

FULL SCORE

Young Band
Grade 2



CARL FISCHER
PERFORMANCE
SERIES

Doppler Effect

Sean O'Loughlin

YPS143

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
Bassoon	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	6
Euphonium T.C. in B \flat	2
Euphonium B.C.	3
Tuba	3
Mallet Percussion	1
Bells	1
Timpani	1
Percussion 1	2
Snare Drum, Bass Drum	2
Percussion 2	6
Mark Tree, Suspended Cymbal, Tam-tam, Tambourine, Triangle, Crash Cymbals	6

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About the Composition

The term Doppler effect is defined as the shift in frequency of acoustic or electromagnetic radiation emitted by a source moving relative to an observer as perceived by the observer. Yes, it is when the siren comes at you at one pitch and leaves you at another pitch. I found this a fascinating concept to construct an original musical composition with. There are plenty of instances of this effect, but I also created a broad melody to act as a connective element to the work. There are also a multitude of teaching opportunities for dynamics and musicality.

The opening material should be played very mysteriously and by exaggerating the dynamics. Make the change from *p* to *f* as big as you can. The whole opening section builds up to a big arrival at m. 15. From there, we're off to the races with a rhythmic version of the effect. Again, bring out the range of the dynamics for maximum effect. The main melody appears at m. 30 and should be played with much lyricism as a contrast to the pulsing rhythmic activity underneath. The rhythmic pulse evaporates at m. 38 to leave a warm brass chorale-like section. A big presentation follows at m. 46. The woodwinds get a chance at the chorale-like section at m. 54. Keep that same warmth of sound that was evident in the brass. The next big event happens at m. 67, where the Doppler effect is in full force. Exaggerate those dynamics and bring out the ascending lines in the trumpets and horns. This leads to a climactic arrival at m. 92 where the main melody is augmented with lush power chords supporting the sound. The rhythmic energy returns at m. 98 to drive the music to a heroic ending.

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

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Fl. *p* *f* *p* *f*

Ob. *p* *f* *p* *f*

Cl. in B \flat 1 *p* *f* *p* *f*

2 *p* *f* *p* *f*

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

Bsn. *p* *f* *p* *f*

A. Sax. in E \flat *p* *f* *p* *f*

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

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

9

Tpt. in B \flat 1 *p* *f* *p* *f*

2 *p* *f* *p* *f*

Hn. in F *p* *f* *p* *f*

Tbn. *p* *f* *p* *f*

Euph. *p* *f* *p* *f*

Tuba *p* *f* *p* *f*

Mall. Perc. *p* *f* *p* *f*

Timp. *p* *f* *p* *f*

Perc. 1 *p* *f* *p* *f*

2 *p* *f* *p* *f*

Mark Tree

Tam-tam

9 10 11 12 13 14 15 16

mf *f*

Fl.

Ob.

Cl. in B \flat 1

Cl. in B \flat 2

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 1

Tpt. in B \flat 2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

24

25

ch. 26

27

28

29

30

Fl. *mf*

Ob. *mf*

Cl. in Bb 1 *p*

Cl. in Bb 2 *p*

B. Cl. in Bb *p*

Bsn. *p*

A. Sax. in Eb *p*

T. Sax. in Bb *p*

Bar. Sax. in Eb *p*

30

Tpt. in Bb 1 *p*

Tpt. in Bb 2 *p*

Hn. in F *p*

Tbn.

Euph.

Tuba

Mall. Perc. *mf*

Timp.

Perc. 1 *p*

Perc. 2 Triangle *p*

mp 30 31 32 33 34

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Fl.

Ob.

Cl. in B \flat 1

Cl. in B \flat 2

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 1

Tpt. in B \flat 2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Sus. Cym.

f

mf

p

Cue: Horn

35 36 37 38 39 40

Fl.

Ob.

