

Balloons

for orchestra

David Gompper

Program Notes

The one movement work is in two sections, Fanfare and Flight. While the Fanfare attempts to depict the exhilaration as one enters the fairgrounds, the sights and sounds, all in preparation for lift-off, the Flight section turns the process inward, becomes reflective, just as those within the basket slide into a dreamlike state of mind. The whole work is based on one principle motive, borrowed from the first four notes of the pop tune Up, Up, and Away.

The motive, in the fanfare section, is heard as a vertical sonority (as chords) in the brass, welcoming guests to the morning's activities. The fanfare motive expands outward (the top and bottom lines move in opposite directions), just as the balloon expands outward and fills with hot air. In the Flight section, the motive is heard as a horizontal line (as a melody), following the balloon as it moves across the horizon, now in the strings, and as a dialogue between the flute, oboe and clarinet.

There is one other popular tune found in this work, and it is heard in a brief middle area of the first section. At the end of the movie, *The Wizard of Oz*, the Wizard himself offers to take Dorothy home in a balloon. Toto sees a cat, jumps out of the basket, and as Dorothy chases Toto (she can't leave him behind), the balloon takes off as the Wizard says goodbye, yelling "I don't know how it works". Alas, how is Dorothy to get home? The Good Witch arrives and tells her that she always had the power to return home, and if she only clicks her heels three times, her wish will come true. The melody (at first in the piccolo) comes from that festive balloon scene, in the Land of Oz.

Hot-air balloons allow riders to experience another dimension of our natural surroundings, at the same time giving immense enjoyment, commanding awe and even respect. The balloon can also act as a catalyst, helping us to discover our inner strengths and potential growth.

Balloons is dedicated to Stephen Osmond and the Jackson Symphony Orchestra, Jackson, Michigan, who premiered it October 12, 1991. The revised version was performed by the Quad City Symphony under the direction of James Dixon, December 5 and 6, 1992.

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to Steven Osmond and the Jackson Symphony

Balloons

David Gompper (1991)

$\frac{4}{4}$ Presto $\text{♩} = 160$

The image displays a full orchestral score for the piece "Balloons" by David Gompper. The score is written for a 4/4 time signature at a Presto tempo of 160 beats per minute. The instrumentation includes a woodwind section with Piccolo, Flute 1&2, Oboe 1&2, English Horn, Clarinet in Bb 1&2, Bass Clarinet in Bb, Bassoon 1&2, Contrabassoon, Horn in F 1&2, Horn in F 3&4, Trumpet in Bb 1&2, Trumpet in Bb 3&4, Trombone 1&2, Trombone 3, and Tuba. The percussion section consists of Piccolo, Timpani, Bass Drum, Percussion I (4 Toms), Percussion II, and Percussion III (Marimba). The string section includes Violin I, Violin II, Viola 1&2, Violoncello, and Double Bass. The score is marked with a large, diagonal blue watermark that reads "SAMPLES FOR REUSE". The music features complex rhythmic patterns and dynamic markings such as *pp* (pianissimo) and *poco sf* (poco sforzando).

This page of a musical score, numbered 2, contains the following instruments and parts:

- Woodwinds:** Piccolo (Picc.), Flute 1 & 2 (Fl. 1&2), Oboe 1 & 2 (Ob. 1&2), English Horn (Eng. Hn.), Clarinet 1 & 2 (Cl. 1&2), Bass Clarinet (B. Cl.), Bassoon 1 & 2 (Bsn. 1&2), Contrabassoon (Cbsn.), Horn 1 & 2 (Hn. 1&2), Horn 3 & 4 (Hn. 3&4), Trumpet 1 & 2 (Tpt. 1&2), Trumpet 3 & 4 (Tpt. 3&4), Trombone 1 & 2 (Tbn. 1&2), Trombone 3 (Tbn. 3), Tuba (Tba.).
- Percussion:** Timpani (Timp.), Percussion I (Perc. I), Percussion II (Perc. II), Percussion III (Perc. III), Harp (Hp.).
- Strings:** Violin I (Vln. 1), Violin II (Vln. 2), Viola (Vla.), Violoncello (Vc.), Double Bass (Db.).

The score includes various musical notations and dynamic markings:

- Dynamic markings:** *p* (piano), *mp* (mezzo-piano), *f* (forte), *pp* (pianissimo), *poco sf* (poco fortissimo).
- Other markings:** *poco* (poco), *st. mute* (staccato mute).

