



open
into
wings

CORAL DOUGLAS | 2023 | FOR LOADBANG | TEXT BY SAM SMITH

text











by sam smith

Seafoam from wounds in the shore
They refuse to heal, to scar over again
The skies are filled with colorless fire
Who will protect the Earth from Heaven?
The Mundus is condemned to rot
The Messiah hides in a graveyard of light

Chasm in between two worlds;
A head pulled off its shoulders
Flee to the heights,
Where you heard a voice
Too pale for meaning
Hands that refuse to grasp
Open into wings

performance notes

symbols

-  pitched speaking/
consonants
-  whistled
-  air noise
-  whispered
-  unpitched plosive
or percussion hit
-  tongue ram/click
or slap tongue
-  repeated staccato
(as fast as possible)
-  reference pitch
-  1-2 second fermata
-  3-4 second fermata

equipment

kick drum
kick pedal
snare drum
drum stick (1)

tbm pixie
tbm plunger
tpt Harmon (no stem)

Logic Pro X
Laptop
Audio Interface
4 in-ears
2 loudspeakers

aleatoricism

there are two brief aleatoric sections,
marked with durations and instructions.

try to heighten any stylistic cliches
associated with playing aleatorically,
whatever these might be for you.

graphic score

there are two brief graphic score sections.

in these sections, each measure is
divided into quarter-note boxes,
and players are specified above material.

the kick drum is also color coded,
as it's used in nearly every measure.
the kick is only ever played by the trombone.

most measures designate a particular player.
if not, they are played tutti.
(typically, this is just the sting motif)
baritone is not included in tutti.

instead, the baritone plays every
quarter note on the snare drum rim.

these sections are to be played
as fast as possible.

on the following page,
the graphic notation
is dissected further.

performance notes

graphic key



- A "sting" with a gliss down.
- The "sting" note should feel sfz.
- The "sting" and the gliss should have two separate articulations, but connected legato.
- As if saying "bah-new."



- A trill between a lower note and a higher note.



- A messy upwards glissando.



OP

- Overpressure, wavering above and below a slowly descending pitch, determined by relative position to mid-tessitura line.

RAM



- Tongue ram, on any pitch.



- flz growl, pitch determined by relative position to mid-tessitura line.

theatricality

this piece employs hard material cuts to dramatically reposition its moment-to-moment mood and style.

materials and transitions work best when treated as caricaturist, or as deeply serious

if you're playing connected lines, consider how outlandishly legato, expressive, etc you can go.

this thinking can be applied to all materials, approaches, modes of playing, orchestrational densities, or other definitive stylistic parameters that you'd like to exploit in this piece.

feel free to use this piece as as experiment in stylistic, expressive absurdism,

or as a collection of feelings that are felt involuntarily, urgently, maybe arbitrarily, hopefully, yet hopelessly reminding us that we create meaning despite chaos.

Score in C

open into wings

Coral Douglas

Text by Sam Smith

♩ = 120

Diction-heavy, dramatic, hysterical speaking voice

Baritone

Sea-foam in the shore

Snare Drum

with stick; snare OFF

rim hit

f ff f

Trumpet in C

mp f mf p

f loud whisper

from wounds!

Trombone

mp f mf p

f loud whisper

from wounds!

Kick Drum

f ff f

Bass Clarinet

mp f mf p pp mp f

ref

The score is for a piece titled "open into wings" in C major, with a tempo of 120 beats per minute. It features a Baritone vocal line and a drum set consisting of a Snare Drum and a Kick Drum. The vocal line is characterized by a "diction-heavy, dramatic, hysterical speaking voice" and includes the lyrics "Sea-foam in the shore" and "from wounds!". The instrumental parts include a Trumpet in C, Trombone, and Bass Clarinet, all of which play melodic lines that mirror the vocal line's phrasing. The score is divided into five measures, with various time signatures (2/4, 6/8, 3/4, 4/4) and dynamic markings such as *f*, *ff*, *mp*, *mf*, *p*, and *pp*. A "ref" (reference) mark is placed above the second measure of the Trombone part. A box labeled "with stick; snare OFF" is placed above the first two measures of the Snare Drum part, which also includes "rim hit" markings.

6 *f*

tenderly
p

Bar. *f*

SD

repeated staccatos
(as fast as possible)

Tpt. in C *sfp* *sfp* *p*

repeated staccatos
(as fast as possible)

Tbn. *sfp* *sfp* *p*

ref

Kick

B. Cl. *mp* *f* *mp* *f* *p* *gliss.* *gliss.*

from wounds

12 *as if trembling*
p *mf* *fp* *p* *mf* *mp*

Bar. *shaky vib.*

They re - fuse to heal, to scar o - ver a - gE - "n"

Detailed description: This staff is for the Baritone part. It begins with a dynamic of *p* and a tempo marking of "as if trembling". The music is in 2/4 time, then changes to 6/8, 2/4, 3/4, 4/4, and finally 2/4. The lyrics are "They re - fuse to heal, to scar o - ver a - gE - 'n'". The dynamics change to *mf* and *fp* for the first phrase, and back to *p*, *mf*, and *mp* for the second. A "shaky vib." marking is present at the end of the phrase.

distantly; heard, but not the center of attention

Tpt. in C

fp *p* *mf* *p*

Detailed description: This staff is for the Trumpet in C part. It starts with a rest in 2/4 time, then enters in 6/8, 2/4, 3/4, 4/4, and 2/4. The dynamics are *fp*, *p*, *mf*, and *p*. The instruction "distantly; heard, but not the center of attention" is written above the staff.

distantly; heard, but not the center of attention

Tbn.

fp *p* *mf* *p*

Detailed description: This staff is for the Trombone part. It starts with a rest in 2/4 time, then enters in 6/8, 2/4, 3/4, 4/4, and 2/4. The dynamics are *fp*, *p*, *mf*, and *p*. The instruction "distantly; heard, but not the center of attention" is written above the staff.

distantly; heard, but not the center of attention

B. Cl.

ref

gliss. *gliss.*

p *fp* *p* *mf* *p*

Detailed description: This staff is for the Bass Clarinet part. It starts with a rest in 2/4 time, then enters in 6/8, 2/4, 3/4, 4/4, and 2/4. The dynamics are *p*, *fp*, *p*, *mf*, and *p*. There are "gliss." markings above the first two notes. A circled "ref" is above the first note. The instruction "distantly; heard, but not the center of attention" is written above the staff.

17

Bar. *non-vib* *shaky vib* *non-vib* *shaky vib*
 "n" - Λ "n" "n" - Λ - "n"

Tpt. in C *weakly* *sim.*
p *mf* *p* *mf*

Tbn. *quickly lift off dynamic like a gas pedal* *somberly*
mp *pp* *mp* *mf*

B. Cl. *quickly lift off dynamic like a gas pedal* *weakly*
p *mp* *pp* *p* *mf*

Detailed description of the musical score: The score is for measures 17-20. The Baritone part (bass clef) has a melodic line with slurs and dynamic markings. The Trumpet in C part (treble clef) has a melodic line with slurs and dynamic markings. The Trombone part (bass clef) has a melodic line with slurs and dynamic markings. The Bass Clarinet part (treble clef) has a melodic line with slurs and dynamic markings. The score includes various performance instructions such as 'non-vib', 'shaky vib', 'weakly', 'sim.', 'somberly', and 'quickly lift off dynamic like a gas pedal'. Dynamics range from *p* to *mf* and *pp*. The key signature has one flat (B-flat), and the time signature changes from 2/4 to 6/8 to 5/4 to 4/4 to 2/4.

21 $\text{♩} = 80$

Bar.

non-vib shaky vib

"n" "n" - Λ - "n"

Tpt. in C

repeated staccatos
(as fast as possible)

.....

light, fluttering, well-blended

.....

sfp *pp* *p* *p*

Tbn.

repeated staccatos
(as fast as possible)

.....

light, fluttering, well-blended

.....

sfp *pp* *p* *p*

B. Cl.

repeated staccatos
(as fast as possible)

.....

light, fluttering, well-blended

mp *mf* *p* *pp* *p*

26

Bar. *non-vib* *mp* *shaky vib* *whistled*

"n" *ppp*

Tpt. in C *mp* *pp* *p* *ppp*

Tbn. *long, slow gliss* *whistled with trombone (not dynamically obvious until 2nd measure)* *mp* *ppp* *pp*

B. Cl. *mp* *pp* *p* *ppp*

30

Bar.

