

JOSH TRENTADUE

TO FLY AND TO FALL

SOLO TENOR SAX
with CHAMBER ORCHESTRA

INSTRUMENTATION:

- | | |
|-------------------------------------|----------------------------|
| 1 Flute | 1 Percussion 2: |
| 1 Oboe/English Horn | Vibraphone |
| 1 Clarinet in Bb/Bass Clarinet | Tom-toms (2) (medium, low) |
| 1 Bassoon | Mounted Tambourine |
| 1 Horn in F | Suspended Cymbal |
| 1 Trumpet in Bb 1 (opt. Flugelhorn) | |
| 1 Trumpet in Bb 2 (opt. Flugelhorn) | 1 Harp (optional) |
| 1 Trombone (opt. Bass Trombone) | 1 Piano |
| 1 Tuba | |
| | 8 Violin I |
| 1 Solo Tenor Sax | 8 Violin II |
| | 5 Viola |
| 1 Percussion 1: | 5 Cello |
| Marimba | 5 Contrabass |
| Kick Drum | |
| Tom-toms (2) (high, medium high) | |
| Hi-Hat | |
| Wood Blocks (2) (high, medium) | |
| Small Tam-Tam | |



**TUX PEOPLE'S
MUSIC.**

ABOUT:

When Drew Hosler commissioned me to write this chamber concerto, I knew that I wanted to write about humanity's connection to nature and the living world as we know it. If our species is to continue, it is vital that we maintain, nurture, and nourish this connection. However, factors including, but not limited to, the devastating effects of climate change brought about by irreparable damage to our planet, investments in fracking and the continual mining of fossil fuels, and corporate greed are actively damaging this connection.

This concerto is a single-movement, stream-of-consciousness tone poem divided into conjoined sections. The beginning of the work is inspired by the visual imagery of the third stanza of Ralph Waldo Emerson's poem "Each and All," which portrays beautiful, delicate seashells formed and molded by violent waters. The destructive, yet beautiful aspects of nature are depicted in contemplative, yet murky textures of sound.

I will never forget my first viewing experience of the critically acclaimed films of director Hayao Miyazaki, particularly "Princess Mononoke" and "Nausicaä of the Valley of the Wind". Miyazaki tends to explore deeper themes of environmentalism and pacifism in many of his films, including the destructive effects of human greed, overconsumption of natural resources, the devastating effects of human conflicts and war on our environment, and the creation and use of technology that ultimately causes more harm than good to our planet. The second section of this concerto is inspired by these thematic explorations, conjuring up mechanical, rigid, and lifeless rhythmic grooves with dark and unsympathetic undertones.

The desolation and eventual transition to renewed life which follows is inspired by Sara Teasdale's "There Will Come Soft Rains", a poem which suggests that nature, in the end, is not entirely affected by human conflict and war, and that it will ultimately thrive beyond such devastation and destruction long after our species is gone.

The title of this work is taken from a line of Dora Sigerson Shorter's poem "Wishes": "I wish we could die as the birds die, / To fly and to fall when our beauty was best; / No trammels of time on the years of our face; / And to leave but an empty nest." The piece ends as if having achieved true serenity from cold uncertainty, finally at lasting peace.

My sincerest gratitude to Drew for commissioning "To fly and to fall", and to all of its consortium members for supporting this work.

PERFORMANCE NOTES:

- Creative freedom may generally be taken with all tempi (rubato is especially preferred where desired), with two exceptions; bars 52-186 (including the metric modulation at 59) and 336-343 should be absolutely strict in time.
- Unless otherwise indicated, all string parts are always divisi when split into two parts.
- Meas. 105, flute: For the pizzicato/slap tongue passage, strive for pitch more than the percussive nature of the technique.

DURATION: 20'00"



**TUX PEOPLE'S
MUSIC.**

CONSORTIUM MEMBERS:

My sincerest gratitude to the following artists for helping to make this concerto possible:

Peter Leung - New South Wales, Australia

Jonathan Steltzer - Wayne County High School, Jesup, GA

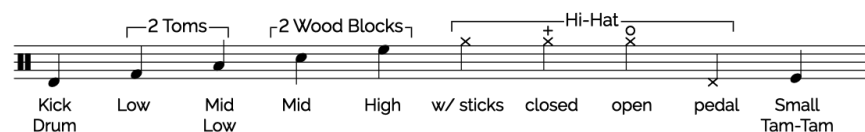
Nick Nutter - Monroeville, PA

Ben MacDonald - Arizona State University, Mesa, AZ

AJ Pratt - Clinton Township, MI

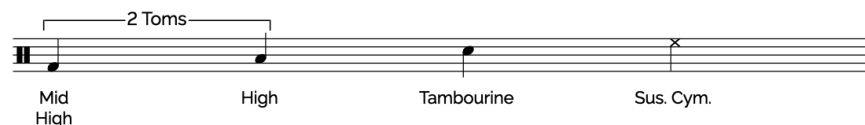
PERCUSSION KEYS:

Percussion 1:



Musical notation for Percussion 1 on a five-line staff. The notation includes a Kick Drum, two Toms (Low and Mid Low), two Wood Blocks (Mid and High), w/ sticks, closed Hi-Hat, open Hi-Hat, pedal, and Small Tam-Tam.

Percussion 2:



Musical notation for Percussion 2 on a five-line staff. The notation includes Mid High, two Toms (High), Tambourine, and Sus. Cym.



Scan to let the composer know that you are playing their piece!



Scan to learn more about this composer!

First printing, August 2023

Additional parts are available for purchase from the publisher online.



