FULL SCORE

Beginning Band

Grade 1

CARL FISCHER PERFORMANCE SERIES

# The Lost Tomb

## Sean O'Loughlin

*BPS61*

**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, Euphonium B.C., Bassoon . . . . 6
Euphonium T.C. in B♭ . . . . . 2
Tuba . . . . . 3
Mallet Percussion . . . . . 1
Chimes
Timpani . . . . . 1
Percussion 1 . . . . . 2
Snare Drum, Bass Drum
Percussion 2 . . . . . 5
Low Tom-toms, Tam-tam, Crash Cymbals,
Triangle Suspended, Cymbal



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# Program Notes

The music for *The Lost Tomb* has its origin in the pages of the historically based novels that I enjoy reading so much. The music has both an intrigue and a heart-pounding pulse that keeps the player and the listener on the edge of their seat. This original composition also presents some outstanding teaching tools for the developing performer.

The piece starts with a slow, ominous melody in the flutes that builds suspense. Be mindful of the tutti rest on beat one of m. 9 that launches a *crescendo* into the fast section. Bring out the dissonance here to maximize the effect. The main melody here relies on this same rest on beat one. It keeps the intensity level high and provides an effective rhythmic teaching tool for your students. This melody is then developed with harmony underneath and varying rhythmic accompaniments. The low voices get their opportunity at the melody at m. 45. The opening melody returns at m. 55 to bring the piece full circle. This builds up to one final presentation of the melody at m. 64 which drives to a climactic C-major chord at the end.

# 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."

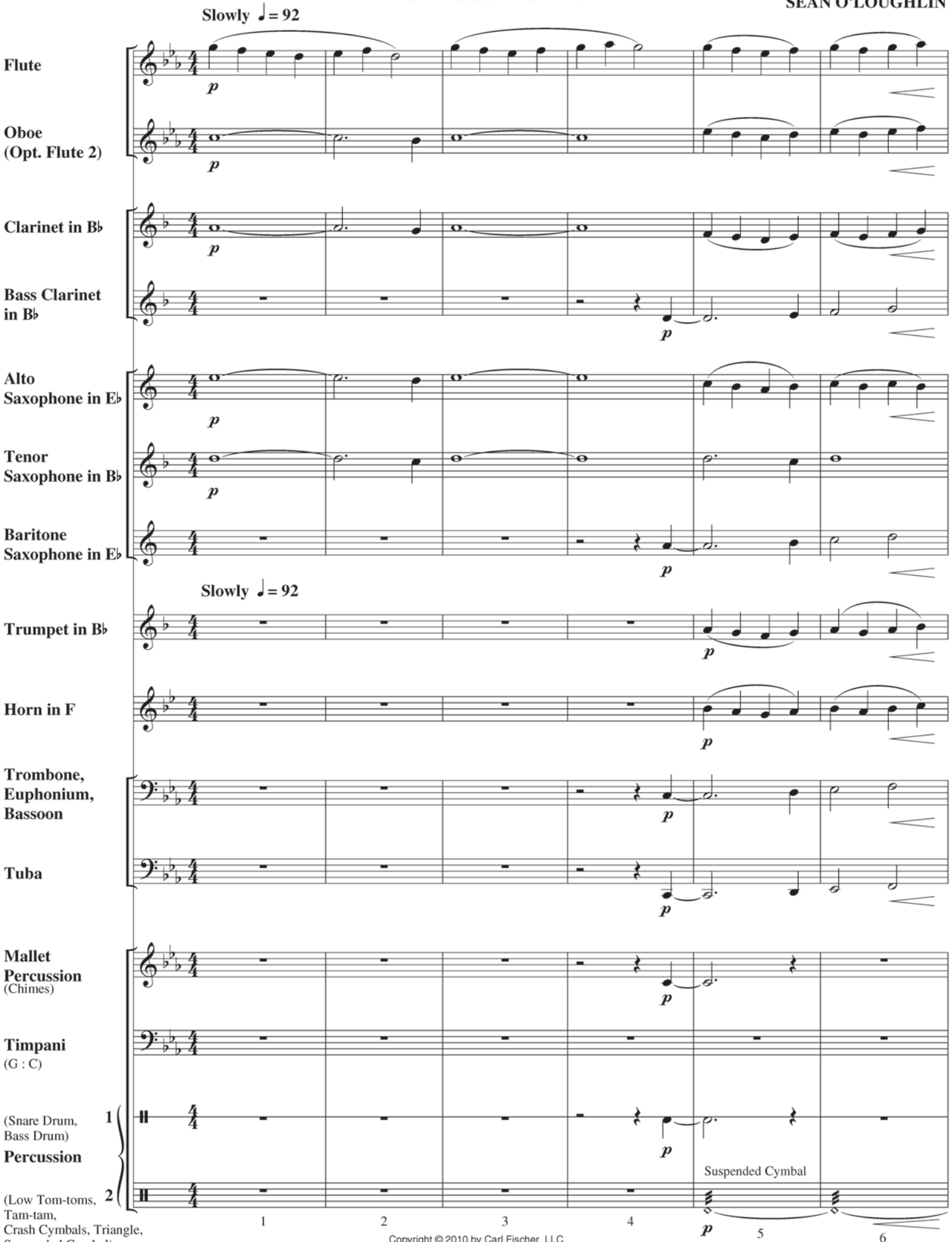
Growing up in Syracuse, NY, Sean displayed a passion for music and showed musical talent at an early age. Sean benefitted from loving parents who supported his musical aspirations and challenged him to explore music as a career. During his undergraduate years at Syracuse University, Sean's musical career 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 website at www.grayslacks.com.

