PORTRAITS 03

For Orchestra
&
Narrator

by
Vanessa McClintock

Copyright © 2024 by Vanessa McClintock

P O R T R A I T S 3

Our Children

by Vanessa McClintock

[When performed in a city other than Sacramento, the narration may be rewritten to fit, particularly the Indo Arch movement.]

PORTRAITS THREE
is the third 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.

Although the PORTRAITS collection is about the Sacramento area, the music is universal. We do not have to live in Kiev to understand or visualize its "great gate," nor in Norway to experience the breadth of its magnanimous fjords: the music universally can stand by itself.

The theme for PORTRAITS 3 is the children of Sacramento's rich and diverse multi-cultural history and heritage. Children and adults both will find the music rewarding and are encouraged to attend.

Introduction

Sacramento is the home of and to many people, from many lands. People have been moving here for many years, starting families and new lives. And just like a family, our city is growing– and growing fast.

The orchestra that is about to play PORTRAITS 3 is also like a city of different families. There are many different sizes and kinds of instruments in the orchestra, and each helps the other. There are families of woodwinds: flutes, oboes, clarinets, and bassoons; brass: French horns, trumpets, trombones, and tuba; percussion: drums and many different kinds of fascinating things; and strings, starting with the big double bass, and growing smaller through the cellos, then violas, and finally the little, but powerful, violins.

Each one different, together they make something new, a whole greater than its parts.

The music you are about to hear, PORTRAITS 3, is the third piece composer Vanessa McClintock has written about our wonderful family called Sacramento. In this new piece Miss McClintock has written music about some children who lived many years ago, and about some who are living today.

Like a family, this music is made up of many parts, each one telling a different story. Each part is a musical "portrait" (or picture) of a child. These children are not likely to be found in history books, and probably are known only to friends and family. These children are not very different than any of us and, like us, each has their own unique story.

Copyright © 2024 by Vanessa McClintock

P O R T R A I T S 3

Our Children

by Vanessa McClintock

After the musical introduction for PORTRAITS 3, I will introduce each "portrait" before it is played. So, hear now, Vanessa McClintock's PORTRAITS 3. Hear now, musical pictures of children like ourselves.

[play Introduction]

The White Baby Cries

James Gregson was born in England in 1822 and came to America with his parents. As a boy, he was "bound" (a polite way of saying sold) to a blacksmith who taught the boy his trade. When he grew up, he married Eliza Marshall, who had come from England when a child. Together they came to work at Sutter's Fort. While there, Eliza gave birth to a baby girl who was named Ann Elizabeth. She was the first white baby to be born at Sutter's Fort. Native Americans came from as far away as Coloma to see her. They did not believe she was real until they pinched her to make her cry. Ann Elizabeth married when she was 16 years old. She and her husband had 14 children, and she lived to be 79 years old.

[play The White Baby Cries]

The Wall

Renee Waters was born in America, but her grandfather was born in China. When he was only a 12-year-old boy he came to America—by himself; that was almost 90 years ago. Renee's mother was raised here without knowing much about her own father's homeland and couldn't teach Renee about China. But when Chinese teachers came to America to learn about us, many of them stayed at Renee's house and taught her all about China. Renee wanted to visit there, but her grandfather didn't want to go back. Because Renee loved what she learned so much, and because her grandfather loved Renee so much, Renee, her mother, and her grandparents visited China. They saw the Great Wall of China, and knocked down another wall, a barrier of cultures and generations. Listen if you can hear the little girl, China, both kinds of "walls", and love.

[play The Wall]

That Ryde Girl

In the Sacramento History Center, on the second floor, is a large photograph of a little Hispanic girl. The picture shows her to be very poor and very cold. She stands next to a pot belly stove, which is almost bigger than she is. The photo looks as if it were taken during the Depression of the 1930's, but it was taken at a migrant farm worker camp near Ryde, which is near Courtland. The picture is one of sadness. Perhaps what makes it so sad are the shoes the little girl wears; she has on the shoes of a very big man. Her poverty reaches out to us. Yet there is hope for this little child, and other children like her. All is not lost. We all have a chance; we all can walk out of her picture. Listen to the wind at the beginning and how the music morphs from sadness into what might be her imagination and hope of better times, and perhaps of warm memories past, and then the transition from her daydreams back to the reality of her hard life.

[play That Ryde Girl]

Copyright © 2024 by Vanessa McClintock

P O R T R A I T S 3

Our Children

by Vanessa McClintock

TryCycle

Little Bobby Roark decided one day that he wanted to visit San Francisco, so one day he got on his tricycle and followed the sign his parents had once showed him. Bobby didn't know how far away San Francisco was from Sacramento, or that he probably wouldn't make the trip in a few hours. And Bobby didn't know about the big bullies who were 7 years old and liked to beat up on little 3-year-olds on their way to San Francisco. Bob Roark later became a musician and played with the famous Dick Jurgens orchestra, and sold insurance in Whittier, CA. See if you can hear Bobby on his tricycle traveling toward San Francisco, the bullies who beat him up, and Bobby's fast return to the safety of his own home.

[play TryCycle.]

The Waxed Box

May Woolsey died in 1879 when she was a young girl. In those days it was the custom to pack the most favoured and treasured belongings of the deceased in a box, or trunk, and seal it with wax to protect the things inside. One hundred years later the box was found and opened with respect and reverence for the little girl. Inside were found May's favourite toys and things, such as a vase, marbles, dolls, bracelets, red stockings, schoolbooks, and party invitations. Perhaps you will hear the school bell, nursery rhyme, thoughts about the party, and even May's own sweet spirit.

[play The Waxed Box]

The Faith of a Child

How much faith do children have in their family? Think of the faith immigrant children had in their family to bring them to this country for safety and a future. Think of their faith when a knee is scraped and assurance is sought, or the first day of school, or visiting the doctor, or standing on a simple stool. Are we not all little children? Have we who are but older lost this faith, or can we regain those feelings when faith was the rule? Let us all learn of and from each other and enjoy our differences with the wondrous hope, love, and faith of a child.

[play The Faith of a Child]

Finale

[play Finale: speak closing remarks over beginning of Finale:]

> Thank you for coming. May we all dwell on the positive and good things in our past, and on hope. Let us uplift our own lives and those in our world. And remember, however great or small, we are each a part of history.

PERFORMANCE TIME: ~21'30"

Copyright © 2024 by Vanessa McClintock

PORTRAITS 3
Our Children

Vanessa McClintock

INTRODUCTION AND OPENING NARRATION

PORTRAITS THREE
is the third 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.

Although the PORTRAITS collection is about the Sacramento area, the music is universal. We do not have to live in Kiev to understand or visualize its “great gate,” nor in Norway to experience the breadth of its magnanimous fjords: the music universally can stand by itself.

The theme for PORTRAITS 3 is the children of Sacramento’s rich and diverse multi-cultural history and heritage. Children and adults both will find the music rewarding and are encouraged to attend.

Introduction by Narrator

Sacramento is the home of and to many people, from many lands. People have been moving here for many years, starting families and new lives. And just like a family, our city is growing–and growing fast.

The orchestra that is about to play PORTRAITS 3 is also like a city of different families. There are many different sizes and kinds of instruments in the orchestra, and each helps the other. There are families of woodwinds: flutes, oboes, clarinets, and bassoons; brass: French horns, trumpets, trombones, and tuba; percussion: drums and many different kinds of fascinating things; and strings, starting with the big double bass, and growing smaller through the cellos, then violas, and finally the little, but powerful, violins.

Each one different, together they make something new, a whole greater than its parts.

The music you are about to hear, PORTRAITS 3, is the third piece composer Vanessa McClintock has written about our wonderful family called Sacramento. In this new piece Miss McClintock has written music about some children who lived many years ago, and about some who are living today.

Like a family, this music is made up of many parts, each one telling a different story. Each part is a musical "portrait" (or picture) of a child. These children are not likely to be found in history books, and probably are known only to friends and family. These children are not very different than any of us and, like us, each has their own unique story.

After the musical introduction for PORTRAITS 3, I will introduce each "portrait" before it is played. So, hear now, Vanessa McClintock's PORTRAITS 3. Hear now, musical pictures of children like ourselves.
[play Introduction]

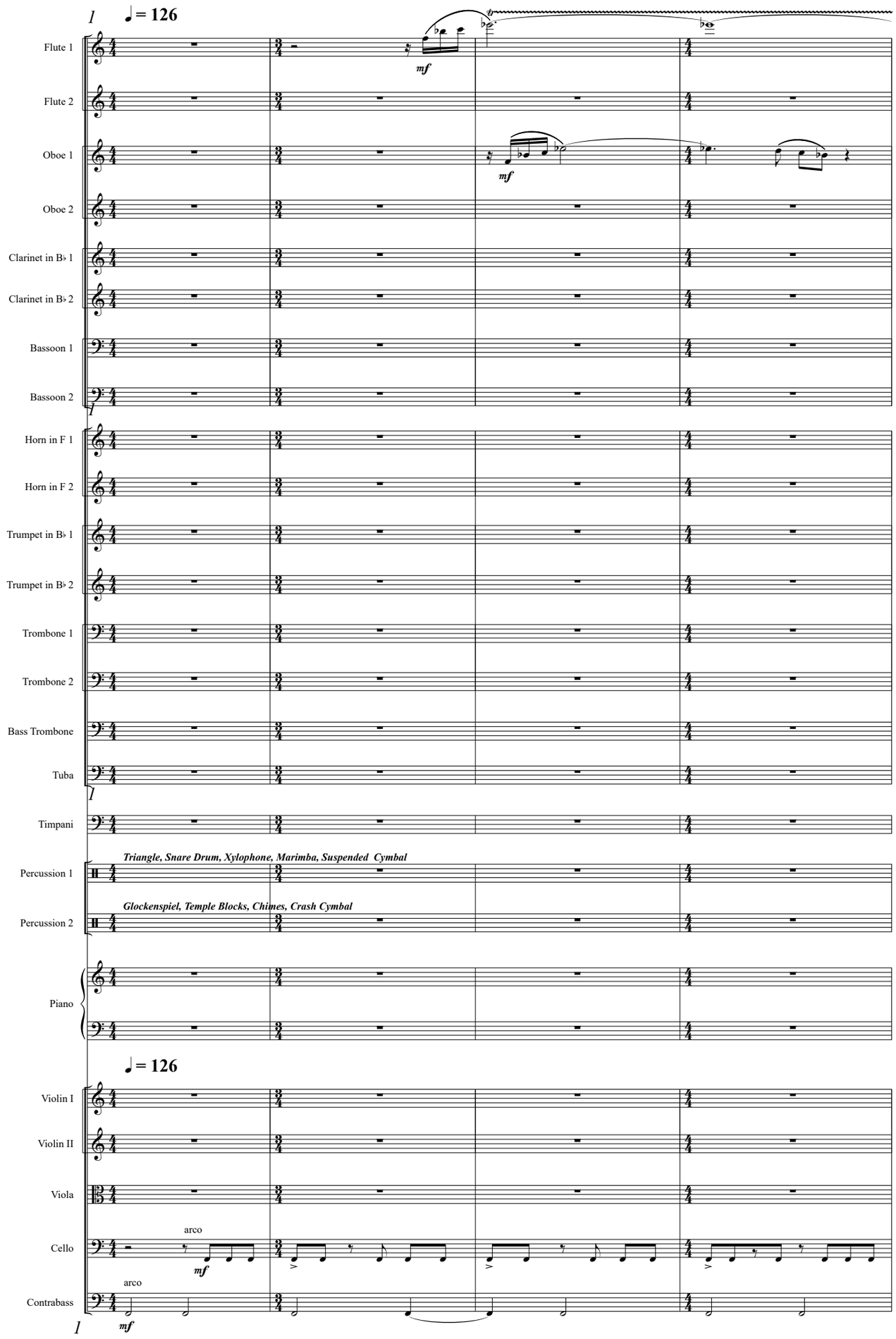
All narrations, texts, and lyrics Copyright © 2023 by Vanessa McClintock
Copyright © 2024 by Vanessa McClintock

PORTRAITS 3

Our Children

Vanessa McClintock

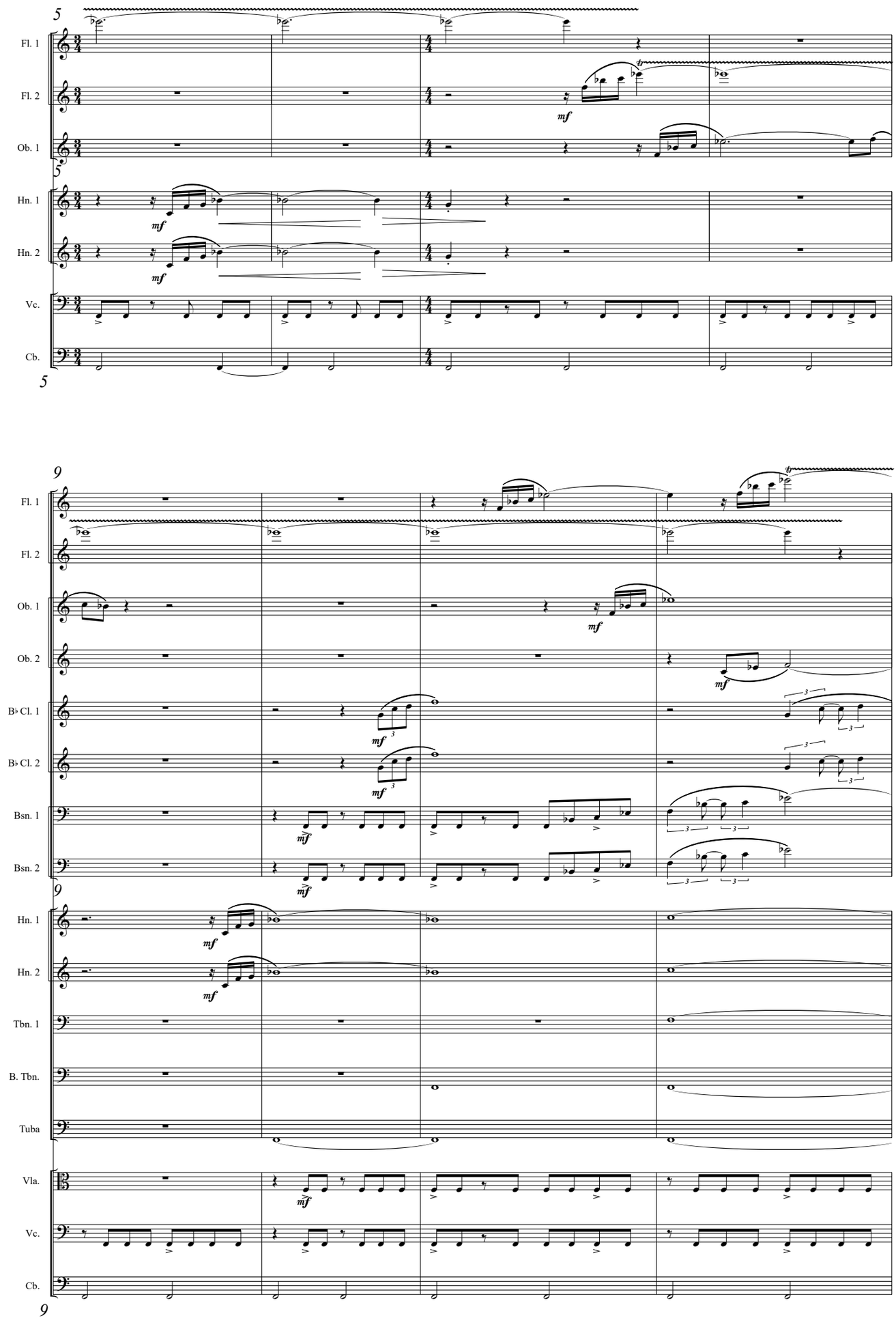
INVITATION



All narrations, texts, and lyrics Copyright © 2023 by Vanessa McClintock

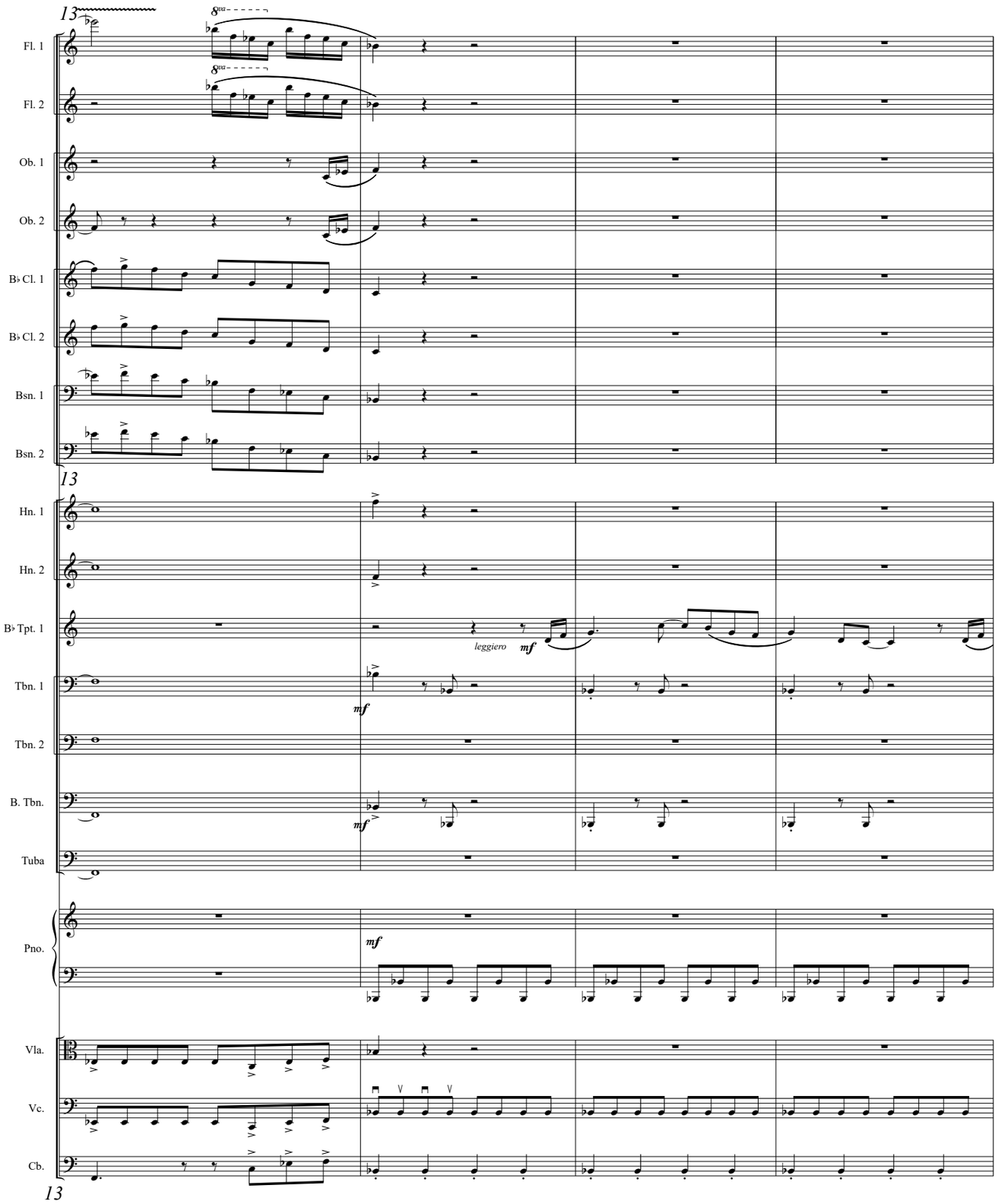
Copyright © 2024 by Vanessa McClintock

INVITATION



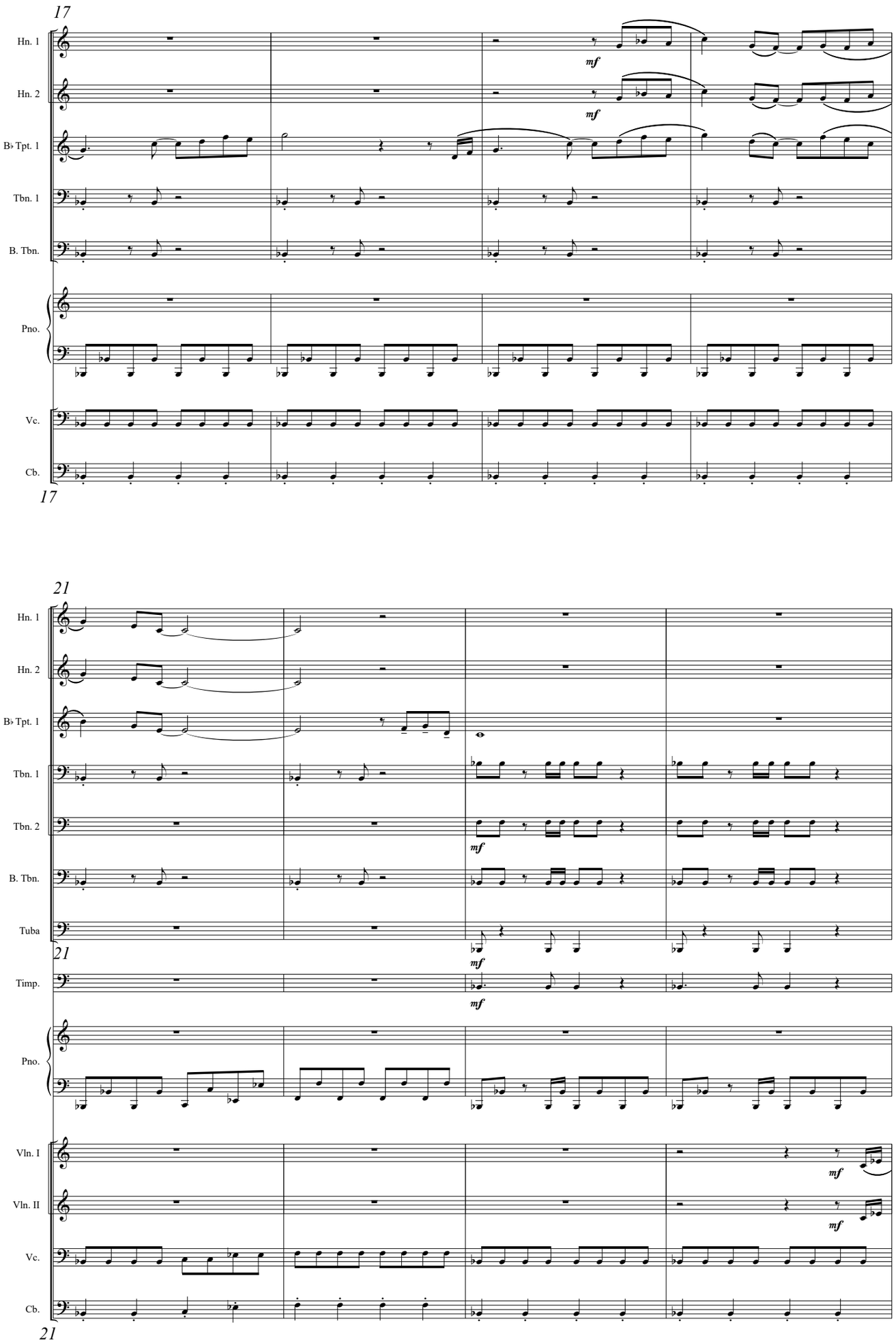
Copyright © 2024 by Vanessa McClintock

INVITATION



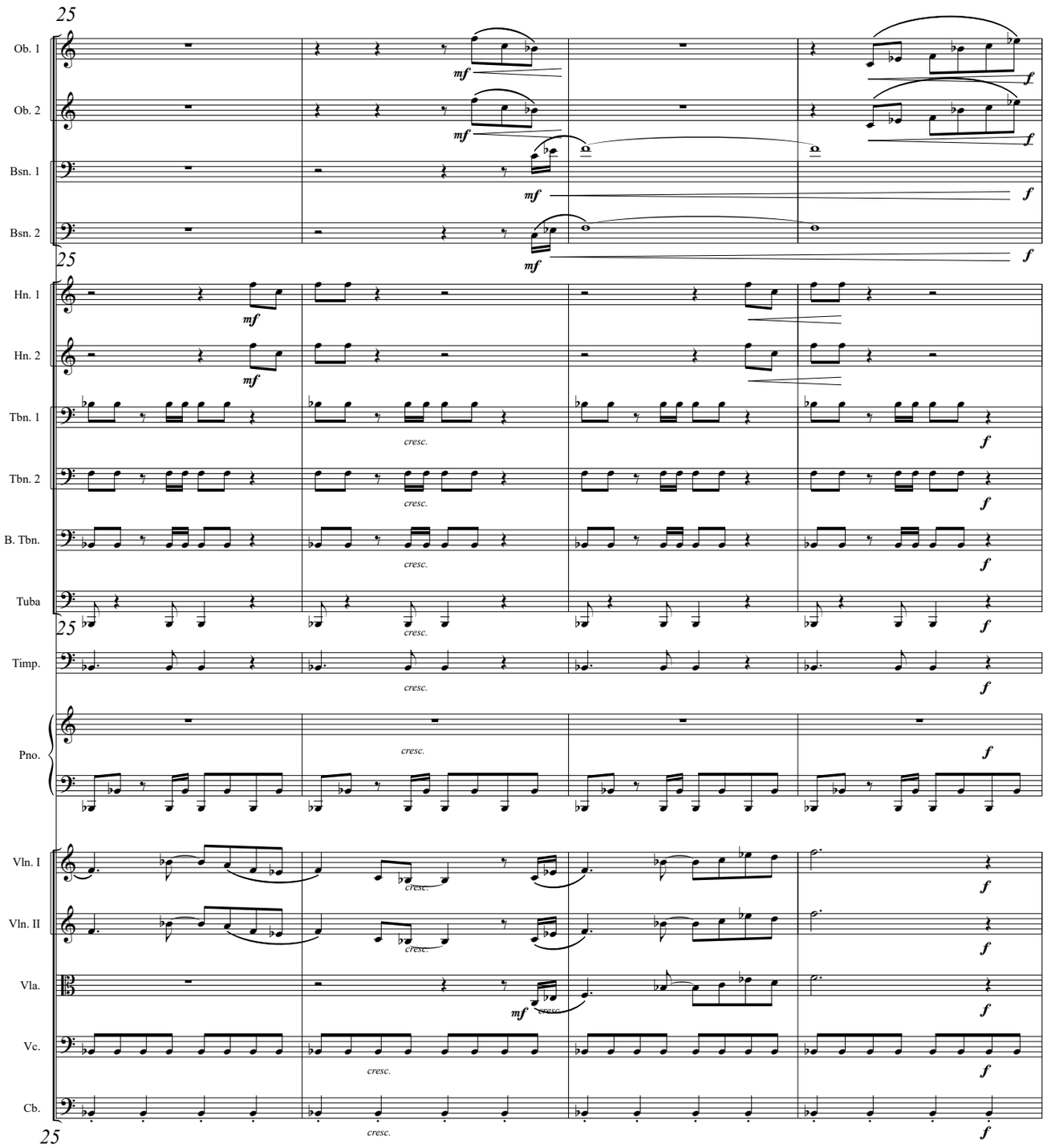
Copyright © 2024 by Vanessa McClintock

INVITATION



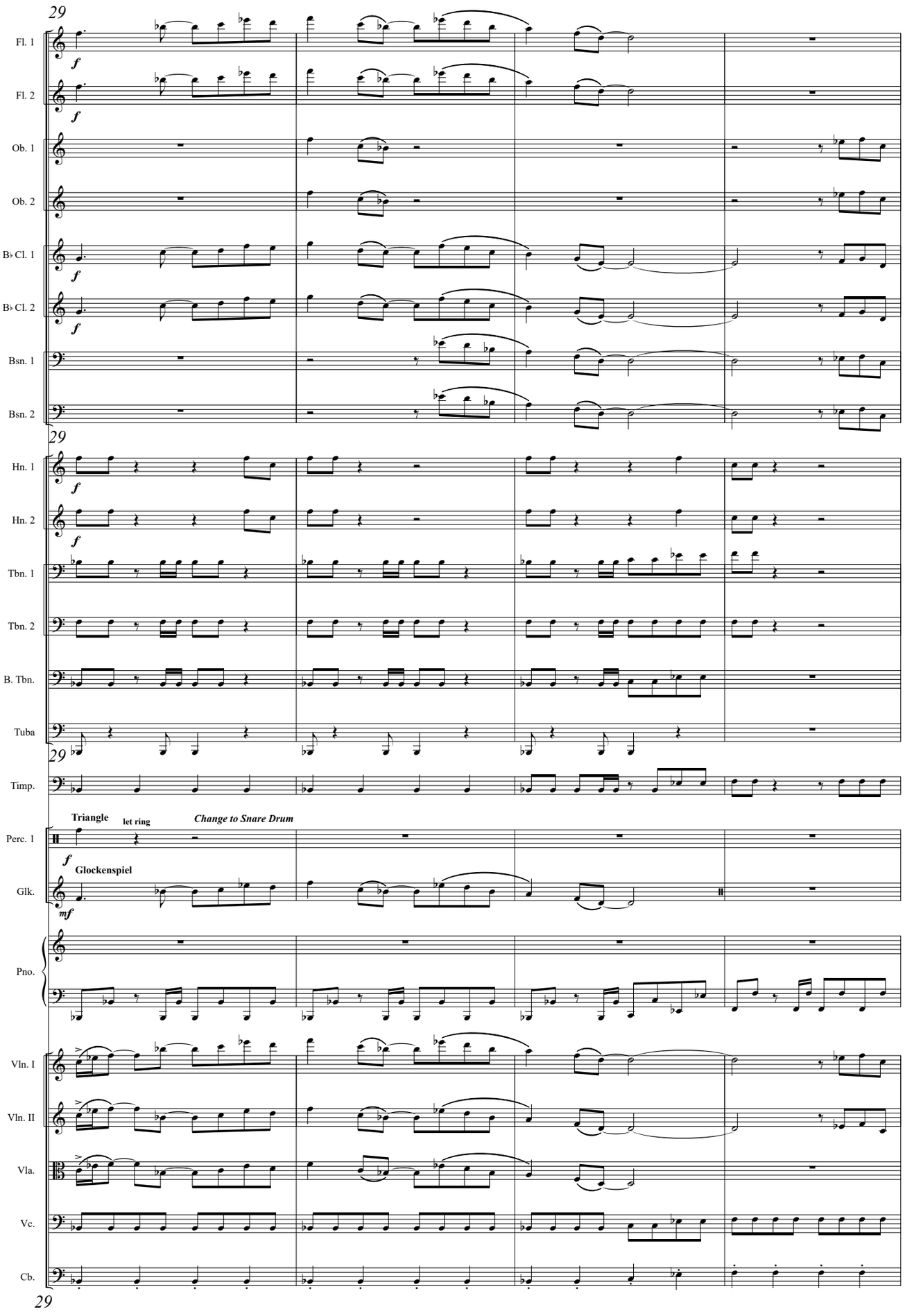
Copyright © 2024 by Vanessa McClintock

INVITATION



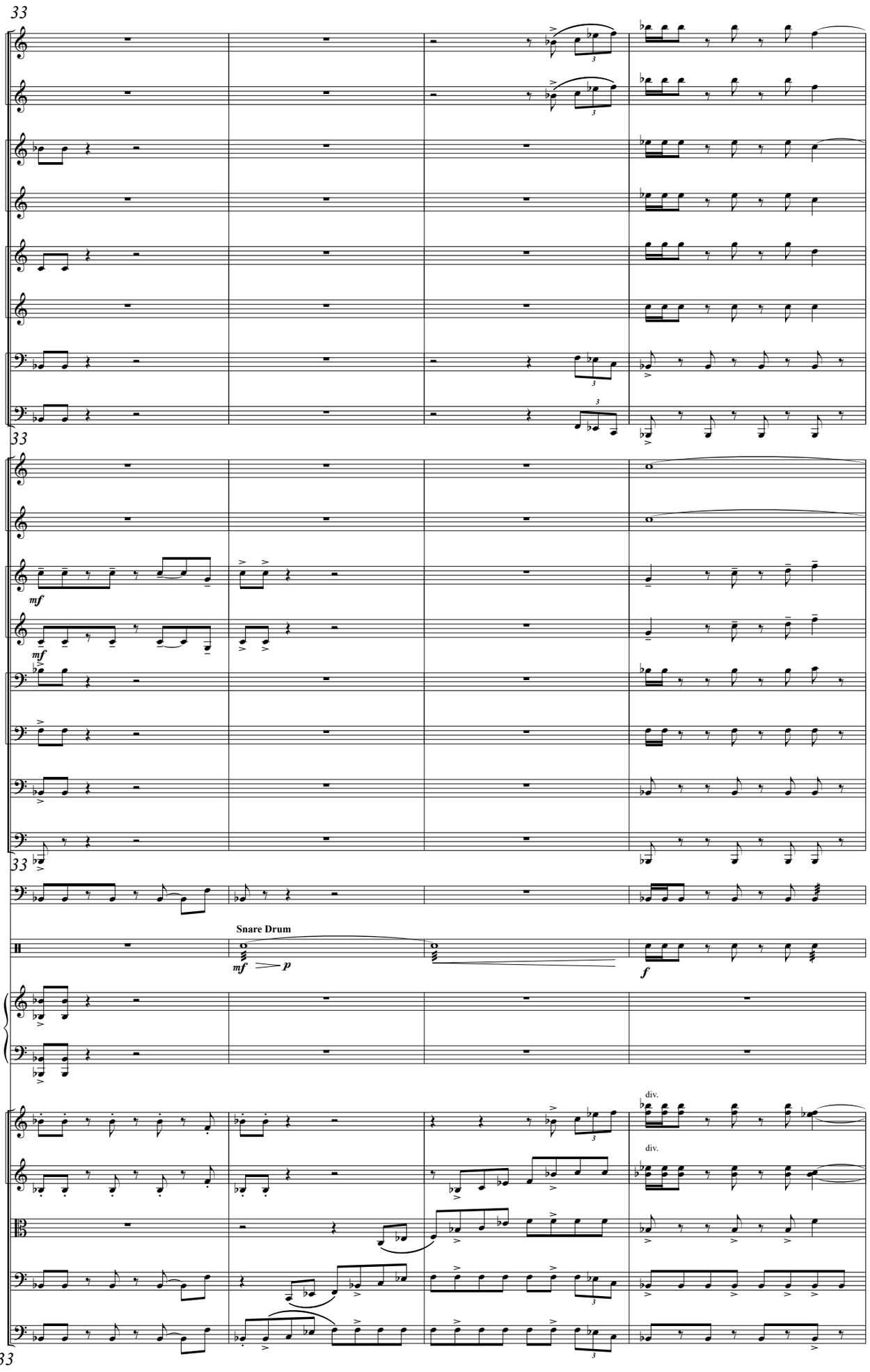
Copyright © 2024 by Vanessa McClintock

INVITATION



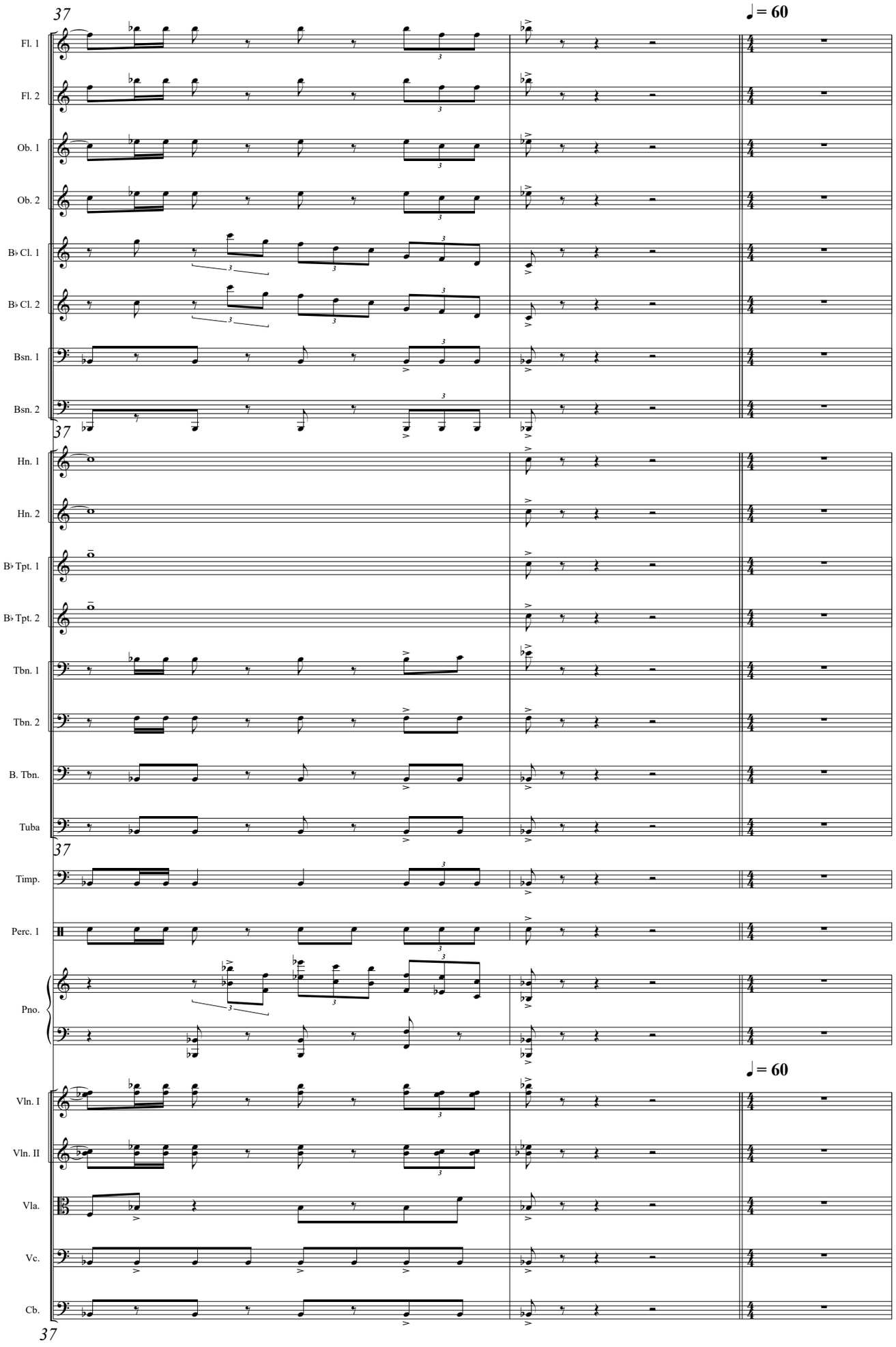
Copyright © 2024 by Vanessa McClintock

INVITATION



Copyright © 2024 by Vanessa McClintock

INVITATION

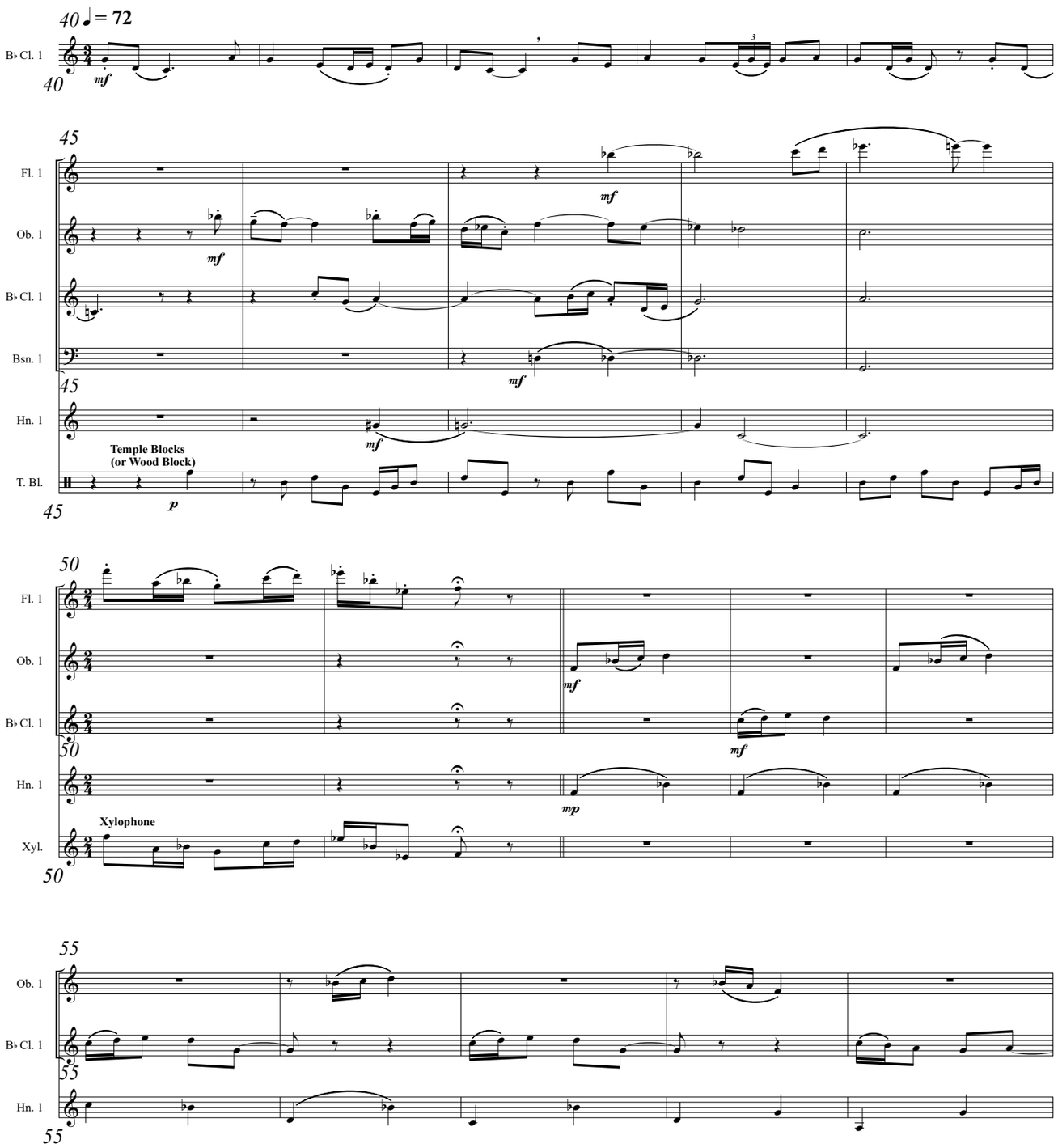


Copyright © 2024 by Vanessa McClintock

The White Baby Cries

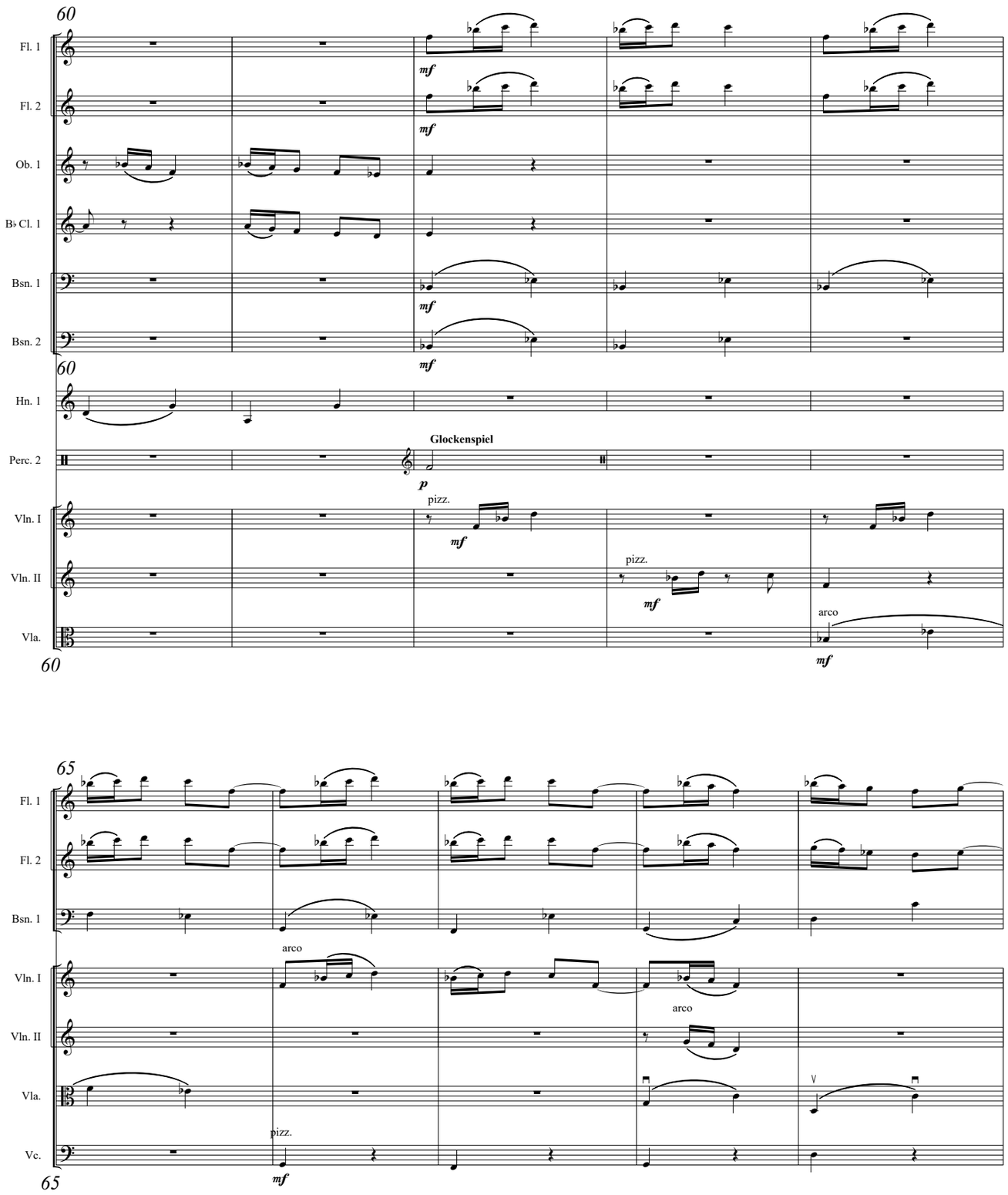
James Gregson was born in England in 1822 and came to America with his parents. As a boy, he was "bound" (a polite way of saying sold) to a blacksmith who taught the boy his trade. When he grew up, he married Eliza Marshall, who had come from England when a child. Together they came to work at Sutter's Fort. While there, Eliza gave birth to a baby girl who was named Ann Elizabeth. She was the first white baby to be born at Sutter's Fort. Native Americans came from as far away as Coloma to see her. They did not believe she was real until they pinched her to make her cry. Ann Elizabeth married when she was 16 years old. She and her husband had 14 children, and she lived to be 79 years old.

