

# **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)**



## 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](http://www.jamesmdavid.com)

Email any questions or concerns to [jim@jamesmdavid.com](mailto: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.

# OCTARINE SPARK

for wind ensemble

J. M. David (2008-09)

Quick and light (♩ = 120)

The score is arranged in a standard wind ensemble layout. The woodwind section includes Piccolo, Flute 1-2, Oboe 1-2, Bassoon 1-2, Contrabassoon or Contrabass Clarinet, Eb Clarinet, Bb Clarinets, Bb Clarinets 3-4, Bass, Alto 1-2, Saxophones Tenor, and Baritone. The brass section includes Trumpets in Bb (1, 2-3), Horns in F (1, 3, 2, 4), Trombones (1-2), Euphonium, and Tuba. The string section includes Contrabass, Piano, and Marimba. The percussion section includes Vibes, Hi-hat, Med. Woodblock, and Crotales. The score is in 2/2 time and begins with a dynamic of *f*. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass and percussion provide harmonic support. The score includes various performance instructions such as 'Cup Mute', 'Mute', and 'open hi-hat'.

Musical score for Octarine Spark - p. 2, featuring various instruments including Piccolo, Flutes, Oboes, Bassoons, Clarinets, Saxophones, Trumpets, Horns, Trombones, Euphonium, Tuba, Piano, and Percussion. The score includes dynamic markings such as *p*, *f*, *mp*, *ff*, and *ff* *cco*, and performance instructions like *open* and *Chimes*. The page number 19 is located at the top right.

22

Picc. *mf*

Fl. 1-2 *mf*

Ob. 1-2 *mf*

Bsn. *mf*

C. Bsn. *mf*

E♭ Cl.

B♭ Cl. 1-2 *mf*

B♭ Cl. 3-4 *mf*

B. Cl. *mf*

A. Sx. 1-2 *mf*

T. Sx. *mf*

B. Sx. *mf*

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1,3 *fp* *f* *fp* *f*

Hn. 2,4 *open fp* *f* *fp* *f*

Tbn. 1-2 *mf*

B. Tbn. *mf*

Euph. *mf*

Tba. *mf*

Cb. *mf*

Pno. *mf*

I *mf*

II

III

IV

V

VI *mf*







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.

55

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1,3

Hn. 2,4

Tbn. 1-2

B. Tbn.

Euph.

55

Tba.

Cb.

55

Pno.

I

II

III

IV

V

55

VI

3

2

2

*p*

*f*

*p*

*ff*

*ff*

*ff*

*ff*

*p*

*f*

*p*

*p*

*p*

*p*

*p*

*p*

*mp*

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.

62

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1,3

Hn. 2,4

Tbn. 1-2

B. Tbn.

Euph.

62

Tba.

Cb.

Pno.

I

II

III

IV

V

62

VI



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.

79

B. Sx.

79

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1,3

Hn. 2,4

Tbn. 1-2

B. Tbn.

Euph.

79

Tba.

Cb.

79

Pno.

I

II

III

IV

V

79

VI

*mf*

*mf*

*mf*

*mp*

*mp*

*mp*

*pp*

*pp*

Hi-hat (open)

Sus. Cym. (on bell)

*p*

*p*



This page of a musical score, titled "Octarine Spark - p. 12", contains staves for various instruments. The score is divided into two systems. The first system includes Piccolo (Picc.), Flutes 1-2 (Fl. 1-2), Oboes 1-2 (Ob. 1-2), Bassoons (Bsn.), Contrabassoon (C. Bsn.), E♭ Clarinets (E♭ Cl.), B♭ Clarinets 1-2 (B♭ Cl. 1-2), B♭ Clarinets 3-4 (B♭ Cl. 3-4), B♭ Clarinet (B. Cl.), Alto Saxophones 1-2 (A. Sx. 1-2), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), and Trombones 1-2 (Tbn. 1-2). The second system includes Trombone 1 (B♭ Tpt. 1), Trombones 2-3 (B♭ Tpt. 2-3), Horns 1, 3 (Hn. 1, 3), Horns 2, 4 (Hn. 2, 4), Bass Trombone (B. Tbn.), Euphonium (Euph.), Tuba (Tba.), and Contrabass (Cb.). The piano part (Pno.) is also present, along with string staves I through VI. The score features a key signature of one flat and a 4/4 time signature. A dynamic marking of *mf* (mezzo-forte) is present at the beginning of the piano part. A *pizz.* (pizzicato) marking is present above the contrabass staff. The score includes various musical notations such as notes, rests, slurs, and ties. A rehearsal mark "99" is placed at the beginning of the Piccolo staff and above the Tuba staff. A large "2" over a "2" is placed above the Flute 1-2 staff, and a large "3" over a "4" is placed above the Flute 1-2 staff, indicating a change in the music's structure. The string staves I through VI are mostly empty, with a "99" rehearsal mark above the VI staff.

