



Acceleration

SEAN O'LOUGHLIN

Instrumentation

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

ACCELERATION

Acceleration is an exciting work for developing band that really embodies its title. The opportunity to teach tempo changes along with speeding up and slowing down is at the heart of the composition.

The opening starts slow and gradually builds momentum to the first melody presentation at bar 12. The accompanying rhythms in the Oboe, Clarinet and saxes should be a composite pulsing 8th note figure that creates plenty of energy underneath the melody. The section at bar 20 provides a lyrical style change with contrasting punches in the low voices. The middle section at bar 38 further explores this style and contains many nice teaching moments. The momentum builds again starting at bar 47 and continues until the big moment at bar 60. The music leans on acceleration to bring the work to a rousing finish.



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Recordings are available on all major streaming services.

Fl. *f*

Ob. *f*

B \flat Cl. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

B \flat Tpt. *f*

Hn. *f*

Tbn./Euph./Bsn. *f*

Tuba *f*

Timp. *f*

Mal. *f*

Perc. 1 *f*

Perc. 2 *f* Tam-tam

f Crash Cymbals

accel. **12** Allegro ♩ = 120

Fl.

Ob.

B \flat Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

accel. **12** Allegro ♩ = 120

B \flat Tpt.

Hn.

Tbn./
Euph./
Bsn.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Tambourine

Triangle

mp

p

p

p

p

p

p

p

p

Fl. *mf*

Ob. *mf*

B \flat Cl. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

B \flat Tpt. *mf*

Hn. *mf*

Tbn./Euph./Bsn. *mf*

Tuba *mf*

Timp. *mf*

Mal. *mf*

Perc. 1 *mf* Sus. Cym.

Perc. 2 *mf* Tamb. (Tamb.) T-tam *p*

15 16 17 18 19

20

Fl.

Ob.

B \flat Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

20

B \flat Tpt.

Hn.

Tbn./
Euph./
Bsn.

Div.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Tamb.

Cr. Cym.

mf

27

The musical score is arranged in a standard orchestral format with the following parts and dynamics:

- Fl.:** *p* (measures 25-26), *mf* (measure 27), *f* (measures 28-29)
- Ob.:** *p* (measures 25-26), *mf* (measure 27), *f* (measures 28-29)
- B \flat Cl.:** *p* (measures 25-26), *mf* (measure 27), *f* (measures 28-29)
- B. Cl.:** *p* (measures 25-26), *mf* (measure 27), *f* (measures 28-29)
- A. Sax.:** *p* (measures 25-26), *mf* (measure 27), *f* (measures 28-29)
- T. Sax.:** *p* (measures 25-26), *mf* (measure 27), *f* (measures 28-29)
- B. Sax.:** *p* (measures 25-26), *mf* (measure 27), *f* (measures 28-29)
- B \flat Tpt.:** *p* (measures 25-26), *mf* (measure 27), *f* (measures 28-29)
- Hn.:** *p* (measures 25-26), *mf* (measure 27), *f* (measures 28-29)
- Tbn./Euph./Bsn.:** *p* (measures 25-26), *mf* (measure 27), *f* (measures 28-29). Includes markings for *Div.* and *Unis.*
- Tuba:** *p* (measures 25-26), *mf* (measure 27), *f* (measures 28-29)
- Timp.:** *p* (measures 25-26), *mf* (measure 27), *f* (measures 28-29)
- Mal.:** *p* (measures 25-26), *mf* (measure 27), *f* (measures 28-29)
- Perc. 1:** *p* (measures 25-26), *mf* (measure 27), *f* (measures 28-29)
- Perc. 2:** *p* (measures 25-26), *f* (measures 28-29). Includes marking for *Tamb.*

Fl. *mf* *f* *p*

Ob. *f* *p*

B \flat Cl. *mf* *f* *p*

B. Cl. *p*

A. Sax. *mf* *f* *p*

T. Sax. *p*

B. Sax. *p*

B \flat Tpt. *p*

Hn. *p*

Tbn./ Euph./ Bsn. *p*

Tuba *p*

Timp. *f* *p*

Mal. *p*

Perc. 1 *p*

Perc. 2 *p*

p *f*

Fl. *mf* *f* *p*

Ob. *mf* *f* *p*

B \flat Cl. *mf* *f* *p*

B. Cl. *mf* *f*

A. Sax. *mf* *f* *p*

T. Sax. *mf* *f* *p*

B. Sax. *mf* *f*

B \flat Tpt. *mf* *f*

Hn. *mf* *f*

Tbn./Euph./Bsn. *mf* *f* Div.

