

SCORE IN C



---

---

**SONG BOOK**  
*for Alto Saxophone*  
*and Marimba*

**David Maslanka**

---

---

## SONG BOOK for Alto Saxophone and Marimba

“Song Book” was commissioned by Steven Jordheim and Dane Richeson of the Lawrence University Conservatory of Music, and was composed in the summer of 1998.

The Bach four-part chorales have become a central part of my music study. Playing and singing a few of them each day has become my way of making the transition into composing time. I sing the soprano, alto, tenor, and bass successively while playing all the parts at the keyboard. At this writing I am on my ninth pass through the collection. With each pass I am drawn deeper into the relationship of line to line – how one borrowed melody (the chorale tune) generates three other beautiful melodies in the same space, and how all parts together generate a pattern of harmonic movement. I am fascinated by the process of these pieces and they have become a strong influence on my composing.

Three chorale melodies appear in “Song Book.” I have taken them quite out of their liturgical context. Their titles inspire an emotional response in me, and out of this comes a music that expands on the original tune. My feeling for quotation is twofold. First, when a pre-existing melody comes to mind or hand while I am writing a new piece, it is a suggestion that the tune has something more to say, and that it will unfold differently in the new context. Secondly it allows for the process of “going underneath” the old tune to find something quite different and new. I let this happen because it seems that deeper connections are trying to work themselves out over many years and across many pieces. Folk and jazz artists do this as standard procedure.

The movements of “Song Book” are relatively brief. They have a particular thing to say, a particular mood and attitude to express, and then they are done. I think of the pieces as emotional scenes.

1. “Song for Davy” is a reworking of the chorale melody “Das alte Jahr vergangen ist” (“The Old Year is Past”). This is a song for my young self, written at a time of personal transition. The music touches a very old memory chord and has a wistful and haunting character.
2. “Lost” is based on the chorale “Herr, Ich habe misgehandelt” which translates roughly as “Lord, I have done the wrong thing.” Out of this sensibility comes the feeling of being lost and needing help.
3. “Hymn Tune with Four Variations” is the only movement that uses a hymn tune verbatim. The melody is “Werde Munte, mein Gemute” (“Be strong, my heart”). Each variation is a successive speeding up of the chorale statement, with the last being a chaotic scramble.
4. “Serious Music – In Memoriam Arthur Cohn” is the longest and soberest piece in the set. Arthur Cohn was for many years Director of the Serious Music Department of Carl Fischer, and over a lifetime a stalwart champion of living composers and new music. My association with Fischer began through Arthur in 1974, and over the years he became both mentor and friend. His death in 1998, though not untimely, was a great sadness for me. The designation “Serious Music” by the Carl Fischer Company of what would otherwise be called “Concert Music” has always amused me. And so I have written a VERY serious piece for Arthur and hope that he appreciates the little joke.
5. “Summer Song” is a sweet piece that needs no further explanation.
6. “Song for Alison” is for my wife, who has been a grounding influence on me for many years. She is not a musician, but has, through her kindness, steadiness, and love, provided a safe haven for my flights of fancy.
7. “Evening Song” brings to mind some of my favorite music, the Op.116 Intermezzos by Brahms. “Evening Song”, like other pieces in the set, is an openly Romantic music. It is ultimately quiet and resigned, but has, over its course, an urgent and passionate statement to make.

# Song Book

for Alto Saxophone and Marimba

David Maslanka

## I. Song for Davy - The Old Year Is Past

Alto Saxophone

♩ = 100

*p*

*fade*

Marimba

*pp* a very smooth, quiet roll

8

14

forcefully

*cresc.*

*f*

*cresc.*

*f*

19

hesitate in time

*p*

slowing...

*p*

*fade*

25 ♩ = 106 - a bit faster; in strict time

Musical score for measures 25-27. The piece is in 6/4 time. The right hand (treble clef) has a long, sustained note in the final measure (measure 27) marked *pp*. The left hand (bass clef) plays a steady eighth-note accompaniment, marked *p*.

Musical score for measures 28-30. The right hand (treble clef) features a melodic line with a slur over measures 28-30, marked *a bit*. The left hand (bass clef) continues with the eighth-note accompaniment.

Musical score for measures 31-33. The right hand (treble clef) has a melodic line with a slur and a triplet of eighth notes in measure 32, marked *3:2*. The left hand (bass clef) continues with the eighth-note accompaniment.

Musical score for measures 34-36. The right hand (treble clef) has a melodic line with a slur and a crescendo hairpin, marked *mf*. The left hand (bass clef) has a crescendo hairpin, marked *cresc.* and *mf*. Above the staff, the instruction "hold back a bit in time" is written.

Musical score for measures 37-39. The right hand (treble clef) has a melodic line with a slur and a triplet of eighth notes in measure 39, marked *3:2*. The left hand (bass clef) continues with the eighth-note accompaniment.

