



Centrifugal Force

SEAN O'LOUGHLIN

Instrumentation

Part A

C Instruments	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
Mallets	2
(Chime, Bellso)	
Percussion 1	2
(Snare Drum, Bass Drum)	
Percussion 2	6
(Mark Tree, Tam-tam, Suspended Cymbal, Triangle, Tambourine, Crash Cymbals)	
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.

CENTRIFUGAL FORCE

By definition, centrifugal force is an apparent force that acts outward on a body moving around a center. We hear this term used a lot to describe objects that are spinning. As I was looking for inspiration for a composition, this term came to mind and I wanted to explore what this would look and sound like in music.

I try not to be too literal in writing music based on a text or phrase, but there are some subtle hints of circular elements in this piece. The opening few bars contain a melodic element that revolves around concert G. It goes below and then above it. The main melody follows at bar 12 with a little more expansion of this concept. But mostly, I wanted to create a memorable melody to build the entire composition around.

The opening melodic element now becomes a rhythmic element too at bar 21 as the music begins to move ahead. The main melody takes on a new energy at bar 29. The low voices elongate the melody at bar 37 while the upper voices maintain the rhythmic energy.

There's a tonal shift to C minor/major at bar 52. It almost has a heroic quality to it with lots of bold lines and thick chords. The opening melodic material returns at bar 62, but this time it has a rhythmic pulsing underneath it. It creates a tension that is released in a dramatic way at bar 79. This is one of the biggest moments of the piece. After one more heroic-style setting, the music dissolves into a quiet, echo of an ending.



seanoloughlin.com



[seanoloughlinmusic](https://www.facebook.com/seanoloughlinmusic)



[seanoloughlinmusic](https://www.instagram.com/seanoloughlinmusic)



[excelciamusicpublishing](https://www.youtube.com/excelciamusicpublishing)

Recordings are available on all major streaming services.

SEAN O'LOUGHLIN
(ASCAP)

Part A

Misterioso $\text{♩} = 72$

C Instruments (High) p

C Instruments p

B $\flat$ Instruments p

E $\flat$ Instruments p

4

f p

Part B

C Instruments p

B $\flat$ Instruments p

E $\flat$ Instruments p

f p

Part C

C Instruments (Violin, Guitar) p

C Instruments (Viola) p

B $\flat$ Instruments p

E $\flat$ Instruments p

F Instruments p

4

f p

Part D

Misterioso $\text{♩} = 72$

C Instruments/
E $\flat$ Instruments p

B $\flat$ Instruments p

F Instruments p

f p

Part E

C Instruments/
E $\flat$ Instruments p

B $\flat$ Instruments p

C Instruments (Low) p

4

Timpani (C, C $\flat$) p

Mallets (Bells) p

Percussion 1 (Snare Drum, Bass Drum) p

Percussion 2 (Mark Tree, Tambourine, Crash Cymbals, Tam-Tam, Suspended Cymbal, Triangle) p

Piano p

Mark Tree

Tam-tam

Mark Tree

Suspended Cymbal f

f p

1

2

3

4

5

6

7

8

Pt. A

12

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

12

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

Timp.

Mal.

Perc. 1

Triangle

Tam-tam

Sus. Cym.

Perc. 2

Pno.

Pt. A

21 Allegro ♩ = 132

C Inst. (High) *mf*

C Inst. *mf*

B $\flat$ Inst. *mf*

E $\flat$ Inst. *mf*

f

Pt. B

C Inst. *f*

B $\flat$ Inst. *f*

E $\flat$ Inst. *f*

Pt. C

C Inst. *f*

C Inst. *f*

B $\flat$ Inst. *f*

E $\flat$ Inst. *f*

F Inst. *f*

Pt. D

21 Allegro ♩ = 132

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

B $\flat$ Inst. *f*

F Inst. *f*

Pt. E

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

B $\flat$ Inst. *f*

C Inst. (Low) *f*

Tri. *mf*

Mal. *mf*

Perc. 1 *f*

Perc. 2 *f*

Sus. Cym.

p *f* Tambourine

Pno. *f*

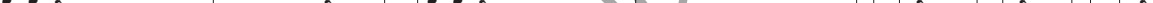
C Inst
(High)

Pt. B

Pt. C

Pt. D

Pt. E

Timp. 

Perc. 1

Pno.

