

Chris M. Bernotas

# MYTHOS

## INSTRUMENTATION

1 – Conductor	5 – 2nd B♭ Trumpet
10 – Flute	4 – F Horn
2 – Oboe	6 – Trombone
2 – Bassoon	2 – Euphonium TC
6 – 1st B♭ Clarinet	2 – Euphonium BC
6 – 2nd B♭ Clarinet	4 – Tuba
2 – B♭ Bass Clarinet	4 – Bells
3 – 1st E♭ Alto Saxophone	4 – Percussion
3 – 2nd E♭ Alto Saxophone	<i>Snare Drum, Bass Drum,</i>
2 – B♭ Tenor Saxophone	<i>Tambourine, Crash</i>
2 – E♭ Baritone Saxophone	<i>Cymbals</i>
5 – 1st B♭ Trumpet	1 – Timpani

## ***The Composition***

***Mythos*** is the Greek word meaning “story, legend, narrative, speech, word or plot.” This composition for young band combines elements of Greek mythology: the hero, the peril, the adventure and the conquest.

***Mythos*** is a concert overture with a strong rhythmic theme and a contrasting lyrical section. Players should focus on the eighth note subdivision in order to achieve accurate performance of the rhythms. Quarter notes should be held for their full value; notes of particular importance should be played *tenuto*. Strive for a sharp contrast between the longer notes and the notes marked *staccato*. The percussion interplay beginning at Meas. 41 should be strong and noble, to reintroduce the power of the first theme. Have players pay particular attention to the dynamic contrast at Meas. 71.

Thank you for choosing ***Mythos*** for your students. I hope you find it a worthy addition to your music library.

Chris M. Bernotas

## ***The Composer***

Chris M. Bernotas received his Bachelor of Music degree from William Paterson University in New Jersey. He has been the instrumental music teacher at Mountain Lakes High School for many years. He is also the director of the William Paterson University Pep Band. He has served the North Jersey Area Band as President and Vice-President and was the NJAB Symphonic Band conductor in 2006. He served on the executive board of the New Jersey School Music Association, Region I, and has worked with the New Jersey All-State Band as a manager. Mr. Bernotas was recognized as “Educator of the Year” in 2005 and has been listed several times in *Who’s Who Among American Teachers*.

Mr. Bernotas is an active composer of concert band music and has served as arranger for a number of bands and drum corps throughout the New York/New Jersey area. He has adjudicated for DCI, BOA and several state marching band championships throughout the United States. His professional affiliations include MENC, ASCAP, NBA and NJMEA. Mr. Bernotas’ music is published by Alfred Publications and Daehn Publications. Please visit [www.chrisbernotas.com](http://www.chrisbernotas.com) for more information.

FULL SCORE

# MYTHOS

Chris M. Bernotas  
(ASCAP)

LDP-7189-00

Tempo ♩ = 120

Flutes

Oboe

Bassoon

B♭ Clarinets

B♭ Bass Clarinet

E♭ Alto Saxophones

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets

F Horn

Trombone

Euphonium

Tuba

Bells

Percussion  
(Snare Drum/Tambourine,  
Bass Drum, Cr. Cymbal)

Timpani

Tune: D, A **f** 1 2 3 4 5

9

Fls.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hn.

Trb.

Euph.

Tuba

Bells (hard mallets)

Perc.

Timp.

6 7 8 9 10 11

*mf*

*f*

*mf*

This page contains a musical score for a large ensemble. The instruments listed on the left are: Fls., Ob., Bsn., Cls. (1 and 2), B. Cl., A. Saxes (1/2), T. Sax., Bar. Sax., Tpts. (1 and 2), Hn., Trb., Euph., Tuba, Bells, Perc., and Timp. The score is written in a key signature of one flat (B-flat major or D minor) and a 2/2 time signature. It spans measures 12 to 16. Dynamics markings include *f* (forte) and *mf* (mezzo-forte). The Flute and Oboe parts have a dynamic change from *f* to *mf* between measures 12 and 13. The Clarinet and Bass Clarinet parts also show a dynamic change from *f* to *mf* in the same measure. The Percussion part features a rhythmic pattern of eighth notes in the first two measures of each measure block, followed by rests and then a more complex rhythmic pattern in the final two measures of each block.

