

Full Score

David Horne

# DIFFERENT GHOSTS

for Clarinet Quintet

2021





DIFFERENT GHOSTS was composed for and is dedicated to  
Linda Merrick and the Kreutzer Quartet

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Performance notes:

Quarter tones should be approached as musical and expressive inflections rather than precisely calculated pitches. There are frequent intentional 'collisions' of pitch throughout the piece and performers are encouraged to embrace these as they occur.

In the clarinet part fingering choices are always left to the performer although Jason Alder's comprehensive list of Boehm system fingerings:

([https://www.jasonalder.com/fingeringchart/Clarinet\\_quarter-tone\\_fingering-chart\\_2ndEd--Jason\\_Alder.pdf](https://www.jasonalder.com/fingeringchart/Clarinet_quarter-tone_fingering-chart_2ndEd--Jason_Alder.pdf))

may prove useful as a guide. While all tremolos between quarter tones and other pitches are possible (see- <https://heatherroche.net/2014/08/30/three-octave-tremolomoving-passages-chart-w-quarter-tones-for-bb-clarinet/>)

the performer may need to investigate specific fingerings to achieve the smoothest results.

String harmonics:

Natural harmonics are frequently intended to be 'out of tune' (particularly the 7th harmonic) and should not be adjusted. Some non-traditional natural harmonics are employed, e.g. minor and major 2nd above open string, the resulting 'multiphonics' are intended in these cases and extra string pressure may be applied as appropriate.

Glissandos should always be as smooth as possible for the full specified duration.

From figure J, written out pizzicato broken chords should still be strummed, although rhythmic notation is approximate, and they should not be coordinated. Strummed chords should be faster by comparison.

The duration of the work is c. 20 minutes with 9 continuous sections:

Ghost 1  
Ghost 2 (p14)  
Ghost 3 (p18)  
Interlude (p25)  
Ghost 4 (p30)  
Interlude 2 (p34)  
Ghost 5 (p35)  
Ghost 6 (p37)  
Final Ghost (p41)



Transposed Score

# DIFFERENT GHOSTS

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Ghost 1  
Lithe ♩=c.132

Musical score for measures 1-5. The score is for Clarinet in Bb, Violin I, Violin II, Viola, and Violoncello. The time signature is 4/4. The key signature has one flat (Bb). The Clarinet part starts with a *ppp* dynamic, followed by a *p* dynamic, then *ppp*, and ends with *p*. The Violin I and II parts are marked *con sord* and *ppp sempre*. The Viola part is marked *ppp sempre* and *con sord sul D*. The Violoncello part is marked *ppp sempre*. Fingerings 5 and 7 are indicated for the Clarinet and Violoncello parts.

Musical score for measures 6-7. The score is for Clarinet (Cl), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello (Vc). The time signature changes to 3/4. The Clarinet part is marked *ppp sempre* and features a *5* fingering. The Violin I part is marked *ppp* and features a *5* fingering. The Violoncello part is marked *ppp* and features a *5* fingering.

Musical score for measures 8-11. The score is for Clarinet (Cl), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello (Vc). The time signature is 3/4. The Clarinet part starts with a *ppp* dynamic, followed by a *p* dynamic, then *ppp*, and ends with *ppp*. The Violin I and II parts are marked *ppp*. The Violoncello part is marked *ppp*. Fingerings 5 and 7 are indicated for the Clarinet and Violoncello parts.

timbral trill †  
t-tr

Musical score for measures 11-13. The score includes parts for Clarinet (Cl), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello (Vc). The music features complex rhythmic patterns and dynamic markings such as *ppp sempre* and *p*. Fingering '5' is indicated for several notes. A 'sul C' marking is present for the Viola part. A 'timbral trill †' is indicated at the top of the page.

† fingerings are left to the performer but should ideally be as narrow a microtone as possible, while retaining distinction between the original and trill note. Ideally the trill note's pitch should be lower than original but discretion is given to the performer, depending on what works practically.

Musical score for measures 14-16. The score includes parts for Clarinet (Cl), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello (Vc). The music features complex rhythmic patterns and dynamic markings such as *ppp* and *p*. Fingering '5' is indicated for several notes. A 'timbral trill †' is indicated at the top of the page.

