

PORTRAITS 03

*For Orchestra
&
Narrator*

by
Vanessa McClintock

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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.

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]

P O R T R A I T S 3

Our Children

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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"

PORTRAITS 3

Our Children

Vanessa McClintock

INTRODUCTION AND OPENING NARRATION

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Introduction by Narrator

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[play Introduction]

PORTRAITS 3

Our Children

Vanessa McClintock

INVITATION

I $\text{♩} = 126$

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet in B♭ 1

Clarinet in B♭ 2

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Trumpet in B♭ 1

Trumpet in B♭ 2

Trombone 1

Trombone 2

Bass Trombone

Tuba

Timpani

Percussion 1 *Triangle, Snare Drum, Xylophone, Marimba, Suspended Cymbal*

Percussion 2 *Glockenspiel, Temple Blocks, Chimes, Crash Cymbal*

I

Piano

$\text{♩} = 126$

Violin I

Violin II

Viola

Cello *arco* *mf*

Contrabass *arco*

I *mf*

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INVITATION

5

Fl. 1
Fl. 2
Ob. 1
Hn. 1
Hn. 2
Vc.
Cb.

5

5

5

5

5

9

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tbn. 1
B. Tbn.
Tuba
Vla.
Vc.
Cb.

9

9

9

9

9

INVITATION

13

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

13

Hn. 1

Hn. 2

B♭ Tpt. 1

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Pno.

Vla.

Vc.

Cb.

13

INVITATION

17

Hn. 1

Hn. 2

Bb Tpt. 1

Tbn. 1

B. Tbn.

Pno.

Vc.

Cb.

17

21

Hn. 1

Hn. 2

Bb Tpt. 1

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

21

Tim.

Pno.

Vln. I

Vln. II

Vc.

Cb.

21

INVITATION

25

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

25

mf

f

mf

f

mf

f

cresc.

f

cresc.

f

cresc.

f

cresc.

f

cresc.

f

25

cresc.

f

cresc.

f

mfp

f

cresc.

f

cresc.

f

cresc.

f

25

INVITATION

29

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2

29

Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

29

Timp.

Perc. 1
Glk.
Pno.

Vln. I
Vln. II
Vla.
Vc.
Cb.

Triangle let ring Change to Snare Drum

INVITATION

33

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. 1

mf

B♭ Tpt. 2

mf

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

33

Timp.

Perc. 1

Snare Drum

mf — *p*

f

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

33

INVITATION

37

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
37
Timp.
Perc. 1
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

J = 60

37

J = 60

THE WHITE BABY CRIES

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]

40 ♩ = 72

B♭ Cl. 1 40

Fl. 1
Ob. 1
B♭ Cl. 1
Bsn. 1

Hn. 1

T. Bl.

Temple Blocks (or Wood Block)

45

Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1

T. Bl.

45

Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1

Xyl.

50

Ob. 1
B♭ Cl. 1
Hn. 1

50

55

Ob. 1
B♭ Cl. 1
Hn. 1

55

THE WHITE BABY CRIES

60

Fl. 1

Fl. 2

Ob. 1

B♭ Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Perc. 2

Vln. I

Vln. II

Vla.

Glockenspiel

p

pizz.

mf

pizz.

mf

arco

mf

60

65

Fl. 1

Fl. 2

Bsn. 1

Vln. I

Vln. II

Vla.

Vc.

arco

arco

pizz.

mf

65

THE WHITE BABY CRIES

70

Fl. 1
Fl. 2
Ob. 1
B♭ Cl. 1
Bsn. 1

Hn. 1
Hn. 2

Perc. 2

Vln. I
Vln. II
Vc.

Temple Blocks

mp

70

75

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2

Timbales
(or Toms)

Xylophone
(don't roll)

Vln. I
Vln. II
Vla.
Vc.
Cb.

mf timbales
(or Hi & Lo Toms)

mp

pizz.

pizz.

mf

75

THE WHITE BABY CRIES

80

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Timbales (or Toms)

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

80

80

80

THE WHITE BABY CRIES

85

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Timbales
(or Toms)

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

straight mute

mf

straight mute

mf

pizz.

pizz.

