

FULL SCORE

Young Band

Grade 2



CARL FISCHER

PERFORMANCE

SERIES

Dance of the Harlequins

Larry Clark

YPS103

INSTRUMENTATION

Full Score.....	1
Flute	8
Oboe (Opt. Flute 2)	2
Clarinet 1 in B $\flat$	4
Clarinet 2 in B $\flat$	4
Bass Clarinet in B $\flat$	2
Bassoon.....	2
Alto Saxophone in E $\flat$	5
Tenor Saxophone in B $\flat$	2
Baritone Saxophone in E $\flat$	2
Trumpet 1 in B $\flat$	4
Trumpet 2 in B $\flat$	4
Horn in F	4
Trombone	6
Euphonium T.C. in B $\flat$	2
Euphonium B.C.....	3
Tuba	3
Mallet Percussion	2
Vibraphone, Bells	
Timpani	1
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2.....	4
Crash Cymbals, Tambourine, Suspended Cymbal, Cabasa	

CARL FISCHER®

Program Notes

When I started to write this piece I came up with the main melody first, then I harmonized it. In the process of doing that I realized that I was composing a new piece that was based on the harmonic progression found in the famous *Canon* by Johann Pachelbel. At first this sort of worried me, but then by doing a little research on the famous canon, I realized I was far from alone. There is even an incredibly funny YouTube video call "Pachelbel Rant" where comedian Rob Paravonian points out many of the usages of the chord progression from Pachelbel's *Canon* found in many popular/rock songs. Watch it if you get a chance it is very funny! So, I decided to forge ahead and complete the piece.

The piece begins with a brass fanfare that was developed out of material I first wrote later in the piece. This introduction also uses fragments of the main theme as a pedal point against the fanfare figures in the brass. After the introduction the main theme is stated in the woodwinds that includes short punctuations of the harmony in the lower woodwinds. The main theme is then repeated with the full band along with a countermelody. The horns, saxes and clarinets then take up a new B-theme with the countermelody to this section covered by the upper woodwinds. The main theme with countermelody is stated one more time before it is followed by a transition to a more lyrical and augmented theme that is first presented in the horns, saxes and clarinets. This theme repeats now with the melody in the first clarinets and a countermelody added in the horns and saxes. One more statement of the lyrical section theme is presented, but now the trombones and euphonium state the original main theme in augmentation along with the lyrical theme and countermelody. This is followed by an extended transition that leads back to the B-section theme now presented in the flutes and clarinets. After an extended cadence and build, the main theme returns one last time followed by a lively coda to complete the piece.

There is something about the use of this famous chord progression that just makes it feel so right. I hope that I did justice to it and provided you and your students with a musical vehicle that will be enjoyable and at the same time educational.

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.

—LARRY CLARK
Lakeland, FL 2011

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

YPS103F

Fl.

Ob.

Cl. in B $\flat$

1

2

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$

1

2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

1

2

[illegible]

Fl.

Ob.

Cl. in B $\flat$

1

2

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$

1

2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

1

2

[illegible]

Fl.

Ob.

Cl. in B $\flat$

1

2

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$

1

2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

1

2

FL.

Ob.

Cl. in B $\flat$
1
2

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$
1
2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.
1
2

Fl.

Ob.

Cl. in B $\flat$

1

2

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$

1

2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

1

2

mf

38

Fl. *f*

Ob. *f*

Cl. in B $\flat$ 1 *f*

2 *f*

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

Bsn. *f*

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

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

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

38

Tpt. in B $\flat$ 1 *f*

2 *f*

Hn. in F *f*

Tbn. *f*

Euph. *f*

Tuba *f*

Mall. Perc. *f*

Timp. *f*

Perc. 1 *f*

2 *f*

f

Fl.

Ob.

Cl. in B $\flat$

1

2

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$

1

2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

1

2

dim.

dim.

Vib.

dim.

YPS103F

Fl.

Ob.

**CL.
in B $\flat$**

**B. CL.
in B $\flat$**

Bsn.

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

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

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

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

Hn. in F

Tbn.

Euph.

Tuba

**Mall.
Perc.**

Timp.

Perc.

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mp

mf

Bells

54 55 56 57 58 59 60 61

YPS103F

Fl.

Ob.

Cl. in B $\flat$

2

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$

2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

1

2

dim.

Vib.

dim.

mp

f

mp

f

69 70 71 72 73 74

YPS103F

YPS103F

mp
85

YPS103F

95

Fl.

Ob.

Cl. in B $\flat$

1

2

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$

1

2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

1

2

Fl.

Ob.

1
Cl. in B $\flat$

2
Cl. in B $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

1
Tpt. in B $\flat$

2
Tpt. in B $\flat$

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

1
Perc.

2
Perc.

Cr. Cym.

ch.

Tap Out

3

4

Full Score

Tap Out

CARL STROMMEN

J = 120

Flute

Oboe (Opt. Flute 2)

Clarinet in B $\flat$ 1

Clarinet in B $\flat$ 2

Bass Clarinet in B $\flat$

Bassoon

Alto Saxophone in E $\flat$

Tenor Saxophone in B $\flat$

Baritone Saxophone in E $\flat$

Trumpet in B $\flat$ 1

Trumpet in B $\flat$ 2

Horn in F

Trombone

Euphonium

Tuba

Mallet Percussion (Bells)

Timpani

Percussion 1 (Snare Drum 1, Snare Drum 2)

Percussion 2 (Tom-Toms)

J = 120

F - B $\flat$ - E $\flat$

On the rim

mp

On the rim

mp

1 2 3 4

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YPS100F

YPS100F

Tap Out

CARL STROMMEN

J = 120

Fl.

Ob.

Cl. in B $\flat$ 1

Cl. in B $\flat$ 2

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$ 1

Tpt. in B $\flat$ 2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timpani

Perc. 1

Perc. 2

5 6 7 8 9

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Within each grade level, you will find selections in a variety of styles and genres designed to meet all of your performance and teaching needs. The Carl Fischer composers and arrangers are some of the most respected writers in the business. Their music is dynamic, fresh and eminently worthy of your attention.

Young Performance Series

- Addition of a separate Trombone and Baritone part
- Addition of simple sixteenth-note rhythms
- Clarinet 2 still below break
- Low brass writing carefully considered
- Keys carefully considered
- Logical voice leading
- Still limited independence of parts
- Active percussion writing with more instrument options

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