DAVID MASLANKA

Recitation Book

FOR
SAXOPHONE QUARTET

MASLANKA PRESS

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Recitation Book

for Saxophone Quartet
(2006)

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7 *Ecco moriro dunque* (Look! My Death is Near!) - Gesualdo di Venosa, 1596 (1'30")

8 Meditation on the Gregorian Chant "O Salutaris Hostia" (O Salvation's Victim) (4')

10 Fanfare/Variations on the chorale melody "*Durch Adams Fall*" (Through Adam's fall) (10')

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 composition 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

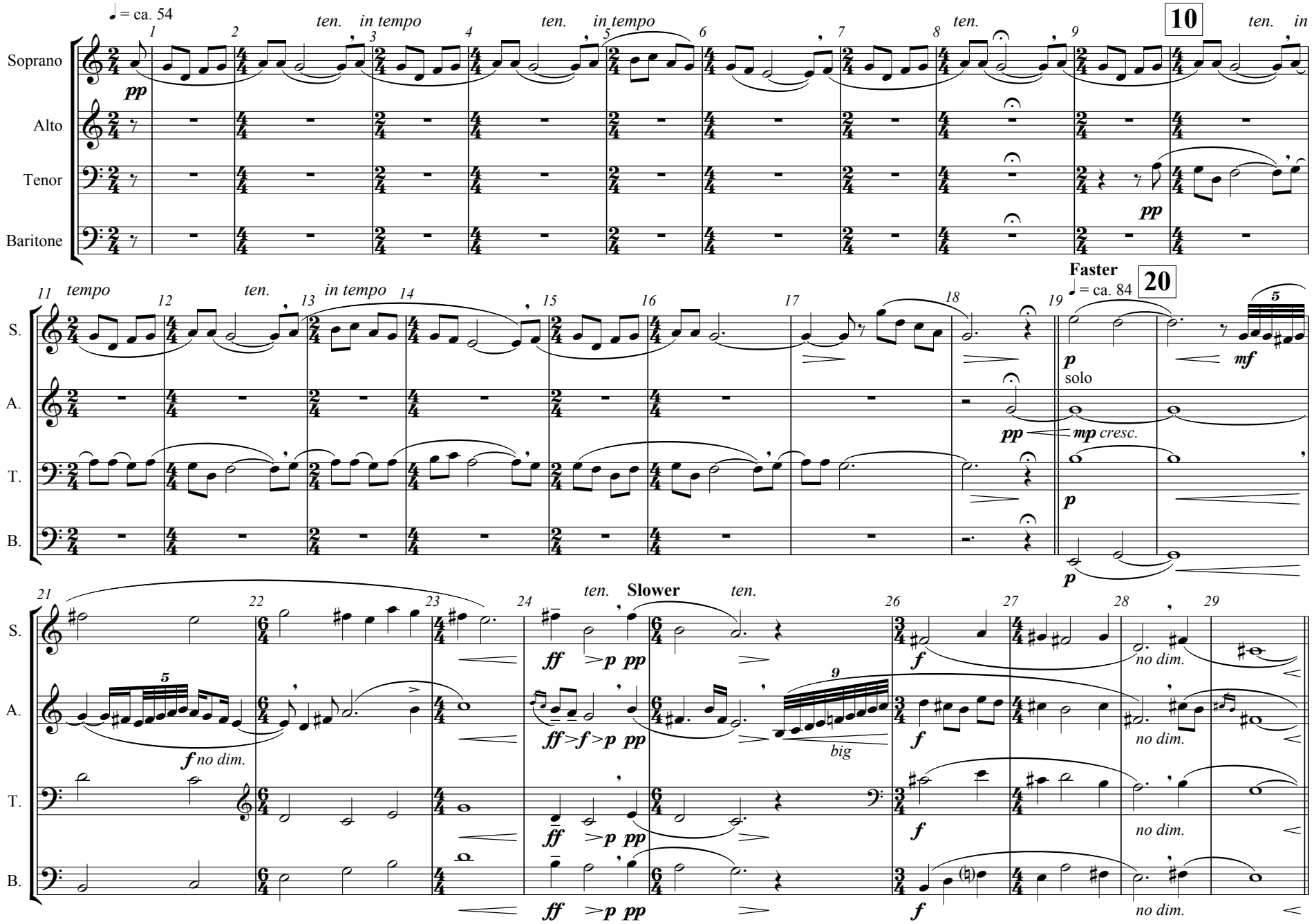
Recitation Book

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)



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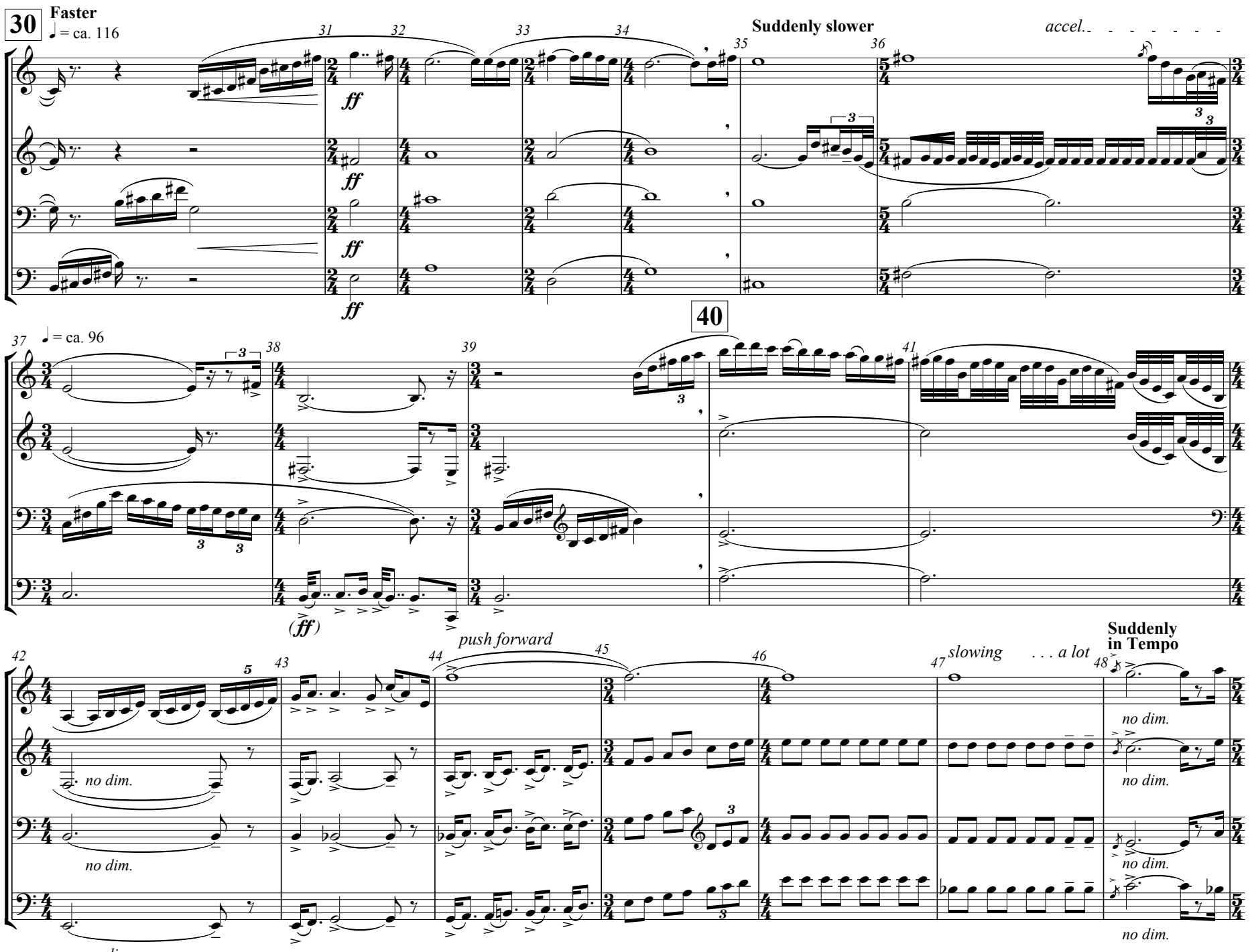
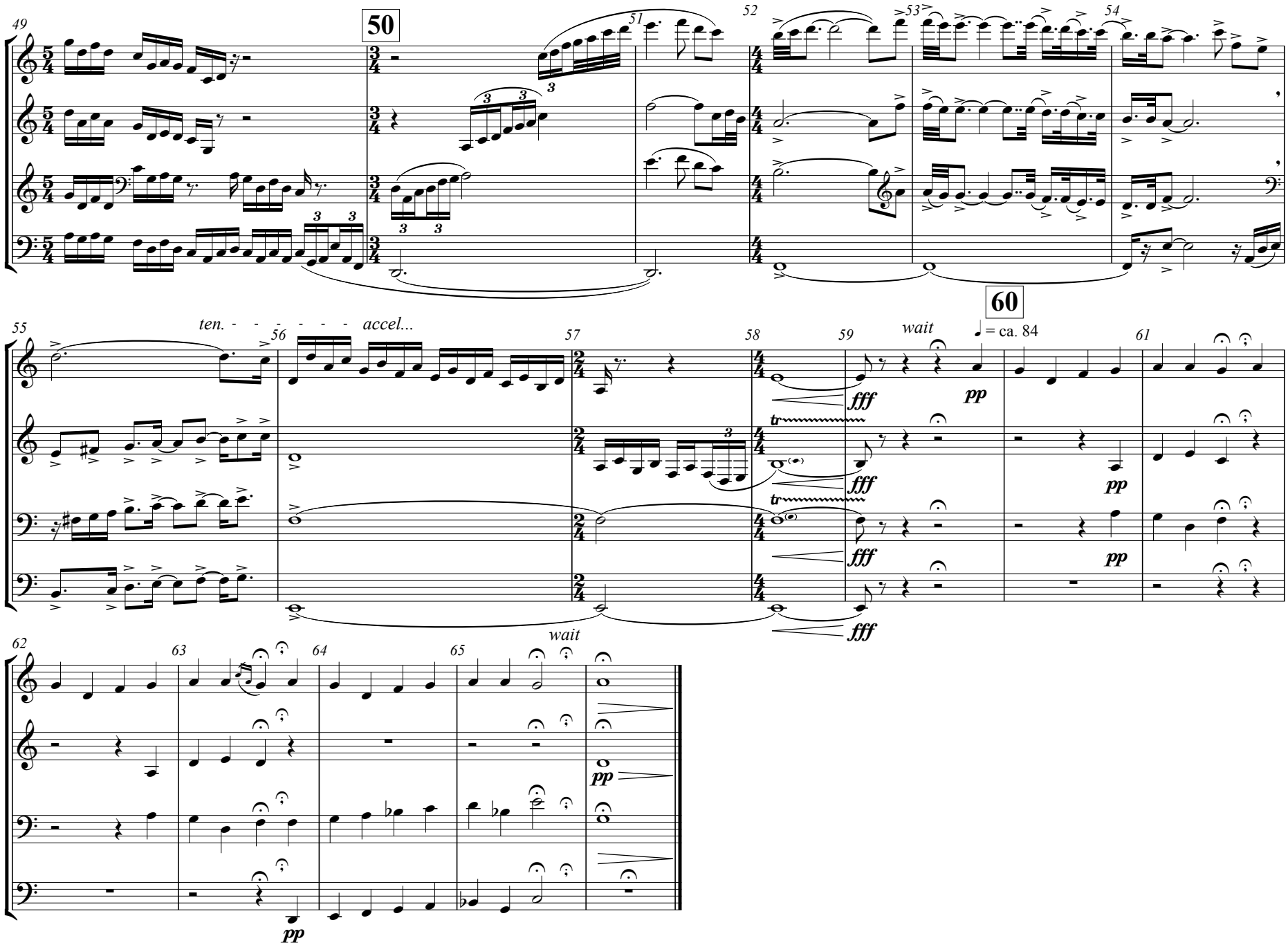
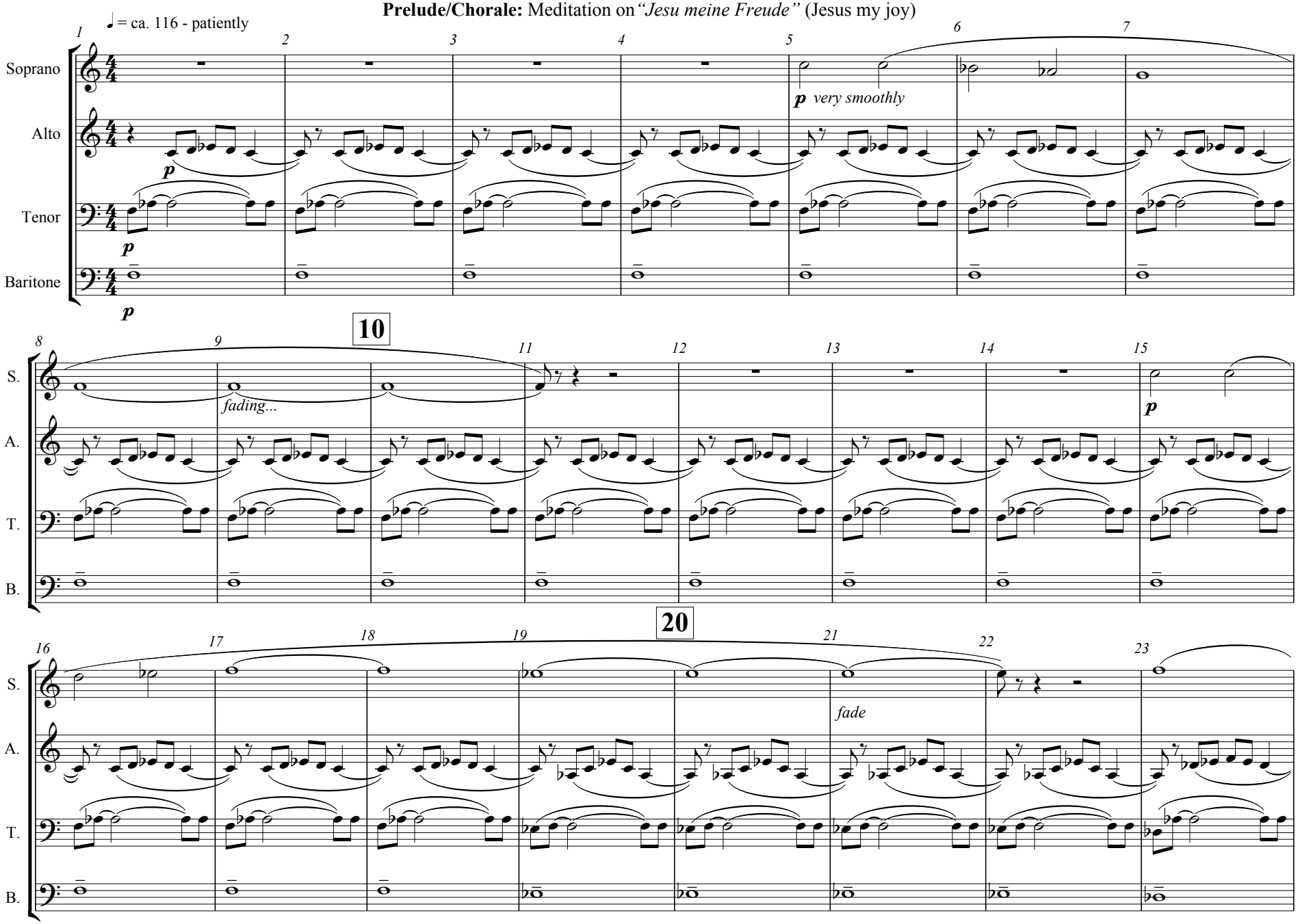


