

Full Score

*Charlie Kreidler*

# CONNECTING FLIGHTS

for ttbb choir

2024

**KREIDLER** Publishing



**Ensemble:** ttbb choir

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**Duration:** 7 min

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### Program Note

*Connecting Flights* ties together two seemingly unrelated moments, a tragic airport layover and a drawn out breakup, through a string of confusion, complacency and defeat. The piece consists of text that weaves together the dialogue of airport staff and my own personal journal entries, creating a narrative that layers and shifts perspectives and moments in time. Composing *Connecting Flights* allowed me to reflect on my sense of failure around romantic love and helped me come a bit closer to the fact that I always did the best I could.

-CK

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### Text (by the composer):

*“Who here is flying to Paris?  
I’m sorry but,  
the plane is full.  
Your flight has left”*

*“You are taking this extremely well”*

*“Who here is flying to Paris?  
I’m sorry but,  
The plane is full and sorry but,  
there’s no more room.”*

*“You are taking this extremely well”*

What was I supposed to do?  
I tried my best to keep loving you

//

In a way I feel psychopathic.  
*“I’m sorry but,*

Because I was pretty sure that  
*your bags are lost”*

That I lost feelings.  
and they might be in Dublin.”

I was supposed to tell him when I needed to let go.  
*“You are taking this extremely well”*

I thought I could still make it work.  
*“You are taking this extremely well”*

I was supposed to tell him when I needed to let go.  
*“You are taking this extremely well”*

//

*“Who here is flying to Paris?  
I’m sorry but,  
Your flight has left”*

I was 6 hours from you and what was I,  
supposed to do?

I tried, I tried, I tried, I tried,  
I tried, I tried, I tried, I tried,

I am taking this extremely well!

What was I supposed to do?  
I tried my best to keep loving you.

These french men, how they made me feel,  
so, so, so, so, so, so,  
guilty,  
but seen, so seen.

What was I supposed to do?  
I felt so far from you

//

*“I was not suppose to be the one to do this”*

I’m sorry but, I

*“I am not taking this extremely well.”*

**Premiere**

Saturday, October 19<sup>th</sup>, 2024  
The Church of Saint Luke in the Fields  
C4: The Choral Composer/Conductor Collective

***Special thanks to***

Bryan Lin, Katie Kress, and members of *C4*  
for their mentorship on *Connecting Flights*.





11 On a grid, precise (still ♩ = 60)

T. 1 *p*  
Who here is fly - ing to Par - is?

T. 2 *pp*  
hmm

B. 1 *p* *mp* *pp*  
I'm sor - ry but, the plane is full

B. 2 *p* *mp* *pp*  
I'm sor - ry but, the plane is full

11 On a grid, precise (still ♩ = 60)

Reh. Pno *p* *mp* *pp*



15 *pp* rests are always in time  
T. 1  
hmm

*pp* rests are always in time  
T. 2  
hmm

*p* < *mp* > *pp* *mp* *pp* rests are always in time  
B. 1  
and sor - ry but, there's no more room

*p* < *mp* > *pp* *mp* *pp* rests are always in time  
B. 2  
and sor - ry but, there's no more room

*pp* *p* < *mp* > *pp* *mp* *pp* rests are always in time  
Reh. Pno

19

T. 1 *p* *mp* *mf*  
your flight your

T. 2 *p* *mp* *mf*  
hmm hmm

B. 1 *solo pp* *tutti p* *mp* *mf*  
no more your flight has your flight has

B. 2 *solo pp* *tutti p* *mp* *mf*  
no more room your flight has and your flight has

Reh. Pno *p* *p* *mp* *p* *mp*

23

T. 1 *mp* *mf* *p*  
your hmm

T. 2 *mp* *mf* *p*  
hmm

B. 1 *mp* *mf* *p* *solo pp*  
your flight has left

B. 2 *solo pp* *tutti mp* *mf* *p* *solo pp*  
oh your flight has left

Reh. Pno *pp*

27

one singer  
*p flowing*  
oh

T. 1

T. 2  
*mp*  
You are tak - ing this ex - treme - ly well.

B. 1  
*tutti mp*  
You are tak - ing this ex - treme - ly well.

B. 2  
*tutti mp*  
You are tak - ing this ex - treme - ly well.

Reh. Pno  
*mp*



31

two singers  
*p*  
Well

T. 1

T. 2  
*p*  
You are tak - ing this ex - treme - ly well.

B. 1  
*p*  
You are tak - ing this ex - treme - ly well

B. 2  
*p*  
You are tak - ing this ex - treme - ly well

Reh. Pno  
*p*

(two singers)

