

Before Their Time

Barry E. Kopetz

1 Full Score	3 Trumpet 1
1 Piccolo	3 Trumpet 2
3 Flute 1	3 Trumpet 3
3 Flute 2	2 F Horn 1
2 Oboe	2 F Horn 2
2 Bassoon	2 Trombone 1
3 Clarinet 1	2 Trombone 2
3 Clarinet 2	2 Trombone 3
3 Clarinet 3	2 Baritone B.C.
2 Bass Clarinet	1 Baritone T.C.
2 Alto Saxophone 1	5 Tuba
2 Alto Saxophone 2	1 Timpani
2 Tenor Saxophone	3 Percussion 1 - Snare Drum, Bass Drum
1 Baritone Saxophone	4 Percussion 2 - Suspended Cymbal, Triangle, Tambourine, Crash Cymbals
	1 Percussion 3 - Tom-toms
	2 Percussion 4 - Vibraphone, Bells
	1 String Bass

Extra Part - P3017881

3017882



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Program Notes

Before Their Time was composed to commemorate the tragic passing of Hannah Lewis and Donnie Perry, members of the Morgan High School Band of McConnelsville, Ohio. Involved in a catastrophic automobile accident, the two perished suddenly, leaving behind friends and family to mourn and wonder “why?” The lives of youth are precious and when ended abruptly, the sense of loss is magnified, causing us to reflect more deeply on the importance of the present. Hannah and Donnie will live on in the minds and hearts of their many friends and loved ones, gone before their time, but never to be forgotten.

Performance Notes

The introduction to *Before Their Time* should be simultaneously *espressivo* and *doloroso* in an effort to capture the bittersweet emotion of the loss of loved ones. At measure 12, the character of the music changes dramatically, and should reflect all of the energy and vigor of youth. The passage at 29 should reflect a warmer lyricism, and the return of the primary theme at 49 should not cover the soaring counter-melody played in the upper woodwinds. The second section (beginning at 66) displays a somber introduction followed by a reflective theme projecting a sense of something in the distance, as a memory that is cherished, but not forgotten. It should be played *molto espressivo*. The return of the original theme at measure 115 (abridged in length) should build toward the dramatic return to B-Flat Major at 129. The natural energy of the music should build to the glorious musical moment at 154, to be followed by two musical climaxes that punctuate the ending. Be certain to drop the dynamic level at 165 to *mf* so as to create musical space for the dramatic, intense *crescendo* that culminates the poignant conclusion of the piece.

About the Composer

Barry E. Kopetz is Professor of Music and Head of the Music Department at Mississippi State University. Previously, he was Professor of Conducting and Director of Bands at the Capital University Conservatory of Music in Columbus, Ohio. He conducted the Symphonic Winds, Wind Symphony and Chamber Winds and taught both graduate and undergraduate conducting. Kopetz has taught at the University of Utah, the University of Minnesota, Bowling Green State University (Ohio) and in the public schools of South Carolina and Ohio.

Barry E. Kopetz
ASCAP

[illegible]

poco rall. **13 With Youthful Energy** ♩ = 132 **Allo.**

Picc. Fl. 1 *p* *f*
 Fl. 2 *p* *f*
 Ob. *p* *f*
 Bsn. *f*
 Cl. 1 *p* *f* *mp* a2
 Cl. 2/3 *p* *f* *mp* a2
 B. Cl. *p* *f* *mp* with gentle impulse
 A. Sx. 1 *p* *f* *p*
 A. Sx. 2 *p* *f* *p*
 T. Sx. *p* *f* *p*
 B. Sx. *p* *f* *p* with gentle impulse
 Tpt. 1 *p* *f*
 Tpt. 2/3 *p* *f*
 F Hn. 1/2 *p* *f* *mp*
 Tbn. 1/2 *f*
 Tbn. 3 *f*
 Bar. *f* *mp*
 Tba. *f* *mp* with gentle impulse
 Timp. *f* *mp*
 Perc. 1 Cr. Cyms. Tambourine
 Perc. 2 *f* *mp*
 Perc. 3
 Perc. 4 *f*
 Bass *f* *mp* with gentle impulse

+ Picc
 Play
 Str. Bass. cue (8th)
 10 11 12 13 14 15 16 17

Before Their Time

21 - Picc. + Picc.

