Program Note

free fall
/ˌfrē ˈfôl,ˌfrē ˈfäl/
Noun

downward movement under the force of gravity only

- OxfordLanguages

Chute Libre is a symphonic poem about the contemplation of and eventual commitment of a suicide by autodefenestration. Throughout the piece, the pitch I heard in an interview that a suicide survivor who by jumped off the Golden Gate Bridge recounted that the very last thing that went through his mind was instant regret, which was the motivating factor, after he survived the impact, to swim to safety. In this piece, I presented this idea in a musical context. Throughout the piece F# serves as an idée fixe symbolizing the contemplation of and desire for death, towards the end there is a section features the note as such a central musical item, at the very last second, the last sounding pitch of the piece is an open fifth built on G (to which F# is the leading tone), signifying that our subject has changed his mind, but as you'll hear, tragically, it's too late.

DIALLO BANKS

Chute Libre

for orchestra

DIALLO BANKS

Chute Libre

for orchestra
Op. 15

(2021, rev. 2023)

for Maurice Cohn & The Dallas Symphony Orchestra

with many thanks to The American Composers Orchestra and Thomas L. McKinley

Instrumentation

3 Flutes (1st doubling Piccolo)

3 Oboes (3rd doubling English Horn)

3 Clarinets in B-flat (3rd doubling Bass Clarinet)

2 Bassoons

Contrabassoon

4 Horns

3 Trumpets in C

2 Trombones

Bass Trombone

Tuba

Timpani

3 Percussion

Harp

Piano

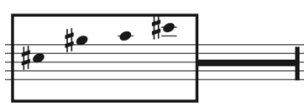
Strings

Duration

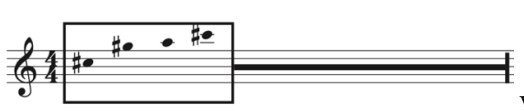
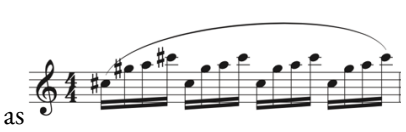
ca. 11 minutes

Performance Notes

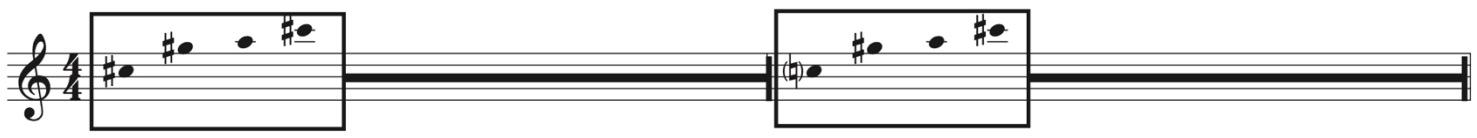
Winds



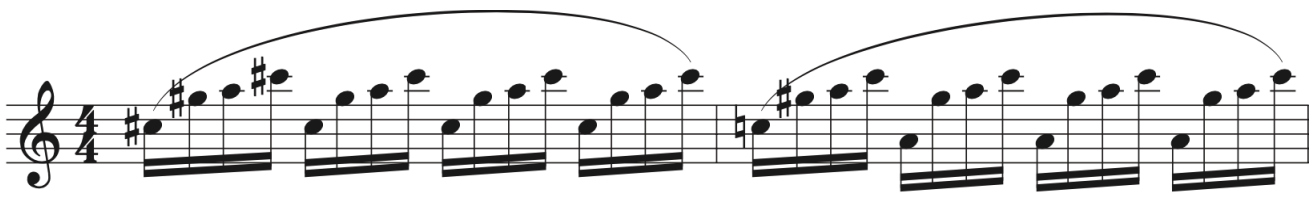
The box and line above indicated playing the pitches in the box at a steady rhythm, approximately sixteenth notes, independent of other players and with no regard for subdivision of bars. Players should intentionally avoid playing in unison with one another. All gestures should be a constant and steady stream of notes that:

 would be realized, for example, as 

When changing from one box to another a player will typically only change one or two notes at a time. Such that:



