

FULL SCORE

Primer Band

Grade 1/2



CARL FISCHER

PERFORMANCE

SERIES

Mythos

Sean O'Loughlin

PPS10

INSTRUMENTATION

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

CARL FISCHER®

About the Composition

Mythos is a dramatic work for the developing string orchestra. The music embodies old heroic tales (or myths) that are passed on from generation to generation by word of mouth. Music is another powerful tool to pass along these legends. I invite you to create your own tale to go along with the music.

The opening four note motif in E minor serves as a connector throughout the piece. After being passed around the ensemble, it leads into the main melody at m. 15. In the cello and bass parts, be sure to bring out the dotted half note on beat 2 in mm. 15-17, then again at mm. 19-21. It creates a counter pulse to the melody rhythm. The E minor motif returns at m. 31 for more development and imitation. Cherish the two beats of silence in m. 51 to create tension and anticipation for the main melody to return at m. 52. The piece ends with powerful rhythmic punctuations.

About the Composer

Sean O'Loughlin (b.1972) is a fresh voice and a rising name in the music world. His music is characterized by vibrant rhythms, passionate melodies, and colorful scoring. Commissions from the Boston Pops Orchestra, the Los Angeles Philharmonic and the Hollywood Bowl Orchestra highlight and showcase his diverse musical abilities. As a conductor, he has led performances with the Boston Pops Orchestra, the Hollywood Bowl Orchestra, the Minnesota Orchestra, the Vancouver Symphony, the Atlanta Symphony, the Baltimore Symphony, the Houston Symphony, and the Seattle Symphony amongst others. He was the assistant conductor and arranger for a production of Sgt. Pepper Live in Las Vegas featuring the band Cheap Trick.

Recent collaborations include such artists as Sarah McLachlan, Adele, Hall and Oates, Gloria Estefan, Diana Krall, Itzhak Perlman, Natalie Merchant, Chris Isaak, Blue Man Group, Pink Martini, Brandi Carlile, The Decemberists, Martina McBride, Josh Ritter, Gloria Gaynor and others. The Los Angeles Times calls his orchestrations "...colorful" while adding "...even more dimension..." to the compositions. Daily Variety heralds Sean's writing as "most impressive ..." with a "wide range of coloring in the orchestra..." that "...adds heft and rolling energy."

Growing up in Syracuse, NY, Sean displayed a passion for music at an early age. Sean benefited from loving parents who supported his musical aspirations and challenged him to explore music as a career. During his undergraduate years at Syracuse University, Sean's musical career began to take shape with the guidance of Larry Clark. As Vice-President at Carl Fischer Music, Larry continues to be a major influence in Sean's professional career as mentor and friend.

Through his growing number of commissioned and published works, Sean is excited to continue contributing to the rich history of orchestral and wind band literature. He is a frequent guest conductor with professional orchestras and honor bands around the country. An annual ASCAP Special Awards winner, Sean was a composition fellow at the Henry Mancini Institute in Los Angeles, and holds composition degrees from New England Conservatory and Syracuse University. Sean, his wife Dena and daughter Kate reside in Los Angeles. For more information, please visit www.seanoloughlin.com

Mysterious ♩ = 144

Flute

Oboe
(Opt. Flute 2)

Clarinet in B♭

Bass Clarinet
in B♭Alto
Saxophone in E♭Tenor
Saxophone in B♭Baritone
Saxophone in E♭

Trumpet in B♭

Alternate
Horn in F

Horn in F

Alternate
TromboneTrombone,
Euphonium,
Bassoon

Tuba

Mallet
Percussion
(Bells, opt. Chimes)Timpani
(G : C)(Snare Drum,
Bass Drum)

Percussion

(Triangle,
Suspended Cymbal,
Crash Cymbals,
Tambourine, Tam Tam)

1

2

3

4

5

6

p

mf

p

Bells (opt. Chimes)

Bass Drum

Suspended Cymbal

Tam-tam

Fl.

