

# and does the Moon also fall?

for orchestra

Score in C

[2022-23]

James Díaz

## INSTRUMENTATION

2 Flutes  
2 Oboes  
2 Clarinets in B $\flat$   
2 Bassoons

4 Horns in F  
3 Trumpets in C  
2 Trombones  
Bass trombone  
Tuba

Timpani:  
two temple bowls (large, medium) or Japanese cups on timpano IV  
cymbal (medium 22", crash) upside down on timpano II

Percussion 1:  
vibraphone, snare drum, tam-tam, sandpaper blocks, car spring, triangle (medium),  
egg shakers

Percussion 2:  
glockenspiel, snare drum, cymbal, bass drum, sandpaper, car spring, triangle  
(large), egg shakers

(Percussion 2: One or two players can play this part. "Main" instrument on top,  
"doubling" instrument on the bottom)

Violin 1 (12)  
Violin 2 (12)  
Viola (12)  
Cello (12)  
Double Bass (6)

The piece is for two orchestras, one professional and one intermediate/advanced pre-college orchestra. Flute 1, Oboe 1, Clarinet 1, Bassoon 1, Horn 1, 3, Trumpet 1, Trombone 1, Violin 1 a, Violin 2 a, Viola 1, and Cello 1 correspond to the professional players. Both levels play Tuba and Double Bass parts. The pre-college orchestra plays the rest.

## PROGRAM NOTES

"and does the Moon also fall?" draws inspiration from the questions posed by Isaac Newton about gravity and Albert Einstein's discoveries about the relationship between time and space. The title of the piece is a direct reference to Newton's musings on the influence of gravity on celestial bodies such as the Moon.

The composition aims to create a fusion of textural temporalities and envisions the two orchestras as sonic galaxies in constant change. The melodic distortion in the music is inspired by Einstein's theory of relativity, which suggests that space and time are intertwined and can be curved by the presence of massive objects.

Drawing on these parallels, "and does the Moon also fall?" creates a sonic journey through the warped space-time of the mind. The two orchestras function as a metaphor for the interplay between different aspects of the mind, with each instrument representing a different mental process or state of consciousness. The piece gravitates between the sense of the singularity of each instrument or section and the sense of collective performance as an orchestra or two orchestras.

The work was commissioned by The Juilliard School Preparatory Division, in partnership with American Composers Forum and the New York Philharmonic, powered by the Sphinx Venture Fund.

## PERFORMANCE NOTES

### FOR ALL INSTRUMENTS

Sempre senza vibrato (except strings after letter L).

Accidentals only affect the pitch to which they directly refer, not other octaves, for the duration of the bar in which the accidentals are written.

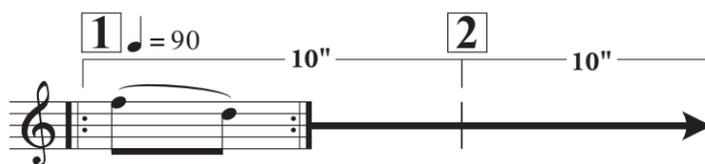
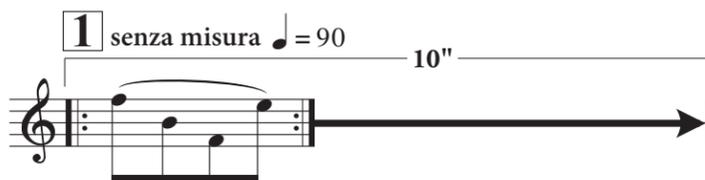
When asked to "slightly detune down each repeat," performers can either modify each note microtonally or bend/gliss the notes microtonally. Every repeat is lower and lower.

**A B C**



senza misura

**1 2 3 4 5**



Rehearsal letters.

Repetition line.

Always uncondacted. Each player has a different number of beats. Players play independently, ad libitum, not together.

The beginning of each event is marked with a number corresponding to the conductor's downbeat. The conductor's fingers consistently give the one-to-five cycle.

