

DILLON'S FLIGHT

RALPH FORD (ASCAP)

INSTRUMENTATION

1	Conductor	2	Euphonium
3	1st Flute	1	Baritone Treble Clef
3	2nd Flute	4	Tuba
2	Oboe	2	String Bass or Optional PAD Bass
2	Bassoon	2	Synthesizer
3	1st B \flat Clarinet		(Voices Patch/Harp Patch)
3	2nd B \flat Clarinet	4	Mallet Percussion
3	3rd B \flat Clarinet		(Chimes/Bells, Xylophone/ Optional Marimba)
2	B \flat Bass Clarinet	1	Timpani
2	1st E \flat Alto Saxophone	2	Percussion 1
2	2nd E \flat Alto Saxophone		(Snare Drum, Bass Drum)
1	B \flat Tenor Saxophone	2	Percussion 2
1	E \flat Baritone Saxophone		(Triangle, Cabasa)
3	1st B \flat Trumpet	1	Percussion 3
3	2nd B \flat Trumpet		(Congas)
3	3rd B \flat Trumpet	3	Percussion 4
2	1st F Horn		(Suspended Cymbal, Crash Cymbals, Hi-Hat Cymbals)
2	2nd F Horn		
2	1st Trombone		
2	2nd Trombone		
2	3rd Trombone		

WORLD & SUPPLEMENTAL PARTS

Available for download from
www.alfred.com/worldparts

E \flat Alto Clarinet
1st Horn in E \flat
2nd Horn in E \flat
1st Trombone in B \flat Bass Clef
2nd Trombone in B \flat Bass Clef
3rd Trombone in B \flat Bass Clef
1st Trombone in B \flat Treble Clef
2nd Trombone in B \flat Treble Clef
3rd Trombone in B \flat Treble Clef
Baritone in B \flat Bass Clef
Tuba in E \flat Bass Clef
Tuba in E \flat Treble Clef
Tuba in B \flat Bass Clef
Tuba in B \flat Treble Clef



PROGRAM NOTES

Dillon's Flight is based upon the ideals and precepts established by the code of conduct at Emerson J. Dillon School. Being located in the community of Phoenix, NY, their mascot, appropriately, is the mythical bird that is found in the legends of Egypt, Greece, China, Arabia and Native American cultures. It is a bird of fire that does not lay eggs, has no younglings, was here at the beginning of time and still lives today in a hidden desert land. It is the glorious bird of the sun that possesses red and gold dazzling, brilliant feathers like the sun itself. Every five hundred years, the sun burns down on the Phoenix until a flash of light appears and it becomes consumed by the flames of fire. From the pile of silvery-gray ash rises up a young Phoenix, which grows rapidly until its original size is recaptured. The young Phoenix then takes flight and sings its glorious song to the sun for another five hundred years.

NOTES TO THE CONDUCTOR

The opening statement (the beginning to measure 24) represents the great Phoenix as it reincarnates, rising from the ashes and growing to its original size. Be sure that the ensemble captures this spirit by working towards a constant crescendo to measure 24. At this point, the flight and "song to the sun" begin. Pay careful attention to the placement of the accents throughout the piece. As the conductor, you may opt to conduct the 6/4 measures in 3/2 (halftime), and then switch to a quarter note feel during the 5/4 and 3/4 measures. Once the musicians understand the basic rhythm of the "flight," it should lock in to a comfortable groove.

Regarding the synthesizer part(s), you may choose to use two keyboardists: one for the choir and harp parts; the other to substitute for the string bass. Note that harp glissandi are performed on all white keys with notated beginning and ending pitches. If the PAD Bass option is used, it is important that you choose a synth patch that emulates the orchestral double bass section. Choose a warm, full sound—not one that has a strong bowed attack or hard resin sound. It is also important that the synths are performed through a stereo P.A. system that places the speakers within the ensemble in an X/Y configuration, not single keyboard amplifiers for each. Using this method will provide the most natural sound and the best blend with the winds and percussion.

In the absence of adequate percussionists, you may opt to eliminate the crash cymbal part, the marimba part, and substitute hi-hat cymbals for cabasa when shifting instruments prohibits use of a single player, thus reducing the total number of percussionists to ten.

It is my hope that you, your musicians and your audiences enjoy *Dillon's Flight* at your next performance. Additionally, the composer would be remiss if he did not acknowledge the contributions and influences of fellow composer (and friend) Stephen Melillo for pioneering the practical use and orchestration techniques involving electronic instruments into the modern wind ensemble.



