f* *soaring*

Bsn. *f*

1 Cl. *f*

2,3 B. Cl. *mp* *f*

Cb. Cl.

1 A. Sax. *mp* *f*

2 T. Sax. *f*

B. Sax. *f*

1 Tpt. *f* (solo continues at *f*) *p* *molto* *f* *soaring*

2,3 Hn. *p* *molto* *f* *soaring*

1 Tbn. *mp* *f*

2 B. Tbn. *f*

Euph. *f* *mp* *f* (all)

Tba. *mp* *f*

D. B. *mp* *f*

Timp. [soft mallets] *pp* *f* *p*

69 Bloom

Vib. *f*

Mar. *f*

Glock. *f*

Sus. Cym. *f*

B. Dr. *mf*

Pno. *f*

65 66 67 68 69 70

Fl. 1 *solo* *f* *rit.* *p*

Ob. 2 *p* *mf* *p* *f* *pp*

Ob. 3 *p* *mf* *p* *f* *pp*

Bsn. *mp* *p reverent* *mp*

Cl. 1 *p* *p reverent*

B. Cl. 2,3 *mp* *p* *p reverent* *2,3 p reverent*

Cb. Cl. *mp* *p reverent* *p reverent*

A. Sax. 1,2 *p reverent* *1,2 p reverent*

T. Sax. *mp* *p* *p reverent*

B. Sax. *mp* *p reverent* *p reverent*

Tpt. 1 *(to mute)* *rit.* *solo* *f cantabile* *p*

Hn. 1 *p* *soli* *mf cantabile* *mp*

Tbn. 1 *3/4* *4/4* *p* *1. p*

B. Tbn. *p reverent* *mp (all)*

Euph. *mp* *p* *p reverent* *mp*

Tba. *mp* *p reverent* *p reverent*

D. B. *mp* *p reverent* *p reverent*

Timp. *mp* *p*

Vib. *rit.* *p*

Mar. *3/4* *4/4* *p*

Glock. *mp* *p*

B. Dr. *mp* *p*

Pno *3/4* *4/4* *p*

77 78 79 80 81 82 83