Pt. A 29

C Inst. (High) *f*

C Inst. *f*

B $\flat$ Inst. *f*

E $\flat$ Inst. *f*

Pt. B

C Inst. *f*

B $\flat$ Inst. *f*

E $\flat$ Inst. *f*

Pt. C

C Inst. *f*

C Inst. *f*

B $\flat$ Inst. *f*

E $\flat$ Inst. *f*

F Inst. *f*

Pt. D 29

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

B $\flat$ Inst. *f*

F Inst. *f*

Pt. E

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

B $\flat$ Inst. *f*

C Inst. (Low) *f*

Timp. *f*

Mal. *f*

Perc. 1 *f*

Perc. 2 *f*

Pno. *f*

p *f*

29

30

31

32

33

34

35

36

Pt. A 37

C Inst. (High) *mf*

C Inst. *mf*

B $\flat$ Inst. *mf*

E $\flat$ Inst. *mf*

Pt. B

C Inst. *mf*

B $\flat$ Inst. *mf*

E $\flat$ Inst. *mf*

Pt. C

C Inst. *mf*

C Inst. *mf*

B $\flat$ Inst. *mf*

E $\flat$ Inst. *mf*

F Inst. *mf*

Pt. D 37

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

Timp.

Mal. *mf*

Perc. 1 *mf*

Crash Cymbals

T.-tam

Perc. 2

Pno. *mf*

Pt. A

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

p

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

p

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

p

Pt. D

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

p

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst.
(Low)

Timp.

Mal.

Perc. 1

Perc. 2

Tamb.

Pno.

p *secco*

Mark Tree

p

Pt. A

52

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

f

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

f

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

f

Pt. D

52

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

f

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

Timp.

Mal.

Perc. 1

Perc. 2

Cr. Cym.

Sus. Cym.

f

p

f

Pno.

Pt. A

62

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

62

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

Timp.

Mal.

Perc. 1

Perc. 2

Pno.

Cr. Cym.

T.-tam

Pt. A

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

p *f* *p*

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

f *p*

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

f *p*

Pt. D

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

p *f* *p*

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

f *p*

Timp.

Mal.

Perc. 1

Perc. 2

Mark Tree

Tri.

Sus. Cym.

p *f* *p* *f* T-tam

Pno.

f *p*

Pt. A

*rit. poco a poco**molto rit.*

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

p *mf* *p* *mf*

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

mf *p* *mf* *p* *mf*

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

mf *p* *mf* *p* *mf* *p* *mf*

Pt. D

*rit. poco a poco**molto rit.*

C Inst./E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

mf *mf* *mf*

Pt. E

C Inst./E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

Timp.

Mal.

Perc. 1

Perc. 2

Pno.

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

Tri.

Pt. A 79 **Drammatico** ♩ = 88

C Inst. (High) *f*

C Inst. *f*

B $\flat$ Inst. *f*

E $\flat$ Inst. *f*

rit.

Pt. B

C Inst. *f*

B $\flat$ Inst. *f*

E $\flat$ Inst. *f*

Pt. C

C Inst. *f*

C Inst. *f*

B $\flat$ Inst. *f*

E $\flat$ Inst. *f*

F Inst. *f*

Pt. D 79 **Drammatico** ♩ = 88

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

B $\flat$ Inst. *f*

F Inst. *f*

rit.

Pt. E

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

B $\flat$ Inst. *f*

C Inst. (Low) *f*

Timp. *f*

Mal. *f*

Perc. 1 *f*

Perc. 2 *f*

Pno. *f*

Pt. A 87 Allegro ♩ = 132

C Inst. (High) *f*

C Inst. *f*

B $\flat$ Inst. *f*

E $\flat$ Inst. *f*

rit.

Pt. B

C Inst. *f*

B $\flat$ Inst. *f*

E $\flat$ Inst. *f*

Pt. C

C Inst. *f*

C Inst. *f*

B $\flat$ Inst. *f*

E $\flat$ Inst. *f*

F Inst. *f*

Pt. D 87 Allegro ♩ = 132

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

B $\flat$ Inst. *f*

F Inst. *f*

rit.

Pt. E

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

B $\flat$ Inst. *f*

C Inst. (Low) *f*

Timp. *f*

Mal. *f*

Perc. 1 *f*

Perc. 2 *f*

Cr. Cym.

Sus. Cym.

p *f*

Pno. *f*

Pt. A

95 Maestoso ♩ = 100

Misterioso ♩ = 72

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

95 Maestoso ♩ = 100

Misterioso ♩ = 72

C Inst./E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

Pt. E

C Inst./E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

Timp.

Mal.

Perc. 1

Perc. 2

Pno.