

Song for Silent Voices

2018

Instrumentation

Flute 1
Flute 2
Flute 3
Oboes 1 & 2
English Horn
Clarinet in B \flat 1
Clarinet in B \flat 2
Clarinet in B \flat 3
Bass Clarinet in B \flat
Contrabass Clarinet in B \flat
Bassoons 1 & 2
Contrabassoon

Soprano Saxophone
Alto Saxophone
Tenor Saxophone
Baritone Saxophone

Trumpet in B \flat 1
Trumpets in B \flat 2 & 3
Horns in F 1 & 3
Horns in F 2 & 4
Trombones 1 & 2
Bass Trombone
Euphonium
Tuba
Double Bass

Percussion 1
Timpani

Percussion 2
Vibraphone

Percussion 3
Marimba

Program Note

I love composing for the human voice. Nothing is more musically meaningful than finding the perfect poem, however unknown, and letting it transport me into worlds of sound I otherwise might not have considered.

For me, the process of setting any text usually involves culling from the countless ways a stanza could be sung, to find the one I feel best captures the essence of the written word. Syllables, vowels, and consonants—each element is given its own unique melodic shape. Without fail, the music brings added meaning.

In October 2017, I began an unaccompanied choral work to honor the memory of a remarkable man, my long-time friend, Herbert M. Loyd, M.D. The text consisted of one word: *Alleluia*. I became fascinated with the idea of setting this single utterance hundreds of ways, each repetition determined to portray some new element of this ancient sacred expression.

Even before I knew the ending or how it would arrive, I was certain I wanted to explore an instrumental version. Beyond the affirmative title, beyond the emphatic nature of the repetitive lyric—alleluia...alleluia—the slow harmonic rhythm in the opening, the songlike simplicity of the themes, the long soaring lines of the climax—at times as many as eight singing simultaneously—all urged me to undertake a transcription for the many colors of the wind ensemble.

Continually I'm drawn to music's power to connect, its gift of going beyond words. To enter music, this seemingly separate world of pitches, harmonies, rhythms, and textures, is to plunge more deeply into life itself. How true of the current work: unresolved dissonances speaking to our collective humanity in all its beauty and many imperfections; frequent modulations reflecting a world of constant change; a single solo voice signifying child-like innocence; the final diminuendo depicting life's brevity. Words alone would be inadequate.

What an honor to have my work premiered by The Marjory Stoneman Douglas High School Wind Symphony. These brave young musicians, having been through unspeakable tragedy, are an inspiration to all. My hope is that this music somehow merges grief and gratitude; the quiet void from a life lost and the thankfulness for times shared. *Song for Silent Voices*, inspired by the loss of my friend Herb, is dedicated to Alex Kaminsky and the students of Stoneman Douglas.

New York, New York
June 24, 2018

Song for Silent Voices is to be premiered December 20, 2018 at the Midwest Clinic International Band and Orchestra Conference in Chicago. Gary Green will lead the Marjory Stoneman Douglas High School Wind Symphony, Alex Kaminsky, director.

Song for Silent Voices

for Alex Kaminsky and the students of Marjory Stoneman Douglas High School

4/4 Freely
♩ = 54

Flute 1
Flute 2
Flute 3
Oboes 1 & 2
English Horn
Clarinet in B♭ 1
Clarinet in B♭ 2
Clarinet in B♭ 3
Bass Clarinet in B♭
Contrabass Clarinet in B♭
Bassoons 1 & 2
Contrabassoon
Soprano Saxophone
Alto Saxophone
Tenor Saxophone
Baritone Saxophone

4/4 Freely
♩ = 54

Trumpet in B♭ 1
Trumpet in B♭ 2 & 3
Horns in F 1 & 2
Horns in F 3 & 4
Trombones 1 & 2
Bass Trombone
Euphonium
Tuba
Double Bass

4/4 Freely
♩ = 54

Timpani
Vibraphone
Marimba

A

7

Fl. 1

Fl. 2

Fl. 3

Ob. 1 & 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1

Bsn. 2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

A

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 3

Hn. 2 & 4

Tbn. 1 & 2

B. Tbn.

Euph.

Tba.

Db.

A

Timp.

Vib.

Mar.

pp *p* *pp* *p*

B

18

Fl. 1

Fl. 2

Fl. 3

Ob. 1 & 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1 & 2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

B

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 3

Hn. 2 & 4

Tbn. 1 & 2

B. Tbn.

Euph.

Tba.

Db.

B

Timp.

Vib.

Mar.

23

Fl. 1

Fl. 2

Fl. 3

Ob. 1 & 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1 & 2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 3

Hn. 2 & 4

Tbn. 1 & 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

Vib.

