

FULL SCORE

Concert Band

Grade 3.5



CARL FISCHER

PERFORMANCE

SERIES

Thrive

Sean O'Loughlin

CPS161

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	3
Euphonium T.C. in B $\flat$	2
Tuba	4
Mallet Percussion	2
Chimes, Bells	
Timpani	1
Percussion 1	2
Percussion 2	7
Crash Cymbals, Suspended Cymbal, Tam-tam, Triangle, Tambourine, Cabassa, Mark Tree	

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About the Composition

Thrive is an exciting composition commissioned by New Bern High School in New Bern, North Carolina under the direction of Christopher Elbing. The piece is dedicated to the New Bern High School Band Seniors, Class of 2014. Mr. Elbing was open to anything for this composition but really wanted music that would celebrate the great and hard working students that have continued to make the music program thrive; hence the title.

The music is immediately uplifting and positive. Some polychords in the low voices add a rich harmonic texture that returns from time to time for dramatic effect. After some rhythmic development, the main melody appears at m. 27. Heroic and positive in nature, it represents the central music idea of the composition. The presentation at m. 49 has a very "Olympic" quality to it. This leads to some imitation at m. 61 and then further development harmonically at m. 71 with the low voices providing the main melody. This builds to a bold and heroic statement at m. 116. The opening rhythmic material return at m. 128 at *Presto* speed to drive all the way to the end.

About the Composer

Sean O'Loughlin (b.1972) is the Principal Pops Conductor of Symphoria, from Syracuse, NY. He 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 San Francisco Symphony, the Chicago Symphony, the Hollywood Bowl Orchestra, the Minnesota Orchestra, the Dallas Symphony, the Vancouver Symphony, the Atlanta Symphony, the Baltimore Symphony, the Houston Symphony, the Victoria 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. He has served as conductor for summer tours with Josh Groban, Sarah McLachlan and the Jerry Garcia Symphonic Celebration.

Recent collaborations include such artists as Sarah McLachlan, Adele, Josh Groban, Steven Tyler and Joe Perry, Kelly Clarkson, Blue Man Group, Janelle Monáe, Audra McDonald, Hall and Oates, Gloria Estefan, the Indigo Girls, Diana Krall, Itzhak Perlman, Natalie Merchant, Chris Isaak, Pink Martini, Brandi Carlile, The Decemberists, Martina McBride, Josh Ritter, Gloria Gaynor and others. The Los Angeles Times calls his orchestrations "...magnificent and 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.

For more information, please visit www.seanoloughlin.com

Thrive

SEAN O'LOUGHLIN

Brillante ♩ = 138 Dedicated to the New Bern High School Band Seniors, Class of 2014

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
(Chimes, Bells)Timpani
(F : B♭ : C : E♭)

(Snare Drum,
Bass Drum)

Percussion
(Crash Cymbals
Suspended Cymbal,
Tam-tam, Triangle,
Tambourine, Cabassa,
Mark Tree)

The musical score is written for a concert band. It begins with a tempo marking of 138 beats per minute and a key signature of two flats (Bb major). The time signature is 3/4. The score is marked 'Brillante' and 'Dedicated to the New Bern High School Band Seniors, Class of 2014'. The music is marked with a large red watermark 'Unauthorized Promotional Use Only'.

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9

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 $\flat$

9

Tpt. in B $\flat$

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

Sus. Cym.

7 8 9 10 11 12

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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

f 13 14 15 *p* 16 *f* 17

35

Fl. 1 2

Ob.

Cl. 1 in B $\flat$

2 3

B. Cl. in B $\flat$

Bsn. *mp*

A. Sax. 1 in E $\flat$

2

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

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

35

Tpt. 1 in B $\flat$

2 3

Hn. 1 in F

2

Tbn. 1 2 *mp*

Euph. *mp*

Tuba *mp*

Mall. Perc.

Timp. *mp*

Perc. 1

2

Sus. Cym.

30 31 32 33 34 35 36

p *f*

For Promotional Use Only

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.

Sus. Cym.

37 38 39 40 41 42

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. f

43 44 45 46 47 48

f p f

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.

49

a2

mp

p

mf

49

50

51

52

53

54

Cabassa

Tamb.

Bells

For promotional use only

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

55 56 57 58 59 Sus. Cym. 60

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61 ^{a2}

Fl. 1 *mf*

Ob. *mf*

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

2 *mf*

3 *mf*

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

Bsn. *mp*

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

2 *mf*

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

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

61 *mp*

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

2 ^{a2}

3 *mf*

Hn. in F 1 *mf*

2 *mf*

Tbn. 1 *mp*

2 *mp*

Euph. *mp*

Tuba *mp*

Mall. Perc. *mf*

Timp. *mp*

Perc. 1 *mp*

2 *mf*

61 62 63 64 65 66

18

Fl. 1 2 *mf*

Ob. *mf*

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

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

Bsn. *mf* *p*

A. Sax. in E $\flat$ 1 2 *mf* *a2*

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

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

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

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

Tbn. 1 2 *mf* *p*

Euph. *mf* *p*

Tuba *mf* *p*

Mall. Perc.

Timp. *mf* *p*

Perc. 1 2 *mf* *p*

Mark Tree

18 19 20 21 22 23

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.

CPS161F

24 25 26 27 28 29

71

Fl.