[play The White Baby Cries]



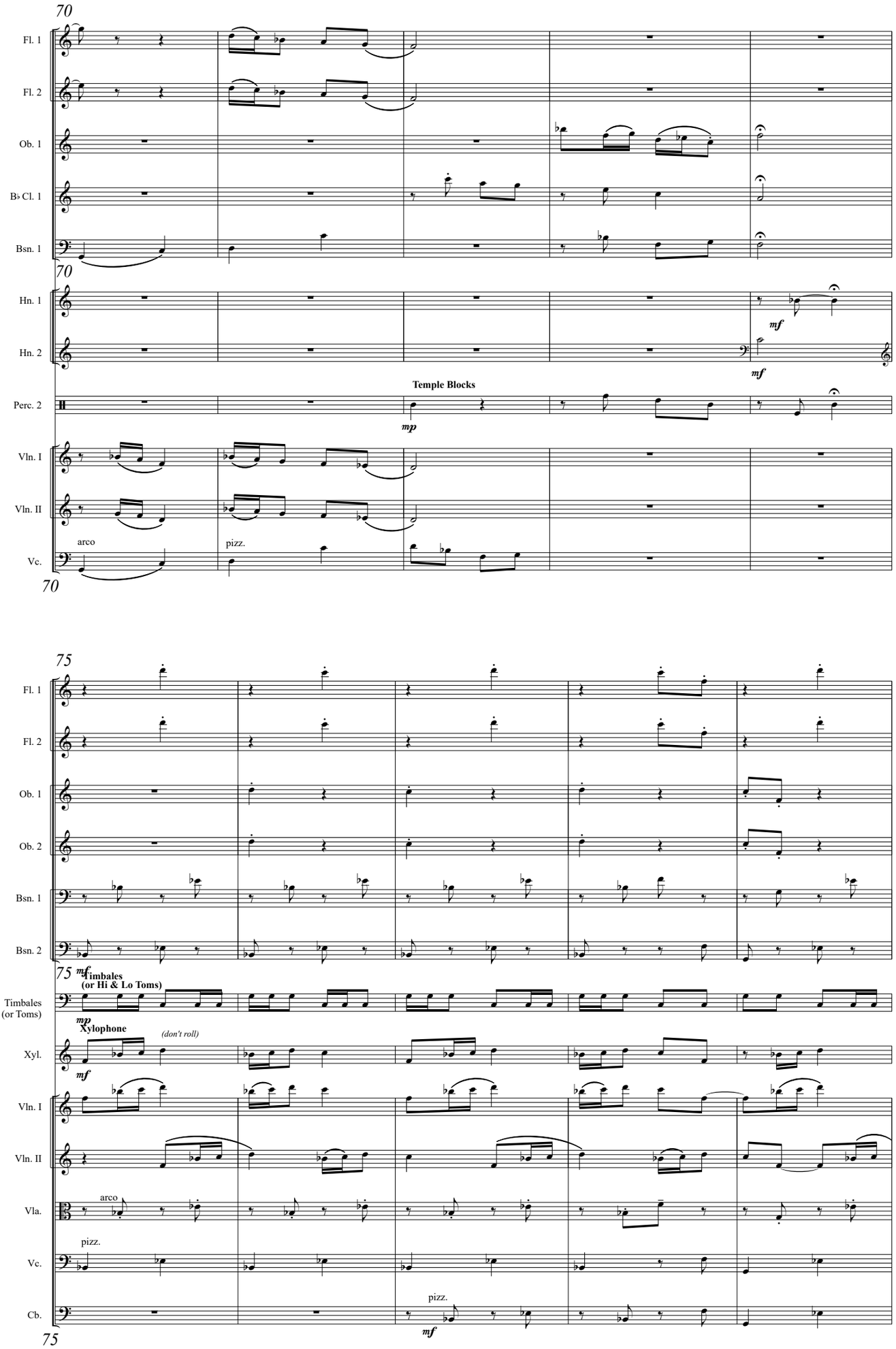
Copyright © 2024 by Vanessa McClintock

THE WHITE BABY CRIES



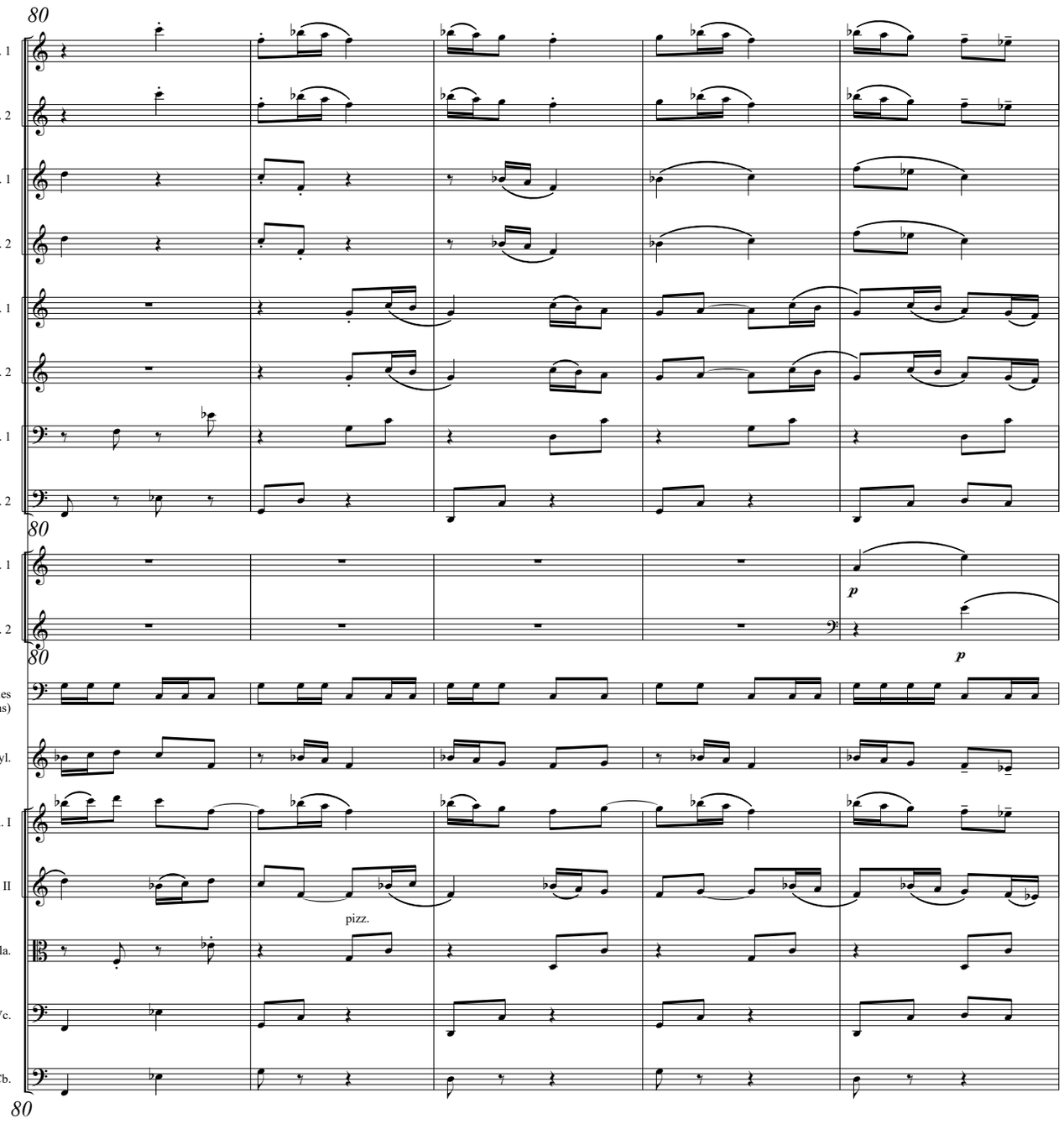
Copyright © 2024 by Vanessa McClintock

THE WHITE BABY CRIES



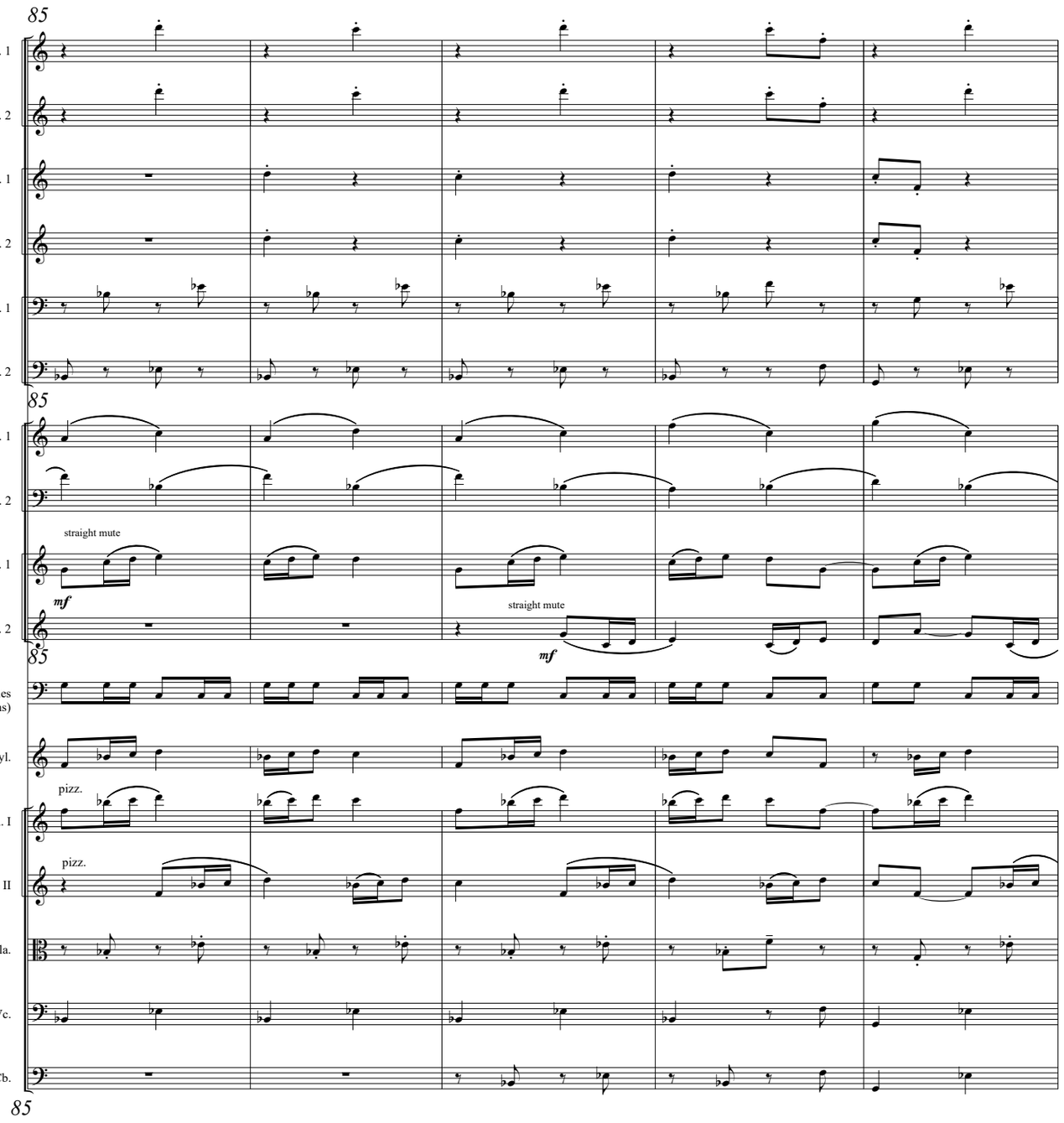
Copyright © 2024 by Vanessa McClintock

THE WHITE BABY CRIES



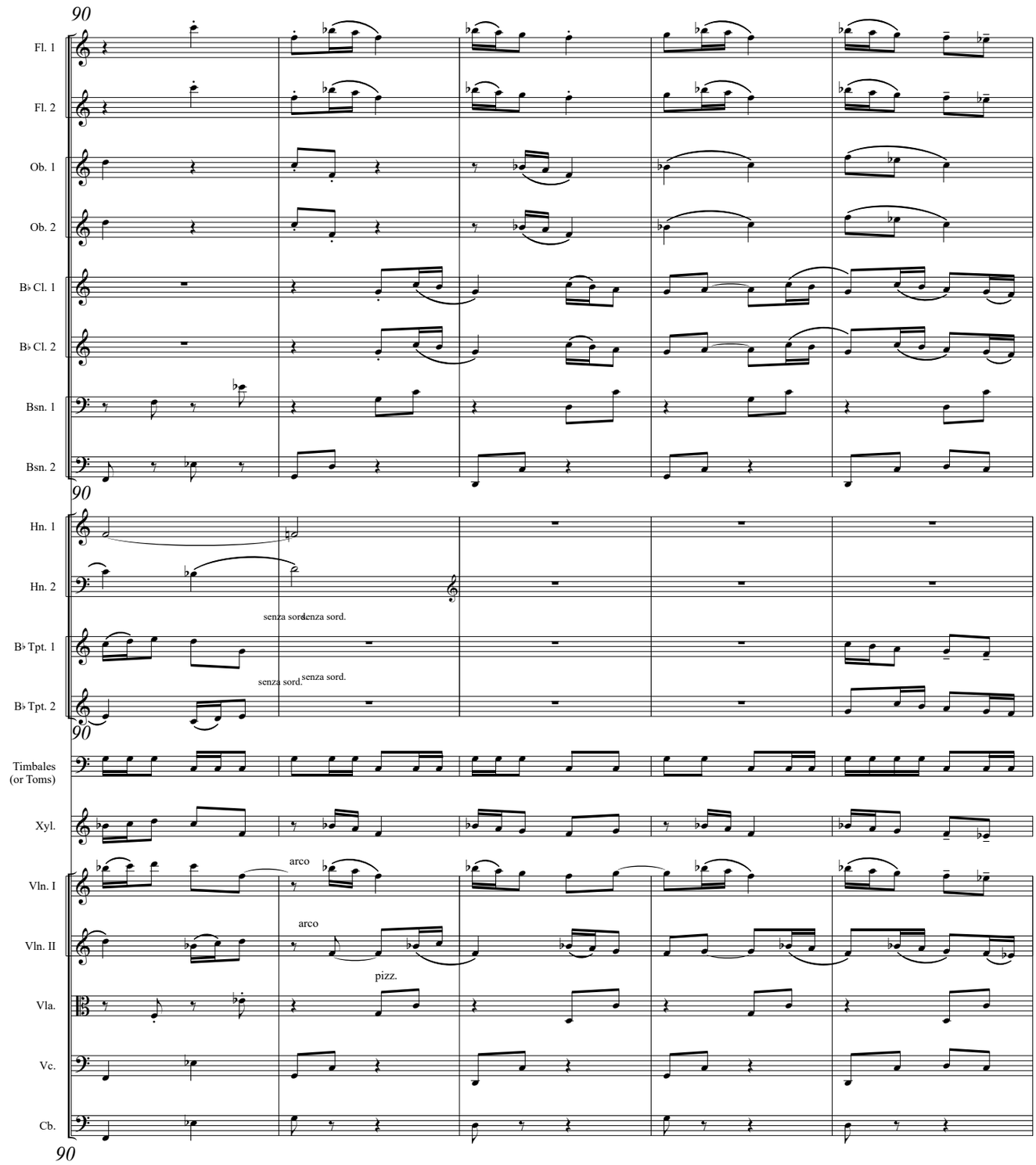
Copyright © 2024 by Vanessa McClintock

THE WHITE BABY CRIES



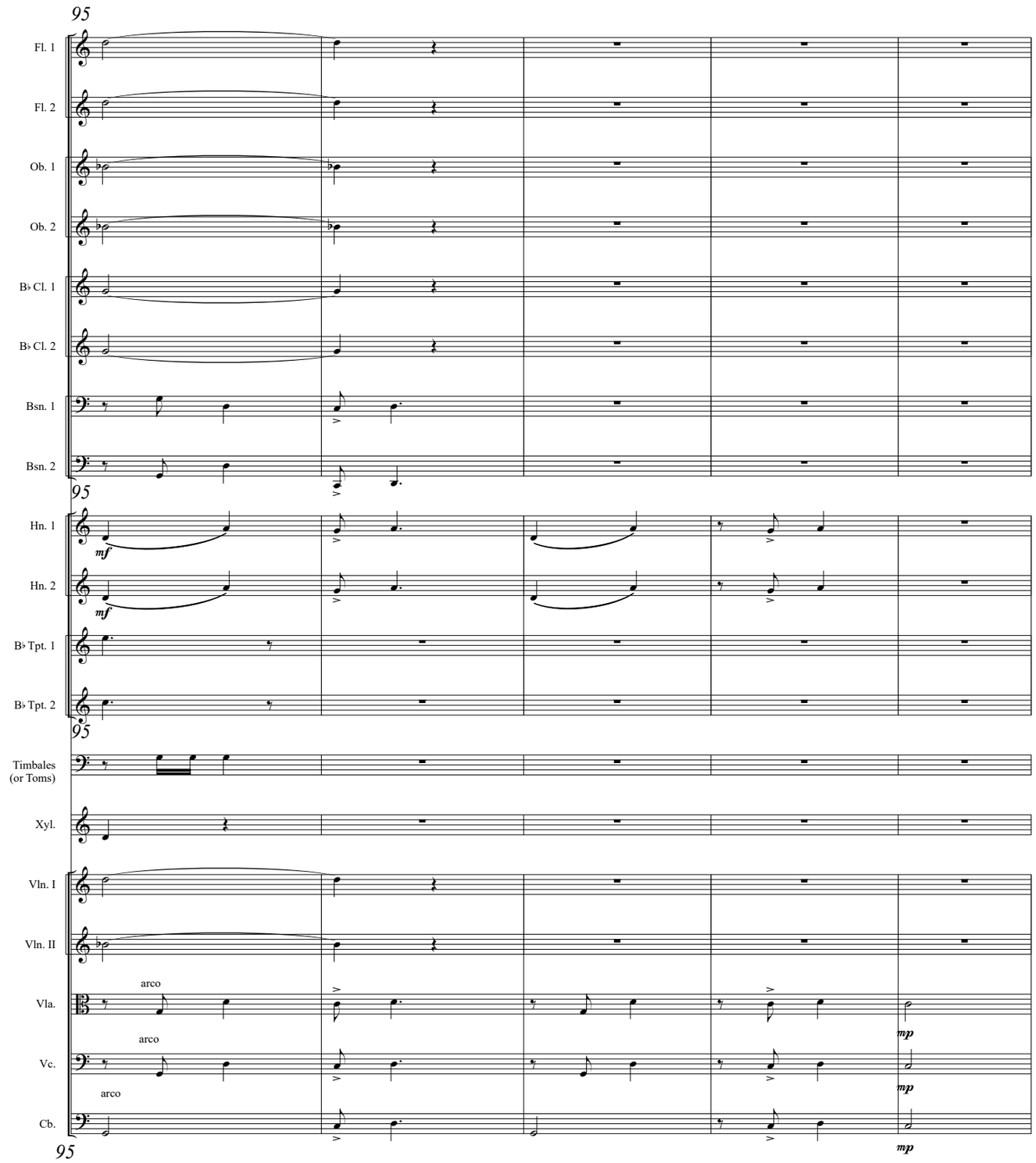
Copyright © 2024 by Vanessa McClintock

THE WHITE BABY CRIES



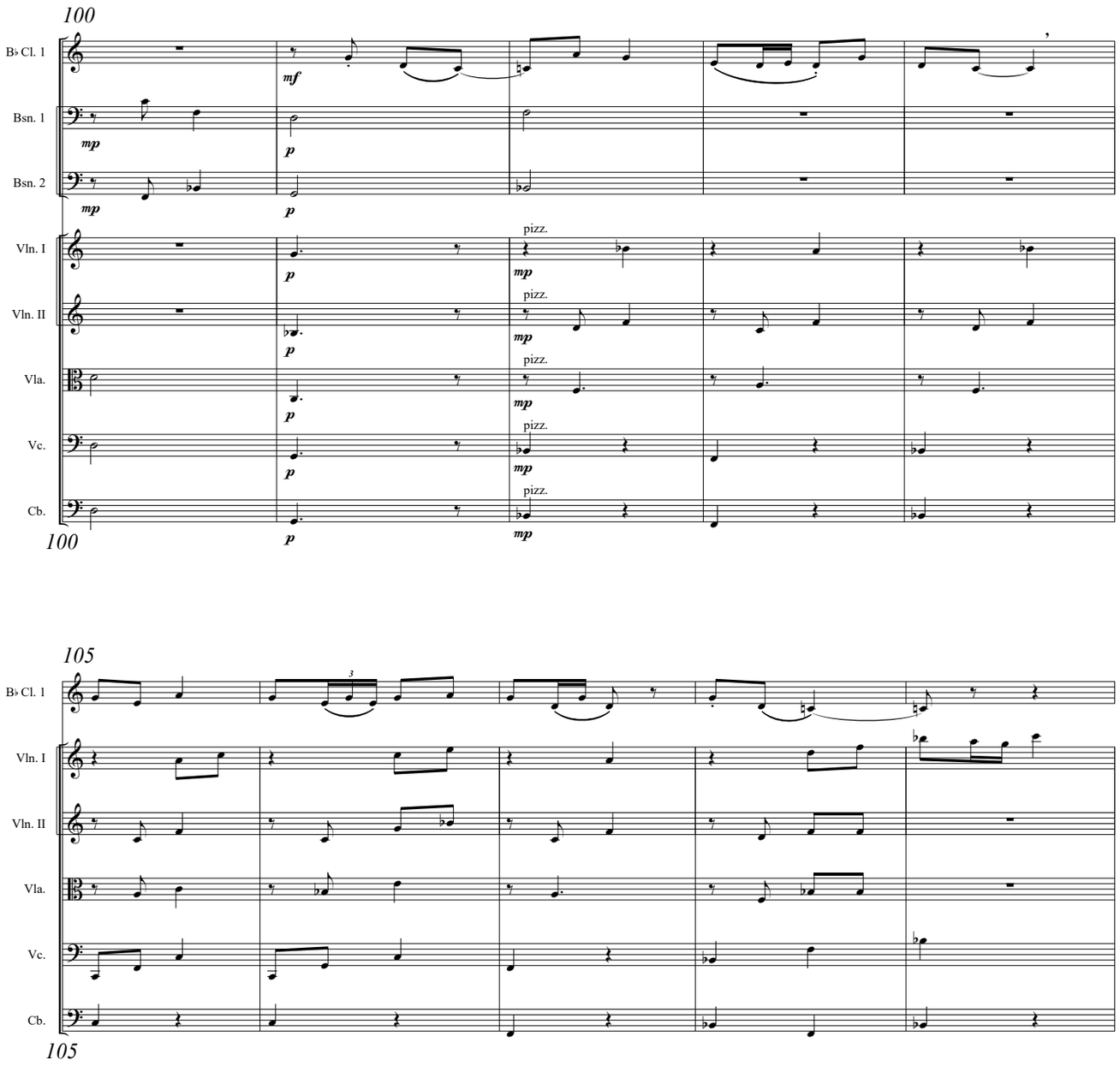
Copyright © 2024 by Vanessa McClintock

THE WHITE BABY CRIES



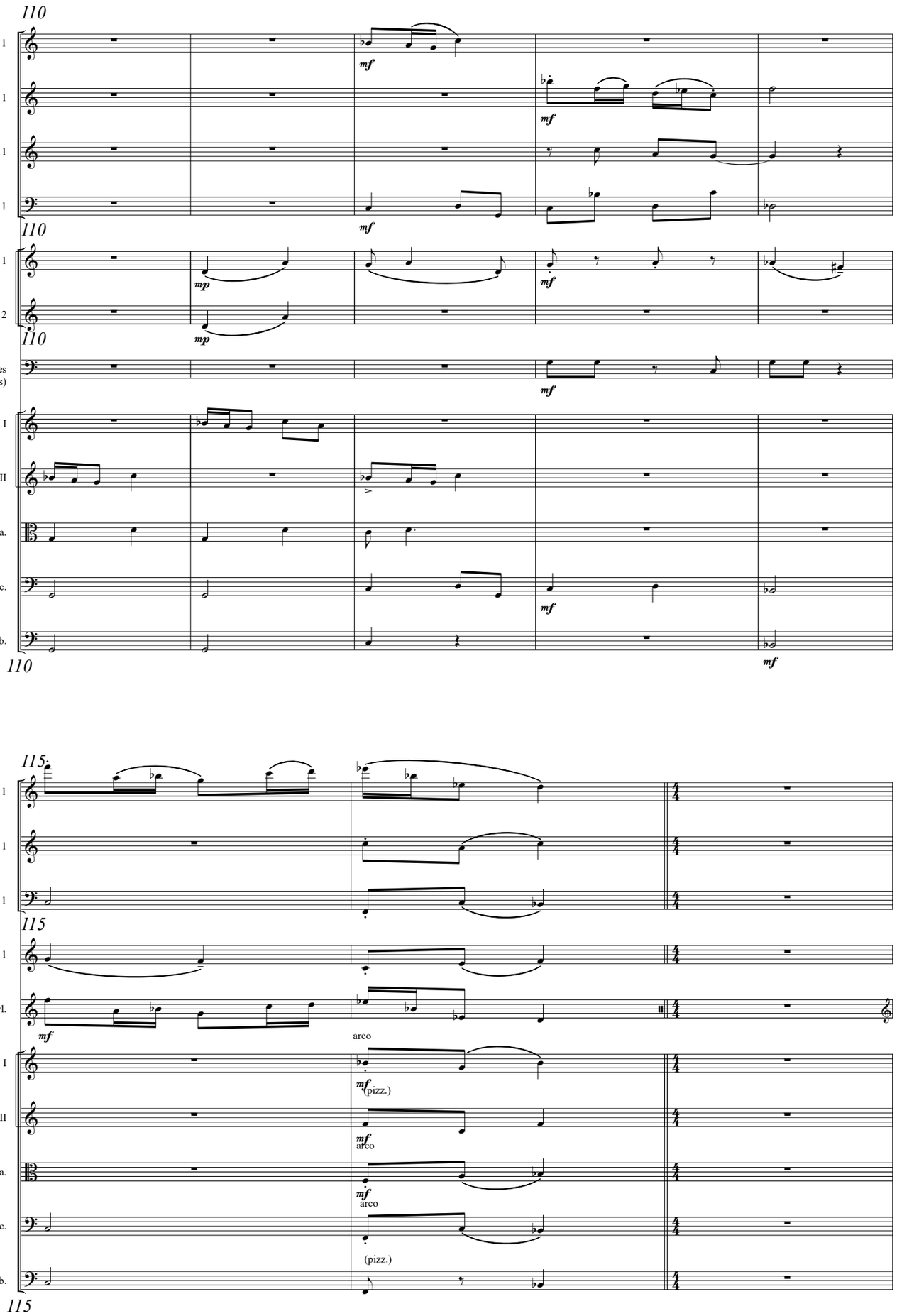
Copyright © 2024 by Vanessa McClintock

THE WHITE BABY CRIES



Copyright © 2024 by Vanessa McClintock

THE WHITE BABY CRIES

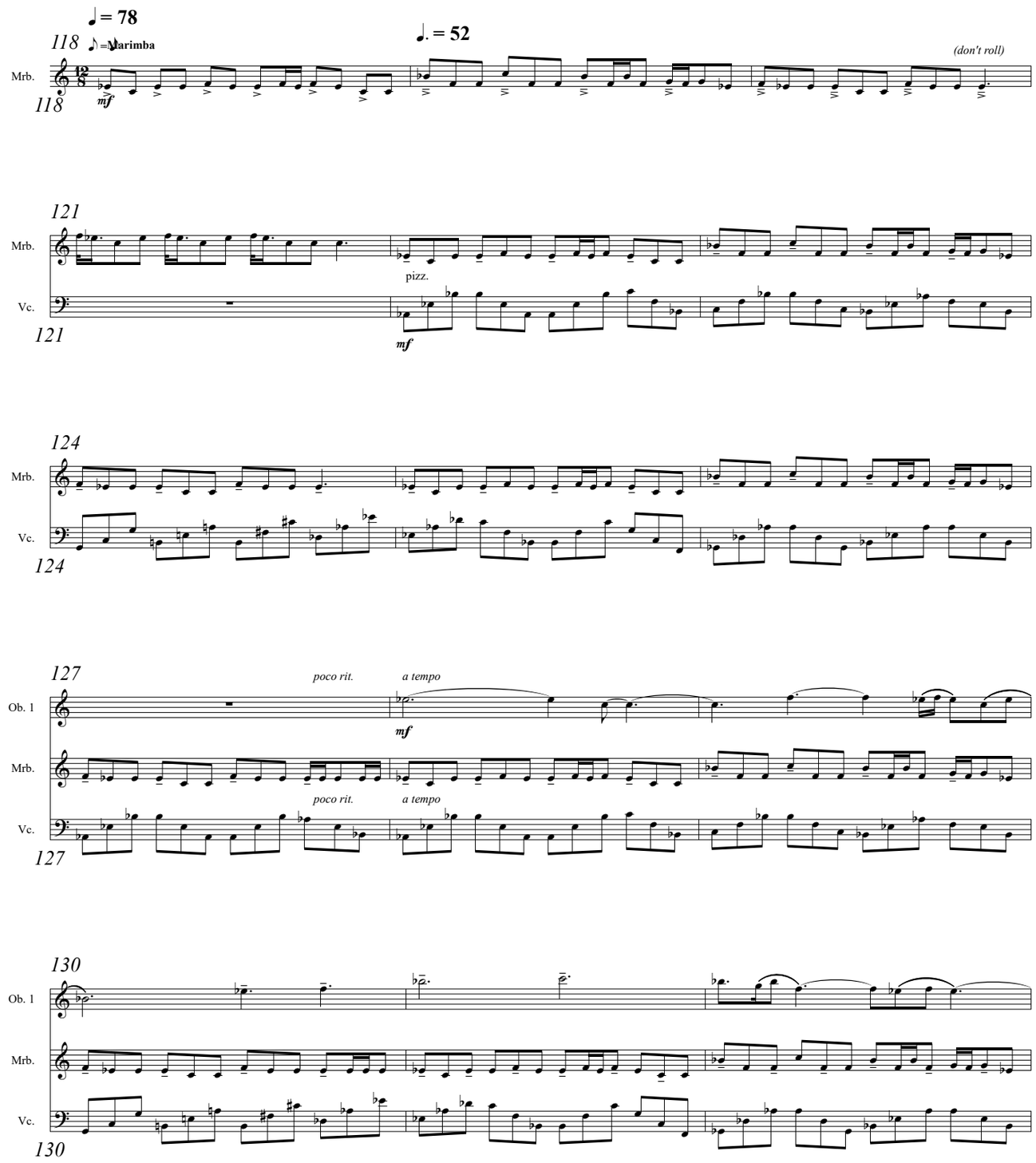


Copyright © 2024 by Vanessa McClintock

The Wall

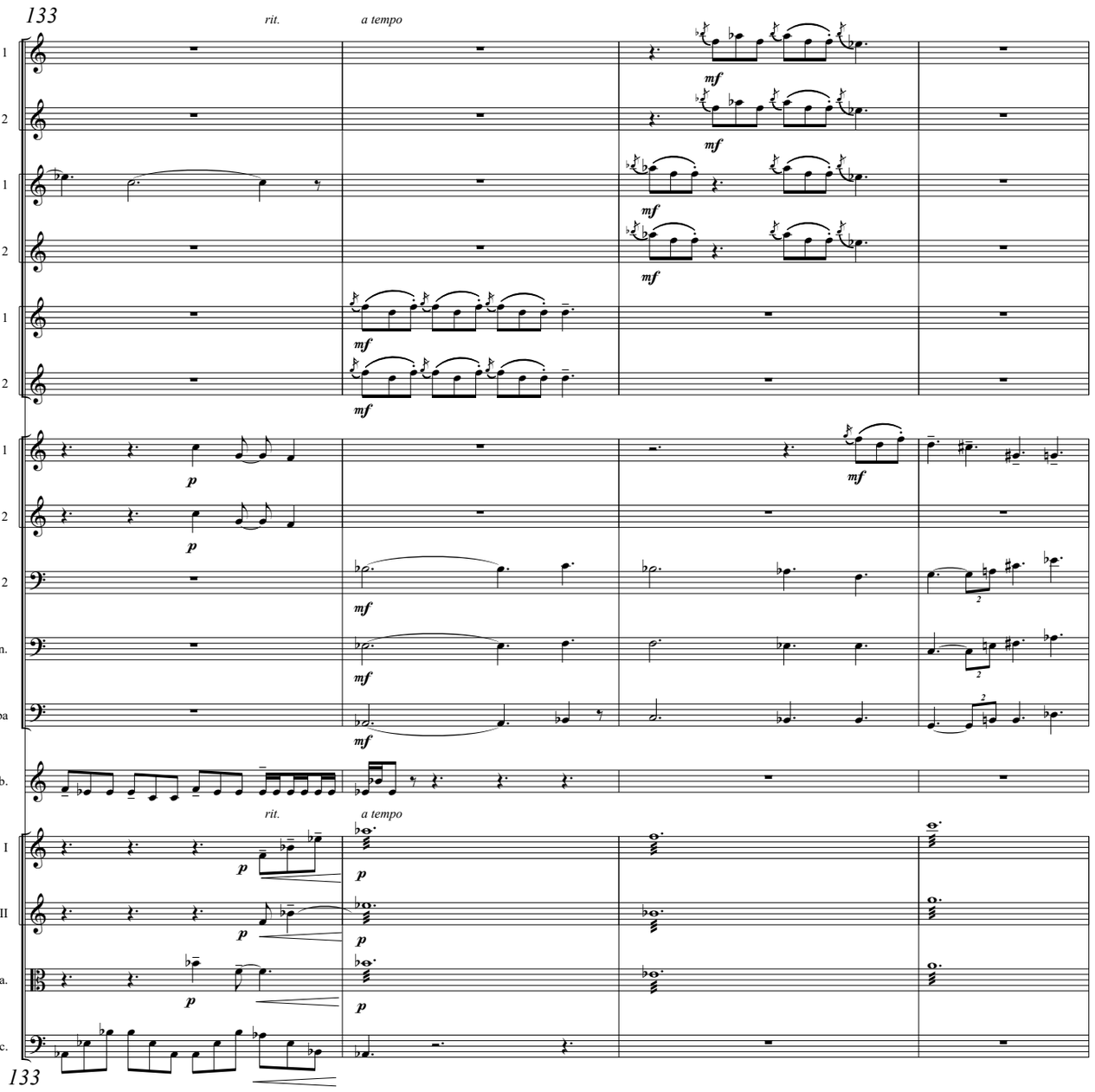
Renee Waters was born in America, but her grandfather was born in China. When he was only a 12-year-old boy he came to America—by himself; that was almost 90 years ago. Renee's mother was raised here without knowing much about her own father's homeland and couldn't teach Renee about China. But when Chinese teachers came to America to learn about us, many of them stayed at Renee's house and taught her all about China. Renee wanted to visit there, but her grandfather didn't want to go back. Because Renee loved what she learned so much, and because her grandfather loved Renee so much, Renee, her mother, and her grandparents visited China. They saw the Great Wall of China, and knocked down another wall, a barrier of cultures and generations. Listen if you can hear the little girl, China, both kinds of "walls", and love.

[play The Wall]



