



PETER JAMES LEARN

CAN ONE HEAR
THE SHAPE OF A DRUM?

For Mixed Octet

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INSTRUMENTATION

Flute/Piccolo	Piano
Bass Clarinet	Violin I
Horn in F	Violin II
Percussion	Cello

PERCUSSION INSTRUMENTS

Vibraphone, Snare Drum, Suspended Cymbal
Small Shaker (preferably plastic egg-type), Triangle
Bass Drum, Chimes (or single E-flat/D-sharp chime)

IMPLEMENTS

4 hard yarn mallets, 2 med. mallets, 1 hard plastic or metal mallet, bass or cello bow, drumsticks,
wire brushes, triangle beater, 2 bass drum beaters, chime mallet

- Score is transposed.

- 1/4-tones are indicated by accidentals with arrows affixed (\sharp).

- Multiphonics are required of the bass clarinetist. Fingerings provided in the score are from P. Rehfeldt's book "*New Directions For Clarinet*." If another fingering better suits a particular instrument or player, it should of course be substituted.

- Bass clarinetist will also require a scrap of cloth with which to mute their instrument.

- Inside-piano passages tested on a Steinway D with the shelf removed. All efforts should be made to adhere to score, but if a particular passage is impossible on a given piano, omission is generally preferable to transposition. In some cases it may be desirable to play these notes on the keys, but dynamic alteration will be necessary to accommodate the difference in timbre.

Ca. 12'

PROGRAM NOTE

"Before I explain the title and introduce the theme ... I should like to state that my presentation will be more in the nature of a leisurely excursion than of an organized tour. It will not be my purpose to reach a specified destination at a scheduled time. Rather I should like to allow myself on many occasions the luxury of stopping and looking around."

- Mark Kac, "Can One hear the Shape of a Drum?," *The American Mathematical Monthly*, Vol. 73, No. 4, Apr., 1966.

CAN ONE HEAR THE SHAPE OF A DRUM?

PETER JAMES LEARN (b. 1982)
BMI

Moderato ♩ = 116

Flute
Bass Clarinet
Horn in F
Percussion
Piano
Violin I
Violin II
Cello

Moderato ♩ = 116

Vibraphone: (motor off)
hard yarn mallets:

mute string with fingertips, near pins *ff*

(loco)
ord. *f*

Moderato ♩ = 116

sfz *f* *poco* *sfz* *sfz* *fp* *f* *pp* *mf*

mf *brassy* *sfz p* *f*

f *sfz p* *f*

sfz *f* *poco* *sfz* *sfz* *fp* *f* *pizz.* *mf*

mf *sfz* *sfz* *fp* *f* *pizz.* *f* *(snap)* *mf*

mf *pizz.* *(snap)* *f*

CAN ONE HEAR THE SHAPE OF A DRUM?

8

Fl. *f sfz mf* ⁵ *fp f*

B. Cl. *f sfz fp*

Hn. *fp f mp* (hand mute) *al (◊)*

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

Pno. *mp sfz mf f*

Vln. I *mp mf sfz* (snap) *arco fp* (V)

Vln. II *mp mf sfz f poco ff poco fp* (l.h. pizz)

Vcl. *mf mp fp* *arco* (V) *mf*

Detailed description of the musical score: This page of a musical score is for the piece "CAN ONE HEAR THE SHAPE OF A DRUM?". It features seven staves: Flute (Fl.), Bass Clarinet (B. Cl.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vcl.). The score is in 4/4 time and begins at measure 8. The Flute part starts with a forte (f) dynamic, followed by a sforzando (sfz) accent, then a mezzo-forte (mf) section with a five-measure slur, and ends with a fortissimo (fp) and forte (f) section. The Bass Clarinet part mirrors the Flute's initial dynamics. The Horn part has a fortissimo (fp) dynamic, followed by forte (f) and mezzo-forte (mp) sections, with a "(hand mute)" instruction. The Percussion part has a mezzo-forte (mf) dynamic and includes a "l.v." (left hand) instruction. The Piano part features a mezzo-piano (mp) dynamic, followed by sforzando (sfz) and mezzo-forte (mf) sections, and a forte (f) section. The Violin I part starts with mezzo-piano (mp) and mezzo-forte (mf) dynamics, includes a "(snap)" instruction, and then plays arco with fortissimo (fp) dynamics. The Violin II part starts with mezzo-piano (mp) and mezzo-forte (mf) dynamics, includes a "(snap)" instruction, and then plays arco with forte (f) and fortissimo (ff) dynamics, interspersed with "poco" markings. The Viola part starts with mezzo-forte (mf) and mezzo-piano (mp) dynamics, then plays arco with fortissimo (fp) dynamics, and ends with a mezzo-forte (mf) section marked "(l.h. pizz)".

This musical score is for the piece "CAN ONE HEAR THE SHAPE OF A DRUM?". It features seven staves: Flute (Fl.), Bass Clarinet (B. Cl.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vcl.). The score begins at measure 12. The Flute part starts with a sforzando (*sfz*) and a forte (*f*) dynamic, followed by a triplet of eighth notes. The Bass Clarinet and Horn parts also feature triplets and dynamic markings such as *sfz*, *mf*, and *f*. The Percussion part has a *sfz* marking and a *l.v.* (left hand) instruction. The Piano part is mostly silent, with a *sfz* marking in the first measure. The Violin I and II parts have complex rhythmic patterns with triplets and dynamic markings like *sfz*, *f*, and *mf*. The Viola part includes a *pizz.* (pizzicato) instruction and a *mf* dynamic. The score includes various musical notations such as accents, slurs, and dynamic markings.

