DAVID MASLANKA

Illumination

OVERTURE FOR BAND

ILLUMINATION

Overture for Band

SELECTED WORKS FOR HIGH SCHOOL WIND ENSEMBLE BY DAVID MASLANKA

Rollo Takes a Walk • 1980
Prelude on a Gregorian Tune • 1981
Montana Music: Chorale Variations • 1993
Laudamus Te • 1994
A Tuning Piece • 1995
Heart Songs • 1997
Hell's Gate • 1997
Morning Star • 1997
Tears • 1997
Alex and the Phantom Band • 2002
Testament • 2002
Mother Earth • 2003
Traveler • 2003
Give Us This Day • 2006
Procession of the Academics • 2007
Unending Stream of Life • 2007
Liberation • 2010
Requiem • 2013
On This Bright Morning • 2013
Hymn for World Peace • 2014

Perusal scores, full recordings, and purchasing information available at davidmaslanka.com

DAVID MASLANKA

Illumination

OVERTURE FOR BAND

(2013)

TRANSPOSED PERFORMING SCORE

MASLANKA PRESS

NEW YORK

Copyright © 2014 by Maslanka Press

Version 1.0

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

This is the initial release of this work. Any errata may be found on this work's page at www.maslankapress.com.

MP-2013.12-1.0-PS

Designed, engraved, and printed in the United States.
∞

to the grade 8–12 musicians of the
Annie Sullivan Middle School,
Horace Mann Middle School,
Remington Middle School,
and Franklin High School,
Franklin, Massachusetts

Nicole Wright, Band Director *Nancy Schoen, Music Director*

Illumination was made possible through the generous
support of the Franklin Education Foundation and the
Franklin Music Boosters.

Instrumentation

Piccolo
2 Flute
Oboe
3 Clarinet in B♭
Bass Clarinet in B♭
Bassoon
2 Alto Saxophone
Tenor Saxophone
Baritone Saxophone
2 Horn in F
3 Trumpet in B♭
2 Trombone
Baritone T C (opt.)
Euphonium
Tuba

Piano

Timpani

Percussion 1
Vibraphone

Percussion 2
Marimba
Lg. Susp. Cymbal (*shared*)

Percussion 3
Xylophone
Chimes
Bass Drum

Percussion 4
Snare Drum
Tenor Drum
Lg. Susp. Cymbal (*shared*)

Percussion 5
Lg. Susp. Cymbal (*shared*)
Orchestra Bells
Wood Block

Illumination may be performed successfully with a wide variety of ensemble sizes, from a single player on each part to a large symphonic band. Each part (including multiple copies) is separately numbered. The following indicates the part number and the number of copies included with the full set:

No.	*Part Name*	*Copies*
1	Piccolo	1
2–5	Flute 1	4
6–9	Flute 2	4
10–11	Oboe	2
12–15	Clarinet in B♭ 1	4
16–19	Clarinet in B♭ 2	4
20–23	Clarinet in B♭ 3	4
24–25	Bass Clarinet in B♭	2
26–27	Bassoon	2
28–29	Alto Saxophone 1	2
30–31	Alto Saxophone 2	2
32–33	Tenor Saxophone	2
34–35	Baritone Saxophone	2
36–37	Horn in F 1	2
38–39	Horn in F 2	2

No.	*Part Name*	*Copies*
40–42	Trumpet in B♭ 1	3
43–45	Trumpet in B♭ 2	3
46–48	Trumpet in B♭ 3	3
49–51	Trombone 1	3
52–54	Trombone 2	3
55–57	Euphonium	3
58–59	Baritone T C	2
60–63	Tuba	4
64	Piano	1
65	Timpani	1
66–67	Percussion 1	2
68–69	Percussion 2	2
70–71	Percussion 3	2
72–73	Percussion 4	2
75–75	Percussion 5	2

Duration: 5′

About this work

Illumination: Overture for Band was composed for the Franklin, Massachusetts public schools. The commission was started by Nicole Wright, band director at the Horace Mann Middle School in Franklin, when she discovered that my grandnephew was in her band. The piece was initially to have been for her young players, but the idea grew to make it the center of the dedication concert at the opening of Franklin's new high school building. Rehearsals of *Illumination* were actually the first musical sounds made in their fine new auditorium.

Program note

"Illumination" – lighting up, bringing light. I am especially interested in composing music for young people that allows them a vibrant experience of their own creative energy. A powerful experience of this sort stays in the heart and mind as a channel for creative energy, no matter what the life path. Music shared in community brings this vital force to everyone. *Illumination* is an open and cheerful piece in a quick tempo, with a very direct A B A song form.

(September 2014)

