

FULL SCORE

Concert Band

Grade 3



CARL FISCHER

PERFORMANCE

SERIES

Mystic Portal

Sean O'Loughlin

CPS110

INSTRUMENTATION

Full Score.....	1
Flute 1	4
Flute 2	4
Oboe	2
Clarinet 1 in B $\flat$	4
Clarinet 2 in B $\flat$	4
Clarinet 3 in B $\flat$	4
Bass Clarinet in B $\flat$	2
Bassoon.....	2
Alto Saxophone 1 in E $\flat$	2
Alto Saxophone 2 in E $\flat$	2
Tenor Saxophone in B $\flat$	2
Baritone Saxophone in E $\flat$	2
Trumpet 1 in B $\flat$	4
Trumpet 2 in B $\flat$	4
Trumpet 3 in B $\flat$	4
Horn 1 in F.....	2
Horn 2 in F.....	2
Trombone 1	3
Trombone 2	3
Euphonium T.C. in B $\flat$	2
Euphonium B.C.....	3
Tuba.....	4
Mallet Percussion	2
Chimes, Bells	
Timpani	1
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	6
Crash Cymbals, Suspended Cymbal, Triangle, Whip, Tambourine, Tam-tam	

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Program Notes

From the mysterious opening to the energetic and heroic fast section, *Mystic Portal* is a dramatic journey for the developing concert band. The music is highly influenced by my love for historical-based novels. My intention is to portray all the tension and action in the written word in a musical context.

The low voices begins the piece with a motive in parallel fifths that gives way to the main melody in the horn and alto saxophones. A main rhythmic idea appears at m.12 that will act as glue throughout the piece. The main melody then appears in its full form in the trumpets and horns in m. 18. After some development, the rhythmic idea returns at m. 44 and begins its own development. This all builds to a big arrival point at m. 65. The mysterious opening material returns at m. 87 with some more contrapuntal motion. This gives way to the rhythmic idea at m. 102. Make sure you keep this section as soft as possible to set up the main melody's return at m. 114. The energy stays high right through to the climactic ending.

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 Vancouver Symphony, 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 Natalie Merchant, Chris Isaak, Feist, Blue Man Group, Pink Martini, Christian McBride, Belle and Sebastian, Josh Ritter, 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 benefitted 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.

Misterioso ♩ = 60

Flute

Oboe

Clarinet in Bb

Bass Clarinet in Bb

Bassoon

Alto Saxophone in Eb

Tenor Saxophone in Bb

Baritone Saxophone in Eb

Trumpet in Bb

Horn in F

Trombone

Euphonium

Tuba

Mallet Percussion (Chimes, Bells)

Timpani (G : Bb : C : F)

(Snare Drum, Bass Drum)

Percussion (Crash Cymbals, Suspended Cymbal, Triangle, Whip, Tambourine, Tam-tam)

Misterioso ♩ = 60

1 2 3 4 5 6

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7 Fast ♩ = 132

Fl. 1 2 *f* *p* *pp* *mp*

Ob. *f* *p* *pp* *mp*

Cl. in B♭ 1 2 3 *f* *p* *pp* *mp*

B. Cl. in B♭ *f* *p*

Bsn. *f* *p*

A. Sax. 1 in E♭ 2 *f* *p* *pp* *mf* *mp*

T. Sax. in B♭ *f* *p*

Bar. Sax. in E♭ *f* *p*

7 Fast ♩ = 132

Tpt. in B♭ 1 2 3 *mf* *a2* *mf*

Hn. in F 1 2 *a2* *mf*

Tbn. 1 2 *f* *p*

Euph. *f* *p*

Tuba *f* *p*

Mall. Perc. *f*

Timp. *f* *p*

Perc. 1 Triangle *f* *p*

2 *f* *p*

7 8 9 10 11

Fl. 1 2

Ob. 1 2

Cl. in B $\flat$ 1 2 3

B. Cl. in B $\flat$

Bsn.

A. Sax. 1 in E $\flat$ 2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

Whip

Tam-tam

Tambourine

12 13 14 15 16 17

18

Fl. 1 2

Ob.

Cl. in B $\flat$ 1 2 3

B. Cl. in B $\flat$

Bsn.

A. Sax. 1 in E $\flat$ 2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

18

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

18 19 20 21 22 23

Fl. 1 2

Ob.

Cl. in B $\flat$ 1 2 3

B. Cl. in B $\flat$

Bsn.

