



Oboe, Brass Band and Dragons, Oh My!

Perusal Score

for Solo Oboe and Brass Band





by
Samantha Hogan

Perusal Score

Ensemble Difficulty: Section 3 British Brass Band

Oboe Difficulty: Advanced

<u>Movements</u>

1) Magma Dragon (4'30'')
2) Sand Dragon (3'00")
3)Vapor Dragon (3'00'')
4)Bubble Dragon (4'00")

Perusal Score

Listen Here!

Yes, Bass Clef parts are included for those who need them!

We're already being a bit sacreligious so why not?

Thank you to the following Ensembles and Soloists for making this piece possible!

Ashtabula Brass Band (OH), Leann Cooley-Rich (Oboe)
Buffalo Silver Band (NY) and Dr. Sarah Hamilton (Oboe)
Cincinnati Brass Band (OH) and Julia Zalusky (Oboe)
Foothills Brass Band (SC), Kelly Vaneman (Oboe)
Old Pueblo Brass Band (AZ), Mateo Mendez (Oboe)
Twin Cities Brass Band (MN), Andrew Rahn (Oboe)



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Program Note :

This piece wouldn't exist without the brainchild of Bill Cocca, longtime director of the Buffalo Silver Band, one of the oldest British-style brass bands in the United States. He had the idea of pairing the timbre of the oboe with the colors of the brass band and began creating arrangements. To his and the band's collaborator, Dr. Sarah Hamilton's delight, the timbre not only worked but produced a totally new sound that the world had not experienced up to that point. My mom told me about this cool sound experiment and had asked Dr. Hamilton if she might consider me writing a piece for her in the future. Of course she said yes!

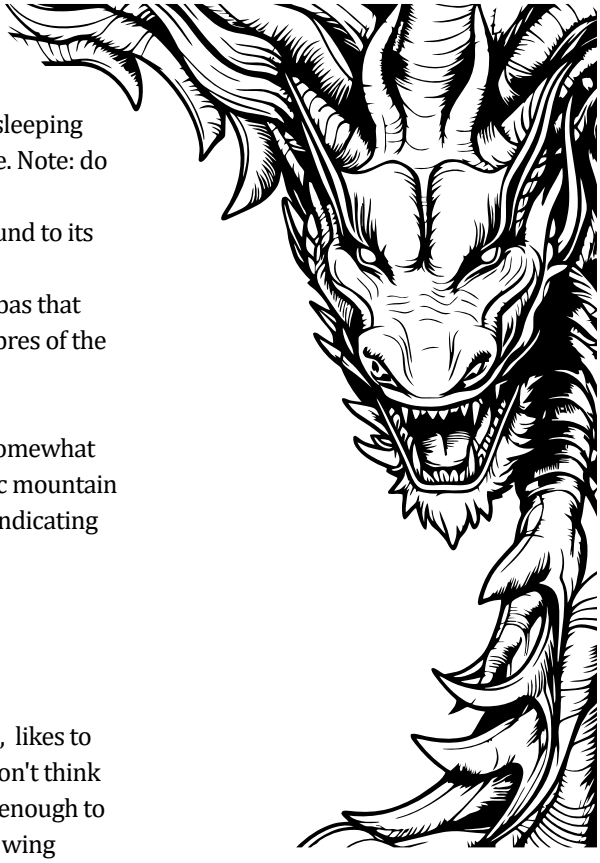
I contacted her with this wacky idea of combining Dragons with this new timbre and compose a multi-movement piece to showcase the possibilities of this newly explored timbre. Bill and the Silver Band were equally excited when I proposed the idea. We decided to make it a consortium to bring this new sound color to as many ensembles as possible.

Dragons are the perfect subject matter for this sort of piece. It's a bit of an odd concept at first glance and hard for most people to wrap their head around...yet. By combining elements for each of the dragons, I aimed to explore the mixing of both our worlds, brass and woodwinds, to create something new for both the oboe and brass band worlds.

I also aimed to pay homage to both the history of the oboe and the brass band by incorporating elements from various cultures and pieces from the canon.

This piece is the first original work of its kind, to our knowledge. Now here's a bit about the dragons:

Program Note Continued:



Magma Dragon is a slow-moving, serpent-like dragon who spends hundreds of years sleeping underground, only to emerge upon waking, usually for food, but sometimes for vengeance. Note: do not wake a sleeping dragon unless you are prepared to face the consequences!
It is a slow burn until it erupts at the climax, just before the dragon sinks back underground to its slumber and the ensemble decrescendos.
It's also a double chaconne. I composed a double melodic bassline beginning in the Tubas that weaves continuously within the parts throughout the piece, and used various unique timbres of the brass band to color around it.

There will be moments where the Oboe is a part of the ensemble texture and might be somewhat buried and that's ok. The dragon is weaving in and out of the smoke and flame of a volcanic mountain after waking up. The rumbles in the bass drum and timpani are like subtle earthquakes indicating this, and return when the dragon goes back to sleep.

Sand Dragon is a desert dragon that lives in the sand.

It's a bit quicker than the Magma Dragon and more agile. This dragon is more lizard-like, likes to camouflage itself (unless it wants to dance to a hip beat) and probably eats scorpions. I don't think this one even has wings or, if they do, they are very small because they have evolved long enough to not need them. (Pay no attention to the cover art. When asked if these were artificial wing enhancements, Sand Dragon declined to reply.) It still breathes fire, though.

I took inspiration from Middle Eastern and Spanish music for this one. Also, the rock band Rush in the 3/4 & 7/8 alternating section. I hope your set player is a fan of Neal Peart!

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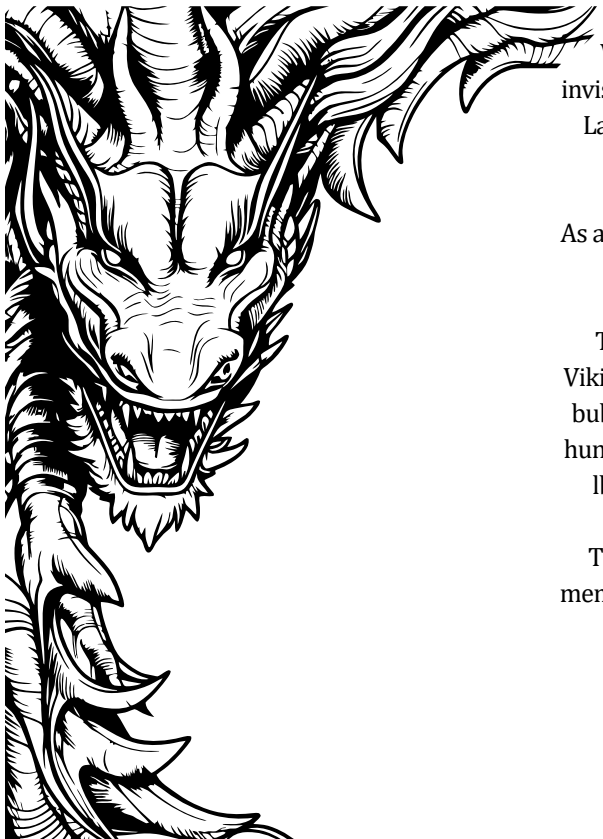
Note for the oboe player and conductor: The section at E is meant to resemble a DJ scratching a record.



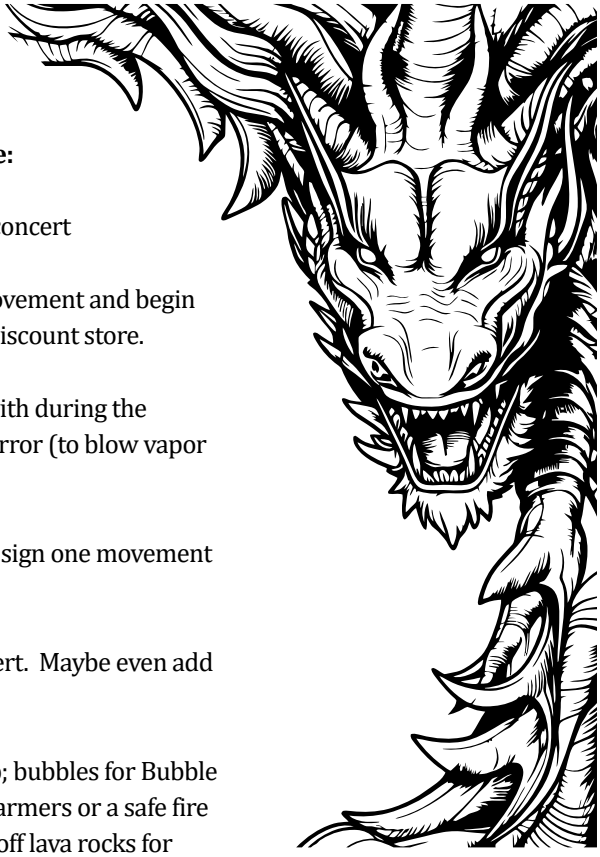
Vapor Dragon is the most Renaissance-sounding of the bunch. It's also the most chamber-like with the sparsest orchestration.

Vapor Dragon likes to fly and has the ability to phase in and out of the clouds, becoming invisible at will, as well as create rain and steam. The beginning is a reflection of both of these. Later on , I even quote Scarborough Fair, one of my personal favorite tunes of all time. This dragon may be older than it, though.

As an idea to add a bit more drama, it might be cool to use a fog machine in the beginning or at the end when the texture is vaporizing.

The most lighthearted and playful of the dragons, the **Bubble Dragon** has the spirit of a Viking blowing bubbles: jovial and gregarious, yet light. They have this curious ability to expel bubbles where a flame might otherwise be and often use it when overjoyed. Dragons live for hundreds to thousands of years so this one may still be a baby at around 100 or so: A 10,000 - lb baby who can still barbecue an entire ox in one breath if they get hungry, but ya know.

The bubbles, while optional, are encouraged to provide a theatrical effect. You could have members of the percussion section. the audience, or both do this. If you opt to use one of those motorized bubble guns, they produce an impressive amount of bubbles.



Ideas for community engagement and to enhance the piece:

1) Have local artists draw pictures of dragons to display during the concert

2) During Bubble Dragon, tell the kids (and kids at heart) to listen for the last movement and begin blowing bubbles. Bubbles can be ordered cheaply in bulk or often found a discount store.

3) Give the audience a sensory experience. Create a bag of goodies to play with during the performance. Ideas have included bubbles, kinetic sand, a hand warmer, and a mirror (to blow vapor onto).

4) If logistics allow, perhaps your oboist has a teaching studio where they could assign one movement per student.

5) Print dragon coloring pictures for kids or kids at heart to color during the concert. Maybe even add them to the program.

6) Play with elements: maracas with sand for Sand Dragon or a sand art workshop; bubbles for Bubble Dragon, of course; a smoke machine, or dry ice in a mocktail punch bowl; hand warmers or a safe fire demonstration (like the dollar bill burning trick in chemistry class?); or show off lava rocks for magma? Your imagination is the only limit. Besides fire codes, of course.

Host activities in the hall outside as the audience is arriving. Make it a kid-friendly family affair. They are, after all, the next generation of audience that will keep our art alive.

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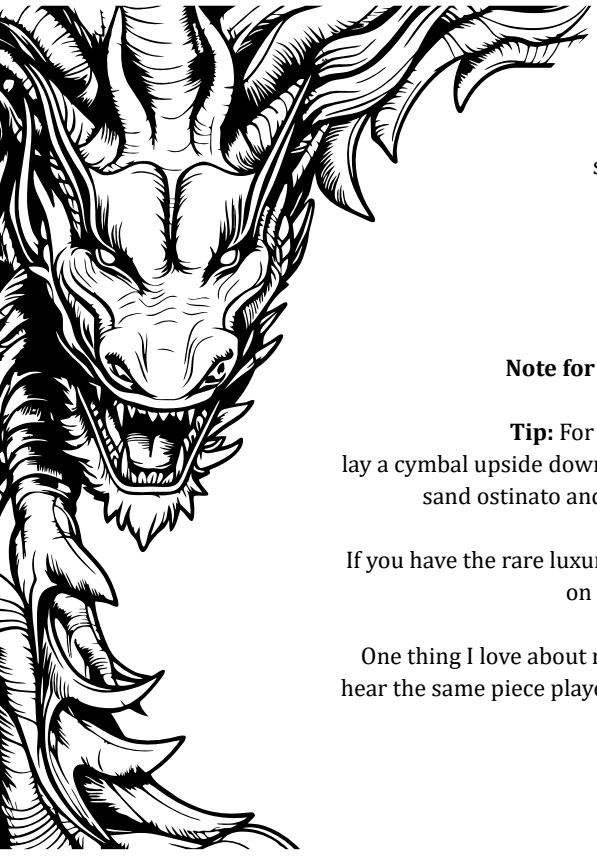
Complimentary pieces for programming ideas:

Some complimentary pieces I can think of (besides anything with dragon in the title, of course) are Holst's Hammersmith or Suite in Eb (because of the double chaconne in Magma and Holst, as well as Stravinsky's Firebird being the influence), Scarborough Fair or anything with folk or medieval music influence, something from Studio Ghibli, or pieces that bring the listener around the world. This piece is a hodgepodge of all of those ideas, as dragons appear in multiple cultures.

It may also be fun to do an arrangement of Gabriel's oboe where you have the soprano cornet play the solo instead, as a bit of an ironic contrast to having an oboe soloist play with the brass band.



Note for Percussionists: Use what you have and don't be afraid to experiment!

Tip: For a wind machine, instead of buying, borrowing or stealing one, you can lay a cymbal upside down on a low-pitched timpani and roll with your mallets. In Sand Dragon in particular, the sand ostinato and set part are the most important parts. The cymbal is the least, but adds color.

If you have the rare luxury of extra percussionists and more than one mallet instrument, try doubling the parts on 2 different instruments (vibraphone and marimba, for example)

One thing I love about music is that you can play the same notes a million different ways, and it's possible to hear the same piece played differently by different groups and still be recognizable as the same piece, while still making it your own!



About the Composer:

Samantha Hogan is a composer based out of the Twin Cities, MN.

Fueled by coffee, compassion, and a combustible imagination, her music is influenced by a variety of styles from classical, rock, jazz, and video game music. Her works encompass chamber, solo, multimedia, and large ensemble pieces.

In addition to composing, Samantha works as a private instructor of trombone, piano, and theory, and performs with several groups spanning multiple genres around the Twin Cities on trombone, guitar, and vocals as a way to remain a well-rounded musician.

Writing fun, whimsical, and occasionally humorous music for human beings is her specialty!

visit www.SamanthaHogan.com to learn more

Perusal Score

Disclaimer:

No drugs were consumed in the making of this piece, except for an obscene amount of caffeine.

And remember,

"Never meddle in the affairs of dragons, for you are crunchy and good with ketchup"- Anonymous

Perusal Score

Score

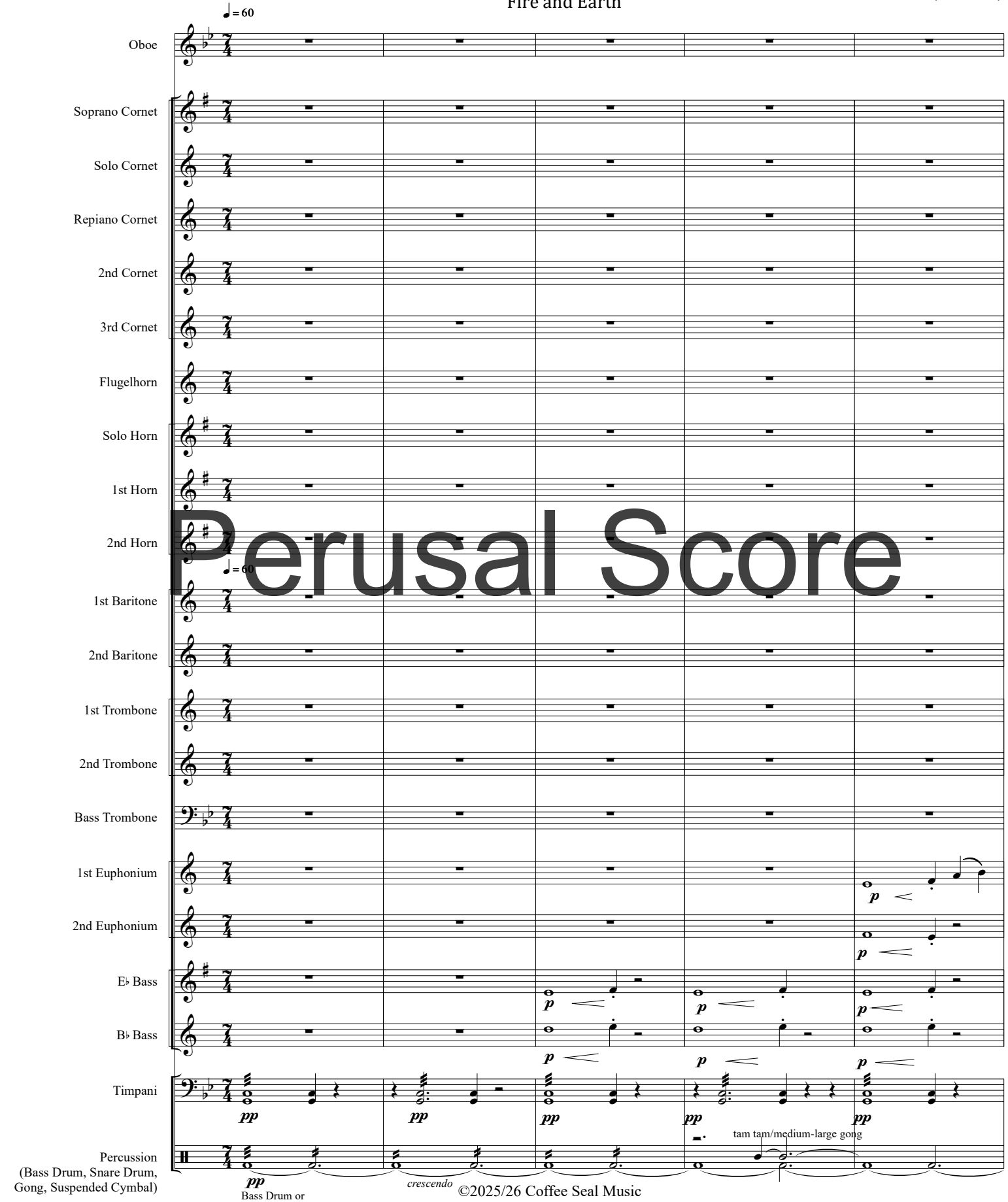
Oboe, Brass Band and Dragons, Oh My!

For the Buffalo Silver Band of Buffalo NY and Dr. Sarah Hamilton, Oboe

1.) Magma Dragon

Fire and Earth

Samantha Hogan
(ASCAP)



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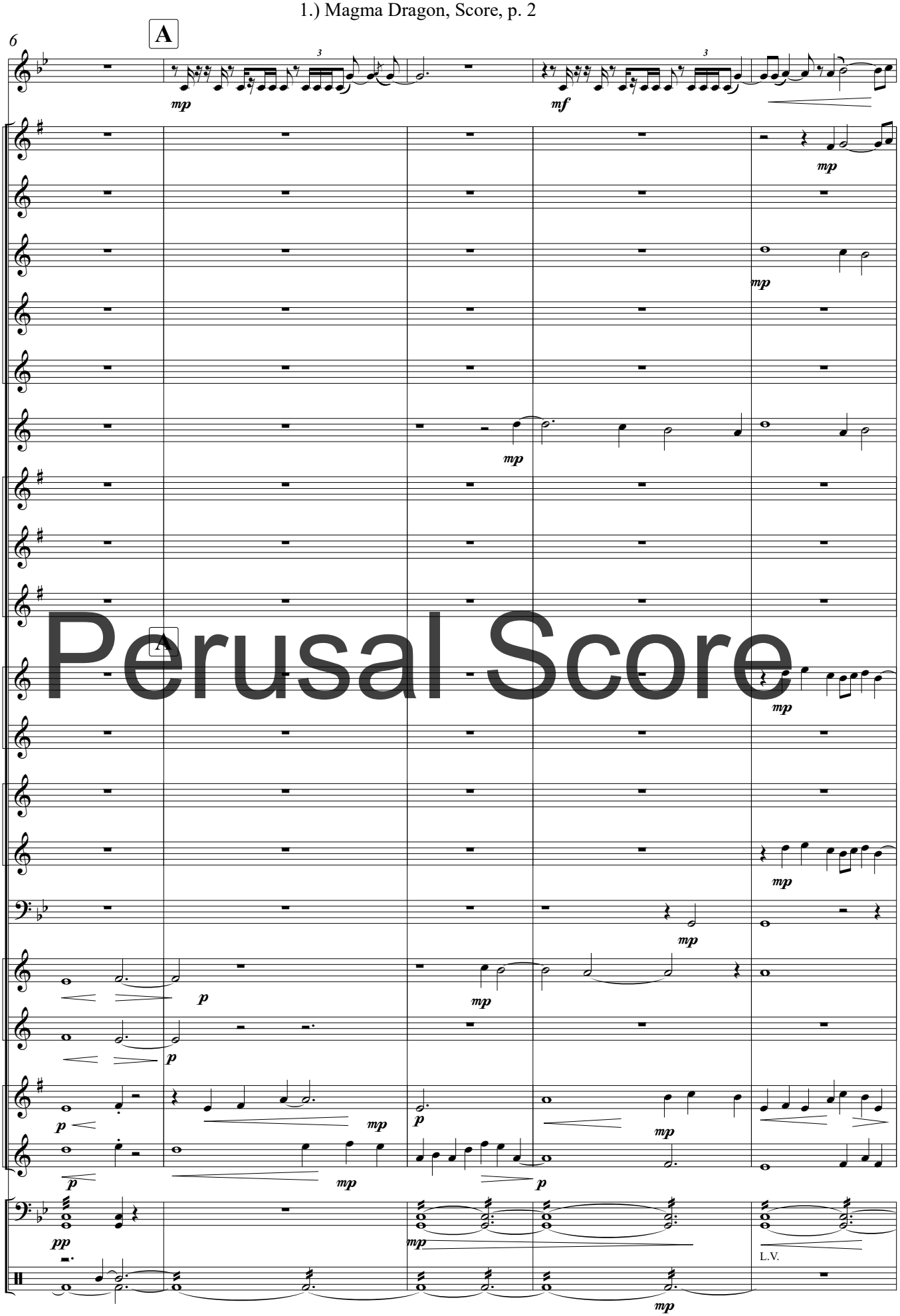

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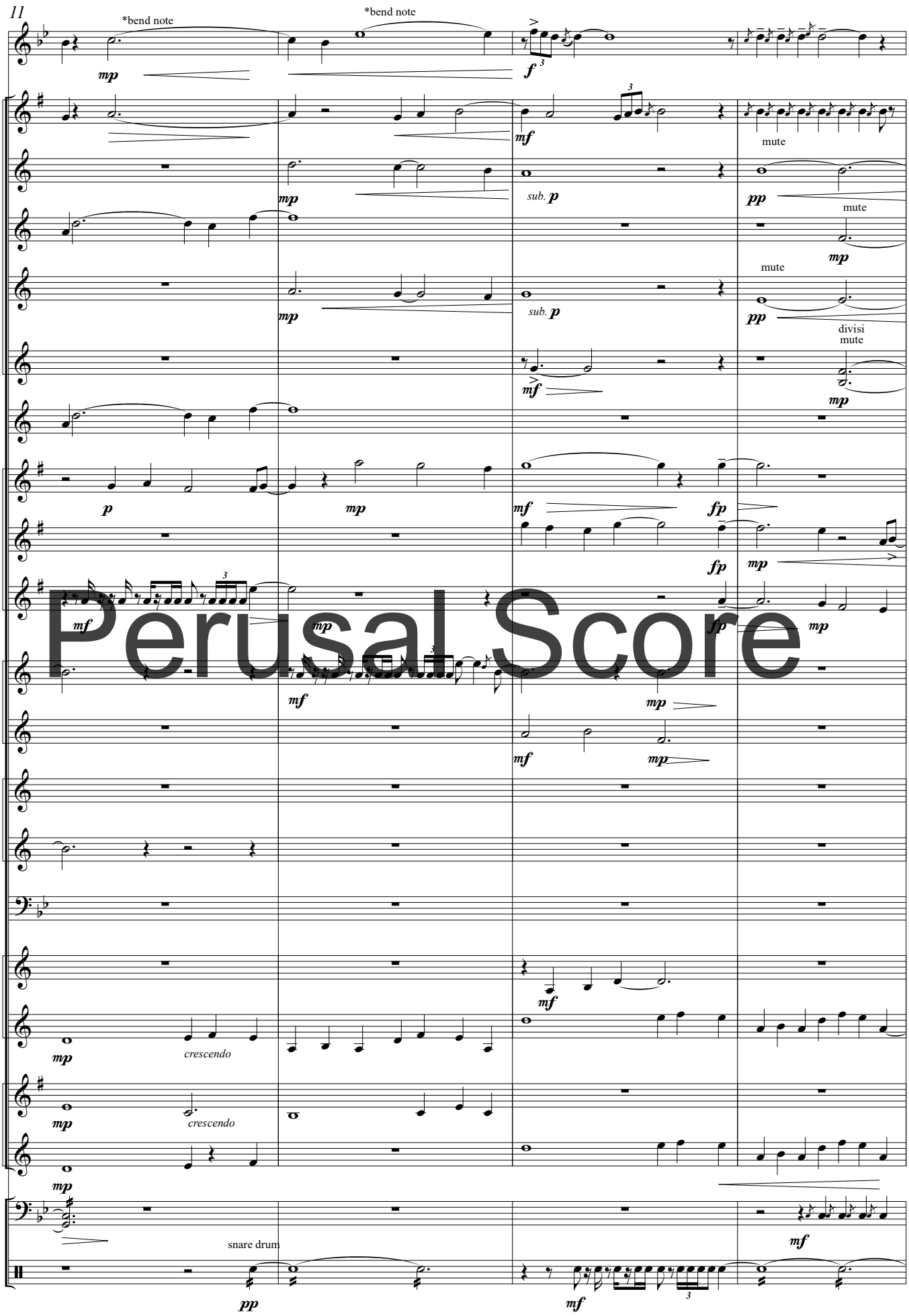

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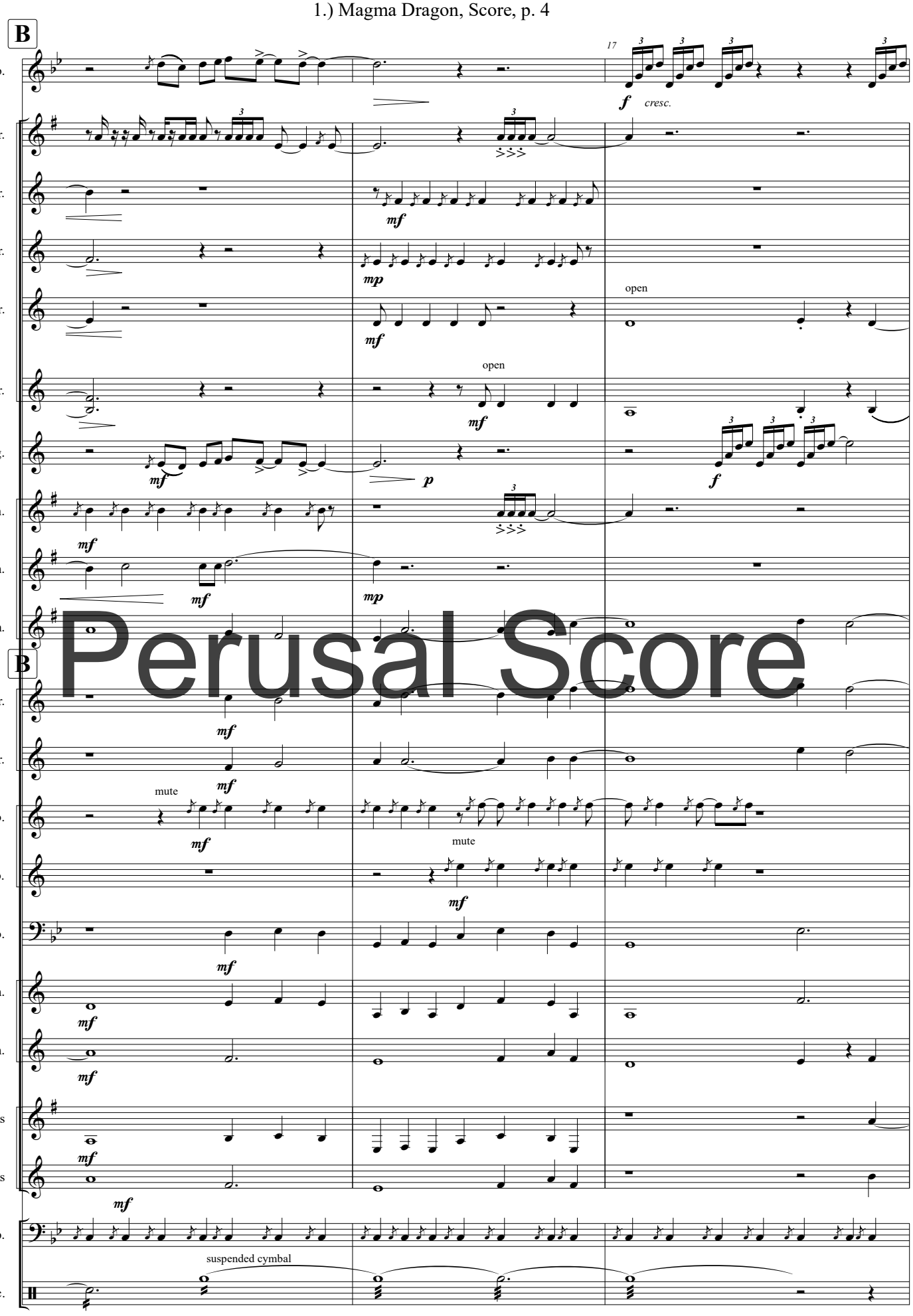

