

RWS SYMPHONY BAND SERIES

CONDUCTOR SCORE
Catalog No: RWS-2021-01

Spark of Creation

Bryce Newton

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Symphony Band Series

RWS MUSIC
COMPANY

Spark of Creation

Bryce Newton

INSTRUMENTATION

Conductor Score.....	1	F Horn.....	4
Piccolo.....	1	Trombone 1.....	2
Flute.....	10	Trombone 2.....	2
Oboe.....	2	Trombone 3.....	2
B \flat Clarinet 1.....	4	Euphonium.....	2
B \flat Clarinet 2.....	4	Euphonium T.C.....	2
B \flat Clarinet 3.....	4	Tuba.....	4
B \flat Bass Clarinet.....	2	Mallet Percussion: Bells, Chimes, Xylophone.....	3
Bassoon.....	2	Timpani.....	1
E \flat Alto Saxophone 1.....	3	Percussion 1: Snare Drum, Bass Drum, Hi-Hat, Finger Cymbals.....	3
E \flat Alto Saxophone 2.....	3	Percussion 2: Crash Cymbals, Suspended Cymbal, Tambourine, Cabasa, Wind Chimes, Slapstick, Woodblock.....	2
B \flat Tenor Saxophone.....	2		
E \flat Baritone Saxophone.....	1		
B \flat Trumpet 1.....	3		
B \flat Trumpet 2.....	3		
B \flat Trumpet 3.....	3		

PROGRAM NOTE

Charles F. Kettering was one of the most prolific inventors of our modern era. Kettering founded the Dayton Engineering Laboratories Company (DELCO) and is credited with many inventions, one of the most notable being the electric ignition system for automobiles. The basis of this invention is still in use in automobiles to this day, forever changing the automotive industry. No longer needed was the difficult and dangerous iron hand cranking system needed to start engines.

A lifelong inventor, Kettering held over 150 U.S. patents. He is also credited with the development of the electric cash register, as well as freon for use in air conditioners and refrigerators. Kettering's own home was the first in the United States to have electric air conditioning through the use of freon. He was awarded numerous honorary doctorate degrees and was inducted into the National Inventors Hall of Fame before his death in 1958. *Spark of Creation* is a tribute to the brilliant mind of Charles F. Kettering and his many inventions from the early 1900's.

NOTES TO CONDUCTOR

The entire opening statement should be bold and dramatic. Emphasis on the forte-piano dynamics and clear note releases will maximize musical potential.

At measure 18, allow the color of the muted trumpet to come through the texture. Beginning at measure 32, strive for a nice blend between the trumpet, oboe, and euphonium, ensuring the rest of the ensemble is aware they must keep their sound below the soloists during that moment.

Movement into the slower middle section should be a seamless transition with the timpanist maintaining a consistent pulse throughout. Moving lines in the woodwinds become particularly important to expressing the flowing musical lines.

The coda should be a powerful ending, giving length to the last note and allowing it to ring.

I hope you enjoy preparing and performing *Spark of Creation*. Best wishes for a terrific performance!



ABOUT THE COMPOSER



Bryce Newton (b. 1983) is an active arranger, composer, and music educator in the Dayton, Ohio area. He has been a high school and middle school band director since 2006, and is currently on the faculty of the Kettering City Schools in Kettering, Ohio, where he directs bands at the middle and high school levels. Bryce serves as a composer and arranger for marching bands throughout the country, and has written music for local television and radio in the greater Dayton, Ohio region.

Bryce holds a bachelor's degree in Music Education from Miami University (Oxford, Ohio), where he studied theory and arranging with composer David Shaffer.

Bryce and his wife Chelsey reside in Dayton, Ohio.



SPARK OF CREATION

Allegro ♩ = 132

The score is for a full orchestra and includes the following parts:

- Piccolo
- Flute
- Oboe
- B♭ Clarinet 1
- B♭ Clarinet 2
- B♭ Clarinet 3
- B♭ Bass Clarinet
- Bassoon
- E♭ Alto Saxophone 1
- E♭ Alto Saxophone 2
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- B♭ Trumpet 1
- B♭ Trumpet 2
- B♭ Trumpet 3
- F Horn
- Trombone 1
- Trombone 2
- Trombone 3
- Euphonium
- Tuba
- Mallet Percussion (Bells w/ Brass mallets, Bells, Chimes, Xylophone)
- Timpani (F, B♭, C, E)
- Percussion 1 (Snare Drum, Bass Drum, Hi-Hat, Finger Cymbals)
- Percussion 2 (Crash Cymbals, Suspended Cymbal, Tambourine, Cabasa, Wind Chimes, Stoptick, Woodblock)

The score is marked with dynamics such as *f*, *ff*, *fp*, *mp*, and *p*. A large red watermark reading "Preview Requires Purchase" is overlaid diagonally across the page.

