

CONNECTING FLIGHTS

(arranged for baritone and string quartet)

Music and Text:
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(2024)

Speech-like and free (♩ = 60)

Solo,
Freely like a church cantor. Straight tone

Baritone *p* Who here is fly-ing to Par-is? I'm sor-ry but, the plane is full. *pp* Your flight has__ left.

Violin 1

Violin 2 free bowing IV. *pp*

Viola free bowing *pp*

Violoncello free bowing *pp*

Detailed description: This system contains the first five measures of the piece. The baritone part begins with a piano (*p*) dynamic and a solo instruction. The lyrics are: "Who here is fly-ing to Par-is? I'm sor-ry but, the plane is full. Your flight has__ left." The string quartet (Violin 1, Violin 2, Viola, and Violoncello) is mostly silent in the first three measures. In measure 4, Violin 2, Viola, and Violoncello enter with a *pp* dynamic and a "free bowing" instruction. The strings play a sustained, low-register accompaniment.

6 Bar. *mp* You are tak-ing this ex-treme-ly well. *pp* well

Vln. 1 free bowing *pp* *mp* abrupt

Vln. 2 *pp* *mp* abrupt

Vla. *pp* *mp* abrupt

Vc. *pp* *mp* abrupt

Detailed description: This system contains measures 6 through 9. The baritone part starts at measure 6 with a mezzo-piano (*mp*) dynamic and the lyrics: "You are tak-ing this ex-treme-ly well. well". The string quartet continues with their *pp* accompaniment. In measure 7, the strings transition to a mezzo-piano (*mp*) dynamic. In measure 8, the strings play an "abrupt" ending, indicated by a sharp decrescendo hairpin. The piece concludes in measure 9.

11 On a grid, precise (still ♩. = 60)

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

Vln. 1 *8th notes always legato*
p

Vln. 2 *8th notes always legato*
p *mp* *pp*

Vla. *8th notes always legato*
p *mp* *pp*

Vc. *8th notes always legato*
p *mp* *pp*

15 *p* *mp* *mp*
and sor - ry but, there's no more room there's

Vln. 1

Vln. 2

Vla. *p* *mp*

Vc. *p* *mp*

19 Solo *p* *mp* *p* *mp*
no more your flight has and your flight has

Vln. 1 *p* *mp* *pp* *mp*

Vln. 2 *p* *mp* *pp* *mp*
IV

Vla. *sul tasto* *pp* *p* *mp* *pp* *mp*
ord.

Vc. *sul tasto* *pp* *p* *mp* *pp* *mp*
ord.

24

Solo *mp* *tutti* *mf* *p* *pp*

Bar. oh your flight has left.

Vln. 1 *mp* *mf*

Vln. 2 *mp* *mf*

Vla. *mp* *mf* pizz. *pp*

Vc. *mp* *mf*

29

Bar. You are tak - ing this ex - treme - ly well.

Vln. 1 *pp* sul tasto

Vln. 2 *mp* 8th notes always legato

Vla. *mp* arco

Vc. *mp*

33

Bar. You are tak - ing this ex - treme - ly well.

Vln. 1 *p* (to ord.)

Vln. 2 *p*

Vla. *p*

Vc. *p*

37 *mf* *p*

Bar. You are tak - ing this ex - treme - ly well. Well,

Vln. 1 ord. *p*

Vln. 2 *mf* *p*

Vla. *mf* *p*

Vc. *mf*

42

41 *mf* warm *p*

Bar. What was I sup - pose to do? I

Vln. 1 *p* *mf*

Vln. 2 *p* *mf*

Vla. *mf*

Vc. *mf*

46 *no dim*

Bar. tried my best to keep lov - ing you

Vln. 1

Vln. 2 *pp* *no dim*

Vla.

Vc.

50 Building, slightly faster (♩ = 66)

Bar. *p* *mp* *p*

I tried.

Vln. 1 *pp* *p* *p* *mp* *p*

Vln. 2 *pp* *p* *p* *mp* *p* solo

Vla. *pp* *p* *p* *mp*

Vc. *pp* *p* *p* *mp*

55 *p* *mp* *p* *mp*

I tried. sor - ry but your flight has left

Vln. 1 *pp* *p* *p* *mp*

Vln. 2 *pp* *p* *p* *mp*

Vla. *pp* *p* *p* *mp*

Vc. *pp* *p* *p* *mp*

59 *f* dark

I was 6 ho - urs from you and what was I, I sup - pose to do?

sul pont.

Vln. 1 *f* dark *f* pizz.

Vln. 2 *f* dark *f* pizz.

Vla. *f* dark *f* pizz.

Vc. *f* dark *f* pizz.

65 Hazy and Decaying (a tempo ♩ = 60)

63

Bar. *p* *mp* *deadened*

In a way I feel psy - cho - pa - thic

pizz.

Vln. 1 *fp* *fpp*

Vln. 2 (pizz) *fp* *fpp*

Vla. (pizz) *fp* *fpp*

Vc. *fp* *fpp*

68

Bar. *p* *hazy* *mp* *p*

so - ry but I rea - lly thought

Vln. 1

Vln. 2 pizz.

