

FULL SCORE

First Plus Band

Grade 1^{1/2}



CARL FISCHER

PERFORMANCE

SERIES

Mountains of Mohon

Sean O'Loughlin

FPS67

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
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, Baritone B.C., Bassoon . .	6
Baritone T.C. in B $\flat$	2
Tuba	3
Mallet Percussion	1
Chimes	
Timpani	1
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	5
Triangle, Tam-tam, Crash Cymbals, Suspended Cymbal, Low Toms	

CARL FISCHER®

Program Notes

Mountains of Mohon is an exciting piece for concert band commissioned by Draper Middle School of the Mohonasen Central School District in Rotterdam, New York, Jason Varga, director. The name Mohonasen is a combination of the Mohawk, Onondaga and Seneca tribes who are indigenous to this area of upstate New York. It is commonly referred to as Mohon. Situated at the base of the Adirondack Mountains, Rotterdam used to be a frontier town. The music reflects the struggle of new ideas and cultures colliding in the time of the great expansion west in the new America.

For this piece, I explored some simple dissonances to expand the students' harmonic language. This dissonance stays accessible and functions as a build-up device for big arrival points during the piece. Fragments of the melody start the piece slowly and are answered by these dissonant chords. The pace picks up at m. 12 with an eighth-note rhythmic idea. Originally stated in unison, this figure quickly adds layers a fourth and fifth interval apart to open up the sound. The main melody follows at m. 24. Keep the intensity on the quarter-note punches while maintaining a good sound. The hits are not staccato, but instead should have a bounce to them. A slight crescendo on the repeated eighth notes will help keep the motion moving forward. Some development of the theme and eighth-note rhythmic idea follow and propel towards a brief percussion feature at m. 52. These two main ideas collide at m. 56 with the main melody in the brass and low woodwinds, while the upper woodwinds play the eighth-note rhythmic idea as elongated quarter notes. Bring out the dynamic contrast as each idea is then given its own presentation to bring the piece to an exciting conclusion.

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 Atlanta Symphony, the Baltimore Symphony, the Grant Park Orchestra, and the Philadelphia Chamber Orchestra. He was the conductor and arranger for a recent orchestral tour with the band The Decemberists.

As an arranger and orchestrator, he has worked with such artists as Blue Man Group, Pink Martini, Christian McBride, Belle and Sebastian, Nickel Creek, Jamie Cullum, 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 and showed musical talent 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.

An avid supporter of music education, Sean frequently writes for the Los Angeles Philharmonic's youth concert series. Through his growing number of commissions and published works, Sean is excited to continue contributing to the rich history of orchestral and wind band literature. An annual ASCAP Special Awards winner, Sean was a composition fellow at the Henry Mancini Institute in Los Angeles, and holds degrees from New England Conservatory and Syracuse University. His music is published exclusively by Carl Fischer. Sean and his wife Dena reside in Los Angeles. For more information, please visit Sean's web-site at www.grayslacks.com.

Mountains of Mohon

SEAN O'LOUGHLIN

Deliberately $\text{♩} = 72$

Flute

Oboe
(Opt. Flute 2)Clarinet in B $\flat$ Bass Clarinet
in B $\flat$ Alto
Saxophone in E $\flat$ Tenor
Saxophone in B $\flat$ Baritone
Saxophone in E $\flat$ Trumpet in B $\flat$

Horn in F

Trombone,
Baritone,
Bassoon

Tuba

Mallet
Percussion
(Chimes)Timpani
(G : C)

Percussion

(Triangle, Tam-tam,
Crash Cymbals,
Suspended Cymbal,
Low Toms)

Chimes

Triangle

Sus. Cym.

1 2 3 4 5 6

Copyright © 2008 by Carl Fischer, LLC

International Copyright Secured.

All rights reserved including performing rights.

WARNING! This composition is protected by Copyright law. To photocopy or reproduce by any method is an infringement of the Copyright law. Anyone who reproduces copyrighted matter is subject to substantial penalties and assessments for each infringement.

Printed in the U.S.A.

Fl. *mp* *rit.*

Ob. (Fl. 2) *mp*

Cl. in B $\flat$ 1 *mp*
2 *mp*

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

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

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

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

Tpt. in B $\flat$ 1 *mf* *p* *rit.*
2 *p*

Hn. in F *mf* *p*

Tbn., Bar., Bsn. *mf* *p*

Tuba *mf* *p*

Mall. Perc. *mf*

Timp. *pp*

Perc. 1 *pp* *p* *Low Toms*
2 *pp* *mf* *p*

pp 7 *mf* 8 9 10 *p* 11

Fl. *f*

Ob. (Fl. 2) *f*

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

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

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

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

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

12 Fast ♩ = 144

Tpt. in B $\flat$ 1 *f*
2 *f*

Hn. in F *f*

Tbn., Bar., Bsn. *f* div.

Tuba *f*

Mall. Perc. *f*

Timp. *f*

Perc. 1 *f*
2 *f* Cr. Cym.

12 13 14 15 16 17

Fl.