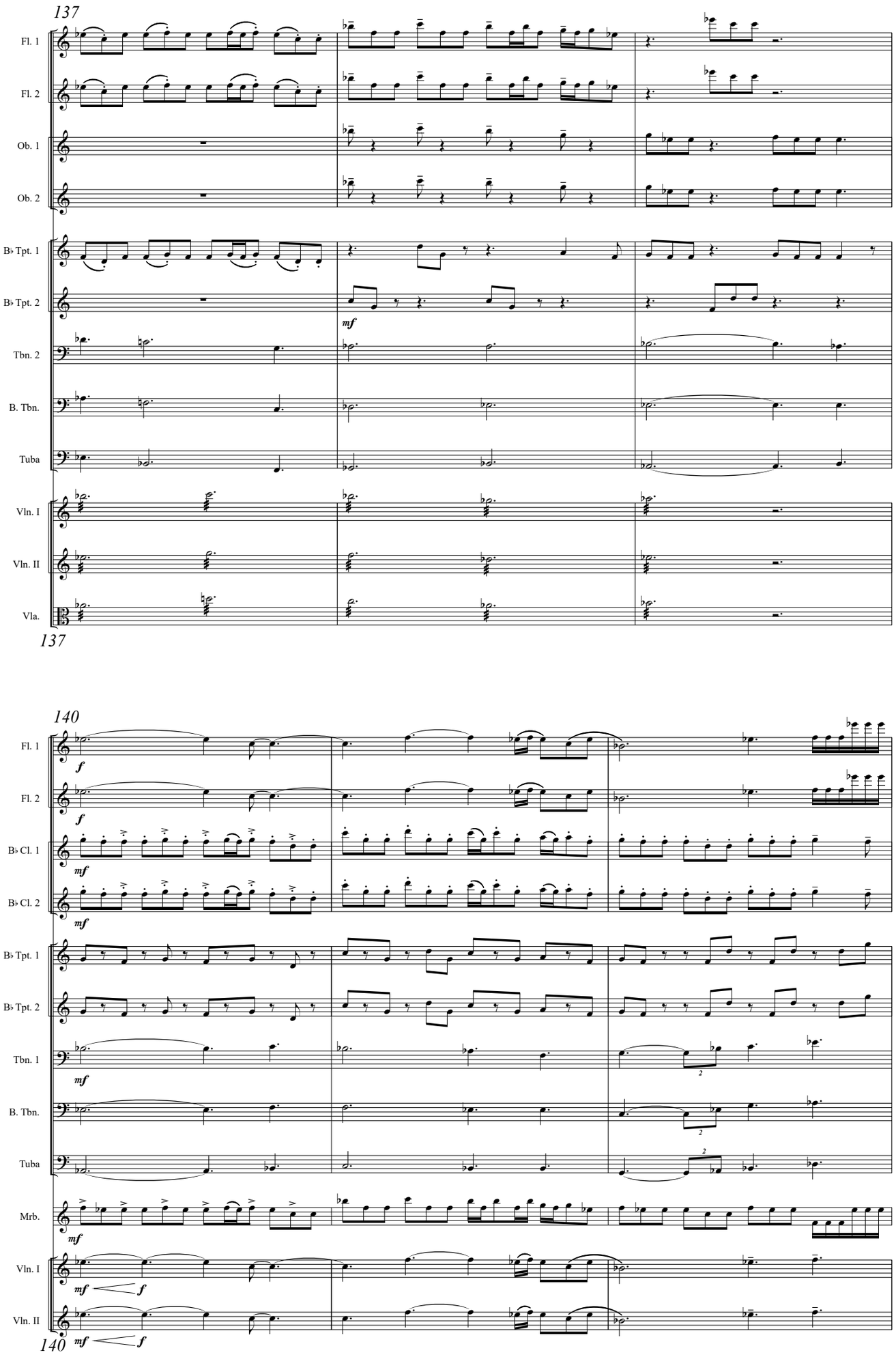
Copyright © 2024 by Vanessa McClintock

THE WALL



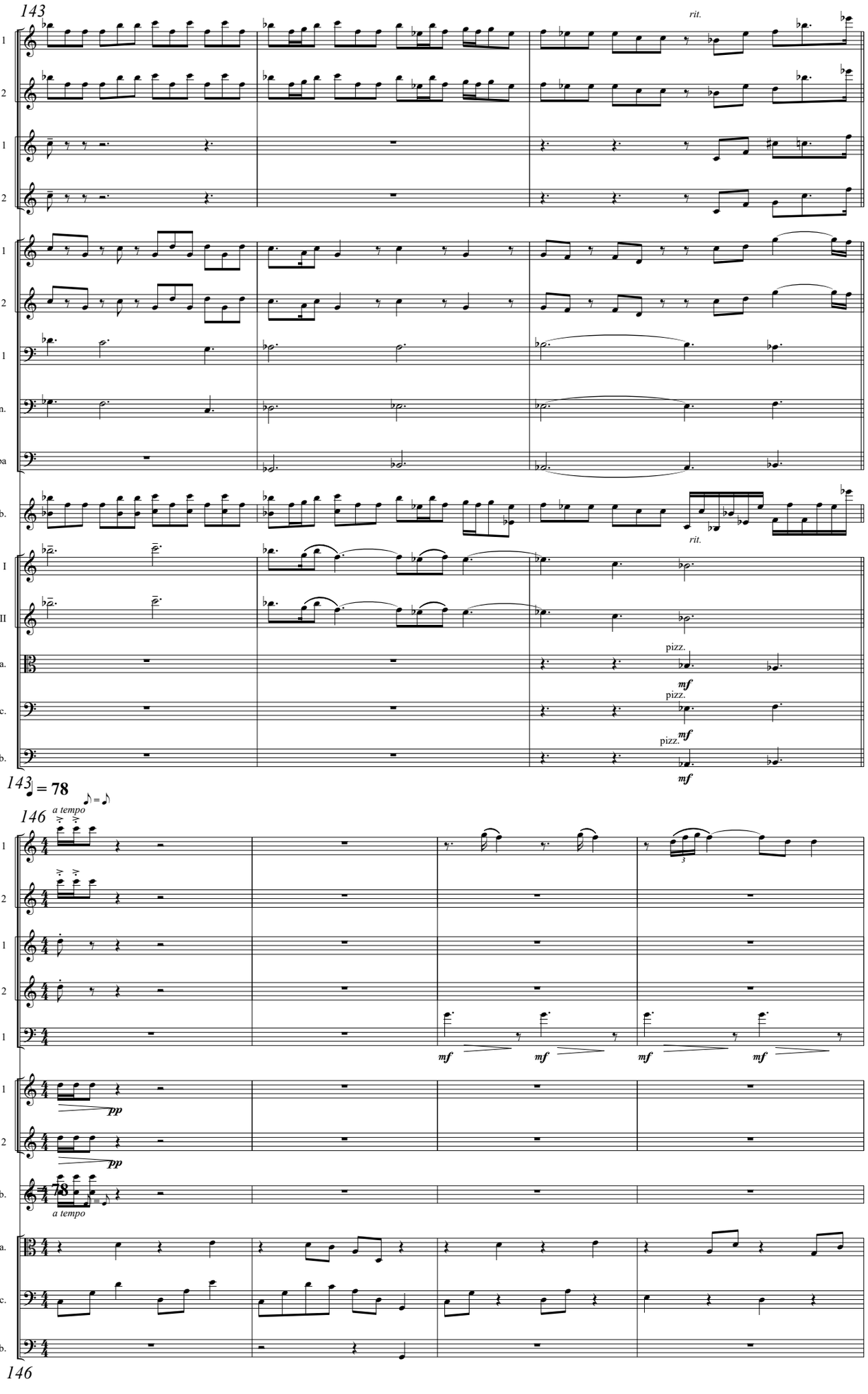
Copyright © 2024 by Vanessa McClintock

THE WALL



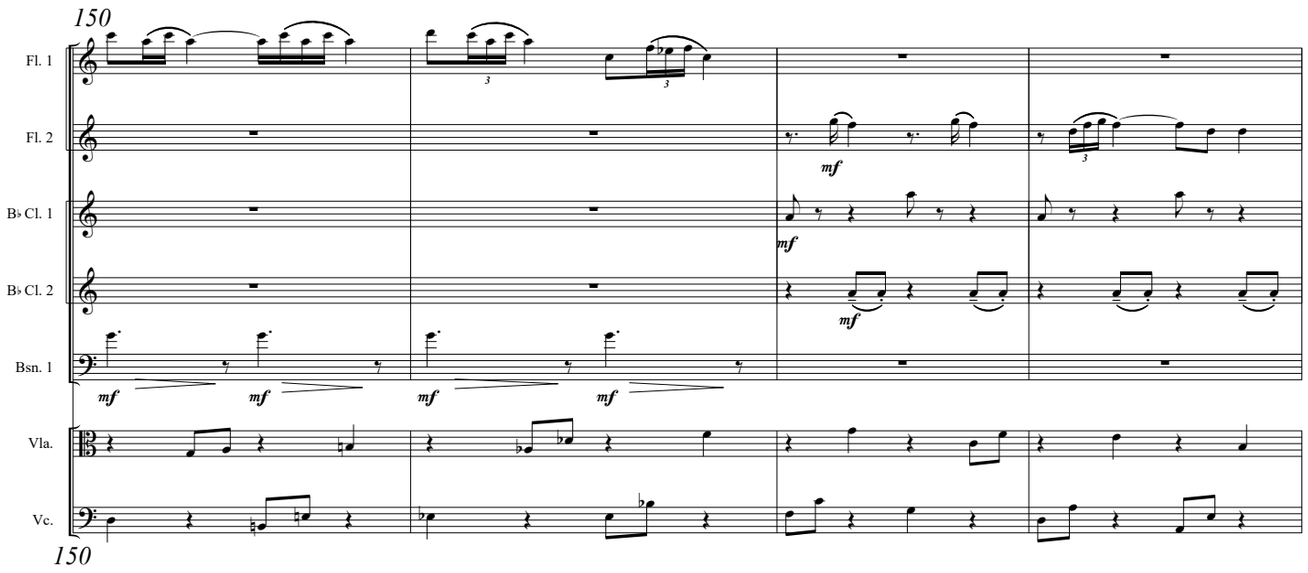
Copyright © 2024 by Vanessa McClintock

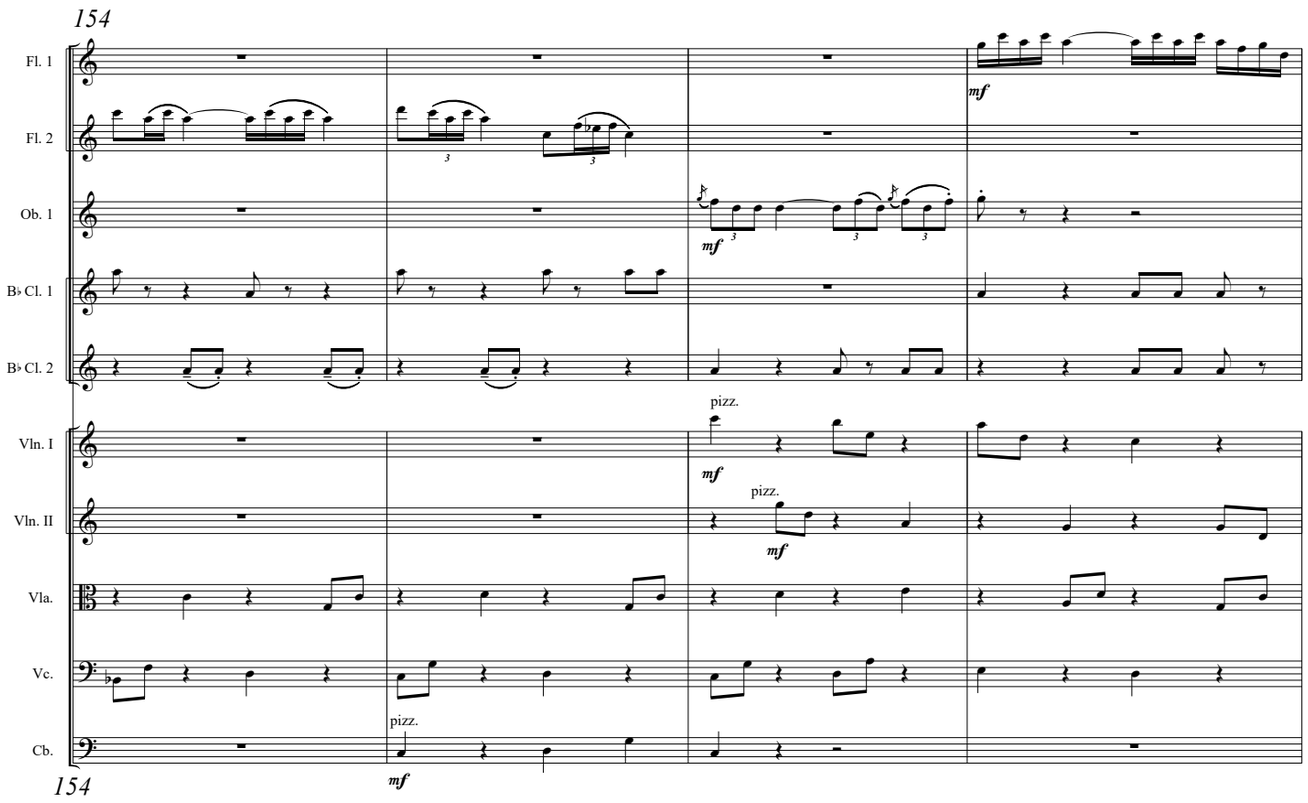
THE WALL



Copyright © 2024 by Vanessa McClintock

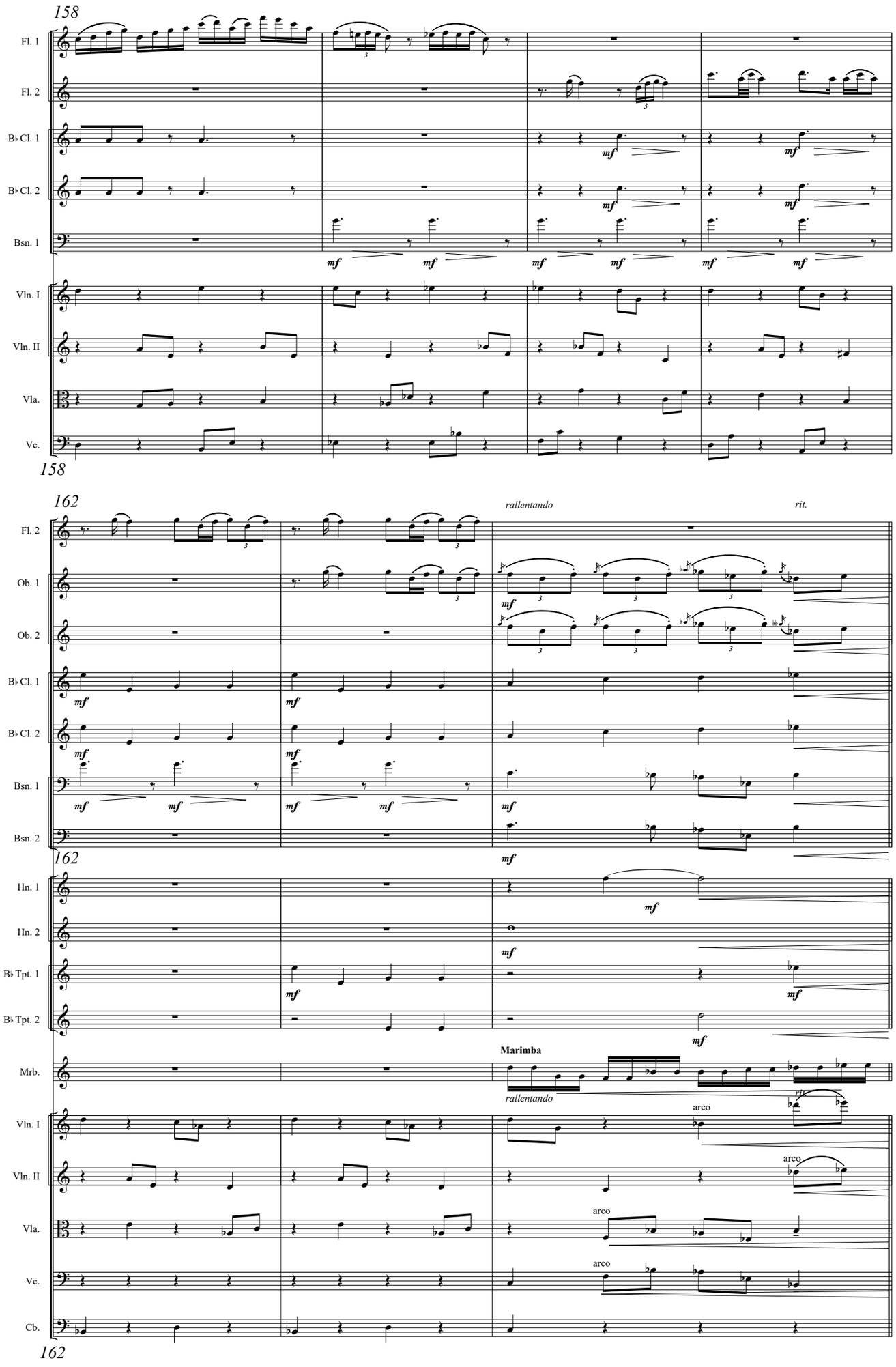
THE WALL





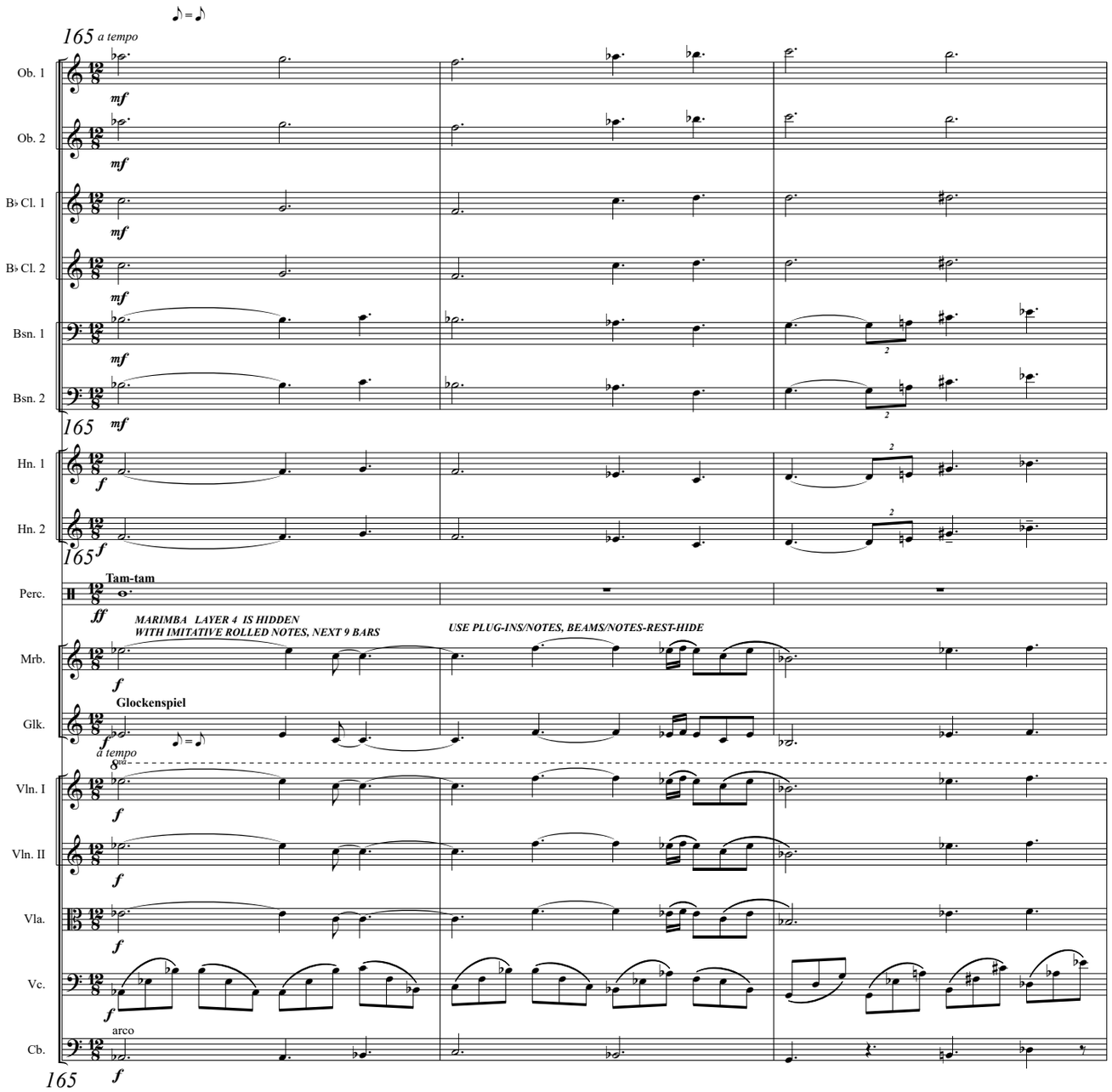
Copyright © 2024 by Vanessa McClintock

THE WALL



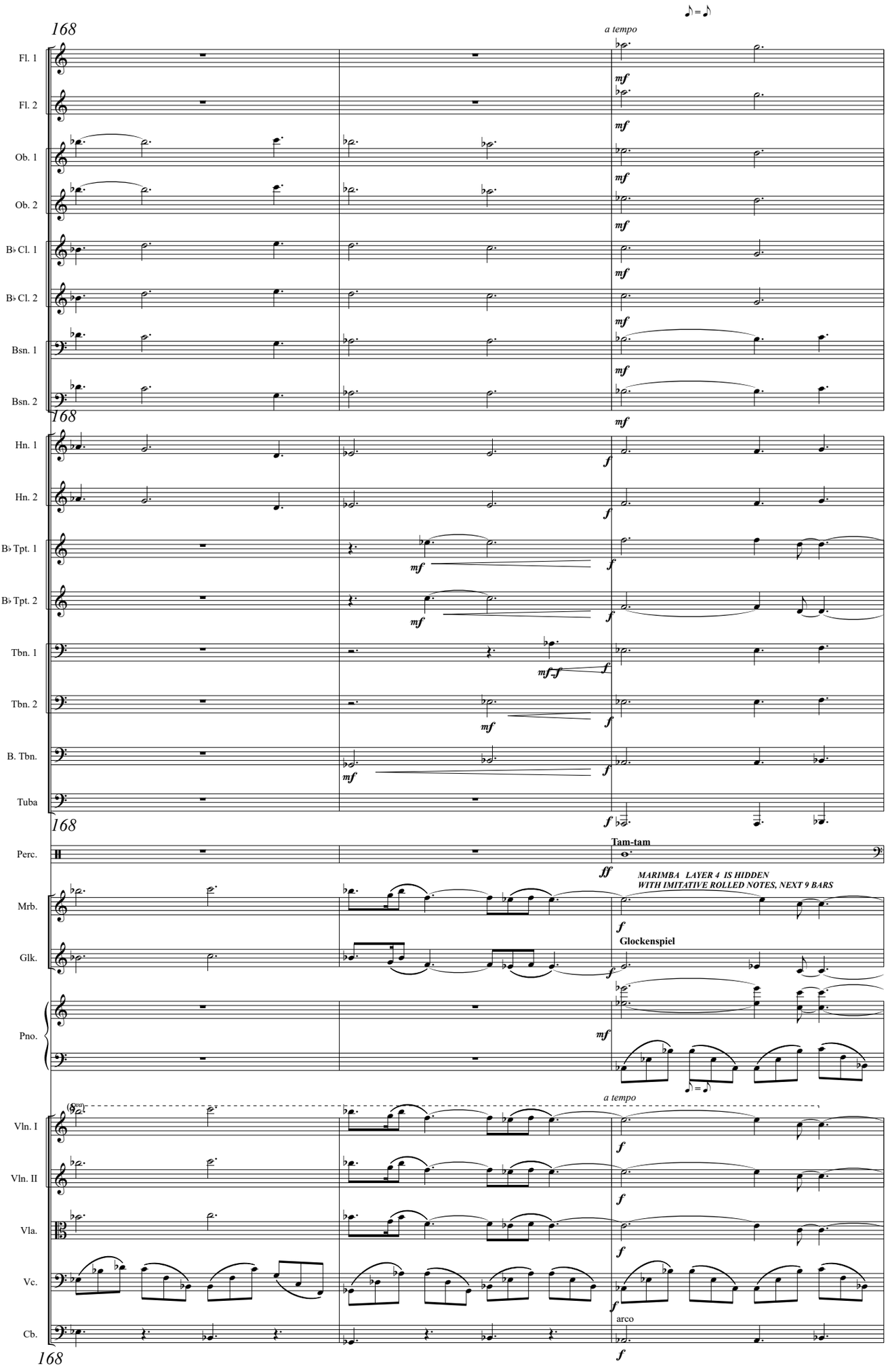
Copyright © 2024 by Vanessa McClintock

THE WALL



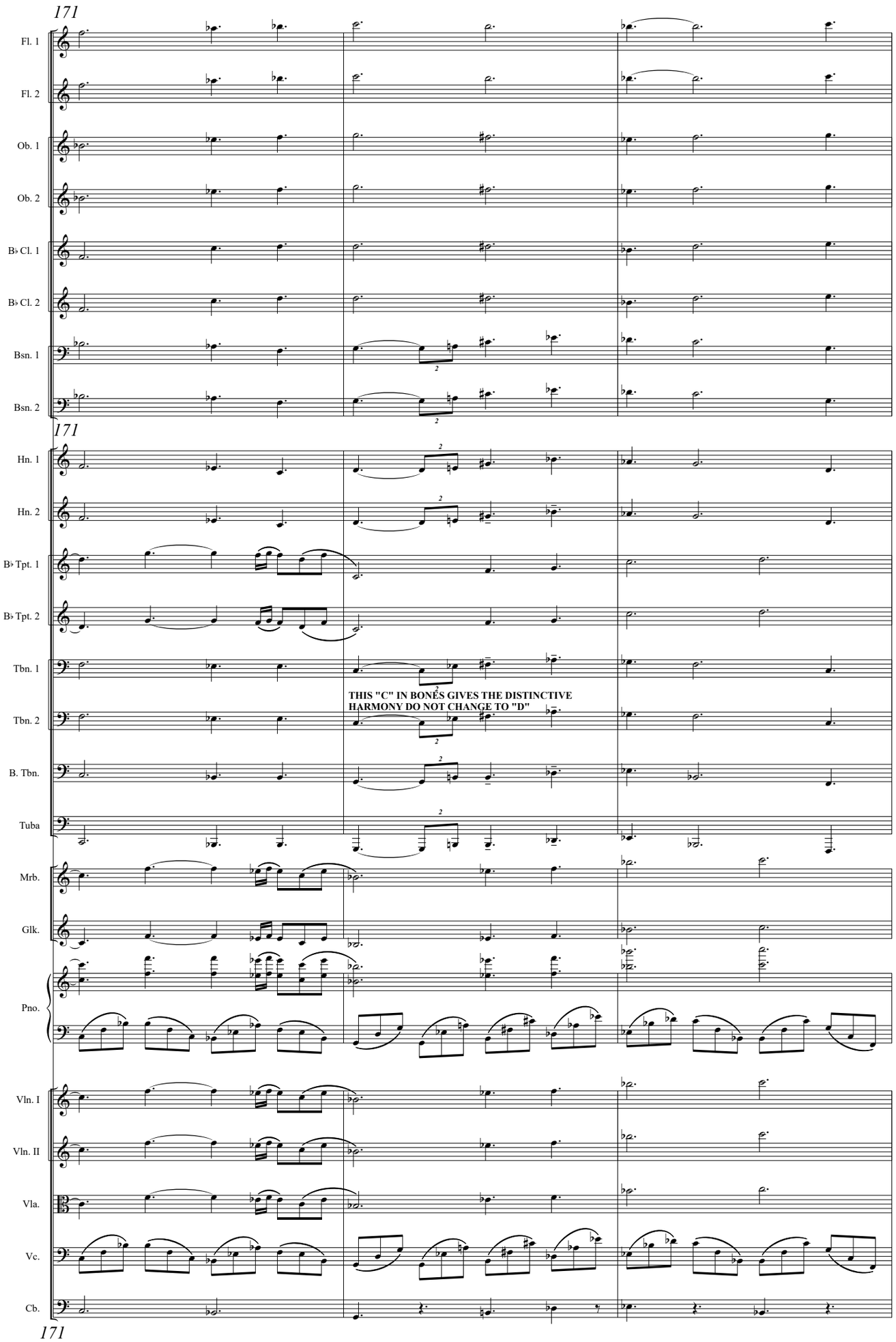
Copyright © 2024 by Vanessa McClintock

THE WALL



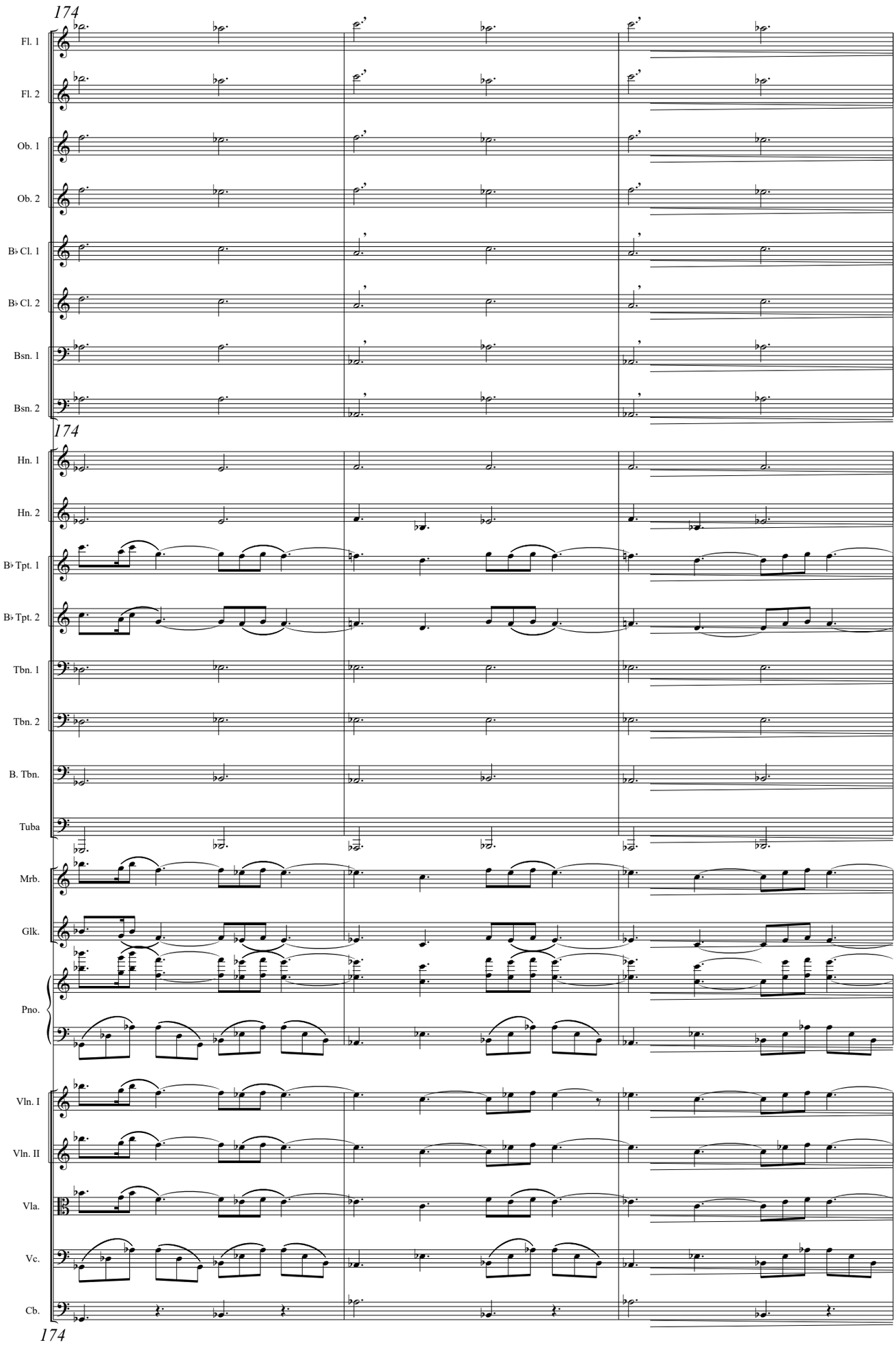
Copyright © 2024 by Vanessa McClintock

THE WALL



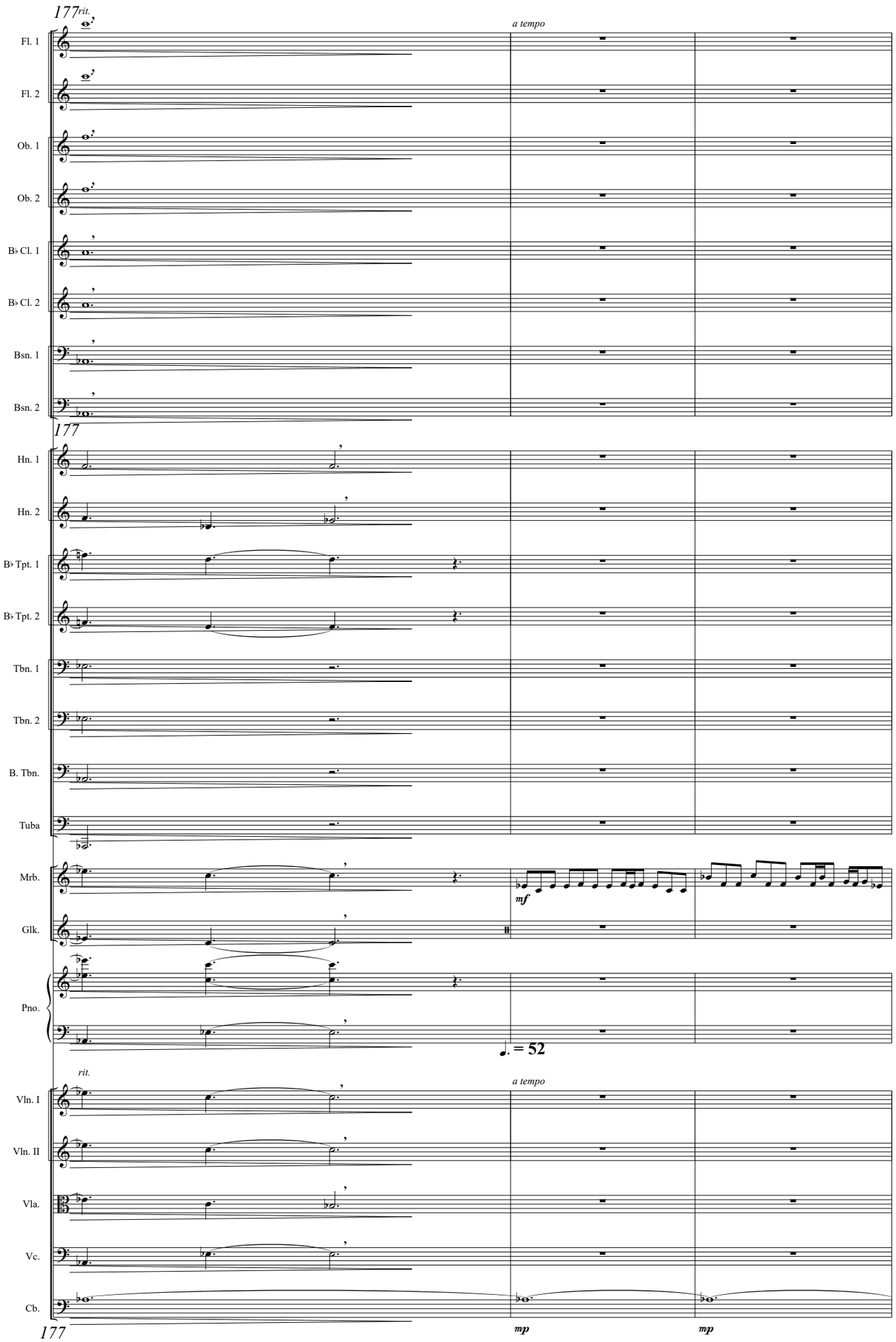
Copyright © 2024 by Vanessa McClintock

THE WALL



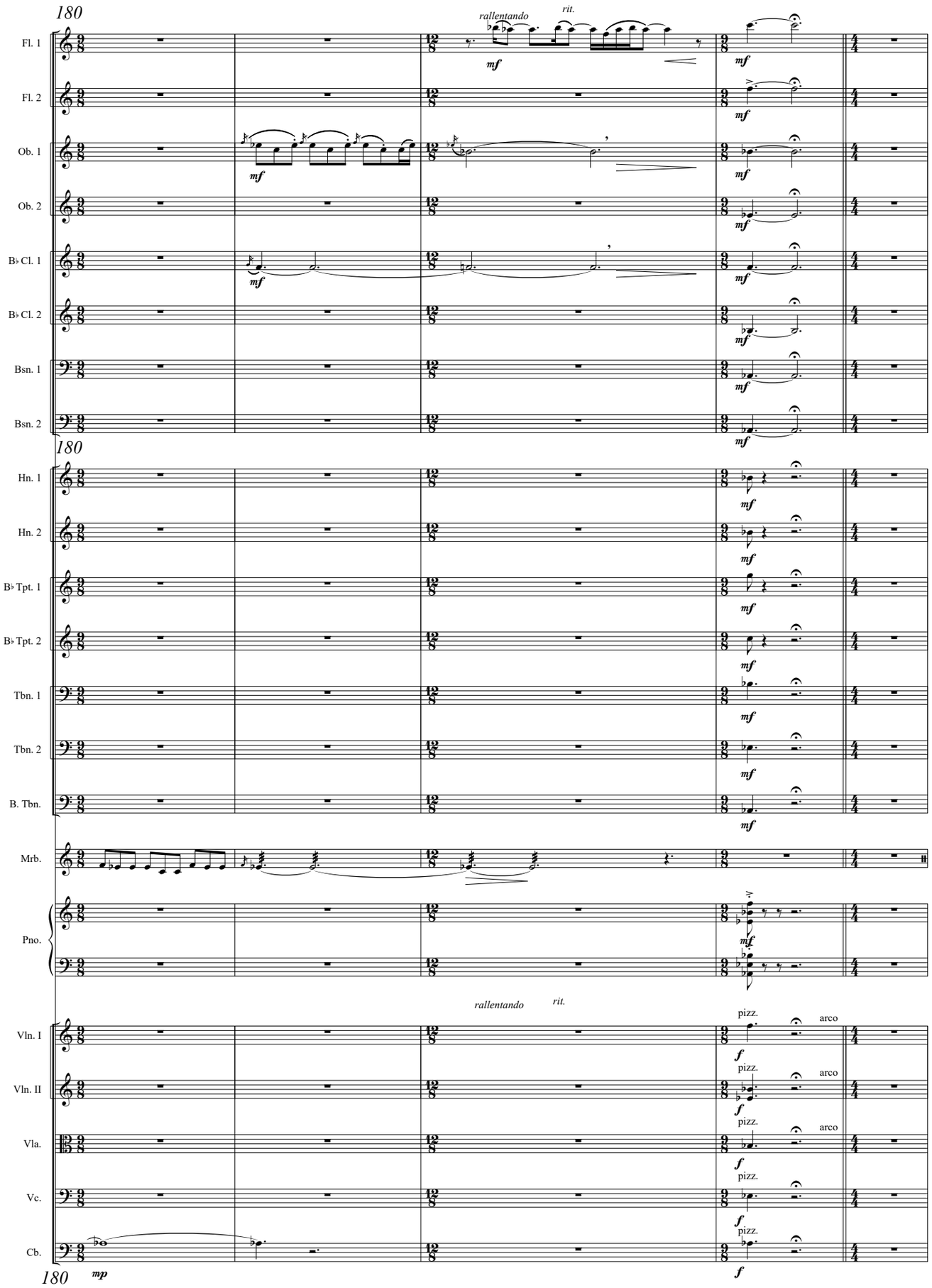
Copyright © 2024 by Vanessa McClintock

THE WALL



Copyright © 2024 by Vanessa McClintock

THE WALL

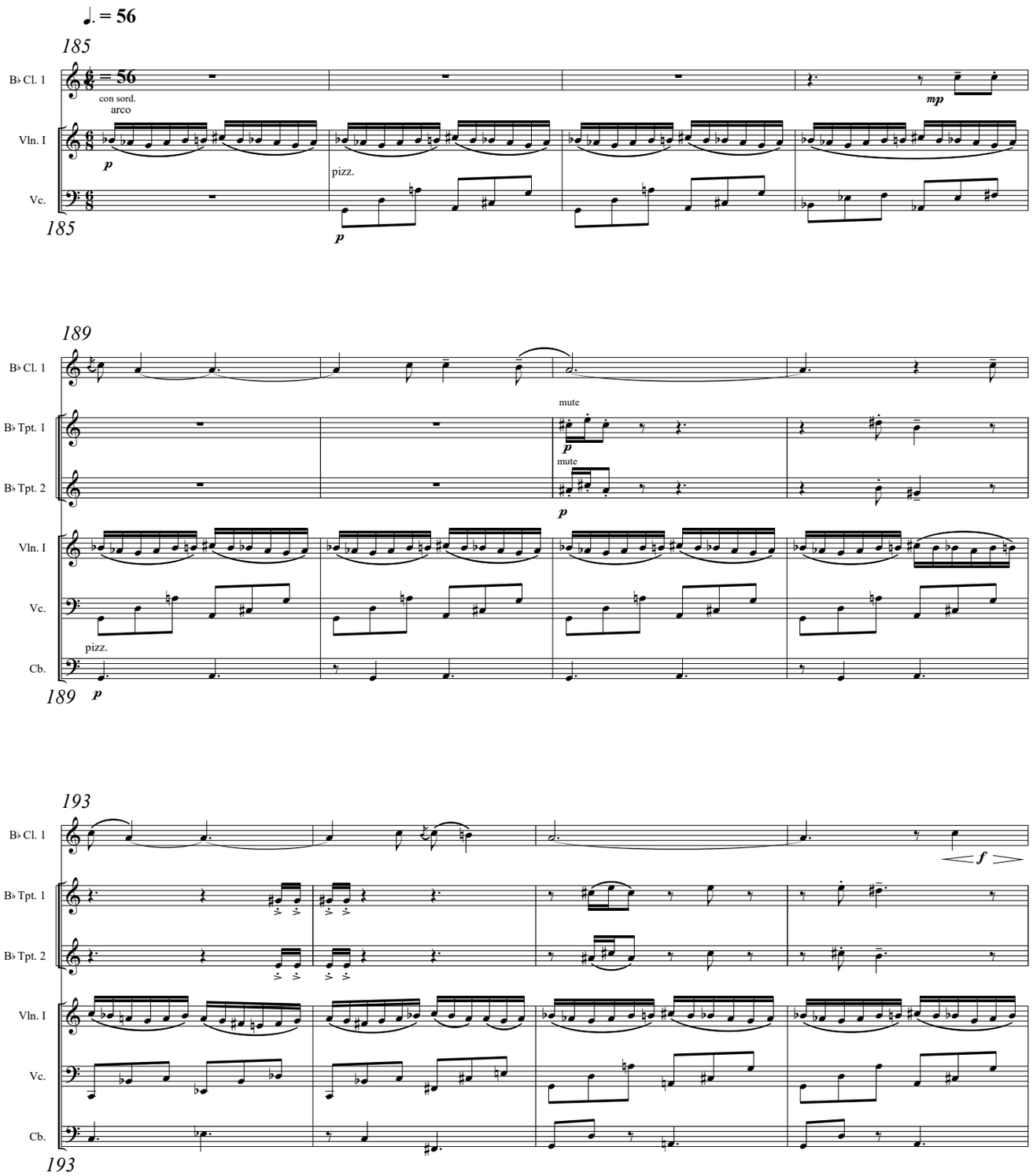


Copyright © 2024 by Vanessa McClintock

That Ryde Girl

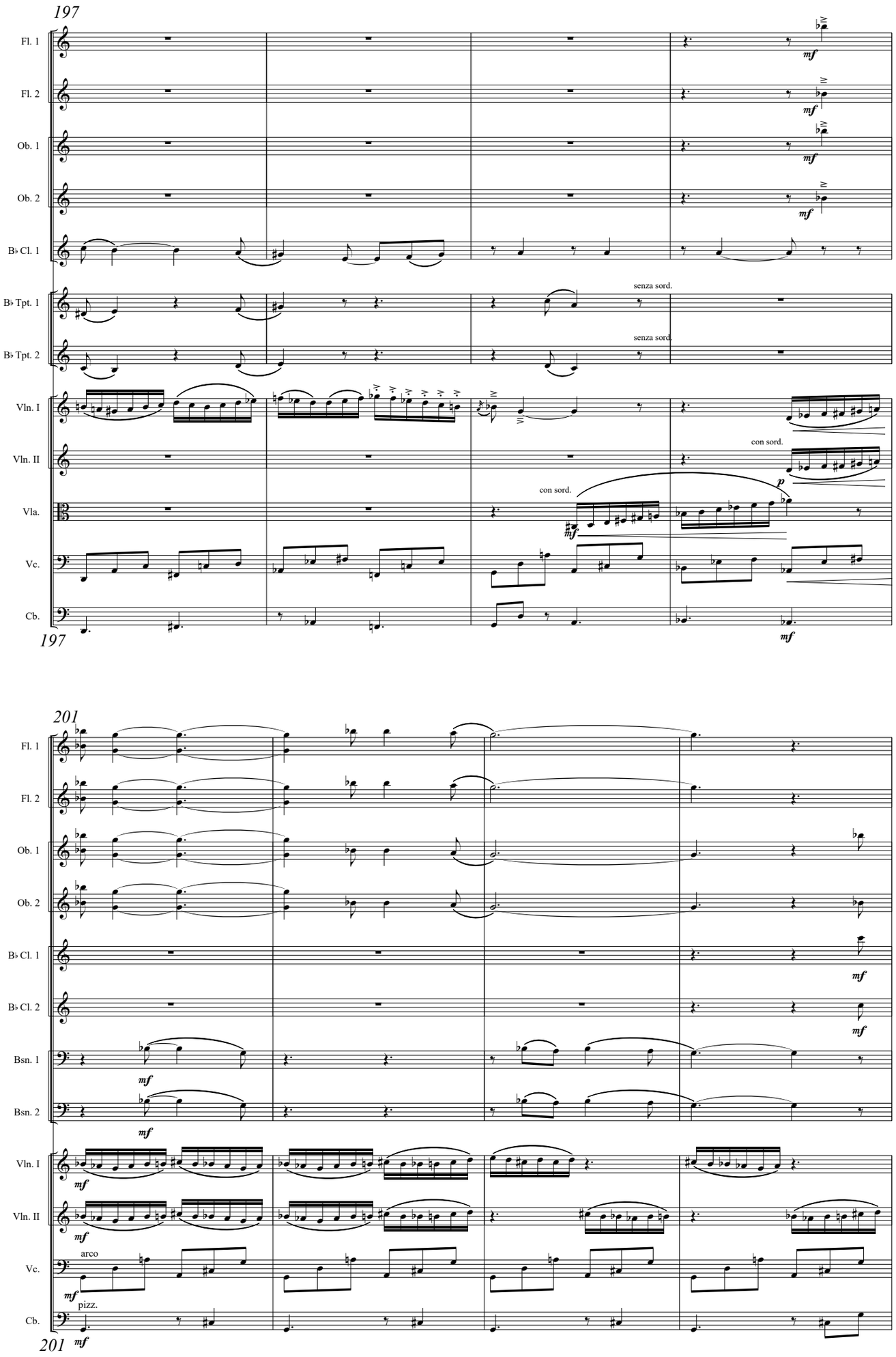
In the Sacramento History Center, on the second floor, is a large photograph of a little Hispanic girl. The picture shows her to be very poor and very cold. She stands next to a pot belly stove, which is almost bigger than she is. The photo looks as if it were taken during the Depression of the 1930's, but it was taken at a migrant farm worker camp near Ryde, which is near Courtland. The picture is one of sadness. Perhaps what makes it so sad are the shoes the little girl wears; she has on the shoes of a very big man. Her poverty reaches out to us. Yet there is hope for this little child, and other children like her. All is not lost. We all have a chance; we all can walk out of her picture. Listen to the wind at the beginning and how the music morphs from sadness into what might be her imagination and hope of better times, and perhaps of warm memories past, and then the transition from her daydreams back to the reality of her hard life.

[play That Ryde Girl]



