

CLAIRAUDIENCE

FOR PERCUSSION QUARTET

BY KYLE A. KRAUSE

Program Notes

Clairaudience is the ability to hear sounds said to exist outside of ordinary experience or natural capacity, often referring to sounds of supernatural quality - as voices of the dead. In creating this music, I sought to emulate such paranormal sounds and to create an experience for the listener similar to the possession of such a faculty. Four thunder-sheets are the highlight and focus of the work, giving rise to an assortment of sounds provocative of those from beyond the grave. This work was commissioned by the Honor's Ensemble Program at the Peabody Institute of the Johns Hopkins University and was written for the Milieu Quartet in the spring of 2015.

Instrumentation

14 crotalles from 2 two-octave sets (two C#4s, two F4s, two G4s, two B4s, two C#5s, two F5s, one G5, and one B5), 8 almglocken (B3, C#4, F4, G4, B4, C#5, F5, and G5), 4 large thunder sheets (thick metal if possible), 1 set of timpani with pedals (I - IV), 4 gongs (C#3, G3, C#4, and F4), 4 pitched wood slats (F3, G3, B3, and C#4), 3 woodblocks (small, medium, large), 2 large bass drums, 2 handbells (C#2 and G2), 1 vibraphone, 1 glockenspiel, 1 set of tubular bells, 1 jing cymbal.

Preparation Requirements

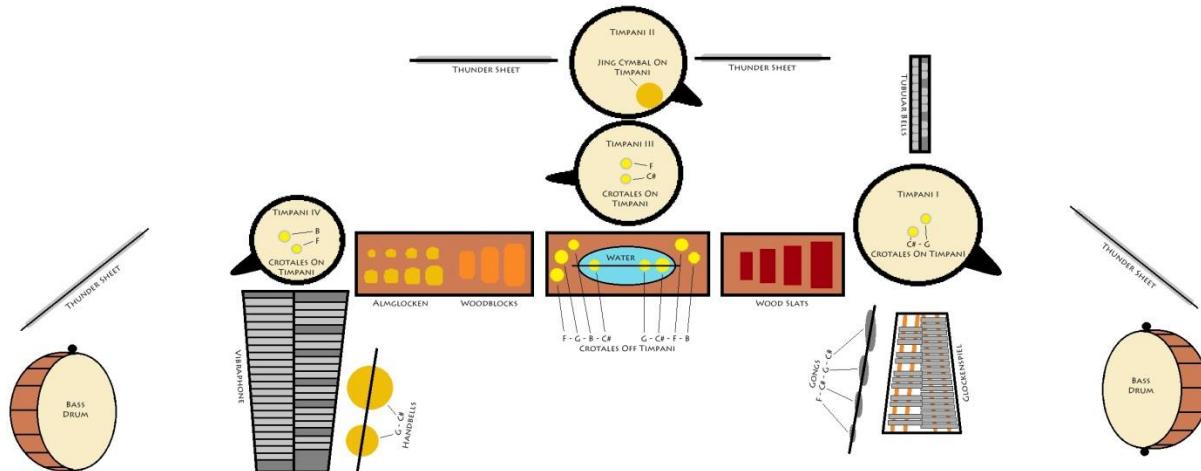
Preparations will require 1 roll of thin tin-foil, 1 small tub of water (or 3 large plastic bowls full of water), and 3 rubber bands (or 3 bungee cords).

(Special mallets include 4 superball mallets and 8 - 12 thimbles.)

Preparations

All crotalles indicated as "crotalles on timpani" are to be in contact with or wrapped with thin tin-foil so as to produce a buzzing effect when the crotalles are struck. The three crotalles that need to be suspended for dipping in water should be attached to and hung by the three rubber bands or bungee cords over the small tub or three large plastic bowls of water.

Diagram of Setup



Performance Directions

Superball Mallets - When scraping the thunder sheets with superball mallets, try to produce a constant stream of sound with gestures that are independent of those from the other performers. The desired sound quality resembles that of whale calls.

Thimbles - In measures 92 through 101, all x-shaped note heads are to be tapped on the thunder sheets with fingers, each having thimbles placed on them. Performers are to continue scraping the thunder sheets with superball mallets while the tapping is taking place.

Handbells - These are to be hung and struck with a soft mallet. If handbells cannot be procured, quartz crystal bowls or gongs prepared with tin-foil may be used as substitutes.

Pitched Wood Slats - Marimba bars taken off of a marimba may substitute for the pitched wood slats if they cannot be procured.

Lighting - Performers may choose to perform in a darkened performance space using music stand lights. If performed this way, all four thunder sheets should be lit up from the floor, and one light should be placed above the tub or bowls of water so as to reflect off the water onto the ceiling.

Clairaudience
For the Milieu Quartet

Kyle A. Krause

$\text{♩} = 200$

Like voices of the dead.

P. 1 (2 Low Handbells)

P. 2 (3 Wood Blocks) $\frac{S.}{L.}$ $\frac{7}{8}$ *p*

P. 3 (Thunder Sheet) $\frac{7}{8}$ *gently pp*

P. 4 (Timpani I) $\frac{7}{8}$ *pp*

≡

6

P. 1 (H. B.)

P. 2 (W. B.)

P. 3 (T. S.)

P. 4 (Timp. I)

to Crotales on Timp.

mf

to Bass Drum → Strike with timpani mallet.

to Bass Drum and Thunder Sheet

n p

≡

10

P. 1 (Crot. on Timp.)

P. 2 (W. B.)

P. 3 (T. S.)

to Vibraphone

pp
Tim. Ped.

to Jing Cymbal →

mf

15 Soft mallets

P. 1 (Vib.) $\begin{smallmatrix} 4:6 \\ 3:2 \end{smallmatrix}$ $\begin{smallmatrix} 4:6 \\ 3:2 \end{smallmatrix}$ $\begin{smallmatrix} 3:2 \end{smallmatrix}$

p *Led.*

P. 2 (W. B.) $\begin{smallmatrix} > \\ \# \end{smallmatrix}$ $\begin{smallmatrix} - \\ - \end{smallmatrix}$ $\begin{smallmatrix} - \\ - \end{smallmatrix}$ $\begin{smallmatrix} - \\ - \end{smallmatrix}$

mp

P. 3 (J. Cym.) $\begin{smallmatrix} \text{soft mallet} \\ \# \end{smallmatrix}$ $\begin{smallmatrix} - \\ - \end{smallmatrix}$ $\begin{smallmatrix} - \\ - \end{smallmatrix}$ $\begin{smallmatrix} - \\ - \end{smallmatrix}$

mf *Timp. Ped.*

P. 4 (T. S.) (B. D.) $\begin{smallmatrix} pp \\ \# \end{smallmatrix}$ $\begin{smallmatrix} \# \\ \# \end{smallmatrix}$ $\begin{smallmatrix} \# \\ \# \end{smallmatrix}$ $\begin{smallmatrix} \# \\ \# \end{smallmatrix}$

p $\begin{smallmatrix} \# \\ \# \end{smallmatrix}$

Strike with timpani mallet.

