

OCTARINE SPARK

for wind ensemble

**2009 Atlantic Coast Conference Band Directors Association
Grant for Young and Emerging Wind Band Composers**

J. M. David (2008-09)

Octarine Spark

for wind ensemble

*Recipient of the 2009 Atlantic Coast Conference Band Directors Association
Grant for Young and Emerging Wind Band Composers*

Instrumentation

Piccolo

2 Flutes***

2 Oboes

2 Bassoons

Contrabassoon*

Clarinet in E-flat

4 Clarinets in B-flat***

Bass Clarinet

B-flat Contrabass Clarinet*

2 Alto Saxophones

Tenor Saxophone

Baritone Saxophone

3 Trumpets in B-flat

4 Horns in F

2 Tenor Trombones

Bass Trombone

Euphonium

Tuba***

Contrabass (opt.)

Piano

Percussion I: Marimba, Xylophone, Tambourine, Slapstick

Percussion II: Glockenspiel, Crotales, 2 Small Woodblocks, Crash Cymbals

Percussion III: Vibraphone, Concert Bass Drum, Large Tam-Tam, Crash Cymbals (shared, if necessary)

Percussion IV: Chimes (tubular bells), Suspended Cymbal (small), Triangle, Concert Bass Drum (shared, if necessary), Small Gong**, Castanets

Percussion V: Hi-hat, Bongos, Splash Cymbal, Brake Drum, Cowbell

Percussion VI: Pedal Bass Drum, 3 Toms, China Cymbal, 2 Woodblocks (medium, large), Suspended Cymbal (ride)

* - Either the contrabassoon, the contrabass clarinet, or both may be used based on the conductor's preference.

** - For Percussion IV, a small Peking opera gong is preferred. Acceptable substitutes include a very small tam-tam or wind gong.

*** - The composer recommends that the flute, B-flat clarinet and tuba parts be doubled. All other doublings are at the conductor's discretion.

Duration – ca. 7 minutes

First performance: October 19, 2009
 Tallahassee, Florida
 Florida State University Wind Orchestra
 Richard Clary, conductor

Program Notes

Octarine Spark for wind ensemble was inspired by the “Discworld” novels by legendary British writer Terry Pratchett. I have always been fascinated by Pratchett’s ability to seamlessly integrate intelligent prose, fantastic worlds, and clever satire. The alternate reality of the magical Discworld has been a constant companion for generations of readers around the world. “Octarine” is the color of magic and sparks of this color are given off when a magical reaction takes place. According to the author, only wizards can see the “octarine” portion of the light spectrum. Through a bit of a musical pun, much of the pitch material is based on an ascending natural minor scale which contains eight notes (including the octave!). The music attempts to capture the boundless energy and wit of Pratchett’s writing through the highly effective medium of the modern wind ensemble.

James M. David
Fort Collins, CO
Summer 2009

Performance Notes

The metric modulation at measure 172 should be performed as an instantaneous change of tempo from the previous measure. If this proves too difficult for the ensemble, an alternate method of tempo change can be used:

1. Maintain the previous tempo at the beginning of measure 172.
2. Perform a *ritard.* in measures 172-173, reaching the new tempo (half note = 90) at measure 174.

A reference recording can be found at www.jamesmdavid.com

Email any questions or concerns to jim@jamesmdavid.com

Composer Biography

James M. David (b. 1978) is currently assistant professor of composition and music theory at Colorado State University. He has previously taught on the faculty of the Schwob School of Music at Columbus State University. Among the distinctions David has earned as a composer are an ASCAP Morton Gould Award, national first-place winner in the MTNA Young Artists Composition Competition, winner of the Dallas Wind Symphony International Fanfare Competition, and national first-place winner in the NACUSA Young Composers Competition. He has received commissions from such individuals and organizations as Joseph Alessi of the New York Philharmonic, John Bruce Yeh of the Chicago Symphony Orchestra, The Commission Project of Rochester, NY, and the Atlantic Coast Conference Band Directors Association. His works have been performed at more than twenty conferences and festivals throughout the United States, Thailand, and Japan, including the SCI National Conference, the MTNA National Conference, two World Saxophone Congresses, and three International Clarinet Fests. Dr. David graduated with honors from the University of Georgia and completed his doctorate in composition at Florida State University. His music is currently available through Pebblehill Music Publishers and Lovebird Music and has been recorded for the Naxos, Summit, Luminescence, and MSR Classics labels.

