

FULL SCORE

Young String Orchestra



CARL FISCHER
PERFORMANCE
SERIES

Grade 2.5

Sleep, My Child

(Shlof, Mayn Kind)

Larry Clark

YAS186
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

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 4 years. His musicianship, teaching skills and love for his students was 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, so 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 measure 57 is a Cmaj9#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 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 violin with orchestral accompaniment in a simple straight forward presentation of the song. This is followed by a full statement of the folk song. During this presentation the harmony starts to expand with more color notes in the chords.

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 violas to further build the tension. This tension is released at the fermata in measure 57 as mentioned above. After a thoughtful pause, the piece concludes with a completion of the folk song again with a solo violin followed by a return of the introductory material to tie the piece together. The piece ends hopeful, with a solo violin 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

Sleep, My Child

(Shlof, Mayn Kind)

LARRY CLARK

Pensive ♩ = 58

Violin I

Violin II

Viola

Cello

Bass

Piano

1 2 3 4 5

8 Più mosso ♩ = 64

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

6 7 8 9 10

11 Solo

Vln. I *mp*

Vln. II

Vla.

Cello

Bass

Pno.

11 12 13 14 15 16

19 *mf*

Vln. I *mf*

Vln. II

Vla.

Cello *mf*

Bass *mf*

Pno.

17 18 19 20

25 Tutti

Musical score for measures 21-25. The score is for a string quartet and piano. The instruments are Violin I, Violin II, Viola, Cello, Bass, and Piano. The key signature is one flat (B-flat). The time signature changes from 4/4 to 3/4 at measure 23. Dynamics include *p* and *mp*. A rehearsal mark is present at measure 25.

Musical score for measures 26-30. The score continues for the string quartet and piano. The instruments are Violin I, Violin II, Viola, Cello, Bass, and Piano. The key signature remains one flat. The time signature is 3/4. Dynamics include *mp*. Rehearsal marks are present at the beginning and end of the section.

33

Musical score for measures 31-35. The score includes parts for Violin I and II, Viola, Cello, Bass, and Piano. The key signature is one flat (B-flat major/D minor) and the time signature changes from 4/4 to 3/4. Dynamics include *mf* and *mp*. A large red watermark is overlaid across the score.

37

Musical score for measures 36-40. The score includes parts for Violin I and II, Viola, Cello, Bass, and Piano. The key signature is one flat and the time signature changes from 4/4 to 3/4. Dynamics include *p* and *f*. A large red watermark is overlaid across the score.

52 *a tempo*

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

52 53 54 55

61 *Pensive* ♩ = 58

I
 Vln. *mp*
 II
 Vln. *p*
 Vla. *p*
 Cello *p*
 Bass *p*
 Pno. *p*

Solo
Tutti

56 57 58 59 60 61

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

Measures 62-67 of the musical score. The score includes staves for Violin I, Violin II, Viola, Cello, Bass, and Piano. The key signature is one sharp (F#). Measure 62 features a dynamic marking of *p*. Measures 63-67 contain various musical notations including slurs, accents, and dynamic markings. A large red watermark is overlaid across the score.

Rubato ♩ = 50

Solo
Tutti

pizz.
pizz.

I
Vln.
II
Vla.
Cello
Bass
Pno.

Measures 68-72 of the musical score. The score includes staves for Violin I, Violin II, Viola, Cello, Bass, and Piano. The tempo marking is *Rubato* with a quarter note equal to 50. The score includes dynamic markings such as *p* and *pizz.*, and performance instructions like *Solo* and *Tutti*. A large red watermark is overlaid across the score.

Carol of the Bells Variant

Fast $\text{♩} = 144$

PETER WILHOUSKY
Arranged by Bill Calhoun

Violin I
Violin II
Viola
Cello
Bass
Piano

1 2 3 4 5

Violin I
Violin II
Viola
Cello
Bass
Pno.

6 7 8 9

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YAS151F

Violin I
Violin II
Viola
Cello
Bass
Pno.

10 11 12 13

Violin I
Violin II
Viola
Cello
Bass
Pno.

14 15 16 17

YAS151F

Violin I
Violin II
Viola
Cello
Bass
Pno.

18 19 20 21

Violin I
Violin II
Viola
Cello
Bass
Pno.

22 23 24 25 26

YAS151F

Violin I
Violin II
Viola
Cello
Bass
Pno.

27 28 29 30 31

Violin I
Violin II
Viola
Cello
Bass
Pno.

32 33 34 35 36

YAS151F

Full Score

Black Mast

3

PETER TERRY

Allegro (♩ = c. 120)

Violin I, Violin II, Viola, Cello, Bass, Piano

Measures 1-5. Dynamics: *f*. Rehearsal marks 1-5.

Violin I, Violin II, Viola, Cello, Bass, Piano

Measures 6-10. Dynamics: *mf*. Rehearsal mark 9: *rit.* Stately ♩ = 108.

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YAS153F

4

Violin I, Violin II, Viola, Cello, Bass, Piano

Measures 11-16. Dynamics: *mp*. Rehearsal mark 17.

Violin I, Violin II, Viola, Cello, Bass, Piano

Measures 17-21. Dynamics: *mp*. Rehearsal mark 17.

YAS153F

Violin I, Violin II, Viola, Cello, Bass, Piano

Measures 22-26. Dynamics: *mf*. Rehearsal marks 22-26.

Violin I, Violin II, Viola, Cello, Bass, Piano

Measures 27-31. Dynamics: *mf*. Rehearsal marks 27-31.

YAS153F

Violin I, Violin II, Viola, Cello, Bass, Piano

Measures 32-36. Dynamics: *mp*. Rehearsal mark 33: *rit.* Slightly faster (♩ = c. 132).

Violin I, Violin II, Viola, Cello, Bass, Piano

Measures 37-41. Dynamics: *mf*. Rehearsal marks 37-41.

YAS153F

Carol of the Bells Variant

PETER WILHOUSKY
Arranged by Bill Calhoun

Fast $\text{♩} = 144$

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YAS151F

YAS151F

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Young String Orchestra

- Playable by second and third year ensembles
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- 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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