

FULL SCORE

Primer Band



CARL FISCHER

PERFORMANCE

SERIES

Grade 1/2

# Achieve

(March)

Larry Clark

**PPS51**  
**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
Alternate Horn in F .....	2
Horn in F .....	3
Alternate Trombone .....	2
Trombone, Euphonium, Bassoon .....	6
Euphonium T.C. in B $\flat$ .....	2
Tuba .....	3
Mallet Percussion .....	1
Bells .....	1
Timpani .....	2
Percussion 1 .....	2
Snare Drum, Bass Drum .....	2
Percussion 2 .....	2
Crash Cymbals, Triangle .....	2

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## About the Composition

The march style is important to the heritage of the modern concert band, and it is my opinion that even the youngest of students should be taught the march style and form as early as possible. This march sets out to give these students that opportunity. It uses only the first six notes of the B $\flat$ -major scale, and the most difficult rhythm is two repeated eighth notes. Yet it has all of the traditional march form and style.

The form of this easy march is the traditional intro, first strain, second strain and trio. The only difference from more challenge marches is that the key does not change to the subdominant at the trio. Most everything else is the same as you would find in the American marches of Sousa, Fillmore or King.

The march begins *forte* with a quote from the end of the second strain, something that is common in many marches. This is followed by the first strain at a softer dynamic level. Additional voices are added on the repeat for variety. The second strain has traditional changes in dynamics, first starting out loud, then getting soft with crescendos to the end of the strain. The trio following again in typical fashion with the first time being very soft and *legato*. There are some suggestions for changing the orchestration, but you can use your creativity to tailor the instrumentation to your musical taste. The repeat of the trio should then be back to a more *marcato* march style. This should start with the last note of the first ending in m. 70. The march then ends with the traditional stinger.

It is my opinion that in marches with this form that the repeats should not be eliminated. By doing so, it changes the form and makes the march lopsided, with the first half of the marching being too short compared to the trio section.

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](http://www.larryclarkmusic.com). or on Facebook at [www.facebook.com/larryclarkmusic/](http://www.facebook.com/larryclarkmusic/)

# Achieve

(March)

Quick march ♩ = 132

5

2nd x only

LARRY CLARK

Flute *f* *mf* 2nd x only

Oboe (Opt. Flute 2) *f* *mf* 2nd x only

Clarinet in B♭ *f* *mf* 2nd x only

Bass Clarinet in B♭ *f* *mf*

Alto Saxophone in E♭ *f* *mf*

Tenor Saxophone in B♭ *f* *mf*

Baritone Saxophone in E♭ *f* *mf*

Trumpet in B♭ *f* *mf*

Alternate Horn in F *f* *mf*

Horn in F *f* *mf*

Alternate Trombone *f* *mf*

Trombone, Euphonium, Bassoon *f* *mf*

Tuba *f* *mf*

Mallet Percussion (Bells) *f* *mf*

Timpani (F, B♭) *f* *mf*

(Snare Drum, Bass Drum) 1 *f* *mf*

Percussion *f* *mf*

(Crash Cymbals, Triangle) 2 Cr. Cym. ch. *f* *mf*

1 2 3 4 5 6 7

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 $\flat$   
Tpt. in B $\flat$   
Alt. Hn. in F  
Hn. in F  
Alt. Tbn.  
Tbn., Euph., Bsn.  
Tuba  
Mall. Perc.  
Timp.  
Perc. 1  
Perc. 2

8 9 10 11 12 13 14

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Detailed description: This is a page of a musical score for a symphony orchestra, specifically focusing on the woodwind, brass, and percussion sections. The score is written for measures 8 through 14. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl.), Bass Clarinet in B-flat (B. Cl.), Alto Saxophone in E-flat (A. Sax.), Tenor Saxophone in B-flat (T. Sax.), and Baritone Saxophone in E-flat (Bar. Sax.). The brass section includes Trumpet in B-flat (Tpt.), Alto Horn in F (Alt. Hn.), Horn in F (Hn.), Alto Trombone (Alt. Tbn.), Trombone, Euphonium, and Baritone (Tbn., Euph., Bsn.), and Tuba. The percussion section includes Mallet Percussion (Mall. Perc.), Timpani (Timp.), and two other percussion parts (Perc. 1 and Perc. 2). The score features various musical notations such as notes, rests, and dynamic markings. A large, diagonal watermark reading 'For Promotional Use Only' is overlaid across the center of the page.

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 $\flat$

Tpt.  
in B $\flat$

Alt.  
Hn. in F

Hn. in F

Alt. Tbn.

