



Sense of Urgency

SEAN O'LOUGHLIN

Instrumentation

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



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.

SENSE OF URGENCY

I have always had a fascination with movie music and how it adds to the action on the screen. *Sense of Urgency* has a very action-oriented vibe to it and hopefully makes you feel on edge throughout... in a good way.

This composition embodies my love of rhythm both in a singular way and in a composite way. Our ears process what we hear with remarkable results. Two instruments playing two different rhythms will be heard as one composite rhythm by our ears. The concept is really cool and one that I enjoy exploring in my writing.

The main rhythmic idea is introduced right at the start of the music. Its very nature has this sense of urgency to it, like something big is going to happen soon. It tacks on a composite element at bar 10 and all of a sudden, what you are hearing is the same and different at the same time. It's a great tool to teach independence of line too. A lyrical melody is layered on the top of this rhythmic idea at bar 20. The low voices take over the melody at bar 30 with the upper woodwinds providing some counterpoint. The percussion get in on the act at bar 38.

The main rhythmic idea gets augmented in bar 44 with long, broad lines and lush harmonies. The motion comes back with sprinkles of the rhythmic idea at bar 58. It all comes back together at bar 70 for an exciting finish.



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Recordings are available on all major streaming services.

Sense of Urgency

Full Score

SEAN O'LOUGHLIN
(ASCAP)

Allegro vivace ♩ = 144

The musical score is for a full orchestra and includes the following parts:

- 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 (G: C)
- Mallets (Bells)
- Percussion 1 (Snare Drum, Bass Drum)
- Percussion 2 (Low Tom-tom, Tambourine, Tam-tan, Triangle, Suspended Cymbal, Crash Cymbals)

The score is in 4/4 time, marked *Allegro vivace* with a tempo of 144 beats per minute. The key signature has two flats (B♭ and E♭). The dynamic marking *mf* (mezzo-forte) is used throughout. A large '4' is placed in the beginning of each staff to indicate the time signature. A large watermark 'Excelcia Music Publishing' is overlaid diagonally across the score.

10

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

10

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn./Euph./Bsn.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Tambourine

Low Tom-tom

Tam-tam

f

ff

6 7 8 9 10

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, with their corresponding staves. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. The instruments and their parts are:

- Fl.**: Flute, playing a melodic line with eighth and sixteenth notes.
- Ob.**: Oboe, playing a similar melodic line to the flute.
- B♭ Cl. 1** and **B♭ Cl. 2**: B-flat Clarinets, playing a rhythmic accompaniment of eighth notes.
- B. Cl.**: Bass Clarinet, playing a low, sustained note.
- A. Sax.**: Alto Saxophone, playing a melodic line.
- T. Sax.**: Tenor Saxophone, playing a melodic line.
- B. Sax.**: Bass Saxophone, playing a low, sustained note.
- B♭ Tpt. 1** and **B♭ Tpt. 2**: B-flat Trumpets, playing a rhythmic accompaniment of eighth notes.
- Hn.**: Horns, playing a rhythmic accompaniment of eighth notes.
- Tbn./Euph./Bsn.**: Trombone/Euphonium/Bassoon, playing a low, sustained note.
- Tuba**: Tuba, playing a low, sustained note.
- Timp.**: Timpani, playing a low, sustained note.
- Mal.**: Mallets, playing a rhythmic accompaniment of eighth notes.
- Perc. 1** and **Perc. 2**: Percussion, playing a rhythmic accompaniment of eighth notes.

The score is divided into five measures, numbered 11 through 15 at the bottom. A large watermark "Excelcia Music Publishing" is overlaid diagonally across the page.

20

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

p

p

p

p

20

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn./
Euph./
Bsn.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Tamb.

Triangle

p

Fl. *mp*

Ob. *mp*

B \flat Cl. 1

B \flat Cl. 2

B. Cl. *p*

A. Sax.

T. Sax.

B. Sax. *p*

B \flat Tpt. 1 *p*

B \flat Tpt. 2 *p*

Hn. *p*

Tbn./Euph./Bsn. *p* Bsn. only

Tuba

Timp.

Mal. *mp*

Perc. 1

Perc. 2

Tamb.