Picc. Fl. 1 *f* *mf* soaring

Fl. 2 *f* *mf* soaring

Ob. *f* *mf* soaring

Bsn. *f* *mf*

Cl. 1 *f* *mf*

Cl. 2/3 *f* *mf* 8

B. Cl. *f* *mf*

A. Sx. 1 *f* Hn. cue

A. Sx. 2 *f* Trb. 1 cue

T. Sx. *f* *mf* with emphasis Trb. 2 cue

B. Sx. *f* *mf* with emphasis Trb. 3 cue

Tpt. 1 *mf* a2

Tpt. 2/3 *mf* 8

F Hn. 1/2 *f*

Tbn. 1/2 *f* *mf* with emphasis

Tbn. 3 *f* *mf* with emphasis

Bar. *f* *mf*

Tba. *f* *mf*

21 *mf*

Timp.

Perc. 1 *p*

Perc. 2

Perc. 3 *med. yarn mlts.* *mp*

Perc. 4

Bass *f* *mf*

18 19 20 21 22 23

29

29

35

6

38 39 40 41 42 43 44

46

46

- Picc.

56

8

9

10

74 **Sempre Memoria**

Fl. 1 - Solo

Picc.
 Fl. 1
 Fl. 2
 Ob.
 Bsn.
 Cl. 1
 Cl. 2/3
 B. Cl.
 A. Sx. 1
 A. Sx. 2
 T. Sx.
 B. Sx.
 Tpt. 1
 Tpt. 2/3
 F. Hn. 1/2
 Tbn. 1/2
 Tbn. 3
 Bar.
 Tba.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Bass

Oboe cue
mp
molto espr.
 Solo
mp
p
p
p
p
p
p
mp bring out
p
 Hn. cue
mp bring out
 a2 bring out
mp
 T. Sx. cue
mp bring out
 Bsn. cue
p
 cue ala pizz. (only play if no St. Bass)
p
 ala pizz.
 Sus. Cym. w/ dr. stick
p
 (Tri.)
 (Sus. Cym.)
pp
 pizz.
p

72 73 74 75 76 77 78 79

82 Fl. 1 - tutti

Picc. Fl. 1 *mf* *mp* tutti

Fl. 2 *mf* *mp*

Ob. *mp*

Bsn.

Cl. 1 *mf*

Cl. 2 *mp*

B. Cl. *mp*

A. Sx. 1 *mp*

A. Sx. 2 *mp*

T. Sx. *mp*

B. Sx.

Hn. cue Play

Tpt. 1 *mf* *mp* legato

Tpt. 2 *mf* *mp* legato

F Hn. 1 *mp* legato

Tbn. 1 *p* *p* legato

Tbn. 2 *p* *p* legato

Tbn. 3

Bar. *p*

Tba. *p*

82 *p*

Timp.

Perc. 1

Perc. 2 (Tri.) (Tamb.) *pp* *p* (soft yarn mallets)

Perc. 3 *p* lightly

Perc. 4 *p* arco

Bass

80 81 82 *p* 83 84 85 86

89

A tempo (♩ = 72)

Fl. 1 - one player

14

102 *mf* 103 *mp* 104 *mf* *mp* 105 106 107 108 109

Fl. 1 - one player

Energico ♩ = 132

Fl. 1 - tutti

122 Con Insistenza

Picc. Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2/3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

F. Hn. 1/2

Tbn. 1/2

Tbn. 3

Bar.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Bass

mf

mf

mp *piu legato*

mf

mp *piu legato*

mp *piu legato*

mp

mp *piu legato*

mp

mp *div.*

mp *tutti*

mp

pp

mf

mp

mp *w/ soft yarn mlts.*

p

mp

mp

118 119 120 121 122 123 124

Picc. Fl. 1 *mp* *mf* *f* legato
 Fl. 2 *mf* *f* legato
 Ob. *mf* *f* legato
 Bsn. *f*
 Cl. 1 *mf* *mf* non legato
 Cl. 2 *mf* *mf* non legato
 B. Cl. *mf* with impulse
 A. Sx. 1 *mf* *f* legato
 A. Sx. 2 *mf* *f* legato
 T. Sx. *mf*
 B. Sx. *f*
 Tpt. 1 *mf* non legato
 Tpt. 2 *mf* non legato
 F Hn. 1 *mf* non legato
 F Hn. 2 *mf* non legato
 Tbn. 1 *mf* *mp* *mf*
 Tbn. 2 *mf* *mp* *mf*
 Tbn. 3 *mf* *mp* *mf*
 Bar. *mf* *mp* *f*
 Tba. *f*
 Timp. *mf* with impulse
 Perc. 1 *mf* with impulse
 Perc. 2 *mf* with impulse
 Perc. 3 *mf* with impulse
 Perc. 4 *f*
 Bass *mf* with impulse

+ Picc.
 - Picc.
 Cl. 2 only
 (+ 3)
 a2
 (b)
 choke
 w/ drum sticks
 Bells (Rubber Mlts.)

