

PETER JAMES LEARN

SQUARING THE CIRCLE

For B-flat Clarinet, Violin, Cello, Piano, and 2 Percussionists





 *Squaring the Circle* 

*Chamber music for B-flat Clarinet, Violin, Cello, Piano, and 2 Percussionists*

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### Notes:

- Score is transposed.

- Depending on acoustics/size of performance space, violinist may use independent amplification, adjustable by the performer, for the purpose of maintaining dynamic balance during extended pizzicato sections. If amplification is used, care must be taken that the sound blends with the other instruments and that the transition between amplified and acoustic sound is unobtrusive.

- Quarter-tone notation uses arrows affixed to accidentals (  $\sharp\flat$  = 1/4-tone above sharp,  $\flat\flat$  = 1/4 tone below flat,  $\natural\sharp$  = 1/4 tone above natural, etc.)

- Clarinet multiphonic and microtone fingerings taken from Rehfeldt's "*New Directions for Clarinet*".

### Percussion I

- Vibraphone (motor always off)
- Snare Drum
- Set of 5 "Granite" or temple blocks.
- Suspended Cymbal
- Small Suspended Cymbal (preferably a splash or, failing that, a small china cymbal)

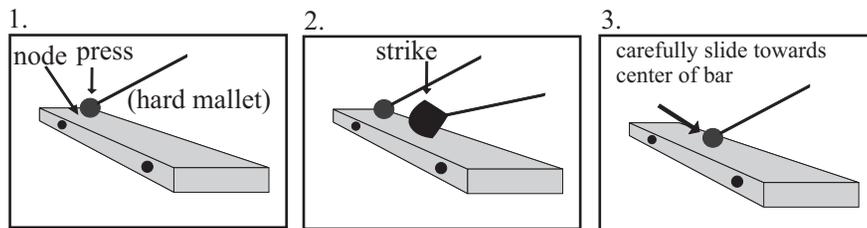
Drumsticks, 4 Medium vibraphone mallets, Cello bow, hard plastic or brass mallet, Wire brushes

### Percussion II

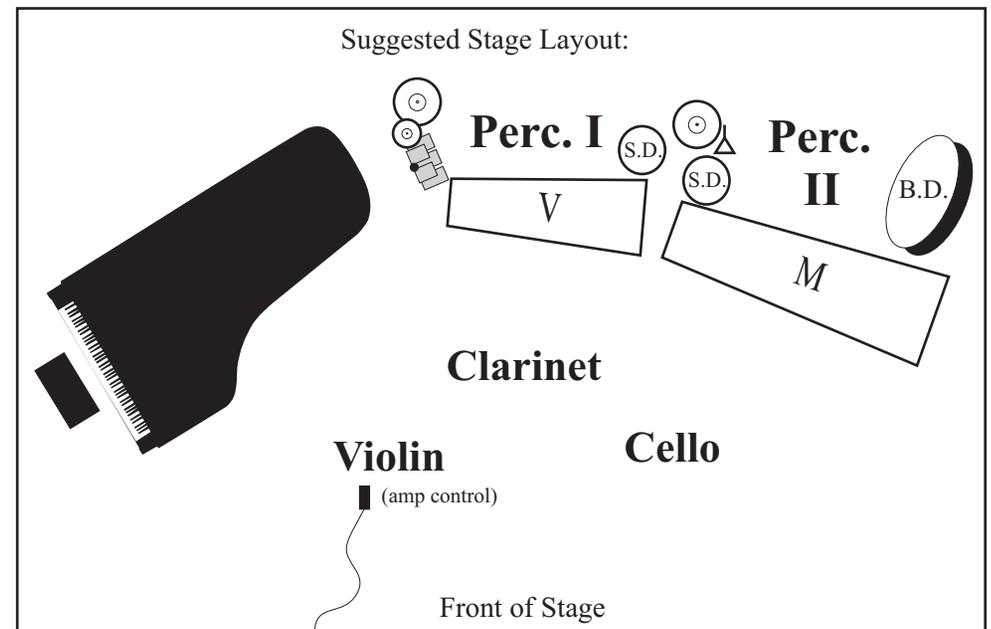
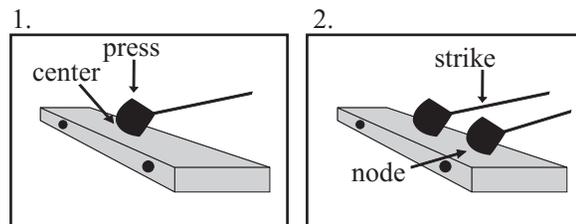
- Marimba
- Suspended Cymbal
- Triangle
- Bass Drum

4 Medium marimba mallets, 4 Soft marimba mallets, Cello bow, Triangle beater, 2 Bass drum beaters, Wire brushes

### Vibraphone pitch bend:



### Vibraphone harmonic (sounds up 2 octaves):



# Squaring the Circle

## I - Inside and Outside

PETER JAMES LEARN (b. 1982)  
BMI

*Ritmico con brio* ♩ = 160 -165

Clarinet in B $\flat$

Musical notation for Clarinet in B $\flat$ . The staff shows a melodic line starting in the fourth measure with a dynamic of *mp*, followed by *sfz* and *mf* markings. A key signature change to one sharp (F#) is indicated above the staff.

Snare drum: (snares very tight)

Percussion I

Musical notation for Percussion I. It features a rhythmic pattern using sticks, with dynamics *p*, *mf*, *p*, *mf*, and *mp*. The notation includes a '7' above the first note and an '5' above the fourth note. The final measure is marked '(on rim)'. A key signature change to one sharp (F#) is indicated above the staff.

4 med. mallets

Percussion II

Musical notation for Percussion II, labeled 'Marimba'. It features a complex rhythmic pattern with dynamics *mf*, *mp*, *mf*, *mp*, and *mf*. A key signature change to one sharp (F#) is indicated above the staff.

Piano

Musical notation for Piano, consisting of two staves (treble and bass clef) with rests throughout the section.

Violin

Musical notation for Violin. It features a melodic line starting with a *pizz.* marking and a dynamic of *f*. A key signature change to one sharp (F#) is indicated above the staff.

Cello

Musical notation for Cello. It features a melodic line starting with a *pizz.* marking and a dynamic of *f*. A key signature change to one sharp (F#) is indicated above the staff.

(upper pitches emerge during cresc.)

**B $\flat$  Cl.**  
7  
*mp* *sfz* *mf*

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

**Perc. II**  
*mp* *f* *mf*

**Pno.**  
7

**Vln.**  
*f* (mute III) (sim.)

**Vlc.**  
*mf* *sfz*

12

B $\flat$  Cl. *sfz* *mf* *mp* *mf* *mp*

Perc. I *mf* *sfz* *mp* *mf* *mp*

Perc. II *mp* *mf* *mp*

Pno. *f* *mf* *f* *mf*  
*mute string w/ finger tip near pins.*

Vln. *mf* *f* *(mute III)* *(mute II)*

Vlc.

