

5. FLOW

ALAN FERBER

SCORE

NOMINATED FOR 'BEST INSTRUMENTAL COMPOSITION,' 2016 GRAMMY® AWARDS

MED. FAST $\text{♩} = 168$
STRAIGHT ♩ 's

ALTO SAX. $\frac{3}{4}$

TENOR SAX. $\frac{3}{4}$

BASS CLARINET $\frac{3}{4}$

TRUMPET IN B \flat $\frac{3}{4}$

TROMBONE $\frac{3}{4}$ (BUCKET) *mp*

ELECTRIC GUITAR $\frac{3}{4}$

PIANO $\frac{3}{4}$ *mp*

ACOUSTIC BASS $\frac{3}{4}$

DRUM SET $\frac{3}{4}$ VERY SPARSE CYMBAL COLORS *p*

5. FLOW

A. SX. 15

T. SX.

B. CL.

B \flat TPT. 15

TBN. *mp*

E.GTR. 15 *mf*

PNO. 15

A.B. 15

D. S.

The musical score is arranged in a vertical stack of staves. The top three staves (A. SX., T. SX., B. CL.) are mostly empty, with a few horizontal lines indicating rests. The B \flat TPT. staff has a few notes. The TBN. staff features a complex melodic line with eighth and sixteenth notes, followed by a long note with a fermata and a dynamic marking of *mp*. The E.GTR. staff has a few notes at the end with a dynamic marking of *mf*. The PNO. staff has a complex melodic line similar to the TBN. staff, also with a long note and fermata. The A.B. staff is empty. The D. S. staff has a series of diagonal slashes representing a drum pattern, ending with a few notes. The page number 15 is written at the bottom left.

5. FLOW

A

A. SX.

T. SX.

B. CL.

B \flat TPT.

TBN.

E.GTR.

PNO.

A.B.

D. S.

22

22

22

22

A LITTLE MORE ACTIVE...

A. SX.

T. SX.

B. CL.

B \flat TPT.

TBN.

E.GTR.

PNO.

A.B.

D. S.

30

5. FLOW

(B)

A. SX. 39

T. SX. *mf*

B. CL. *mf*

Bb TPT. 39 *mf*

TBN. *mf*

E.GTR. 39 *mf*

PNO. 39

A.B. 39 *mf*

D. S. 39

The score is for a piece titled "5. FLOW" on page 5. It features a section labeled (B) starting at measure 39. The instrumentation includes Alto Saxophone (A. SX.), Tenor Saxophone (T. SX.), Bass Clarinet (B. CL.), B-flat Trumpet (Bb TPT.), Trombone (TBN.), Electric Guitar (E.GTR.), Piano (PNO.), Alto Bass (A.B.), and Drums (D. S.). The key signature is two sharps (F# and C#), and the time signature is 4/4. The score includes various musical notations such as slurs, dynamics (mf), and articulation marks. The piano part (PNO.) is written in grand staff notation. The drum part (D. S.) shows a consistent rhythmic pattern of eighth notes.

A. SX.
50

T. SX.

B. CL.

B \flat TPT.
50

TBN.

E.GTR.
50

PNO.
50

A.B.
50

D. S.

The musical score is written for a large ensemble. It begins with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked '50'. The score is divided into systems for different instrument groups. The woodwinds (A. SX., T. SX., B. CL.) and brass (B \flat TPT., TBN.) parts feature melodic lines with slurs and dynamic markings. The strings (E.GTR., PNO., A.B., D. S.) provide harmonic support and rhythmic patterns. The double bass part (D. S.) includes a section with diagonal hatching. Performance instructions such as 'OPEN' and 'DISTIN' are placed above specific notes. The score concludes with a final dynamic marking of *fz*.

5. FLOW

A. SX. *b1*

T. SX. *f*

B. CL. *b1*

Bb TPT. *b1*

TBN. *f*

E.G. TR. *b1*

PNO. *b1*

A.B. *b1*

D. S.

The score is for a piece titled "5. FLOW" on page 7. It features eight parts: A. SX., T. SX., B. CL., Bb TPT., TBN., E.G. TR., PNO., and A.B., plus a Drum Set (D. S.). The key signature has two sharps (F# and C#). The A. SX. part has a *b1* dynamic marking. The T. SX. part has a *f* dynamic marking and a four-measure slur. The B. CL. part has a *b1* dynamic marking. The Bb TPT. part has a *b1* dynamic marking. The TBN. part has a *f* dynamic marking and a four-measure slur. The E.G. TR. part has a *b1* dynamic marking. The PNO. part has a *b1* dynamic marking. The A.B. part has a *b1* dynamic marking. The D. S. part consists of a series of diagonal slashes representing a drum pattern.

