FULL SCORE

Flexible Band

CARL FISCHER PERFORMANCE SERIES

Grade 3

Ides of March

Sean O'Loughlin

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XPS10

INSTRUMENTATION

Full Score 1

Part 1
Flute 8
Clarinet in B♭ / Trumpet in B♭ 4
Oboe / Violin 2

Part 2
Clarinet in B♭ / Trumpet in B♭ 4
Alto Saxophone in E♭ 2
Violin 3

Part 3
Clarinet in B♭ / Tenor Saxophone in B♭ 2
Alto Saxophone in E♭ 2
Horn in F 2
Violin 2
Viola 2

Part 4
Tenor Saxophone in B♭ 2
Horn in F 2
Trombone / Euphonium / Bassoon / Cello . . . 4
Euphonium T.C. in B♭ 2

Part 5
Bass Clarinet in B♭ / Euphonium T.C. in B♭ 3
Trombone / Euphonium / Bassoon / Cello . . . 4
Baritone Saxophone in E♭ 2
Tuba 4
Bass 1

Mallet Percussion 2
Bells, Chimes
Timpani 1
Percussion 1 2
Snare Drum, Bass Drum
Percussion 2 7
Crash Cymbals, Tam-tam, Triangle, Suspended Cymbal, Tambourine, Claves, China Cymbal
Keyboard (opt.) 1

CARL FISCHER®

About the Composition

Pulse pounding and haunting are two very distinct characteristics of *The Ides of March.* This dramatic composition celebrates my love of modern film music and is an exercise in economy of musical material. This economy is often referred to as minimalism, although I would not go so far as to include this composition in that world. This version is scored for a flexible ensemble to give your music program many options.

"The Ides of March" is a phrase that first appeared in the play *Julius Caesar* by William Shakespeare and represented the time when a coup d'etat (or government overthrow) happened in the Roman government. "Et tu, Brute?" is the famous line recited by Julius Caesar at the climactic scene. The music reflects the heart-pounding pace of the events leading to the coup d'etat.

The music starts with a three-note idea that permeates the entire composition. The first section of the piece from mm.1–35 is essentially one big crescendo. Different elements get added to the core three-note idea to increase its complexity. The swells in the low voices provide a grounding element to the rhythm above. The rhythm starts to break away from itself at m. 13 with the addition of a counter rhythm in the second and third parts. This counter rhythm becomes the main driving force at m. 21 with some melodic material introduced in the lower voices. The two eighth-note rhythmic ideas unite once again at m. 29 with a third rhythmic idea brought into the lower voices to provide the final push into m. 35.

The rhythmic cycle starts up again at m. 36, but this time it welcomes a lyrical line in the upper part. The staccato quarter notes in the low voices should have a light and spirited quality to them similar to pizzicato strings. A counter line joins the lyrical line at m. 46 with several intriguing moments of dissonance. The rhythm lets up a touch at m. 54, but quickly returns at m. 62 with the same three-note rhythm displaced by one beat between the flutes and oboes, and the clarinets and saxophones. A build-up follows that releases into the big lyrical and haunting moment of the piece at m. 74. The sound here should be broad, rich and triumphant. Bring out the eighth notes at mm. 80–81 while having the sustained notes pull back a bit. The soft dynamic at m. 90 signals a return to the rhythmic cycle. As before, layers of rhythms keep being added to increase the intensity of the moment. This crescendo finally releases itself at the end. Be mindful of the two beats of *tutti* rest in m. 121 that sets up the final climactic gesture in the following measure.

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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

Commissioned by North Hills High School Bands, North Hills, PA, Leonard Lavelle, director

The Ides of March

SEAN O'LOUGHLIN

Allegro ♩ = 138

Part 1
Flute

Clarinet in B♭ / Trumpet in B♭

Violin / Oboe

Part 2
Clarinet in B♭ / Trumpet in B♭

Alto Saxophone in E♭

Violin

Part 3
Clarinet in B♭ / Tenor Saxophone in B♭

Alto Saxophone in E♭

Horn in F

Violin

Viola

Allegro ♩ = 138

Part 4
Tenor Saxophone in B♭ / Euphonium T.C. in B♭

Horn in F

Trombone / Euphonium / Bassoon / Cello

Part 5
Bass Clarinet in B♭ / Euphonium T.C. in B♭

Trombone / Euphonium / Bassoon / Cello

Tuba / Bass / (Baritone Saxophone in E♭)

Mallet Percussion
(Chimes, Bells)

Timpani
(G, A♭, C, E♭)

(Snare Drum, Bass Drum)
Percussion
1

B.D.

(Crash Cymbals, Tam-tam, Triangle, Suspended Cymbal, Tambourine, Claves, China Cymbal)
Percussion
2

Keyboard (opt.)

1 2 3 4 5 6

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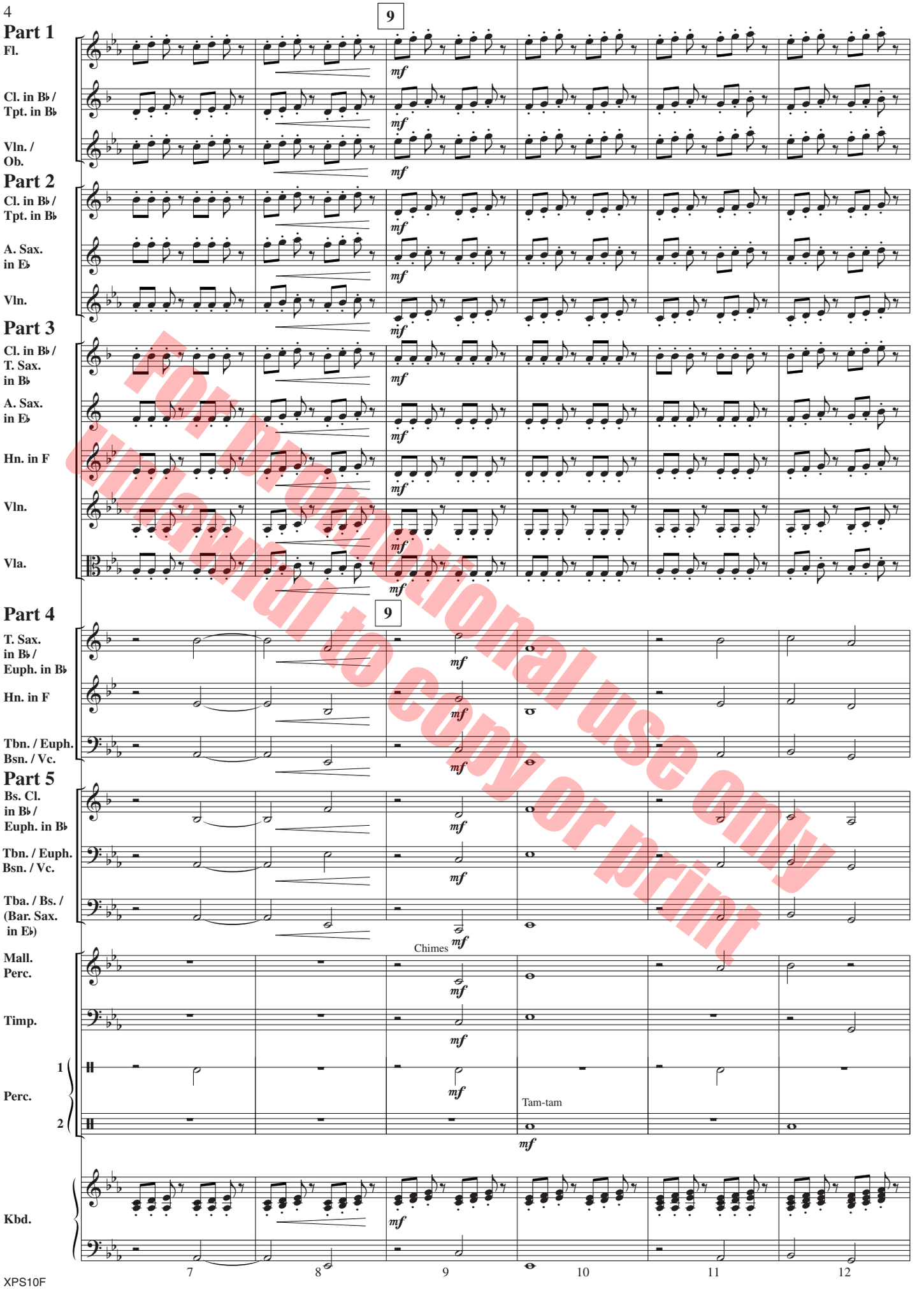