# The Lost Tomb



SEAN O'LOUGHLIN

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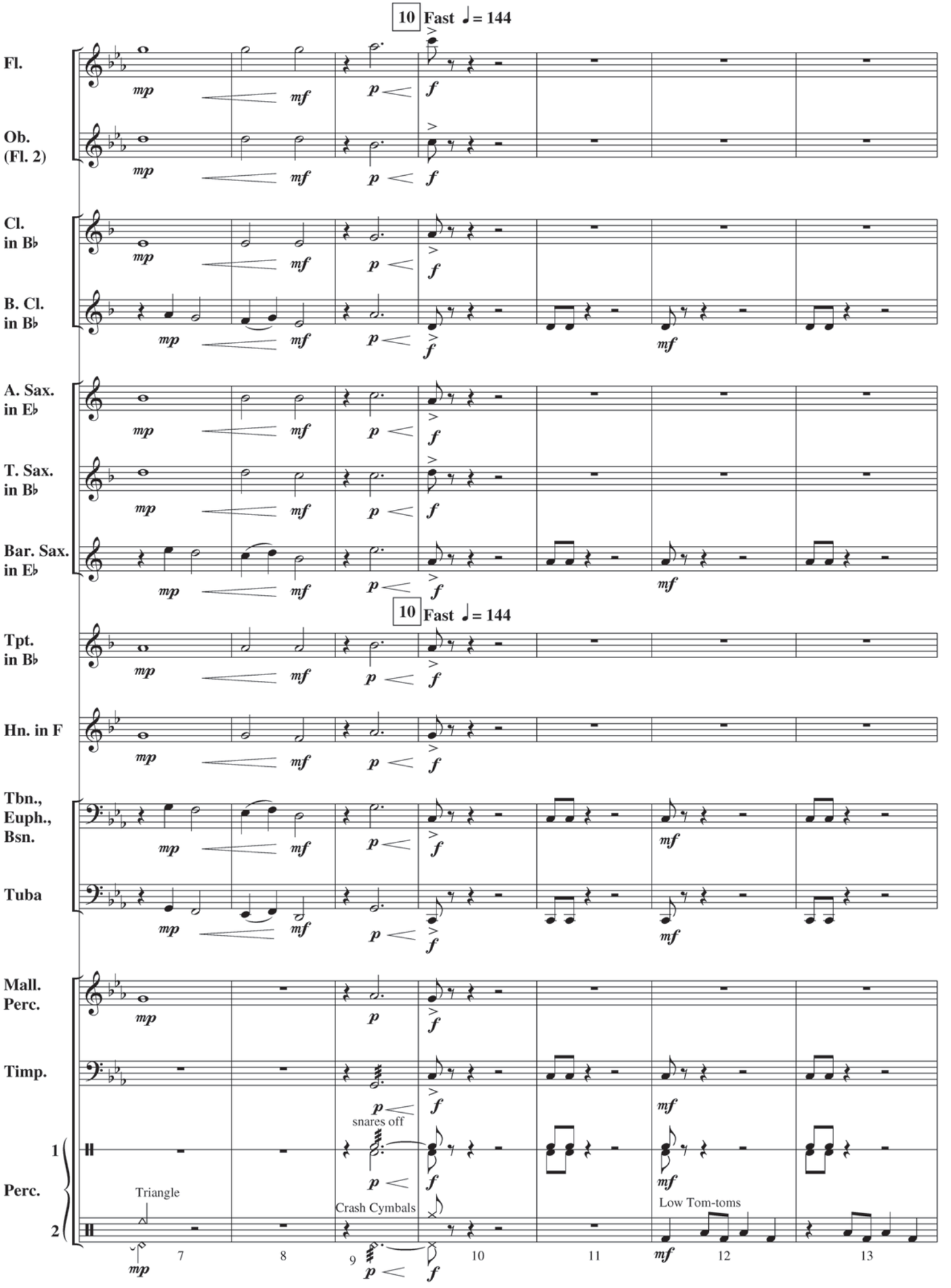
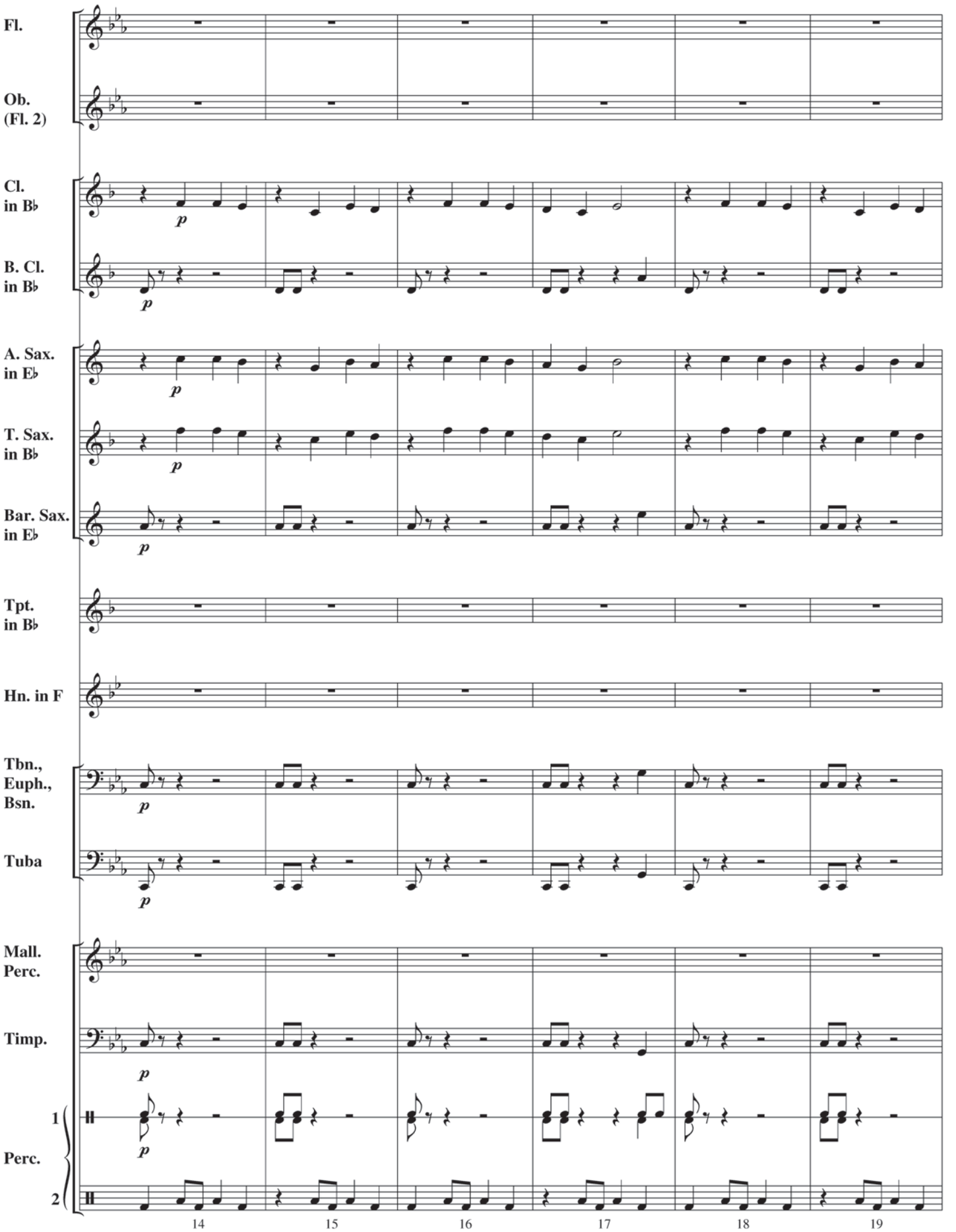
