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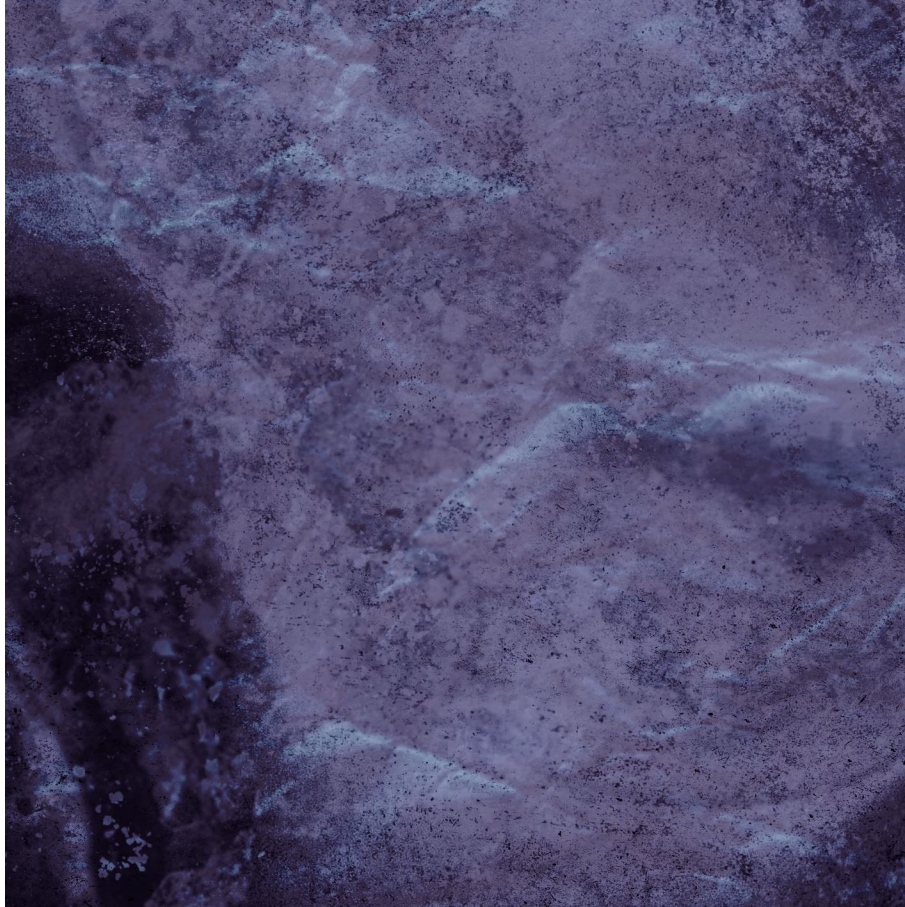
Opus Scoopicus

for chamber orchestra

(2022)

OPUS SCOOPICUS

"To where Nommydl roams the skies eternally, unafraid of the night. To where it will never seek shelter again."



Untamed, Dimitris Pehlivanis

Thessaloniki, September 2022. The last piece of my composition studies in ATh, dedicated to every person that helped me, every friend I made throughout these 6 years.

Instrumentation:

C Flute, Bass Flute

Oboe, English Horn

Trumpet in C

Trombone

Percussion: Cymbals (bottom to top: Ride, Crash 1, Crash 2, China, Hi-Hat, Splash)
Tamtam
Crotales
Bongo Drums (High Bongo, Low Bongo)
Conga Drums (Quinto, Conga, Tumba)
Snare Drum 1
Snare Drum 2
5 Tom-toms (High Tom, High-mid Tom, Mid Tom, Low-Mid Tom, Floor Tom)
Kick Drum
Bass Drum

Piano

Accordion

Strings (Violin, Viola, Cello, 5-string Contrabass)

Movements:

I Towards the Secret Lair

II Song for Nommydl (a very strange bird)

III Ceremonial Initiation

*** There is no pause between the movements.
The three movements are meant to be
played in quick succession to each other.***

Percussion Appendix:

Notation: Cymbals.

Low F: Ride
Low A: Crash 1
C: Crash 2
E: China
High F: Hi-Hat
High A: Splash

Bongo Drums: Low Bongo, High Bongo

Conga Drums: Tumba, Conga, Quinto

5 Toms.

Low C: Floor Tom (18)
F: Low Tom (14)
A: Low-Mid Tom (12)
High C: High-Mid Tom (10)
E: High Tom (8)

Numbers 1 & 2 above percussion staves symbolize that percussion player 1 or percussion player 2 is responsible for playing that exclusive part. Snare drum 1 is always played by perc. player 1, and snare drum 2 is always played by perc. player 2.

Rectangle noteheads (◊) on the Crotales and the Cymbals symbolize the use of a bow (in order to produce a high-pitched screeching sound). Cymbal and Crotales bowing happens only at the start of the piece.

**X Noteheads symbolize: closed hi-hat (pedal) on the cymbals (High F),
Slaps on the bongo & conga drums,
Rimshots on the toms.**

Triangle noteheads (Low F, cymbals; ride) symbolize ride bell hits or (A, cymbals; crash) a crash "ding hit", produced by hitting the surface of the crash cymbal with the drumstick head.

