FULL SCORE

Symphonic Band

Grade 5

CARL FISCHER PERFORMANCE SERIES

Unbound

Sean O'Loughlin

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SPS52

INSTRUMENTATION

Full Score 1
Piccolo 1
Flute 1 4
Flute 2 4
Oboe 2
Clarinet 1 in B♭ 4
Clarinet 2 in B♭ 4
Clarinet 3 in B♭ 4
Bass Clarinet in B♭ 2
Bassoon 2
Alto Saxophone 1 in E♭ 2
Alto Saxophone 2 in E♭ 2
Tenor Saxophone in B♭ 2
Baritone Saxophone in E♭ 2
Trumpet 1 in B♭ 3
Trumpet 2 in B♭ 3
Trumpet 3 in B♭ 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♭ 2
Euphonium B.C. 3
Tuba 4
Mallet Percussion 2
Chimes, Bells
Timpani 1
Percussion 1 2
Snare Drum, Bass Drum
Percussion 2 6
Crash Cymbals, Suspended Cymbal, Tambourine, Triangle, Tam-tam, Whip

CARL FISCHER®

About the Composition

Unbound is an exciting composition for the advanced ensemble. With whirlwind flourishes, rhythmic punctuations and broad melodies, the music is sure to take your audience on a roller coaster ride. Coming up with titles for compositions can be a difficult task. The title for *Unbound* is a result of a passion for ski-ing that my wife and I share, and "Unbound" happens to be the name of a ski trail at Mammoth Mountain in California filled with challenges at breathtaking speeds.

The piece begins as advertised with a whirlwind flourish into the main rhythmic figure that serves as a foundation throughout the entire composition. Bring out the dynamic contrasts in mm. 9-10 to provide a brief solace from the excitement. The main melody arrives at m. 16 in a bold presentation by the alto saxophones and horns. Be mindful of the tutti rest on beat one of m. 26. Moments like that happen throughout the piece and are designed to create anticipation and drama before major arrival points. The woodwinds take over at m. 27 with the melody harmonized. Measure 38 begins a rhythmic section that embodies the true spirit of *Unbound.* One of my goals was to compose across bar lines and think in terms of absolute music. There are composite rhythms created by the various incarnations of a four note cell. It is a challenge in counting and concentration. Bring out the accents to create little pops of color in this thick tapestry of sound. The music pulls back at m. 65 for a broad but soft presentation of the melody in the woodwinds. Make this sound like one voice despite the variety of instrumentation.

The rhythmic intensity returns courtesy of the brass at m. 81. This thick tapestry is interrupted by two moments of tutti silence: one at m. 91 and again between mm. 94-95. Be conscious of these moments since it only takes one player to play in the silence to lose the effect. This rhythmic intensity continues to build into m. 100, where the upper woodwinds provide a flurry of sound through the use of altering sixteenth note passages. The low voices (along with the alto saxophones and horns) create a broad melodic statement in canon with each other. The woodwinds then pull together at m. 112 while the canonic statement continues underneath. The trumpets finally join at m. 118 to create four different counterpoint elements simultaneously. This is some of the most complicated writing of the piece and should be handled with care. This converges into a return of the opening rhythmic idea at m. 132.

The main melody makes a heroic return at m .138. Cherish the silence at m. 149 to create anticipation for the shimmering and intense chords at m. 150, which use the opening rhythmic idea but with sustained notes instead of hits. Bring out the ***fp*** bursts at m. 156 which lead to a triumphant ending.

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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 Minnesota 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.

Recent collaborations include such artists as Sarah McLachlan, Adele, Hall and Oates, Gloria Estefan, Diana Krall, Itzhak Perlman, Natalie Merchant, Chris Isaak, Blue Man Group, Pink Martini, Brandi Carlile, The Decemberists, Martina McBride, 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, NY, Sean displayed a passion for music 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 com-position 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.

Unbound

SEAN O'LOUGHLIN

Presto ♩ = 152

Piccolo
Flute 1 2
Oboe
Clarinet in B♭ 1 2 3
Bass Clarinet in B♭
Bassoon
Alto Saxophone in E♭ 1 2
Tenor Saxophone in B♭
Baritone Saxophone in E♭

Presto ♩ = 152

Trumpet in B♭ 1 2 3
Horn in F 1 2 3 4
Trombone 1 2 3
Euphonium
Tuba

Chimes

Mallet Percussion (Chimes, Bells)
Timpani
(Snare Drum, Bass Drum) Percussion 1
Crash Cymbals
Tam-tam
(Crash Cymbals, Suspended Cymbal, Tambourine, Triangle, Tam-tam, Whip) Percussion 2
Suspended Cymbal

1 2 3 4 5

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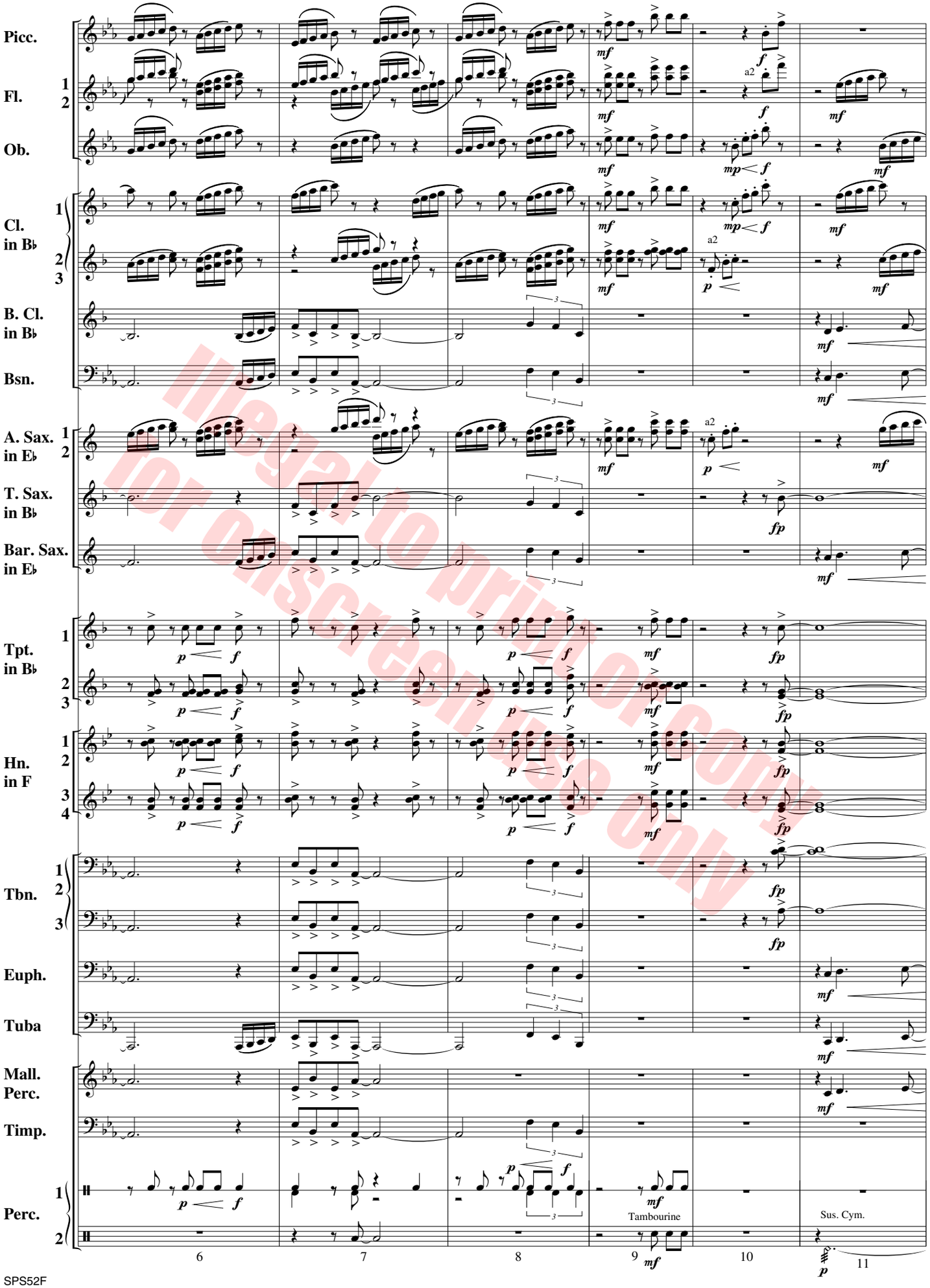

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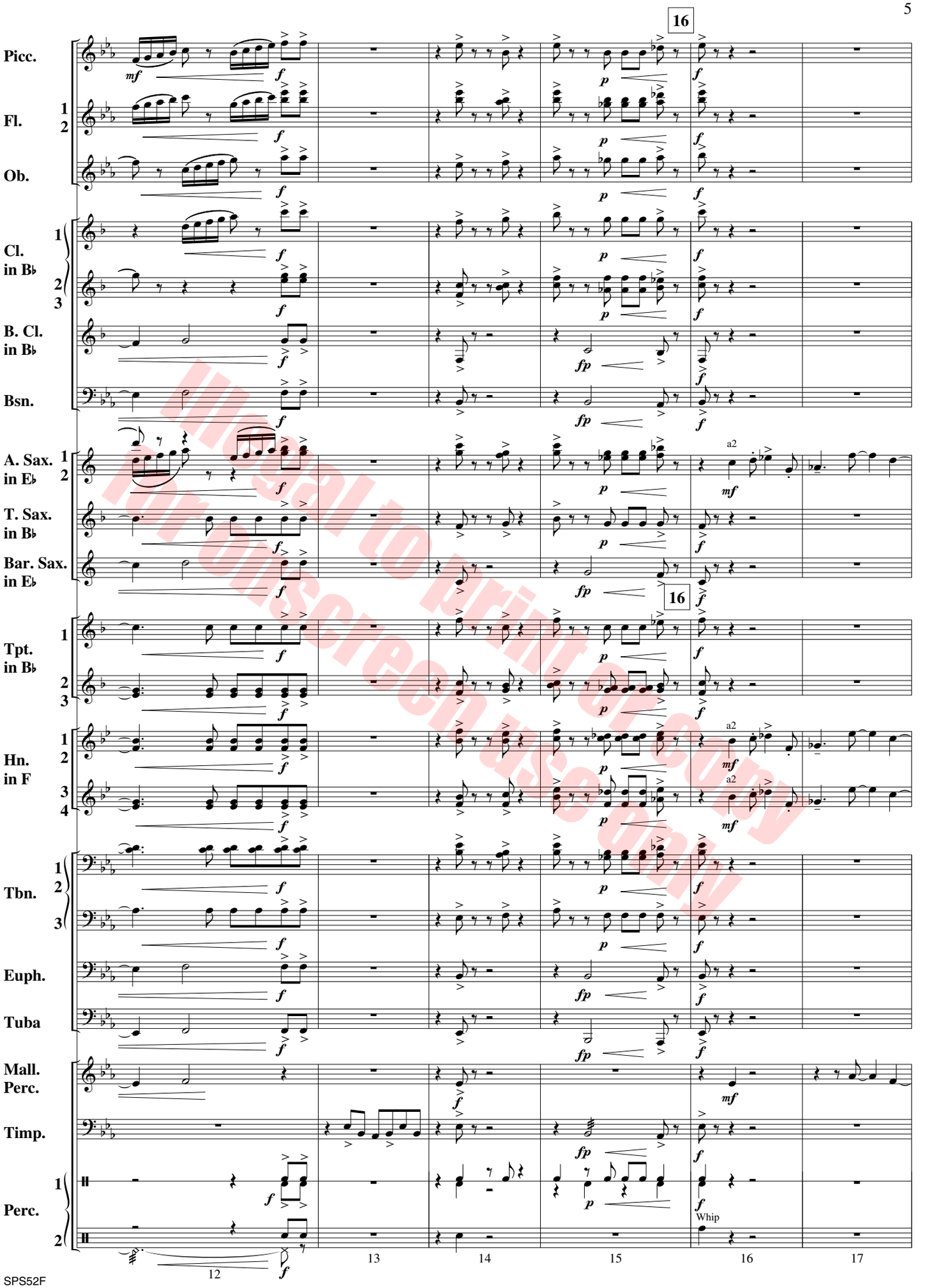

