



Inflection Point

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 (F: B♭: C: E♭)	2
Mallets	2
Bells, Xylophone, Chimes	
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	7
Suspended Cymbal, Triangle, Mark Tree, Crash Cymbals, Tam-tam, Tambourine, Cabasa	





ABOUT THE COMPOSER

Sean is a fresh voice and a rising name in the music world. His music is characterized by vibrant rhythms, passionate melodies, and colorful scoring. He is one of the most performed composers of educational music.

INFLECTION POINT

Inflection Point is a work dedicated to Patrick Vandehey, Director of Bands at Portland State University on the occasion of his retirement. An inflection point is a moment where a significant change or turning point occurs. This felt very appropriate to honor Patrick Vandehey for his four plus decades of teaching.

The music contains many polychord elements that I love from the music of Vincent Persichetti and William Schuman. It really brings out the wonderful colors of the modern wind band. The composition begins with these polychords as a way to set the tapestry of the sounds to come. The music moves ahead at bar 12 with a noble melody in the brass. This lyric line gets passed around the ensemble and gives way to a rhythmic motif in bar 34 that once again employs these polychords.

Pulsing 8th notes accompany the return of the noble melody in the Flute at bar 50. The rhythmic polychords jump back in at bar 64 with a tradeoff with the percussion. As a Trombonist, Mr. Vandehey will appreciate the low voices taking over the melody at the section at bar 76. This all builds up to a bright and full chord at bar 95.

The 8th note pulses return at bar 100 to signal a quickening of pace and sprinkles of the melody and the polychord rhythmic idea. Take your time going into the full scale presentation of the melody at bar 120. It should be big and bold. The composition ends as it begins with the haunting polychords and is a fitting way for Mr. Vandehey to ride off into the sunset.

Inflection Point was commissioned by a consortium of schools and individuals.

Mountainside High School
Sherwood High School
Pacific University
West Linn High School
Portland State University School of Music
Westview High School
West Salem High School
Aloha High School
University of Kansas

Clackamas Community College
George Fox University
Portland Youth Philharmonic
Roseburg High School
Cleveland High School
Bothell High School
Union High School
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Carol Smith
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James Pick
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David Bamonte
Melody and Tristan Weitkamp



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Full Score

Inflection Point

SEAN O'LOUGHLIN
(ASCAP)

Religioso ♩ = 84

Flute 1, 2

Oboe

B♭ Clarinet 1

B♭ Clarinet 2, 3

Bass Clarinet

Bassoon

Alto Saxophone 1, 2

Tenor Saxophone

Baritone Saxophone

Religioso ♩ = 84

B♭ Trumpet 1

B♭ Trumpet 2, 3

Horn in F 1, 2

Trombone 1, 2

Euphonium

Tuba

Timpani
(F: B; C: E)

Mallets
(Bells, Xylophone, Chimes)

Percussion 1
(Snare Drum, Bass Drum)

Percussion 2
(Suspended Cymbal, Triangle, Mark Tree, Crash Cymbals, Tam-tam, Tambourine, Cabasa)

1 2 3 4 5 6 7

12 Move ahead ♩ = 92

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

pp *p* *mf* *ff* *p*

12 Move ahead ♩ = 92

Bass Drum
Triangle
Mark Tree
Sus. Cym.
ch.

pp *p* *mf* *ff* *p*

8 9 10 11 12 13

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

mf

mf

mf

mf

p

Chimes

pp

14 15 16 17 18 19 20

21

Fl. 1, 2 *p* *mf*

Ob. *p* *mf*

B♭ Cl. 1 *p* *mf*

B♭ Cl. 2, 3 *p* *mf*

B. Cl. *p* *mf*

Bsn. *p* *mf*

A. Sax. 1, 2 *p* *mf*

T. Sax. *p* *mf*

B. Sax. *p* *mf*

21

B♭ Tpt. 1 *mf*

B♭ Tpt. 2, 3 *mf*

Hn. 1, 2 *mf*

Tbn. 1, 2 *mf*

Euph. *mf*

Tuba *mf*

Timp.

Mal.

Perc. 1 *p*

Perc. 2 *Tri. mf* *pp* *mf* *p*

21 22 23 24 25 26 27

28

Fl. 1,2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

28

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Cr. Cym.

Tam-tam

28 29 30 31 32 33

RCB2205FS

34 Allegro molto ♩ = 144

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

34 Allegro molto ♩ = 144

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Xylophone

mf *f* *p* *fp*

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

mf

f

fp

ff

Tri.

