

Why do we **Fall**?

(2017)

for concert band

Drew Morris

One day while I was driving, I had an idea to write a piece loosely based on Alfred's quote in "Batman Begins"...

"Why do we fall sir? So that we can learn to pick ourselves up." -Alfred Pennyworth

My idea was for the piece to have the overall tone of autumn in its writing,
(hence **Fall** being printed in bold in the title)
with an initial feeling of melancholy that ultimately builds to triumph.

Though I don't know if the feeling of "triumph" that you might associate with a superhero ever truly shows itself,
I do feel that the piece has a very optimistic conclusion, or a "picking ourselves back up" moment.
Though we may not experience the thrill of victory in the piece,
we do get to experience the kernel of hope that leads to our eventual triumph over that which made us fall.

-Drew Morris
January 11, 2018

* The flute solo from 67-73 was originally an octave lower. I prefer that sound, but realize that the projection in the lower range of the flute can be an issue. If an alto flute is available to you, it might sound really nice in that spot.

Instrumentation

2 Flutes
Oboe
3 Clarinets in B-flat
2 Bassoons
2 Alto Saxophones
Tenor Saxophone
Baritone Saxophone

3 Trumpets in B-flat
4 Horns in F
3 Trombones
Euphonium
Tuba

String Bass

Timpani
Glockenspiel
Marimba
2 Vibraphone*

Chimes
Tam-tam (Shared between Chimes and Marimba part)
Suspended Cymbals (2)**
Bass Drum

*It is possible for both vibraphone parts can be played by one player on one instrument,
though **two players would be preferred**, due to pedaling complications.
I have included the 4 mallet vibraphone part just in case you need to use it.

**Two different timbre of cymbals preferred. Yarn mallets, Snare sticks, and coin or triangle beater needed.

Why do we Fall?

Drew Morris
(ASCAP)

♩=60 Quasi-Adagio. Like a walk in the woods

The score is for a full orchestra and includes the following parts: Flute 1 & 2, Oboe, Clarinet 1 in Bb, Clarinet 2 in Bb, Clarinet 3 in Bb, Bass Clarinet in Bb, Bassoon, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, Trumpet 1 in Bb, Trumpet 2 & 3 in Bb, Horn 1 & 2 in F, Horn 3 & 4 in F, Trombone 1, Trombone 2 & 3, Euphonium, Tuba, String Bass, Timpani, Glockenspiel, Marimba and Tam-tam, Vibraphone 1, Vibraphone 2, Tam-tam and Chimes, Cymbals, and Bass Drum. The score is in 4/4 time with a tempo of ♩=60. The key signature has two flats. The score includes dynamic markings such as mp, mf, pp, p, and rit. There are also performance instructions like 'solo' and 'arco'. A large yellow watermark 'www.drewmorrismusic.com' is overlaid diagonally across the score.

14 Poco più mosso
(♩=70)

21 Growing like a wave

Fl.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1

Tbn. 2, 3

Euph.

Tba.

S. Bass

Timp.

Glock.

Marimba

Vib. 1

Vib. 2

Chim.