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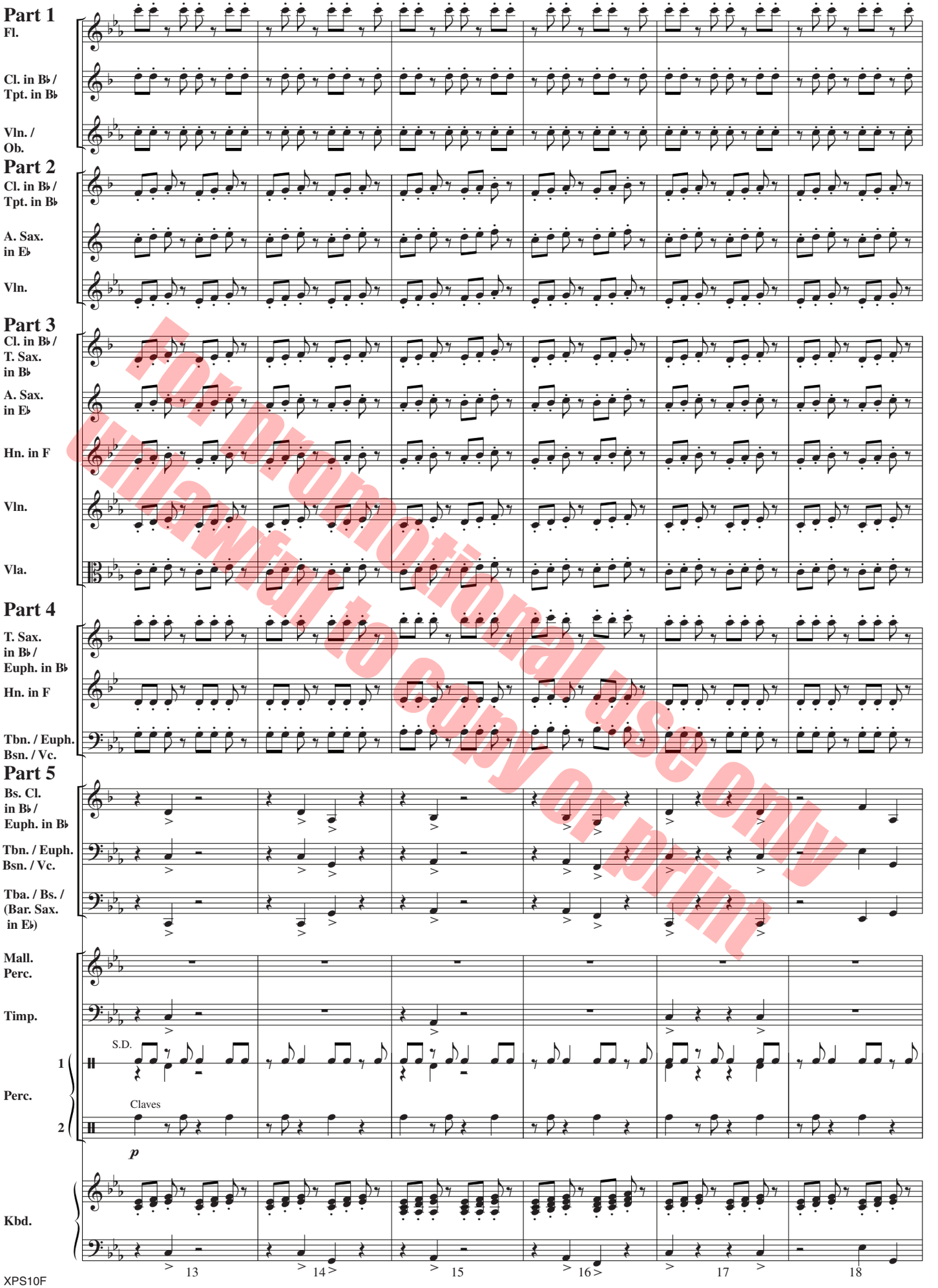

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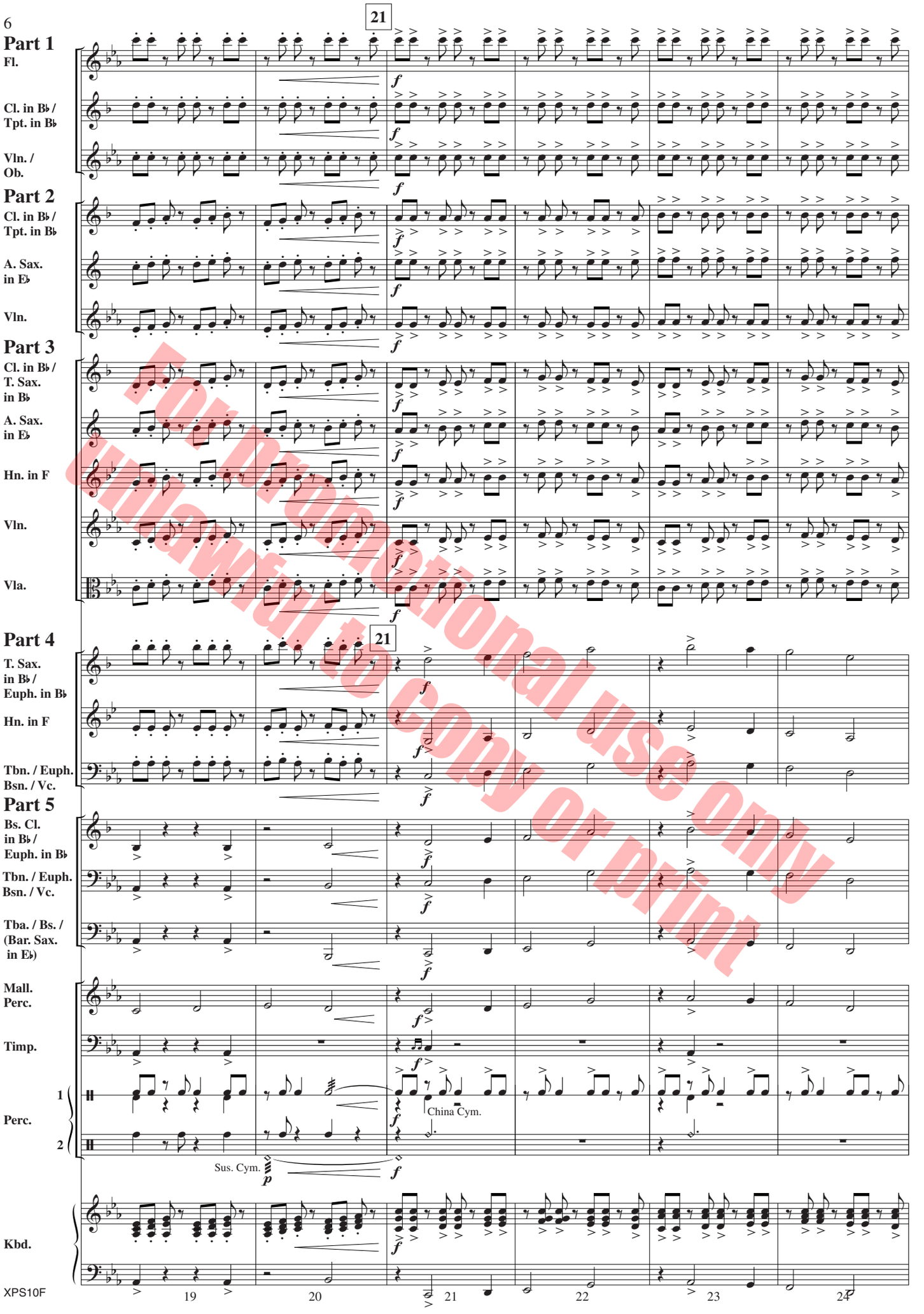

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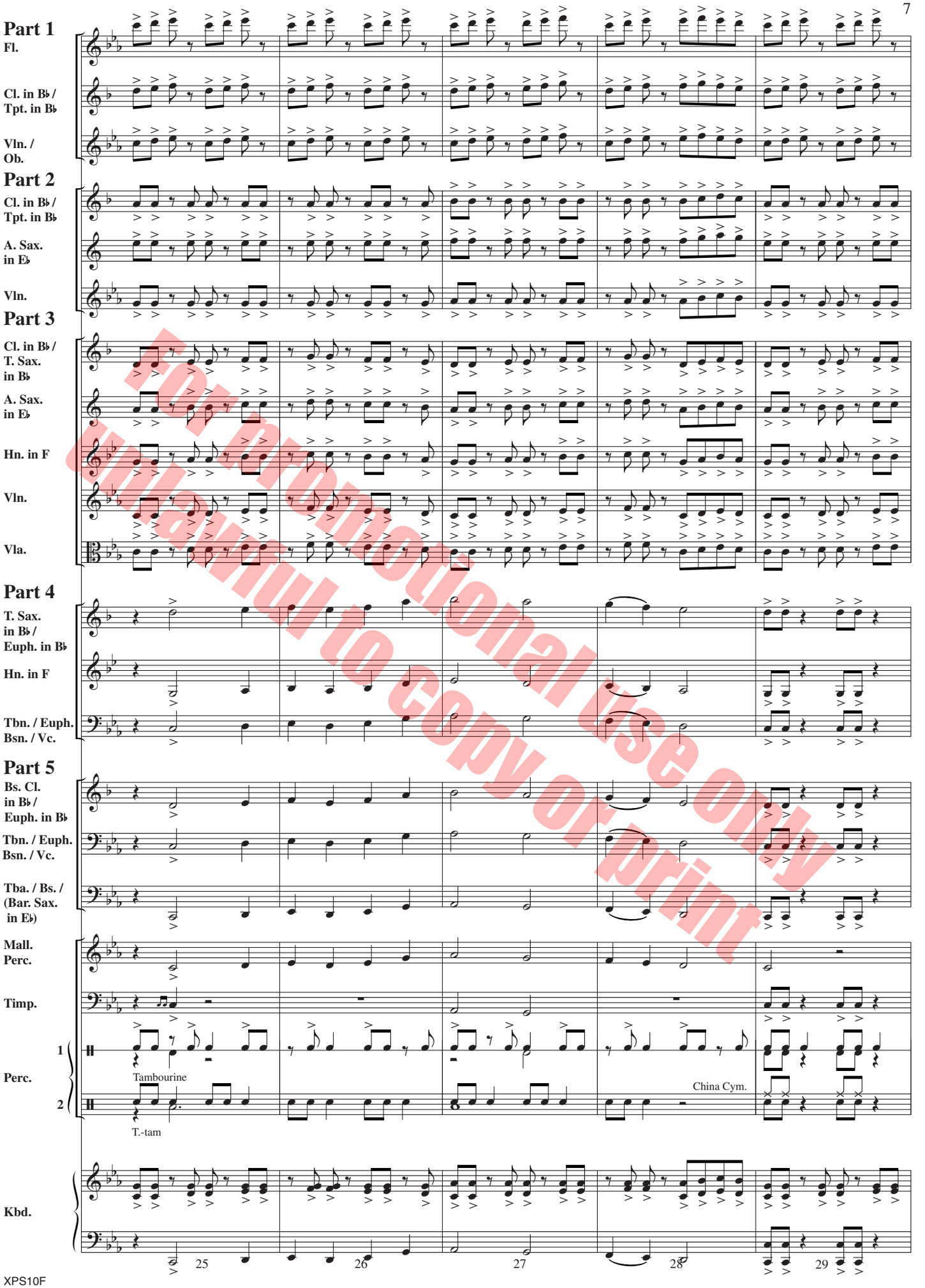

