

FULL SCORE

Beginning Band

Grade 1



CARL FISCHER

PERFORMANCE

SERIES

Aftershock

Larry Clark

BPS67

INSTRUMENTATION

Full Score.....	1
Flute	8
Oboe (Opt. Flute 2)	2
Clarinet in B $\flat$	8
Bass Clarinet in B $\flat$	2
Alto Saxophone in E $\flat$	5
Tenor Saxophone in B $\flat$	2
Baritone Saxophone in E $\flat$	2
Trumpet in B $\flat$	8
Horn in F	3
Trombone, Euphonium B.C., Bassoon	6
Euphonium T.C. in B $\flat$	2
Tuba	3
Mallet Percussion	1
Bells	
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	3
Crash Cymbals, Tom-tom, Triangle	

Program Notes

I wrote a piece a few years ago called *Shockwave* that was a huge success for beginning string groups. It used limited notes and ranges and only required quarter notes as the most difficult rhythm. Well, I thought it was time to write a follow-up piece and logically called it *Aftershock*. It contains some of the same types of compositional techniques as *Shockwave*, but I wanted the piece to be a little bit more difficult adding to the reason for the title *Aftershock*. So, out of those thoughts, this piece was created. The most difficult rhythm is two repeated eighth notes within the measure. It does at one point in the melody flip around and there are four eighths in a row on beat 4 and beat 1 of the next measure, but all of these occurrences happen on the same pitch. This should not be very difficult for the young string players to do.

The piece begins with a bold and aggressive fanfare type of theme with lots of dramatic pauses. This material is used later in the piece as part of the coda as well. The main theme follows this fanfare material using the eighth-note figures described above. The theme has some dissonances placed on the quarters to create tension. A more *legato*, but derivative “bridge” theme is presented and then a return of the main theme, followed by some development and interplay between sections of the orchestra. The coda then returns to the fanfare opening and the piece is then completed with a short quote from the main theme to punctuate the ending.

As with all of my pieces for young students, the tempo marking is only a guide and should be adjusted to your pedagogical needs.

It has been my pleasure to have the opportunity to write this piece. I hope you and your students enjoy it and find it useful for your program.

About the Composer

Music by Larry Clark (b. 1963) is some of the most popular and most performed by concert bands and string orchestras of all ability levels. Larry is equally adept at writing music for beginners as he is for high school and college ensembles. His music is tuneful, contains a fresh harmonic perspective, is well scored and stretches the musicianship of the performers. He prides himself on producing music that is not only intriguing to performers and audiences alike but that contains a playability that comes from a keen understanding of the technical difficulties inherent in all instruments. His pieces have been performed internationally and appear on numerous contest/festival performance required music lists. He is an ASCAP award-winning composer, has over 200 publications in print and is in demand to write commissions for bands and orchestras across the country.

Besides his abilities as a composer Larry serves as Vice President, Editor-in-Chief for Carl Fischer Music. In this capacity he oversees all publications in all genres for this esteemed music publisher. However, his main focus is on selecting, editing and producing concert band and string orchestra music for the company. He travels the world representing Carl Fischer Music doing clinic/workshops and guest conducting appearances. His background as a former middle school and university band director at Syracuse University, combined with his composing and editing, have placed Larry at the forefront of music for school ensembles. He holds a Bachelors Degree in Music Education from Florida State University and Masters Degrees in Conducting and Composition from James Madison University in Virginia. For more information about the music of Larry Clark, visit his website www.larryclarkmusic.com.

LARRY CLARK

Aggressive ♩ = 144

Flute

Oboe
(Opt. Flute 2)

Clarinet in B♭

Bass Clarinet
in B♭Alto
Saxophone in E♭Tenor
Saxophone in B♭Baritone
Saxophone in E♭

Trumpet in B♭

Horn in F

Trombone,
Euphonium,
Bassoon

Tuba

Mallet
Percussion
(Bells)Timpani
(C, G)(Snare Drum,
Bass Drum)

Percussion

(Crash Cymbals, 2
Tom-tom, Triangle)

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1 2 3 4 5 6

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Fl.

Ob.
(Fl. 2)

Cl.
in B $\flat$

B. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

Tpt.
in B $\flat$

Hn. in F

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

1
Perc.

2

7 8 9 10 11 12

Fl. *ff*

Ob. (Fl. 2) *ff*

Cl. in B $\flat$ *ff*

B. Cl. in B $\flat$ *ff*

A. Sax. in E $\flat$ *ff*

T. Sax. in B $\flat$ *ff*

Bar. Sax. in E $\flat$ *ff*

Tpt. in B $\flat$ *ff*

Hn. in F *ff*

Tbn., Euph., Bsn. *ff*

Tuba *ff*

Mall. Perc. *ff*

Timp.

