



Edge of the Universe

SEAN O'LOUGHLIN

Instrumentation

Full Score	1
Flute	8
Oboe (Opt. Flute 2)	2
B♭ Clarinet	8
Bass Clarinet	2
Alto Saxophone	5
Tenor Saxophone	2
Baritone Saxophone	2
B♭ Trumpet	8
Horn in F	4
Trombone/Euphonium/Bassoon	6
Baritone T.C.	2
Tuba	4
Timpani	2
Mallets	2
Bells, Marimba	
Percussion	2
Snare Drum, Bass Drum	
Percussion 2	5
Low Tom-tom, Suspended Cymbal, Crash Cymbals, Tam-tam, Triangle	



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 NEAP 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.

EDGE OF THE UNIVERSE

Gustav Holst's "The Planets" has been inspiring composers for close to a century now. His visionary music was way ahead of its time. "Edge of the Universe" is inspired by that iconic work and translates it to a whole new generation of young band students. This would be a great composition to introduce your students to that great work and jump-start a musical conversation about it.

It begins very similarly to "Mars," but with my own twist. Building momentum by adding intervals of a second along the way, the music drives both rhythmically and melodically. A little three-note motive continues to punctuate the *ostinato* style rhythms.

This *ostinato* drops out at M.27: and leaves some powerful counterpoint moments in its wake. A contrasting section follows at M.40: introducing some softer, more lyrical playing. The music gets big again at M.48: with some climactic elongation of the three-note motive. A return to the *ostinato* and fast intensity brings the composition to a rousing finish.



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Recordings are available on all major streaming services.

Molto vivace ♩ = 144

pace ♩ = 144

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11

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B $\flat$ Tpt.

Hn.

Tbn./
Euph./
Bsn.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

Triangle

Tom-tom

10 11 12 13 14

DCB2505FS

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B $\flat$ Tpt.

Hn.

Tbn./
Euph./
Bsn.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

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The musical score is written for a full orchestra. It features a variety of woodwinds, brass, and percussion instruments. The notation includes standard musical symbols such as clefs, key signatures (three flats), time signatures, and various note values and rests. The score is divided into measures, with measures 20 through 24 shown on this page. A large, diagonal watermark is overlaid across the center of the page, reading 'Preview Only' and 'Excelcia Music Publishing'.

27

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B $\flat$ Tpt.

Hn.

Tbn./
Euph./
Bsn.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Sus. Cym.

Cr. Cym.

f

25 26 27 28 29

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Fl.

Ob.

B $\flat$ Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B $\flat$ Tpt.

Hn.

Tbn./
Euph./
Bsn.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

p $\triangleleft$ *f*

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30

31

32

33

34

35

36 40

Fl. *ff* *p* legato

Ob. *ff* *p* legato

B $\flat$ Cl. *ff* *p* legato

B. Cl. *ff*

A. Sax. *ff* *p* legato

T. Sax. *ff* *p* legato

B. Sax. *ff*

36 40

B $\flat$ Tpt. *ff*

Hn. *ff*

Tbn./
Euph./
Bsn. *ff*

Tuba *ff*

Timp. *ff*

Mal. *ff* *p*

Perc. 1 *ff* Snares on

Perc. 2 *ff* Low Tom-tom
T-tam

36 37 38 39 40

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B $\flat$ Tpt.

Hn.

Tbn./
Euph./
Bsn.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Tri.

p

p legato

p legato

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41

42

43

44

45

46

48 Drammatico $\bullet = 12$

58

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B $\flat$ Tpt.

Hn.

Tbn./
Euph./
Bsn.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Tri.

T.-tam

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66

[illegible]

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B $\flat$ Tpt.

Hn.

Tbn./
Euph./
Bsn.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Cr. Cym.

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The musical score is written for a full orchestra. It features 15 staves, each with a specific instrument or section label to its left. The notation includes various musical symbols such as notes, rests, and dynamic markings. A large, diagonal watermark is superimposed over the center of the page, reading 'Preview Only' and 'Excelcia Music Publishing'.