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

Funding was provided by the Ida Carroll Trust

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)
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 *s*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)

for Linda Merrick and the Kreutzer Quartet, in admiration

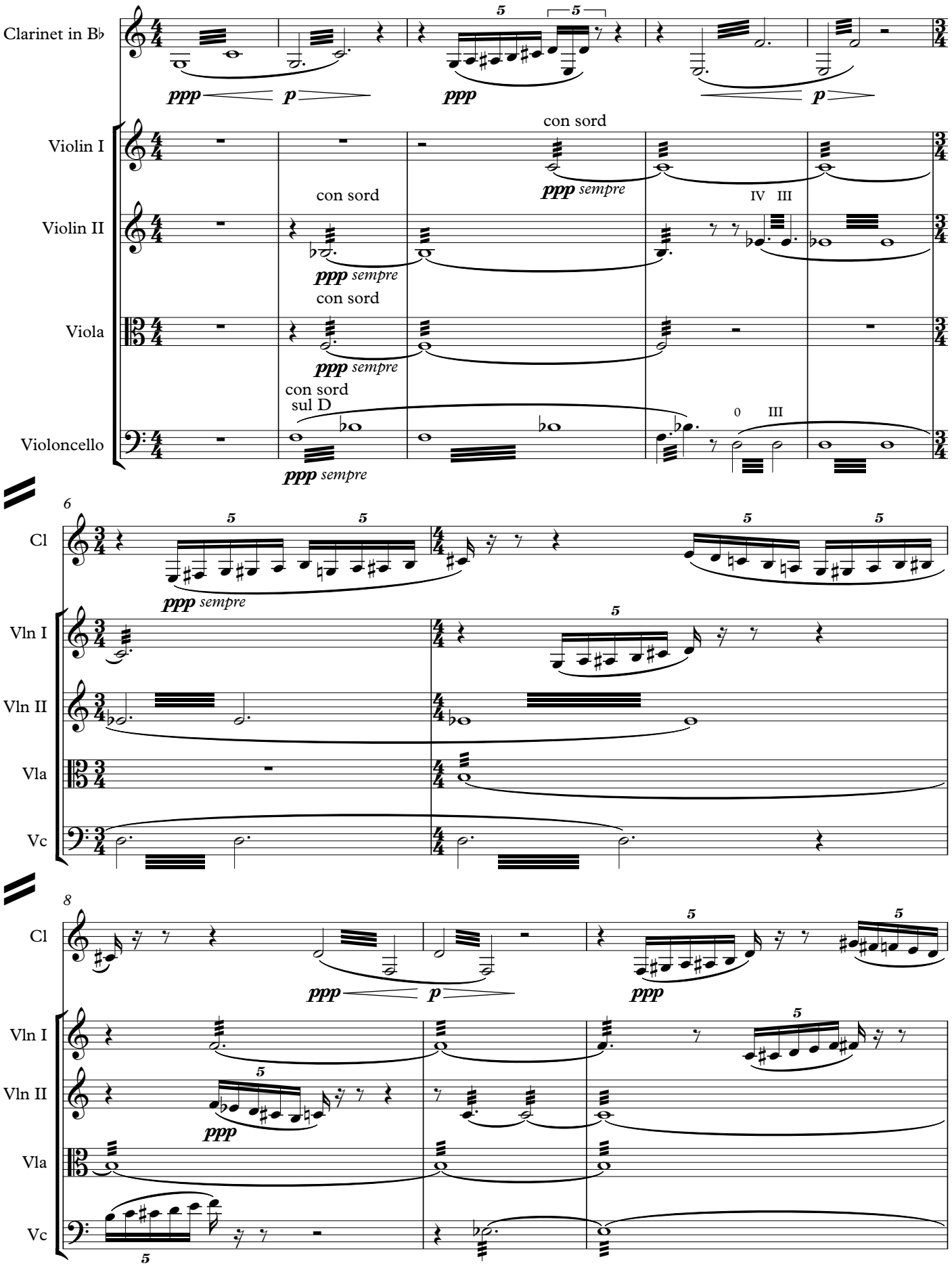
Transposed Score

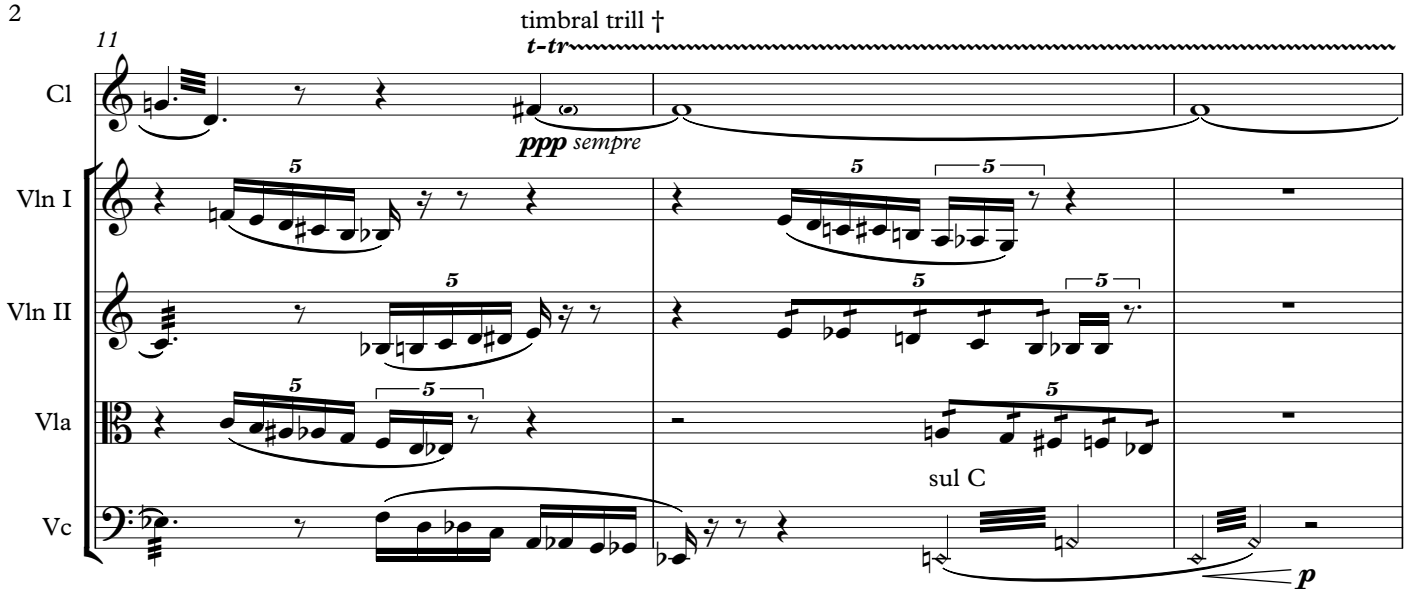
DIFFERENT GHOSTS

David Horne

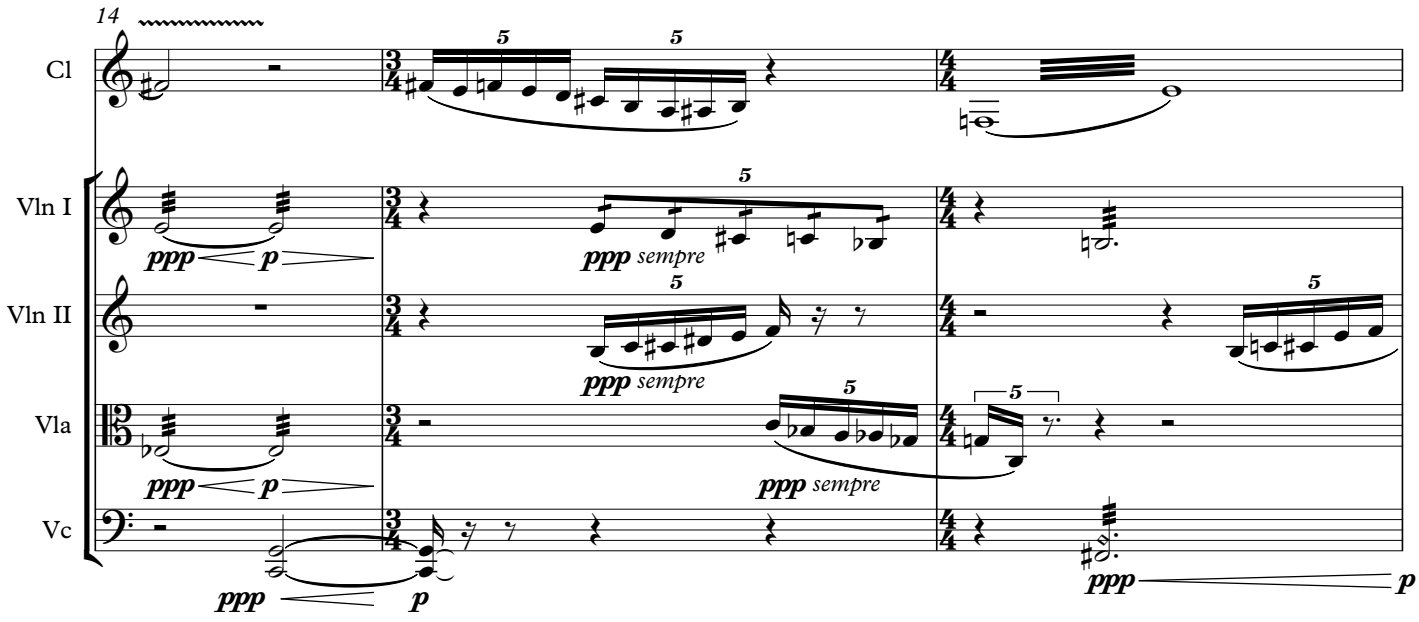
