

Score is Transposed

# Sparks

David Horne (1970- )

Fast, excited, nervous ( $\text{♩}=\text{c. } 126-132$ )

The musical score consists of ten staves, each representing a different instrument or section. The instruments include Flute, Clarinet in B Flat, Marimba, Violin, Cello, Flute, Clarinet, Marimba, Violin, and Cello. The score is set in 4/4 time and includes various dynamic markings such as *ff*, *p*, *pp*, *mf*, *mp*, *fff*, *ppp*, and *pizz*. Performance instructions like "overblown", "ord", "flz", "tr", "medium hard sticks", "expressive", and "3 Suspended Cymbals" are also present. The score is divided into two main sections by a double bar line with repeat dots.

Flute: overblown ord flz  
Clarinet in B Flat: *ffz* *mp* *p* *mf* *ppp* (micro-tonal trill) *tr* *mp*  
Marimba: medium hard sticks *ff* *mp* *ff* *pppp*  
Violin: *pp* *ff* *ff*  
Cello: *p* *f* *pp* *ff* *mp* expressive 3  
  
Flute: ord *mf* *p* *f* (not overblown) *sim.* *tr* *p* *f*  
Clarinet: *mf* *p* *fz* *p* *ff* *p* *f*  
  
Marimba: *mf* *p* *f* 3 Suspended Cymbals *ppp*  
  
Violin: arco *ff* roughly molto vib. *pizz* *ff* *ff* roughly *pizz*  
Cello: *ff* *ff* *ff* *p* *f*

8

Fl *pp < mp pp < mf p > pp*

Cl *pp < mp pp < mf p > pp*

Cym (use wooden end of sticks) *p*

Vn *f < ff mfp arco p pp - p pp f > p*

Vc *f < ff mfp arco p < mp pp p pp f > p*



13

Fl *p pp p f > 3 mf < ff pp*

Cl *pp f > 5 mf < ff pp*

Cym (wooden end) *f < ff mf*

Vn *p pizz pp f > 3 mf < ff pp*

Vc *p pizz pp f > 3 mf < ff pp*

18

Fl *p* *mp*

Cl *pp* *ppp* *mp* *pp*

Cym Marimba medium hard sticks *pp* *p* *mf* *ff* *f* *ff*

Vn *p* *mp* *mf* *p* *ppp* *f* *ff* *f*

Vc *pizz* *arco* *pizz* *arco* *mf* *<f* *ff* *f ff f*



23

Fl *tr* *pp* *f* *ff* *f* *p sub.* *p* *mp*

Cl *p* *<mf* *fp* *fp* *fp* *f* *ff*

Mar *p* *<mf* *f* *ff* *f* *ppp*

Vn *expressive* *<ff* *pizz* *s.t. arco* *ord* *p* *<mp*

Vc *arco* *ff* *ff* *>mf* *mp* *<mf*

27

Fl *f < ff*

C1 *fff*

Mar *mf*

Vn *f < ff*

Vc *f < ff*

*f*

*p > pp*

*pp > mp*

*pp < mp*

*mp*

*pizz*

*p > pp*

*p < mf fp*

=

32

Fl *tr*

Cl *tr*

Mar *mf f*

Vn *p < mf fp*

Vc *3 dolce*

*pp < ff*

*p dolce*

*pp*

*pp*

*mf*

*f*

*mf*

*5*

arco

pizz

arco

*p < f fp*

*pp < ff*

*p dolce*

*pp*

*f*

*mf*

*p < mp*

*f*

*f*

Fl *pp poss*

Cl *pp poss*

Mar *ff* *f ff* *f ff*

Vn *p poss*

Vc *ff* *ff* *f ff* *ff*

Fl *3* *mf* *ff* *p < f* *pp*

Cl *3* *mf* *ff* *p < f* *pp*

Mar *f* *5 ff* *f* *ff* *pp*

Vn *3* *f* *ffff* *p < f* *pp*

Vc *arco* *3* *f* *ffff* *p < f* *pp*

44

Fl

Cl

Mar

Vn

Vc

To Temple Blocks

pizz

ff

3

5

ff

fff

arco

ff p molto

47

Fl

Cl

Mar

Vn

Vc

4 Temple Blocks

hi (hard yarn sticks)

