

Adam Spry

The Obigominomicon

PREVIEW

November 2023

Brass Band

PROGRAMME NOTES

The Obigominomicon (pronounced o-bee-goh-mee-noh-mee-con) is a spooky piece for brass band about someone trying to steal an ancient artefact (That being the Obigominomicon itself). On the way, they meet several dancing ghosts, not long before getting chased out by them! In the piece, you can hear as the protagonist moves through different rooms, and all the different types of ghosts they meet along the way.

-Adam Spry

INSTRUMENTATION

Solo Cornet
Repiano Cornet
2nd Cornet
3rd Cornet

Flugelhorn
Solo Horn
1st Horn
2nd Horn

1st Baritone
2nd Baritone

1st Trombone
2nd Trombone
Bass Trombone

Euphonium
E♭ Bass

Drumset
Wood Blocks
Slapstick
Flexatone
Bass Drum
Cymbals
Maracas
Bongos
Thundersheet
Triangle
Vibraslap

Timpani
Tubular Bells
Xylophone

Duration: c. 5'

The Obigominomicon

For Brass Band

Adam Spry

Spooky ♩ = 108

Solo Cornet

Repiano

2nd Cornet

3rd Cornet

Flugelhorn

Solo Horn

1st Horn

2nd Horn

1st Baritone

2nd Baritone

1st Trombone

2nd Trombone

Bass Trombone

Euphonium

E♭ Bass

Drumset

Percussion

Wood Blocks

Percussion 3

OBIGOMINOMICON

To Wood Blocks

rit. A

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bs.

D. Set

Perc.

Wd. Bl.

Perc. 3

Measure 6: Solo Cnt., Rep., 2nd Cnt., 3rd Cnt., Flghn., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., E♭ Bs., D. Set, Perc., Wd. Bl., Perc. 3. Measure 7: Solo Cnt., Rep., 2nd Cnt., 3rd Cnt., Flghn., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., E♭ Bs., D. Set, Perc., Wd. Bl., Perc. 3. Measure 8: Solo Cnt., Rep., 2nd Cnt., 3rd Cnt., Flghn., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., E♭ Bs., D. Set, Perc., Wd. Bl., Perc. 3. Measure 9: Solo Cnt., Rep., 2nd Cnt., 3rd Cnt., Flghn., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., E♭ Bs., D. Set, Perc., Wd. Bl., Perc. 3. Measure 10: Solo Cnt., Rep., 2nd Cnt., 3rd Cnt., Flghn., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., E♭ Bs., D. Set, Perc., Wd. Bl., Perc. 3.

gliss.

mp

mf

p

ff

To Slapstick

11

B

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bs.

D. Set.

Wh.

Wd. Bl.

Perc. 3

p mute

p mute

p mute

p

pp

pp

pp

mf

To Tubular Bells

To Flexatone

gliss.

mf

mp

gliss.

mp

17

C

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bs.

D. Set.

Wh.

Flt.

T.B.

mp

mf

gliss.

gliss.

mp

mf

gliss.

gliss.

mf

To Xylophone

f

mp

22

Solo Cnt. Rep. 2nd Cnt. 3rd Cnt. Flghn. Solo Hn. 1st Hn. 2nd Hn. 1st Bar. 2nd Bar. 1st Tbn. 2nd Tbn. B. Tbn. Euph. E \flat Bs. D. Set Xyl. Flt. T.B.

pp *mp* *pp* *mp* *pp* *mp* *pp*

pp *mp* *pp* *mp* *pp* *mp* *pp*

pp *mp* *pp* *pp*

f

gliss. *mp* *gliss.* *mf* *gliss.* *gliss.*

25

Solo Cnt. Rep. 2nd Cnt. 3rd Cnt.

Flghn. Solo Hn. 1st Hn. 2nd Hn.

1st Bar. 2nd Bar.

1st Tbn. 2nd Tbn. B. Tbn.

Euph. Eb Bs. D. Set

Xyl. Flt.

To Slapstick

Wh. ff

31

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bs.

D. Set

Xyl.

Flt.

Wh.

38

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar. *p*

2nd Bar. *p*

1st Tbn.

2nd Tbn.

B. Tbn.

Eup.

E \flat Bs.

D. Set

Xyl.

Flt.

Wh.