Commissioned by the Emerson J. Dillon Select Band, Phoenix, New York
James DeMauro, David Frateschi and Kim Gould, conductors

Dillon's Flight

FULL SCORE
Approx. Duration - 4:45

Ralph Ford (ASCAP)

Maestoso ♩ = 92

Flutes 1/2
Oboe
Bassoon

B♭ Clarinets 1/2/3
B♭ Bass Clarinet

E♭ Alto Saxophones 1/2
B♭ Tenor Saxophone
E♭ Baritone Saxophone

Maestoso ♩ = 92

B♭ Trumpets 1/2/3
p *mf* *p*

F Horns 1/2

Trombones 1/2/3

Euphonium
Tuba

String Bass (or Optional PAD Bass)

Synthesizer (Voices Patch/ Harp Patch)

Mallet Percussion (Chimes/Bells, Xylophone/ Optional Marimba) *ff*

Timpani *ff*

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Cabasa, Triangle)

Percussion 3 (Congas)

Percussion 4 (Suspended Cymbal, Crash Cymbals, Hi-Hat Cymbals)

1 2 3 4 5 6 7 8
Susp. Cym. *p* *f* *p* *f* *p*

9 15

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

9 15

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

(Str. Bass)

Str. Bass

Synth.

Voices Patch

Mil. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

9 10 11 12 13 14 15 16

p *f* *mp* *p* *f* *ff* *p* *mf*

a2 *a2* *a2* *a2*

Play

ritard.

Fls. 1 2

Oh.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

B.D.

Trgl.

Cr. Cym.

ff

mf

p

mp

ritard.

24 Joyful ♩ = 172

Fls. 1

Ob.

Bsn.

Cls. 1

3

B. Cl.

A. Saxes. 1

T. Sax.

Bar. Sax.

24 Joyful ♩ = 172

Tpts. 1

3

Hns. 1

2

Tbns. 1

3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc. Bells & Xyl. mp

Timp. p

Perc. 1

Perc. 2 Cabasa mp

Perc. 3 Congas mp

Perc. 4 H.H. mp

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

29

30

31

32

33

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Fls. 1

Ob.

Bsn.

Cl. 1

Cl. 2/3

B. Cl.

A. Sax. 1

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2/3

Hns. 1

Hns. 2

Tbns. 1

Tbns. 2/3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

39 40 41 42 43

p

46

Fls. 1

Oh.

Bsn.

Clk. 1

Clk. 2

B. Cl.

A. Sax. 2

T. Sax.

Bar. Sax.

mf

tr

fp

mf

mf

mf

mf

mf

mf

mf

46

Tpts. 1

Tpts. 2

Hns. 1

Hns. 2

Tbns. 1

Tbns. 2

Euph.

Tuba

Str. Bass

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

Synth.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Mrb.

mf

S.D.

B.D.

mf

mf

mf

mf

Susp. Cym.

p

mf

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Cr. Cyms. + Susp. Cym.

29603S

49 50 51 52 53 54

Fls. 1

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Saxes. 2

T. Sax.

Bar. Sax.

Tpts. 1
2

Hns. 1
2

Tbns. 1
2

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc. +Bells & Xyl.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

64

Fls. 2

Ob.

Bsn.

Cls. 1 3

B. Cl.

A. Saxes. 2

T. Sax.

Bar. Sax.

64

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Synth.

Harp Patch

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

68

Fls. 1 2 *mf* *a2*

Ob. *mf*

Bsn. *mf*

Cls. 1 2 3 *mf* *a2*

B. Cl. *mf*

A. Saxes. 1 2 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

68

Tpts. 1 2 3 *mf* *a2*

Hns. 1 2 *mf*

Tbns. 1 2 3 *mf* *a2*

Euph. *mf*

Tuba *mf*

Str. Bass *mf*

Synth. *mf* *gliss.*

Mlt. Perc. *Mrh.* *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf* Cabasa

Perc. 3 *mf*

Perc. 4 *mf* Susp. Cym. *p*

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Thns. 1 2 3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

79 Reflective ♩ = 64

(Ob.)

pp

Fls. 1 *ff*

Ob. *ff* Solo *pp*

Bsn. *ff*

Cks. 1 *ff* *sfz - mf*

2 *ff* *sfz - mf*

B. Cl. *ff* *sfz*

A. Saxes. 1 *ff* *a2* *sfz*

T. Sax. *ff* *sfz*

Bar. Sax. *ff* *sfz*

79 Reflective ♩ = 64

Tpts. 1 *ff* *sfz*

2 *ff* *sfz*

Hns. 1 *ff* *sfz*

2 *ff* *sfz*

Tbns. 1 *ff* *a2* *sfz*

2 *ff* *sfz*

3 *ff* *sfz*

Euph. *ff* *sfz*

Tuba *ff* *sfz*

Str. Bass *ff* *sfz*

Voices Patch

Synth. *ff* *mf*

Mlt. Perc. *ff* *sfz*

Timp. *ff* *fp* *sfz*

Perc. 1 *ff* *sfz*

Perc. 2 *ff*

Perc. 3

Perc. 4 *ff* *sfz*

Fls. 1 2

Ob. *mp*

Bsn.