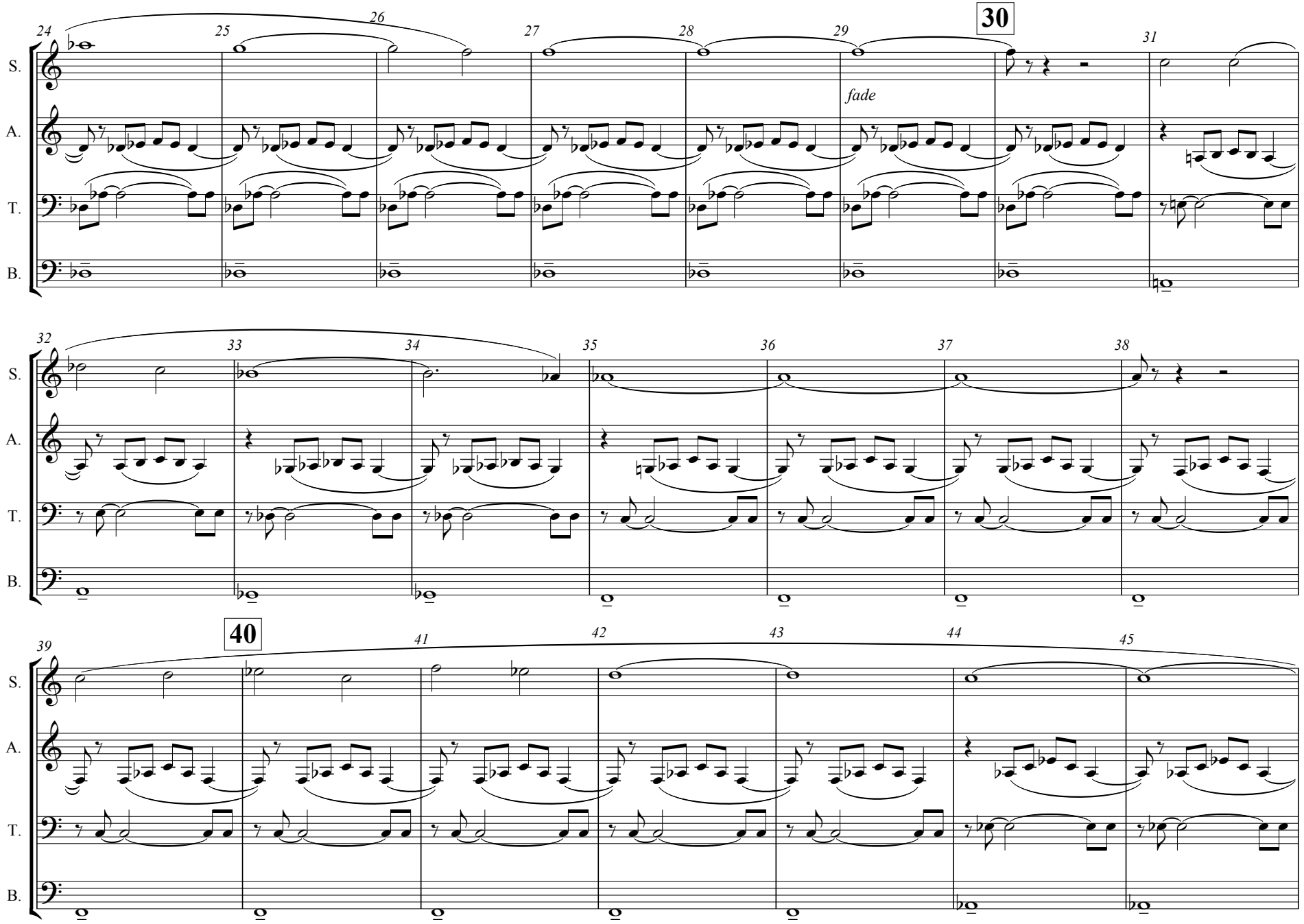
Broken Heart: Meditation on the chorale melody *"Der du bist drei in Einigkeit"* (You who are three in one)

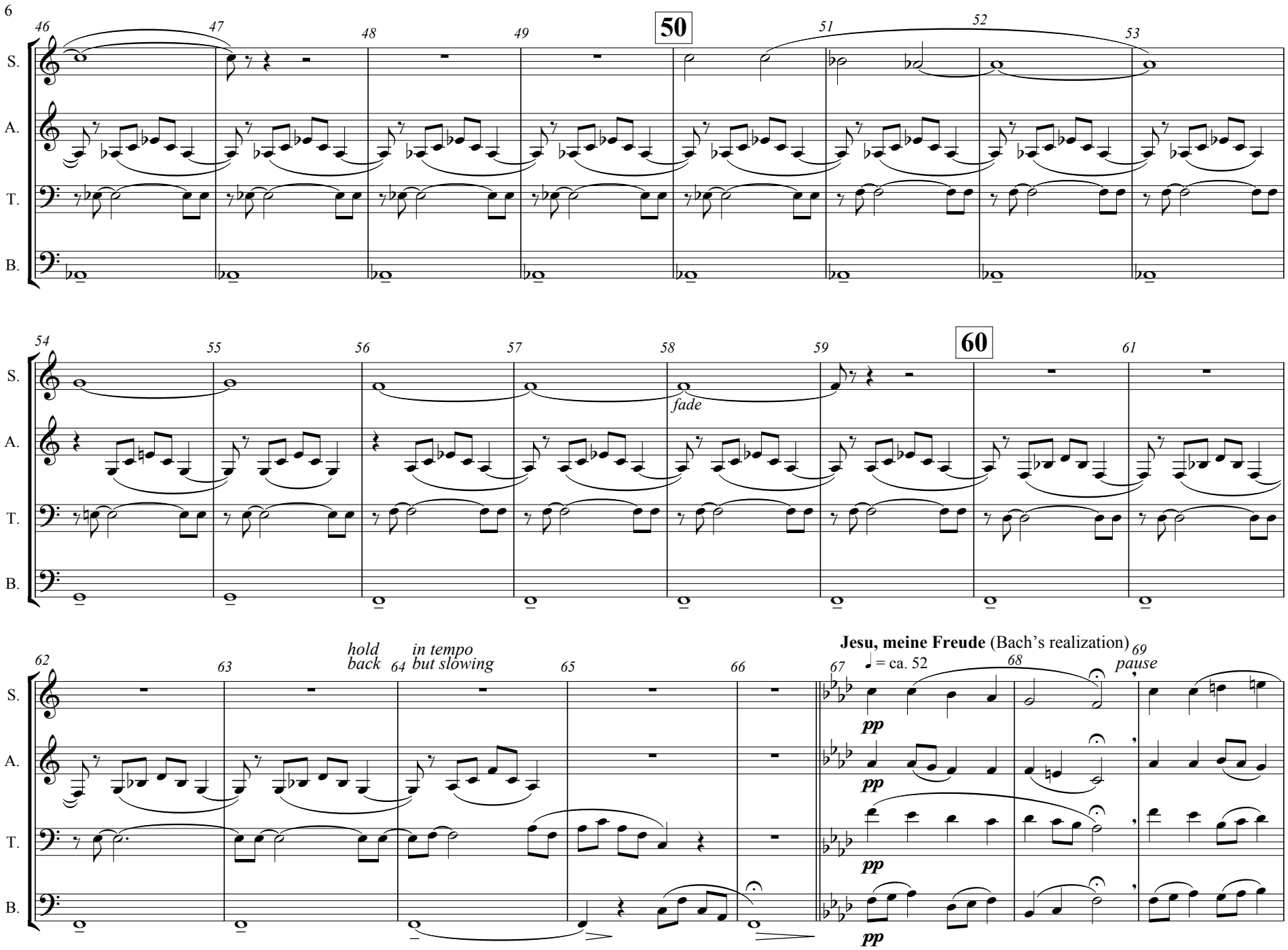


Broken Heart: Meditation on the chorale melody *"Der du bist drei in Einigkeit"* (You who are three in one)