I
"Towards the Secret Lair"

♩=91

The score is for a full orchestra and percussion ensemble. It begins with a tempo marking of quarter note = 91. The key signature has one sharp (F#) and the time signature is 4/4. The instruments listed are: Flute, Oboe, Trumpet in C, Trombone, Cymbals, Tamtam, Crotales, Bongo Drums, Conga Drums, Snare Drum 1, Snare Drum 2, 5 Toms, Kick Drum, Bass Drum, Piano, Accordion, Violin, Viola, Cello, and Double Bass. The percussion parts are highly detailed, with specific dynamics like *ppp*, *p*, and *mp* and articulations like *damp.* and *1*, *2*. The strings and accordion/violin parts feature complex rhythmic patterns with slurs and dynamic markings like *ppp* and *s.p.*

rit. *molto meno mosso*
(♩=55)

5

Crt.

Toms

K. Dr.

B. Dr.

Acc.

Vln.

9 *a tempo* (♩=71) *molto vibrato* *accel.*

Fl.

Cym.

Bgo. Dr.

C. Dr.

Toms

K. Dr.

B. Dr.

Acc.

Vln.

Vla.

Vc.

D.B.

8^{va}

6:4 6:4 6:4 6:4

pppp pp

Opus Scoopicus

piu mosso
(♩=101)

To Bass Flute

To English Horn

The musical score for page 8 of 'Opus Scoopicus' is a complex orchestral arrangement. It features the following parts and characteristics:

- Flute (Fl.):** Starts at measure 13 with a melody in G major, marked *mp* and *ff*. It includes a section marked 'To Bass Flute' starting at measure 25.
- Oboe (Ob.):** Mirrors the flute's melody, marked *mp* and *ff*. It includes a section marked 'To English Horn' starting at measure 25.
- Cymbal (Cym.):** Features a rhythmic pattern of eighth notes with accents, starting at measure 13.
- Bongos (Bgo. Dr.):** Plays a rhythmic pattern of eighth notes with triplets, starting at measure 13.
- Congas (C. Dr.):** Plays a rhythmic pattern of eighth notes with accents, starting at measure 13.
- Tom-toms (Toms):** Plays a rhythmic pattern of eighth notes with accents, starting at measure 13.
- K. Drums (K. Dr.):** Plays a rhythmic pattern of eighth notes with accents, starting at measure 13. It includes a section marked *fff* starting at measure 25.
- Piano (Pno.):** Features a complex rhythmic pattern of eighth notes with accents, starting at measure 13. It includes a section marked *fff* starting at measure 25.
- Accordion (Acc.):** Features a complex rhythmic pattern of eighth notes with accents, starting at measure 13. It includes a section marked *fff* starting at measure 25.
- Violin (Vln.):** Features a complex rhythmic pattern of eighth notes with accents, starting at measure 13. It includes a section marked *f* starting at measure 25.
- Viola (Vla.):** Features a complex rhythmic pattern of eighth notes with accents, starting at measure 13. It includes a section marked *f* starting at measure 25.
- Violoncello (Vc.):** Features a complex rhythmic pattern of eighth notes with accents, starting at measure 13. It includes a section marked *mp* and *f* starting at measure 25.
- Double Bass (D.B.):** Features a complex rhythmic pattern of eighth notes with accents, starting at measure 13. It includes a section marked *f* starting at measure 25.

a tempo (♩=71)

16 Bass Flute

B. Fl. *p* *mf* *p*

Tbn. *ppp*

Cym. *pp* *p*

Pno. *p* *sub. ppp* *p* *sub. ppp* *p* *sf*

D.B. *mp* *f* *mp*

19

B. Fl. *mp*

Tbn. *p* *mp* *p*

Cym. *mp* *fff*

B. Dr. *pp* *fff*

Pno. *p*

D.B. *mp* *ff*

B. Fl. *mp* *p*

English Horn *p* *f* *ff* *p*

Tbn. *mp* *p*

Cym. *mf*

Toms *pp* *mf* *pp*

Pno. *p* *sfz*

Vln. *pppp*

D.B. *mp* *pp*

22

4:5

4:5

2:3

9:10

7:5

6:5

7:5

4:3

1

8va

E. Hn. *p* 3

Cym. *f* *f*

C. Dr. *f* 2 3

S. Dr. 2 *f* 2 *ff* 5:4

Toms *f* *f* *fff* *ff* 1 3 3

Pno. *p* *mf* 3 *sub. p* *p* 3

Vln. *mf* *espress.* *f* *p* 5:4

Vla. *mf* *espress.* *sub. ppp* *f* *p*

Vc. *mf* *espress.* *sub. ppp* *f* *p* 3

D.B. *mf* *espress.* *sub. ppp* *f* *p*

This page of the musical score for "Opus Scoopicus" contains measures 31 through 33. The score is arranged in a system with the following parts from top to bottom: E. Hn., Cym., Bgo. Dr., C. Dr., Toms, Pno., Vln., Vla., Vc., and D.B.