125 126 127 128 129 130

Picc. Fl. 1 *mp* *mf*

Fl. 2 *mp* *mf*

Ob. *mp* *mf*

Bsn. *mp* *legato*

Cl. 1 *mf* *legato*

Cl. 2 *mf* *legato*

B. Cl. *mp* *legato*

A. Sx. 1 *mp* *mf*

A. Sx. 2 *mp* *mf*

T. Sx. *mp* *mf*

B. Sx. *fp* *mf*

Tpt. 1 *mf* *legato*

Tpt. 2 *mf* *legato*

F Hn. 1 *mp* *mf*

Tbn. 1 *fp* *mf* *legato*

Tbn. 2 *fp* *mf* *legato*

Bar. *mf* *legato*

Tba. *fp* *mp* *legato*

Timp. *f*

Perc. 1 *choke* *p*

Perc. 2 *f* *mp* (lightly)

Perc. 3 *to Vibraphone*

Perc. 4 *mp* *mf*

Bass *fp* *mp* *legato*

131 132 133 134 135 136 137

Before Their Time

Fl. 1 div. (no Picc.)

Picc. Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

F Hn. 1

F Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Bass

138 139 140 141 142 143 144

Before Their Time

Picc. Fl. 1 unis. div. unis. *mf*

Fl. 2 *mf*

Ob. *mf*

Bsn. *mp* *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mf*

A. Sx. 1 *mf*

A. Sx. 2 *mf*

T. Sx. *mf*

B. Sx. *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

F Hn. 1 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Bar. *mf*

Tba. *mf*

Timp.

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*

Perc. 4 *mf* to Bells

Bass *mf*

145 146 147 148 149 150 151

+ Picc.

- Picc.

154

Gloriously!

Before Their Time

Picc. Fl. 1 + Picc.

Fl. 2

Ob.

