

# There Is a Name

for SA Chorus and Orchestra

*Words by*

Joseph H. Albeck

*Music by*

Stanley M. Hoffman

[www.stanleymhoffman.com](http://www.stanleymhoffman.com)



# Instrumentation

Flute 1  
Flute 2  
Oboe 1  
English Horn  
B<sup>b</sup> Clarinet 1  
B<sup>b</sup> Clarinet 2  
Bassoon 1  
Bassoon 2

Horn 1  
Horn 2  
C Trumpet 1  
C Trumpet 2  
Trombone 1  
Trombone 2

Percussion - 1 or 2 players (separate part for Timpani included)  
    Glockenspiel  
    Suspended Cymbal  
    Timpani

SA Chorus

Strings

**Duration: ca. 4 minutes**

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



# There Is a Name

for SA Chorus and Orchestra

Joseph H. Albeck

Stanley M. Hoffman

Score in C (all instruments sound exactly as written)

**Andante con moto** ♩ = ca. 72

Flute 1

Flute 2

Oboe

English Horn

B♭ Clarinet 1

B♭ Clarinet 2 (Bass Clarinet)

Bassoon 1

Bassoon 2

**Andante con moto** ♩ = ca. 72

Horn 1

Horn 2

C Trumpet 1

C Trumpet 2

Trombone 1

Trombone 2

Percussion (1 or 2 players)

Soprano

Alto

**Andante con moto** ♩ = ca. 72

Violin I

Violin II

Viola

Violoncello

Contrabass

5

Fl. 1

Fl. 2

Ob.

E. H.

B♭ Cl. 1

(B♭ Cl.)

B♭ Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Perc.

S

A

Vn. I

Vn. II

Va.

Vc.

Cb.

*poco riten.*

*mp*

*p*

*p*

*p*

*p*

*mp*

*mf*

Friend of my heart, The

Friend of my heart, The

*poco riten.*

*p*

*p*

*p*

**A**  
9 *a tempo*

Fl. 1  
Fl. 2  
Ob.  
E. H.  
B♭ Cl. 1  
B♭ Cl. 2  
Bn. 1  
Bn. 2

*mp*

*a tempo*

Hn. 1  
Hn. 2  
C Tpt. 1  
C Tpt. 2  
Tbn. 1  
Tbn. 2

Glock. (hard mallet[s])  
Perc.  
*mp*

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

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

*a tempo*

Vn. I  
Vn. II  
Va.  
Vc.  
Cb.  
*pizz.*  
*mp*

13

Fl. 1

Fl. 2

Ob.

E. H.

B♭ Cl. 1

B♭ Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Perc. (Glock.)

S.

A.

Vn. I

Vn. II

Va.

Vc.

Cb.

*mp* *mf*

*mp* *mf*

*mf*

*f*

*f*

*mf*

*mf*

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

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

*mf*

*mf*



17

Fl. 1

Fl. 2

Ob.

E. H.

B♭ Cl. 1

B♭ Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

(Glock.)

Perc.

S

A

Vn. I

Vn. II

Va.

Vc.

Cb.

*mf*

*mp*

*p*

*mf*

*mf*

*arco*

*mp*

*louré*

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,

[illegible]

23 *poco riten.* - - - -

Fl. 1

Fl. 2

Ob.

E. H.

B♭ Cl. 1

B♭ Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Perc.

S

A

Vn. I

Vn. II

Va.

Vc.

Cb.

*f* *p*

*mp* *p*

*mp* *mf*

Friend of my heart, Walk

Friend of my heart, Walk

*poco riten.* - - - -

*mp* *p*

*mp* *p*

28 *a tempo*

Fl. 1 *mp*

Fl. 2 *mp*

Ob.

E. H.

B♭ Cl. 1 *mp*

B♭ Cl. 2

Bn. 1 *mp*

Bn. 2 *mp*

Hn. 1 *p*

Hn. 2 *p*

C Tpt. 1 *p*

C Tpt. 2 *p*

Tbn. 1 *p*

Tbn. 2 *p*

(Glock.)

Perc. *mp*

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

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

*a tempo*

Vn. I *mp*

Vn. II *mp*

Va. *mp*

Vc. *mp*

Cb. *pizz.* *mp*

32

Fl. 1

Fl. 2

Ob.

E. H.

B♭ Cl. 1

B♭ Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

(Glock.)

Perc.

S

A

Vn. I

Vn. II

Va.

Vc.

Cb.

