



# Shining Moments

LARRY CLARK

## Instrumentation

### Part A

C Instruments (High)	3
(Suggested use: Flute, Violin, Guitar)	
C Instruments	3
(Suggested use: Oboe, Violin, Guitar)	
B $\flat$ Instruments	3
(Suggested use: B $\flat$ Clarinet, B $\flat$ Trumpet)	
E $\flat$ Instruments	3
(Suggested use: Alto Saxophone)	

### Part B

C Instruments	3
(Suggested use: *Oboe, Violin, Guitar)	
B $\flat$ Instruments	3
(Suggested use: B $\flat$ Clarinet, B $\flat$ Trumpet)	
E $\flat$ Instruments	3
(Suggested use: Alto Saxophone)	

### Part C

C Instruments	3
(Suggested use: Violin, Guitar)	
C Instruments (Alto Clef)	2
(Suggested use: Viola)	
B $\flat$ Instruments	3
(Suggested use: B $\flat$ Clarinet, B $\flat$ Trumpet, *Tenor Saxophone)	
E $\flat$ Instruments	3
(Suggested use: Alto Saxophone, *Baritone Saxophone)	
F Instruments	3
(Suggested use: Horn in F)	

### Part D

C Instruments	3
(Suggested use: Trombone, Euphonium, Bassoon, Cello, String Bass)	
B $\flat$ Instruments	3
(Suggested use: Bass Clarinet, Tenor Saxophone, Baritone T.C.)	
E $\flat$ Instruments	3
(Suggested use: Baritone Saxophone, E $\flat$ Contra Alto Clarinet)	
F Instruments	3
(Suggested use: Horn in F)	

### Part E

C Instruments	3
(Suggested use: Trombone, Euphonium, Bassoon, Cello, String Bass)	
B $\flat$ Instruments	3
(Suggested use: Bass Clarinet, Tenor Saxophone, Baritone T.C.)	
E $\flat$ Instruments	3
(Suggested use: Baritone Saxophone, E $\flat$ Contra Alto Clarinet)	
C Instruments (low)	3
(Suggested use: Tuba)	

### Percussion

Timpani	2
(A $\flat$ : B $\flat$ : E $\flat$ )	
Mallets	2
(Bells)	
Percussion 1	2
(Snare Drum, Bass Drum)	
Percussion 2	4
(Crash Cymbals, Suspended Cymbals, Triangle)	
Piano	1

\* This part can be used with this instrument but is not ideal

## 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 300 publications in print and is in demand to write commissions for bands and orchestras across the country.

In addition to his abilities as a composer, Larry is the founder and President of Excelcia Music Publishing. His new company will focus on educational music for band, choral and orchestra along with related methods and books. Prior to Larry starting his own publishing company, he served for over eighteen years as Vice President, Editor-in-Chief for Carl Fischer Music, and before that, as Instrumental Music Editor for Warner Bros. Publications. Larry travels the world presenting clinics/workshops and guest conducting appearances. His background as a former middle school director and Director of Bands 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](http://www.larryclarkmusic.com)

## ABOUT SHINING MOMENTS<sup>®</sup>

In every person's life, there are shining moments where we are at our best, where we show others the best version of ourselves, and we achieve. This piece is intended to musically depict this feeling in a beautiful but uplifting ballad that can be used to teach developing bands good musicianship qualities, like phrasing and playing with emotion to name but a couple of musical aspects.

The piece begins with an introduction for the full band that states the main musical nugget or motif that is the basis of the whole piece: Ti, Do, Sol. Everything else in the piece is built around these three notes. After the intro, the flutes state the full melody with spare harmonic movement in the woodwinds. Care should be given to moving lines and resolutions of suspended notes. The main melody repeats with full band now with more moving lines. Next, the B theme is taken up by the Clarinets and Saxophones with quotes from the main motif in the Flute and Oboe. This then leads to a shift to a new key for a few measures where all of the main ideas in the piece are developed and then build to a climactic restatement of the main theme. A dramatic coda again, based on the original motif, brings the piece to a climax that then subsides to a lush harmonic finish with one final quote of the motif in the bells to complete it.

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 2019



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Sincerely,



Larry Clark  
President  
Excelcia Music Publishing, LLC

# Shining Moments

LARRY CLARK  
(ASCAP)

Expressive ♩ = 66

*molto rit.*

5 **con moto** ♩ = 72  
Opt. Woodwinds Only

## Part A

C Instruments (High)

C Instruments

B $\flat$  Instruments

E $\flat$  Instruments

4

*mp* *cresc.* *f* *mp*

## Part B

C Instruments

B $\flat$  Instruments

E $\flat$  Instruments

*mp* *cresc.* *f* *p*

## Part C

C Instruments (Violin, Guitar)

C Instruments (Viola)

B $\flat$  Instruments

E $\flat$  Instruments

F Instruments

4

*mp* *cresc.* *f* *p*

## Part D

C Instruments/  
E $\flat$  Instruments

B $\flat$  Instruments

F Instruments

*mp* *cresc.* *f* *p*

## Part E

C Instruments/  
E $\flat$  Instruments

B $\flat$  Instruments

C Instruments (Low)

4

*mp* *cresc.* *f* *p*

Timpani (A $\times$  B $\times$  E $\times$ )

Mallets (Bells)

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Triangle, Crash Cymbal, Suspended Cymbals)

*p* *f* *p*

Sus. Cym.

Tri.

Piano

*mp* *cresc.* *f*

1

2

3

4

5

6

7

**13** Tutti

**Pt. B**

Pt. C

**Pt. D**

**Pt. E**

The musical score for measures 1-8 of "The Little Boat" is presented below. The score is in 2/4 time and features four staves: Timpani (Timp.), Mallets (Mal.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The key signature is one flat (B-flat major or D minor). The tempo is marked "Moderato".