85

85

85

85

THE WHITE BABY CRIES

90

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2

Timbales
(or Toms)

Xyl.
Vln. I
Vln. II
Vla.
Vc.
Cb.

THE WHITE BABY CRIES

95

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Timbales
(or Toms)

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

95

95

95

THE WHITE BABY CRIES

105

B♭ Cl. 1

Vln. I

Vln. II

Vla.

Vc.

Cb.

105

THE WHITE BABY CRIES

110

Fl. 1
Ob. 1
B♭ Cl. 1
Bsn. 1
Hn. 1
Hn. 2
Timbales (or Toms)
Vln. I
Vln. II
Vla.
Vc.
Cb.

110
111
112
113
114
115

mf
mf
mf
mp
mf
mf
mf
mf
mf
mf

115

Fl. 1
B♭ Cl. 1
Bsn. 1
Hn. 1
Xyl.
Vln. I
Vln. II
Vla.
Vc.
Cb.

115
116
117
118
119

b
b
b
b
mf
pizz.
mf
arco
mf
arco
(pizz.)

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]

Marimba Part:

- Staff 1: Measure 118, 4/4 time, tempo 78. Dynamics: $\text{II} \frac{1}{2}$, Mf . Marimba part only.
- Staff 2: Measure 118, 4/4 time, tempo 52. Dynamics: $\text{I} \frac{1}{2}$, Mf . Marimba part only. Note: (don't roll)
- Staff 3: Measure 121, 4/4 time, tempo 121. Dynamics: $\text{I} \frac{1}{2}$, Pizz. Marimba part only.
- Staff 4: Measure 121, 4/4 time, tempo 121. Dynamics: $\text{I} \frac{1}{2}$, Mf . Marimba part only.
- Staff 5: Measure 124, 4/4 time, tempo 124. Dynamics: $\text{I} \frac{1}{2}$, Mf . Marimba part only.
- Staff 6: Measure 127, 4/4 time, tempo 127. Dynamics: $\text{I} \frac{1}{2}$, Mf . Marimba part only.
- Staff 7: Measure 130, 4/4 time, tempo 130. Dynamics: $\text{I} \frac{1}{2}$, Mf . Marimba part only.

Bassoon Part:

- Staff 1: Measure 118, 4/4 time, tempo 78. Dynamics: $\text{II} \frac{1}{2}$, Mf .
- Staff 2: Measure 118, 4/4 time, tempo 52. Dynamics: $\text{I} \frac{1}{2}$, Mf .
- Staff 3: Measure 121, 4/4 time, tempo 121. Dynamics: $\text{I} \frac{1}{2}$, Pizz.
- Staff 4: Measure 121, 4/4 time, tempo 121. Dynamics: $\text{I} \frac{1}{2}$, Mf .
- Staff 5: Measure 124, 4/4 time, tempo 124. Dynamics: $\text{I} \frac{1}{2}$, Mf .
- Staff 6: Measure 127, 4/4 time, tempo 127. Dynamics: $\text{I} \frac{1}{2}$, Mf .
- Staff 7: Measure 130, 4/4 time, tempo 130. Dynamics: $\text{I} \frac{1}{2}$, Mf .

Cello Part:

- Staff 1: Measure 118, 4/4 time, tempo 78. Dynamics: $\text{II} \frac{1}{2}$, Mf .
- Staff 2: Measure 118, 4/4 time, tempo 52. Dynamics: $\text{I} \frac{1}{2}$, Mf .
- Staff 3: Measure 121, 4/4 time, tempo 121. Dynamics: $\text{I} \frac{1}{2}$, Pizz.
- Staff 4: Measure 121, 4/4 time, tempo 121. Dynamics: $\text{I} \frac{1}{2}$, Mf .
- Staff 5: Measure 124, 4/4 time, tempo 124. Dynamics: $\text{I} \frac{1}{2}$, Mf .
- Staff 6: Measure 127, 4/4 time, tempo 127. Dynamics: $\text{I} \frac{1}{2}$, Mf .
- Staff 7: Measure 130, 4/4 time, tempo 130. Dynamics: $\text{I} \frac{1}{2}$, Mf .

