



Shimmering Daydreams

LARRY CLARK

Instrumentation

Full Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
Bass	5
Piano	1



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.

In addition to his abilities as a composer, Larry is the founder and President of Excelcia Music Publishing. His new company will focus on educational music for band, choral and orchestra along with related methods and books. Prior to Larry starting his own publishing company, he served for over eighteen years as Vice President, Editor-in-Chief for Carl Fischer Music, and before that, as Instrumental Music Editor for Warner Bros. Publications. Larry travels the world presenting clinics/workshops and guest conducting appearances. His background as a former middle school director and Director of Bands 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

SHIMMERING DAYDREAMS

What is a shimmering daydream? I am not exactly sure, but it seemed to fit the type of music I was writing with this lush and lyrical work. I wanted to depict contemplative thoughts with a bit of longing. The piece contains some accidentals that give the piece a sense of being a little bit melancholy, but hopeful at the same time. I want pieces like this to help young musicians to express themselves musically. There are lots of opportunities to work on the rise and fall of phrases and to push and pull the tempo to make the piece more musical. Dynamics in a piece like this should be exaggerated on both ends of the spectrum, with very quiet softs followed by dramatic fortes. The Violin soloist should play with *molto espressivo* and lots of *vibrato*. Finally, special should be given to making sure the tempo does not get too lethargic as to keep the piece moving forward and for the phrases not die.

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 2023



larryclarkmusic.com



[larryclarkmusic](https://www.facebook.com/larryclarkmusic)



[larryclarkmusic](https://www.instagram.com/larryclarkmusic)



[excelciamusicpublishing](https://www.youtube.com/excelciamusicpublishing)

Recordings are available on all major streaming services.

Shimmering Daydreams

LARRY CLARK
(ASCAP)

Expressive ♩ = 72

Violin I

Violin II

Viola

Cello

Bass

Piano

5 a tempo Solo

rit.

mp

Section p

mp

mf

p

mp

mf

p

mp

mf

p

1 2 3 4 5

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

6 7 8 9 10

Reo.

sim.

13 *a tempo*

rit. *Tutti* *mf* *Unis.* *Div.* *mp* *mf* *mp* *mp* *mp* *sim.*

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

11 12 13 14 15

rit. *f* *mf* *mf* *mf*

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

16 17 18 19 20

RSO2304FS

21

rit. *a tempo*

Vln. I *mp* *cresc.* *mf* *Div.* *mp*

Vln. II *p* *cresc.* *mf* *mp*

Vla. *p* *cresc.* *mf* *mp*

Cello *p* *cresc.* *mf* *mp*

Bass *p* *cresc.* *mf* *mp*

Pno. *p* *cresc.* *mf* *mp*

21 22 23 24 25 26

Reo. Reo. Reo. Reo. Reo. Reo.

27

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mf* *f*

Cello *mf* *f*

Bass *mf* *Pizz.* *Arco* *f*

Pno. *mf* *f*

27 28 29 30 31

Reo. Reo. *sim.* Reo. Reo. Reo.

35

Score for measures 32 through 36, featuring Vln. I, Vln. II, Vla., Cello, Bass, and Pno. The music is in G major and 4/4 time. Dynamics include *mf* and *mp*. The Pno. part includes markings *Red.* and *sim.*.

Measures 32, 33, 34, 35, 36

Score for measures 37 through 41, featuring Vln. I, Vln. II, Vla., Cello, Bass, and Pno. The music is in G major and 4/4 time. Dynamics include *f*. The Pno. part includes markings *Red.*, ** 38*, and *sim.*.

Measures 37, 38, 39, 40, 41

43

rit. *a tempo*

Vln. I *mf*

Vln. II *mp* *mf*

Vla. *mp*

Cello *mp*

Bass *mp*

Pno. *mp* *sim.*

42 43 44 45 46

51

rit. *a tempo*

Vln. I *f* *mp*

Vln. II *f* *p*

Vla. *f* *p*

Cello *f* *p*

Bass *f* *p*

Pno. *f* *p*

47 48 49 50 51

rit. a tempo rit.

Vln. I *cresc.* *mf* *mp*

Vln. II *cresc.* *mf* *mp*

Vla. *cresc.* *mf* *mp*

Cello *cresc.* *mf* *mp*

Bass *cresc.* *mf* *mp*

Pno. *cresc.* *mf* *mp*

52 53 54 55 56

59 Rubato

molto rit. *rit.*

Vln. I *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Cello *mf* *p*

Bass *mf* *p*

Pno. *mf* *p*

57 58 59 60 61 62