

Beginning Band

Grade 1

FULL SCORE



CARL FISCHER
PERFORMANCE
SERIES

Supremacy

Sean O'Loughlin

BPS58
INSTRUMENTATION

Full Score	1
Flute	8
Oboe (Opt. Flute 2)	2
Clarinet in B♭	8
Bass Clarinet in B♭	2
Alto Saxophone in E♭	5
Tenor Saxophone in B♭	2
Baritone Saxophone in E♭	2
Trumpet in B♭	8
Horn in F	3
Trombone, Baritone B.C., Bassoon	6
Baritone T.C. in B♭	2
Tuba	3
Mallet Percussion	1
Chimes	
Timpani	1
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	6
Tambourine, Low Tom, Tam-tam, Crash Cymbals, Triangle, Suspended Cymbal	

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Performance Notes

Supremacy is an engaging work for the beginning concert band. The piece provides many important teaching opportunities to reinforce rhythm, counting, and dynamics in the students' development. The rhythms in the wind parts are limited to quarter, half and whole notes. The music incorporates basic dissonance and resolution into the fabric of the piece. Oftentimes we back off from dissonance, but in this instance, the dissonance should be embraced and emphasized for a maximum musical effect.

This dissonance and resolution begins the piece in a bold statement. Overexaggerate the dynamics for the best effect. The main melodic idea appears at m.11 in the trumpets, horns and saxophones. Please reinforce performing quarter notes to their full value to avoid a choppy, unmusical sound. Counting is essential here, since there are many quarter rests that provide musical silence amidst the melody. Some development follows at m. 19 with the melody taking on some additional harmony. This leads seamlessly into a dialog with the percussion and winds at m. 27. The main melody now becomes an accompanying figure at m. 35 with the low voices providing the melody. Some rhythmic and dynamic build up ensues at m. 47 that returns us to a final large presentation of the melody at m. 53. This time, the rhythms have developed into longer values for a smoother, broader sound. The opening dissonance-and-resolution idea returns at m. 61 and provides the final energy towards a 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.

SEAN O'LOUGHLIN

Flute

Oboe (Opt. Flute 2)

Clarinet in B♭

Bass Clarinet in B♭

Alto Saxophone in E♭

Tenor Saxophone in B♭

Baritone Saxophone in E♭

Trumpet in B♭

Horn in F

Trombone, Baritone, Bassoon

Tuba

Mallet Percussion (Chimes)

Timpani (G : C)

(Snare Drum, Bass Drum) Percussion

(Tambourine, Low Tom, Tam-tam, Crash Cymbals, Triangle, Suspended Cymbal)

Chimes

Tambourine

Low Tom

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Fl. *fp* 11

Ob. (Fl. 2) *fp*

Cl. in B \flat *fp*

B. Cl. in B \flat *mf* *f*

A. Sax. in E \flat *fp*

T. Sax. in B \flat *fp*

Bar. Sax. in E \flat *mf* *f*

Tpt. in B \flat *fp* 11

Hn. in F *fp*

Tbn., Bar., Bsn. *mf* *f*

Tuba *mf* *f*

Mall. Perc. *mf* *f*

Timp. *mf* *f*

Perc. 1 *mf* *f* Cr. Cym.

Perc. 2 *mf* *f*

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., Bar., Bsn.

Tuba

Mall. Perc.

Timp.

1 Perc.

2 Perc.

19

Fl. *f*

Ob. (Fl. 2) *f*

Cl. in B♭ *f*

B. Cl. in B♭ *f*

A. Sax. in E♭

T. Sax. in B♭

Bar. Sax. in E♭ *f*

Tpt. in B♭

Hn. in F

Tbn., Bar., Bsn. *f* div.

Tuba *f*

Mall. Perc.

Timp. *f*

1
Perc. *f*
Cr. Cym. Tam-tam

2

f 19 20 21 22 *p* *f* 23 24

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., Bar., Bsn.

Tuba

Mall. Perc.

Timp.

1
Perc.

2

Sus. Cym.

Cr. Cym.

Low Tom

25

26

27

28

29

30

Fl.

