

*To Caley Moore on our wedding day*

# Dusty Miller March

For Flex Ensemble

**Alex Eddington**

SOCAN (2012, arr. 2020)

**Grade 3**

**Duration 2:30**

## Instrumentation

### Part 1

C instruments (flute, piccolo, violin)  
B $\flat$  Instruments (B $\flat$  clarinet, trumpet, soprano saxophone)  
E $\flat$  Instruments (E $\flat$  clarinet, alto saxophone)

### Part 2

C instruments (flute, oboe, violin)  
B $\flat$  Instruments (B $\flat$  clarinet, trumpet)  
E $\flat$  Instruments (alto saxophone)  
F Horn

### Part 3

Viola (alto clef)  
B $\flat$  Instruments (B $\flat$  clarinet, trumpet, tenor saxophone, bass clarinet, baritone T.C.)  
E $\flat$  Instruments (alto saxophone)  
F Horn  
Bass clef Instruments (bassoon, trombone, baritone B.C.)

### Part 4

B $\flat$  Instruments (tenor saxophone, bass clarinet, baritone T.C.)  
E $\flat$  Instruments (baritone saxophone)  
Bass clef Instruments (bassoon, trombone, baritone B.C.)

### Part 5

E $\flat$  Instruments (baritone saxophone)  
Bass clef Instruments (bassoon, trombone, baritone B.C., string bass, electric bass)  
Tuba

Mallets (glockenspiel, xylophone, marimba)  
Timpani (3)  
Percussion 1 (snare drum, bass drum)  
Percussion 2 (tambourine, triangle, suspended cymbal)

## Program Notes

The tune of Dusty Miller March is borrowed from a traditional Scottish tune - the same one Robert Burns used for his song "The Dusty Miller".

A recording of this song used to play in the hotel I once worked in on the Isle of Mull in Scotland's Hebridean islands, and the tune reminds me of that summer. With our wedding being held at one of Ontario's old mills, and our honeymoon planned for the Scottish isles, it was only natural that the "Dusty Miller" tune made its way into the wedding music I composed.

The original scoring was uncommon, based on the professional musicians who would be attending: clarinet, alto sax, bassoon, trumpet, tuba, and percussion.

A transcription for brass quintet and optional percussion was created for members of the Scarborough Philharmonic Orchestra for a concert in December, 2012.

This version for flex ensemble, with expanded percussion, was arranged in 2020.

## The Composer



**Alex Eddington** is a composer, theatre artist and arts educator based in Toronto, Canada.

Alex's music has been performed across Canada and the U.S.A. and in various places around the world. He has been commissioned by a diverse list of musicians and groups including choirs, vocal soloists, chamber ensembles, orchestras, schools and community groups.

He was commissioned by the Toronto Symphony Orchestra and Mississauga Symphony to compose Dancing About Architecture, a "sesquie" fanfare for the celebration of Canada's 150th birthday. His many pieces for young musicians include Living Soul, which was premiered by the students and teachers of the Suzuki String School of Guelph – over 100 performers playing together.

Alex's music has been professionally recorded and released by the Scarborough Philharmonic Orchestra, KC VITAs choir, Chronos Vocal Ensemble, junctQ in keyboard collective and the Odin String Quartet among others. His first solo album of compositions for voice, featuring soprano Kristin Mueller-Heaslip, was released on Redshift label in 2020.

You can find out more about Alex Eddington, listen to his pieces, and purchase sheet music at [www.AlexEddington.com](http://www.AlexEddington.com)

Alex is also available for workshops with students of all ages, about composition, improvisation and creativity – both online or in person. Contact him at his website to book a workshop.

**If you are performing this piece, please let Alex know – he likes to hear about where his music is travelling.**

To Caley Moore on our wedding day  
**Dusty Miller March**  
For Flex Ensemble

Duration: 2:30

Alex Eddington SOCAN (2012, arr. 2020)  
(Based on "The Dusty Miller" by Robert Burns)

**Allegretto** ♩ = 112

**PART 1** C Instruments

Musical notation for Part 1, including C Instruments, Bb Instruments, and Eb Instruments. The music is in 3/4 time with a key signature of one flat. It features a melodic line starting in measure 4 with dynamics *mp* and *pp*.

