

THE UNIVERSITY OF CHICAGO

CALAPITTER

A DISSERTATION SUBMITTED TO
THE FACULTY OF THE DIVISION OF THE HUMANITIES
IN CANDIDACY FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY

DEPARTMENT OF MUSIC

BY
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CHICAGO, ILLINOIS

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C A L A P I T T E R

for 13 virtuosi

Commissioned by the Chicago Center for
Contemporary Composition
at the University of Chicago

Gabriel Novak
2024

DURATION: ca. 10 minutes and 30 seconds

INSTRUMENTATION:

Flute doubling piccolo
Oboe
Clarinet in B $\flat$ doubling Bass Clarinet in B $\flat$
Alto Saxophone in E $\flat$ doubling Baritone Saxophone in E $\flat$
Horn in F
2 Percussionists (see below for detailed instrumentation)
Harp
Piano
2 Violins
Viola
Cello

PERCUSSION 1:

Glockenspiel Glock. (*3 octaves*) Let resonate unless otherwise notated.
Vibraphone Vib. Let resonate unless otherwise notated. Pedal should be engaged upon any attack. 2 bows needed.
2 Triangles Trgl. (*small, large*) Each with its own unique pitch and timbre.
Flexatone Flex. (*very large*) A very long bow should be used.
Suspended Cymbal SusCym. High in pitch and overtones (i.e.: not a low pitched, dark cymbal.)
Splash Cymbal Splash Differing as much as possible in pitch and overtones from the Suspended Cymbal and Perc. 2's Crash Cymbal.
3 Wood Blocks W.B. (*small, medium, large*)
Bongo Drums Bongos (*fairly high in pitch, i.e.: tightly tuned skins*) Higher in pitch than the Conga Drums.
Snare Drum Snare
3 Toms Toms (*high, med., low*)
Tam-tam TamTam
Thunder Sheet Thunder Sound of the drums, beating in my heart. The thunder of guns tore me apart. You've been . . .
⚡Thunderstruck!⚡

PERCUSSION 2:

Marimba Mar. (*5 octaves*) Generally speaking do not play with hard mallets. Soft to medium mallets are preferred. (2 mallets needed)
Crotales Crot. (*2 octaves*) Let vibrate unless otherwise notated. 2 bows needed.
2 Triangles Trgl. (*very small & large*) Each with its own unique pitch and timbre.
Sizzle Cymbal Sizzle (*very wide and dark cymbal*)
Crash Cymbal Crash Differing as much as possible in pitch and overtones from Perc. 1's Suspended Cymbal and Splash Cymbal.
Hi-Hat H.H. The ability to open and close is needed.
Cowbell CowB
Snare Drum Snare
2 Conga Drums Congas (*high, low*) Lower in pitch than the Bongos.
2 Maracas Maracas A lighter and brighter sound is ideal here.
Bass Drum B.D. (*very large*)

Unless otherwise specified above or on the score, percussionists should use the most common mallet or hands.

For clarity, bowed notes for pitched percussion instruments are notated with $\diamond$ or $\blacklozenge$ diamond notehhead.

The Name next to each percussion instrument above indicates how the instrument name appears in the score.

PERCUSSION KEY:

Percussion 1

Thunder Sheet, Tam-tam, Snare, Bongos, Wood Blocks, Brake Drum, Splash Cymb., Sus. Cymb., Ratchet, Flexatone, Trngl. (sm.), Trngl. (lg.)

Percussion 2

Bass Drum (large), Congas, Snare, Snare Rimshot, Cowbell, Guiro, Maracas, Claves, Hi-Hat, Crash Cymb., Sizzle Cymb., Slap stick, Tamb., Trngl. (sm.), Trngl. (lg.)

PERFORMANCE NOTES

SCORE IN C

With the following octave transpositions:

Piccolo (*8^{va}*)
Glockenspiel (*15^{ma}*)
Crotales: (*15^{ma}*)

In the parts for transposing instruments, some enharmonic substitutions have been made for ease of spelling and reading.

TEMPO:

When feasible, it is important that the tempi be performed as notated in the score.

DYNAMICS:

Very often dynamics are staggered and layered; thus, it is especially important that each musician plays their individual dynamics and is not swayed to change their dynamic if the other musician is playing a great deal quieter or louder. The markings “*sempre*” and “*sub*” — or simply “*s*” — (*subito* [i.e. *sf*]) are often used for clarification. If no hairpin is marked, musicians should maintain their most recent dynamic marking indefinitely.

In the rare case that a hairpin is not followed by a dynamic, musicians should grow or decay to the next nearest dynamic (i.e. “*mf* <” would indicate a move to *f*).

CLEAN CUT OFF NOTATION:

Often, held notes are tied into a 16th note. These are notated to try to ensure a very clean (yet subtle) cut off on the indicated beat, rather than elongating each note by a 16th note.

RUBATO:

Where there are soli, “*rubato*” is sometimes indicated and means that it is not necessary to mechanically play the exact rhythm; rather that you can consider those rhythms as a general temporal guide to the phrase. *Rubato*, in the case of this composition, does not mean to drastically slow down the tempo, but rather ebb and flow musically.

SOLO / SOLI:

Throughout the piece, the marking *solo*, often accompanied by a bracket, is used to clarify when an instrument is given a line alone. This does *not* indicate rubato. In the event 2 or 3 instruments have the exact or similar line simultaneously, *solo* is marked, along with the instruments in consort (names abbreviated).

GLISSANDI and BENDS:

All Glissandi should begin immediately once the note resonates, lasting the entire duration of the first pitch and ending on the beat of the arrival pitch, unless otherwise specified. All bends should take place before the beat to which they are attached, unless otherwise specified.

ROLLED CHORDS:

All rolled chords start on the beat, not before the beat, unless otherwise specified.

TRILLS and TREMOLOS:

All trills should begin on the *lower note* unless otherwise notated. All multi-note tremolos should begin on the *upper note* unless otherwise notated.

VIBRATO:

All vibrato choices are left up to the performer except in places where *non-vibrato* or specific vibrato is notated.

