

# 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]

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# 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]**

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### 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]**

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### 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]**

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### 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.

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# 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 again.

Again.

# PORTRAITS 2

## for Large Extended Jazz Ensemble

### INVITATION

Vanessa McClintock

**Freely**  $\text{♩} = 92$

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**  $\text{♩} = 92$

Guitar  
Double Bass

Percussion I:  $\frac{4}{4}$  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)

Percussion II:  $\frac{4}{4}$  Temple blocks (four, or wood block), Marimba, Triangle, medium Gong, Tam-tam, small bass drum (short delay)

Violin  
Cello  
Piano  $f$   
Soprano  
Narrator

## INVITATION

5

Pno.

9

**Fast, with energy**  $\text{♩} = 120$

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

13

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

## 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♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

25

Pno.

29

Pno.

## INVITATION

33

D.S. *Low Tom-tom* *High Tom-tom*

Pno.

37

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

D.B. *pizz.* *mf*

D.S.

Pno.

## INVITATION

42

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

D.B.

D. S.

Pno.

## INVITATION

46

Sus. Cym. with timpani mallet

Crash Cym. with timpani mallet

D. S.

Pno.

50

## INVITATION

54

Bb Tpt. 1  
Bb Tpt. 2  
Bb Tpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
B. Tbn.

This musical score section (measures 54-58) features seven staves. The top three staves are for brass instruments: B♭ Trumpet 1, B♭ Trumpet 2, and B♭ Trumpet 3. The bottom four staves are for brass instruments: Bass Trombone 1, Bass Trombone 2, Bass Trombone 3, and Bass Trombone. The music consists of eighth-note patterns with various dynamics and slurs. Measure 54 ends with a forte dynamic. Measures 55-58 show a continuation of these patterns, with measure 58 concluding with a final dynamic marking.

59

A. Sx. 1  
A. Sx. 2  
T. Sx. 1  
T. Sx. 2  
B. Sx.  
Pno.

This musical score section (measures 59-63) features six staves. The first five staves are for woodwind instruments: Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone 1, Tenor Saxophone 2, and Bass Saxophone. The sixth staff is for the Piano. The music consists of eighth-note patterns with dynamic markings like *mf*. Measures 59-61 show a repeating pattern of eighth-note groups. Measure 62 begins with a piano part featuring a bassline and chords. Measure 63 concludes with a final dynamic marking.

## INVITATION

63

A. Sx. 1      A. Sx. 2      T. Sx. 1      T. Sx. 2      B. Sx.

B♭ Tpt. 1      B♭ Tpt. 2      B♭ Tpt. 3      Tbn. 3      B. Tbn.

D. S.      Pno.

*Low Tom-tom*      *High Tom-tom*

*mp cresc.*      *mf*

## 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.

## INVITATION

72

♩ = 60

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

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]**

## THE CITY

**Moderately**  $\text{♩} = 66$

77

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.

## THE CITY

88

Vln.

Vc.

Pno.

92

D.B.

Perc.

Vln.

Pno.

pizz.  
mf Temple Blocks  
(or Wood Block)

96

A. Sx. 1

D.B.

D. S.

Perc.

Vln.

Pno.

mf

Brushes (not stirred)

## THE CITY

100

A. Sx. 1

T. Sx. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 2

Tbn. 3

B. Tbn.

D.B.

D. S.

Perc.

Vln.

Vc.

Pno.

## THE CITY

104

A. Sx. 1

T. Sx. 1

T. Sx. 2

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 2

Tbn. 3

B. Tbn.

D.B.

D. S.

Perc.

Vln.

Vc.

Pno.

## THE CITY

108

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.

D. S.

Perc.

Vln.

## THE CITY

112

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.

D. S.

Perc.

Vln.

## THE CITY

116

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.

D. S.

Perc.

Vln.

Vc.

## THE CITY

120

The musical score consists of 18 staves of music. From top to bottom, the instruments are: 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., D. S., Perc., Vln., and Vc. The music is in 2/4 time, key signature is F# major (one sharp), and dynamic markings include accents, slurs, and crescendos. The score is divided into measures by vertical bar lines.