**Measure 1:** Timp. plays a whole note G2. Mal. plays a whole note G4. Perc. 1 and Perc. 2 are silent.

**Measure 2:** Timp. plays a whole note G2. Mal. plays a whole note G4. Perc. 1 and Perc. 2 are silent.

**Measure 3:** Timp. plays a whole note G2. Mal. plays a whole note G4. Perc. 1 and Perc. 2 are silent.

**Measure 4:** Timp. plays a whole note G2. Mal. plays a whole note G4. Perc. 1 and Perc. 2 are silent.

**Measure 5:** Timp. plays a whole note G2. Mal. plays a whole note G4. Perc. 1 and Perc. 2 are silent.

**Measure 6:** Timp. plays a half note G2. Mal. plays a half note G4. Perc. 1 and Perc. 2 are silent.

**Measure 7:** Timp. plays a half note G2. Mal. plays a half note G4. Perc. 1 and Perc. 2 are silent.

**Measure 8:** Timp. plays a half note G2. Mal. plays a half note G4. Perc. 1 and Perc. 2 are silent.



## Pt. A

21

C Inst. (High)

C Inst.

B $\flat$  Inst.

E $\flat$  Inst.

## Pt. B

C Inst.

B $\flat$  Inst.

E $\flat$  Inst.

*mp*

*mp*

*mp*

## Pt. C

C Inst.

C Inst.

B $\flat$  Inst.

E $\flat$  Inst.

F Inst.

*mp*

*mp*

*mp*

*mp*

*mp*

## Pt. D

21

C Inst./  
E $\flat$  Inst.

B $\flat$  Inst.

F Inst.

*mp*

*mp*

*mp*

## Pt. E

C Inst./  
E $\flat$  Inst.

B $\flat$  Inst.

C Inst. (Low)

Timp.

Mal.

Perc. 1

Perc. 2

Pno.

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

## Pt. A

C Inst. (High) *mp*

C Inst. *mp*

B $\flat$  Inst. *mp*

E $\flat$  Inst. *mp*

## Pt. B

C Inst.

B $\flat$  Inst.

E $\flat$  Inst.

## Pt. C

C Inst.

C Inst.

B $\flat$  Inst.

E $\flat$  Inst.

F Inst.

## Pt. D

C Inst./  
E $\flat$  Inst.

B $\flat$  Inst.

F Inst.

## Pt. E

C Inst./  
E $\flat$  Inst. *mf*

B $\flat$  Inst. *mf*

C Inst. (Low) *mf*

Timp. *mf*

Mal. *mf*

Perc. 1 *mf*

Perc. 2

Pno. *mf* *mp*

## Pt. A

30

C Inst. (High)

C Inst.

B $\flat$  Inst.

E $\flat$  Inst.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

## Pt. B

C Inst.

B $\flat$  Inst.

E $\flat$  Inst.

*mp*

*mp*

*mp*

## Pt. C

C Inst.

C Inst.

B $\flat$  Inst.

E $\flat$  Inst.

F Inst.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

## Pt. D

30

C Inst./  
E $\flat$  Inst.

B $\flat$  Inst.

F Inst.

*cresc.*

*cresc.*

*cresc.*

## Pt. E

C Inst./  
E $\flat$  Inst.

B $\flat$  Inst.

C Inst. (Low)

Timp.

Mal.

Perc. 1

Perc. 2

Pno.

*mp*

*mf*

*mp*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*mp*





## Pt. A

C Inst. (High)

C Inst.

B $\flat$  Inst.

E $\flat$  Inst.

*rit.*

## Pt. B

C Inst.

B $\flat$  Inst.

E $\flat$  Inst.

## Pt. C

C Inst.

C Inst.

B $\flat$  Inst.

E $\flat$  Inst.

F Inst.

## Pt. D

C Inst./  
E $\flat$  Inst.

B $\flat$  Inst.

F Inst.

*rit.*

®

## Pt. E

C Inst./  
E $\flat$  Inst.

B $\flat$  Inst.

C Inst. (Low)

Timp.

Mal.

Perc. 1

Perc. 2

Pno.

*p* *f* *mp*

**Pt. A** 47 **Stringendo***molto rit.*

C Inst. (High) *cresc.* *ff* *mp* *p*

C Inst. *cresc.* *ff* *mp* *p*

B $\flat$  Inst. *cresc.* *ff* *mp* *p*

E $\flat$  Inst. *cresc.* *ff* *mp* *p*

**Pt. B**

C Inst. *cresc.* *ff* *mp* *p*

B $\flat$  Inst. *cresc.* *ff* *mp* *p*

E $\flat$  Inst. *cresc.* *ff* *mp* *p*

**Pt. C**

C Inst. *cresc.* *ff* *mp* *p*

C Inst. *cresc.* *ff* *mp* *p*

B $\flat$  Inst. *cresc.* *ff* *mp* *p*

E $\flat$  Inst. *cresc.* *ff* *mp* *p*

F Inst. *cresc.* *ff* *mp* *p*

**Pt. D** 47 **Stringendo***molto rit.*

C Inst./E $\flat$  Inst. *cresc.* *ff* *mp* *p*

B $\flat$  Inst. *cresc.* *ff* *mp* *p*

F Inst. *cresc.* *ff* *mp* *p*

**Pt. E**

C Inst./E $\flat$  Inst. *cresc.* *ff* *mp* *p*

B $\flat$  Inst. *cresc.* *ff* *mp* *p*

C Inst. (Low) *cresc.* *ff* *mp* *p*

Timp. *ff* *p*

Mal. *cresc.* *ff* *p* on cue

Perc. 1 Cr. Cym. Tri.

Perc. 2 *f*

Pno. *cresc.* *ff* *mp* *p*



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