

FULL SCORE

Flexible Band
Grade 2.5



CARL FISCHER
PERFORMANCE
SERIES

Mighty Mite

(March)

Ted Mesang

Arranged by

Sean O'Loughlin

XPS6

INSTRUMENTATION

Full Score 1

Part 1

Flute 8

Clarinet in B $\flat$ /Trumpet in B $\flat$ 4

Violin 2

Part 2

Clarinet in B $\flat$ /Trumpet in B $\flat$ 4

Alto Saxophone in E $\flat$ 2

Oboe / Violin 3

Part 3

Clarinet in B $\flat$ / Tenor Saxophone in B $\flat$ 4

Alto Saxophone in E $\flat$ 2

Horn in F 2

Violin 2

Viola 2

Part 4

Tenor Saxophone in B $\flat$ / Euphonium T.C. in B $\flat$... 3

Horn in F 2

Trombone/Euphonium/Bassoon/Cello 4

Part 5

Bass Clarinet in B $\flat$ /Euphonium T.C. in B $\flat$ 2

Trombone/Euphonium/Bassoon/Cello 4

Baritone Saxophone in E $\flat$ 2

Tuba/Bass 4

Mallet Percussion 1

Bells

Timpani 1

Percussion 1 2

Snare Drum, Bass Drum

Percussion 2 2

Crash Cymbals, Triangle

CARL FISCHER®

About the Composition

Mighty Mite is a charming march from composer Ted Mesang. This is an accessible march that effectively introduces students to this traditional form. What makes this march a little unique is the introduction and first strain in a minor key. Most marches tend to center around major keys, so this is a nice wrinkle for the listener.

Mighty Mite also features extended melodic material for the lower voices. The first strain melody at m.5 enlists the lower voices while the upper voices provide the counter line. Make sure the accompaniment does not overpower the melody here. The second strain at m.22 is more of a traditional setting with the trumpets leading the way. Be sure to shape each phrase with dynamics to enhance the performance. The dynamics throughout this march are a guide; so feel free to add your musical taste to your performance. The Trio at m.39 should be a complete contrast in dynamics and style from the previous two strains. The melody is intended to be more lyrical and flowing. The break strain at m.71 should have a balanced sound from the trumpets and horns. All three parts are important here. m.87 gives us a nice full presentation of the Trio melody that drives to another rousing finish.

About the Arranger

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

Mighty Mite

March

TED MESANG

Arranged by Sean O'Loughlin

March Tempo ♩ = 120

Part 1

Flute

Clarinet in B $\flat$ /
Trumpet in B $\flat$

Violin

Part 2

Clarinet in B $\flat$ /
Trumpet in B $\flat$ Alto Saxophone in E $\flat$

Oboe / Violin

Part 3

Clarinet in B $\flat$ /
Tenor Saxophone in B $\flat$ Alto Saxophone in E $\flat$

Horn in F

Violin

Viola

Part 4

Tenor Saxophone in B $\flat$ /
Euphonium T.C. in B $\flat$

Horn in F

Trombone /
Euphonium /
Bassoon / Cello

Part 5

Bass Clarinet in B $\flat$ /
Euphonium T.C. in B $\flat$ Trombone /
Euphonium /
Bassoon / CelloTuba / Bass /
(Baritone
Saxophone in E $\flat$)Mallet
Percussion
(Bells)Timpani
(G : D)
(Snare Drum,
Bass Drum)

Percussion

(Crash Cymbals,
Triangle)Keyboard
(opt.)

1

2

3

4

Part 1

Fl.

Cl. in B $\flat$ /
Tpt. in B $\flat$

Vln.

Part 2Cl. in B $\flat$ /
Tpt. in B $\flat$ A. Sax.
in E $\flat$

Ob. / Vln.

Part 3Cl. in B $\flat$ /
T. Sax.
in B $\flat$ A. Sax.
in E $\flat$

Hn. in F

Vln.

Vla.

Part 4T. Sax.
in B $\flat$ /
Euph. in B $\flat$
Hn. in FTbn. / Euph.
Bsn. / Vc.**Part 5**Bs. Cl.
in B $\flat$ /
Euph. in B $\flat$ Tbn. / Euph.
Bsn. / Vc.Tba. / Bs. /
(Bar. Sax.
in E $\flat$)Mall.
Perc.

Timp.

Perc.

Kbd.

11

12

13

14

15

16

Part 1

Fl.

Cl. in B $\flat$ /
Tpt. in B $\flat$

Vln.

Part 2Cl. in B $\flat$ /
Tpt. in B $\flat$ A. Sax.
in E $\flat$

Ob. / Vln.

