

FULL SCORE

Young String Orchestra



CARL FISCHER  
**PERFORMANCE**  
SERIES

Grade 2.5

# Dream Engine

Larry Clark

**YAS171**  
**INSTRUMENTATION**

Full Score .....	1
Violin I .....	8
Violin II .....	8
Violin III (Viola T.C.) .....	2
Viola .....	5
Cello .....	5
Bass .....	5
Piano .....	1

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## About the Composition

One of the types of pieces I like to write for orchestra are pieces that use a contrast between staccato playing and more *marcato* melodic material. *Dream Engine* is the result. The piece is set in a concert overture form with two fast sections based on the same theme and a slow lyrical second section in the middle.

The piece begins right off with a short introduction of the spiccato accompaniment figures before it leads to the first statement of the main theme. Quarter notes in the main theme should be played full bow in contrast to the lilting staccato eighth notes. The bass line should be long as well. After a full ensemble statement of the theme, the piece moves to a bridge theme that is sort of an inversion of the main theme and is taken up by the cello; then the viola is added on a harmony part to the melody. Transition material is presented next that is used throughout the piece to connect all of the sections of the piece together. The main theme returns once more before the piece transitions into the slow and lyrical B-section.

The B-section should be lush and as legato as possible to be in complete contrast to the A-section. This will be an excellent chance to work on the players' expressive playing. Make sure to have a lot of rubato and generous rises and falls to the lines to make it as musical as possible.

At the completion of the B-section, the A-material returns with different orchestration for variety. This is followed by the transition material that leads to an aggressive coda that includes a brief quote from the B-section material. If you so chose, a slight increase in the tempo at the coda is acceptable to add to excitement of the ending.

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 2017

## 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.

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).

# Dream Engine

Allegro con brio ♩ = 132

5 LARRY CLARK

Violin I

Violin II

Viola

Cello

Bass

Piano

Musical score for measures 1-5. The score is for Violin I, Violin II, Viola, Cello, Bass, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is Allegro con brio with a metronome marking of 132. The dynamics range from *f* (forte) to *mp* (mezzo-piano). The score includes various musical notations such as accents, slurs, and dynamic markings.

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

Musical score for measures 6-10. The score continues for Violin I, Violin II, Viola, Cello, Bass, and Piano. The key signature and time signature remain the same. The dynamics are consistent with the previous section. The score includes various musical notations such as accents, slurs, and dynamic markings.

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13

Score for measures 11-16. The score includes staves for Violin I, Violin II, Viola, Cello, Bass, and Piano. The key signature is one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte) and accents (>). A box containing the number 13 is positioned above the first measure of the first violin staff. A large red watermark is overlaid diagonally across the page.

21

Score for measures 17-22. The score includes staves for Violin I, Violin II, Viola, Cello, Bass, and Piano. The key signature is one sharp (F#). The music continues with similar rhythmic patterns. Dynamic markings include *mp* (mezzo-piano) and *mf* (mezzo-forte). A box containing the number 21 is positioned above the first measure of the first violin staff. A "Soli" marking is present above the Cello staff in measure 21. A large red watermark is overlaid diagonally across the page.

25

Score for measures 23-27. Instruments: Vln. I, Vln. II, Vla., Cello, Bass, Pno.

Measures 23-27: Vln. I and II play a rhythmic pattern of eighth notes. Vla., Cello, and Bass play a similar pattern. Pno. plays a block chord accompaniment. Dynamics include *cresc.* and *mp*.

29

Score for measures 28-33. Instruments: Vln. I, Vln. II, Vla., Cello, Bass, Pno.

Measures 28-33: Vln. I and II play a rhythmic pattern. Vla., Cello, and Bass play a similar pattern. Pno. plays a block chord accompaniment. Dynamics include *mp* and *mf*. There are accents (*v*) over notes in measures 29, 30, and 31.

35

Vln. I *mf*

Vln. II *mf*

Vla. *mp*

Cello *mp*

Bass *mp*

Pno. *mp*

34 35 36 37 38

39

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Cello *mf*

Bass *mf*

Pno. *mf*

43

39 40 41 42 43 44



I Vln. II Vln. Vla. Cello Bass Pno.

61 62 63 64 65 66 67

*f* *f* *f* *f* *f* *f* *f*

*rit.* *a tempo*

I Vln. II Vln. Vla. Cello Bass Pno.

68 69 70 71 72 73 74 75

*ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

*rit.*



Rubato

79 Tempo I ♩ = 132

Musical score for measures 76-83. The score includes staves for Violin I and II, Viola, Cello, Bass, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Tempo I' with a quarter note equal to 132 beats per minute. The dynamics range from *mp* (mezzo-piano) to *p* (piano). A large red watermark 'UNLAWFUL TO COPY OR PRINT' is overlaid diagonally across the score.

Musical score for measures 84-89. The score includes staves for Violin I and II, Viola, Cello, Bass, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Tempo I' with a quarter note equal to 132 beats per minute. The dynamics range from *mf* (mezzo-forte) to *mp* (mezzo-piano). A 'Soli' marking is present above measure 89. A large red watermark 'UNLAWFUL TO COPY OR PRINT' is overlaid diagonally across the score.

93

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

*cresc.*

*mp cresc.*

90 91 92 93 94

97

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

95 96 97 98 99 100

101

Musical score for measures 101-105. The score includes staves for Violin I, Violin II, Viola, Cello, Bass, and Piano. The key signature is one sharp (F#). The tempo is marked with a double bar line. Dynamics include *f* (forte) and *p cresc.* (piano crescendo). The piano part features a complex rhythmic pattern with many beamed notes. A large red watermark is overlaid across the score.

Musical score for measures 106-112. The score includes staves for Violin I, Violin II, Viola, Cello, Bass, and Piano. The key signature is one sharp (F#). Dynamics include *f* (forte) and *ff* (fortissimo). The piano part continues with complex rhythmic patterns. A large red watermark is overlaid across the score.

Wave Dancer

ALAN LEE SILVA

**Joyfully** (♩ = 132)  
bring out  
*mf legato*

Violin I  
Violin II  
Viola  
Cello  
Bass

**Joyfully** (♩ = 132)  
*mf legato*  
con *rit*

Piano

1 2 3 4 5 6

7 8 9 10 11 12

17

Vin. I  
Vin. II  
Vla.  
Cello  
Bass

13 14 15 16 17 18

17

Vin. I  
Vin. II  
Vla.  
Cello  
Bass

19 20 21 22 23 24

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# Young String Orchestra

- Playable by second and third year ensembles
- Occasionally extending to third position
- Keys carefully considered for appropriate difficulty
- Addition of separate second violin and viola parts (also a viola T.C. included)
- An increase in independence of parts over beginning levels

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