Fl. *sfz* *fp* *sfz* *p* *mf* *poco*

B. Cl. *mf* *fp* *sfz* *f* *mf* *poco*

Hn. *f* *sfz* *p* *sfz* *sfz* *p* *f*

Perc. *f* *mp* *con ped. (full values)*

Pno. *ff* *muted: +* *ord.* *mf*

Vln. I *sfz* *fp* *f* *pizz.* *mf* *arco* *mf* *poco*

Vln. II *sfz* *fp* *f* *pizz.* *mf* *arco* *mf* *poco*

Vcl. *sfz* *sfz* *sfz*

rit. poco a poco, al ♩=92

(rit.) ----- (♩=92) A *a tempo* (♩=116)

Fl. *mf* *sfz* *f* *poco*

B. Cl. *mf* *sfz* *f* *mp* *sfz* *fp*

Hn. *mf* *sfz* *f* *sfz* *p* *f* *mp* *sfz* *fp*

Perc. (con ped.) *mf* *sfz* senza ped. *a tempo* (♩=116)

Pno. *mf* *piú f* *f* f.n. pizz on string *f* *sfz* *sfz* *f* *sfz* *f*

Vln. I *poco* *sfz* *f* *sfz* *f* *ff* *f*

Vln. II *poco* *sfz* *f* *sfz* *f* *poco* *ff* *f*

Vcl. arco *mf* *sfz* *f* pizz. *sfz* *f* *sfz*

* Allow piano pizz. note to die away considerably before continuing.

This musical score page, numbered 6, is titled "CAN ONE HEAR THE SHAPE OF A DRUM?". It features seven staves for different instruments: Flute (Fl.), Bass Clarinet (B. Cl.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vcl.). The score begins at measure 27. The Flute part starts with a *mf* dynamic, followed by *f*, *sfz*, *mf*, *f*, *sfz*, and ends with *p*. The Bass Clarinet part starts with *f* and *sfz*, then *mp*, *f*, *sfz*, *mf*, *mf*, and *fp*. The Horn part starts with *sfz* and *f*, then *sfz*, *mf*, *fp*, *sfz*, *fp*, *mf*, *mf*, *p*, *mf*, and *fp*. The Percussion part is for Snare drum using drum sticks, with dynamics *mf*, *sfz*, *sfz*, *f*, *sfz mp*, and *p*. The Piano part starts with *mf* and *sfz*, then *mp*, *mf*, *f*, is *(muted)*, and ends with *ord. mp*. The Violin I part starts with *mf* and *sfz*, then *sfz*, *mf*, *pizz.*, *f*, *mf*, and *f*. The Violin II part starts with *mf* and *sfz*, then *sfz*, *mf*, *pizz.*, *f*, *mf*, and *f*. The Viola part starts with *mp*, then *mf*, *f*, and has *♯* and *♭* markings. The score includes various musical notations such as slurs, accents, and dynamic markings.

CAN ONE HEAR THE SHAPE OF A DRUM?

32 B

Fl. *mf p* *mf p (sub.)* *pp* *mf* *molto* *sfz* *senza vib.*

B. Cl. *mf* *pp* *ppp* *p* *mf* *molto* *sfz* *senza vib.* *hand mute* *al (o)*

Hn. *mf* *pp* *pp* *p* *mf* *molto* *sfz*

Perc. 32

Pno. 32 *f.n. pizz on strings* *(muted) sfz* *f* *loco* *(Ped.)*

Vln. I 32 *pizz.* *mf* *pp* *mf* *molto* *sfz* *senza vib.* *arco*

Vln. II 32 *pizz.* *mf* *pp* *mf* *molto* *sfz* *senza vib.* *arco*

Vcl. 32 *pizz.* *mf* *pp* *p* *mf* *molto* *sfz* *senza vib.* *arco*

CAN ONE HEAR THE SHAPE OF A DRUM?

37

Fl. *pp* *p* *n* (to picc.)

B. Cl. *pp* *p* *n* (isolate to lower pitch)

Hn. *pp* *p* *n* (con sord.) ->

Perc. 37 Vibraphone: with cello bow *pp* *p*

Pno. 37 f.n. pizz on strings *mp* ord. *pp* *p* *ppp* pizz on strings loco *pp*

Vln. I 37 *pp* *p* *n* (con sord.)

Vln. II 37 *pp* *p* *n* (con sord.)

Vcl. 37 *pp* *p* *pp* *n* (con sord.)

The musical score is arranged in a standard orchestral format. It includes staves for Flute, Bass Clarinet, Horn, Percussion (Vibraphone), Piano, Violin I, Violin II, and Viola. The score begins at measure 37. The Flute part starts with a piano (*pp*) dynamic, moving to mezzo-piano (*p*) and then to *n* (normal). The Bass Clarinet and Horn parts also start with *pp*, moving to *p* and then *n*. The Percussion part features a vibraphone part starting at measure 37, with a section marked 'with cello bow' and dynamics *pp* and *p*. The Piano part includes 'f.n. pizz on strings' (fingered pizzicato) and 'pizz on strings loco' (pizzicato loco) with dynamics *mp*, *pp*, *p*, *ppp*, and *pp*. The Violin and Viola parts start with *pp* and *p*, moving to *n* and then playing 'con sord.' (con sordina). The Viola part also includes a section with *pp* and *n* dynamics. The score concludes with a double bar line and a repeat sign.

*Produce higher pitch gradually, allowing it to emerge naturally during cresc. This is a cat. 5 multiphonic in P. Rehfeldt's classification system; "New Directions for Clarinet" may be referred to for performance tips.

44 ♩ = 84

Piccolo: *mf* = *pp* *p* *pp* *p* *poco riten.*

Fl.

B. Cl.

Hn.

Perc. *sempre ped.* *p* = *mp* = *p* *poco riten.*

Pno. *muted: mf* *ord.* *mp* *pp* *mp* *mf* *f* *muted: mp* *ord.* *mp* *f.n. pizz on strings (m.d.)*

Vln. I *senza vib.* *pp* *p* *mp* *p* *poco riten.*

Vln. II *senza vib.* *(emerge from piano)* *pp* *p*

Vcl. *(emerge from piano)* *pp* *p* *n*

C

49 *a tempo*

Fl. *pp* *mp* *pp* *mp*

B. Cl. *pp* *mp* *pp* *p* *pp* *mp*

Hn. *n* *p* *mp* *pp* *p* *pp* *mp* *poco*

Perc. *a tempo*
med. mallet: *mp* *(sempre ped.)* *with bow:* *pp* *mp* *pp*

Pno. *mp* *p* *pp* *mp*
(u.c.)
(♩)

Vln. I *a tempo*
vib. ord. V *pp* *mp* *pp* *p* *pp* *I*

Vln. II *vib. ord. V* *pp* *mp* *pp* *pp* *p* *pp* *mp*

Vcl. *vib. ord. V* *pp* *mp* *pp* *p* *pp* *mp*

55

Fl. *mf* *p* *n* *p* *mf* *p*

B. Cl. *mf* *p* *n* *mf* *p* *mf* *poco*

Hn. *mf* *p* *n* *mf* *p* *mf* *p* *mp*

Perc. *mf* *p* *p* *mp* *mf*

(sempre ped.) →

mallet:

Pno. *mp* *mf* *mp* *p*

(u.c.)

