

Loretta K. Notareschi

Opa Opá

For Solo Multi-Percussion

DMS-02



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About the Music

Opa Opá is for a tight solo multi-percussion set up—rainstick, tom-toms, temple blocks, and suspended cymbal. A delicate middle section contrasts with the high-energy outer sections. The piece was written for Nathan Davis of the ensemble Non Sequitur for the Walden School Faculty Commissioning Project in 2000

About the Composer

Loretta K. Notareschi explores the passionate, irreverent, and transcendent in her many compositions for chamber ensemble, large ensemble, and chorus. Born in Canton, Ohio and raised in Stillwater, Oklahoma, she has received awards from the IronWorks Percussion Duo, the Colorado State Music Teachers Association, the American Composers Forum, Ensemble Eleven, and the GALA Choruses. Her music has been performed in Manchester, England; in New York City at Symphony Space and the Paul Recital Hall in Lincoln Center; and in other cities across the U.S., including Denver, where she makes her home.

Notareschi is a professor of music at Regis University and a faculty member of The Walden School. She holds a Masters and PhD in composition from the University of California at Berkeley, a Bachelor of Music in composition from the University of Southern California, and the General Diploma from the Zoltán Kodály Pedagogical Institute of Music in Kecskemét, Hungary, where she was a Fulbright Scholar. Her primary teachers in composition have been Morten Lauridsen, Erica Muhl, Rick Lesemann, Cindy Cox, and Jorge Liderman.

For Nathan Davis

Opa Opá

Precisely, ♩=132

with hard rubber mallets on bow

Loretta K. Notareschi

Suspended Cymbal
Rain Stick

Two Temple Blocks

Three Tom-Toms

4/4

f

ff

put down quietly

l.v. (sempre)

6

S.C.
R.S.

with hard rubber mallets

Toms

pp *drily*

12

S.C.
R.S.

mp

pp

dome

Toms

mf *pp* *mf* *pp*

18

S.C.
R.S.

pp

bow

Toms

24 dome

S.C.
R.S.

Toms

p

mf

p

p

29 bow

S.C.
R.S.

Toms

mf

p

mf

p

35

S.C.
R.S.

Toms

f

sub. pp

mp

pp

mf

p

41

S.C.
R.S.

Toms

mf

p

mf

47

S.C.
R.S.

Toms

f

sub. p

f

sub. pp

f

sub. pp

f

sub. pp

53

S.C.
R.S.

Toms

f

58

S.C.
R.S.

Toms

With Growing Excitement

sub. pp *poco a poco cresc.*

64

S.C.
R.S.

Toms

69

S.C.
R.S.

Toms

fff *gesturally* *ff* *f*

poco rit.

75

S.C.
R.S.

Toms

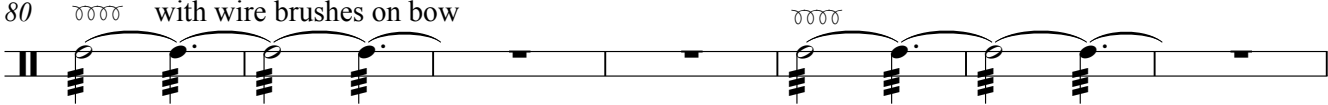
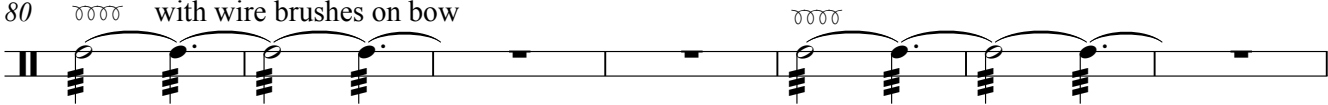
a tempo

pp

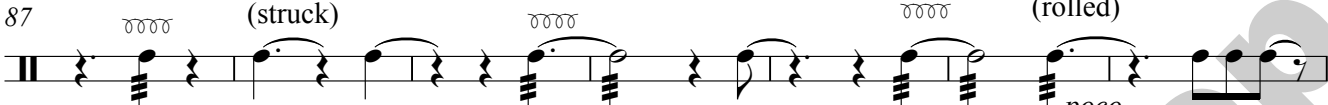
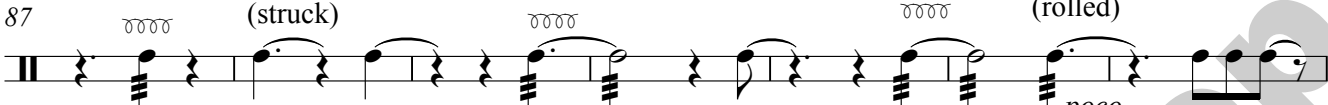
with finger on drumhead

