

FULL SCORE

Concert Band

Grade 3



CARL FISCHER
PERFORMANCE
SERIES

The Past is Always Present

Sean O'Loughlin

CPS209
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	3
Tuba	4
Mallet Percussion	1
Vibraphone	
Timpani	1
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	8
Rain stick, Mark Tree, Suspended Cymbal, Triangle, Crash Cymbals, Tam-tam, Tambourine, Bongos	

CARL FISCHER®

About the Composition

The Past is Always Present is a commission from John and Elizabeth Youmans for the Schoharie Valley Concert Band. This is a wonderful ensemble that has been performing music in the community for over 37 years. The Schoharie Valley has many roots in the Native American culture and the music reflects some of that influence that is still very present today.

A solo flute starts the piece with a reverent melody invoking voices from the past. It will become the cornerstone of the entire work. Some rhythmic development at m. 9 move the pace forward a bit and provide a colorful tapestry underneath the solo alto saxophone line. The music moves through a few more shades until a big, dramatic presentation at the Maestoso at m. 28. The music should be bold and with a broad sound.

Then we are off to the races at m. 38 to embody the spirit of the land. Melodic fragments are used to build the texture and setting throughout this section. The brass interject at m. 54 and signal a slightly more intense direction to the music. A big triumphant moment follows at m. 76.

This gives way to a return of the solo flute, but this time it is joined by a counter line in the solo clarinet. A brief fast section bridges the gap to the triumphant statement at m. 101. The fast music returns one final time to vault the composition to a heroic 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

The Past is Always Present

SEAN O'LOUGHLIN

Misterioso (♩ = 72)

1. Solo 3

Flute 1 2 *p*

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 (Vibraphone)

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

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Rain stick, Mark Tree, Suspended Cymbal, Triangle, Crash Cymbals, Tam-tam, Tambourine, Bongos)

Rain Stick

p

1 2 3 4 5 6

CPS209F

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

Perc. 2

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22

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. 1

Perc. 2

Rain Stick

Triangle

mp

f

p

1. Tutti *mp*

Tutti *mp*

a2 *mp*

For promotional use only

28 Maestoso (♩ = 72)

Fl. 1 2

Ob.

Cl. in B♭ 1 2 3

B. Cl. in B♭

Bsn. *f*

A. Sax. in E♭ 1 2

T. Sax. in B♭ *f*

Bar. Sax. in E♭ *f*

28 Maestoso (♩ = 72) *senza sord.*

Tpt. in B♭ 1 2 3 *f*

Hn. in F 1 2 *f*

Tbn. 1 2 *f*

Euph. *f*

Tuba *f*

Mall. Perc. *f*

Timp. *f*

Perc. 1 Snare Drum *f*

Perc. 2 Cr. Cym. *f* Tri. *f* Sus. Cym. *p*

Tam-tam *f*

CPS209F 28 29 30 31 32 33 34

38 Allegro (♩ = 124)

Fl. 1 2 *ff* *mf* a2

Ob. *ff*

Cl. in B♭ 1 2 3 *ff* *mf*

B. Cl. in B♭ *ff*

Bsn. *ff*

A. Sax. in E♭ 1 2 *ff* *mf*

T. Sax. in B♭ *ff* *mf*

Bar. Sax. in E♭ *ff*

Tpt. in B♭ 1 2 3 *ff*

Hn. in F 1 2 *ff*

Tbn. 1 2 *ff* a2

Euph. *ff*

Tuba *ff*

Mall. Perc. *ff* *mf*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff* Tambourine

ff Cr. Cym.

Fl. 1 2

Ob. *mf*

Cl. in B $\flat$ 1 2 3

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

Bsn. *mf*

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

T. Sax. in B $\flat$

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

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba *mf*

Mall. Perc.

Timp.

Perc. 1

Perc. 2 *Bongos* *mf*

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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

Perc. 2

mf

a2

mf

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50

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 $\flat$

50

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Tamb.

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Fl. 1 2 *mf*

Ob. *mf*

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

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

Bsn. *mf* *f*

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

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

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

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba *f*

Mall. Perc.

Timp.

Perc. 1

Perc. 2

60

65

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

Perc. 2

76 Slower (♩ = 92)

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♭

Tpt. in B♭ 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

76 Slower (♩ = 92)

T.-tam

Sus. Cym.

74 75 76 77 78 79

84 Misterioso (♩ = 72)

1. Solo 3

p

Solo

p

a2

p

84 Misterioso (♩ = 72)

p

Rain Stick

p

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. 1

Perc. 2

p mf *mf*

94 Allegro (♩ = 124)

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 $\flat$

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94 Allegro (♩ = 124)

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 $\flat$

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94 Allegro (♩ = 124)

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

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94 Allegro (♩ = 124)

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

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102

Fl. 1 2 *poco rit.*

Ob. *ff*

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

Cl. 2 3 in B $\flat$ *ff*

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

Bsn. *ff*

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

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

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

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

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

Tpt. 2 3 in B $\flat$ *ff*

Hn. 1 in F *ff*

Hn. 2 in F *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Euph. *ff*

Tuba *ff*

Mall. Perc. *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Tri. *ff*

Sus. Cym. *ff*

Cr. Cym. *ff*

p

109 Allegro (♩ = 124)

Fl. 1 2 *mf* *f* *ff*

Ob. *mf* *f* *ff*

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

B. Cl. in B $\flat$

Bsn. *mf* *f* *ff*

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

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

109 Allegro (♩ = 124) *mf* *f* *ff*

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

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

Tbn. 1 *mf* *f* *ff*
2 *mf* *f* *ff*

Euph. *mf* *f* *ff*

Tuba *mf* *f* *ff*

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

Timp. *mf* *f* *ff*

Perc. 1 Tamb. *mf* *f* *ff*

Perc. 2 *mf* *f* *ff* Sus. Cym.

109 110 111 112 113 114

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