

DAVID MASLANKA

Recitation Book

FOR
SAXOPHONE QUARTET



MASLANKA PRESS

NEW YORK

Recitation Book

for Saxophone Quartet

(2006)

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PROGRAM NOTE

I have loved Italian madrigals since my student days, and “Recitation Book” for Saxophone Quartet feels something like a madrigal collection, but with a grand finale. My approach to composing is vocal, and the singing quality of saxophones is one of their fine strengths. The movements in this piece are relatively brief and intimate songs.

Much of my recent music draws its inspiration from the distant past. An old melody pushes open a door in my mind and a parallel world or dream makes its way out. Each piece in this set found its inspiration in that way.

The title “Recitation Book” implies a set of lessons. I don’t want to say explicitly what each “lesson” means, but the titles of the pieces circle

around the theme of death, which for me implies the passing of the old, and the coming of the new.

I have not only quoted a number of old melodies in “Recitation Book,” but two whole brief pieces as well. This first is J.S. Bach’s four-part chorale “Jesu, meine Freude,” and the second is an arrangement for the four saxophones of the five-voiced madrigal “Ecco moriro dunque” by Gesualdo di Venosa.

My acquaintance with the Masato Kumoi Saxophone Quartet began several years ago when I received a CD in the mail. When recordings come unbidden I am generally prepared for something less than I want to hear. But this rendition of “Mountain Roads” (my first com-

position for saxophone quartet) was the finest performance of the piece that I had ever heard. Since then the Kumoi Quartet has performed the piece many times, and they have promoted it widely among players in Japan. In 2004, Masato Kumoi commissioned me to write another quartet especially for his group, and you will hear the first performance of “Recitation Book” tonight. In May of 2005, Masato Kumoi recorded a solo alto CD (Simple Songs, Cafua Records), and included my “Sonata for Alto Saxophone and Piano.” This is a wonderful performance, and I am deeply indebted to him for his brilliant play, and the depth of his musical insight. I look forward to many more years of our collaboration.

—David Maslanka

Recitation Book

for Saxophone Quartet

Score in C

DAVID MASLANKA

Broken Heart: Meditation on the chorale melody "Der du bist drei in Einigkeit" (You who are three in one)

♩ = ca. 54

1 2 *ten. in tempo* 3 4 *ten. in tempo* 5 6 7 8 *ten.* 9 **10** *ten. in*

Soprano *pp*

Alto

Tenor

Baritone

11 *tempo* 12 *ten. in tempo* 13 14 15 16 17 18 19 **20** *Faster* ♩ = ca. 84

S. *p solo* *mf*

A. *pp* *mp cresc.*

T. *p*

B. *p*

21 22 23 24 *ten. Slower* *ten.* 26 27 28 29

S. *ff* *p* *pp* *f* *no dim.*

A. *f no dim.* *ff* *f* *p* *pp* *f* *no dim.*

T. *ff* *p* *pp* *f* *no dim.*

B. *ff* *p* *pp* *f* *no dim.*

big

2 **30** **Faster** ♩ = ca. 116

S. *ff* *Suddenly slower* *accel..*

A. *ff*

T. *ff*

B. *ff*

37 ♩ = ca. 96

S. *ff*

A. *ff*

T. *ff*

B. *ff*

42 *no dim.* *push forward* *slowing ... a lot* **Suddenly in Tempo** *no dim.*

A. *no dim.* *no dim.*

T. *no dim.* *no dim.*

B. *no dim.* *no dim.*

Broken Heart: Meditation on the chorale melody "Der du bist drei in Einigkeit" (You who are three in one)

Prelude/Chorale: Meditation on "Jesu meine Freude" (Jesus my joy)

$\text{♩} = \text{ca. } 116 - \text{patiently}$

1 **2** **3** **4** **5** **6** **7**

Soprano *p* very smoothly

Alto *p*

Tenor *p*

Baritone *p*

8 **9** **10** **11** **12** **13** **14** **15**

S. *fading...*

A. *p*

T.

