DAVID MASLANKA

Remember Me

MUSIC FOR
CELLO & NINETEEN PLAYERS
REMEMBER ME
Music for Cello & Nineteen Players
Remember Me
MUSIC FOR
CELLO &
NINETEEN PLAYERS
Remember Me was commissioned by a consortium organized by Frederick Speck of the University of Louisville. The members of the consortium are as follows:

Arkansas State University · Timothy Oliver · In honor of Dr. Neale Bartee
Eastern Kentucky University · David Clemmer
Georgia Southern University · Robert Dunham
Illinois State University · Daniel Belongia & Adriana La Rosa Ransom, cello
Kansas State University · Frank Tracz
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University of Central Oklahoma · Brian Lamb & Tess Remy-Schumacher, cello
University of Louisville · Frederick Speck & Paul York, cello
University of Miami · Gary Green
University of Southern Mississippi · Catherine Rand
Valdosta State University · Joe H. Brashier & Steven Taylor, cello
We see history as over and done with; nothing can be done about it, so just let it go. Yet certain events hang there – Hiroshima, the Holocaust, exterminations the world over – that are not finished, and will not be put aside.

In our family relationships, when a parent or other significant person dies, we think, well, that’s the end, further relationship is not possible. But that is not the case. The death is often the beginning of understanding, of softening, loosening, and a realization of love beyond the tangle of personal issues. In finding rest we give rest to the departed.

The journey of transforming personal pain is the journey of transforming the pain of the world. For many years I have experienced an urgent desire to understand the roots of violence. I have read extensively on war – the American Revolution, the Civil War (Lincoln, slavery, and the echoes that continue to the present day), the wars of the 20th century, especially World War II and the Holocaust. Confronted with the deaths of five million Jews we don’t know what to do. Confronted with a single death we can open in compassion and sorrow. I have recently read The Rise and Fall of the Third Reich by William L. Shirer. On page 961 begins the description of a “comparatively minor” mass execution. At the Nuremberg trials a sworn affidavit was read from a witness to the execution at Dubno in the Ukraine of the town’s 5,000 Jews:

…My foreman and I went directly to the pits. I heard rifle shots in quick succession from behind one of the earth mounds. The people who had got off the trucks – men, women and children of all ages – had to undress upon the order of an S.S. man, who carried a riding or dog whip. They had to put down their clothes at fixed places, sorted according to shoes, top clothing and underclothing. I saw a heap of shoes of about 800 to 1,000 pairs, great piles of under-linen and clothing.

Without screaming or weeping these people undressed, stood around in family groups, kissed each other, said farewells and waited for a sign from another S.S. man, who stood near the pit, also with a whip in his hand. During the fifteen minutes that I stood near the pit I heard no complaint or plea for mercy…

An old woman with snow-white hair was holding a one-year-old child in her arms and singing to it and tickling it. The child was cooing with delight. The parents were looking on with tears in their eyes. The father was holding the hand of a boy of about ten years old and speaking to him softly; the boy was fighting his tears. The father pointed to the sky, stroked his head and seemed to explain something to him.

At that moment the S.S. man at the pit shouted something to his comrade. The latter counted off about twenty persons and instructed them to go behind the earth mound… I walked around the mound and found myself confronted by a tremendous grave. People were wedged together and lying on top of each other so that only their heads were visible. Nearly all had blood running over their shoulders from their heads… I looked for the man who did the shooting. He was an S.S. man who sat at the edge of the narrow end of the pit, his feet dangling into the pit. He had a tommy gun on his knees and was smoking a cigarette…

On reading this I was deeply drawn in, without knowing where I was going or why. I knew that something of this had to be spoken through me in musical sound. Musical vibration heals. There was the realization that this music was for the little child. The child’s life remembered in this way is that life redeemed; it is evil transformed; it is my own life transformed and redeemed.

(July 2013)

DAVID MASLANKA

Program Note
### Instrumentation

*Remember Me* is to be performed with one player on a part. This is a catalog of included parts.