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, with their corresponding staves. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The instruments and their parts are:

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

The score consists of five measures, numbered 31 to 35 at the bottom. A large diagonal watermark reading "Excelcia Music Publishing" is overlaid across the center of the page.

38

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

38

Sus. Cym.

Soli

Cr. Cym.

44 **Appassionato** ♩ = 132

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinets, Saxophones) and brass section (Trumpets, Horns, Tuba) are in the upper staves, while the percussion section (Timpani, Mallets, Percussion 1 & 2) is in the lower staves. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). A large diagonal watermark reading 'Excelcia Music Publishing' is overlaid across the center of the page. The tempo and dynamics are indicated as '44 Appassionato ♩ = 132'.

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, grouped into woodwinds, brass, and percussion. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Bb Cl. 1 and 2), Clarinet in Bb (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.). The brass section includes Trumpet in Bb (Bb Tpt. 1 and 2) and Horn (Hn.). The low brass section includes Trombone/Euphonium/Baritone (Tbn./Euph./Bsn.) and Tuba. The percussion section includes Timpani (Timp.), Mallets (Mal.), and two Percussion parts (Perc. 1 and Perc. 2). The score is written in a key signature of two flats (Bb) and a common time signature (C). The music features a variety of rhythmic patterns, including quarter notes, eighth notes, and rests. Dynamics are indicated by *p* (piano) and *f* (forte) markings, with hairpins showing crescendos and decrescendos. A specific instruction for Perc. 2 is labeled "Sus. Cym." (Suspension Cymbal). The score is overlaid with a large, diagonal watermark that reads "Excelcia Music Publishing".

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinets in Bb (Cl. 1 and Cl. 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Bass Saxophone (B. Sax.). The brass section includes Trumpets in Bb (Tpt. 1 and Tpt. 2), Horns (Hn.), Trombones/Euphoniums/Bassoons (Tbn./Euph./Bsn.), and Tuba. The percussion section includes Timpani (Timp.), Mallets (Mal.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score spans measures 52 to 57. Dynamic markings range from *p* (piano) to *f* (forte), with *mf* (mezzo-forte) in between. A *rit.* (ritardando) instruction is placed above the first staff at the beginning of measure 55. Percussion parts include specific notations for Suspended Cymbal (Sus. Cym.), Crash Cymbal (Cr. Cym.), and Tom-tam (T-tam). A large watermark 'Excelcia Music Publishing' is overlaid diagonally across the score.

58 Allegro vivace ♩ = 144

Fl. *mp*

Ob. *mp*

B^b Cl. 1 *p mp*

B^b Cl. 2 *p mp*

B. Cl. *mf p mp*

A. Sax. *p mp*

T. Sax. *p mp*

B. Sax. *mf p mp*

58 Allegro vivace ♩ = 144

B^b Tpt. 1

B^b Tpt. 2

Hn.

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

Tuba *mf p mp*

Timp. *mf*

Mal. *p mp*

Perc. 1 *p mp*

Perc. 2 *p*

This musical score page contains the following parts and dynamics:

- Fl.**: *mf* (measures 63-64), *f* (measures 65-67)
- Ob.**: *mf* (measures 63-64), *f* (measures 65-67)
- B \flat Cl. 1**: *mf* (measures 63-64), *f* (measures 65-67)
- B \flat Cl. 2**: *mf* (measures 63-64), *f* (measures 65-67)
- B. Cl.**: *mf* (measures 63-64), *f* (measures 65-67)
- A. Sax.**: *mf* (measures 63-64), *f* (measures 65-67)
- T. Sax.**: *mf* (measures 63-64), *f* (measures 65-67)
- B. Sax.**: *mf* (measures 63-64), *f* (measures 65-67)
- B \flat Tpt. 1**: *mf* (measures 63-64), *f* (measures 65-67)
- B \flat Tpt. 2**: *mf* (measures 63-64), *f* (measures 65-67)
- Hn.**: *mf* (measures 63-64), *f* (measures 65-67)
- Tbn./Euph./Bsn.**: *mf* (measures 63-64), *f* (measures 65-67)
- Tuba**: *mf* (measures 63-64), *f* (measures 65-67)
- Timp.**: *f* (measures 65-67)
- Mal.**: *mf* (measures 63-64), *f* (measures 65-67)
- Perc. 1**: *mf* (measures 63-64), *f* (measures 65-67). Includes *Low Tom* and *Tamb.* in measures 65-67.
- Perc. 2**: *f* (measures 65-67)

