



Hidden Wonders

SEAN O'LOUGHLIN

Instrumentation

Part A

C Instruments (High)	3
(Suggested use: Flute, Violin, Guitar)	
C Instruments	3
(Suggested use: Oboe, Violin, Guitar)	
B $\flat$ Instruments	3
(Suggested use: B $\flat$ Clarinet, B $\flat$ Trumpet)	
E $\flat$ Instruments	3
(Suggested use: Alto Saxophone)	

Part B

C Instruments	3
(Suggested use: *Oboe, Violin, Guitar)	
B $\flat$ Instruments	3
(Suggested use: B $\flat$ Clarinet, B $\flat$ Trumpet)	
E $\flat$ Instruments	3
(Suggested use: Alto Saxophone)	

Part C

C Instruments	3
(Suggested use: Violin, Guitar)	
C Instruments (Alto Clef)	2
(Suggested use: Viola)	
B $\flat$ Instruments	3
(Suggested use: B $\flat$ Clarinet, B $\flat$ Trumpet, *Tenor Saxophone)	
E $\flat$ Instruments	3
(Suggested use: Alto Saxophone, *Baritone Saxophone)	
F Instruments	3
(Suggested use: Horn in F)	

Part D

C Instruments	3
(Suggested use: Trombone, Euphonium, Bassoon, Cello, String Bass)	
B $\flat$ Instruments	3
(Suggested use: Bass Clarinet, Tenor Saxophone, Baritone T.C.)	
E $\flat$ Instruments	3
(Suggested use: Baritone Saxophone, E $\flat$ Contra Alto Clarinet)	
F Instruments	3
(Suggested use: Horn in F)	

Part E

C Instruments	3
(Suggested use: Trombone, Euphonium, Bassoon, Cello, String Bass)	
B $\flat$ Instruments	3
(Suggested use: Bass Clarinet, Tenor Saxophone, Baritone T.C.)	
E $\flat$ Instruments	3
(Suggested use: Baritone Saxophone, E $\flat$ Contra Alto Clarinet)	
C Instruments (low)	3
(Suggested use: Tuba)	

Percussion

Timpani	2
(G: C: F)	
Mallets	2
(Chimes, Bells)	
Percussion 1	2
(Snare Drum, Bass Drum)	
Percussion 2	4
(Crash Cymbals, Suspended Cymbals, Tam-tam, Mark Tree, Tom-toms, Tambourine, Whip)	
Piano	1

* This part can be used with this instrument but is not ideal

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.

ABOUT HIDDEN WONDERS

Hidden Wonders was commissioned by the Eagle Hill Middle School Band under the direction of Terri Tallman. It was part of a grant to promote Beauty and Excellence in the Eagle Hill School and Community. Ms. Tallman and her students came up with some amazing artwork, poems, and musical ideas to inspire me. The title was also selected from one of the student submissions. Located in Manlius, NY, the Eagle Hill community is truly a hidden gem.

The music is created to represent this spirit and includes some dramatic music alongside some uptempo, pulsing rhythms. After a slow and dramatic introduction, the music picks up the pace at M. 11. The main melody enters at M. 18 in the woodwinds supported by accents in the rest of the ensemble. The melody turns a bit more lyrical at M. 30. Some further development also provides some opportunities to stress dynamics and rhythms. The introduction material returns at M. 63 and culminates in a climactic moment at M. 78 where both the slow and fast music collide.



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Sincerely,



Larry Clark
President
Excelcia Music Publishing, LLC

Full Score

Hidden Wonders

SEAN O'LOUGHLIN
(ASCAP)

Misterioso ♩ = 60

Part A

C Instruments (High) 4 *p* *mf*

C Instruments 4 *p* *mf*

B⁺ Instruments 4 *p* *mf*

E⁺ Instruments 4 *p* *mf*

Part B

C Instruments *p* *mf*

B⁺ Instruments *p* *mf*

E⁺ Instruments *p* *mf*

Part C

C Instruments (Violin, Guitar) 4 *p* *mf*

C Instruments (Viola) 4 *p* *mf*

B⁺ Instruments 4 *p* *mf*

E⁺ Instruments 4 *p* *mf*

F Instruments 4 *p* *mf*

Part D

Misterioso ♩ = 60

C Instruments/ E⁺ Instruments 4 *p* *mf*

B⁺ Instruments 4 *p* *mf*

E⁺ Instruments 4 *p* *mf*

F Instruments 4 *p* *mf*

Part E

C Instruments/ E⁺ Instruments 4 *p* *mf*

B⁺ Instruments 4 *p* *mf*

C Instruments (Low) 4 *p* *mf*

Timpani (G, C, F) 4 *p* *mf*

Mallets (Chimes, Bells) *p* *mf*

Percussion 1 (Snare Drum, Bass Drum) *p* *mf*

Percussion 2 (Crash Cymbal, Suspended Cymbals, Tam-tam, Mark Tree, Tom-toms, Tambourine, Whip) *p* *mf*

Piano *p* *mf*

11 Allegro ♩ = 138

Pt. A

C Inst. (High)

C Inst.

B⁺ Inst.

E⁺ Inst.

2 4

ff f

Pt. B

C Inst.

B⁺ Inst.

E⁺ Inst.

ff f mf

Pt. C

C Inst.

C Inst.

B⁺ Inst.

E⁺ Inst.

F Inst.