A. Sax. 1 in E $\flat$ 2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

24 25 26 27 28 29

p *f*

Bells

CPS110F

Fl. 1 2 *mf* *p* *mf*

Ob. *mf* *p* *mf*

Cl. in B $\flat$ 1 2 3 *mf* *p* *mf*

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

Bsn. *mf* *p* *mf*

A. Sax. 1 in E $\flat$ 2 *mf* *p* *mf*

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

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

Tpt. in B $\flat$ 1 2 3 *a2*

Hn. in F 1 2 *a2*

Tbn. 1 2

Euph.

Tuba

Mall. Perc. *mf*

Timp. *mf*

Perc. 1 *mf* *p* *mf* Tri.

2 *mf* *p* *mf*

36 37 38 39 40 41

44

Fl.

Ob.

Cl. in B $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

44

Tpt. in B $\flat$

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

Whip

Tamb.

42 43 44 45 46

Fl. 1 2

Ob.

Cl. in B $\flat$ 1 2 3

B. Cl. in B $\flat$

Bsn.

A. Sax. 1 in E $\flat$ 2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

Cr. Cym.

50

50

mf

mf

mf

47 48 49 50 51

Fl. 1 2

Ob. *mf* *f*

Cl. in B $\flat$ 1 2 3 *mf* *f*

B. Cl. in B $\flat$

Bsn. *f*

A. Sax. 1 in E $\flat$ 2 *mf* *f*

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

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

Tpt. in B $\flat$ 1 2 3 *f*

Hn. in F 1 2 *f*

Tbn. 1 2 *f*

Euph. *f*

Tuba *f*

Mall. Perc. *f*

Timp. *mf* *f*

Perc. 1 *mf* *f*

2 Tri. *p*

52 53 54 55 56 57

Fl. 1 2

Ob.

Cl. in Bb 1 2 3

B. Cl. in Bb

Bsn.

A. Sax. in Eb 1 2

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

58 59 60 61 62 63

65

73

Fl.

Ob.

Cl. in B $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. 1 in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

73

Tpt. in B $\flat$

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

Cr. Cym.

69 70 71 72 73 74

Fl. 1 2

Ob.

Cl. in B $\flat$ 1 2 3

B. Cl. in B $\flat$

Bsn.

A. Sax. 1 in E $\flat$ 2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

75 Sus. Cym. p 76 f 77 78 79 80

Fl. 1 2

Ob.

Cl. in B $\flat$ 1 2 3

B. Cl. in B $\flat$

Bsn.

A. Sax. 1 in E $\flat$ 2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

Tamb.

Chimes

81 82 83 84 85 86

CPS110F

Fl. 1 2 *p* *mf*
 Ob. *p* *mf*
 Cl. in B $\flat$ 1 2 3 *p* *mf*
 B. Cl. in B $\flat$ *p* *mf*
 Bsn. *p* *mf*
 A. Sax. 1 2 in E $\flat$ *p* *mf*
 T. Sax. in B $\flat$ *p* *mf*
 Bar. Sax. in E $\flat$ *p* *mf*
 Tpt. in B $\flat$ 1 2 3 *mf* *a2* *mf*
 Hn. in F 1 2 *p* *mf*
 Tbn. 1 2 *p* *mf*
 Euph. *p* *mf*
 Tuba *p* *mf*
 Mall. Perc. *mf*
 Timp. *p* *mf*
 Perc. 1 2 *p* *mf*

94 95 96 97 98 99 100

102 Fast $\text{♩} = 132$

Fl. 1 2

Ob.

Cl. in B $\flat$ 1 2 3

B. Cl. in B $\flat$

Bsn.

A. Sax. 1 in E $\flat$ 2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

102 Fast $\text{♩} = 132$

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

101 102 103 104 105

p *mf* *p* *mf* *p*

This page of a musical score is for a large orchestra. It contains staves for the following instruments:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. in B $\flat$ (Clarinet in B-flat, parts 1, 2, and 3)
- B. Cl. in B $\flat$ (Bass Clarinet in B-flat)
- Bsn. (Bassoon)
- A. Sax. in E $\flat$ (Alto Saxophone in E-flat, parts 1 and 2)
- T. Sax. in B $\flat$ (Tenor Saxophone in B-flat)
- Bar. Sax. in E $\flat$ (Baritone Saxophone in E-flat)
- Tpt. in B $\flat$ (Trumpet in B-flat, parts 1, 2, and 3)
- Hn. in F (Horn in F, parts 1 and 2)
- Tbn. (Trombone, parts 1 and 2)
- Euph. (Euphonium)
- Tuba
- Mall. Perc. (Mallet Percussion)
- Timp. (Timpani)
- Perc. (Percussion, parts 1 and 2)

The score includes various musical notations such as notes, rests, and dynamic markings like *mf* (mezzo-forte) and *p* (piano). The page number 106 is visible at the bottom left.