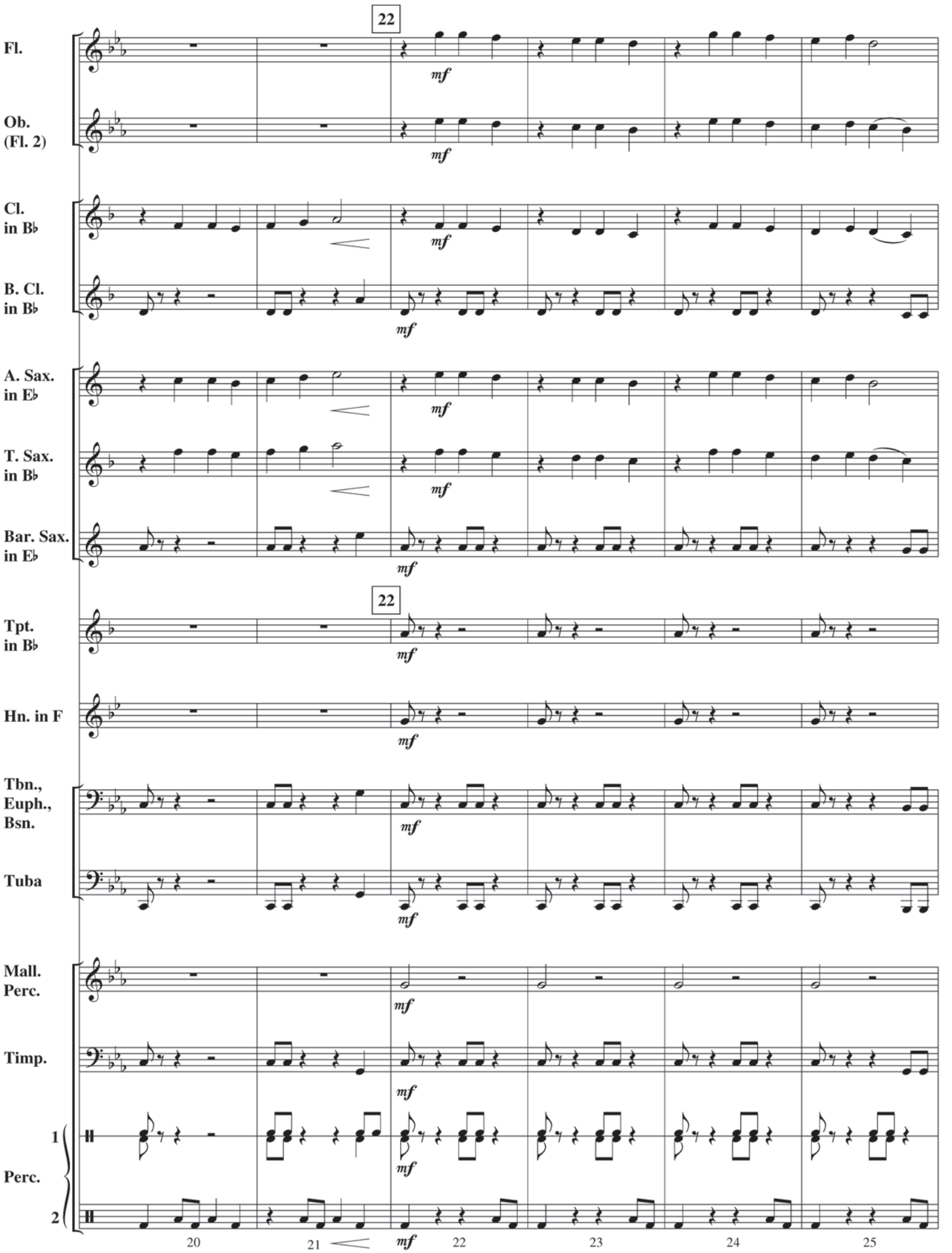
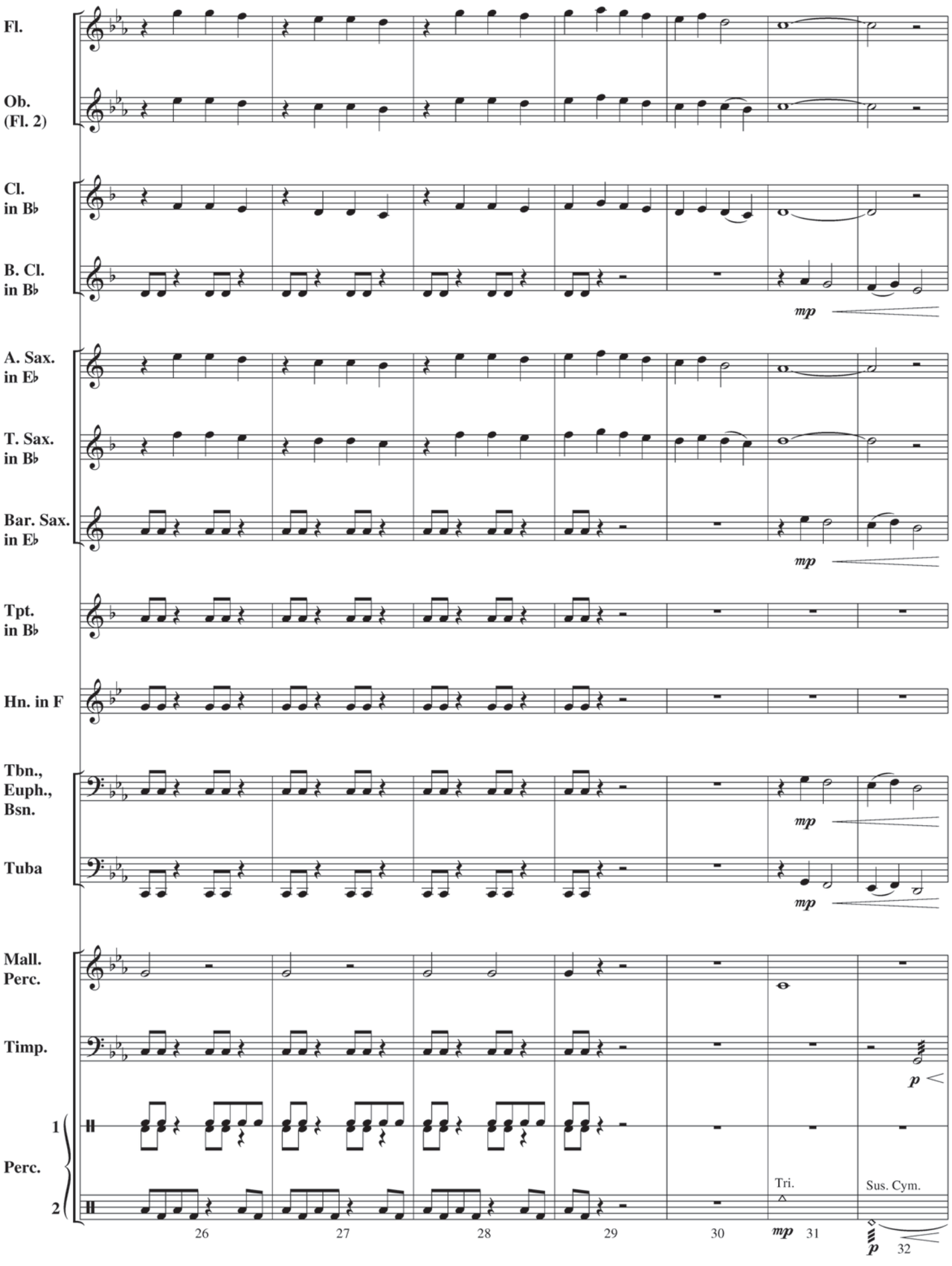
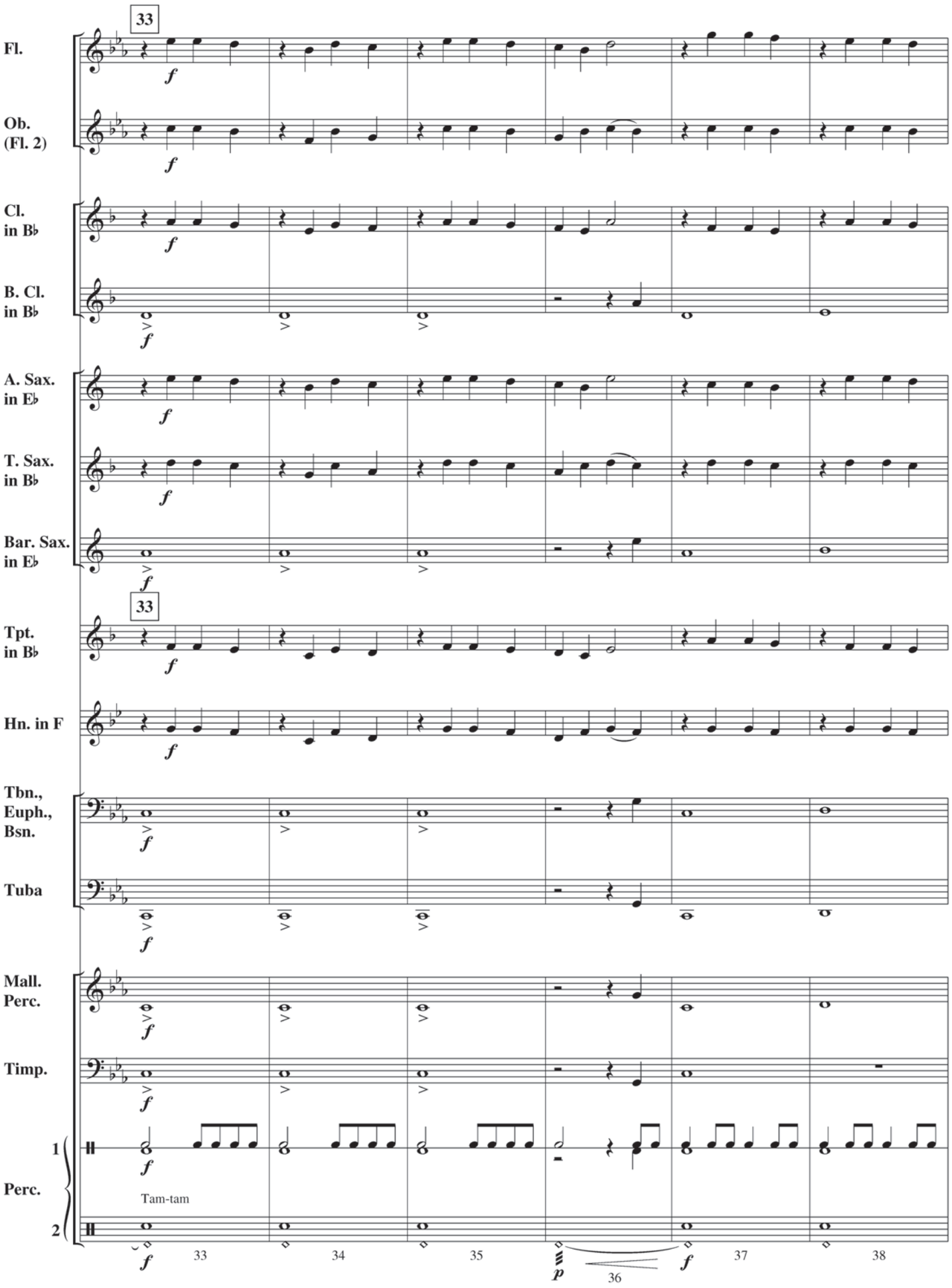
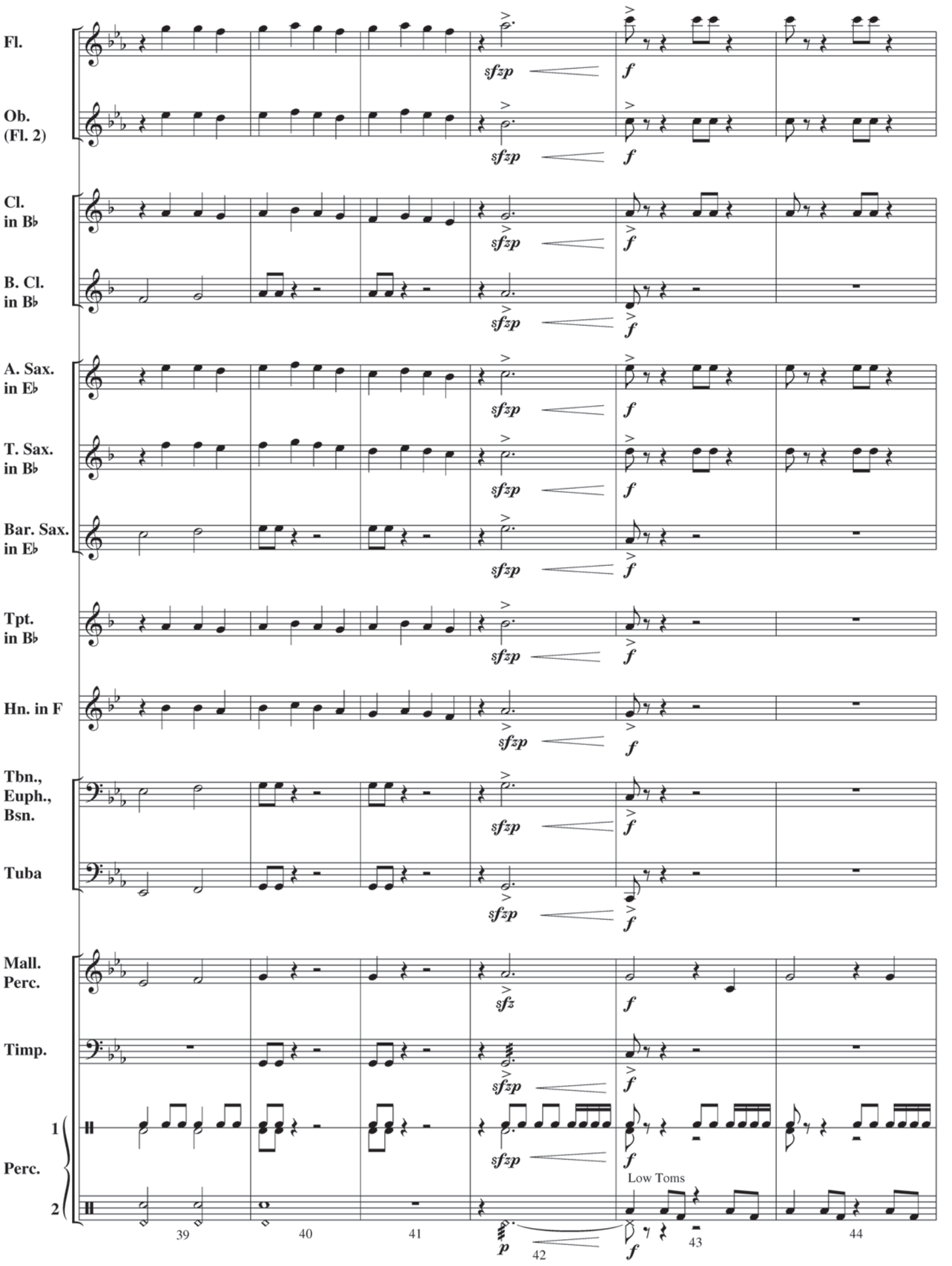