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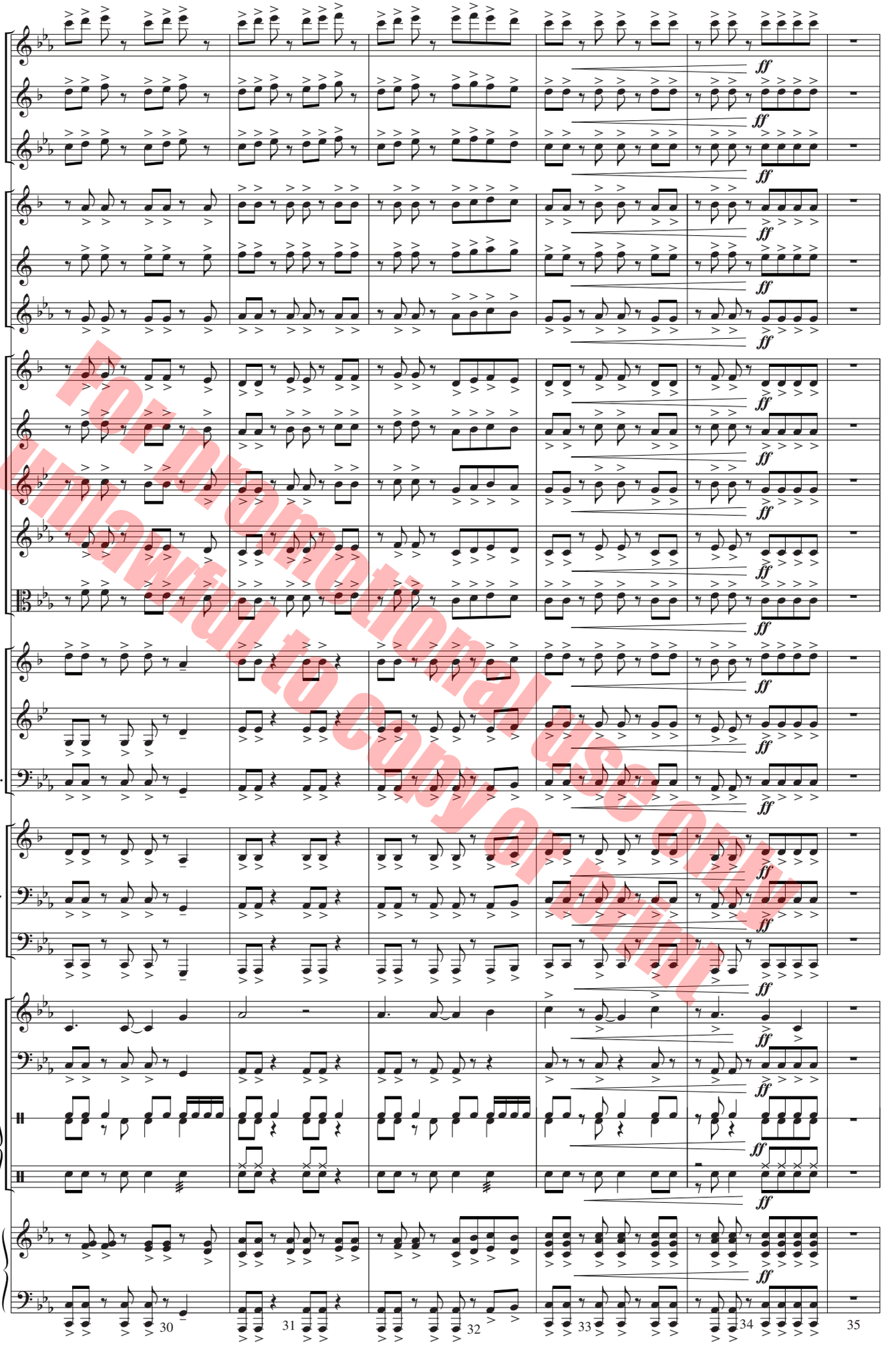

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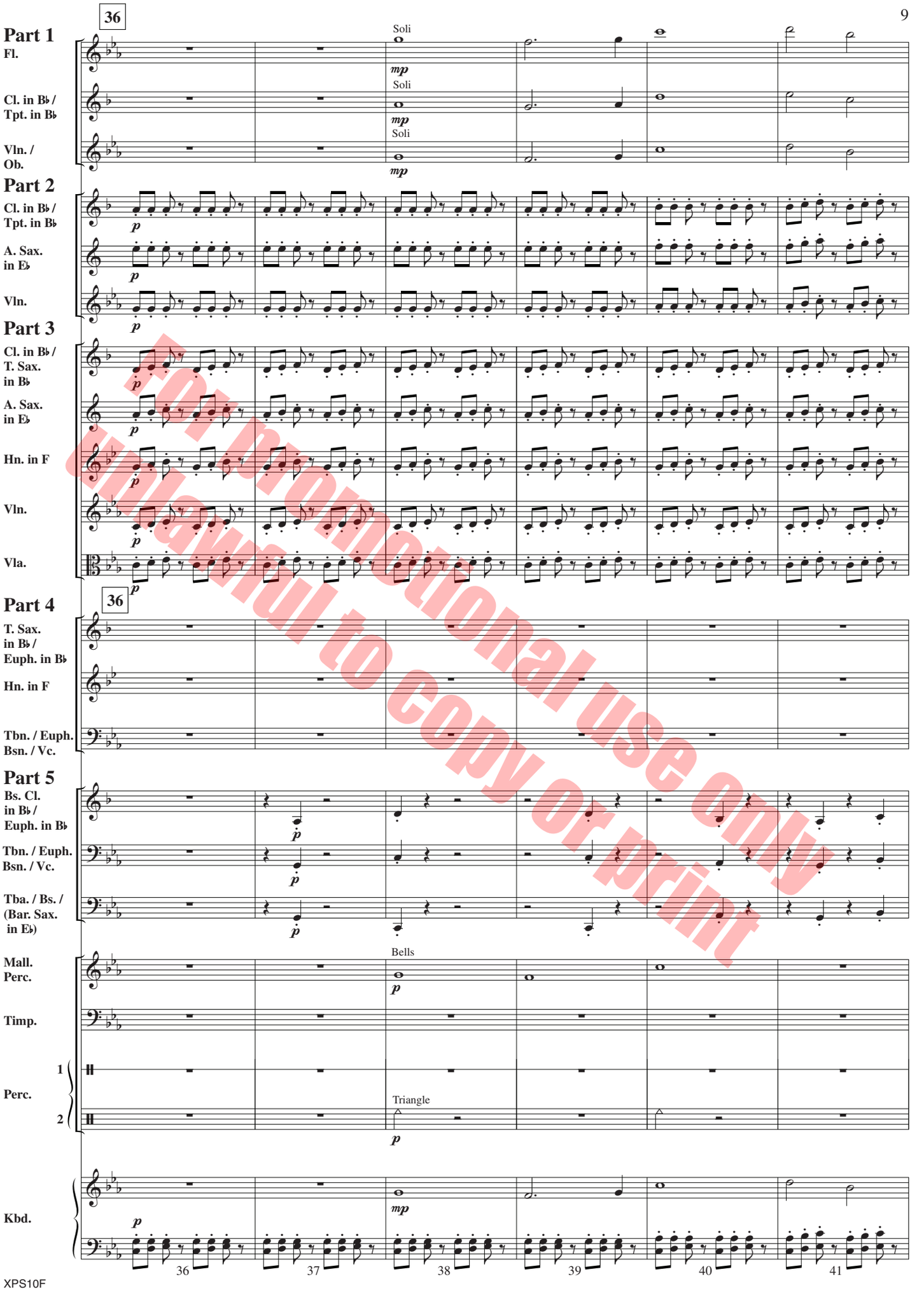

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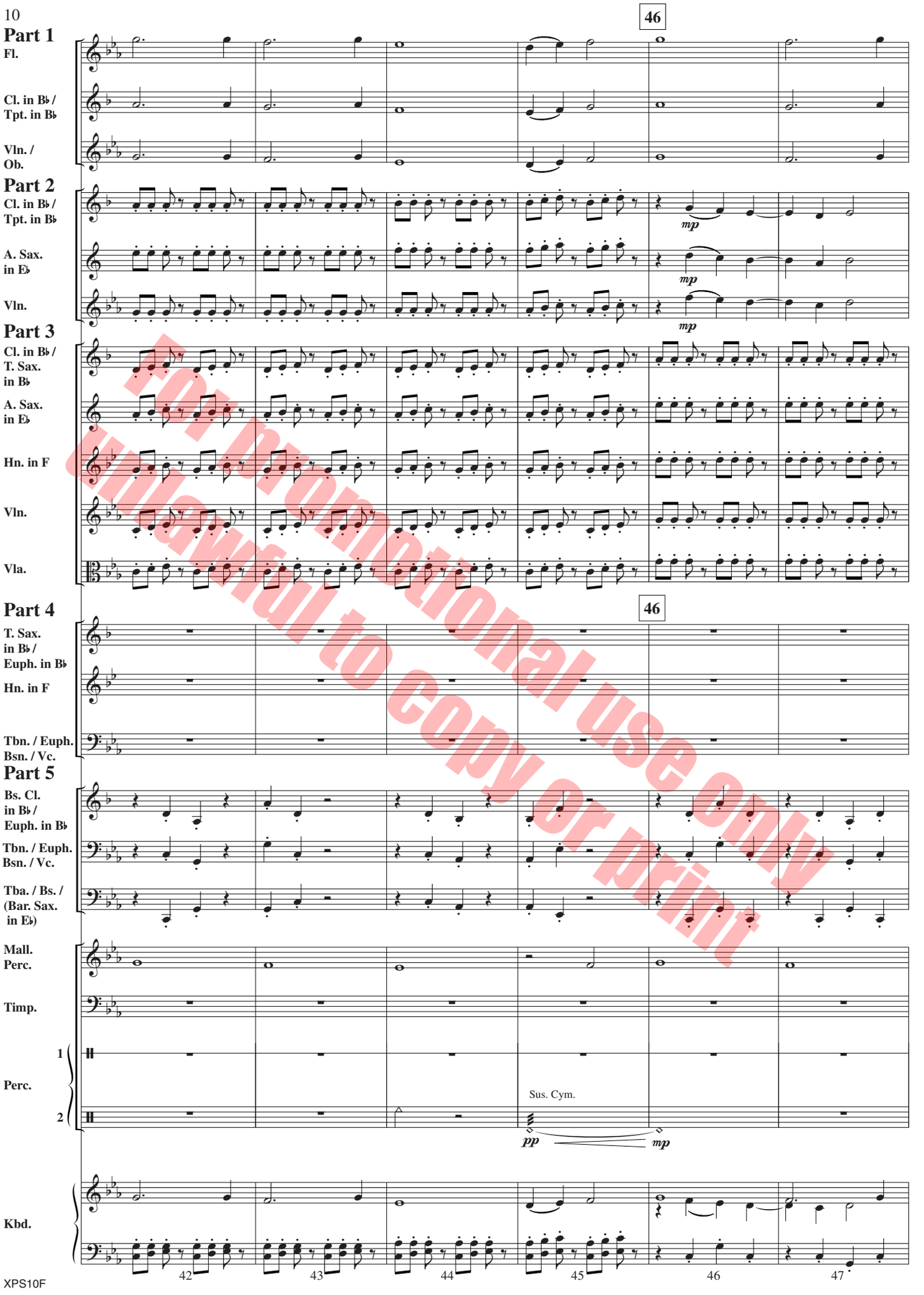

