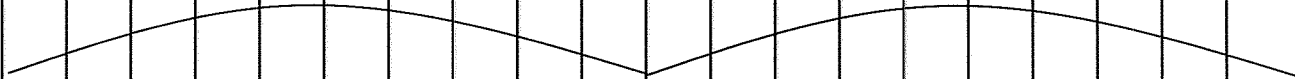
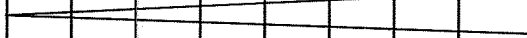



Composition____Mother Earth_____
 Composer____David Maslanka____

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21			
Form	“A”																							
Phrase Structure																								
Tempo	One Measure = 86BPM																							
Dynamics	The beginning starts very soft and gradually grows as instrumentation is added																							
Meter/Rhythm	¾ Time conducted in one																							
Tonality	Tonality is close to d minor but with many dissonances																							
Orchestration	Starts with thin instrumentation—Bells, Clarinet and Flute												More WW’s join											
													More Brass											
General Character	Starts very ethereal and dreamlike. Starts soft, but hits high point at measure 22																							
Means for Expression	Dynamics and careful counting are essential for the emotion of this piece to come through																							
Conducting Concerns	Since the piece is felt in “one”, it made it essential to group the measures together and conduct patterns of 2, 3, or 4 as appropriate to help convey the movement of the piece better to the ensemble.																							
Rehearsal Consideration	Initially the 3/4 time in one, was tricky for some. The other challenge this created was counting rests correctly, especially considering the repeated figures that made it difficult for some to tell where they were at in the music.																							


Composition _____ Mother Earth _____
 Composer _____ David Maslanka _____

22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	
																		Fanfare Interlude								
FF																										
Dissonant sustained notes																		F and Db								
Full																										
CLIMAX POINT																										
Very dissonant—Tension!																		Bright, Crisp—Fanfare!!								
Dynamics must be used to express the tension in the harmonics																										
Syncopated parts will need to be isolated then added back in. Repetitive parts must take care to count carefully and keep track of what measure they are on.																										

48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	
“B”																																	
																																	
FF to p and back. Lots of contrast												All FF																					
Starts with Low Brass and WW’s followed by clarinets and saxes.												Trumpets and horn take melody								More Voices join—all in by ms. 79													
Dark and ominous								Tension is building																									

81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109				
										Dim. To p										crescendo			FF in most parts									
																							MF in others									
Cue Perc.																																
										Slight pause in build														Bright Crisp-- Fanfare								
																					Make sure Cymbal player has it--if they do, so will the rest of your ensemble											

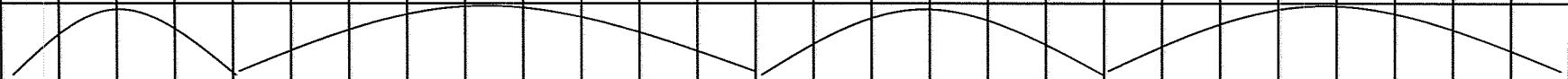
Composition _____ Mother Earth _____
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110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134
"C"																								
																								
All p																								
All but stopped													Flugel/tpt joins											
Only upper ww voices																								
Major Mood Shift—very ethereal and dreamlike																								
This section has a more lyrical melodic line in the flute, oboe, and first clarinet. Make a point to follow the nuances of this melodic line in your interpretation. There are natural high points that can be emphasized for effect.																								
Again make a determination on what beat patterns you will use. There are several effective ways to do it, but make sure it is clear and be consistent.																								
The 8th note passages are tricky. They repeat which is good, but they can be hard to maintain consisten rhythmic pulse unless the student's fingers are well-trained.																								

Composition_____Mother Earth_____

Composer____David Maslanka____

[illegible]

159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185			
																													
Lots of dynamic ups and downs							FF																						
Low Brass and WW's, then clarinets join								Trumpets and Horn take melody										Low Brass join						Upper voices join—all in but none					
Ominous tension starts again																				Building, Building, Building									
																					Tricky Baritone part here--make sure to isolate that part								

186	187	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202	203	204	205	206	207	208	209	210	211
																									
																						Rit.		Fermata	
Ms. 190 Perc. Start entering																									
												Tension is tightening, but pace is slowing													
												This train is coming to a halt---make a musical statement through the repeated ostinato that is coming to a stop here.													
												Be clear in your pulse as it slows down--clear prep beat to bring them back in after the fermata													

Composition_____Mother Earth_____

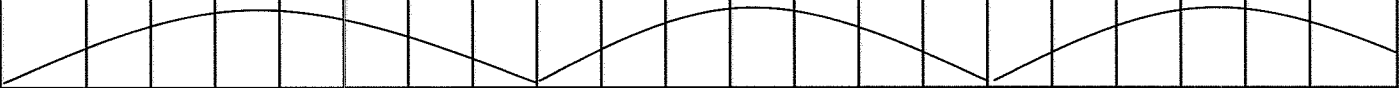
Composer____David Maslanka____

212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232
						Only saxes and tpts.					All other parts layer in									
						All energy stripped away—rebuilding tension starts again														

Composer___David Maslanka___

[illegible]

Composition _____ Mother Earth _____
 Composer _____ David Maslanka _____

Measure #	250	251	252	253	254	255	256	257	258	259	260	261	262	263	264	265	266	267	268	269	270
Form																					
Phrase Structure																					
Tempo																					
Dynamics	FF																				
Meter/Rhythm																					
Tonality																					
Orchestration									Just low brass and ww's							Cl's join					
General Character	Crisp, Fanfare								Ominous Tension starts again.												
Means for Expression																					
Conducting Concerns																	It is very easy for the conductor, make sure the ensemble in a unified fashion				
Rehearsal Consideration	Again, on these accents, make sure your cymbal player has it, and the rest will fall in place much easier																				

Composer___David Maslanka___

[illegible]