**TUX PEOPLE'S
MUSIC.**

commissioned by Andrew Hosler and a consortium of saxophonists, with additional generous funding provided by The University of Michigan School of Music, Theatre, & Dance EXCEL Enterprise Fund

Transposed
Score

To fly and to fall

concerto for tenor saxophone
and chamber orchestra

Josh Trentadue
2022, arr. 2023

Liquid, crystalline ♩ = 68 **Freely**

Flute

English Horn (oboe)

Clarinet in B \flat (Bass Clarinet)

Bassoon

Horn in F

Flugelhorn 1 (Trumpet in B \flat 1)

Flugelhorn 2 (Trumpet in B \flat 2)

Trombone insert straight mute

Tuba (opt. Bass Trombone)

Solo Tenor Sax

Marimba

Vibraphone

Harp (optional)

Piano solo

Violin I

Violin II

Viola

Cello

Contrabass

To fly and to fall

3 (♩ = 68) (Freely)

The score is for a 3/4 time piece with a tempo of 68 quarter notes per minute. It is marked '(Freely)'. The instruments listed are:

- FL (Flute)
- E. Hn (E-flat Horn)
- B^b Cl (B-flat Clarinet)
- Bsn (Bassoon)
- Hn (Horn)
- Flug. 1 (Flugelhorn 1)
- Flug. 2 (Flugelhorn 2)
- Tbn. (Trombone)
- Tba. (Tuba)
- Solo T. Sx. (Solo Tenor Saxophone)
- Mrb. (Maracas)
- Vib. (Vibraphone)
- Hp. (Harp)
- Pro. (Piano)
- Vln I (Violin I)
- Vln II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabass)

The Solo T. Sx. part features dynamic markings: *ppp*, *mp*, *f*, *mp*, *p*, and *n*. The Piano part includes a 'solo' section with a dynamic marking of *f*. The string parts (Vln I, Vln II, Vla, Vc.) have dynamic markings of *n < pp* and include performance instructions like '< > > > etc.' and asterisks. The Percussion parts (Mrb., Vib.) have a dynamic marking of *ppp*. The Harp part has a dynamic marking of *pp*. A large red watermark 'PERUSAL COPY' is overlaid diagonally across the score.

To fly and to fall

♩ = 60 relaxed and smooth tremolo, not fast

9 ♩ = 68

FL

E. Hn

B♭ Cl

Bsn

Hn

Flug 1

Flug 2

Tbn

Tba

Solo T. Sx.

Mrb.

Vib.

Hp

Pno

Vln I

Vln II

Vla

Vc.

Cb.

relaxed and smooth tremolo, not fast

ppp

pp

n

ppp

pp

n

ppp

ppp

ppp

ord.

mp

p

solo (in time)

f

ff

mp

p

dolce

poco

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Musical score for 'To fly and to fall', page 4. The score is in 3/4 time and includes parts for the following instruments: Flute (FL), E. Horn (E. Hn), B♭ Clarinet (B♭ Cl), Bassoon (Bsn), Horn (Hn), Flugelhorn 1 (Flug. 1), Flugelhorn 2 (Flug. 2), Trombone (Tbn), Tuba (Tba), Solo Trombone Saxophone (Solo T. Sx), Maracas (Mrb.), Vibraphone (Vib.), Harp (Hp), Piano (Pno), Violin I (Vln I), Violin II (Vln II), Viola (Via), Violoncello (Vc), and Contrabass (Cb). The score features several dynamic markings: *pp* (pianissimo), *p* (piano), *poco* (poco), *so* (solo), and *so* (solo). A large red watermark reading 'PER USAL COPY legal use requires purchase' is overlaid diagonally across the score. A box containing '16' is located in the upper right corner of the page.

18 $\text{♩} = 60$

FL

E. Hn solo *pp* *p* *pp* to Oboe

B♭ Cl *mp* *pp* solo *pp* *mp*

Bsn *p*

Hn *pp* *p* *pp*

Flug 1 *pp* *p* *pp*

Flug 2 *pp* *p* *pp*

Tbn. straight mute *p* remove mute

Tba *p*

Solo T. Sx. *pp* *mf* *p* *mp* *pp*

color Vla/Vc.

Mrb. *pp*

Vib.

Hp. non arp. *p*

color Vla/Vc. play if no Harp *p*

Pno. *pp* *p*

Vln I

Vln II col legno *p*

Vla. col legno *p*

Vc. pizz. *p*

Cb. pizz. *p*

30

FL

Ob.

B♭ CL

Bsn

Hn

Flug. 1

Flug. 2

Tbn.

Tba

Solo T. Sx.

Mrb.

Vib.

Hp

Pno

Vln I

Vln II

Vla

Vc.

Cb.

mf *pp* *f* *pp* *mf*

mf *f* *mf*

mp *mf* *f* *mf*

mf *pp* *f* *pp* *mf*

mf *pp* *f* *pp* *mf*

mp *pp*

f *ff* *mf*

tr

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36

rit.

FL

Ob. *ff/p*

B^b Cl. *ff/p*

Bsn. *ff/p*

Hn. *ff/p*

Flug. 1 *ff/p*

Flug. 2 *ff/p*

Tbn. *ff/p*

Tba. *ff/p*

Solo T. Sx. *ff* *f* *ff* *f*

Mrb. *f* *pp*

Vib. *f* *pp* to Kit 2

Hp. *f*

Pno. *f*

Vln I *ff/p* arco

Vln II *ff/p* arco

Vla. *ff/p* arco

Vc. *ff/p* arco

Cb. *ff/p*

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41 **42** a tempo

FL

Ob.

B^b Cl.

Bsn.

Hr.