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. 1 *ff* *f* *pp*

Cl. 2 *ff* *f* *pp*

Cl. 3 *ff* *f* *pp*

Bs. Cl. *f* *f* *pp*

Bsn. *f* *mf* *pp*

A. Sax 1 *f* *mf* *pp*

A. Sax 2 *f* *mf* *pp*

T. Sax *f* *mf* *pp*

B. Sax *f* *mf* *pp*

Trpt. 1 *f* *pp*

Trpt. 2 *f* *pp*

Trpt. 3 *f* *pp*

F. Hn. *f* *pp*

Tbn. 1 *f* *mp*

Tbn. 2 *f* *mp*

Tbn. 3 *f* *mp*

Euph. *f* *mp*

Tuba *f* *mp*

Mlt. *ff* Chimes *f* *pp*

Timp. *f* *mp*

Perc. 1 *f* *sfz* *mp* *pp*

Perc. 2 *f* *mp* *pp*

Sus. Cym. *p*

10 %

14

Picc.

Fl.

Ob.

Cl. 1

Cl. 2

Cl. 3

Bs. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

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

10 %

14

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn.

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

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

Bells

Tambourine

Cabasa

10 11 12 13 14 15

Picc. *mp* *mf*

Fl. *p* *mp* *mf*

Ob.

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *p*

Bs. Cl. *p*

Bsn. *mf*

A. Sax 1 *p*

A. Sax 2 *p*

T. Sax *p*

B. Sax *p*

Trpt. 1 *Solo (muted)* *mp*

Trpt. 2

Trpt. 3

F. Hn.

Tbn. 1 *p* *mp*

Tbn. 2 *p* *mp*

Tbn. 3 *p* *mp*

Euph. *p* *mp*

Tuba *p* *mp*

Mlt. Xylophone w/ hard mallets *mf*

Timp. *pp* *pp*

Perc. 1 Hi-Hat (closed) *mp* *p* S.D.

