Concert Band

Grade 3^{1/2}



Twist of Fate

Larry Clark

CPS84 INSTRUMENTATION

Full Score
Flute 1
Flute 2
Oboe
Clarinet 1 in Bb
Clarinet 2 in Bb
Clarinet 3 in Bb
Bass Clarinet in Bb
Bassoon
Alto Saxophone 1 in Eb
Alto Saxophone 2 in Eb
Tenor Saxophone in Bb
Baritone Saxophone in Eb
Trumpet 1 in B
Trumpet 2 in B
Trumpet 3 in Bb
Horn 1 in F
Horn 2 in F
Trombone 1
Trombone 2
Baritone T.C. in Bb
Baritone B.C
Tuba
Mallet Percussion
Vibraphone
Timpani
Percussion 1
Snare Drum, Bass Drum
Percussion 25
Suspended Cymbal, Triangle, Cabasa, Tom-toms,
Crash Cymbals

Program Notes

As the title implies the piece contains many twists and turns harmonically, rhythmically and even melodically at times. It is a departure from the type of piece I am normally know for, but is a refreshing compositional "twist" for me to have written this type of piece as well.

The piece begins with a lush lyrical theme first stated by a solo oboe. This introductory theme builds to create a large amount of tension before the piece quickly shifts from Bb major to D minor. The clarinets begin the first statement of the arppeggiated harmonic material that is the main glue that hold the piece together throughout. This leads to the first statement of the main melodic idea in the horns and saxes. It is followed by many shifting harmonies, rhythms, time signature and variations of this melodic idea. The piece then moves to a more lyrical theme with a slightly slower tempo and a totally different harmonic structure. The arpeggiated idea continues, however, and it is important that the tempo not be taken too slowly at this point. The piece should continue to move through this section. An abrupt modulation leads to a full-band statement of the lyrical theme followed by a return of the allegro tempo with the arppeggiated harmonies now in the horns, saxes and baritones. The main melodic idea returns and is reorchestrated with different sections taking the lead. A return of the lyrical theme in diminution is present first with a brass choir and then a full-band statement with a release of the tension into a pulsing rhythmic motive in the timpani. There is a long build using a melodic fragment leading into a climatic presentation of the original introductory theme. It is important that there is no ritardando going into this section to create the desired effect. This climax leads to a presto ending with more harmonic and rhythmic twists to the end. The trombones punctuate the ending with a wild glissando to the last note. It should be loud!!

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 2008

About the Composer

Larry Clark (b. 1963) is Vice President for Carl Fischer, LLC in New York. At Carl Fischer he serves as the editor and chief and coordinates all of Carl Fischer's publishing in all genres of music. Prior to this appointment he served as an Instrumental Music Editor for Warner Bros. Publications in Miami. His diverse background includes serving as the Director of Bands at Syracuse University and considerable public school teaching in the state of Florida.

Larry is well known as a composer and arranger of music for band and orchestra. 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 150 publications in print and is in demand to write commissions for bands and orchestras across the country. 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.









































CPS84F









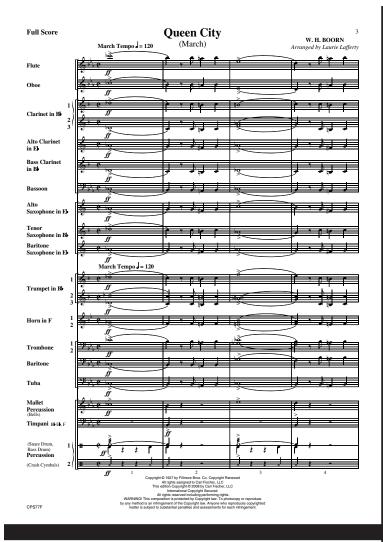


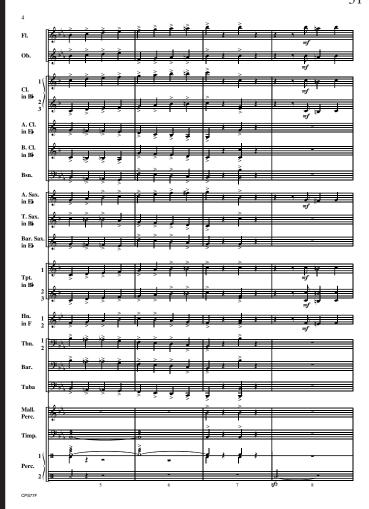






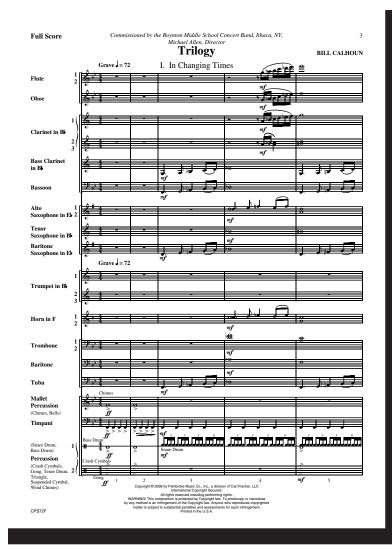














The Carl Fischer Performance Series for Band has five performance levels to provide you with a highly focused repertoire for your band. Each level has been carefully designed and graded, within specific guidelines, so that each piece in a level will work with your band when it achieves that level. Each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

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.

Concert Performance Series

- Expanded instrumentation to 2 Flute, 3 Clarinet, 3 Trumpet, 2 Horn and 2 Trombone parts
- Expanded use of rhythms, ranges, keys, but technical demands are still carefully considered
- Generous cross cueing of exposed or solo parts
- Expanded percussion writing, within reason, for maturing students
- · Careful selection of keys and degree of difficulty for advancing musicians