

# TO THE SKIES!

(for band and optional audio track)

KENLEY KRISTOFFERSON

## INSTRUMENTATION

1 Conductor Score

8 Flute

2 Oboe

2 Bassoon

5 B♭ Clarinet 1

5 B♭ Clarinet 2

2 B♭ Bass Clarinet

4 E♭ Alto Saxophone

2 B♭ Tenor Saxophone

2 E♭ Baritone Saxophone

4 B♭ Trumpet 1

4 B♭ Trumpet 2

4 F Horn

4 Trombone

2 Euphonium

2 Baritone T.C.

4 Tuba

2 Timpani

2 Bells

2 Vibraphone

2 Percussion 1  
(Snare Drum, Bass Drum)

2 Percussion 2  
(Suspended Cymbal,  
Crash Cymbals)

3 Percussion 3  
(Triangle, Shaker, Tambourine)

### SUPPLEMENTAL and WORLD PARTS

The following instruments and transpositions  
(all parts) are available to download from  
[alfred.com/supplemental](http://alfred.com/supplemental)

E♭ Alto Clarinet

E♭ Contra Alto Clarinet

B♭ Contra Bass Clarinet

E♭ Horn

B♭ Trombone T.C.

B♭ Trombone B.C.

B♭ Euphonium B.C.

B♭ Tuba T.C.

B♭ Tuba B.C.

E♭ Tuba T.C.

E♭ Tuba B.C.

String Bass





## THE COMPOSER

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Kenley Kristofferson is a composer for concert band, concert choir, symphony orchestra, and video games. Growing up as a euphonium player in Gimli, Manitoba, he later went on to complete his B. Mus and B. Ed degrees from the University of Manitoba and became one of the instrumental music educators at Lord Selkirk Regional Comprehensive Secondary School in Selkirk, MB. In 2019, he completed his Master of Music in Composition degree from Brandon University, studying under Dr. T. Patrick Carrabré.

Two of his pieces, *Prairie Sunset* and *Icelandic Folk Song Suite No. 2*, won WASBE's Composition Competition IV (2023) in the Level 1-2 and Level 3-4, respectively. His work *The Meeting Place* won the 2016 Canadian Band Association Composition Competition (now the Howard Cable Memorial Prize in Composition). His band music has been recorded by the Arizona State University Wind Orchestra, Barrett Choir, Choral Union,

the University of Northern Colorado Wind Ensemble, the Cleveland Symphonic Winds, the Washington Winds, the Metropolitan Winds of Toronto, the University of Manitoba Wind Ensemble, and the Winnipeg Wind Ensemble.

He has written commercial work for video game franchises such as *Betty Boop*, Disney's *DuckTales*, *KRE-O*, and *Warhammer 40,000*. His score for the short film on the early life of astronomer Carl Sagan, *Star Stuff*, was nominated for Best Original Score in the "Short" category in the 2016 International Sound and Film Music Festival in Croatia.

He currently lives in Winnipeg, Manitoba. When not writing concert music, he is spending time with his wife and two kids, digging into retro video games, woodworking, or running outside. His music and his writing can be found on his website at [kenleykristofferson.com](http://kenleykristofferson.com).

## ABOUT THE MUSIC

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*To the Skies!* captures the thrill of soaring through the air, sailing through the azure sky with the clouds spinning behind you. The sky brings the boundless thrill of adventure and the promise of endless possibilities to our lives.

As a composer and child of the late 1980s and most of the 1990s, what this piece really speaks to is the airship music in a retro video game. This piece screams soaring over the world map in Super Nintendo RPG, and the more I wrote, the more I leaned into it. The flight music from 1990s role-playing games remains some of my favorite music throughout my time on this planet.

Video games were—and still are—a big part of my life, and it would be impossible for that music not to find its way into my writing. For the students in the band: lean into the things that define you, even if they might be off the beaten path. We never know where our interests, our hobbies, our crafts, or our studies might lead us. Don't let yourselves be bound by the narrow current of pop culture. Follow your dreams and, like the sky itself, let them be the promise of endless possibilities. To the skies!

## PERFORMANCE NOTES

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If all percussion parts cannot be covered, consider omitting the bells and bass drum and combining Percussion 2 and 3 to have as many parts as possible (but please try to cover all of the parts).

This is a great piece for reinforcing tone at a faster tempo with younger groups. Though the lower voices have long notes at times, this is a terrific opportunity to introduce how to support the melody with a steady and consistent tone.