Diagram:  $\bullet \bullet \bullet \bullet \bullet$   
E $\flat$  F

17

B♭ Cl. *sfz* *mf* *mp* *sfz* *mf* A

Perc. I *mf* *mf* *Vibraphone: med. mallets*

Perc. II *mf* *mp* *mf* *8va*

Pno. *f* *mf* *mf* *mp* *ord.* *mf* *poco*

Vln. *mf* *f*

Vlc. *mf* *mf* *(mute III)* *(two-finger)*

22

B♭ Cl. *mp* *f* *mp* *f* *mf*

Perc. I (→) *f*

Perc. II

Pno. *mp* *mf* *f* *mf* *poco* *mf* *poco*  
*loco* *loco* *loco*

Vln. 22

Vlc.

27

B♭ Cl. *mp* *sfz* *mf*

Perc. I *mf* *mp* *senza ped.* [Improvised rhythm on given pitches, in any order (only in given octave), occasionally substituting rests.]

Perc. II *f* *mf*

Pno. *f* *loco* *mf* *poco* *mf* *poco*

Vln. *sfz* *f* (snap)

Vlc. *f*

8<sup>va</sup> *8<sup>va</sup>* *8<sup>ub</sup>*

32

B $\flat$  Cl.

Perc. I

Perc. II

Pno.

Vln.

Vlc.

*sfz* *mf* *poco* *sfz* *mf* *poco*

*gnb* (loco)

*sfz*

Detailed description of the musical score: The score is for a piece titled "Squaring the Circle - I - Inside and Outside", page 7. It features six staves: B $\flat$  Clarinet, Percussion I, Percussion II, Piano, Violin, and Viola. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part is the most complex, with dynamic markings including *sfz* (sforzando), *mf* (mezzo-forte), and *poco* (poco). The piano part also includes a *gnb* (grand note) marking and a *(loco)* marking. The violin and viola parts have a *sfz* marking. The percussion parts are mostly silent, with some activity in the second percussion part.

37

B♭ Cl.

Perc. I

*mf*

Continue improvising:  
same rhythm; new pitch set

Perc. II

Pno.

*poco più f* *poco* *mf* *sfz* *sfz* *mf* *poco*

37

Vln.

Vlc.

*sfz* *f* *sfz* *sfz* *sfz*

*o (snap)*

42

B♭ Cl.

Perc. I

Perc. II

Pno.

Vln.

Vlc.

*mf* *sfz* *f* *mf*

*f*

*f*

*poco* *f* *poco*

*sfz* *arco* *f* *poco* *mf*

R C#

B

47

B♭ Cl.

Perc. I

Perc. II

Pno.

Vln.

Vlc.

*sfz* *f* *mf* *f* *poco più f* *f*

*mf* *f* *mf* *f* *poco* *f*

*mf* *f* *mf* *f* *poco* *f*

*sfz* *f* *mf* *f* *poco* *f*

52

B♭ Cl. *mf* *p*

Perc. I *mf* *f* *mf*

Perc. II *f* *mf* *poco*

Pno. *loco* *mf* *f* *con ped.*

Vln. *arco* *f* *mf* *f* *mf*

Vlc. *mf* *f*

52

52

57  $\bullet\bullet\bullet\bullet\bullet\bullet$   $G^\sharp$  **C**

B $\flat$  Cl. *mp* *sfz* *mf* *f* *mp* *f*

Perc. I *mf*

Perc. II *mf*

Pno. *mf*  
*senza ped.*

Vln. *ff* *f* *mf* *f* *mf* *f*

Vlc. *mf* *f* *poco* *sfz*

62

B♭ Cl.

*mf* *f* *poco* *f*

Perc. I

*senza ped.*

Perc. II

Pno.

62

*f* *mf*

Vln.

*mf* *f* *poco* *f* *mf* *f* *mf* *f* *poco*

Vlc.

*f* *poco* *f* *f* *f* *poco*

67

B♭ Cl. *mp* *f* *mp*

Perc. I

Perc. II

Pno.

Vln. *poco* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *poco* *f*

Vlc. *poco* *f* *mf* *f* *mf* *f* *mf* *f* *poco* *f*

72

B♭ Cl. *f* *mp* *mf* *f* *mf*

Perc. I *f* *mf* *f* *mf*

Perc. II *f* *mf* *f* *mf*

Pno. *f* *mf* *f* *mf*  
*con ped.*

72

Vln. *mf* *f* *mf* *f* *mf*

Vlc. *mf* *f* *mf* *f* *mf*

*Poco riten.* (♩ = 140)

The image shows a page of a musical score for a percussion ensemble and strings. The score is divided into five systems. The first system includes B♭ Clarinet (B♭ Cl.), Percussion I (Perc. I), and Percussion II (Perc. II). The second system includes Piano (Pno.). The third system includes Violin (Vln.) and Viola (Vlc.). The score is in 7/8 time and begins at measure 77. The tempo is marked 'Poco riten.' with a quarter note equal to 140 beats per minute. The dynamics range from mezzo-piano (mp) to fortissimo (ff). The Percussion I part features a complex rhythmic pattern with various articulations and dynamics. The Percussion II part includes a prominent snare drum pattern. The Piano part features a melodic line in the right hand and a bass line in the left hand, with a 'con ped.' marking. The Violin and Viola parts have melodic lines with various dynamics and articulations.

**B♭ Cl.**  
*mp* *f* *ff*

**Perc. I**  
*f*

**Perc. II**  
*mp* *f* *mp*

**Pno.**  
*f* *ff*  
*ped.* *con ped.*

**Vln.**  
*poco* *f* *ff*

**Vlc.**  
*poco* *f* *ff*

(Piano determines fermata duration)

**D**

*A tempo*

B $\flat$  Cl. *mf*

Perc. I  
5 granite or temple blocks: *high* (with mallets) *mf*  
*low*  
*senza ped.*

Perc. II  
*dead-stick any x-shaped note heads, if desired:*  
*mf*

Pno.  
*f*  
*loco*

Vln. *mf* *pizz.* *f*

Vlc. *mf* *f*

88

B $\flat$  Cl.

Perc. I  
(senza ped.)

Perc. II  
(optional dead-stick)

Pno.  
(8<sup>va</sup>)

Vln.

Vlc.

*f*

*f*

Detailed description: This page of a musical score, numbered 18, is titled "Squaring the Circle - I - Inside and Outside". It features five staves of music. The top staff is for B $\flat$  Clarinet (B $\flat$  Cl.), which is mostly silent with some chordal accompaniment. The second staff is for Percussion I (Perc. I), marked "(senza ped.)", showing a rhythmic pattern of eighth notes with a dynamic marking of *f*. The third staff is for Percussion II (Perc. II), marked "(optional dead-stick)", showing a similar rhythmic pattern with a dynamic marking of *f*. The fourth staff is for Piano (Pno.), marked "(8<sup>va</sup>)", showing a melodic line in the right hand and a bass line in the left hand. The fifth and sixth staves are for Violin (Vln.) and Viola (Vlc.), respectively, showing a melodic line in the violin and a bass line in the viola. The score is written in a common time signature and includes various musical notations such as notes, rests, and dynamic markings.

