# Traveler

For

Symphonic Wind Ensemble

David Maslanka

INSTRUMENTATION

Piccolo
2 Flutes
2 Oboes
Eb Clarinet
3 Clarinets
Bass Clarinet
2 Bassoons
Contrabassoon
2 Alto Saxophones (1 dbl. Sop.)
Tenor Saxophone
Baritone Saxophone

4 Horns
3 Trumpets
2 Trombones
Bass Trombone
Euphonium
Tuba
Double Bass
Piano
Timpani
(also plays Sleigh Bells)

| Percussion 1 | Percussion 2 | Percussion 3 | Percussion 4 |
|---|---|---|---|
| Xylophone | Marimba | Sm. Susp. Cym. | Maracas |
| Vibe | Vibe | Tom Tom | Sm. Snare Dr. |
| Temple Blocks | Crotales | Bass Drum | Snare Drum |
| | Tam Tam | Sm. Triangle | Bongos |
| | Lg. Susp. Cym. | Tam Tam | Tom Toms |
| | | Sm. Crash Cym. | Bass Drum |
| | | Sleigh Bells | Wood Block |
| | | Orchestra Bells | Lg. Susp. Cym. |
| | | | Lg. Triangle |

Scoring is one-on-a-part, with the exception of Flutes and Bb Clarinets, where more players may be used.

Score in C – duration ca 14 minutes

## About *Traveler*

*Traveler* was commissioned in 2003 by the University of Texas at Arlington Band Alumni Association, the Delta sigma chapter of Kappa Kappa Psi and the Gamma Nu Chapter of Tau Beta Sigma, in honor of the career contributions of Ray C. Lichtenwalter, retiring Director of bands at UT Arlington. Ray has been a close friend and champion of my music for many years, and it was a great pleasure for me to write this piece for his final concert.

The idea for *Traveler* came from the feeling of a big life movement as I contemplated my friend's retirement. Traveler begins with an assertive statement of the chorale melody "Nicht so traurig, nicth so sehr" ("Not so sad, not so much"). The chorale was not chosen for its title, although in retrospect it seems quite appropriate. The last part of a life need not be sad. It is the accumulation of all that has gone before, and a powerful projection into the future –the potential for a tremendous gift of life and joy. And so the music begins with energy and movement, depicting an engaged life in full stride. At the halfway point, a meditative quiet settles in. Life's battles are largely done; the soul is preparing for its next big step.

In our hearts, our minds, our souls
We travel from life to life to life
In time and eternity.
- note by the composer

In our hearts, our minds, our souls we travel from life to life to life - in time and eternity

# Traveler

for Ray Lichtenwalter

David Maslanka

moderate ♩=ca 116

Piccolo
Flute 1, 2
Oboe 1, 2
Eb clarinet
clarinet 1, 2
clarinet 3
Bass clarinet
Contra Alto Cl.
Bassoon 1, 2
Contrabassoon
Alto Saxophone 1, 2 (1. dbl. Sop. Sax.)
Tenor Sax.
Baritone Sax.
Horn 1, 2
Horn 3, 4
Trumpet 1, 2
Trumpet 3
Trombone 1, 2
Bass Trombone
Euphonium
Tuba
Double Bass
Piano
Timpani
Percussion 2
Percussion 3, 4

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2.

4. 5. 6. 7. hold back...

Picc.

Fl. 1.2

sim.

Ob. 1.2

no dim.

Eb Cl.

1.2 Cl. 3

ff

B Cl.

C Bass Cl.

Bsn 1.2

C Bsn

sim.

ASX 1.2

no dim.

sim.

TSX

no dim.

sim.

BSX

no dim.

1.2 Hrn. 3.4

sim.

no dim.

1. ff

2. open ff

1.2 Tpt. 3

sim.

no dim.

sim. a2

1.2 Trm. B

no dim.

sim.

Eu.

no dim.

sim.

Tba

no dim.

Perc

Timp.

ff

1

2

P.

(sus. cym)

ck.

big

f

ff

8. in tempo 9. 10 11.

Picc.
Fl. 1.2
Ob. 1.2
Eb Cl.
Cl. 1.2
Cl. 3
BCl
CACl
Bn. 1.2
CBn
ASx 1.2
TSx
BSx
Hrn. 1.2
Hrn. 3.4
Tpt. 1.2
Tpt. 3
Thn. 1.2
Thn. B
Eu.
Tba
Pno
Timp
P. 1
P. 2
P. 3
P. 4

Sen. Sus. Cym.
Sn. Dr.
T. Tom
B. Dr.
Ped.
8va

12. 13. 14. 15. 16.

Picc.
Fl. 1.2
Ob. 1.2
EbCl
1.2 Cl. 3
BCl
CACl
Bn 1.2
CBn
ASX 1.2
TSX
BSX
1.2 Hn. 3.4
1.2 Tpt. 3
1.2 Thm. B
Eu.
Tba
Perc.
Timp
1 2 P. 3 4

