

FULL SCORE

Young Band



CARL FISCHER  
**PERFORMANCE**  
SERIES

Grade 2

# The Royal Irish Regiment

Larry Clark

YPS149

## INSTRUMENTATION

Full Score	1
Flute	8
Oboe (Opt. Flute 2)	2
Clarinet 1 in B $\flat$	4
Clarinet 2 in B $\flat$	4
Bass Clarinet in B $\flat$	2
Bassoon	2
Alto Saxophone in E $\flat$	5
Tenor Saxophone in B $\flat$	2
Baritone Saxophone in E $\flat$	2
Trumpet 1 in B $\flat$	4
Trumpet 2 in B $\flat$	4
Horn in F	4
Trombone	6
Euphonium	3
Euphonium T.C. in B $\flat$	2
Tuba	3
Mallet Percussion	1
Bells	
Timpani	1
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	3
Tambourine, Crash Cymbals, Triangle	

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## About the Composition

The piece was commissioned by the Mulrennan Middle School Wind Symphony, conducted by Michael Vail, and is dedicated to Mr. Vail's son, Andrew. The Royal Irish Regiment is an infantry regiment of the British army, and Mulrennan is a surname of Irish descent. Mr. Vail specifically requested a British-style march when commissioning this piece, so I thought it was only fitting to name the piece after an Irish military regiment that is part of the British army.

The piece should be played like many of the classic British-style marches; that is to say, in a regal style at a tempo of 92 beats per minute. This is not a march that should go at the tempo of an American-style Sousa march of 120! The subtle majestic nature of the piece will be lost if you take the tempo too fast.

The march is set to emulate the passing by of the regiment as it marches in a parade. The piece begins with the sound of bagpipe figures in the lower voices followed by an optional solo in the flute. This solo would also sound great on piccolo if you have a student who is capable of that. This section should sound like bagpipes, fifes and drums, with the drums being snares off. You may want to find a deep sounding tom-tom or an old style marching snare with snares off for this part. Please don't use a Kevlar-head marching snare.

The piece then moves into a tutti statement of the fife theme followed by counter lines on the repeat. Students may want to rush this section, but do not let them. Maintain the regal-feel throughout. This is followed by the second strain that shifts to a minor key, with the melody in the tenor voices. It then moves right back into the fife theme to finish out the first part of the march.

The march modulates to the subdominant at m. 70, which is basically the trio section of the march. Low clarinets take up the melody of this section in a soft and subtle contrasting part of the march. The melody during this part of the march was derived from a tune I wrote several years ago. I have been a Cub Scout leader for many years, and one of the things young scouts have to learn is the Scout Law, which is, "A Scout is trustworthy, loyal, helpful, friendly, courteous, kind, obedient, cheerful, thrifty, brave, clean and reverent."

I wrote this little tune to help the scouts memorize the law. It seemed fitting to use most of that tune in this march, as the founder of Boy Scouts was Lord Baden Powell, who served as a lieutenant-general in the British army. He created this scout law in the early twentieth century in England. It was subsequently adopted in the United States in 1910 and altered slightly in 1911 to become the version that it is today.

After this trio theme, the B-section of the trio is a bold melody reminiscent of the trio of the famous march *National Emblem*. This is followed by a return of the fife theme from the beginning as the regiment marches past, but not before we have an abrupt punctuation of the final chord to end the piece.

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 2015

## 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).

# The Royal Irish Regiment

## March

LARRY CLARK

Regal March Tempo ♩ = 92

Opt. Solo 5

Flute

Oboe  
(Opt. Flute 2)

1  
Clarinet in B♭

2

Bass Clarinet  
in B♭

Bassoon

Alto  
Saxophone in E♭

Tenor  
Saxophone in B♭

Baritone  
Saxophone in E♭

Regal March Tempo ♩ = 92

5

1  
Trumpet in B♭

2

Horn in F

Trombone

Euphonium

Tuba

Mallet  
Percussion  
(Bells)

Timpani  
(B♭, A♭, E♭)

1  
(Snare Drum,  
Bass Drum)

2  
Percussion  
(Tambourine,  
Crash Cymbals,  
Triangle)

Snares off

S.D.

B.D.

Tamb.

*p*

*p*

1

2

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5

6

7

Fl.