Tambourine

Solo

The musical score is written for a full orchestra. It spans measures 40 to 45. The key signature has two flats (Bb and Eb). The time signature is 4/4. The score includes parts for Flute 1 and 2, Oboe, Bb Clarinet 1, Bb Clarinet 2 and 3, Bass Clarinet, Bassoon, Alto Saxophone 1 and 2, Tenor Saxophone, Baritone Saxophone, Bb Trumpet 1, Bb Trumpet 2 and 3, Horn 1 and 2, Trombone 1 and 2, Euphonium, Tuba, Timpani, Mallets, and two Percussion parts. Dynamics include mf, f, fp, and ff. There are crescendos and decrescendos indicated by hairpins. A 'Solo' marking is present above the Timpani part in measure 44. Percussion parts include Triangles and Tambourine. A large watermark 'Excelcia Music Publishing' is oriented diagonally across the page.

RCB2205FS

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

mf

p

p

62

RCB2205FS

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

Tri.

Tamb.

f

76

Fl. 1,2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

76

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

mf

mf

mf

mf

Soli

Soli

Soli

Xyl.

T.-tam

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

Tamb.

T.-tam

mf *f*

mf *f*

mf *f*

mf *f*

88

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

88

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Sus. Cym.

Cr. Cym.

p *f*

[illegible]

100 Allegro molto $\bullet = 144$

[100] Allegro molto ♩ = 144

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.
Cabassa

mf p mf p

Fl. 1,2 *mp*

Ob. *mp*

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn. *sfz*

A. Sax. 1, 2 *sfz*

T. Sax. *mf*

B. Sax. *sfz* *p*

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2 *f*

Tbn. 1, 2 *f* *mf*

Euph. *sfz* *mf*

Tuba *sfz* *p*

Timp. *sfz* *p*

Mal. *mp*

Perc. 1 *sfz* *p* Cabassa

Perc. 2 *f* *p*

Cr. Cym.

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

mf

mf

mf

mf

mf

mf

f

Tamb.

f

RCB2205FS

RCB2205FS	122	123	124	125	126	127	128
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RCB2205FS

RCB2205FS

146

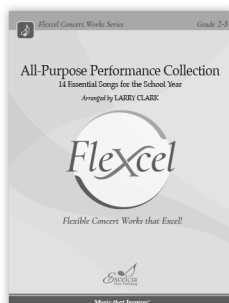


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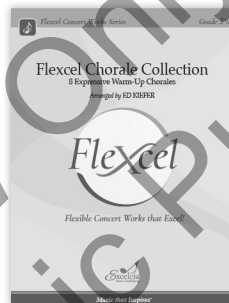
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FCB2009 \$75.00



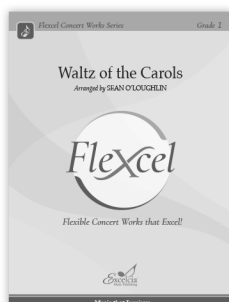
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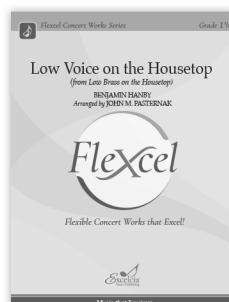
Grades 1-3.5



Waltz of the Carols (Grade1) Arranged by Sean O'Loughlin

Introduce your students to 3/4 time with this clever mash-up of Christmas Carols in Waltz style. Each section has a turn to shine with the melody, perfect for parents to get a good shot of their little ones at their Christmas concert. (2:18)

FCB2008 \$60.00



Low Voice on the Housetop (Grade1) (from *Low Brass on the Housetop*) Benjamin Hanby Arranged by John M. Pasternak

Low Voice on the Housetop is a fun piece that features an argument between the low voices and the rest of your ensemble. Naturally, the low voices prevail in this clever Christmas-time arrangement. (1:54)

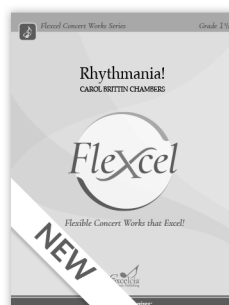
FCB2007 \$60.00



Zombie Attack! (Grade1) Jason Taurins

This creepy new work for developing bands is a perfect fit for your next Halloween concert. With plenty of opportunity for sonorous tutti playing and low brass independence, Jason's unique harmonic style is great for teaching common accidentals. We know your students will ask to play *Zombie Attack!* again and again. (2:32)

