

# FROM KITTY HAWK TO THE STARS

## MARTIN ELLERBY

### Composer's programme note

*From Kitty Hawk to the Stars* was commissioned by, and is dedicated to, the USAF Heritage of America Band, Langley Air Force Base, Virginia, and their Commander/Conductor, Major Larry H Lang. The request was for a work to commemorate the 100th Anniversary of Flight and the piece is cast in a structure that provides a mini-history of the subject from its first beginning to its one hundred year achievement in space. The work is in effect a tone poem for concert band.

In order to facilitate the understanding of the form for both player and listener alike I have adopted a series of subtitles to indicate the nature of each section, all of which are played without a break. We start where it all began with a *Prelude – First Flight: Kitty Hawk, 1903* where the atmosphere of the windy hills at Kitty Hawk, North Carolina, is evoked to pre-empt the first powered flight made by the Wright brothers that December. These brief initial flights are matched by equally concise musical motifs. A brief cadenza featuring the principal clarinet leads into *Ballet in the Air*, which depicts the joy of flight once confidence was gained and flight became more secure and adventurous though there are a few hair-raising moments *en route*. The mood then changes to lead into *Battle in the Sky* which is cast as a dramatic scherzo of an *alla marcia* character featuring strident melodies and harmonies to conjure up the horror of the wars fought in the skies. A brief quotation of the traditional *Dies Irae* (Day of Wrath) provides the climax section after which a short *Interlude – Miniature Requiem: Europe, 1914* is reached to distil the tension and reflect the loss, in the Second World War, of airmen of many nationalities. The mood is further enhanced by an allusion to *Dido's Lament* from Henry Purcell's opera *Dido and Aeneas*, (When I am Laid in Earth – Remember Me). This is followed by *March and Ballet through the Sound Barrier*, the march being cautious and ominous until a symbolic 'bang' introduces the dawn of the jet age and flight enters a new dimension and spectacle, here set as a joyous and indulgent waltz. An epic fanfare leads into *Ballet in the Stars* where an ethereal calm is reached portraying the seemingly slow-motion aspect of flight in outer space. From such dizzy heights man can look back to earth and the work closes with a *Postlude – Reflection: Kitty Hawk, 2003*. A century later the Wright brothers' monument celebrates and salutes their great accomplishment: the wind still blows, the memory lingers.

**MARTIN ELLERBY** studied composition with Joseph Horovitz at the Royal College of Music in London, where he also worked on contrapuntal techniques with W.S. Lloyd Webber. He continued private studies with Wilfred Josephs by means of an Allcard Award from the Worshipful Company of Musicians. He has written a broad range of works for most instrumental and vocal combinations, including the key works for concert band *Paris Sketches* (1994), *Dona Nobis Pacem* (1995), *New World Dances* (1996), *Symphony for Winds* (1997), *Venetian Spells* (1997), *Evocations* (2001), *Dreamscapes* (2001), *Meditations* (2002) and *Via Crucis* (2003). He has also completed concertos for Tuba (1988), Euphonium (1994/95), Clarinet (2000) and *Summer Nights* (2002) for Horn.

This work has been recorded by the Royal Northern College of Music Concert Band, conducted by James Gourlay, on the Polyphonic CD: *THE YEAR OF THE DRAGON* (Index No. QPRM 146D)

## Performance notes

1: It is appreciated that the likelihood of a wind machine being available is extremely limited so the opening and closing sections of the work can be facilitated by a pre-recorded CD provided in the set of performing parts. This needs to be fairly audible (but not overwhelming) and suitable speakers will be required, preferably surrounding the band. Should a wind machine be available the CD could also be played and the two sounds provide the required atmosphere.

2: The alto flute part is optional, being doubled in normal flute, though its inclusion will enhance performances.

3: The piano part is optional, though its inclusion will also serve to enhance performances. A grand piano is preferred. The 'banging of the lid' in bar 187 to represent the 'bang' of the sound barrier could be omitted if it causes concern and the player could, for example, crack a percussionist's whip.

4: Indications have been made to the types of mutes the trumpets should employ – the final decision can be made between the players and conductor depending on availability and mood required.

5: The term *Solo* refers to a key line, not necessarily to the use of one player.

6: The double bass (string bass) part is vital to provide lightness of texture at many moments in the piece. It may also be advisable to sensitively amplify this instrument to further enhance its presence and aural quality.

7: The two side drum parts in the *Battle in the Sky* sequence should be placed antiphonally, left and right sides of the band, to provide both aural and visual effect. The rim-shots are meant to represent gunshots and therefore in the more manic sections do not need to be played with the greatest degree of clarity but maximum amount of drama. The stereo effect is to be maintained to the point (bar 167) where drums are exchanged for cymbals.

8: The two cases of vocal lines (voices in the orchestra) will need to be decided on individual band personnel compositions. These parts are notated in all instrumental parts in CONCERT PITCH and therefore bands with greater numbers of players can use these 'extras' to execute the vocal parts during these specific sections.

9: The silence bar at the close of the work should be 'performed', at least in gesture by the conductor.

10: The poem *High Flight* can be included at the close of the work if so desired and a reader is available. This is entirely optional and should begin in bar 322. When read at a reasonable pace it should finish around bar 335 being the last 'performer' present, with the exception of the 'natural wind' effect that is essential to complete the work with alone.