lo

p 3 mf mp

f ff f

pizz

ff f

pizz

ff f

ffff >p fff > p

ffff

f

ff f

ff f

ff

50

Fl: overblown, *ffz*, *f*, *p*, *ord*, *b*, *p*, *f*

Cl: *p*, *mf*, *expressive*, *3*, *5*, *p*, *f*

TB1: *mf*, *p*, *<f*, *pp*, *mp*, *pp*, *pp*

Vn: *ff*, *mf*, *ord pizz*, *p*, *3*, *5*, *p*, *f*

Vc: *bounce wood side of bow on strings*, *f*, *sim.*, *f*, *pp*, *arco*

54

Fl: *mp*, *fz*, *pp*, *mf*, *p*, *f*

Cl: *mp*, *fz*, *pp*, *pp*, *mf*, *p*, *f*

TB1: *p*, *mp*, *mf*, *p*, *f*, *p*, *p*, *mf*, *f*

Vn: *pizz*, *fz*, *mf*, *ff*, *arco s.p.*, *5*, *ord*, *mp*, *ff*, *fff*

Vc: *fz*, *mp*, *ff*, *fff*

58

Fl *f* *p* *f* *p* *ff* *pp* *ff* *p*

Cl *f* *p* *f* *p* *ff* *pp* *ff* *p*

TB1 *ff* *fp* *ff*

Vn *ff* *mp* *ff* *ff* *ff* *p sub* *non cresc.* *ff*

Vc *ff* *mp* *ff* *ff* *ff* *p sub* *ff* *non cresc.*

To Marimba      Marimba

62

Fl *tr* *pp* *ff sub.* *flz* *pp*

Cl *ppp* *mp* *ppp* *mf* *mf* *pp*

TB1 *ff* *ff* *ff* *mf*

Vn *p* *ff* *p* *ff sub.* *p*

Vc *p* *ff* *pp* *s.p.* *ff sub.* *p*

66

Fl *p* <*mf*

Cl <*mp* *mf*

Mar *ff* *f*

Vn pizz <*mf* *pp* *molto*

Vc <*mf* *f*

arco

*fff*



71

Fl *pp* <*mp* *f* *ff*

Cl *pp* <*mp* *f* *ff*

Mar - hi 3 Tom-Toms lo Bass Drum (hard yarn sticks) *p* *f* *ff*

Vn *pp* <*mp* *f* *ff*

Vc - *f* <*ff*

75

Fl  
Cl  
Toms BD  
Vn  
Vc

*p* < *f*      *fp*      *flz*      *p* < *ff*    *p* < *ff*    *p* < *ff*    *ppp*  
*p* < *f*      *fp*      *tr.*      *p* < *ff*    *p* < *ff*    *p* < *ff*    *ppp*  
*f* > *p*    *mp*    *p* < *ff*    *f*    *mp*    *ff*    *fff*  
*mp* < *ff*      *p* < *ff*      *s.p.*      *ord*      *p* < *ff*    *p* < *ff*    *p* < *ff*    *ppp*  
*p* < *ff*    *p* < *ff*    *p* < *ff*    *ppp*

*the note in parenthesis  
is the fundamental for  
the harmonic*

79

Fl  
Cl  
Toms BD  
Vn  
Vc

*pp*      *flz*      *pp*      *flz*  
*ff* *energetic*      *fff*    *f*    *mf* *fff*    *mf* < *ff*    *fff*    *p*  
*secco*  
*ffff*

*Large Suspended Cymbal*      *Bass Drum*

*s.t.*

*pp*      *p*      *f*      *mp*  
*pp*      *mp*      *pp*      *p*      *p* < *f*      *mp*

83

Fl      overblown      ord      (micro-tonal trill)  
*f pp < fz p < fz fff pp ppp fz*  
*(t-tr.....)*

Cl      *=f pp < fz p < fz pp p < p pp mf*

Mar      L Sus Tom-Toms T.Bks.      Tom-Toms L Sus 4-T.Bks  
*pp pp < f ff fff pp mp p 3 ppp p p*