**PART 2** C Instruments

Musical notation for Part 2, including C Instruments, Bb Instruments, Eb Instruments, and F Horn. These parts are mostly rests in the first six measures.

**PART 3** Viola

Musical notation for Part 3, including Viola, Bb Instruments, Eb Instruments, F Horn, and Bass Clef. The music is in 3/4 time with a key signature of one flat. It features a rhythmic accompaniment starting in measure 4 with dynamics *p*.

**PART 4** Bb Instruments (T. Sax. / Bs. Cl.)

Musical notation for Part 4, including Bb Instruments (T. Sax. / Bs. Cl.), Eb Instruments, and Bass Clef. The music is in 3/4 time with a key signature of one flat. It features a rhythmic accompaniment starting in measure 4 with dynamics *p*.

**PART 5** Eb Baritone Sax.

Musical notation for Part 5, including Eb Baritone Sax., Bass Clef, and Tuba. The music is in 3/4 time with a key signature of one flat. It features a rhythmic accompaniment starting in measure 4 with dynamics *pp* and *p*.

Mallets

Musical notation for Mallets and Timpani. The music is in 3/4 time with a key signature of one flat. It features a rhythmic accompaniment starting in measure 4 with dynamics *p*.

Percussion 1

Musical notation for Percussion 1 and Percussion 2. The music is in 3/4 time with a key signature of one flat. It features a rhythmic accompaniment starting in measure 4 with dynamics *p*.

**PART 1** C Inst. *mp* *pp* *mp*

Bb Inst. *mp* *pp* *mp*

Eb Inst. *mp* *pp* *mp*

**PART 2** C Inst. *mp*

Bb Inst. *mp*

Eb Inst. *mp*

F Hn *mp*

**PART 3** Vla *mp*

Bb Inst. *mp*

Eb Inst. *mp*

F Hn *mp*

B.C. *mp*

Bb Inst. *mp*

Eb Inst. *mp*

B.C. *mp*

**PART 5** Bar. Sax. *mp*

B.C. *mp*

Tba *mp*

Mit. *mp*

Timp. *mp*

Perc. 1 *p* *mp*

Perc. 2 *p* *mp*

8 *p* with hand *mp* A

Snare Drum *mp*

Bass Drum *p*

Tambourine *p*

16

**PART 1** C Inst. *mp* *p*

Bb Inst. *mp* *p*

Eb Inst. *mp* *p*

**PART 2** C Inst. *mp* *mp*

Bb Inst. *mp* *mp*

Eb Inst. *mp* *mp*

F Hn *mp* *mp*

**PART 3** Vla

Bb Inst.

Eb Inst.

F Hn

B.C.

Bb Inst. *mf*

Eb Inst. *mf*

B.C. *mf*

**PART 5** Bar. Sax.

B.C.

Tba

Mlt. *mp*

Timp.