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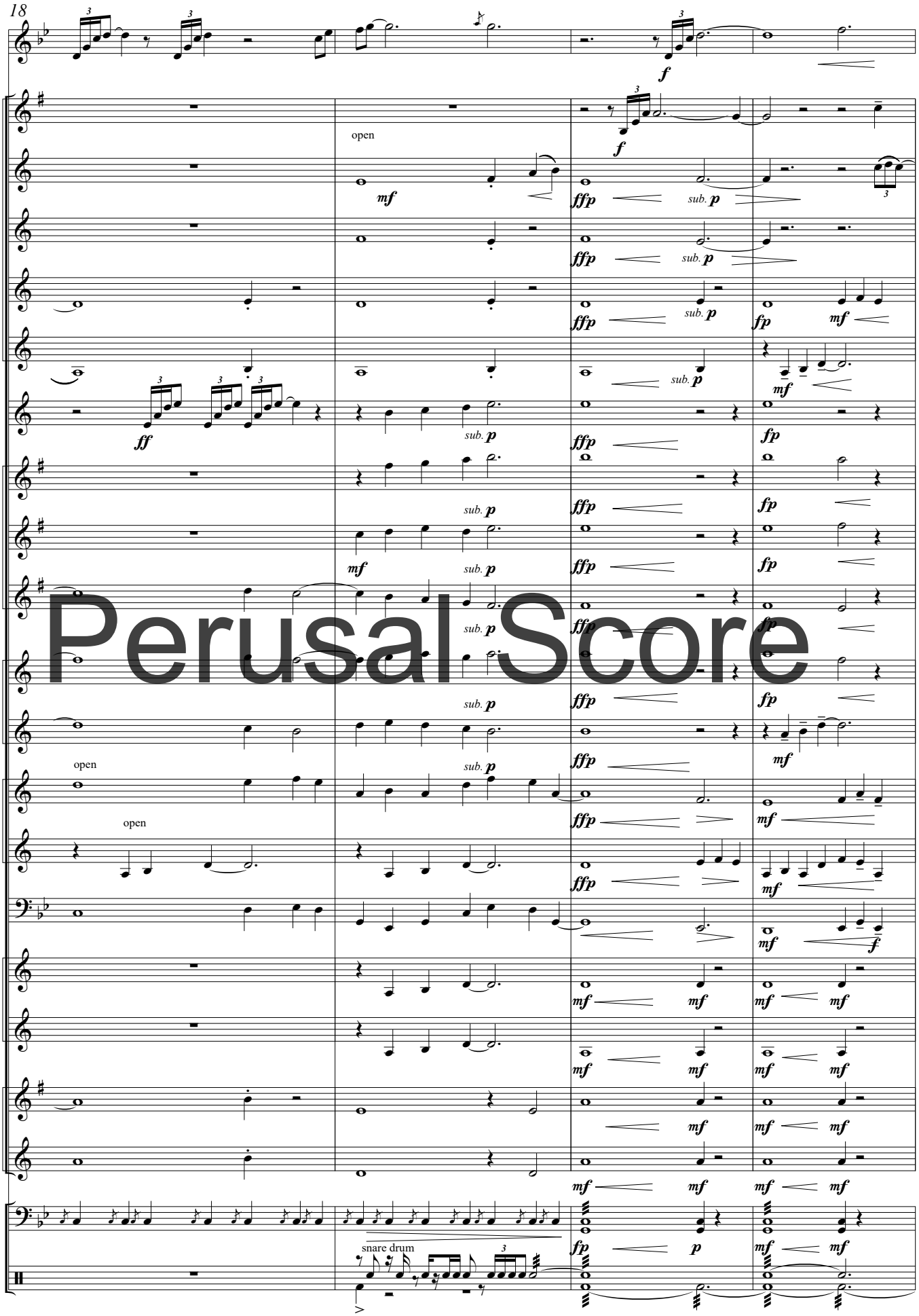

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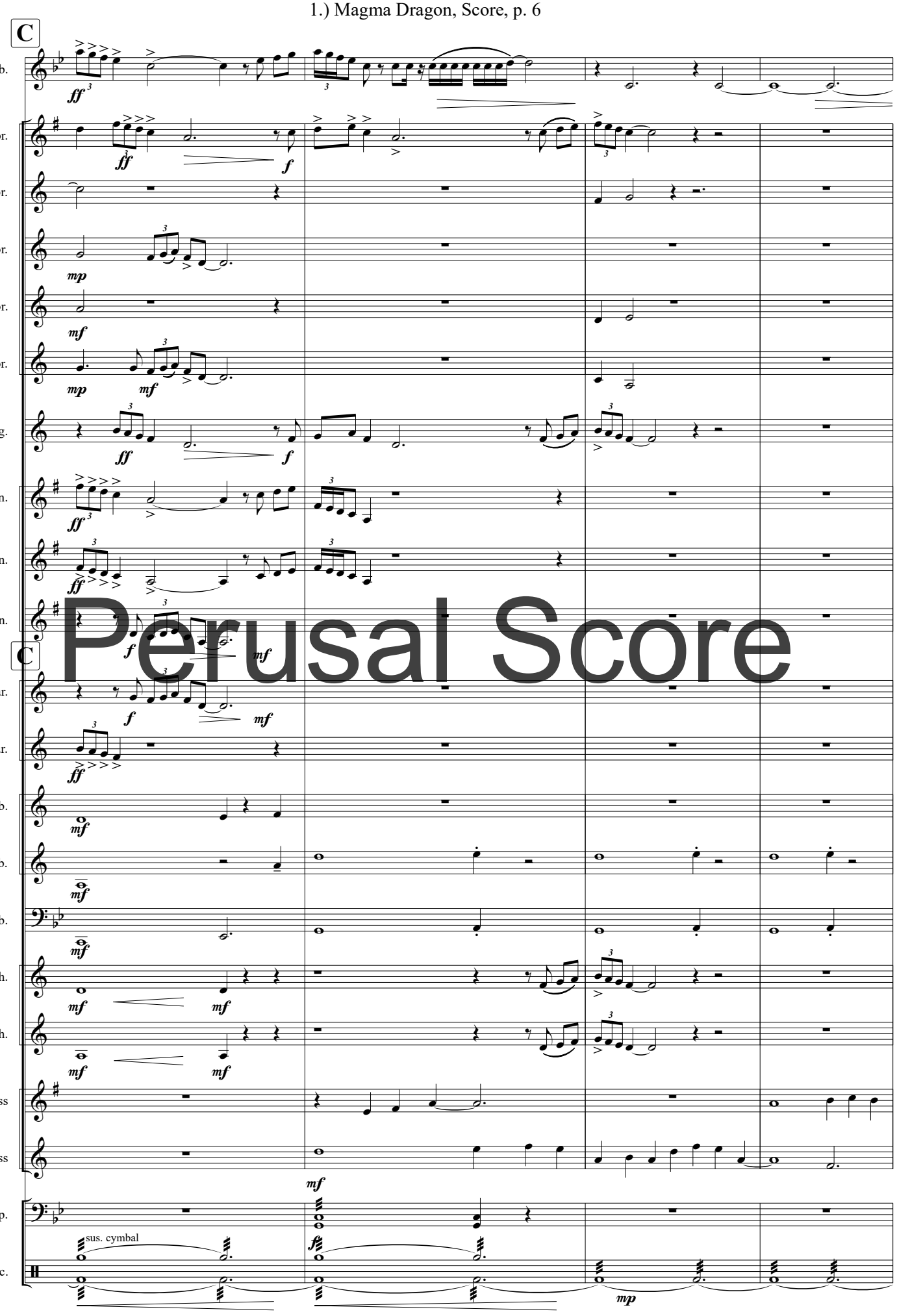


Perusal Score

D

Begin to fade away.
Gradual Ensemble Diminuendo to end.

Ob.

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

Perusal Score

D

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Euph.

Euph.

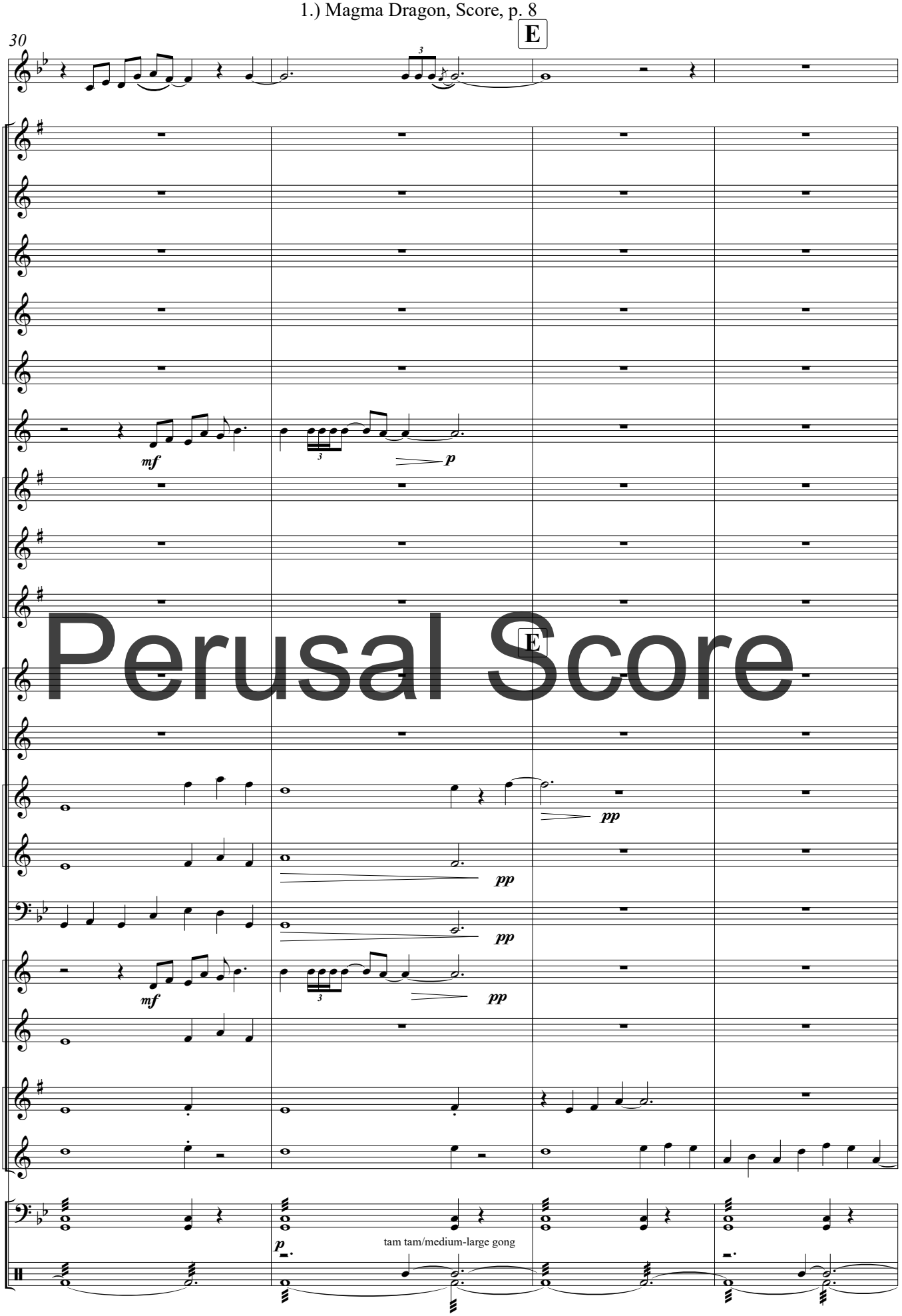
E♭ Bass

B♭ Bass

Timp.

Perc.

mf *mp* *pp*



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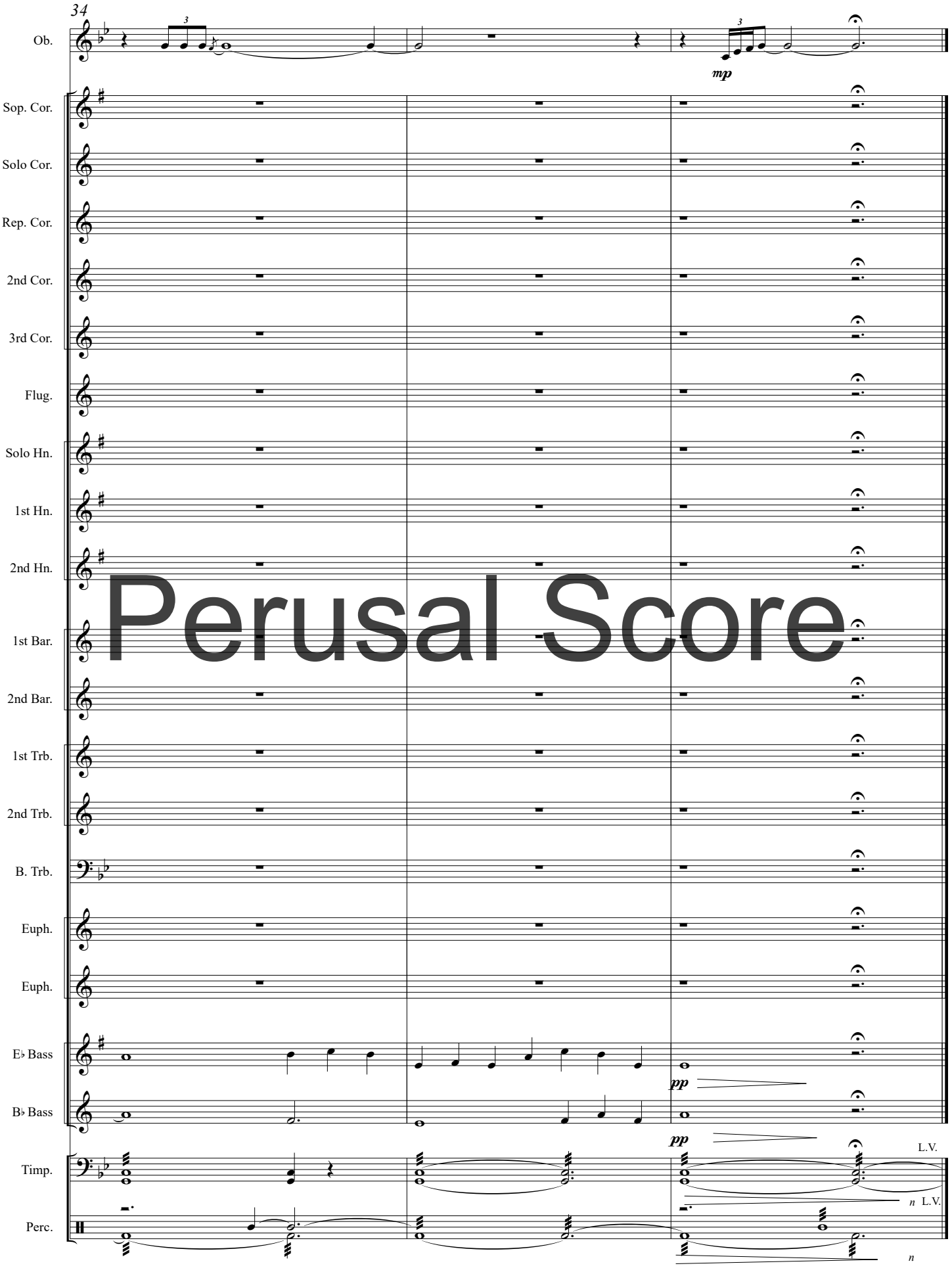


Perusal Score

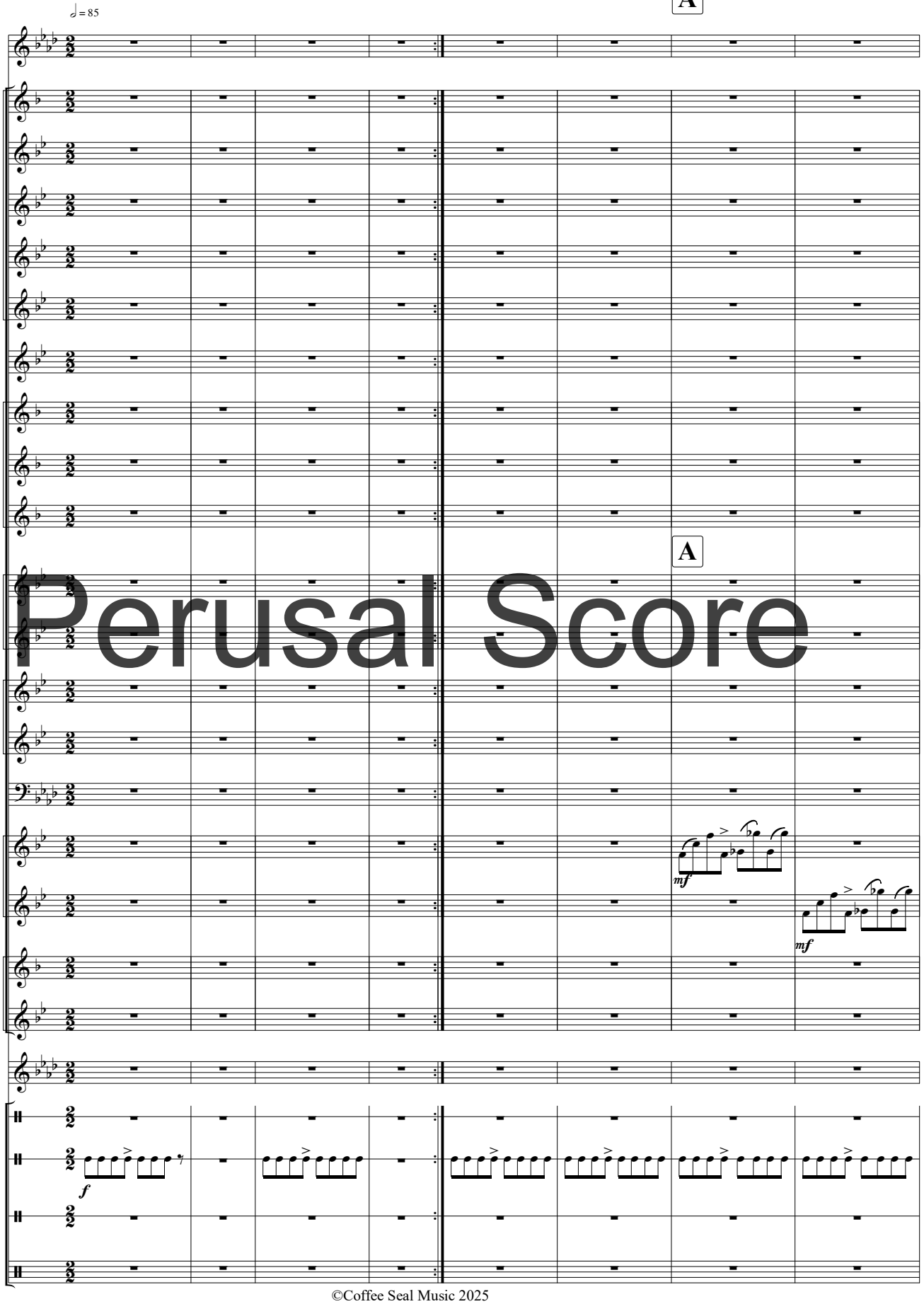
Score

Oboe, Brass Band and Dragons, Oh My!

2.) Sand Dragon

Earth and Air

Samantha Hogan



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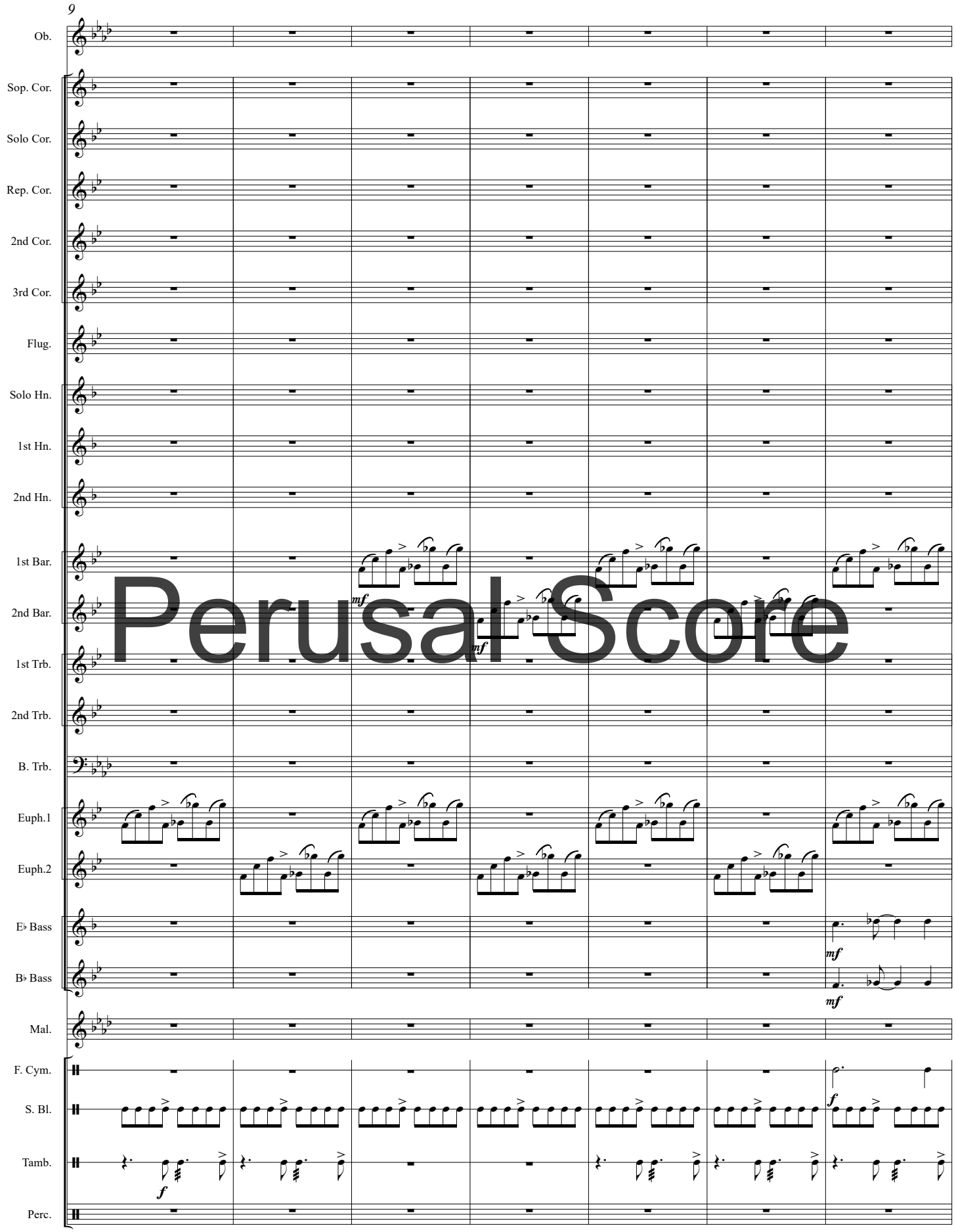

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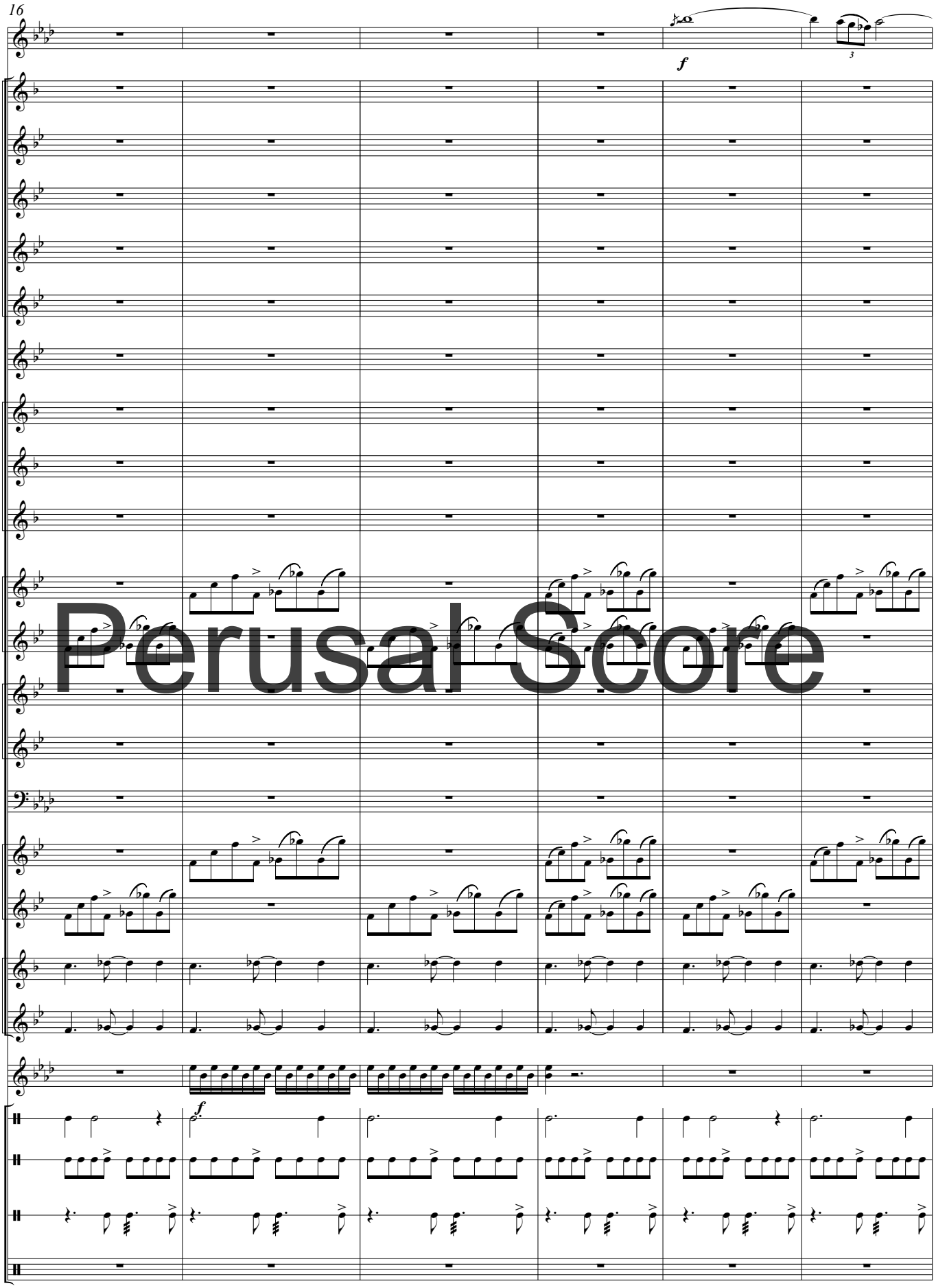

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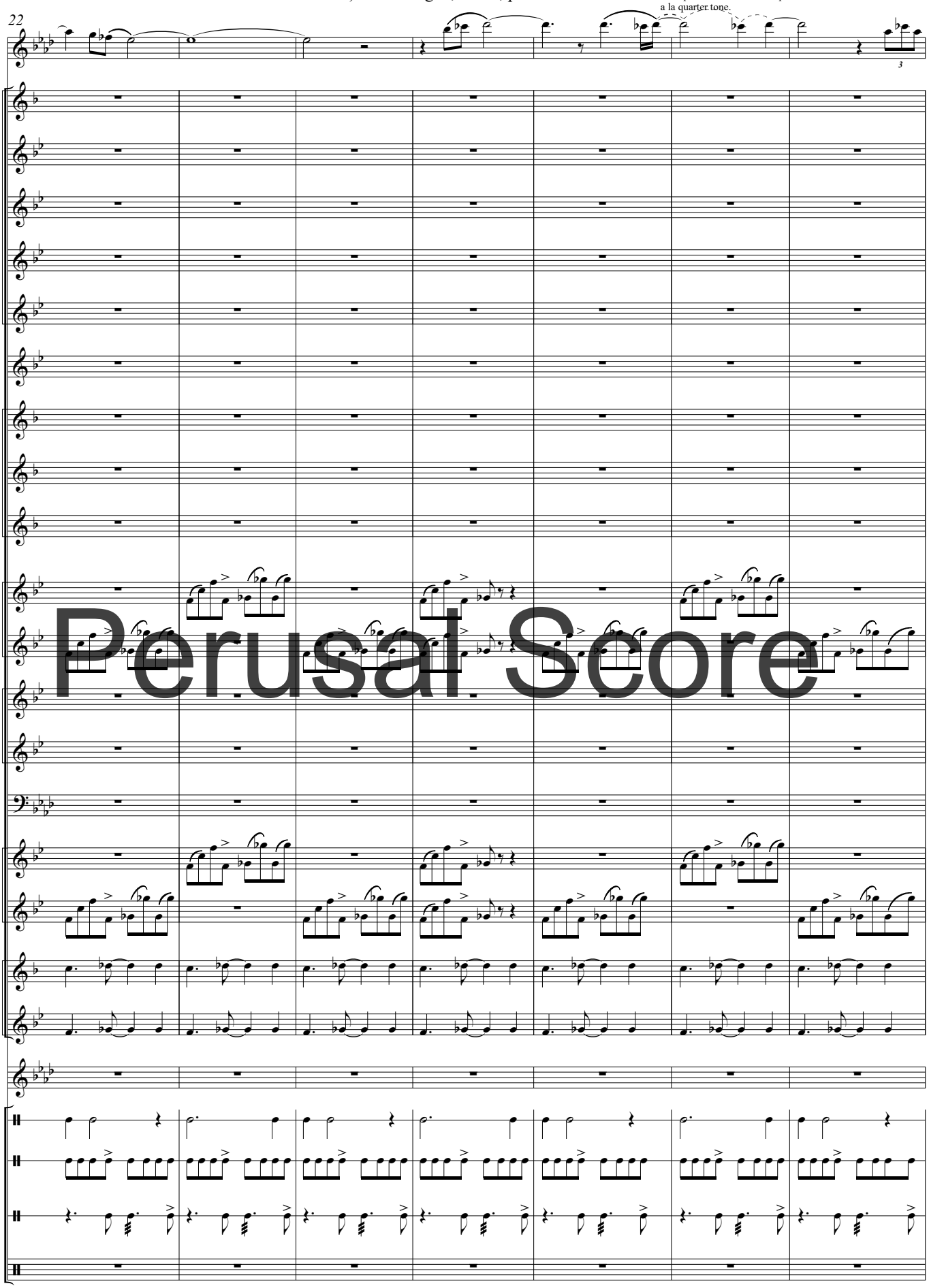