Part 3Cl. in B $\flat$ /
T. Sax.
in B $\flat$ A. Sax.
in E $\flat$

Hn. in F

Vln.

Vla.

Part 4T. Sax.
in B $\flat$ /
Euph. in B $\flat$

Hn. in F

Tbn. / Euph.
Bsn. / Vc.**Part 5**Bs. Cl.
in B $\flat$ /
Euph. in B $\flat$ Tbn. / Euph.
Bsn. / Vc.Tba. / Bs. /
(Bar. Sax.
in E $\flat$)Mall.
Perc.

Timp.

Perc.

Kbd.

17 18 19 20 21

Part 1

Fl.

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

Vln.

Part 2

**Cl. in B♭ /
Tpt. in B♭**

A. Sax.
in E $\flat$

Ob. / Vln.

Part 3

**Cl. in B♭ /
T. Sax.
in B♭**

A. Sax.
in E $\flat$

Hn. in F

Vln.

Vla.

Part 4

T. Sax.
in B♭ /
Euph. in B♭

Hn. in F

Tbn. / Euph.
Bsn. / Vc.

Part 5

Bs. Cl.
in B $\flat$ /
Euph. in B $\flat$

Tbn. / Euph.
Bsn. / Vc.

**Tba. / Bs. /
(Bar. Sax.
in Eb)**

Mall.
Perc.

Timp.

Perc.

Kbd.

Part 1

Fl.

Cl. in B $\flat$ /
Tpt. in B $\flat$

Vln.

Part 2Cl. in B $\flat$ /
Tpt. in B $\flat$ A. Sax.
in E $\flat$

Ob. / Vln.

Part 3Cl. in B $\flat$ /
T. Sax.
in B $\flat$ A. Sax.
in E $\flat$

Hn. in F

Vln.

Vla.

Part 4T. Sax.
in B $\flat$ /
Euph. in B $\flat$

Hn. in F

Tbn. / Euph.
Bsn. / Vc.**Part 5**Bs. Cl.
in B $\flat$ /
Euph. in B $\flat$ Tbn. / Euph.
Bsn. / Vc.Tba. / Bs. /
(Bar. Sax.
in E $\flat$)Mall.
Perc.

Timp.

Perc.

Kbd.

Part 1

Fl.

Cl. in B $\flat$ /
Tpt. in B $\flat$

Vln.

Part 2Cl. in B $\flat$ /
Tpt. in B $\flat$ A. Sax.
in E $\flat$

Ob. / Vln.

Part 3Cl. in B $\flat$ /
T. Sax.
in B $\flat$ A. Sax.
in E $\flat$

Hn. in F

Vln.

Vla.

Part 4T. Sax.
in B $\flat$ /
Euph. in B $\flat$

Hn. in F

Tbn. / Euph.
Bsn. / Vc.**Part 5**Bs. Cl.
in B $\flat$ /
Euph. in B $\flat$ Tbn. / Euph.
Bsn. / Vc.Tba. / Bs. /
(Bar. Sax.
in E $\flat$)Mall.
Perc.

Timp.

Perc.

Kbd.

1. 2.

34 35 36 37 38

Part 1

Fl.

39 Trio

Fl. *p*

Cl. in B $\flat$ /
Tpt. in B $\flat$ *p*

Vln. *p*

Part 2Cl. in B $\flat$ /
Tpt. in B $\flat$ A. Sax.
in E $\flat$

Ob. / Vln.

Cl. in B $\flat$ /
Tpt. in B $\flat$ *p*

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

Ob. / Vln. *p*

Part 3Cl. in B $\flat$ /
T. Sax.
in B $\flat$ A. Sax.
in E $\flat$

Hn. in F

Vln.

Vla.

Cl. in B $\flat$ /
T. Sax.
in B $\flat$ *p*

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

Hn. in F *p*

Vln. *p*

Vla. *p*

Part 4**39** TrioT. Sax.
in B $\flat$ /
Euph. in B $\flat$

Hn. in F

Tbn. / Euph.
Bsn. / Vc.

T. Sax.
in B $\flat$ /
Euph. in B $\flat$ *p*

Hn. in F *p*

Tbn. / Euph.
Bsn. / Vc. *p*

Part 5Bs. Cl.
in B $\flat$ /
Euph. in B $\flat$ Tbn. / Euph.
Bsn. / Vc.Tba. / Bs. /
(Bar. Sax.
in E $\flat$)Mall.
Perc.

Timp.

Perc.

1

2

Triangle

Kbd.

