

JAMES KIMO WILLIAMS

**QUARTET FOR
VIETNAM VETERANS**



FOR STRING QUARTET

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Symphony For Vietnam Veterans – Program Notes

Reflecting on the past can inspire a composer to express their experiences through music. With "Symphony For Vietnam Veterans," I have created musical interpretations that reflect my experiences as a soldier in Vietnam. Initially written for string quartet under the title "Quartet For The Sons of Nam" and expanded to full orchestra in 1992, this 2025 version has been reorchestrated for string orchestra. The score is divided into four chapters, each containing individual "events" that represent snapshots of my most vivid memories from the war.

In 1986, after participating in the "Chicago Welcome Home Parade" for Vietnam Veterans, I felt compelled to confront the emotions from my time in Vietnam through music composition. Following an invitation in 2012 to witness President Barack Obama proclaim March 29 as the annual observance of Vietnam War Veterans Day, I decided to reorchestrate and rename the score in recognition of this significant occasion. "Symphony For Vietnam Veterans," along with other compositions, serves as a musical recollection of my memories from service in Vietnam and represents a personal catharsis. Chapters 1 and 2 depict the events leading to my arrival in Vietnam in 1970 and my departure eleven months later, while Chapters 3 and 4 remain to be completed.

Chapter 1

Event 1 " March to War"

From all over the country we came to California for our jungle indoctrination. Boys from all walks of life coming together for one common purpose - War -

Event 2 "Conversations"

Late at night in the barracks we talk to each other about our lives back home and what we expected from Viet Nam. Suddenly, we're interrupted by a Viet Nam returnee who tells stories of enemy soldiers who are so high on drugs that they become numb. He tells how they keep coming at you even after being shot several times. I try to sleep as I hear one lone soldier break into tears while he prays aloud for his safe return home.

Event 3 "Moment With Memories"

After three days of processing and waiting for orders, I hear my name called over the loud speakers indicating I was to leave for Viet Nam in 8 hours. It was at that moment that I realized every-day life, and the special people left back home, was soon to become nostalgic memories to be cherished.

Event 4 " Questions and Answers"

All departing soldiers attend a deployment briefing given by some hard-nose sergeants. They give no answers to our questions about Viet Nam. Their only reply to our apprehension and curiosity, was an evasive and repetitive, "You'll find out when you get there"
It would prove to be the only reasonable response.

Event 5 "In Country"

As the doors open from the back of the C-130 cargo plane, I am overwhelmed by the beauty of the Viet Nam landscape. With this backdrop I watch as soldier after soldier slowly exit the plane. I am filled with pride and patriotism knowing the sacrifice each of us was making and that some of us would not make it back.

Chapter 2

Event 6 " Anticipation of Going Home"

Due to go home in a week,
I count down the days with nervous anticipation,
hoping nothing will cause a delay in my departure.

Event 7 "March to Home"

We (short- timers) are marched from
one out- processing station to another
as we prepare to finally go home.

Event 8 "Leaving the Jungle"

The suspense of waiting for the orders
that would send you home was unbearable.
When my orders finally came, I rushed
to the orderly room with uncontrolled excitement
only to find that they were misplaced.
I waited another day and
finally headed for the airport.

Event 9 " Reflections"

Reflecting on the war,
I think about friends made and friends lost.
The memories are bittersweet.

Event 10 " Silent Prayer"

Leaving Viet Nam I pray for peace.
I pray harder for those still fighting.

Event 11 " Flying Home"

A peaceful happiness overtakes me as
I vow to keep in my heart the
realization of the fragility of life and
the importance of cherishing every moment.

Quartet For Vietnam Veterans

(Chapter I)

C.I Duration: 9:00

James Kimo Williams

Ev.1 "March of the Veterans"

♩ = 120

A1

Violin 1

Violin 2

Viola

Cello

marcato

p

cresc....

simile

mf

cresc....

f

dim...

arco

cresc....

dim...

cresc....

A2

dim...

cresc....

mf

A3

arco

pizz (more strum than plucked)

pizz (left hand)

simile

arco

A4

System A4, measures 24-29. The score is in 3/4 time. The first staff (treble clef) has a melodic line with slurs and accents. The second staff (treble clef) has a harmonic accompaniment. The third staff (bass clef) has a melodic line with slurs and accents. The fourth staff (bass clef) has a rhythmic accompaniment. Measure numbers 24, 25, 26, 27, 28, and 29 are indicated below the staves.

System A5, measures 30-35. The score continues from the previous system. The first staff (treble clef) has a melodic line with slurs and accents. The second staff (treble clef) has a harmonic accompaniment. The third staff (bass clef) has a melodic line with slurs and accents. The fourth staff (bass clef) has a rhythmic accompaniment. Measure numbers 30, 31, 32, 33, 34, and 35 are indicated below the staves.

A5

System A6, measures 36-41. The score continues from the previous system. The first staff (treble clef) has a melodic line with slurs and accents. The second staff (treble clef) has a harmonic accompaniment. The third staff (bass clef) has a melodic line with slurs and accents. The fourth staff (bass clef) has a rhythmic accompaniment. Measure numbers 36, 37, 38, 39, 40, and 41 are indicated below the staves. Dynamics include *f*, *mf*, and *ff*. A *cresc....* marking is present in measure 40.

A6

Ev. 2 "Conversations"

♩ = 95

System A6, measures 42-48. The score continues from the previous system. The first staff (treble clef) has a melodic line with slurs and accents. The second staff (treble clef) has a harmonic accompaniment. The third staff (bass clef) has a melodic line with slurs and accents. The fourth staff (bass clef) has a rhythmic accompaniment. Measure numbers 42, 43, 44, 45, 46, 47, and 48 are indicated below the staves. Dynamics include *fff*, *ff*, *f*, *p*, and *mf*. Markings include *detache'*, *rit.*, and *ord.*

System A6, measures 49-52. The score continues from the previous system. The first staff (treble clef) has a melodic line with slurs and accents. The second staff (treble clef) has a harmonic accompaniment. The third staff (bass clef) has a melodic line with slurs and accents. The fourth staff (bass clef) has a rhythmic accompaniment. Measure numbers 49, 50, 51, and 52 are indicated below the staves.

A7

Musical score for section A7, measures 54-60. The score is written for four staves (treble and bass clef). The key signature has one flat (B-flat). The time signature changes from 3/4 to 2/4 at measure 54. The first staff has a melodic line with a crescendo leading to a fortissimo (ff) dynamic at measure 55. The second staff has a melodic line with a fortissimo (ff) dynamic at measure 55. The third staff has a melodic line with a fortissimo (ff) dynamic at measure 55. The fourth staff has a melodic line with a fortissimo (ff) dynamic at measure 55. The section ends at measure 60.

A8

Musical score for section A8, measures 61-64. The score is written for four staves (treble and bass clef). The key signature has one flat (B-flat). The time signature changes from 3/4 to 2/4 at measure 61. The first staff has a melodic line with a fortissimo (ff) dynamic at measure 61. The second staff has a melodic line with a fortissimo (ff) dynamic at measure 61. The third staff has a melodic line with a fortissimo (ff) dynamic at measure 61. The fourth staff has a melodic line with a fortissimo (ff) dynamic at measure 61. The section ends at measure 64.

Musical score for section A8, measures 65-68. The score is written for four staves (treble and bass clef). The key signature has one flat (B-flat). The time signature changes from 3/4 to 2/4 at measure 65. The first staff has a melodic line with a fortissimo (ff) dynamic at measure 65. The second staff has a melodic line with a fortissimo (ff) dynamic at measure 65. The third staff has a melodic line with a fortissimo (ff) dynamic at measure 65. The fourth staff has a melodic line with a fortissimo (ff) dynamic at measure 65. The section ends at measure 68.

A9

Musical score for section A9, measures 69-72. The score is written for four staves (treble and bass clef). The key signature has one flat (B-flat). The time signature changes from 3/4 to 2/4 at measure 69. The first staff has a melodic line with a fortissimo (ff) dynamic at measure 69. The second staff has a melodic line with a fortissimo (ff) dynamic at measure 69. The third staff has a melodic line with a fortissimo (ff) dynamic at measure 69. The fourth staff has a melodic line with a fortissimo (ff) dynamic at measure 69. The section ends at measure 72.

Musical score for section A9, measures 73-78. The score is written for four staves (treble and bass clef). The key signature has one flat (B-flat). The time signature changes from 3/4 to 2/4 at measure 73. The first staff has a melodic line with a fortissimo (ff) dynamic at measure 73. The second staff has a melodic line with a fortissimo (ff) dynamic at measure 73. The third staff has a melodic line with a fortissimo (ff) dynamic at measure 73. The fourth staff has a melodic line with a fortissimo (ff) dynamic at measure 73. The section ends at measure 78.

A11

A12

A13

♩ = 60

Ev. 3"Moment of Memory"

The musical score for "Ev. 3 Moment of Memory" is presented in three systems. The first system contains measures 101 and 102. The second system contains measures 103, 104, 105, 106, 107, and 108. The third system contains measures 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 9

A14

Musical score for system A14, measures 109-113. The score is written for three staves (treble, alto, and bass). Measure 112 contains the instruction "(more of a color than background notes)". Measure 112 also features a *mf* dynamic marking. Measure 113 features a *f* dynamic marking. The music consists of a complex, fast-moving melodic line in the treble staff, with supporting parts in the alto and bass staves.

Musical score for system A14, measures 114-116. The score is written for three staves (treble, alto, and bass). Measure 115 features a *ff* dynamic marking. The music continues with a complex, fast-moving melodic line in the treble staff, with supporting parts in the alto and bass staves.