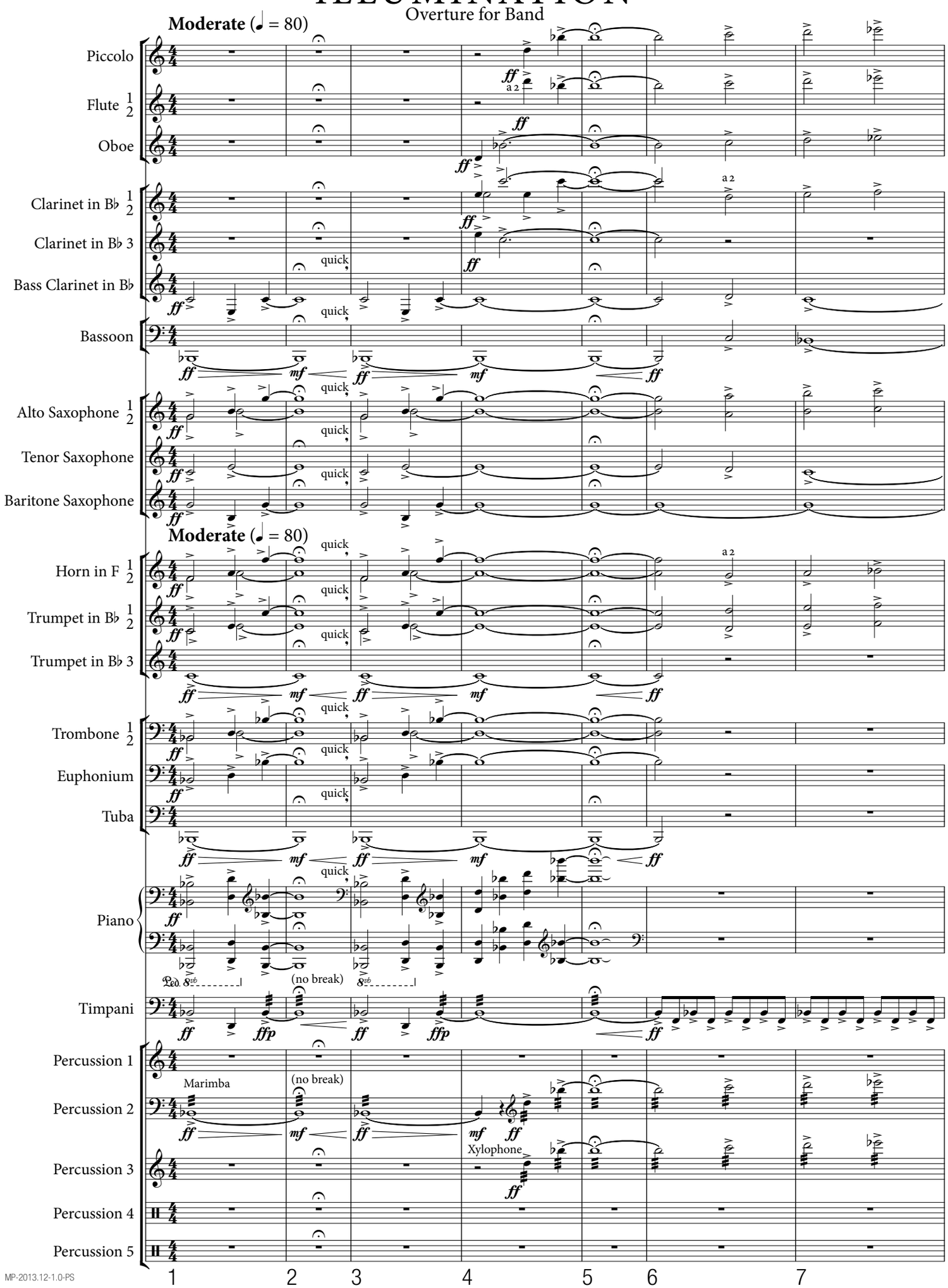
DAVID MASLANKA

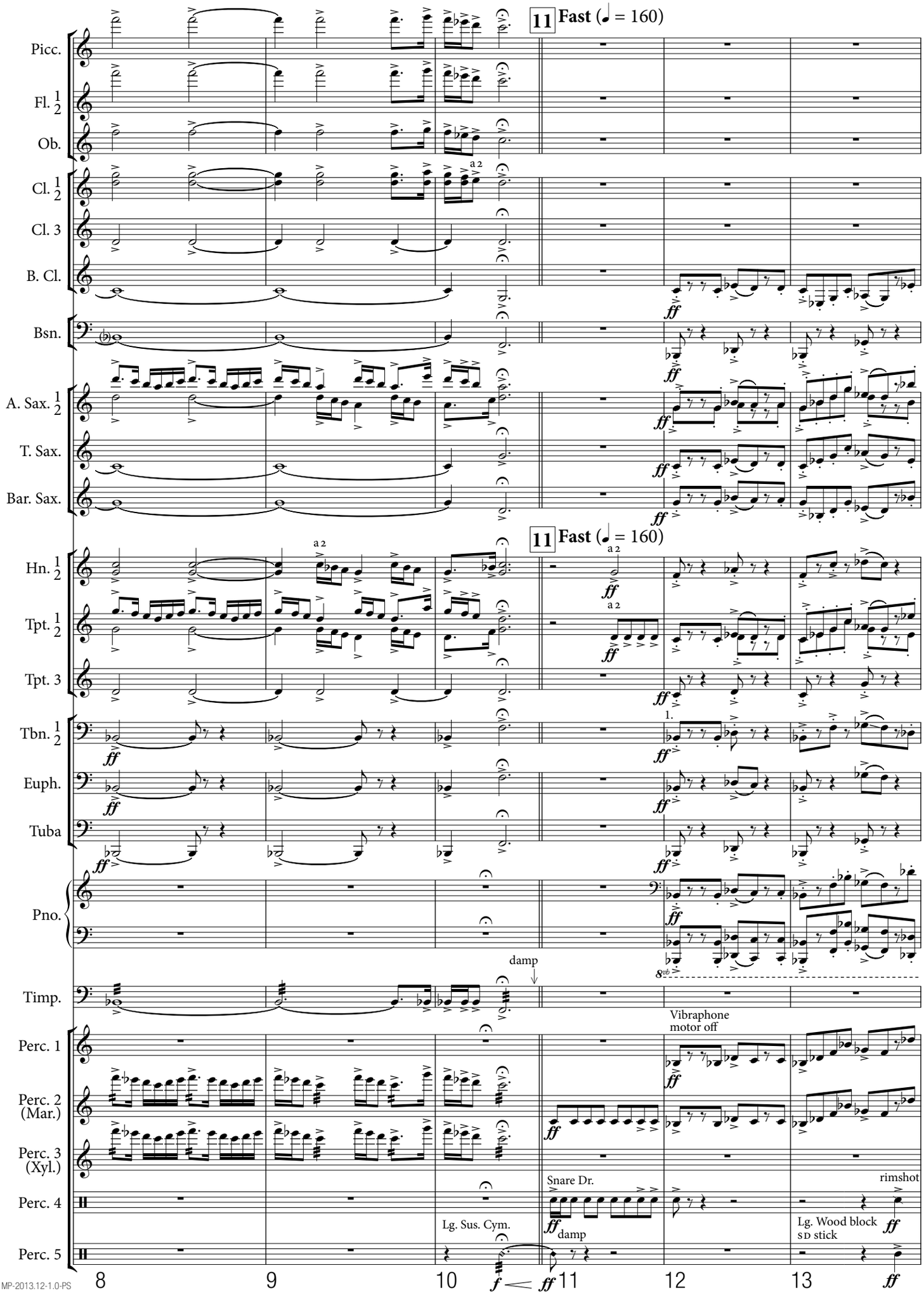
ILLUMINATION

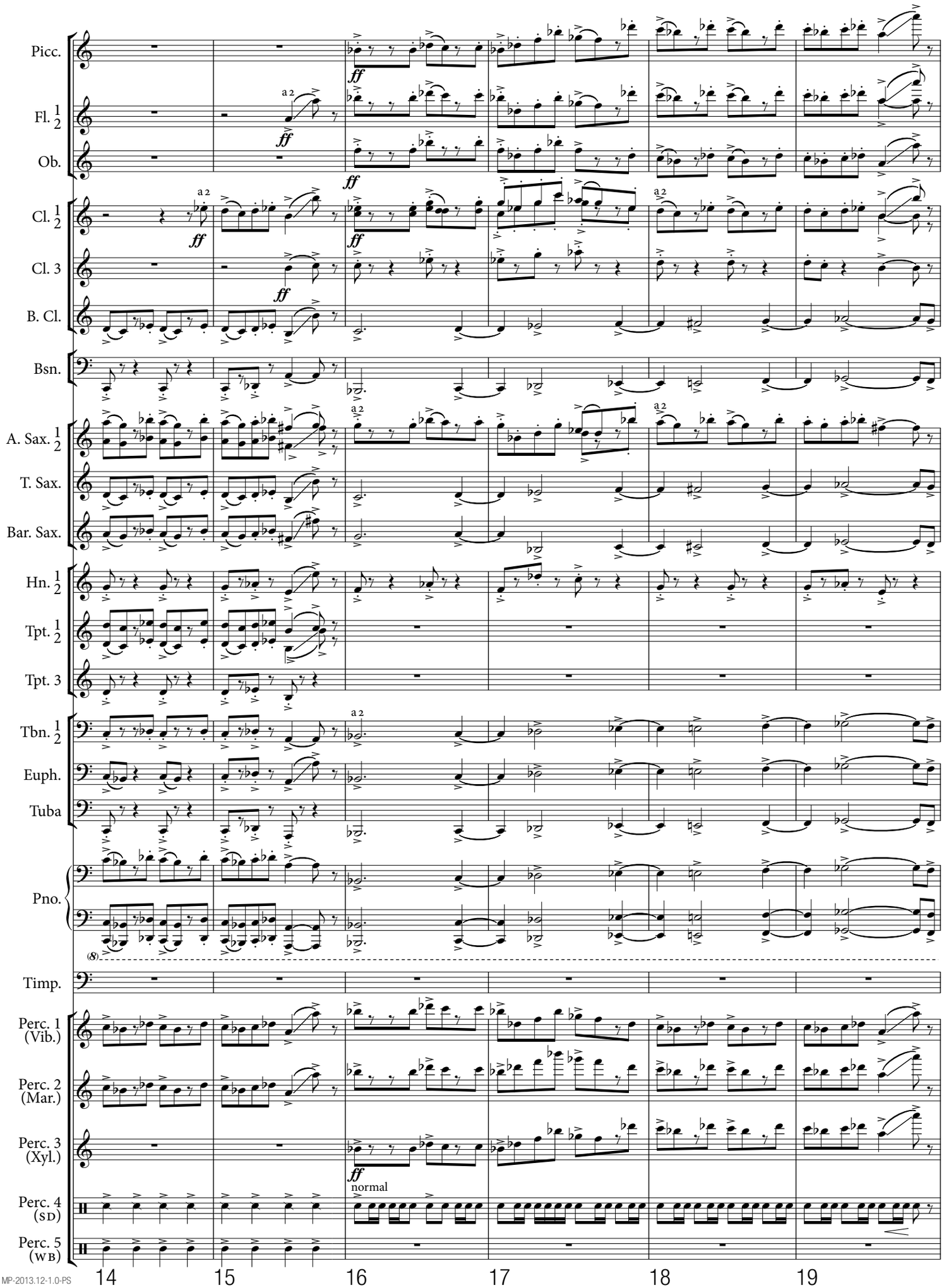
Overture for Band

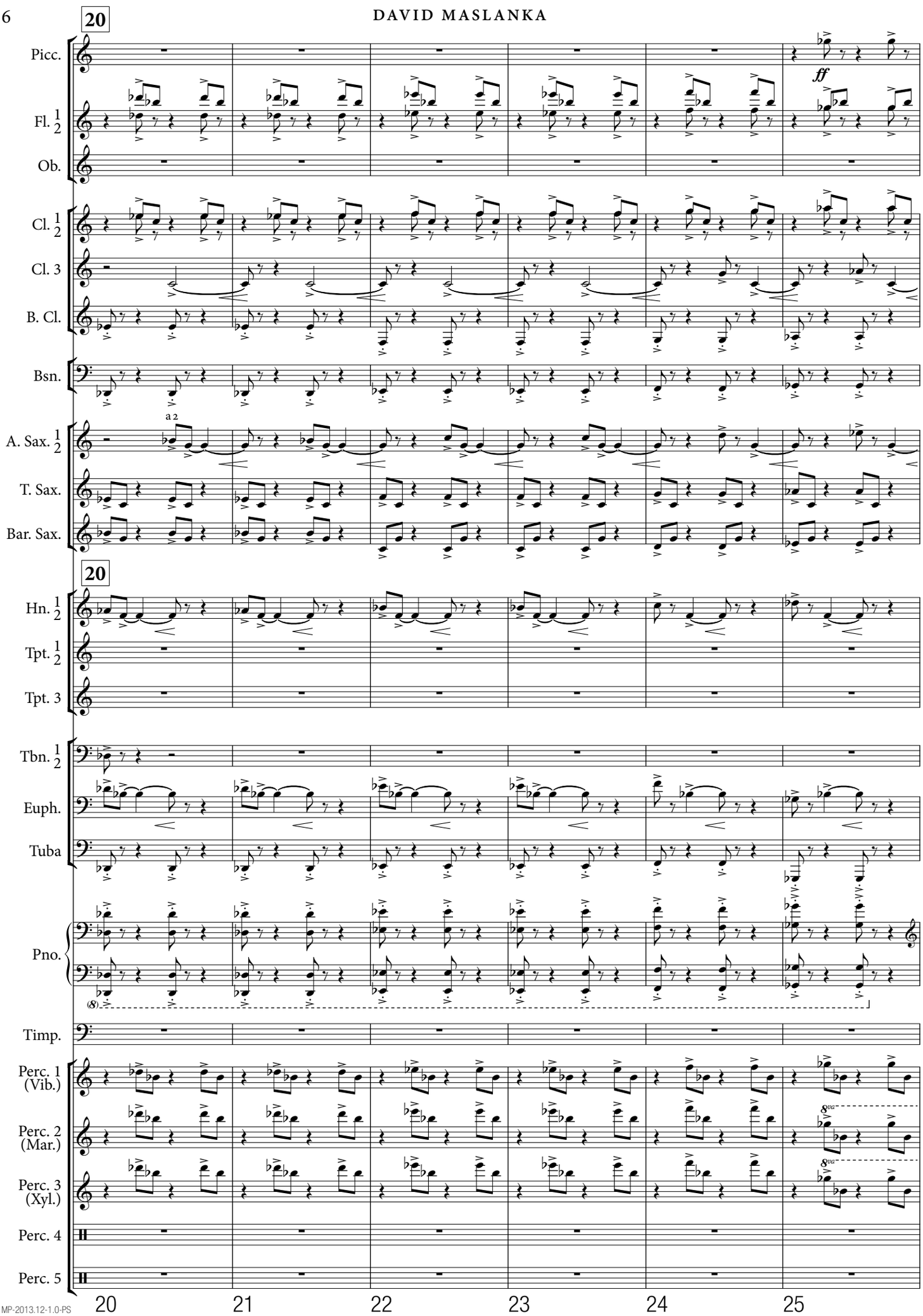
ILLUMINATION

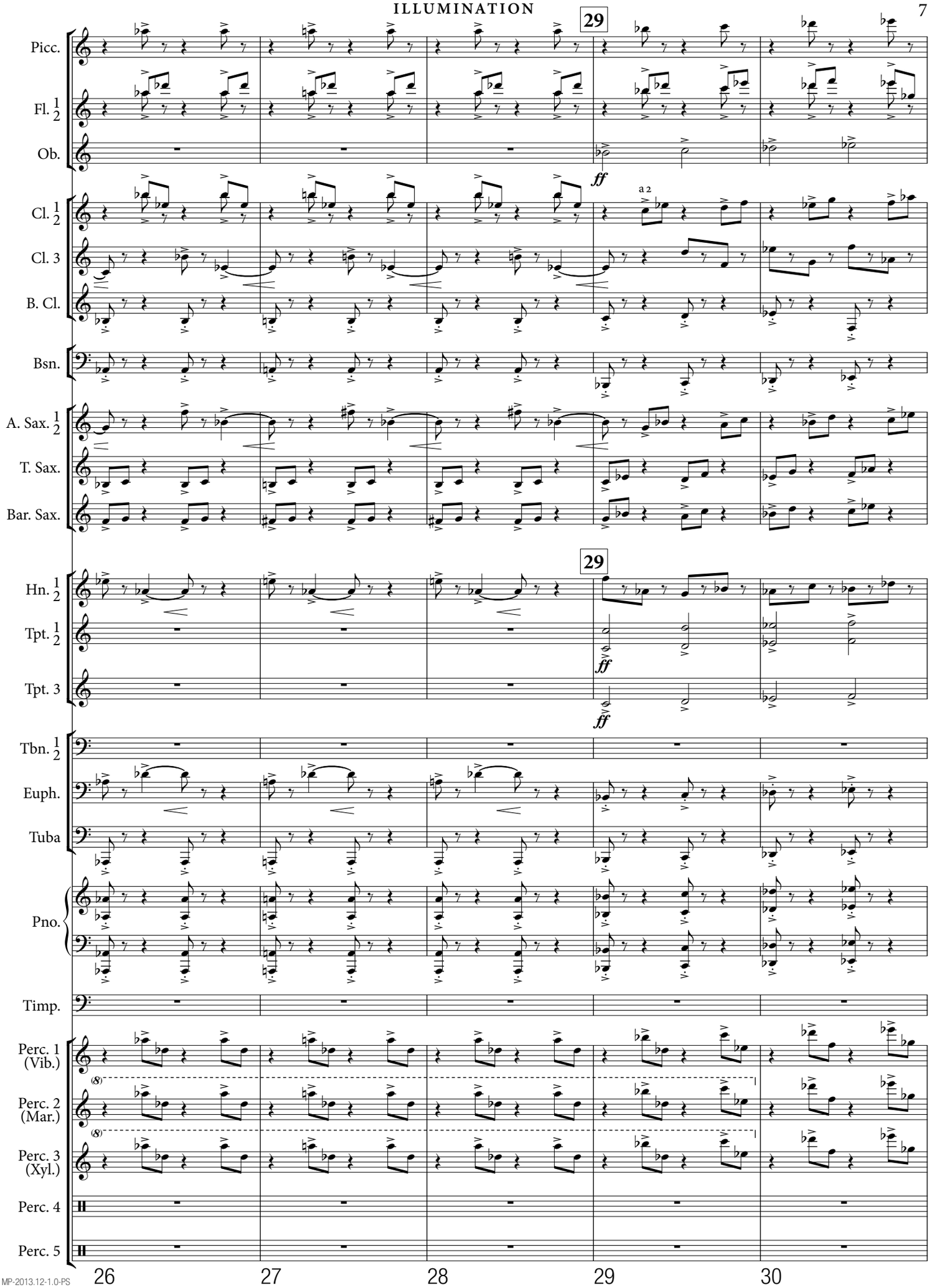
Overture for Band

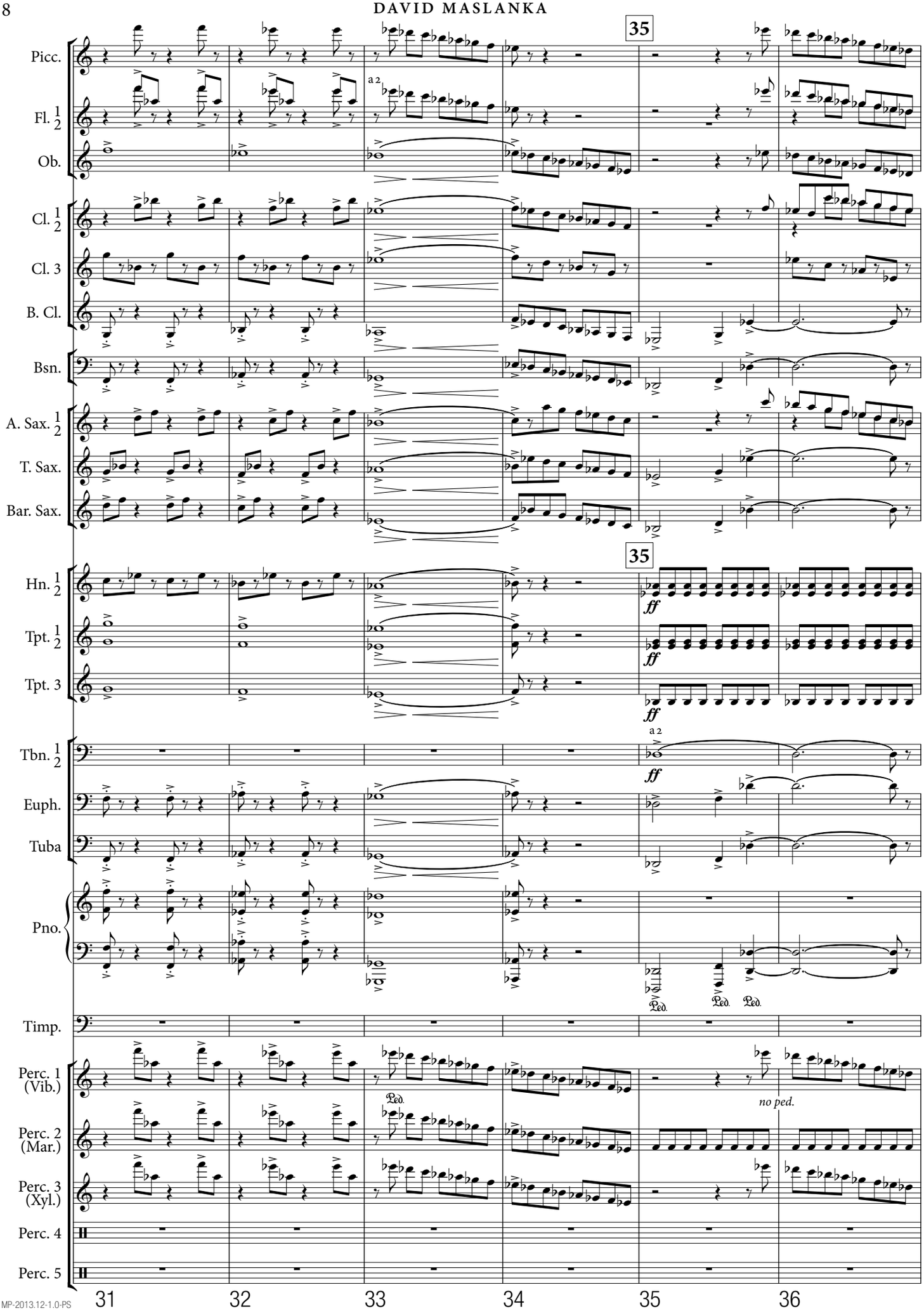


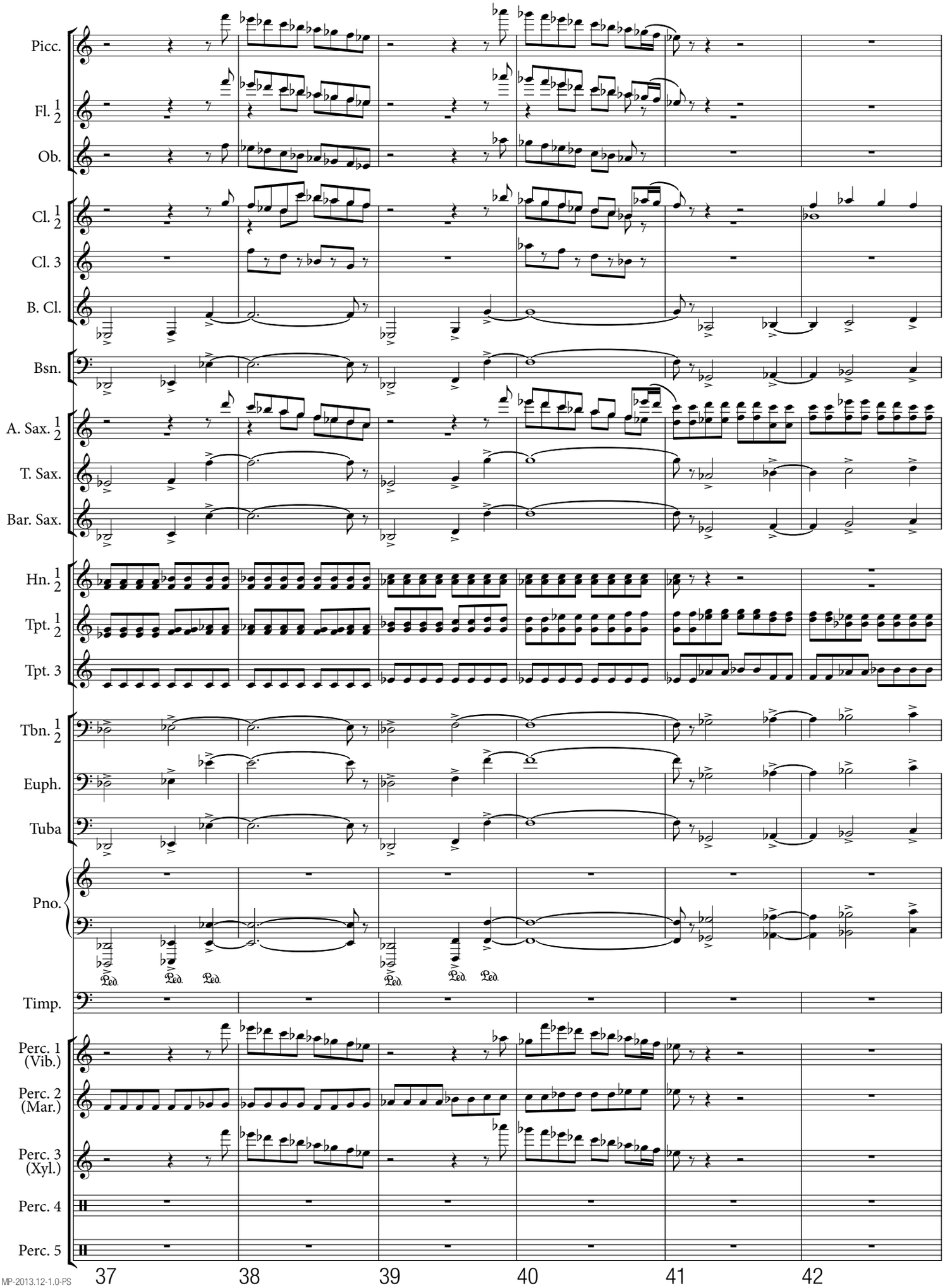

11 Fast (♩ = 160)
Picc.
Fl. 1 2
Ob.
Cl. 1 2
a 2
Cl. 3
B. Cl.
Bsn.
A. Sax. 1 2
T. Sax.
Bar. Sax.
Hn. 1 2
Tpt. 1 2
Tpt. 3
Tbn. 1 2
Euph.
Tuba
Pno.
8vb
Timp.
damp
Perc. 1
Vibraphone
motor off
Perc. 2 (Mar.)
Perc. 3 (Xyl.)
Perc. 4
Snare Dr.
damp