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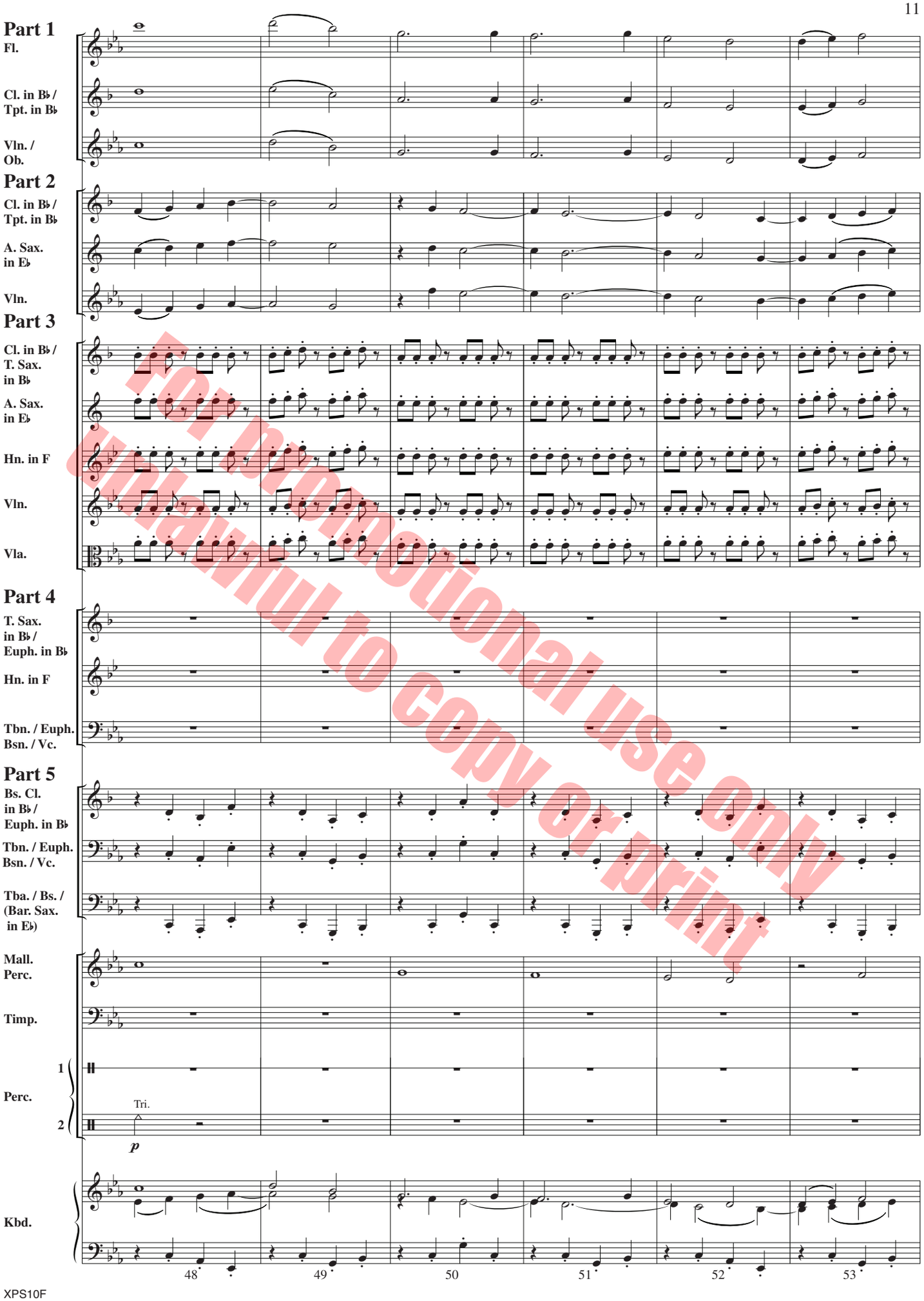

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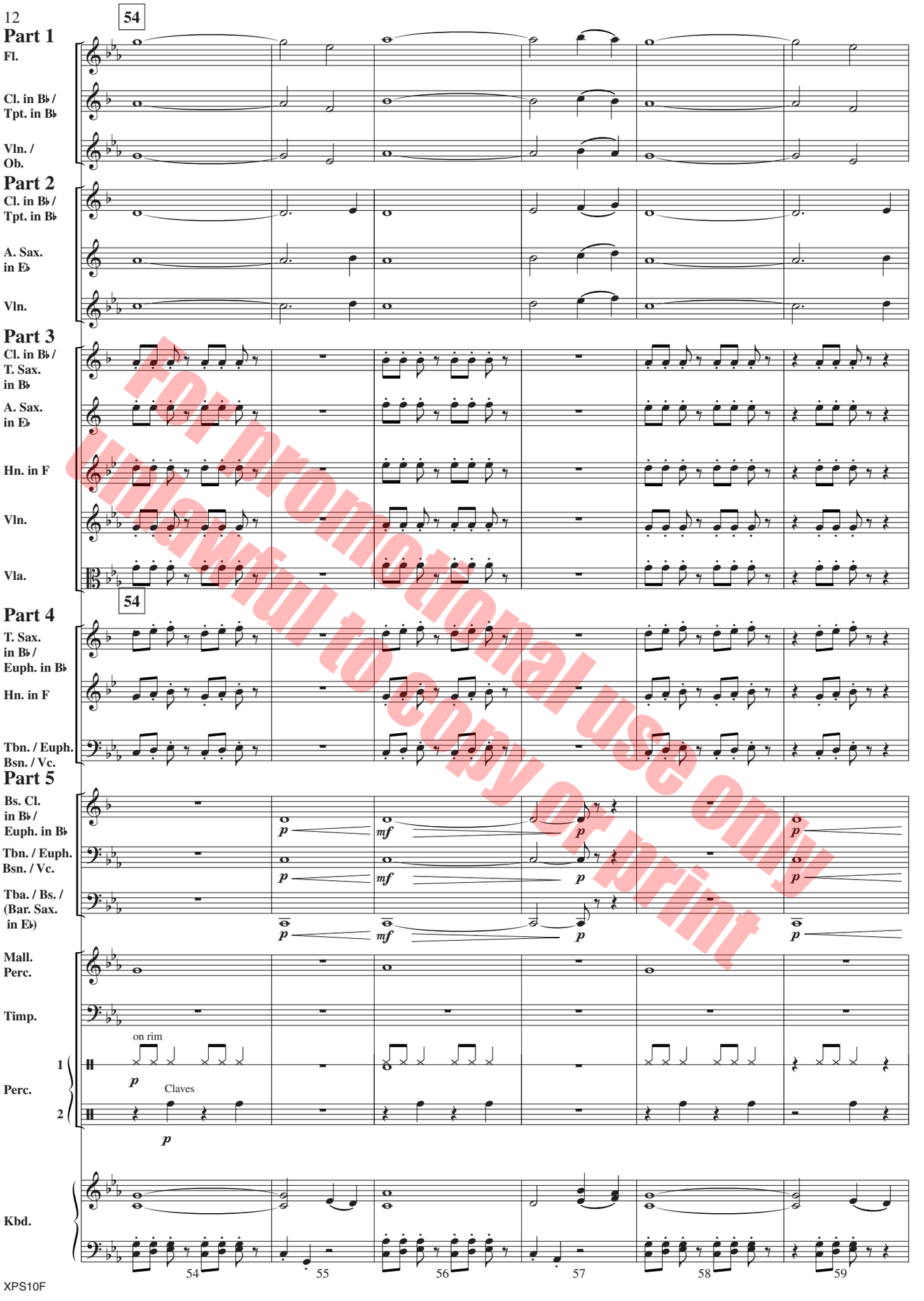