Musical score for system A14, measures 117-118. The score is written for three staves (treble, alto, and bass). Measure 118 features a *ff* dynamic marking. The music continues with a complex, fast-moving melodic line in the treble staff, with supporting parts in the alto and bass staves.

A15

Musical score for system A15, measures 119-120. The score is written for three staves (treble, alto, and bass). Measure 119 features a *ff* dynamic marking. Measure 120 features a *f* dynamic marking. The music consists of a complex, fast-moving melodic line in the treble staff, with supporting parts in the alto and bass staves.

Musical score for system A15, measures 121-122. The score is written for three staves (treble, alto, and bass). Measure 121 features a *cresc....* marking. Measure 122 features a *cresc....* marking. The music continues with a complex, fast-moving melodic line in the treble staff, with supporting parts in the alto and bass staves.

Musical score for system A15, measures 123-124. The score is written for three staves (treble, alto, and bass). Measure 123 features a *cresc....* marking. Measure 124 features a *cresc....* marking. The music continues with a complex, fast-moving melodic line in the treble staff, with supporting parts in the alto and bass staves.

Measures 125-126. Dynamics: *ff*, *fff*, *ff*, *fff*. Measure numbers: 125, 126.

A16 Ev. 4 "Questions and Answers"

$\text{♩} = 120$

A17

Measures 127-136. Dynamics: *p*, *mp*, *ff*, *f*, *dim...*, *mf*, *mf*. Measure numbers: 127, 128, 129, 130, 131, 132, 133, 134, 135, 136.

A18

Measures 137-139. Dynamics: *mp*, *cresc....*, *f*, *f*, *f*. Measure numbers: 137, 138, 139.

Measures 140-146. Dynamics: *ff*, *f*, *ff*, *f*, *ff*, *cresc....*. Measure numbers: 140, 141, 142, 143, 144, 145, 146.

A19

Measures 147-154. Dynamics: *fff*, *mp*, *fff*, *mp*, *mf*, *cresc....*, *f*, *fff*, *mf*, *pp*, *mp*. Measure numbers: 147, 148, 149, 150, 151, 152, 153, 154.

The musical score for 'The Rose Tree' is presented in a four-staff format. The top staff is a vocal line for the Soprano, marked with a soprano clef and a key signature of one flat (B-flat). It features a melody with eighth and sixteenth notes, and rests. The second staff is for the Alto, marked with an alto clef and a key signature of one flat. It contains a melody with eighth and sixteenth notes, and rests. The third staff is for the Tenor, marked with a tenor clef and a key signature of one flat. It contains a melody with eighth and sixteenth notes, and rests. The bottom staff is for the Bass, marked with a bass clef and a key signature of one flat. It contains a melody with eighth and sixteenth notes, and rests. The score is divided into four measures, numbered 156, 157, 158, and 159. The key signature is one flat (B-flat). The time signature is not explicitly shown but is implied to be 4/4 based on the note values and rests.

A21

A22

$\text{♩} = 50$

Ev. 5 "In Country"

The image displays a musical score for a piece titled "Ev. 5 'In Country'". The tempo is marked as "♩ = 50". The score is written for four staves, likely representing different instruments or voices. The key signature is one flat (B-flat). The score is divided into two main sections by a double bar line. The first section consists of measures 166 to 170, and the second section consists of measures 171 to 172. The dynamics are marked as follows: *p* (piano) at measure 166, *mf* (mezzo-forte) at measure 167, *f* (forte) at measure 168, *ff* (fortissimo) at measure 169, and *fff* (fortississimo) at measure 170. The second section begins with *fff* at measure 171 and continues with *fff* at measure 172. The tempo marking "slow rubato" is present above the first staff in the second section. The score includes various musical notations such as notes, rests, and dynamic markings.

A23

atempo

173 174 175 176 177 178 179 180 181

atempo

ord.

mf

atempo

mf

ord.

atempo

mp

mf

A24

A musical score for the song "The Rose Tree". The score is written for four staves: Treble Clef 1, Treble Clef 2, Bass Clef 1, and Bass Clef 2. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes a vocal line (Treble Clef 1) and three instrumental accompaniment lines. The vocal line starts with a rest for 8 measures, then begins in measure 183. The instrumental lines provide a rhythmic and harmonic accompaniment. The score is divided into measures, with measure numbers 182 through 188 indicated. The title "The Rose Tree" is written in a decorative font at the top right of the page.

189 190 191 192 193 194

195 196 197 198 199

A25 *mf*

f

f

ff

mf *fff*

fff

mf *fff*

fff

mf *fff*

(Chapter II)

C.2 Duration: 9:00

206 207

B1 *mf*

Ev. 6 "Anticipation of Going Home"

mf

mf

mf

208 209 210

rit. dim... atempo mf

211 212 213

cresc.... f accel cresc....

Ev. 7 "March to Home"

B2 ♩ = 120

214 215 216 217 218 219 220

ff f marcato mp

221 222 223 224 225 226 227 228

p marcato mp

B3

System B3, measures 229-235. The score is for three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat). The tempo/mood is marked *mf*. Measure numbers 229, 230, 231, 232, 233, 234, and 235 are indicated below the staves. The music features a melodic line in the upper staves and a rhythmic accompaniment in the lower staff.

System B3, measures 236-241. The score continues from the previous system. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat). The tempo/mood is marked *f*. Measure numbers 236, 237, 238, 239, 240, and 241 are indicated below the staves. The music features a melodic line in the upper staves and a rhythmic accompaniment in the lower staff.

System B3, measures 242-248. The score continues from the previous system. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat). Measure numbers 242, 243, 244, 245, 246, 247, and 248 are indicated below the staves. The music features a melodic line in the upper staves and a rhythmic accompaniment in the lower staff.

B4

System B4, measures 249-254. The score is for three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat). The tempo/mood is marked *ff*. Measure numbers 249, 250, 251, 252, 253, and 254 are indicated below the staves. The music features a melodic line in the upper staves and a rhythmic accompaniment in the lower staff.

Musical score for measures 255-260. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass). Measures 255-258 show a rhythmic pattern of eighth and sixteenth notes. Measures 259-260 feature a crescendo leading to a fortissimo (fff) dynamic, followed by a decrescendo to a piano (p) dynamic. The section ends with a double bar line and repeat sign.

B5 $\text{♩} = 60$ **Ev. 8 "Leaving the Jungle"**

sul ponticello
trem.
p
mp

Musical score for measures 261-265. The score is written for four staves. Measures 261-265 feature a tremolo effect on the strings, marked *sul ponticello* and *trem.*. The dynamics range from piano (p) to mezzo-piano (mp). Measure 266 begins with a mezzo-forte (mf) dynamic.

B6

ord. arco
mf

Musical score for measures 266-267. The score is written for four staves. Measures 266-267 feature a melodic line in the Violin I part, marked *ord. arco* and *mf*. The other staves provide harmonic support.

Musical score for measures 268-269. The score is written for four staves. Measures 268-269 continue the melodic and harmonic development from the previous section.

System 1: Four staves (treble, alto, tenor, bass). The top staff has a melodic line with eighth notes and slurs. The second and third staves are mostly rests with some chordal markings. The bottom staff has a continuous eighth-note accompaniment. Measure numbers 270, 271, and 272 are indicated.

B7

System 2: Continuation of the four-staff system. The top staff continues the melodic line. The second staff has rests. The third staff has a melodic line starting with a forte (*f*) dynamic. The bottom staff continues the eighth-note accompaniment. Measure numbers 273, 274, and 275 are indicated. The text "arco ord." is written above the third staff.

System 3: Continuation of the four-staff system. The top staff has a melodic line with a forte (*ff*) dynamic. The second staff has rests. The third staff has a melodic line with a forte (*ff*) dynamic. The bottom staff continues the eighth-note accompaniment. Measure numbers 275, 276, 277, and 278 are indicated. The text "gliss." is written above the top staff, and "arco ord." is written above the third staff.

B8

System 4: Continuation of the four-staff system. The top staff has a melodic line with a piano (*pp*) dynamic. The second staff has rests. The third staff has a melodic line with a piano (*pp*) dynamic. The bottom staff continues the eighth-note accompaniment. Measure numbers 279, 280, and 281 are indicated. The text "mf" is written below the bottom staff.

282 *mf* 283 *mp*

284 285 286

287 288 *arco ord.* 289

$\text{♩} = 55$ Ev. 9 "Reflections"

B9

290 *ff* 291 *fff* 292 293 294 *pp* 295 296 *mf* 297 298 *p* 299 *mf* 300

ord. *mute* *con sordino sul tasto*

B10 **B11**

301 302 303 304 305 306 307 308 309 310 311

B12 **Ev. 10 "Silent Prayer"**
solo rubato (w/slight adlib of melody)

312 313 314 315 316 317 318 319 320

B13 **Ev. 11 "Flying Home"**
♩ = 100

321 322 323 324 325 326 327

328 329 330 331 332 333

Musical score system 1, measures 334-338. The system features four staves. The top staff (treble clef) has a *mf* dynamic and an *arco* marking. The second staff (treble clef) has a *mf* dynamic and an *arco* marking. The third staff (bass clef) has an *arco* marking. The bottom staff (bass clef) has an *mp* dynamic. The measures are numbered 334, 335, 336, 337, and 338. A *div* marking is present above measure 336.

Musical score system 2, measures 339-346. The system features four staves. The top staff (treble clef) has a *f* dynamic. The second staff (treble clef) has an *arco* marking. The third staff (bass clef) has an *mf* dynamic. The bottom staff (bass clef) has an *mf* dynamic. The measures are numbered 339, 340, 341, 342, 343, 344, 345, and 346. A box labeled "B14" is positioned above measure 342.