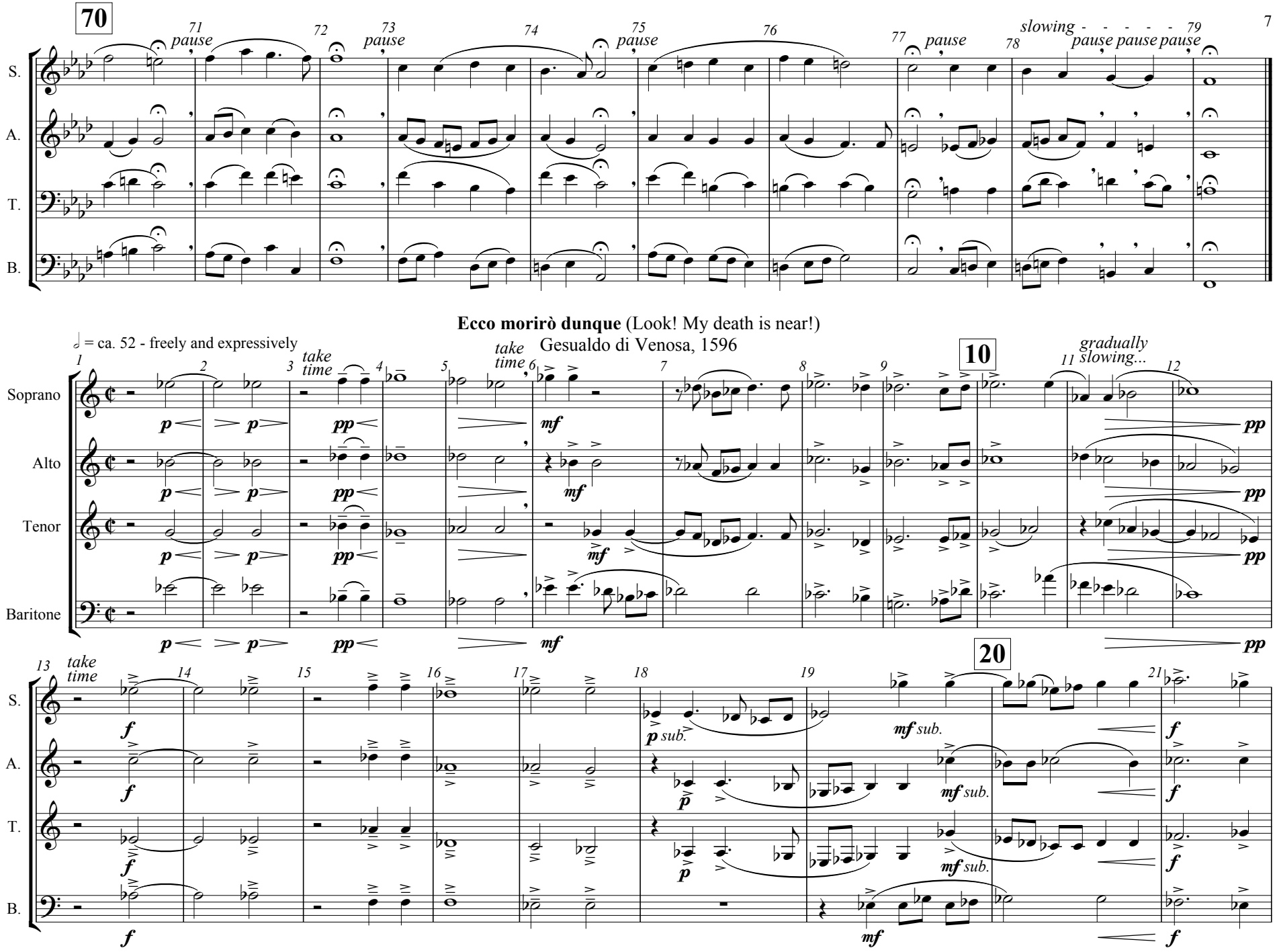
Prelude/Chorale: Meditation on *"Jesu meine Freude"* (Jesus my joy)




30
40
fade
S.
A.
T.
B.

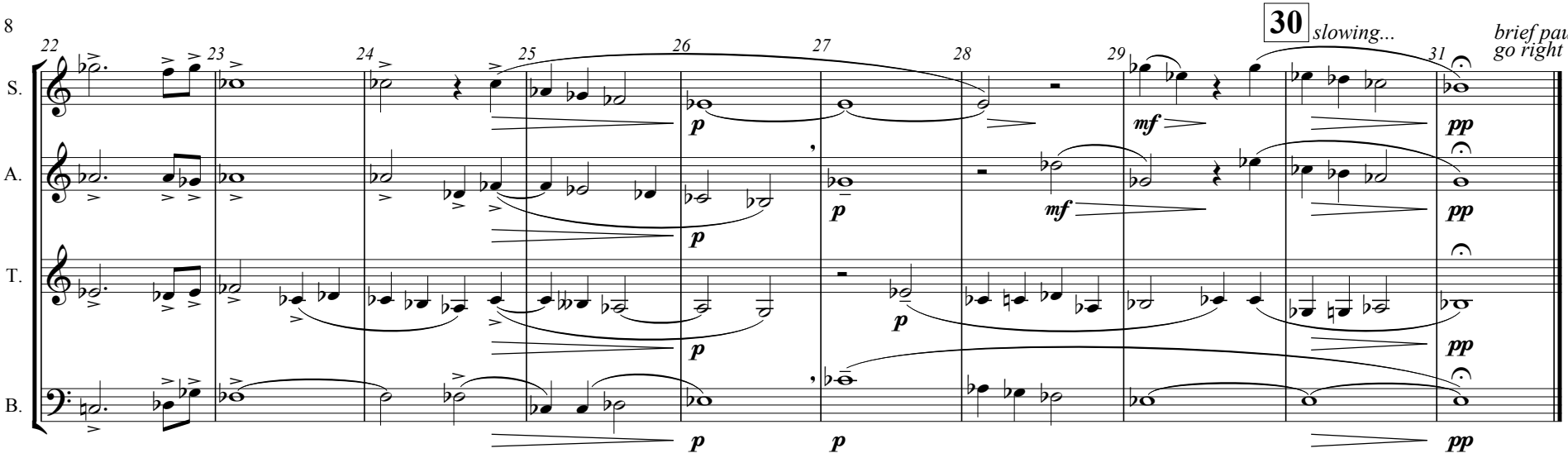


Prelude/Chorale: Meditation on *"Jesu meine Freude"* (Jesus my joy)

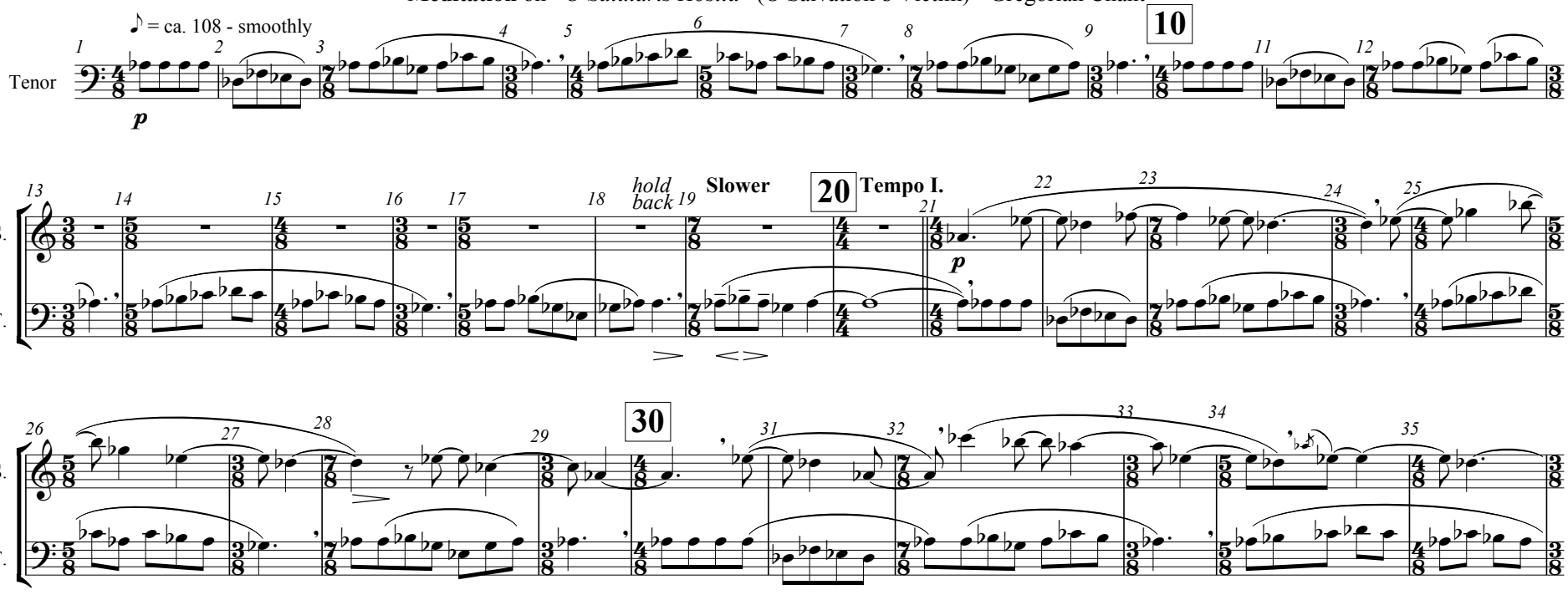


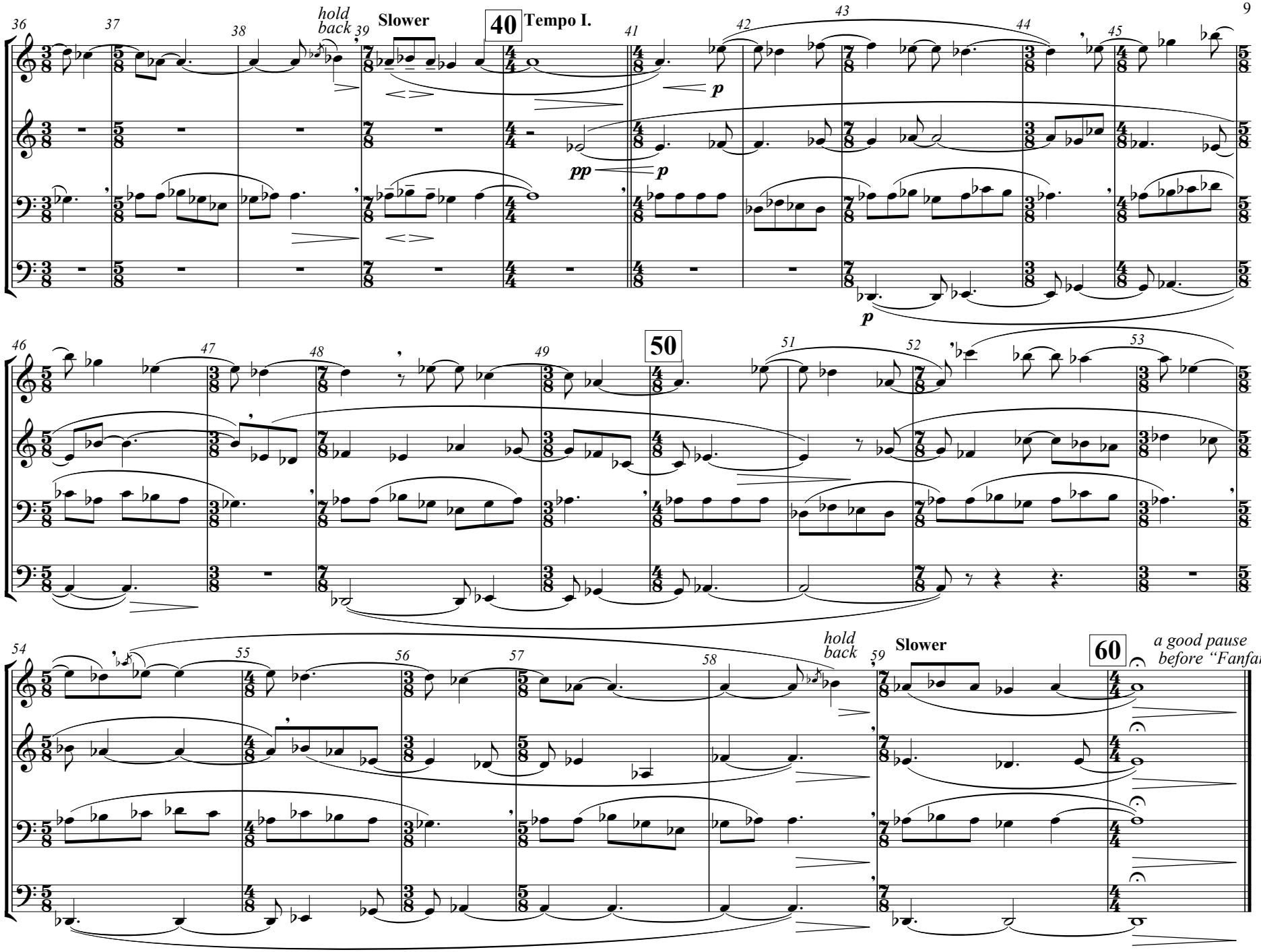
Ecco morirò dunque (Look! My death is near!)