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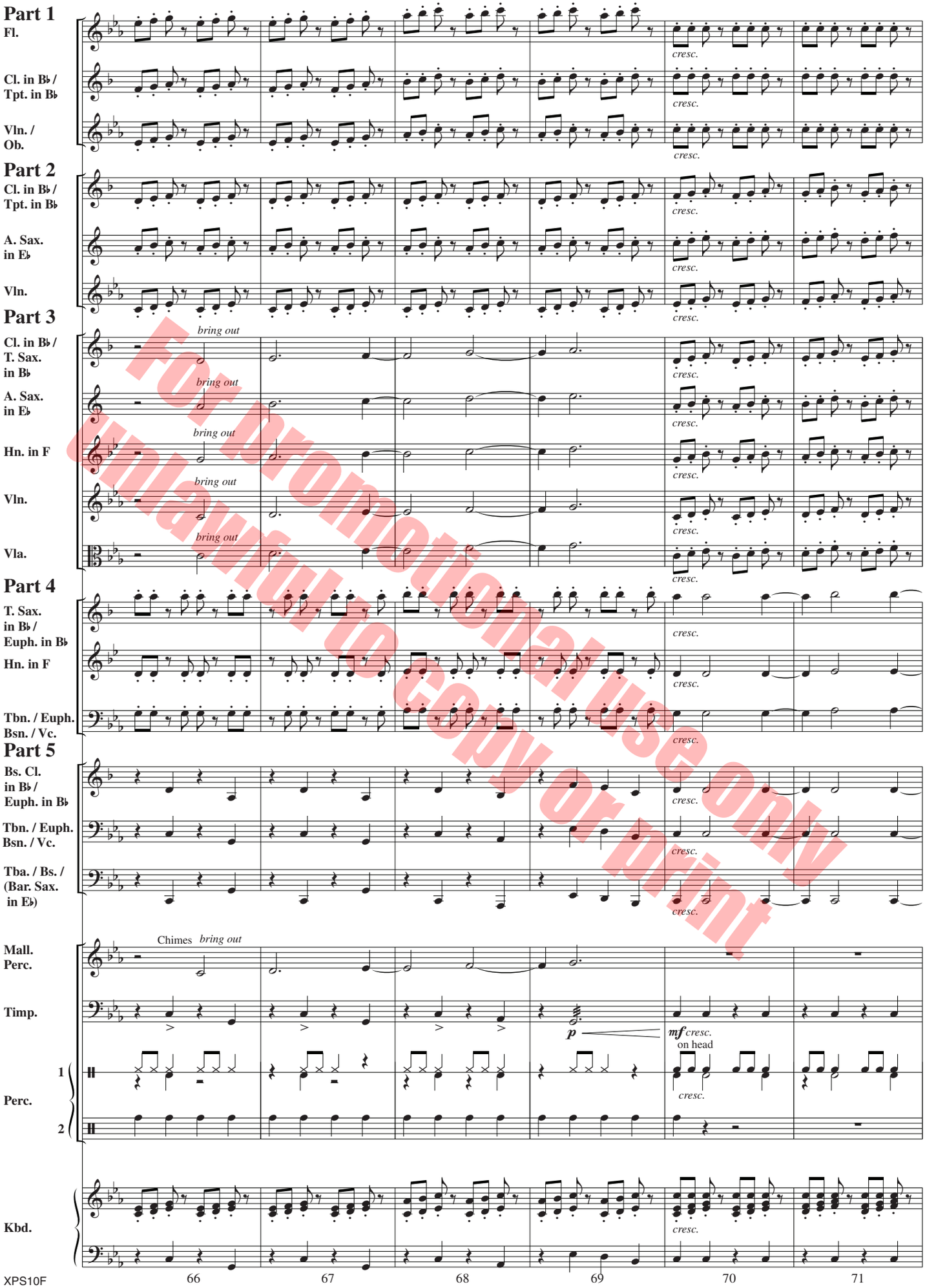

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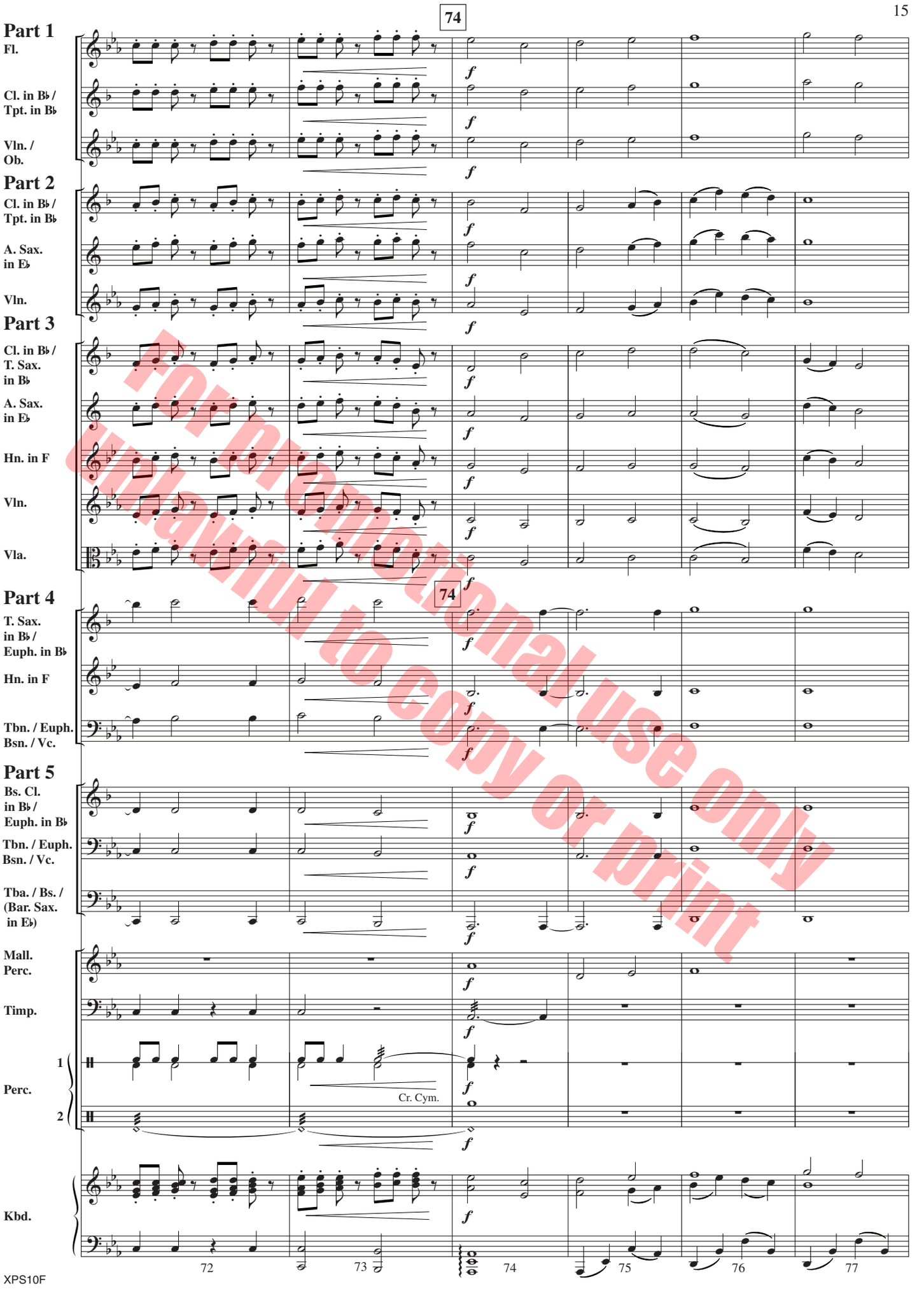

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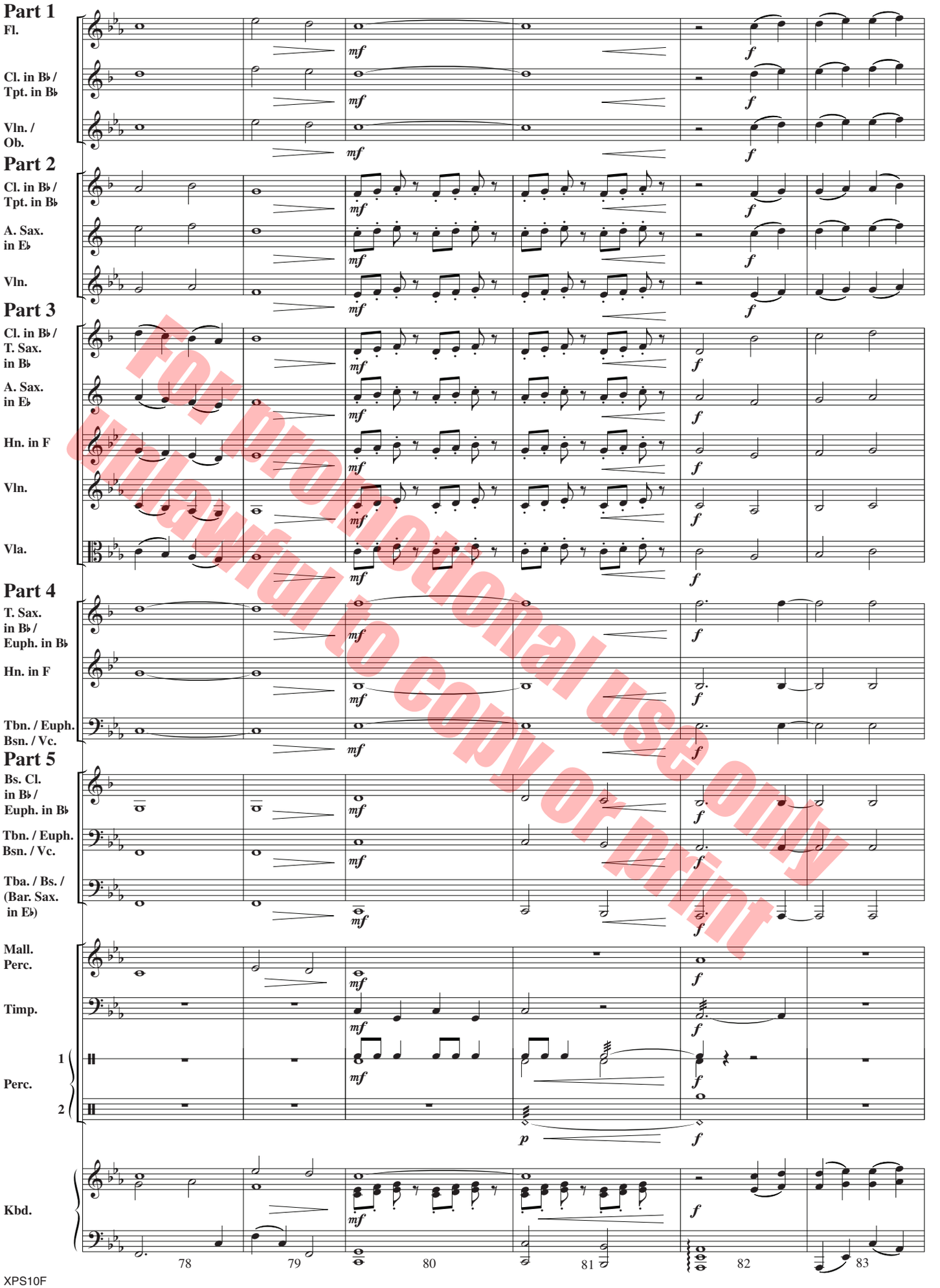