- E. Hn.:** Measures 31-33. Measure 31 starts with a *p* dynamic and a triplet of eighth notes. Measure 32 has a whole note. Measure 33 has a triplet of eighth notes.
- Cym.:** Measures 31-33. Measure 31 has a *mf* dynamic and a single note. Measure 32 has a *f* dynamic and a single note. Measure 33 has a *f* dynamic and a single note.
- Bgo. Dr.:** Measures 31-33. Measure 31 is a whole rest. Measure 32 is a whole rest. Measure 33 has a *f* dynamic and a triplet of eighth notes.
- C. Dr.:** Measures 31-33. Measure 31 has a *f* dynamic and a triplet of eighth notes. Measure 32 has a *f* dynamic and a triplet of eighth notes. Measure 33 has a *f* dynamic and a triplet of eighth notes.
- Toms:** Measures 31-33. Measure 31 has a *f* dynamic and a triplet of eighth notes. Measure 32 has a *f* dynamic and a triplet of eighth notes. Measure 33 has a *f* dynamic and a triplet of eighth notes.
- Pno.:** Measures 31-33. Measure 31 has a *p* dynamic and a triplet of eighth notes. Measure 32 has a whole note. Measure 33 has a triplet of eighth notes.
- Vln.:** Measures 31-33. Measure 31 has a *p* dynamic and a whole note. Measure 32 has a *p* dynamic and a whole note. Measure 33 has a *p* dynamic and a whole note.
- Vla.:** Measures 31-33. Measure 31 has a *p* dynamic and a whole note. Measure 32 has a *p* dynamic and a whole note. Measure 33 has a *p* dynamic and a whole note.
- Vc.:** Measures 31-33. Measure 31 has a *p* dynamic and a whole note. Measure 32 has a *p* dynamic and a whole note. Measure 33 has a *p* dynamic and a whole note.
- D.B.:** Measures 31-33. Measure 31 has a *p* dynamic and a whole note. Measure 32 has a *p* dynamic and a whole note. Measure 33 has a *p* dynamic and a whole note.

piu mosso
(♩=96)

E. Hn. *mp* *mf*

C. Tpt. *mf*

Tbn. *mf*

Cym. *f*

T.T. *pp*

Bgo. Dr. *mf*

C. Dr.

Toms *fff* *ff*

K. Dr. *mf*

Pno. *mp* *mf* *mp*

Vln. *f*

Vla. *f*

Vc. *f*

D.B. *f*

a tempo

meno mosso (♩=54)

meno mosso
(♩=50)

E. Hn. *mf* *f* *mf* *f*

C Tpt. *f* *mf* *f*

Tbn. *mf* *f*

Cym. *f* *f* *f*

T.T. *pp* *pp* *damp.* *ff*

Bgo. Dr. *mf* *mf*

C. Dr. *ff*

Toms *ff* *ff*

K. Dr. *mf* *mf* *f*

Phn. *mf* *mp* *mf* *mp* *f* *fff*

Vln. *f* *ff* *f*

Vla. *f* *ff* *f*

Vc. *f* *ff* *f*

D.B. *f* *ff* *f*

piu mosso
(♩=101)

tempo primo ♩=91

B. Fl. *f* *ff*

E. Hn.

C Tpt. *mf* *f*

Tbn. *mf* *f*

Cym. *mf* *ff*

S. Dr. 1 *ff*

Toms *ff*

K. Dr. *f*

B. Dr. *mp* *fff*

Pho. *f* *ff*

Acc. *ff*

Vln. *ff*

Vla. *ff*

Vc. *ff* *f*

D.B. *ff* *f* *ff*

molto piu mosso
(♩=106)

B. Fl. *f*

E. Hn. *f*

C. Tpt.

Tbn.

Cym. *f*

K. Dr. *f*

B. Dr. *ff*

Pno. *ff*

Acc. *ff*

Vln. *f*

Vla. *f*

Vc. *f*

D.B. *f*

To C Flute

B. Fl. *f*

E. Hn. *f*

C Tpt. *f*

Tbn. *f*

Cym. *ff*

T.T. *mf*

Toms

B. Dr. *pp*

Pno. *f*

Acc. *f*

Vln. *ad lib.* *sub. p* *f*

Vla. *ad lib.* *sub. p* *f*

Vc. *f*

D.B. *f*

II "Song for Nommydl" (a very strange bird)

a tempo (♩=71)
C Flute

Fl. *pp*

T.T. *fff*

B. Dr. *fff*

Pno. *fff*

Acc. *p*

Acc. *f p f p f p f p f p f p*

Acc. *f p f p f p f p*

S.Dr. 1 *con sord. mp*

Pno. *p p*

Acc. *p*

This page of the musical score for 'Opus Scoopicus' (page 19) features the following instruments and parts:

- Fl. (Flute):** Part 78, starting with a *p* dynamic.
- E. Hn. (E-flat Horn):** Part 78, starting with a *ppp* dynamic and transitioning to *f*.
- C Tpt. (C Trumpet):** Part 78, starting with a *ppp* dynamic and transitioning to *f*.
- Tbn. (Trombone):** Part 78, starting with a *ppp* dynamic and transitioning to *f*.
- Cym. (Cymbal):** Part 78, starting with a *f* dynamic and ending with *damp.*
- Crt. (Clarinet):** Part 78, starting with a *p* dynamic.
- S.Dr. 1 (Snare Drum):** Part 78, featuring a rhythmic pattern with *f* dynamics and triplets.
- Pno. (Piano):** Part 78, featuring a complex, fast-moving melodic line with *f* dynamics.
- Acc. (Accordion):** Part 78, featuring a rhythmic pattern with *f* dynamics.
- Vln. (Violin):** Part 78, starting with a *f* dynamic.
- Vla. (Viola):** Part 78, starting with a *f* dynamic.
- Vc. (Violoncello):** Part 78, starting with a *f* dynamic.
- D.B. (Double Bass):** Part 78, starting with a *f* dynamic.