THE WALL

133

a tempo

a tempo

Musical score page 133. The score includes parts for Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon Clarinet 1, Bassoon Clarinet 2, Bass Trombone 1, Bass Trombone 2, Bassoon, Tuba, Marimba, Violin I, Violin II, Cello, and Bass. The music features various dynamics and performance instructions like *p*, *mf*, *rit.*, and *a tempo*.

THE WALL

137

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B. Tpt. 1
B. Tpt. 2
Tbn. 2
B. Tbn.
Tuba
Vln. I
Vln. II
Vla.

137

140

Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
B. Tpt. 1
B. Tpt. 2
Tbn. 1
B. Tbn.
Tuba
Mrb.
Vln. I
Vln. II

140 *mf*

THE WALL

rit.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

B. Tbn.

Tuba

Mrb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

143

143 = 78

a tempo

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

B♭ Tpt. 1

B♭ Tpt. 2

Mrb.

Vla.

Vc.

Cb.

146

pp

pp

a tempo

mf

pizz.

mf

pizz. mf

mf

THE WALL

150

Fl. 1
Fl. 2
Bsn. 1
Bsn. 2
Vla.
Vc.

mf *mf* *mf*

150

154

Fl. 1
Fl. 2
Ob. 1
Bsn. 1
Bsn. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf *pizz.* *mf* *pizz.* *mf*

154

THE WALL

158

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Vln. I

Vln. II

Vla.

Vc.

158

162

Fl. 2

rallentando

rit.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Mrb.

Marimba

Vln. I

Vln. II

Vla.

Vc.

Cb.

162

THE WALL

a tempo

Ob. 1 Ob. 2 B♭ Cl. 1 B♭ Cl. 2 Bsn. 1 Bsn. 2

165 *mf* *mf* *mf* *mf* *mf* *mf*

Hn. 1 Hn. 2

165 *mf* *f*

Perc. Tam-tam

ff MARIMBA LAYER 4 IS HIDDEN
WITH IMITATIVE ROLLED NOTES, NEXT 9 BARS USE PLUG-INS/NOTES, BEAMS/NOTES-REST-HIDE

Mrb. *f* Glockenspiel

Glk. *d tempo*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* arco

Cb. *f*

165 *f*

THE WALL

THE WALL

171

171

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Mrb.

Glk.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

THIS "C" IN BONÉS GIVES THE DISTINCTIVE HARMONY DO NOT CHANGE TO "D"

171

THE WALL

174

174

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Mrb.
Glk.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

THE WALL

177 rit.

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2

a tempo

Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Mrb.
Glk.
Pno.

rit.

Vln. I
Vln. II
Vla.
Vc.
Cb.

a tempo

mp *mp*

177

d. = 52

THE WALL

180

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2

rallentando rit.

Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Mrb.

Pno.

Vln. I
Vln. II
Vla.
Vc.
Cb.

180 mp

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]

$\text{♩} = 56$

185

B♭ Cl. 1 $\text{♩} = 56$
con sord.
arco
Vln. I p
pizz.
Vc.
185 p

189

B♭ Cl. 1
B♭ Tpt. 1 mute
 p
B♭ Tpt. 2
Vln. I
Vc.
Cb.
189 p

193

B♭ Cl. 1
B♭ Tpt. 1 >>
B♭ Tpt. 2
Vln. I
Vc.
Cb.
193

THAT RYDE GIRL

197

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Tpt. 1

B♭ Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

senza sord.

senza sord.

con sord.

con sord.

197

201

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Vln. I

Vln. II

Vc.

Cb.

mf

pizz.

201

THAT RYDE GIRL

205

Musical score for orchestra and choir, page 33, section THAT RYDE GIRL, measure 205. The score includes parts for Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Bass Trombone 1, Trombone 1, Trombone 2, Violin I, Violin II, Cello, Double Bass, and Chorus. The vocal parts sing "Ryde girl, Ryde girl, Ryde girl, Ryde girl".

205

THAT RYDE GIRL

209

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Tpt. 1
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Vln. I
Vla.
Vc.
Cb.

