



Dillon's Flight

Ralph Ford (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 3 1st Flute
- 3 2nd Flute
- 2 Oboe
- 2 Bassoon
- 3 1st B \flat Clarinet
- 3 2nd B \flat Clarinet
- 3 3rd B \flat Clarinet
- 2 B \flat Bass Clarinet
- 2 1st E \flat Alto Saxophone
- 2 2nd E \flat Alto Saxophone
- 1 B \flat Tenor Saxophone
- 1 E \flat Baritone Saxophone
- 3 1st B \flat Trumpet
- 3 2nd B \flat Trumpet
- 3 3rd B \flat Trumpet
- 2 1st F Horn
- 2 2nd F Horn
- 2 1st Trombone
- 2 2nd Trombone
- 2 3rd Trombone

- 2 Euphonium
- 1 Baritone Treble Clef
- 4 Tuba
- 2 String Bass or Optional PAD Bass
- 2 Synthesizer
(Voices Patch/Harp Patch)
- 4 Mallet Percussion
(Chimes/Bells, Xylophone/
Optional Marimba)
- 1 Timpani
- 2 Percussion 1
(Snare Drum, Bass Drum)
- 2 Percussion 2
(Triangle, Cabasa)
- 1 Percussion 3
(Congas)
- 3 Percussion 4
(Suspended Cymbal, Crash
Cymbals, Hi-Hat Cymbals)

SUPPLEMENTAL AND WORLD 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

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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 2

Oboe

Bassoon

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1 2 3

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)

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.

1 2 3 4 5 6 7 8

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

9 15

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 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

Mit. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

29603S

9 10 11 12 13 14 15 16

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

a2 *a2*

Play

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ritard.

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.

Mit. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

B.D.

Trgl.

Cr. Cyms.

ff

mf

ritard.

mp

24 Joyful ♩ = 172

Fls. 1 2

Ob.

Bsn.

p lightly

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

24 Joyful ♩ = 172

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Synth.

Mit. 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. *p*

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

B. Cl. *p*

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Synth.

Mit. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

This page contains a musical score for a variety of instruments. The instruments listed on the left are:

- Fls. (Flutes)
- Ob. (Oboe)
- Bsn. (Bassoon)
- Cls. (Clarinets, parts 1 and 2/3)
- B. Cl. (Bass Clarinet)
- A. Saxes. 1 and 2 (Alto Saxophones)
- T. Sax. (Tenor Saxophone)
- Bar. Sax. (Baritone Saxophone)
- Tpts. (Trumpets, parts 1 and 2/3)
- Hns. (Horns, parts 1 and 2)
- Tbns. (Trombones, parts 1/2 and 3)
- Euph. (Euphonium)
- Tuba
- Str. Bass (String Bass)
- Synth. (Synthesizer)
- Mit. Perc. (Midi Percussion)
- Timp. (Timpani)
- Perc. 1, 2, 3, 4 (Percussion)

The score spans five measures, numbered 39 to 43 at the bottom. A large red watermark is overlaid diagonally across the page, reading "Preview Only" and "Legal Use Requires Purchase".

46

Fls. 1/2

Ob.

Bsn.

Cls. 1/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/3

Hns. 1/2

Tbns. 1/3

Euph.

Tuba

Str. Bass

Synth.

Mit. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Susp. Cym.

Mrb.

S.D.

B.D.

mf

fp

tr

a2

p

The image displays a page of a musical score for a large ensemble. The instruments listed on the left are: Fls. (Flutes), Ob. (Oboe), Bsn. (Bassoon), Cls. (Clarinets 1 and 2), B. Cl. (Bass Clarinet), A. Saxes. 1 and 2 (Alto Saxophones), T. Sax. (Tenor Saxophone), Bar. Sax. (Baritone Saxophone), Tpts. (Trumpets 1 and 2), Hns. (Horns 1 and 2), Tbns. (Tubas 1 and 2), Euph. (Euphonium), Tuba, Str. Bass (String Bass), Synth. (Synthesizer), Mit. Perc. (Midi Percussion), Timp. (Timpani), Perc. 1, Perc. 2, Perc. 3, and Perc. 4. The score is written in a key signature of one sharp (F#) and a time signature of 4/4. It features various musical notations including notes, rests, dynamics (f), and articulation marks. A large red watermark reading "Preview Only Requires Purchase" is overlaid across the center of the page. At the bottom left, the score identifier "29603S" is present. At the bottom, measure numbers 49, 50, 51, 52, 53, and 54 are indicated, along with specific percussion instructions: "Cr. Cyms." and "+ Susp. Cym.".

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. +Bells & Xyl.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

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

29603S

Musical score for orchestra, page 13, rehearsal mark 64. The score includes parts for Flutes (Fls.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Cls.), Bass Clarinet (B. Cl.), Alto Saxophones (A. Saxes.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpets (Tpts.), Horns (Hns.), Trombones (Tbns.), Euphonium (Euph.), Tuba, String Bass (Str. Bass), Synthesizer (Synth.), Mimed Percussion (Mit. Perc.), Timpani (Timp.), and four other Percussion parts (Perc. 1-4). The score features various dynamic markings including *mf*, *ff*, *sfz*, and *mp*, along with articulation marks such as accents and trills. A large red watermark reading "Legal User Requires Purchase Only" is overlaid diagonally across the page. Rehearsal mark 64 is indicated at the top and middle of the page.