19

P. 1 (Vib.) $\begin{smallmatrix} 4:6 \\ 3:2 \end{smallmatrix}$ $\begin{smallmatrix} 4:6 \\ 3:2 \end{smallmatrix}$ $\begin{smallmatrix} 4:6 \\ 3:2 \end{smallmatrix}$ $\begin{smallmatrix} - \\ - \end{smallmatrix}$

P. 2 (W. B.) $\begin{smallmatrix} - \\ - \end{smallmatrix}$ $\begin{smallmatrix} p \\ \# \end{smallmatrix}$ $\begin{smallmatrix} \# \\ \# \end{smallmatrix}$ $\begin{smallmatrix} \# \\ \# \end{smallmatrix}$

P. 4 (T. S.) (B. D.) $\begin{smallmatrix} \# \\ \# \end{smallmatrix}$ $\begin{smallmatrix} \# \\ \# \end{smallmatrix}$ $\begin{smallmatrix} \# \\ \# \end{smallmatrix}$ $\begin{smallmatrix} \# \\ \# \end{smallmatrix}$

to Handbells

* *n*

Strike with timpani mallet.

23

H-bells. $\begin{smallmatrix} \# \\ \# \end{smallmatrix}$ $\begin{smallmatrix} \# \\ \# \end{smallmatrix}$ $\begin{smallmatrix} \# \\ \# \end{smallmatrix}$ $\begin{smallmatrix} \# \\ \# \end{smallmatrix}$

mf

P. 2 (W. B.) $\begin{smallmatrix} \# \\ \# \end{smallmatrix}$ $\begin{smallmatrix} \# \\ \# \end{smallmatrix}$ $\begin{smallmatrix} \# \\ \# \end{smallmatrix}$ $\begin{smallmatrix} \# \\ \# \end{smallmatrix}$

to Crotales on Timp.

pp *Timp. Ped.*

P. 3 (J. C.) $\begin{smallmatrix} \# \\ \# \end{smallmatrix}$ $\begin{smallmatrix} \# \\ \# \end{smallmatrix}$ $\begin{smallmatrix} \# \\ \# \end{smallmatrix}$ $\begin{smallmatrix} \# \\ \# \end{smallmatrix}$

to Almglocken → *mp*

P. 4 (T. S.) (B. D.) $\begin{smallmatrix} \# \\ \# \end{smallmatrix}$ $\begin{smallmatrix} \# \\ \# \end{smallmatrix}$ $\begin{smallmatrix} \# \\ \# \end{smallmatrix}$ $\begin{smallmatrix} \# \\ \# \end{smallmatrix}$

to Thunder Sheet → *mp*

to Thunder Sheet only → *mp*

27

P. 1 (Crot. on Timp.)

P. 2 (Crot. off Timp.)

P. 3 (T. S.)

P. 4 (T. S.)

to Thunder Sheet

Scrape with superball mallet.

p

Scrape with superball mallet.

Scrape with superball mallet.

to Jing Cymbal and Timp. →

to Bass Drum

mf

n

31

P. 1 (T. S.)

P. 2 (Crot. off Timp.)

P. 3 (J. Cym.)

P. 4 (Timp.)

P. 5 (B. D.)

to Crotales on Timp. →

Strike with timpani mallet.

gliss.

mf

to Crotales off Timp.

to Crotales on Timp. →

Strike with timpani mallet.

mf

Tim. Ped.

1. v. to Vibraphone

9 8

9 8

9 8

9 8

1. v. to Glockenspiel

n

mf

f

f

f

f

f

f

f

35

P. 1 (Vib.) *p* < *mf* *p* * *l.v.* *to Bass Drum →*
ped.

P. 2 (Crot. off Timp.) *mp* *gliss.* *to Thunder Sheet →*
Dip in water.

P. 3 (Crot. off Timp.) *mp* *gliss.* *Dip in water.* *to Pitched Wood Slats*

P. 4 (Glock.) *mp* < *f* *mp* *ppp* *l.v.* *Strike with bass drum mallet.* *to Glockenspiel*

pp *ppp* *4:6 3:2 3:2* *4:6 3:2 3:2*

≡

39

P. 1 (Vib.) *l.v.* *mp* *arco* *to Thunder Sheet*

P. 2 (T. S.) *l.v.* *mp*

P. 3 (P.W.S.) *p semper* *l.v.* *to Bass Drum*

P. 4 (Glock.) *pp* *ppp* *poco a poco cresc.*

≡

44

P. 1 (T. S.) *ppp* *poco a poco cresc.* *f* *poco a poco dim.*

P. 2 (T. S.) *n* *to Wood Blocks →* *p* *mp*

P. 3 (P.W.S.)

P. 4 (B. D.) *f* *poco a poco dim.*

49

P. 1 (T. S.)

P. 2 (W. B.)

P. 3 (P.W. S.)

P. 4 (B. D.)

to Vibraphone

n

nat. *mp semper* *2e0.*

4:6 3:2 3:2

to Thunder Sheet

to Gongs

n

p

53

P. 1 (Vib.)

P. 2 (W. B.)

P. 3 (T. S.)

P. 4 (B. D.)

4:6 3:2 3:2

to Crotales on Timp.

p

Timp. Ped.