Ob.

Cl. in B $\flat$  1

Cl. in B $\flat$  2

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

8 9 10 11 12 13 14

Fl.

Ob.

Cl. in B $\flat$  1

Cl. in B $\flat$  2

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

mf

mf

3

3

3

3

3

3

7

7

7

7

7

7

7

7

7

7

7

21 Tutti 2x only

Fl. *mf*

Ob. *mf* 2x only

Cl. in Bb 1 *mf* 2x only 2 *mf*

B. Cl. in Bb *mf*

Bsn. *mf*

A. Sax. in Eb *mf*

T. Sax. in Bb *mf*

Bar. Sax. in Eb *mf*

Tpt. in Bb 1 *mf* 2 *mf*

Hn. in F *mf*

Tbn. *mf*

Euph. *mf*

Tuba *mf*

Mall. Perc. *mf* 2x only

Timp. *mf* Snares on, Play 2x only

Perc. 1 *mf* B.D. both x's 2 *mf*

Fl.

Ob.

Cl. in B $\flat$  1

Cl. in B $\flat$  2

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Fl. *mf*

Ob. *mf*

Cl. in Bb 1 *mf*

Cl. in Bb 2 *f*

B. Cl. in Bb *mf*

Bsn. *f*

A. Sax. in Eb *mf*

T. Sax. in Bb *f*

Bar. Sax. in Eb *mf*

Tpt. in Bb 1 *mf*

Tpt. in Bb 2 *mf*

Hn. in F *mf*

Tbn. *f*

Euph. *f*

Tuba *mf*

Mall. Perc.

Timp.

Perc. 1 *mf*

Perc. 2

37 *mf* 38 39 40 41 42 43 44 45



Fl.

Ob.

Cl. in B $\flat$  1

Cl. in B $\flat$  2

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

54

Fl. *f*

Ob. *f*

Cl. in B $\flat$  1 *f*

Cl. in B $\flat$  2 *f*

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

Bsn. *f*

A. Sax. in E $\flat$  *f*

T. Sax. in B $\flat$  *f*

Bar. Sax. in E $\flat$  *f*

54

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Hn. in F *f*

Tbn. *f*

Euph. *f*

Tuba *f*

Mall. Perc. *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

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*f* 54 55 56 57 58 59 60

Fl.

Ob.

Cl. in B $\flat$  1

Cl. in B $\flat$  2

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

61 62 63 64 65 66 67 68







Fl.

Ob.

Cl. in B $\flat$  1

Cl. in B $\flat$  2

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

95 96 97 98 99 100 101 102

107

Fl.

Ob.

1  
Cl. in B $\flat$

2

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

107

1  
Tpt. in B $\flat$

2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

1  
Perc.

2

103 104 105 106 107 108 109 110



Fl.

Ob.

Cl. in B $\flat$  1

Cl. in B $\flat$  2

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Fl. *tr.* *rit.* 124 **A Tempo**

Ob.

Cl. in Bb 1 *tr.* *ff* *tr.*

Cl. in Bb 2 *ff*

B. Cl. in Bb *ff*

Bsn. *ff*

A. Sax. in Eb

T. Sax. in Bb *ff*

Bar. Sax. in Eb *ff*

Tpt. in Bb 1 *ff* 124 **A Tempo**

Tpt. in Bb 2 *ff*

Hn. in F *ff*

Tbn. *ff* *un.* *div.*

Euph. *ff*

Tuba *ff*

Mall. Perc. *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Fl.

Ob.

Cl. in B $\flat$  1

Cl. in B $\flat$  2

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

127

128

129

130

131

132

133

134

140

Fl. *Opt. Solo*

Ob. *mp*

Cl. in Bb 1

Cl. in Bb 2

B. Cl. in Bb

Bsn. *p*

A. Sax. in Eb

T. Sax. in Bb

Bar. Sax. in Eb *p*

Tpt. in Bb 1

Tpt. in Bb 2

Hn. in F

Tbn. *unis.* *p*

Euph. *p*

Tuba *p*

Mall. Perc.

Timp.

Perc. 1 *p*

Perc. 2

135 136 137 138 139 *p* 140 141

Fl.

Ob.