84

S.Dr. 1 *mp*

Pno. *mp* *sub. p*

Acc.

88

Fl. *p* *p*

E. Hn. *f*

C Tpt. *f*

Tbn. *f*

Cym. *f* damp.

S.Dr. 1 *f* *f* *f* *f*

Pno. *mp* *f* *mf* *ff* *mf*

Acc. *f* *mf* *ff* *mf*

88

Vln. *f*

Vla. *f*

Vc. *f* *f*

D.B. *f* *f*

This page of the musical score, titled "Opus Scoopicus", is page 21. It features a variety of instruments and their parts. The Flute (Fl.) part begins at measure 93 with a *mf* dynamic, which increases to *f* in the final measure. The Euphonium (E. Hn.) and Trombone (Tbn.) parts enter at measure 93 with a *f* dynamic. The Trumpet (C Tpt.) part also enters at measure 93 with a *f* dynamic. The Cymbals (Cym.) part has a *f* dynamic. The Snare Drum (S.Dr. 1) part features a triplet of eighth notes in measure 93 and a triplet of eighth notes in measure 94. The Piano (Pno.) part has a *ff* dynamic in measure 93, *mf* in measure 94, and *ff* in measure 95. The Accordion (Acc.) part has a *ff* dynamic in measure 93, *mf* in measure 94, and *ff* in measure 95. The Violin (Vln.) part has a *f* dynamic. The Viola (Vla.) part has a *f* dynamic. The Violoncello (Vc.) part has a *f* dynamic. The Double Bass (D.B.) part has a *f* dynamic. The score includes various articulations such as accents, slurs, and breath marks. There are also dynamic markings like *mf*, *f*, *ff*, and *mf*. The time signature is 2/4. The key signature is one flat (Bb).

Fl.

E. Hn.

C Tpt.

Tbn.

S.Dr. 1

Pno.

Acc.

Vln.

Vla.

Vc.

D.B.

100

con sord.

pp

mf

p

pp

pp

ff

p

9:8

5:4

Detailed description: This page of a musical score, titled 'Opus Scoopicus', is numbered '22'. It features ten staves for different instruments. The Flute (Fl.) staff has a dynamic marking of 100 and a long note with a fermata. The Horns (E. Hn.) and Trumpets (C Tpt.) staves have dynamic markings of 100 and play a rhythmic pattern. The Trombone (Tbn.) staff has a dynamic marking of 100 and includes the instruction 'con sord.' and a dynamic marking of *pp*. The Snare Drum (S.Dr. 1) staff has a dynamic marking of 100 and plays a complex rhythmic pattern with a *ppp* dynamic. The Piano (Pno.) staff has a dynamic marking of 100 and plays a complex melodic line with a *p* dynamic. The Accordion (Acc.) staff has a dynamic marking of 100 and plays a rhythmic pattern with a *pp* dynamic. The Violins (Vln.) staff has a dynamic marking of 100 and plays a rhythmic pattern. The Viola (Vla.) and Violoncello (Vc.) staves have dynamic markings of 100 and play a rhythmic pattern. The Double Bass (D.B.) staff has a dynamic marking of 100 and plays a rhythmic pattern with a *ff* dynamic, followed by a *p* dynamic. The score includes various musical notations such as dynamics, articulation marks, and time signatures (9:8 and 5:4).

piu mosso (♩=65)

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. (Flute)
- E. Hn. (E. Horn)
- C Tpt. (C. Trumpet)
- Tbn. (Trombone)
- Cym. (Cymbal)
- S. Dr. 1 (Snare Drum 1)
- Toms (Tom)
- K. Dr. (K. Drum)
- Pno. (Piano)
- Acc. (Accordion)
- Vln. (Violin)
- Vla. (Viola)
- Vc. (Violoncello)
- D.B. (Double Bass)

The score is in 2/4 time and includes various dynamics such as *ff*, *mf*, *f*, *pp*, and *mp*. It also features articulations like accents and slurs, and includes performance markings such as *5:4*, *3*, and *7:4*. The tempo is marked *piu mosso* with a quarter note equal to 65 beats per minute.

a tempo

meno mosso (♩=54)

a tempo

115

Fl. *f* 10:8 9:8 *x2* *ff* *don't repeat x2*

E. Hn. *ff* *To Oboe*

C Tpt. *f* *ff*

Tbn. *f* *ff*

Cym. *f* *ff* *damp. all* *ff*

S.Dr. 1 *f*

Toms *ff* 1

K. Dr. *ff*

Pho. *ff*

Acc. *ff*

Vln. *f* *ff*

Vla. *f* *ff*

Vc. *ff*

D.B. *ff*

Opus Scoopicus

26 meno mosso (♩=54)

120 don't repeat x2

Fl. *mp* 10:8 5:4 10:8

Cym. *pp* *p*

T.T. *pppp* *mp*

S.Dr. 1 *pppp* *mf* 4:3

K. Dr. *pp* *p*

Pno. *pp* *mf* *pp* *p*

Vln. *pp* *mp* 7:8 9:8 10:8

Vla. *pp*

Vc. *pp*

piu mosso (♩=60)

122

Fl. 11:8 9:8 5:4 9:8 10:8 11:8 12:8

Ob. *ppp* *p* 9:8 5:4 10:8 9:8 11:8

Cym. *ppp* *pp*

S.Dr. 1

Toms *ppp* *pp*

K. Dr.

Pno.

