

# *Out Loud*

For Flexible 5-voice Instrumentation

Michael Shun

### About *Out Loud*:

*Out Loud* is a flex-band piece commissioned by Sean Anderson, the director of bands at Kearsarge Regional High School in New Hampshire. When Sean spoke with me about programming a new work for his band, he articulated the idea of having his students interact with a living composer to develop a deeper, personal connection with the music. As someone who is typically more "introverted" in their demeanor, social interactions (especially ones where I need to talk about myself) always require a little bit of extra mental preparation. Approaching this piece, I began to ask myself what it means to be an educator and living composer; to go out into the world and collaborate with performers to allow for the best possible performance of my music. As I started teaching more in the classroom setting and working more closely with musicians, I also began to lean more into the more outgoing aspects of my personality. *Out Loud* is a manifestation of this newfound extraversion.

Musically, *Out Loud* is a result of my recurring obsession with 80s funk, pop, and soft rock. The grooves, harmonies, and melodies of these genres were definitely my foundational exposure to music as a child. That being said, the bassline, changes, and overall form of this piece are meant to reflect the styles of those genres. To more closely match the style, *Out Loud* was actually first written using a digital audio workstation and a MIDI controller to mimic the 80s pop sounds. The product of that project was then transferred to a flex band score.

For the solos at rehearsal letters G and H, the texture drops to a handful of players and the two soloists are welcome either to play the written solo (originally played by my partner, Rebecca), or for experienced improvisers their own solos using the chord symbols as a guide. The full ensemble returns at rehearsal I, and the arrival at J should be especially uplifting.

Possible instrumentations for each voice part:

#### Part I:

Flute, Oboe, Violin  
B-flat Clarinet, Trumpet

#### Part II:

Flute, Oboe, Violin  
B-flat Clarinet, Trumpet  
E-flat Alto Saxophone

#### Part III:

B-flat Clarinet, Trumpet  
E-flat Alto Saxophone  
F Horn  
Viola

#### Part IV:

B-flat Tenor Saxophone, Baritone (T.C.)  
F Horn  
Euphonium, Trombone, 'Cello, Bassoon

#### Part V:

B-flat Bass Clarinet,  
E-flat Baritone Saxophone  
Trombone, Euphonium, Bassoon, Tuba, Bass

#### Percussion:

Drum set OR (snare, cymbals, hi-hat) and (bass drum)  
Bongos  
Vibraphone  
Marimba

Score in C

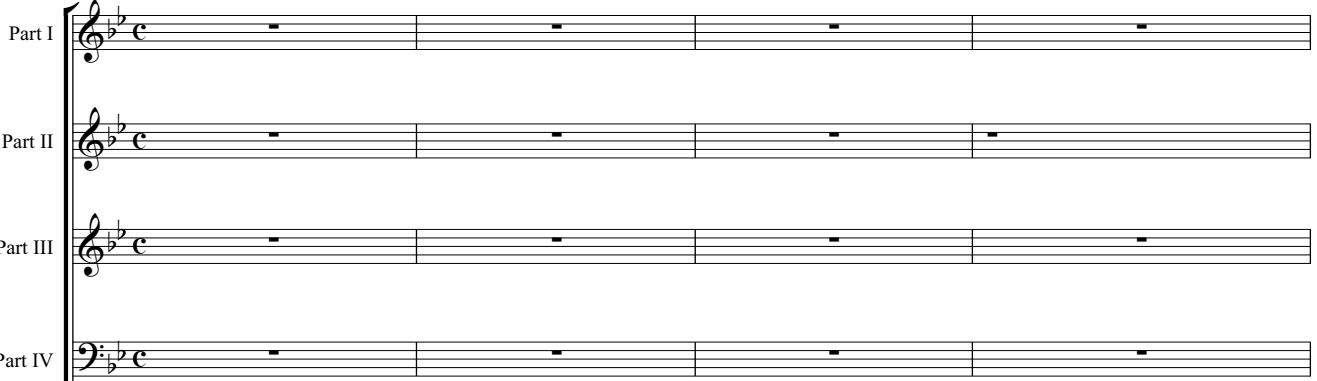
# Out Loud

Michael Shun  
solos transcribed from Rebecca Beaulieu

## Laid-Back Funk

$\text{♩} = 96$

Part I  
Part II  
Part III  
Part IV



Part V



*mp*

## Laid-Back Funk

$\text{♩} = 96$

Drum Set  
(OR 2 players: hi-hat, snare, cymbals; bass drum)