(tre corde)

Vln. I *p* *n* *mf* *p* *mf* *poco*

Vln. II *mf* *p* *n* *p* *mf* *p* *mf*

Vcl. *mf* *p* *n* *mf* *p* *mf* *p*

D

60

Fl. *mp* *mf* *mp* *p* *n* * to flute: flute: *p* (b.e.)

B. Cl. *p* *mp* *p* *p* *n* *mp*

Hn. *mf* *p* *mp* *p* *n* *mf* senza sord.

Perc. 60 *(sempre ped.)* with bow: *p* *mp* *p* Suspended cymbal: with bow *p* *mf* crush bow; obtain undertones

Pno. 60 *p* *mp* *p* *pp* muted: *mf* *+++>*

Vln. I 60 *p* *mp* *p* *n* senza sord. *pp*

Vln. II 60 *p* *mp* *p* *n* senza sord. *pp*

Vcl. 60 *mp* *p* *n* senza sord.

* Allow piano to die away fully.

66 *fp* *sfz* *p* *mp* *mf* *p* *mf* *p* *mp* *poco*

Fl.

66 *fp* *sfz* *p* *mp* *p* *mp*

B. Cl.

66 *fp* *sfz* *p* *mp* *p* *p* *mp* *poco* *mp*

Hn.

66 *fp* *sfz* *p* *mp* *p* *p* *mp* *poco* *mp*

Perc.

(Cym.) *poco rit.*
drumstick: *at edge* *mf*
> *+* (quick choke)

66 *ord.* *sfz* *mp* *f* *poco rit.*

Pno.

66 *ord.* *sfz* *mp* *f* *poco rit.*

66 *fp* *sfz* *p* *mp* *p* *mf* *p* *mp*

Vln. I

66 *fp* *sfz* *p* *mp* *p* *mf* *p* *mp*

Vln. II

66 *fp* *sfz* *p* *mp* *p* *mf* *p* *mp*

66 *fp* *sfz* *p* *mp* *p* *mf* *p*

Vcl.

66 *fp* *sfz* *p* *mp* *p* *mf* *p*

E *Più moto* (♩ = 100)

(3+2+3)

(rit.) ----- / *a tempo* ♩ = ♩ (sempre)

Pesante, brutale

Fl. *mp* — *mf* — *mp* — *f* — *sfz p* — *ff*

B. Cl. — *mf* — *mp* — *f* — *sfz p* — *ff*
brassy

Hn. *mf* — *mp* — *f* — *sfz p* — *ff*

Perc. *(rit.)* ----- / *a tempo* ♩ = ♩ (sempre) *Pesante, brutale* *position ord., ride-like sound* *Più moto* (♩ = 100) (3+2+3) *sempre l.v.*
mp

Pno. *ord.* *mf* — *f* — *ord.* *ff* — *tight mute, mart.**
loco *8^{vb}* *loco* *8^{vb}*

Pesante, brutale *Più moto* (♩ = 100) (3+2+3)

Vln. I *(rit.)* ----- / *a tempo* ♩ = ♩ (sempre) *mf* — *mp* — *f* — *sfz p* — *ff* — *mart.*

Vln. II *mf* — *mp* — *f* — *sfz p* — *ff* — *mart.*

Vcl. *mf* — *mp* — *f* — *sfz p* — *ff* — *mart.*

* Mute very tightly and near pins, obtaining a percussive hammering sound with little discernable pitch.

76

Fl.

B. Cl.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vcl.

mf

mp

sfz f

sfz f

ff

f

(quasi 6/8)

(as before)

(quasi 6/8)

(tightly muted)

f

ff

sfz

sfz

sfz

f

(quasi-9/8)

80

Fl. *mf* *sfz f*

B. Cl.

Hn. *sfp* *ff* *sfp*

Perc. (quasi-9/8)

Pno. ord. *f* tightly muted, mart. as before *ff*

loco

Vln. I *f* *mf* *f* *sfz* *sfz* *sfz ff*

Vln. II *sfz* *f* *sfz* *ff*

Vcl. *ff*

84 *poco riten.* **F** *a tempo* *accel. poco a poco, al ♩ = 116 - - - -*

Fl. *ff* *f* *mf* *sfz*

B. Cl. *f* *mf* *sfz* *sfz*

Hn. *ff* *fp* *sfz* *mf* *poco*

Perc. *f* *p* *sfz* *at edge* + *quick choke* *accel. poco a poco, al ♩ = 116 - - - -*

Pno. *mute ord., use side of hand and move as needed* *ord. sfz* *pp* *mf* *pp* *f*

(8th) *(catch only G# in ped.)* *senza ped.*

Vln. I *poco riten.* *a tempo* *accel. poco a poco, al ♩ = 116 - - - -* *fp* *sfz* *mp*

Vln. II *fp* *sfz* *sfz*

Vcl. *fp* *f* *mf* *mp*

(accel.)

a tempo (♩ = 116)

89

Fl. *mf* *cresc. poco a poco* *ff* *sfz*

B. Cl. *mp cresc. poco a poco* *ff* *sfz* *brassy ord.*

Hn. *cresc. poco a poco* *ff* *f*

89 (accel.)

a tempo (♩ = 116)

Perc. Snare drum: *mf* *3* *sfz* *mp*

Pno. *mf* *pp* *sfz* *pp* *sfz* *loco* *f* *ff* *sfz*

(8^{va})

89 (accel.)

a tempo (♩ = 116)

Vln. I *cresc. poco a poco* *ff* *poco*

Vln. II *sfz* *sfz* *sfz* *sfz* *sfz*

Vcl. *cresc. poco a poco* *ff* *sfz* *f*

This musical score is for the piece "CAN ONE HEAR THE SHAPE OF A DRUM?". It is a multi-staff score for a chamber ensemble. The score is divided into two systems, with the first system starting at measure 94. The instruments included are Flute (Fl.), Bass Clarinet (B. Cl.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vcl.). The time signature changes from 3/4 to 2/4 and then to 4/4. The score includes various dynamic markings such as *sfz*, *f*, *ff*, *mf*, *mp*, and *loco*. There are also performance instructions like "muted: f" for the piano and "quasi-5/8 [2+3]" for the second violin. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and uses a variety of articulation marks like accents and slurs.

