

RWS SYMPHONY BAND SERIES

Grade: 5

Conductor Score: RWS-2551-01

Aileron

James Naigus

Arranged by

Dawson Burnes

Review Only
Requires Purchase

REVIEW

Symphony Band Series

RWS MUSIC
COMPANY

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INSTRUMENTATION

Conductor Score	1	F Horn 1-2.....	2
Piccolo	1	F Horn 3-4.....	2
Flute 1	4	Trombone 1.....	2
Flute 2	4	Trombone 2.....	2
Oboe 1-2	2	Bass Trombone	2
B $\flat$ Clarinet 1	4	Euphonium B.C.	2
B $\flat$ Clarinet 2	4	Euphonium T.C.	2
B $\flat$ Clarinet 3	4	Tuba	4
B $\flat$ Bass Clarinet	2	Mallet Percussion: Chimes, Bells, Marimba, Agogo Bells	3
Bassoon 1-2.....	2	Timpani	1
E $\flat$ Alto Saxophone 1.....	3	Percussion 1: Snare Drum, Bass Drum, Bongos, Slapstick	3
E $\flat$ Alto Saxophone 2.....	3	Percussion 2: Suspended Cymbal.....	1
B $\flat$ Tenor Saxophone	2	Percussion 3: Triangle, Temple Blocks (5), Drum Set (w/ 3 toms)	2
E $\flat$ Baritone Saxophone	1	Percussion 4: Crash Cymbals, Chimes, Mark Tree, Congas, Tam-Tam	2
B $\flat$ Trumpet 1	3		
B $\flat$ Trumpet 2	3		
B $\flat$ Trumpet 3	3		

PROGRAM NOTE

Aileron refers to the hinged flaps on the wings of an aircraft, used to help it roll and turn. This piece is meant to emulate the sensation of taking flight by using furious woodwind trills and runs, soaring brass melodies, and heroic horn calls.

Aileron was originally written for horn octet by Dr. James Naigus. He is an Assistant Professor of Horn at the University of Georgia's Hugh Hodgson School of Music, co-founder of the Cor Moto Horn Duo, and hornist with the Georgia Brass Quintet. In addition to being a performer and educator, Dr. Naigus is an accomplished and sought-after composer.

Composer Dawson Burnes writes: "Dr. Naigus was one of my professors in the UGA Horn Studio. After listening to **Aileron** and playing it with the UGA Horn Choir, I knew that it had to be adapted into a full wind band work. He has been a major source of support and inspiration not only for myself, but for every member of the UGA Horn Studio as well!"

NOTES TO CONDUCTOR

Aileron is a fanfare in style so ensure your ensemble is putting space in between notes.

In measures 3-4 (and similar instances afterward), advise your Horns to play everything on the B $\flat$ side, allowing the musicians to play all notes in that phrase with an open and first valve only.

The low brass *marcato* release in measure 87 indicates sudden release. Please do not change your ensemble's approach to releasing a note, but make sure that it is sudden and jarring (with the help of the crescendo).

While measures 105-113 are texturally dense, please ensure that the primary voice is the melody in the Clarinets and Bass Clarinets, Bassoon, Tenor and Baritone Saxophone, and Low Brass.

Thank you for programming **Aileron**, and best of luck with your performance! Please visit my composer page at rwsmusic.com to connect.



(Bios on page 24)



Dedicated to Dr. James Naigus

AILERON

Conductor Score

RWS-2551-00

James Naigus

Arr. by Dawson Burnes

Soaring $\text{♩} = 120$

Piccolo

Flute 1-2

Oboe 1-2

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clarinet

Bassoon 1-2

E♭ Alto Saxophone 1

E♭ Alto Saxophone 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Soaring $\text{♩} = 120$

B♭ Trumpet 1

B♭ Trumpet 2

B♭ Trumpet 3

F Horn 1-2

F Horn 3-4

Trombone 1

Trombone 2

Bass Trombone

Euphonium B.C.

Tuba

Mallet Percussion
Chimes
Bells
Marimba
Agogo Bells

Timpani
A, B, C, F

Percussion 1
Snare Drum
Bass Drum
Bongos
Slapstick

Percussion 2
Suspended Cymbal

Percussion 3
Triangle
Temple Blocks (6)
Drum Set (w/ 3 toms)

Percussion 4
Crash Cymbals
Chimes
Mark Tree
Congas
Tambourine

S.D.
B.D.
Sus. Cym.
dampen
Crash Cymbals

1 2 3 4 5 6

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Picc.