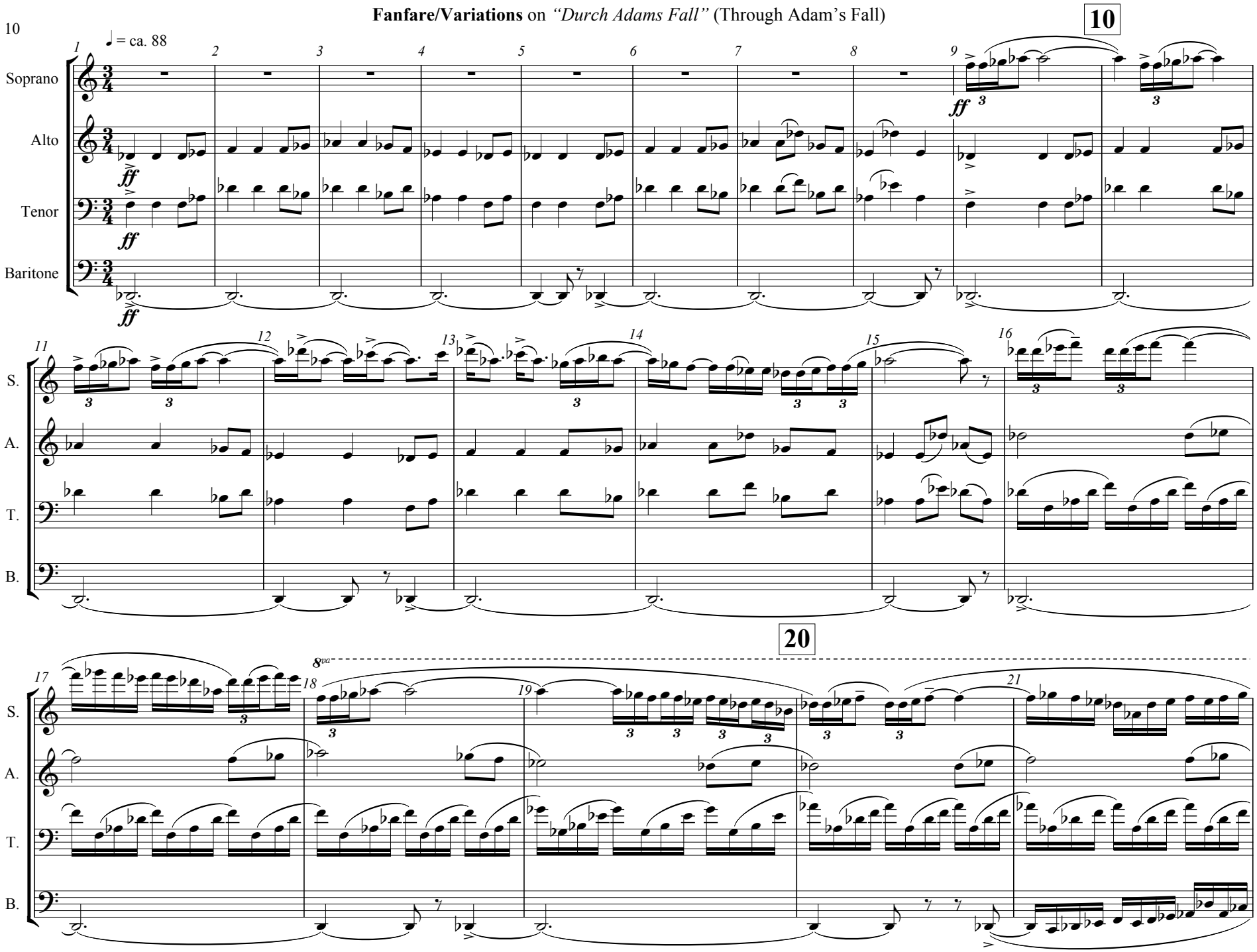
Gesualdo di Venosa, 1596

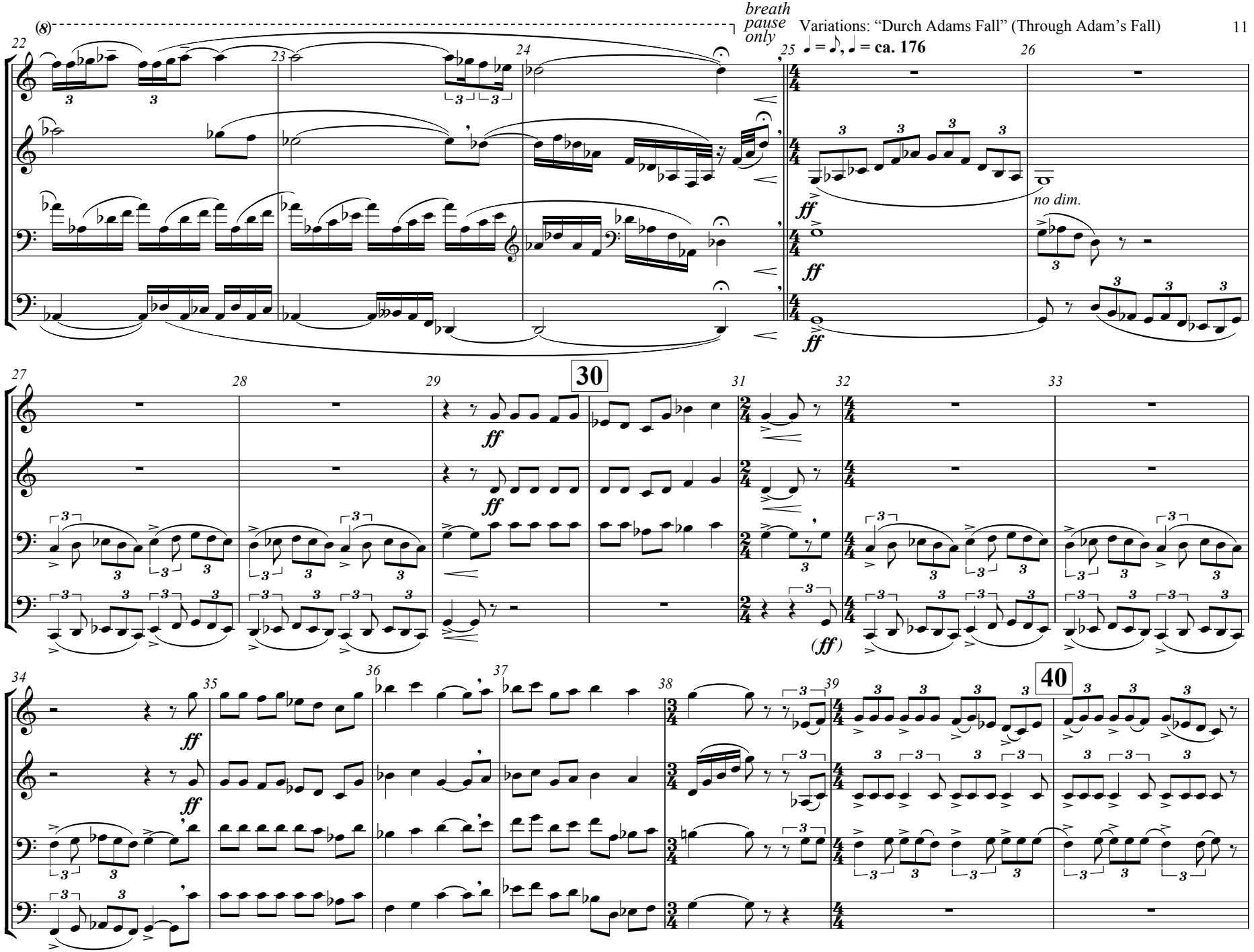


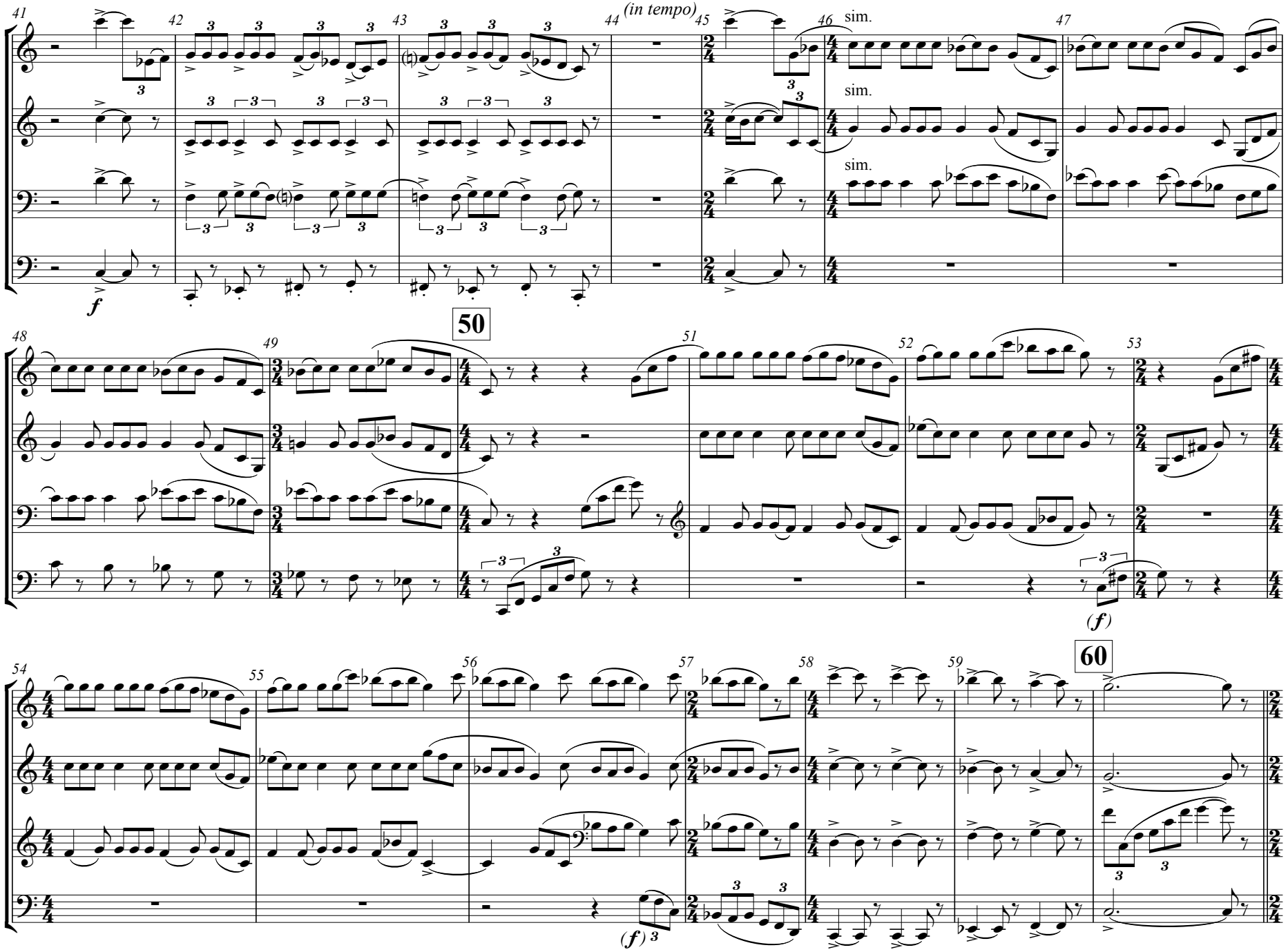
Meditation on *"O Salutaris Hostia"* (O Salvation's Victim) - Gregorian Chant

