

FULL SCORE

Young Band



CARL FISCHER
PERFORMANCE
SERIES

Grade 2.5

Dream Engine

Larry Clark

YPS195
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	3
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
Tambourine, Triangle, Crash Cymbals, Suspended Cymbal	

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YPS195 — Set
YPS195F — Full Score
YPS195P — Parts

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About the Composition

Dream Engine was commissioned by the Otto Shortell Middle School 7/8 Band in the Oneida City School District, Nicholas Anderalli Jr., Director.

One of the types of pieces I like to write for band 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 staccato 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 lower voices, then the Horns/Saxes are added on a harmony part to the melody. Transitional 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 transitional material that leads to an aggressive coda that includes a bit of a quote from the B section musical 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, or on Facebook at www.facebook.com/larryclarkmusic/

Dream Engine

LARRY CLARK

Allegro con brio ♩ = 136

Flute *f* 5 *mf*

Oboe (Opt. Flute 2) *f*

Clarinet in B♭ 1 *f* *mp*

Clarinet in B♭ 2 *f* *mp*

Bass Clarinet in B♭ *f* *mp*

Bassoon *f* *mp*

Alto Saxophone in E♭ *f*

Tenor Saxophone in B♭ *f*

Baritone Saxophone in E♭ *f*

Trumpet in B♭ 1 *f* 5

Trumpet in B♭ 2 *f*

Horn in F *f*

Trombone *f*

Euphonium *f*

Tuba *f*

Mallet Percussion (Bells) *f*

Timpani (F, B♭, E♭) *f* *mp* *f* *mp*

(Snare Drum, Bass Drum) 1 S.D. *f* B.D. *f*

Percussion 2 Tamb. *f* Tri. *mp*

(Tambourine, Traingle, Suspended Cymbal, Crash Cymbals) *f* 1 2 3 4 5

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The image shows a page of a musical score for a full orchestra. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Cl. in Bb (Clarinet in B-flat), B. Cl. in Bb (Bass Clarinet in B-flat), Bsn. (Bassoon), A. Sax. in Eb (Alto Saxophone in E-flat), T. Sax. in Bb (Tenor Saxophone in B-flat), Bar. Sax. in Eb (Baritone Saxophone in E-flat), Tpt. in Bb (Trumpet in B-flat), Hn. in F (Horn in F), Tbn. (Trombone), Euph. (Euphonium), Tuba, Mall. Perc. (Mallet Percussion), Timp. (Timpani), and Perc. (Percussion). The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The Flute part has a melodic line with eighth and sixteenth notes. The Clarinet and Bass Clarinet parts have a rhythmic accompaniment of eighth notes. The Bassoon part has a similar rhythmic accompaniment. The Saxophone parts are mostly silent. The Trumpet and Horn parts are also silent. The Trombone, Euphonium, and Tuba parts are silent. The Mallet Percussion and Timpani parts are silent. The Percussion part has a rhythmic accompaniment of eighth notes. A large red watermark is overlaid diagonally across the page, reading "FOR PROMOTIONAL USE ONLY".

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

16 17 18 19 20

21

Fl. *mp* *cresc.*

Ob. *mp* *cresc.*

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

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

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

Bsn. *mp* *cresc.*

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

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

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

21

Tpt. in B \flat 1 *mp* *cresc.*

Tpt. in B \flat 2 *mp* *cresc.*

Hn. in F *mf* *cresc.*

Tbn. *mf* *Soli* *cresc.*

Euph. *mf* *Soli* *cresc.*

Tuba *mp* *cresc.*

Mall. Perc. *mp*

Timp. *mp*

Perc. 1 *mp* *cresc.*

Perc. 2

mp *cresc.* 25

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Fl. *mp*

Ob. *mp*

Cl. in B \flat 1 *mp*

Cl. in B \flat 2

B. Cl. in B \flat *mf*

Bsn. *mf*

A. Sax. in E \flat *mp*

T. Sax. in B \flat

Bar. Sax. in E \flat *mf*

Tpt. in B \flat 1 *mp*

Tpt. in B \flat 2 *mp*

Hn. in F *mp*

Tbn. *mp*

Euph. *mp*

Tuba

Mall. Perc. *mp*

Timp. *mf*

Perc. 1 Scrape Cym. w/coin Tri.

