

FULL SCORE

Beginning String Orchestra

Grade 1



CARL FISCHER  
**PERFORMANCE**  
SERIES

# Aftershock

Larry Clark

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*BAS52*

### INSTRUMENTATION

Full Score .....	1
Violin I .....	8
Violin II .....	8
Violin III (Viola T.C.) .....	2
Viola .....	5
Cello .....	5
Bass .....	5
Piano .....	1

## Program Notes

I wrote a piece a few years ago called *Shockwave* that was a huge success for beginning string groups. It used limited notes and ranges and only required quarter notes as the most difficult rhythm. Well, I thought it was time to write a follow-up piece and logically called it *Aftershock!* It contains some of the same types of compositional techniques as *Shockwave*, but I wanted the piece to be a little bit more difficult adding to the reason for the title *Aftershock*. So, out of those thoughts, this piece was created. The most difficult rhythm is two repeated eighth notes within the measure. It does at one point in the melody flip around and there are four eighths in a row on beat 4 and beat 1 of the next measure, but all of these occurrences happen on the same pitch. This should not be very difficult for the young string players to do.

The piece begins with a bold and aggressive fanfare-type of theme with lots of dramatic pauses. This material is used later in the piece as part of the coda as well. The main theme follows this fanfare material using the eighth note figures described above. The theme has some dissonances placed on the quarters to create tension. A more *legato*, but derivative "bridge" theme is presented and then a return of the main theme, followed by some development and interplay between sections of the orchestra. The coda then returns to the fanfare opening and the piece is then completed with a short quote from the main theme to punctuate the ending.

As with all of my pieces for young students, the tempo marking is only a guide and should be adjusted to your pedagogical needs. Bowings have been carefully considered too, but you may have your own ideas on those as well and that is perfectly fine as well.

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 2011

## 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 200 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).

# Aftershock

LARRY CLARK

Aggressive ♩ = 144

Violin I

Violin II

Viola

Cello

Bass

Piano

1 2 3 4 5 6 7 8

Violin I

Violin II

Viola

Cello

Bass

Piano

9 10 11 12 13 14 15 16

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Musical score for measures 17-24. The score is for a string quartet (Violin I, Violin II, Viola, Cello, Bass) and Piano. The key signature is one sharp (F#). The score is divided into two systems. The first system covers measures 17-22, and the second system covers measures 23-24. A double bar line is placed at the end of measure 22, with a box containing the number '23' above it. The dynamics are marked as *mp* (mezzo-piano) for measures 17-22 and *f* (forte) for measures 23-24. The string parts feature a melodic line in the violins and a rhythmic accompaniment in the lower strings. The piano part provides harmonic support with chords and arpeggios.

Musical score for measures 25-30. The score is for a string quartet (Violin I, Violin II, Viola, Cello, Bass) and Piano. The key signature is one sharp (F#). The score is divided into two systems. The first system covers measures 25-28, and the second system covers measures 29-30. A double bar line is placed at the end of measure 28, with a box containing the number '23' above it. The dynamics are marked as *f* (forte) for measures 25-28 and *mp* (mezzo-piano) for measures 29-30. The string parts continue with their melodic and rhythmic patterns. The piano part continues with its harmonic accompaniment.

31

Vln. I *mp legato*

Vln. II *mp legato*

Vla.

Cello *mp legato*

Bass

Pno. *mp legato*

31 32 33 34 35 36

39

Vln. I *f*

Vln. II *f*

Vla. *mf* *f*

Cello *mf* *f*

Bass *mf* *f*

Pno. *f*

37 38 39 40 41

I  
Vln.

II

Vla.

Cello

Bass

Pno.

42 43 44 45 46

I

II

Vln.

Vla.

Cello

Bass

Pno.

47 48 49 50 51 52 53

*mp* *f*

*mp* *f*

*mp* *f*

*mp* *f*

*mp* *f*

58

58

I Vln.

II Vln.

Vla.

Cello

Bass

Pno.

54 55 56 57 58 59 60

I Vln.

II Vln.

Vla.

Cello

Bass

Pno.

61 62 63 64 65 66 67 68 69

70

I Vln.

II Vln.

Vla.

Cello

Bass

Pno.

70 71 72 73 74 75

I Vln.

II Vln.

Vla.

Cello

Bass

Pno.

76 77 78 79 80 81 82

*ff*

*ff*

*ff*

*ff*

*ff*

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