

FULL SCORE

Concert Band

Grade 3



CARL FISCHER

PERFORMANCE

SERIES

Soaring

Solo Trumpet with Band Accompaniment

Sean O'Loughlin

CPS137

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
Solo Trumpet in B $\flat$	1
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	2
Chimes, Bells	
Timpani	1
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	5
Crash Cymbals, Tam-tam, Suspended Cymbals, Triangle, Tambourine	

CARL FISCHER®

About the Composition

Soaring is an exciting composition for solo trumpet and concert band, commissioned by the G. Ray Bodley High School Music Department under the direction of Terrance Caviness. The piece is dedicated to David Bamonte, who is a dear friend and holds the position of principal second trumpet in the Oregon Symphony and former principal trumpet in the Israel Philharmonic. He is also currently on the faculty at Portland State University.

The music is celebratory in nature and features the dynamic and rhythmic range of the trumpet. The piece opens in a very American rhythmic gesture reminiscent of the music of Aaron Copland and John Williams. The trumpet answers this gesture with a bold, rhythmic idea of its own that will transform into the main melody a little later on.

The opening gesture takes on a more rhythmic and brilliant light at m. 25 to usher in the fast section and set up the main melody at m. 32. Make sure the punctuations in the ensemble have a bounce to them and are not played too short. The rhythmic drone at m. 46 in the lower voices should have a quiet intensity and life. As the melody travels forward, counter lines start getting added for increased intensity. Match the phrasing of the solo player throughout this development. The ensemble takes center stage briefly at m. 74 then retreats to support the solo. The ensemble then presents the main melody at m. 87 to set up the cadenza section for the solo at m. 97. This quasi-cadenza should be played freely and lyrically.

The return of the fast section at m. 111 uses a little nugget of the melody as a rhythmic motive. The solo returns at m. 120 with an augmentation of the melody. The opening gesture returns at m. 130 to bring the piece around full circle.

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 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

SEAN O'LOUGHLIN

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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 $\flat$

Solo Tpt. in B $\flat$

Tpt. 1 in B $\flat$ 2 3

Hn. 1 in F 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

T.-tam

Sus. Cym.

pp

f

mf

St. Mute

p

f

7 8 9 10 11 12 13 14

21

25 Allegro ♩ = 138

Fl. 1 2

Ob.

Cl. in B♭ 1 2 3

B. Cl. in B♭

Bsn.

A. Sax. 1 in E♭ 2

T. Sax. in B♭

Bar. Sax. in E♭

Solo Tpt. in B♭

Tpt. in B♭ 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

Triangle

Cr. Cym.

25 Allegro ♩ = 138

mf

p

pp

f

Open

f Open

f

f

f

f

mf

mp

22 23 24 25 26 27

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 $\flat$

Solo Tpt. in B $\flat$

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

32

32

Tambourine

28 29 30 31 32

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 $\flat$

Solo Tpt. in B $\flat$

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

33 34 35 36 37 38

41

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 $\flat$

41

Solo Tpt. in B $\flat$

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

Sus. Cym.

Tri.

Cr. Cym.

39 *p* 40 *mf* 41 *mf* 42 43

49

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 $\flat$

Solo Tpt. in B $\flat$

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

Bells

Sus. Cym.

Tri.

50 51 52 53 54 55

mp

pp *mp* *p*

Fl. 1 2 *mf* 61

Ob. *mf*

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

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

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

Bsn. *mf*

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

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

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

Bar. Sax. in E $\flat$ *mf* 61

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

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

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

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

Hn. 1 in F *mf*

Hn. 2 in F *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Euph. *mf*

Tuba *mf*

Mall. Perc. *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf* Cr. Cym.

p *mf* 56 57 58 59 60 61

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 $\flat$

Solo Tpt. in B $\flat$

Tpt. 1 in B $\flat$ 2 3

Hn. 1 in F 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

62 63 64 65 66 67

pp *mf*

Sus. Cym.

pp *mf*

Tamb.