## THE CITY

124

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

*rit.*

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  $\text{♩} = 120$ 

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

Bb Tpt. 1  
Bb Tpt. 2  
Bb Tpt. 3  
Bb Tpt. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
B. Tbn.  
Vln.  
Vc.

146

Bb Tpt. 1  
Bb Tpt. 2  
Bb Tpt. 3  
Bb Tpt. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
B. Tbn.  
Vln.  
Vc.

## THE CITY

151

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.

This musical score page contains ten staves of music for an orchestra and choir. The instruments listed on the left are: 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., and Vc. The music is in common time (indicated by '8') and consists of four measures. Various dynamics are marked, such as 'mf' (mezzo-forte) for the second measure of the first two woodwind staves. The vocal parts (A. Sx., T. Sx., B. Sx.) sing sustained notes or short melodic fragments. The brass and woodwind parts provide harmonic support with rhythmic patterns. The strings (Tbns., B. Tbn., Vln., Vc.) play sustained notes or simple harmonic patterns.

## THE CITY

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

163  $\text{♩} = 60$  Not too fast  $\text{♩} = 92$

Vln.  $\text{♩} = 60$  Not too fast  $\text{♩} = 92$

# Indo Arch

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.

## INDO ARCH

167

Moderately  $\text{♩} = 66$   
CHANGE TO FLUTE I

A. Sx. 1

A. Sx. 2 *mf cresc.*

T. Sx. 1 *mf cresc.*

T. Sx. 2 *mf cresc.*

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Pno. *mf cresc.*

## INDO ARCH

170

Musical score for orchestra and piano, page 29, bar 170. The score includes staves for Flute, Trombone, Bassoon, Bass Trombone, Trombones, and Piano. The piano part features sustained notes and eighth-note patterns.

175

Musical score for orchestra and piano, page 29, bar 175. The score includes staves for Violin, Cello, and Piano. The violin and cello play eighth-note patterns, while the piano provides harmonic support.

## 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.

This musical score excerpt for bar 191 features five staves. The first two staves, Tbn. 1 and Tbn. 2, are silent. The third staff, Vln., contains six eighth-note pairs with slurs, starting with a dynamic of  $\text{f} \cdot$ . The fourth staff, Vc., has a single eighth note with a dynamic of  $\text{f} \cdot$ . The fifth staff, Pno., shows a continuous eighth-note pattern with dynamics of  $\text{b}\text{f} \cdot$ ,  $\text{b}\text{f} \cdot$ ,  $\text{b}\text{f} \cdot$ ,  $\text{b}\text{f} \cdot$ ,  $\text{b}\text{f} \cdot$ , and  $\text{b}\text{f} \cdot$ .

195

Tbn. 1

Tbn. 2

Vln.

Vc.

Pno.

This musical score excerpt for bar 195 features five staves. The first two staves, Tbn. 1 and Tbn. 2, are silent. The third staff, Vln., begins with a sixteenth-note grace note followed by a eighth-note pair with a dynamic of  $\text{f} \cdot$ . The fourth staff, Vc., is silent. The fifth staff, Pno., consists of a continuous eighth-note pattern with dynamics of  $\text{f} \cdot$ ,  $\text{f} \cdot$ ,  $\text{f} \cdot$ ,  $\text{f} \cdot$ ,  $\text{f} \cdot$ , and  $\text{f} \cdot$ .

199

Tbn. 1

Tbn. 2

Vln.

Pno.

This musical score excerpt for bar 199 features four staves. The first two staves, Tbn. 1 and Tbn. 2, begin with eighth notes and dynamics of  $\text{f} \cdot$ . The third staff, Vln., is silent. The fourth staff, Pno., shows a continuous eighth-note pattern with dynamics of  $\text{f} \cdot$ ,  $\text{f} \cdot$ ,  $\text{f} \cdot$ ,  $\text{f} \cdot$ ,  $\text{f} \cdot$ , and  $\text{f} \cdot$ .

## INDO ARCH

203

Fl.

A. Sx. 2

Tbn. 1

Tbn. 2

Vib.

Perc.

Vc.

Pno.

FLUTE I

*mf*

FLUTE II

*mf*

207

Fl.

Fl.

Vib.

Perc.

Vc.

Pno.