Transposed Score

Duration: ca. 7'

OCTARINE SPARK

for wind ensemble

J. M. David (2008-09)

Quick and light ($\sigma = 120$)

A detailed musical score page featuring a complex arrangement of instruments. The top section includes woodwind and brass instruments like Flute, Oboe, Bassoon, Clarinets, Saxophones, and Trombones. The middle section features brass instruments like Trumpets, Horns, and Trombones, along with the Bass and Euphonium. The bottom section includes the Piano, Marimba, Vibes, Crotales, and various Percussion instruments (V, VI). The score is set in 2/2 time and includes dynamic markings such as *f*, *mf*, and *p*. Muting instructions like "Cup Mute", "1. Mute", "2. Mute", and "Mute" are also present. The piano part is particularly active, with sustained notes and grace notes.

II

Picc.

Fl. 1-2

Ob. 1-2

Bsn.

C. Bsn.

E♭ Cl.

B♭ Cl. 1-2

B♭ Cl. 3-4

B. Cl.

A. Sx. 1-2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1,3

Hn. 2,4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Cb.

II

Pno.

I

II

III

IV

V

VI

22

Picc.

Fl. 1-2

Ob. 1-2

Bsn.

C. Bsn.

E♭ Cl.

B♭ Cl. 1-2

B♭ Cl. 3-4

B. Cl.

A. Sx. 1-2

T. Sx.

22

B. Sx.

22

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1,3

Hn. 2,4

open

>>

f

fp

>>

f

Tbn. 1-2

B. Tbn.

Euph.

22

Tba.

Cb.

Pno.

I

II

III

IV

V

VI

Picc. 32
 Fl. 1-2 ff
 Ob. 1-2 ff
 Bsn.
 C. Bsn.
 E♭ Cl.
 B♭ Cl. 1-2 ff
 B♭ Cl. 3-4 ff
 B. Cl.
 A. Sx. 1-2 ff
 T. Sx.
 B. Sx. ff
32
 B♭ Tpt. 1 3
 B♭ Tpt. 2-3 2
 Hn. 1,3 fp
 Hn. 2,4 fp
 Tbn. 1-2
 B. Tbn.
 Eup.
 Tba. 32
 Cb.
 Pno. 32
2 ff hammered
 I
 II
 III
 IV
 V Bongos
ff
 VI Low Tom
ff

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48

Picc. Fl. 1-2 Ob. 1-2 Bsn. C. Bsn. E♭ Cl. B♭ Cl. 1-2 B♭ Cl. 3-4 B. Cl. A. Sx. 1-2 T. Sx. B. Sx.

3 2

2 *f* *quasi-legato* *f* *quasi-legato* *f* *quasi-legato*

48

B♭ Tpt. 1 B♭ Tpt. 2-3 Hn. 1,3 Hn. 2,4 Tbn. 1-2 B. Tbn. Euph. Tba. Cb.

3 2

2 *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

48

Pno.

3 2

2 *mf* *glock.* *f*

I II III IV V VI

48

Picc. 55
 Fl. 1-2 3
 Ob. 1-2 2
 Bsn. 2
 C. Bsn. 2
 E♭ Cl. 2
 B♭ Cl. 1-2 2
 B♭ Cl. 3-4 2
 B. Cl. 2
 A. Sx. 1-2 ff
 T. Sx. ff
 B. Sx. ff

 B♭ Tpt. 1 3
 B♭ Tpt. 2-3 2
 Hn. 1,3 2
 Hn. 2,4 2
 Tbn. 1-2 2
 B. Tbn. 2
 Euph. 2
 Tba. 2
 Cb. 2

 Pno. 55
3
2
2
2

 I 55
 II 55
 III 55
 IV 55
 V 55
 VI 55

62

Picc.

Fl. 1-2

Ob. 1-2

Bsn.

C. Bsn.

E♭ Cl.

