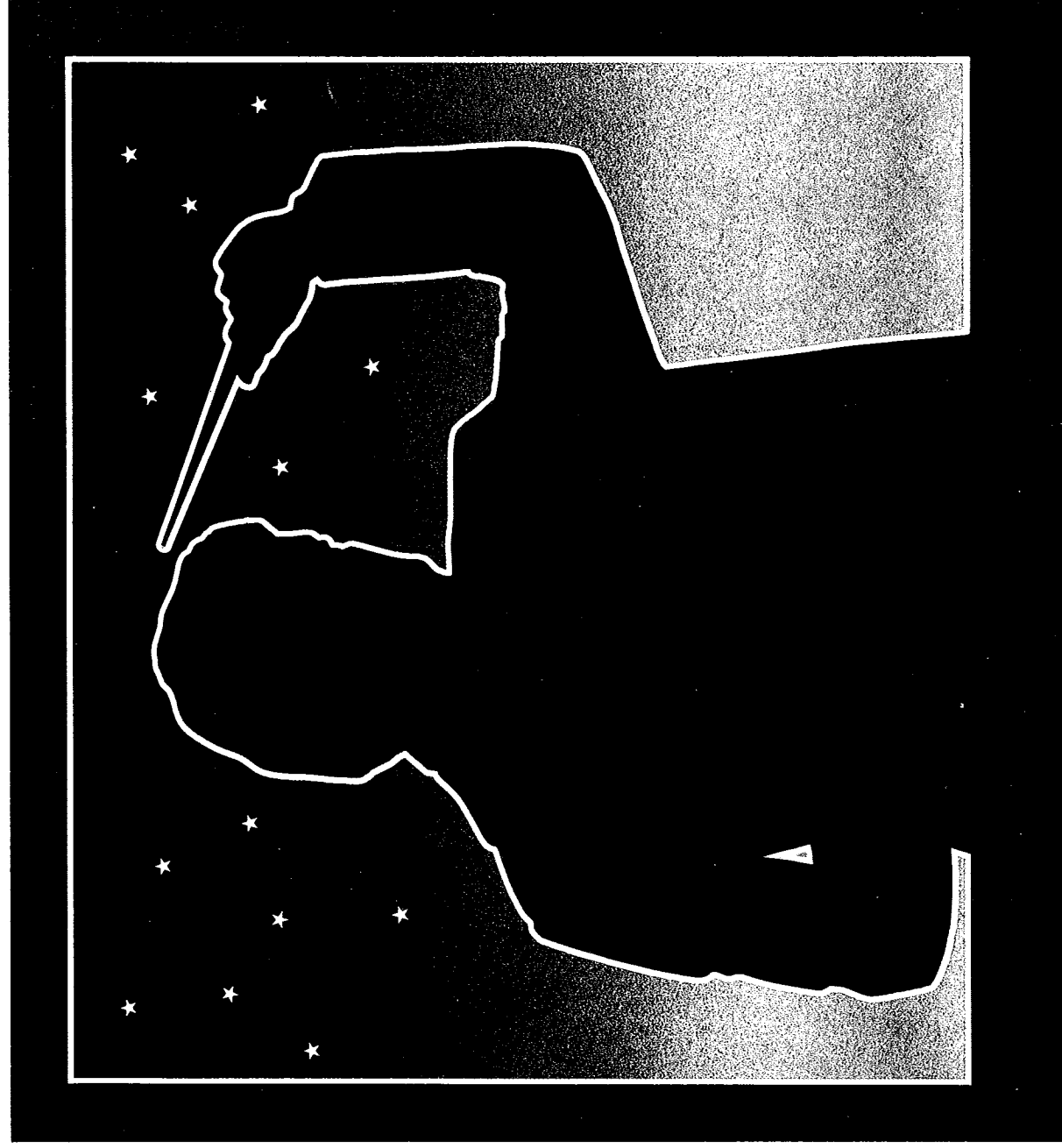


KJOS CONCERT BAND
GRADE 4
GB840

PRELUDE ON A GREGORIAN TUNE

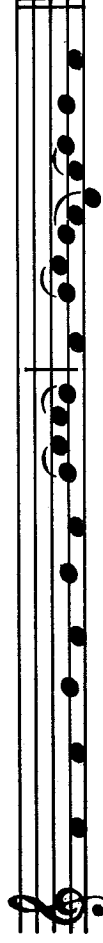
David Maslanka



KJOS NEIL A. KJOS MUSIC COMPANY • SAN DIEGO, CALIFORNIA

THE COMPOSITION

The tune which inspired the **Prelude on a Gregorian Tune** originated in the **Liber Usualis**, the traditional book of words and music for Christian services. The music is from a short Responsory. Transcribed into modern notation it appears as follows, with all note values being equal:



Chris - te Fi - li De - i vi - vi, Mi - se - re - re no - bis
Christ, Son of the Living God, Have mercy on us.

