

Aviators

for chamber orchestra

- I. e-gull*
- II. flight of the hummingbird*
- III. the pierrot parrot*
- IV. night owl*
- V. storked*
- VI. roosted chicken filet*
- VII. mOine*

Program Notes:

"Aviators" is a multi-movement piece written for chamber orchestra. Each movement captures the imagery or a different bird. The title of each movement is also a pun because I am shameless. These program notes are a placeholder for the real program notes which are still to be written.

I. e-gull

The first movement, as you can tell from the title, captures the imagery of an eagle taking flight. After watching slow motion YouTube videos of eagles taking off, I discovered that their flight pattern is not what I thought it was. Interestingly, the eagle takes off by spring-boarding off its perch, a massive jump which sometimes propels them as much as ten feet into the air! After its jump, the eagle begins to flap its wings gloriously. At no point during the entire process does it appear frantic. In slow motion, an eagle taking off looks remarkably similar to the way a 747 takes off a runway.

Musically, I tried to capture this image by imagining two things: 1) an ascent whose musical climax occurs after the point of tutti balance. 2) taking the feeling that turbulence gives you while on an airplane (you know how when the plane loses altitude, it feels like your brain is going to escape the top of your head?) and applying it toward a musical context.

The first movement segues directly into the second by way of a trill in the viola which sustains through the double bar.

II. flight of the hummingbird

The second movement, whose title is a bad pun and an homage to Korsakov's "*Flight of the Bumblebee*," imagines a gathering of hummingbirds playfully chasing each other. The idea is that the space between the short motivic outbursts which get passed around would systematically shrink until the overall effect would be a compositely built contrapuntal structure.

The various hummingbirds, which seem to slyly sneak their way onto the scene, develop independently. One motivic motion is upward,

III. the pierrot parrot

"*the pierrot parrot*" is, by design, more concise and stripped away than the previous two movements. This movement's instrumentation is for pierrot ensemble plus percussion (hence the pun). Typically, in a pierrot ensemble, there is a vocal part. However, I chose to replace this with the alto saxophone, as its timbre most resembles the human voice.

IV. night owl

The fourth movement is in stark contrast to the inner and outer three movements.

V. storked

Much more brass-heavy, the fifth movement

VI. roasted chicken filet

This movement is approximately ten (10) seconds long.

VII. mOine

In the iconic film, *Finding Nemo* (2003), Disney Pixar successfully immortalized the silly sound seagulls make. The final movement imagines a tourist standing on or near a large dock or port, panning back and forth. The humor implicit behind the seagull's sound does play a major role in this final movement, but there are other noticeable features of this movement, most notably the striking sound of a large cargo ship's foghorn. I have watched many video recordings of foghorns taken from a host of angles and vantage points, as well as from different places around the world. Depending on your vantage point, the foghorn's intriguing characteristics are not its sheer volume, but rather the way in which the sound travels across the ocean in between the sounds.

Musical score for woodwinds, brass, and percussion. The score includes parts for Flute (fl.), Oboe (ob.), Clarinet I (cl. I), Clarinet II (cl. II), Alto Saxophone (alto sax.), Bassoon (bsn.), Horn I (hn. I), Horn II (hn. II), Trumpet I (tpt. I), Trumpet II (tpt. II), Trombone (tbn.), Tuba (tba.), Piano (pno.), Percussion I (perc. I), Vibraphone (vib.), and Maracas (mar.). The score is in 4/4 time and features various dynamics such as *pp*, *p*, *mp*, *mf*, and *ppp*. The percussion part includes a Glockenspiel and Chimes, with a dynamic marking of *mp* and a tempo change to *stringendo*. The woodwind and brass parts feature complex melodic lines with slurs and dynamic markings.

Musical score for strings, including Violin I (vln. I), Violin II (vln. II), Viola (vla.), Violoncello (vc.), and Double Bass (d.b.). The score is in 4/4 time and features various dynamics such as *pp*, *ppp*, *p*, and *mp*. The strings play a melodic line with slurs and dynamic markings. The score is marked *stringendo*.

fl. *mp* *mf*
 ob. *mf* *p* *mp* *mf*
 cl. I *mp* *mf*
 cl. II *p* *mp* *p* *mf* *mf* *mf*
 alto sax. *p* *mf* *p* *mp* *mf*
 bsn. *mp* *mf*
 hn. I *f* *mp* *f*
 hn. II *mp* *pp* *mf* *p* *mf* *p* *f* *mp* *f*
 tpt. I *mp* *mf* *f*
 tpt. II *p* *mp* *mf*
 tbn. *p* *mp* *mf*
 tba. *mp* *mf*
 pno. *mp* *mf*
 chim. *mp* *mf* *mf*
 vib. *mf* *f*
 mar. *3* *3* *3* *5* *5* *5*
 vln. I *p* *mf* *mp* *mf*
 vln. II *p* *mp* *mf*
 vla. *mp* *mf*
 vc. *mp* *mf*
 d.b. *mp* *mf*

B (♩ = 132)

rit.