Scrape with superball mallet.

mp *espress.*

to Bass Drum

ppp *poco a poco cresc.*

n

to Almglocken

58

P. 1 (Vib.)

P. 2 (Alm.)

P. 3 (T. S.)

P. 4 (B. D.)

ppp *poco a poco cresc.*

f *poco a poco dim.*

f *poco a poco dim.*

n

to Timpani

63

P. 1 (Vib.)

P. 2 (Alm.)

P. 3 (T. S.)

P. 4 (B. D.)

to Thunder Sheet →

ff

Scrape with superball mallet.
f *espress.*

Scrape with superball mallet.
f *espress.*

to Thunder Sheet →

ff

to Tubular Bells

n

f

f



68

P. 1 (T. S.)

P. 2 (T. S.)

P. 3 (T. B.)

P. 4 (Timp.)

(with reg. mallets)

fff

(with reg. mallets)

fff

to Jing Cymbal on Timp.

fff

fff

fff



73

P. 1 (T. S.)

P. 2 (T. S.)

P. 3 (J. Cym. on Timp.)

P. 4 (Timp.)

Scrape with superball mallet.
f *espress.*

Scrape with superball mallet.
f *espress.*

to Tubular Bells

mf
Timp. Ped.

f

f

78

P. 1 (T. S.)

P. 2 (T. S.)

P. 3 (T. B.)

P. 4 (Timp.)

(with reg. mallets)

n

fff (with reg. mallets)

ff

to Jing Cymbal on Timp.

ffff

83

P. 1 (T. S.)

P. 2 (T. S.)

P. 3 (J. Cym. on Timp.)

P. 4 (Timp.)

Scrape with superball mallet.

n

pp espress.

Scrape with superball mallet.

n

pp espress.

to Thunder Sheet

mf
Timp. Ped.

to Gongs

f

ppp

to Thunder Sheet

87

P. 1 (T. S.)

P. 2 (T. S.)

P. 3 (T. S.)

P. 4 (T. S.)

Scrape with superball mallet.

pp espress.

Scrape with superball mallet.

pp espress.

92 ***pp*** >

P. 1 (T. S.)

P. 2 (T. S.)

P. 3 (T. S.)

P. 4 (T. S.)

96

P. 1 (T. S.)

P. 2 (T. S.)

P. 3 (T. S.)

P. 4 (T. S.)

(Remain *pp*)

(Remain *pp*)

(Remain *pp*)

n

99

P. 1 (T. S.)

P. 2 (T. S.)

P. 3 (T. S.)

P. 4 (T. S.)

to Timpani

ppp

to Timpani

ppp

to Timpani

ppp

to Timpani

ppp

105

P. 1 (Timp.) 

P. 2 (Timp.)

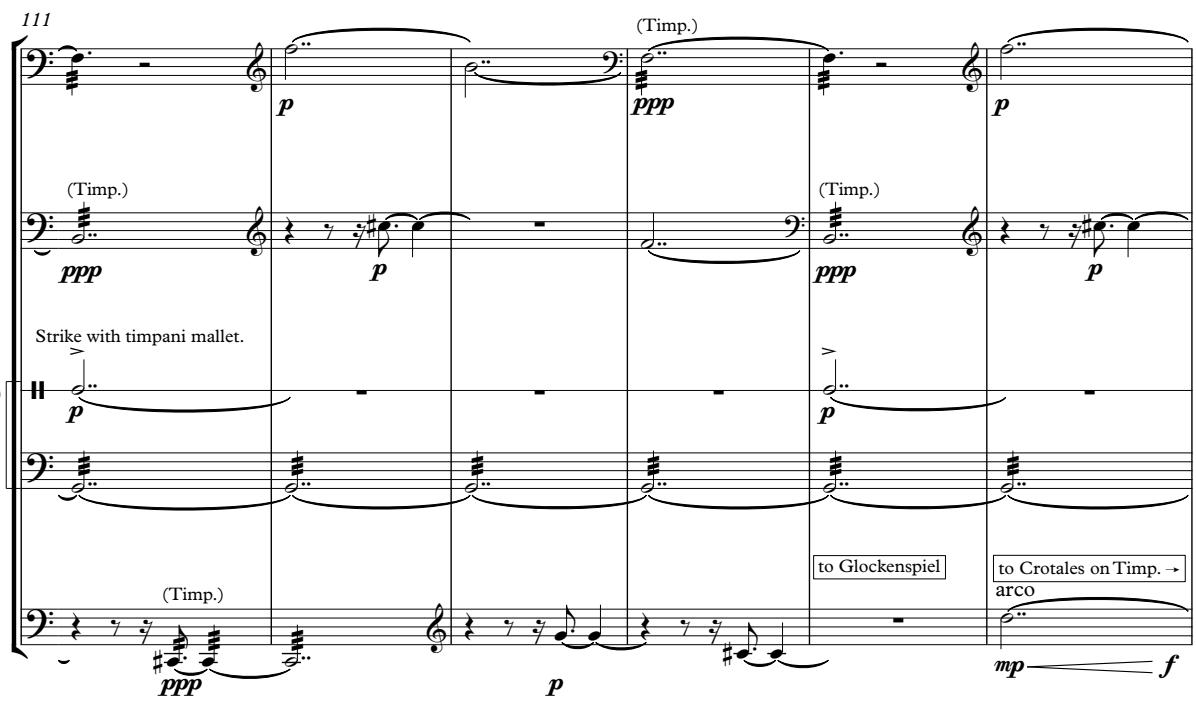
P. 3 (Timp.)

P. 4 (Timp.)

to Jing Cymbal
and Timp. →



111

P. 1 (Crot. on Timp.) 

P. 2 (Crot. on Timp.)

P. 3 (J. Cym.)

P. 3 (Timp.)

P. 4 (Crot. on Timp.)

to Glockenspiel

to Crotales on Timp. →
arco

mp — f

117

P. 1 (Crot. on Timp.)

P. 2 (Crot. on Timp.)

P. 3 (J. Cym.)

P. 3 (Timp.)

P. 4 (Crot. on Timp.)

121

122



123

P. 1 (Crot. on Timp.)

P. 2 (Crot. off Timp.)

P. 3 (J. Cym. on Timp.)

P. 4 (Glock.)

124

125

128

P. 1 (Crot. on Timp.)

P. 2 (Crot. off Timp.)

P. 3 (J. Cym. on Timp.)

P. 4 (Glock.)

to Vibraphone → arco
to Crotales on Timp.
Dip in water.
p gliss.
to Crotales off Timp.
Dip in water.
p gliss.
to J. Cym. on Timp. →
p gliss.
to Crotales off Timp.
Dip in water.
p gliss.
mp f
mp f
mp f

