



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
(Voices Patch/Harp Patch) |
| 3 1st B♭ Clarinet | 4 Mallet Percussion
(Chimes/Bells, Xylophone/
Optional Marimba) |
| 3 2nd B♭ Clarinet | 1 Timpani |
| 3 3rd B♭ Clarinet | 2 Percussion 1
(Snare Drum, Bass Drum) |
| 2 B♭ Bass Clarinet | 2 Percussion 2
(Triangle, Cabasa) |
| 2 1st E♭ Alto Saxophone | 1 Percussion 3
(Congas) |
| 2 2nd E♭ Alto Saxophone | 3 Percussion 4
(Suspended Cymbal, Crash
Cymbals, Hi-Hat Cymbals) |
| 1 B♭ Tenor Saxophone | |
| 1 E♭ Baritone Saxophone | |
| 3 1st B♭ Trumpet | |
| 3 2nd B♭ Trumpet | |
| 3 3rd B♭ Trumpet | |
| 2 1st F Horn | |
| 2 2nd F Horn | |
| 2 1st Trombone | |
| 2 2nd Trombone | |
| 2 3rd Trombone | |
-

SUPPLEMENTAL AND WORLD PARTS*Available for download from
www.alfred.com/worldparts*

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

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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
Oboe
Bassoon

B♭ Clarinets 1
B♭ Bass Clarinet 2
E♭ Alto Saxophones 1
B♭ Tenor Saxophone
E♭ Baritone Saxophone

Maestoso ♩ = 92

B♭ Trumpets 1
B♭ Trumpets 2
F Horns 1
Trombones 1
Euphonium
Tuba
String Bass (or Optional PAD Bass)

Synthesizer (Voices Patch/Harp Patch)

Mallet Percussion (Chimes/Bells/Xylophone/Optional Marimba)
Timpani
Percussion 1 (Snare Drum, Bass Drum)
Percussion 2 (Cabasa, Triangle)
Percussion 3 (Congas)
Percussion 4 (Suspended Cymbal, Crash Cymbals, Hi-Hat Cymbals)

Chimes
Susp. Cym. ♩ = 92

1 2 3 4 5 6 7 8



[24] Joyful ♩ = 172

Fls. 1/2 ♭ 8/8 | *p lightly*

Ob.

Bsn.

Cls. 1/2 ♮ 8/8 |

B. Cl. 1/2 ♮ 8/8 |

A. Saxes. 1/2 ♮ 8/8 |

T. Sax. 1/2 ♮ 8/8 |

Bar. Sax. 1/2 ♮ 8/8 |

[24] Joyful ♩ = 172

Tpts. 1/2 ♮ 8/8 |

Hns. 1/2 ♮ 8/8 |

Tbns. 1/2 ♯ 8/8 |

Euph. 1/2 ♯ 8/8 |

Tuba 1/2 ♯ 8/8 |

Str. Bass 1/2 ♯ 8/8 |

Synth. 1/2 ♯ 8/8 |

Mlt. Perc. 1/2 ♯ 8/8 |

Tim. 1/2 ♯ 8/8 | *p*

Perc. 1 1/2 ♯ 8/8 |

Perc. 2 1/2 ♯ 8/8 | *Cabasa mp*

Perc. 3 1/2 ♯ 8/8 | *H.H. mp*

Perc. 4 1/2 ♯ 8/8 | *Congas*

Bells & Xyl. *mp*

29603S *f* 24 25 *mp* 26 27 28

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Fls. 1
Ob.
Bsn. *p*
1 Cls. *p*
2 Cls. *a2*
B. Cl. *p*
A. Saxes. 1
2
T. Sax.
Bar. Sax.
1 Tpts.
2 Tpts.
3
Hns. 1
2
Tbns. 1
2
3
Euph.
Tuba
Str. Bass
Synth.
Mit. Perc.
Timp.
Perc. 1
Perc. 2
> > > >
Perc. 3
> > > >
Perc. 4
> > > >

38

Fls. 1 2 Ob. Bsn. Cls. 1 2 B. Cl. A. Saxes. 1 2 T. Sax. Bar. Sax. Tpts. 1 2 Hns. 1 2 Tbn. 1 2 3 Euph. Tuba Str. Bass Synth. Mit. Perc. Timp. Perc. 1 Perc. 2 Perc. 3 Perc. 4

Fls.

Ob.

Bsn.

Cls.

B. Cl.

A. Saxes.

T. Sax.

Bar. Sax.

Tpts.

Hns.

Tbns.

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

46

Fls. 1
Ob.
Bsn.
Cl.
B. Cl.
A. Saxes. 1
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

Mrb.
S.D.
B.D.

Susp. Cym. $\frac{2}{3}$ $\frac{1}{2}$

Fls. 2 1/2 3 4 2 3 4 *a2*

Ob.

