

FULL SCORE

Concert Band

Grade 3



CARL FISCHER

PERFORMANCE

SERIES

Commence!

Sean O'Loughlin

CPS210
INSTRUMENTATION

Full Score	1
Flute 1	4
Flute 2	4
Oboe	2
Clarinet 1 in B $\flat$	4
Clarinet 2 in B $\flat$	8
Clarinet 3 in B $\flat$	8
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
Bells, Chimes	
Timpani	1
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	8
Crash Cymbals, Suspended Cymbal, Tam-tam, Triangle, Tambourine, China Cymbal, Cabassa, Mark Tree	

CARL FISCHER®

About the Composition

Commence! was commissioned by the Lynden High School Class 2017-2019 and the Lynden, WA Community and dedicated to Steve Herrick in celebration of his retirement. Mr. Herrick and I first collaborated on a commission in 2006 and I was immediately taken by the community and the music program in Lynden, WA. It is truly one of the most beautiful places in the country and full of musical inspiration at every turn.

This piece is a loving tribute to Mr. Herrick and his amazing contribution to the students of Lynden for over thirty years. The music begins with a spirited section oscillating between $\frac{6}{8}$ and $\frac{2}{4}$ time. It should maintain a pulsing feeling throughout. The main melody appears at m. 25 and has a lilting, reminiscing quality to it. After some further development, it moves to a "B" section at m. 41 with some warm brass passages. The woodwinds should soar over the top with their counter line. The lower voices take over the melody at m. 59. The harmony becomes more discordant at m. 71 with passages trading between the brass and woodwinds.

This tension releases into a slow section that features a flowing, heartfelt melody. This builds to the big moment at m. 112. The timpani ushers us back to the $\frac{6}{8}$, $\frac{2}{4}$ section. The melody is now accompanied by some flowing counterpoint at m. 153 which leads to the "B" section again at m. 169. This time the woodwinds take the lead and the brass provide the counter line. A final big moment at m. 194 is the culmination and high point of the composition. A brief fast section puts a bow on the piece for a rousing finale.

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

SEAN O'LOUGHLIN

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[illegible]

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

Tamb.

13 14 15 16 17 18

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.

Timp.

Perc. 1 2

Tam-tam

19 20 21 22 23 24

25

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 $\flat$

25

Tpt. in B $\flat$

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

Triangle

p

25 26 27 28 29 30

For promotional use only

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.

31 32 33 34 35 36

Cabassa

41

1°

mf

Fl.

Ob.

Cl.
in Bb

2

3

B. Cl.
in Bb

Bsn.

A. Sax.
in Eb

2

T. Sax.
in Bb

Bar. Sax.
in Eb

41

Tpt.
in Bb

2

3

Hn.
in F

2

Tbn.

2

Euph.

Tuba

Mall.
Perc.

Timp.

Perc.

1

2

37

38

39

Sus. Cym.

40

p

mf

41

42

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

43 44 45 46 47 48

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p *mf*

51 Tutti

Fl.

Ob.

Cl.
in Bb

B. Cl.
in Bb

Bsn.

A. Sax. 1
in Eb

T. Sax.
in Bb

Bar. Sax.
in Eb

51

Tpt.
in Bb

Hn.
in F

Tbn.

Euph.

Tuba

Mall.
Perc.

Timp.

Perc.

Cr. Cym.

49 Sus. Cym. p 50 f 51 52 53 54

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p

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

61 62 63 64 65 66

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71

Fl.

Ob.

Cl.
in Bb

B. Cl.
in Bb

Bsn.

A. Sax. 1
in Eb

T. Sax.
in Bb

Bar. Sax.
in Eb

71

Tpt.
in Bb

Hn.
in F

Tbn.

Euph.

Tuba

Mall.
Perc.

Timp.

Perc.

T.-tam

China Cym,

Tri.

f

67

68

69

70

mf

71

72

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.

Timp.

Perc. 1 2

73 74 75 76 77 78

79

Fl.

Ob.

Cl. in B $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. 1 in E $\flat$

2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

79

Tpt. in B $\flat$

2

3

Hn. in F

1

2

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

1

2

79 80 81 82 83 84

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.

Temp.

Perc.

T-tam

85 86 87 88 89 90

CPS210F

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

97 98 99 100 101 102

p

CPS210F

Fl. 1 2 *a2*

Ob.

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

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.

Timp.

Perc. 1 2 T.-tam

rit.

rit.

p

Sus. Cym.

116 117 118 119 120 121

125 Con spirito ♩ = 100

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.

Cr. Cym.

122 123 124 125 126 127 128

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

Tri.

129 130 131 132 133 134

p *pp* *pp* *pp* *p*

137

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.

135 136 137 138 139 140

Fl. 1 2

Ob. *f*

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

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

Bsn. *f*

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

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

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

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

Hn. in F 1 2 *f* a2

Tbn. 1 2 *f*

Euph. *f*

Tuba *f*

Bells *f*

Mall. Perc. *f*

Timp. *f*

Perc. 1 2 *f* Cr. Cym. *f* Tamb.

141 142 143 144 145 146

Fl. 1 2

Ob.

