

Richard BELCASTRO

ZYZZYVA

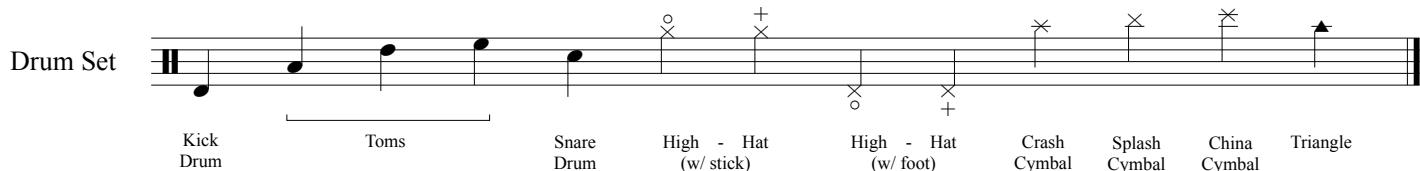
*for Clarinet in Bb, Bassoon, Trumpet in Bb, Trombone, Drum Set,
Violin, and Double Bass w / C extension*

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Zyzyva /'zɪzɪvə/ is a type of small South and Central American weevil. Its name was given by entomologist Thomas Lincoln Casey Jr. who is said to have done so as a practical joke to place it in a prominent ending position in many guides and manuals.

"Zyzyva" is also the last word in most English-language dictionaries.

Percussion Key:



Composed for the Deviant Septet Call for Scores

ZYZZYVA

Transposed Score

For Clarinet in Bb, Bassoon, Trumpet in Bb, Trombone,
Drum Set, Violin, and Double Bass w/ C Extension

Richard Belcastro

2015

$\text{♩} = \text{c. } 100$ **Playfully**

This section of the score consists of seven staves. From top to bottom: Clarinet in Bb (G clef), Bassoon (C clef), Trumpet in Bb (G clef), Trombone (C clef), Drum Set (percussion symbols), Violin (G clef), and Double Bass (C clef). The music begins with a rest followed by a dynamic **f**. The Trombone and Double Bass play eighth-note patterns. The Violin and Double Bass both play sixteenth-note patterns starting at measure 4.

A

This section of the score consists of six staves. From top to bottom: Bb Cl. (G clef), Bsn. (C clef), Bb Tpt. (G clef), Tbn. (C clef), Vln. (G clef), and D.B. (C clef). The section starts with a dynamic **f**. The Bb Cl., Bsn., and Bb Tpt. play eighth-note patterns. The Tbn., Vln., and D.B. play sixteenth-note patterns. Measure 7 shows a transition where the Bb Cl. and Bsn. play eighth-note patterns, while the Bb Tpt., Tbn., Vln., and D.B. play sixteenth-note patterns.

12

Bb Cl.

Bsn.

B. Tpt.

Tbn.

Vln.

D.B.

B

12

Bb Cl.

Bsn.

B. Tpt.

Tbn.

D. S.

Vln.

D.B.

23

B♭ Cl.

Bsn.

B♭ Tpt.

Tbn.

D. S.

Vln.

D.B.

C **Forcefully**

28

B♭ Cl.

Bsn.

B♭ Tpt.

Tbn.

D. S.

Vln.

D.B.

ZYZZYVA

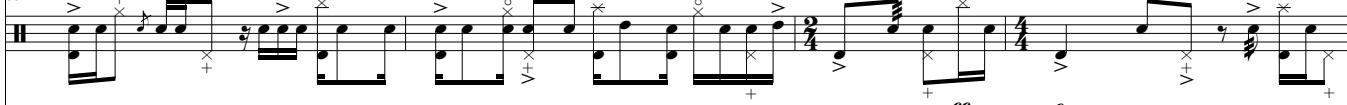
33

B♭ Cl. 

Bsn. 

B♭ Tpt. 

Tbn. 

D. S. 

Vln. 

D.B. 

D

B♭ Cl. 

Bsn. 

B♭ Tpt. 

Tbn. 

D. S. 

(8va)-

Vln. 

D.B. 

E Light and Quirky

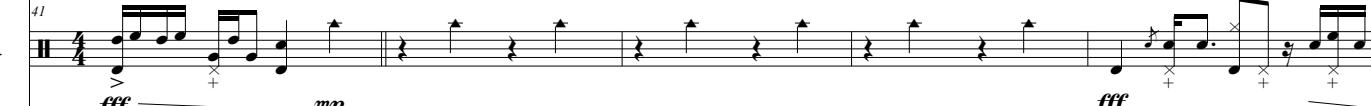
41

B♭ Cl. 

Bsn. 

B♭ Tpt. 

Tbn. 

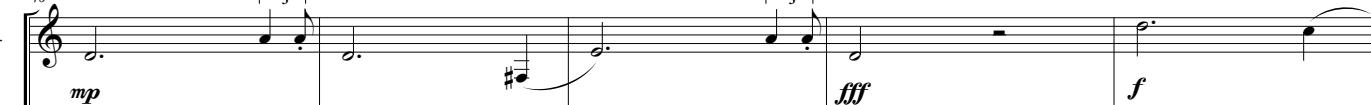
D. S. 