Musical score for measures 17-19. The score includes parts for Clarinet (Cl), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello (Vc). The music features complex rhythmic patterns and dynamic markings such as *ppp* and *p*. Fingering '5' is indicated for several notes. A box labeled 'A' is present above measure 18. A '(sim) t-tr' marking is present above the Clarinet part in measure 19.

20 *t-tr*

Cl  
Vln I  
Vln II  
Vla  
Vc

*ppp*  
*ppp*  
*ppp*  
*ppp*  
*ppp*

23

Cl  
Vln I  
Vln II  
Vla  
Vc

*ppp* *p* *ppp*  
*p* *ppp*

25

Cl  
Vln I  
Vln II  
Vla  
Vc

*p* *p*

28

Cl *ppp sempre*

Vln I

Vln II

Vla

Vc

31

Cl *t-tr*

Vln I

Vln II

Vla

Vc *ppp sempre*

36

Cl *p* *ppp* *t-tr*

Vln I

Vln II

Vla

Vc *ppp* *p*



39

Cl *p* *ppp sempre*

Vln I

Vln II

Vla *ppp* *p* *ppp sempre*

Vc *ppp sempre*

42

**B** *t-tr*

Cl *ppp*

Vln I *(sempre ppp)*

Vln II *(sempre ppp)*

Vla II III *slow gliss on III* *p* 0 IV

Vc *ppp* IV

46

Cl *ppp* *p* *ppp* *mf* *ppp*

Vln I *ppp sempre*

Vln II *ppp sempre*

Vla *p* *ppp sempre*

Vc *ppp sempre*





73

Cl: *p*, *ppp < p*, *ppp*

Vln I: *5*, *sul A*

Vln II: *3*

Vla: *0*, *III*

Vc: *3*, *II*, *III*

78

Cl: *t-tr*, *p*, *ppp*, *p*, *ppp*

Vln I: *5*, *I*, *II*, *5*

Vln II: *5*, *5*, *ppp < p*, *5*

Vla: *5*, *5*

Vc: *5*, *5*, *5*

82

Cl: *5*, *ppp*, *5*, *5*

Vln I: *ppp < p*, *ppp sempre*, *5*, *5*

Vln II: *5*, *5*

Vla: *p*, *ppp sempre*

Vc: *ppp*, *p*, *ppp sempre*

86

Cl *p* *ppp*

Vln I 5 5

Vln II 5 5

Vla 5 5

Vc 5

88

Cl *p* *ppp*

Vln I 5 5 5 5 5 5

Vln II 5 5 5 5

Vla 5 5 5

Vc 5

90

Cl *p* *ppp* *p* *ppp sempre* *t-tr*

Vln I 5 5 5

Vln II 5 5 5

Vla *ppp* *p* *ppp sempre*

Vc *p*

92 *t-tr*

Cl: *t-tr* (trill), 5th fingering.

Vln I: 5th fingering.

Vln II: 5th fingering.

Vla: 5th fingering, *non vib*, *ppp sempre*.

Vc: *ppp*, *p*, *ppp* 5 *sempre*, 0, III.

96 **D**

Cl: *non vib*.

Vln I: *ppp sempre*, *non vib*.

Vln II: *ppp sempre*.

Vla: *ppp sempre*.

Vc: *ppp sempre*.

100

Cl: *mp*, *ppp*, 3.

Vln I: 5th fingering, *gliss*, 5th fingering.

Vln II: 5th fingering, 5th fingering, 5th fingering.

Vla: 0, III, IV, *sul C*.

Vc: II, *sul C*.

104

Cl: *mp* *mf* *ppp* *p*

Vln I: *pp* *sempre* (ord vib)

