

DAVID MASLANKA

A Solemn Music

FOR
SOLO MARIMBA



A SOLEMN MUSIC
for solo Marimba

DAVID MASLANKA

A Solemn Music

FOR
SOLO MARIMBA

(2013)

PERFORMING SCORE



MASLANKA PRESS

NEW YORK

Copyright © 2015 by Maslanka Press

Version 2.0 (March 2015)

All rights reserved. No part of this work may be reproduced in any form or by any means without permission from the publisher. Individuals who purchase the music may create a physical or electronic copy for personal backup or ease of use.

David Maslanka and Maslanka Press are members of the American Society for Composers, Authors and Publishers (ASCAP). Public performances of this work must be licensed through ASCAP. See www.ascap.com for more information.

First published in 2014 by Maslanka Press.

MASLANKA PRESS
420 West Fifty-sixth Street #10
New York City, NY 10019 USA
www.maslankapress.com

Any errata for this or previous versions may be found at
www.maslankapress.com.

Maslanka Press Item 101434

ISMN 979-0-3022-0001-7

Designed, engraved, and printed in the United States.

∞

Contents

Program Note	<i>v</i>
Part 1 (10'30")	3
Part 2 (4'30")	8
Part 3 (6'30")	11

Total Duration: 22'
(All timings are approximate)

Program note

The three “songs” in this set are studies in deep moods of contemplation. There are no stories being told, but the patient laying out of line shapes with pauses, and the simple beauty of the marimba tone allow a quiet opening for personal reflection. My own sense of this music is the release and clearing of old patterns of thought and feeling. *A Solemn Music* was written for Texas marimbist Andrew Eldridge.

(September 2014)

DAVID MASLANKA

A Solemn Music was completed
11 March 2013 in Missoula, Montana.

It was premiered in January 2014 by Andrew Eldridge
at Texas Wesleyan University, Fort Worth, Texas.

A SOLEMN MUSIC
for solo Marimba

A SOLEMN MUSIC

Part 1

$\text{♩} = 60$

long wait

wait

pp

pp

pp

no dynamic inflections other than those indicated

9

17

slowing

ten. in tempo

pp

25

wait

no break

pp

Slower ($\text{♩} = 46$)

33

41

47

The musical score is written for a single melodic line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#). The score is divided into measures, with measure numbers 9, 17, 25, 33, 41, and 47 marked at the beginning of their respective lines. The tempo is marked as quarter note = 60. The score includes various dynamic markings, primarily *pp* (pianissimo), and performance instructions such as 'long wait', 'wait', 'slowing', 'ten. in tempo', and 'no break'. The piano part features complex chordal textures and rhythmic patterns, often with sustained notes and arpeggiated figures. The melodic line is characterized by long, sustained notes and occasional rests, reflecting the 'solemn' and 'wait' instructions.

DAVID MASLANKA

54 **Faster** (♩ = ca. 84)

pp *molto*
as forcefully
as possible

ff (no dim.)

58

61

64

66

A SOLEMN MUSIC

68

70

75

78

81

DAVID MASLANKA

89 $\text{♩} = 80$ ten. in tempo

pp *pp*

95

pp

103 slowing ten.

pp

110 in tempo

pp

117

A SOLEMN MUSIC



Part 2

♩ = 80

Musical notation for measures 1-7. The piece is in 4/4 time. The right hand features a series of chords and dyads, while the left hand plays a steady bass line. A piano (*p*) dynamic marking is present at the beginning.

Musical notation for measures 8-15. The right hand continues with chordal textures, and the left hand maintains its rhythmic accompaniment. A 6/4 time signature change occurs in measure 10.

Musical notation for measures 16-21. The right hand has more complex chordal structures, and the left hand features longer note values. A piano (*p*) dynamic marking is present in measure 19.

Musical notation for measures 22-27. The right hand has a melodic line with some grace notes, and the left hand has a steady bass line. A piano (*p*) dynamic marking is present in measure 23.

Musical notation for measures 28-31. The right hand has a melodic line with a triplet in measure 30. The left hand has a steady bass line. A mezzo-forte (*mf*) dynamic marking is present in measure 30, and a piano (*p*) dynamic marking is present in measure 31. A "no break" instruction is present above the final measure.

A SOLEMN MUSIC

Same tempo (♩ = 80)

slowing a bit

32 *p sub.*

in tempo

34 *mf*

36 *dim. grad.*

38

40

slowing

a lot

, long

wait

42

DAVID MASLANKA

44 (♩ = 80)

pp

pp

51

Slower (♩ = ca. 66 - ad lib.)
ten. in tempo ten. longer

pp

pp

ppp

Part 3

$\text{♩} = 60$

p

8 *ad lib.* *in tempo*

p *mp*

16 (no trem.)

p *p* *p* *p*

Same tempo ($\text{♩} = 60$)

Hum "oo," narrowing the circle of the lips until a buzzing whistle happens along with the pitch.

23 *pp*

pp *pp* *mp*

(alternate line)

DAVID MASLANKA

33 *p* *pp* *f* no break **Faster** ($\text{♩} = \text{ca. } 88$)

38

40

42

45

A SOLEMN MUSIC

47 slowing ten.

3 3 3 3 3 3 *ffp* *ff*

50 ten. in tempo ten. in tempo

3 3 3 3 3 3 3 3 3 3 3 3

52

3 3 3 3 3 3 3 3

54 slowing ten. ad lib. ten. accel. rit. ten. in tempo slowing

p 3 3 3 3 3 3 3 3

58 in tempo ten. in tempo slowing in tempo ten. in tempo slowing

3 3 3 3 3 3 3 3 3 3 3 3

DAVID MASLANKA

62 $\text{♩} = \text{ca. } 52$ $\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$ ten.

65 in tempo ten. $\text{♩} = 60$

70

75 in tempo

83 ten. slowing long

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, thirteen 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.

∞

This publication was designed, engraved, and typeset by
Matthew Maslanka in New York City,
and then printed and bound by
Black Ribbon Printing in Castle Rock, Colorado.

The music was engraved using Sibelius 7.5 (v. 7.5.1),
which was released by Avid Technology, Inc. in July 2014.

The music face is Opus Std., designed by Jonathan Finn.
This is the OpenType version of Finn's original Opus type
issued with the original Acorn Archimedes release of Sibelius 7
by Sibelius Software, Ltd., London, UK, in 1993.

The front matter was typeset using InDesign CS6 (v. 8.0.1)
It was released by Adobe Systems Inc., Mountain View, California in May 2012.

The text face is Minion Pro, designed by Robert Slimbach.
This is an enlargement and revision of Slimbach's original Minion type
issued by Adobe Systems Inc., Mountain View, California, in 1989.

∞