35

*mf* *tutti p*

T. 1 Well, \_\_\_\_\_

T. 2 You are tak - ing this ex - treme - ly well. \_\_\_\_\_ Well, \_\_\_\_\_

B. 1 You are tak - ing this ex - treme - ly well

B. 2 You are tak - ing this ex - treme - ly well. \_\_\_\_\_

Reh. Pno *mf* *p*



40

39

*push* *mf warm* *p* *pp* Solo

T. 1 What was I \_\_\_\_\_ sup - pose to do? \_\_\_\_\_

T. 2 What was I \_\_\_\_\_ sup - pose to do? \_\_\_\_\_ (do) → (hmm)

B. 1 What was I \_\_\_\_\_ sup - pose to do? \_\_\_\_\_

B. 2 What was I \_\_\_\_\_ sup - pose to do? \_\_\_\_\_

Reh. Pno *p* *mf warm*

40

(solo) *no dim*

T. 1  
tried my best \_\_\_\_\_ to keep lov - ing you \_\_\_\_\_

T. 2  
*hmm* \_\_\_\_\_ *no dim*

B. 1

B. 2

Reh. Pno

**48** Building, slighty faster (♩ = 66)

*tutti pp* *p* *p* *mp* *p*

T. 1  
I tried. \_\_\_\_\_ I tried. \_\_\_\_\_

T. 2  
I tried. \_\_\_\_\_ I tried. \_\_\_\_\_

B. 1  
*pp* *p* *p* *mp* solo *pp*  
Who here is fly - ing to Par - is? sor - ry but, your flight has left.

B. 2  
*pp* *p* *p* *mp* *p*  
Who here is fly - ing to Par - is? sor - ry but, your flight has left.

**48** Building, slighty faster (♩ = 66)

*pp* *p* *p* *mp* *p*

Reh. Pno

52

T. 1 *pp* *p* *p* *mp*  
 I tried. I tried

T. 2 *pp* *p* *p* *mp*  
 I tried. I tried

B. 1 *tutti pp* *p* *p* *mp*  
 Who here is fly - ing to Par - is? sor - ry but your flight has left

B. 2 *pp* *p* *p* *mp*  
 Who here is fly - ing to Par - is? sor - ry but your flight has left

Reh. Pno *pp* *p* *p* *mp*

56

T. 1 *f dark* *sp*  
 I tried. tried my hmm

T. 2 *f dark* *sp*  
 I tried. tried my hmm

B. 1 *f dark*  
 I was six ho - urs from you and what was I, I sup - pose to do?

B. 2 *f dark*  
 I was six ho - urs from you and what was I, I sup - pose to do?

Reh. Pno *f dark*

62 Hazy and Decaying (a tempo ♩. = 60)

60 *pp* *p* *mp* *deadened* *p* *echo*

T. 1 In a way I feel psy - cho - path - ic psy - cho - path - ic

T. 2 *pp* *mp* *deadened* *p* *echo*

psy-cho - path - ic psy - cho - pa - thic

B. 1 *mp* *deadened* *p* *echo*

psy - cho - path - ic psy - cho - path/

B. 2 *mp* *deadened* *p* *echo* Solo *mf*

psy-cho - path - ic psy - cho - pa - thic I'm

62 Hazy and Decaying (a tempo ♩. = 60)

Reh. Pno *p* *mp* polyrhythms are written out for ease of reading



65 *p* *mp* *p*

T. 1 I rea - lly thought

T. 2 *p* *mp* *p* *mp*

I feel psy - cho - path - ic I

B. 1 Solo *mp* tutti *p* *mp* *p*

I'm sor - ry but I feel wrong and so so so so

B. 2 Solo *mp* tutti *p*

so - ry but I'm sor - ry I feel

Reh. Pno

69 *mp* *mf* *mp* *p*

T. 1 I thought what's I

T. 2 I feel I feel psy - cho/ I /cho - /path I

B. 1 *mp* *mp* *p* solo *mf* tutti *mp* solo *mf*  
psy - cho - path - ic and so Your bags are lost. So so guil/ I'm so - ry,  
(guilty)

B. 2 *mp* *pp* *mp*  
/path - ic /path - ic I

Reh. Pno



74 *mf* *p* *pp* solo *mf* tutti *no cresc.*

T. 1 I felt what's wrong with me? Be - cause I was

T. 2 I felt what's wrong? Be - cause I was

B. 1 tutti *mf* *p* *pp no cresc.* *p*  
I felt what's wrong? Be - cause I was

B. 2 *mf* *p* *pp no cresc.* *p*  
I felt what's wrong? Be - cause I was

Reh. Pno *mf*

slightly slower (pull back),

slightly slower (pull back),

78 a tempo (♩ = 60)