A musical score page showing 15 staves of music. The staves include: Solo Cnt., Rep., 2nd Cnt., 3rd Cnt., Flghn., Solo Hn., 1st Hn., 2nd Hn., 1st Bar. (dynamic *p*), 2nd Bar. (dynamic *p*), 1st Tbn., 2nd Tbn., B. Tbn., Eup., E \flat Bs., D. Set, Xyl., Flt., and Wh. The music consists of measures 38 through 43. Measures 38-40 show mostly rests. Measures 41-42 feature rhythmic patterns in the woodwind section (Horns, Flute, Clarinet). Measure 43 shows a melodic line in the Euphonium and Bassoon staves.

E

44

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bs.

D. Set

Xyl.

Flt.

Wh.

To Wood Blocks

mf

The musical score consists of 16 staves. Staves 1 through 4 (Solo Cnt., Rep., 2nd Cnt., 3rd Cnt.) have no visible notation. Staves 5 through 10 (Flghn., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar.) show various rhythmic patterns with sharp symbols. Staves 11 through 16 (1st Tbn., 2nd Tbn., B. Tbn., Euph., E♭ Bs., D. Set., Xyl., Flt., Wh.) are mostly blank. The E♭ Bs. staff contains a dynamic marking 'mf' under a measure. The Flt. staff contains a dynamic marking 'mf' under a measure, followed by the instruction 'To Wood Blocks'. The Wh. staff has a single sharp symbol.

50

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bs.

D. Set.

Xyl.

Wd. Bl.

Wh.

Musical score for orchestra and woodwind ensemble. The score consists of 15 staves. Measures 1 through 4 are mostly rests. Measure 5 begins with dynamic p . Solo Cnt., Rep., 2nd Cnt., and 3rd Cnt. play eighth-note patterns. Flghn. and Solo Hn. play eighth-note patterns. 1st Hn. and 2nd Hn. play eighth-note patterns. 1st Bar. and 2nd Bar. play eighth-note patterns. 1st Tbn. and 2nd Tbn. play eighth-note patterns. B. Tbn. and Euph. play eighth-note patterns. E♭ Bs. plays sixteenth-note patterns. D. Set. and Xyl. play eighth-note patterns. Wd. Bl. and Wh. play eighth-note patterns. Measure 10 ends with dynamic p .

F

56

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bs.

D. Set

Flt.

To Flexatone

Wd. Bl.

Wh.

G $\text{♩} = 124$
solo, open

Solo Cnt. Rep. 2nd Cnt. 3rd Cnt.

Flghn. Solo Hn. 1st Hn. 2nd Hn.

1st Bar. 2nd Bar.

1st Tbn. 2nd Tbn. B. Tbn.

Euph. Eb Bs.

D. Set

Wh.

Wd. Bl.

BD

60

mute *pp* mute *pp*

ff

f lively

f lively

f lively

mf

f lively

To Bass Drum

65

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bs.

D. Set

Cym.
To Cymbal
ff

Wd. Bl.

BD

H

71

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E \flat Bs.

D. Set

Cym.

Wd. Bl.

BD

ff

75

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bs.

D. Set

Cym.

Wd. Bl.

BD

The music consists of 15 staves. The first four staves (Solo Cnt., Rep., 2nd Cnt., 3rd Cnt.) have single-line treble clef staves. The remaining staves (Flghn., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., E♭ Bs., D. Set, Cym., Wd. Bl., BD) have standard five-line treble or bass clef staves. Measure 75 begins with a dynamic of **F**, followed by a measure of **f**. The BD staff at the bottom features a continuous rhythmic pattern of eighth-note pairs. The Cym. staff includes dynamic markings **ff** and **>**.

79

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E \flat Bs.

D. Set

Cym.

Wd. Bl.

BD

79

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E \flat Bs.

D. Set

Cym.

Wd. Bl.

BD

I

84

Solo Cnt. Rep. 2nd Cnt. 3rd Cnt. Flghn. Solo Hn. 1st Hn. 2nd Hn. 1st Bar. 2nd Bar. 1st Tbn. 2nd Tbn. B. Tbn. Euph. Eb Bs. D. Set Cym. Wd. Bl. BD

mute
pp dim. a niente

gliss.
p

gliss.
mp

mp
f
To Slapstick
ff

mp

88

Solo Cnt. Rep. 2nd Cnt. 3rd Cnt. Flghn. Solo Hn. 1st Hn. 2nd Hn.

1st Bar. 2nd Bar. 1st Tbn. 2nd Tbn. B. Tbn. Euph. E♭ Bs. D. Set. Wh. Wd. Bl. BD

97

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn. *f* *pp*

Solo Hn.

1st Hn.

2nd Hn.

1st Bar. *mp* *pp*

2nd Bar. *mp* *pp*

1st Tbn. *mp* *pp*

2nd Tbn. *mp* *pp*

B. Tbn. *mf* *pp*

Eup.

