

FULL SCORE

LARRY D. DAEHN

AS SUMMER WAS JUST BEGINNING (SONG FOR JAMES DEAN)

FOR CONCERT BAND

INSTRUMENTATION

- | | |
|--------------------------------|---|
| 1 – Full Score | 2 – E \flat Baritone Saxophone |
| 10 – Flute (and Piccolo) | 3 – B \flat Cornet 1 |
| 2 – Oboe | 6 – B \flat Cornet 2 & 3 |
| 1 – E \flat Clarinet | 2 – Horns in F 1 & 2 |
| 4 – B \flat Clarinet 1 | 2 – Horns in F 3 & 4 |
| 4 – B \flat Clarinet 2 | 2 – Trombone 1 |
| 4 – B \flat Clarinet 3 | 4 – Trombone 2 & 3 |
| 1 – E \flat Alto Clarinet | 2 – Baritone T. C. |
| 2 – B \flat Bass Clarinet | 2 – Baritone B. C. |
| 2 – Bassoon | 4 – Tuba |
| 3 – E \flat Alto Saxophone 1 | 1 – Timpani |
| 3 – E \flat Alto Saxophone 2 | 3 – Percussion: |
| 2 – B \flat Tenor Saxophone | Suspended Cymbal,
Bells, Vibes <i>ad lib</i> |

Program Notes

I liken him to a kind of star, or a comet that fell through the sky, and everybody talks about it yet today. — Julie Harris

He seems to capture that moment of youth, . . . where we're all desperately seeking to find ourselves. — Dennis Hopper

He is not our hero because he was perfect, but because he perfectly represented the damaged but beautiful soul of our time.
— Andy Warhol

James Byron Dean (1931-1955) experienced the brightest and briefest movie career ever. In 16 months he made three movies: *East Of Eden*, *Rebel Without A Cause* and *Giant*. Only the first had been released when he was killed in a car accident at age 24. His death on September 30, 1955, sparked an unparalleled outpouring of sorrow. For three years after his death, Warner Brothers received more letters to him than to any living actor.

And the James Dean phenomenon has never really ended. Thousands still come to the little town of Fairmount, Indiana, to see the farm where he grew up and to visit his grave there. His familiar image appears worldwide on posters and T-shirts. He has been the subject of many books, songs, TV documentaries, plays, movies, and hundreds of magazine articles. Forty years after his death, James Dean is still a hero to his own generation and to succeeding generations who keep his legend alive.

People were robbed of him. Whenever you're robbed of something, it lingers with you. — Martin Landau

A bronze bust of James Dean by artist Kenneth Kendall stands near Griffith Park Observatory in Los Angeles, California. There is a Greek inscription on the right shoulder,

ΘΕΡΕΟΣ ΝΕΟΝ ΙΣΤΑΜΕΝΟΙΟ

which, when translated, reads, "As Summer Was Just Beginning." This sentiment, from a painting by John La Farge, is a Greek epitaph concerning the death of a young person. I chose it as the title for this piece.

I loosely based the main melody (heard at the beginning and at measures 33 and 57) on an old British Isles folksong, "The Winter it is past, and the Summer's here at last." I chose it because Dean's Quaker heritage goes back to England, Ireland and Scotland, and because this simple bittersweet song about summer seemed appropriate for remembering James Dean.

Performance Suggestions

The style of the piece is *sostenuto* and *cantabile*. A forward-moving, effortless song-like feeling is desired. Observation of the metronome marking of M. M. 68-74 should keep the piece from becoming too slow. The *a tempos* at measures 25, 33 and 49 may be played *poco piu mosso* if you wish. In fact, you may perform the piece more *rubato* than the score indicates. Your own musical judgement is welcomed throughout the piece.

At measure 17 the melody and its harmony (flutes, oboes, E \flat clarinet and bells) should be performed softly and freely, without having to compete with the accompaniment. You may wish to have clarinets play one-on-a-part and/or omit the saxophone cues in order to achieve this balance. The same holds true at measure 49.

The *maestoso* can easily become strident if not handled carefully. The melody, very strong at measures 33 and 57, should not overshadow the accompanying counterpoint. Throughout this piece (written, for the most part, as a four-voice chorale) the careful balance of the independently-moving melodies will help insure a beautiful performance.