CAUTIONARY and COURTESY ACCIDENTALS:

Cautionary accidentals are sometimes notated for both vertical & horizontal spelling and page-turning reasons. For example, if there is both a C and a C# in a *vertical* chord, the C may be given a natural sign as a precautionary helpful reference even though, in a *horizontal* part, the C-natural-reminder might not seem as if it is needed. Additionally, in bars containing multiple sharps and flats, courtesy accidentals may be given to reinforce an accidental from earlier in the bar.

STAGGER BREATHING / SNEAK A BREATH:

Winds should stagger breathe freely whenever necessary. When a breath is taken, please re-enter on the note from *niente* and seamlessly so that the re-entry is inaudible.

HARMONICS:

Natural string harmonics are indicated with “*o*” and are written as sounding. Artificial harmonics are notated with both the pressed and touched pitches (the sounding pitch omitted). Touched P4s sound 2 octaves above than the *pressed* pitch. Touch M3s sound 2 octaves above the *touched* pitch. All harp harmonics are indicated with “*o*” and sound one octave higher than written.

PIZZICATO:

All Pizzicati should ring as long as possible unless otherwise specified.

BOWINGS:

All bowings marked by the composer are suggestions and do not need to be followed.

MSP:

This marking for strings indicates *molto sul ponticello*. Frequently used in short gestures, and typically followed by a return to *ord.* Though *ord.* is often marked in the score, in the event of ambiguity, begin all phrases arco and *ord.* unless otherwise noted.

AIR vs. AIRY:

The marking *air* asks a player to push air through their instrument, without any pitch. For further clarity, these instances are clarified with a $\diamond$ or $\blacklozenge$ diamond notehead.

The marking *airy* asks a player to indeed play the given pitch, only with an airier sound than *ord.* For further clarity, these instances are clarified with a standard notehead.

L.V. / RESONANT:

Percussion and Harp should let all notes ring as long as possible unless otherwise notated with *secco* or Φ (dampen). Frequently the markings *L.v.* and *resonant* are used (interchangeably) to reinforce this idea — especially when followed by bars containing rests — to confirm the player should let the notes ring through the rests.

GRACE NOTES:

Appoggiaturas should be played on the beat. Acciaccaturas should be played just before the beat.

PIANO PEDALING:

If possible, all instances of notated pedal markings should be followed as written. In the absence of pedal markings, pianist should pedal musically as they see fit, given the character of the passage. *Non. ped.*, *secco*, and *staccato* are used interchangeably to indicate passages that should not be pedaled. Rests of any length above a pedal marking do *not* negate the pedal, but are rather used for rhythmic clarity.

VIBRAPHONE PEDALING:

If possible, all instances of pedal markings should be followed as written. In the absence of pedal markings, player should try to pedal musically as they see fit, given the character of the passage, ideally trying to pedal each note (or group of notes) as if to emulate the natural sustain of a piano. Rests of any length above a pedal marking do *not* negate the pedal, but are rather used for rhythmic clarity.

Program Note

The world premiere of this piece was given by the Grossman Ensemble

Conducted by Jeffery Meyer on May 17, 2024

At the Reva and David Logan Center for the Arts

Presented by the Chicago Center for Contemporary Composition

Calapitter is a bit of an unconventional “*spoonerism*” — when the initial sounds of two words are swapped to create a new phrase. In this case, though, syllables have been swapped within the same word. To me, this transformation triggers waves of nostalgia. Perhaps it’s the faint memory of reading Shel Silverstein’s *Runny Babbit* as a child — or perhaps it points toward the greater or more general experience of growing up and learning to communicate with the world around us. What I especially love about anomalies like *Calapitter* (or similarly the other contender for ‘title of this piece’, *Futterbly*, which is making a desperate attempt to be autocorrected here), is the clarity of meaning yet instilled. This is not always the case. If a friend tells you, “I am happy,” you may be thrilled for them. If that same friend were to tell you, “am I happy,” you may be in for a long conversation ahead. I set out, in this piece, to create the same sense of nostalgia I feel when I hear or say the word *Calapitter*. Something that may be new, but is yet so familiar. Something that doesn’t necessarily conform to the normal rules of vernacular, and yet can be understood.

The piece begins in a world of perpetual motion, with the first theme heard in the Clarinet being later transposed, transformed, reorchestrated, and yet still preserving its inherent buoyant character — one that the musicians first read in their score as “Sprightly and Whimsical”. Eventually, the theme, along with the percussion and harp ostinato, builds into a groove; an effort to showcase that this incredibly talented band of musicians is, indeed, a *band* — and bands should groove! Some moments are dense and driving, other moments clear the air and allow the nostalgia to seep in, offering ephemeral moments that are unapologetically tonal, in the context of a greater obscurity. The piece is intended to be playful and fun, and (as I always aim to do in my music) toes the line between confirming v. subverting expectation.

— Gabriel Novak

Calapitter

Commissioned and Premiered by the
Chicago Center for Contemporary Composition

Gabriel Novak
(b.1995)