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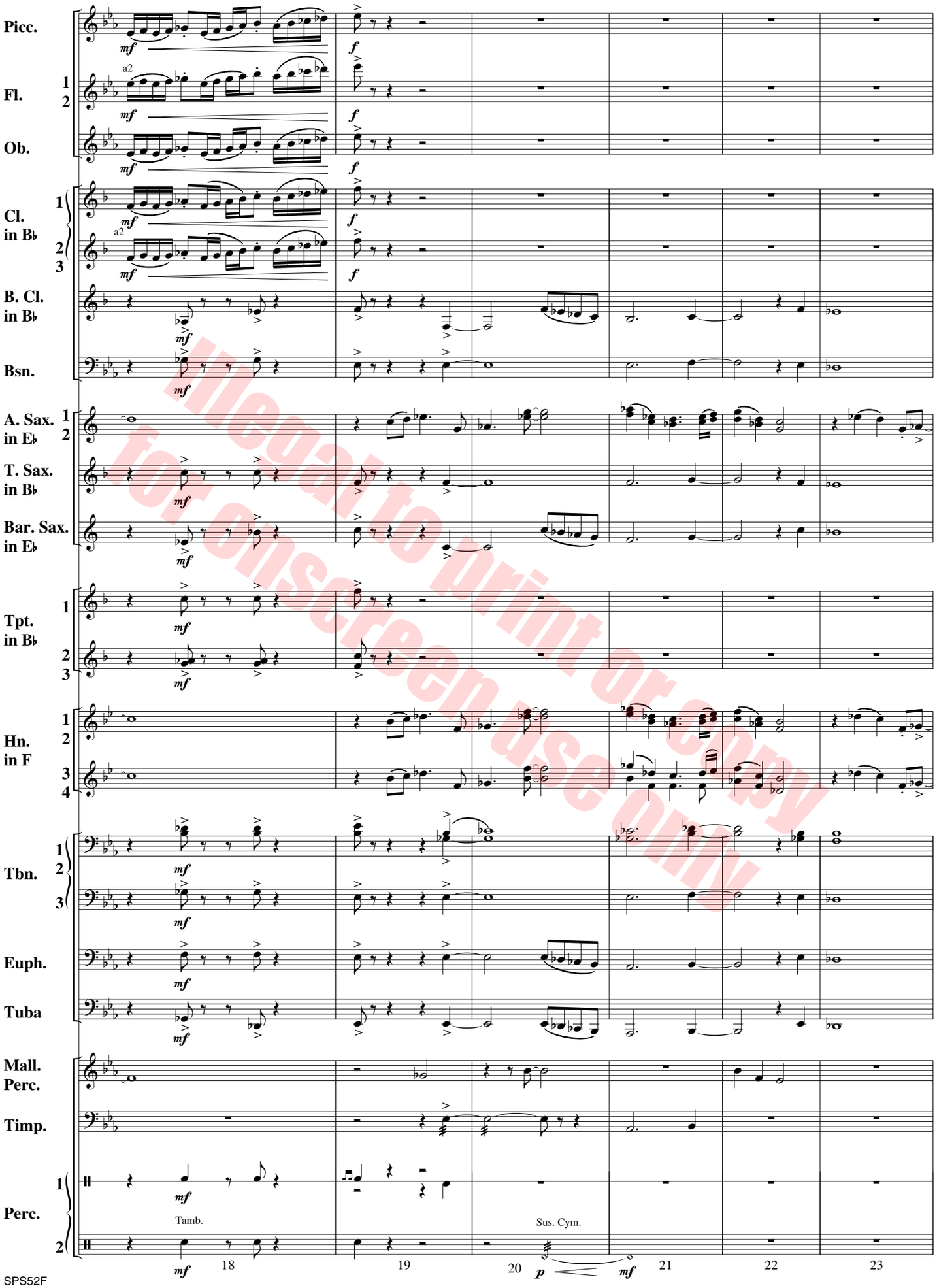

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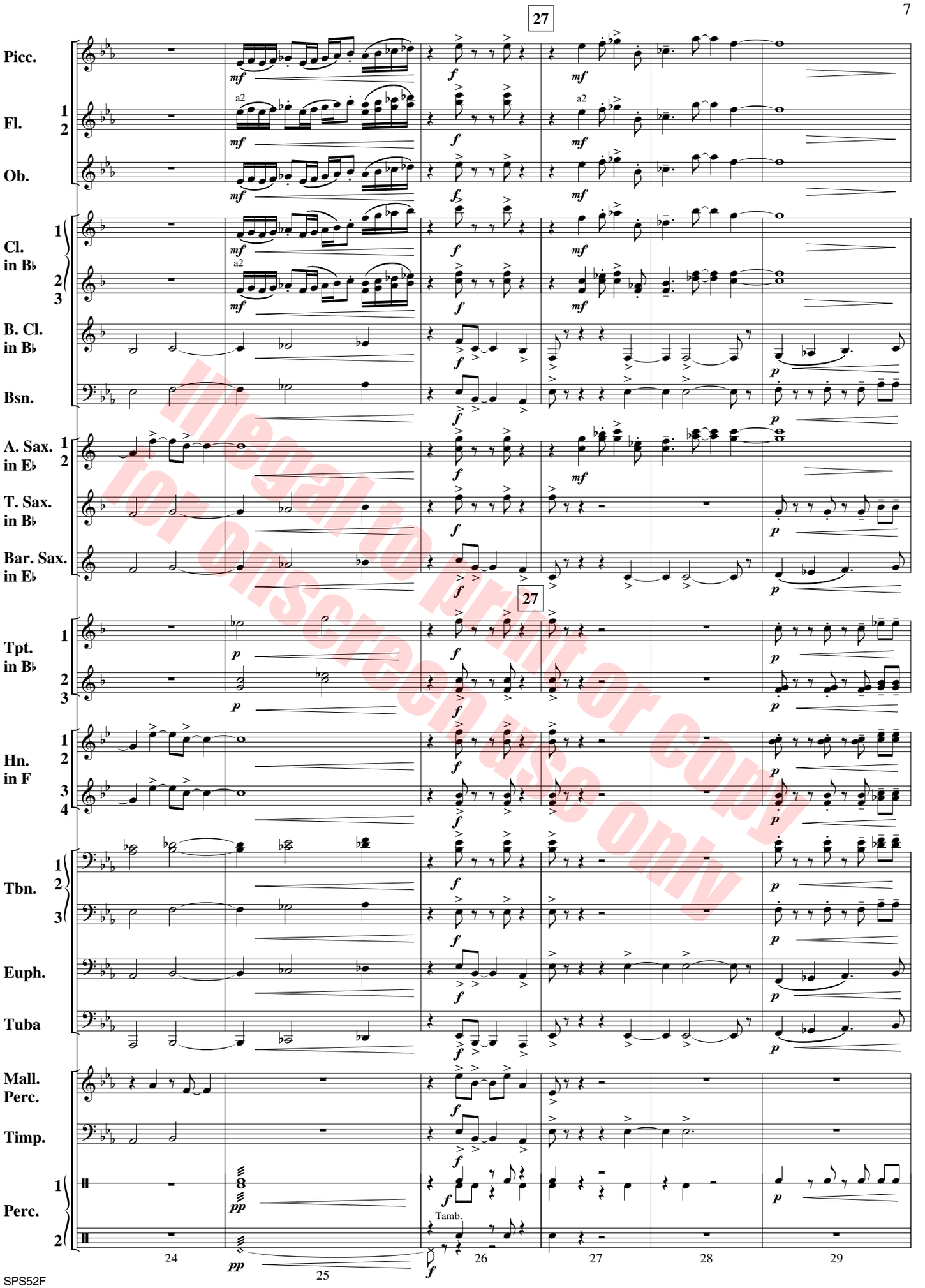

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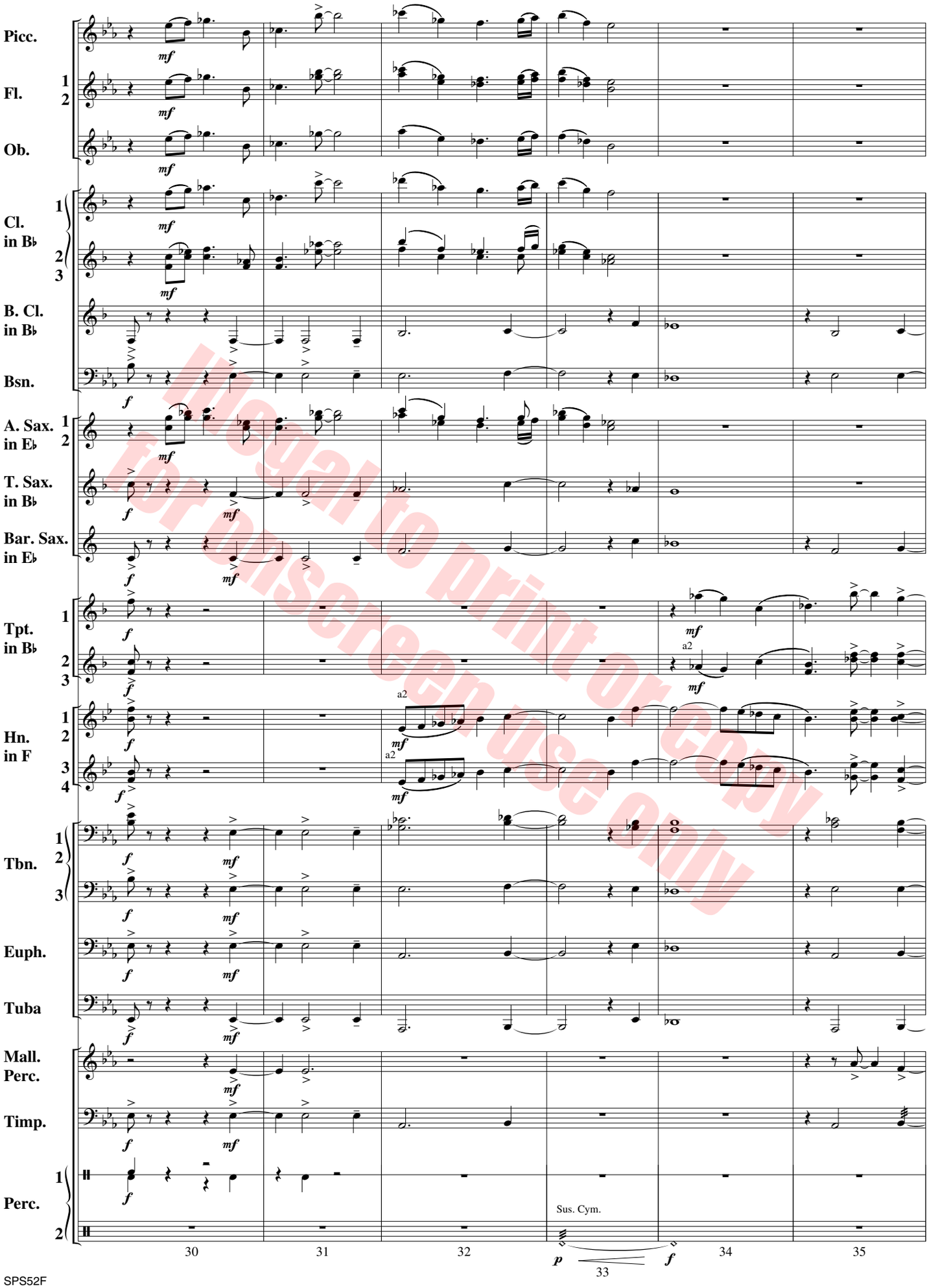

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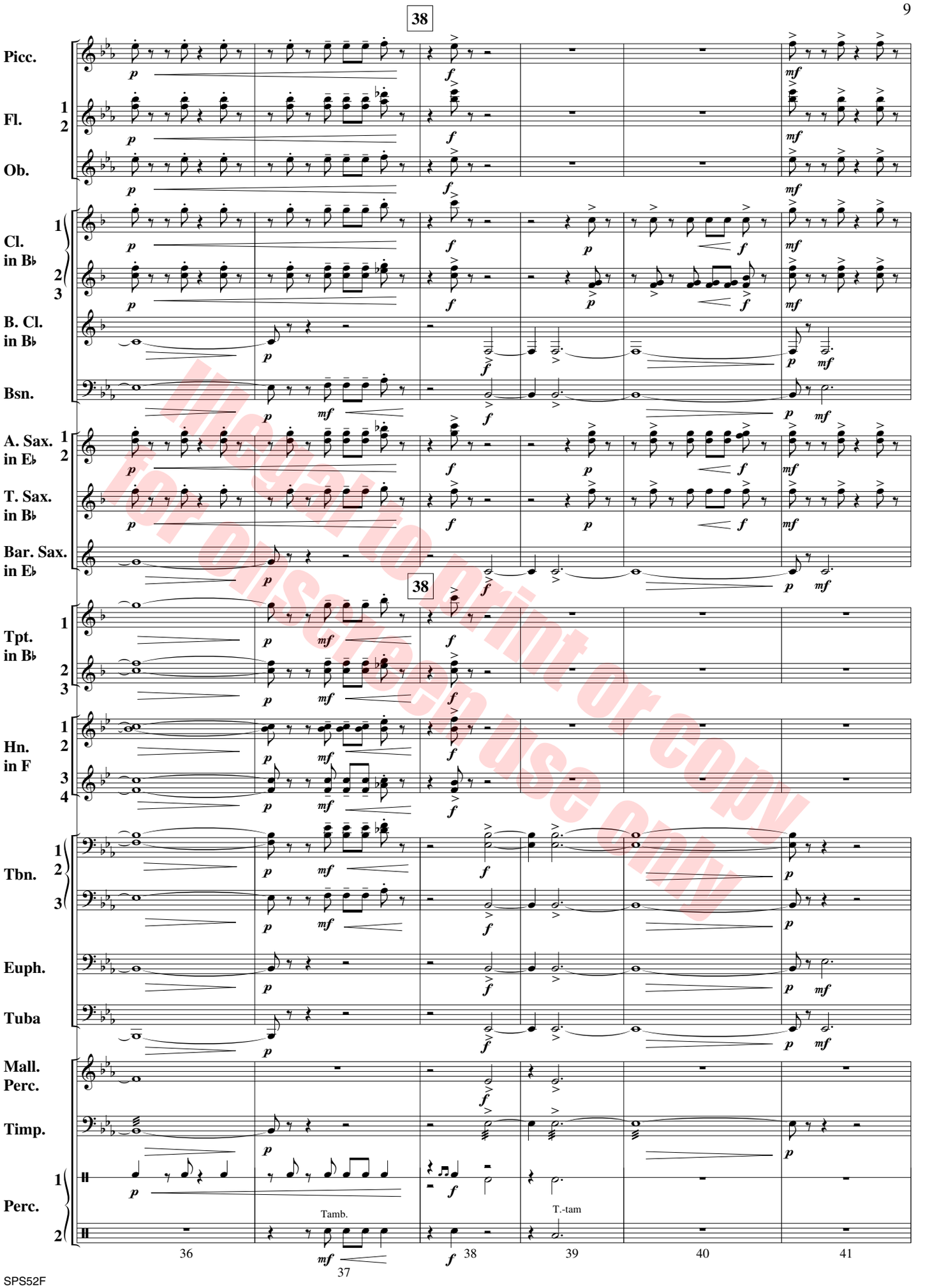