68

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

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Synth.

Mit. Perc.

Timp.

Perc. 1

Perc. 2
Cabasa

Perc. 3

Perc. 4

Susp. Cym.

Mrb.

mf

a2

gliss.

p



This page contains a musical score for a large ensemble. The instruments listed on the left are: Fls. (Flutes), Ob. (Oboe), Bsn. (Bassoon), Cls. (Clarinets), B. Cl. (Bass Clarinet), A. Saxes. (Alto Saxophones), T. Sax. (Tenor Saxophone), Bar. Sax. (Baritone Saxophone), Tpts. (Trumpets), Hns. (Horns), Tbns. (Trombones), Euph. (Euphonium), Tuba, Str. Bass (String Bass), Synth. (Synthesizer), Mit. Perc. (Midi Percussion), Timp. (Timpani), Perc. 1, Perc. 2, Perc. 3, and Perc. 4. The score is written in a key signature of one flat (B-flat) and a common time signature (C). It consists of 11 systems of staves. A large red watermark reading 'Preview Only' is overlaid diagonally across the page. A 'Bliss' logo is visible in the bottom right corner of the Synth. staff.

79 Reflective ♩ = 64

(Ob.)

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.

Mit. Perc. Bells & Xyl.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Voices Patch

pp

ff

mf

fp

Solo

a2

76 77 78 79 80

Fls. 1 2 *mp*

Ob. *mp*

Bsn.

Cls. 1 *pp*
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* *gliss.*

Mit. 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 2 *mf* Play *a2*

Ob. *mf* All

Bsn. *mf*

Cls. 1 2 3 *mf* *a2*

B. Cl. *mf*

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

T. Sax. *mf*

Bar. Sax. *mf*

89 ♩ = 76-84

Tpts. 1 2 3

Hns. 1 2 *mf*

Tbns. 1 2 3 *mf*

Euph. *mf*

Tuba *mf*

Str. Bass *mf*

Synth. *mf*

Mit. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4 *mf*

molto ritard.

97

Fls. 1 2

Ob.

Bsn. *p* *f*

Cls. 1 2 3 *p* *f*

B. Cl. *p* *f*

A. Saxes. 1 2 *p* *f*

T. Sax. *p* *f*

Bar. Sax. *p* *f*

molto ritard.

97

Tpts. 1 2 3 *f*

Hns. 1 2 *p* *f*

Tbns. 1 2 3 *p* *f*

Euph. *p* *f*

Tuba *p* *f*

Str. Bass *p* *f*

Synth.

Mlt. Perc. *f*

Timp. *f*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

107 Quickly ♩ = 172

Fls. 1 2

Ob.

Bsn.

Cls. 1 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

107 Quickly ♩ = 172

Tpts. 1 3

Hns. 1 2

Tbns. 1 3

Euph.

Tuba

Str. Bass

Synth.

Mit. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Mrb.

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.

Mit. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

+Bells & Xyl.

mp, *mf*, *ff*, *sfz*, *mp*, *p*, *f*, *mp*, *ff*

gliss.

29603S

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.

Mit. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Fls. 1 2 *fp* *ff*

Ob. *fp* *ff*

Bsn. *ff*

Cls. 1 2 3 *fp* *ff*

B. Cl. *ff*

A. Saxes. 1 2 *ff* *a2*

T. Sax. *ff*

Bar. Sax. *ff*

Tpts. 1 2 3 *fp* *ff*

Hns. 1 2 *ff*

Tbns. 1 2 3 *ff* *a2*

Euph. *ff*

Tuba *ff*

Str. Bass *ff*

Synth. *ff* *gliss.*

Mit. Perc. *fp* *ff* *+Bells & Xyl.*

Timp. *ff* *fp* *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Perc. 4 *ff* *+Cr. Cyms.*

This musical score page includes parts for the following instruments:

- Fls. (Flute)
- Ob. (Oboe)
- Bsn. (Bassoon)
- Cls. (Clarinets, 1 and 2)
- B. Cl. (Bass Clarinet)
- A. Saxes. (Alto Saxophones, 1 and 2)
- T. Sax. (Tenor Saxophone)
- Bar. Sax. (Baritone Saxophone)
- Tpts. (Trumpets, 1, 2, and 3)
- Hns. (Horns, 1 and 2)
- Tbn. (Tenor Trombones, 1 and 2)
- Euph. (Euphonium)
- Tuba
- Str. Bass (String Bass)
- Synth. (Synthesizer, with Harp Patch and gliss. markings)
- Mit. Perc. (Midi Percussion)
- Timp. (Timpani)
- Perc. 1, 2, 3, 4 (Percussion)
- Cr. Cym. (Crash Cymbal)
- Susp. Cym. (Suspension Cymbal)

The score features dynamic markings such as *fp*, *sfz*, *ff*, and *sf*, along with articulation marks like accents and slurs. A large red watermark reading "Preview Use Requires Purchase" is overlaid across the score.

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