Sprightly and Whimsical

♩ = 100

Flute: *air*, *ord.*, *f*

Oboe: *air*, *ord. solo/ hp. & pn.*, *f*, *p*, *mp*, *p*

Clarinet in B $\flat$: *Cl. in B $\flat$* , *air*, *ord.*, *f*

Alto Sax.: *Alto Sax.*, *f*

Horn in F: *p*, *f*

Percussion 1: *SusCym. - bowed*, *f possible*

Glockenspiel Perc. 1: *Glock.*, *f*

Percussion 2: *B.D. roll*, *f*, *no emphasis on cutoff*

Harp: *solow/ ob. & pn.*, *p*, *moving between ord. & p.d.l.t. thru mm. 7*, *mp*

Piano: *solow/ ob. & hp.*, *pp*, *f*, *8 $\sharp$* , *Teo.*, ***

Sprightly and Whimsical

♩ = 100

Violin I: *MSP*, *gliss.*, *f*, *V*

Violin II: *MSP*, *gliss.*, *f*, *V*

Viola: *MSP*, *gliss.*, *f*, *V*

Violoncello: *MSP*, *gliss.*, *f*, *V*

Novak: Calapitter
solo

7

Fl. *mp punchy* *mp* *mf*

Ob. *(p)* *mp* *sf* *mf* *mf* *f*

B♭ Cl. *mp* *p* *mf* *mp* *mp* *f*

A. Sax. *mp* *p* *mf* *mp* *mp* *f*

Hn. *mp* *p* *mf* *mp* *mp* *f*

Perc. 1 *p* *mf*

Glock. *mp* *sempre l.v.*

Perc. 2 *mp* *l.v.*

Crot. *mp* *punchy (l.v.)*

Hp. *p* *mf*

Pno. *mp* *mp punchy* *pp* *sempre* *p* *mf*

Vln. I *pizz.* *f* *arco sul pont.* *tr.* *mp* *f* *ord.*

Vln. II *pizz.* *f* *arco sul pont.* *tr.* *mp* *f* *ord.*

Vla. *pizz.* *mp* *mf* *arco ord.* *pp* *f*

Vc. *pizz.* *mp* *mf* *arco ord.* *pp* *f*

Toms *p* *sempre* *mf* *sempre*

W.B. *mf* *sempre*

B.D. *mp* *l.v.*

Marimba *mf* *f*

Novak: Calapitter
solow/ gl.

10 Legato Spirited

Fl. *mp* *mf* *p* *mp* *mf*

Ob. *p* *mp* *mf*

B♭ Cl. *p* *mp* *mf*

A. Sax. *p* *mp* *mf*

Hn. *p* *mp* *mf*

Glock. Perc. 1 *mp* *mf*

Perc. 2 *p* *f l.v.*

Mar. Perc. 2 *p* *mp* *mf l.v.*

Hp. *f* *mf* *mp* *f l.v.*

Pno. *mf* *f* *mp*

Legato Spirited

Vln. I *f* *ff* *mp* *f* *mp*

Vln. II *f* *ff* *mp* *f* *mp*

Vla. *f legato* *ff* *mp* *f*

Vc. *f legato* *ff* *mp* *f*

SusCym. - soft yarn

Mar. - soft yarn

solo

13 (ca. 4")

Fl. *pp* *mp* *pp*

Ob. *mp* *f* *f sp* *sff*

B♭ Cl. *p* *mf* *f* *ff*

A. Sax. *p* *mf* *f sp* *sff*

Hn. *p* *mf* *f sp* *sff*

Perc. 1 [Trgl.] *pp* *p* *pp* [W.B.] [Toms] *f sp sff* [Rim Shot]

Perc. 2 [Trgl.] *pp* *p* *pp* [H.H.] *f* l.v. thru fermata (l.v.)

Hp. *mp*

Pno. *mf* *mp sempre* *mf* *f secco*

Vln. I *mf* *pp* *f* *p* *f* (ca. 4")

Vln. II *mf* *pp* *f* *p* *f*

Vla. *pp* *f* *p* *f*

Vc. *p* *f*

A AFTERGLOW

17

Fl.

Ob.

B♭ Cl.

A. Sax.

Hn.

Perc. 1

Perc. 2

Mar.
Perc. 2

Hp.

Pno.

p *sempre*
moving between ord. &
p.d.l.t. thru mm. 25

Mar.

mp

A AFTERGLOW

solow/ string trio

ord.

p
light but smooth

mp *p* *mp* *mf*

solow/ string trio

ord.

mp *p*
light but smooth

mp *mf* *mp*

solow/ string trio

ord.

p *mp* *p* *mp* *mf* *mp*

light but smooth

21

Fl. *p*

Ob.

B♭ Cl. *p sempre*

A. Sax. *p sempre*

Hn.

Perc. 1

Perc. 2 *Maracas* *mf*

Mar. Perc. 2 *p*

Hp. *solo* *(p sempre)* *(p sempre)*

Pno. *pp sempre*

Reo.

Vln. I *solo* *mp* *mf*

Vln. II

Vla.

Vc.

B BREATH OF FRESH AIR
Whoosh!

26

Fl. *mp* *p* *sf* *f* *f* *air*

Ob. *mp* *p* *sf* *f* *f* *air*

B♭ Cl. *mp* *p* *sf* *f* *f* *air*

A. Sax. *mp* *p* *sf* *f* *f* *To Bari.*

Hn. *p* *f* *f* *air*

Perc. 1 *f* *resonant* *Thunder scrape - w/ metal*

Glock. *f* *mf* *f l.v.* *Glock.*

Perc. 2 *p* *mp* *f* *resonant* *Crash scrape - w/ metal* *Maracas* *Crash roll - w/ soft yarn* *L.v. through rest*

Hp. *mf* *mf* *solow/ pn.*

Pno. *p* *f* *mf* *solow/ hp.*

BREATH OF FRESH AIR
Whoosh!

Vln. I *mp* *p* *f* *f* *bow on bridge, no pitch*

Vln. II *p* *f* *f* *bow on bridge, no pitch*

Vla. *p* *f* *f* *bow on bridge, no pitch*

Vc. *ord.* *f* *f* *f sempre*

[illegible]

34

Fl. *p* *very airy, percussive (taking over for maraca rhythm)*

Ob. *p*

B♭ Cl. *p* *mp* *mf* *solo w/ gl.*

Bari. Sax. *mf* *Bari. Sax*

Hn. *p* *mf*

Vib. Perc. 1 *mp* *Glock. solo w/ cl.*

Perc. 2

Hp. *f* *mf* *L.V.*

Pno. **note change*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc.

35

Fl. *mf* *mp* *f*

Ob. *mp* *f*

B♭ Cl. *mf* *f*

Bari. Sax. *mf* *f*

Hn. *mf* *f*

Glock. Perc. 1

Perc. 2 *mp*

Hp.