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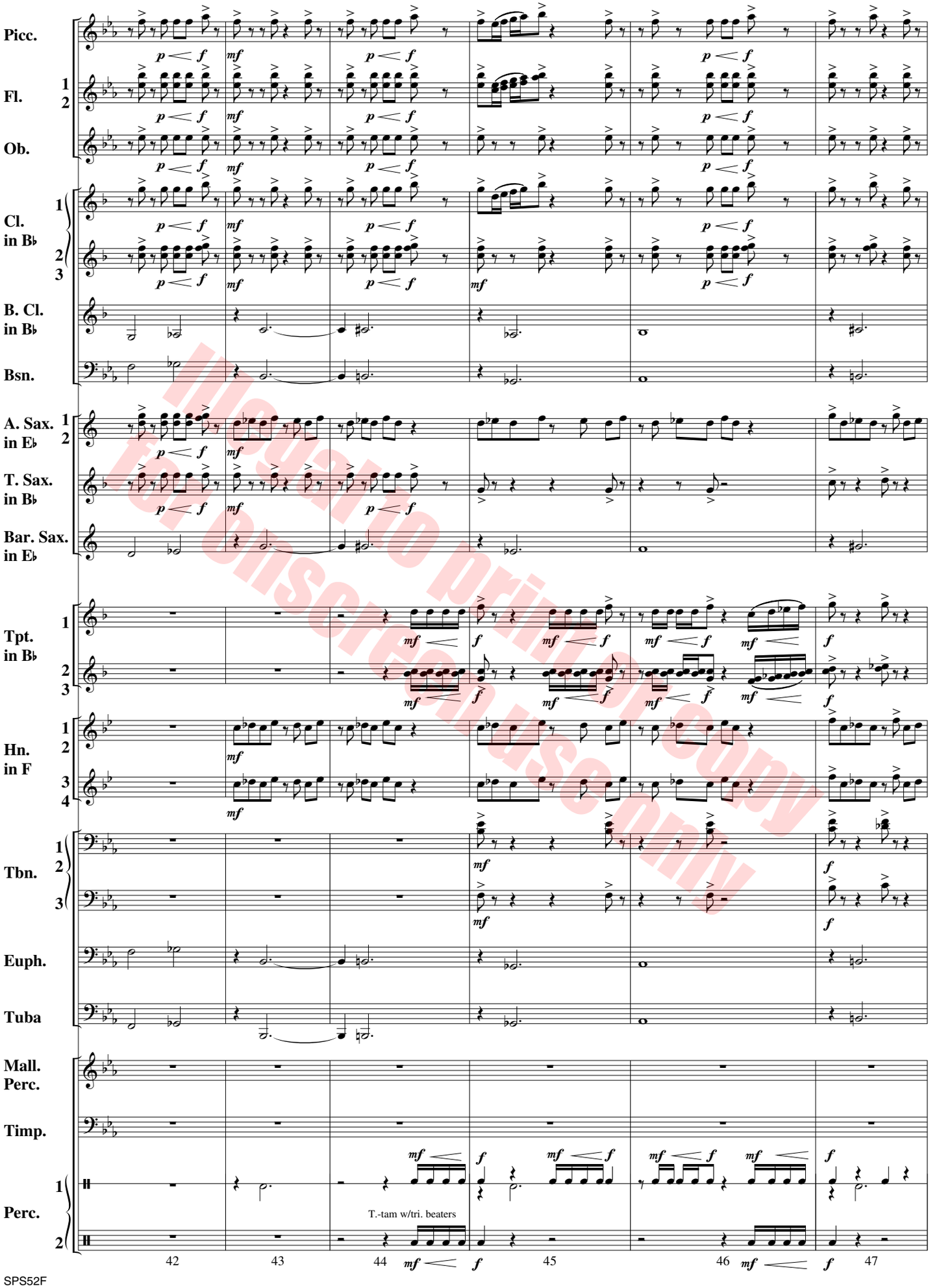

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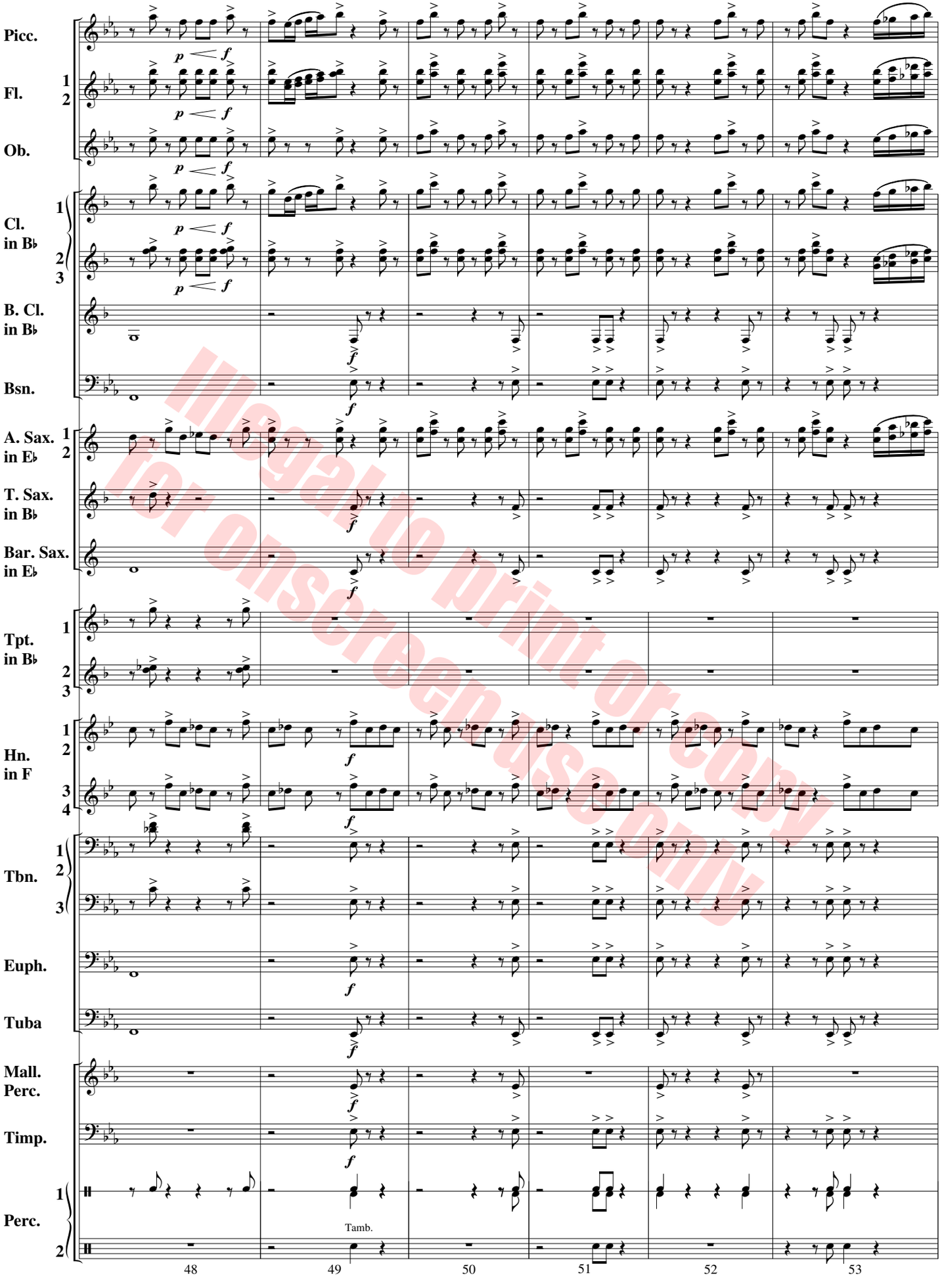

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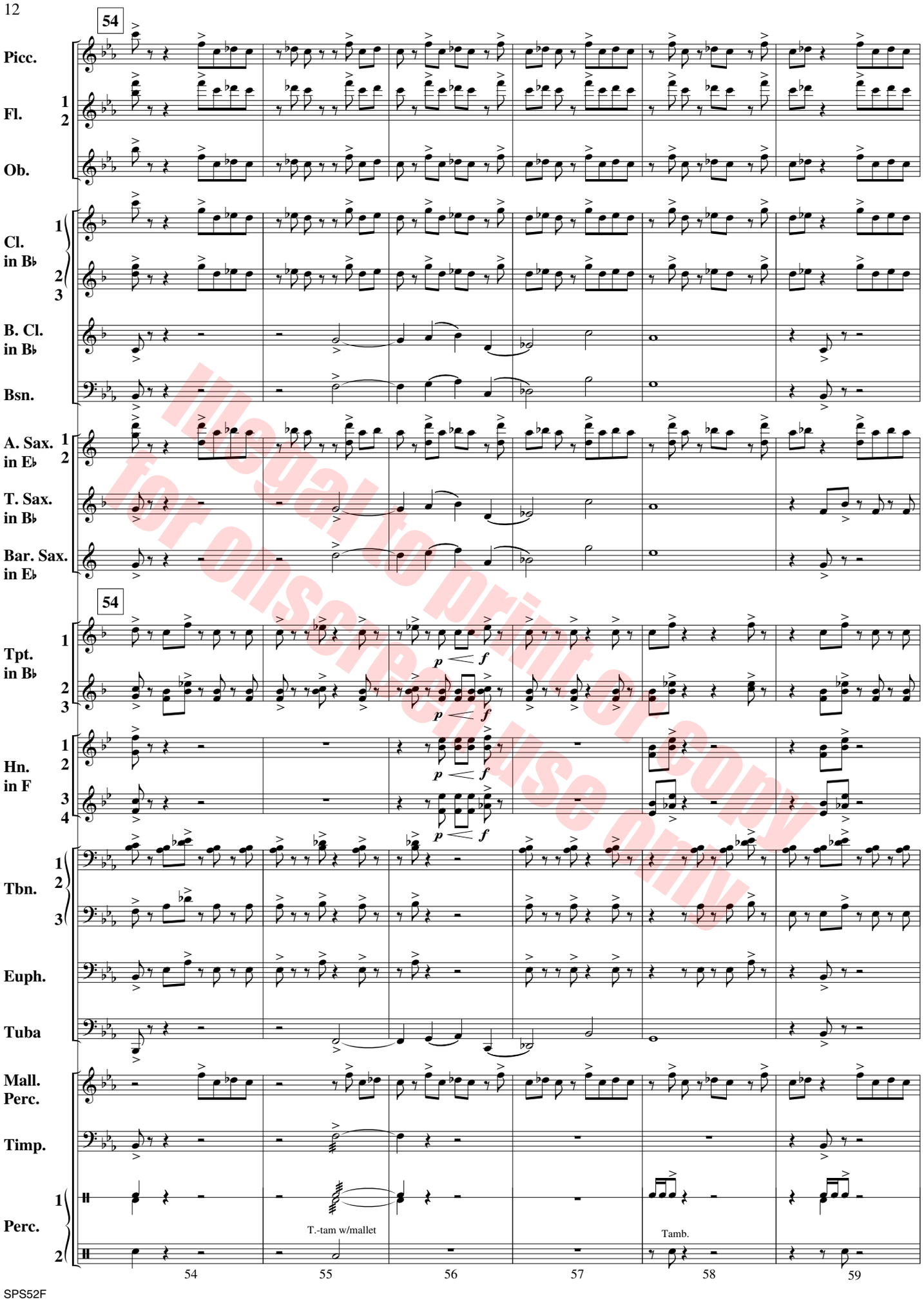

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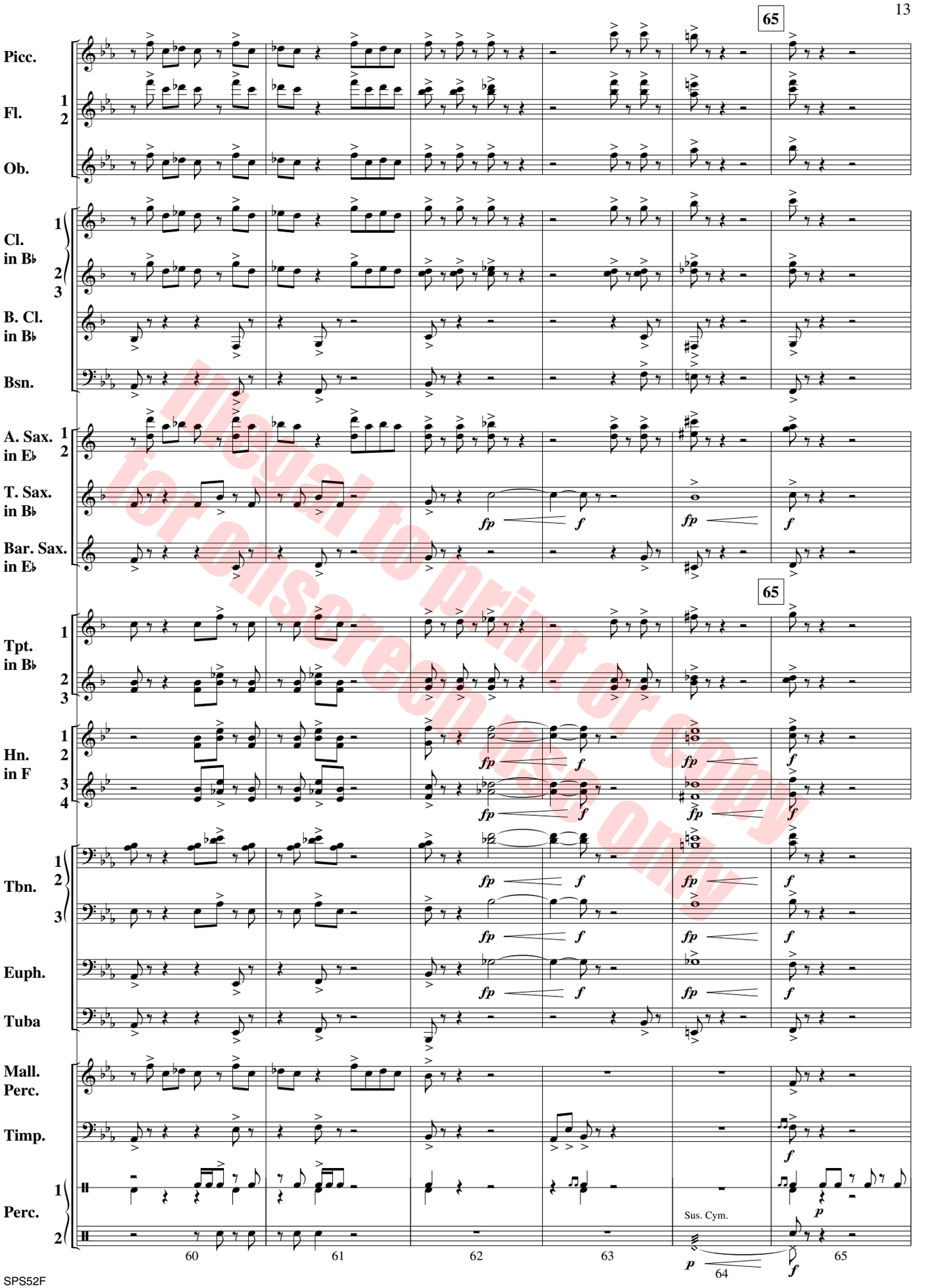