rimshot
Lg. Sus. Cym.
Lg. Wood block
SD stick
Perc. 5
8
9
10
11
12
13

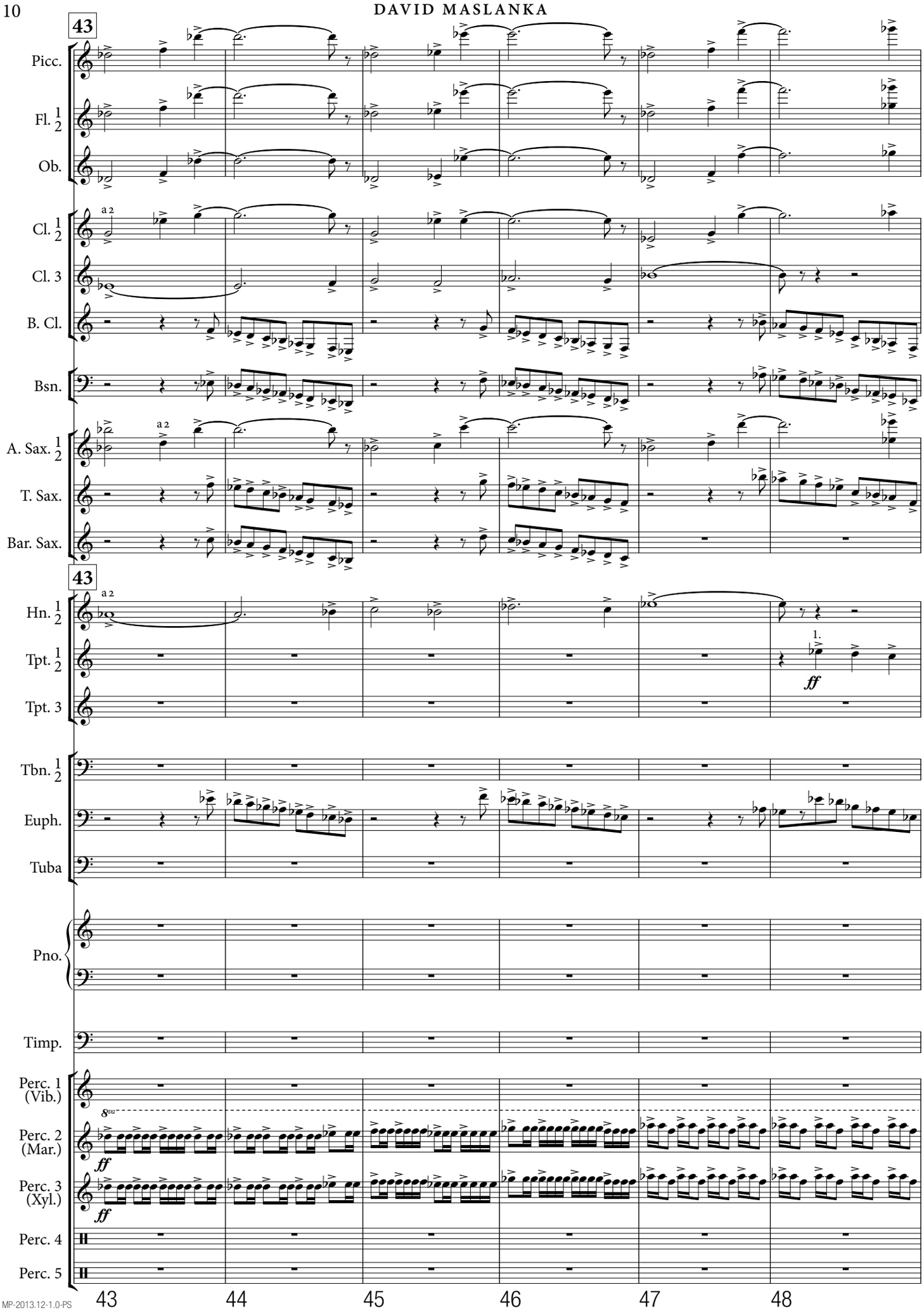

Picc.
Fl. 1 2
Ob.
Cl. 1 2
Cl. 3
B. Cl.
Bsn.
A. Sax. 1 2
T. Sax.
Bar. Sax.
Hn. 1 2
Tpt. 1 2
Tpt. 3
Tbn. 1 2
Euph.
Tuba
Pno.
Timp.
Perc. 1 (Vib.)
Perc. 2 (Mar.)
Perc. 3 (Xyl.)
Perc. 4 (SD)
Perc. 5 (WB)
a 2
ff
normal
14
15
16
17
18
19

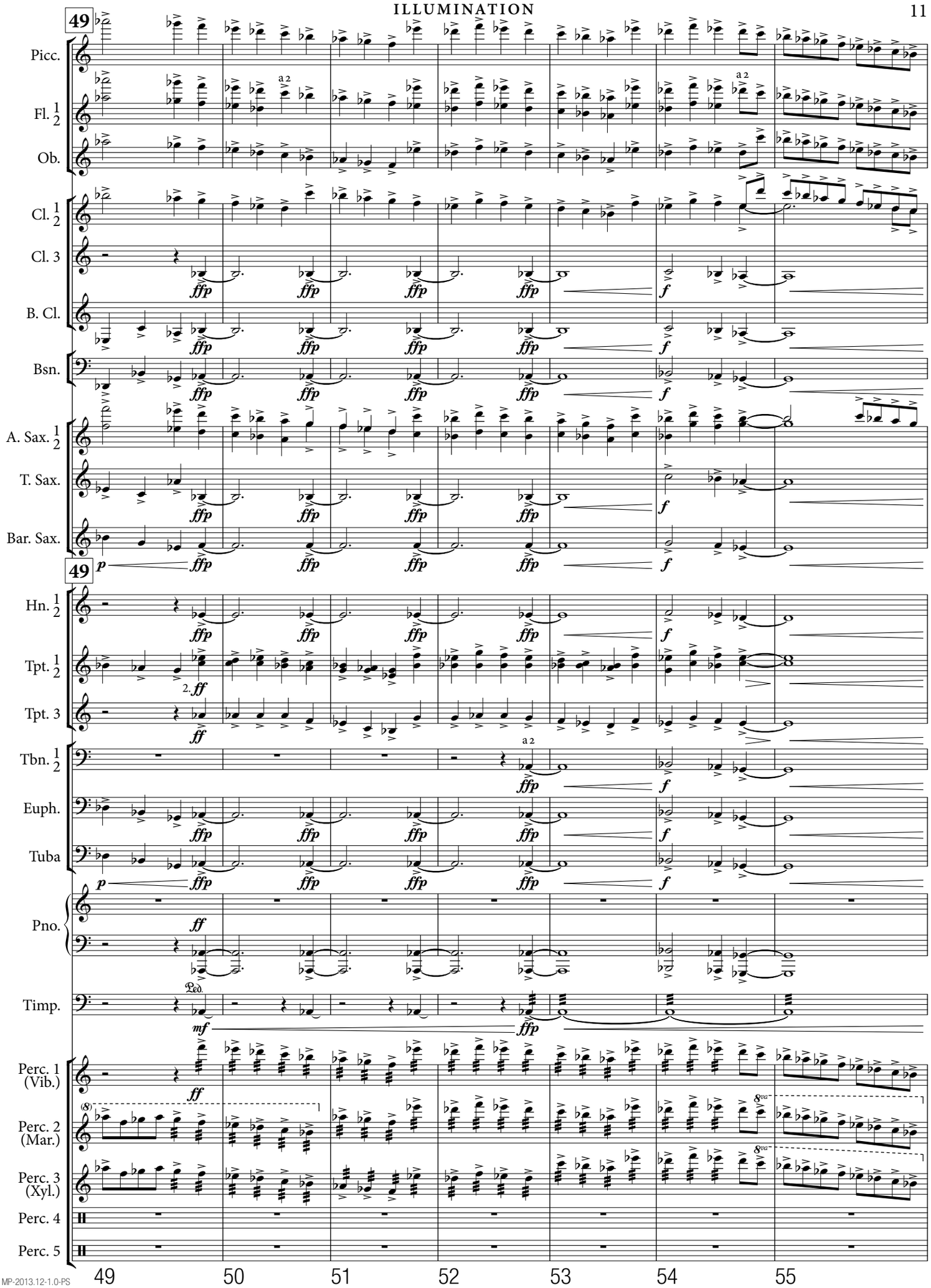

20
Picc.
Fl. 1 2
Ob.
ff
Cl. 1 2
Cl. 3
B. Cl.
Bsn.
a 2
A. Sax. 1 2
T. Sax.
Bar. Sax.
20
Hn. 1 2
Tpt. 1 2
Tpt. 3
Tbn. 1 2
Euph.
Tuba
Pno.
Timp.
Perc. 1 (Vib.)
Perc. 2 (Mar.)
Perc. 3 (Xyl.)
Perc. 4
Perc. 5
20
21
22
23
24
25