## Instrumentation

2 Flutes (1st doubling Piccolo,  
2nd doubling Alto Flute)

2 Oboes

E flat Clarinet

B flat 1st Clarinet

B flat 2nd and 3rd Clarinets

B flat 4th and 5th Clarinets

B flat Bass Clarinet

2 Bassoons

2 E flat Alto Saxophones

B flat Tenor Saxophone

E flat Baritone Saxophone

4 Percussion

Wind Machine or CD of natural wind sounds, Glockenspiel,  
Vibraphone, Xylophone, Tubular Bells, 2 Side Drums, 2 Suspended  
Cymbals, Mark-tree, Ratchet, Bass Drum, Tam tam, 2 Clashed  
Cymbals, 2 Tom-toms

6 B flat Trumpets

4 Horns in F

3 Trombones

Bass Trombone

Euphonium

2 Tubas

Double Bass

Piano

Timpani

Poem Reader Sheet  
(Optional)

Duration: 10 minutes

## HIGH FLIGHT

John Gillespie Magee, Jr.  
(1922-1941)

Oh! I have slipped the surly bonds of earth  
And danced the skies on laughter-silvered wings;  
Sunward I've climbed, and joined the tumbling mirth of sun-split  
clouds  
And done a hundred things you have not dreamed of  
Wheeled and soared and swung high in the sunlit silence.  
Hov'ring there,  
I've chased the shouting wind along,  
And flung my eager craft through footless halls of air.  
Up, up, the long, delirious burning blue  
I've topped the wind-swept heights with easy grace  
Where never Lark, or ever Eagle flew –  
And while with silent lifting mind, I've trod  
The high un-trespassed sanctity of space,  
Put out my hand and touched the face of God.

Commissioned by and dedicated to the USAF Heritage of America Band,  
Langley Air Force Base, Virginia, and their Commander/Conductor,  
Major Larry H. Lang

# FROM KITTY HAWK TO THE STARS

MARTIN ELLERBY

PRELUDE - FIRST FLIGHT: KITTY HAWK, 1903  
Andante (♩ = c. 72)

2. Alto Flute Solo  
N.B. Alto Flute cue'd in Flute 1 part  
*mp espress.*

*pp non cresc.*

*pp non cresc.*

*pp non cresc.*

Solo

Solo

Solo

Solo

con sord. *mf*

con sord. *mf*

con sord. *mp*

con sord. *mp*

Wind Machine or pre-recorded CD - (If played on CD commence fade-in on 1st. beat.)  
*p* *sim. poco a poco cresc.*

10 **11**

both Flutes

Fls. 1.2

Obs. 1.2

E♭ Cl.

1

B♭ Cls. 2.3

4.5

B♭ Bass Cl.

Bsns. 1.2

E♭ A. Saxes. 1.2

B♭ T. Sax.

E♭ Bar. Sax.

1

2

3

B♭ Tpts.

4

5

6

F Horns

1.2

3.4

1

2

3

B. Trb.

Euph.

Tubas 1.2

D. Bass

Pno.

Timp.

1

2

3

4

Perc.

(If played on CD commence fade-out now to silence.)

*f* reached by now

Suspended Cymbal (soft sticks)

*p*

*f* l.v.

Mark-tree

*f* rapid gliss.

Ratchet Solo

*f* rapid turn

*p*

*mf*

*p*

*sim. poco a poco cresc.*

*mp*

*sim.*

*p* slight attack on beat

1.

*p* slight attack on beat

2.

*p* slight attack on beat

*ff*

*con sord.*

*p*

*con sord.*

*p*

*con sord.*

*p*

*sol.*

*mp*

*mf*

*mp*

*mf*

*p*

*p*

*p*

*p* slight attack on beat

*mf*

*f*

*p*

*p* slight attack on beat

*p* slight attack on beat

*sim.*

*p*

*f* rapid turn

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Fls. 1.2  
 Obs. 1.2  
 E♭ Cl.  
 1  
 B♭ Cls. 2.3  
 4.5  
 B♭ Bass Cl.  
 Bsns. 1.2  
 E♭ A. Saxes. 1.2  
 B♭ T. Sax.  
 E♭ Bar. Sax.  
 1  
 2  
 3  
 B♭ Tpts.  
 4  
 5  
 6  
 F Horns  
 1.2  
 3.4  
 Trbs.  
 1.2  
 3  
 B. Trb.  
 Euph.  
 Tubas 1.2  
 D. Bass  
 Pno.  
 Timp.  
 1  
 2  
 Perc.  
 3  
 4

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a2 (1. Picc. 2. Fl.)

