

FULL SCORE

Symphonic Band

Grade 5



CARL FISCHER  
**PERFORMANCE**  
SERIES

# Holiday Portraits

Traditional

*Arranged by*

**Sean O'Loughin**

SPS28

## 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
Euphonium T.C. in B $\flat$ .....	2
Euphonium B.C.....	3
Tuba.....	4
Mallet Percussion .....	3
Chimes, Bells, Vibraphone	
Timpani .....	1
Percussion 1 .....	2
Snare Drum, Bass Drum	
Percussion 2.....	7
Crash Cymbals, Suspended Cymbal, Triangle, Tam-tam, Tambourine, Mark Tree, Whip	

## Program Notes

*Holiday Portraits* is a contemporary arrangement of classic Christmas carols. With this setting, I imagined several carols weaving in and out of each other to create a fantasy of sounds and melodies. Throughout this journey, I sprinkle in treatments of these carols in the style of some of my most beloved classical composers. Try to spot the tributes to Tchaikovsky, Stravinsky, Gershwin, Bartók and even Bernstein along the way. This piece is ideal as an opener or closer for your holiday concert.

The bright and flashy opening is a collection of phrases from *O Christmas Tree* and *O Come All Ye Faithful*. Splashes of woodwind and brass colors build up to a treatment of *Angels We Have Heard On High* in  $\frac{7}{8}$  time at m. 27. Keep the feeling light and bouncy throughout this section. A jovial setting of "Deck the Halls" follows with a featured duet of piccolo and tuba. After some whirlish woodwinds at m. 97, the music moves towards a rhythmic setting of *Good King Wenceslas*. A small dose of *Joy To The World* transitions the piece into a heroic setting of *O Come All Ye Faithful* to bring the piece full circle. The joyous opening material returns as a natural ending to a fantastic holiday journey.

## About the Arranger

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 web-site at [www.grayslacks.com](http://www.grayslacks.com).

# Holiday Portraits

Traditional  
Arranged by Sean O'Loughlin

Joyous ♩ = 132

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 $\flat$

Joyous ♩ = 132

Trumpet in B $\flat$  1 2 3

Horn in F 1 2 3 4

Trombone 1 2 3

Euphonium

Tuba

Mallet Percussion (Chimes, Bells, Vibraphone)

Timpani (E : F : G : A $\flat$  : B $\flat$  : C : D $\flat$  : E $\flat$ ) (Snare Drum, Bass Drum)

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

Chimes

Cr. Cym.

Mark Tree

1 2 3 4

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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

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1  
2

Triangle

Mark Tree

Triangle

Cr. Cym.

5 6 7 8 9 10 11 12

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

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1  
2

13 Mark Tree 14 15 16 17

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

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1  
2

18

19

20

21

22



27

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 $\flat$

27

Tpt. 1  
in B $\flat$   
2  
3

Hn. 1  
in F  
2  
3  
4

Tbn. 1  
2  
3

Euph.

Tuba

Mall. Perc.  
Bells

Timp.

Perc. 1  
2

Tri.

27 *p* 28 29 30 31 32



*lightly*

Picc.

Fl. 1 *a2 lightly*

Fl. 2

Ob. *lightly*

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

Cl. 3 in B $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. 1 in E $\flat$

A. Sax. 2 in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. 1 in B $\flat$

Tpt. 2 in B $\flat$

Tpt. 3 in B $\flat$

Hn. 1 in F

Hn. 2 in F

Hn. 3 in F

Hn. 4 in F

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Mall. Perc. *lightly*

Timp.

Perc. 1

Perc. 2

33 34 35 36 37 38



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

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1  
2

Sus. Cym.

*p*

45 46 47 48 49 50

51

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. *p*

Cl. 1 *p*

Cl. in B $\flat$  2 *p*

Cl. in B $\flat$  3 *p*

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

Bsn. *p*

A. Sax. 1 in E $\flat$  *p*

A. Sax. 2 in E $\flat$  *p*

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

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

51

Tpt. 1 in B $\flat$

Tpt. 2 in B $\flat$

Tpt. 3 in B $\flat$

Hn. 1 in F *a2*

Hn. 2 in F *mp*

Hn. 3 in F *a2*

Hn. 4 in F *p*

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Mall. Perc. *mf*

Timp.

Perc. 1

Perc. 2

*mf* 51 52 53 54 55 56

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

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1  
2

57 58 *mf* 59 *p* 60 *f* 61 *p* 62

*mp* *f* *mp*

*p* *f* *p*

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

*p* *f* *p*

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

*mf* *mf* *mf*

*mf* *mf*

*mf* *mf*

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

*p* *f* *sim.*

Cr. Cym. Sus. Cym.