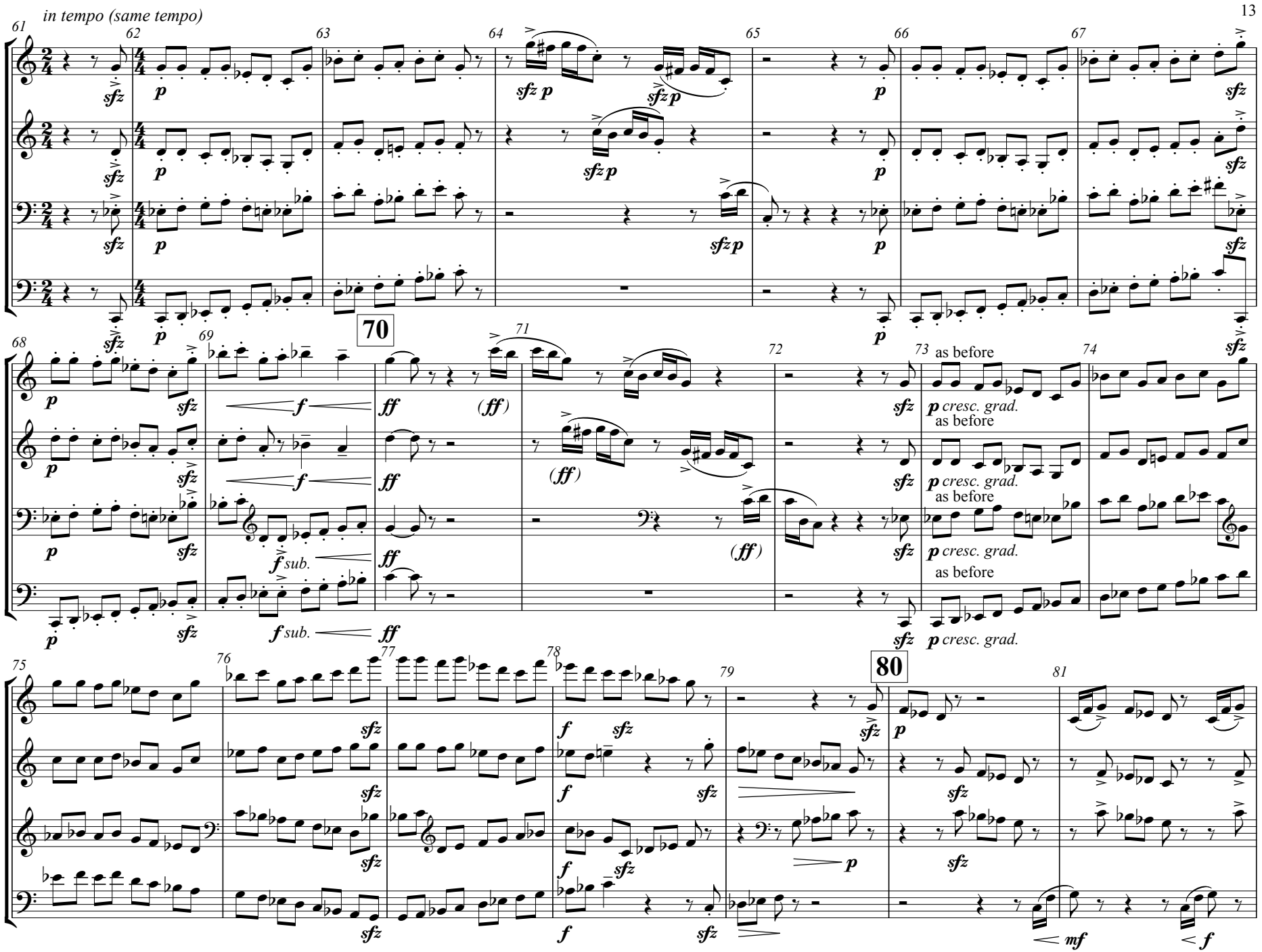


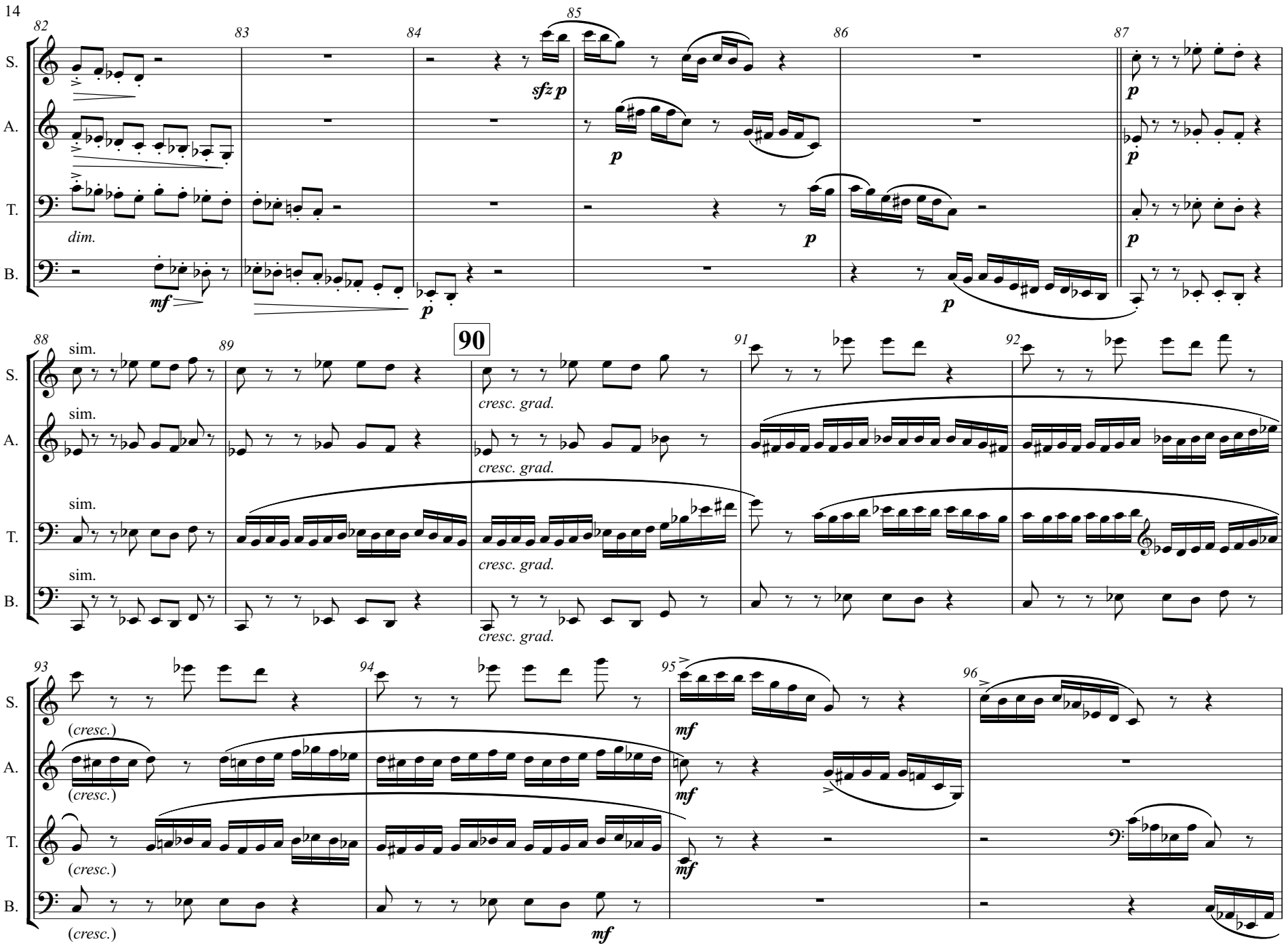

36
37
38
hold back
39
Slower
40
Tempo I.
41
42
43
44
45
S.
A.
T.
B.
p
pp
p
p
46
47
48
49
50
51
52
53
54
55
56
57
58
hold back
59
Slower
60
a good pause before "Fanfare"

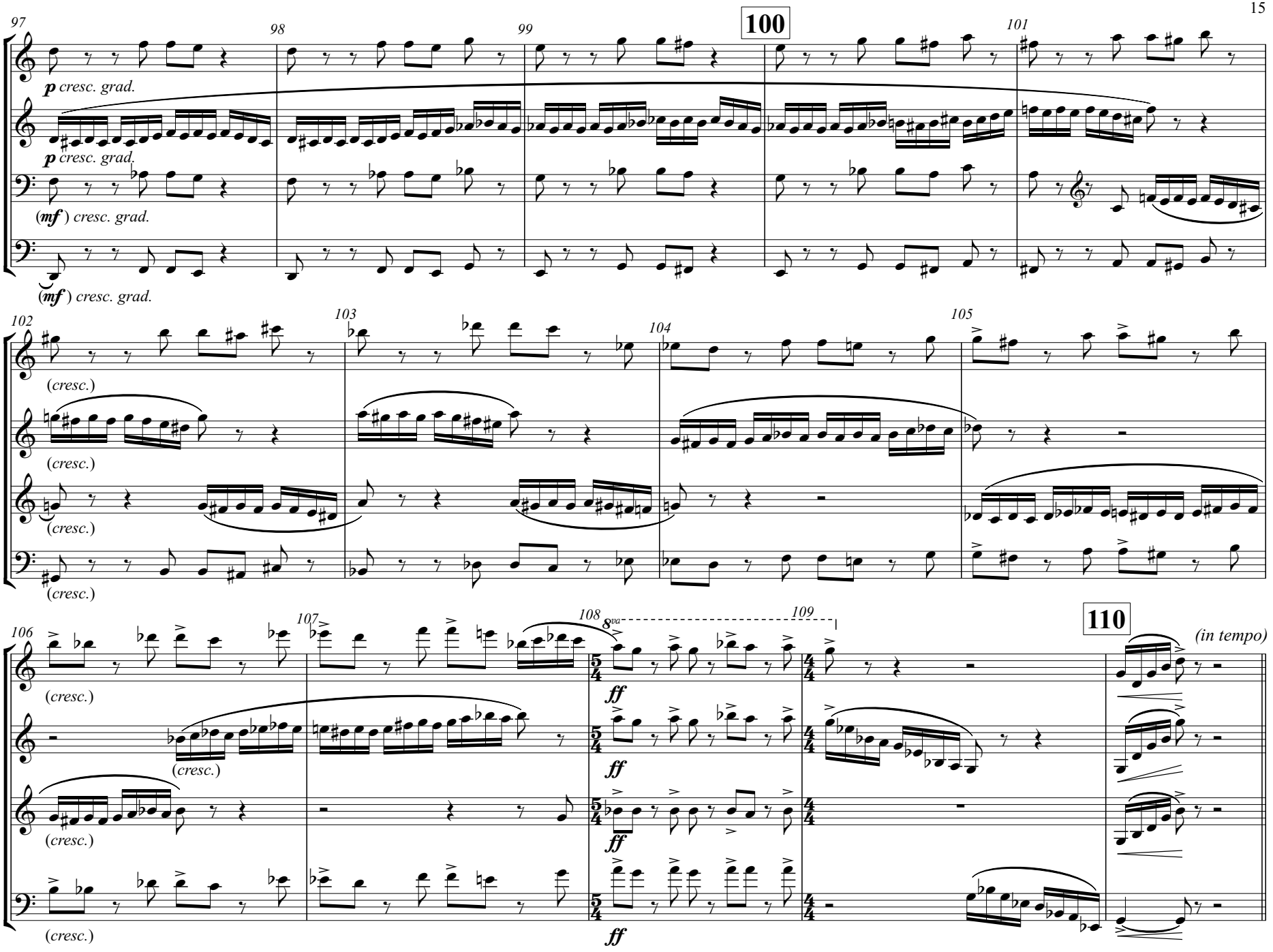

10
20
♩ = ca. 88
Soprano
Alto
Tenor
Baritone
S.
A.
T.
B.
ff
8va

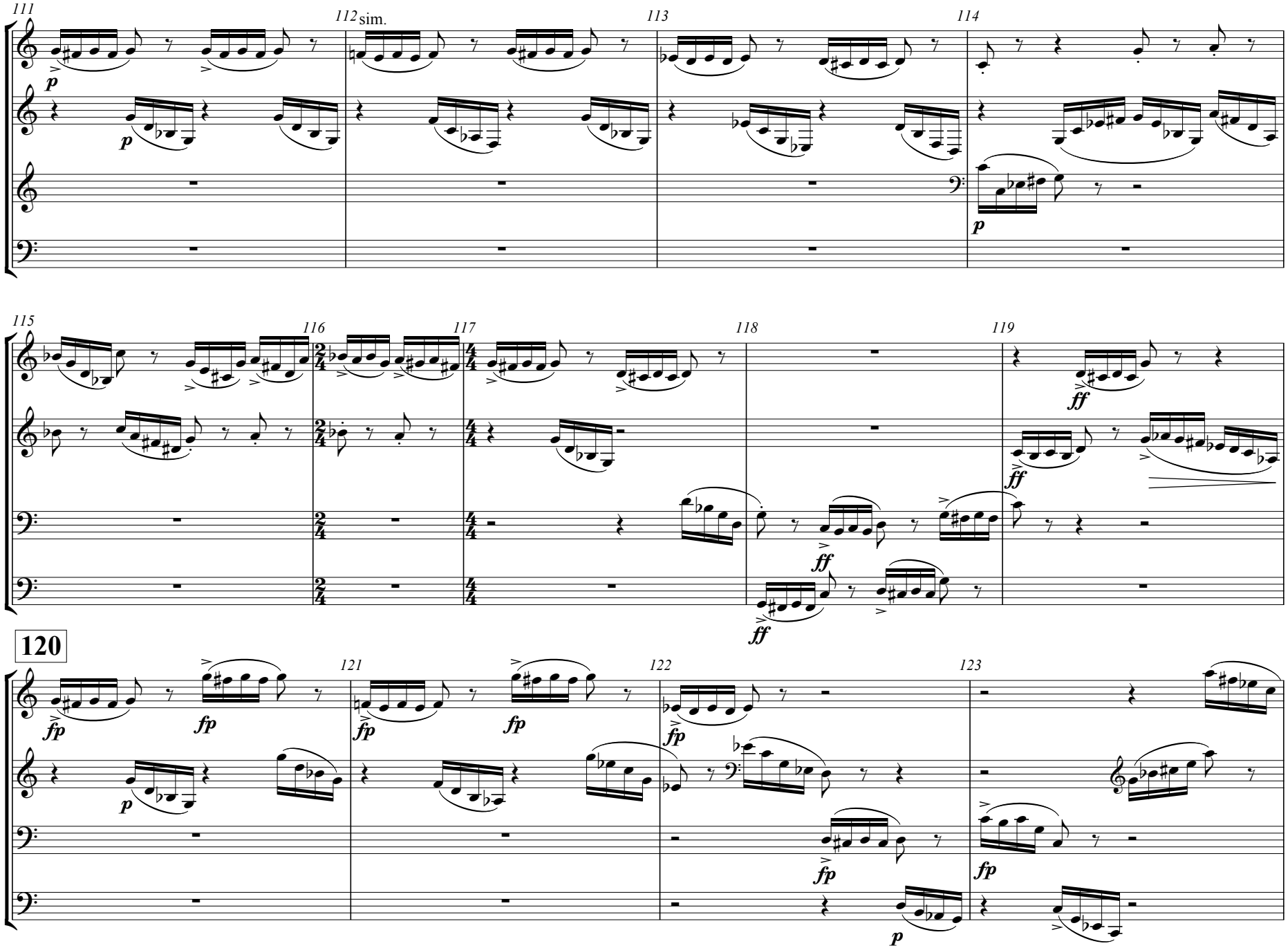

(8)
breath pause only
♩ = ♪, ♩ = ca. 176
22
23
24
25
26
S.
A.
T.
B.
ff
no dim.
27
28
29
30
31
32
33
(ff)
34
35
36
37
38
39
40

