

PORTRAITS 02

*For Large Jazz Ensemble,
Violin, Cello, Soprano,
&
Narrator*

by
Vanessa McClintock

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PORTRAITS 02

Preface

By Vanessa McClintock

PORTRAITS TWO

is the second of four works commissioned by the Sacramento Metropolitan Arts Commission (SMAC) in the late 1980s and early 1990s. Each is a musical *portrait* of various aspects of the greater Sacramento (California, USA) area. Some are about people, some about events, some of places, of things, and of ideas.

PORTRAITS 2 is written for large jazz band ensemble, with violin and cello, soprano and narrator. Its premiere was in 1988 by the California State University, Sacramento (CSUS) large jazz band, with the composer at the keyboard. Although the instrumentation is decidedly “jazz” on paper, it is in reality “tinged” by the influence of jazz in the “big band ensemble” way, reflecting the composer’s college studies with one of her greatest mentors, Herb Harrison. During her college years Mr. Harrison introduced one of her works, *Sun, Rise*, with a bit of a disclaimer in the form of a question, “Is it jazz, or isn’t it.” He went on to explain that I was using established jazz components in my own unique perspective. The solo violin and cello, the narrator, and the percussion that is fully notated as would a composer of a “classical” work are clear indicators that this is a unique work. At another concert another mentor, Dr. Daniel Kingman, conducted the premiere of another work for a “new American music” concert and in his introduction posed “Is it modern and new, or isn’t it.” That was in 1974; “modern” music since then has become considerably more tonal.

It begins with an *Invitation*, then covers *The City* of Sacramento, *Indo Arch* (large outdoor sculpture), and the *Viet Nam War Memorial* (with vocal). It concludes with a *Postlude* recap.

PORTRAITS 02

Preface

INSTRUMENTATION

Alto Sax I (doubles Flute I) Alto Sax II (doubles Flute II) Tenor Sax I Tenor Sax II Baritone Sax	Percussion I Drum Set: Low Tom-tom, High Tom-tom, Suspended Cymbal with timpani mallet, snare drum with brushes stirred, Bass Drum, Snare drum with sticks.
Trumpet I Trumpet II Trumpet III Trumpet IV	Percussion II Temple blocks (four, or wood block), Medium Gong, Hi Gong, Marimba, Triangle.
Trombone I Trombone II Trombone III Bass Trombone	Violin (solo) Cello (solo)
Acoustic Guitar Double Bass	Soprano Narrator

NARRATION

Introduction

Sacramento is a city rich in history, heritage, and future.

From its beginnings, Sacramento has been composed of a mixture of cultures and races. Today, the immigration and emigration continue; and the export of our talents flow with athletes, artists, and businesses on a world- wide basis.

In tributes to Sacramento's past, and its vast ethnic diversity, composer Vanessa McClintock has composed four *PORTRAITS*, for various large ensembles starting in 1987, all with grants from the Sacramento Metropolitan Arts Commission's "New Works Award Program".

Though in three main parts, thematically PORTRAITS 2 for an enhanced large jazz band is based on the opening keyboard solo, and flows uninterrupted, except at times for the narration.

[slight pause]

PORTRAITS 02

Preface

The City

Sacramento: under siege of continual change; it is ever expanding and developing with dynamic energy! Diverse as its many peoples, it stands at the crossroads of time, no longer waiting for a future to match the grandeur of its past. **[MUSIC BEGINS]**

Indo Arch

[MUSIC TACET] Balancing a blend of Western and Eastern ideas standing forty feet high, this steel sculpture frames the portal entrance to the K Street Mall from the west side. Artist Gerald Walburg created the *Indo Arch* in 1977 on a commission from the City of Sacramento. It is a harmony of opposites, of grace and irregularity, of countenance and amusement. On the other side of the Arch is "Old Sacramento", birthplace of the first transcontinental railway and once home of the world's largest Traditional Jazz festival. Sounds of the massive wheels of now ancient steam engines—with driver wheels eight feet in diameter—can almost be heard, as can hints of a New Orleans jazz classic. **[MUSIC RESUMES]**

Vietnam War Memorial [spoken over brief repeating interlude with violin and piano]

Our country was severely wounded with the controversy about the controversy in Viet Nam. Wounds that have healed are often scarred, while others continue to bleed. Since the war, many of our veterans (as with all wars), have walked with a double shadow-of confusion and guilt. But whether that conflict was right or wrong, just or debatable, it is over. There have been many wars in our collective lifetimes, and there will be more. Perhaps the message here applies to them all, and to all of our veterans and soldiers. Hear now, the voice of consciousness: it is time for—a final peace.

