

Sparkle!

dedicated to Lynn Klock

RICK HIRSCH (2014)

FOR SAXOPHONE QUARTET

Soprano

Alto

Tenor

Baritone

DIFFICULTY: Medium-Advanced

DURATION: 4 minutes

Sparkle! was originally conceived for 10-voice saxophone choir in honor of Lynn Klock's retirement. It was premiered at the 2014 New England Saxophone Symposium, Klock's last as UMass' saxophone professor. This quartet adaptation is true to the original which is built on a two-note theme representing the word *sparkle*, one of Mr. Klock's favorite images he used when encouraging great musicianship in his students.

Rick Hirsch is an award-winning composer, arranger, and educator based in State College, Pennsylvania. He welcomes you to contact him directly with feedback or questions. And he is a former student of Lynn Klock.

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(WITH ZEST) $\text{♩} = 132$

System 1 (Measures 1-5): All parts begin with a forte (*f*) dynamic. The melody is primarily in the soprano and alto parts, with the tenor and baritone providing harmonic support. The dynamic shifts to mezzo-forte (*mf*) in measure 5.

System 2 (Measures 6-11): This system includes a circled measure number '8' above measure 8. The dynamics fluctuate between *f* and *mf*. The tenor part has a more active role in this section.

System 3 (Measures 12-17): The piece concludes with a final dynamic of *f* in measure 12, which then moves to *mf* for the remainder of the system.

18

Sop. *sub. p*

Alto *p*

Ten.

Bari *mp*

18 19 20 21 22 23

26

Sop. *mp* *mf*

Alto *mp* *mf*

Ten. *mf*

Bari

24 25 26 27 28 29

Sop. *f*

Alto *f*

Ten. *f*

Bari *mf* *f*

CRESC.

30 31 32 33 34

35

Sop.

Alto

Ten.

Bari.

mf

35 36 37 38 39

Sop.

Alto

Ten.

Bari.

N.B.

f

mp

p

SOLO LEGATO

40 41 42 43 44

(RIT.)

(49) (SLOWER) ♩=92

Sop.

Alto

Ten.

Bari.

mf

mp

You HAVE THE LEAD

45 46 47 48 49 50 51 52

Sparkle!...4

Sop. [Musical staff]

Alto [Musical staff]

Ten. [Musical staff]

Bari. [Musical staff]

53 54 55 56 57 58

mf

Sop. [Musical staff]

Alto [Musical staff]

Ten. [Musical staff]

Bari. [Musical staff]

59 60 61 62 63 64

65 Sop. [Musical staff]

Alto [Musical staff]

Ten. [Musical staff]

Bari. [Musical staff]

65 66 67 68 69 70 71 72

mf *mp* *p*

(TEN.) STRETCH

Sparkle!...5

(A TEMPO)
73 YOU HAVE THE LEAD

Sop. *mf*

Alto *mp*

Ten. (LIGHT, BREATHY FILL Ad-LIB OR AS-IS) *p* A^bMA⁹

Bari *mp*

73 74 75 76 77 78

Sop.

Alto

Ten. (FILL) A^bMA⁹ (FILL) F[#]MA^{7(b5)}

Bari

79 80 81 82 83 84

Sop.

Alto

Ten. (FILL) E¹¹ 3 6 6 3 (SUBTONE) (As Is) *mf*

Bari *mf*

85 86 87 88 89 90

Sop.
Alto
Ten.
Bari.

91 92 93 94 95

This block contains the musical score for measures 91 through 95. It features four vocal staves: Soprano (Sop.), Alto, Tenor (Ten.), and Baritone (Bari.). The music is written in 4/4 time and includes various note values, rests, and dynamic markings. A large, semi-transparent watermark reading 'PREVIEW' is overlaid diagonally across the page.

96 (BRISKLY) $\text{♩} = 138$

Sop.
Alto
Ten.
Bari.

96 97 98 99 100

This block contains the musical score for measures 96 through 100. It features the same four vocal staves. Measure 96 is marked with a circled '96' and the instruction '(BRISKLY) ♩ = 138'. The Baritone part has a dynamic marking of *mp*. The Tenor part has a dynamic marking of *mp* starting in measure 98. The Soprano and Alto parts have rests. A large, semi-transparent watermark reading 'PREVIEW' is overlaid diagonally across the page.

Sop.
Alto
Ten.
Bari.

101 102 103 104 105

This block contains the musical score for measures 101 through 105. It features the same four vocal staves. The Soprano and Alto parts have rests in measures 101 and 102. The Tenor part has a dynamic marking of *mp* starting in measure 103. The Baritone part has a dynamic marking of *mp* starting in measure 103. A large, semi-transparent watermark reading 'PREVIEW' is overlaid diagonally across the page.

Sop.

Alto

Ten.

Bari.


mf ACCEL. & CRESC. POCO A POCO

ACCEL. & CRESC. POCO A POCO

ACCEL. & CRESC. POCO A POCO

ACCEL. & CRESC. POCO A POCO

106 107 108 109 110



(♩ = 160)

Sop.

Alto

Ten.

Bari.

ff *p* *fz*

ff *f* *fp* *ff* *fz*

fz *f* *fp* *ff* *fz*

fz *f* *fp* *ff* *fz*

111 112 113 114 115