5. FLOW

D SINGING

A. SX. 71 *f*

T. SX. *mf*

B. CL. *mf*

B \flat TPT. 71 *f* SINGING

TBN. *f* SINGING

E.GTR. 71 *f* SINGING
B ADD11 AMA⁷

PNO. 71 *f* SINGING
B ADD11 AMA⁷

A.B. 71 *f* PLAY TIME

D. S. *f*

5. FLOW

A. SX.
T. SX.
B. CL.
Bb TPT.
TBN.
E.GTR.
PNO.
A.B.
D. S.

Chord symbols: A^bMI^7 , $E^bMI^7(b5)$, $A^b7(\sharp_{11})$, D^bMI^7 , $D^b7(\sharp_{11})$, CMA^7 , BMI^7 , E^7ALT

Dynamic markings: *p.*, *p.*

Rehearsal mark: 81

E

A. SX. 91 *mf*

T. SX. *mf*

B. CL. *mf*

B \flat TPT. 91

TBN. *mf*

E.GTR. 91 *mf*
FMA $^{\sharp 9}$ FMI(MA7) E7(b5)

PNO. 91 *mf*

A.B. *mf*

D. S. 91 *mf* DRIVING SIM.

Detailed description: This page of a musical score, numbered 10, is titled '5. FLOW'. It features a key signature of two sharps (F# and C#) and a common time signature. The score is arranged for a large ensemble including woodwinds (A. SX., T. SX., B. CL., B \flat TPT., TBN.), brass (E.GTR.), piano (PNO.), and drums (D. S.). The woodwind and brass parts are primarily composed of half notes and quarter notes, often with long slurs. The guitar part features a series of chords: FMA $^{\sharp 9}$, FMI(MA7), and E7(b5). The piano part has a rhythmic bass line with eighth notes and chords. The drum part consists of a steady eighth-note pattern, with a 'DRIVING' section and a 'SIM.' (simile) section. A circled 'E' is placed above the staff at the beginning of the final measure. The page number '91' is written at the start of each staff.

5. FLOW

A. SX. 102

T. SX.

B. CL.

B♭ TPT. 102

TBN. *mf*

E.GTR. 102

PNO. 102

A.B. 102

D. S.

Detailed description: This page of a musical score, titled '5. FLOW', is page 11. It features eight staves for different instruments: A. SX. (Alto Saxophone), T. SX. (Tenor Saxophone), B. CL. (Bass Clarinet), B♭ TPT. (Bass Trombone), TBN. (Tuba), E.GTR. (Electric Guitar), PNO. (Piano), A.B. (Acoustic Bass), and D. S. (Drum Set). The score is in 4/4 time with a key signature of two sharps (F# and C#). The A. SX., T. SX., and B. CL. parts have long, sweeping lines across the first five measures. The B. CL. part has a more rhythmic, eighth-note pattern. The B♭ TPT. part is mostly silent, with some notes in the final two measures. The TBN. part has a steady bass line with a dynamic marking of *mf* in the final measure. The E.GTR. part has a series of chords and a melodic line. The PNO. part has a complex harmonic structure with many chords and a melodic line. The A.B. part has a steady bass line. The D. S. part has a simple drum pattern. The page number '102' is written at the beginning of each staff.

A. SX. 109

T. SX. *f*

B. CL. *f*

B \flat TPT. 109 *LEAD* *ff*

TBN. *f*

E.GTR. 109 *f*
A MI E \flat MI (MA7) B \flat MI (b6) A \flat ADD11 C MI (b6) C \sharp MI (b6)

PNO. 109 *f*

A.B. 109 *f*

D. S. 109

F

SOLOS (1ST SOLO: TBN, 2ND SOLO: TRP/GTR TRADE)

A. SX.

T. SX.

B. CL.

B \flat TPT.

TBN.

E.GTR.

PNO.

A.B.

D. S.

The musical score consists of eight staves. The top three staves (A. SX., T. SX., B. CL.) are empty. The B \flat TPT. and TBN. staves contain rhythmic notation (slashes) from measure 120 onwards. The E.GTR. and PNO. staves also contain rhythmic notation. The A.B. and D. S. staves contain rhythmic notation. The piano accompaniment is shown in the bottom two staves (A.B. and D. S.), with chords written below the bass line.