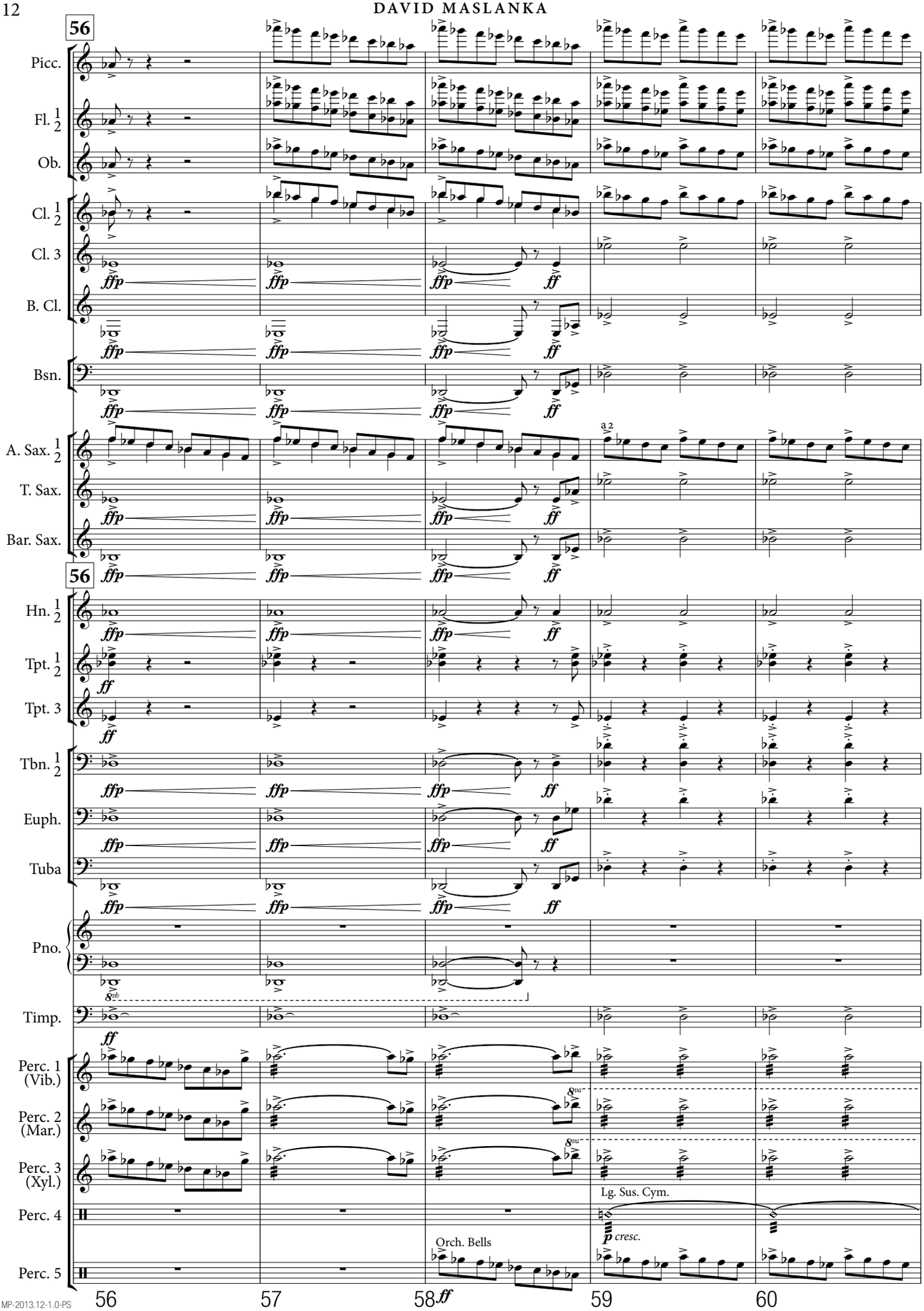

29
Picc.
Fl. 1 2
Ob.
ff
Cl. 1 2
a 2
Cl. 3
B. Cl.
Bsn.
A. Sax. 1 2
T. Sax.
Bar. Sax.
29
Hn. 1 2
Tpt. 1 2
ff
Tpt. 3
ff
Tbn. 1 2
Euph.
Tuba
Pno.
Timp.
Perc. 1 (Vib.)
(8)
Perc. 2 (Mar.)
(8)
Perc. 3 (Xyl.)
Perc. 4
Perc. 5
26
27
28
29
30

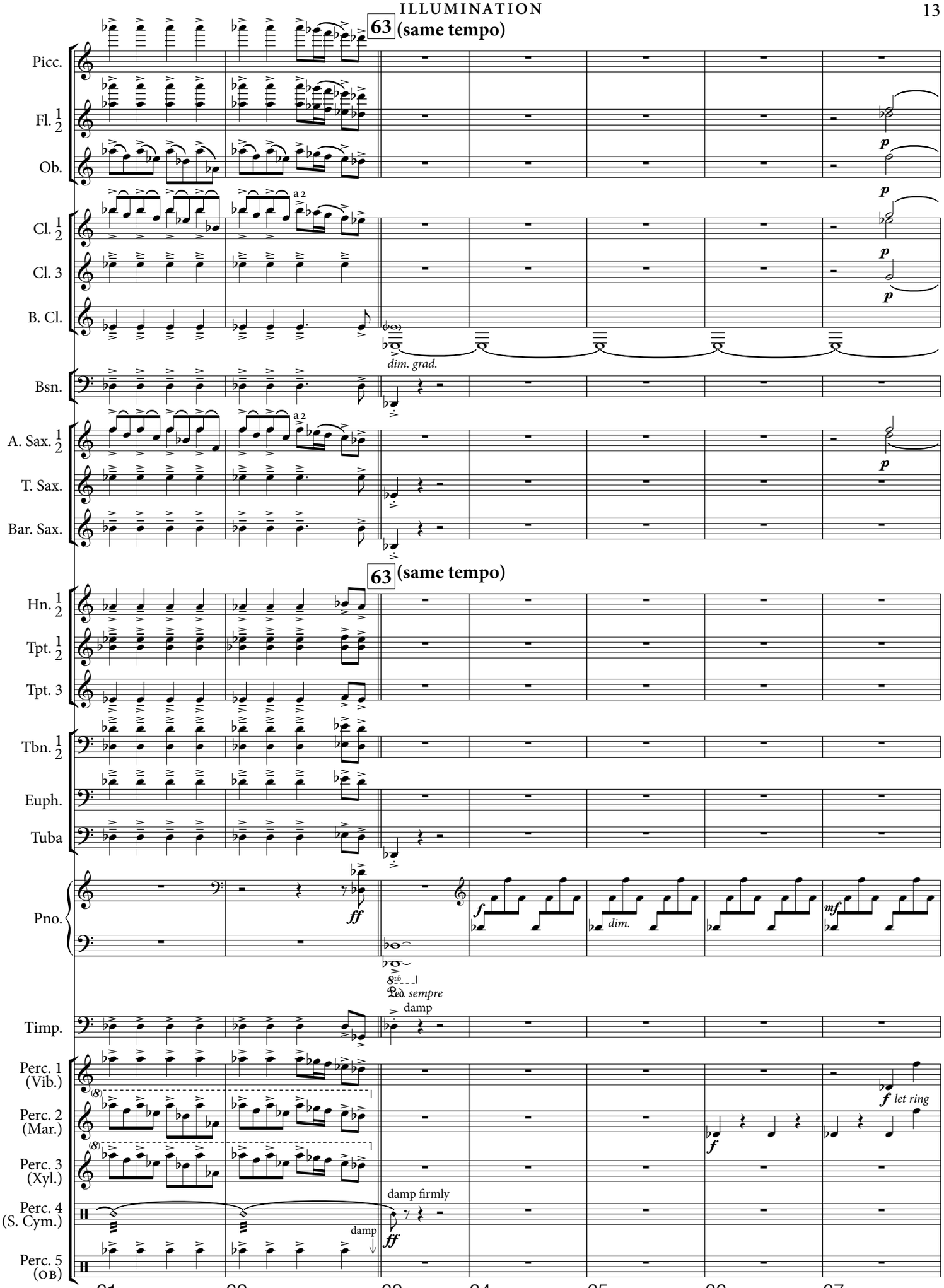

35
Picc.
Fl. 1 2
a 2
Ob.
Cl. 1 2
Cl. 3
B. Cl.
Bsn.
A. Sax. 1 2
T. Sax.
Bar. Sax.
35
Hn. 1 2
Tpt. 1 2
Tpt. 3
ff
a 2
Tbn. 1 2
Euph.
Tuba
Pno.
Ped.
Timp.
Perc. 1 (Vib.)
Perc. 2 (Mar.)
Perc. 3 (Xyl.)
Perc. 4
Perc. 5
no ped.
31
32
33
34
35
36

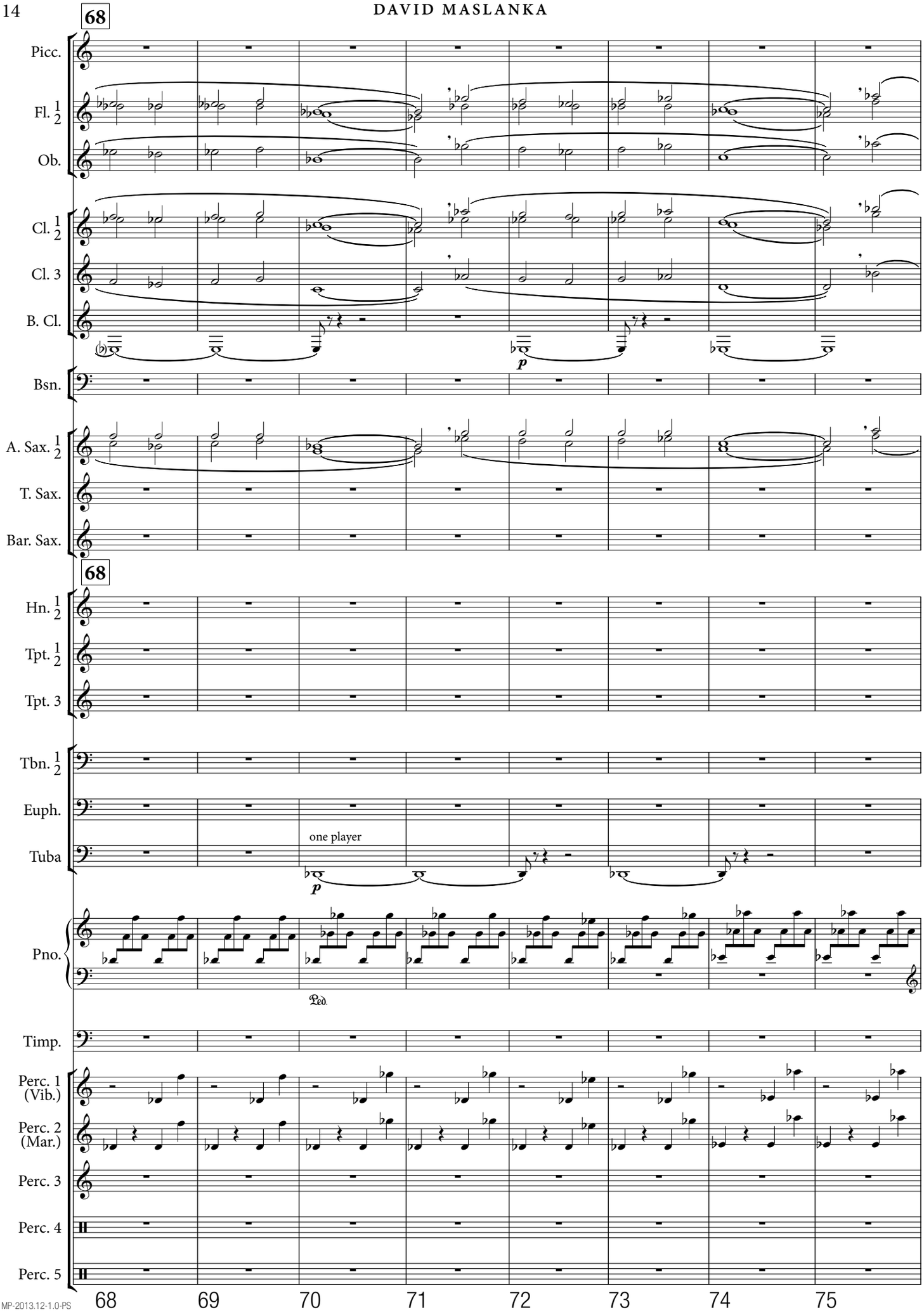

Picc.
Fl. 1 2
Ob.
Cl. 1 2
Cl. 3
B. Cl.
Bsn.
A. Sax. 1 2
T. Sax.
Bar. Sax.
Hn. 1 2
Tpt. 1 2
Tpt. 3
Tbn. 1 2
Euph.
Tuba
Pno.
Ped.
Timp.
Perc. 1 (Vib.)
Perc. 2 (Mar.)
Perc. 3 (Xyl.)
Perc. 4
Perc. 5
37
38
39
40
41
42

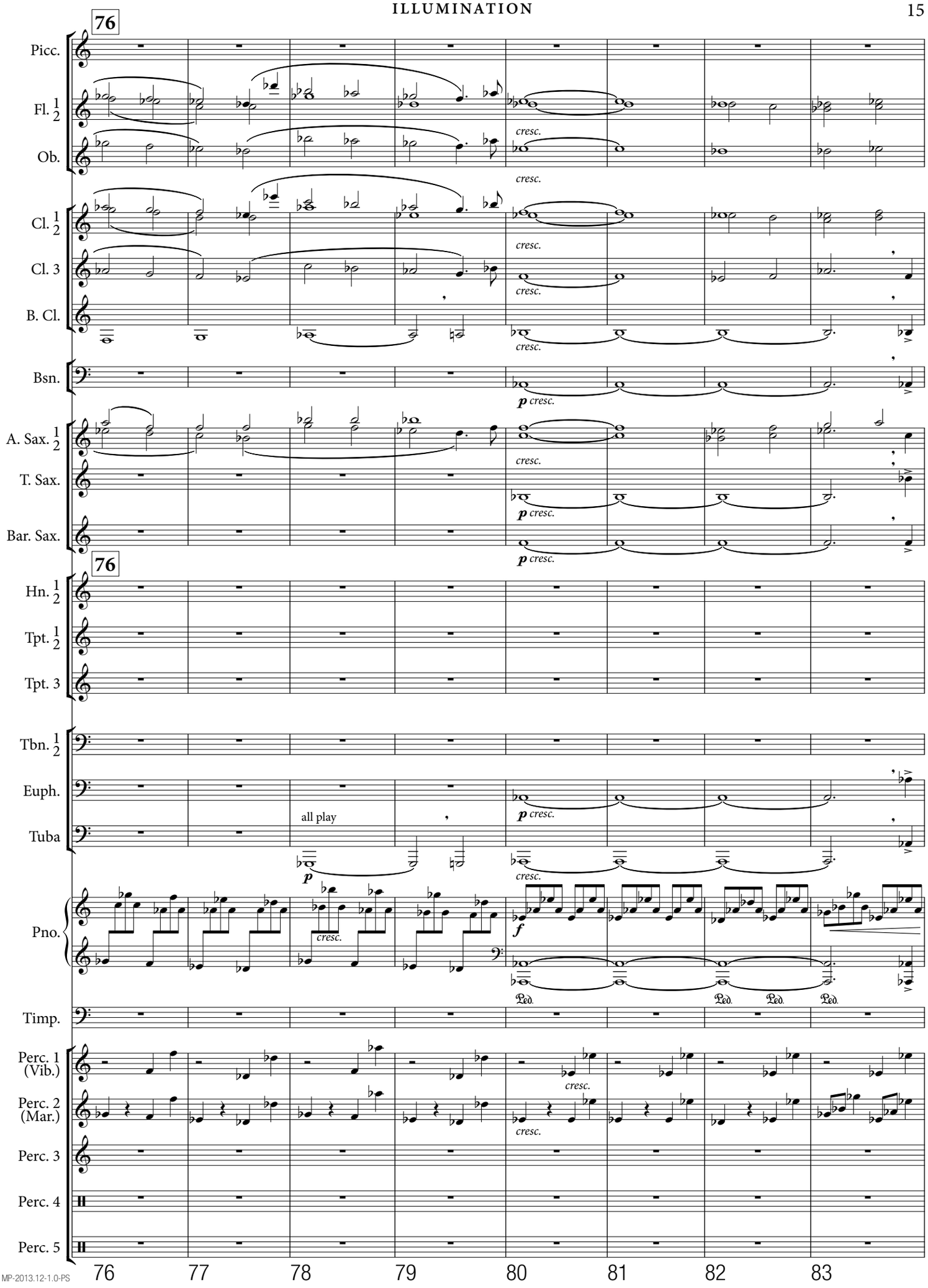

43
Picc.
Fl. 1 2
Ob.
a 2
Cl. 1 2
Cl. 3
B. Cl.
Bsn.
a 2
A. Sax. 1 2
T. Sax.
Bar. Sax.
43
a 2
Hn. 1 2
Tpt. 1 2
1.
ff
Tpt. 3
Tbn. 1 2
Euph.
Tuba
Pno.
Timp.
Perc. 1 (Vib.)
8va
Perc. 2 (Mar.)
ff
Perc. 3 (Xyl.)
ff
Perc. 4
Perc. 5
43
44
45
46
47
48