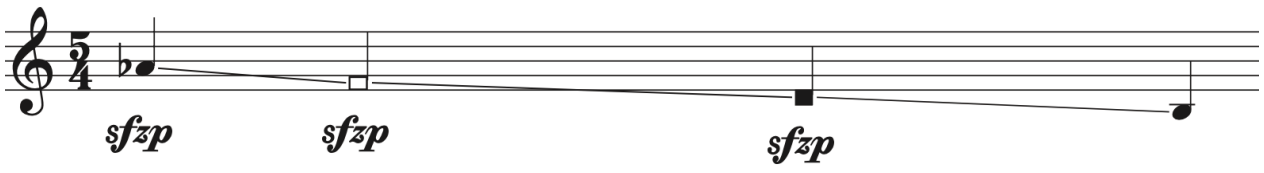
Would be realized, for example, as:



In the instance that a box appears in the middle of a measure, players should change from one pitch to the other roughly in the bar wherever the players are free to take reasonably short breaths, but should, as a wind section, maintain an ever-present wall of sound.

Strings

The above line and box signify that the musical gesture should be repeated ad libitum until the line ends, playing independent of other players and with no regard for subdivision of bars. Players should intentionally avoid playing in unison with one another. The resulting texture should be a constant thick explosion from the string section. Players should also keep in mind that they must stay true to any dynamics and articulations during these sections.



Unspecified pitches are notated with square noteheads. As shown in measure 72 (like the example above), there are times in which a glissando will be accented. The notes should be thought of merely as a guide for the rhythmic accentuation of a glissando between two notes (in this case Ab to B). When the sforzando occurs, members of the string section will not necessarily accent the same pitch, thus it is notated as a square however the final goal pitch should be the same.

Ad Libitum Section

During the section marked “Ad Libitum”, the conductor will give cues which correspond to numbers marked in the score. During this entire section each individual player of the orchestra will freely play their parts with the express intent to avoid synchronizing with one another. In this section there is no unifying sense of coordination or pulse simply play at a fast and virtuosic speed while still adhering to dynamics and expressions etc.

Extended Techniques

- Gradually to

- a dynamic meaning niente (Italian for “nothing”). This signifies playing as softly as possible, almost complete silence

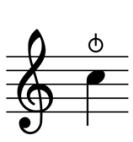
- gradually reduce in speed

- gradually increase in speed

- unspecified pitch

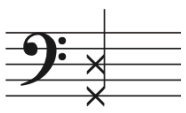
bisb. – a trill with alternate fingerings of the same pitch

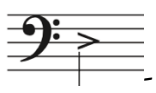
Strings

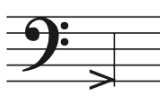

- Bartok Pizz

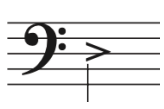
- play out of tune, either sharp or flat, a ¼ tone; serving merely an expressive function and need not be precise

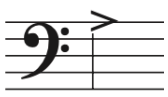
Timpani


- Strike the exact center of the timpani for a dead pitchless thud


- Strike the copper underside of the timpani drum for a metallic twang

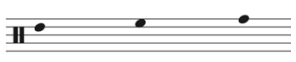

- largest timpani drum


- any middle timpani drum

 - smallest timpani drum

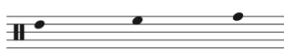
Percussion Key

Percussion 1
Marimba
Bongos
Splash Cymbal
(3) Cowbells (widely spaced and even)



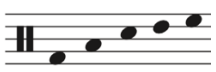
Vibraslap
Glockenspiel

Percussion 2
Bass Drum
(3) Cowbells (widely spaced and even)



(2) Bongos
Snare Drum
Crotales

Percussion 3
Vibraphone
(5) Toms (widely spaced and even)



Tubular Bells
Thunder Sheet

Transposed Score

for Maurice Cohn and the Dallas Symphony Orchestra

chute libre

for orchestra

Diallo Banks (b. 2001)