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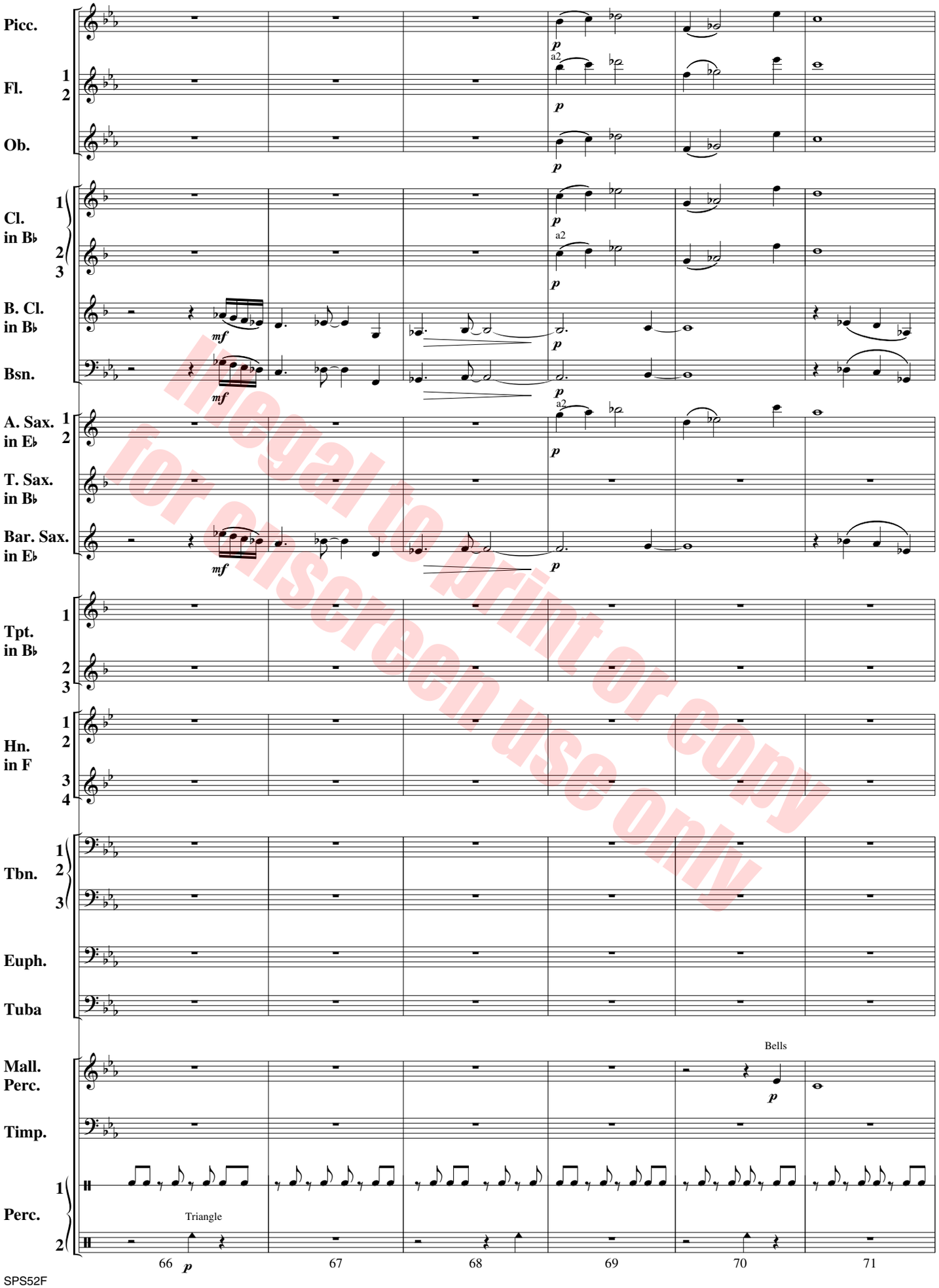

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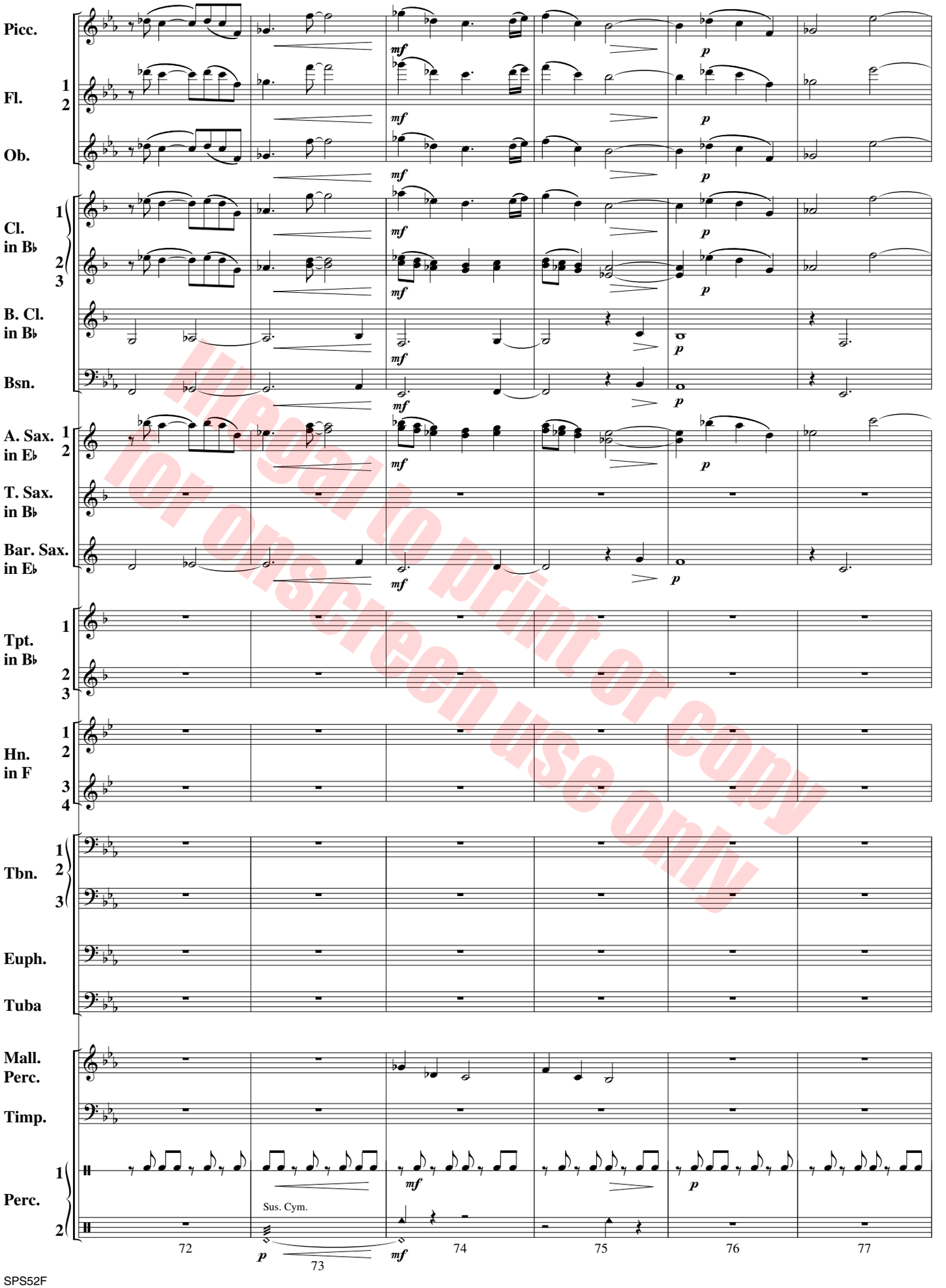

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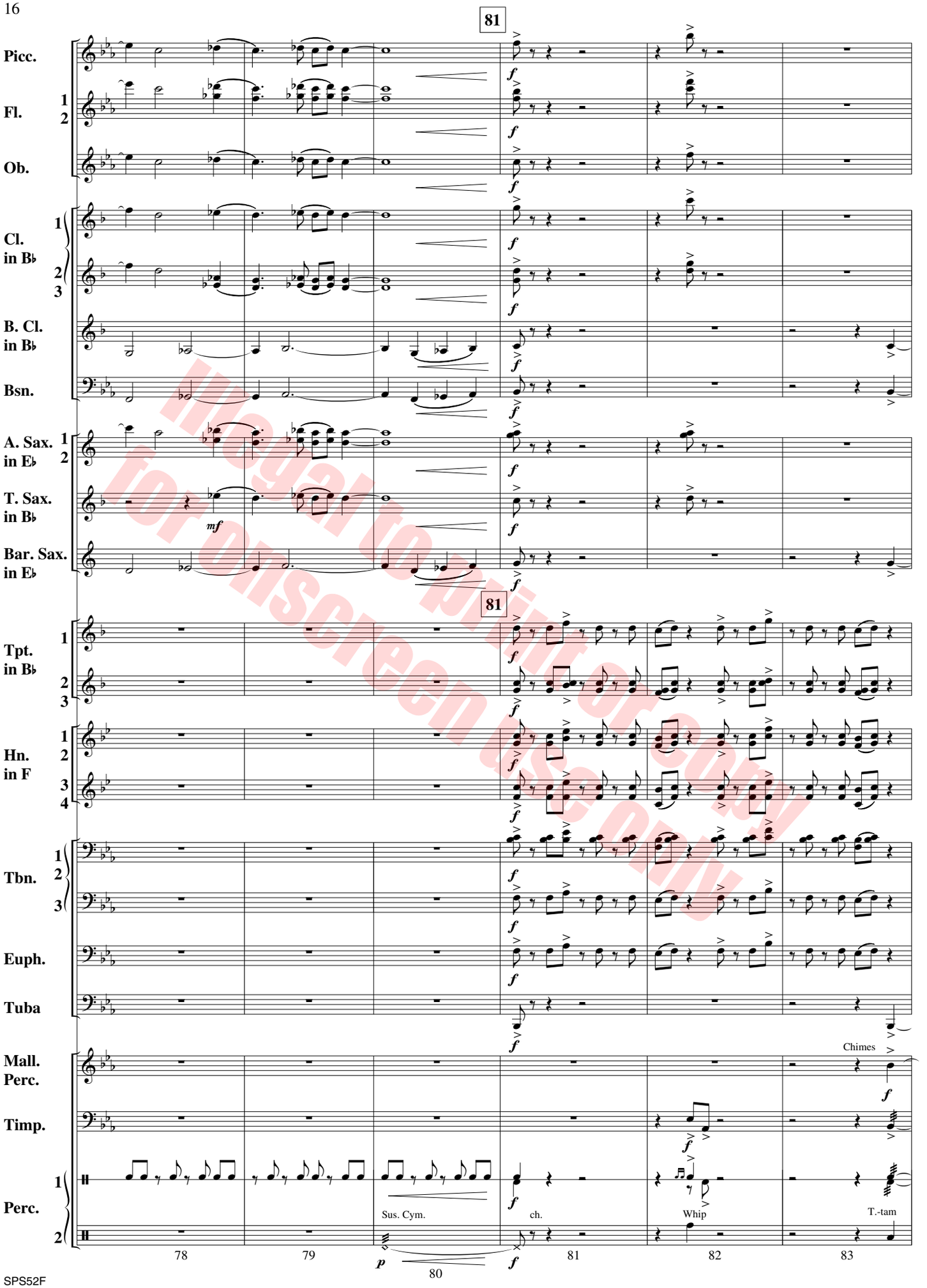

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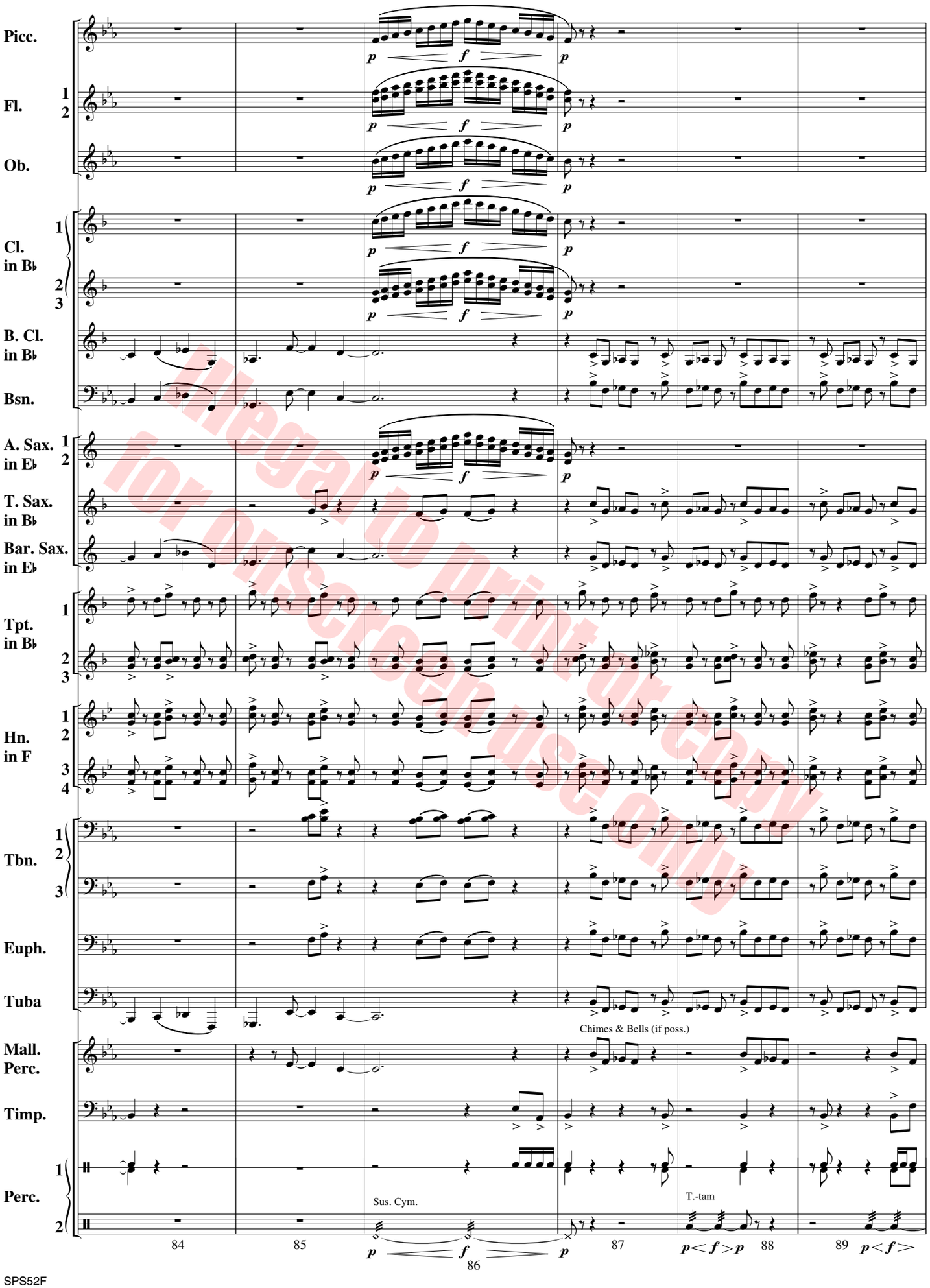