a2

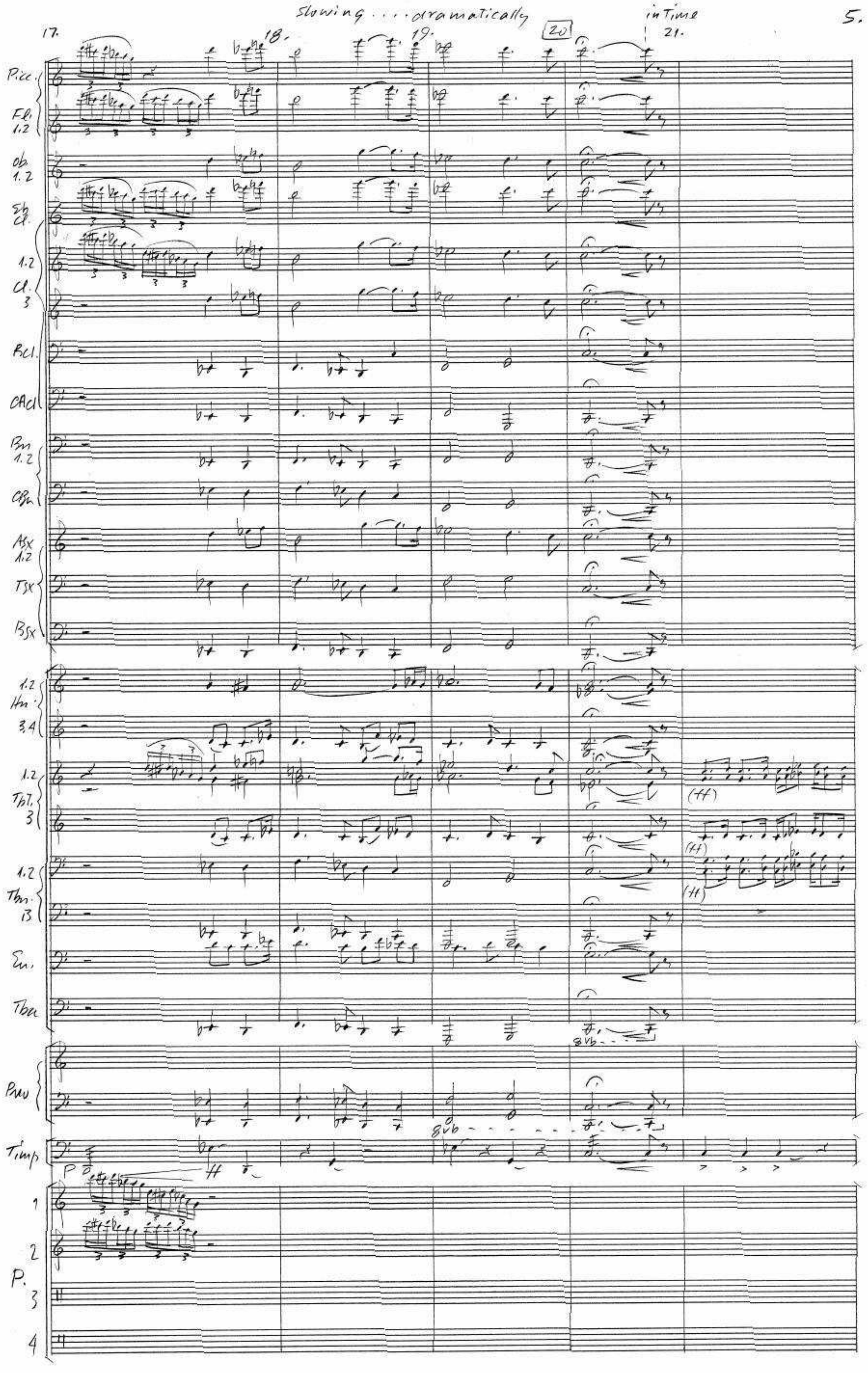
a2

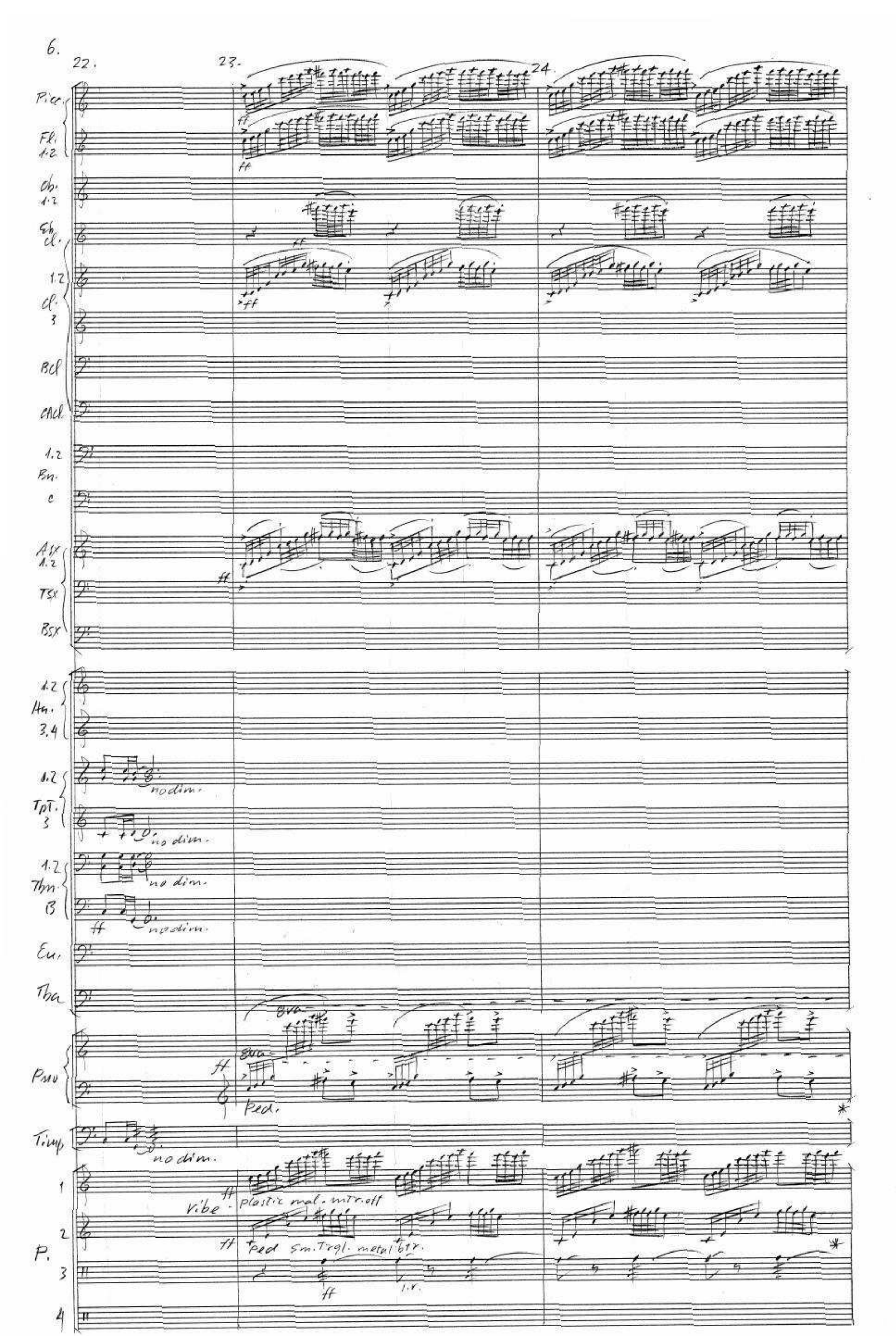
ff

ff

T.Tom
B.Dr.

ff


slowing . . . dramatically
in Time
17.
18.
19.
20
21.
Picc.
Fl. 1.2
Ob. 1.2
Eb Cl.
Cl. 1.2
Cl. 3
BCl.
CACl
Bn 1.2
CBn
ASx 1.2
TSx
BSx
Hrn. 1.2
Hrn. 3.4
Tpt. 1.2
Tpt. 3
Tbn. 1.2
Tbn. B
Eu.
Tba
Perc
Timp
P. 1
P. 2
P. 3
P. 4
(ff)
8vb


6.
22.
23.
24.
Pic.
Fl. 1.2
Ob. 1.2
Eh Cl.
Cl. 1.2
Cl. 3
BCl
CACl.
1.2
Bn.
C
ASX 1.2
TSX
BSX
1.2 Hn. 3.4
1.2 Tpt. 3
no dim.
1.2 Thm. B
Eu.
Tba
8va
Pno
Ped.
Timp
1
2
P.
3
4
vibe.
plastic mal. mtr. off
ped
Sm. Trgl. metal btr.
l.v.

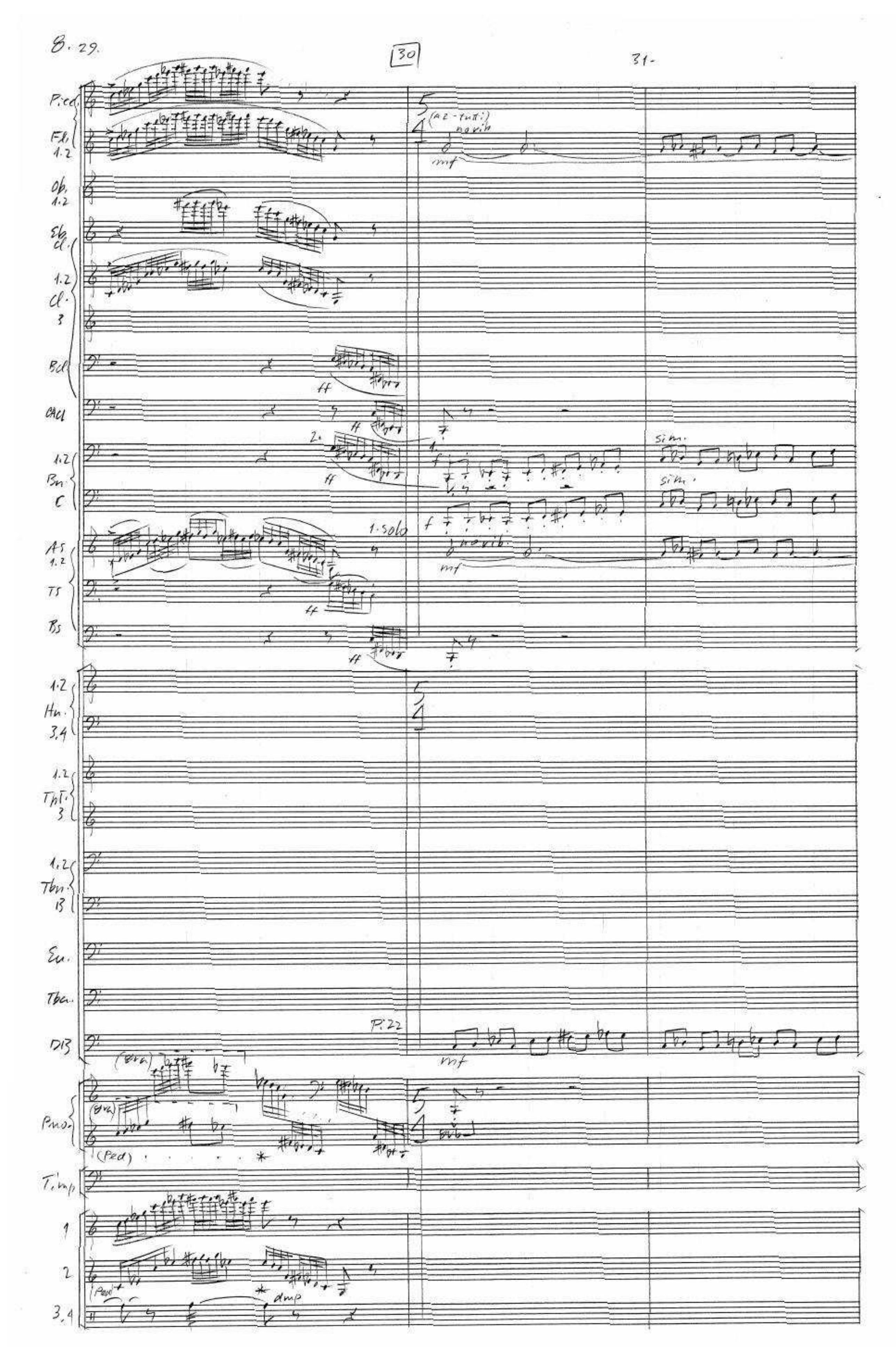
25. 26. 27. 28.

Picc.
Fl. 1.2
Ob. 1.2
Sbcl
Cl. 1.2
Cl. 3
Bcl
CAcl
Bn 1.2
Bn C
AS 1.2
TS
BS
Hrn. 1.2 (a2)
Hrn. 3,4 (a2)
Tpt 1.2 (a2)
Tpt 3
Tbn. 1.2
Tbn. B
Eu.
Tba
Pno.
Timp.
P. 1
P. 2
P. 3
P. 4

no dim.

8va

Ped.