FCB2102 \$60.00



Rhythmania! (Grade1) Carol Brittin Chambers

Rhythmania! is an exciting new work for a developing band! Introduce your students to new sound effects produced with hands, sticks, and pencils on stands in this rock-inspired opener! We know your students are going to ask to play this one more than once! (1:56)

FCB2104 \$60.00

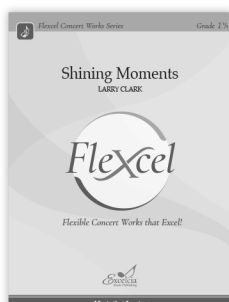


Gothic (Grade 1.5)

Tyler Arcari

Inspired by the Gothic artists of the 12th century, this exciting new work for concert band explores lots of musical ideas. From independent playing to contrapuntal melodic lines, *Gothic* delivers a well-rounded concert experience. Explore the possibility of departmental collaboration as you explore artists and works from the Gothic period. (2:46)

FCB2105 \$60.00

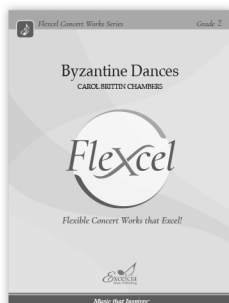


Shining Moments (Grade 2) ★

Larry Clark

A beautiful and uplifting ballad, this piece can be used to teach developing bands good musicianship qualities, like phrasing and playing with emotion. (3:43)

FCB2002 \$60.00



Byzantine Dances (Grade 2) ★

Carol Brittin Chambers

Written in the style of a Roma Gypsy dance, *Byzantine Dances* is fast and energetic. Students will love playing in a different style and directors will find plenty of historical content to teach while learning this piece. (2:44)

FCB2005 \$60.00



Bardic Air and Reel (Grade 2.5)

Larry Clark

Sound larger than life with this brilliantly scored overture for developing band. Beautifully expressive playing with ample opportunity to teach grace notes and traditional "snaps". Larry has crafted an accessible work for young band that is reminiscent of great band works of the past. Your students will ask to play this one over and over! (4:25)

FCB2103 \$65.00

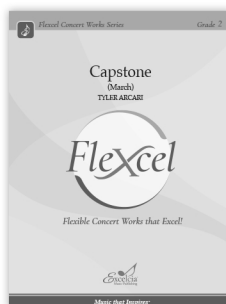


Exhale (Grade 3.5)

Sean O'Loughlin

Exhale is a wonderful new soundscape for concert band using dynamics and tiered orchestration to create breathing-like sound effects. Composer Sean O'Loughlin has crafted a festival-worthy overture with a fresh new sound! (5:03)

FCB2101 \$60.00

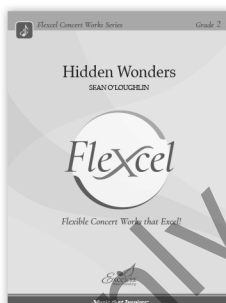


Capstone (Grade 2) (March)

Tyler Arcari

A traditional march, *Capstone* will have your audiences clapping in no time. A melodic horn part and moving low brass lines will keep everyone in the band interested and sounding their best! (2:02)

FCB2001 \$60.00

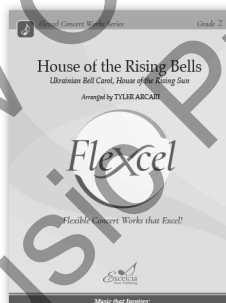


Hidden Wonders (Grade 2) ★

Sean O'Loughlin

Hidden Wonders is a great example of Sean O'Loughlin's skill at writing for young musicians. Full of lyrical beauty and exquisite craft, this piece will challenge your musicians. Inspired by beauty and unity, *Hidden Wonders* is a great addition to any concert program. (3:16)

FCB2003 \$60.00



House of the Rising Bells (Grade 2)

Ukrainian Bell Carol, House of the Rising Sun
Arranged by Tyler Arcari

Open your next holiday concert with this impactful and clever pairing of two folk tunes: *House of the Rising Sun* and *the Ukrainian Bell Carol*. Arranged for developing band by Tyler Arcari, *House of the Rising Bells* is sure to add something unique to your winter program. (2:28)

FCB2006 \$60.00



The Great Clipper Race (Grade 3) ★

Matthew R. Putnam

The Great Clipper Race seeks to transport musicians and listeners to the mid-1800s, a time when clipper ships sailed the seas ferrying cargos from exotic locales. This is a tale of intrigue and adventure! (4:45)

FCB2004 \$60.00

★ Concert/Festival

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