

FULL SCORE

Symphonic Band

Grade 5



CARL FISCHER

PERFORMANCE

SERIES

# Burst

Sean O'Loughlin

SPS36

## INSTRUMENTATION

|                                                                         |   |
|-------------------------------------------------------------------------|---|
| Full Score.....                                                         | 1 |
| Piccolo .....                                                           | 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 $\flat$ .....                                            | 3 |
| Trumpet 2 in B $\flat$ .....                                            | 3 |
| Trumpet 3 in B $\flat$ .....                                            | 3 |
| Horn 1 in F.....                                                        | 2 |
| Horn 2 in F.....                                                        | 2 |
| Horn 3 in F.....                                                        | 2 |
| Horn 4 in F.....                                                        | 2 |
| Trombone 1 .....                                                        | 3 |
| Trombone 2 .....                                                        | 3 |
| Trombone 3 .....                                                        | 3 |
| Baritone T.C. in B $\flat$ .....                                        | 2 |
| Baritone B.C.....                                                       | 3 |
| Tuba.....                                                               | 4 |
| Mallet Percussion .....                                                 | 2 |
| Chimes, Bells                                                           |   |
| Timpani .....                                                           | 1 |
| Percussion 1 .....                                                      | 2 |
| Snare Drum, Bass Drum                                                   |   |
| Percussion 2 .....                                                      | 6 |
| Crash Cymbals, Tambourine, Whip,<br>Suspended Cymbal, Triangle, Tam-tam |   |

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## Program Notes

*Burst* is a spirited piece for wind band that was commissioned by the Allegro Youth Wind Ensemble and the G. Ray Bodley High School Bands in Syracuse, New York under the direction of Terrance Caviness and John Coggiola. With a performance time of around three minutes, it is ideal as a concert opener or closer.

The music starts in a powerful statement from the brass that sets the tone for the wild ride to follow. This four-note idea blossoms into a full melody a little later on in the piece. Throughout the piece, it features the pairing of triplet and eighth-note rhythms. Perform the eighth notes to full value to avoid a choppy, unmusical sound. Bring out the rhythmic difference of triplets versus eighth notes as the piece proceeds. This idea is developed up through the first arrival point at m. 25. Along the way, some dissonant harmonies are utilized to create a heightened feeling of tension and release. The timpani acts as the glue to this section and propels the motion forward.

The main melody appears in its full form at m. 46 in the woodwinds. The muted trumpets at m. 53 add a different color. The brass herald in a new section at m. 59. Be mindful of the rhythm here, because it does not always stay the same as before. This leads to a series of trade-offs between the woodwinds and brass. Keep the tempo solid through here to maintain the cohesiveness of the piece. Another big arrival at m. 79 allows the low voices to get a statement of the melody. This melts into the woodwinds taking over again for one last pass at the full melody. The intensity builds with the trading sixteenth notes in the trumpets and horns with additional punches in the low voices and percussion. Disappear at m. 99 to allow for a big build up to m. 103. The four-note motive returns one final time at the fermata to bring the piece to a rousing finish.

## 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 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 Blue Man Group, Pink Martini, Christian McBride, Belle and Sebastian, Nickel Creek, Jamie Cullum, 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 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.

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](http://www.grayslacks.com).

## Burst

SEAN O'LOUGHLIN

**Allegro** ♩ = 128

**Piccolo**

**Flute** 1 2

**Oboe**

**Clarinet in B $\flat$**  1 2 3

**Bass Clarinet in B $\flat$**

**Bassoon**

**Alto Saxophone in E $\flat$**  1 2

**Tenor Saxophone in B $\flat$**

**Baritone Saxophone in E $\flat$**

**Trumpet in B $\flat$**  1 2 3

**Horn in F** 1 2 3 4

**Trombone** 1 2 3

**Baritone**

**Tuba**

**Mallet Percussion** (Chimes, Bells)

**Timpani** (G : B $\flat$  : C : E $\flat$  : F)

(Snare Drum, Bass Drum)

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

Cr. Cym.

Tamb.

Chimes

1 2 3 4 5

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9

Picc.

Fl. 1 2

Ob.

Cl. 1 2 3 in B $\flat$

B. Cl. in B $\flat$

Bsn.

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

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

9

Tpt. 1 2 3 in B $\flat$

Hn. 1 2 3 4 in F

Tbn. 1 2 3

Bar.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

6 7 Sus. Cym.  $p$  8  $f$  9 Tamb.  $f$  10

Picc.  
 Fl. 1  
 2  
 Ob.  
 Cl. 1  
 in B $\flat$   
 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. 1  
 in B $\flat$   
 2  
 3  
 Hn. 1  
 in F  
 2  
 3  
 4  
 Tbn. 1  
 2  
 3  
 Bar.  
 Tuba  
 Mall.  
 Perc.  
 Timp.  
 Perc. 1  
 2

11 12 13 14 15  
*mf* *mf* *sfz* *mf* *f*  
 Tam-tam

Picc.  
 Fl. 1  
 2  
 Ob.  
 Cl. 1  
 in B $\flat$   
 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. 1  
 in B $\flat$   
 2  
 3  
 Hn. 1  
 in F  
 2  
 3  
 4  
 Tbn. 1  
 2  
 3  
 Bar.  
 Tuba  
 Mall.  
 Perc.  
 Timp.  
 Perc. 1  
 2  
 Cr. Cym.  
 Sus. Cym.