B^b Tpt 1
to Tpt.

B^b Tpt 2
to Tpt.

Tbn.

Tba.

Solo T. Sx.
mp *pp*

Perc. 1
to Kit 1

Perc. 2

Hp.
p *glando* *Db* *C#*

Pno.
legato

Vln I

Vln II

Vla.
p *mf warmly* *p* *mf* *solo*

Vc.

Cb.
pizz. *p*

54

FL *ftt. → ord.* *p < f* *sim.* *p < f* *p < f*

Ob. *mp*

B^b CL *mp*

Bsn *mp*

Hn *mp*

B^b Tpt 1 *mp* *Trumpet*

B^b Tpt 2 *mp* *Trumpet*

Tbn. *mp*

Tba *mp*

Solo T. Sx. *mf* *pp* *ff* *pp* *ff* (slap-tongue pitched)

Perc. 1 *p* *Kit 1* w/ sticks

Perc. 2 *pp* *Kit 2* w/ sticks

Hp

Pno *pp* *8va* *8va*

Vln I *ord.* *ff* *pp* *mp*

Vln II *ord.* *ff*

Vla *ord.* *ff* *pp*

Vc. *ord.* *ff* *pp*

Cb. *div. (pizz.)* *mp*

59 Mechanical, ruthless $\text{♩} = \text{♩}$; $\text{♩} = 102$

The musical score is for a piece titled "Mechanical, ruthless" (numbered 59), with a tempo of 102 beats per minute. The score is written in 4/4 time and features a variety of instruments. The woodwind section includes Flute (FL), Oboe (Ob.), Bass Clarinet (B^b CL), Bassoon (Bsn), Horn (Hn), B^b Trumpet 1 (B^b Tpt 1), B^b Trumpet 2 (B^b Tpt 2), Trombone (Tbn.), and Tuba (Tba). The Solo T.Saxophone (Solo T. Sx.) part is marked *ff/pp*. The percussion section (Perc. 1 and Perc. 2) includes a snare drum and a tom-tom, with Perc. 2 playing a triplet pattern. The harp (Hp) and piano (Pno) parts are also present. The string section consists of Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Contrabass (Cb.). The score includes dynamic markings such as *p*, *f*, *mf*, *ff*, *pp*, and *ff marc.*. A large red watermark "COPY" is overlaid on the score, and a diagonal watermark "LEGAL USE requires purchase" is also present. A note "(pitched to not matter)" is written above the Solo T.Saxophone part.

60

FL *p* *f* *ff*

Ob. *ff*

B^b Cl. *ff*

Bsn. *ff*

Hn. *ff*

B^b Tpt 1 *ff*

B^b Tpt 2 *ff*

Tbn. *ff*

Tba. *ff*

Solo T. Sx. *ffff* *f* mechanical to Marimba

Perc. 1 *ff*

Perc. 2 *mf* *ff*

Hp. *ff*

Pno. *8va*

Vln I

Vln II

Vla. *8va*

Vc. *8va*

Cb. *ff*

wailing, deafening

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To fly and to fall

(♩ = ♪/♪ = ♪ sempre)

65

Musical score for 'To fly and to fall', page 14, measures 63-65. The score includes parts for Flute (FL), Oboe (Ob.), Bassoon (Bsn), Clarinet (B♭ CL), Horn (Hn), Trumpets (B♭ Tpt 1, B♭ Tpt 2), Trombone (Tbn.), Tuba (Tba.), Solo Saxophone (Solo T. Sx.), Marimba (Mrb.), Percussion (Perc. 2), Harp (Hp.), Piano (Pno.), Violins (Vln I, Vln II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 63-65 are marked with a 3/4 time signature. The score includes various dynamics such as *mf*, *f*, *sfz*, and *ff*. Performance instructions include *rip!*, *to Kit 1*, and *f mechanical*. A large red watermark 'PERUSAL.COM legal use requires purchase' is overlaid diagonally across the page.

95

FL

Ob.

B^b CL

Bsn

Hn

B^b Tpt 1

B^b Tpt 2

Tbn

Tba

Solo T. Sx.

Perc. 1

Vibraphone

Vib.

Hp

Pno

Vln I

Vln II

Vla

Vc.

Cb.

insert straight mute

to Marimba

pp

pp

pp

pp

mf

pp spicc.

pp spicc.

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101

FL

Ob.

B^b Cl.

Bsn

Hn

B^b Tpt 1

B^b Tpt 2

Tbn.

Tba

Solo T. Sx.

Mrb.

Vib.

Hp

Pno

Vln I

Vln II

Vla

Vc.

Cb.

insert straight mute

(no pedal)

(slap tongue, percussive)

mp

p

mp

pizz.

mp

(2+2+2+3)

103

FL *p* *mf* *mp* pizz.

Ob. *p*

B^b Cl. to Bass Clarinet *mp*

Bsn.

Hn. *mp*

B^b Tpt 1 straight mute *mp*

B^b Tpt 2 straight mute *mp* remove mute

Tbn. *mp*

Tba.

Solo T. Sx.

Mrb. Marimba *mf*

Vib.

Hp.

Pno.

Vln I *mp* spicc. *mp* pizz.

Vln II *mp* spicc.

Vla. *mp*

Vc.

Cb.

111

solo. ord.

p esp. *mf* *p*

FL

Ob.

B. Cl.

Bsn.

Hn.

B^b Tpt 1

B^b Tpt 2

Tbn.

Tba.

Solo T. Sx.

Mrb.

Vib.

Hp.

Pno.

Vln I

Vln II

Vla.

Vc.