*3*

*3*

*ss*

*ss*

*ss*

*ss*

INDO ARCH

211

Fl.

Fl.

D.B.

Vib.

Perc.

Vc.

Pno.

Musical score for orchestra and piano, page 215. The score includes parts for Flute (Fl.), Bassoon (Bsn.), Clarinet (Cl.), Trombone (Trb.), Bass Trombone (B.Trb.), Trumpet (Trp.), Percussion (Perc.), Vibraphone (Vib.), Cello (Cello), Double Bass (D.B.), Gtr., and Pno. The piano part features a bass line with eighth-note chords and treble entries with sixteenth-note patterns. The strings play sustained notes. The woodwind section has rhythmic patterns with accents and grace notes. The brass section enters with sustained notes. The percussion and vibraphone provide harmonic support.

## INDO ARCH

219

Fl.

B♭ Tpt. 1

Gtr.

D.B.

Vib.

Vc.

Pno.

Flute parts play eighth-note patterns. Bassoon Tpt. 1 has a sixteenth-note run with a straight mute. Bassoon Tpt. 2 has a sixteenth-note run with a straight mute. Guitar plays eighth-note patterns. Double Bass plays eighth-note patterns. Vibraphone plays eighth-note patterns. Cello rests. Piano provides harmonic support with sustained notes and chords.

223

Fl.

B♭ Tpt. 1

B♭ Tpt. 2

Gtr.

D.B.

Vib.

Perc.

Pno.

Flute parts rest. Bassoon Tpt. 1 has a sixteenth-note run with a straight mute. Bassoon Tpt. 2 has a sixteenth-note run with a straight mute. Guitar plays eighth-note patterns with a straight mute. Double Bass plays eighth-note patterns. Vibraphone plays eighth-note patterns. Percussion rests. Piano provides harmonic support with sustained notes and chords.

## INDO ARCH

227

B♭ Tpt. 1

B♭ Tpt. 2 *mf*

Gtr.

D.B.

Vib.

Perc.

Pno.

This musical score page contains six staves. The top two staves are for brass instruments: B-flat Trumpet 1 and B-flat Trumpet 2. The B-flat Trumpet 1 staff features eighth-note patterns with grace notes and dynamic markings like '3'. The B-flat Trumpet 2 staff includes a dynamic instruction 'mf' and a grace note pattern. The third staff is for the guitar, with a dynamic 'mf' and a grace note pattern. The fourth staff is for double bass. The fifth staff is for vibraphone. The sixth staff is for percussion. The bottom staff is for piano, with various chords and dynamic markings including '3' over some notes.

231

B♭ Tpt. 1

B♭ Tpt. 2

Gtr.

D.B.

Vib.

Perc.

Pno.

This musical score page contains six staves. The top two staves are for brass instruments: B-flat Trumpet 1 and B-flat Trumpet 2. The B-flat Trumpet 1 staff has eighth-note patterns with grace notes and dynamic markings like '3'. The B-flat Trumpet 2 staff has eighth-note patterns with grace notes and dynamic markings like '3'. The third staff is for guitar, with a dynamic '3' over a grace note pattern. The fourth staff is for double bass. The fifth staff is for vibraphone. The sixth staff is for percussion. The bottom staff is for piano, with various chords and dynamic markings including '3' over some notes.

## INDO ARCH

235

The musical score for "INDO ARCH" on page 36 features eight staves. The top two staves are Flutes (Fl.), the third is Bass Trombone 1 (B♭ Tpt. 1), the fourth is Bass Trombone 2 (B♭ Tpt. 2), the fifth is Guitar (Gtr.), the sixth is Double Bass (D.B.), the seventh is Vibraphone (Vib.), and the bottom staff is Piano (Pno.). The score includes measures 235, showing complex melodic and harmonic textures.

## INDO ARCH

239

*CHANGE TO ALTO SAX I*

Fl.

Fl.

*CHANGE TO ALTO SAX II*

B♭ Tpt. 1

B♭ Tpt. 2

Gtr.

D.B.

Vib.

Perc.

Vc.

Pno.

*senza sord.*

*senza sord.*

arco

*mf cresc.*

*cresc.*

*cresc.*

INDO ARCH

243

243

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

*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.