Vla. *p* *mf* *p*

Vc. *mp* *p*

72

Bar. *mp* *fp* *mp* *p*

I thought what's I

Vln. 1 *fp* *mp*

Vln. 2 *mp* *p*

Vla. *mf* *mf* *mp* *mf*

Vc. *mp* *pp* *mf* *mp*

slightly slower
(pull back),

77 *mf* *p* *pp* *mf*

Bar. I felt what's wrong with me Be - cause I was

Vln. 1 *mf* *p* *pp* arco (ord.) *p*

Vln. 2 *mf* *p* *pp* arco *p*

Vla. *mf* *p* *pp* arco *p*

Vc. *mf* *p* *pp* arco *p*

81 a tempo (♩ = 60)

Bar. *mf* *p* *mp* *p*

pre - ty sure that that pre - ty sure that that

Vln. 1 *mf* pizz.

Vln. 2 *mf* pizz. arco. pizz.

Vla. *mf* pizz.

Vc. *mf* pizz. arco pizz.

86

freely until 108

85 *poco rit.* *mf*

Bar. pre - ty sure that I lost feel - ings

Vln. 1 arco *p* *mp* *pp* *pp*

Vln. 2 arco *p* *mp* *p* *pp*

Vla. arco *mp* *p* *pp*

Vc. arco *p* *mp* *p* *pp*

89

Bar. *mp*
and they might be in Dub - lin I was sup - pose to tell him

Vln. 1 *p* *mp* *pp*

Vln. 2 *p* *mp* *pp*

Vla. *p* *mp* *pp*

Vc. *p* *mp* *pp*

93

95 Growing (a tempo) ♩ = 60

Bar. when I need - ed to let go

Vln. 1 *mp* *mf*

Vln. 2 *pp*

Vla. *mp* *mf*

Vc. *mp* *mf*

97

freely

Bar. I thought I could still make it work

Vln. 1 *mf*

Vln. 2 *p* *mp* *pp* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

101

Bar. *p* *f*

but I was sup - pose to tell him when I need-ed to let go

Vln. 1 *p* *f*

Vln. 2 *p* *f*

Vla. *p* *f*

Vc. *p* *f*

105

Bar. *no dim.* *pp hushed* *accel.*

Vln. 1 *no dim.* *pp hushed*

Vln. 2 *no dim.* *pp hushed*

Vla. *no dim.* *pp hushed*

Vc. *no dim.* *pp hushed*

109 Stable and Driving (♩ = 66)

Bar. *p* *p* *mf* *p*

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?

Vln. 1 *p* *p* *mp* *p*

Vln. 2 *p* *p* *mp* *p*

Vla. *p* *p* *mf* *p*

Vc. *p* *p* *mf* *p*

113 *p* *mf* *p* *mf* *sub.p* *mp* *fp* *f*

Bar. I'm sor - but your flight has left I was 6 ho - urs from you What was I su - pose to do?

Vln. 1 *p* *mp* *sub.p* *mp* *mp* *f*

Vln. 2 *p* *mp* *sub.p* *mp* *mp* *f*

Vla. *p* *mf* *p* *mf* *sub.p* *mp* *f* *f* *f*

Vc. *p* *mf* *p* *mf* *sub.p* *mp* *fp* *f*

116 *sub.p* *mp* *fp* *f*

Bar. I was 6 ho - urs from you and What was I su - pose to do?

Vln. 1 *p* *mp* *f*

Vln. 2 *p* *mp* *f*

Vla. *sub.p* *mp* *f* *f* *f*

Vc. *sub.p* *mp* *f*

119 **4 times** *f*

Bar. I am tak-ing this ex - treme - ly well! —

Vln. 1 **4 times** *f* 1st, 2nd and 4th x *ff* outburst! *p* 3rd x s.p (3rd time)

Vln. 2 *f* 1st, 2nd and 4th x *ff* outburst! *p* 3rd x s.p (3rd time)

Vla. *f* 1st, 2nd and 4th x *ff* outburst! *p* 3rd x s.p (3rd time)

Vc. *f* 1st, 2nd and 4th x *ff* outburst! *p* 3rd x s.p (3rd time)

125 Strong!

123

Bar. *f* what was I sup - pose to do I *no dim.*

Vln. 1 *p* — *huge* — *f* *no dim.* *f*

Vln. 2 *p* — *huge* — *f* *no dim.*

Vla. *p* — *huge* — *f* *no dim.*

Vc. *p* — *huge* — *f* *no dim.*

129

Bar. *fp* tried my best to keep lov - ing you These

Vln. 1 *f* *fp* *f*

Vln. 2 *f* *fp* *f*

Vla. *f* *fp* *fp* *fp* *f*

Vc. *f* *fp* *fp* *fp* *f*

133

Bar. french men, how they made me feel

Vln. 1

Vln. 2

Vla.

Vc.

136

Bar. so so so so so

Vln. 1

Vln. 2

Vla.

Vc.

fp *fp* *fp* *fp* *f*

138

norm vib.

Bar. guil - ty

Vln. 1

Vln. 2

Vla.

Vc.

f *mp* *p warm*

f *mp* *p warm*

f *mp* *p warm*

f *mp* *p warm*

142 *p* **pull back (rit.)** **a tempo**

Bar. *p* guil - ty

Vln. 1 **pull back (rit.)** **a tempo** *mf*

Vln. 2 *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

146 *mp* *p*

Bar. what was I sup - pose to do *pizz.*

Vln. 1 *pp*

Vln. 2 *mp*

Vla. *mp* *p*

Vc. *mp* *p*

150 **rit.** **rit.** *p* *arco.*

Bar. felt so far from you

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

155 Like the beginning (♩ = 60)

Bar. *p* I was not sup-pose to be the one to do this

Vln. 1

Vln. 2

Vla. *p* sul tasto

Vc. *p*

159

Bar. I am not ta-king this ex - treme - ly well. _____ hmm

Vln. 1

Vln. 2

Vla.

Vc. *p*