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INTO AIR, INTO THIN AIR

for wind ensemble and electronics

PERUSAL SCORE

Derek M. Jenkins

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PERUSAL SCORE

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in memory of my grandparents

Requiem æternam dona eis, Domine

dedicated to all those we have lost

commissioned by

Wichita State University Symphonic Wind Ensemble — Timothy Shade, conductor

and

Arkansas State University Wind Ensemble — Timothy Oliver, conductor

Arizona State University Wind Ensemble — Jason Caslor, conductor

Case Western Reserve University Symphonic Winds — Ryan Scherber, conductor

University of Tennessee at Martin Wind Ensemble — John Oelrich, conductor

"Our revels now are ended. These our actors,
As I foretold you, were all spirits and
Are melted into air, into thin air…
We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep."

William Shakespeare's *The Tempest*

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INTO AIR, INTO THIN AIR

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Duration

about 17'00"

Movements

I. a hole in the world..... page 1
II. clouds of melancholia.....page 21
III. of unspeakable love.....page 31

Instrumentation

1 Piccolo
2 Flutes
2 Oboes
2 Bassoons
1 Contrabassoon*
4 Clarinets (Bb)
1 Bass Clarinet
2 Alto Saxophones
1 Tenor Saxophone
1 Baritone Saxophone

4 Trumpets (Bb)
4 Horns (F)
2 Tenor Trombones
1 Bass Trombone
1 Euphonium
1 Tuba

1 Piano
1 String Bass

5 Percussion

Percussion I:
3 Triangles (small, med., large)
Timpani (shared w/ Perc. IV)
Glockenspiel (left side)**

Percussion II:
Tam-Tam
Glockenspiel (right side; shared w/ Perc. III)**
Suspended Cymbal

Percussion III:
Glockenspiel (right side; shared w/ Perc. II)**
Chimes
Brake Drum
Snare Drum

Percussion IV:
Vibraphone (left side)**
2 Tom-Toms (med., large)
Timpani (shared w/ Perc. I)

Percussion V:
Bass Drum
Vibraphone (right side)**

Electronics:
Stereo Speakers (set between the ensemble and audience)
Max***
A Microphone (if opting to record audience members prior to the performance)

* If no Contrabassoon is available, a Contrabass Clarinet (Bb), a Contralto Clarinet (Eb), or a Bass Saxophone may be substituted for it. Parts for these instruments are provided.

** Two Glockenspiels and Two Vibraphones are needed. They should be set up as antiphonally as possible behind the rest of the ensemble. The designations "left" and "right" are from the conductor's perspective. The Chimes should be set in the center of the percussion ensemble.

*** Max can be downloaded at https://cycling74.com/shop/max.

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INTO AIR, INTO THIN AIR

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Program Notes

Loss is an inevitable and integral part of being human. Whether grandparents, parents, siblings, children, or friends, we all experience it. It is an ordeal unique to each of us, and yet it is a uniting facet of life. Despite our differences in backgrounds, beliefs, identities, and cultures, we all will or have dealt with loss.

The purpose of *into air, into thin air* is to bring the audience together, even for a moment, beyond a typical concert environment. It starts with an exploration of the anger that often initially accompanies loss, especially sudden loss. The second movement weaves a tapestry of colors above which the names of loved ones are set. These names could have been said by you, the person next to you, or someone else nearby in the theatre. Perhaps a name reminds you of someone special that you miss. It becomes personal and intimate, and yet also a means of uniting the audience in a shared moment while we each contemplate our loved ones. The third movement begins humbly and builds to majestic finish as we reflect on how we have persevered while holding onto their memories.

This piece is quite personal to me, too. When initially conceiving of this work, I had recently lost my two remaining grandparents. To honor them, I have interspersed two significant elements into the piece: the hymn tune "How Great Thou Art" (which was played at my grandmother's funeral) and cardinal birdsongs (my grandfather could imitate their call, and the birds would sing back to him).

into air, into thin air was commissioned by a consortium organized by Timothy Shade.

