



Hope Lies in Dreams

LARRY CLARK

Instrumentation

Full Score	1
Piccolo	2
Flute 1	4
Flute 2	4
Oboe	2
B♭ Clarinet 1	4
B♭ Clarinet 2	4
B♭ Clarinet 3	4
Bass Clarinet	2
Bassoon	2
Alto Saxophone 1	2
Alto Saxophone 2	2
Tenor Saxophone	2
Baritone Saxophone	2
B♭ Trumpet 1	4
B♭ Trumpet 2	4
B♭ Trumpet 3	4
Horn in F 1	2
Horn in F 2	2
Horn in F 3	2
Horn in F 4	2
Trombone 1	3
Trombone 2	3
Trombone 3 (Bass Trombone)	3
Euphonium	4
Baritone T.C.	2
Tuba	4
Timpani	2
Mallets 1	2
Bells	
Mallets 2	3
Xylophone, Vibraphone, Chimes	
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	5
Crash Cymbals, Tambourine, Suspended Cymbals, Mark Tree, Triangle	



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.

HOPE LIES IN DREAMS

"Hope lies in dreams, in imagination, and the courage of those who dare to make dreams a reality."

— Jonas Salk (developer of the first polio vaccine)

Hope Lies in Dreams was commissioned by the Hillsborough County Secondary Music Council in honor of the incredible work of their Secondary Music Supervisor Ted Hope, to commemorate his retirement after a long and illustrious career in music education.

As a long-time friend of Mr. Hope since college, I was honored to be asked to write this piece for Ted's retirement concert. He has been a constant in the Tampa area music education scene his whole career. First as a successful band director and then for many years he has guided the secondary music programs of the Hillsborough County district, which is the seventh largest school district in the country.

Ted has had a monumental job overseeing music programs in such a large district. He is a tireless champion for music education, and he is the epitome of someone who had the courage to dare to make dreams a reality, as the quote from Jonas Salk indicates.

This piece is meant to celebrate his successful career. It begins in a celebratory and upbeat manner to mark his beginning as an enthusiastic young music educator. The whole composition is built around 5 notes, that are used in a variety of orders in the various themes. Ted loves mixed-meter compositions, and so the piece moves from the opening fanfare to a rousing section in 7/8 time. It honors him further by giving the main theme in the lyrical middle section of the piece to a saxophone soloist (Ted's instrument) in a dreamlike setting, that is followed by a feature for the whole saxophone section. The piece concludes how it began with enthusiasm and optimism for the future.

It has been my pleasure to write a piece to honor my friend Ted Hope. I hope you hear the joy and love that I know all who know him have for this man. He has completed his time, and has served music education well, and we wish him great joy as he ventures into the next phase of his life.

—Larry Clark
Lakeland, FL 2024



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Recordings are available on all major streaming services.

Hope Lies in Dreams

LARRY CLARK
(ASCAP)

Joyous ♩ = 152

Piccolo

Flute 1, 2

Oboe

B♭ Clarinet 1

B♭ Clarinet 2, 3

Bass Clarinet

Bassoon

Alto Saxophone 1, 2

Tenor Saxophone

Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2, 3

Horn in F 1, 2

Horn in F 3, 4

Trombone 1, 2

Trombone 3 (Bass)

Euphonium

Tuba

Timpani (F: B: C: D:)

Mallet 1 (Bells)

Mallet 2 (Xylophone, Vibraphone, Chimes)

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Crash Cymbals, Tambourine, Suspended Cymbal, Mark Tree, Triangle)

Joyous ♩ = 152

3/4

ff

1 2 3 4 5 6

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mlt. 1

Mlt. 2

Perc. 1

Perc. 2

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mlt. 1

Mlt. 2

Perc. 1

Perc. 2

21

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

21

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mlt. 1

Mlt. 2

Perc. 1

Perc. 2

7

32

MCB2403FS

(♩=♫)

Picc.

Fl. 1, 2

Ob.

