



Monstrous

SEAN O'LOUGHLIN

Instrumentation

Full Score	1
Flute	8
Oboe (Opt. Flute 2)	2
B♭ Clarinet 1	6
B♭ Clarinet 2	6
Bass Clarinet	2
Alto Saxophone	5
Tenor Saxophone	2
Baritone Saxophone	2
B♭ Trumpet 1	6
B♭ Trumpet 2	6
Horn in F	4
Trombone/Euphonium/Bassoon	6
Baritone I.C.	2
Tuba	4
Timpani	2
Mallets	2
Bells	
Percussion 1	3
Snare Drum, Bass Drum, Hi-hat	
Percussion 2	5
Low Tom-tom, Crash Cymbals, Tam-tam, Triangle, Suspended Cymbal	



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.

MONSTROUS

Inspired by the legendary monster movies, "Monstrous" has a palpable energy and driving force behind it. From the very start, we know we are in a dark and foreboding place.

The low voices have a very important role in this composition and introduce the main melody at M.13. Some imitation follows at M.21, accompanied by driving percussion rhythms.

The melody quickens at M.31 in the Woodwinds with a double-time feel. The momentum decidedly slows down at M.49 for some broader phrases and harmonies. It leads to some intense exchanges between the upper and lower voices at M.62. This energy continues all the way to the conclusion.



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Recordings are available on all major streaming services.

Menacing $\text{♩} = 144$

Flute

Oboe (Opt. Flute 2)

B♭ Clarinet 1

B♭ Clarinet 2

Bass Clarinet

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2

Horn in F

Trombone/Euphonium/Bassoon

Tuba

Timpani

Mallets (Bells)

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Low Tom-tom, Crash Cymbals, Tam-tam, Triangle, Suspended Cymbal)

Div.

Unis.

Low Tom-tom

Cr. Cym.

1 2 3 4 5

13

Fl. *p*

Ob. *p*

B $\flat$ Cl. 1 *p*

B $\flat$ Cl. 2 *p*

B. Cl. *p*

A. Sax. *p*

T. Sax. *p*

B. Sax. *p*

B $\flat$ Tpt. 1 *p*

B $\flat$ Tpt. 2 *p*

Hn. *p*

Tbn./
Euph./
Bsn. *p*

Tuba *p*

Timp. *p*

Mal. *p*

Perc. 1 *p*
Triangle

Perc. 2 *p*
Low Tom-om
T.-tam *p*

11 12 13 14 15 16

Preview Only
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mf

21

mf

[illegible]

Fl.

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn./
Euph./
Bsn.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

23 24 25 26 27 28

31

Fl. *f* *p*

Ob. *f* *p*

B $\flat$ Cl. 1 *f* *p*

B $\flat$ Cl. 2 *f* *p*

B. Cl. *f*

A. Sax. *f* *p*

T. Sax. *f* *p*

B. Sax. *f*

B $\flat$ Tpt. 1 *f*

B $\flat$ Tpt. 2 *f*

Hn. *f*

Tbn./
Euph./
Bsn. *f*

Tuba *f*

Timp. *f*

Mal. *f* *p*

Perc. 1 *f* Cr. Cym.

Perc. 2 *f* Tri. *p*

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Fl.

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn./
Euph./
Bsn.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Sus. Cym.

T-tam

mp

pp

p

Preview Only
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43

Fl. *mf* *f*

Ob. *mf* *f*

B $\flat$ Cl. 1 *mf* *f*

B $\flat$ Cl. 2 *mf* *f*

B. Cl. *mf* *f*

A. Sax. *mf* *f*

T. Sax. *mf* *f*

B. Sax. *mf* *f*

B $\flat$ Tpt. 1 *mf* *f*

B $\flat$ Tpt. 2 *mf* *f*

Hn. *mf* *f*

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

Tuba *mf* *f*

Timp. *mf*

Mal. *mf* *f*

Perc. 1 *mf* *f*

Perc. 2 *mf* *p* *f*

Cr. Cym.

43

Preview Only
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T.-tam *p*

Fl. *p* *mf*

Ob. *p* *mf*

B $\flat$ Cl. 1 *p* *mf*

B $\flat$ Cl. 2 *p* *mf*

B. Cl. *p* *mf*

A. Sax. *p* *mf*

T. Sax. *p* *mf*

B. Sax. *p* *mf*

B $\flat$ Tpt. 1 *p* *mf*

B $\flat$ Tpt. 2 *p* *mf*

Hn. *p* *mf*

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

Tuba *p* *mf*

Timp. *mf*

Mal. *p* *mf*

Perc. 1

Perc. 2 *p* *mf*

Sus. Cym.

T.-tam

50 51 52 53 54 55

58 Menacing ♩ = 144

[illegible]

62

Fl. *mf*

Ob. *mf*

B $\flat$ Cl. 1 *mf*

B $\flat$ Cl. 2 *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax.

62

B $\flat$ Tpt. 1 *mf*

B $\flat$ Tpt. 2 *mf*

Hn. *mf*

Tbn./Euph./Bsn. *mf*

Tuba *mf*

Timp. *mf*

Mal. *mf*

Perc. 1 *mf*

Perc. 2 *mf* Low Tom-om T-tam

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Fl.

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn./
Euph./
Bsn.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

T-tam

Preview Only
Excelcia Music Publishing

72

Fl. *f*

Ob. *f*

B $\flat$ Cl. 1 *f*

B $\flat$ Cl. 2 *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

72

B $\flat$ Tpt. 1 *f*

B $\flat$ Tpt. 2 *f*

Hn. *f*

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

Tuba *f*

Timp. *f*

Mal. *f*

Perc. 1 *f*

Perc. 2 *f* Cr. Cym.

72 73 74 75 76