Ghost 1

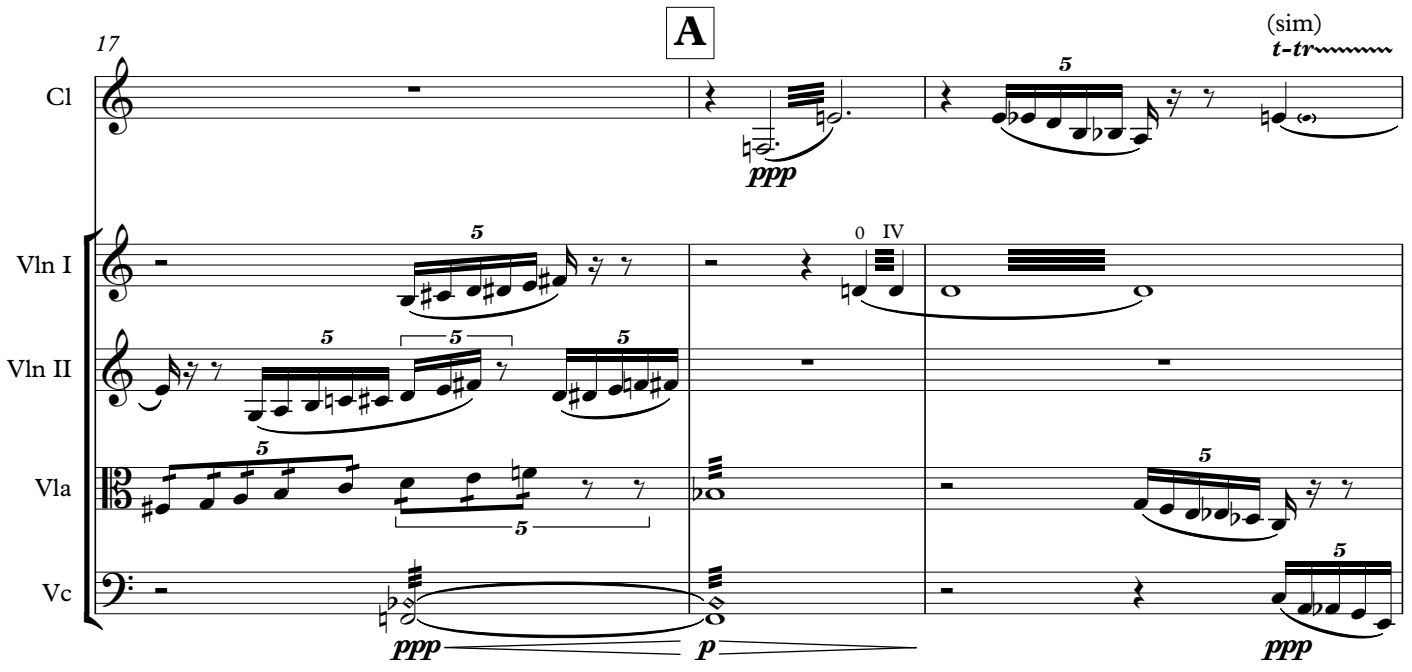
Lithe ♩=c.132

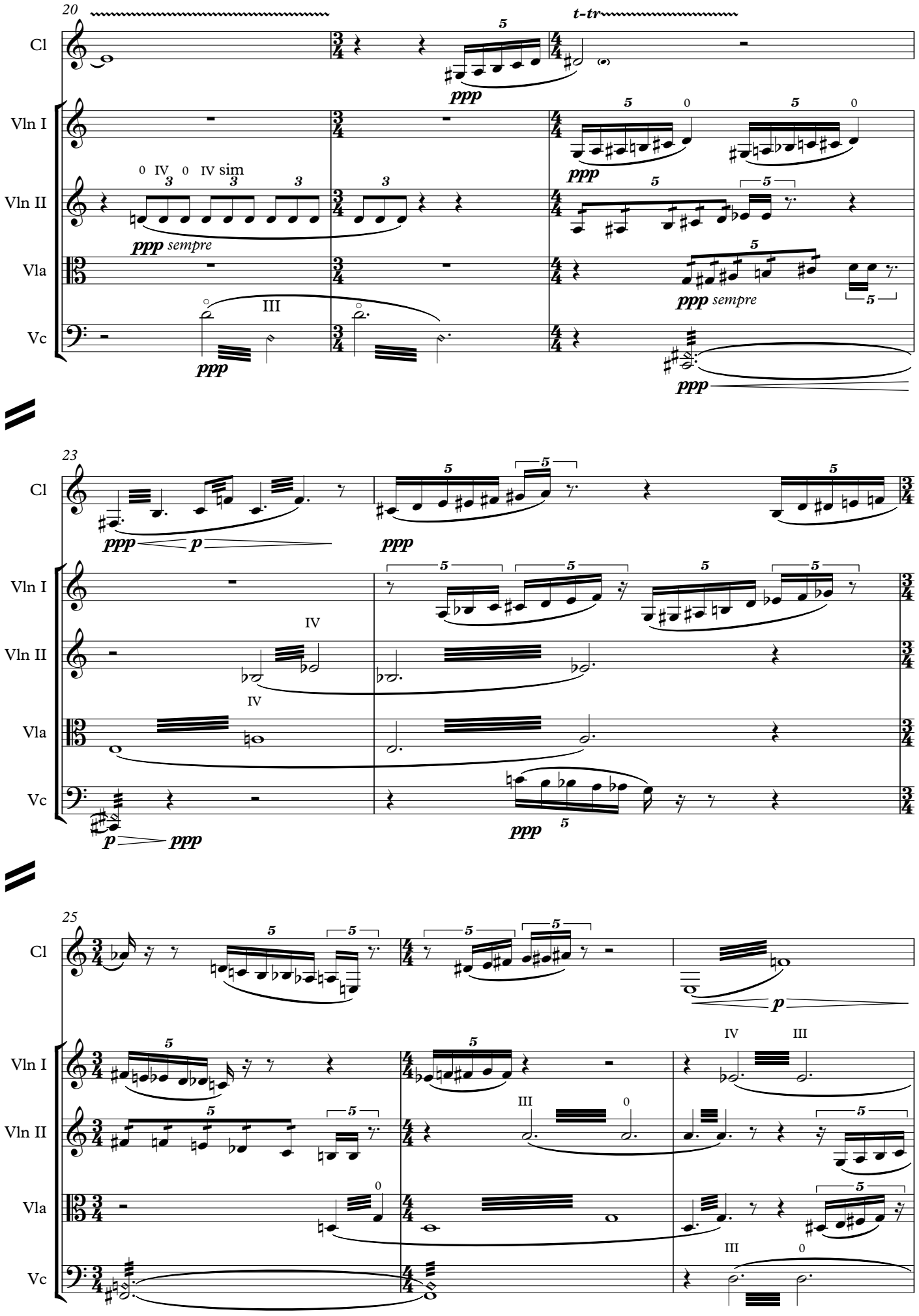


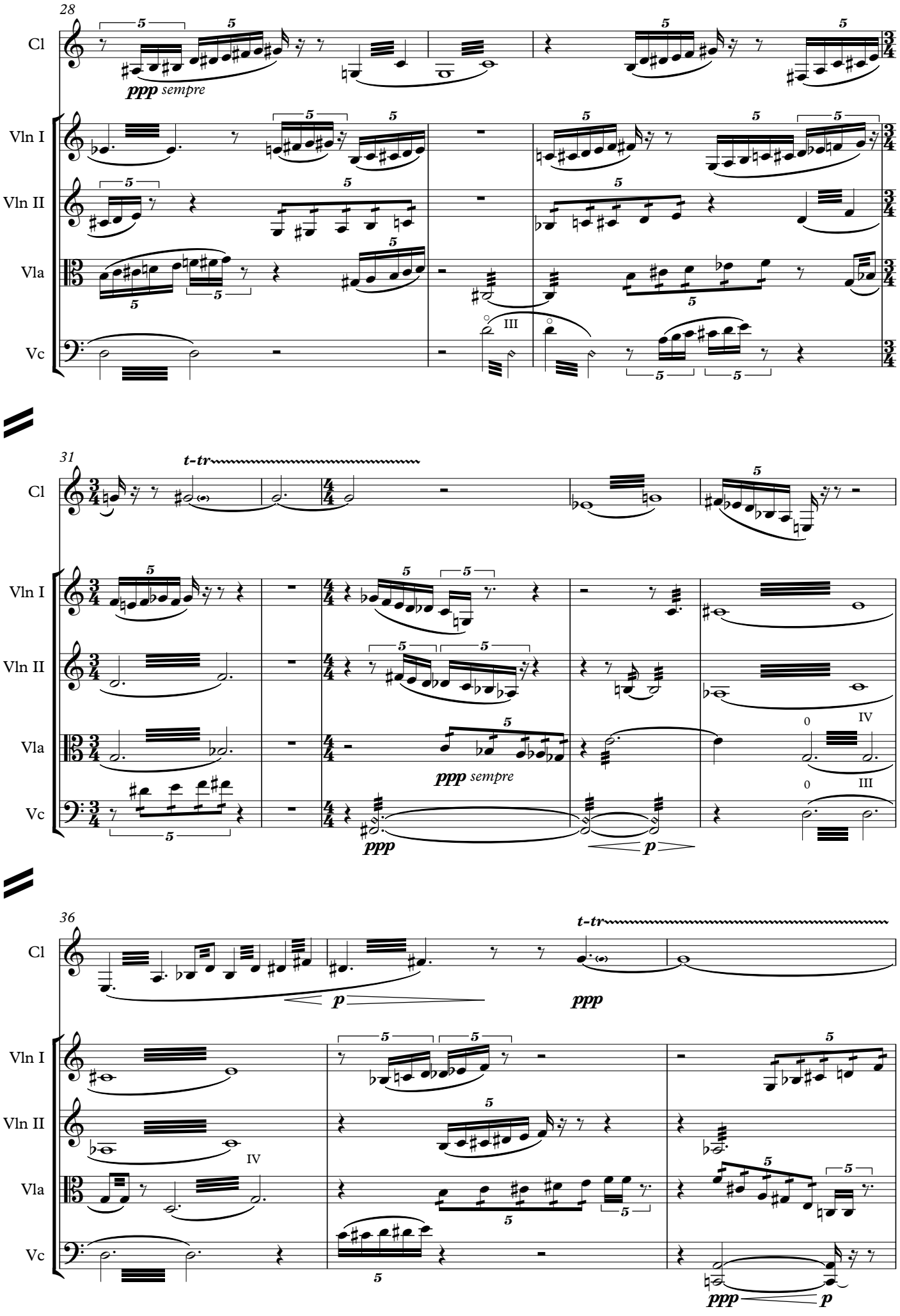


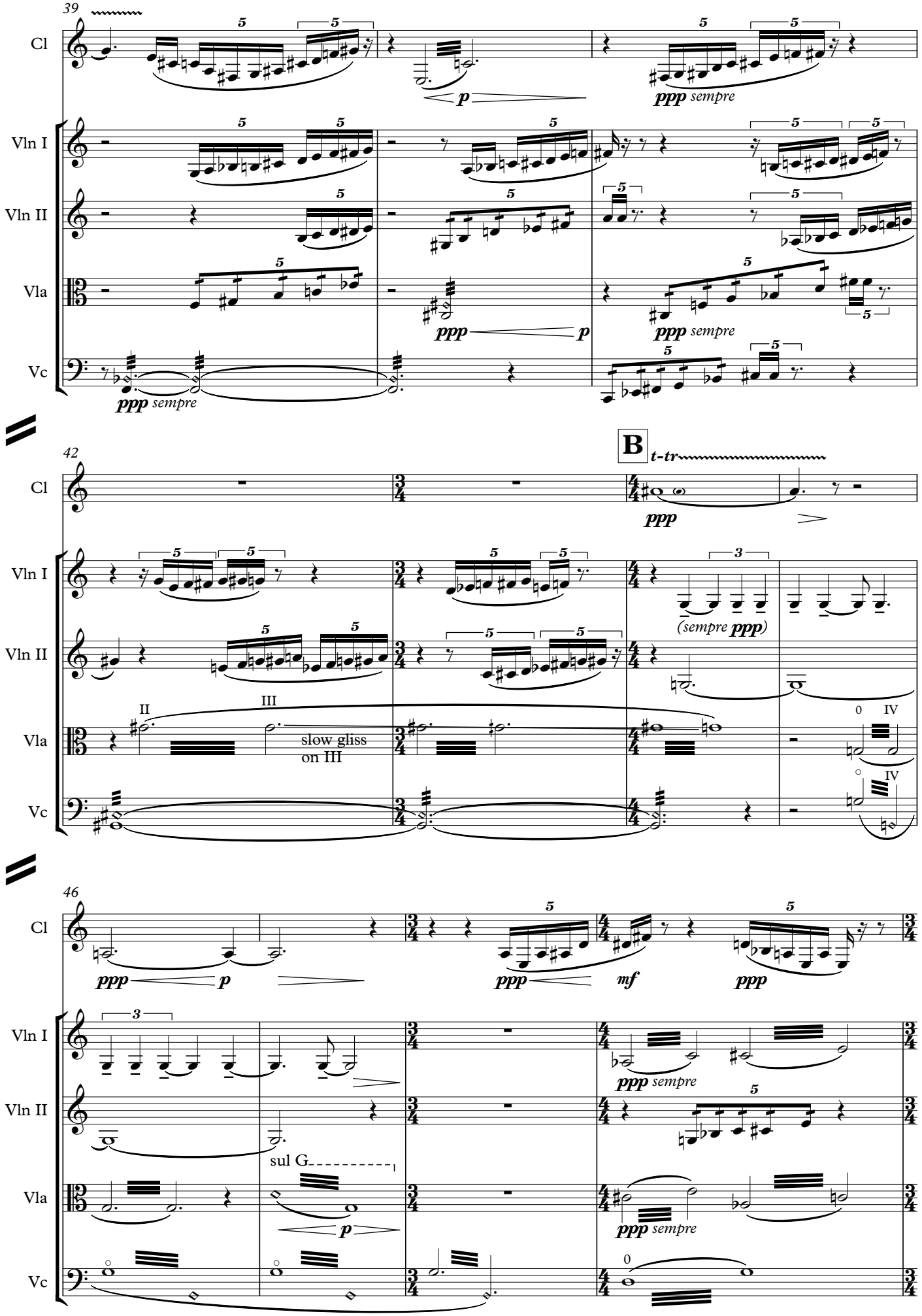
† fingerings are left to the performer but should ideally be as narrow a microtone as possible, while retaining distinction between the original and trill note. Ideally the trill note's pitch should be lower than original but discretion is given to the performer, depending on what works practically.

