

**James Grant**

# **TRIBUTE**

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# TRIBUTE

## for orchestra

commissioned by  
The Etowah Youth Symphony Orchestra  
Michael Gagliardo, Music Director

to commemorate September 11, 2001  
to reflect upon the acts of valor that surfaced in its wake  
to acknowledge the resilience and perseverance of human spirit

*dedicated to those who work for peace*

James Grant  
(2002)

♩ = ca. 72  
Solemn

Timpani  
*mf* *mp*

Perc. 2  
B.Dr.  
*mf* *mp*

Perc. 3  
Tam  
*mf* *let ring* *mp*

Violin I  
Full, not loud  
*pp* *mf* *pp* *mf* *pp less*

Violin II  
*pp* *mf* *pp* *mf* *pp less*

Viola  
*pp* *mf* *pp* *mf* *pp less*

'Cello  
*pp* *mf* *pp* *mf* *pp less*

Contrabass  
*pp* *mf* *pp* *mf* *pp less*

8 9 10 11 12 **A** 13 14 15

♩ = ca. 84

**Timp.** *mp* *p*

**Perc. 1** IF NO HANDBELLS Vibes *mp* motor ON SLOW  
DOWN sempre  
IF HANDBELLS Vibes *mp* motor ON SLOW  
ad libitum

**Perc. 2** B.Dr *p* F.Cym *pp*

**Perc. 3** Tam *p* let ring *pp* Tri

**H.bells** Always let ring *mf*

**Harp** *mp*

**Vn. I** *mp* *pp* *ppp*

**Vn. II** *mp* *pp* *ppp*

**Vla.** *mp* *pp* *ppp*

**Vc.** *mp* *pp* *ppp*

**Cb.** *mp* *pp* *ppp* niente

16 17 18 19 20 21

Vibes  
IF NO HANDBELLS

Vibes  
IF HANDBELLS

F.Cym

Tri

Glock

*f* *mf* *f* *mp*

*f* *mf* *f* *mp*

*p*

H.bells

*f* *ff* *f*

let ring

Harp

*gliss.* *gliss.* *gliss.*

Vn. I

Vn. II

Vla.

Vc.

*niente* *niente* *niente*

**poco rall.** **a tempo**

**poco rall.** **a tempo**

**B**

22

23

24

25

26

**C** 27

28

29

**rallentano**

♩ = ca. 100  
**a tempo**

a2

Fl.

Ob.

Cl. (B-flat)

B. Cl. (B-flat)

Vibes  
IF NO HANDBELLS

Perc. 1

Glock

Perc. 2

Chimes

Perc. 3

H.bells

Harp

Vn. I

Vn. II

Vla.

Vc.

*p*

*SOLO*  
*1. espr.*

*mp*  
*come out, gently*

*p*

*p*

*mp*

*p*

*pp*

*ppp*

*let ring*

**rallentano**

*mp*

*arp.*

*p*

*D<sup>♯</sup> G<sup>♯</sup>*

**rallentano**

*niente*

*pizz*

*mp*

*pizz*

*mp*

*pizz*

*mp*

*pizz*

*mp*

♩ = ca. 100  
**a tempo**

♩ = ca. 100  
**a tempo**

30

31

32

33

34

**D**

35

36

37

**poco rall.** **a tempo**

Fl. *mp* *come out, gently* <sup>a2</sup>

Ob.