Cb.

arco

pp ord.

pp arco

pp ord.

pp

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116

FL

Ob.

B. CL

Bsn

Hn

B^b Tpt 1

B^b Tpt 2

Tbn.

Tba

Solo T. Sx.

Mrb.

Vib.

Hp

Pno

Vln I

Vln II

Vla

Vc.

Cb.

p

mp esp.

f

play if asked

mp esp.

f

figure can be slightly out of time

p esp.

mf

57

ord.

pp

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123

FL

Ob.

B. Cl.

Bsn.

Hn.

B^b Tpt 1

B^b Tpt 2

Tbn.

Tba.

Solo T. Sx.

Perc. 1

Vib.

Hp.

Pno.

Vln I

Vln II

Vla.

Vc.

Cb.

w/ Cello

mp

p

mf

to Kit 1

mp

Et Gr A#

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127

FL

Ob.

B. Cl.

Bsn.

Hn.

B^b Tpt 1

B^b Tpt 2

Tbn.

Tba.

Solo T. Sx.

Perc. 1

Vib.

Hp.

Pno.

Vln I

Vln II

Vla.

Vc.

Cb.

(pitched slap-tongue)

pp

pp

pp

141

FL

Ob.

B. Cl. *to B^b Clarinet*

Bsn.

Hn.

B^b Tpt 1 *senza sord.*

B^b Tpt 2 *f heavy metal senza sord.*

Tbn.

Tba.

Solo T. Sx.

Perc. 1 *mf heavy metal*

Perc. 2 *w/ sticks mf*

Hp.

Pno.

Vln I

Vln II

Vla.

Vc.

Cb.

149

FL

Ob.

B^b Cl.

Bsn

Hn

B^b Tpt 1

B^b Tpt 2

Tbn.

Tba

Solo T. Sx.

Perc. 1

Perc. 2

Hp

Pno

Vln I

Vln II

Vla

Vc.

Cb.

mf

sfz

rip!

mf

f

f

sfz

sfz

f mechanical

to Marimba

ff

f mechanical

mf

f

f mechanical

sfz

8va

mf

ff

mf

ff

sfz

f mechanical

sfz

153 155

FL *mf*

Ob. *mf* to English Horn

B^b CL *mf* to Bass Clarinet

Bsn *mf*

Hn *mf*

B^b Tpt 1

B^b Tpt 2

Tbn.

Tba.

Solo T. Sx. *f* (Kientzy 11) *sffz*

Mrb.

Perc. 2 *(mf)*

Hp.

Pno *ff*

Vln I *f*

Vln II *f*

Vla.

Vc. *ff mechanical*

Cb. *ff*

G.P. 163

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- FL (Flute): Starts at measure 159 with a *p* dynamic, then *f*.
- E. Hn (English Horn): Rests.
- B. Cl (Bass Clarinet): Rests.
- Bsn (Bassoon): Rests.
- Hn (Horn): Starts at measure 159 with a *p* dynamic, then *f*.
- B^b Tpt 1 (B-flat Trumpet 1): Starts at measure 159 with a *p* dynamic, then *mf*.
- B^b Tpt 2 (B-flat Trumpet 2): Starts at measure 159 with a *p* dynamic, then *mf*.
- Tbn. (Trombone): Starts at measure 159 with a *p* dynamic, then *mf*.
- Tba (Tuba): Rests.
- Solo T. Sx. (Solo Tenor Saxophone): Starts at measure 159 with a *mf* dynamic, then *p* and *pp*. Includes the instruction "to Kit 1".
- Mrb. (Maracas): Starts at measure 159 with a *p* dynamic, then *f*. Includes the instruction "heavy metal".
- Perc. 2 (Percussion 2): Starts at measure 159 with a *p* dynamic, then *mf*, and *fff* later.
- Hp (Harp): Starts at measure 159 with a *p* dynamic, then *f*. Includes a box with "F# C# B#".
- Pno (Piano): Starts at measure 159 with a *p* dynamic, then *f*. Includes the instruction "*ff* molto marcato e meccanico".
- Vln I (Violin I): Rests.
- Vln II (Violin II): Rests.
- Vla (Viola): Rests.
- Vc. (Violoncello): Rests.
- Cb. (Contrabasso): Rests.

The score is marked with a large red watermark: "PERUSAL COPY legal use requires purchase".

164

FL *f* heavy metal *mf* if needed

English Horn *f* heavy metal *mf* if needed

Bass Clarinet *f* heavy metal *mf* if needed

Bsn *f* heavy metal *mf* if needed

Hn *f* heavy metal *mf* if needed

B^b Tpt 1

B^b Tpt 2

Tbn.

Tba

Solo T. Sx. *fff* bring out

Perc. 1 *mf* if needed

Perc. 2 *mf* if needed

Hp

Pno *f* if needed

Vln I *f* heavy metal *mf* if needed

Vln II *f* heavy metal *mf* if needed

Vla *f* heavy metal *mf* if needed

Vc. *f* heavy metal *mf* if needed

Cb. *f* heavy metal arco

167 169

FL

E. Hn

B. Cl

Bsn

Hn

straight mute

B^b Tpt 1

mf heavy metal

straight mute

B^b Tpt 2

mf heavy metal

Tbn.

mf heavy metal

Tba

mf heavy metal

Solo T. Sx.

Perc. 1

Perc. 2

mp

Hp

Pno

Vln I

Vln II

Vla

Vc.

pizz.

Cb.

arco

183

FL

Ob. to English Horn

B^b Cl.

Bsn.

