



# Fortis

(March)

LARRY CLARK

## Instrumentation

Full Score	1
Flute	8
Oboe (Opt. Flute 2)	2
B♭ Clarinet	8
Bass Clarinet	2
Alto Saxophone	5
Tenor Saxophone	2
Baritone Saxophone	2
B♭ Trumpet	8
Horn in F	4
Alternate Horn in F	2
Trombone/Euphonium/Bassoon	6
Alternate Trombone	2
Baritone T.C.	2
Tuba	4
Timpani (F: B♭)	2
Mallets	2
Bells	
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	2
Crash Cymbals	



## 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](http://www.larryclarkmusic.com)

### FORTIS (MARCH)

This is a very easy march using only the first six notes students learn in all band method books. It is intended to still teach students about the full march form of introduction, first strain, second strain and trio.

I strongly feel that marches are wonderful pedagogical piece. You can teach everything you need to teach about music and perform through learning marches. This march only uses the first six notes learned, but it has the sound of a more sophisticated. The *trio* does not change key signature, but it still has the traditional modulation to the *subdominant*.

Playing marches with good style, balance, blend and musicianship will help students to succeed playing in any other genre. It is important to play marches with variety by making sure the dynamics are exaggerated, so that marches do not become boring. I wrote this march with everyone playing all of the time, but with some suggestions for changing the orchestration during the first time through the trio. Use your creativity and alter the march in any other ways that you think will make the march enjoyable for the audience.

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



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Recordings are available on all major streaming services.

**March Tempo** ♩ = 128

**Flute**

Oboe  
(Opt. Flute 2)

B♭ Clarinet

Bass Clarinet

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

B♭ Trumpet

Horn in F

Alternate Horn in F

Trombone/  
Euphonium/  
Bassoon

Alternate Trombone

Tuba

Timpani  
(F; B♭)

Mallets  
(Bells)

Percussion 1  
(Snare Drum,  
Bass Drum)

Percussion 2  
(Crash Cymbals)

**2**  
**4**

**f**

**mf**

**ch.**

**5**

**Preview Only Publishing**

1 2 3 4 5 6

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B $\flat$  Tpt.

Hn.

Alt. Hn.

Tbn./  
Euph./  
Bsn.

Alt. Tbn.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

*mf*

7 8 9 10 11 12 13



Fl.

Ob.

B $\flat$  Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B $\flat$  Tpt.

Hn.

Alt. Hn.

Tbn./  
Euph./  
Bsn.

Alt. Tbn.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

21

Fl. *f* *p*

Ob. *f* *p*

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

B. Cl. *f* *p*

A. Sax. *f* *p*

T. Sax. *f* *p*

B. Sax. *f* *p*

21

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

Hn. *f* *p*

Alt. Hn. *f* *p*

Tbn./Euph./Bsn. *f* *p*

Alt. Tbn. *f* *p*

Tuba *f* *p*

Timp. *f*

Mal. *f*

Perc. 1 *f* *p*

Perc. 2 *p*

21

22

23

24

25

26

27

28

Fl. *f*

Ob. *f*

B $\flat$  Cl. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

B $\flat$  Tpt. *f*

Hn. *f*

Alt. Hn. *f*

Tbn./  
Euph./  
Bsn. *f*

Alt. Tbn. *f*

Tuba *f*

Timp.

Mal.

Perc. 1 *f*

Perc. 2 *f*

ch.

PCB2305FS

47

PCB2305FS

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B $\flat$  Tpt.

Hn.

Alt. Hn.

Tbn./  
Euph./  
Bsn.

Alt. Tbn.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

52 53 54 55 56 57 58

Fl. *p* *cresc.* *f*

Ob. *p* *cresc.* *f*

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

B. Cl. *p* *cresc.* *f*

A. Sax. *p* *cresc.* *f*

T. Sax. *p* *cresc.* *f*

B. Sax. *p* *cresc.* *f*

B $\flat$  Tpt. *p* *cresc.* *f*

Hn. *p* *cresc.* *f*

Alt. Hn. *p* *cresc.* *f*

Tbn./  
Euph./  
Bsn. *p* *cresc.* *f*

Alt. Tbn. *p* *cresc.* *f*

Tuba *p* *cresc.* *f*

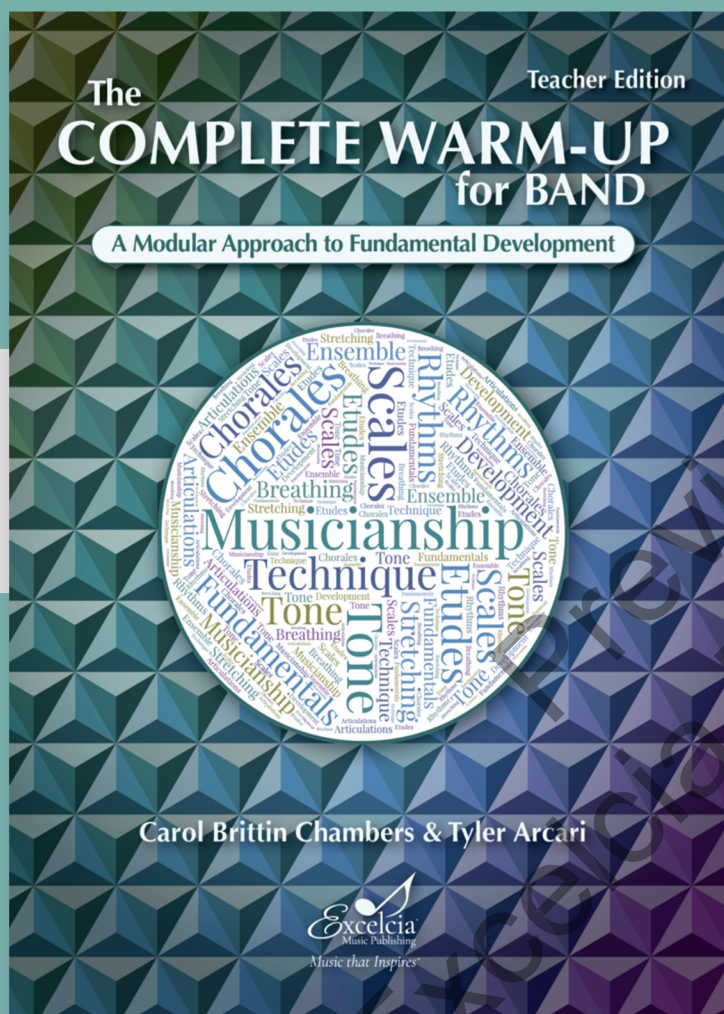
Timp. *p* *f*

Mal. *p* *cresc.* *f*

Perc. 1 *p* *cresc.* *f* ch.

Perc. 2 *p* *cresc.* *f*

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