



Day of Infamy

SEAN O'LOUGHLIN

Instrumentation

Full Score	1
Flute 1	4
Flute 2	4
Oboe	2
B♭ Clarinet 1	4
B♭ Clarinet 2	4
B♭ Clarinet 3	4
Bass Clarinet	2
Bassoon	2
Alto Saxophone 1	2
Alto Saxophone 2	2
Tenor Saxophone	2
Baritone Saxophone	2
B♭ Trumpet 1	4
B♭ Trumpet 2	4
B♭ Trumpet 3	4
Horn in F 1	2
Horn in F 2	2
Trombone 1	3
Trombone 2	3
Euphonium	3
Baritone T.C.	2
Tuba	4
Timpani (A♭: B♭: C: E♭)	2
Mallets	2
Bells, Chimes	2
Percussion 1	2
Snare Drum, Bass Drum, Opt. Whip	
Percussion 2	6
Mark Tree, Suspended Cymbal, Triangle, Low Tom-tom, Tam-tam, Crash Cymbals	



ABOUT THE COMPOSER



Sean O'Loughlin (b.1972) is the Principal Pops Conductor of Symphoria, the exciting new symphony in Syracuse, NY and the newly appointed Principal Pops Conductor of the Victoria Symphony in Victoria, B.C. Canada. His music is characterized by vibrant rhythms, passionate melodies, and colorful scoring. As a conductor and arranger, 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 Atlanta Symphony, the Houston Symphony and the Seattle Symphony amongst others. He has served as conductor for national and world-wide tours with Josh Groban, Sarah McLachlan, and the Jerry Garcia Symphonic Celebration. He has also appeared on ABC's Good Morning America with Josh Groban and NBC's "A Very Pentatonix Christmas."

Recent collaborations include such artists as Sarah McLachlan, Adele, Josh Groban, Pentatonix, Steven Tyler and Joe Perry, Kelly Clarkson, Diana Ross, Journey, Melissa Etheridge, Weird Al Yankovic, Blue Man Group, Janelle Monáe, Audra McDonald, Hall and Oates, Gloria Estefan, the Indigo Girls, Diana Krall, Itzhak Perlman, Brandi Carlile, Martina McBride, and others.

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. His music is published by Excelcia Music, Hal Leonard and Carl Fischer. He is a frequent guest conductor with professional orchestras around the country and abroad. 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.

DAY OF INFAMY

My birthday shares many milestones in history, including the premiere of Beethoven's 7th Symphony, the birthday of composer Jean Sibelius, the release of the Beatles' album "Magical Mystery Tour", and sadly, the assassination of John Lennon. Perhaps most famously, it is also the day that President Franklin Delano Roosevelt delivered his "Day of Infamy" speech that launched the United States into World War II as a response to the attack on Pearl Harbor the previous day.

Through the years, the "Day of Infamy" speech has resonated with me and inspired me to explore writing music to embody the resolve and patriotism that President Roosevelt sounded in his historic speech. The call to action in the President's words was somber and courageous at the same time. The music in this work carries the burden of both of those sentiments to depict the country contemplating entering a world war for the second time in the 20th century.

The music begins in a rather religious and emotional tone. It moves into a more hopeful feeling that is taken over by the patriotic tone in the brass at M.16. The colors of the woodwind choir versus the brass and percussion choirs are a conscious choice to elicit the range of emotion that is present in a time of war. The section at M.46 contains a "flutter" of activity in preparation for war that leads into the serious reality at M.55.

My eternal optimism is on full display at the section from M.63 through the climactic chord at M.73. However, the somber and reflective emotions return to bring the work to a contemplative ending.

My hope is that this music will create a discussion of these events with your students and perhaps inspire a cross-curriculum opportunity with the history and social science departments at your school. It is certainly an important part of U.S. history.

Recordings are available on all major streaming services.

Religioso ♩ = 72

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Fl. 1,2
Ob.
B♭ Cl. 1
B♭ Cl. 2, 3
B. Cl.
Bsn.
A. Sax. 1, 2
T. Sax.
B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2, 3
Hn. 1, 2
Tbn. 1, 2
Euph.
Tuba
Timp.
Mal.
Perc. 1
Perc. 2

p
mf
mf
mf
p
p
mf
mf
p
p
p
p
p
p
mf
p
mf
p
mf

Solo

2
4
2
4
2
4
2
4

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8 9 10 11 12 13 14

16 Move ahead ♩ = 96

Fl. 1, 2
Ob.
B♭ Cl. 1
B♭ Cl. 2, 3
B. Cl.
Bsn.
A. Sax. 1, 2
T. Sax.
B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2, 3
Hn. 1, 2
Tbn. 1, 2
Euph.
Tuba
Timp.
Mal.
Perc. 1
Perc. 2

20

26

7

27 28 29 30 31 32 33

36

Fl. 1,2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

36

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

34 35 36 37 38 39

Fl. 1,2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

poco rit.

f

p

mf

40 41 42 43 44 45

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46 Poco meno mosso ♩ = 88

1° Solo

Fl. 1,2 *mf* 3

Ob. *mf*

B♭ Cl. 1 *p*

B♭ Cl. 2, 3 *p*

B. Cl. *p*

Bsn. *p*

A. Sax. 1, 2 *p*

T. Sax. *p*

B. Sax. *p*

46 Poco meno mosso ♩ = 88

B♭ Tpt. 1 *mf* 3

B♭ Tpt. 2, 3 *mf* 3

Hn. 1, 2 *pp* *mf* 3

Tbn. 1, 2 *pp*

Euph. *pp*

Tuba *pp*

Timp. *p*

Mal. *p*

Perc. 1 *p* *mf*

Perc. 2 *p* *mf*

St. Mute

Solo

Mark Tree

Triangle

Mark Tree

PREVIEW ONLY

46 47 48 49 50 51

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63

Tutti

Fl. 1,2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Bells

Sus. Cym.

Cr. Cym.

p *f* *p*

PREVIEW ONLY

Fl. 1,2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Sus. Cym.

T.-tam

f

p

mp

p

mf

65

66

67

68

69

70

76

78

$$pp \leq mp$$

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