B^b Cl. 1

B^b Cl. 2, 3

B. Cl.

Bsn.
p

A. Sax. 1, 2
p

T. Sax.

B. Sax.
p

B^b Tpt. 1

B^b Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mlt. 1

Mlt. 2

Perc. 1

Perc. 2

52

58

63

[illegible]

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mlt. 1

Mlt. 2

Perc. 1

Perc. 2

mp

75

Picc.

Fl. 1, 2

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

75

Brassy

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

D $\flat$ up to E $\flat$

Timp.

Mlt. 1

Mlt. 2

Perc. 1

Perc. 2

75

76

77

78

79

80

81

82

f

rit. *molto rit.* **96** Expressive ♩ = 72

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mlt. 1

Mlt. 2

Perc. 1

Perc. 2

dim. *dim.* *dim.* *dim.* *dim.*

mp *mp* *mp* *mp* *mp*

p *p* *p* *p* *p*

p *mf* *p*

Sus. Cym.

Mark Tree

MCB2403FS 90 91 92 93 94 95 96 97

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mlt. 1

Mlt. 2

Perc. 1

Perc. 2

Solo

mf

mp

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107 *rit.*

Picc.

Fl. 1, 2 *Solo* *mf*

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn. *mp*

+Div. Alto Sax. 2 *mp*

A. Sax. 1, 2

T. Sax. *mp*

B. Sax.

107 *rit.*

B♭ Tpt. 1 *mp*

B♭ Tpt. 2, 3

Hn. 1, 2 *mp*

Hn. 3, 4 *mp*

Tbn. 1, 2 *mp*

Tbn. 3 *mp*

Euph. *mp*

Tuba *mp*

Timp.

Mlt. 1 *mp*

Mlt. 2

Perc. 1

Perc. 2 *Triangle* *p* *Sus. Cym.*

121

127 piu mosso = 72

Picc.
 Fl. 1, 2
 Ob.
 B $\flat$ Cl. 1
 B $\flat$ Cl. 2, 3
 B. Cl.
 Bsn.
 A. Sax. 1, 2
 T. Sax.
 B. Sax.
 B $\flat$ Tpt. 1
 B $\flat$ Tpt. 2, 3
 Hn. 1, 2
 Hn. 3, 4
 Tbn. 1, 2
 Tbn. 3
 Euph.
 Tuba
 Timp.
 Mlt. 1
 Mlt. 2
 Perc. 1
 Perc. 2

133

Picc.
 Fl. 1, 2
 Ob.
 B $\flat$ Cl. 1
 B $\flat$ Cl. 2, 3
 B. Cl.
 Bsn.
 A. Sax. 1, 2
 T. Sax.
 B. Sax.
 B $\flat$ Tpt. 1
 B $\flat$ Tpt. 2, 3
 Hn. 1, 2
 Hn. 3, 4
 Tbn. 1, 2
 Tbn. 3
 Euph.
 Tuba
 Timp.
 Mlt. 1
 Mlt. 2
 Perc. 1
 Perc. 2

Picc.
 Fl. 1, 2
 Ob.
 B $\flat$ Cl. 1
 B $\flat$ Cl. 2, 3
 B. Cl.
 Bsn.
 A. Sax. 1, 2
 T. Sax.
 B. Sax.
 B $\flat$ Tpt. 1
 B $\flat$ Tpt. 2, 3
 Hn. 1, 2
 Hn. 3, 4
 Tbn. 1, 2
 Tbn. 3
 Euph.
 Tuba
 Timp.
 Mlt. 1
 Mlt. 2
 Perc. 1
 Perc. 2

140 Maestoso $\text{♩} = 72$

Picc. *ff*

Fl. 1, 2 *ff*

Ob. *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2, 3 *ff*

B. Cl. *ff*

Bsn. *ff*

A. Sax. 1, 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2, 3 *ff*

Hn. 1, 2 *ff*

Hn. 3, 4 *ff*

Tbn. 1, 2 *ff*

Tbn. 3 *ff*

Euph. *ff*

Tuba *ff*

Timp. *ff*

Mlt. 1 *ff*

Mlt. 2 *ff*

Perc. 1 *ff*

Perc. 2 *ff*

140 Maestoso $\text{♩} = 72$

p

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Trb. 1: Div.