Cl. (B-flat) *mp* *come out, gently* <sup>a2</sup>

B. Cl. (B-flat) *mp*

Bsn. *p* <sup>a2</sup>

Hn. (F) *mp* <sup>1,3 a2</sup>

**poco rall.** **a tempo**

Vn. I *p* *mp* *mp* *come out* <sup>arco</sup>

Vn. II *p* *mp* *mp* <sup>arco</sup>

Vla. *p* *mp* *mp* <sup>arco</sup>

Vc. *p* *mp* *mp* <sup>arco</sup>

Cb. *mp* *mp* <sup>pizz</sup>

38

39

40

41

42

**E**

43

44

45

rallentando , a tempo

Picc. *mp*

Fl. *mp* 1. *come out, gently* a2

Ob. a2 *mp*

Cl. (B-flat) *p*

B. Cl. (B-flat) *mp*

Bsn. *p*

Hn. (F) *p*

rallentando , a tempo

Timp. *p* *p*

rallentando , a tempo

Vn. I

Vn. II

Vla. *p*

Vc. *p*

Cb. *p*

Broad

poco rall. , a tempo

Picc. *mf*

Fl. *mf* *mp*

Ob. *mf*

Cl. (B-flat) *mp* *mf* *mp*

B. Cl. (B-flat) *p* *mf* *mp*

Bsn. *p* *mf* *p*

Hn. (F) *mf* *mp*

Timp. *mp* niente

Perc. 3 Cym (brushes) *pp* poco

Harp *mf*

Vn. I (div. if necessary) *pp* *mf* *mp*

Vn. II *pp* *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

Cb. arco *mf* pizz *mp*

Fl. *mp* 1. *rit.* *a tempo*

Ob. *mp* 1.

Cl. (B-flat) *p*

B. Cl. (B-flat) *p*

Bsn. *p* *ff* *fp*

Hn. (F) 1,3

Tpts. 1-3 (B-flat) 2,4 *ff marcato* 1,2 *ff marcato* 3 *ff marcato*

Tbn. *ff marcato*

B. Tbn. Tba. *ff marcato*

Timp. *rit.* *a tempo* niente molto *fff*

Perc. 1 Sn.Dr (sticks) *pp*

Perc. 2 F.Cym *pp*

Perc. 3 Tri *pp*

Vn. I *pizz* *arco* *mp* *rit.* *a tempo*

Vn. II *mp* *arco* *mp*

Vla. *pizz* *arco* *mp*

Vc. *pizz* *arco* *mp*

Cb. *mp* *arco* *mp*

Picc. *f cresc.* *ff*

Fl. *f cresc.* *ff*

Ob. *f cresc.* *ff*

Cl. (B-flat) *f cresc.* *ff*

B. Cl. (B-flat) *ff*

Bsn. *ff*

Hn. (F) *ff*

Tpts. 1-3 (B-flat) *ff*

Tbn. *ff*

B. Tbn. Tba. *ff*

Timp. *ff* *pp* *crescendo poco a poco*

Perc. 1 SnDr *crescendo poco a poco* *p* *mp*

Perc. 2 B.Dr *ff*

Perc. 3 Tam *f let ring* *f let ring*

Harp *gliss.* *ff* *gliss.* *gliss.* *8va* C<sup>b</sup>B<sup>b</sup>E<sup>b</sup>F<sup>b</sup>A<sup>b</sup>

Vn. I (div. if necessary) *f cresc.* *ff*

Vn. II *f cresc.* *ff*

Vla. *f cresc.* *ff*

Vc. *ff*

Cb. *ff*



Picc.  
 Fl.  
 Ob.  
 Cl. (B-flat)  
 B. Cl. (B-flat)  
 Bsn.  
 Hn. (F)  
 Tpts. 1-3 (B-flat)  
 Tbn.  
 B. Tbn. Tba.  
 Timp.  
 Perc. 1 SnDr  
 Perc. 2 B.Dr  
 Perc. 3 Cr.Cym  
 Vn. I  
 Vn. II  
 Vla.  
 Vc.  
 Cb.

Picc.

Fl.

Ob.

Cl. (B-flat)

B. Cl. (B-flat)

Bsn.

Hn. (F)

Tpts. 1-3 (B-flat)

Tbn.

B. Tbn. Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vn. I

Vn. II

Vla.

Vc.

Cb.