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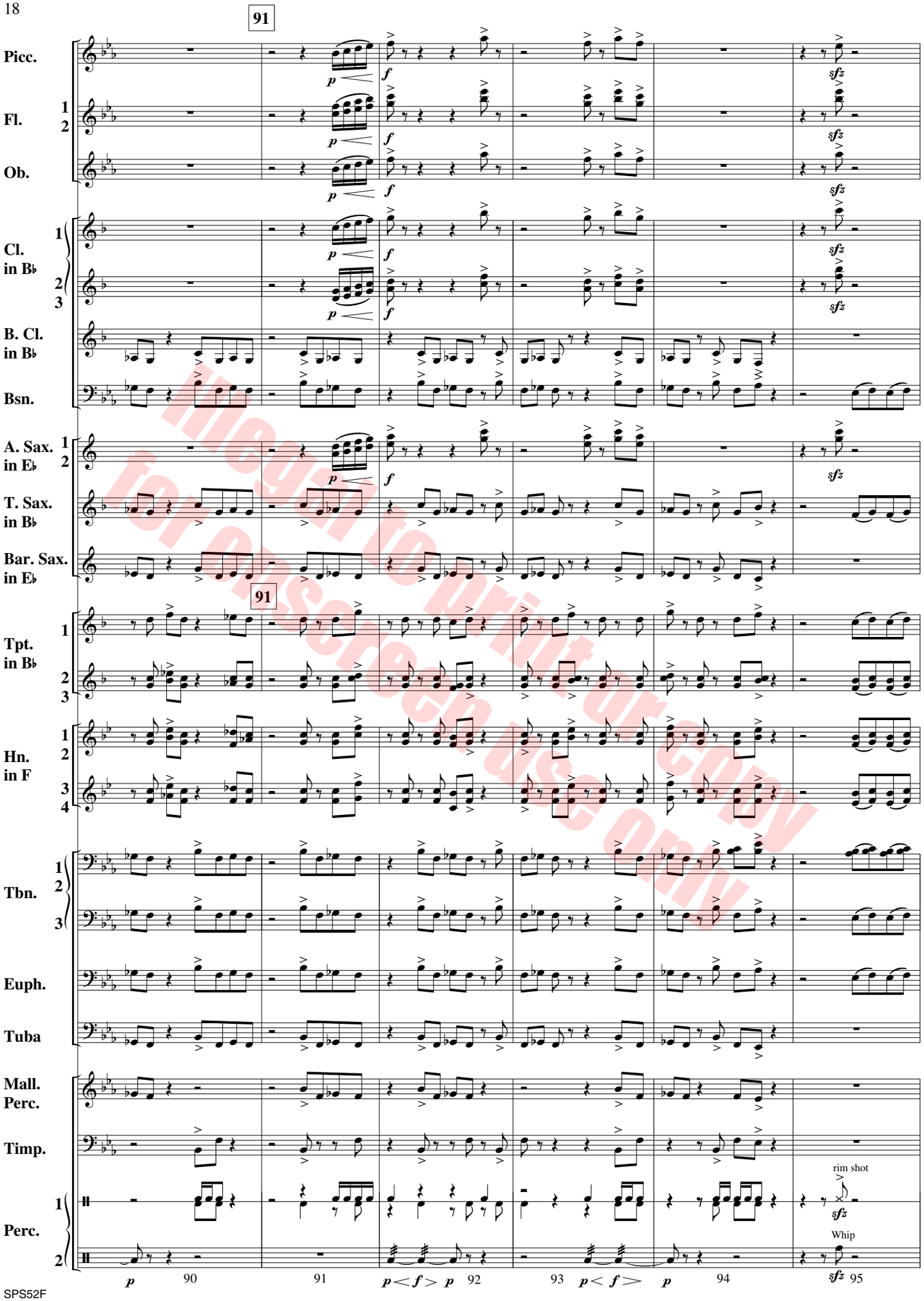

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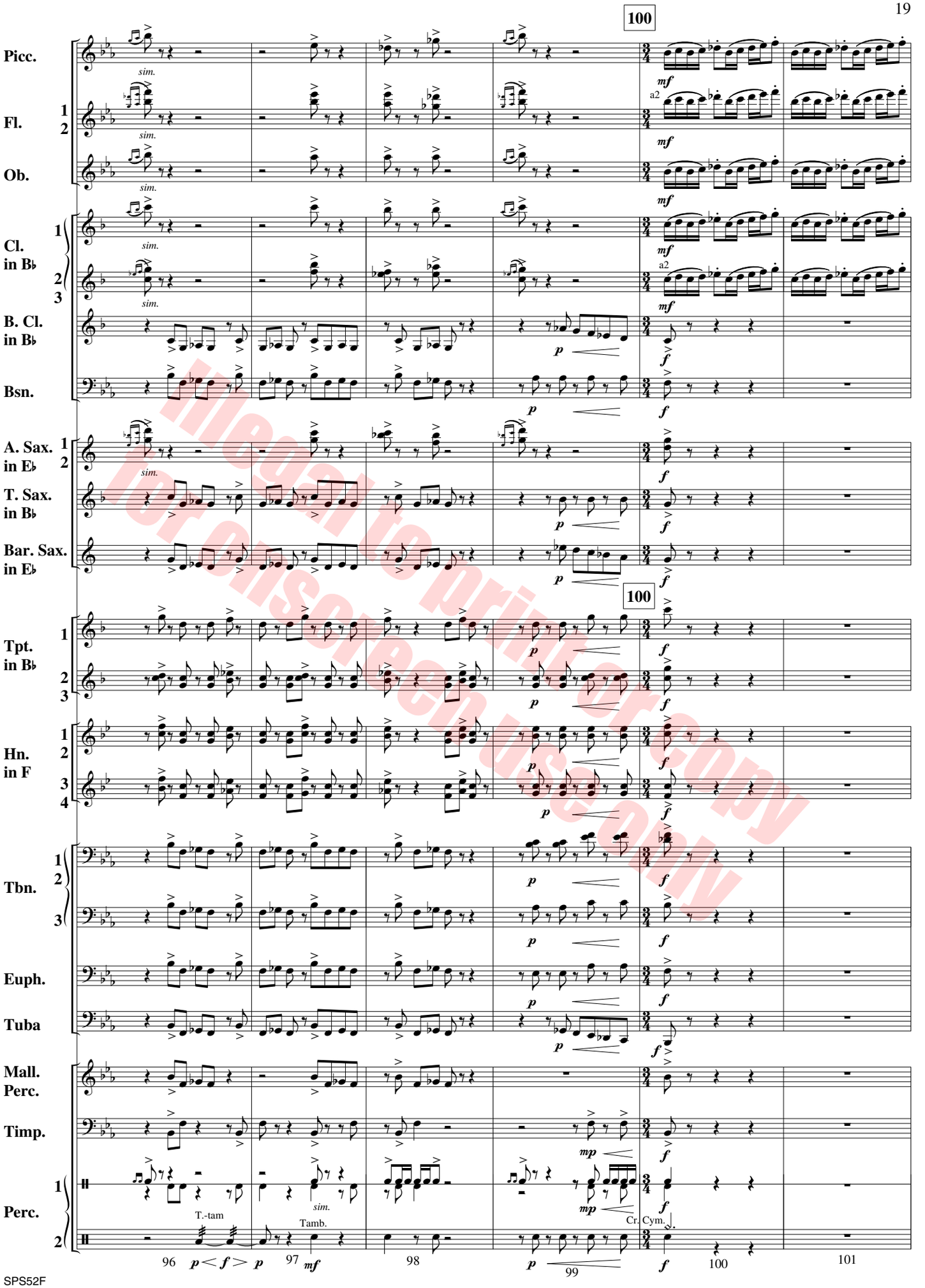

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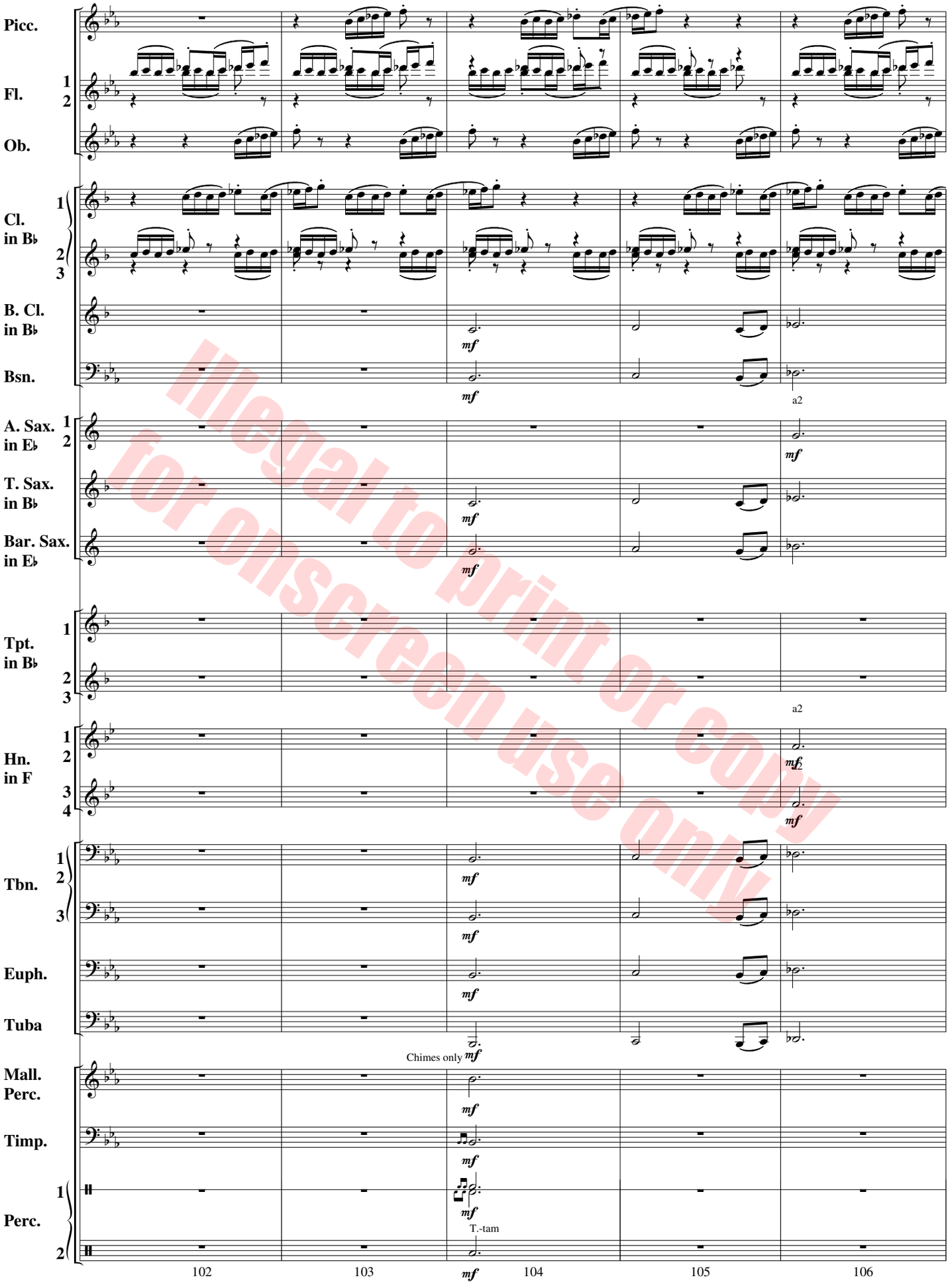