Pno. *f* *mf* *note change

Vln. I *mf* *mp* *f*

Vln. II *mf* *mp* *f*

Vla. *mf* *mp* *f*

Vc. *mf*

C CRASH!
 A Stern Interruption

37

Fl. *f* *mp* *f* *ff* nasally breath accents

Ob. *f* *fp* *f* *ff* nasally breath accents

B♭ Cl. *mf* *f* *fp* *f* *ff* nasally breath accents

Bari. Sax. *fp* *f* *ff* nasally

Hn. *p* *fp* *f* *ff* nasally

Perc. 1 W.B. Bongos *mf* *mp* *mf* *f* *ff* nasally

Perc. 2 *f* *ff* nasally

Hp. *f* *lv.* *(lv.)* *f*

Pno. *f* *f*

if maraca not possible simultaneously, omit

Sizzle *H.H. open* *Crash*

Splash

C CRASH!
 A Stern Interruption

Vln. I *f* *mf* *fp* *f*

Vln. II *f* *mf* *fp* *f* *gliss*

Vla. *f* *mf* *fp* *mf* *f*

Vc. *mf* *mf* *f*

41

Fl. To Picc. Piccolo

Ob.

B♭ Cl.

Bari. Sax.

Hn.

Perc. 1 Bongos W.B. Splash

Perc. 2 Maracas Crash

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

f *fp* *mp* *mf* *f* *gliss.*

p *mf* *f* *fp* *f* *mp*

mf *f* *fp* *f* *mp*

f *fp* *f*

mf *f* *mf l.v.* *mf*

mf *f* *gliss.*

mf *f* *gliss.*

mf *f* *gliss.*

f *mf* *f*

f *mf* *f*

f *mf* *f*

f *mf* *f*

44

Picc. *f* *mp* *mf* *f*

Ob. *f* *mp* *mf* *f*

B♭ Cl. *f* *mp* *mf* *f*

Bari. Sax. *f* *ff*

Hn. *f* *mp* *f* *ff*

Perc. 1 *Glock.* *f* *mp l.v.* *mf* *f l.v.* *Bongos* *W.B.* *mf*

Glock. *f* *mp l.v.* *mf* *f l.v.*

Perc. 2 *Sizzle scrape* *Sizzle* *mf*

Crot. *Crot.* *mp*

Hp.

Pno. *f* *mp* *mp* *f*

Red *

Vln. I *gliss.* *f* *ff*

Vln. II *gliss.* *f* *ff*

Vla. *gliss.* *f* *ff*

Vc. *gliss.* *f* *ff*

D DIGGING IN Building Novak: Calapitter

47

Picc. *p* *mf* *f* *ff* *f* *ff* *mf* *f*

Ob. *p* *mf* *f* *ff* *mf* *f*

B♭ Cl. *p* *mf* *f* *ff* *mf* *f*

Bari. Sax. *p* *mf* *f* *ff* *mp* *f*

Hn. *p* *mf* *f* *ff* *ff* *mf* *f*

Perc. 1 *mf* *mp sempre* *mf* *f* *f*

Glock. Perc. 1 *p (subito)* *f*

Perc. 2 *mf* *f*

Crot. Perc. 2 *p (subito)* *f*

Hp. *p (subito)* *f* *ff*

Pno. *p (subito)* *f* *mf* *f* *mp*

Vln. I *mf* *f legato - mf* *f* *mp* *f*

Vln. II *mp* *f legato - mf* *f* *mp* *f*

Vla. *mf* *f legato - mf* *f* *mp* *f*

Vc. *p (subito)* *f* *mp*

W.B. Toms Bongos W.B. Splash SusCym.

Crash B.D. CowB H.H. Crash Sizzle

gliss. ord. gliss. ord. gliss. ord. gliss. ord.

MSP

Blasting!
sharp, pokey

51

Picc. *piuf* *ff* *mf* To Fl.

Ob. *sharp, pokey* *piuf* *ff* *mf*

B♭ Cl. *sharp, pokey* *piuf* *ff* *mf* *growl* *f* *mf* *ord.*

Bari. Sax. *f* *ff* *mf* *growl* *f* *mf*

Hn. *sharp, pokey* *piuf* *ff* *mf* *growl* *f* *mf*

Glock. Glock *mf* *ff*

Mar. Mar. *mf* *ff*

Hp. *mf* *ff*

Pno. *f* *ff*

Blasting!

Vln. I *ff* *f* *ff* *ord.* *f* *mf*

Vln. II *ff* *f* *ff* *ord.* *f* *mf*

Vla. *ff* *f* *ff* *ord.* *f* *mf*

Vc. *f*

MSP *tr*

Novak: *Calapitter*

Hold fermata until resonance
calms, but does not disappear
(ca. 4")

54

Flute

Fl.

mf

mf

ff

Ob.

mf

mf

ff

B♭ Cl.

mf

mf

ff

Bari. Sax.

mf

mf

ff

Hn.

ord.

mf

ff

Glock.

Perc. I

f

L.v.

Mar.

ff

Crot.

Hp.

ff

Pno.

ff

Vln. I

f

ord.

mf

ff

Vln. II

f

ord.

mf

ff

Vla.

f

ord.

mf

ff

Vc.

ff

Hold fermata until resonance
calms, but does not disappear
(ca. 4")

MSP

E ENTRANCING Calming | Serene

Novak: *Calapitter*

57 ♩ = 94

Fl.

Ob.

B♭ Cl.

Bari. Sax.

Hn.

SusCym. scrape w/ brush

Perc. 1 *p resonant*

Vib. Perc. 1

Crot. Perc. 2

Vib. mallet *mp res*

Vib. bowed

Crot. bowed

f l.v.

p

like an overtone emerging & dying

solo

Hp. *p legato, delicate*

Pno.

highlighting the harp's upper notes

p *mp*

Reo.

E ENTRANCING Calming | Serene ♩ = 94

Vln. I

Vln. II

Vla.

Vc.

60

Fl.

Ob.

B♭ Cl.

Bari. Sax.

Hn.

Vib.
Perc. 1

Crot.
Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

pp non cresc.

solo

rubato

mp

pp

pp non cresc.

pp non cresc.

f l.v.

p

ord.

ord.

ord.

*

[illegible]

F FUSING THE GROOVE *Novak Colapittor*

66

Fl. *mp* *mf* *air*

Ob. *gliss.* *mp* *mf* *solo* *p*

B♭ Cl. *gliss.* *mp* *mf* *air*

Bari. Sax. *mp* *f* *mf* *air*

Hn. *mf* *mp* *mf* *air*

Perc. 1 *SusCym. roll* *pp* *mf*

Perc. 2 *Sizzle - rods on bell* *p*

Hp. *mf*

Pno. *p*

Reo.