93

B♭ Cl.

Perc. I

(senza ped.)

Perc. II

(optional dead-stick)

Pno.

(8va)

Vln.

Vlc.

The image shows a page of a musical score for five instruments: B♭ Clarinet, Percussion I, Percussion II, Piano, Violin, and Viola. The page is numbered 93 at the top left and 19 at the top right. The title of the piece is "Squaring the Circle - I - Inside and Outside". The score is written in 7/8 time. The B♭ Clarinet part is mostly rests. Percussion I has a melodic line with notes and rests, including a flat sign. Percussion II has a rhythmic pattern with notes and rests, including a flat sign and a sharp sign. The Piano part has a melodic line with notes and rests, including a flat sign and a sharp sign, and a bass line with notes and rests. The Violin and Viola parts have melodic lines with notes and rests, including a flat sign and a sharp sign. There are dynamic markings like accents and hairpins throughout the score. A dashed line labeled "(8va)" is above the Piano part.

98

B♭ Cl. E

Perc. I

(senza ped.)

Perc. II

(optional dead-stick)

Pno.

98 (8va)

Vln.

98

Vlc.

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

*ff* *loco* *mf* *mp*

*ff* *loco* *mf* *mp*

*ff* *arco* *mp* *mf* *mp*

*ff* *pizz.* *mp*

103

B♭ Cl. *mf* *mp* *mf* *poco più f* *mf*

Perc. I *mf* *mp* *mf*

Perc. II *mp* *mf* *poco più f*

Pno. *poco più f*

Vln. *mf* *mp* *mf* *poco più f* *poco*

Vlc. *mf*

108

B♭ Cl.

Perc. I

Perc. II

Pno.

108

Vln.

Vlc.

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

*f*

*mf*

*f*

*mf*

*tr*

113

B♭ Cl. *mp* *mf* *f* *p* *f*

Perc. I *mf* *senza ped.*

Perc. II *Sus. cymbal: (at edge) (with mallet)* *sfz*

Pno. *f*

Vln. *f* *mf* *f* *mf* *f*

Vlc. *arco V* *f* *mf* *f*

**F**

118

B♭ Cl. *p* *f* *mf* *f*

Perc. I *(senza ped.)* *f*

Perc. II *(sus. cym.)* *mf* *f* *Marimba:*

Pno.

Vln. *mf* *f* *mf* *f* *mf*

Vlc. *mf* *f* *mf* *f*

Detailed description: This page of a musical score covers measures 118 to 123. It features five staves: B♭ Clarinet, Percussion I, Percussion II, Piano, Violin, and Viola. The B♭ Clarinet part consists of eighth-note patterns with dynamic markings of *p*, *f*, *mf*, and *f*. Percussion I plays a rhythmic pattern of eighth notes with accents and slurs, marked *(senza ped.)* and *f*. Percussion II is mostly silent, with a cymbal roll *(sus. cym.)* and a marimba part starting in measure 122, marked *mf* and *f*. The Piano part has a melodic line in the right hand with slurs and a bass line with chords in the left hand. The Violin and Viola parts have melodic lines with slurs and dynamic markings of *mf* and *f*.

123

B♭ Cl.

*mf* *f* *mf* *f*

Perc. I  
(senza ped.)

Perc. II

123

Pno.

123

Vln.

*f* *mf* *f* *mf* *f*

Vlc.

*mf* *f* *mf* *f* *mf* *f*

8<sup>vb</sup>

Detailed description of the musical score: The score is for a symphony orchestra. It consists of six staves. The top staff is for B♭ Clarinet, showing a melodic line with dynamic markings of mezzo-forte (mf) and forte (f). The second staff is for Percussion I, marked '(senza ped.)', with a rhythmic pattern of eighth notes and accents. The third staff is for Percussion II, with a similar rhythmic pattern. The fourth staff is for Piano, with a melodic line in the right hand and a bass line in the left hand. The fifth staff is for Violin, and the sixth staff is for Viola, both with melodic lines and dynamic markings of mf and f. The score includes various musical notations such as slurs, accents, and dynamic markings.

128 *Poco riten.* (♩ = 140) G *A tempo*

B♭ Cl. *mf* *f* *mf* *ff* *f*

Perc. I *(senza ped.)*

Perc. II *mf*

Pno. *(8<sup>va</sup>)* *con ped.* *ff* *f*

Vln. *mf* *ff* *f*

Vlc. *mf* *f* *mf* *f* *ff* *f*

134 (2+2+3+3)

B♭ Cl. *mf* *f* *f*

Perc. I *mf* senza ped. *f*

Perc. II *f*

Pno. *mp* *mf* *mp* *mf* *mp* *mf* *f*  
(senza ped.)

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

Vlc. *mp* *pizz.* *f*

8va-----

139

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

Perc. I

Perc. II

Pno. (8va) *mf* *f* *mf* *f*

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

Vlc. *mp* *f* *mp* *f* *mp* *f*

arco pizz. arco pizz. arco pizz.

144

B♭ Cl. *mf* *f* *mf* *f* *mf*

Perc. I *f* *mf* *mf* *mp* (l.v.)

Perc. II

(8va)

Pno. *mf* *f* *sfz* *l.v.*

Vln. *mf* *f* *mf* *f* *mf*

Vlc. *arco* *pizz.* *f* *sfz* *sfz*

*f* *mf* *sfz* *sfz*

149

B♭ Cl. *poco* *mf* *poco* *mf* *mp* *f* *mf*

Perc. I *mf* *mp* *f* *mf*

Perc. II *mf*

Pno.

Vln. *poco* *mf* *mp* *f* *mf*

Vlc.

Detailed description of the musical score: The score is for measures 149-152. The B♭ Clarinet part features a melodic line with dynamics *poco*, *mf*, *poco*, *mf*, *mp*, *f*, and *mf*. Percussion I has a rhythmic pattern with dynamics *mf*, *mp*, *f*, and *mf*. Percussion II plays a steady eighth-note accompaniment with a dynamic of *mf*. The Piano part is silent. Violin I has a rhythmic accompaniment with dynamics *poco*, *mf*, *mp*, *f*, and *mf*. Violin II is silent.

154

B♭ Cl. *f*

Perc. I *mf*  
*senza ped.*

Perc. II *f*

Pno. *mf*  
*Ped.*

Vln. *arco*

Vlc. *mf*

Detailed description of the musical score: The score is for page 31 of 'Squaring the Circle - I - Inside and Outside'. It begins at measure 154. The B♭ Clarinet part is mostly silent, marked with a forte (*f*) dynamic. Percussion I plays a rhythmic pattern of eighth notes with a mezzo-forte (*mf*) dynamic and is marked 'senza ped.' (without pedal). Percussion II plays a similar rhythmic pattern, also marked *f*. The Piano part features a melodic line in the right hand with a mezzo-forte (*mf*) dynamic and a sustained bass line in the left hand, marked with a 'Ped.' (pedal) instruction. The Violin part is marked 'arco' and plays a melodic line with a mezzo-forte (*mf*) dynamic. The Viola part also plays a melodic line with a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

160

B $\flat$  Cl.