(♩ = 110)

29

fl. *f*

ob. *f* *mf* *p*

cl. I *f*

cl. II *f* *mp* *mf* *p*

alto sax. *f* *mf* *p*

bsn. *f* *p* *mf* *p*

hn. I *f* *ff* *mf* *p* *mf*

hn. II *f* *ff* *mp* *mf* *mp*

tpt. I *f* *ff* *mf* *mp*

tpt. II *f* *ff* *mp*

tb. *f* *ff* *mf* *p* *mp*

tba. *f* *ff* *mf* *p* *mp* *mf*

pno. *f* *ff* *mf*

ch. *f* dampen immediately

vib.

mar. *f*

B (♩ = 132)

rit.

(♩ = 110)

30

vln. I *f* *ff* *mf* *p*

vln. II *f* *ff* *mf* *p*

vla. *f* *mp* *mf* *p*

vc. *f* *ff* *mp* *mf* *p* *mp*

d.b. *f* *ff* *mf* *p*

36 rit. (♩ = 82)

fl. *p*

ob. *p*

cl. I *pp*

cl. II

alto sax. *p*

bsn.

hn. I *p* *pp*

hn. II *pp*

tpt. I *mf* *p* *pp*

tpt. II

tb. *mf* *p* *pp*

tba. *f* *p* *pp*

pno. *p* *f* *mp* *mf* *p* *mp* *pp*

chim.

vib.

mar. *f* *mp*

36 rit. (♩ = 82)

vln. I *pp* sur la touche

vln. II *mf* *p* *mf* *pp* sur la touche

vla. *pp* sur la touche

vc. *mf* *pp* *pp* sur la touche

d.b.

fl. *mf* *p* *mp*

ob. *mf* *pp* *p*

cl. I *p* *mf* *pp* *p* (no breath)

cl. II *mf* *pp* *p*

alto sax. *mf* *pp* *p*

bsn. *mp* *mf* *p* *pp*

hn. I *pp* *p*

hn. II

tpt. I

tpt. II

tbn. *pp* *mp* *pp*

tba.

pno. *mf* *p*

chim. *mf* *ff* *p* *mp*
back to glock. dampen immediately glockenspiel

vib. *mf* *p*

mar.

vln. I *mf* *p* *mp* position nat.

vln. II *mf* *p* *pp* position nat.

vla. *mf* *p* *pp* position nat.

vc. *mf* *p* *pp* position nat.

d.b.

rit. **C** (♩ = 82)

fl. *mf* *pp*

ob. *mp* *mf* *pp*

cl. I *mp* *pp*

cl. II *mp* *p* *pp* *mp*

alto sax. *mf* *pp* *mp*

bsn. *mf* *p* *mp* *pp*

hn. I *mf* *p* *mp* *pp*

hn. II *p* *mf*

tpt. I

tpt. II

tb. *p*

tba.

pno. *mp* *mf* *p* *Ed*

glock. dampen *mf* *p* *pp* *mf*

vib. *mf*

mar. triangle *f* *mp* *Lv.* back to mar.

rit. **C** (♩ = 82)

vln. I *mf* *pp* *ppp* *p*

vln. II *pp* *ppp* *p*

vla. *pp* *mp* *ppp* *p*

vc. *p*

d.b. *p*

(♩ = 95)

12

fl. *mf* *f* *mp* *mf* *f*

ob. *f* *p* *mf* *f* *p*

cl. I *mf* *f*

cl. II *mf* *mp*

alto sax. *mf* *mp* *f*

bsn. *mf* *mp* *f*

hn. I *mf* *mp* *f*

hn. II *mp* *f*

tpt. I

tpt. II *mp* *mf*

tbn.