Musical score for measures 40-43. The right hand (treble clef) has a melodic line with a slur. The left hand (bass clef) has a slur and a *sim.* (simil.) marking. The time signature changes from 6/4 to 2/4 in measure 42 and back to 6/4 in measure 43.

Musical score for measures 44-46. The right hand (treble clef) has a melodic line with a slur. The left hand (bass clef) continues with the eighth-note accompaniment. The time signature is 6/4.

48

Musical score for measures 48-50. Treble clef, 6/4 time signature. Features a melodic line with a trill and a bass line with eighth notes.

51

Musical score for measures 51-54. Treble clef, 6/4 time signature. Includes a 3:2 ratio marking and a change to 3/4 time signature.

55

slowing... in time slowing...

Musical score for measures 55-59. Treble clef, 6/4 time signature. Includes dynamic markings "dim." and performance instructions "slowing..." and "in time slowing...".

60

strictly in time (♩ = 100) hesitate

Musical score for measures 60-66. Treble clef, 6/4 time signature. Includes dynamic markings "p" and performance instructions "strictly in time (♩ = 100)" and "hesitate".

67

in time hes. in time hes. in time

Musical score for measures 67-74. Treble clef, 6/4 time signature. Includes dynamic markings "pp" and "p" and performance instructions "in time", "hes. in time", and "hes. in time".

75

hes. in time

Musical score for measures 75-81. Treble clef, 6/4 time signature. Includes performance instruction "hes. in time".

6  
83

91 *slowing... in time*

99 *slowing... in time*

106 *slowing - - - - -*

## 2. Lost

$\text{♩} = 48$  - very slowly and freely *hes. in time hes.*

Alto Saxophone *p*

Marimba *pp*

6

12 **Suddenly faster** ♩ = 72 **forcefully** *f* **slowing** **Tempo 1** **hes. in time** **hes.** *p* *pp*

18 **slowly ad lib.** **Faster** ♩ = 96 **slowing** **passionately** ♩ = 72 *mf*

23 **hold back** **in time** (♩ = 72) **slowing** **take time ad lib** *pp* *p < f >*

28 **In Tempo** **Faster** ♩ = 82 *f* *p dim.*

30 *dim.*

### 3. Hymn Tune with Four Variations

♩ = 52 flexible - slowing at cadences

fermatas are not long quick breath

Alto Saxophone *p* smooth, singing

Marimba *mf*

5

9

13



Variation 1

1 **Fast** ♩ = 172 *sim.*

# 4. Serious Music - in Memoriam Arthur Cohn

Alto Saxophone  $\text{♩} = 92$  - not slow!

Marimba *pp* *(pp)*

warm vib. *pp*

*cresc. grad.* *mp*

*slowing and hesitating*

*slower ad lib.* Tempo 1 ( $\text{♩} = 92$ ) *accel.* *pp* *cresc.*

*slowing* *big* *ff* *5* *dim.* *p* *ff* *dim.*

*hold back...* *ad lib.* *p* *9* *p*

50 in time accel. quickly. . . . . ♩ = 90

Musical notation for measures 50-56. The system consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature has one flat (B-flat). The upper staff begins with a piano (*pp*) dynamic and a crescendo (*cresc.*) marking. The lower staff also begins with a piano (*pp*) dynamic and a crescendo (*cresc.*) marking. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

Musical notation for measures 57-60. The system consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature has one flat. The upper staff has a *(no dim.)* marking. The lower staff has a *dim.* marking. The music continues with eighth-note accompaniment and melodic lines.

Musical notation for measures 61-64. The system consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature has one flat. The upper staff has a *f* dynamic marking. The lower staff has a *pp* dynamic marking. The music features a complex melodic line in the treble and a steady accompaniment in the bass.

Musical notation for measures 65-67. The system consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature has one flat. The upper staff has a *ff sempre* dynamic marking. The lower staff has a *(pp)* dynamic marking. The music features a rapid eighth-note accompaniment in the bass and a melodic line in the treble.

Musical notation for measures 68-70. The system consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature has one flat. The music features a rapid eighth-note accompaniment in the bass and a melodic line in the treble. Time signatures change from 4/4 to 3/4 and back to 4/4.

Musical notation for measures 71-73. The system consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature has one flat. The music features a rapid eighth-note accompaniment in the bass and a melodic line in the treble. Time signatures change from 4/4 to 3/4 and back to 4/4. A *cresc. grad.* marking is present.

Musical notation for measures 74-76. The system consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature has one flat. The music features a rapid eighth-note accompaniment in the bass and a melodic line in the treble. Time signatures change from 4/4 to 3/4 and back to 4/4.