B♭ Cl. 1-2

B♭ Cl. 3-4

B. Cl.

A. Sx. 1-2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1,3

Hn. 2,4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Cb.

Pno.

I

II

III

IV

V

VI

62

69

Picc.

Fl. 1-2

Ob. 1-2

Bsn.

C. Bsn.

E♭ Cl.

B♭ Cl. 1-2

B♭ Cl. 3-4

B. Cl.

A. Sx. 1-2

T. Sx.

69

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1,3

Hn. 2,4

Tbn. 1-2

B. Tbn.

Euph.

69

Tba.

Cb.

Pno.

I

II

III

IV

V

VI

Sm. Woodblock

Crotales

f

ff

Splash Cym.

China Cym.

Toms + B.D.

Brake Dr.

Picc. 79
 Fl. 1-2 85
 Ob. 1-2 mf
 Bsn. mf
 C. Bsn. mf
 E♭ Cl. mf
 B♭ Cl. 1-2 mp
 B♭ Cl. 3-4 mp
 B. Cl. mp
 A. Sx. 1-2 mp
 T. Sx. mp
 B. Sx. 79
 B♭ Tpt. 1 79
 B♭ Tpt. 2-3 79
 Hn. 1,3 79
 Hn. 2,4 79
 Tbn. 1-2 79
 B. Tbn. 79
 Euph. 79
 Tba. 79
 Cb. 79
 Pno. 79

 I 1
 II 1
 III 1
 IV 1
 V 1
 VI 1

Dynamics and performance instructions:
 - Measures 79-85: Picc., Fl. 1-2, Ob. 1-2, Bsn., C. Bsn., E♭ Cl., B♭ Cl. 1-2, B♭ Cl. 3-4, B. Cl., A. Sx. 1-2, T. Sx., B. Sx., B♭ Tpt. 1, B♭ Tpt. 2-3, Hn. 1,3, Hn. 2,4, Tbn. 1-2, B. Tbn., Euph., Tba., Cb., Pno.
 - Measure 85: Hi-hat (open) pp
 - Measure 91: Sus. Cym. (on bell) p

Musical score page 99, measures 2 and 3. The score includes parts for Picc., Fl. 1-2, Ob. 1-2, Bsn., C. Bsn., E♭ Cl., B♭ Cl. 1-2, B♭ Cl. 3-4, B. Cl., A. Sx. 1-2, T. Sx., and B. Sx. Measure 2 starts with a rest followed by a melodic line from Flute 1-2. Measure 3 begins with a rhythmic pattern from Bassoon 1-2. Large numbers '2' and '3' are placed above the measures. Measure 4 continues with various melodic and harmonic patterns across the ensemble.

99

B♭ Tpt. 1 *p*

B♭ Tpt. 2-3 *p*

Hn. 1,3 *mp*

Hn. 2,4 *mp*

Tbn. 1-2 *p*

B. Tbn.

Eup.

Tba.