Performance Notes

- The electronics are available for download at www.derekmjenkins.com/into-air-into-thin-air. For login information, email derek@derekmjenkins.com.
- Two options are available for the electronics: 1) completely pre-recorded tracks or 2) a unique, live electronics part utilizing members of the audience. If using the second option, audience members should be given the opportunity to say and record the name(s) of loved ones they have lost. The piece was conceived with the idea of having each audience member say only one name. Using the Max Patch, record between 20 and 25 names. These are used in the electronics part in the 2nd movement.
- An "X" time signature indicates "free time." Throughout these free time sections, triangles containing numbers are used. These indicate the number of cues in each larger section. Dashed barlines separate cues.
- Single line staves denote that the player is not playing.
- Dashed slurs indicate possibly breathing points. If utilized, the performer should sneak back in without strongly articulating.
- Boxed notation is to be played freely and, in the case of multiple events contained within the box, in any order. Boxed notation continues for as long as the horizontal lines indicate, unless otherwise specified (example: page 25, mm. 47-53 in Piano and Percussion IV).
- Dashed horizontal lines following boxed notation is used to illustrate that a particular gesture might extend beyond where the boxed notation is set in the score (example: page 25, mm. 47-53 in Piano and Percussion IV). It is acceptable if the boxed notation ends before or during the indicated dashed line. The gesture should not last longer than the dashed line.
- Timing indications in free time are simply guidelines.
- The symbols H and N delineate primary and secondary material respectively. These are used as it might not be readily apparent given the similarly of material between all levels in these movements. When a part returns to general background material, it is marked with a ⌐.

Contact

Derek M. Jenkins
(563) 590-4975
derek@derekmjenkins.com
www.derekmjenkins.com

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Transposed Score

INTO AIR, INTO THIN AIR

for wind ensemble and electronics

Derek M. Jenkins (b. 1986)
Jonesboro, AR – Winter 2023

I. a hole in the world

"Where you used to be, there is a hole in the world, which I find myself constantly walking around in the daytime, and falling in at night." – Edna St. Vincent Millay

3 **free time; plaintive, placid**

5-7 sec. | 8-10 sec. | 8-10 sec.

PICCOLO
FLUTE I II
OBOE I II
BASSOON I II
CONTRABASSOON
CLARINET (B♭) I II III IV
BASS CLARINET
ALTO SAXOPHONE I II
TENOR
BARITONE

3 **free time; plaintive, placid**

5-7 sec. | 8-10 sec. | 8-10 sec.

TRUMPET (B♭) I II III IV
HORN (F) I & II III & IV
TROMBONE I & II
BASS
EUPHONIUM
TUBA

play in any order. vary the length of the rests.
"think ocean waves"
cup mute
pp sim.

3 **free time; plaintive, placid**

5-7 sec. | 8-10 sec. | 8-10 sec.

play figures or similar gestures on given pitches within box ad lib. in any order for the duration of the line. vary the length of the rests.
"think wind chimes"
15ma
pp *freely sempre l.v.*

PIANO
STRING BASS

3 **free time; plaintive, placid**

5-7 sec. | 8-10 sec. | 8-10 sec.

play figures or similar gestures on given pitches within box ad lib. in any order for the duration of the line. vary the length of the rests.
"think wind chimes"
Triangles
pp *freely sempre l.v.*

Glockenspiel
pp *freely sempre l.v.*

Vibraphone
pp *freely sempre l.v.*

PERCUSSION I II III IV V

3 **free time; plaintive, placid**

5-7 sec. | 8-10 sec. | 8-10 sec.

① "bird sounds"

ELECTRONICS

1 2 3

PERUSAL SCORE

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A longingly, melancholy (♩ = 90)

B

PICC.
I
FL.
II
I
OB.
II
I
BSN.
II
C. BN.
I
II
B♭ CL.
III
IV
B. CL.
A I
A II
SAX.
T
B

ppp p ppp

A longingly, melancholy (♩ = 90)

B

I
II
B♭ TPT.
III
IV
I, *solo molto espressivo*
I & II
HN.
III & IV
I & II
TBN.
BASS
EUPH.
TUBA

p mp pp

A longingly, melancholy (♩ = 90)

B

PNO.
S.B.

ppp

A longingly, melancholy (♩ = 90)

B

Triangles
I
II
Glockenspiel
PERC. III
Vibraphone
IV
V

A longingly, melancholy (♩ = 90)

B

ELECT.

4 5 6 7 8 9 10 11 12 13 14 15 16 17

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C

PICC.
I
FL.
II
I
OB.
II
I
BSN.
II
C. BN.
I
II
B♭ CL.
III
IV
B. CL.
A I
A II
SAX.
T
B
I
II
B♭ TPT.
III
IV
I & II
HN.
III & IV
I
TBN. II
BASS
EUPH.
TUBA
PNO.
S.B.
I
II
PERC.
III
IV
V
ELECT.

Timpani
Bass Drum

18 19 20 21 22 23 24 25 26 27 28

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D explosive, blaring, terrifying (♩ = 90)

PICC.
FL. I
FL. II
OB. I
OB. II
BSN. I
BSN. II
C. BN.
B♭ CL. I
B♭ CL. II
B♭ CL. III
B♭ CL. IV
B. CL.
A. SAX. I
A. SAX. II
T. SAX.
B. SAX.