110 113

Picc. 2 2 3 2 3 4 3 2

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

Ob. 1-2

Bsn.

C. Bsn.

E♭ Cl.

B♭ Cl. 1-2 *mf*

B♭ Cl. 3-4

B. Cl.

A. Sx. 1-2

T. Sx.

B. Sx. 110

B♭ Tpt. 1 2 2 3 2 3 4 3 2

B♭ Tpt. 2-3 2 2 3 2 3 4 3 2

Hn. 1,3

Hn. 2,4

Tbn. 1-2 *Soli f*

B. Tbn. *Soli f*

Euph. *Soli f*

Tba. 110

Cb.

Pno. 2 2 3 2 3 4 3 2 *mf*

I *mf*

II

III

IV

V

VI 110

118 / / / Δ / / Δ /

123

Picc. 3 2 3 4 2 2 3 4 5 4 3 4

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

B♭ Tpt. 2-3 2 4 2 4 4 4

Hn. 1,3

Hn. 2,4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Cb.

Pno. 3 2 3 2 3 5 3

I Tambourin

II Crash Cym.'s

III B.D.

IV Castanets

V

VI 118

125

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

125

(w/ fist)

(w/ fist)

*sfz*

*sfz*

*ff*

*ff*

136 / / 138  $\triangle$  / /

Picc. 2 2 3 2 3

Fl. 1-2 2 2 3 2 3

Ob. 1-2 2 2 3 2 3

Bsn. 2 2 3 2 3

C. Bsn. 2 2 3 2 3

E♭ Cl. 2 2 3 2 3

B♭ Cl. 1-2 2 2 3 2 3

B♭ Cl. 3-4 2 2 3 2 3

B. Cl. 2 2 3 2 3

A. Sx. 1-2 2 2 3 2 3

T. Sx. 2 2 3 2 3

B. Sx. 2 2 3 2 3

B♭ Tpt. 1 2 2 3 2 3

B♭ Tpt. 2-3 2 2 3 2 3

Hn. 1,3 2 2 3 2 3

Hn. 2,4 2 2 3 2 3

Tbn. 1-2 2 2 3 2 3

B. Tbn. 2 2 3 2 3

Euph. 2 2 3 2 3

Tba. 2 2 3 2 3

Cb. 2 2 3 2 3

Pno. 2 2 3 2 3

I

II Sm. Woodblocks *f* 3 3 3 6

III B.D. (w/ hard mallet.) *f* 3 3 3 6

IV 3 3 3 6

V Splash Cym. Bongos (+ Brake Dr.) 3 3 3 6

VI 136 3 3 3 6

146  $\Delta$  / / / 150

Picc.  $\frac{3}{4}$   $\frac{3}{2}$   $\frac{2}{2}$

Fl. 1-2  $\frac{3}{4}$   $\frac{3}{2}$   $\frac{2}{2}$  *mp*

Ob. 1-2  $\frac{3}{4}$   $\frac{3}{2}$   $\frac{2}{2}$  *mp*

Bsn.  $\frac{3}{4}$   $\frac{3}{2}$   $\frac{2}{2}$

C. Bsn.  $\frac{3}{4}$   $\frac{3}{2}$   $\frac{2}{2}$

E♭ Cl.  $\frac{3}{4}$   $\frac{3}{2}$   $\frac{2}{2}$

B♭ Cl. 1-2 *stagger breathe* *mp*

B♭ Cl. 3-4 *stagger breathe* *mp*

B. Cl.  $\frac{3}{4}$   $\frac{3}{2}$   $\frac{2}{2}$

A. Sx. 1-2  $\frac{3}{4}$   $\frac{3}{2}$   $\frac{2}{2}$

T. Sx.  $\frac{3}{4}$   $\frac{3}{2}$   $\frac{2}{2}$

B. Sx. 146  $\frac{3}{4}$   $\frac{3}{2}$   $\frac{2}{2}$

B♭ Tpt. 1 146  $\frac{3}{4}$   $\frac{3}{2}$   $\frac{2}{2}$

B♭ Tpt. 2-3  $\frac{3}{4}$   $\frac{3}{2}$   $\frac{2}{2}$

Hn. 1,3  $\frac{3}{4}$   $\frac{3}{2}$   $\frac{2}{2}$