E♭ Bs.

D. Set. *mf*

Wh.

Wd. Bl.

BD

The score consists of 18 staves. The first four staves (Solo Cnt., Rep., 2nd Cnt., 3rd Cnt.) are blank. The Flghn. staff has a dynamic 'f' followed by 'pp'. The Solo Hn., 1st Hn., and 2nd Hn. staves are blank. The 1st Bar. staff has a dynamic 'mp' followed by 'pp'. The 2nd Bar. staff has a dynamic 'mp' followed by 'pp'. The 1st Tbn. staff has a dynamic 'mp' followed by 'pp'. The 2nd Tbn. staff has a dynamic 'mp' followed by 'pp'. The B. Tbn. staff has a dynamic 'mf' followed by 'pp'. The Eup. staff is blank. The Eb Bs. staff has sixteenth-note patterns. The D. Set. staff has 'x' marks with a dynamic 'mf'. The Wh., Wd. Bl., and BD staves are blank.

101 Double-time $\text{d} = 108$

Straight

Solo Cnt.  open > > > > > > >

Rep.  open > > > > > >

2nd Cnt.  open > > > > > >

3rd Cnt.  f > > > > > >

Flghn.

Solo Hn.  > > > > > > >

1st Hn.  3 3 3 3 3 3

2nd Hn.  3 3 3 3 3 3

1st Bar.  3 3 3 3 3 3

2nd Bar.  3 3 3 3 3 3

1st Tbn.  > > > > > > >

2nd Tbn.  > > > > > > >

B. Tbn.  > > > > > > >

Euph.  (Straight) > > > > > > >

E \flat Bs.  > > > > > > >

D. Set  > > > > > > >

Wh.  > > > > > > >

Mrcs.  To Maracas > > > > > > >

Bon.  To Bongos > > > > > > >

a tempo

Swing finger snap

105

Solo Cnt. Solo Cnt. Solo Cnt.

Rep. Rep. Rep.

2nd Cnt. 2nd Cnt. 2nd Cnt.

3rd Cnt. 3rd Cnt. 3rd Cnt.

Flghn. f f f

Solo Hn. f f f

1st Hn. mf mf mf

2nd Hn. mf mf mf

1st Bar. mf mf mf

2nd Bar. mf mf mf

1st Tbn. finger snap finger snap finger snap mf

2nd Tbn. finger snap finger snap finger snap

B. Tbn. finger snap finger snap finger snap

Euph. finger snap finger snap finger snap

E♭ Bs. Straight

D. Set

Wh.

Timp. To Timpani

Bon.

K **Meno mosso** $\text{J} = 80$ 108
Straight

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

mf

B. Tbn.

Euph.

E♭ Bs.

D. Set

Wh.

Timp.

Bon.

The score consists of 16 staves, each representing a different instrument or voice. The instruments listed are: Solo Cnt., Rep., 2nd Cnt., 3rd Cnt., Flghn., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., E♭ Bs., D. Set., Wh., Timp., and Bon. The tempo is indicated as 108 with a dynamic of "Straight". The key signature is K. The music is divided into four measures. Measures 1 through 3 are primarily composed of rests. In Measure 4, the instrumentation becomes more active, with eighth-note patterns appearing in several voices. The 2nd Tbn. staff includes a dynamic instruction "mf" (mezzo-forte). The vocal parts (Rep., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar.) all begin with a single eighth note in their respective measures. The 3rd Cnt. and Flghn. also have single eighth notes in their first three measures. The 1st Tbn. begins its eighth-note pattern in Measure 4, starting with a sixteenth note followed by a eighth-note pair. The 2nd Tbn. follows with a sixteenth note, a eighth-note pair, and another sixteenth note. The B. Tbn. has a single eighth note in its first three measures and then joins the eighth-note pattern in Measure 4. The Euph., E♭ Bs., D. Set., Wh., Timp., and Bon. parts remain mostly silent throughout the entire section.