G

Volante

The musical score is written for a full orchestra and includes the following parts:

- Fl. (Flute):** Starts at measure 100 with a *f* dynamic, playing sixteenth-note patterns with *poco* markings. Dynamics range from *f* to *mf*.
- B. Cl. (Bass Clarinet):** Enters in the second system with a *f* dynamic.
- Hn. (Horn):** Features a long melodic line starting at measure 100 with a *f* dynamic, transitioning to *mf* and then *sfz* and *fp* dynamics.
- Perc. (Percussion):** Features a *sfz* (sforzando) accent at measure 100.
- Pno. (Piano):** Features complex sixteenth-note patterns in both hands. Dynamics include *ord. f*, *mf*, *f*, and *mp*. Includes markings for *loco* and *tr* (trills).
- Vln. I (Violin I):** Starts at measure 100 with a *ff* (fortissimo) dynamic, playing a melodic line with *f* dynamics.
- Vln. II (Violin II):** Enters in the second system with a *ff* dynamic, playing a supporting melodic line.
- Vcl. (Cello):** Provides a bass line starting at measure 100 with a *f* dynamic, moving to *mf* and *sfzmf*.

Ritmico con brio

104

Fl.

B. Cl.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vcl.

Ritmico con brio

Ritmico con brio

H tempo ad lib., Vln. I solo

Pesante

109

Fl.

B. Cl.

Hn.

ff *sfz*

fp *ff* *sfz*

Perc.

109

Pesante *tempo ad lib., Vln. I solo*

Pno.

ff *sfz*

Vln. I

Vln. II

Vcl.

Pesante *tempo ad lib., Vln. I solo*
molto espr.

ff *sfz* *f* *ff*

ff *sfz*

ff *sfz*

Ritmico con brio
tempo giusto

114

Fl. *staccatiss.* *mf*

B. Cl. *staccatiss.* *mf*

Hn. *ord. staccatiss.* *mf*

Perc. 114

Pno. *f* *loco* *muted:* *con ped.*

Vln. I *f* *mf* *l.h. pizz.* *arco* *f*

Vln. II *mf* *l.h. pizz.* *arco* *f*

Vcl. *mf* *l.h. pizz.* *arco* *f*

Detailed description: This page of a musical score covers measures 114 to 117. The top section features woodwinds: Flute (Fl.), Basset Clarinet (B. Cl.), and Horn (Hn.), all playing staccatissimo (staccatiss.) notes with a mezzo-forte (mf) dynamic. The Percussion (Perc.) part is marked with measure 114. The Piano (Pno.) part begins in measure 114 with a forte (f) dynamic, playing a rhythmic pattern with accents and a 'loco' marking. It then transitions to a 'muted' section and ends with a 'con ped.' (con pedal) instruction. The string section (Vln. I, Vln. II, and Vcl.) starts in measure 114 with a forte (f) dynamic. The Violin I (Vln. I) and Violin II (Vln. II) parts alternate between left-hand pizzicato (l.h. pizz.) and arco (arco) playing. The Violoncello (Vcl.) part also alternates between l.h. pizz. and arco. Dynamics for the strings range from mezzo-forte (mf) to forte (f).

I *Volante*

Fl. *f* *mf* *sfz* *p* *mf* *f* *mf*

B. Cl. *f* *mf* *f* *mp* *molto* *f* *mf* *f* *mf* *f*

Hn.

flng. *ord.*

Perc. *Volante*

Pno. *sfz* *poco* *sfz* *sfz* *poco* *sfz*

Volante

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

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

Vel. *ff*

123 *Ritmico con brio*

Fl. *f sfz p mf f mf f mf*

B. Cl. *mf f mf f mf mf cresc. poco a poco -*

Hn.

123 *Ritmico con brio*

Perc.

123 *Ritmico con brio*

Pno. *mf sfz muted: sfz sfz sfz sfz sfz sfz*

ord. *f f f f f f*

(Ped.)

123 *Ritmico con brio*

Vln. I *mf f mf f*

Vln. II *f mf f mf f*

Vcl. *sul pont. mf*

This musical score is for the piece "CAN ONE HEAR THE SHAPE OF A DRUM?". It features eight staves: Flute (Fl.), Clarinet (B. Cl.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vcl.). The score begins at measure 128. The Flute part starts with a *fling.* marking and a *cresc. poco a poco* instruction, leading to a *ff* dynamic. The Clarinet part also features a *cresc. poco a poco* instruction and reaches *ff*. The Horn part includes *brassy* markings and dynamics of *sfz*, *mf*, *f*, and *ff*. The Percussion part has a *(2+2+3+2)* marking. The Piano part starts with *sfz* and includes *ord.* markings, reaching *ff*. The Violin I and Violin II parts reach *ff*. The Viola part starts with *al ord., poco a poco* and reaches *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Lontano (♩ = 84)

J

Fl. *sfz p* ————— *sfz*

B. Cl. *sfz p* ————— *sfz*

Hn. *sfz p* ————— *sfz*

n (emerge from vibraphone) *p* *n*

Lontano (♩ = 84)

Perc. 133 1 med. mallet, 1 very hard (plastic or metal) mallet

mf p *gl.** (all notes are to be played with med. mallet) *mf* *gl.* (do not strike D#) *gl.*

Pno. 133 *sfz pp* *delicato* *pp* *loco* *sempre l.v.* *loco* *p* *pp* *f.n. pizz on string* *f*

(catch echo in pedal)

Lontano (♩ = 84)

Vln. I 133 *sfz p* ————— *sfz* (con sord.)

Vln. II *sfz p* ————— *sfz* *pizz.* *p* *mp* *0*

Vcl. *sfz p* ————— *sfz*

* Gliss. down half-step by pressing hard mallet firmly on node of first vibe. bar, striking it with the med. mallet, and sliding the hard mallet towards center of the bar, then striking the second, lower, bar in the ordinary fashion. Process of gliss. should dampen initial bar.

140 *smorz.* *a tempo*

Fl.