10 Fast ♩= 144
Fl.
Ob. (Fl. 2)
Cl. in B♭
B. Cl. in B♭
A. Sax. in E♭
T. Sax. in B♭
Bar. Sax. in E♭
10 Fast ♩= 144
Tpt. in B♭
Hn. in F
Tbn., Euph., Bsn.
Tuba
Mall. Perc.
Timp.
snares off
Perc. 1
Perc. 2
Triangle
Crash Cymbals
Low Tom-toms
mp
mf
p
f
7
8
9
10
11
12
13

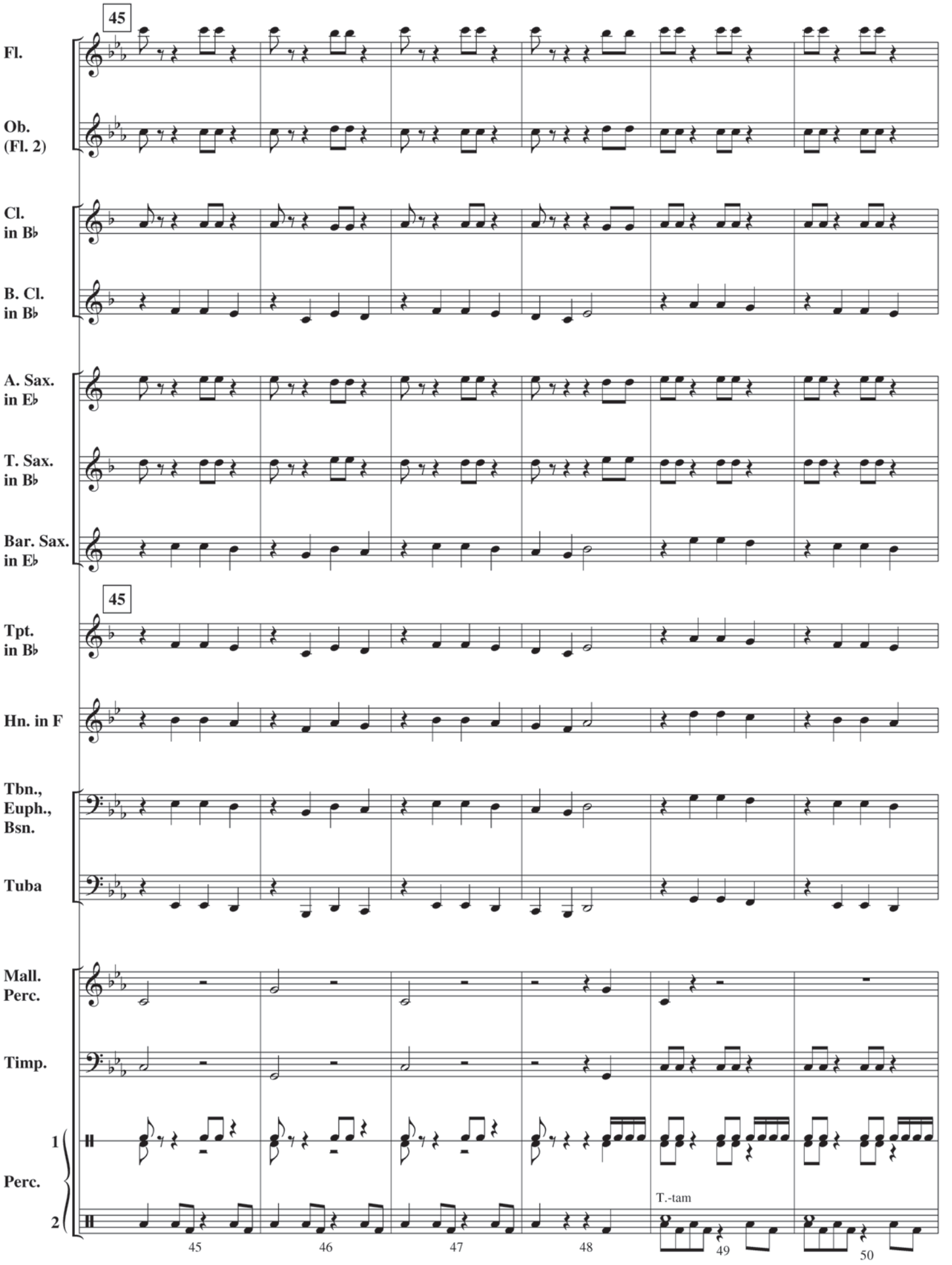

Fl.
Ob.
(Fl. 2)
Cl.
in B♭
B. Cl.
in B♭
A. Sax.
in E♭
T. Sax.
in B♭
Bar. Sax.
in E♭
Tpt.
in B♭
Hn. in F
Tbn.,
Euph.,
Bsn.
Tuba
Mall.
Perc.
Timp.
Perc.
1
2
p
14
15
16
17
18
19