Larghetto ♩ = c. 60

Flute 1
Flute 2
Flute 3
Oboe 1
Oboe 2
Oboe 3
Clarinet in B♭ 1
Clarinet in B♭ 2
Bass Clarinet
Bassoon 1
Bassoon 2
Contrabassoon
Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
Trumpet in C 1
Trumpet in C 2
Trumpet in C 3
Trombone 1
Trombone 2
Bass Trombone
Tuba
Timpani
Percussion 1
Percussion 2
Percussion 3
Harp
Piano

ppp sempre

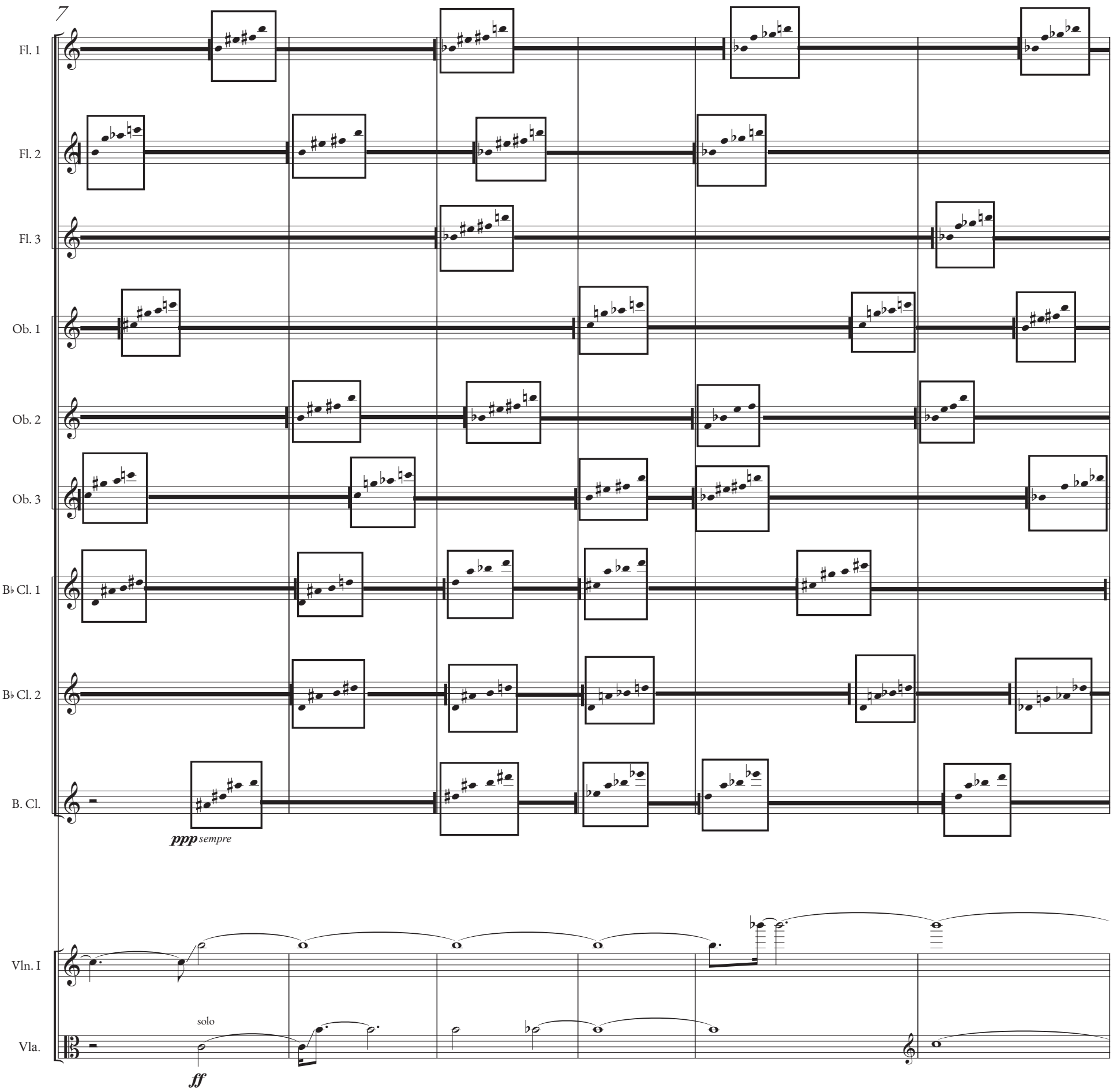
mf *ff* *pp* *fff* *pp*

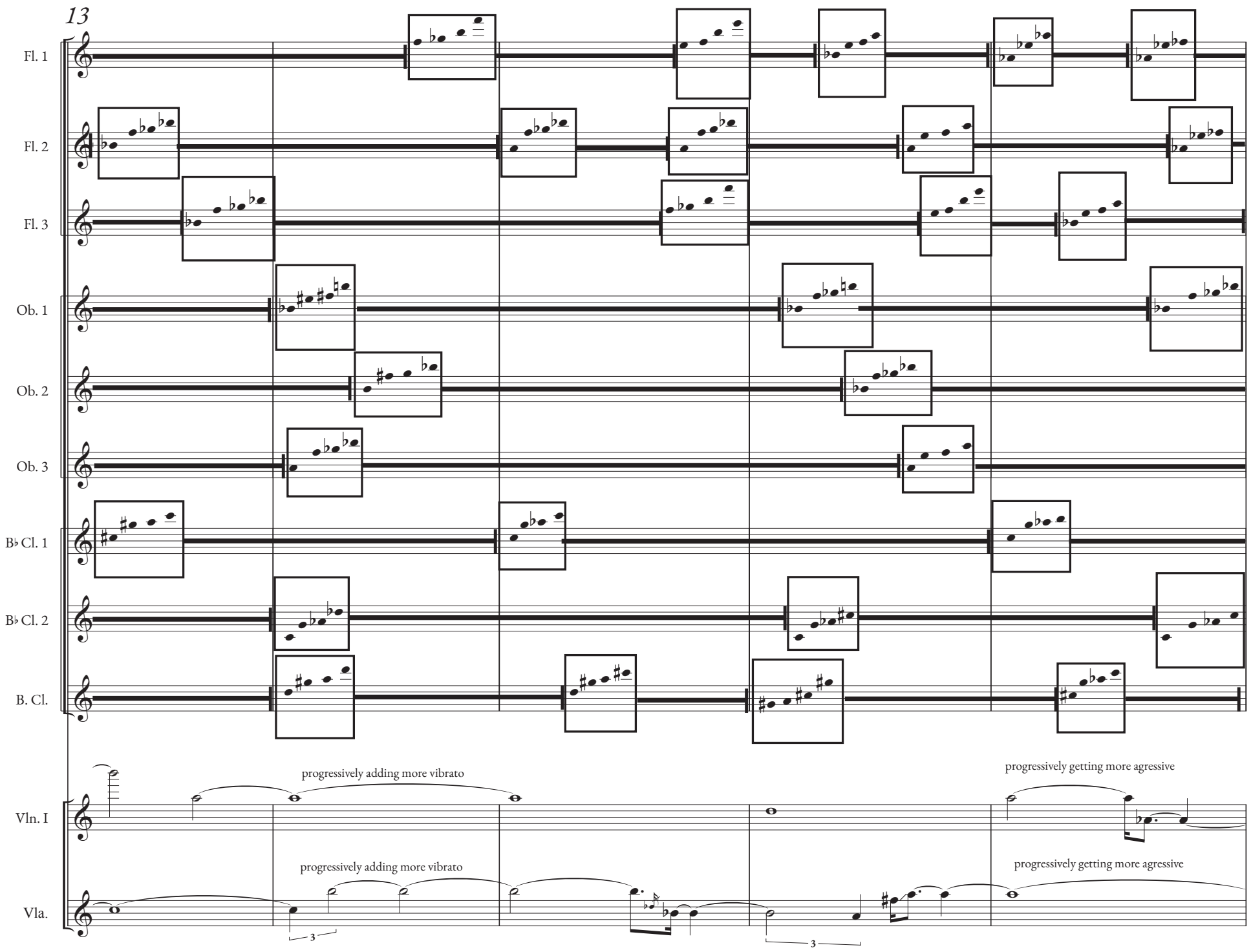
Larghetto ♩ = c. 60