8. 29.
30
31-
Pic.
Fl. 1.2
Ob. 1.2
Eb Cl.
Cl. 1.2
Cl. 3
BCl
CAl
Bn. 1.2
C
AS 1.2
TS
BS
Hn. 1.2 3.4
Tpt. 1.2 3
Tbn. 1.2 B
Eu.
Tba.
DB
Pno.
Timp
1
2
3.4
(A2 - tutti)
mf
sim.
1. solo
f
mf
ff
P. 22
(Ped)
dmp

32. 33. 34. 35.

Picc.
Fl. 1.2
2 soli
p
mf
Ob. 1.2
soli
p
mf
Sax
1. solo
mf
Cl. 1.2
Cl. 3
Bc.
Cb.
Fg. 1.2
Fg. C
sim.
2 soli
mf
f
pp
As 1.2
Ts
Bs
1. solo
mf
pp
Hn. 1.2
Hn. 3.4
1. solo. mute
f
mf
Tpt. 1.2
Tpt. 3
Tbn. 1.2
Tbn. B
Eu
Tba
Db
mf
Perc.
Timp.
P. 1
P. 2
P. 3
P. 4

36. 37. 38. 39. 40

Pic.
Fl. 1.2
1. p cresc. grad.
Ob. 1.2
Eb Cl.
Cl. 1.2
2 solo f cresc. grad.
Cl. 3
B. Cl.
BC
CAC
CAC
1.2 Bn C
1. solo
AS 1.2
p cresc. grad.
TS
BS

1.2 Hn. 3.4
1.2 Tpt. 3
cup mutes
mf
1.2 Thn. B
Eu Tba
DB
Perc.
mf
Timp.
1
2
Pc. 3
4

41. 42. 43. 44.

Picc

Fl. 1.2

Ob. 1.2

Ebcl.

Cl. 1.2

Cl. 3

BC

CAC

Bsn. 1.2

Bsn. C

AS 1.2

TS

BS

Hrn. 1.2 3.4

Tpt. 1.2 3

Tbn 1.2

Tbn B

Eu Tba

DB

Pno

Timp.

Perc. 1 2 3 4

mf

f

1. mf cresc.

a2 ff

(1.) 2. 3. f cresc.

p cresc.

ff

Bsn. 1.2 a2

Bsn. 2

cBsn

cresc.

(cup mutes)

mf cresc.

45. 46. 47. 48. 49. 50

Picc.

Fl. 1.2 — ff

Ob. 1.2

Eb Cl

Cl. 1.2 3

BCl

CAC

Bn. 1.2 C

AS 1.2 — ff abrasive

TS

BS

Hn. 1.2 3.4 — ff — open ff — cup mutes

Tpt. 1.2 3 — ff — cup mute — ff — ff abrasive

Tbn. 1.2 B

Eu Tba

DB

Perc. — ff

Timp.

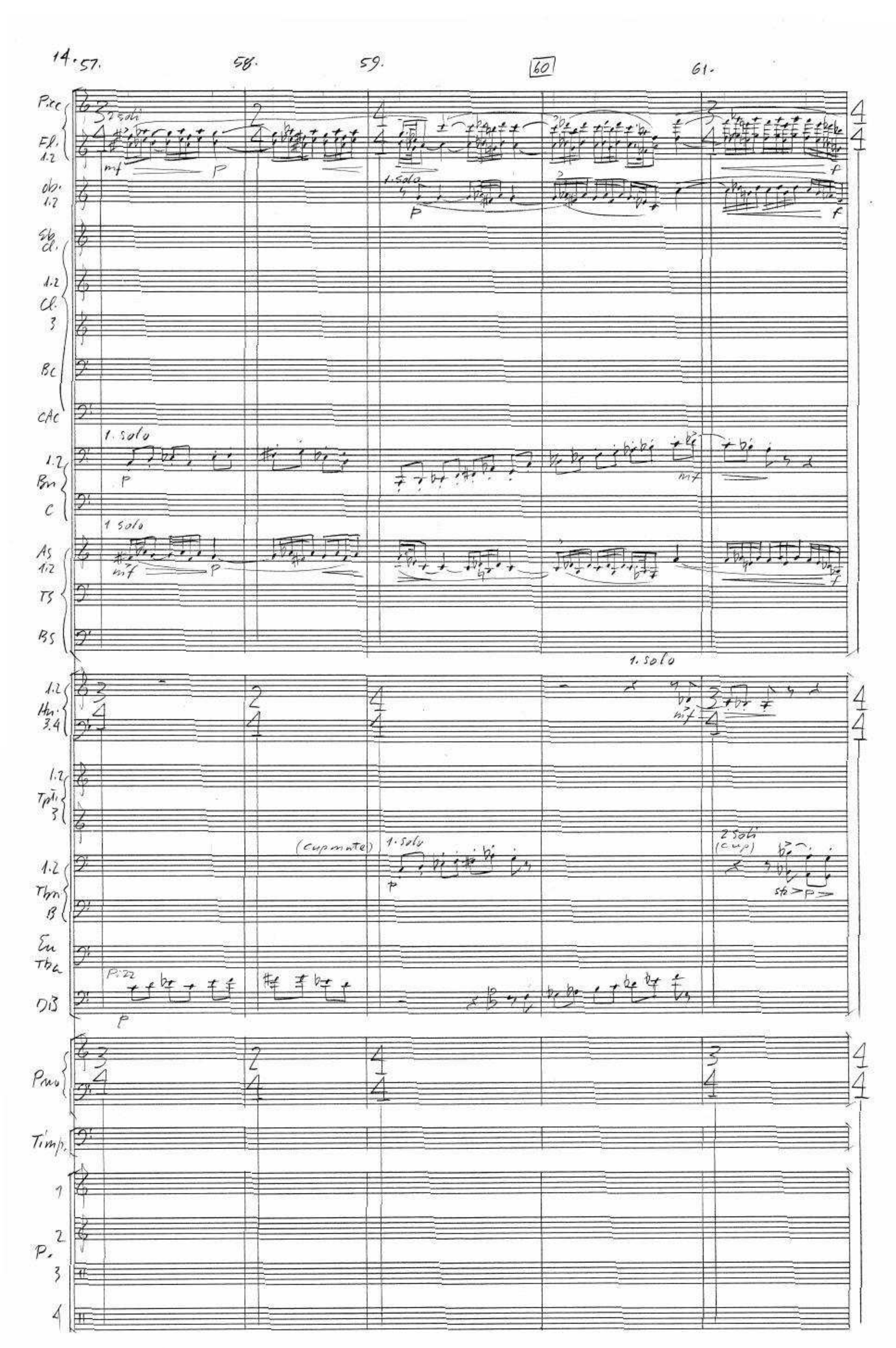
P. 1 2 3 4 — Vibe - plastic mal. — ff

51. 52. 53. 54. 55. 56.

Picc.
Fl. 1.2
Ob. 1.2
Eb Cl
Cl. 1.2
Cl. 3
BCl
CbC
Bn 1.2
Bn C
AS 1.2
TS
BS
Hn. 1.2
Hn. 3,4
Tpt. 1.2
Tpt. 3
Thn. 1.2
Thn. B
Eu
Tba
Perc.
Timp.
P.

sim.
a2
big
sub
(a2)
open
Temple Blocks - hd. rubber
(16ths)
T. Tom - hd. felt mallet*
dmp. before downbeat!!
T. Tom on rim. sticks.

* produce a sound that has more front edge than depth or "blossom".


14. 57. 58. 59. 60 61.
Pic
Fl. 1.2
Ob. 1.2
Sb Cl.
Cl. 1.2
Cl. 3
BC
CAC
1.2 Bn
C
As 1.2
TS
BS
1.2 Hn. 3.4
1.2 Tpt. 3
1.2 Thn
B
Eu
Tba
DB
Pno
Timp.
P.
1. solo
2 soli
(cupmute)
(cup)
Pizz

62. 63. 64. 65.

Picc

Fl. 1.2

p sub

Ob. 1.2

Eb Cl

1.2 Cl.

1.

mf - project

3

BCl

CAcl

1.2 Bn C

solo

p

1. solo

p

As 1.2

Ts

BS

1.2 Hrn. 3,4

1.2 Tpt 3

1.2 Thn B

Eu Tba

DB

Pno

pp

sub

Timp

P.

1

2

3

4

66. accel. abit... 67. ♩=132 68. 69.