tba. *p* *mf* *p* *f*

pno. *p* *mp* *p* *mf*

glock. dampen

vib. *mf* *mp* *mf* dampen to chimes

tri. marimba *mp* *f* *mp*

(♩ = 95)

vln. I *mf* *f* *mp* *p*

vln. II *mf* *f* *mp* *f*

vla. *p* *mf* *p* *f*

vc. *p* *mf* *p* *f*

d.b. *p* *mf* *p* *f*

60 *rit.* 13

fl. *mp* *mf* *p* *mf* *f*

ob. *mp* *mf*

cl. I *p* *mp* *f*

cl. II *f* *mf* *mp* *f*

alto sax. *mf* *mp* *mf* *f* *mp*

bsn. *p* *mp* *mf* *f*

hn. I *mf* *p* *f*

hn. II *mf* *mp* *f*

tpt. I *mf* *p* *mp* *f*

tpt. II *p* *mp* *f*

tb. *mp* *gliss.* *f*

tba. *p*

pno. *f*

glock. *mp* *p* *f*

vib. *mp* *p* *f*

mar. *f* *mf* *mp* *mf* *f*

rit. 13

60

vln. I *mf* *f*

vln. II *mp* *mp* *f*

vla. *mp* *f*

vc. *mp* *div.* *f* *mp*

d.b. *mp* *f*

D (♩ = 95)

65

fl. *pp*

ob.

cl. I *pp*

cl. II *mp* *pp*

alto sax. *pp*

bsn. *mf* *mp*

hn. I *pp* *pp* *mp*

hn. II *pp*

tpt. I *mp* *pp* *mp*

tpt. II *pp* *pp* *mp*

tb. *pp*

tba.

pno. *mf*

glock. *f*

chimes

chim. *f* back to vib. (quickly)

mar. *mf* *mp*

D (♩ = 95)

65

vln. I *mp* *pp*

vln. II *pp* *mp*

vla. *mp* *p* *mp*

vc. *pp* *mp*

d.b. *pp* *mp*

70

fl.

ob.

cl. I

cl. II

alto sax.

bsn.

hn. I

hn. II

tpt. I

tpt. II

tb. gliss.

tba.

pno.

glock.

chim. vibraphone

mar.

70

vln. I

vln. II

vla.

vc.

d.b.

mf *f*

mf

mf

pp

mp *mf* *pp*

mp

pp

pp

mp *gliss.* *mf*

mp *5* *mf* *pp*

mp

f

mf *f*

p *mf*

p *mf*

p *mf*

mp *mf*

fl.

ob.

cl. I

cl. II

alto sax.

bsn.

hn. I

hn. II

tpt. I

tpt. II

tb.

tba.

pno.

glock.

vib.

mar.

vln. I

vln. II

vla.

vc.

d.b.

mf

ff

mf

ff

mf

f

mf

ff

f

ff

fff

mf

f

ff

fff

f

ff

mp

f

mp

mp

mf

f

mp

mf

f

ghost

3

4

90 10

fl. *mp* *mf*

ob. *p*

cl. I

cl. II *p* *mp*

alto sax. *p* *mp*

bsn. *mf* *mp*

hn. I *mf*

hn. II

tpt. I *mf*

tpt. II *p* *mf*

tb. *mf*

tba. *mp*

pno.

sus. cym. suspended cymbals choke off back to glock. *pp* *molto cresc.* *mf*

vib.

mar.

vln. I *mp* *f* *mp* *mp*

vln. II *mp* *f* *mp* *mp*

vla. *f* *mf* *mp*

vc. *mf* *f* *mp* *mf* *mp*

d.b. *mf* *f* *mp* *pizz.*

E

94

fl. *p* *mp* *p*

ob. *mp* *p* *mf*

cl. I

cl. II *p*

alto sax. *p* *pp* *mp*

bsn. *mf*

hn. I

hn. II *mf*

tpt. I

tpt. II

tb. *p* *mp* *mf* *f* *ff*

tba. *p* *mp* *mf* *f* *mp*

pno. *mp*

perc.

sus. cym.

vib. *mp*

mar. *mp* *mf* *mp* *mf* *mp*

E

94

vln. I *mf* *p*

vln. II *mf* *p*

vla. *f*

vc. *p* *mp* *mf* *f* *ff* *mp* *pizz.*

d.b. *p* *mp* *mf* *f* *mp* *pizz.*

cresc poco a .

fl. *p* *mf* *p*

ob. *mf*

cl. I *p*

cl. II *p* *mf* *f* *mp*

alto sax. *p* *mf*

bsn. *f* *mf*

hn. I *mf* *mp*

hn. II *mf* *p* *mp*

tpt. I *p*

tpt. II *f*

tbn. *p*

tba.

pno. *mf* *f*

glock.

vib. *f* *mf* to b. d.

mar. *f* *mf* *f* *mp*

vln. I *mp* *f* *mp* *f*

vln. II *mp* *mf*

vla. *f* *p*

vc. *f* *mp* arco.

d.b. *f*

108

fl. *mf* *f* *mf* 23

ob. *p* *mf* *f* *mf*

cl. I *mf*

cl. II *mf* *f* *mf*

alto sax. *mf* *f*

bsn. *mp* *mf*

hn. I *mf* *p* *mp* *mf*

hn. II *p* *mp* *mf*

tpt. I *mp*

tpt. II *mp*

tb. *f*

tba. *mf* *mp* *mf* *f*

pno. *mp*

glock.

vib.

mar. *mf*

108

vln. I *p*

vln. II *mp*

vla. *mp* *mf*

vc. *mf* *mp*

d.b. *mf* *f* arco.