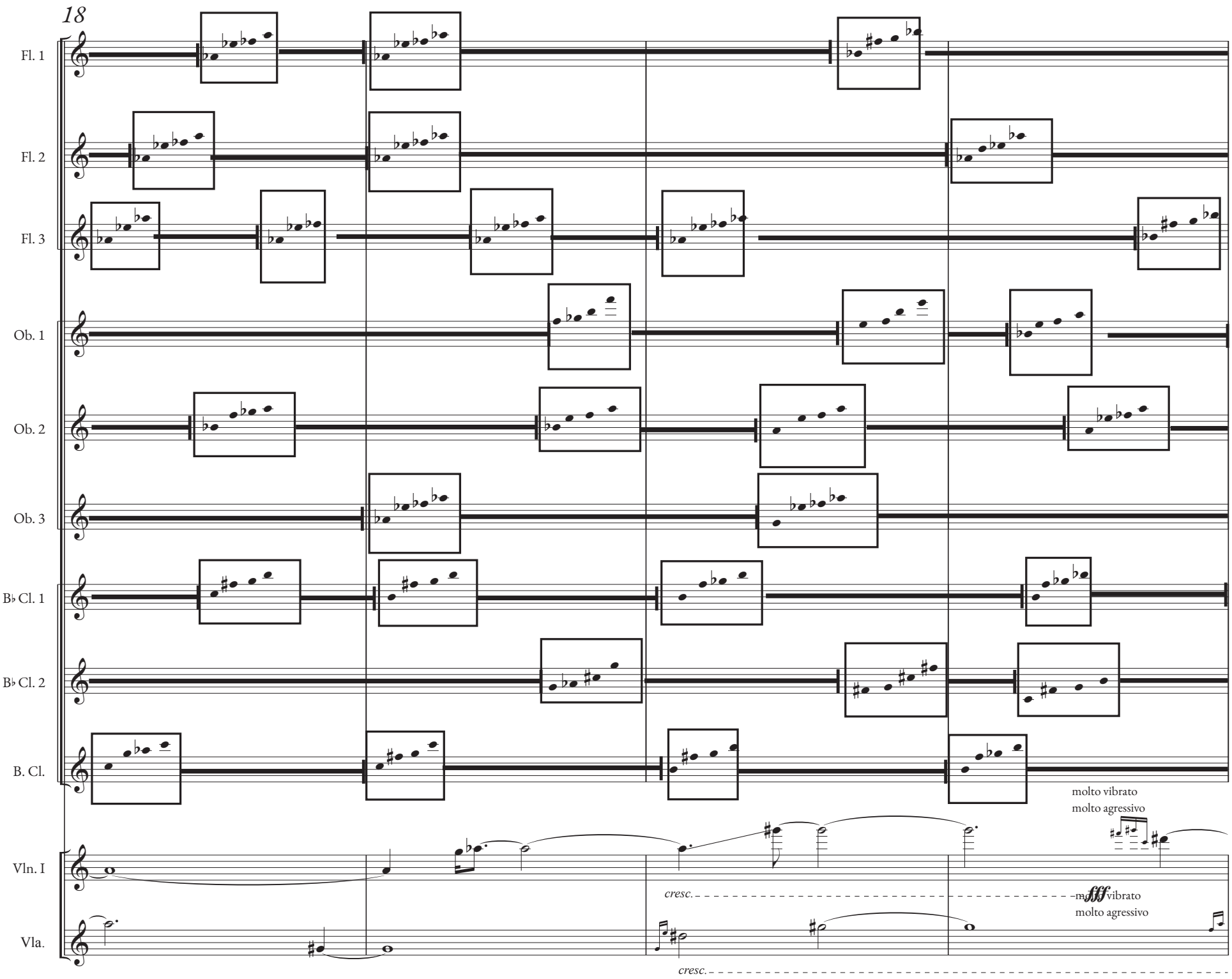
Violin I
Violin II
Viola
Violoncello
Contrabass

solo

ff


7
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
ppp sempre
Vln. I
solo
Vla.
ff


13
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Vln. I
Vla.
progressively adding more vibrato
progressively adding more vibrato
progressively getting more agressive
progressively getting more agressive
3
3


18
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Vln. I
Vla.
cresc.
molto vibrato
molto agressivo
fff
molto vibrato
molto agressivo
cresc.

22

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Vln. I

Vla.

3

fff

A

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Hn. 1
Hn. 2
C Tpt. 3
A
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.

n
pp
mp
tutti
3

31

B

Fl. 1

Fl. 2

ppp

p

Fl. 3

ppp

mf

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

mp

B♭ Cl. 2

B. Cl.

sub. f

ppp

Bsn. 1

fff

Hn. 1

n

ff

Hn. 2

n

ff

con sord.

Hn. 3

mf

con sord.