*f*

*ff*

*sfz*

*sfzp < sfz*

*f* *let ring*

*ff*

*niente*

*pizz*

*div. if necessary*

SnDr

B.Dr

Cr.Cym

Picc. *mp*  
 Fl. *mp*  
 Ob. *mf* *legato cantabile*  
 Cl. (B-flat) *mp*  
 B. Cl. (B-flat) *mp*  
 Bsn. *mp*  
 Hn. (F) *mp* *legato cantabile*  
 Tpts. 1-3 (B-flat) *mp* 1,2 3  
 Perc. 2 *mp* Glock *legato cantabile*  
 Harp *mf* D<sup>b</sup>  
 Vn. I *mf* *legato cantabile*  
 Vn. II *mf* *legato cantabile*  
 Vla. *mp*  
 Vc. *mp*  
 Cb. *mp*

The musical score is arranged in a standard orchestral format. The top section contains woodwinds: Piccolo, Flute, Oboe, Clarinet (B-flat), Bass Clarinet (B-flat), and Bassoon. Below these are the brass instruments: Horn (F), Trumpets 1-3 (B-flat), Percussion 2 (Glockenspiel), and Harp. The bottom section contains the strings: Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is divided into three measures, 86, 87, and 88. Measure 86 features a complex woodwind texture with rapid sixteenth-note passages in the Piccolo and Flute, and sustained notes in the Oboe, Clarinet, Bass Clarinet, and Bassoon. The Horn and Trumpets play sustained chords, while the Percussion 2 part has a single note. The Harp provides a sustained accompaniment. The Violin I and II parts play sustained notes, the Viola has a single note, and the Violoncello and Contrabass play moving lines. Measure 87 continues the woodwind textures, with the Piccolo and Flute playing sixteenth-note patterns. The Oboe, Clarinet, Bass Clarinet, and Bassoon have sustained notes. The Horn and Trumpets play sustained chords, and the Percussion 2 part has a single note. The Harp provides a sustained accompaniment. The Violin I and II parts play sustained notes, the Viola has a single note, and the Violoncello and Contrabass play moving lines. Measure 88 concludes the section with similar woodwind textures and sustained brass notes. The Piccolo and Flute play sixteenth-note patterns, while the Oboe, Clarinet, Bass Clarinet, and Bassoon have sustained notes. The Horn and Trumpets play sustained chords, and the Percussion 2 part has a single note. The Harp provides a sustained accompaniment. The Violin I and II parts play sustained notes, the Viola has a single note, and the Violoncello and Contrabass play moving lines.

Picc. *cresc. poco a poco*  
 Fl. *cresc. poco a poco*  
 Ob. *cresc. poco a poco*  
 Cl. (B-flat) *cresc. poco a poco*  
 B. Cl. (B-flat) *cresc. poco a poco*  
 Bsn. *cresc. poco a poco*  
 Hn. (F)  
 Tpts. 1-3 (B-flat) *cresc. poco a poco*  
 Tbn. *cresc. poco a poco*  
 B. Tbn. Tba. *cresc. poco a poco*  
 Perc. 1 SnDr  
 Perc. 2 Glock *cresc. poco a poco* Mark tree *pp* *mp* let ring  
 Perc. 3 Susp. Cym (yarn) *pp* *f*  
 Harp *gliss.* *ff* *mf* *ff*  
 Vn. I *cresc. poco a poco* *rallentando* (div. if necessary) *a tempo* *f*  
 Vn. II *cresc. poco a poco* *f*  
 Vla. *cresc. poco a poco* *f*  
 Vc. *cresc. poco a poco* *f* *arco* *detached*  
 Cb. *cresc. poco a poco* *f* *arco* *detached*