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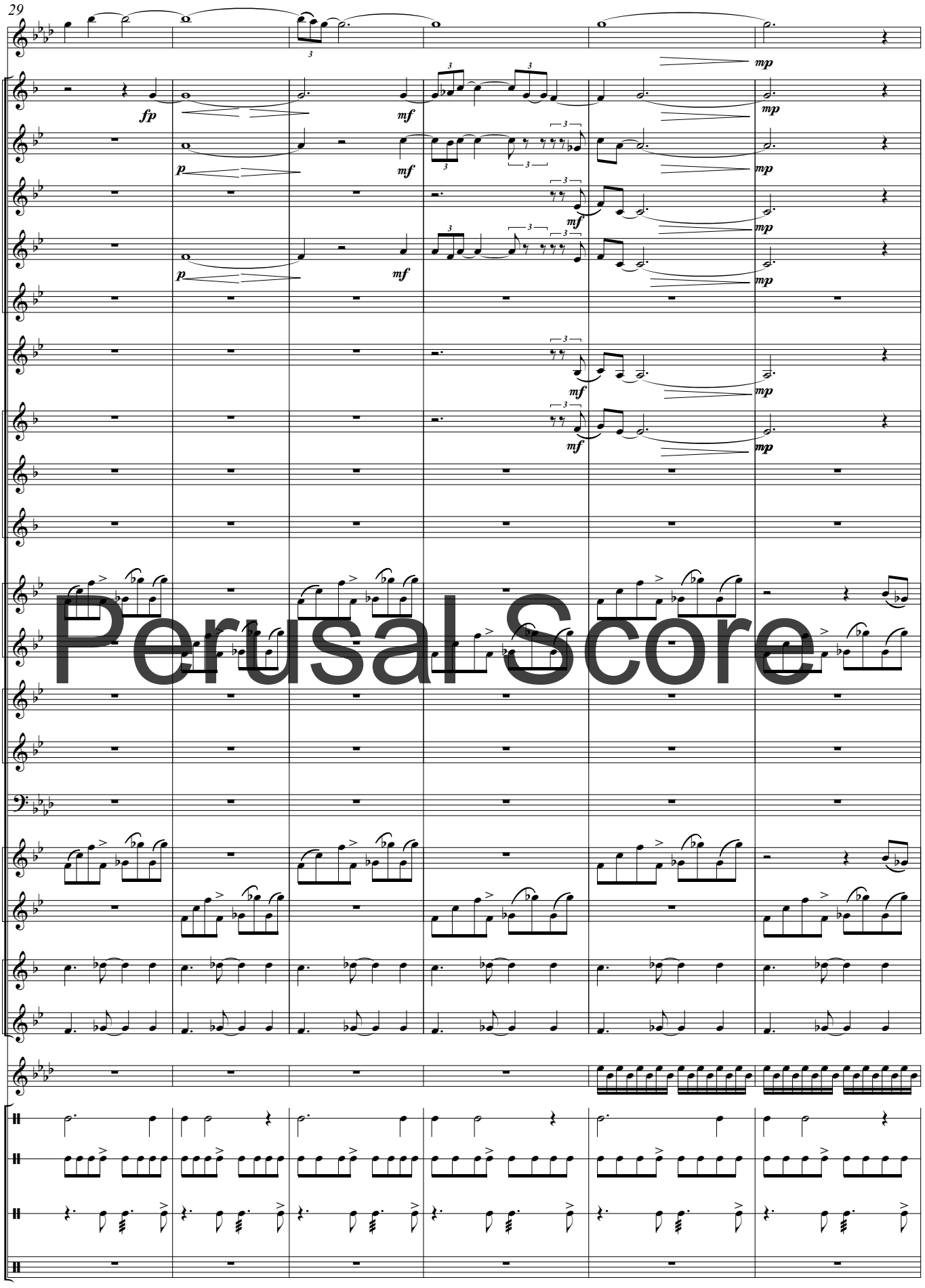

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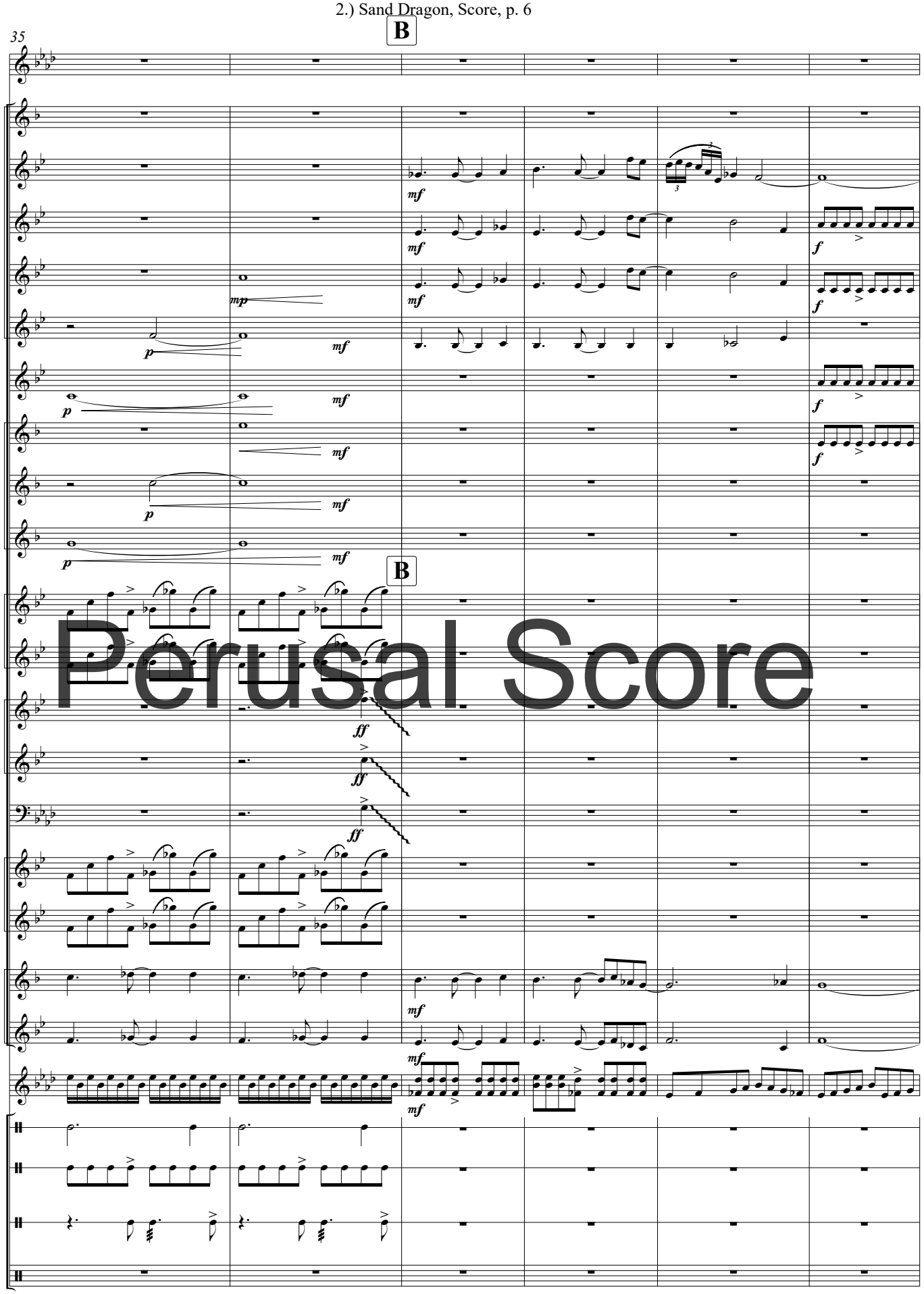

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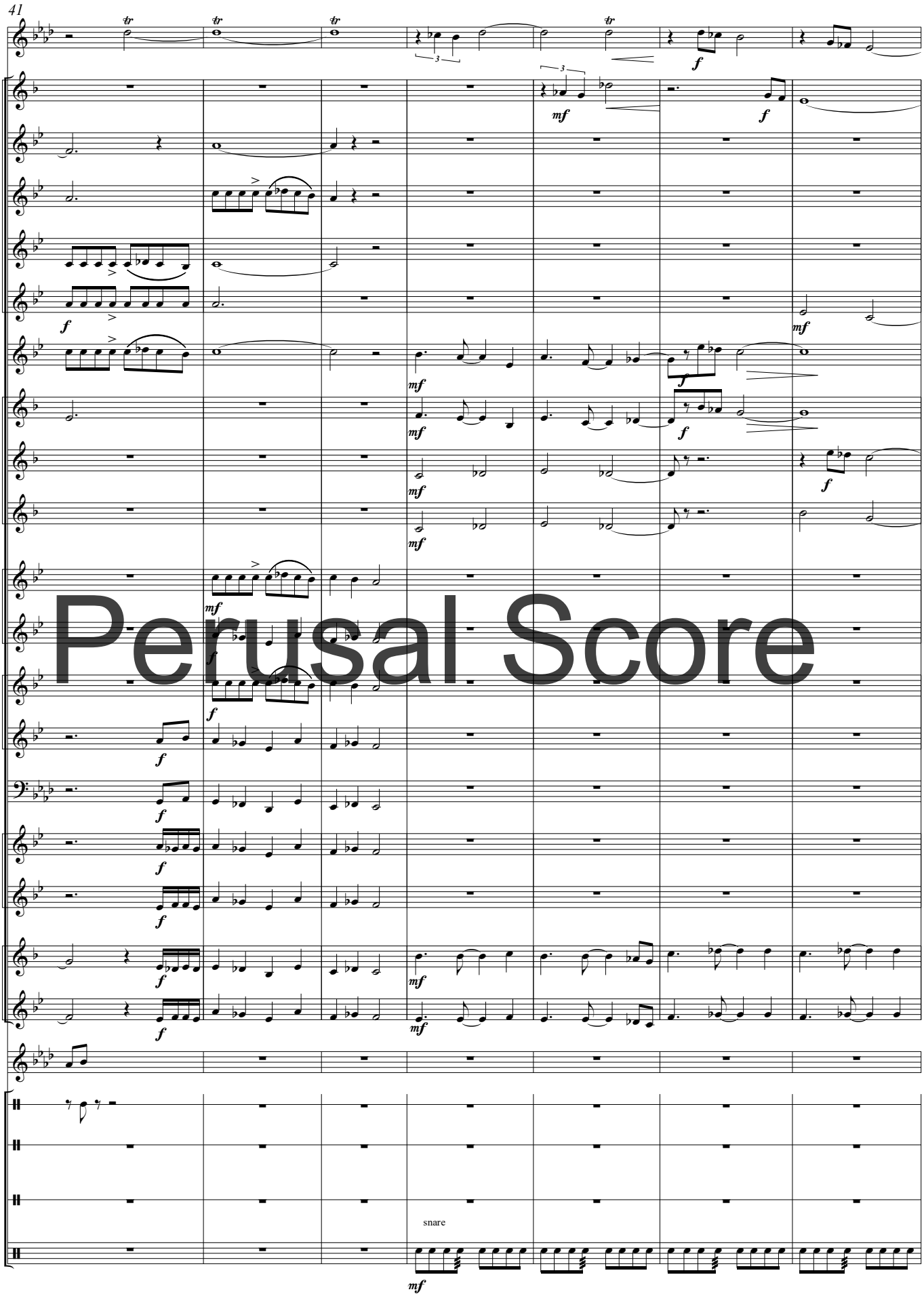

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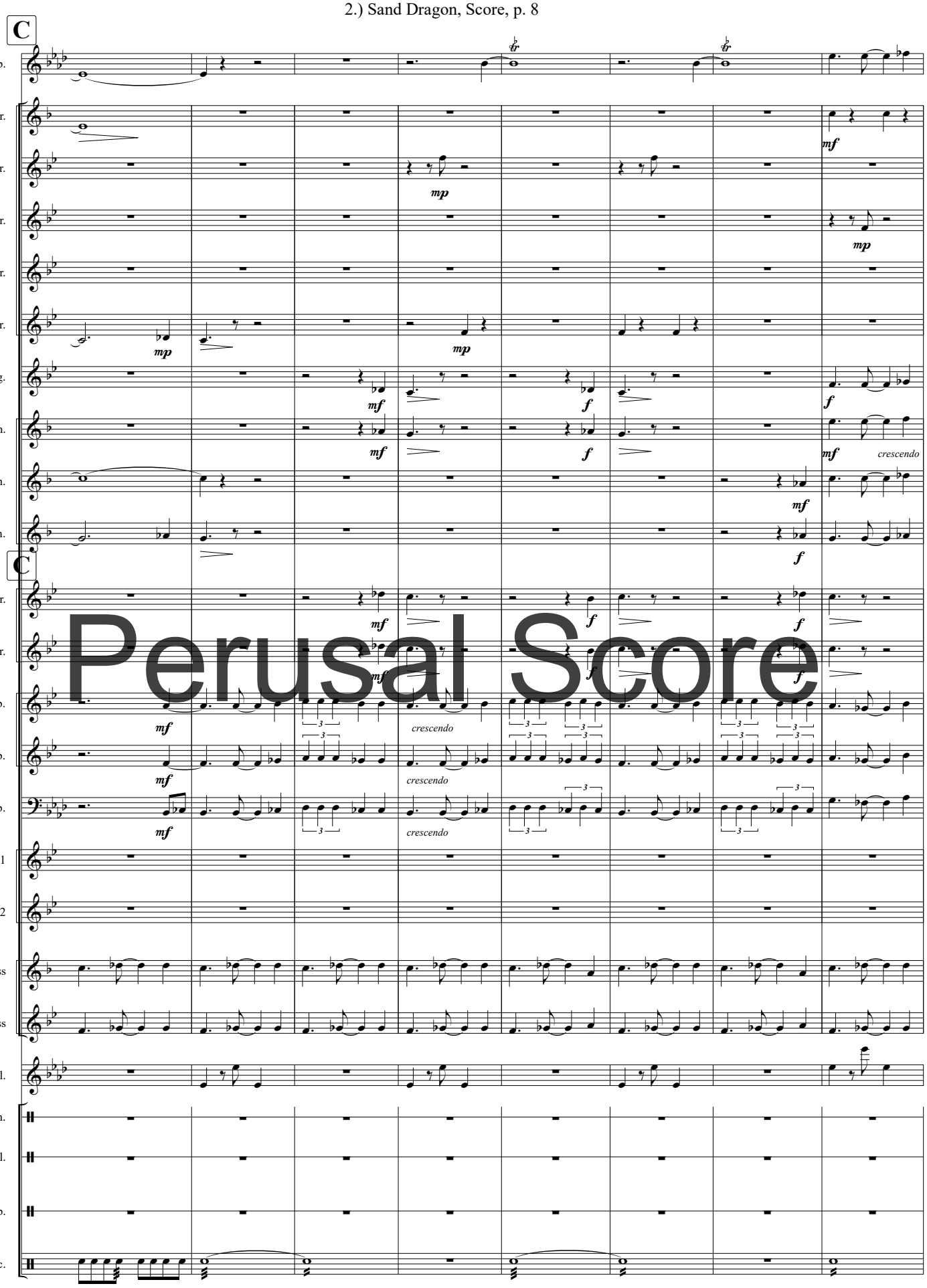

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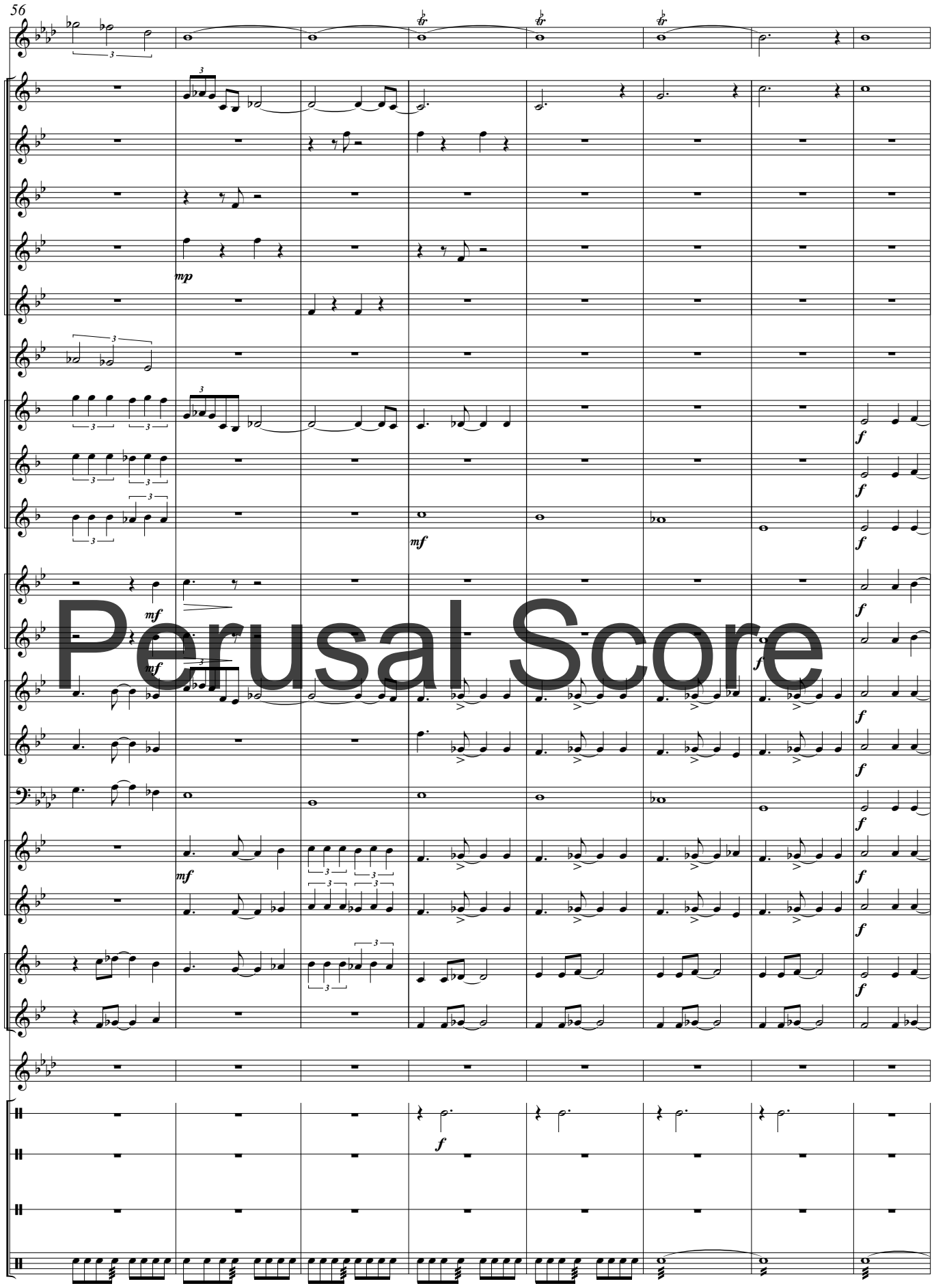
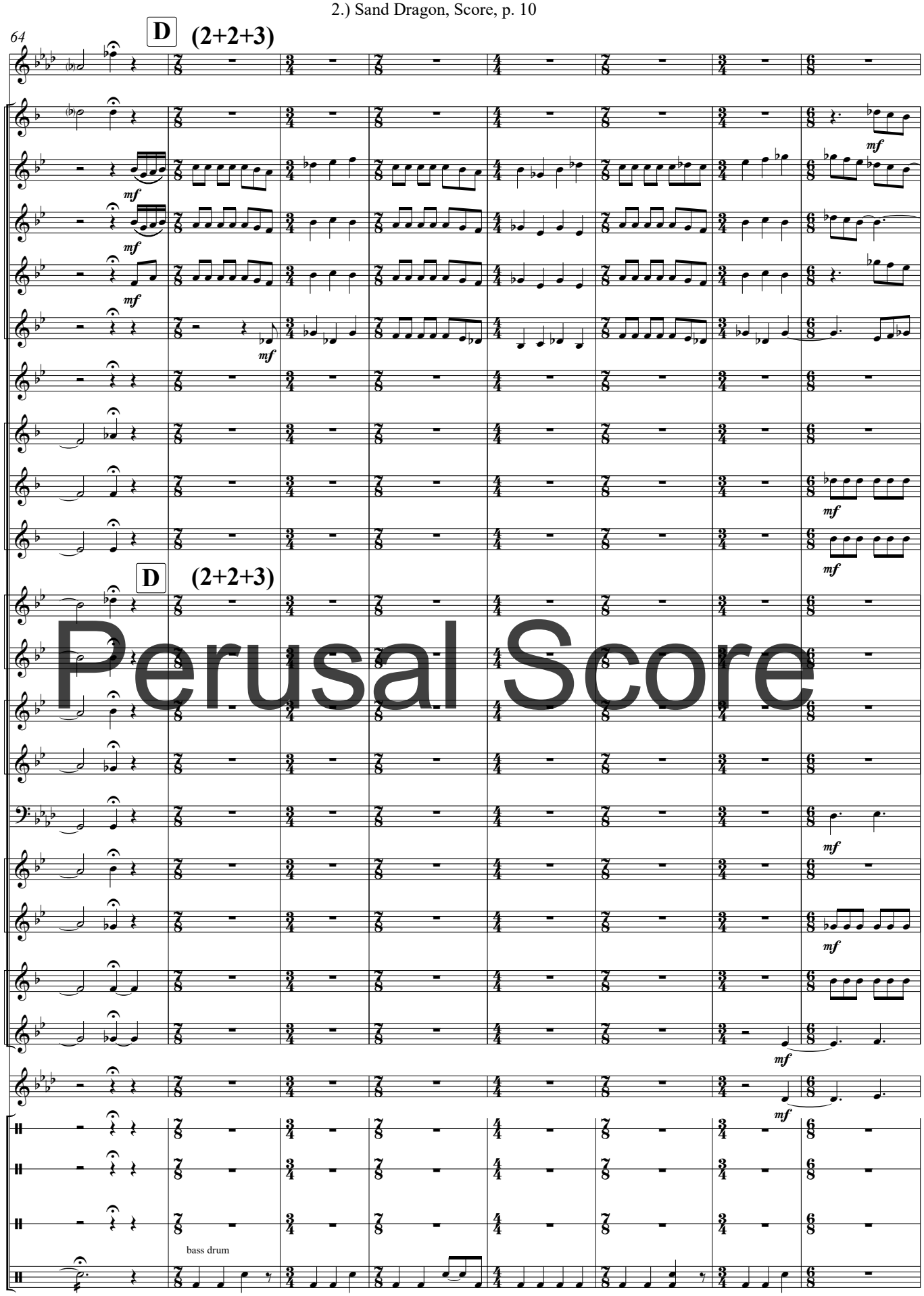

56
Ob.
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Trb.
2nd Trb.
B. Trb.
Euph.1
Euph.2
E♭ Bass
B♭ Bass
Mal.
F. Cym.
S. Bl.
Tamb.
Perc.
mp
mf
f
Perusal Score



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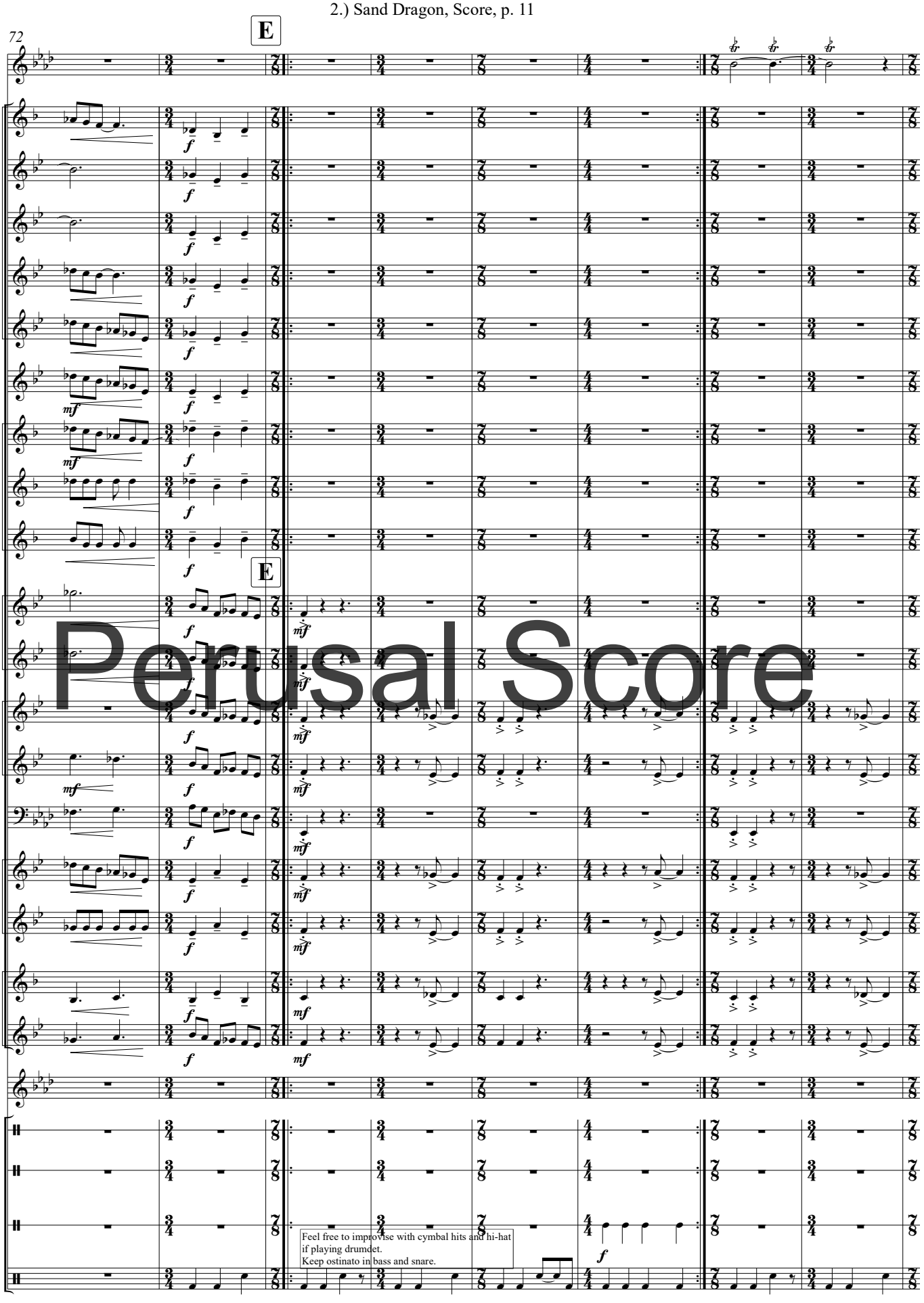

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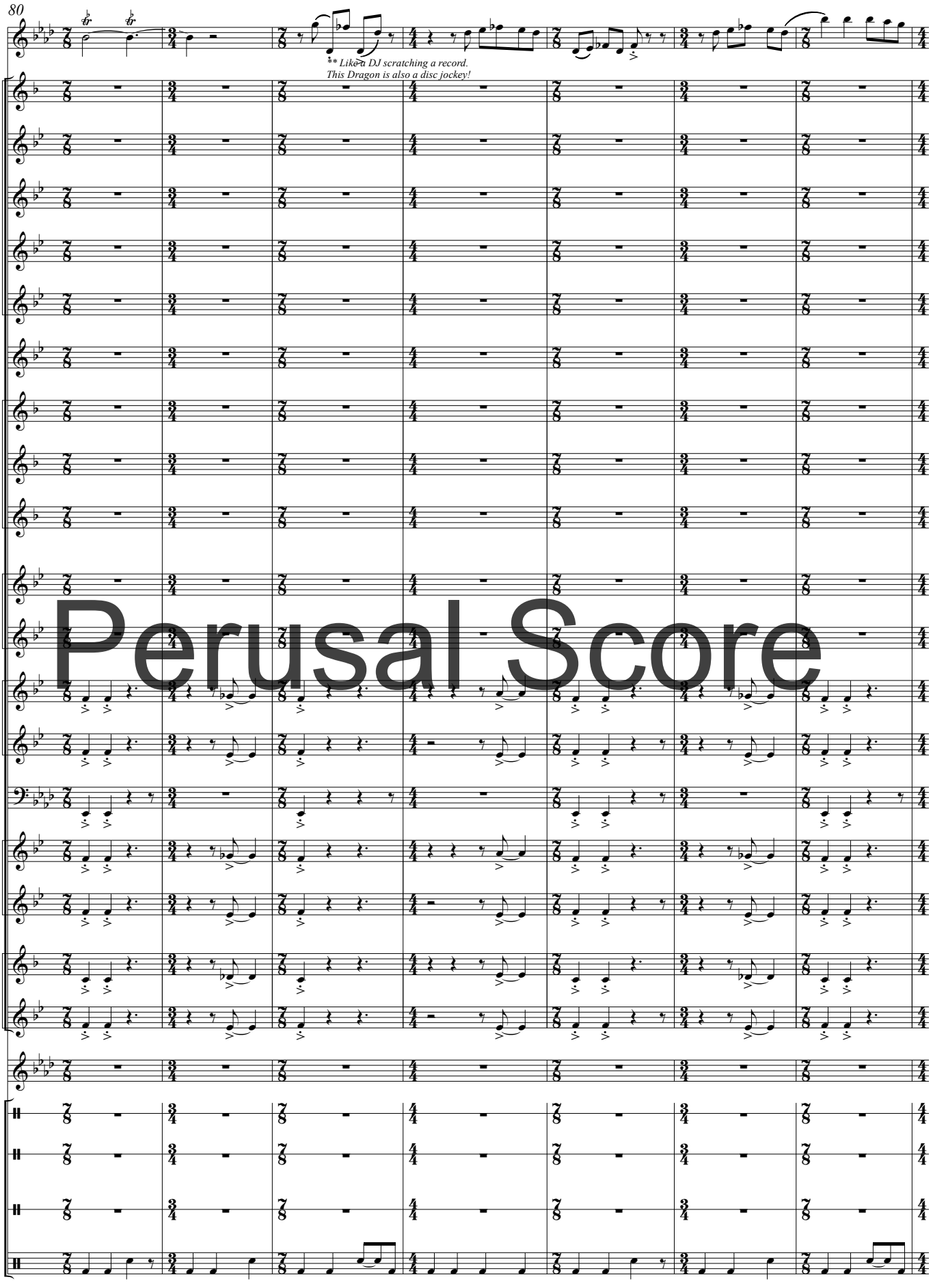