Chord progression for the piano accompaniment (measures 120-129):

120	121	122	123	124	125	126	127	128	129
B $M\flat$	A \flat MA $7(\sharp 5)$	B $M\flat$	C/B \flat	F/A	B $M\flat$	C/B \flat	F/A	G $M\flat$	B \flat
A $M\flat$	G \flat MA $7(\sharp 5)$	A $M\flat$	B \flat /A \flat	E \flat /G	A $M\flat$	B \flat /A \flat	E \flat /G	F $M\flat$	A \flat
A $M\flat$	G \flat MA $7(\sharp 5)$	A $M\flat$	B \flat /A \flat	E \flat /G	A $M\flat$	B \flat /A \flat	E \flat /G	F $M\flat$	A \flat
A $M\flat$	G \flat MA $7(\sharp 5)$	A $M\flat$	B \flat /A \flat	E \flat /G	A $M\flat$	B \flat /A \flat	E \flat /G	F $M\flat$	A \flat

A. SX.
130

T. SX.

B. CL.

B \flat TPT.
130

TBN.

E.GTR.
130

PNO.
130

A.B.
130

D. S.

$B_{MI}^{(b6)}$ $F_{MI}^{(MA7)}$ $C_{MI}^{(b6)}$ B^{bADD11} $D_{MI}^{(b6)}$ $E^{b_{MI}^{(b6)}}$

$A_{MI}^{(b6)}$ $E^{b_{MI}^{(MA7)}}$ $B^{b_{MI}^{(b6)}}$ A^{bADD11} $C_{MI}^{(b6)}$ $D^{b_{MI}^{(b6)}}$

$A_{MI}^{(b6)}$ $E^{b_{MI}^{(MA7)}}$ $B^{b_{MI}^{(b6)}}$ A^{bADD11} $C_{MI}^{(b6)}$ $D^{b_{MI}^{(b6)}}$

$A_{MI}^{(b6)}$ $E^{b_{MI}^{(MA7)}}$ $B^{b_{MI}^{(b6)}}$ A^{bADD11} $C_{MI}^{(b6)}$ $D^{b_{MI}^{(b6)}}$

A. SX. *mf*
 T. SX. *mf*
 B. CL. *mf*
 B \flat TPT. *mf*
 TBN. *mf*
 E.GTR. *mf*
 PNO. *mf*
 A.B. *mf*
 D. S.

Chord changes:
 Bm \flat Bm \flat (\flat 6) A \flat MA \flat 7(\sharp 5) Bm \flat (\flat 6) C/B \flat F/A
 A m \flat (\flat 6) G \flat MA \flat 7(\sharp 5) A m \flat (\flat 6) B \flat /A \flat E \flat /G
 A m \flat (\flat 6) G \flat MA \flat 7(\sharp 5) A m \flat (\flat 6) B \flat /A \flat E \flat /G
 A m \flat (\flat 6) G \flat MA \flat 7(\sharp 5) A m \flat (\flat 6) B \flat /A \flat E \flat /G

149

mf

A. SX.

T. SX.

B. CL.

B \flat TPT.

TBN.

E.GTR.

PNO.

A.B.

D. S.

149

mf

$G_{MI}^{(b6)}$ B^b $B_{MI}^{(b6)}$ $F_{MI}^{(MA7)}$ $C_{MI}^{(b6)}$ B^{bADD11}

$F_{MI}^{(b6)}$ A^b $A_{MI}^{(b6)}$ $E^b_{MI}^{(MA7)}$ $B^b_{MI}^{(b6)}$ A^{bADD11}

$F_{MI}^{(b6)}$ A^b $A_{MI}^{(b6)}$ $E^b_{MI}^{(MA7)}$ $B^b_{MI}^{(b6)}$ A^{bADD11}

$F_{MI}^{(b6)}$ A^b $A_{MI}^{(b6)}$ $E^b_{MI}^{(MA7)}$ $B^b_{MI}^{(b6)}$ A^{bADD11}

5. FLOW
(H)

157

A. SX.

T. SX.

B. CL.

B \flat TPT.

TBN.

E.GTR.

PNO.

A.B.