F FUSING THE GROOVE

Vln. I *gliss.* *mp* *pp* *MSP*

Vln. II *gliss.* *mp* *mf* *MSP*

Vla. *gliss.* *mp* *pp* *MSP*

Vc. *p* *mf* *MSP*

Layering, Building

69

Fl.

Ob.

B♭ Cl.

Bari. Sax.

Hn.

Perc. 1

Perc. 2

Hp.

Pno.

Layering, Building

Vln. I

Vln. II

Vla.

Vc.

72

Fl. *p* *mp* *mf*

Ob. *p* *mp* *mf*

B♭ Cl. *mp* *mf*

Bari. Sax. *mf* *f*

Hn. *p* *mp* *mf*

Perc. 1 *(mp)* *mf* *Splash*

Perc. 2 *Crash* *mf* *H.H. open*
⊗ l.v.

Hp. *p* *mp* *mf*

Pno. *(p)* *mp* *mf*

Vln. I *pizz.* *p* *mp* *mf*

Vln. II *pizz.* *p* *mp* *mf*

Vla. *pizz.* *p* *mp* *mf*

Vc. *pizz.* *p* *mp* *mf*

75

Fl. *f* *sub mp*

Ob. *f* *piu f*

B♭ Cl. *f* *sub mp* short fall

Bari. Sax. *ff*

Hn. *f* *piu f*

Perc. 1 *f* *piu f* *Crash*

Perc. 2 *mf* *piu f* *Crash*

Hp. *f* *piu f*

Pno. *f* *piu f* *

Vln. I *f* *piu f* solo arco ord. *p* as if reverb from fl.

Vln. II *f* *piu f*

Vla. *f* *piu f*

Vc. *f* *piu f*

78

Fl.

Ob.

B♭ Cl.

Bari. Sax.

Hn.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

fading away

Maracas

p

ppp

Red.

G GENTLE RIPPLES

81

Fl. *pp*

Ob.

B♭ Cl. *pp*

Bari. Sax.

Hn.

Perc. 1

Perc. 2

Hp. *p*

Pno. *p*
emerge from nowhere, staying under fl. & cl.

G GENTLE RIPPLES

Vln. I *pp*

Vln. II

Vla. *arco ord. pp*

Vc. *arco ord. pp*

rit.

84

Fl.

Ob.

B♭ Cl.

Bari. Sax.

Hn.

Perc. 1

Crot.

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

p

mp

p

mp

mp

f

f

f

pp

pp

mp

tr

pp

arco

arco ord.

pizz.

flex. strike once with mallet then bend downward

Crot.

rit.

H HUSTLE, BUSTLE Novak: Calapitter
 Funky & Grooving
 ♩ = 90

89

Fl. *f* *mf sempre* *mp*

Ob. *f*

B♭ Cl. *f* *mf sempre*

Bari. Sax. *mp* *mf*

Hn. *mf*

Glock. Perc. 1 *mp* **Glock.**

Crot. Perc. 2 *mp* **Crot.**

Hp. *mf*

Pno. *p* *mp*

H HUSTLE, BUSTLE
 Funky & Grooving
 ♩ = 90

Vln. I *f*

Vln. II *f*

Vla. *mf* *f* **(tr)**

Vc. *mf* *f*

92

Fl.

Ob.

B♭ Cl.

Bari. Sax.

Hn.

Glock. Perc. 1

Crot. Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

p possible

mf

p

p

mp

mp

mp

pizz. $\sharp$ L.v.

Glock.

Mar.

Crot.

arco

arco

8va

8va

IMPOSING

I Like a slap in the face

I Like a slap in the face

Vln. I

Vln. II

Vla.

Vc.

subff

f

ff

p

p

f

arco

subff

f

ff

p

p

f

subff

f

ff

101 Calming back down

Picc.

Ob.

B♭ Cl.

Bari. Sax.

Hn.

Perc. 1

Perc. 2

Crot. Perc. 2

Hp.

Pno.

Calming back down

Vln. I

Vln. II

Vla.

Vc.

105 **Warm sighs**

Fl.

Ob.

B♭ Cl.

Bari. Sax. To Alto

Hn. *solo*
p rubato
warm and gently

Glock. Glock

Perc. 1 *p*

Perc. 2 H.H. - rods

Hp.

Pno.

Warm sighs

Vln. I

Vln. II

Vla.

Vc.

108

Fl.

Ob.

B♭ Cl.

A. Sax.

Hn.

Glock.
Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

solo

p rubato
warm and gently

pp

pp

Novak: *Calapitter*

J

JEST
Sneaky, Unexpected

110

Fl.

Ob.

B♭ Cl.

A. Sax.

Hn.

Glock.
Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

(p) non cresc.

(p)

H.H. - rods

Sizzle - rods on bell

p

maintain semitone trill thru gliss

gliss.

mp

pp

maintain semitone trill thru gliss

gliss.

mp

pp

113

Fl. *mp* *air* *f*

Ob. *mp* *air* *f*

B♭ Cl. *mp* *p*

Alto Sax. solo *p legato* *mp* *p*

Hn. *air* *f*

Glock. *mp*

Perc. 1 *Sizzle - rods on bell* *mp*

Perc. 2 *mp*

Hp. *mf* *f*

Pno. *p*

Vln. I *pizz.* *f* *MSP arco* *f*

Vln. II *pizz.* *f* *MSP arco* *f*

Vla. *pizz.* *f* *MSP arco* *f*

Vc. *MSP arco* *f*

117

Fl.

Ob.

B♭ Cl.

A. Sax.

Hn.

Glock.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

mp *pp* *mp*

mf *f* *p*

mf *f* *p*

mp *(mp)* *p* *mp*

mf *f* *p*

Glock

Sizzle - rods on bell

mf *l.v.* *mp*

(15) *l.h.* *p* *r.h.* *mf*

Red.