Cymbals

B. D.

14 15 16 17 18 19 20 21 22

tutti *horn dominated resolution*

Fl. *mf* *f* *ppp*

Ob. *mf* *f* *ppp*

Cl. 1 *mp* *f* *ppp*

Cl. 2 *mp* *f* *ppp*

Cl. 3 *mp* *f* *ppp*

B. Cl. *mf* *f* *ppp*

Bsn. *mf* *f* *ppp* *mp* *mf* *pp*

A. Sax. *f* *ppp*

T. Sax. *f* *ppp*

Bari. Sax. *f* *ppp*

Tpt. 1 *f* *ppp*

Tpt. 2, 3 *mp* *f* *ppp*

Hn. 1, 2 *mp* *f* *ppp* *solo* *tutti* *mf* *pp*

Hn. 3, 4 *mp* *f* *ppp* *mp* *mf* *pp*

Tbn. 1 *f* *ppp*

Tbn. 2, 3 *f* *ppp*

Euph. *f* *ppp* *mp* *mf* *pp*

Tba. *f* *ppp* *mp* *mf* *pp*

S. Bass *mf* *f* *ppp* *mp* *mf* *pp*

Timp. *mf* *f* *ppp*

Glock. *mf* *f* *mp*

Mar. *mf* *f* *pp*

Vib. 1 *mf* *f* *mp*

Vib. 2 *mf* *f* *mp*

Chim. *f* *let ring* *to chimes*

Cymbals *ppp* *p* *pp* *f* *let ring*

B. D. *f* *let ring*

To the fore!
make sure to be heard

If possible, use a different player on a different sounding cymbal than the previous measure

Suspended Cymbal
Yarn Mallet

23 24 25 26 27 28 29 30 31

Fl. *mf* *p* *p* *mp* *pp* *mp* *f* *pp*

Ob. *mf* *p* *mp* *pp* *p* *f* *pp*

Cl. 1 *mf* *pp* *mp* *pp* *p* *f* *pp*

Cl. 2 *mf* *pp* *mp* *pp* *p* *f* *pp*

Cl. 3 *mf* *p* *p* *f* *pp*

B. Cl. *mf* *p* *p* *f* *pp*

Bsn. *mf* *pp* *mp* *pp* *p* *f* *pp*

A. Sax. *mf* *p* *p* *f* *pp*

T. Sax. *mf* *p* *p* *f* *pp*

Bari. Sax. *mf* *p* *p* *f* *pp*

Tpt. 1 *mf* *p* *p* *mp* *f*

Tpt. 2, 3 *mf* *p* *p* *f*

Hn. 1, 2 *mf* *pp* *mp* *pp* *p* *f* *pp*

Hn. 3, 4 *mf* *p* *f* *pp*

Tbn. 1 *mf* *p* *f*

Tbn. 2, 3 *mf* *p* *p* *f*

Euph. *mf* *p* *p* *f* *pp*

Tba. *mf* *p* *mf* *f* *p*

S. Bass *mf* *f* *p*

Timp.

Glock. *p* *p*

Mar. *mf* *p*

Vib. 1 *Edo* *p*

Vib. 2 *p* *mp* *mf* *mp*

Chim. *mp*

Cymbals *p*

B. D.

Scrape with coin or triangle beater

FL. *p* *mp* *p* *mp* *p* *mp*

Ob. *p* *mp* *p*

Cl. 1 *p* *mp* *p* *mp*

Cl. 2 *p* *mp* *p*

Cl. 3 *p*

B. Cl.

Bsn. *pp*

A. Sax.

T. Sax.

Bari. Sax. *pp*

Tpt. 1

Tpt. 2.3

Hn. 1.2 *pp*

Hn. 3.4 *pp*

Tbn. 1

Tbn. 2.3

Euph.

Tba. *pp*

S. Bass *pp* *p*

Timp.

Glock.

Mar. *p* *mf*

Vib. 1 *mf* *mp*

Vib. 2

Chim.

Cymbals *p*

B. D.

65 66 67 68 69 70 71 72 73 74 75 76

FL. *p mp pp p*
 Ob. *mp p p*
 Cl. 1 *mp p mp pp*
 Cl. 2 *mp p mp pp*
 Cl. 3 *mp p mp pp*
 B. Cl. *p mp pp mp*
 Bsn. *mp*
 A. Sax. *mp*
 T. Sax. *p*
 Bari. Sax. *p*
 Tpt. 1 *mf*
 Tpt. 2, 3 *mp*
 Hn. 1, 2 *p pp mp p mf p*
 Hn. 3, 4 *p pp mp pp mp*
 Tbn. 1 *mp mf*
 Tbn. 2, 3 *mp mf mp*
 Euph. *pp mp pp mp*
 Tba. *p mp*
 S. Bass *(still pizz) p*
 Timp. *mf*
 Glock. *mp*
 Mar. *Tam-tam*
 Vib. 1 *mp*
 Vib. 2 *mp*
 Chim. *mp*
 Cymbals *Yam Mallets*
 B. D. *mp pp*