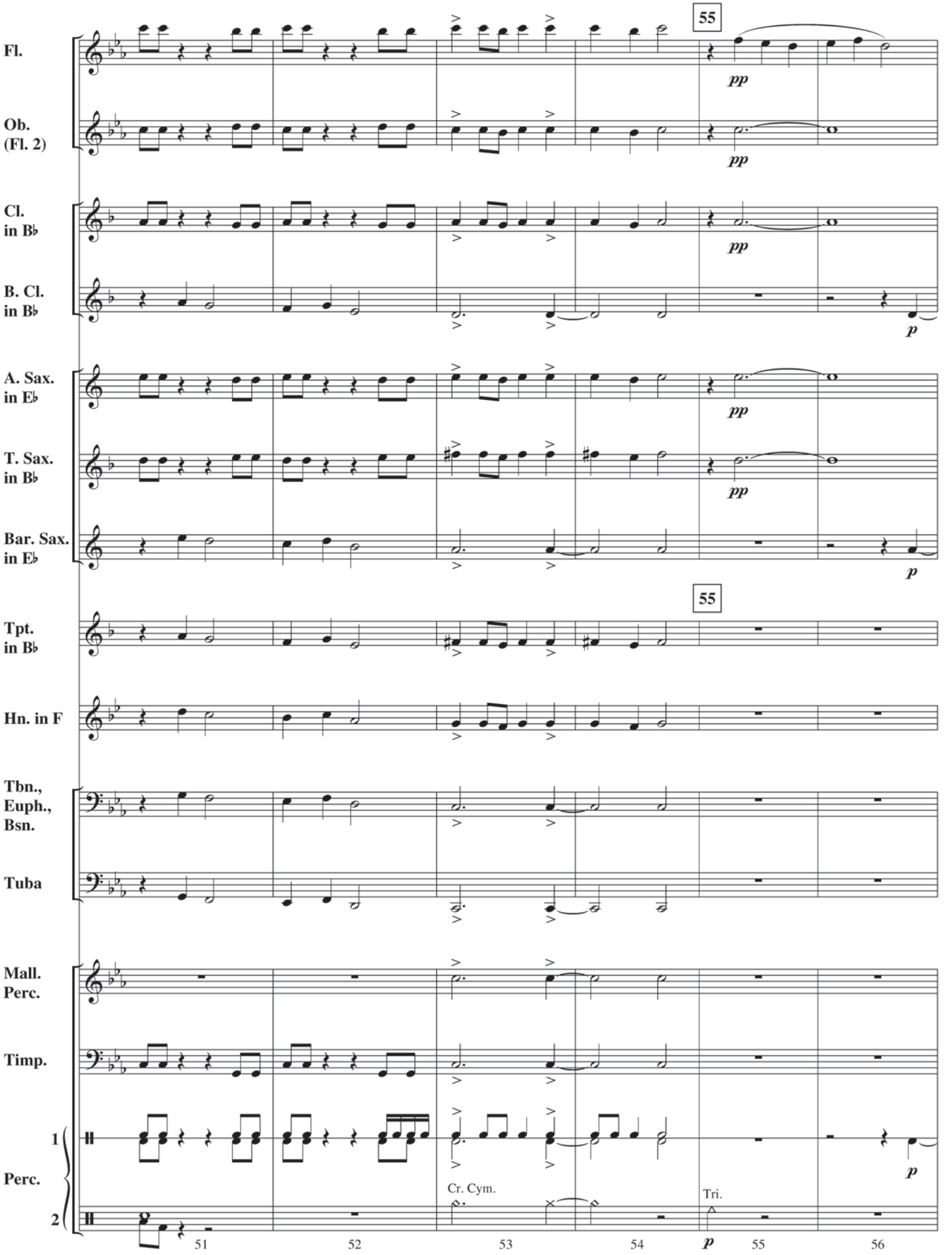

22
Fl.
Ob.
(Fl. 2)
Cl.
in B♭
B. Cl.
in B♭
A. Sax.
in E♭
T. Sax.
in B♭
Bar. Sax.
in E♭
22
Tpt.
in B♭
Hn. in F
Tbn.,
Euph.,
Bsn.
Tuba
Mall.
Perc.
Timp.
1
Perc.
2
mf
20
21
22
23
24
25

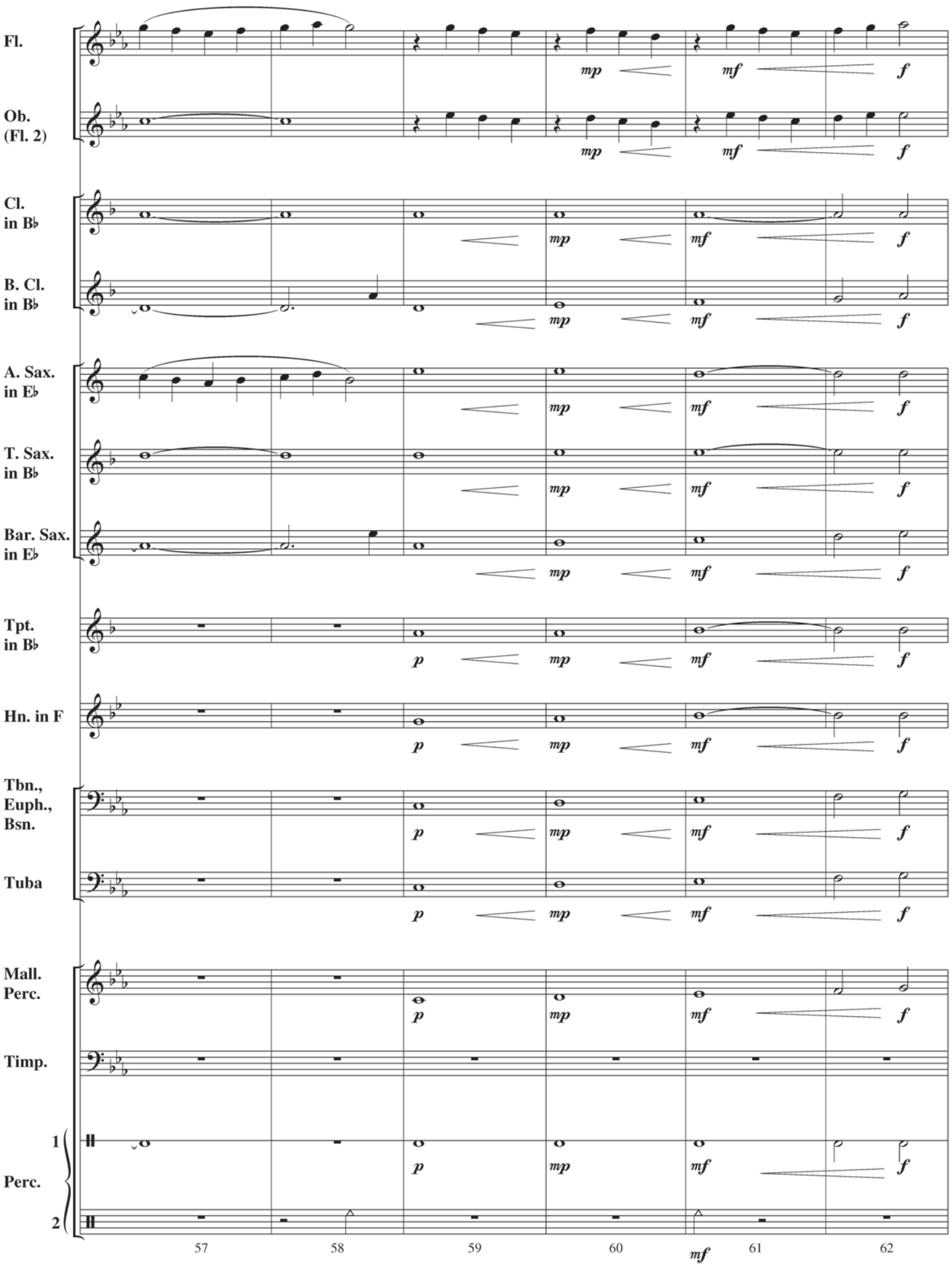

Fl.
Ob.
(Fl. 2)
Cl.
in B♭
B. Cl.
in B♭
mp
A. Sax.
in E♭
T. Sax.
in B♭
Bar. Sax.
in E♭
mp
Tpt.
in B♭
Hn. in F
Tbn.,
Euph.,
Bsn.
mp
Tuba
mp
Mall.
Perc.
Timp.
p
Perc.
1
2
Tri.
Sus. Cym.
26
27
28
29
30
mp
31
p
32