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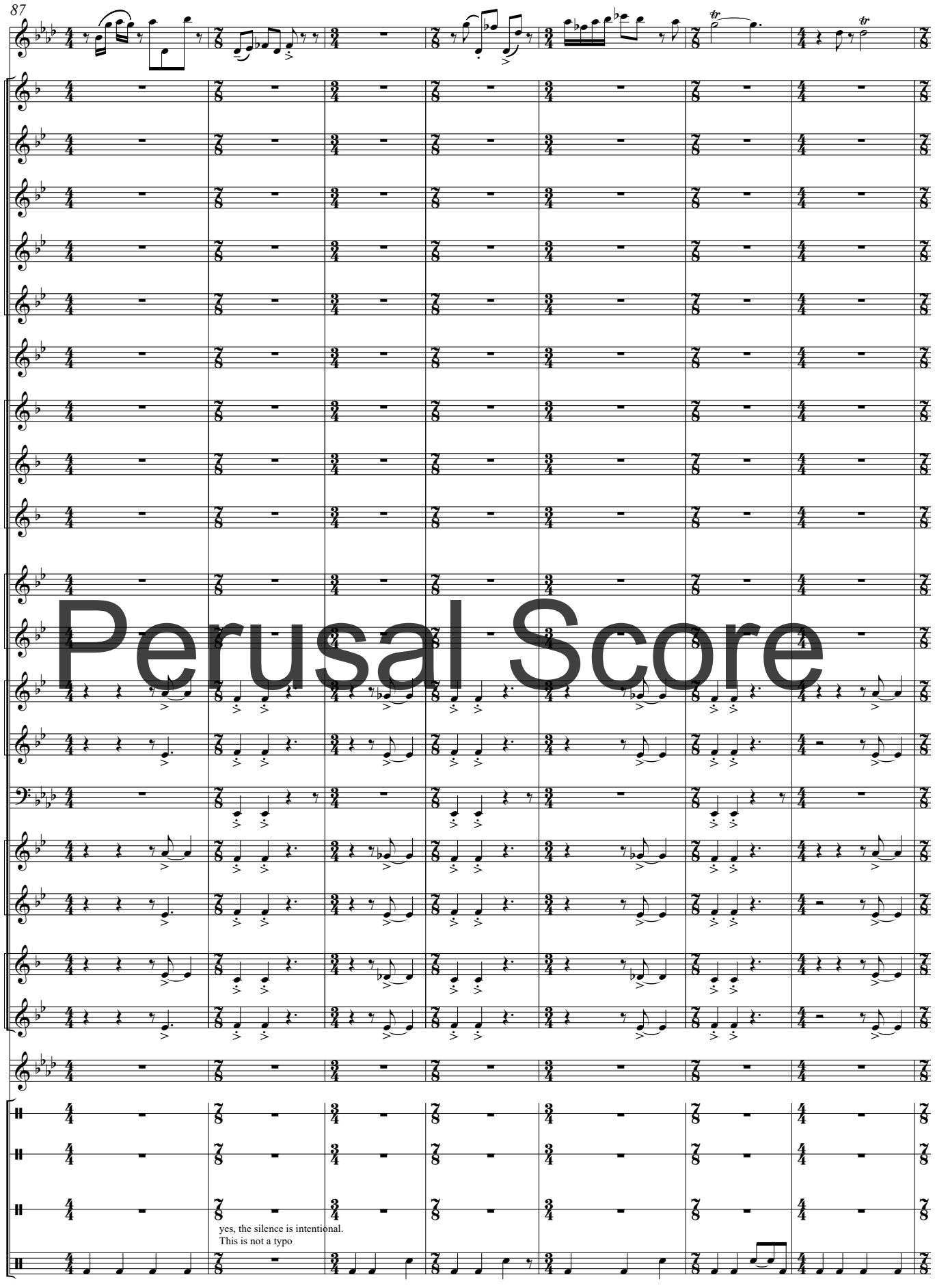

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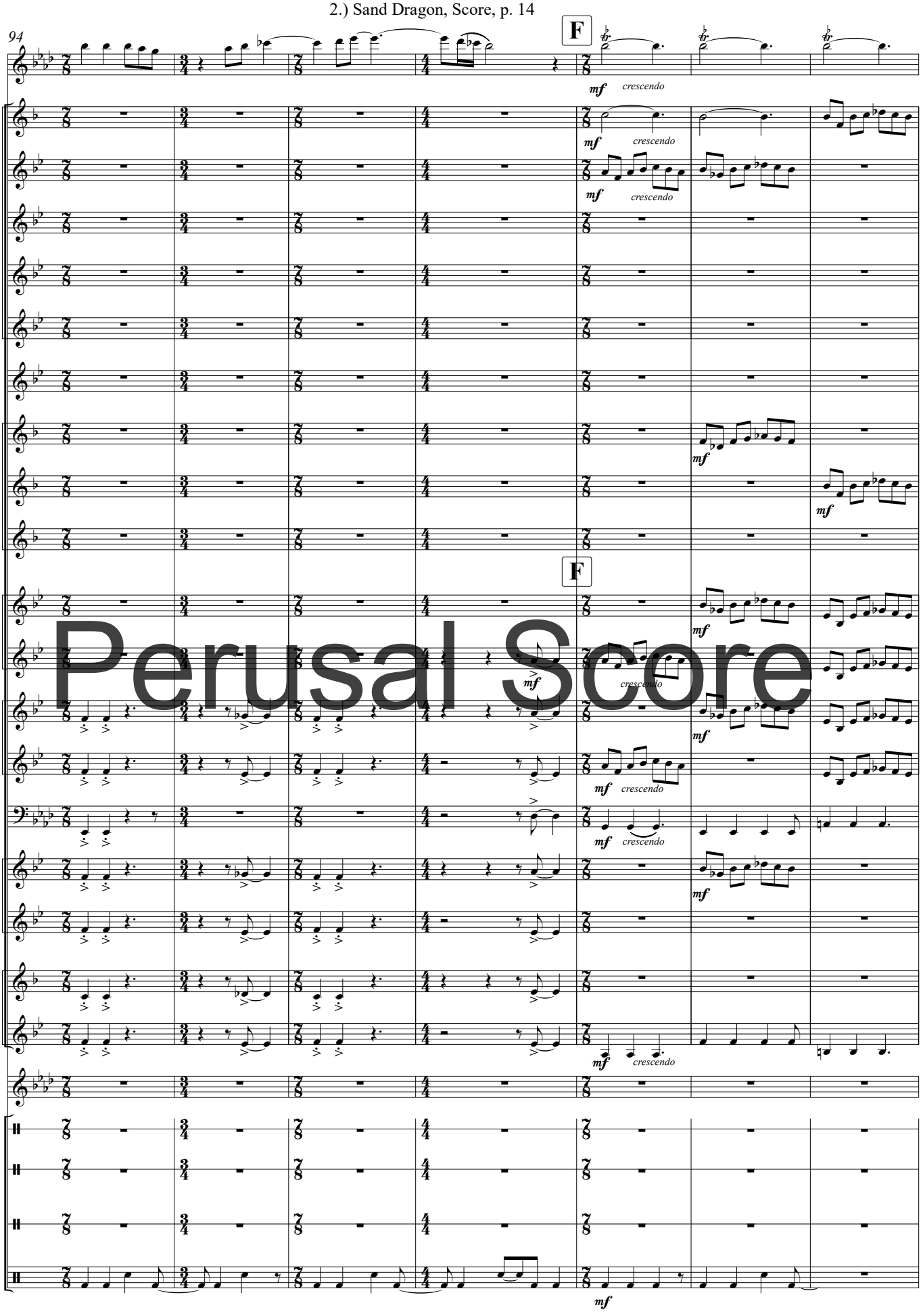

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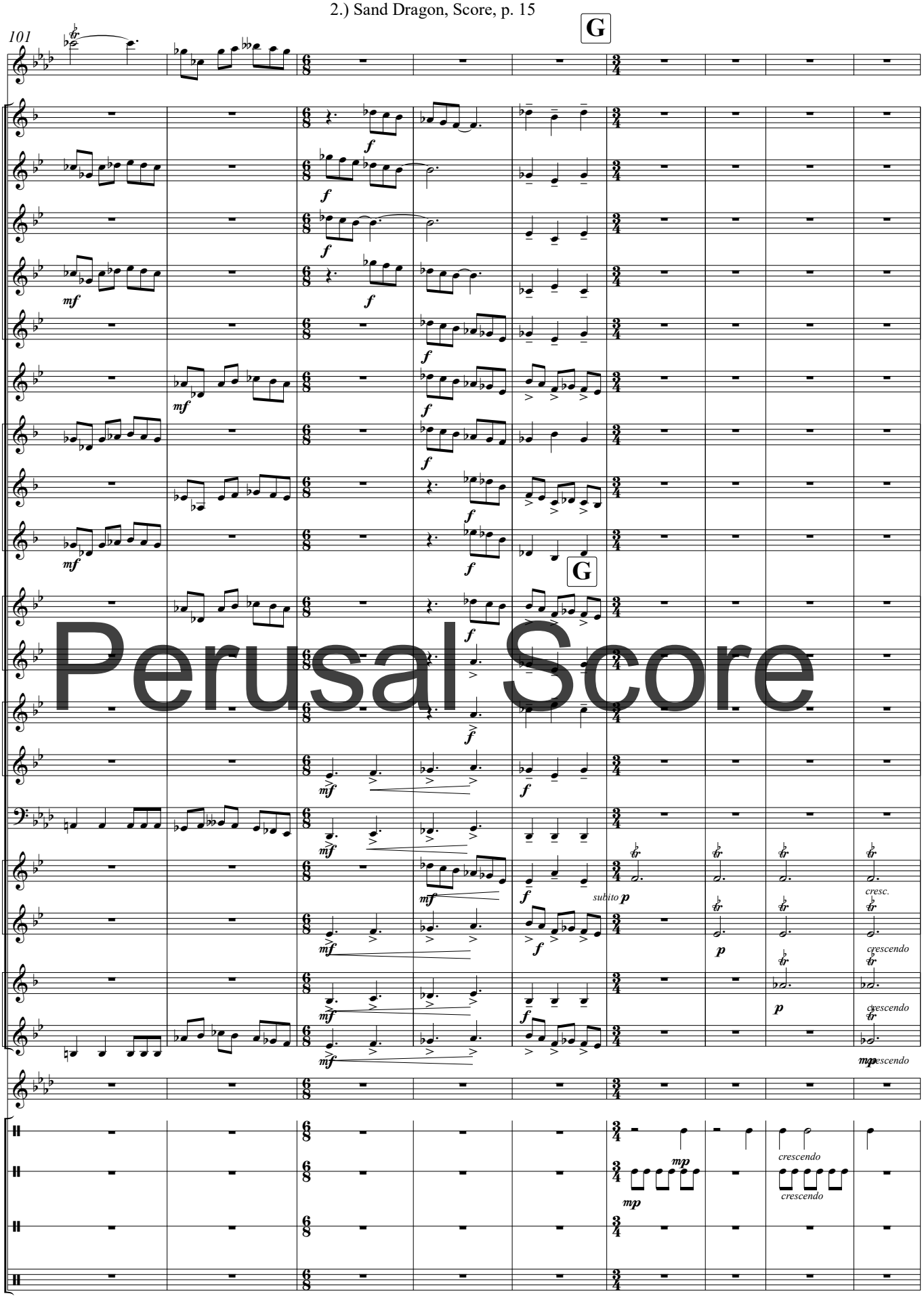

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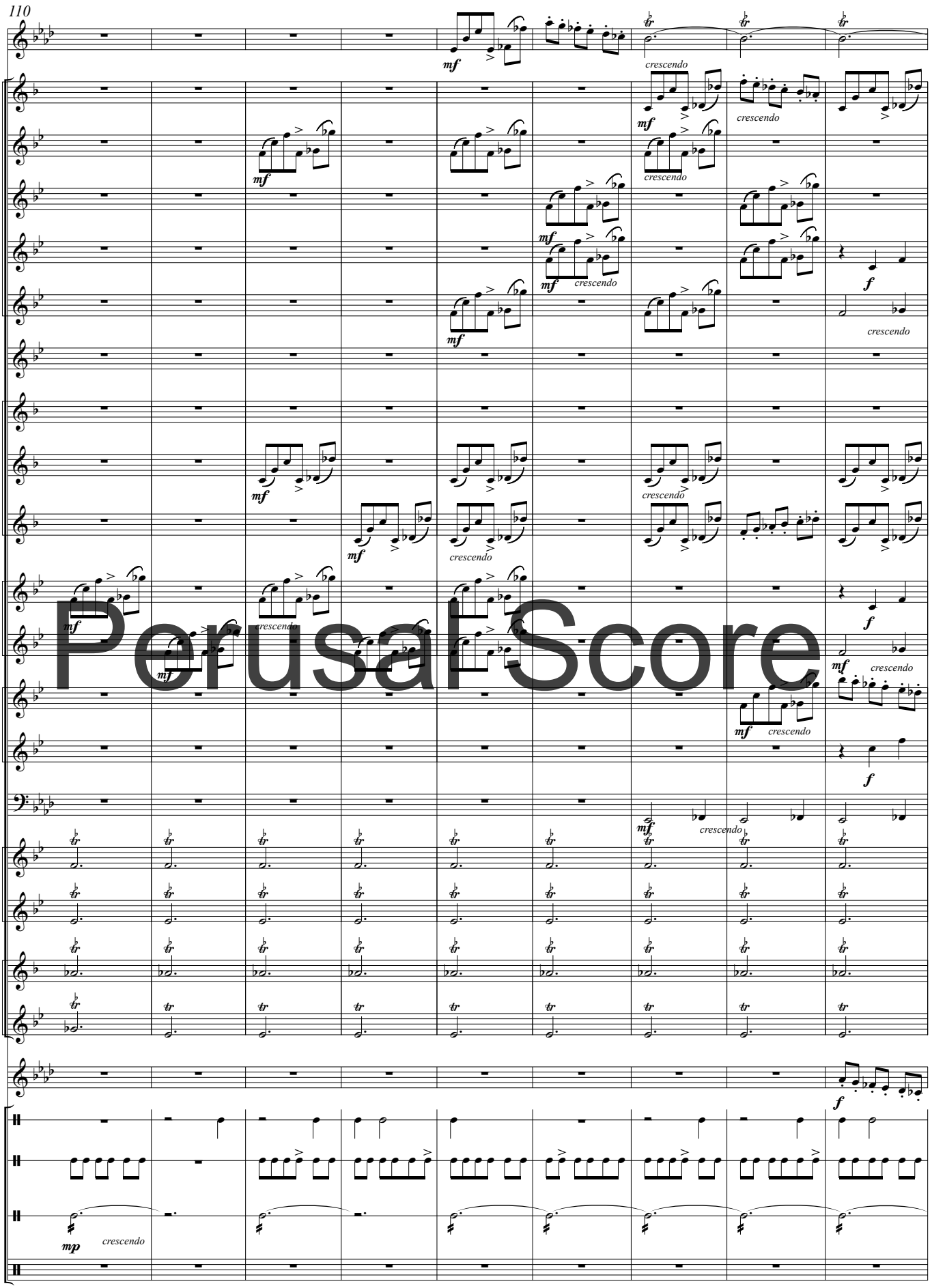

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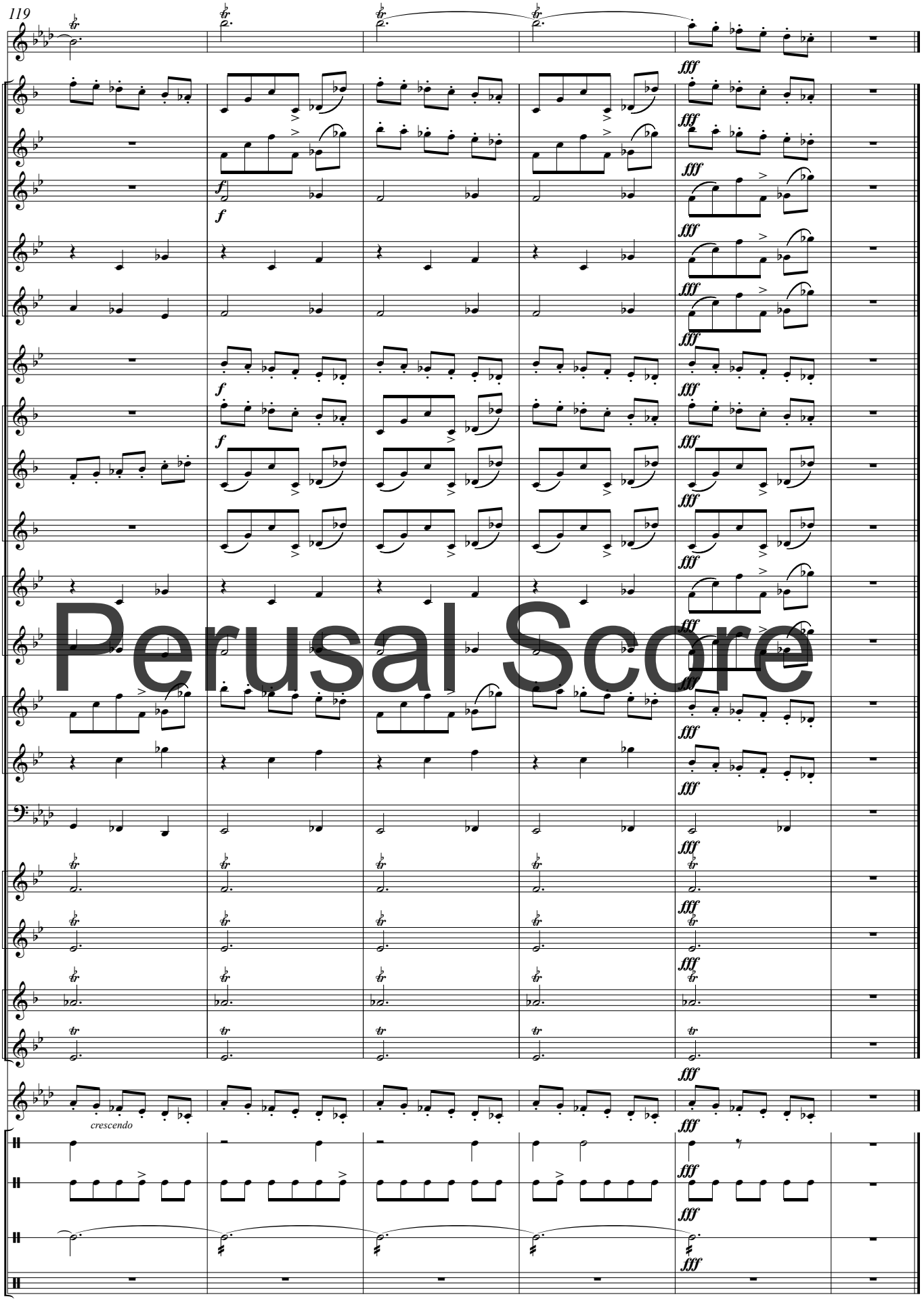

Perusal Score

Score

Oboe, Brass Band and Dragons, Oh My!

3.) Vapor Dragon

Fire and Water

Samantha Hogan
(ASCAP)

♩ = 120

* Vapor sounds- Blow air through instruments, and/ or "shhhhh" to create steam sounds.

Oboe
Soprano Cornet
Solo Cornet
Repiano Cornet
2nd Cornet
3rd Cornet
Flugelhorn
Solo Horn
1st Horn
2nd Horn
1st Baritone
2nd Baritone
1st Trombone
2nd Trombone
Bass Trombone
1st Euphonium
2nd Euphonium
E♭ Bass
B♭ Bass
Timpani
Percussion
(Gong,
Bowed Vibraphone
*Optional)

Perusal Score

♩ = 120

* Vapor sounds- Blow air through instruments, and/ or "shhhhh" to create steam sounds.

wind machine* Continues as a segue from the last mvt.

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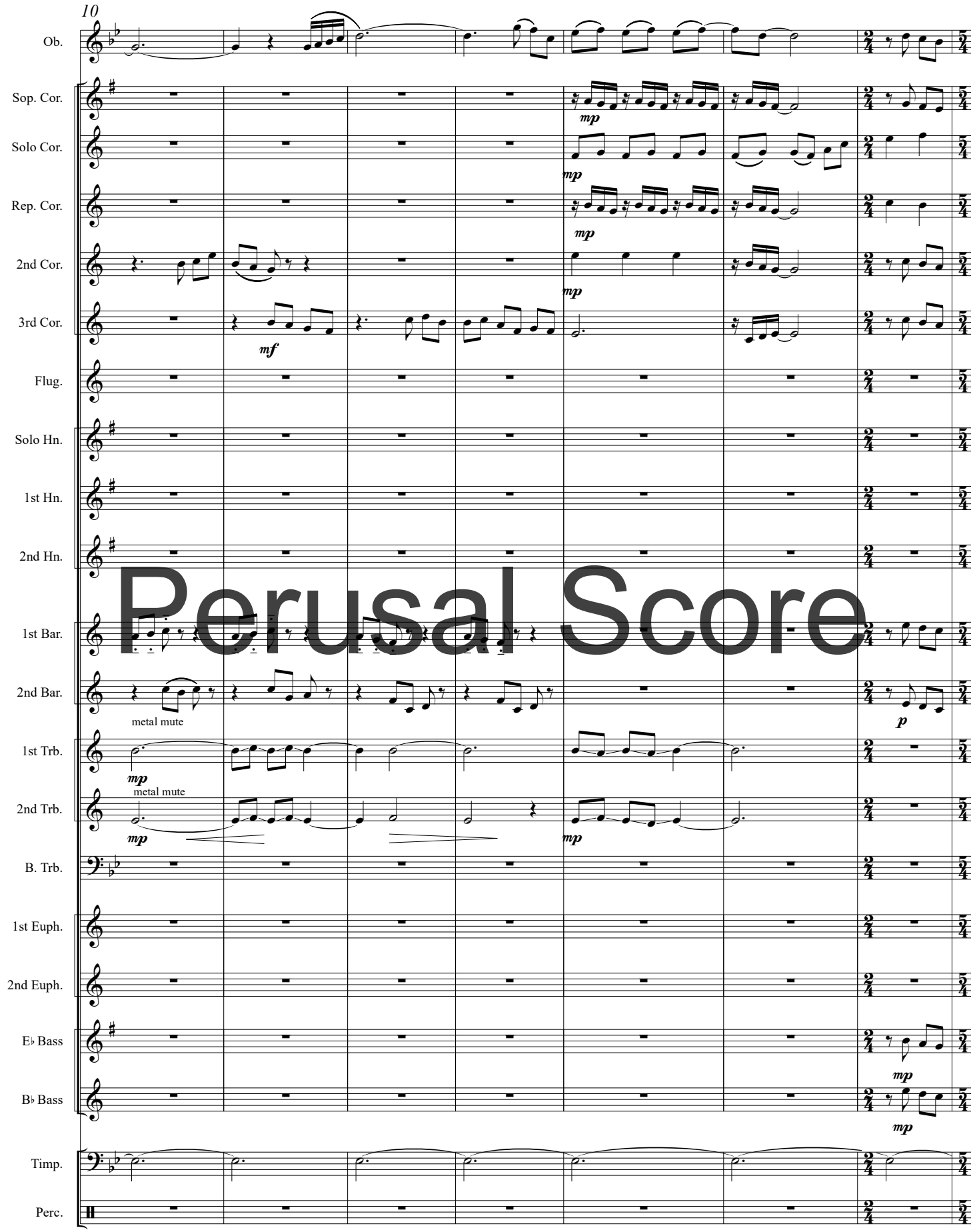

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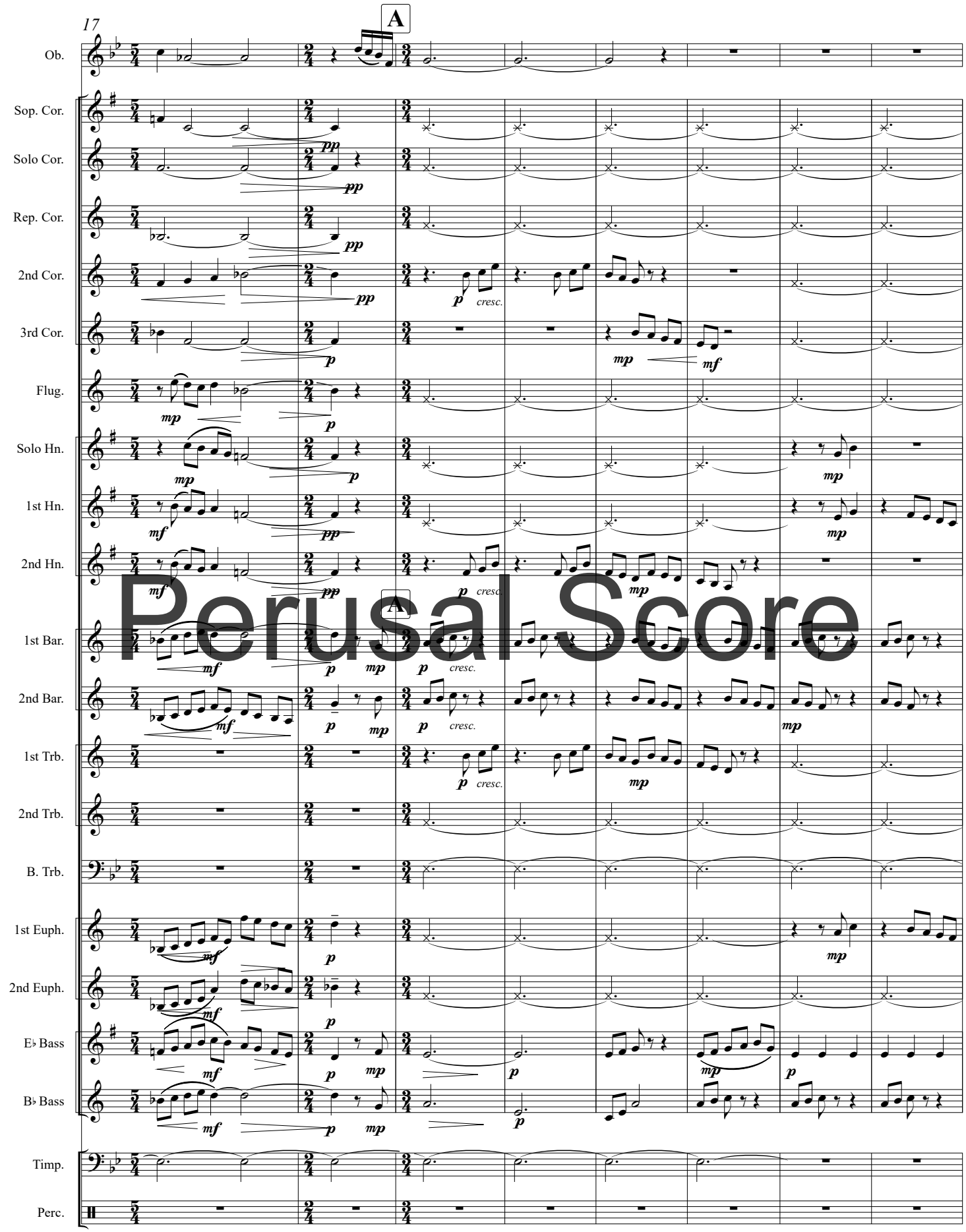

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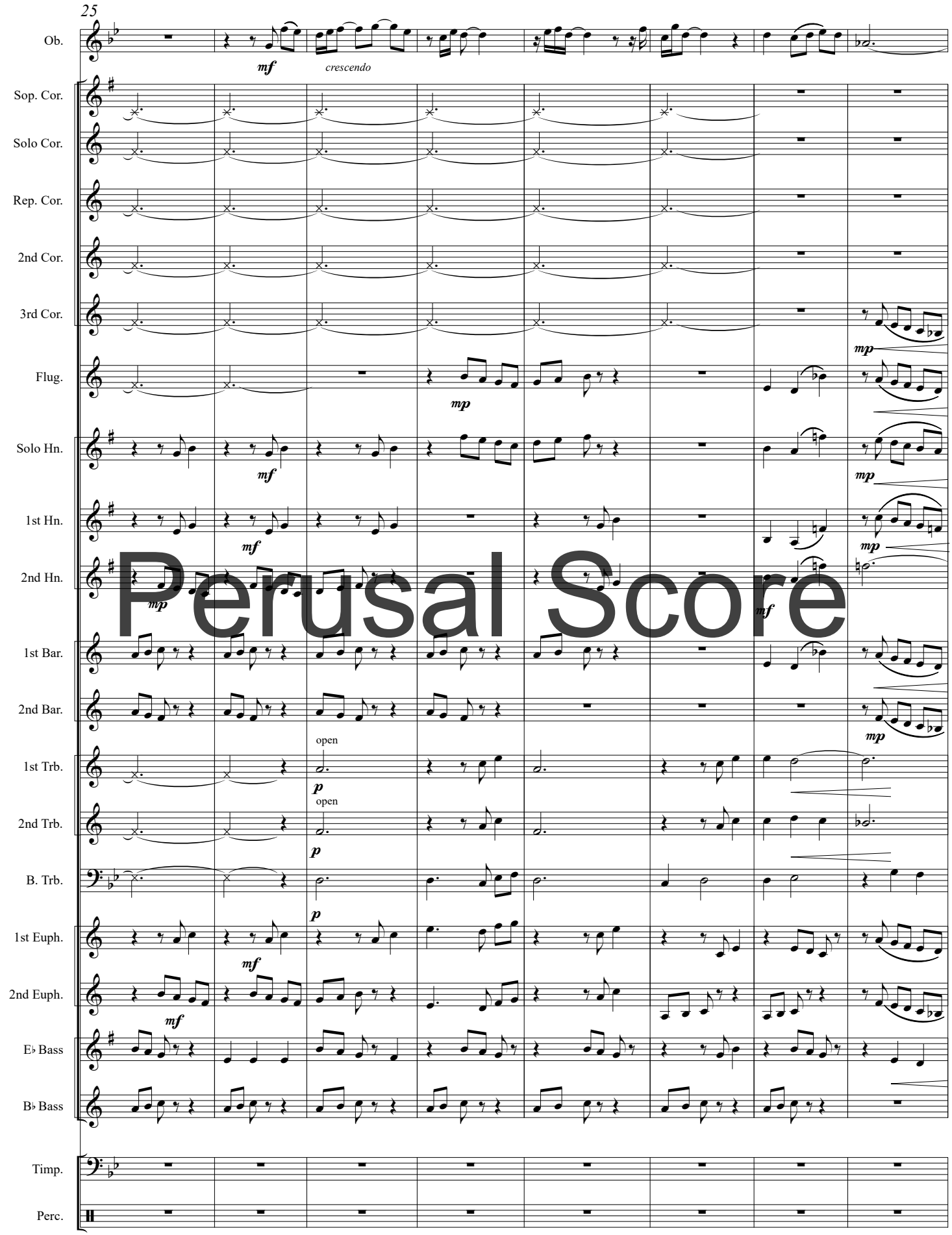