Musical staff for Baritone (Bar.) in treble clef. It features a melodic line with a slur over the first three measures and a fermata at the end of the fourth measure. The dynamic marking *mp* is placed below the staff.

Tpt. in C

Musical staff for Trumpet in C (Tpt. in C) in treble clef. It features a melodic line with a slur over the last two measures and a fermata at the end of the fourth measure. The dynamic marking *ppp* is placed below the staff, and the word "whistle" is written above the staff.

Tbn.

Musical staff for Trombone (Tbn.) in treble clef. It features a melodic line with a slur over the first two measures and another slur over the last two measures, with a fermata at the end of the fourth measure. The dynamic marking *p* is placed below the staff, and the phrase "whistled with trombone" is written above the staff.

B. Cl.

Musical staff for Bass Clarinet (B. Cl.) in treble clef. It features a melodic line with a slur over the first two measures and another slur over the last two measures, with a fermata at the end of the fourth measure. The dynamic marking *ppp* is placed below the staff, and the phrase "whistled" is written above the staff.

34 *tenderly, shaking*

on the verge of tears, voice breaking

Bar.

Tpt. in C

Tbn.

B. Cl.

BRIEF PAUSE:

Pause 5 or so seconds before continuing.

The following section should be played as quickly as possible.

Leader should cue page turns.

Baritone plays each eighth note on snare drum (rim).

Baritone also plays 3 eighth notes to count everyone in.

Intense new tone shift!

All the sudden you're playful!!

LET'S PLAY!!! :D



FAST $\frac{6}{4}$ *quirky; absurd; like flipping through a sound bank*

KICK ————— **TUTTI** —————

> > > >

*f*_{always} *mf* ⇒ *mf* ⇒ *mf* ⇒ *mf* ⇒

> >

mf ⇒ *mf* ⇒ *mf* ⇒ *mf* ⇒

5 4

————— **tpt:** ————— **tnb:** —————

p *mf* *mf* ⇒

————— **bcl:** ————— **tnb:** —————

p *mf* *f*

*as if
hearing
the motive
played
correctly*

7
4

*like the
Wii Sports
announcer*

┌ bcl: ─┐ ┌ tbn: ─┐

p \rightrightarrows *p* *mf* *f*

6
4

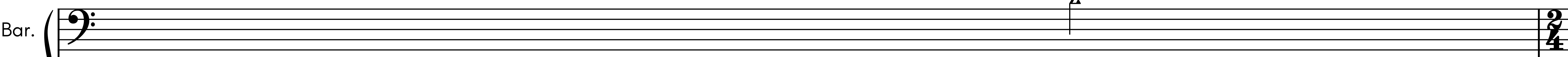
*sustain
highest
note*


mf \rightrightarrows \rightrightarrows *mf* \rightrightarrows *p*

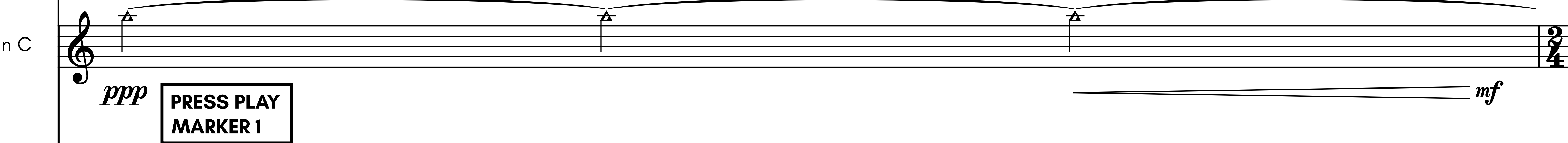
sing on the highest pitch that you can swell from ppp to f, sung like a cantor, repeat ad libitum

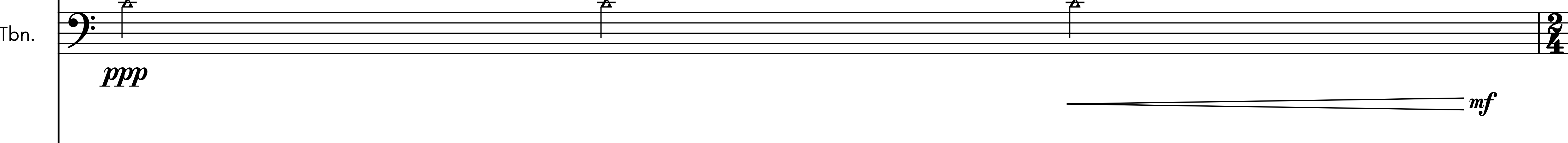
30"

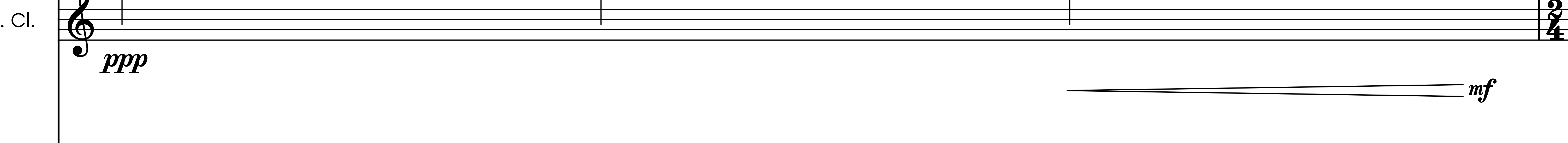
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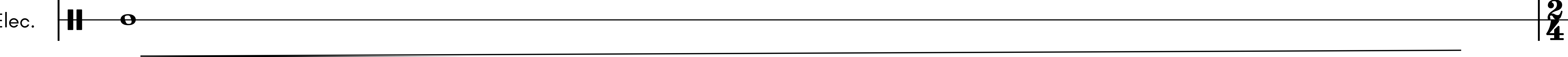
Bar. 

SD 

Tpt. in C 

Tbn. 

B. Cl. 

Elec. 

♩ = 120

38

non-vib shaky vib

non-vib shaky vib

Bar.

Baritone saxophone staff showing notes and articulation marks. The staff is in bass clef with a 2/4 time signature. It features a series of notes with slurs and articulation marks, including a fermata over a note in the 6/8 section.

"nnn"

"nnn"

quickly lift off
dynamic like
a gas pedal

Tpt. in C

Trumpet in C staff showing notes and dynamics. The staff is in treble clef with a 2/4 time signature. It features a series of notes with slurs and dynamics markings: *f*, *mp*, and *p*.

f *mp* *p*

ref

quickly lift off
dynamic like
a gas pedal

Tbn.

Tuba staff showing notes and dynamics. The staff is in bass clef with a 2/4 time signature. It features a series of notes with slurs and dynamics markings: *f*, *mp*, *p*, *f*, and *p*.

f *mp* *p* *f* *p*

quickly lift off
dynamic like
a gas pedal

B. Cl.

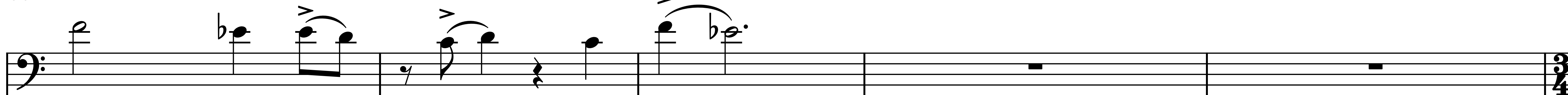
Bass Clarinet staff showing notes and dynamics. The staff is in treble clef with a 2/4 time signature. It features a series of notes with slurs and dynamics markings: *f*, *mp*, *p*, and *f*.

f *mp* *p* *f*

♩ = 60

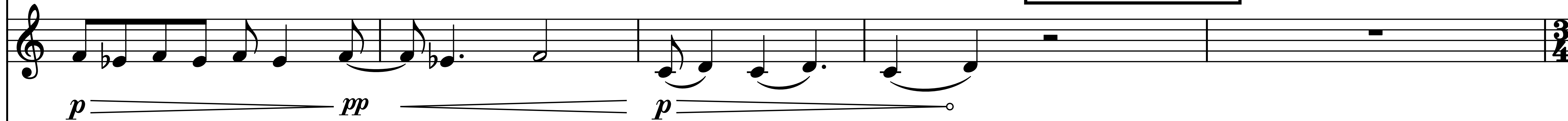
R2

44 *p* pure tone

Bar. 