B. Cl.

Hn. *con sord.* (ord.) *pp* *p* *n* *mf* *staccatiss.*

Perc. *ord.* *smorz.* *two med. mallets* *a tempo* (dead stick) *ord.* *p* *p* *mp* *sfz*

Pno. *f.n. pizz:* *ord. pp* *mf* *ord. p* *ord. pp* *mp* *ord.* *8va* *loco* *8va* *loco* *mp* *3*

(Xco.)

Vln. I *emerge from vibraphone* *smorz.* *a tempo* *staccatiss.* *n* *p* *n* *pp* *mp* *sfz*

Vln. II *fingernail:* *ord. 0* *mp* *p* *pp* *sfz*

Vcl. *pizz.* *poco* *p* *pp* *sfz*

K

146 *smorz.* *a tempo* Snap fingers:

Fl. *mf* *mp*

B. Cl. *mute: (place cloth in bell)* *staccatiss.* *p* *pp*

Hn. *pp* *p*

Perc. *mp* *p* *mf* Snare drum: *brushes* *a tempo (stir)* *sfz* *pp*

Pno. *p* *8va* *loco* *f.n. pizz:* *sfz* *ord. pp* *f.n. pizz:* *mp* *ord.* *p* *pp*

Vln. I *sul pont.* *pp* *molto* *ord.* *mf* *(senza sord.)* *a tempo* Snap fingers: (lh.) *mf* *mp*

Vln. II *f.n.* *mf* *ord.* *mp* *p* *pp*

Vcl. *sfz* *I gl.* *mp* *p* *p* *pp*

Detailed description of the musical score: The score is for a piece titled 'CAN ONE HEAR THE SHAPE OF A DRUM?' on page 29. It features six staves: Flute (Fl.), Bass Clarinet (B. Cl.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), and Violins I & II (Vln. I, Vln. II) and Violoncello (Vcl.). The piece starts at measure 146. The Flute part begins with a *smorz.* (ritardando) and then returns to *a tempo* with 'Snap fingers' (mf) and later (mp). The Bass Clarinet part is *muted* (place cloth in bell) and plays *staccatiss.* (staccatissimo) with dynamics *p* and *pp*. The Horn part has dynamics *pp* and *p*. The Percussion part includes Snare drum with *brushes* and *a tempo (stir)*, with dynamics *mp*, *p*, *mf*, *sfz*, and *pp*. The Piano part features *8va* (octave up), *loco*, *f.n. pizz.* (fingered pizzicato), *sfz*, *ord.* (order), *pp*, *f.n. pizz.*, *mp*, *ord.*, *p*, and *pp*. The Violin I part starts with *sul pont.* (sul ponticello), *pp*, and *molto*, then *ord.*, *mf*, *(senza sord.)* (senza sordina), *a tempo*, and 'Snap fingers: (lh.)' (mf) and (mp). The Violin II part has *f.n.*, *mf*, *ord.*, *mp*, *p*, and *pp*. The Violoncello part has *sfz*, *I gl.*, *mp*, *p*, *p*, and *pp*.

151 (Snap fingers) *mf* *mp* *mf* *mp* *mf* *mp* (to flute)

B. Cl. *p* *pp* *p* *pp* *p* *pp*

Hn. *n* *pp* *p* *pp* *p* *n* *pp* *p* *n*

Perc. *p*

Pno. *p* *pp* *f.n. pizz:* *mf* *pp* *ord.* *p* *pp*

Vln. I (Snap fingers) *mf* *mp* *mf* *mp* *mf* *mp* *ord.* *p*

Vln. II *p* *pp* *p* *pp* *p* *pp* *mp*

Vcl. *p* *pp* *p* *pp* *p* *pp*

Detailed description: This page of a musical score covers measures 151 to 155. The score is for a full orchestra and includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vcl.). The music is in 4/4 time, with a key signature of one sharp (F#). The Flute part features a 'Snap fingers' effect, indicated by 'x' marks above the staff, with dynamics ranging from *mf* to *mp*. The Bass Clarinet and Horn parts play melodic lines with dynamics from *p* to *pp*. The Percussion part has a steady rhythmic pattern, with a *p* dynamic. The Piano part consists of two staves, with the right hand playing chords and the left hand playing a bass line, including a 'f.n. pizz.' (fingered pizzicato) section. The Violin I part also features 'Snap fingers' and dynamics from *mf* to *mp*, ending with an 'ord.' (order) marking. The Violin II and Viola parts provide harmonic support with dynamics from *p* to *pp*.

157 *ord.*

Fl. *p mp p mp p mf*

B. Cl. *ord. (still muted) pp mp n pp mp n p mf*

Hn. *pp mp n pp mp n p mf pp*

Perc. *mp*

Pno. *p mp p mp p f p mp* *f.n. pizz: >* *ord.*

Vln. I *mp p mp p mf*

Vln. II *p mp p mp*

Vcl. *mp p mp p mf*

Detailed description of the musical score: The score is for measures 157 to 162. It features seven staves: Flute (Fl.), B. Clarinet (B. Cl.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vcl.). The Flute part starts with a five-measure phrase marked 'ord.' and 'p', followed by a six-measure phrase marked 'mp'. The B. Clarinet part is marked 'ord. (still muted)' and 'pp', with dynamics changing to 'mp', 'n', 'pp', 'mp', 'n', 'p', and 'mf'. The Horn part starts with 'pp', followed by 'mp', 'n', 'pp', 'mp', 'n', 'p', 'mf', and 'pp'. The Percussion part has a steady rhythm with a five-measure phrase marked 'mp'. The Piano part has a five-measure phrase marked 'p' and 'mp', followed by a six-measure phrase marked 'p', 'mp', 'p', 'f', 'p', and 'mp'. The Violin I part has a five-measure phrase marked 'mp', followed by a six-measure phrase marked 'p', 'mp', 'p', and 'mf'. The Violin II part has a five-measure phrase marked 'p' and 'mp', followed by a six-measure phrase marked 'p' and 'mp'. The Viola part has a five-measure phrase marked 'mp', followed by a six-measure phrase marked 'p', 'mp', 'p', and 'mf'. The score includes various musical notations such as slurs, ties, and dynamic markings.

Musical score for measures 163-168, featuring Flute (Fl.), Bass Clarinet (B. Cl.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vcl.).