B♭ TPT. I
B♭ TPT. II
B♭ TPT. III
B♭ TPT. IV

HN. I & II
HN. III & IV

TBN. I
TBN. II
BASS
EUPH.
TUBA

PNO.
S.B.

Timpani
Tam-Tam
Tom-Toms
Bass Drum
Chimes
PERC. I
PERC. II
PERC. III
PERC. IV
PERC. V

ELECT.

PERUSAL SCORE

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molto accel.

PICC.
I
FL.
II
I
OB.
II
I
BSN.
II
C. BN.
I
II
B♭ CL.
III
IV
B. CL.
A I
A II
SAX.
T
B
molto accel.
I
II
B♭ TPT.
III
IV
I & II
HN.
III & IV
I
TBN. II
BASS
EUPH.
TUBA
molto accel.
PNO.
S.B.
molto accel.
I
II
PERC.
III
IV
V

35 36 37 38 39 40 41 42 43

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E (♩ = 300) (♩ = 150) (♩ = ♪)

PICC.
I
stagger breathe
pp sempre
FL.
II
stagger breathe
pp sempre
I
OB.
II
ff
stagger breathe
I
pp sempre
BSN.
II
C. BN.
p no cresc.
mf
I
II
B♭ CL.
III
IV
B. CL.
mf
A I
A II
SAX.
T
B
mf

E (♩ = 300) (♩ = 150) (♩ = ♪)

I
II
B♭ TPT.
III
IV
I & II
HN.
III & IV
I
TBN. II
BASS
EUPH.
mf
TUBA
mf

E (♩ = 300) (♩ = 150) (♩ = ♪)

PNO.
S.B.
pp sempre

E (♩ = 300) (♩ = 150) (♩ = ♪)

Timpani
I
Tam-Tam
II
Chimes
PERC.
III
Tom-Toms
IV
Bass Drum
V

44 45 46 47 48 49 50 51 52 53

PERUSAL SCORE

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F driven, intense (♩ = 150)

3+2

PICC.
I
FL.
II
I
OB.
II
I
BSN.
II
C. BN.
I
II
B♭ CL.
III
IV
B. CL.
A I
A II
SAX.
T
B
F driven, intense (♩ = 150)
I
II
B♭ TPT.
III
IV
I & II
HN.
III & IV
I
TBN. II
BASS
EUPH.
TUBA
F driven, intense (♩ = 150)
PNO.
S.B.
F driven, intense (♩ = 150)
I
II
PERC.
III
IV
V
Glockenspiel

54 55 56 57 58 59 60 61 62

PERUSAL SCORE

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G

PICC.
I
FL.
II
I
OB.
II
I
BSN.
II
C. BN.
I
II
B♭ CL.
III
IV
B. CL.
A I
A II
SAX.
T
B
I
II
B♭ TPT.
III
IV
I & II
HN.
III & IV
I
TBN. II
BASS
EUPH.
TUBA
PNO.
S.B.
Timpani
Glockenspiel
PERC.
Tom-Toms
Bass Drum
V

63 64 65 66 67 68 69 70

PERUSAL SCORE

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PICC.
I
FL.
II
I
OB.
II
I
BSN.
II
C. BN.
I
II
B♭ CL.
III
IV
B. CL.
A I
A II
SAX.
T
B
I
II
B♭ TPT.
III
IV
I & II
HN.
III & IV
I
TBN. II
BASS
EUPH.
TUBA
PNO.
S.B.
I
II
PERC.
III
IV
V

71 72 73 74 75

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H

3+2+2

PICC.
FL. I
FL. II
OB. I
OB. II
BSN. I
BSN. II
C. BN.
B♭ CL. I
B♭ CL. II
B♭ CL. III
B♭ CL. IV
B. CL.
A SAX. I
A SAX. II
T. SAX.
B. SAX.

H

3+2+2

B♭ TPT. I
B♭ TPT. II
B♭ TPT. III
B♭ TPT. IV
HN. I & II
HN. III & IV
TBN. I
TBN. II
BASS
EUPH.
TUBA

H

3+2+2

PNO.
S.B.