Picc. *fff marcato*

Fl. *fff marcato*

Ob. *fff marcato*

Cl. (B-flat) *fff marcato*

B. Cl. (B-flat) *fffz*

Bsn. *fff marcato*

Hn. (F) *ff marcato*

Tpts. 1-3 (B-flat) *ff marcato*

Tbn. *fffz p*

B. Tbn. Tba. *fff marcato*

Timp. *ff* *Tri* *damp!* *f* *mf*

Perc. 1 *pp* *molto* *ff* *pp* *molto*

Perc. 2 *sfz* *fp* *sfz* *fp* *sfz* *pp*

Perc. 3 *Cr.Cym* *let ring* *sfz* *let ring*

Vn. I *sfz* *(div. if necessary)* *furioso fff*

Vn. II *(div. if necessary)* *furioso fff*

Vla. *furioso fff*

Vc. *fff marcato*

Cb. *fff marcato*

**diminuendo** **rit.**

Picc. Fl. Ob. Cl. (B-flat) B. Cl. (B-flat) Bsn. Hn. (F) Tpts. 1-3 (B-flat) Tbn. B. Tbn. Tba. Timp. Perc. 1 Perc. 2 Perc. 3 Harp Vn. I Vn. II Vla. Vc. Cb.

*mp* *mp* *mp* *p* *f* *f* *mp* *p* *ff* *fp* *sfz* *let ring* *Tri* *let ring* *pp* *Mark tree* *( )* *let ring* *p* *mp* *C# Bb Eb* *pp* *pp* *pp* *p*

111



112

113

114

115

116

117

♩ = ca. 84

Fl.

Cl. (B-flat)

B. Cl. (B-flat)

Perc. 1

IF NO HANDBELLS motor ON SLOW Vibes

*mp* *f*

DOWN sempre

IF HANDBELLS Vibes motor ON SLOW

*mp* *mf*

ad libitum

F.Cym

Perc. 2

*pp*

Tri

Perc. 3

*pp*

H.bells

♩ = ca. 84

*mf* *ff*

Harp

F#A

*mp* *mf*

Vn. I

Vn. II

*niente*

118

119

120

**P**

121

122

123

124

keep same tempo

poco rall.

Fl. *p* SOLO 1. come out, gently

Ob. *p* 1.

Cl. (B-flat) *p*

Perc. 1 Vibes IF NO HANDBELLS *stretch*

Vibes IF HANDBELLS *mp*

Perc. 3 *pp* Susp.Cym (brush) swirl *p* gently

H.bells *stretch* *mp* *p* let ring

keep same tempo

poco rall.

Harp *pp*

Vn. I SOLO *mp* come out, gently

Vn. II *niente*

Vla. *pp*

Vc. *pp*

keep same tempo

TUTTI

poco rall.

125

126

127

128

Q

129

130

131

more motion

ca. 100

Broad

poco rall. , a tempo

Picc. *f*

Fl. *f*

Ob. *f*

Cl. (B-flat) *mp* *come out, gently*

B. Cl. (B-flat) *f*

Bsn. *f*

Hn. (F) *pp* *1,3 a2* *mp* *a4*

Tpts. 1-3 (B-flat) *mp* *1,2*

Tbn. *p* *mp*

B. Tbn. Tba. *p* *mp*

more motion

ca. 100

Broad

poco rall. , a tempo

Timp. *mp* *niente*

Perc. 3 (brushes) *pp* *poco*

Harp *mf*

more motion

ca. 100

Broad

poco rall. a tempo SOLO

Vn. I *pp* *mf* *mp*

Vn. II *pp* *mf*

Vla. *mf*

Vc. *mf* *pizz* *p* *pizz*

Cb. *mf* *p*

poco rall.      slow      ♩ = ca. 72  
As at the beginning

Fl. *mp*

Ob.