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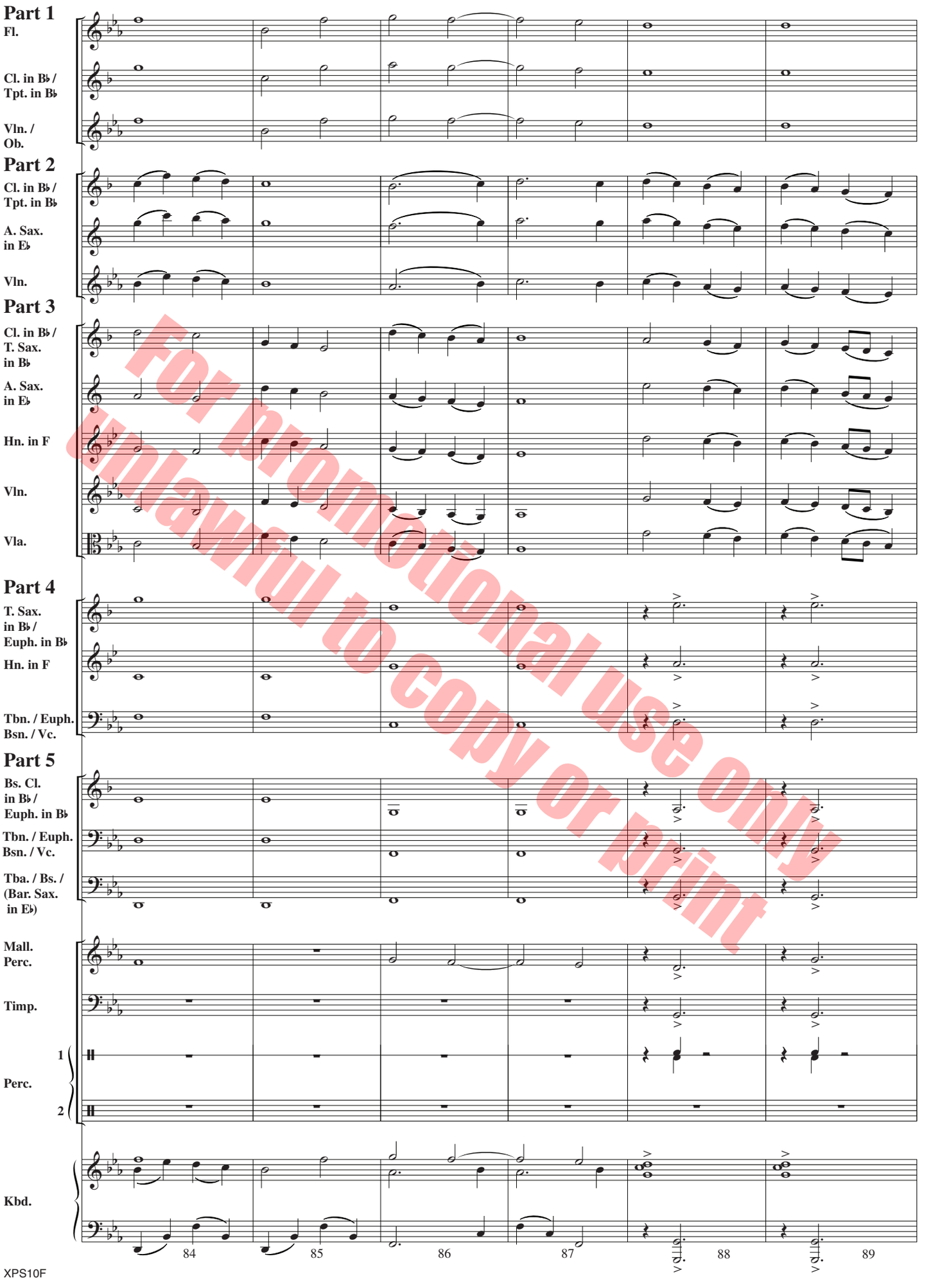

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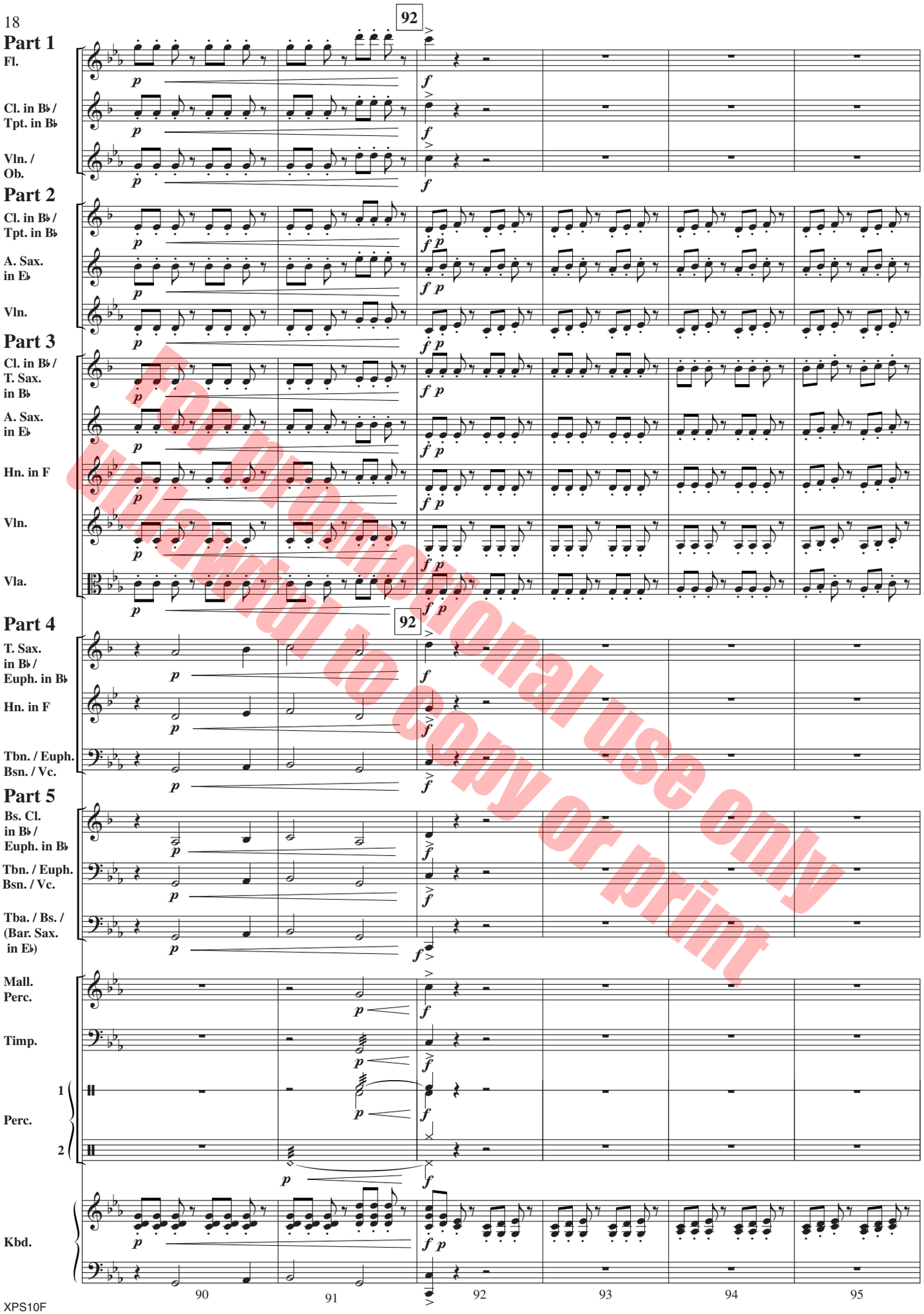

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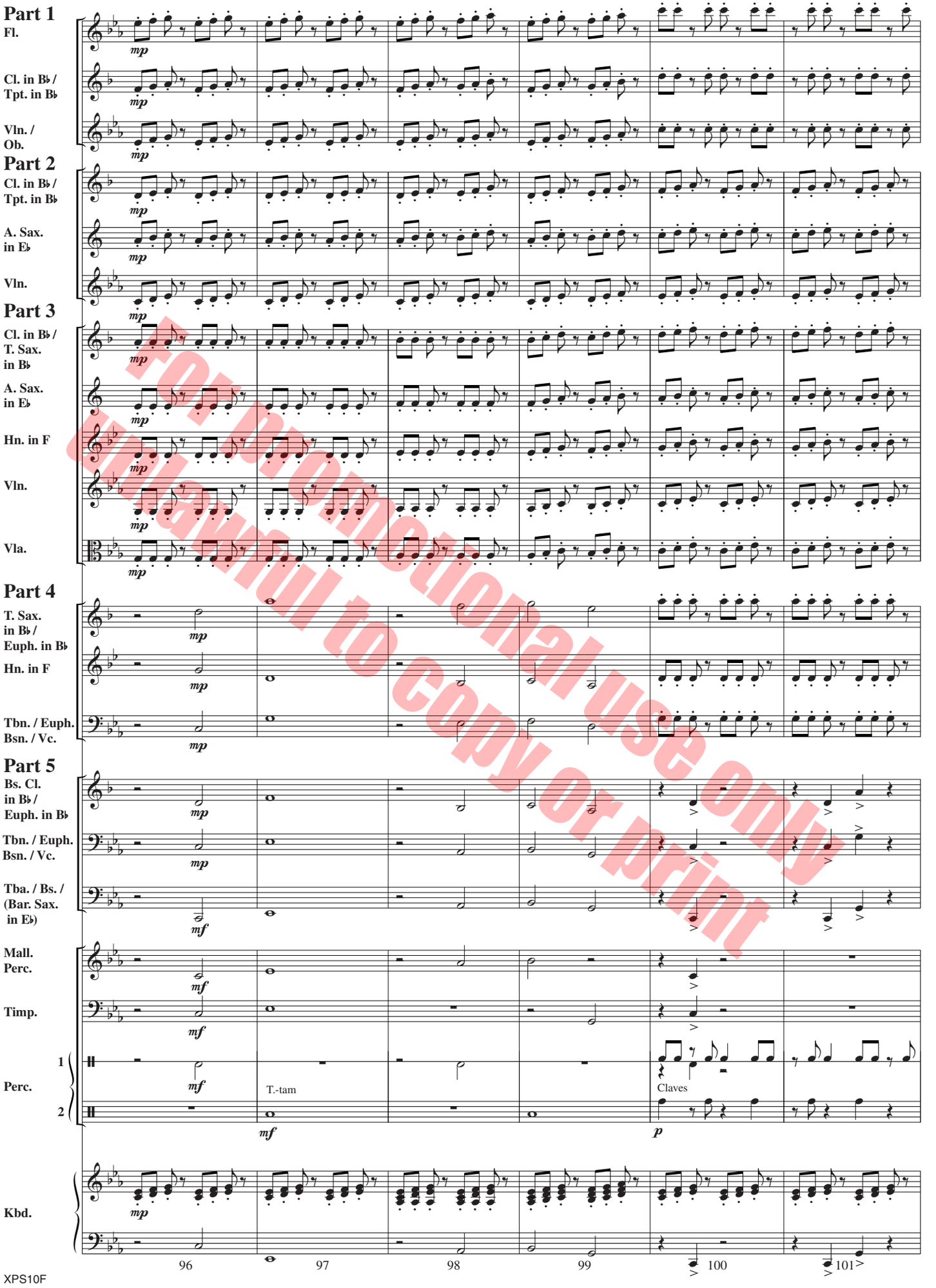