Prelude on a Gregorian Tune evokes the ancient Christian mysticism as found in the music and words of Gregorian chants. This mild and harmonious work is a non-sectarian piece which emerges as small ritornello form, ababa.

Because of the quiet, legato nature of this music, there is a strong temptation to play it too slowly. This is not a mournful piece, and the tempo must be $\text{♩} = c.72$ as marked. The music must project a quiet but joyful attitude.

INSTRUMENTATION LIST

1 - Piccolo
6 - 1st and 2nd Flute
2 - 1st and 2nd Oboe
2 - 1st and 2nd Bassoon
1 - E \flat Clarinet
3 - 1st B \flat Clarinet
3 - 2nd B \flat Clarinet
3 - 3rd B \flat Clarinet
1 - E \flat Alto Clarinet
2 - B \flat Bass Clarinet
4 - 1st and 2nd E \flat Alto Saxophone
2 - B \flat Tenor Saxophone
1 - E \flat Baritone Saxophone
3 - 1st B \flat Cornet
6 - 2nd and 3rd B \flat Cornet
2 - 1st F Horns
2 - 2nd F Horns

2 - 1st Trombone
4 - 2nd and 3rd Trombone
1 - Baritone T.C.
2 - Baritone B.C.
5 - Tuba
2 - Percussion:
Glockenspiel
Small Suspended Cymbal
1 - Full Conductor's Score

Approximate Performance Time —4:05
Additional Parts: \$2.00
Additional Scores: \$5.00



THE COMPOSER

David Maslanka received his musical education at a number of prestigious educational institutions. As a high school student, he studied at the New England Conservatory. His Bachelor of Arts degree from Oberlin Conservatory included a year of study at the Hochschule Mozarteum in Salzburg. He received his Master of Music and Doctorate in Composition and Theory from Michigan State University. His principal teachers in composition were Joseph Wood and H. Owen Reed. He has received grants from the National Endowment for the Arts, the MacDowell Colony, and Martha Baird Rockefeller Foundation, and the New York State Arts Council.

A native of Massachusetts, Mr. Maslanka currently lives in New York City, where he is on the faculty of Kingsborough Community College, City University of New York.

1 Maslanka

8 9 10 11 12 13 14

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

E♭ Cl.

Clis. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Cors. 1 2 3

Hns. 1 2

Bar.

Trbs. 1 2 3

Tuba

Perc.

cresc.

p

Mute

mf

15 16 17 18 19 20

Picc. *mf* *cresc.* *f*

Fls. 2 *mf* *cresc.* *f*

Obs. 2 *mf* *cresc.* *f*

Bsns. 2 *p* *cresc.* *f*

E♭ Cl. *mf* *cresc.* *f*

Cl. 1 *mf* *cresc.* *f*

2 *sub. p* *cresc.* *f*

3 *sub. p* *cresc.* *f*

A. Cl. *sub. p* *cresc.* *f*

B. Cl. *sub. p* *cresc.* *f*

A. Saxes. 2 *mf* *cresc.* *f*

T. Sax. *sub. p* *cresc.* *f*

Bar. Sax. *sub. p* *cresc.* *f*

Cors. 1 *Open* *mf* *cresc.* *f*

2 *mf* *cresc.* *f*

3 *p* *cresc.* *f*

Hns. 1 *mp* *cresc.* *f*

2 *mp* *cresc.* *f*

Bar. *mp* *cresc.* *f*

Trbs. 1 *p* *cresc.* *f*

2 *p* *cresc.* *f*

3 *p* *cresc.* *f*

Tuba *p* *cresc.* *f*

Perc.

Musical score for orchestra, measures 28-34. The score is arranged in a system with 19 staves. The instruments and their parts are as follows:

- Picc.**: Piccolo, measures 28-34.
- Fls. 1 2**: Flutes, measures 28-34.
- Obs. 1 2**: Oboes, measures 28-34.
- Bsns. 1 2**: Bassoons, measures 28-34.
- Eb Cl.**: Eb Clarinet, measures 28-34.
- Cls. 1 2 3**: Clarinets, measures 28-34.
- A. Cl.**: Alto Clarinet, measures 28-34.
- B. Cl.**: Bass Clarinet, measures 28-34.
- A. Saxes. 1 2**: Alto Saxophones, measures 28-34.
- T. Sax.**: Tenor Saxophone, measures 28-34.
- Bar. Sax.**: Baritone Saxophone, measures 28-34.
- Cors. 1 2 3**: Corsos, measures 28-34.
- Hns. 1 2**: Horns, measures 28-34.
- Bar.**: Baritone, measures 28-34.
- Trbs. 1 2 3**: Trumpets, measures 28-34.
- Tuba**: Tuba, measures 28-34.
- Perc.**: Percussion, measures 28-34.