209

THAT RYDE GIRL

poco piu mosso

♩ = 66

213

Fl. 1

Fl. 2

Ob. 1 *p* *mf*

Ob. 2 *mf*

Hn. 1 *mp*

Hn. 2 *mp*

Tbn. 1 *cresc.* *mf*

Tbn. 2 *cresc.* *mf*

B. Tbn. *poco piu mosso* *mf* = 66

Vln. I *mf*

Vln. II pizz. *mf*

Vla. pizz. *mf*

Vc. *cresc.* pizz. *mf*

Cb. *mf* pizz.

213 *cresc.* *mf*

217

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

217

THAT RYDE GIRL

221

Fl. 1

Fl. 2

Hn. 1

Hn. 2

B. Tpt. 1

B. Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Vln. I

Vln. II

Vla.

Vc.

Cb.

221

THAT RYDE GIRL

225

Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Vln. I
Vln. II
Cb.

225

THAT RYDE GIRL

229

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

229

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Pno.

Vln. I

Vln. II

229

THAT RYDE GIRL

233

A musical score for orchestra and piano. The score includes parts for Ob. 1, Ob. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Tuba, Pno., and Vc. The music consists of four measures. Measures 1 and 2 feature woodwind entries (Ob. 1, Ob. 2, Bsn. 1, Bsn. 2) with various dynamics and articulations. Measures 3 and 4 feature brass and woodwind entries (Hn. 1, Hn. 2, Tuba) with sustained notes and rests. The piano part provides harmonic support with sustained notes and chords. The strings (Vc.) play a rhythmic pattern in the bass line.

233

THAT RYDE GIRL

poco piu mosso

♩ = 72

237

Ob. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

237

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

poco piu mosso

mf

THAT RYDE GIRL

241

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Vln. I

Vln. II

Vla.

Vc.

Cb.

Altered 2024_0215

241

241

THAT RYDE GIRL

245

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Vln. I

Vln. II

Vla.

Vc.

Cb.

THAT RYDE GIRL

249

♩. = 66

Ob. 1

Ob. 2

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

Bsn. 1

Bsn. 2

Hn. 1 + +

Hn. 2 + +

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Vln. I

Vln. II

Vla.

Vc.

Cb.

THAT RYDE GIRL

253

rallentando

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

253 *mp*

259

rit.

Tempo primo

$\text{♩} = 56$

Ob. 1
Bsn. 2
259 *p*

Hn. 1
B♭ Tpt. 1
B♭ Tpt. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

Prepare straight mute

riton sord. *a tempo* $\text{♩} = 56$

con sord.

259 *decresc.* *mp*

THAT RYDE GIRL

263

B♭ Cl. 1

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 2

Vln. I

Vln. II

Vc.

Cb.

263

p

mute

p

263

267

B♭ Cl. 1

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

267

267

THAT RYDE GIRL

271

B♭ Cl. 1

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

senza sord.

senza sord.

271

275

Fl. 1

Fl. 2

B♭ Cl. 1

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Pno.

Vln. II

Vla.

Vc.

Cb.

Change to Flute

275

276

277

278

279

280

con sord.

mp

>

>

>

275

THAT RYDE GIRL

279

Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
B♭ Tpt. 1
B♭ Tpt. 2
Vln. I
Vla.
Vc.
Cb.

279

mp
p
mf
straight mute
senza sord.
pizz.
(pizz.)

279

284

Fl. 1
B♭ Cl. 1
Hn. 1
Vln. I
Vln. II
Vla.
Vc.
Cb.

284

ritenuto
arco
p
pizz.
arco
(pizz.)
arco
senza sord.

284

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.]

289 $\text{♩} = 126$

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Tpt. 1

B♭ Tpt. 2

Vc.

Cb.

289 $\text{♩} = 126$

289 mf

294

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Vc.

Cb.

294

TRYCYCLE

TRYCYCLE

304

Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

304

mf

TRYCYCLE

309

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

309

TRYCYCLE

313

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2

313

Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Pno.

pizz.
Vln. I
Vln. II
Vla.
Vc.
Cb.

TRYCYCLE

318

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

318

TRYCYCLE

323

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

323

TRYCYCLE

327

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Pno.