114

Fl. 1 2 *f* *a2*

Ob. *f*

Cl. in B $\flat$ 1 2 3 *f* *a2*

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

Bsn. *f*

A. Sax. 1 in E $\flat$ 2 *f* *a2*

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

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

114

Tpt. in B $\flat$ 1 2 3 *f* *a2*

Hn. in F 1 2 *f* *a2*

Tbn. 1 2 *f*

Euph. *f*

Tuba *f*

Mall. Perc. *f* Bells

Timp. *f*

Perc. 1 *f* Whip *p* *f* Cr. Cym. *p* *f*

2 *f* *p* *f*

112 113 114 115 116 117

Sus. Cym. *p* *f*

p *f*

Fl. 1 2 *a2*
 Ob.
 Cl. in B $\flat$ 1 2 3
 B. Cl. in B $\flat$
 Bsn.
 A. Sax. 1 2 *a2*
 in E $\flat$
 T. Sax. in B $\flat$
 Bar. Sax. in E $\flat$
 Tpt. in B $\flat$ 1 2 3
 Hn. in F 1 2 *a2*
 Tbn. 1 2
 Euph.
 Tuba
 Mall. Perc.
 Timp.
 Perc. 1 2

Measures 118-123. The score includes woodwinds (Flute, Oboe, Clarinet in B $\flat$, Bass Clarinet in B $\flat$, Bassoon, Alto Saxophone in E $\flat$, Tenor Saxophone in B $\flat$, Baritone Saxophone in E $\flat$), brass (Trumpet in B $\flat$, Horn in F, Trombone, Euphonium, Tuba), and percussion (Mall. Perc., Timp., Perc.). Dynamics include *f*, *p*, *mf*, and *a2*.

Fl. 1 2 *mf* *p* *mf*

Ob. *mf* *p* *mf*

Cl. in B $\flat$ 1 2 3 *mf* *p* *mf*

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

Bsn. *mf* *p* *mf*

A. Sax. 1 in E $\flat$ 2 *mf* *p* *mf*

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

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

Tpt. in B $\flat$ 1 2 3 *mf* *a2* *mf*

Hn. in F 1 2 *mf*

Tbn. 1 2 *mf*

Euph. *mf*

Tuba *mf*

Mall. Perc. *mf*

Timp. *mf*

Perc. 1 2 *mf* *p* *mf* *Tri.* *p*

124 125 126 127 128 129

132

Fl. 1 2

Ob.

Cl. in B $\flat$ 1 2 3

B. Cl. in B $\flat$

Bsn. *fp*

A. Sax. 1 in E $\flat$ 2

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

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

132

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph. *fp*

Tuba *fp*

Mall. Perc.

Timp.

Perc. 1 2

Cr. Cym.

mf 130 131 *f* 132 133 134 135

Fl. 1 2

Ob.

Cl. in B $\flat$ 1 2 3

B. Cl. in B $\flat$

Bsn.

A. Sax. 1 in E $\flat$ 2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

136 137 138 139 Tam-tam 140 141

Fl.

Ob.

Cl. in B $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. 1 in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

142

143

144

145

146

Morning in Madrid

3

Flute

Oboe

Clarinet in B $\flat$

Bass Clarinet in B $\flat$

Bassoon

Alto Saxophone in E $\flat$

Tenor Saxophone in B $\flat$

Baritone Saxophone in E $\flat$

Trumpet in B $\flat$

Horn in F

Trombone

Euphonium

Tuba

Mallet Percussion (Bells, Chimes)

Timpani

(Snare Drum, Bass Drum)

Percussion

(Crash Cymbals, Suspended Cymbal, Triangle, Mark Tree, Gong, Cabasa, Vibraphone, 4 Concert Toms, Claves)

Slow $\text{♩} = 64$

Più mosso $\text{♩} = 72$

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4

Fl.

Ob.

Cl. in B $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. I in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Temp.

Perc.

6

7

8

9

10

CPS104F

The Carl Fischer Performance Series for Band has five performance levels to provide you with a highly focused repertoire for your band. Each level has been carefully designed and graded, within specific guidelines, so that each piece in a level will work with your band when it achieves that level. Each level is also color coded for ease in finding the series that will be appropriate for your band, as it develops.

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