Vln II: *pp* *sempre*

Vla: (sul C) III

Vc: III

109

Cl: *ppp* *p*

Vln I: 3 3 3 3

Vln II: (0) III

Vla: (d) (d) IV III 0 3 0

Vc: < *p:ppp* III III III

114

Cl: *ppp* *p* *ppp non cresc*

Vln I: (0) IV 3

Vln II: 3 3 3

Vla: 3 3 3 sul C

Vc: 3 3 3 3 3 3

119

Cl *p* *ppp sempre*

Vln I *ppp sempre*

Vln II *ppp sempre*

Vla *ppp sempre*

Vc *ppp sempre*

5 3 3

122

Cl *p* *ppp* *p*

Vln I *ppp* IV III *gliss (on both strings)*

Vln II *ppp* IV III *gliss (on both strings)*

Vla *ppp* IV *sul C*

Vc *ppp*

5 5 5 5 5 5 5 5

126

Cl *p* *ppp* *p*

Vln I *ppp*

Vln II *ppp*

Vla *ppp*

Vc *ppp*

5 5 5 5 5 5 5 5



F

129

Cl *ppp sempre*

Vln I *non vib*

Vln II

Vla

Vc *sul C*

132

Cl *t-tr* *ppp sempre*

Vln I

Vln II

Vla

Vc III

137

Cl *pp sempre*

Vln I *pp* † 0 1 2 3 4

Vln II *pp* † 0 1 2 3 4

Vla *pp* † 4 3 2 1 III

Vc *pp* † 0 1 2 3 4

† In these and similar passages, pitches are approximate, but should be as close together as fingers allow, and ideally microtonal.



154

Cl *f sempre*

Vln I *pppp* *no vib* *ppp sempre* *III sim 5*

Vln II *ppp* *ppp sempre*

Vla *ppp* *pp* *ppp*

Vc *ppp* *pp* *ppp* *ppp*

159

Cl *f*

Vln I *p sempre (echo clarinet)* *sim*

Vln II *p sempre (echo clarinet)*

Vla *ppp* *p* *p sempre (echo clarinet)*

Vc *p sempre (echo clarinet)*

163

Cl

Vln I *non cresc*

Vln II *non cresc*

Vla *non cresc*

Vc *non cresc* *5*

166

Cl

Vln I

Vln II

Vla

Vc

*pp*

169

**H**

Cl

Vln I

Vln II

Vla

Vc

*f sempre*

*pp sempre*

*pp sempre*

*pp sempre*

*p*

*p sempre*

*pp sempre*

173

*t-tr*

Cl

Vln I

Vln II

Vla

Vc

*f*

*ppp*

*non cresc*

*ppp*

*p*

*no vib III*

*ppp sempre*

*p*

*ppp*

*ppp*

*pppp*

*ppp*

179

Cl *f*

Vln I *no vib III*  
*ppp* *p* *ppp* *ppp* *ppp non cresc* *ppp*

Vln II *ppp non cresc* *ppp*

Vla *ppp p* *IV* *ppp < p >* *ppp non cresc* *ppp*

Vc *p* *ppp* *(ossia)* *< p >* *ppp non cresc* *ppp*

187 (held string chord)

Cl *f* *p* *f* *p* *f* *p*

Vln I *ppp sempre* *ppp*

Vln II *ppp sempre* *ppp*

Vla *ppp sempre* *ppp*

Vc *ppp sempre* *ppp*

194

Cl *f* *pp* *f* *p* *ppp*

Vln I *no vib (III)* *ppp sempre* *IV* *pppp*

Vln II *no vib IV* *ppp sempre* *sul pont.* *pppp*

Vla *ppp sempre* *pppp*

Vc *pppp*

**J** Ghost 3 (♩=♩)

201

Cl *f* *molto* > *ppp* *p* *p sempre*

Vln I remove mute pizz (ord vib) *ff sempre, always let ring where possible, until figure Q*

Vln II remove mute *ff sempre, always let ring where possible, until figure Q* pizz

Vla remove mute *ff sempre, always let ring where possible, until figure Q* pizz

Vc remove mute *ff sempre, always let ring where possible, until marked secco*

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207

Cl *p* *ppp* *mf* G.P.

Vln I 5

Vln II 3

Vla (don't re-pizz, vib poss) 3

Vc

---

211

Cl *pp non cresc* (approximate rhythm) *pp sempre* *t-tr*

Vln I (approximate rhythm) *ff sempre* (sim) 5

Vln II (approximate rhythm) *ff sempre* (sim) 5

Vla (approximate rhythm) *ff sempre* (sim) 5 0 IV 3

Vc (approximate rhythm) *ff sempre* (sim) 5

216

Cl

Vln I

Vln II

Vla

Vc

5

3 fast strum

3

220

Cl

Vln I

Vln II

Vla

Vc

tr

t-tr

5

(sim) 5

3

5

(faster strum)

(sim) 5

225

Cl

Vln I

Vln II

Vla

Vc

t-tr

3

5

3

5

5

3

5

230

G.P.