Vn      pizz      arco      bounce wood side of  
*ff pp < p < fz fff p p < p < mf > fz*  
*molto s.p. ord bow on strings arco*

Vc      *ff pp < p < fz pp p < p < mf > fz*

88

Fl      *pp ppp pp 3 mp < mf 3*  
*t-tr.....*

Cl      *pp ppp pp 3 p f 3*  
*Marimba medium hard sticks*

TB1      *ff 3*

Vn      *pp ppp pp 3 ff 3 3 3*  
*pizz*

Vc      *pp 3 ppp pp 3 ff pizz*

92

Fl *f*

Cl *mp* *ff*

Mar *mf* *fff* *energetic, extrovert*

Vn *fff* *ff*

Vc *fff* *f* *p sub.* *fff* *ff* *f* *ff*

overblown



95

Fl *pp* *mp* *mf* *pp*

Cl *pp* *mp* *mf* *pp*

Mar *pp* *mp* *f* *pp*

Vn *pp* *mp* *f* *pp*

Vc *pp* *mp* *f* *pp*

98

Fl flz *pp* *ffp* *f* *ff* *p* *ff* overblown *p < fff* *p > ppp*

Cl *pp* *ffp* *f* *ff* *p* *ff* *fz* *mp*<sup>3</sup> *> pp*

Mar *ff* *=mp* *f* *ff* *p* *ff* *mp* *=mf*

Vn *pizz* *arco* *p* *ffp* *ff* *f* *ff* *p* *s.p.* *ord* *pizz*

Vc *ff* *3* *5* *ffff* *fff* *pp*

102

Fl *ord* *pp < mf* *p* *fp* *p* *expressive* *3*

Cl *mp > pp* *#* *ffz* *#* *ppp*

Mar *f* *3* *p* *mf* *ffff* Vibraphone soft sticks motor off

Vn *p* *pp* *p < mf* arco no vib. *ppp poss* no vib. *ffz* *ppp*

Vc *mp* *pp* *fp* *ppp poss* *pp*

107

Fl *ffz* *pp* *ff*

Cl *3* *p* *f*  
take bass clarinet

Mar *pppp* *fff secco* *ff* *ppp* *pizz* *ord* *arco*  
*like an echo* *ff* *ffz* *mf* *3*

Vn *tr* *tr*

Vc *pp* *ord* *p* *pp* *pp* *mp* *pp*

111

Fl *mf* *p* *mp* *pp* *> ppp* *pp* *tr* *ppp*

BCL *tr* *ppp* *secco pp* *5 ppp* *fz*

Mar *ppp* *ppp* *3* *ppp* *5 ppp* *fz*

Vn *mf* *p* *mp* *ppp* *ppp* *p < fffz* *s.p.* *tr*

Vc *mf* *p* *pp* *pp* *ppp* *ppp* *pp*

116

Fl (tr) *pp*

BCl *tr* *pp*

Mar *pp* *secco* *p* *poco*

Vn *pizz* *fff* *pp* *ord* *arco* *pizz* *poco*

Vc *tr* *mp* *mp*

take piccolo



121

Picc *tr*

BCl *tr* *ppp*

Mar *pp* *dolce* *pp poss*  
blend with piccolo dolce

Vn *mf* *mf* *pp* *mp* *mf* *f*

Vc *tr* *ppp* *pp*

125

Picc  
BCl  
Mar  
Vn  
Vc

(play B♭ if possible)



129

Picc  
BCl  
Mar  
Vn  
Vc

ord pizz  
(tr)  
pp  
pp  
pp ff  
(sempre secco)  
arco  
mf > mp

Musical score for orchestra and piano, page 133. The score includes parts for Picc (Piccolo), BCl (Bassoon), Mar (Maracas), Vn (Violin), and Vc (Cello). The tempo is indicated as 133. Measure 133 starts with a dynamic of *mp*. The instrumentation is as follows:

- Picc:** Playing eighth-note pairs.
- BCl:** Playing eighth-note pairs.
- Mar:** Playing eighth-note pairs.
- Vn:** Playing sixteenth-note patterns with *arco*.
- Vc:** Playing eighth-note pairs.