Musical score system 3, measures 347-354. The system features four staves. The top staff (treble clef) has a *mf* dynamic. The second staff (treble clef) has a *mf* dynamic. The third staff (bass clef) has a *mf* dynamic. The bottom staff (bass clef) has a *mf* dynamic. The measures are numbered 347, 348, 349, 350, 351, 352, 353, and 354. A box labeled "B15" is positioned above measure 352.

Musical score system 4, measures 355-359. The system features four staves. The top staff (treble clef) has a *detache'* marking. The second staff (treble clef) has a *div* marking. The third staff (bass clef) has a *div* marking. The bottom staff (bass clef) has a *div* marking. The measures are numbered 355, 356, 357, 358, and 359. A box labeled "B16" is positioned above measure 358.



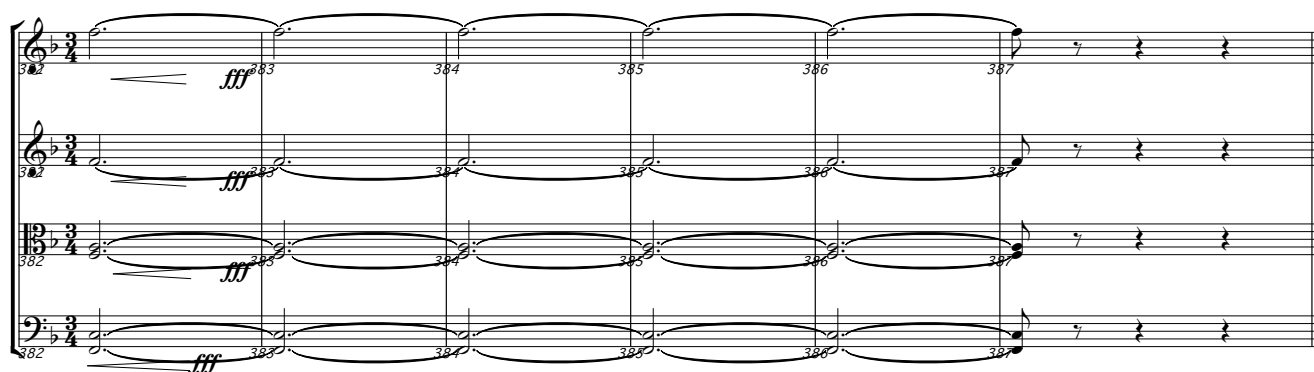
First system of the musical score, measures 360 to 365. The score is written for four staves (Treble, Alto, Tenor, and Bass). The key signature has one flat (B-flat). The time signature is 3/4. The first staff has a melodic line with slurs and dynamics *dim...*, *f*, and *mf*. The second staff has a rhythmic accompaniment with slurs and dynamics *mf*. The third staff has a bass line with slurs and dynamics *mf*. The fourth staff has a bass line with slurs and dynamics *mf*. The system ends with a *detache'* marking.



Second system of the musical score, measures 366 to 373. The score is written for four staves. The key signature has one flat. The time signature is 3/4. The first staff has a melodic line with slurs and dynamics *ff*, *dim...*, *ord.*, *f*, and *mf*. The second staff has a rhythmic accompaniment with slurs and dynamics *ff*, *ord.*, *mf*, and *f*. The third staff has a bass line with slurs and dynamics *ff*, *ord.*, *mf*, and *f*. The fourth staff has a bass line with slurs and dynamics *ff*, *ord.*, *mf*, and *f*. The system ends with a *detache'* marking.



Third system of the musical score, measures 374 to 381. The score is written for four staves. The key signature has one flat. The time signature is 3/4. The first staff has a melodic line with slurs and dynamics *ff*, *ord.*, *ff*, and *ff*. The second staff has a rhythmic accompaniment with slurs and dynamics *ff*, *ord.*, *ff*, and *ff*. The third staff has a bass line with slurs and dynamics *ff*, *ord.*, *ff*, and *ff*. The fourth staff has a bass line with slurs and dynamics *ff*, *ord.*, *ff*, and *ff*. The system ends with a *ff* marking.



Fourth system of the musical score, measures 382 to 387. The score is written for four staves. The key signature has one flat. The time signature is 3/4. The first staff has a melodic line with slurs and dynamics *ff*. The second staff has a rhythmic accompaniment with slurs and dynamics *ff*. The third staff has a bass line with slurs and dynamics *ff*. The fourth staff has a bass line with slurs and dynamics *ff*. The system ends with a *ff* marking.

Quartet For Vietnam Veterans

Violin 1

(Chapter I)

C.1 Duration: 9:00

James Kimo Williams

Ev.1 "March of the Veterans"

♩ = 120

A1 **A2** **A3** *arco*

4 8 6

5 13 19 20 *f* 21

A4

22 *mf* 23 24 25 26 27 *f*

28 29 30 *mf* 31 32 33 34

A5

35 *f* 36 37 38 39 40 41 *cresc....* 42 43 44 *fff* *rit.*

A6 **Ev. 2 "Conversations"** **A7**

♩ = 95

6 6

45 46 47 *p* 48 54 55

A8

4

56 57 61 62 63

A8

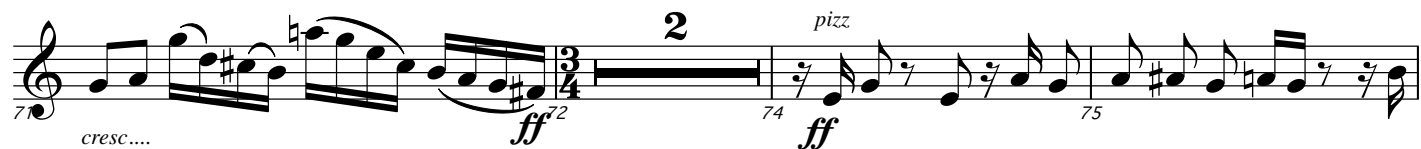
64 *f* 65 66 67

68 69 70

V.S.

Violin 1

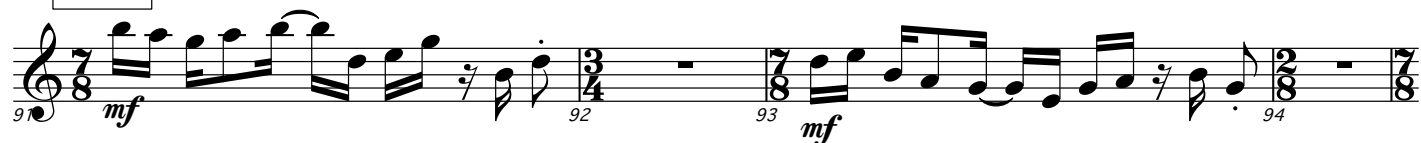
A9



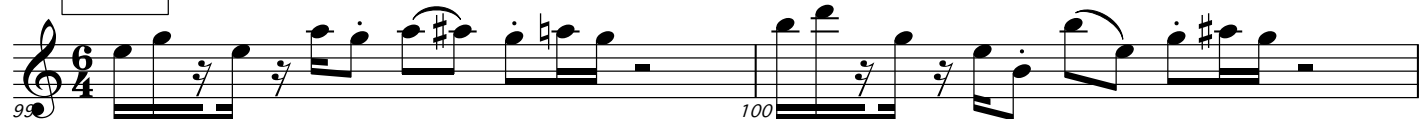
A10



A11

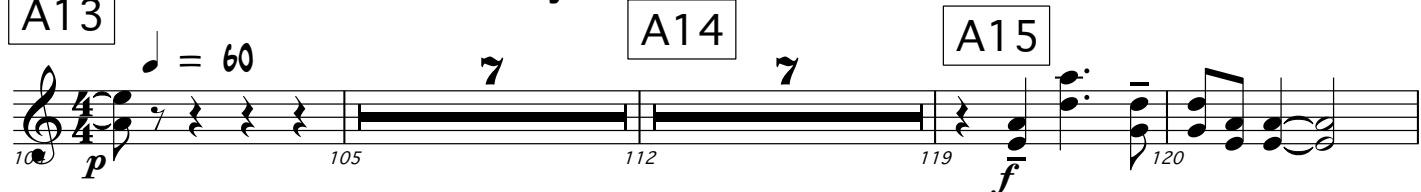


A12



A13

Ev. 3 "Moment of Memory"



A14

A15

Violin 1

120 *cresc....* 122 123 124

Ev. 4 "Questions and Answers"

A16 = 120 **A17** 3 *ff* 126 *p* 127 128 131 *ff* *dim...*

132 133 134

A18 *mf* 136 *mp* *cresc....* 138

f 6 6 **A19** *ff* 140 141 142 143

f 145 *ff* 146 *fff* 148 *mp* 150

A20 152 153 154 155 156 157 158 159 160

A21 *dim...* 162 *p* 163 *mf* 164 *mp* 166 *p*

V.S.

Violin 1

167 *mf* 168 *f* 169 *ff* 170 *fff*

A22 = 50
slow rubato Ev. 5 "In Country"
A23 8 **A24** 8
171 *fff* 172 175 *atempo* 179 187

195 *ord.* *f* 196 197 198 199

200 201 202 *ff* 203 204 *mf* < *fff*

(Chapter II)

C.2 Duration: 9:00

B1 = 55
Ev. 6 "Anticipation of Going Home"

206 *mf* 207

208 *atempo* 209 *f* 210 *mf* 211 *rit.* 212 *dim...* 213 *f*

214 *ff* 215

cresc.... *accel* *cresc....*

Violin 1

B2

♩ = 120

Ev. 7 "March to Home"

216 *fff* 217 218 219 10

B3

220 *mf* 230 231 232 233 234

236 237 238 239 240 *f*

242 243 244 245 246

B4

248 249 250 251 252 *ff* 253 254

256 257 *cresc....* 258 259 *fff*

B5

♩ = 60

Ev. 8 "Leaving the Jungle"

260 *p* 261 *p* 262 *mp* 263 264 265 266 *ord.*

sul ponticello
trem.