Perc. 1 *ff*

Perc. 2

ff

23

Fl. *mp* *f*

Ob. (Fl. 2) *mp* *f*

Cl. in B $\flat$ *mp* *f*

B. Cl. in B $\flat$ *mp* *f*

A. Sax. in E $\flat$ *mp* *f*

T. Sax. in B $\flat$ *mp* *f*

Bar. Sax. in E $\flat$ *mp* *f*

23

Tpt. in B $\flat$ *mp* *f*

Hn. in F *mp* *f*

Tbn., Euph., Bsn. *mp* *f*

Tuba *mp* *f*

Mall. Perc.

Timp.

1 Perc. *f*

2 Perc. *f*

19 20 21 22 23 24 25

BPS67F

Fl.

Ob.
(Fl. 2)

Cl.
in B $\flat$

B. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

Tpt.
in B $\flat$

Hn. in F

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

1
Perc.

2

31

Fl. *mp legato*

Ob. (Fl. 2) *mp legato*

Cl. in B $\flat$ *mp legato*

B. Cl. in B $\flat$ *mp legato*

A. Sax. in E $\flat$ *mp legato*

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$ *mp legato*

31

Tpt. in B $\flat$

Hn. in F

Tbn., Euph., Bsn. *Cue: B. Cl.* *mp legato*

Tuba

Mall. Perc.

Timp.

1

Perc. *Tri.*

2 *mp*

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Fl.

**Ob.
(Fl. 2)**

**Cl.
in B $\flat$**

**B. Cl.
in B $\flat$**

**A. Sax.
in E $\flat$**

**T. Sax.
in B $\flat$**

**Bar. Sax.
in E $\flat$**

**Tpt.
in B $\flat$**

Hn. in F

**Tbn.,
Euph.,
Bsn.**

Tuba

**Mall.
Perc.**

Timp.

**Perc.
1
2**

47

Fl.

Ob.
(Fl. 2)

Cl.
in B $\flat$

B. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

47

Tpt.
in B $\flat$

Hn. in F

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

1
Perc.

2

43 44 45 46 47 48

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Fl. *mp* *f marc.*

Ob. (Fl. 2) *mp* *f marc.*

Cl. in B $\flat$ *mp* *f marc.*

B. Cl. in B $\flat$ *mp* *f marc.*

A. Sax. in E $\flat$ *mp* *f marc.*

T. Sax. in B $\flat$ *f marc.*

Bar. Sax. in E $\flat$ *mp* *f marc.*

Tpt. in B $\flat$ *f marc.*

Hn. in F *f marc.*

Tbn., Euph., Bsn. *mp* *f marc.*

Tuba *mp* *f marc.*

Mall. Perc. *f marc.*

Timp. *f marc.*

Perc. 1 *f*

Perc. 2 *f*

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58

Fl.

Ob.
(Fl. 2)

Cl.
in B $\flat$

B. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

58

Tpt.
in B $\flat$

Hn. in F

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

1
Perc.

2

55 56 57 58 59 60

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Fl.

Ob.
(Fl. 2)

Cl.
in B $\flat$

B. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

Tpt.
in B $\flat$

Hn. in F

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

1
Perc.

2

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe/Flute 2, Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone) and the brass section (Trumpet, Horn, Trombone/Euphonium/Bassoon, Tuba) are in the upper staves. The percussion section (Mall. Perc., Timp., and two Percussion parts) is in the lower staves. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score shows measures 61 through 66. A large red watermark is overlaid diagonally across the center of the page.

70

Fl.

Ob.
(Fl. 2)

Cl.
in B $\flat$

B. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

70

Tpt.
in B $\flat$

Hn. in F

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

1
Perc.

2

67 68 69 70 71 72

The musical score is for measures 67 through 72. The instruments are arranged in a standard orchestral layout. Measures 67 and 68 show the woodwinds and brass entering with a rhythmic pattern. Measure 69 features a crescendo leading into measure 70, which is marked with a box containing the number 70. Measures 71 and 72 continue the rhythmic pattern. The percussion section, including the Timp., Mall. Perc., and two Percussion parts (1 and 2), provides a steady rhythmic foundation. A large red watermark is overlaid diagonally across the page.

Fl.

Ob.
(Fl. 2)

Cl.
in B $\flat$

B. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

Tpt.
in B $\flat$

Hn. in F

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

Perc.
1
2

73 74 75 76 77