Picc.
Fl. 1.2
Ob. 1.2
Eb Cl.
Cl. 1.2
Cl. 3
BC
CAC
Bn 1.2
C
AS 1.2
TS
BS
Hrn. 1.2
3.4
Tpt. 1.2
3
Tbn 1.2
B
Eu
Tba
DB
Perc.
Timp.
P.
1
2
3
4

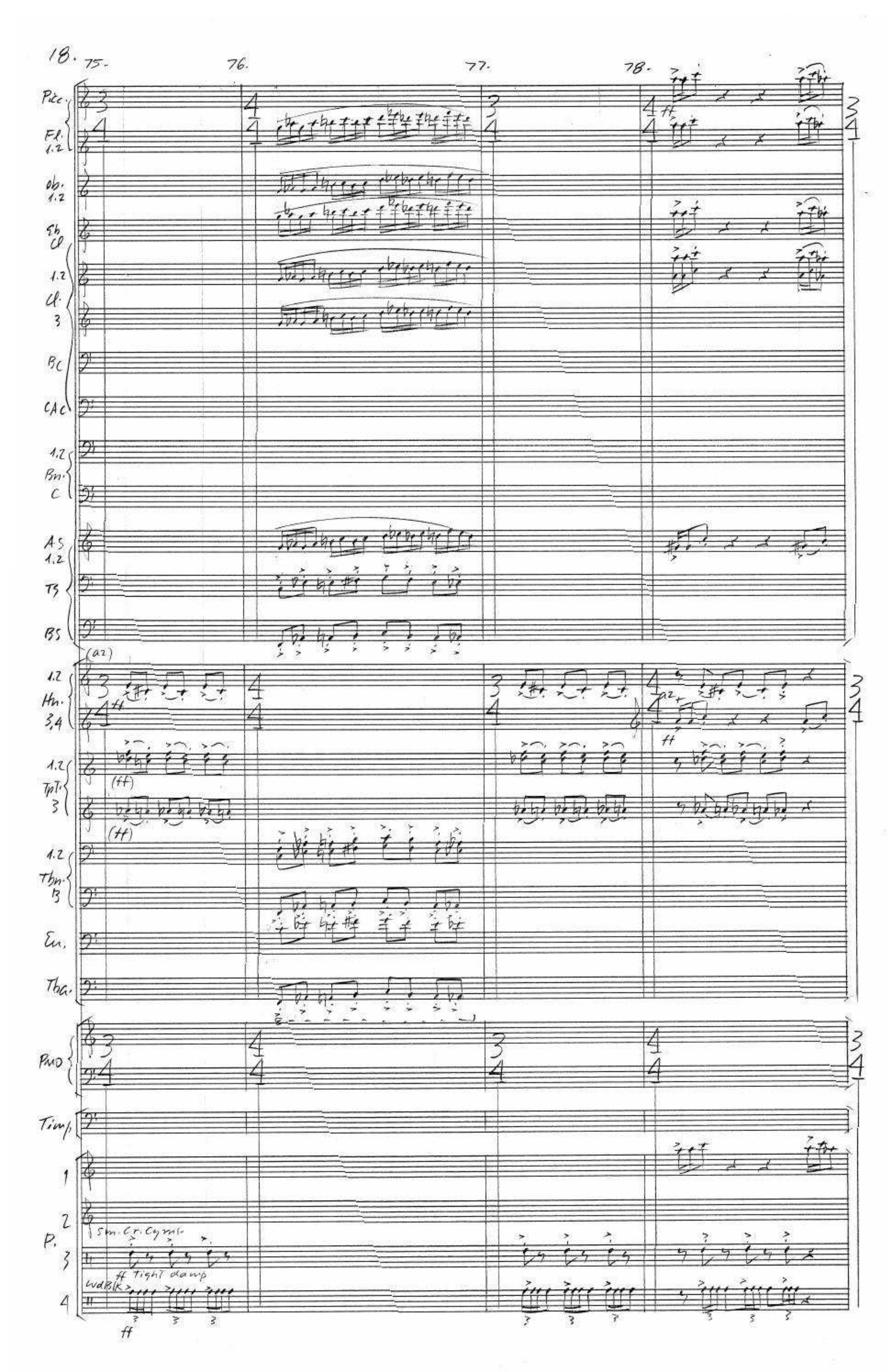
a2 — ff — pp — p — ff — 1. pp — brilliant — (cup mutes) — ff brilliant — (cup mute) 1. — wooden mallet — Xyl. — vibe — plastic mal. — tightly damped — Sm. Cr. Cyms. — Sn. Dr.

2/4

70 71. 72. 73. 74.

Picc.
Fl. 1.2
Ob. 1.2
Sb Cl.
Cl. 1.2
Cl. 3
BC
CAC
Bsn 1.2
Bsn C
AS 1.2
TS
BS
Hrn. 1.2
Hrn. 3,4
Tpt. 1.2
Tpt. 3
Tbn. 1.2
Tbn. B
Eu
Tba
Perc
Timp
P. 1
P. 2
P. 3
P. 4

open
open
open
Bongos


18.
75.
76.
77.
78.
Picc.
Fl. 1.2
Ob. 1.2
Eb Cl
Cl. 1.2
Cl. 3
BC
CAC
1.2 Bn. C
AS 1.2
TS
BS
(a2)
1.2 Hn. 3,4
1.2 Tpt. 3
1.2 Tbn. B
Eu.
Tba.
Pno
Timp.
P. 1
2
3
4
Sm. Cr. Cymb.
ff Tight damp
Wd Blk
ff

Picc
Fl. 1.2
Ob. 1.2
Eb Cl
Cl. 1.2
Cl. 3
BC
CAC
Bn 1.2
Bn C
AS 1.2
TS
BS
Hn. 1.2
Hn. 3,4
Tpt 1.2
Tpt 3
Tbn. 1.2
Tbn. B
Eu
Tba
Perc
Timp
P. 1
P. 2
P. 3
P. 4

one player
others

hard mal. not resonant

Mar.

wd. Blk

ff

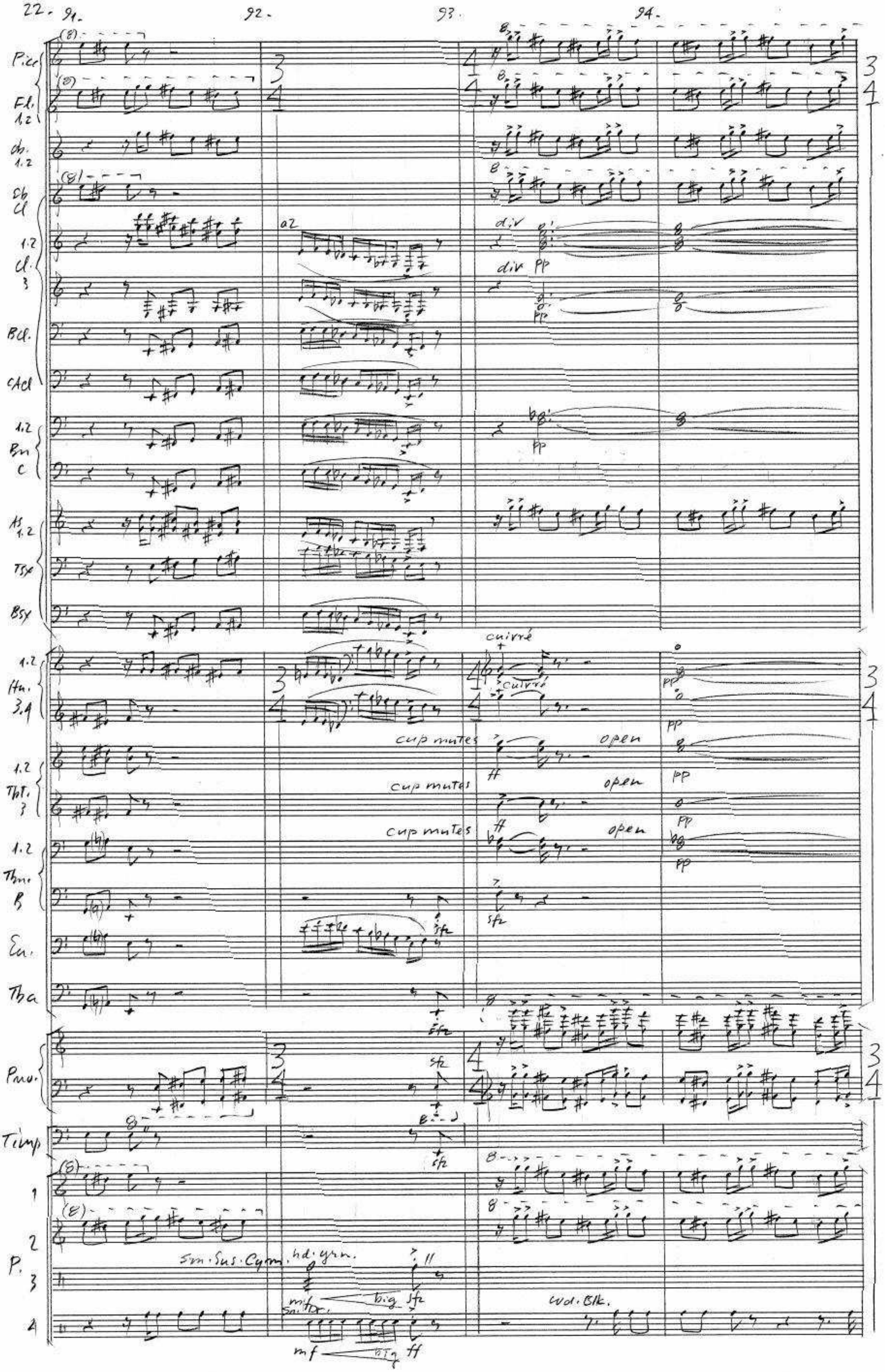
83. 84. 85. Sim. 86.