Perc. I

Perc. II

Pno.

160

Vln.

Vlc.

*staccatiss.*

*mp*

*staccatiss.*

*mp*

(Pia)

V

Detailed description of the musical score: The score is for page 32 of 'Squaring the Circle - I - Inside and Outside'. It features five staves: B $\flat$  Clarinet, Percussion I, Percussion II, Piano, Violin, and Viola. The music is in 4/4 time. The B $\flat$  Clarinet part is mostly rests. Percussion I and II play complex rhythmic patterns with various articulations like accents and slurs. The Piano part has a melodic line with slurs and a bass line with a 'Pia' marking. The Violin and Viola parts are marked 'staccatiss.' and 'mp'. The Viola part has a 'V' marking above the first measure.

166

B♭ Cl. *mp* *sfz*

Perc. I *f* *mf* *senza ped.*

Perc. II *mf*

Pno. *f* *mf* *poco*

Vln. *mf* *sfz* *f* *pizz.*

Vlc. *mf* *sfz* *f* *pizz.*

I

This musical score page contains six staves for measures 171 through 176. The instruments are Bb Clarinet, Percussion I, Percussion II, Piano, Violin, and Viola. The Bb Clarinet part starts at measure 171 with a *mf* dynamic and features a melodic line with accents and slurs. Percussion I has a rhythmic pattern of eighth notes with accents. Percussion II is silent. The Piano part has a melodic line with slurs and *poco* dynamics, and a bass line with chords. The Violin and Viola parts have rhythmic patterns with accents.

**B $\flat$  Cl.** *mf*

**Perc. I**

**Perc. II**

**Pno.** *poco*

**Vln.**

**Vlc.**

176

B♭ Cl. *sfz* *mf* **J**

Perc. I *Large sus. cym.: (mallet)* *Vibraphone:*

Perc. II *mf*

Pno. *poco* *poco* *poco*

Vln. *trm* *trm* *trm*

Vlc.

181

B♭ Cl. *poco meno f* *mp*

Perc. I *Large sus. cym.: (mallet)* *Vibraphone: poco meno f* *Large sus. cym.: (mallet) mp*

Perc. II *poco meno f*

Pno. *poco meno f* *poco* *mp* *poco*

Vln. *poco meno f* *mf*

Vlc. *poco meno f* *mf*

III

*Molto rit. al fine*

185

B $\flat$  Cl.

Vibraphone:

Perc. I

Perc. II

Pno.

Vln.

Vlc.

*mp*

*mp*

*mp*

*poco*

*p*

*p*

*pp* *p*

*p* *n*

*p*

*gl.* *p* *n*

Sus. cym.: (mallets at edge) *l.v.*

(two fingers)

IV



ca. 20"

**B♭ Cl.**  
2  
*mp*  
*n*  
ca. 2"

**Perc. I**  
Vibraphone:  
*pp* → *p*  
*pp* → *p*  
ca. 2"

**Perc. II**  
2"

**Pno.**  
(loco)  
*mp*  
*p*  
1"

**Vln. I**  
(loco)  
sost. ca. 2"  
arco  
*pp* → *p*  
*pp*  
sost. 1" < 1"  
*p* → *pp*  
*p* → *n*  
3"-4"

**Vln. II**  
con sord. arco III  
*p*

Squaring the Circle - II - Transmutation

40

**A** ca. 20"

**B $\flat$  Cl.**  $\#n$   $mf$   $n$   $ca. 2''$   $pp$   $\#6$  (bend down to C-sharp)  $mp$   $< 1''$

**Perc. I** med. mallets:  $mf$   $mp$  take hard mallet for pitch bend

**Perc. II** (piano cues here) Marimba: med. mallets: dead stick:  $mf$  (ord.) (actual number of notes ad lib.)  $pp$   $mf$   $pp$

**Pno.**  $ca. 2''$   $mp$   $sfz$   $p$   $mf$   $mf$   $pp$   $1''$

**Vln.**  $3$  pizz.  $mf$  arco  $n$   $mp$  change bow unobtrusively when needed

**Vlc.** occasionally undulate up to E-flat; change bow unobtrusively when needed  $pp$   $p$   $< 1''$   $1''-2''$

Squaring the Circle - II - Transmutation

ca. 20"

**B $\flat$  Cl.**  
4  
*p* *mp* *p*  
(vibes cue here)

**Perc. I**  
4  
*mp*  
(mute D and strike C-sharp plate after bend, effecting a smooth transition from one pitch to the other)

**Perc. II**  
Triangle:  
Sus cym.:  
l.v. med. mallets, near bell (actual number of notes ad lib.)  
*mp* *pp* *mf*  
2" - 3"

**Pno.**  
4  
*mp* *p*  
2" - 3"

**Vln.**  
4  
*p* *mp* *p* *n*  
ca. 1" *p* *n*  
< 1"

**Vlc.**  
4  
*mp* *pp* *mp* *p* *n*  
ca. 1"

(piano cues fermata)

Squaring the Circle - II - Transmutation

42

B

5 *Adagio, molto legato* ♩ = 72

The musical score consists of seven staves. The top three staves are for B♭ Clarinet (B♭ Cl.), Percussion I (Perc. I), and Percussion II (Perc. II). The Perc. II staff is specifically for Marimba, using soft mallets. The bottom four staves are for Piano (Pno.), Violin (Vln.), and Viola (Vlc.).

**Measures 42-46:**

- B♭ Cl.:** Rests in all measures.
- Perc. I:** Rests in all measures.
- Perc. II (Marimba):** Measures 42-44 feature a rhythmic pattern of eighth notes with a dynamic of *pp*. In measure 45, there is a *p* dynamic. In measure 46, there is a *pp* dynamic.
- Pno.:** The right hand plays a melodic line with dynamics *p*, *pp*, and *mp*. The left hand plays sustained chords with dynamics *mp* and *mp*. A *(loco)* marking is present in measure 46. A *(Rec.)* marking is present in measure 45.
- Vln.:** Measures 42-44 are rests. In measure 45, there is a *p* dynamic. In measure 46, there is a *mp* dynamic. A *3* (triple) marking is present in measure 46.
- Vlc.:** Measure 42 has a *pizz.* (pizzicato) marking with a *mp* dynamic. Measures 43-46 are rests.