Fl. 1-2

Ob. 1-2

Clar. 1

Clar. 2-3

B. Cl.

Bsn. 1-2

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1-2

F Hn. 3-4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. B.C.

Tuba

Mit.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Bells

f

pp

pp

7 8 9 10 11 12

- 4 -

13

Picc. *ff* *mf* *f* *ff*

Fl. 1-2 *ff* *mf* *f* *ff*

Ob. 1-2 *ff* *mf* *f* *ff*

Clar. 1 *ff* *mf* *f* *ff*

Clar. 2-3 *ff* *mf* *f* *ff*

B. Cl. *ff* *f* *ff*

Bsn. 1-2 *ff* *f* *ff*

A. Sax 1 *ff* *mf* *f* *ff*

A. Sax 2 *ff* *mf* *f* *ff*

T. Sax *ff* *mf* *f* *ff*

B. Sax *ff* *mf* *f* *ff*

13 *div.*

Trpt. 1 *ff* *pp* *f* *ffp*

Trpt. 2 *ff* *pp* *f* *ffp*

Trpt. 3 *ff* *pp* *f* *ffp*

F Hn. 1-2 *f* *ffp*

F Hn. 3-4 *f* *ffp*

Tbn. 1 *ff* *f* *ff*

Tbn. 2 *ff* *f* *ff*

B. Tbn. *ff* *f* *ff*

Euph. B.C. *ff* *f* *ff*

Tuba *ff* *f* *div.* *ff*

Mlt.

Timp. *ff* dampen *f* *pp* *f* dampen *ff*

Perc. 1 *ff* dampen *f* *pp* *f* *ff*

Perc. 2 *ff* *pp* *ff*

Perc. 3 Temple Blocks (5) *f*

Perc. 4 *f* *ff*

13 14 15 16 - 5 - 17 18

- 6 -

- 7 -

Picc.

Fl. 1-2

Ob. 1-2

Clar. 1

Clar. 2-3

B. Cl.

Bsn. 1-2

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1-2

F Hn. 3-4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. B.C.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

31 32 33 34 35 36

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Bells

mf *f* *ff* *mp* *pp*

Picc.

Fl. 1-2

Ob. 1-2

Clar. 1

Clar. 2-3

B. Cl.

Bsn. 1-2

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. 1-2

F. Hn. 3-4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. B.C.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

37 *mf* 38 39 40 41 42 *pp* 43

- 9 -

48

Picc. *f* *ff*

Fl. 1-2 *f* *ff*

Ob. 1-2 *f* *ff*

Clar. 1 *f* *ff*

Clar. 2-3 *f* *ff*

B. Cl. *f* *ff*

Bsn. 1-2 *f* *ff*

A. Sax 1 *f* *ff*

A. Sax 2 *f* *ff*

T. Sax *f* *ff*

B. Sax *f* *ff*

Trpt. 1 *f* *ff*

Trpt. 2 *f* *ff*

Trpt. 3 *f* *ff*

F. Hn. 1-2 *f* *Soli* *f*

F. Hn. 3-4 *f* *Soli* *f*

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

B. Tbn. *f* *ff*

Euph. B.C. *f* *ff*

Tuba *f* *ff*

Mlt. *f* *ff*

Timp. *f* *Solo* *ff* *fp* *ff*

Perc. 1 *f* *fp* *ff*

Perc. 2 *mf* *pp* *ff*

Perc. 3 *ff*

Perc. 4 *Cr. Cym.* *ff*

44 45 46 47 48 49

- 10 -

Picc.

Fl. 1-2

Ob. 1-2

Clar. 1

Clar. 2-3

B. Cl.

Bsn. 1-2

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1-2

F Hn. 3-4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. B.C.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

- 12 -

Picc.