H

3+2+2

Timpani
Tam-Tam
Brake Drum
Tom-Toms
Bass Drum
PERC. I
PERC. II
PERC. III
PERC. IV
PERC. V

76 77 78 79 80 81 82

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2+2+2+3

I

PICC.
I
FL.
II
I
OB.
II
I
BSN.
II
C. BN.
I
II
B♭ CL.
III
IV
B. CL.
A I
A II
SAX.
T
B
2+2+2+3
I
I
II
B♭ TPT.
III
IV
I & II
HN.
III & IV
I
TBN.
II
BASS
EUPH.
TUBA
2+2+2+3
I
PNO.
S.B.
2+2+2+3
I
I
II
PERC.
III
IV
V

83 84 85 86 87 88 89

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3+2+2

J

PICC.
I
FL.
II
I
OB.
II
I
BSN.
II
C. BN.
I
II
B♭ CL.
III
IV
B. CL.
A I
A II
SAX.
T
B
I
II
B♭ TPT.
III
IV
I & II
HN.
III & IV
I
TBN. II
BASS
EUPH.
TUBA
PNO.
S.B.
Timpani
I
Glockenspiel
II
PERC.
III
Tom-Toms
IV
Bass Drum
V

90 91 92 93 94 95 96

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poco accel.

PICC.
FL. I
FL. II
OB. I
OB. II
BSN. I
BSN. II
C. BN.
B♭ CL. I
B♭ CL. II
B♭ CL. III
B♭ CL. IV
B. CL.
A I
A II
SAX. T
SAX. B

poco accel.

B♭ TPT. II
B♭ TPT. III
B♭ TPT. IV
HN. I & II
HN. III & IV
TBN. I
TBN. II
BASS
EUPH.
TUBA

poco accel.

PNO.
S.B.

poco accel.

PERC. I
PERC. II
PERC. III
PERC. IV
PERC. V

Snare Drum

97 98 99 100 101

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a tempo (♩ = 150) K 3+2+2+2

PICC.
FL. I
FL. II
OB. I
OB. II
BSN. I
BSN. II
C. BN.
B♭ CL. I
B♭ CL. II
B♭ CL. III
B♭ CL. IV
B. CL.
A. SAX. I
A. SAX. II
T. SAX.
B. SAX.

a tempo (♩ = 150) K 3+2+2+2

B♭ TPT. I
B♭ TPT. II
B♭ TPT. III
B♭ TPT. IV
HN. I & II
HN. III & IV
TBN. I
TBN. II
BASS
EUPH.
TUBA

a tempo (♩ = 150) K 3+2+2+2

PNO.
S.B.

a tempo (♩ = 150) K 3+2+2+2

Timpani I
Tam-Tam II
Snare Drum III
PERC.
Tom-Toms IV
Bass Drum V
Brake Drum

102 103 104 105 106 107

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PICC.
I
FL.
II
I
OB.
II
I
BSN.
II
C. BN.
I
II
B♭ CL.
III
IV
B. CL.
A I
A II
SAX.
T
B
I
II
B♭ TPT.
III
IV
I & II
HN.
III & IV
I
TBN.
II
BASS
EUPH.
TUBA
PNO.
S.B.
I
II
PERC.
III
IV
V

108 109 110 111 112 113

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L explosive, blaring, terrifying (♩ = 90) longingly, melancholy (♩ = 90)

PICC.
FL. I II
OB. I II
BSN. I II
C. BN.
B♭ CL. I II III IV
B. CL.
A SAX. I II
T.
B.
B♭ TPT. I II III IV
HN. I & II III & IV
TBN. I II
BASS
EUPH.
TUBA
PNO.
S.B.
Timpani I
Tam-Tam II
PERC. Chimes III
Tom-Toms IV
Bass Drum V
Vibraphone

stagger breathe

I. solo molto espressivo

114 115 116 117 118 119 120 121 122 123 124 125 126 127

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M driving, insistent, unrelenting (♩ = 150)

PICC.
I
FL.
II
I
OB.
II
I
BSN.
II
C. BN.
I
II
B♭ CL.
III
IV
B. CL.
A I
A II
SAX.
T
B

M driving, insistent, unrelenting (♩ = 150)

I
II
B♭ TPT.
III
IV
I & II
HN.
III & IV
I
TBN. II
BASS
EUPH.
TUBA

M driving, insistent, unrelenting (♩ = 150)

PNO.
S.B.

M driving, insistent, unrelenting (♩ = 150)

I
II
PERC.
III
IV
V

Glockenspiel
Brake Drum
Tom-Toms

3+2+2+2
3+2

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128 129 130 131 132 133 134 135

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molto rit. — N explosive, blaring, terrifying (♩. = 90) — molto accel.

PICC.
I
FL.
II
I
OB.
II
I
BSN.
II
C. BN.
I
II
B♭ CL.
III
IV
B. CL.
A I
A II
SAX.
T
B

molto rit. — N explosive, blaring, terrifying (♩. = 90) — molto accel.