Fls. 1.2  
1  
Obs.  
2  
E♭ Cl.  
1  
B♭ Cls. 2.3  
4.5  
B♭ Bass Cl.  
1  
Bsns.  
2  
E♭ A. Saxes. 1.2  
B♭ T. Sax.  
E♭ Bar. Sax.  
1.2  
3  
B♭ Tpts.  
4  
5.6  
F Horns  
1.2  
3.4  
Trbs.  
1.2  
3  
B. Trb.  
Euph.  
Tubas 1.2  
D. Bass  
Pno.  
Timp.  
1  
2  
Perc.  
3  
4

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Fls. 1.2  
1  
Obs. 2  
E♭ Cl. 1  
B♭ Cls. 2.3  
4.5  
B♭ Bass Cl. 1  
Bsns. 2  
E♭ A. Saxes. 1.2  
B♭ T. Sax.  
E♭ Bar. Sax.  
B♭ Tpts. 1.2  
3  
4  
5.6  
F Horns 1.2  
3.4  
Trbs. 1.2  
3  
B. Trb. 1.2  
Euph. 1.2  
Tubas 1.2  
D. Bass 1  
Pno.  
Timp.  
Perc. 1  
2  
3  
4

*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mp*  
*mp*  
*mp*  
*mp legato*  
*mp legato*  
*mp legato*  
*mp legato*  
*mp legato*  
*mp legato*  
*mp legato*  
*sim.*  
*sim.*  
*sim.*  
*sim.*  
*mf*

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This page of a musical score, numbered 43, contains the following parts and markings:

- Flutes (Fls. 1, 2):** Dynamic markings include *fz*, *mf*, and *fz*.
- Oboes (Obs. 1, 2):** Dynamic markings include *fz*, *mf*, and *fz*.
- E♭ Clarinet (E♭ Cl.):** Dynamic markings include *f* and *mf*.
- B♭ Clarinet (B♭ Cls. 2, 3):** Dynamic markings include *f*, *mf*, and *a2*.
- Bass Clarinet (B♭ Bass Cl.):** Dynamic markings include *f* and *mf*.
- Bassoons (Bsns. 1, 2):** Dynamic markings include *fz*, *f*, *mf*, and *fz*.
- E♭ Alto Saxophone (E♭ A. Saxs. 1, 2):** Dynamic markings include *mf* and *mp*.
- B♭ Tenor Saxophone (B♭ T. Sax.):** Dynamic marking includes *mp*.
- E♭ Baritone Saxophone (E♭ Bar. Sax.):** Dynamic marking includes *mp*.
- B♭ Trumpets (B♭ Trpts. 1, 2, 3, 4, 5, 6):** Dynamic markings include *fz*, *senza sord.*, *f*, *mf*, and *fz*.
- F Horns (F Horns. 1, 2, 3, 4):** Dynamic markings include *mp*, *fz*, and *mp*.
- Trumpets (Trbs. 1, 2, 3):** Dynamic markings include *fz*, *mp legato*, *sim.*, and *mp*.
- Euphonium (Euph.):** Dynamic markings include *f*, *mp*, and *fz*.
- Tubas (Tubas. 1, 2):** Dynamic markings include *mp*, *fz*, and *mp*.
- Double Bass (D. Bass):** Dynamic markings include *f*, *mf*, and *fz*.
- Piano (Pno.):** No specific markings are visible on this page.
- Timpani (Timp.):** Dynamic markings include *mf*.
- Other Percussion (Perc. 1, 2, 3, 4):** No specific markings are visible.

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1 Fls. *fz* *f* *mf subito*

2 Fls. *f* *mf subito*

1 Obs. *fz* *f* *fz* *mf*

2 Obs. *f* *mf subito*

1 Eb Cl. *fz* *f* *fz* *mf*<sup>3</sup>

2 Eb Cl. *f* *mf subito*

1 Bb Cls. 2.3 *f* *fz* *mf*

4.5 Bb Cls. *fz* *mf*

Bb Bass Cl.

1 Bsns. *mf*

2 Bsns. *mf*

1 Eb A. Saxs. *f* *fz* *mp legato*

2 Eb A. Saxs. *mf* *fz* *mp legato*

1 Bb T. Sax. *mf* *fz* *mp legato*

2 Bb T. Sax. *mf* *fz* *mp legato*

1.2 B Tpts. 3.4 *f* *fz* *mf*

5.6 B Tpts. *fz* *fz* *mf*

1.2 F Horns *mf* *fz* *mp legato*

3.4 F Horns *fz* *mp legato*

1 Trbs. 2 *f* *mf* *mp legato*

3 Trbs. *mf* *mp legato*

B. Trb. *mf* *fz* *mp legato*

Euph. *f* *fz* *mp legato*

1 Tubas *mf* *fz* *mp legato*

2 Tubas *f* *mf* *fz* *mp legato*

D. Bass *mf lv.*

Pno.

1 Timp. *mf* *mf* *p*

2 Perc.

3 Perc.

4 Perc.

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1 Fls. *mf*

2 Fls. *mf*

1 Obs. *mf*

2 Obs. *mf*

E♭ Cl. *mf*

1 B♭ Cls. 2.3 *mf*

4.5 B♭ Bass Cl. *mf*

1 Bsns. *mf leggiero*

2 Bsns. *mp legato*

E♭ A. Saxs. 1.2 *mp legato*

B♭ T. Sax. *mp legato*

E♭ Bar. Sax. *mp legato*

1.2 B♭ Tpts. 3.4 *mp legato*

5.6 B♭ Tpts. 3.4 *con sord.*

1.2 F Horns

3.4 F Horns

1.2 Trbs. *mp*

3 B. Trb. *mp*

Euph.

1.2 Tubas 1.2

D. Bass

Pno.