Perc. 2 *mp*

29 30 31 32 33

Fl. *mf*

Ob. *mf*

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

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

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

Bsn. *mf* *mp*

A. Sax. in E \flat *mf*

T. Sax. in B \flat *mf*

Bar. Sax. in E \flat *mf*

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

Tpt. in B \flat 2 *mf*

Hn. in F *mf*

Tbn. *mf*

Euph. *mf*

Tuba *mf*

Mall. Perc. *mf*

Timp. *mf*

Perc. 1 Cr. Cym. *mf* Tamb. *mf*

Perc. 2 *mf* *mf*

37

37



Fl. *f* 45

Ob. *f*

Cl. in Bb 1 *f*

Cl. in Bb 2 *f*

B. Cl. in Bb *f* *mf*

Bsn. *f*

A. Sax. in Eb *f*

T. Sax. in Bb *f*

Bar. Sax. in Eb *mp* *f* *mf*

Tpt. in Bb 1 *f* 45

Tpt. in Bb 2 *f*

Hn. in F *f* *mf*

Tbn. *f* *mf*

Euph. *f* *mf*

Tuba *mp* *f* *mf*

Mall. Perc. *f* *mf*

Timp. *f*

Perc. 1 *f*

Perc. 2 *mf*

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

Sus. Cym.

p

53 54 55 56 57 58 59 60

61 *div.* *mf* *rit.*

Fl. *mf*

Ob. *mf*

Cl. in Bb 1 *mf*

Cl. in Bb 2 *mf*

B. Cl. in Bb *mf*

Bsn. *mf*

A. Sax. in Eb *mf*

T. Sax. in Bb *mf*

Bar. Sax. in Eb *mf*

61 *mf* *rit.*

Tpt. in Bb 1 *mp*

Tpt. in Bb 2 *mp*

Hn. in F

Tbn. *mf*

Euph. *mf*

Tuba *mf*

Mall. Perc. *mp*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

61 62 63 64 65 66 67 68

69 A Tempo

Fl. *f* *rit.* *ff*

Ob. *f* *ff*

Cl. in Bb 1 *f* *ff*

Cl. in Bb 2 *f* *ff*

B. Cl. in Bb *f* *ff*

Bsn. *f* *ff*

A. Sax. in Eb *f* *ff*

T. Sax. in Bb *f* *ff*

Bar. Sax. in Eb *f* *ff*

69 A Tempo

Tpt. in Bb 1 *f* *ff*

Tpt. in Bb 2 *f* *ff*

Hn. in F *f* *ff*

Tbn. *f* *ff*

Euph. *f* *ff*

Tuba *f* *ff*

Mall. Perc. *f* *ff*

Timp. *f* *ff*

Perc. 1 *f* *ff* Cr. Cym.

Perc. 2 *f* *ff*

69 70 71 72 73 74 75 76

Rubato 81 Tempo I ♩ = 136

Fl.

Ob.

Cl. in B♭

B. Cl. in B♭

Bsn.

A. Sax. in E♭

T. Sax. in B♭

Bar. Sax. in E♭

Rubato 81 Tempo I ♩ = 136

Tpt. in B♭

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

Fl. *mf*

Ob. *mf*

Cl. in Bb 1 *mf*

Cl. in Bb 2 *mf*

B. Cl. in Bb *mf*

Bsn. *mf*

A. Sax. in Eb *mf*

T. Sax. in Bb *mf*

Bar. Sax. in Eb *mf*

Tpt. in Bb 1 *mf*

Tpt. in Bb 2 *mf*

Hn. in F *mf*

Tbn. *mf*

Euph. *mf*

Tuba *mf*

Mall. Perc. *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2

91

91

86 *mf* 87 88 89 90 91

Fl. *cresc.*

Ob. *cresc.*

Cl. in B \flat 1 *cresc.*

Cl. in B \flat 2 *cresc.*

B. Cl. in B \flat

Bsn. *mp cresc.*

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

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

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

Tpt. in B \flat 1 *mp cresc.*

Tpt. in B \flat 2 *mp cresc.*

Hn. in F *mf cresc.*

Tbn. *mp cresc.*

Euph. *mp cresc.*

Tuba *mp cresc.*

Mall. Perc.

Timp. *mp*

Perc. 1 *mp cresc.*

Perc. 2

92

93

94

mp cresc. 95

96

97

99 103

Fl. *mp* *mf* *f*

Ob. *mp* *mf* *f*

Cl. in Bb 1 *mp* *mf* *f*

Cl. in Bb 2 *mf* *f*

B. Cl. in Bb *mp* *mf* *f*

Bsn. *mf* *f*

A. Sax. in Eb *mf* *f*

T. Sax. in Bb *mf* *f*

Bar. Sax. in Eb *mp* *mf* *f*

Tpt. in Bb 1 *mf* *f*

Tpt. in Bb 2 *mf* *f*

Hn. in F *mf* *f*

Tbn. *mf* *f*

Euph. *mf* *f*

Tuba *mf* *f*

Mall. Perc. *mp* *mf* *f*

Timp. *mp* *mf* *f*

Perc. 1 *mf* *f*

Perc. 2 *mf* *f*

98 *mp* 99 100 *mf* 101 102 *f* 103

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

f *ff*

109 110 111 112 113 114