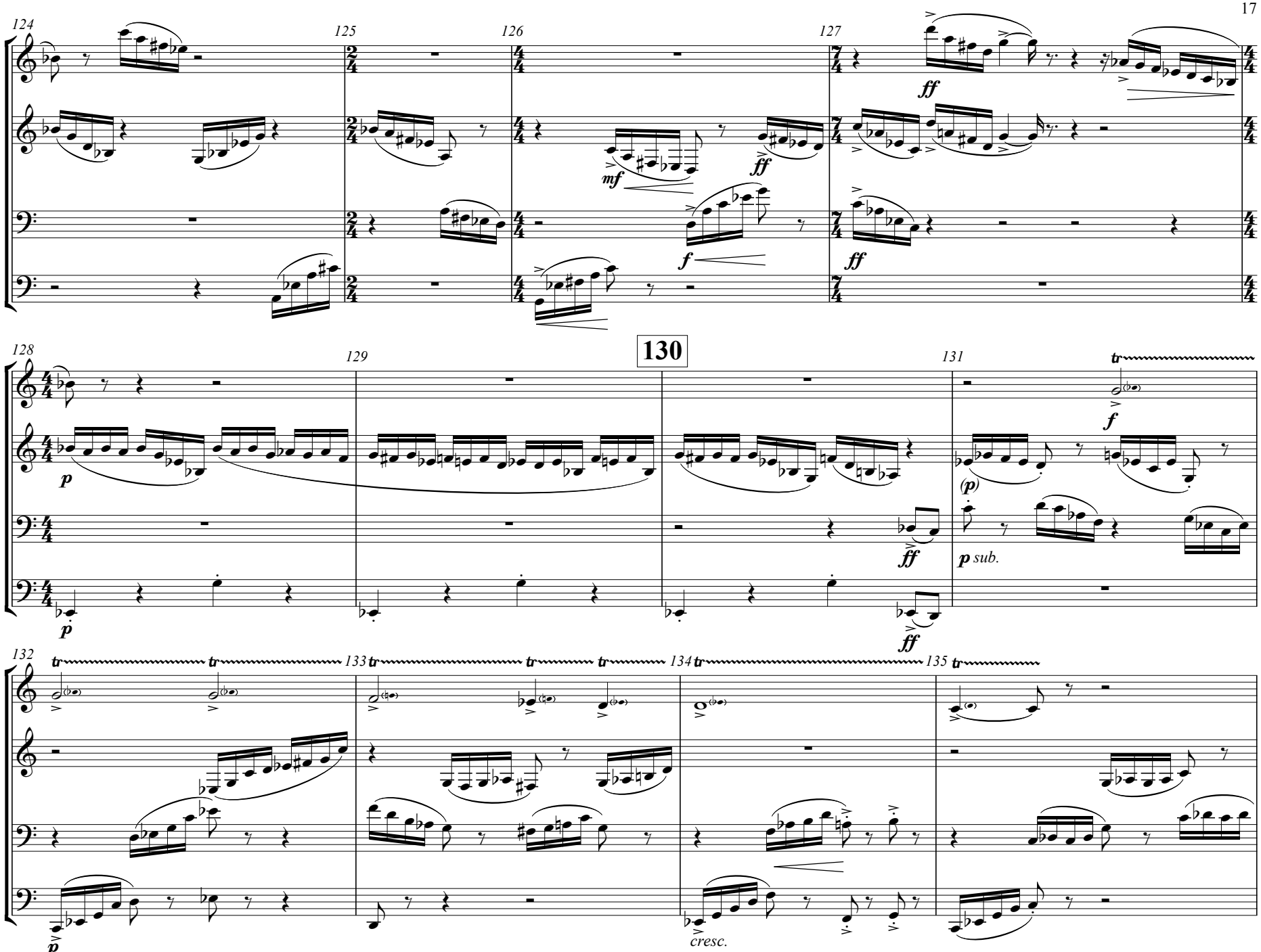

41
42
43
44
(in tempo)
45
46
sim.
47
S.
A.
T.
B.
f
50
48
49
51
52
53
(f)
54
55
56
57
58
59
60
(f)

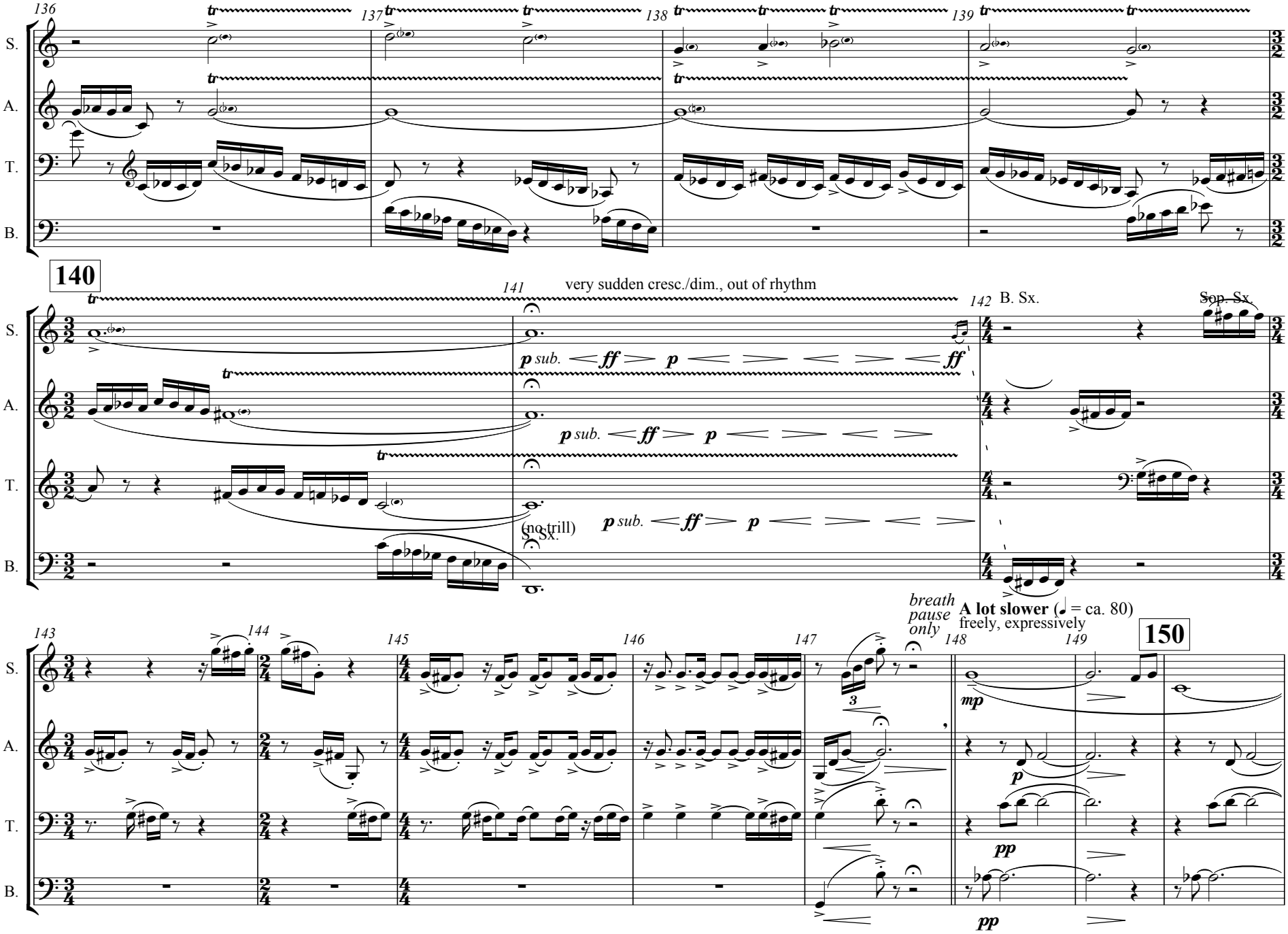

in tempo (same tempo)
61
62
63
64
65
66
67
S.
A.
T.
B.
70
68
69
71
72
73
as before
74
80
75
76
77
78
79
81

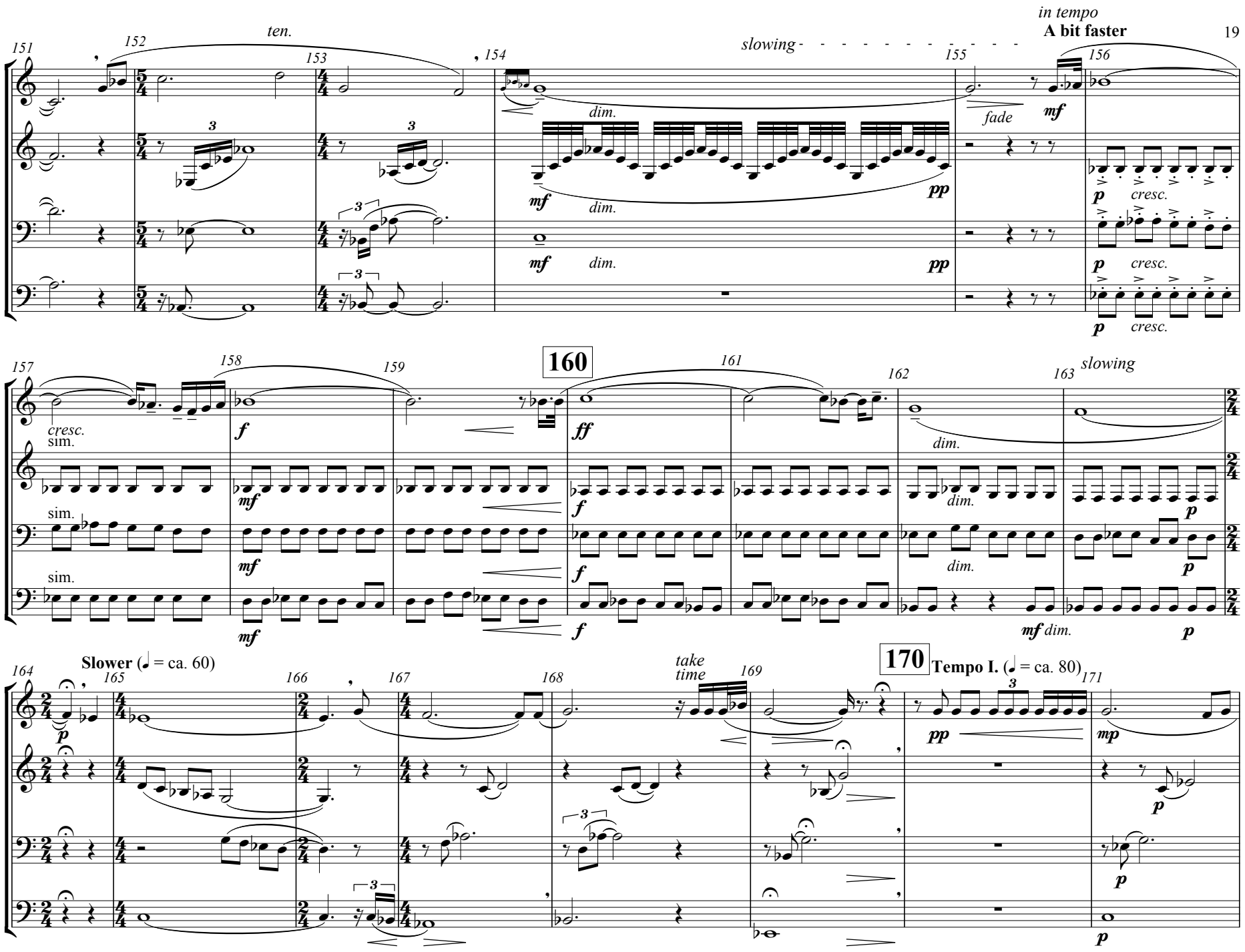

82
83
84
85
86
87
S.
A.
T.
B.
dim.
mf
p
sfz p
88
89
90
91
92
sim.
cresc. grad.
93
94
95
96
(cresc.)
mf