Measures 163-168 are marked with a box containing the letter 'L'. The score includes various dynamics such as *n*, *sfz*, *pp*, *mp*, *p*, and *mf*. The Percussion part includes a '5' indicating a quintuplet. The Piano part includes a '5' indicating a quintuplet. The Violin I part includes a 'V' indicating a breath mark. The Violin II part includes the instruction 'arco'. The Viola part includes the instruction 'arco'.

Fl. *n* *sfz* *pp* *mp* *n* *pp* *mp* *n* *p* *mf*

B. Cl. *n* *pp* *mp* *n* *pp* *mp* *n* *p* *mf*

Hn. *sfz*

Perc. *p* *sfz* *p* 5 5 5

Pno. *pp* *p* *mp* *p* *mp* *p* *mp*

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

Vln. II *p* *mp* *n* *p* *mp* *n* *p* *mf*

Vcl. *p* *mp* *p* *mp* *p* *mf*

170

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

B. Cl. *n* *p* *mp* *p* *mf* *mp* *mf*

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

Perc. *mp cresc. poco a poco*

Pno. *mp cresc. poco a poco*

Vln. I *mf* *mp* *mf* *mp* *mf cresc.*

Vln. II *n* *mf* *mp* *mf* *mp* *mf cresc.*

Vcl. *mp cresc. poco a poco*

Detailed description of the musical score: The score is for measures 170 to 175. It features seven staves: Flute (Fl.), Bass Clarinet (B. Cl.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), and Violoncello (Vcl.). The music is in a key with one sharp (F#) and a complex rhythmic structure with time signatures of 4/4, 3/4, 4/4, 3/4, 4/4, 3/4, and 4/4. The Flute part starts with a five-measure rest (5) and has dynamics *n*, *p*, *mp*, *p*, *mf*, *mp*, and *mf*. The Bass Clarinet part has dynamics *n*, *p*, *mp*, *p*, *mf*, *mp*, and *mf*. The Horn part has dynamics *p*, *mp*, *p*, *mf*, *mp*, and *mf*. The Percussion part has a *mp cresc. poco a poco* marking. The Piano part has a *mp cresc. poco a poco* marking. The Violin I part has dynamics *mf*, *mp*, *mf*, *mp*, and *mf cresc.*. The Violin II part has dynamics *n*, *mf*, *mp*, *mf*, *mp*, and *mf cresc.*. The Violoncello part has a *mp cresc. poco a poco* marking. There are five-measure rests (5) in the Flute, Bass Clarinet, and Violin II parts.

This musical score is for the piece "CAN ONE HEAR THE SHAPE OF A DRUM?". It features eight staves: Flute (Fl.), Bass Clarinet (B. Cl.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vcl.). The score is divided into four measures, each with a different time signature: 4/4, 3/4, 4/4, and 3/4. The key signature is one flat (B-flat). The dynamics range from *mp* (mezzo-piano) to *sfz* (sforzando). The Percussion part features a complex rhythmic pattern of eighth notes. The Piano part includes a *tr* (trill) marking in the first measure. The Violin I and II parts have a *f* (forte) dynamic in the first measure. The Viola part has a *f* dynamic in the first measure and a *sfz* dynamic in the fourth measure.

M

Più moto (♩ = 100)

181 (take piccolo) Snap fingers *p* *n* *f* Piccolo: *mp cresc.*

B. Cl. Snap fingers *p* *n* *f*

Hn. Snap fingers (senza sord.) *p* *n* *f* *mf cresc.*

Perc. 181 Triangle: triangle beater *mf* *Più moto* (♩ = 100) l.v.

Pno. 181 *pp* *f* Snap fingers of both hands *pesante e tenebroso* *mf cresc.* ord. *senza ped.*

Vln. I Snap fingers *p* *n* *f* ord. II *mp cresc.*

Vln. II Snap fingers *p* *n* *f* ord. III *mp cresc.*

Vcl. Snap fingers *p* *f* arco marc. ord. *mf cresc.*

Pesante, marziale

186 Fl. *f* *sfz*

186 B. Cl.

186 Hn. *brassy* *f* *sfz p* *f* *sfz* *sfz p* *f* *sfz* *sfz* *f* *mf* (triple-tongue)

186 Perc. Snare drum: *drum sticks* *(buzz roll)* *edge* *-al* *ord.* *p* *f* *sfz* *fp* *mf*

186 Pno. *loco* *5:4* *5:4* *ff* *f* *(loco)* *ff* *f* *loco* *mf*

186 Vln. I *f* *sfz* *ord. V* *mf*

186 Vln. II *f* *sfz* *ord. V* *mf*

186 Vcl. *f* *sfz* *f* *mf* *sfz* *sfz* *f* *mf* *sfz* *sfz* *mf*

191 Volante

Fl. (Picc.) *mf* *f* *mf* *f*

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

Hn. *sfz* *sfz* *mf* *sfz* *mf* *sfz* *sfz* *p* *sfz* *mf* *sfz* *p*

Volante
emphasize accents distinctly, almost *sfz*

Perc. *mf* *poco* *poco*

Pno. *f*

Vln. I *f*

Vln. II *f*

Vcl. *f*

N *Pesante, marziale*

194 *fling.* *ord.* *(to flute)*

Fl. *f* *sfz p* *f* *sfz*

B. Cl. *mf* *sfz p* *sfz* *f*

Hn. *sfz* *sfz p* *sfz* *f* *ord.*

Perc. *f* *poco* *p* *f* *edge- - - - at - - - - ord- -*

Pno. *ff* *5:4* *5:4* *f* *ff* *f* *(loco)*

Vln. I *sfz p* *sfz* *mf*

Vln. II *sfz p* *sfz* *mf* *f*

Vcl. *ff* *sfz* *f*

Pesante, marziale

Stilted, quasi-meccanico

Flute: *mf*

B. Cl. *staccatiss.* *mf* *ord.* *molto*

Hn. *brassy* *sfz*

Perc. *sfz*

Pno. *sfz* *mf* *L.h. staccatiss.* *poco* *3* *poco* *mp* *sfz*

Vln. I *f* *3:2]* *sfmf* *molto*

Vln. II *mf* *pizz.* *3* *f*

Vcl. *pizz.* *sfz*

Pesante, brutale
(3+2+3) a tempo (♩ = 100)

Pesante

Fl. *f* *poco* *sfz* *fltn.* *fp* *sfz* *ord.* *f* *poco* *sfz* *poco riten.* *fp* *sfz* *pp* *mf* *ff*