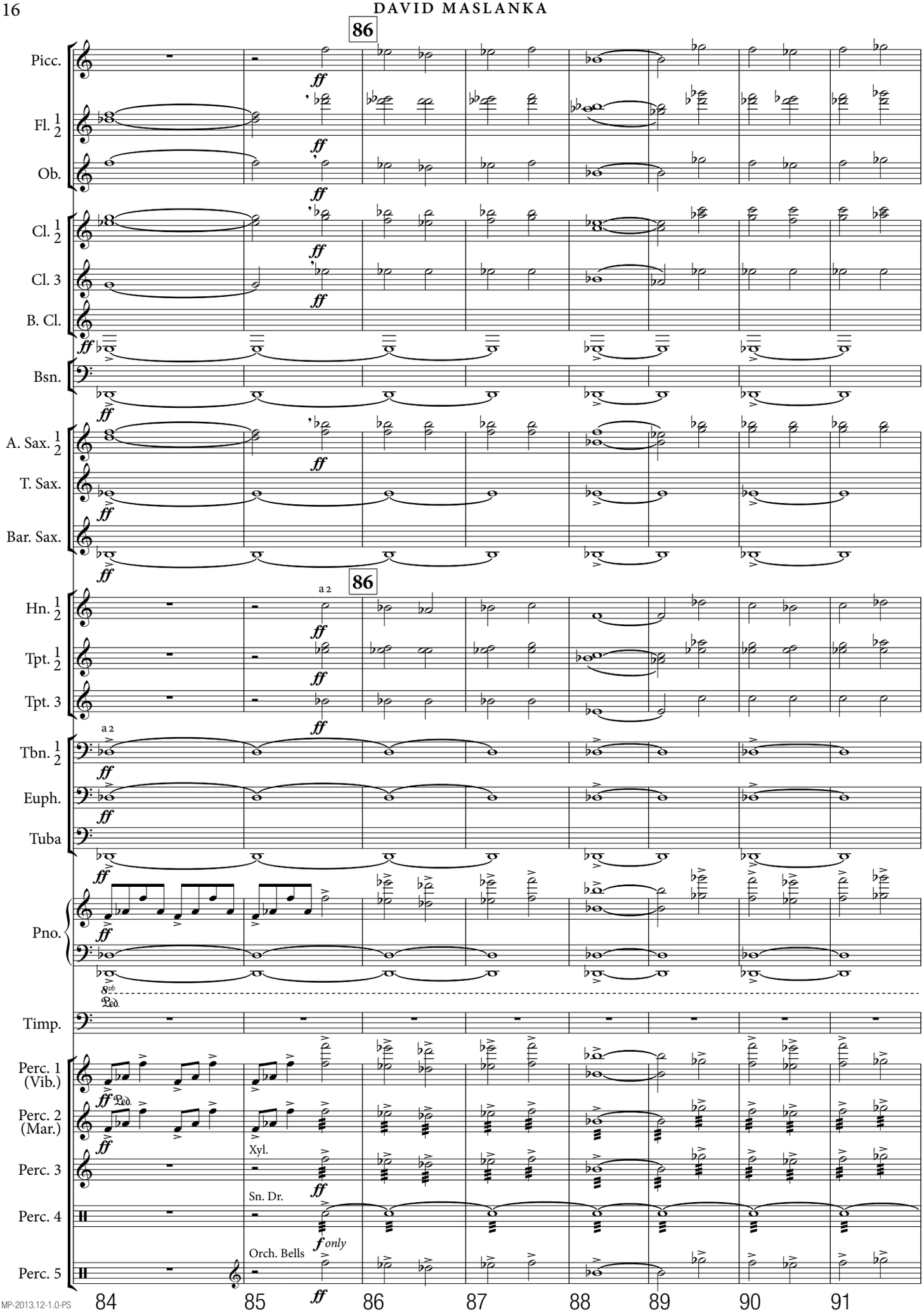

49
Picc.
Fl. 1 2
Ob.
Cl. 1 2
Cl. 3
B. Cl.
Bsn.
A. Sax. 1 2
T. Sax.
Bar. Sax.
Hn. 1 2
Tpt. 1 2
Tpt. 3
Tbn. 1 2
Euph.
Tuba
Pno.
Timp.
Perc. 1 (Vib.)
Perc. 2 (Mar.)
Perc. 3 (Xyl.)
Perc. 4
Perc. 5
a 2
ffp
f
p
ff
mf
Ped.
8va
49 50 51 52 53 54 55

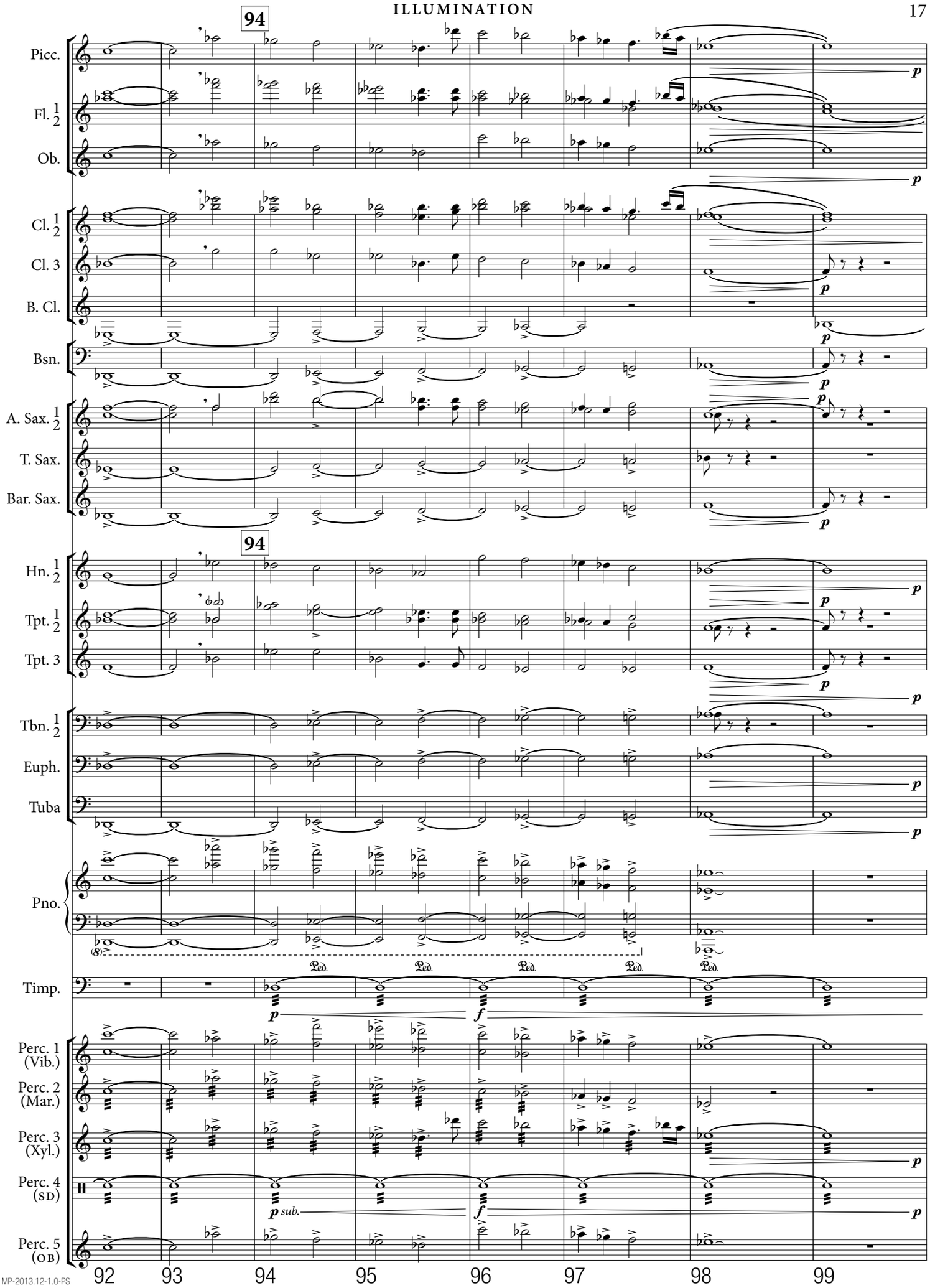

56
Picc.
Fl. 1 2
Ob.
Cl. 1 2
Cl. 3
B. Cl.
Bsn.
A. Sax. 1 2
T. Sax.
Bar. Sax.
a 2
56
Hn. 1 2
Tpt. 1 2
Tpt. 3
Tbn. 1 2
Euph.
Tuba
Pno.
Timp.
Perc. 1 (Vib.)
Perc. 2 (Mar.)
Perc. 3 (Xyl.)
Perc. 4
Perc. 5
Lg. Sus. Cym.
p cresc.
Orch. Bells
ff
56
57
58
59
60

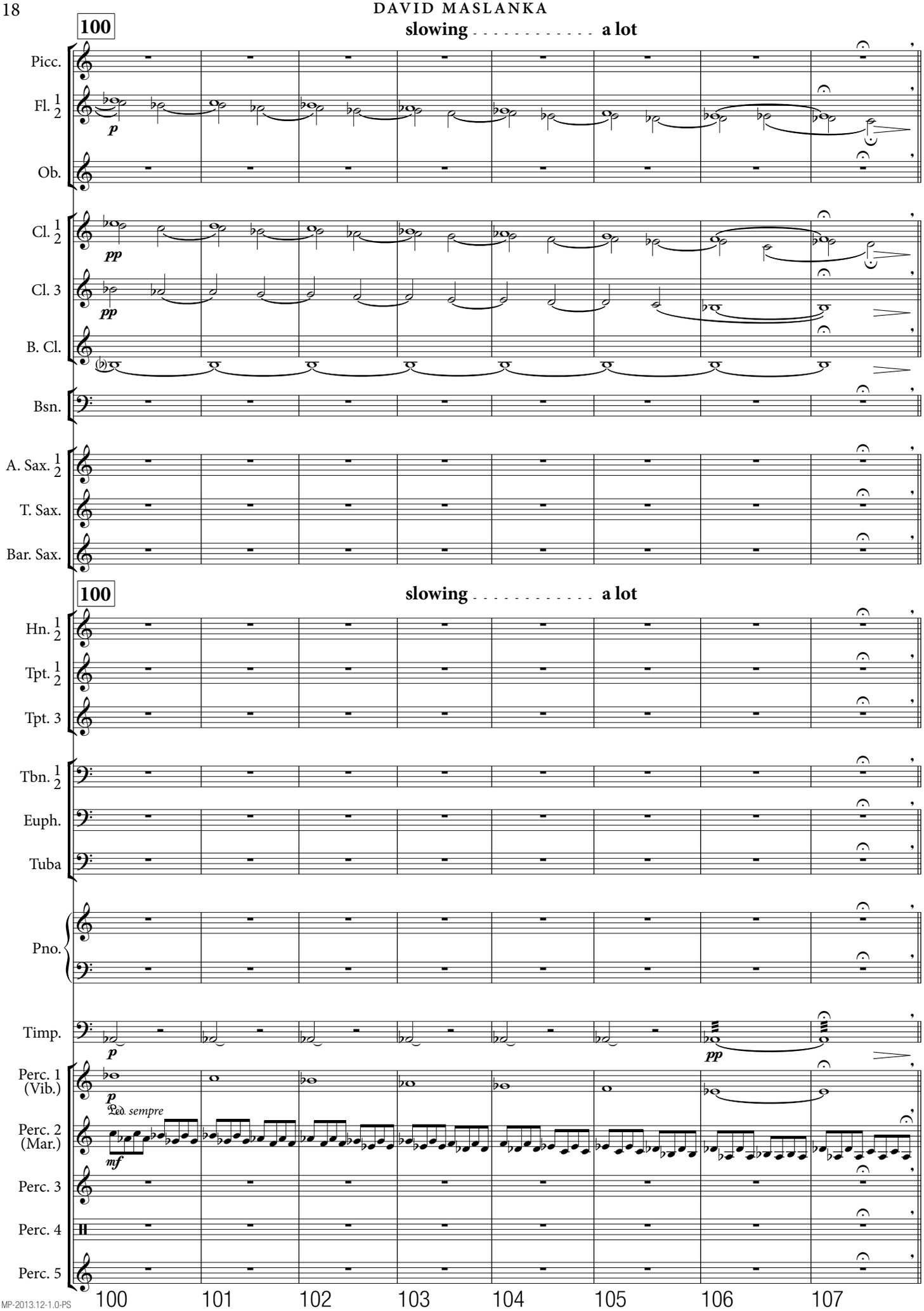

63 (same tempo)
Picc.
Fl. 1 2
Ob.
Cl. 1 2
Cl. 3
B. Cl.
a 2
dim. grad.
Bsn.
A. Sax. 1 2
T. Sax.
Bar. Sax.
Hn. 1 2
Tpt. 1 2
Tpt. 3
Tbn. 1 2
Euph.
Tuba
Pno.
ff
f
dim.
mf
Ped. sempre
damp
Timp.
Perc. 1 (Vib.)
Perc. 2 (Mar.)
Perc. 3 (Xyl.)
Perc. 4 (S. Cym.)
Perc. 5 (OB)
damp firmly
damp
let ring
p
61
62
63
64
65
66
67