Bsn. 1/2 3 4 2 3 4 *f*

Cls. 1 2 3 4 2 3 4 *f*

B. Cl. 1 2 3 4 2 3 4 *f*

A. Saxes. 1 2 3 4 2 3 4 *f*

T. Sax. 1 2 3 4 2 3 4 *f*

Bar. Sax. 1 2 3 4 2 3 4 *f*

Tpts. 1 2 3 4 2 3 4 *f*

Hns. 1 2 3 4 2 3 4 *f*

Tbns. 1 2 3 4 2 3 4 *f*

Euph. 1 2 3 4 2 3 4 *f*

Tuba 1 2 3 4 2 3 4 *f*

Str. Bass 1 2 3 4 2 3 4 *f*

Synth. 1 2 3 4 2 3 4

Mit. Perc. 1 2 3 4 2 3 4 *f*

Timp. 1 2 3 4 2 3 4 *f*

Perc. 1 1 2 3 4 2 3 4 *f*

Perc. 2 1 2 3 4 2 3 4 *f*

Perc. 3 1 2 3 4 2 3 4 *f*

Perc. 4 1 2 3 4 2 3 4 *f*

Cr. Cyms. + Susp. Cym. 1 2 3 4 2 3 4 *f*

59

Fls. Ob. Bsn. Cls. B. Cl. A. Saxes. T. Sax. Bar. Sax. Tpts. Hns. Tbns. Euph. Tuba Str. Bass Synth. Mit. Perc. Timp. Perc. 1 Perc. 2 Perc. 3 Perc. 4

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+Bells & Xyl.

55 56 *mp* *f* 57 58 *mp* *f* 59 60

29603S

04

Fls. 1
Ob.
Bsn.
Cl.
B. Cl.
A. Saxes. 1
T. Sax.
Bar. Sax.

Tpts. 1
Hns. 1
Hns. 2
Tbns. 1
Euph.
Tuba
Str. Bass
Synth.
Mit. Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

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64

68

Fls. 2 Ob. Bsn. *mf*

Cls. 1 *mf* *a2*

B. Cl. 2 *mf*

A. Saxes. 1 *mf*

T. Sax.

Bar. Sax. *mf*

Tpts. 1 *mf* *a2*

2 *mf*

Hns. 1 *mf*

2 *mf*

Tbns. 1 *mf* *a2*

3 *mf*

Euph. *mf*

Tuba *mf*

Str. Bass *mf*

Synth. *mf* *rall.*

Mit. Perc. *mf*

Tim. *mf*

Perc. 1 *mf*

Perc. 2 Cabasa *mf*

Perc. 3 *mf*

Perc. 4 *mf*

Susp. Cym. *p* *mf*

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Fls.

Ob.

Bsn.

Cls.

B. Cl.

A. Saxes.

T. Sax.

Bar. Sax.

Tpts.

Hns.

Tbns.

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

79 Reflective ♩ = 64
(Ob.)
pp

Fls. 2 ff
Ob. ff Solo
Bsn. ff
Cln. 1 ff sffz
2 ff sffz - mf
3 ff sffz - mf
B. Cl. ff sffz
A. Saxes. 1 ff a2 sffz
2 ff sffz
T. Sax. ff sffz
Bar. Sax. ff sffz

Tpts. 1 ff sffz
2 ff sffz
3 ff sffz

Hns. 1 ff sffz
2 ff sffz
3 ff a2 sffz

Tbns. 1 ff sffz
2 ff sffz
3 ff sffz

Euph. ff sffz
Tuba ff sffz
Str. Bass ff sffz

Synth. ff Voices Patch
Mlt. Perc. Bells & Xyl. ff sffz
Timp. ff fp sffz
Perc. 1 ff sffz
Perc. 2 ff sffz
Perc. 3 ff sffz
Perc. 4 ff sffz

29603S ff 76 77 78 79 p 80

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89 $\text{♩} = 76-84$

Play a^2

mf All mf

Fls. 1
Ob. 2
Bsn. 3
Cl. 1
B. Cl. 2
A. Saxes. 1
T. Sax. 2
Bar. Sax. 3

89 $\text{♩} = 76-84$

Tpts. 1
2
3

Hns. 1
2
3

Tbns. 1
2
3

Euph.
Tuba

Str. Bass

Synth.

Mit. Perc.

Tim. Perc.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mf

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97

Fls. 1
Ob.
Bsn.
p
1 Cls.
2
3
B. Cl.
p
A. Saxes. 1
2
T. Sax.
Bar. Sax.
p
97

Tpts. 1
2
3
Hns. 1
2
Tbns. 1
2
3
Euph.
Tuba
Str. Bass
p
Synth.
Mlt. Perc.
Bells
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
p
molto ritard.

molto ritard.

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29603S 97 98 99 100 101 102 103 104

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107 **Quickly** ♩ = 172

Fls. 1
Ob.
Bsn.
Clz.
B. Cl.
A. Saxes. 1
T. Sax.
Bar. Sax.

Tpts.
Hns.
Tbns.
Euph.
Tuba
Str. Bass
Synth.