Cl

Vln I

Vln II

Vla

Vc

*p*

235

Cl

Vln I

Vln II

Vla

Vc

*p sempre*

238

Cl

Vln I

Vln II

Vla

Vc

*ff*

*ff sempre*



242

Cl *t-tr* 3 5

Vln I fast strum

Vln II 3 fast strum

Vla 3 fast strum (don't re-pizz, vib poss)

Vc

247

Cl G.P. **L**

Vln I (as before, fast)

Vln II 0 III 0 IV 0 IV

Vla 0 III 5

Vc fast strum (sim)

252

Cl *t-tr* *tr*

Vln I (don't re-pizz, vib poss)

Vln II 5

Vla 5

Vc 5



273 **N**

Cl *t-tr* 3 5 3 3 3 5 3

Vln I 3

Vln II 3 3 3

Vla 3 3 3

Vc 3 0 3



278

Cl *t-tr* 3 5 3 3

Vln I 3

Vln II IV 0

Vla

Vc

*non cresc*



284

Cl

Vln I 3 3

Vln II 3

Vla 3

Vc

289

Cl

Vln I

Vln II

Vla

Vc

293

Cl

Vln I

Vln II

Vla

Vc

G.P.

*ppp sempre*

sul pont

sul pont

sul pont

299

Cl

Vln I

Vln II

Vla

Vc

(ord)

sul pont

(ord)

sul pont

(ord)

sul pont

304

Cl *mf* *p* *pp*

Vln I (ord pizz)

Vln II (ord pizz)

Vla (ord)

Vc (ord)

309

Cl *p* *mf* *mf* *ppp non cresc*

Vln I (ord pizz)

Vln II (ord pizz)

Vla (ord pizz)

Vc (ord)

**P** Interlude (♩=♩)

314

Cl *ff sub, non dim*

Vln I sul pont (ord)

Vln II sul pont (ord)

Vla (ord) sul pont (ord)

Vc (ord pizz) arco *p non cresc*

321 *t-tr*

Cl *f* sul pont (still pizz) (ord pizz) *p* *f* *f* *p* *f non dim* *f*

Vln I sul pont (ord) sul pont (ord) *f* (ord) arco *p non cresc*

Vln II sul pont (ord) sul pont arco *p non cresc* *f* *p non cresc*

Vla *ff sempre* sul pont *p non cresc* arco (ord) *p non cresc*

Vc *p non cresc*

328

Cl *p* *p* *f*

Vln I pizz *pp* *poco* *p* *ff*

Vln II pizz *ff sempre*

Vla *p sempre*

Vc pizz *ff* arco *p*

335

Cl *f* *ff* *f* *ffz*

Vln I arco *pp* *ff* *pp*

Vln II arco *pp* *ff* *pp*

Vla *ff*

Vc *ff*

339 Q

Cl: *f* < *ff*      *f* ————— *ffz*

Vln I: < *fp*      < *f* ————— *p*      *f*

Vln II: < *fp*      < *f* ————— *p*      *p* < *f*

Vla: *p*      < *f* > *p*      *f*

Vc: *p*      < *f* > *p*      *f*

343

Vln I: *f sempre*      3      3

Vln II: *f sempre*      3      3      0      3

Vla: *f sempre*      3      3

Vc: *f sempre*      3      3      3

347

Vln I: > *mf*

Vln II: > *mf*      arco

Vla: pizz      *ff*      *p* ————— *ff*      *f*

Vc: pizz      *mf* <sup>5</sup> ————— *ff*

352

Vln I *f sempre*

Vln II *f sempre*

Vla *f sempre*

Vc *f sempre*

354

Vln I *p* (ossia) *pp*

Vln II *mf*  $\rightarrow$  *ffz* *p* *ppp sempre* pizz

Vla *p* *p*  $\leftarrow$  *f*  $\leftarrow$  *ffz* *ff*

Vc sul pont. *pp* *mf*  $\rightarrow$  *p* *p*

358

Vln I *mf*  $\rightarrow$  *ff* *f intense* (sim)

