

There Is a Name

for SA Chorus and amplified Classical Guitar or Orchestra

Music by

Stanley M. Hoffman

Words by

Joseph H. Albeck

Guitar/Choral Score

www.stanleymhoffman.com

Stanley M. Hoffman

Stanley M. Hoffman was born in Cleveland, Ohio in 1959. He has lived in the greater Boston area since 1977. He received degrees in Composition from Brandeis University (Ph.D. 1993), the New England Conservatory of Music (M.M. 1984), and the Boston Conservatory (B.M. *Cum Laude* 1981).

Dr. Hoffman's accomplishments as a composer include winning a co-first place prize in the 2008–09 Longfellow Chorus International Composition Competition for his setting of the Longfellow poem *Nature*. He also won a third place prize in the 2008 Choral Composition Competition sponsored by The New York Virtuoso Singers for his unpublished piece *Anim Zemiros* for SATB chorus. In 2008, Dr. Hoffman also received a commission from Carolina Brass for *Fanfare, Tango and Fughetta on Hebrew Themes. Grant Us Peace* for SATB chorus received an "Honors" citation in 2002 in the Waging Peace Through Singing project sponsored by iwagepeace.com. The first song from his song cycle *Selections From "The Song of Songs"* for male voice and wind ensemble received a 1996 premiere performance from the Metropolitan Wind Symphony. Dr. Hoffman received a 1995 commission from the ALEA III contemporary music ensemble for his composition *Trio In One Movement* for clarinet, viola and violoncello. His piece *There Is a Name* for SA chorus and amplified classical guitar was performed before an audience of over 8000 people at the dedication ceremonies of the New England Holocaust Memorial in Boston on October 22, 1995. Dr. Hoffman's composition *String Quartet (1987)* was performed by the Boston Composers String Quartet at Jordan Hall in Boston on January 29, 1989. This piece was also performed by them in the Weill Recital Hall at Carnegie Hall, New York City on February 12, 1989. He received a 1984–85 Broadcast Music Incorporated (BMI) Award to Student Composers for his composition *Thirteen Ways of Looking at a Blackbird*.

Dr. Hoffman also works as a conductor, lecturer, and vocalist. He has been Chief Editor at ECS Publishing in Boston since 1998.

Joseph H. Albeck

Joseph H. Albeck, M.D. is a child of Holocaust survivors. He practices at the McLean Hospital in Belmont, Massachusetts, and is a Clinical Instructor in Psychiatry at Harvard Medical School. His interests include psychopharmacology and the intergenerational transmission of psychological trauma and resilience. Since the 1970's he has been a leader of groups for children of Holocaust survivors, has written commemorative poetry, lyrics for choral music, as well as textbook chapters and professional articles on Holocaust-related subjects. He has been active in professional training endeavors; the Harvard Trauma Study Group; has lectured in Europe and North America; and is emeritus chairman for Intergenerational Aspects of Trauma for the International Society for Traumatic Stress Studies. He is also a founder of the New England Holocaust Memorial, and is president of TRT, Inc., sponsoring participant research encounters between groups in conflict.

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Joseph H. Albeck

Stanley M. Hoffman

Andante con moto
♩ = ca. 72

Soprano

Alto

Guitar

pp *p* *mp* *mf*

5 *mp* *3* *poco riten.* *mf*

Friend of my heart, The
Friend of my heart, The

9 **A** *a tempo*

Free-dom Trail now has e-ter-nal flames, Set in
Free-dom Trail now has e-ter-nal flames, Set in

In the absence of a children's chorus, this piece may be performed by women's voices.

The full score and parts for the orchestral version are available from the composer.

