

FULL SCORE

Young Band
Grade 2



CARL FISCHER
PERFORMANCE
SERIES

Elation

Sean O'Loughlin

YPS119

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	2
Chimes, opt. Bells	
Timpani	1
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	8
Tam-tam, Suspended Cymbal, Crash Cymbals, Tambourine, Triangle, Cabassa, Shaker, Claves	

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About the Composition

Elation was commissioned by the Mu Delta Chapter of Kappa Kappa Psi and the University Bands at Western Michigan University, Kalamazoo, Michigan in celebration of the fifth anniversary of “The Joy of Middle School Band: Kids, Music, Teachers” A Fall Conference on Middle School Band Music. Special thanks are in order to Dr. Robert Spradling and Dr. John Lychner for their vision and the fantastic middle school festival at Western Michigan University. Heartfelt thanks as well to Phil and Cindy Huff and the Stevensville Lakeshore Middle School Band for their participation in the premiere performances of the work.

The music is celebratory in nature with a contrasting minor groove section in the middle. The melody is heroic in the opening with splashes of rhythmic energy to enhance the soaring quality of the line. Some polychords come into the mix around m. 45 which opens the harmonic language a bit. The minor groove section follows at m. 59. Rhythmic punctuations in the upper voices provide a nice complement to the driving groove in the lower voices. The melody turns into minor with some imitation between sections of the ensemble. The music returns to its heroic roots at m.87. More rhythmic energy and a gradual accelerando bring the composition to a rousing conclusion.

About the Composer

Sean O’Loughlin (b.1972) 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 Hollywood Bowl Orchestra, the Minnesota Orchestra, the Vancouver Symphony, the Atlanta Symphony, the Baltimore Symphony, the Houston 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.

Recent collaborations include such artists as Sarah McLachlan, Adele, Hall and Oates, Gloria Estefan, Diana Krall, Itzhak Perlman, Natalie Merchant, Chris Isaak, Blue Man Group, Pink Martini, Brandi Carlile, The Decemberists, Martina McBride, Josh Ritter, Gloria Gaynor and others. The Los Angeles Times calls his orchestrations “...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. Sean, his wife Dena and daughter Kate reside in Los Angeles.

For more information, please visit www.seanoloughlin.com

Con Spirito ♩ = 132 **Elation** SEAN O'LOUGHLIN

The musical score is written for a full band. It features 12 staves for woodwinds, 6 for brass, and 2 for percussion. The woodwinds include Flute, Oboe (Opt. Flute 2), Clarinet in Bb (1 and 2), Bass Clarinet in Bb, Bassoon, Alto Saxophone in Eb, Tenor Saxophone in Bb, and Baritone Saxophone in Eb. The brass includes Trumpet in Bb (1 and 2), Horn in F, Trombone, Euphonium, and Tuba. The percussion section includes Mallet Percussion (Chimes, Bells), Timpani (Ab: Bb: C: Eb), Snare Drum, Bass Drum, and a variety of other percussion instruments like Crash Cymbals, Triangle, Tam-tam, Suspended Cymbal, Tambourine, Cabassa, Shaker, and Claves.

The score is in 4/4 time with a tempo of ♩ = 132. The key signature has two flats (Bb). The dynamics range from *mf* to *f*. The piece is marked *Con Spirito*. A large red watermark "From School to Drummer.com" is overlaid diagonally across the score.

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Fl. *f* *mf* *f*

Ob. *f* *mf* *f*

Cl. in Bb 1 *f* *mf* *f*

Cl. in Bb 2 *f* *mf* *f*

B. Cl. in Bb *f* *mf* *f*

Bsn. *f* *mf* *f*

A. Sax. in Eb *f* *mf* *f*

T. Sax. in Bb *f* *mf* *f*

Bar. Sax. in Eb *f* *mf* *f*

Tpt. in Bb 1 *f* *mf* *f*

Tpt. in Bb 2 *f* *mf* *f*

Hn. in F *f* *mf* *f*

Tbn. *f* *mf* *f*

Euph. *f* *mf* *f*

Tuba *f* *mf* *f*

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

Timp. *f* *mf* *f*

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

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

7 8 9 10 11 12

17

Fl.

Ob.

Cl. in Bb 1

Cl. in Bb 2

B. Cl. in Bb

Bsn.

A. Sax. in Eb

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb 1

Tpt. in Bb 2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

13 14 15 16 17 18

YPS119F

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

Tambourine

Sus. Cym.

f

mf

mp

p

19 20 21 22 23 24

27

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

Tamb.

Sus. Cym.

mf

f

p

25

26

27

28

29

30

Fl.

Ob.

Cl. in B \flat
1
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
2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.
1
2

mf

mf

mf

mf

p

p

p

p

p

p

mp

mf

p

Sus. Cym.

p

31 32 33 34 35

36

Fl. *f*

Ob. *f*

Cl. in Bb 1 *f*

Cl. in Bb 2 *f*

B. Cl. in Bb *f*

Bsn. *f*

A. Sax. in Eb *f*

T. Sax. in Bb *f*

Bar. Sax. in Eb *f*

Tpt. in Bb 1 *f*

Tpt. in Bb 2 *f*

Hn. in F *f*

Tbn. *f*

Euph. *f*

Tuba *f*

Mall. Perc. *f*

Timp. *f*

Perc. 1 *f* Tamb.

