

# Why do we **Fall**?

for concert band

(2017)

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** is 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 timbres of cymbals preferred. Yarn mallets, Snare sticks, and coin or triangle beater are needed.

# Why do we Fall?

Drew Morris  
(ASCAP)

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

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

Bass Drum

\* The clarinets come from out of nowhere. I don't want to know they are playing until the brass cuts off rit.

FL. *solo* *mp* *mf* *pp* *p* *pp*

Ob. *pp* *p* *pp*

Cl. 1 *pp* *p*

Cl. 2 *pp* *p*

Cl. 3 *pp* *p*

B. Cl. *pp* *p*

Bsn. *pp* *p*

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1 *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mf* *pp*

Tbn. 2, 3 *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp*

Euph. *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp*

Tba. *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp*

S. Bass *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp*

Timp. *pp* *mp* *pp* *pp* *mp* *pp*

Glock.

Mar.

Vib. 1

Vib. 2

Chim.

Cymbals

B. D.

7 8 9 10 11 12 13

*\*F Sailing to the fore*

*For perusal purposes only*

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

Mar.

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* *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*

*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. *one only*  
 mp mf p mp pp p mf p

Ob.  
 mp p mp p mf

Cl. 1  
 mp p mf p mf

Cl. 2  
 mp p mp p mp mf

Cl. 3  
 p mp p mp p mf p

B. Cl.  
 p mp pp mp mf p

Bsn.  
 p pp mp mf mp mf

A. Sax.  
 mp p mp pp mp mf p mf

T. Sax.  
 p pp mp mf mp mf p

Bari. Sax.  
 p pp mp mf mp mf p

Tpt. 1  
 p mp p mf p

Tpt. 2, 3  
 p mp p mf p

Hn. 1, 2  
 mp mf mp mf

Hn. 3, 4  
 p mf p

Tbn. 1  
 p mp p mp p mf p

Tbn. 2, 3  
 p mp p mp p mf p

Euph.  
 p mp p mp p mf p

Tba.  
 p mp p mp p mf p

S. Bass  
 p mp p mp p mf p

Timp.

Glock.

Mar.  
 p mp p mp p mf p

Vib. 1  
 f

Vib. 2  
 mf

Chim.  
 Chimes mp

Cymbals

B. D.

Support woodwinds, don't dominate

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*tutti*

FL. *p mp pp mp f pp*

Ob. *p mp f pp*

Cl. 1 *pp mp pp p f pp*

Cl. 2 *pp mp pp p f pp*

Cl. 3 *p f pp*

B. Cl. *p f pp*

Bsn. *pp mp pp p f pp*

A. Sax. *p p f pp*

T. Sax. *p f pp*

Bari. Sax. *p f pp*

Tpt. 1 *p mp f p mf*

Tpt. 2, 3 *p f p mf*

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

Hn. 3, 4 *f pp*

Tbn. 1 *f p mf*

Tbn. 2, 3 *p f p mf*

Euph. *p f pp*

Tba. *mf f p mf*

S. Bass *mf f p mf pizz*

Timpani *mf f p mf*

Glock. *p p*

Mar. *p*

Vib. 1 **sc* p*

Vib. 2 *p mp mf mp*

Chim. *mp*

Cymbals *p*

B. D.

*Scrape with coin or triangle beater*





65 Poco più mosso  
(♩=80)

67

FL. *solo* *p* *mp* *p* *tutti* *mp*

Ob. *p* *mp* *p*

Cl. 1 *solo* *p* *mp* *p* *tutti* *mp*

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

Cl. 3 *p*

B. Cl.

Bsn.

A. Sax.

T. Sax. *pp*

Bari. Sax. *pp*

Tpt. 1

Tpt. 2, 3

Hn. 1, 2 *pp*

Hn. 3, 4 *pp*

Tbn. 1

Tbn. 2, 3

Euph.

Tba. *S. Bass cues*  
*Play like Pizz.* *pp*

S. Bass *pizz* *pp* *p*

Timp.

Glock. *mf*

Mar. *to tam-tam* *p*

Vib. 1 *mf* *mp*

Vib. 2

Chim.

Cymbals *p*

B. D.

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

For perusal purposes only

rit.

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*  
Ped.

Vib. 2

Chim.

Cymbals Yarn Mallets

B. D. *mp* *pp*

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: FL. (Flute), Ob. (Oboe), Cl. 1, Cl. 2, Cl. 3, B. Cl. (Bass Clarinet), Bsn. (Bassoon), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), Bari. Sax. (Baritone Saxophone), Tpt. 1, Tpt. 2-3, Hn. 1-2, Hn. 3-4, Tbn. 1, Tbn. 2-3, Euph. (Euphonium), Tba. (Tuba), S. Bass (with arco marking), Timp. (Timpani), Glock. (Glockenspiel), Mar. (Maracas), Vib. 1, Vib. 2, Chim. (Chimes), Cymbals, and B. D. (Bass Drum). The score includes various dynamic markings such as *ff*, *f*, *mp*, *mf*, *pp*, *p*, and *arco*. Performance instructions like "let ring", "gradual muffle", "to marimba", and "Allow sound to evaporate" are present. A large red watermark "Sample Score Only" is overlaid diagonally across the page.

FL. *p* *ppp*

Ob.

Cl. 1 *p* *ppp*

Cl. 2 *p* *ppp*

Cl. 3 *p* *ppp*

B. Cl. *p* *ppp*

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.

Mar. *p*

Vib. 1 *p*

Vib. 2 *p*

Chim. *Red.*

Cymbals

B. D.

*For perusal purposes only*

rit.

114 Not in the slightest hurry  
(♩=60)

n = Fade to nothing

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.

Mar.

Vib. 1

Vib. 2

Chim.

Cymbals

B. D.

Play only if there is no string bass.

ppp

pp

n

ppp

pp

n

pp

ppp

pp

n

allow sound to evaporate

p

ped

Hold pedal down until end.

For perusal purposes only