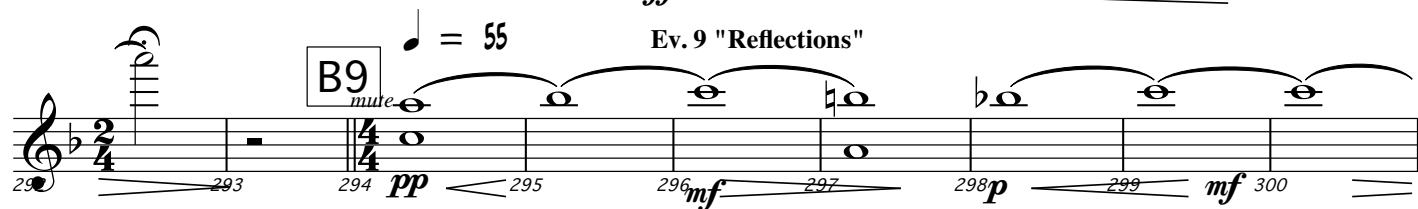
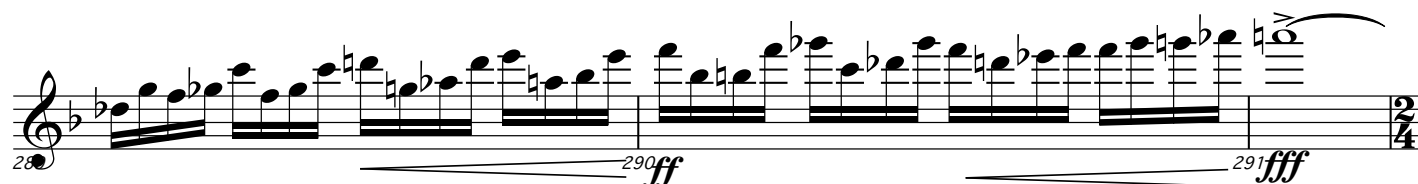
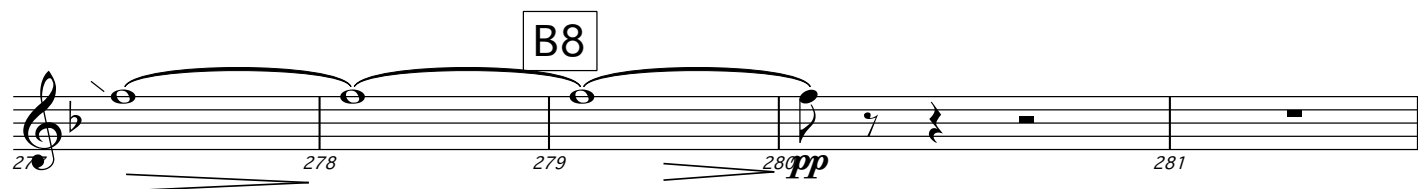
B6

268 *arco* *mf*

270

V.S.

Violin 1



Violin 1

B10

301 *p* 302 303 *mf* 304 305 *p* 306 307 *mf* 308 309 *f* 310 *mf*

B12 Ev. 10 "Silent Prayer"

solo rubato (w/slight adlib of melody)

solo ord.

311 *f* 312 *pp* 313 *mp* 314 *mf* 315 316 *f* 317 318 319 320 321 322 323 324 325 short pause //

B13 ♩ = 100 Ev. 11 "Flying Home"

7

326 327 328 329 330 331 332 333 334 335 *mf* 336 *mf* 337 *mf* 338 *f* 339

B14

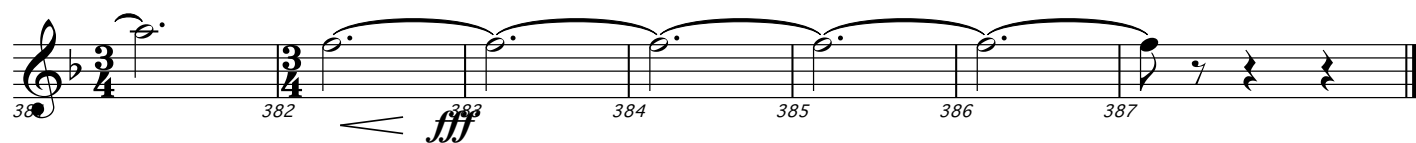
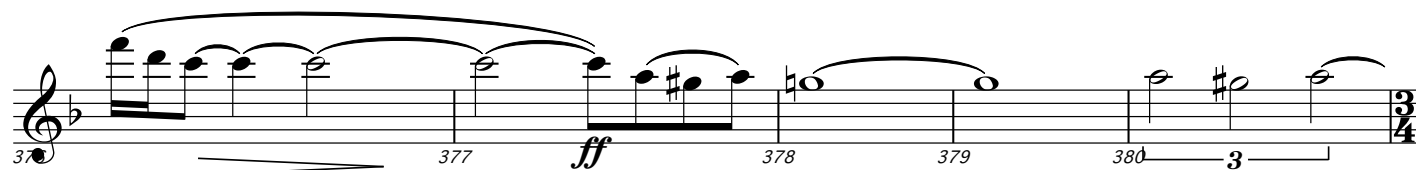
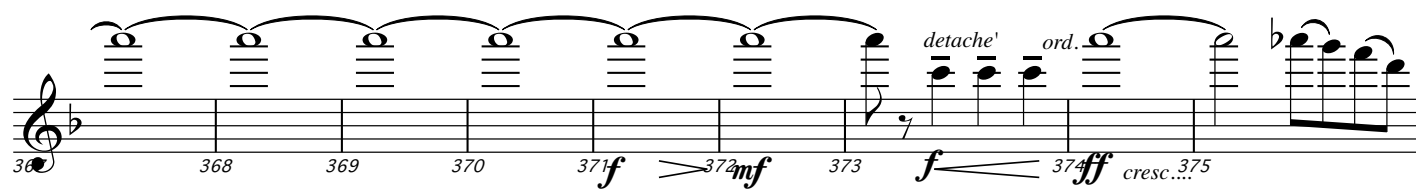
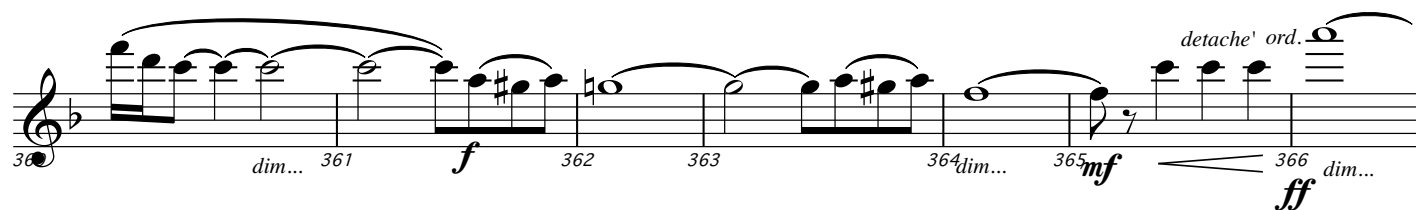
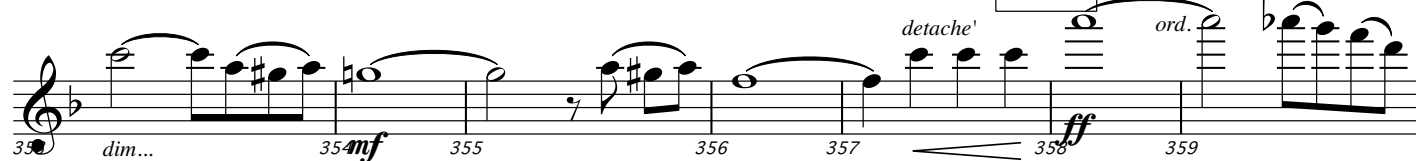
341 342 343 344 345 *f* 346

B15

347 348 349 350 351 352

Violin 1

B16



Quartet For Vietnam Veterans

Violin 2

(Chapter I)

C.1 Duration: 9:00

James Kimo Williams

Ev.1 "March of the Veterans"

$\text{♩} = 120$

A1 4 8 **A2** 7

A3 pizz (more strum than plucked)

A4

A5 arco

f *mf* *ff*

detache' *rit.* *fff*

Ev. 2 "Conversations"

A6 $\text{♩} = 95$

A7

f *cresc....* *ff*

Violin 2

4

57 **A8** 61 62 63

pizz (stum more than pluck)

65 *f* 66

68 69 70 71 *ff*

A9 6

76 3

81 *arco* *sfz* **A10** play ominously *ff*

83 84 85 86 87

A11 89 90 *p* 91 *mf* 92

93 *mf* 94 95 96

A12 97 *f* 98 *ff* 99

100 101 102 103 104 *p* 105

ord. **A13** ♩ = 60 **Ev. 3"Moment of Memory"** 7

Violin 2

A14

(more of a color than background notes)

1 *mf*

1

1

1

1

1

1

A15

1 *ff*

12

12 *cresc....*

Violin 2

120

121

122

123

124

125

126

127

128

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130

131

fff Ev. 4 "Questions and Answers"

A16 ♩ = 120

mp

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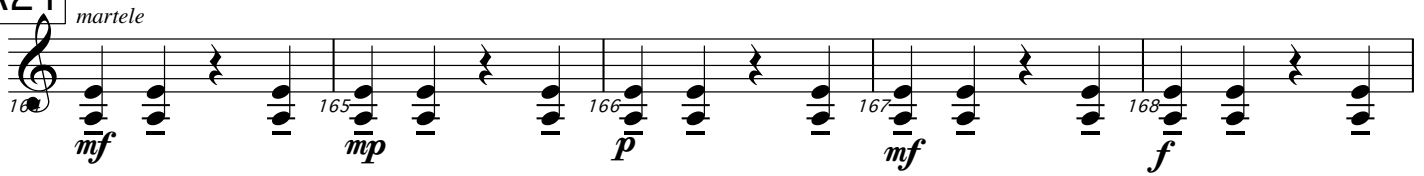
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581

