Kingfishers Catch Fire

(2007)

John Mackey

I. Following falls and falls of rain
II. Kingfishers catch Fire

Commissioned by Kentaro Hino (Hikarigaoka Girls’ High School), Mamoru Nakata (Wind Ensemble du Nord), Masafumi Matsumoto (Okayama Sanyo High School), Kotai Yo (Wind Ensemble “KANADE”), Toshiya Iwata (Kawasaki University of Medical Welfare “Heartful Winds”), Taizo Okuyama (Wind Ensemble Soleil), and Shintaro Fukumoto (Community Band of Sagamihara).

Consortium organized by Mamoru Nakata.

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Instrumentation

Movement 1: Following falls and falls of rain

3 Flutes
1 Oboe
1 Bassoon
Contrabassoon

Movement 2: Kingfishers Catch Fire

Piccolo
2 Flutes
Oboe (can be doubled)
Bassoon (can be doubled)
Contrabassoon

Eb Clarinet
3 Bb Clarinets
2 Bb Clarinets
Bass Clarinet
Contrabass Clarinet (Bb)

Soprano Sax
Alto Sax
Tenor Sax
Baritone Sax

1 Trumpet in C *
2 Trumpets in Bb
4 Horns in F
2 Tenor Trombones
Euphonium
Tuba (2 players preferred)

2 Trumpets in C
Additional trumpets in C *
4 Horns in F
3 Tenor Trombones
Bass Trombone
Euphonium
Tuba

Bassoon (can be doubled)

Contrabassoon

Contrabassoon

Contrabassoon

Eb Clarinet

Soprano Sax

Additional trumpets in C *

4 Horns in F

3 Tenor Trombones

Bass Trombone

Euphonium

Tuba

Double Bass

Double Bass

Timpani

Percussion, 2 players
Percussion 1: Vibes
Percussion 2: Crotales

Percussion, 6 players
1: vibes, marimba, triangle
2: crotales, glockenspiel
3: xylophone, chimes
4: bass drum
5: 3 suspended cymbals
6: crash cymbals, tam-tam

* Place trumpet 1 offstage, behind audience if possible in movement 1. If extra trumpets are available, place antiphonally behind audience in movement 2.

Duration: Approximately 12 minutes

Materials available for hire from the composer:

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Los Angeles, CA 90039

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* From this point through the end, if extra trumpets are available, supplemental players can double the trumpet 3-4 parts from the back of the audience. Since far apart, such that trumpet 3 is on house left and trumpet 4 on house right (or vice versa). Only use antiphonal players if the stage section (trumpets 1 through 4) can remain “full-sized” as well. Be careful of balance, so that the melody in trumpet 1 is still the dominant line, and is not covered by the antiphonal flourishes.
molto allarg.