Timp. *p*

1 Perc.

2 Perc.

3 Perc.

4 Perc.

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1 Fls. *f* *ff*

2 Fls. *f* *ff*

Obs. 1.2 *f*

E♭ Cl. *f*

1 B♭ Cls. 2.3 *f*

4.5 *f* *ff*

B♭ Bass Cl. *f*

Bsns. 1.2 *mf* *mf*

E♭ A. Saxes 1.2 *mf legato*

B♭ T. Sax. *mf legato*

E♭ Bar. Sax. *mf legato*

1.2 *f* *mf*

B♭ Tpts. 3.4 *mf* *mf* *ff* 4. con sord.

5.6 *f* *ff* 6.

F Horns 1.2 *mf* *mf* *ff*

3.4 *mf* *ff*

Trbs. 1.2 *mf*

3 *mf*

B. Trb. *mf*

Euph. *mf*

Tubas 1.2 *mf*

D. Bass

Pno.

Timp. *mf* *mf*

1 Side Drum *f* *ff*

2

Perc. 3 Xylophone *f*

4 Glockenspiel *f*

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Flute

Fls. 1 2

Obs. 1 2

E♭ Cl. *mf* 3

B♭ Cls. 2.3 *mf* 3

4.5 *mp legato* a2

B♭ Bass Cl. *mf*

Bsns. 1 2 *mf*

E♭ A. Saxs. 1.2 *mp legato*

B♭ T. Sax. *mp legato*

E♭ Bar. Sax.

B♭ Tpts. 1.2 *mf* (senza sord.) 3

3 *mf* (senza sord.) 3

4 *mf* (con sord.) 3

5.6 *mf* (con sord.) 3

5. *mf*

F Horns 1.2 3.4

Trbs. 1.2 3

B. Trb.

Euph.

Tubas 1.2

D. Bass *mf*

Pno.

Timp.

Perc. 1 2 3 4

Suspended Cymbal (soft stick) *p lv.* *sim.*

Fls. 1.2

Obs. 1.2

E♭ Cl.

1

B♭ Cls. 2.3

4.5

B♭ Bass Cl.

1

Bsns. 2

E♭ A. Saxes 1.2

B♭ T. Sax.

E♭ Bar. Sax.

1.2

B♭ Tpts. 3.4

5.6

F Horns 1.2

3.4

1.2

Trbs.

3

B. Trb.

Euph.

Tubas 1.2

D. Bass

Pno.

Timp.

1

2

Perc. 3

4

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The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Flutes (Fls.):** 1 and 2 parts, starting at measure 83 with a *p* dynamic.
- Oboes (Obs.):** 1 and 2 parts, starting at measure 83 with a *mp* dynamic.
- E♭ Clarinet (E♭ Cl.):** 1 part, starting at measure 83 with a *mp* dynamic.
- B♭ Clarinets (B♭ Cls.):** 2.3 and 4.5 parts, starting at measure 83 with a *mp* dynamic.
- B♭ Bass Clarinet (B♭ Bass Cl.):** 1 part, starting at measure 83 with a *p* dynamic.
- Bassoons (Bsns.):** 1 and 2 parts, starting at measure 83 with a *mp* dynamic.
- E♭ Alto Saxophones (E♭ A. Saxs.):** 1.2 parts, starting at measure 83 with a *mp* dynamic.
- B♭ Tenor Saxophone (B♭ T. Sax.):** 1 part, starting at measure 83 with a *mp* dynamic.
- E♭ Baritone Saxophone (E♭ Bar. Sax.):** 1 part, starting at measure 83 with a *mp* dynamic.
- Trumpets (B♭ Tpts.):** 1.2, 3.4, and 5.6 parts, starting at measure 83 with a *mp* dynamic.
- F Horns:** 1, 2, and 3.4 parts, starting at measure 83 with a *mp* dynamic.
- Trumpets (Trbs.):** 2 and 3 parts, starting at measure 83 with a *mp* dynamic.
- Bass Trumpet (B. Trb.):** 1 part, starting at measure 83 with a *mp* dynamic.
- Euphonium (Euph.):** 1 part, starting at measure 83 with a *mp* dynamic.
- Tubas:** 1 and 2 parts, starting at measure 83 with a *p* dynamic.
- Double Bass (D. Bass):** 1 part, starting at measure 83 with a *p* dynamic.
- Piano (Pno.):** 1 part, starting at measure 83 with a *p* dynamic.
- Timpani (Timp.):** 1 part, starting at measure 83 with a *p* dynamic.
- Percussion (Perc.):** 1, 2, 3, and 4 parts, starting at measure 83 with a *p* dynamic.

The score includes various dynamics such as *p*, *mp*, *mf*, *f*, and *ff*. It also features performance instructions like "4. con sord." and "con sord." for the Horns and Trumpets. The percussion part includes specific instructions for the Side Drums and Cymbals.



This is a page of a musical score for a full orchestra, specifically measures 92 to 96. The score is written for a variety of instruments, including woodwinds (Flutes, Oboes, Clarinets, Bass Clarinet, Saxophones), brass (Trumpets, Trombones, Euphonium, Tubas, Basses), strings (Violins, Violas, Cellos, Double Basses), and percussion (Timpani, Xylophone, Bass Drum). The tempo is marked 'Alla marcia' with a quarter note equal to approximately 90 beats per minute. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *ff* (fortissimo) and *f* (forte). A large, diagonal watermark reading 'www.studio-music.co.uk' and 'Legal use requires purchase' is overlaid across the center of the page. The page number '16' is in the top left, and the measure numbers '92' and '96' are in the top center and right, respectively.

