

FULL SCORE

First Plus Band

Grade 1.5



CARL FISCHER
PERFORMANCE
SERIES

Promised Land

Sean O'Loughlin

FPS81

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
Chimes	
Timpani.....	1
Percussion 1.....	2
Snare Drum, Bass Drum	
Percussion 2.....	6
Tam-tam, Suspended Cymbal, Crash Cymbals, Triangle, Brake Drum, Tom-toms	

Program Notes

Promised Land is an energetic piece for the developing concert band that was commissioned by the Oneida City School District Music Department for the 2010 All-City Elementary Band, Marjorie and David Hawthorne, directors. The title has its roots in the ideals of John Humphrey Noyes, who founded the Oneida community in the late 1840s. He built a thriving agricultural and spiritual community that became his "promised land."

The music depicts the struggles and triumph of those first settlers in the area. They worked the land and fought for their ideals through much persecution. The opening statement in the brass previews the melody to come later on. It is a plaintive statement to mirror the journey of the people of Oneida. The fast section at m. 12 provides some good rhythm teaching opportunities. The melody at m. 19 should be direct and aggressive, then turn more *legato* in m. 27-28, then return to the articulated style as before. The brass take over at m. 35 the woodwinds bring back the rhythmic elements at the beginning of the fast section. A dialog between the percussion and the rest of the ensemble follows at m. 50. The melody is truncated to short bursts, but play them to full quarter-note values. Some development of melody fragments at m. 56 builds to a final presentation of the melody at m. 67. Keep the energy high all the way to the resounding 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, NY, Sean displayed a passion for music and showed musical talent at an early age. Sean benefitted 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.

Promised Land

SEAN O'LOUGHLIN

Maestoso ♩ = 100

The score is for a full band in 4/4 time, marked Maestoso with a tempo of 100. The key signature has two flats (Bb and Eb). The score is divided into two systems. The first system includes Flute, Oboe (Opt. Flute 2), Clarinet in Bb (1 and 2), Bass Clarinet in Bb, Alto Saxophone in Eb, Tenor Saxophone in Bb, and Baritone Saxophone in Eb. The second system includes Trumpet in Bb (1 and 2), Horn in F, Trombone, Euphonium, Bassoon, Tuba, Mallet Percussion (Chimes), and Timpani (G : C). The percussion section includes Snare Drum (Snares off), Tom-toms, Cr. Cym., Tam-tam, and Sus. Cym. Dynamics include *f* and *p*. The score ends with a fermata and a *p* dynamic marking.

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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

Cr. Cym.
T.-tam
Cr. Cym.
T.-tam
T.-toms

f 7 *mf* *p* *f* 9 10 *p* 11

12 Fast ♩ = 144

Fl. *f* *p* *f*

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

Cl. in B♭ 1 *f* *p* *f*

Cl. in B♭ 2 *f* *p* *f*

B. Cl. in B♭ *f* *p* *f*

A. Sax. in E♭ *f* *p* *f*

T. Sax. in B♭ *f* *p* *f*

Bar. Sax. in E♭ *f* *p* *f*

12 Fast ♩ = 144

Tpt. in B♭ 1 *f* *p* *f*

Tpt. in B♭ 2 *f* *p* *f*

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

Tbn., Euph., Bsn. *f* *p* *f*

Tuba *f* *p* *f*

Mall. Perc. *f*

Timp. *f*

Perc. 1 *f* Brake Drum

Perc. 2 *f*

12 13 14 15 16 17 18

19

Fl. *mf*

Ob. (Fl. 2) *mf*

1 *mf*

Cl. in B \flat

2 *mf*

B. Cl. in B \flat

A. Sax. in E \flat *mf*

T. Sax. in B \flat

Bar. Sax. in E \flat

19

1

Tpt. in B \flat

2

Hn. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Timp.

1 *mf*

Perc.

2 *mf*

T.-tam >

19 20 21 22 23 24

Detailed description: This page of a musical score covers measures 19 through 24. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl.), Bass Clarinet in B-flat (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). The brass section includes Trumpet in B-flat (Tpt.), Horn in F (Hn.), Trombone, Euphonium, and Baritone Saxophone (Tbn., Euph., Bsn.), and Tuba. The percussion section includes Mallet Percussion (Mall. Perc.), Timpani (Timp.), and a general Percussion part (Perc.) with two staves. Measures 19-21 feature a melody in the woodwinds and saxophones, primarily in the flute and oboe parts, with a dynamic of *mf*. Measures 22-24 feature a dynamic shift to *sfz* (sforzando) with a crescendo hairpin, primarily in the brass and percussion parts. The percussion part includes a tom-tom (T.-tam) in measure 22. The score is in a key signature of two flats and a common time signature.

