

# Emblems of Sacrifice by Kevin Walczyk

## Brief Outline and Performance Notes by Dr. Luke D. Johnson

Emblems of Sacrifice by Kevin Walczyk  
Grade 2-3 Chorale  
Key of Bb, modulates to Eb at 46

*Emblems of Sacrifice* was commissioned by the *Second Winds Community Band* of McMinnville Oregon specifically for their annual Veterans Day concert. This composition is dedicated to these local veterans - and their counterparts found in every region of the United States - who have served, and who currently serve, in our nation's military branches as the true *emblems of sacrifice*.

### **Form:**

Introduction (Ms. 1-13) similar thematic material as theme, but not copy-paste

Main Theme ABa (Ms. 14-33)

Transition –mini intro (Ms. 34-37)

Main Theme revisited A1B1a1

- Different accompaniment
- Key change
- Different counterlines, colors, resolution, and instrumentation

Coda (similar to material to introduction)

### **Performance Notes**

- Intro might work well with 1 Flute and 1 ASX and played soloistically
- To rehearse Triplets in measure 6 and elsewhere where first triplet is a rest, practice first by playing a note on the rest, then removing it as written—should improve timing
- Counterline in ms. 10 (CL 1,3) and suspensions in ms. 12(any half notes or dotted half note to quarter) need to be brought out
- Ms. 14 – CL 3 and Bsn. will tend to get lost in the texture—play out
- Ms. 22 – Have Hn. be slightly louder to help intonation and balance of melody line. Also bring out counterline in Euph. and 2<sup>nd</sup> Cl from 23-25
- Ms. 38 – Triplet part – play with clear articulations and a slight press on the tenuto quarter notes-always leading towards them. Also bring out Euphonium line here—all by your lonesome!
- Ms. 46 – Descant part in Tpt. 1, Cl. 2, Fl. 2 and Ob.—soar above melody without covering it up—think of partnering with melody like a duet
- Ms. 54 – Sting that Fp with a lift on the previous note so there is daylight setting it up
- Ms. 55 – Fermata/Clarinet—I'll give 2 before your "and of 2"
- Ms. 68 to end – "Soli" parts could be played as solos
- Last measure – 2<sup>nd</sup> clarinet on the 3<sup>rd</sup> of the triad—listen to pitch!
- On the octave jumps in the melody make sure to crescendo through that leap to keep momentum and musical line soaring
- All crescendos/decrescendos should be performed expressively like waves washing in and out at the ocean. Whole piece is lyrical, yet dignified