*p*

63

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 $\flat$

63

Tpt. 1  
in B $\flat$   
2  
3

Hn. 1  
in F  
2  
3  
4

1 Open  
2  
Tbn. 3

Euph.

Tuba

Mall. Perc.

Timp.

1  
Perc. 2

63 64 65 66 67 68

73

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

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1  
2

Cr. Cym.

Sus. Cym.

Vibes

Solo

Tri.

69 70 71 72 73 74

*p* *ff* *pp*

Solo w/ Tuba

**Picc.** *mf*

**Fl. 1** *p*

**Fl. 2** *p* *f* *p*

**Ob.** *p* *mf* *p*

**Cl. 1** *p* *mf* *p*

**Cl. in B $\flat$  2**

**Cl. in B $\flat$  3**

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

**Bsn.**

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

**A. Sax. 2**

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

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

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

**Tpt. 2** in B $\flat$

**Tpt. 3** in B $\flat$

**Hn. 1** in F *pp*

**Hn. 2** in F *pp*

**Hn. 3** in F *pp*

**Hn. 4** in F *pp*

**Tbn. 1** *pp*

**Tbn. 2** *pp*

**Tbn. 3**

**Euph.** *pp*

**Tuba** *mf* Solo w/ Picc.

**Mall. Perc.**

**Timp.**

**Perc. 1**

**Perc. 2**

*pp*

75 76 77 78 79 80





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  
 Euph.  
 Tuba  
 Mall.  
 Perc.  
 Timp.  
 Perc. 1  
 2  
 rim shot  
 Cr. Cym.  
 Sus. Cym.  
 87 88 89 90 91 92



Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

Cl. 3 in B $\flat$

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

Bsn. *mf*

A. Sax. 1 in E $\flat$

A. Sax. 2 in E $\flat$

T. Sax. in B $\flat$  *mf* *f*

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

Tpt. 1 in B $\flat$

Tpt. 2 in B $\flat$

Tpt. 3 in B $\flat$  *f* *a2*

Hn. 1 in F *mf* *f* *Tutti a2*

Hn. 2 in F *mf* *f* *a2*

Hn. 3 in F *mf* *f* *a2*

Hn. 4 in F *mf* *f* *a2*

Tbn. 1 *f* *a2*

Tbn. 2 *f* *a2*

Tbn. 3 *mf* *f* *a2*

Euph. *f*

Tuba *mf* *f*

Mall. Perc. *f* *Bells*

Timp. *f*

Perc. 1 *mf* *f*

Perc. 2 *mf* *f* *T.-tam*

99 *mp* *molto* *ff* *sim.* 100 101 102

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  
 Euph.  
 Tuba  
 Mall. Perc.  
 Timp.  
 Perc. 1  
 2  
 Whip  
 Cr. Cym.  
 Whip  
 Tri.

103 *f* 104 105 106 107

The image shows a page of a musical score for orchestra, spanning measures 108 to 111. The score is written for various instruments, including woodwinds, brass, and percussion. The key signature is B-flat major (two flats), and the time signature is 3/4. The score is divided into four measures. Measure 108 starts with a *p* dynamic. Measure 109 features a *gliss.* (glissando) on the Mallet Percussion part, starting with a *p* dynamic. Measure 110 continues with a *p* dynamic. Measure 111 concludes with a *mf* dynamic and includes a *Whip* effect in the Percussion part. The instruments listed on the left are: Picc., Fl. 1 & 2, Ob., Cl. in Bb (1, 2, 3), B. Cl. in Bb, Bsn., A. Sax. in Eb (1, 2), T. Sax. in Bb, Bar. Sax. in Eb, Tpt. in Bb (1, 2, 3), Hn. in F (1, 2, 3, 4), Tbn. (1, 2, 3), Euph., Tuba, Mall. Perc., Timp., and Perc. (1, 2). Dynamics range from *p* (piano) to *mf* (mezzo-forte). The score includes various musical notations such as notes, rests, and articulation marks.

