

ADAM BERNDT

Dream Casting

FOR WIND ENSEMBLE

Ed. 2

PREVIEW

Instrumentation:

Flute 1,2,3
Oboe 1,2
Clarinet 1,2,3
Bass Clarinet
Contra Bass Clarinet
Bassoon 1,2
Alto Sax 1,2
Tenor Sax
Bari Sax
Horn 1,2
Trumpet 1,2,3
Trombone 1,2,3
Euphonium
Tuba
Percussion 1,2,3,4,5

Percussion List:

1. Wind Chimes, Tam-Tam, Bass Drum
2. Glockenspiel, Marimba
3. Vibraphone, Triangle
4. Chimes, Xylophone, Snare Drum
5. Marimba, Suspended Cymbal

Performance Notes:

Box notation refers to repeating an enclosed pattern through the length of the solid black line following any dynamic markings or playing unsynchronized with other performers:

fast, gossamer



Program Notes:

The musical concepts of *Dream Casting* stem mostly from its title – the words “dream” and “cast.” I find the mystery and levity within the common use of dreams as story-telling devices to be stimulating in a musical-creative sense and the multiple meanings of the word “casting” to cast (pun intended) such a wide net of imaginative inferences that audiences should be able to find at least some small thing to entice their creative thinking while listening to the work. For example, in a fantastical-fictional world one could cast a spell to illicit dreams, cast a mold to create dreams much like a foundry, cast a line to catch dreams, or cast them away. Dreams seem to have always been a story-telling device dating back to the Epic of Gilgamesh, a story chiseled on tablets thousands of years ago, to modern stories like Star Wars and The BFG where The Force elicits premonitions and a friendly giant catches and delivers dreams to children. While this piece is not strictly a narrative piece, I offer these considerations to listeners so they may develop their own imagery.

The piece is divided into three episodes which I’ve named “sequences”, in reference to “dream sequence.” Each sequence is a short character piece that will hopefully evoke some mood, imagery, activity, or story for the listener. A writer of music must be mindful of the technical demands made of the performers, in this case high school level students, and of the aesthetic barometer of the shared experiences of the practical audience of the work. With that in mind I composed this work in a style not entirely unlike more popular styles of large-ensemble music including the film-music genre. In some ways I feel like I’ve written to some extent a nod to Bernard Herrmann, among others.

Finally, there are no adequate thanks to Stacey Zwirlein and Jacob Polancich for the opportunity to write for them and their students. Thank you and I wish you all the best in tackling this piece for performance and in future endeavors.

A.B. Dec 2016

Dream Casting

TRANSPOSING SCORE

Commissioned by the Arrowhead Union High School Concert Band and Wind Symphony
Stacey Zwirlein and Jacob Polanchich, directors (2017)

A. Berndt

♩=60 Mysteriously

B

PREVIEW

PREVIEW

PREVIEW

PREVIEW

FL. 1
FL. 2
FL. 3
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
Bari. Sax.
Bsn. 1
Bsn. 2
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tba.
Timp.
W. Ch.
Glock.
Vib.
Chim.
Cym.

ff *p* *pp* *f* *mf* *mp* *mp+* *mp* *pp* *f* *mf* *pp* *f* *fp* *f* *f* *f* *mf* *pp*

rest *Opt. solo until reh. C* *pull back slightly 3* *atempo* *open* *open* *to harmon or plunger* *to harmon or plunger* *to harmon or plunger* *to Marimba* *Mar Marimba*

tutti cresc to reh. B *tutti cresc to reh. B* *tutti cresc to reh. B* *tutti cresc to reh. B* *Tam-tam* *let ring, no motor*

To W.Ch.

20 **C** 24

Fl. 1 *mp* *mf*

Fl. 2 *mf*

Fl. 3 *mf* *tr bar* 1. *mf* 2. *tutti (a2)*

Ob. 1 *mf*

Ob. 2

Cl. 1 *mf* *(tutti)*

Cl. 2 *mp* *alternate breathing or circular breathe*

Cl. 3 *mp* *alternate breathing or circular breathe*

B. Cl.

Cb. Cl.

A. Sax. 1 *opt. solo* *p* *mf* *p*

A. Sax. 2 *mp* *tr*

T. Sax. *mp* *tr*

Bari. Sax.

Bsn. 1

Bsn. 2

C

Tpt. 1 *p* *mf*

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Timp.

W. Ch. *p* Wind Chimes To T.-t. Tam-tam *n* *f*

Glock. *lightly* *mp* *p*

Vib. *mp*

Chim.

Mar. *mp*

D

32 36

Fl. 1 *f*

Fl. 2 *f*

Fl. 3 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. *f*

Cb. Cl. *f*

A. Sax. 1 *mf*
alternate breathing or circular breathe
optional

A. Sax. 2 *mf*
alternate breathing or circular breathe
optional

T. Sax. *mf*
alternate breathing or circular breathe
optional

Bari. Sax. *f*

Bsn. 1 *f*

Bsn. 2 *f*

PREVIEW

D

Tpt. 1 *f*
open

Tpt. 2 *f*
open

Tpt. 3 *f*
open

Hn. 1 *f*

Hn. 2 *f*

Tbn. 1 *mf*
harmon mute or plunger
optional

Tbn. 2 *mf*
harmon mute or plunger
optional

Tbn. 3 *mf*
harmon mute or plunger
optional

Euph. *f*

Tba. *f*
optional

PREVIEW

D

Timp.

T.-t. *mp*
bowed normal To W.Ch.

Glock. *mp*

Vib. *mp*

Chim. *mp*

Mar. *mf*
fast, gossamer (w/ saxes)

$\text{♩} = 160 (132-160)$
Sequence 2: Fast Scherzando,
Playfully, sly of wit

F

48

FL. 1
FL. 2
FL. 3
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
Bari. Sax.
Bsn. 1
Bsn. 2

$\text{♩} = 160 (132-160)$

F

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tba.
Timp.
T-t
Glock.
Vib.
Chim.
Mar.

PREVIEW

END