Vln. 

D.B. 

F

46

B♭ Cl. 

Bsn. 

B♭ Tpt. 

Tbn. 

D. S. 

Vln. 

D.B. 

ZYZZYVA

Musical score for orchestra, page 51, measures 51-52. The score includes parts for B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Double Bassoon (D. S.), Violin (Vln.), and Double Bass (D.B.). The music features dynamic markings such as *ff*, *fff*, and *arco*. Various performance techniques are indicated, including grace notes, slurs, and specific attack marks like 'x' and 'v'. Measure 51 concludes with a forte dynamic (*ff*) and measure 52 begins with a forte dynamic (*ff*).

G Mysteriously

55

B♭ Cl. fffff f p < f f p < f f p < f f p < f

Bsn. fffff p < f p < f p < f p < f

B♭ Tpt. fffff f p < f f p < f f p < f f p < f

Tbn. fffff f p < f f p < f p f p < f p

D. S. fffff f p < f f p < f p f p < f p

Vln. fffff f p < f f p < f p f p < f p

D.B. fffff p < f p < f p < f p < f p

59

B♭ Cl. f p <= f p <= f f p <= f p f p <= f p f p <= f p f

Bsn. p <= f p <= f p f p <= f p <= f p

B♭ Tpt. f p <= f p <= f p <= f p f p <= f p f p <= f p f

Tbn. f p <= f p <= f p <= f p f p <= f p f p <= f p f

D. S. f p f p <= f p f p f p <= f p f p f

Vln. f p <= f p <= f p <= f p f p <= f p f p <= f p f

D.B. p <= f p <= f p

Musical score for orchestra, page 10, measures 63-65. The score includes parts for B♭ Clarinet, Bassoon, B♭ Trumpet, Trombone, Double Bassoon, and Violin. Measure 63 starts with a forte dynamic (f) for the B♭ Clarinet and Bassoon. Measure 64 continues with the same dynamics. Measure 65 begins with a forte dynamic (f) for the Trombone and Double Bassoon. The score is in common time throughout.

67

B♭ Cl. *f*

Bsn. *p* *f*

B♭ Tpt. *p* *f*

Tbn. *p* *f*

D. S. *p* *f*

Vln. *f*

D.B. *p* *f*

I

71

B♭ Cl. *f*

Bsn. *f*

B♭ Tpt. *f*

Tbn. *f*

D. S. *f*

Vln. *f*

D.B. *f*

Musical score for orchestra and piano, page 75. The score includes parts for Bassoon (Bsn.), Bassoon (Bb Cl.), Trombone (Tbn.), Double Bass (D. B.), Drums (D. S.), Violin (Vln.), and Double Bassoon (Dbbn.). Various dynamics like ff, f, mf, and mp are indicated. Measures 75-78 are shown.

J Emphatically

B♭ Cl. *ff*

Bsn. *ff*

B♭ Tpt. 79 *ff*

Tbn. *ff*

D. S. 79 *ff*

Vln. 79 *ff*

D.B. *ff*

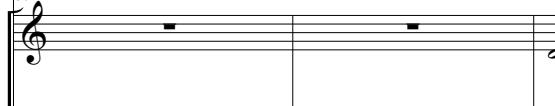
This image shows a page from a musical score for orchestra and brass band. The score includes parts for Bassoon (Bsn.), Trombone (Tbn.), Double Bass (D.B.), Violin (Vln.), Double Bassoon (D.S.), Bass Clarinet (B♭ Cl.), and Brass Trompet (B♭ Tpt.). The music is in common time. The first section (measures 1-7) features dynamic markings *ff* for Bassoon and Bass Clarinet. The second section (measures 8-14) features dynamic markings *ff*, *fff*, and *ff* for Bassoon, Trombone, Double Bassoon, and Bass Clarinet. The third section (measures 15-21) features dynamic markings *ff*, *fff*, and *ff* for Bassoon, Trombone, Double Bassoon, and Bass Clarinet. The fourth section (measures 22-28) features dynamic markings *ff*, *fff*, and *ff* for Bassoon, Trombone, Double Bassoon, and Bass Clarinet. The fifth section (measures 29-35) features dynamic markings *ff*, *fff*, and *ff* for Bassoon, Trombone, Double Bassoon, and Bass Clarinet. The sixth section (measures 36-42) features dynamic markings *ff*, *fff*, and *ff* for Bassoon, Trombone, Double Bassoon, and Bass Clarinet. The seventh section (measures 43-49) features dynamic markings *ff*, *fff*, and *ff* for Bassoon, Trombone, Double Bassoon, and Bass Clarinet. The eighth section (measures 50-56) features dynamic markings *ff*, *fff*, and *ff* for Bassoon, Trombone, Double Bassoon, and Bass Clarinet.

K

84

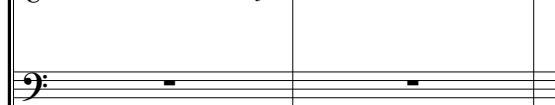
B♭ Cl. 