99

2 **3**
2 **4**

Musical score for Cello (Cb.) and Piano (Pno.). The Cello part is pizzicato (pizz.) and the Piano part is dynamic *mf*. Measure 99 starts with a whole rest for the Cello and eighth-note rests for the Piano. Measures 100-101 show eighth-note patterns for both instruments. Measure 102 begins with a whole rest for the Cello and eighth-note rests for the Piano. Measures 103-104 show eighth-note patterns for both instruments. Measures 105-106 begin with a whole rest for the Cello and eighth-note rests for the Piano. Measures 107-108 show eighth-note patterns for both instruments. Measures 109-110 begin with a whole rest for the Cello and eighth-note rests for the Piano. Measures 111-112 show eighth-note patterns for both instruments. Measures 113-114 begin with a whole rest for the Cello and eighth-note rests for the Piano. Measures 115-116 show eighth-note patterns for both instruments. Measures 117-118 begin with a whole rest for the Cello and eighth-note rests for the Piano. Measures 119-120 show eighth-note patterns for both instruments. Measures 121-122 begin with a whole rest for the Cello and eighth-note rests for the Piano. Measures 123-124 show eighth-note patterns for both instruments. Measures 125-126 begin with a whole rest for the Cello and eighth-note rests for the Piano. Measures 127-128 show eighth-note patterns for both instruments. Measures 129-130 begin with a whole rest for the Cello and eighth-note rests for the Piano. Measures 131-132 show eighth-note patterns for both instruments. Measures 133-134 begin with a whole rest for the Cello and eighth-note rests for the Piano. Measures 135-136 show eighth-note patterns for both instruments. Measures 137-138 begin with a whole rest for the Cello and eighth-note rests for the Piano. Measures 139-140 show eighth-note patterns for both instruments. Measures 141-142 begin with a whole rest for the Cello and eighth-note rests for the Piano. Measures 143-144 show eighth-note patterns for both instruments. Measures 145-146 begin with a whole rest for the Cello and eighth-note rests for the Piano. Measures 147-148 show eighth-note patterns for both instruments. Measures 149-150 begin with a whole rest for the Cello and eighth-note rests for the Piano. Measures 151-152 show eighth-note patterns for both instruments. Measures 153-154 begin with a whole rest for the Cello and eighth-note rests for the Piano. Measures 155-156 show eighth-note patterns for both instruments. Measures 157-158 begin with a whole rest for the Cello and eighth-note rests for the Piano. Measures 159-160 show eighth-note patterns for both instruments. Measures 161-162 begin with a whole rest for the Cello and eighth-note rests for the Piano. Measures 163-164 show eighth-note patterns for both instruments. Measures 165-166 begin with a whole rest for the Cello and eighth-note rests for the Piano. Measures 167-168 show eighth-note patterns for both instruments. Measures 169-170 begin with a whole rest for the Cello and eighth-note rests for the Piano. Measures 171-172 show eighth-note patterns for both instruments. Measures 173-174 begin with a whole rest for the Cello and eighth-note rests for the Piano. Measures 175-176 show eighth-note patterns for both instruments. Measures 177-178 begin with a whole rest for the Cello and eighth-note rests for the Piano. Measures 179-180 show eighth-note patterns for both instruments. Measures 181-182 begin with a whole rest for the Cello and eighth-note rests for the Piano. Measures 183-184 show eighth-note patterns for both instruments. Measures 185-186 begin with a whole rest for the Cello and eighth-note rests for the Piano. Measures 187-188 show eighth-note patterns for both instruments. Measures 189-190 begin with a whole rest for the Cello and eighth-note rests for the Piano. Measures 191-192 show eighth-note patterns for both instruments. Measures 193-194 begin with a whole rest for the Cello and eighth-note rests for the Piano. Measures 195-196 show eighth-note patterns for both instruments. Measures 197-198 begin with a whole rest for the Cello and eighth-note rests for the Piano. Measures 199-200 show eighth-note patterns for both instruments.

I

II

III

IV

V

VI

99

Picc. 110
 Fl. 1-2 2 2
 Ob. 1-2
 Bsn.
 C. Bsn.
 E♭ Cl.
 B♭ Cl. 1-2
 B♭ Cl. 3-4
 B. Cl.
 A. Sx. 1-2
 T. Sx.
 B. Sx. 110
 B♭ Tpt. 1 2 3 2 3 4 3 2
 B♭ Tpt. 2-3
 Hn. 1,3
 Hn. 2,4
 Tbn. 1-2 Soli f
 B. Tbn. Soli f
 Eup. Soli f
 Tba. 110 f
 Cb.
 Pno. 110 2 3 2 3 4 3 2
 I
 II
 III
 IV
 V
 VI 110

Picc. / / / △ / / △ / [123]

Fl. 1-2 3 4 2 2 3 4 5 4 3 4

Ob. 1-2 Bsn. C. Bsn. E♭ Cl. B♭ Cl. 1-2 B♭ Cl. 3-4 B. Cl. A. Sx. 1-2 T. Sx. B. Sx.