*

ord. quick, subtle gliss. gliss. solo

mf *f* *mf* *f* *mf* *f rubato*

ord. quick, subtle gliss. gliss.

mf *f* *mf* *f* *mf* *mp*

ord. quick, subtle gliss. gliss.

mf *f* *mf* *f* *mf* *mp*

ord. quick, subtle gliss.

mf *f* *mf* *f* *mf* *mp*

[illegible]

[illegible]

K KINETIC
Quieting down, yet
still full of energy

127

Fl. *pp* *mf* *mp*

Ob.

B. Cl. *f legato* *mf legato* *f*

A. Sax. *f* *mp*

Hn. *mp* *mp*

Perc. 1 *p* *mf l.v.*

Glock. Perc. 1 *pp* *mp l.v.*

Perc. 2 *l.v.*

Hp. *mf l.v.* *f*

Pno. *f* *mp*

Red *

K KINETIC
Quieting down, yet
still full of energy

Vln. I *mp* *p* *mp rubato* *gliss.*

Vln. II *p*

Vla. *p*

Vc. *p*

129

Fl.

Ob.

B. Cl.

A. Sax.

Hn.

Perc. 1

Glock.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

♢ if still ringing

Maracas

mp sempre

mp l.v.

p l.v.

mf

gliss.

ord.

MSP

Vib.

Reo.

131

Fl.

Ob.

B. Cl.

A. Sax.

Hn.

Vib.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

pp

p

mp

mp sempre

L LULLING
 Breaking down

133

Fl. *pp* *p*

Ob. *pp* *p*

B. Cl. *pp* *p*

A. Sax. *p*

Hn.

Vib. *rubato* *(p)*

Perc. 1

Maracas

Perc. 2

Mar. - soft yarn *pp*

Mar. Perc. 2

Hp. *l.v.* *mp l.v.*

Pno. *p* *pp* *

L LULLING
 Breaking down

Vln. I *p*

Vln. II *p*

Vla. *rubato* *pp*

Vc.

137 *molto rit.*

Fl. *mp* *mf* *mp* *mf* *sf*

Ob. *mp* *mf* *mp* *mf* *sf*

B. Cl. *mp* *mf* *f* *ff* *To Cl.*

A. Sax. *mp* *mf* *mp* *mf* *sf*

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

Perc. 1 *f* *Splash*

Vib. *mp* *Red* *

Perc. 2 *f* *Crash*

Mar. *mp* *mf* *f*

Hp. *mp* *L.v.* *f L.v.* dampen bass if still ringing

Pno. *mp* *f* *mp* *ff* *rubato* *Red* *

molto rit.

Vln. I *mp* *mf* *f* *mp* *mf* *f* *piu f*

Vln. II *mp* *mf* *f* *mp* *mf* *f* *piu f*

Vla. *mp* *mf* *f* *mp* *mf* *f* *piu f*

Vc. *mp* *mf* *f* *mp* *mf* *f* *piu f*

M MESMERIZING Novak: Calapitter
 Like we've been transported
 to a new, mystical world
 (♩ = 68)

♩ = 68 Let ring to near silence (ca. 7")

141

Fl. Ob. B. Cl. A. Sax. Hn.

Vib. Perc. 1 Vib. bowed l.v. thru rest mallets bowed mallet Glock. Glock.

Crot. Perc. 2 Crot. bowed l.v. thru rest

mf resonant mp pp mp l.v. p p

Hp. f l.v. mp l.v. p (l.v.)

Pno. ff p sempre

Vln. I. Vln. II. Vla. Vc.

♩ = 68 Let ring to near silence (ca. 7")

M MESMERIZING
 Like we've been transported
 to a new, mystical world
 (♩ = 68)

145

Fl.

Ob.

Cl. in B $\flat$

bisbig. (slow)

A. Sax.

pp

Hn.

p

Glock. Perc. 1

Crot. Perc. 2

p

Hp.

Pno.

Vln. I

p

Vln. II

ppp

Vla.

Vc.

[illegible]

150

Fl. *pp legato* *breath accents* *p* *pp*

Ob. *pp legato* *breath accents* *p* *pp*

Cl. *pp legato* *breath accents* *p* *pp*

A. Sax. *pp legato* *breath accents* *p* *pp*

Hn. *pp* *mute*

Vib. Perc. 1

Crot. Perc. 2 *mp l.v.*

Hp.

Pno. *

Vln. I *p* *pp*

Vln. II *p*

Vla.

Vc.

152

N NEARLY NUMINOUS

Fl.

Ob.

Cl.

A. Sax.

Hn. *p* *(p)* *pp* senza sord.

Vib. bowed *p* *f.v.*

Perc. 1

Hp.

Pno. *(p sempre)* *rubato* *Qo.*

N NEARLY NUMINOUS

Vln. I *gliss.* *gliss.* *(pp)*

Vln. II

Vla.

Vc.

155

Fl.

Ob.

Cl.

A. Sax.

Hn.

Vib.
Perc. 1

Perc. 2

Hp.

(solo)

Pno.

Vln. I

Vln. II

Vla.

Vc.

Vib.

p

ped

158

Fl.

Ob.

Cl.

A. Sax.

Hn.

Vib.
Perc. 2

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

pitch bend
w/ mallet (restrike if needed)

mp
C₆

*

50

165

Fl. *Swell* *f*

Ob. *f*

Cl. *p sempre* *pp*

A. Sax.

Hn. *ff*

Perc. 1 *Flex.* use full bow, bend downward *mf l.v.*

Perc. 2

Hp. *(mp l.v. sempre)*

Pno.

Vln. I *w/ vl.2* *pp* *mf* *ff* *Swell*

Vln. II *w/ vl.1* *pp* *mf* *ff*

Vla. *mf* *ff*

Vc. *gliss.* *gliss.* *pp* *(pp)* *mf* *ff*

171 Chthonic **Dizzying** To Picc.

Fl. *mp* *f*

Ob. *solo mp* *f*

Cl. *w/ pn.* *f*

A. Sax. *mp* *f* *mp sempre* *float above piano/harp slide entire length of note*

Hn. *p* *f* *mp* *pp* *mute?* *gliss.*

Glock. Glock. *mp*

Crot. Perc. 2 Crot. *mp*

Hp. *f (l.v.)* *mp l.v. sempre*

Pno. *f* *f* *mp* *soft ped.*

Chthonic **Dizzying**

Vln. I *p* *pp* *gliss.* *mp* *w/ vl.2*

Vln. II *p* *pp* *gliss.* *mp* *w/ vl.1*

Vla. *mf* *p* *gliss.* *gliss.* *gliss.*

Vc. *f* *mf* *pizz.* *mp* *solo w/ cl. & pn.*

[illegible]

P **PORTENTOUS**
Something's coming . . .