B.

16 **17** **18** **19** **20** **21** **22** **23**

S. *fade*

A.

T.

B.

24 25 26 27 28 29 **30** 31

S. *fade*

A.

T.

B.

32 33 34 35 36 37 38

S.

A.

T.

B.

40 41 42 43 44 45

S.

A.

T.

B.

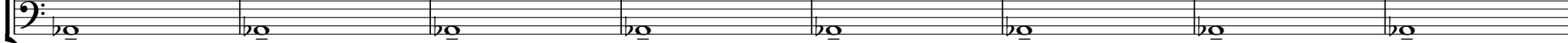
6

46 47 48 49 50 51 52 53

S. 

A. 

T. 

B. 

54 55 56 57 58 59 60 61

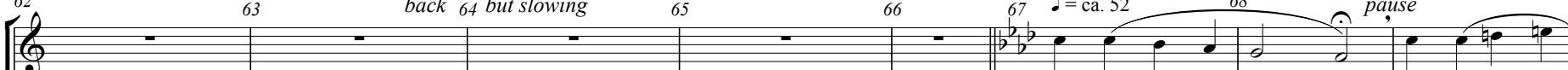
S. 

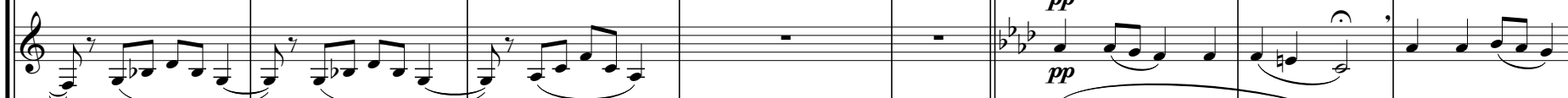
A. 

T. 

B. 

62 63 64 65 66 67 68 69

S. 

A. 

T. 

B. 

hold back *in tempo but slowing*

Jesu, meine Freude (Bach's realization) *pause*

pp *pp* *pp* *pp*

$\text{♩} = \text{ca. } 52$

8

22 23 24 25 26 27 28 29 30 31

S. *slowing...* *brief pause - go right on*

A. *pp*

T. *pp*

B. *pp*

p *p* *mf* *pp*

Meditation on "O Salutaris Hostia" (O Salvation's Victim) - Gregorian Chant

$\text{♩} = \text{ca. } 108 - \text{smoothly}$

1 2 3 4 5 6 7 8 9 10 11 12

Tenor *p*

13 14 15 16 17 18 19 20 21 22 23 24 25

S. *hold back* *Slower* *Tempo I.*

T. *p*

26 27 28 29 30 31 32 33 34 35

S. *30*

T. *30*

36 37 38 *hold back* 39 **Slower** 40 **Tempo I.** 41 42 43 44 45 9

S. *p*

A. *pp* *p*

T. *p*

B.

46 47 48 49 50 51 52 53

S.

A.

T.

B.

54 55 56 57 58 *hold back* 59 **Slower** 60 *a good pause before "Fanfare"*

S.

A.

T.

B.

10

♩ = ca. 88

11 12 13 14 15 16

S. *[Soprano staff]*

A. *[Alto staff]*

T. *[Tenor staff]*

B. *[Bass staff]*

20

The image displays a musical score for the song "The Rose Tree," featuring four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is written in 3/4 time and includes measures 17 through 21. The Soprano part features a melodic line with triplets and a final melodic run. The Alto part provides harmonic support with a similar melodic line. The Tenor part has a more active line with many eighth notes. The Bass part has a more passive line with rests and a final melodic run. The score is written in a key with one flat (B-flat) and includes a variety of musical notations such as triplets, slurs, and rests.

(8)

breath
pause
only

Variations: "Durch Adams Fall" (Through Adam's Fall)

♩ = ♩, ♩ = ca. 176

22 23 24 25 26

S. *ff*

A. *ff*

T. *ff*

B. *ff*

no dim.