Perc. 2 *f*

36 37 38 39 40 41

45

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

45

Tpt. in B \flat 1

Tpt. in B \flat 2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Cr. Cym.

Tam-tam

42 43 44 45 46

Fl.

Ob.

Cl. in Bb
1
2

B. Cl. in Bb

Bsn.

A. Sax. in Eb

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb
1
2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.
1
2

Tam-tam

47 48 49 50 51 52

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

Tri.

mf

f

Cr. Cym.

Tam-tam

53 *mf* 54 55 56 *f* 57 58

59

Fl. *p* *mf*

Ob. *p* *mf*

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

Cl. in B \flat 2 *p* *mf*

B. Cl. in B \flat *mp*

Bsn. *p* *mf*

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

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

Bar. Sax. in E \flat *mp*

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

Tpt. in B \flat 2 *p* *mf*

Hn. in F *p* *mf*

Tbn. *p* *mf*

Euph. *p* *mf*

Tuba *mp*

Mall. Perc.

Timp. *mp*

Perc. 1 *p* *mf* *p* on rim

Perc. 2 *mf* Tamb.

59 *mf* 60 61 62 63 64

67

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

Claves

Cabassa (or Shaker)

Bells

mp

mf

65

66

67

68

69

70

Fl.

Ob.

Cl. in B \flat
1
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
2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.
1
2

75

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

71 72 73 74 75 76

This musical score page includes parts for the following instruments:

- Fl.
- Ob.
- Cl. in B \flat (1 and 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 and 2)
- Hn. in F
- Tbn.
- Euph.
- Tuba
- Mall. Perc.
- Timp.
- Perc. (1 and 2)

The score is written in a key signature of two flats (B \flat and E \flat) and a common time signature. It features various musical notations including eighth notes, quarter notes, and sixteenth notes, with some passages marked with slurs and accents. A large red watermark reading "For On-Screen Use Only" is overlaid diagonally across the page.

77

78

79

80

81

82

87

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

ord.

Tri.

f

mf

p

83

84

mf

85

86

f

87

88

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

Tamb.

Sus. Cym.

f

mp

p

89 90 91 92 93 94

95

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

95

Tpt. in B \flat 1

Tpt. in B \flat 2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc. Chimes (+ opt. Bells) *f*

Timp.

Perc. 1 *f* Cr. Cym. T.-tam *mf*

Perc. 2 *f*

95 96 97 98 99

accel. poco a poco

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, with their parts written on staves. The score is divided into measures, with measure numbers 100, 101, 102, 103, and 104 indicated at the bottom. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings. A large red watermark is overlaid diagonally across the center of the page.

Fl.
Ob.
Cl. in Bb 1
2
B. Cl. in Bb
Bsn.
A. Sax. in Eb
T. Sax. in Bb
Bar. Sax. in Eb
Tpt. in Bb 1
2
Hn. in F
Tbn.
Euph.
Tuba
Mall. Perc.
Timp.
Perc. 1
2

p *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.* *f* *Tamb.* *f*

100 101 102 103 104

108 Presto ♩ = 144

Musical score for orchestral instruments. The score includes parts for Flute, Oboe, Clarinet (1 and 2), Bass Clarinet, Bassoon, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpet (1 and 2), Horn in F, Trombone, Euphonium, Tuba, Mallet Percussion, Timpani, and Percussion. The music is in B-flat major, with a key signature of two flats and a 4/4 time signature. The tempo is marked 'Presto' with a quarter note equal to 144 beats. Dynamics include *mf* (mezzo-forte). The score is divided into measures 105, 106, 107, 108, and 109.

Fl.

Ob.

Cl. in Bb
1
2

B. Cl. in Bb

Bsn.

A. Sax. in Eb

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb
1
2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.
1
2

110

111

112

113

114

mf

f

mp

Sus. Cym.

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

p *f* *p* *f* *mf* *f*

115 116 117 118 119

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Leaning on the Everlasting Arms

ANTHONY J. SHOWALTER (1858–1924)
Arranged by Carl Strommen

mp $\text{♩} = 66$ *expressively*
solo (optional) *poco rit.*

Flute
Oboe (Opt. Flute 2)
Clarinet in B♭ 1
Clarinet in B♭ 2
Bass Clarinet in B♭
Bassoon
Alto Saxophone in E♭
Tenor Saxophone in B♭
Baritone Saxophone in E♭
Trumpet in B♭ 1
Trumpet in B♭ 2
Horn in F
Trombone
Euphonium
Tuba
Mallet Percussion (Bells)
Timpani
(Snare Drum, Bass Drum)
Percussion (Crash Cymbals)

YPS124F

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a tempo *rit.*
solo (optional) *mp*

FL.
Ob.
CL. in B♭ 1
CL. in B♭ 2
B. CL. in B♭
Bsn.
A. Sax. in E♭
T. Sax. in B♭
Bar. Sax. in E♭
Tpt. in B♭ 1
Tpt. in B♭ 2
Hn. in F
Tbn.
Euph.
Tuba
Mall. Perc.
Timp.
Perc. 1
Perc. 2

YPS124F

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

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