

FULL SCORE

Concert Band

Grade 3



CARL FISCHER
PERFORMANCE
SERIES

Impact

Sean O'Loughlin

CPS83

INSTRUMENTATION

Full Score.....	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 $\flat$	4
Trumpet 2 in B $\flat$	4
Trumpet 3 in B $\flat$	4
Horn 1 in F.....	2
Horn 2 in F.....	2
Trombone 1	3
Trombone 2	3
Baritone T.C. in B $\flat$	2
Baritone B.C.....	3
Tuba.....	4
Mallet Percussion	2
Bells, Chimes	
Timpani	1
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	8
Crash Cymbals, Suspended Cymbal, Shaker, Triangle, Whip, Tambourine, Tam-tam, Wind Chimes	

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Program Notes

Impact is a rhythmic and energetic piece that was commissioned by the Paul V. Moore High School Wind Ensemble in Central Square, New York under the direction of Craig Elwood.

From the opening big hit, the piece launches into a rhythmic, melodic frenzy. Give the hits a bounce-like quality and avoid playing them too short. Also, perform the eighth notes to full value in the melody and avoid a short, choppy sound. Bring out the accents to give some additional shape to the line. After trading statements of the melody between the brass and woodwinds, the music switches gears a bit at m. 24. The melody becomes augmented and harmonized to provide contrast to the opening section. Hits in the brass and percussion remind us of the overall energy of the piece. After some development, the low voices get their statement of the theme at m. 46. This leads to the aggressive statement at m. 56 in the woodwinds. Again, keep the full eighth-note length to avoid a choppy sound. A brief transition follows at m. 69 that prepares us for the slow movement. Lay back with the sixteenth notes in the melody to avoid rushing. A transparent texture follows at m. 84 in the flute, oboe and alto saxophone. Bring out the inner countermelodies for a rich musical sound. "Play" the silence at m. 96 to set up the big arrival at m. 97. The fast section returns at m. 106 with a pulsing timpani rhythm. Layers keep adding on to create development and intensity. This drives towards a big moment at m. 134 where both melodies collide. The pace of the music picks up at m. 146 and should continue through the intense ending.

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.

Impact

SEAN O'LOUGHLIN

Fast ♩ = 138

Flute

Oboe

Clarinet in B $\flat$

Bass Clarinet in B $\flat$

Bassoon

Alto Saxophone in E $\flat$

Tenor Saxophone in B $\flat$

Baritone Saxophone in E $\flat$

Trumpet in B $\flat$

Horn in F

Trombone

Baritone

Tuba

Mallet Percussion (Bells, Chimes)

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

(Snare Drum, Bass Drum)

Percussion (Crash Cymbals, Suspended Cymbal, Shaker, Triangle, Whip, Tambourine, Tam-tam, Wind Chimes)

Fast $\text{♩} = 138$

Whip

Cr. Cym.

Tamb.

Whip

Tam-tam

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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

Tbn. 1 2

Bar.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

Sus. Cym. 6 p f 7 8 9 10

11

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 $\flat$

11

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Tbn. 1 2

Bar.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

Cr. Cym.

Tamb.

11 12 13 14

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

Tbn. 1 2

Bar.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

15 16 17 18 19

Tri.

Sus. Cym. *p*

24

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 $\flat$

24

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Tbn. 1 2

Bar.

Tuba

Mall. Perc.

Chimes

Timp.

Perc. 1 2

Cr. Cym.

Tamb.

20 21 Whip 22 Tam-tam 23 24 25

f *mf* *p* *pp* *mf*

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

Tbn. 1 2

Bar.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

26 27 28 Tam-tam 29 30 31

mf *pp* *mf* *pp* *mf* *pp* *mf* *pp*

34

Fl.

Ob.

Cl. in Bb

B. Cl. in Bb

Bsn.

A. Sax. 1 in Eb

T. Sax. in Bb

Bar. Sax. in Eb

34

Tpt. in Bb

Hn. in F

Tbn.

Bar.

Tuba

Mall. Perc.

Timp.

Perc.

32

Sus. Cym.

33

Cr. Cym.

mf

Tam-tam

34

35

36

37

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
 Tbn. 1 2
 Bar.
 Tuba
 Mall. Perc.
 Timp.
 Perc. 1 2

Measures 38-43. The score includes woodwinds (Flute, Oboe, Clarinet in B $\flat$, Bass Clarinet in B $\flat$, Bassoon, Alto Saxophone in E $\flat$, Tenor Saxophone in B $\flat$, Baritone Saxophone in E $\flat$), brass (Trumpet in B $\flat$, Horn in F, Trombone, Baritone, Tuba), and percussion (Mall. Perc., Timp., Perc. 1 & 2). The percussion section includes a snare drum part with dynamics *p* and *mf*, and a cymbal part labeled "Cr. Cym." with a *mf* dynamic. The score is written in 4/4 time with a key signature of two flats.

46

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 $\flat$

46

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Tbn. 1 2

Bar.

Tuba

Mall. Perc.

Chimes

Timp.

Perc. 1 2

Tamb.

