



Silver Eagles Take Flight

(2024 Revision)

GABRIEL MUSELLA

Instrumentation

Full Score	1
Flute	8
Oboe	2
B♭ Clarinet 1	4
B♭ Clarinet 2	4
B♭ Clarinet 3	4
Bass Clarinet	2
Bassoon	2
Alto Saxophone 1	2
Alto Saxophone 2	2
Tenor Saxophone	2
Baritone Saxophone	2
B♭ Trumpet 1	4
B♭ Trumpet 2	3
Horn in F	4
Trombone 1	3
Trombone 2	3
Euphonium	4
Baritone T.C.	2
Tuba	4
Timpani	2
Mallets 1	2
Bells	
Mallets 2	2
Vibraphone	
Mallets 3	2
Chimes	
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	5
Suspended Cymbal, Gong, 2 Concert Toms, Shaker	

About the Composer



After a successful teaching career that lasted for three decades, Gabe Musella serves as UIL Assistant Music Director in Austin, Texas.

Bands under his direction earned UIL Sweepstakes Awards in 8 different Varsity and Non-Varsity categories, performed at The Midwest Clinic and Music For All National Concert Festival, and placed as finalists in TMEA Honor Band competition and at the UIL State Marching Contest.

While at Spring HS, the band program was designated a Grammy Signature School, a Houston Symphony Orchestra Residency School, and was featured in THE INSTRUMENTALIST magazine. Spring Band ensembles earned 5 invitations to perform at The Midwest Clinic between 2008 and 2016, and received awards at the prestigious Fischhoff, Coltman, and Houston Underground chamber music competitions.

Mr. Musella is an active adjudicator, consultant, clinician, and composer whose music has been performed throughout the country and abroad by community, university, and secondary school ensembles. His works for concert band, orchestra, and chamber ensembles are found on the UIL Prescribed Music List and on similar lists in other states.

The United States Air Force Band, based in Washington DC premiered A THOUSAND HEARTS TO GIVE in Chicago at the 73rd Annual Midwest Clinic.

The UTEP Symphonic Band premiered CIUDAD DE PAZ, dedicated to the victims of the August 2019 shooting in El Paso, in November 2019.

His publishers include RBC - Pepper, C. Alan, Boosey & Hawkes, Carl Fischer, Kjos, Row-Loff, and TRN. He is the recipient of the Meritorious Achievement Award from The Texas Bandmasters Association, the Specs Excellence in Music Education Award from The Houston Symphony Orchestra, and he is a 2019 inductee into the American Bandmasters Association.

He holds a Bachelor of Music Composition and a Masters of Music in Conducting, both from Texas Tech University where he studied with James Suckuth, Keith Bearden, and Mary Jeanne van Appledorn. He has greatly benefitted from his legendary mentors Tom Bennett, Eddie Green, Philip Geiger, Rodney Klett, Joe Dixon, Kenny Capshaw, Rick and Barbara Lambrecht, James Edwards, Randy Vaughn, Mike Warny, and Scott McAdow.

He holds memberships in TMEA, TBA, TMAA, Phi Beta Mu, Phi Mu Alpha Sinfonia, and he serves on the Board of Directors of the Foundation for Music Education.

Gabe is honored to be associated with the Texas Tech Band and Orchestra Camp where he has been on the staff since 1985.

He and his wife Alice, Red Raider alumnus and career educator, are very proud of their son Alex, who recently earned a graduate degree at Sam Houston State University in Huntsville, Texas.

Silver Eagles Take Flight

This composition is the second I have dedicated to former Georgetown High School band director Rodney Klett and his wife, Mary Ann. Although both works are based on the Georgetown High School alma mater, "The Blue and White Forever," this piece is not a theme and variations, but rather a free-form fantasia using melodic fragments thereby creating an exciting, energetic piece.

It was commissioned by the Forbes Middle School Band in Georgetown to commemorate their selection to perform at the prestigious 64th annual Midwest Clinic in Chicago. Conductor Jackie Fullerton requested the dedication to Mr. Klett for his mentorship and professional guidance throughout her career. Many in this profession, like me, are indebted to Rodney for his professional standards and never-ending willingness to share the craft of teaching music. The title of this work suggests that this relatively new school, Forbes, is soaring to new heights and achievements - just like their outstanding young conductor, Ms. Fullerton!



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Recordings are available on all major streaming services.

Full Score

Silver Eagles Take Flight

GABRIEL MUSELLA
(ASCAP)

Allegro ♩ = 132

4

Flute

Oboe (Flute 2)

B♭ Clarinet 1

B♭ Clarinet 2, 3

Bass Clarinet

Bassoon

Alto Saxophone 1, 2

Tenor Saxophone

Baritone Saxophone

Allegro ♩ = 132

B♭ Trumpet 1

B♭ Trumpet 2

Horn in F

Trombone 1, 2

Euphonium

Tuba

Timpani

Mallets 1 (Bells)

Mallets 2 (Vibraphone)

Mallets 3 (Chimes)

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Suspended Cymbal, Gong, 2 Concert Toms, Shaker)

Bass Drum

Suspended Cymbal

Gong

1 2 3 4 5 6

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Fl.

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn.

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Mal. 3

Perc. 1

Perc. 2

f

p

f

7 8 9 10 11 12

molto rall. **17** Majestic ♩ = 100

Fl. *fp* *f*

Ob. *fp* *f*

B♭ Cl. 1 *fp* *f*

B♭ Cl. 2, 3 *fp* *f* a2

B. Cl. *fp* *ff*

Bsn. *fp* *ff*

A. Sax. 1, 2 *fp* *ff*

T. Sax. *fp* *ff*

B. Sax. *fp* *ff*

molto rall. **17** Majestic ♩ = 100

B♭ Tpt. 1 *fp* *ff* Open 8

B♭ Tpt. 2, 3 *fp* *ff* Open

Hn. *fp* *ff* a2

Tbn. 1, 2 *fp* *ff*

Euph. *fp* *ff*

Tuba *fp* *ff*

Timp. *sfz* *p* *ff*

Mal. 1 *ff*

Mal. 2 *ff*

Mal. 3 *ff*

Perc. 1 *sfz* *f*

Perc. 2 *p* *f* *p*

p *f* *p*

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn.

