

FULL SCORE

First Plus Band



CARL FISCHER

PERFORMANCE

SERIES

Grade 1.5

Dark Apollo

Larry Clark

FPS126
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
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, Euphonium, Bassoon	6
Euphonium T.C. in B $\flat$	2
Tuba	3
Mallet Percussion	1
Bells	
Timpani	1
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	4
Crash Cymbals, Tom-tom, Tambourine, Triangle	

About the Composition

Apollo is the god of light in classical Greek mythology. He is also the son of Zeus. It is ironic then that a piece would be named *Dark Apollo*. However, Apollo was considered the patron god of music and poetry, so my take on this in the title was to show the darker side of music with this aggressive minor tune.

The main theme for the piece is built on the two half-steps that happen in the C natural-minor scale, from D to E $\flat$ and G to A $\flat$. The melody contains some interesting rhythmic twists as well. The melody is first stated in the clarinets and the saxophones with strong harmonic punches in the rest of the band. The trumpets are then added to the melody, and the accompanying punches have some moments of sonorous length on chords that I wanted emphasized, like the F-major chord that is out of the natural minor key.

The piece then moves to a bridge section shifting briefly to F minor. A B-theme is taken up by the low brass and low woodwinds, as the punches continue in the upper voices. After a return of the main theme, the piece restates material from the introduction in the development of the piece. There are fragments of the main theme in the woodwinds in lush parallel harmonies followed by interplay with the brass. A short repose in the piece in the lower voices is followed by a return of the B-theme in the woodwinds, concluding with a big build that leads into one more strong statement of the main theme and a short coda.

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 2015

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.

With Energy ♩ = 152

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Fl.

Ob.
(Fl. 2)

1
Cl. in B $\flat$

2

B. Cl. in B $\flat$

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

1
Tpt. in B $\flat$

2

Hn. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Timp.

1
Perc.

2

18

13 14 15 16 17 18

Fl.

Ob.
(Fl. 2)

Cl.
in B $\flat$

1

2

B. Cl.
in B $\flat$

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.,
Bsn.

Tuba

Mall.
Perc.

Timp.

Perc.

1

2

26

34

FPS126F

50

Fl. *mp*

Ob. (Fl. 2) *mp*

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

2 *mp*

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

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

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

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

50

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

2 *mf*

Hn. in F *mf*

Tbn., Euph., Bsn. *mf*

Tuba *mf*

Mall. Perc. *mp*

Timp. *mf*

Perc. 1 *mf* Tri.

2 *mp* *mf* *mp*

50 51 52 53 54 55

FPS126F

66

Fl.

Ob.
(Fl. 2)

Cl.
in B $\flat$

1

2

B. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

66

Tpt.
in B $\flat$

1

2

Hn. in F

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

Perc.

1

2

Tamb.

63 *f* 64 65 *mf* 66 67 68 69

For promotional use only

75

Fl.

Ob.
(Fl. 2)

Cl.
in B $\flat$

1

2

B. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

75

Tpt.
in B $\flat$

1

2

Hn. in F

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

Perc.

1

2

70 71 72 73 74 75 *f*

Fl.

Ob.
(Fl. 2)

Cl.
in B $\flat$

1

2

B. Cl.
in B $\flat$

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.,
Bsn.

Tuba

Mall.
Perc.

Timp.

Perc.

1

2