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74

Fl.

Ob.

Cl. in B $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. 1 in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

74

Solo Tpt. in B $\flat$

Tpt. in B $\flat$

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

Cr. Cym.

Tamb.

74 75 76 77 78 79

Fl. 1 2

Ob.

Cl. 1 in Bb 2 3

B. Cl. in Bb

Bsn.

A. Sax. 1 in Eb 2

T. Sax. in Bb

Bar. Sax. in Eb

Solo Tpt. in Bb

Tpt. 1 in Bb 2 3

Hn. 1 in F 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

80 *p* 81 *mf* 82 *f* 83 84 Sus. Cym. *p* 85 *f*

87 a2

Fl. 1 2 *mf*

Ob. *mf*

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

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

Bsn. *mf*

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

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

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

87

Solo Tpt. in B $\flat$

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

Hn. in F 1 2 *mf*

Tbn. 1 2 *mf*

Euph. *mf*

Tuba *mf*

Mall. Perc. *mf*

Timp. *mf*

Perc. 1 2 *mf*

86 *p* *mf* 87 88 89 90 *p* *mf* 91

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97 Quasi cadenza, freely

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 $\flat$

97 Quasi cadenza, freely

Solo Tpt. in B $\flat$

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

97 98 99 100 101 102 103

ten. take time ten.

for on-screen use only

CPS137F

111	Allegro ♩ = 138
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Fl. 1 2

Ob. *mf*

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

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

Bsn. *mf*

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

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

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

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

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

Hn. in F 1 2 *mf*

Tbn. 1 2 *mf*

Euph. *mf*

Tuba *mf*

Mall. Perc. *mf*

Timp. *mf*

Perc. 1 2 *mf* Tamb. *mf* Sus. Cym. *p*

116 117 118 119

120

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 $\flat$

120

Solo Tpt. in B $\flat$

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

f 120 121 122 123 124 125

mf *a2* *mf* *mf*

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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 $\flat$

Solo Tpt. in B $\flat$

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

Tamb.

Cr. Cym.

Tri.

136

136

mf *f*

+Bells (if poss.)

132 133 134 135 136

Fl. 1 2

Ob.

Cl. in Bb 1 2 3

B. Cl. in Bb

Bsn.

A. Sax. 1 in Eb 2

T. Sax. in Bb

Bar. Sax. in Eb

Solo Tpt. in Bb

Tpt. in Bb 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

137 138 139 140

Fl. 1 2 *mf* *f* *p* *f*

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

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

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

Bsn. *mf* *f* *p* *f*

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

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

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

Solo Tpt. in B $\flat$

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

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

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

Euph. *mf* *f* *p* *f*

Tuba *mf* *f* *p* *f*

Mall. Perc. *mf* *f* *f*

Timp. *p* *f* *f*

Perc. 1 2 *mf* *f* *pp* *f*

Sus. Cym. *pp*

141 142 143 144 145

Full Score **Matinee** **3** **BILL CALHOUN**

Allegro ♩ = 132

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♭

Trumpet in B♭ 1, 2, 3

Horn in F 1, 2

Trombone 1, 2

Euphonium

Tuba

Mallet Percussion 1 (Bells, Chimes)

Mallet Percussion 2 (Xylophone, Marimba)

Timpani (Snare Drum, Bass Drum, Gong)

Percussion (Triangle, Suspended Cymbal, Crash Cymbals)

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CPS139F

4

Fl. 1, 2

Ob.

CL. in B♭ 1, 2, 3

B. CL. in B♭

Bsn.

A. Sax. 1 in E♭

T. Sax. in B♭

Bar. Sax. in E♭

Tpt. in B♭ 1, 2, 3

Hn. in F 1, 2

Tbn. 1, 2

Euph.

Tuba

Mall. Perc. 1 Bells

Mall. Perc. 2

Timp.

Perc. 1 Gong

Perc. 2 S.D., B.D., Sus. Cym., Cr. Cym.

5 6 7 8

CPS139P

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