**B♭ Cl.**  
10  
*p* ————— *mp*  
*p* ————— *mf* ————— *p*  
*sfz*  
(lip)(harmonic; press on center of bar and strike node)

**Perc. I**  
(Vibes.)  
*mp*  
*mf*

**Perc. II**  
*mp* ————— *p*  
*sfz*  
(dead-stick)  
Sus. cym.: *p*  
with bow

**Pno.**  
10  
*p* ————— *mp*  
*mf*  
(loco)  
*mf*  
(*arco*)  
*mf*

**Vln.**  
10  
*p* ————— *mp* ————— *mf* ————— *p*

**Vlc.**  
*arco*  
*p* ————— *mf* ————— *mp* ————— *mf* ————— *p*

Squaring the Circle - II - Transmutation

44

15

**C**

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

Perc. I *p* *pp* with bow

Perc. II *mp* *p* *l.v.*

Pno. *mp*

Vln. *n* *p* *mf* *p* *pp* *gl.*

Vlc. *n* *p* *mp* *pp*

20

B♭ Cl. *p* *mp* *mf* *n*

Perc. I (→) *mf*

Perc. II Triangle: *p* l.v.

Pno. *mf* *mp* (Coc.) *8vb*

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

Vlc. *pp* *mp* *mf* *n*

Squaring the Circle - II - Transmutation

46

25

B♭ Cl. *mp* *mf* *p* *fling.* *ord.*

Perc. I *mallets:* *mp* *mf* *finger-mute D only*

Perc. II *Marimba:* *med. mallets* *mf*

Pno. *mp* *mf* *fingernail pizz. on string* *(m.s.)*

Vln. *mp* *mf* *p*

Vlc.

Squaring the Circle - II - Transmutation

30 *poco riten.* D *a tempo*

B♭ Cl. *n* *pp* *p* *n*

Perc. I *pp* *mp* *p* *pp* *p*

Perc. II *pp*

Pno. 30 (*f.n. pizz.*) *mp* *pp* *8<sup>vb</sup>*

Vln. *n* *pp*

Vlc. *pp*

Squaring the Circle - II - Transmutation

48

35

B♭ Cl. *n* ————— *mp* *sfz*

Perc. I (→) *pp* ————— *mp* *p*

Perc. II *Suspended cymbal: with bow* *p* ————— *mp* *l.v.*

Pno. *depress silently with forearms:* *sost.* *(#/4)* *sfz* *allow resonance to ring* *8vb*

Vln. *p*

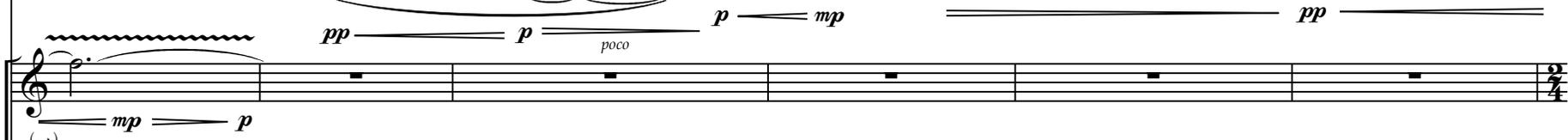
Vlc. *p*

Detailed description: This page of a musical score covers measures 35 to 40. It features five staves: B♭ Clarinet, Percussion I, Percussion II, Piano, Violin, and Viola. The B♭ Clarinet part starts with a dynamic of *n* (noisy), moves to *mp* (mezzo-piano), and has a *sfz* (sforzando) accent on the second measure. Percussion I has a dynamic of *pp* (pianissimo) and *mp*, with a *p* (piano) dynamic at the end. Percussion II uses a suspended cymbal with a bow, starting at *p* and moving to *mp*. The Piano part is marked *sost.* (sostenuto) and *sfz*, with a tempo change to *(#/4)* and a *8vb* (8va below) marking. The Violin and Viola parts are marked *p* (piano) throughout.

Squaring the Circle - II - Transmutation

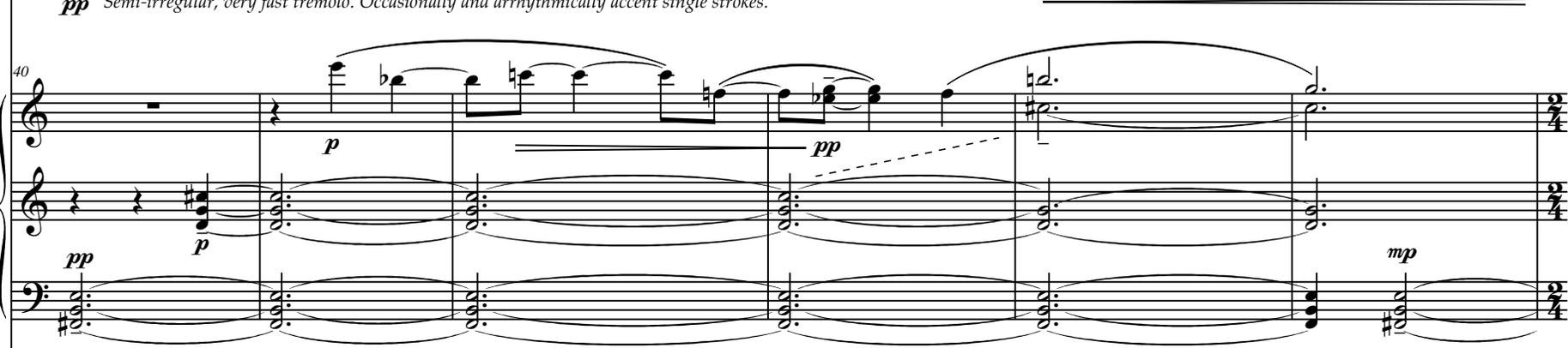
40 **E**

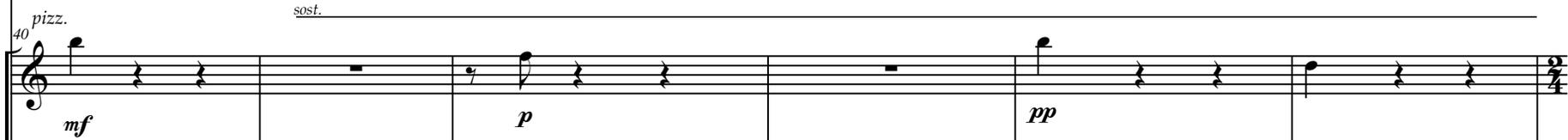
B♭ Cl. 

Perc. I   
*mp* *p*  
(→)

Marimba:  
soft mallets ( z z 7 )

Perc. II   
*pp* Semi-irregular, very fast tremolo. Occasionally and arrhythmically accent single strokes.