Measures 28-34 show various musical notations including notes, rests, and dynamics such as *mp* and *mf*. The score is written in a standard orchestral format with a key signature of one flat and a common time signature.

49 50 51 52 53 54 55

Picc. *mp*

Fls. 1 2 *p* *cresc.*

Obs. 1 2 *p* *cresc.*

Bsns. 1 2 *p* *cresc.*

Eb Cl. *p* *cresc.*

Cls. 1 2 3 *div.* *p* *very smoothly* *cresc.*

A. Cl. *p* *cresc.*

B. Cl. *p* *cresc.*

A. Saxes. 1 2 *p* *cresc.*

T. Sax. *p* *cresc.*

Bar. Sax. *p* *cresc.*

Cors. 1 2 3 *div.* *p* *very smoothly* *cresc.*

Hns. 1 2 *p* *cresc.*

Bar. *p* *cresc.*

Trbs. 1 2 3 *p* *cresc.*

Tuba *p* *cresc.*

Perc. *p* *cresc.*

Soli

p Soli

Soli

p

56 57 58 59 60 61 62

Picc. *sub. p. cresc.*

Fls. 1 2 *mf* *sub. p. cresc.*

Obs. 1 2 *mf* *sub. p. cresc.*

Bsns. 1 2 *mf* *sub. p. cresc.*

Eb Cl. *mf* *sub. p. cresc.*

Cls. 1 2 3 *mf* *sub. p. cresc.*

A. Cl. *mf* *sub. p. cresc.*

B. Cl. *mf* *sub. p. cresc.*

A. Saxes. 1 2 *mf* *sub. p. cresc.*

T. Sax. *mf* *sub. p. cresc.*

Bar. Sax. *mf* *sub. p. cresc.*

Cors. 1 2 3 *mf* *sub. p. cresc.*

Hns. 1 2 *mf* *sub. p. cresc.*

Bar. *mf* *sub. p. cresc.*

Trbs. 1 2 3 *mf* *sub. p. cresc.*

Tuba *mf* *sub. p. cresc.*

Perc.

63 64 65 66 67 68 69

Picc. *p* *Soli*

Fls. 1 2 *mf* *a2* *mp* *p*

Obs. 1 2 *mf* *p*

Bsns. 1 2 *mf* *p*

Eb Cl. *mf* *p* *Unis.*

Cls. 1 2 3 *mf* *p*

A. Cl. *mf* *p*

B. Cl. *mf* *p*

A. Saxes. 1 2 *mf* *p*

T. Sax. *mf* *p*

Bar. Sax. *mf* *p*

Cors. 1 2 3 *mf* *p* *Unis.*

Hns. 1 2 *mf* *p*

Bar. *mf* *p*

Trbs. 1 2 3 *mf* *p*

Tuba *mf* *p* *l.v.*

Perc. *mf*

Musical score for measures 70-76. The score is arranged in two systems. The first system includes Picc., Fls. (1 & 2), Obs., Bsns. (1 & 2), Eb Cl., Cls. (1, 2, 3), A. Cl., and B. Cl. The second system includes A. Saxes. (1 & 2), T. Sax., Bar. Sax., Cors. (1, 2, 3), Hns. (1 & 2), Bar., Trbs. (1, 2, 3), Tuba, and Perc. The score features various dynamics such as *f*, *p*, and *mp*, and includes performance instructions like "Open" and "2." for the saxophones. The measures are numbered 70 through 76 at the top of the staves.

83 84 85 86 87 88 89

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

E♭ Cl.

Cl. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tutti div.

Cors. 1 2 3

Hns. 1 2

Bar.

Trbs. 1 2 3

Tuba

Perc.

Unis.