Acknowledgments

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Larry D. Daehn

AS SUMMER WAS JUST BEGINNING

(Song for James Dean)

Larry D. Daehn

LDP-7021-00

Andante con moto (♩ = 68-74)

5

The musical score is arranged in a standard orchestral format. The top section includes Flutes/Piccolo, Oboes, and three parts of Eb Clarinet. The middle section features three parts of Bb Clarinet, Eb Alto Clarinet, Bb Bass Clarinet, Bassoons, and three parts of Eb Alto Saxophones, Bb Tenor Saxophones, and Eb Baritone Saxophone. The bottom section includes three parts of Bb Cornets (with 'Hns' marking for the first part), three parts of F Horns, three parts of Trombones, Baritone, Tuba, Timpani, Suspended Cymbal, and Bells/Vibraphone. The score is in 4/4 time with a tempo of Andante con moto (♩ = 68-74). The key signature has one flat (Bb). The music begins with a dynamic of *p* (piano) and features a *cresc.* (crescendo) marking in the fifth measure of each part. A rehearsal mark '5' is placed at the beginning of the fifth measure for each instrument.

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DP945

Picc./ Fl.

Ob.

E♭ Cl.

1

B♭ Cls. 2

3

Alto Cl.

Bs. Cl.

Bsns.

1

Alto Sxs. 2

Ten. Sx.

Bar. Sx.

9

1

Crnts. 2

3

1

Hns. 2

3

4

1

Tbns. 2

3

Bar.

Tuba

Timp.

Sus. Cym.

Mallets

dim.

cresc.

div.

p

cresc.

13

rit.

Picc. 17 *a tempo*

Picc./ Fl.

Ob.

E♭ Cl.

B♭ Cls. 1

B♭ Cls. 2

Alto Cl.

Bs. Cl.

Bsns.

Alto Sxs. 1

Alto Sxs. 2

Ten. Sx.

Bar. Sx.

13

rit.

17 *a tempo*

Cmts. 1

Cmts. 2

Cmts. 3

Hns. 1

Hns. 2

Hns. 3

Hns. 4

Tbns. 1

Tbns. 2

Tbns. 3

Bar.

Tuba

Timp.

Sus. Cym.

Mallets

Bells(with Rubber Mallets)
Vibes *ad lib.*

mp45

21

Picc. Fl. *rit.* *a2* *poco cresc.*
 Ob. *a2* *poco cresc.*
 Eb Cl. *poco cresc.*
 1 Bb Cls *poco cresc.*
 2 Bb Cls *poco cresc.*
 3 Bb Cls *poco cresc.*
 Alto Cl. *p poco cresc.*
 Bs. Cl. *p poco cresc*
 Bsns. *div.*
 1 Alto Sxs. *p poco cresc.* *Play*
 2 Alto Sxs. *p poco cresc.* *Play*
 Ten. Sx. *p poco cresc.*
 Bar. Sx. *p poco cresc.*
 1 Cmrs. *solo* *mp* *rit.* *tutti* *poco cresc.* *Hns*
 2 Cmrs. *p* *div.* *poco cresc.* *a2*
 3 Cmrs. *p* *poco cresc.*
 1 Hns. *p* *poco cresc.* *p*
 2 Hns. *p* *poco cresc.* *p*
 3 Hns. *p* *poco cresc.* *p*
 4 Hns. *p* *poco cresc.* *p*
 1 Tbns. *mp poco cresc.*
 2 Tbns. *mp poco cresc.*
 3 Tbns. *mp poco cresc.*
 Bar. *p poco cresc.*
 Tuba *p poco cresc.*
 Timp. *p poco cresc.*
 Sus. Cym. *Sus. Cym.* *p poco cresc.*
 Mallets *p poco cresc.*

25 *a tempo* 29 *rit.*

Picc./ Fl.

Ob.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Alto Cl.

Bs. Cl.

Bsns.

Alto Sxs. 1

Alto Sxs. 2

Ten. Sx.

Bs. Sx.

25 *a tempo* 29 *rit.*

Cmts. 1

Cmts. 2

Cmts. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbns. 1

Tbns. 2

Tbns. 3

Bär.

Tuba

Timp.

Sus. Cym.

