

FULL SCORE

Concert Band

Grade 3



CARL FISCHER

PERFORMANCE

SERIES

Emblazon

Sean O'Loughlin

CPS118

INSTRUMENTATION

Full Score.....	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 $\flat$	4
Trumpet 2 in B $\flat$	4
Trumpet 3 in B $\flat$	4
Horn 1 in F.....	2
Horn 2 in F.....	2
Trombone 1	3
Trombone 2	3
Euphonium T.C. in B $\flat$	2
Euphonium B.C.....	3
Tuba	4
Mallet Percussion	3
Vibraphone, Bells, Chimes	
Timpani	1
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	4
Triangle, Suspended Cymbal, Crash Cymbals, Tambourine	

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Program Notes

Emblazon was commissioned by Falmouth High School in Falmouth, Massachusetts under the direction of Steven Edwards. The piece is dedicated to Shannon Mary Thompson, a vibrant music student who tragically lost her life in a car accident. The music is a celebration of her infectious energy and zest for life.

The piece begins with a tapestry of colors from the ensemble that set the stage for the beautiful journey to follow. The main melody appears in fragments throughout this section to set up the fast, energetic exposition at m.11. The melody enters in its full form at m. 33 in the solo alto saxophone. The music has a traditional folk-song quality that reflects my Irish roots. The opening tapestry of colors returns at m. 55, but this time it is paired with rhythmic interjections in addition to fragments of the melody. A transition follows that leads to the slow section at m. 87. The simply, yet soaring melody in the clarinet has a heartfelt, reminiscent quality. The brass provide a counterpoint to this melody at m. 103 which leads to an expansive statement at m. 110. Lean into the dissonance immediately before this statement to provide a dramatic arrival. The fast and energetic rhythm motive returns at m. 125 to announce a recapitulation. This time, the low voices take the lead at m. 141. Some more rhythmic development ensues that transitions into a broad statement of both the fast and slow melodies at m. 150. The vibrant pace picks up again and drives to aousing finish.

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.seanoloughlin.com

Emblazon

SEAN O'LOUGHLIN

Slowly ♩ = 80

Dedicated to Shannon Mary Thompson

Flute

Oboe

Clarinet in B♭

Bass Clarinet
in B♭

Bassoon

Alto

Saxophone in E♭

Tenor

Saxophone in B♭

Baritone

Saxophone in E♭

Trumpet in B♭

Horn in F

Trombone

Euphonium

Tuba

Mallet

Percussion
(Vibraphone, Bells,
Chimes)

Timpani

(F : B♭ : C : E♭)

(Snare Drum,
Bass Drum)

Percussion

(Triangle,
Suspended Cymbal,
Crash Cymbals,
Tambourine)

1° Solo

mp

p

Slowly ♩ = 80

Vibraphone

p

Triangle

1 p 2 3 4 5 6 7

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11 Fast, with energy ♩ = 144

Fl. 1 2 *mf*

Ob. *mf*

Cl. in B $\flat$ 1 2 3 *mf*

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

Bsn. *f* *p* *f*

A. Sax. 1 in E $\flat$ 2 *f* *mf* *p* *f*

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

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

Tpt. in B $\flat$ 1 2 3 *f* *p* *f*

Hn. in F 1 2 *f* *p* *f*

Tbn. 1 2 *f* *p* *f*

Euph. *f* *p* *f*

Tuba *f* *p* *f*

Mall. Perc. *f* *mf*

Timp. *f* *p* *f*

Perc. 1 2 Cr. Cym. *f* *p* *f*

14 15 16 17 18 19

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including the following instruments:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. in Bb (Clarinet in B-flat)
- B. Cl. in Bb (Bass Clarinet in B-flat)
- Bsn. (Bassoon)
- A. Sax. in Eb (Alto Saxophone in E-flat)
- T. Sax. in Bb (Tenor Saxophone in B-flat)
- Bar. Sax. in Eb (Baritone Saxophone in E-flat)
- Tpt. in Bb (Trumpet in B-flat)
- Hn. in F (Horn in F)
- Tbn. (Trombone)
- Euph. (Euphonium)
- Tuba
- Mall. Perc. (Mallet Percussion)
- Timp. (Timpani)
- Perc. (Percussion)

The score is written in 4/4 time and features various musical notations, including notes, rests, and dynamic markings such as *f* (forte) and *p* (piano). A large red watermark reading "Copyrighted Material" is overlaid diagonally across the page. The page number "22" is visible in the top right corner.

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

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

26 27 *mf* 28 *f* 29

33

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 $\flat$

33

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

Tri.

1^o Solo

mp

mf

p

Chimes

30 31 32 *p* 33 34 35

[illegible]

Fl. 1 2

Ob.