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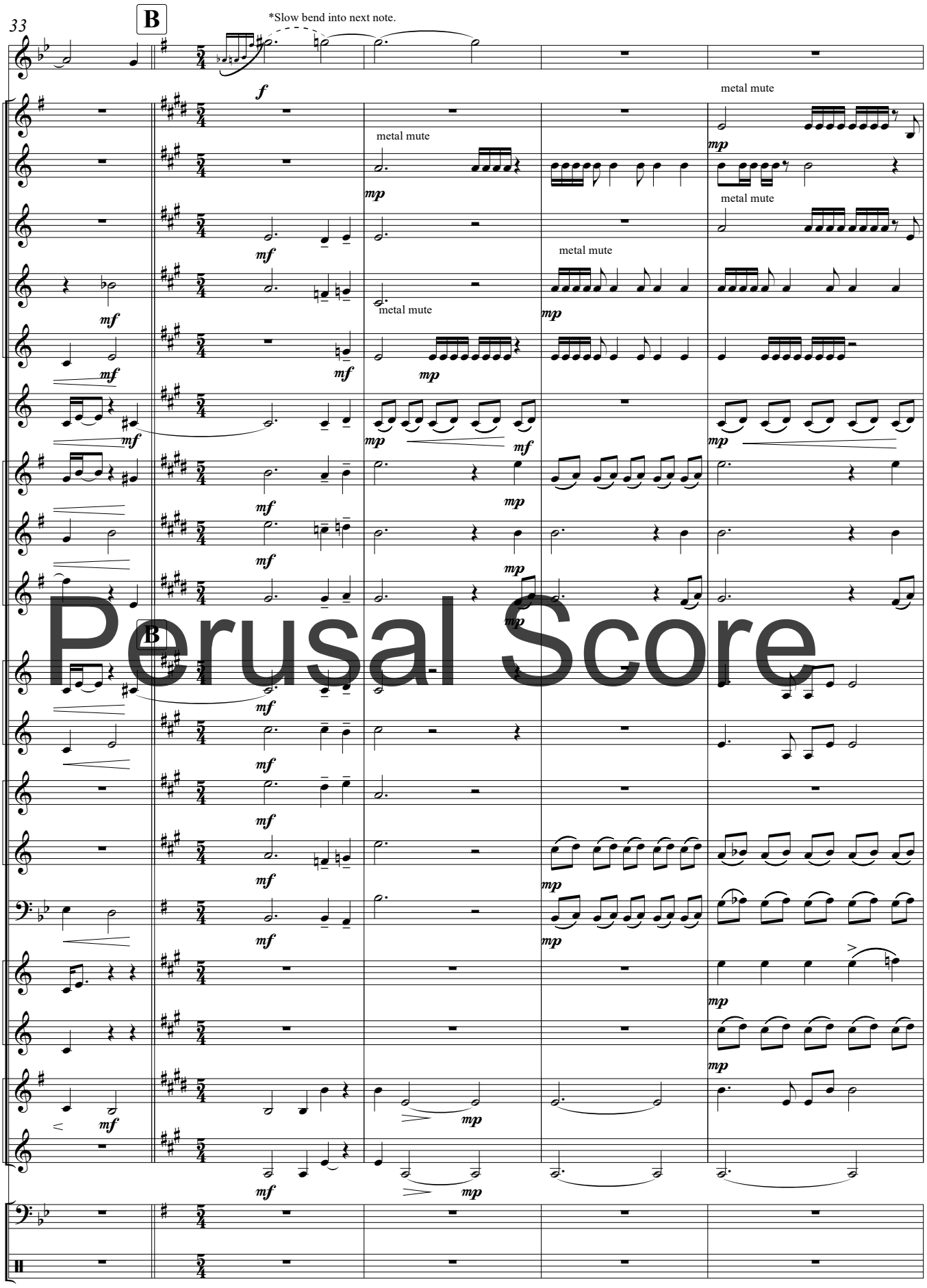
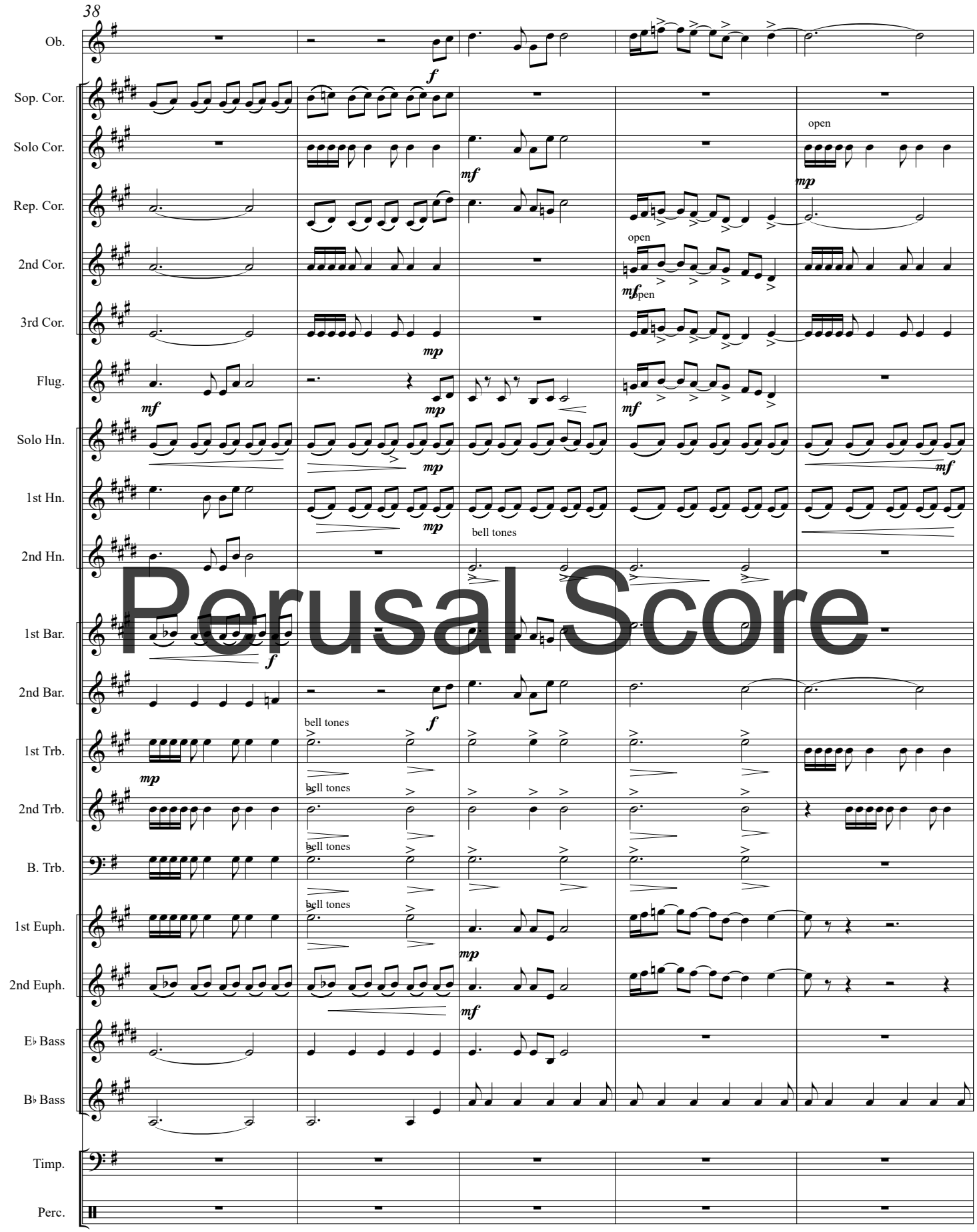
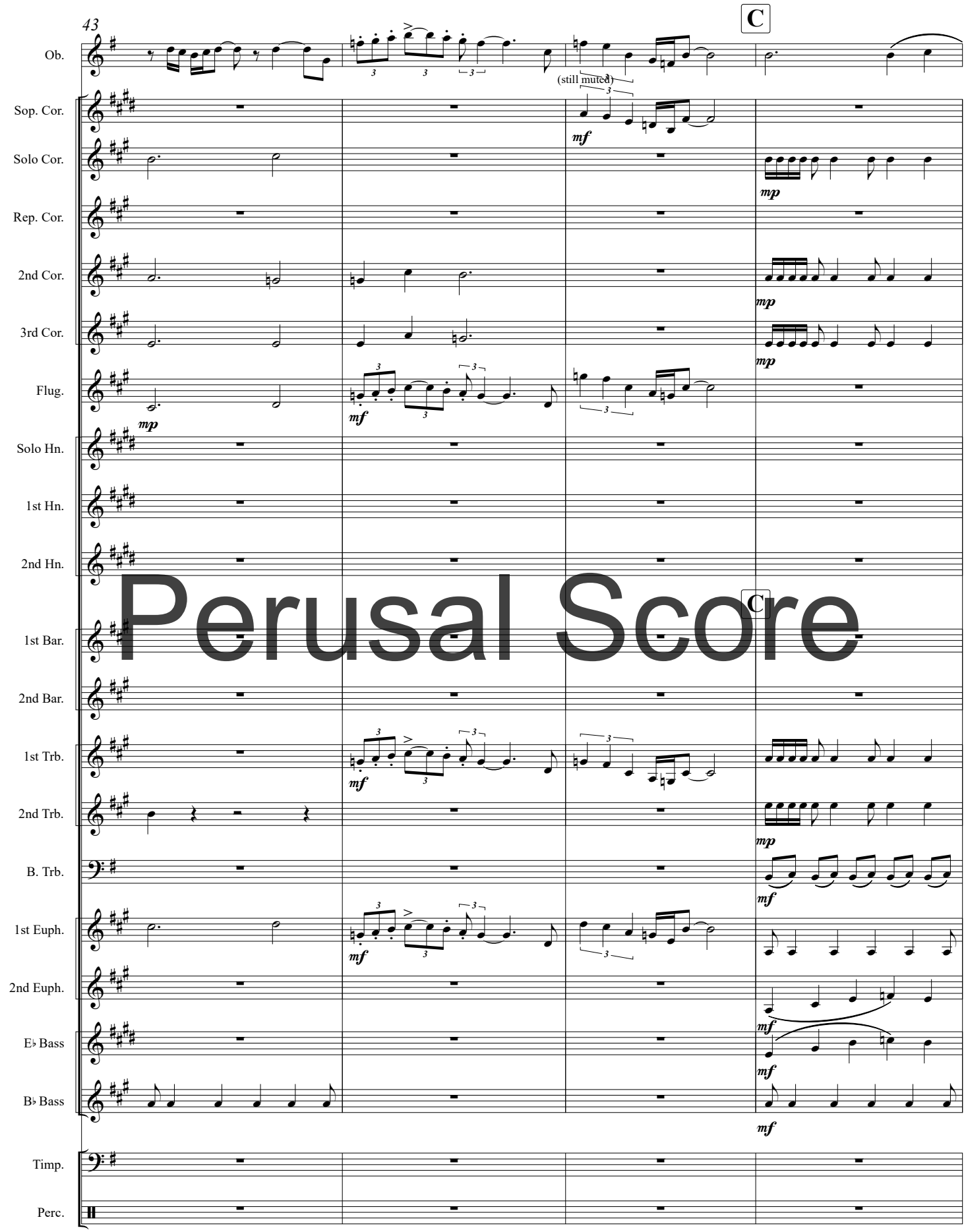

33
B
*Slow bend into next note.
Ob.
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Trb.
2nd Trb.
B. Trb.
1st Euph.
2nd Euph.
E♭ Bass
B♭ Bass
Timp.
Perc.
metal mute
Perusal Score


38
Ob.
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Trb.
2nd Trb.
B. Trb.
1st Euph.
2nd Euph.
E♭ Bass
B♭ Bass
Timp.
Perc.
open
bell tones
Perusal Score



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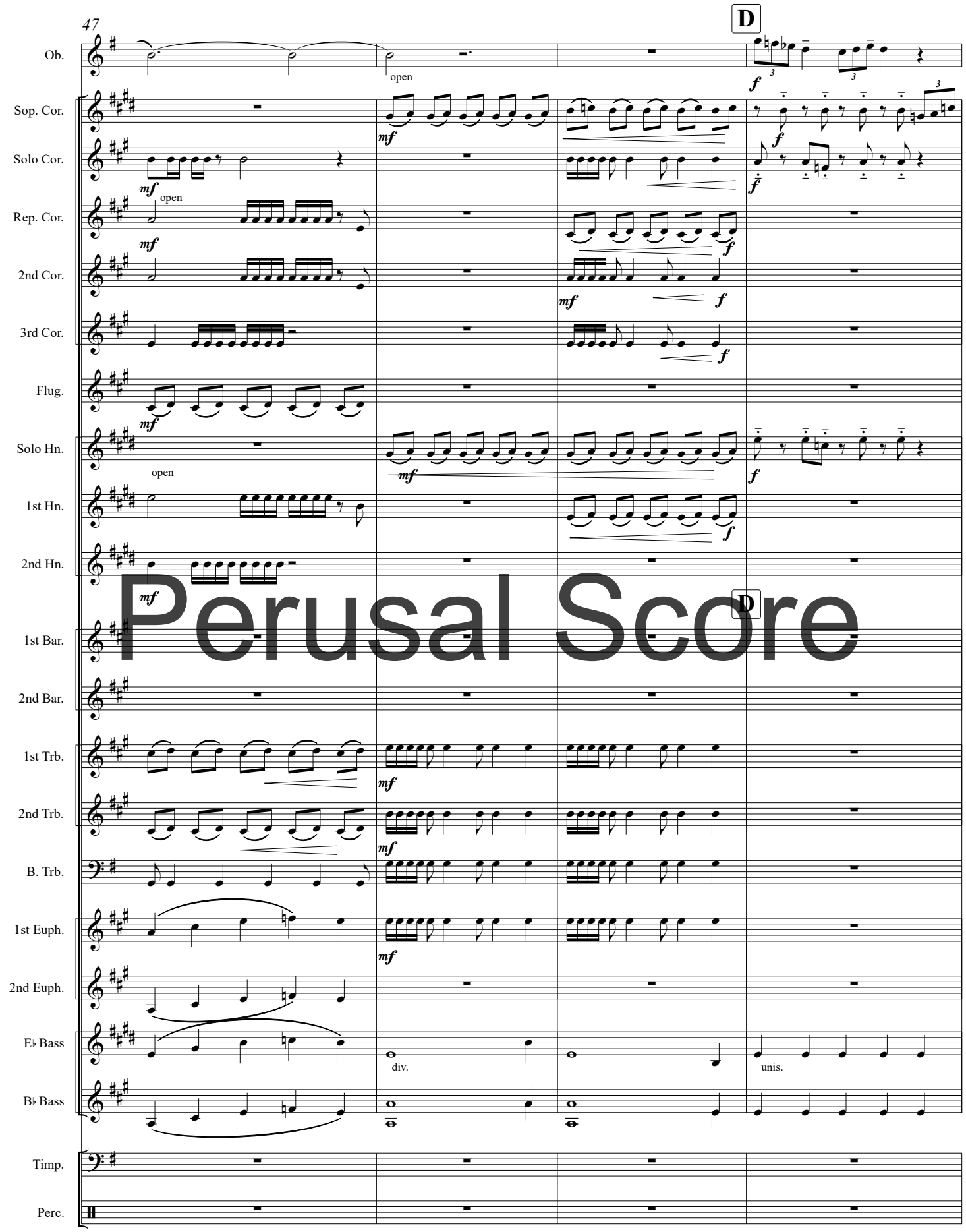
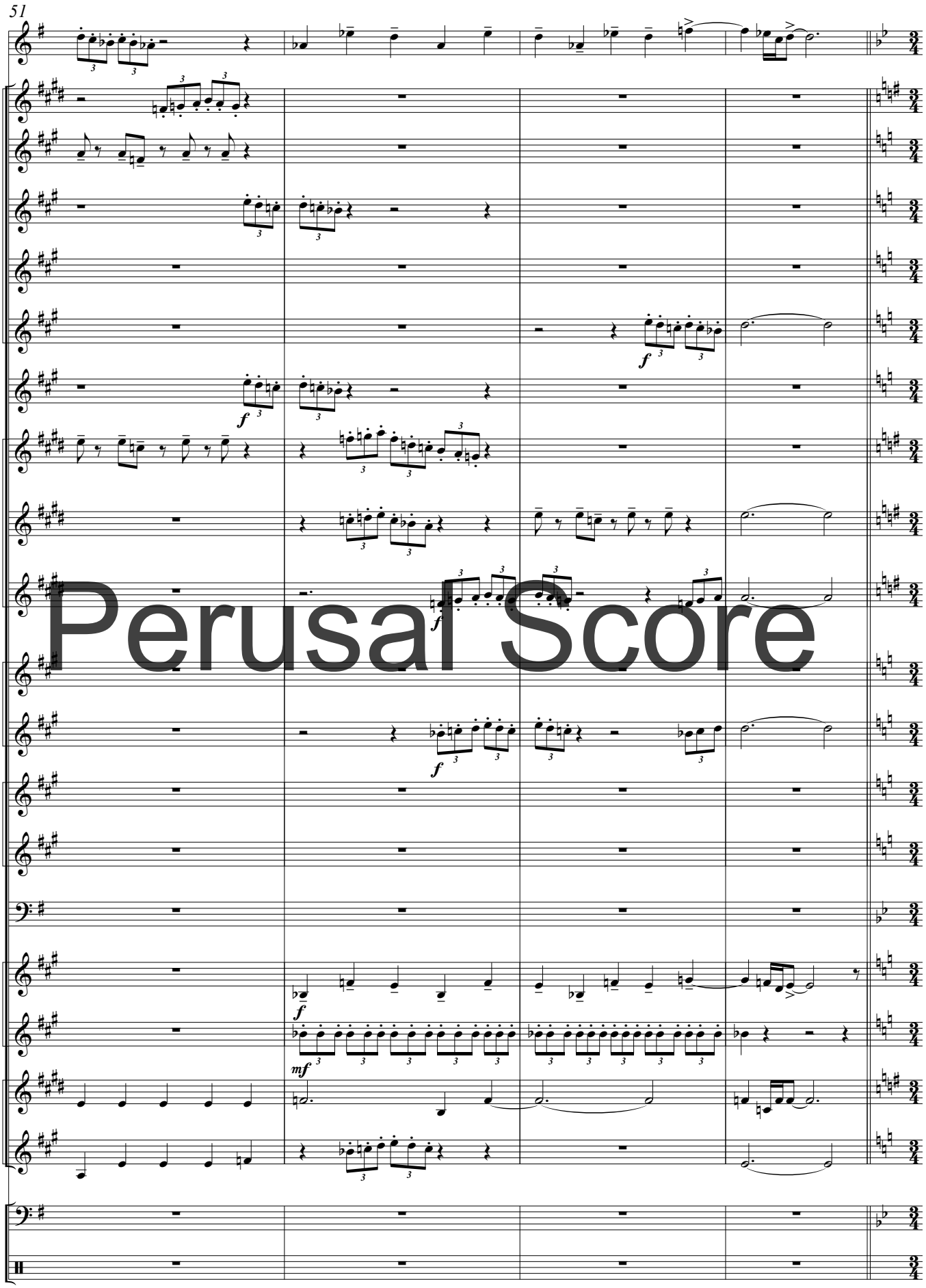


Perusal Score



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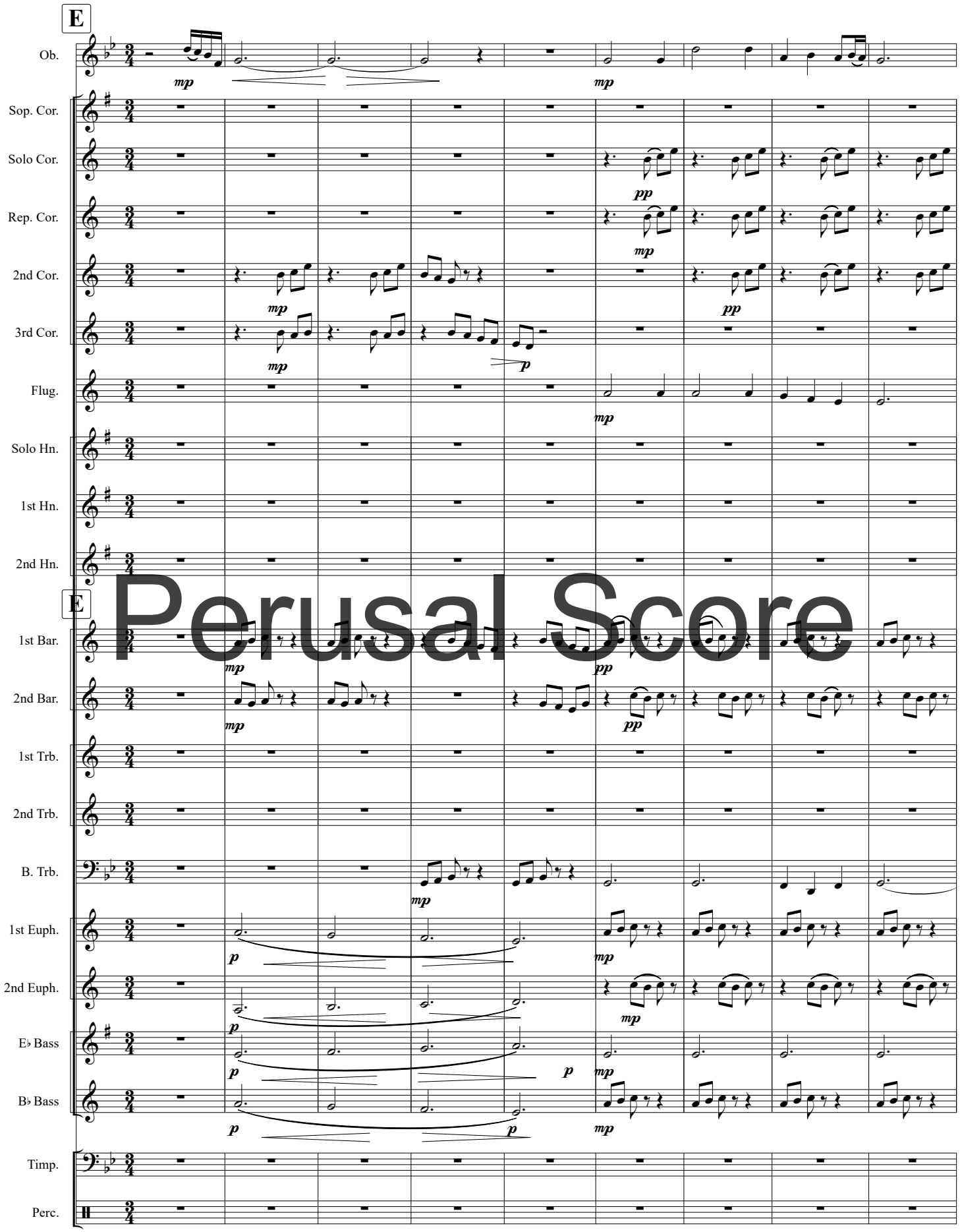

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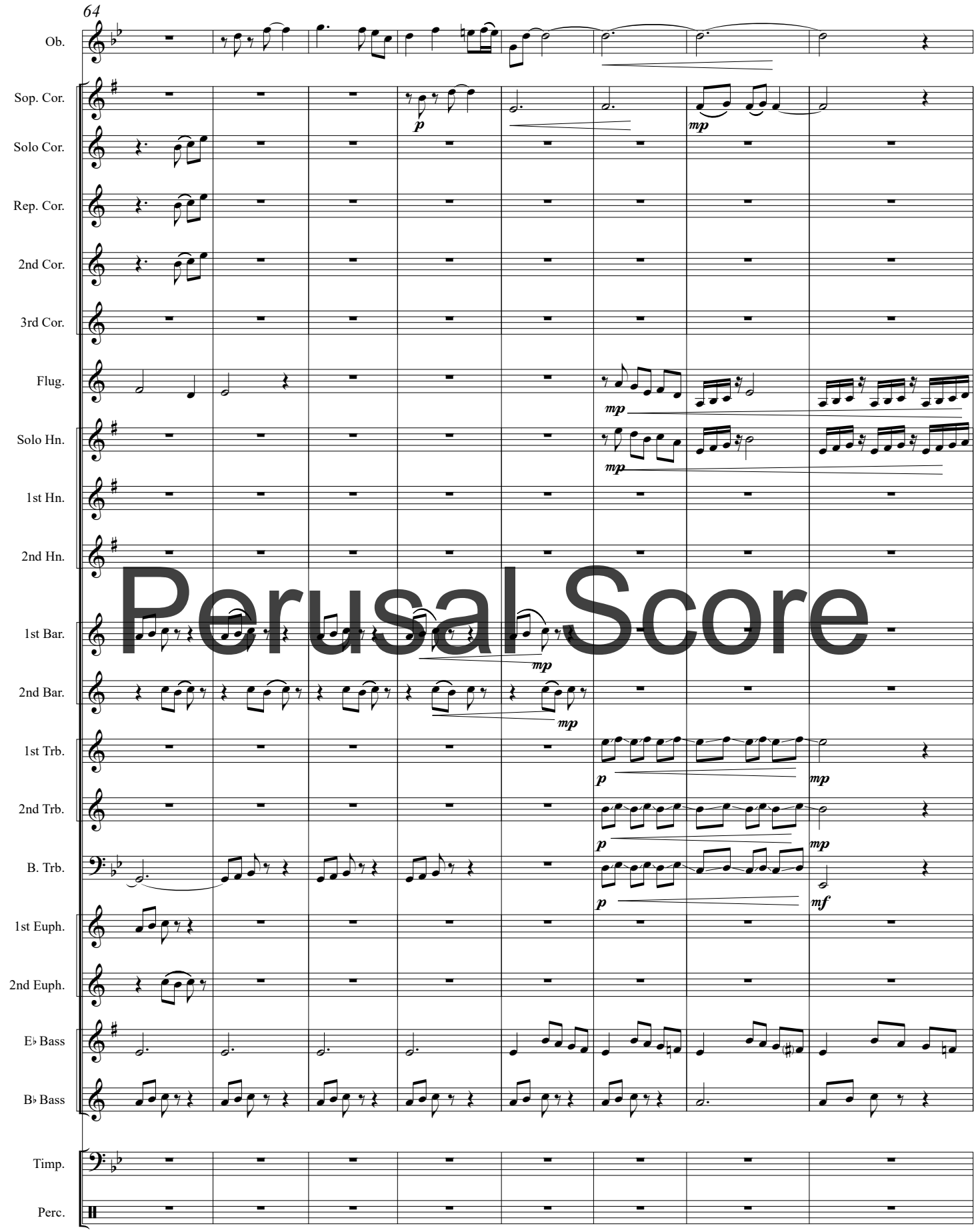