Mar.

1. Solo

p

mp

pp

mf

C

28

Fl. 1 *tutti* *p*

Fl. 2 1. *mp* *tutti* *p*

Fl. 3 *tutti* *pp* *p*

Ob. 1 & 2 *pp* *p* a2

Eng. Hn. *p*

Cl. 1 *tutti* *pp* *p*

Cl. 2 *tutti* *pp* *p*

Cl. 3 *tutti* *pp* *p*

B. Cl. *pp* *p*

Cb. Cl. *pp* *p*

Bsn. 1 & 2 *p* *pp* *p* *mp*

Cbsn. *pp* *p*

S. Sax. *tutti* *p*

A. Sax. *p*

T. Sax. *p*

B. Sax. *p*

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 3 *p* *pp* *p* a2 *mp* *mp* *p*

Hn. 2 & 4 *p* *pp* *p* a2 a2

Tbn. 1 & 2 *pp* *p*

B. Tbn. *pp* *p*

Euph. *p* *tutti* *pp* *p* *mp*

Tba. *tutti* *pp* *p*

Db. *pp* *p*

Timp.

Vib.

Mar.

D **piú mosso**

34

Fl. 1 *mp* *cresc. poco a poco* *f* *mp*

Fl. 2 *mp* *cresc. poco a poco* *mp*

Fl. 3 *mp* *cresc. poco a poco* *f* *mp*

Ob. 1 & 2 *mp* *cresc. poco a poco* *f* *mp*

Eng. Hn. *mp* *cresc. poco a poco* *mp*

Cl. 1 *mp* *cresc. poco a poco* *mp*

Cl. 2 *mp* *cresc. poco a poco* *mp*

Cl. 3 *mp* *cresc. poco a poco* *mp*

B. Cl. -

Cb. Cl. -

Bsn. 1 & 2 *mp* *cresc. poco a poco* *mp*

Cbsn. *mp*

S. Sax. *mp* *cresc. poco a poco* *mp*

A. Sax. *mp* *cresc. poco a poco* *mp*

T. Sax. *mp* *cresc. poco a poco* *mp*

B. Sax. *mp* *cresc. poco a poco* *mp*

D **piú mosso**

Tpt. 1 *tutti mp* *cresc. poco a poco* *f* *mp* 1. Solo

Tpt. 2 & 3 *a2 mp* *cresc. poco a poco* *mp*

Hn. 1 & 3 *a2 mp* *cresc. poco a poco* *mp*

Hn. 2 & 4 *mp* *cresc. poco a poco* *mp*

Tbn. 1 & 2 *mp* *cresc. poco a poco* *mp*

B. Tbn. *mp*

Euph. *mp* *cresc. poco a poco* *mp*

Tba. *mp*

Db. *mp*

D **piú mosso**

Timp. -

Vib. *p* *mp* *pp* *p* *mp* *pp*

Mar. *p* *mp* *pp* *p* *mp* *pp*

40 **E**

Fl. 1 *mp* *mf*

Fl. 2 *mp* *mf*

Fl. 3 *mp*

Ob. 1 & 2 *mp* 1.

Eng. Hn. *mp*

Cl. 1 *mp* *mf*

Cl. 2 *mp* *mf*

Cl. 3 *mp*

B. Cl.

Cb. Cl.

Bsn. 1 & 2 *mp* 1.

Cbsn.

S. Sax. *mf*

A. Sax. *mp*

T. Sax.

B. Sax.

E

Tpt. 1 *mp*

Tpt. 2 & 3 *mp* 2. a2

Hn. 1 & 3 *mf* a2

Hn. 2 & 4 *mf*

Tbn. 1 & 2 *mf*

B. Tbn. *mf*

Euph. *mp*

Tba.

Db.

E

Timp. *mp* *f*

Vib.

Mar.