*p* bass drum

hi-hat (closed); with sticks

mellow groove

*mp*

Bongos



*mp*

Vibraphone



articulate mallets

Marimba



*mp*

Play parentheses note only if available on the instrument range

Musical score for measures 4-7. The score includes parts for strings (I-V), Drums (Dr.), Bongos, Vibraphone (Vib.), and Maracas (Mar.). The key signature is B-flat major (two flats). The dynamics are marked *mp* (mezzo-piano) throughout. The string parts feature a melodic line with slurs and accents. The percussion parts include a steady drum pattern with accents, a bongo pattern, and maracas with a consistent rhythmic accompaniment.



Musical score for measures 8-10. The score includes parts for strings (I-V), Drums (Dr.), Bongos, Vibraphone (Vib.), and Maracas (Mar.). The key signature is B-flat major (two flats). Measure 8 is marked with a box containing the letter 'A'. The dynamics are marked *f* (forte) for the first string part in measure 8, and *mp* (mezzo-piano) for the other parts. The string parts feature a melodic line with slurs and accents. The percussion parts include a steady drum pattern with accents, a bongo pattern, and maracas with a consistent rhythmic accompaniment.

11

Score for measures 11-13. The score includes staves for I, II, III, IV, V, Dr., Bongos, Vib., and Mar. The key signature is B-flat major. The music features a complex rhythmic pattern with eighth and sixteenth notes, and rests. The drum parts include a steady eighth-note pattern with accents.

14

Score for measures 14-16. The score includes staves for I, II, III, IV, V, Dr., Bongos, Vib., and Mar. The key signature is B-flat major. The music continues with similar rhythmic patterns, including some sustained notes in the upper staves. The drum parts remain consistent with the previous section.

**B**

17

I  
II *mp*  
III *p*  
IV *p*  
V *p*  
Dr. *p*  
Bongos *p*  
Vib. *mp*  
Mar. *mp*

20

I *mp*  
II  
III  
IV  
V  
Dr. *crash*  
Bongos  
Vib. *mp*  
Mar. *mp*

24 **C** 7

I *f*

II *f*

III *f*

IV *f*

V *f*

Dr. *f*

Bongos *f*

Vib. *f*

Mar. *f*

28

I *mp*

II *mp*

III *mp*

IV *mp*

V *mp*

Dr.

Bongos

Vib.

Mar.

32 **D**

I *fp* — *f*

II *fp* — *f*

III *mf*

IV *mf*

V *mf*

Dr. *more active*

Bongos

Vib. *f*

Mar.

35

I

II

III

IV

V

Dr. *more active*

Bongos

Vib.

Mar.



E

Musical score for measures 38-41. The score includes staves for I, II, III, IV, V, Dr., Bongos, Vib., and Mar. The key signature is B-flat major. Measure 38 starts with a dynamic of *mf*. Measure 40 has a dynamic of *p*. Measure 41 has a dynamic of *p* and a 'ride' drum symbol.

Musical score for measures 42-45. The score includes staves for I, II, III, IV, V, Dr., Bongos, Vib., and Mar. The key signature is B-flat major. Measure 42 starts with a dynamic of *fp*. Measure 43 has a dynamic of *mp*. Measure 44 has a dynamic of *mp*. Measure 45 has a dynamic of *f*.

47 **F**

I *f*

II *f*

III *f*

IV *f*

V *f*

Dr. *f*

Bongos *f*

Vib. *f*

Mar. *f*

51

I

II

III

IV

V

Dr.

Bongos

Vib.

Mar.