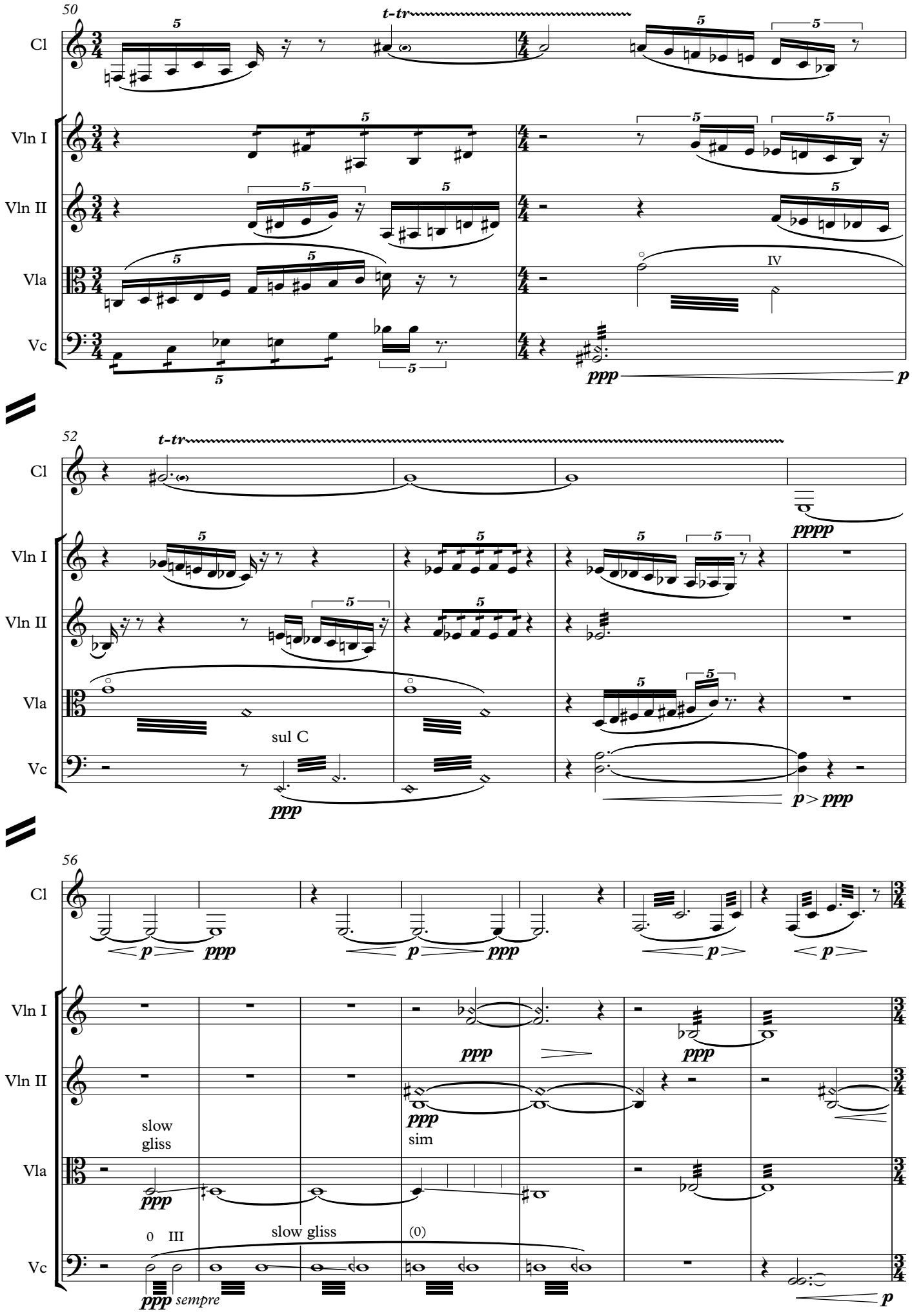


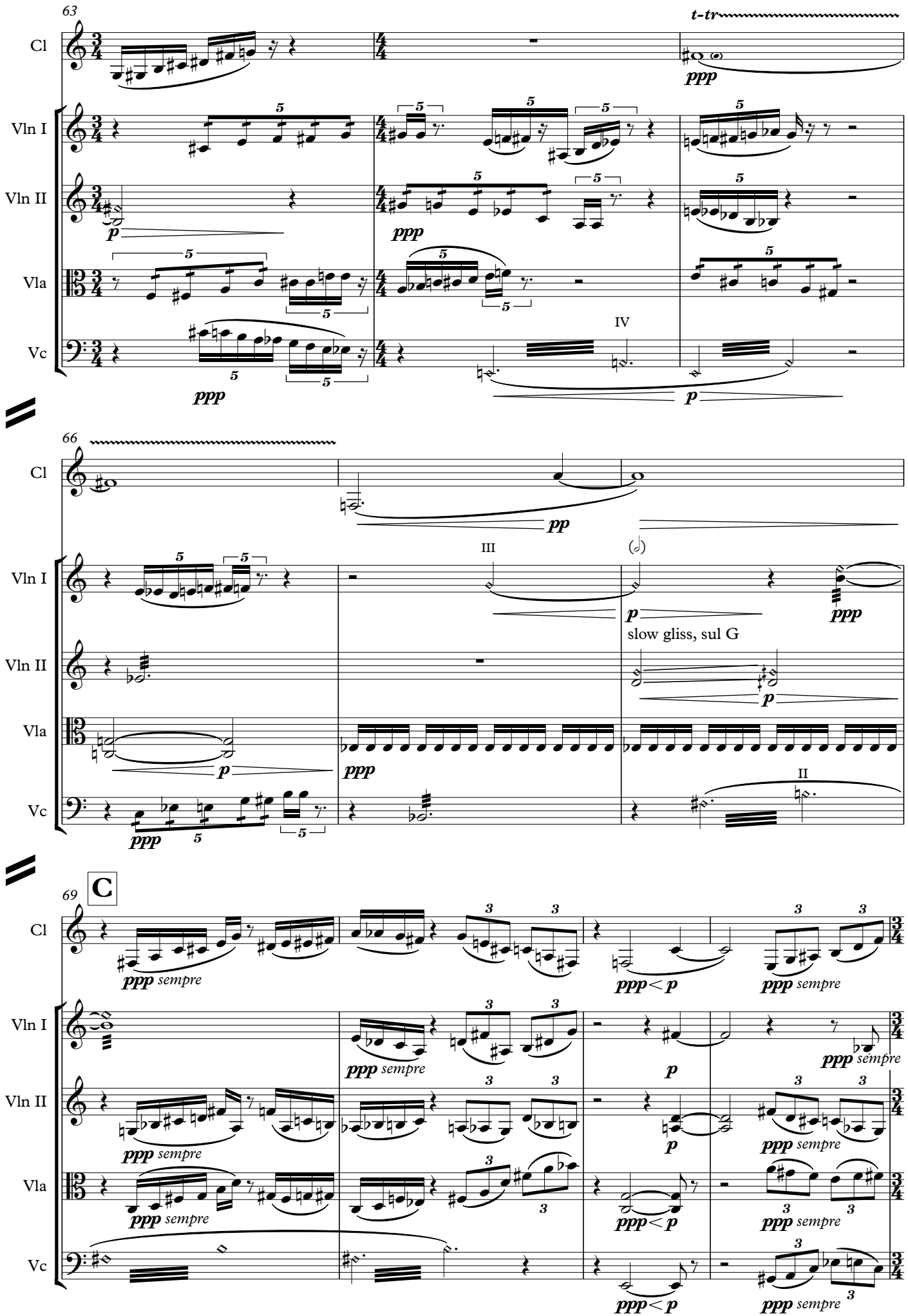


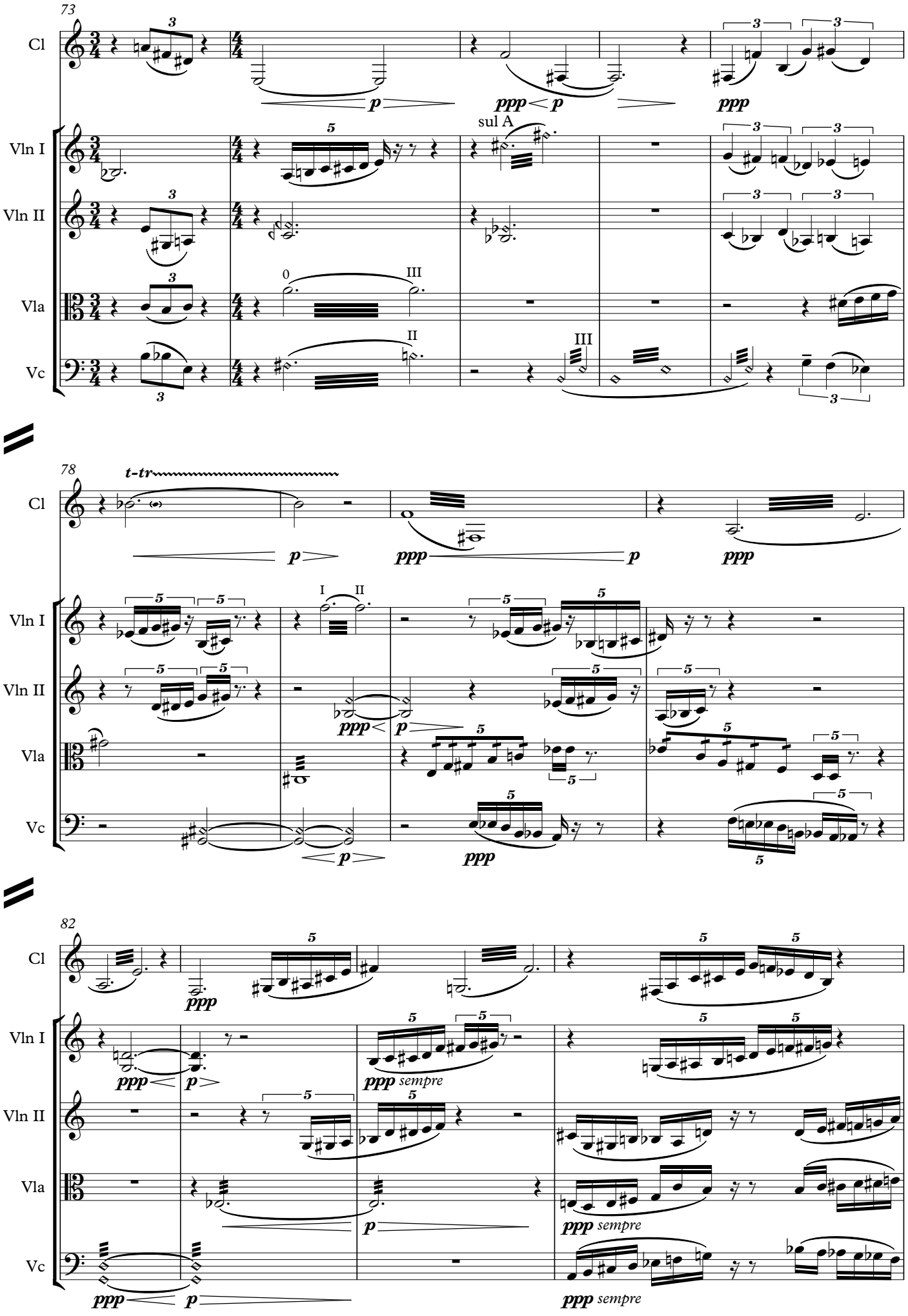

20
t-tr
Cl
Vln I
Vln II
Vla
Vc
ppp
ppp sempre
0 IV 0 IV sim
III
23
p
IV
25

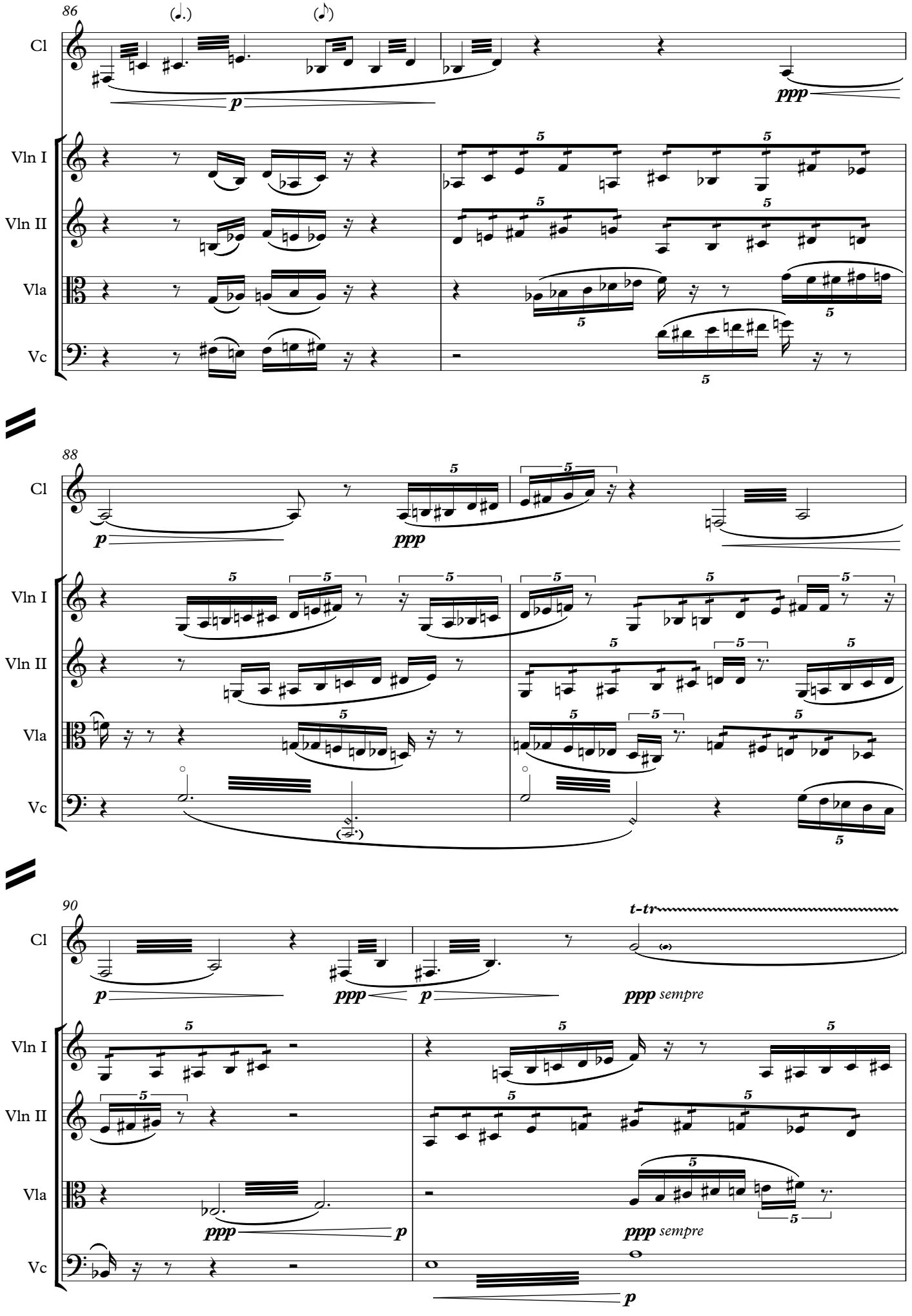

28
Cl
Vln I
Vln II
Vla
Vc
ppp sempre
III
31
t-tr
ppp sempre
ppp
p
0
IV
III
36
t-tr
p
ppp
IV
ppp
p

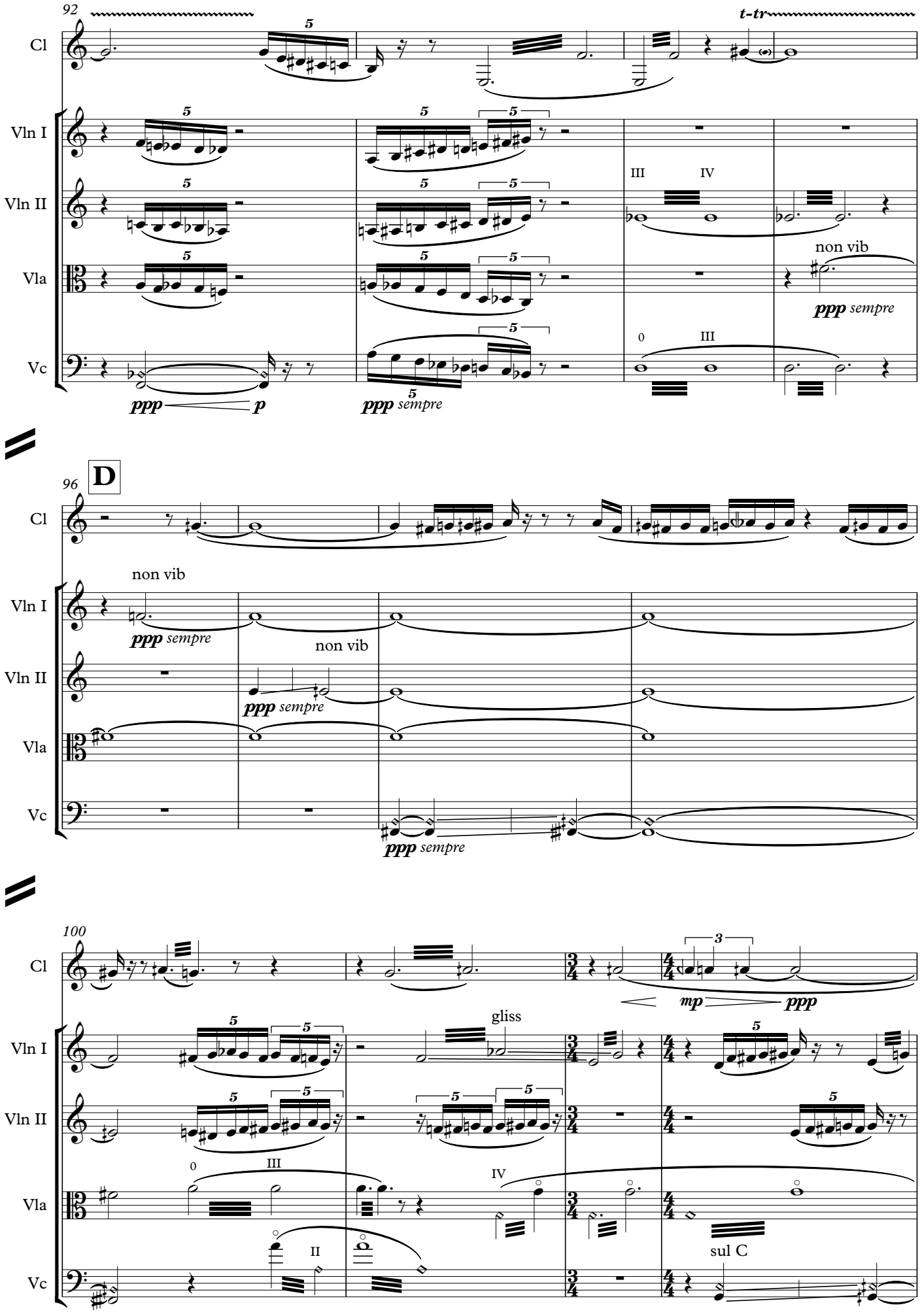

39
Cl
Vln I
Vln II
Vla
Vc
ppp sempre
p
ppp sempre