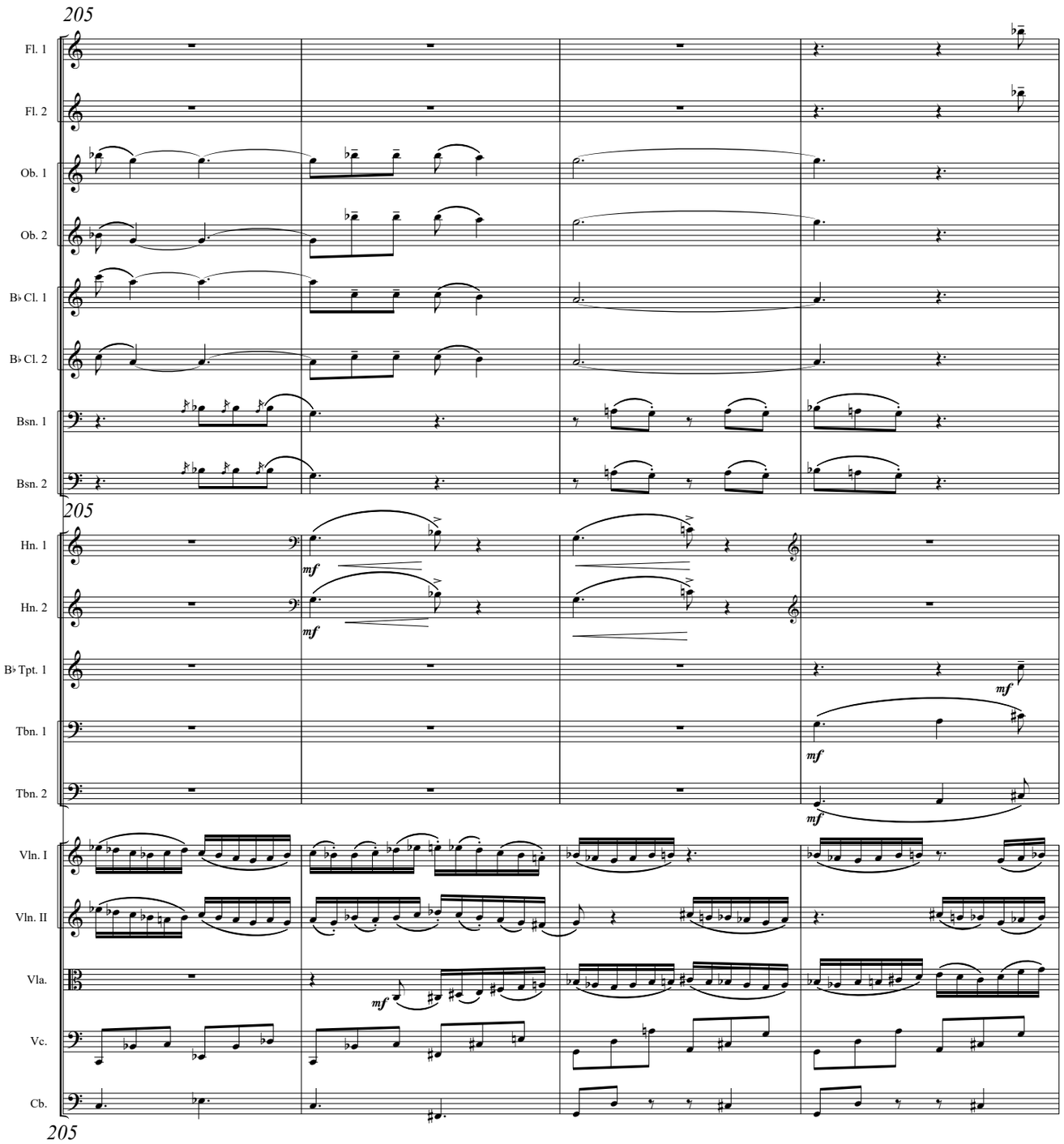
Copyright © 2024 by Vanessa McClintock

THAT RYDE GIRL



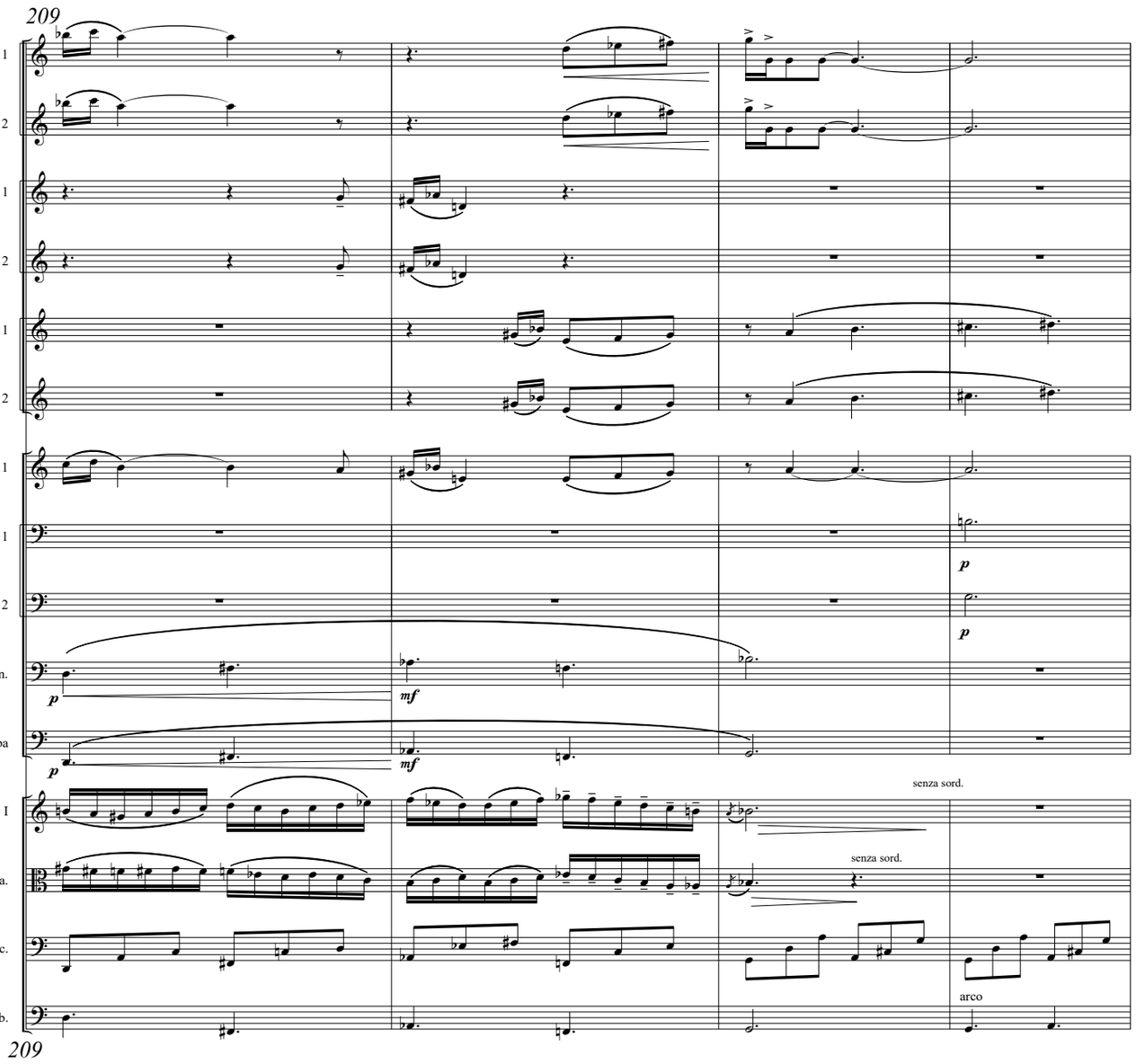
Copyright © 2024 by Vanessa McClintock

THAT RYDE GIRL



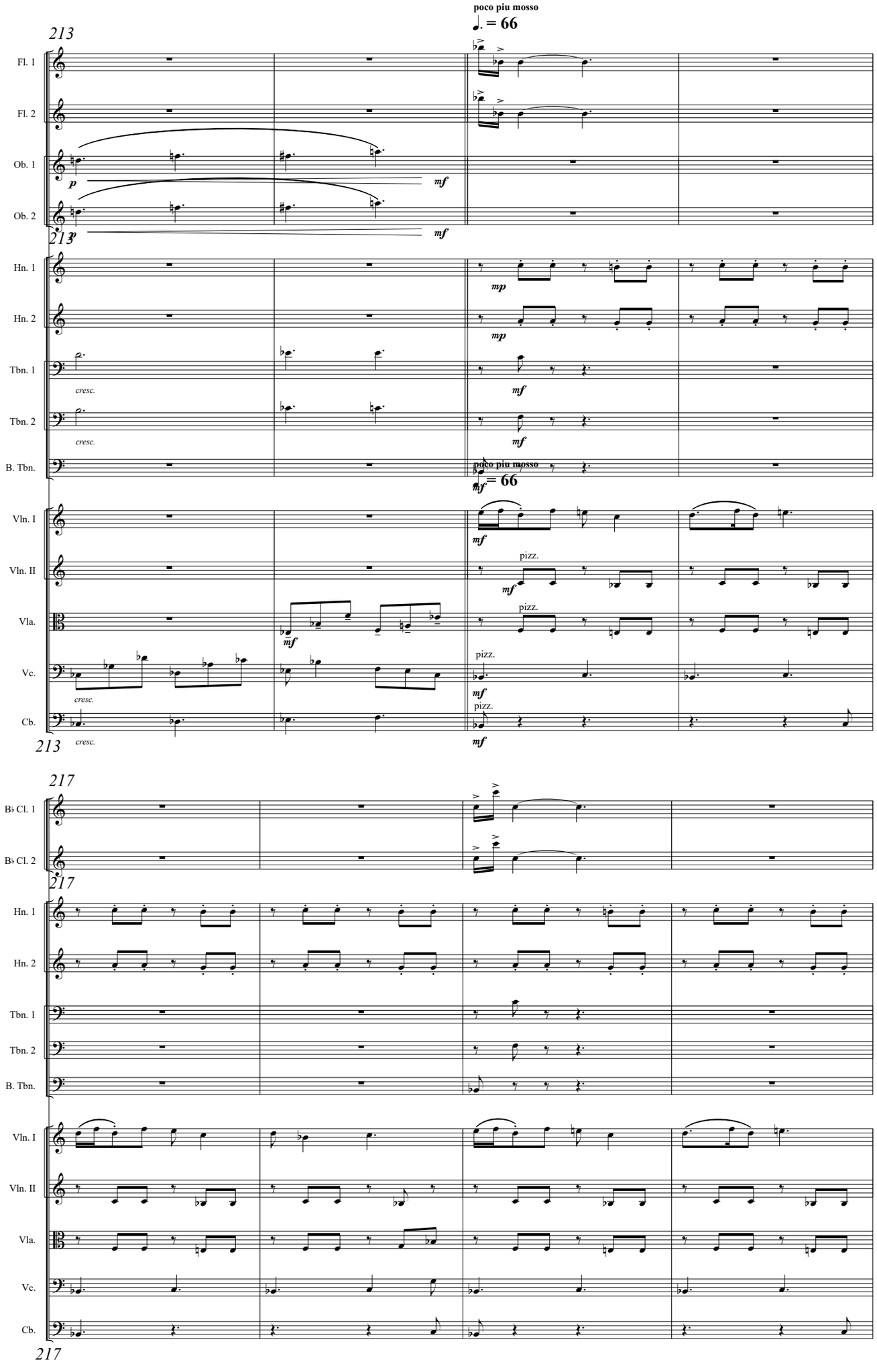
Copyright © 2024 by Vanessa McClintock

THAT RYDE GIRL



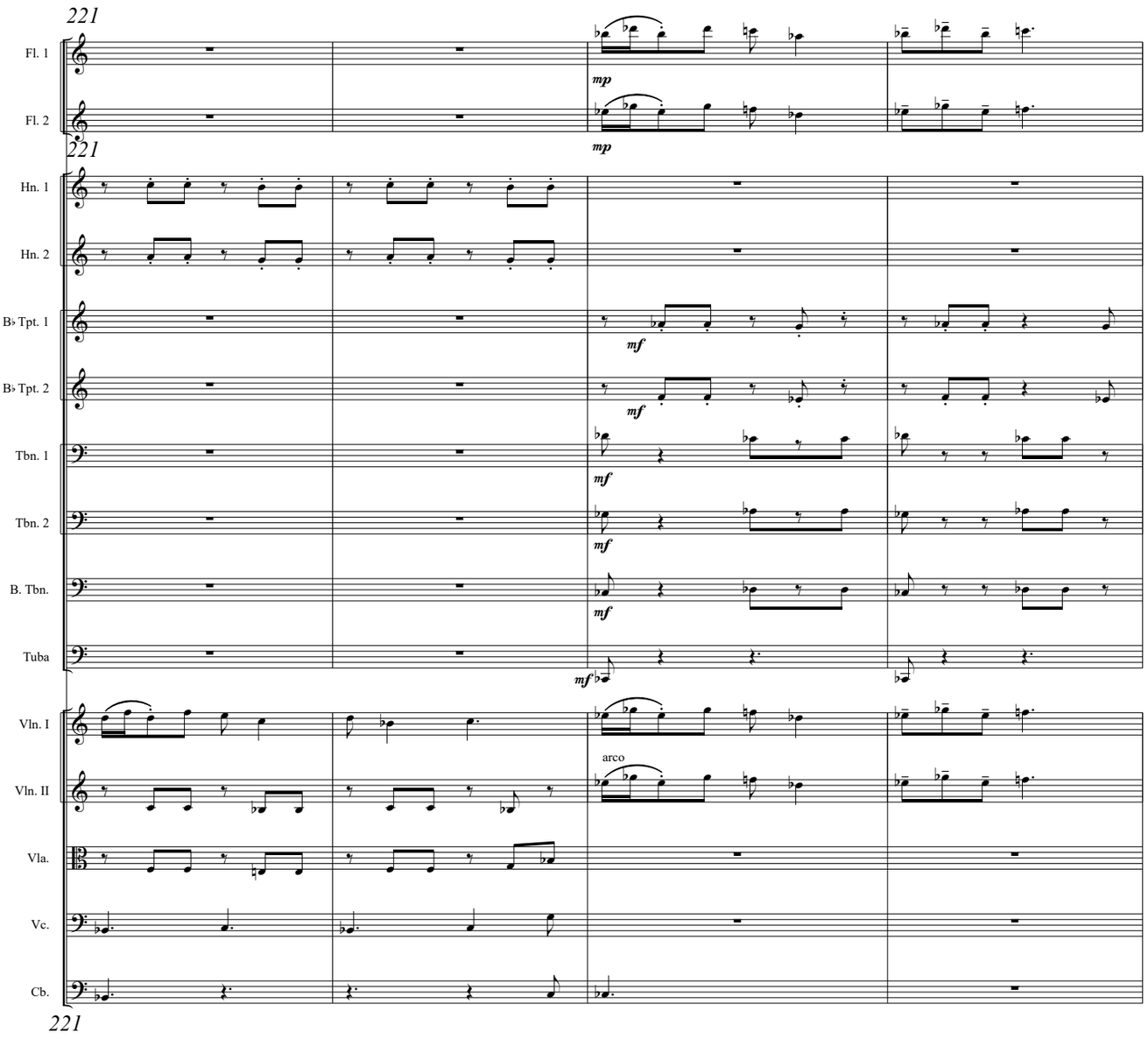
Copyright © 2024 by Vanessa McClintock

THAT RYDE GIRL



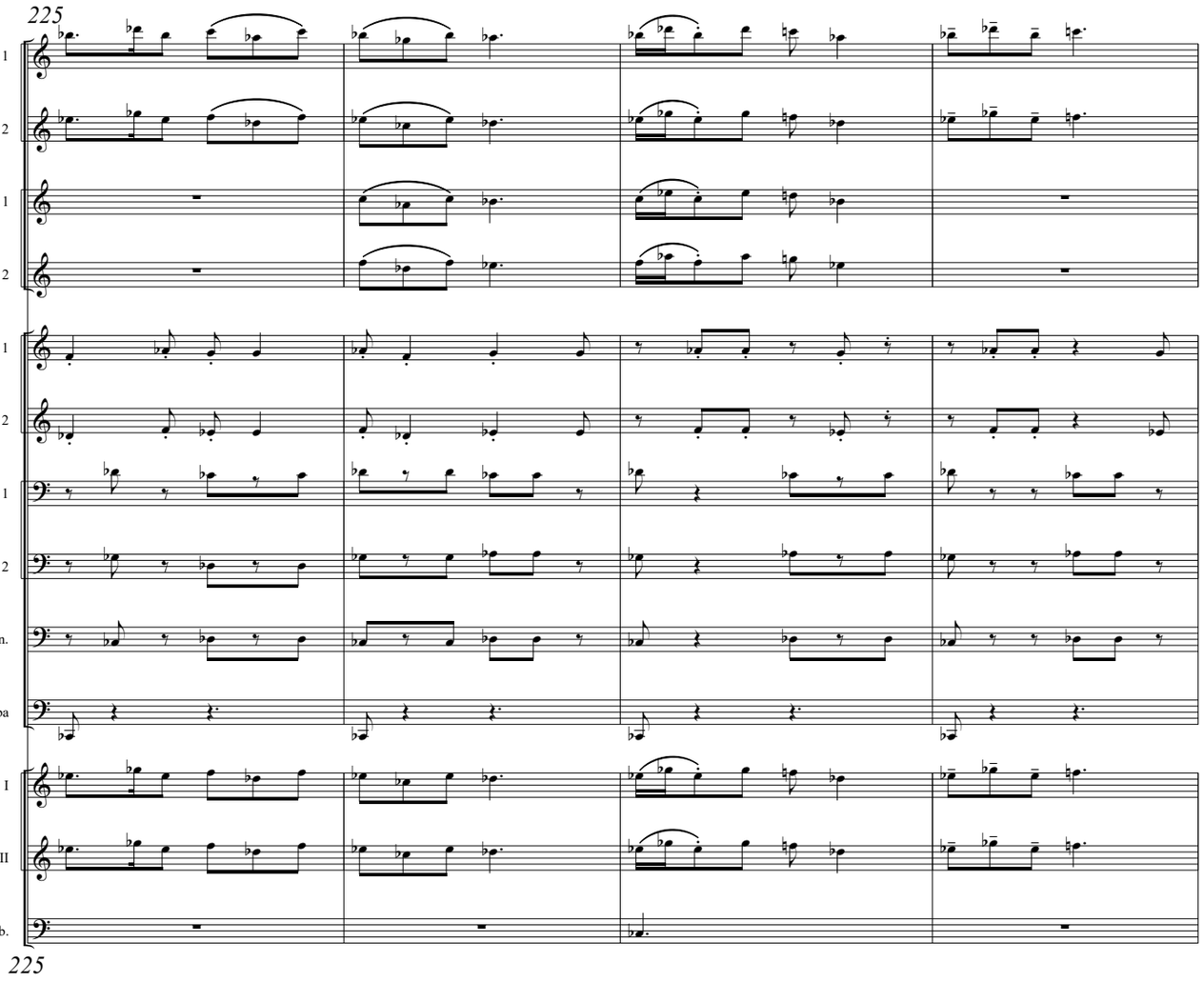
Copyright © 2024 by Vanessa McClintock

THAT RYDE GIRL



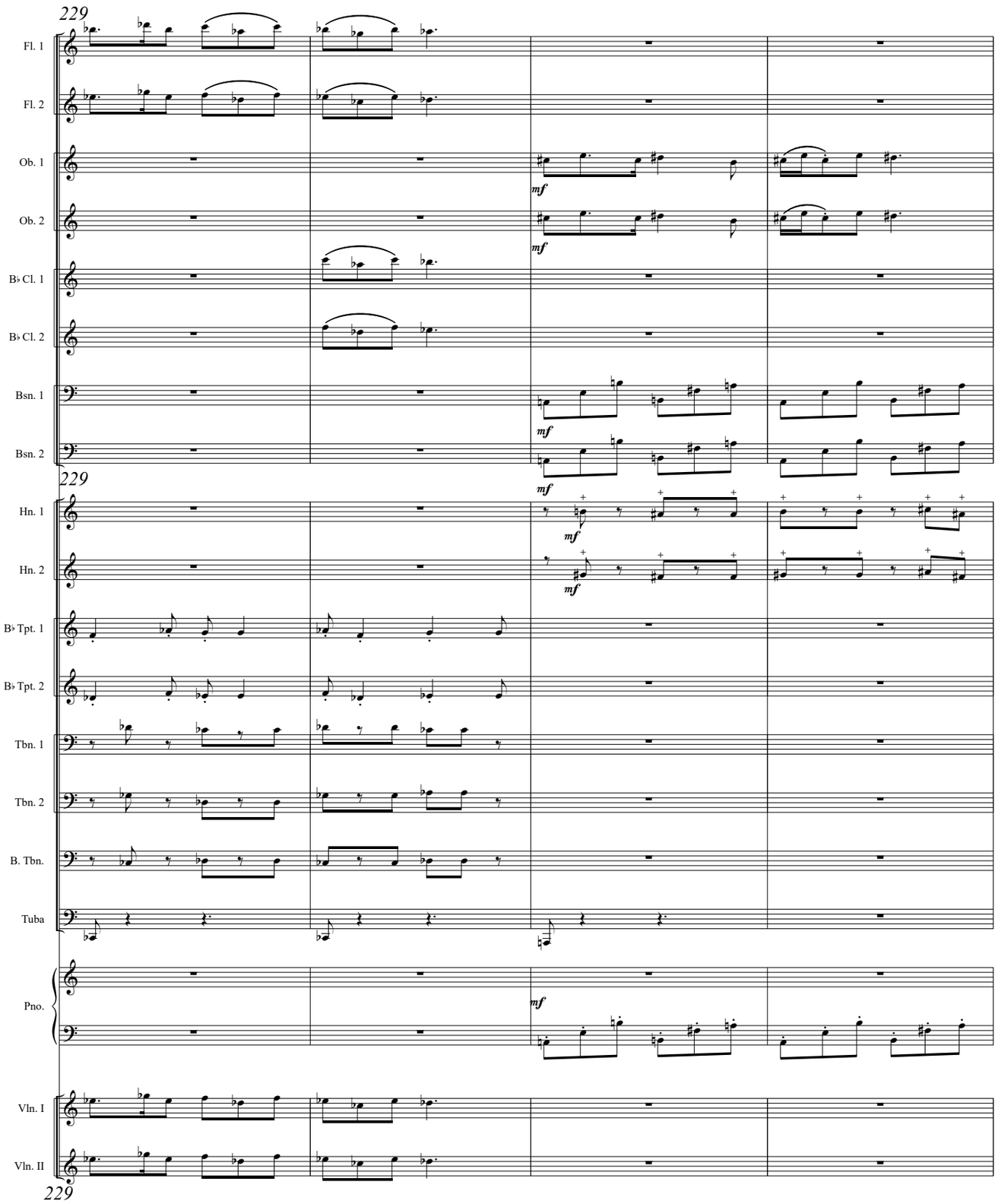
Copyright © 2024 by Vanessa McClintock

THAT RYDE GIRL



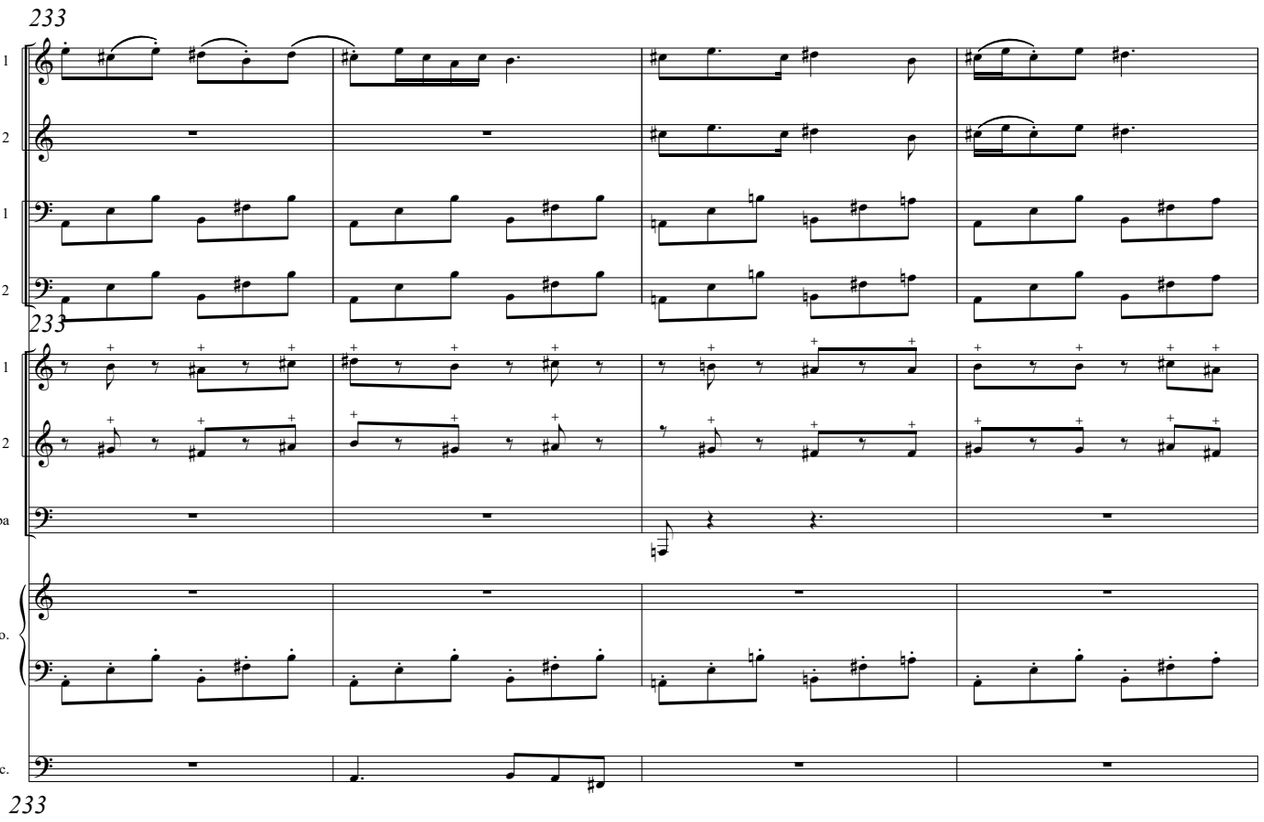
Copyright © 2024 by Vanessa McClintock

THAT RYDE GIRL



Copyright © 2024 by Vanessa McClintock

THAT RYDE GIRL



Copyright © 2024 by Vanessa McClintock

THAT RYDE GIRL

poco piu mosso

237

♩. = 72

Ob. 1

Bsn. 1

Bsn. 2

237

Hn. 1

Hn. 2

B♭ Tpt. 1

mf-f

B♭ Tpt. 2

mf-f

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Pno.

poco piu mosso

♩. = 72

Vln. I

pizz.

mf

Vln. II

pizz.

mf

Vla.

pizz.

mf

Vc.

pizz.

Cb.

pizz.

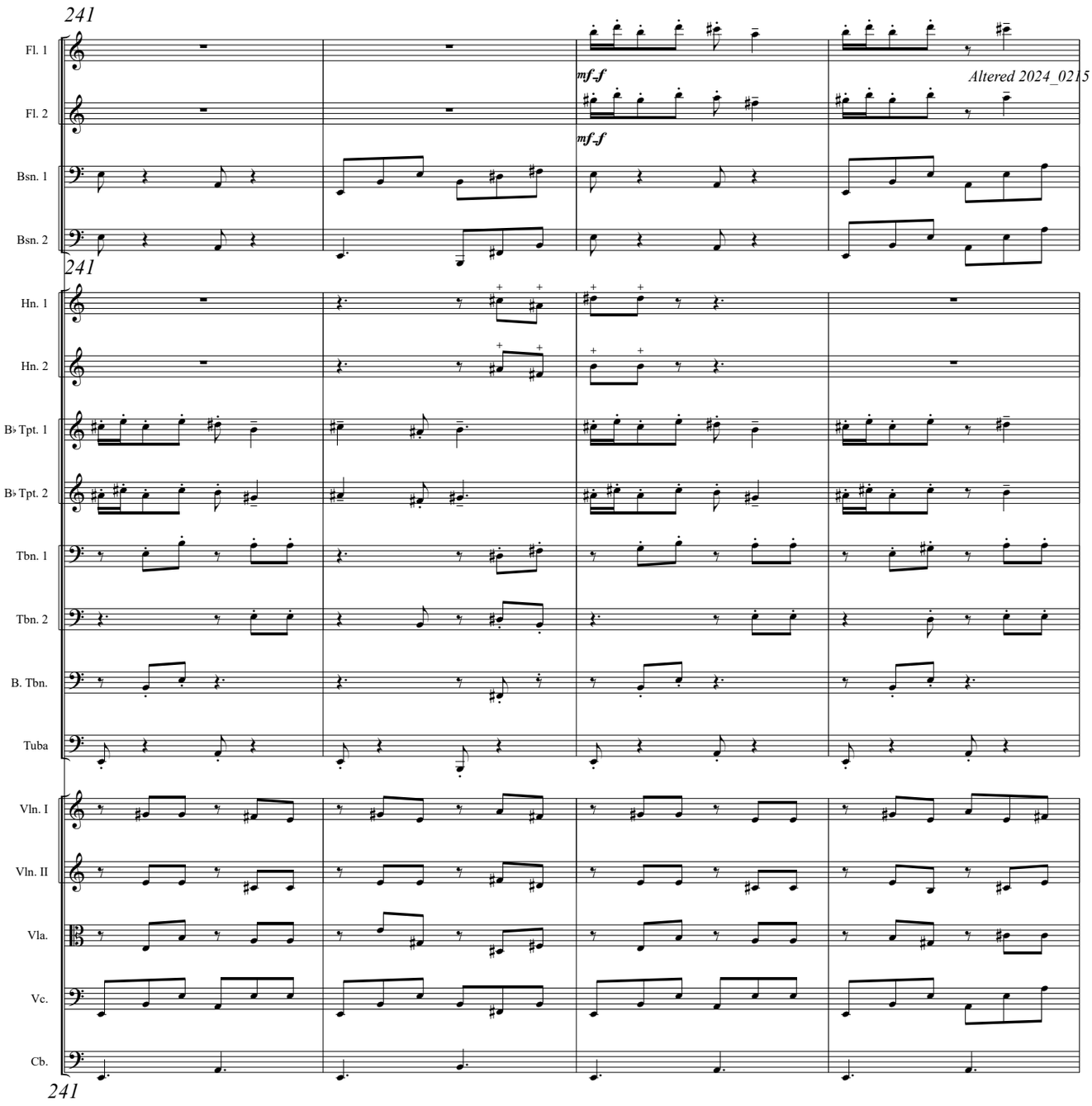
237

mf

mf

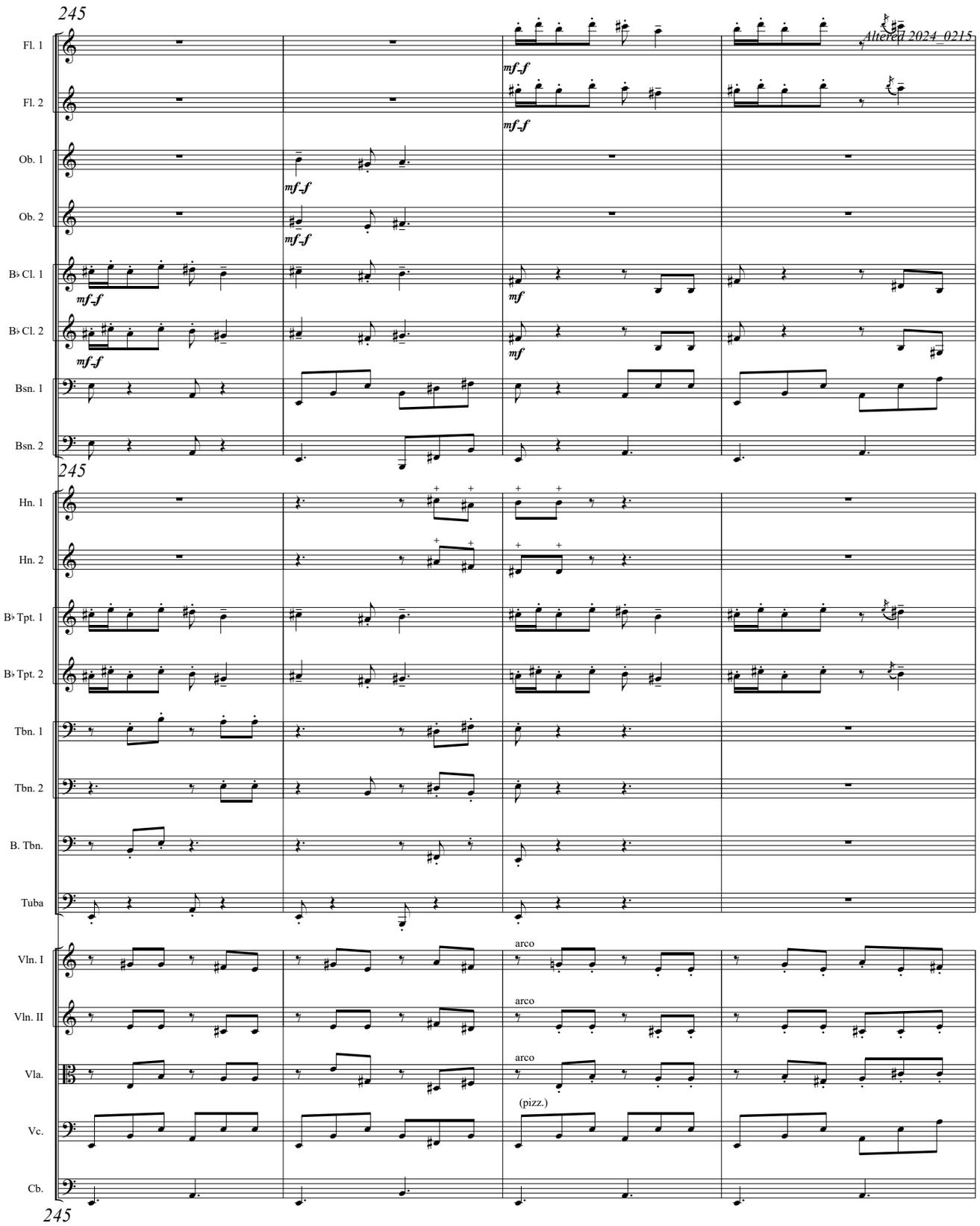
Copyright © 2024 by Vanessa McClintock

THAT RYDE GIRL



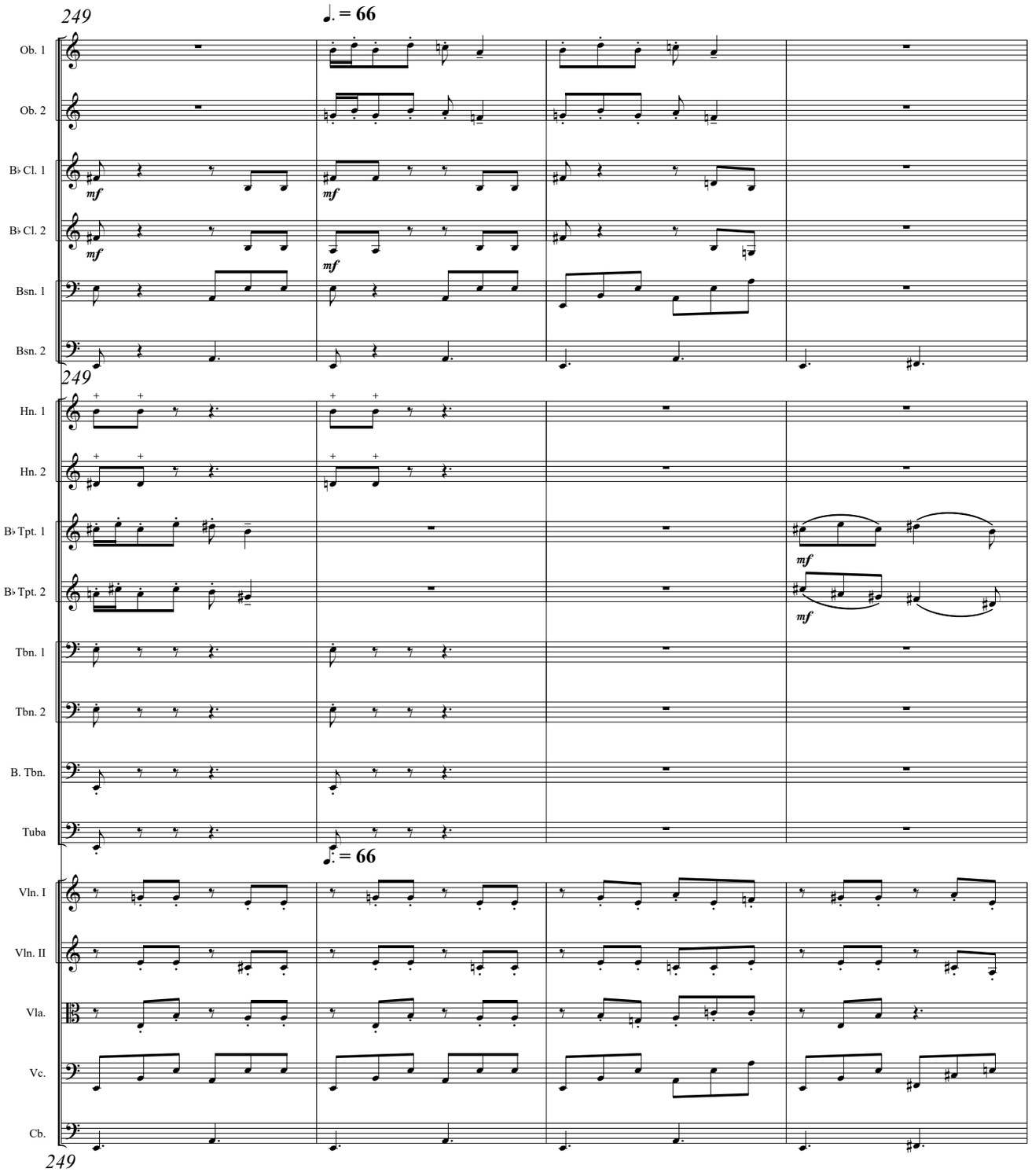
Copyright © 2024 by Vanessa McClintock

THAT RYDE GIRL



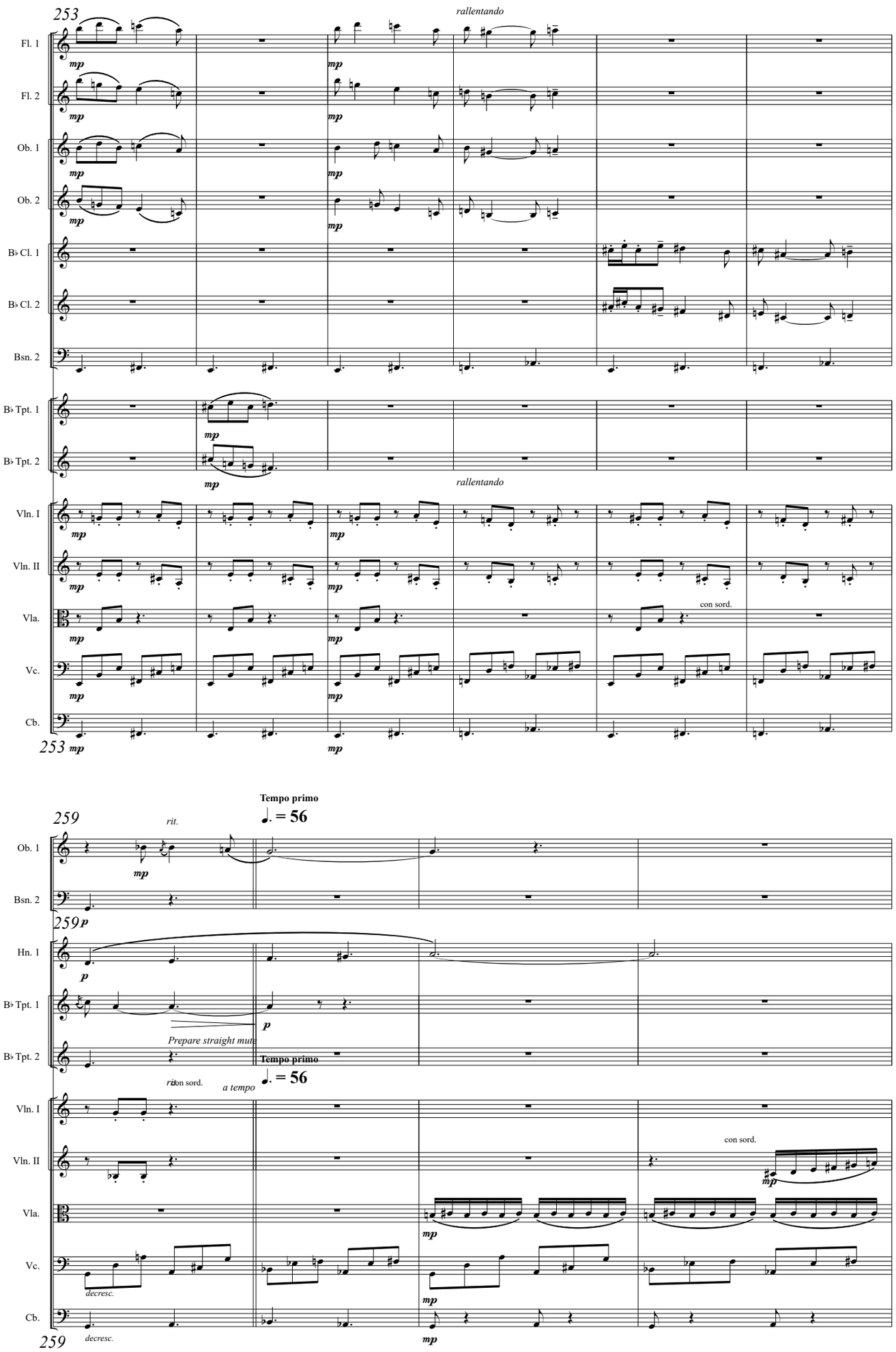
Copyright © 2024 by Vanessa McClintock

THAT RYDE GIRL



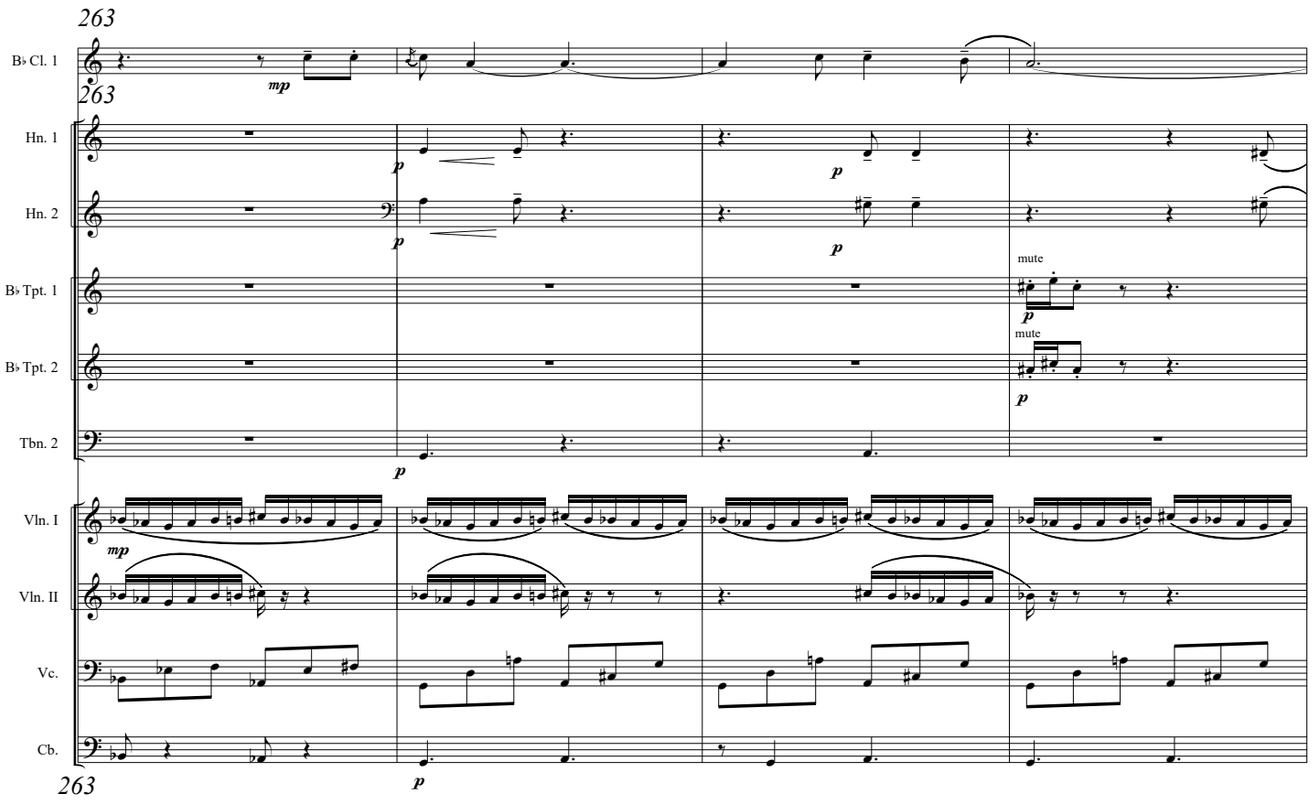
Copyright © 2024 by Vanessa McClintock

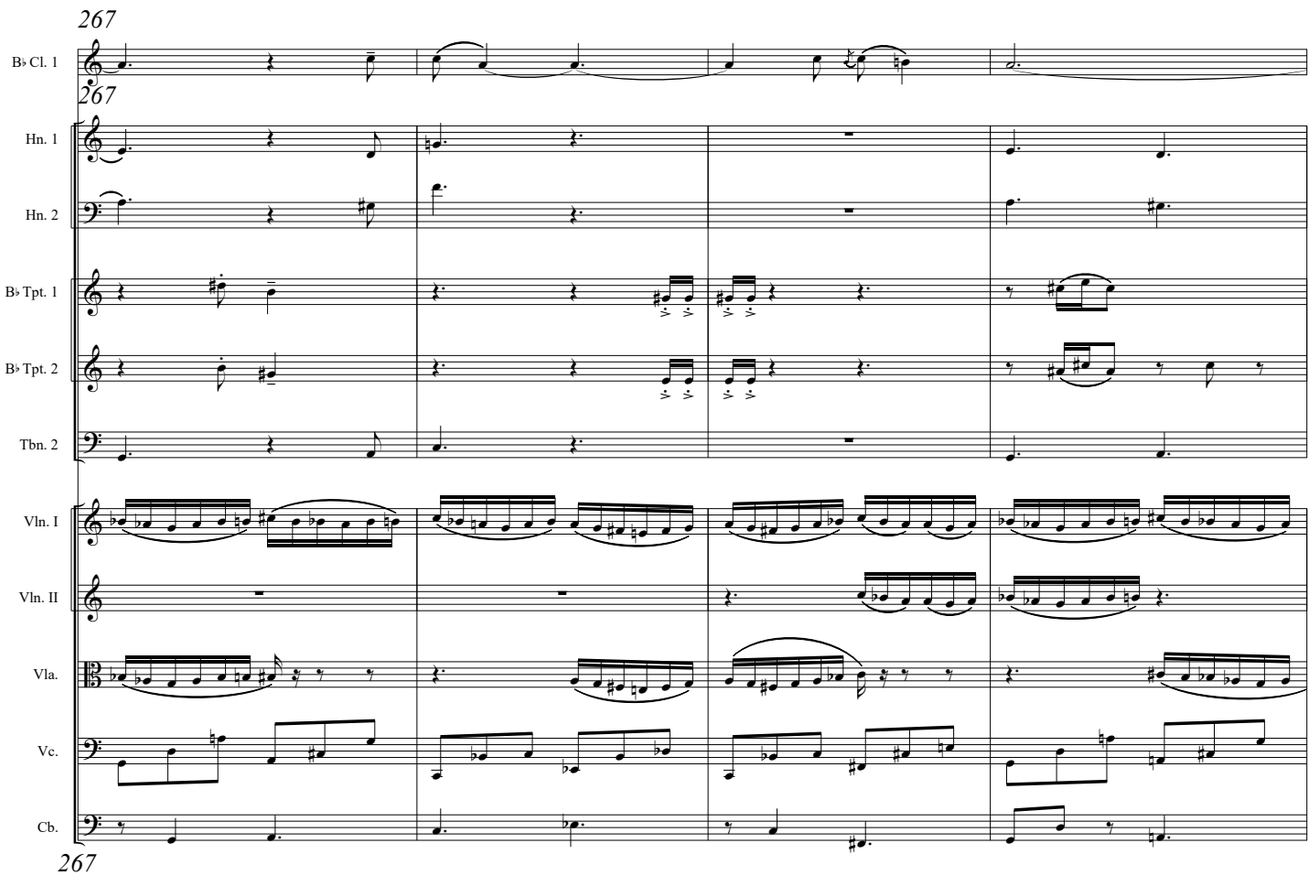
THAT RYDE GIRL



Copyright © 2024 by Vanessa McClintock

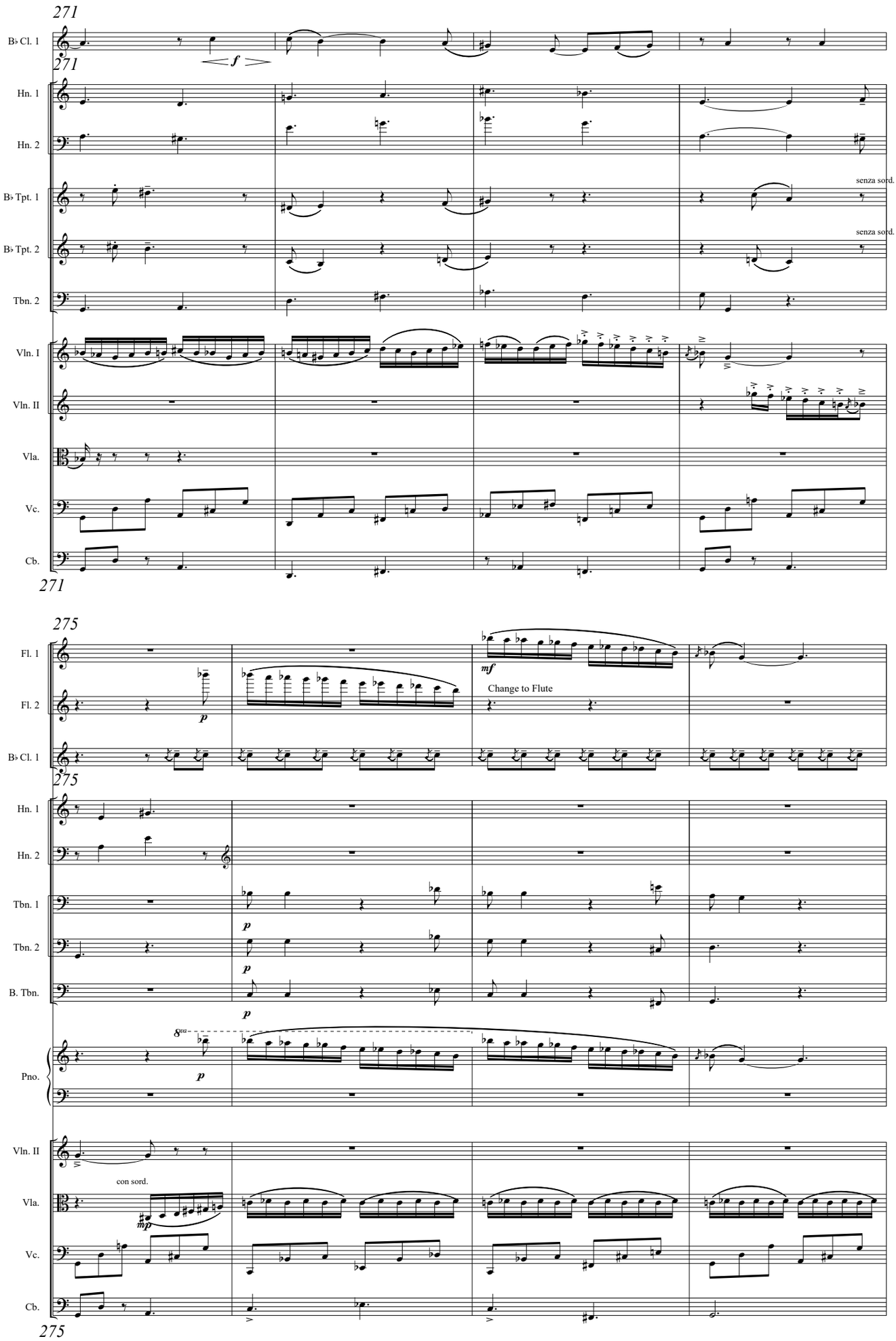
THAT RYDE GIRL





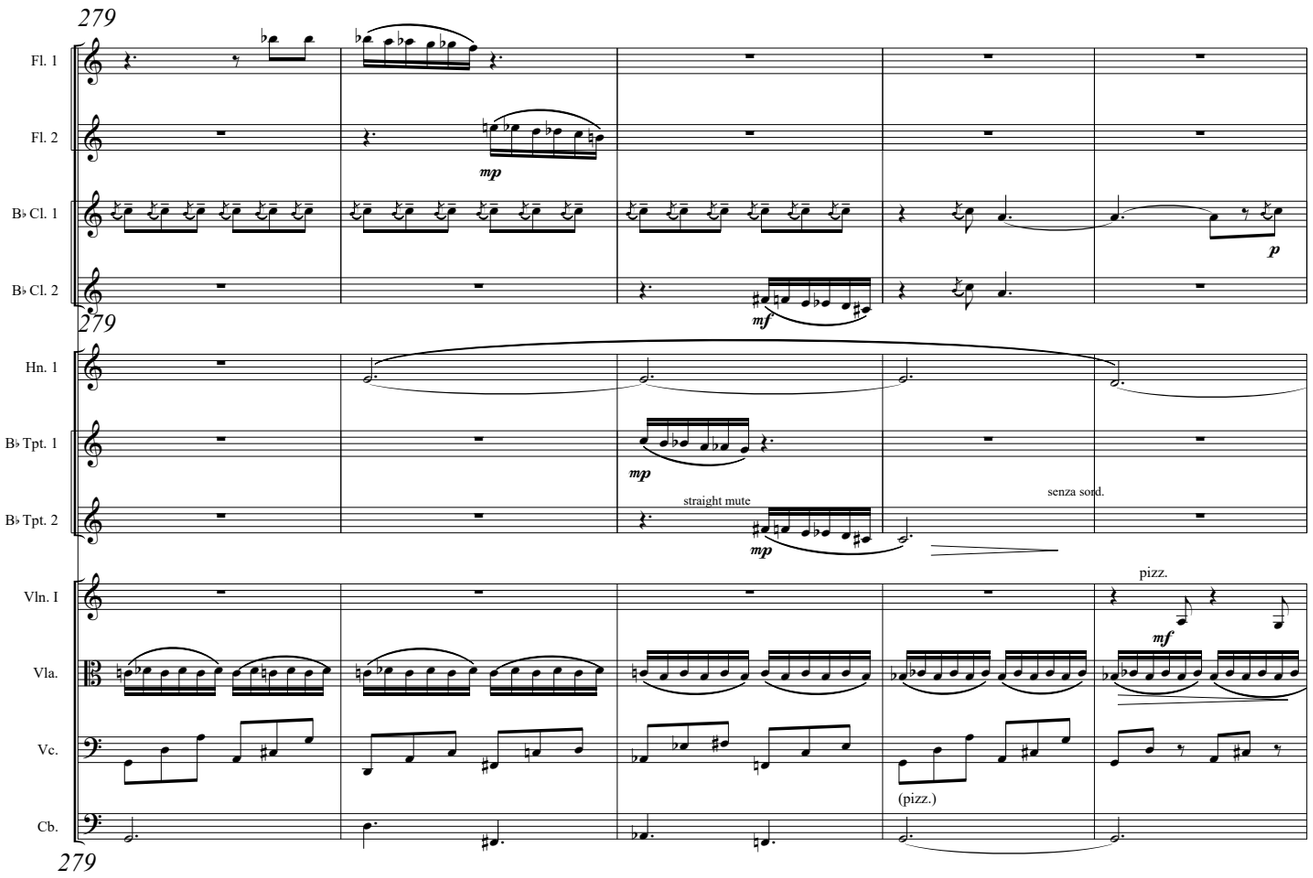
Copyright © 2024 by Vanessa McClintock

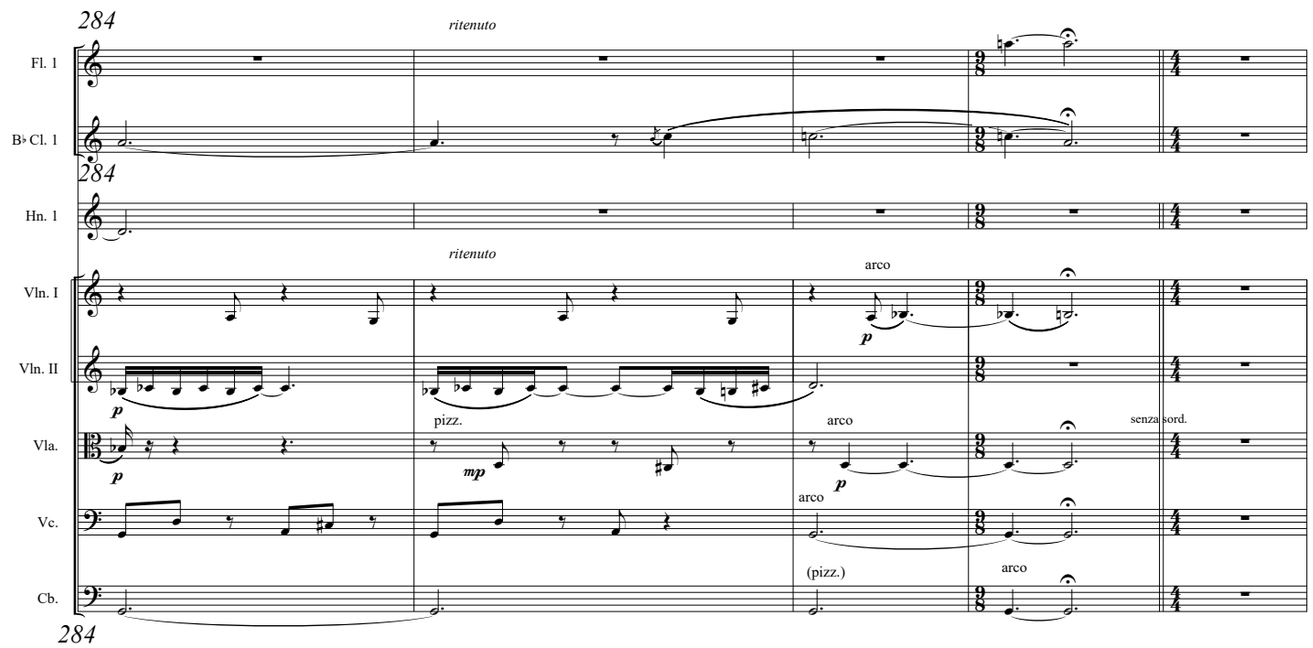
THAT RYDE GIRL



Copyright © 2024 by Vanessa McClintock

THAT RYDE GIRL



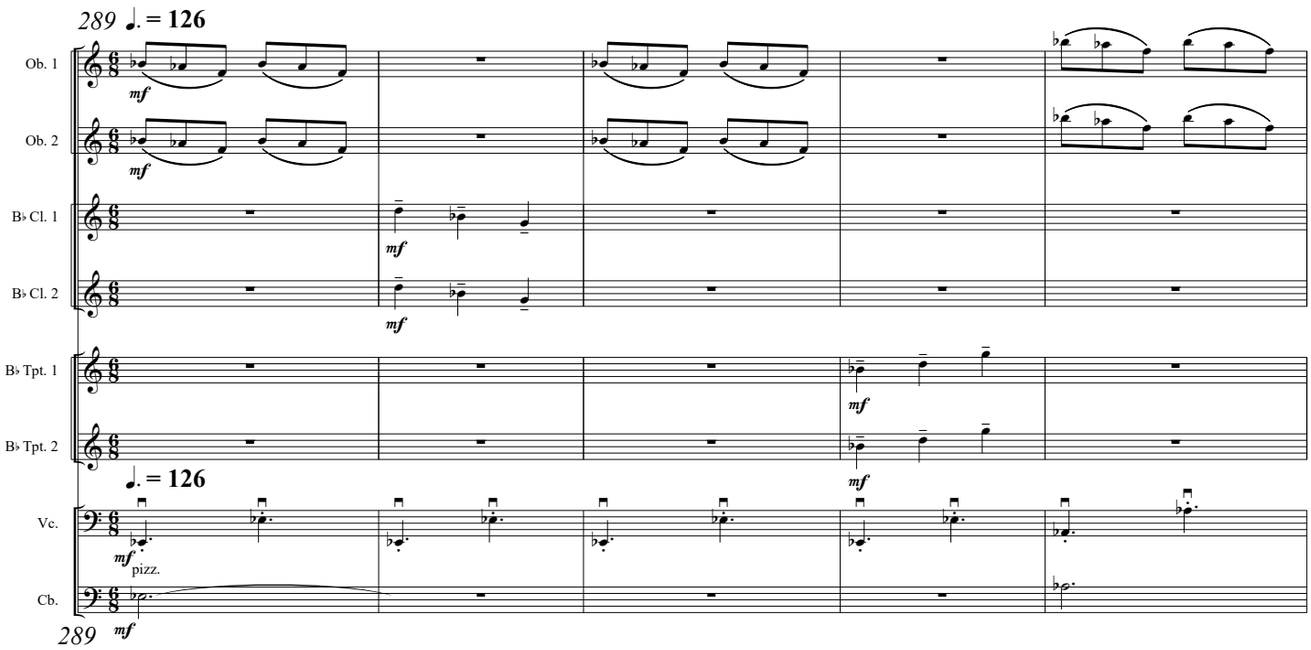


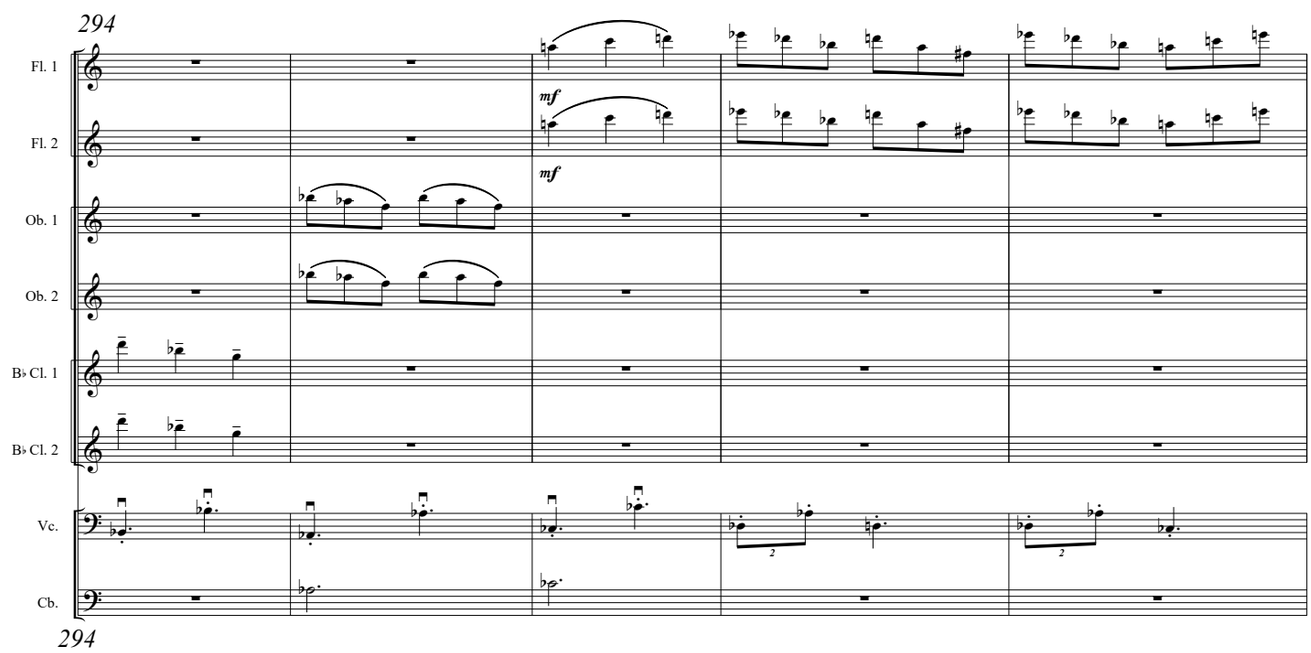
Copyright © 2024 by Vanessa McClintock

TryCycle

Little Bobby Roark decided one day that he wanted to visit San Francisco, so one day he got on his tricycle and followed the sign his parents had once showed him. Bobby didn't know how far away San Francisco was from Sacramento, or that he probably wouldn't make the trip in a few hours. And Bobby didn't know about the big bullies who were 7 years old and liked to beat up on little 3-year-olds on their way to San Francisco. Bob Roark later became a musician and played with the famous Dick Jurgens orchestra, and sold insurance in Whittier, CA. See if you can hear Bobby on his tricycle traveling toward San Francisco, the bullies who beat him up, and Bobby's fast return to the safety of his own home.

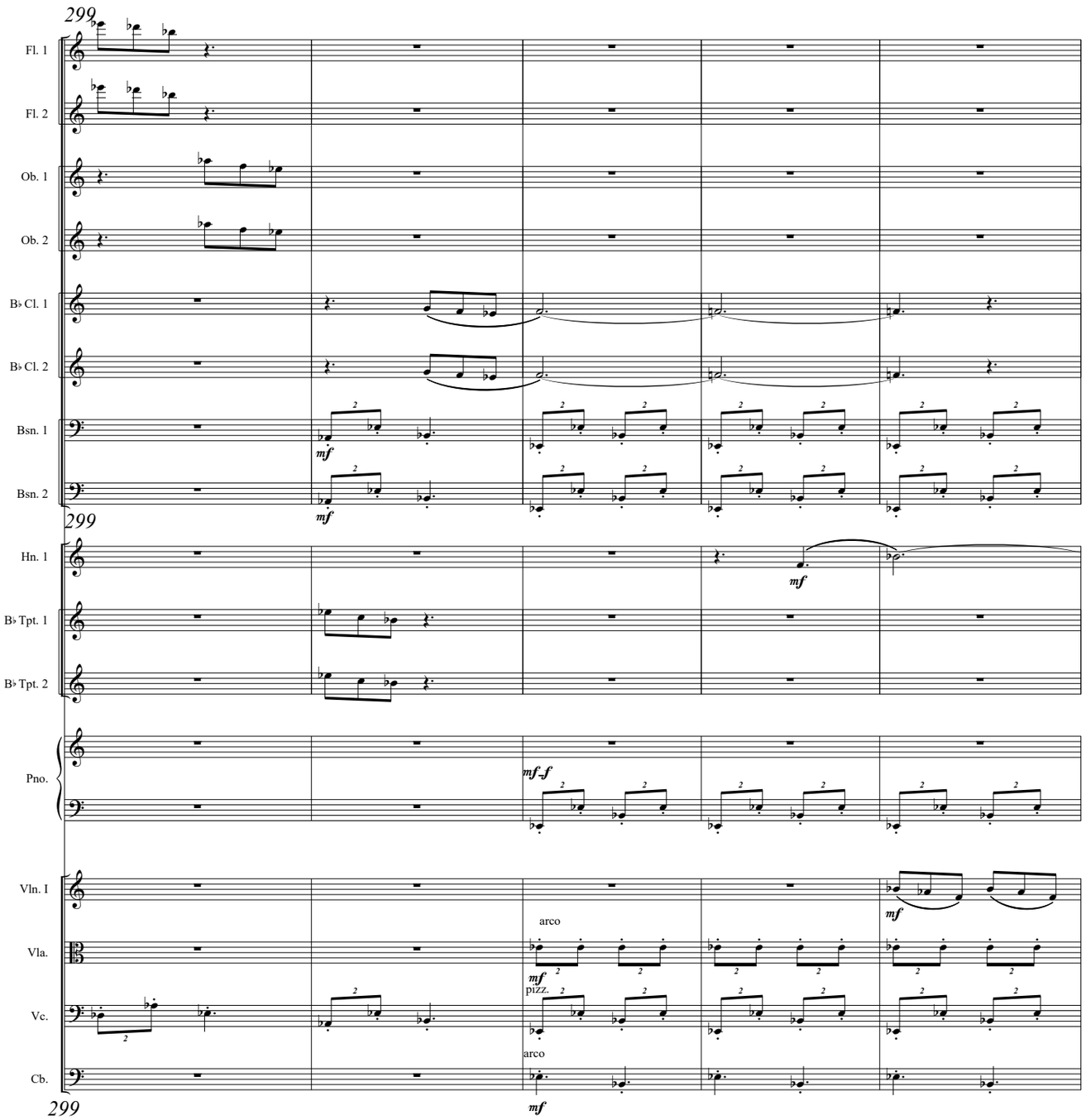
[play TryCycle.]