Pno.   
*p* *pp* *mp*  
*pizz.* *sost.*

Vln.   
*mf* *p* *pp*

Vlc.   
*mf*

Squaring the Circle - II - Transmutation

50

46

B♭ Cl. *mp* *n* *p* *mp* *poco* *mp*

Perc. I

Perc. II *mp* *n*

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

(sost.) *sost.* *con poco ped.* *Ped.*

Vln. *mf* *p* *pp* *p* *mp* *poco*

Vlc. *p* *mp* *poco*

5:4 (z z) arco *V* arco *V*

F

*Poco ritmico, delicato*

**B♭ Cl.**  
52 *mf* *pp* *pp*

**Perc. I**  
Snare Drum: *wire brushes:* *(stir)* *mp pp p pp sim. p pp*

**Perc. II**  
Bass Drum: *soft beater:* *(mute)* *pp p pp sim. p pp*

**Pno.**  
52 *p* *mp* *p* *sost.* *8<sup>vb</sup> - - con poco ped.*

**Vln.**  
52 *mf* *pp* *p* *mp* *poco* *p*

**Vlc.**  
*mf* *pp* *p* *mp* *p*

Squaring the Circle - II - Transmutation

52

58

B♭ Cl. *mf* *pp* *p* *mf* *mp*

Perc. I *mp* *pp* *p* *pp* *sim.* *mp* *pp* *p* *pp* *mp* *pp* *p* *pp*

Perc. II *p* *pp* *p* *pp* *sim.* *p* *pp* *mp* *pp* *p* *pp*

Pno. *mp* *mf* *loco*

(8vb) (sost.) (con poco ped.)

Vln. *mf* *p* *pp* *mf*

Vlc. *mp* *p* *mp* *mf* *mp*

64

B♭ Cl. *n*

Perc. I  
Vibraphone: *med. mallets*  
*mp pp p pp mp p*

Perc. II  
*p pp p pp*  
*(two beaters)*

Pno.  
*mp*  
*(Ped)*

Vln. *n*

Vlc. *pp p mp*

*G*

*3*

*3*

Squaring the Circle - II - Transmutation

54

Somewhat tilting

70

B♭ Cl.

Perc. I

Perc. II

Pno.

Vln.

Vlc.

*ppp* *p* *pp*

*p* *pp* *mp* *p* *mp*

*pp* *p* *pp* *mp* *p* *mp*

*con ped.*

*V*

75

B♭ Cl. *p* *mf* *p* *poco* *p* *mp* *p* *poco rit.*

Perc. I *mp* *p*

Perc. II *Suspended Cymbal:* *wire brushes* *p*

Pno. *pp* *mp*

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

Vlc. *pp* *mf* *p* *mp* *p* *mp* *poco*

Squaring the Circle - II - Transmutation

56

**H** *Poco pesante*  
*a tempo*

80

B $\flat$  Cl. *mp* *p* *n* *pp*

Perc. I *p* *pp* *p* (harmonic)

Perc. II *pp* *l.v.*

Pno. *p* *pp* *f.n. pizz on string* *mp* *ord.* *pp*

Vln. *mp* *p* *n* *pp*

Vlc. *mp* *n* *pp*

*8<sup>vb</sup>* *con poco ped. (just enough to preserve legato)*

85 *poco rit.* ----- /

B♭ Cl. *mf* *p*

Perc. I (ord.) *mf* *l.v.*

Perc. II (Sus. cym.) with bow *pp* *mf* *p* *l.v.*

Pno. *8va* *mf* *p*  
(8<sup>va</sup>) ----- loco  
(con poco ped.)

Vln. *mf* *p*

Vlc. *mf* *p*

Squaring the Circle - II - Transmutation

58

ca. 20"

**I** *Molto adagio, very free*  
(Time-frame/spatial notation)

**B♭ Cl.**  
91  
or:  
R ●●●●|○○○/R ●●●●|○○○  
B♭  
pp

**Perc. I**  
(→)  
mp

**Perc. II**  
●

**Pno.**  
91  
(loco)  
p  
p  
mp  
p  
mp  
pp  
sost.  
1''-2''  
p  
mp  
m.s.  
m.d.  
pp  
p  
pp  
m.s.

**Vln.**  
91  
pp  
p  
pp  
mf  
1''-2''  
1''-2''

**Vlc.**  
pizz.  
arco  
mp  
pp  
p  
pp  
mf

Squaring the Circle - II - Transmutation

ca. 20"

92

B♭ Cl. *mp* *pp* ca. 6"

Perc. I with bow 3"-4" 1"-2" 3"-4" 1"

Perc. II ca. 3" Triangle *pp* 1"-2" 1"

Pno. *mp* *pp* *mp* *m.s.* ca. 10" 1"

Vln. *sul pont., punta d' arco* *al ord. --- ord.* *mp* *p* *n* *n* *n* *pizz.* *p* (about at same time; needent be exact)

Vlc. *pizz.* *p*

Improvise slow, generally ascending pattern with any pitches, but utilizing only major 2nds, perfect 4ths, tritones or minor 7ths in either direction, to eventually arrive on F. Very free; actual number of notes ad lib.

Squaring the Circle - II - Transmutation

60

ca. 20"

**B♭ Cl.**  
pp — mp — pp

**Perc. I (vibes)**  
(→)  
p — mp  
(with bow)  
soft mallets  
ca. 1"

**Perc. II**  
Marimba:  
ca. 1" pp

**Pno.**  
mf — ca. 2" — mp — p — pp — mp — pp  
2"-3" — 1" — ca. 1" — < 1" — 1"  
(be sure to catch grace note in ped.)

**Vln.**  
pp — mp — pp

**Vlc.**  
pp — mp — pp

**Text Box 1:**  
Very irregular, jerky tremolo. Occasionally and arrhythmically accent single strokes very slightly.

**Text Box 2:**  
Improvise slow, generally ascending pattern with any pitches, but utilizing only major 2nds, perfect 4ths, tritones or minor 7ths in either direction, eventually arriving on F#. Very free; actual number of notes ad lib.

ca. 10"



Squaring the Circle - II - Transmutation

62

ca. 20"

95 *somewhat more ethereal, quasi-lontano*

B♭ Cl.

Perc. I  
(→)

Perc. II

Pno.  
(ord.) *p* *delicato*  
(ord.) *mf*

(~~Reo~~ →)

*muted*  
*mf*

1" 1" 1" 2"-3"

Vln.  
(molto leg.)  
*mp* *poco* *mf* *pp* *p* *mp*  
free, ad lib., but maintain counterpoint indicated by spatial relationships  
molto leg.

Vlc.  
*pp* *p* *n* *p* *mp* *p* *mp*

Suspended cymbal:  
with bow  
*pp* *p*

Squaring the Circle - II - Transmutation

\*Note change in page length\*

ca. 30"

B♭ Cl. *pp* (with strings) *p* *mp* *pp* *p* *pp* *p* *n*

Perc. I (→) *pp* *ppp* allow to die away fully

Perc. II

Pno. *muted:* *mf* *mp* *p* allow to die away fully

Vln. *port.* *n* *p* *mp* *pp* *p* *pp* *p* *n*

Vlc. *n* *p* *mp* *pp* *p* *pp* *p* *n*

### III - Antimony

*Always in strict time, quasi-meccanico* ♩ = 140

Clarinet in B $\flat$

Percussion I  
Vibraphone:  
4 med. mallets  
*mp* ————— *mf* *mp*  
con poco ped. ad lib.

Percussion II  
Marimba:  
4 med. mallets  
*mp* ————— *mf* *mp*

Piano  
*mp* ————— *mf*  
Ped.

Violin  
(senza sord.)

Cello  
(senza sord.)