I
II
B♭ TPT.
III
IV
I & II
HN.
III & IV
I
TBN. II
BASS
EUPH.
TUBA

molto rit. — N explosive, blaring, terrifying (♩. = 90) — molto accel.

PNO.
S.B.

molto rit. — N explosive, blaring, terrifying (♩. = 90) — molto accel.

Timpani
I
Tam-Tam
II
Brake Drum
Chimes
PERC.
III
Tom-Toms
IV
Bass Drum
V

136 137 138 139 140 141 142 143 144 145 146 147 148

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O (♩ = 300) (♩ = 150) lunga

PICC.
I
FL.
II
stagger breathe
pp sempre
I
OB.
II
ff
BSN.
C. BN.
I
II
B♭ CL.
III
IV
B. CL.
A I
A II
SAX.
T
B
Bb TPT.
HN.
I & II
III & IV
TBN.
BASS
EUPH.
TUBA
PNO.
S.B.
PERC.
V

PERUSAL SCORE

149 150 151 152 153 154 155 156 157 158 159 160 161 162

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INTO AIR, INTO THIN AIR

II. clouds of melancholia

"For me, often, there's such a cloud of melancholia about knowing I'm going to have to leave my daughter on her own…It just doubles me up in grief." David Bowie

1 5 sec. **in time; slow** (♩ = 52) **cloudy, veiled** (♩ = 56-60)

PICCOLO
I
FLUTE
II
I
OBOE
II
I
BASSOON
II
CONTRABASSOON
I
II
CLARINET (B♭)
III
IV
BASS CLARINET
ALTO I
ALTO II
SAXOPHONE
TENOR
BARITONE

1 5 sec. **in time; slow** (♩ = 52) **cloudy, veiled** (♩ = 56-60)

I
II
TRUMPET (B♭)
III
IV
I & II
HORN (F)
III & IV
I
TROMBONE II
BASS
EUPHONIUM
TUBA

1 5 sec. **in time; slow** (♩ = 52) **cloudy, veiled** (♩ = 56-60)

PIANO
STRING BASS

1 5 sec. **in time; slow** (♩ = 52) **cloudy, veiled** (♩ = 56-60)

I
II
PERCUSSION III
IV
V

1 5 sec. **in time; slow** (♩ = 52) **cloudy, veiled** (♩ = 56-60)

ELECTRONICS

1 2 3 4 5 6 7 8 9 10 11 12 13 14

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P Q

PICC.
I FL.
II
I OB.
II
I BSN.
II
C. BN.
I
II B♭ CL.
III
IV
B. CL.
A I
A II SAX.
T
B

P Q

I
II B♭ TPT.
III
IV
I & II HN.
III & IV
I. mute
III. mute
I
TBN. II
BASS
EUPH.
TUBA

P Q

PNO.

S.B.

P Q

I
II
PERC. III
IV
V

P Q

ELECT.
5 names more frequent

15 16 17 18 19 20 21 22 23 24 25 26

PERUSAL SCORE

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PICC.
I
FL.
II
I
OB.
II
I
BSN.
II
C. BN.
I
II
B♭ CL.
III
IV
B. CL.
A I
A II
SAX.
T
B
I
II
B♭ TPT.
III
IV
I & II
HN.
III & IV
I
TBN. II
BASS
EUPH.
TUBA
PNO.
S.B.
I
II
PERC. III
IV
V
ELECT.

R

mute
cup mute

6 names fade out

PERUSAL SCORE

27 28 29 30 31 32 33 34 35

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PICC.
I
FL.
II
I
OB.
II
I
BSN.
II
C. BN.
I
II
B♭ CL.
III
IV
B. CL.
A I
A II
SAX.
T
B
I
II
B♭ TPT.
III
IV
I & II
HN.
III & IV
I
TBN. II
BASS
EUPH.
TUBA
PNO.
S.B.
I
II
PERC.
III
IV
V
ELECT.

