

DAVID MASLANKA

Requiem

FOR
WIND ENSEMBLE



REQUIEM
for Wind Ensemble

DAVID MASLANKA

Requiem

FOR
WIND ENSEMBLE

(2013)

TRANSPOSED SCORE



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NEW YORK

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Illinois State University Wind Ensemble (Normal, IL) · Stephen K. Steele

Columbia University Wind Ensemble (New York, NY) · Andy Pease

University of Oregon Wind Ensemble (Eugene, OR) · Tim Paul

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Ridgewood Concert Band (Ridgewood, NJ) · Chris Wilhjelm

Brooklyn College Conservatory Wind Ensemble (Brooklyn, NY) · Jeff W. Ball

University of Delaware Wind Ensemble (Newark, DE) · Chad Nicholson

Shepherd University Wind Ensemble (Shepherdstown, WV) · Scott Hippensteel

Grand Street Community Band (Brooklyn, NY) · P.J. Shaver

Program note

A Requiem is a Mass for the dead. This relatively brief instrumental piece with the title *Requiem* is not a Mass, but serves a parallel function – the need to lay to rest old things in order to turn the mind and heart toward the new.

I have an abiding interest in why humans go to war. I have recently read much about World War II, and was confronted once again with the awful fact of fifty million needless deaths. Shostakovich thought of every one of his compositions as a tombstone, and wished that he could have written a separate memorial piece for every person who died in war.

I do believe that we are in a major transitional time, and that this transition happens first in each of us. My *Requiem* is both for the unnamed dead of all wars, and for each person making their own inner step, saying goodbye in order to say hello.

(March 2013)

DAVID MASLANKA

Instrumentation

Requiem may be performed with one player on a part
or with the following distribution: of players:

1	Piccolo	1
2	Flute 1	2-3
3	Flute 2	2-3
4	Oboe	1-2
5	Clarinet in B \flat 1	2-3
6	Clarinet in B \flat 2	2-3
7	Clarinet in B \flat 3	2-3
8	Bass Clarinet in B \flat 1	1
9	Bass Clarinet in B \flat 2	1
10	Contra Alto Clarinet in E \flat	1
11	Bassoon	1-2
12	Soprano Saxophone	1
13	Alto Saxophone 1	1
14	Alto Saxophone 2	1
15	Tenor Saxophone	1
16	Baritone Saxophone	1
17	Horn in F 1	1-2
18	Horn in F 2	1
19	Horn in F 3	1
20	Horn in F 4	1
21	Trumpet in B \flat 1	1-2
22	Trumpet in B \flat 2	1-2
23	Trumpet in B \flat 3	1-2
24	Trombone 1	2
25	Trombone 2	2
26	Bass Trombone	1
27	Euphonium	1-2
28	Tuba	2
29	Double Bass	1
30	Piano	1
31	Timpani	1

Percussion: one player on each part

32 Percussion 1 <i>Vibraphone</i> <i>Xylophone</i>	33 Percussion 2 <i>Marimba</i> <i>(5-octave)</i>	34 Percussion 3 <i>Bass Drum</i> <i>Crotales</i> <i>Chimes</i> <i>Sus. Cymbals</i> <i>(Sm., Med., Lg.)</i>	35 Percussion 4 <i>Bass Drum</i> <i>Field Drum</i> <i>Snare Drum</i> <i>Tam-tam</i>
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Duration: 11'
(approximate)

REQUIEM
for Wind Ensemble

♩ = ca. 63
ten. in tempo

Piccolo

Flute 1.2

Oboe

Clarinet in B♭ 1.2

Clarinet in B♭ 3

Bass Clarinet in B♭ 1.2

Contra Alto Clarinet in E♭

Bassoon

Soprano Saxophone

Alto Saxophone 1.2

Tenor Saxophone

Baritone Saxophone

Horn in F 1.2

Horn in F 3.4

Trumpet in B♭ 1.2

Trumpet in B♭ 3

Trombone 1.2

Bass Trombone

Euphonium

Tuba

Double Bass

Piano

Timpani

Percussion 1

Percussion 2

Percussion 3

Percussion 4

1. one player no vib.

2.

a 2 (all)

clearly articulated

mp *pp* *p* *n*

one player mute

pp pizz. arco no vib. change bow as needed

Vibraphone motor on full

Marimba

mp *pp*

8^{va} 1^o Led.