**G** Solo

55

Ebm

Fm7

Ebm

Fm7

Ebm

*mf*

I accompaniment: no more than 3 people, any instruments

*p*

II no more than 3 people, any instruments

*p*

III no more than 3 people, any instruments

*p*

IV no more than 2 people, any instruments

*p*

V no more than 2 people, any instruments

*p*

*sim.*

*p*

Bongos

Vib.

*p*

Mar.

*p*

60 Fm7 Fm7 Gb6 Ab7 H Bb

I

II Solo Bb Cm11

III mp

IV mp

V mp

Dr. mp

Bongos mp

Vib.

Mar.

64

I

II

III

IV

V

Dr.

Bongos

Vib.

Mar.

Chords: Eb, Gb, Fm/Ab, Bb, Cm11

68

I *mf* *all* **I**

II *mf* *all*  
Eb Gb Fm/Ab

III *mf* *all*

IV *mf* *all*

V *mf* *all* *sim.*

Dr. *mf*

Bongos *mf*

Vib. *mf*

Mar. *mf*

72

Score for measures 72-74. The score includes staves for I, II, III, IV, V, Dr., Bongos, Vib., and Mar. The key signature has two flats. Measure 72 features a melodic line in I and a rhythmic accompaniment in II, III, IV, and Mar. Measure 73 continues the melodic development in I and II, with a *mp* dynamic marking. Measure 74 concludes the phrase with a final chord in I and a rhythmic pattern in Mar.

75

Score for measures 75-77. The score includes staves for I, II, III, IV, V, Dr., Bongos, Vib., and Mar. The key signature has two flats. Measure 75 begins with a melodic line in I and a rhythmic accompaniment in II, III, IV, and Mar. Measure 76 continues the melodic development in I and II, with a *mp* dynamic marking. Measure 77 concludes the phrase with a final chord in I and a rhythmic pattern in Mar.

78 **J**

I *ff*

II *ff*

III *ff*

IV *ff*

V *ff*

Dr. *ff*

Bongos

Vib.

Mar.



81

I *mf*

II *mf*

III *mf*

IV

V

Dr. *driving!*

Bongos *f*

Vib.

Mar.



K

84

17

Musical score for measures 84-86. The score includes staves for I, II, III, IV, V, Dr., Bongos, Vib., and Mar. Dynamics include *ff*, *f*, and *f ad lib.*



87

Musical score for measures 87-89. The score includes staves for I, II, III, IV, V, Dr., Bongos, Vib., and Mar. Dynamics include *f*.

90

I

II

III

IV

V

Dr.

Bongos

Vib.

Mar.

*p* *f* *mf* *mf*



93

**L**

I

II

III

IV

V

Dr.

Bongos

Vib.

Mar.

*f* *ff* *mf* *mf* *ff* *mf* *mf* *mf*

96

Musical score for measures 96-98. The score includes parts for I, II, III, IV, V, Dr., Bongos, Vib., and Mar. Dynamics include *mf*, *f*, and *mp*. Measure 96 starts with *mf* for III and *f* for IV. Measure 97 has *mp* for I, II, IV, and V. Measure 98 has *f* for Vib. and *mp* for I, II, III, IV, and V.

99

M

Musical score for measures 99-101. The score includes parts for I, II, III, IV, V, Dr., Bongos, Vib., and Mar. Dynamics include *mp*, *mf*, and *f*. Measure 99 has *mp* for III and *mf* for IV. Measure 100 has *mf* for II, III, and Vib. Measure 101 has *f* for Mar. A box labeled 'M' is present above measure 100.

*molto rall.*

The musical score consists of seven staves. Staves I-V are for strings I-V. Staff I (Violin I) starts with a *p* dynamic. Staff II (Violin II) starts with *mp* and *p*. Staff III (Violin III) starts with *p* and *mp*. Staff IV (Viola) starts with *p* and *mp*. Staff V (Cello/Double Bass) starts with *p*. The Drums (Dr.) staff has a *p* dynamic and includes a *gentle roll; sticks* instruction. Bongos are marked with a *p* dynamic. Vibraphone (Vib.) starts with *mp*. Maracas (Mar.) start with *p*. The score concludes with a *p* dynamic. A date stamp '03/01/2022' is located in the bottom right corner.