

James Curnow  
**TO FLY WITHOUT WINGS**

## Instrumentation:

- 1 - Conductor
- 1 - Piccolo
- 7 - Flute 1, 2
- 2 - Oboe
- 4 - Bb Clarinet 1
- 4 - Bb Clarinet 2
- 4 - Bb Clarinet 3
- 1 - Eb Alto Clarinet
- 2 - Bb Bass Clarinet
- 2 - Bassoon
- 2 - Eb Alto Saxophone 1
- 2 - Eb Alto Saxophone 2
- 2 - Bb Tenor Saxophone
- 1 - Eb Baritone Saxophone
- 2 - Bb Trumpet 1
- 2 - Bb Trumpet 2
- 2 - Bb Trumpet 3
- 2 - F Horn 1, 2
- 2 - F Horn 3, 4
- 2 - Trombone 1
- 2 - Trombone 2
- 2 - Trombone 3
- 2 - Baritone B.C.
- 1 - Baritone T.C.
- 4 - Tuba
- 1 - String Bass
- 2 - Mallet Percussion
  - 1 - Timpani
  - 2 - Percussion 1
  - 3 - Percussion 2

**FOCUS ON**

**ACHIEVEMENT**



James Curnow  
**TO FLY WITHOUT WINGS**

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**PROGRAM NOTE:**

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*To Fly Without Wings* was commissioned by the Paris Kentucky High School Band to be performed during their European concert tour in March of 1997. The work was given its premiere on March 18, 1997, prior to the departure to Paris, France, with the composer conducting. The funding for the commission was made possible by "Goals 2000", a grant written by a committee of teachers and administrators in the Paris City Schools with the guidance of Ms. Janice Cox, Director of Curriculum and Emerging Programs. This grant was written for the purpose of studying the Paris Pike development in Bourbon and Fayette Counties, Kentucky.

The Paris High School Band is one of the largest bands among Class A schools in the state of Kentucky. Both the marching and concert bands have consistently received distinguished ratings for many years and have traveled in Canada, the Bahama Islands, New York City, and Europe.

Although Paris High School only has an enrollment of 225 students, it has maintained a rich tradition from academics to athletics. One pertinent ingredient, that has contributed to the tradition of success, is the involvement of parents and the community. In addition, the alumni of the school have always remained involved in the progress and the success of the entire school system.

Kentucky, named after a Cherokee Indian word that means Land of Tomorrow or Meadowland, has become known as the Bluegrass State because of the dusty blue blossoms of the grass on which its famous race horses graze in the region around Lexington, Kentucky. The rich heritage of raising and racing horses has been honored and preserved at the Kentucky Horse Park. There it is said that horses were created to run as free as the wind and to fly without wings.

*To Fly Without Wings* strives to capture the beauty and spirit of the Bluegrass region, its people and their time-honored tradition of raising the beautiful horses that grace the fields and meadows of Kentucky.

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**NOTE TO THE CONDUCTOR:**

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Since this composition strives to portray the energy, spirit and beauty of the horses as they graze and run through the fields, the music must also maintain high energy and intensity throughout. The introduction (measure 1 - 10) presents a motif taken from the A theme (measure 11-16). This very angular motif, which reappears many times as developmental and transitional material, must always be treated with a great deal of energy and in a *marcato* style. The B theme (measures 27-36) must be approached in a lighter and less accented manner to help give it a feeling of lift and lightness. A detached style is still required, however a light staccato approach, rather than *marcato*, is more appropriate.

After the return of the A theme the piece gradually works its way into the very beautiful and expressive C theme, reminiscent of the spring time and the birth of a new generation of horses. This transition must be well calculated and carefully measured so that the tempo change feels natural. Here the harmonies are based on seventh and ninth chords, which can cause additional intonation problems, so great care will need to be given to listening to, the understanding of, and the tuning of these harmonic structures. Solos abound, so special attention will need to be given to the teaching of good tone and stylistic interpretation. There are several climaxes in this section that must be treated with care, so that the louder dynamics do not become overstated or treated too harshly. Intensity is preferred over harshness or accentuation.

Upon the return of the A theme, the style once again must become energetic and accentuated. As the piece approaches the Coda (Measures 147-160), the music must build in anticipation and excitement without rushing the tempo. Be careful that the change in dynamics and the high energy level created does not have an affect on the tempo. The speed of the fast moving sixteenth notes does not change.

Most importantly, all of the themes, whether slow or fast, have been created to be expressive and musical, so let the music sing and be free.

# FOCUS ON ACHIEVEMENT

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To Fly Without Wings	James Curnow	CMP 0200.98

343+2+2  
Commissioned by Paris, Kentucky High School Band, Phillip Grigson, Conductor,  
For their 1997 European Concert Tour.