♩ = 48

P **PORTENTOUS**
Something's coming . . .

♩ = 48

molto rit. *sul tasto* *gliss.* $\text{♩} = 48$

p *mp* *p*

pp *f*

arco *gliss.* *pp* *f*

arco *gliss.* *pp* *f*

slow to fast trill speed *ord.* *tr* *MSP*

p *mf* *p*

slow to fast trill speed *ord.* *tr* *MSP*

p *mf* *p*

Q **QUAKE**
Brooding Build
♩ = 38

186

Picc. *pp*

Ob. *pp*

Cl. *pp*

A. Sax. *pp*

Hn.

Glock. *f l.v.*

Perc. 1

Perc. 2 *p* *mf l.v.* no emphasis on cutoff

Crot. *f l.v.*

Perc. 2

Hp. *f l.v.* *mf*

Pno. *f*

Q **QUAKE**
Brooding Build
♩ = 38

sul tasto solo

gliss.

p *mp*

Vln. I

Vln. II *pp* *(pp)* con sord. ord. senza sord.

Vla. *pp* con sord. senza sord.

Vc. *pp* con sord. senza sord.

189 Piccolo

Picc. 2/4

Ob. 2/4

Cl. 2/4

A. Sax. 2/4

Hn. 2/4

ff rubato *gliss.* *gliss.* *gliss.* *gliss.* *fff* *f* *ff*

SusCym. roll - soft yam *pp*

Perc. 1 2/4

Glock. 2/4

Perc. 1 2/4

f l.v. *(l.v.)* *f*

B.D. hit B.D. roll B.D. roll

Perc. 2 2/4

f *pp* *ff l.v.* *pp*

Crot. 2/4

Perc. 2 2/4

Hp. 2/4

f l.v.

Pno. 2/4

ff

Reo *

Vln. I 2/4

f *f* *mp* *f* *gliss.* *fff*

Vln. II 2/4

f *mp* *f* *gliss.* *ff* *fff*

begin bend on downbeat *gliss.* *gliss.* *gliss.*

Vla. 2/4

f *gliss.* *fff*

begin bend on downbeat

Vc. 2/4

f *gliss.* *fff*

56

57

195 **poco rit.**

Picc. *ff*

Ob. *gliss.* *gliss.* *gliss.* *f*

Cl. *gliss.* *gliss.* *gliss.* *gliss.*

A. Sax. *growl* *ff* *gliss.* *fff* *gliss.*

Hn. *gliss.* *gliss.* *gliss.* *gliss.*

Perc. 1 *mf* *fff* *Trgl.*

Perc. 2 *pp* *B.D. roll*

Hp. *ff* *fff l.v.*

Pno. *ff*

Vln. I *gliss.* *fff* *gliss.* *gliss.*

Vln. II *gliss.* *fff* *gliss.* *gliss.*

Vla. *gliss.* *gliss.* *gliss.* *fff*

Vc. *gliss.* *gliss.* *fff*

197 **A Tempo**

Picc. *fff* *gliss.* *To Fl.*

Ob. *fff* *gliss.* *To B. Cl.*

Cl. *fff* *gliss.* *To B. Cl.*

A. Sax. *gliss.*

Hn. *gliss.*

Perc. 1 *mf* l.v.

Perc. 2 *ff* l.v.

Hp.

Pno.

A Tempo

Vln. I *mp* *f* *ff* *mf* *mp* *gliss.*

Vln. II *mp* *f* *ff* *mf* *mp* *gliss.*

Vla. *ff rubato* *gliss.* *gliss.* *gliss.* *gliss.* *non-gliss.* *mp*

Vc. *mp* *f* *ff* *mf* *mp* *gliss.*

R REFLECTIVE
Floating, Nostalgic
 ♩ = 52, Molto Rubato

Novak: Calapitter

199 (ca. 5")

Fl. *p molto legato* *mp* Flute

Ob.

Cl. Bass Cl. *p molto legato* *gliss.*

A. Sax. *p molto legato molto rubato* solo thru mm. 220 (ord.) very slippery ad lib. bends throughout

Hn. *p molto legato*

Vib. *p L.V.* Vib. bowed

Perc. 1

Perc. 2 *pp* B.D. roll

Hp.

Pno.

R REFLECTIVE
Floating, Nostalgic
 ♩ = 52, Molto Rubato

(ca. 5")

Vln. I

Vln. II

Vla.

Vc. *mp molto legato* con sord.

204

Fl. *mp* *mf* *subp* *pp* *mp* *p* *mf* *mf* *non cresc.*

Ob. *molto legato* *pp* *non cresc.* *(pp)* *mf*

B. Cl. *mp* *f* *subp* *pp* *mp* *p* *mf* *f* *gliss.* *gliss.*

A. Sax. *mp* *f* *subp* *pp* *mp* *p* *mf* *f* *gliss.*

Hn. *mp* *f* *subp* *pp* *mp* *p* *mf* *f* *gliss.*

Perc. 1 *TamTam roll - soft yarn* *p l.v.*

Perc. 2 *B.D. roll* *mp l.v.*

Hp.

Pno.

Vln. I *con sord.* *gliss.* *ord.* *mf* *f* *MSP*

Vln. II *con sord.* *gliss.* *ord.* *mf* *f* *MSP*

Vla. *con sord.* *gliss.* *p* *mf* *f* *senza sord.*

Vc. *mp* *p* *mf* *f*

itt **STIRRING**

S

♩ = 60

w/ hp. & vb.

Picking Up

S

♩ = 60

senza sord.