*mp* *mf*

*mp* *mf*

*mf*

*mp*

*mp*

*mp* *p* *mp*

*mp* *p* *mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp* *mf*

*mp* *mf*

*mf*

*mf*

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

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

(no break) - - - - -

(no break) - - - - -

*f*

*f*

36

Fl. 1

Fl. 2

Ob.

E. H.

B♭ Cl. 1

B♭ Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

(Glock.)

Perc.

S

A

Vn. I

Vn. II

Va.

Vc.

Cb.

*mf*

*mp*

*p*

*mf*

*mp*

*arco*

*louré*

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

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

39

Fl. 1

Fl. 2

Ob.

E. H.

B♭ Cl. 1

B♭ Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

(Glock.)

Perc.

S

A

Vn. I

Vn. II

Va.

Vc.

Cb.

D

take B. Cl.

solo

to Susp. Cym.

wire bars

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

wire bars

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

*poco riten.*

Fl. 1

Fl. 2

Ob.

E. H.

B♭ Cl. 1

B. Cl.

Bn. 1

Bn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Perc.

S

A

Vn. I

Vn. II

Va.

Vc.

Cb.

*solo mp p solo mp p*

*poco riten.*

*mf mp p mf mp p*



Più lento ♩ = ca. 60

45

Fl. 1 *solo* *p* *mp* *soli*

Fl. 2 *p* *mp* *soli*

Ob.

E. H.

B♭ Cl. 1 *accomp.* *p* *mp*

B. Cl. *accomp.* *p* *mp*

Bn. 1 *leggiadro* *p* *mp*

Bn. 2 *leggiadro* *p* *mp*

Hn. 1 *pp* *p*

Hn. 2 *pp* *p*

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Perc. *Susp. Cym. (Timp. mallet(s))* *pp*

S *mp* *mf*

A *mp* *mf*

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

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

Più lento ♩ = ca. 60

Vn. I *p* *mp*

Vn. II *p* *mp*

Va.

Vc. *p* *mp*

Cb.

48

Fl. 1

Fl. 2

Ob.

E. H.

B♭ Cl. 1

B. Cl.

Bn. 1

Bn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Perc. (Susp. Cym.)

S

A

Vn. I

Vn. II

Va.

Vc.

Cb.

*mf*

*f*

*mf*

*f*

*mf*

*mf*

*mf*

*mp*

*mp*

*f*

*f*

*p*

*f*

*f*

*mf*

*f*

*mf*

*f*

bring out

bring out

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

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

to Timp. (tuning:)

3

3

[illegible]

54 **F**

Fl. 1 *solo* *p* *mp* *soli*

Fl. 2 *p* *mp* *soli*

Ob. *pp*

E. H. *pp*

B♭ Cl. 1 *accomp.* *p* *mp*

B. Cl. *accomp.* *p* *mp*

Bn. 1 *leggiadro* *p* *mp*

Bn. 2 *leggiadro* *p* *mp*

Hn. 1 *pp* *p*

Hn. 2 *pp* *p*

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Perc. *Susp. Cym. (Timp. mallet(s))* *pp*

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

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

Vn. I *p* *mp*

Vn. II *unis.* *p* *mp*

Va.

Vc. *unis.* *p* *mp*

Cb.

57 *poco riten.* - - -

Fl. 1 *p* *ppp*

Fl. 2 *p* *ppp*

Ob. *ppp*

E. H. *ppp*

B♭ Cl. 1 *p* *ppp*

B. Cl. *p* *ppp* take B♭ Cl.

Bn. 1 *p* *ppp*

Bn. 2 *p* *ppp*

Hn. 1 *pp* *poco riten.* - - -

Hn. 2 *pp*

C Tpt. 1 *pp*

C Tpt. 2 *pp*

Tbn. 1 *pp*

Tbn. 2 *pp*

Perc. (Susp. Cym.) *p* quickly to Timp. *ppp*

S *mp* here... Which blue ta - toos were meant for you or

A *mp* here... Which blue ta - toos were meant for you or

Vn. I *p* *poco riten.* - - -

Vn. II *p*

Va. *p*

Vc. *p*

Cb. *p*

**(Andante con moto ♩ = ca. 72)**

**(Andante con moto ♩ = ca. 72)**

Fl. 1

Fl. 2

Ob.

E. H.

B♭ Cl. 1

B♭ Cl. 2

Bn. 1

Bn. 2

Tempo I  
(Andante con moto ♩ = ca. 72)

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

(Timp.) to Glock.

Perc.

S

A

me?

me?

Tempo I  
(Andante con moto ♩ = ca. 72)

Vn. I

Vn. II

Va.