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

25

Sus. Cym. 26

p \curvearrowright *mf*

27

28

Tri. *p* 29

30 *mf* \curvearrowright *p*

This musical score page contains parts for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob. (Fl. 2)), Clarinet in Bb (Cl. in Bb) with two staves, Bass Clarinet in Bb (B. Cl. in Bb), Alto Saxophone in Eb (A. Sax. in Eb), Tenor Saxophone in Bb (T. Sax. in Bb), and Baritone Saxophone in Eb (Bar. Sax. in Eb). The brass section includes Trumpet in Bb (Tpt. in Bb) with two staves, Horn in F (Hn. in F), Trombone, Euphonium, and Baritone (Tbn., Euph., Bsn.), and Tuba. The percussion section includes Mallet Percussion (Mall. Perc.), Timpani (Timp.), and Percussion (Perc.) with two staves. The score shows measures 31 through 36. A dynamic marking of *mf* is present at the start of measure 31, and *f* is used throughout the rest of the page. A box containing the number 35 is placed above the first staff in measure 35. The Percussion part in measure 35 includes a Tam-tam and a Cr. Cym. (Cymbal).

Fl.

Ob.
(Fl. 2)

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

1
Tpt.
in B \flat

2

Hn. in F

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

1
Perc.

2

37 38 39 40 41 42

Sus. Cym. *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., Euph., Bsn.
Tuba
Mall. Perc.
Timp.
Perc. 1
Perc. 2

Cr. Cym.
Tri.
T.-tam

f 43 *mf* 44 45 46 47 48

Detailed description: This is a page of a musical score for a woodwind and brass ensemble, covering measures 43 to 48. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. The instruments are arranged in a standard orchestral layout. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl.), Bass Clarinet in B-flat (B. Cl.), Alto Saxophone in E-flat (A. Sax.), Tenor Saxophone in B-flat (T. Sax.), and Baritone Saxophone in E-flat (Bar. Sax.). The brass section includes Trumpet in B-flat (Tpt.), Horn in F (Hn.), Trombone, Euphonium, and Baritone Saxophone (Tbn., Euph., Bsn.), and Tuba. The percussion section includes Mallet Percussion (Mall. Perc.), Timpani (Timp.), and a general Percussion part (Perc.) with specific instruments like Cr. Cym., Tri., and T.-tam. The score shows a variety of rhythmic patterns and dynamics, with a crescendo leading to a fortissimo (f) dynamic at measure 43, followed by a mezzo-fortissimo (mf) dynamic at measure 44. The percussion part features a complex rhythmic pattern with various instruments.

50

Fl.

Ob. (Fl. 2)

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

50

1
Tpt. in B \flat

2

Hn. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Timp.

1
Perc.

2
T.-toms

p *f*

p *f*

Brake Drum

49 50 51 52 53

Fl. *mp* *mf*

Ob. (Fl. 2) *mp* *mf*

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

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

B. Cl. in B \flat *mp* *cresc.* *mf*

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

T. Sax. in B \flat *mp* *cresc.* *mf*

Bar. Sax. in E \flat *mp* *cresc.* *mf*

Tpt. in B \flat 1 *mp* *cresc.* *mf*

Tpt. in B \flat 2 *mp* *cresc.* *mf*

Hn. in F *mp* *cresc.* *mf*

Tbn., Euph., Bsn. *mp* *cresc.* *mf*

Tuba *mp* *cresc.* *mf*

Mall. Perc. *mp* *mf*

Timp. *mp* *cresc.* *mf*

Perc. 1 *mp* *cresc.* *mf*

Perc. 2 *mp* *cresc.* *mf*

60 61 62 63 64

67

Fl. *p* *f*

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

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

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

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

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

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

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

67

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

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

Hn. in F *p* *f*

Tbn., Euph., Bsn. *p* *f*

Tuba *p* *f*

Mall. Perc. *f*

Timp. *f*

Perc. 1 *f* Cr. Cym.

Perc. 2 *f*

65 66 *f* 67 Tam-tam 68 69 Sus. Cym. 70 *p*

Fl.

Ob.
(Fl. 2)

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

1
Tpt.
in B \flat

2

Hn. in F

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

1
Perc.

2

Cr. Cym.

T.-toms

f 71

p 73

f 74

f 75

16

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

Cr. Cym.

Brake Drum

76 Tam-tam

77 T.-toms

78

79

80

81

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