112

Solo Cnt. -

Rep. -

2nd Cnt. -

3rd Cnt. -

Flghn. -

Solo Hn. -

1st Hn. - $\gamma \# \text{cccc} \# \dot{\gamma}$ $\# \dot{\gamma} \gamma \text{cccc} \# \dot{\gamma}$ $\# \dot{\gamma} \gamma$

2nd Hn. - $\gamma \text{cccc} \# \dot{\gamma}$ $\# \dot{\gamma} \gamma \text{cccc} \# \dot{\gamma}$ $\# \dot{\gamma} \gamma$

1st Bar. -

2nd Bar. -

1st Tbn. - $\text{cccc} \# \text{cccc} \# \text{cccc}$

2nd Tbn. - $\text{cccc} \# \text{cccc} \# \text{cccc}$

B. Tbn. - $\text{cccc} \# \text{cccc} \# \text{cccc}$

Euph. - $\text{cccc} \# \text{cccc} \# \text{cccc}$

E \flat Bs. - $\text{cccc} \# \text{cccc} \# \text{cccc}$

D. Set -

Wh. -

Timp. -

Bon. -

115

Solo Cnt. Rep. 2nd Cnt. 3rd Cnt. Flghn. Solo Hn. 1st Hn. 2nd Hn. 1st Bar. 2nd Bar. 1st Tbn. 2nd Tbn. B. Tbn. Euph. Eb Bs. D. Set Wh. Timp. Bon.

119 **molto rit.** - - - - - L

Solo Cnt.
Rep.
2nd Cnt.
3rd Cnt.
Flghn.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Eb Bs.
D. Set
Wh.
Timp.
Bon.

L

pp

pp

pp

pp

pp

pp

pp

pp

To Thundersheet
shake (not wobble)
tr

pp

To Bass Drum
 pp

123

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bs.

D. Set

Thu.

Timp.

BD

bowed crotale on kettle drum

gliss.

L.R.

ff
(superball mallet)

(normal mallet)

pp

ff
mf

127

Solo Cnt. Rep. 2nd Cnt. 3rd Cnt. f #o #e

Flghn. Solo Hn. 1st Hn. 2nd Hn. 1st Bar. 2nd Bar.

1st Tbn. 2nd Tbn. B. Tbn. Eup. Eb Bs. D. Set

Thu. Timp. BD

gliss.

L.R.

half-valve gliss.

p
scrape and choke

f
To Cymbal

ff

pp

Double-time $\text{♩} = 80$

M

137

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

harmon mute (wah ad. lib.)
solo

f

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bs.

mf

D. Set

Cym.

Timp.

Trgl.

ff

>

To Tubular Bells

mf

141

N

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E \flat Bs.

D. Set

Cym.

Timp.

T.B.

145

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bs.

D. Set

Cym.

Timp.

T.B.

To Triangle

mf

To Triangle

mf

149

Solo Cnt. Rep. 2nd Cnt. 3rd Cnt. Flghn. Solo Hn. 1st Hn. 2nd Hn. 1st Bar. 2nd Bar. 1st Tbn. 2nd Tbn. B. Tbn. Euph. Eb Bs. D. Set Cym. Timp. Trgl.

O

153

Solo Cnt. *f*

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. *f* *open gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

2nd Tbn. *f* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

B. Tbn. *f* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Euph.

E♭ Bs.

D. Set

Cym.

Timp.

Trgl.

The musical score page contains 15 staves of music for various instruments. The instruments listed on the left are Solo Cnt., Rep., 2nd Cnt., 3rd Cnt., Flghn., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., E♭ Bs., D. Set., Cym., Timp., and Trgl. The time signature is 4/4 throughout. Measure 153 begins with a dynamic of *f*. The Solo Counter tenor (Solo Cnt.) has a sixteenth-note pattern. The Repetition (Rep.) and Second Counter tenor (2nd Cnt.) play eighth-note patterns. The Third Counter tenor (3rd Cnt.) plays eighth-note patterns. The Flugelhorn (Flghn.) and Solo Horn (Solo Hn.) play sustained notes. The First Horn (1st Hn.) and Second Horn (2nd Hn.) play eighth-note patterns. The first two bars of the Bassoon (B. Tbn.) part show eighth-note patterns with slurs labeled "gliss.". The first bar of the Euphonium (Euph.) part shows a sixteenth-note pattern. The E-flat Bassoon (E♭ Bs.) part shows eighth-note patterns. The Drums (D. Set.) and Cymbals (Cym.) parts are mostly rests. The Timpani (Timp.) and Triangle (Trgl.) parts show eighth-note patterns. Measure 153 ends with a dynamic of *f*.

P

157

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bs.

D. Set.

Cym.

Timp.

Trgl.

f

ff

To Vibraslap

164

Solo Cnt. ff

Rep. ff

2nd Cnt. ff

3rd Cnt. ff

Flghn. ff

Solo Hn. ff

1st Hn. ff

2nd Hn. ff

1st Bar. ff

2nd Bar. ff

1st Tbn. ff

2nd Tbn. ff

B. Tbn. ff

Euph. ff

E♭ Bs. ff tr f

D. Set mp fff To Slapstick

Cym. fff

Timpani ff

Vibslp. ff