



# Fanfare Brillante

SEAN O'LOUGHLIN

## Instrumentation

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Full Score	1
Flute	8
Oboe (Opt. Flute 2)	2
B $\flat$ Clarinet 1	6
B $\flat$ Clarinet 2	6
Bass Clarinet	2
Alto Saxophone	5
Tenor Saxophone	2
Baritone Saxophone	2
B $\flat$ Trumpet 1	6
B $\flat$ Trumpet 2	6
Horn in F	4
Trombone/Euphonium/Bassoon	6
Baritone T.C.	2
Tuba	4
Timpani	2
Mallets	2
Bells	2
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	7
Crash Cymbals, Tam-tam, Tambourine, Suspended Cymbal, Crash Cymbals, Triangle, Mark Tree	



## 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.

### FANFARE BRILLIANTE

*Fanfare Brillante* was commissioned by the Ray Middle School Seventh Grade Band in Baldwinsville, NY under the direction of Timothy Moshier. It was written for and premiered at the prestigious New York State School Music Association (NYSSMA) conference in 2023.

This music is bold and exciting right from the start and presents some wonderful teaching opportunities. One of the unique qualities of this music is that the melody tends to ignore the bar lines and flows through them. The stress on beat 4 throughout is also unique and is an important technique for students to practice. The introduction of  $\frac{3}{4}$  time and  $\frac{4}{4}$  time will also keep the students on their toes as they learn this music. The harmony in the  $\frac{3}{4}$  sections is particularly a challenge and a bit outside of the key signature.

The melody also has several different identities throughout. Sometimes it is bold and percussive and other times it is smooth and lyrical. These are also good teaching moments. Keep the energy high during the fast sections and encourage passionate, sensitive playing during the slower sections and this piece will reward the ensemble with a full range of musical experiences.



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Recordings are available on all major streaming services.

Full Score

# Fanfare Brillante

SEAN O'LOUGHLIN  
(ASCAP)

Allegro con brio ♩ = 144

The score is for a full band and includes the following parts:

- Flute
- Oboe (Opt. Flute 2)
- B♭ Clarinet 1
- B♭ Clarinet 2
- Bass Clarinet
- Alto Saxophone
- Tenor Saxophone
- Baritone Saxophone
- B♭ Trumpet 1
- B♭ Trumpet 2
- Horn in F
- Trombone/Euphonium/Bassoon
- Tuba
- Timpani (F: B♭: E♭)
- Mallets (Bells)
- Percussion 1 (Snare Drum, Bass Drum)
- Percussion 1 (Crash Cymbals, Tambourine, Tam-tam)

The score is in 4/4 time and begins with a dynamic marking of *f*. A large watermark "Excelcia Music Publishing" is overlaid diagonally across the page.

1 2 3 4 5 6

9

Fl.

Ob.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn./  
Euph./  
Bsn.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Suspended Cymbal

Cr. Cym.

*p* *f*

7

8

9

10

11

12

Fl.

Ob.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn./  
Euph./  
Bsn.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Tamb.

Cr. Cym.

Div.

T-tam

13 14 15 16 17 18

19 23

Fl.

Ob.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

19 23

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn./Euph./Bsn.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*mp*

*p*

Triangle

*mp*

Fl.

Ob.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn./  
Euph./  
Bsn.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

3  
4

3  
4

3  
4

3  
4

3  
4





Fl.

Ob.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn./  
Euph./  
Bsn.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Cr. Cym.

Tri.

Cr. Cym.

Tri.

49 Andante ♩ = 92

Fl.

Ob.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

49 Andante ♩ = 92

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn./Euph./Bsn.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

T-tam

Mark Tree

Sus. Cym.

*p* *f* *p* *f*

49 50 51 52 53 54 55



Fl. *mp* *mf*

Ob. *mp* *mf*

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

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

B. Cl. *mp* *mf*

A. Sax. *mp* *mf*

T. Sax. *mp* *mf*

B. Sax. *mp* *mf*

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

B $\flat$  Tpt. 2 *mp* *mf*

Hn. *mp* *mf*

Tbn./Euph./Bsn. *mp* *mf*

Tuba *mp* *mf*

Timp. *mp* *f*

Mal. *mp* *mf*

Perc. 1 *mp* *f*

Perc. 2 *mp* *f*

Tamb. *p* *f*

Cr. Cym.

3 4 3 4 3 4 3 4

70

Fl. *f*

Ob. *f*

B $\flat$  Cl. 1 *f*

B $\flat$  Cl. 2 *f*

B. Cl. *ff* bring out

A. Sax. *f*

T. Sax. *f*

B. Sax. *ff* bring out

70

B $\flat$  Tpt. 1 *f*

B $\flat$  Tpt. 2 *f*

Hn. *f*

Tbn./Euph./Bsn. *ff* bring out

Tuba *ff* bring out

Timp. *ff*

Mal. *f*

Perc. 1 Tri. Cr. Cym. T-tam

Perc. 2 *f*

Fl.

Ob.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn./Euph./Bsn.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Sus. Cym.

Cr. Cym.

Tamb.

*p* ————— *f*

80

80