Vln II *p* *f intense*

Vla arco *pp*  $\leftarrow$  *mp*  $\rightarrow$  *p* *f* arco

Vc sul pont. *pp non cresc* *ff* *f*





**S** Ghost 4 (♩=♩)

376

Cl *ff* luminous

Vln I *f* pizz 3

Vln II *p* < *f* 3

Vla *roughly* 3

Vc *f* sempre 3

---

380

Cl *p* < *ff* < *p*

Vln I *fast* *arco* 3 *p* < *f* *f* roughly 3

Vln II *p* < *f* *f* roughly 3

Vla *f* 5 *f* *sul pont.* 5 *f* roughly 5

Vc *p* < *f* < *ff* < *p* < *mf* < *f* 5

---

384

Cl *f* 5

Vln I *f* sempre 5

Vln II *f* sempre 3

Vla *f* sempre 3

Vc *f* sempre 3

386

Cl *p* *f* *scintillating*

Vln I

Vln II

Vla

Vc

388

Cl

Vln I *pizz* *fz* *arco* *mf* *f*

Vln II

Vla *mp* *f* *mf* *f sempre*

Vc *f* *p* *f* *mf* *pizz*

391

Cl *f sempre*

Vln I

Vln II

Vla *f*

Vc *arco* *mf* *fz* *f* *ffz*

393

Cl *f* *ma cantabile, dolce*

Vln I *p* *f*

Vln II *p* *f*

Vla *fz* *f* *p* *f*

Vc *fz* *f* *p* *f*

*pizz* *arco*

396

Cl

Vln I *mp* *p sempre*

Vln II *fz* *p sempre* *Sul G* *p* *b<sup>♭</sup>* *(ossia)*

Vla *mp* *p*

Vc *mp*

402

Cl *f* *sempre*

Vln I *pp* *0 0 sim* *p* *f*

Vln II *p* *f*

Vla

Vc *pizz* *arco* *p* *mf* *ff* *p*

406

Cl

Vln I

Vln II

Vla

Vc

*f*

*f*

*ff*

*f*

pizz

arco

arco

5

410

Cl

Vln I

Vln II

Vla

Vc

*mf*

*f*

*mf*

*mp*

*mf*

*mp*

*f*

*f*

*f*

pizz

arco

pizz

arco

pizz

arco

5

3

413

Cl

Vln I

Vln II

Vla

Vc

*pp sub, non cresc*

*mp*

*mf*

*f*

*mp*

*mf*

*f*

*f*

*f*

*f*

*f*

*f*

*ppp*

arco

pizz

arco

5

5

5

5

5

5

417

Cl

(ossia) **ff** **f** **ff<sup>z</sup>** **ff**

Vln I **pp** **pp** **pp sempre**

Vln II **ppp** **pp** **mf** **ff**

Vla **ppp** **pp** **mf** **ff** **pp sempre** sul tasto--

Vc **pp** **pp** **ff**

**V** Interlude 2 (♩=♩)

embouchure gliss †

423

Cl **p sempre, like faint cries** (sim)

Vln I

Vln II **pp sempre**

Vla sul tasto-- **pp sempre** (ossia) **pp sempre**

Vc **ff<sup>z</sup>** **pp**

429

Cl

Vln I **pp**

Vln II

Vla

Vc

436

Cl *p*

Vln I *pppp sempre*

Vln II *pppp sempre*

Vla *pppp sempre*

Vc *pppp sempre*

444

Cl *pppp < pp < p dolce pp < p dolce* (finger gliss)

Vln I *pppp sempre*

Vln II *pppp sempre*

Vla *pppp sempre*

Vc *pppp sempre*

**W** Ghost 5  
Still ♩ = c.72

452

Cl *pp* embouchure gliss (finger gliss) (finger gliss) *ppp*

Vln I *pp* *ppp*

Vln II *ppp*

Vla *ppp*

Vc *pp* *ppp*

460

Cl *p* *ppp non cresc* *p > pp* *pp > ppp* **X**

Vln I *ppp*

Vln II

Vla *pp p* *ppp*

Vc *ppp* *ppp*

468

Cl *pp* *non cresc* finger gliss **Y** (sim)