Cl. (B-flat) *mp*

B. Cl. (B-flat) *p*      *pp*

Bsn. *p*

Hn. (F) *p*      *pp*

Tpts. 1-3 (B-flat) *mp*  
full, but not loud

poco rall.      slow      ♩ = ca. 72  
As at the beginning

Timp. *pp*      niente      *mf*

Perc. 2 B.Dr *mp*

Perc. 3 Tam *mp* let ring

poco rall.      slow      ♩ = ca. 72  
As at the beginning

Vn. I TUTTI *pizz* *p*      arco *p*      Full, not loud *pp*      *mf*

Vn. II *pizz* *p*      arco *p*      *pp*      *mf*

Vla. *pizz* *p*      arco *p*      *pp*      *mf*

Vc. *p*      arco *p*      *pp*      *mf*

Cb. *p*      arco *p*      *pp*      *mf*

♩ = ca. 84

**Timp.** *mf* *ominous...* *niente* *mp*

**Perc. 1** IF NO HANDBELLS *mp* motor ON SLOW Vibes  
IF HANDBELLS *mp* Led. DOWN sempre motor ON SLOW

**Perc. 2** B.Dr *mp* *ominous...* *niente* *p* Tri

**Perc. 3** Tam *mp* *pp*

**H.bells** *mf* Always let ring

**Harp** *pp*

**Vn. I** *pp* *mf* *pp less* *mp* *niente* *ppp* div.

**Vn. II** *pp* *mf* *pp less* *mp* *niente* *ppp*

**Vla.** *pp* *mf* *pp less* *mp* *niente* *ppp*

**Vc.** *pp* *mf* *pp less* *mp* *niente* *ppp*

**Cb.** *pp* *mf* *pp less* *mp* *niente* *ppp*

148

149

150

151

152

153

IF NO HANDBELLS

Perc. 1

IF HANDBELLS

Perc. 2

Glock

Tri

Perc. 3

H.bells

Harp

Vn. I

Vn. II

Vla.

Vc.

Cb.

*pp*

*f*

*mf sempre*

*let ring*

*unis.*

*niente*

Detailed description of the musical score: The score is for measures 148-153. It features five percussion parts (Perc. 1-3), Handbells (H.bells), Harp, and a string section (Vn. I, Vn. II, Vla., Vc., Cb.). Percussion 1 has two staves: the top staff is for 'IF NO HANDBELLS' and the bottom for 'IF HANDBELLS'. Percussion 2 includes Glock and Tri. Percussion 3 includes Tri. Handbells and Harp have two staves each. The string section has five staves. Dynamics include *pp*, *f*, *mf sempre*, *let ring*, *unis.*, and *niente*. The key signature is two sharps (F# and C#), and the time signature changes from 5/4 to 4/4 and back to 5/4.

154 T 155 156 157 158

**poco rall.** **a tempo**

Picc. *mp*

Fl. *mp*

Cl. (B-flat) *mp*

Hn. (F) *con sord. a4 mp*

Tpts. 1-3 (B-flat) *con sord. a3 mp*

Perc. 1  
 IF NO HANDBELLS *ff*  
 IF HANDBELLS *pp* *sempre* *DOWN*  
*3* *3* *3* *3* *3* *3*

Perc. 2 B.Dr. *p*

Perc. 3 Tam. *p*

H.bells **poco rall.** **a tempo**  
*ff* *let ring* *ringing ad libitum \** *pp sempre* *ringers begin to drop out 1 by 1 . . .*

Vn. II *niente*

Vla. *niente*

Vc.

Cb.

\*NOTE: On beat 2 of m. 155, each bell ringer begins to ring *ad libitum*, VERY GENTLY in the background -- STAGGER THE ENTRANCES. As a rule, the lower bells should ring no more than once or twice in a measure; the higher bells no more than five or six times in a measure (i.e., fewer rings in the lower-sounding bells). **DO NOT SYNCHRONIZE WITH EACH OTHER OR WITH CONDUCTOR'S BEAT!** In m. 158, the ringers begin to drop out, 1 by 1, from high bells to low, through m. 163.

159 160 161 162 163 164 165 166

**Hn. (F)**  
**Tpts. 1-3 (B-flat)**  
**Timp.** *poco* *pp* *poco* *pp* *niente*  
**Perc. 1** Vibes IF NO HANDBELLS  
**Perc. 2** B.Dr. *p* *pp*  
**Perc. 3** Tam *p* Chimes *mp* *p* *pp*  
**H.bells**  
**Harp** *mp* *p* *pp*  
**Vc.**  
**Cb.** *niente* *niente*

March 23 - April 27, 2002  
Copland House  
Cortlandt Manor, NY