70

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

70

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn./
Euph./
Bsn.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

The image displays a page of a musical score for the piece "Sense of Urgency". The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat 1 (B \flat Cl. 1), Clarinet in B-flat 2 (B \flat Cl. 2), Clarinet in B-flat (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpet in B-flat 1 (B \flat Tpt. 1), Trumpet in B-flat 2 (B \flat Tpt. 2), Horn (Hn.), Trombone/Euphonium/Bassoon (Tbn./Euph./Bsn.), Tuba, Timpani (Timp.), Mallets (Mal.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *p* (piano) is shown in the Perc. 1 staff, transitioning to *f* (forte) later in the piece. The page is numbered 17 at the top right. A large, diagonal watermark reading "Excelcia Music Publishing" is overlaid across the center of the page.

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 \flat Cl. 1 (B-flat Clarinet 1)
- B \flat Cl. 2 (B-flat Clarinet 2)
- B. Cl. (Bass Clarinet)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- B. Sax. (Bass Saxophone)
- B \flat Tpt. 1 (B-flat Trumpet 1)
- B \flat Tpt. 2 (B-flat Trumpet 2)
- Hn. (Horn)
- Tbn./Euph./Bsn. (Tuba/Euphonium/Bass Drum)
- Tuba
- Timp. (Timpani)
- Mal. (Mallets)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)

Key musical features include a dynamic marking of *ff* (fortissimo) starting at measure 78 across most instruments. The percussion parts feature specific patterns for Cr. Cym. (Cymbal), T. - tam (Tom-tom), and Low Tom-tom. The score is marked with rehearsal points at measures 78, 80, 81, and 82.

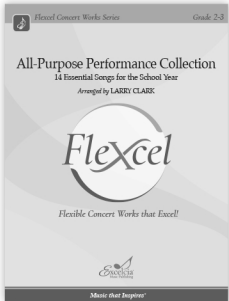


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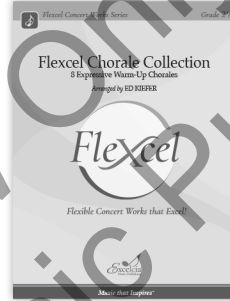
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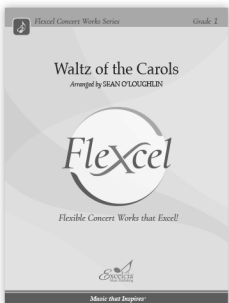
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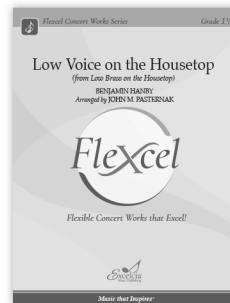
Grades 1-3.5



Waltz of the Carols (Grade1)
Arranged by Sean O'Loughlin

Introduce your students to 3/4 time with this clever mash-up of Christmas Carols in Waltz style. Each section has a turn to shine with the melody, perfect for parents to get a good shot of their little ones at their Christmas concert. (2:18)

FCB2008 \$60.00



Low Voice on the Housetop (Grade1)
(from Low Brass on the Housetop)
Benjamin Hanby
Arranged by John M. Pasternak

Low Voice on the Housetop is a fun piece that features an argument between the low voices and the rest of your ensemble. Naturally, the low voices prevail in this clever Christmas-time arrangement. (1:54)

FCB2007 \$60.00



Zombie Attack! (Grade1)
Jason Taurins

This creepy new work for developing bands is a perfect fit for your next Halloween concert. With plenty of opportunity for sonorous tutti playing and low brass independence, Jason's unique harmonic style is great for teaching common accidentals. We know your students will ask to play *Zombie Attack!* again and again. (2:32)

FCB2102 \$60.00



Rhythmania! (Grade1)
Carol Brittin Chambers

Rhythmania! is an exciting new work for a developing band! Introduce your students to new sound effects produced with hands, sticks, and pencils on stands in this rock-inspired opener! We know your students are going to ask to play this one more than once! (1:56)