1 Flk. *flutter* *ff* *f* *ff* *mf*

2 Flk. *flutter* *ff* *f* *ff* *mf*

1.2 Obs. *a2* *ff* *f* *ff* *mf*

1 E♭ Cl. *f* *ff* *f*

1 B♭ Cls. 2.3 *a2* *f* *ff* *f*

4.5 *a2* *f* *ff* *f*

1 B♭ Bass Cl. *f* *ff* *f*

1 Bsns. *f* *ff* *f*

2 Bsns. *f* *ff* *f*

1.2 E♭ A. Saxes *f* *ff* *f*

1.2 B♭ T. Sax. *f* *ff* *f*

1.2 E♭ Bar. Sax. *f* *ff* *f*

1.2 B♭ Tpts. 3.4 *f* *ff* *f*

5.6 *f* *ff* *f*

1.2 F Horns *f* *ff* *f*

3.4 *f* *ff* *f*

1.2 Trbns. *f* *ff* *f*

3 *f* *ff* *f*

1.2 B. Trb. *f* *ff* *f*

1 Euph. *f* *ff* *f*

1 Tubas *f* *ff* *f*

2 Tubas *f* *ff* *f*

D. Bass *f* *ff* *f*

Pno. *f* *ff* *f*

(8) *f* *ff* *f*

1 Timp. *f* *ff* *f*

2 Timp. *mf* *f* *ff*

3 Perc. *f* *ff*

4 Perc. *p*

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Fls. 1, 2

Obs. 1, 2

Cl. Eb, 1, 2

Bb Cls. 2.3, 4.5

Bb Bass Cl.

Bsns. 1, 2

Saxs. Eb A. 1.2, Bb T., Eb Bar.

Tpts. Bb 1, 2, 3, 4, 5.6

Horns F 1, 2, 3.4

Trbs. 1, 2, 3

B. Trb.

Euph.

Tubas 1, 2

D. Bass

Pno.

Timp. (8)

Perc. 1, 2, 3, 4

*f*, *fp*, *f*, *ff*, *ff<sup>3</sup>*, *flutter*, *Solo*, *f lv.*, *p*

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Fls. 1

Fls. 2

Obs. 1, 2

E♭ Cl.

B♭ Cls. 2, 3

4, 5

B♭ Bass Cl.

Bsns. 1

Bsns. 2

E♭ A. Saxes

B♭ T. Sax.

E♭ Bar. Sax.

B♭ Tpts. 3, 4

5, 6

F Horns

1, 2

3, 4

Trbs. 1, 2

3

B. Trb.

Euph.

Tubas 1

Tubas 2

D. Bass

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

*p poco a poco cresc.*

*mp poco a poco cresc.*

*pp* *p lv.* *p* *mp lv.*

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Fls. 1, 2

Obs. 1, 2

E♭ Cl.

B♭ Cls. 2, 3

4, 5

B♭ Bass Cl.

Bsns. 1, 2

E♭ A. Sax. 1, 2

B♭ T. Sax.

E♭ Bar. Sax.

B♭ Tpts. 1, 2, 3, 4, 5, 6

F Horns 1, 2, 3, 4

Trbs. 1, 2, 3

B. Trb.

Euph.

Tubas 1, 2

D. Bass

Pno.

Timp.

Perc. 1, 2, 3, 4

Xylophone

*mf poco a poco cresc.*

*f poco a poco cresc.*

*mp* *mf l.v.* *mf* *f l.v.*

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This page contains a detailed musical score for the 'Dies Irae' section of a symphony. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left include:

- Flutes (Fls. 1, 2)
- Oboes (Obs. 1, 2)
- E♭ Clarinets (Eb Cl. 1)
- B♭ Clarinets (B♭ Cls. 2, 3)
- B♭ Bass Clarinet (B♭ Bass Cl.)
- Bassoons (Bsns. 1, 2)
- E♭ Alto Saxophones (Eb A. Saxs. 1, 2)
- B♭ Tenor Saxophone (B♭ T. Sax.)
- E♭ Baritone Saxophone (Eb Bar. Sax.)
- Trumpets (B♭ Tpts. 1, 2, 3, 4, 5, 6)
- F Horns (F Horns 1, 2, 3, 4)
- Trombones (Trbns. 1, 2, 3)
- Bass Trombone (B. Trb.)
- Euphonium (Euph.)
- Tubas (Tubas 1, 2)
- Double Bass (D. Bass)
- Piano (Pno.)
- Timpani (Timp.)
- Percussion (Perc. 1, 2, 3, 4)

The score features complex rhythmic patterns, including many triplets and sixteenth-note passages. Dynamic markings such as *ff* (fortissimo) and *f* (forte) are used extensively throughout. Performance instructions include *Soli*, *senza sord.* (without mutes), and *f. lv.* (for the low drum). A large blue watermark reading 'www.studio-music.co.uk Legal use requires purchase' is overlaid diagonally across the page.