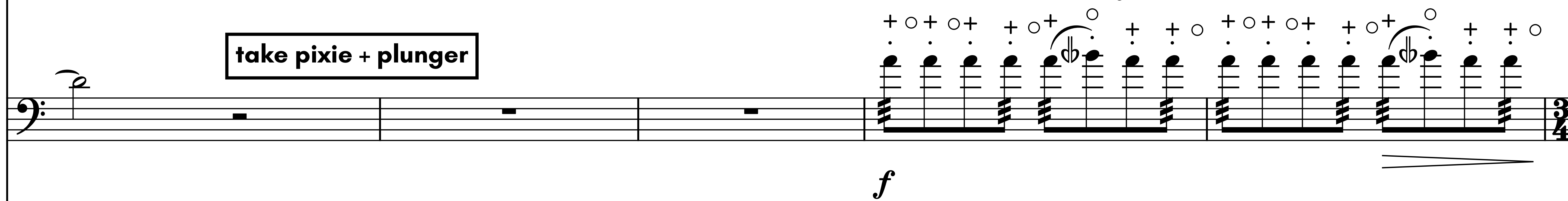
Who will pro-TECT the Earth from Heav - en?

take mouthpiece

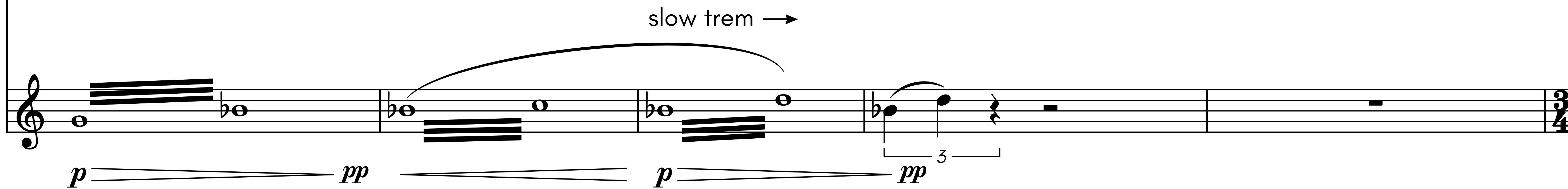
Tpt. in C 

like a stuck, malfunctioning machine

take pixie + plunger

Tbn. 

slow trem →

B. Cl. 

Sprechstimme (gestural pitch):

49

f ————— *fff* < *f* *mp*_{sub.}

Bar.

Musical staff for Baritone (Bar.) in 3/4 time. The staff contains a series of notes with dynamic markings *f*, *fff*, *f*, and *mp*_{sub.}. There are 'x' marks above some notes. A slur covers the notes for 'ed!' and 'with'. A triplet of notes is marked with a '3'. The lyrics are: "The skies are fill - ed! with co - lor - less 'f' - i - re".

The skies are fill - ed! with co - lor - less "f" - i - re

PRESS PLAY
MARKER 2

buzz up and down
(balance dynamic with others)

Spoken (mimic vocalist):

p

Tpt. in C

Musical staff for Trumpet in C (Tpt. in C) in 3/4 time. The staff contains a series of notes with dynamic markings *mf*, *fp*, and *pp*. The lyrics are: "'f' - i - re".

mf ————— *fp* ————— *pp*

"f" - i - re

balance dynamic with others

Spoken (mimic vocalist):

p

Tbn.

Musical staff for Trombone (Tbn.) in 3/4 time. The staff contains a series of notes with dynamic markings *mf*, *fp*, and *pp*. There are '+' and 'o' marks above some notes. A slur covers the notes for 'ed!' and 'with'. A glissando is marked with 'gliss.'. The lyrics are: "'f' - i - re".

mf ————— *fp* ————— *pp*

"f" - i - re

Spoken (mimic vocalist):

p

B. Cl.

Musical staff for Bass Clarinet (B. Cl.) in 3/4 time. The staff contains a series of notes with dynamic marking *p*. The lyrics are: "'f' - i - re".

"f" - i - re

52 (♩ = 60)

accel.

p — *mf* — *<mf* — *f*

Bar.

Who will pro - tect the Earth from Heav - en?

SD

reattach mouthpiece

Tpt. in C

remove mutes

Tbn.

Kick

ref

B. Cl.

Elec.

"ff" i - re

$\text{♩} = 78$ Pop/Jazz-style, energetic, agile

56 *mf* *f* *mp*

Bar.

Baritone saxophone part in bass clef, 4/4 time. It features a melodic line with eighth notes and slurs, starting with a *mf* dynamic and peaking at *f* before settling into a *mp* dynamic. The part concludes with a double bar line and a 6/4 time signature change.

Flee to the hei - - - ghts

SD

Snare drum part in common time. It consists of a simple rhythmic pattern of eighth notes with accents, starting with a *f* dynamic. The part concludes with a double bar line and a 6/4 time signature change.

Solo:

Cm E \flat m A \flat 9 Dm9 B \flat 9

Tpt. in C

Trumpet in C part in treble clef, 4/4 time. It features a melodic line with eighth notes and slurs, starting with a *mf* dynamic and peaking at *f* before settling into a *mp* dynamic. The part concludes with a double bar line and a 6/4 time signature change.

ref

Tbn.

Trombone part in bass clef, 4/4 time. It features a melodic line with eighth notes and slurs, starting with a *mf* dynamic and peaking at *f* before settling into a *mp* dynamic. The part concludes with a double bar line and a 6/4 time signature change.

B. Cl.

Bass clarinet part in treble clef, 4/4 time. It features a melodic line with eighth notes and slurs, starting with a *mf* dynamic and peaking at *f* before settling into a *mp* dynamic. The part concludes with a double bar line and a 6/4 time signature change.

Elec.

Electric bass part in common time. It consists of a simple rhythmic pattern of eighth notes, starting with a *fp* dynamic. The part concludes with a double bar line and a 6/4 time signature change.

free time (play motives in any BPM)

vary expressive style
(aria-like, bel canto, pop style, Broadway spoken, classic sprechstimme)

15"

60

Bar.

mp ————— *f* ————— *mp* —————

too pale for mean - ing "dah" "dah"

Tpt. in C

mp ————— *f* ————— *mf* —————

Tbn.

mp ————— *mf* ————— *f* —————

vary timbre between air noise and full pitch

B. Cl.

mp —————

Elec.

♩ = 78

61

Bar. *mf* *f* *mf* *f* *sfz*
 Flee to the heights

Tpt. in C *mp* *mf* *mf* *f* *ff*
gliss. *gliss.* *gliss.* *ref* *ref*

Tbn. *mp* *f* *mf* *f* *ff*
gliss.

Kick *f*

B. Cl. *mf* *f* *mf* *f* *ff* *f* *ff*

Elec. *fp*

♩ = 120

65

*p*_{sub.}

f

Bar.

where you heard a voice too pale for meaning

Tpt. in C

*pp*_{sub.}

mp

p

f

f

fp < *fp*

fp

Tbn.

f

fp < *fp*

fp

B. Cl.

*pp*_{sub.}

mp

p

f

f

fp < *fp*

fp

Bar.

Baritone staff with rests and repeat signs.

Tpt. in C

Trumpet in C staff with notes and dynamics.

Tbn.

