

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	

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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.

Dance of the Harlequins

LARRY CLARK

Allegretto ♩ = 116

Flute

Oboe
(Opt. Flute 2)

Clarinet in Bb

Bass Clarinet
in Bb

Bassoon

Alto
Saxophone in Eb

Tenor
Saxophone in Bb

Baritone
Saxophone in Eb

Trumpet in Bb

Horn in F

Trombone

Euphonium

Tuba

Mallet
Percussion
(Vibraphone,
Bells)

Timpani

(Snare Drum,
Bass Drum)

Percussion

(Crash Cymbals,
Tambourine,
Suspended Cymbal,
Cabasa)

The musical score is arranged in a standard orchestral format. It features 15 staves for woodwinds, 5 staves for brass, and 3 staves for percussion. The woodwind section includes Flute, Oboe (with an optional Flute 2), Clarinet in Bb (1 and 2), Bass Clarinet in Bb, Bassoon, Alto Saxophone in Eb, Tenor Saxophone in Bb, and Baritone Saxophone in Eb. The brass section includes Trumpet in Bb (1 and 2), Horn in F, Trombone, Euphonium, and Tuba. The percussion section includes Mallet Percussion (Vibraphone and Bells), Timpani, and a general Percussion section (Snare Drum, Bass Drum, Crash Cymbals, Tambourine, Suspended Cymbal, and Cabasa). The score is in 4/4 time with a key signature of two flats (Bb and Eb). The tempo is marked 'Allegretto' with a metronome marking of ♩ = 116. The dynamics are primarily 'f' (forte) and 'f marc.' (force marcato). The score is divided into four measures, numbered 1 through 4 at the bottom.

Fl.

Ob.

Cl. in Bb
1
2

B. Cl. in Bb

Bsn.

A. Sax. in Eb

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb
1
2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.
1
2

Fl. *mf* *leggero*

Ob.

Cl. in B \flat 1 *mf* *leggero*

Cl. in B \flat 2 *mf* *leggero*

B. Cl. in B \flat *mf* *leggero*

Bsn. *mf* *leggero*

A. Sax. in E \flat *mf* *leggero*

T. Sax. in B \flat *mf* *leggero*

Bar. Sax. in E \flat *mf* *leggero*

Tpt. in B \flat 1

Tpt. in B \flat 2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp. *p*

Perc. 1 Tamb. *mf*

Perc. 2

14

14

Fl.

Ob.

Cl. in Bb
1
2

B. Cl. in Bb

Bsn.

A. Sax. in Eb

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb
1
2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.
1
2

Fl. **f**

Ob. *f leggero*

Cl. in Bb 1 **f**

Cl. in Bb 2 **f**

B. Cl. in Bb **f**

Bsn. **f**

A. Sax. in Eb **f**

T. Sax. in Bb **f**

Bar. Sax. in Eb **f**

Tpt. in Bb 1 *f leggero*

Tpt. in Bb 2 *f leggero*

Hn. in F *f leggero*

Tbn. *f leggero*

Euph. *f leggero*

Tuba *f leggero*

Mall. Perc. Bells **f**

Timp. **f**

Perc. 1 **f**

Perc. 2 **f**

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.

Timp.

Perc. 1

Perc. 2

30

Fl.

Ob.

Cl. in Bb 1

Cl. in Bb 2

B. Cl. in Bb

Bsn.

A. Sax. in Eb

T. Sax. in Bb

Bar. Sax. in Eb

30

Tpt. in Bb 1

Tpt. in Bb 2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

mp

mf

soli

Fl.

Ob.

Cl. in Bb
1
2

B. Cl. in Bb

Bsn.

A. Sax. in Eb

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb
1
2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.
1
2

mf

38

Fl. *f*

Ob. *f*

Cl. in Bb 1 *f*

Cl. in Bb 2 *f*

B. Cl. in Bb *f*

Bsn. *f*

A. Sax. in Eb *f*

T. Sax. in Bb *f*

Bar. Sax. in Eb *f*

38 *f*

Tpt. in Bb 1 *f*

Tpt. in Bb 2 *f*

Hn. in F *f*

Tbn. *f*

Euph. *f*

Tuba *f*

Mall. Perc. *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Fl.

Ob.

Cl. in Bb
1
2

B. Cl. in Bb

Bsn.

A. Sax. in Eb

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb
1
2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.
1
2

dim.

dim.

Vib.

dim.

50

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.

Timp.

Perc. 1

Perc. 2

mf *dim.*

mp *legato*

p

mp *legato*

p *legato*

mp *legato*

mp

Sus. Cym.

50

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. Bells

Timp.

Perc. 1

Perc. 2

mp *mf*

54 55 56 57 58 59 60 61

66

Fl.

Ob.

Cl. in Bb 1

Cl. in Bb 2

B. Cl. in Bb

Bsn.

A. Sax. in Eb

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb 1

Tpt. in Bb 2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

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.

Timp.

Perc. 1

Perc. 2

dim.

Vib.

mp

f

69 70 71 72 73 74

Fl.

Ob.

Cl. in Bb
1
2

B. Cl. in Bb

Bsn.

A. Sax. in Eb

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb
1
2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.
1
2

cresc.

mf

p

mf

cresc.

mf

p

mf

p

mf

cresc.

mf

p

mf

cresc.

mf

p

mf

cresc.

mf

p

mf

85

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

85

Tpt. in B \flat 1

Tpt. in B \flat 2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Cabasa

mp

mf

Fl.

Ob.

Cl. in Bb
1

2

B. Cl. in Bb

Bsn.

A. Sax. in Eb

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb
1

2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.
1

2

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

mf

cresc.

mf

cresc.

mf

cresc.

mf

cresc.

mf

cresc.

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.

Timp.

Perc. 1

Perc. 2

Tap Out

CARL STROMMEN

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