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158  
1 Fls. < fff ff  
2 Fls. < fff ff  
a2  
Obs. 1.2 < fff  
E♭ Cl. < fff ff  
1 < fff ff  
B♭ Cls. 2.3 < fff ff (2)  
4.5 < fff ff  
B♭ Bass Cl. < fff ff  
1 Bsns. < fff ff  
2 Bsns. < fff ff  
E♭ A. Saxs. 1.2 fff  
B♭ T. Sax. fff  
E♭ Bar. Sax. fff  
1.2 a2 fff  
3.4 fff  
5 f f f f f  
6 f f f f f  
1.2 fff  
3.4 fff  
1.2 fff  
3 fff  
B. Trb. fff  
Euph. fff  
1 Tubas fff  
2 Tubas fff  
D. Bass fff  
Pno. fff  
Timp. fff fff p  
1 ff f ff ff  
2 ff f ff ff  
3 ff: l.v.  
4 Bass Drum ff

Ritenuo ..... Flute

164

Fls. 1, 2

Obs. 1, 2

En Cl. 1

Bb Cls. 2, 3, 4, 5

Bb Bass Cl. 1

Bsns. 1, 2

Eb A. Saxs. 1, 2

Bb T. Sax. 1

Eb Bar. Sax. 1

Voices (in Orch.)

Bb Tpts. 1, 2, 3, 4

F Horns 1, 2, 3, 4

Trbs. 1, 2, 3

B. Trb. 1

Euph. 1

Tubas 1, 2

D. Bass 1

Pno.

Timp.

Perc. 1, 2, 3, 4

\* Vocal lines are notated in all parts as many available 'singers' as appropriate should participate, though male bass voices should remain tacet.

Re -

con sord. (hard metal mutes)

senza sord.

Solo

Clashed Cymbals

Suspended Cymbal (hard sticks)

Tubular Bells

173 INTERLUDE - MINIATURE REQUIEM: EUROPE, 1944

Larghetto (♩ = c. 60)

Fls. 1, 2  
Obs. 1, 2  
E♭ Cl.  
B♭ Cls. 2.3, 4.5  
B♭ Bass Cl.  
Bsns. 1, 2  
E♭ A. Saxs. 1, 2  
B♭ T. Sax.  
E♭ Bar. Sax.  
Voices (in Orch.)  
B♭ Tpts. 3, 4  
5, 6  
F Horns 1, 2  
3, 4  
Trbs. 1, 2, 3  
B. Trb.  
Euph.  
Tubas 1, 2  
D. Bass  
Pno.  
Timp.  
Perc. 1, 2, 3, 4

*p molto legato*  
*sim.*  
*1. mp molto legato*  
*pp (almost imperceptibly - as an ethereal presence)*  
*sim.*  
*pp*  
*sim.*

Re - mem - ber me     Re - mem - ber me     Re - mem - ber me     Re - mem - ber me     Re - mem - ber me  
Re - mem - ber me     Re - mem - ber me     Re - mem - ber me     Re - mem - ber me     Re - mem - ber me

Place large upturned cymbal on drum head, roll on cymbal and execute smooth gliss. quasi ad lib.

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This page contains the musical score for the 27th page of 'March and Ballet Through the Sound Barrier'. The score is written for a large ensemble and includes the following parts:

- Flutes (Fls.):** 1 and 2 staves, marked *f poco a poco cresc.*
- Oboes (Obs.):** 1 and 2 staves, marked *f poco a poco cresc.*
- E♭ Clarinets (E♭ Cl.):** 1 and 2 staves, marked *f poco a poco cresc.*
- B♭ Clarinets (B♭ Cls.):** 2.3 and 4.5 staves, marked *mf poco a poco cresc.*
- B♭ Bass Clarinet (B♭ Bass Cl.):** 1 staff, marked *p poco a poco cresc.*
- Bassoons (Bsns.):** 1 and 2 staves, marked *f poco a poco cresc.*
- E♭ Alto Saxophones (E♭ A. Saxs.):** 1 and 2 staves, marked *p molto legato* and *mf poco a poco cresc.*
- B♭ Tenor Saxophone (B♭ T. Sax.):** 1 staff, marked *p molto legato*
- E♭ Baritone Saxophone (E♭ Bar. Sax.):** 1 staff, marked *p molto legato*
- Voices (in Orch.):** 1 staff, with lyrics: -mem - ber me, Re - qui - em. Marked *mf*.
- B♭ Trumpets (B♭ Tpts.):** 3.4, 5.6, and 1.2 staves. The 1.2 staff includes the instruction *con sord. (hard metal mutes)*.
- F Horns:** 1.2 and 3.4 staves.
- Trumpets (Trbs.):** 1.2 and 3 staves, marked *p poco a poco cresc.*
- B♭ Trumpet (B. Trb.):** 1 staff, marked *con sord. mp molto legato*
- Euphonium (Euph.):** 1 staff, marked *molto legato*
- Tubas (Tubas):** 1.2 staff, marked *p poco a poco cresc.*
- D. Bass:** 1 staff, marked *p poco a poco cresc.*
- Piano (Pno.):** 1 staff, marked *p poco a poco cresc.*
- Timpani (Timp.):** 1 staff, marked *nat. (lv.) p poco a poco cresc.*
- Drums and Percussion (Perc.):** 1-4 staves. Includes Bass Drum, Xylophone, and Suspended Cymbal (hard sticks). The Xylophone part is marked *mp* and *sim poco a poco cresc.*

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187

Fls. 1 2

Obs. 1 2

E♭ Cl.