Stopped +

Open +

f

a2

17

90 91 92 93 94 95

Picc. *dim.* *p*

Fls. 1 2 *dim.* *p* *Soli a2*

Obs. 1 2 *dim.* *p* *mp* *Soli a2*

Bsns. 1 2 *dim.* *mf* *p* *mp*

E♭ Cl. *dim.* *p* *Soli* *mp*

Cls. 1 2 3 *dim.* *p* *div.* *p very smoothly*

A. Cl. *dim.* *p* *p very smoothly*

B. Cl. *dim.* *p*

A. Saxes. 1 2 *dim.* *p*

T. Sax. *mf* *p*

Bar. Sax. *mf* *p*

Cors. 1 2 3 *dim.* *p* *Straight Mutes* *div.* *p very smoothly*

Hns. 1 2 *dim.* *p* *Straight Mutes* *div.* *p very smoothly*

Bar. *p*

Trbs. 1 2 3 *p* *a2* *p*

Tuba *p*

Perc. *p* *Small Susp. Cym.* *Soft Mallets* *mf*

96 97 98 99 100 101

Picc. *cresc.* *sub. p cresc.*

Fls. 1 2 *cresc.* *div.* *sub. p cresc.*

Obs. 1 2 *cresc.* *sub. p cresc.*

Bsns. 1 2 *cresc.* *sub. p cresc.*

E♭ Cl. *cresc.* *sub. p cresc.*

Cls. 1 2 3 *cresc.* *sub. p cresc.*

A. Cl. *cresc.* *sub. p cresc.*

B. Cl. *cresc.* *sub. p cresc.*

A. Saxes. 1 2 *cresc.* *sub. p cresc.*

T. Sax. *cresc.* *sub. p cresc.*

Bar. Sax. *cresc.* *sub. p cresc.*

Cors. 1 2 3 *cresc.* *sub. p cresc.*

Hns. 1 2 *cresc.* *sub. p cresc.*

Bar. *cresc.* *sub. p cresc.*

Trbns. 1 2 3 *cresc.* *sub. p cresc.*

Tuba *cresc.* *sub. p cresc.*

Perc. *cresc.* *sub. p cresc.*

p *mf* *p*

19

102 103 104 105 106 107

Picc. *mf* *sub.p* *cresc.*

Fls. 1 2 *mf* *sub.p* *cresc.*

Obs. 1 2 *mf* *sub.p* *cresc.*

Bsns. 1 2 *mf* *sub.p* *cresc.*

E♭ Cl. *mf* *sub.p* *cresc.*

Cls. 1 2 3 *mf* *sub.p* *cresc.*

A. Cl. *mf* *sub.p* *cresc.*

B. Cl. *mf* *sub.p* *cresc.*

A. Saxes. 1 2 *mf* *sub.p* *cresc.*

T. Sax. *mf* *sub.p* *cresc.*

Bar. Sax. *mf* *sub.p* *cresc.*

Cors. 1 2 3 *mf* *sub.p* *cresc.*

Hns. 1 2 *mf* *sub.p* *cresc.*

Bar. *mf* *sub.p* *cresc.*

Trbs. 1 2 3 *mf* *sub.p* *cresc.*

Tuba *mf* *sub.p* *cresc.*

Perc. *mf* *sub.p* *cresc.*

GB840 *mf* *sub.p* *cresc.*

108 109 110 111 112 113

Picc. *mf* *dim. poco a poco* *poco rit.*

Fls. 1 2 *mf* *dim. poco a poco* *poco rit.*

Obs. 1 2 *mf* *dim. poco a poco* *poco rit.*

Bsns. 1 2 *mf* *dim. poco a poco* *poco rit.*

E♭ Cl. *mf* *dim. poco a poco* *poco rit.*

Cls. 1 2 3 *mf* *dim. poco a poco* *poco rit.*

A. Cl. *mf* *dim. poco a poco* *poco rit.*

B. Cl. *mf* *dim. poco a poco* *poco rit.*

A. Saxes. 1 2 *mf* *dim. poco a poco* *poco rit.*

T. Sax. *mf* *dim. poco a poco* *poco rit.*

Bar. Sax. *mf* *dim. poco a poco* *poco rit.*

Cors. 1 2 3 *mf* *dim. poco a poco* *poco rit.*

Hns. 1 2 *mf* *dim. poco a poco* *poco rit.*

Bar. *mf* *dim. poco a poco* *poco rit.*

Trbs. 1 2 3 *mf* *dim. poco a poco* *poco rit.*

Tuba *mf* *dim. poco a poco* *poco rit.*

Perc. *mf* *dim. poco a poco* *poco rit.*

pp

Musical score for orchestral instruments, measures 121 to 126. The score is arranged in two systems of staves. The first system includes Picc., Fls. 1 & 2, Obs. 1 & 2, Bsns. 1 & 2, Eb Cl., Cls. 1, 2, & 3, A. Cl., and B. Cl. The second system includes A. Saxes. 1 & 2, T. Sax., Bar. Sax., Cors. 1, 2, & 3, Hns. 1 & 2, Bar., Trbs. 1, 2, & 3, Tuba, and Perc. The music features a melodic line in the woodwinds and brass, with dynamic markings of *p* (piano) and *div.* (divisi) for the Cors. and Trbs. sections. Measure numbers 121, 122, 123, 124, 125, and 126 are indicated at the top of the staves.

127 128 129 130 131 132 133

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

E♭ Cl.

Cls. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Cors. 1 2 3

Hns. 1 2

Bar.

Trbs. 1 2 3

Tuba

Perc.

p, *pp*, *mf*, *p*, *Tutti div.*