Dedicated to
Clementa, Sharonda, Myra, Tywanza, Ethel, Cynthia, Daniel, DePayne, and Susie

Concert band version

James M. Stephenson
there are no words
for concert band
originally for mixed chamber ensemble.
Concert band version spearheaded and premiered by the Palmetto Concert Band; Scott Weiss, director. Participating groups listed below.

James M. Stephenson

Dedicated to the victims of the June 17, 2015 Charleston, SC mass shooting that took place at Emanuel African Methodist Episcopal Church
duration: ca. 14 minutes

Notes - sketched by the composer - about the original version and the music/process:

1) I tried to represent my understanding of the stages of grief/shock that must accompany this type of event.

The terrible action itself - the opening nine chords
Shock and confusion and trying to come to grips with the reality that just happened (A-E)

Terrible sadness (E-A);

Anger and a bit of pacing/not knowing what to do next (M-W)

The beginnings of forgiveness; with one last angers-moment (W-Z)

Forgiveness (Z - end)

2) How the music was constructed:

To note: anything having to do with "nine" is predominant.

There are nine open chords, using nine notes, which get removed one-by-one.

The first three should be absolutely painful. Gradually it gets a bit more subdued.

These are the notes: 9, 8, 7, 6, 5, 4, 3, 2, 1.

The three notes have some internal relationship.

Completely unintended coincidence: I was looking for some sort of resolution to this terrible thing, and it so happens that the three notes that aren't represented above are Bb, Eb and F.

These three notes provide for my resolution to F major at the end. And I always knew I would resolve to F major, so that I could use "Amazing Grace" - but it was completely BY ACCIDENT that these notes happened the way they did!

The cells linger on F because one victim (Rev. Daniel Simmons) died en route the hospital.

At B (shock/confusion section), the nine notes are spelled out as descending perfect 5ths in piano, vibes and clarinets.

This pattern happens nine times.

After D - theclarinet line is our first hint at Amazing Grace, though in minor.

measure 30 - the nine notes again, as the spirits of the departed still linger amongst us.

letter F - our "sadness" melody.

letter F - the bass line comes from "How Great Thou Art", which was played at one of the victim's funerals. High instruments sketch the melody too.

H - my "Whabian" transition: the upward-reaching three note pattern is passed from instrument to instrument, always landing on one of the nine notes... (augmented by chimes/piano)

M - begins our angry and "what to do next" section. I wasn't sure whether to write music like this, because it breaks the "Adagio for Strings" mold, but I decided it was necessary. The chords before N are the nine-notes. And the bass line at N is the nine notes.

letter P - the outbursts, or screams of anger, happen nine times.

letter R, I decided to give the music a jazzy element, because Reverend Simmons loved jazz.

This pattern happens nine times.

V - one last outburst of anger before forgiveness.

Z - forgiveness begins.

After Z - I numbered the phrases, because each representation symbolizes one victim. There were only nine victims.

I didn't want to short-change anyone. Each person deserves full acknowledgement and there, so I tried to represent them nine times.

One will see that I put the names in the score/parts, to go along with the melody, and at each person's representation, the accent occurs on that person's name.

Also, I add a chime at the appropriate second relative during each representation, so as to give that person more recognition. The repeated C is in (I think) to be heard.

This is the feeling of the forgiveness, as it grows and grows. And - of course - C is the root of F; the resolution to where we are headed.

Number 9 (the 9th representation), should be absolutely huge. (this is when we realize that we are going to make a resolution)

AA - as mentioned earlier - symbolizes the other three notes: Bb, Eb, and F - as we now achieved a bit of resolution to this tragedy. Of course, those chords are repeated nine times. And the conclusion hangs on a bit longer, one last time.

Big F major resolution at the end, and the trumpets/euphonium give us the final stain of Amazing Grace. This should burst through.

Jim Stephenson; July 23, 2015

In addition to the Palmetto Concert Band (Scott Weiss, Conductor), I am honored and most grateful to the following 15 institutions that took part in helping to bring this project to fruition:

Atlanta Youth Wind Symphony (Dr. Scott Stewart, Conductor)

Blythewood High School Band (James T. Wylie, Director of Bands)

Charleston Southern University (Marshall Peterson, Director of Bands)

Clemson University (Mark Spede, Director of Bands)

College of William and Mary Wind Ensemble (Eugene R. Meek, Director of Bands)

Columbia University Wind Ensemble (Douglas D. Thomas, Director of Bands)

Furman University Wind Ensemble (Leslie W. Hicken, Director of Bands)

Georgia State University Wind Ensemble (Richard Marcus, Conductor)

Lander University (Dr. Reed P. Gallo, Director of Bands)

Limestone College (Dr. Patrick K. Carney, Director of Bands)

Linden High School Band (Vince Clayton, Director of Bands)

Lexington High School Band (David O'Shields & Amanda Pike, Conductors)

Richmond College Wind Ensemble (Dr. Michael A. Casey, Director of Bands)

Stetson University Wind Ensemble (Thomas F. Lynch, Director of Bands)

UNC Pembroke Wind Ensemble (Thomas M. Ahmu, Conductor)

University of Georgia Wind Ensemble (Jim Byrd, Director of Bands)

"optional: a total of 9 chime racks can be used ("Stations 1-9"), scattered around the stage and concert hall, for optimal effect.

If not possible, this can be covered by just two or even one player(s), as indicated. A suggestion for the positioning of the chimes would be:

BACK OF HALL

Chimes Station 5
Chimes Station 7

Chimes Station 4
Chimes Station 8

Chimes Station 3  (STAGE)
Chimes Station 9

Chimes Station 2
Chimes Station 1

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there are no words - concert band
there are no words - concert band

\[ \text{Andante moderato, espressivo } \quad \text{q} = 66 \]
there are no words - concert band
there are no words - concert band

poco accel.  I  a tempo

59 59 59 59
Chorale

M Allegro agitato \( \frac{3}{4} \) = 144-152
there are no words - concert band
[The image contains a music score with various musical symbols and notes, but due to the nature of the content, it cannot be accurately transcribed into a plain text representation.]
Chorale (still in a slow one)
Adagio       \textit{rit.}       lunga  \textit{a tempo - freely; \ installations = c. 52}

\begin{music}...
\end{music}
244

there are no words - concert band
Directed

rit.

Adagio

very long; sempre cresc. 47

(15 seconds would not be too long!)