

FULL SCORE

Beginning Band

Grade 1



CARL FISCHER

PERFORMANCE

SERIES

Hidden World

Sean O'Loughlin

BPS76

INSTRUMENTATION

Full Score	1
Flute	8
Oboe (Opt. Flute 2)	2
Clarinet in B \flat	8
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 in B \flat	8
Horn in F	3
Trombone, Euphonium B.C., Bassoon	6
Euphonium T.C. in B \flat	2
Tuba	3
Mallet Percussion	1
Bells	
Timpani	1
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	6
Crash Cymbals, Triangle, Tam-tam, Suspended Cymbal, Mark Tree, Tambourine	

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About the Composition

Hidden World is a dynamic composition for the developing concert band that has some fine performance and teaching opportunities. The opening motive is loosely based on the first gesture in Tchaikovsky's Piano Concerto No. 1. In the concerto, that gesture is very heroic, but I wanted to explore another more mysterious side.

After the initial statement in the upper woodwinds, sustained notes enter at m. 3 to create an intriguing dissonance underneath. Bring out the dynamic contrast here for maximum effect. Some development follows to build into the first statement of the melody at m. 17. This main melody comes out of the mysterious opening gesture. The melody takes on more complexity at m. 25 with added harmony and a imitative response. This leads to a heroic arrival at m. 36. Make sure that the ensemble does not take a breath between m. 39 and the two quarter note hits in m. 40. A contrasting lyrical section follows at m. 41. This is a prime opportunity to teach phrasing and legato style playing. The return of the fast section at m. 52 features the opening gesture in a pyramid of sound and imitation. The opening material returns again at m. 61 to provide a build-up to the final melodic presentation at m. 67.

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

Misterioso ♩ = 144

SEAN O'LOUGHLIN

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♭

Horn in F

Trombone,
Euphonium,
Bassoon

Tuba

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

Percussion

(Crash Cymbals, 2
Triangle, Tam-tam,
Suspended Cymbal,
Mark Tree,
Tambourine)

The musical score is written for a full orchestra. The tempo is 'Misterioso' at 144 beats per minute. The key signature is Bb major (two flats). The time signature is 4/4. The score is marked with dynamics: *p* (piano), *mf* (mezzo-forte), and *f* (forte). The percussion section includes a triangle and a tam-tam (opt. sus. cym.). The score is marked with a large red watermark: 'For on-screen use only'.

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Fl. *f* *p* *f* 17

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

Cl. in B♭ *f* *p* *f*

B. Cl. in B♭ *f* *p* *f*

A. Sax. in E♭ *f* *p* *f*

T. Sax. in B♭ *f* *p* *f*

Bar. Sax. in E♭ *f* *p* *f*

Tpt. in B♭ *f* *p* *f* 17

Hn. in F *f* *p* *f*

Tbn., Euph., Bsn. *f* *p* *f* div. unis.

Tuba *f* *p* *f*

Mall. Perc. *f* *mp* *f*

Timp. *f*

Perc. 1 *f* *p* *f* Tamb.

2 *f* *p* *f*

13 14 15 16 17 18

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.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

1
Perc.

2

19 20 21 22 23

Sus. Cym.

p

24

25

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

25

Tpt.
in B \flat

Hn. in F

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

1
Perc.

Crash Cymbals

2

f 25 26 27 28 *p* *f* 29 30

Fl. *f*

Ob. (Fl. 2) *f*

Cl. in B \flat *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*

Tpt. in B \flat *f*

Hn. in F *f*

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

Tuba *f*

Mall. Perc. *f*

Timp. *f*

Perc. 1 *f* Cr. Cym. 2

36 37 38 39 40

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41 Slower ♩ = 132

Fl. *p legato*

Ob. (Fl. 2) *p legato*

Cl. in B♭ *p legato*

B. Cl. in B♭ *p*

A. Sax. in E♭ *p legato*

T. Sax. in B♭ *p legato*

Bar. Sax. in E♭ *p*

41 Slower ♩ = 132

Tpt. in B♭ *p legato*

Hn. in F *p legato*

Tbn., Euph., Bsn. *p*

Tuba *p*

Mall. Perc. *p*

Timp. *p*

Perc. 1

Perc. 2

Mark Tree

Tri.

p 41 *mp* 42 43 44 *p* 45 46 *pp* 47

Sus. Cym.

