Falling Stars

Alastair Greig
The durations are up to the individual performer, each note should not be aligned and the notation is, therefore, approximate. The distance between attacks must be read visually and the length of each note should be calculated as the performers play and listen. This applies to all sections without bars.
A incisive

\[ \dot{\text{a tempo}} \]

\[ \text{\#} = 132 \]

imperceptible attack

(bend the note)

(key click)
delicate, somewhat wistful

 absolately still
Ob. strident, with force

C

10:8

f (ma espress.)

5:4

Ob.

44

8:8

3:2

Ob.

47

(1) 

5:4

(2) 

Fl.

ff

(1) 

Ob.

(1) 

(2) 

Cl.
as fast as possible
calm, still

D calm, still

sub. pp
incisive

flatt.

as fast as possible
still, far from calm
light, delicate

\[ \frac{\text{flatt.}}{\text{gliss.}} \]

\[ \text{gradually emphasise the breath} \]

Fl.

Ob.

Cl.
gradually more
and more distant

as before,
at the start of the piece
gradually emphasise breath

(bend the mouthpiece)

Fl.
Ob.
Cl.

Cl.

Fl.
naive $j = 100$ (app.)

81

$9:8^h$

$p$ (espress.)

$5:4^h$

$p$

$mp$

$pp$

$11:8^h$

(k.c.)

$10:8^h$

(k.c.)

(whistle tone)

$6:4^h$

(whistle tone)

$5:4^h$

(whistle tone)

$7:4^h$

(slap tongue)

(ord.)
dying away
light obscured

\[ G \]

\[ \dot{b} = 60 \text{ (app.)} \]

\[ \text{Ob.} \]

\[ pp \text{ (poss.)} \]

\[ \text{Cl.} \]

\[ \text{Fl.} \]

(h.t.)

\[ pp \]

\[ \text{Ob.} \]

\[ pp \]

\[ \text{Cl.} \]

\[ pp \]

\[ \text{Fl.} \]

\[ pp \]

\[ \text{Ob.} \]

\[ pp \]

\[ \text{Cl.} \]