1 *p* 2 3 4 5 6

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hold
back
a bit in tempo

Picc.

Fl. 1.2

Ob.

Cl. 1.2

Cl. 3

B. Cl. 1.2

C. A. Cl.

Bsn.

S. Sax.

A. Sax. 1.2

T. Sax.

Bar. Sax.

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tpt. 3

Tbn. 1.2

B. Tbn.

Euph.

Tba. (one player)

Db.

Pno.

Timp.

Perc. 1 (Vib.)

Perc. 2 (Mar.)

Perc. 3

Perc. 4 (T.-t.)

7 *p* 8 9 10 11 *p* 12

REQUIEM

Picc.

Fl. 1.2

Ob.

Cl. 1.2

Cl. 3

B. Cl. 1.2

C. A. Cl.

Bsn.

S. Sax.

A. Sax. 1.2

T. Sax.

Bar. Sax.

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tpt. 3

Tbn. 1.2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Timp.

Perc. 1 (Vib.)

Perc. 2 (Mar.)

Perc. 3

Perc. 4 (T.-t.)

13 14 15 16 17

DAVID MASLANKA

Picc.

Fl. 1.2

Ob.

Cl. 1.2

Cl. 3

B. Cl. 1.2

C. A. Cl.

Bsn.

S. Sax.

A. Sax. 1.2

T. Sax.

Bar. Sax.

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tpt. 3

Tbn. 1.2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Timp.

Perc. 1 (Vib.)

Perc. 2 (Mar.)

Perc. 3 (Crot.)

Perc. 4 (T.-t.)

18 19 20 21 22 23

REQUIEM

hold back
a bit

Picc.

Fl. 1.2

Ob.

Cl. 1.2

Cl. 3

B. Cl. 1.2

C. A. Cl.

Bsn.

S. Sax.

A. Sax. 1.2

T. Sax.

Bar. Sax.

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tpt. 3

Tbn. 1.2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Timp.

Perc. 1 (Vib.)

Perc. 2 (Mar.)

Perc. 3 (Crot.)

Perc. 4 (T.-t.)

24 25 26 27 28 29

p (all players)

p

p *sim.*

p *sim.*

p (all players)

p

p *sim.*

p

p

p (all players)

p others (open)

p

p *sub*

p *mp*

p *mp* *mf*

Chimes

p *mp* *mf*

DAVID MASLANKA

in tempo

hold
back

Picc.

Fl. 1.2
f *p* *pp*

Ob.

Cl. 1.2
f *p* *pp*

Cl. 3

B. Cl. 1.2
f *p* *pp* 1. one player

C. A. Cl.

Bsn.

S. Sax.

A. Sax. 1.2
f *p* *pp*

T. Sax.

Bar. Sax.

Hn. 1.2
p *pp* 1. (one player)

Hn. 3.4

Tpt. 1.2
p *pp* 1. (one player, st. mute)

Tpt. 3

Tbn. 1.2

B. Tbn.

Euph.

Tba.
f *p* *pp* one player mute

Db.
f *p* *pp*

Pno.
f *p* *pp*

Timp.
mf

Perc. 1 (Vib.)
p *pp*

Perc. 2 (Mar.)
f *p*

Perc. 3 (Chimes)
f

Perc. 4 (T.-t.)

30 31 32 33 34 35

REQUIEM

in tempo

Picc.

Fl. 1.2

Ob.

Cl. 1.2

Cl. 3

B. Cl. 1.2

C. A. Cl.

Bsn.

S. Sax.

A. Sax. 1.2

T. Sax.

Bar. Sax.

in tempo

Hn. 1.2 (1.)

Hn. 3.4

Tpt. 1.2 (1.)

Tpt. 3

Tbn. 1.2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Timp.

Perc. 1 (Vib.)

Perc. 2 (Mar.)

Perc. 3 (Chimes)

Perc. 4 (T.-t.)