Unis.

Trb. 1: Div.

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mlt. 1

Mlt. 2

Perc. 1

Perc. 2

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157

165

171

7
8

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mlt. 1

Mlt. 2

Perc. 1

Perc. 2

Vib.

f *cresc.*

mf *cresc.*

mf *cresc.*

mp *cresc.*

mp *cresc.*

fp *cresc.*

mp *cresc.*

fp *cresc.*

f *cresc.*

p *cresc.*

f *cresc.*

mp *cresc.*

fp *cresc.*

fp *cresc.*

mp *cresc.*

fp *cresc.*

mp *cresc.*

fp *cresc.*

p *cresc.*

mp *cresc.*

p

179

Picc. *ff*

Fl. 1, 2 *ff*

Ob. *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2, 3 *ff*

B. Cl. *ff*

Bsn. *ff*

A. Sax. 1, 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

179

B♭ Tpt. 1 *ff*

B♭ Tpt. 2, 3 *ff*

Hn. 1, 2 *ff*

Hn. 3, 4 *ff*

Tbn. 1, 2 *ff*

Tbn. 3 *ff*

Euph. *ff*

Tuba *ff*

Timp. *ff*

Mlt. 1 *ff*

Mlt. 2 *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Cr. Cym.

Tamb. *ff*

4 7 4 8 4 8 4 8

MCB2403FS 179 180 181 182 183

Picc.

Fl. 1, 2

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mlt. 1

Mlt. 2

Perc. 1

Perc. 2

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mlt. 1

Mlt. 2

Perc. 1

Perc. 2

4 7 4 8 4 7 4 8

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33

195 Slower ♩ = 128

Picc.

Fl. 1, 2

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

195 Slower ♩ = 128

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mlt. 1

Mlt. 2

Perc. 1

Perc. 2

+Cr. Cym.

203 Presto ♩ = 168

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

203 Presto ♩ = 168

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mlt. 1

Mlt. 2

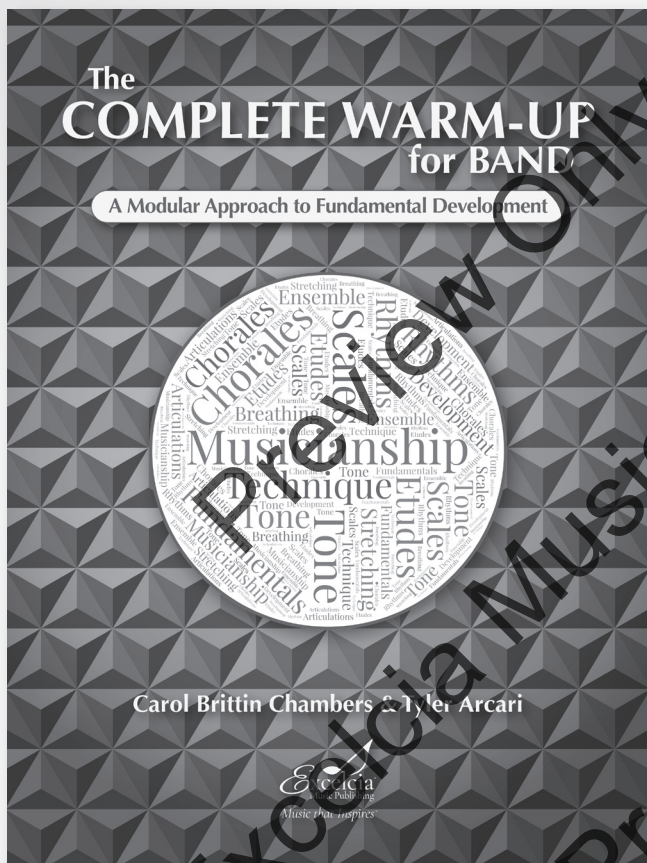
Perc. 1

Perc. 2

[illegible]

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