

Primer Band
Grade 1/2



CARL FISCHER
PERFORMANCE
SERIES

Relics of the Past

Sean O'Loughlin

PPS1
INSTRUMENTATION

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

Program Notes

The music for *Relics of the Past* was inspired by a trip to Yosemite National Park in California with my family. The expansive views of the park leave you in a state of awe. From Half Dome to Yosemite Falls to the giant Sequoia trees and more, one cannot help but feel like a privileged guest witnessing this natural beauty. There is also a haunting historical element to the land as a result of the battle for its control. This dichotomy of beauty and conflict is at the heart of *Relics of the Past*. This musical journey utilizes only the first six notes that the students learn and no rhythm faster than quarter notes in the winds.

The opening harmonic progression represents the expansive beauty of the park. This music acts as a common thread throughout the composition. The aggressive rhythmic figure that follows represents the conflict for the control of the land. The main melody of the piece makes its first appearance at m. 17. This melody in the trumpets and horns is enhanced by energetic punctuations from the rest of the ensemble. Further development of the melody follows at m. 25 which leads into a rhythmic break at m. 33. The low voices provide the impact, while the rest of the ensemble creates the tension with some basic dissonance. The dissonance thirsts for resolution which is given at m. 41. The expansive harmonic passage returns at m. 43 in a more reflective style. Please bring out the dynamic swells throughout this passage. A bold melodic statement from the low voices enters out of the aggressive rhythmic energy from the rest of the ensemble at m. 59. A build-up at m. 65 leads to a final statement of the expansive harmonic progression at m. 72. I employ the rhythmic figure to bring the piece to a strong conclusion.

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 Hollywood Bowl Orchestra, the Vancouver Symphony, the Atlanta Symphony, the Baltimore Symphony, the Houston Symphony, and the Seattle Symphony amongst others. He was the assistant conductor and arranger for a production of Sgt. Pepper Live in Las Vegas featuring the band Cheap Trick.

As an arranger and orchestrator, he has worked with such artists as Natalie Merchant, Chris Isaak, Feist, Blue Man Group, Pink Martini, Brandi Carlile, Belle and Sebastian, The Decemberists, Josh Ritter, Gloria Gaynor 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.

Through his growing number of commissioned and published works, Sean is excited to continue contributing to the rich history of orchestral and wind band literature. He is a frequent guest conductor with professional orchestras and honor bands around the country. An annual ASCAP Special Awards winner, Sean was a composition fellow at the Henry Mancini Institute in Los Angeles, and holds composition degrees from New England Conservatory and Syracuse University. Sean, his wife Dena and daughter Kate reside in Los Angeles. For more information, please visit www.seano-loughlin.com

Relics of the Past

SEAN O'LOUGHLIN

Mysterious ♩ = 60 **Fast** ♩ = 144

Flute

Oboe
(Opt. Flute 2)

Clarinet in B♭

Bass Clarinet in B♭ (opt. Euph. T.C.)

Alto Saxophone in E♭

Tenor Saxophone in B♭

Baritone Saxophone in E♭

Trumpet in B♭

Alternate Horn in F

Horn in F

Alternate Trombone

Trombone, Euphonium, Bassoon

Tuba

Mallet Percussion
(Bells, opt. Chimes)

Timpani
(G : C)

Percussion

1 (Snare Drum, Bass Drum)

2 (Triangle, Suspended Cymbal, Crash Cymbals, Tambourine, Tam Tam)

1 2 3 4 5 6

p *mf* *sfzp*

Snare Drum
Bass Drum

Snare off

Triangle

Bells (opt. Chimes)

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9

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 $\flat$

Alt.
Hn. in F

Hn. in F

Alt. Tbn.

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

Perc.

1

2

7

8

9

10

11

12

p

f

sfz

Sus. Cym.

Cr. Cym.

For Personal Use Only

[illegible]

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 $\flat$

Alt.
Hn. in F

Hn. in F

Alt. Tbn.

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

Perc.

1

2

19

20

21

22

23

24

mf

p

Sus. Cym.

for onscreen use only

25

Fl. *f*

Ob. (Fl. 2) *f*

Cl. in B $\flat$ *f*

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

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

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

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

25

Tpt. in B $\flat$ *f*

Alt. Hn. in F *f*

Hn. in F *f*

Alt. Tbn. *f*

Tbn., Euph., Bsn. *f*

Tuba *f*

Mall. Perc. *f*

Timp. *f*

1 Perc. *f*

2 Cr. Cym. *f*

25 26 27 28 29 30

p *f*

33

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 $\flat$

Alt.
Hn. in F

Hn. in F

Alt. Tbn.

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

Perc.
1

Perc.
2

31

32

33

34

35

36

fp

fp

fp

fp

fp

fp

fp

fp

mf

mf

mf

mf

mf

p

mf

mf

mf

p

Tamb.

Sus. Cym.