ppp
p
ppp sempre
ppp sempre
42
B
t-tr
ppp
(sempre ppp)
II
III
slow gliss
on III
0
IV
IV
46
ppp
p
ppp
mf
ppp
ppp sempre
sul G
p
ppp sempre
0

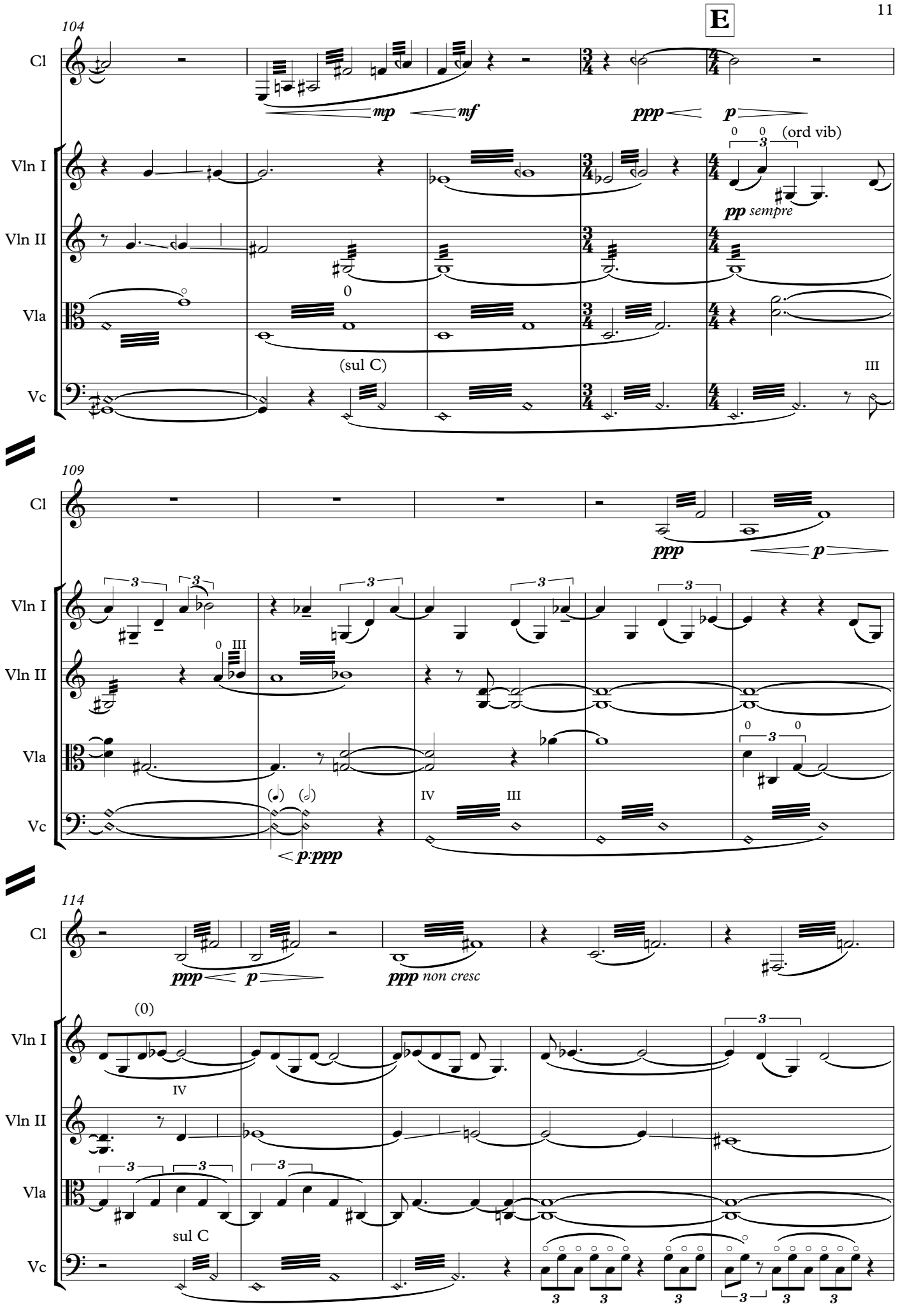

50
t-tr
Cl
Vln I
Vln II
Vla
Vc
IV
ppp
p
52
t-tr
pppp
sul C
ppp
p > ppp
56
p
ppp
slow
gliss
sim
0 III
slow gliss
(0)
ppp sempre

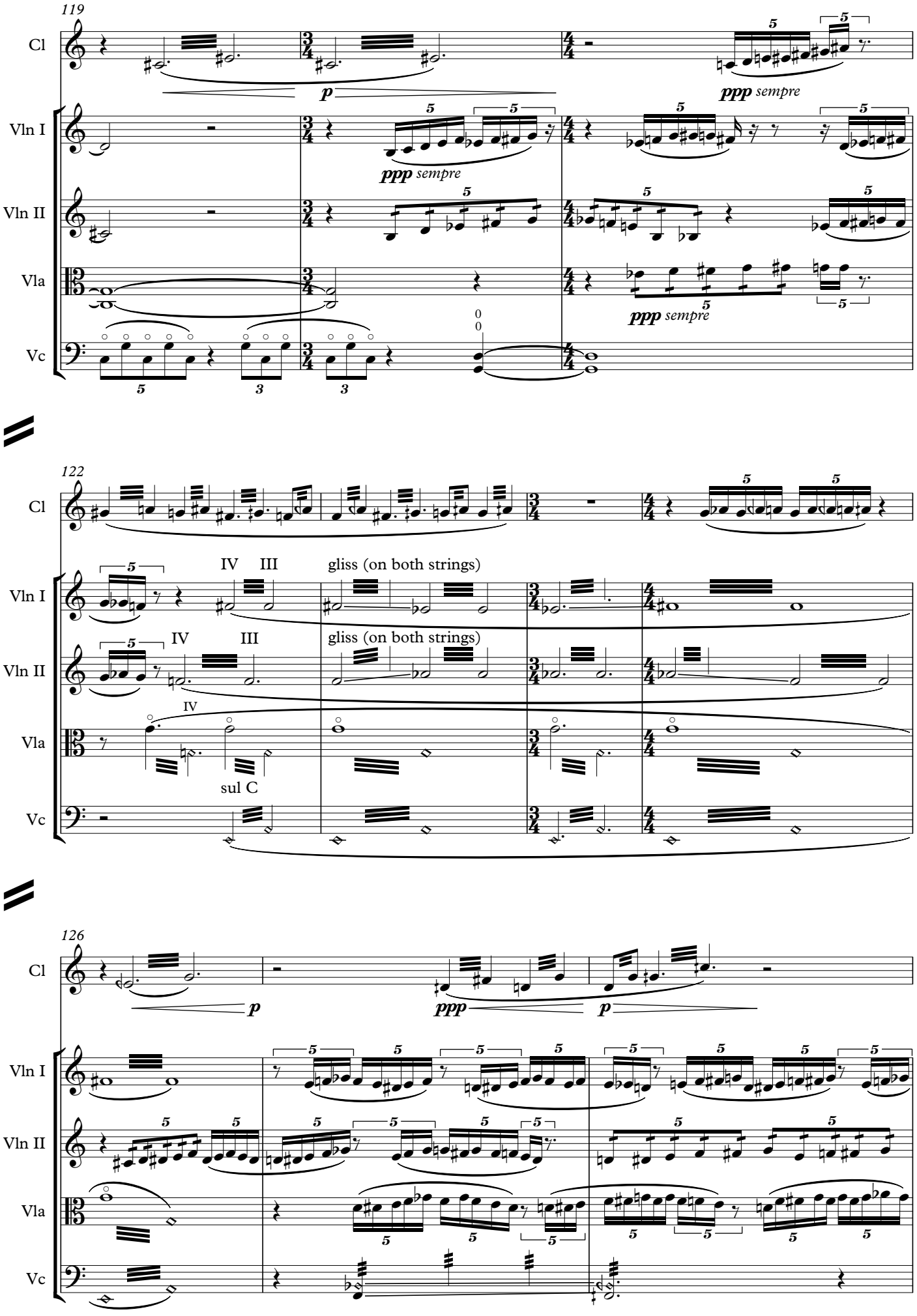

63
t-tr
Cl
Vln I
Vln II
Vla
Vc
ppp
p
IV
66
pp
III
slow gliss, sul G
II
69
C
sempre