B. Tpt. 1 3 4 2 2 3 4 5 4 3 4 ff

B. Tpt. 2-3 Hn. 1,3 Hn. 2,4 Tbn. 1-2 B. Tbn. Eup. Tba. Cb.

Pno. 3 4 2 2 3 4 5 4 3 4 ff

I II III IV V VI

Tambourine Crash Cym.'s B.D. Castanets

Octarine Spark - p. 14

Picc. 125
 Fl. 1-2
 Ob. 1-2
 Bsn.
 C. Bsn.
 E♭ Cl.
 B♭ Cl. 1-2
 B♭ Cl. 3-4
 B. Cl.
 A. Sx. 1-2
 T. Sx.
 B. Sx. 125
 B♭ Tpt. 1
 B♭ Tpt. 2-3
 Hn. 1,3
 Hn. 2,4
 Tbn. 1-2
 B. Tbn.
 Eup.
 Tba. 125
 Cb.
 Pno. 125
 I
 II
 III
 IV
 V
 VI

Measures 125-127 show a complex arrangement of woodwind and brass parts. The woodwinds (Picc., Flutes, Oboes, Bassoon, Bass Clarinet, Bassoon/C. Bassoon, Clarinets, Alto Saxophone, Tenor Saxophone, Bassoon, Bass Trombone, Bass Trombone/Bassoon, Horns, Horns, Trombones, Bass Trombone/Euphonium, Tuba, and Cello) play eighth-note patterns. The brass section (Trumpets, Trombones, and Tuba) plays eighth-note chords. The piano part is silent. Measures 128-130 show the strings (I-VI) playing eighth-note patterns. Measure 131 shows the strings playing eighth-note patterns with dynamic markings (sfz) and performance instructions (w/ fist). Measure 132 shows the strings playing eighth-note patterns.

136 / / 138 △

Picc. 2 3 4 *fff*

Fl. 1-2 2 3 4 *fff*

Ob. 1-2 2 3 4 *fff*

Bsn. 2 3 4 *fff*

C. Bsn. 2 3 4 *fff*

E♭ Cl. 2 3 4 *fff*

B♭ Cl. 1-2 2 3 4 *fff*

B♭ Cl. 3-4 2 3 4 *fff*

B. Cl. 2 3 4 *fff*

A. Sx. 1-2 2 3 4 *fff*

T. Sx. 2 3 4 *fff*

B. Sx. 2 3 4 *fff*

B♭ Tpt. 1 2 3 4 *fff*

B♭ Tpt. 2-3 2 3 4 *fff*

Hn. 1,3 2 3 4 *fff*

Hn. 2,4 2 3 4 *fff*

Tbn. 1-2 2 3 4 *fff*

B. Tbn. 2 3 4 *fff*

Euph. 2 3 4 *fff*

Tba. 2 3 4 *fff*

Cb. 2 3 4 *fff*

Pno. 2 3 4 *fff*

Musical score for six staves (I-VI) showing various percussion parts:

- Staff I: Sm. Woodblocks
- Staff II: B.D. (w/ hard mall.)
- Staff III: > > >
- Staff IV: 3
- Staff V: Splash Cym., Bongos, (+ Brake Dr.)
- Staff VI: 6

Measure numbers 136 are indicated at the bottom left.

Picc. 3
 Fl. 1-2 4
 Ob. 1-2
 Bsn.
 C. Bsn.
 E♭ Cl.
 B♭ Cl. 1-2
 B♭ Cl. 3-4
 B. Cl.
 A. Sx. 1-2
 T. Sx.
 B. Sx.
 B♭ Tpt. 1
 B♭ Tpt. 2-3
 Hn. 1,3
 Hn. 2,4
 Tbn. 1-2
 B. Tbn.
 Euph.
 Tba.
 Cb.
 Pno. 3
4
3
2
2
2

146 / / / 150

mp
stagger breathe
stagger breathe *mp*
mp

Slapstick
 I ff
 II 6
 Perc.
 IV
 V x 6
 VI 6 3 3

146

155

Picc.

Fl. 1-2

Ob. 1-2

Bsn.

C. Bsn.

E♭ Cl.

B♭ Cl. 1-2

B♭ Cl. 3-4

B. Cl.

A. Sx. 1-2

T. Sx.

155

B. Sx.

155

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1,3

Hn. 2,4

Tbn. 1-2

B. Tbn.

Euph.

155

Tba.

Cb.

155

Pno.

I

II

III

IV

V

VI

Marimba

Vibes

Chimes