## INDO ARCH

251

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

f

Tbn. 3

f

B. Tbn.

f

Gtr.

D.B.

mf cresc.

Vib.

mf cresc.

Perc.

Vc.

mf cresc.

Pno.

## INDO ARCH

255

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B<sub>b</sub> Tpt. 1

B<sub>b</sub> Tpt. 2

B<sub>b</sub> Tpt. 3

B<sub>b</sub> Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

D.B.

Vib.

Perc.

Vc.

Pno.

## INDO ARCH

259 *rallentando*

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.      Vib.      Perc.      Vln.      Vc.      Pno.

INDO ARCH

## INDO ARCH

267

D.B.

Vib.

Perc.

Vln. *mf*

Vc.

Pno.

271

D.B.

Perc.

Vln.

Vc.

Pno.

## INDO ARCH

275

D.B.

Vln.

Vc.

Pno.

279 *rallentando*

D.B.

Vln.

Vc.

Pno.

## INDO ARCH

283

**Somewhat slow  $\text{J}=63$**

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

Bb Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

D.B.

Vib.

Perc.

*Triangle*

Vln.

Vc.

Pno.

**Somewhat slow  $\text{J}=63$**

## VIET NAM MEMORIAL

288

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.

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♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Vln. *loco*

Pno.

297

(♩ = 63)

D.B.

Vln.

Vc.

Pno.

## VIET NAM MEMORIAL

301

rit.

*a tempo*

D.B. (measures 11-12): Rests.

Vln. (measures 11-12): Rests.

Vc. (measures 11-12): Slurs between notes.

Pno. (measures 11-12): Rests. Measure 13: Dynamics *mf*. Measure 14: Dynamics *mf*.

S (measures 11-12): Rests. Measure 13: Dynamics *mf*. Measure 14: Dynamics *mf*.

305

D.B. Vc. Pno. S.

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

This image shows a page from a musical score. The top staff is for Double Bass (D.B.) and the second staff is for Cello (Vc.). The third staff is for Piano (Pno.), indicated by a brace, and the bottom staff is for Soprano (S.). The vocal line includes lyrics: "Dies, does he feel the pain? When a Sol - dier". The piano part features sustained notes and grace notes. The vocal line has several slurs and grace notes. The piano part includes dynamic markings like "p" (piano) and "f" (forte), and performance instructions like "Rea" and asterisks indicating specific playing techniques.

300

*poco rit.*

309

Vc.

Pno.

S

Dies,  
does he die in  
vain?  
A

## VIET NAM MEMORIAL

*a tempo*

313

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  
FLUTE II  
D.B.  
Vln.  
Vc.  
Pno.  
S

see the cof-fin closed is he real-ly dead? When a Sol-dier Dies,

330

Fl.  
Fl.  
D.B.  
Vln.  
Vc.  
Pno.  
S

mf  
mf  
mf  
mf  
mf  
mf  
mf

does he feel a - shamed? When a Sol - dier Dies, does he die in

## VIET NAM MEMORIAL

335

**Piu mosso**  $\text{♩} = 104$

**Piu mosso**  $\text{♩} = 104$

Gtr. *p*

D.B.

Vln. *p*

Vc. *p*

Pno.

S *vain?*

## VIET NAM MEMORIAL

338

Fl.

Fl.

T. Sx. 1

T. Sx. 2

B. Sx.

Gtr.

D.B.

Vln.

Vc.

Pno.

S

N

*p*

*mf*

*freely with rhythm and pedal*

*p*

*mf*

*poco ad lib. on vocal text*

Names,  
The  
Names...  
do you see  
the

## 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.

Marimba

Mrb.

Vln.

Vc.

Pno.

S

N

names— do you see your face in the

## VIET NAM MEMORIAL

345

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

*Vibes, motor off*

*mp*

*Re*

*name?*

*Tears.*

*The*

## VIET NAM MEMORIAL

349

Fl.

Fl.

T. Bx. 1

T. Bx. 2

B. Bx.

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

D.B.

Vib.

Mrb.

Vln.

Vc.

Pno.

S

N

Can you see all the tears?  
The Tears.

## VIET NAM MEMORIAL

353

*CHANGE TO ALTO SAX I*

Fl.