Hn. 4

mf

C Tpt. 1

n

ff

C Tpt. 2

n

ff

Perc. 2

Perc. 3

vibraphone

pp

fff

B

Vln. I

p

Vln. II

p

Vc.

38

C

solo

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
Perc. 1
Perc. 2
Perc. 3
Vln. I
Vln. II
Vla.
Vc.

con sord.

marimba

tutti

div.

46

D

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Perc. 3
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.

solo

vibraphone

appassionato cantabile
molto vibrato

sul pont.

51

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Timp.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

normale
div.

59

E

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc. 2
bass drum
Vln. I
Vln. II
Vla.
Vc.
Cb.

pp ff
< ff
p fff
sempre agitato

62

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
Timp.
Vln. I
Vln. II
Vla.

fffff

English Horn

63

B. Cl.
Bsn. 1
C. Bn.
Vln. I
Vln. II
Vla.
Vc.
Cb.

fff

F

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

F

Vln. I

Vln. II

Vla.

fff

subito ***ppp***

bongo drums

with sticks

cowbells

Quad Toms

67

piccolo

Picc.

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Vln. I

Vln. II

Vla.

ff fff f ffff

Picc.
Fl. 2
Fl. 3
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Timp.
Perc. 3
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

flz.
p
fff
ff
bass drum
ffff
vibraphone
pizz.
arco
n

16

69

Twice as fast ♩ = c. 120

(♪=♩)

Piccolo

Flute 2

Flute 3

Oboe 1

Oboe 2

English Horn

Clarinet in B♭ 1

Clarinet in B♭ 2

Bassoon 1

Bassoon 2

Contrabassoon

quad toms

Perc. 3

Twice as fast ♩ = c. 120

(♪=♩)

Violin I

Viola

Violoncello

Contrabass

G

Picc.

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Perc. 2

bongo drums

Perc. 3

quad toms

Pno.

G

Vln. I

Vln. II

Vla.

Vc.

Cb.

©

74

Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Vln. I
Vln. II
Vla.
Vc.
Cb.

div.

76

Fl. 2
Fl. 3
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Timp.
Perc. 1
Bgo. Dr.
Perc. 3
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff
fff
splash cymbal
ffff
bongo drums
quad toms
sfz

20 **H**

Picc.
blow air
ffff blow air
3 ff

Fl. 2
ffff
blow air
3 ff

Fl. 3
ffff
blow air
3 ff

Ob. 1
ffff
blow air
3 ff

Ob. 2
ffff
blow air
3 ff

Ob. 3
ffff
blow air
3 ff

B♭ Cl. 1
normale
ff
blow air
ffff

B♭ Cl. 2
blow air
ffff

Bsn. 1
normale
ff
ff

Hn. 1
5
f

Hn. 2
5
f

Hn. 3
5
f

Hn. 4
5
f

C Tpt. 1
5
f

C Tpt. 2
5
f

C Tpt. 3
5
f

Tbn. 1
5
f

Tbn. 2
5
f

B. Tbn.
5
f

Tuba
5
f

Timp.
fff

Perc. 1
snare drum
ffff
bass drum
cowbells
ffff
bass drum

Perc. 2
fff
quad toms

Perc. 3

Pno.
ffff

H

Vln. I
sul pont.
III IV
fff
arco normale
tutti
ff

Vln. II
sul pont.
III IV
fff
arco normale
ff

Vla.
sul pont.
III IV
fff
arco normale
ff

Vc.
sul pont.
III IV
fff
arco normale
ff

Cb.
sul pont.
III IV
fff
arco normale
ff

82

Picc.
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
B♭ Cl. 2
B. Cl.
C. Bn.
C Tpt. 2
Perc. 1
Perc. 2
Perc. 3
Pno.
Vln. I
Vln. II
Vla.
Vc.
Vc.
Cb.

vibra slap
cowbells
vibraphone
scratch tone

86

rit.

a tempo

Picc.

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

E♭ Cl.

B♭ Cl. 2

B. Cl.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

ff

mf

mp

marimba

bass drum

ffff

tutti

I

Picc.

Fl. 2

Fl. 3

C Tpt. 1

C Tpt. 2

f

f

I

Vln. I

Vln. II

Vla.

Vc.