Vln. 9:8 10:8 11:8 12:8

piu mosso (♩=65)
8^{va}

Opus Scoopicus
a tempo

Musical score for measures 124-131. The score includes parts for Flute (Fl.), Oboe (Ob.), Cymbal (Cym.), Tom-toms (Toms), K. Dr., B. Dr., Piano (Pho.), and Violin (Vln.). The Flute and Oboe parts feature complex rhythmic patterns with triplets and sixteenth notes, marked with '8^{va}' and various slurs. The Cymbal part has a simple rhythmic pattern. The Tom-toms part shows dynamics from *p* to *fff*. The K. Dr. and B. Dr. parts have simple rhythmic patterns. The Piano part has chords and arpeggios. The Violin part has a complex rhythmic pattern with triplets and sixteenth notes, marked with '8^{va}' and various slurs.

Musical score for measures 126-131. The score includes parts for Cymbal (Cym.), S. Dr. 1, Tom-toms (Toms), K. Dr., Piano (Pho.), Violin (Vln.), and Double Bass (D.B.). The Cymbal part has a simple rhythmic pattern, marked with 'meno mosso (♩=54)' and '2'. The S. Dr. 1 part has a simple rhythmic pattern, marked with '1' and 'p'. The Tom-toms part has a simple rhythmic pattern, marked with 'p'. The K. Dr. part has a simple rhythmic pattern, marked with '1' and 'mp'. The Piano part has chords and arpeggios, marked with '8^{va}' and 'p'. The Violin part has a simple rhythmic pattern, marked with 'non vib.' and 'p'. The Double Bass part has a simple rhythmic pattern, marked with 'mp'.

meno mosso (♩=54)

131

Fl. *p*

Ob. *p*

S.Dr. 2 *p*

Toms

Pho. *p*

Vln. *p*

D.B.

132

133

3

3

2

4:5

3

3

4:5

6:5

3

4:5

6:5

6:5

tempo primo (♩=91)

134 a tempo *pp* *fff* *fff* 11-8

Ob. *pp* *fff* *fff*

C Tpt. *fff* *fff*

Tbn. *fff*

Cym. 134 2 *fff* damp. all

S. Dr. 1 *fff*

Toms *fff* 3 3 3

K. Dr. 1 *fff* 5:4

Pno. 134 *fff* *fff* 3

Acc. 134 *fff* *fff* 3

Vln. 134 *fff* 11-8

Vla. *fff* *ff* 3

Vc. *fff* *ff* 3

D.B. *fff* *ff* 3

a tempo (♩=71)

Ob. *p* 136 6:5

C Tpt. *p* 136 7:8

Cym. *p* 136 2 5:6

S.Dr. 1 *p* *ppp* *p* 5:4 4:5

Toms *mp*

K. Dr. *mp*

Pno. *p* 136 3:4 4:3 4:5 5:4

Vln. *p* 136 3:4 4:3

Vla. *p*

D.B. *p* 6:5 6:5

piu mosso
(♩=101)

tempo primo (♩=91)

140

Fl. *fff* 10:8 5:4 11:8

Ob. *ppp* *fff* 5:4 10:8 5:4 11:8

C Tpt. *ppp* *fff* 3

Tbn. *fff* 3

Cym. *damp* *f* *fff*

S.Dr. 1 *ff* *fff* 5:4

S.Dr. 2 *mp* 8:7 5:4 *ff*

Toms *ff*

K. Dr. *f* *fff* 3 3

Pno. *fff* 3 3 3 3

Acc. *fff* 3

Vln. *ppp* *fff* 10:8 5:4 11:8

Vla. *ppp* *fff* 3

Vc. *fff* 3

D.B. *mp* *mf*

meno mosso
(♩=60)

piu mosso (♩=67)