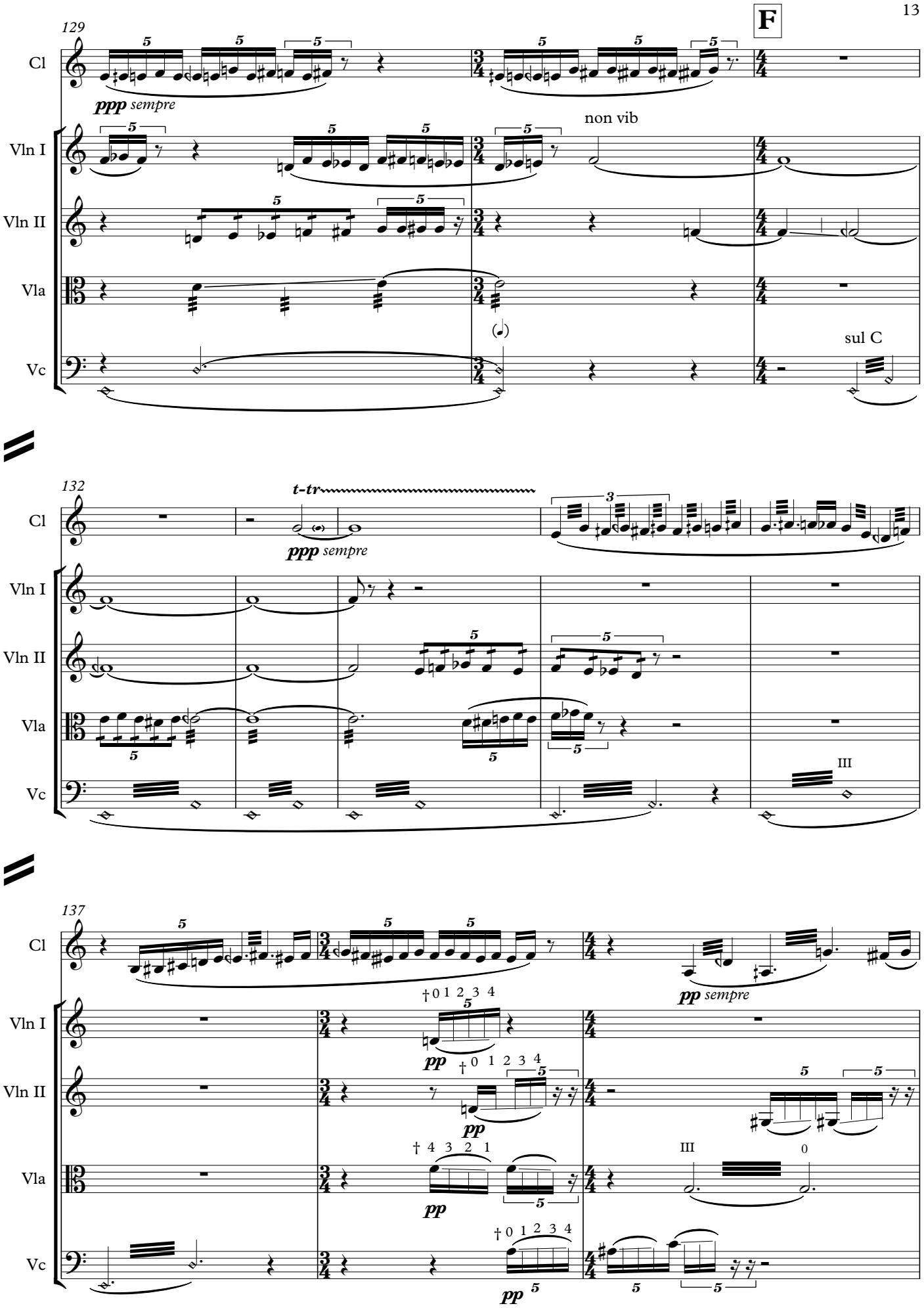

73
Cl
Vln I
Vln II
Vla
Vc
sul A
78
t-tr
82
sempre


86
Cl
Vln I
Vln II
Vla
Vc
p
ppp
88
Cl
Vln I
Vln II
Vla
Vc
p
ppp
90
Cl
Vln I
Vln II
Vla
Vc
t-tr
p
ppp
sempre

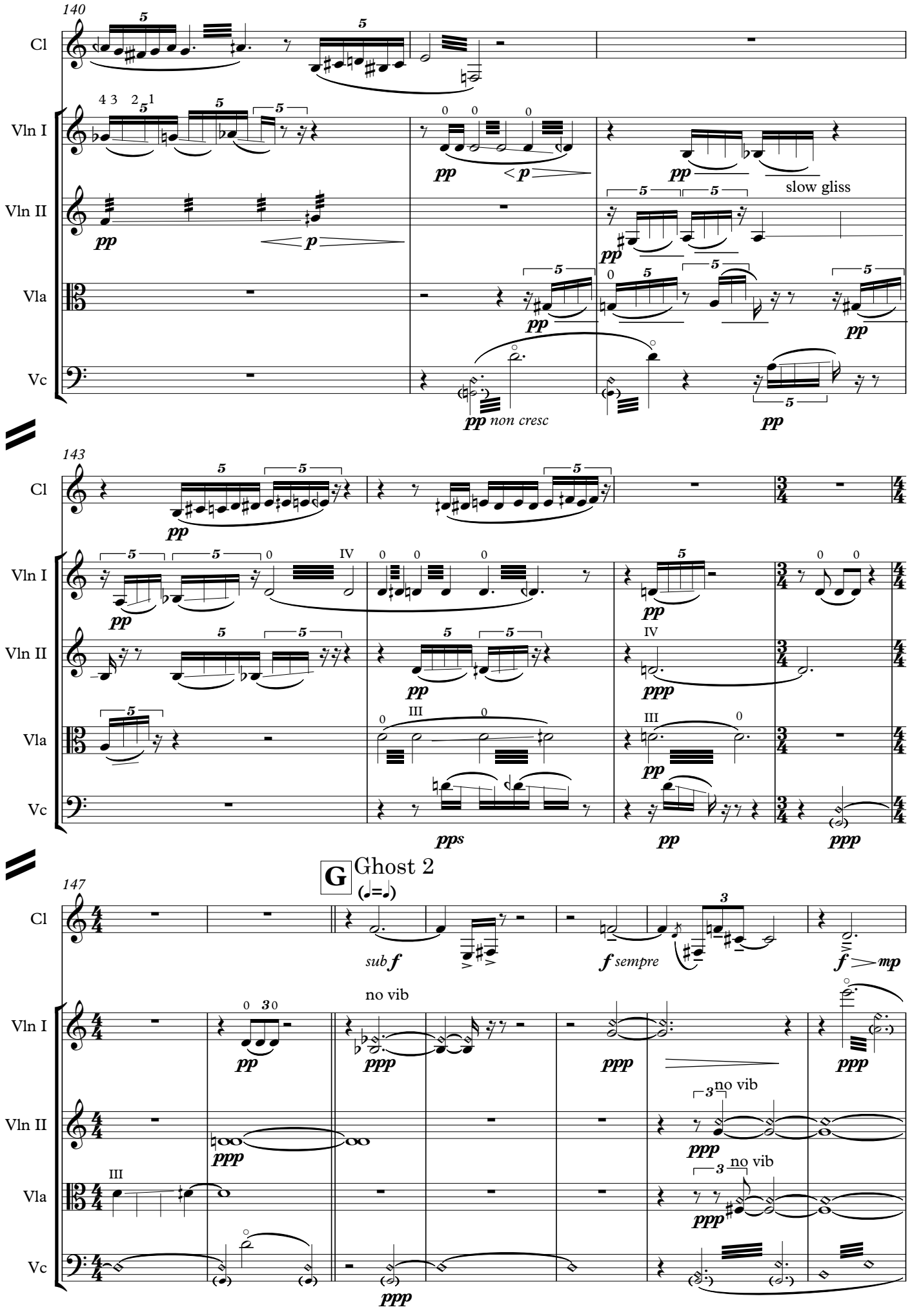

92
t-tr
Cl
Vln I
Vln II
Vla
Vc
III
IV
non vib
ppp sempre
0
III
ppp
p
ppp sempre
96
D
non vib
ppp sempre
non vib
ppp sempre
ppp sempre
100
3
mp
ppp
gliss
0
III
IV
II
sul C

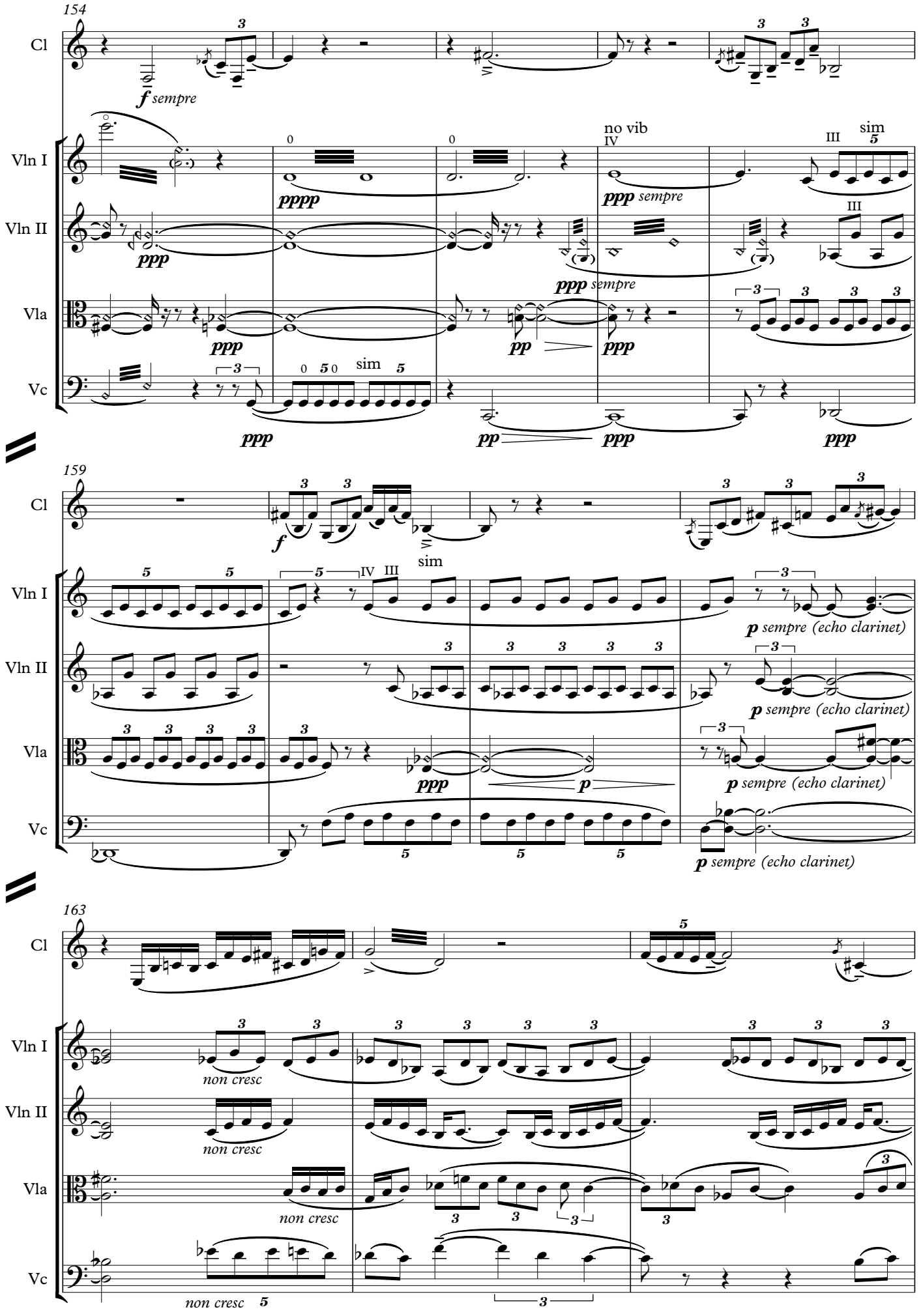

E
104
Cl
Vln I
Vln II
Vla
Vc
mp
mf
ppp
p
(ord vib)
pp sempre
(sul C)
III
109
ppp
p
IV
III
p:ppp
114
ppp
p
ppp non cresc
(0)
IV
sul C