Hn. 2,4  $\frac{3}{4}$   $\frac{3}{2}$   $\frac{2}{2}$

Tbn. 1-2  $\frac{3}{4}$   $\frac{3}{2}$   $\frac{2}{2}$

B. Tbn.  $\frac{3}{4}$   $\frac{3}{2}$   $\frac{2}{2}$

Euph.  $\frac{3}{4}$   $\frac{3}{2}$   $\frac{2}{2}$

Tba. 146  $\frac{3}{4}$   $\frac{3}{2}$   $\frac{2}{2}$

Cb.  $\frac{3}{4}$   $\frac{3}{2}$   $\frac{2}{2}$

Pno. 146  $\frac{3}{4}$   $\frac{3}{2}$   $\frac{2}{2}$

I *Slapstick* *ff*

II *ff*

Perc. *ff*

IV

V *ff*

VI 146 *ff*

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.

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

155

VI

*f*

*p*

*p*

*p*

*f*

*f*

*f*

*mf*

\* - quarter note triplets become eighth notes

172

3:4 (♩ = 90)\*



182

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.

182

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1,3

Hn. 2,4

Tbn. 1-2

B. Tbn.

Euph.

182

Tba.

Cb.

182

Pno.

I

II

III

IV

V

182

VI

189

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.

2/2

Soli

*mf*

*p*

*mf*

*mp*

*mf*

*p*

*mf*

*mp*

*mf*

Solo 1.

3

2

189

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1,3

Hn. 2,4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Cb.

2/2

Cup Mute

*p*

*mf*

*p*

*p*

*mf*

*p*

Solo 1.

*mf*

Bass Cl. (solo cue)

3

2

189

Pno.

I

II

III

IV

V

VI

2/2

*mf*

Med. Woodblock

Large Woodblock

*p*

*mf*

*p*

*p*

*mf*

*p*

3

2

198

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.

198

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1,3

Hn. 2,4

Tbn. 1-2

B. Tbn.

Euph.

198

Tba.

Cb.

198

Pno.

I

II

III

IV

V

198

VI

*p* < *mf* > *p*      *p* < *mf* > *p*      *p* < *mf* > *p*

Octarine Spätk - p. 23

204

Picc. **2** **3**

Fl. 1-2 **2** **2**

Ob. 1-2 *ff* *f*

Bsn. *mf*

C. Bsn.

E♭ Cl. *mf* *ff*

B♭ Cl. 1-2 *ff*

B♭ Cl. 3-4 *mf*

B. Cl. *mf*

A. Sx. 1-2 *f*

T. Sx. *mf*

B. Sx. *mf*

B♭ Tpt. 1 **2** **3**

B♭ Tpt. 2-3 **2** **2**

Hn. 1,3 *ff* *connected, yet accented*

Hn. 2,4 *ff* *connected, yet accented*

Tbn. 1-2 *mf*

B. Tbn. *ff*

Euph. *mf*

Tba. *mf*

Cb. *mf*

Pno. **2** **3**

I *f* *Xylo*

II *ff* *Crotales*

III *f* *Tam-Tam + B.D.*

IV *f*

V *ff* *Bongos*

VI *ff*

204

211

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

Tam-Tam + B.D.