S

Glockenspiel
Glockenspiel
Chimes
Vibraphone
Vibraphone

36 37 38 39 40 41 42 43

PERUSAL SCORE

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PICC.
I
FL.
II
I
OB.
II
I
BSN.
II
C. BN.
I
II
B♭ CL.
III
IV
B. CL.
A I
A II
SAX.
T
B
I
II
B♭ TPT.
III
IV
I & II
HN.
III & IV
I
TBN. II
BASS
EUPH.
TUBA
PNO.
S.B.
I
II
PERC. III
IV
V
ELECT.

freely (about ♩ = 52); play once

una corda

freely, as an echo, play once

play once

freely, as an echo

names fade in like the beginning

44 45 46 47 48 49 50 51 52 53

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PICC.
I
FL.
II
I
OB.
II
I
BSN.
II
C. BN.
I
II
B♭ CL.
III
IV
B. CL.
A I
A II
SAX.
T
B
I
II
B♭ TPT.
III
IV
I & II
HN.
III & IV
I
TBN. II
BASS
EUPH.
TUBA
PNO.
S.B.
I
II
PERC. III
IV
V
ELECT.

Vibraphone
as before
8 names more frequent

54 55 56 57 58 59 60 61 62 63

PERUSAL SCORE

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PICC.
I
FL.
II
I
OB.
II
I
BSN.
II
C. BN.
I
II
B♭ CL.
III
IV
B. CL.
A I
A II
SAX.
T
B
U
I
II
B♭ TPT.
III
IV
I. H
I & II
HN.
III & IV
I
TBN. II
BASS
EUPH.
TUBA
U
PNO.
S.B.
U
I
II
PERC.
III
IV
V
U
ELECT.
9 names fade out
Glockenspiel
as before
as before

64 65 66 67 68 69 70

PERUSAL SCORE

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rit. V resplendent yet fraught (♩ = 52)

PICC.
I
FL.
II
I
OB.
II
I
BSN.
II
C. BN.
I
II
B♭ CL.
III
IV
B. CL.
A I
A II
SAX.
T
B

rit. V resplendent yet fraught (♩ = 52)

I
II
B♭ TPT.
III
IV
I & II
HN.
III & IV
I
TBN. II
BASS
EUPH.
TUBA

rit. V resplendent yet fraught (♩ = 52)

PNO.
S.B.

rit. V resplendent yet fraught (♩ = 52)

ELECT.

71 72 73 74 75

PERUSAL SCORE

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rit. a tempo (♩ = 52)

PICC.
I
FL.
II
I
OB.
II
I
BSN.
II
C. BN.
I
II
B♭ CL.
III
IV
B. CL.
A I
A II
SAX.
T
B
rit. a tempo (♩ = 52)
I
II
B♭ TPT.
III
IV
I & II
HN.
III & IV
I
TBN. II
BASS
EUPH.
TUBA
rit. a tempo (♩ = 52)
PNO.
S.B.
rit. a tempo (♩ = 52)
I
II
III
IV
V
ELECT.
rit. a tempo (♩ = 52)

76 77 78 79 80 81 82

PERUSAL SCORE

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W cloudy, veiled (♩ = 56-60) poco rit. X slow (♩ = 52) rit. al fine

PICC.
I
FL.
II
I
OB.
II
I
BSN.
II
C. BN.
I
II
B♭ CL.
III
IV
B. CL.
A I
A II
SAX.
T
B
cup mute
I
II
B♭ TPT.
III
IV
I & II
HN.
III & IV
I
TBN. II
BASS
EUPH.
TUBA
PNO.
una corda
tre corda freely
morendo
S.B.
Glockenspiel
I
II
III
Vibraphone
IV
V
10 white noise fade out
ELECT.

83 84 85 86 87 88 89 90 91 92 93 94

PERUSAL SCORE

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INTO AIR, INTO THIN AIR

III. of unspeakable love

"There is a sacredness in tears…They are the messengers of overwhelming grief, of deep contrition and of unspeakable love." – Washington Irving

quietly, unassumingly (♩ = 84-92)

Y **blooming** (♩ = 𝅗𝅥)

PICCOLO

FLUTE I

FLUTE II

OBOE I

OBOE II

BASSOON I

BASSOON II

CONTRABASSOON

CLARINET (B♭) I

CLARINET (B♭) II

CLARINET (B♭) III

CLARINET (B♭) IV

BASS CLARINET

ALTO I

ALTO II

SAXOPHONE

TENOR

BARITONE

TRUMPET (B♭) I

TRUMPET (B♭) II

TRUMPET (B♭) III

TRUMPET (B♭) IV

HORN (F) I & II

HORN (F) III & IV

TROMBONE I

TROMBONE II

BASS

EUPHONIUM

TUBA

PIANO

STRING BASS

PERCUSSION I

PERCUSSION II

PERCUSSION III

PERCUSSION IV

PERCUSSION V

ELECTRONICS

legato *sim.* *ossia 8ve* *pp* *ppp*

H *legato; molto espressivo*

I. *legato* +II. *legato*

Vibraphone motor on (slow speed)