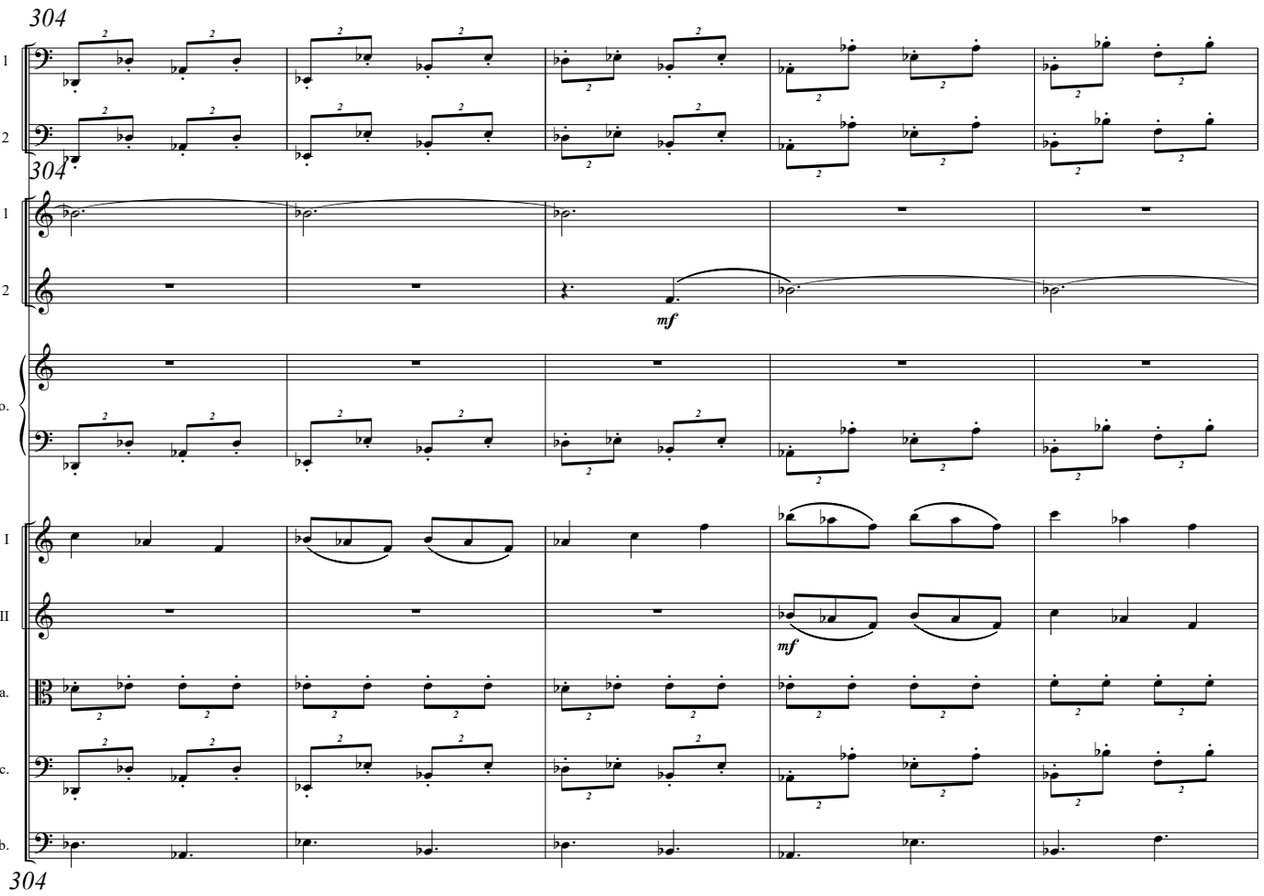
Copyright © 2024 by Vanessa McClintock

TRYCYCLE



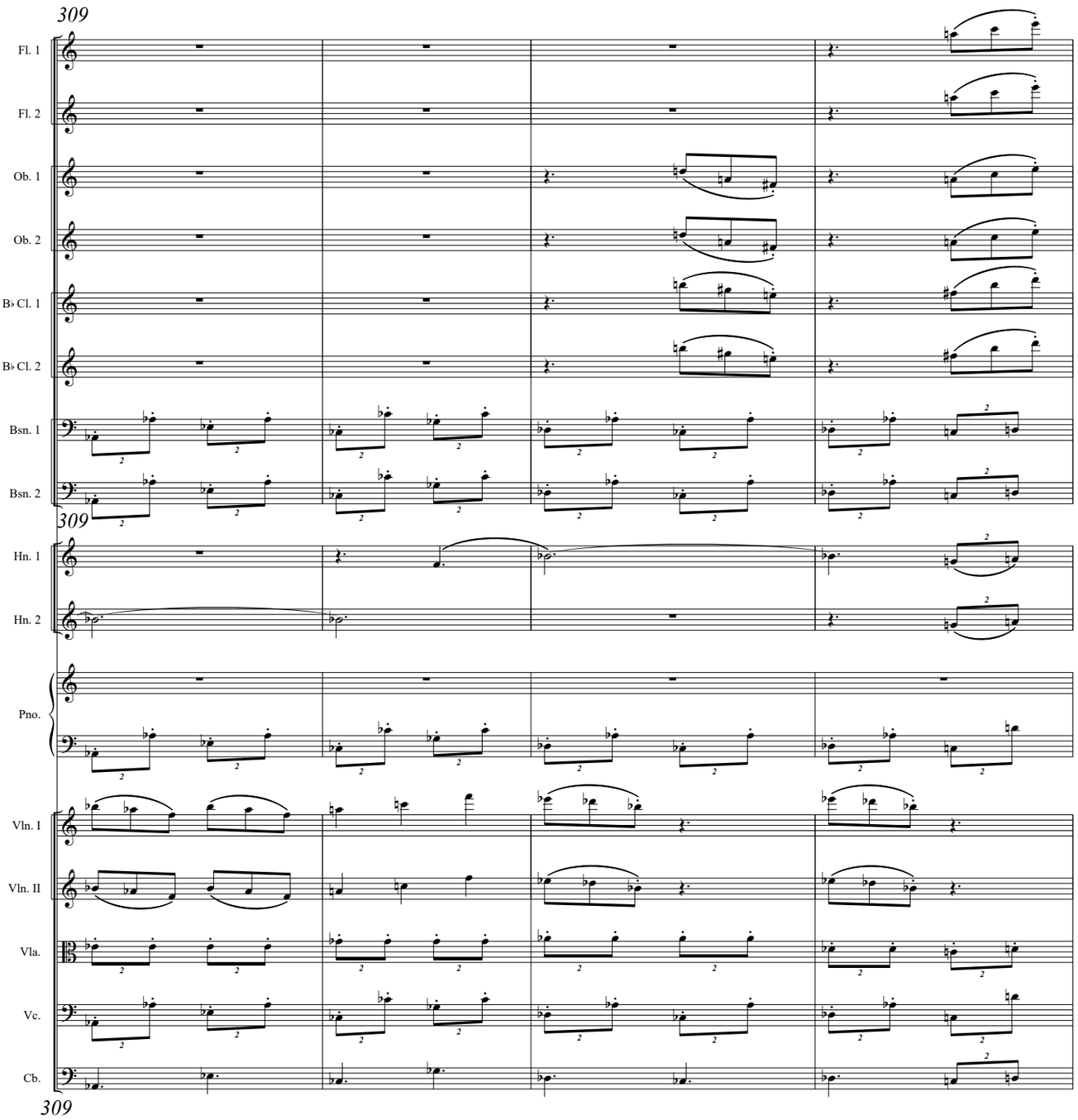
Copyright © 2024 by Vanessa McClintock

TRYCYCLE



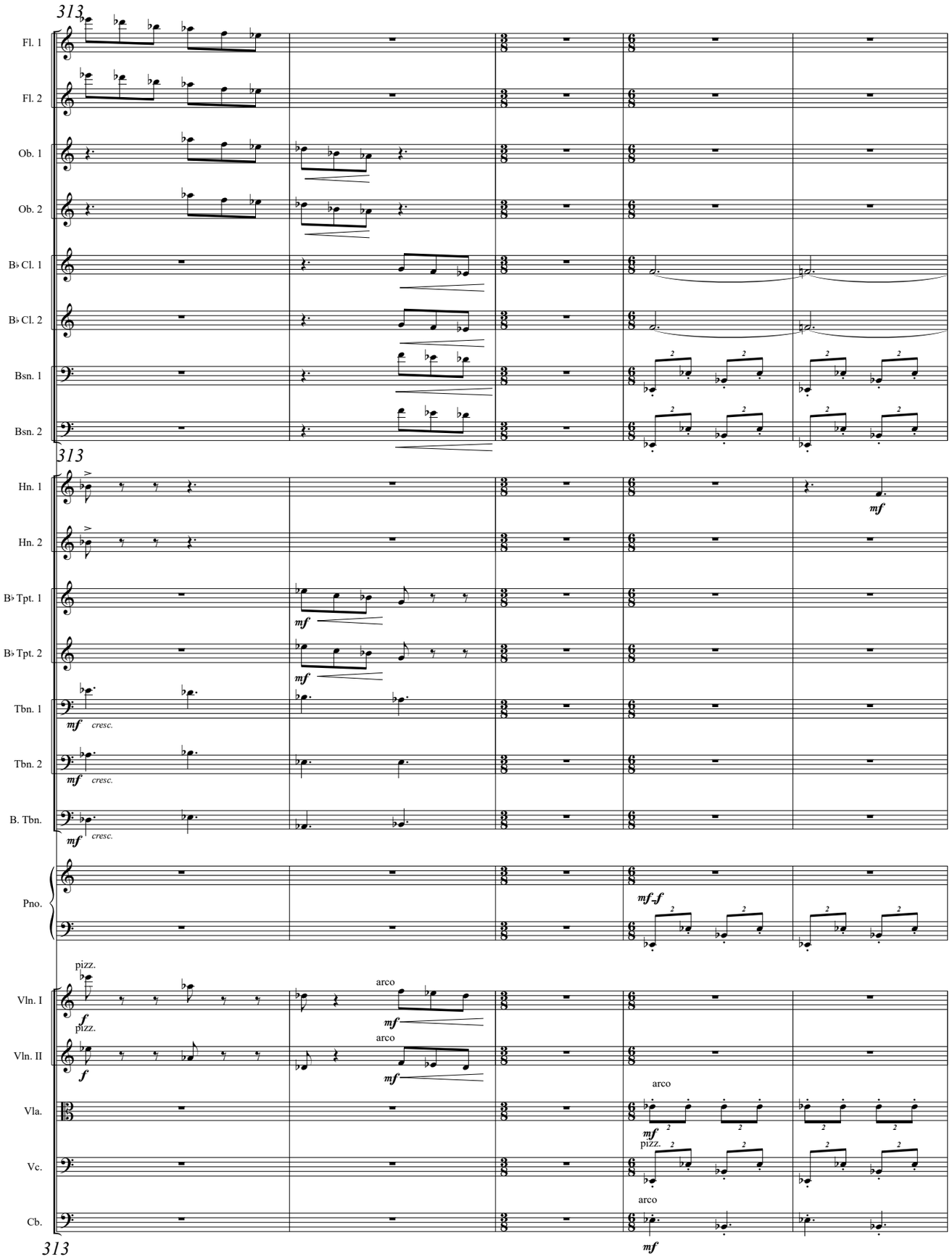
Copyright © 2024 by Vanessa McClintock

TRYCYCLE



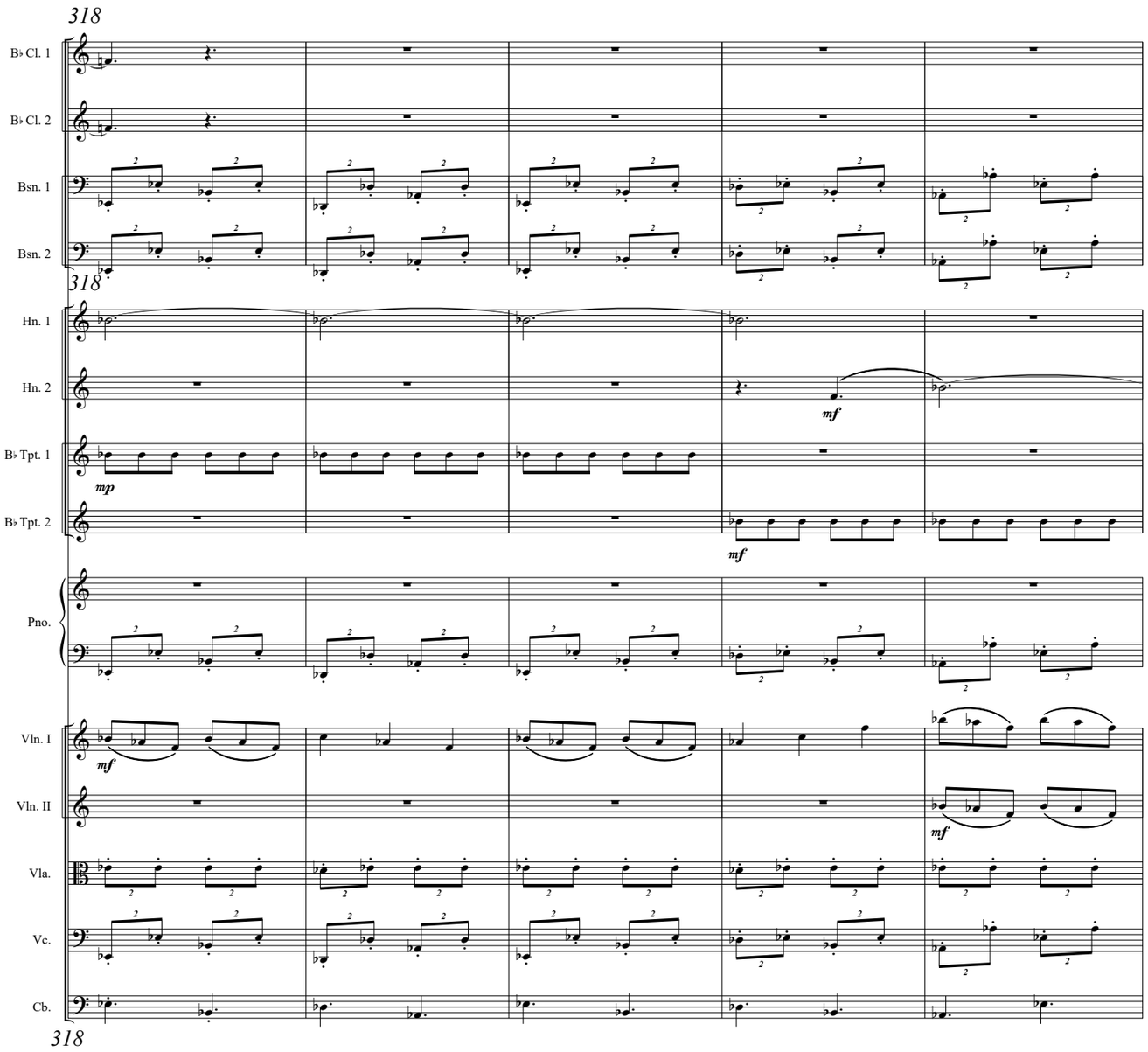
Copyright © 2024 by Vanessa McClintock

TRYCYCLE



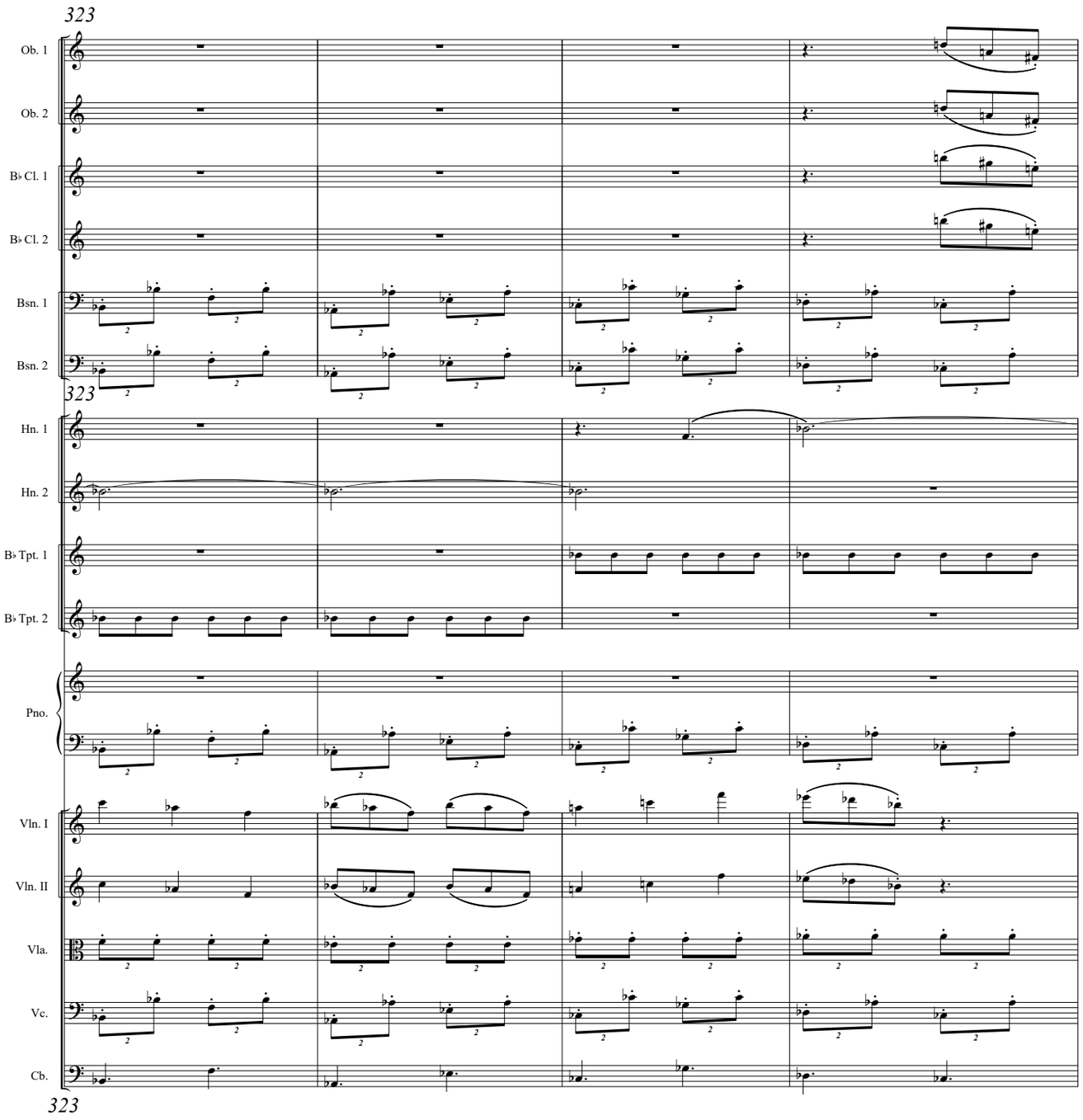
Copyright © 2024 by Vanessa McClintock

TRYCYCLE



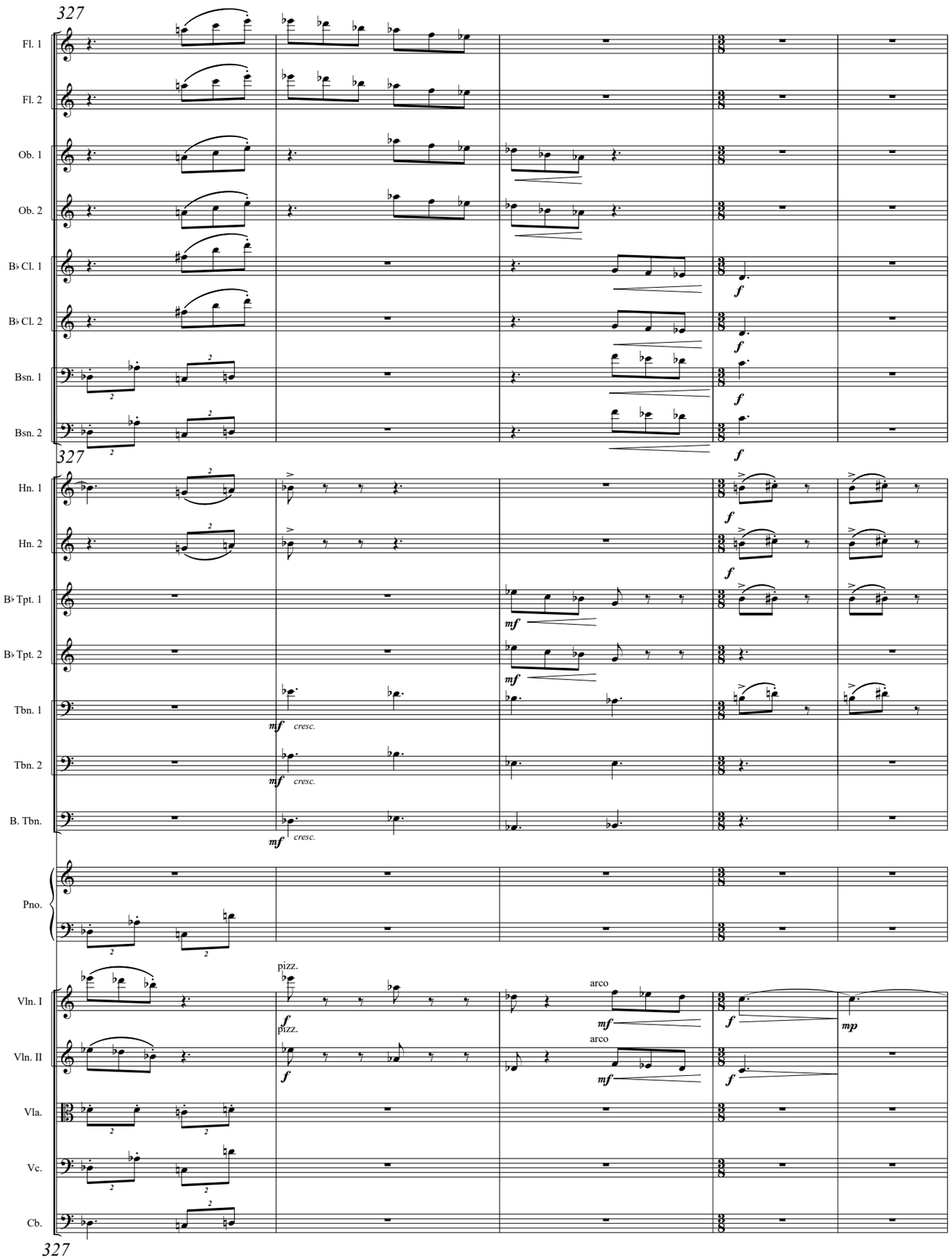
Copyright © 2024 by Vanessa McClintock

TRYCYCLE



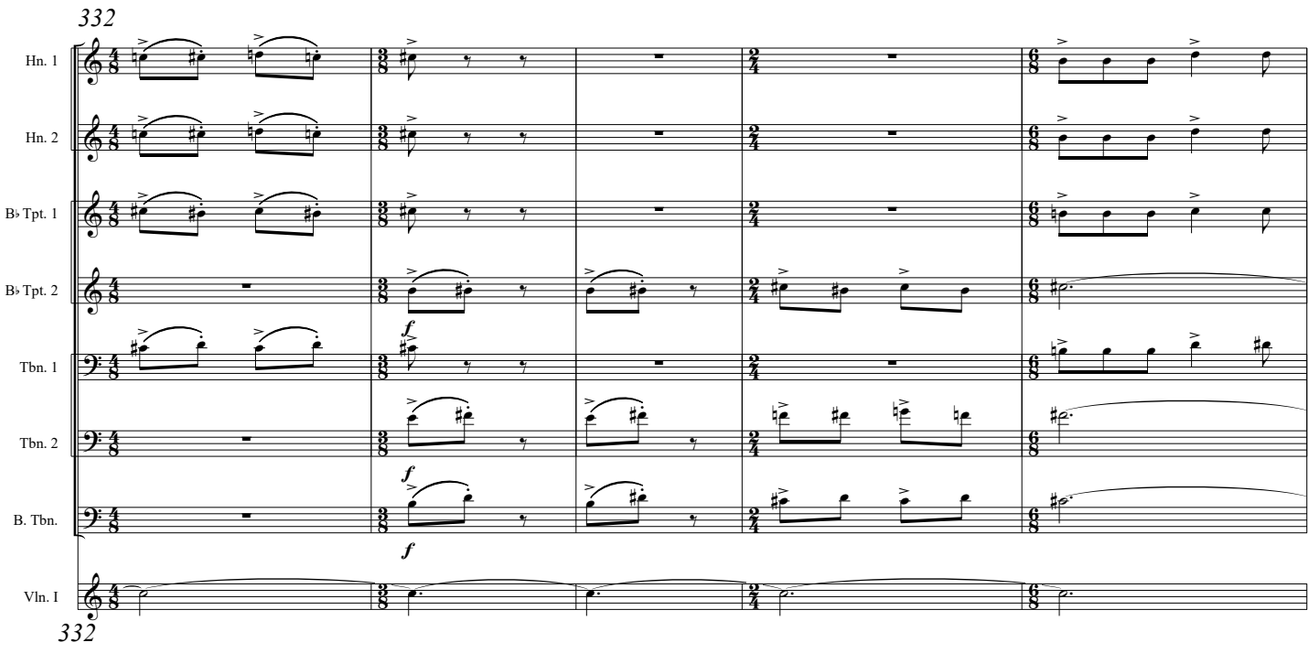
Copyright © 2024 by Vanessa McClintock

TRYCYCLE



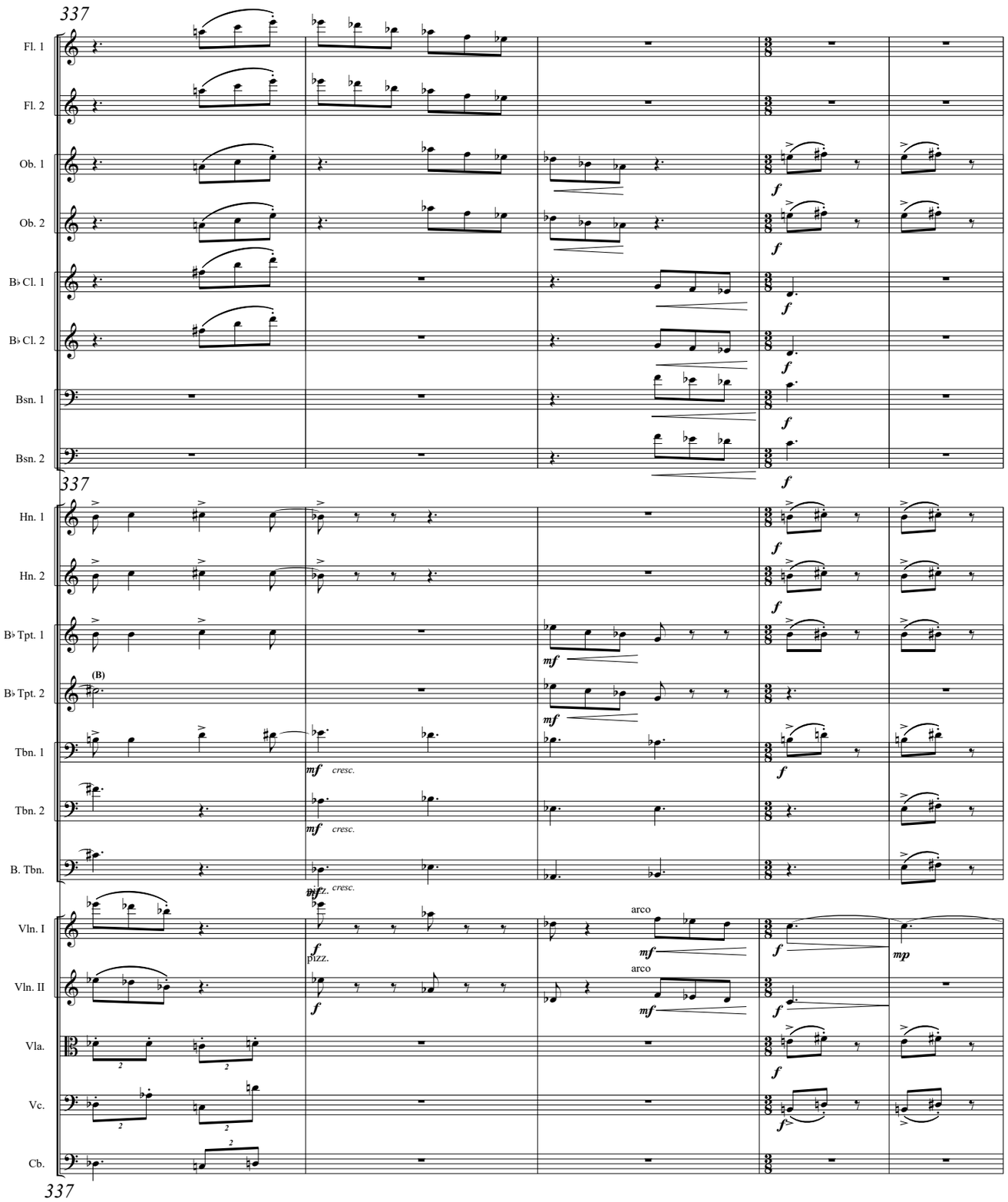
Copyright © 2024 by Vanessa McClintock

TRYCYCLE



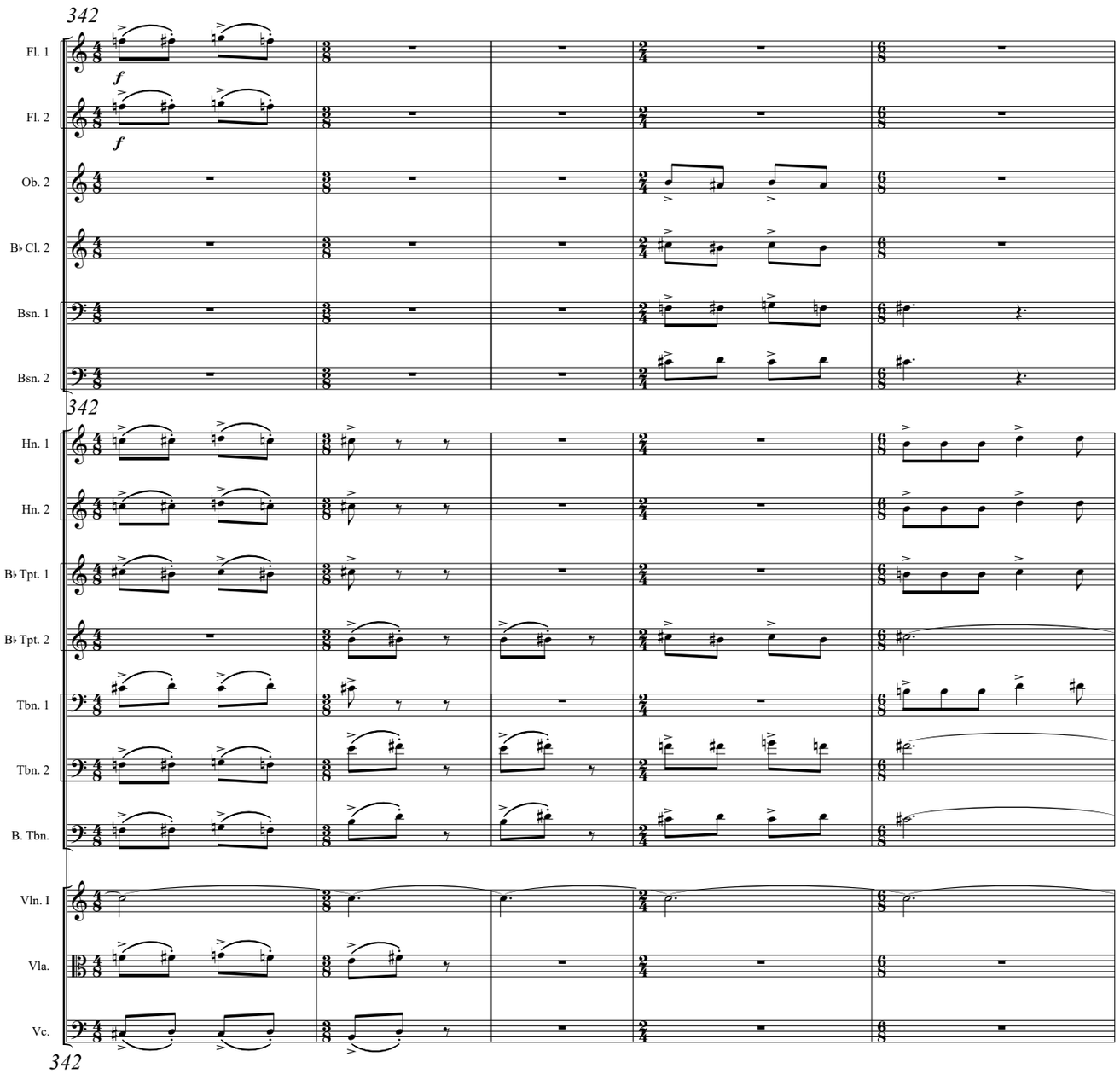
Copyright © 2024 by Vanessa McClintock

TRYCYCLE



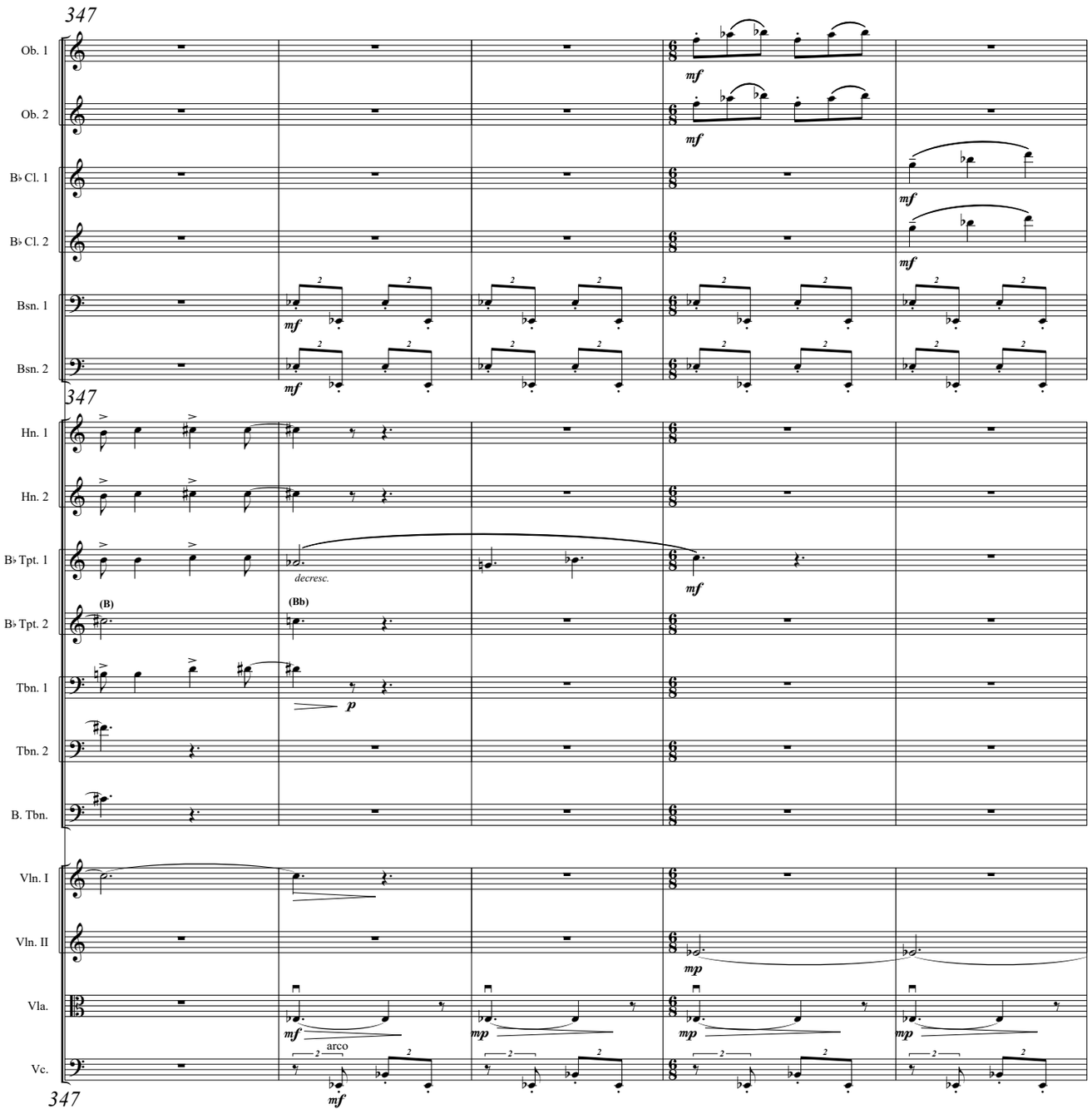
Copyright © 2024 by Vanessa McClintock

TRYCYCLE



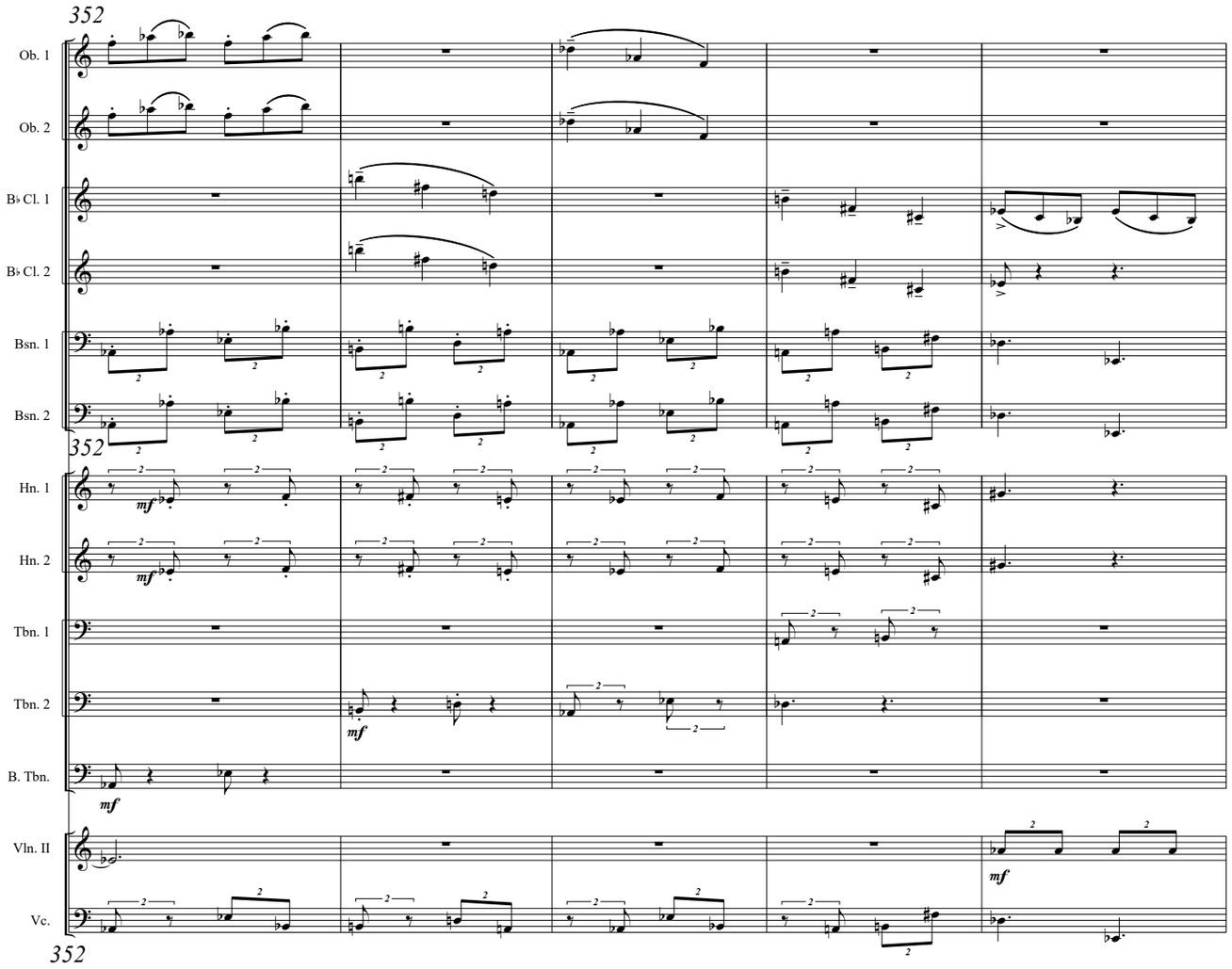
Copyright © 2024 by Vanessa McClintock

TRYCYCLE



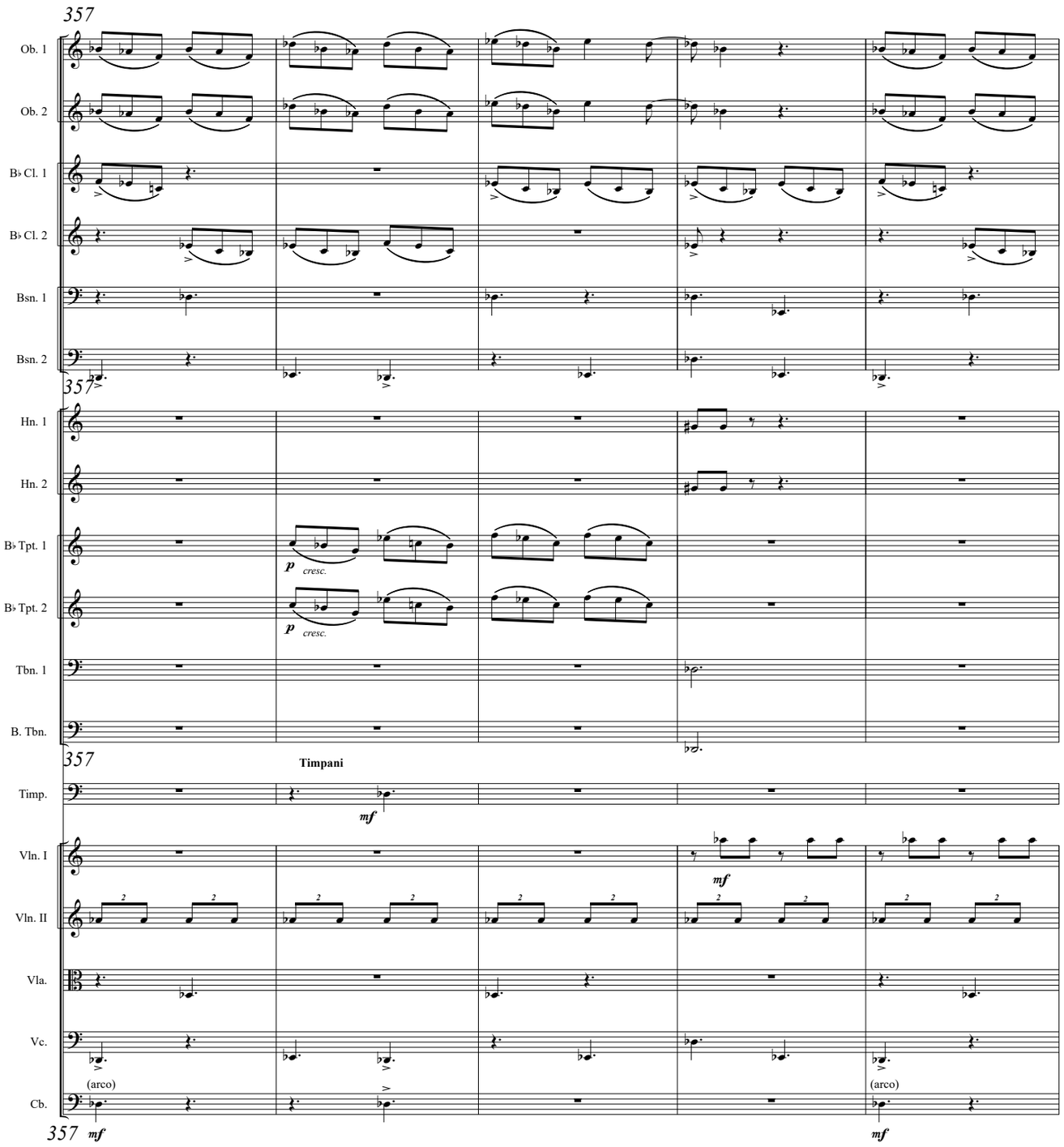
Copyright © 2024 by Vanessa McClintock

TRYCYCLE



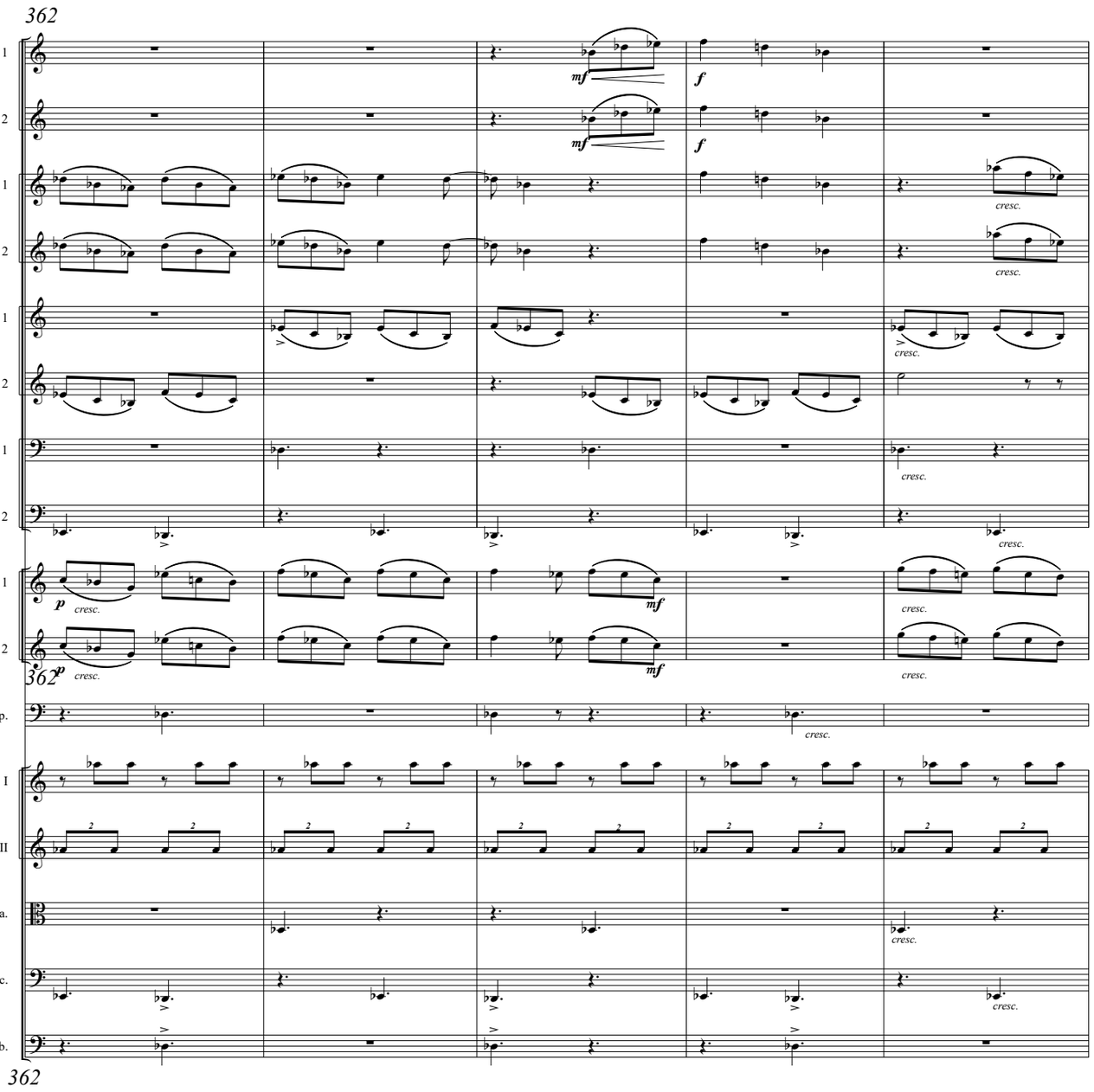
Copyright © 2024 by Vanessa McClintock

TRYCYCLE



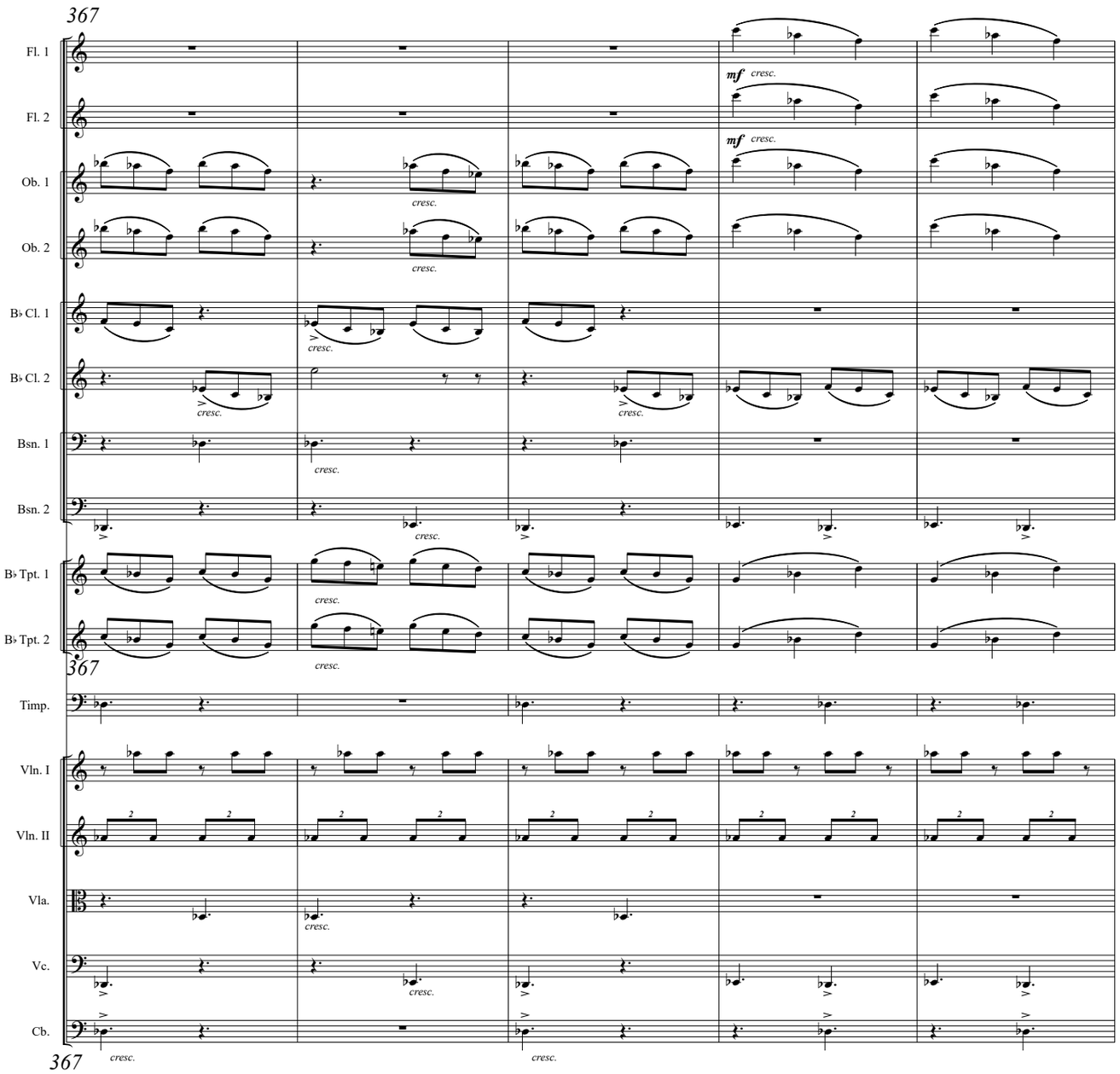
Copyright © 2024 by Vanessa McClintock

TRYCYCLE



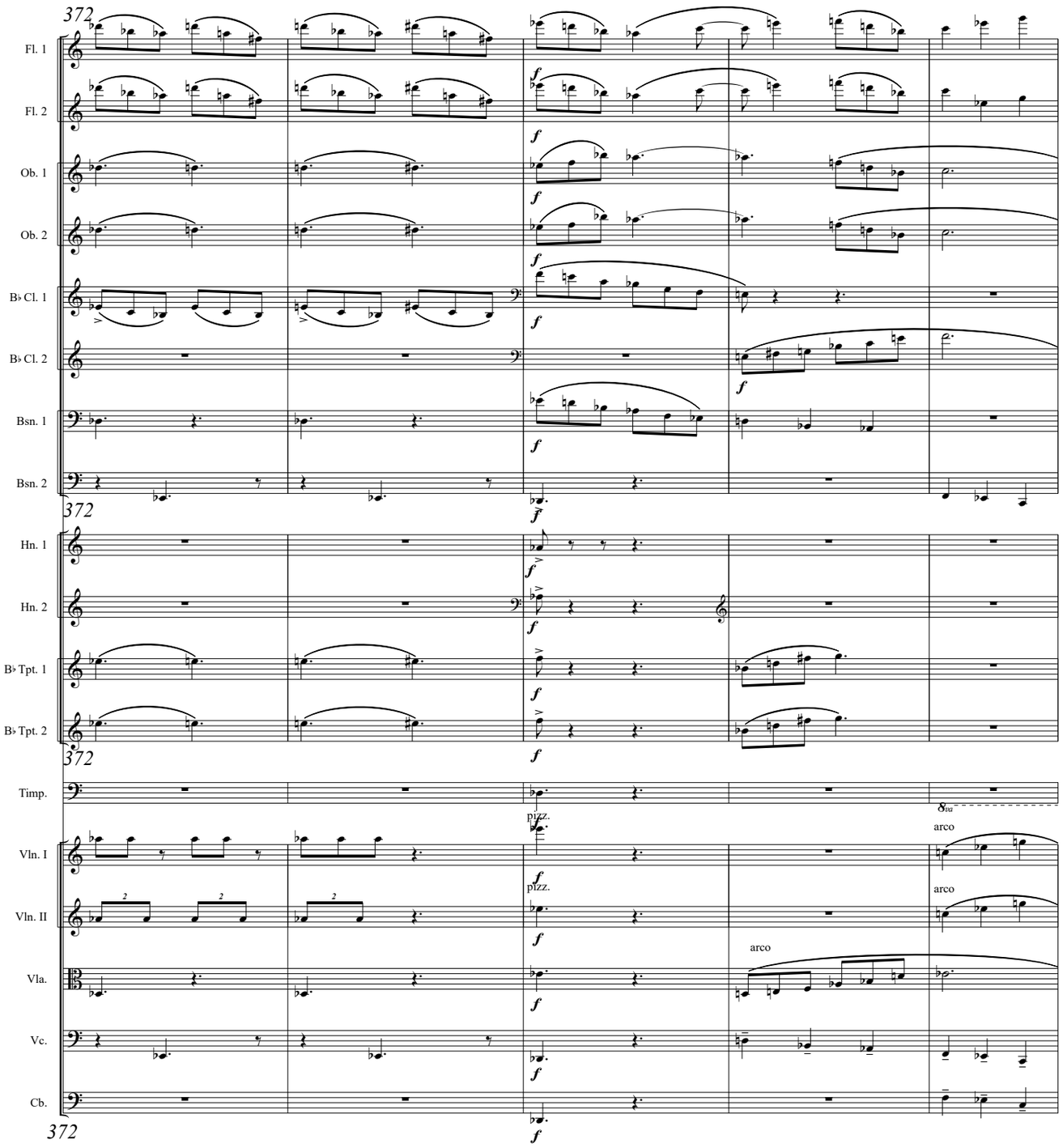
Copyright © 2024 by Vanessa McClintock

TRYCYCLE



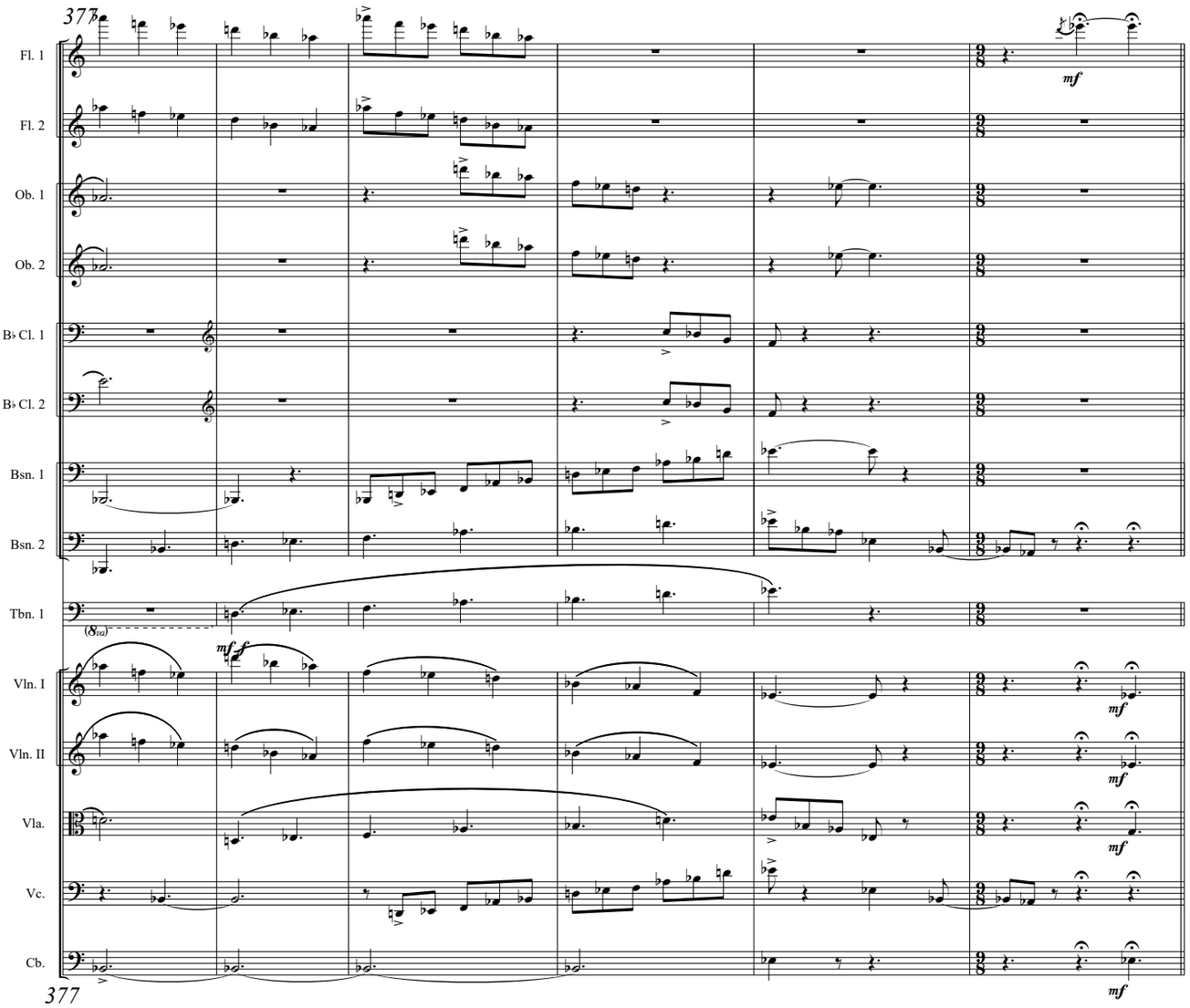
Copyright © 2024 by Vanessa McClintock

TRYCYCLE



Copyright © 2024 by Vanessa McClintock

TRYCYCLE

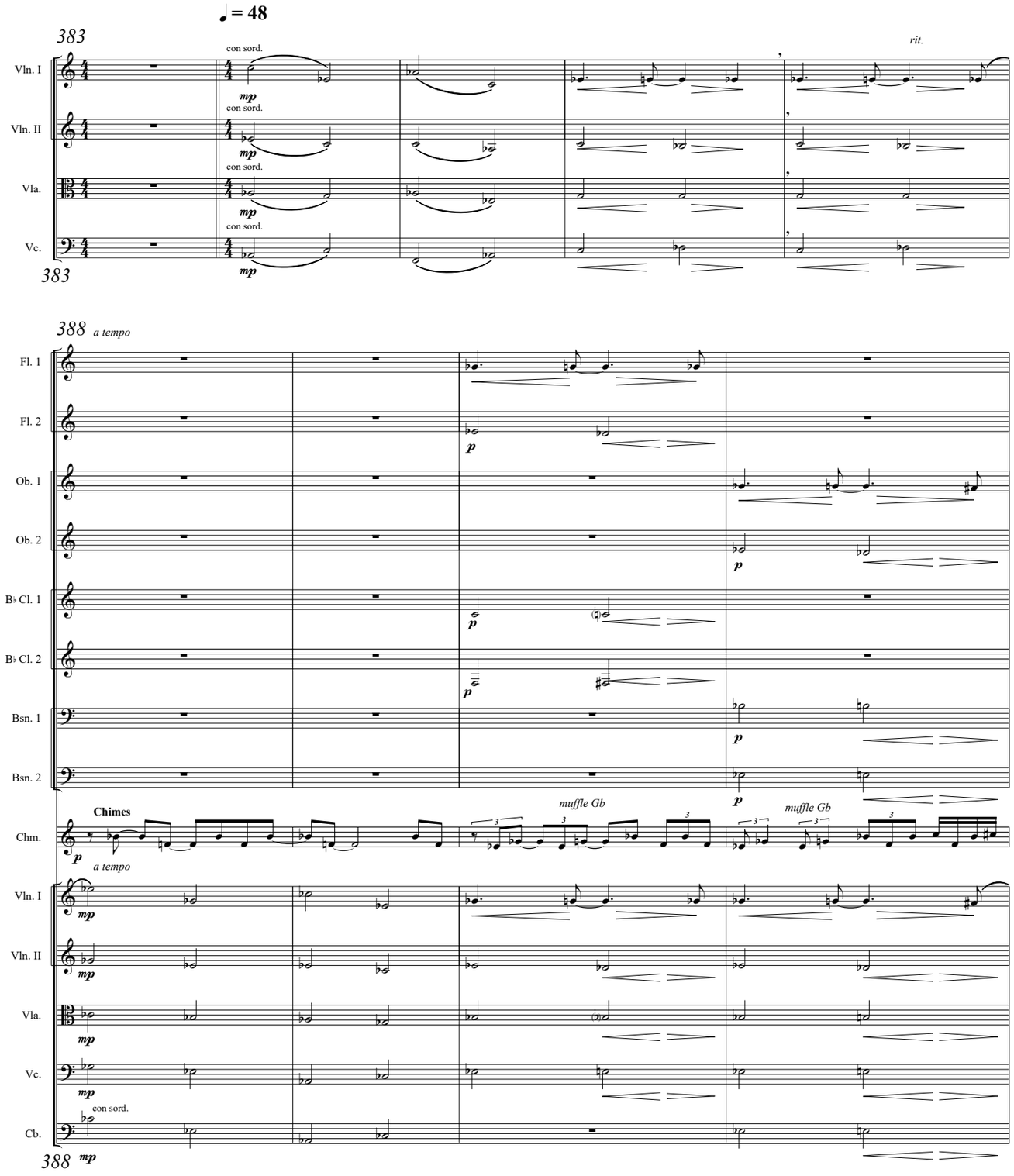


Copyright © 2024 by Vanessa McClintock

The Waxed Box

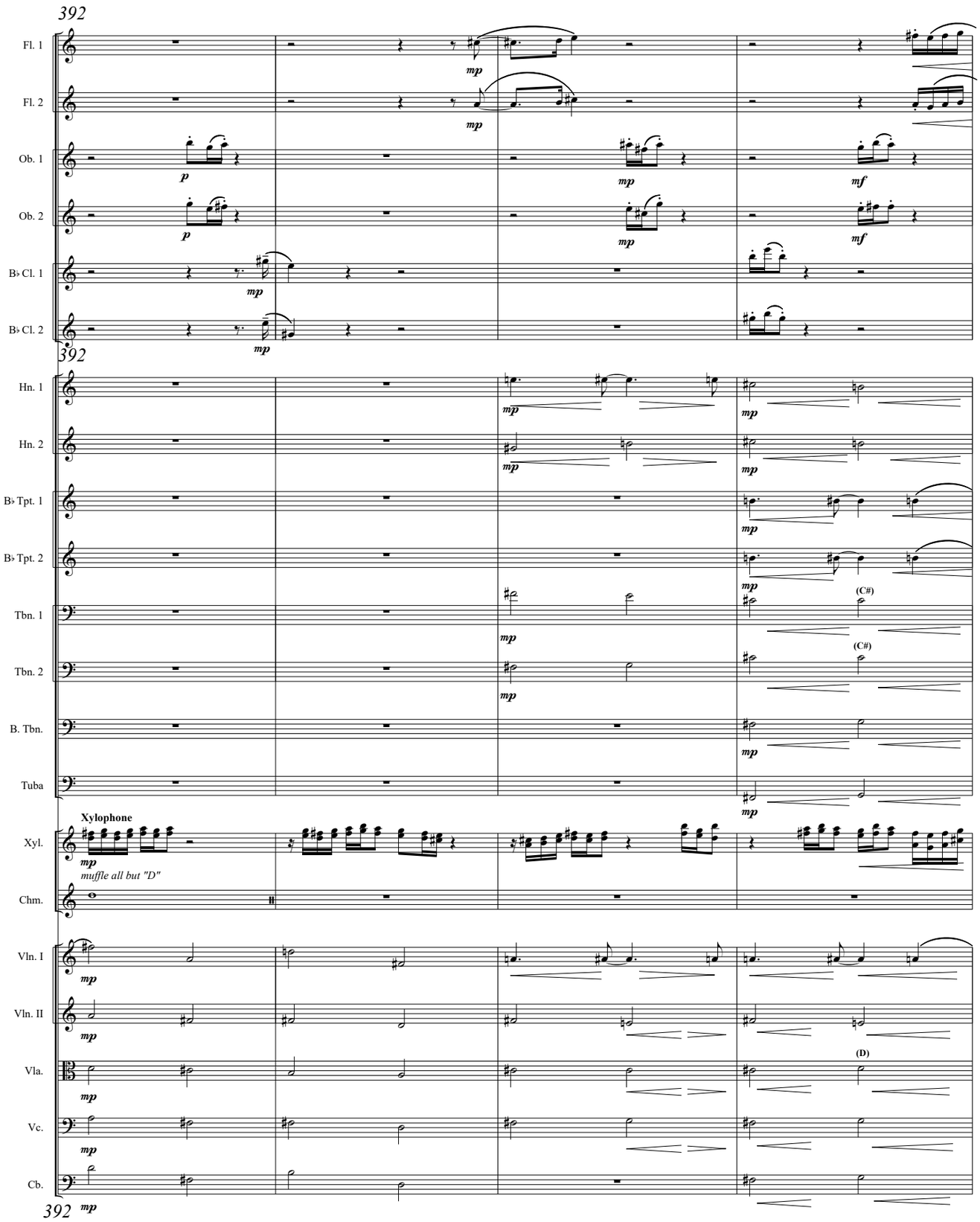