Ob.
(Fl. 2)

Cl.
in B $\flat$

1

2

B. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

Tpt.
in B $\flat$

1

2

Hn. in F

Tbn.,
Bar.,
Bsn.

Tuba

Mall.
Perc.

Timp.

Perc.

1

2

18 19 20 21 22 23

Detailed description: This is a page of a musical score for a woodwind and percussion ensemble. The page contains measures 18 through 23. The instruments are arranged in staves from top to bottom: Flute (Fl.), Oboe (Ob.) which also plays Flute 2 (Fl. 2), Clarinet in B-flat (Cl. in B $\flat$) with two parts (1 and 2), Bass Clarinet in B-flat (B. Cl. in B $\flat$), Alto Saxophone in E-flat (A. Sax. in E $\flat$), Tenor Saxophone in B-flat (T. Sax. in B $\flat$), Baritone Saxophone in E-flat (Bar. Sax. in E $\flat$), Trumpet in B-flat (Tpt. in B $\flat$) with two parts (1 and 2), Horn in F (Hn. in F), Trombone, Baritone, and Bassoon (Tbn., Bar., Bsn.), Tuba, Mellophone (Mall. Perc.), Snare Drum (Timp.), and Percussion (Perc.) with two parts (1 and 2). The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, with many notes marked with accents (>). The percussion parts include snare drum patterns and cymbal strikes.

24

Fl. *mf*

Ob. (Fl. 2) *mf*

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

2 *mf*

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

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

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

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

24

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

2 *mf*

Hn. in F *mf*

Tbn., Bar., Bsn. *mf* unis.

Tuba *mf*

Mall. Perc. *mf*

Timp. *mf*

Perc. 1 *mf*

2 *mf* Tam-tam

24 25 26 27 28 29

32

Fl.

Ob.
(Fl. 2)

1
Cl.
in B $\flat$

2

B. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

32

1
Tpt.
in B $\flat$

2

Hn. in F

Tbn.,
Bar.,
Bsn.

Tuba

Mall.
Perc.

Timp.

1
Perc.

2

Cr. Cym.

Low Toms

30 31 32 33 34 35

40

Fl.

Ob.
(Fl. 2)

1
Cl.
in B $\flat$

2

B. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

40

1
Tpt.
in B $\flat$

2

Hn. in F

Tbn.,
Bar.,
Bsn.

Tuba

Mall.
Perc.

Timp.

1
Perc.

2

Cr. Cym.

Sus. Cym.

36 37 38 39 40 41

Fl.

Ob.
(Fl. 2)

1
Cl. in B $\flat$

2

B. Cl. in B $\flat$

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., Bar., Bsn.

Tuba

Mall. Perc.

Timp.

1
Perc.

2

42 43 44 45 46 47

Detailed description: This page contains a musical score for measures 42 through 47. The score is written for a large ensemble. The woodwind section includes Flute (Fl.), Oboe (Ob., Fl. 2), Clarinet in B-flat (Cl. in B $\flat$, parts 1 and 2), Bass Clarinet (B. Cl. in B $\flat$), Alto Saxophone (A. Sax. in E $\flat$), Tenor Saxophone (T. Sax. in B $\flat$), and Baritone Saxophone (Bar. Sax. in E $\flat$). The brass section includes Trumpet in B-flat (Tpt. in B $\flat$, parts 1 and 2), Horn in F (Hn. in F), Trombone, Baritone, and Euphonium (Tbn., Bar., Bsn.), and Tuba. The percussion section includes Mallet Percussion (Mall. Perc.), Timpani (Timp.), and General Percussion (Perc., parts 1 and 2). The key signature is B-flat major (two flats). The time signature is 4/4. The score features various musical notations including rests, eighth and sixteenth notes, beamed sixteenth notes, and dynamic markings such as accents (>) and breath marks (^). The percussion parts include snare drum patterns and mallet percussion patterns.

Fl.

Ob.
(Fl. 2)

1
Cl.
in B $\flat$

2

B. Cl.
in B $\flat$

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.,
Bar.,
Bsn.

Tuba

Mall.
Perc.

Timp.

1
Perc.

2

Tam-tam

Cr. Cym.

Sus. Cym.

48

49

50

51

52

53

54

Fl.

Ob.
(Fl. 2)

Cl.
in B $\flat$

1

2

B. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

Tpt.
in B $\flat$

1

2

Hn. in F

Tbn.,
Bar.,
Bsn.

Tuba

Mall.
Perc.

Timp.

Perc.

1

2

60 61 62 63 64

Sus. Cym.

65

Fl. *f*

Ob. (Fl. 2) *f*

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

2 *f*

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

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

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

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

65

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

2 *f*

Hn. in F *f*

Tbn., Bar., Bsn. *f* div. unis.

Tuba *f*

Mall. Perc. *f*

Timp. *f*

Perc. 1 *f* Cr. Cym.

2 *f*

65 66 67 68 69 70

74

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 $\flat$

Hn. in F

Tbn., Bar., Bsn.

Tuba

Mall. Perc.

Timp.

Perc.

71 72 73 74 75 76

Sus. Cym.

p *f* *p* *f* *p* *f*

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

mp *f* *div.* *unis.*