Cl. in B \flat 1

Cl. in B \flat 2

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 1

Tpt. in B \flat 2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

47 48 *p* 49 *f* 50 51

Fl. *f* *p* *rit.*

Ob. *f* *p*

Cl. in Bb 1 *f* *p*

Cl. in Bb 2 *f* *p*

B. Cl. in Bb *f* *p*

Bsn. *f* *p*

A. Sax. in Eb *f* *p*

T. Sax. in Bb *f* *p*

Bar. Sax. in Eb *f* *p* *rit.*

Tpt. in Bb 1 *f* *p*

Tpt. in Bb 2 *f* *p*

Hn. in F *f* *p*

Tbn. *f* *p*

Euph. *f* *p*

Tuba *f* *p*

Mall. Perc. *f*

Timp. *f*

Perc. 1 T-tam *p*

Perc. 2 *f*

f 81 82 83 84 85 86 87 88 89

Faster (♩ = 132) 98

Fl. *ff* *f* *p* *f* *p* *f* *ff*

Ob. *ff* *f* *p* *f* *p* *f* *ff*

Cl. in B♭ 1 *ff* *f* *p* *f* *p* *f* *ff*

Cl. in B♭ 2 *ff* *f* *p* *f* *p* *f* *ff*

B. Cl. in B♭ *ff* *f*

Bsn. *ff* *f*

A. Sax. in E♭ *ff* *f* *p* *f* *p* *f* *ff*

T. Sax. in B♭ *ff* *f*

Bar. Sax. in E♭ *ff* *f*

Faster (♩ = 132) 98

Tpt. in B♭ 1 *ff* *f* *p* *f* *p* *f* *ff*

Tpt. in B♭ 2 *ff* *f* *p* *f* *p* *f* *ff*

Hn. in F *ff* *f* *p* *f* *p* *f*

Tbn. *ff* *f*

Euph. *ff* *f*

Tuba *ff* *f*

Mall. Perc. *ff* *f* *p* *f* *p* *f* *ff*

Timp. *ff* *f* *mf* *mf*

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

Perc. 2 *ff* *f* *mf* *mf*

ff ch. 97 *f* 98 99 100 101 102

Full Score

Zombie Tango

3

JAMES MEREDITH

Allegro (♩ = c. 126)

Flute

Oboe (Opt. Flute 2)

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 (Xylophone or Marimba)

Timpani (G. D.)

Percussion (Snare Drum, Guiro, Vibraslap)

Percussion (Congas or Bongos, Claves, Castanets, Shaker)

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YPS137F

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Fl.

Ob.

Cl. in B♭

B. Cl. in B♭

Bsn.

A. Sax. in E♭

T. Sax. in B♭

Bar. Sax. in E♭

Tpt. in B♭

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

Guaro

Shaker

Claves

5 6 7 8 9 10

YPS137F

14

Fl.

Ob.

Cl. in B♭

B. Cl. in B♭

Bsn.

A. Sax. in E♭

T. Sax. in B♭

Bar. Sax. in E♭

Tpt. in B♭

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

Congas or Bongos

Shaker

11 12 13 14 15 16

YPS137F

6

Fl.

Ob.

Cl. in B♭

B. Cl. in B♭

Bsn.

A. Sax. in E♭

T. Sax. in B♭

Bar. Sax. in E♭

Tpt. in B♭

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

S.D.

17 18 19 20 21 22

YPS137F

Full Score

Laredo Variations

RICHARD H. SUMMERS

3

Bright and Energetic ($\text{♩} = 120$)

Flute

Oboe (opt. Flute 2)

Clarinet 1 in B \flat

Clarinet 2 in B \flat

Bass Clarinet in B \flat

Bassoon

Alto Saxophone in E \flat

Tenor Saxophone in B \flat

Baritone Saxophone in E \flat

Bright and Energetic ($\text{♩} = 120$)

Trumpet 1 in B \flat

Trumpet 2 in B \flat

Horn in F

Trombone

Euphonium

Tuba

Mallet Percussion (Xylophone, Bells)

Timpani (B, F)

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Crash Cymbals, Suspended Cymbal)

Percussion 3 (Temple Blocks, Castanets)

Xylophone

1 2 3 4

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YPS140F

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Fl.

Ob.

Cl. 1 in B \flat

Cl. 2 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. 1 in B \flat

Tpt. 2 in B \flat

Hn. in F

Tbn.

Euph.

Tba.

Mall. Perc.

Temp.

Perc. 1

Perc. 2

Perc. 3

5 6 7 8

YPS140F

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.

Young Band

- Addition of a separate Trombone and Baritone part
- Addition of simple sixteenth-note rhythms
- Clarinet 2 still below break
- Low brass writing carefully considered
- Keys carefully considered
- Logical voice leading
- Still limited independence of parts
- Active percussion writing with more instrument options

ISBN 978-0-8258-9635-4



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