

Into the Silent Land

for orchestra

Steve Danyew

Into the Silent Land

Originally written for wind band, the work was commissioned in 2018 by a consortium of schools and individuals led by Dr. Jared Chase and Nazareth College:

Arnold Alconcel, James B. Castle High School
Brenton F. Alston, Florida International University Wind Ensemble
Daniel A. Belongia, Arkansas Tech University Symphonic Wind Ensemble
Michael Black, Franklin College Wind Ensemble
Trae Blanco, University of Southern Maine Wind Ensemble
Jared Chase, Nazareth College Wind Symphony
Reed Chamberlin, The Nevada Wind Ensemble, University of Nevada, Reno
Max E. Chernick, Bloomington High School Wind Symphony, Bloomington, Illinois
Randall Coleman, University of Alabama
Jacquie Dawson, University of Manitoba Wind Ensemble
Christopher Dobbins, Washington and Lee University
Matthew R. Doiron, Western Connecticut State University Symphonic Band
Chad Dempsey, Edinburg North High School, Edinburg, Texas
Michael P. Flynn, Conductor
Branden Hansen, Roseburg High School Wind Ensemble
Duane Hill, Texas Tech University Concert Band
Gregory J. Kane, Canandaigua Academy Wind Ensemble
Daniel Kirk, Reinhardt University Wind Ensemble
Eric M. Laprade, South Shore Conservatory Summer Music Festival
Matthew M. Marsit, Dartmouth College Wind Ensemble
Rick Murphy, Tupelo High School Bands
John Oelrich, University of Tennessee at Martin Wind Ensemble
Andy Pease, Hartwick College
Anthony Rivera, Santa Clara University Wind Ensemble
Lauren Reynolds, University of Delaware Wind Ensemble
Joshua Roach, The College of New Jersey Wind Ensemble
Mark Davis Scatterday, The Eastman Wind Ensemble
Robert M. Schwartz, Washburn University Wind Ensemble
Timothy Shade, Wichita State University
Mark Spede, Clemson University
Aaron Staebell, Greece Central Schools District Honor Band
Todd Stalter, Eureka High School Band
William Tiberio, University of Rochester Wind Ensemble
Steven D. Ward, Abilene Christian University
Kelly Watkins, Eastern Connecticut State University Wind Ensemble
Matthew Westgate, University of Massachusetts - Amherst Wind Ensemble

Into the Silent Land (2018)

Duration: 9 minutes

Instrumentation

2 Flute (*Flute 1 doubles piccolo*)

1 Oboe* (*can be doubled if there are multiple players*)

2 Bassoon**

2 Clarinet in Bb

3 Trumpet in Bb

4 Horn in F

3 Trombone

Tuba

Timpani

Percussion 1 (Glockenspiel, Crotales, Tam-tam, 2 low tenor drums)

Percussion 2 (Marimba [5 octave], Suspended cymbal, Bass drum)

Percussion 3 (Chimes, Suspended cymbal)

Optional Percussion 4 (Vibraphone, Suspended cymbal)

Optional Percussion 5 (Crotales, Snare drum, bass drum)

Suspended cymbals should be dark sounding, not sizzle.

Narrator (*should be amplified*)

Strings

**Oboe: if oboe is not available, essential oboe lines have been cued into other parts (see score).*

Those cues should only be played if there is no oboe.

***Bassoon: bassoon pitches are covered in other instruments, and one exposed moment is cued in the viola. The bassoon color adds a great deal to the piece, but the work can be done without bassoon if necessary.*

Notes for the Conductor:

1. Ideal instrumentation and related notes are listed above. The piece is scored in such a way that it can be performed without oboe, bassoon, and percussion 4 and 5 (although the piece would benefit greatly from these instruments).
2. The narrator should read the lines provided during mm. 99-112. The pace of the reading is somewhat suggested by the placement of the text in the score throughout the section. Those are not strict placements, but rough suggestions – exact pacing is left up to the narrator and the conductor. But the poem should *not* simply be read from start to finish without taking care to read with thoughtful pacing. The narrator should not feel rushed. If necessary, the narrator may continue past m. 112. The narrator should read the provided text once.
3. The final fermata should be long – approximately 8-10 seconds. The music should gradually fade away during the fermata. After the music has faded away, the conductor should not immediately signal the end of the piece. Rather, there should be several seconds of silence before the conductor indicates that the piece is finished.

Narrator Text - *selected lines from "Remember" (public domain) by Christina Rossetti (1830-1894)*

Remember me when I am gone away,
Gone far away into the silent land;
When you can no more hold me by the hand,

Remember me when no more day by day
You tell me of our future that you plann'd:
Only remember me; you understand

Remember me when I am gone away,
Gone far away into the silent land.

