

FULL SCORE

Young Band



CARL FISCHER  
**PERFORMANCE**  
SERIES

Grade 2.5

# Sleep, My Child

*(Shlof, Mayn Kind)*

Larry Clark

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unlawful for print

**YPS208**  
**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 .....	6
Bell Tree, Triangle, Suspended Cymbal, Tam-tam, Tom-tom, Crash Cymbal .....	

## About the Composition

*Sleep, My Child* was commissioned by the Madison Middle School Band and Orchestra in Tampa, Florida, and is dedicated to the memory of their Director of Orchestras Kevin Frye. Director of Bands Chris Shultz championed the commissioning of this piece to honor Kevin after he passed away in December 2016. Mr. Frye was a beloved member of the staff at Madison Middle as well as the music community of Tampa and the state of Florida.

I was a personal friend of Kevin's. We were in several musical groups together when we were young that were formative to both of our musical careers. I also guest conducted his Madison Middle School Orchestra several times over the past four years. His musicianship, teaching skills and love for his students were exemplary.

When taking on the challenge of writing a piece to honor Kevin's legacy, Mr. Shultz and I decided to try and include several important aspects of Kevin's life into the piece. Kevin was proudly Jewish, a fantastic trumpet player and loved Jazz. With that in mind, and after a lot of research, a Jewish folk song *Shlof, Mayn Kind* was selected as the basis for the piece, not to be religious, but to honor his faith and heritage. Plus it is a beautiful song, and I felt the title reflected the sentiment I was looking to express, which is of someone taking rest after a long battle with illness. Thus, a lullaby seemed appropriate.

I also wanted to incorporate Jazz into the piece, but in a concert setting, so you will hear as the piece develops, the harmonies of the folk song expand into ones found more commonly in Jazz compositions. Not in a "far out" way, but in a subtle way to again honor this part of his life. For example the climactic moment of the piece at the fermata in m. 57 is a Dbmaj9#11 chord. It appropriately give the piece the angst that I was looking for at this moment in the piece, while honoring the importance of Jazz in Kevin's musical life.

The piece was also conceived to include both the Madison band and orchestra in the performance at the premiere. I wanted the pieces to work separately by the band and separately by the orchestra, but I also wanted them to be able to play the piece together to honor Kevin.

The piece begins with original material designed to set the mood of the piece with a tempo/style marking of pensive, but also as material that I used as connective musical tissue between statements of the folk song. After this introduction, the folk song is presented by a solo clarinet with lower voice accompaniment in a simple straight forward presentation of the song. This is followed by a woodwind section statement of the folk song accompanied by muted trumpets. During this presentation the harmony starts to expand with more color notes in the chords. The low brass are added half way through this statement to add depth and lushness.

The introductory material returns, but with some angry hits in the lower voices. This leads to a full ensemble statement of new material that is used to transition to the climax of the piece, and to build tension. After the build, the piece modulates to a shortened statement of the folk song with more advanced harmonies and an active counter line in the horns, saxes and first clarinets to further build the tension. This tension is released at the fermata in m. 57, as mentioned above. After a thoughtful pause, the piece concludes with a completion of the folk song again with a solo clarinet followed by a return of the introductory material to tie the piece together. The piece ends hopeful, with a solo trumpet (Kevin's instrument) that is dissonant at first, but then resolves as if to say - everything will be OK!

It has been my distinct honor to have been asked to write this piece in Kevin's memory! I hope that in some small way the piece helps to bring comfort to his family, students, colleagues and to all those that knew him!

—Larry Clark  
Lakeland, FL 2017



Più mosso ♩ = 64

11

Fl. *p*

Ob.

Cl. in B♭ 1 *Solo mp*

Cl. in B♭ 2

B. Cl. in B♭ *p*

Bsn. *p*

A. Sax. in E♭

T. Sax. in B♭ *p*

Bar. Sax. in E♭

Più mosso ♩ = 64 11

Tpt. in B♭ 1

Tpt. in B♭ 2

Hn. in F

Tbn. *p*

Euph. *p*

Tuba *p*

Mall. Perc.

Timp.

Perc. 1

Perc. 2

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37 44

Fl.

Ob.

Cl. in B $\flat$  1 *div. unis.*

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 *Open*

Tpt. in B $\flat$  2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Tam-tam

*f* *p* *f* *p* *f* *p* *f*

37 38 39 40 41 42 43 44



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

Tom-tom

*mf*

*rit.*

*mf*

45 46 47 48 49 50 51

52 A Tempo

Fl. *ff*

Ob. *ff*

1 Cl. in Bb *ff*

2 Cl. in Bb *ff*

B. Cl. in Bb *ff*

Bsn. *ff*

A. Sax. in Eb *ff*

T. Sax. in Bb *ff*

Bar. Sax. in Eb *ff*

52 A Tempo

1 Tpt. in Bb *ff*

2 Tpt. in Bb *ff*

Hn. in F *ff*

Tbn. *ff* div.

Euph. *ff*

Tuba *ff*

Mall. Perc. *ff*

Timp. *ff*

1 Perc. *ff*

2 Perc. *ff*

Cr. Cym. *mf* *ff*

61 Pensive ♩ = 58

Fl.

Ob.

Cl. in B♭

1 Solo *mp* Tutti *p* div. unis.

2 *p*

B. Cl. in B♭ *p*

Bsn. *p*

A. Sax. in E♭ *p*

T. Sax. in B♭ *p*

Bar. Sax. in E♭ *p*

61 Pensive ♩ = 58

Tpt. in B♭

1 *p*

2 *p*

Hn. in F *p*

Tbn. *p*

Euph. *p*

Tuba *p*

Mall. Perc. *p*

Timp.

Perc.

1

2 Bell Tree *p*

59

60

61

62

63

64

65

66