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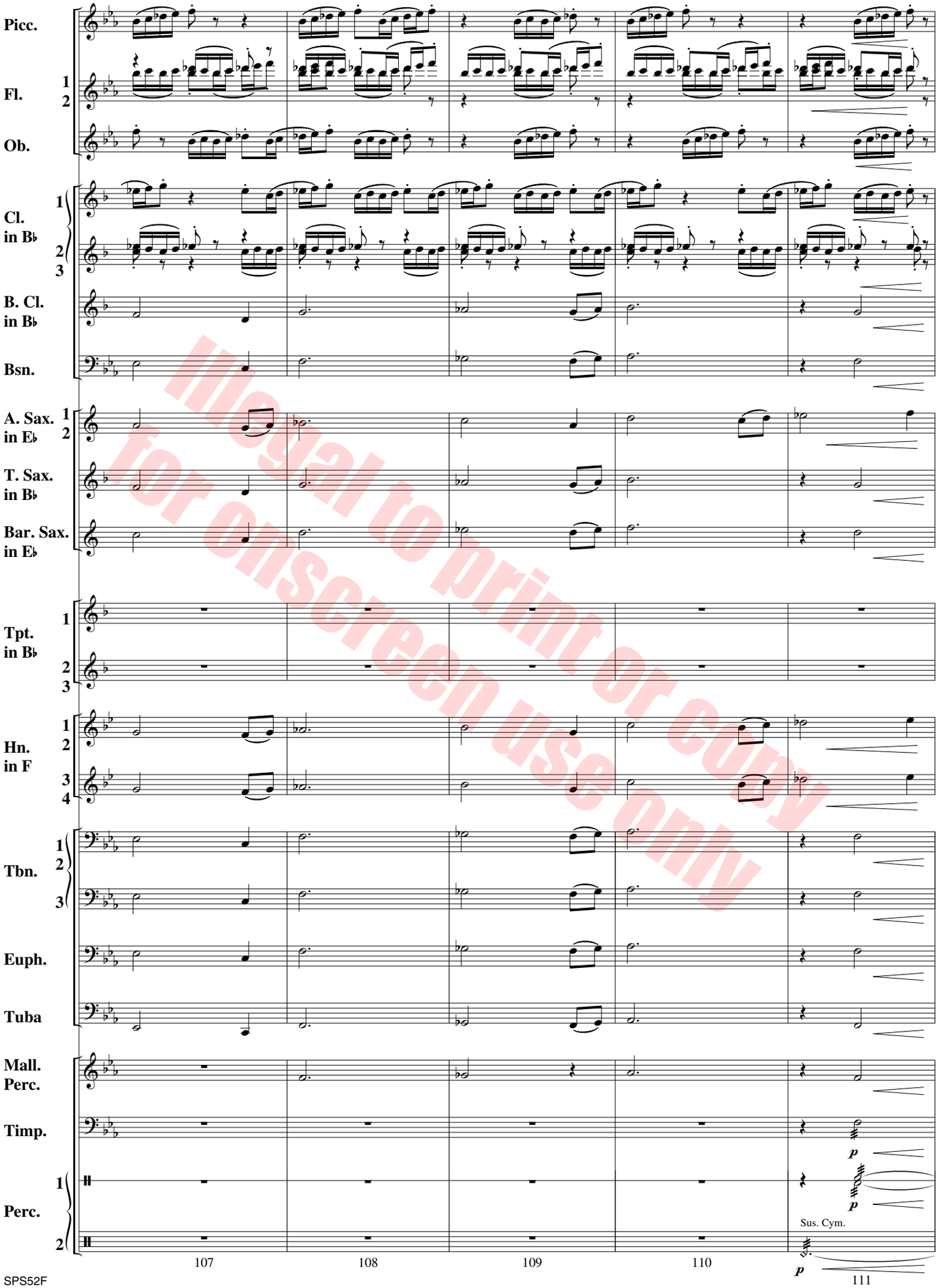

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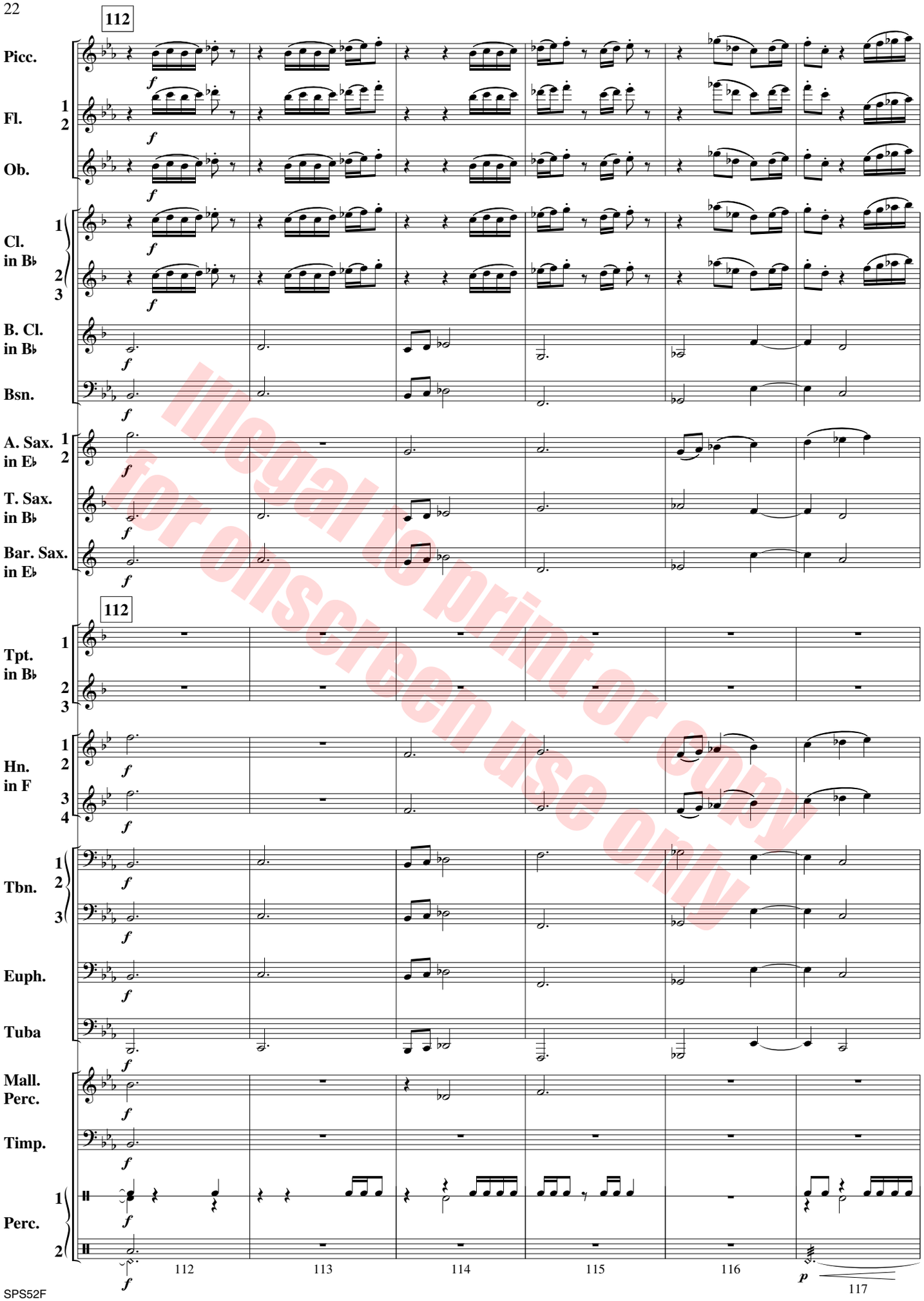

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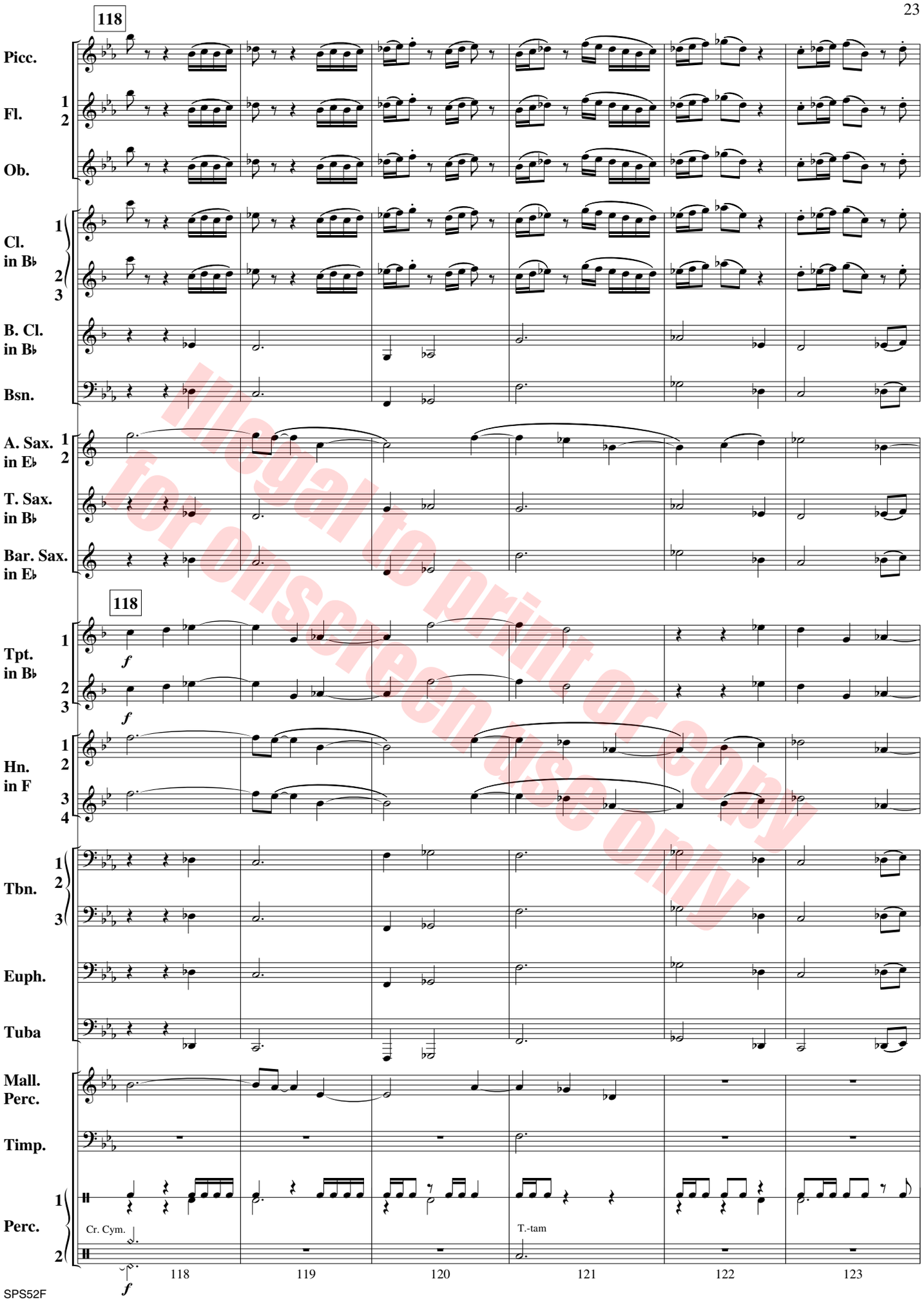

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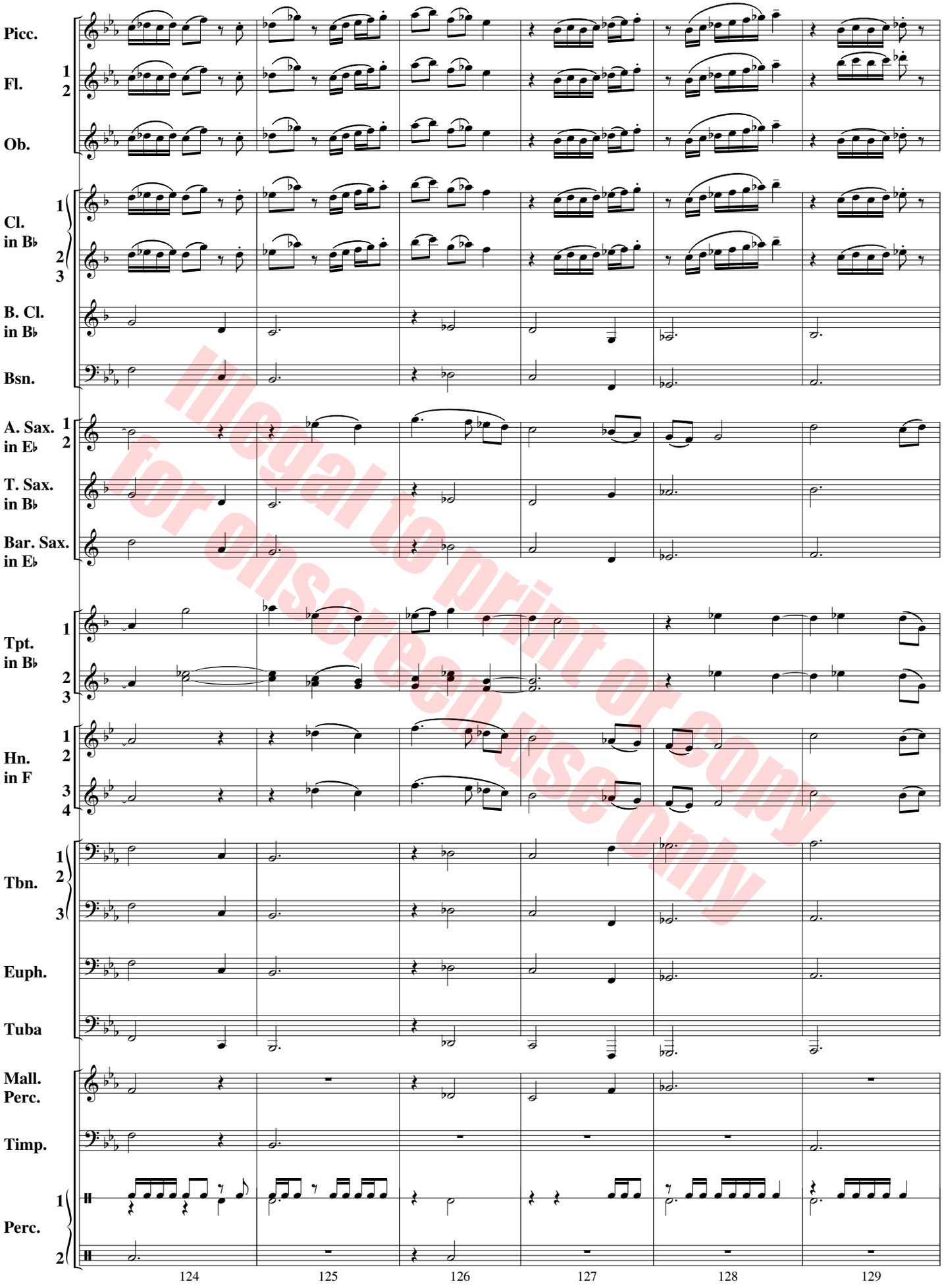