≡

133

P. 1 (Crot. on Timp.)

P. 2 (Crot. on Timp.)

P. 3 (Crot. off Timp.)

P. 4 (Glock.)

to Vibraphone → arco
to Crotales on Timp.
Dip in water.
p gliss.
to Crotales off Timp.
Dip in water.
p gliss.
to Vibraphone →
p gliss.
Dip in water.
p gliss.
Dip in water.
p gliss.
mp f
p gliss.
p gliss.
mp f
mp f
mp f

138 arco

P. 1 (Vib.) *mp* *f* *p* *Tim. Ped.* *to Vibraphone →* *mp* *f*

P. 2 (Crot. on Timp.) *p* *Tim. Ped.* *to Crotales off Timp.* *p* *gliss.* *Dip in water.* *to Crotales on Timp.* *p* *Tim. Ped.*

P. 3 (Crot. off Timp.) *to J. Cym. on Timp. →* *p* *Tim. Ped.* *to Crotales off Timp.* *Dip in water.* *to J. Cym. on Timp. →*

P. 4 (Glock.) *f* *mp* *f* *mp* *f*

nat.
Floating above

P. 1 (Vib.) *pp* *Tim. Ped. sempre* *** *to Crotales off Timp.* *to Wood Blocks*

P. 2 (Crot. off Timp.) *p* *to Crotales off Timp.*

P. 3 (J. Cym. on Timp.) *p* *Tim. Ped.* *to J. Cym. on Timp. →* *p* *gliss.*

P. 4 (Glock.) *mp* *f* *mp* *f*

147

P. 1 (Vib.) *p* *Tim. Ped.* *to Gongs and Bass Drum*

P. 3 (J. Cym. on Timp.) *p* *Tim. Ped.*

P. 4 (Glock.)

151

P. 1 (Vib.)

P. 2 (W. B.) *p*

P. 4 (Gngs.)

P. 4 (B. D.) *p*

156

P. 1 (Vib.)

P. 2 (W. B.)

P. 3 (J. Cym. on Timp.) arco *p* *f* Timp. Ped.

P. 4 (Gngs.)

P. 4 (B. D.) *p*

Use hard vibraphone mallets.
3 *p* Distant

161

P. 1 (Vib.)

P. 2 (W. B.)

P. 3 (Tub. B.) *mp* to Pitched Wood Slats → to J. Cym. on Timp. → arco *p* *f* Timp. Ped.

P. 4 (Gngs.)

P. 4 (B. D.) *p*

166

P. 1 (Vib.)

P. 2 (W. B.)

P. 3 (J. Cym. on Timp.)

P. 4 (Glock.)

Use hard vibraphone mallets.
3
p
nat.

to Pitched Wood Slats →
to J. Cym. on Timp. →
to Glockenspiel
to Gongs and Bass Drum

pp

171

P. 1 (Vib.)

P. 2 (W. B.)

P. 3 (J. Cym.)

P. 4 (Gngs.)

P. 4 (B. D.)

to Almglocken →
emerge delicately
p
arco
p
Tim. Ped.
f
to Pitched Wood Slats
p
to Bass Drum only →
fff
ppp poco a poco cresc.

175

P. 1 (Vib.)

P. 2 (Alm.)

P. 3 (J. Cym.)

P. 4 (B. D.)

f poco a poco dim.

12/8

179

P. 1 (Vib.)

P. 2 (Alm.)

P. 3 (P. W. S.)

P. 4 (B. D.)

183

P. 1 (H-bells.)

P. 2 (Crot. off Timp.)

P. 3 (T. B.)

P. 4 (Timp.)

188

P. 1 (B. D.)

P. 2 (Timp.)

P. 3 (T. B.)

P. 4 (Timp.)

193

P. 1 (H. B.)

P. 2 (Crot. off Timp.)

P. 3 (T. B.)

P. 4 (Timp.)

to Bass Drum →

f

to Timpani

ff

fff

gliss.

fff



198

P. 1 (B. D.)

P. 2 (Timp.)

P. 3 (T. B.)

P. 4 (Timp.)

n

to Thunder Sheet

f

Scrape with superball mallet.

pp *espress.*

mf

Timp. Ped.