Pic.
Fl. 1.2
Ob. 1.2
Sax. 1.2
Cl. 3
BC
CAC
Bn 1.2
C
AS 1.2
TS
BS
Hn. 1.2 3.4
Tpt. 1.2 3
Thn. 1.2
B
Eu.
Tba
Pno.
Timp.
P. 1 2 3 4

87. 88. 89. 90

Picc.
Fl. 1.2
Ob. 1.2
Eh
Cl 1.2
Cl. 3
BCl
CAC
1.2 Bn.
C
AS 1.2
TS
BS
1.2 Hn. 3,4
1.2 Tpt 3
1.2 Tbn
B
Eu
Tba
Pno
Timp.
1
2
P.
3
4

(wd. Blk.)


22. 91.
92.
93.
94.
Picc
Fl. 1.2
Ob. 1.2
Ob
Cl
1.2
Cl. 3
Bcl.
CAcl
1.2
Bn
C
As 1.2
TSx
BSx
1.2
Hn. 3.4
cuivré
cup mutes
open
1.2
Tbt. 3
1.2
Tbn. B
Eu.
Tba
Perc.
Timp
1
2
P. 3
4
div
div pp
a2
Sm. Sus. Cym. hd. yrn.
mf big sfz
Sn. Dr.
mf big ff
Wd. Blk.

95. 96. 97. 98. 99.

Picc.
Fl. 1.2
Ob. 1.2
Eb Cl.
Cl. 1.2
Cl. 3
BCl.
CAcl
Hrn. 1.2
Bn C
As 1.2
TS
BS
Hrn. 1.2
Hrn. 3.4
Tpt 1.2
Tpt 3
Tbn 1.2
Tbn B
Eu.
Tba
Perc
Timp
P. 1
P. 2
P. 3
P. 4

big
a2
ff
f
1.
hd. mal. at rim
sim.
med. tom

24. 100 101. 102. slowing a bit . . . . 103. Tempo 1 (♩= 116)

Picc.
Fl. 1.2
Ob. 1.2
Eb Cl
1.2 Cl.
3
BC
CAC
1.2 Bn
C
AS 1.2
TS
BS
1.2 Hrn. 3.4
a2
1.2 Trpt 3
1.2 Thm
B
Eu
Tba
Pno
Timp
ffp
big
1
2
Pc.
T. Tom.
p
big
ff
l.v.
3
4

no dim.

Picc.
Fl. 1.2
Ob. 1.2
Eb Cl.
1.2 Cl.
3
Bc
CAc
1.2 Bn
C
AS 1.2
TS
BS
1.2 Hrn. 3,4
1.2 Trpt 3
1.2 Thn B
Eu.
Tba
Perc
Timp
P.

1.
2.
a2
(a2)
ff
Ped.
Vibr plastic mal
Orch bells
T.Tom B.Dr.

Picc.
Fl. 1.2
Ob. 1.2
Eb Cl
Cl. 1.2
Cl. 3
BC
CAC
Fn 1.2
Fn C
AS 1.2
TS
BS
Hn. 1.2
Hn. 3.4
Tpt 1.2
Tpt 3
Tbn. 1.2
Tbn. B
Eu.
Tba
DB
Pno
Ped.
Timp.
P. 1
(plastic)
2
(Ped) Sm. Trgl.
l.v.
3
ff
4

111. 112. 113.

Picc.
Fl. 1.2
Ob. 1.2
Eb Cl.
Cl. 1.2
Cl. 3
B Cl.
CAC
Bn 1.2
C
As 1.2
TS
BS
Hrn. 1.2
Hrn. 3.4
Tpt. 1.2
Tpt. 3
Tbn 1.2
B
Eu
Tba
DB
Pno
Timp
P.

a2
B Cl.
CAC
(alternate ad lib.)
dim. grad.
1. take soprano sax.
dim. grad.
(a2)
dim. grad.
dim. grad.
dim. grad.
pizz.
(8)
(Ped)
Ped.
Lg. Sus. Cym.
grn. mal.
p
big
ff

114. 115. 116. 117.

Picc.

Fl. 1.2

Ob. 1.2

Eb Cl.

1.2 Cl.

3

BC

CAC

1,2 Bn.

C

AS 1.2

TS

BS

1.2 Hn. 3,4

1.2 Tpt. 3

1.2 Thm. B

Eu.

Tba

DB

Perc.

Timp.

1

2

Perc.

3

4

a2

f

a2

f

f

sim.

sim.

pp

sim.

f

pp

f

pp

f

pp

(P.)

a2

1. cap mute

f

(Pizz.)

f

sim.

mba

f

Sleigh Bells

f

f

118. 119. 120 121.

Picc.
Fl. 1.2
Ob. 1.2
Eb Cl
Cl. 1.2
Cl. 3
BC
CAC
Bn. 1,2
Bn. C
As 1.2
TS
BS
Hn. 1.2
Hn. 3.4
Tpt 1.2
Tpt 3
Tbn. 1,2
Tbn. B
Eu.
Tba
DB
Pno
Timp.
P 1
2
3
4

Picc.

Fl. 1.2

Ob. 1.2

Eb Cl

Cl. 1.2

Cl. 3

BC Cl

Fg. 1.2

Bn C

AS 1.2

TS

BS

Hn. 1.2

Hn. 3.4

Tpt 1.2

Tpt 3

Tbn 1.2

Tbn B

Eu

Tba

DB

Pno

Timp.

P. 1

P. 2

P. 3

P. 4

Crotales

ff

126. 127. 128. 129.

Picc

Fl 1.2

cresc.

Ob 1.2

cresc.

Eb Cl

cresc.

1.2 Cl

cresc.

3

cresc.

BC CA

cresc.

1.2 Bn

cresc.

C

cresc.

AS 1.2

TS

cresc.

BS

cresc.

1.2 Hn 3.4

cresc.

1.2 TpT 3

2. mute mute

p cresc.

mute

p cresc.

p cresc.

1.2 Tbn B

Eu

Tba

DB

cresc.

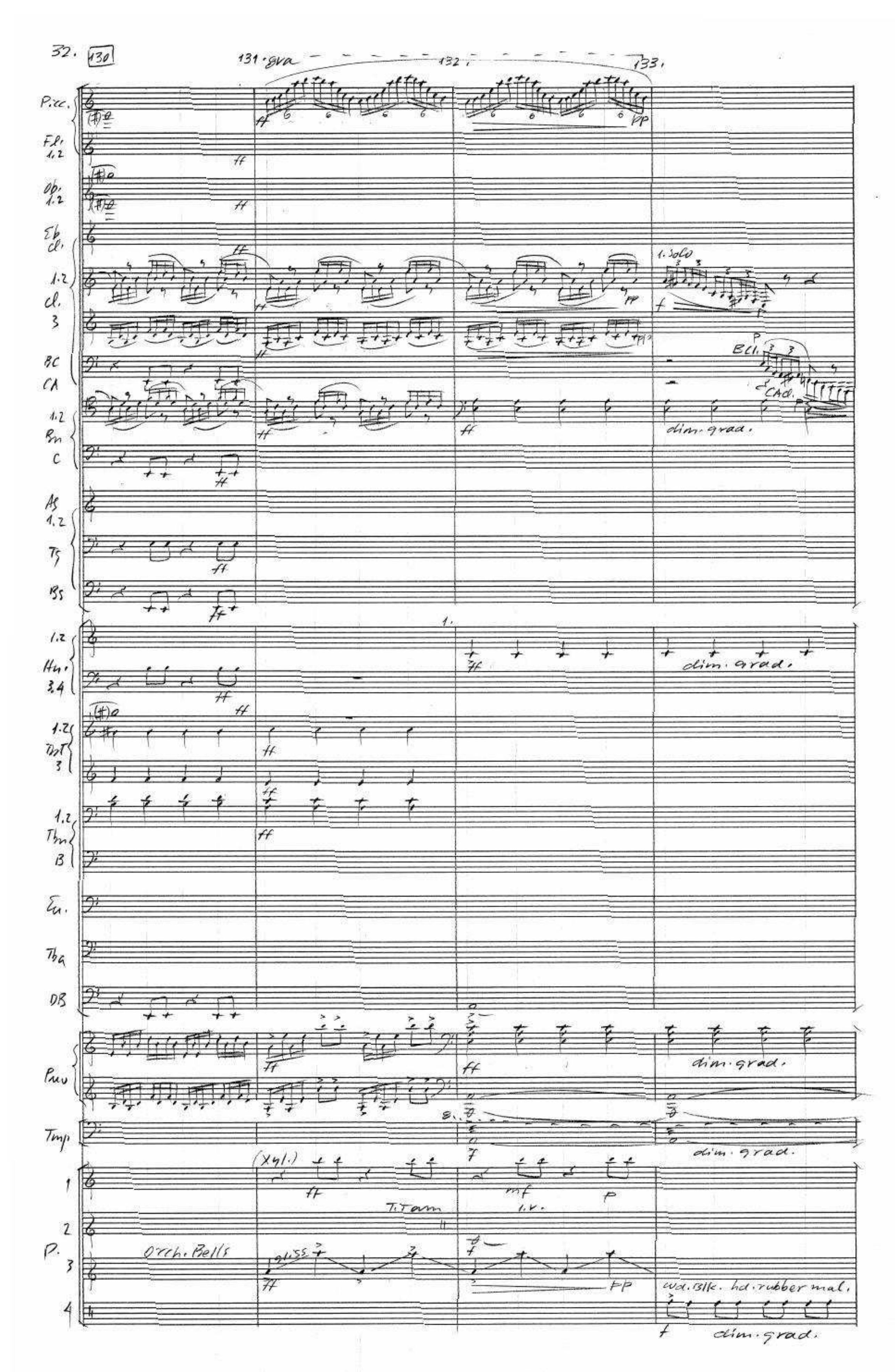
Pno

cresc.

