

FULL SCORE

Beginning Band



CARL FISCHER
PERFORMANCE
SERIES

Grade 1

Contemplation

Larry Clark

BPS122
INSTRUMENTATION

Full Score	1
Flute	8
Oboe (Opt. Flute 2)	2
Clarinet in B \flat	8
Bass Clarinet in B \flat	2
Alto Saxophone in E \flat	5
Tenor Saxophone in B \flat	2
Baritone Saxophone in E \flat	2
Trumpet in B \flat	8
Horn in F	3
Trombone, Euphonium, Bassoon	6
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
Triangle, Suspended Cymbals, Tambourine, Crash Cymbals	

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About the Composition

Contemplation: the action to look thoughtfully at something for a long time.

When composing music that will be used with younger students, I want to stimulate thoughtfulness in them. In this particular piece I want the students to be able to stretch their musicianship beyond their experience on their instruments to play in a contemplative manner. To me, this is the essence of musical playing in an emotional and thoughtful way. It is something that cannot be stressed enough, even in students that have just begun to play. As soon as possible, they should be asked to put themselves into the music and make it more than the notes and rhythms on the page.

This piece is my attempt to provide very young students, who are just beginning their musical journey, with something they can reach technically, but have to stretch for musically. The amount of notes and rhythms is limited, but students should strive for beauty of tone, good phrasing and emotional involvement.

After a short introduction, the heartfelt main theme begins at a lyrical and slow tempo. This is developed with the addition of a secondary theme, featuring the lower voices, before the piece leads to an Allegro section that is based on the same musical material with a difference in tempo and a variation in rhythm patterns. The piece can serve to show students that the same basic music can have an entirely different emotional connection with differences in tempo, rhythm and style, with the first section of the piece being sentimental and the faster section being more joyous in nature. As with all of my pieces for younger students, it is completely acceptable to me for you to adjust the tempo to fit the educational needs of your students.

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 2018

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/

Contemplation

LARRY CLARK

Sentimental ♩ = 80 *poco rit.* **5** *a tempo*

Flute
mf legato *mp*

Oboe (Opt. Flute 2)
mf legato *mp div.*

Clarinet in B♭
mf legato *mp*

Bass Clarinet in B♭
mf legato *mp*

Alto Saxophone in E♭
mf legato *mp*

Tenor Saxophone in B♭
mf legato *mp*

Baritone Saxophone in E♭
mf legato *mp*

Trumpet in B♭
mf legato

Horn in F
mf legato

Trombone, Euphonium, Bassoon
mf legato

Tuba
mf legato

Mallet Percussion (Bells)
mf

Timpani (F: B♭)
mf

Percussion 1 (Snare Drum, Bass Drum)
mp *mf*

Percussion 2 (Triangle, Suspended Cymbal, Tambourine, Crash Cymbals)
mf *mp* *mf* *mp*

B.D.
Sus. Cym.

1 2 3 4 5 6 7 8

13

Fl.

Ob. (Fl. 2)

Cl. in Bb

B. Cl. in Bb

A. Sax. in Eb

T. Sax. in Bb

Bar. Sax. in Eb

13 div.

Tpt. in Bb

Hn. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Timp.

1

Perc.

2

f

f

f

f

f

f

f

f

f

mf

f

9 10 11 12 13 14 15 16 17

21

Fl. *mp*

Ob. (Fl. 2) *mp*

Cl. in B \flat *Soli*

B. Cl. in B \flat *mf*

A. Sax. in E \flat *mp*

T. Sax. in B \flat *Soli*

Bar. Sax. in E \flat *mf*

Tpt. in B \flat *mp*

Hn. in F *mp*

Tbn., Euph., Bsn. *Soli*

Tuba *mf*

Mall. Perc. *mp*

Timp.