Fl. 1-2

Ob. 1-2

Clar. 1

Clar. 2-3

B. Cl.

Bsn. 1-2

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. 1-2

F. Hn. 3-4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. B.C.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

62 63 64 65 66 67

- 13 -

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71

Picc. *mf* *ff*

Fl. 1-2 *mf* *ff*

Ob. 1-2 *ff* Solo *mf legato*

Clar. 1 *ff* *p legato*

Clar. 2-3 *ff* *p legato*

B. Cl. *ff* *p legato*

Bsn. 1-2 *ff* *p legato*

A. Sax 1 *mf* *ff*

A. Sax 2 *ff*

T. Sax *mf* *ff*

B. Sax *mf* *ff*

Trpt. 1 *mf* *ff*

Trpt. 2 *ff*

Trpt. 3 *ff*

F Hn. 1-2 *mf* *ff*

F Hn. 3-4 *mf* *ff*

Tbn. 1 *mf* *ff*

Tbn. 2 *mf* *ff*

B. Tbn. *mf* *ff*

Euph. B.C. *ff*

Tuba *mf* *ff* *a2*

Mlt. *mf* *ff* dampen

Timp. *mf* *ff* dampen A to G

Perc. 1 *mf* *ff* Slapstick dampen

Perc. 2 *mf* *ff* dampen

Perc. 3 *mf* *ff* Fill dampen

Perc. 4 *mf* *ff* dampen

68 *mf* 69 *ff* 70 71 72

- 15 -

*poco rit.**a tempo*

Picc.

Fl. 1-2

Ob. 1-2

Clar. 1

Clar. 2-3

B. Cl.

Bsn. 1-2

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1-2

F Hn. 3-4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. B.C.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

one per part

p

poco rit.

a tempo

Soli

mf

mf

80 81 82 83 84 85

87

Picc. *mf* *f*

Fl. 1-2 *mf* *mf* *f*

Ob. 1-2 *mf* *f*

Clar. 1 *mf* *f* Tutti

Clar. 2-3 *mf* *f*

B. Cl. *f*

Bsn. 1-2 *f*

A. Sax 1 *mf* *f*

A. Sax 2 *mf* *f*

T. Sax *mf* *f*

B. Sax *f*

87

Trpt. 1 *f*

Trpt. 2 *f*

Trpt. 3 *f*

F Hn. 1-2 *ff*

F Hn. 3-4 *ff*

Tbn. 1 *mp* *ff* *mf*

Tbn. 2 *mp* *ff* *mf*

B. Tbn. *mp* *ff* *mf*

Euph. B.C. *mp* *ff* *f*

Tuba *div.* *mp* *ff* *f* *a2*

Mlt. *ff* Chimes

Timp. *f*

Perc. 1 S.D. *mf* B.D.

Perc. 2 *mp* *ff* *pp* *mf*

Perc. 3 Tri. *mf*

Perc. 4 Cr. Cym. *f*

86 87 88 89 - 17 - 90 91

Picc.

Fl. 1-2

Ob. 1-2

Clar. 1

Clar. 2-3

B. Cl.

Bsn. 1-2

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1-2

F Hn. 3-4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. B.C.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

92 93 94 95 96 97

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Picc.

Fl. 1-2

Ob. 1-2

Clar. 1

Clar. 2-3

B. Cl.

Bsn. 1-2

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1-2

F Hn. 3-4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. B.C.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

3 Toms (on drum set)

98 99 100 101 102 103

- 19 -

105

Picc. *mf* *ff* *f*

Fl. 1-2 *f*

Ob. 1-2 *f*

Clar. 1 *ff*

Clar. 2-3 *ff*

B. Cl. *ff*

Bsn. 1-2 *ff*

A. Sax 1 *f*

A. Sax 2 *f*

T. Sax *ff*

B. Sax *ff*

105

Trpt. 1 *mf* *ff* *f*

Trpt. 2 *mf* *ff* *f*

Trpt. 3 *mf* *ff* *f*

F Hn. 1-2 *ff* *f*

F Hn. 3-4 *ff* *f*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Euph. B.C. *ff*

Tuba *ff*

Mlt. *ff* *Mariouba*

Timp. *ff*

Perc. 1 *fp* *ff* *fp*

Perc. 2 *pp* *ff*

Perc. 3 *pp* *ff*

Perc. 4 *ff*

104 105 106 107 108 109 *ff*

Picc.