Cl. in Bb 1 2 3

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

147 148 149 150 151 152

a2

T.-tam

153 1°

Fl. 1 2

Ob. *p*

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

B. Cl. in B $\flat$

Bsn.

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

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

153

Tpt. in B $\flat$ 1 2 3 *p* *a2*

Hn. in F 1 2 *p*

Tbn. 1 2 *p*

Euph. *p*

Tuba *p*

Mall. Perc. *p*

Timp.

Perc. 1 2 *p* Tri.

153 154 155 156 157 158

p

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.

Timp.

Perc. 1 2

159 160 Cabassa 161 162 163 164

169 ^{a2}

Fl. *mf*

Ob. *mf*

Cl. in B $\flat$ *mf*

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

Bsn. *mf*

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

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

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

169 *mf*

Tpt. in B $\flat$ *mf* ^{a2}

Hn. in F *mf*

Tbn. *mf*

Euph. *mf*

Tuba *mf*

Mall. Perc. *mf*

Timp. *mf*

Perc. *p* *mf*

165 166 167 168 169 170

Sus. Cym. *p* *mf*

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.

Timp.

Perc. 1 2

Tri.

171 172 173 174 175 176

p *mf*

mf

[illegible]

Fl. 1 2

Ob.

Cl. in Bb 1 2 3

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

183 184 185 186 187 188

194 *Maestoso* ♩ = 72 *a2* 199 *Con spirito* ♩ = 100

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

Chimes

Mall. Perc.

Timp.

Perc. 1 2

T.-tam

Tamb.

f 194 *Sus. Cym.* 195 *f* 196 197 198 *p* 199 200

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.

Timp.

Perc. 1 2

+ China Cym,

201 202 203 204 205 206

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.

Timp.

Perc. 1 2

Cr. Cym.

Sus. Cym.

mf

p

f

ch.

207 208 209 210 211 212 213

Shout for Joy, All the Earth!

3

PETER TERRY

Exuberantly $\text{♩} = 116$

Flute 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 (Tubular Bells, Glockenspiel)

Timpani (C, G, ♩)

(Snare Drum, Bass Drum)

Percussion (Suspended Cymbal, 2 Tambourine, Crash Cymbal, Tam-tam)

1 2 3 4 5 6

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CPS201F

4

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.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

7 8 9 10 11 12 13 14

CPS201F

5

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.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

15 16 17 18 19 20 21 22

CPS201F

6

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.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

23 24 25 26 27 28

CPS201F

Full Score

Commissioned by the Andrew Jackson Middle School Band,
Tinsville, Florida under the direction of Jim Matthews

3

Celtic Echoes

LARRY CLARK

Expressive ($\text{♩} = 62$)

2 Soli

Flute

Oboe

Clarinet 1 in B $\flat$

Clarinet 2, 3 in B $\flat$

Bass Clarinet in B $\flat$

Bassoon

Alto Saxophone 1, 2 in E $\flat$

Tenor Saxophone in B $\flat$

Baritone Saxophone in E $\flat$

Trumpet 1 in B $\flat$

Trumpet 2, 3 in B $\flat$

Horn 1, 2 in F

Trombone 1, 2

Euphonium

Tuba

Mallet Percussion (Bells, Chimes)

Timpani (A $\flat$, B $\flat$, C, E $\flat$)

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Suspended Cymbal, Triangle, Crash Cymbals)

1 2 3 4 5

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CPS181F

4

rit. 9^{a} tempo

FL

Ob.

CL 1 in B $\flat$

CL 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 $\flat$

Tpt. 1 in B $\flat$

Tpt. 2, 3 in B $\flat$

Hn. 1, 2 in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc.

Temp.

Perc. 1

Perc. 2

6 7 8 9 10

CPS181F

5

FL

Ob.

CL 1 in B $\flat$

CL 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 $\flat$

Tpt. 1 in B $\flat$

Tpt. 2, 3 in B $\flat$

Hn. 1, 2 in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc.

Temp.

Perc. 1

Perc. 2

11 12 13 14 15 16

Sus. Cym.

CPS181F

6

Soli

FL

Ob.

CL 1 in B $\flat$

CL 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 $\flat$

Tpt. 1 in B $\flat$

Tpt. 2, 3 in B $\flat$

Hn. 1, 2 in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc.

Temp.

Perc. 1

Perc. 2

17 18 19 20 21

CPS181F

Full Score

The Fairest of the Fair

JOHN PHILIP SOUSA
Arranged by Andrew Balent

Allegro (♩ = 126)

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

Euphonium

Tuba

Mallet Percussion (Bells)

Timpani (F, B♭, E♭)

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Crash Cymbals)

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CPS178F

4

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

Euph.

Tuba

Mall. Perc.

Temp.

Perc. 1

Perc. 2

CPS178F

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.

Within each grade level, you will find selections in a variety of styles and genres designed to meet all of your performance and teaching needs. The Carl Fischer composers and arrangers are some of the most respected writers in the business. Their music is dynamic, fresh and eminently worthy of your attention.

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- Difficulty ranges from Grades 3 to 3.5
- Generous cross-cueing of exposed or solo parts
- Use of expanded Percussion writing
- Careful selection of keys and degree of difficulty for advancing groups

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