Cl. in B $\flat$ 1 2 3

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$ 1 2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

42 43 44 45 46 47

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p *f*

48

[illegible]

Fl. 1 2

Ob.

Cl. in B $\flat$ 1 2 3

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$ 1 2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

Chimes

mp

59 60 61 62 63

Fl. 1 2

Ob.

Cl. in B $\flat$ 1 2 3

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$ 1 2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

64 65 66 67 68

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Sus. Cym.

Fl. 1 2

Ob. *f*

Cl. in B $\flat$ 1 2 3 *f*

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$ 1 2 *f*

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

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

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc. *Vib.* *f*

Timp.

Perc. 1 2 *f* Tamb.

mf 75 76 77 78 79 80

Slowly ♩ = 80

Fl. 1 2

Ob.

Cl. in B♭ 1 2 3

B. Cl. in B♭

Bsn.

A. Sax. in E♭ 1 2

T. Sax. in B♭

Bar. Sax. in E♭

1° Solo

mp

p

mp

mp

Slowly ♩ = 80

Tpt. in B♭ 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

Sus. Cym.

p

81 82 83 84 85 86

CPS118F

Fl. 1 2 *mf*

Ob. *mf*

Cl. in B $\flat$ 1 2 3 *mf* *a2*

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$ 1 2 *Tutti* *mf*

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

Bar. Sax. in E $\flat$

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc. Bells *mp*

Timp.

Perc. 1 2 *mp* 95 96 97 98 99 100 101 *p* 102

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CPS118F

CPS118F

poco rit.

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

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

Cr. Cym.

118 119 120 121 122 123 124

mp *mf* *f* *p*

poco rit.

a2

125 Fast, with energy ♩ = 144

Fl. 1 2

Ob.

Cl. in B♭ 1 2 3

B. Cl. in B♭

Bsn.

A. Sax. in E♭ 1 2

T. Sax. in B♭

Bar. Sax. in E♭

125 Fast, with energy ♩ = 144

Tpt. in B♭ 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Vib.

Mall. Perc.

Timp.

Perc. 1 2

125 126 *p* 127 128 129 130

Tamb.

139

Fl.

Ob.

Cl. in B $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

139

Tpt. in B $\flat$

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

on rim

Tri.

mf

mf

mf

a2

mf

Chimes

mf

137 138 139 140 141

Sus. Cym.



144

150 Slower ♩ = 84

Fl. 1 2 *mf* *cresc.* *f* a2

Ob. *mf* *cresc.* *f*

Cl. in B♭ 1 2 3 *mf* *cresc.* *f* a2

B. Cl. in B♭ *mf* *cresc.* *f*

Bsn. *mf* *cresc.* *f*

A. Sax. 1 in E♭ 2 *mf* *cresc.* *f*

T. Sax. in B♭ *mf* *cresc.* *f*

Bar. Sax. in E♭ *mf* *cresc.* *f*

150 Slower ♩ = 84

Tpt. in B♭ 1 2 3 *mf* *cresc.* *f*

Hn. in F 1 2 *mf* *cresc.* *f*

Tbn. 1 2 *mf* *cresc.* *f*

Euph. *mf* *cresc.* *f*

Tuba *mf* *cresc.* *f*

Mall. Perc. *f*

Timp. *f*

Perc. 1 2 *mf* *cresc.* *f* Tri.

mf *cresc.* 147 148 149 150 151

Fast ♩ = 144

Fl.

Ob.

Cl. in B $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

Cr. Cym.

Vib.

152 153 154 155 156 157

A diagram showing a p-orbital. It consists of two lobes, one above and one below a horizontal line. The vertical axis is labeled 'p' and the horizontal axis is labeled '161'.

Fl. 1 2

Ob.

Cl. in B $\flat$ 1 2 3

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$ 1 2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

Tamb.

163 164 165 166 167

f

a2

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Fl. 1 2

Ob.

Cl. in B $\flat$ 1 2 3

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$ 1 2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

Cr. Cym.

168 169 170 171 172 173 174 175 176

Full Score

Commissioned by the Surry County, NC Honor Band

Instinct

LARRY CLARK

Allegro con fuoco ♩ = 120-124

Flute 1 2

Oboe

Clarinet in B $\flat$ 1 2 3

Bass Clarinet in B $\flat$

Bassoon

Alto Saxophone in E $\flat$ 2

Tenor Saxophone in B $\flat$

Baritone Saxophone in E $\flat$

Trumpet in B $\flat$ 1 2 3

Horn in F 1 2

Trombone 1 2

Euphonium

Tuba

Mallet Percussion (Xylophone, Bells)

Timpani (C, G, F, B $\flat$)

Percussion (Snare Drum, Bass Drum)

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

1 2 3 4 5

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CPS120F

4

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

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

6 7 8 9 10 11

CPS120F

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