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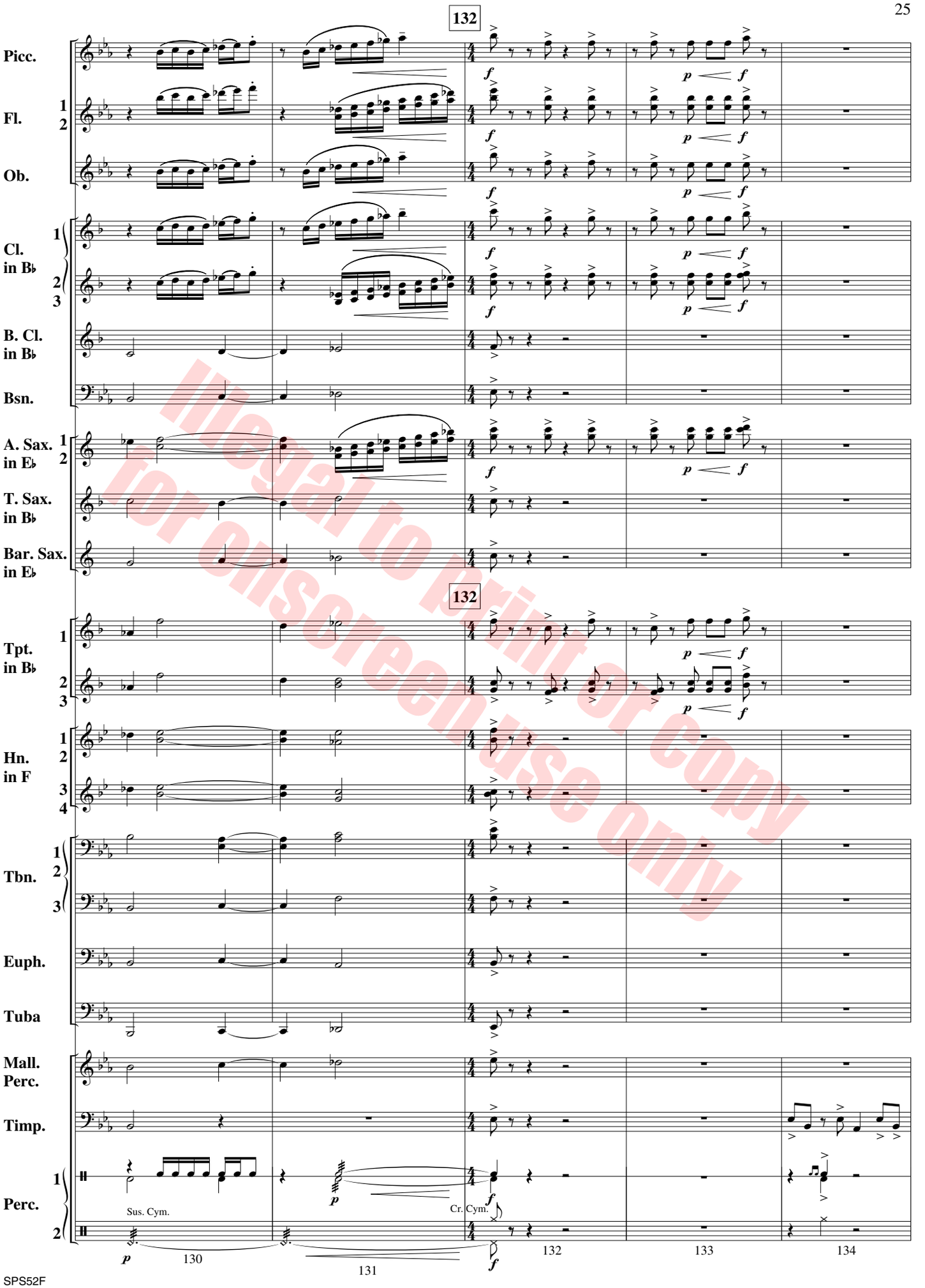

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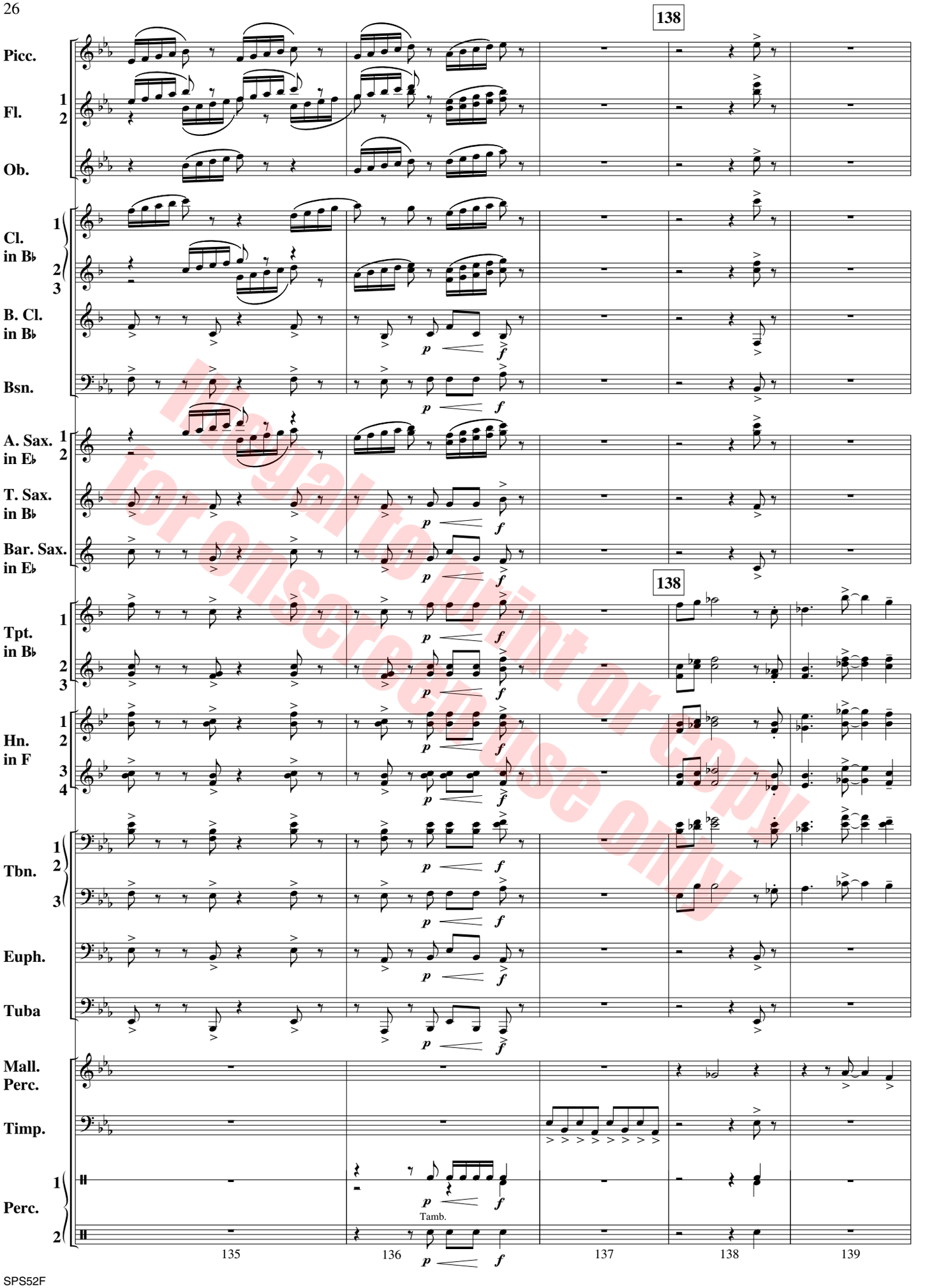

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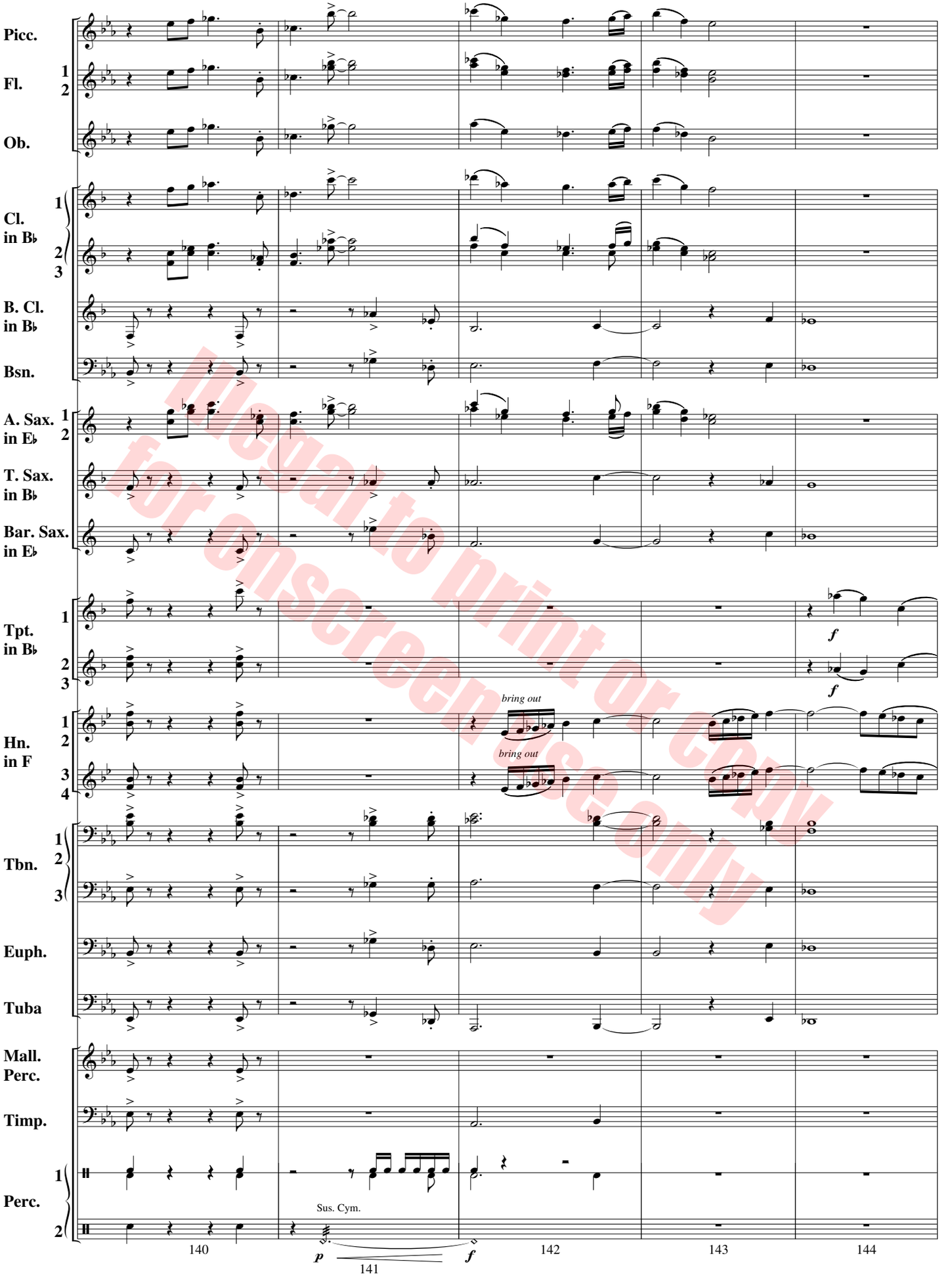

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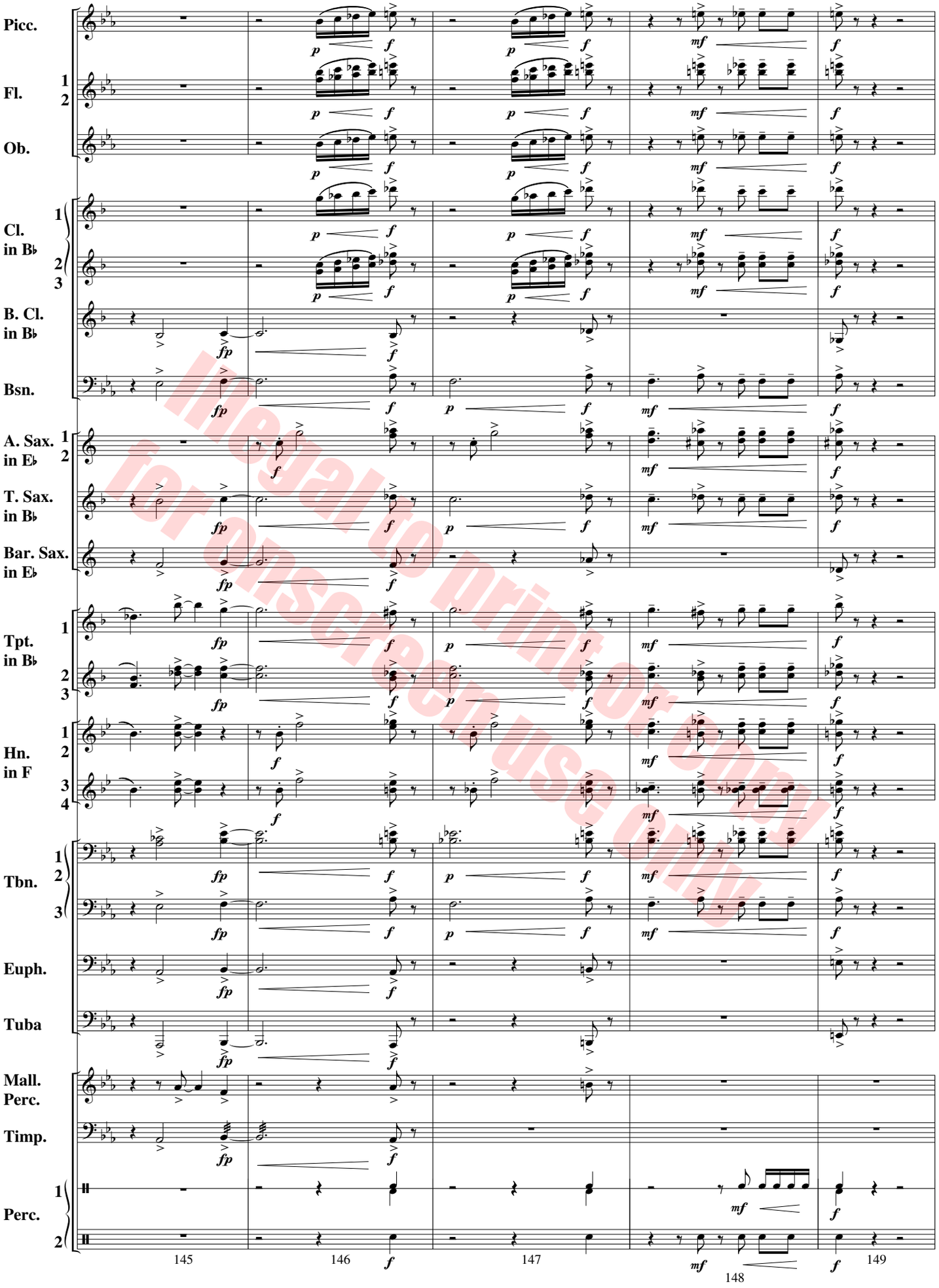