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Mal. 3

Perc. 1

Perc. 2

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f *p* *f* *p* *f* *p*

27 Vivace ♩ = 160

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn.

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Mal. 3

Perc. 1

Perc. 2

China Cymbal

B.D.: towel and sticks

2 Concert Toms

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

3
4

3
4

3
4

3
4

35

Fl.

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn.

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Mal. 3

Perc. 1

Perc. 2

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35

f

f

f

mf

p *mf*

mf

mf

32 33 34 35 36 37 38

43

Fl.

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn.

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Mal. 3

Perc. 1

Perc. 2

mf

mf

mf

f

sim.

sim.

sim.

f

Shekere

f

p *mf*

Sus. Cym.: stick

f Toms

Fl.

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn.

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Mal. 3

Perc. 1

Perc. 2

59

59

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ff

ff

mf

B.D.: towel and sticks

mf

mf

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn.

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Mal. 3

Perc. 1

Perc. 2

Toms

Shaker

Sus. Cym.

p

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60 61 62 63 64 65 66

67

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

67

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn.

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Mal. 3

Perc. 1

Perc. 2

G to F

Gong

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75 Playful

Fl. *mf*

Ob. *mf*

B $\flat$ Cl. 1 *mf*

B $\flat$ Cl. 2, 3

B. Cl.

Bsn. *mf*

A. Sax. 1, 2 *mf* A. Sax. 1 only

T. Sax. *mf*

B. Sax.

75 Playful

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn.

Tbn. 1, 2

Euph. Cue: Bsn. muted

Tuba

B $\flat$ to G - C to B $\flat$ (F: G: B $\flat$: D)

Timp.

Mal. 1 *mf*

Mal. 2

Mal. 3

Perc. 1

Perc. 2

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Fl.

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn.

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Mal. 3

Perc. 1

Perc. 2

Sus. Cym.: stick

mp

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a2

f

88 89 90 91 92 93 94

CBW2605FS

95 Light

Fl. *mp*

Ob.

B♭ Cl. 1 *p*

B♭ Cl. 2, 3 *p*

B. Cl. *p*

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

95 Light

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn.

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2 *mf*

Mal. 3

Perc. 1

Perc. 2 *f*

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103

Fl. *mf*

Ob.

B $\flat$ Cl. 1 *mf*

B $\flat$ Cl. 2, 3 *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sax. 1, 2

T. Sax.

B. Sax. Cue: Bsn.

103

B $\flat$ Tpt. 1 *f* cup mute

B $\flat$ Tpt. 2, 3 *f* cup mute

Hn.

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Mal. 3

Perc. 1 Snare Drum: snares off - hot rods

Perc. 2

111

Fl.

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn.

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Mal. 3

Perc. 1

Perc. 2

B.D.: towel and sticks

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The image shows a musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the lower staves, and the voice part is in the upper staves. The key signature is one sharp (F#), and the time signature is 4/4. The score includes a large diagonal watermark that reads "For Preview Only" and "Wingert-Jones Publications".

The score is divided into two systems. The first system contains the first two staves of the piano accompaniment. The second system contains the next two staves, which include a measure marked "119" and "Open". The piano part features a variety of notes, including eighth, quarter, and half notes, as well as rests. The voice part is represented by a single line with notes and rests.

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4

4

4

4

mf

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135

Fl.

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn.

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Mal. 3

Perc. 1

Perc. 2

mf

mf

f

mf

S.D.: snares on - sticks

f

mf

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Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn.

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Mal. 3

Perc. 1

Perc. 2

f *mf* *f* *mf*

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150 ♩ = 172

Fl.

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

A. Sax. 1 only
+ A. Sax. 2

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn.

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Mal. 3

Perc. 1

Perc. 2

ff

f

146

147

148

149

150

151

152

Fl.

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn.

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Mal. 3

Perc. 1

Perc. 2

Toms

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f

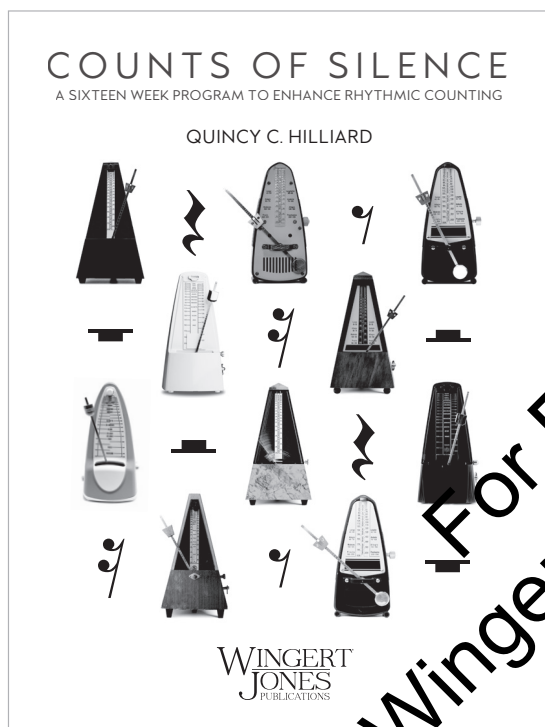
ff

f

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