27 28 29 30 31 32 33

S. *ff*

A. *ff*

T. *ff*

B. *ff*

34 35 36 37 38 39 40

S. *ff*

A. *ff*

T. *ff*

B. *ff*

41 42 43 44 (in tempo) 45 46 sim. 47

S. *f*

A.

T.

B.

48 49 50 51 52 53

S.

A.

T.

B.

(f)

54 55 56 57 58 59 60

S.

A.

T.

B.

(f)

in tempo (same tempo)

61 62 63 64 65 66 67

S. *sfz* *p* *sfz* *p* *sfz* *p* *sfz*

A. *sfz* *p* *sfz* *p* *sfz* *p* *sfz*

T. *sfz* *p* *sfz* *p* *sfz* *p* *sfz*

B. *sfz* *p* *sfz* *p* *sfz* *p* *sfz*

68 69 70 71 72 73 as before 74

S. *p* *sfz* *f* *ff* *(ff)* *sfz* *p cresc. grad. as before*

A. *p* *sfz* *f* *ff* *(ff)* *sfz* *p cresc. grad. as before*

T. *p* *sfz* *f sub.* *ff* *(ff)* *sfz* *p cresc. grad. as before*

B. *p* *sfz* *f sub.* *ff* *(ff)* *sfz* *p cresc. grad. as before*

75 76 77 78 79 80 81

S. *sfz* *sfz* *f* *sfz* *sfz* *p*

A. *sfz* *sfz* *f* *sfz* *sfz* *sfz*

T. *sfz* *sfz* *f* *sfz* *sfz* *sfz*

B. *sfz* *sfz* *f* *sfz* *sfz* *sfz*

< mf *< f*

82 83 84 85 86 87

S. *sfz p* *p*

A. *p* *p*

T. *dim.* *p* *p*

B. *mf* *p* *p*

88 89 90 91 92

S. *sim.* *cresc. grad.*

A. *sim.* *cresc. grad.*

T. *sim.* *cresc. grad.*

B. *sim.* *cresc. grad.*

93 94 95 96

S. *(cresc.)* *mf*

A. *(cresc.)* *mf*

T. *(cresc.)* *mf*

B. *(cresc.)* *mf*

97 98 99 100 101

S. *p cresc. grad.*

A. *p cresc. grad.*

T. *(mf) cresc. grad.*

B. *(mf) cresc. grad.*

102 103 104 105

S. *(cresc.)*

A. *(cresc.)*

T. *(cresc.)*

B. *(cresc.)*

106 107 108 *8va* 109 110 *(in tempo)*

S. *(cresc.)*

A. *(cresc.)*

T. *(cresc.)*

B. *(cresc.)*

ff

ff

ff

ff

16

111 112 *sim.* 113 114

S. *p*

A. *p*

T.