Fl. *mf* *fp* *mf*

Ob. (Fl. 2) *mf* *fp* *mf*

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

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

A. Sax. in E $\flat$ *mf* *fp* *mf*

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

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

Tpt. in B $\flat$ *mf* *fp* *mf*

Alt. Hn. in F *mf* *fp* *mf*

Hn. in F *mf* *fp* *mf*

Alt. Tbn. *mf*

Tbn., Euph., Bsn. *mf*

Tuba *mf*

Mall. Perc. *mf* *p* *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *f* *p* *mf*

37 38 39 40 41 42

43

Fl. *p* *mf* *p*

Ob. (Fl. 2) *p* *mf* *p*

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

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

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

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

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

43

Tpt. in B $\flat$ *p*

Alt. Hn. in F *p*

Hn. in F *p*

Alt. Tbn. *p*

Tbn., Euph., Bsn. *p*

Tuba *p*

Mall. Perc. *p*

Timp. *p*

Perc. 1 *p*

Perc. 2 *p* Tri. *p*

43 44 45 46 47 48

Fl. *mf* *sfzp* *sfzp* *p*

Ob. (Fl. 2) *mf* *sfzp* *sfzp* *p*

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

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

A. Sax. in E $\flat$ *mf* *sfzp* *sfzp* *p*

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

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

Tpt. in B $\flat$ *mf* *sfzp* *sfzp* *p*

Alt. Hn. in F *mf* *sfzp* *sfzp* *p*

Hn. in F *mf* *sfzp* *sfzp* *p*

Alt. Tbn. *mf* *sfzp* *sfzp* *p*

Tbn., Euph., Bsn. *mf* *sfzp* *sfzp* *p*

Tuba *mf* *sfzp* *sfzp* *p*

Mall. Perc. *p*

Timp. *sfz* *sfz* *sfz*

Perc. 1 *sfz* *sfz* *sfz* *p*

Perc. 2 *mf* *sfz* *sfz* *sfz* *p*

49 50 51 52 53 54

55

Fl. *mf*

Ob. (Fl. 2) *mf*

Cl. in B $\flat$ *mf*

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

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

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

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

55

Tpt. in B $\flat$ *mf*

Alt. Hn. in F *mf*

Hn. in F *mf*

Alt. Tbn. *f*

Tbn., Euph., Bsn. *f*

Tuba *f*

Mall. Perc. *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *mf*

Tam-tam

T.-tam

55 56 57 58 59 60

Fl.

Ob.
(Fl. 2)

Cl.
in Bb

B. Cl.
in Bb

A. Sax.
in Eb

T. Sax.
in Bb

Bar. Sax.
in Eb

Tpt.
in Bb

Alt.
Hn. in F

Hn. in F

Alt. Tbn.

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

Perc.
1
2

T.-tam

65

65

61 62 63 64 65 66

Fl. *mp* *mf* *sfzp*

Ob. (Fl. 2) *mp* *mf* *sfzp*

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

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

A. Sax. in E $\flat$ *mp* *mf* *sfzp*

T. Sax. in B $\flat$ *mp* *mf* *sfzp*

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

Tpt. in B $\flat$ *mp* *mf* *sfzp*

Alt. Hn. in F *mp* *mf* *sfzp*

Hn. in F *mp* *mf* *sfzp*

Alt. Tbn. *mp* *mf* *sfzp*

Tbn., Euph., Bsn. *mp* *mf* *sfzp*

Tuba *mp* *mf* *sfzp*

Mall. Perc. *sfz*

Timp. *sfz*

Perc. 1 *sfz*

Perc. 2 *sfz* Sus. Cym. *p*

67 68 69 70 71

Fl. *f*

Ob. (Fl. 2) *f*

Cl. in B $\flat$ *f*

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

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

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

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

Tpt. in B $\flat$ *f*

Alt. Hn. in F *f*

Hn. in F *f*

Alt. Tbn. *f*

Tbn., Euph., Bsn. *f*

Tuba *f*

Mall. Perc. *f*

Timp. *f*

Perc. 1 *f*

2 Cr. Cym. *f*

72 73 74 *p* 75 *f* 76 77 78

Rock Your World

Allegro $\text{♩} = 144$ BILL CALHOUN

Flute

Oboe (Opt. Flute 2)

Clarinet in B $\flat$

Bass Clarinet in B $\flat$ (opt. Euph. T.C.)

Alto Saxophone in E $\flat$

Tenor Saxophone in B $\flat$

Baritone Saxophone in E $\flat$

Trumpet in B $\flat$

Alternate Horn in F

Horn in F

Alternate Trombone

Trombone, Euphonium, Bassoon

Tuba

Mallet Percussion (Bells)

Timpani

1 Snare Drum

2 Bass Drum

Percussion (Suspended Cymbal, Tambourine)

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PPS2F

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 $\flat$

Alt. Hn. in F

Hn. in F

Alt. Tbn.

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Temp.

1

2

5

6

PPS2F

The Carl Fischer Performance Series for Band has six 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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- Limited Instrumentation - one of each part, bass line covered by all low brass and low woodwinds
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- Active Percussion writing
- Timpani is an optional part
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