Measure 134 begins with a dynamic of *pp* for all instruments. The instrumentation continues as follows:

- Picc:** Playing eighth-note pairs.
- BCl:** Playing eighth-note pairs.
- Mar:** Playing eighth-note pairs.
- Vn:** Playing sixteenth-note patterns with *arco*.
- Vc:** Playing eighth-note pairs.

Measure 135 concludes with a dynamic of *mf* for the Piccolo and Bassoon.



137

Picc      BCl      Mar      Vn      Vc

pizz  
pizz  
arco

143 Yet more excited ( $\text{♩} = 138-144$ )

Picc      BCl

*p ff*

Mar

*ffff*

Vn

*ff furious*

Vc

*ff furious*

*slightly crazy (!)*

*arco s.p.*

*ord*

*mf*

*mf*

147

Picc

*f*

BCl

Mar

*medium hard sticks*

*p mp*

*p <mf <f*

*mp*

Vn

*mf*

Vc

*mf*

151

Picc      *mf*      *p*      *ff*      *p*      *ff*

BCl      *ff*      *p*      *ff*

Mar

Vn      *p* < *f*      pizz      *ff*

Vc      *p* < *f*      pizz      *ff*



154

Picc      *f*

BCl      *f*

Mar      *ff*      *ff*

Vn      *ff*

Vc      *ff*

Mar

Vn      *ff*

Vc      *ff*

Vn      arco      *f*      arco

Vc      *f*

158

Picc       $f$

BCl       $f$

Vibraphone

Mar

Vn

Vc       $f$

$p \text{--- } ffz$

162

Picc

BCl       $ffz$

Mar       $mf$

$secco$

Vn      s.t.       $pp$

ord

pizz

$mp$

Vc       $mf$

$pp$

$pp \text{--- } ff$

$pp$

165

Picc: Measures 165-167. Dynamics: *pp*, *f*, *p*, *f*, *ffz*, *pp*, *p*. Measure 167 includes a 3/8 time signature.

BCl: Measures 165-167. Dynamics: *f*, *p*, *p*, *f*.

Mar: Measures 165-167. Dynamics: *f*, *p*, *f*, *p*, *f*.

Vn: Measures 165-167. Dynamics: *mp*, *ff*, *mp*, *ff*.

Vc: Measures 165-167. Dynamics: *ffff*, *p*, *ffff*, *p*.



168

Picc: Measures 168-170. Dynamics: *pp*, *ffz*, *fz*, *p*, *f*.

BCl: Measures 168-170. Dynamics: *f*, *3*, *3*, *p*, *f*.

Mar: Measures 168-170. Dynamics: *f*, *p*, *f*, *p*, *f*. Measure 170 includes a 3/4 time signature.

Vn: Measures 168-170. Dynamics: *mp*, *pp*, *f*.

Vc: Measures 168-170. Dynamics: *ffff*, *p*, *mf*, *pp*, *f*.

171

Picc      *f*

BCl      *mp*      *ffpp*

Mar      *mp*      *mp*      *mf*      *mp*      *ff secco*

Vn      *mf*      *fp*      *ff*

Vc      *mf*      *3*      *pp*      *ffpp*



174 take alto flute

Picc

BCl      *ff*      *pp*      *mf*      *f*      *f*      *p*      *fp* > *ppp*

Mar      *ff*      Large Suspended Cymbal  
wire brushes

Vn      no vib.      *pp*      no vib.      *ppp*

Vc      *pp*

Slow down

A touch more relaxed (♩=112-116)