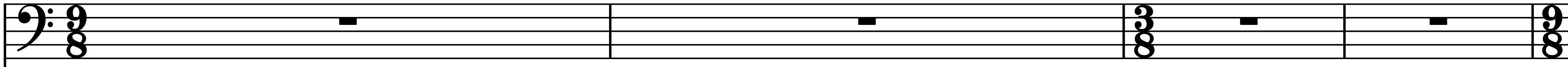
Tuba staff with notes and dynamics.

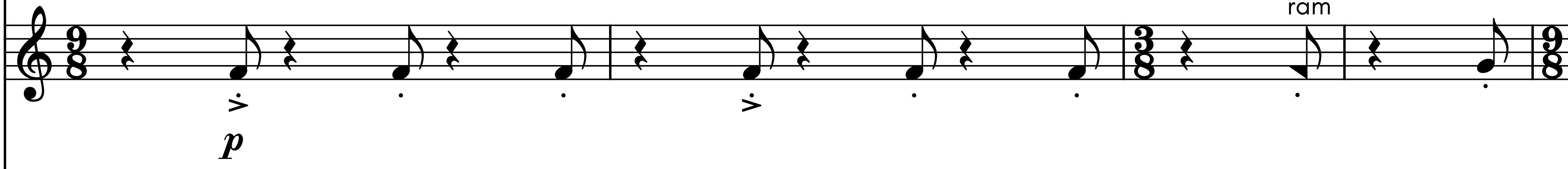
B. Cl.

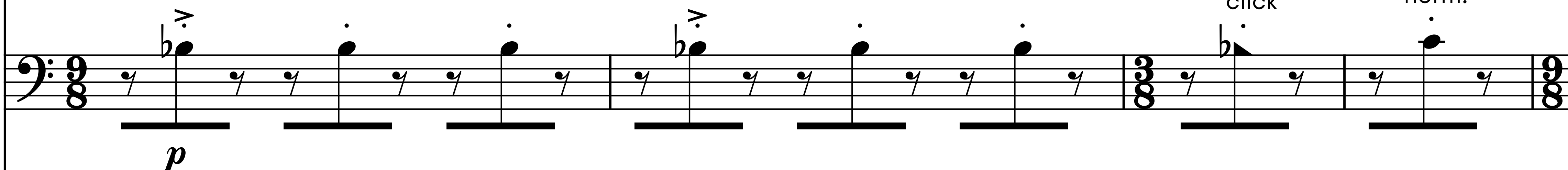
Bass Clarinet staff with notes and dynamics.

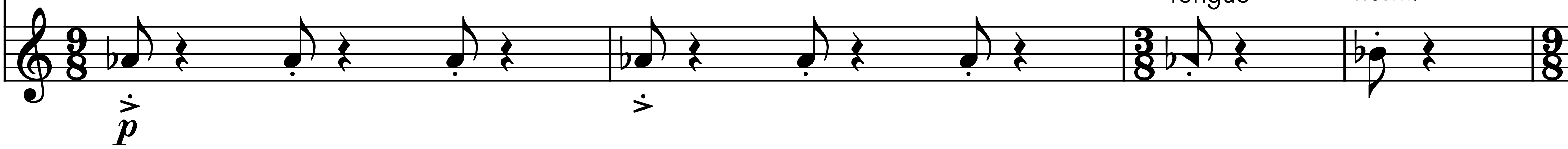
BRIEF PAUSE:

72

Bar. 

Tpt. in C 

Tbn. 

B. Cl. 

Pause 5 or so seconds before continuing.

The following section should be played as quickly as possible.

Leader should cue page turns.

Baritone plays each eighth note on snare drum (rim).

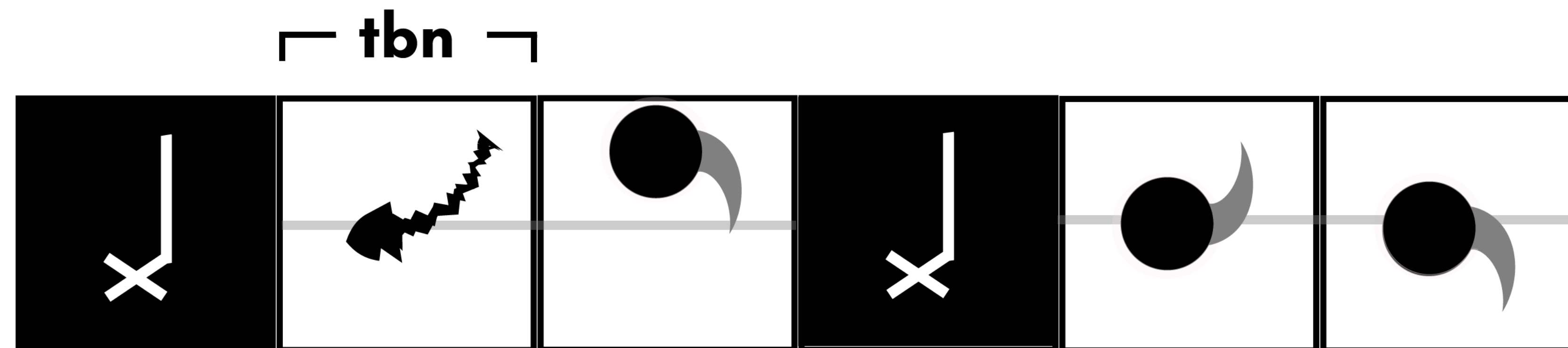
Baritone also plays 3 eighth notes to count everyone in.

Intense new tone shift!

All the sudden you're fiery!!