Tmp

1 2 3 4

p


32.
130
131 8va
132
133
Picc.
Fl. 1.2
Ob. 1.2
Eb Cl.
Cl. 1.2
Cl. 3
BC
CA
Bn 1.2
Bn C
AS 1.2
TS
BS
Hn. 1.2
Hn. 3.4
Tpt 1.2
Tpt 3
Tbn 1.2
Tbn B
Eu.
Tba
DB
Perc
Timp.
P.
1
2
3
4
1. solo
B Cl.
Cad.
dim. grad.
(Xyl.)
Tt. Tam
l.v.
Orch. Bells
glss.
wd. blk. hd. rubber mal.

134. 135. 136. 137. 138. 139. 140

Picc.

Fl. 1.2

Ob. 1.2

Eb Cl

1.2 Cl.

3

BC CA

1.2 Bn.

C

1. sup. sx. solo very inwardly

1 AS

2

TS BS

1.2 Hn. 3.4

pp 2. pp a bit

1.2 Tpt 3

(mutes)

1.2 Thn B

pp a bit

Eu.

pp

Tba

pp

DB

p

(dim.)

p F

Perc

(E)

Timp

1

2

P.

3

4

fade away....

141. 142. 143. 144. 145. 146. 147.

Picc.
Fl. 1.2
Ob. 1.2
Eb Cl
Cl. 1.2
Cl. 3
B Cl
CA
1.2 Bn
C
SSX
AS 2
TS
BS
1.2 Hn. 3.4
1.2 Tpt 3
1.2 Thm. B
Eu.
Tba
DB
Perc.
Timp.
P. 1 2 3 4

p
cresc. grad.
p
cresc. grad.
p
pp
cresc. grad.
mf
fade ....
p
az
pp
cresc. grad.
1. cup mute
f
pp
mf
dim.
p
pp
mf
f
mf
dim.
p
cresc. grad.
(T. Tam)
p

148. 149. 150 151. 152. 153. 154.

Picc.
Fl. 1.2
Ob. 1.2
Eb Cl
Cl. 1.2
Cl. 3
BC
CA
Bn 1.2
Bn C
S.Sx
mp
mf
f
A.Sx
T.Sx
B.Sx
TSX
Hn. 1.2
Hn. 3,4
Trt 1.2
Trt 3
Thm 1.2
Thm B
Tu.
cresc.
mf only
Tba
cresc.
only
mf
DB
Pno
(loco)
sim.
Timp.
P.
1
2
3
4
mba

155. 156. 157. 158. 159.

Picc.
Fl. 1.2
Ob. 1.2
Eb Cl.
Cl. 1.2
Cl. 3
BC
CA
Pn. 1.2
C
S.Sx
ASx
TSx
BSx
Hn. 1.2
3.4
Tpt. 1.2
3
Tbn. 1.2
B
Eu.
Tba
DB
Perc
Timp.
P. 1
2
3
4

a2

p cresc.

p cresc.

p cresc.

p cresc.

f

p cresc.

p cresc.

p cresc.

p cresc.

160 | 161. | 162. | 163. | 164.

Picc.
Fl. 1.2 (a2) a2
Ob. 1.2
Eb Cl
Cl. 1.2 3
BC CA
Bn 1.2 C
S.Sx
ASx 1 2 (A.Sx.2)
TSx BSx
Hn. 1.2 3.4
TPT 1. 2,3 1. open 2,3 mute a2 mute sim.
Thn. 1.2 B mute sim.
Eu.
Tba.
DB arco
Perc.
Timp.
Vibe hd. mal-ringing, persistent accents mf tr. ff sim.
P. 1 2 ped. sim.
Orch. Bells persistent accents sim.
3
Lg. Sus. Cym. l.v.
4 p big ff

165. 166. 167. 168. 169.

Picc.
Fl. 1.2
Ob. 1.2
Eb Cl
Cl. 1.2
Cl. 3
BC
CA
1.2
Bn
C
SSX
AS 2
TS
BS
1.2
Hn. 3.4
1.
Tpt.
2.3
1.2
Tbn.
B
Eu.
Tba
DB
Perc.
Timp.
1
2
P.
3
4

(loco)

170 171. 172. 173. 174.

Picc.
Fl. 1,2
Ob. 1,2
Eb Cl
1,2 Cl.
3
BC CA
1,2 Bn C
SSX
AS 2
TS DB
1,2 Hn 3,4
1 Tpt 2,3
1,2 Trn B
Eu.
Tba
DB
Pno
Timp.
1
2
P. 3
4

(a2)
TSX
cup mute
Wd. Blk.
Ped.

175. 176. 177. 178. 179.

Perc.

Fl. 1.2

ob. 1.2

Eb cl.

cl. 1.2

cl. 3

BC

CA

Bsn 1.2

C

SSx

AS 2

TS

Hrn. 1.2 3,4

TpT 1. 2,3

Thm 1.2 B

Eu.

Tba

DB

Pno

Ped

Ped.

Ped.

Timp.

P. 1

P. 2

P. 3

P. 4

sim.

a2

180 181. 182. 183. 184.

Picc.
Fl. 1.2
Ob. 1.2
Eb Cl
Cl. 1.2
Cl. 3
BC
CA
Bsn 1.2
Bsn C
SSX
ASX 2
TSX
BSX
Hn. 1.2
Hn. 3.4
Tpt 1
Tpt 2.3
Thm 1.2
Thm B
Euph
Tba
DB
Pno
Timp
Perc. 1
Perc. 2
Perc. 3
Perc. 4

sim.
(breathe ad lib.)
(bow change ad lib.)
Ped.

185. 186. 187. 188. 189.

Picc.
Fl. 1.2
Ob. 1.2
Eb Cl
Cl. 1.2
Cl. 3
BC
CA
Bsn. 1.2
Bsn. C
SSX
ASX 2
TSX
BSX
Hrn. 1.2
Hrn. 3.4
Tpt. 1
Tpt. 2,3
Tbn. 1.2
Tbn. B
Eu
Tba
DB
Perc
Timp.
P. 1
P. 2
P. 3
P. 4

3:2

sim.

2. mute off

sim.

sim.

xyl.

big

Lg. Trgl.

190 191. 192. 193. 194. in tempo 195.

not long no break

Picc

Fl. 1.2

Ob. 1.2

Eb Cl

Cl. 1.2

Cl. 3

BC

CA

Bsn 1.2

C

SSX

AS 2

TS

BS

Hn. 1.2

Hn. 3.4

TbT 1

TbT 2,3

Tbn 1.2

B

Eu

Tba

DB

Pno

Tmp

P. 1

P. 2

P. 3

P. 4

ff cresc. grad.

a2

fiercely

(Vibe) hd. plastic mal.

Sm. Sus. Cym

ff no Ped. dmp. firmly

big Sm. Sn. Dr.

ff

196. 197. 198. 199. 200

Picc.
Fl. 1.2
Ob. 1.2
Eb Cl.
Cl. 1.2
Cl. 3
BC
CA
1.2 Bn
C
Sax
As 2
Ts
BS
1.2 Hrn. 3.4
1. Tpt. 2.3
1.2 Tbn
B
Eu
Tba
DB
Pno
Timp
1
2
Perc. 3
4

201. 202. 203. 204. 205.

Picc.
Fl. 1.2
Ob. 1.2
Eb Cl
Cl. 1.2
Cl. 3
BC
CA
Bn 1.2
Bn C
SSx
AS. 2
TS
BS
Hn. 1.2
Hn. 3.4
Tpt. 1
Tpt. 2.3
Tbn 1.2
Tbn B
Eu
Tba
Pno
Tmp
P.

dim. grad.
dim. grad.
dim. grad.
dim. grad.
any low pedal tone
any low pedal tone
two-hand cluster
Lg. Sus. Cym.
T. tam
B. Dr.
Timp. mal.
dim. grad
dim.
dim.

206. 207. 208. 209. 210 211.

Slowing ....

a substantial dramatic pause

intempo

Picc.
Fl. 1.2
Ob. 1.2
Eb Cl
Cl. 1.2
Cl. 3
BC
CA
Bn 1.2
Bn C
SS.
AS 2
TS
BS
Hn 1.2
Hn 3.4
Tpt 1
Tpt 2,3
Tbn 1.2
Tbn B
Eu
Tba
DB
Perc
Tmp.
P. 1
P. 2
P. 3
P. 4

mute

mute

mute

Eu.

let remaining ring fade almost to silence, then damp

pp

p

pp

pp

slowing . . . . . in tempo (♩=120)

212. 213. 214. 215.

