

AIRBORNE HEROES

By Steven J. Campbell

INSTRUMENTATION

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|-----------------|---|
| Conductor Score | 1 |
| Violin I | 8 |
| Violin II | 8 |
| Viola | 5 |
| Cello | 5 |
| String Bass | 5 |

This piece is perfect to program as a tribute to all service men and women. The heroic melodies and harmonies, set in D Major, are shared throughout the ensemble, making it fun for all sections! The violins and cellos stay completely on the D and A strings, while the violas and basses use the G and D strings. This is a wonderful first selection to expose any young ensemble to independent parts among sections and the roles of melody and harmony, all while reinforcing the importance of using the 4th finger. The cello and bass parts have been doubled to create a strong, confident foundation while the viola and violin parts usually share similar rhythms while harmonizing. Fundamental dynamics and bowings will make this piece not only fun to play, but also a success among performers and audiences alike!

PROGRAM NOTES

Airborne Heroes was written in memory of the composer's grandfather, Curmitt C. Campbell, who served in the United States Air Force "Mosquito Squadron" from 1952–1953 during the Korean War. He was stationed at the K-47 installation located in Chuncheon, Korea. He rarely spoke about his experiences in Korea, but when he did, it was clear that he was very proud of the people he served with. All of them, heroes.



Airborne Heroes

CONDUCTOR SCORE
Duration - 1:50

Steven J. Campbell

Allegretto (♩ = 108)

Violins
I *mf*
II *mf*

Viola
mf

Cello
mf

String Bass
mf

Musical score for measures 1-4. The score is in 4/4 time with a key signature of two sharps (F# and C#). The tempo is Allegretto with a quarter note equal to 108 beats per minute. The dynamics are marked *mf* (mezzo-forte). The strings play a rhythmic pattern of eighth notes. Measure 1 starts with a fermata over the first eighth note. Measure 2 has a fermata over the second eighth note. Measure 3 has a fermata over the first eighth note. Measure 4 has a fermata over the first eighth note. There are 'V' and '4' markings above the staves in measures 3 and 4, indicating a change in articulation or phrasing.

Vlins.
I
II

Vla.

Cello

Str. Bass

Musical score for measures 5-8. The score continues from the previous page. The dynamics remain *mf*. The rhythmic pattern of eighth notes continues. Measure 5 has a fermata over the first eighth note. Measure 6 has a fermata over the second eighth note. Measure 7 has a fermata over the first eighth note. Measure 8 has a fermata over the first eighth note. There are 'V' and '4' markings above the staves in measures 5 and 6, indicating a change in articulation or phrasing.

9

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

9 10 11 12

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

13 14 15 16

17

Vlns. I *mp*

Vlns. II *mp*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

17 18 19 20

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

21 22 23 24

25

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mf

mf

25 26 27 28

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mf

mf

29 30 31 32

35

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mp

mp

mp

mp

33 34 35 36

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mp

V

4

37 38 39 40

43

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

41 42 43 44 45

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

46 47 48 49 50

rit.