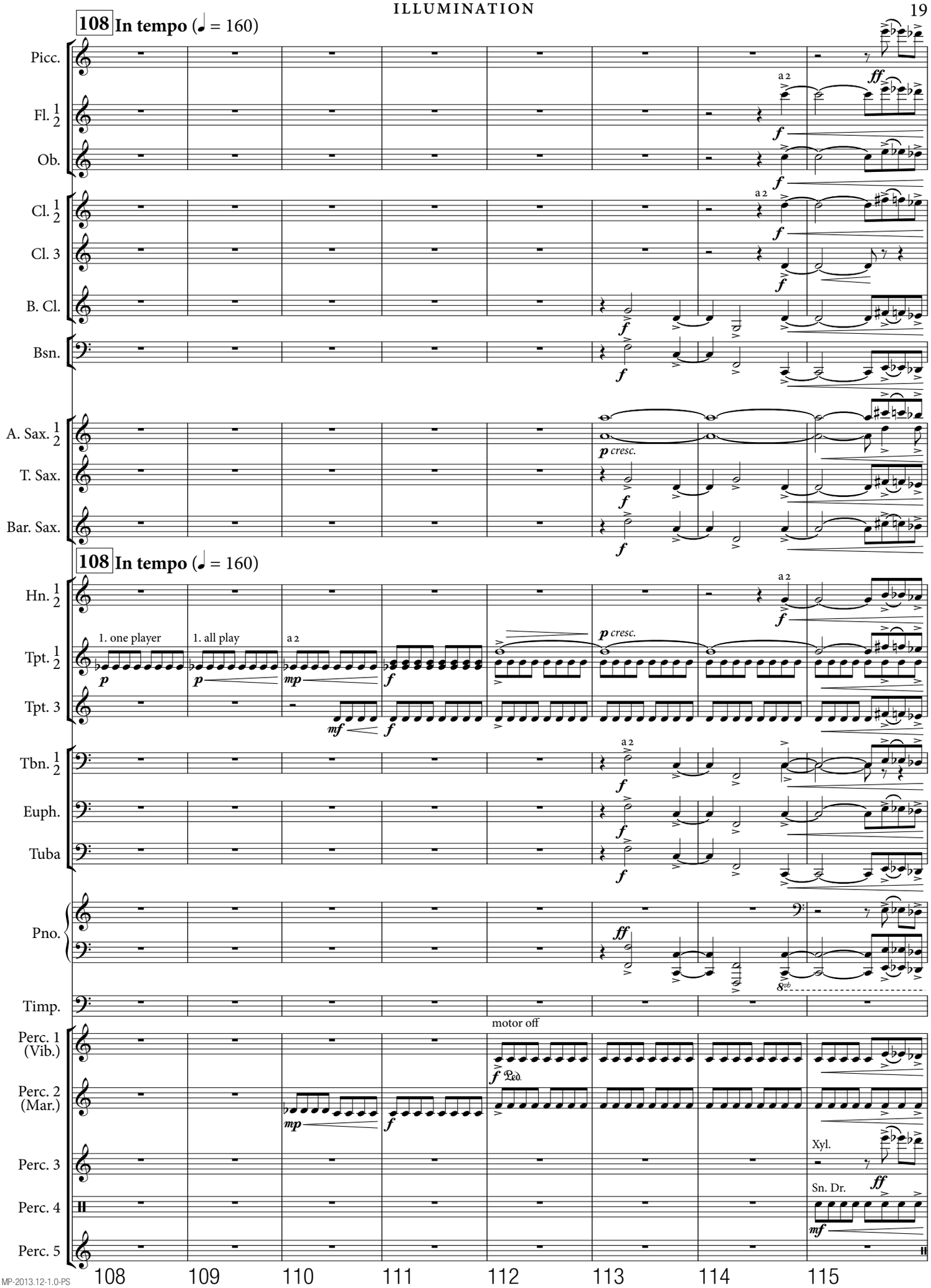

68
Picc.
Fl. 1 2
Ob.
Cl. 1 2
Cl. 3
B. Cl.
p
Bsn.
A. Sax. 1 2
T. Sax.
Bar. Sax.
68
Hn. 1 2
Tpt. 1 2
Tpt. 3
Tbn. 1 2
Euph.
Tuba
one player
p
Pno.
Ped.
Timp.
Perc. 1 (Vib.)
Perc. 2 (Mar.)
Perc. 3
Perc. 4
Perc. 5
68 69 70 71 72 73 74 75

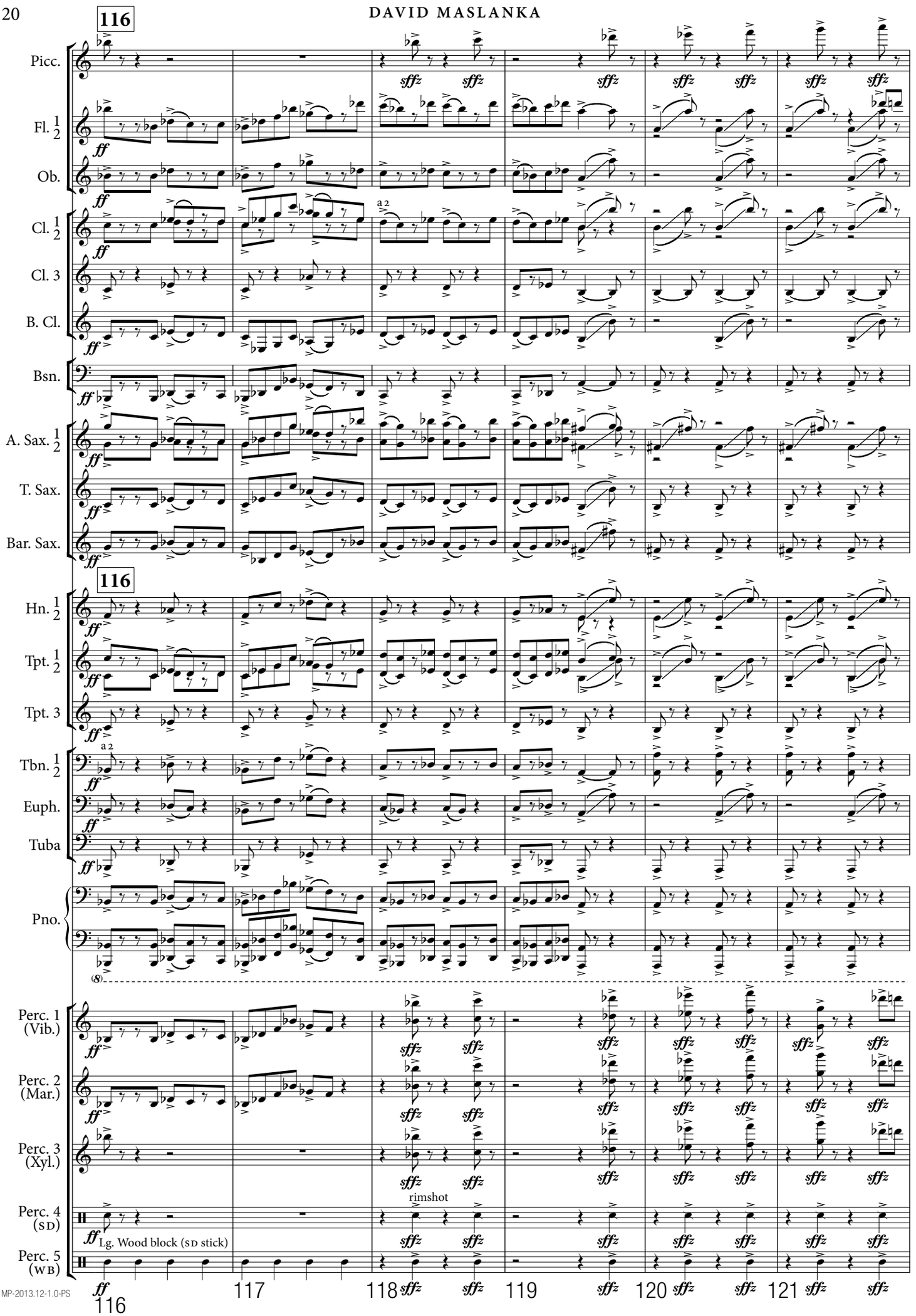

76
Picc.
Fl. 1 2
Ob.
Cl. 1 2
Cl. 3
B. Cl.
Bsn.
A. Sax. 1 2
T. Sax.
Bar. Sax.
Hn. 1 2
Tpt. 1 2
Tpt. 3
Tbn. 1 2
Euph.
Tuba
Pno.
Timp.
Perc. 1 (Vib.)
Perc. 2 (Mar.)
Perc. 3
Perc. 4
Perc. 5
cresc.
p cresc.
all play
p
f
Ped.
76 77 78 79 80 81 82 83

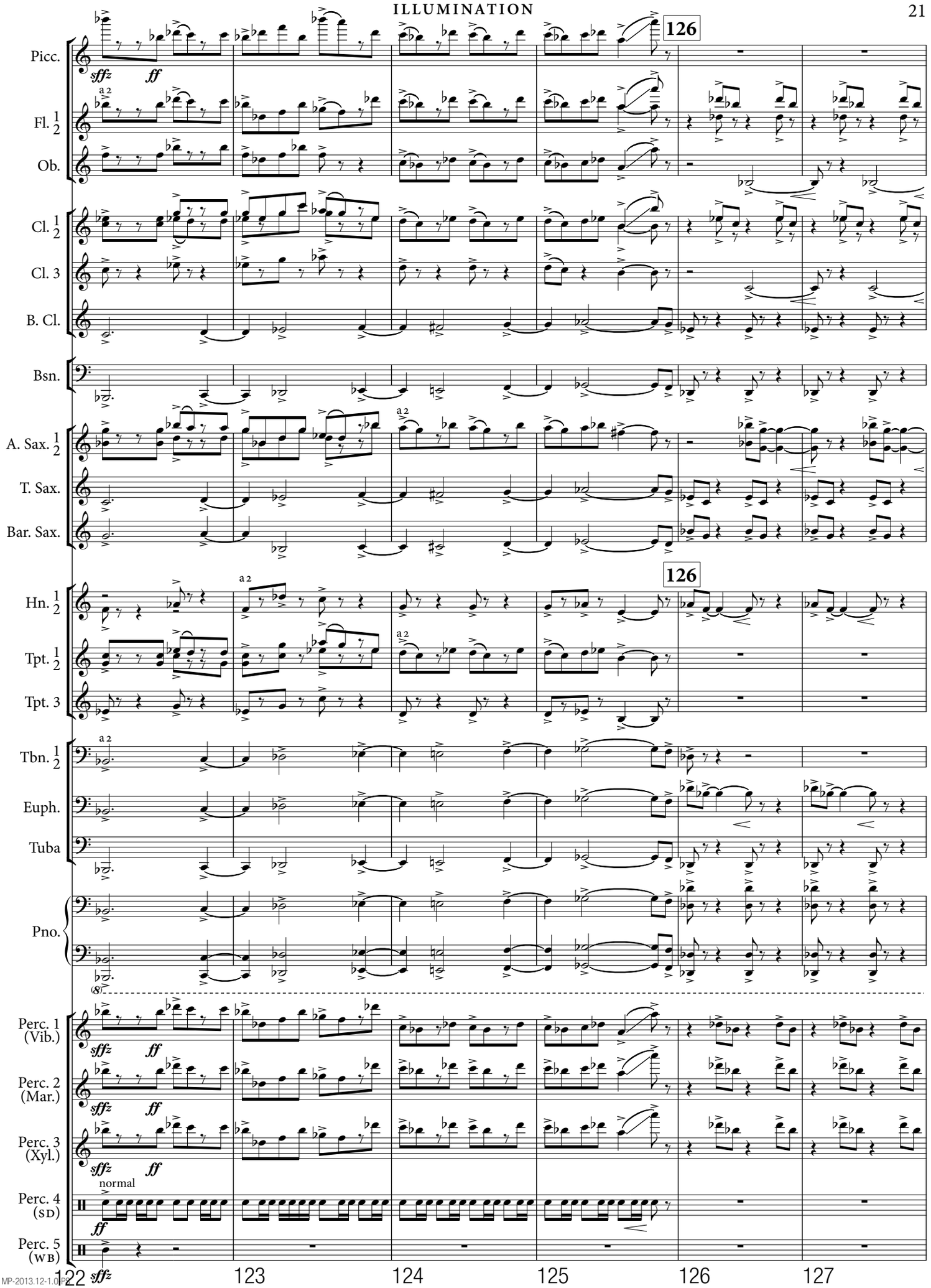

86
Picc.
Fl. 1 2
Ob.
Cl. 1 2
Cl. 3
B. Cl.
Bsn.
A. Sax. 1 2
T. Sax.
Bar. Sax.
a 2
Hn. 1 2
Tpt. 1 2
Tpt. 3
Tbn. 1 2
Euph.
Tuba
Pno.
Timp.
Perc. 1 (Vib.)
Perc. 2 (Mar.)
Perc. 3
Perc. 4
Perc. 5
Xyl.
Sn. Dr.
Orch. Bells
f only
ff
84
85
86
87
88
89
90
91

