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# Voice for the Silent

STEPHEN MELILLO  
COMPOSER

# Voice for the Silent

Musical Haiku #44 for World Ensemble™ of the 3rd Millennium  
#1039 in 3:33 - 3:40

by © Stephen Melillo IGNA 27 April 2012, 2-3 Millennium  
The Birthday of Herr Siegfried Rundel & Sergei Prokofiev

Commissioned in Concert by

**The Caston Comet Band**  
**Fulton, Indiana**  
**James Byrn, Director**

**Mt. Pleasant High School Music Department**  
**Jim DePriest, Director of Instrumental Music**  
**Philip Schroetter, Director of Choral Music**

## What is meant by “World Ensemble?”

This work allows for Music-making in many varied combinations and possibilities.

**Chorus**  
**String Orchestra**  
**American & European Band**  
**Symphony Orchestra**  
**Chorus & Band**  
**Chorus & Orchestra**  
**Brass Ensemble**  
**Woodwind Ensemble**  
**etc., and...**

*Any Combination* of forces at your disposal, or brought together for special concert events. You are as much part of the Orchestration as I am. During rehearsals, you can decide what Soloists will be featured, which sections or sub-ensembles to highlight. Much is possible! Enjoy & Godspeed! S

## Dedication

Suffering belongs to all. It flourishes in abundance, past, present and future. This work is inspired by those whose Voices have been silenced throughout Time. It is inspired by the Lives of **David Katz**, **Hans Lowenbach**, **Dana Cohen**, and **Kitty Saks**. They are local Survivors of the Holocaust.

This work is inspired by and dedicated to **Hans** and **Hildegard Hartwig**. Hans started working with Siegfried Rundel in 1965. His first piece at **Rundel** was published in 1968. He is now 96 years old.

These people and the unsung millions not-listed, share something in common with the Silenced. They were prisoners and survivors from different sides. As the camera pulls back, we see a larger picture. As Beethoven would have us do, we similarly dedicate this work to Remembering that easily forgotten Past and to the long-awaited Brotherhood of Man.

## Technical

There are those who will look at this simple **Grade 2** notation and conclude... “Ah! *Trite music... too easy for us.*” Yet, this may well be one of the *most* difficult pieces of Music I have written to date. Why? *In clear water little fish have no place to hide.* Even professional players will be challenged to play with perfect tuning and intonation, the **starting points** from which Music *might* hopefully flow. That is the “technical” reason for the Music. It is a great challenge for young *and* more mature ensembles. Once perfection is achieved in the mixing, the tuning and the intonation, all in Bb, no counterlines... the Music must flow in and out of **Silence** with great, mutual sensitivity. To extend the Music-making to between timings **3:33** and **3:40** then becomes a noble and focused challenge of the Conductor and Musicians. At that point “epic” is redefined, not by means of orchestral forces, or length... but by *substance*. Can such a small work be “monumental?” Find out. That you may give birth to the Music in these simple notes... I wish you Godspeed! S

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# Voice for the Silent

#1039 IN 3:33 FOR WORLD ENSEMBLE

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IGNA 27 APRIL 2012, 2-3 MILLENNIUM

ASCAP

mm@34... as slowly as the Musicianship will allow, taper in & out of the Silences...

1 2 3 4 5 6 7 8 9 10 11 12 13

The musical score is arranged in a standard orchestral format with multiple staves. The instruments and their parts are as follows:

- Choir:** Vocal line with lyrics, starting at measure 4.
- Flute 1-2:** Melodic line with dynamics *p* and *a2*.
- Oboe 1-2:** Melodic line with dynamics *p* and *a2*.
- Bassoon 1-2:** Supportive line with dynamics *p*.
- Clarinet 1-2-3:** Melodic line with dynamics *p* and *a3*.
- Bass Clarinet in Bb:** Supportive line with dynamics *p*.
- Alto Sax 1-2:** Melodic line with dynamics *p* and *a2*.
- Tenor Sax 1-2:** Supportive line with dynamics *p*.
- Bari Sax:** Supportive line with dynamics *p*.
- Horn 1:** Melodic line with dynamics *p*.
- Horn 2-3-4:** Supportive line with dynamics *p*.
- Trumpet in Bb 1-2-3:** Melodic line with dynamics *p* and *a3*.
- Trombone 1-2:** Supportive line with dynamics *p*.
- Bass Trombone:** Supportive line with dynamics *p*.
- Flugelhorn 1-2:** Melodic line with dynamics *p* and *a2*.
- Bb Tenor Horn:** Supportive line with dynamics *p*.
- Euphonium:** Supportive line with dynamics *p*.
- Tuba:** Supportive line with dynamics *p*.
- String & PAD Bass 8vb:** Supportive line with dynamics *p*.
- Timpani:** Percussive line with dynamics *p*.
- Sus Cym Bass Drum:** Percussive line.
- Violin 1-3 (div.):** Melodic line with dynamics *p* and *a2*.
- Viola:** Supportive line with dynamics *p*.
- Cello Solo:** Supportive line with dynamics *p*.
- Cello:** Supportive line with dynamics *p*.
- Contrabass:** Supportive line with dynamics *p*.

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Choir

Flute 1-2

Oboe 1-2

Bassoon 1-2

Clarinet 1-2-3

Bass Clarinet in B $\flat$

Alto Sax 1-2

Tenor Sax 1-2

Bari Sax

Horn 1

Horn 2-3-4

Trumpet in B $\flat$  1-2-3

Trombone 1-2

Bass Trombone

Flugelhorn 1-2

B $\flat$  Tenor Horn

Euphonium

Tuba

String & PAD Bass 8vb

Timpani

Sus Cym Bass Drum

Violin 1-3 (div.)

Viola

Cello Solo

Cello

Contrabass

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Slowly... on player

Morendo...

27 28 29 30 31 32 33 34 35 36 37 38 3

Choir

Flute 1-2

Oboe 1-2

Bassoon 1-2

Clarinet 1-2-3

Bass Clarinet in B $\flat$

Alto Sax 1-2

Tenor Sax 1-2

Bari Sax

Horn 1

Horn 2-3-4

Trumpet in B $\flat$  1-2-3

Trombone 1-2

Bass Trombone

Flugelhorn 1-2

Bb Tenor Horn

Euphonium

Tuba

String & PAD Bass 8vb

Timpani

Sus Cym Bass Drum

Violin 1-3 (div.)

Viola

Cello Solo

Cello

Contrabass