Vln. I
Vln. II
Vla.
Vc.
Cb.

327

328

329

TRYCYCLE

332

332

TRYCYCLE

337

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

337

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2 (B)

Tbn. 1

Tbn. 2

B. Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

TRYCYCLE

342

Fl. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.

Vln. I
Vla.
Vc.

TRYCYCLE

347

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. 1

(B)

(Bb)

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Vln. I

Vln. II

Vla.

Vc.

347

347

347

TRYCYCLE

352

352

Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
B. Tbn.
Vln. II
Vc.

352

TRYCYCLE

357

357

Timpani

357 *mf*

TRYCYCLE

362

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

B♭ Tpt. 1

B♭ Tpt. 2

362 cresc.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

362

TRYCYCLE

TRYCYCLE

372

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

372

f

372

f

372

f

pizz.

f

arco

f

arco

f

f

372

f

TRYCYCLE

377

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Tbn. 1
(G₁₀)
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf

377

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]

$\text{♩} = 48$

383

Vln. I con sord.
Vln. II $\text{b}\flat$ mp con sord.
Vla. $\text{b}\flat$ mp con sord.
Vc. $\text{b}\flat$ mp con sord.

rit.

383

388 *a tempo*

Fl. 1
Fl. 2 *p*
Ob. 1
Ob. 2 *p*
B♭ Cl. 1 *p*
B♭ Cl. 2 *p*
Bsn. 1 *p*
Bsn. 2 *p*
Chm. *p* *a tempo* *muffle Gb* *p* *muffle Gb*
Vln. I *mp*
Vln. II *mp*
Vla. *mp*
Vc. *mp* con sord.
Cb. *b\flat p*

388 *mp*

THE WAXED BOX

392

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Xylophone
mfp
muffle all but "D"

Chmn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

392 mp

THE WAXED BOX

396

Fl. 1 Fl. 2 Ob. 1 Ob. 2 B♭ Cl. 1 B♭ Cl. 2 Bsn. 1 Bsn. 2

Hn. 1 Hn. 2 B♭ Tpt. 1 B♭ Tpt. 2 Tbn. 1 Tbn. 2 B. Tbn. Tuba

Xyl.

Vln. I Vln. II Vla. Vc. Cb.

396 *mf*

**PERCUSSION 2 PLAY RECORDING
OF GIRL TALK, AND LAUGHING**

THE WAXED BOX

rit.

a tempo

THE WAXED BOX

401

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

401

THE WAXED BOX

405

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

405

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

B. Tbn.

Tuba

Vln. I

Vln. II

Vla.

Vc.

Cb.

405

THE WAXED BOX

410

Fl. 1 rit.

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

410

Timp.

Perc. 2

Chimes

p

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

410

rit.

senza sord.

senza sord.

senza sord.

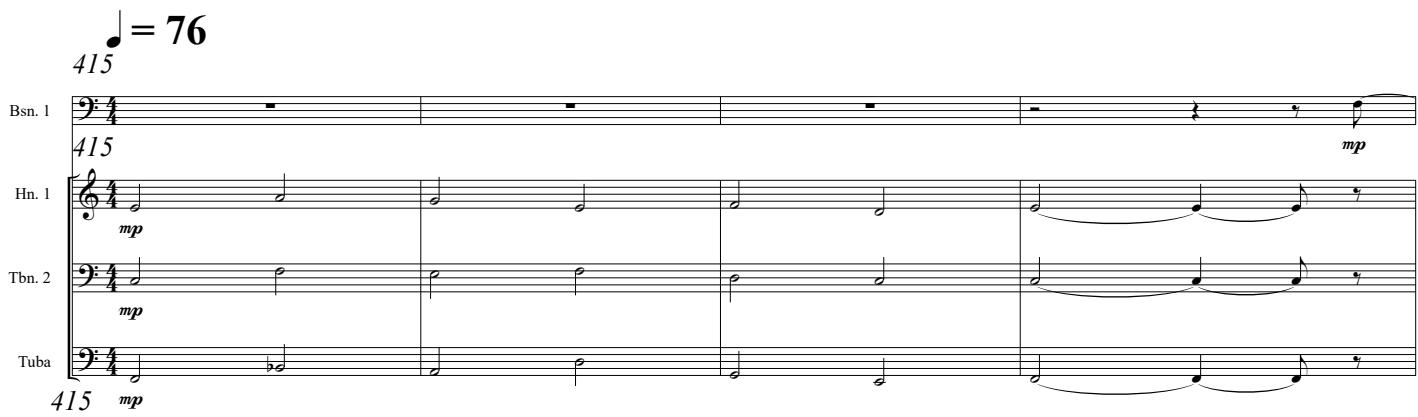
senza sord.

