



Emerald Sky

LARRY CLARK

Instrumentation

Part A

C Instruments	3
(Suggested use: Flute, Violin, Guitar)	
C Instruments	3
(Suggested use: Oboe, Violin, Guitar)	
Bb Instruments	3
(Suggested use: Bb Clarinet, Bb Trumpet)	
Eb Instruments	3
(Suggested use: Alto Saxophone)	

Part B

C Instruments	3
(Suggested use: *Oboe, Violin, Guitar)	
Bb Instruments	3
(Suggested use: Bb Clarinet, Bb Trumpet)	
Eb Instruments	3
(Suggested use: Alto Saxophone)	

Part C

C Instruments	3
(Suggested use: Violin, Guitar)	
C Instruments (Alto Clef)	2
(Suggested use: Viola)	
Bb Instruments	3
(Suggested use: Bb Clarinet, Bb Trumpet, *Tenor Saxophone)	
Eb Instruments	3
(Suggested use: Alto Saxophone, *Baritone Saxophone)	
F Instruments	3
(Suggested use: Horn in F)	

Part D

C Instruments	3
(Suggested use: Trombone, Euphonium, Bassoon, Cello, String Bass)	
Bb Instruments	3
(Suggested use: Bass Clarinet, Tenor Saxophone, Baritone T.C.)	
Eb Instruments	3
(Suggested use: Baritone Saxophone, Eb Contra Alto Clarinet)	
F Instruments	3
(Suggested use: Horn in F)	

Part E

C Instruments	3
(Suggested use: Trombone, Euphonium, Bassoon, Cello, String Bass)	
Bb Instruments	3
(Suggested use: Bass Clarinet, Tenor Saxophone, Baritone T.C.)	
Eb Instruments	3
(Suggested use: Baritone Saxophone, Eb Contra Alto Clarinet)	
C Instruments (Low)	3
(Suggested use: Tuba)	

Percussion

Timpani	2
Mallets	2
(Bells)	
Percussion 1	2
(Snare Drum, Bass Drum)	
Percussion 2	2
(Suspended Cymbal, Triangle)	
Piano	1

* This part can be used with this instrument but is not ideal

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

EMERALD SKY

Playing slow lyrical music is something that every musician must do in order to improve their musicianship, even young musicians. *Emerald Sky* is my attempt to provide a contemplative ballad that is within the technical limitations of young musicians, but will stretch their musicianship skills. Even young players can be asked to be expressive and play with a gentle rise and fall of the musical lines, and put emotion into their playing. Although there is nothing challenging to young players in this piece technically, they will be challenged greatly to bring out the musical quality of the piece.

I firmly believe that with careful guidance, students can play musically early on in their studies. In my experience students sometimes dislike slow lyrical music at first, but when they overcome the challenge of playing lush lyrical music, it becomes some of their favorite pieces to play. It is my hope that *Emerald Sky* can be that sort of piece for your young musicians.

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 2024



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Recordings are available on all major streaming services.

LARRY CLARK
(ASCAP)

Part A

Contemplative ♩ = 68

C Instruments (High)

C Instruments

B $\flat$ Instruments

E $\flat$ Instruments

4

mf legato

Part B

C Instruments

B $\flat$ Instruments

E $\flat$ Instruments

mf legato

Part C

C Instruments (Violin, Guitar)

C Instruments (Viola)

B $\flat$ Instruments

E $\flat$ Instruments

F Instruments

4

mf legato

Part D

Contemplative ♩ = 68

C Instruments/
E $\flat$ Instruments

B $\flat$ Instruments

F Instruments

mf legato

Part E

C Instruments/
E $\flat$ Instruments

B $\flat$ Instruments

C Instruments (Low)

Timpani

Mallets (Bells)

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Suspended Cymbal, Triangle)

Piano

4

mf legato

(F: B $\flat$: E $\flat$)

mp

Suspended Cymbal

p *mp*

1

2

3

4

5

6

Emerald Sky - Full Score

9 **più mosso** ♩ = 76
Opt. Woodwinds Only

Pt. A*rit.*

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

mp

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

mp

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

mp

Pt. D*rit.*

9 **più mosso** ♩ = 76

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

mp

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

Timp.

Mal.

mp

Perc. 1

Bass Drum

p

Perc. 2

p *mp*

Pno.

mp

Pt. A

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

17 Tutti

mf

mf

mf

mf

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Soli

mf

mf

mf

mf

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

mf

mf

mf

mf

mf

mf

Pt. D

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

17

mf

mf

mf

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

mf

mf

mf

Timp.

Mal.

Perc. 1

Perc. 2

mf

mf

p

mf

Pno.

mf

Pt. A

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

Pt. D

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

Timp.

Mal.

Perc. 1

Perc. 2

Pno.

26 Opt. Woodwinds Only

Pt. A

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

mp

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

mp

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

mp

Pt. D

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

mp

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

Timp.

Mal.

Perc. 1

Perc. 2

Pno.

mf

mp

Triangle

mp

snare off

p

30 Tutti

Pt. A

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

mf *cresc.*

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

mf *cresc.*

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

mf *cresc.*

Pt. D

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

mf *cresc.*

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

mf *cresc.*

Timp.

Mal.

cresc.

Perc. 1

Perc. 2

Pno.

mf *cresc.*

rit.

36 *a tempo*

The image displays a musical score for four instruments: C Inst. (High), C Inst., B♭ Inst., and E♭ Inst. The score is written in treble clef with a key signature of one flat (B♭). The first measure shows a whole note chord for all instruments. The second measure features a forte (ff) dynamic marking and a sequence of notes for each instrument. The third and fourth measures continue the melodic lines for each instrument, with the E♭ Inst. part showing a key signature change to one sharp (F#) in the fourth measure.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

New Only Publishing

rit.

Unis.

36 *a tempo*

For Piano

C Inst./
E Inst.

B Inst.

C Inst.
(Low)

Timp.

Mal.

Perc. 1

Perc. 2

Pno.

snare on

Sus. Cym.

snare off

ff

f

p

f

p

f

ff

Pt. A

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

rit.

cresc.

cresc.

cresc.

cresc.

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

cresc.

cresc.

cresc.

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

cresc.

cresc.

cresc.

cresc.

cresc.

Pt. D

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

rit.

cresc.

cresc.

cresc.

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

cresc.

cresc.

cresc.

Timp.

Mal.

Perc. 1

Perc. 2

p

p

p

Pno.

cresc.

Pt. A 44 *Rubato*

C Inst. (High) *mf* *mp* *rit.*

C Inst. *mf* *mp*

B $\flat$ Inst. *mf* *mp*

E $\flat$ Inst. *mf* *mp*

Pt. B

C Inst. *mp*

B $\flat$ Inst. *mp*

E $\flat$ Inst. *mp*

Pt. C

C Inst. *mp*

C Inst. *mp*

B $\flat$ Inst. *mp*

E $\flat$ Inst. *mp*

F Inst. *mp*

Pt. D 44 *Rubato*

C Inst./E $\flat$ Inst. *mp* *rit.*

B $\flat$ Inst. *mp*

F Inst. *mp*

Pt. E

C Inst./E $\flat$ Inst. *mp*

B $\flat$ Inst. *mp*

C Inst. (Low) *mp*

Timp. *p*

Mal. *mp*

Perc. 1

Perc. 2 *mf* *p* *mp*

Pno. *mp*

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