Perc. 2 Triangle *p* *mp* *p*

Picc. *f* *f* *ff* *div.*

Fl. *f* *f* *ff*

Ob. *f* *f* *ff*

Cl. 1 *f* *f* *ff*

Cl. 2 *f* *f* *ff*

Cl. 3 *f* *f* *ff*

Bs. Cl. *mf* *f* *ff*

Bsn. *f* *f* *ff*

A. Sax 1 *mf* *f* *ff* *sfz*

A. Sax 2 *mf* *f* *ff* *sfz*

T. Sax *mf* *f* *ff* *f*

B. Sax *mf* *f* *ff* *f*

Trpt. 1 *(open)* *f* *ff* *Tutti*

Trpt. 2 *f* *ff*

Trpt. 3 *f* *ff*

F. Hn. *f* *ff* *div.* *a2* *sfz*

Tbn. 1 *mf* *ff*

Tbn. 2 *mf* *ff*

Tbn. 3 *mf* *ff*

Euph. *mf* *ff* *f*

Tuba *mf* *ff*

Mlt. *f* *ff*

Timp. *mp* *fp* *ff* *Solo* *ff*

Perc. 1 *mp* *fp* *ff* *p*

Perc. 2 *mp* *Crash* *Slapstick* *Woodblock* *f*

Picc. *mp* *f* *mf*

Fl. *mp* *f* *mf*

Ob. *mp* *f*

Cl. 1 *f* *mf* *f*

Cl. 2 *f* *mf* *f*

Cl. 3 *f* *mf* *f*

Bs. Cl. *mp* *mf* *mp*

Bsn. *f* *mp*

A. Sax 1 *ff* *sfz* *mf* *f* *mp*

A. Sax 2 *ff* *sfz* *mf* *f* *mp*

T. Sax *f* *mf* *f* *ff* *mp*

B. Sax *f* *mp* *f* *mp*

Trpt. 1 *Solo* *f*

Trpt. 2

Trpt. 3

F Hn. *ff* *sfz* *mf* *f* *ff*

Tbn. 1 *mp* *mf*

Tbn. 2 *mp* *mf*

Tbn. 3 *mp* *mf*

Euph. *f* *mp* *f* *Solo*

Tuba *mp* *mf* *mp*

Mlt. *Bells* *f* *mf*

Timp. *Solo* *fp* *mf* *mp*

Perc. 1 *ff* *Wind Chimes* *fp* *mf* *mp*

Perc. 2 *ff* *f* *f* *mp* *p*

Picc. *p*

Fl. *p*

Ob.

Cl. 1 *mp*

Cl. 2 *mp*

Cl. 3 *mp*

Bs. Cl. *mf* *f* *mf*

Bsn. *mf* *f* *mf*

A. Sax 1 *f*

A. Sax 2 *f*

T. Sax *mf* *f* *mf*

B. Sax *mf* *f* *mf*

Trpt. 1 *Tutti* *mp*

Trpt. 2 *mp*

Trpt. 3 *mp*

F Hn. *f*

Tbn. 1 *mf* *f* *mf*

Tbn. 2 *mf* *f* *mf*

Tbn. 3 *mf* *f* *mf*

Euph. *Tutti* *mf* *f* *mf*

Tuba *mf* *f* *mf*

Mlt.

Timp. *C to Db* *mf* *mp*

Perc. 1 *mf* *mp* *mf* *mp* *mf* *mp*

Perc. 2 *mf* *mp*

To Coda

mf *mp*

40

Picc. *f*

Fl. *f*

Ob. *f* *Tutti*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

Bs. Cl. *f*

Bsn. *f*

A. Sax 1 *f*

A. Sax 2 *f*

T. Sax *f*

B. Sax *f*

mf *p*

mf *p*

mf *p*

mf *p*

mf *p*

mf *p*

mf *p*

pp

pp

40

Trpt. 1 *f*

Trpt. 2 *f*

Trpt. 3 *f*

F Hn. *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Euph. *f*

Tuba *f*

Mlt.

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

mp

mp

mp

pp

pp

mf

41 42 43 44 45

Expressive (♩. = ♩)

48

Picc.

Fl. *Solo*

Ob.

Cl. 1

Cl. 2

Cl. 3

Bs. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

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

Expressive (♩. = ♩)

48

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn.

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Wind Chimes

pp *mf* *p* *mf* *f* *ppp* *p* *mp* *pp* *mp* *mp*

(pulse stays the same)

Solo

Bb to Ab

Finger Cym.

rit.

64 Broaden ♩ = 60

Picc. *f* *ff*

Fl. *f* *ff*

Ob. *f* *ff*

Cl. 1 *f* *ff*

Cl. 2 *f* *ff*

Cl. 3 *f* *ff*

Bs. Cl. *f* *ff*

Bsn. *f* *ff*

A. Sax 1 *f* *ff*

A. Sax 2 *f* *ff*

T. Sax *f* *ff*

B. Sax *f* *ff*

rit.

64 Broaden ♩ = 60

Trpt. 1 *f* *ff*

Trpt. 2 *f* *ff*

Trpt. 3 *f* *ff*

F Hn. *f* *ff*

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

Tbn. 3 *f* *ff*

Euph. *f* *ff*

Tuba *f* *ff*

Mlt. *f* *ff* Chimes

Timp. *fp* *ff*

Perc. 1 *fp* *ff*

Perc. 2 *Crash* *ff*

60 *f* 61 62 63 *p* 64 *ff* 65 66 *mp* 67 *f*

70

molto rit.

Picc. *mf* *f* *fff*

Fl. *mf* *f* *fff*

Ob. *mf* *f* *fff*

Cl. 1 *mf* *f* *fff*

Cl. 2 *mf* *f* *fff*

Cl. 3 *mf* *f* *fff*

Bs. Cl. *mf* *f* *fff*

Bsn. *mf* *f* *fff*

A. Sax 1 *mf* *f* *fff*

A. Sax 2 *mf* *f* *fff*

T. Sax *mf* *f* *fff*

B. Sax *mf* *f* *fff*

70

molto rit.

div.