PERUSAL SCORE

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

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PICC.
I
FL.
II
I
OB.
II
I
BSN.
II
C. BN.
I
II
B♭ CL.
III
IV
B. CL.
A I
A II
SAX.
T
B
I
II
B♭ TPT.
III
IV
I & II
HN.
III & IV
I
TBN. II
BASS
EUPH.
TUBA
PNO.
S.B.
I
II
PERC.
III
IV
V

ppp
p
pp
open
H *legato*
IV. *legato*
III. *legato*
Sus. Cymbal
Bass Drum

19 20 21 22 23 24 25 26 27 28 29 30 31

PERUSAL SCORE

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Z hopeful (♩ = ♩)

PICC.
I
FL.
II
H legato; molto espressivo
mp p
mp ppp
H legato; molto espressivo
I
OB.
II
mp p
I
BSN.
II
legato
mp pp
legato
mp pp
C. BN.
legato
mp ppp
I
II
B♭ CL.
III
IV
B. CL.
pp
legato
mp pp
A I
A II
SAX.
T
B
Z hopeful (♩ = ♩)
I
II
B♭ TPT.
III
IV
mp ppp
I & II
HN.
III & IV
mp ppp
I
TBN. II
BASS
EUPH.
TUBA
mp ppp
Z hopeful (♩ = ♩)
l.v.
PNO.
mp
S.B.
pizz. l.v.
mp ppp pp
Glockenspiel
Z hopeful (♩ = ♩)
l.v.
I
II
mp
Chimes
l.v.
PERC.
III
mp
Vibraphone motor off
IV
pp
sim.
l.v.
V
mp
32 33 34 35 36 37 38 39 40 41 42

PERUSAL SCORE

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AA becoming brighter (♩ = 𝅗𝅥)

PICC.
FL. I
FL. II
OB. I
OB. II
BSN. I
BSN. II
C. BN.
B♭ CL. I
B♭ CL. II
B♭ CL. III
B♭ CL. IV
B. CL.
A SAX. I
A SAX. II
T SAX.
B SAX.
B♭ TPT. I
B♭ TPT. II
B♭ TPT. III
B♭ TPT. IV
HN. I & II
HN. III & IV
TBN. I
TBN. II
BASS
EUPH.
TUBA
PNO.
S.B.
PERC. I
PERC. II
PERC. III
PERC. IV
PERC. V

Vibraphone
Bass Drum
Sus. Cymbal
Glockenspiel
Chimes

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PICC.
I
FL.
II
I
OB.
II
I
BSN.
II
C. BN.
I
II
B♭ CL.
III
IV
B. CL.
A I
A II
SAX.
T
B
I
II
B♭ TPT.
III
IV
I & II
HN.
III & IV
I
TBN. II
BASS
EUPH.
TUBA
PNO.
S.B.
I
II
PERC.
III
IV
V

floating
p
mp
pp
mp *legato*

53 54 55 56 57 58 59 60

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PICC.
I
FL.
II
I
OB.
II
I
BSN.
II
C. BN.
I
II
B♭ CL.
III
IV
B. CL.
A I
A II
SAX.
T
B
I
II
B♭ TPT.
III
IV
I & II
HN.
III & IV
I
TBN. II
BASS
EUPH.
TUBA
PNO.
S.B.
PERC.

unrelenting; precise; "bell-like"

Glockenspiel
Sus. Cymbal
Vibraphone
Bass Drum

61 62 63 64 65 66

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PICC.
FL. I
FL. II
OB. I
OB. II
BSN. I
BSN. II
C. BN.
B♭ CL. I
B♭ CL. II
B♭ CL. III
B♭ CL. IV
B. CL.
A I
A II
SAX. T
SAX. B
B♭ TPT. I
B♭ TPT. II
B♭ TPT. III
B♭ TPT. IV
HN. I & II
HN. III & IV
TBN. I
TBN. II
BASS
EUPH.
TUBA
PNO.
S.B.
PERC. I
PERC. II
PERC. III
PERC. IV
PERC. V

BB with reserved jubilance (♩ = ♩)

H legato; molto espressivo

unrelenting; precise; "bell-like"

Chimes

sim.