<table>
<thead>
<tr>
<th>No.</th>
<th>Part Name</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Flute 1</td>
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<tr>
<td>2</td>
<td>Flute 2, dbl. Alto Flute</td>
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<tr>
<td>3</td>
<td>Oboe</td>
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<tr>
<td>4</td>
<td>Clarinet in B♭ 1</td>
</tr>
<tr>
<td>5</td>
<td>Clarinet in B♭ 2</td>
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<td>6</td>
<td>Bass Clarinet in B♭</td>
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<td>7</td>
<td>Alto Saxophone</td>
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<td>8</td>
<td>Bassoon</td>
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<td>9</td>
<td>Horn in F (st. mute)</td>
</tr>
<tr>
<td>10</td>
<td>Trumpet in B♭ 1 (st. mute)</td>
</tr>
<tr>
<td>11</td>
<td>Trumpet in B♭ 2 (st. mute)</td>
</tr>
<tr>
<td>12</td>
<td>Trombone 1 (st. mute)</td>
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<tr>
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<td>Double Bass</td>
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<td>14</td>
<td>Solo Violoncello</td>
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<tr>
<td>15</td>
<td>Harp</td>
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<td>Piano</td>
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<tr>
<td>17</td>
<td>Timpani</td>
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<tr>
<td>18</td>
<td>Percussion 1</td>
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<tr>
<td></td>
<td><em>Vibraphone</em></td>
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<tr>
<td>19</td>
<td>Percussion 2</td>
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<tr>
<td></td>
<td><em>Marimba</em></td>
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<tr>
<td>20</td>
<td>Percussion 3</td>
</tr>
<tr>
<td></td>
<td><em>Tenor Drum</em></td>
</tr>
<tr>
<td></td>
<td><em>Bass Drum</em></td>
</tr>
<tr>
<td></td>
<td><em>Lg. Suspended Cymbal</em></td>
</tr>
<tr>
<td></td>
<td><em>Tambourine</em></td>
</tr>
</tbody>
</table>

Piano Reduction
*(available separately)*

**Duration:** 17′
REMEMBER ME

Music for Cello & Nineteen Players
REMEMBER ME

Music for Cello & Nineteen Players
Fl. 1
Fl. 2
Ob.
Cl. 1
Cl. 2
B. Cl.
A. Sax.
Bsn.
Hn.
Tpt. 1
Tpt. 2
Tbn.
Db.
Vc.
Hp.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3

slowing ten. in tempo

mf
pp
p cresc. very gradually

arco

slowing ten. in tempo

\textit{slowing ten. in tempo}

\text{Fl. 1}
\text{Fl. 2}
\text{Ob.}
\text{Cl. 1}
\text{Cl. 2}
\text{B. Cl.}
\text{A. Sax.}
\text{Bsn.}
\text{Hn.}
\text{Tpt. 1}
\text{Tpt. 2}
\text{Tbn.}
\text{Db.}
\text{Vc.}
\text{Hp.}
\text{Pno.}
\text{Timp.}
\text{Perc. 1}
\text{Perc. 2}
\text{Perc. 3}
REMEMBER ME

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

B. Cl.

A. Sax.

Bsn.

Hn.

Tpt. 1

Tpt. 2

Tbn.

Db.

Vc.

Hp.

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

15 16 17 18 19 20
DAVID MASLANKA
Fl. 1
Fl. 2
Ob.
Cl. 1
Cl. 2
B. Cl.
A. Sax.
Bsn.
Hn.
Tpt. 1
Tpt. 2
Tbn.
Db.
Vc.
Hp.
Pno.
Timp.
Perc. 1 (Vib.)
Perc. 2 (Mar.)
Perc. 3

accel. very gradually

p
mp
pp
p
mp
pp

in tempo

≈

ad lib.

st. mute

R E M E M B E R  M E
Suddenly slower ($\textit{i} = \textit{ca.} 104$)
accel.

(REMEMBER ME)

Fl. 1

Fl. 2

Ob.

Cl. 1

 mf $\rightarrow$ $f$

Cl. 2

 B.C.

 mf $\rightarrow$ $f$

A. Sax.

 Bsn.

 Hn.

 Tpt. 1

 Tpt. 2

 Tbn.

 Db.

 Vc.

 Hp.

 Pno.

 Timp.

 Perc. 1 (Vib.)

 Perc. 2 (Mar.)

 Perc. 3

 140 $f$

 141

 142

 143

(per off)

(no ped.)

T.D. B.D.
REMEMBER ME

in tempo

slowing grad.

A. Sax.
Perc. 1
Perc. 3
Timp.
Tbn.
Cl. 2
Pno.
Bsn.
Hn.
Ob.
Hp.
Db.
Vc.

ten.
in tempo

slowing grad.

fl.

Ob.
Cl. 1
Cl. 2
B. Cl.

A. Sax.

Bsn.

Hn.

Tpt. 1
Tpt. 2

Tbn.

Db.

Vc.

Hn.

Pno.

Timp.

Perc. 1
(Perc.)

Perc. 2
(Mar.)