17

Fls. *f*

Ob. *f*

Bsn. *f*

1 Cls. *f*

2 Cls. *f*

B. Cl. *f*

A. Saxes 1/2 *f*

T. Sax. *f*

Bar. Sax. *f*

1 Tpts. *f*

2 Tpts. *f*

Hn. *f*

Trb. *f*

Euph. *f*

Tuba *f*

Bells *f*

Perc. *f*

Timp. *f*

17 18 19 20 21

25

Fls.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Saxes 1/2

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Trb.

Euph.

Tuba

Bells

Perc.

Timp.

legato  
a2  
mp

Tamb.  
mp

22 23 24 25 26

Fls. *legato mp*

Ob. *legato mp*

Bsn. *mp*

1 Cls. *legato mp*

2 Cls. *legato mp*  
cue: 1st B♭ CLARINET

B. Cl. *mp*

A. Saxes 1 *legato mp*

2 *legato mp*

T. Sax. *legato mp*

Bar. Sax. *mp*

1 Tpts. *legato mp*

2 *legato mp*

Hn. *legato mp*

Trb. *legato mp*

Euph. *mp*

Tuba *mp*

Bells *mp*

Perc. *mf*

Timp. *mp*

27 28 29 30 31 32 33



Fls.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Saxes 1/2

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Trb.

Euph.

Tuba

Bells

Perc.

Timp.

34 35 36 37 38 39 40

41

Fls.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Saxes 1/2

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Trb.

Euph.

Tuba

Bells

Perc.

Timp.

*f*

S.D.

41 42 43 44 45 46

49

Fls. *mp* *mf* *f* *ff*

Ob. *mp* *mf* *f* *ff*

Bsn. *mp* *mf* *f* *ff*

Cls. 1 *mp* *mf* *f* *ff*

2 *mp* *mf* *f* *ff*

B. Cl. *mp* *mf* *f* *ff*

A. Saxes 1/2 *mp* *mf* *f* *ff*

T. Sax. *mp* *mf* *f* *ff*

Bar. Sax. *mp* *mf* *f* *ff*

Tpts. 1 *mp* *mf* *f* *ff*

2 *mp* *mf* *f* *ff*

Hn. *mp* *mf* *f* *ff*

Trb. *mp* *mf* *f* *ff*

Euph. *mp* *mf* *f* *ff*

Tuba *mp* *mf* *f* *ff*

Bells *mp* *mf* *f* *ff*

Perc. *mp* *mf* *f* *ff*

Timp. *mp* *mf* *f* *ff*

47 48 49 50 51 52



Fls.  
Ob.  
Bsn.  
Cls. 1  
Cls. 2  
B. Cl.  
A. Saxes 1  
A. Saxes 2  
T. Sax.  
Bar. Sax.  
Tpts. 1  
Tpts. 2  
Hn.  
Trb.  
Euph.  
Tuba  
Bells  
Perc.  
Timp.

58 59 60 61 62

63

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Fls., Ob., Bsn., Cls. (1 and 2), B. Cl., A. Saxes (1 and 2), T. Sax., Bar. Sax., Tpts. (1 and 2), Hn., Trb., Euph., Tuba, Bells, Perc., and Timp. The score spans measures 63 to 68. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). The Flute, Oboe, Clarinet, Bass Clarinet, and Trumpet parts show a crescendo from *mf* to *f* starting at measure 65. The Trombone, Euphonium, and Tuba parts remain at *mf*. The Percussion part has a rhythmic pattern of eighth notes. The Timp. part has a steady eighth-note accompaniment. The woodwinds and strings play sustained notes with some phrasing slurs.

This musical score page features 17 staves for various instruments. The instruments listed on the left are: Fls., Ob., Bsn., Cls. (1 and 2), B. Cl., A. Saxes (1 and 2), T. Sax., Bar. Sax., Tpts. (1 and 2), Hn., Trb., Euph., Tuba, Bells, Perc., and Timp. The score is written in a key signature of one flat (B-flat) and a 2/2 time signature. It shows a dynamic shift from *f* (forte) to *mf* (mezzo-forte) and back to *f*. The music includes complex rhythmic patterns with many accents and slurs. A large watermark 'For Reference Only' is visible across the page.

Fls.  
Ob.  
Bsn.  
Cls. 1  
Cls. 2  
B. Cl.  
A. Saxes 1/2  
T. Sax.  
Bar. Sax.  
Tpts. 1  
Tpts. 2  
Hn.  
Trb.  
Euph.  
Tuba  
Bells  
Perc.  
Timp.

*f* *mf* *ff*

74 75 76 77 78