Mallets

33 *a tempo*

Picc./ Fl. - Picc. *mp* *mf*

Ob. *div.* *mp* *mf* *a2*

E♭ Cl. *mp* *mf*

B♭ Cl. 1 *mp* *mf*

B♭ Cl. 2 *mp* *mf*

B♭ Cl. 3 *mp* *mf*

Alto Cl. *mp* *mf*

Bs. Cl. *div.* *mp* *mf* *a2* *div.* *a2*

Bsns. *a2* *div.* *a2*

Alto Sxs. 1 *mp* *mf*

Alto Sxs. 2 *mp* *mf*

Ten. Sx. *mp* *mf*

Bar. Sx. *mp* *mf*

33 *a tempo*

Crmts. 1 *Play* *mp* *mf*

Crmts. 2 *mp* *mf*

Crmts. 3 *mp* *mf*

Hns. 1 *mp* *mf*

Hns. 2 *mp* *mf*

Hns. 3 *mp* *mf*

Hns. 4 *mp* *mf*

Tbns. 1 *mp* *mf*

Tbns. 2 *mp* *mf*

Tbns. 3 *mp* *mf*

Bar. *a2* *mp* *mf*

Tuba *a2* *mp* *mf*

Timp. *mp* *mf*

Sus. Cym. *p* *mf*

Mallets *mp* *mf*

37 41

Picc./ Fl. *cresc.* *dim.* *div.* *cresc.*

Ob. *cresc.* *dim.* *cresc.*

E♭ Cl. *cresc.* *dim.* *cresc.*

1 *cresc.* *dim.* *div.* *cresc.*

B♭ Cl. 2 *cresc.* *dim.* *a2* *cresc.*

3 *cresc.* *dim.* *cresc.*

Alto Cl. *cresc.* *dim.* *cresc.*

Bs. Cl. *cresc.* *dim.* 1. *a2* *cresc.*

Bsns. *div.* *cresc.* *dim.* 2. *cresc.*

1 *cresc.* *dim.* *cresc.*

Alto Sxs. 2 *cresc.* *dim.* *cresc.*

Ten Sx. *cresc.* *dim.* *cresc.*

Bar. Sx. *cresc.* *dim.* *cresc.*

37 41

1 *cresc.* *dim.* *cresc.*

Cmts. 2 *cresc.* *dim.* *cresc.*

3 *cresc.* *dim.* *cresc.*

1 *cresc.* *dim.* *cresc.*

Hns. 2 *cresc.* *dim.* *cresc.*

3 *cresc.* *dim.* *cresc.*

4 *cresc.* *dim.* *cresc.*

1 *cresc.* *dim.* *cresc.*

Tbns. 2 *cresc.* *dim.* *cresc.*

3 *cresc.* *dim.* *cresc.*

Bar. *cresc.* *dim.* *cresc.*

Tuba *cresc.* *dim.* *cresc.*

Timp. *dim.*

Sus. Cym.

Mallets

53

Picc. Fl. *a2 rit.* + Picc. *cresc. f*

Ob. *a2 cresc. f*

E♭ Cl. *cresc. div. a2 f*

1 *cresc. f*

B♭ Cl. 2 *cresc. f*

3 *cresc. f*

Alto Cl. *p cresc. div. f*

Bs. Cl. *mp cresc. f*

Bsns. *mp cresc. f*

Alto Sxs. 1 *a2 cresc. f*

2 *cresc. f*

Ten. Sx. *p cresc. f*

Bar. Sx. *p cresc. f*

Crmts. 1 *solo p rit. a2 cresc. f*

2 *mp cresc. f*

3 *mp cresc. f*

Hns. 1 *p cresc. f*

2 *p cresc. f*

3 *mp cresc. f*

4 *mp cresc. f*

Tbns. 1 *p cresc. f*

2 *mp cresc. f*

3 *mp cresc. f*

Bar. *mp cresc. f*

Tuba *mp cresc. f*

Timp. *mp cresc. f*

Sus. Cym. *Sus. Cym. p cresc. f*

Mallets *mp cresc. f*

Largo
- Picc.

69

Molto Largo

This page contains the musical score for measures 69-72. The score is divided into two sections: measures 69-71 are marked 'Largo - Picc.' and measures 72-74 are marked 'Molto Largo'. The instruments listed on the left are Picc./ Fl., Ob., Eb Cl., Bb Cl. (1, 2, 3), Alto Cl., Bs. Cl., Bsns., Alto Sxs (1, 2, 3), Ten Sx., Bar. Sx., Crmts. (1, 2, 3), Hns. (1, 2, 3, 4), Tbns. (1, 2, 3), Bar., Tuba, Timp., Sus. Cym., and Mallets. The score features a melodic line for the woodwinds and a rhythmic accompaniment for the brass and percussion. Dynamics include *poco cresc.*, *p*, *dim.*, and *pp*. The key signature has one sharp (F#) and the time signature is common time (C).