

FULL SCORE

Young Band  
Grade 2



CARL FISCHER  
**PERFORMANCE**  
SERIES

# Mustangs - The Spirit of the West

Larry Clark

YPS109

## 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
Xylophone, Bells	
Timpani.....	1
Percussion 1.....	2
Snare Drum, Bass Drum	
Percussion 2.....	4
Crash Cymbals, Tom-tom, Suspended Cymbal, Triangle	

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## About the Composition

This piece was commissioned by the Mulrennan Middle School Band from Valrico, Florida, under the direction of band director Michael Vail. The piece was premiered in May of 2011 with the composer guest-conducting.

The mascot of Mulrennan Middle School is a mustang. When band director Michael Vail asked me to write a piece for his band, he mentioned that he would like something that had the flavor of music from movie westerns. I took that as a chance to include the majestic animal as my inspiration for the piece. I wanted to depict the wide open spaces of the western part of America with the mustangs roaming free.

The piece is set in a concert overture form. It opens right away with the main theme in the trumpets, with rhythmic punctuations in the rest of the band. This is quickly followed by a more lyrical second theme in the flutes and alto saxophones, with a more lush harmonic accompaniment in the other woodwinds. There are some fragments of the main theme in muted trumpets thrown in as counter lines to this melody. The main theme returns, followed by a bold fanfare-like section with interplay between the band and percussion. This then transitions into the B-section of the overture with a beautiful melody (first stated in the clarinets), then a secondary theme, followed by a climatic presentation of the B-section main theme.

The A-section returns, first with a fragmented version of the main theme in the lower voices (including interjections from the percussion). The second theme returns in the woodwinds, followed by a build back to a full statement of the main theme one last time. A coda based on the fanfare material from earlier closes the piece.

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 2012

## 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](http://www.larryclarkmusic.com).

# Mustangs: The Spirit of the West

LARRY CLARK

Allegro ♩ = 120

Flute *f*

Oboe (Opt. Flute 2) *f*

1 Clarinet in B♭ *f*

2 Clarinet in B♭ *f*

Bass Clarinet in B♭ *f*

Bassoon *f*

Alto Saxophone in E♭ *f*

Tenor Saxophone in B♭ *f*

Baritone Saxophone in E♭ *f*

Allegro ♩ = 120

1 Trumpet in B♭ *f*

2 Trumpet in B♭ *f*

Horn in F *f*

Trombone *f*

Euphonium *f*

Tuba *f*

Mallet Percussion (Xylophone, Bells)

Timpani *f*

1 (Snare Drum, Bass Drum) *f*

2 Percussion (Crash Cymbals, Tom-tom, Suspended Cymbal, Triangle) *f*

T-tom

1 2 3 4

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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. Xyl. *f*

Timp.

Perc. 1

Perc. 2

10

Fl. *mp*

Ob.

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

Cl. in B $\flat$  2 *mp* div.

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

Bsn. *mp*

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

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

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

10

Tpt. in B $\flat$  1 *mp* Mute

Tpt. in B $\flat$  2 *mp* Mute

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc. *mp* Bells

Timp.

Perc. 1 *mp*

Perc. 2 *pp* < *mp* Sus. Cym.

*pp* < *mp*      *pp* < *mp*      *pp* < *mp*

18

Fl. *cresc.* *f*

Ob. *f*

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

Cl. in B $\flat$  2 *cresc.* *f*

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

Bsn. *cresc.* *f*

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

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

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

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

Tpt. in B $\flat$  2 *f* Open

Hn. in F *f*

Tbn. *mp* < *f*

Euph. *mp* < *f*

Tuba *mp* < *f*

Mall. Perc. *mp* < *f*

Timp. *mp* < *f*

Perc. 1 *f* Cr. Cym.

Perc. 2 *f*

This page of a musical score covers measures 21 through 25. The score is for a large ensemble, including woodwinds, brass, and percussion. The woodwind section consists of Flute (Fl.), Oboe (Ob.), Clarinets in Bb (Cl. in Bb) with first and second parts, Bass Clarinet in Bb (B. Cl. in Bb), Bassoon (Bsn.), Alto Saxophone in Eb (A. Sax. in Eb), Tenor Saxophone in Bb (T. Sax. in Bb), and Baritone Saxophone in Eb (Bar. Sax. in Eb). The brass section includes Trumpets in Bb (Tpt. in Bb) with first and second parts, Horn in F (Hn. in F), Trombone (Tbn.), Euphonium (Euph.), and Tuba. The percussion section includes Mallet Percussion (Mall. Perc.), Timpani (Timp.), and general Percussion (Perc.) with first and second parts. The score is in a key signature of two flats (Bb and Eb) and a 4/4 time signature. A large, semi-transparent red watermark reading "MUSIC SAMPLES FOR SCREEN USE ONLY" is overlaid across the center of the page. Measure numbers 24 and 25 are indicated in boxes above the Flute and Baritone Saxophone staves, respectively. Dynamics markings include *f* (forte) and *div.* (divisi). The percussion parts show rhythmic patterns with various note values and rests.

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



Fl. *dim.* *mp* *rit.*

Ob. *dim.*

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

Cl. in B $\flat$  2 *dim.* *mp*

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

Bsn. *dim.* *mp*

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

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

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

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

Tpt. in B $\flat$  2 *dim.*

Hn. in F *dim.* *mp*

Tbn. *dim.* *mp*

Euph. *dim.* *mp*

Tuba *dim.* *mp*

Mall. Perc.

Timp.

Perc. 1

Perc. 2

38 Expressive ♩ = 68

Fl.

Ob.

Cl. in B♭ 1

Cl. in B♭ 2

B. Cl. in B♭

Bsn.