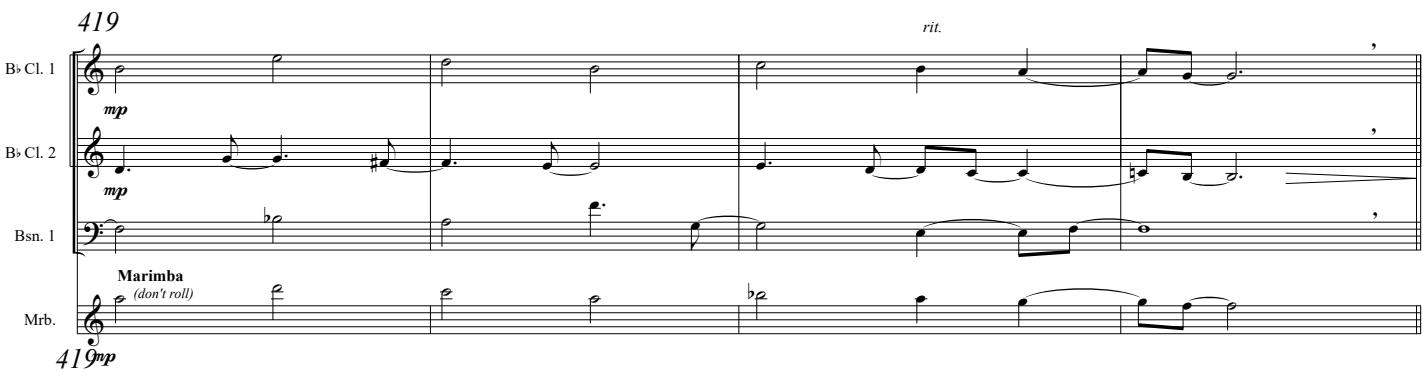
senza sord.