Fl. *ppp* *p* *ppp* *ppp* *p* *ppp*

Ob. *ppp* *p* *ppp* *ppp* *p* *ppp*

C Tpt. *ppp* *p* *ppp*

Tbn. *ppp* *p* *ppp* *ppp* *p* *ppp*

Pno. *p*

Acc. *ppp* *p* *ppp*

Vln. *sempre legato* *p* *mp* *mf* *mp*

Vla. *sempre legato* *p* *mp* 6:5 5:4

Vc. *sempre legato* *p* *mp* 5:4 4:5 3:2

D.B. *sempre legato* *p* *mp* 3:2

151

Fl. *fff* *mp*

Ob. *fff* *mp* *p*

C Tpt. *fff* *mp* *mf* *5:4*

Tbn. *fff* *mf* *5:4*

Cym. *ffff*

T.T. *ffff* 2

S. Dr. 2 *ff* *ff* *f* *7:8*

Toms *ff* 2

K. Dr. *fff* 2

B. Dr. *ffff* *ff* *5:4* *mf*

Pno. *fff* *8^{va}* *8^{va}*

Acc. *fff* *mp* *f* *5:4*

Vln. *fff* *mp* *f* *5:4* *sempre legato*

Vla. *fff* *mp* *f* *5:4* *sempre legato*

Vc. *fff* *mp* *f* *5:4* *sempre legato*

D.B. *fff* *mp* *f* *5:4* *sempre legato*

piu mosso
(♩=81)

155

Fl. *ff*

Ob. *ff*

C Tpt. *fff* *mf*

Tbn. *fff* *mf*

Cym. *f*

C. Dr. *ff*

S. Dr. 1 *mp* *ff*

S. Dr. 2 *fff*

Toms *ff*

K. Dr. *fff* *mf*

B. Dr. *fff*

Pho. *ff*

Vln. *ff*

Vla. *ff*

Vc. *ff* *fff*

D.B. *fff*

Opus Scoopicus

36

piu mosso
(♩=95)

piu mosso
(♩=100)

piu mosso
♩=105

Fl.

Ob.

C Tpt.

Tbn.

Cym.

S.Dr. 1

Toms

K. Dr.

Pno.

Vln.

Vla.

Vc.

ff

ff

ff

piu mosso
♩ = 105

♩ = 55

164

Tbn.

f

Cym.

2

f

S.Dr. 2

f

Toms

1 3

ff

K. Dr.

2

f

Pho.

164

mf *ff* *fff*

D.B.

fff

169 $\text{♩} = 105$ $\text{♩} = 55$ $\text{♩} = 105$

Fl. *ff*

Ob. *fff* *ff*

C Tpt. *ff*

Tbn. *f*

Cym. *fff* *f*

S. Dr. 2

Toms

K. Dr.

Pno. *fff* *fff*

Vln. *ff*

Vla. *ff*

Vc. *ff* *mf*

D.B. *fff*

172

Tbn. *f*

Cym. 172

S.Dr. 2

Toms

K. Dr.

Pno. *fff* 5:4

D.B. *fff*

Musical score for Opus Scoopicus, page 41, measures 175-188. The score is arranged in a system with multiple staves. The instruments and their parts are:

- Fl. (Flute):** Measures 175-176: Rest. Measure 177: Rest. Measure 178: *fff* (fortissimo).
- Ob. (Oboe):** Measures 175-176: *fff* (fortissimo). Measure 177: Rest. Measure 178: *fff* (fortissimo) with triplets.
- C Tpt. (C Trumpet):** Measures 175-176: Rest. Measure 177: Rest. Measure 178: *f* (forte) with a 5:4 ratio.
- Tbn. (Tuba):** Measures 175-176: *f* (forte) with a decrescendo to *ppp* (pianissimo). Measure 177: Rest. Measure 178: *f* (forte).
- Cym. (Cymbal):** Measures 175-176: *f* (forte) with a 4:3 ratio. Measure 177: Rest. Measure 178: *f* (forte).
- Crt. (Clarinet):** Measures 175-176: *mf* (mezzo-forte) with a 2:1 ratio. Measure 177: Rest. Measure 178: Rest.
- S.Dr. 2 (Snare Drum 2):** Measures 175-176: Rest. Measure 177: Rest. Measure 178: *f* (forte) with a 5:4 ratio.
- Toms (Toms):** Measures 175-176: Rest. Measure 177: *ppp* (pianissimo) with a decrescendo to *fff* (fortissimo). Measure 178: *fff* (fortissimo).
- K. Dr. (K. Drum):** Measures 175-176: Rest. Measure 177: Rest. Measure 178: *f* (forte) with a 5:4 ratio.
- Pno. (Piano):** Measures 175-176: *fff* (fortissimo). Measure 177: Rest. Measure 178: *fff* (fortissimo) with a 5:4 ratio.
- Acc. (Accompaniment):** Measures 175-176: Rest. Measure 177: Rest. Measure 178: *ff* (fortissimo) with a "flute sound" effect.
- Vln. (Violin):** Measures 175-176: *fff* (fortissimo). Measure 177: Rest. Measure 178: Rest.
- D.B. (Double Bass):** Measures 175-176: Rest. Measure 177: *f* (forte) with a decrescendo to *ppp* (pianissimo). Measure 178: *fff* (fortissimo).

This page of the musical score, titled "Opus Scoopicus", is numbered 42. It features a variety of instruments and complex rhythmic patterns. The score is divided into three measures. The first measure (measures 179-181) is characterized by a 5:4 time signature and includes intricate triplet patterns in the Flute and Oboe parts, and a driving bass line in the Piano and Accordion. The second measure (measures 182-184) is a rest for all instruments. The third measure (measures 185-187) returns to the 5:4 time signature, with the Flute and Oboe playing sustained notes, and the Violin and Viola parts marked with a fortissimo (*fff*) dynamic. The Percussion section, including Cymbal, Snare Drum, Tom, and Kick Drum, provides a steady rhythmic accompaniment throughout the piece.

piu mosso
♩=115

♩=60

182

Fl. *To Bass Flute*

Ob. *To English Horn*

C Tpt.

