



Promethean

SEAN O'LOUGHLIN

Instrumentation

Full Score	1
Flute	8
Oboe (Opt. Flute 2)	2
B $\flat$ Clarinet	2
Bass Clarinet	2
Alto Saxophone	5
Tenor Saxophone	2
Baritone Saxophone	2
B $\flat$ Trumpet	8
Horn in F	4
Alternate Horn in	2
Trombone/Euphonium/Tuba	6
Alternate Trombone	2
Baritone I.C.	2
Tuba	4
Timpani (Opt.)	2
Mallets	2
Bells	
Percussion 1	2
Shave Drum, Bass Drum	
Percussion 2	4
Hambourine, Crash Cymbals, Suspended Cymbal, 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, David 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.

PROMETHEAN

Promethean means to be daringly original or creative, which is what I was striving for with this dramatic work for the beginning ensemble. Using only the first five notes and no rhythms harder than a quarter note, this music challenges the students in a very positive and rewarding way.

Introducing dissonance should always be treated with care. This work does this in a very cinematic and theatrical way. Using the dissonance to drive the melody and harmony is a valuable teaching tool along the way too.

The opening eight bars set the tone for the entire work. The melody has a "building" quality while being very playable. It leads to some counterpoint in the upper winds at M.17. The low voices take center stage at M.25 with some call and response with the Percussion section. Some softer and more lyrical material follows at M.37, which presents some nice teaching opportunities. It all leads back to a powerful statement of the melody at M.55 and a strong ending.



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Promethean

SEAN O'LOUGHLIN
(ASCAP)

Misterioso ♩ = 126 - 132

4

Flute

Oboe (Opt. Flute 2)

B♭ Clarinet

Bass Clarinet

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

B♭ Trumpet

Horn in F

Alternate Horn in F

Trombone/Euphonium/Bassoon

Alternate Trombone

Tuba

Timpani (opt.) (G: C)

Mallets (Bells)

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Tambourine, Crash Cymbals, Suspended Cymbal, Triangle)

1 2 3 4 5 6

9

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*

B $\flat$ Tpt. *f* *mf*

Hn. *f* *mf*

Alt. Hn. *f* *mf*

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

Alt. Tbn. *f* *mf*

Tuba *f* *mf*

Timp. *f* *mf*

Mal. *f* *mf*

Perc. 1 *f* *mf*
Crash Cymbals

Perc. 2 *f* *mf*

9

7 8 9 10 11 12

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Fl.

Ob.

B $\flat$ Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B $\flat$ Tpt.

Hn.

Alt. Hn.

Tbn./
Euph./
Bsn.

Alt. Tbn.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Sus. Cym.

p

25

Fl. *ff*

Ob. *ff*

B $\flat$ Cl. *ff*

B. Cl. *ff*

A. Sax. *ff*

T. Sax. *ff*

B. Sax. *ff*

25

B $\flat$ Tpt. *ff*

Hn. *ff*

Alt. Hn. *ff*

Tbn./
Euph./
Bsn. *ff*

Alt. Tbn. *ff*

Tuba *ff*

Timp. *ff* *f*

Mal. *ff*

Perc. 1 *ff* *f*

Perc. 2 *ff* *f* Cr. Cym.

25 26 27 28 29 30 31

32 33 34 35 36 37

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B $\flat$ Tpt.

Hn.

Alt. Hn.

Tbn./
Euph./
Bsn.

Alt. Tbn.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

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p

on rim

p

Tri.

p

38

39

40

41

42

43

44 45 46 47 48 49 50

[illegible]

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B $\flat$ Tpt.

Hn.

Alt. Hn.

Tbn./
Euph./
Bsn.

Alt. Tbn.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

p *f*

p *f*

Cr. Cym.

Tamb.

58 59 60 61 62 63 64

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