

*Original version commissioned by the Ottawa-Carleton District School Board (Canada)  
for Heritage Public School, in partnership with the University of Ottawa*

# Flight of the Hawks

For Flex Ensemble

**Alex Eddington**

SOCAN (2015, arr. 2020)

**Grade 2.5**

**Duration 3:30**

## Instrumentation

### Part 1

C instruments (flute, piccolo, oboe, 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

Guitar (electric or amplified acoustic)

Mallets (glockenspiel, xylophone, marimba)  
Timpani (3)  
Percussion 1 (vibraslap, snare drum, bass drum, 3 tom-toms)  
Percussion 2 (mark tree, suspended cymbal, brake drum or anvil)

## Program Notes

When I was commissioned to write a new piece for the Heritage Public School band in Navan, I looked for a way to celebrate their school as well as their lovely part of Ontario in the National Capital Region. The Heritage school mascot is a hawk, and I happen to be a bird lover.

Red-tailed hawks are the most common raptor in Ontario, so I began to imagine a piece that would capture the majesty of the bird – and the fierce dedication of Heritage students. Flight of the Hawks contains two musical “scenes”. In the first section of the piece, the red-tails are soaring high above the land. In the second section the hawks are in full hunting mode, diving after prey with their claws extended.

The distinctive call of the red-tailed hawk is a sound that most people have heard, sometimes without realising. Film and TV sound designers often use their cry as a stand-in for other birds of prey, like bald eagles, who don’t actually sound as majestic as they look. I brought recordings of red-tail calls to Navan school and asked the students to try to reproduce them on their instruments. The resulting “hawk call” effects for flute, oboe (or alto sax), percussion, and even the full band found their way into the piece. I’d like to thank the students of Heritage Public School, and music teacher Jennifer Stewart, for their invaluable contributions to this fun (and majestic, and ferocious) piece of music.

This arrangement for flexible instrumentation was created in response to the COVID-19 pandemic in 2020, to help provide adaptable repertoire for music classes.

## 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, junctQin 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.**



**PART 1** C Inst. **A**

Bb Inst.

Eb Inst.

**PART 2** C Inst. bring out *mp*

Bb Inst. bring out *mp*

Eb Inst. bring out *mp*

F Hn bring out *mp*

**PART 3** Vla

Bb Inst.

Eb Inst.

F Hn

B.C.

**PART 4** Bb Inst. *mp*

Eb Inst. *mp*

B.C. *mp*

**PART 5** Bar. Sax.

B.C.

Tba

Gtr Eb Bb Eb Dm Gm F Eb Cm Dm Cm7

Glock.

Timp. *p*

Perc. 1 Snare Drum *mp*

Perc. 2 Suspended Cymbal *p*

**A**

17 B

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

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

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

**PART 4** Bb Inst. *mf*  
Eb Inst. *mf*  
B.C. *mf*

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

Gtr *mf*  
Glock. *mf*  
Timp. *mf*

Perc. 1 *mf*  
Perc. 2 *mf*

Bb Dm F C7 F C F Dm *mp*

17 B

25 C D

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

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

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

**PART 4** Bb Inst. *p* *mp*  
Eb Inst. *p* *mp*  
B.C. *p* *mp*

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

Gtr *p* *mp*  
Glock. *mp*  
Timp. *p* *mp*

Perc. 1 *mp*  
Perc. 2 *mp*

25 C D

Bb Gm Bb Eb Cm F Dm Gm Eb Cm

37

**PART 1** C Inst. **E**

Bb Inst. *f*

Eb Inst. *f*

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

Bb Inst. *f*

Eb Inst. *f*

F Hn *f*

**PART 3** Vla *f*

Bb Inst. *f*

Eb Inst. *f*

F Hn *f*

B.C. *f*

**PART 4** Bb Inst. *f*

Eb Inst. *f*

B.C. *f*

**PART 5** Bar. Sax. *f*

B.C. *f*

Tba *f*

Gtr *f* D Gm Bb Eb Dm Gm F Eb

Glock. *f*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *f*

37 **E**

♩ = 132

**F** Part 2: Hunting

45

Hawk call x2 **No break!** tutti (play normally)

