

FULL SCORE

Young Band

Grade 2<sup>1/2</sup>



CARL FISCHER  
**PERFORMANCE**  
SERIES

# Ruminations

## Sean O'Loughlin

YPS75

### 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
Baritone T.C. in B $\flat$ .....	2
Baritone B.C.....	3
Tuba.....	3
Mallet Percussion.....	2
Chimes, Bells	
Timpani.....	1
Percussion 1.....	2
Snare Drum, Bass Drum	
Percussion 2.....	4
Crash Cymbals, Tam-tam, Triangle, Suspended Cymbal	

## Program Notes

*Ruminations* is a dramatic work for the developing concert band commissioned by the G. Ray Bodley High School Bands under the direction of Terrance Caviness. Originally conceived for strings, this setting brings out the different colors in the modern concert band while maintaining the rich and passionate sound of the string orchestra.

The piece starts out with a five-note melodic motive in the rich, lower register of the flutes. The clarinets provide a lush cushion for the melody to blossom over. As the melody rises, be sure to take your time. The piece is never in a hurry, so the tempo should lean towards a slower pace. The full ensemble enters at m. 9, but make sure it is not too big too soon. Save some of this energy for the climax later in the piece. The horns and alto saxophones pull the melody out of this texture at m. 12. Each new entrance should blend into the existing texture. The brass take the reigns at m. 20 to add an echo to the previous music and bring the opening section to a cadence. The low voices announce the beginning of a new section with their ominous quarter notes. Even though it is marked slightly faster, be mindful of pushing the tempo too much. The melody returns in the clarinets on beat 4 of m. 25. This section continues to add layers to the melody and functions as a large crescendo to m. 36. A slight crescendo on each of the quarter notes in mm. 36–37 will add a nice musical touch and propel the music to the ultimate climax at m. 40. A slight ritard. before this climax can provide an increased dramatic effect. An echo of the melody follows in the clarinets at m. 43. Take your time throughout this last section to create an intense musical effect. The silence is just as important as the notes played when performing this beautiful, subdued 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 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](http://www.grayslacks.com).

# Ruminations

SEAN O'LOUGHLIN

Slow, passionate ♩ = 56

Flute

Oboe

1 Clarinet in B♭

2

Bass Clarinet in B♭

Bassoon

Alto Saxophone in E♭

Tenor Saxophone in B♭

Baritone Saxophone in E♭

Slow, passionate ♩ = 56

1 Trumpet in B♭

2

Horn in F

Trombone

Baritone

Tuba

Mallet Percussion (Chimes, Bells)

Timpani (G : B♭ : C : E♭)

(Snare Drum, Bass Drum)

1 Percussion

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

1 2 3 4 5 6

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9

Fl. *mp* *mf* *f* *p* *pp*

Ob. *mp* *mf* *f* *p* *pp*

Cl. in B $\flat$  1 *mp* *mf* *f* *p* *pp*

Cl. in B $\flat$  2 *mp* *mf* *f* *p* *pp*

B. Cl. in B $\flat$

Bsn. *mf* *f* *p*

A. Sax. in E $\flat$  *mp* *mf* *f* *p*

T. Sax. in B $\flat$  *mp* *mf* *f* *p*

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

Tpt. in B $\flat$  1 *mf* *f* *p* *pp*

Tpt. in B $\flat$  2 *mf* *f* *p* *pp*

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

Tbn. *mf* *f* *p*

Bar. *mf* *f* *p*

Tuba *mf* *f* *p*

Mall. Perc. Bells *p* Chimes *p*

Timp.

Perc. 1 *p* *mf* *pp* Tri. Tam-tam

2

7 8 9 10 11 12

Sus. Cym. *p* *f* *mf*

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.

Bar.

Tuba

Mall. Perc. Bells

Timp.

Perc. 1

Perc. 2 Tri.

13 *p*

14 Sus. Cym. *p*

15 *mf*

16

17

18 *p*

20

Slightly faster  $\text{♩} = 68$

Fl. *f* *mp*

Ob. *f* *mp*

Cl. in B $\flat$  1 *f* *mp*

Cl. in B $\flat$  2 *f* *mp*

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

Bsn. *f* *p*

A. Sax. in E $\flat$  *f* *mp*

T. Sax. in B $\flat$  *f* *mp*

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

Tpt. in B $\flat$  1 *f* *mp* *mf* *p*

Tpt. in B $\flat$  2 *f* *mp* *mf* *p*

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

Tbn. *f* *mp* *mf* *p*

Bar. *f* *mp* *mf* *p*

Tuba *f* *p*

Mall. Perc. *f* *mp* Chimes *p*

Timp. *f* *pp*

Perc. 1 *mf* Tam-tam *pp*

Perc. 2 *f* *p*

19 20 21 22 23 24

28

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.

Bar.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

25

26 *p*

27

28 *mp*

29

30 *mf*

36

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 $\flat$

36

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Hn. in F

Tbn.

Bar.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

31 32 33 34 *f* 35 *p* 36 *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.

Bar.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Chimes

Cr. Cym.

Tam-tam

Sus. Cym.

ch.

37

38

39

40

41

42

*f*

*ff*

*mf*

*f*

*ch.*

Slower ♩ = 56

Fl. *mp* *pp*

Ob. *pp*

Cl. in B♭ 1 *p* *pp*

Cl. in B♭ 2 *p* *pp*

B. Cl. in B♭ *p* *pp*

Bsn. *p* *pp*

A. Sax. in E♭ *p* *pp*

T. Sax. in B♭ *p* *pp*

Bar. Sax. in E♭ *pp*

Slower ♩ = 56

Tpt. in B♭ 1 *pp*

Tpt. in B♭ 2 *pp*

Hn. in F *pp*

Tbn. *pp*

Bar. *pp*

Tuba *pp*

Mall. Perc. Bells *p* Chimes *pp*

Timp. *pp*

Perc. 1 *pp* Tri.

Perc. 2 *pp*

43 44 45 46 47 Tam-tam w/ mallet *p* 48 49

Full Score

A New Day

3

ALAN LEE SILVA

Celebratory  $\text{♩} = 136$

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YPS74F

4

YPS74F

5

YPS74F

YPS75F

6

YPS74F

## Niagara

GREGORY B. RUDGERS

Maestoso e marcato  $\text{♩} = 72$

Flute

Oboe  
(Opt. Flute 2)

1  
Clarinet in B $\flat$

2

Bass Clarinet  
in B $\flat$

Bassoon

Alto  
Saxophone in E $\flat$

Tenor  
Saxophone in B $\flat$

Baritone  
Saxophone in E $\flat$

Maestoso e marcato  $\text{♩} = 72$

1  
Trumpet in B $\flat$

2

Horn in F

Trombone

Baritone

Tuba

Timpani

Percussion 1  
(Snare Drum,  
Tom Tom, Bells,  
Suspended Cymbal)

Percussion 2  
(Suspended Cymbal,  
Metal Shaker,  
Tom Tom)

Percussion 3  
(Bass Drum,  
Crash Cymbals,  
Cowbell, Anvil,  
Maracas)

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YPS68F

## 5 "The Falls"

Fl.

Ob.

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 $\flat$

5 "The Falls"

1  
Tpt.  
in B $\flat$

2

Hn. in F

Tbn.

Bar.

Tuba

Timp.

1  
Perc.  
2  
3

Crash Cymbals

YPS68F

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