

FULL SCORE

Young String Orchestra

Grade 2



CARL FISCHER

PERFORMANCE

SERIES

Coming of Age

Sean O'Loughlin

YAS77

INSTRUMENTATION

Full Score	1
Violin I	8
Violin II	8
Violin III (Viola T.C.)	2
Viola	5
Cello	5
Bass	5
Piano	1

CARL FISCHER®

Program Notes

Coming of Age is an exciting work for the developing string orchestra. It features some creative accents on traditionally weaker beats that simulate a multi-metered Latin feel. It also is elegant and classical in nature, which will provide some excellent teaching opportunities. The piece is an original work that reflects my love of movies that are set in the past. They are often referred to as "period pieces." I also enjoy montage scenes, which I envisioned this piece to be.

The music opens with a rhythmic figure that is the foundation of the entire work. The accents are placed to create a $\frac{3}{4}$, $\frac{3}{4}$, $\frac{2}{4}$ metered feel. I kept the meter in $\frac{4}{4}$ to provide a teaching opportunity for accents on weaker beats. The celli and bass enter with notes on weaker beats to further emphasize this concept. I enjoy pairing two sets of meters at the same time to create a light, floating feel to the music. It allows it to soar. This is first captured at m. 9, where the violins and violas continue the mixed-meter feel, while the celli and basses are playing in a constant $\frac{2}{4}$. They then switch to a $\frac{3}{4}$ feel at m. 13 which creates even more interest. The opening motive returns at m. 17 to conclude the introduction and prepare us for the presentation of the main melody. This melody gets passed around quite a bit throughout the section at m. 24. The celli and basses have an important line at m. 49 that answers the intensity of the violins and violas. The pairing of meters returns at m. 52. We move to a new development of the rhythmic idea at m. 72. I wanted to create some space in the piece here, since a lot of the piece is filled with a fair amount of eighth notes. Cherish these brief moments of silence. The main melody soars over the rhythmic idea in m. 90. Bring out the interplay between the first violin and cello. The recapitulation of all the elements of the piece starts at m. 101. This energy should continue to the triumphant, and resounding 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 Boston Pops Orchestra, the Vancouver Symphony, 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 Natalie Merchant, Chris Isaak, Feist, Blue Man Group, Pink Martini, Christian McBride, Belle and Sebastian, Josh Ritter, 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, New York, 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.

First system of musical notation (measures 13-18). The score includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, Bass, and Piano (Pno.). The key signature is one sharp (F#). The tempo/mood is marked with a 'V' (Vivace). The piano part features a complex, rhythmic accompaniment. Measures 13-18 are numbered below the staff.

Second system of musical notation (measures 19-23). The score continues with the same instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, Bass, and Piano (Pno.). The key signature remains one sharp (F#). The tempo/mood is marked with a 'V' (Vivace). The piano part continues with its complex, rhythmic accompaniment. Measures 19-23 are numbered below the staff.

24

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

24 25 26 27 28 29

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

30 31 32 33 34 35

I
 Vln.
 II
 Vla.
 Cello
 Bass
 Pno.

36 37 38 39 40 41

I
 Vln.
 II
 Vla.
 Cello
 Bass
 Pno.

42 43 44 45 46 47

I
 Vln.
 II
 Vla.
 Cello
 Bass
 Pno.

48 49 50 51 52 53

I
 Vln.
 II
 Vla.
 Cello
 Bass
 Pno.

54 55 56 57 58 59

bring out

60

I Vln.

II Vln.

Vla.

Cello

Bass

Pno.

60 61 62 63 64 65

I Vln.

II Vln.

Vla.

Cello

Bass

Pno.

66 67 68 69 70 71

mp *p* *mp* *p* *mp* *p*

72

Vln. I

Vln. II

Vla.

Cello

Bass

pizz.

Pno.

72 73 74 75 76 77

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

78 79 80 81 82 83

Score for measures 84 to 89. The score includes parts for Violin I, Violin II, Viola, Cello, Bass, and Piano.