[FULL MUSIC RESUMES]

Postlude [over band]

And thus, we conclude another PORTRAIT in music. Amidst the constancy of change, may we ever maintain the integrity, the optimistic hope, and tenacity that always has been the foundation of this great city.

PORTRAITS 02

Preface

Lyrics for “When a Soldier Dies”

When a Soldier Dies,
does he feel the pain?
When a Soldier Dies,
does he die in vain?

A home so far behind,
in time, in place, and mind;
a war so far away
our flesh will ever stay.

Numbers never men,
until the funeral when
we see the coffin closed
— is he really dead!?

When a Soldier Dies,
does he feel ashamed?
When a Soldier Dies,
does he die in vain?

Names, do you see the names
—do you see your face in the
name?
Tears.

Can you see all the tears?
Their tears, your tears
—they are our names,
and our faces, and our tears.

Fighting for our lives
—watching others die,
though my flesh lives on,
my heart did not survive.

Sacrifice and love
were not spent in vain,
fight now for friends at
home
and grow beyond the
shame.

We have lived through hell,
(but are we still at war?
That world is over now,
we must awake once more.

If a soldier dies,
need he die in vain?
Once our soldiers died
—let them live a gain.

Again.

PORTRAITS 2

for Large Extended Jazz Ensemble

INVITATION

Vanessa McClintock

Freely ♩ = 92

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet in B♭ 1

Trumpet in B♭ 2

Trumpet in B♭ 3

Trumpet in B♭ 4

Trombone 1

Trombone 2

Trombone 3

Bass Trombone

Freely ♩ = 92

Guitar

Double Bass

Percussion I:

Percussion II:

Violin

Cello

Piano

Soprano

Narrator

Drum Set: Low Tom-tom, High Tom-tom, Suspended Cymbal with timpani mallet, crash cymbal with timpani mallet, snare drum with brushes stirred, Bass Drum, Snare drum with sticks; Vibraphone (motor on and off)

Temple blocks (four, or wood block), Marimba, Triangle, medium Gong, Tam-tam, small bass drum (short delay)

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INVITATION

5

Pno.

rit.

9

Fast, with energy ♩ = 120

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

mf

13

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

f

INVITATION

17

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

INVITATION

21

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

B $\flat$ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

25

Pno.

29

Pno.

INVITATION

42

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

D.B.

D. S.

Pno.

INVITATION

54

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

59

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Pno.

INVITATION

63

A. Sx. 1

mf

A. Sx. 2

mf

T. Sx. 1

mf

T. Sx. 2

mf

B. Sx.

mf

B $\flat$ Tpt. 1

mf

B $\flat$ Tpt. 2

mf

B $\flat$ Tpt. 3

mf

Tbn. 3

mf

B. Tbn.

mf

D. S.

Low Tom-tom

High Tom-tom

mp cresc.

mf

Pno.

INVITATION

68

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

D.B.

Pno.

THE CITY

77

Moderately ♩ = 66

A. Sx. 1

A. Sx. 2

T. Sx. 1

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 3

B. Tbn.

D.B.

Vc.

Pno.

82

A. Sx. 1

A. Sx. 2

T. Sx. 1

Vln.

Vc.

Pno.

88

Vln.

Vc.

Pno.

92

D.B.

Perc.

Vln.

Pno.

96

A. Sx. I

D.B.

D. S.

Perc.

Vln.

Pno.

pizz.

mf Temple Blocks
(or Wood Block)

mf

Brushes (not stirred)

mf

THE CITY

100

A. Sx. 1

T. Sx. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

B $\flat$ Tpt. 4

Tbn. 2

Tbn. 3

B. Tbn.

D.B.