23

178

BCl: *ppp*

Marimba: soft sticks  
*pppp*  
*almost imperceptible*

Vn: *ord*

Vc: *ppp*



be careful to ensure that  
alto flute dynamic is  
below bass clarinet

184

A. Fl.

BCl: *p* → *mp expressive*

Marimba: *n* → *ppp* → *fff sub*

Vn: *pizz* → *s.t. arco*  
*pp*

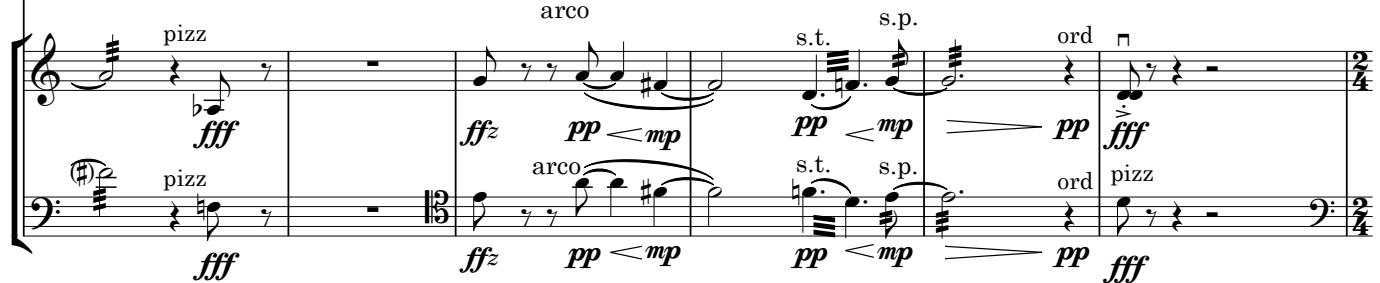
Vc: *p* → *pizz* → *fff* → *pp*

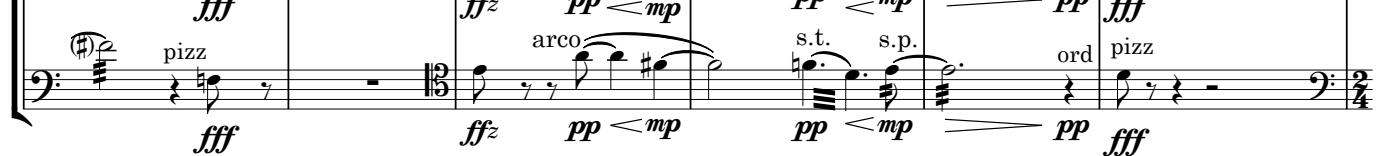
190

A. Fl. 

Vibraphone

Mar. 

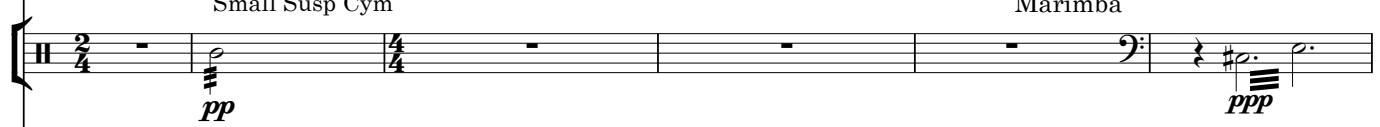
Vn. 

Vc. 

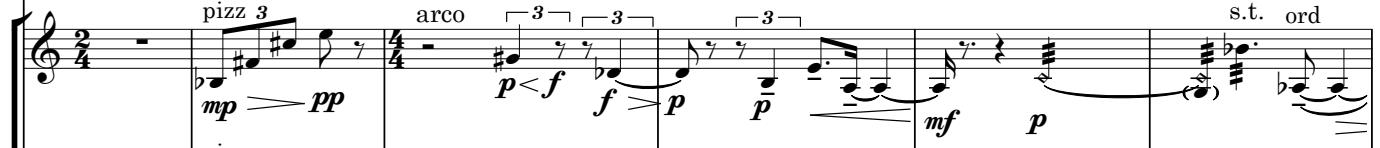
196

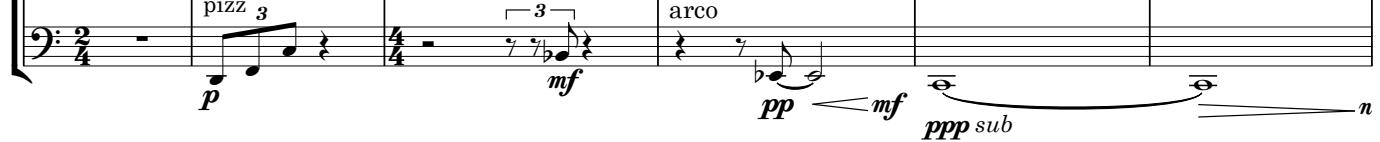
A. Fl. 