Cls. 1 2 3 *pp* *a2* *p*

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass *p*

Synth. *ppp* Harp Patch *p* Rise

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mp 81 82 83 84 85 86 87 *pp* 88

89 ♩ = 76-84

Fls. 1 *mf* *Play* *a2*

Ob. *mf* *All*

Bsn. *mf*

Cls. 1 *mf* 3 *a2* *mf*

B. Cl. *mf*

A. Saxes. 1 *a2* *mf* 2

T. Sax. *mf*

Bar. Sax. *mf*

89 ♩ = 76-84

Tpts. 1 2 3

Hns. 1 *mf* 2 *mf*

Tbns. 1 *mf* 2 3 *mf*

Euph. *mf*

Tuba *mf*

Str. Bass *mf*

Synth. *mf*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mf 89 90 91 92 93 94 95 96

molto ritard.

97

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

molto ritard.

97

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc. Bells

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

107 Quickly ♩ = 172

1
Fis.

2
Ob.

Bsn.

1
Cls.

2
3
B. Cl.

A. Saxes. 1
2
T. Sax.

Bar. Sax.

107 Quickly ♩ = 172

1
Tpts.

2
3

1
Hns.

2

1
Tbns.

2
3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc.

Mrb.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Fls. 1
 Oh.
 Bsn.
 Cbs. 1
 2
 3
 B. Cl.
 A. Saxes. 1
 2
 T. Sax.
 Bar. Sax.
 Tpts. 1
 2
 3
 Hns. 1
 2
 Tbps. 1
 2
 3
 Euph.
 Tuba
 Str. Bass
 Synth.
 Mlt. Perc. + Bells & Xyl.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

Musical score for page 21, featuring various instruments including Flutes, Oboes, Bassoon, Clarinets, Saxophones, Trumpets, Horns, Trombones, Euphonium, Tuba, String Bass, Synth, and Percussion. The score includes dynamics such as *mp*, *mf*, *ff*, *sfz*, and *mp*, and includes performance markings like *a2* and *gliss*.

121

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 2

T. Sax.

Bar. Sax.

121

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc. Mrh.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Susp. Cym. *p*

Fls. 1

Ob.

Bsn.

Cl. 1

2

3

B. Cl.

A. Saxes. 1

2

T. Sax.

Bar. Sax.

Tpts. 1

2

3

Hns. 1

2

Thns. 1

2

3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

This page contains the musical score for a full orchestra and percussion ensemble. The instruments and their parts are as follows:

- Fls.** (Flute): Part 1, dynamics *fp* and *ff*.
- Ob.** (Oboe): Part 1, dynamics *fp* and *ff*.
- Bsn.** (Bassoon): Part 1, dynamics *fp* and *ff*.
- Cls.** (Clarinet): Parts 1 and 3, dynamics *fp* and *ff*.
- B. Cl.** (Bass Clarinet): Part 1, dynamics *fp* and *ff*.
- A. Saxes.** (Alto Saxophone): Part 1, dynamics *ff*.
- T. Sax.** (Tenor Saxophone): Part 1, dynamics *ff*.
- Bar. Sax.** (Baritone Saxophone): Part 1, dynamics *ff*.
- Tpts.** (Trumpets): Parts 1, 2, and 3, dynamics *fp* and *ff*.
- Hns.** (Horns): Parts 1 and 2, dynamics *ff*.
- Tbns.** (Trombones): Parts 1, 2, and 3, dynamics *ff*.
- Euph.** (Euphonium): Part 1, dynamics *ff*.
- Tuba**: Part 1, dynamics *ff*.
- Str. Bass** (String Bass): Part 1, dynamics *ff*.
- Synth.** (Synthesizer): Dynamics *ff*, includes a *gliss.* marking.
- Mlt. Perc.** (Multiple Percussion): Dynamics *fp* and *ff*, includes a *+Bells & Xyl.* marking.
- Timp.** (Timpani): Dynamics *ff* and *fp*.
- Perc. 1, 2, 3, 4** (Percussion 1-4): Dynamics *ff*, includes a *+Cr. Cyms.* marking.

The score is written in a 2/4 time signature and features various dynamic markings such as *fp* (fortissimo piano) and *ff* (fortissimo). It includes articulation marks like accents and slurs, and performance instructions like *gliss.* and *+Bells & Xyl.*

Fls. 1/2

Ob.

Bsn.

Clk. 1/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/3

Hns. 1/2

Thns. 1/3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Cr. Cyms.

Susp. Cym.

Cr. Cyms.

+ Susp. Cym.

Harp Patch

Miss

fp *sfz* *sf* *sfz sfz*

133 134 135 136 137 138