D. S.

Perc.

Vln.

Vc.

Pno.

Bass Drum

mf

THE CITY

112

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

B $\flat$ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

D.B.

D. S.

Perc.

Vln.

THE CITY

116

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

B $\flat$ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

D.B.

D. S.

Perc.

Vln.

Vc.

cresc.

mf

f

mf-f

120

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

B $\flat$ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

D.B.

D. S.

Perc.

Vln.

Vc.

THE CITY

124

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

D.B.

Perc.

Perc.

Vln.

Vc.

THE CITY

129

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Vln.

THE CITY

134

Fast, with energy ♩ = 120

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Vln.

138

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Vln.

Vc.

THE CITY

142

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

B $\flat$ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Vln.

Vc.

f

arco

146

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

B $\flat$ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Vln.

Vc.

THE CITY

Invitation: Bars 001-075 City: Bars 076-162 Indo: Bars 164-283 Viet Nam: Bars 289-398 Postlude: Bars 399-457

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155

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Vln.

Vc.

THE CITY

159

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Vln.

Vc.

INDO ARCH

179

Vln.

Vc.

Pno.

183

Vln.

Vc.

Pno.

187

Tbn. 1

Tbn. 2

Vln.

Vc.

Pno.

INDO ARCH

191

Tbn. 1

Tbn. 2

Vln.

Vc.

Pno.

195

Tbn. 1

Tbn. 2

Vln.

Vc.

Pno.

199

Tbn. 1

Tbn. 2

Vln.

Pno.

INDO ARCH

203

Fl.

A. Sx. 2

Tbn. 1

Tbn. 2

Vib.

Perc.

Vc.

Pno.

FLUTE I

mf

FLUTE II

mf

mf

Triangle

mf

mf

207

Fl.

Fl.

Vib.

Perc.

Vc.

Pno.

3

3

INDO ARCH

219

Fl.

Fl.

B $\flat$ Tpt. 1

Gtr.

D.B.

Vib.

Vc.

Pno.

straight mute

mf

mf ³

Detailed description: This block contains the musical notation for measures 219 through 222. The score is for a large ensemble. Flutes (Fl.) have a melodic line in measure 219. B $\flat$ Trumpet 1 (B $\flat$ Tpt. 1) plays a melodic line starting in measure 220, marked 'straight mute' and 'mf'. Guitar (Gtr.) has a melodic line in measure 220, marked 'mf' and '3'. Double Bass (D.B.) has a steady eighth-note accompaniment. Vibraphone (Vib.) has a melodic line in measure 219. Violoncello (Vc.) is silent. Piano (Pno.) has a complex accompaniment with chords and moving lines in both hands.

223

Fl.

Fl.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Gtr.

D.B.

Vib.

Perc.

Pno.

straight mute

mf ³

mf ³

Detailed description: This block contains the musical notation for measures 223 through 226. Measures 223 and 224 are mostly rests for the woodwinds and strings. B $\flat$ Trumpet 1 (B $\flat$ Tpt. 1) and B $\flat$ Trumpet 2 (B $\flat$ Tpt. 2) play melodic lines starting in measure 224, marked 'straight mute' and 'mf'. Guitar (Gtr.) has a melodic line in measure 224, marked 'mf' and '3'. Double Bass (D.B.) continues the eighth-note accompaniment. Vibraphone (Vib.) has a melodic line starting in measure 225. Percussion (Perc.) has a single hit in measure 225. Piano (Pno.) continues the complex accompaniment.

INDO ARCH

227

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Gtr.

D.B.

Vib.

Perc.

Pno.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Gtr.

D.B.

Vib.

Perc.

Pno.

231

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Gtr.

D.B.

Vib.

Perc.

Pno.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Gtr.

D.B.

Vib.

Perc.

Pno.

INDO ARCH

235

Fl.

Fl.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Gtr.

D.B.

Vib.

Perc.

Pno.

239

Fl.

CHANGE TO ALTO SAX I

Fl.

