

DAVID MASLANKA

Beloved

FOR
SOLO PIANO



MUSIC FOR SOLO PIANO BY DAVID MASLANKA

Concerto for Piano, Winds, and Percussion • 1976

Concerto No. 2 for Piano, Winds, and Percussion • 2002

Piano Song • 1978

Variations on a Medieval Tune • 1997

Beloved • 2013

BELOVED
for solo piano

DAVID MASLANKA

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FOR
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(2013)



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Duration: 5'30"
(approximate)

Beloved was written for Nicholas Phillips.

Program note

Beloved grows out of my current mode of “remembrance” pieces. These include *Requiem* for wind ensemble, *A Solemn Music* for solo marimba, and *Remember Me* for violoncello and nineteen players. Each of these pieces has the quality of resolution of deep issues of past trauma or grief, both my own, and some element of huge world traumas such as Hiroshima or the Holocaust. *Beloved* feels both personal, and larger than personal. It has the quality of one side of a conversation – what you have to say to your beloved, especially one departed.

(September 2013)

DAVID MASLANKA

BELOVED
for solo piano

Quite freely ($\text{♩} = \text{ca. } 44$)

Musical score for measures 1-3. The piece is in 4/4 time. The right hand has a melodic line with slurs and accents, marked with "long" above each measure. The left hand has a bass line with slurs. Dynamics include *mp* and *pp* with the instruction "let dim. to *pp*". Pedal markings include "no ped. una corda", "Ped.", and an asterisk "*".

Musical score for measures 4-6. Measure 4 starts with a "4" above the staff. Measure 5 has a "7" below the staff. Measure 6 has "slowing" and "ten." above the staff. Pedal markings include "Ped. (u.c.)" and "* Ped.". A slur with a "7" below it spans the end of measure 5.

Musical score for measures 7-9. Measure 7 has a "7" above the staff. Measure 8 has "slowly ad lib." above the staff. Measure 9 has "accel." above the staff. The time signature changes to 6/4. Pedal markings include "Ped. (u.c.)".

Musical score for measures 9-11. Measure 9 has a "9" above the staff and " $\text{♩} = \text{ca. } 66$ ". Measure 10 has "stretch a bit" above the staff. Dynamics include *mp*, *mf*, and *p*. Pedal markings include "tre cord." and "Ped.". A slur with a "3" below it spans measures 9-10, and a slur with a "9" below it spans measure 11.

BELOVED

11 **in tempo** **push ahead** **ten.**

f *p cresc.*

Ped.

Detailed description: This system contains measures 11 through 15. It features a grand staff with treble and bass clefs. The key signature has one sharp (F#). The time signature changes from 5/4 to 2/4 and back to 4/4. The music is marked 'in tempo' and 'push ahead'. Measure 11 starts with a forte (*f*) dynamic. Measure 12 has a piano (*p*) dynamic with a crescendo (*cresc.*) marking. Measure 13 is marked 'ten.' (tenth). Pedal markings include a single 'Ped.' at the start and a double 'Ped.' at the end.

13 **in tempo** **push ahead** $\text{♩} = \text{ca. } 88$

ff LH

Ped. * Ped. * Ped.

Detailed description: This system contains measures 13 through 15. It features a grand staff with bass and treble clefs. The key signature has one sharp (F#). The time signature changes from 4/4 to 2/4 and back to 4/4. The music is marked 'in tempo' and 'push ahead'. Measure 13 starts with a fortissimo (*ff*) dynamic and is marked 'LH' (left hand). A tempo marking $\text{♩} = \text{ca. } 88$ is present. Pedal markings include a double 'Ped.' at the start, a '* Ped. *' in the middle, and another double 'Ped.' at the end.

16 **ten. in tempo** **holding back ad lib.** **ten. in tempo**

dim. grad.

* Ped. Ped. lift ped. grad. *

Detailed description: This system contains measures 16 through 18. It features a grand staff with treble and bass clefs. The key signature has one sharp (F#). The time signature changes from 2/4 to 5/4 and back to 4/4. The music is marked 'ten. in tempo', 'holding back ad lib.', and 'ten. in tempo'. Measure 17 has a 'dim. grad.' (diminuendo) marking. Pedal markings include a double 'Ped.' at the start, a single 'Ped.' in the middle, and 'lift ped. grad.' at the end, flanked by asterisks.

19 **slowing** **slowing even more**

(dim.) *pp*

(no ped.) una corda to end of piece

Detailed description: This system contains measures 19 through 23. It features a grand staff with bass and treble clefs. The key signature has one sharp (F#). The time signature changes from 3/4 to 5/4 and back to 4/4. The music is marked 'slowing' and 'slowing even more'. Measure 19 has a '(dim.)' (diminuendo) marking. Measure 20 has a pianissimo (*pp*) dynamic. Pedal markings include '(no ped.)' at the start and 'una corda to end of piece' at the end.

BELOVED

Slowly; tempo ad lib.

24 *pp* ten. ' ten. ' ten. ' long

Ped. ad lib.
(u.c.) →

Ped. sempre

28 *pp sempre* (*Ped.*)

Very delicately ($\text{♩} = \text{ca. } 112$)

33 (*Ped.*)

38 (*Ped.*)

42 *Ped.*

* Do not arpeggiate these chords. If the tenth is impractical, the octave may be played instead.

BELOVED

46 $\#2$

Ped.
(u.c.) ->

51

(Ped.)

56

(Ped.)

60 *8va* *(loco)*

Ped.

65

(Ped.)

BELOVED

69 *8va* *loco*
Ped.
(u.c.) → *Ped.*

74 *8va*
Ped. *Ped.*

78 *8* *loco*
(*Ped.*)

82 *slowing gradually* *slowing a lot*
(*Ped.*) *8vb*

87 *Slower* (♩ = ca. 66) *slowing* *8va*
loco
(*8*) *Ped.*

About the Composer

David Maslanka was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did masters and doctoral study in composition at Michigan State University where his principal teacher was H. Owen Reed.

Maslanka's music for winds has become especially well known. Among his forty-plus works for wind ensemble and band are Symphonies 2, 3, 4, 5, 7, 8, and 9, twelve concertos, a Mass, and many concert pieces. His wind chamber music includes four wind quintets, four saxophone quartets, and many works for solo instrument and piano. In addition, he has written a variety of orchestral and choral pieces.

David Maslanka's compositions are published by Maslanka Press, Carl Fischer, Inc., Kjos Music Company, Marimba Productions, Inc., and OU Percussion Press, and have been recorded on Albany, Reference Recordings, BIS (Sweden), Naxos, Cambria, CRI, Mark, Novisse, AUR, Cafua (Japan), Brain Music (Japan), Barking Dog, and Klavier labels. He has served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough Community College of the City University of New York, and since 1990 has been a freelance composer. He now lives in Missoula, Montana. David Maslanka is a member of A S C A P.

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