

# In Their Flight

music: stan grill  
words: mark doty

Violin

Cello

Fast

*mp*

7

15

*p*

*mf*

23

*p*

Who be - lieves? who be - lieves in <sup>3</sup> them?

*p*

Who be - lieves? who be - lieves in them?

23

*mp*

*mp*

music copyright 2006, Stanley Grill  
words copyright 2005, Mark Doty

It does-n't mat - ter much to the souls, new - ly set free,

It does-n't mat - ter much to the souls, new - ly set free,

Wheel - ing — in the air o - ver the site of — their last en -

Wheel - ing — in the air o - ver the site of —

gage - ments. Sup - pose

their last en - gage-ments. Sup -

49

sup - pose we could see them? They'd be like

pose sup - pose we could see them? They'd be like

This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics: "sup - pose we could see them? They'd be like" and "pose sup - pose we could see them? They'd be like". The piano accompaniment features a treble and bass clef with various notes and rests.

56

spar - rows no *like*, they'd *be* birds,

spar - rows no *like*, they'd *be* birds,

This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics: "spar - rows no *like*, they'd *be* birds," and "spar - rows no *like*, they'd *be* birds,". The piano accompaniment includes triplets in the treble clef and various notes in the bass clef.

63

One of those au - tumn flocks —

One of those au - tumn flocks —

*pp*

*pp*

This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics: "One of those au - tumn flocks —" and "One of those au - tumn flocks —". The piano accompaniment starts with a *pp* dynamic marking and includes a *V* (ritardando) marking. It features chords and melodic lines in both treble and bass clefs.

turn - ing in the air \_\_\_\_\_ as they as - sem - ble

turn - ing in the air \_\_\_\_\_ as they as - sem - ble

*mp*

in - to a great pro - gres - sion of pat - tern.

in - to a great pro - gres - sion of pat - tern.

*pp*

In com - mun - i - ty at last, we want to pro - ceed in our

In com - mun - i - ty at last, we want to pro -

*mp*

91

flock, \_\_\_\_\_

ceed in our flock, \_\_\_\_\_

Moderato

100

*p*

pizz.

*p*

107

*mf* In-corporated \_\_\_\_\_ in-to a ra - di-ant vi - ta - li - ty \_\_\_\_\_ with - out

*mf* In-corporated \_\_\_\_\_ in-to a ra - di-ant vi - ta - li - ty \_\_\_\_\_ with - out

*mf* arco

pizz.

*mp*

113

ceas - ing... *mf* In-cor-po-ra-ted into a ra - di-ant vi - ta - li-ty

ceas - ing... *mf* In-cor-po-ra-ted into a ra - di-ant vi - ta - li-ty

*p* *mf* arco

120

*p* — with-out ceas - ing... You want more than that?

*p* — with-out ceas - ing... You want more than that?

*p* *mp* pizz.

127

Of course you do: *mp* You want the stea-dy mos - qui-to drone to go

Of course you do: *mp* You want the

*mf* *mf*

in their flight

7

134

on and on, and on and on, and on and on, and

stea- dy mos-qui-to drone to go on and on, and on and on, and

*p*

*mp*

arco

*mp*

Detailed description: This system contains measures 134 through 140. It features two vocal staves and a piano accompaniment. The vocal lines are in a major key with a steady rhythm. The piano accompaniment includes a drone bass line and melodic lines in the right hand. Dynamics range from piano (*p*) to mezzo-piano (*mp*). The word 'arco' is written above the piano staff in measure 139.

Fast

141

on, *mf* But here's my guess:

on, *mf* But here's my guess:

*mf*

*mf*

Detailed description: This system contains measures 141 through 147. The tempo is marked 'Fast'. The vocal lines are in a minor key. The piano accompaniment features triplets and sixteenth-note patterns. Dynamics include mezzo-forte (*mf*). The word 'arco' is written above the piano staff in measure 141.

148

*pp* it's an -

*pp*

*pp*

Detailed description: This system contains measures 148 through 154. The vocal line continues with the phrase 'it's an -'. The piano accompaniment features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics are marked piano-piano (*pp*).