Perc. 1

Perc. 2

21

18 19 20 21 *mp* 22 23 24 25

29 Allegro con brio ♩ = 132

32

Fl. *poco rit.* *mf*

Ob. (Fl. 2) *mf*

Cl. in B♭ *mf*

B. Cl. in B♭ *mf*

A. Sax. in E♭ *mf*

T. Sax. in B♭ *mf*

Bar. Sax. in E♭ *mf*

Tpt. in B♭ *poco rit.* 29 Allegro con brio ♩ = 132 32 *mf*

Hn. in F *mf*

Tbn., Euph., Bsn. *mf*

Tuba *mf*

Mall. Perc. *mf*

Timp. *mp* *mf*

Perc. 1 *S.D.* *mf*

Perc. 2 *mf*

26 27 28 29 30 31 32 33

42

Fl.

Ob. (Fl. 2)

Cl. in B \flat

B. Cl. in B \flat

A. Sax. in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

42

Tpt. in B \flat

Hn. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Timp.

1 Perc.

2 Perc.

f

f

f

f

f

f

f

f

f

f

f

f

f

41 42 43 44 45 46 47

53

Fl.
Ob. (Fl. 2)
Cl. in Bb
B. Cl. in Bb
A. Sax. in Eb
T. Sax. in Bb
Bar. Sax. in Eb
Tpt. in Bb
Hn. in F
Tbn., Euph., Bsn.
Tuba
Mall. Perc.
Timp.
1 Perc.
2 Perc.

mf *cresc.* *f*

53

mf *cresc.* *f*

mf *cresc.* *f*

mf *cresc.* *f*

mf *cresc.* *f*

mf *cresc.* *f*

mf *cresc.* *f*

mf *cresc.* *f*

mf *cresc.* *f*

f

mf *cresc.* *f*

mf *cresc.* *f*

f

59

Fl.

Ob. (Fl. 2)

Cl. in Bb

B. Cl. in Bb

A. Sax. in Eb

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb

Hn. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

dim.

mp dim.

55 56 57 58 59 60 61

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Fl.

Ob. (Fl. 2)

Cl. in Bb

B. Cl. in Bb

A. Sax. in Eb

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb

Hn. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

p dim. *f*

p dim. *f*

p dim. *f*

p dim. *f*

p dim. *f*

p dim. *f*

p dim. *f*

p dim. *f*

p dim. *f*

p dim. *f*

p dim. *f*

p dim. *f*

f Cr. Cym. ch.

62 *p dim.* 63 64 *f* 65 66 67 68

Full Score **Wolverine Trail** (March) **MATTHEW R. PUTNAM** 3

March tempo

Flute *f*

Oboe (Opt. Flute 2) *f*

Clarinet in B \flat *f*

Bass Clarinet in B \flat *f*

Alto Saxophone in E \flat *f*

Tenor Saxophone in B \flat *f*

Baritone Saxophone in E \flat *f*

Trumpet in B \flat *f*

Horn in F *f*

Trombone, Euphonium, Bassoon *f*

Tuba *f*

Mallet Percussion (Bells) *f*

Timpani (E \flat & B \flat) *f*

(Snare Drum, Wood Block, Bass Drum) *f*

Percussion (Crash Cymbals, Triangle, Tambourine) *f*

1

2

1 2 3 4 5 6

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BPS118F

4

FL *f*

Ob. (Fl. 2) *f*

Cl. in B \flat *f*

B. Cl. in B \flat *f*

A. Sax. in E \flat *f*

T. Sax. in B \flat *f*

Bar. Sax. in E \flat *f*

Tpt. in B \flat *f*

Hn. in F *f*

Tbn., Euph., Bsn. *f*

Tuba *f*

Mall. Perc. *f*

13

7 8 9 10 11 12 13 14

1

2

play 2nd X only

BPS118F

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.

Beginning Band

- Instrumentation uses one part for every instrument
- Limited ranges, rhythms, and independence of parts
- Active percussion scoring
- Bass line covered by any low brass or low woodwind instrument

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