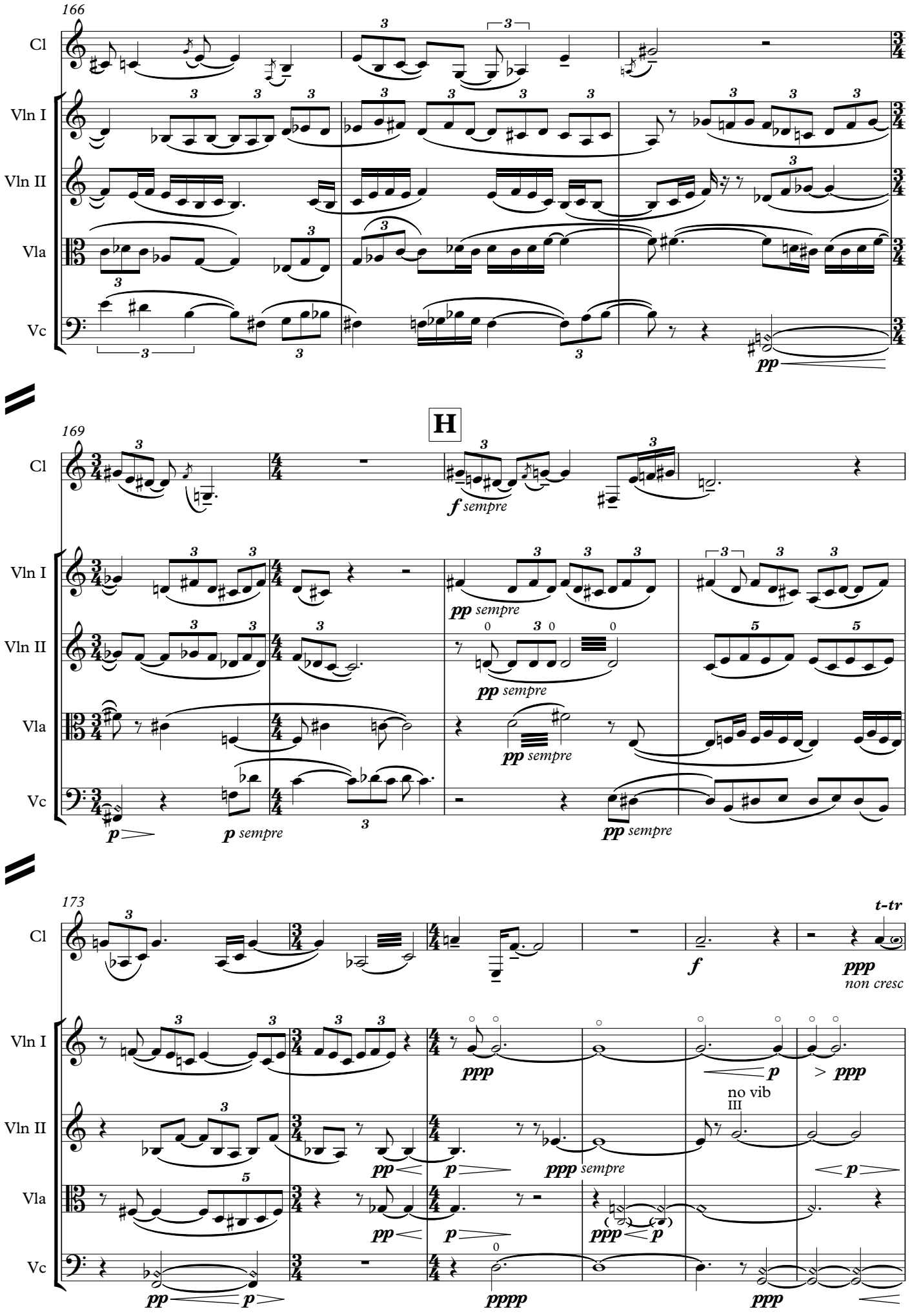

119
Cl
Vln I
Vln II
Vla
Vc
p
ppp sempre
122
IV III
gliss (on both strings)
IV
sul C
126

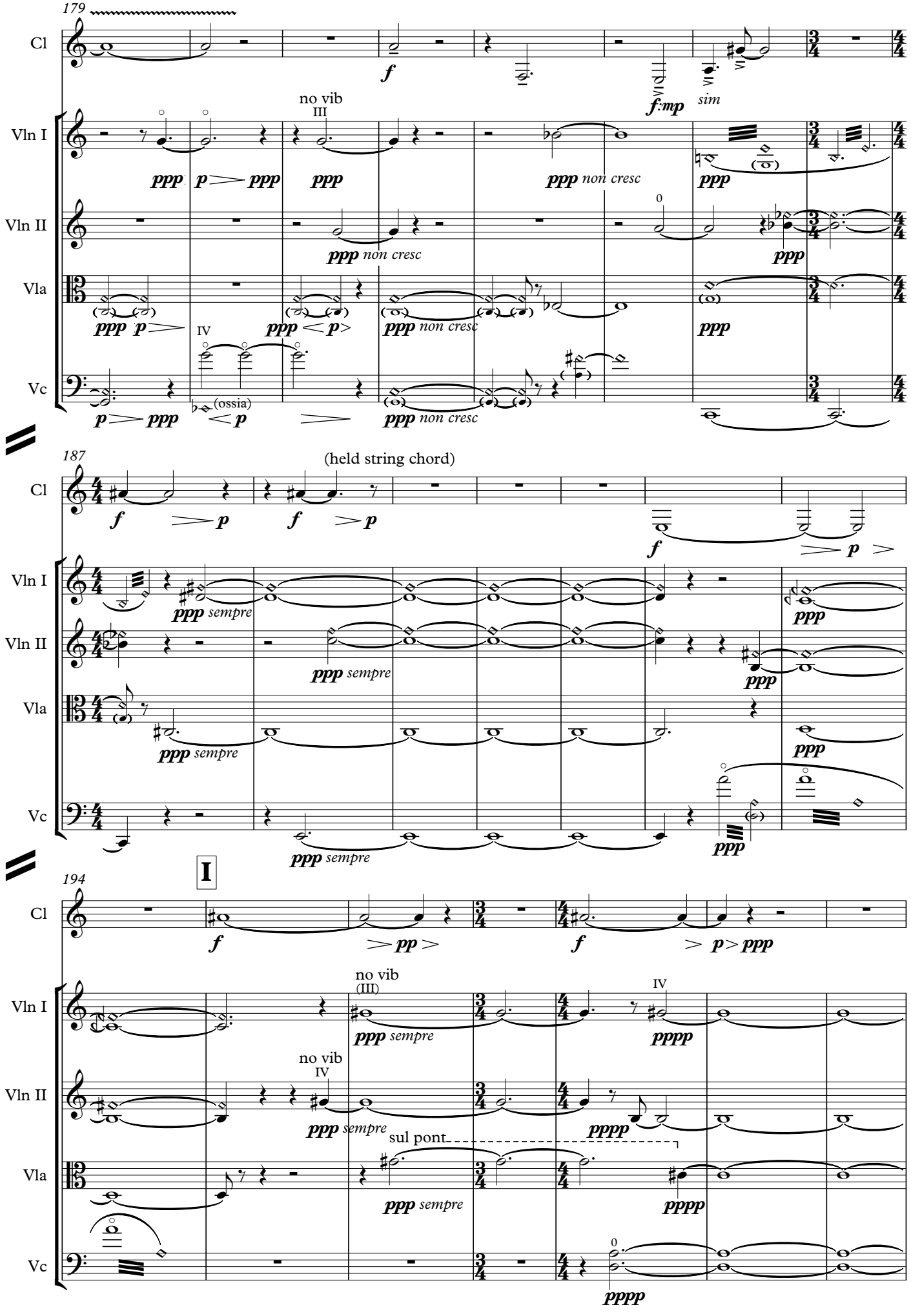


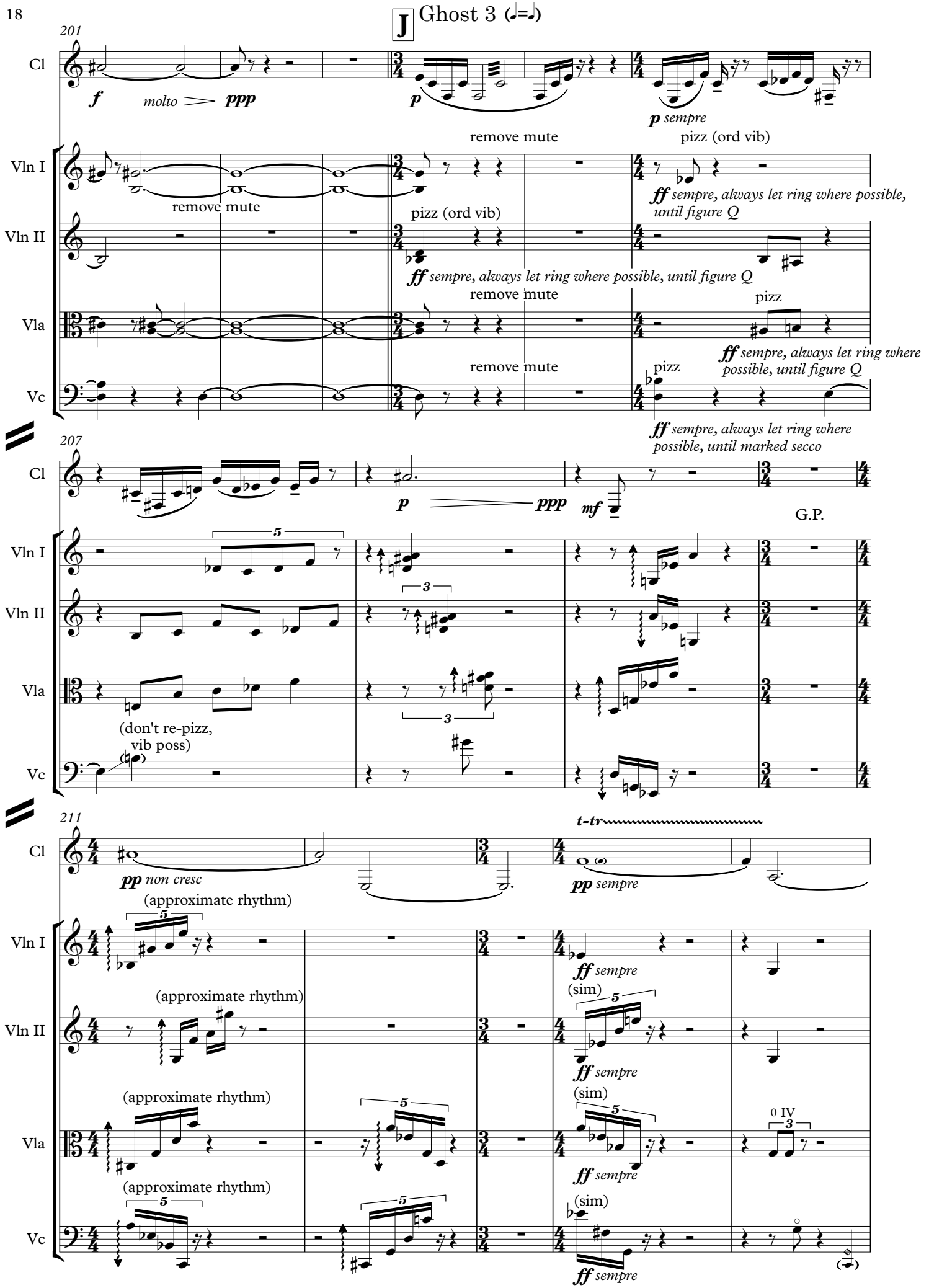
† In these and similar passages, pitches are approximate, but should be as close together as fingers allow, and ideally microtonal.

