

**C A L A P I T I E R**

for 13 virtuosi

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

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**Gabriel Novak**

**2024**

DURATION: ca. 10 minutes and 30 seconds

## INSTRUMENTATION:

Flute doubling piccolo  
Oboe  
Clarinet in Bb doubling Bass Clarinet in Bb  
Alto Saxophone in Eb doubling Baritone Saxophone in Eb  
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 notehead.

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, Toms, Snare, Bongos, Wood Blocks, Brake Drum, Splash Cymb., Sus. Cymb., Ratchet, Flexa-tone, 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 16<sup>th</sup> 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 16<sup>th</sup> 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 breathing 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. When wind payers sneak a breath, likewise, they should reenter on the note as imperceptibly and as quietly as feasible.

## HARMONICS:

Natural string harmonics are indicated with “°” 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 “°” 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 ◇ or ◆ 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  $\phi$  (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

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# Calapitter

Commissioned and Premiered by the  
Chicago Center for Contemporary Composition

Gabriel Novak  
(b.1995)

## Sprightly and Whimsical

♩ = 100

Flute

Oboe

Clarinet in Bb

Alto Sax.

Horn in F

Percussion 1

Glockenspiel Perc. 1

Percussion 2

Harp

Piano

Flute: air, ord. *f*

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

Clarinet in Bb: air, ord. *f*

Alto Sax.: *f*

Horn in F: *p f*

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

Glockenspiel Perc. 1: Glock. *f*

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

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

Piano: solow/ ob. & hp. *pp f*, 8<sup>th</sup> Led., \*

## Sprightly and Whimsical

♩ = 100

Violin I

Violin II

Viola

Violoncello

Violin I: *f*, gliss.

Violin II: *f*, gliss.

Viola: *f*, gliss.

Violoncello: *f*, gliss.

MSP (Musical Structure Point) markers are present above each string staff.

7

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

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

Bb 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* Toms W.B.

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

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

Crot. Perc. 2 *mp* l.v. *mp* punchy (l.v.) Marimba *mf* *f*

Hp. *p* *mf*

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

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

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

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

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



**Legato** **Spirited**

10

Fl. *mp* *mf* *p* *mp* *mf* *solo w/ gl.*

Ob. *p* *mp* *mf*

Bb Cl. *p* *mp* *mf*

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

Hn. *p* *mp* *mf*

Glock. Perc. 1 *mp* *mf* *Glock. solo w/ fl.*

Perc. 2 *p* *f l.v.* *SusCym. - soft yarn*

Mar. Perc. 2 *p* *mp* *mf l.v.* *Mar. - soft yarn*

Hp. *f* *mf* *mp* *solo fl.v.*

Pno. *mf* *f* *mp*

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

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

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

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

13 (ca. 4'')

Fl. *pp* *mp* *pp*

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

B♭ Cl. *p* *mf* *f* *ff*

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

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

Perc. 1 *pp* *p* *pp* *f sp* *sff* (W.B., Toms, Rim Shot)

Perc. 2 *pp* *p* *pp* *f l.v. thru fermata* (H.H., l.v.)

Hp. *mp*

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

Vln. I *mf* *pp* *f* *p* *f* (sul pont., tr., MSP)

Vln. II *mf* *pp* *f* *p* *f* (sul pont., tr., MSP)

Vla. *pp* *f* *p* *f* (sul pont., tr., MSP)

Vc. *p* *f* (MSP)

**A** AFTERGLOW

17

Fl.

Ob.

Bb Cl.

A. Sax.

Hn.

Perc. 1

Perc. 2

Mar. Perc.2

Mar.

*mp*

Hp.

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

Pno.

**A** AFTERGLOW

Vln. I

Vln. II

Vla.

Vc.

solo w/ string trio  
ord.

*p*  
light but smooth

*mp*

*p*

*mp*

*mf*

*mp*

solo w/ string trio  
ord.

*mp*

*p*

*mp*

*mf*

*mp*

solo w/ string trio  
ord.

*p*  
light but smooth

*mp*

*p*

*mp*

*mf*

*mp*

21

Fl.

Ob.

Bb Cl.

A. Sax.

Hn.

Perc. 1

Perc. 2

Mar.  
Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*p*

*p sempre*

*p*

*mf*

*p*

*p*

*p sempre*

*pp sempre*

*mp*

*mf*

Maracas

Sizzle scrape - w/ metal

solo

*Red.*

solo

**B** BREATH OF FRESH AIR  
Whoosh!

26

Fl. *mp p sfp f*

Ob. *mp p sfp f*

Bb Cl. *mp p sfp f*

A. Sax. *mp p sfp f* [To Bari.]

Hn. *p f*

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

Glock. Perc. 1 [Glock.] *f mf f L.v.*

Perc. 2 [Crash roll - w/ soft yarn] *p mf* [Crash scrape - w/ metal] [Maracas] *f resonant p*

Hp. *mf* solo w/ pn. *mf*

Pno. *p f* solo w/ hp. *mf*

\* Ped.