Violin 2



A21



A22

= 50
slow rubato

Ev. 5 "In Country"

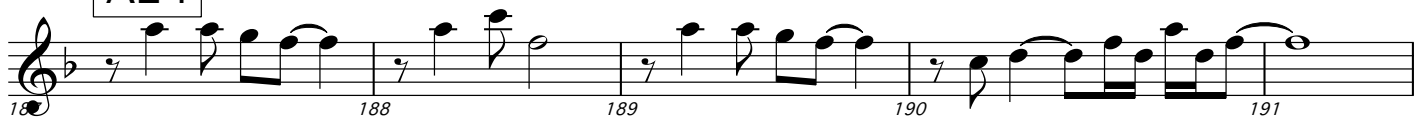
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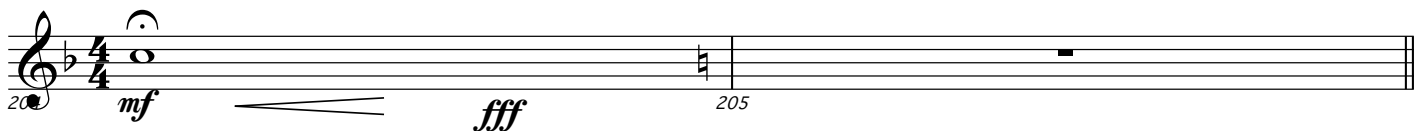
A23



A24



A25



Violin 2

C.2 Duration: 9:00

(Chapter II)**B1**

♩ = 55

Ev. 6 "Anticipation of Going Home"

Musical score for Ev. 6 "Anticipation of Going Home". The score is written for Violin 2 in treble clef. It begins with a whole rest at measure 206, followed by a series of eighth and sixteenth notes. Dynamics include *mf* (measures 207-208), *f* (measures 209-210), and *dim...* (measures 211-212). The tempo marking *rit.* appears above measure 210. The score continues with a series of eighth notes, marked *mf* (measures 213-214) and *cresc....* (measures 215-216). The tempo marking *atempo* appears above measure 213. The score concludes with a series of eighth notes, marked *ff* (measures 217-218) and *cresc....* (measures 219-220). The tempo marking *accel* appears above measure 217. The score ends with a series of eighth notes, marked *ff* (measures 221-222) and *cresc....* (measures 223-224).

B2

♩ = 120

Ev. 7 "March to Home"

Musical score for Ev. 7 "March to Home". The score is written for Violin 2 in treble clef. It begins with a whole rest at measure 217, followed by a series of eighth notes. Dynamics include *fff* (measures 218-219) and *p* (measures 220-221). The tempo marking *2* appears above measure 218. The score continues with a series of eighth notes, marked *fff* (measures 222-223) and *cresc....* (measures 224-225). The tempo marking *accel* appears above measure 222. The score ends with a series of eighth notes, marked *ff* (measures 226-227) and *cresc....* (measures 228-229).

B3

Musical score for Ev. 7 "March to Home" (continued). The score is written for Violin 2 in treble clef. It begins with a whole rest at measure 230, followed by a series of eighth notes. Dynamics include *mf* (measures 231-232) and *f* (measures 233-234). The tempo marking *2* appears above measure 231. The score continues with a series of eighth notes, marked *mf* (measures 235-236) and *cresc....* (measures 237-238). The tempo marking *accel* appears above measure 235. The score ends with a series of eighth notes, marked *ff* (measures 239-240) and *cresc....* (measures 241-242).

B4

Musical score for Ev. 7 "March to Home" (continued). The score is written for Violin 2 in treble clef. It begins with a whole rest at measure 248, followed by a series of eighth notes. Dynamics include *ff* (measures 249-250) and *cresc....* (measures 251-252). The tempo marking *accel* appears above measure 249. The score ends with a series of eighth notes, marked *ff* (measures 253-254) and *cresc....* (measures 255-256).

Violin 2



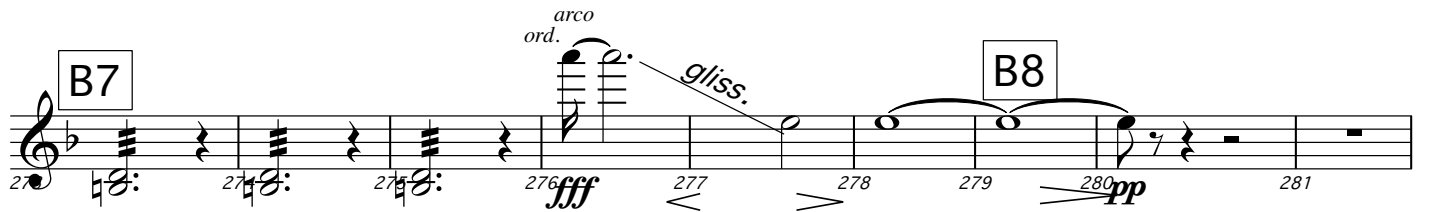
B5

$\text{♩} = 60$

Ev. 8 "Leaving the Jungle"

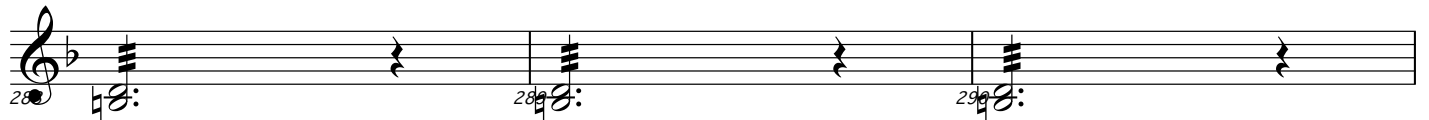


B6



B7

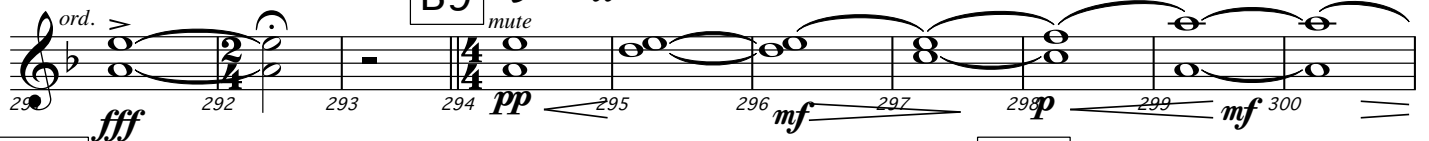
B8



B9

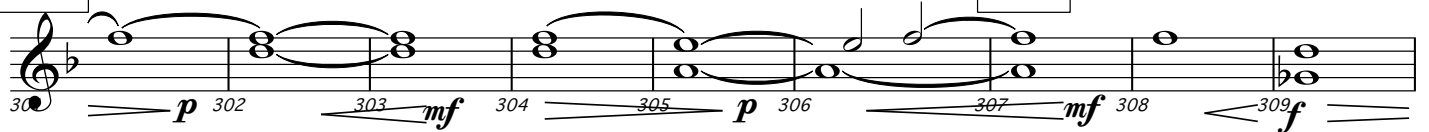
$\text{♩} = 55$

Ev. 9 "Reflections"



B10

B11



B12

Ev. 10 "Silent Prayer"

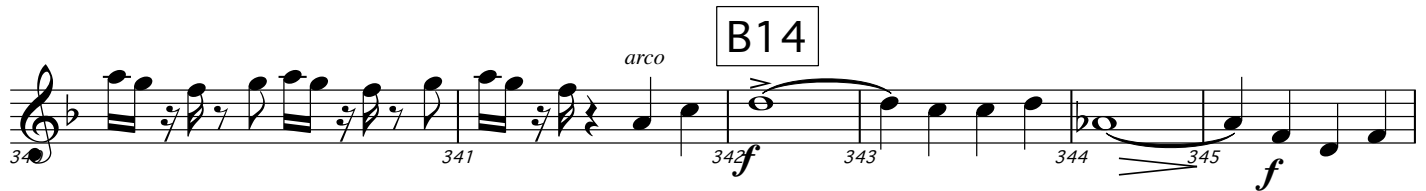


6

Violin 2

Ev. 11 "Flying Home"

B13

pizz ♩ = 100

Violin 2

B16

Violin 2 musical score, measures 357-387. The score is written in treble clef with a key signature of one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *mf* (mezzo-forte), *ff* (fortissimo), and *fff* (fortississimo). Performance instructions include *detache'* (detached), *ord.* (ordained), and *dim...* (diminuendo). The score is divided into six systems, each starting with a measure number (357, 360, 364, 369, 376, 381). The final measure (387) ends with a double bar line.