Vln I *ppp poss*

Vln II

Vla

Vc pizz *mf*

476

Cl *ppp < p >* *ppp < pp dolce, ma non cresc*

Vln I *mf* *mf* *pp sempre* pizz *arco*

Vln II *ppp poss* pizz *ppp* *arco* no vib

Vla *mf* *mf* *pp sempre* arco

Vc *pp* *mf* *ppp* arco pizz



484

Cl: *no vib*, *IV*, *pizz*

Vln I: *pizz*, *arco*, *no vib*, *mf*

Vln II: *mf*, *pp sempre*

Vla: *pp*, *pizz*, *arco*, *pp*, *ppp*, *molto*

Vc: *pp*, *mf*, *pp*, *ppp*

490

Cl: *pp sempre*, *arco*, *pizz*

Vln I: *pp*, *mf*, *pizz*

Vln II: *pp*, *mf*, *pizz*

Vla: *pp*, *mf*, *pizz*, *mf*, *p*

Vc: *ffz*, *pp*, *pp*, *mf*, *p*

**Z** Ghost 6

**Energetic** ♩=c.112

496

Cl: *pp*, *mp*, *arco*, *p*, *mf*

Vln I: *p non cresc*, *arco*

Vln II: *p non cresc*, *arco*

Vla: *f*, *pp*, *mp*, *p non cresc*

Vc: *f*, *f*, *f sempre*

499

Cl *f* *f sempre*

Vln I *f*

Vln II

Vla pizz *f sub* arco *pp* *mf* *sim*

Vc

Detailed description: This system covers measures 499 to 501. The Clarinet (Cl) part starts with a quintuplet of eighth notes in measure 499, followed by a quarter note in measure 500, and a half note in measure 501. The Violin I (Vln I) part features a continuous eighth-note pattern. The Violin II (Vln II) part has a similar eighth-note pattern. The Viola (Vla) part begins with a pizzicato (pizz) eighth note in measure 499, then switches to arco in measure 500, playing a sixteenth-note pattern. The Violoncello (Vc) part has a half note in measure 499 and a quarter note in measure 500.

502

Cl

Vln I *p sempre* 3 5

Vln II pizz *f sub* arco *p non cresc* 5

Vla arco *f sub* pizz *p non cresc* 5 *p* *fz*

Vc *p sempre* 3 *p non cresc*

Detailed description: This system covers measures 502 to 504. The Clarinet (Cl) part has a quarter note in measure 502, a half note in measure 503, and a quarter note in measure 504. The Violin I (Vln I) part has a sixteenth-note pattern with a triplet in measure 502 and a quintuplet in measure 503. The Violin II (Vln II) part has a half note in measure 502, then a sixteenth-note pattern with a quintuplet in measure 503. The Viola (Vla) part has a sixteenth-note pattern with a quintuplet in measure 502, then a half note in measure 503, and a half note in measure 504. The Violoncello (Vc) part has a sixteenth-note pattern with a triplet in measure 502.

505

Cl 3

Vln I *fp* *p sempre* 5

Vln II 5 *fp* *pp* *p sempre* 5

Vla *p* *fz* *fp* *p sempre*

Vc *fp* *p sempre* 5

Detailed description: This system covers measures 505 to 507. The Clarinet (Cl) part has a triplet of eighth notes in measure 505. The Violin I (Vln I) part has a sixteenth-note pattern with a quintuplet in measure 505. The Violin II (Vln II) part has a sixteenth-note pattern with a quintuplet in measure 505. The Viola (Vla) part has a sixteenth-note pattern with a quintuplet in measure 505. The Violoncello (Vc) part has a sixteenth-note pattern with a quintuplet in measure 505.

508

Cl *fp* *fz* *f#z*

Vln I *5*

Vln II *5* *p* *ffz*

Vla *fz* *p sempre* *5* *5*

Vc *5* *5* *p sempre*

Detailed description: This system covers measures 508 to 510. The Clarinet (Cl) part begins with a half rest in measure 508, followed by a quarter note G#4 in measure 509, and a quarter note A4 in measure 510. The Violin I (Vln I) part features a continuous sixteenth-note pattern with a five-finger fingering (5) indicated. The Violin II (Vln II) part has a similar sixteenth-note pattern, with dynamics *p* in measure 509 and *ffz* in measure 510. The Viola (Vla) part plays a sixteenth-note pattern, with dynamics *fz* in measure 509 and *p sempre* in measure 510. The Violoncello (Vc) part plays a sixteenth-note pattern, with dynamics *p sempre* in measure 510. A double bar line is present at the end of measure 510.