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

Bb Inst. *p mf > mp > p*

Eb Inst. *p mf > mp > p*

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

Bb Inst. *p*

Eb Inst. *p*

F Hn *p*

**PART 3** Vla *p*

Bb Inst. *p*

Eb Inst. *p*

F Hn *p*

B.C. *p*

**PART 4** Bb Inst. *p*

Eb Inst. *p*

B.C. *p*

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

B.C. *p*

Tba *p*

Gtr Cm Dm *p* play individual pitches

Glock. To Xyl. *p*

Timp. Eb to D *mp*

Perc. 1 *mp* Vibraslap

Perc. 2 *mf* Mark Tree

45 **F**



53

**PART 1** C Inst. *mf* *f*

Bb Inst. *mf* *f*

Eb Inst. *mf* *f*

**PART 2** C Inst. *mf* *f*

Bb Inst. *mf* *f*

Eb Inst. *mf* *f*

F Hn *mf* *f*

**PART 3** Vla *mf* *f*

Bb Inst. *mf* *f*

Eb Inst. *mf* *f*

F Hn *mf* *f*

B.C. *mf* *f*

**PART 4** Bb Inst. *mf* *f*

Eb Inst. *mf* *f*

B.C. *mf* *f*  
gliss.

**PART 5** Bar. Sax. *mf* *f*

B.C. *mf* *f*

Tba *mf* *f*

Gtr *mf* *f*

Xyl. *mf* *f*  
8va gliss.

Timp. *mf* *f*

Perc. 1 *mf* *f*

Perc. 2 *p*  
Suspended Cymbal

53

G

**Measure 60:** hold your highest note (different than your neighbour).  
**Measure 61:** "fall" down to your lowest note, over exactly 3 beats.  
 End together on beat 4.

(Violins: tremolo, and gliss. down from very high position on G or D string.)

H

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

(Violins: tremolo, and glissando down from very high position on G or D string.)

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

(Violas: glissando down from very high position on C or G string.)

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

(Trombones: start in 1st position (high partial) and glissando down to 7th)

**PART 4** Bb Inst. *sfz*  
 Eb Inst. *sfz*  
 B.C. *sfz*

(Cellos: tremolo, and glissando down from very high position on C or G string)  
 (Trombones: start in 1st position (high partial) and glissando down to 7th)

**PART 5** Bar. Sax. *p* stagger breathe (4) (8)  
 B.C. *p* stagger breathe (4) (8)  
 Tba *p* stagger breathe (4) (8)

Gtr *mp* (4) (8)  
 Xyl. *mp* (4) (8)  
 Timp. *mp* (4) (8)  
 Perc. 1 2 tom-toms: medium and high *mp* (4) (8)  
 Perc. 2 *ff* *mp*

60

H

70

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

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

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

**PART 4** Bb Inst. *mp*  
Eb Inst. *mp*  
B.C. *mp*

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

Gtr *mp* Dm Cm C#  
Xyl. *mf*  
Timp. *mf*

Perc. 1 3 toms: low, med, high *mf* (4)  
Perc. 2 *p* *mf*

70

I

77 SYSTEM BREAK J

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

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

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

**PART 4** Bb Inst. *f* *bring out*  
 Eb Inst. *f* *bring out*  
 B.C. *f* *bring out*

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

Gtr. Cm Dm Bb Eb Cm C# *f*  
 Xyl. To Glock. Glock. *f*  
 Timp. (4)  
 Perc. 1 Snare Drum Bass Drum *f* (4)  
 Perc. 2 Anvil or brake drum (with ball peen hammer) (4)

77 J

85 **K** SYSTEM BREAK

**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 4** Bb Inst. Eb Inst. B.C.

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

Gtr. Glock. Timp. Perc. 1 Perc. 2

85 **K**

*ff*