Measures 357-359: *mf* *ff*

Measures 360-362: *ff*

Measures 364-367: *mf* *ff* *ff*

Measures 369-374: *mf* *f* *fff*

Measures 376-379: *ff*

Measures 381-387: *fff*

Viola

Quartet For Vietnam Veterans

(Chapter I)

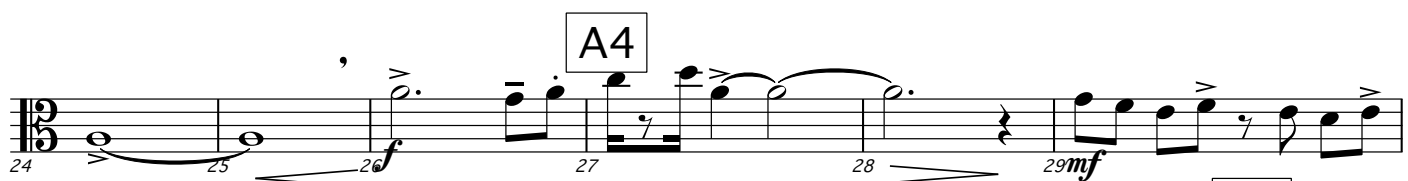
C.1 Duration: 9:00

James Kimo Williams

Ev.1 "March of the Veterans"

♩ = 120

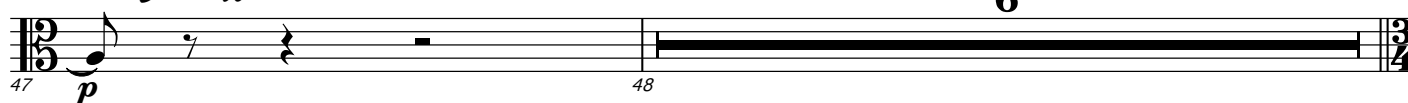
A1



A6

Ev. 2 "Conversations"

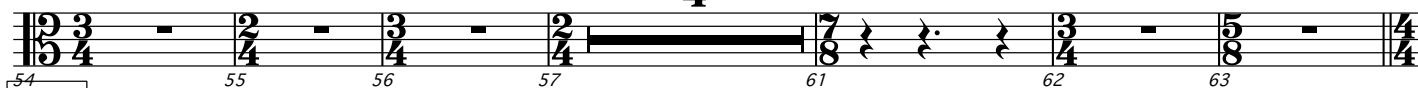
♩ = 95



Viola

A7

4

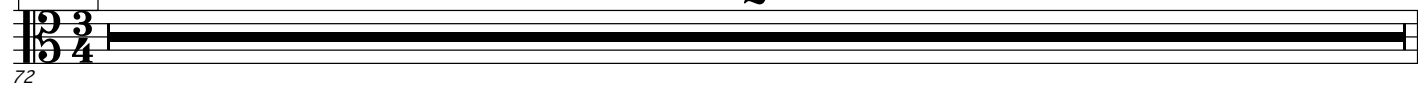


A8



A9

2



pizz



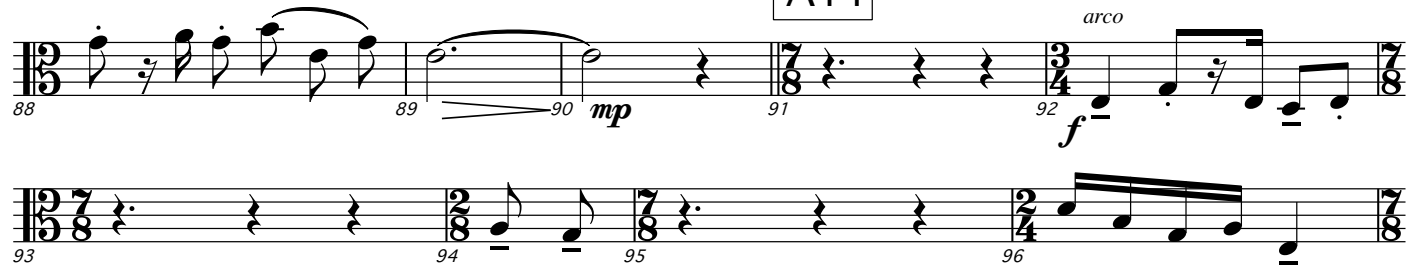
A10

play ominously



A11

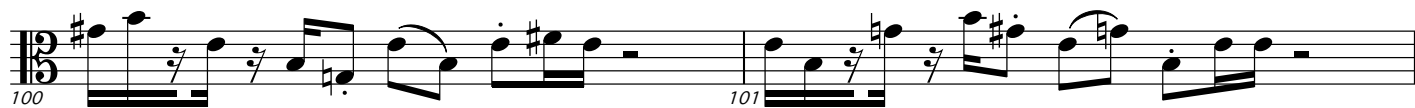
arco



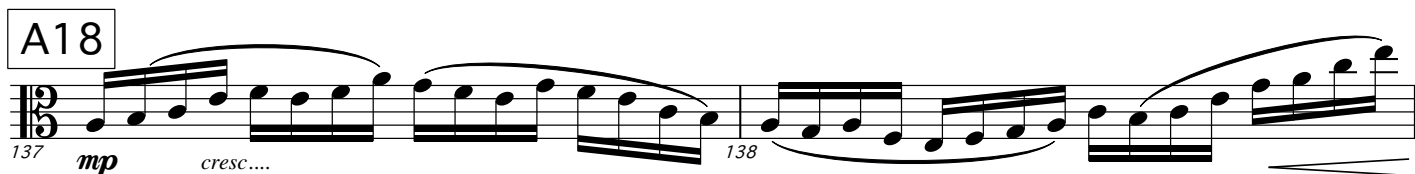
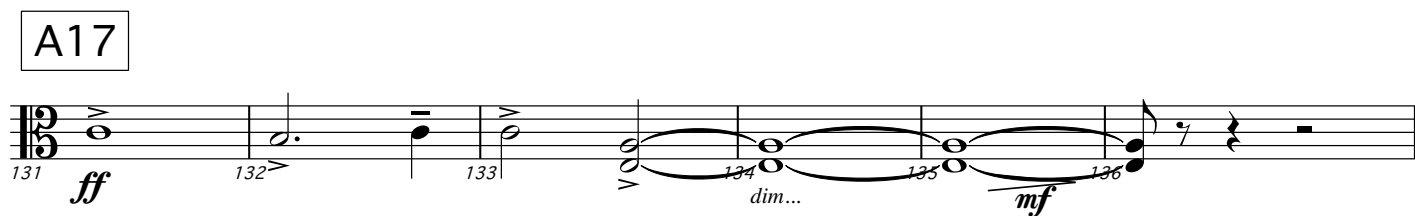
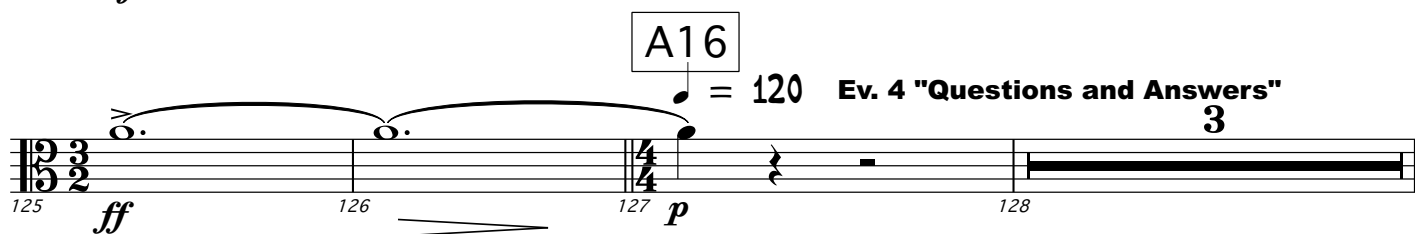
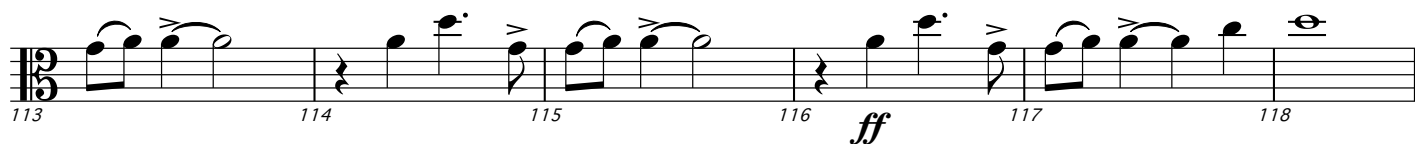
A12



Viola



Ev. 3 "Moment of Memory"



Viola

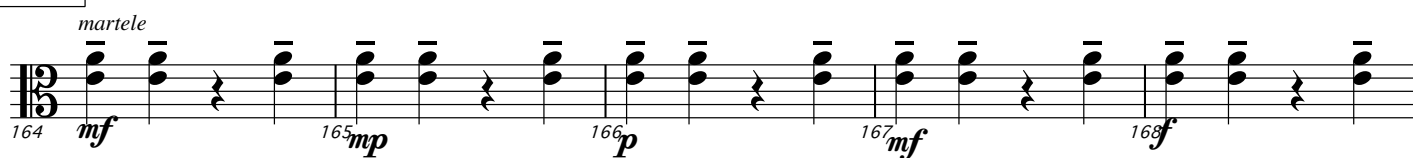
A19



A20



A21



A22

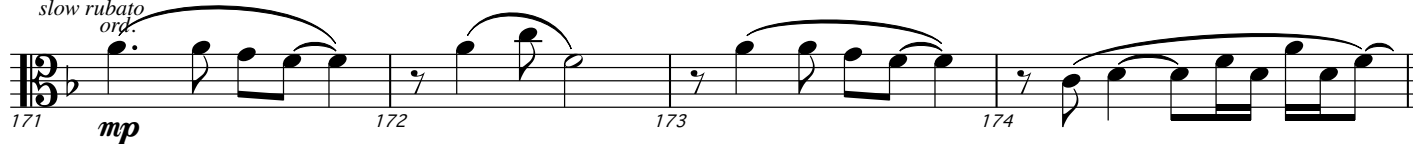
♩ = 50

Ev. 5 "In Country"

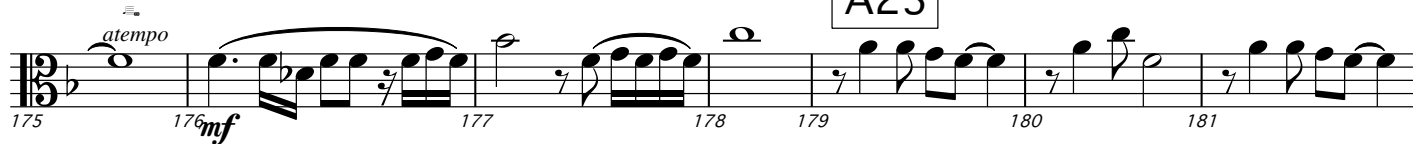
very expressive

slow rubato

ord.