Hn. *fff* to Flugelhorn

B^b Tpt 1 *fff* insert cup mute

B^b Tpt 2 *fff*

Tbn. *fff*

Tba. *fff*

Solo T. Sax. *f* *mf* *mp* *pp*

Perc. 1 *fff* *pp* w/ mallet

Perc. 2 *fff* *pp* slap low strings w/ palm of hand

Hp. *ff* *p*

Pno. *fff* *p* 8va

Vln I

Vln II

Vla.

Vc.

Cb.

188 Desolate $\text{♩} = 64$

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- FL (Flute)
- E. Hn (E-flat Horn)
- B^b Cl (B-flat Clarinet)
- Bsn (Bassoon)
- Hn (Horn)
- Flug. 1 (Flugelhorn 1)
- B^b Tpt 2 (B-flat Trumpet 2)
- Tbn. (Trombone)
- Tba. (Tuba)
- Solo T. Sx. (Solo Trombone Saxophone)
- Perc. 1 (Percussion 1)
- Vib. (Vibraphone)
- Hp (Harp)
- Pno (Piano)
- Vln I (Violin I)
- Vln II (Violin II)
- Vla (Viola)
- Vc. (Violoncello)
- Cb. (Cello)

Performance instructions and markings include:

- mp* like a murmur
- p*
- soft yarn mallets
- Marimba like a rock skipping across a lake
- pp*
- p*
- pp*
- pp*
- p*
- pp*
- 8^{ba}

194

FL

E. Hn

B^b Cl

Bsn

Hn
play if asked
p
Flugelhorn solo

Flug. 1
p

B^b Tpt 2

Tbn.

Tba

Solo T. Sx.

Perc. 1
to Kit 1
Kit 1
Marimba
mp
p
pp
pp dark

Vib.
pp
Xeo.

Hp

Pno
pp
8_{ba}

Vln I

Vln II

Vla

Vc.

Cb.

201 *poco rit.* 203 a tempo

FL

E. Hn

B^b Cl

Bsn

Hn

Flug. 1

B^b Tpt 2

Tbn.

Tba

Solo T. Sx.

Mrb.

Vib.

Hp

Pno

Vln I

Vln II

Vla

Vc.

Cb.

poco *p* *ppp* very still *pp* icy *pp* icy *pp* meditative *pp* icy 2 desks *pp* icy 2 desks *pp* icy

210 216

FL

E. Hn

B^b Cl

Bsn

Hn

Flug 1

B^b Tpt 2

Tbn.

Tba

Solo T. Sx.

Mrb.

Vib.

Hp

Pno

Vln I

Vln II

Vla

Vc.

Cb.

pp

mp

ppp

mp more present

1 desk non vib.

pp icy

1 desk

pp icy

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To fly and to fall

218

FL *pp icy* non vib.

E. Hn

B^b CL *pp icy* *

Bsn *ff* *ppp*

Hn *pp icy* play if no Flugelhorn

Flug 1 *pp icy*

B^b Tpt 2

Tbn.

Tba

Solo T. Sx.

Mrb.

Vib.

Hp

Pno

Vln I

Vln II

Vla

Vc.

Cb.

226 Suddenly a little warmer ♩ = 68

English Horn
w/ Tenor Sax

pp *poco*

p *poco*

as if resonating from the piano

ppp

as if resonating from the piano

mf *richly*

mf *richly*

pp *icy* (2 desks) non vib.

pp *icy* (1 desk) non vib.

pp *icy* (1 desk) non vib.

pp *icy*

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233

FL

E. Hn

B^b Cl

Bsn

Hn

Flug. 1

B^b Tpt 2

Tbn.

Tba

Solo T. Sx.

Mrb.

Vib.

Hp

Pno

Vln I

Vln II

Vla

Vc.

Cb.

p poco

pp

mf richly

pp

(2 desks) non vib.

(2 desks) non vib. *b₂*

pp

(1 desk) non vib.

pp

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239

FL *pp* *icy* non vib.

E. Hn

B^b Cl

Bsn

Hn

Flug. 1

B^b Tpt 2

Tbn.

Tba

Solo T. Sx. *p* *contemplative* *pp*

Mrb.

Vib.

Hp

Pno

Vln I

Vln II

Vla. (1 desk) non vib. *pp*

Vc.

Cb.

247 $\text{♩} = 60$

FL

E. Hn

B^b Cl

Bsn

Hn

Flug. 1

B^b Tpt 2

Tbn.

Tba

Solo T. Sx.

Mrb.

Vib.

Hp

Pno

Vln I

Vln II

Vla

Vc.

Cb.

solo - play if no Flugethorn

mp ethereal

solo

mp ethereal

tutti - "ancient", "viol" sound non vib.

pp < *p*

tutti - "ancient", "viol" sound non vib.

pp < *p*

tutti - "ancient", "viol" sound non vib.

pp < *p*

tutti - "ancient", "viol" sound non vib.

pp < *p*

pp

p

pp

p

pp

p

pp

p

pp

p

pp

p

252

FL

E. Hn *mp ethereal*

B^b Cl

Bsn *mp ethereal* play if asked

Hn

Flug. 1

B^b Tpt 2

Tbn.

Tba

Solo T. Sx.

Mrb.

Vib.

Hp

Pno

Vln I *mp ppp pp < p*

Vln II *mp ppp pp < p*

Vla *mp ppp pp < p*

Vc. *mp ppp pp < p*

Cb.

to Oboe

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257

FL *mp ethereal* ord.

Ob.

B^b Cl. *mp ethereal*

Bsn.

Hr.

Flug. 1

B^b Tpt 2

Tbn. *pp* insert comp mute

Tba. *pp*

Solo T. Sx. *ppp* *p*

Mrb.

