

FULL SCORE

First Plus Band

Grade 1.5



CARL FISCHER
PERFORMANCE
SERIES

Huron Trail

Sean O'Loughlin

FPS76

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

Program Notes

Huron Trail is an energetic piece for concert band commissioned for the 23rd Annual Huron Area Junior High Honors Band. The first performance was in Caseville Michigan on November 9, 2008. The participating schools and their directors were:

Bad Axe Junior High – Ryan Watt, Cathy Hoeft,
Bill Heffelfinger

Caseville Junior High – Mike Shilakes, Robert Gulash

Harbor Beach Community Schools – Robert H. Stalker

Laker Junior High – Jessica Zarnke

Millington Meachum Junior High – Mark VanHoose,
Aaron Mirakovits

North Huron Schools – Darin McNabb

Owendale Gagetown Schools – Don Starks

Udly Junior High – Jennifer Nicol

Unionville Sebewaing Area Middle School –

Samantha Corrion, Jason Parmenter

Vassar Public Schools – Phillip Chelekis

Performance Notes

The music reflects the rich tradition of tribal music from centuries ago. It depicts the challenges of the early settlers and the perils that lay along the frontier. Percussion is an integral part of this musical tradition and is featured extensively in this piece.

The slow opening motive becomes the main melodic idea throughout. The percussion set up the rhythmic groove at m. 10 which provides a dramatic backdrop to the low voices on the melody. Please play the quarter notes full value to avoid a choppy sound. The upper winds provide some rhythmic pops at m. 22. Be sure to count properly because they often occur at beat 2 of the measure. The upper winds get their opportunity on the melody at m. 27. There is an optional open percussion solo from mm. 41–44. Have some fun with your ensemble here. Feel free to experiment with different instruments and rhythms. The clapping in the wind players serves as an accompaniment to the percussion. A softer interlude follows in the winds at m. 49. Use a warm, rich sound here to contrast with the more aggressive rhythmic playing from before. An extended build up section at m. 62 brings us into a final presentation of the melody at m. 78. Over-exaggerate the dynamics for an optimal musical effect and drive the music towards the resolute ending.

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 Vancouver Symphony, the Atlanta Symphony, the Baltimore Symphony, the Grant Park Orchestra, and the Philadelphia Chamber Orchestra. He was the conductor and arranger for a recent orchestral tour with the band The Decemberists.

As an arranger and orchestrator, he has worked with such artists as Natalie Merchant, Chris Isaak, Feist, Blue Man Group, Pink Martini, Christian McBride, Belle and Sebastian, Josh Ritter, 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, New York, Sean displayed a passion for music and showed musical talent 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.

An avid supporter of music education, Sean frequently writes for the Los Angeles Philharmonic’s youth concert series. Through his growing number of commissions and published works, Sean is excited to continue contributing to the rich history of orchestral and wind band literature. An annual ASCAP Special Awards winner, Sean was a composition fellow at the Henry Mancini Institute in Los Angeles, and holds degrees from New England Conservatory and Syracuse University. His music is published exclusively by Carl Fischer. Sean and his wife Dena reside in Los Angeles. For more information, please visit Sean’s web-site at www.grayslacks.com.

Huron Trail

SEAN O'LOUGHLIN

Slow ♩ = 80

Flute

Oboe
(Opt. Flute 2)

1
Clarinet in B♭

2

Bass Clarinet
in B♭

Alto
Saxophone in E♭

Tenor
Saxophone in B♭

Baritone
Saxophone in E♭

Slow ♩ = 80

1
Trumpet in B♭

2

Horn in F

Trombone,
Baritone,
Bassoon

Tuba

Mallet
Percussion
(Bells, Chimes)

Timpani
(G : C)

1
(Snare Drum,
Bass Drum)
Percussion

2
(Tam-tam,
Suspended Cymbal,
Crash Cymbals, Triangle,
Tambourine, Low Toms)

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Fl.
Ob. (Fl. 2)
Cl. in B \flat
B. Cl. in B \flat
A. Sax. in E \flat
T. Sax. in B \flat
Bar. Sax. in E \flat
Tpt. in B \flat
Hn. in F
Tbn., Bar., Bsn.
Tuba
Mall. Perc.
Timp.
Perc.

22

19 20 21 22 23 24

Fl.

Ob.
(Fl. 2)

Cl.
in B \flat

B. Cl.
in B \flat

A. Sax.
in E \flat

T. Sax.
in B \flat

Bar. Sax.
in E \flat

Tpt.
in B \flat

Hn. in F

Tbn.,
Bar.,
Bsn.

Tuba

Mall.
Perc.

Timp.

Perc.

Cr. Cym.

unis.

31 32 33 34 35 36

37 **Opt. Open Percussion Solo**
Clap

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

37 **Opt. Open Percussion Solo**
Clap

Tpt. in B \flat
1
2

Hn. in F

Tbn., Bar., Bsn.

Tuba

Mall. Perc.

Timp.

Perc.
1
2

Chimes

mf

Tamb.

37 38 39 40 41 42 43 44

49 Play

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., Bar., Bsn.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

45 46 47 48 49 50 51

pp Play

pp

pp Play

mf Play

pp

mf Play

pp

mf Play

pp

mf Play

pp

p

p

Triangle

p

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., Bar., Bsn.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Low Toms

52 *p* 53 54 55 56 57 58

62

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

62

Tpt. in B \flat 1

Tpt. in B \flat 2

Hn. in F

Tbn., Bar., Bsn.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

59 Sus. Cym. *p*

60 *mf*

61 *p*

62 *p*

63 Tamb.

64

65

Fl.

Ob. (Fl. 2)

Cl. in Bb

B. Cl. in Bb

A. Sax. in Eb

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb

Hn. in F

Tbn., Bar., Bsn.

Tuba

Mall. Perc.

Timp.

Perc.

66 67 68 69 70 71 72

fp *mf* *mf* *mf* *mf* *mf* *mf*

78

Fl. *pp* *f*

Ob. (Fl. 2) *pp* *f*

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

Cl. in B \flat 2 *pp* *f*

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

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

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

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

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

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

Hn. in F *mf* *f*

Tbn., Bar., Bsn. *pp* *f*

Tuba *pp* *f*

Mall. Perc. Bells *f*

Timp. *p* *f*

Perc. 1 Sus. Cym. *pp* *p* *f*

Perc. 2 Low Toms *p* *f*

73 74 75 76 77 78 79

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., Bar., Bsn.

Tuba

Mall. Perc.

Timp.

Perc. 1

2

80

81

82

83

84

85

div.

T.-tam

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., Bar., Bsn. unis.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Cr. Cym.

T.-tam

Cr. Cym.

86 87 *ff* Sus. Cym. 88 *mf* 89 *ff* 90 91 *ff* Low Toms 92 93

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