CHANGE TO ALTO SAX II

B♭ Tpt. 1

senza sord.

B♭ Tpt. 2

senza sord.

Gtr.

D.B.

arco

mf cresc.

Vib.

cresc.

Perc.

Vc.

cresc.

Pno.

cresc.

INDO ARCH

243

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

D.B.

Vib.

Perc.

Vc.

Pno.

f

f

f

sfp cresc.

sfp cresc.

sfp cresc.

mf

p

f

Med. Gong

mf

f

f

INDO ARCH

247

B♭ Tpt. 1
 B♭ Tpt. 2
 B♭ Tpt. 3
 Tbn. 2
 Tbn. 3
 B. Tbn.
 Gtr.
 D.B.
 Vib.
 Perc.
 Vc.
 Pno.

f
sfz cresc.
mf
p
f
sfz cresc.
mf
p
f
f

INDO ARCH

251

[illegible]

INDO ARCH

259

rallentando

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

D.B.

Vib.

Perc.

Vln.

Vc.

Pno.

INDO ARCH

263

rit. *a tempo*

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

B $\flat$ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

rit. *a tempo*

Gr.

D.B.

Vib.

Perc.

Vln.

Vc.

Pno.

INDO ARCH

267

D.B.

Vib.

Perc.

Vln.

Vc.

Pno.

271

D.B.

Perc.

Vln.

Vc.

Pno.

INDO ARCH

275

D.B.

Vln.

Vc.

Pno.

p

decresc.

8va

279 *rallentando*

D.B.

Vln.

Vc.

Pno.

decresc.

8va

INDO ARCH

283

Somewhat slow ♩ = 63

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

D.B.

Vib.

Perc.

Vln.

Vc.

Pno.

288

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

B $\flat$ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

D.B.

Vib.

Perc.

Vln.

Vc.

Pno.

S

N

Viet Nam Memorial

Our country was severely wounded with the controversy about the controversy in Viet Nam. Wounds that have healed are often scarred, while others continue to bleed. Since the war, many of our veterans (as with all wars), have walked with a double shadow of confusion and guilt. But whether that conflict was right or wrong, just or debatable, it is over. Hear now, the voice of consciousness: it is time for—a final peace.

VIET NAM MEMORIAL

293

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Vln. *loco*

Pno.

297

(♩ = 63)

D.B.

Vln.

Vc.

Pno.

301

rit. a tempo

D.B.

Vln.

Vc.

Pno.

S

When a Sol - dier

305

D.B.

Vc.

Pno.

S

Dies, does he feel the pain? When a Sol - dier

309

poco rit.

Vc.

Pno.

S

Dies, does he die in vain? A

VIET NAM MEMORIAL

313 *a tempo*

Vc.

Pno.

S

home so far be - hind, in time, in place, and mind; a

317

Vln.

Vc.

Pno.

S

war so far a - way our flesh will e - ver stay.

321

Vln.

Vc.

Pno.

S

Num - bers nev - er men, un - til the fun - eral when we

VIET NAM MEMORIAL

325

FLUTE I

mf

f

FLUTE II

f

mf

arco

mf

Vln.

f

Vc.

f

Pno.

S

see

the

cof - fin

closed

is

he

real - ly

dead? _____

When

a

Sol - dier

Dies,

330

mf

mf

mf

mf

mf

mf

Pno.

mf

S

does

he

feel

a - shamed?

When

a

Sol - dier

Dies,

does

he

die

in

VIET NAM MEMORIAL

335

Piu mosso ♩ = 104

Fl.

Fl.

Gtr.

D.B.

Vln.

Vc.

Pno.

S

vain?

VIET NAM MEMORIAL

341

Fl.

Fl.

T. Sx. 1

T. Sx. 2

B. Sx.

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

D.B.

Mrb.

Vln.

Vc.

Pno.

S

N

mf *p*

mf *p*

mf *p*

p *mf*

mf

mp

names— do you see your face in the

VIET NAM MEMORIAL

349

Fl.

Fl.

T. Sx. 1

T. Sx. 2

B. Sx.

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

D.B.

Vib.

Mrb.