Bs. Cl.
in B $\flat$ /
Euph. in B $\flat$ *p*

Tbn. / Euph.
Bsn. / Vc. *p*

Tba. / Bs. /
(Bar. Sax.
in E $\flat$) *p*

Mall.
Perc. *p*

Timp.

Perc. *p*

Triangle *p*

Kbd. *p*

Part 1

Fl.

Cl. in B $\flat$ /
Tpt. in B $\flat$

Vln.

Part 2

Cl. in B $\flat$ /
Tpt. in B $\flat$

A. Sax.
in E $\flat$

Ob. / Vln.

Part 3

Cl. in B $\flat$ /
T. Sax.
in B $\flat$

A. Sax.
in E $\flat$

Hn. in F

Vln.

Vla.

Part 4

T. Sax.
in B $\flat$ /
Euph. in B $\flat$

Hn. in F

Tbn. / Euph.
Bsn. / Vc.

Part 5

Bs. Cl.
in B $\flat$ /
Euph. in B $\flat$

Tbn. / Euph.
Bsn. / Vc.

Tba. / Bs. /
(Bar. Sax.
in E $\flat$)

Mall.
Perc.

Timp.

Perc.

1

2

Kbd.

45

46

47

48

49

50

51

Part 1

Fl.

Cl. in B $\flat$ /
Tpt. in B $\flat$

Vln.

Part 2Cl. in B $\flat$ /
Tpt. in B $\flat$ A. Sax.
in E $\flat$

Ob. / Vln.

Part 3Cl. in B $\flat$ /
T. Sax.
in B $\flat$ A. Sax.
in E $\flat$

Hn. in F

Vln.

Vla.

Part 4T. Sax.
in B $\flat$ /
Euph. in B $\flat$

Hn. in F

Tbn. / Euph.
Bsn. / Vc.**Part 5**Bs. Cl.
in B $\flat$ /
Euph. in B $\flat$ Tbn. / Euph.
Bsn. / Vc.Tba. / Bs. /
(Bar. Sax.
in E $\flat$)Mall.
Perc.

Timp.

Perc.

Kbd.

55

55

Part 1

Fl.

Cl. in B $\flat$ /
Tpt. in B $\flat$

Vln.

Part 2Cl. in B $\flat$ /
Tpt. in B $\flat$ A. Sax.
in E $\flat$

Ob. / Vln.

Part 3Cl. in B $\flat$ /
T. Sax.
in B $\flat$ A. Sax.
in E $\flat$

Hn. in F

Vln.

Vla.

Part 4T. Sax.
in B $\flat$ /
Euph. in B $\flat$

Hn. in F

Tbn. / Euph.
Bsn. / Vc.**Part 5**Bs. Cl.
in B $\flat$ /
Euph. in B $\flat$ Tbn. / Euph.
Bsn. / Vc.Tba. / Bs. /
(Bar. Sax.
in E $\flat$)Mall.
Perc.

Timp.

Perc.

Kbd.

59 60 61 62 63 64

Part 1

Fl.

Cl. in B $\flat$ /
Tpt. in B $\flat$

Vln.

Part 2Cl. in B $\flat$ /
Tpt. in B $\flat$ A. Sax.
in E $\flat$

Ob. / Vln.

Part 3Cl. in B $\flat$ /
T. Sax.
in B $\flat$ A. Sax.
in E $\flat$

Hn. in F

Vln.

Vla.

Part 4T. Sax.
in B $\flat$ /
Euph. in B $\flat$

Hn. in F

Tbn. / Euph.
Bsn. / Vc.**Part 5**Bs. Cl.
in B $\flat$ /
Euph. in B $\flat$ Tbn. / Euph.
Bsn. / Vc.Tba. / Bs. /
(Bar. Sax.
in E $\flat$)Mall.
Perc.

Timp.

Perc.

Kbd.

Part 1

Fl.

Cl. in B $\flat$ /
Tpt. in B $\flat$

Vln.

Part 2Cl. in B $\flat$ /
Tpt. in B $\flat$ A. Sax.
in E $\flat$

Ob. / Vln.

Part 3Cl. in B $\flat$ /
T. Sax.
in B $\flat$ A. Sax.
in E $\flat$

Hn. in F

Vln.

Vla.

Part 4T. Sax.
in B $\flat$ /
Euph. in B $\flat$

Hn. in F

Tbn. / Euph.
Bsn. / Vc.**Part 5**Bs. Cl.
in B $\flat$ /
Euph. in B $\flat$ Tbn. / Euph.
Bsn. / Vc.Tba. / Bs. /
(Bar. Sax.
in E $\flat$)Mall.
Perc.

