

FULL SCORE

First Plus Band



CARL FISCHER
PERFORMANCE
SERIES

Grade 1.5

Temblor

Sean O'Loughlin

FPS146
INSTRUMENTATION

Full Score	1
Flute	8
Oboe (Opt. Flute 2)	2
Clarinet 1 in B \flat	4
Clarinet 2 in B \flat	4
Bass Clarinet in B \flat	2
Alto Saxophone in E \flat	5
Tenor Saxophone in B \flat	2
Baritone Saxophone in E \flat	2
Trumpet 1 in B \flat	4
Trumpet 2 in B \flat	4
Horn in F	4
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	7
Crash Cymbals, Tambourine, Triangle, Tam-tam, Suspended Cymbal, Low Tom-tom, Mark Tree	

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About the Composition

A Temblor is a tremor or earthquake. This composition for the developing concert band represents a temblor in a variety of ways. The music is reminiscent of the disaster movies that seemed to start in the 1970's and have continued to invade the movie theaters ever since.

The opening four 8th note motive is the basis for the entire piece. It appears throughout as both a prominent idea and a supportive idea. It comes in and out of the texture throughout this opening section and reaches a feverish peak at m. 17. The main melody arrives at m. 19 with some contrasting lyricism. Bring out the lush harmonies along the way. The two elements collide at m. 33.

A development section at m. 47 combines all of the previous elements of the composition and acts as a build to a dramatic moment at m. 56. This in turn continues the building of tension until the Maestoso section at m. 61. This is the high point of the piece and should have the most weight and drama of any section. The four 8th note motive returns for a final time at m. 77 to bring the whole piece full circle.

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

Fl.

Ob.
(Fl. 2)

Cl.
in B \flat

1

2

B. Cl.
in B \flat

A. Sax.
in E \flat

T. Sax.
in B \flat

Bar. Sax.
in E \flat

Tpt.
in B \flat

1

2

Hn. in F

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

Perc.

1

2

6 7 8 9 10

Fl.

Ob. (Fl. 2)

Cl. in B \flat 1

Cl. in B \flat 2

B. Cl. in B \flat

A. Sax. in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat 1

Tpt. in B \flat 2

Hn. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Crash Cymbals

Tam-tam

Tambourine

11 12 13 14 15

The image shows a page of a musical score for measures 11 through 15. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.) which also plays Flute 2 (Fl. 2), Clarinet in B-flat (Cl. in B \flat) with two parts (1 and 2), Bass Clarinet in B-flat (B. Cl. in B \flat), Alto Saxophone in E-flat (A. Sax. in E \flat), Tenor Saxophone in B-flat (T. Sax. in B \flat), Baritone Saxophone in E-flat (Bar. Sax. in E \flat), Trumpet in B-flat (Tpt. in B \flat) with two parts (1 and 2), Horn in F (Hn. in F), Trombone, Euphonium, and Bassoon (Tbn., Euph., Bsn.), Tuba, Mallet Percussion (Mall. Perc.), Timpani (Timp.), and Percussion (Perc.) with two parts (1 and 2). The percussion part includes Crash Cymbals, Tam-tam, and Tambourine. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. A large, diagonal watermark reading 'Unauthorized Promotional Use Only' is overlaid across the center of the page. The page number '5' is located in the top right corner. The measure numbers 11, 12, 13, 14, and 15 are printed at the bottom of the page.

33

Fl. *mf*

Ob. (Fl. 2) *mf*

Cl. in B \flat 1 *mf*

Cl. in B \flat 2 *mf*

B. Cl. in B \flat *mf*

A. Sax. in E \flat *mf*

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

Bar. Sax. in E \flat *mf*

Tpt. in B \flat 1 *mf*

Tpt. in B \flat 2 *mf*

Hn. in F *mf*

Tbn., Euph., Bsn. *mf*

Tuba *mf*

Mall. Perc.

Timp. *mf*

Perc. 1 *mp* Sus. Cym. *mf* Cr. Cym.

Perc. 2

30 31 32 33 34 35

p *mf*

47

Fl.

Ob. (Fl. 2)

Cl. in B \flat 1

Cl. in B \flat 2

B. Cl. in B \flat

A. Sax. in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

47

Tpt. in B \flat 1

Tpt. in B \flat 2

Hn. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Tri.

43 44 45 46 47 p 48

61 Maestoso ♩ = 120

Fl. *f*

Ob. (Fl. 2) *f*

Cl. in B♭ 1 *f*

Cl. in B♭ 2 *f*

B. Cl. in B♭ *f*

A. Sax. in E♭ *f*

T. Sax. in B♭ *f*

Bar. Sax. in E♭ *f*

Tpt. in B♭ 1 *f*

Tpt. in B♭ 2 *f*

Hn. in F *f*

Tbn., Euph., Bsn. *f*

Tuba *f*

Mall. Perc. *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Cr. Cym. T-tam Sus. Cym. Cr. Cym.

61 62 63 64 65

p *f*



Fl.

Ob. (Fl. 2)

Cl. in B \flat 1 2

B. Cl. in B \flat

A. Sax. in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat 1 2

Hn. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

T-tam

Sus. Cym.

Cr. Cym.

Sus. Cym.

66 67 68 69 70 71 72

p \leftarrow *f* *p* \leftarrow

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77 **Molto Allegro** ♩ = 144

Fl.

Ob. (Fl. 2)

Cl. in B \flat 1

Cl. in B \flat 2

B. Cl. in B \flat

A. Sax. in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat 1

Tpt. in B \flat 2

Hn. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

T-tam

Cr. Cym.

f 73 74 75 76 77 78 79

Fl.

Ob. (Fl. 2)

Cl. in B \flat 1

Cl. in B \flat 2

B. Cl. in B \flat

A. Sax. in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat 1

Tpt. in B \flat 2

Hn. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

T-tam

Tamb.

Cr. Cym.

Tamb.

80 81 82 83 84 85

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