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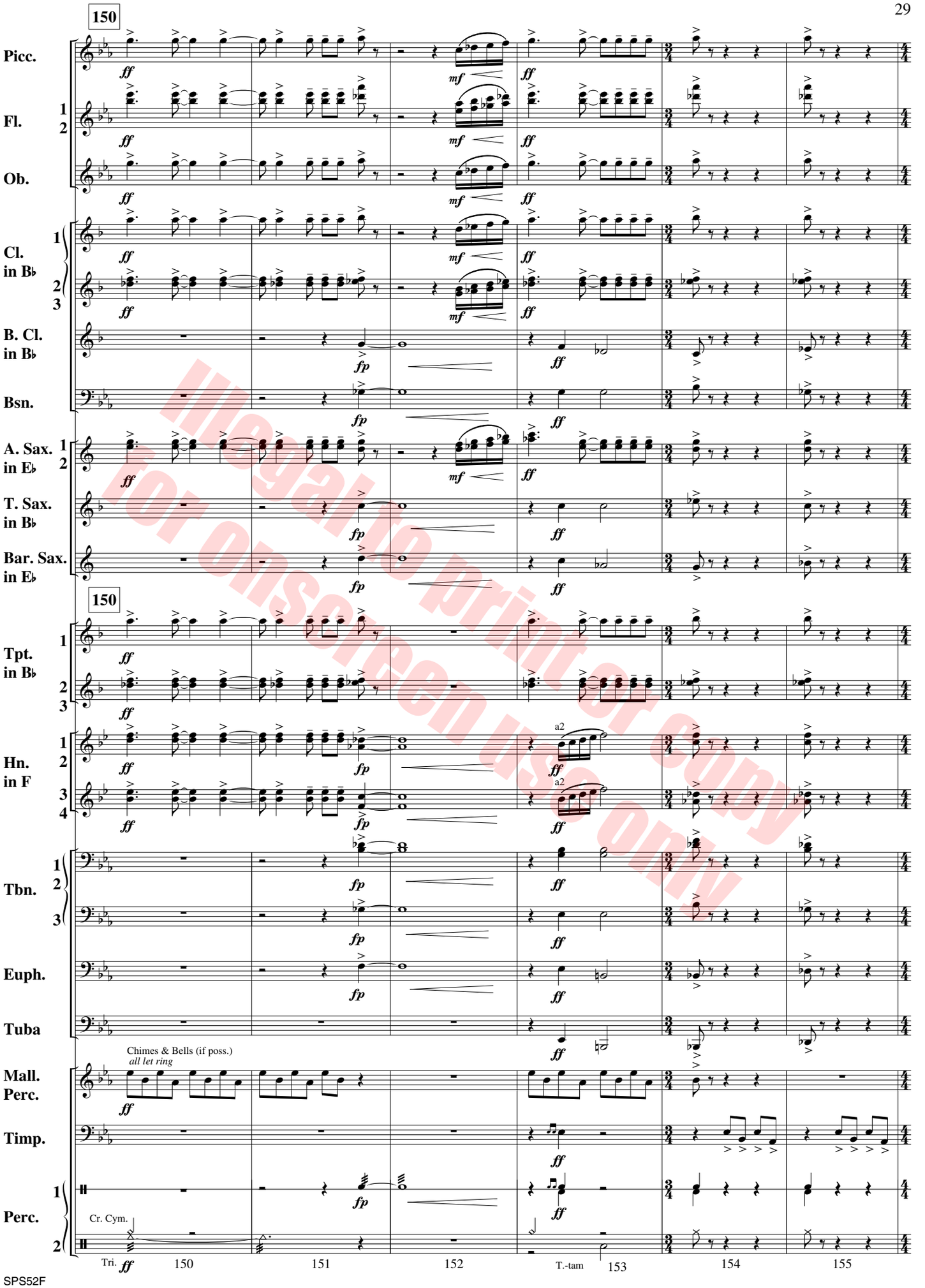

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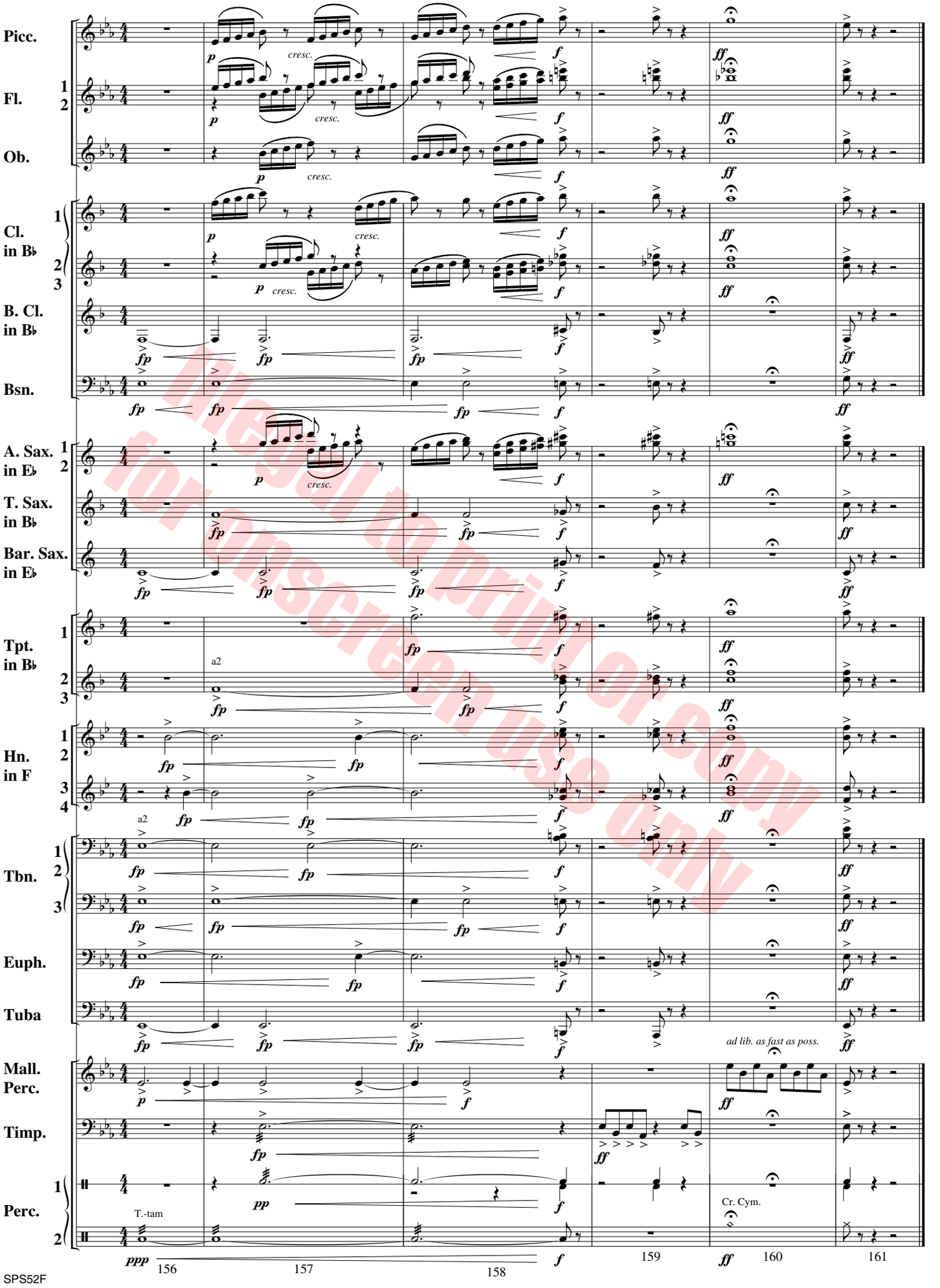

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Full Score

Commissioned by and written for the
Colerain High School Wind Symphony, David Smith, director

Quirks

BRANT KARRICK

Playful ♩ = 144

Flute (Piccolo)
Oboe
Clarinet in B♭
Bass Clarinet in B♭
Contralto Clarinet in E♭
Bassoon
Soprano Saxophone in B♭
Alto Saxophone in E♭
Tenor Saxophone in B♭
Baritone Saxophone in E♭
Trumpet in B♭
Horn in F
Trombone
Euphonium
Tuba
Mallet Percussion (Bells, Xylophone, Chimes, Vibraphone)
Timpani (Shaker)
Percussion (Triangle, Vibraslap, Slap Stick, Tambourine, Crash Cymbals, 4 Tom-toms, Bongos, Vibra Slap)

Snare Drum
Bass Drum
Triangle
Temple Blocks

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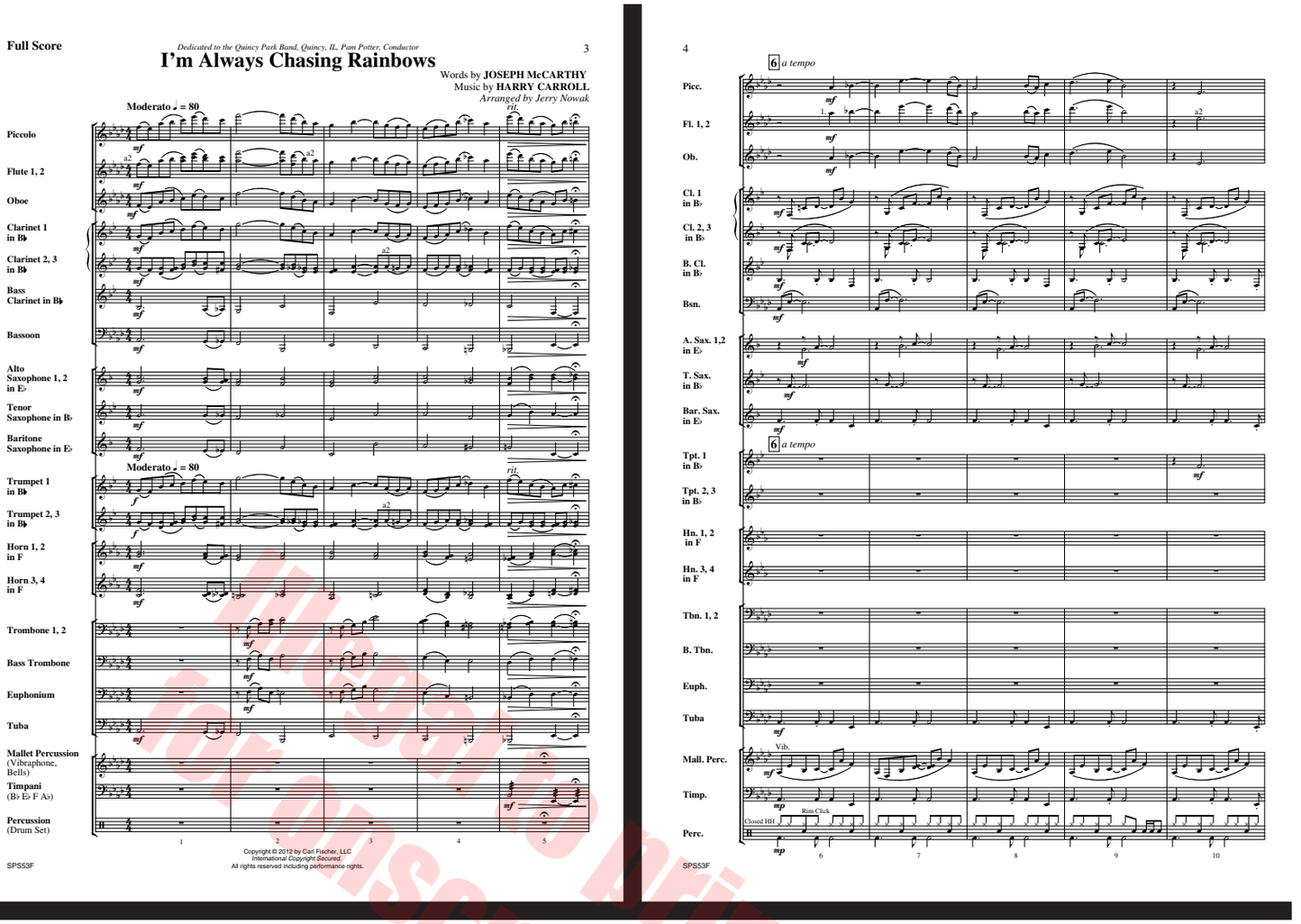

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