B. Cl. *sfz* *pp* *mf* *ff*

Hn. *ord.* *brassy* *f* *sfz* *ord.* *brassy* *f* *sfz* *ord.* *brassy* *f* *sfz* *fp* *sfz* *pp* *mf* *ff* *brassy*

Pesante, brutale
(3+2+3) a tempo (♩ = 100)

Perc. Bass drum: *f* *sfz* *f* *sfz* *mf* *f* *sfz* *fp* *sfz* *pp* *mf* *ff*

Pno. *f* *sfz* *pp* *mf* *ff* *ff* tightly-muted, mart.*

Pesante

Vln. I *f* *sfz* *f* *sfz* *f* *sfz* *poco riten.* *fp* *sfz* *pp* *mf* *ff* *mart.*

Vln. II *f* *sfz* *f* *sfz* *f* *sfz* *fp* *sfz* *pp* *mf* *ff* *mart.*

Vcl. *f* *sfz* *f* *sfz* *f* *sfz* *fp* *sfz* *pp* *mf* *ff* *mart.*

* See previous note on tightly-muted mart.

209 (8va)
Fl.

209
B. Cl.

209
Hn.

209
Perc.

209
Pno.
(tightly-muted, mart.)

209 (8va)
Vln. I

209
Vln. II

209
Vcl.

(quasi-9/8)

f *ff*

sfz *mf* *molto* *ff*

mf *ff*

213 (8va) Fl.

B. Cl. *f* *ff* *f* *ff* (force pressure; shriek) *sfz* *f* *ff*

Hn. 3 3 *f* *ff*

Perc. Chime: *raochide mallet* *mute with hand while striking* *f*

Pno. (tightly-muted, mart.) *f* *ff* tightly-muted, mart. *ff*

(8vb) 213 Vln. I *sfz* *mf* *molto* *ff* *sfz* *mf* *molto* *ff* *sfz* *mf* *molto*

Vln. II *sfz* *mf* *molto* *ff* *sfz* *mf* *molto* *ff* *sfz* *mf* *molto*

Vcl. *mf* *ff*

217 ^(8^{va})

Fl.

B. Cl.

Hn.

Perc.

Pno. (tightly-muted, mart.)

217

^(8^{vb})

Vln. I

Vln. II

Vcl.

ff *sfz mf* *molto* *ff* *f* *ff* *f* *ff*

217

218

219

220

221

222

223

224

Detailed description: This page of a musical score, titled "CAN ONE HEAR THE SHAPE OF A DRUM?", covers measures 217 through 224. The score is arranged for a full orchestra. The top section includes Flute (Fl.), Bass Clarinet (B. Cl.), and Horn (Hn.). The middle section includes Percussion (Perc.), Piano (Pno.), and a double bass line. The bottom section includes Violin I (Vln. I), Violin II (Vln. II), and Viola (Vcl.). The Flute part begins with a ^(8^{va}) marking. The Percussion part features a steady pulse of quarter notes. The Piano part is marked "(tightly-muted, mart.)" and consists of a rhythmic pattern of eighth notes. The Violin I and II parts play a melodic line with dynamic markings of *ff*, *sfz mf*, *molto*, *ff*, *f*, *ff*, *f*, and *ff*. The Viola part provides a bass line with dynamic markings of *ff*, *f*, *ff*, *f*, and *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

(8^{va})

221

Fl.

B. Cl.

Hn.

Perc.

Pno.

(tightly-muted, mart.)

Vln. I

Vln. II

Vcl.

3

sfz *p* *sfz* *f* *sfz* *ff*

f *ff* *f* *ff* *f* *ff*

f *ff* *f* *ff* *f* *ff*

3

(8^{vb})

Detailed description: This page of a musical score, numbered 44, is titled "CAN ONE HEAR THE SHAPE OF A DRUM?". It covers measures 221 to 224. The score is arranged for a full orchestra. The top section includes Flute (Fl.), Bass Clarinet (B. Cl.), and Horn (Hn.). The middle section includes Percussion (Perc.) and Piano (Pno.). The bottom section includes Violin I (Vln. I), Violin II (Vln. II), and Viola (Vcl.). The Flute part starts with a dynamic of *sfz* and features a triplet of eighth notes in measure 221. The Bass Clarinet part has dynamics ranging from *sfz* to *ff*. The Horn part has dynamics from *p* to *f*. The Percussion part consists of rhythmic patterns marked with a plus sign. The Piano part is marked "(tightly-muted, mart.)" and features a steady bass line. The Violin I and II parts have dynamics from *f* to *ff*. The Viola part has dynamics from *f* to *ff*. A dashed line labeled "(8^{va})" spans the top three staves, and another labeled "(8^{vb})" spans the bottom three staves. The score is in 4/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

accel. poco a poco, al ♩ = 116

P *($\text{G}^{\text{tr}} -$)*

226

Fl. *sfz f ff f fp sfz f fp sfz f fp*

B. Cl. *sfz f sfz f sfz f sfz f sfz*
(force pressure; shriek) (sim.)

Hn. *sfz p sfz f sfzp sfz f sfzp sfz*

Perc. *not muted, l.v. mf f*
Bass drum: + + + + + + + +

Pno. *(tightly-muted, mart.)*

Vln. I *f sfz f ff f ff*

Vln. II *f sfz f sfz f sfz*

Vcl. *f sfz f sfz f sfz*

accel. poco a poco, al ♩ = 116

accel. poco a poco, al ♩ = 116

(accel.) ----- ♩ = 116

Fl. *sfz* *f* *fp* *sfz* *f* *fp* *sfz* *f* *fp* *sfz* *f* *fp*

B. Cl. *ff* *sfz* (force pressure; shriek) *sfz* (sim.)

Hn. *f* *sfz* *p* *sfz* *f* *sfz* *p* *sfz* *f* *sfz* *p* *sfz* *f*

(accel.) ----- ♩ = 116

Perc. *sfz* *mf*

Pno. (tightly-muted, mart.)
Mute ord., use side of hand and move as needed
f

(accel.) ----- ♩ = 116

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

Vln. II *ff* *poco* *sfz* *ff* *poco* *sfz* *ff* *poco* *sfz*

Vel. *mf*

Maestoso, molto rit.