Program Note

On December 14, 2012, twenty children and six educators were killed by a gunman at Sandy Hook Elementary School in Sandy Hook, Connecticut. Having grown up in Sandy Hook just a mile from the school, this is where I attended grades 3-5. For the past several years, I have thought about writing a piece of music that would reflect on this tragedy, but I have struggled to know where to start. Even after beginning to sketch out ideas for this piece, I felt unsure of where the piece should go and what it should communicate. In an effort to find a clearer sense of direction, I searched for poetry that reflected how I was feeling. When I came across "Remember," a moving poem by Christina Rossetti, I found the direction I was looking for. Through the simple idea of remembering—not forgetting that this happened, not forgetting these children, not forgetting the grief that their families must feel—I realized this is what I wanted and needed to communicate through music. "Into the Silent Land" was commissioned by a consortium of schools and individuals led by Dr. Jared Chase and Nazareth College.

Into the Silent Land

Transposed Score
Duration: 9 minutes

Commissioned by a Consortium led by Dr. Jared Chase and the Nazareth College Wind Symphony

Steve Danyew

Slow, deliberate ♩ = 54 7

Flute 1/picc
Flute 2
Oboe
Clarinet in B \flat 1
Clarinet in B \flat 2
Bassoon 1+2
Horn in F 1+2
Horn in F 3+4
Trumpet in B \flat 1
Trumpet in B \flat 2+3
Trombone 1
Trombone 2+3
Tuba
Timpani
Percussion 1
Percussion 2
Percussion 3
Percussion 4 optional
Percussion 5 optional
Narrator
Violin I
Violin II
Viola
Cello
Double Bass

hard mallets
mp
p
Stems down: 20" cymbal played upside down on timpani (separate drum) tuned to G2
Glockenspiel w/ hard rubber mallets
mp
Marimba w/ med. mallets
p
Chimes soft/padded chime mallets
p pedal throughout, do not break between measures
Vibraphone (motor off) med. mallets
p pedal throughout, do not break between measures
Crotales, bowed
mp

Slow, deliberate ♩ = 54 7

2
10

Fl. 1/picc
Fl. 2
Ob.
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1+2

Hn. 1+2
Hn. 3+4
Bb Tpt. 1
Bb Tpt. 2+3
Tbn. 1
Tbn. 2+3
Tuba

Timp.
Perc. 1
Perc. 2 (marimba)
Perc. 3 (chimes)
Perc. 4 (vibraphone) opt.
Perc. 5 (bowed crotales) opt.

Nar.

Vln. I
Vln. II
Vla.
Vc.
D.B.

10 (glockenspiel)
10
pp (end cymbal on timpani)
pp
pp
p
p

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19 21 25

Fl. 1/picc *(c flute) cantabile mp*

Fl. 2 *mp cantabile*

Ob.

B♭ Cl. 1 *p mf p*

B♭ Cl. 2 *p mp p*

Bsn. 1+2

19 25

Hn. 1+2 *a2 cantabile mp*

Hn. 3+4 *a2 p*

Bb Tpt. 1

Bb Tpt. 2+3

Tbn. 1 *p sim.*

Tbn. 2+3 *a2 p sim.*

Tuba

19

Perc. 1

Perc. 2

Perc. 3

Perc. 4 *opt.*

Perc. 5 *opt.*

21 25

Nar.

19

Vln. I *V*

Vln. II *V*

Vla. *V simile*

Vc. *V simile*

D.B. *V simile*

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Fl. 1/picc *mf*

Fl. 2 *mf*

Ob. *cantabile*
mp < mf

B♭ Cl. 1 *mp* *oboe cue* *mf cantabile*

B♭ Cl. 2 *mp* *mf cantabile*

Bsn. 1+2 *a2* *mp* *sim.*

Hn. 1+2 *mf*

Hn. 3+4

Bb Tpt. 1

Bb Tpt. 2+3

Tbn. 1

Tbn. 2+3

Tuba *sim.*
p

Timp.

Perc. 1

Perc. 2 *Sus. Cymbal*
p < mp

Perc. 3

Perc. 4 *opt.*

Perc. 5 *opt.* *Crotales bowed*
mp

Nar. *29* *33*

Vln. I *mp*

Vln. II *mp*

Vla. *mp* *cantabile*
mf

Vc. *mp*

D.B. *mp*

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This musical score page, numbered 5, contains parts for various instruments. The woodwind section includes Flute 1 (piccolo), Flute 2, Oboe, Clarinet in B-flat 1 and 2, Bassoon 1 and 2, Horn 1 and 2, Horn 3 and 4, and Euphonium/Trombone 1 and 2+3. The brass section includes Trombone 1 and 2+3, and Tuba. The percussion section includes two low tenor drums with back ends of sticks, suspended cymbal, bass drum, chimes with hard chime mallets, and bowed crotales. The string section includes Violin I and II, Viola, Violoncello, and Double Bass. The score features dynamic markings such as *mf* (mezzo-forte) and *f* (forte), and performance instructions like *cantabile* and *simile*. Measure numbers 37 and 41 are indicated at the top and bottom of the page. A large watermark reading "NOT FOR DISTRIBUTION OR PERFORMANCE" is overlaid diagonally across the score.