Vln.

Vc.

Pno.

S

N

Can you see all the tears?

Tears.

The Tears.

VIET NAM MEMORIAL

357

A. Sx. 1

A. Sx. 2

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

B $\flat$ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

D.B.

Vib.

Mrb.

Vln.

Vc.

Pno.

S

N

our fa - ces, and our tears.

and our fa - ces, *Narrator tacet.*

VIET NAM MEMORIAL

365

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

B $\flat$ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

D.B.

Perc.

Vln.

Vc.

Pno.

S

though my flesh lives on, my heart did not survive.

369 poco rit. a tempo

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

D.B.

Perc.

Perc.

Vc.

Pno.

S

mp

mp

mp

mf slow strum

p — *mf*

mf

Sac - ri - fice and love were not spent in

VIET NAM MEMORIAL

373

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

D.B.

Perc.

Trgl.

Vc.

Pno.

S

vain, fight now for friends at home and grow be - yond the

377

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

D.B.

Trgl.

Vc.

Pno.

S

shame. We have lived through hell, (but are we still at

VIET NAM MEMORIAL

381

$\text{♩} = 80$

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

B $\flat$ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

$\text{♩} = 80$

D.B.

Trgl.

Vc.

Pno.

S

war? That world is o - ver now, we must a - wake once more.

385 $\text{♩} = 63$

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

B $\flat$ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

D.B.

Vln.

Vc.

Pno.

S

straight mute

p

straight mute

p

straight mute

p

straight mute

p

p

p

p

p

p

p

p

p

mf

If

a

sol - dier

dies,

need

he

die

in

vain?

VIET NAM MEMORIAL

389

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

D.B.

Vln.

Vc.

Pno.

S

senza sord.

senza sord.

senza sord.

senza sord.

arco

p cresc.

p cresc.

p cresc.

Once our sol - diers died - let them live a gain.

393

B $\flat$ Tpt. 1

p cresc.
mf

B $\flat$ Tpt. 2

mf

B $\flat$ Tpt. 3

mf

B $\flat$ Tpt. 4

mf

Tbn. 1

mf

Tbn. 2

mf

Tbn. 3

p cresc.
mf

B. Tbn.

mf

Gtr.

p cresc.
mf

D.B.

mf

Vln.

mf

Vc.

mf

Pno.

mf

S

POSTLUDE

397

$\text{♩} = 63$

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

B $\flat$ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

$\text{♩} = 63$

Gtr.

D.B.

Perc.

Trgl.

Vln.

Vc.

Pno.

S

N

f

pizz.

p

mf

A - gain.

401

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Vln.

Vc.

Pno.

S

POSTLUDE

[Music begins, and narration spoken over music]

And thus, we conclude another PORTRAIT in music.
Amidst the constancy of change, may we ever maintain the
integrity, the optimistic hope and tenacity that always has
been the foundation of this great city.

409

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

B $\flat$ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

D.B.

Vc.

Pno.

417

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

B $\flat$ Tpt. 4

Gtr.

D.B.

Vln.

Vc.

Pno.

POSTLUDE

421

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Gtr.

D.B.

Vln.

Vc.

Pno.

mf

425

Pno.

cresc.

rallentando

429

Pno.

rit.

f

POSTLUDE

439

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

D. S.

B. Dr.

p cresc.

mf cresc.

f

p *mf*

p cresc.

f

p *mf*

p cresc.

f

p *mf*

p cresc.

f

p *mf*

p cresc.

f

mf cresc.

f

mf *f*

cresc.

f

Snare, with sticks

POSTLUDE

444

Fast, with energy ♩ = 120

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Fast, with energy ♩ = 120

Gtr.

D.B.

pizz. (but prepare bow)

D. S.

Trgl.

Vln.

Vc.

POSTLUDE

448

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

B $\flat$ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

D.B.

D. S.

Vln.

Vc.

Pno.

POSTLUDE

455 *ritenuto*

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

B $\flat$ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

D.B.

D. S.

Trgl.

Vln.

Vc.

Pno.

f

mf

p

mf-f

arco

Sus. Cym. with timpani mallet

5 *