



Visceral Chase

SEAN O'LOUGHLIN

Instrumentation

Full Score	1
Flute	8
Oboe	2
B♭ Clarinet 1	6
B♭ Clarinet 2	6
Bass Clarinet	2
Bassoon	2
Alto Saxophone	4
Tenor Saxophone	2
Baritone Saxophone	2
B♭ Trumpet 1	6
B♭ Trumpet 2	6
Horn in F	4
Trombone	4
Euphonium	2
Baritone T.C.	2
Tuba	4
Timpani (G: C: F)	2
Mallets	2
Bells, Chimes	
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	6
Suspended Cymbal, Tambourine, Triangle, Cabassa, Tam-tam, 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.

VISCERAL CHASE

As a huge fan of movie scores, I enjoy bringing this love to my published works for concert band and orchestra. At some point in any action movie, there is always a signature chase scene. Whether it be mine cars and motorcycles in *Indiana Jones* movies, or a heart stopping car chase in the *Fast and Furious* movies or the iconic chase in *Bullitt* with Steve McQueen, chase scenes have been the inspiration to some exciting movie music.

Visceral Chase is a work that brings movie chase music to the developing ensemble. The term "visceral" refers to an emotional reaction rather than on reason or thought. Many chase scenes call on the characters to react solely on emotion and feeling which is precisely what this music embodies.

An integral part of chase music is usually a pulsing, *ostinato* passage. We are introduced to this ostinato in the very beginning and it provides a connective thread throughout the work. It is also a good teaching tool for syncopated rhythms. As the piece develops, there are different layers added in the brass and then the upper woodwinds. They come together for the first time at M.28 for an intense effect. The motion intensifies further into a dramatic moment at M.57. It provides a brief respite from the pulsing rhythms, but is equally intense. After a return of the *ostinato* and subsequent development, this moment at M.57 returns at the end of the work for a climactic moment that signals an end to this visceral chase.



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Recordings are available on all major streaming services.

Allegro con spirito ♩ = 136-144

Recording available on all major streaming services

ICB2104FS

Fl.

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Excelcia Music Publishing
PREVIEW ONLY

13

14

15

16

17

18

ICB2104FS

ICB2104FS

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Sus. Cym.

T.-tam

PREVIEW ONLY

30 31 32 33 34

36

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

36

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Solo

Cr. Cym.

35 36 37 38 39

ICB2104FS

[illegible]

51

Fl. *f* *ff*

Ob. *f* *ff*

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

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

B. Cl. *f* *ff*

Bsn. *f* *ff*

A. Sax. *f* *ff*

T. Sax. *f* *ff*

B. Sax. *f* *ff*

51

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

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

Hn. *f* *ff*

Tbn. *f* *ff*

Euph. *f* *ff*

Tuba *f* *ff*

Timp. *f* *ff*

Mal. *f*

Perc. 1 *f* Tamb. *ff*

Perc. 2 *f* *ff*

51 52 53 54 55 56

57 Molto drammatico ♩ = 80 *rit.*

Fl. *f*

Ob. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B. Cl. *f*

Bsn. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

Hn. *f*

Tbn. *f*

Euph. *f*

Tuba *f*

Timp. *f*

Mal. Chimes *f*

Perc. 1 Tam-tam *f*

Perc. 2 Cr. Cym. *f*

57 58 59 60 61 62 63

64 Allegro con spirito ♩ = 136-144

Fl. *ff* *sfz* *p* *f*

Ob. *ff* *sfz* *p* *f*

B♭ Cl. 1 *ff* *sfz* *p* *f*

B♭ Cl. 2 *ff* *sfz* *p* *f*

B. Cl. *ff* *f*

Bsn. *ff* *f*

A. Sax. *ff* *sfz* *p* *f*

T. Sax. *ff* *sfz* *p* *f*

B. Sax. *ff* *f*

64 Allegro con spirito ♩ = 136-144

B♭ Tpt. 1 *ff* *sfz* *p* *f*

B♭ Tpt. 2 *ff* *sfz* *p* *f*

Hn. *ff* *sfz* *p* *f*

Tbn. *ff* *f*

Euph. *ff* *f*

Tuba *ff* *f*

Timp. *ff* *f*

Mal. *sfz* Bells *p* *f*

Perc. 1 *mf* *f* Tambourine *sfz* Sus. Cym. *p* *f*

Perc. 2 *ff* *sfz* *p*

64

65

66

67

68

69

70

Fl. *p*

Ob. *p*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

B. Cl. *p*

Bsn. *p*

A. Sax. *p*

T. Sax. *p*

B. Sax. *p*

70

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn. *p*

Euph. *p*

Tuba *p*

Timp. *mf*

Mal. *p*

Perc. 1 *mf*

Perc. 2 *mf* *p*

Tri.

70 71 72 73 74 75

Cabassa

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

81 82 83 84 85

86 *rit.*

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

86 *rit.*

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal. Bells & Chimes

Perc. 1

Perc. 2 Tamb. Sus. Cym.

f *p* *f*

86 87 88 89 90 91

93 **Meno** ♩ = 112 *rit.*

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

93 **Meno** ♩ = 112 *rit.*

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Cr. Cym.

T.-tam

92 93 94 95 96 97

A Tempo ♩ = 140

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