55 60 C Flute

Fl. 1/picc *mf*

Fl. 2

Ob. *solo* *mp* *mf*
above cue solo

B♭ Cl. 1 *mp* *mf*

B♭ Cl. 2

Bsn. 1+2

55

Hn. 1+2

Hn. 3+4

Bb Tpt. 1 *bright, brilliant*

Bb Tpt. 2+3 *bright, brilliant*

Tbn. 1

Tbn. 2+3

Tuba

Timp.

55 60

Perc. 1 Tam-Tam, scrape with beater *ord.* *f* Tam-Tam, scrape with beater

Perc. 2 Bass Drum *ff* Marimba w/ soft mallets *p* *f* *mp*

Perc. 3 Sus. Cymbal scrape with beater *ff* *ord.* *p* *f*

Perc. 4 (sus. cymbal) *ff* *ord.* *p* *f* Vibraphone soft mallets *p* *mp*

Perc. 5 opt. Snare Drum *pp* *p < f* *f*

55 60

Nar.

Vln. I *simile*

Vln. II *simile* *tutti*

Vla. *simile*

Vc. *simile*

D.B. *simile*

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Fl. 1/picc
 Fl. 2
 Ob.
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn. 1+2

Hn. 1+2
 Hn. 3+4
 Bb Tpt. 1
 Bb Tpt. 2+3
 Tbn. 1
 Tbn. 2+3
 Tuba

Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4 opt.
 Perc. 5 opt.

Crotales bowed
 Chimes soft/padded chime mallets
 (vibraphone)
 pedal throughout, do not break between measures

Nar.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Con sord.
 oboe cue Senza sord.
 div.
 pizz.

72 **73** *Dolce, rubato* ♩ = 60

Fl. 1/picc *p < mp* *mf* *mf*

Fl. 2 *p < mp* *mp < mf*

Ob. *solo* *mf* *solo* *mf* *3*

B♭ Cl. 1 *mp* *mp < mf*

B♭ Cl. 2 *p* *mp* *mp < mf*

Bsn. 1+2 *mf* *mp < mf*

Hn. 1+2 *p < mp* *a2*

Hn. 3+4 *p < mp* *a2*

Bb Tpt. 1

Bb Tpt. 2+3

Tbn. 1 *pp < mp* *basson 2 cue* *mp*

Tbn. 2+3 *pp < mp*

Tuba *pp < mp*

Timp.

Perc. 1 *72* (bowed crotales) *mp* *mp* *Crotales, w/mallets* *mp*

Perc. 2 (marimba) *pp* *Sus. Cymbal ord.* *pp < mp* *pp < mp*

Perc. 3 (chimes)

Perc. 4 (vibraphone)

Perc. 5 *opt.*

73 *Dolce, rubato* ♩ = 60

Nar.

Vln. I *72* *oboe cue* *tutti* *Senza sord.* *p < mp* *Senza sord.* *p < mp*

Vln. II *pp* *p < mp*

Vla. *pp < mp* *Div.* *p < mp* *basson 1 cue*

Vc. *pp < mp* *arco* *p < mp* *tutti*

D.B. *pp < mp* *p < mp*

Fl. 1/picc *f* *legato* *f* *legato*

Fl. 2 *f* *legato*

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1+2 *legato* *mp cresc. poco a poco* *f*

Hn. 1+2 *mp* *mf* *mp* *legato* *cresc. poco a poco* *f*

Hn. 3+4 *mp* *mf* *mp* *legato* *cresc. poco a poco* *f*

Bb Tpt. 1 *mf* *f* *legato*

Bb Tpt. 2+3 *f* *legato*

Tbn. 1 *mp* *mf* *mp* *legato* *cresc. poco a poco* *f*

Tbn. 2+3 *mp* *mf* *mp* *legato* *cresc. poco a poco* *f*

Tuba *mp* *mf* *mp* *legato* *cresc. poco a poco* *f*

Timp.

Perc. 1 *f* Tam-Tam, scrape with beater

Perc. 2 *pp* *mp* Bass Drum soft mallets *p* *mf*

Perc. 3 *p* *mf* Sus. Cymbal ord.

Perc. 4 *opt.*

Perc. 5 *opt.*

Nar.

Vln. I *pp* *mp* *legato* *cresc. poco a poco* *f*

Vln. II *mp* *legato* *cresc. poco a poco* *f*

Vla. *mp* *mf* *mp* *legato* *cresc. poco a poco* *f*

Vc. *mf* *mp* *legato* *cresc. poco a poco* *f* *div.*

D.B. *mp* *mf* *mp* *legato* *cresc. poco a poco* *f*

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