44 45 46 47 48 49

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

Tbn. 1 2

Bar.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

Tam-tam

50 51 52 53 54 55

Sus. Cym. *p* *mf*

56

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 $\flat$

56

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Tbn. 1 2

Bar.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

on rim

Shaker

Tamb. 56

Tam-tam 57

Tamb. 58

ord.

on rim

60

Wind Chimes 61

all let ring

w/ ped.

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

Tbn. 1 2

Bar.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

ord.

Cr. Cym.

Tam-tam 62

Tamb. 63

64

65

66

69 Much Slower ♩ = 68

rit. A Little Slower ♩ = 60

Fl.

Ob.

Cl. in Bb

B. Cl. in Bb

Bsn.

A. Sax. 1 in Eb

T. Sax. in Bb

Bar. Sax. in Eb

69 Much Slower ♩ = 68

rit. A Little Slower ♩ = 60

Tpt. in Bb

Hn. in F

Tbn.

Bar.

Tuba

Mall. Perc.

Tri.

Tam-tam

68 Tamb.

69

70

71

72

73

74

75

gently

84

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 $\flat$

84

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Tbn. 1 2

Bar.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

Tri.

Sus. Cym.

81 82 83 84 85 86

p *mf* *mp*

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

Tbn. 1 2

Bar.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

87 88 89 90 91 92

Sus. Cym. *p* *mf*

CPS83F

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

Tbn. 1 2

Bar.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

99 Sus. Cym. 100 101 102 103

p *f* *p* *f* *p*

106 Fast ♩ = 138

1° Solo

Fl. 1 2

Ob.

Cl. in B♭ 1 2 3

B. Cl. in B♭

Bsn.

A. Sax. 1 in E♭ 2

T. Sax. in B♭

Bar. Sax. in E♭

106 Fast ♩ = 138

Tpt. in B♭ 1 2 3

Hn. in F 1 2

Tbn. 1 2

Bar.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

Tri.

Tam-tam

104 105 106 107 108

p *mf* *mf* *p* *mf*

109 110 111 112 113 114

Fl. 1 2

Ob.

Cl. in B $\flat$ 1 2 3

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

Bsn. *p*

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

T. Sax. in B $\flat$

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

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Tbn. 1 2 *p*

Bar. *p*

Tuba *p*

Mall. Perc.

Timp.

Perc. 1 2 *p*

115

122

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 $\flat$

122

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Tbn. 1 2

Bar.

Tuba

Mall. Perc.

Chimes

Timp.

Perc. 1 2

Cr. Cym.

Sus. Cym. 121 $p < mf$ 122 123 124 $p < mf$ 125 Tamb. 126

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

Tbn. 1 2

Bar.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

127 128 129 130 131 132

Sus. Cym.
133

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

Tbn. 1 2

Bar.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

Cr. Cym.

Tamb.

139 140 141 142 143 144

p *mf*

146

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 $\flat$

146

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Tbn. 1 2

Bar.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

Shaker

on rim

ord.

145 146 147 148 149

Tamb. Tam-tam Tamb.

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

Tbn. 1 2

Bar.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

150 Wind Chimes 151 Tam-tam 152 Tamb. 153 154

all let ring

w/ ped.

on rim

ord.

Cr. Cym.

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

Tbn. 1 2

Bar.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

155 156 157 158 159

Full Score

Queen City
(March)

W. H. BOORN
Arranged by Laurie Lafferty

March Tempo $\text{♩} = 120$

Flute

Oboe

Clarinet in B $\flat$

Alto Clarinet in E $\flat$

Bass Clarinet in B $\flat$

Bassoon

Alto Saxophone in E $\flat$

Tenor Saxophone in B $\flat$

Baritone Saxophone in E $\flat$

Trumpet in B $\flat$

Horn in F

Trombone

Baritone

Tuba

Mallet Percussion (Bells)

Timpani

(Snare Drum, Bass Drum) Percussion

(Crash Cymbals)

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CPS77F

4

Fl.

Ob.

Cl. in B $\flat$

A. Cl. in E $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$

Hn. in F

Tbn.

Bar.

Tuba

Mall. Perc.

Temp.

Perc.

CPS77F

Fl.

Ob.

Cl. in B $\flat$

A. Cl. in E $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$

Hn. in F

Tbn.

Bar.

Tuba

Mall. Perc.

Temp.

Perc.

CPS77F

CPS83F

6

Fl.

Ob.

Cl. in B $\flat$

A. Cl. in E $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$

Hn. in F

Tbn.

Bar.

Tuba

Mall. Perc.

Temp.

Perc.

CPS77F

Trilogy

BILL CALHOUN

Grave $\text{♩} = 72$ I. In Changing Times

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

Trombone 1 2

Baritone

Tuba

Mallet Percussion (Chimes, Bells)

Timpani

(Snare Drum, Bass Drum)

Percussion (Crash Cymbals, Gong, Tenor Drum, Triangle, Suspended Cymbal, Wind Chimes)

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CPS72F

Fl. 1 2

Ob.

Cl. in B $\flat$ 1 2 3

B. Cl. in B $\flat$

Bsn.

A. Sax. 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

Tbn. 1 2

Bar.

Tuba

Mall. Perc. (Bells)

Timp.

Perc. 1 2

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CPS72F

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