Tbn.,  
Euph.,  
Bsn.

Tuba

Mall.  
Perc.

Timp.

Perc.  
1  
2

1. 2.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

15 16 17 18 19 20 21

22

Fl. *f* *p*

Ob. (Fl. 2) *f* *p*

Cl. in B $\flat$  *p*

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

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

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

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

Tpt. in B $\flat$  *p*

Alt. Hn. in F *p*

Hn. in F *p*

Alt. Tbn. *f* *p*

Tbn., Euph., Bsn. *f* *p*

Tuba *f* *p*

Mall. Perc. *f* *mp*

Timp. *f* *mp*

Perc. 1 *p*

Perc. 2

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39 Trio

1. 2. 2nd x only *p-f*

Fl.

Ob. (Fl. 2) 2nd x only *p-f*

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

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

A. Sax. in E $\flat$  *p-f*

T. Sax. in B $\flat$  *p-f*

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

1. 2. 39 Trio 2nd x only *p-f*

Tpt. in B $\flat$  *p-f*

Alt. Hn. in F 2nd x only *p-f*

Hn. in F 2nd x only *p-f*

Alt. Tbn. *p-f*

Tbn., Euph., Bsn. *p-f*

Tuba *p-f*

Mall. Perc. *p-f*

Timp. *p-f*

1 Perc. *p-f* 1st x on rim

2 Perc. *p-f* Tri.

*p-f* Cym. 2nd x only

36

37

38

39

40

41

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 $\flat$

Tpt.  
in B $\flat$

Alt.  
Hn. in F

Hn. in F

Alt. Tbn.

Tbn.,  
Euph.,  
Bsn.

Tuba

Mall.  
Perc.

Timp.

1  
Perc.

2

43 44 45 46 47 48 49 50

55

Fl.  
Ob. (Fl. 2)

Musical notation for Flute and Oboe (Flute 2) parts, measures 51-57. The Flute part has a melodic line with eighth notes and quarter notes. The Oboe part has a similar melodic line, often in unison with the flute.

Cl. in Bb  
B. Cl. in Bb

Musical notation for Clarinet in Bb and Bass Clarinet in Bb parts, measures 51-57. The Clarinet part has a melodic line with eighth notes and quarter notes. The Bass Clarinet part has a similar melodic line, often in unison with the clarinet.

A. Sax. in Eb  
T. Sax. in Bb  
Bar. Sax. in Eb

Musical notation for Alto Saxophone in Eb, Tenor Saxophone in Bb, and Baritone Saxophone in Eb parts, measures 51-57. The Alto Saxophone part has a melodic line with eighth notes and quarter notes. The Tenor and Baritone Saxophone parts have similar melodic lines, often in unison with the alto saxophone.

55

Tpt. in Bb  
Alt. Hn. in F  
Hn. in F

Musical notation for Trumpet in Bb, Alto Horn in F, and Horn in F parts, measures 51-57. The Trumpet part has a melodic line with eighth notes and quarter notes. The Alto Horn and Horn parts have similar melodic lines, often in unison with the trumpet.

Alt. Tbn.  
Tbn., Euph., Bsn.  
Tuba

Musical notation for Alto Trombone, Trombone/Euphonium/Bassoon, and Tuba parts, measures 51-57. The Alto Trombone part has a melodic line with eighth notes and quarter notes. The Trombone/Euphonium/Bassoon part has a similar melodic line, often in unison with the alto trombone. The Tuba part has a similar melodic line, often in unison with the trombone/euphonium/bassoon.

Mall. Perc.  
Timp.  
Perc. 1  
Perc. 2

Musical notation for Mallet Percussion, Timpani, and Percussion parts, measures 51-57. The Mallet Percussion part has a melodic line with eighth notes and quarter notes. The Timpani part has a similar melodic line, often in unison with the mallet percussion. The Percussion 1 and Percussion 2 parts have similar melodic lines, often in unison with the timpani.

51 52 53 54 55 56 57

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 $\flat$

Tpt.  
in B $\flat$

Alt.  
Hn. in F

Hn. in F

Alt. Tbn.

Tbn.,  
Euph.,  
Bsn.

Tuba

Mall.  
Perc.

Timp.

Perc.  
1

2

58 59 60 61 62 63 64

1. Play 2.

**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 $\flat$**

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

**Alt. Hn. in F**

**Hn. in F**

**Alt. Tbn.**

**Tbn., Euph., Bsn.**

**Tuba**

**Mall. Perc.**

**Timp.**

**Perc.**

65 66 67 68 69 70 71

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