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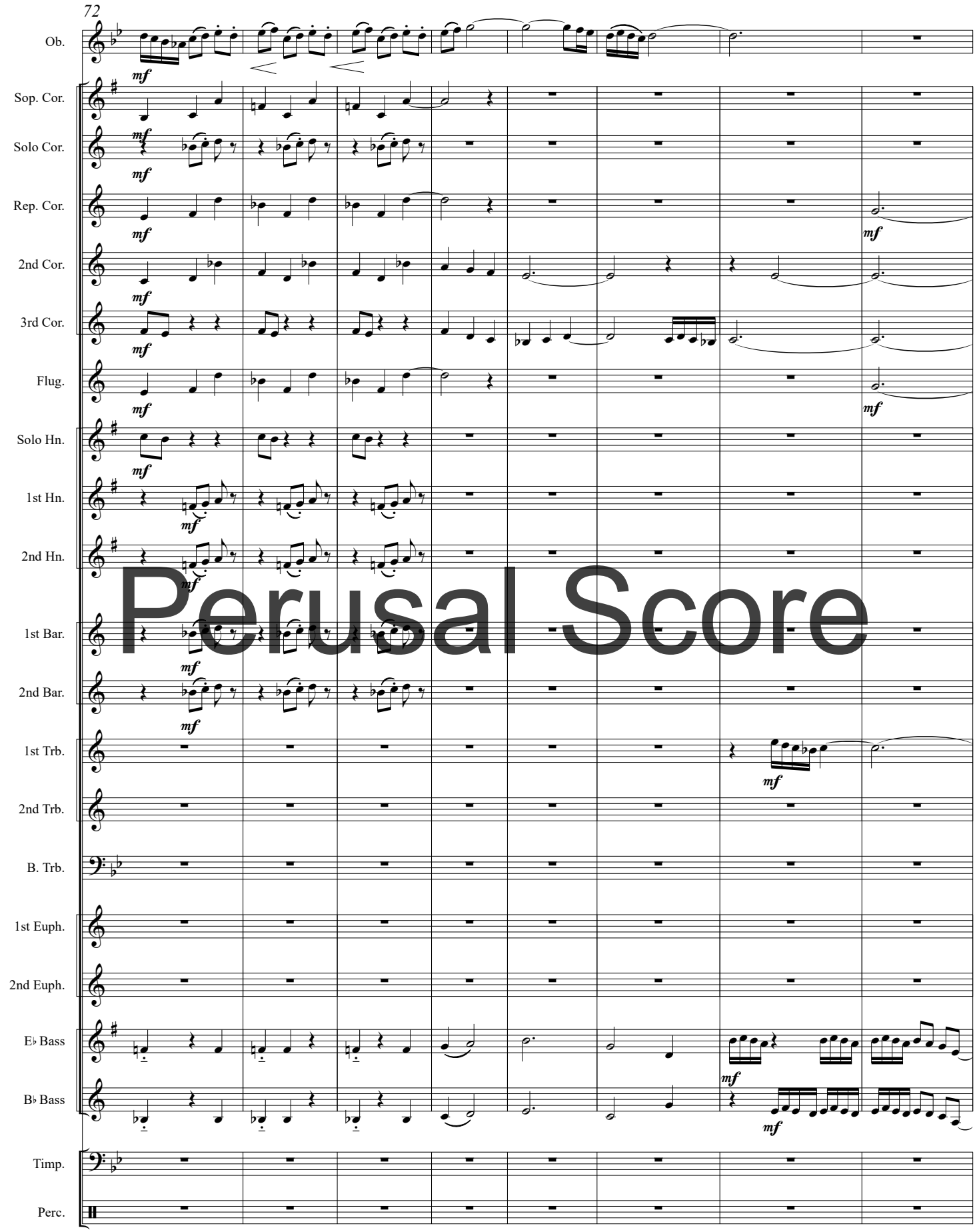
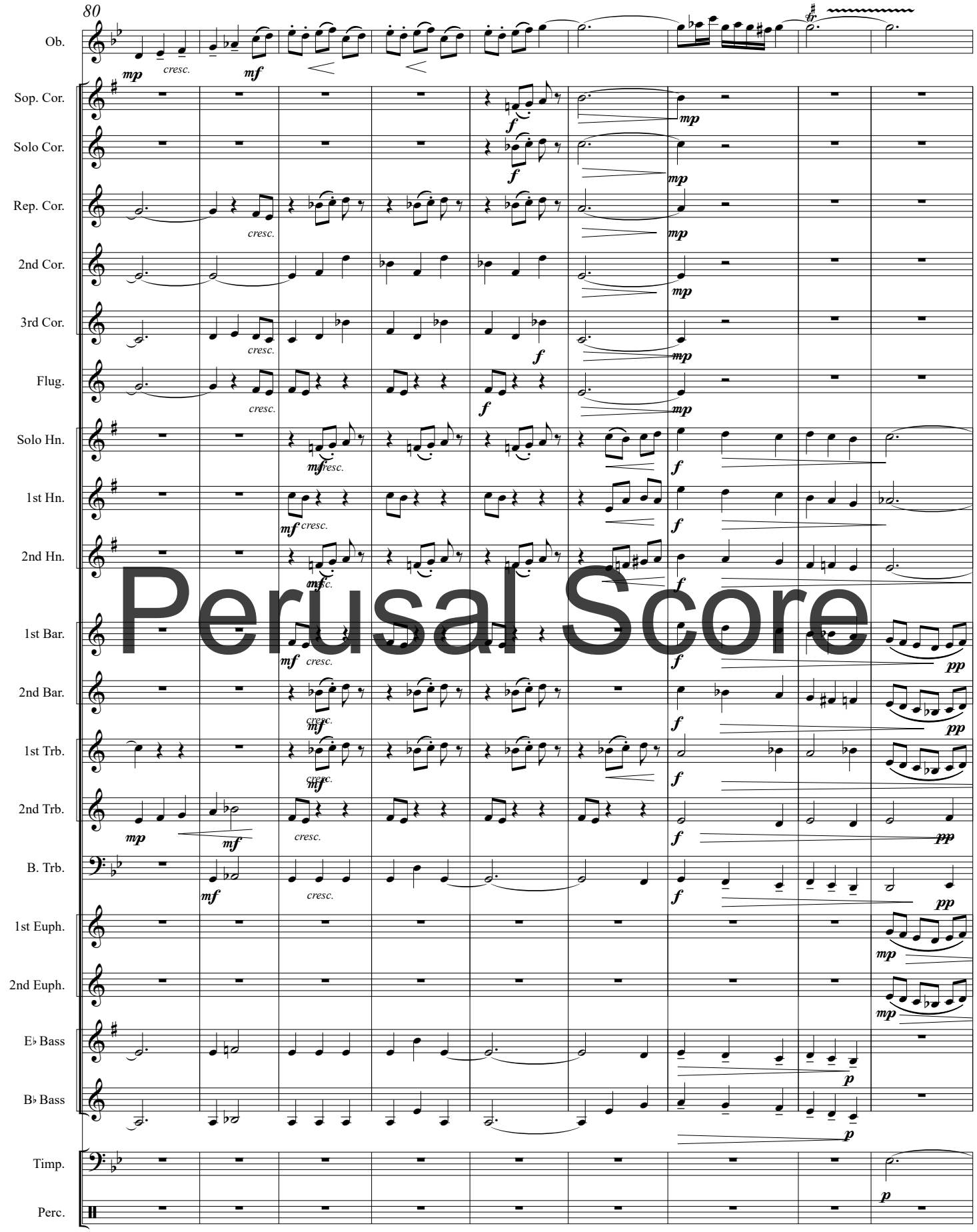
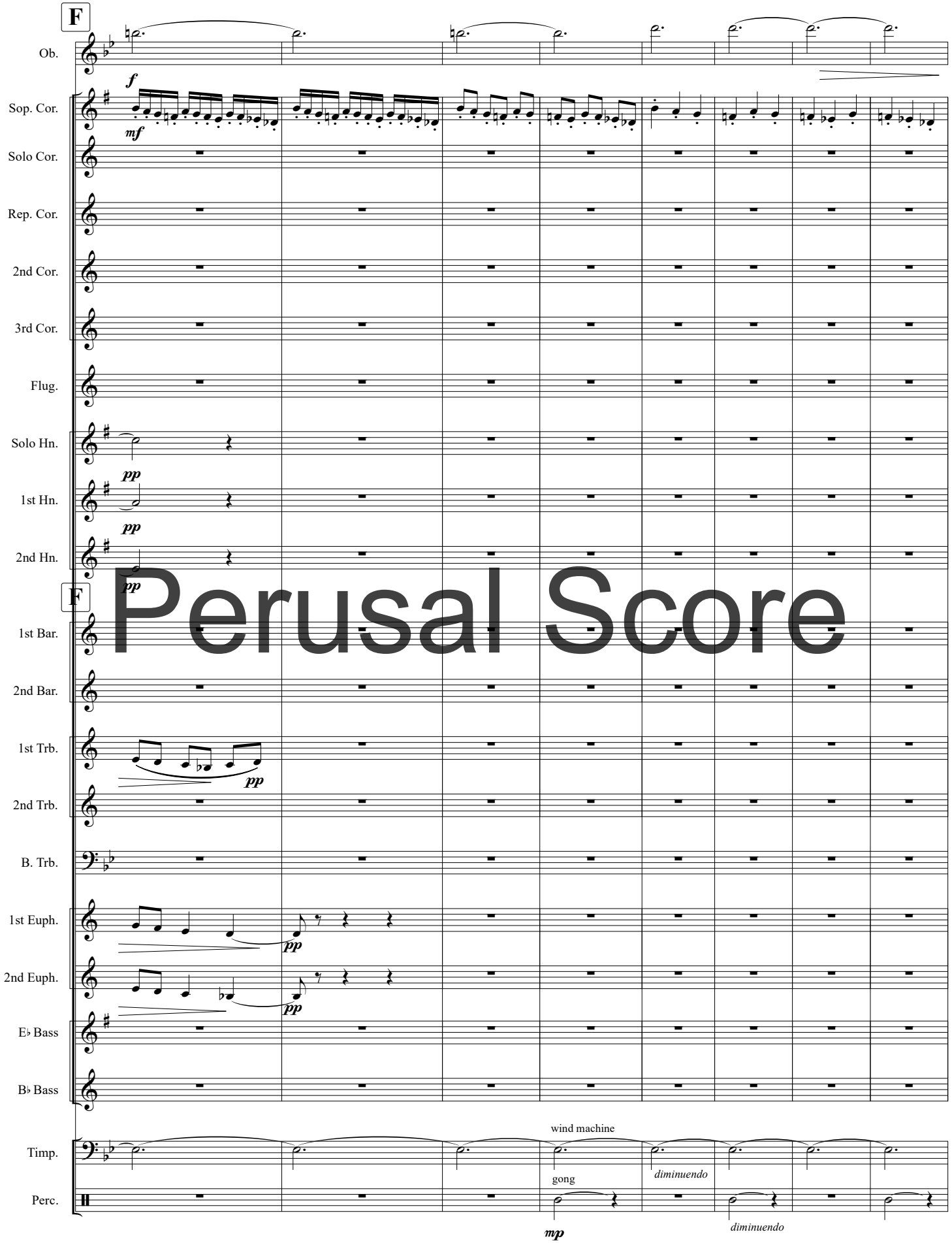


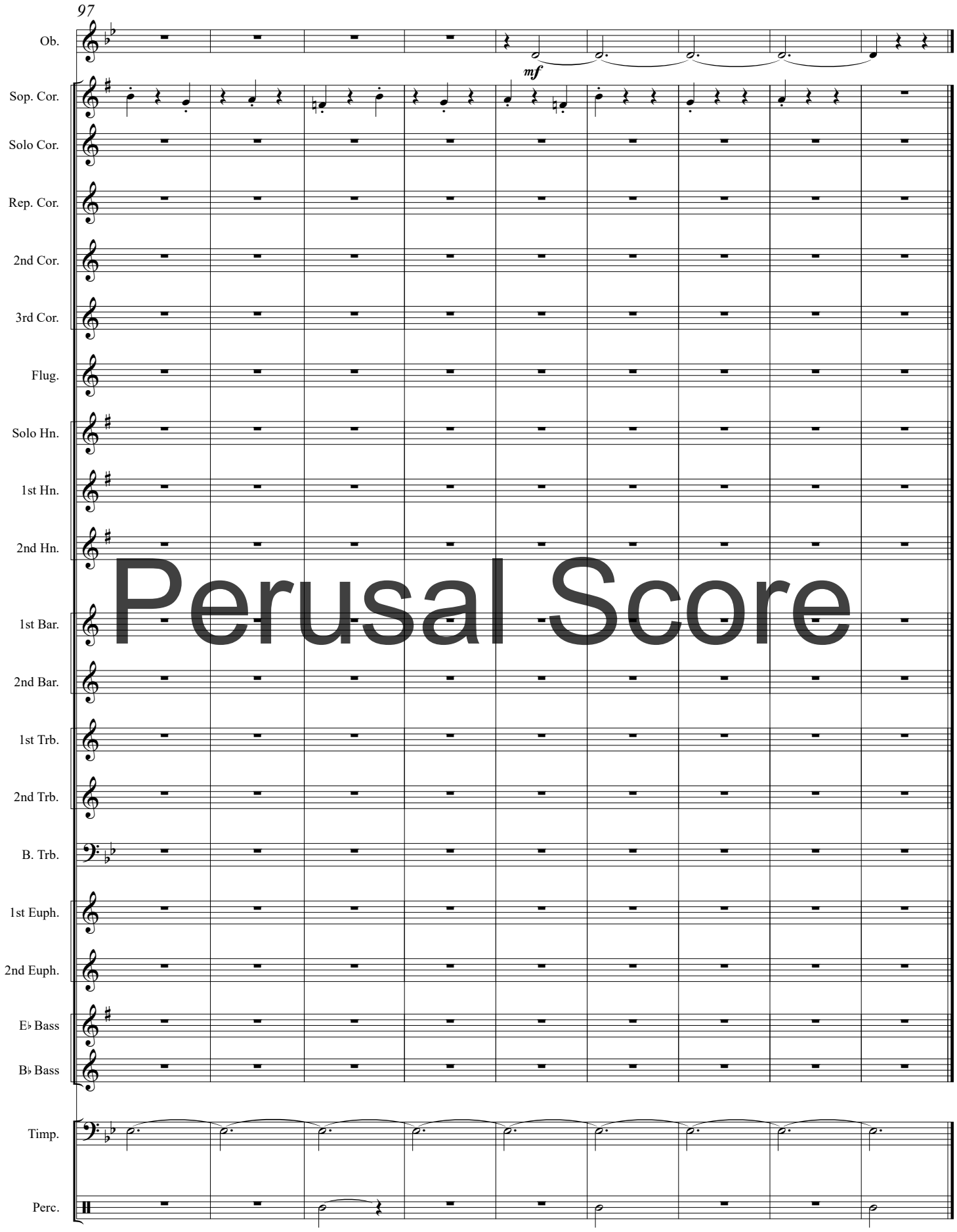
Perusal Score



Perusal Score

*Optional- Improvised bowed vibraphone at F to the end for an ethereal effect to fill the space. You may do this in additon to or instead of the wind machine here


F
Ob.
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
F
1st Bar.
2nd Bar.
1st Trb.
2nd Trb.
B. Trb.
1st Euph.
2nd Euph.
E♭ Bass
B♭ Bass
Timp.
Perc.
f
mf
pp
wind machine
gong
diminuendo
mp
Perusal Score



Perusal Score

Oboe, Brass Band and Dragons, Oh My!

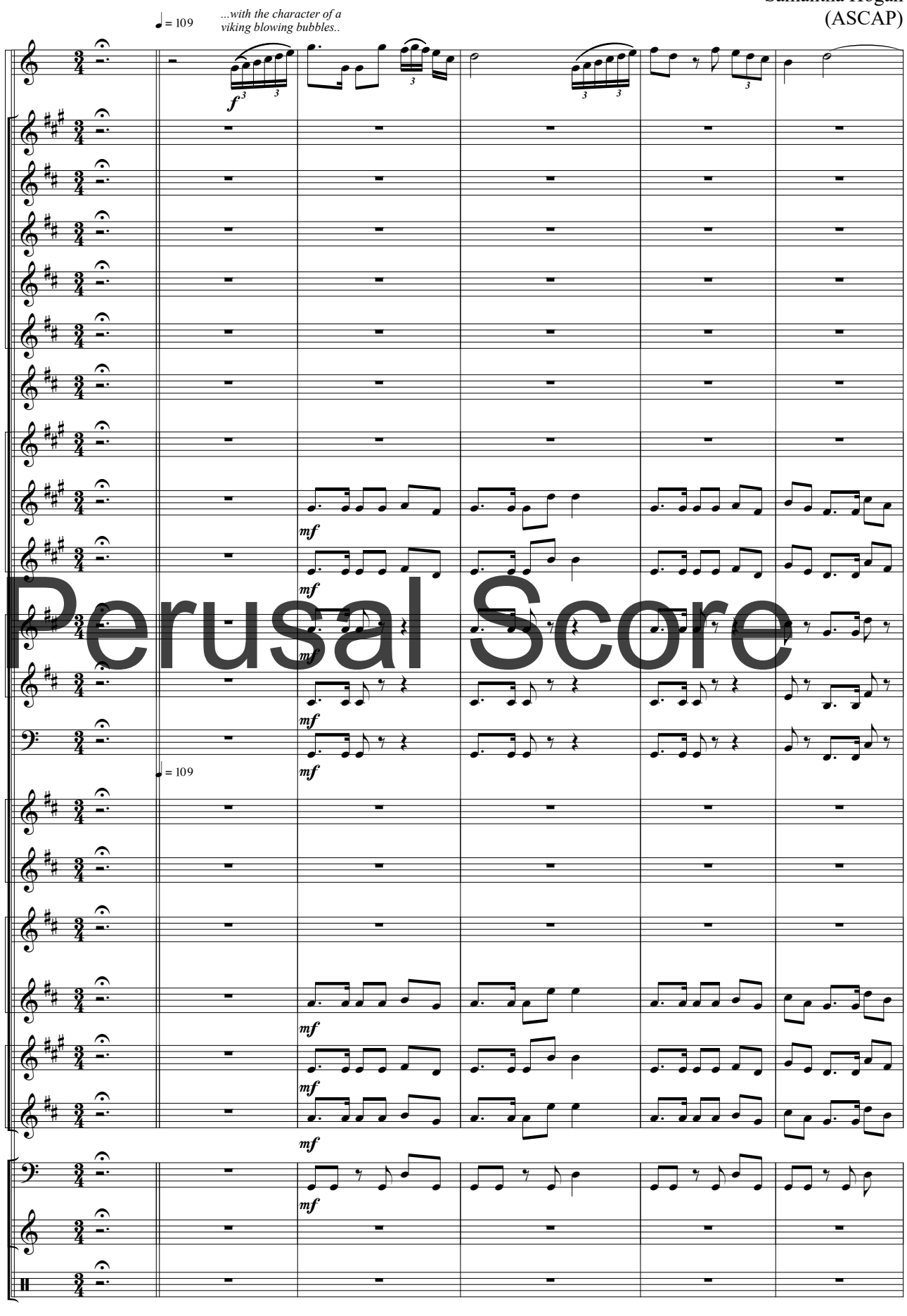
Score

To segue from previous movemnt
1) continue wind sound and fade out to silence
2) Band begins to blow bubbles to set the atmosphere.*optional

4.)Bubble Dragon

Air and Water

Samantha Hogan
(ASCAP)



Perusal Score

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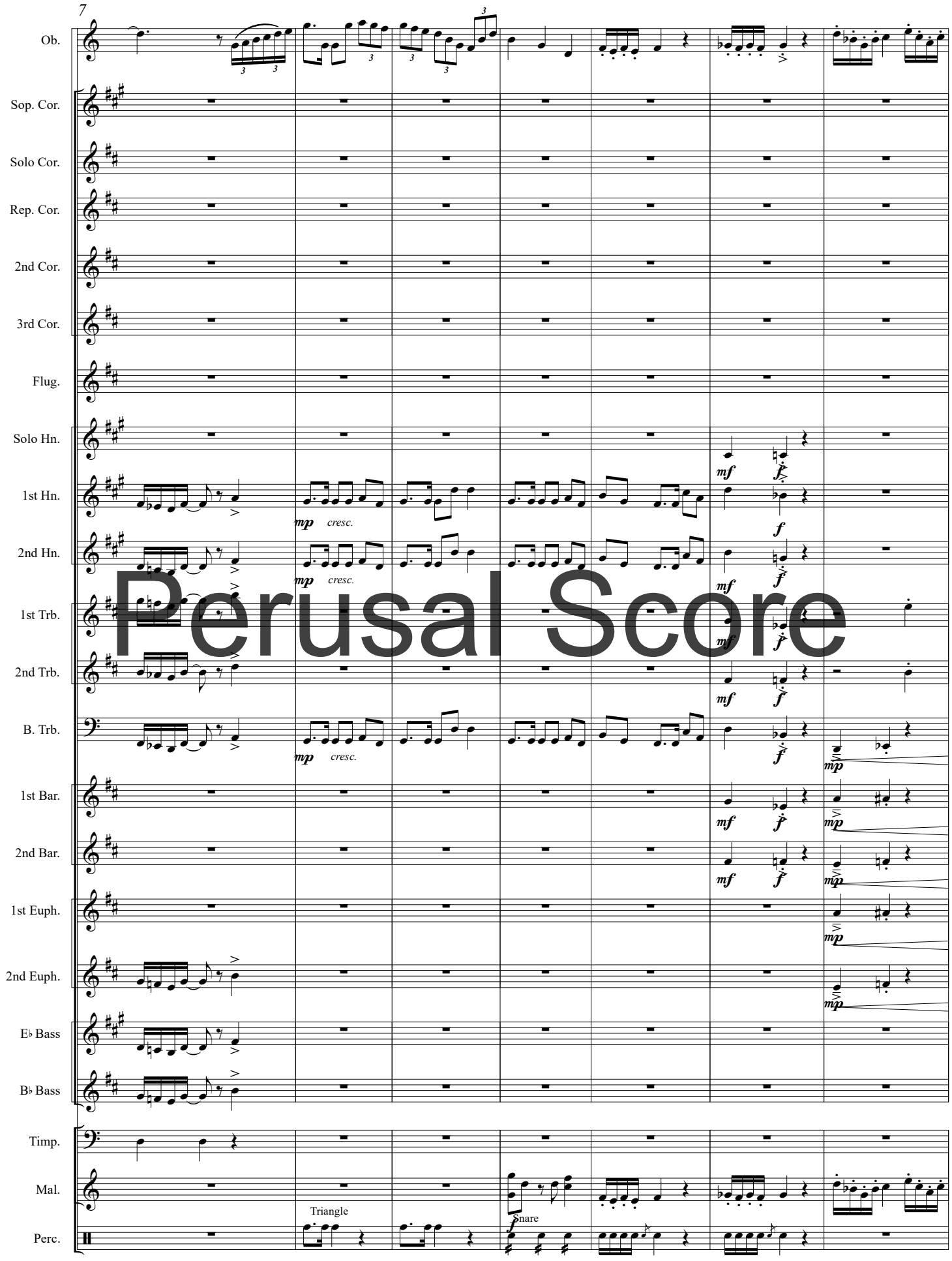

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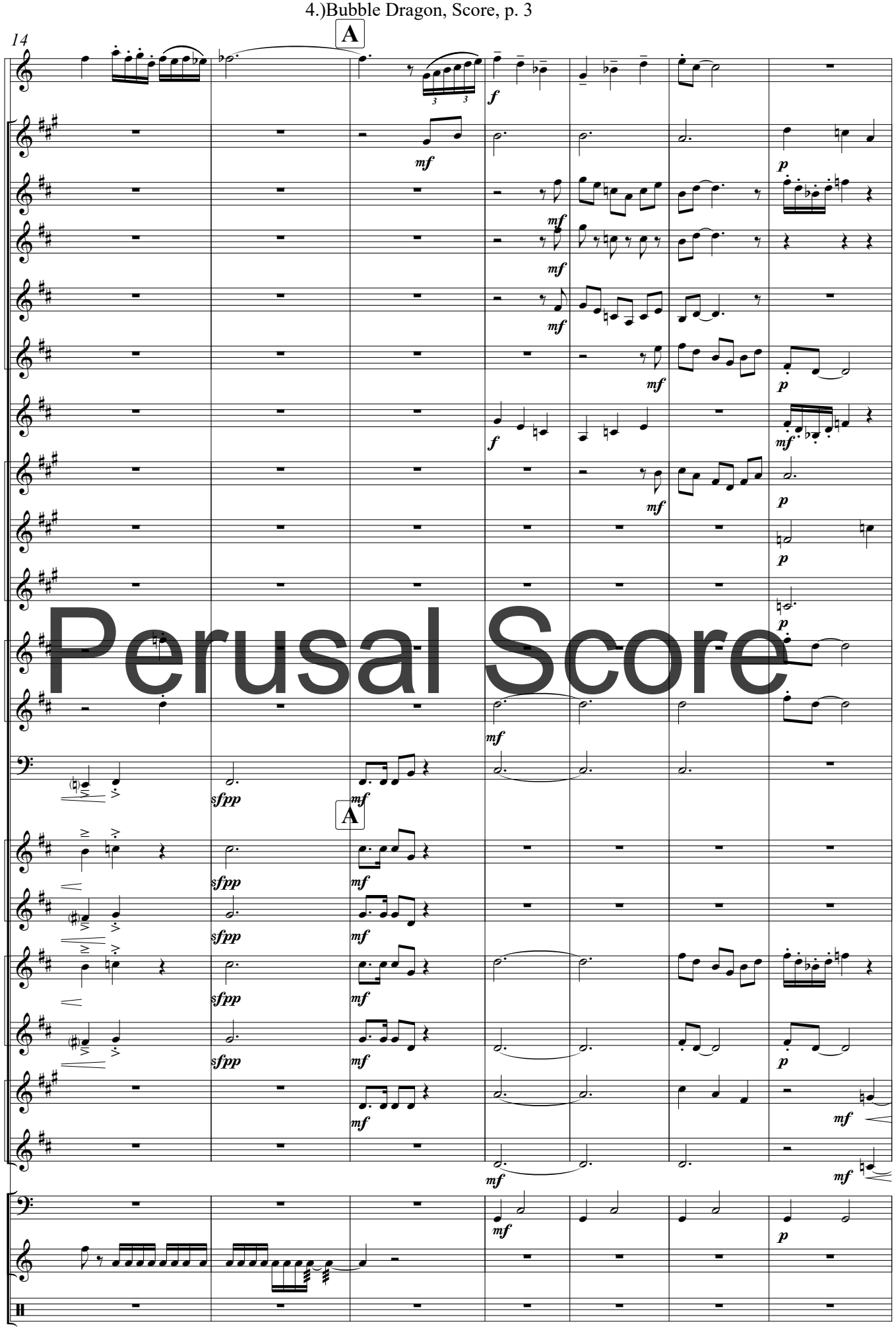

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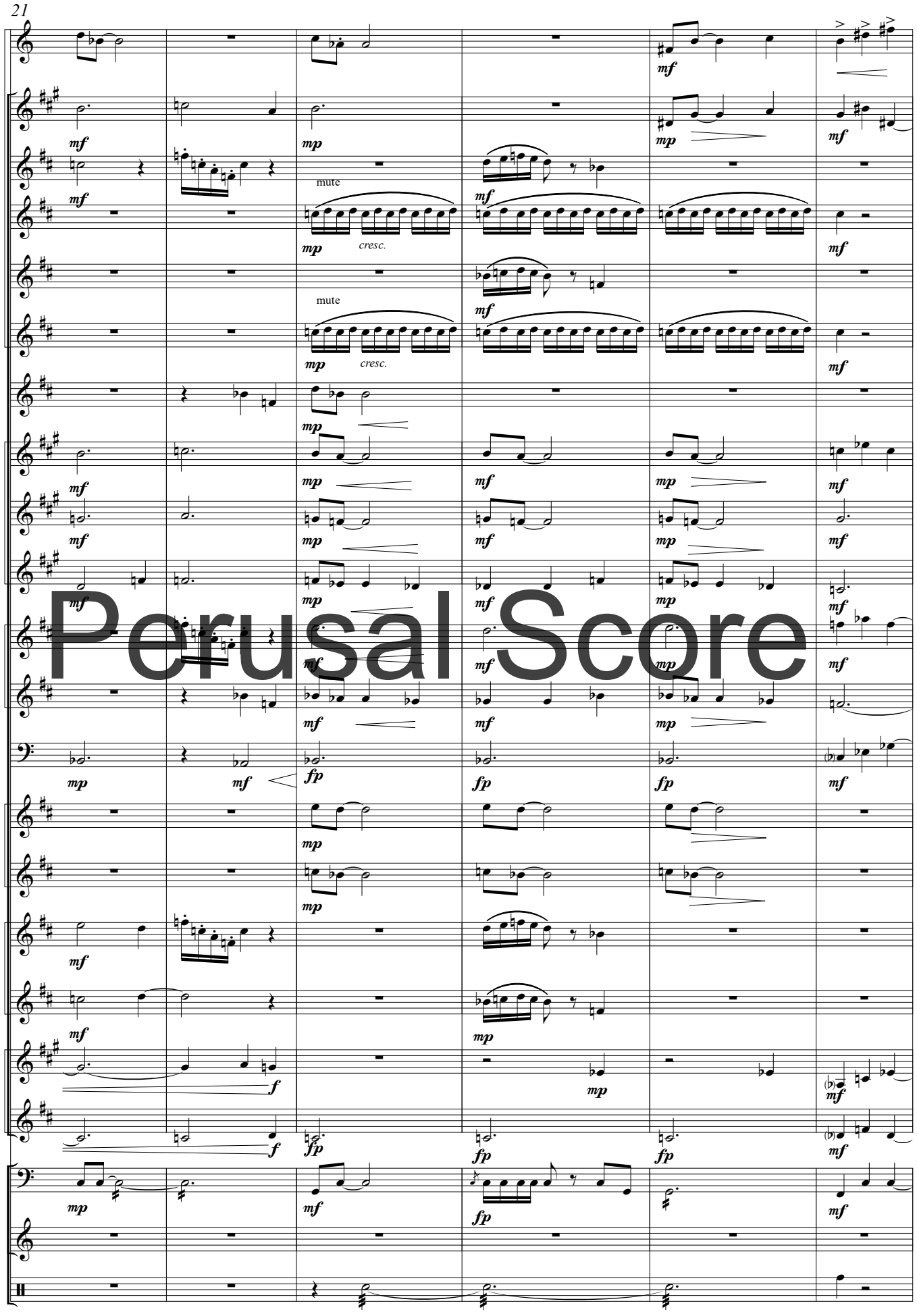
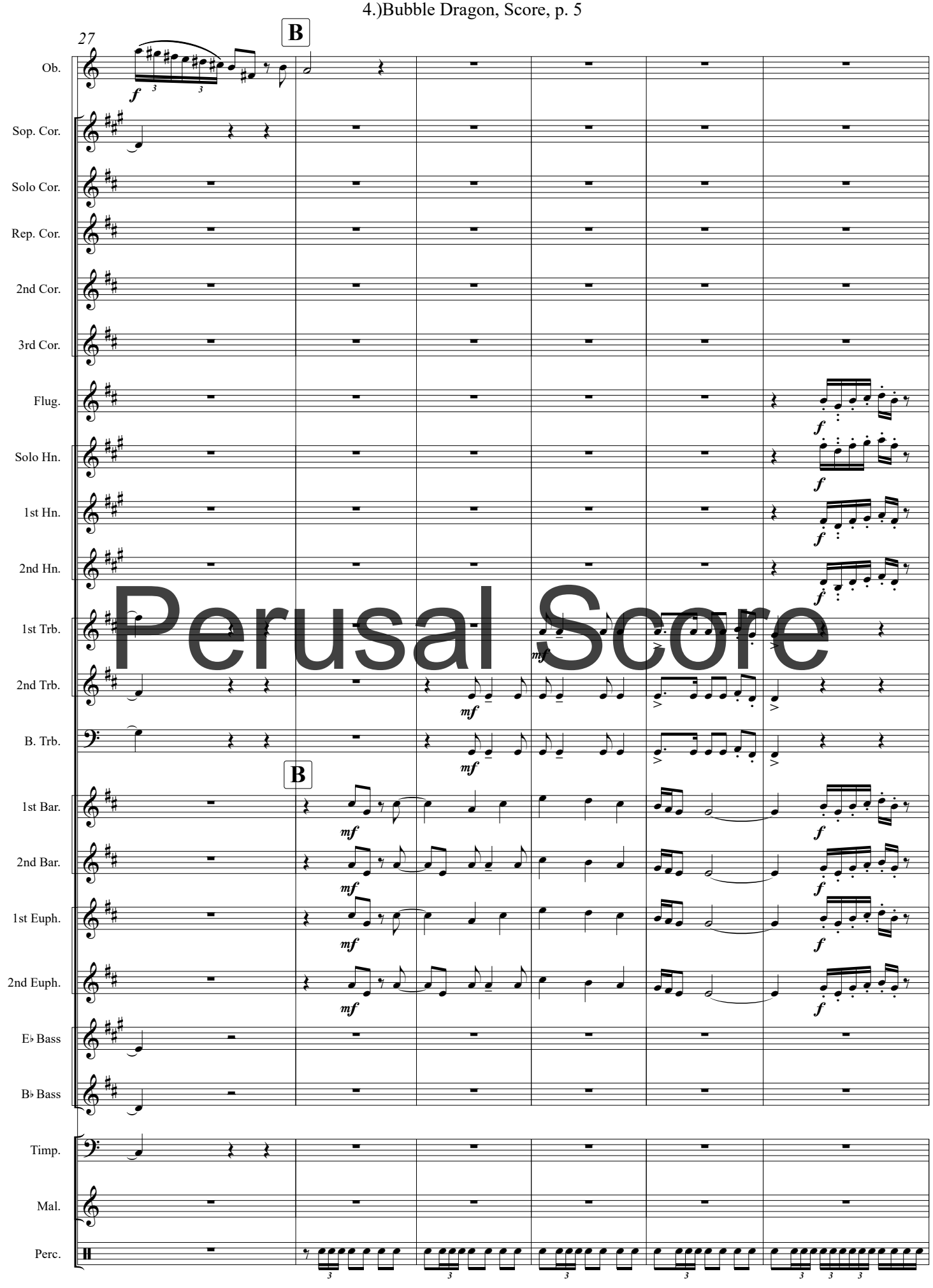

