

FULL SCORE

Primer Band
Grade 1/2



CARL FISCHER
PERFORMANCE
SERIES

Omicron

Sean O'Loughlin

PPS13

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 E $\flat$	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	1
Bells	
Timpani	1
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	6
Wind Chimes, Triangle, Suspended Cymbal, Crash Cymbals, Tambourine, Tam Tam	

About the Composition

Omicron is an exciting composition for the developing concert band that utilizes only the first six notes that students learn and no rhythms faster than quarter notes in the winds. The composition builds from a three-note idea in the very beginning. Carefully placed accents make this three-note idea float across the bar lines throughout the piece. After some development and build-up, the main melody appears at m.14 in the trumpets, horns and alto saxophones supported by energetic punctuations in the rest of the ensemble. The melody gains some harmonic support at m. 22 while maintaining its rhythmic drive.

The three note idea returns at m. 34 as a pyramid effect in the upper woodwinds, while the lower woodwinds use fragments of the melody as a counter line. The poco accelerando adds a dramatic buildup back to the melody at m. 50. The low voices get their chance at the melody in m. 58. The three-note idea returns one more time at m. 64, leading to a climactic final moment at m. 71.

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

Fast ♩ = 144

Flute *mf*

Oboe (Opt. Flute 2) *mf*

Clarinet in B♭ *mf*

Bass Clarinet in B♭ *mf*

Alto Saxophone in E♭ *mf*

Tenor Saxophone in B♭ *mf*

Baritone Saxophone in E♭ *mf*

Trumpet in B♭ *mf*

Alternate Horn in F *mf*

Horn in F *mf*

Alternate Trombone *mf*

Trombone, Euphonium, Bassoon *mf*

Tuba *mf*

Mallet Percussion (Bells) *mf*

Timpani (C : F) *f*

(Snare Drum, Bass Drum) 1 *f*

Percussion Wind Chimes *mf*

(Wind Chimes, Triangle, Suspended Cymbal, Crash Cymbals, Tambourine, Tam Tam) 2 *mf*

Snare Drum *f*

Bass Drum *f*

Tam-tam *f*

Wind Chimes *mf*

1 2 3 4 5 6

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14

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 $\flat$

14

Tpt.
in B $\flat$

Alt.
Hn. in F

Hn. in F

Alt. Tbn.

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

1
Perc.

2

T.-tam

Tamb.

14 15 16 17 18 19

22

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

Sus. Cym.

20

21

22

23

24

25

p

f

p

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

Tamb.

f 26 27 28 *p* 29 *f* 30 31

PPS13F

Fl.

**Ob.
(Fl. 2)**

**Cl.
in B♭**

**B. Cl.
in B♭**

**A. Sax.
in E♭**

**T. Sax.
in B♭**

**Bar. Sax.
in E♭**

**Tpt.
in B♭**

**Alt.
Hn. in F**

Hn. in F

Alt. Tbn.

**Tbn.,
Euph.,
Bsn.**

Tuba

**Mall.
Perc.**

Timp.

Perc.

42 poco accel.

Cue:

Play

p

Cue:

Play

p

42 poco accel.

Play

p

Tutti

p

Play

p

1

2

38 39 40 41 42 43

Tempo I

Fl. *mf* *cresc.* *ff*

Ob. (Fl. 2) *mf* *cresc.* *ff*

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

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

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

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

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

Tempo I

Tpt. in B $\flat$ *mf* *cresc.* *ff*

Alt. Hn. in F *mf* *cresc.* *ff*

Hn. in F *mf* *cresc.* *ff*

Alt. Tbn. *mf* *cresc.* *ff*

Tbn., Euph., Bsn. *mf* *cresc.* *ff*

Tuba *mf* *cresc.* *ff*

Mall. Perc. *mf* *cresc.* *ff*

Timp. *mf* *cresc.* *ff*

Perc. 1 *p* *mf* *ff*

Perc. 2 *p* *mf* *ff*

Sus. Cym. Tamb.

44 45 46 47 48 49

50

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*

50

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 Cr. Cym. *f*

2 Sus. Cym. *p*

50 51 52 53 54 55

p *f*

58

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 $\flat$

58

Tpt.
in B $\flat$

Alt.
Hn. in F

Hn. in F

Alt. Tbn.

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

1
Perc.

2

Tamb.

T.-tam

56 57 T.-tam 58 59 60 61

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

Tamb.

Sus. Cym.

62 63 64 65 66 67

68

Fl. *f* *ff*

Ob. (Fl. 2) *f* *ff*

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

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

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

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

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

68

Tpt. in B $\flat$ *f* *ff*

Alt. Hn. in F *f* *ff*

Hn. in F *f* *ff*

Alt. Tbn. *f* *ff*

Tbn., Euph., Bsn. *f* *ff*

Tuba *f* *ff*

Mall. Perc. *f* *ff*

Timp. *f* *ff*

Perc. 1 *f* *ff*

2 *f* *ff*

Cr. Cym. Tamb.

68 69 70 71 72 73 74

p *ff*

Full Score

In Time for the Holidays
(Jingle Bells)

3

Allegro $\text{♩} = 128$

5 BILL CALHOUN

Flute

Oboe (Opt. Flute 2)

Clarinet in B $\flat$

Bass Clarinet in B $\flat$

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

(Snare Drum, Bass Drum)

Percussion (Ride Cymbal, Crash Cymbals, Triangle, Whip/Slapstick, Sleighbells, 2 wood/temple blocks)

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PPS12F

4

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

Perc. 2

6 Whip (Slapstick) 7 8 9 10 Whip (Slapstick) 11

PPS12F

5

13

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 $\flat$

13

Tpt. in B $\flat$

Alt. Hn. in F

Hn. in F

Alt. Tbn.

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Temp.

1

Perc. 2

12 Sleighbells 13 14 Whip (Slapstick) 15 16 17

PPS12F

6

21

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 $\flat$

21

Tpt. in B $\flat$

Alt. Hn. in F

Hn. in F

Alt. Tbn.

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Temp.

1

Perc. 2

18 Whip (Slapstick) 19 20 21 Triangle 22 23 Ride Cymbal

PPS12F

Full Score

Buglers Rule

JOSEPH COMPELLO

3

March tempo ($\text{♩} = 132-152$)

Flute

Oboe (Opt. Flute 2)

Clarinet in B $\flat$

Bass Clarinet in B $\flat$

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

(Snare Drum, Bass Drum)

Percussion

(Crash Cymbals)

1

2

1 2 3 4 5 6

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PPS14F

4

12

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 $\flat$

12

Tpt. in B $\flat$

Alt. Hn. in F

Hn. in F

Alt. Tbn.

Tbn., Euph., Bsn.

Tuba

Bells

Mall. Perc.

Timp.

1

2

Roll-off

Cr.

Cr.

7 8 9 10 11 12

PPS14F

Primer Band

- For bands with as little as ten weeks of study
- All pieces use only the first 6 notes of the B $\flat$ scale
- Limited Instrumentation - one of each part, bass line covered by all low brass and low woodwinds
- Alternate parts for Horn that puts them in a better range, Trombone that does not go past 4th position
- Bass Clarinet part is also an optional Euphonium T.C. part
- Clarinet below the break
- Simple rhythms of whole, half and quarter notes. If eighth notes used only two repeated
- Active Percussion writing
- Timpani is an optional part
- Short pieces - length is a consideration for young embouchures

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