Picc.
Fl. 1.2
Ob. 1.2
Eb Cl
1.2 Cl. 3
BC CA
1.2 Bn. C
AS 1.2
TSX
BSX
1.2 Hn. 3.4
1.2 Tpt 3
1.2 Tbn B
Eu.
Tba.
DB
Pno
f dim
ped
p
8va
Timp.
Xyl.
Vibe (plastic mallet)
mtr. off
p
Orch Bells
light beaters
Lg. Sus. Cym. B. Dr.
p
l.v.
tap with finger tips
p
P. 1 2 3 4
p.22

slowing . . . in tempo

216. 217. 218. 219. 220 221.

Picc.
Fl. 1.2
Ob. 1.2
Sb Cl
Cl. 1.2
Cl. 3
BC
CA
Bn 1.2
SSX
ASX 2
TSX
BSX
Hn. 1.2
Hn. 3.4
Tpt 1.2
Tpt 3
Trn. 1.2
Trn. B
Eu.
Tba
DB
Pno
Timp
P. 1
P. 2
P. 3
P. 4

1. Solo — mf — quick breath

1. Solo — mf — quick breath

1. Solo — mf — quick breath

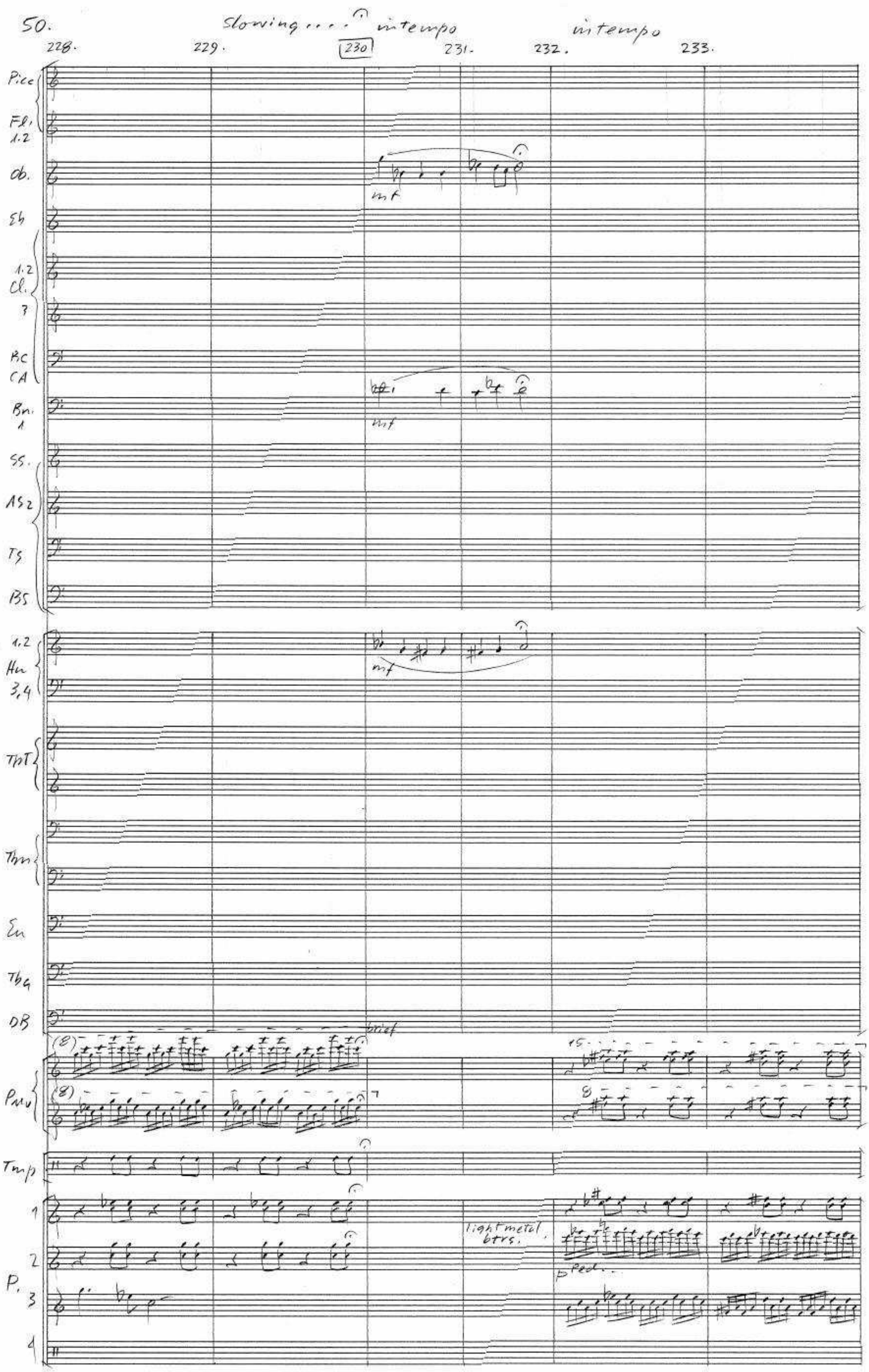
(8)

(8)

222. 223. ten. 224. 225. in tempo 226. 227.

Picc.
Fl. 1.2
Ob.
Eb Cl
1.2 Cl
3
BC
CA
Bn
SSX
AS 2
TS
BS
1.2 Hn. 3,4
1.2 TbT 3
1.2 Tbn
B
Eu
Tba
DB
Pnu
Timp. take sleigh Bells
S.B.
Tmp
(Xyl.)
1
(Vibe)
2
(O.B.)
P.
3
(Sus.Cym.)
4
(BDr)

(pizz.)


50.
slowing....
in tempo
in tempo
228.
229.
230
231.
232.
233.
Picc
Fl. 1.2
Ob.
Eh
1.2 Cl.
3
BC
CA
Bn. 1
SS.
AS 2
TS
BS
1.2 Hn
3.4
TpT
Tbn
Eu
Tba
DB
Perc
Tmp
P.
mf
mf
mf
mf
brief
light metal btrs.
p Perc.

234. Slowing ... 235. in tempo 236. 237. 238. 239. no overlap no breath pause

Picc.
Fl. 1.2
Ob. 1.2
Eb Cl.
Cl. 1.2
Cl. 3
BC
CA
Bn
SS
AS 2
TS
BS
Hn 1.2
Hn 3.4
Tpt 1.2
Tpt 3
Tbn. 1.2
Tbn. B
Eu.
Tba
DB
Pno
Timp
P. 1
P. 2
P. 3
P. 4

1.
2.
mf
mf
mf
(15)
8

52. a lot slower ♩=58

240 241. 242. 243. 244. 245. 246.

Picc

Fl. 1.2 — a2 — no vib. — pp

Ob. 1.2

Eb Cl.

Cl. 1.2 — a2

Cl. 3 — pp

BC — pp

CA

Bn

SS

AS 2 — Asx.2 solo no vib. — pp

TS

BS

Hrn 1.2

Hrn 3.4

Trpt. 1.2 — 1. Solo Harmon — pp

Trpt. 3 — mute

Thm. 1.2 — pp — mute — pp

B — pp

Eu — pp

Tba

DB

Pno — p — Ped.

Timp.

Perc. 1 — (vibe) hd. rbr. mal. — mtr. off — p — Ped.

2

3

4

247. 248. 249. 250 251.

Picc.
Fl. 1.2
Ob. 1.2
solo
Cl. 1.2
Cl. 3
BC
CA
Bn
SS
ASx
TS
BS
Hn 1.2
Hn 3.4
Tpt. 1.2
Tpt. 3
Tbn. 1.2
Tbn. B
Eu.
Tba
DB
Perc.
Ped
Timp.
P. 1
P. 2
O.B.
P. 3
P. 4
(vibe)
Ped.

3/2

252. 253. 254. 255. holding back....

Picc.
Fl. 1.2
Ob. 1.2
Eb Cl
1 Cl. 2.
3
BC CA
Bsn 1.2
SS
AS 2
TS BS
Hrn. 1.2 3.4
Trt. 1.2 3
Trn. 1.2 B
Eu.
Tba
DB
Pno
Timp
Pc. 1 2 3 4

mf
(BC)
(OB)
Pizz
pp
mp only
Ped.

256. in tempo 257. 258. 259. 260 261. 262.

Picc

Fl. 1.2

1. solo (with S.Sx.)

fade

pp

Ob.

Eb Cl.

Cl. 1

Cl. 2

Cl. 3

BC

CA

Bn

solo (with Fl.)

SSx

ASx 2

TSx

BSx

Hn. 1.2 3.4

Tpt 1.2 3

Thn 1.2 3

Tu

Tba

DB

r.h. fade

mf

p

Ped.

(Ped. ad lib.)