16 17 18 19 20

21

Picc.

Fl. 1

2

Ob.

Cl. 1

in B $\flat$  2

3

B. Cl. in B $\flat$

Bsn.

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

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

21

Tpt. 1 in B $\flat$  2

3

Hn. 1 in F 2

3

4

Tbn. 1

2

3

Bar.

Tuba

Mall. Perc.

Timp.

Perc. 1

2

21

Tam-tam

22

23

24

25

**Picc.**  
**Fl.** 1 2  
**Ob.**  
**Cl.** 1 in B $\flat$   
 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.** 1 in B $\flat$   
 2 3  
**Hn.** 1 in F  
 2 3 4  
**Tbn.** 1 2 3  
**Bar.**  
**Tuba**  
**Mall. Perc.**  
**Timp.**  
**Perc.** 1 2

Measures 26-30. Dynamics: *f* (measures 26, 30), *p* (measures 27, 28). Articulation: accents (>), slurs, triplets (3), and staccato (stacc.) are used throughout. Specific markings include "St. Mute" for Trumpets and "on rim" for Timpani.

32

Picc.

Fl. 1

2

Ob.

Cl. 1

in B $\flat$  2

3

B. Cl. in B $\flat$

Bsn.

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

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

32

Tpt. 1 in B $\flat$

2

3

Hn. 1 in F

2

3

4

Tbn. 1

2

3

Bar.

Tuba

Mall. Perc.

Timp.

Perc. 1

2

Tri. + Tamb. Whip

ord.

Bells

*p* 31

32

33

34

35

Picc.  
 Fl. 1  
 2  
 Ob.  
 Cl. 1  
 in B $\flat$  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. 1  
 in B $\flat$  2  
 3  
 Hn. 1  
 in F 2  
 3  
 4  
 Tbn. 1  
 2  
 3  
 Bar.  
 Tuba  
 Mall.  
 Perc.  
 Timp.  
 Perc. 1  
 2

36 37 38 39 40



Picc.  
 Fl. 1  
 2  
 Ob.  
 Cl. 1  
 in B $\flat$  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. 1  
 in B $\flat$  2  
 3  
 Hn. 1  
 in F 2  
 3  
 4  
 Tbn. 1  
 2  
 3  
 Bar.  
 Tuba  
 Mall.  
 Perc.  
 Timp.  
 Perc. 1  
 2  
 Tri.

Musical score for measures 46-50. The score includes parts for Piccolo, Flutes 1 and 2, Oboe, Clarinets 1, 2, and 3 in B $\flat$ , Bass Clarinet in B $\flat$ , Bassoon, Alto Saxophones 1 and 2 in E $\flat$ , Tenor Saxophone in B $\flat$ , Baritone Saxophone in E $\flat$ , Trumpets 1, 2, and 3 in B $\flat$ , Horns 1, 2, 3, and 4 in F, Trombones 1, 2, and 3, Baritone, Tuba, Mallet Percussion, Timpani, and Percussion (Triangle). The key signature is B $\flat$  major (two flats). The score features various musical notations including triplets, slurs, and dynamic markings such as *p* (piano) and *a2* (second ending).

46 *p* 47 48 49 50

53

Picc.

Fl. 1

2

Ob.

Cl. 1

in B $\flat$  2

3

B. Cl. in B $\flat$

Bsn.

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

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

53 St. Mute *p*

Tpt. 1 in B $\flat$  *mf*

2 *mf*

3 *mf*

Hn. 1

in F 2

3

4

Tbn. 1

2

3

Bar.

Tuba

Mall. Perc.

Timp.

Perc. 1 *p* *mf*

2 *Tri.*

Sus. Cym. *p* *mf*

51

52

53

54

55

Picc.  
 Fl. 1  
 2  
 Ob.  
 Cl. 1  
 in B $\flat$  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. 1  
 in B $\flat$  2  
 3  
 Hn. 1  
 in F 2  
 3  
 4  
 Tbn. 1  
 2  
 3  
 Bar.  
 Tuba  
 Mall.  
 Perc.  
 Timp.  
 Perc. 1  
 2

Musical score for measures 56 through 60. The score includes parts for Piccolo, Flutes 1 and 2, Oboe, Clarinets 1, 2, and 3 in B $\flat$ , Bass Clarinet in B $\flat$ , Bassoon, Alto Saxophone 1 and 2 in E $\flat$ , Tenor Saxophone in B $\flat$ , Baritone Saxophone in E $\flat$ , Trumpets 1, 2, and 3 in B $\flat$ , Horns 1, 2, 3, and 4 in F, Trombones 1, 2, and 3, Baritone, Tuba, Mallet Percussion, Timpani, and Percussion (1 and 2). The score features various dynamics (mf, f, f $\gg$ ) and articulations (accents, slurs, triplets). Percussion parts include rim shot and whip sounds. The score is marked with measure numbers 56, 57, 58, 59, and 60.

