

Anthony O'Toole

Dash

*commissioned by the Eastern Arizona College Symphonic Band
Geoff DeSpain, conductor*

Grade 5

©2017 Anthony O'Toole



THE COMPOSITION

Dash was commissioned by the Eastern Arizona College Symphonic Band, under the direction of Geoff DeSpain. The piece is a play on the '100 Meter Dash' changing meters over 100 times with the main material derived from the Db-C-C or 1-0-0 in set theory.

THE COMPOSER

Anthony O'Toole holds a BA in Music Theory and Composition from Indiana University of Pennsylvania and a MM of Composition from George Mason University where he was recognized by the university as a distinguished graduate for his achievements as a composer and musician. Since he began writing in his teens he has composed more than 100 works over the last 10 years and has written for virtually every major idiom and instrument.

Mr. O'Toole is primarily self-taught as a composer but credits his mentors, Jack Stamp and Mark Camhouse as being pivotal to his development as a composer and musician. Anthony has also had the opportunity to learn and engage with many respected composers such as Richard Danielpour, Dana Wilson, Frank Ticheli, Cindy McTee, George Crumb, Ryan Nowlin, Drew Hemenger, George Crumb and others.

His music has been commissioned and performed by musicians and ensembles all around the world. Mr. O'Toole's music for wind band has been performed and recorded by some of the finest bands including the United States Coast Guard Band, The Kansas State University Wind Ensemble, 'The President's Own' United States Marine Band, The University of North Texas Wind Symphony, The Singapore Wind Symphony, The Alabama Winds and others. His piece "Fanfare to 'The Hammer'" is featured in the 10th edition of the GIA Publications series 'Teaching Music Through Performance in Band'; which features a recording by the UNT Wind Symphony an in-depth analysis of the work. Hammer also appears in the 'Sourcebook for Wind Band and Instrumental Music' by Russ Girsberger, Frank L. Battisti, and William Berz.

He has received numerous awards for his compositions including the Grand Prize in the 2012 Garritan Composition Contest, and Second Place in the 2014 Van Galen Prize for wind chamber music. In 2014 Mr. O'Toole was inducted into the Sigma Alpha Iota Music Fraternity as an honorary member for his musical contributions. He is also a member of Phi Mu Alpha Music Fraternity, ASCAP and The American Composer's Federation. Anthony currently resides in Long Beach, CA where he fulfills his commissions for new works and does orchestrations and arrangements as a freelance writer; he also serves as Composer-in-Residence for the Carson Symphony Orchestra and Staff Arranger for the Southern California Brass Consortium.

www.bandworkspublications.com

bandworkspublications@gmail.com

Dash

Anthony O'Toole
(2015)

circa 8 sec.
circa 11 sec.
Fast! (♩ = 146)

Piccolo
Flute 1
Flute 2
Oboe 1 and 2
Bassoon 1 and 2
Clarinet in E^b
Clarinet 1 in B^b
Clarinet 2 in B^b
Clarinet 3 in B^b
Bass Clarinet
Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Baritone Saxophone
Trumpet 1 in B^b
Trumpet 2 in B^b
Trumpet 3 in B^b
Horn 1 and 2 in F
Trombone 1 and 2
Bass Trombone
Euphonium
Tuba
String Bass
Timpani
Percussion 1
(Small Triangle, Finger Cymbals, Suspended Cymbal, China Cymbal)
Percussion 2 [2 Players]
(Snare Drum, Suspended Cymbal, Floor Tom, Hi-hat, Bass Drum)
Percussion 3
(Marimba, Glockenspiel)
Percussion 4
(Vibraphone, Glockenspiel, Xylophone, Crotales, Tam-tam)
Percussion 5
(Starter Pistol, Temple Blocks, Vibraslap, Small Shaker, Jam Block, Hi-hat, Xylophone, Tom-toms, China Cymbal, Cowbell, Suspended Cymbal)

**randomly ad lib. cresc. e dim. bring out of texture, independently (not in sync with other players)*

©2015 Anthony O'Toole
BANDWORKS PUBLICATIONS

Unauthorized duplication is a violation of Federal Law

6

Picc.