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13

six — crys - tal tow - ers which pro - claim: _____ For each

six — crys - tal tow - ers which pro - claim: _____ For each

f

f

mf

17

num - ber — etched in - to these glass walls, There once beat a heart, which though stilled,

num - ber — etched in - to these glass walls, There once beat a heart, which though stilled,

mf

mf

mp

20

yet calls- Yes, for ever - y num - ber, there was a name. _____

yet calls- Yes, for ever - y num - ber, there was a name. _____

mp *mf* *f*

mp *mf* *f*

p *mp* *mf* *f*

B

23 *mp* *3* *poco riten.* *mf*

Friend of my heart, Walk

mp *3* *mf*

Friend of my heart, Walk

p *3* *mp*

28 **C** *a tempo*

on this sa - cred path of his - to - ry,

on this sa - cred path of his - to - ry,

32 *(no break)* *f*

Feel the num - bers' shad - ows fall - ing free Up -

(no break) *f*

Feel the num - bers' shad - ows fall - ing free Up -

mf

36 *mf*

on us, — trac - ing tat - toos with - out scars — On our souls, re - trac - ing those barbed —

mf

on us, — trac - ing tat - toos with - out scars — On our souls, re - trac - ing those barbed —

mp

39 *mp* *mf* *f* **D**

— wire bars And — num - bers meant to wound — our — dig - ni - ty. —

mp *mf* *f*

— wire bars And — num - bers meant to wound — our — dig - ni - ty. —

p *mp* *mf* *f*

42 *poco riten.*

mf *mp*

E

Più lento

♩ = ca. 60

45

mp 3 *mf* 3

Friend of my heart, We know, in this cra - dle of

mp 3 *mf* 3

Friend of my heart, We know, in this cra - dle of

p *mp*

48

f 3

lib - er - ty, That free - dom's the step - child of tyr - an - ny,

f 3

lib - er - ty, That free - dom's the step - child of tyr - an - ny,

mf *f*

51

mp

And the

ff

F

54

mf

en - e - my _____ re - mains ev - er near, _____ With - in our - selves, lurk - ing there, hid - ing

mp *mf*

And the en - e - my _____ re - mains ev - er near, _____ With - in our - selves, lurk - ing there, hid - ing

p *mp*

57

mp *poco riten-----*

here... _____ Which blue ta - toos _____ were meant for you _____ or

mp

here... _____ Which blue ta - toos _____ were meant for you _____ or

p

G

8va

Tempo I
(Andante con moto = ca. 72)

60

p

me?

p

me?

mp *mf* *f*

63 *mp* *3* *poco riten.* *mf*

Friend of my heart, Stand

Friend of my heart, Stand

p *3* *mp*

H 66 *a tempo*

tall with me a - bove the dark - est pit. Not as

tall with me a - bove the dark - est pit. Not as

70

by - stand - ers - we too must fear it...

by - stand - ers - we too must fear it...

mf

74

Moved, mov - ing on, _____ nev - er a - gain the same- Friend of my heart, _____ list - en:

Moved, mov - ing on, _____ nev - er a - gain the same- Friend of my heart, _____ list - en:

mf

mp

77

mp *mf* *f*

there is a name... Yes, for ever - y num - ber, you can hear it. _____

mp *mf* *f*

there is a name... Yes, for ever - y num - ber, you can hear it. _____

p *mp* *mf* *f*

80

mp *3* *poco riten.*-----

Friend of my heart, _____

mp *3*

Friend of my heart, _____

p

mp

J

a tempo

85

mf

Let us count those vis - i - tors who here be - came _____ Our

Let us count those vis - i - tors who here be - came _____ Our

89

friends a - mong the keep - ers of the flame. _____ *f* May their

friends a - mong the keep - ers of the flame. _____ *f* May their

93

names _____ out - num - ber and sanc - ti - fy *mf* Those whose mem - o - ry _____ we shall not -

names _____ out - num - ber and sanc - ti - fy *mf* Those whose mem - o - ry _____ we shall not -

96 *mp* *mf* *f* K

— let die. Yes, for - ev - er a - gain — there is a name. _____

— let die. Yes, for - ev - er a - gain — there is a name. _____

p *mp* *mf* *f*

99 *ritard.*

mf mp

L 102 *Più lento* ♩ = ca. 60 *mp* 3

There is a name... There is a

mp 3

There is a name... _____

105 *pp* 3 *ritard.*

name... There is a name...

p 3 *pp* 3

There is a name... There is a name...

più p *ppp*