

Into the Silent Land

for wind band

Steve Danyew

Into the Silent Land

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

3 Flute (*Flute 1 doubles piccolo*)

Oboe*

2 Bassoon**

3 Clarinet in Bb

Bass Clarinet in Bb

Contra Bass Clarinet in Bb (*Optional but strongly encouraged. Contra alto part in Eb also included as an alternative.*)

2 Alto Saxophone in Eb

Tenor Saxophone in Bb

Baritone Saxophone in Eb

3 Trumpet in Bb

4 Horn in F

3 Trombone

Euphonium

Tuba***

Double bass (*Optional but strongly encouraged*)

Narrator (*should be amplified*)

Timpani

Percussion 1 (Glockenspiel, Crotales, Tam-tam)

Percussion 2 (Vibraphone, Suspended cymbal, 2 low tenor drums)

Percussion 3 (Chimes, Snare drum)

Percussion 4 (Crotales, Bass drum)

Percussion 5 (Marimba [5 octave], Suspended cymbal)

**Oboe: if oboe is not available, essential oboe lines have been cued into 1st clarinet and 1st alto saxophone. 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 baritone sax. The bassoon color adds a great deal to the piece, but the work can be done without bassoon.*

****Tuba: at least two players are preferred, but not required. If only one tuba is available, they should play the bottom notes of divisi sections.*

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, contrabass clarinet, and double bass (although the piece would benefit greatly from all of these instruments).
2. MM. 17-25 should be very sustained, without uniform breaths. At m. 25, the rhythm that has permeated the piece until this point is now slightly modified to include a 16th rest in the middle (see Bb clarinet 1, m. 25 for example). I added the rest at this point because there are now more sustained voices such as the flutes, alto saxophones, and horns that will help create that sustained texture. I don't want the other players to cut the tie and play simply a quarter note here, but I think a bit of space before the 16th note will be ok as the texture and orchestration gets thicker in this section.
3. 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.
4. The final fermata should be long – approximately 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 about 5 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+3
Oboe
Bassoon 1+2
Clarinet in B♭ 1
Clarinet in B♭ 2+3
Bass Clarinet in B♭
Contrabass Clarinet in B♭
Alto Sax. 1+2
Tenor Sax.
Baritone Sax.
Trumpet in B♭ 1
Trumpet in B♭ 2+3
Horn in F 1+2
Horn in F 3+4
Trombone 1
Trombone 2+3
Euphonium
Tuba
Double Bass

Slow, deliberate ♩ = 54 7

Narrator

Timpani
medium hard to hard mallets
mp

Percussion 1
mp

Percussion 2
Vibraphone (*motor off*)
med. mallets

Percussion 3
Chimes
soft/padded chime mallets
p pedal throughout, do not break between measures

Percussion 4
Crotales, bowed
mp

Percussion 5
Marimba
w/ med. mallets
p

NOT FOR DISTRIBUTION OR PERFORMANCE

2
10

Fl. 1/picc

Fl. 2+3

Ob.

Bsn. 1+2

B \flat Cl. 1

B \flat Cl. 2+3

B. Cl. in B \flat

Cb. Cl. in B \flat

A. Sx. 1+2

T. Sx.

B. Sx.

stagger breathe as needed

p a2

stagger breathe as needed

p

stagger breathe as needed

sim.

stagger breathe as needed

sim.

stagger breathe as needed

sim.

stagger breathe as needed

sim.

*Contrabass clarinet cues:
only play if neither contrabass or
contra alto clarinet are available*

p

10

B \flat Tpt. 1

B \flat Tpt. 2+3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2+3

Euph.

Tuba

D.B.

(arco)

p

10

Nar.

Timp.

(glockenspiel)

Perc. 1

(vibraphone)

Perc. 2

(chimes)

Perc. 3

(bowed crotales)

Perc. 4

(marimba)

pp *(end cymbal on timpani)*

pp

pp

19 21 (c flute) cantabile 25

Fl. 1/picc
Fl. 2+3
Ob.
Bsn. 1+2
B♭ Cl. 1
B♭ Cl. 2+3
B. Cl. in B♭
Cb. Cl. in B♭
A. Sx. 1+2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2+3
Hn. 1+2
Hn. 3+4
Tbn. 1
Tbn. 2+3
Euph.
Tuba
D.B.
Nar.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5

mp
2. cantabile
mp

p
stagger breathe as needed
sim.

p
stagger breathe as needed
sim.

p
stagger breathe as needed
sim.

a2 stagger breathe as needed
p
sim.

a2 cantabile
mp
a2
p
a2
p
sim.

19 21 25

66 *Espressivo*
(all)

Fl. 1/picc
Fl. 2+3
Ob.
Bsn. 1+2
B♭ Cl. 1
B♭ Cl. 2+3
B. Cl. in Bb
Cb. Cl. in Bb
A. Sx. 1+2
T. Sx.
B. Sx.

B♭ Tpt. 1
B♭ Tpt. 2+3
Hn. 1+2
Hn. 3+4
Tbn. 1
Tbn. 2+3
Euph.
Tuba

D.B.
Nar.
Timp.
Perc. 1
(vibraphone)
Perc. 2
Perc. 3
Chimes
soft/padded chime mallets
Perc. 4
Crotales bowed
Perc. 5
(marimba)

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72 **73** *Dolce, rubato* ♩ = 60

Fl. 1/picc *mf* *solo* *mf*

Fl. 2+3 *p < mp* *mp < mf*

Ob. *mf* *solo* *mf*

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

B♭ Cl. 1 *mp* *mp < mf*

B♭ Cl. 2+3 *p < mp* *pp < mp* *mp < mf*

B. Cl. in B♭ *pp < mp* *mp < mf*

Cb. Cl. in B♭ *pp < mp* *mp < mf*

A. Sx. 1+2

T. Sx.

B. Sx. *pp < mp* *mf*

Contrabass clarinet cues:
only play if neither contrabass or
contra alto clarinet are available

B♭ Tpt. 1

B♭ Tpt. 2+3

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

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

Tbn. 1 *pp < mp* *p < mp*

Tbn. 2+3 *a2* *pp < mp* *p < mp*

Euph. *pp < mp* *p < mp*

Tuba *div.* *pp < mp* *p < mp*

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

Nar.

Timp.

Perc. 1 (vibraphone) *mp* Glockenspiel

Perc. 2 (chimes)

Perc. 3 (bowed crotales)

Perc. 4 (marimba) *mp* *mp* w/ mallets *mp*

Perc. 5 (marimba) *pp* *pp < mp* *pp < mp* Sus. Cymbal ord.

poco accel.

Fl. 1/picc *f*

Fl. 2+3

Ob.

Bsn. 1+2 *f*

B♭ Cl. 1

B♭ Cl. 2+3

B. Cl. in Bb *mf* *mf* *mp* *legato* *cresc. poco a poco* *f*

Cb. Cl. in Bb *mp* *mf* *mp* *legato* *cresc. poco a poco* *f*

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

T. Sx. *mp* *mf* *mp* *legato* *cresc. poco a poco* *f*

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

B♭ Tpt. 1 *mf* *f* *legato*

B♭ Tpt. 2+3 *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*

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

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

Euph. *mp* *mf* *mf* *legato* *mf* *mf* *f*

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

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

Nar. 81 84 89 ♩ = 66

Timp.

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

Perc. 2 Sus. Cymbal ord. *p* *mf*

Perc. 3

Perc. 4 Bass Drum soft mallets *p* *mf*

Perc. 5 Sus. Cymbal

pp *mp*