511

Cl *p sub, non cresc*

Vln I *3* *3* *3* *3*

Vln II *p sempre* *ff*

Vla *3* *3* *3* *3*

Vc *3* *3* *3* *3*

Detailed description: This system covers measures 511 to 513. The Clarinet (Cl) part has a half rest in measure 511, followed by a quarter note G#4 in measure 512, and a quarter note A4 in measure 513. The Violin I (Vln I) part features a continuous sixteenth-note pattern with triplet markings (3) in measures 511, 512, and 513. The Violin II (Vln II) part has a similar sixteenth-note pattern, with dynamics *p sempre* in measure 511 and *ff* in measure 513. The Viola (Vla) part plays a sixteenth-note pattern with triplet markings (3) in measures 511, 512, and 513. The Violoncello (Vc) part plays a sixteenth-note pattern with triplet markings (3) in measures 511, 512, and 513. A double bar line is present at the end of measure 513.

514

Cl *f* *p non cresc* *f*

Vln I *ff* *p* *ff* *p sempre*

Vln II *p* *3* *3* *p sempre* *3* *3*

Vla *3* *3* *3* *3* *p sempre*

Vc *3* *3* *3* *3* *p non cresc*

Detailed description: This system covers measures 514 to 516. The Clarinet (Cl) part has a quarter note G#4 in measure 514, a half rest in measure 515, and a quarter note A4 in measure 516. The Violin I (Vln I) part features a continuous sixteenth-note pattern with dynamics *ff* in measure 514, *p* in measure 515, *ff* in measure 516, and *p sempre* in measure 517. The Violin II (Vln II) part has a similar sixteenth-note pattern with triplet markings (3) in measures 514, 515, and 516, and dynamics *p* in measure 514 and *p sempre* in measure 516. The Viola (Vla) part plays a sixteenth-note pattern with triplet markings (3) in measures 514, 515, and 516, and dynamics *p sempre* in measure 516. The Violoncello (Vc) part plays a sixteenth-note pattern with triplet markings (3) in measures 514, 515, and 516, and dynamics *p non cresc* in measure 516. A double bar line is present at the end of measure 516.

517

Cl

Vln I

Vln II

Vla

Vc

**A1**

520

Cl

Vln I

Vln II

Vla

Vc

524

Cl

Vln I

Vln II

Vla

Vc

**B1** More animated  $\text{♩} = c.120$

528

Cl *ff* *f* *ffz* *pp non cresc*

Vln I *p* *ffz* *arco*

Vln II *ffz* *ppp non cresc* *ff sul tasto*

Vla *arco* *p* *ffz* *sim* *arco* *ff*

Vc *sul pont.* *pizz* *fz* *fz* *p* *fz* *p* *pp*

532

Cl *p* *mp dolce*

Vln I *p* *pizz* *arco*

Vln II *sul tasto* *fz* *p*

Vla *p non cresc* *p* *f*

Vc *p non cresc* *p* *f* *p non cresc*

536

Cl *f* *mf* *p sub*

Vln I *pizz* *p* *arco*

Vln II *pizz* *f* *p*

Vla *f* *p* *arco*

Vc *p* *pp* *fz* *p* *fz*

539

Cl *mf* *f* *f*

Vln I *f* *pp*

Vln II *p*

Vla *p*

Vc *f* *p*

*pizz3* *arco*

543

Cl *p* *pp* *p* *p* *pp* *G.P.*

Vln I *p* *pp* *p* *fz* *mf* *ff*

Vln II *p* *fz* *mf* *ff*

Vla *p* *pp* *mf* *ff*

Vc *p* *f* *mf* *ff*

*sul tasto* *III* *III* *III* *III*

*nat harm gliss*

548

Cl *mp* *p*

Vln I *p* *sul tasto*

Vln II *p* *sul tasto*

Vla *p*

Vc *p*

*I II III* *III II III IV* *IV III III* *III II*

551 keep 1st RH (trill) key pressed down keep 2nd RH key pressed down keep 3rd RH key pressed down

Cl *pp sempre*  
sul tasto...  
3

Vln I *ff sempre*  
sul tasto...  
3

Vln II *ff sempre*  
3

Vla *pp*  
*non cresc*  
*f* *ff*

Vc *pp*  
*non cresc*

554 keep 1st RH key pressed down keep 2nd RH key pressed down ord t-tr keep 1st RH key pressed down