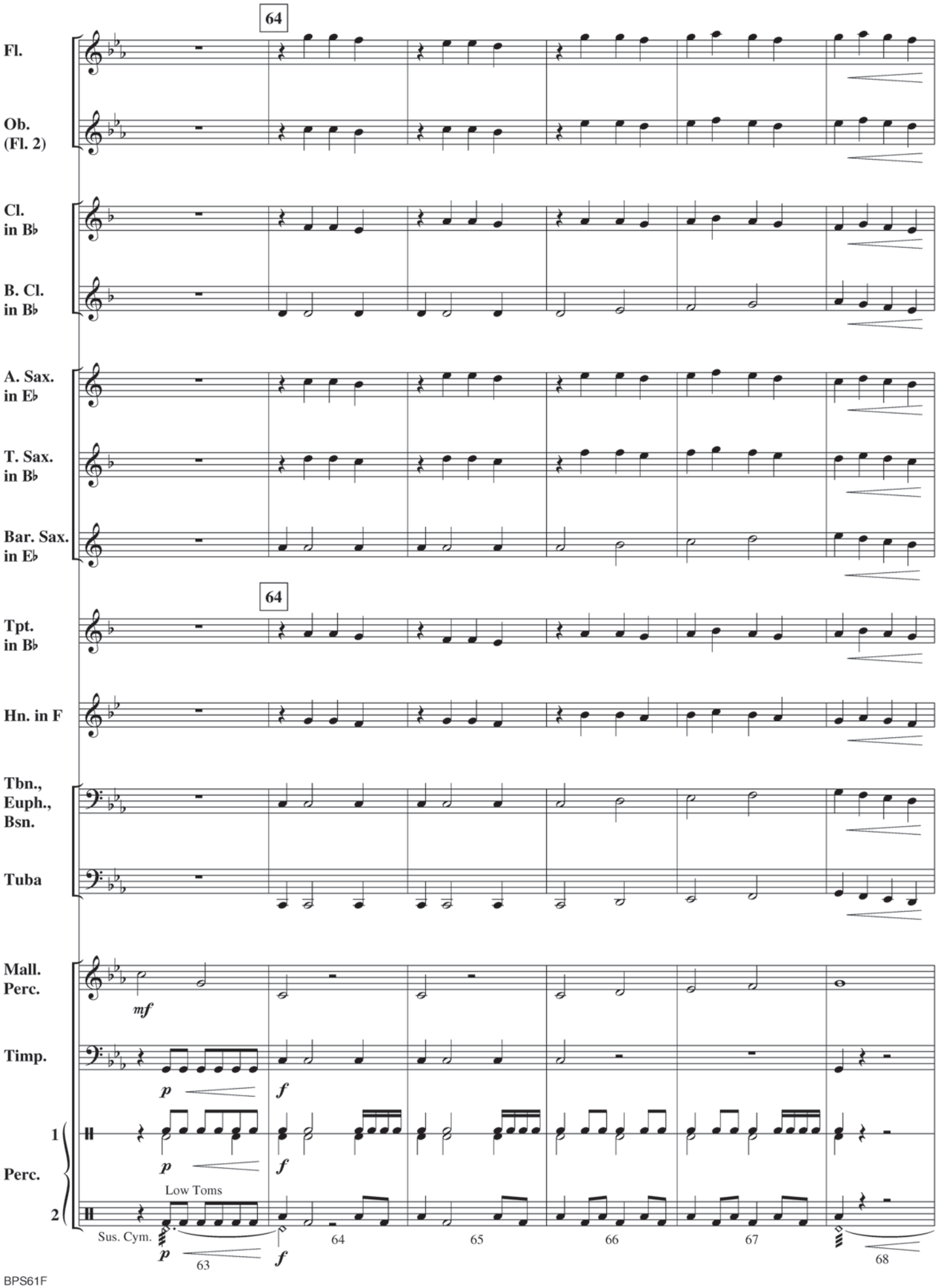

33
Fl.
Ob.
(Fl. 2)
Cl.
in B♭
B. Cl.
in B♭
A. Sax.
in E♭
T. Sax.
in B♭
Bar. Sax.
in E♭
33
Tpt.
in B♭
Hn. in F
Tbn.,
Euph.,
Bsn.
Tuba
Mall.
Perc.
Timp.
1
Perc.
2
Tam-tam
33
34
35
36
37
38

