David Maslanka

Give Us This Day

Short Symphony for Wind Ensemble



J757 INSTRUMENTATION

Full Score	1	Trombone 1 3
Piccolo	Ì	Trombone 2 3
Flute 1 4		Trombone 3 3
Flute 2 2		Euphonium T.C. in Bb
Oboe 1	ì	Euphonium B.C 3
Oboe 2	i	Tuba4
Clarinet 1 in Bb		String Bass 1
Clarinet 2 in Bb		Piano 1
Clarinet 3 in Bb	4	Timpani 1
Bass Clarinet in Bb		Percussion 12
Contra Alto Clarinet in Eb		Vibraphone, Xylophone
Bassoon	_	Percussion 2
Alto Saxophone 1 in Eb		Orchestra Bells, Bass Drum, Marimba,
Alto Saxophone 2 in Eb		Vibraphone, Claves, Small Bell,
Tenor Saxophone in Bb		Large Suspended Cymbal
Baritone Saxophone in Eb 2		Percussion 3 8
Trumpet 1 in Bb		Hand Bells, Metal Wind Chimes,
Trumpet 2 in Bb	4	Snare Drum, Tambourine, Large
Horn 1 in F	2	Suspended Cymbal, Tom-toms,
Horn 2 in F		Bass Drum, Castanets
Horn 3 in F		Percussion 4 4
Horn 4 in F		Tam-tam, Temple Blocks, Med Tom,
		Cabasa

Program Notes

The words "Give us this day" are, of course, from the Lord's Prayer, but the inspiration for this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hanh (pronounced "Tick Not Hahn") entitled For a Future to be Possible. His premise is that a future for the planet is only possible if individuals becaome deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is the issue for world peace. For me, writing music, and working with people to perform music, are two of those points of deep mindfulness.

Music makes the connection to reality, and by reality I mean a true awakeness and awareness. Give Us This Day gives us this very moment of awakeness and aware aliveness so that we can build a future in the face of a most dangerous and difficult time.

I chose the subtitle "Short Symphony for Wind Ensemble" because the music isn't programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the choral melody *Vater Unser in Himmelreich* (Our Father in Heaven), no. I 10 from the 371 Four-part chorales by Johann Sebastian Bach.













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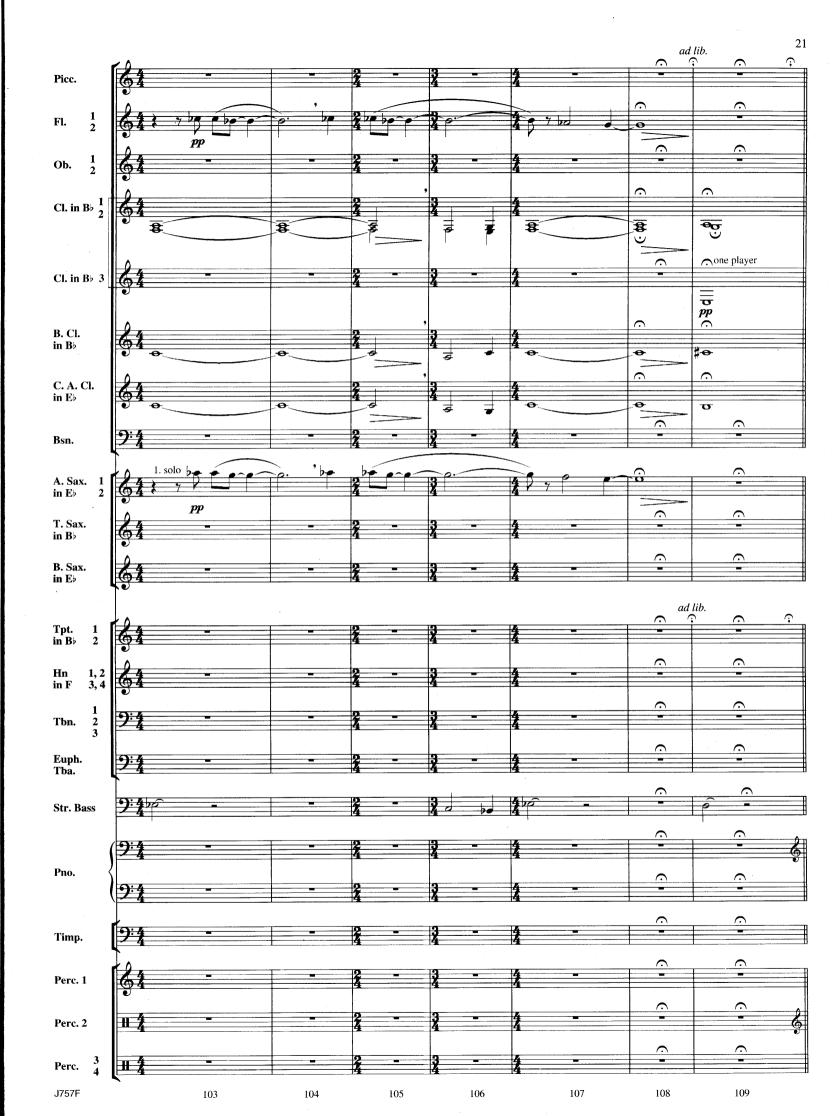


























