May Woolsey died in 1879 when she was a young girl. In those days it was the custom to pack the most favoured and treasured belongings of the deceased in a box, or trunk, and seal it with wax to protect the things inside. One hundred years later the box was found and opened with respect and reverence for the little girl. Inside were found May's favourite toys and things, such as a vase, marbles, dolls, bracelets, red stockings, schoolbooks, and party invitations. Perhaps you will hear the school bell, nursery rhyme, thoughts about the party, and even May's own sweet spirit.

[play The Waxed Box]



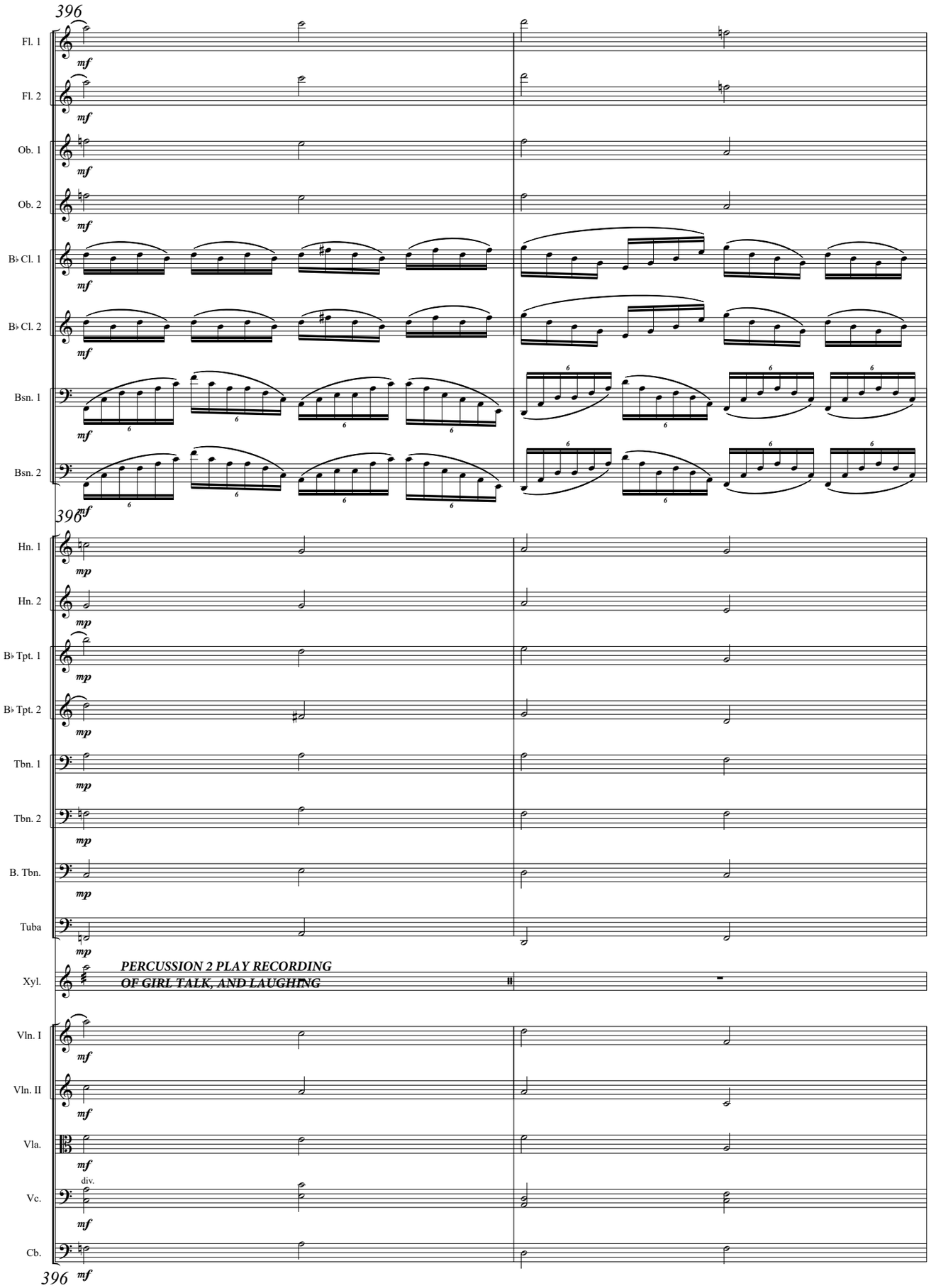
Copyright © 2024 by Vanessa McClintock

THE WAXED BOX



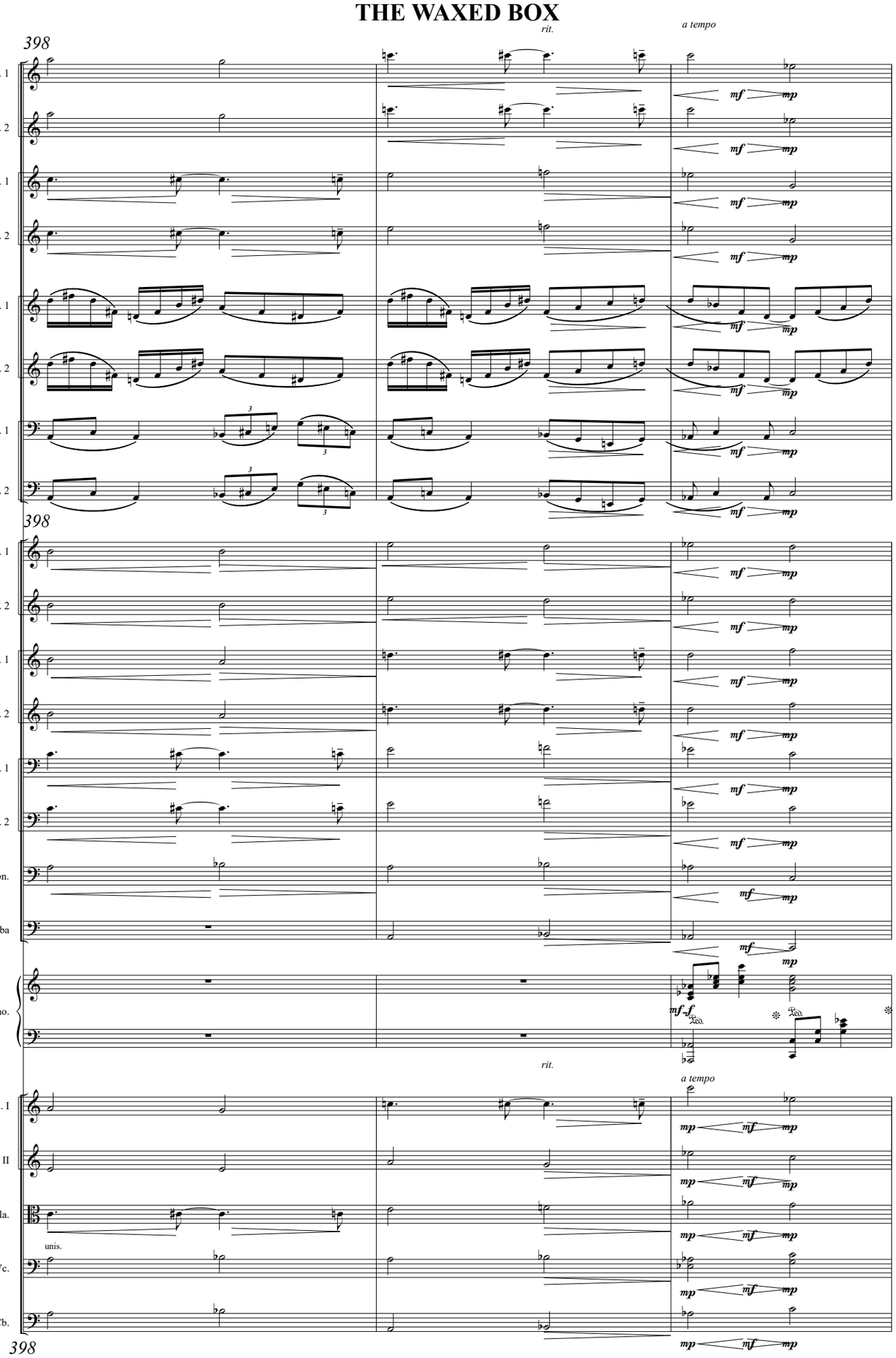
Copyright © 2024 by Vanessa McClintock

THE WAXED BOX



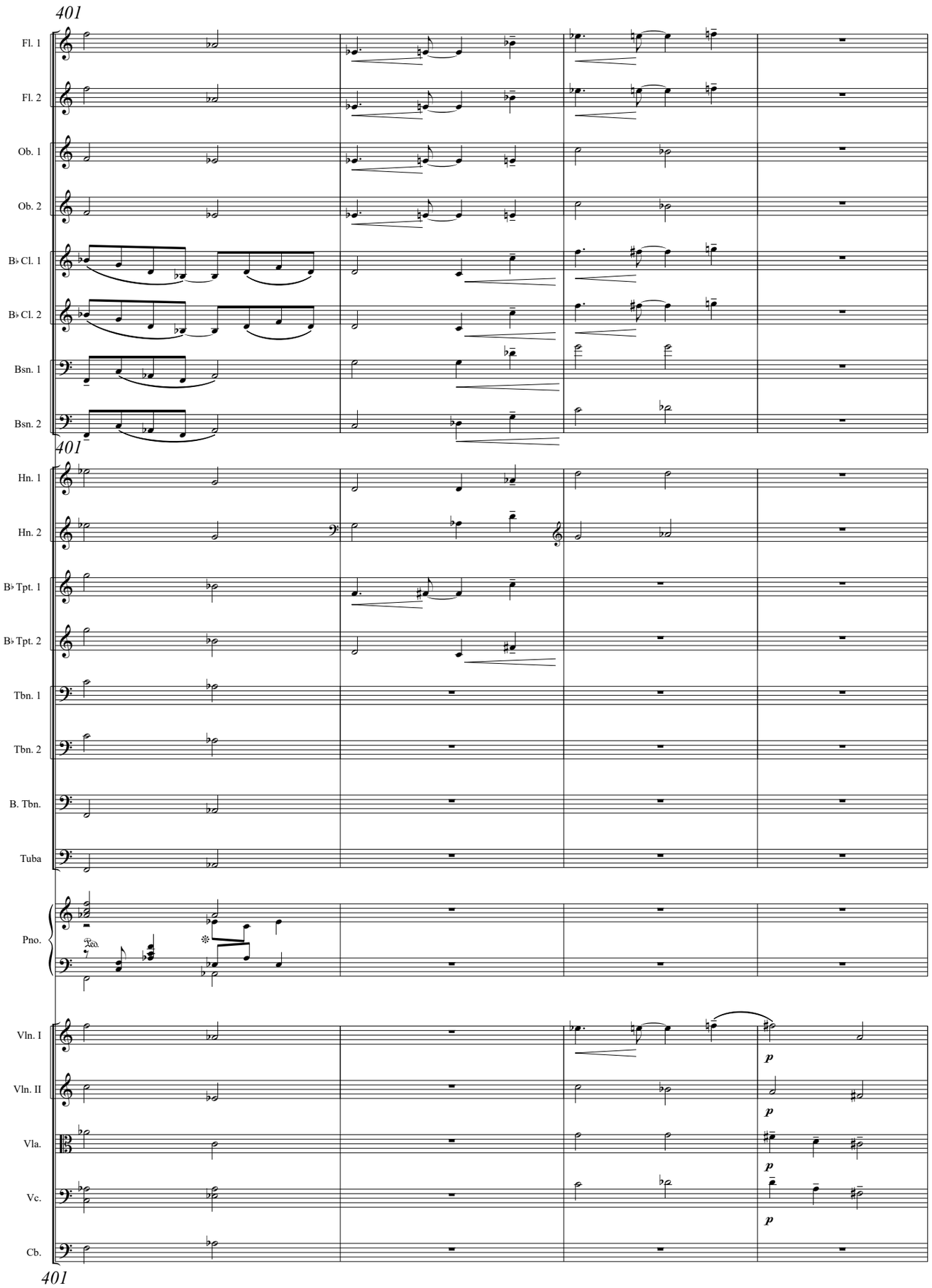
Copyright © 2024 by Vanessa McClintock

THE WAXED BOX



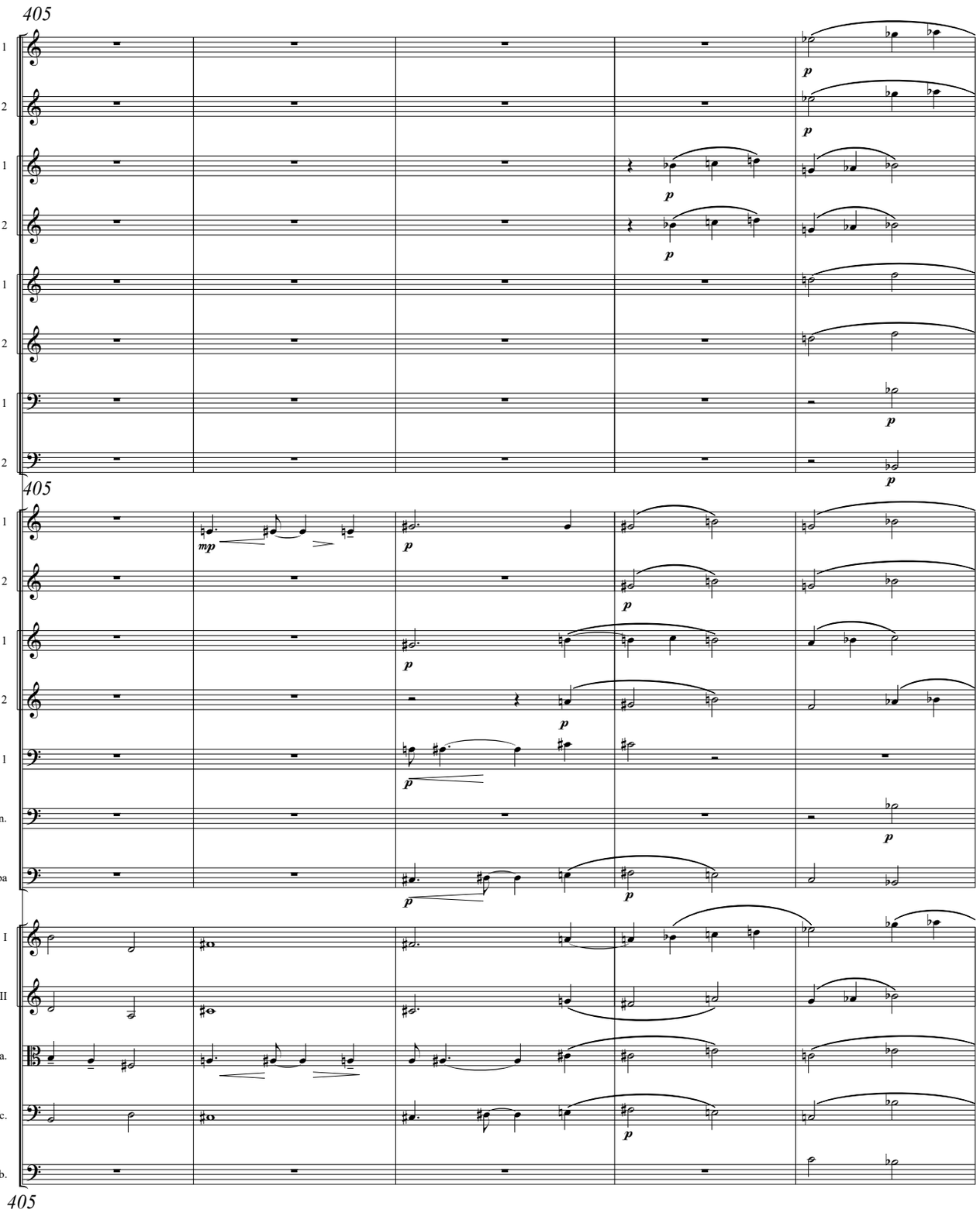
Copyright © 2024 by Vanessa McClintock

THE WAXED BOX



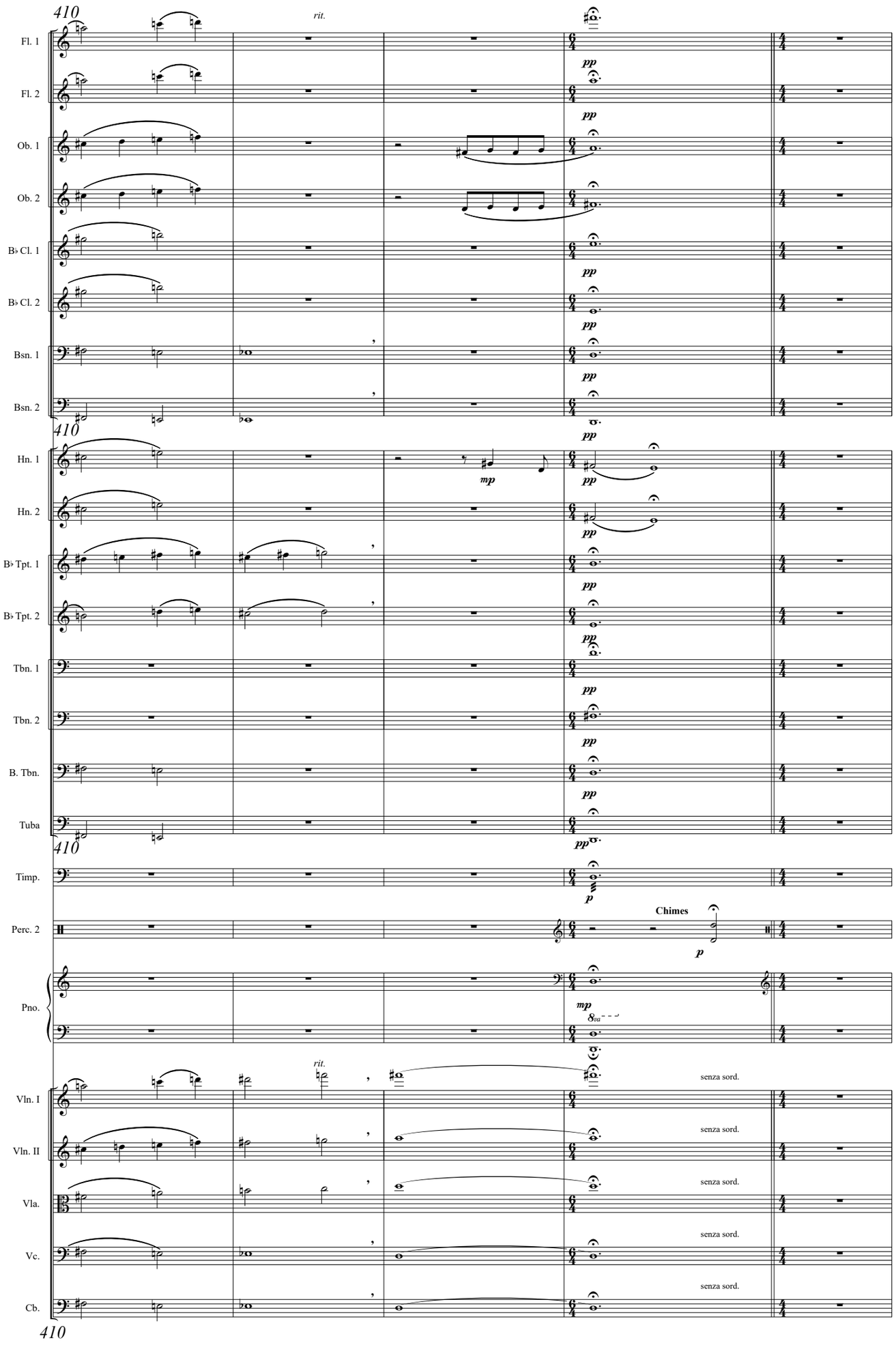
Copyright © 2024 by Vanessa McClintock

THE WAXED BOX



Copyright © 2024 by Vanessa McClintock

THE WAXED BOX

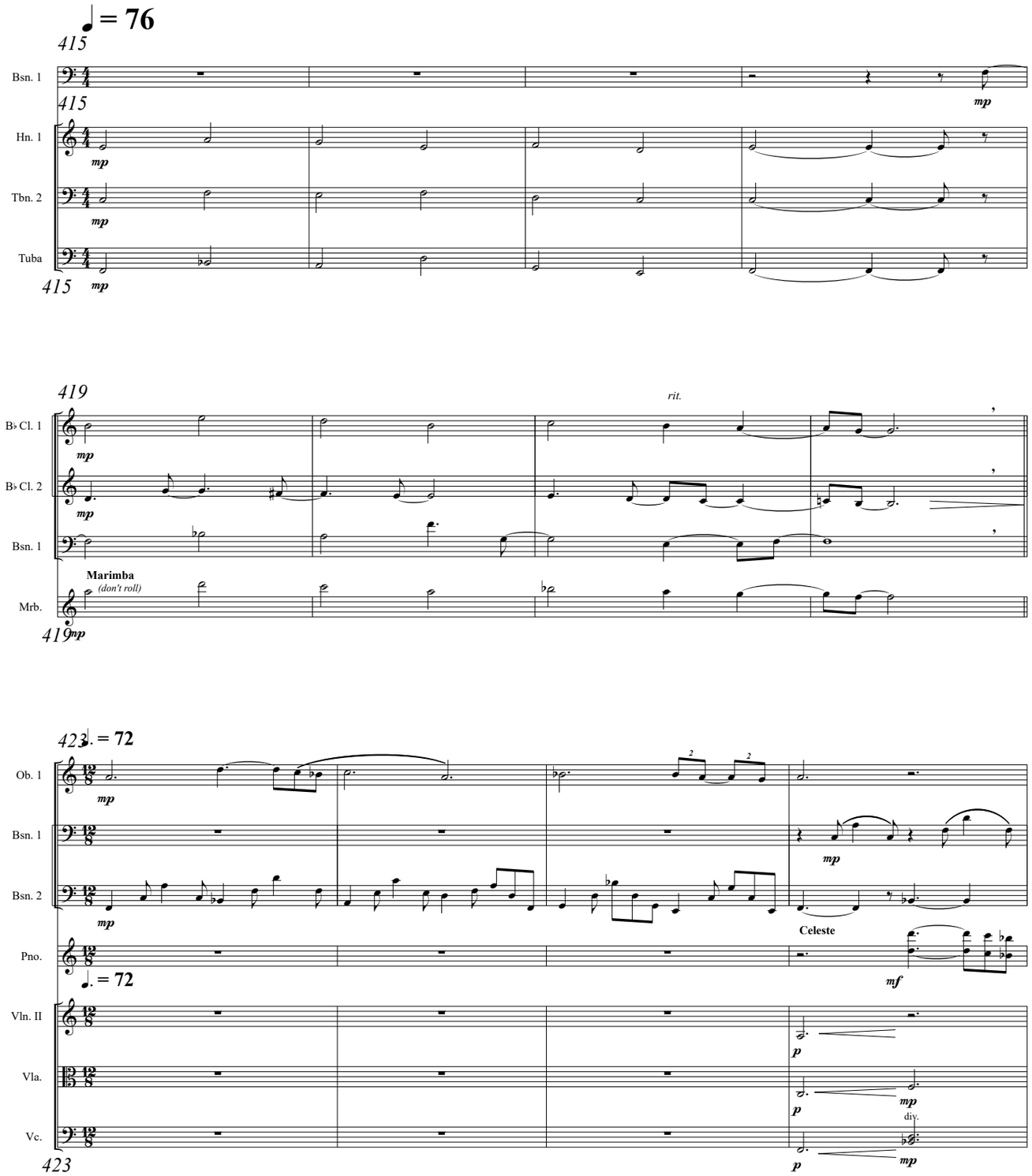


Copyright © 2024 by Vanessa McClintock

The Faith of a Child

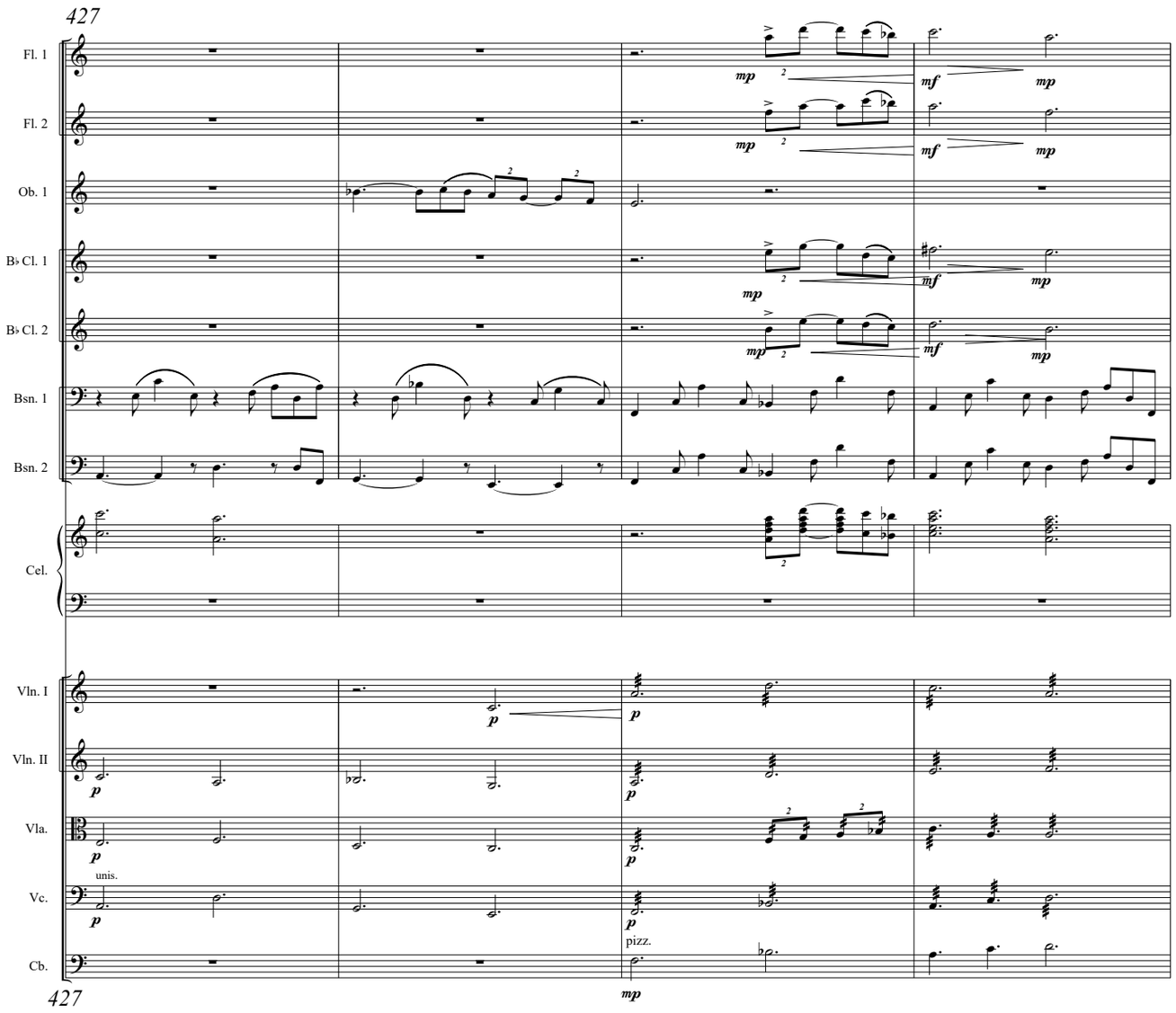
How much faith do children have in their family? Think of the faith immigrant children had in their family to bring them to this country for safety and a future. Think of their faith when a knee is scraped and assurance is sought, or the first day of school, or visiting the doctor, or standing on a simple stool. Are we not all little children? Have we who are but older lost this faith, or can we regain those feelings when faith was the rule? Let us all learn of and from each other and enjoy our differences with the wondrous hope, love, and faith of a child.

