

FULL SCORE

First Plus String Orchestra

Grade 1.5



CARL FISCHER

PERFORMANCE

SERIES

Overlords

Sean O'Loughlin

FAS56

INSTRUMENTATION

Full Score	1
Violin I	8
Violin II	8
Violin III (Viola T.C.)	2
Viola	5
Cello	5
Bass	5
Piano	1

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Program Notes

Overlords is an intense work for string orchestra. The music is well suited to teach both a *marcato* and legato style of bowing. The piece also features the melody on each instrument of the ensemble.

The piece starts out with a vigorous melodic idea that will become the main melody later on. Please play with a *marcato* style here and throughout when this melody appears. There are slight hints of dissonance to provide some intensity to the diatonic figure. The celli and bass answer this figure with accented notes opposite of the melody. Be sure to bring out all of the accents on beat 4 of each measure. The main melody first appears in m. 9 in the first violin part. The celli and bass briefly take over the melody at m. 15, then present a full melody at m. 21. Make sure the dynamics are played as marked to provide the most contrast possible. There is plenty of loud playing in this piece, so cherish the softer moments for a complete musical experience. There should be a lighter, softer feel at m. 37 in the violins and viola. Keep the intensity on the accents, but with a gentler touch. The energy increases at m. 53 and provides a build-up back to the main melody at m. 61. Keep the intensity high all the way through to 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 Vancouver Symphony, 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 Natalie Merchant, Chris Isaak, Feist, Blue Man Group, Pink Martini, Christian McBride, Belle and Sebastian, Josh Ritter, 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, New York, 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 website at www.grayslacks.com.

Overlords

SEAN O'LOUGHLIN

Fast $\text{♩} = 144$

Violin

I

II

Viola

Cello

Bass

Piano
(For
Rehearsal
only)

Vln.

II

Vla.

Cello

Bass

Pno.

9

7

8

9

10

11

12

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Violin I (Vln. I)

Violin II (Vln. II)

Viola (Vla.)

Cello

Bass

Piano (Pno.)

Measures 13, 14, 15, 16, 17, 18

Violin I (Vln. I)

Violin II (Vln. II)

Viola (Vla.)

Cello

Bass

Piano (Pno.)

Measure 21

Measures 19, 20, 21, 22, 23, 24

p

29

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

25 26 27 28 29 30

mf

mf

mf

p

p

mf

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

31 32 33 34 35 36

37

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

p

pizz.

p

37 38 39 40 41 42

45

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

mp

43 44 45 46 47 48

53

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

mf

49 50 51 52 53 54

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

arco

p

55 56 57 58 59 60

61

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *f*

Pno. *f*

61 62 63 64 65 66 67

69

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Cello *ff*

Bass *ff*

Pno. *ff*

68 69 70 71 72 73 74 75

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CARL FISCHER®
 65 Bleecker Street, New York, NY 10012
www.carlfischer.com

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ISBN 0-8258-6941-2



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