Octarine Spark - p. 25

Musical score for Octarine Spark - p. 26, measures 216-221. The score includes parts for Piccolo, Flutes 1-2, Oboes 1-2, Bassoon, Contrabassoon, Eb Clarinet, Bb Clarinets 1-2 and 3-4, B Clarinet, Alto Saxophones 1-2, Tenor Saxophone, Bass Saxophone, Bb Trumpets 1 and 2-3, Horns 1, 3, and 4, Trombones 1-2 and Bass Trombone, Euphonium, Tuba, Contrabass, Piano, and Percussion (I-VI). The score features various dynamics such as *mf*, *ff*, *p*, and *mp*, and includes a section marked with a large '2' over a '2' time signature. A 'Vibes' part is also indicated.

224

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.

224

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1,3

Hn. 2,4

Tbn. 1-2

B. Tbn.

Euph.

224

Tba.

Cb.

224

Pno.

I

II

III

IV

V

224

VI

This page of a musical score, titled 'Octarine Spark - p. 27', contains 22 measures of music. The score is arranged in a system of staves for various instruments. The woodwind section includes Piccolo, Flutes 1-2, Oboes 1-2, Bassoon, Contrabassoon, E♭ Clarinet, B♭ Clarinets 1-2 and 3-4, and Bass Clarinet. The string section includes Alto Saxophones 1-2, Tenor Saxophone, Bass Saxophone, B♭ Trumpets 1 and 2-3, Horns 1,3 and 2,4, Trombones 1-2, Baritone Trombone, Euphonium, Tubas, and Contrabass. The piano part is shown in grand staff notation. Percussion includes five mallet instruments (I-V) and a sixth instrument (VI). The score features several melodic lines with slurs and dynamic markings such as *p* (piano) and *mf* (mezzo-forte). A 'Piano (cue)' marking is present in measure 15. The page number '224' is printed at the beginning of several staves.

233  $\text{♩} = 120$   $\text{♩} = 120$   $\text{♩} = 120$  **Tempo I** ( $\text{♩} = 120$ )

238

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.

233

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1,3

Hn. 2,4

Tbn. 1-2

B. Tbn.

Euph.

233

Tba.

Cb.

233 <sup>39(m)</sup>

Pno.

I

II

III

IV

V

VI

233

Hi-hat

Med. Woodblock

Marimba

Vibes

Triangle

Sus. Cym. (w/ stick)

*f* *mp* *f* *mf* *f* *mf* *mp* *mf* *mp*





262

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

x = S.D. (rim shot)

B.D. + Sm. Gong

+ Cowbell/Bongos

262 Toms + B.D.

273 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

273

B.D.

B.D.

B.D.



293

Picc.

Fl. 1-2 *mp*

Ob. 1-2

Bsn. *mf*

C. Bsn. *mf*

E♭ Cl. *f*

B♭ Cl. 1-2 *mf* *f*

B♭ Cl. 3-4 *mp* *f*

B. Cl.

A. Sx. 1-2 *mp*

T. Sx.

B. Sx. *mf*

293

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1,3

Hn. 2,4

Tbn. 1-2

B. Tbn.

Euph. *mf*

293

Tba.

Cb.

293

Pno.

I

II *p* (Crotales arco)

III

IV

V

293

VI

302

Picc. *f*

Fl. 1-2 *f* 1. *f* 2. *mp*

Ob. 1-2 *mp*

Bsn. *mf*

C. Bsn.

E♭ Cl. *mf* *p*

B♭ Cl. 1-2 *mp* *mf*

B♭ Cl. 3-4 *mp* *mf*

B. Cl. *mf*

A. Sx. 1-2 *mp* *mf*

T. Sx.

B. Sx. *mf*

B♭ Tpt. 1 *mp* Cup Mute open

B♭ Tpt. 2-3

Hn. 1,3

Hn. 2,4

Tbn. 1-2

B. Tbn.

Euph. *mf*

Tba. *mf*

Cb. *mf* pizz.