Timp

P. 1 2 3 4

mf

mp

p

mf

mp

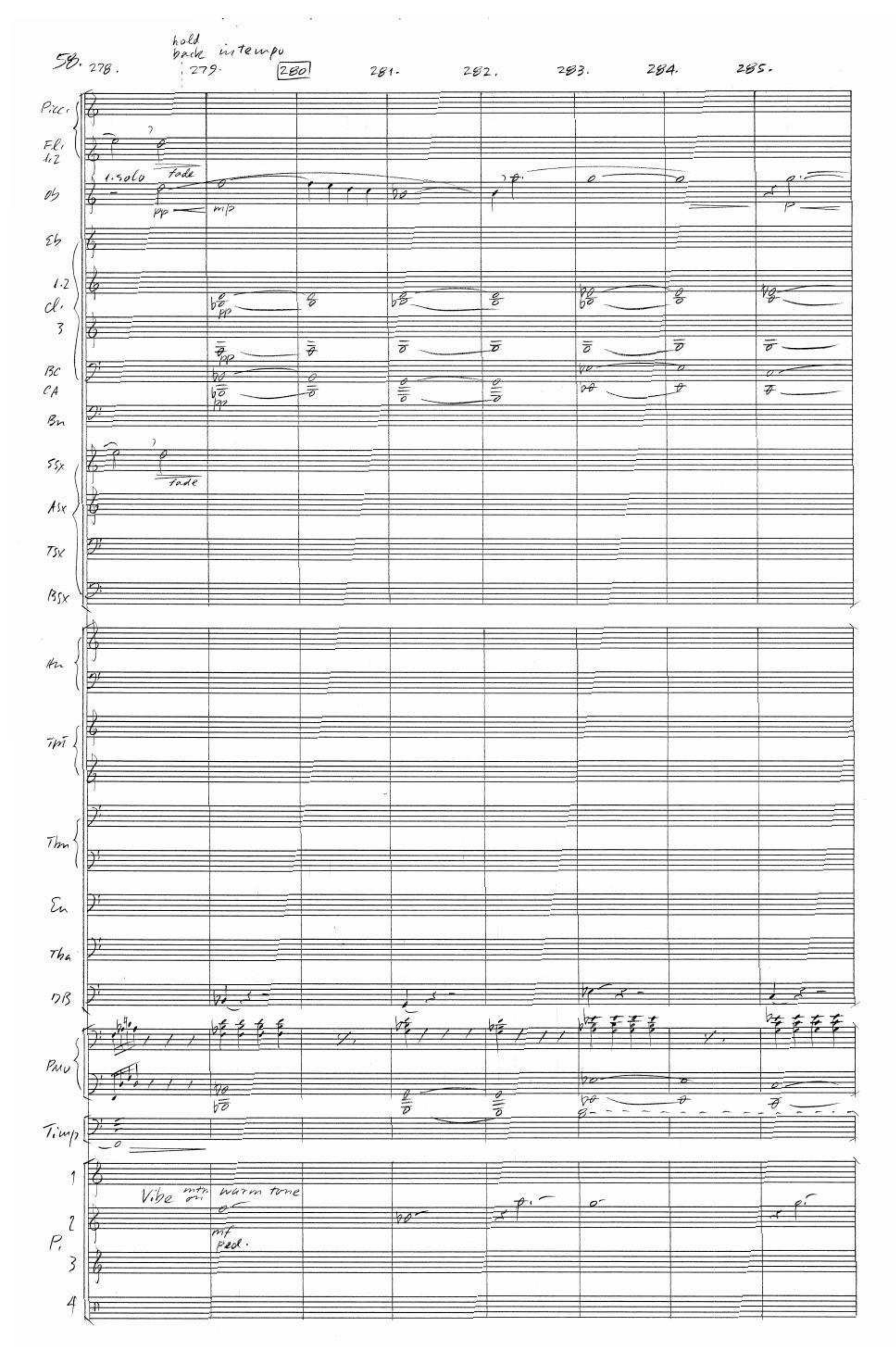
p

263. 264. 265. 266. 267. 268. 269. 270

Pic.
Fl. 1.2
Ob.
Eb Cl
Cl. 1.2
Cl. 3
BC
CA
Bn
SSx
ASx
TSx
BSx
Hn.
Tpt
Tbn
Eu
Tba
DB
Perc
Timp
P. 1 2 3 4

271. 272. 273. 274. 275. 276. 277.

Picc.
Fl.
Ob.
Eb Cl
1.2 Cl.
3
BC Cl
Bn
S.S.
A.S.
TS
BS
Hn
Tpt
Tbn
Eu
Tba
DB
Perc
Tmp
P.
1
2
3
4


58.
278.
hold back in tempo
279.
280
281.
282.
283.
284.
285.
Picc.
Fl. 1,2
1. solo
fade
pp
mp
p
Ob
Eb
1,2
Cl.
3
pp
BC
CA
Bn
SSx
fade
ASx
TSx
BSx
Hn
Tpt
Thm
Eu
Tba
DB
Perc
Timp
1
Vibe
mtr. on
warm tone
2
mf
ped.
P.
3
4

286. 287. 288. 289. 290 291.

Picc.
Fl.
Ob.
Eb Cl
1.2 Cl.
3
BC
CA
Bn
SS
AS
TS
BS
Hrn.
Tpt
Tbn
Eu
Tba
DB
Pno
Timp
P.
1
2
3
4

Bcl.
Ped.
pp

hold back.... in Tempo

292. 293. 294. 295. 296. 297. 298.

Picc

Fl.

Ob.

Eb

1.2 Cl.

3

BC

CA

Bn

SS

AS

TS

BS

2 soli

1. Solo

Hrn

1. Solo

Hammer-stemin

Tbt.1

Tbn

Eu

Tba

DB

Pno

fading away

Ped.

Timp

P.

1

2

3

4

mp

p

ppp

slowing . . .

299. 300 301. 302. 303. 304.

Picc
Fl.
Ob.
Eb
1.2
Cl.
3
BCl
CA
BCl
SS
AS
TS
BS
Hn
TpT
Tbn
Eu
Tba
DB
Perc
Timp
P.
1
2
3
4

PP
fade
PP
PPP
solo
p
let fade

Missoula, MT 9/8/03

## ABOUT THE PIECE

During the fall of 1998, Paul Lindstrom, then-President of Delta Sigma chapter of Kappa Kappa Psi, and Heather Eades, then-President of Gamma Nu chapter of Tau Beta Sigma, led the proposal of a new "service project" for their respective organizations. Ray C. Lichtenwalter, Director of Bands at the University of Texas at Arlington, had completed his thirtieth year with the University, having begun his career at UTA in the fall of 1967. Since students earned 4- and 8-semester pins for enrollment in the band program, the chapters presented Mr. Lichtenwalter with a "60-semester pin" in the spring of 1998. But they wanted to do more to honor him. One other factor loomed in the future: after 30 years, would Mr. Lichtenwalter opt for retirement soon? How much longer would he serve the University, and what would be appropriate to honor him then?

After some discussion with Phillip Clements, Associate Director of Bands, the chapters presented a proposal to Nan Baker, then-President of the UTA Band Alumni Association, Inc. The project would involve the commission of a major work for wind ensemble in honor of Mr. Lichtenwalter, to be premiered upon his retirement. Mr. Lindstrom contacted David Maslanka, a composer and close friend of Mr. Lichtenwalter, who had previously composed *In Memoriam*, a composition for wind ensemble and organ that honored the memory of Susan Eck Lichtenwalter, Ray's first wife, who passed away in 1988. Mr. Maslanka and Mr. Lindstrom reached an informal verbal agreement, and a work for wind ensemble would eventually be composed by Mr. Maslanka and funded by the two fraternal organizations, as well as the Band Alumni.

Time passed, and Mr. Lichtenwalter showed no signs of even considering retirement. He enjoyed his job too much to ponder it. Then in the fall of 2002, he hinted to some faculty members at UTA that 2003-2004 might be his final year as Director of Bands. Coincidentally, the spring of 2003 was to feature a new performance of *In Memoriam*, in honor of the 15th anniversary of the piece. David Maslanka came to UTA that spring to offer his insights to the Wind Ensemble, and to hear the piece again. So the three organizations that had tentatively agreed to commission a work sprang into action once more, this time with three new leaders: Jermaine Durham of Delta Sigma/Kappa Kappa Psi, Julie Michaels of Gamma NU/Tau Beta Sigma, and Peter Ponce of the UTA Band Alumni Association, Inc. The three organizational presidents met briefly with Mr. Maslanka at the reception following that concert, and it was agreed that the piece would be composed during the remainder of 2003. The only things left to complete the project were a formal announcement of retirement by Mr. Lichtenwalter, and the concert at which the work would premiere. This concert took place at the Morton H. Meyerson Center in Dallas, Texas on April 18, 2004 – Ray C. Lichtenwalter's final concert as Director of Bands at the University of Texas at Arlington. Fittingly, he conducted a work that was composed simple as a service to him, to honor his many contributions to the University, the UTA Bands, and his many students.

## LICHTENWALTER DEDICATION

Commissioned by the UTA Band Alumni Association, Inc., Delta Sigma chapter of Kappa Kappa Psi, and Gamma Nu chapter of Tau Beta Sigma in honor of the career contributions of Ray C. Lichtenwalter to the Music Department of the University of Texas at Arlington, 1967-2004.

May we forever cherish the lessons learned from Mr. Lichtenwalter – conductor, teacher, mentor, friend.