Tbn.

Cym. *damp.* *damp.*

Crt. *2*
ff

S.Dr. 2

Toms

K. Dr.

Pno. *ffff* *ff* *ffff* *fff*

Acc.

Vln. *fff*

Vla. *fff*

D.B.

III

"Ceremonial Initiation"

meno mosso $\text{♩} = 87$

199 Bass Flute

B. Fl. *mf*

T.T. *mf*

199 Crt. *mf*

Bgo. Dr. *mf* *ff*

K. Dr. *f*

D.B. *mf*

a tempo ($\text{♩} = 71$)

202 B. Fl.

202 Cym. *f* *p* *f* *p*

T.T. *f*

202 Bgo. Dr. *f*

C. Dr. *f*

K. Dr.

D.B.

206

B. Fl. *p* *ppp* *p*

E. Hn. *mp*

Bgo. Dr. *mf* *mf*

C. Dr. *mf* 1 5:4

K. Dr. 1

D.B. *mf* *ppp* *p*

210

B. Fl. 3:2

E. Hn. *mp* 7:6

Bgo. Dr. 5:4

C. Dr. 5:4 3 5:4

S. Dr. 2 *mp* 3

K. Dr. 1 5:4

D.B. 3:2

Musical score for measures 214-217. The score includes parts for E. Hn., Cym., Bgo. Dr., C. Dr., S. Dr. 2, K. Dr., and Pno. The E. Hn. part features a melodic line with a *mp* dynamic and a slur over measures 215-217. The Cym. part has a rhythmic pattern with a *p* dynamic and a slur over measures 215-217. The Bgo. Dr. part has a rhythmic pattern with a *mp* dynamic and a slur over measures 215-217. The C. Dr. part has a rhythmic pattern with a *mp* dynamic and a slur over measures 215-217. The S. Dr. 2 part has a rhythmic pattern with a *mp* dynamic and a slur over measures 215-217. The K. Dr. part has a rhythmic pattern with a *mp* dynamic and a slur over measures 215-217. The Pno. part has a rhythmic pattern with a *pp* dynamic and a slur over measures 215-217.

Musical score for measures 218-221. The score includes parts for B. Fl., E. Hn., Cym., Bgo. Dr., C. Dr., S. Dr. 2, K. Dr., Pno., and D.B. The B. Fl. part features a melodic line with a *p* dynamic and a slur over measures 219-221. The E. Hn. part features a melodic line with a *mp* dynamic and a slur over measures 219-221. The Cym. part has a rhythmic pattern with a *p* dynamic and a slur over measures 219-221. The Bgo. Dr. part has a rhythmic pattern with a *mp* dynamic and a slur over measures 219-221. The C. Dr. part has a rhythmic pattern with a *mp* dynamic and a slur over measures 219-221. The S. Dr. 2 part has a rhythmic pattern with a *mp* dynamic and a slur over measures 219-221. The K. Dr. part has a rhythmic pattern with a *mp* dynamic and a slur over measures 219-221. The Pno. part has a rhythmic pattern with a *pp* dynamic and a slur over measures 219-221. The D.B. part has a rhythmic pattern with a *p* dynamic and a slur over measures 219-221.

meno mosso ♩=77 **piu mosso** ♩=87

B. Fl. *p* *mp* *f*

E. Hn. *mp*

Cym. *mp* *f*

Bgo. Dr.

C. Dr. *p*

S. Dr. 2

K. Dr.

Pno. *p* *f*

D.B. *p* *f*

225

B. Fl. *mf* *pp*

E. Hn. *f* *pp*

Cym. *ppp* *p*

Bgo. Dr. *f* *p*

C. Dr. *f*

S. Dr. 2 *f*

Pno. *mf*

D.B. *mf*

227

B. Fl. *mp*

E. Hn. *f*

Cym. *mf*

S. Dr. 2

K. Dr. *mf*

Pno. *mf*

D.B. *mp*

231

B. Fl.

E. Hn.

Cym.

S.Dr. 2

K. Dr.

Pno.

D.B.

2

1

The musical score is arranged in a system with seven staves. The top staff is for B. Fl. (Bass Flute) in treble clef. The second staff is for E. Hn. (English Horn) in treble clef. The third staff is for Cym. (Cymbal) in a percussion clef. The fourth staff is for S.Dr. 2 (Snare Drum 2) in a percussion clef. The fifth staff is for K. Dr. (Kettledrum) in a percussion clef. The sixth staff is for Pno. (Piano) in grand staff notation. The seventh staff is for D.B. (Double Bass) in bass clef. The music is in 3/4 time and consists of four measures. The first measure is marked with a '231' and a '2' above the Cym. staff. The second measure is marked with a '1' above the K. Dr. staff. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as accents and slurs are used throughout the piece.

Musical score for measures 235-248. The score is for a full orchestra and includes parts for B. Fl., E. Hn., C Tpt., Tbn., Cym., S. Dr. 2, K. Dr., Pno., and D.B. The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The score features a complex rhythmic pattern with many sixteenth notes and rests. Dynamics include *mp*, *f*, and *mf*. There are several slurs and accents throughout. A double bar line with repeat dots appears at measure 248.