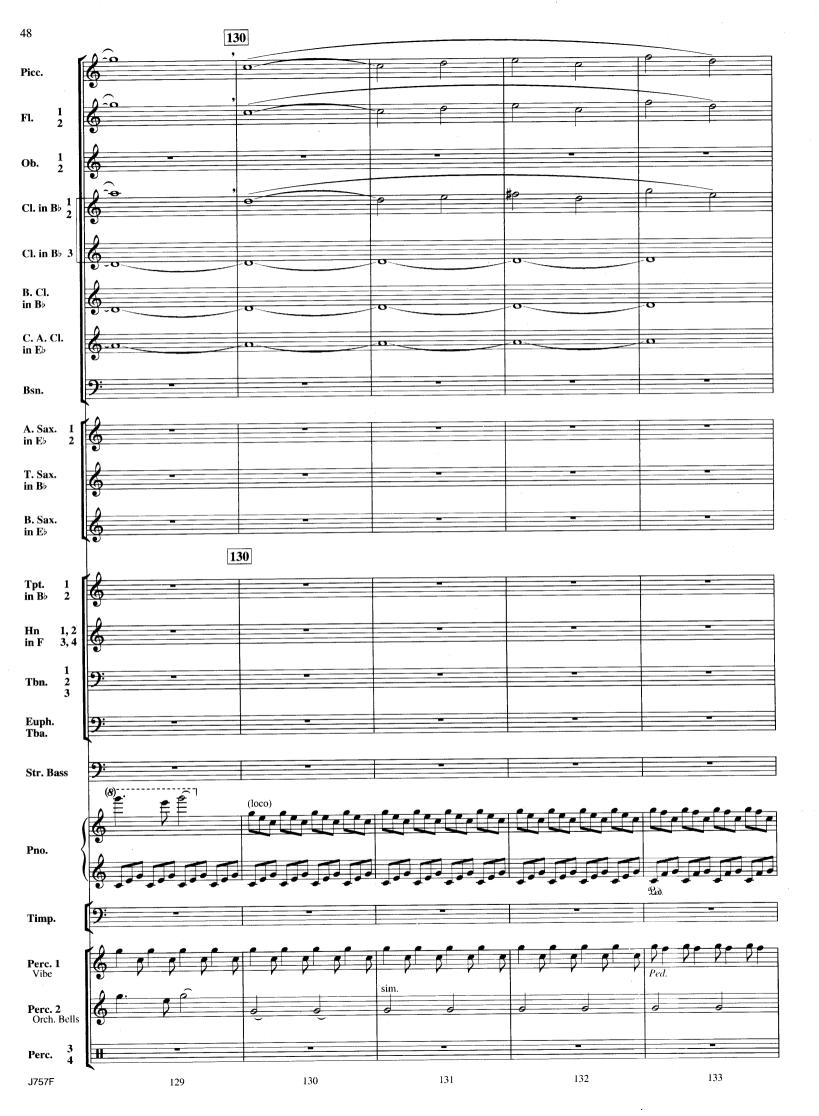




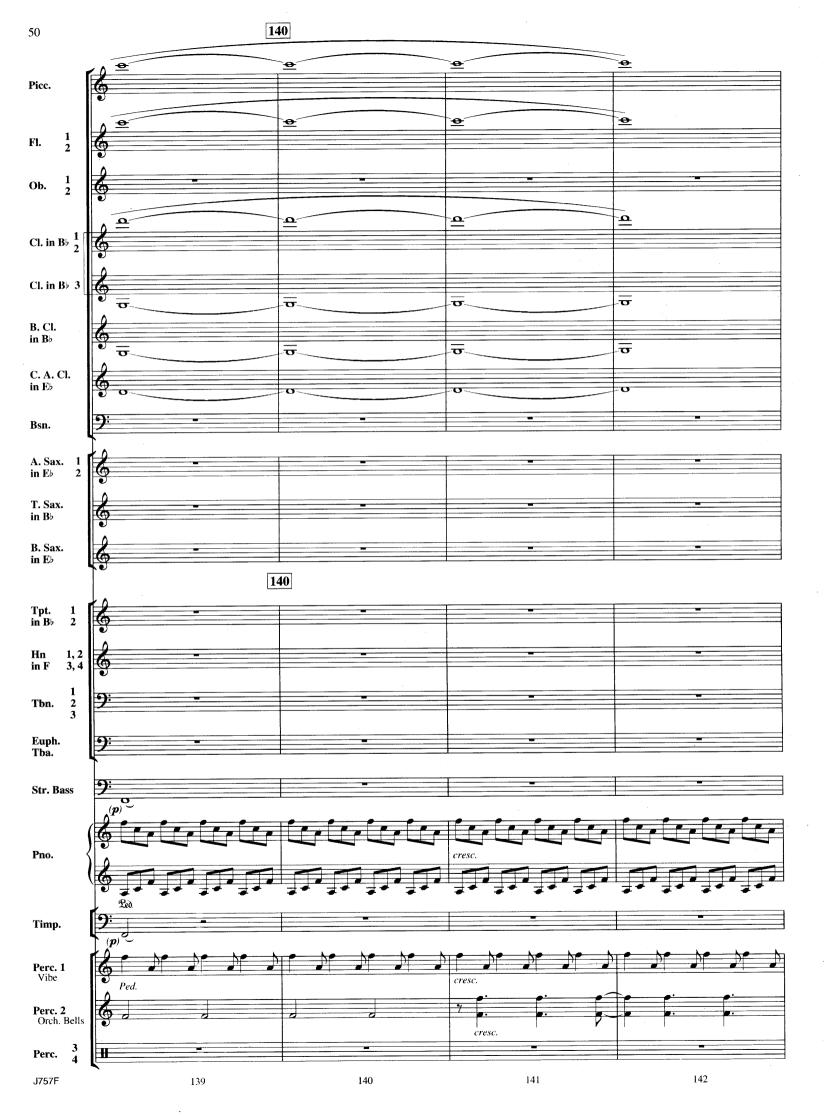