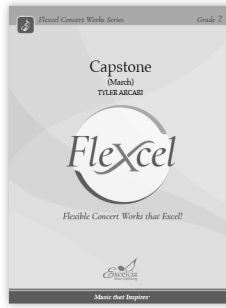
FCB2104 \$60.00



Gothic (Grade 1.5) Tyler Arcari

Inspired by the Gothic artists of the 12th century, this exciting new work for concert band explores lots of musical ideas. From independent playing to contrapuntal melodic lines, *Gothic* delivers a well-rounded concert experience. Explore the possibility of departmental collaboration as you explore artists and works from the Gothic period. (2:46)

FCB2105 \$60.00



Capstone) (Grade 2) (March) Tyler Arcari

A traditional march, *Capstone* will have your audiences clapping in no time. A melodic horn part and moving low brass lines will keep everyone in the band interested and sounding their best! (2:02)

FCB2001 \$60.00

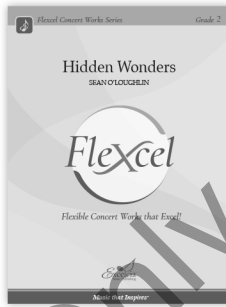


Shining Moments (Grade 2) ★

Larry Clark

A beautiful and uplifting ballad, this piece can be used to teach developing bands good musicianship qualities, like phrasing and playing with emotion. (3:43)

FCB2002 \$60.00

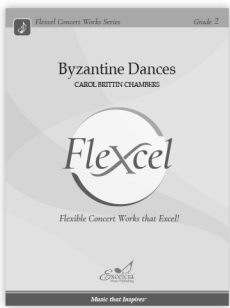


Hidden Wonders (Grade 2) ★

Sean O'Loughlin

Hidden Wonders is a great example of Sean O'Loughlin's skill at writing for young musicians. Full of lyrical beauty and exquisite craft, this piece will challenge your musicians. Inspired by beauty and unity, *Hidden Wonders* is a great addition to any concert program. (3:16)

FCB2003 \$60.00

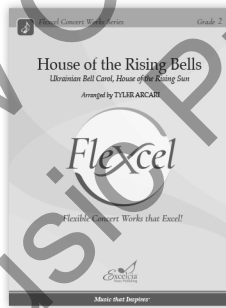


Byzantine Dances (Grade 2) ★

Carol Brittin Chambers

Written in the style of a Roma Gypsy dance, *Byzantine Dances* is fast and energetic. Students will love playing in a different style and directors will find plenty of historical content to teach while learning this piece. (2:44)

FCB2005 \$60.00



House of the Rising Bells (Grade 2)

Ukrainian Bell Carol, House of the Rising Sun
Arranged by Tyler Arcari

Open your next holiday concert with this impactful and clever pairing of two folk tunes: *House of the Rising Sun* and *the Ukrainian Bell Carol*. Arranged for developing band by Tyler Arcari, *House of the Rising Bells* is sure to add something unique to your winter program. (2:28)

FCB2006 \$60.00

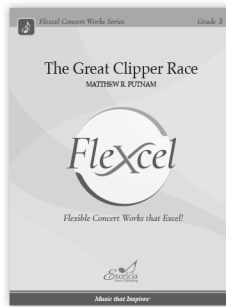


Bardic Air and Reel (Grade 2.5)

Larry Clark

Sound larger than life with this brilliantly scored overture for developing band. Beautifully expressive playing with ample opportunity to teach grace notes and traditional "snaps". Larry has crafted an accessible work for young band that is reminiscent of great band works of the past. Your students will ask to play this one over and over! (4:25)

FCB2103 \$65.00



The Great Clipper Race (Grade 3) ★

Matthew R. Putnam

The Great Clipper Race seeks to transport musicians and listeners to the mid-1800s, a time when clipper ships sailed the seas ferrying cargos from exotic locales. This is a tale of intrigue and adventure! (4:45)

FCB2004 \$60.00



Exhale (Grade 3.5)

Sean O'Loughlin

Exhale is a wonderful new soundscape for concert band using dynamics and tiered orchestration to create breathing-like sound effects. Composer Sean O'Loughlin has crafted a festival-worthy overture with a fresh new sound! (5:03)

FCB2101 \$60.00

★ Concert/Festival

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