Fl. 1-2

Ob. 1-2

Clar. 1

Clar. 2-3

B. Cl.

Bsn. 1-2

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1-2

F Hn. 3-4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. B.C.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

110 111 112 113 114 115 116

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Picc. *f* *ff*
 Fl. 1-2 *f* *ff* *sub. mp*
 Ob. 1-2 *f* *ff* *sub. mp*
 Clar. 1 *f* *ff* *sub. mp*
 Clar. 2-3 *f* *ff* *sub. mp*
 B. Cl. *f* *ff* *sub. mp* *div.*
 Bsn. 1-2 *f* *ff* *sub. mp*
 A. Sax 1 *f* *ff* *sub. mp*
 A. Sax 2 *f* *ff* *sub. mp*
 T. Sax *f* *ff* *sub. mp*
 B. Sax *f* *ff*
 Trpt. 1 *f* *ff* *sub. mp*
 Trpt. 2 *f* *ff* *sub. mp*
 Trpt. 3 *f* *ff* *sub. mp*
 F Hn. 1-2 *f* *ff*
 F Hn. 3-4 *f* *ff*
 Tbn. 1 *f* *ff*
 Tbn. 2 *f* *ff*
 B. Tbn. *f* *ff*
 Euph. B.C. *f* *ff*
 Tuba *f* *ff*
 Mit. *f* *ff*
 Timp. *f* *ff* *dampen*
 Perc. 1 *f* *ff* *dampen*
 Perc. 2 *f* *ff* *dampen* *pp*
 Perc. 3 *f* *ff* *dampen* *mf*
 Perc. 4 *f* *ff*

Chimes *ff*
 117 118 119 120 121 122 123

Picc.

Fl. 1-2

Ob. 1-2

Clar. 1

Clar. 2-3

B. Cl.

Bsn. 1-2

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1-2

F Hn. 3-4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. B.C.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

124 125 126 127 128 129 130 131

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ABOUT THE ARRANGER



Originally from Rome, Georgia, **Dawson Burnes** is the Assistant Director of Bands at East Paulding High School in Dallas, GA. Dawson holds a Bachelor's Degree in Music Education from the University of Georgia, where he was a member of the UGA Horn Studio under the direction of Dr. James Naigus and Dr. Jean Martin-Williams. While at UGA, he performed in the Wind Ensemble and British Brass Band and studied under many notable conductors and performers, such as Dr. Michael Robinson, Dr. Jaclyn Hartenberger, Dr. Nicholas Williams, Dr. Shiree Williams, and Philip Smith. Dawson is heavily involved in the marching arts and athletic bands. He served as a mellophone section leader and Associate Band Captain of Performance with the UGA Redcoat Marching Band, conducting the pep band, volleyball band, and gymnastics band. He has marched in the Drum Corps International circuit starting at the age of 15, concluding his marching career as a conductor of Phantom Regiment. Dawson is also a freelance composer and arranger, writing for concert bands, chamber groups, and marching ensembles. His arrangements are frequently played in the stands by the UGA Redcoat Marching Band and several high schools in the North Georgia area. He currently serves as a mellophone technician at Atlanta CV Drum & Bugle Corps.

ABOUT THE COMPOSER



As a dedicated teacher, active performer, and prolific composer, **Dr. James Naigus** seeks to inspire the next generation of musicians and creative thinkers through artistic empowerment and enthusiastic innovation. He is Assistant Professor of Horn at the University of Georgia and hornist with the Georgia Brass Quintet. He is co-founder of the Cor Moto Horn Duo with Dr. Drew Phillips, and co-editor/contributor of the Creative Hornist and Technique Tips columns in the Horn Call, the journal of the International Horn Society. In 2024 he was awarded the prestigious Michael F. Adams Early Career Scholar Award from UGA.

He frequently plays with the Atlanta Symphony and Charleston Symphony, and has played with the Wichita Symphony, Waterloo-Cedar Falls Symphony, Orchestra Iowa, Brevard Symphony, Gainesville Chamber Orchestra, Valdosta Symphony, and Ocala Symphony Orchestra. With a catalogue of over 100 published works, Naigus' compositions have been performed throughout the United States and beyond, with enthusiastic reception and rave review. Venues of note include the New York Philharmonic, the West Point Band, Music Academy of the West, and the Rafael Mendez Brass Institute. He is also an award winning film composer, and has written commercial compositions for clients such as Google.

He is a graduate of the University of Iowa (DMA) studying with Jeffrey Agrell, studied horn and composition with Paul Basler at the University of Florida during his masters degree, and while attending the University of Michigan for his undergraduate degree studied with Soren Hermansson, Bryan Kennedy, and Adam Unsworth. Prior appointments include the University of Central Missouri and the University of Iowa.