Cb.

ffff

95

Perc. 1

Perc. 3

fff

Hp.

Pno.

(8va)

fff

Ped.

Vln. I

Vln. II

arco

two solo violins

fff

Vla.

arco

two solo violas

fff

Vc.

two solo cellos

fff

97

J

Picc.
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
C Tpt. 1
C Tpt. 2
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff

fff

cowbells

bass drum

frenzy of chaotic tremolo on any
random quadruple stop, fast as possible
including sul pont. and scratch tone ad. lib

tutti
arco

arco

101

E♭ Cl.
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Perc. 1
Perc. 3
Hp.
Pno.

Vibraphone
cowbells
arco

K

Bsn. 1
Bsn. 2
C. Bn.
Perc. 1
Perc. 3
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp
fff
sfz
ff
mf
arco
pizz.

105

L

Picc.
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
E♭ Cl.
B♭ Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Perc. 1
Perc. 2
Perc. 3
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

cowbells
bass drum
scratch tone
pizz.
arco

Picc.
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
E♭ Cl.
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
B. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2

ffff
ff
f
fff
hard mallets
marimba
bongo drums

M

Picc.
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
E♭ Cl.
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
B. Tbn.
Tuba
Timp.
Mrb.
Bgo. Dr.
Perc. 3
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

simile

cowbells

bass drum

quad toms

loco

pizz.

arco

M

Larghetto ♩ = c. 60

Picc.
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
E♭ Cl.
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.

vibra slap

the harpist can also trill the notes between the hands as they wish

Larghetto ♩ = c. 60

Picc.
Fl. 2
Fl. 3
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
Vln. I
Vln. II
Vc.
Cb.

pp ff f fffff mf mp fff ff

semi-hard mallets

glockenspiel

gong

con sord.

arco

N

Picc.

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

con sord.

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

N

Vln. I

Vln. II

Vla.

Vc.

Cb.

div.

137

Picc.
Fl. 2
Fl. 3
B. Cl.
C. Bn.
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Mrb.
Perc. 2
Perc. 3
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

marimba
Vibraphone
quad toms
bass drum
hard stick

O

Picc.
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Quads
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

suspended cymbal
bass drum
tutti

P

Picc.
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.

bisb.
solo
gong
Thundersheet
P
div.

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
Solo Vln.
Vln. I
Vln. I
Vln. II
Vla.
Vc.
Cb.

f *mf* *mp* *pp* *ff* *fff* *ffff* *n* *tr*

glockenspiel
vibraphone
with brushes
with brushes

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Timp.
Perc. 1
S.Dr.
Perc. 3
Hp.
Pno.
Solo Vln.
Vln. I
Vln. II
Vla.
Solo Vc.
Vc.
Cb.

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Timp.
Perc. 1
S.Dr.
Perc. 3
Hp.
Pno.
Solo Vln.
Vln. I
Vln. II
Vla.
Solo Vc.
Vc.

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Timp.
Perc. 1
S.Dr.
Perc. 3
Hp.
Pno.
Solo Vln.
Vln. I
Vln. I
Vln. II
Vla.
Solo Vc.
Vc.
Cb.

no vib.

Ad Libitum

Q

1

Solo Vln.

fff ff p ff fff mf sul pont. ff pp ord. fff

Vln. I

wild and out of tune vibrato

two solo violins

ff

Vln. II

wild and out of tune vibrato

two solo violins

fff ff mp fff

Vla.

wild and out of tune vibrato

two solo violas

fff

Solo Vc.

arco

fff

Vc.

wild and out of tune vibrato

Cb.

wild and out of tune vibrato

169

2

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 2

Perc. 1

Perc. 3

Hp.

Pno.

2

Vln. I

Vln. II

Vla.

Vc.

Vc.

Cb.

ord.