T. 1 *mf* pre - tty sure that *p* that *mp* pre - tty sure that *p* that

T. 2 *mf* pre - tty sure that *p* that that *mp* sure that *p* that

B. 1 *mf* pre - tty sure that *p* that *mp* pre - tty sure that *p* that

B. 2 *mf* pre - tty sure that *mp* pre - tty sure that *p*

78 a tempo (♩ = 60)

Reh. Pno



poco rit.

83

solo, freely

T. 1 *mf* pre - tty sure that *mf* lost feel - ings

T. 2 *mp* pre - tty sure that *p* I *pp*

B. 1 *mp* pre - tty sure I *p* *pp*

B. 2 *p* pre - tty sure that I *mp* *p* *pp*

poco rit.

83

T.1 solo

Reh. Pno

86 *tutti* *p* *mp* *pp* *solo, freely* *mp*

T. 1 pret - ty sure I was sup - pose to tell him

T. 2 pret - ty sure

B. 1 *Solo freely* and they might be in Dub - lin

B. 2 *p* *mp* *pp* pret - ty sure

Reh. Pno *p* *B.1 solo* T. 1 solo



92 Growing (a tempo ♩. = 60)

T. 1 when I need - ed to let go

T. 2 *mp* *mf* You are tak - ing this ex - treme - ly well.

B. 1 *tutti* *mp* *mf* You are tak - ing this ex - treme - ly well,

B. 2 *mp* *mf* You are tak - ing this ex - treme - ly well.

Reh. Pno 92 Growing (a tempo ♩. = 60)

94

solo (cont.)  
*freely*

T. Solo  
I thought I could still make it \_\_\_\_\_ work \_\_\_\_\_

T. 1  
*mf*  
You are tak - ing this ex -

T. 2  
*p*  
well, \_\_\_\_\_ well. *mf*  
You are tak - ing this ex -

B. 1  
*p*  
You are tak - ing this ex - *mf*

B. 2  
*p*  
You are tak - ing this ex - *mf*

Reh. Pno

refer to T. solo staff for cont. solo

98

*freely, over ensemble does not have to be in time*

T. Solo  
*p* but \_\_\_\_\_ *ff* I was sup - pose to tell him

T. 1  
*p* treme - ly well. *f* You are tak - ing this ex -

T. 2  
*p* treme - ly well. *f* You are tak - ing this ex -

B. 1  
*p* treme - ly well. *f* You are tak - ing this ex -

B. 2  
*p* treme - ly well. *f* You are tak - ing this ex -

Reh. Pno

101

T. Solo

when I need-ed to let go\_\_\_\_\_

end solo

T. 1

treme - ly well.\_\_\_\_\_

no dim.

tutti *pp* hushed

go\_\_\_\_\_

accel. . . . .

go oh

T. 2

treme - ly well.\_\_\_\_\_

no dim.

*pp* hushed

go\_\_\_\_\_

go oh

B. 1

treme - ly well.\_\_\_\_\_

no dim.

*pp* hushed

go\_\_\_\_\_

go oh

B. 2

treme - ly well.\_\_\_\_\_

no dim.

*pp* hushed

go\_\_\_\_\_

go oh

Reh. Pno

T. 1 solo ends

accel. . . . .

106 Stable and Driving (♩ = 66)

T. 1

oh

go

oh

T. 2

oh

go

oh

B. 1

Who here is fly-ing to Par- is?

I'm sor-ry but, your flight has left. Who here is fly-ing to Par- is?

B. 2

Who here is fly-ing to Par- is?

I'm sor-ry but, your flight has; Who here is fly-ing to Par- is?

106 Stable and Driving (♩ = 66)

Reh. Pno

110 *p* *mp* *sub.p* *mp* *mp* *f*

T. 1 go I tried to love

T. 2 go I tried to love

B. 1 *p* *mf* *p* *mf* *sub.p* *mp* *f* *f* *f*  
I'm sor - but your flight has left I was six ho - urs from you /pose to /pose to /pose to

B. 2 *p* *mf* *p* *mf* *sub.p* *mp* *fp* *f*  
I'm sor - ry but your flight has; I was six ho - urs from you Oh! What was I sup - pose to do?