D. S.

*D*_{M1}($\flat\flat$) *E* \flat _{M1}($\flat\flat$) *f* *p* *fp* *B*_{M1}($\flat\flat$) *A* \flat _{MA}7($\sharp 5$) *B*_{M1}($\flat\flat$) *C/B* \flat

*C*_{M1}($\flat\flat$) *D* \flat _{M1}($\flat\flat$) *f* *p* *fp* *A*_{M1}($\flat\flat$) *G* \flat _{MA}7($\sharp 5$) *A*_{M1}($\flat\flat$) *B* \flat /*A* \flat

*C*_{M1}($\flat\flat$) *D* \flat _{M1}($\flat\flat$) *f* *p* *fp* *A*_{M1}($\flat\flat$) *G* \flat _{MA}7($\sharp 5$) *A*_{M1}($\flat\flat$) *B* \flat /*A* \flat

*C*_{M1}($\flat\flat$) *D* \flat _{M1}($\flat\flat$) *f* *p* *fp* *A*_{M1}($\flat\flat$) *G* \flat _{MA}7($\sharp 5$) *A*_{M1}($\flat\flat$) *B* \flat /*A* \flat

*C*_{M1}($\flat\flat$) *D* \flat _{M1}($\flat\flat$) *f* *p* *fp* *A*_{M1}($\flat\flat$) *G* \flat _{MA}7($\sharp 5$) *A*_{M1}($\flat\flat$) *B* \flat /*A* \flat

168

A. SX.

T. SX.

B. CL.

Bb TPT.

TBN.

E.G. TR.

PNO.

A.B.

D. S.

Chord Progression:

F/A GMI^(b6) B^b FMI^(b6) FMI^(MA7) CMI^(b6) B^bADD11 DMI^(b6)

E^b/G FMI^(b6) A^b f AMI^(b6) E^bMI^(MA7) B^bMI^(b6) A^bADD11 CMI^(b6)

E^b/G FMI^(b6) A^b AMI^(b6) E^bMI^(MA7) B^bMI^(b6) A^bADD11 CMI^(b6)

E^b/G FMI^(b6) A^b AMI^(b6) E^bMI^(MA7) B^bMI^(b6) A^bADD11 CMI^(b6)

5. FLOW

①

A. SX.
179

T. SX.
179

B. CL.
179

Bb TPT.
179

TBN.
179

E.G-TR.
179

PNO.
179

A.B.
179

D. S.
179

$E^b_{MI}(b6)$ $C^{\#}_{ADD11}$ $B_{MA}7$ $B^b_{MI}7$ $F_{MI}7(b5)$ $B^{b7}(\sharp_{11})$ $E^b_{MI}7$ $E^{b7}(\sharp_{11})$
 $D^b_{MI}(b6)$ B_{ADD11} $A_{MA}7$ $A^b_{MI}7$ $E^b_{MI}7(b5)$ $A^{b7}(\sharp_{11})$ $D^b_{MI}7$ $D^{b7}(\sharp_{11})$
 $D^b_{MI}(b6)$ B_{ADD11} $A_{MA}7$ $A^b_{MI}7$ $E^b_{MI}7(b5)$ $A^{b7}(\sharp_{11})$ $D^b_{MI}7$ $D^{b7}(\sharp_{11})$
 $D^b_{MI}(b6)$ B_{ADD11} $A_{MA}7$ $A^b_{MI}7$ $E^b_{MI}7(b5)$ $A^{b7}(\sharp_{11})$ $D^b_{MI}7$ $D^{b7}(\sharp_{11})$

191

A. SX.

T. SX.

B. CL.

B \flat TPT.

TBN.

E.G-TR.

PNO.

A.B.

D. S.

D_{MA7} $C\#_{MI7}$ $F\#7_{ALT}$ $G_{MA7}(\#11)$ $G_{MI}(\#MA7)$ $F\#7(\flat9)$
 C_{MA7} B_{MI7} $E7_{ALT}$ $F_{MA7}(\#11)$ $F_{MI}(\#MA7)$ $E7(\flat9)$

5. FLOW

J **K** OPEN TIL CUE

A. SX.
T. SX.
B. CL.
Bb TPT.
TBN.
E.GTR.
PNO.
A.B.
D. S.

203

203

203

203

203

5. FLOW

22

(L)

A. SX. ON CUE (TROMBONE)

T. SX. ON CUE (TROMBONE)

B. CL. ON CUE (TROMBONE)

B \flat TPT. ON CUE (TROMBONE)

TBN. ON CUE

mp

E.GTR. ON CUE (TROMBONE)

PNO. ON CUE (W/ TROMBONE)

mp

A.B. ON CUE (TROMBONE)

D. S. ON CUE (TROMBONE)

A. SX. 225 *mf*

T. SX. *mf*

B. CL.

B \flat TPT. 225

TBN.

E.GTR. 225 *mf*

PNO. 225

A.B. 225

D. S. 225 *mf*

5. FLOW

24

M

N

A. SX.

T. SX.

B. CL.

B \flat TPT.

TBN.

E.GTR.

PNO.

A.B.