Ob. (Fl. 2)

Cl. in B♭

B. Cl. in B♭ *p*

A. Sax. in E♭

T. Sax. in B♭

Bar. Sax. in E♭ *p*

Tpt. in B♭

Hn. in F

Tbn., Bar., Bsn. *p*

Tuba *p*

Mall. Perc.

Timp.

1 Perc. on rim *p*

2 Perc.

37 38 T-tam 39 40 41 42

47

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., Bar., Bsn.

Tuba

Mall. Perc.

Timp.

1 Perc.

2 Perc.

Fl. 53

Ob. (Fl. 2) f

Cl. in B♭ f

B. Cl. in B♭ f

A. Sax. in E♭ f

T. Sax. in B♭ f

Bar. Sax. in E♭ f

Tpt. in B♭ 53 f

Hn. in F f

Tbn., Bar., Bsn. f

Tuba f

Mall. Perc.

Timp.

1 Perc. f

2 Perc. f

Tamb. f

Cr. Cym. p f

Tam-tam f

mf 49 50 51 52 53 54

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., Bar., Bsn.

Tuba

Mall. Perc.

Timp.

1
Perc.

2

55 Sus. Cym. 56 p f 57 58 59 60

61

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., Bar., Bsn.

Tuba

Mall. Perc.

Timp.

1 Perc.

2 Perc.

Tamb.

61 Low Tom

62

63

64

65

Full Score

Follow the Leader
(March)

JOSEPH COMPELLO

March tempo ($\text{♩} = 120-132$)

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, Baritone, Bassoon

Tuba

Mallet Percussion (Bells, Chimes, Xylophone)

Timpani

(Snare Drum, Bass Drum) 1

Percussion (Crash Cymbals, Temple Blocks) 2

2 Players required

B \flat : F

S.D. B.D.

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BPSS5F

4

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

Thn., Bar., Bsn.

Tuba

Mall. Perc.

Timp.

1 Opt. roll

2 Cr.

5 6 7 8

BPSS5F

5

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., Bar., Bsn.

Tuba

Mall. Perc.

Timp.

1

2

9 10 11 12

BPSS5F

6

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., Bar., Bsn.

Tuba

Mall. Perc.

Timp.

1

2

13 14 15 16

BPSS5F

Valor

March

LARRY CLARK

March tempo

Flute *ff*

Oboe (Opt. Flute 2) *ff*

Clarinet in B♭ *ff*

Bass Clarinet in B♭ *ff*

Alto Saxophone in E♭ *ff*

Tenor Saxophone in B♭ *ff*

Baritone Saxophone in E♭ *ff*

Trumpet in B♭ *ff*

Horn in F *ff*

Trombone, Baritone, Bassoon *ff*

Tuba *ff*

Mallet Percussion (Bells) *ff*

Timpani *ff*

(Snare Drum, Bass Drum) *ff*

Percussion (Crash Cymbals, Triangle) *ff*

March tempo

Flute *ff*

Clarinet in B♭ *ff*

Bass Clarinet in B♭ *ff*

Alto Saxophone in E♭ *ff*

Tenor Saxophone in B♭ *ff*

Baritone Saxophone in E♭ *ff*

Trumpet in B♭ *ff*

Horn in F *ff*

Trombone, Baritone, Bassoon *ff*

Tuba *ff*

Mallet Percussion (Bells) *ff*

Timpani *ff*

(Snare Drum, Bass Drum) *ff*

Percussion (Crash Cymbals, Triangle) *ff*

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BPS59F

Fl. *ff*

Ob. (Fl. 2) *ff*

Cl. in B♭ *ff*

B. Cl. in B♭ *ff*

A. Sax. in E♭ *ff*

T. Sax. in B♭ *ff*

Bar. Sax. in E♭ *ff*

Tpt. in B♭ *ff*

Hn. in F *ff*

Thn., Bar., Bsn. *ff*

Tuba *ff*

Mall. Perc. *ff*

Timpani *ff*

1 Perc. *ff*

2 Perc. *ff*

12 13 14 15 16 17 18 19 20 21 22 23

BPS59F

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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