B♭ Cls. 2.3 4.5

B♭ Bass Cl.

Bsns. 1 2

E♭ A. Sax. 1 2

B♭ T. Sax.

E♭ Bar. Sax.

B♭ Tpts. 1.2 3.4 5.6

F Horns 1.2 3.4

Trbs. 1 3

B. Trb. senza sord. mf poco a poco cresc.

Euph. mf poco a poco cresc.

Tubas 1.2

D. Bass

Pno.

Timp.

Perc. 1 2 3 4

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Piccolo

Fls. 1 2

Obs. 1 2

E♭ Cl. 1 2

B♭ Cls. 2.3 4.5

B♭ Bass Cl.

Bsns. 1.2

E♭ A. Saxs. 1 2

B♭ T. Sax.

E♭ Bar. Sax.

B♭ Tpts. 1 2 3 4 5.6

F Horns 1.2 3.4

Trbs. 1.2 3

B. Trb.

Euph.

Tubas 1.2

D. Bass

Pno.

Timp.

Side Drum

Perc. 1 2 3 4

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Musical score for a symphony orchestra, page 30, rehearsal mark 203. The score includes parts for Flutes (Fls.), Oboes (Obs.), Clarinets (Eb Cl., Bb Cls. 2.3, 4.5), Bassoons (Bb Bass Cl., Bsns. 1.2), Saxophones (Eb A. Saxs., Bb T. Sax., Eb Bar. Sax.), Horns (Bb Tpts. 3, 4, 5.6; F Horns 1.2, 3.4), Trumpets (Trbs. 1.2, 3), Trombones (B. Trb.), Euphonium (Euph.), Tubas (Tubas 1.2), Double Bass (D. Bass), Piano (Pno.), and Timpani (Timp.). The score features various musical notations including dynamics (f, mf, mf legato), articulation (accents), and phrasing slurs. A large diagonal watermark reads "www.studio-music.co.uk Legal use requires purchase".

This page contains the musical score for measures 215 through 224. The score is for a large ensemble, including woodwinds, brass, strings, and percussion. The woodwind parts include Flute 1 & 2 (Fls. 1.2), Oboe 1 & 2 (Obs. 1.2), E-flat Clarinet (Eb Cl.), Bass Clarinet (Bb Cls. 2.3), Bassoon 1 & 2 (Bb Bass Cl.), and Bass Saxophone (Bb Bar. Sax.). The brass parts include Alto Saxophone 1 & 2 (E♭ A. Sax.), Tenor Saxophone (Bb T. Sax.), Trumpets 1, 2, 3, 4, 5, and 6 (Bb Tpts. 3.4, 5.6), Horns 1, 2, 3, and 4 (F Horns), Trombones 1, 2, and 3 (Trbs.), Euphonium (Euph.), and Tubas 1 & 2 (Tubas 1.2). The string parts include Double Bass (D. Bass) and Piano (Pno.). The percussion parts include Timpani (Timp.) and various Percussion instruments (Perc. 1-4), including Clashed Cymbals. The score features a variety of musical notations, including dynamics such as *f*, *ff*, *mf*, *mp*, *sim.*, and *ffp*, articulation marks like *legato* and *staccato*, and performance instructions such as *mf l.v.* and *mf 3*. The page is marked with a large diagonal watermark that reads "www.studio-music.co.uk Legal use requires purchase".



222

Fls. 1.2

Obs. 1.2

E♭ Cl.

1

B♭ Cls. 2.3

4.5

B♭ Bass Cl.

1

Bsns.

2

E♭ A. Sax.

2

B♭ T. Sax.

E♭ Bar. Sax.

1.2

3

B♭ Tpts.

4

5.6

F Horns

1.2

3.4

Trbs.

3

B. Trb.

Euph.

1

Tubas

2

D. Bass

Pno.

Timp.

1

2

Perc.

3

4

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

Suspended Cymbal (soft sticks)











297 BALLET IN THE STARS  
Larghetto (♩ = c. 60)

Fls. 1.2 *ff* *mf molto espress.* *mf molto espress.*

Obs. 1.2 *ff* *mf molto espress.*

E♭ Cl. *ff*

1 *Solo f ff*

B♭ Cls. 2.3 *Soli f ff*

4.5 *Soli f ff* *p molto legato*

B♭ Bass Cl. *p*

Bsns. 1.2 *p*

E♭ A. Saxs. 1.2 *pp molto legato sim.*

B♭ T. Sax. *pp molto legato sim.*

E♭ Bar. Sax. *pp molto legato sim.*

Voices (in Orch.) *p* aah - aah

\* Vocal line is notated in all parts: preferably only female available singers should participate, though high male voices can be included if not too prominent.