A23



Viola

A24



A25



(Chapter II)

C.2 Duration: 9:00

Ev. 6 "Anticipation of Going Home"

B1

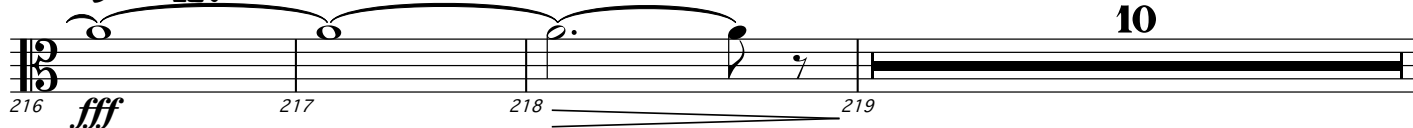
$\text{♩} = 55$



B2

Ev. 7 "March to Home"

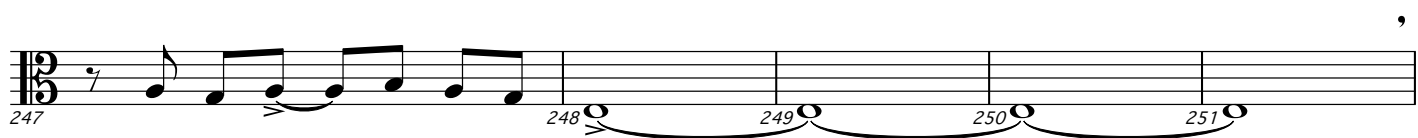
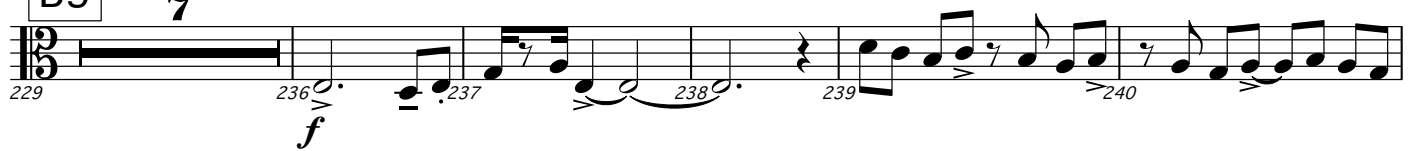
$\text{♩} = 120$



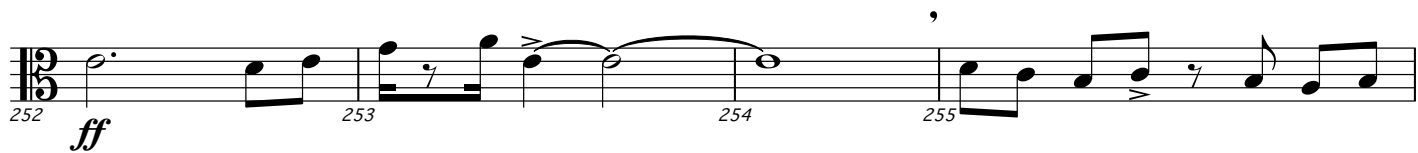
Viola

B3

7



B4



Ev. 8 "Leaving the Jungle"

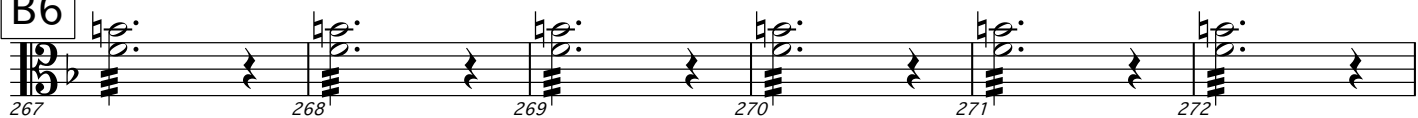
B5

♩ = 60

disul ponticello



B6



B7

ord.

arco



Viola

275 *ff* 276 *fff* 277 *gliss.* 278

B8 279 *pp* 280 281 282 *mp* 283 284 285 286 287

288 *f* 289 *arco*
ord.

290 *ff* 291 *fff* 292 293

B9 Ev. 9 "Reflections" $\text{♩} = 55$
mute 294 *pp* 295 296 *mf* 297 298 *p* 299 *mf* 300

B10 301 302 303 *p* 304 *mf* 305 306 *p*

B11 307 *mf* 308 309 *f* 310 *mf* 311 *f* 312

B12 Ev. 10 "Silent Prayer" 313 *pp* 314 **6**

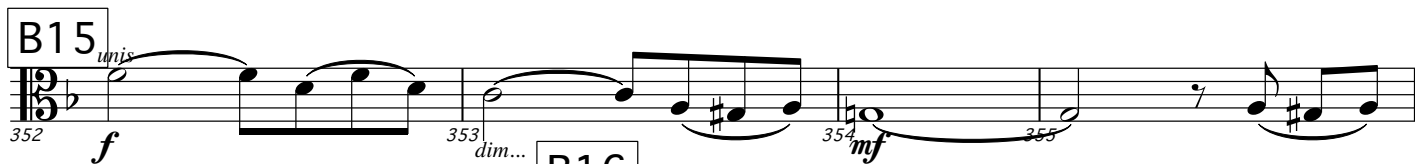
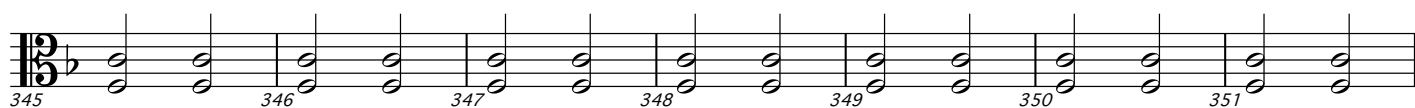
Viola



B13 *pizz* = 100 **Ev. 11 "Flying Home"**



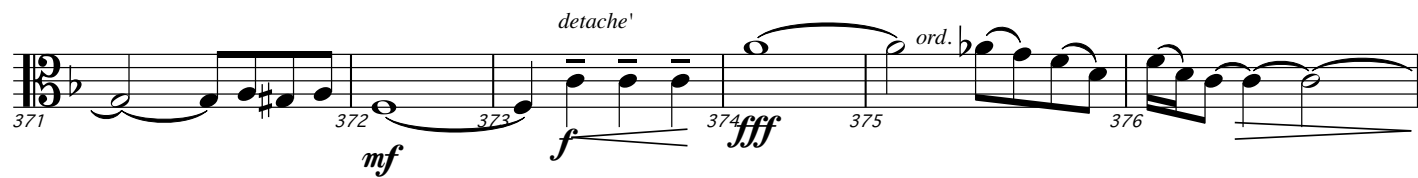
B14



B16



Viola



Cello

Quartet For Vietnam Veterans

C.1 Duration: 9:00

(Chapter I)

James Kimo Williams

Ev.1 "March of the Veterans"