Trpt. 1 *mf* *f* *fff*

Trpt. 2 *mf* *f* *fff*

Trpt. 3 *mf* *f* *fff*

F Hn. *mf* *f* *fff*

Tbn. 1 *mf* *f* *fff*

Tbn. 2 *mf* *f* *fff*

Tbn. 3 *mf* *f* *fff*

Euph. *mf* *f* *fff*

Tuba *mf* *f* *fff*

Mlt. *mf* *f* *fff* *l.v.* (F, Bb, C, Eb)

Timp. *p* *ff*

Perc. 1 *p* *ff*

Perc. 2 *p* *ff*

75 Gently ♩ = 60

poco rit.

79 Allegro ♩ = 132

D.S. al Coda

Picc.

Fl. *Solo*
mp *pp*

Ob.

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *p*

Bs. Cl. *p*

Bsn. *p*

A. Sax 1 *p*

A. Sax 2 *p*

T. Sax *p*

B. Sax *p*

75 Gently ♩ = 60

poco rit.

79 Allegro ♩ = 132

D.S. al Coda

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. *p* *mp* *pp*

Tbn. 1 *p* *mp* *pp*

Tbn. 2 *p* *mp* *pp*

Tbn. 3 *p* *mp* *pp*

Euph. *p* *mp* *pp*

Tuba *p* *mp* *pp*

Mlt. *Bells*
p

Timp. *pp*

Perc. 1 *Finger Cym.*
p

Perc. 2 *Scrape* *Tri.* *Wind Chimes*
p *pp*

⊕ Coda

Picc. *f* *ff* *f* *ff*

Fl. *f* *ff* *f* *ff*

Ob. *f* *ff* *f* *ff*

Cl. 1 *f* *ff* *f* *ff*

Cl. 2 *f* *ff* *f* *ff*

Cl. 3 *f* *ff* *f* *ff*

Bs. Cl. *fp* *f* *fp* *f*

Bsn. *fp* *f* *fp* *f*

A. Sax 1 *f* *fp* *f* *fp* *f*

A. Sax 2 *f* *fp* *f* *fp* *f*

T. Sax *fp* *f* *fp* *f*

B. Sax *fp* *f* *fp* *f*

⊕ Coda

Trpt. 1 *f* *fp* *f* *fp* *f*

Trpt. 2 *f* *fp* *f* *fp* *f*

Trpt. 3 *f* *fp* *f* *fp* *f*

F Hn. *f* *fp* *f* *fp* *f* *div.* *a2*

Tbn. 1 *fp* *f* *fp* *f*

Tbn. 2 *fp* *f* *fp* *f*

Tbn. 3 *fp* *f* *fp* *f*

Euph. *fp* *f* *fp* *f*

Tuba *fp* *f* *fp* *f*

Mlt. *f* *ff* *f* *ff*

Timp. *f* *mp* *f*

Perc. 1 *f* *p* *f* *p* *f*

Perc. 2 *f* *p* *f*

Picc. *mf* *ff*

Fl. *mf* *ff*

Ob. *mf* *ff*

Cl. 1 *mf* *ff*

Cl. 2 *mf* *ff*

Cl. 3 *mf* *ff*

Bs. Cl. *ff* *mf* *ff*

Bsn. *ff* *mf* *ff*

A. Sax 1 *fp* *f* *mf* *ff*

A. Sax 2 *fp* *f* *mf* *ff*

T. Sax *ff* *mf* *ff*

B. Sax *ff* *mf* *ff*

Trpt. 1 *fp* *f* *mf* *ff*

Trpt. 2 *fp* *f* *mf* *ff*

Trpt. 3 *fp* *f* *mf* *ff*

F. Hn. *fp* *f* *mf* *ff*

Tbn. 1 *ff* *mf* *ff*

Tbn. 2 *ff* *mf* *ff*

Tbn. 3 *ff* *mf* *ff*

Euph. *ff* *mf* *ff*

Tuba *ff* *mf* *ff*

Mlt. Xylo. *mp* *ff*

Timp. *mf* *ff*

Perc. 1 *fp* *mf* *mf* *ff*

Perc. 2 *ff*

88 89 90 91 92

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