108

109

*p*

110

111

115

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 $\flat$

115

Tpt. 1 in B $\flat$

2

3

Hn. 1 in F

2

3

4

Tbn. 1

2

3

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

2

112 113 114 115 116 117

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

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1  
2

118 119 120 *p* 121 122 *mf* 123

St. Mute  
*p* St. Mute  
*p*

Tri.  
*p*

Tamb.  
*mf*



Solo

124 125 126 127 128 129

133 Slightly Slower ♩ = 124

Picc. *mf* *f*

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. *mf* *f*

Cl. 1 *mf* *f*

Cl. in B $\flat$  2 *mf* *f*

Cl. in B $\flat$  3 *mf* *f*

B. Cl. in B $\flat$  *f* *fp* *f*

Bsn. *f* *fp* *f*

A. Sax. 1 in E $\flat$  *mf* *f*

A. Sax. 2 in E $\flat$  *mf* *f*

T. Sax. in B $\flat$  *mf* *f*

Bar. Sax. in E $\flat$  *f* *fp* *f*

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

Tpt. 2 in B $\flat$  *mf* *f*

Tpt. 3 in B $\flat$  *mf* *f*

Hn. 1 in F *mf* *f*

Hn. 2 in F *mf* *f*

Hn. 3 in F *mf* *f*

Hn. 4 in F *mf* *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

Tbn. 3 *mf* *f*

Euph. *mf* *f*

Tuba *mf* *f* *fp* *f*

Mall. Perc. *mf* *f*

Timp. *f* *fp* *f*

Perc. 1 *mf* *f* *fp* *f*

Perc. 2 *f* *fp* *f*

Cr. Cym. *f*

Tri. *f*

Chimes

T-tam

130 131 132 133 134 135

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

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1  
2

Sus. Cym.

Cr. Cym.

*mf*

136 137 138 139 140

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

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

2

141 142 *f* T-tam 143 144 145 146

147

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 $\flat$

147

Tpt. 1  
in B $\flat$   
2  
3

Hn. 1  
in F  
2  
3  
4

Tbn. 1  
2  
3

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1  
2

147 148 149 150 151

*mp* *f* *p* *mf* *p* *mf* *p* *Tri.* *Tamb.*



156 Much Slower ♩ = 96

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. *f*

Cl. 1 in B $\flat$  *f*

Cl. 2 in B $\flat$  *f*

Cl. 3 in B $\flat$  *f*

B. Cl. in B $\flat$

Bsn. *f*

A. Sax. 1 in E $\flat$  *f*

A. Sax. 2 in E $\flat$  *f*

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

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

156 Much Slower ♩ = 96

poco rit.

Tpt. 1 in B $\flat$

Tpt. 2 in B $\flat$

Tpt. 3 in B $\flat$

Hn. 1 in F

Hn. 2 in F

Hn. 3 in F

Hn. 4 in F

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 Cr. Cym.

Perc. 2 Tri. *f*

Chimes

T.-tam

156 157 158 159 160

Faster ♩ = 124

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 $\flat$

Faster ♩ = 124

Tpt. 1  
in B $\flat$   
2  
3

Hn. 1  
in F  
2  
3  
4

Tbn. 1  
2  
3

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1  
2  
Cr. Cym.



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  
 Euph.  
 Tuba  
 Mall.  
 Perc.  
 Timp.  
 Perc. 1  
 2  
 Cr. Cym.  
 T.-tam  
 Sus. Cym.

165 166 167 168 169 170 171



Full Score

To Dr. Henry Fillmore  
**Uncle Henry**  
Concert March

HOWARD E. AKERS  
Edited by Gary L. Reeves

3

Maestoso  $\text{♩} = 112$

Piccolo

Flute

Oboe

Clarinet in E $\flat$

Clarinet in B $\flat$

Bass Clarinet in B $\flat$

Bassoon

Alto Saxophone in E $\flat$

Tenor Saxophone in B $\flat$

Baritone Saxophone in E $\flat$

Cornet in B $\flat$

Horn in F

Trombone

Bass Trombone

Euphonium

Tuba

Mallet Percussion (Right)

Timpani

(Snare Drum, Bass Drum) Percussion

(Crash Cymbals)

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SPS39F

4

Picc.

Fl.

Ob.

Clar. in E $\flat$

Cl. in B $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Cnt. in B $\flat$

Hn. in F

Tbn.

B. Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

SPS39F

5

Picc.

Fl.

Ob.

Clar. in E $\flat$

Cl. in B $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Cnt. in B $\flat$

Hn. in F

Tbn.

B. Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

11 12 13 14 15 16

SPS39F

SPS28F

6

Picc.

Fl.

Ob.

Clar. in E $\flat$

Cl. in B $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Cnt. in B $\flat$

Hn. in F

Tbn.

B. Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

17 18 19 20 21

SPS39F

# Ricochet

SEAN O'LOUGHLIN

Fast  $\text{♩} = 132$

**Percussion**  
 (China Cymbal, Suspended Cymbal, Crash Cymbals, Triangle, Tam-tam, Wood Block, Whip, Tambourine, Wind Chimes, Bell Tree)

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4

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