Measures 84 to 89 are shown. The key signature is two sharps (F# and C#). The time signature is 4/4.

Violin I: Rested throughout measures 84-89.

Violin II: Plays a rhythmic pattern of eighth and sixteenth notes with accents.

Viola: Plays a rhythmic pattern of eighth and sixteenth notes with accents.

Cello: Plays a rhythmic pattern of eighth and sixteenth notes with accents.

Bass: Plays a simple bass line with quarter and eighth notes.

Piano: Plays a complex accompaniment with chords and moving lines in both hands, featuring many accents.

Measure numbers 84, 85, 86, 87, 88, and 89 are indicated below the piano part.

Score for measures 90 to 95. The score includes parts for Violin I, Violin II, Viola, Cello, Bass, and Piano.

Measures 90 to 95 are shown. The key signature is two sharps (F# and C#). The time signature is 4/4.

Violin I: Starts measure 90 with a *mp* (mezzo-piano) dynamic, playing a melodic line with a long note in measure 91.

Violin II: Continues the rhythmic pattern from the previous system.

Viola: Continues the rhythmic pattern from the previous system.

Cello: Rests in measures 90 and 91, then enters in measure 92 with a *mp* dynamic, playing a melodic line.

Bass: Continues the simple bass line from the previous system.

Piano: Continues the complex accompaniment from the previous system.

Measure numbers 90, 91, 92, 93, 94, and 95 are indicated below the piano part.

I
 Vln.
 II
 Vla.
 Cello
 Bass
 Pno.

96 97 98 99 100 101

101
mf
mf
mf
mf
arco
mf
 101
mf

I
 Vln.
 II
 Vla.
 Cello
 Bass
 Pno.

102 103 104 105 106 107

bring out
p.

I
 Vln.
 II
 Vla.
 Cello
 Bass
 Pno.

108 109 110 111 112 113

I
 Vln.
 II
 Vla.
 Cello
 Bass
 Pno.

114 115 116 117 118 119

I
 Vln.
 II
 Vla.
 Cello
 Bass
 Pno.

120 121 122 123 124 125

I
 Vln.
 II
 Vla.
 Cello
 Bass
 Pno.

126 127 128 129 130 131

Full Score

Sunayama

KEIKO YAMADA

Expressive ♩ = 66

p legato

Violin I

Violin II

Viola

Cello

Bass

Piano

Expressive ♩ = 66

p legato

1 2 3 4

5 6 7 8

poco rit.

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YAS72F

4

9 *a tempo*
solo

mp

Violin I

Violin II

Viola

Cello

Bass

Piano

9 10 11 12

13 14 15 16 17

YAS72F

5

21 *Più mosso* ♩ = 72
rit.
mf
tutti

Violin I

Violin II

Viola

Cello

Bass

Piano

18 19 20 21 22

23 24 25 26 27

YAS72F

6

rit.
mp
p

Violin I

Violin II

Viola

Cello

Bass

Piano

28 29 30 31 32

33 *a tempo*
solo

mp

Violin I

Violin II

Viola

Cello

Bass

Piano

33 34 35 36 37 38

YAS72F

YAS77F

Full Score

Shivaree

CARL STROMMEN

3

$\text{♩} = 120$

mf

Violin I

Violin II

Viola

Cello

Bass

Piano

Tambourine

1 2 3 4 5

6 7 8 9 10

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YAS73F

4

Violin I

Violin II

Viola

Cello

Bass

Piano

Tambourine

11 12 13 14 15

16 17 18 19 20

YAS73F

5

Violin I

Violin II

Viola

Cello

Bass

Piano

Tambourine

21 22 23 24 25

26 27 28 29 30

YAS77F

6

Violin I

Violin II

Viola

Cello

Bass

Piano

Tambourine

31 32 33 34 35

36 37 38 39 40

YAS73F

Variations upon the Sailor's Hornpipe

Lively ♩ = approx. 132

VIRGINIA CROFT

YAS70F

YAS70F

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ISBN 0-8258-6965-X

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