

FULL SCORE

Young Band
Grade 2



CARL FISCHER
PERFORMANCE
SERIES

Turning Point

Sean O'Loughlin

YPS116

INSTRUMENTATION

Full Score	.1
Flute	.8
Oboe	.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 B.C.	.3
Tuba	.3
Mallet Percussion	.2
Chimes, Bells	
Timpani	.1
Percussion 1	.2
Snare Drum, Bass Drum	
Percussion 2	.5
Tam-tam, Suspended Cymbal, Crash Cymbals, Tambourine, Triangle	

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CARL FISCHER®

65 Bleecker Street, New York, NY 10012
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YPS116	—	\$60.00	Set
YPS116F	—	\$10.00	Full Score
YPS116P	—	\$3.50	Parts

UPC



About the Composition

In any conflict, there is always some turning point to determine the final outcome. The term is often used to describe epic wars throughout history. This music reflects the weight and drama that comes with these key moments in history.

The beginning is a bold and powerful statement to set the tone for the composition. This statement returns later on to create a sense of completion. There is a build up to the fast section at m. 10. Over-emphasize the dynamic contrast on the held notes to create an exciting beginning to the fast section. A rhythmic figure in the woodwinds sets the tone and acts as a connector to the various development to follow. The main melody makes its first appearance at m. 23 in the clarinets. An air of mystery should surround this statement and make the listener want to hear more. Play the punctuations in the low voices and percussion as if they were bass players playing pizzicato. The melody opens up more at m. 31 with some sustained accompaniment and more active percussion. The rhythmic idea returns at m. 39 for more development that climaxes at m. 57. A contrasting slow section follows at m. 59. Bring out the dynamic contrasts to create the most dramatic effect. This will provide a powerful build up to the opening statement's return at m. 74, which quickly turns into the fast section again. The rhythmic idea returns to create anticipation for the main melody's final return at m. 94 in the low voices. The slow and fast sections collide at m. 102. Play as soft as possible at m. 108 in the low voices and percussion to set up the crescendo to m. 120, where a fragment of the melody is augmented for one last time. The energy should remain high all the way through the exciting 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 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.

Turning Point

SEAN O'LOUGHLIN

Bold ♩ = 88

Flute *f* *mf*

Oboe (Opt. Flute 2) *f* *mf*

1 Clarinet in B♭ *f* *mf*

2 *f* *mf*

Bass Clarinet in B♭ *f* *mf*

Bassoon *f* *mf*

Alto Saxophone in E♭ *f* *mf*

Tenor Saxophone in B♭ *f* *mf*

Baritone Saxophone in E♭ *f* *mf*

1 Trumpet in B♭ *f* *mf*

2 *f* *mf*

Horn in F *f* *mf*

Trombone *f* *mf*

Euphonium *f* *mf*

Tuba *f* *mf*

Chimes *f* *mf*

Mallet Percussion (Chimes, Bells) *f* *mf*

Timpani *f* *mf*

(Snare Drum, Bass Drum) *f* *mf*

Percussion (Tam-tam, Suspended Cymbal, Crash Cymbals, Tambourine, Triangle) *f* *mf* *p*

1 2 3 4 5 6

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Fast ♩ = 144 11

Fl.

Ob.

Cl. in B♭

B. Cl. in B♭

Bsn.

A. Sax. in E♭

T. Sax. in B♭

Bar. Sax. in E♭

Tpt. in B♭

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

Cr. Cym.

7 8 9 10 11 12

YPS116F

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 $\flat$

1
Tpt.
in B $\flat$

2

Hn. in F

Tbn.

Euph.

Tuba

Mall.
Perc.

Timp.

1
Perc.

2

Suspended Cymbal

Tambourine

13 14 15 16 17 18

YPS116F

YPS116F

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

25 26 27 28 29 30

for onscreen use only

31

Fl. *mf*

Ob. *mf*

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

2 *mf*

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

Bsn. *mf*

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

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

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

31

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

2 *mf*

Hn. in F *mf*

Tbn. *mf*

Euph. *mf*

Tuba *mf*

Mall. Perc. *mf*

Timp. *mf*

Perc. 1 *mf*

2 T.-tam

mf 31 32 33 34 35 36

39

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 $\flat$

39

Tpt. in B $\flat$

1

2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

1

2

Tamb.

Cr. Cym.

37 38 39 40 41 42

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

Tamb.

Cr. Cym.

43 44 45 46 47 48

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

49

50

51

52

53

54

59 Slowly ♩ = 72

Fl.

Ob.

Cl. in B♭

B. Cl. in B♭

Bsn.

A. Sax. in E♭

T. Sax. in B♭

Bar. Sax. in E♭

Tpt. in B♭

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

Sus. Cym.

Cr. Cym.

T.-tam

Triangle

55 56 57 58 59 60

p *f* *mp* *f* *mf* *p*

66

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 $\flat$

66

1
Tpt. in B $\flat$

2

Hn. in F

Tbn.

Euph.

Tuba

Bells

Mall. Perc.

Timp.

1
Perc.

2

Sus. Cym.

T.-tam

61 62 63 64 65 66 67

p *mf* *p* *mf* *p* *mf* *p*

YPS116F

74 A Tempo Fast ♩ = 144

Fl. *f*

Ob. *f*

Cl. in B♭ 1 *f*

Cl. in B♭ 2 *f*

B. Cl. in B♭ *f*

Bsn. *f* *dim.*

A. Sax. in E♭ *f*

T. Sax. in B♭ *f*

Bar. Sax. in E♭ *f* *dim.*

74 A Tempo Fast ♩ = 144

Tpt. in B♭ 1 *f*

Tpt. in B♭ 2 *f*

Hn. in F *f*

Tbn. *f* *dim.*

Euph. *f* *dim.*

Tuba *f* *dim.*

Mall. Perc. *f*

Timp. *f*

Perc. 1 *f* Cr. Cym. *p* *f* *dim.*

Perc. 2 *f* *p* *f* *dim.*

f 74 75 *p* 76 *f* 77 78 79 80

81

Fl. *p* *mf*

Ob. *p* *mf*

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

2 *p* *mf*

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

Bsn. *p* *mf*

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

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

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

81

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

2 *mf*

Hn. in F *mf*

Tbn. *p* *mf*

Euph. *p* *mf*

Tuba *p* *mf*

Mall. Perc. Chimes *mf*

Timp. *p* *mf*

Perc. 1 *p* *mf*

2 *p* Tri. *mf* Tamb.

81 82 83 84 85 86

p *mf*

YPS116F

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

T.-tam

f 94 95 96 97 98 99

102

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 $\flat$

102

Tpt. in B $\flat$

1

2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

1

2

Sus. Cym.

Cr. Cym.

T.-tam

Sus. Cym.

100

p

101

f

102

103

mf

104

p

105

Fl. *f* *p*

Ob. *f* *p*

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

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

Bsn. *f* *p*

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

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

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

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

Hn. in F *f*

Tbn. *f*

Euph. *f*

Tuba *f* *p*

Mall. Perc. *f*

Timp. *p*

Perc. 1 *p* on rim *p* Cr. Cym. Tri.
2 *p*

f 106 107 108 109 *p* 110 111

120

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 $\flat$

120

Tpt. in B $\flat$

1

2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

1

2

T.-tam

118 119 120 121 122 123

Musical score for "The Rose Tree" featuring a piano and voice. The score includes a piano introduction and a vocal melody. Dynamics include *mf*, *p*, and *f*.