♩ = ♩ (stretch the beat just slightly)    ♩ = ♩ (fast again)

77

*mf* *ff*

81

86 *dim. grad.* *slowing gradually* *slowly* *pp*

*dim. grad.* *pp*

91

*pp*

96 **Tempo 1** (♩ = 92) *ff* *pp*

*(pp)* *ff* *(pp)*

103 *ff* *pp*

*ff* *(pp)*

109

Musical score for measures 109-116. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. Measure 109 starts with a rest in the treble and a chord in the bass. The treble staff contains a melodic line starting in measure 110 with a *pp* dynamic marking. The bass staff provides harmonic support with chords and some melodic fragments.

117

Musical score for measures 117-122. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. Measure 117 starts with a melodic line in the treble and chords in the bass. The treble staff continues with a melodic line, and the bass staff provides harmonic support. There are time signature changes to 6/4 and back to 4/4.

123

Musical score for measures 123-130. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. Measure 123 starts with a melodic line in the treble and chords in the bass. The treble staff continues with a melodic line, and the bass staff provides harmonic support. The dynamic marking *pp* is present. The phrase "slowly whisper" is written above the treble staff. The dynamic marking *ppp* is present at the end of the system.

# 5. Summer Song

♩ = 88 This tempo gives a basic sense of pace. Within that framework, the pulse may vary a lot, especially on sustained tones and rests.

Alto Saxophone

*p* (dynamic movement as it feels appropriate)

Marimba

4 mall.

*p*

7

brief ♩ = 88

hold back a bit in time

brief

*p*

11

hold back in time (♩ = 88) warmly

*p*

16

hold back in time

hold back in time

(no trem)

20 **hold back** **in time**  
a bit more motion

*mf*

24

28 **hesitate** **in time**

32

35

16  
38 *slowing* . . . . . *in time*  
*slower* *slowing* . . . . . *ad lib.*

*p* *ad lib.*

42 *in time*  
*slowing* . . . . . *in time*  
*slowing* . . . . . ,

*p* *p*

44 *in time* *slowing* *slowly ad lib.*

*p* *pp*



# 6. Song for Alison

Alto Saxophone  $\text{♩} = 72$  freely

*p* *big*

Marimba *pp*

7 full cry *f* *ff* *p* Slower

*mf* *pp* no break

13 *fading* Faster  $\text{♩} = 108$

*fading* *persistent repetition*

20 *p* *pp cresc. very grad.*

*p* *pp cresc. very grad.*

29 *p*

*p*

35 *p*

*p*

41

47

*fade* *sub tone*

4 5 6 7 8 9 10

*pp*

55

*slowing*

11 12 13 14 15 16

64 **in time** ♩ = 108

*pp* *p*

73 *slowing*, *slower freely ad lib.* **Faster** ♩ = 108

4/4 6/4

82 *slowing*

*p* *ppp* *ad lib.*

# 7. Evening Song

♩ = 104 slowing a bit

Alto Saxophone *pp*

Marimba *pp*

6 in time (♩ = 104)  
quietly expressive

*pp* p

11

14

16

19 slowing . . . . . somewhat slower and grad. slowing

20  
22 in time (♩ = 104)

Musical score for measures 20-26. The piece is in 4/4 time with a tempo of ♩ = 104. The music is marked *pp*. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has two flats. The score includes a 5/4 time signature change at measure 25.

27 , freely 14 in time (♩ = 104) quick

Musical score for measures 27-30. The piece is in 4/4 time with a tempo of ♩ = 104. The music is marked *p* and *mp*. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has two flats. The score includes a 3/4 time signature change at measure 29. A fermata is placed over the final note of the melody in measure 30, which is marked *quick*.

31 quick (no breath)

Musical score for measures 31-34. The piece is in 6/4 time. The music is marked *mf* and *f*. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has two flats. The score includes a 4/4 time signature change at measure 33. A fermata is placed over the final note of the melody in measure 34, which is marked *quick* and *(no breath)*.

35 Faster ♩ = 116

Musical score for measures 35-37. The piece is in 4/4 time with a tempo of ♩ = 116. The music is marked *f*. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has two flats. The score includes a 3/4 time signature change at measure 36.

38

Musical score for measures 38-40. The piece is in 4/4 time. The music is marked *f*. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has two flats. The score includes 3/4 and 2/4 time signature changes at measures 39 and 40.

41

44

slowing . . . . . a lot

46

suddenly  
a new tempo ♩ = 96  
passionately

*ff*

*ff* powerfully

*tr*

53

(tr) (°)

*sim.*

56

22  
59

22  
59

63

sim. no vib.

63

sim. no vib.

66

let cresc. develop full vib.

deliberate start, then quickly speed up to ♩ = 92

66

let cresc. develop full vib.

deliberate start, then quickly speed up to ♩ = 92

69

69

72

freely stretch the beat slower

*ff* *p*

*p* *ff*

72

freely stretch the beat slower

*ff* *p*

*p* *ff*

76 **slower still** freely

pp pp pp p

83 take time

pp p pp p

89

pp pp

95 take time

pp pp