to Thunder Sheet

f



204

P. 1 (T. S.)

P. 2 (T. S.)

P. 3 (T. S.)

P. 4 (T. S.)

n

n

n

n

n

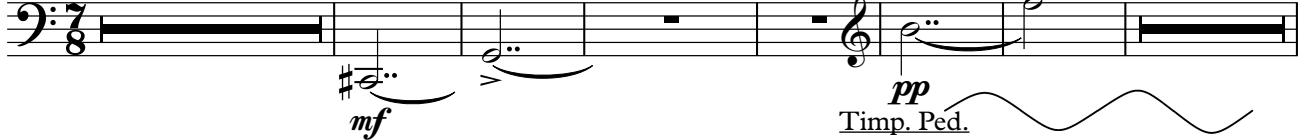
Part 1

For the Milieu Quartet
Clairaudience

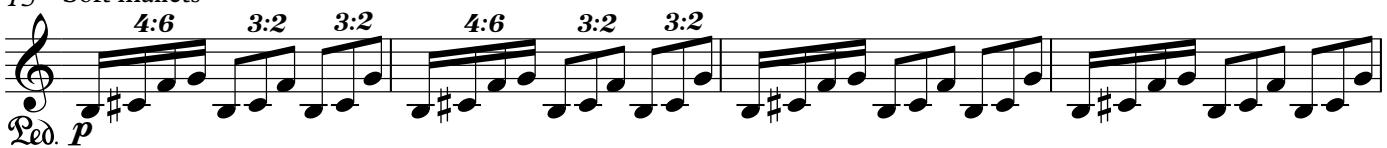
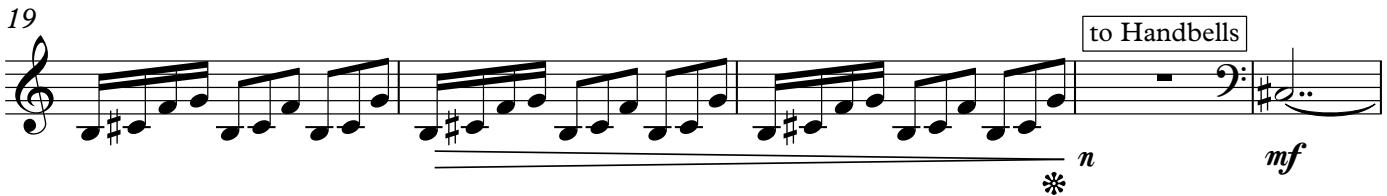
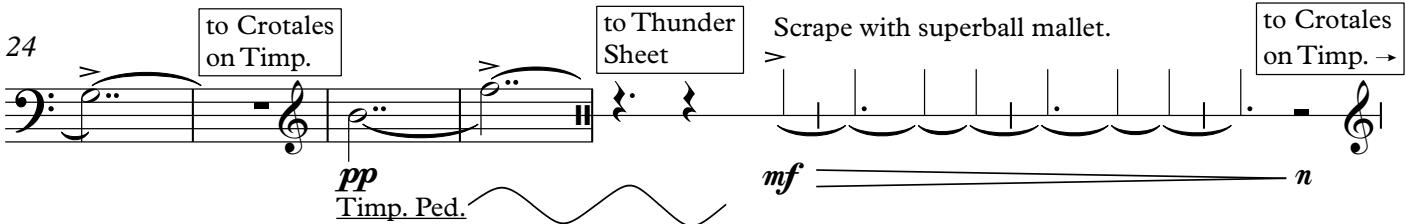
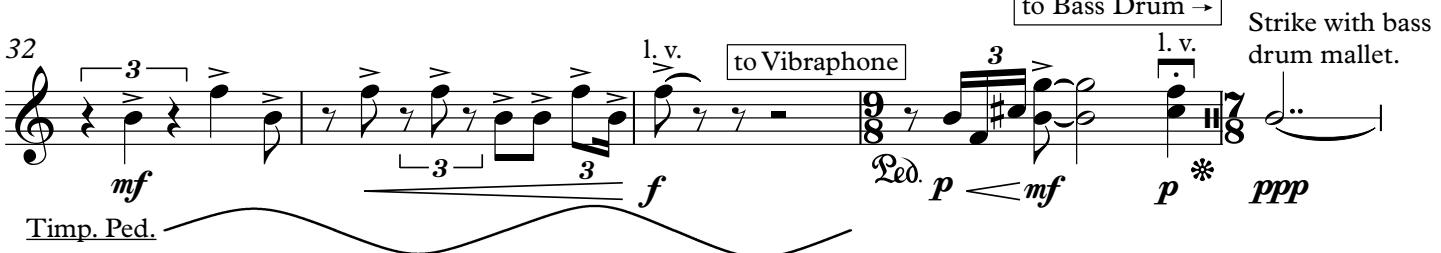
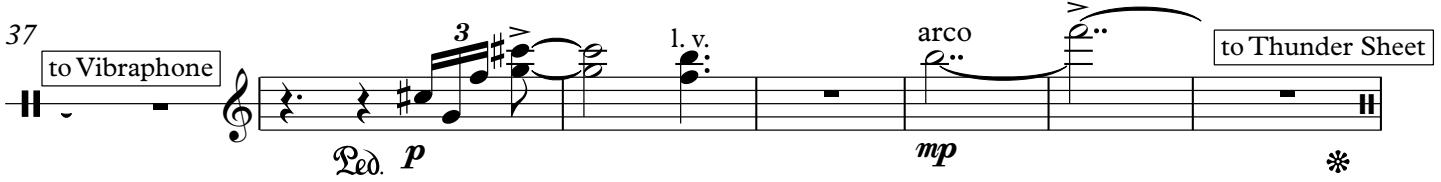
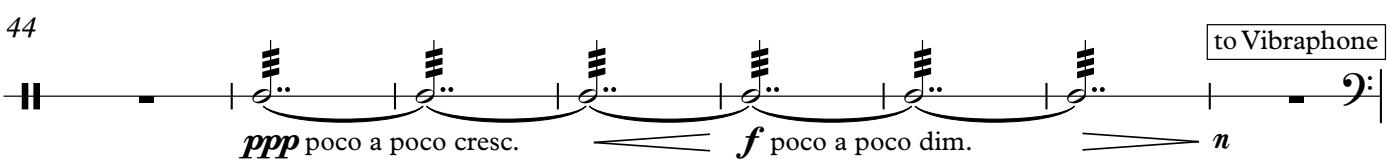
Kyle A. Krause

 $\text{♪} = 200$ *Like voices of the dead.***6**

Handbells



15 Soft mallets

**19****24****32****37****44**

52 nat.
Led. *mp sempre*

56

60

64 to Thunder
Sheet → Scrape with superball mallet.
ff *f* *espress.*

71 > (with reg. mallets) Scrape with superball mallet.
fff *f* *espress.*

80 > (with reg. mallets) Scrape with superball mallet.
fff *pp* *espress.*

89 *pp* > Tap on thunder sheet with thimbles. >

94

98 *n* to Timpani
ppp *ff*

107 [to Crotales on Timp.] (Timp.)

112 (Timp.) to Vibraphone →

118 arco to Crotales on Timp. to Vibraphone → arco to Crotales on Timp.

124 to Vibraphone → arco to Crotales on Timp. to Vibraphone →

130 arco to Crotales on Timp. to Vibraphone → arco to Crotales on Timp.

137 to Vibraphone → arco to Crotales on Timp. to Vibraphone → arco

144 Floating above
nat.
pp
Rel. sempre

148

152

156

160

164

168

172

175

178

to Handbells →

3

*

f

f

183 2

to Bass Drum →

f

fff — *n*

to Handbells

f

2

195

to Bass Drum →

f

fff — *n*

to Thunder Sheet

Scrape with superball mallet.

pp espress.

202

n

6

Part 2

For the Milieu Quartet
Clairaudience

Kyle A. Krause

$\text{♪} = 200$ *Like voices of the dead.*

Wood Blocks S. M. L. $\frac{8}{8}$ *p*

4

8

12

16 **4** *p*

23 to Almglocken → *mp*

27 $\frac{4:6}{3:2}$ $\frac{4:6}{3:2}$ $\frac{4:6}{3:2}$ $\frac{4:6}{3:2}$ $\frac{4:6}{3:2}$ *p*

31 to Crotales off Timp. $\frac{9}{8}$ *f*

35 to Thunder Sheet → Scrape with superball mallet.
 Dip in water. $\frac{9}{8}$ *mp* *gliss.* $\frac{7}{8}$ *mp* *espress.*

V.S.