Detailed description of the musical score: The score is for a piece titled 'III - Antimony'. It is marked 'Always in strict time, quasi-meccanico' with a tempo of 140 bpm. The piece is in 4/4 time. The instrumentation includes Clarinet in B $\flat$ , Percussion I (Vibraphone), Percussion II (Marimba), Piano, Violin, and Cello. The Clarinet part is mostly rests. The Percussion I part features a rhythmic pattern of eighth notes with accents, starting in 4/4, changing to 5/4, then back to 4/4, and ending in 5/4. The Percussion II part features a similar rhythmic pattern. The Piano part has a melodic line in the right hand and rests in the left hand. The Violin and Cello parts are marked '(senza sord.)' and are mostly rests. Dynamic markings include *mp* (mezzo-piano) and *mf* (mezzo-forte). Performance instructions include 'con poco ped. ad lib.' for the Percussion I part.

7

B♭ Cl.

Perc. I

Perc. II

Pno.

Vln.

Vlc.

con poco ped. ad lib. *mf* *mp* con poco ped. ad lib.

*mf* *mp* *mp*

*mp* *mf* *mp*

(*ped.*)

Squaring the Circle - III - Antimony

66

10

B♭ Cl.

Perc. I

Perc. II

Pno.

Vln.

Vlc.

*senza ped.*

*f*

*mf*

13 **A**

B♭ Cl.

Perc. I  
*con poco ped.* *senza ped.*

Perc. II

Pno.  
*(Ped.)*

Vln.  
*pizz.*  
*sfz* *mf* *f* *mf*

Vlc.  
*pizz.*  
*mf*

16

B♭ Cl.

*mf* — *f* *mf* — *f*

Perc. I

*con poco ped.*

Perc. II

Pno.

16

Vln.

*mf* — *f* *sfz* *mf* *sfz* *mf*

Vlc.

III II (High E pizz. never open)

19

B♭ Cl. *mf* *f* *mf* *f* *mf*

Perc. I *senza ped.* *con poco ped.*

Perc. II

Pno. *(sc)*

Vln. *sfz* *mf* *f* *mf* *f* *mf*

Vlc. *f* *mf* *gl.* *arco*

(do not pluck E)

B

Squaring the Circle - III - Antimony

70

22

B♭ Cl.

Perc. I

Perc. II

Pno.

Vln.

Vlc.

*f* *mf* *f*

*senza ped.*

*f* *mf* *mf* *f*

Detailed description of the musical score: The score is for page 70 of 'Squaring the Circle - III - Antimony'. It features six staves: B♭ Clarinet, Percussion I, Percussion II, Piano, Violin, and Viola. The music is in 3/4 time. The B♭ Clarinet part starts at measure 22 with a series of eighth notes, marked with dynamics *f*, *mf*, and *f*. Percussion I and II play rhythmic patterns with accents and slurs. The Piano part has a melodic line in the right hand and rests in the left hand, with a *scordatura* marking. The Violin part has a melodic line with dynamics *f*, *mf*, *mf*, and *f*. The Viola part has a bass line with slurs. The score includes various musical notations such as slurs, accents, and dynamic markings.



Squaring the Circle - III - Antimony

72

29 C

B♭ Cl. *f* *poco* *mf* *f* *poco*

Perc. I *mf* *poco ped.*

Perc. II *f*

Pno. *mf* *f* (*mf*) *f* *f* *ped.*

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

Vlc. *f* *mf* *f* *mf*

32

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

Perc. I

Perc. II *sfz* ("dead-stick") *sfz* *sfz*

Pno. *mf* *f*

Vln. *sfz* *f*

Vlc. *f* *mf* *sfz* *sfz* *sfz* *sfz*

Squaring the Circle - III - Antimony

74

36

B♭ Cl. *f* *mf*

Perc. I Snare drum: sticks *f* *mf* *f* *mf* *f* *mf*

Perc. II *sfz* *mf*

Pno. *mf* *f* *mf* *poco meno f*

Vln. *f*

Vlc. *sfz* *gl.* *pizz.* *f*



Squaring the Circle - III - Antimony

76

43

B♭ Cl. *mf* *f* *poco*

Perc. I *mf* *f* *mf* (rim) (small cym.)

Perc. II *f* *mf*

Pno. *mf* *f* *mf*

Vln. *f* *mf* *f* *mf* III

Vlc. *f* *mf*

**E** *Volante*

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

**Perc. I** *f*

**Perc. II** *poco* *f*

**Pno.** *poco* *f* *mf*

**Vln.** *mf* *f* *poco*

**Vlc.** *f* *mf* *fp* *f* *mf*

*Large sus. cym.*

*lively and articulated; bow ad lib.*

*arco*

*poco*

50

B♭ Cl. *f* *poco* *mf* *f* *mp* *f*

Perc. I *Vibraphone:* *Senza ped. f* *poco*

Perc. II *f* *poco* *mf* *f*

Pno. *f* *poco* *mf* *f*

50 *(8va)*

Vln. *(bow ad lib.)* *mf* *f* *poco* *mf*

Vlc. *fp* *f* *mf* *sim.*

53

B♭ Cl. *poco* *mf* *f* *mf*

Perc. I *mf* *f* *mf*

Perc. II *poco* *mf* *f* *mf*

Pno. *mf*

53 (8va)

Vln. *f* *poco* *mf* *f* (bow ad lib.)

Vlc. *fp* *f* *mf* *fp* *f* *mf* *f* *mf*



60

B♭ Cl. *f* *ff*

Perc. I *mf* *ff* *f* *sus. cym. (near bell)*

Perc. II *f* *ff*

Pno. *f* *ff* *con ped.*

Vln. *f* *ff* *ord.*

Vlc. *f* *ff* *ord.*

*Poco ten.*

Squaring the Circle - III - Antimony

82

A tempo  
G Scorrevole

65

B♭ Cl. *f* *mf* *poco*

Perc. I *mf* *senza ped. mf* *mp* *mf* *mp*

Perc. II *f*

Pno. *f* *con ped.*

Vln. *f*

Vlc. *f*

Detailed description of the musical score: The score is for page 82 of 'Squaring the Circle - III - Antimony'. It begins at measure 65. The B♭ Clarinet part starts with a half note G4, followed by a 2/4 time signature change. It then plays a series of eighth notes, starting with a dynamic of *f*, moving to *mf*, and ending with a *poco* marking. The Percussion I part features a vibraphone with a melodic line of eighth notes, starting at *mf*, moving to *mp*, and then back to *mf* and *mp*. Percussion II plays chords, with a dynamic of *f*. The Piano part consists of chords in both hands, with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Dynamics range from *f* to *con ped.*. The Violin part plays a melodic line of eighth notes, starting at *f*. The Viola part plays a melodic line of eighth notes, starting at *f*.

68

B♭ Cl. *mf* *poco* *mf*

Perc. I *mp* *f* *mf* *mp* *senza ped.*

Perc. II

Pno. *p.* *poco meno f*

Vln. *poco meno f*

Vlc. *molto espr.* (1/4 tone)

\* gliss. evenly for full value of parenthesized notes.