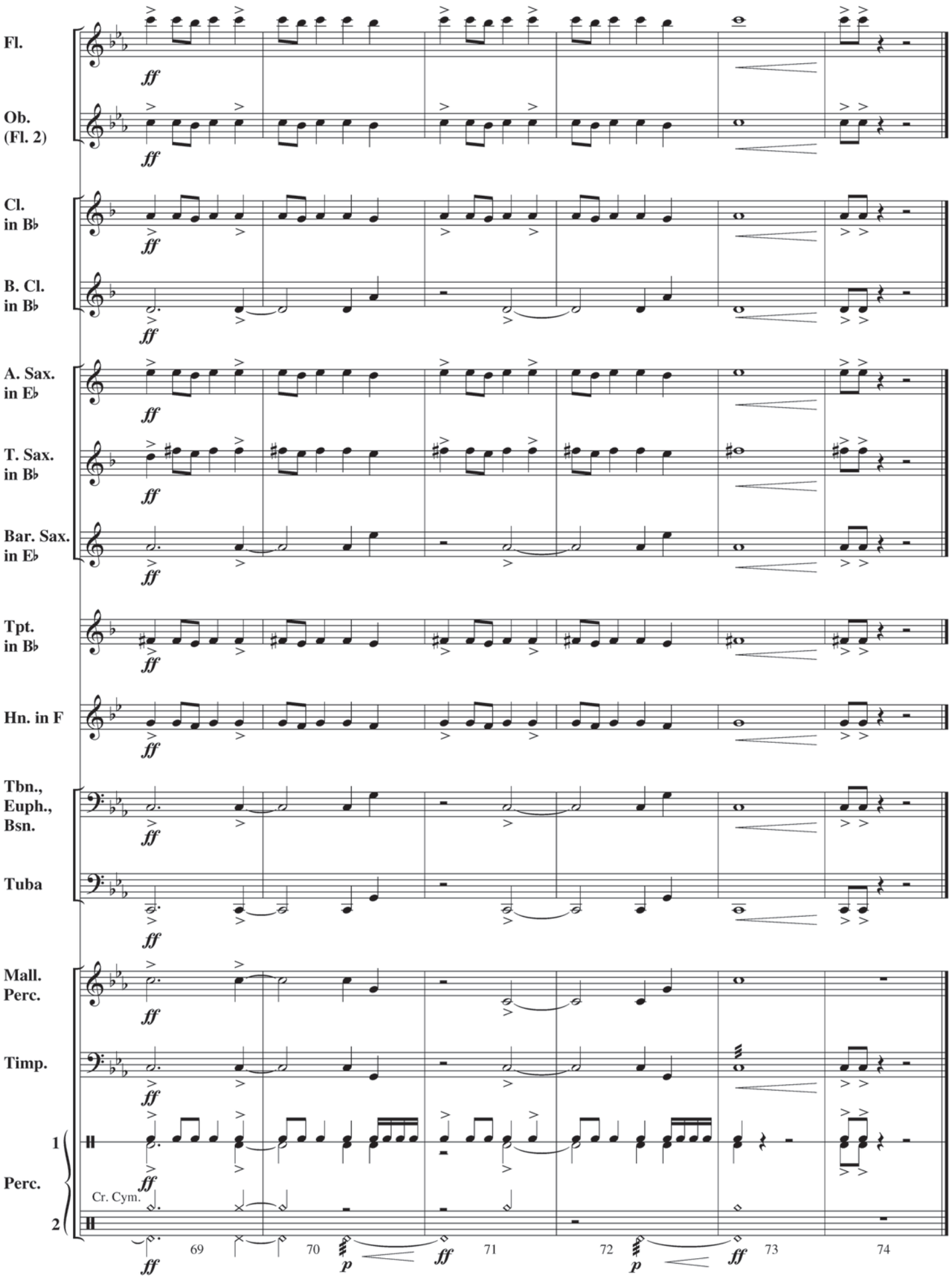

Fl.
Ob. (Fl. 2)
Cl. in B♭
B. Cl. in B♭
A. Sax. in E♭
T. Sax. in B♭
Bar. Sax. in E♭
Tpt. in B♭
Hn. in F
Tbn., Euph., Bsn.
Tuba
Mall. Perc.
Timp.
Perc. 1
Perc. 2
sfzp
sfz
f
p
Low Toms
39
40
41
42
43
44

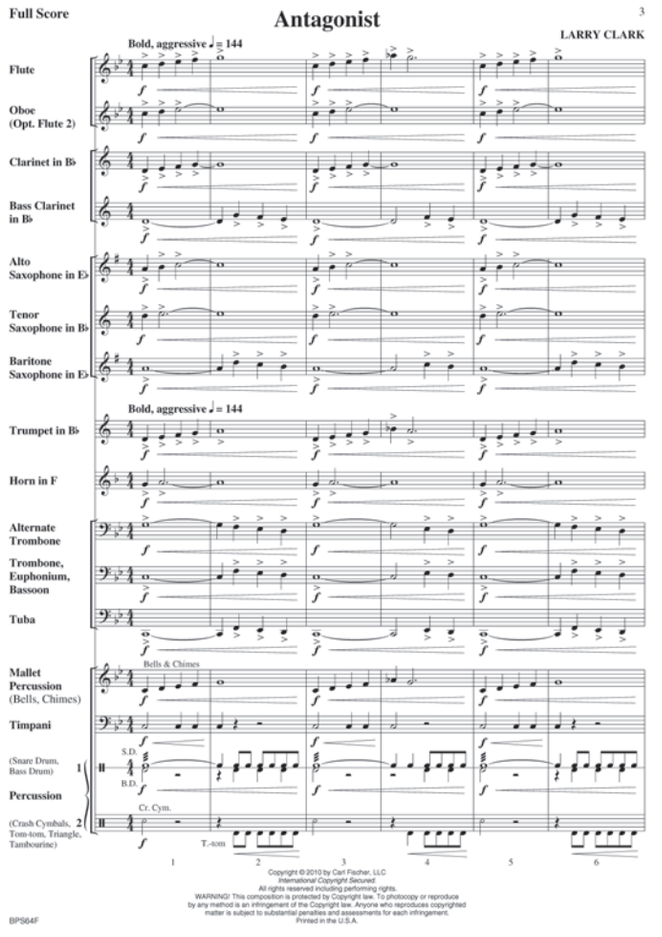

45
Fl.
Ob.
(Fl. 2)
Cl.
in B♭
B. Cl.
in B♭
A. Sax.
in E♭
T. Sax.
in B♭
Bar. Sax.
in E♭
45
Tpt.
in B♭
Hn. in F
Tbn.,
Euph.,
Bsn.
Tuba
Mall.
Perc.
Timp.
Perc.
1
2
T.-tam
45
46
47
48
49
50


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., Euph., Bsn.
Tuba
Mall. Perc.
Timp.
Perc.
1
2
55
55
pp
p
Cr. Cym.
Tri.
51
52
53
54
55
56


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., Euph., Bsn.
Tuba
Mall. Perc.
Timp.
Perc. 1
Perc. 2
p
mp
mf
f
57
58
59
60
61
62


64
Fl.
Ob.
(Fl. 2)
Cl.
in B♭
B. Cl.
in B♭
A. Sax.
in E♭
T. Sax.
in B♭
Bar. Sax.
in E♭
64
Tpt.
in B♭
Hn. in F
Tbn.,
Euph.,
Bsn.
Tuba
Mall.
Perc.
mf
Timp.
p
f
1
Perc.
p
f
Low Toms
2
Sus. Cym.
p
f
63
64
65
66
67
68


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.,
Euph.,
Bsn.
Tuba
Mall.
Perc.
Timp.
1
Perc.
2
Cr. Cym.
ff
p
69
70
71
72
73
74