Pno.

I

II *ff*

III *p* Vibes (arco)

IV *f* Sus. Cym. (w/ soft mallet) *p* *mf*

V

VI *mf* China Cym. (w/ soft mallet.) *p* *mf*

3 4

311

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.

311

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1,3

Hn. 2,4

Tbn. 1-2

B. Tbn.

Euph.

311

Tba.

Cb.

311

Pno.

I

II

III

IV

V

311

VI

2  
2

3  
4

2  
2

3  
4

2  
2

3  
4

321 325

Picc.  $\frac{2}{2}$   $\frac{3}{4}$

Fl. 1-2  $\frac{2}{2}$   $\frac{3}{4}$

Ob. 1-2  $\frac{2}{2}$   $\frac{3}{4}$

Bsn.  $\frac{2}{2}$   $\frac{3}{4}$

C. Bsn.  $\frac{2}{2}$   $\frac{3}{4}$

E♭ Cl.  $\frac{2}{2}$   $\frac{3}{4}$

B♭ Cl. 1-2  $\frac{2}{2}$   $\frac{3}{4}$

B♭ Cl. 3-4  $\frac{2}{2}$   $\frac{3}{4}$

B. Cl.  $\frac{2}{2}$   $\frac{3}{4}$

A. Sx. 1-2  $\frac{2}{2}$   $\frac{3}{4}$

T. Sx.  $\frac{2}{2}$   $\frac{3}{4}$

B. Sx.  $\frac{2}{2}$   $\frac{3}{4}$

B♭ Tpt. 1  $\frac{2}{2}$   $\frac{3}{4}$

B♭ Tpt. 2-3  $\frac{2}{2}$   $\frac{3}{4}$

Hn. 1,3  $\frac{2}{2}$   $\frac{3}{4}$

Hn. 2,4  $\frac{2}{2}$   $\frac{3}{4}$

Tbn. 1-2  $\frac{2}{2}$   $\frac{3}{4}$

B. Tbn.  $\frac{2}{2}$   $\frac{3}{4}$

Euph.  $\frac{2}{2}$   $\frac{3}{4}$

Tba.  $\frac{2}{2}$   $\frac{3}{4}$

Cb.  $\frac{2}{2}$   $\frac{3}{4}$

Pno.  $\frac{2}{2}$   $\frac{3}{4}$

I Tambourine

II Crash Cym.'s

III B.D.

IV Castanets

V  $\frac{2}{2}$   $\frac{3}{4}$

VI  $\frac{2}{2}$   $\frac{3}{4}$

330

Picc. **2**

Fl. 1-2 **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.

B♭ Tpt. 1 **2**

B♭ Tpt. 2-3 **2**

Hn. 1,3

Hn. 2,4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Cb.

Pno. **2**

I

II

III

IV

V

VI

330

(w/ fist) *sfz* (w/ fist) *sfz*

accel. ----- 342

Faster, with abandon ( $\text{♩} = 132+$ )

340

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  
Marimba

II  
Crotales

III  
Vibes

IV  
B.D.

V  
Hi-hat

VI  
China Cym. (w/ med. mall.)  
Med. Woodblock

*pp* *mf* *f*

351

Picc. *f*

Fl. 1-2

Ob. 1-2 *f*

Bsn.

C. Bsn.

E♭ Cl. *f*

B♭ Cl. 1-2

B♭ Cl. 3-4

B. Cl.

A. Sx. 1-2 *f*

T. Sx.

B. Sx. 351

B♭ Tpt. 1 351 *f*

B♭ Tpt. 2-3 351 *f*

Hn. 1,3

Hn. 2,4

Tbn. 1-2

B. Tbn.

Euph.

Tba. 351

Cb.

Pno. 351

I

II

III

IV *pp* [Sus. Cym. (w/ soft mallet)]

V

VI 351 *f*



368

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.

368

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1,3

Hn. 2,4

Tbn. 1-2

B. Tbn.

Euph.

368

Tba.

Cb.

368

Pno.

I

II

III

IV

V

368

VI

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*f*

(one player)

(tutti)

8<sup>va</sup>