Cl (same as b. 141) *pp* ord t-tr *pp* pizz

Vln I 0 5 *pp* (same as b. 141) *fz*

Vln II *p* *f* *p* *pp* (same as b. 141) *fz*

Vla *p* *f* *p* *pp* (same as b. 141) *pizz fz*

Vc *pp* *mp* *fz*

558 ord

Cl *p non cresc poss* *p*

Vln I *ppp* sul tasto arco *ppp non cresc*

Vln II *ppp* sul tasto arco *ppp non cresc* tr

Vla *ppp* arco *ppp non cresc*

Vc *ppp* *ppp non cresc* I

D1

562

Cl *ppp* *molto* *f* *pp* *mf* *p* *p* *mf*

Vln I *ppp* *pp* *pp* *mf*

Vln II *ppp* *p* *pp* *mf* *p*

Vla *ppp* *p* *f* *pp* *mf*

Vc *ppp* *pp* *f* *p*

567

Cl *p* *mf* *p* *mf* *p* *mf* *mf* *f* *p* *ff*

Vln I *p* *mf* *p* *p non cresc* *f* *p* *fz*

Vln II *p* *mf* *p non cresc* *f* *p* *f* *p*

Vla *p* *mp* *p non cresc* *f* *p* *f* *p*

Vc *ffz* *p* *ffz* *p* *ffz* *p* *f* *pp* *mp*

572

Cl *ff* *f* *f*

Vln I *p* *ffz* *p* *f* *p* *mf* *f*

Vln II *ffz* *ppp non cresc* *pp* *f* *p* *f*

Vla *mf* *ff* *pp non cresc* *f* *f*

Vc *f* *p non cresc* *fp* *fp* *p*



E1

577

Cl *f* *ff* *ff* *ppp non cresc*

Vln I *f* *f < ff* *ff*

Vln II *f* *f < ff* *ff*

Vla *sul pont.* *f* *ff* *p non cresc*

Vc *f < ff* *f* *f < ff* *pp non cresc*

582

Cl (non cresc)

Vln I *ppp < pp* *ff sempre*

Vln II *ppp poss* *pp non cresc* *ff sempre*

Vla *pizz* *arco* *nat gliss* *ff* *p* *f > p*

Vc *nat gliss* *pp non cresc* *pp* *ff* *pp* *keep 1st RH key pressed down*

588

Cl *pp sempre* *t-tr*

Vln I *ff sempre*

Vln II *ff sempre*

Vla *ff sempre*

Vc *ff sempre*

592

Cl

Vln I

Vln II

Vla

Vc

594

ord

Cl

Vln I

Vln II

Vla

Vc

598

keep 2nd RH key pressed down

Cl

Vln I

Vln II

Vla

Vc

Vln I chords

pizz

ff

arco

p

F1

601

Cl *f* *f* *ff* *f* *ff* *f*

Vln I *f* *ff* *sim* *f* *ff* *ffz*

Vln II *f* *p* *f* *f* *ff* *ff*

Vla *f* *p* *f* *f* *ff* *ff*

Vc *f* *p* *f* *f* *ff* *p non cresc*

605

Cl *ff* *f* *ffz* *ff* *ff* *ff*

Vln I *p* *pp* *f* *ffz* *pp non cresc* *sul pont.* *5* *6* *sul tasto.*

Vln II *p* *pp* *f* *ffz* *pp non cresc* *sul pont.* *5* *6* *sul tasto.*

Vla *p* *pp* *f* *ffz* *pp non cresc* *sul tasto.*

Vc *pp non cresc* *sul tasto.*

611

Cl *fff boisterous* *fff* *fff* *pp non cresc*

Vln I *sul tasto* *5*

Vln II *sul tasto* *5*

Vla *sul tasto* *5*

Vc *sul tasto* *5*

614 *keep 2nd RH key pressed down*

Cl *5 5 5 5 5 5 5 5 5 5 5 5*

616 *ord* *keep 3rd RH key pressed down*

Cl *5 5 5 5 5 5 5 5 5 5 5 5*

*non cresc sempre*

Vln I *ppp non cresc*

Vln II *ppp non cresc*

Vla *pp non cresc* *3 3 3*

Vc *ppp non cresc*

618 *ord* *5 5 5*

Cl *5 5 5*

Vln I

Vln II

Vla

Vc *pp non cresc*

620 *f sub* *5 5*

Cl *5 5 5 5 5 5 5 5 5 5 5 5*

Vln I *f* *5* *ffz* *ff* *3* *fff* (dampen)

Vln II *ff* *5* *ffz* *ff* *5* *fff* (dampen)

Vla *f* *5* *ffz* *ff* *5* *fff* (dampen)

Vc *ff* *5* *ffz* *ff* *3* *5* *fff*