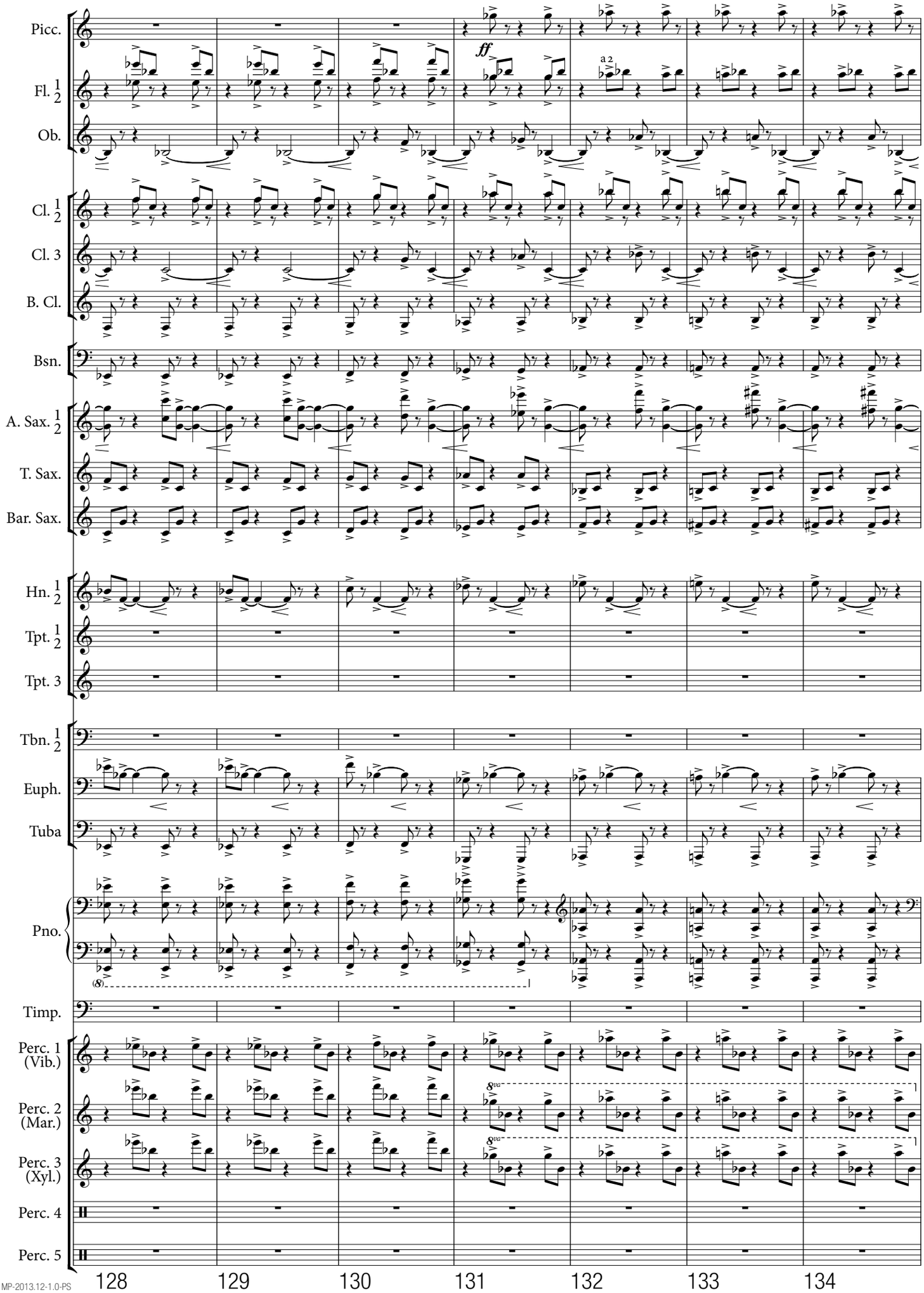

94
Picc.
Fl. 1 2
Ob.
Cl. 1 2
Cl. 3
B. Cl.
Bsn.
A. Sax. 1 2
T. Sax.
Bar. Sax.
94
Hn. 1 2
Tpt. 1 2
Tpt. 3
Tbn. 1 2
Euph.
Tuba
Pno.
Ped.
Timp.
Perc. 1 (Vib.)
Perc. 2 (Mar.)
Perc. 3 (Xyl.)
Perc. 4 (SD)
sub.
Perc. 5 (OB)
92
93
94
95
96
97
98
99

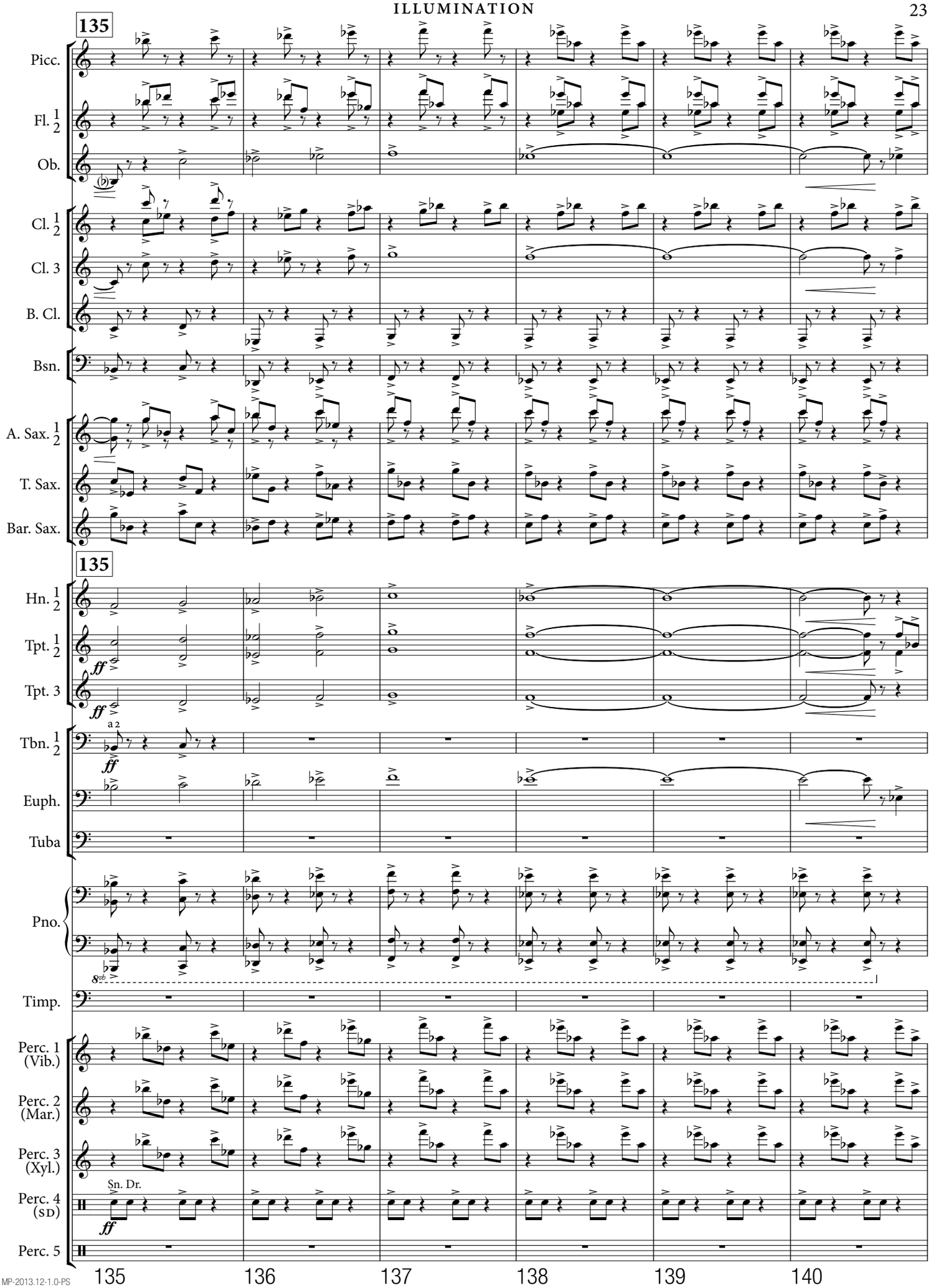

100
slowing . . . . . a lot
Picc.
Fl. 1 2
p
Ob.
Cl. 1 2
pp
Cl. 3
pp
B. Cl.
Bsn.
A. Sax. 1 2
T. Sax.
Bar. Sax.
100
slowing . . . . . a lot
Hn. 1 2
Tpt. 1 2
Tpt. 3
Tbn. 1 2
Euph.
Tuba
Pno.
Timp.
p
pp
Perc. 1 (Vib.)
p
Ped. sempre
Perc. 2 (Mar.)
mf
Perc. 3
Perc. 4
Perc. 5
100
101
102
103
104
105
106
107

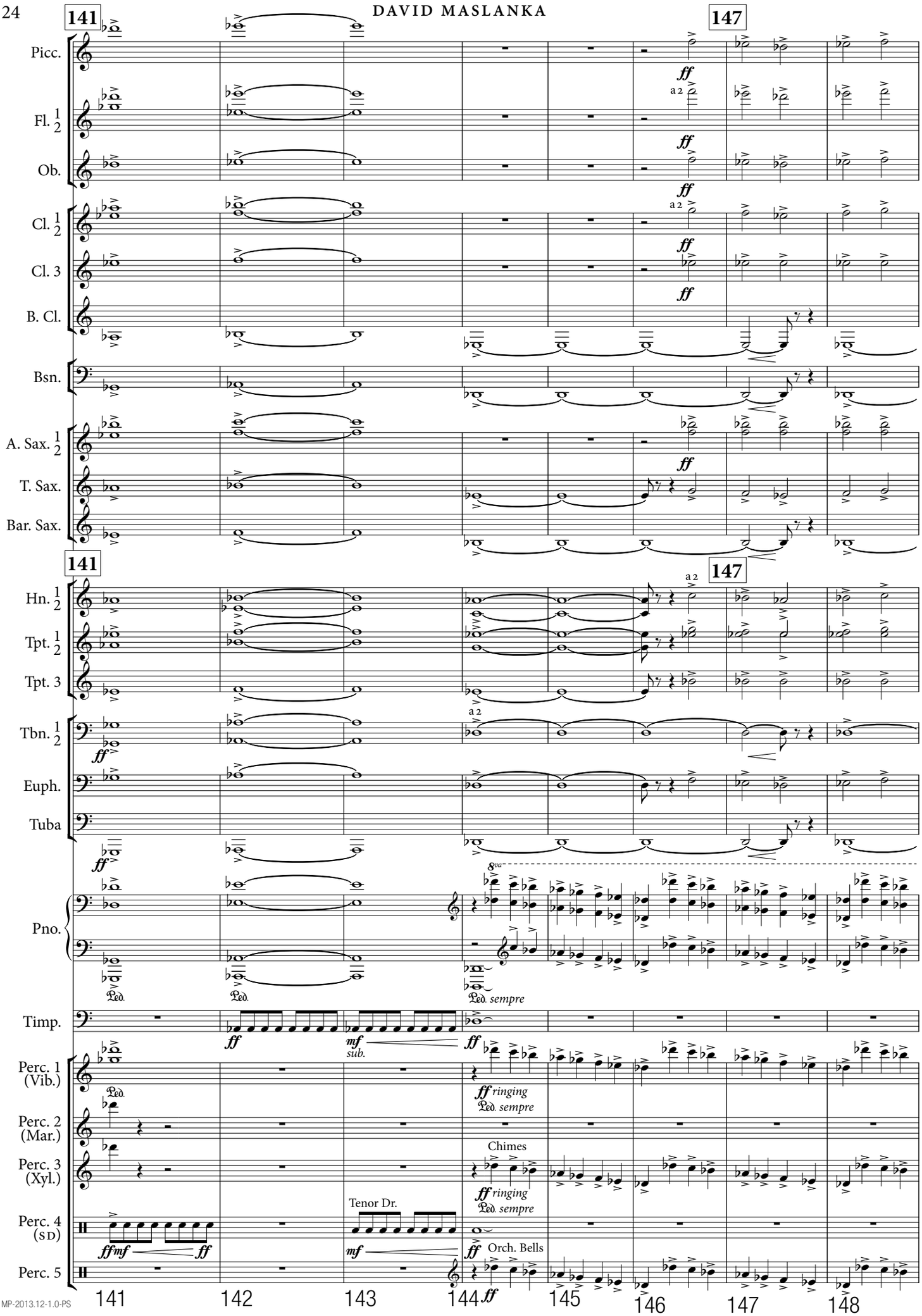

108 In tempo (♩ = 160)
Picc.
Fl. 1 2
Ob.
Cl. 1 2
Cl. 3
B. Cl.
Bsn.
A. Sax. 1 2
T. Sax.
Bar. Sax.
a 2
p cresc.
Hn. 1 2
Tpt. 1 2
Tpt. 3
1. one player
1. all play
Tbn. 1 2
Euph.
Tuba
Pno.
Timp.
motor off
Perc. 1 (Vib.)
Perc. 2 (Mar.)
Perc. 3
Perc. 4
Perc. 5
Xyl.
Sn. Dr.
108
109
110
111
112
113
114
115