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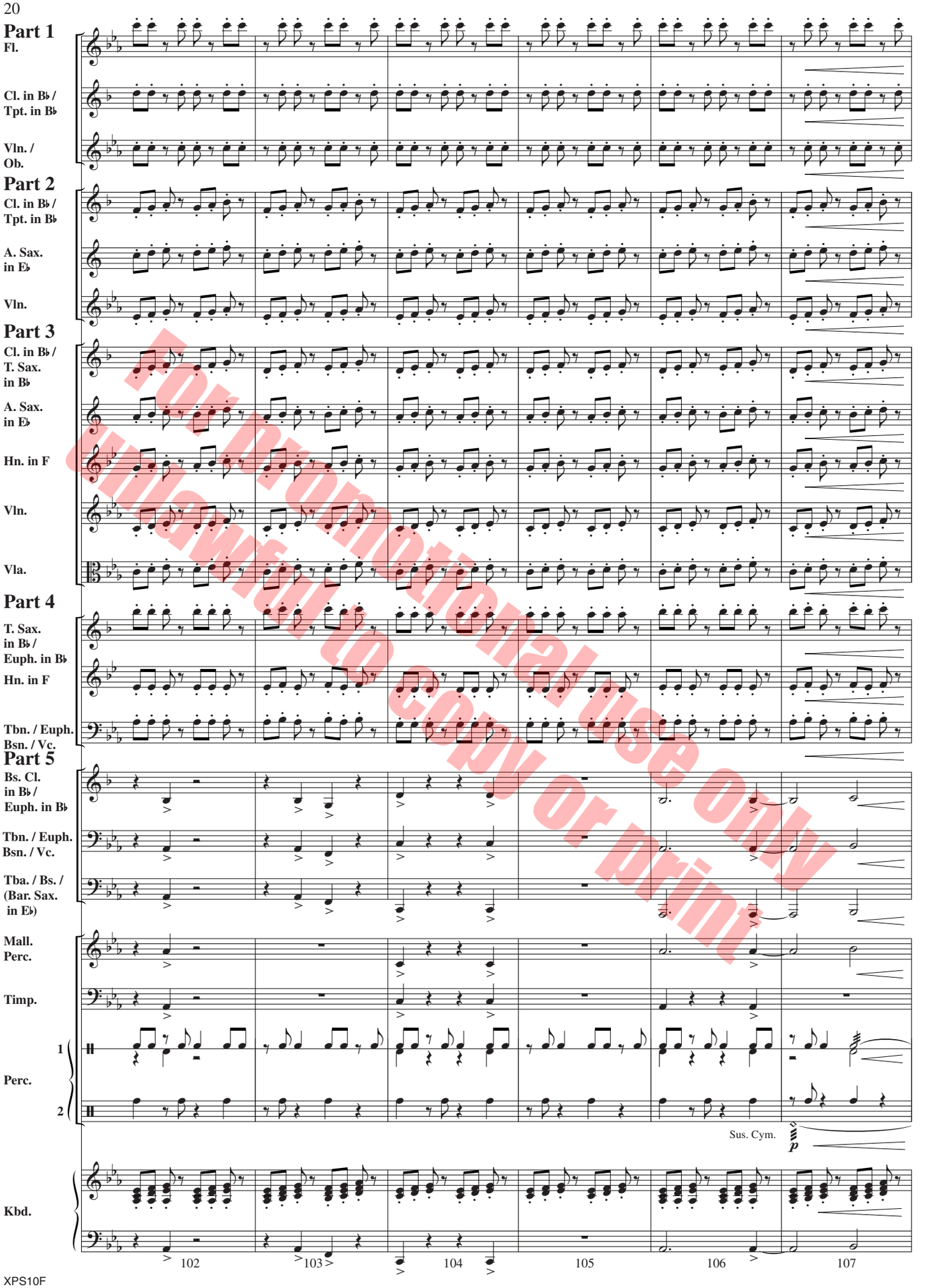

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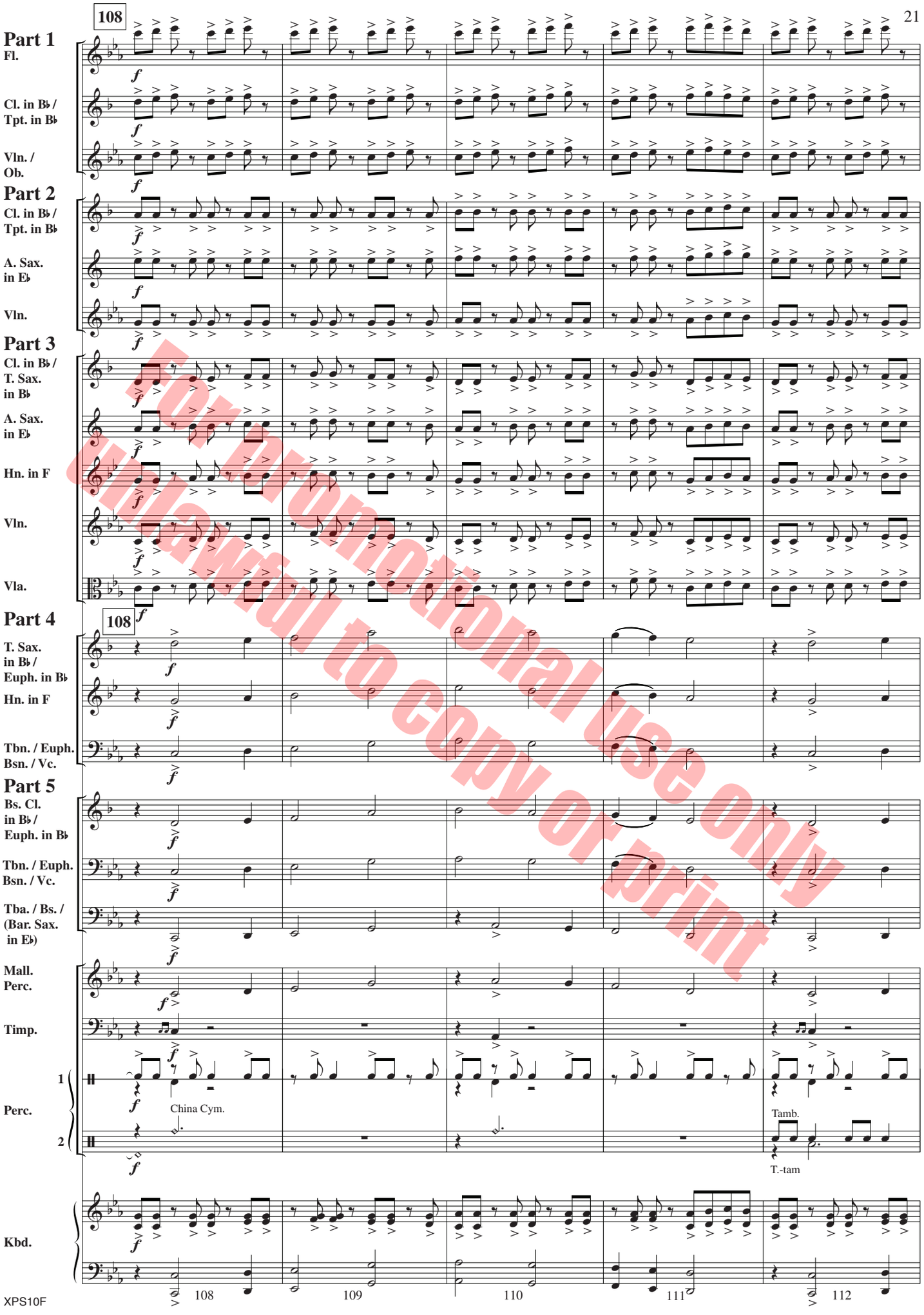