8

in their flight

156

o - ther thing \_\_\_\_\_ they've been sin - gu - lar

*p* for the \_\_\_\_\_ dead; \_\_\_\_\_

156

163

\_\_\_\_\_ We can't let our-selves see

long e - nough. \_\_\_\_\_

what work \_\_\_\_\_ it

163

171

to be one of some - thing, \_\_\_\_\_

is \_\_\_\_\_

to e - xert the will \_\_\_\_\_

171

178

to sus - tain \_\_\_\_\_ The dead, \_\_\_\_\_

\_\_\_\_\_ those boun - da - ries. \_\_\_\_\_ The dead, \_\_\_\_\_

178

\_\_\_\_\_ those boun - da - ries. \_\_\_\_\_ The dead, \_\_\_\_\_

185

rim - less, \_\_\_\_\_ The dead \_\_\_\_\_

rim - less, \_\_\_\_\_ The dead \_\_\_\_\_

185

rim - less, \_\_\_\_\_ The dead \_\_\_\_\_

191

*mf* loosed from par-ti - cu - la - ri - ty, \_\_\_\_\_ move out

*mf* loosed from par-ti - cu - la - ri - ty, \_\_\_\_\_

191

*mf* loosed from par-ti - cu - la - ri - ty, \_\_\_\_\_

*mf*

10  
197

in their flight

toward the edge of the ci - ty, *mp* some-place the

move out toward the edge of the ci - ty,

197

*mp*

*mp*

203

flock can un - knot it - self free - ly, where

*mp*

some-place the flock can un - knot it - self free - ly, where

203

*p*

*p*

210

they can feast in the fields ob - li - vi - ous to \_\_\_\_\_ *f* the

they can feast in the fields ob - li - vi - ous to \_\_\_\_\_ *f* the

210

*f*

*f*

217

co - lumn of smoke roil - ing be - hind them.

co - lumn of smoke roil - ing be - hind them.

217

*mf*

*mf*

224

*p*

*p*

232

*p*

An - ni - ver - sa - ry day, e - - - vil

*p*

An - ni - ver - sa - ry day, e - - - vil

232

wind \_\_\_\_\_ bang - - ing the \_\_\_ door \_\_\_ to \_\_\_\_\_ the

wind \_\_\_\_\_ bang - - - ing the \_\_\_ door \_\_\_ to \_\_\_\_\_ the

gym \_\_\_\_\_ till \_\_\_\_\_ the glass \_\_\_ shat - tered,

gym \_\_\_\_\_ til \_\_\_\_\_ the glass \_\_\_ shat - tered,

and \_\_\_\_\_ Mau - ri - cio said, in \_\_\_\_\_ a low \_\_\_

and \_\_\_\_\_ Mau - ri - cio said, in \_\_\_\_\_ a low \_\_\_

268

voice, as if to say it would some - how \_\_\_\_\_ pro - tect him\_

voice, as if to say it would some - how \_\_\_\_\_ pro - tect him\_

This block contains the first system of music for measure 268. It features a vocal line and a piano accompaniment. The vocal line consists of two staves, both with lyrics: "voice, as if to say it would some - how \_\_\_\_\_ pro - tect him\_". The piano accompaniment is shown in a grand staff with a treble and bass clef, featuring a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

268

This block shows the piano accompaniment for measure 268, consisting of a grand staff with treble and bass clefs. The bass line has a consistent eighth-note pattern, while the treble line has a more complex melodic structure with some ties.

277

— Lot \_\_\_\_\_ of spi - rits \_\_\_\_\_ blow - ing round \_\_\_\_\_

— Lot \_\_\_\_\_ of spi - rits \_\_\_\_\_ blow - ing round \_\_\_\_\_

This block contains the second system of music for measure 277. It features a vocal line and a piano accompaniment. The vocal line consists of two staves, both with lyrics: "— Lot \_\_\_\_\_ of spi - rits \_\_\_\_\_ blow - ing round \_\_\_\_\_". The piano accompaniment is shown in a grand staff with a treble and bass clef, featuring a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

277

This block shows the piano accompaniment for measure 277, consisting of a grand staff with treble and bass clefs. The bass line has a consistent eighth-note pattern, while the treble line has a more complex melodic structure with some ties.

288

— to - day. \_\_\_\_\_

— to - day. \_\_\_\_\_

This block contains the third system of music for measure 288. It features a vocal line and a piano accompaniment. The vocal line consists of two staves, both with lyrics: "— to - day. \_\_\_\_\_". The piano accompaniment is shown in a grand staff with a treble and bass clef, featuring a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

288

This block shows the piano accompaniment for measure 288, consisting of a grand staff with treble and bass clefs. The bass line has a consistent eighth-note pattern, while the treble line has a more complex melodic structure with some ties.