Repeat until the next cue. Players can breathe freely between repetitions. The duration in seconds of each event is approximated. Tempo marks are also approximated during senza misura sections.

Repetitions usually go through various events. Always repeat until the arrow line ends, and move on immediately without necessarily completing the repeated material.

Repetitions are not affected by new tempi changes or new meters. These are only in the score for the conductor and in the parts to which new changes or meters apply. Events in meters or with barlines (e.g., C1-5) are not expected to be synchronized.

### FOR WINDS



Air sound, blowing air through the instruments, pitchless



Flutter tongue

### FOR STRINGS



Behind the bridge, strings indicated.



Jeté, free bouncing

s.p.

Sul ponticello.

molto s.p

Molto sul ponticello, almost on the bridge, with pitch.



Circular bowing, speed indicated.

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**A 1** ♩ = 120 senza misura, sempre senza vibrato **2**

20" 10"

1 Flutes *rit. slightly detune down each repeat*

2 Oboes *rit.*

1 Clarinet in B $\flat$  *rit. slightly detune down each repeat*

2 Bassoons *rit.*

1 Horns in F (stopped) *p* *ff* *open* *pp* *p* *pp*

2 Horns in F (stopped) *p* *ff* *open* *pp* *mp*

3 Horns in F (stopped) *p* *ff* *open* *pp* *mp*

4 Horns in F (stopped) *p* *ff* *open* *pp* *mp*

1 Trumpets in C (HARMON stem out) *p* *ff* *pp* *p* *pp*

2 Trumpets in C (HARMON stem out) *p* *ff* *pp* *p* *pp*

3 Trumpets in C (HARMON stem out) *p* *ff* *pp* *mp*

1 Trombone (HARMON stem out) *p* *ff* *pp* *p* *pp*

2 Trombone (HARMON stem out) *p* *ff* *pp* *p* *pp*

1 Bass Trombone (HARMON stem out) *p* *ff* *pp* *p* *pp*

1 Tuba (HARMON stem out) *p* *ff* *pp* *p* *pp*

1 Timpani (CYMBAL UPSIDE DOWN) soft mallets *ff* *with paper* *circular, fast speed* *mp*

1 Percussion (VIBRAPHONE) hard mallets *p* *ff* (VIB) *Lv* *mp*

2 Percussion (BASS DRUM) soft beaters (TAM-TAM) [Doubling instrument if more players available] *p* *ff* (CAR SPRING)w/triangle beater (TRIANGLE) *Lv* *mp*

**A 1** ♩ = 120 senza misura, sempre senza vibrato **2**

20" 10"

a Violin I *ff* *molto s.p.* *behind the bridge* *non div.* *non div.* *circular, fast speed* *p* *non div.* *s.p.* *mf*

b Violin I *ff* *molto s.p.* *behind the bridge* *non div.* *non div.* *circular, fast speed* *p* *non div.* *s.p.* *mf*

a Violin II *ff* *molto s.p.* *behind the bridge* *non div.* *non div.* *circular, fast speed* *p* *non div.* *s.p.* *mf*

b Violin II *ff* *molto s.p.* *behind the bridge* *non div.* *non div.* *circular, fast speed* *p* *non div.* *s.p.* *mf*

a Viola *ff* *molto s.p.* *behind the bridge* *non div.* *non div.* *circular, fast speed* *p* *non div.* *s.p.* *mf*

b Viola *ff* *molto s.p.* *behind the bridge* *non div.* *non div.* *circular, fast speed* *p* *non div.* *s.p.* *mf*

a Cello *ff* *molto s.p.* *behind the bridge* *non div.* *non div.* *circular, fast speed* *p* *non div.* *s.p.* *mf*

b Cello *ff* *molto s.p.* *behind the bridge* *non div.* *non div.* *circular, fast speed* *p* *non div.* *s.p.* *mf*

Double Bass *ff* *molto s.p.* *behind the bridge* *non div.* *non div.* *circular, fast speed* *p* *non div.* *s.p.* *mf*

