

FULL SCORE

Concert Band
Grade 3



CARL FISCHER
PERFORMANCE
SERIES

The Ides of March

Sean O'Loughlin

CPS142

INSTRUMENTATION

Full Score	1
Flute 1	4
Flute 2	4
Oboe	2
Clarinet 1 in B \flat	4
Clarinet 2 in B \flat	4
Clarinet 3 in B \flat	4
Bass Clarinet in B \flat	2
Bassoon	2
Alto Saxophone 1 in E \flat	2
Alto Saxophone 2 in E \flat	2
Tenor Saxophone in B \flat	2
Baritone Saxophone in E \flat	2
Trumpet 1 in B \flat	4
Trumpet 2 in B \flat	4
Trumpet 3 in B \flat	4
Horn 1 in F	2
Horn 2 in F	2
Trombone 1	3
Trombone 2	3
Euphonium T.C. in B \flat	2
Euphonium B.C.	3
Tuba	4
Mallet Percussion	2
Chimes, Bells	
Timpani	1
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	7
Crash Cymbals, Tam-tam, Triangle, Suspended Cymbal, Tambourine, Claves, China Cymbal	

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About the Composition

Pulse pounding and haunting are two very distinct characteristics of “The Ides of March”. This dramatic composition for band celebrates my love of modern film music and is an exercise in economy of musical material. This economy is often referred to as minimalism, although I would not go so far as to include this composition in that world.

The Ides of March is a phrase that first appeared in the play *Julius Caesar* by William Shakespeare and represented the time when a coup d’etat happened in the Roman government. “Et tu, Brute?” is the famous line recited by Julius Caesar at the climactic scene. The music reflects the heart pounding pace of the events leading to the coup d’etat or overthrow of the government in power.

The music starts with a three note idea that permeates the entire composition. The first section of the piece from mm. 1-35 is essentially one big crescendo. Different elements get added to the core three-note idea to increase its complexity. The swells in the low voices provide a grounding element to the rhythm above. The rhythm starts to break away from itself at m. 13 with the addition of a counter rhythm in the first flute and trumpet. This counter rhythm becomes the main driving force at m. 21 with some melodic material introduced in the lower voices. The two eighth-note rhythmic ideas unite once again at m. 29 with a third rhythmic idea brought into the lower voices to provide the final push into m. 35.

The rhythmic cycle starts up again at m. 36, but this time it welcomes a lyrical line in the flutes. The staccato quarter notes in the low woodwinds should have a light and spirited quality to them similar to pizzicato strings. A counter line joins the lyrical line at m. 46 with several intriguing moments of dissonance. The rhythm lets up a touch at m. 54, but quickly returns at m. 62 with the same three note rhythm displaced by one beat between flutes and oboes, as well as clarinets and saxophones. A build-up follows that releases into the big lyrical and haunting moment of the piece at m. 74. The sound here should be broad, rich and triumphant. Bring out the eighth notes at mm. 80-81, while having the sustained notes pull back a bit. The soft dynamic at m. 90 signals a return to the rhythmic cycle. As before, layers of rhythms keep being added to increase the intensity of the moment. This crescendo finally releases itself at the end. Be mindful of the two beats of tutti rest in m. 121 that sets up the final climactic gesture in the following measure.

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

The Ides of March

SEAN O'LOUGHLIN

Allegro ♩ = 138

Flute 1 2

Oboe *p*

Clarinet in Bb 1 2 3 *p*

Bass Clarinet in Bb *p*

Bassoon *p*

Alto Saxophone in Eb 1 2 *p*

Tenor Saxophone in Bb *p*

Baritone Saxophone in Eb *p*

Trumpet in Bb 1 2 3

Horn in F 1 2

Trombone 1 2 *a2* *p*

Euphonium *p*

Tuba *p*

Mallet Percussion (Chimes, Bells)

Timpani (G : Ab : C : Eb) *p*

(Snare Drum, Bass Drum) 1 B.D. *p*

Percussion (Crash Cymbals, Tam-tam, Triangle, Suspended Cymbal, Tambourine, Claves, China Cymbal) 2 *p*

1 2 3 4 5 6

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Fl. 1 2

Ob. *mf*

Cl. in Bb 1 2 3 *mf*

B. Cl. in Bb *mf*

Bsn. *mf*

A. Sax. in Eb 1 2 *mf*

T. Sax. in Bb *mf*

Bar. Sax. in Eb *mf*

9

Tpt. in Bb 1 2 3

Hn. in F 1 2

Tbn. 1 2 *mf*

Euph. *mf*

Tuba *mf*

Mall. Perc. Chimes *mf*

Timp. *mf*

Perc. 1 *mf* Tam-tam

2

7 8 9 10 11 12

Fl. 1 2

Ob.