Bsn. 

B♭ Tpt. 

Tbn. 

D. S. 

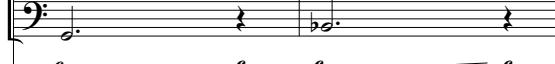
Vln. 

D.B. 

fp ————— f

90

B♭ Cl. 

Bsn. 

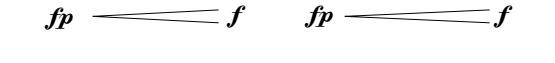
fp ————— f fp ————— f fp ————— f fp ————— f fp ————— f

B♭ Tpt. 

Tbn. 

D. S. 

Vln. 

D.B. 

fp ————— f fp ————— f fp ————— f fp ————— f fp ————— f

95

B♭ Cl. *f p* ————— *fff* ————— *f* ————— *fff* *ff* ————— *fff*

Bsn. *fp* ————— *f* *fff* ————— *f* ————— *fff* *ff* ————— *fff*

B♭ Tpt. *fff* ————— *f* ————— *fff* *ff* ————— *fff*

Tbn. *fff* ————— *f* ————— *fff* *ff* ————— *fff*

D. S. *mf* ————— *fff*

Vln. *f p* ————— *fff* ————— *f* ————— *fff* *ff* ————— *fff*

D.B. *fp* ————— *f* *fff* ————— *f* ————— *fff* *ff* ————— *fff*

L Panicked

B♭ Cl. *fp* ————— *f* *ffff* ————— *p*

Bsn. *f* *p* ————— *fff* ————— *f* *p* —————

B♭ Tpt. *f* ————— *fff* ————— *f*

Tbn. *f* ————— *fff* ————— *f*

D. S. *f* ————— *fff* ————— *f*

Vln. *fp* ————— *fff* ————— *f* *fp*

D.B. *f* ————— *fp* ————— *fff* ————— *f* *fp* —————

103

B♭ Cl. *fp* *ff* *fff* *fp*

Bsn. *fff* *fp* *ff* *fff* *f* *fp*

B♭ Tpt. *fff* *ff* *fff* *f*

Tbn. *fff* *ff* *fff* *f*

D. S. *fff* *ff* *fff* *f*

Vln. *fff* *f* *ff* *fff* *fp* *f*

D.B. *fff* *fp* *ff* *fff* *f* *fp*

107

B♭ Cl. *fff* *ffff* *p* *mf*

Bsn. *fff* *ffff* *p* *fff*

B♭ Tpt. *fff* *ffff* *p* *fff*

Tbn. *fff* *ffff* *p* *fff*

D. S. *fff* *ffff* *p* *fff*

Vln. *fff* *p* *ffff* *p* *fff*

D.B. *fff* *ffff* *p* *fff*

M

ZYZZYVA

13

N Forcefully

B♭ Cl. III
Bsn. ff
B♭ Tpt. III ff
Tbn. ff
D. S. III
Vln. ff
D.B. mf

B♭ Cl. II 15 ff
Bsn. fff
B♭ Tpt. II 15 fff
Tbn. fff
D. S. II 15 fff
Vln. II 15 fff
D.B. II 15 fff

O Wildly

B♭ Cl. Bsn. B♭ Tpt. Tbn. D. S. Vln. D.B.

119

120

121

122

(8va)

123

P

B♭ Cl. Bsn. B♭ Tpt. Tbn. D. S. Vln. D.B.

123

124

125

126

(8va)

127

f

ff

ff

ff

ff

ff

ff

Q Fluid

127

B♭ Cl. 

Bsn. 

B♭ Tpt. 

Tbn. 

D. S. 

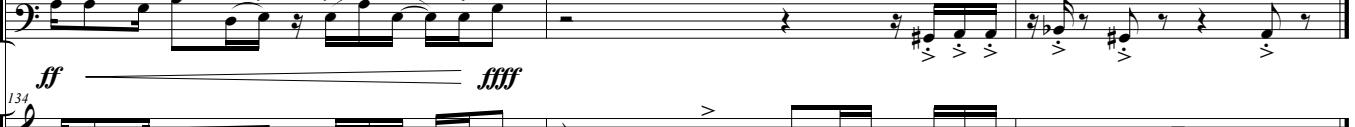
Vln. 

D.B. 

R Manic and Exhausted

a tempo

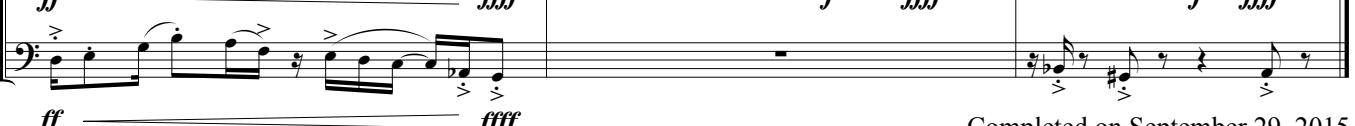
B♭ Cl. 

Bsn. 

B♭ Tpt. 

Tbn. 

D. S. 

Vln. 

D.B. 