

Composed for the American Bandmasters Association project

A Symphony of Song

Thomas C. Duffy, BMI

(Available from the American Bandmasters Association)

“In the midst of life’s most challenging events, it is important for us to look inward and outward to reconnect with that universal voice, that voice that ties us together as humans living and growing in a single world. That world is our gemstone with many facets. Yet, when we focus with greater vision, we see the larger entity, that priceless gem called life. Let’s raise our voices to remember our past, honor our present and express hope for our collective future. One world, many voices and a symphony of song.”

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This vignette is based on two motives from iconic American songs.

The first the opening of the B section of we Shall Overcome, “deep in my heart,” presented in bell-tones by the trumpets in m. 7. The second is from the B section of My Country 'Tis of Thee, “let freedom ring,” presented by French horns and saxophones as bell-tones in m. 12.

Score notes:

The first measure is only chimes. The second measure is *senza misura*. Conductor gives the downbeat and players should not coordinate their trills but some should trill for three and some for eight seconds. Without rearticulating, the trill stops after three to eight seconds and the note is sustained for another three to eight seconds, before glissing down and octave, where it is sustained until the player is out of breath.

Low Brass: (Sustain the note for a full breath.)

Horns and Trumpets: (AFAP) means as fast as possible, and then sustain the half-note for three to eight seconds. Do not coordinate rhythms with each other.

Conductor: when the upper woodwinds have glissed down to their final note, and begin to fade out, proceed with the Adagio section.

Narrator: begin narration on cue, sometime during the first measure of the Adagio section. Read freely; do not worry about what is happening behind you. Narrator may begin sooner or later, so as to finish narration just before measure 20.

Piccolo

Flute 1,2

Oboe 1,2

E♭ Clarinet

B♭ Clarinet 1,2,3

B♭ Bass Clarinet

Bassoon 1,2

E♭ Alto Saxophone 1,2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1,2,3,4

F Horn 1,2,3,4

Trombone 1,2

Bass Trombone

Euphonium

Tuba

Timpani

Chimes

Percussion 1: Snare Drum/Triangle

Percussion 2: Bass Drum

Percussion 3: Suspended Cymbal

7 Moderato ♩ = 108

Picc. *ff* *f* *f*

Fls. 1-2 *ff* *f* *f*

Obs. 1-2 *f* *f* *f*

E♭ Clar. *f* *f* *f*

B♭ Clar. 1 *f* *f* *f*

B♭ Clar. 2-3 *f* *f* *f*

B. Cl. *fp* *fp* *f*

Bsns. *f* *fp* *fp* *f*

A. Saxes *f* *fp* *fp* *f*

T. Sax *f* *fp* *fp* *f*

B. Sax *f* *fp* *fp* *f*

7 Moderato ♩ = 108

Trpts. 1-2 *fp* *fp* *fp* *f*

Trpts. 3-4 *fp* *fp* *fp* *fp*

Hn. 1-2 *f* *fp* *fp* *f*

Hn. 3-4 *fp* *fp* *fp* *f*

Tbns. 1-2 *f* *fp*

B. Tbn. *fp*

Euph. *fp*

Tuba *fp* *fp*

Timp. *f* *f*

Chm. *ff*

Perc. 1 *fp* *f* *fp* *f*

Perc. 2 *f* *f*

Perc. 3 *f* *mp* *f* *mp* *f* *mp* *f*

15

17

Picc.

Fls. 1-2

Obs. 1-2

E♭ Clar.

B♭ Clar. 1

B♭ Clar. 2-3

B. Cl.

Bsns.

A. Saxes

T. Sax

B. Sax

15

17

Trpts. 1-2

Trpts. 3-4

Hn. 1-2

Hn. 3-4

Tbns. 1-2

B. Tbn.

Euph.

Tuba

Timp.

Chm.

Perc. 1

Perc. 2

Perc. 3

Picc.

Fls. 1-2

Obs. 1-2

E♭ Clar.

B♭ Clar. 1

B♭ Clar. 2-3

B. Cl.

Bsns.

A. Saxes

T. Sax

B. Sax

Trpts. 1-2

Trpts. 3-4

Hn. 1-2

Hn. 3-4

Tbns. 1-2

B. Tbn.

Euph.

Tuba

Timp.

Chm.

Perc. 1

Perc. 2

Perc. 3