42 to Wood Blocks →

47 to Crotale on Timp. to Almglocken

51 to Almglocken

57 to Thunder Sheet → Scrape with superball mallet.

62 Scrape with superball mallet.

68 (with reg. mallets) Scrape with superball mallet.

77 (with reg. mallets)

85 Scrape with superball mallet.

p

mp

p

f *espress.*

fff

f *espress.*

n

pp *espress.*

92

pp > Tap on thunder sheet with thimbles.

96

(Remain *pp*)

to Crotales on Timp. →

100

to Timpani

*n**ppp**ff**ppp**p*

109

(Timp.)

(Timp.)

118

(Timp.)

to Crotales off Timp.

Dip in water.
on Timp.*ppp**p*

126

to Crotales
off Timp.

Dip in water.

to Crotales
on Timp.to Crotales
off Timp.

Dip in water.

to Crotales
on Timp.*p*
Timp. Ped.*p*
*gliss.**p*
Timp. Ped.*p*
gliss.

134

to Crotales
off Timp.

Dip in water.

to Crotales
on Timp.to Crotales
off Timp.

Dip in water.

p
Timp. Ped.*p*
*gliss.**p*
Timp. Ped.*p*
gliss.

141

to Crotales
on Timp.to Crotales
off Timp.

Dip in water.

to Wood
Blocks

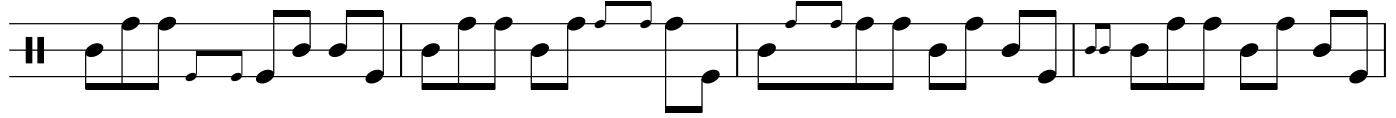
6

p
Timp. Ped.*p*

151



155



159



163



167



171

to Almglocken → emerge delicately

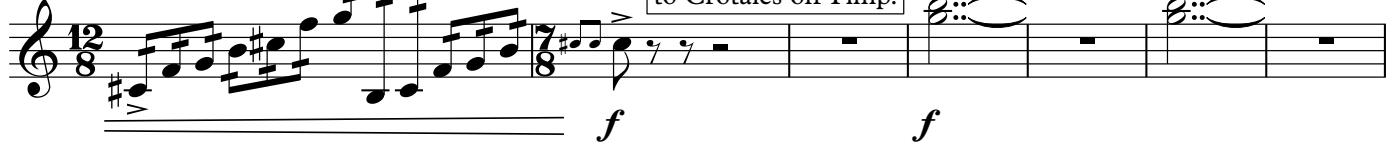


175



179

to Crotales off Timp.



186

to Timpani

to Crotales off Timp.



193

to Timpani

f

200

to Thunder Sheet

Scrape with superball mallet.

f

pp *espress.*

204

4

n

Part 3

For the Milieu Quartet
Clairaudience

Kyle A. Krause

$\text{♪} = 200$
Like voices of the dead.

Thunder Sheet $\frac{7}{8}$ ***pp*** gently

10

to Jing Cymbal → soft mallet ***to Tubular Bells*** **7**

$< \text{mf} \text{ mf}$
Timp. Ped.

25

to Thunder Sheet → Scrape with superball mallet. ***to Jing Cymbal and Timp. →***

pp ***mp*** ***mf*** ***n***

31 ***mf***

Strike with timpani mallet.

mf

gliss.

34

to Crotales off Timp. →

Dip in water.

to Pitched Wood Slats

f

mp

gliss.

f

Tim. Ped.

37

$4:6$ $3:2$ $3:2$ $4:6$ $3:2$ $3:2$

ppp — *p sempre*

41

45

49

to Thunder Sheet

Scrape with
superball mallet.

53

mp espresso.

n *ppp* *f*

62

n *f* *ff*

to Jing Cymbal on Timp.

72

mf *f* *ff*

to Tubular Bells

Timp. Ped.

to Jing Cymbal on Timp.

82

mf *3* *pp espresso.*

to Thunder Sheet

Scrape with superball mallet.

Timp. Ped.

92 *pp* > Tap on thunder sheet with thimbles. >

97 (Remain *pp*) > to Jing Cymbal and Timp. →

102 Strike with timpani mallet.

113

123 > to Crotales off Timp. Dip in water. to J. Cym. on Timp. → > to Crotales off Timp. Dip in water.

130 to J. Cym. on Timp. → > to Crotales off Timp. Dip in water. to J. Cym. on Timp. →

135 > to Crotales off Timp. Dip in water. to J. Cym. on Timp. → > to Crotales off Timp.

141 Dip in water. [to J. Cym. on Timp. →] > to Crotales off Timp. to J. Cym. on Timp. →

147 > 8 arco to Tubular Bells

Timp. Ped.

160 Use hard vibraphone mallets. to Pitched Wood Slats → to J. Cym. on Timp. →

3

p Distant mp

164 arco to Tubular Bells Use hard vibraphone mallets. to Pitched Wood Slats →

p f Timp. Ped.

169 to J. Cym. on Timp. → arco to Pitched Wood Slats 3

mp p f Timp. Ped. mp

177

12 7

180

to Tubular Bells

f

ff

to Jing Cymbal on Timp.

189 >

to Tubular Bells

mf

f

ff

Tim. Ped.

to Jing Cymbal on Timp.

199 >

Scrape with superball mallet.

to Thunder Sheet

mf

pp espress.

Tim. Ped.