[play The Faith of a Child]



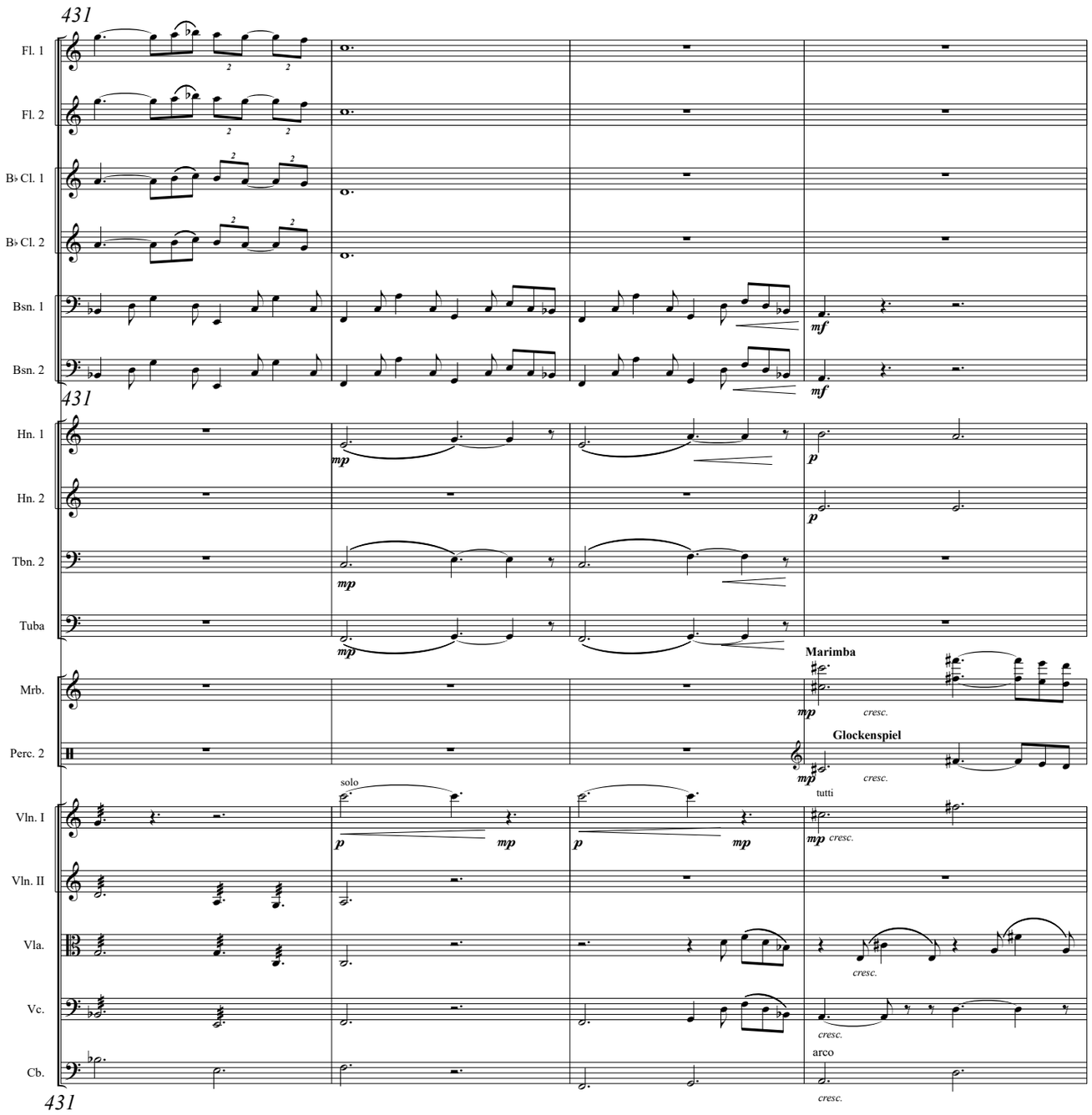
Copyright © 2024 by Vanessa McClintock

THE FAITH OF A CHILD



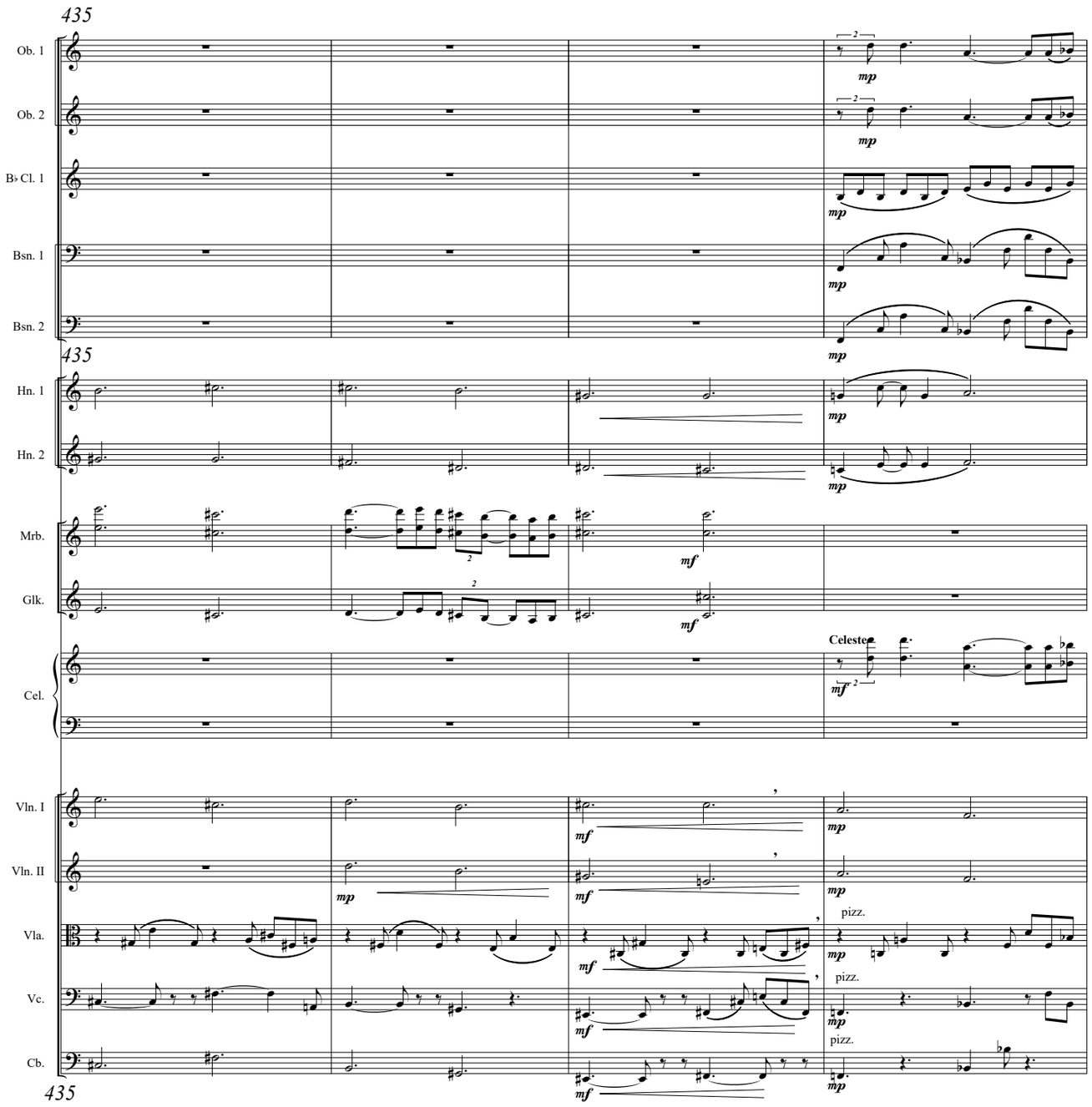
Copyright © 2024 by Vanessa McClintock

THE FAITH OF A CHILD



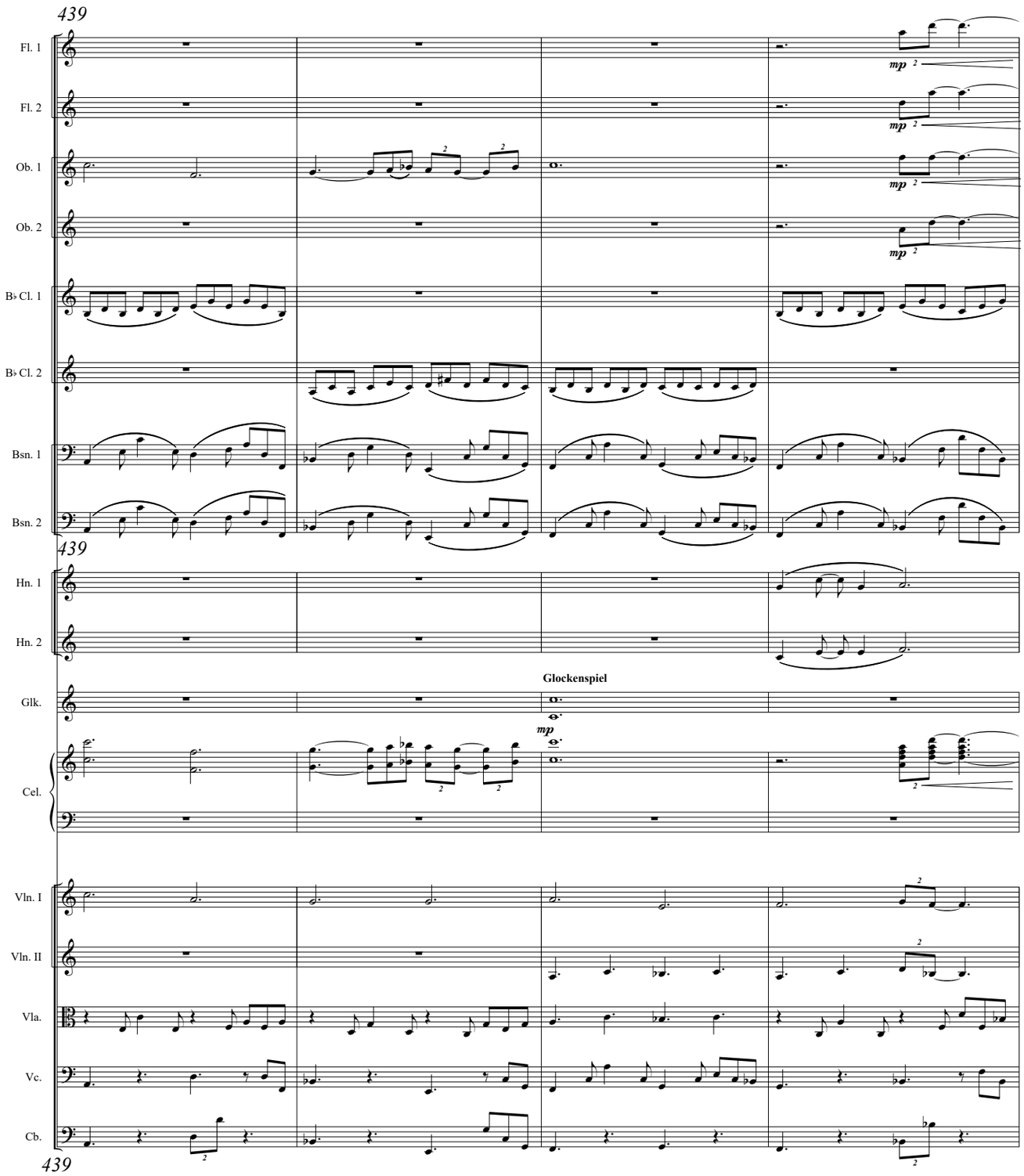
Copyright © 2024 by Vanessa McClintock

THE FAITH OF A CHILD



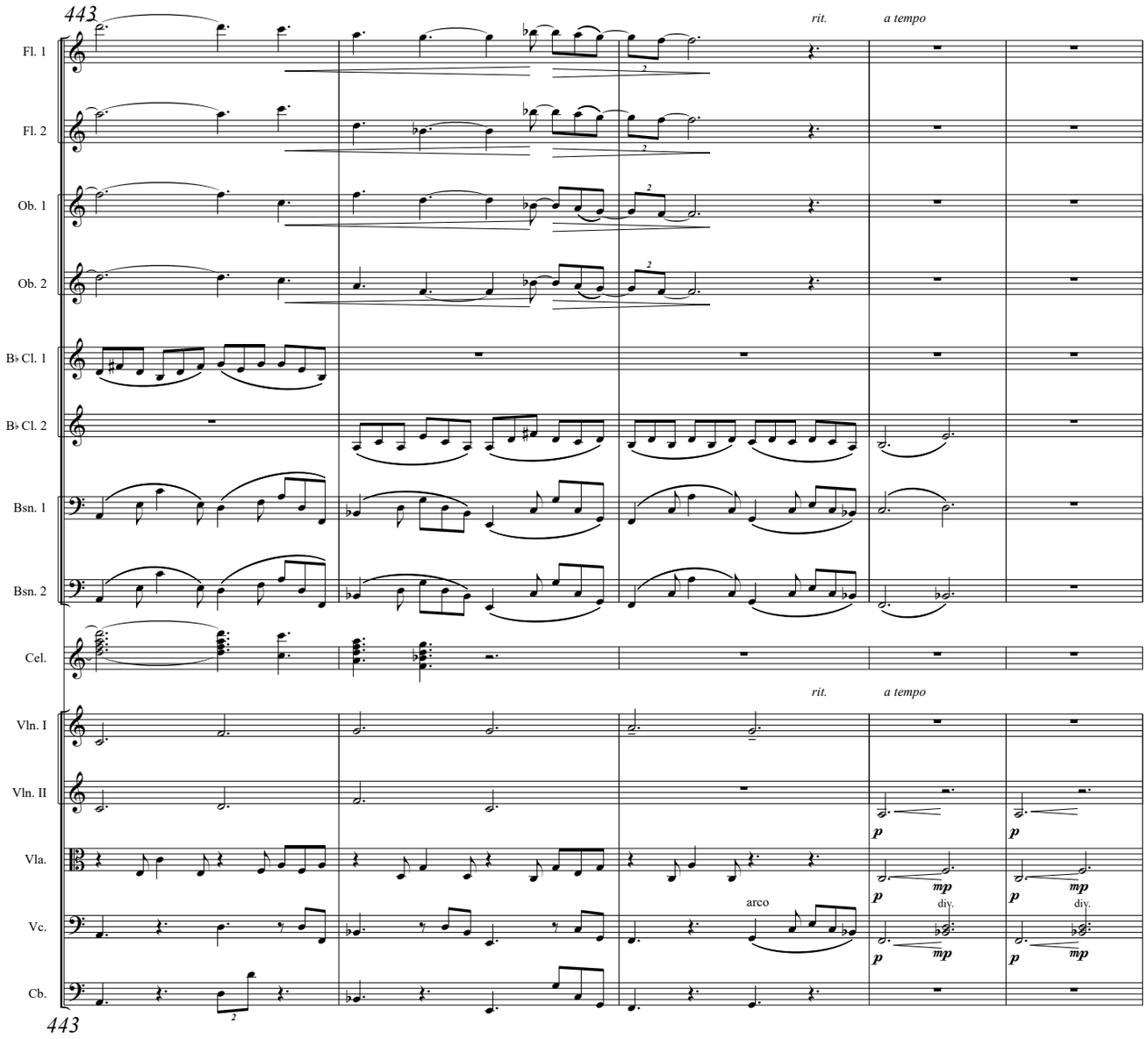
Copyright © 2024 by Vanessa McClintock

THE FAITH OF A CHILD



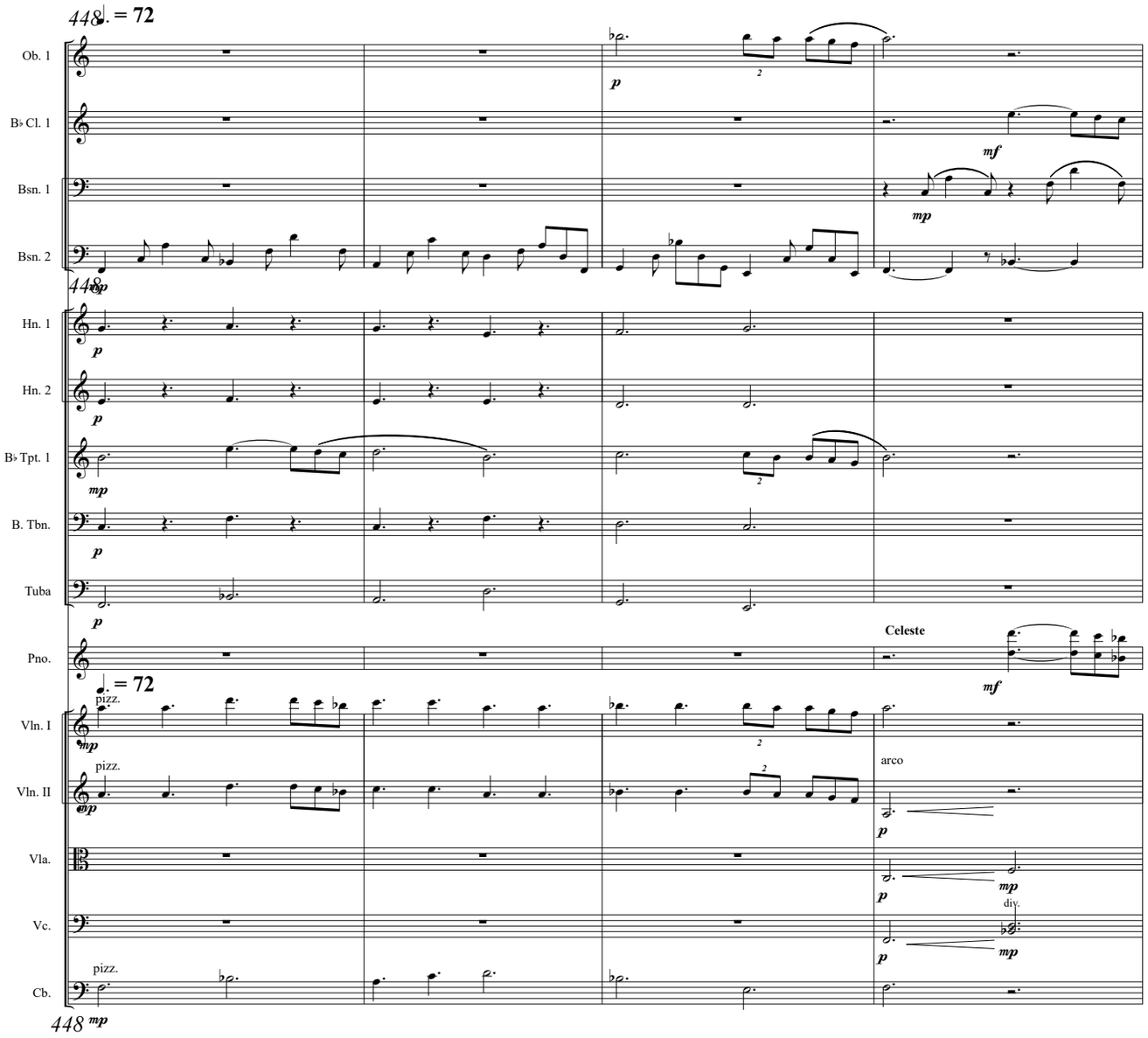
Copyright © 2024 by Vanessa McClintock

THE FAITH OF A CHILD



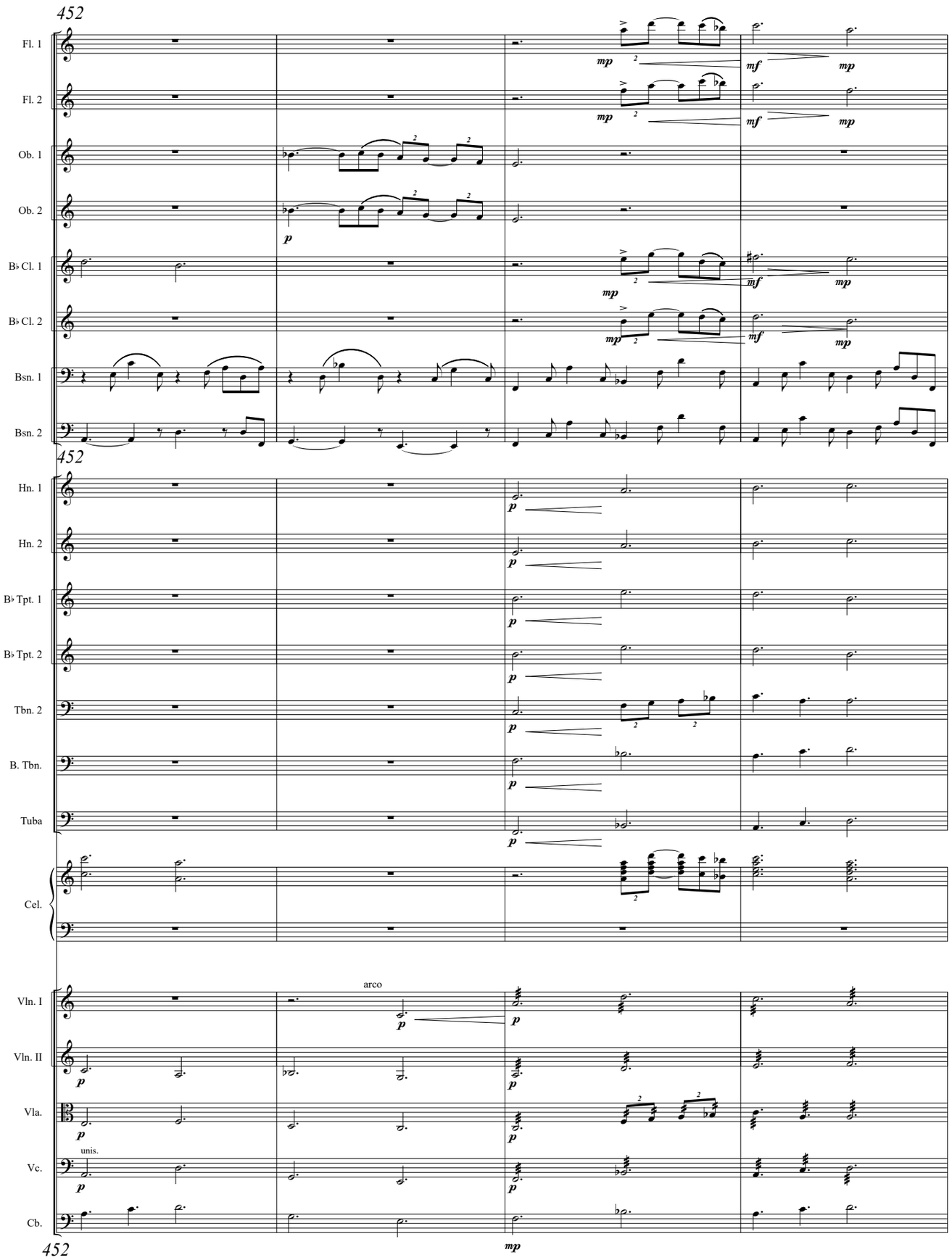
Copyright © 2024 by Vanessa McClintock

THE FAITH OF A CHILD



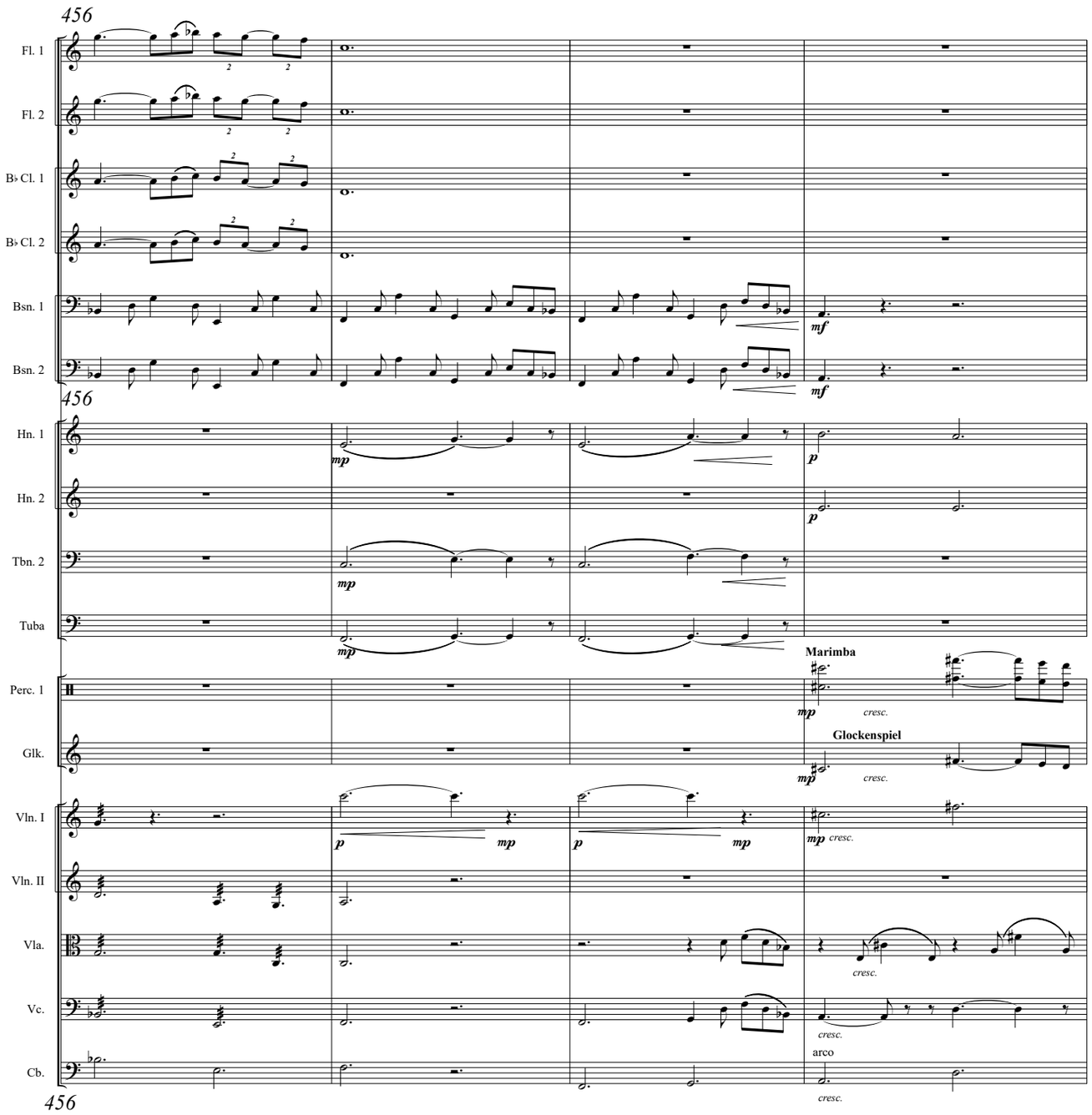
Copyright © 2024 by Vanessa McClintock

THE FAITH OF A CHILD



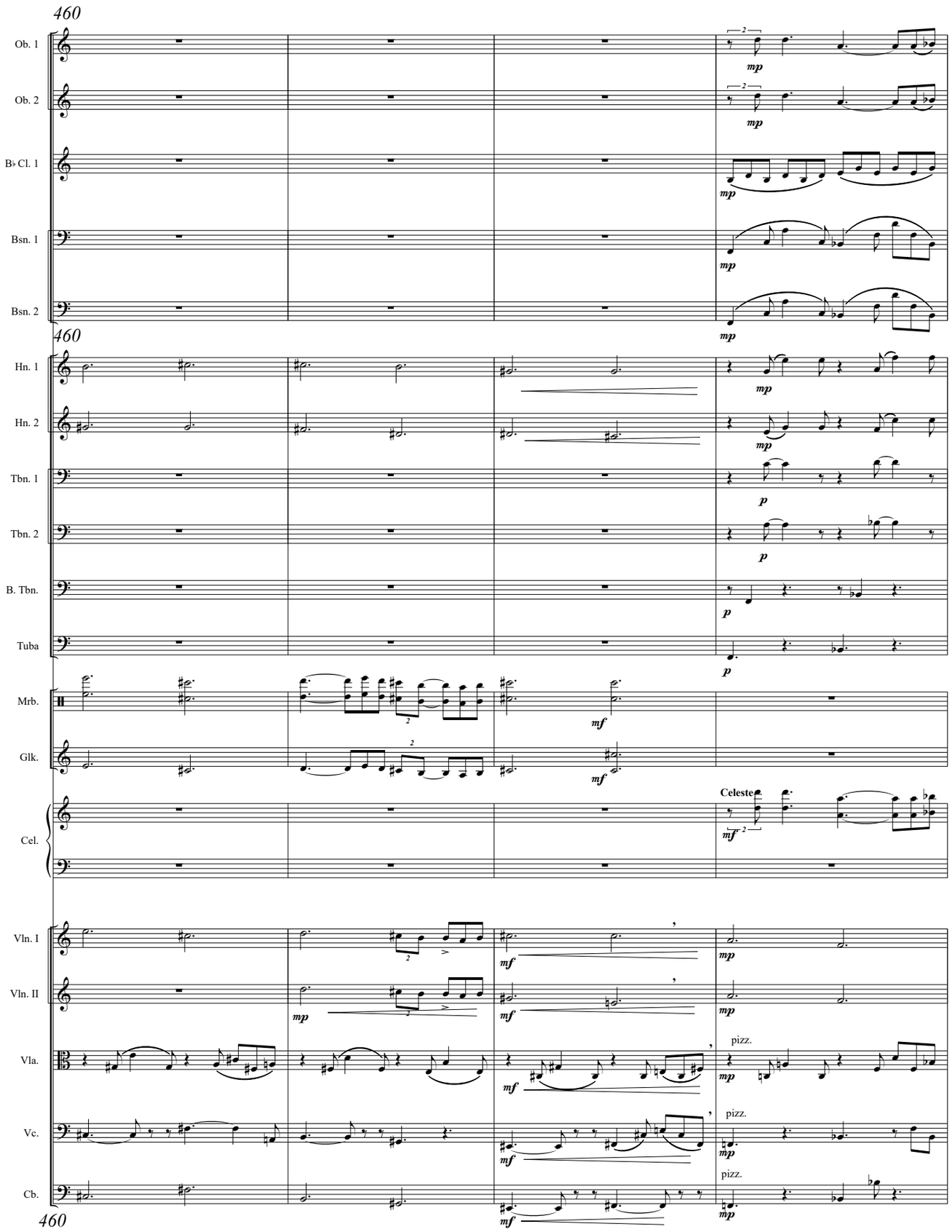
Copyright © 2024 by Vanessa McClintock

THE FAITH OF A CHILD



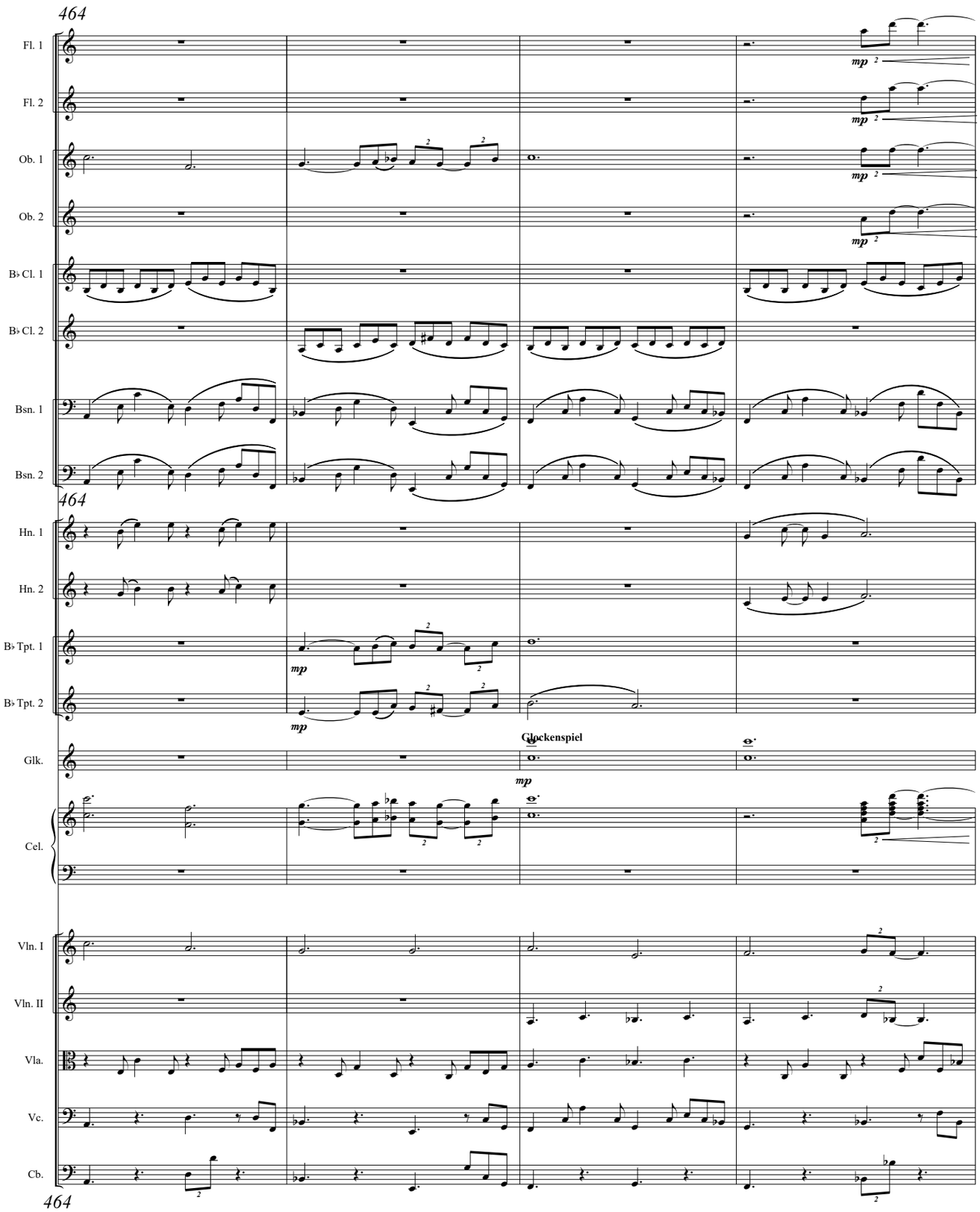
Copyright © 2024 by Vanessa McClintock

THE FAITH OF A CHILD



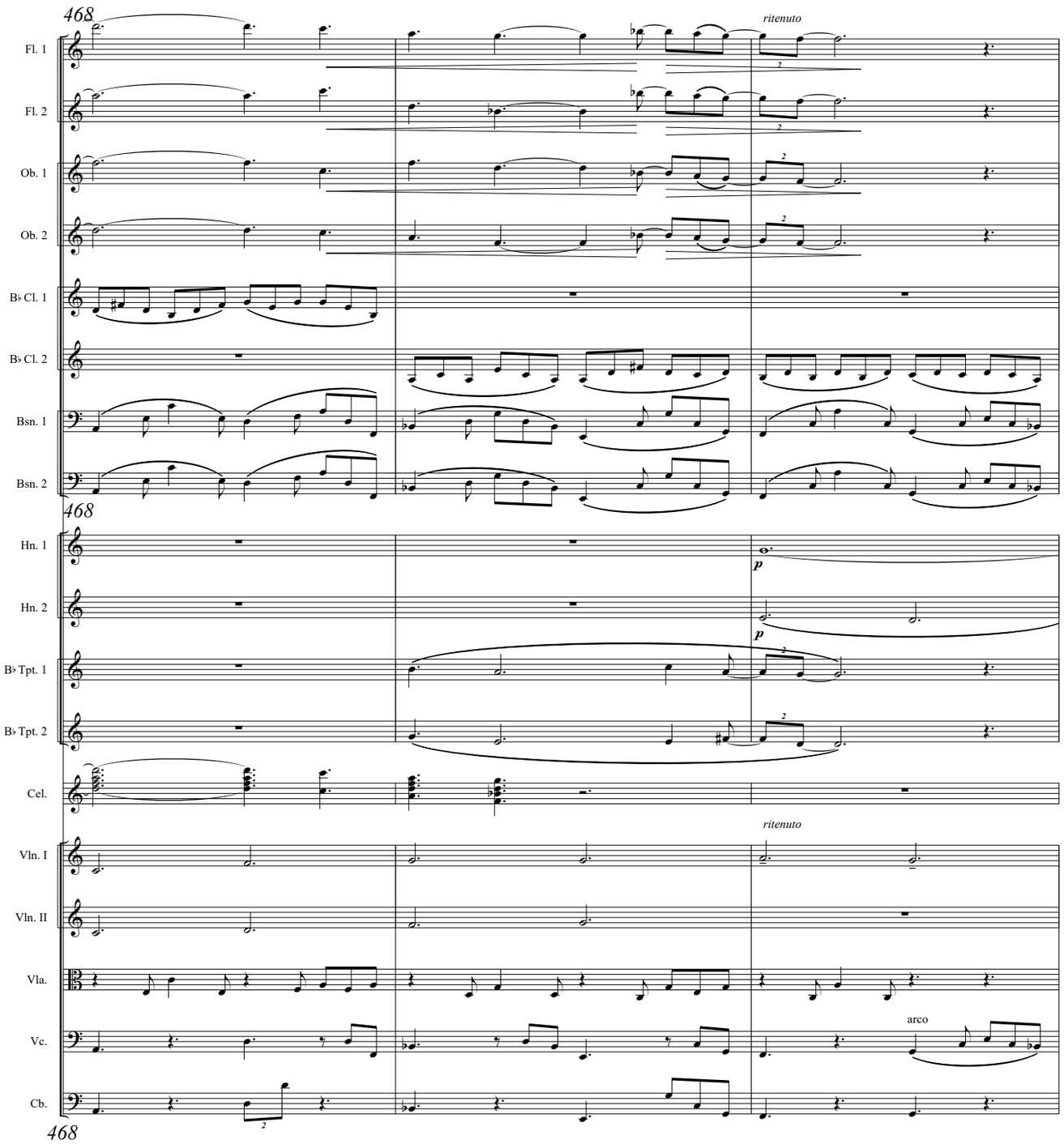
Copyright © 2024 by Vanessa McClintock

THE FAITH OF A CHILD



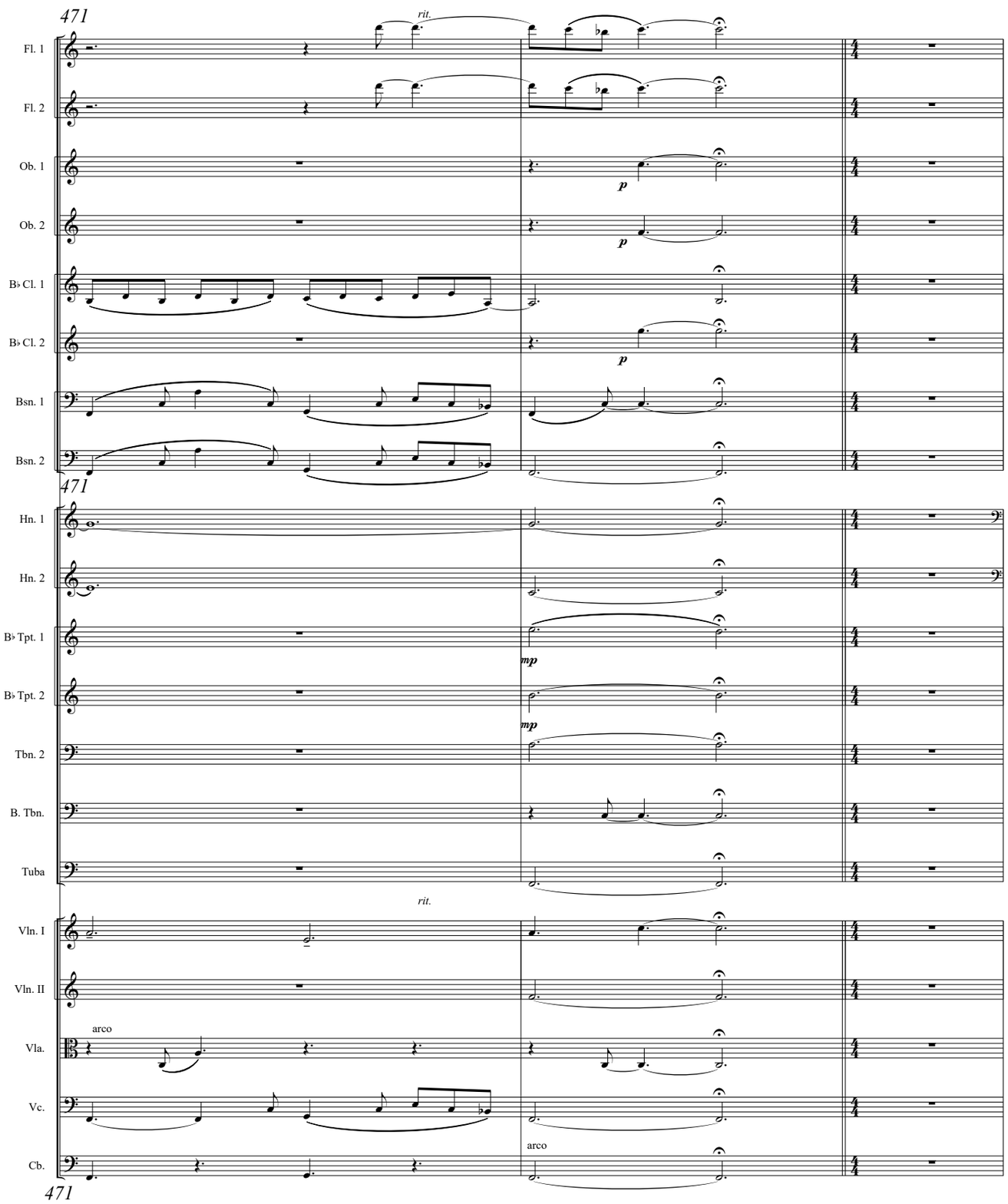
Copyright © 2024 by Vanessa McClintock

THE FAITH OF A CHILD



Copyright © 2024 by Vanessa McClintock

THE FAITH OF A CHILD

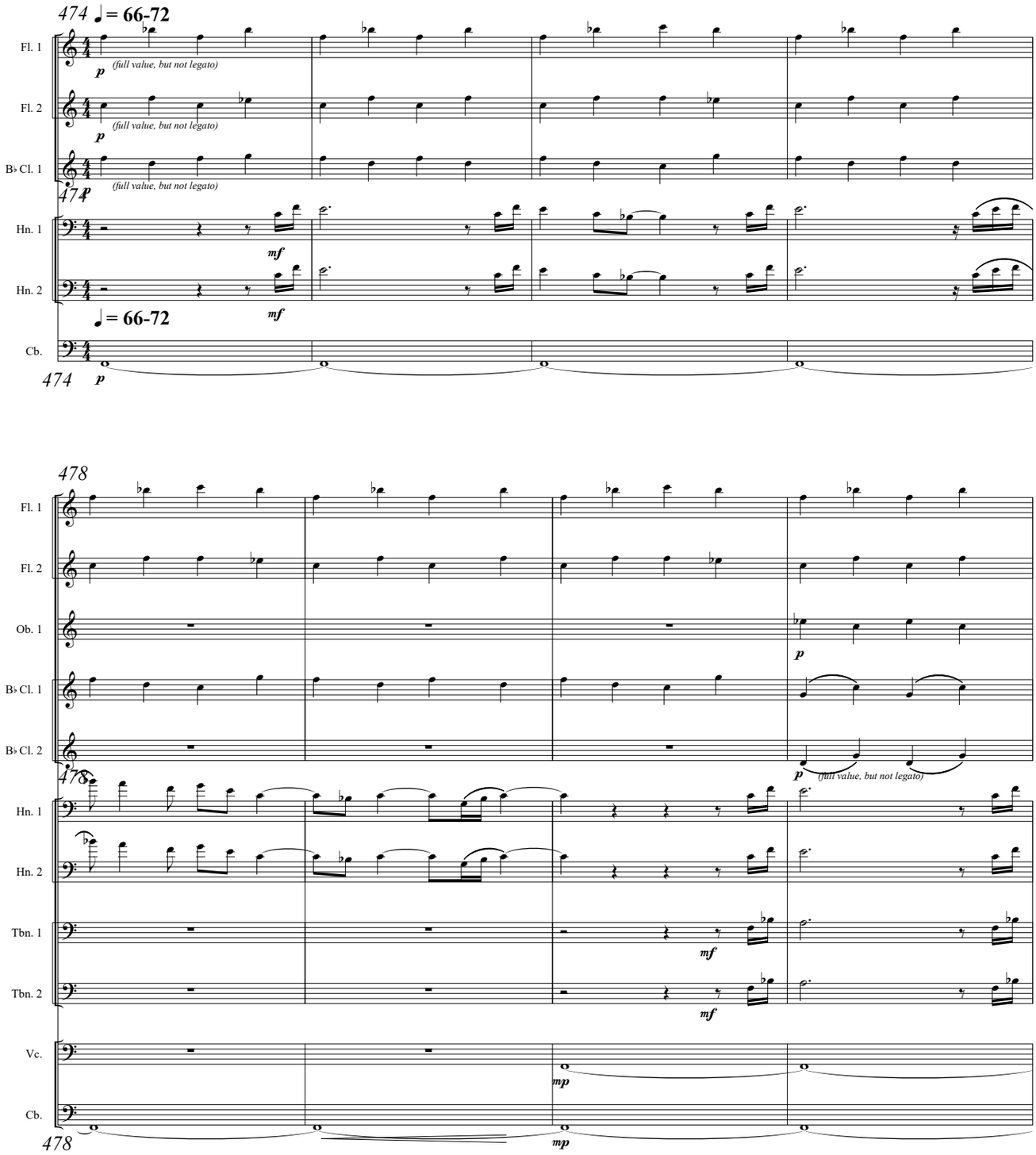


Copyright © 2024 by Vanessa McClintock

Finale

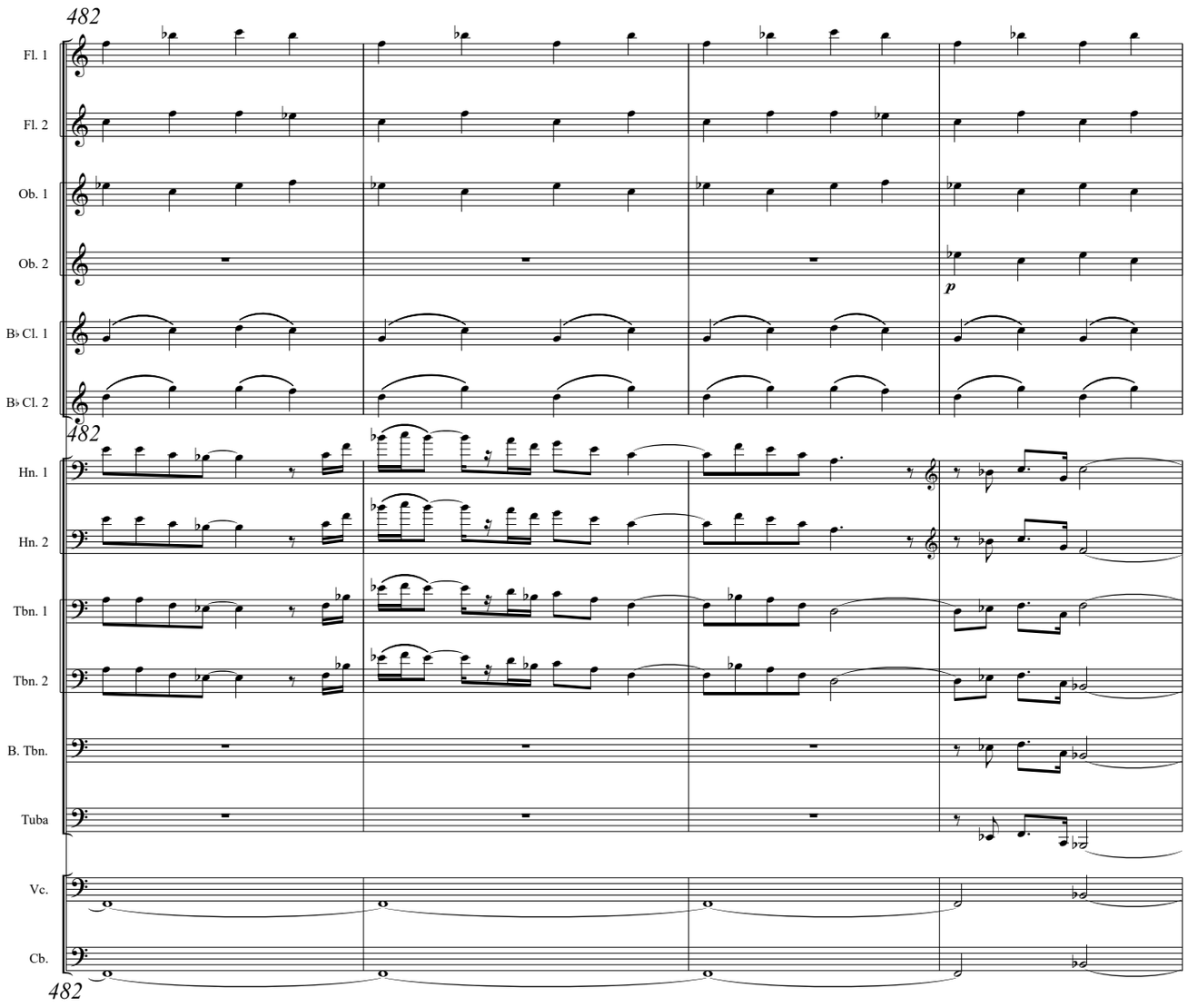
[play Finale: speak closing remarks over beginning of Finale:]

Thank you for coming. May we all dwell on the positive and good things in our past, and on hope. Let us uplift our own lives and those in our world. And remember, however great or small, we are each a part of history.