77 78 79 80 81 82 83 84 85 86 87 88

FL. *ff*

Ob. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *ff*

Bsn. *ff*

A. Sax. *ff* *f* *mp* *mf* *pp*

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

Bari. Sax. *ff* *f* *mp* *mf* *pp*

Tpt. 1 *ff*

Tpt. 2, 3 *ff*

Hn. 1, 2 *ff* *f* *pp*

Hn. 3, 4 *ff* *f* *pp*

Tbn. 1 *ff*

Tbn. 2, 3 *ff*

Euph. *ff* *f* *pp*

Tba. *ff* *mp* *mf* *pp*
arco

S. Bass *ff* *mp* *mf* *pp*

St. bass

Timp. *ff* *p* *ff* *p*

Glock. *ff* *f* *p*

Mar. *ff* *f* *mf* *gradual muffle* *to marimba*

Vib. 1 *ff* *p*
Ped.

Vib. 2 *ff* *Ped.*
Allow sound to evaporate

Chim. *ff*

Cymbals *ff* *f* *mf* *let ring*

B. D. *ff* *p* *ff* *p* *let ring*

89 90 91 92 93 94 95 96 97 98

rit.

114 Not in the slightest hurry
(♩=60)

n = Fade to nothing

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinets 1, 2, and 3 (Cl. 1, Cl. 2, Cl. 3), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bari. Sax.). The brass section includes Trumpets 1, 2, and 3 (Tpt. 1, Tpt. 2, 3), Horns 1, 2, 3, and 4 (Hn. 1, 2, 3, 4), Trombones 1, 2, and 3 (Tbn. 1, 2, 3), Euphonium (Euph.), and Tuba (Tba.). The string section includes Violins 1 and 2 (Vib. 1, Vib. 2), Viola (Vib. 1), Violoncello (Vib. 2), Double Bass (S. Bass), and Timpani (Timp.). The percussion section includes Glockenspiel (Glock.), Maracas (Mar.), Vibraphone 1 (Vib. 1), Vibraphone 2 (Vib. 2), Chimes (Chim.), Cymbals, and Bass Drum (B. D.).

Measure 109: Flute and Maracas play a melodic line starting with a *p* dynamic. Maracas play a rhythmic pattern.

Measure 110: Flute and Maracas continue their melodic lines. Maracas play a rhythmic pattern.

Measure 111: Flute and Maracas continue their melodic lines. Maracas play a rhythmic pattern.

Measure 112: Flute and Maracas continue their melodic lines. Maracas play a rhythmic pattern.

Measure 113: Flute and Maracas continue their melodic lines. Maracas play a rhythmic pattern.

Measure 114: Flute and Maracas continue their melodic lines. Maracas play a rhythmic pattern. Tuba and Double Bass enter with a melodic line starting with a *ppp* dynamic.

Measure 115: Flute and Maracas continue their melodic lines. Maracas play a rhythmic pattern. Tuba and Double Bass continue their melodic line.

Measure 116: Flute and Maracas continue their melodic lines. Maracas play a rhythmic pattern. Tuba and Double Bass continue their melodic line.

Measure 117: Flute and Maracas continue their melodic lines. Maracas play a rhythmic pattern. Tuba and Double Bass continue their melodic line.

Measure 118: Flute and Maracas continue their melodic lines. Maracas play a rhythmic pattern. Tuba and Double Bass continue their melodic line.

Measure 119: Flute and Maracas continue their melodic lines. Maracas play a rhythmic pattern. Tuba and Double Bass continue their melodic line.

Annotations: A note above the Tuba staff in measure 114 reads "Play only if there is no string bass." A note above the Double Bass staff in measure 114 reads "Hold pedal down until end." A note above the Vibraphone 1 staff in measure 119 reads "allow sound to evaporate".