Vib. *mp ethereal* *sed.*

Hp. *mp ethereal*

Pno. *mp ethereal* *8va*

Vln I *pp*

Vln II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

268

FL

Ob.

B^b Cl.

Bsn

Hn

Flug 1

B^b Tpt 2

Tbn.

Tba

Solo T. Sx.

Mrb.

Vib.

Hp

Pno

Vln I

Vln II

Vla

Vc.

Cb.

pp

pp

cup mute
p

cup mute
p

(pitches do not matter)
p *mf* *ppp*

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273

FL

Ob.

B^b Cl.

Bsn

Hn

Flug 1

B^b Tpt 2

Tbn.

Tba

Solo T. Sx.

Mrb.

Vib.

Hp

Pno

Vln I

Vln II

Vla

Vc.

Cb.

p *mf* *ppp*

legato sempre

pp

2 desks ord.

1 desk ord.

1 desk ord.

pp

pp

278

FL *pp*

Ob.

B♭ Cl. *pp*

Bsn *pp*

Hn *pp*

Flug 1

B♭ Tpt 2 *p*

Tbn. *p*

Tba.

Solo T. Sx. *p*

Mrb. *p*

Vib. *p*

Hp. *p*

Pno. *p*

Vln I *pp* 2 desks ord.

Vln II

Vla.

Vc.

Cb.

286

FL

Ob.

B. Cl.

Bsn

Hn

Flug. 1

B♭ Tpt 2

Tbn.

Tba

Solo T. Sx.

Mrb.

Vib.

Hp

Pno

Vln I

Vln II

Vla

Vc.

Cb.

p

n

ppp

pp

ppp

ppp

ppp

continue to stay in strict time

do not sync w/ Piano

quasi-freely; note values approximate

quasi-freely; note values approximate

(still freely)

ppp

ppp

ppp

291 Recalling a previous tempo ♩ = 60

FL

Ob.

B. Cl.

Bsn

Hn

Flug. 1

B^b Tpt 2

Tbn.

Tba

Solo T. Sx.

Mrb.

Vib.
(Reo.)

Hp

Pno

Vin I
tutti - "ancient", "viol" sound
non vib.
pp *p* *mp* *pp*

Vin II
tutti - "ancient", "viol" sound
non vib.
pp *p* *mp* *pp*

Vla
tutti - "ancient", "viol" sound
non vib.
pp *p* *mp* *pp*

Vc.
tutti - "ancient", "viol" sound
non vib.
pp *p* *mp* *pp*

Cb.

294 Lyrical again ♩ = 94

FL

Ob.

B. CL

Bsn

Hn

Flug. 1

B♭ Tpt 2

Tbn.

Tba

Solo T. Sax.

Mrb.

Vib.

Hp

Pno

Vln I

Vln II

Vla

Vc.

Cb.

Bass Clarinet

pp

with even greater motion

p molto esp.

mf

mp legato sempre

with even greater motion

mp legato sempre

with even greater motion

mp legato sempre

with even greater motion

mp legato sempre

with even greater motion

mp legato sempre

ord.

p

ord.

pp

300

FL

Ob. *Oboe*
w/ Tenor Sax
p

B. Cl.

Bsn. *Bassoon*
w/ Tenor Sax
p

Hn.

Flug. 1 *Flute 1*
w/ Tenor Sax
p

B^b Tpt 2

Tbn.

Tba.

Solo T. Sx. *Solo Tenor Saxophone*
pp *p*

Mrb. *Maracas*

Vib. *Vibraphone*
(*200*)

Hp. *Harp*

Pno. *Piano*
(*200*)

Vln I *Violin I*
mf *f*

Vln II *Violin II*
ord.
pp

Vla. *Viola*
ord.
pp

Vc. *Violoncello*

Cb. *Contrabass*

306 307

FL

Ob.

B. Cl.

Bsn.

Hn.

Flug. 1

B^b Tpt 2

Tbn.

Tba.

Solo T. Sx.

Mrb.

Vib.

Hp.

Pno.

Vln I

Vln II

Vla.

Vc.

Cb.

mf

pp

senza sord.

8va cut.

pp

pp

312

FL

Ob.

B. Cl.

Bsn

Hn

Flug. 1

B^b Tpt 2

Tbn.

Tba

Solo T. Sx.

Mrb.

Vib.

Hp

Pno

Vln I

Vln II

Vla

Vc.

Cb.

p *mf* *ff* *pp* *n* *8va opt.* *(cup mute)* *(Reo.)* *D^b C[#]*

317 *poco accel.* 320 With anticipation ♩ = 104

FL

Ob.

to B_♭ Clarinet

B[♭] CL

Bsn

Hn

Flug 1

B[♭] Tpt 2

Tbn.

Tba

Solo T. Sx.

Mrb.

Vib.

Hp

Pno

Vln I

Vln II

Vla

Vc.

Cb.

p

n

remove mute

p

mf *legato sempre*

flowing, as if breathtaking

to Kit 1

to Kit 2

mf *legato sempre*

flowing, as if breathtaking

mf *pizz.*

mf

322

Solo T. Sx.

Hp

Pno

Vln I

Vln II

Vla

Vc.

Cb.

325

Solo T. Sx.

Hp

Pno

Vln I

Vln II

Vla

Vc.

Cb.

poco accel.

f

mf

328 $\text{♩} = 112$

Solo T. Sx.

Hp

Pno

Vln I

Vln II

Vla

Vc.

Cb.

(mf)

331 *poco accel.*

Solo T. Sx.

Hp

Pno

Vln I

Vln II

Vla

Vc.

