



Oblivion

LARRY CLARK

Instrumentation

Full Score	1
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
Trombone 1	3
Trombone 2	3
Euphonium	3
Baritone T.C.	2
Tuba	4
Timpani (F: G: D: E♭)	2
Mallets	3
Xylophone, Vibraphone, Bells	
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	6
Crash Cymbals, Low Tom-tom, Tam-tam, Triangle, Suspended Cymbal, Tambourine	



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

OBLIVION

Oblivion was commissioned by the Polk County Public Schools through a grant from the Universal Orlando Foundation, Inc. for the George Jenkins High School and Lakeland Highlands Middle School Orchestras, Lakeland, Florida, Shelby Montgomery, Director. It was then transcribed for concert band.

The writing of this piece was part of a “meet the composer” process. I met with the students via Zoom to discuss my compositional process, and to get their input on the type of piece they wanted. It was determined that they wanted something aggressive and to showcase all section of the orchestra, but to highlight the strong low brass and woodwind sections. After this discussion, I went to work and wrote the main theme of the piece. I met back up with the students, present the draft to them, listened to their reactions and discussed what might come next in the piece from a compositional perspective. Armed the information from this discussion, I completed the piece and presented it to the students for more feedback before finalizing the work.

Once the piece was completed, we had a long discussion about titles, and how they are important to grab the attention of those looking for music, but also to depict the style and feel of the music. After much back and forth, the title *Oblivion* was selected. I think it captures the essence of the aggressive cinematic nature of the music, and the epic style that the students wanted included. I worked really hard to have the piece incorporate techniques that are unique to string instruments. The piece should be epic but should also be contrasted by the more lyrical soaring material and the slower emotional middle section.

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 2022



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Recordings are available on all major streaming services.

RCB2201FS

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

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

9

9

a2

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

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

11

12

13

14

15

RCB2201FS

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

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

mf

mf

mf

mf

mf

27

Fl. 1,2 *f*

Ob. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2, 3 *f*

B. Cl. *f marc.*

Bsn. *f marc.*

A. Sax. 1, 2 *f*

T. Sax. *f marc.*

B. Sax. *f marc.*

27

B♭ Tpt. 1 *f*

B♭ Tpt. 2, 3 *f*

Hn. 1, 2 *f*

Tbn. 1, 2 *f marc.*

Euph. *f marc.*

Tuba *f a2 marc.*

Timp. *f*

Mal. *f*

Perc. 1 *f*

Perc. 2 *mf*

27 28 29 30 31 32

35

Fl. 1,2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

35

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Div.

a2

Timp.

Mal.

Xyl. & Vib.

Perc. 1

Perc. 2

Sus. Cym.

rit.

rit.

f

33 34 35 36 37 38

39 Relaxed ♩ = 120

Fl. 1,2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

39 Relaxed ♩ = 120

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Vib.

Mal.

Perc. 1

Perc. 2

39 40 41 42 43 44

mp *mf*

mp *mf*

49

RCB2201FS

[Musical score preview showing various instruments including Flute, Oboe, Clarinets, Bassoon, Saxophones, Trumpets, Horns, Trombones, Euphonium, Tuba, Timpani, Mallets, Percussion, and Suspended Cymbal.]

63 *piu mosso* ♩ = 66

Fl. 1,2 *mf* *f*

Ob. *mf* *f*

B♭ Cl. 1 *mf* *f*

B♭ Cl. 2, 3 *mf* *f*

B. Cl. *mf* *f*

Bsn. *mf* *f*

A. Sax. 1, 2 *mf* *f*

T. Sax. *mf* *f*

B. Sax. *mf* *f*

63 *piu mosso* ♩ = 66

B♭ Tpt. 1 *mf* *f*

B♭ Tpt. 2, 3 *mf* *f*

Hn. 1, 2 *mf* *f*

Tbn. 1, 2 *mf* *f*

Euph. *mf* *f*

Tuba *mf* *f*

Timp. *mf* *f*

Mal. *mf* *f*

Perc. 1 *mf* *f*

Perc. 2 *mf* *f*

Tutti

Bring out

63 64 65 66 67

72 con moto ♩ = 72

Fl. 1, 2
cresc.
ff
mp

Ob.
cresc.
ff
mp

B♭ Cl. 1
cresc.
ff
mp

B♭ Cl. 2, 3
cresc.
ff
mp

B. Cl.
cresc.
ff
mp

Bsn.
cresc.
ff
mp

A. Sax. 1, 2
cresc.
ff
mp

T. Sax.
cresc.
ff
mp

B. Sax.
cresc.
ff
mp

B♭ Tpt. 1
cresc.
ff

B♭ Tpt. 2, 3
cresc.
ff

Hn. 1, 2
cresc.
ff

Tbn. 1, 2
cresc.
ff

Euph.
cresc.
ff
mp

Tuba
cresc.
ff
mp

Timp.
ff
mp

Mal.
ff

Perc. 1
f

Perc. 2
f

Cr. Cym.

72 con moto ♩ = 72

accel.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

accel.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

a2

Timp.

Mal.

Perc. 1

Perc. 2

mp

84

RCB2201FS

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

Tbn. 1,2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

92 93 94 95 96 97 98

rit. **103** Relaxed ♩ = 120

Fl. 1,2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

rit. **103** Relaxed ♩ = 120

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. Xyl. & Vib.

Perc. 1

Perc. 2

Sus. Cym.

Vib.

f

99 100 101 102 103 104

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

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

105

106

107

108

109

110

mp *mf*

mp *mf*

111 Tempo I ♩ = 132

Fl. 1,2 *mf* *mp cresc.*

Ob. *mf* *mp cresc.*

B♭ Cl. 1 *mf* *mp cresc.*

B♭ Cl. 2, 3 *mf* *mp cresc.*

B. Cl. *mf* *mp cresc.*

Bsn. *mf* *mp cresc.*

A. Sax. 1, 2 *mf* *mp cresc.*

T. Sax. *mf* *mp cresc.*

B. Sax. *mf* *mp cresc.*

111 Tempo I ♩ = 132

B♭ Tpt. 1 *mp cresc.*

B♭ Tpt. 2, 3 *mp cresc.*

Hn. 1, 2 *mp cresc.*

Tbn. 1, 2 *mp cresc.*

Euph. *mf* *mp cresc.*

Tuba *mf* *mp cresc.*

Timp. *mf*

Mal. *mf* *mp cresc.*

Perc. 1 *mp*

Perc. 2 *p* Tamb. *mp cresc.*

111

112

113

114

115

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