

FULL SCORE

Beginning Band

Grade 1



CARL FISCHER
PERFORMANCE
SERIES

Redhawk

Sean O'Loughlin

BPS52

INSTRUMENTATION

Full Score.....	1
Flute.....	8
Oboe (Opt. Flute 2).....	2
Clarinet in B \flat	8
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 in B \flat	8
Horn in F.....	3
Trombone, Baritone B.C., Bassoon.....	6
Baritone T.C. in B \flat	2
Tuba.....	3
Mallet Percussion.....	2
Bells	
Timpani.....	1
Percussion 1.....	2
Snare Drum, Bass Drum	
Percussion 2.....	4
Crash Cymbals, Suspended Cymbal, Triangle, Tambourine	

Program Notes

Redhawk is dramatic work for young band commissioned by the Central Square 5th grade All District band in Central Square, New York, Craig Elwood, director. The redhawk is the school mascot, and the music reflects its power and grace.

A heroic opening statement announces the nature of the music to follow. The trumpets, horns and alto saxophones should play with a bold, full sound. The first full statement of the theme at m. 9 should maintain this same sound and energy. A brief percussion feature at m. 16 leads into a statement of the theme by the woodwinds at m. 21. For this statement, a more warm and subtle tone should be used. Over-exaggerate the crescendo in m. 28 to propel the music back into a bold statement from the brass. A contrasting section at m. 37 is a nice opportunity to work on smooth, legato playing. Make the most of the dynamics during the build-up back to the main melody at m. 59, and then again to the build up to the ending. Keep the energy high as the piece finishes with victory.

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 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 Blue Man Group, Pink Martini, Christian McBride, Belle and Sebastian, Nickel Creek, Jamie Cullum, 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 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.

Redhawk

SEAN O'LOUGHLIN

Fast ♩ = 132

Flute

Oboe (Opt. Flute 2)

Clarinet in B♭

Bass Clarinet in B♭

Alto Saxophone in E♭

Tenor Saxophone in B♭

Baritone Saxophone in E♭

Trumpet in B♭

Horn in F

Trombone, Baritone, Bassoon

Tuba

Mallet Percussion (Bells)

Timpani (B♭ : F)

(Snare Drum, Bass Drum)

Percussion

(Crash Cymbals, Tambourine, Suspended Cymbal, Triangle)

Tamb. 1

1

2

1 2 3 4 5 6 7 8

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9

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

9

Tpt.
in B \flat

Hn. in F

Tbn.,
Bar.,
Bsn.

Tuba

Mall.
Perc.

Timp.

1
Perc.

2

9 10 11 12 13 14 15 16

Sus. Cym.

Tamb.

21

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

21

Tpt.
in B \flat

Hn. in F

Tbn.,
Bar.,
Bsn.

Tuba

Mall.
Perc.

Timp.

1
Perc.

2

Triangle

17 18 19 20 21 22 23 24 *p*

The musical score is written for a woodwind and brass ensemble. It consists of 8 staves, each representing a different instrument or group of instruments. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into two systems by a double bar line at measure 28. The first system covers measures 25 through 28, and the second system covers measures 29 through 32. A box with the number '29' is placed above the first staff of the second system. Dynamics are indicated by *p* (piano) and *f* (forte) throughout the score. The percussion section includes Mallet Percussion, Timpani, and a pair of Percussion instruments (1 and 2). Specific percussion parts include Suspended Cymbal (Sus. Cym.), Tambourine (Tamb.), and Cr. Cym. (Crash Cymbal).

37 With warmth

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.
1
2

Sus. Cym.
33

34 35 36 37 38 *p* 39 40

45

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

45

Tpt.
in B \flat

Hn. in F

Tbn.,
Bar.,
Bsn.

Tuba

Mall.
Perc.

Timp.

1
Perc.

2

41 42 43 44 45 46 47 48

pp *p*

Fl. *mp*

Ob. (Fl. 2) *mp*

Cl. in B \flat *mp*

B. Cl. in B \flat *mp*

A. Sax. in E \flat *mp*

T. Sax. in B \flat *mp*

Bar. Sax. in E \flat *mp*

Tpt. in B \flat *mp*

Hn. in F *mp*

Tbn., Bar., Bsn. *mp*

Tuba *mp*

Mall. Perc. *mp*

Timp.

Perc. 1 *mp*

Perc. 2

49 50 51 *p* 52 *mf* 53 54 *p* 55

59 Bold, with force

Fl. *mf* *p* *f*

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

Cl. in Bb *mf* *p* *f*

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

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

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

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

Tpt. in Bb *mf* *p* *f*

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

Tbn., Bar., Bsn. *mf* *p* *f* div. unis.

Tuba *mf* *p* *f*

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

Timp. *mf* *p* *f*

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

Perc. 2 *mf* *p* *f* Cr. Cym.

Tamb. *mf* 56 Sus. Cym. *p* 57 Tamb. *f* 59 60 61 62

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. 1

Perc. 2

Sus. Cym. 63

64

65

66

67

68

p

mp

f

div.

unis.

Tri.

Fl. *mf* *f*

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

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

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

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

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

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

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

Hn. in F *mf* *f*

Tbn., Bar., Bsn. *mf* *f* div. unis.

Tuba *mf* *f*

Mall. Perc. *mf* *f*

Timp. *mf* *f*

Perc. 1 *mf* *f*

2 Cr. Cym. *mf* *f*

Tamb. 69 *mf* 70 Sus. Cym. 71 *f* 72 Tamb. 73 74 75 76

BPS52 — \$45.00 Set
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