Timp.

Perc.

Kbd.

71

71 72 73 74 75

Part 1

Fl.

Cl. in B $\flat$ /
Tpt. in B $\flat$

Vln.

Part 2Cl. in B $\flat$ /
Tpt. in B $\flat$ A. Sax.
in E $\flat$

Ob. / Vln.

Part 3Cl. in B $\flat$ /
T. Sax.
in B $\flat$ A. Sax.
in E $\flat$

Hn. in F

Vln.

Vla.

Part 4T. Sax.
in B $\flat$ /
Euph. in B $\flat$

Hn. in F

Tbn. / Euph.
Bsn. / Vc.**Part 5**Bs. Cl.
in B $\flat$ /
Euph. in B $\flat$ Tbn. / Euph.
Bsn. / Vc.Tba. / Bs. /
(Bar. Sax.
in E $\flat$)Mall.
Perc.

Timp.

Perc.

Kbd.

76 77 78 79 80

Part 1

Fl.

Cl. in B $\flat$ /
Tpt. in B $\flat$

Vln.

Part 2Cl. in B $\flat$ /
Tpt. in B $\flat$ A. Sax.
in E $\flat$

Ob. / Vln.

Part 3Cl. in B $\flat$ /
T. Sax.
in B $\flat$ A. Sax.
in E $\flat$

Hn. in F

Vln.

Vla.

Part 4T. Sax.
in B $\flat$ /
Euph. in B $\flat$

Hn. in F

Tbn. / Euph.
Bsn. / Vc.**Part 5**Bs. Cl.
in B $\flat$ /
Euph. in B $\flat$ Tbn. / Euph.
Bsn. / Vc.Tba. / Bs. /
(Bar. Sax.
in E $\flat$)Mall.
Perc.

Timp.

1
Perc.

2

Kbd.

81 82 83 84 85 86

Part 1

Fl.

87

Cl. in B $\flat$ /
Tpt. in B $\flat$

Vln.

Part 2Cl. in B $\flat$ /
Tpt. in B $\flat$ A. Sax.
in E $\flat$

Ob. / Vln.

Part 3Cl. in B $\flat$ /
T. Sax.
in B $\flat$ A. Sax.
in E $\flat$

Hn. in F

Vln.

Vla.

Part 4T. Sax.
in B $\flat$ /
Euph. in B $\flat$

Hn. in F

Tbn. / Euph.
Bsn. / Vc.**Part 5**Bs. Cl.
in B $\flat$ /
Euph. in B $\flat$ Tbn. / Euph.
Bsn. / Vc.Tba. / Bs. /
(Bar. Sax.
in E $\flat$)Mall.
Perc.

Timp.

Perc.

Kbd.

87

88

89

90

91

Part 1

Fl.

Cl. in B $\flat$ /
Tpt. in B $\flat$

Vln.

Part 2Cl. in B $\flat$ /
Tpt. in B $\flat$ A. Sax.
in E $\flat$

Ob. / Vln.

Part 3Cl. in B $\flat$ /
T. Sax.
in B $\flat$ A. Sax.
in E $\flat$

Hn. in F

Vln.

Vla.

Part 4T. Sax.
in B $\flat$ /
Euph. in B $\flat$

Hn. in F

Tbn. / Euph.
Bsn. / Vc.**Part 5**Bs. Cl.
in B $\flat$ /
Euph. in B $\flat$ Tbn. / Euph.
Bsn. / Vc.Tba. / Bs. /
(Bar. Sax.
in E $\flat$)Mall.
Perc.

Timp.

Perc.

Kbd.

Part 1
Fl.Cl. in B $\flat$ /
Tpt. in B $\flat$

Vln.

Part 2Cl. in B $\flat$ /
Tpt. in B $\flat$ A. Sax.
in E $\flat$

Ob. / Vln.

Part 3Cl. in B $\flat$ /
T. Sax.
in B $\flat$ A. Sax.
in E $\flat$

Hn. in F

Vln.

Vla.

Part 4T. Sax.
in B $\flat$ /
Euph. in B $\flat$

Hn. in F

Tbn. / Euph.
Bsn. / Vc.**Part 5**Bs. Cl.
in B $\flat$ /
Euph. in B $\flat$ Tbn. / Euph.
Bsn. / Vc.Tba. / Bs. /
(Bar. Sax.
in E $\flat$)Mall.
Perc.

Timp.

Perc.

Kbd.

97 98 99 100 101

Part 1

Fl.

Cl. in B $\flat$ /
Tpt. in B $\flat$

Vln.