Fl.

B♭ Tpt. 1

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

D.B.

Vib.

Mrb.

Vln.

Vc.

Pno.

S

N

*CHANGE TO ALTO SAX II*

*mf*

*mf*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*[CHANGED]*

*mf*

*cresc.*

*cresc.*

Their tears, your tears — they are our names, and  
are they and our names,

## VIET NAM MEMORIAL

357

A. Sx. 1

A. Sx. 2

B♭ Tpt. 1 *cresc.*

B♭ Tpt. 2 *mf cresc.*

B♭ Tpt. 3 *mf cresc.*

B♭ Tpt. 4 *cresc.*

Tbn. 1 *mf cresc.*

Tbn. 2 *mf cresc.*

Tbn. 3 *mf cresc.*

B. Tbn. *mf cresc.*

Gtr. *f* Play notes over Em chord *p* Play note over F7 chord

D.B.

Vib. *cresc.*

Mrb. *cresc.*

Vln.

Vc.

Pno.

S our fa - ces, and our \_\_\_\_\_ tears. \_\_\_\_\_

N and our fa - ces, *Narrator tacet.*

## VIET NAM MEMORIAL

(♩ = 63)  
*a tempo*

360

A. Sx. 1

A. Sx. 2

T. Sx. 1

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

D.B.

Vib.

Mrb.

Vln.

Vc.

Pno.

S

N

Fight - ing for our lives - watch - ing oth - ers die,

## VIET NAM MEMORIAL

365

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.

Vln.

Vc.

Pno.

S  
though my flesh lives on, my heart did not sur - vive.

## VIET NAM MEMORIAL

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.

*poco rit.*      *a tempo*

Gtr.

D.B.

Perc.

Perc.

Vc.

Pno.

S

\* Play note over Db9M chord      Play note over AbM9 chord

*mf* slow strum

Sus. Cym. with timpani mallet

Triangle

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 - youd the

## VIET NAM MEMORIAL

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

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

*♩ = 80*

*pizz.*  
*mf*

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

## VIET NAM MEMORIAL

385  $\text{♩} = 63$

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1 *straight mute*

B♭ Tpt. 2 *p straight mute*

B♭ Tpt. 3 *p straight mute*

B♭ Tpt. 4 *p straight mute*

Tbn. 1

Tbn. 2 *p*

Tbn. 3 *p*

B. Tbn. *p*

Gtr.  $\text{♩} = 63$

D.B.

Vln. *p*

Vc. *p*

Pno. *mf*

S 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

Once our soldiers died let them live again.

*senza sord.*

*senza sord.*

*senza sord.*

*senza sord.*

*arco*

*p cresc.*

*p cresc.*

*p cresc.*

## VIET NAM MEMORIAL

393

B♭ Tpt. 1      *p cresc.*      *mf*

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

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♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

D.B.

Perc.

Trgl.

Vln.

Vc.

Pno.

S

N

## POSTLUDE

401

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ 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.

## POSTLUDE

405

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

D.B.

Vc.

Pno.

*d. = 82*

*mp*

*mp*

*mp*

*pizz.*

*pizz.*

*pizz.*

## POSTLUDE

409

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.

Vc.

Pno.

## POSTLUDE

413

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.

Vc.

Pno.

## POSTLUDE

417

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.

## 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.

425

Pno.

*rallentando*

429

*rit.*

*f*

Pno.

## POSTLUDE

433  $\text{♩.} = 56$

*accel.*

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.

Pno.

## 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.

## POSTLUDE

**444 Fast, with energy  $\text{J} = 120$**

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  $\text{J} = 120$**

Gtr.

pizz. (but prepare bow)

D.B.

D. S.

Trgl.

Vln.

Vc.

## POSTLUDE

448

## POSTLUDE

452

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

D.B.

D. S.

Trgl.

Vln.

Vc.

Pno.

*rit.*

*a tempo*

*rit.*

*a tempo*

*ff*

*f*

*High Tom-tom*

## POSTLUDE

455 *ritenuto*

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.

D. S.

Trgl.

Vln.

Vc.

Pno.

*ritenuto*

Sus. Cym. with timpani mallet