Reinforce where slurs occur, often grouped by strong beats (1 and 3), making sure there is an audible difference between slurred and tongued notes. Regarding accents, reinforce that the foundations of accents are in the airstream, not the tongue.

The **audio track** is available for free at [alfred.com](http://alfred.com) on this piece's product page. The download link can be found under the description under "Product Details" (be sure to expand the description to view the link).

Dream big and have fun rehearsing and performing this piece!

—Kenley Kristofferson

# TO THE SKIES!

(for band and optional audio track)

**Soaring!** (♩ = 144–152)

2

3

1

Fl. *mf*

Ob.

Bsn. *mf* *mp* B. Cl.

Cls. 1 *mf* *mp* 2

B. Cl. *mf* *mp*

A. Sax. *mf* *mp*

T. Sax. *mf* *mp*

B. Sax. *mf* *mp* B. Cl.

Tpts. 1 *mf* 2

Hn. *mf* *mp*

Tbn. *mf*

Euph. *mf*

Tuba *mf*

Timp. *mf*

Bells *mf*

Vib. *mf* pedal throughout *mp*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf* Tri.

Tamb. *mf* *mp*

5 6 8 9

Fl.

Ob.

Bsn.

Cls. 1  
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1  
2

Hn.

Tbn.

Euph.

Tuba

Timp.

Bells

Vib.

Perc. 1

Perc. 2

Perc. 3

play

*mp*

*mf*

*p*

*p*

*p*

51937S

10

11

12

13

14

51937S

Fl.

Ob.

Bsn.

Cls. 1  
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1  
2

Hn.

Tbn.

Euph.

Tuba

Timp.

Bells

Vib.

Perc. 1

Perc. 2

Perc. 3

25



[illegible]

51937S

Fl. *mp* *mf*

Ob. *mp* *mf*

Bsn. *mp* *mf*

Cls. 1 *mp*  
2

B. Cl. *mp* *mf*

A. Sax. *mp* *mf*

T. Sax. *mp* *mf*

B. Sax. *mp* *mf*

Tpts. 1 *mf*  
2

Hn. *mp*

Tbn. *mp* *mf*

Euph. *mp* *mf*

Tuba *mp* *mf*

Timp. *mp* *mf*

Bells

Vib. *mp* *mf*

Perc. 1 *mp* *mf*

Perc. 2 *p* *mf* *p*

Perc. 3 *mp* *mf*

51937S 36 38 39

Fl. *mp* *cresc.*

Ob. *mp* *cresc.*

Bsn. *mp* *cresc.*

Cls. 1 *mp* *cresc.*  
2

B. Cl. *mp* *cresc.*

A. Sax. *mp* *cresc.*

T. Sax. *mp* *cresc.*

B. Sax. *mp* *cresc.*

Tpts. 1 *mp* *cresc.*  
2

Hn. *mp* *cresc.*

Tbn. *mp* *cresc.*

Euph. *mp* *cresc.*

Tuba *mp* *cresc.*

Timp. *mp* *cresc.*

Bells

Vib.

Perc. 1 *mp*

Perc. 2 *mp*

Perc. 3 *mp*

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44 div.

Fl. *f*

Ob. *f*

Bsn. *f*

Cls. 1 2 *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

44

Tpts. 1 2 *f*

Hn. *f*

Tbn. *f*

Euph. *f*

Tuba *f*

Timp. *f*

Bells *f*

Vib. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f* Tri.

51937S



Fl.

Ob.

Bsn.

Cls. 1  
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1  
2

Hn.

Tbn.

Euph.

Tuba

Timp.

Bells

Vib.

Perc. 1

Perc. 2

Perc. 3

*mp* *cresc.*

*mp* *cresc.*

*mp* *cresc.*

*mp* *cresc.*

*mp* *cresc.*

*mp* *cresc.*

*mp* *cresc.*

*mp* *cresc.*

*mp* *cresc.*

*mp* *cresc.*

*mp* *cresc.*

*f*

*mp*

*f*

*f*

*f* *mp* *cresc.*

*f*

*f* *mp* *cresc.*

52 53 54 55

Fl. *f* *div.*

Ob. *f*

Bsn. *f*

Cls. 1 2 *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

Tpts. 1 2 *f*

Hn. *f*

Tbn. *f*

Euph. *f*

Tuba *f*

Timp. *f* dampen

Bells *f* dampen

Vib. *f* dampen

Perc. 1 *f* dampen

Perc. 2 *f* dampen

Perc. 3 *f* *p* *f* ch.

56 57 58 59