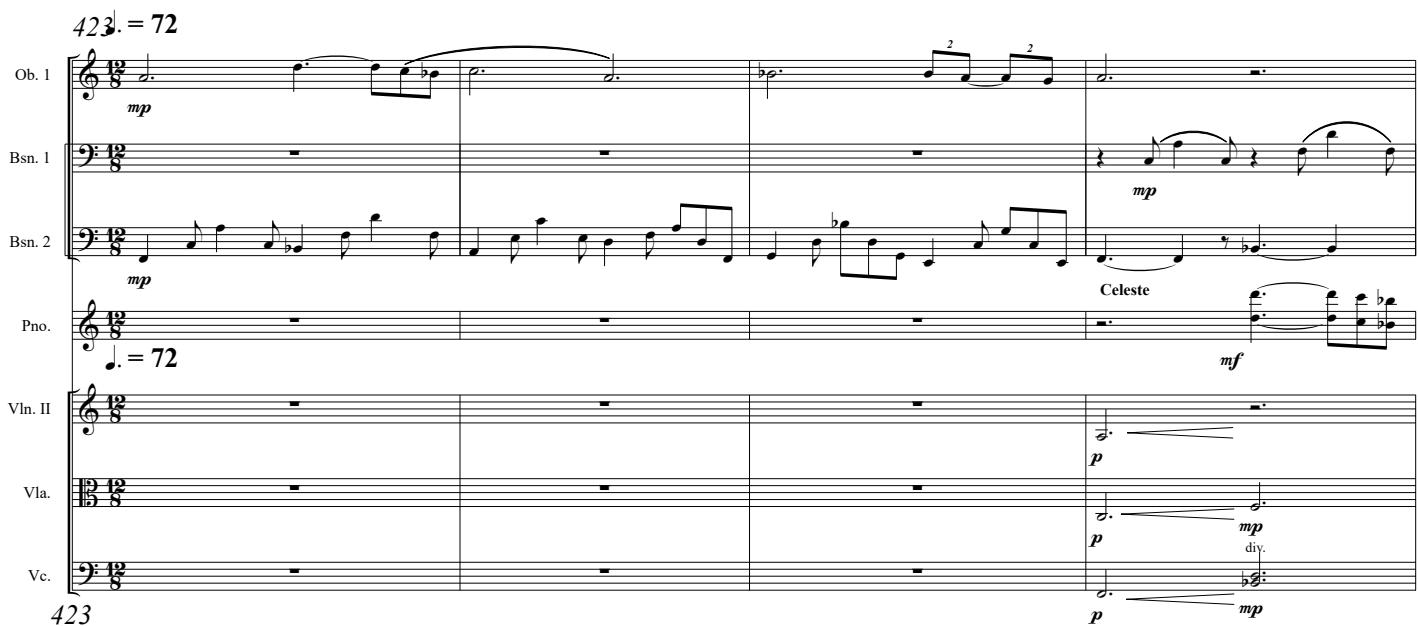
The Faith of a Child

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]

A musical score for four instruments: Bassoon 1, Horn 1, Trombone 2, and Tuba. The key signature is A major (no sharps or flats). The tempo is indicated as $\text{♩} = 76$. Measure 415: Bassoon 1 holds a note. Measure 416: Bassoon 1 holds a note. Measure 417: Bassoon 1 holds a note. Measure 418: Bassoon 1 holds a note. Measure 419: Bassoon 1 holds a note. Horn 1 enters with a sustained note. Trombone 2 enters with a sustained note. Tuba enters with a sustained note. The dynamic is mp .

A musical score for five instruments: Bassoon 1, Bassoon 2, Bassoon 1, Marimba, and Marimba. The key signature is A major (no sharps or flats). The tempo is indicated as $\text{♩} = 76$. Measure 419: Bassoon 1 plays a sustained note. Bassoon 2 plays a sustained note. Bassoon 1 plays a sustained note. Marimba (don't roll) plays a sustained note. Marimba (don't roll) plays a sustained note. Measure 420: Bassoon 1 plays a sustained note. Bassoon 2 plays a sustained note. Bassoon 1 plays a sustained note. Marimba (don't roll) plays a sustained note. Marimba (don't roll) plays a sustained note. Measure 421: Bassoon 1 plays a sustained note. Bassoon 2 plays a sustained note. Bassoon 1 plays a sustained note. Marimba (don't roll) plays a sustained note. Marimba (don't roll) plays a sustained note. Measure 422: Bassoon 1 plays a sustained note. Bassoon 2 plays a sustained note. Bassoon 1 plays a sustained note. Marimba (don't roll) plays a sustained note. Marimba (don't roll) plays a sustained note.

A musical score for seven instruments: Oboe 1, Bassoon 1, Bassoon 2, Piano, Violin II, Viola, and Cello. The key signature is A major (no sharps or flats). The tempo is indicated as $\text{♩} = 72$. Measure 423: Oboe 1 plays a sustained note. Bassoon 1 plays a sustained note. Bassoon 2 plays a sustained note. Piano plays a sustained note. Measure 424: Oboe 1 plays a sustained note. Bassoon 1 plays a sustained note. Bassoon 2 plays a sustained note. Piano plays a sustained note. Measure 425: Oboe 1 plays a sustained note. Bassoon 1 plays a sustained note. Bassoon 2 plays a sustained note. Piano plays a sustained note. Measure 426: Oboe 1 plays a sustained note. Bassoon 1 plays a sustained note. Bassoon 2 plays a sustained note. Piano plays a sustained note.

THE FAITH OF A CHILD

427

Fl. 1

Fl. 2

Ob. 1

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

427

mp

THE FAITH OF A CHILD

431

Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Tbn. 2
Tuba
Mrb.
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

Marimba
Glockenspiel
tutti
cresc.
cresc.
arco
cresc.