205

n

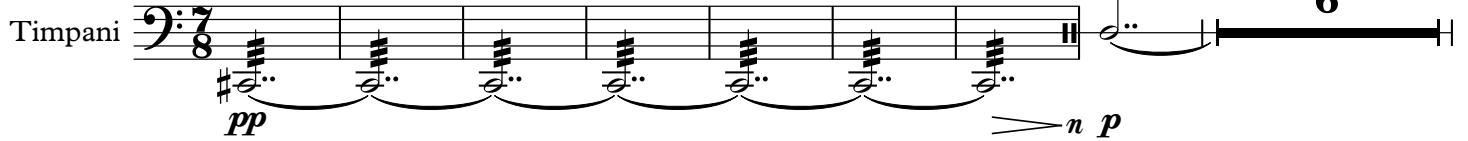
Part 4

For the Milieu Quartet

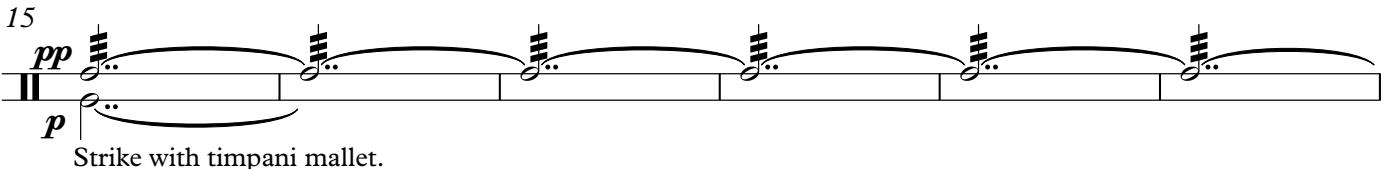
Clairaudience

Kyle A. Krause

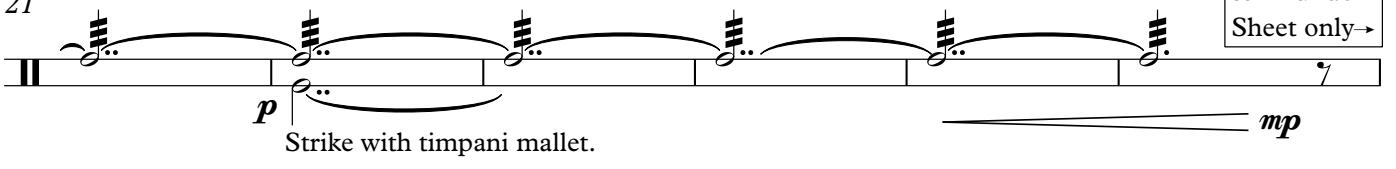
$\text{♪} = 200$
Like voices of the dead.

Timpani 

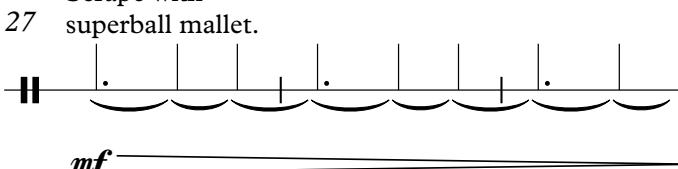
Strike with timpani mallet. **6**

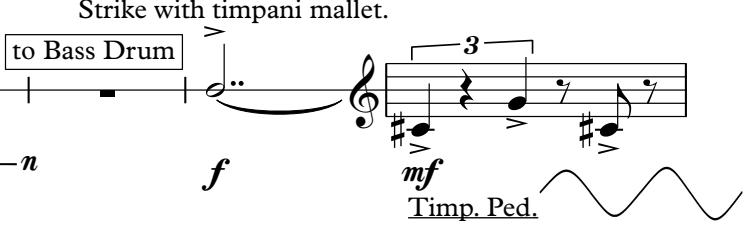
15 

Strike with timpani mallet.

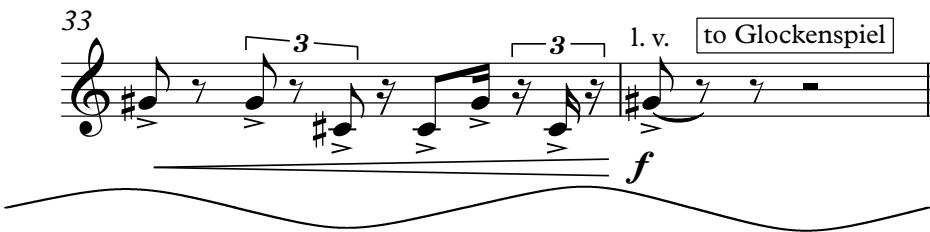
21 

Strike with timpani mallet. **7**

27 Scrape with superball mallet. 

Strike with timpani mallet. 

to Crotale on Timp. →
 Strike with timpani mallet.
 to Bass Drum

33 

to Bass Drum →
 1. v. to Glockenspiel
 3
 mp <f mp

36 Strike with bass drum mallet. 

to Glockenspiel
 3
 1. v. to Bass Drum

41

pp *ppp* ————— *f* ————— *n*

to Gongs

51

p *ppp* ————— *f* —————

2

to Bass Drum

62

n *f* —————

to Timpani

67

71

fff ————— *f*

75

79

fff

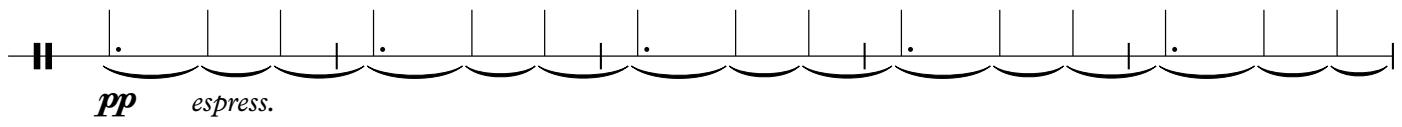
82

f

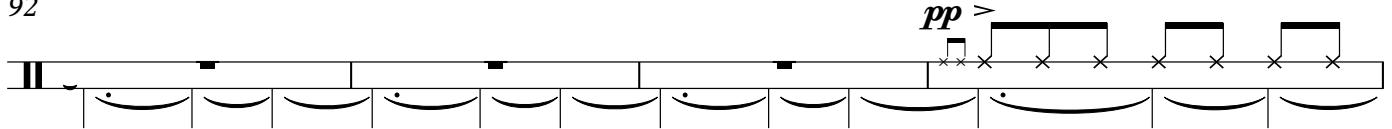
to Gongs to Thunder Sheet

ppp

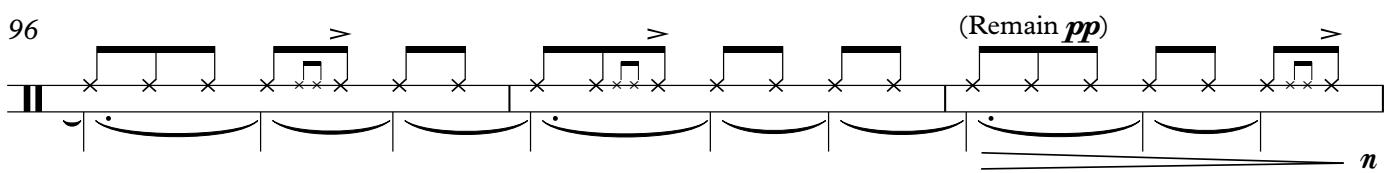
87 Scrape with superball mallet.