$\text{♩} = 120$

marcato *simile*

p *cresc....* *mf* *cresc....*

A1

f *dim...* *cresc....*

dim... *cresc....*

A2

dim... *cresc....*

f

A3

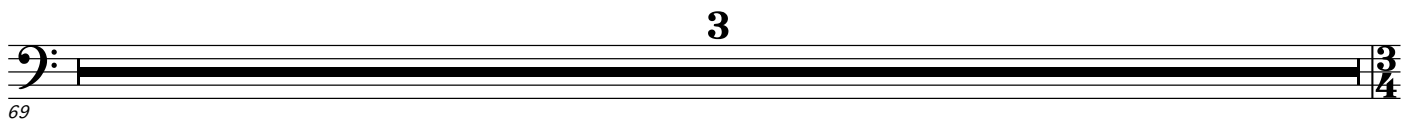
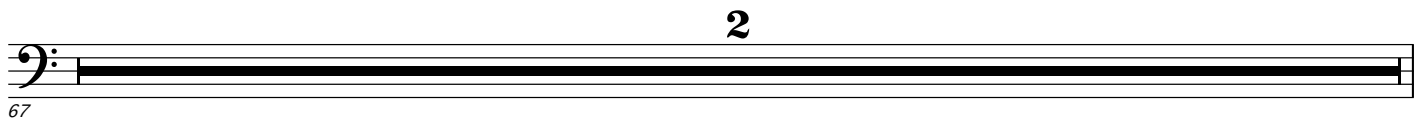
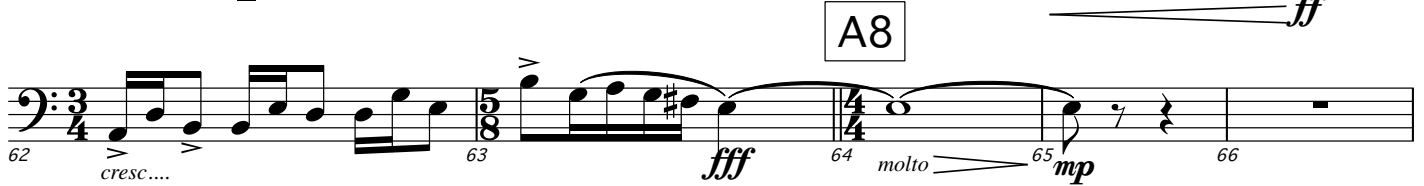
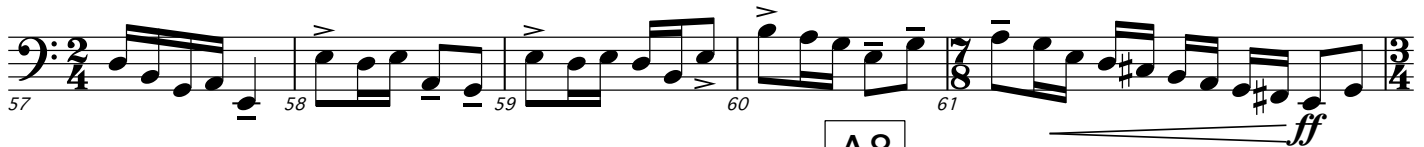
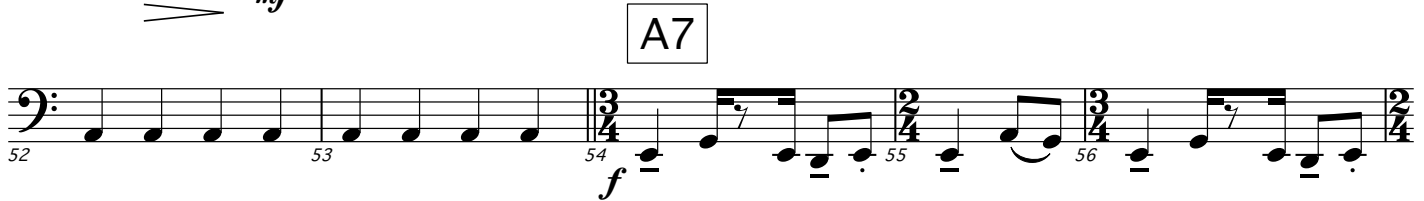
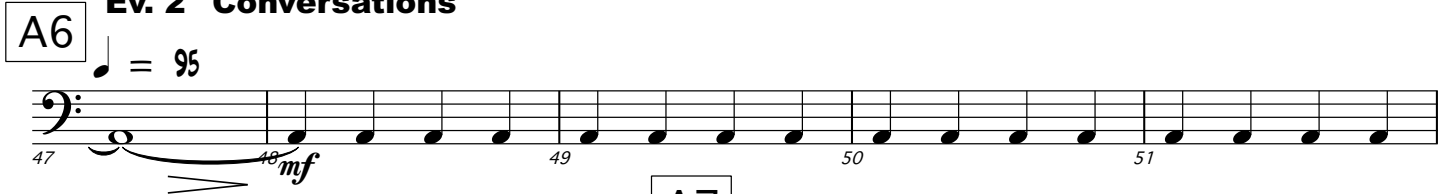
pizz (left hand) *arco* *simile* *simile*

A4

Cello



Ev. 2 "Conversations"



A9

Cello

pizz

72 *ff* 73 *dim...* 74 *f* 75

76 77 78 79

A10

80 81 *arco* *sfz* *ff* 82 *pizz*

83 84 85 86 87

A11

88 89 *arco* 90 91 92 *f*

93 94 *f* 95 96 *f*

A12

97 98 *ff* 99 *detache (arco)*

100 101 102 103 *ord.*

A13

Ev. 3 "Moment of Memory"

♩ = 60

A14

104 *mf* 105 106 107 108 109 110 111 112 113 114

Cello

A15

115 116 117 118 119 120 121 122 123 124 125 126

ff *cresc....* *fff*

Ev. 4 "Questions and Answers"

A16

♩ = 120

A17

127 128 129 130 131 132 133 134 135 136

mf *f* *dim...* *mf*

A18

3

137 140 141 142 143

f

A19

144 145 146 147 148 149 150 151 152 153

cresc.... *ff* *f*

A20

154 155 156 157 158 159 160 161 162 163

mp *dim...*

A21

Cello

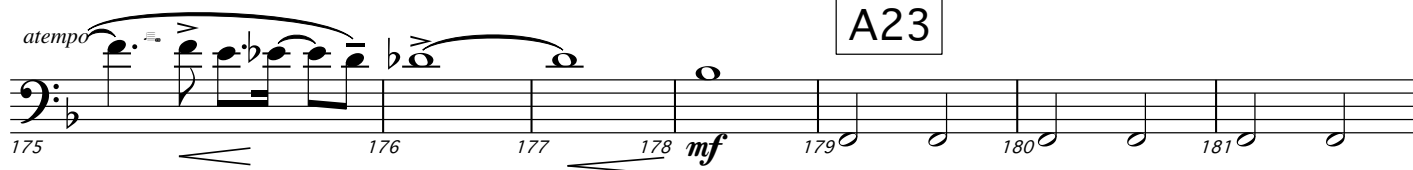
martele

A22

Ev. 5 "In Country"



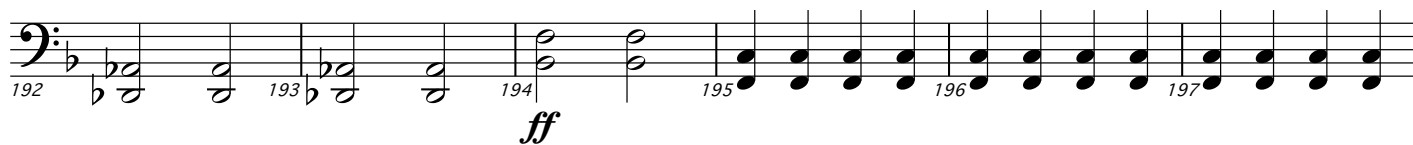
A23



A24



A25



Cello
(Chapter II)

Ev. 6 "Anticipation of Going Home"

B1

$\text{♩} = 55$ **3** *rit.*

206 209

atempo

210 211 *mf* *cresc....* 212 *f*

213 *accel* *cresc....* 214 *ff* 215

B2

$\text{♩} = 120$

Ev. 7 "March to Home"

marcato

216 *fff* 217 218 *mf* 219 220 *mp*

221 222 223

224 225 226 227 228

B3

229 *mf* 230 231 232 233 234

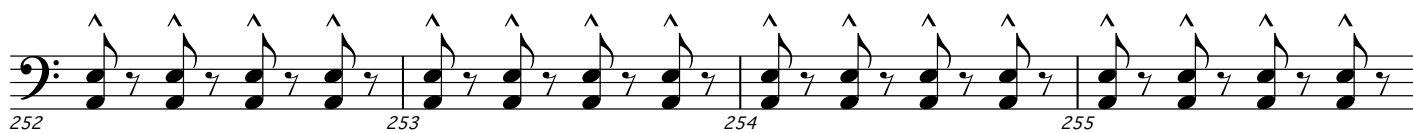
235 236 237 238 239 240

241 *f* 242 243 244 245 246

247 248 249 250 251

B4

Cello



Ev. 8 "Leaving the Jungle"

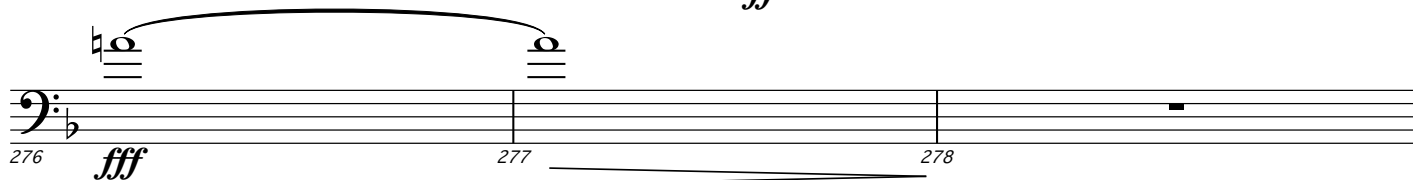
B5

 $\text{♩} = 60$
3

B6



B7



B8



Cello

281 282 283 284 285 286 287 288 *f* 289 290 *ff* 291 *fff* 292

B9 $\text{♩} = 55$ Ev. 9 "Reflections" *con sordino sul tasto*

293 294 295 296 297 298 299 300

B10

301 302 303 304 305 306

B11

307 308 309 310 311 312

B12

Ev. 10 "Silent Prayer"

313 314 321 322 325

Cello

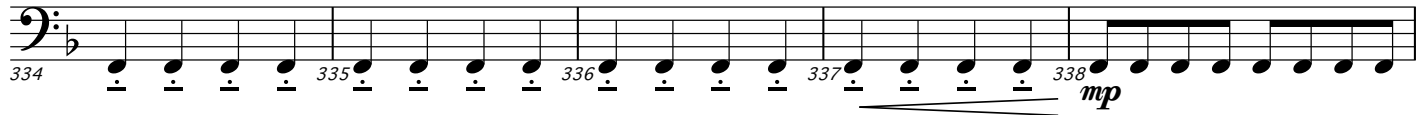
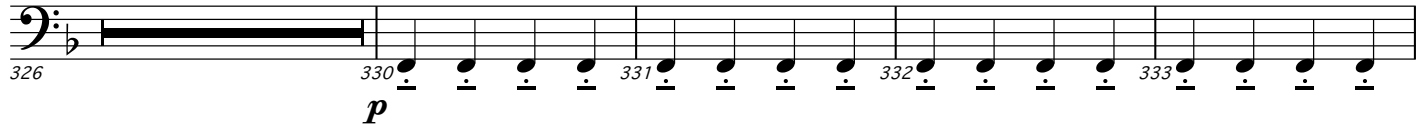
Ev. 11 "Flying Home"

B13

♩ = 100

4

arco



B14



B15



B16