A. Sax. in E♭

T. Sax. in B♭

Bar. Sax. in E♭

38 Expressive ♩ = 68

Tpt. in B♭ 1

Tpt. in B♭ 2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Sus. Cym.

*p* *mp*

46 Più mosso

Fl. *p*

Ob. *p*

Cl. in B♭ 1 *p*

Cl. in B♭ 2 *p*

B. Cl. in B♭ *p*

Bsn.

A. Sax. in E♭ *p*

T. Sax. in B♭

Bar. Sax. in E♭ *p*  
Cue: B. Cl.

46 Più mosso

Tpt. in B♭ 1

Tpt. in B♭ 2

Hn. in F *p*

Tbn.

Euph.

Tuba

Mall. Perc. *mp*  
Bells

Timp.

Perc. 1

Perc. 2 *p*  
Tri. *mp*

Fl.

Ob.

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 $\flat$

1  
Tpt. in B $\flat$

2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

1  
Perc.

2

*rit.* **55** Expressive ♩ = 68

Fl. *mp cresc. f*

Ob. *mp cresc. f*

Cl. in B♭ 1 *mp cresc. f*

Cl. in B♭ 2 *mp cresc. f*

B. Cl. in B♭ *cresc. f*

Bsn. *mp cresc. f*

A. Sax. in E♭ *cresc. f*

T. Sax. in B♭ *cresc. f*

Bar. Sax. in E♭ *Play cresc. f*

**55** Expressive ♩ = 68

*rit.*

Tpt. in B♭ 1 *f*

Tpt. in B♭ 2 *f*

Hn. in F *cresc. f*

Tbn. *mp cresc. f*

Euph. *mp cresc. f*

Tuba *mp cresc. f*

Mall. Perc. *mp f*

Timp. *mp f*

Perc. 1 *mp f Cr. Cym.*

Perc. 2 *p mp 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

*mp* *f*

*mp* *f*

Fl. *rit.*

Ob.

Cl. in B $\flat$  1

Cl. in B $\flat$  2

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

Bsn.

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

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

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

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

Tpt. in B $\flat$  2

Hn. in F *mp*

Tbn. *mp*

Euph. *mp*

Tuba *mp*

Mall. Perc.

Timp.

Perc. 1 *p*

Perc. 2

67 Tempo I ♩ = 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 $\flat$

67 Tempo I ♩ = 120

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Cr. Cym.



75

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

75

Tpt. in Bb 1

Tpt. in Bb 2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Bells

Sus. Cym.

*mp*

*pp*  $\triangleleft$  *mp*

Fl. *cresc.* *mf*

Ob. *mf*

Cl. in B $\flat$  1 *cresc.* *mf*

Cl. in B $\flat$  2 *cresc.* *mf*

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

Bsn. *cresc.*

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

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

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

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

Tpt. in B $\flat$  2 *mf*

Hn. in F

Tbn. *mf*

Euph. *mf*

Tuba

Mall. Perc. *mf*

Timp. *mf*

Perc. 1 Cr. Cym. *mf* *cresc.*

Perc. 2 *mf* *cresc.*

*pp* < *mp* *pp* < *mp* *mf*

86

Fl. *cresc.*

Ob. *f*

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

Cl. in B $\flat$  2 *cresc.* *f*

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

Bsn. *f*

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

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

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

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

Tpt. in B $\flat$  2 *cresc.* *f*

Hn. in F *f*

Tbn. *f*

Euph. *f*

Tuba *f*

Mall. Perc. *cresc.* *f* Xyl.

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

94

Fl.

Ob.

Cl. in Bb  
1  
2

B. Cl. in Bb

Bsn.

A. Sax. in Eb

T. Sax. in Bb

Bar. Sax. in Eb

94

Tpt. in Bb  
1  
2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.  
1  
2



Full Score

Castlebay

GENE MILFORD

Allegro  $\text{♩} = 112$

5

Flute

Oboe (Opt. Flute 2)

Clarinet in B $\flat$  1 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 2

Horn in F

Trombone

Euphonium

Tuba

Mallet Percussion (Bells)

Timpani

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Suspended Cym., Crash Cymbals)

1 2 3 4 5

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YPS114F

4

6 7 8 9 10

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.

Temp.

Perc. 1 2

YPS114F

5

13

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.

Temp.

Perc. 1 2

11 12 13 14 15

YPS114F

6

16 17 18 19 20

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.

Temp.

Perc. 1 2

YPS114F

# Echoes of the Cape

ALAN LEE SILVA

With power  $J = 172$   
(opt. conduct in 2<sup>nd</sup>)

Flute

Oboe (Opt. Flute 2)

Clarinet in B $\flat$  1 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 2

Horn in F

Trombone

Euphonium

Tuba

Mallet Percussion (Marimba, Chimes, Glockenspiel, Xylophone)

Timpani

Percussion (Snare Drum, Bass Drum)

Percussion (Tambourine, Tom-toms)

Percussion (Suspended Cymbal, Crash Cymbal, Wind Chimes, Slip Sticks, Gong)

Wind Chimes 1 2 3 4 5 6

Chimes

Marimba

Glock

Chimes

Glock

Chimes

Mar.

Toms

Crash Cymbal

Suspended Cymbal

Crash Cymbal

Suspended Cymbal

Wind Chimes

Slip Sticks, Gong

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YPS117F

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. (Glock, Chimes, Glock, Chimes)

Timp.

Perc. (Mar., Toms)

Perc. (Sus. Cym.)

7 8 9 10

YPS117F

The Carl Fischer Performance Series for Band has five performance levels to provide you with a highly focused repertoire for your band. Each level has been carefully designed and graded, within specific guidelines, so that each piece in a level will work with your band when it achieves that level. Each level is also color coded for ease in finding the series that will be appropriate for your band, as it develops.

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- 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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