BCI. 

Cym. 

Marimba 

Vn. 

Vc. 

202

A. Fl. *ppp*

Cl. *pp* *ffp* *ff*

Mar.

Vn. *pp* *p* *s.t.* *ord*

Vc. *p*

=

208

A. Fl. *pp* *pp* *flz* *pp* *pp* *tr* *pppp* *Slow down* *(micro-tonal trill)*

Cl. *mf* *f* *p* *p* *pppp*

Mar. *n* *fff* *p* *<f* *ppp*

Vn. *no vib.* *ppp* *s.t.* *ord* *pp*

Vc. *p* *pp*

More tranquil ( $\text{♩} = 76-80$ )

213

A. Fl.  $\text{pp}$

Cl  $p$   $mf$   $p$

Mar  $pp$   $>ppp$

Vn  $pp$

Vc  $pp$

217

A. Fl.  $pp$   $3$   $ppp$  (micro-tonal trill)  $tr$

Cl  $ppp$

Mar  $pp$   $5$   $ppp$   $mf$   $pp < mp$   $pp < mp$

Vn s.p.  $pp$   $pizz$   $mf$  arco  $p$   $mp$   $pp < mp$   $pp$

Vc  $p$   $pp$   $p$   $mp$

220

A. Fl. flz  
3 3  
*p* < *mf*

Cl. 5  
*pp* <  
*pppp poss*

Mar. medium hard sticks  
5  
*pp* < *mp*  
*fff*

Vn. pizz  
*p* < *mf*  
arco

Vc. *ppp*

223

A. Fl. ord overblown  
*p* < *fffz*

Cl. *pp* < *ff* 3  
*pp* < *n*

Mar. *fff* semper  
3  
*fff*  
*ppp*

Vn. *s.t.*  
*p* < *ffz* 3  
*p* < *f* >  
*pp*

Vc. *p* < *ffz*  
*p* < *f*

Relax Tempo

A. Fl.      Cl.      Mar.      Vn.      Vc.

**Musical Score for Measures 226-228:**

- A. Fl.:** Dynamics:  $=mf$ ,  $mp$ ,  $p$ ,  $p > pp$ ,  $p$ ,  $p > pp$ . Articulation: slurs, grace notes. Performance instruction: **Relax Tempo**.
- Cl.:** Dynamics:  $n$ ,  $pp$ . Articulation: grace notes, accents.
- Mar.:** Dynamics:  $n$ ,  $pp$ . Articulation: grace notes, accents. Performance instruction: **soft sticks**,  $pppp$ .
- Vn.:** Dynamics:  $n$ ,  $pp$ . Articulation: grace notes, slurs. Performance instruction: **pizz**. Measure 227:  $n$ ,  $pp$ . Measure 228: **arco**.
- Vc.:** Dynamics:  $n$ ,  $pp$ . Articulation: slurs, grace notes. Measure 228:  $ppp$ .

**Equal Sign**

**J=60-66**

A. Fl.      Cl.      Mar.      Vn.      Vc.

**Musical Score for Measures 229-230:**

- A. Fl.:** Dynamics:  $pppp$ , **poss**. Articulation: slurs, grace notes.
- Cl.:** Dynamics:  $pp > ppp$ . Articulation: slurs, grace notes.
- Mar.:** Dynamics:  $ppp$ . Articulation: grace notes. Performance instruction: **'split'**,  $mf$ .
- Vn.:** Dynamics:  $p$ ,  $p > pp$ . Articulation: slurs, grace notes.
- Vc.:** Dynamics:  $p$ ,  $p > pp$ . Articulation: slurs, grace notes.

**Large Susp Cymbal**

**Mar.:** Dynamics:  $ppp$ .

**Vn.:** Dynamics:  $pizz$ ,  $3$ ,  $mp > p$ ,  $pizz$ . Articulation: slurs, grace notes.

**Vc.:** Dynamics:  $mp > p$ . Articulation: slurs, grace notes.