213

Fl. *f* *mp* *mf* *sub. pp* *mp*

Ob. *f* *mp* *mf* *f* *sub. pp* *mp*

B. Cl. *f* *mp* *mf* *sub. pp* *mf*

A. Sax. *f* *mp* *mf* *f* *sub. p* *gliss.* *mf* *f*

Hn. *f* *mp* *mf* *f* *sub. pp* (enharm) *mp* *mf*

Perc. 1 *mf* *l.v.* *Splash scrape - w/ metal*

Perc. 2 *B.D. roll* *mp* *B.D. roll*

Hp.

Pno.

Vln. I *p*

Vln. II *p*

Vla. *p* *mp*

Vc. *p* *p*

218 $\text{♩} = 162$ **T** TEASING TRANSITION
Sneaky Build

Fl. *f*

Ob. *f*

B. Cl. *f* *mp*

A. Sax. *f* *gliss* *mp*

Hn. *f*

Perc. 1 *SusCym. roll - w/ soft yarn* *mf* *Splash scrape - w/ metal* *mf l.v.*

Perc. 2 *mf*

Hp. *p l.v. sempre*

Pno. *pp*

$\text{♩} = 162$

$\text{♩} = 162$ **T** TEASING TRANSITION
Sneaky Build

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

223

accel.

(echoing hn.)

p *mp*

p *mf*

mp *L.v.*

mp *L.v.*

mp

mp

accel.

Vln. I

Vln. II

Vla.

Vc.

The musical score for measures 223-226 of Novak's *Calapitter* is presented. The score is for a full orchestra and includes parts for woodwinds, brass, percussion, strings, and keyboard. Measures 223-224 are in 4/4 time, and measures 225-226 are in 3/4 time. The tempo is marked 'accel.' and the dynamics range from piano (p) to mezzo-forte (mf). The score includes parts for Flute, Oboe, Bass Clarinet, Alto Saxophone, Horn, Vibraphone, Maracas, Crotales, Harp, Piano, Violin I, Violin II, Viola, and Violoncello. The score is written for a full orchestra and includes parts for woodwinds, brass, percussion, strings, and keyboard.

227

Fl.

Ob.

B. Cl.

A. Sax.

Hn.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

pp

mf

mp

U UPROARIOUS
Funky & Grooving

Novak: *Calapitter*

229 ♩ = 88

Fl. *mp*

Ob.

B. Cl. *f*

A. Sax. *mp*

Hn.

Perc. 1

Perc. 2 *f*

Hp.

Pno. *f*

*

This musical system contains staves for Flute, Oboe, Bass Clarinet, Alto Saxophone, Horn, Percussion 1, Percussion 2, Harp, and Piano. The Flute and Alto Saxophone parts are active, featuring eighth-note patterns with accents. The Bass Clarinet and Percussion 2 parts have initial notes with accents and dynamic markings. The Piano part has a complex initial figure with a double bar line and an asterisk below it.

U UPROARIOUS
Funky & Grooving
♩ = 88

Vln. I

Vln. II

Vla.

Vc. *f*

This musical system contains staves for Violin I, Violin II, Viola, and Violoncello. The Violoncello part has an initial note with an accent and dynamic marking. The other parts are currently silent.

231 **Locking in . . .**

Fl. *mf*

Ob. solo

B. Cl. *f*

A. Sax. *mf*

Hn.

Perc. 1 W.B. Bongos *mp*

Perc. 2 Sizzle - rods on bell Crash (ad lib. cymbal hits) *mp*

Hp. *f*

Pno. *f*

Locking in . . .

Vln. I

Vln. II

Vla.

Vc.

Ripping!

Novak: *Calapitter*

233

Fl. *f* *mp*

Ob. *f*

B. Cl. *f*

A. Sax. *f*

Hn. *f*

Perc. 1 W.B. Bongos *ad lib.* cymbal hits *mf*

Perc. 2 Sizzle - rods on bell Crash *mf*

Hp. *f*

Pno. *f*

Ripping!

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Blasting!

Novak: Calapitter

235

Fl. *ff* *mp*

Ob. *ff*

B. Cl. *ff*

A. Sax. *ff* *go for it!* *solo* *growl to end*

Hn. *ff*

Perc. 1 *f* W.B. Bongos

Perc. 2 *f* Sizzle - rods on bell Crash

Hp. *ff*

Pno. *ff*

Vln. I *ff* MSP *gliss.* *mf*

Vln. II *ff* MSP *gliss.* *mf*

Vla. *ff* MSP *gliss.* *mf*

Vc. *ff* MSP *gliss.* *mf*

Go Wild!

Novak: *Calapitter*

237

Fl. *ff* *mp*

Ob. *ff*

B. Cl. *ff*

A. Sax. *ff* whatever you got left!!!

Hn. *ff*

Perc. 1 W.B. Bongos *ff*

Perc. 2 Sizzle - rods on bell Crash *ff*

Hp. *ff*

Pno. *ff*

Go Wild!

ord.

Vln. I *ff* MSP *gliss.* *fp*

Vln. II *ff* MSP *gliss.* *fp*

Vla. *ff* MSP *gliss.* *fp*

Vc. *ff* MSP *gliss.* *fp*

V VIBRANT
Yet a bit Coy

239

Fl.

Ob.

B. Cl.

A. Sax.
 short fall

Hn.

Perc. 1

Perc. 2

Hp.

Pno.

V VIBRANT
Yet a bit Coy

ord.

Vln. I

Vln. II

Vla.

Vc.

241

Fl.

Ob.

B. Cl.

A. Sax.

Hn.

Glock.

Perc. 2

H.H. - rods

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

242

Fl. *solo w/ ob.*
mp p mp

Ob. *solo w/ fl.*
mp p mp

B. Cl.

A. Sax.

Hn.

Glock. *Glock*

Perc. 2 *H.H. - rods*

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

244

Fl. *p* *a gentle sigh*

Ob. *p* *a gentle sigh*

B. Cl.

A. Sax.

Hn.

Glock. *pp* (*subito*)

Perc. 2 *H.H. - rods*

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

**Hold until percussion
fades completely to silence
(ca. 7")**