52 Faster ♩ = 144

Fl. *mf* *p*

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

Cl. in B♭ *mf* *p*

B. Cl. in B♭ *mf* *p*

A. Sax. in E♭ *mf* *p*

T. Sax. in B♭ *mf* *p*

Bar. Sax. in E♭ *mf* *p*

52 Faster ♩ = 144

Tpt. in B♭ *mf*

Hn. in F *mf*

Tbn., Euph., Bsn. *mf* *p*

Tuba *mf* *p*

Mall. Perc. *mf* *p*

Timp. *p* Snares off

1 *p*

2 *p*

48 49 50 51 52 53 54

mf *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

Hn. in F

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

Perc.

1

2

Mark Tree

Sus. Cym.

p

55

56

57

58

59

60

p

Fl. *f p*

Ob. (Fl. 2) *f p*

Cl. in B \flat *f p*

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

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

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

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

Tpt. in B \flat *f p mf*

Hn. in F *f p mf*

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

Tuba *f p mf p*

Mall. Perc. *f p mf p*

Timp. *f*

Perc. 1 *f* Snares on

Perc. 2 *f* Tamb. Mark Tree Sus. Cym.

61 62 63 64 65 66

f mf p

67

Fl. *f*

Ob. (Fl. 2) *f*

Cl. in Bb *f*

B. Cl. in Bb *f*

A. Sax. in Eb *f*

T. Sax. in Bb *f*

Bar. Sax. in Eb *f*

67

Tpt. in Bb *f*

Hn. in F *f*

Tbn., Euph., Bsn. *f*

Tuba *f*

Mall. Perc. *f*

Timp. *f*

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

2 *f* *p*

67 68 69 70 71 72 73 74

f *p* *f* *p*

Fl. *f* *ff*

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

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

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

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

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

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

Tpt. in B \flat *f* *ff*

Hn. in F *f* *ff*

Tbn., Euph., Bsn. *f* *ff* div.

Tuba *f* *ff*

Mall. Perc. *f* *ff*

Timp. *f* *ff*

Perc. 1 *f* *ff*

Perc. 2 *f* *ff* T.-tam (if poss.)

f 75 76 77 *p* 78 *ff* 79 80 81 82

Full Score

Commissioned by Fieldston Middle School Seventh Grade Band, Riverdale, New York

Hard Drive

KEVIN MIXON

With Gusto! $\text{♩} = 132$

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, Euphonium, Bassoon

Tuba

Mallet Percussion (Bells)

Timpani (G, C)

(Snare Drum, Concert tom, Bass Drum)

Percussion (Crash Cym with stick, Ride Cym, Wood Block, Two Congos (high and low))

1 Tom-tom

2 Snare Drum

3 Crash Cym with stick

4 High Conga

5 Low Conga

BPST4F

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9 Solemn, but with groove

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

Trpt. in B \flat

Hn. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Temp.

1 Perc.

2 Perc.

6

7

8

9

10

BPST4F

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.

Within each grade level, you will find selections in a variety of styles and genres designed to meet all of your performance and teaching needs. The Carl Fischer composers and arrangers are some of the most respected writers in the business. Their music is dynamic, fresh and eminently worthy of your attention.

Beginning Band

- For the first year band
- Limited instrumentation (bass covered by any low brass woodwind instruments)
- Limited ranges, rhythms (only simple eighth-note patterns), independence of parts
- Playable after limited study time
- Clarinet below break
- Active percussion writing
- Short pieces - length is a consideration for young embouchures

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