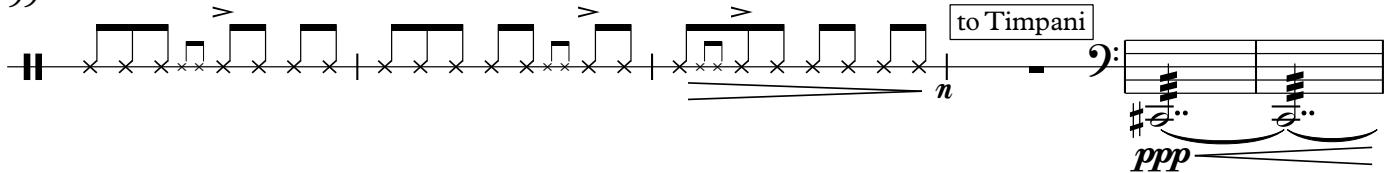
92



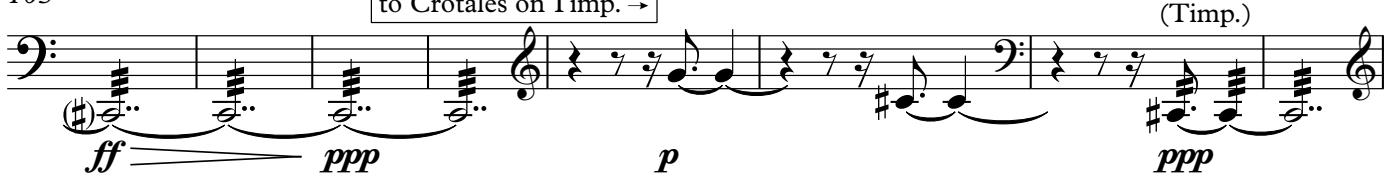
96



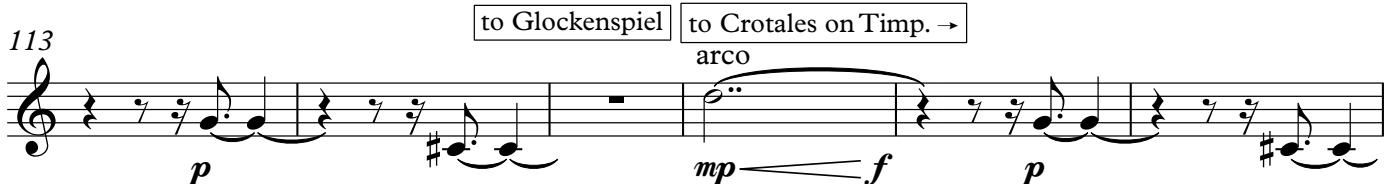
99



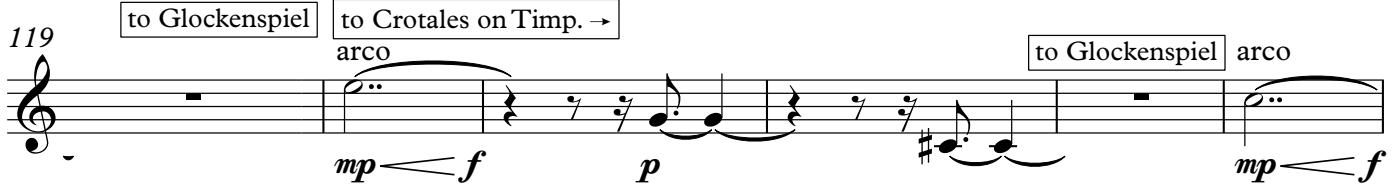
105



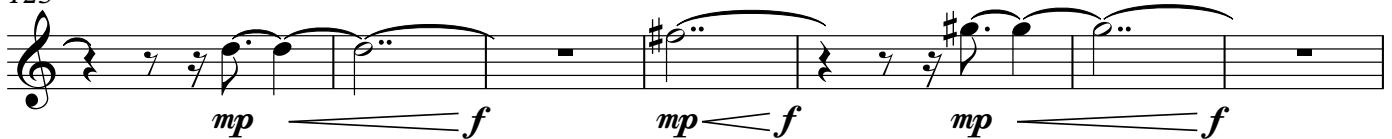
113



119



125



132

141

151

167 nat.

172

180

184

Musical score for measure 184. The bass clef is used. The key signature has one sharp. The tempo is indicated as 184. The music consists of a series of eighth-note pairs followed by a sixteenth-note pattern. The dynamic is ***fff***. There are two grace notes with "gliss." markings above them.

188

Musical score for measure 188. The bass clef is used. The key signature has one sharp. The tempo is indicated as 188. The music consists of a series of eighth-note pairs followed by a sixteenth-note pattern. The dynamic is ***f***. There are three grace notes with "gliss." markings above them.

191

Musical score for measure 191. The bass clef is used. The key signature has one sharp. The music consists of a series of eighth-note pairs followed by a sixteenth-note pattern.

195

Musical score for measure 195. The bass clef is used. The key signature has one sharp. The music consists of a series of eighth-note pairs followed by a sixteenth-note pattern. The dynamic is ***fff***. There are two grace notes with "gliss." markings above them.

198

Musical score for measure 198. The bass clef is used. The key signature has one sharp. The music consists of a series of eighth-note pairs followed by a sixteenth-note pattern. The dynamic is ***f***. There are two grace notes with "gliss." markings above them. A box labeled "to Thunder Sheet" is positioned above the final note.

201 Scrape with superball mallet.

Scrape notation for measure 201. The instruction is "Scrape with superball mallet." The dynamic is ***pp espress.*** The notation shows a series of vertical strokes on a horizontal line, grouped into pairs of eighth notes.

206

Scrape notation for measure 206. The instruction is "Scrape with superball mallet." The dynamic is ***n***. The notation shows a series of vertical strokes on a horizontal line, grouped into pairs of eighth notes.