Tempo I sempre legato

45 rit. **F**

Fl. 1 *f*

Fl. 2 *f*

Fl. 3 *mf* *f*

Ob. 1 & 2 *mf* *f*

Eng. Hn. *mf* *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *mf* *f*

B. Cl. *mf* *f*

Cb. Cl. *mf* *f*

Bsn. 1 & 2 *mf* *f*

Cbsn. *f*

S. Sax. *f*

A. Sax. *mf* *f*

T. Sax. *mf* *f*

B. Sax. *mf* *f*

Tempo I sempre legato

rit. tutti **F**

Tpt. 1 *f*

Tpt. 2 & 3 tutti *f*

Hn. 1 & 3 *a2* *f*

Hn. 2 & 4 *mf* *f* *a2*

Tbn. 1 & 2 *mf* *f*

B. Tbn. *mf* *f*

Euph. *mf* *f*

Tba. *mf* *f*

Db. *mf* *f*

Tempo I sempre legato

rit. **F**

medium hard mallets

Timp. *mp* *ff*

medium hard mallets

Vib. *mp* *f*

medium hard mallets

Mar. *mp* *f*

50

Fl. 1
Fl. 2
Fl. 3
Ob. 1 & 2
Eng. Hn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Bsn. 1 & 2
Cbsn.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2 & 3
Hn. 1 & 3
Hn. 2 & 4
Tbn. 1 & 2
B. Tbn.
Euph.
Tba.
Db.
Timp.
Vib.
Mar.

mf *ff* *mf*

G

55

Fl. 1 *più f*

Fl. 2 *più f*

Fl. 3 *più f*

Ob. 1 & 2 *più f*

Eng. Hn. *più f*

Cl. 1 *più f*

Cl. 2 *più f*

Cl. 3 *più f*

B. Cl. *più f*

Cb. Cl. *più f*

Bsn. 1 & 2 *più f*

Cbsn. *più f*

S. Sax. *più f*

A. Sax. *più f*

T. Sax. *più f*

B. Sax. *più f*

G

Tpt. 1 *più f*

Tpt. 2 & 3 *più f*

Hn. 1 & 3 *più f*

Hn. 2 & 4 *più f*

Tbn. 1 & 2 *più f*

B. Tbn. *più f*

Euph. *più f*

Tba. *più f*

Db. *più f*

G

Timp. *ff*

Vib.

Mar.

H

60

Fl. 1 *cresc. poco a poco*

Fl. 2 *cresc. poco a poco*

Fl. 3 *cresc. poco a poco*

Ob. 1 & 2 *cresc. poco a poco*

Eng. Hn. *ff* 3

Cl. 1 *cresc. poco a poco*

Cl. 2 *ff* 3

Cl. 3 *cresc. poco a poco*

B. Cl. *cresc. poco a poco*

Cb. Cl. *cresc. poco a poco*

Bsn. 1 & 2 *cresc. poco a poco* *ff*

Cbsn. *cresc. poco a poco*

S. Sax. *cresc. poco a poco*

A. Sax. *cresc. poco a poco*

T. Sax. *ff* 3

B. Sax. *cresc. poco a poco*

H

Tpt. 1 *cresc. poco a poco*

Tpt. 2 & 3 *cresc. poco a poco*

Hn. 1 & 3 *ff* a2 3

Hn. 2 & 4 *ff* a2 3

Tbn. 1 & 2 *cresc. poco a poco* 3

B. Tbn. *cresc. poco a poco*

Euph. *cresc. poco a poco*

Tba. *cresc. poco a poco*

Db. *cresc. poco a poco*

H

Timp. *mp - fff* *ff* *fff* *fff*

Vib.

Mar.

5/4 4/4 I

65

Fl. 1 *ff* *p* *pp*

Fl. 2 *ff* *p* *pp*

Fl. 3 *ff* *p* *pp*

Ob. 1 & 2 *ff*

Eng. Hn. *ff* *p* *pp* *ppp*

Cl. 1 *ff* *p* *pp* *ppp*

Cl. 2 *ff* *p* *pp* *ppp*

Cl. 3 *ff* *p* *pp* *ppp*

B. Cl. *ff* *p* *pp* *ppp*

Cb. Cl. *ff* *p* *pp* *ppp*

Bsn. 1 & 2 *ff* *p* *pp* *ppp*

Cbsn. *ff* *p* *pp* *ppp*

S. Sax. *ff* *p* *pp*

A. Sax. *ff* *p*

T. Sax. *ff* *p*

B. Sax. *ff* *p*

5/4 4/4 I

Tpt. 1 *ff* *f* *pp*

Tpt. 2 & 3 *ff* *f* *pp* 1. Solo

Hn. 1 & 3 *ff* *f* *p* *mf* *mp* *pp* *ppp* a2

Hn. 2 & 4 *ff* *f* *p* *p* *pp* *ppp*

Tbn. 1 & 2 *ff* *ff* *p* *pp* *ppp*

B. Tbn. *ff* *p* *pp* *ppp* 1. Solo

Euph. *ff* *mf* *pp* *ppp* a2

Tba. *ff* *p* *pp* *ppp*

Db. *ff* *p* *pp* *ppp*

5/4 4/4 I

Timp. *ff* *fff*

Vib. *soft* *mp* *pp* *mp* *pp* *

Mar. *soft* *p* *mp* *p* *p* *mp* *p* *p* *pp*