Perc. 1

Perc. 2

16

B

**PART 1** C Inst. *mf* *p*  
Bb Inst. *mf* *p*  
Eb Inst. *mf* *p*

**PART 2** C Inst. *mf*  
Bb Inst. *mf*  
Eb Inst. *mf*  
F Hn *mf*

**PART 3** Vla *mf* *p*  
Bb Inst. *mf* *p*  
Eb Inst. *mf* *p*  
F Hn *mf* *p*  
B.C. *mf* *p*

Bb Inst. *mf*  
Eb Inst. *mf*  
B.C. *mf*

**PART 5** Bar. Sax. *mf*  
B.C. *mf*  
Tba *mf*  
Mlt. *mf*  
Timp. *mf*  
Perc. 1 *mf*  
Perc. 2 *mf*

23

**C** Moderato ♩ = 80

**PART 1** C Inst. *mp* *p* *mp*

Bb Inst. *mp* *p* *mp*

Eb Inst. *mp* *p* *mp*

**PART 2** C Inst. *mp*

Bb Inst. *mp*

Eb Inst. *mp*

F Hn *mp*

**PART 3** Vla *p* *mp*

Bb Inst. *p* *mp*

Eb Inst. *p* *mp*

F Hn *p* *mp*

B.C. *p* *mp*

Bb Inst. *p*

Eb Inst. *p*

B.C. *p*

**PART 5** Bar. Sax. *p*

B.C. *p*

Tba *p*

Mlt. *mp*

Timp. *p* *mp*

Perc. 1 *mp*

Perc. 2 *pp* *mp*

Suspended Cymbal *mp*

Triangle *mp*

**PART 1** C Inst. *p* *mf* **D**

Bb Inst. *p* *mf*

Eb Inst. *p* *mf*

**PART 2** C Inst. *p* *p* *f*

Bb Inst. *p* *p* *f*

Eb Inst. *p* *p* *f*

F Hn *p* *p* *f*

**PART 3** Vla *mf*

Bb Inst. *mf*

Eb Inst. *mf*

F Hn *mf*

B.C. *mf*

Bb Inst. *mf*

Eb Inst. *mf*

B.C. *mf*

**PART 5** Bar. Sax. *p* *mf*

B.C. *p* *mf*

Tba *p* *mf*

Mit. *p* *mf*

Timp. *p* *mf*

Perc. 1 *p* *mf*

Perc. 2 *p* *mf*

39 **D**



**PART 1** C Inst. Bb Inst. Eb Inst.

**PART 2** C Inst. Bb Inst. Eb Inst. F Hn

**PART 3** Vla Bb Inst. Eb Inst. F Hn B.C.

**PART 5** Bar. Sax. B.C. Tba Mlt. Timp. Perc. 1 Perc. 2

47

*p* *mf*

**E** *accelerando*

**PART 1**

C Inst. *f* *ff*

Bb Inst. *f* *ff*

Eb Inst. *f* *ff*

bring out

**PART 2**

C Inst. *ff* bring out

Bb Inst. *ff* bring out

Eb Inst. *ff* bring out

F Hn *ff* bring out

**PART 3**

Vla *f*

Bb Inst. *f*

Eb Inst. *f*

F Hn *f*

B.C. *f*

Bb Inst. *f* *fp* *f*

Eb Inst. *f* *fp* *f*

B.C. *f* *fp* *f*

**PART 5**

Bar. Sax. *f* *fp* *f*

B.C. *f* *fp* *f*

Tba *f* *fp* *f*

Mit. *f* *ff*

Timp.

Perc. 1 *f* *mf*

Perc. 2 *mp* *f* *mf* *fp*

**E**

Allegretto ♩ = 112

F

PART 1

C Inst. *p* *mp* *pp*  
Bb Inst. *p* *mp* *pp*  
Eb Inst. *p* *mp* *pp*

PART 2

C Inst. *p* *mp*  
Bb Inst. *p* *mp*  
Eb Inst. *p* *mp*  
F Hn *p* *mp*

PART 3

Vla *sub. mp*  
Bb Inst. *sub. mp*  
Eb Inst. *sub. mp*  
F Hn *sub. mp*  
B.C. *sub. mp*

Bb Inst. *sub. mp* *p*  
Eb Inst. *sub. mp* *p*  
B.C. *sub. mp* *p*

PART 5

Bar. Sax. *sub. mp* *p*  
B.C. *sub. mp* *p*  
Tba *sub. mp* *p*

Mlt.  
Timp. *secco* *mp* *p*

Perc. 1 *f* *p*  
Perc. 2 *f* *mp*

59

F

*mp*

67

**PART 1** C Inst. *mp* *pp* *p*

Bb Inst. *mp* *pp* *p*

Eb Inst. *mp* *pp* *p*

**PART 2** C Inst. *p*

Bb Inst. *p*

Eb Inst. *p*

F Hn *p*

**PART 3** Vla *mp* *pp* *p*

Bb Inst. *mp* *pp* *p*

Eb Inst. *mp* *pp* *p*

F Hn *mp* *pp* *p*

B.C. *mp* *pp* *p*

Bb Inst. *p*

Eb Inst. *p*

B.C. *p*

**PART 5** Bar. Sax. *mf* *p*

B.C. *p*

Tba *p*

Mlt. *p*

Timp. *p*

Perc. 1 *mp* *pp* *mp* *pp*

Perc. 2 *mp* *pp* *mp* *pp*

67

**PART 1** C Inst. Bb Inst. Eb Inst.

**PART 2** C Inst. Bb Inst. Eb Inst. F Hn

**PART 3** Vla Bb Inst. Eb Inst. F Hn B.C.

Bb Inst. Eb Inst. B.C.

**PART 5** Bar. Sax. B.C. Tba

Mlt. Timp.

Perc. 1 Perc. 2