112

fl. *f*

ob. *f*

cl. I *f* *mp* *p*

cl. II *mf*

alto sax. *mp* *mf* *f*

bsn. *f*

hn. I *f* *mf*

hn. II *mp* *f*

tpt. I *f* *p*

tpt. II *mf* *mp* *f*

tb. *ff* *mp* *f*

tba. *mf* *f*

pno. *f* *mp*

glock. tom-toms (4 pitches) *mf* *f* *ff* *f*

vib.

mar. *f* *mf* *ff*

vln. I *mp* *f* *3*

vln. II *mf* *p* *f*

vla. *4* *p*

vc. *mp* *mf* *pizz.* *mp*

d.b. *f*

rit.

123

fl. *mp* *mf* *mf*

ob. *mf* *mf*

cl. I *mp* *mf* *pp* *p*

cl. II *p* *mp* *p* *mp*

alto sax. *mf*

bsn. *mp*

hn. I *mf*

hn. II *mf*

tpt. I *f*

tpt. II *f*

tb. *mp* *p*

tba. *mp* *p*

pno. *mf*

toms. *p*

vib.

mar. *mf* *f* *mp*

rit.

123 *pizz.* *arco.* *mp* *p*

vln. I *mf* *mp* *p*

vln. II *mf* *p* *mf* *p* *mp*

vla. *mp* *mf* *p* *mf* *p*

vc. *mp* *mf* *p* *mf* *pizz.* *p*

d.b. *mp* *mf* *p*

G (♩ = 72)
accel.

128

27

fl. *f* *mp* *mf* *p*

ob. *sub. mp* 3

cl. I *mf* *p* *mp*

cl. II *mf* *f* *p*

alto sax. *mf* *f* *p* *mp*

bsn. *mf* *f* *p*

hn. I *mf* *f* *p* 3

hn. II *mf* *f* *p*

tpt. I *mf* *f* *p*

tpt. II muted bell tones *mp* *pp mp* *pp*

tb. 3 *f* *p*

tba. *mf* *f* *p*

pno. 5 6 *f* 7 6 5 *p*

toms. 3 *f* 6 to glock.

vib. bass drum dampen on beat 3 *f*

mar. 5 5 6 *f* 7 6 5 *p*

G (♩ = 72)
accel.

128

vln. I *mf* *p*

vln. II 3 3 *mf* *p*

vla. *mf* *p*

vc. 3 arco. *f* *p*

d.b. *mf* *p*

131

fl. *mp* *mf* *f* *mf*²

ob. *mf* *p*

cl. I *(mf)* *f* *mp* *f*

cl. II

alto sax. *mf* *p* *f*

bsn. *mf* *p* *f*

hn. I *mp* *mf* *f*

hn. II *mp* *mf* *p* *f*

tpt. I *f*

tpt. II *mp* *pp* *mf* *p* *mf* *p* *f* open

tb. *mf* *p* *f*

tba. *mf* *p* *f*

pno. *mf* *f* *mf* *ff* *f*

toms.

b. d.

mar. *mf* *f* *mf* *ff*

131

vln. I *mp* *mf* *f*

vln. II *p* *f*

vla. *f*

vc. *p* *f* *div.*

d.b. *p* *f*

134

fl. *ff* *pp*

ob. *mp* *f* *p* *fff*

cl. I *p* *f* *mp* (open throat release)

cl. II *pp* *fff*

alto sax. *pp* *fff*

bsn. *pp* *fff*

hn. I *pp* *fff*

hn. II *pp* *fff*

tpt. I *pp* *fff*

tpt. II *pp* *fff*

tb. *pp* *fff*

tba. *pp* *fff*

pno. *mf* *p* *mf* *fff*

glockenspiel *ff* *Lv* let ring dampen

mar. *f* *fff*

vln. I *mp* *f* *pp* *fff* start tremolo fast (slowing) slow faster even faster

vln. II *mp* *f* *pp* *fff* start tremolo fast (slowing) slow faster even faster

vla. *mp* *p* *mf* start slow faster faster even faster

vc. *pp* *fff*

d.b. *pp* *fff*

attacca