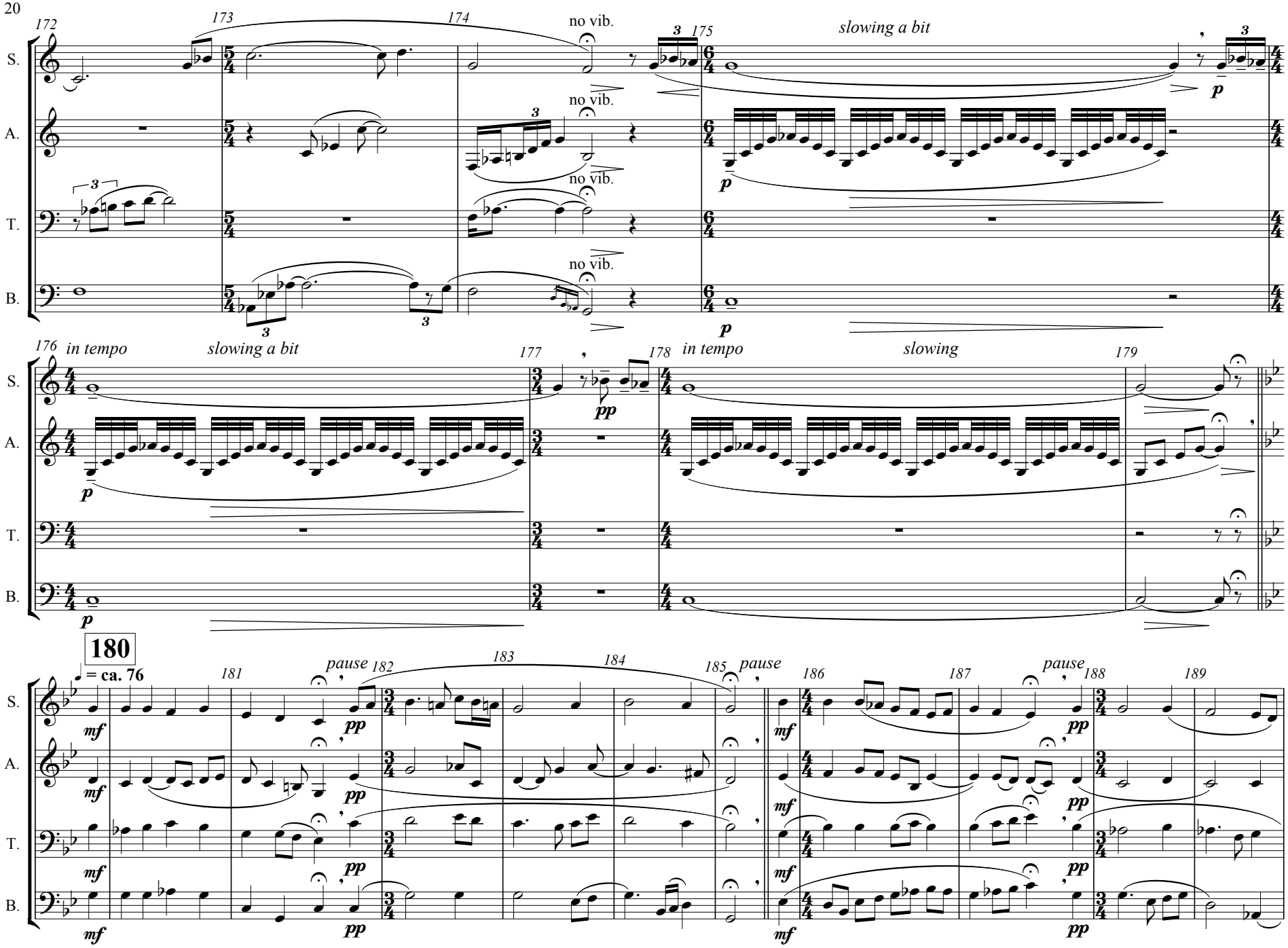

97
98
99
100
101
S.
A.
T.
B.
p cresc. grad.
p cresc. grad.
(mf) cresc. grad.
(mf) cresc. grad.
102
103
104
105
(cresc.)
106
107
108
109
110
8va
(in tempo)
ff

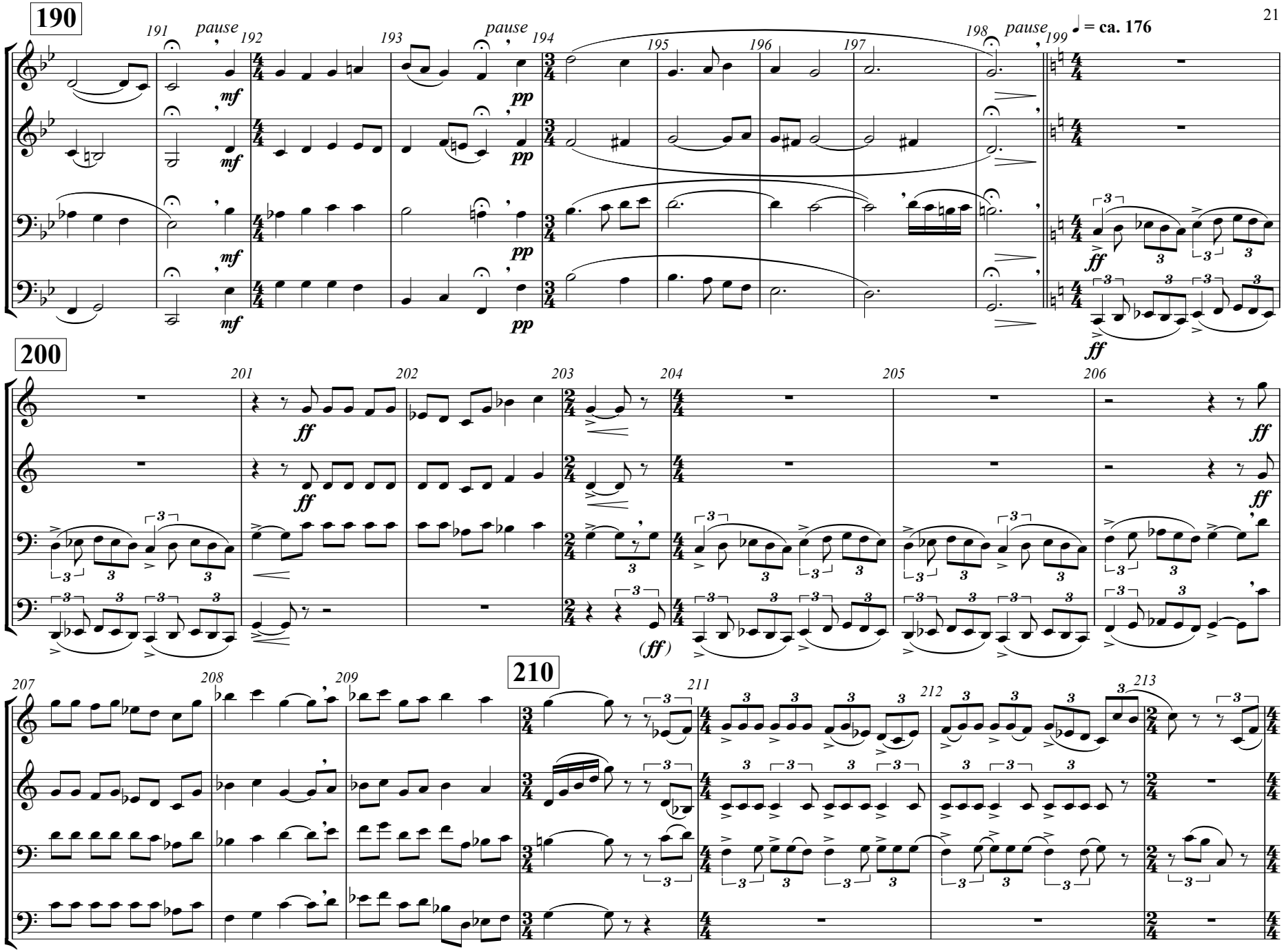

111
112 sim.
113
114
115
116
117
118
119
120
121
122
123
S.
A.
T.
B.
p
ff
fp

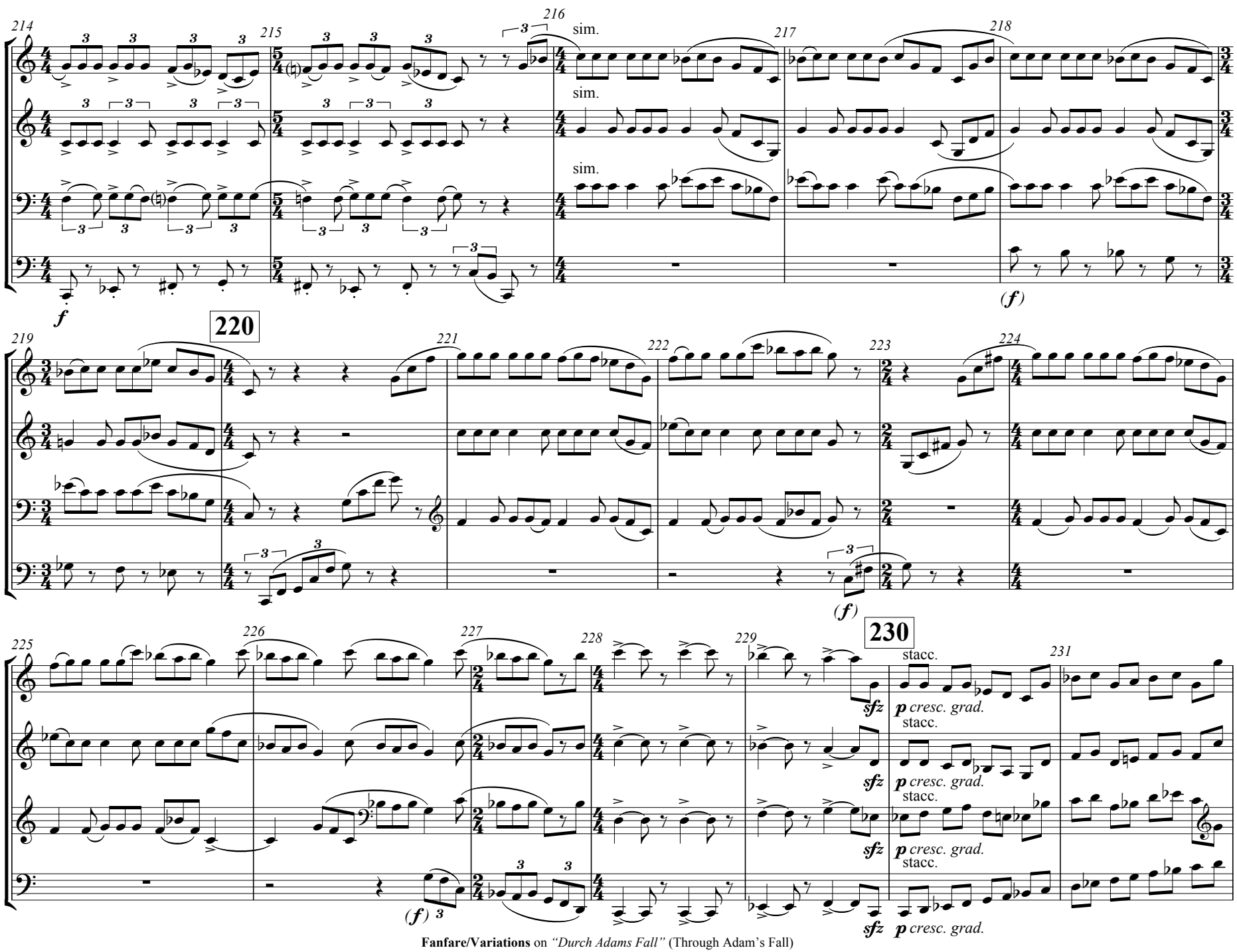

124
125
126
127
S.
A.
T.
B.
mf
ff
f
130
128
129
131
p
(p)
p sub.
132
133
134
135
tr
cresc.