**B** BREATH OF FRESH AIR  
Whoosh!

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

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

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

Vc. ord. *f sempre*

31

Fl. *mf* *mf* *mp*

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

B♭ Cl. *mp* *mf* *mp*

A. Sax.

Hn.

Glock. Perc. 1 *p l.v.* **Vib.**

Perc. 2 *mf*

Mar. Perc. 2 *p l.v.* **Crot.**

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

Pno. *p*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *f*

34 very airy, percussive (taking over for maraca rhythm)

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

Ob. *p* *mp* *f*

Bb Cl. solo w/ gl. *p* *mp* *mf* *mf* *f*

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

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

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

Perc. 2 *mp*

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

Pno. \*note change *f* *mf* \*note change

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

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

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

Vc. *mf*

**C** CRASH!  
A Stern Interruption

37

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

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

Bb Cl. *mf* *f* *fp* *f* *ff nasaly* breath accents

Bari. Sax. *fp* *f*

Hn. *p* *fp* *f* *ff nasaly* Nasaly

Perc. 1 W.B. Bongos Splash *mf* *mp* *mf* *f*

Perc. 2 Sizzle H.H. open Crash *f* *ff*  
if maraca not possible simultaneously, omit

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

Pno. *f* *f*

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

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

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

Vc. *mf* *mf* *f*

**C** CRASH!  
A Stern Interruption



41

To Picc. Piccolo

Fl. *f fp f mp*

Ob. *p mf f fp f mp*

B♭ Cl. *p mf f fp f mp*

Bari. Sax. *f*

Hn. *p f fp f*

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

Perc. 2 *mf*

Hp. *f l.v. f*

Pno. *f f*

Vln. I *mf f gliss. mf f*

Vln. II *mf f gliss. mf f*

Vla. *mf f gliss. mf f*

Vc. *f mf f f f*

44

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

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

B♭ Cl. *f* *mp* *mf* *f*

Bari. Sax. *f* *f* *f*

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

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

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

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

Hp.

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

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

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

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

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

15<sup>me</sup> *8<sup>va</sup>*

Ped. \*

# D DIGGING IN Building

Novak: Calapitter

solo

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* *mp*

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* *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.

B.D. CowB H.H. Crash Sizzle

8<sup>va</sup>

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

MSP

**Blasting!**

51 sharp, pokey

Picc. *piif* *ff* *mf* [To Fl.]

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

Bb Cl. sharp, pokey *piif* *ff* *mf* growl *f* *mf*

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

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

Glock. Perc. I Glock *mf* *ff*

Mar. Mar. *mf* *ff*

Hp. *mf* *ff*

Pno. *f* *ff*

**Blasting!**

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

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

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

Vc. *f*

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

54

Flute

mf

ff

Oboe

mf

ff

Bb Cl.

mf

ff

Bari. Sax.

ff

Horn

ord.

ff

Glock. Perc. I

f

Mar.

ff

Mar.

ff

Hp.

ff

Pno.

ff

Vln. I

f

ord.

MSP

ff

Vln. II

f

ord.

MSP

ff

Vla.

f

ord.

MSP

ff

Vc.

ff

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

**E** ENTRANCING  
Calming | Serene

57 ♩ = 94

like an overtone emerging & dying

Fl.

Ob.

Bb Cl.

Bari. Sax.

Hn.

Perc. 1

Vib. Perc. 1

Crot. Perc. 2

SusCym. scrape w/ brush

*p resonant*

Vib. mallet

*mp res*

Vib. bowed

*f resonant*

Crot. bowed

Hp.

Pno.

solo

*p legato, delicate*

highlighting the harp's upper notes

*p*

*mp*

℄

**E** ENTRANCING  
Calming | Serene

♩ = 94

Vln. I

Vln. II

Vla.

Vc.

60

Fl.

Ob. solo mp pp

B♭ Cl. pp

Bari. Sax.

Hn. pp

Vib. Perc. 1

Crot. Perc. 2 *f.l.v.*

Hp.

Pno. p

\*

Vln. I ord.

Vln. II ord.

Vla. ord.

Vc.

63

Fl.

Ob.

B♭ Cl.

Bari. Sax.

Hn.

Vib. Perc. 1

Crot. Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*p* *mp* *p*

*p* *mp* *p*

*p* *mp* *p*

*p*

*f resonant*

*fl.v.*

*p*

*mp* *mp* *mp*

*mp*

Led. \*



# F FUSING THE GROOVE

66

Fl. *mp* *mf* *air*

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

B♭ Cl. *mp* *mf* *air*

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

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

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

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

Hp. *mf*

Pno. *p*

Ed.

# F FUSING THE GROOVE

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

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

Vla. *mp* *pp* *MSP*

Vc. *p* *mf* *MSP*

### Layering, Building

69

Fl.

Ob.

B♭ Cl.

Bari. Sax.

Hn.

Perc. 1

Perc. 2

Hp.

Pno.

*solo*

*mf*

TamTam scrape - w/ metal

W.B.

Bongos

### Layering, Building

Vln. I

Vln. II

Vla.

Vc.

*mp*

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*

Perc. 2 *mp* *(mf)*

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*

Splash

Crash

H.H. open  
⊖ l.v.