Ob.
(Fl. 2)

Cl.
in B $\flat$

B. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

Tpt.
in B $\flat$

Alt.
Hn. in F

Hn. in F

Alt. Tbn.

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

Perc.

1

2

mf 7 8 9 10 11 *p* 12

Snare Drum

B.D.

Suspended Cymbal

p

15

Fl.

Ob.
(Fl. 2)

Cl.
in B $\flat$

B. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

Tpt.
in B $\flat$

Alt.
Hn. in F

Hn. in F

Alt. Tbn.

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

Perc.

1

2

Crash Cymbals

13 14 15 16 17 18

mf *f* *f* *f* *f* *p*

Fl.

Ob.
(Fl. 2)

Cl.
in B $\flat$

B. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

Tpt.
in B $\flat$

Alt.
Hn. in F

Hn. in F

Alt. Tbn.

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

Perc.

1

2

Tambourine

mf

19 20 21 22 23 24

Fl.

Ob.
(Fl. 2)

Cl.
in B $\flat$

B. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

Tpt.
in B $\flat$

Alt.
Hn. in F

Hn. in F

Alt. Tbn.

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

Perc.
1
2

25

p

26

f

27

28

29

p

30

31

Fl.

Ob.
(Fl. 2)

Cl.
in B $\flat$

B. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

31

Tpt.
in B $\flat$

Alt.
Hn. in F

Hn. in F

Alt. Tbn.

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

1
Perc.

2

Triangle

f

31

32

33

34

p

35

36

for onscreen use only

Fl.

**Ob.
(Fl. 2)**

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

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

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

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

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

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

**Alt.
Hn. in F**

Hn. in F

Alt. Tbn.

**Tbn.,
Euph.,
Bsn.**

Tuba

**Mall.
Perc.**

Timp.

Perc.

1

2

Tamb.

42

42

mf f

52

Fl.

Ob.
(Fl. 2)

Cl.
in B♭

B. Cl.
in B♭

A. Sax.
in E♭

T. Sax.
in B♭

Bar. Sax.
in E♭

52

Tpt.
in B♭

Alt.
Hn. in F

Hn. in F

Alt. Tbn.

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

1

2

Perc.

49

50

51

f

52

53

54

PPS10F

60

Fl.

Ob.
(Fl. 2)

Cl.
in B $\flat$

B. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

Tpt.
in B $\flat$

Alt.
Hn. in F

Hn. in F

Alt. Tbn.

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

Perc.

1

2

Sus. Cym.

Sus. Cym.

Tamb.

p 55 *f* 56 57 58 *p* 59 *f* 60

Fl.

Ob.
(Fl. 2)

Cl.
in B $\flat$

B. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

Tpt.
in B $\flat$

Alt. Hn. in F

Hn. in F

Alt. Tbn.

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

Perc.
1
2

61 62 *p* 63 *f* 64 65 66

67

Fl.

Ob.
(Fl. 2)

Cl.
in B $\flat$

B. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

67

Tpt.
in B $\flat$

Alt.
Hn. in F

Hn. in F

Alt. Tbn.

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

1
Perc.

2

Cr. Cym.

+ Tamb.

67 68 T.-tam 69 70 71 72 73 74

Full Score

Angels on Parade

Incorporating *Angels We Have Heard on High* and
Gloria in Excelsis Deo

CARL STROMMEN

Flute $\text{♩} = 120$

Oboe (Opt. Flute 2) mp

Clarinet in B $\flat$ mp

Bass Clarinet in B $\flat$ mp

Alto Saxophone in E $\flat$ mp

Tenor Saxophone in B $\flat$ mp

Baritone Saxophone in E $\flat$ mp

Trumpet in B $\flat$ $\text{♩} = 120$ mp

Alternate Horn in F mp

Horn in F mp

Alternate Trombone mp

Trombone, Euphonium, Bassoon mp

Tuba mp

Mallet Percussion (Bells)