FL 1

FL 2

Ob. 1-2

Bsn. 1-2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. S.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1-2

Tbn. 1-2

B. Tbn.

Euph.

Tuba

S. Bass

Timp.

Perc. 1 (Tri.)

Cym.

Perc. 2 S.D. B.D.

Perc. 3 (Mar.)

Perc. 4 (Vib.)

Perc. 5 (Pstl.)

13

Picc. *mf* — (if poss.) — *pp*

FL 1

FL 2

Ob. 1-2

Bsn. 1-2 *div.*
mp — *mf*

E♭ Cl.

CL 1 *solo*
mp — *p* — *mf* — *pp*

CL 2

CL 3

B. Cl. *mp* (w/pizz. Bs.)

A. Sax. 1 *mf* — *p* — *mf* — *mp* — *mf* — *mp*

A. Sax. 2 *mf* — *p* — *mf* — *mp* — *mf* — *mp*

T. Sax. *mf* — *p* — *mf* — *mp* — *mf* — *mp*

B. S. *mf* — *p* — *mf* — *mp* — *mf* — *mp*

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1-2 *1. solo (w/CL)*
mp — *p*

Tbn. 1-2 *straight mute*
mp — *mf*

B. Tbn. *straight mute*
mp — *mf*

Euph.

Tuba

S. Bass *pizz.*
mp

Temp. *mp* — *mf*

Perc. 1 (Tri.) *mf*

Cym.

Perc. 2 S.D. B.D.

Perc. 3 (Mar.)

Perc. 4 (Vib.)

Perc. 5 (T.Blk.) *mp* — *mf* — *mp*

20

Picc. *mf* *f* *pp*

FL 1

FL 2

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

Bsn. 1-2 *pp* *mf* *mp* a2

E♭ Cl.

Cl. 1

Cl. 2 *mf*

Cl. 3 *p* *mf*

B. Cl. *pp* *mf* *mp*

A. Sax. 1 *mp* *mf*

A. Sax. 2 *mp* *mf*

T. Sax. *mp*

B. S. *mp*

Tpt. 1 *mp* tutti, open

Tpt. 2 *mp* tutti, unis., open

Tpt. 3 *mp* tutti, open

Hn. 1-2 *mf* *f* *pp* a2, soli

Tbn. 1-2 *p* *mf*

B. Tbn. *p* *mf*

Euph. *mp*

Tuba *mp*

S. Bass *p* *mf* arco *mp* pizz.

Timp.

Perc. 1 (Tri.)

Cym.

Perc. 2 S.D.
B.D.

Perc. 3 (Mar.) *mf* *mp*

Perc. 4 (Vib.)

Perc. 5 (T.Blk.) *mp* *mf* solo

27

Picc. *tutti soli*
 FL 1 *mf*
 FL 2 *mf* *mp*
 Ob. 1-2 *mp (under Fl.)* *mf* *mp*
 Bsn. 1-2 *mf* *mp*
 E♭ Cl. *mp* *mf* *mp* *mf (under Fl.)*
 Cl. 1 *tutti* *mp* *mf* *mp* *p* *mp*
 Cl. 2 *mp* *p* *mp*
 Cl. 3 *mp*
 B. Cl. *mp*
 A. Sx. 1 *mf* *mp*
 A. Sx. 2 *mf* *mp*
 T. Sx. *mf* *mp*
 B. S. *mf* *mp*
 Tpt. 1 *p* *mf* *mp* *mf* *f*
 Tpt. 2 *p* *mf* *mp* *mf* *f*
 Tpt. 3 *p* *mf* *mp* *mf* *f*
 Hn. 1-2 *mf* *div.*
 Tbn. 1-2 *open* *mf*
 B. Tbn. *open* *mf*
 Euph. *mp*
 Tuba *solo* *mp (w/pizz. Bs.)* *tutti* *mf* *mp*
 S. Bass *mf* *arco* *mf* *mp*
 Timp. *mp*
 Perc. 1 (Tri.)
 Perc. 2 S.D. B.D. *mp* *mf* *mp* *mp* *mf* *p* *mp* *p*
 Perc. 3 (Mar.) *mf* *mp*
 Perc. 4 (Glock.) *Glockenspiel (plastic mallets)* *mf*
 Perc. 5 (V.Slp.) *Vibraslap* *f*