Perc. 3

161 162 163 164

A. Sax.
Perc. 1
Perc. 3
Timp.
Tbn.
Cl. 2
Pno.
Bsn.
Hn.
Ob.
Hp.
Db.
Vc.

ten.
in tempo

slowing grad.

fl.

Ob.
Cl. 1
Cl. 2
B. Cl.

A. Sax.

Bsn.

Hn.

Tpt. 1
Tpt. 2

Tbn.

Db.

Vc.

Hn.

Pno.

Timp.

Perc. 1
(Perc.)

Perc. 2
(Mar.)

Perc. 3

161 162 163 164

A. Sax.
Perc. 1
Perc. 3
Timp.
Tbn.
Cl. 2
Pno.
Bsn.
Hn.
Ob.
Hp.
Db.
Vc.

ten.
in tempo

slowing grad.

fl.

Ob.
Cl. 1
Cl. 2
B. Cl.

A. Sax.

Bsn.

Hn.

Tpt. 1
Tpt. 2

Tbn.

Db.

Vc.

Hn.

Pno.

Timp.

Perc. 1
(Perc.)

Perc. 2
(Mar.)

Perc. 3

161 162 163 164

A. Sax.
Perc. 1
Perc. 3
Timp.
Tbn.
Cl. 2
Pno.
Bsn.
Hn.
Ob.
Hp.
Db.
Vc.

ten.
in tempo

slowing grad.

fl.

Ob.
Cl. 1
Cl. 2
B. Cl.

A. Sax.

Bsn.

Hn.

Tpt. 1
Tpt. 2

Tbn.

Db.

Vc.

Hn.

Pno.

Timp.

Perc. 1
(Perc.)

Perc. 2
(Mar.)

Perc. 3

161 162 163 164

A. Sax.
Perc. 1
Perc. 3
Timp.
Tbn.
Cl. 2
Pno.
Bsn.
Hn.
Ob.
Hp.
Db.
Vc.

ten.
in tempo

slowing grad.

fl.

Ob.
Cl. 1
Cl. 2
B. Cl.

A. Sax.

Bsn.

Hn.

Tpt. 1
Tpt. 2

Tbn.

Db.

Vc.

Hn.

Pno.

Timp.

Perc. 1
(Perc.)

Perc. 2
(Mar.)

Perc. 3

161 162 163 164

A. Sax.
Perc. 1
Perc. 3
Timp.
Tbn.
Cl. 2
Pno.
Bsn.
Hn.
Ob.
Hp.
Db.
Vc.

ten.
in tempo

slowing grad.

fl.

Ob.
Cl. 1
Cl. 2
B. Cl.

A. Sax.

Bsn.

Hn.

Tpt. 1
Tpt. 2

Tbn.

Db.

Vc.

Hn.

Pno.

Timp.

Perc. 1
(Perc.)

Perc. 2
(Mar.)

Perc. 3

161 162 163 164

A. Sax.
Perc. 1
Perc. 3
Timp.
Tbn.
Cl. 2
Pno.
Bsn.
Hn.
Ob.
Hp.
Db.
Vc.

ten.
in tempo

slowing grad.

fl.

Ob.
Cl. 1
Cl. 2
B. Cl.

A. Sax.

Bsn.

Hn.

Tpt. 1
Tpt. 2

Tbn.

Db.

Vc.

Hn.

Pno.

Timp.

Perc. 1
(Perc.)

Perc. 2
(Mar.)

Perc. 3

161 162 163 164

A. Sax.
Perc. 1
Perc. 3
Timp.
Tbn.
Cl. 2
Pno.
Bsn.
Hn.
Ob.
Hp.
Db.
Vc.

ten.
in tempo

slowing grad.

fl.

Ob.
Cl. 1
Cl. 2
B. Cl.

A. Sax.

Bsn.

Hn.

Tpt. 1
Tpt. 2

Tbn.

Db.

Vc.

Hn.

Pno.

Timp.

Perc. 1
(Perc.)

Perc. 2
(Mar.)

Perc. 3

161 162 163 164

A. Sax.
Perc. 1
Perc. 3
Timp.
Tbn.
Cl. 2
Pno.
Bsn.
Hn.
Ob.
Hp.
Db.
Vc.

ten.
in tempo

slowing grad.
very, very slow

[Music notation]

To A. Fl.

let fade almost to silence, then damp

let fade almost to silence, then damp

wait
in tempo

Alto Flute

a wide, pulsed vibrato

use mouth vowel shapes

in tempo
ten.
in tempo

slowing
a lot

REMEMBER ME
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, A, 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, Cafu (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 ASCAP.
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