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)

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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

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Quick and light (= 120)

Piccolo
Flute 1-2
Oboe 1-2
Bassoon 1-2
Contrabassoon or Contrabass Clarinet
E♭
B♭ 1-2
Clarinets
B♭ 3-4
Bass
Alto 1-2
Saxophones Tenor
Baritone
1
Trumpets in Bb
2-3
1,3
Horns in F
2,4
1-2
Trombones
Bass
Euphonium
Tuba
Contrbass
Piano
Percussion I
II
III
IV
V
VI

Cup Mute
2. Cup Mute
1. Mute
2.Mute
Mute
Marimba
Crotales
Vibes
l.v. sempre
Hi-hat
= open hi-hat
Med. Woodblock

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11

19

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

p

mp

f

ff

fp

open

Chimes

Ped.

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.
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

mf *fp* *f*

open

37

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

ff
fp
hammered
Vibes
Bongos
Low Tom

40

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

Oboe I cue

ff *p* *f* *mf*

53

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

48

quasi-legato

Glock.

55

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

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

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.
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

sfz
f
ff
Sm. Woodblocks
Crotales
Splash Cym.
China Cym.
Toms + B.D.
Brake Dr.

79

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

mf *mp* *pp* *p*

Hi-hat (open)

Sus. Cym. (on bell)

89

98

♩ = ♩

(𝅗𝅥 . = 90)

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.

89

B. Sx.

89

B♭ Tpt. 1

Cup Mute

B♭ Tpt. 2-3

Cup Mute

Hn. 1,3

Hn. 2,4

Tbn. 1-2

1. Mute

B. Tbn.

Euph.

89

Tba.

Cb.

89

Pno.

I

II

III

IV

V

89

VI

99

Picc.

Fl. 1-2

Ob. 1-2

Bsn.

C. Bsn.

E♭ Cl.

B♭ Cl. 1-2

B♭ Cl. 3-4

f

B. Cl.

A. Sx. 1-2

f

T. Sx.

99

B. Sx.

99

B♭ Tpt. 1

p

B♭ Tpt. 2-3

p

Hn. 1,3

mp

Hn. 2,4

mp

Tbn. 1-2

p

B. Tbn.

Euph.

99

Tba.

pizz.

Cb.

mf

99

Pno.

I

II

III

IV

V

99

VI

113

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

110

mf

Soli

f

118

123

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

Tambourine

Crash Cym.'s

B.D.

Castanets

125

Picc.

Fl. 1-2

Ob. 1-2

Bsn.

C. Bsn.

E♭ Cl.

B♭ Cl. 1-2

B♭ Cl. 3-4

ff

B. Cl.

A. Sx. 1-2

T. Sx.

ff

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1,3

Hn. 2,4

Tbn. 1-2

ff

B. Tbn.

ff

Euph.

Tba.

Cb.

Pno.

I

(w/ fist)

sfz

(w/ fist)

sfz

II

III

IV

V

VI

136

138

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

fff

Sm. Woodblocks
f
B.D. (w/ hard mall.)
f
Splash Cym.
Bongos
(+ Brake Dr.)

146

150

Picc.

Fl. 1-2

mp

Ob. 1-2

mp

Bsn.

C. Bsn.

E♭ Cl.

B♭ Cl. 1-2

stagger breathe

mp

B♭ Cl. 3-4

stagger breathe

mp

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.

Slapstick

ff

I

II

Perc.

IV

V

VI

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

p

B. Tbn.

p

Euph.

p

155

Tba.

p

Cb.

155

Pno.

f

Marimba

I

f

II

Vibes

III

f

Chimes

IV

mf

V

155

VI