36 *p*

37

38

39

40

41

42

REQUIEM

in tempo (♩ = ca. 63)

All except Perc. 3: make wind sound

Picc. *pp* < *mf* > *mp* < < *f* > *p* < < *mp* < > fade

Fl. 1.2 *pp* < *mf* > *mp* < < *f* > *p* < < *mp* < > fade

Ob. *pp* < *mf* > *mp* < < *f* > *p* < < *mp* < > fade

Cl. 1.2 *pp* < *mf* > *mp* < < *f* > *p* < < *mp* < > fade

Cl. 3 *pp* < *mf* > *mp* < < *f* > *p* < < *mp* < > fade

B. Cl. 1.2 *pp* < *mf* > *mp* < < *f* > *p* < < *mp* < > fade

C. A. Cl. *pp* < *mf* > *mp* < < *f* > *p* < < *mp* < > fade

Bsn. *pp* < *mf* > *mp* < < *f* > *p* < < *mp* < > fade

S. Sax. *pp* < *mf* > *mp* < < *f* > *p* < < *mp* < > fade

A. Sax. 1.2 *pp* < *mf* > *mp* < < *f* > *p* < < *mp* < > fade

T. Sax. *pp* < *mf* > *mp* < < *f* > *p* < < *mp* < > fade

Bar. Sax. *pp* < *mf* > *mp* < < *f* > *p* < < *mp* < > fade

All except Perc. 3: make wind sound

Hn. 1.2 *pp* < *mf* > *mp* < < *f* > *p* < < *mp* < > fade

Hn. 3.4 *pp* < *mf* > *mp* < < *f* > *p* < < *mp* < > fade

Tpt. 1.2 *pp* < *mf* > *mp* < < *f* > *p* < < *mp* < > fade

Tpt. 3 *pp* < *mf* > *mp* < < *f* > *p* < < *mp* < > fade

Tbn. 1.2 *pp* < *mf* > *mp* < < *f* > *p* < < *mp* < > fade

B. Tbn. *pp* < *mf* > *mp* < < *f* > *p* < < *mp* < > fade

Euph. *pp* < *mf* > *mp* < < *f* > *p* < < *mp* < > fade

Tba. *pp* < *mf* > *mp* < < *f* > *p* < < *mp* < > fade

Db. *pp* < *mf* > *mp* < < *f* > *p* < < *mp* < > fade

Pno. *pp* < *mf* > *mp* < < *f* > *p* < < *mp* < > fade

All except Perc. 3: make wind sound

Timp. *pp* < *mf* > *mp* < < *f* > *p* < < *mp* < > fade

Perc. 1 (Vib.) *pp* < *mf* > *mp* < < *f* > *p* < < *mp* < > fade

Perc. 2 (Mar.) *pp* < *mf* > *mp* < < *f* > *p* < < *mp* < > fade

Perc. 3 Sus. Cyms. (Sm., Med., Lg.) *pp* < *mf* > *mp* < < *f* > *p* < < *mp* < > fade

Perc. 4 *pp* < *mf* > *mp* < < *f* > *p* < < *mp* < > fade

49 50 51 52 53 54 55

accel. gradually

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♩ = 160

Picc.

Fl. 1.2

Ob.

Cl. 1.2

Cl. 3

B. Cl. 1.2

C. A. Cl.

Bsn.

S. Sax.

A. Sax. 1.2

T. Sax.

Bar. Sax.

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tpt. 3

Tbn. 1.2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Timp.

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

Perc. 3 (S. Cym.)

Perc. 4 (F. Dr.)

pp sub. ff

pp sub. ff

pp sub. ff

pp sub. ff

pizz. ff

p cresc. grad. Bass Dr.

damp

damp

ff damp

87 88 89 90 91 92 93

REQUIEM

suddenly slowing ♩ = ca. 80

Picc. *ff*

Fl. 1.2 *ff*

Ob. *ff*

Cl. 1.2 *ff* a 2 1.2 div. *f* *p* *pp*

Cl. 3 *ff* *f* *p* *pp*

B. Cl. 1.2 *ffz* *ff* *pp*

C. A. Cl. *ffz* *ff* *pp*

Bsn. *ff*

S. Sax. *ff* (no dim.) *f* dim. grad. *p*

A. Sax. 1.2 *ffz < ff* *pp* *ff* dim. grad.

T. Sax. *ffz < ff* *pp*

Bar. Sax. *ffz* *ff*

suddenly slowing ♩ = ca. 80

Hn. 1.2 *ff* a 2 rip *pp*

Hn. 3.4 *ff* a 2 rip *pp*

Tpt. 1 solo *ff* (no dim.) *pp* (solo) *p*

Tpt. 2 others *ff* div. *pp* *ff* dim. grad. *p*

Tpt. 3 *ff* div. *pp* *ff* dim. grad.