Mit. Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

Mrb.

Flute 1, Oboe, Bassoon, Clarinet, Bass Clarinet, Alto Saxophone 1, Tenor Saxophone, Bassoon, Trombone, Horn, Trombone 3, Bass Trombone, Euphonium, Tuba, Double Bass, Synthesizer, Military Drum, Timpani, Percussion 1, Percussion 2, Percussion 3, Percussion 4, Marimba.

Measure 107: Flute 1 (1st ending) plays eighth-note patterns. Oboe and Bassoon play sustained notes with slurs. Clarinet and Bass Clarinet play eighth-note patterns. Alto Saxophone 1 and Tenor Saxophone play eighth-note patterns. Bassoon plays eighth-note patterns. Trombone and Horn play eighth-note patterns. Trombone 3 and Bass Trombone play eighth-note patterns. Euphonium and Tuba play eighth-note patterns. Double Bass plays eighth-note patterns. Synthesizer has a sustained note with a glissando. Military Drum plays eighth-note patterns. Timpani plays eighth-note patterns. Percussion 1, Percussion 2, Percussion 3, and Percussion 4 play sustained notes. Marimba plays eighth-note patterns.

Measure 108: Flute 1 (2nd ending) plays eighth-note patterns. Oboe and Bassoon play eighth-note patterns. Clarinet and Bass Clarinet play eighth-note patterns. Alto Saxophone 1 and Tenor Saxophone play eighth-note patterns. Bassoon plays eighth-note patterns. Trombone and Horn play eighth-note patterns. Trombone 3 and Bass Trombone play eighth-note patterns. Euphonium and Tuba play eighth-note patterns. Double Bass plays eighth-note patterns. Synthesizer has a sustained note with a glissando. Military Drum plays eighth-note patterns. Timpani plays eighth-note patterns. Percussion 1, Percussion 2, Percussion 3, and Percussion 4 play sustained notes. Marimba plays eighth-note patterns.

Measure 109: Flute 1 (1st ending) plays eighth-note patterns. Oboe and Bassoon play eighth-note patterns. Clarinet and Bass Clarinet play eighth-note patterns. Alto Saxophone 1 and Tenor Saxophone play eighth-note patterns. Bassoon plays eighth-note patterns. Trombone and Horn play eighth-note patterns. Trombone 3 and Bass Trombone play eighth-note patterns. Euphonium and Tuba play eighth-note patterns. Double Bass plays eighth-note patterns. Synthesizer has a sustained note with a glissando. Military Drum plays eighth-note patterns. Timpani plays eighth-note patterns. Percussion 1, Percussion 2, Percussion 3, and Percussion 4 play sustained notes. Marimba plays eighth-note patterns.

Measure 110: Flute 1 (2nd ending) plays eighth-note patterns. Oboe and Bassoon play eighth-note patterns. Clarinet and Bass Clarinet play eighth-note patterns. Alto Saxophone 1 and Tenor Saxophone play eighth-note patterns. Bassoon plays eighth-note patterns. Trombone and Horn play eighth-note patterns. Trombone 3 and Bass Trombone play eighth-note patterns. Euphonium and Tuba play eighth-note patterns. Double Bass plays eighth-note patterns. Synthesizer has a sustained note with a glissando. Military Drum plays eighth-note patterns. Timpani plays eighth-note patterns. Percussion 1, Percussion 2, Percussion 3, and Percussion 4 play sustained notes. Marimba plays eighth-note patterns.

Measure 111: Flute 1 (1st ending) plays eighth-note patterns. Oboe and Bassoon play eighth-note patterns. Clarinet and Bass Clarinet play eighth-note patterns. Alto Saxophone 1 and Tenor Saxophone play eighth-note patterns. Bassoon plays eighth-note patterns. Trombone and Horn play eighth-note patterns. Trombone 3 and Bass Trombone play eighth-note patterns. Euphonium and Tuba play eighth-note patterns. Double Bass plays eighth-note patterns. Synthesizer has a sustained note with a glissando. Military Drum plays eighth-note patterns. Timpani plays eighth-note patterns. Percussion 1, Percussion 2, Percussion 3, and Percussion 4 play sustained notes. Marimba plays eighth-note patterns.

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Fls. 1
Ob.
Bsn.
Cl. 1
Cl. 2
B. Cl.
A. Saxes. 1
T. Sax.
Bar. Sax.
Tpts. 1
Hns. 1
Hns. 2
Tbns. 1
Tbns. 2
Euph.
Tuba
Str. Bass
Synth.
Mit. Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

112 113 114 115 116 117

121

1

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8012

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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

Preview uses requires purchase

Fls. Ob. Bsn. Cls. B. Cl. A. Saxes. T. Sax. Bar. Sax.

Tpts. Hns. Tbns. Euph. Tuba Str. Bass

Synth.

Mlt. Perc. Timp. Perc. 1 Perc. 2 Perc. 3 Perc. 4

29603S 128 129 130 131 132