FAST $\frac{6}{4}$ *like flipping through a sound bank*

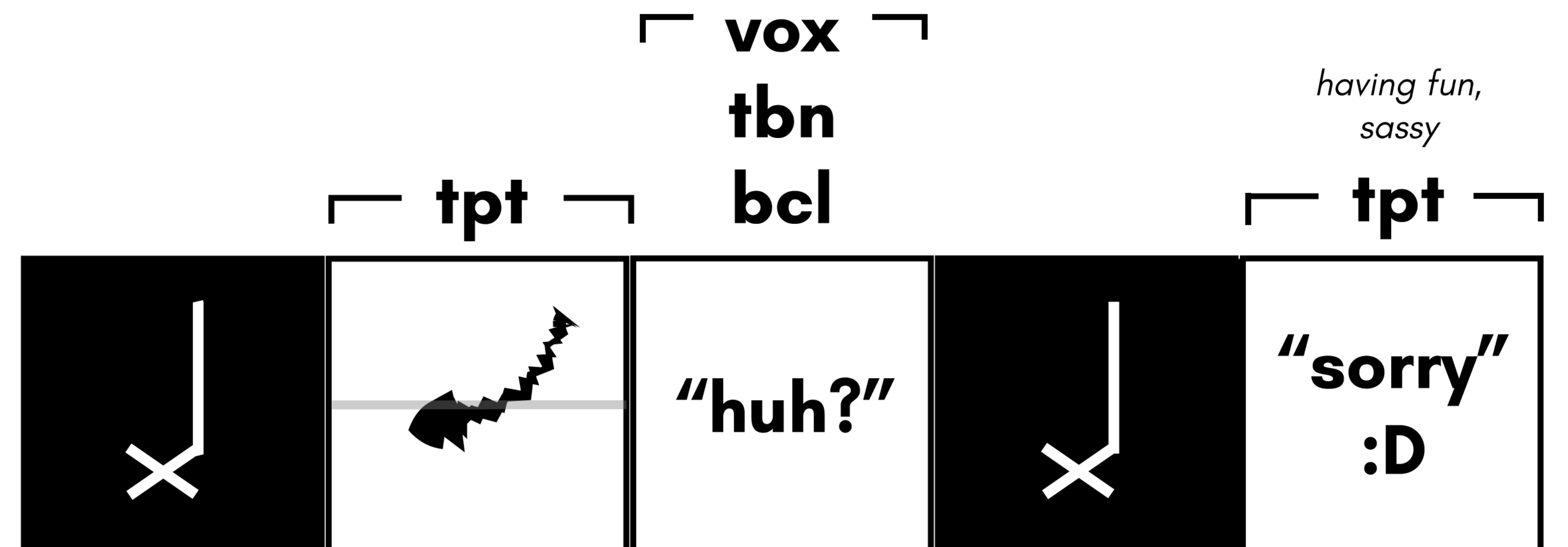


f \leftarrow

*p*_{sub.}

mf \leftarrow *mf* \rightarrow

5 4

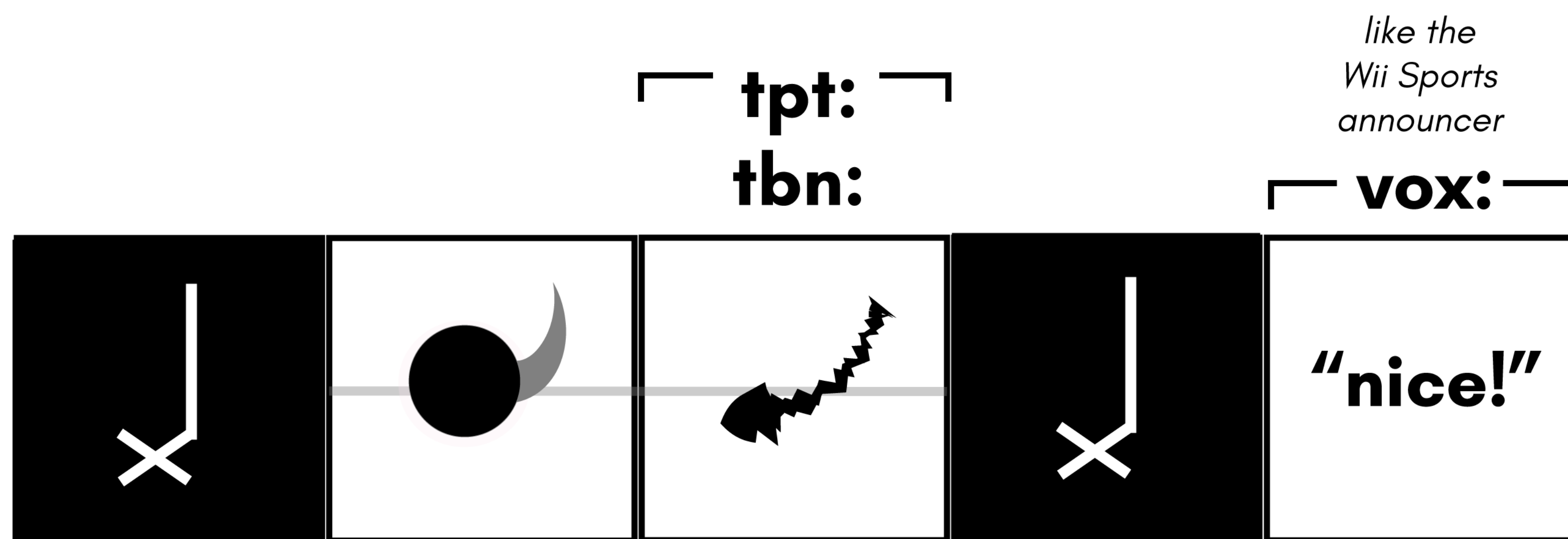


p

mf

p

5 4

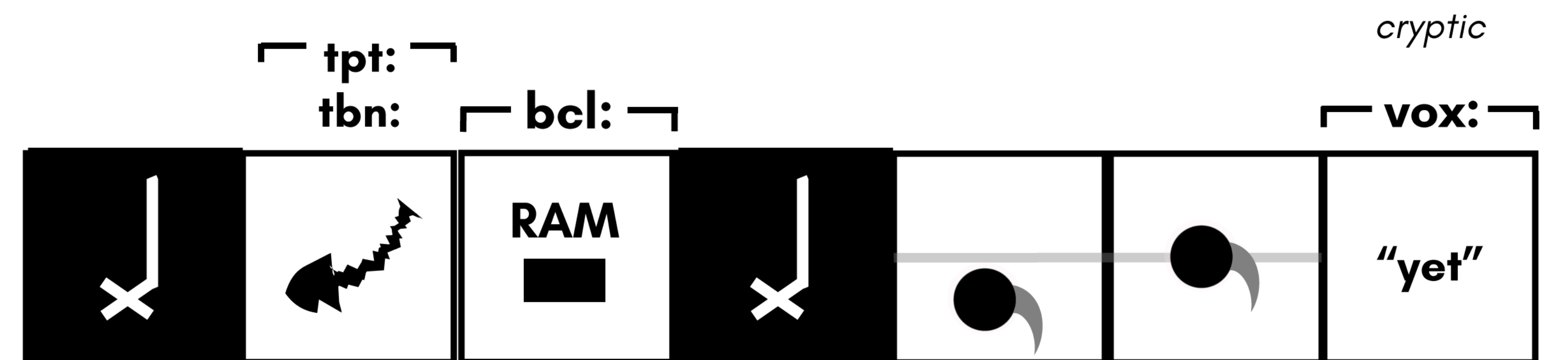


p

f \leftarrow

f

7 4 BEGIN LENGTHY RITARD



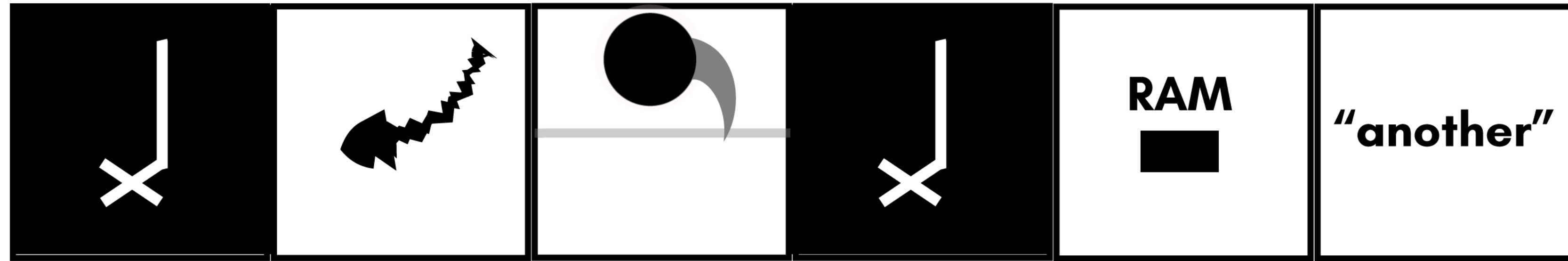
mf \leftarrow *f*

p

6
4

tpt:
tbn:

bcl: vox:



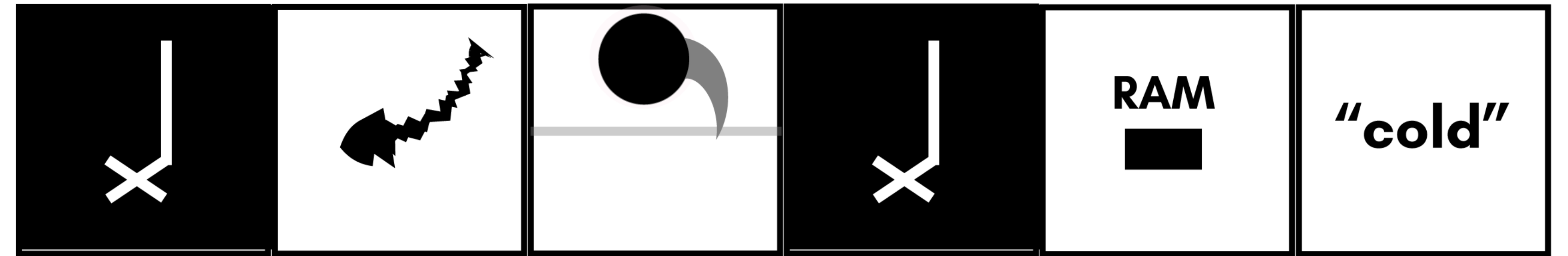
f < >

f *p*

6
4

tpt:
tbn:

bcl: vox:



