



Zig Zag

SEAN O'LOUGHLIN

Instrumentation

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



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.

ZIG ZAG

Based on the success of the concert band version, I was encouraged by several music teachers to adapt this work for string orchestra.

The music portrays this exercise of zigging and zagging throughout. The melody is jaunty with emphasis on weak beats like 2 and 4. There's an unexpected feeling to the music which I really explored. Bring out the accents throughout the piece especially when they fall on traditionally weaker beats. This is also one of the important teaching moments of the piece to play across the bar lines. The contrasting slow section at bar 54 is a wonderful opportunity for dramatic and lyrical playing. The main melody gets woven into the tapestry here as a counter line. The fast section immediately returns to drive the energy straight to the rousing finish.



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SEAN O'LOUGHLIN
(ASCAP)Molto Allegro $\text{♩} = 144$

Violin I

Violin II

Viola

Cello

Bass

Piano

4/4

f

1 2 3 4

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

5 6 7 8

12

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

f

p

9 10 11 12

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

13 14 15 16

20

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

17 18 19 20

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

21 22 23 24

28

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

25 26 27 28

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

29 30 31 32

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

33 34 35 36

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

37 38 39 40

Score for measures 41-44. The score includes staves for Vln. I, Vln. II, Vla., Cello, Bass, and Pno. The key signature is one sharp (F#). The music features a mix of eighth and sixteenth notes, with some measures containing rests. A large watermark "Excelcia Music Publishing" is visible across the score.

41

42

43

44

Score for measures 45-48. The score includes staves for Vln. I, Vln. II, Vla., Cello, Bass, and Pno. The key signature is one sharp (F#). The music features a mix of eighth and sixteenth notes, with some measures containing rests. A large watermark "Excelcia Music Publishing" is visible across the score. Measure 47 is marked "Misterioso" and "♩ = 100". The score includes dynamic markings such as *p* (piano) and *rit.* (ritardando).

45

46

47

48

Score for measures 49-52, featuring Vln. I, Vln. II, Vla., Cello, Bass, and Pno. The music is in G major (one sharp) and 4/4 time. Measures 49 and 50 show a steady progression of notes. Measures 51 and 52 feature a dynamic shift to *p* (piano) for the strings, while the piano accompaniment continues with chords and moving lines.

49 50 51 52

Score for measures 53-56, featuring Vln. I, Vln. II, Vla., Cello, Bass, and Pno. The music is in G major (one sharp) and 4/4 time. Measure 54 is marked **54 Appassionato** with a tempo indication of $\text{♩} = 80$. The tempo is marked *rit.* (ritardando) at the beginning of the section. The dynamics are marked *f* (forte) for all instruments. The strings play sustained notes, while the piano accompaniment features more active melodic and harmonic lines.

53 54 55 56

molto rit.

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.



57

58

59

60

62 **Molto Allegro** ♩ = 144

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.



61

62

63

64

Score for measures 65-68, featuring Vln. I, Vln. II, Vla., Cello, Bass, and Pno. The music is in G major (one sharp) and 4/4 time. Measures 65-68 show a dynamic shift from *f* to *f* (fortissimo) and include various articulations like accents and slurs.

Measures 65, 66, 67, and 68 are shown. The score includes parts for Violin I, Violin II, Viola, Cello, Bass, and Piano. The key signature is G major (one sharp). The tempo is marked with a double bar line. The dynamics range from *f* to *f* (fortissimo). The score includes various articulations such as accents and slurs.

Score for measures 69-72, featuring Vln. I, Vln. II, Vla., Cello, Bass, and Pno. The music continues in G major (one sharp) and 4/4 time. Measures 69-72 show a dynamic shift from *f* to *f* (fortissimo) and include various articulations like accents and slurs.

Measures 69, 70, 71, and 72 are shown. The score includes parts for Violin I, Violin II, Viola, Cello, Bass, and Piano. The key signature is G major (one sharp). The tempo is marked with a double bar line. The dynamics range from *f* to *f* (fortissimo). The score includes various articulations such as accents and slurs.