Full Score
Antagonist
3
LARRY CLARK
Bold, aggressive ♩ = 144
Flute
Oboe
(Opt. Flute 2)
Clarinet in B♭
Bass Clarinet in B♭
Alto Saxophone in E♭
Tenor Saxophone in B♭
Baritone Saxophone in E♭
Bold, aggressive ♩ = 144
Trumpet in B♭
Horn in F
Alternate Trombone
Trombone, Euphonium, Bassoon
Tuba
Bells & Chimes
Mallet Percussion
(Bells, Chimes)
Timpani
(Snare Drum, Bass Drum)
Percussion
(Crash Cymbals, Tom-toms, Triangle, Tambourine)
S.D.
B.D.
Cr. Cym.
T.-tom
1 2 3 4 5 6
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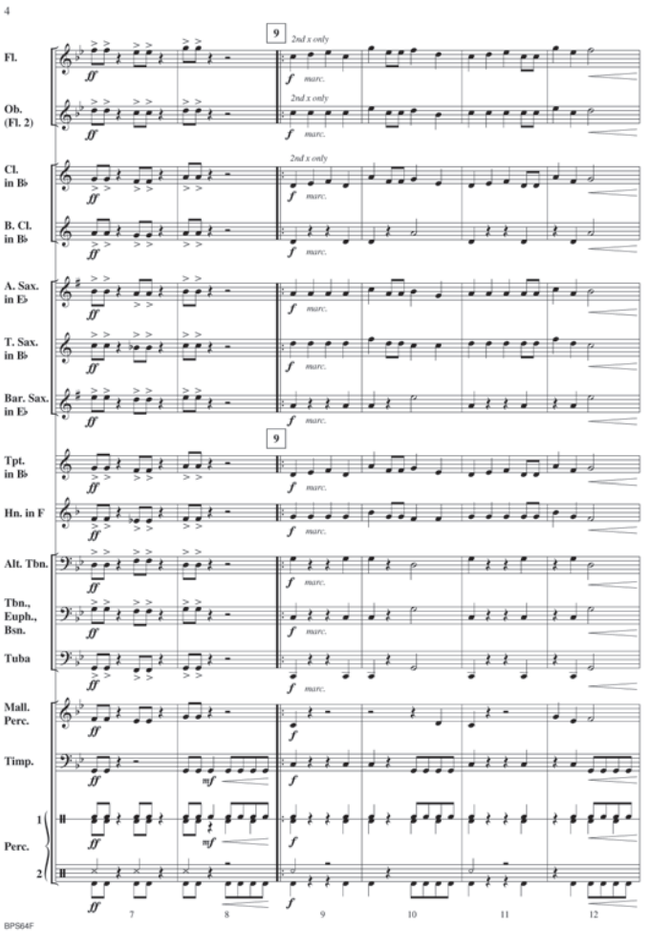
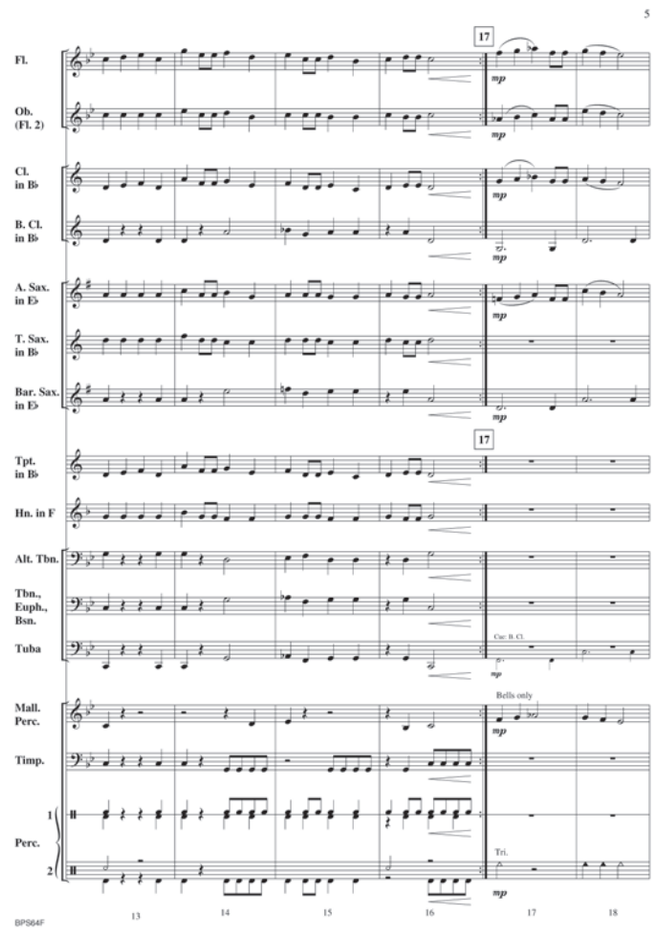
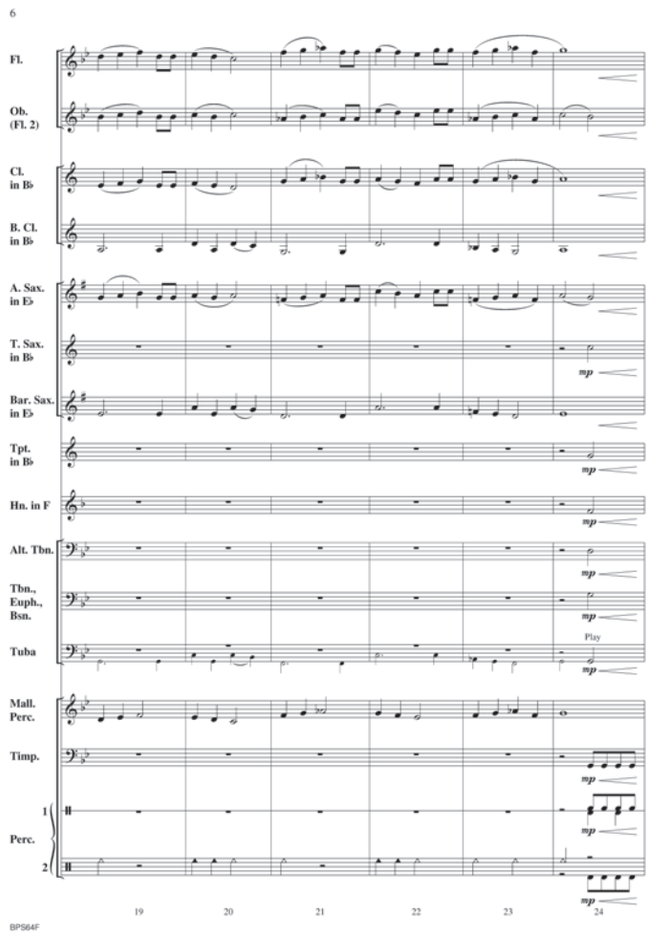
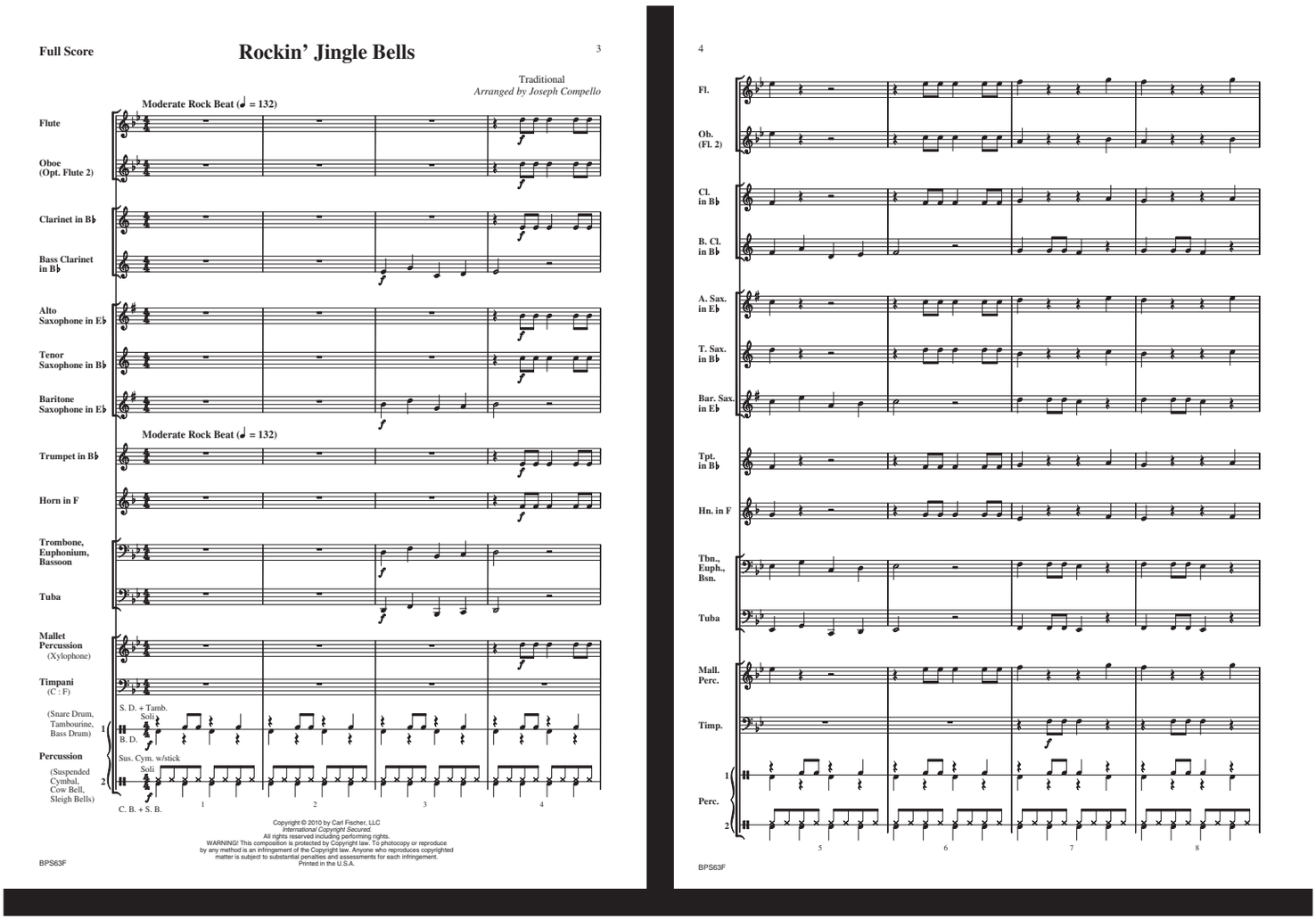

4
9
2nd x only
Fl.
Ob. (Fl. 2)
Cl. in B♭
B. Cl. in B♭
A. Sax. in E♭
T. Sax. in B♭
Bar. Sax. in E♭
Tpt. in B♭
Hn. in F
Alt. Tbn.
Tbn., Euph., Bsn.
Tuba
Mall. Perc.
Timp.
Perc.
marc.
7 8 9 10 11 12
BPS64F


5
17
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
Alt. Tbn.
Tbn., Euph., Bsn.
Tuba
Cue: B. Cl.
Bells only
Mall. Perc.
Timp.
Perc.
Tri.
13 14 15 16 17 18
BPS64F


6
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
Alt. Tbn.
Tbn., Euph., Bsn.
Tuba
Play
Mall. Perc.
Timp.
Perc.
19 20 21 22 23 24
BPS64F

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- Limited instrumentation (bass covered by any low brass woodwind instruments)
- Limited ranges, rhythms (only simple eighth-note patterns), independence of parts
- Playable after limited study time
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- Active percussion writing
- Short pieces - length is a consideration for young embouchures

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