Reh. Pno

113 *p* *mp* *molto* *f* *f*

T. 1 I tried. to love

T. 2 I tried. to love

B. 1 *sub.p* *mp* *f* *f* *f*  
I was six ho - urs from you and /pose to /pose to /pose to

B. 2 *sub.p* *mp* *f*  
I was six ho - urs from you and Oh! What was I sup - pose to do?

Reh. Pno

**Sing 4x**

116

*f* 1st, 2nd & 4th x  
*p* 3rd x

*ff* outburst!

T. 1 I tried, tried my I am tak-ing this ex - treme - ly well!\_\_\_

*f* 1st, 2nd & 4th x  
*p* 3rd x

*ff* outburst!

T. 2 I tried! oh I am tak-ing this ex - treme - ly well!\_\_\_

*f* 1st, 2nd & 4th x  
*p* 3rd x

*ff* outburst!

B. 1 I tried! I tried! I tried! I tried! I tried! I am tak-ing this ex - treme - ly well!\_\_\_

*f* 1st, 2nd & 4th x  
*p* 3rd x

*ff* outburst!

B. 2 I, I, I, I, I, I, tried tired I tried I I am tak-ing this ex - treme - ly well!

**Play 4x**

Reh. Pno

*f* 1st, 2nd and 4th x  
*p* 3rd x

*ff* outburst!

**122 Strong!**

120

*p* — huge — *f*

*no dim.*

T. 1 Well, what was I sup - pose to do? I

*p* — huge — *f*

*no dim.*

T. 2 Well, what was I sup - pose to do? I

*p* — huge — *f*

*no dim.*

B. 1 Well, what was I sup - pose to do? I

*p* — huge — *f*

*no dim.*

B. 2 Well, what was I sup - pose to do? Oh

**122 Strong!**

Reh. Pno

126

*fp* ————— *increase vibrato* ————— *f operatic*

T. 1  
tried my best\_\_\_ to keep lov - ing you\_\_\_\_\_ These

T. 2  
tried my best\_\_\_ to keep lov - ing you\_\_\_\_\_ These

B. 1  
tried to\_\_\_ keep lov - - ing you\_\_\_\_\_ These

B. 2  
tried to\_\_\_ keep lov - - ing you\_\_\_\_\_ These

Reh. Pno

130

T. 1  
french men,\_\_\_ how they made me feel\_\_\_\_\_

T. 2  
french men,\_\_\_ how they made me feel\_\_\_\_\_

B. 1  
french men,\_\_\_ how they\_\_\_ made me feel\_\_\_\_\_

B. 2  
french men,\_\_\_ how they made me feel\_\_\_\_\_

Reh. Pno

133

T. 1  
so so so so so

T. 2  
so so so so so

B. 1  
so so so so so

B. 2  
so so so so so

Reh. Pno  
fp sim. f



135

T. 1  
guil - ty seen so seen

T. 2  
guil - ty seen so seen so seen so seen so

B. 1  
guil - ty so guil - ty so so guil ty but so seen so seen

B. 2  
guil - ty seen so seen and

Reh. Pno  
135

\* Divide T. 2 in half and trade off between 1's and 2's.

**Pull back . . . . . Snap back (♩ = 66)**

139

T. 1 *p* guil - ty *mf* seen so seen

T. 2 *p* a2. guil - ty *mf* 2. seen so seen so seen so seen so

B. 1 *p* guil - ty so guil - ty so so guil ty and so seen so seen

B. 2 *p* guil - ty *mf* seen so seen and

**Pull back . . . . . Snap back (♩ = 66)**

Reh. Pno



143

T. 1 *mp* what was I sup - pose to do. I *p*

T. 2 *mp* 1. seen I tried I tried I tried I tried I tried I tried I

B. 1 *mp* what was I sup - pose to do? I *p*

B. 2 *mp* what was I sup - pose to do? *p*

Reh. Pno

147 **rit.**

T. 1  
felt so far from you

T. 2  
*p* tried I tried I felt so far from you from you from you from you from you from you

B. 1  
felt so far from you you you you you

B. 2  
what was I sup - pose to do?

Reh. Pno

**152 Like the beginning** (♩ = 60)

*solo, freely*  
*p*

B. 1  
I was not sup- pose to be the one to do this

B. 2  
*p* *solo, freely* *pp*  
I'm sor - ry but..

**152 Like the beginning** (♩ = 60)

Reh. Pno

156 *solo cont.* *long*

B. 1  
I am not ta-king this ex - treme - ly well.

B. 2  
I.. *solo cont.* *pp* *long*  
hmm

Reh. Pno