# TO FLY WITHOUT WINGS

For Symphonic Winds and Percussion

James Curnow (ASCAP)

CONDUCTOR

Allegro con energia (♩=126)

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Picc. *mf*

R. 1, 2 *mf*

Oboe *mf*

B♭ Clar. 1 *mf*

B♭ Clar. 2 *mf marc.*

B♭ Clar. 3 *mf marc.*

Alto Clar. *mf marc.* *sf* *mf sf*

Bass Clar. *mf marc.* *sf* *mf sf*

Bsn. *mf marc.*

Alto Sax. 1 *mf marc.* *p* *mf sf*

Alto Sax. 2 *mf marc.* *p* *mf sf*

Tenor Sax. *mf marc.* *sf* *mf sf*

Barit. Sax. *mf marc.* *sf* *mf sf*

Tpt. 1 *mf marc.* *mf*

Tpt. 2 *mf* *mf*

Tpt. 3 *mf* *mf*

F.Hn. 1, 2 *mf marc.* *p* *mf sf*

F.Hn. 3, 4 *mf marc.* *p* *mf sf*

Tbn. 1 *mf* *sf* *mf sf*

Tbn. 2 *mf* *sf* *mf sf*

Tbn. 3 *mf* *sf* *mf sf*

Barit. B.C. *mf marc.* *sf* *mf sf*

Tuba *mf marc.* *sf* *mf sf*

King B. *mf marc.*

Acclat. Perc. *mf* *mf marc.*

mp. *mf* *change Ab to Gb* *change Gb to Ab*

src. 1 *mf marc.*

src. 2

Musical score for measures 12-15. Instruments include Flute 1 & 2, Oboe, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet, Bassoon, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone 3, and Trombone. Dynamics range from *f* to *mp*. A rehearsal mark **II** is present at the beginning of measure 12.

Musical score for measures 12-15. Instruments include Trumpet 2, Trumpet 3, French Horn 1 & 2, French Horn 3 & 4, Trombone 1, Trombone 2, Trombone 3, Percussion (B.C.), Tuba, String Bass, Mallet Percussion, and Triangle. Dynamics range from *f* to *mp*. A rehearsal mark **II** is present at the beginning of measure 12. Specific percussion instructions include "Bells - Plastic mallets" and "Medium Triangle".

This page of a musical score contains the following instruments and parts:

- Picc.
- Fl. 1, 2
- Oboe
- B♭ Clar. 1
- B♭ Clar. 2
- B♭ Clar. 3
- Alto Clar.
- Bass Clar.
- Ban.
- Alto Sax. 1
- Alto Sax. 2
- Tenor Sax.
- Bari. Sax.
- Tpt. 1
- Tpt. 2
- Tpt. 3
- F Hn. 1, 2
- F Hn. 3, 4
- Trn. 1
- Trn. 2
- Trn. 3
- Trn. & C.
- Trb.
- Eng. Bn.
- Set Perc.
- Dr.
- C. 1
- C. 2

Key performance markings and dynamics include:

- mf* (mezzo-forte)
- f* (forte)
- p* (piano)
- sp* (sforzando)
- marc.* (marcato)
- Play* (performance instruction)
- Xylo* (xylophone)
- S.N.* (snare drum)

Measure numbers 16, 17, 18, 19, and 20 are indicated at the top of the page.

Picc.  
Cor. 1  
Cor. 2  
Cor. 3  
Alto Clar.  
Bass Clar.  
Sax. 1  
Sax. 2  
Tenor Sax.  
Bass Sax.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Baritone  
Euph.  
Bc.  
Perc.  
Perc. 1  
Perc. 2

21 22 23 24 25

21 22 23 *St. mute sfz* 24 25 *Open sfz*

*sf*  
*St. mute*  
*sf*  
*St. mute*  
*sf*

*1.*  
*2.*  
*3.*  
*4.*

*Baritone*  
*Play*

*Chimes*  
*f*



26 27 28 29

Picc. *mf*

Fl. 1, 2 *mf*

Oboe *mf*

B♭ Clar. 1 *mp*

B♭ Clar. 2 *mp*

B♭ Clar. 3 *mp*

Alto Clar. *mp*

Bass Clar. *mp*

Bsn. *mp*

Alto Sax. 1 *mp*

Alto Sax. 2 *mp*

Tenor Sax. *mp*

Bari. Sax. *mp*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

F.Hn. 1, 2 *mp*

F.Hn. 3, 4 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

Bari. B.C. *mp*

Tuba *mp*

String Bs. *mp*

Mallet Perc. *mf*

Timp. *mf*

Perc. 1 *mp*

Perc. 2 *mp*

*mf* Oboe - Stratos

*mf* Base CL

*f* Crash Cym.

*f* Bells

30 31 32 33

Picc.

Fl. 1, 2

Oboe

B♭ Clar. 1

B♭ Clar. 2

B♭ Clar. 3

Alto Clar.

Bass Clar.

Ban.

Alto Sax. 1

Alto Sax. 2

Tenor Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

F Hn. 1, 2

F Hn. 3, 4

Tbn. 1

Tbn. 2

Tbn. 3

Bari. B.C.

Euba

String Bs.

Mallet Perc.

Temp.

Perc. 1

Perc. 2

Sole

mp

Over-Play

mp

mp

mp

Medium Triangle

mf



