



# Celestial Shifts

SEAN O'LOUGHLIN

## Instrumentation

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Score	1
Violin I	8
Violin II	8
Violin III (Viola T.C.)	3
Viola	5
Cello	5
Bass	5
Rehearsal Piano	1

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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. 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.

## CELESTIAL SHIFTS

New Age music has always been a source of inspiration for me. The calm and zen of music from that world is fascinating. With "Celestial Shifts," I embrace the beauty and grace of that music, but for the developing String Orchestra.

One way I divert from New Age music is the calculated use of dynamics. Where New Age music tends to stay on the static side, I like to use dynamics to create more drama and cinematic energy. The opening three-note and chord motive sets the landscape for the entire composition. It swells and retreats in a way that reflects the beautiful skies we sometimes see at dusk.

Without being too literal, I did want to create that feeling of looking up and being inspired by celestial beauty. There is an honesty and simplicity of the music at M.23 that is reflective and more melodic than the previous music. This back-and-forth shift is the heart and soul of this composition and provides some really great musical moments for your students to perform. Lean into those dynamic swells, and you will create an ethereal beauty inside and out.



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14 A Tempo ♩ = 76

*rit.*

Vln. I  
Vln. II  
Vla.  
Cello  
Bass  
Pno. (Reh.)

11 12 13 14 15

Vln. I  
Vln. II  
Vla.  
Cello  
Bass  
Pno. (Reh.)

16 17 18 19 20

22 **Meno** ♩ = 68

Vln. I

Vln. II

Vla.

Cello

Bass

Pno. (Reh.)

21

22

23

24

25



Vln. I

Vln. II

Vla.

Cello

Bass

Pno. (Reh.)

26

27

28

29

30

Vln. I

Vln. II

Vla.

Cello

Bass

Pno. (Reh.)

31 32 33 34 35

Vln. I

Vln. II

Vla.

Cello

Bass

Pno. (Reh.)

36 37 38 39 40 41

Vln. I

Vln. II

Vla.

Cello

Bass

Pno. (Reh.)

Musical score for measures 42-46. The score includes staves for Vln. I, Vln. II, Vla., Cello, Bass, and Pno. (Reh.). Dynamics range from *p* to *mf*. The Bass staff includes an *Arco* marking. The piano part features a complex harmonic texture with chords and moving lines in both hands.

Vln. I

Vln. II

Vla.

Cello

Bass

Pno. (Reh.)

Musical score for measures 47-51. The score includes staves for Vln. I, Vln. II, Vla., Cello, Bass, and Pno. (Reh.). Dynamics range from *mf* to *f*. The Bass staff includes a *Pizz.* marking. The piano part continues with complex harmonic textures, including some arpeggiated figures.

57

Vln. I

Vln. II

Vla.

Cello

Bass

Pno. (Reh.)

52

53

54

55

56

57



Vln. I

Vln. II

Vla.

Cello

Bass

Pno. (Reh.)

*rit.*

58

59

60

61

62

63