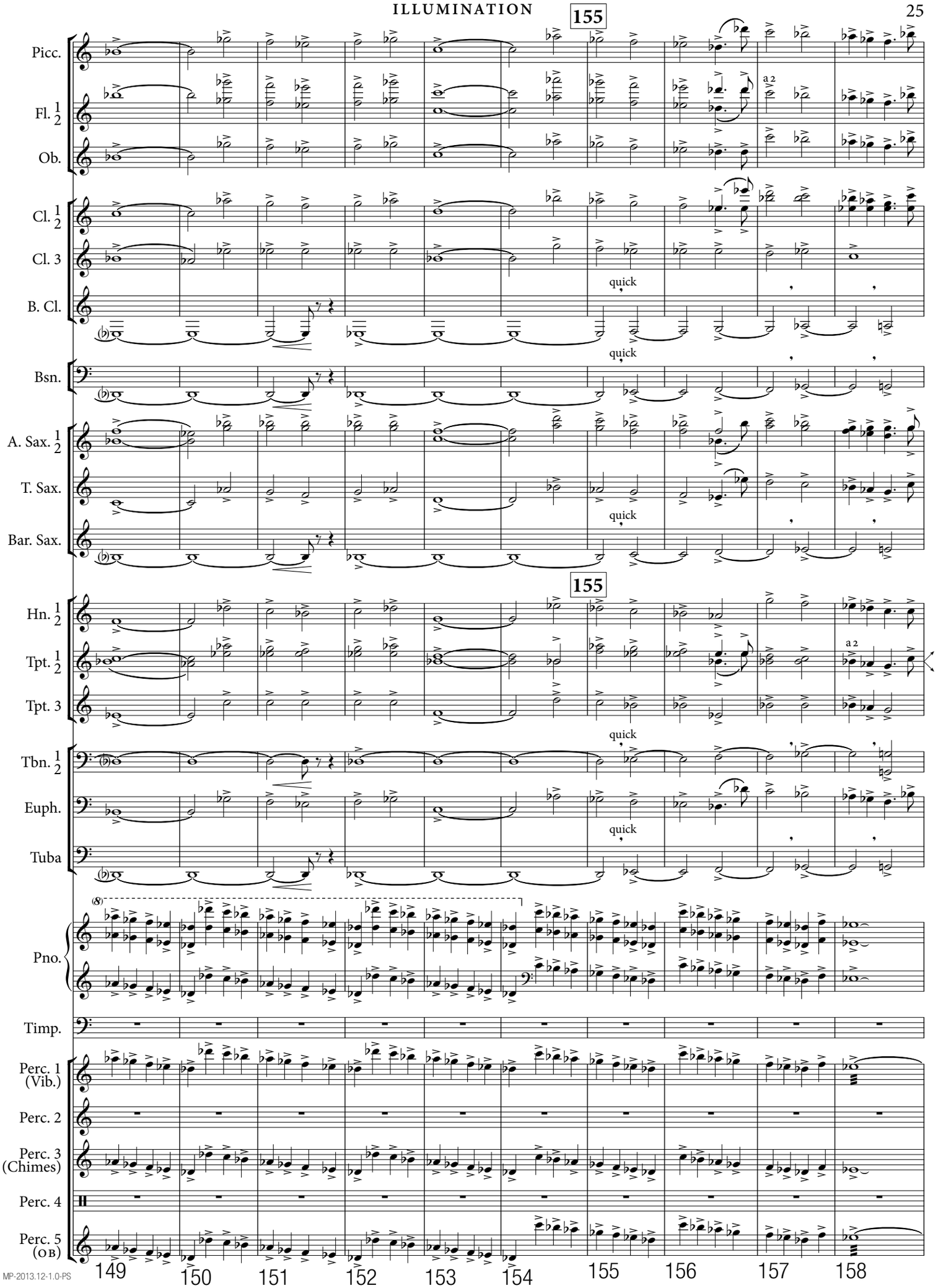

116
Picc.
Fl. 1 2
Ob.
Cl. 1 2
Cl. 3
B. Cl.
Bsn.
A. Sax. 1 2
T. Sax.
Bar. Sax.
116
Hn. 1 2
Tpt. 1 2
Tpt. 3
Tbn. 1 2
Euph.
Tuba
Pno.
Perc. 1 (Vib.)
Perc. 2 (Mar.)
Perc. 3 (Xyl.)
Perc. 4 (SD)
Perc. 5 (WB)
a 2
rimshot
Lg. Wood block (SD stick)
ff
sffz
116
117
118
119
120
121

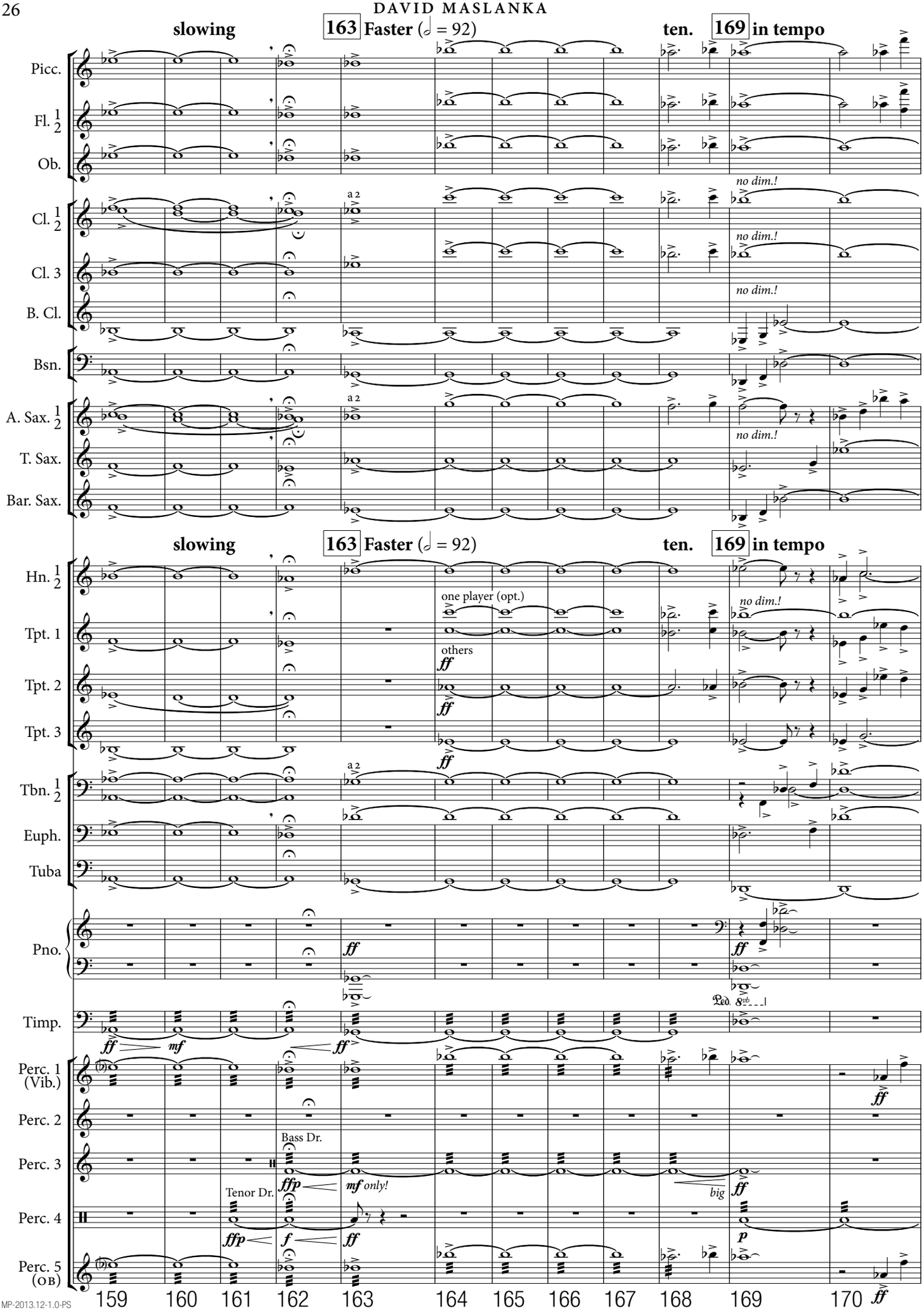

126
Picc.
Fl. 1 2
Ob.
Cl. 1 2
Cl. 3
B. Cl.
Bsn.
A. Sax. 1 2
T. Sax.
Bar. Sax.
Hn. 1 2
Tpt. 1 2
Tpt. 3
Tbn. 1 2
Euph.
Tuba
Pno.
Perc. 1 (Vib.)
Perc. 2 (Mar.)
Perc. 3 (Xyl.)
Perc. 4 (SD)
Perc. 5 (WB)
a 2
normal
122
123
124
125
126
127

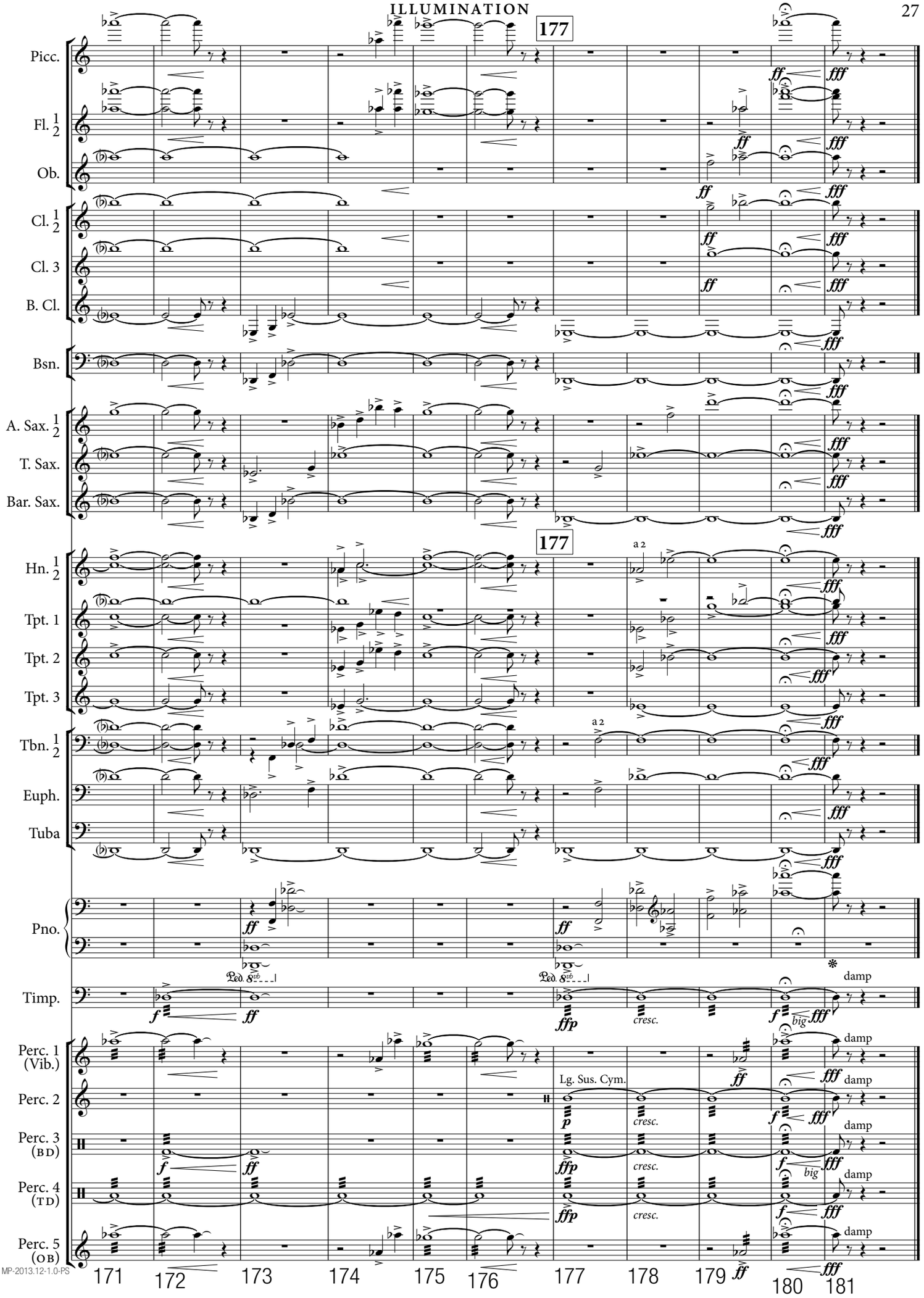

Picc.
Fl. 1 2
Ob.
Cl. 1 2
Cl. 3
B. Cl.
Bsn.
A. Sax. 1 2
T. Sax.
Bar. Sax.
Hn. 1 2
Tpt. 1 2
Tpt. 3
Tbn. 1 2
Euph.
Tuba
Pno.
Timp.
Perc. 1 (Vib.)
Perc. 2 (Mar.)
Perc. 3 (Xyl.)
Perc. 4
Perc. 5
ff
a 2
8va
128
129
130
131
132
133
134


135
Picc.
Fl. 1 2
Ob.
Cl. 1 2
Cl. 3
B. Cl.
Bsn.
A. Sax. 1 2
T. Sax.
Bar. Sax.
135
Hn. 1 2
Tpt. 1 2
ff
Tpt. 3
ff
Tbn. 1 2
a 2
ff
Euph.
Tuba
Pno.
8vb
Timp.
Perc. 1 (Vib.)
Perc. 2 (Mar.)
Perc. 3 (Xyl.)
Sn. Dr.
Perc. 4 (SD)
ff
Perc. 5
135
136
137
138
139
140


141
147
Picc.
Fl. 1 2
Ob.
Cl. 1 2
Cl. 3
B. Cl.
Bsn.
A. Sax. 1 2
T. Sax.
Bar. Sax.
Hn. 1 2
Tpt. 1 2
Tpt. 3
Tbn. 1 2
Euph.
Tuba
Pno.
Timp.
Perc. 1 (Vib.)
Perc. 2 (Mar.)
Perc. 3 (Xyl.)
Perc. 4 (SD)
Perc. 5
a 2
ff
mf
sub.
ff ringing
Ped. sempre
Chimes
Tenor Dr.
Orch. Bells
ffmf
141
142
143
144
145
146
147
148


155
Picc.
Fl. 1 2
Ob.
a 2
Cl. 1 2
Cl. 3
B. Cl.
quick
Bsn.
A. Sax. 1 2
T. Sax.
Bar. Sax.
Hn. 1 2
Tpt. 1 2
Tpt. 3
Tbn. 1 2
Euph.
Tuba
Pno.
Timp.
Perc. 1 (Vib.)
Perc. 2
Perc. 3 (Chimes)
Perc. 4
Perc. 5 (OB)
149
150
151
152
153
154
155
156
157
158


slowing
163 Faster (𝅗𝅥 = 92)
ten.
169 in tempo
Picc.
Fl. 1 2
Ob.
Cl. 1 2
Cl. 3
B. Cl.
Bsn.
A. Sax. 1 2
T. Sax.
Bar. Sax.
a 2
no dim.!
Hn. 1 2
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1 2
Euph.
Tuba
one player (opt.)
others
ff
Pno.
Timp.
Perc. 1 (Vib.)
Perc. 2
Perc. 3
Perc. 4
Perc. 5 (OB)
Bass Dr.
Tenor Dr.
mf only!
big
ffp
mf
f
p
159
160
161
162
163
164
165
166
167
168
169
170


177
Picc.
Fl. 1 2
Ob.
Cl. 1 2
Cl. 3
B. Cl.
Bsn.
A. Sax. 1 2
T. Sax.
Bar. Sax.
Hn. 1 2
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1 2
Euph.
Tuba
Pno.
Timp.
Perc. 1 (Vib.)
Perc. 2
Perc. 3 (BD)
Perc. 4 (TD)
Perc. 5 (OB)
a 2
Lg. Sus. Cym.
cresc.
damp
big
171
172
173
174
175
176
177
178
179
180
181

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 ASCAP.

∞

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 (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.

The cover is Sundance Harvest Yellow Linen Digital Finish, 80C, FSC.
The interior paper is Classic Crest Classic Natural White Smooth, 70T, FSC.
The paper is made by Neenah Paper, Inc. in Wisconsin.
It is of archival quality, acid free, and made in a carbon neutral process.

∞