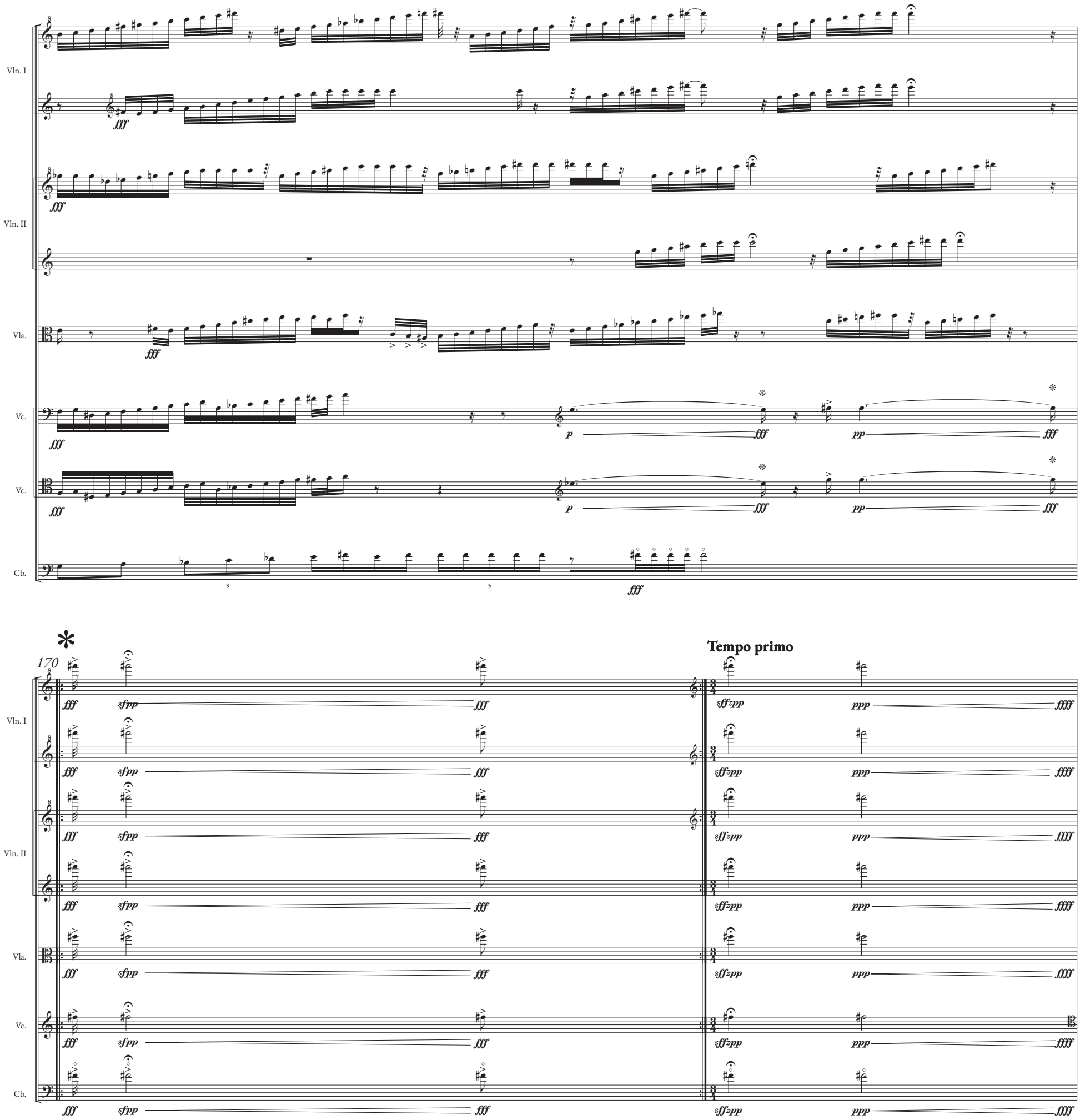
sul pont.

arco

sul pont.

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 2
Perc. 1
Perc. 3
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vla.
Solo Vc.
Vc.
Vc.
Cb.

ff
fff
ffff
p
pp
n
marimba
vibraphone
ord.
intense vibrato
8vb
Ped.
3



*Here each individual member of the string section will repeat mm. 170 (the F#'s) until cued by the conductor. During which point the entire ensemble will move on to mm. 171, ending the Ad Libitum section. From then the piece continues in c. ♩= 60.

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Mrb.
S.Dr.
Perc. 3
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf fff sff=pp f

glockenspiel
crotales
vibraphone
let vibrate!

chromatic cluster of unspecified pitches

div.

scratch tone
incredibly slow bow movement
anywhere on the fingerboard
decrease pressure with diminuendo