3  $\text{♩} = 108$  20" 4 10"

1 Fl. *f* *rit.* slightly detune down each repeat

2 Fl. *f* *rit.*

1 Ob. *f* *rit.* slightly detune down each repeat

2 Ob. *f* *rit.*

1 Cl. in Bb *f* *rit.* slightly detune down each repeat

2 Cl. in Bb *f* *rit.*

1 Bsn. *f* *rit.* slightly detune down each repeat

2 Bsn. *f* *rit.*

1 Hn. in F stopped *p* *f*

2 Hn. in F stopped *p* *f*

3 Hn. in F stopped *p* *f*

4 Hn. in F stopped *p* *f*

1 Tpt. *p* *f*

2 Tpt. *p* *f*

3 Tpt. *p* *f*

1 Tbn. *p* *f*

2 Tbn. *p* *f*

B. Tbn. *p* *f*

Tuba *p* *f*

Timp. (CYM) *f* with paper *mf*

Perc. (VIB) *p* *f* (VIB) *Lv* *mp*

(B.D.) (T.T.) *p* *f* (C.SPRL.) (TRI.) *Lv* *mp*

3  $\text{♩} = 108$  20" 4 10"

a Vln. I *f* *molto s.p.* *ord.* *non div.*

b Vln. I *f* *molto s.p.* *ord.* *non div.*

a Vln. II *f* *molto s.p.* *ord.* *non div.*

b Vln. II *f* *molto s.p.* *ord.* *non div.*

a Vla. *f* *ord.* *non div.*

b Vla. *f* *ord.* *non div.*

a Vc. *f* *molto s.p.* *ord.* *non div.*

b Vc. *f* *molto s.p.* *ord.* *non div.*

D.B. *f* *ord.* *non div.*



2  $\text{♩} = 72$  20" 3 10"

1 Fl. *mp* extreme rit. slightly detune down each repeat

2 Fl. *mp* extreme rit.

1 Ob. *mp* extreme rit. slightly detune down each repeat

2 Ob. *mp* extreme rit.

1 Cl. in B $\flat$  *mp* extreme rit. slightly detune down each repeat

2 Cl. in B $\flat$  *mp* extreme rit.

1 Bsn. *mp* extreme rit. slightly detune down each repeat

2 Bsn. *mp* extreme rit.

1 Hn. in F stopped *p* extreme rit. slightly detune down each repeat

2 Hn. in F air sound (pitchless) *p* extreme rit.

3 Hn. in F air sound (pitchless) *p* extreme rit.

4 Hn. in F air sound (pitchless) *p* extreme rit.

1 Tpt. flz. + air sound (pitchless) *p* extreme rit.

2 Tpt. flz. + air sound (pitchless) *p* extreme rit.

3 Tpt. flz. + air sound (pitchless) *p* extreme rit.

1 Tbn. flz. + air sound (pitchless) *p* extreme rit.

2 Tbn. flz. + air sound (pitchless) *p* extreme rit.

B. Tbn. flz. + air sound (pitchless) *p* extreme rit.

Tuba flz. + air sound (pitchless) *p* extreme rit.

Timp. (CYM) *mp* extreme rit. with paper

Perc. 1 (VIB) *ppp* extreme rit. (VIB) bow *Lv*

2 (B.D.) (T.T.) *ppp* extreme rit. *mf*

2  $\text{♩} = 72$  20" 3 10"

a Vln. I *mp* extreme rit.

b Vln. I *mp* extreme rit.

a Vln. II ord. *mp* extreme rit.

b Vln. II ord. *mp* extreme rit.

a Vla. ord. *mp* extreme rit.

b Vla. ord. *mp* extreme rit.

a Vc. *mp* extreme rit.

b Vc. *mp* extreme rit.

D.B. *mp* extreme rit.

Vln. I *pp* *mp*

Vln. II *pp* *mp*

Vla. *pp* non div. *pp* non div. *s.p.*

Vc. *pp* *mp*