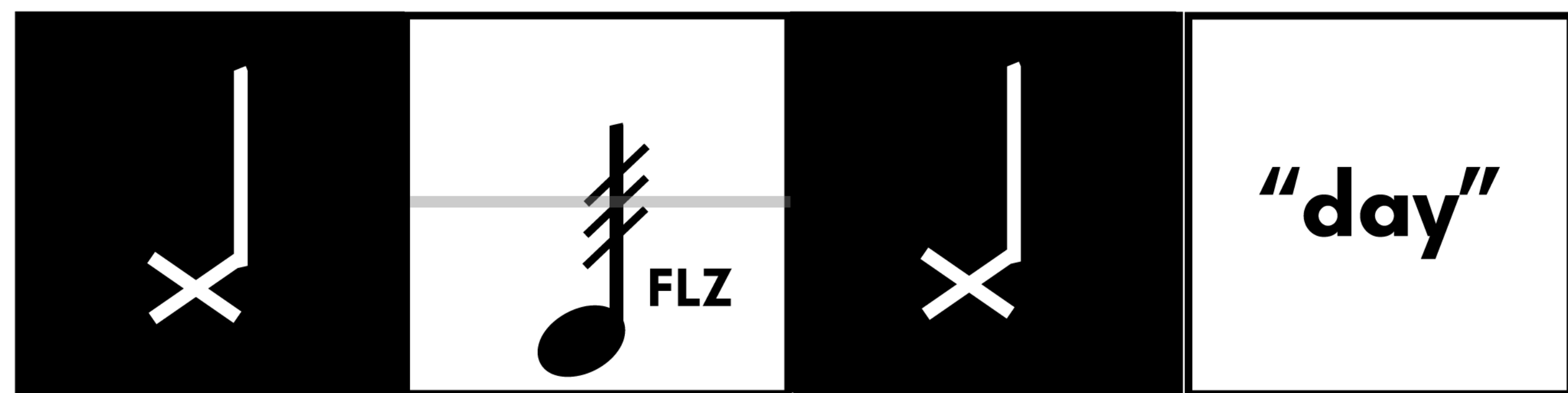
mf < >

f *p*

4
4

tpt:
tbn:
bcl:

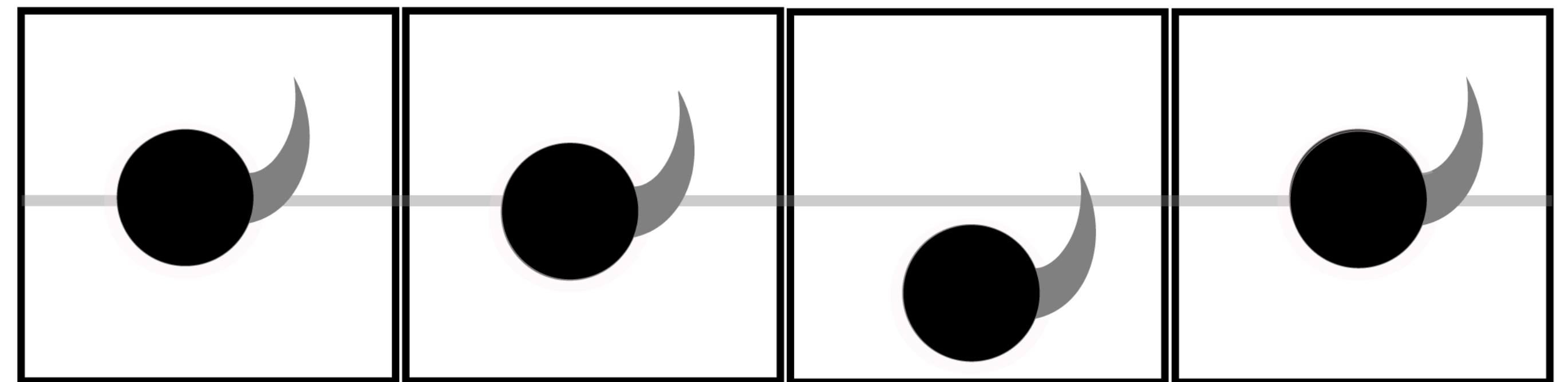
VOX:



>
fff

p

4
4



p = > *p* = > *p* = > *p* = >

5
4

Diagram for 5/4 time signature:

- Box 1: Black background with a white 'X' and a vertical line.
- Box 2: Musical staff with a treble clef, a note, and 'FLZ' written below it. Above the staff are labels: 'tpt:', 'tbn:', 'bcl:'.
- Box 3: Musical staff with a treble clef and a jagged waveform. Above the staff is the label 'tbn:'.
- Box 4: Black background with a white 'X' and a vertical line.
- Box 5: White background with the text '"in"'.

Below the boxes are dynamic markings: '>' above *fff*, a double bar line with a circle, and *p*.

6
4

Diagram for 6/4 time signature:

- Box 1: Black background with a white 'X' and a vertical line.
- Box 2: Musical staff with a treble clef and a jagged waveform. Above the staff are labels: 'tbn:', 'tpt:'.
- Box 3: Musical staff with a treble clef and a jagged waveform labeled 'OP'.
- Box 4: Black background with a white 'X' and a vertical line.
- Box 5: White background with a black rectangle labeled 'RAM'. Above the staff is the label 'bcl:'.
- Box 6: Musical staff with a treble clef, a note, and 'FLZ' written below it. Above the staff are labels: 'tpt:', 'tbn:', 'bcl:'.

Below the boxes are dynamic markings: *mf* with a double bar line, *mf*, *f*, and *fff* with '>' above it.

5
4

Diagram for 5/4 time signature:

- Box 1: Black background with a white 'X' and a vertical line.
- Box 2: Musical staff with a treble clef and a jagged waveform. Above the staff are labels: 'tbn:', 'tpt:', 'bcl:'.
- Box 3: Musical staff with a treble clef and a jagged waveform labeled 'OP'.
- Box 4: Musical staff with a treble clef and a note.

Below the boxes are dynamic markings: *mf* with a double bar line, *mf* with a double bar line, and *p*.

4/4 SOMEWHAT SLOW

Diagram for 4/4 time signature:

- Box 1: Musical staff with a treble clef and a black circle with a grey crescent.
- Box 2: Musical staff with a treble clef and a black circle with a grey crescent.
- Box 3: Musical staff with a treble clef and a black circle with a grey crescent.
- Box 4: Musical staff with a treble clef and a black circle with a grey crescent.

Below the boxes are dynamic markings: *p* with a double bar line, *p* with a double bar line, *pp* with a double bar line, and *pp* with a double bar line.

BRIEF PAUSE

(3-5")

end snare



resigned

┌ **vox:** └

"april"

p

**BARITONE PRESSES
PLAY MARKER 3**

(one measure count-in)

♩ = 120

76

Bar.

Tpt. in C

Tbn.

B. Cl.

tongue ram norm.

tongue click norm.

slap tongue norm.

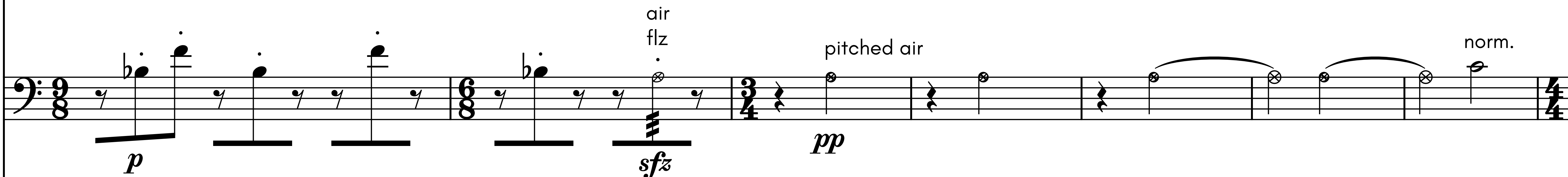
p

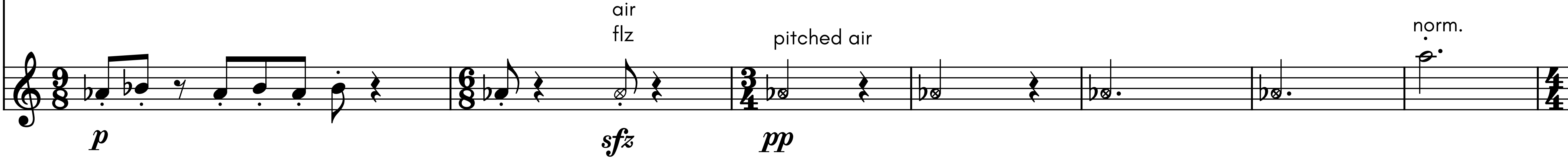
p

p

Bar. 