431

THE FAITH OF A CHILD

435

Ob. 1

Ob. 2

B♭ Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Mrb.

Glk.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

435

THE FAITH OF A CHILD

439

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Glockenspiel

Glk.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

439

439

THE FAITH OF A CHILD

443

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

rit. *a tempo*

rit. *a tempo*

p *p*
p *mp* *div.* *p* *mp* *div.*
p *mp* *p* *mp*

443

THE FAITH OF A CHILD

448. = 72

Ob. 1

B♭ Cl. 1

Bsn. 1

Bsn. 2 448p

Hn. 1 p

Hn. 2 p

B♭ Tpt. 1 mp

B. Tbn. p

Tuba p

Pno. = 72 pizz. Celeste mf

Vln. I mp pizz. 2 arco p

Vln. II mp pizz. 2 p

Vla. p

Vc. pizz. p mp div.

Cb. b.p. p

448 mp

THE FAITH OF A CHILD

452

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 2

B. Tbn.

Tuba

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

THE FAITH OF A CHILD

456

Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Tbn. 2
Tuba
Perc. 1
Glk.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Marimba
Glockenspiel

cresc.

cresc.

cresc.

arco

cresc.

456

THE FAITH OF A CHILD

460

Ob. 1

Ob. 2

B♭ Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Mrb.

Glk.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

460

THE FAITH OF A CHILD

464

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Glk.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

464

Glockenspiel

464

464

THE FAITH OF A CHILD

468

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

468

ritenuto

p

ritenuto

arco

468

THE FAITH OF A CHILD

471

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 2

B. Tbn.

Tuba

Vln. I

Vln. II

Vla.

Vc.

Cb.

471

rit.

p

mp

mp

rit.

arco

arco

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.

474 ♩ = 66-72

Fl. 1 ♩ (full value, but not legato)

Fl. 2 ♩ (full value, but not legato)

B♭ Cl. 1 ♩ (full value, but not legato)

Hn. 1 ♩

Hn. 2 ♩

Cb. ♩

475 ♩ = 66-72

474 ♩ p

478

Fl. 1

Fl. 2

Ob. 1

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Vc.

Cb.

478 ♩ p (full value, but not legato)

478 ♩ mp

FINALE

482

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

482

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Vc.

Cb.

482

FINALE

486

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

486

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

$\text{♩} = 126$

$\text{♩} = 126$

FINALE

490

Musical score for orchestra and piano, page 89, Finale, measure 490. The score includes parts for Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, B♭ Tpt. 1, B♭ Tpt. 2, Tbn. 1, Tbn. 2, B. Tbn., Tuba, Pno., Vln. I, Vln. II, Vla., Vc., and Cb.

490

FINALE

494

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

494

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

494

Timpani

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

FINALE

498

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1 *ff*
Bsn. 2 *ff*

Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

498 *f*

Timp.
SG
Pno.

Vln. I
Vln. II
Vla.
Vc.
Cb.

Play 8ve ONLY IF possible and consistent *8va*

cresc.
Glockenspiel

498

FINALE

502

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

Timp.
Perc. 1
Glk.
Pno.

Vln. I
Vln. II
Vla.
Vc.
Cb.

*Sus. Cym. with timpani stick
(don't roll) let ring*

502

502

502

FINALE

506

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

FINALE

510

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

510

Timpani

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

FINALE

514

Fl. 1 ff

Fl. 2 ff

Ob. 1 ff

Ob. 2 ff

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

514 ff

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1 f

Tbn. 2 f

B♭ Tbn.

Tuba

514 f

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

FINALE

518

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Play 8ve ONLY IF possible and consistent
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

518

Timp.
cresc.
Perc. 1
Glockenspiel
Glk.
Pno.

Vln. I
Vln. II
Vla.
Vc.
Cb.

518

FINALE

521

521

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

52F

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

521

FINALE

FINALE

529

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2

527

Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

527

Timp.
Perc. 1
Perc. 2
Pno.

Vln. I
Vln. II
Vla.
Vc.
Cb.

527

FINALE

530

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
530
Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
530
Timp.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

FINALE

533

533

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

533

Timp.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

533