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

- Picc.
- 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, 3, 4
- Tbn. 1, 2, 3
- Bar.
- Tuba
- Mall. Perc.
- Timp.
- Perc. 1, 2

The score features various musical notations, including dynamic markings (*mf*, *f*), articulation marks (accents, slurs), and a rehearsal mark '65'. The percussion section includes parts for Tambourine (Tamb.), Chimes, and Tam-tam.

Picc.  
 Fl. 1  
 2  
 Ob.  
 Cl. 1  
 in B $\flat$   
 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. 1  
 in B $\flat$   
 2  
 3  
 Hn. 1  
 in F  
 2  
 3  
 4  
 Tbn. 1  
 2  
 3  
 Bar.  
 Tuba  
 Mall. Perc.  
 Timp.  
 Perc. 1  
 2  
 Tamb.  
 Cr. Cym.  
 Tamb.

66 67 68 69 70 71

72

Picc. *p*

Fl. 1 *p*

2 *p*

Ob. *p*

Cl. 1 *p*

in B $\flat$  2 *p*

3 *p*

B. Cl. in B $\flat$

Bsn.

A. Sax. 1 *p*

in E $\flat$  2 *p*

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

Bar. Sax. in E $\flat$

72

Tpt. in B $\flat$  1 *mf*

2 *f*

3 *f*

Hn. in F 1 *mf*

2 *mf*

3 *mf*

4 *mf*

Tbn. 1 *mf*

2 *f*

3 *mf*

Bar. *mf*

Tuba *mf*

Mall. Perc. *p*

Timp. *p*

Perc. 1 Tri. *mf*

2 *mf*

72 73 74 75 76

Tamb. *f*

Whip

**Picc.**  
**Fl.** 1 2  
**Ob.**  
**Cl.** 1 2 3 in B $\flat$   
**B. Cl.** in B $\flat$   
**Bsn.**  
**A. Sax.** 1 in E $\flat$  2  
**T. Sax.** in B $\flat$   
**Bar. Sax.** in E $\flat$   
**Tpt.** 1 in B $\flat$  2 3  
**Hn.** 1 in F 2 3 4  
**Tbn.** 1 2 3  
**Bar.**  
**Tuba**  
**Mall. Perc.**  
**Timp.**  
**Perc.** 1 2

77 *mf* 78 *f* Tam-tam 79 80 81

Picc.

Fl. 1  
2

Ob.

Cl. 1  
in B $\flat$   
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. 1  
in B $\flat$   
2  
3

Hn. 1  
in F  
2  
3  
4

Tbn. 1  
2  
3

Bar.

Tuba

Mall.  
Perc.

Timp.

Perc. 1  
2

mf

Tri. +

Tam-tam

Tamb.

82 83 84 85

87

Picc.

Fl. 1

2

Ob.

Cl. 1

in B $\flat$

2

3

B. Cl. in B $\flat$

Bsn.

A. Sax. 1

in E $\flat$

2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

87

Tpt. 1

in B $\flat$

2

3

Hn. 1

in F

2

3

4

Tbn. 1

2

3

Bar.

Tuba

Mall. Perc.

Bells

Timp.

Perc. 1

2

86

+ Tam-tam (w/metal beater) *mf*

87

88

89

Picc.  
 Fl. 1  
 2  
 Ob.  
 Cl. 1  
 in B $\flat$   
 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. 1  
 in B $\flat$   
 2  
 3  
 Hn. 1  
 in F  
 2  
 3  
 4  
 Tbn. 1  
 2  
 3  
 Bar.  
 Tuba  
 Mall. Perc.  
 Timp.  
 Perc. 1  
 2

90  
 91  
 92  
 93  
 94

Sus. Cym.  
 Whip

Picc.  
 Fl. 1  
 2  
 Ob.  
 Cl. in B $\flat$  1  
 2  
 3  
 B. Cl. in B $\flat$   
 Bsn.  
 A. Sax. 1 in E $\flat$  1  
 2  
 T. Sax. in B $\flat$   
 Bar. Sax. in E $\flat$   
 Tpt. in B $\flat$  1  
 2  
 3  
 Hn. in F 1  
 2  
 3  
 4  
 Tbn. 1  
 2  
 3  
 Bar.  
 Tuba  
 Mall. Perc. Chimes  
 Timp.  
 Perc. 1  
 2 Whip  
*p* *f*  
 95 96 97 98

[illegible]

Picc.

Fl. 1

2

Ob.

Cl. 1

in B $\flat$  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. 1 in B $\flat$

2

3

Hn. 1 in F

2

3

4

Tbn. 1

2

3

Bar.

Tuba

Mall. Perc. Chimes

Timp.

Perc. 1 Cr. Cym.

2 Cr. Cym.

103 Tam-tam

104

105 Sus. Cym.

106

107 Tamb.

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