Timpani

Percussion

1 S.D. mp

2 B.D. mp

Cr. Cym. Lightly

Crash Cymbals, Suspended Cymbal, Triangle mp

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PPS9F

4

Fl. mp

Ob. (Fl. 2) mp

CL in B $\flat$ mp

B. CL in B $\flat$ mp

A. Sax. in E $\flat$ mp

T. Sax. in B $\flat$ mp

Bar. Sax. in E $\flat$ mp

Tpt. in B $\flat$ mp

Alt. Hn. in F mp

Hn. in F mp

Alt. Tbn. mp

Tbn., Euph., Bsn. mp

Tuba mp

Mall. Perc. mp

Temp. mp

1 mp

2 mp

Perc. mp

7 8 9 10 11 12

PPS9F

5

FL. mp

Ob. (FL. 2) mp

CL in B $\flat$ mp

B. CL in B $\flat$ mp

A. Sax. in E $\flat$ mp

T. Sax. in B $\flat$ mp

Bar. Sax. in E $\flat$ mp

Tpt. in B $\flat$ mp

Alt. Hn. in F mp

Hn. in F mp

Alt. Tbn. mp

Tbn., Euph., Bsn. mp

Tuba mp

Mall. Perc. mp

Temp. mp

1 mp

2 mp

Perc. mp

Triangle

13 14 15 16 17 18

PPS9F

6

FL. mp

Ob. (FL. 2) mp

CL in B $\flat$ mp

B. CL in B $\flat$ mp

A. Sax. in E $\flat$ mp

T. Sax. in B $\flat$ mp

Bar. Sax. in E $\flat$ mp

Tpt. in B $\flat$ mp

Alt. Hn. in F mp

Hn. in F mp

Alt. Tbn. mp

Tbn., Euph., Bsn. mp

Tuba mp

Mall. Perc. mp

Temp. mp

1 mp

2 mp

Perc. mp

19 20 21 22 23 24

PPS9F

Soundscape

Moderately $\text{♩} = 112$ BILL CALHOUN

Flute *mf* *f*

Oboe (Opt. Flute 2) *mf* *f*

Clarinet in B $\flat$ *mf* *f*

Bass Clarinet in B $\flat$ *mf* *f*

Alto Saxophone in E $\flat$ *mf* *f*

Tenor Saxophone in B $\flat$ *mf* *f*

Baritone Saxophone in E $\flat$ *mf* *f*

Trumpet in B $\flat$ *mf* *f*

Alternate Horn in F *mf* *f*

Horn in F *mf* *f*

Alternate Trombone *mf* *f*

Trombone, Euphonium, Bassoon *mf* *f*

Tuba *mf* *f*

Mallet Percussion (Bells) *mf* *f*

Timpani *mf* *f*

(Snare Drum, Bass Drum) *mf* *f*

Percussion *mf* *f*

(Suspended Cymbal, Crash Cymbals, Triangle, Wind Chimes) *mf* *f*

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PPS6F

FL. *mf* *f*

Ob. (Fl. 2) *mf* *f*

CL. in B $\flat$ *mf* *f*

B. CL. in B $\flat$ *mf* *f*

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

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

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

Tpt. in B $\flat$ *mf* *f*

Alt. Hn. in F *mf* *f*

Hn. in F *mf* *f*

Alt. Tbn. *mf* *f*

Tbn., Euph., Bsn. *mf* *f*

Tuba *mf* *f*

Mall. Perc. *mf* *f*

Temp. *mf* *f*

1 *mf* *f*

2 *mf* *f*

5 *mf* 6 7 *f* 8

PPS6F

Primer Band

- For bands with as little as ten weeks of study
- All pieces use only the first 6 notes of the B $\flat$ scale
- Limited Instrumentation - one of each part, bass line covered by all low brass and low woodwinds
- Alternate parts for Horn that puts them in a better range, Trombone that does not go past 4th position
- Bass Clarinet part is also an optional Euphonium T.C. part
- Clarinet below the break
- Simple rhythms of whole, half and quarter notes. If eighth notes used only two repeated
- Active Percussion writing
- Timpani is an optional part
- Short pieces - length is a consideration for young embouchures

ISBN 978-0-8258-8750-5



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CARL FISCHER®

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