Part 2Cl. in B $\flat$ /
Tpt. in B $\flat$ A. Sax.
in E $\flat$

Ob. / Vln.

Part 3Cl. in B $\flat$ /
T. Sax.
in B $\flat$ A. Sax.
in E $\flat$

Hn. in F

Vln.

Vla.

Part 4T. Sax.
in B $\flat$ /
Euph. in B $\flat$
Hn. in FTbn. / Euph.
Bsn. / Vc.**Part 5**Bs. Cl.
in B $\flat$ /
Euph. in B $\flat$ Tbn. / Euph.
Bsn. / Vc.Tba. / Bs. /
(Bar. Sax.
in E $\flat$)Mall.
Perc.

Timp.

Perc.

Kbd.

Part 1

Fl.

Cl. in B $\flat$ /
Tpt. in B $\flat$

Vln.

Part 2Cl. in B $\flat$ /
Tpt. in B $\flat$ A. Sax.
in E $\flat$

Ob. / Vln.

Part 3Cl. in B $\flat$ /
T. Sax.
in B $\flat$ A. Sax.
in E $\flat$

Hn. in F

Vln.

Vla.

Part 4T. Sax.
in B $\flat$ /
Euph. in B $\flat$

Hn. in F

Tbn. / Euph.
Bsn. / Vc.**Part 5**Bs. Cl.
in B $\flat$ /
Euph. in B $\flat$ Tbn. / Euph.
Bsn. / Vc.Tba. / Bs. /
(Bar. Sax.
in E $\flat$)Mall.
Perc.

Timp.

Perc.

1

2

Kbd.

This musical score page contains measures 107 through 112. The instrumentation includes Flute (Part 1), Clarinet in B $\flat$ / Trumpet in B $\flat$ (Parts 1 and 2), Violin (Parts 1 and 2), Clarinet in B $\flat$ / Trumpet in B $\flat$ (Part 3), Alto Saxophone in E $\flat$ (Parts 1 and 3), Oboe / Violin (Part 2), Clarinet in B $\flat$ / Tenor Saxophone in B $\flat$ (Part 3), Alto Saxophone in E $\flat$ (Part 3), Horn in F (Parts 3 and 4), Violin (Part 3), Viola (Part 3), Tenor Saxophone in B $\flat$ / Euphonium in B $\flat$ / Horn in F (Part 4), Horn in F (Part 4), Trombone / Euphonium / Bassoon / Violoncello (Parts 4 and 5), Bass Clarinet in B $\flat$ / Euphonium in B $\flat$ (Part 5), Trombone / Euphonium / Bassoon / Violoncello (Part 5), Tuba / Bass / Baritone Saxophone in E $\flat$ (Part 5), Mallet Percussion, Timpani, and a pair of Percussion instruments (1 and 2). A Keyboard part is also present at the bottom. The score is written in 4/4 time with a key signature of two flats (B $\flat$ major / D $\flat$ minor). A large red watermark 'For on-screen use only' is diagonally across the page.

Part 1
Fl.Cl. in B $\flat$ /
Tpt. in B $\flat$

Vln.

Part 2Cl. in B $\flat$ /
Tpt. in B $\flat$ A. Sax.
in E $\flat$

Ob. / Vln.

Part 3Cl. in B $\flat$ /
T. Sax.
in B $\flat$ A. Sax.
in E $\flat$

Hn. in F

Vln.

Vla.

Part 4T. Sax.
in B $\flat$ /
Euph. in B $\flat$

Hn. in F

Tbn. / Euph.
Bsn. / Vc.**Part 5**
Bs. Cl.
in B $\flat$ /
Euph. in B $\flat$ Tbn. / Euph.
Bsn. / Vc.Tba. / Bs. /
(Bar. Sax.
in E $\flat$)Mall.
Perc.

Timp.

1
Perc.
2

Kbd.

113

114

115

116

117

118

Part 1
Fl.
Cl. in Bb
Tpt. in Bb
Vln.

Part 2
Cl. in Bb
T. Sax.
in E♭
Ob. / Vln.

Part 3
Cl. in Bb /
T. Sax.
in Bb
A. Sax.
in E♭
Hn. in F
Vln.
Vla.

Part 4
T. Sax.
in Bb /
Euph. in Bb
Hn. in F
Tbn. /
Euph. /
Bsn. / Vc.

Part 5
Bsn., Cl.
in Bb /
Euph. in Bb
Tbn. /
Euph. /
Bsn. / Vc.
Mall. Perc.
Timp.
Perc.
Kbd.

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