Musical score for measures 239-248. The score is for a full orchestra and includes parts for B. Fl., E. Hn., Cym., S. Dr. 2, K. Dr., Pno., and D.B. The key signature is one flat (B-flat major/D minor) and the time signature is 3/8. The tempo markings are $\text{♩} = 70$ and $\text{♩} = 120$. The score features a complex rhythmic pattern with many sixteenth notes and rests. Dynamics include *mf*. There are several slurs and accents throughout. A double bar line with repeat dots appears at measure 248. The instruction "To C Flute" is written at the end of the B. Fl. part.

243 $\text{♩} = 240$

E. Hn. *fff*

C Tpt. *fff*

Tbn. *fff*

Cym. *fff*

S.Dr. 2 *fff*

Pno. *fff*

244 $\text{♩} = 125$

Cym. *fff*

S.Dr. 2 *fff*

Toms *fff*

K. Dr. *fff*

Pno. *fff*

D.B. *fff*

247

Cym. *fff*

S.Dr. 2 *fff*

Toms *fff*

K. Dr. *fff*

Pno.

D.B.

250

Cym. *fff*

Bgo. Dr. *fff*

S.Dr. 2 *fff*

Toms *fff*

K. Dr. *fff*

Pno. *fff*

D.B. *fff*

molto piu mosso ♩=140

Ob. *mp*

T.T. *fff*

Toms *mf* *fff*

Fl. *fff*

Ob. *fff*

C Tpt. *fff*

Tbn. *fff*

Cym. *fff*

S.Dr. 2 *fff*

Toms *fff*

K. Dr. *fff*

Musical score for measures 271-276. The score includes parts for Flute (Fl.), Oboe (Ob.), C Trumpet (C Tpt.), Trombone (Tbn.), Cymbal (Cym.), Snare Drum 2 (S.Dr. 2), Tom-toms (Toms), and Kick Drum (K. Dr.).

- Fl.:** Starts at measure 271 with a *fff* dynamic. Features triplet eighth notes and sixteenth notes.
- Ob.:** Features sixteenth-note patterns with *5:4* and *7:4* rhythmic markings.
- C Tpt.:** Starts at measure 271 with a *fff* dynamic. Features triplet eighth notes.
- Tbn.:** Starts at measure 271 with a *fff* dynamic. Features triplet eighth notes.
- Cym.:** Starts at measure 271 with a *fff* dynamic. Features two measures of eighth-note patterns.
- S.Dr. 2:** Starts at measure 271 with a *fff* dynamic. Features eighth-note patterns.
- Toms:** Starts at measure 271 with a *fff* dynamic. Features sixteenth-note patterns with *5:4* and *7:4* markings.
- K. Dr.:** Starts at measure 271 with a *fff* dynamic. Features eighth-note patterns.

Musical score for measures 277-281. The score includes parts for Oboe (Ob.) and Tom-toms (Toms).

- Ob.:** Features sixteenth-note patterns with *5:4* and *7:4* rhythmic markings.
- Toms:** Features sixteenth-note patterns with *5:4* and *7:4* markings.

Musical score for measures 282-287. The score includes parts for Oboe (Ob.) and Tom-toms (Toms).

- Ob.:** Features sixteenth-note patterns with *5:4* and *7:4* rhythmic markings.
- Toms:** Features sixteenth-note patterns with *5:4* and *7:4* markings.

Musical score for measures 288-292. The score includes parts for Oboe (Ob.) and Tom-toms (Toms).

- Ob.:** Features sixteenth-note patterns with *5:4* and *7:4* rhythmic markings.
- Toms:** Features sixteenth-note patterns with *5:4* and *7:4* markings.

approx. dur. 15'

Musical score for Opus Scoopicus, page 57, measures 284-287. The score is in 7/4 time and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (C Tpt.), Trombone (Tbn.), Cymbal (Cym.), Tom-toms (Toms), Piano (Phn.), Accordion (Acc.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measures 284-287:

- Fl.:** Rests in measures 284-286. Measure 287: *p* (piano).
- Ob.:** Rapid sixteenth-note passages in measures 284-286, marked with *5:4* slurs. Measure 287: Rest.
- C Tpt.:** Rests in measures 284-286. Measure 287: *p* (piano).
- Tbn.:** Rests in measures 284-286. Measure 287: *p* (piano).
- Cym.:** Rests in measures 284-286. Measure 287: *mf* (mezzo-forte).
- Toms:** Rapid sixteenth-note passages in measures 284-286, marked with *5:4* slurs.
- Phn.:** Rests in measures 284-286. Measure 287: *mf* (mezzo-forte) in the first half, *mp* (mezzo-piano) in the second half.
- Acc.:** Rests in measures 284-286. Measure 287: *p* (piano).
- Vln.:** Rests in measures 284-286. Measure 287: *p* (piano).
- Vla.:** Rests in measures 284-286. Measure 287: *p* (piano).
- Vc.:** Rests in measures 284-286. Measure 287: *p* (piano).
- D.B.:** Rests in measures 284-286. Measure 287: *p* (piano).