Tpt. in C 

Tbn. 

B. Cl. 

Bar.

Tpt. in C

Tbn.

B. Cl.

The musical score consists of three staves: Tpt. in C (top), Tbn. (middle), and B. Cl. (bottom). The time signature is 4/4. The key signature has one sharp (F#). The score is divided into five measures by bar lines. The Tpt. in C staff starts with a half note G4 (p), followed by a half note A4 (mp), then a half note B4 (mf) with an accent (>), and finally a half note C5 (p). The Tbn. staff starts with a half note G3 (p), followed by a half note A3 (mp), then a half note B3 (mf) with an accent (>), and finally a half note C4 (pp). The B. Cl. staff starts with a half note G4 (p), followed by a half note A4 (mp), then a half note B4 (mf) with an accent (>), and finally a half note C5 (pp). The dynamics are indicated by slanted lines with wedgeheads pointing to the notes.

Bar. *mp* *mf*

Tpt. in C *mp* *mf* *p* *mp* *p* *mp*

Tbn. *mp* *mf* *p*

B. Cl. *mp* *mf* *p* *mp* *p* *mp*

Detailed description: This musical score page features four staves for Baritone (Bar.), Trumpet in C (Tpt. in C), Trombone (Tbn.), and Bass Clarinet (B. Cl.). The Baritone staff is in bass clef with a 9/8 time signature. The other three staves are in treble clef with a 4/4 time signature. The Baritone part consists of a whole note rest in the first measure, followed by a dotted half note in the second measure, and another whole note rest in the third measure. The Trumpet in C part begins with a dotted half note in the first measure, followed by a half note in the second measure, and a quarter note in the third measure. The Trombone part starts with a dotted half note in the first measure, followed by a half note in the second measure, and a whole note rest in the third measure. The Bass Clarinet part begins with a dotted half note in the first measure, followed by a half note in the second measure, and a quarter note in the third measure. Dynamic markings include *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), and *mp* (mezzo-piano) with hairpins indicating crescendos and decrescendos.

Bar.

Tpt. in C

Tbn.

B. Cl.

3

3

3

tiny oscillations in pitch

p

mp

mp

2/4

2/4

2/4

2/4

Gently, with concern and care

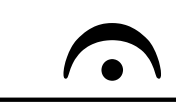
98 $\text{♩} = 120$



Bar.

Spoken: A chasm in between two worlds; a head pulled off its shoulders

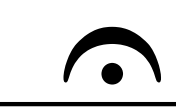
Tpt. in C



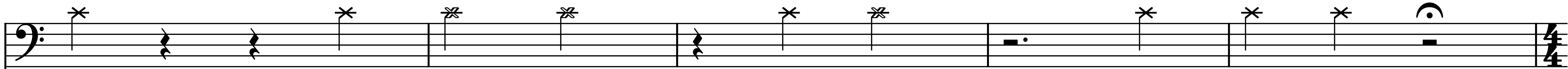
Tbn.



B. Cl.

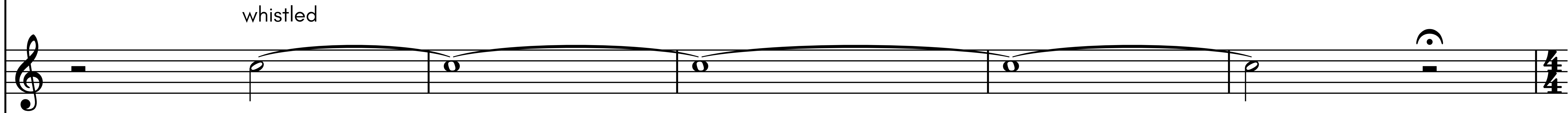


100 *With sincerity*
p

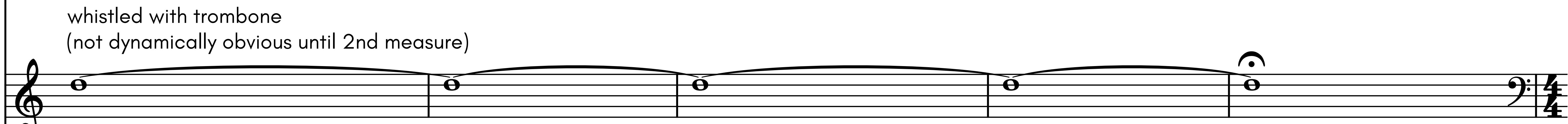
Bar. 

Who will pro - tect the Earth from Hea - ven?

take Harmon mute (no stem)

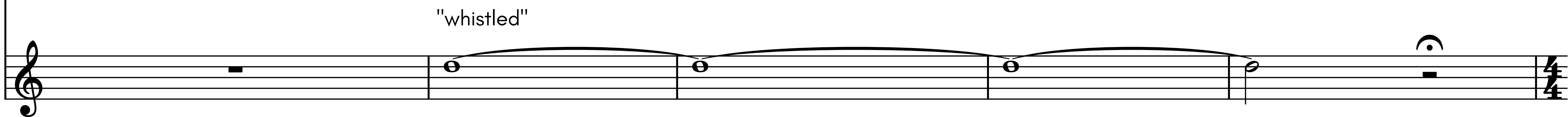
Tpt. in C 

ppp *p*

Tbn. 

whistled with trombone
(not dynamically obvious until 2nd measure)

pp *p*

B. Cl. 

ppp *p*

Bar.



Tpt. in C

Trumpet in C staff with a treble clef. The music consists of six measures. The first measure has a dynamic of *f*. The second measure has a dynamic of *ff*. The third measure has a dynamic of *mf*. The fourth measure has a dynamic of *f*. The fifth measure has a dynamic of *f*. The sixth measure has a dynamic of *p*. The staff includes various articulations such as accents (>), slurs, and breath marks (v). There are also triplets in the second, third, and fifth measures. A glissando is indicated in the fourth measure.

Tbn.

Tuba staff with a bass clef. The music consists of six measures. The first measure has a dynamic of *f*. The second measure has a dynamic of *ff*. The third measure has a dynamic of *ff*. The fourth measure has a dynamic of *ff*. The fifth measure has a dynamic of *ff*. The sixth measure has a dynamic of *mp*. The staff includes various articulations such as accents (>), slurs, and breath marks (v).

B. Cl.

Bass Clarinet staff with a treble clef. The music consists of six measures. The first measure has a dynamic of *f*. The second measure has a dynamic of *ff*. The third measure has a dynamic of *f*. The fourth measure has a dynamic of *ff*. The fifth measure has a dynamic of *f*. The sixth measure has a dynamic of *ff*. The staff includes various articulations such as accents (>), slurs, and breath marks (v).

113

(♩ = 78)

Bar.

PRESS PLAY
MARKER 4

Tpt. in C

slower pulse
.....

pitched air

p *p* *mp* *pp* *p*

Tbn.

slower pulse
.....

pitched air (sneak in)

p *p* *mp* *pp* *pp*

B. Cl.

p

Bar.

"mmm"

"mmm" - "ah" - "mmm"

Tpt. in C

pitched air

pitched air

gently

ppp < *p*

ppp < *p*

ppp < *p*

Tbn.

ref

pitched air

pitched air

gently

ppp < *p*

pp < *p*

ppp < *p*

pp

B. Cl.

p

p

127

pure tone

p

mf

stretch gliss

p

mp

Bar.

3

gliss.

Flee to the heigh - - - ts

Where you heard a voice

remove Harmon

Tpt. in C

p

p

mp

Tbn.

p

B. Cl.

p

p

134

p *mf*

accel.
f

mf

Bar.