33

Picc. *mp* *mf* *f* *p*

Fl. 1 *mf* *f*

Fl. 2

Ob. 1-2

Bsn. 1-2 *mf*

E♭ Cl. *mp* *mf* *p*

Cl. 1 *mp* *mf* *mp* solo *mp* *f* wild and boisterous

Cl. 2 *mp* *p*

Cl. 3 div. *mp* *p*

B. Cl.

A. Sax. 1 *mf* solo *f* wild and boisterous *mf* *p*

A. Sax. 2

T. Sax.

B. S. *mf*

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1-2 *mp* *mf*

Tbn. 1-2 *mf*

B. Tbn. *mf*

Euph. *mf* solo *mf* *f*

Tuba

S. Bass pizz. *mf*

Timp. *mf*

Perc. 1 (Fgr.Cym.) Finger Cymbals *f*

Cym.

Perc. 2 S.D. B.D.

Perc. 3 (Mar.)

Perc. 4 (Glock.) *f*

Perc. 5 (V.Slp.)

39

Picc. *p* *mf* *pp*

FL 1

FL 2

Ob. 1-2 *mp* *mf*

Bsn. 1-2 *mp* *mf*

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3 *p*

B. Cl.

A. Sax. 1 *tutti soli* *p* *mf* *pp*

A. Sax. 2 *p*

T. Sax. *p*

B. S.

Tpt. 1 *mp* *mf* *f* *mp*

Tpt. 2 *mp* *mf* *f* *mp*

Tpt. 3 *mp* *mf* *f* *mp*

Hn. 1-2 *mp* *mf* *mp* *mf* *mp*

Tbn. 1-2

B. Tbn.

Euph. *mf*

Tuba

S. Bass

Timp.

Perc. 1 (S.Cym.) *p* *mf* *p* *mf* *mp* *p* *pp* *mp* *mf*

Cym. S.D. B.D.

Perc. 3 (Mar.) *p*

Perc. 4 (Vib.) *mp* *mf* *mp* *mf* *mp*

Perc. 5 (V.Slp.) *half ped. staccato notes* *full ped. long notes*

45

Picc. *mf*

Fl. 1 *mp* *mf* *p* *mf*

Fl. 2 *mp* *mf* *p* *mf*

Ob. 1-2 *mf* *mf* *mf* *mf* *div.*

Bsn. 1-2 *mf* *mp* *div.*

E♭ Cl. *mf*

Cl. 1 *p* *mf* *tutti*

Cl. 2 *mf* *p* *sneak in (under Ob.)* *mp* *mf*

Cl. 3 *mf*

B. Cl. *mp* *mf*

A. Sx. 1 *mp*

A. Sx. 2 *mp*

T. Sx. *mf* *solli (w/Hrn.)* *mf*

B. S. *pp*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Hn. 1-2 *mf* *a2, soli* *mf*

Tbn. 1-2 *p*

B. Tbn. *p*

Euph. *mp* *tutti, div.*

Tuba *mp*

S. Bass *mp* *arco*

Timp.

Perc. 1 (S.Cym.) *p* *f*

Perc. 2 S.D. B.D.

Perc. 3 (Glock.) *p* *mf* *Glockenspiel*

Perc. 4 (Vib.) *mf* *p* *mf*

Perc. 5 (Shkr.) *f* *Small Shaker (plastic)*

Picc.

Fl. 1

Fl. 2

Ob. 1-2

Bsn. 1-2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. S.

Tpt. 1

Tpt. 2
soli (w/Hn.)

Tpt. 3
div.

Hn. 1-2
soli

Tbn. 1-2

B. Tbn.

Euph.

Tuba

S. Bass

Timp.

Perc. 1 (S.Cym.)
(yarn mallets)
p

Cym.
Perc. 2 S.D.
B.D.
S.D. (sticks)
p

Perc. 3 (Glock.)

Perc. 4 (Vib.)

Jam Block (mounted, sticks)
Perc. 5 (J.Blk.)
f