21
Ob.
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Trb.
2nd Trb.
B. Trb.
1st Bar.
2nd Bar.
1st Euph.
2nd Euph.
E♭ Bass
B♭ Bass
Timp.
Mal.
Perc.
mute
cresc.
Perusal Score



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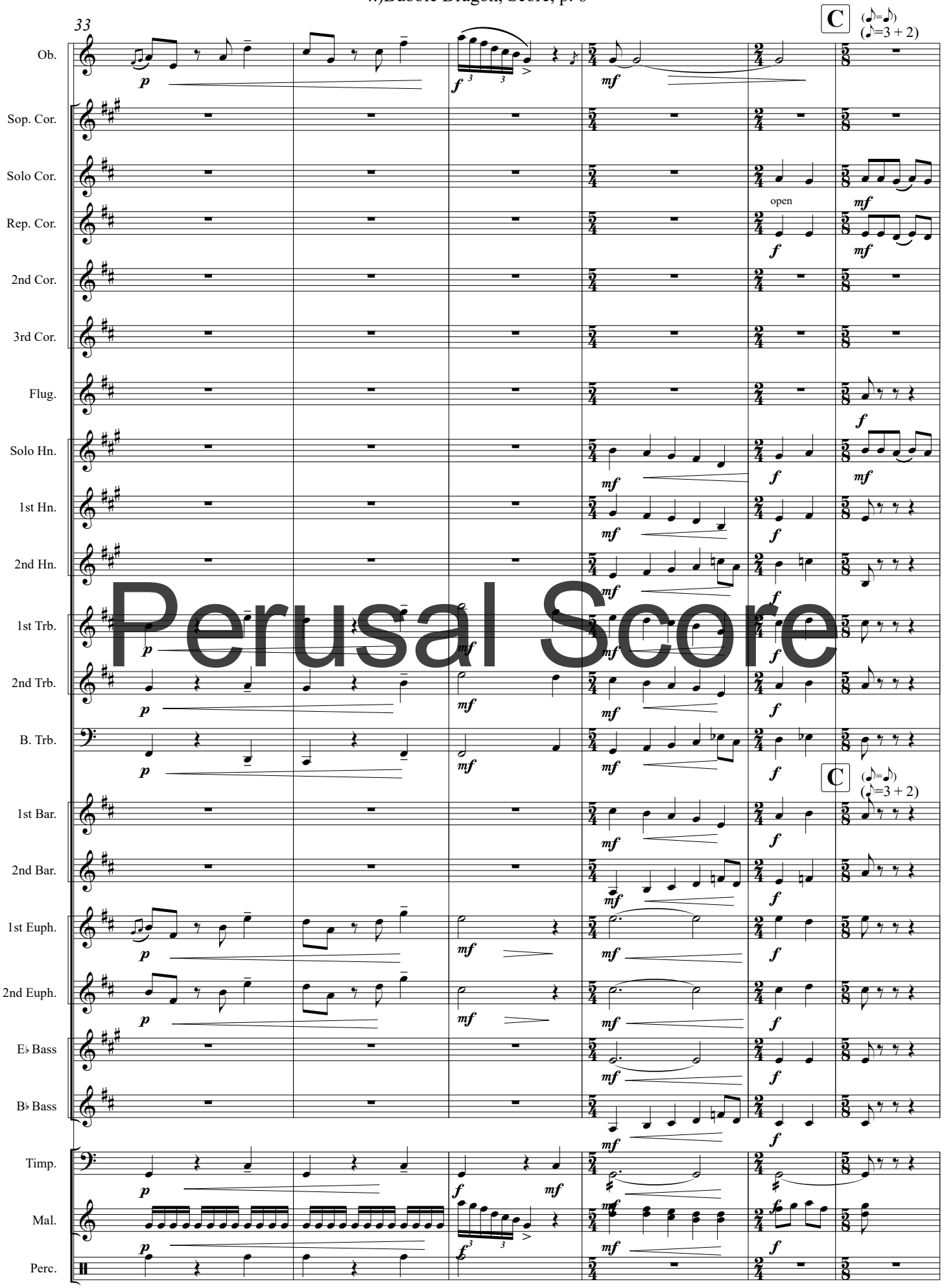

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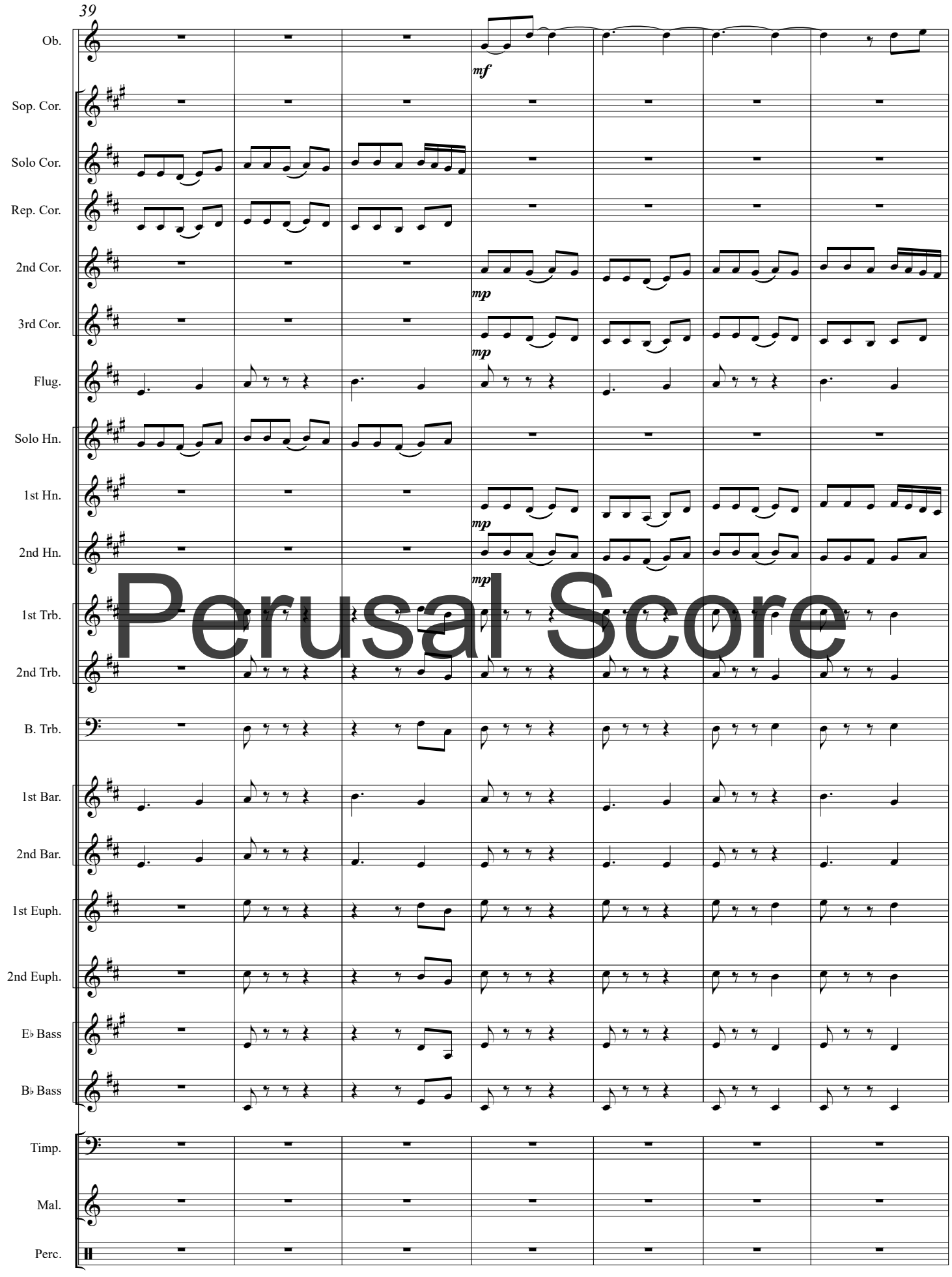

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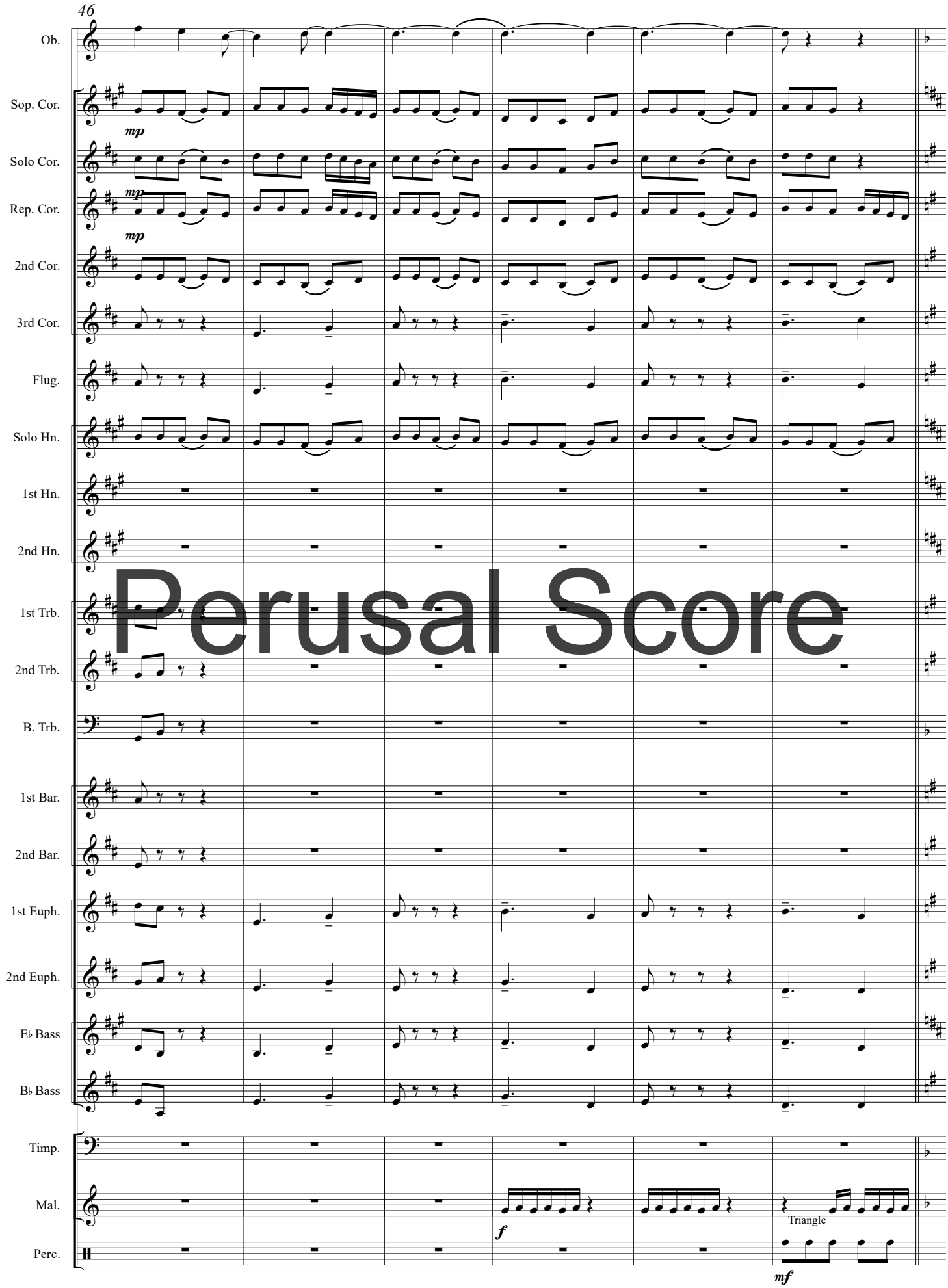

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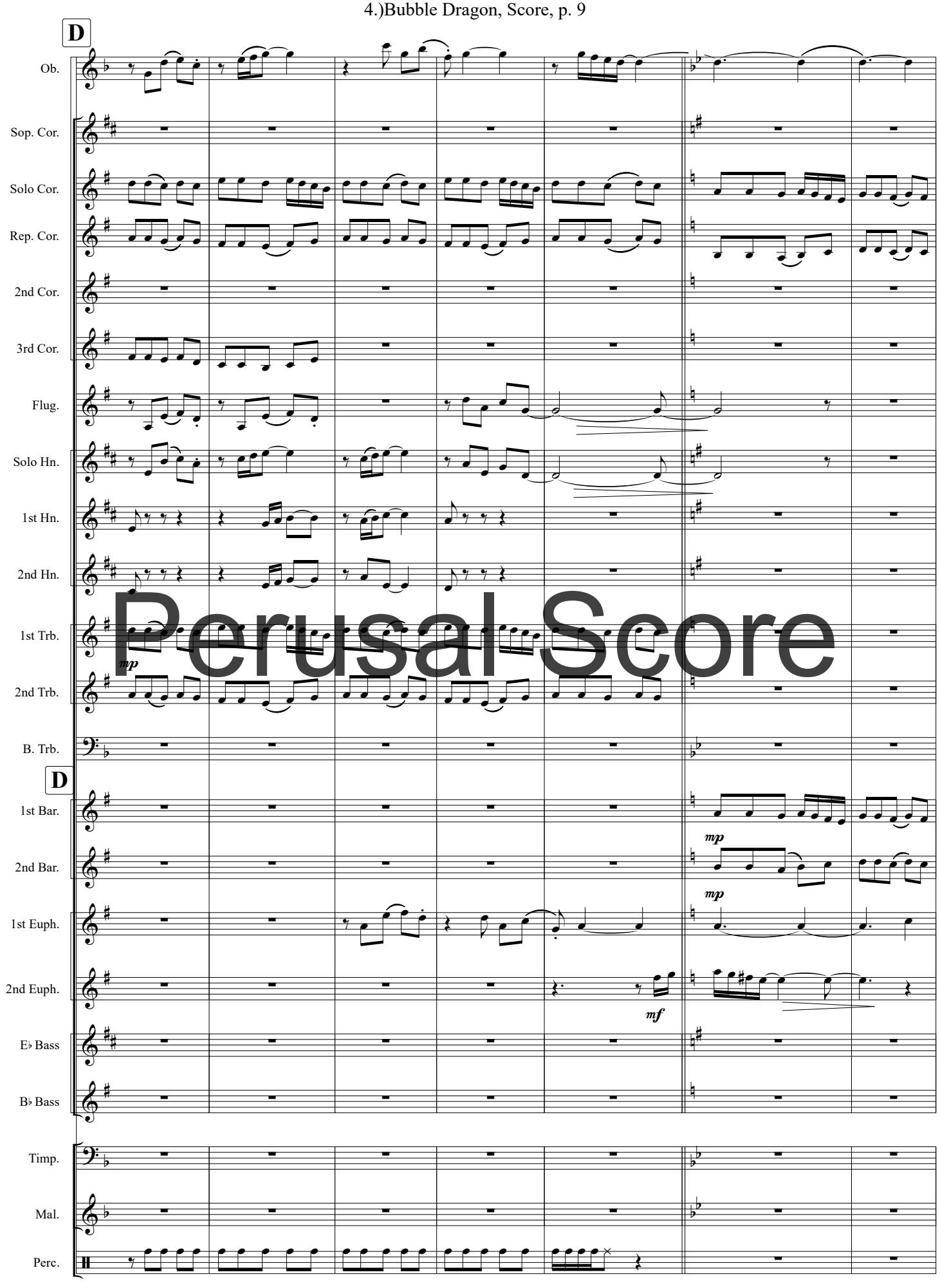

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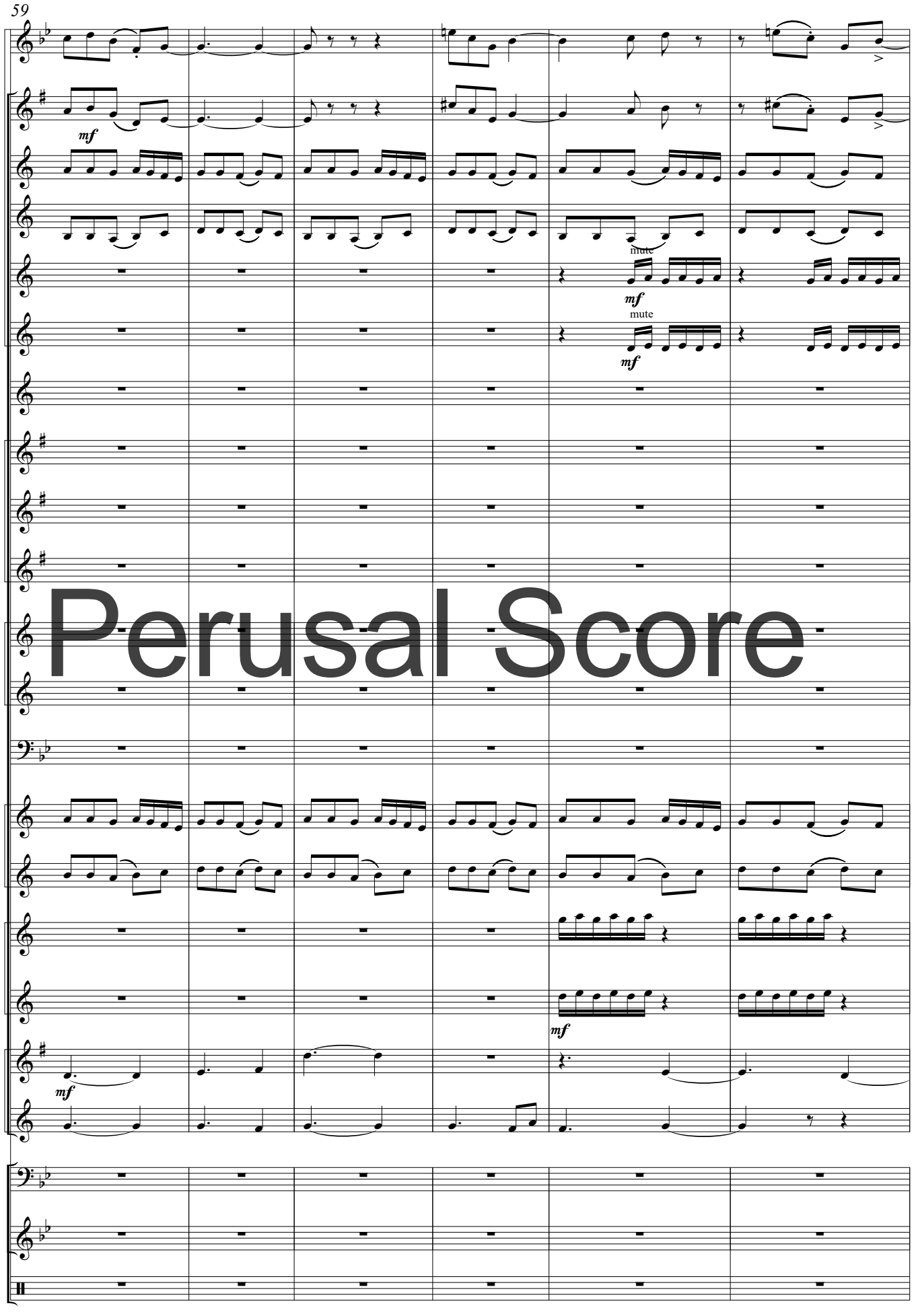

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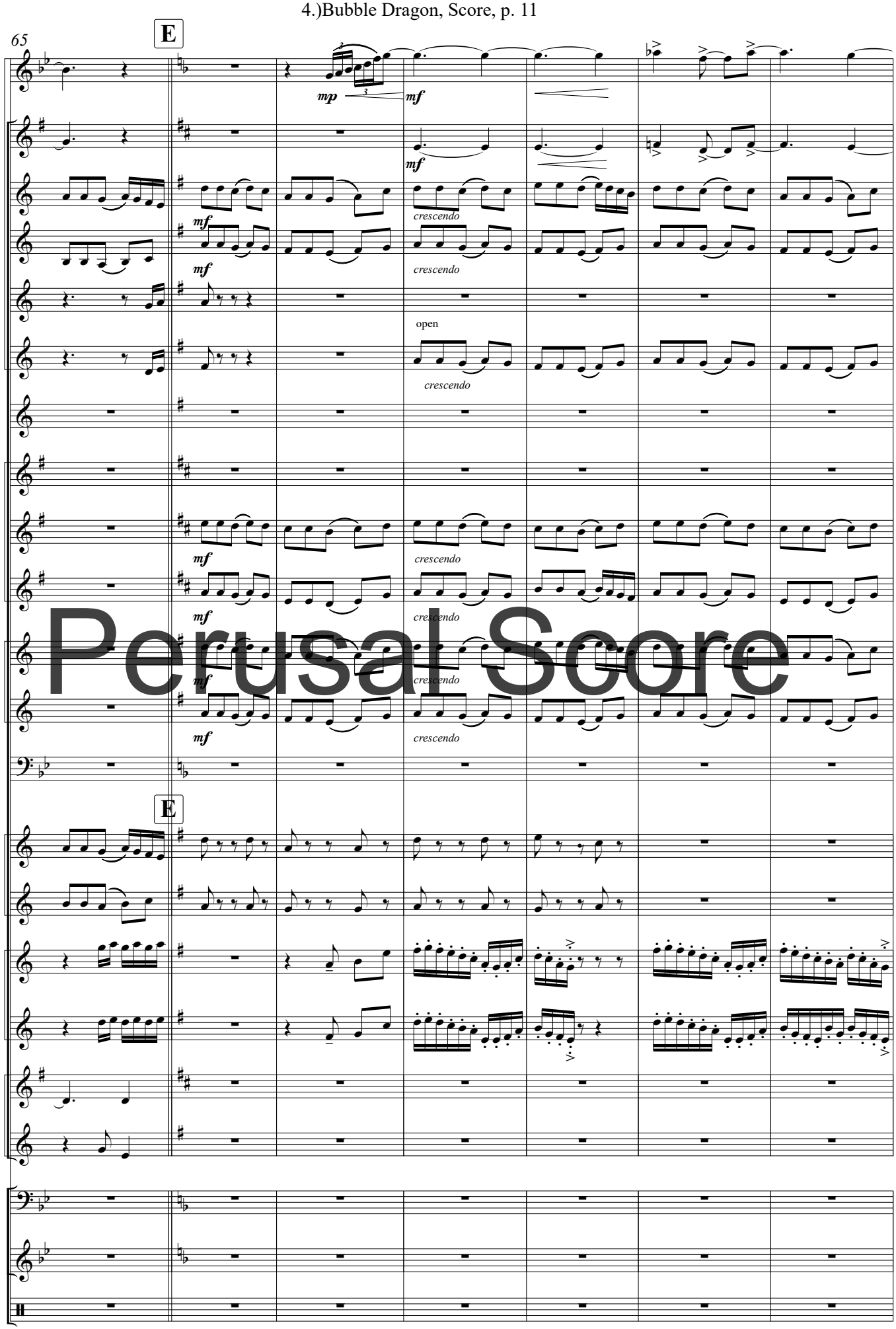

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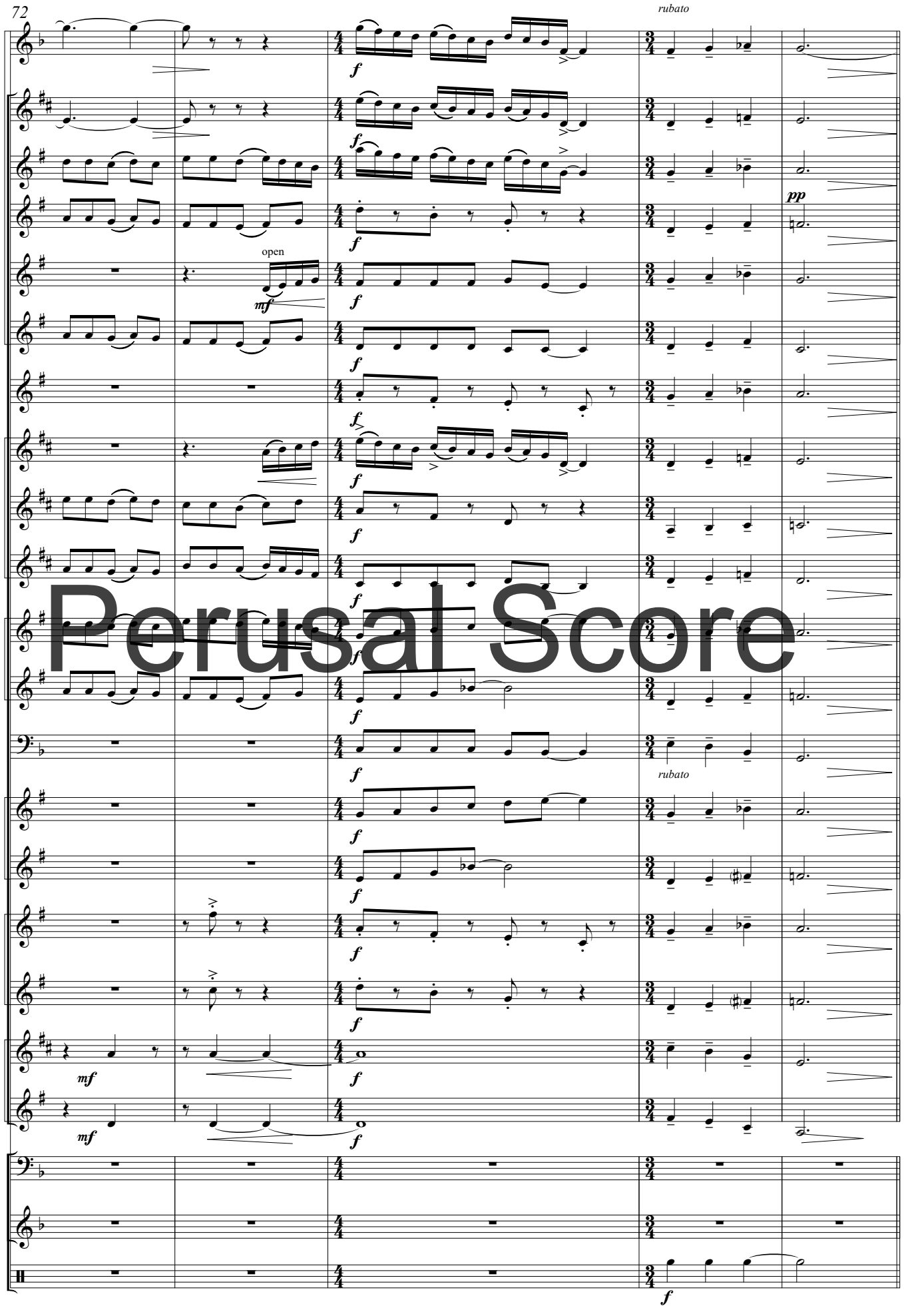
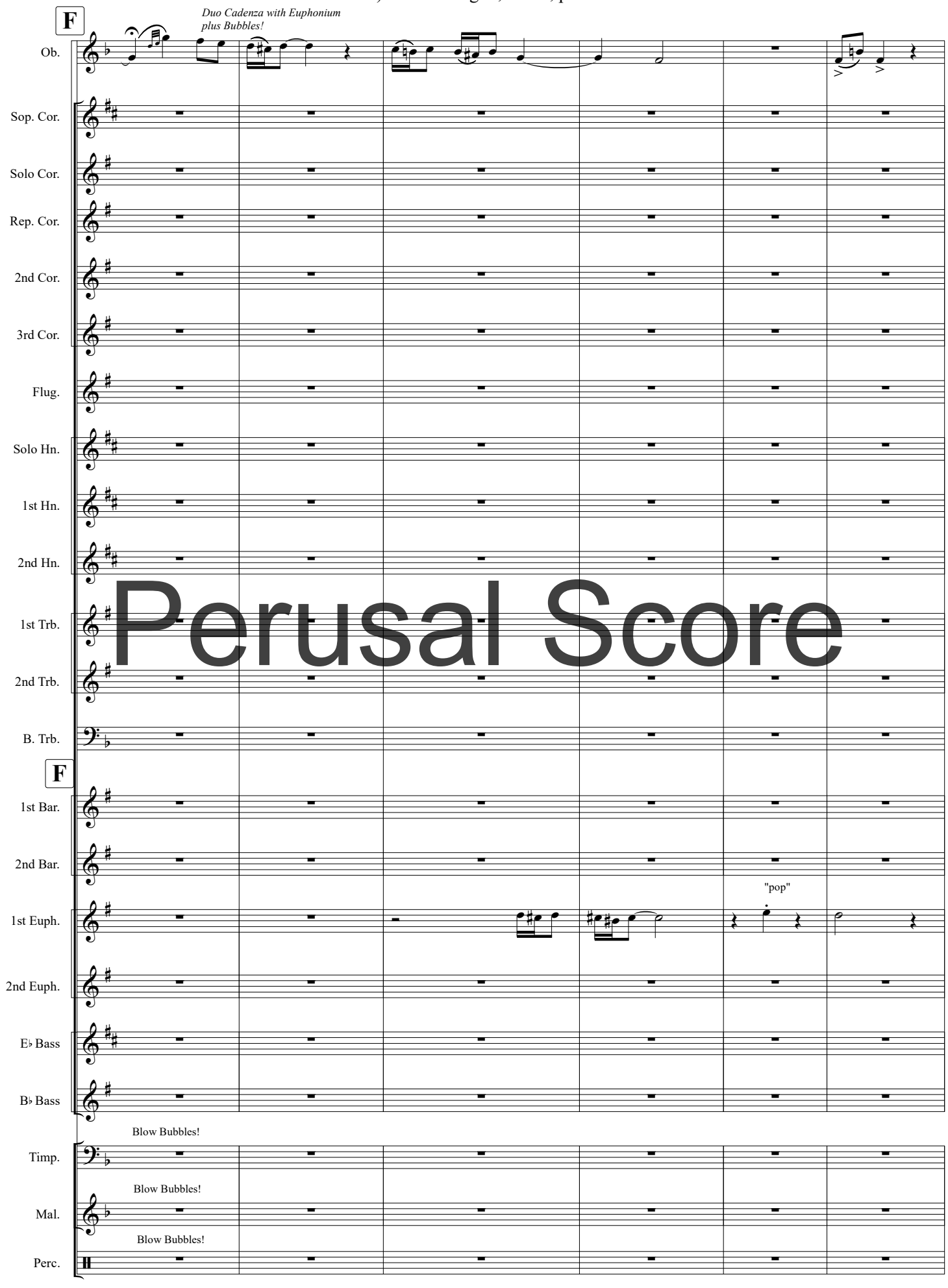