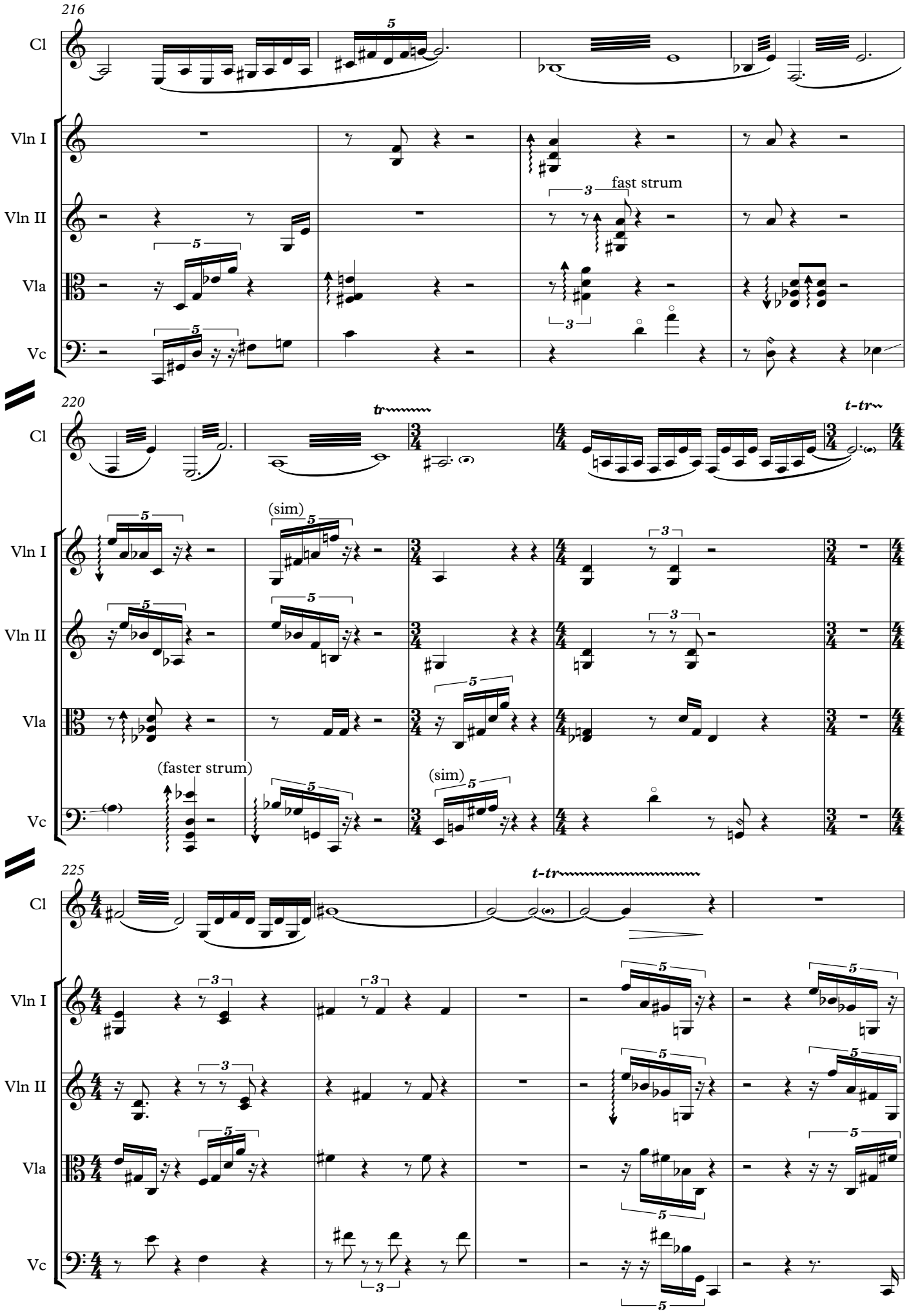

140
Cl
Vln I
Vln II
Vla
Vc
pp
p
slow gliss
non cresc
143
pps
ppp
G
Ghost 2
(𝅗𝅥=𝅗𝅥)
147
sub f
f sempre
mp
no vib

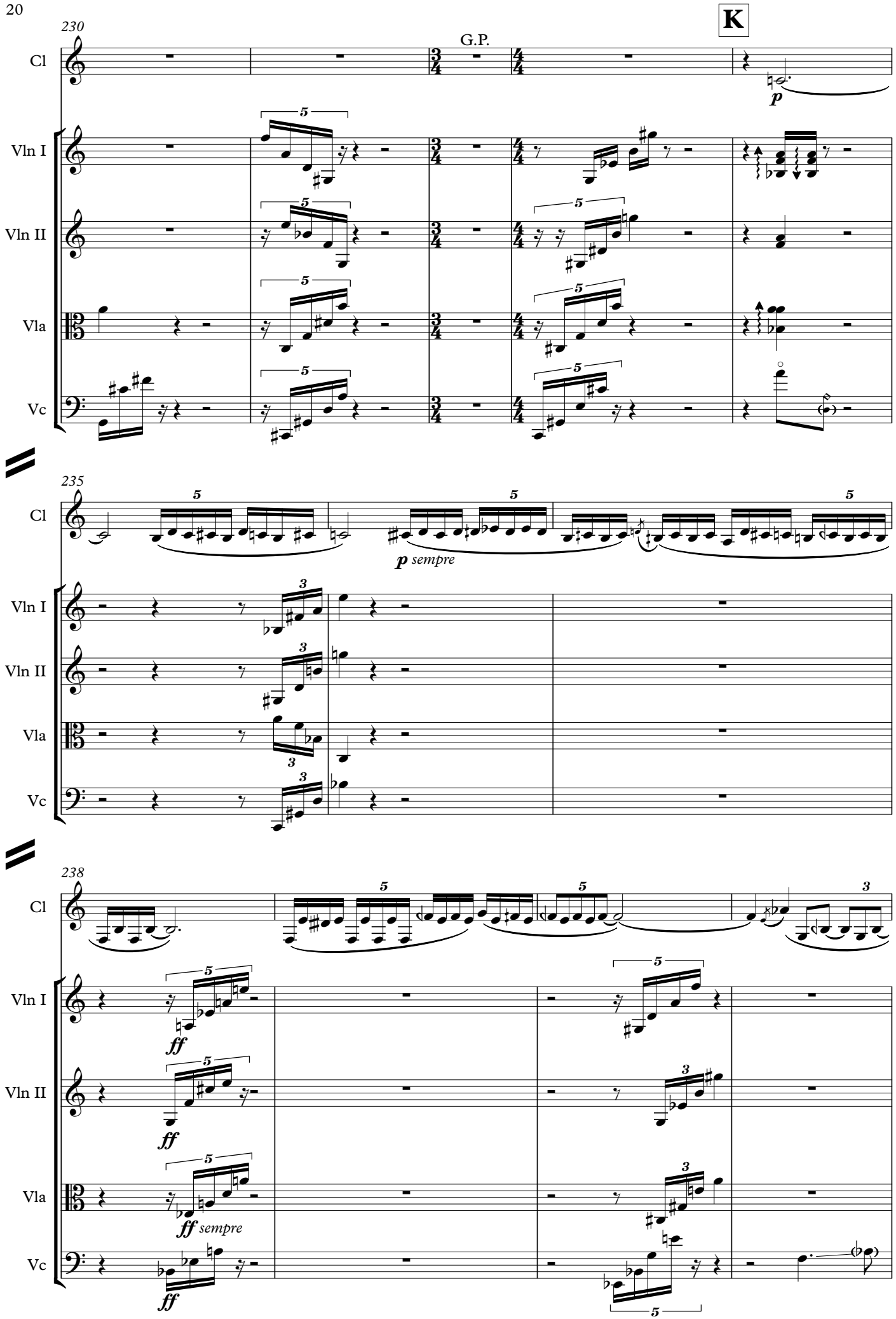

154
Cl
Vln I
Vln II
Vla
Vc
f sempre
pppp
ppp
no vib
IV
III
sim
ppp sempre
pp
159
sim
p sempre (echo clarinet)
163
non cresc