Tuba *mf* *f*

Timp. *mf* *f*

Mal. *mf* *f* *p*

Perc. 1 *mf* *f*

Perc. 2 *mf* *f* T-tam

38 Andante ♩ = 84

38 Andante ♩ = 84

Tri. *p*

47 Moderato ♩ = 108 *accel.*

Fl. *f* *p*

Ob. *f* *p*

B♭ Cl. *f* *p*

B. Cl. *f*

A. Sax. *f* *p*

T. Sax. *f* *p*

B. Sax. *f*

B♭ Tpt. *f* *p*

Hn. *f* *p*

Tbn./Euph./Bsn. *f*

Tuba *f*

Timp. *f* *p*

Mal. *f* *p*

Perc. 1 *f* *p* Sus. Cym.

Perc. 2 *f* Cr. Cym. *p*

Allegro ♩ = 120

Fl. *f*

Ob. *f*

B \flat Cl. *f*

B. Cl.

A. Sax. *f*

T. Sax. *f*

B. Sax.

B \flat Tpt. *f*

Hn. *f*

Tbn./Euph./Bsn. *f*

Tuba *f*

Timp. *f*

Mal. *f*

Perc. 1 *f*

Perc. 2 *f*

Tamb. *mf*

(Tamb.)

Sus. Cym.

p — *mf*

50 51 52 53 54

Fl. *rit.*

Ob. *p* *mf*

B \flat Cl. *p* *mf*

B. Cl. *p* *mf*

A. Sax. *p* *mf*

T. Sax. *p* *mf*

B. Sax. *p* *mf*

B \flat Tpt. *p* *mf*

Hn. *p* *mf*

Tbn./Euph./Bsn. *p* *mf*

Tuba *p* *mf*

Timp. *p* *mf*

Mal. *p* *mf*

Perc. 1 *p* *mf*

Perc. 2 *p* *Sus. Cym*

60 **Maestoso** ♩ = 100 *accel.*

Fl. *f* *mf*

Ob. *f* *mf*

B \flat Cl. *f* *mf*

B. Cl. *f* *mf*

A. Sax. *f* *mf*

T. Sax. *f* *mf*

B. Sax. *f* *mf* *accel.*

60 **Maestoso** ♩ = 100 *accel.*

B \flat Tpt. *f* *mf*

Hn. *f* *mf*

Tbn./Euph./Bsn. *f* *mf*

Tuba *f* *mf*

Timp. *f* *mf*

Mal. *f* *mf*

Perc. 1 *f* *mf*

Perc. 2 *f* Cr. Cym. Tam-tam

Allegro ♩ = 120

The musical score is arranged in a standard orchestral format with the following parts and staves from top to bottom:

- Fl. (Flute)
- Ob. (Oboe)
- B♭ Cl. (B-flat Clarinet)
- B. Cl. (Bass Clarinet)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- B. Sax. (Bass Saxophone)
- B♭ Tpt. (B-flat Trumpet)
- Hn. (Horn)
- Tbn./Euph./Bsn. (Trombone/Euphonium/Bassoon)
- Tuba
- Timp. (Timpani)
- Mal. (Mallets)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)

Dynamic markings include *ff* (fortissimo) and *p* (piano). Performance instructions include *Div.* (divisi) and *Unis.* (unison). Specific percussion instructions include *T-tam* (tam-tam) and *Tamb.* (tambourine). The score is marked with *ff* in measures 65, 66, and 68, and *p* in measure 65. The tempo is marked *Allegro* with a quarter note equal to 120 beats per minute.