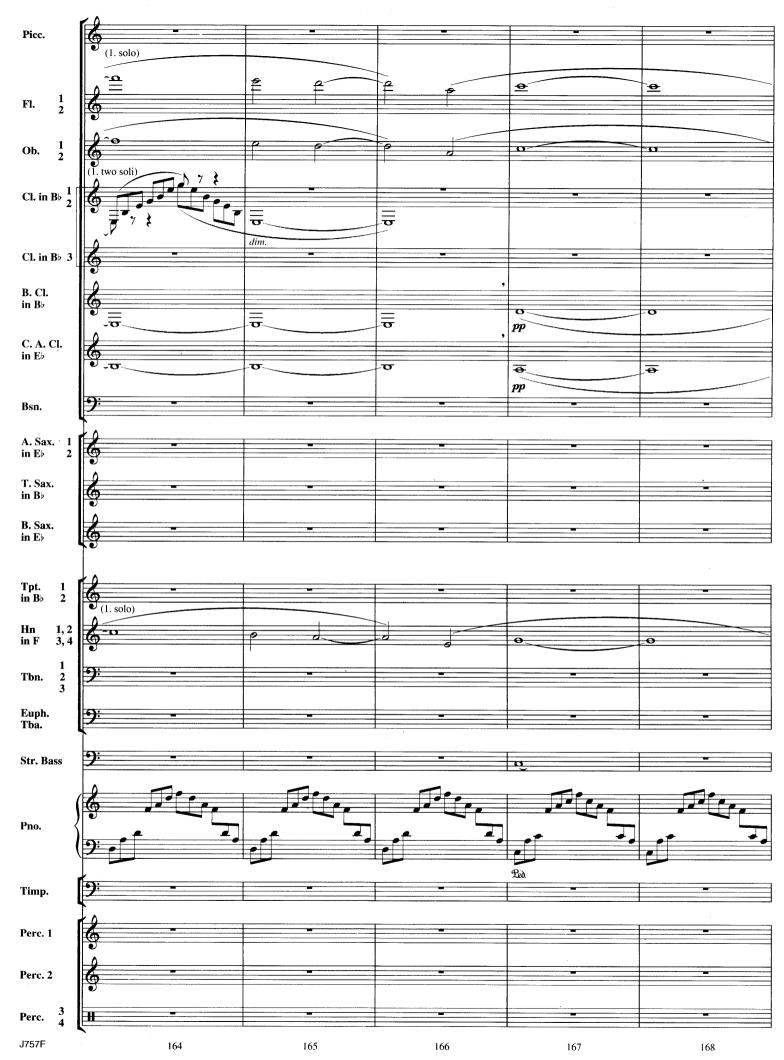




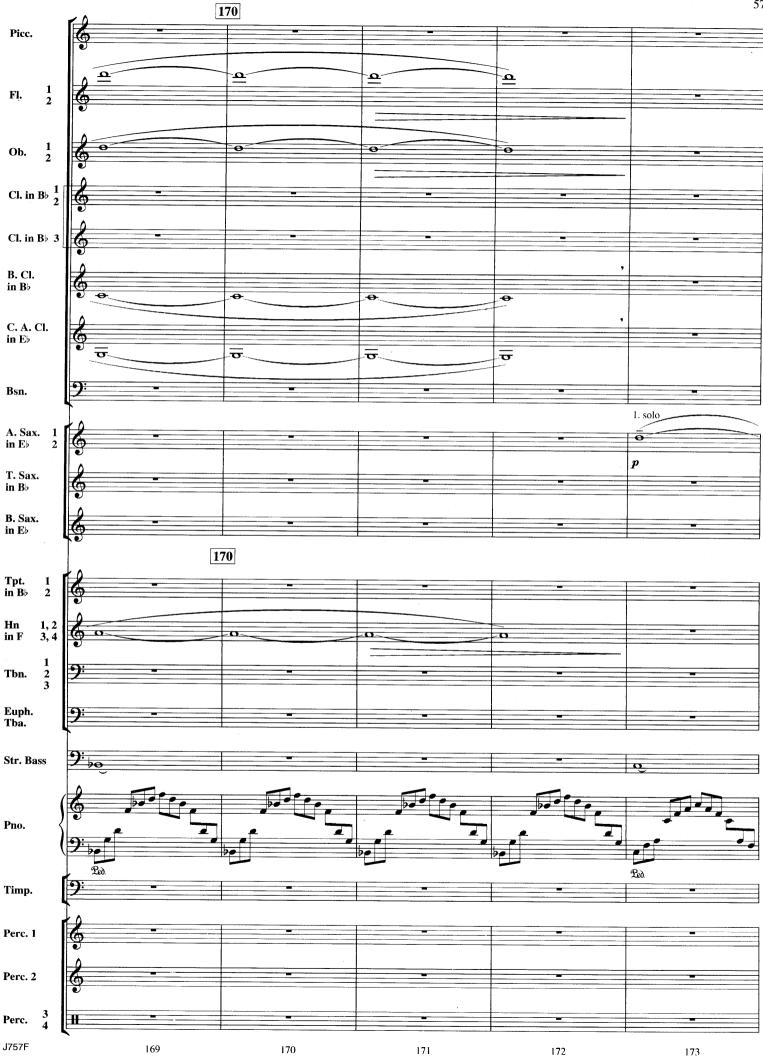
















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