



# Monolithic

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
Alternate Horn in F	2
Trombone/Euphonium/Bassoon	6
Alternate Trombone	2
Baritone T.C.	2
Tuba	4
String Bass	2
Timpani (Opt.)	2
Mallets	2
Bells	
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	5
Low Tom-tom, Suspended Cymbal, Crash Cymbals, Triangle, Tam-tam	

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## 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. He is a fresh voice and a rising name in the music world. His music is characterized by vibrant rhythms, passionate melodies, and colorful scoring. Commissions from the Boston Pops Orchestra, the Los Angeles Philharmonic and the Hollywood Bowl Orchestra highlight and showcase his diverse musical abilities. As a conductor, 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 Vancouver Symphony, the Atlanta Symphony, the Baltimore Symphony, the Houston Symphony, the Victoria Symphony and the Seattle Symphony amongst others. He was the assistant conductor and arranger for a production of Sgt. Pepper Live in Las Vegas featuring the band Cheap Trick. 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, Blue Man Group, Janelle Monáe, Audra McDonald, Hall and Oates, Gloria Estefan, the Indigo Girls, Diana Krall, Itzhak Perlman, Natalie Merchant, Chris Isaak, Pink Martini, Brandi Carlile, The Decemberists, Martina McBride, Josh Ritter, Gloria Gaynor and others. The Los Angeles Times calls his orchestrations "...magnificent and colorful" while adding "...even more dimension..." to the compositions. Daily Variety heralds Sean's writing as "most impressive ..." with a "wide range of coloring in the orchestra..." that "...adds heft and rolling energy."

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. He is a frequent guest conductor with professional orchestras and honor bands around the country. 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.

For more information about the music of Sean O'Loughlin, visit his website [www.seanoloughlin.com](http://www.seanoloughlin.com)

### MONOLITHIC

"Monolithic" is often associated with a massive stone or rock structure. Musically, it takes on a tone of power and strength. This work challenges the young performer to emulate this feeling through thick harmonies and rhythms. Some basic syncopation is utilized to create musical interest in this setting. Paired with energetic Percussion parts, the result is almost gladiator-like in its delivery.

In performance, it is important to match lengths of notes throughout the ensemble. Some counterpoint is introduced at M.13 in the upper Woodwinds that complements the powerful rhythms of the rest of the ensemble. Some intentional dissonance at M.21 should be leaned into and accentuated. The contrast of dynamics here is important to fully realize the maximum effect. M.29 includes some important call and response to further the melodic ideas. The buildup at M.41 is essential to bring the music to a peak at M.51. The tradeoff with the Percussion is a final musical conversation to bring the work to a dramatic conclusion.



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Recordings are available on all major streaming services.



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.  
(opt.)

Mal.

Perc. 1

Perc. 2

Cr. Cym.

Sus. Cym.

*p*

7

8

9

10

11

12

13

Fl. *f*

Ob. *f*

B $\flat$  Cl. *f*

B. Cl.

A. Sax.

T. Sax.

B. Sax.

13

B $\flat$  Tpt.

Hn.

Alt. Hn.

Tbn./  
Euph./  
Bsn.

Alt. Tbn.

Tuba

Timp.  
(opt.)

Bells

Mal. *f*

Perc. 1 *f*

Perc. 2 *f*

Cr. Cym.

13 14 15 16 17 18



29

Fl. *p*

Ob. *p*

B $\flat$  Cl. *p*

B. Cl. *p*

A. Sax. *p*

T. Sax. *p*

B. Sax. *p*

29

B $\flat$  Tpt.

Hn.

Alt. Hn.

Tbn./  
Euph./  
Bsn. *p*

Alt. Tbn. *p*

Tuba *p*

Timp. (opt.)

Mal. *p*

Perc. 1

Perc. 2

Sus. Cym. *pp*

Tri. *p*

T-tam *p*

Tri. *p*

27 28 29 30 31 32 33 34

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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.  
(opt.)

Mal.

Perc. 1

Perc. 2

Sus. Cym.

*pp*

35 36 37 38 39 40

41

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

41

B $\flat$  Tpt.

Hn.

Alt. Hn.

Tbn./  
Euph./  
Bsn.

Alt. Tbn.

Tuba

Timp.  
(opt.)

Mal.

Perc. 1

Perc. 2

Low Tom

T.-tam

Sus. Cym.

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

41 42 43 44 45 46 47

51

Fl. *dissonant as before*  
*f*

Ob. *dissonant as before*  
*f*

B $\flat$  Cl. *dissonant as before*  
*f*

B. Cl. *f*

A. Sax. *dissonant as before*  
*f*

T. Sax. *dissonant as before*  
*f*

B. Sax. *f*

B $\flat$  Tpt. *dissonant as before*  
*f*

Hn. *dissonant as before*  
*f*

Alt. Hn. *dissonant as before*  
*f*

Tbn./Euph./Bsn. *f*

Alt. Tbn. *f*

Tuba *f*

Timp. (opt.) *ff*

Mal. *f*

Perc. 1 *ff*

Perc. 2 *Cr. Cym.*

*p* *ff*

48 49 50 51 52 53

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.  
(opt.)

Mal.

Perc. 1

Perc. 2

*mf*

*f*

Cr. Cym.

54

55

56

57

58

59

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

59

B $\flat$  Tpt.

Hn.

Alt. Hn.

Tbn./  
Euph./  
Bsn.

Alt. Tbn.

Tuba

Timp.  
(opt.)

Mal.

Perc. 1

Perc. 2

Cr. Cym.

dissonant!

*ff*

59 60 61 62 63 64