Squaring the Circle - III - Antimony

84

71

B♭ Cl. *poco* *mf* *f*

Perc. I *mf* *mp* *f*

Perc. II

Pno. *IV* *IV* *IV*

Vln. *gl.* *gl.* *gl.* *gl.* 3 3

Vlc. *gl.* *gl.* *gl.* *gl.* (1/4 tone)

(8vb)

74 **H** *Brutale*

B♭ Cl. *ff* *port.* *mp* *poco sfz* *f*

Perc. I *mp* *senza ped.* *poco sfz*

Perc. II *mp* *poco sfz*

Pno. *ff* *sfz* *f*

Vln. *ff* *sfz* *f*

Vlc. *marc.* *ff* *sfz* *f*

8<sup>vb</sup>

Squaring the Circle - III - Antimony

86

*Delicato*

*Brutale*

**B♭ Cl.** 78 *port.* *mp* *poco sfz* *ff* *port.*

**Perc. I** *mp* *senza ped.* *poco sfz*

**Perc. II** *mp* *poco sfz*

**Pno.** 78 *sfz* *ff* (*ob*)

**Vln.** 78 *sfz* *ff*

**Vlc.** *sfz* *ff*



Squaring the Circle - III - Antimony

88

86

B♭ Cl.

Perc. I

Perc. II

Pno.

Vln.

Vlc.

(sost.)

*mf*

*mp*

*mf*

*f*

*p*

(1/4 tone)

89 **I**

B♭ Cl. *p* *poco* *mp*

Perc. I *p senza ped.* *poco* *mp*

Perc. II *p* *poco* *mp*

Pno. *p* *poco* *mp*

Vln. *pizz.* *mf*

Vlc. *ord.* *pp* *p* *pp* *mp*

Squaring the Circle - III - Antimony

90

92

B♭ Cl. *poco* *mf* *poco*

Perc. I *poco* *mf* *poco*

Perc. II *poco* *mf* *poco*

Pno. *poco* *mf* *poco*

(~~Re~~)

Vln. *f*

Vlc. *p* *mf* *p*

Detailed description of the musical score: The score is for page 90 of 'Squaring the Circle - III - Antimony'. It features five staves: B♭ Clarinet, Percussion I, Percussion II, Piano, and Violin/Viola. The music is in 2/4, 4/4, and 5/4 time signatures. The B♭ Clarinet part has a melodic line with slurs and dynamic markings of *poco* and *mf*. Percussion I and II have rhythmic patterns with *poco* and *mf* markings. The Piano part has a melodic line in the right hand and rests in the left hand, with *poco* and *mf* markings. The Violin part has a melodic line with accents and a dynamic marking of *f*. The Viola part has a melodic line with a dynamic marking of *p*. There are also some performance instructions like *poco*, *mf*, and *p* throughout the score.

95 J *Ritmico, delicato*

B♭ Cl. *poco più f* *f*

Perc. I *poco più f* *f* *mp*  
*con poco ped.*

Perc. II *poco più f* *f* *mp*

Pno. *poco più f* *f* *mp*  
*15<sup>ma</sup> staccatiss.*

(*Rec.*) *(al fine)*

Vln. *mp* *mf* *mp* *pp*

Vlc. *mp* *mf* *mp* *pp*

Squaring the Circle - III - Antimony

92

98

B♭ Cl.

Perc. I

Perc. II

(15<sup>ma</sup>)

98 (m.d. on keys)

(mp)

m.s.: fingernail pizz. on string

*f*

(*For* →)

98

Vln.

*mf* *mp*

Vlc.

*mp* *pp*

101

B♭ Cl. *mp* *mf* *poco* *mp* *mp*

Perc. I *mf* *senza ped.*

Perc. II *mf*

Pno. (15<sup>ma</sup>) (m.d. on keys) *mf* *f* *f* *f* (pizz.) (Ped. →)

Vln. *f* *mf* *f* *mf* *f* *mf*

Vlc. *mp* *pp*

●●●●●G<sup>♯</sup>

Squaring the Circle - III - Antimony

94

104

B♭ Cl. *f* *mf* *poco* (♩=♩)

Perc. I

Perc. II

Pno. (15<sup>ma</sup>) (m.d. on keys) *mp* (pizz.) *mf* (Ped. →)

Vln.

Vlc.

Detailed description of the musical score: The score is for page 94 of 'Squaring the Circle - III - Antimony'. It features six staves: B♭ Clarinet, Percussion I, Percussion II, Piano (Pno.), Violin (Vln.), and Viola (Vlc.). The B♭ Clarinet part starts at measure 104 with a dynamic of *f*, followed by a key signature change to one flat and a time signature change to 5/4, then to 7/8, and finally back to 5/4. The dynamics shift to *mf* and then *poco*. A box labeled 'K' is present above the staff. The Percussion I and II parts have rhythmic patterns with accents. The Piano part has a right-hand part starting at measure 104 with a dynamic of *mp* and a left-hand part with a dynamic of *mf* and a pizzicato marking. The Violin part has a melodic line with accents. The Viola part is mostly silent.

107

B♭ Cl. *poco* *poco* *poco*

Perc. I

Perc. II

(8va)

Pno. *(300 →)*

Vln. *pizz.* *mf*

Vlc. *II*

Detailed description of the musical score: The score is for page 95 of 'Squaring the Circle - III - Antimony'. It features five staves: B♭ Clarinet, Percussion I, Percussion II, Piano, and Violin/Viola. The B♭ Clarinet part starts at measure 107 and features a melodic line with slurs and dynamic markings of 'poco'. The Percussion I part has a rhythmic pattern of eighth and sixteenth notes. The Percussion II part has a more complex rhythmic pattern with slurs. The Piano part has a melodic line in the right hand and rests in the left hand, with an 8va marking and a '300 →' marking. The Violin part has a melodic line with accents and a 'pizz.' marking. The Viola part has a melodic line with a 'II' marking. The dynamic marking 'mf' is placed at the bottom of the page.

Squaring the Circle - III - Antimony

96

110

B♭ Cl.

Perc. I

Perc. II

Pno.

Vln.

Vlc.

*poco*

(8va)

(8va →)

The musical score is arranged in five systems. The first system contains the B♭ Clarinet part, starting at measure 110. The second system contains Percussion I and Percussion II parts. The third system contains the Piano part, with an 8va marking above the treble clef and an 8va → marking below the bass clef. The fourth system contains the Violin part, and the fifth system contains the Viola part. The score features a time signature change from 7/8 to 2/4 in the second measure of each system. A *poco* dynamic marking is present in the B♭ Clarinet part. Various musical notations such as slurs, accents, and dynamic markings are used throughout the score.

Squaring the Circle - III - Antimony

112 *Riten.*

B♭ Cl. *mp* *poco* *p* *mp* *pp* *n*

Perc. I *mp* *p* *pp*

Perc. II *mp*

Pno. (8va) (Ped →)

Vln. *mp* II

Vlc. *mp* *p*

*gently dampen bar with finger to match clar. decresc.*