Cb.

ff

f

336 ♩ = 126

FL *mf*

Ob. *mf*

Clarinet

B^b CL *mf*

Bsn *mf*

Hn *mf*

Flug. 1 *mf*

B^b Tpt 2 *mf* senza sord.

Tbn.

Tba.

Solo T. Sx. *f* *mf* *fff*

Perc. 1

Perc. 2

Hp

Pno *f* *no sempre*

Vln I *ff/p*

Vln II *ff/p*

Via *ff/p*

Vc. *ff/p*

Cb.

344

341

FL

Ob.

B^b CL

Bsn

Hn

Flug 1

B^b Tpt 2

Tbn.

Tba

Solo T. Sx.

Perc. 1

Kit 2
w/ mallets

Perc. 2

Hp

Pno

Vln I

Vln II

Via

Vc.

Cb.

mf

mf

f

fff

pp

f

ff legato sempre

ff/p

ff/p

ff/p

f

arco

mf

350

FL

Ob.

B^b Cl.

Bsn.

Hn.

Flug. 1

B^b Tpt 2

Tbn.

Tba.

Solo T. Sx.

Perc. 1

Perc. 2

Hp.

Pno.

Vln I

Vln II

Vla.

Vc.

Cb.

play if asked

solo

f

mp

p

mf

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355

FL

Ob.

B^b Cl.

Bsn.

Hn. solo

Flug. 1

B^b Tpt 2

Tbn.

Tba.

Solo T. Sx.

Perc. 1

Perc. 2

Hp.

Pno.

Vln I

Vln II

Vla.

Vc.

Cb.

mf

play if asked

f

p

w/ sticks

p

mf

p

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360

FL *mf*

Ob. *mf*

B^b Cl. *mf*

Bsn.

Hn. to B^b Trumpet

B^b Tpt 1

B^b Tpt 2 *mf* straight mute

Tbn.

Tba.

Solo T. Sx. (slap-tongue, pitched) *f*

Perc. 1 *mp* *p*

Perc. 2 *mp* *p*

Hp.

Pno.

Vln I

Vln II

Vla.

Vc.

Cb.

365

FL

Ob.

B^b Cl.

Bsn

Hn

B^b Tpt 1

B^b Tpt 2

Tbn.

Tba

Solo T. Sx.

Perc. 1

Perc. 2

Hp

Pno

Vln I

Vln II

Vla

Vc.

Cb.

mf

mf

mf

mp

mp

f

solo

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373

FL

Ob.

B^bCl.

Bsn.

Hn.

B^bTpt 1

B^bTpt 2

Tbn.

Tba.

Solo T. Sx.

Perc. 1

Perc. 2

Hp.

Pno.

Vln I

Vln II

Vla.

Vc.

Cb.

mf

mf

mf

mf

mf

mf

mf

f

pp

f

ff

ff

mp

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377

FL

Ob.

B^bCl.

Bsn.

Hn.

B^bTpt 1

B^bTpt 2

Tbn.

Tba.

Solo T. Sx.

Perc. 1

Perc. 2

Hp.

Pno.

Vln I

Vln II

Vla.

Vc.

Cb.

mf

mf

mf

mf

mf

mf

mf

f

mp

p

mf

f

ff

f

ff

lightly

6

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381

FL

Ob.

B^b Cl.

Bsn

Hn

B^b Tpt 1

B^b Tpt 2

Tbn.

Tba

Solo T. Sx.

Perc. 1

Perc. 2

Hp

Pno

Vln I

Vln II

Vla

Vc.

Cb.

mf

pp

remove mute

senza so.

pp

mf

mp

f

no dim.

tutti

pp

no dim.

mp

pp

386 388

FL *ff* *8va*

Ob. *ff*

B^b Cl. *ff mp*

Bsn. *ff mp*

Hn. *ff mp*

B^b Tpt 1 *ff senza sord.*

B^b Tpt 2 *ff senza sord.*

Tbn. *ff*

Tba. *ff*

Solo T. Sx. *mf* *ff*

Perc. 1 *mf* *ff* *to Marimba*

Perc. 2 *f* *pp* *ff mp*

Hp. *mp* *ff*

Pno. *ff*

Vln I *mp* *ff*

Vln II *ff mp*

Vla. *ff mp*

Vc. *pp* *f* *tutti* *ff mp*

Cb. *ff mp* *ff*

396

FL *sfz mp* *mf*

Ob. *sfz mp* *mf*

B^b Cl. *sfz mp* *sfz*

Bsn. *sfz mp* *sfz*

Hn. *sfz mp* *sfz*

B^b Tpt 1

B^b Tpt 2

Tbn. *sfz* *sfz*

Tba. *sfz* *sfz*

Solo T. Sx. *ff* (slap-tongue, percussive) *sfz*

Mrb. *sfz mp* *mf*

Perc. 2 *sfz mp* *sfz*

Hp. *mf*

Pno. *sfz mp* *mf*

Vln I *sfz* *sfz*

Vln II *sfz mp* *sfz*

Vla. *sfz mp* *sfz*

Vc. *sfz mp* *sfz*

Cb. *sfz* *pizz. sfz*

400

FL *mp*

Ob. *mp*

B[♭] Cl. *sfz mp*

Bsn. *sfz mp*

Hn. *sfz mp*

B[♭] Tpt 1

B[♭] Tpt 2

Tbn. *sfz*

Tba. *sfz*

Solo T. Sx. *mf*

Mrb. *mp* to Kit 1

Perc. 2 *sfz mp*

Hp. *mp*

Pno. *mp*

Vln I *sfz mp*

Vln II *sfz mp*

Vla. *sfz mp*

Vc. *sfz mp*

Cb. *sfz*

404

Musical score for 'To fly and to fall' featuring various instruments including Flute, Oboe, Clarinet, Bassoon, Horn, Trumpets, Trombone, Tuba, Solo Saxophone, Percussion, Harp, Piano, Violins, Viola, Violoncello, and Contrabass. The score includes dynamic markings such as *sfz*, *mp*, *fff*, *p*, *mf*, and *f*. A large red watermark 'PERUSAL COPY' is overlaid on the score, with the text 'legal use requires purchase' written below it. A 'KIT 1' label is present in the Percussion 1 staff.