1.2 *fp ff*

B♭ Tpts. 3.4 *fp ff*

5.6 *fp ff*

1.2 *fp ff*

F Horns 3.4 *fp ff*

1.2 *fp ff*

Trbs. 3 *fp ff*

B. Trb. *fp ff*

Euph. *ff* *pp legato*

Tubas 1.2 *ff* *pp legato*

D. Bass *pizz. mp 'warm' lv.*

Pno. *p 'warm'*

Timp. *f*

1 High Suspended Cymbal (hard sticks) *ff lv.* *p lv.* *sim.*

2 Tam-tam *f lv.* *p lv.* *sim.*

3 Low Suspended Cymbal (soft stick) *p lv.* *sim.*

4 Vibraphone *p 'warm' lv.* *sim.*

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307

a2 (1. Picc.) Soli

Fls. 1.2  
1  
Obs.  
2  
E♭ Cl.  
1  
B♭ Cls. 2.3  
4.5  
B♭ Bass Cl.  
Bsns. 1.2  
E♭ A. Saxes. 1.2  
B♭ T. Sax.  
E♭ Bar. Sax.  
Voices (in Orch.)  
1.2  
B♭ Tpts. 3.4  
5.6  
F Horns  
1.2  
3.4  
Trbs.  
1.2  
3  
B. Trb.  
Euph.  
Tubas 1.2  
D. Bass  
Pno.  
Timp.  
Perc.  
1  
2  
3  
4

*mf molto espress.*  
*mf molto espress.*  
*mp molto espress.*  
*mf molto espress.*  
*mf molto espress.*  
*p molto legato*  
*sim.*  
*sim.*  
*p legato*  
*p legato*  
*pp molto legato*  
*sim.*  
*pp molto legato*  
*sim.*  
*pp molto legato*  
*sim.*  
*sim.*  
*aah - aah*  
*aah - aah*  
*aah - aah*  
*aah - aah*  
*aah - aah*  
*aah - aah*  
*aah - aah*  
*aah - aah*  
*aah - aah*  
*1. Solo*  
*mp molto espress. e legato*  
*pp legato*  
*pp legato*  
*sim.*

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Fls. 1.2  
1  
Obs.  
2  
Eb Cl.  
1  
Bb Cls. 2.3  
4.5  
Bb Bass Cl.  
Bsns. 1.2  
Eb A. Saxes. 1.2  
Bb T. Sax.  
Eb Bar. Sax.  
Voices (in Orch.)  
1.2  
Bb Tpts. 3.4  
5.6  
F Horns  
1.2  
3.4  
Trbs.  
1.2  
3  
B. Trb.  
Euph.  
Tubas 1.2  
D. Bass  
Pno.  
Timp.  
1  
2  
3  
4

312

*mf*  
*molto espress.*

*mf*  
*molto espress.*

*mf*  
*molto espress.*

*mf*

*mf*

Solo

*mf*

*mp legato*

*mp legato*

*mp legato*

*pp*

*p legato*

*pp*

*p legato*

*pp*

*p legato*

*pp*

*p legato*

con sord. 'warm' mutes

*pp*

*p legato*

*pp*

*p legato*

*sim.*

Glockenspiel

*p*

*pp*

*p lv.*

*p lv.*

*pp*

*p lv.*

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322 [\*Start optional poem reading]

325 POSTLUDE - REFLECTION: KITTY HAWK, 2003  
Andante (♩ = c. 72)

The musical score is arranged in systems. The first system includes Flutes 1.2, Oboes 1.2, Eb Clarinet, Bassoon 1, Bb Clarinets 2.3, Bassoon 4.5, Bb Bass Clarinet, and Bassoon 1.2. The second system includes Eb Alto Saxophone 1.2, Bb Tenor Saxophone, Eb Baritone Saxophone, and Voices (in Orchestra). The third system includes Flutes 1.2, Bb Trumpets 3.4, and Horns 5.6. The fourth system includes Flutes 1.2, Trombones 3, Bb Trombone, Euphonium, and Tubas 1.2. The fifth system includes Piano and Timpani. The sixth system includes Percussion 1-4.

Key performance markings include *mf*, *pp*, *ppp*, *mp espress.*, and *sim.*. The score includes a 'Solo senza sord.' section for the Bb Trumpets starting at measure 324. The Percussion part includes a 'Wind Machine - or pre-recorded CD - (If played on CD commence fade in on 1st. beat of bar 324.)' instruction.

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[\*End optional poem reading]

(Silence)

337

1. (Picc.) Solo  
*mp espress.*

*pp*

Fls. 1.2

Obs. 1.2

Es Cl.

1

B♭ Cls. 2.3

4.5

B♭ Bass Cl.

Bsns. 1.2

E♭ A. Saxs. 1.2

B♭ T. Sax.

E♭ Bar. Sax.

1

*mf*

*pp*

(con sord.) 'bright' mute

2

*pp*

*mp*

(con sord.) 'bright' mute

3

*pp*

(con sord.) 'bright' mute

4

*pp*

*mp*

*pp*

(con sord.) 'bright' mutes

5.6

*pp*

B♭ Tpts.

F Horns

1.2

3.4

1.2

Trbs.

3

B. Trb.

Euph.

Tubas 1.2

D. Bass

Pno.

Timp.

1

2

3

4

Glockenspiel Solo  
*p*

*lv.*

(If played on CD commence fade-out now to silence.)

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