D. S.

The musical score is arranged in a standard orchestral layout. It includes staves for Alto Saxophone (A. SX.), Tenor Saxophone (T. SX.), Bass Clarinet (B. CL.), Baritone Trumpet (B \flat TPT.), Trombone (TBN.), Electric Guitar (E.GTR.), Piano (PNO.), and Drum Set (D. S.). The woodwinds and brass parts feature melodic lines with slurs and ties, while the guitar and piano provide harmonic accompaniment. The drum set part consists of a steady rhythmic pattern. The score is marked with a mezzo-forte (*mf*) dynamic throughout.

mf

mf

mf

mf

mf

236

5. FLOW

0

Musical score for "5. FLOW" starting at measure 248. The score includes parts for:

- A. SX.** (Alto Saxophone): Treble clef, starting with a key signature of two sharps (F# and C#). Dynamics include *mf* and *f*.
- T. SX.** (Tenor Saxophone): Treble clef, same key signature as Alto Saxophone. Dynamics include *mf* and *f*.
- B. CL.** (Bass Clarinet): Treble clef, same key signature. Dynamics include *mf*.
- B \flat TPT.** (Bass Trombone): Treble clef, same key signature. Dynamics include *mf* and *f*.
- TBN.** (Tuba/Euphonium): Bass clef, same key signature. Dynamics include *f*.
- E.GTR.** (Electric Guitar): Treble clef. Dynamics include *mf*.
- PN0.** (Piano): Treble and Bass clefs. Dynamics include *mf*.
- A.B.** (Acoustic Bass): Bass clef. Dynamics include *mf*.
- D. S.** (Drum Set): Represented by a staff with rhythmic slashes and 'x' marks for cymbals. Dynamics include *f*.

Dynamic markings such as *mf* and *f* are placed below the staves. A circled '0' is positioned above the first staff at measure 249. The score concludes with a double bar line and a final *f* dynamic marking.

5. FLOW

(P)

A. SX.
258

T. SX.
4

B. CL.

B \flat TPT.
258

TBN.
4

E.GTR.
258

PNO.
258

A.B.
258

D. S.

The musical score is arranged in a system with eight staves. The top staff is for Alto Saxophone (A. SX.), followed by Tenor Saxophone (T. SX.), Clarinet in B-flat (B. CL.), B-flat Trumpet (B \flat TPT.), Trombone (TBN.), Electric Guitar (E.GTR.), Piano (PNO.), and Double Bass (A.B.). A separate staff for Double Bass (D. S.) is at the bottom. The key signature has two sharps (F# and C#), and the time signature is 4/4. Measure 258 is marked with a circled 'P' for piano. The score features various musical notations including slurs, ties, and articulation marks. The piano part includes chord diagrams and fingering numbers. The double bass part includes articulation marks (x) and dynamic markings (f, mf).

5. FLOW

Q

A. SX.
T. SX.
B. CL.
Bb TPT.
TBN.
E.GTR.
PNO.
A.B.
D. S.

268

f
mf
f
f
f
f

B^{ADD11} A^{MA7} A^bMI⁷ E^bMI^{7(b5)}

B^{ADD11} A^{MA7} A^bMI⁷ E^bMI^{7(b5)}

PLAY TIME

f

(R)

A. SX.

T. SX.

B. CL.

B \flat TPT.

TBN.

E.GTR.

PNO.

A.B.

D. S.

The musical score is arranged in a standard orchestral layout. The top staves are for woodwinds (A. SX., T. SX., B. CL.) and brass (B \flat TPT., TBN.). Below these are the strings (E.GTR., PNO., A.B., D. S.). The piano part (PNO.) includes a bass line with chords: A \flat 7(9,11), D \flat M7, D \flat 7(9,11), CMA7, Bm7, and E7ALT. The drum part (D. S.) features a pattern of eighth notes and a dynamic marking of *f* (forte).

5. FLOW

5

287

A. SX.

T. SX.

B. CL.

B \flat TPT.

TBN.

E.GTR.

PNO.

A.B.

D. S.

mp

mf

F#M1(MA7)

B M1(b6)

mp

A \flat M1(b6)

E \flat M1(MA7)

A M1(b6)

B \flat /A \flat

mf

mf

mf

GRAD. CRESC.



A. SX. *mf*

T. SX. *mf*

B. CL. *F/A* *G MI(b6)* *F MI(MA7)*

B_b TPT. *mf*

TBN.

E.GTR. *E^b/G* *F MI(b6)A^b* *A MI(b6)* *E^b MI(MA7)* *B^b MI(b6)* *A^bADD11* *C MI(b6)*

PNO. *f*

A.B.

D. S.