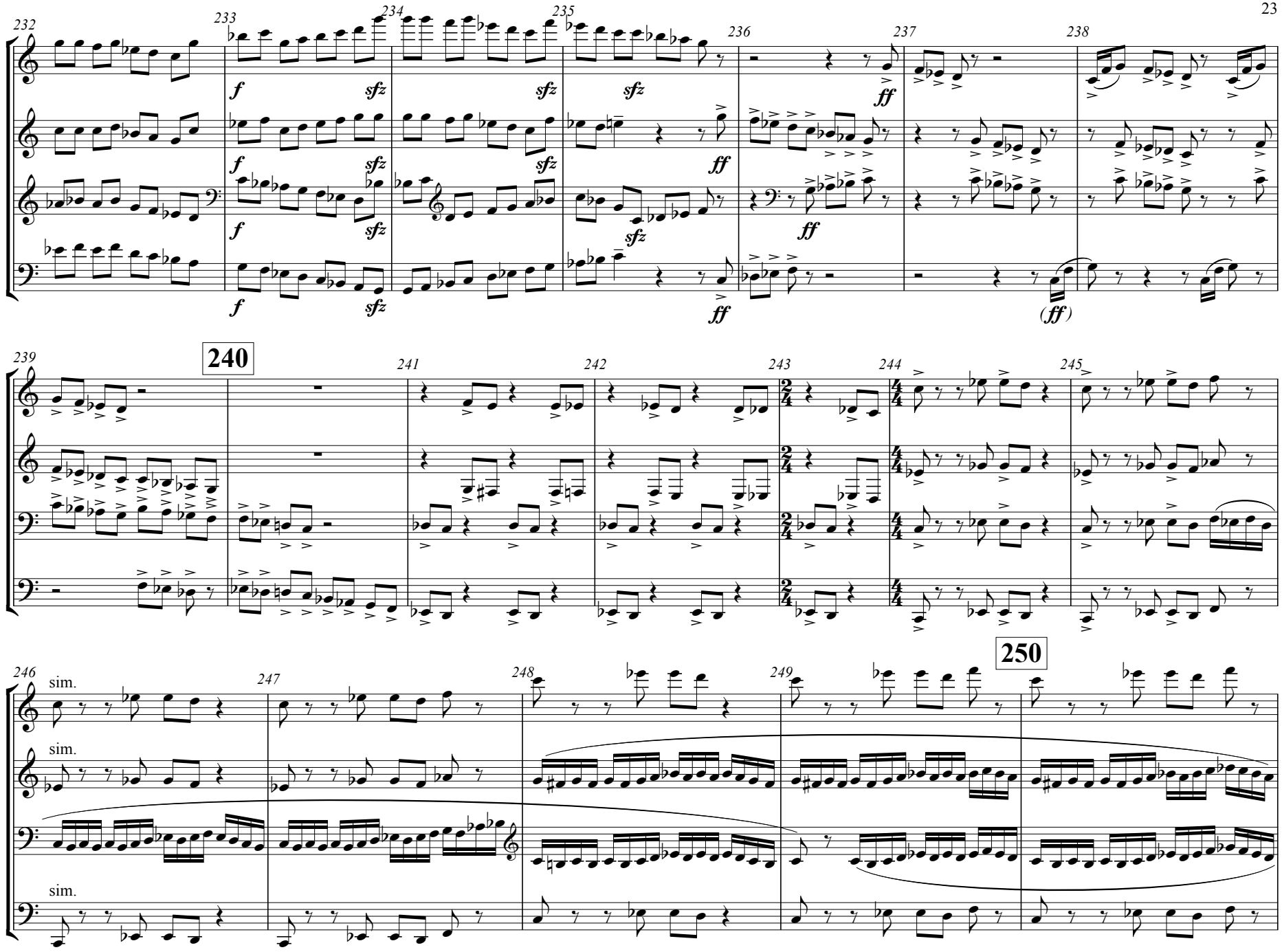

136
137
138
139
S.
A.
T.
B.
140
141
very sudden cresc./dim., out of rhythm
142
B. Sx.
Sop. Sx.
p sub. ff p ff
p sub. ff p
(no trill)
S. Sx.
p sub. ff p
breath pause only
A lot slower (♩ = ca. 80)
freely, expressively
143
144
145
146
147
148
149
150
mp
p
pp
pp

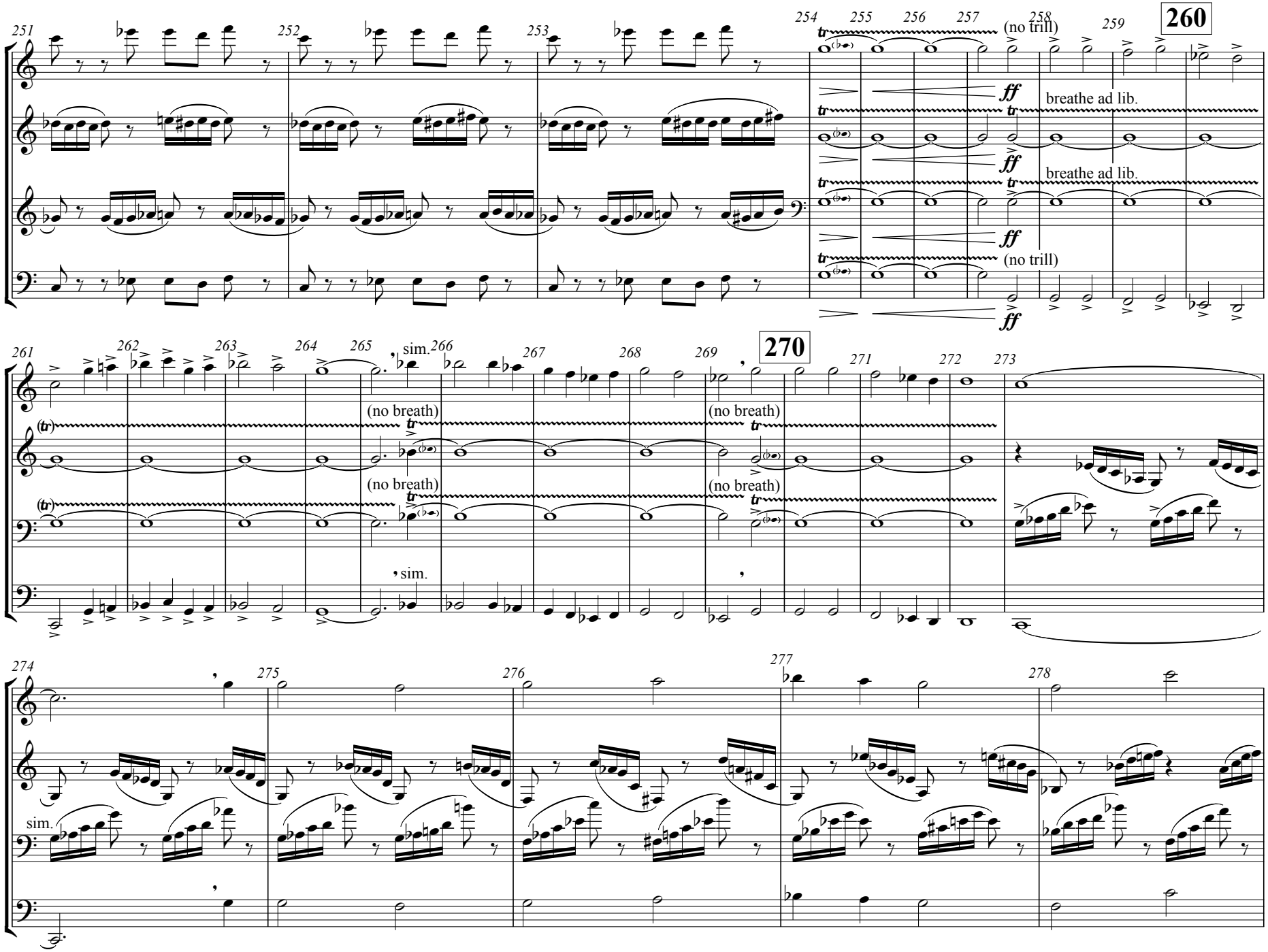

ten.
slowing
in tempo
A bit faster
dim.
fade
cresc.
sim.
160
slowing
Slower (♩ = ca. 60)
take time
170
Tempo I. (♩ = ca. 80)
S.
A.
T.
B.

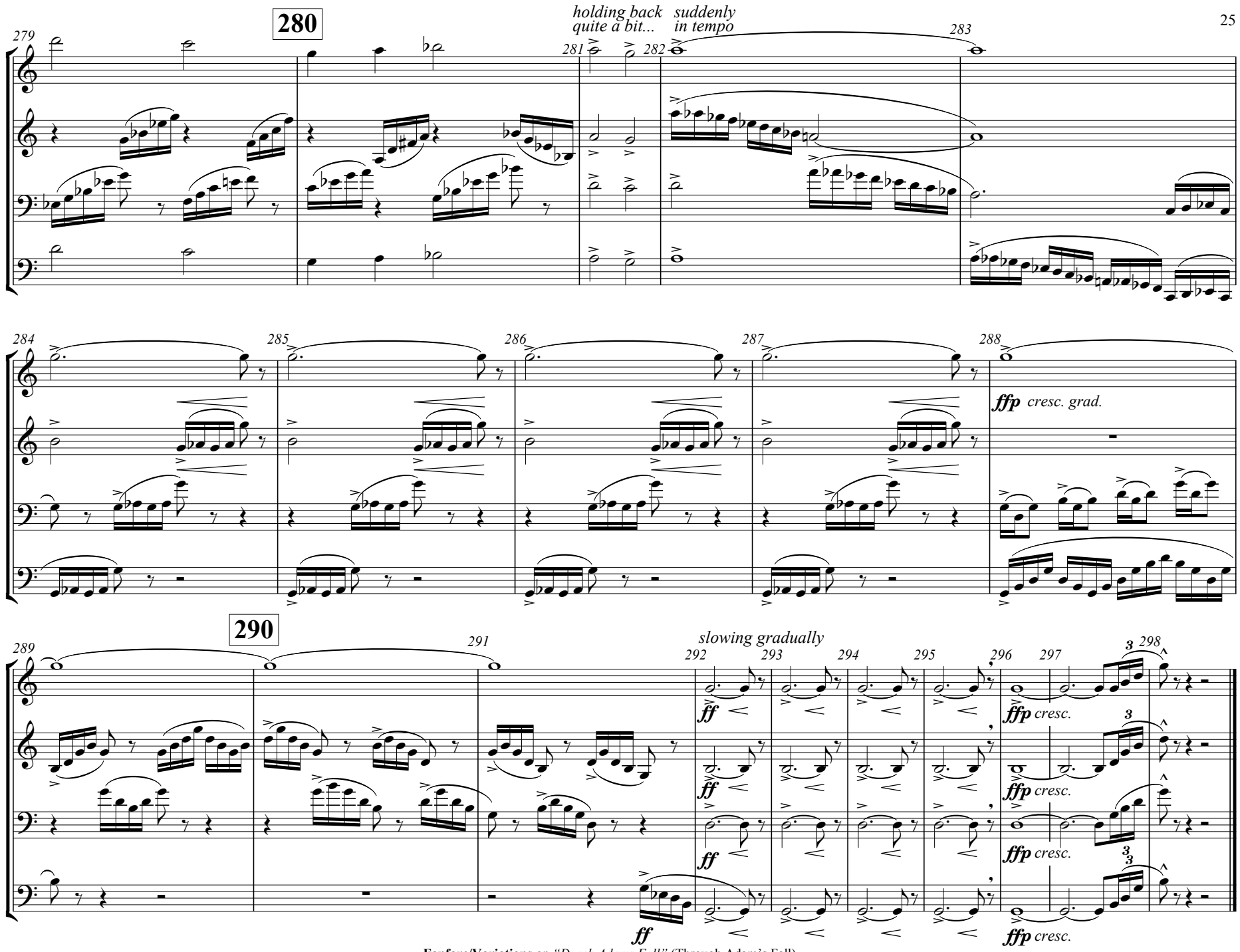

172
173
174
175
176
177
178
179
180
181
182
183
184
185
186
187
188
189
S.
A.
T.
B.
no vib.
slowing a bit
in tempo
slowing
pause
= ca. 76
p
pp
mf


190
200
210
S.
A.
T.
B.
pause
mf
pp
ff
(ff)
♩ = ca. 176


214
215
216
217
218
sim.
sim.
sim.
S.
A.
T.
B.
f
(f)
220
219
221
222
223
224
(f)
225
226
227
228
229
230
231
stacc.
sfz
p cresc. grad.
(f) 3


232
233
234
235
236
237
238
S.
A.
T.
B.
f
sfz
ff
(ff)
239
240
241
242
243
244
245
246
247
248
249
250
sim.


260
270
S.
A.
T.
B.
(no trill)
breathe ad lib.
(no breath)
sim.
ff


280
holding back quite a bit...
suddenly in tempo
279
281
282
283
S.
A.
T.
B.
284
285
286
287
288
ffp cresc. grad.
290
289
291
slowing gradually
292
293
294
295
296
297
298
ff
ffp cresc.