A large blue watermark reading "SAMPLE" is overlaid diagonally across the entire page.

Available full and parts score publications of works by David K. Gompper

Scores for the listed works below may be ordered from Schatzie Music Publishers, smp@davidgompper.com. Pricing of scores is determined by the current cost of reproduction. Allow 3 weeks for handling and delivery.

CHORAL

- An Elm We Lost**, for hp, pno, 2 perc, T & B solo, SATB chorus and strings [2002] **11:45** – 48 p. *cond.* + parts
- Caedmon's Hymn** (a cappella chorus) [1986] **8'** – 32 p. *octavo*
- Lament for Bosnia** (chorus and orchestra) [1998] **16'** – 76 p. *cond score* + parts
- Mandatum Magnum**, for soprano solo, SATB chorus and organ [1980] – 16 p. *organ* + 20 p. *octavo*
- i am a little church** (SATB chorus, piano and soli for soprano and violin) – 24 p. *octavo* + parts
- Psalm 131** (SATB chorus and piano) – 12 p. *octavo*

LIGHT VOCAL

- Who What When Where Why** (two voices, two pianos), M. Bell [1994] **3:45** – 16 p. *concert*
- You're Not Dead Yet!** (vocal quartet) words by M. Bell [1998] **5'** – 24 p. *concert*

VOCAL

- Do Not Go Gentle** (soprano, piano and percussion ensemble) [1989] – 36 p. *11x14*
- Light Poem** (mezzo-soprano and harp) [1997] **4'** – 12 p. *concert*
- Love's Philosophy**, for baritone and piano (Shelley) [2003] **3:15** – 8 p. *concert*
- Poetry for A Midsummer's Night**, a setting of two poems for mezzo-soprano, double bass and piano [2000] **8:15** – 16 p. *concert*
- Shades of Love**, four songs on the poetry of Constantin Cavafy [2003] **8:40** – 20 p. *concert*
- Three Poems** (tenor and ensemble), poem by Auden [1992] – *not yet published*
- White Glass** (mezzo-soprano and piano), poem by Marvin Bell [1992] **5:30** – *not yet published*

SOLO/DUO INSTRUMENTAL

- Anon** (oboe and piano) [1984] **7'** – 16 p. *concert* + part
- Finnegan's Wake** (duo for violin and piano) [1997] **7:45** – 20 p. *concert* + part
- Hommage a W. A.** (William Albright) for piano solo [2001] **7:45** – 16 p. *concert*
- Meditation** (piano) [1999] **7:30** – 12 p. *concert*
- Shadows** (organ and computer) [1996] **9:30** – 20 p. *14x11*
- Tempest Suite** (piano duet) [1991] **13:10** – 20 p. *duet concert*
- Three Preludes** (organ) [1996] **11'** – 10 p. *17x11 fold-out*

SMALL-MEDIUM ENSEMBLE

- Butterfly Dance**, for clarinet, violin, viola, cello, piano [2001] **9:15** – 40 p. *concert* + parts
- Crossed**, for violin, alto saxophone and piano [2003] **8:20** – 24 p. *concert* + parts
- Crossings**, for violin, piano and saxophone quartet [2002] **7:05** – 28 p. *concert* + parts
- Do Not Go Gentle** (soprano, piano and percussion ensemble) [1989] – 36 p. *11x14* + parts
- Don't Go There** (va, db, hn, bsn, pno, harp, perc) [1998] **7'** – 60 p. *concert* + parts
- Flip** (17 strings) [1993] **10'** – 48 p. *concert* + parts
- Kuta Muela III**, for bassoon, flute, piano, and percussion [2003] **13:50** – 50 p. *concert* + parts
- Quartet** (piano and strings) [1996] **11:25** – 36 p. *concert* + parts
- Ribbons** (woodwind and string quartets, harp, harpsichord) [1993] **10:05** – *not yet published*
- Shadows II** (piano, percussion and brass quintet) [2000] **12:10** – 60 p. *concert* + parts
- The Way**, for violin and ensemble [2003] **11:45** – 50 p. *concert* + parts
- Trio** (flute, violin and cello) [1989] **10:10** – *not yet published*

LARGE ENSEMBLE

- Balloons** (orchestra) [1991] **14:40** – *not yet published*
- Chamber Symphony No. 1** (orchestra) [1979] – *not yet published*
- Symphony No. 2** (full orchestra) [1988] – *not yet published*
- Transitus** (wind ensemble) [1992] **10:15** – *not yet published*