Cl. in B $\flat$  1

Cl. in B $\flat$  2

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

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142

143

144

145

146

147

148

Fl. *Tutti* *ff*

Ob. *ff*

Cl. in B $\flat$  1 *ff*

Cl. in B $\flat$  2 *ff*

B. Cl. in B $\flat$  *ff*

Bsn. *dim.* *ff*

A. Sax. in E $\flat$  *ff*

T. Sax. in B $\flat$  *ff*

Bar. Sax. in E $\flat$  *dim.* *ff*

Tpt. in B $\flat$  1 *ff*

Tpt. in B $\flat$  2 *ff*

Hn. in F *ff*

Tbn. *dim.* *ff*

Euph. *dim.* *ff*

Tuba *dim.* *ff*

Mall. Perc. *ff*

Timp. *ff*

Perc. 1 *dim.* *ff*

Perc. 2 *ch.* *ff*

149 150 151 152 153 154 155 *ff*

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Full Score

# Canon for Christmas

Based upon Canon in D

JOHANN PACHELBEL  
Arranged by Larry Clark

3

Moderato  $\text{♩} = 80$

5

Flute

Oboe (Opt. Flute 2)

1 Clarinet in B $\flat$

2

Bass Clarinet in B $\flat$

Bassoon

Alto Saxophone in E $\flat$

Tenor Saxophone in B $\flat$

Baritone Saxophone in E $\flat$

Cue: B. Cl.

1 Trumpet in B $\flat$

2

Horn in F

Trombone

Euphonium

Tuba

Mallet Percussion (Bells)

1 Timpani (3x Eb)

2 Percussion (Snare Drum, Bass Drum)

1 Percussion (Triangle, Suspended Cymbal, Sleigh Bells, Wood Chimes)

2

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4

FL

Ob.

1 CL in B $\flat$

2

B. CL in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

1 Tpt. in B $\flat$

2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

1 Timp.

2 Perc.

7 8 9 10 11 12

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5

13

FL

Ob.

1 CL in B $\flat$

2

B. CL in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

13

1 Tpt. in B $\flat$

2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc. Bells

1 Timp.

2 Perc. Tri.

13 14 15 16 17 18

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6

21

FL

Ob.

1 CL in B $\flat$

2

B. CL in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

21

1 Tpt. in B $\flat$

2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

1 Timp.

2 Perc. Sus. Cym.

19 20  $p$   $mf$  21 22 23

YPS148F

**Balalaika!**  
Russian Festive March

Allegro  $\text{♩} = 126$  JAMES MEREDITH

Musical score for page 3 of 'Balalaika!'. It includes parts for Flute, Oboe (Opt. Flute 2), Clarinet in Bb (1 and 2), Bass Clarinet in Bb, Bassoon, Alto Saxophone in Eb, Tenor Saxophone in Bb, Baritone Saxophone in Eb, Trumpet in Bb (1 and 2), Horn in F, Trombone, Euphonium, Tuba, Mallet Percussion (Xylophone), Timpani (K, Bb, C), and Percussion (Snare Drum, Bass Drum, Tambourine, Crash Cymbals). The score is in 3/4 time and features a tempo of Allegro with a metronome marking of 126. Dynamics include *f* and *mf*. A red watermark 'Digital Download Only' is visible across the score.

Musical score for page 4 of 'Balalaika!'. It continues the parts from page 3, including Flute, Oboe, Clarinet in Bb (1 and 2), Bass Clarinet in Bb, Bassoon, Alto Saxophone in Eb, Tenor Saxophone in Bb, Baritone Saxophone in Eb, Trumpet in Bb (1 and 2), Horn in F, Trombone, Euphonium, Tuba, Mallet Percussion, and Percussion. The score includes a first ending bracket (II) and dynamics such as *mf* and *fp*. A red watermark 'Digital Download Only' is visible across the score.

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## Young Band

- Addition of a separate Trombone and Baritone part
- Addition of simple sixteenth-note rhythms
- Clarinet 2 still below break
- Low brass writing carefully considered
- Keys carefully considered
- Logical voice leading
- Still limited independence of parts
- Active percussion writing with more instrument options
- Timpani is an optional part
- Short pieces - length is a consideration for young embouchures

ISBN 978-1-4911-4129-8



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YPS149F — Full Score  
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