Too pale for mean-ing

Handsthat re-fuse to grasp

O - pen in - to

Tpt. in C

ppp

p

fp

p

ppp

Tbn.

p

ppp

B. Cl.

p

mf

p

mp

♩ = 117

rit. -----

140

f

f

f

Bar.

O - pen in - to

O - pen in - to

Tpt. in C

mp

ff

mp

fp

f

Tbn.

mp

mf

B. Cl.

f

mf

f

mp

143

♩ = 78

p *mf*

Bar.

Musical staff for Baritone (Bar.). The staff begins with a bass clef and contains rests for the first three measures. In the fourth measure, it switches to a treble clef and features a triplet of eighth notes (G4, A4, B4) marked *p*, followed by another triplet (B4, C5, B4) marked *mf*. The lyrics "O - pen in - to" are written below the notes.

O - pen in - to

Tpt. in C

Musical staff for Trumpet in C (Tpt. in C). The staff starts with a treble clef and contains rests for the first two measures. In the third measure, it begins with a melodic line marked *p* and the instruction "weakly". The line continues through the fourth and fifth measures, ending with a note marked *mf*.

Tbn.

Musical staff for Trombone (Tbn.). The staff starts with a bass clef and contains rests for the first two measures. In the third measure, it begins with a melodic line marked *mp*. The line continues through the fourth and fifth measures, ending with a note marked *mf*.

B. Cl.

Musical staff for Bass Clarinet (B. Cl.). The staff starts with a treble clef and contains rests for the first two measures. In the third measure, it begins with a melodic line marked *mf*. The line continues through the fourth and fifth measures, ending with a note marked *mf*.

PRESS PLAY
MARKER 5

Bar.

Musical staff for Baritone (Bar.) in treble clef. The staff contains rests for the first three measures. At measure 4, the key signature changes to three flats (B-flat major) and the time signature changes to 6/8. The staff contains rests for the next two measures. At measure 6, the time signature changes to 2/4. The staff contains rests for the next two measures. At measure 8, the time signature changes to 4/4. The staff contains rests for the next two measures. At measure 10, the time signature changes to 4/4. The staff contains a quarter rest.

Tpt. in C

Musical staff for Trumpet in C (Tpt. in C) in treble clef. The first measure has a half note G4 with a dynamic marking of *mp*. The second measure has a half note A4 with a dynamic marking of *p*. The third measure has a whole rest. The fourth measure has a quarter rest. The fifth measure has a quarter note G4 with a dynamic marking of *p* and an accent (>). The sixth measure has a whole rest. The seventh measure has a quarter note A4 with a dynamic marking of *p*. The eighth measure has a quarter rest. The ninth measure has a quarter rest. The tenth measure has a quarter rest.

Tbn.

Musical staff for Trombone (Tbn.) in bass clef. The first measure has a half note G3 with a dynamic marking of *mp*. The second measure has a half note F#3 with a dynamic marking of *p*. The third measure has a whole rest. The fourth measure has a quarter note G3 with a dynamic marking of *p* and an accent (>). The fifth measure has a quarter note F#3 with a dynamic marking of *p* and an accent (>). The sixth measure has a quarter rest. The seventh measure has a whole rest. The eighth measure has a whole rest. The ninth measure has a quarter rest. The tenth measure has a quarter rest.

B. Cl.

Musical staff for Bass Clarinet (B. Cl.) in treble clef. The first measure has a half note G3 with a dynamic marking of *mp*. The second measure has a half note F#3 with a dynamic marking of *p*. The third measure has a half note G3 with a dynamic marking of *mp*. The fourth measure has a whole rest. The fifth measure has a quarter note G3 with a dynamic marking of *p* and an accent (>). The sixth measure has a quarter note F#3 with a dynamic marking of *p* and an accent (>). The seventh measure has a whole rest. The eighth measure has a whole rest. The ninth measure has a quarter note G3 with a dynamic marking of *p*. The tenth measure has a quarter rest.

154

wait for track

p *f* non-vib shaky vib

Bar. O-pen, o-pen, o - pe - "n" Hands that re-fuse to grasp nnn - uh

Tpt. in C *p* *fpp* 3:2 *mp* *mf* 3

Tbn. *p* *fpp* 3:2 *mp* *mf*

B. Cl. stretch *p* *fpp* 3:2 gliss. *p* *f* 5:4 3:2 5:4 3:2

158

ff *f*

Bar.

Musical staff for Baritone Saxophone (Bar.). It begins with a whole note chord on G4, followed by a whole rest. The staff then contains two triplet eighth notes: G4 (with sharp) and A4 (with sharp), with lyrics "O - pen" and "in - to" respectively. The dynamics are *ff* and *f*.

Tpt. in C

Musical staff for Trumpet in C (Tpt. in C). It features a melodic line with a triplet of quarter notes (G4, A4, B4) and a final triplet of eighth notes (G4, A4, B4). Dynamics include *f* and *mp*.

Tbn.

Musical staff for Trombone (Tbn.). It features a melodic line with slurs and accents over eighth notes. Dynamics include *f*.

B. Cl.

Musical staff for Bass Clarinet (B. Cl.). It features a complex rhythmic pattern with slurs and accents, including 5:4 and 3:2 groupings. Dynamics include *p* and *f*. The word "groovy" is written above the staff.

160

ff

mf

f

ff

Bar.

Musical staff for Baritone (Bar.) in treble clef. It begins with a half note G4. The next two measures contain eighth notes: A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The first two eighth notes of each measure are beamed together and marked with a '3' and a slur. The final measure contains a half note G6. The staff is marked with *ff* at the beginning and *ff* at the end. There are dynamic markings *mf* and *f* above the first two measures. A slur with a '6' above it covers the last six notes. The word 'gliss.' is written above the staff in three places.

O - pen in - to in - - - i - n - i - n - i - n - to

flz,
intensity swell ad libitum

Tpt. in C

Musical staff for Trumpet in C (Tpt. in C) in treble clef. It contains eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The first two eighth notes of each measure are beamed together and marked with a '3' and a slur. The final measure contains a half note G6. The staff is marked with *ff* at the beginning and *ff* at the end. There is a dynamic marking *mf* above the first two measures. A slur with a '3' above it covers the last six notes. The word 'gliss.' is written above the staff in two places.

ff

mf

ff

flz,
intensity swell ad libitum

Tbn.

Musical staff for Trombone (Tbn.) in bass clef. It contains eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The first two eighth notes of each measure are beamed together and marked with a '3' and a slur. The final measure contains a half note G5. The staff is marked with *ff* at the end. There is a dynamic marking *mf* above the first two measures. A slur with a '3' above it covers the last six notes. The word 'gliss.' is written above the staff in three places.

ff

flz,
intensity swell ad libitum

B. Cl.

Musical staff for Bass Clarinet (B. Cl.) in treble clef. It contains eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The first two eighth notes of each measure are beamed together and marked with a '3' and a slur. The final measure contains a half note G5. The staff is marked with *ff* at the end. There is a dynamic marking *mf* above the first two measures. A slur with a '3' above it covers the last six notes. The word 'gliss.' is written above the staff in three places.

ff

as loud as possible, extremely resonant, somewhat nasal

164 *fff*

Bar. *fff*
wi - - - "n" - gs

Tpt. in C *mp* *p*

Tbn. *p* *p* *gliss.* *gliss.*

B. Cl. *p* *mp*

170

smiling, joyful

pure, innocent,
keep open vowel

extremely
blended descresc.

Bar.

O - pen in - to O - pen in-to, in-to, in - to, in-to wi - ngs

mf *mf* *ppp*

3

Tpt. in C

mp *ppp* *ppp* *p* *p*

blend with others,
do not rit.

whistled

extremely
blended descresc.

Tbn.

mp *ppp* *ppp* *p* *p*

blend with others,
do not rit.

whistled with trombone

extremely
blended descresc.

B. Cl.

mf *ppp* *p* *p*

blend with trumpet,
do not rit.

"whistled"

extremely
blended descresc.