Bsn. *mf* *f* *sf*

Cl. 1

Cl. 2/3

B. Cl. *mf* *f* *sf*

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx. *mf* *f* *sf*

Tpt. 1

Tpt. 2/3 *a2*

F Hn. 1/2 *mf* *f* *a2*

Tbn. 1/2 *mf* *f* *a2*

Tbn. 3 *mf* *f*

Bar. *mf* *f* *unis.*

Tba. *mf* *f* *sf*

Timp. *f* *mp* *f* *mp* *sf* *Solo* *p*

Perc. 1 *f* *mp* *f* *mp* *f*

Perc. 2 *mp* *f* *mp* *f*

Perc. 3 *mp* *f* *mp* *f*

Perc. 4

Bass *mf* *f* *sf*

158 *mf* 159 *f* 160 *sf* 161 *sf* 162 *p* 163

164

Picc. Fl. 1 *ff* *mf* *ff* *mp* *cresc. poco a poco* *mp* *cresc. poco a poco*

Fl. 2 *ff* *mf* *ff* *mp* *cresc. poco a poco* *mp* *cresc. poco a poco*

Ob. *ff* *mf* *ff* *mp* *cresc. poco a poco* *mp* *cresc. poco a poco*

Bsn. *ff* *mf* *ff* *mp* *cresc. poco a poco* *mp* *cresc. poco a poco*

Cl. 1 *ff* *mf* *ff* *mp* *cresc. poco a poco* *mp* *cresc. poco a poco*

Cl. 2 *ff* *mf* *ff* *mp* *cresc. poco a poco* *mp* *cresc. poco a poco*

B. Cl. *ff* *mf* *ff* *mp* *cresc. poco a poco* *mp* *cresc. poco a poco*

A. Sx. 1 *ff* *mf* *ff* *mp* *cresc. poco a poco* *mp* *cresc. poco a poco*

A. Sx. 2 *ff* *mf* *ff* *mp* *cresc. poco a poco* *mp* *cresc. poco a poco*

T. Sx. *ff* *mf* *ff* *mp* *cresc. poco a poco* *mp* *cresc. poco a poco*

B. Sx. *ff* *mf* *ff* *mp* *cresc. poco a poco* *mp* *cresc. poco a poco*

Tpt. 1 *ff* *mf* *ff* *mp* *cresc. poco a poco* *mp* *cresc. poco a poco*

Tpt. 2 *ff* *mf* *ff* *mp* *cresc. poco a poco* *mp* *cresc. poco a poco*

F. Hn. 1 *ff* *mf* *ff* *mp* *cresc. poco a poco* *mp* *cresc. poco a poco*

F. Hn. 2 *ff* *mf* *ff* *mp* *cresc. poco a poco* *mp* *cresc. poco a poco*

Tbn. 1 *ff* *mf* *ff* *mp* *cresc. poco a poco* *mp* *cresc. poco a poco*

Tbn. 2 *ff* *mf* *ff* *mp* *cresc. poco a poco* *mp* *cresc. poco a poco*

Tbn. 3 *ff* *mf* *ff* *mp* *cresc. poco a poco* *mp* *cresc. poco a poco*

Bar. *ff* *mf* *ff* *mp* *cresc. poco a poco* *mp* *cresc. poco a poco*

Tba. *ff* *mf* *ff* *mp* *cresc. poco a poco* *mp* *cresc. poco a poco*

164

168 Building Intensity

Timp. *f* *mp* *mp* *mp* *ff* *p* *cresc. poco a poco*

Perc. 1 *ff* *mf* *ff* *mp* *cresc. poco a poco* *mp* *cresc. poco a poco*

Cr. Cym. *ff* *mf* *ff* *mp* *cresc. poco a poco* *mp* *cresc. poco a poco*

Perc. 2 *ff* *mf* *ff* *mp* *cresc. poco a poco* *mp* *cresc. poco a poco*

Perc. 3 *ff* *mf* *ff* *mp* *cresc. poco a poco* *mp* *cresc. poco a poco*

Perc. 4 *ff* *mf* *ff* *mp* *cresc. poco a poco* *mp* *cresc. poco a poco*

Bass *ff* *mf* *ff* *mp* *cresc. poco a poco* *mp* *cresc. poco a poco*

164 165 166 167 168 169

Before Their Time

- Picc. + Picc.

Picc. Fl. 1 *mp cresc. poco a poco* *f* *ff* *mf* *ff*

Fl. 2 *f* *ff* *mf* *ff*

Ob. *f* *ff* *mf* *ff*

Bsn. *mp cresc. poco a poco* *f* *ff* *mf* *ff*

Cl. 1 *mp cresc. poco a poco* *f* *ff* *mf* *ff*

Cl. 2 *f* *ff* *mf* *ff*

Cl. 3 *f* *ff* *mf* *ff*

B. Cl. *f* *ff* *mf* *ff*

A. Sx. 1 *mp cresc. poco a poco* *f* *ff* *mf* *ff*

A. Sx. 2 *f* *ff* *mf* *ff*

T. Sx. *f* *ff* *mf* *ff*

B. Sx. *f* *ff* *mf* *ff*

Tpt. 1 *mp cresc. poco a poco* *f* *ff* *mf* *ff*

Tpt. 2 *f* *ff* *mf* *ff*

Tpt. 3 *f* *ff* *mf* *ff*

F Hn. 1 *f* *ff* *mf* *ff*

F Hn. 2 *f* *ff* *mf* *ff*

Tbn. 1 *f* *ff* *mf* *ff*

Tbn. 2 *f* *ff* *mf* *ff*

Tbn. 3 *f* *ff* *mf* *ff*

Bar. *f* *ff* *mf* *ff*

Tba. *f* *ff* *mf* *ff*

Timp. *mp* *f* *ff* *mf* *ff*

Perc. 1 *f* *ff* *mf* *ff*

Perc. 2 *f* *ff* *mf* *ff*

Perc. 3 *f* *ff* *mf* *ff*

Perc. 4 *f* *ff* *mf* *ff*

Bass *f* *ff* *mf* *ff*

Cr. Cym. *mf* *ff*

chk. *ff*

170 171 172 173 174 175