

DAVID MASLANKA

Out of This World

FOR
ALTO SAXOPHONE,
VIOLONCELLO, & PIANO



OUT OF THIS WORLD
for Alto Saxophone, Violoncello, & Piano

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FOR
ALTO SAXOPHONE,
VIOLONCELLO, & PIANO

(2013)

PERFORMING SCORE IN C



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Program note

Seamus Heaney's poem, "Out of this World," is dedicated to the memory of the Polish poet, Czeslaw Milosz, who in his long life, experienced the devastation of Eastern Europe through two World Wars and Communist rule. In this poem, Heaney contemplates the enduring nature of sacred symbols:

Like everybody else I bowed my head
during the consecration of the bread and wine,
lifted my eyes to the raised host and chalice,
believed (whatever it means) that a change occurred.

I went to the altar rails and received the mystery
on my tongue, returned to my place, shut my eyes fast, made
an act of thanksgiving, opened my eyes, and felt
time start up again.

..... I cannot
disavow words like "thanksgiving" or "host"
or "communion bread." They have an undying
tremor and draw, like well water far down.

This is not about being Catholic, but about sacred mystery embodied in symbols, powerful symbols such as the cross, images of birth and death, mother, father – music. The experience is innocent in the sense of being without cynicism or irony, of being fully open and immediately present to the full power of the deep unknown.

(September 2013)

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Impassioned ($\text{♩} = 92$) **ten.**

Alto Saxophone

Violoncello

Piano

6 7 8 3 9

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10 11 12 13

no dim.
no dim.
ff
8vb
Ped. ad lib.

14 15 16

8vb

17 18 19

8vb
Ped.
Ped.

OUT OF THIS WORLD

20 21 22

Ped.
Ped. ad lib.

23 24 25

8vb
Ped.
ten.

A bit slower (♩ = ca. 84)

26 27

A bit slower (♩ = ca. 84)

OUT OF THIS WORLD

33 34

p *v*

35 36 37 38

long no vib. $\text{♩} = \text{ca. } 70$

pp

long no vib.

pp long

pp $\text{♩} = \text{ca. } 70$

3 3 3 3

pp

8^{va}

8^{vb}

Ped. *Ped.*

39 40 41

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42 43 44 45 **ten.**

8
Led.

in tempo
46 47 48 49 50

in tempo
8
Led. ad lib.

51 52 53 54

8

OUT OF THIS WORLD

Musical score for measures 55-58. The score is written for three systems. The first system consists of a treble clef staff and a bass clef staff. The second system consists of a grand staff (treble and bass clefs). The first system shows a melodic line in the treble clef with notes 55, 56, 57, and 58. A triplet of eighth notes is marked with a '3' below it. The bass clef staff has a corresponding bass line. The grand staff shows a piano accompaniment with a steady eighth-note pattern in the right hand and a bass line in the left hand. A circled '8' is written below the grand staff.

Musical score for measures 59-62. The score is written for three systems. The first system consists of a treble clef staff and a bass clef staff. The second system consists of a grand staff (treble and bass clefs). The first system shows a melodic line in the treble clef with notes 59, 60, 61, and 62. The notes 61 and 62 are marked with 'ten.' and 'in tempo' respectively. The bass clef staff has a corresponding bass line. The grand staff shows a piano accompaniment with a steady eighth-note pattern in the right hand and a bass line in the left hand. The notes 61 and 62 are also marked with 'ten.' and 'in tempo' respectively.

Musical score for measures 63-66. The score is written for three systems. The first system consists of a treble clef staff and a bass clef staff. The second system consists of a grand staff (treble and bass clefs). The first system shows a melodic line in the treble clef with notes 63, 64, 65, and 66. The notes 63, 64, and 65 are marked with 'nat. vib.'. The bass clef staff has a corresponding bass line. The grand staff shows a piano accompaniment with a steady eighth-note pattern in the right hand and a bass line in the left hand. The notes 63, 64, and 65 are also marked with 'pp'. A circled '8' is written below the grand staff.

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67 **ten.** 68 **in tempo** 69 70 **ten.**

ten. **in tempo** **ten.**

71 **in tempo** 72 73 **nat. vib.** 74

in tempo **pp legato** **nat. vib.**

75 76 77 78

p **mp** **mp**

OUT OF THIS WORLD

79 80 81 82

slowing ten. in tempo

mf

83 84 85

p *mp*

mp no dim.

Ped.

86 87

accel. grad.

mp *mf cresc.*

accel. grad.

mf cresc.

Sub. Ped.

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(accel.)

88 89

ten. 9

f

(cresc.)

(accel.)

(cresc.)

3 3 3 3 3 3

3 3 3 3

Ped.

90 $\text{♩} = 104$ 91

ff

3 3 3 7 7 7 7 3 3

Ped.

92 93 $\frac{6}{4}$ $\frac{4}{4}$

(trem.)

3 3 3 3 3 3

Ped.

OUT OF THIS WORLD

(♩ = 104)

94 95 96 97 98 99

ff

ff

ff hammered *sim.*

100 101 102 103

ff *sim.*

(Ped. continuously)

104 105 106 107

ff *sim.*

Ped.

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108 109

Musical score for measures 108-109. It features three staves: two treble clefs and one grand staff (treble and bass clefs). The music consists of sustained notes in the upper staves and a rhythmic accompaniment of eighth notes in the lower staves. Measure 109 includes a triplet of notes in the upper staves.

110 ten. 9

Musical score for measures 110-111. It features three staves. Measure 110 has sustained notes in the upper staves. Measure 111 features a complex piano accompaniment with a descending eighth-note line in the bass clef and a more active line in the treble clef. The piano part includes a triplet of notes. The system concludes with a 5/4 time signature.

Suddenly slower ($\text{♩} = \text{ca. } 84$) slowing

111

(no dim.) Suddenly slower ($\text{♩} = \text{ca. } 84$) slowing

10 9 10 9

p *mf* *p*

Musical score for measures 111-112. It features three staves. Measure 111 has sustained notes in the upper staves. Measure 112 features a complex piano accompaniment with a descending eighth-note line in the bass clef and a more active line in the treble clef. The piano part includes a triplet of notes. The system concludes with a 3/4 time signature. Dynamics include *p*, *mf*, and *p*.

OUT OF THIS WORLD

$\text{♩} = \text{ca. } 52 \text{ slowing grad.}$

112 113 114 115

p

dim. grad.

ff *mf* *p* *dim.*

116 117 no vib. 118 **Slower ad lib.**

pp *pp*

no vib. **Slower ad lib.**

loco 6

* Ped. Ped.

119 **slowing** 120 121 122 123 124

slowing

ppp

Ped. una corda

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♩ = 52 (flexible tempo)

125 126 127 128 129 130 131

pp 3 3 3

♩ = 52 (flexible tempo)

hes. in tempo

132 133 134 135 136 137 138

ppp 3 3

hes. in tempo

139 140 141 142

pp

8^{va}
Ped. ad lib for clarity and connection
tre corde

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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