

FULL SCORE

Beginning Band

Grade 1



CARL FISCHER  
**PERFORMANCE**  
SERIES

# Ethos

Larry Clark

**BPS86**

## 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 .....	3
Bells, Vibraphone, Chimes	
Timpani .....	1
Percussion 1 .....	2
Snare Drum, Bass Drum	
Percussion 2 .....	5
Triangle, Wind Chimes, Suspended Cymbal, Tambourine, Crash Cymbals	

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## About the Composition

“Ethos” is a Greek word meaning character, that is used to describe the guiding beliefs or ideals that distinguish a community, nation or idea. The Greeks also used the word to refer to the power of music to influence its listener’s emotions, behaviors and even morals.

This is a powerful statement for what music can do and it has been my mission since beginning to write music to use it to inspire young people. It is my hope that this piece will do so for the beginning band student.

The piece is built on the Lydian mode in the key of B $\flat$ . The main motif first stated in the flute is used throughout as the basis for the rest of the piece. Although the piece is decidedly in the key of B $\flat$ , all of the melodic material starts on E $\flat$  giving it that Lydian sound. The piece also contains some dissonances and open harmonies associated with some of my favorite composers like Copland that defined the “America” sound. So, in essence it was my attempt to describe through music the ethos of the American culture and to also inspire young people to strive for high music achievement.

It has been my pleasure to have the opportunity to write this piece. I hope you and your students enjoy it and find it useful for your program.

—LARRY CLARK  
Lakeland, FL 2014

## About the Composer

Music by Larry Clark (b. 1963) is some of the most popular and most performed by concert bands and string orchestras of all ability levels. Larry is equally adept at writing music for beginners as he is for high school and college ensembles. His music is tuneful, contains a fresh harmonic perspective, is well scored and stretches the musicianship of the performers. He prides himself on producing music that is not only intriguing to performers and audiences alike but that contains a playability that comes from a keen understanding of the technical difficulties inherent in all instruments. His pieces have been performed internationally and appear on numerous contest/festival performance required music lists. He is an ASCAP award-winning composer, has over 200 publications in print and is in demand to write commissions for bands and orchestras across the country.

Besides his abilities as a composer Larry serves as Vice President, Editor-in-Chief for Carl Fischer Music. In this capacity he oversees all publications in all genres for this esteemed music publisher. However, his main focus is on selecting, editing and producing concert band and string orchestra music for the company. He travels the world representing Carl Fischer Music doing clinic/workshops and guest conducting appearances. His background as a former middle school and university band director at Syracuse University, combined with his composing and editing, have placed Larry at the forefront of music for school ensembles. He holds a Bachelors Degree in Music Education from Florida State University and Masters Degrees in Conducting and Composition from James Madison University in Virginia. For more information about the music of Larry Clark, visit his website [www.larryclarkmusic.com](http://www.larryclarkmusic.com).

# Ethos

Expressive (♩ = 60)

LARRY CLARK

Flute

Musical staff for Flute, showing a melodic line with slurs and accents, starting with a mezzo-piano (*mp*) dynamic.

Oboe  
(Opt. Flute 2)

Musical staff for Oboe, mirroring the flute part with a mezzo-piano (*mp*) dynamic.

Clarinet in Bb

Musical staff for Clarinet in Bb, mirroring the flute part with a mezzo-piano (*mp*) dynamic.

Bass Clarinet  
in Bb

Musical staff for Bass Clarinet in Bb, mirroring the flute part with a mezzo-piano (*mp*) dynamic.

Alto  
Saxophone in Eb

Musical staff for Alto Saxophone in Eb, mirroring the flute part with a mezzo-piano (*mp*) dynamic. Includes a "Cue: Oboe" marking.

Tenor  
Saxophone in Bb

Musical staff for Tenor Saxophone in Bb, mirroring the flute part with a mezzo-piano (*mp*) dynamic.

Baritone  
Saxophone in Eb

Musical staff for Baritone Saxophone in Eb, mirroring the flute part with a mezzo-piano (*mp*) dynamic. Includes a "Cue: Bs. Cl." marking.

Expressive (♩ = 60)

Trumpet in Bb

Musical staff for Trumpet in Bb, mirroring the flute part with a mezzo-piano (*mp*) dynamic.

Horn in F

Musical staff for Horn in F, mirroring the flute part with a mezzo-piano (*mp*) dynamic.

Trombone,  
Euphonium,  
Bassoon

Musical staff for Trombone, Euphonium, and Bassoon, mirroring the flute part with a mezzo-piano (*mp*) dynamic.

Tuba

Musical staff for Tuba, mirroring the flute part with a mezzo-piano (*mp*) dynamic.

Mallet  
Percussion  
(Bells, Vibraphone,  
Chimes)

Musical staff for Mallet Percussion, showing rests throughout the piece.

Timpani  
(opt. F, Bb, Eb)

Musical staff for Timpani, showing rests throughout the piece.

(Snare Drum,  
Bass Drum)

Musical staff for Snare Drum and Bass Drum, showing rests throughout the piece.

Percussion

(Triangle,  
Wind Chimes,  
Suspended Cymbal,  
Tambourine,  
Crash Cymbal)

Musical staff for Percussion, including Triangle, Wind Chimes, Suspended Cymbal, Tambourine, and Crash Cymbal. Includes markings for "Tri." and "Wind Chimes".