Cl. in B \flat 1 2 3

B. Cl. in B \flat

Bsn.

A. Sax. in E \flat 1 2 *a2* *mf*

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat 1 2 3 *mf*

Hn. in F 1 2 *a2* *mf*

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2 S.D. Claves *p*

13 14 15 16 17 18

Fl. 1 2

Ob.

Cl. in Bb 1 2 3

B. Cl. in Bb

Bsn.

A. Sax. in Eb 1 2

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

Tambourine

China Cym.

T-tam 25 26 27 28 29

46

FL. 1 2

Ob.

Cl. in B \flat 1 2 3

B. Cl. in B \flat

Bsn.

A. Sax. 1 in E \flat 2

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

Sus. Cym.

mp

p

pp

mp

42 43 44 45 46 47

Fl. 1 2

Ob.

Cl. in B \flat 1 2 3

B. Cl. in B \flat

Bsn.

A. Sax. 1 in E \flat 2

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

Tri.

p 48 49 50 51 52 53

54

Fl. 1 2 *p* *mf* *p*

Ob. *p* *mf* *p*

Cl. in Bb 1 2 3 *p* *mf* *p*

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

Bsn. *p* *mf* *p*

A. Sax. 1 in Eb 2

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

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

54 St. Mute

Tpt. in Bb 1 *p* *mf* *p*

2 3 *p*

Hn. in F 1 2 *p*

Tbn. 1 2 *p* *mf* *p*

Euph. *p* *mf* *p*

Tuba *p* *mf* *p*

Mall. Perc.

Timp.

Perc. 1 on rim *p* Claves

2

p 54 55 56 57 58 59

Fl. 1 2

Ob.

Cl. in B \flat 1 2 3

B. Cl. in B \flat

Bsn.

A. Sax. in E \flat 1 2

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

84 85 86 87 88 89

Fl. 1 2 *mf*

Ob. *mf*

Cl. in Bb 1 2 3 *mf*

B. Cl. in Bb *mf*

Bsn. *mf*

A. Sax. in Eb 1 2 *mf* a2

T. Sax. in Bb *mf*

Bar. Sax. in Eb *mf*

Tpt. in Bb 1 2 3 *mf*

Hn. in F 1 2 *mf* a2

Tbn. 1 2 *mf*

Euph. *mf*

Tuba *mf*

Mall. Perc. *mf*

Timp. *mf*

Perc. 1 2 *mf* T.-tam Claves

96 *mf* 97 98 99 *p* 100 101

Fl. 1 2

Ob.

Cl. in Bb 1 2 3

B. Cl. in Bb

Bsn.

A. Sax. 1 in Eb 2

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

102 103 104 105 106 Sus. Cym. *p* 107

108

Fl. 1 2

Ob. *f*

Cl. in Bb 1 2 3 *f*

B. Cl. in Bb *f*

Bsn. *f*

A. Sax. in Eb 1 2 *f*

T. Sax. in Bb *f*

Bar. Sax. in Eb *f*

108

Tpt. in Bb 1 2 3 *f*

Hn. in F 1 2 *f*

Tbn. 1 2 *f*

Euph. *f*

Tuba *f*

Mall. Perc. *f*

Timp. *f*

Perc. 1 2 *f*

China Cym.

Tamb.

T-tam

108

109

110

111

112

Fl. 1 2

Ob.

Cl. in Bb 1 2 3

B. Cl. in Bb

Bsn.

A. Sax. 1 in Eb 2

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

China Cym.

116 a2

116

113 114 115 116 117

Full Score

Matinee 3 **BILL CALHOUN**

Allegro $\text{♩} = 132$

Flute 1 2

Oboe

Clarinet in B \flat 1 2 3

Bass Clarinet in B \flat

Bassoon

Alto Saxophone in E \flat 1 2

Tenor Saxophone in B \flat

Baritone Saxophone in E \flat

Trumpet in B \flat 1 2 3

Horn in F 1 2

Trombone 1 2

Euphonium

Tuba

Mallet Percussion 1 (Bells, Chimes)

Mallet Percussion 2 (Xylophone, Marimba)

Timpani (Snare Drum, Bass Drum, Gong)

Percussion (Triangle, Suspended Cymbal, Crash Cymbals)

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FL. 1 2

Ob.

CL. in B \flat 1 2 3

B. CL. in B \flat

Bsn.

A. Sax. 1 in E \flat 1 2

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc. 1 (Bells)

Mall. Perc. 2

Timp.

Perc. 1 (Gong)

Perc. 2 (S.D., B.D., Sus. Cym., + Cr. Cym.)

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ISBN 978-0-8258-9289-9



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