72
rubato
Ob.
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Trb.
2nd Trb.
B. Trb.
1st Bar.
2nd Bar.
1st Euph.
2nd Euph.
E♭ Bass
B♭ Bass
Timp.
Mal.
Perc.
open
rubato
Perusal Score



Perusal Score

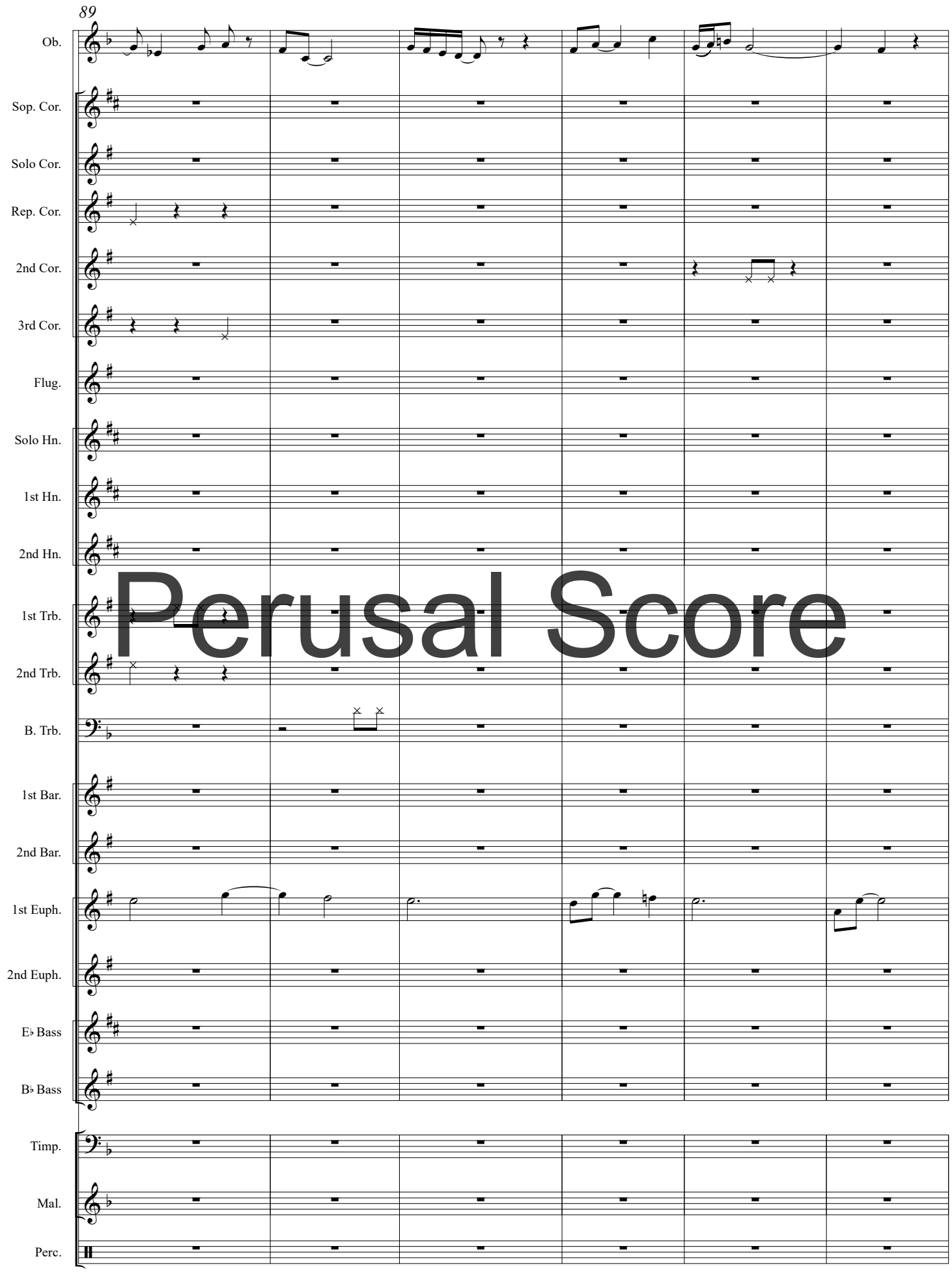
Optional: Improvise popping sounds throughout the ensemble either by playing a random quiet pitch or by clicking your tongue.
Don't worry too hard about the pitch or hitting right on the indicated beat. Bubbles are pretty random anyway.

83

Ob.
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Trb.
2nd Trb.
B. Trb.
1st Bar.
2nd Bar.
1st Euph.
2nd Euph.
E♭ Bass
B♭ Bass
Timp.
Mal.
Perc.

"pop"

Perusal Score



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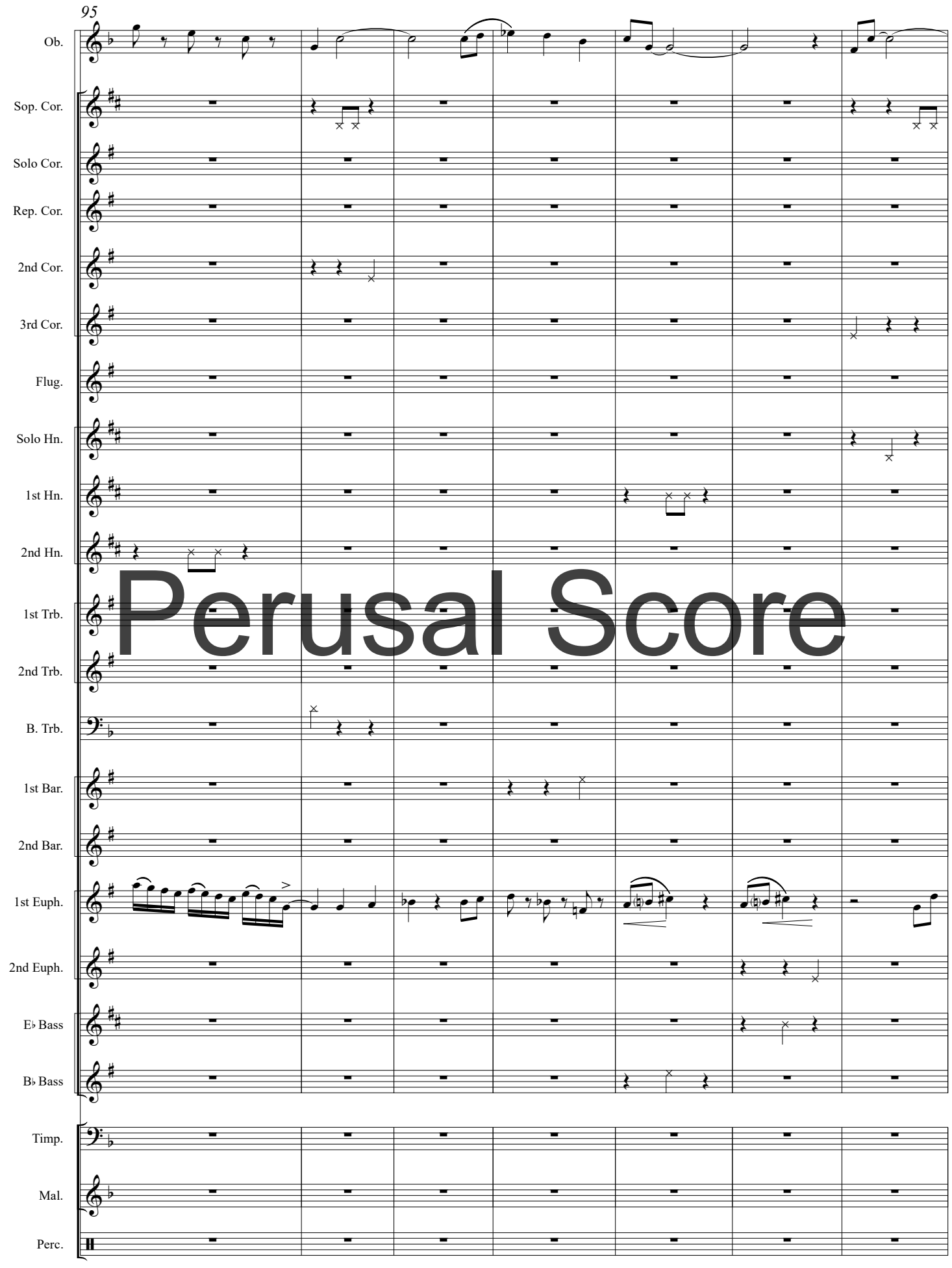
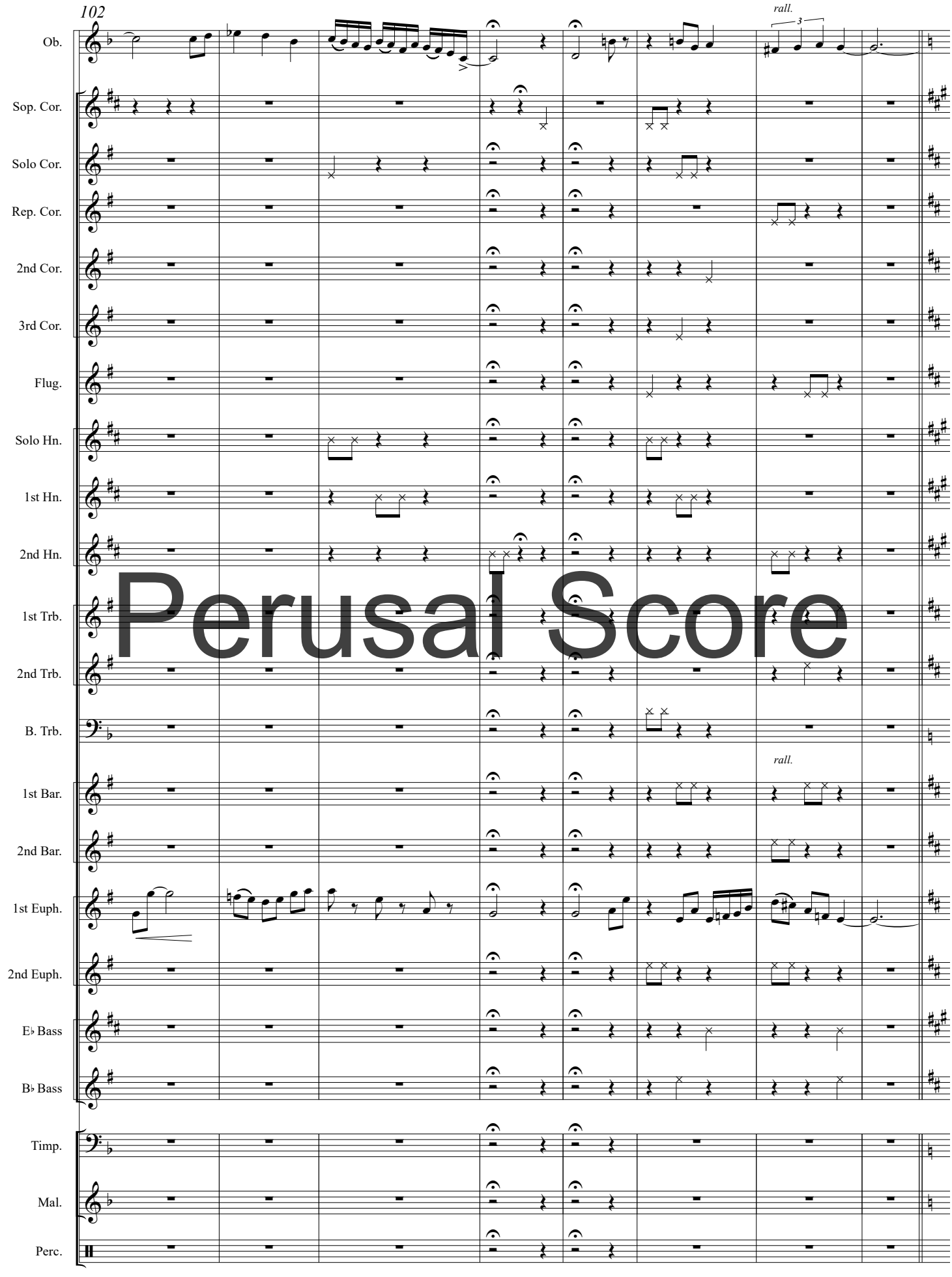


Perusal Score



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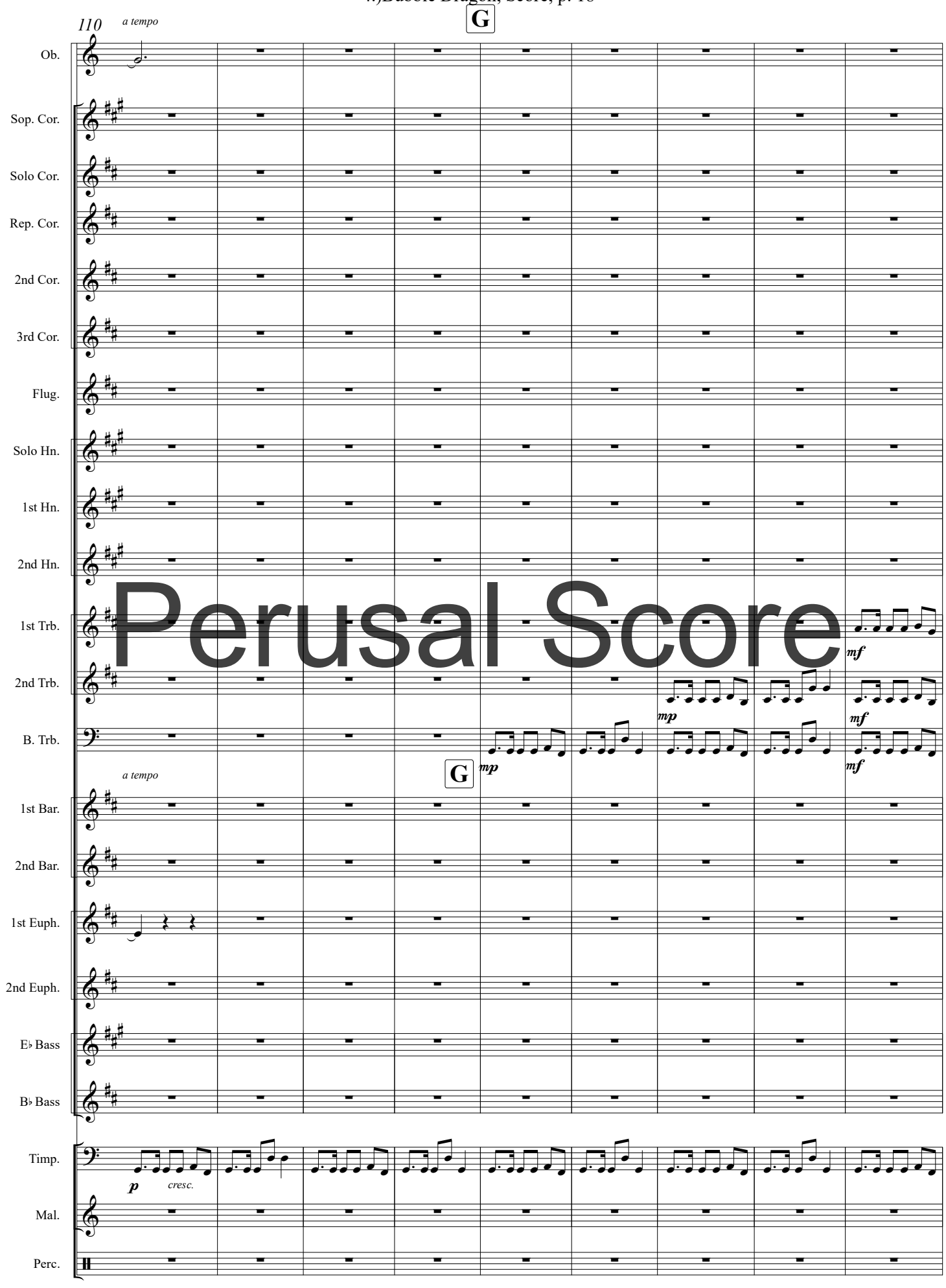

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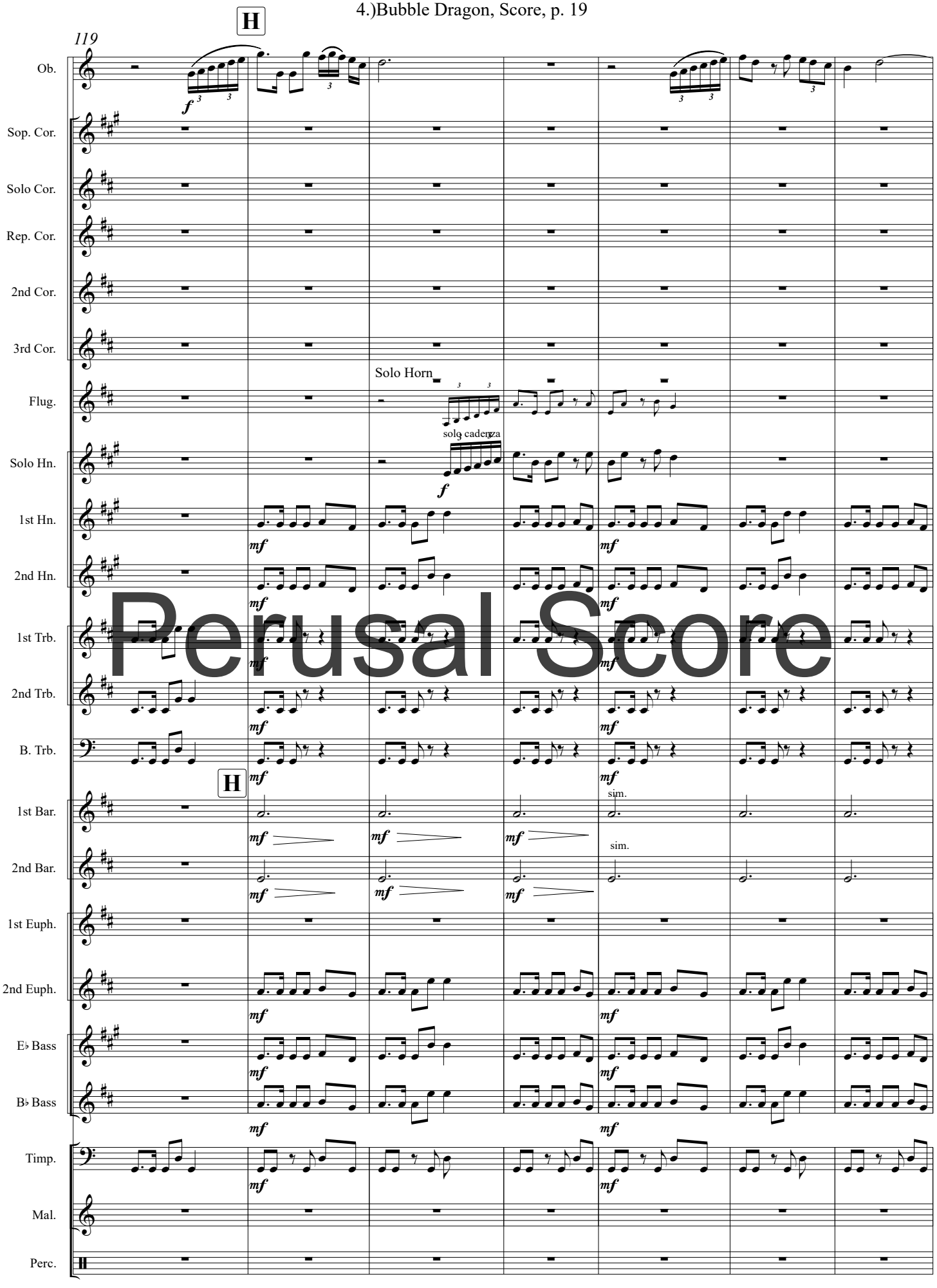
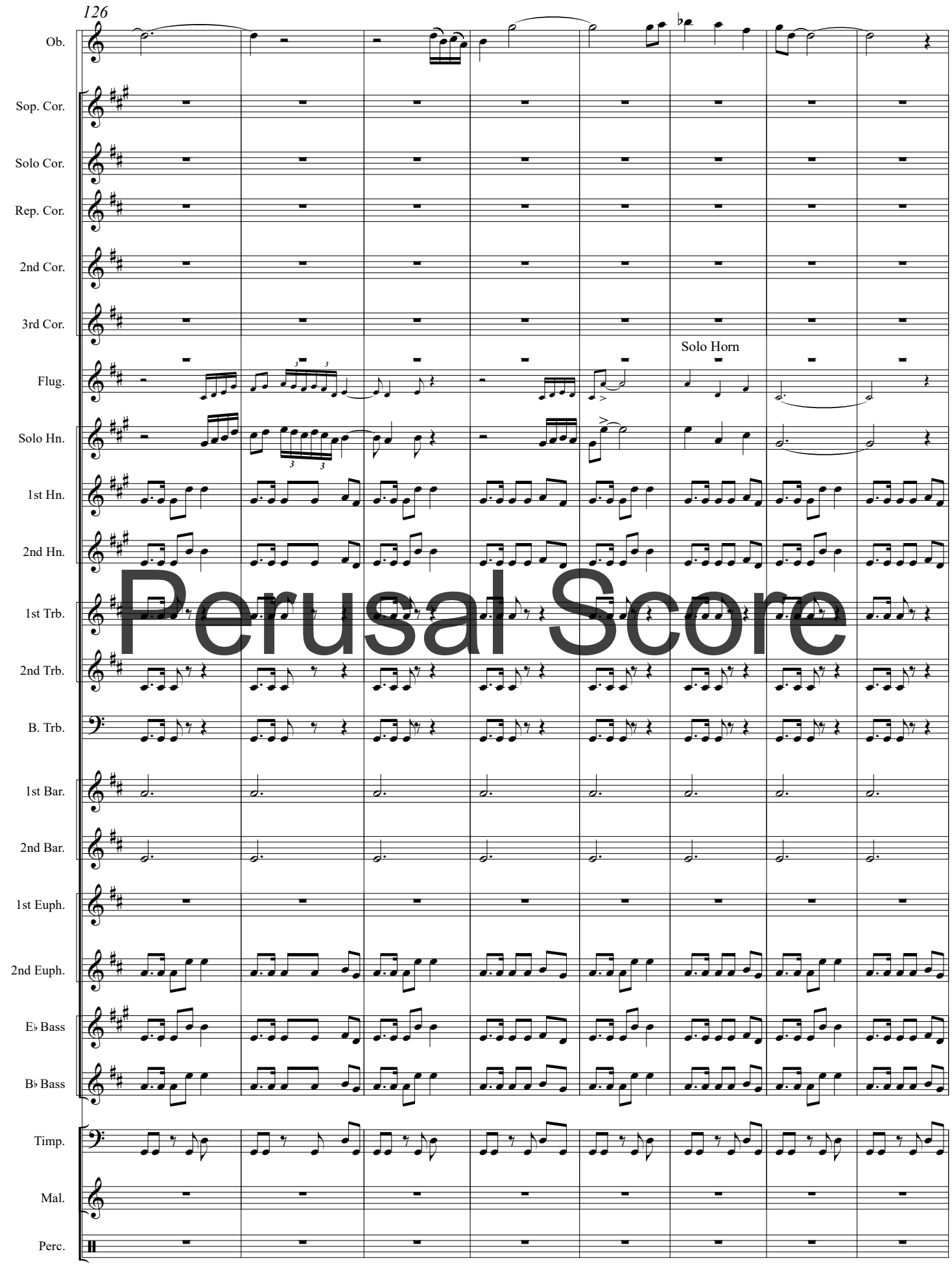

119
H
Ob.
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Trb.
2nd Trb.
B. Trb.
1st Bar.
2nd Bar.
1st Euph.
2nd Euph.
E♭ Bass
B♭ Bass
Timp.
Mal.
Perc.
Solo Horn
solo cadenza
sim.
sim.
Perusal Score



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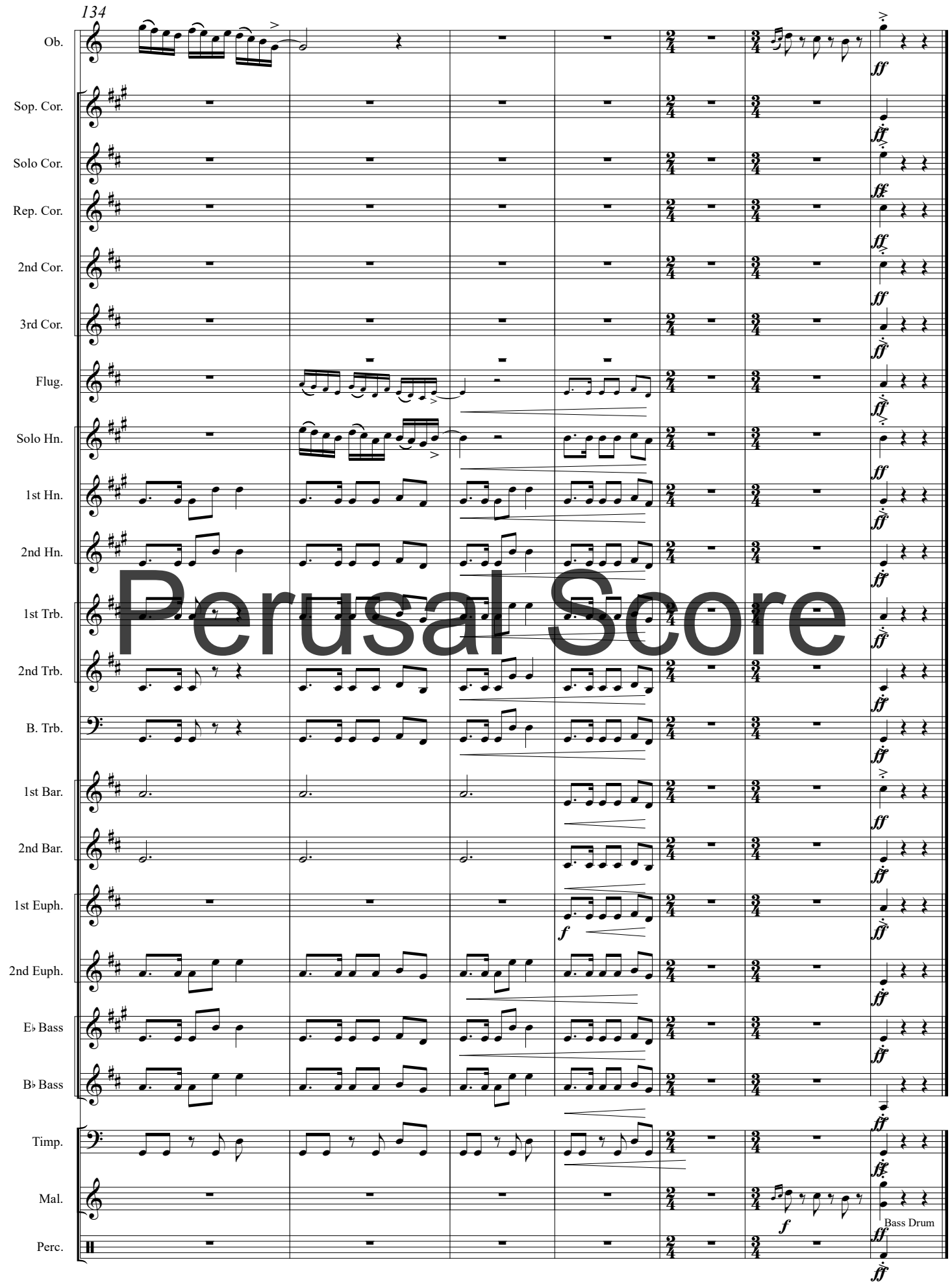
134
Ob.
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Trb.
2nd Trb.
B. Trb.
1st Bar.
2nd Bar.
1st Euph.
2nd Euph.
E♭ Bass
B♭ Bass
Timp.
Mal.
Perc.
Bass Drum
Perusal Score

Perusal Score

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Berceuse/ Gentle Lullaby- Brass Quartet
Fy Gwanwyn Sky- Brass Quintet
Gaudete Fantasy- Quintet
Lost in My Own World- Low Brass Quartet
Matt's Music- Brass Quintet
Salvation is Created- Brass Quintet and optional Timpani

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A Legend of Tir na Nog-Trio
Draw Your Weapon-Choir and low drum
Dúlamán- Choir
Freewill Fanfare- Choir
Gargoyles-Choir

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