Ob.

Cl.
in Bb

B. Cl.
in Bb

Bsn.

A. Sax.
in Eb

T. Sax.
in Bb

Bar. Sax.
in Eb

Tpt.
in Bb

Hn.
in F

Tbn.

Euph.

Tuba

Mall.
Perc.

Timp.

Perc.

Mark Tree

mf

85

86

87

88

89

90

CPS161F

19

Fl.

1

2

Ob.

1

2

3

Cl. in Bb

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

Tri.

+

+

mf

97

98

99

100

101

102

103

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 $\flat$

103

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

T.-tam

Tamb. *mf*

T.-tam ch.

Tamb.

103 104 105 106 *p* *mf* *f* 107 108

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

Bells

Mall. Perc.

Timp.

Perc. 1 2

T.-tam ch.

ch.

ch.

mf

mf

mf

mf

p $\leq$ *f*

p $\leq$ *f*

p $\leq$ *f*

mf

109 110 111 112 113 114 115

116

Fl. 1 2

Ob.

Cl. 1 2 3
in B $\flat$

B. Cl.
in B $\flat$

Bsn.

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

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

116

Tpt. 1 2 3
in B $\flat$

Hn. 1 2
in F

Tbn. 1 2

Euph.

Tuba

Mall.
Perc.

Timp.

Perc. 1 2

f *a2* *f* *a2* *f* *a2* *f* *a2* *f* *T.-tam* *f*

116 117 118 119 120 121

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

Tpt. 1
in Bb 2 3

Hn. 1
in F 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

Mark Tree

122 Sus. Cym. *p* 123 *f* 124 125 126 127 *p*

poco accel.

a2

f

p

CPS161F

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. Chimes

Timp.

Perc. 1 2

Tamb.

Cr. Cym.

T-tam

Cr. Cym. ch.

mf *f* *ff* *p*

134 135 *ff* 136 137 138 139 *f* 140

Julia Delaney's Reel

Arranged by Carl Strommen
Solo
Penny Whistle in C (Optional)

Allegro $\text{♩} = 106$

Flute/Piccolo 1 2

Oboe

Clarinet in B $\flat$ 1 2 3

Bass Clarinet in B $\flat$

Bassoon

Alto Saxophone in E $\flat$ 1 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)

Timpani (D, C, B $\flat$)

Percussion (Snare Drum, Bass Drum)

Percussion (Tambourine, Finger Cymbals, Suspended Cymbal, Crash Cymbals)

1 2 3 4 5

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CPS162F

FL/Pic. 1 2

Ob.

CL in B $\flat$ 1 2 3

B. CL in B $\flat$

Bsn.

A. Sax. 1 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.

Temp.

Perc. 1 2

6 7 8 9 10

CPS162F

FL/Pic. 1 2

Ob.

CL in B $\flat$ 1 2 3

B. CL in B $\flat$

Bsn.

A. Sax. 1 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.

Temp.

Perc. 1 2

11 12 13 14 15

CPS162F

FL/Pic. 1 2

Ob.

CL in B $\flat$ 1 2 3

B. CL in B $\flat$

Bsn.

A. Sax. 1 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.

Temp.

Perc. 1 2

16 17 18 19 20

To Flute #2

CPS162F

Manhattan Beach (March)

JOHN PHILIP SOUSA
Arranged by Andrew Balent

3

March tempo ($\text{♩} = 126$)

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 Bells

Timpani

Snare Drum

Percussion

Cymbals

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CPS163F

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.

Temp.

Perc. 1 2

CPS163F

5

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.

Temp.

Perc. 1 2

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CPS163F

6

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.

Temp.

Perc. 1 2

CPS163F

Flight

GREGORY B. RUDGERS

Lento (♩ = 72)
"Misty Morning"

Flute

Oboe

Clarinet 1 in B♭

Clarinet 2, 3 in B♭

Bass Clarinet in B♭

Bassoon

Alto Saxophone 1, 2 in E♭

Tenor Saxophone in B♭

Baritone Saxophone in E♭

Trumpet 1 in B♭

Trumpet 2, 3 in B♭

Horn 1, 2 in F

Trombone 1, 2

Trombone 3

Euphonium

Tuba

Mallet Percussion (Vibraphone, Marimba)

Percussion 1 (Snare Drum, Timbale)

Percussion 2 (Claves, Bongo)

Percussion 3 (Triangle, Suspended Cymbal, Crash Cymbals, Hi-hat, Cabasa)

1 2 3 4 5 6 7 8

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CPS164F

11

Fl.

Ob.

CL 1 in B♭

CL 2, 3 in B♭

B. CL in B♭

Bsn.

A. Sax. 1, 2 in E♭

T. Sax. in B♭

Bar. Sax. in E♭

Tpt. 1 in B♭

Tpt. 2, 3 in B♭

Hn. 1, 2 in F

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Mall. Perc.

Perc. 1

Perc. 2

Perc. 3

9 10 11 12 13 14 15

CPS164F

The Carl Fischer Performance Series for Band has five 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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- Expanded use of rhythms, ranges, keys, but technical demands are still carefully considered
- Generous cross cueing of exposed or solo parts
- Expanded percussion writing, within reason, for maturing students
- Careful selection of keys and degree of difficulty for advancing musicians

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