2 4

ff f mf

Pt. D

C Inst./E⁺ Inst.

B⁺ Inst.

E⁺ Inst.

F Inst.

2 4

ff f mf

Pt. E

C Inst./E⁺ Inst.

B⁺ Inst.

C Inst. (Low)

Timp.

Mal.

Perc.

Perc.

Pno.

2 4

ff f mf

Tam-tam

ch.

Bells

Tom-toms

Pt. A

C Inst. (High) *mf* *fp* *f*

C Inst. *mf* *fp* *f*

B $\flat$ Inst. *mf* *fp* *f*

E $\flat$ Inst. *mf* *fp* *f*

Pt. B

C Inst. *fp* *f*

B $\flat$ Inst. *fp* *f*

E $\flat$ Inst. *fp* *f*

Pt. C

C Inst. *fp* *f*

C Inst. *fp* *f*

B $\flat$ Inst. *fp* *f*

E $\flat$ Inst. *fp* *f*

F Inst. *fp* *f*

Pt. D

C Inst./E $\flat$ Inst. *fp* *f*

B $\flat$ Inst. *fp* *f*

E $\flat$ Inst. *fp* *f*

F Inst. *fp* *f*

Pt. E

C Inst./E $\flat$ Inst. *mf* *fp* *f*

B $\flat$ Inst. *mf* *fp* *f*

C Inst. (Low) *mf* *fp* *f*

Timp. *mf* *fp* *f*

Mal. *mf* *fp* *f*

Perc. *fp* *f*

Perc. Tambourine *fp* *f*

Pno. *fp* *f*

Pt. A 18

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

Pt. D 18

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

Timp.

Mal.

Perc.

Perc.

Sus. Cym.

Pno.

Pt. A

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

Pt. D

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

Timp.

Mal.

Perc.

Perc.

Pno.

Pt. A 30

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

Pt. D 30

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

Timp.

Mal.

Perc.

Cr. Cym.

Perc.

Pno.

Pt. A

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

Pt. D

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

Timp.

Mal.

Perc.

Perc.

Pno.

Pt. A

42

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

Pt. D

42

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

Timp.

Mal.

Perc.

Perc.

Whip

Pno.

Pt. A

C Inst. (High)

C Inst.

B^b Inst.

E^b Inst.

Pt. B

C Inst.

B^b Inst.

E^b Inst.

Pt. C

C Inst.

C Inst.

B^b Inst.

E^b Inst.

F Inst.

Pt. D

C Inst./
E^b Inst.

B^b Inst.

E^b Inst.

F Inst.

Pt. E

C Inst./
E^b Inst.

B^b Inst.

C Inst. (Low)

Timp.

Mal.

Perc.

Perc.

Pno.

Pt. A

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

53

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

Pt. D

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

53

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

Timp.

Mal.

Perc.

Perc.

Pno.

p *f*

Pt. A

C Inst. (High)

C Inst.

B^b Inst.

E^b Inst.

fp *f*

Pt. B

C Inst.

B^b Inst.

E^b Inst.

fp *f*

Pt. C

C Inst.

C Inst.

B^b Inst.

E^b Inst.

F Inst.

fp *f*

Pt. D

C Inst./E^b Inst.

B^b Inst.

E^b Inst.

F Inst.

fp *f*

Pt. E

C Inst./E^b Inst.

B^b Inst.

C Inst. (Low)

Timp.

Mal.

Perc.

Perc.

Pno.

mf *f*

Tom-tom

Pt. A 63 *Misterioso* ♩ = 60

C Inst. (High)
C Inst.
B⁺ Inst.
E⁺ Inst.

Pt. B

C Inst.
B⁺ Inst.
E⁺ Inst.

Pt. C

C Inst.
C Inst.
B⁺ Inst.
E⁺ Inst.
F Inst.

Pt. D 63 *Misterioso* ♩ = 60

C Inst./
E⁺ Inst.
B⁺ Inst.
E⁺ Inst.
F Inst.

Pt. E

C Inst./
E⁺ Inst.
B⁺ Inst.
C Inst. (Low)
Timp.
Mal.
Perc.
Perc.
Pno.

Pt. A

71 Allegro ♩ = 138

C Inst. (High)

C Inst.

B♭ Inst.

E♭ Inst.

2

4

4

4

f *mf*

Pt. B

C Inst.

B♭ Inst.

E♭ Inst.

f *mf*

Pt. C

C Inst.

C Inst.

B♭ Inst.

E♭ Inst.

F Inst.

2

4

4

4

f *mf*

Pt. D

71 Allegro ♩ = 138

C Inst./E♭ Inst.

B♭ Inst.

E♭ Inst.

F Inst.

2

4

4

4

f *mf*

Pt. E

C Inst./E♭ Inst.

B♭ Inst.

C Inst. (Low)

Timp.

Mal.

Perc.

Perc.

Pno.

2

4

4

4

f *mf*

T-toms

Tamb.

78

Pt. B

Pt. C

Pt. D

Pt. E

FCB2003FS

Pt. A

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

Pt. D

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

Timp.

Mal.

Perc.

Perc.

Pno.

Pt. A

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

Pt. D

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

Timp.

Mal.

Perc.

Perc.

Pno.

Pt. A

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

Pt. D

C Inst./E $\flat$ Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

Pt. E

C Inst./E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

Timp.

Mal.

Perc.

Perc.

Pno.

Bells

Cr. Cym.

strike w/mallet