

FULL SCORE

Young Band



CARL FISCHER  
**PERFORMANCE**  
SERIES

Grade 2

# Osmosis

Sean O'Loughlin

YPS162

## 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
Euphonium	3
Euphonium T.C. in B $\flat$	2
Tuba	3
Mallet Percussion	2
Chimes, Bells	
Timpani	1
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	6
Tam-tam, Suspended Cymbal, Crash Cymbals, Tom-toms, Mark Tree, China Cymbal	

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## About the Composition

*Osmosis* was commissioned by the Otto Shortell Middle School 7/8 Concert Band in Oneida, New York under the direction of Nicholas Anderalli, Jr. This was a unique collaboration in which I composed the music based on the ensemble's strengths, and then the students came up with the title. They chose *Osmosis* because the initials of the school (OSMS) were embedded in the word. It goes to show you that titles can come from anywhere.

The music is very theatrical and has its roots in some of the great monster movies of old. Often in these movies, a simple three- or four-note theme is employed to paint the picture. I employed this technique here to also challenge myself to come up with creative material without using a lot of notes. Stravinsky was a master of creating amazing music with a relatively small amount of notes. Some of his techniques are on display in this composition, as he is one of my compositional heroes.

Be sure to bring out the contrasting rhythmic eighth notes with the elongated melodic idea. Dynamics are also integral in creating the drama and musical intent. The section at m. 53 gives a brief respite from the intense rhythmic energy, so cherish the lyrical quality of it. Throughout the piece, each section in the ensemble gets the melody, so make sure you match the intensity across the different sections. Take some time at the very end to bring out the final statement of the melody.

## About the Composer

Sean O'Loughlin (b.1972) is the Principal Pops Conductor of Symphoria, from Syracuse, NY. He 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 San Francisco Symphony, the Chicago Symphony, the Hollywood Bowl Orchestra, the Minnesota Orchestra, the Dallas Symphony, the Vancouver Symphony, the Atlanta Symphony, the Baltimore Symphony, the Houston Symphony, the Victoria 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. He has served as conductor for summer tours with Josh Groban, Sarah McLachlan and the Jerry Garcia Symphonic Celebration.

Recent collaborations include such artists as Sarah McLachlan, Adele, Josh Groban, Steven Tyler and Joe Perry, Kelly Clarkson, Blue Man Group, Janelle Monáe, Audra McDonald, Hall and Oates, Gloria Estefan, the Indigo Girls, Diana Krall, Itzhak Perlman, Natalie Merchant, Chris Isaak, Pink Martini, Brandi Carlile, The Decemberists, Martina McBride, Josh Ritter, Gloria Gaynor and others. The Los Angeles Times calls his orchestrations "...magnificent and 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. For more information, please visit [www.seanoloughlin.com](http://www.seanoloughlin.com)

# Osmosis

SEAN O'LOUGHLIN

Misterioso ♩ = 60

The score is for a 7/8 time piece in B-flat major, marked 'Misterioso' with a tempo of 60 beats per minute. The instrumentation includes:

- Flute
- Oboe (Opt. Flute 2)
- Clarinet in Bb (1 and 2)
- Bass Clarinet in Bb
- Bassoon
- Alto Saxophone in Eb
- Tenor Saxophone in Bb
- Baritone Saxophone in Eb
- Trumpet in Bb (1 and 2)
- Horn in F
- Trombone
- Euphonium
- Tuba
- Mallet Percussion (Chimes, Bells)
- Timpani (G, C)
- Percussion (Snare Drum, Bass Drum, Tam-tam, Sus. Cym., T.-tam)

Dynamic markings include *p* (piano), *ff* (fortissimo), and various hairpins for crescendo and decrescendo. The percussion part includes specific instructions for 'B.D.' (Bass Drum), 'Sus. Cym.' (Suspended Cymbal), and 'T.-tam' (Tam-tam).

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13 Allegro molto ♩ = 132

Fl. *ff* *f*

Ob. *ff* *f*

Cl. in B♭ 1 *ff* *f*

Cl. in B♭ 2 *ff* *f*

B. Cl. in B♭ *ff* *f*

Bsn. *ff* *f*

A. Sax. in E♭ *ff* *f*

T. Sax. in B♭ *ff* *f*

Bar. Sax. in E♭ *ff* *f*

Tpt. in B♭ 1 *ff* *f*

Tpt. in B♭ 2 *ff* *f*

Hn. in F *ff* *f*

Tbn. *ff* *f*

Euph. *ff* *f*

Tuba *ff* *f*

Mall. Perc. *f*

Timp. *f*

Perc. 1 *ff* *f* T.-tam China Cym.

Perc. 2 *ff* *f*

*ff* ch. 12 *f* 13 14 15 16 17

Fl. *mf*

Ob. *mf*

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

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

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

Bsn. *p* *f* *mf*

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

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

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

1 Tpt. in B $\flat$

2 Tpt. in B $\flat$

Hn. in F

Tbn. *p* *f* *mf*

Euph. *p* *f* *mf*

Tuba *p* *f* *mf*

Mall. Perc.

Timp. *p* *f* *mf*

1 Perc. *mf* T-tam Tom-tom

2 Perc.

18 19 20 21 22 23 *mf*

25

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.

Euph.

Tuba

Mall. Perc. Chimes

Timp.

Perc. 1 Cr. Cym.

Perc. 2

24 25 26 27 28

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Fl.

Ob.

Cl. in B $\flat$   
1  
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  
2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.  
1  
2

29 30 31 32 33

37

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.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Bells

Mark Tree

*f*

*f*

*f*

*f*

*f*

*f*

*mf*

37

*mf*

*mf*

*mf*

34 35 36 37 38

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.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

39 40 41 42 43

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59

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.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

55 56 57 58 59

*p* *f* ch.

Sus. Cym.

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Fl. *f* *p* *f* *p* *p*

Ob. *f* *p* *f* *p* *p*

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

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

B. Cl. in B $\flat$

Bsn. *mf* *mf*

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

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

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

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Hn. in F

Tbn. *mf*

Euph. *mf*

Tuba *mf*

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

Timp.

Perc. 1 China Cym.

Perc. 2

60 *f* 61 62 63 64

66

Fl. *mf*

Ob. *mf*

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

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

B. Cl. in B $\flat$

Bsn. *f*

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

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

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

66

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

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

Hn. in F *f*

Tbn. *f*

Euph. *f*

Tuba *f*

Mall. Perc. *mf*

Timp. *f*

Perc. 1 *mf*

Perc. 2 *f* Cr. Cym. T.-tam

65 *f* 66 67 68 69

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.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Sus. Cym.

T.-tam

70

*p*

71

*f*

72

73

74

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.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

T.-tom

75 76 77 78 79



87

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.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

87

85

*p*

86

*f*

87

88

89