PERUSAL SCORE

67 68 69 70 71

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PICC.
I
FL.
II
I
OB.
II
I
BSN.
II
C. BN.
I
II
B♭ CL.
III
IV
B. CL.
A I
A II
SAX.
T
B
I
II
B♭ TPT.
III
IV
I & II
HN.
III & IV
I
TBN. II
BASS
EUPH.
TUBA
PNO.
S.B.
PERC.
I
II
III
IV
V

CC growing (♩ = ♩)

unrelenting; precise; "bell-like"

mf

H

I. H

Glockenspiel

Vibraphone

PERUSAL SCORE

72 73 74 75 76

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H

PICC.
I
FL.
II
I
OB.
II
I
BSN.
II
C. BN.
I
II
B♭ CL.
III
IV
B. CL.
A I
A II
SAX.
T
B
I
II
B♭ TPT.
III
IV
I & II
HN.
III & IV
I
TBN. II
BASS
EUPH.
TUBA
PNO.
S.B.
I
II
PERC.
III
IV
V

mf

(N.B.)

p

Bass Drum

ppp

77 78 79 80 81

PERUSAL SCORE

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PICC.
I
FL.
II
I
OB.
II
I
BSN.
II
C. BN.
I
II
B♭ CL.
III
IV
B. CL.
A I
A II
SAX.
T
B
I
II
B♭ TPT.
III
IV
I & II
HN.
III & IV
I
TBN. II
BASS
EUPH.
TUBA
PNO.
S.B.
PERC.
I
II
III
IV
V

DD majestic; luscious (♩ = ♩)

legato; molto espressivo

unrelenting; precise; "bell-like"

Glockenspiel
Sus. Cymbal
Chimes
Timpani
Bass Drum

82 83 84 85 86

PERUSAL SCORE

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PICC.
I
FL.
II
I
OB.
II
I
BSN.
II
C. BN.
I
II
B♭ CL.
III
IV
B. CL.
A I
A II
SAX.
T
B
I
II
B♭ TPT.
III
IV
I & II
HN.
III & IV
I
TBN. II
BASS
EUPH.
TUBA
PNO.
S.B.
I
II
PERC.
III
IV
V

N
f
mp
a2

87 88 89 90 91

PERUSAL SCORE

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EE euphoric; triumphant (♩ = ♩)

PICC.
I FL.
II
I OB.
II
I BSN.
II
C. BN.
I
II B♭ CL.
III
IV
B. CL.
A I
A II SAX.
T
B

EE euphoric; triumphant (♩ = ♩)

I
II B♭ TPT.
III
IV
I & II HN.
III & IV
I TBN. II
BASS
EUPH.
TUBA

EE euphoric; triumphant (♩ = ♩)

PNO.
S.B.

EE euphoric; triumphant (♩ = ♩)

Glockenspiel
I
Sus. Cymbal
II
Chimes
PERC. III
Timpani
IV
Bass Drum
V

H legato; molto espressivo
N legato; molto espressivo
unrelenting; precise; "bell-like"
N a2 legato; molto espressivo
N a2 legato; molto espressivo
N legato; molto espressivo

92 93 94 95 96

PERUSAL SCORE

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PICC.
I
FL.
II
I
OB.
II
I
BSN.
II
C. BN.
I
II
B♭ CL.
III
IV
B. CL.
A I
A II
SAX.
T
B
I
II
B♭ TPT.
III
IV
I & II
HN.
III & IV
I
TBN. II
BASS
EUPH.
TUBA
PNO.
S.B.
I
II
PERC.
III
IV
V

(N.B.)

PERUSAL SCORE

97 98 99 100 101

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PICC.
I
FL.
II
I
OB.
II
I
BSN.
II
C. BN.
I
II
B♭ CL.
III
IV
B. CL.
A I
A II
SAX.
T
B
I
II
B♭ TPT.
III
IV
I & II
HN.
III & IV
I
TBN. II
BASS
EUPH.
TUBA
PNO.
S.B.
Glockenspiel
I
Sus. Cymbal
II
Chimes
PERC.
III
Timpani
IV
Bass Drum
V
ELECT.

8-12 sec.

wait for resonance to completely fade before continuing

FF slower; reflective; introspective (♩ = 69-72)

legato; molto espressivo

p

legato

pp

pizz.

11 "bird sounds"

102 103 104 105 106 107 108

PERUSAL SCORE

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rit. al fine

PICC.
I
FL.
II
I
OB.
II
I
BSN.
II
C. BN.
I
II
B♭ CL.
III
IV
B. CL.
A I
A II
SAX.
T
B
rit. al fine
I
II
B♭ TPT.
III
IV
I & II
HN.
III & IV
I
TBN. II
BASS
EUPH.
TUBA
rit. al fine
PNO.
S.B.
rit. al fine
I
II
PERC.
III
IV
V
ELECT.
Glockenspiel
Vibraphone
12 "bird sounds" fade
13 off
rit. al fine

109 110 111 112 113 114 115 116 117

PERUSAL SCORE