Vc.

Cb.

63 *poco riten.* - - - - -

Fl. 1

Fl. 2

Ob.

E. H.

*mp* *p*

B♭ Cl. 1

*p*

B♭ Cl. 2

Bn. 1

*p*

Bn. 2

*mp* *p*

*poco riten.* - - - - -

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Perc.

S

*mp* *mf*

Friend of my heart, Stand

A

*mp* *mf*

Friend of my heart, Stand

*poco riten.* - - - - -

Vn. I

Vn. II

Va.

*p*

Vc.

*unis.* *p*

Cb.

*p*

66 *a tempo*

This is a musical score for the film 'The Dark-Eyed Pit' by John Williams. The score is for a full orchestra and includes vocal parts for Soprano (S) and Alto (A). The music is in 2/4 time and features a variety of instruments including Flutes (Fl. 1, 2), Oboe (Ob.), English Horn (E. H.), B♭ Clarinets (B♭ Cl. 1, 2), Bassoons (Bn. 1, 2), Horns (Hn. 1, 2), Trumpets (C Tpt. 1, 2), Trombones (Tbn. 1, 2), Glockenspiel (Glock. (hard mallet[s])), Percussion (Perc.), Strings (Vn. I, Vn. II, Va., Vc., Cb.), and a Chorus (Chorus). The score includes a large watermark that reads 'Reviewing is illegal'.

The score is for the film 'The Dark-Eyed Pit' by John Williams. The music is in 2/4 time and features a variety of instruments including Flutes (Fl. 1, 2), Oboe (Ob.), English Horn (E. H.), B♭ Clarinets (B♭ Cl. 1, 2), Bassoons (Bn. 1, 2), Horns (Hn. 1, 2), Trumpets (C Tpt. 1, 2), Trombones (Tbn. 1, 2), Glockenspiel (Glock. (hard mallet[s])), Percussion (Perc.), Strings (Vn. I, Vn. II, Va., Vc., Cb.), and a Chorus (Chorus). The score includes a large watermark that reads 'Reviewing is illegal'.

The score is for the film 'The Dark-Eyed Pit' by John Williams. The music is in 2/4 time and features a variety of instruments including Flutes (Fl. 1, 2), Oboe (Ob.), English Horn (E. H.), B♭ Clarinets (B♭ Cl. 1, 2), Bassoons (Bn. 1, 2), Horns (Hn. 1, 2), Trumpets (C Tpt. 1, 2), Trombones (Tbn. 1, 2), Glockenspiel (Glock. (hard mallet[s])), Percussion (Perc.), Strings (Vn. I, Vn. II, Va., Vc., Cb.), and a Chorus (Chorus). The score includes a large watermark that reads 'Reviewing is illegal'.



70

Fl. 1

Fl. 2

Ob.

E. H.

B♭ Cl. 1

B♭ Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Perc. (Glocke)

S

A

Vn. I

Vn. II

Va.

Vc.

Cb.

*mp* *mf*

*mp* *mf*

*mf*

*mf*

*mf*

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

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

*mp* *mf*

*mp* *mf*

*mf*

*mf*

74

Fl. 1

Fl. 2

Ob.

E. H.

B♭ Cl. 1

B♭ Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

(Glock.)

Perc.

S

A

Vn. I

Vn. II

Va.

Vc.

Cb.

*mf*

*mp*

*p*

*arco*

*louré*

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:

77

I

Fl. 1

Fl. 2

Ob.

E. H.

B♭ Cl. 1

B♭ Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

(Glock.)

Perc.

S

A

Vn. I

Vn. II

Va.

Vc.

Cb.

*mp* *mf* *f*

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

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

*p* *mp* *mf* *f*

*p* *mp* *mf* *f*

*p* *mp* *mf* *f*

*p* *mp* *mf* *f*

*p* *mp* *mf* *f*

80

*poco riten.* - - -

Fl. 1

Fl. 2

Ob.

E. H.

B♭ Cl. 1

B♭ Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Perc.

S

A

Vn. I

Vn. II

Va.

Vc.

Cb.

*f* *p*

*mf* *p*

*mp* *3*

Friend of my heart, \_\_\_\_\_

*poco riten.* - - -

*p*

85 *a tempo*

Fl. 1 *mp*

Fl. 2 *mp*

Ob.

E. H.

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

Bn. 1 *mp*

Bn. 2 *mp*

Hn. 1 *p*

Hn. 2 *p*

C Tpt. 1 *p*

C Tpt. 2 *p*

Tbn. 1 *p*

Tbn. 2 *p*

(Glock.)