Slower, ♩=104

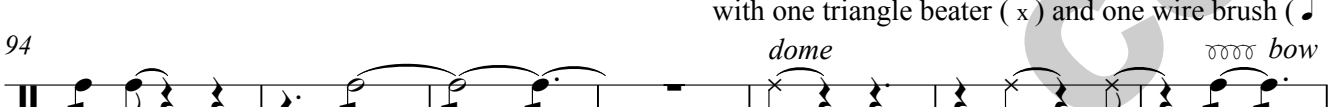
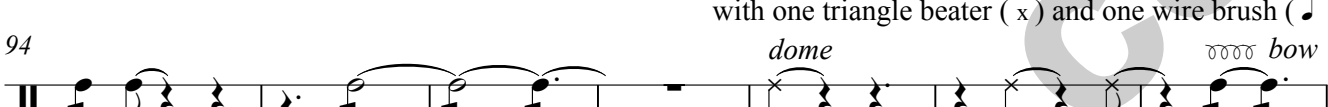
80 *pp* sensitively with wire brushes on bow

S.C.  R.S. 

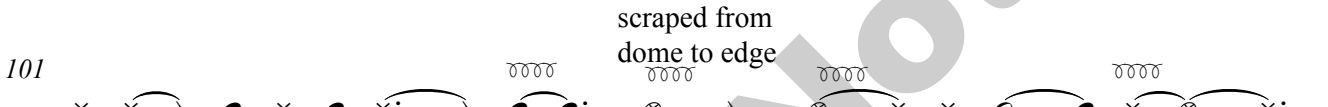
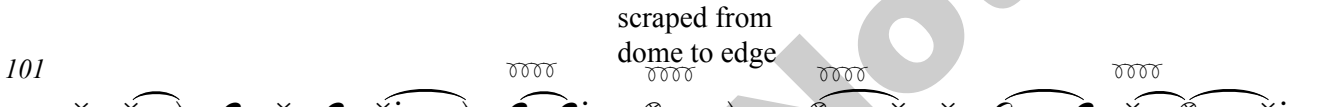
87 (struck) (rolled) *poco pp*

S.C.  R.S. 

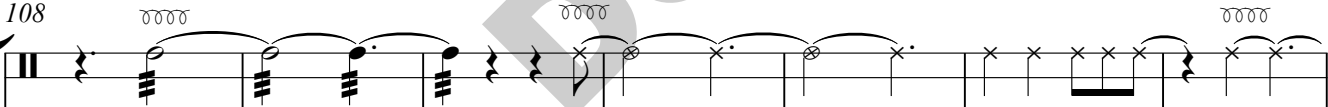
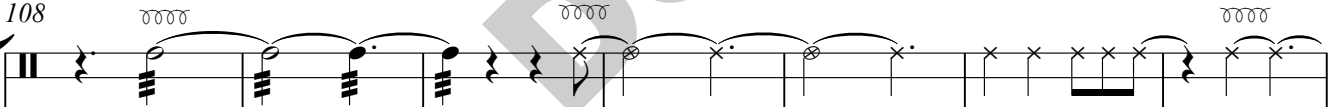
94 with one triangle beater (x) and one wire brush (♩) *mp pp mp*

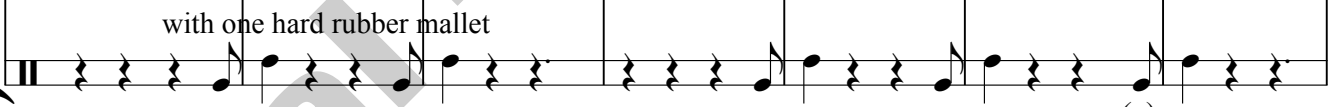
S.C.  R.S. 

101 scraped from dome to edge *sub.pp mf p mf pp*

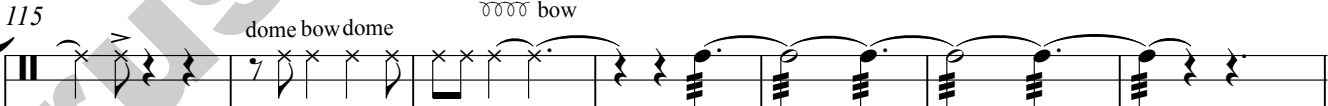
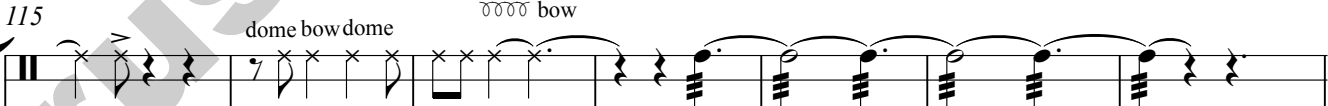
S.C.  R.S. 

108 *mf p* with one hard rubber mallet *p (p)*

S.C.  R.S. 

T.B. 

115 dome bow dome *f p* *pp* bow

S.C.  R.S. 

T.B. 