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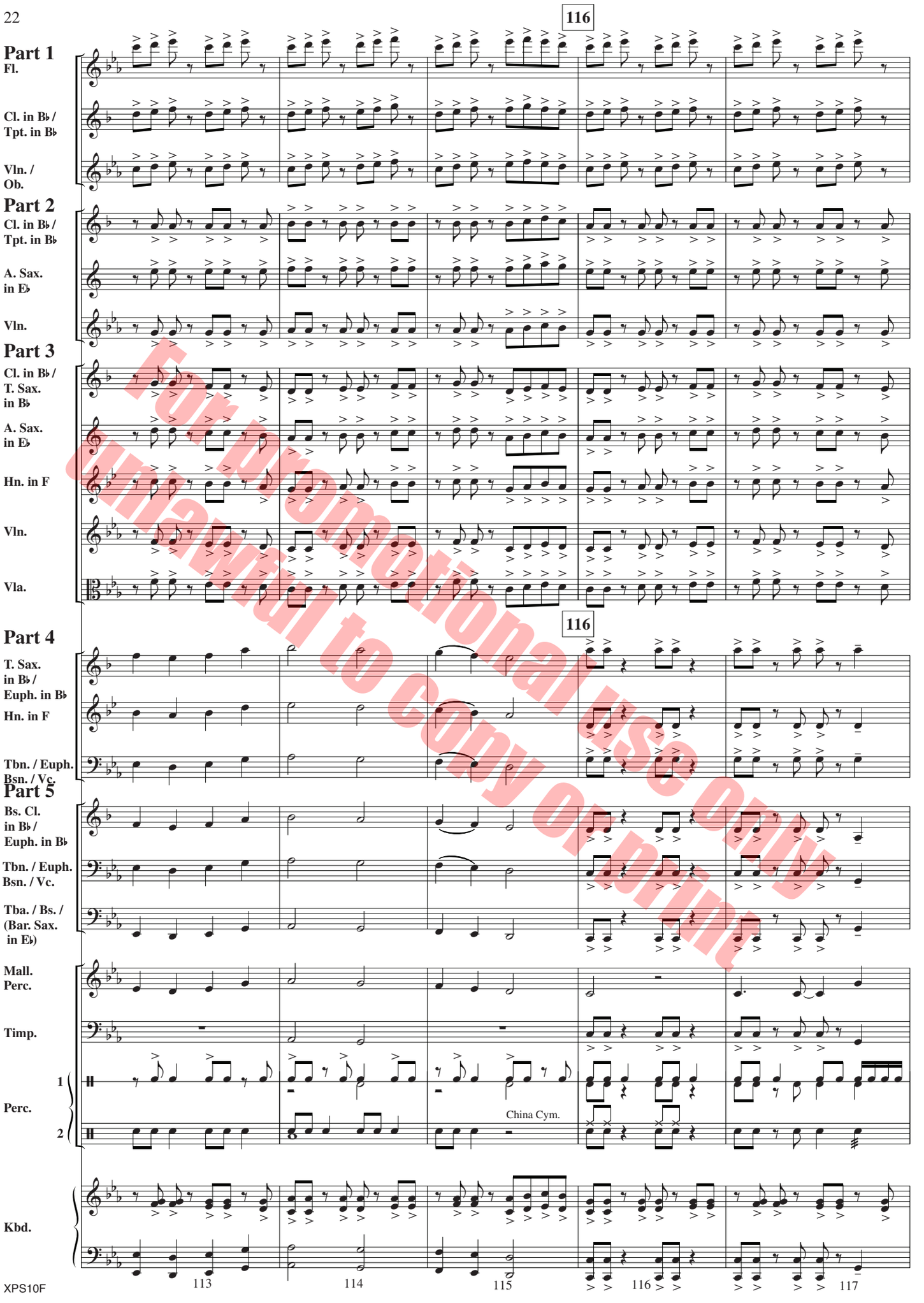

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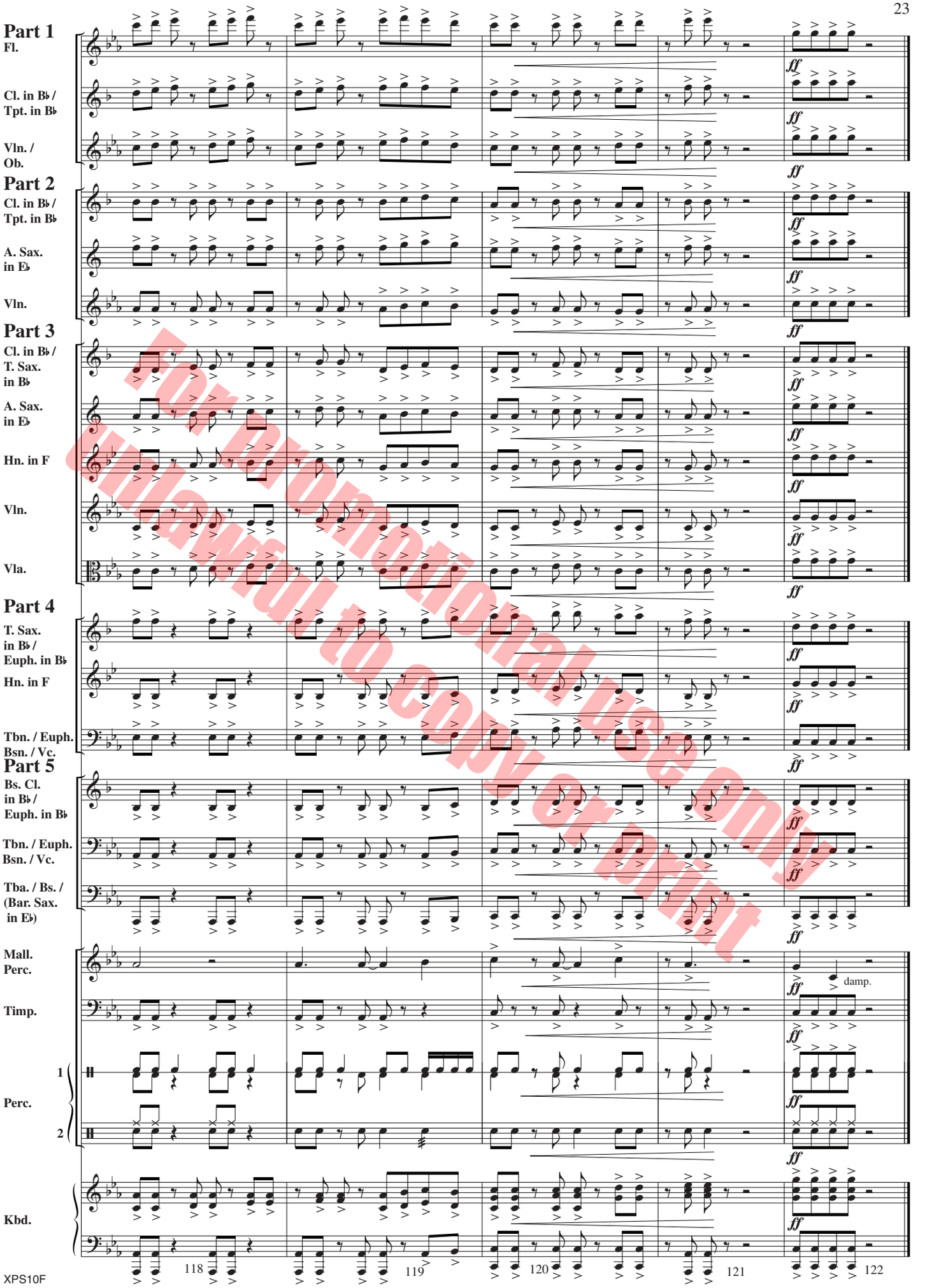

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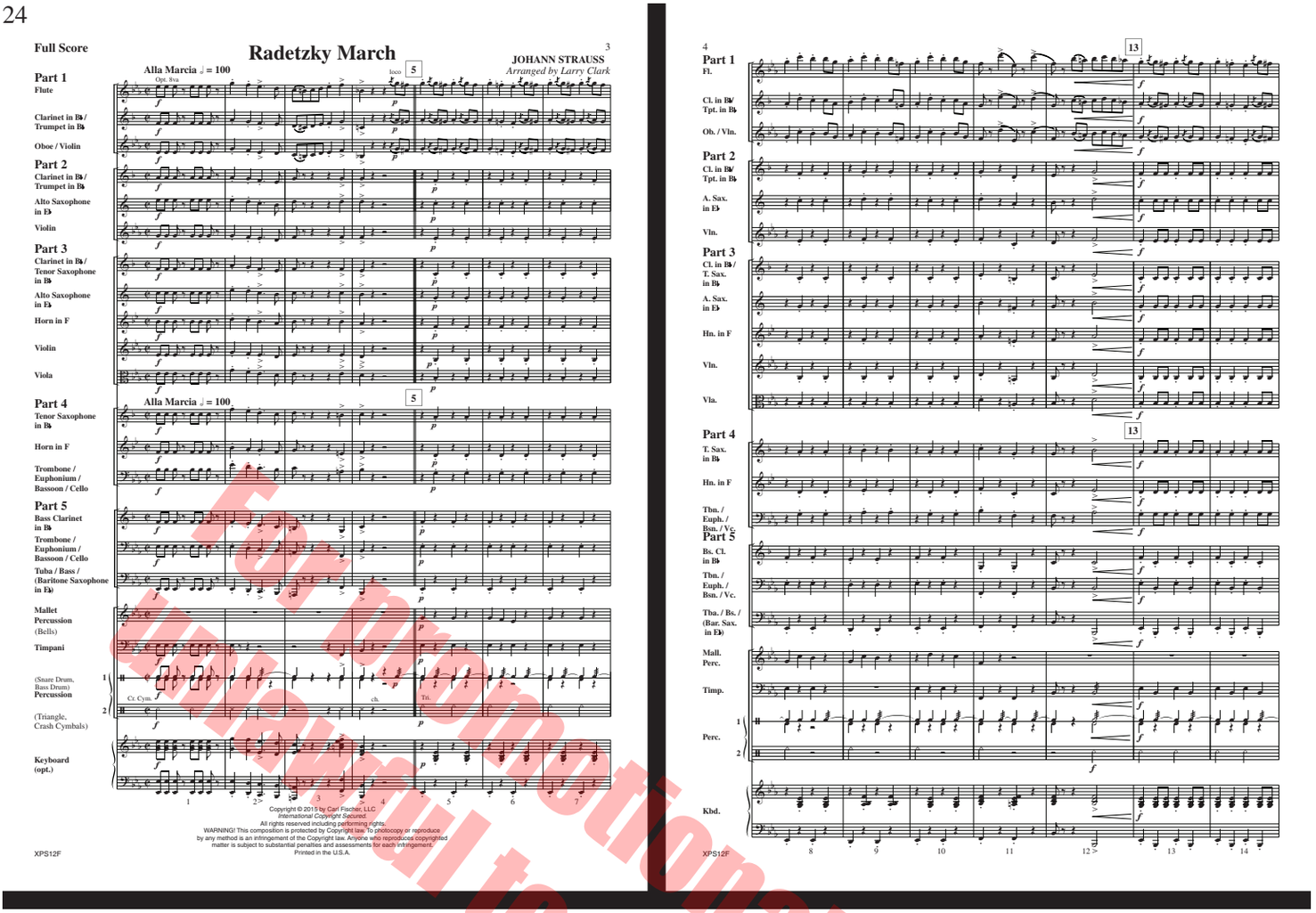

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