Q *Lontano, ethereal* (♩ = 84)

235

Fl. *f* *mf* *fp* *f* *sfz* *fltnq.*

B. Cl. *sfz* *f* *sfz*

Hn. *sfz*

Perc. *sfz*

Pno. *sfz*

Vln. I *f* *sfz* *f* *sfz*

Vln. II *f* *sfz* *f* *sfz*

Vcl. *sfz*

Maestoso, molto rit. *Lontano, ethereal* (♩ = 84)

Maestoso, molto rit. *Lontano, ethereal* (♩ = 84)

Maestoso, molto rit. *Lontano, ethereal* (♩ = 84)

CAN ONE HEAR THE SHAPE OF A DRUM?

Fl. *loco* *senza vib.* *pp* *mf* *molto* *sfz* *pp*

B. Cl. *senza vib.* *ppp* *p* *mf* *molto* *sfz*

Hn. *hand mute* *pp* *p* *mf* *molto* *brassy sfz* *senza vib., pale pp*

Perc. 239

Pno. 239 *f.n. pizz:* *f*

Vln. I 239 *senza vib.* *pp* *mf* *sfz* *pp*

Vln. II *senza vib.* *pp* *mf* *sfz* *pp*

Vcl. *senza vib.* *pp* *p* *mf* *sfz*

244

Fl. *p* *n* (isolate to higher pitch)

B. Cl. *pp* *p* *n* *vib. ord.* *pp*

Hn. *p* *pp* *p* *n* (con sord.)

Perc.

Pno. f.n. pizz: *mf* ord. *mp* *p* *pp* *mf* *mf* *mp* *mp* *loco* *loco* *f.n. pizz on strings* *mf* *mp* *mp*

Vln. I *p* *n*

Vln. II *p* *n*

Vcl. *pp* *p* *n* *vib. ord.* *pp*

*Produce higher pitch gradually, allowing it to emerge naturally during cresc.

250

Fl. *vib. ord.* *pp* *p*

B. Cl. *con sord.* *vib. ord.* *mp* *pp* *mp* *n*

Hn. *mp* *pp* *p* *pp* *p* *mp* *n*

Perc.

Pno. *ord.* *p* *mp* *loco* *8^{va}*

Vln. I *vib. ord.* *pp* *p*

Vln. II *vib. ord.* *pp* *p*

Vcl. *V* *mp* *pp* *mp* *n* *con sord.*

(Xca)

Detailed description: This page of a musical score, numbered 50, is titled "CAN ONE HEAR THE SHAPE OF A DRUM?". It features eight staves for different instruments: Flute (Fl.), Bass Clarinet (B. Cl.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vcl.). The score begins at measure 250. The Flute part starts with a *vib. ord.* marking and dynamic markings of *pp* and *p*. The Bass Clarinet part includes *con sord.* and *vib. ord.* markings, with dynamics *mp*, *pp*, *mp*, and *n*. The Horn part has dynamics *mp*, *pp*, *p*, *pp*, *p*, *mp*, and *n*. The Percussion staff is empty. The Piano part features *ord.* markings, dynamics *p* and *mp*, and a *loco* section with an *8^{va}* marking. The Violin I and II parts have *vib. ord.* markings and dynamics *pp* and *p*. The Viola part includes a *V* marking and dynamics *mp*, *pp*, *mp*, and *n*, ending with *con sord.*. A rehearsal mark *(Xca)* is located below the Piano staff.

257

Fl. *n* *p* *mp* *n* (emerge from piano)

B. Cl. *n* *p*

Hn. *pp* *mp* *p* *n*

Perc.

Pno. *pp* *mp* *p* *loco*

Vln. I *pp* *espr.* *mp* *n* con sord.

Vln. II *pp* *espr.* *mp* *n* con sord.

Vcl. *pp*

264 *poco rit.* -----/ *a tempo* R *pale tone*

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

B. Cl. *pp* *p* *pp* *mf* *mp* *pp* *mp*

Hn. *pp* *mf* *mp* *pp* *mp*

Perc. *poco rit.* -----/ *a tempo* Small shaker: (ideally, plastic egg type) *p* *mp* *p*

Pno. *pp* *p* *pp* *mp* muted: *mf* *pp* muted: *mf*

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

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

Vcl. *mp* *pp* *mf* *mp* *pp*

ord. loco *III* *sul tasto, senza vib.*

271

Fl. *mp* *pp* *p* *pp* *mp*

B. Cl. *pp* *p* *pp* *p* *mp*

Hn. *pp* *p* *pp* *mp*

Perc. *mp* *p* *p* *mp* *p* *mp*

Pno. *ord.* *pp* *loco* *muted: mf* *ord.* *p* *pp* *muted: mp* *ord.*
loco *8va* *loco* *8vb* (hold ped. al fine)

Vln. I *mp* *pp* *p* *pp* (change bow unobtrusively when needed)

Vln. II *mp* *pp* *p* *pp* (change bow unobtrusively when needed)

Vcl. *mp* *pp* *p* *pp* (change bow unobtrusively when needed)

278 S

Fl. *n* *ppp* *pp*

B. Cl. *n* *ppp* *pp*

Hn. *n* *ppp* *pp*

Perc. 278 (Take bass drum beater and prepare to change quickly) Bass drum: *pp* *p* *pp* *mf* *l.v.*

Pno. *p* *pp* *muted:* *mf*

Vln. I *mp* *n* *ppp* *pp*

Vln. II *mp* *n* *ppp* *pp*

Vcl. *mp* *n*

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Fl. *n* *ppp* *pp* *n* *n* *mp* *mf* *pp* *n*

B. Cl. *n* *ppp* *pp* *n* *n* *mp* *mf* *pp* *n*

Hn. *n* *ppp* *pp* *n* *n* *f* *mf* *pp* *n*

Perc. *mp* *ppp*

Pno. *muted: mp* *f.n. pizz. on strings mf* *loco* *mp* *f.n. pizz. on strings* *ord. pp* *una corda*

Vln. I *n* *ppp* *pp* *n* *pp* *pp* *mf* *pp* *n*

Vln. II *n* *ppp* *pp* *n* *n* *pp* *mf* *pp* *n*

Vcl. *pp* *ppp* *pp* *n*

Annotations: *G.P.*, *key slap*, *flick bell with f.n.*, *Snap fingers*, *ord.*, *Triangle: triangle beater*, *delicatiss.*, *pizz.*, *arco*, *una corda*