1  
2  
3  
4  
5  
6  
7  
8

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16 Allegro con brio (♩ = 144)

Fl. *mp* *mf*

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

Cl. in B♭ *mp* *mf* *mp* div.

B. Cl. in B♭ *mp* *mf* *mp*

A. Sax. in E♭ *mp* *mf* Cue: Oboe Play Cue: Oboe Play

T. Sax. in B♭ *mp* *mf*

Bar. Sax. in E♭ *mp* *mf* *mp* Cue: Bs. Cl. Play Cue: Bs. Cl.

Tpt. in B♭ *mp* *mf* 16 Allegro con brio (♩ = 144)

Hn. in F *mp* *mf*

Tbn., Euph., Bsn. *mp* *mf*

Tuba *mp* *mf*

Mall. Perc. *mp* Bells

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mp* Sus. Cym. w/stick

9 10 11 12 13 14 15 16 17 18 Tamb.

20

Fl.

Ob. (Fl. 2)

Cl. in Bb

B. Cl. in Bb

A. Sax. in Eb

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb

Hn. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

*mp*

*mp*

20

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19 20 21 22 23 24

28

Fl.

Ob. (Fl. 2)

Cl. in Bb

B. Cl. in Bb

A. Sax. in Eb

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb

Hn. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

*mf*

*mf*

*mf*

*mf*

div.

*mf*

*mf*

Play

*mf*

28

div.

*mf*

*mf*

*mf*

On rim

*mf*

25 26 27 28 29 30

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Fl.  
Ob. (Fl. 2)  
Cl. in Bb  
B. Cl. in Bb  
A. Sax. in Eb  
T. Sax. in Bb  
Bar. Sax. in Eb  
Tpt. in Bb  
Hn. in F  
Tbn., Euph., Bsn.  
Tuba  
Mall. Perc.  
Timp.  
Perc. 1  
Perc. 2

31 32 33 34 35

36

Fl. *f marc.*

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

Cl. in Bb *f marc.*

B. Cl. in Bb *f marc.*

A. Sax. in Eb *f marc.*

T. Sax. in Bb *f marc.*

Bar. Sax. in Eb *f marc.*

36

Tpt. in Bb *f marc.*

Hn. in F *f marc.*

Tbn., Euph., Bsn. *f marc.*

Tuba *f marc.*

+Vibraphone and Chimes

Mall. Perc. *f marc.*

Timp. *f*

1 *f* On head

2 *f* Cr. Cym.

*f*

36 37 38 39 40 41 42 43

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Fl.

Ob. (Fl. 2)

Cl. in Bb

B. Cl. in Bb

A. Sax. in Eb unis.

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb

Hn. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc. Bells mf

Timp.

Perc. 1

Perc. 2

57 58 59 60 61 62

65 Tempo I: Maestoso (♩ = 60)

Fl. *f marc.*

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

Cl. in B♭ *f marc.*

B. Cl. in B♭ *f marc.*

A. Sax. in E♭ *f marc.*

T. Sax. in B♭ *f marc.*

Bar. Sax. in E♭ *f marc.*

Tpt. in B♭ *f marc.*

Hn. in F *f marc.* unis.

Tbn., Euph., Bsn. *f marc.* Bring Out

Tuba *f marc.*

Mall. Perc. *f* +Vibraphone and Chimes

Timp. *f*

Perc. 1 *f* On head

Perc. 2 *f* Cr. Cym.

63

64

65

66

67

68

69

73 Allegro con brio (♩ = 144)

Fl.

Ob. (Fl. 2)

Cl. in B♭

B. Cl. in B♭

A. Sax. in E♭

T. Sax. in B♭

Bar. Sax. in E♭

Tpt. in B♭

Hn. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

70 71 72 73 74 75 76

div.

div.

div.

On rim



Full Score

# Call to Duty

(March)

3

GENE MILFORD

March tempo

Flute

Oboe (Opt. Flute 2)

Clarinet in Bb

Bass Clarinet in Bb

Alto Saxophone in Eb

Tenor Saxophone in Bb

Baritone Saxophone in Eb

Trumpet in Bb

Horn in F

Trombone, Euphonium, Bassoon

Tuba

Mallet Percussion (Bells)

Timpani (F, C, Bb, Eb)

(Snare Drum, Bass Drum)

Percussion (Crash Cymbals)

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BPS81F

4

Fl.

Ob. (Fl. 2)

Cl. in Bb

B. Cl. in Bb

A. Sax. in Eb

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb

Hn. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

BPS81F

5

17

Fl.

Ob. (Fl. 2)

Cl. in Bb

B. Cl. in Bb

A. Sax. in Eb

T. Sax. in Bb

Bar. Sax. in Eb

17

Tpt. in Bb

Hn. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

BPS81F

BPS86F

6

Fl.

Ob. (Fl. 2)

Cl. in Bb

B. Cl. in Bb

A. Sax. in Eb

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb

Hn. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

BPS81F

Chester

WILLIAM BILLINGS  
Arranged by Bill Calhoun

Allegro  $\text{♩} = 120$

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 (B $\flat$ , E $\flat$ , F)

(Snare Drum, Bass Drum)

Percussion (Suspended Cymbal, Triangle, Mark Tree)

BPS86F

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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

BPS86F

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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- Limited ranges, rhythms (only simple eighth-note patterns), independence of parts
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- Active percussion writing
- Short pieces - length is a consideration for young embouchures

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