408

FL *sfz mp*

Ob. *sfz mp*

B♭ Cl. *sfz mp*

Bsn. *sfz mp*

Hn. *sfz*

B♭ Tpt 1 *sfz mp*

B♭ Tpt 2 *sfz mp*

Tbn. *sfz mp*

Tba. *sfz*

Solo T. Sx. *ff fff f*

Perc. 1 *ff p mf p mp*

Perc. 2 *sfz mp*

Hp.

Pno.

Vln I *sfz*

Vln II *sfz mp*

Vla. *sfz mp*

Vc. *sfz mp*

Cb. *sfz mf*

416

FL

Ob.

B[♭] CL

Bsn

Hn

B[♭] Tpt 1

B[♭] Tpt 2

Tbn.

Tba

Solo T. Sx.

Perc. 1

Perc. 2

Hp

Pno

Vln I

Vln II

Vla

Vc.

Cb.

f *mp* *pp*

sfz *mf* *pp*

vib. mallets

dampen all

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420

FL *mf*

Ob. *mf*

B^b Cl. *ff*

Bsn. *ff/mp*

Hn. *ff/mp*

B^b Tpt 1 *f*

B^b Tpt 2 *f*
play *8va* if asked

Tbn. *ff/mp*

Tba. *ff/mp*

Solo T. Sx.

Perc. 1 *ff* *mf* [Vibraphone]

Vib. *ff*

Perc. 2 *ff*

Hp. *f*

Pno.

Vln I *ff*

Vln II *ff*

Vla. *ff* *mp*

Vc. *ff* *mp*

Cb. *ff/mp*

430

FL 428 *ff/mp* *ff*

Ob. *ff/mp* *ff* to English Horn

B^b Cl. *ff/pp* *fff* to Bass Clarinet

Bsn. *ff/mp* *ff*

Hn. *ff/mp* *ff* to Flugelhorn

B^b Tpt 1 *f/pp* *ff*

B^b Tpt 2 *f/pp* *ff*

Tbn. *ff/mp* *ff*

Tba. *ff/mp* *ff*

Solo T. Sx. *ff*

Perc. 1

Vib. dampen all

Hp.

Pno. *8va*

Vln I *ff/pp* *fff*

Vln II *ff/pp* *fff*

Vla. *ff* *mp* *ff*

Vc. *ff/mp* *ff*

Cb. *ff/mp* *ff*

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432

Solo T. Sx. *fff*

Perc. 1 *f*

Vib. *f*

Hp. *f* non arp. ER AR

Pno. *f* legato sempre *mp*

Vln I

436

Solo T. Sx.

Vib.

Hp. color Vln

Pno. *p*

Vln I solo *p* *mf* *mp*

440 443 *rit.*

Solo T. Sx.

Vib.

Hp

Pno

(*rit.*)

Vln I

mf *f*

444

Solo T. Sx.

Vib.

Hp

mp

Pno

(*rit.*)

Vln I

mp

447

Solo T. Sx.

Vib.

Hp

pp

Pno

(*rit.*)

Vln I

pp

450 Cadenza

Solo T. Sx.

Musical staff 1: Solo T. Sx. Treble clef, 4/4 time. Dynamics: *mf*, *pp*, *mf*, *ff*. Features a series of sixteenth-note runs and a final descending scale.

Solo T. Sx.

Musical staff 2: Solo T. Sx. Treble clef, 4/4 time. Dynamics: *p*, *f*. Features a series of quarter-note runs.

Solo T. Sx.

Musical staff 3: Solo T. Sx. Treble clef, 4/4 time. Dynamics: *ff*, *mf*, *ff*, *mf*, *ff*, *pp*. Features a series of sixteenth-note runs.

Solo T. Sx.

Musical staff 4: Solo T. Sx. Treble clef, 4/4 time. Dynamics: *mp*, *poco*, *mf*, *pp*. Features a series of quarter-note runs and a final descending scale.

451 With reflection ♩ = 64

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- FL (Flute)
- E. Hn (E-flat Horn)
- B. Cl. (Bass Clarinet) - includes a dynamic marking of *p*
- Bsn (Bassoon)
- Hn (Horn)
- Flug. 1 (Flugelhorn)
- B^b Tpt 2 (B-flat Trumpet 2)
- Tbn. (Trombone)
- Tba. (Tuba)
- Solo T. Sx. (Solo Tenor Saxophone) - includes a dynamic marking of *n*
- Mrb. (Maracas)
- Vib. (Vibraphone) - includes a dynamic marking of *pp*
- Hp. (Harp) - includes a dynamic marking of *p*
- Pno. (Piano) - includes a dynamic marking of *pp*
- Vin I (Violin I)
- Vin II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabass)

The score features a large red watermark that reads "PERUSAL COPY" and "legal use requires purchase" diagonally across the page. The music is written in 4/4 time, with a tempo of ♩ = 64. The key signature has one flat (B-flat). The score includes various dynamic markings such as *pp*, *p*, and *n*, and includes articulation like slurs and accents.