B. *p*

115 116 117 118 119

S. *ff*

A. *ff*

T. *ff*

B. *ff*

120 121 122 123

S. *fp* *fp* *fp* *fp*

A. *p*

T. *fp* *fp*

B. *p*

124 125 126 127

S. *ff*

A. *mf* *ff*

T. *f* *ff*

B. *f* *ff*

128 129 130 131

S. *f*

A. *p* *(p)*

T. *ff* *p sub.*

B. *p* *ff*

132 133 134 135

S. *p*

A. *cresc.*

T. *p*

B. *p*

136 137 138 139

S. *tr* *tr* *tr* *tr*

A. *tr* *tr* *tr* *tr*

T. *tr* *tr* *tr* *tr*

B. *tr* *tr* *tr* *tr*

140

141 very sudden cresc./dim., out of rhythm

142 B. Sx. Sop. Sx.

S. *p sub.* *< ff > p* *< ff*

A. *p sub.* *< ff > p* *< ff*

T. *p sub.* *< ff > p* *< ff*

B. *p sub.* *< ff > p* *< ff*

143 144 145 146 147 148 149

S. *breath pause only* *A lot slower (♩ = ca. 80) freely, expressively*

A. *mp* *p* *pp*

T. *pp* *pp* *pp*

B. *pp* *pp* *pp*

150

151 152 153 154 155 156

ten. *slowing-* *in tempo* *A bit faster*

S. *mf* *dim.* *fade* *mf*

A. *mf* *dim.* *pp* *p* *cresc.*

T. *mf* *dim.* *pp* *p* *cresc.*

B. *mf* *dim.* *pp* *p* *cresc.*

157 158 159 160 161 162 163 *slowing*

S. *cresc. sim.* *f* *ff* *dim.*

A. *mf* *f* *dim.* *p*

T. *mf* *f* *dim.* *p*

B. *mf* *f* *dim.* *p*

164 165 166 167 168 169 170 171

Slower ($\text{♩} = \text{ca. } 60$) *take time* *Tempo I.* ($\text{♩} = \text{ca. } 80$)

S. *p* *pp* *mp*

A. *p*

T. *p*

B. *p*

172 173 174 no vib. 3 175 slowing a bit

S. A. T. B.

176 in tempo slowing a bit 177 178 in tempo slowing 179

180 = ca. 76 181 pause 182 183 184 185 pause 186 187 pause 188 189

mf *pp* *mf* *pp* *mf* *pp*

190 191 *pause* 192 193 *pause* 194 195 196 197 198 *pause* 199 ♩ = ca. 176

S. *mf* *pp* *ff*

A. *mf* *pp* *ff*

T. *mf* *pp* *ff*

B. *mf* *pp* *ff*

200 201 202 203 204 205 206

S. *ff* *ff*

A. *ff* *ff*

T. *ff* *ff*

B. *ff* *ff*

207 208 209 210 211 212 213

S. *ff* *ff* *ff* *ff* *ff* *ff* *ff*

A. *ff* *ff* *ff* *ff* *ff* *ff* *ff*

T. *ff* *ff* *ff* *ff* *ff* *ff* *ff*

B. *ff* *ff* *ff* *ff* *ff* *ff* *ff*

214 3 3 3 3 215 3 3 3 3 216 sim. 217 218

S. f

A. sim.

T. sim.

B. f

219 220 221 222 223 224

S.

A.

T.

B. f

225 226 227 228 229 230 231

S. sfz p cresc. grad. stacc.

A. sfz p cresc. grad. stacc.

T. sfz p cresc. grad. stacc.

B. sfz p cresc. grad. stacc.

f 3

232 233 234 235 236 237 238

S. *f sfz sfz sfz ff*

A. *f sfz sfz ff*

T. *f sfz sfz ff*

B. *f sfz ff (ff)*

239 240 241 242 243 244 245

S. *240*

A. *240*

T. *240*

B. *240*

246 247 248 249 250

S. *sim.*

A. *sim.*

T. *sim.*

B. *sim.*

250

24

251 252 253 254 255 256 257 (no trill) 258 259 **260**

S. *tr* *ff* breathe ad lib.

A. *tr* *ff* breathe ad lib.

T. *tr* *ff* (no trill)

B. *tr* *ff*

261 262 263 264 265 *sim.* 266 267 268 269 **270** 271 272 273

S. (no breath) (no breath)

A. *tr* (no breath) (no breath)

T. *tr* (no breath) (no breath)

B. *sim.*

274 275 276 277 278

S.

A.

T. *sim.*

B.

279 **280** holding back quite a bit... suddenly in tempo 283

S. *ff*

A. *ff*

T. *ff*

B. *ff*

284 285 286 287 288 *ffp cresc. grad.*

S. *ffp*

A. *ffp*

T. *ffp*

B. *ffp*

290 291 slowing gradually 292 293 294 295 296 297 298 *ffp cresc.*

S. *ff*

A. *ff*

T. *ff*

B. *ff*