Tbn. 1.2 *ffz* a 2 *ff* *pp* to st. mute

B. Tbn. *ffz* *ff* *pp*

Euph. *ffz* *ff* *pp*

Tba. *ffz* *ff* *pp*

Db. *ff* *pp*

Timp. *p < ff* *p < mf* *p < mp* *pp*

Perc. 3 (S. Cym.) *p < ff* *p < mf* *p < mp* *pp*

Perc. 4 (B. Dr.) *p < ff* *p < mf* *p < mp* *pp*

94 95 96 97 98 99 100 101 102

REQUIEM

Fl. 1

Cl. 1.2 (1.)

Pno.

Perc. 1 (Vib.)

Perc. 2 (Mar.)

Perc. 3 (S. Cym.)

110 111 *a bit* 112 *mp only* 113 114

solo no vib. *pp*

Fl. 1

Cl. 1.2 (1.)

Cl. 3

Db.

Pno.

Perc. 1 (Vib.)

Perc. 2 (Mar.)

115 116 117 118 119

hold back in tempo

1.2 all players *pp* unis. *pp*

pizz. *pp*

sim.

Fl. 1.2

Cl. 1.2

Cl. 3

Db.

Pno.

Perc. 1 (Vib.)

Perc. 2 (Mar.)

120 121 122 123 124

1.2 all players *pp* no vib.

pp

pp

pp (pizz.) *pp*

pp

pp

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Fl. 1.2
Cl. 1.2
Cl. 3
Db.
Pno.
Perc. 1 (Vib.)
Perc. 2 (Mar.)

125 126 127 128

Fl. 1
S. Sax.
Tpt. 1
B. Tbn.
Db.
Pno.
Perc. 2 (Mar.)

solo no vib.
pp no cresc.
no vib.
pp no cresc.
solo Harmon - stem out
pp no cresc.
st. mute
pp arco no vib.
pp no cresc.
no cresc.

hold back in tempo

129 no cresc. 130 131 132 133 134

Fl. 1
S. Sax.
Tpt. 1
Db.
Pno.
Timp.
Perc. 2 (Mar.)

hold back in tempo
p
pizz.
p
arco
pp
pp

135 136 137 138 139

REQUIEM

slowing

in tempo

Musical score for measures 140-144. The score includes parts for Fl. 1, Cl. 1, Db., Pno., Timp., Perc. 2 (Mar.), and Perc. 4 (B. Dr.).

- Fl. 1: Treble clef, rests in measures 140-142, then a quarter note in measure 143.
- Cl. 1: Treble clef, rests in measures 140-142, then a solo in measure 143 with a triplet of eighth notes.
- Db.: Bass clef, rests in measures 140-142, then a half note in measure 143.
- Pno.: Grand staff, continuous accompaniment with eighth notes in the right hand and bass notes in the left hand.
- Timp.: Bass clef, rests in measures 140-142, then a half note in measure 143.
- Perc. 2 (Mar.): Bass clef, continuous accompaniment with eighth notes.
- Perc. 4 (B. Dr.): Bass clef, rests in measures 140-142, then a half note in measure 143.

Measure numbers: 140, 141, 142, 143, 144. Dynamics: *p*, *ppp*. Performance instructions: *solo*, *ppp*, *8^{va}*, *Ped.*, *Bass Dr.*

hold back

in tempo

slowing

Musical score for measures 145-150. The score includes parts for Cl. 1, B. Cl. 1, Db., Pno., Timp., Perc. 2 (Mar.), and Perc. 4 (B. Dr.).

- Cl. 1: Treble clef, rests in measures 145-146, then a half note in measure 147.
- B. Cl. 1: Treble clef, rests in measures 145-146, then a half note in measure 147.
- Db.: Bass clef, rests in measures 145-146, then a half note in measure 147.
- Pno.: Grand staff, continuous accompaniment with eighth notes in the right hand and bass notes in the left hand.
- Timp.: Bass clef, rests in measures 145-146, then a half note in measure 147.
- Perc. 2 (Mar.): Bass clef, continuous accompaniment with eighth notes.
- Perc. 4 (B. Dr.): Bass clef, rests in measures 145-146, then a half note in measure 147.

Measure numbers: 145, 146, 147, 148, 149, 150. Dynamics: *pp*. Performance instructions: *one player*, *let fade to silence*, *8^{va}*, *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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