Perc. *mp*

*a tempo*

S *mf*  
Let us count those vis - i - tors who here, be - came \_\_\_\_\_ Our

A *mf*  
Let us count those vis - i - tors who here, be - came \_\_\_\_\_ Our

*a tempo*

Vn. I *mp*

Vn. II *mp*

Va. *mp*

Vc. *mp*

Cb. *pizz.* *mp*

89

Fl. 1

Fl. 2

Ob.

E. H.

B♭ Cl. 1

B♭ Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

(Glock.)

Perc.

S

A

Vn. I

Vn. II

Va.

Vc.

Cb.

*mp* *mf*

*mp* *mf*

*mf*

*mp*

*p* *mp*

*p* *mp*

*mp*

*mp*

*mp*

*f*

friends a-mong the keep - ers of the flame. \_\_\_\_\_ May their

friends a-mong the keep - ers of the flame. \_\_\_\_\_ May their

*mp* *mf*

*mp* *mf*

*mf*

*mf*

93

Fl. 1

Fl. 2

Ob.

E. H.

B♭ Cl. 1

B♭ Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

(Glock)

Perc.

S

A

Vn. I

Vn. II

Va.

Vc.

Cb.

*mf*

*mp*

*p*

*arco*

*louré*

names \_\_\_\_ out - num - ber and sanc - ti - fy Those whose mem - o - ry \_\_\_\_ we shall not \_

names \_\_\_\_ out - num - ber and sanc - ti - fy Those whose mem - o - ry \_\_\_\_ we shall not \_





[illegible]

102

Fl. 1 *solo*  
*p*  
*leggiadro*

Fl. 2 *p*

Ob.

E. H.

B. Cl. 1 *accomp.*  
*p*

B. Cl. *accomp.*  
*p*

Bn. 1 *leggiadro*  
*p*

Bn. 2 *leggiadro*  
*p*

Hn. 1 *sol*  
*pp*

Hn. 2 *pp*

C Tpt. 1

C Tpt. 2

Tbn. 1 *pp*

Tbn. 2 *pp*

Perc. *Susp. Cym. (Timp. mallet[s])*  
*p*

S *mp*  
*3*  
There is a name...  
There is a

A *mp*  
*3*  
There is a name...  
There is a

Più lento ♩ = ca. 60

Vn. I *p*

Vn. II *p*

Va. *div.*  
*p*

Vc. *p*

Cb. *p*

105 *soli* *ritard.* —

Fl. 1 *soli* *più p* *pp < p > pp*

Fl. 2 *più p* *pp < p > pp*

Ob. *ppp*

E. H. *ppp*

B♭ Cl. 1 *più p* *ppp*

B. Cl. *più p* *ppp*

Bn. 1 *più p* *ppp*

Bn. 2 *più p* *ppp*

Hn. 1 *più p* *ppp*

Hn. 2 *più p* *ppp*

C Tpt. 1 *ppp*

C Tpt. 2 *ppp*

Tbn. 1 *più p* *ppp*

Tbn. 2 *più p* *ppp*

(Susp. Cym.) *pp* *pp* *ppp*

Perc. *pp* *pp* *ppp*

S. *pp* *pp* *ppp*

A. *pp* *pp* *ppp*

name... There is a name... There is a name... *ritard.* —

Vn. I *pp* *più p* *ppp*

Vn. II *pp* *più p* *ppp*

Va. *pp* *più p* *ppp*

Vc. *pp* *più p* *ppp*

Cb. *pp* *più p* *ppp*

## 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 having his unpublished compositions *Variant on "Battle Cry of Freedom,"* for wind quintet, *Get me a rag! Just a minute...* for piano solo and *Limericks and Laughter Thereafter* for clarinet solo, chosen by the West Point Woodwind Quintet, Shiau-uen Ding and Bruce Curlette for performance, respectively, in the 2012 and 2011 call for scores known as "15-Minutes-of-Fame" by the Composer's Voice Concert Series in New York City. Dr. Hoffman won a co-first place prize in the 2008–09 Longfellow Chorus International Composition Competition for his setting of the Longfellow poem *Nature*. He 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 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](http://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, vocalist and lecturer. He has been Chief Editor at ECS Publishing since 1998, and is currently Conductor of The Temple Israel of Natick Singers.

For more information, please visit his Web site.

<[www.stanleymhoffman.com](http://www.stanleymhoffman.com)>

# [www.stanleymhoffman.com](http://www.stanleymhoffman.com)