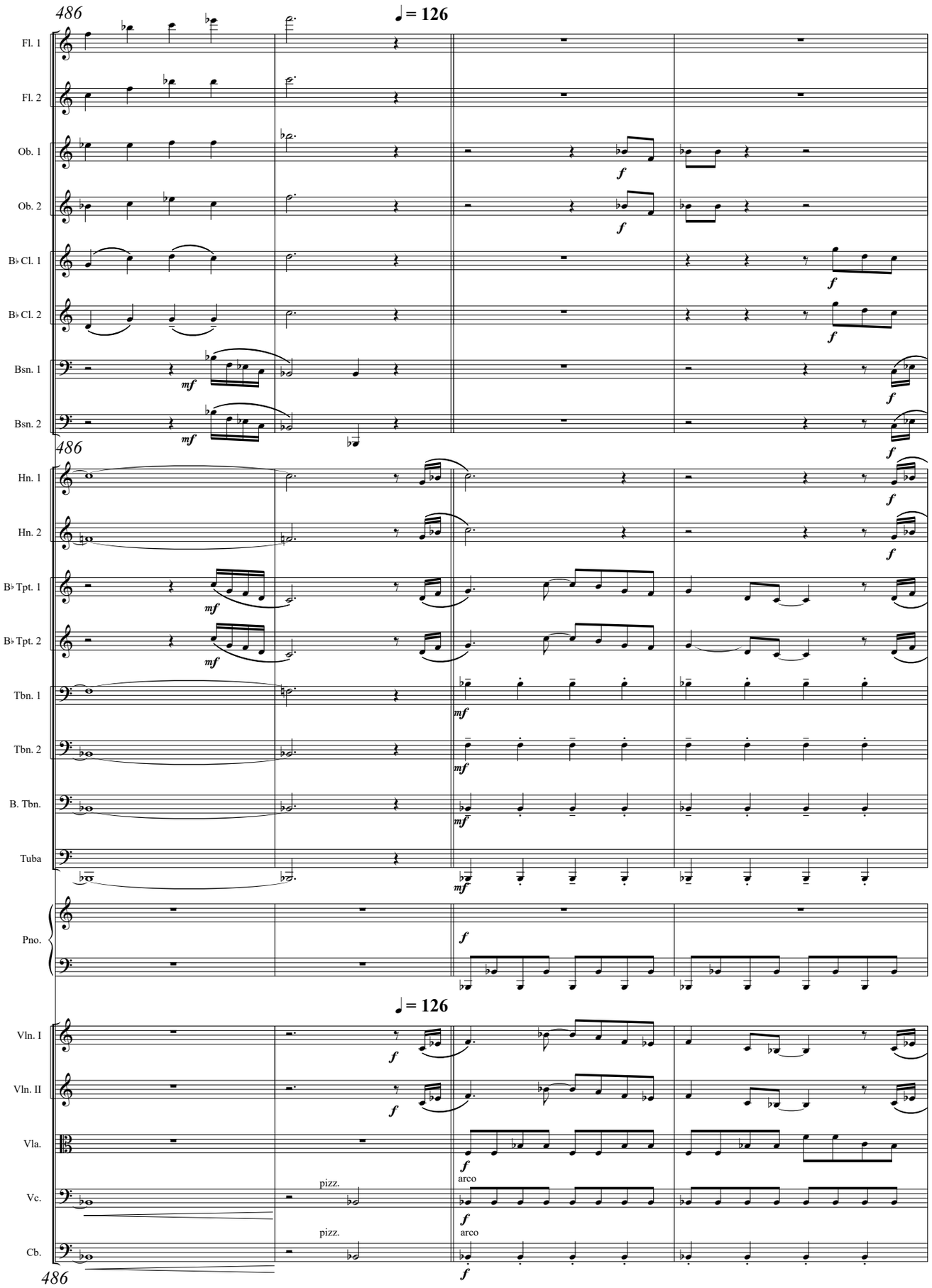
Copyright © 2024 by Vanessa McClintock

FINALE



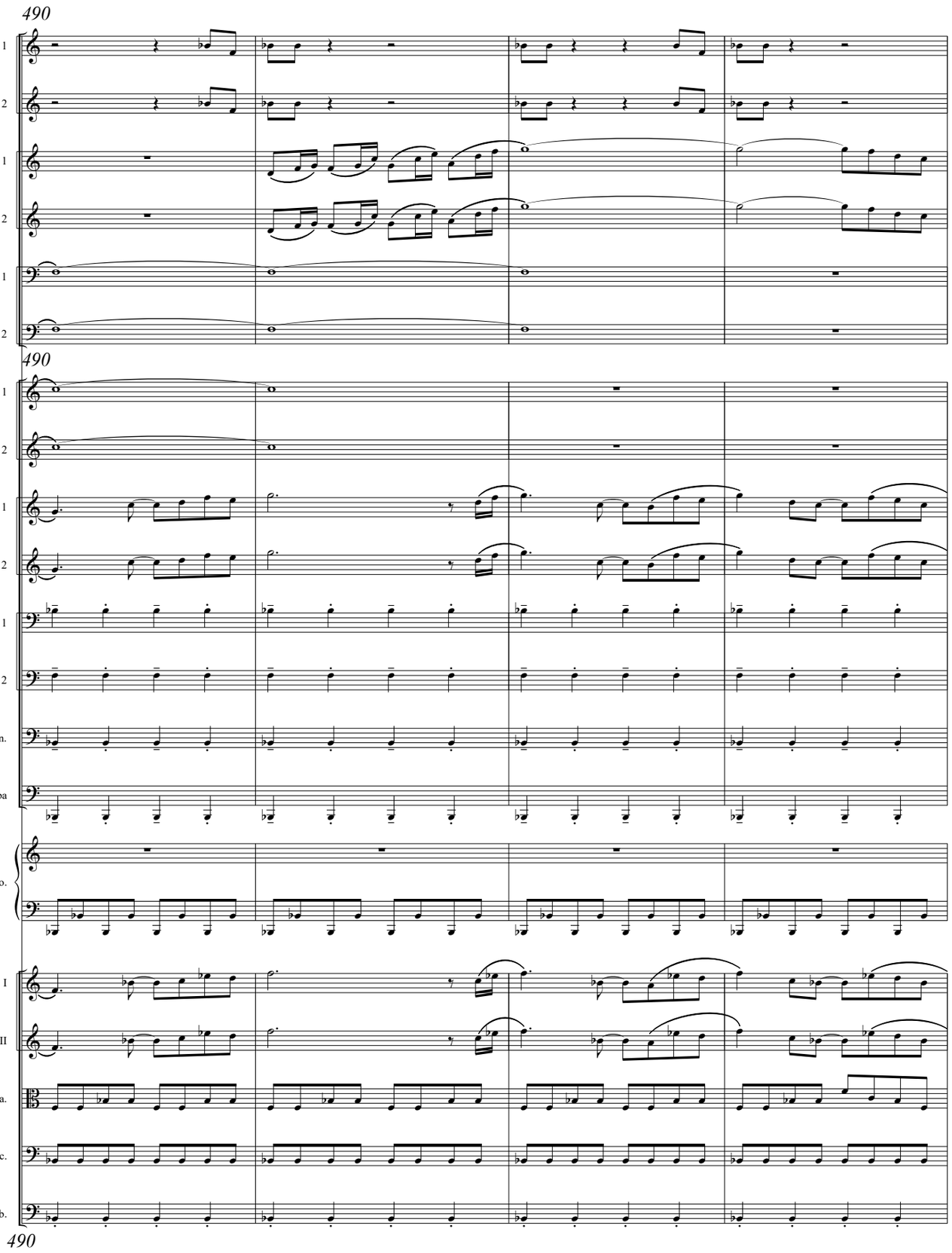
Copyright © 2024 by Vanessa McClintock

FINALE



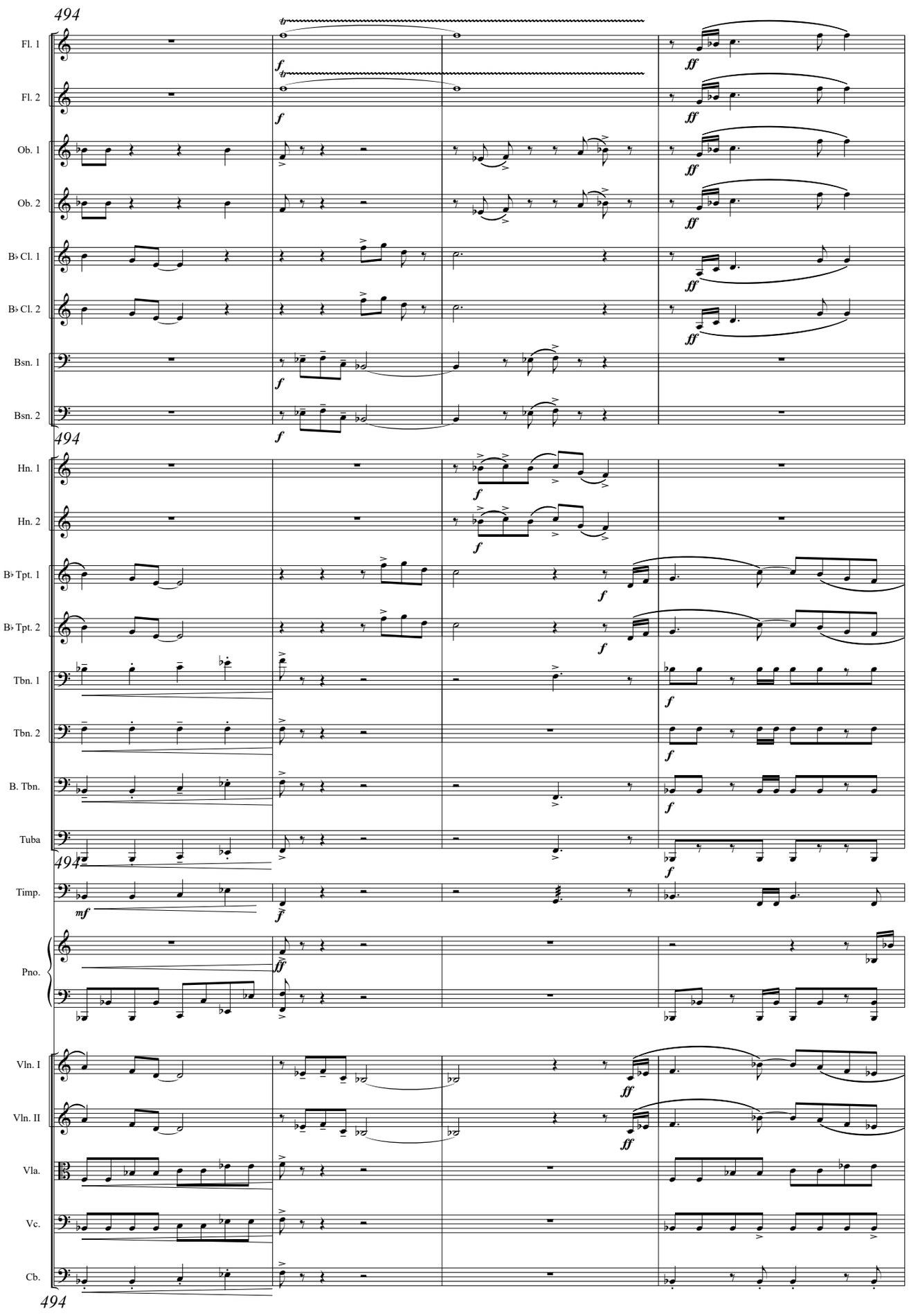
Copyright © 2024 by Vanessa McClintock

FINALE



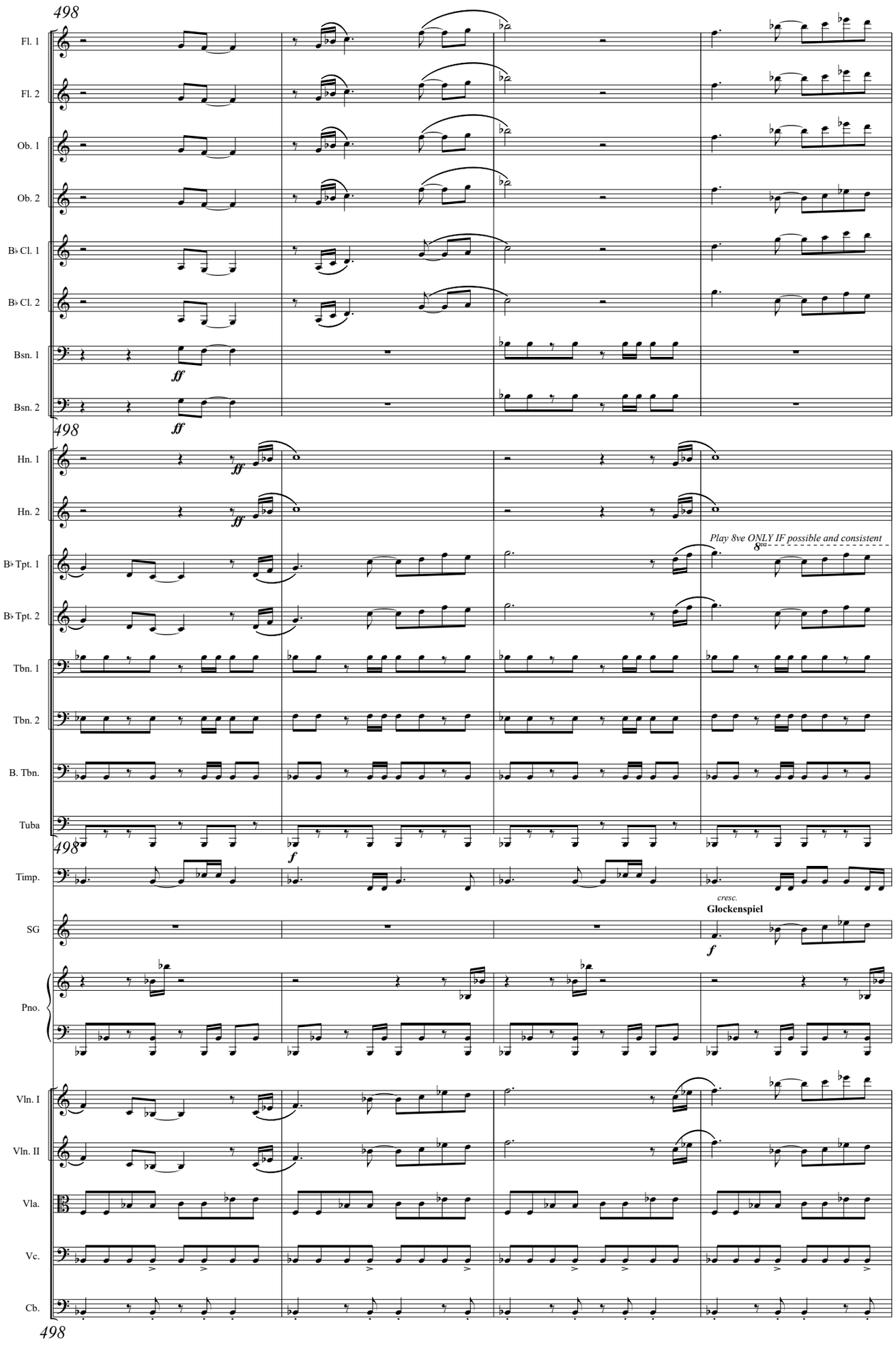
Copyright © 2024 by Vanessa McClintock

FINALE



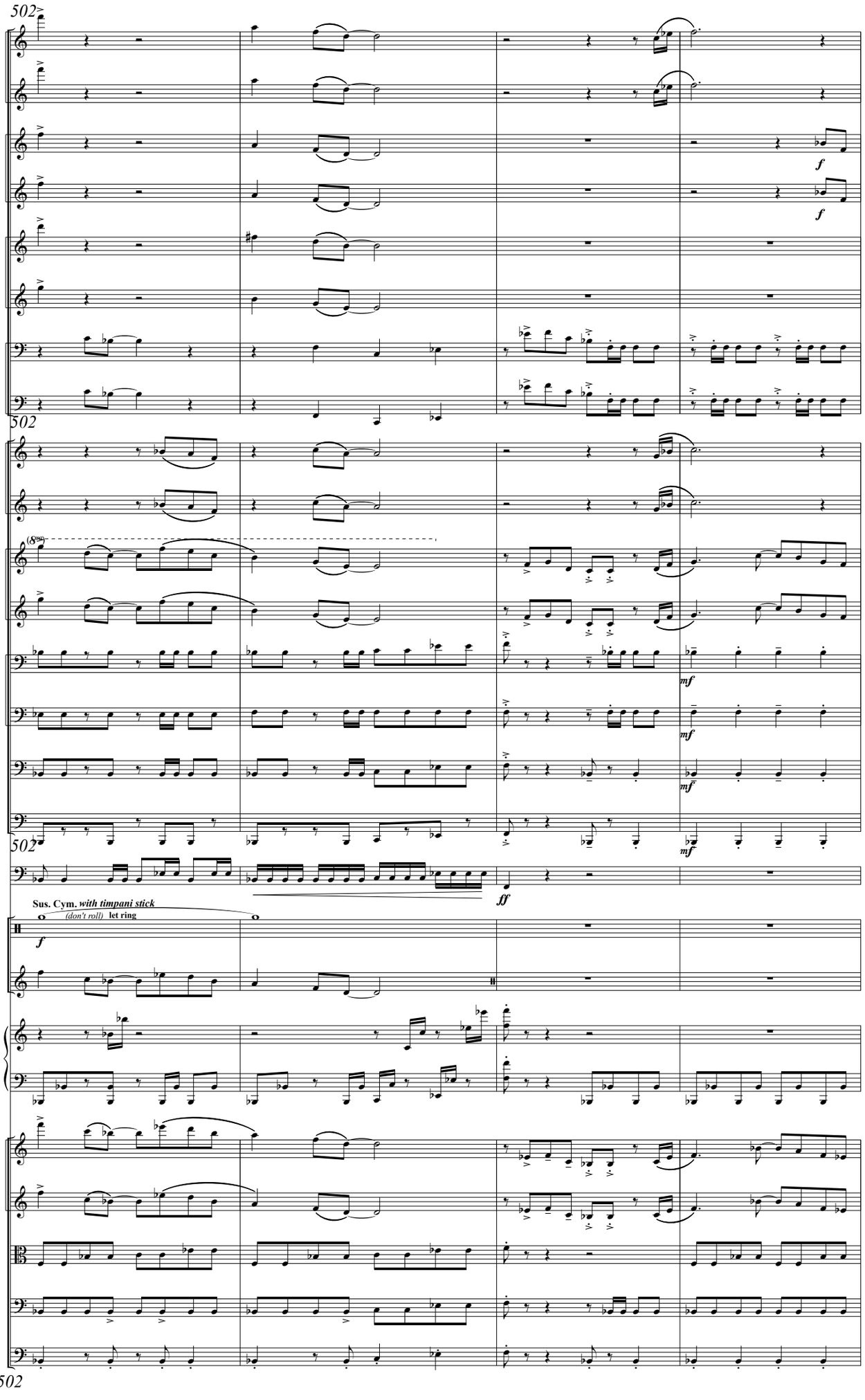
Copyright © 2024 by Vanessa McClintock

FINALE



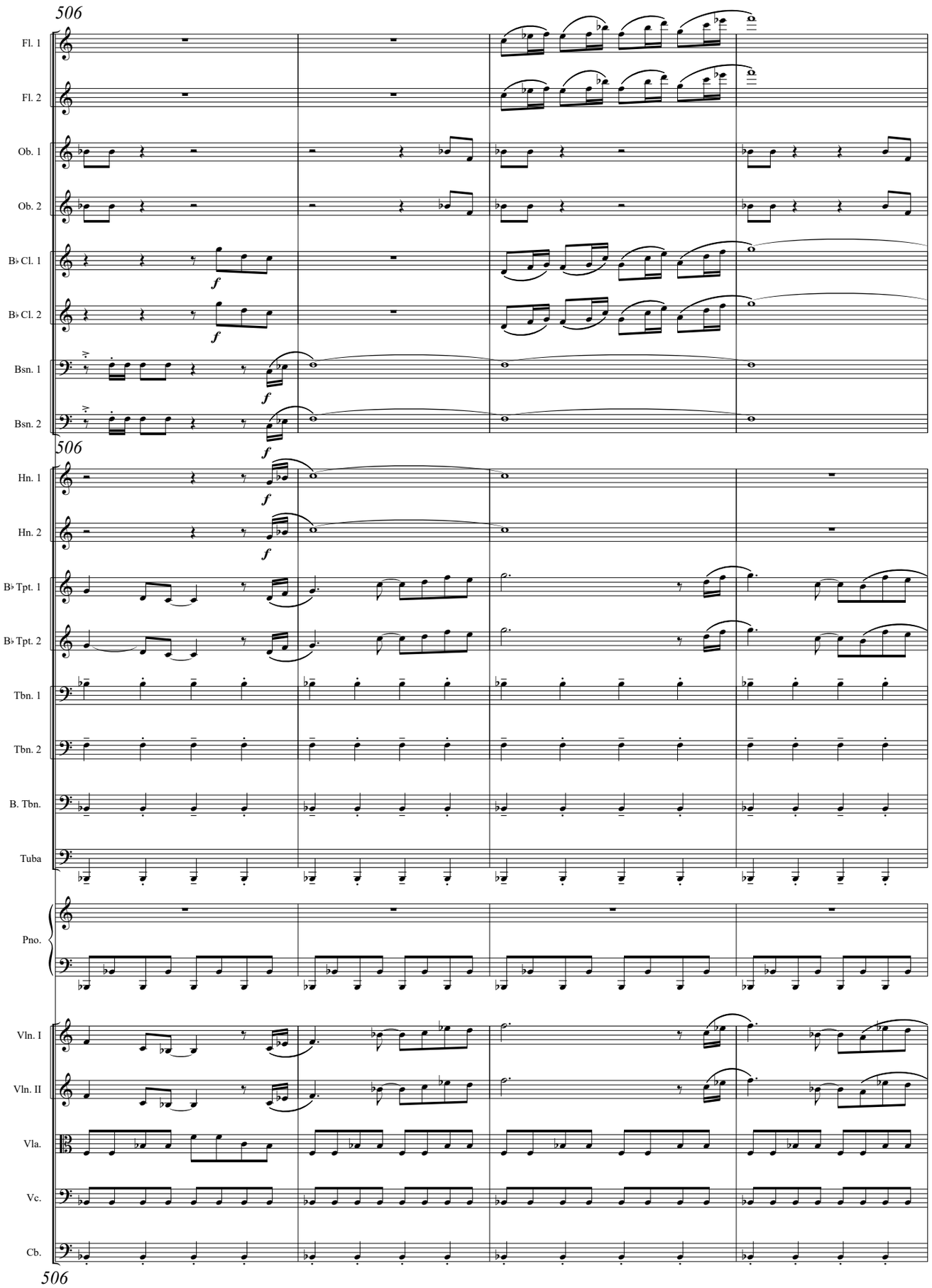
Copyright © 2024 by Vanessa McClintock

FINALE



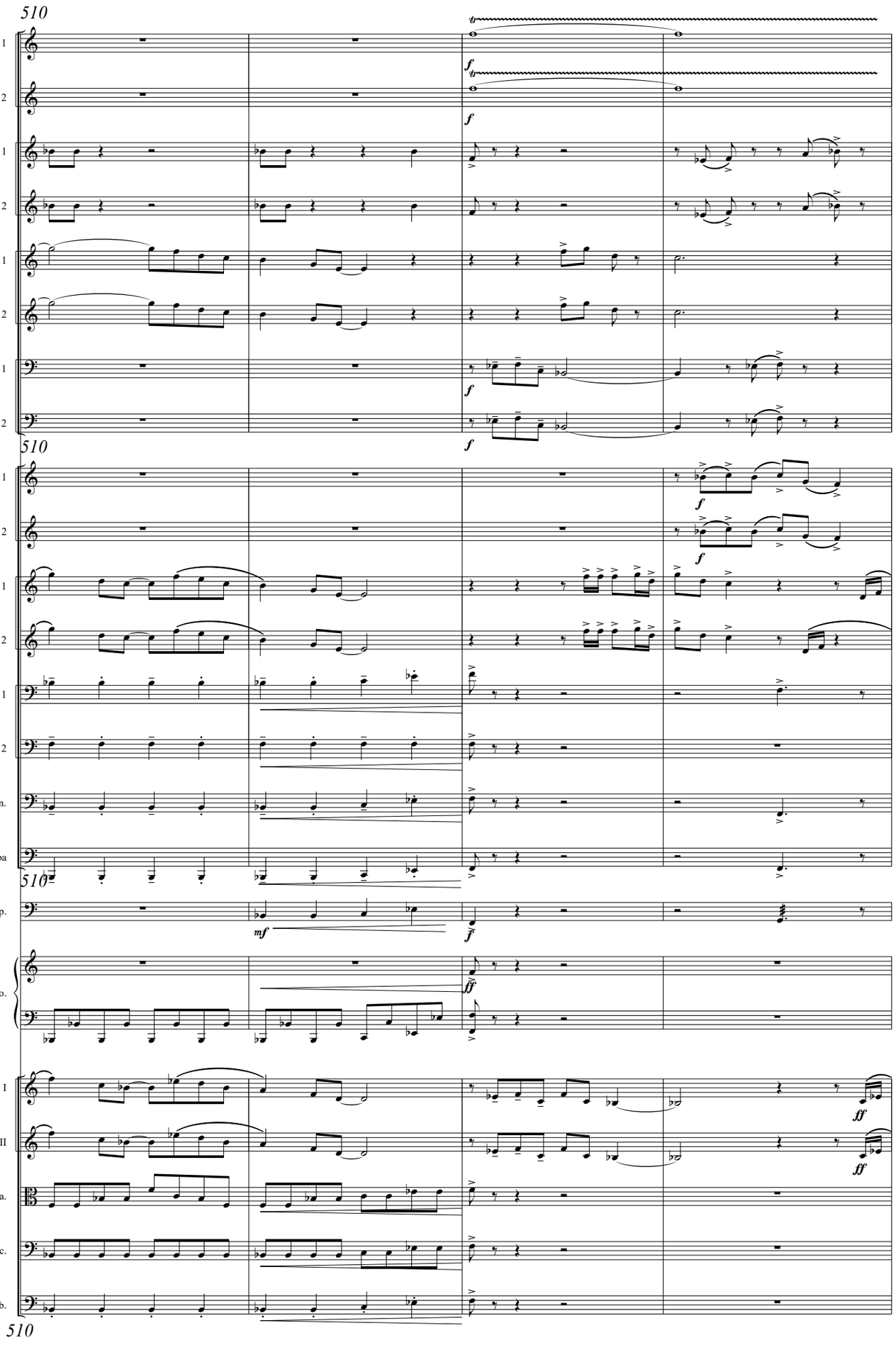
Copyright © 2024 by Vanessa McClintock

FINALE



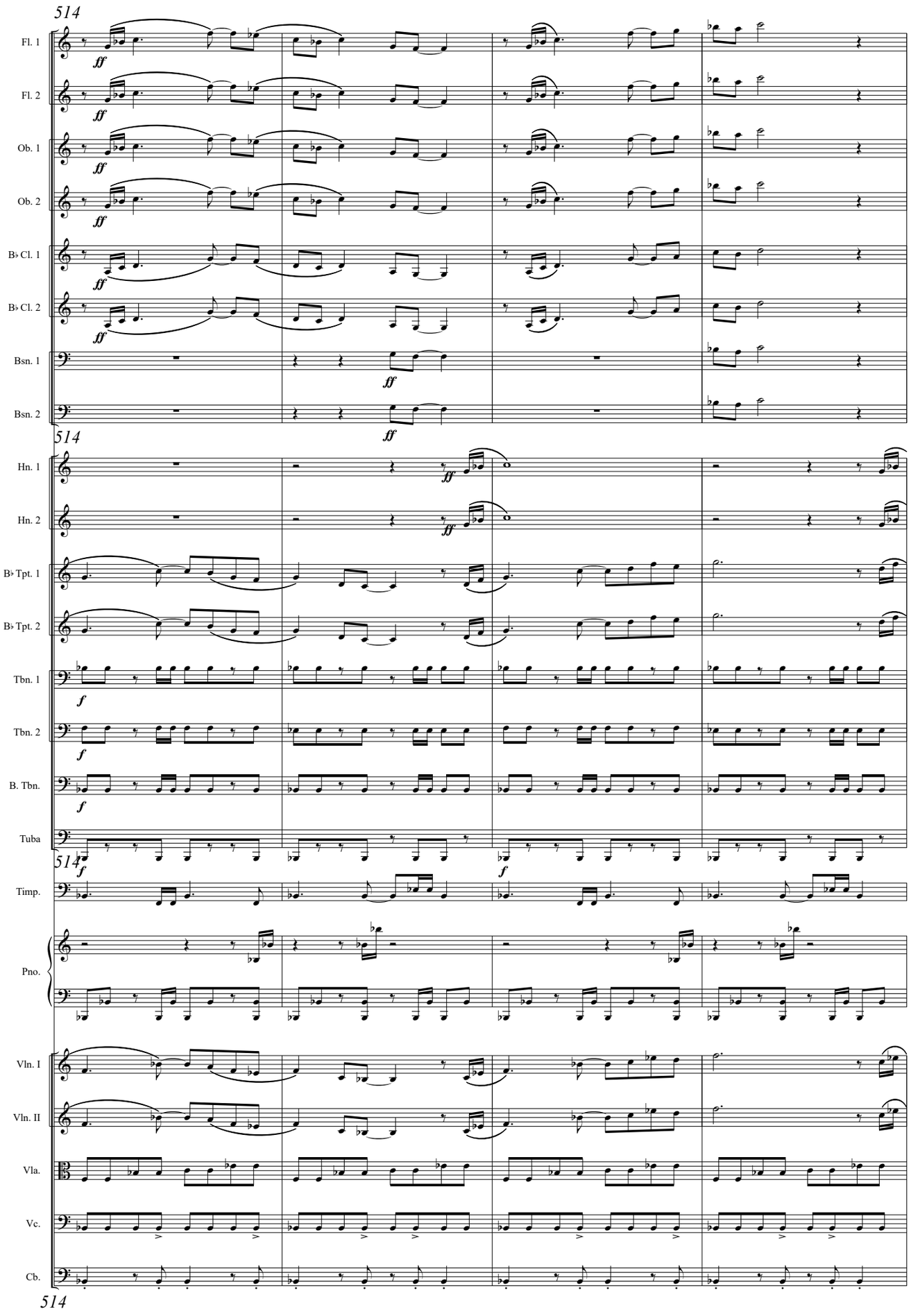
Copyright © 2024 by Vanessa McClintock

FINALE



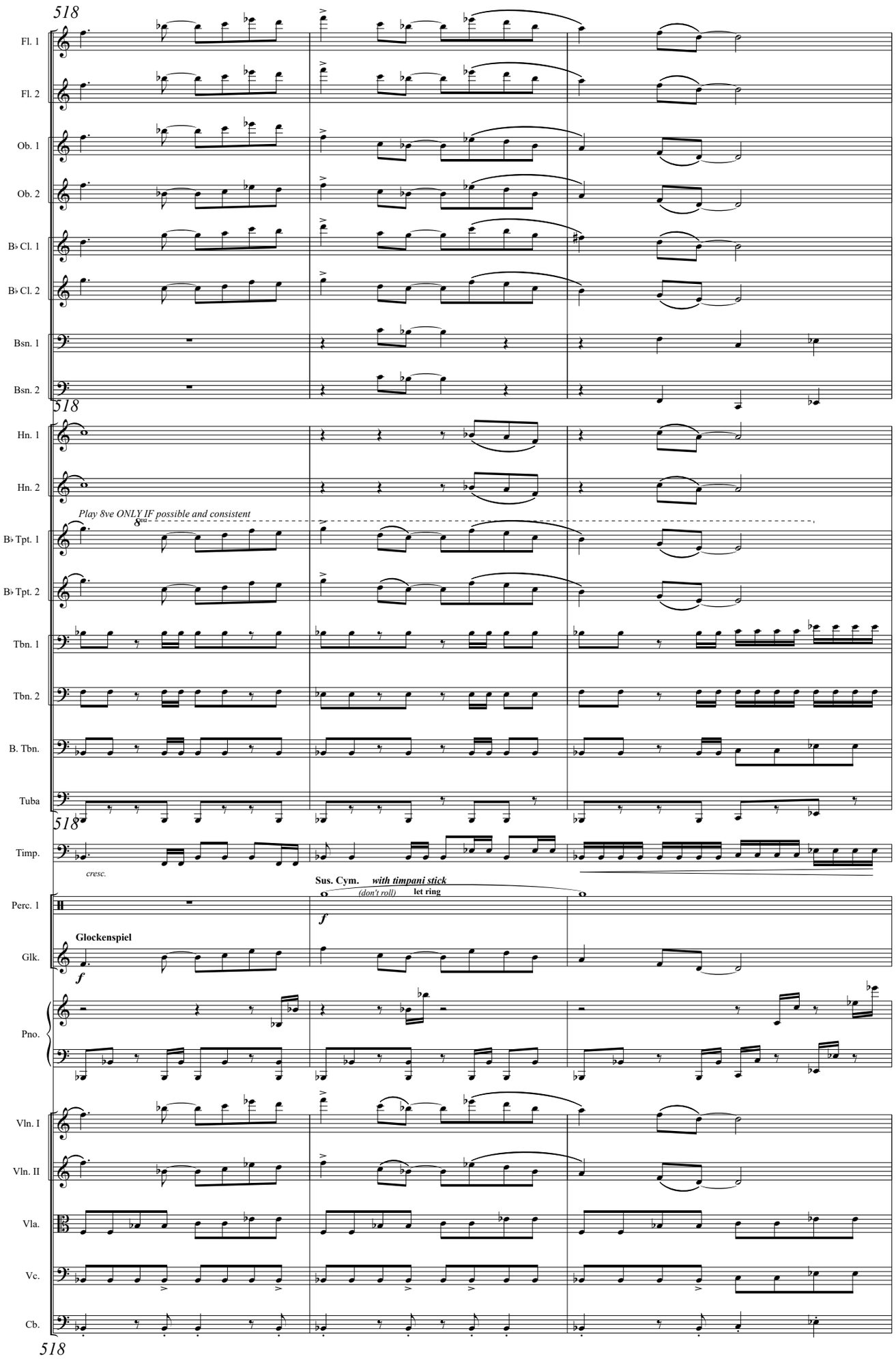
Copyright © 2024 by Vanessa McClintock

FINALE



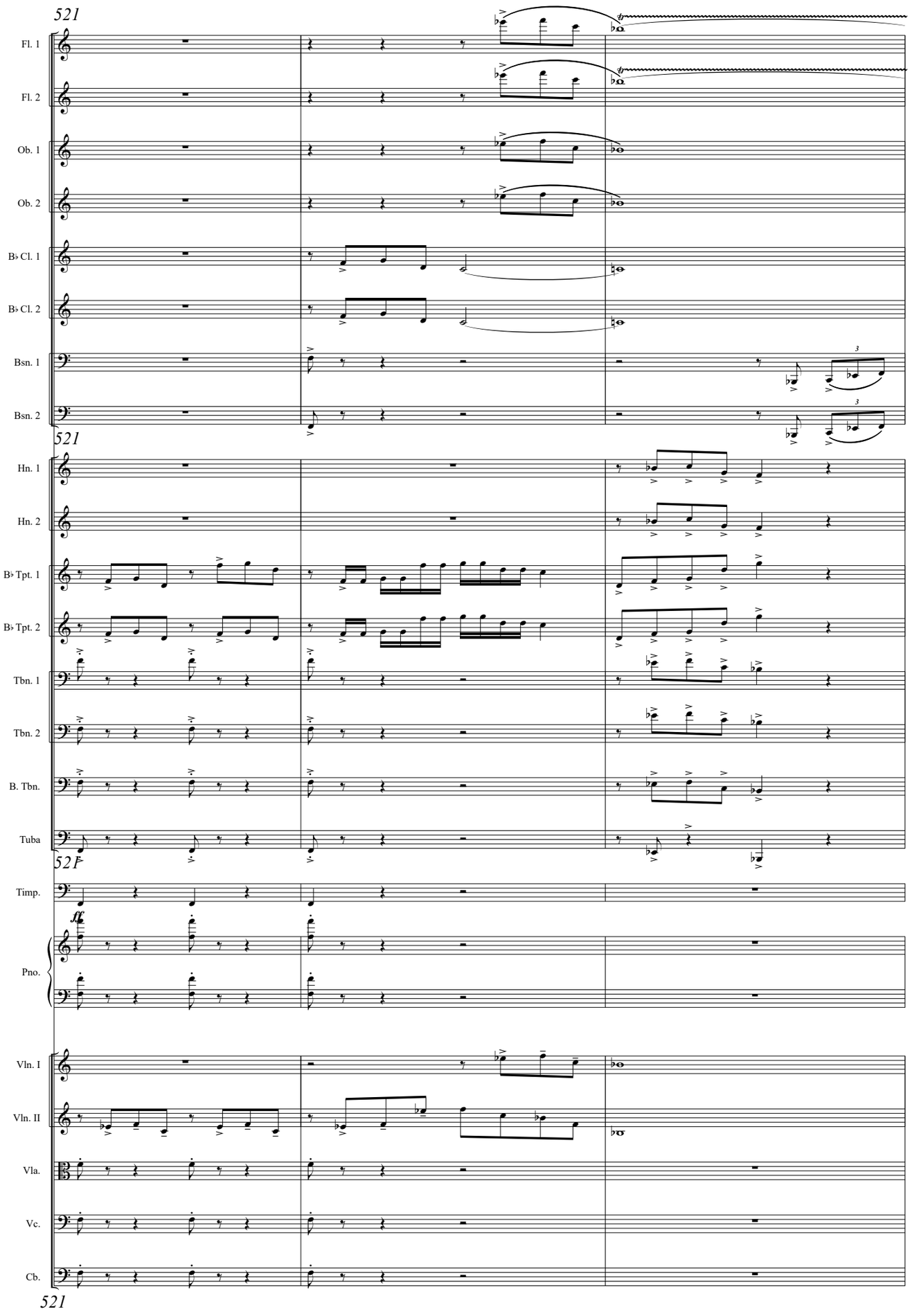
Copyright © 2024 by Vanessa McClintock

FINALE



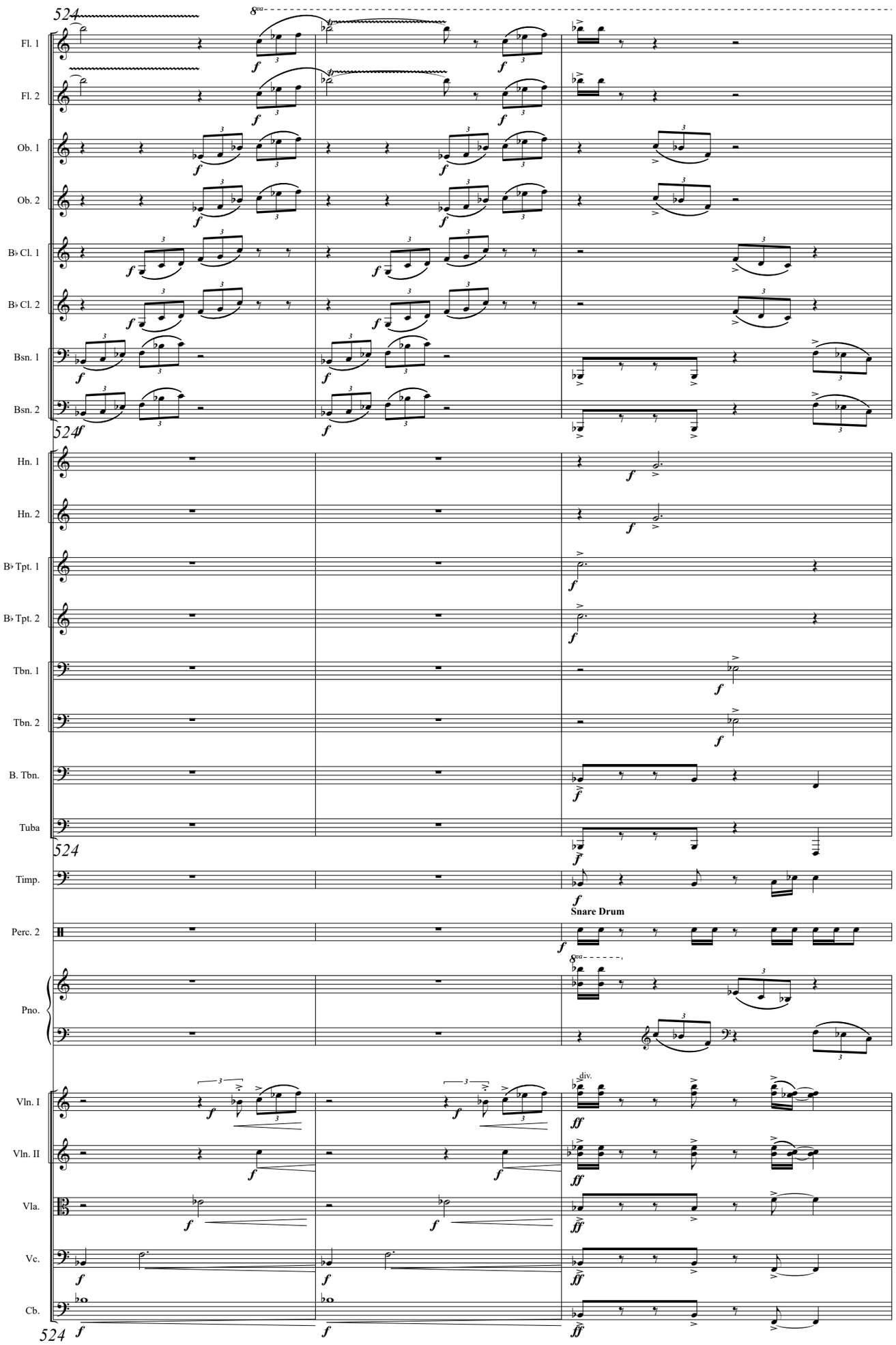
Copyright © 2024 by Vanessa McClintock

FINALE



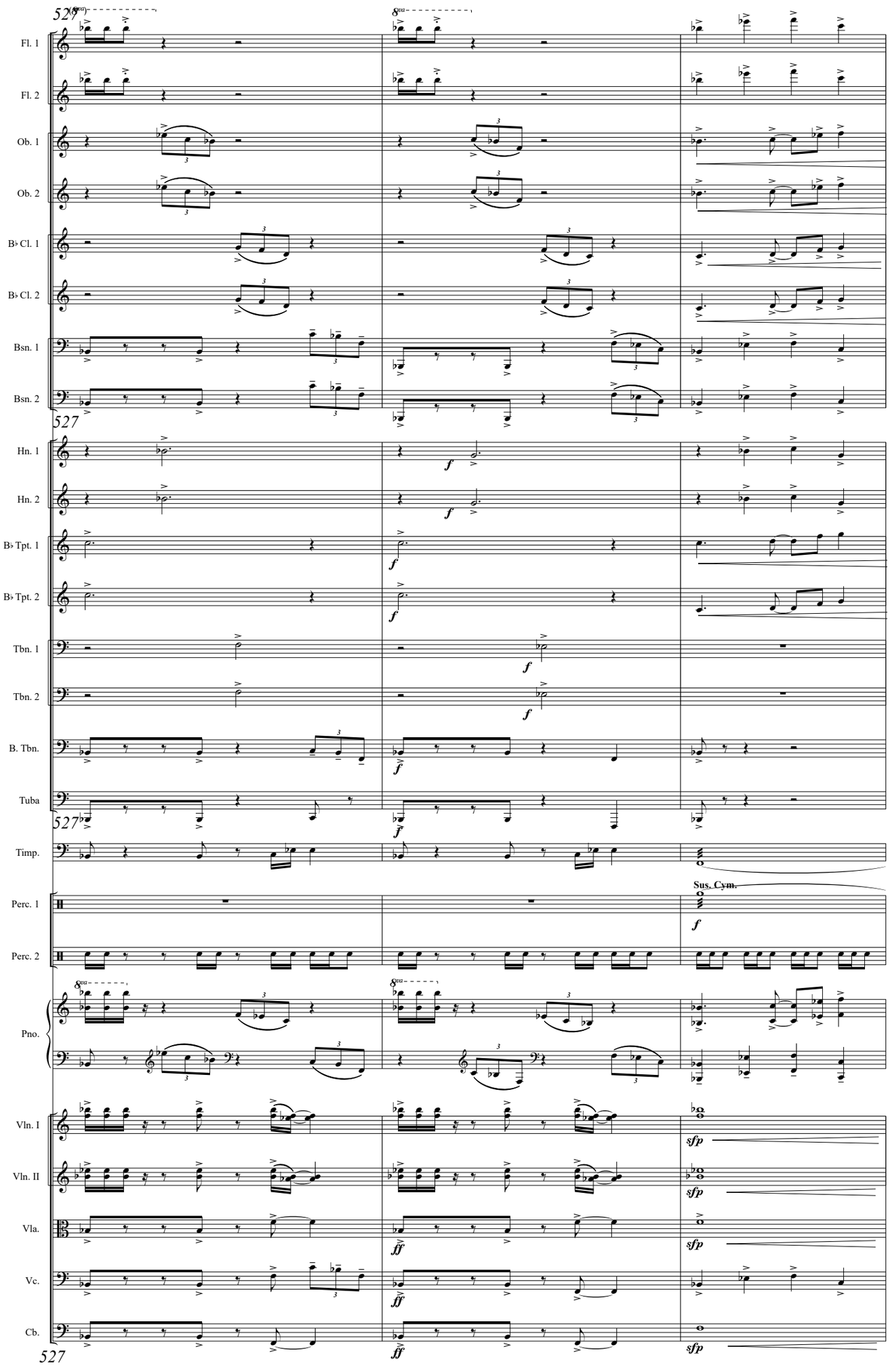
Copyright © 2024 by Vanessa McClintock

FINALE



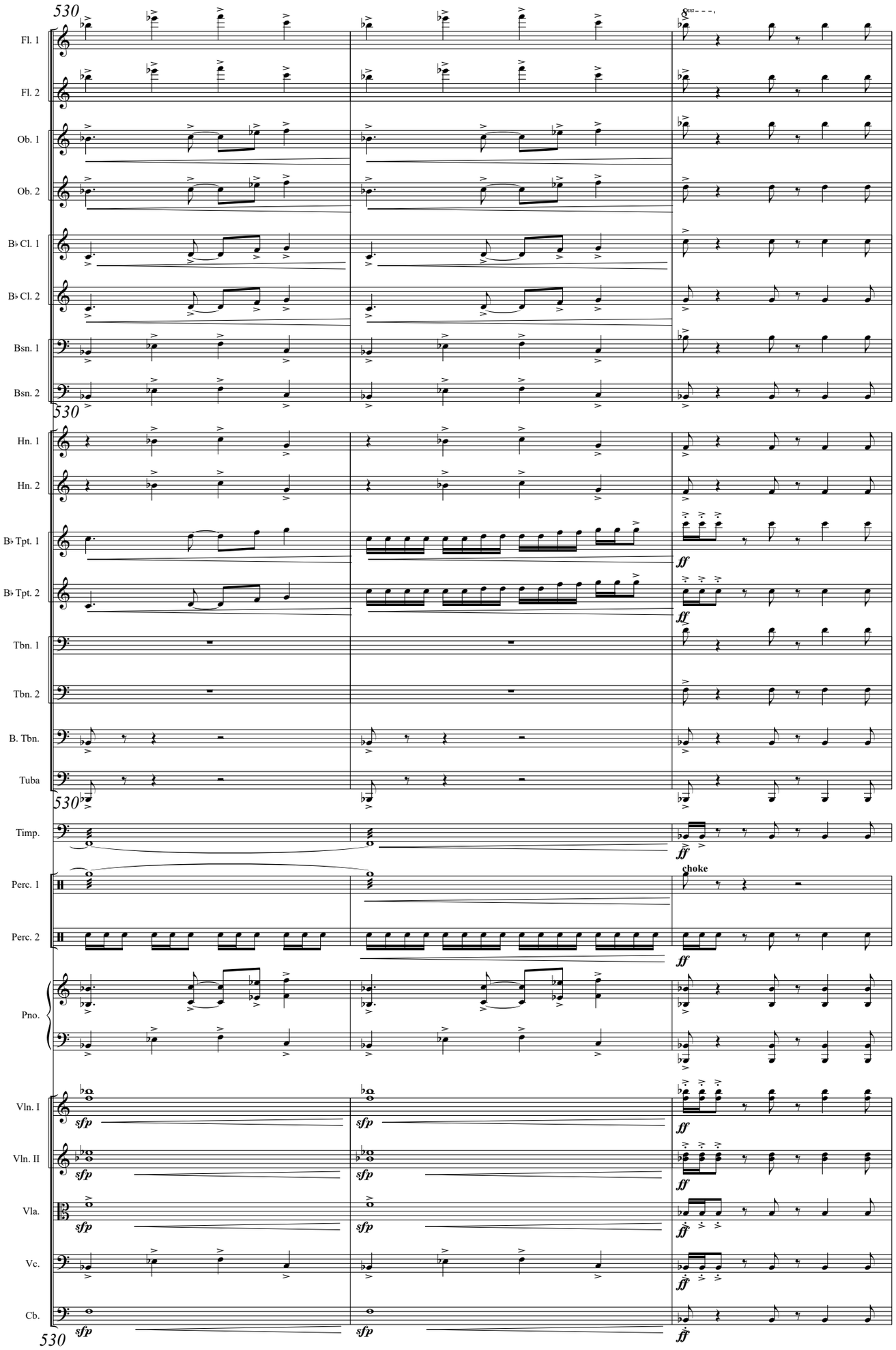
Copyright © 2024 by Vanessa McClintock

FINALE



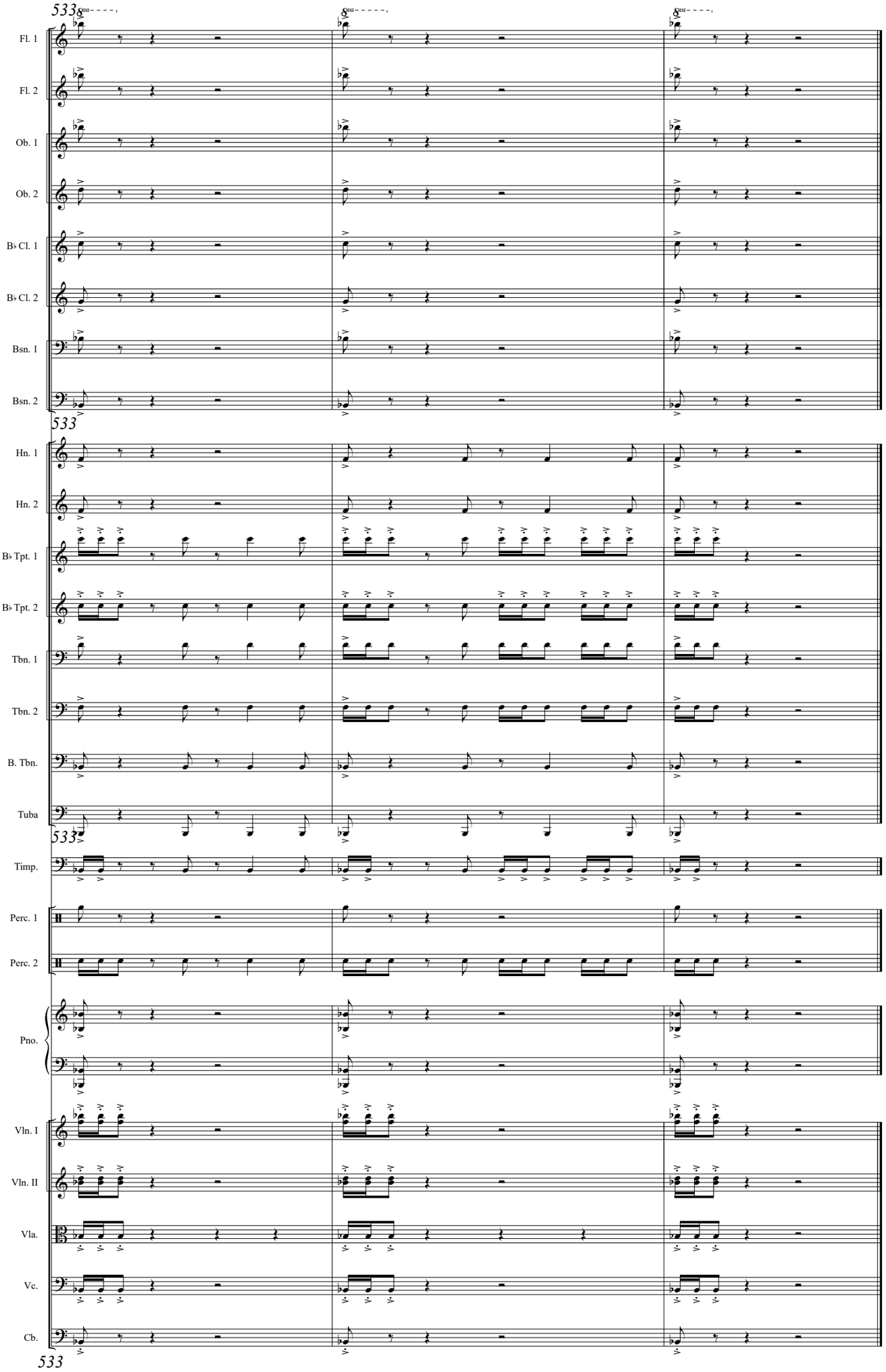
Copyright © 2024 by Vanessa McClintock

FINALE



Copyright © 2024 by Vanessa McClintock

FINALE



Copyright © 2024 by Vanessa McClintock