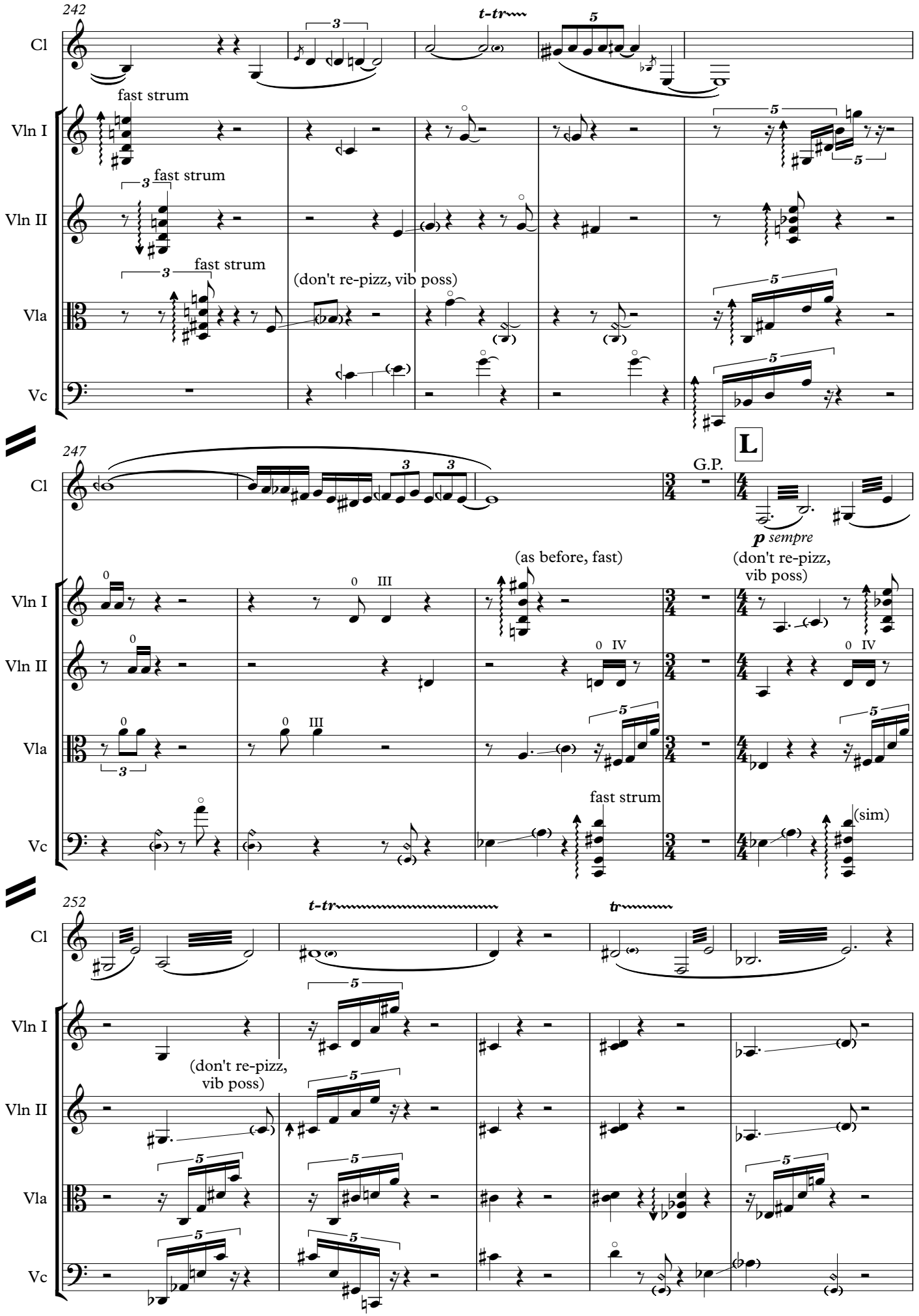

166
Cl
Vln I
Vln II
Vla
Vc
pp
H
169
f sempre
pp sempre
p sempre
173
t-tr
ppp
non cresc
f
p
no vib
III
sempre
pppp

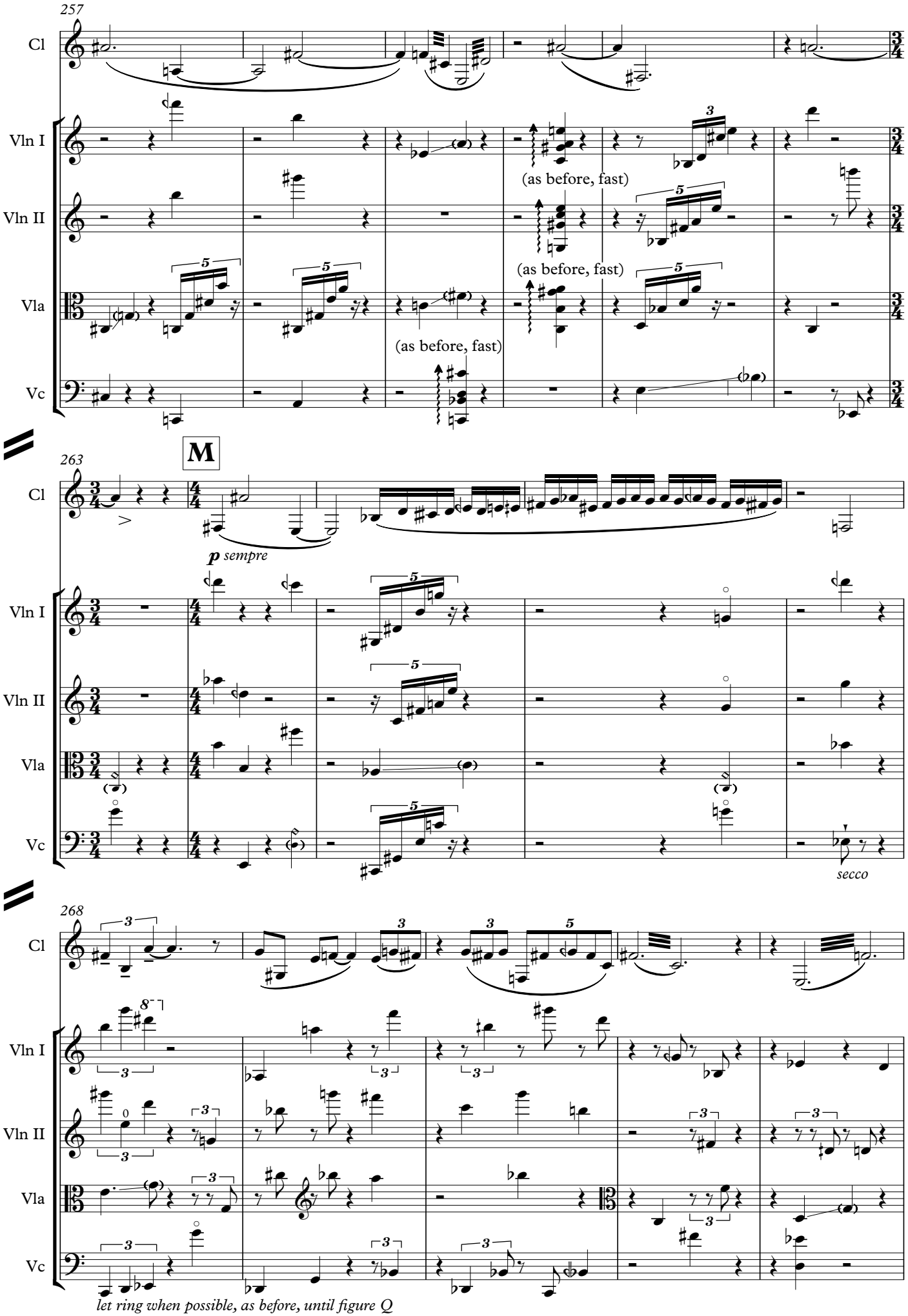

179
Cl
Vln I
Vln II
Vla
Vc
no vib
III
IV
(ossia)
sim
non cresc
187
(held string chord)
sempre
I
194
(III)
sul pont

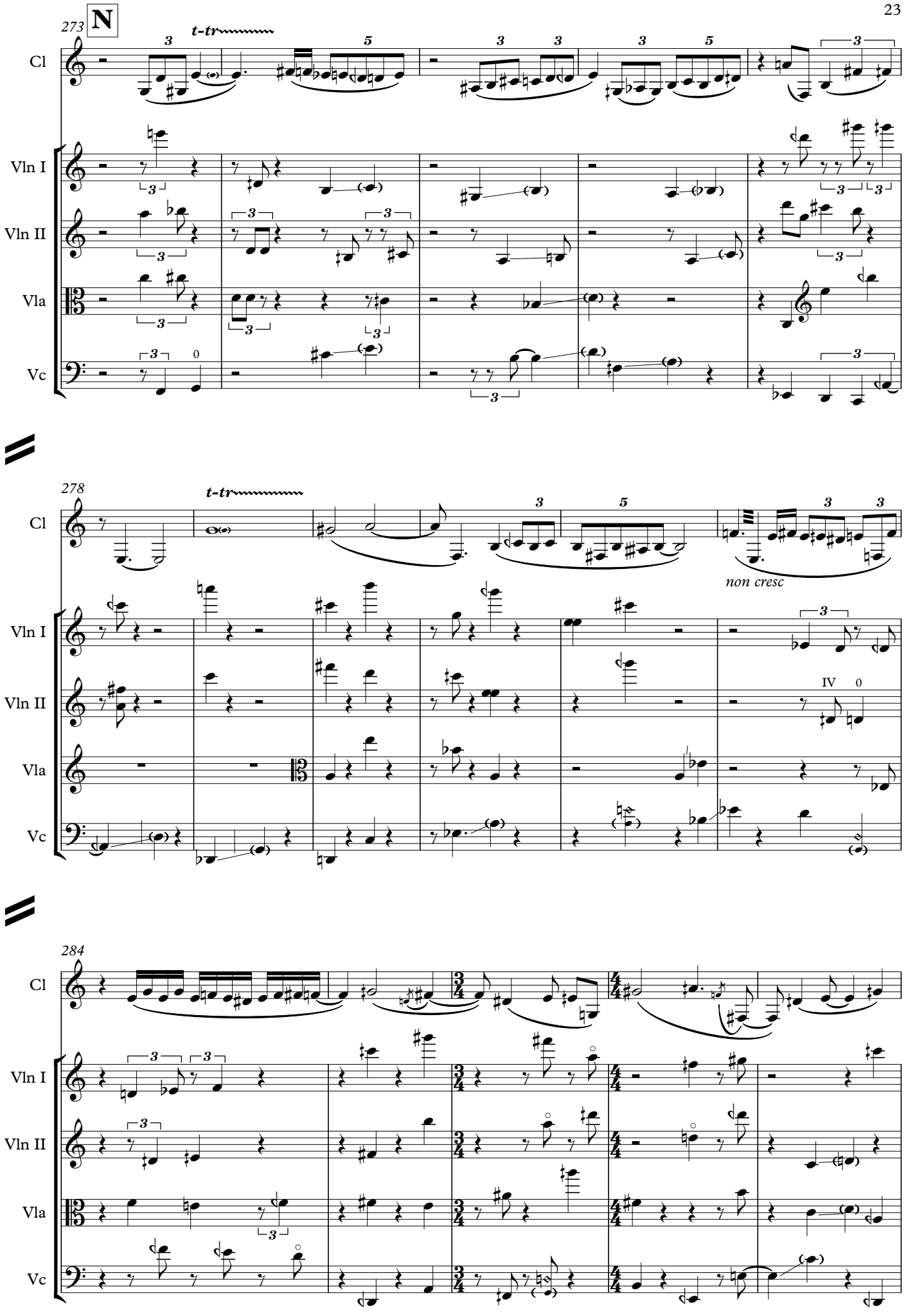

J Ghost 3 (♩=♩)
201
Cl
f molto ppp
p
p sempre
Vln I
remove mute
pizz (ord vib)
ff sempre, always let ring where possible, until figure Q
Vln II
remove mute
pizz (ord vib)
ff sempre, always let ring where possible, until figure Q
Vla
remove mute
pizz
ff sempre, always let ring where possible, until figure Q
Vc
remove mute
pizz
ff sempre, always let ring where possible, until marked secco
207
Cl
p ppp
mf
G.P.
Vln I
Vln II
Vla
(don't re-pizz, vib poss)
Vc
211
Cl
pp non cresc
t-tr
pp sempre
Vln I
(approximate rhythm)
ff sempre
Vln II
(approximate rhythm)
(sim)
ff sempre
Vla
(approximate rhythm)
(sim)
0 IV
ff sempre
Vc
(approximate rhythm)
(sim)
ff sempre

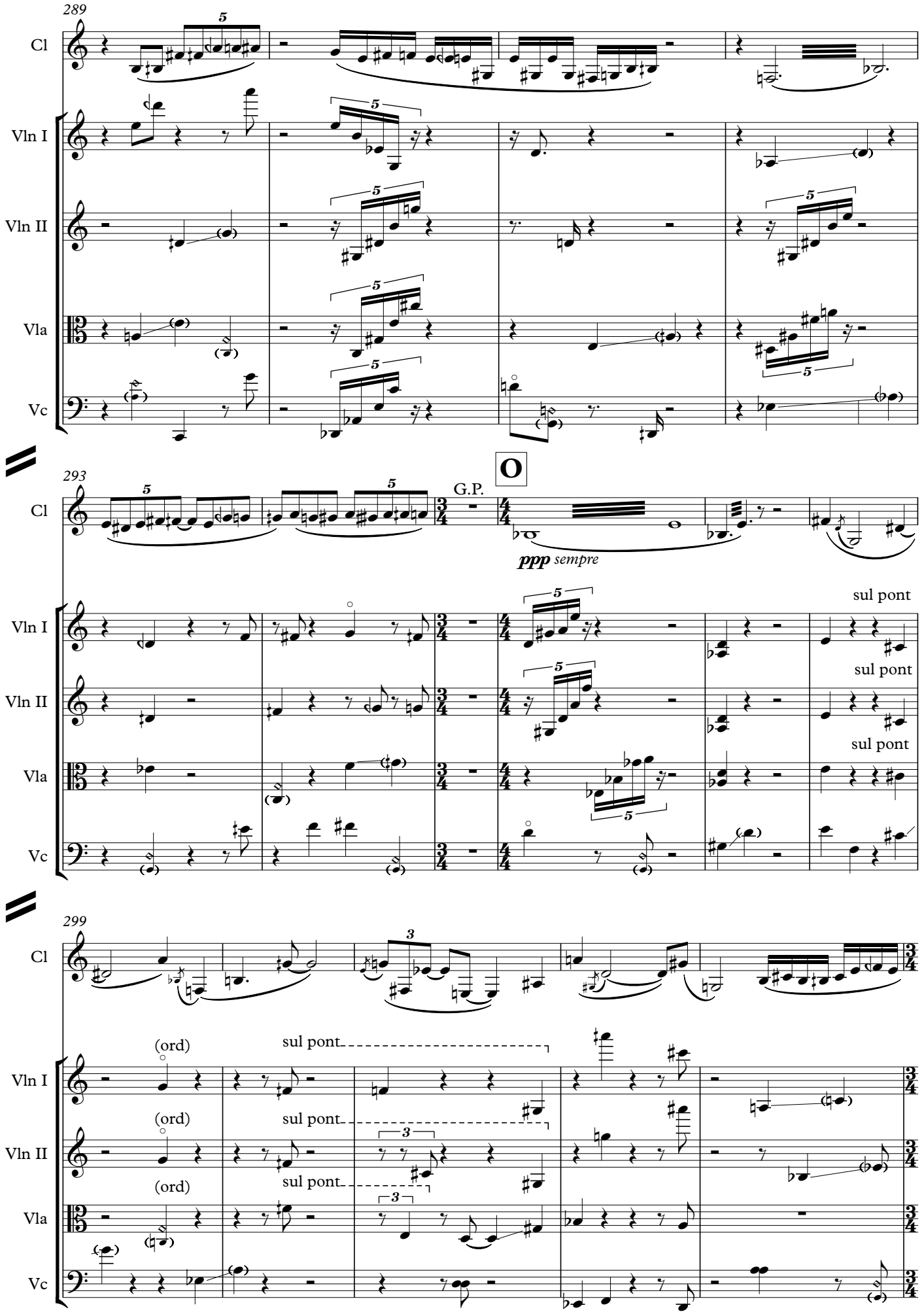

216
Cl
Vln I
Vln II
Vla
Vc
fast strum
220
tr
t-tr
(sim)
(faster strum)
225
t-tr

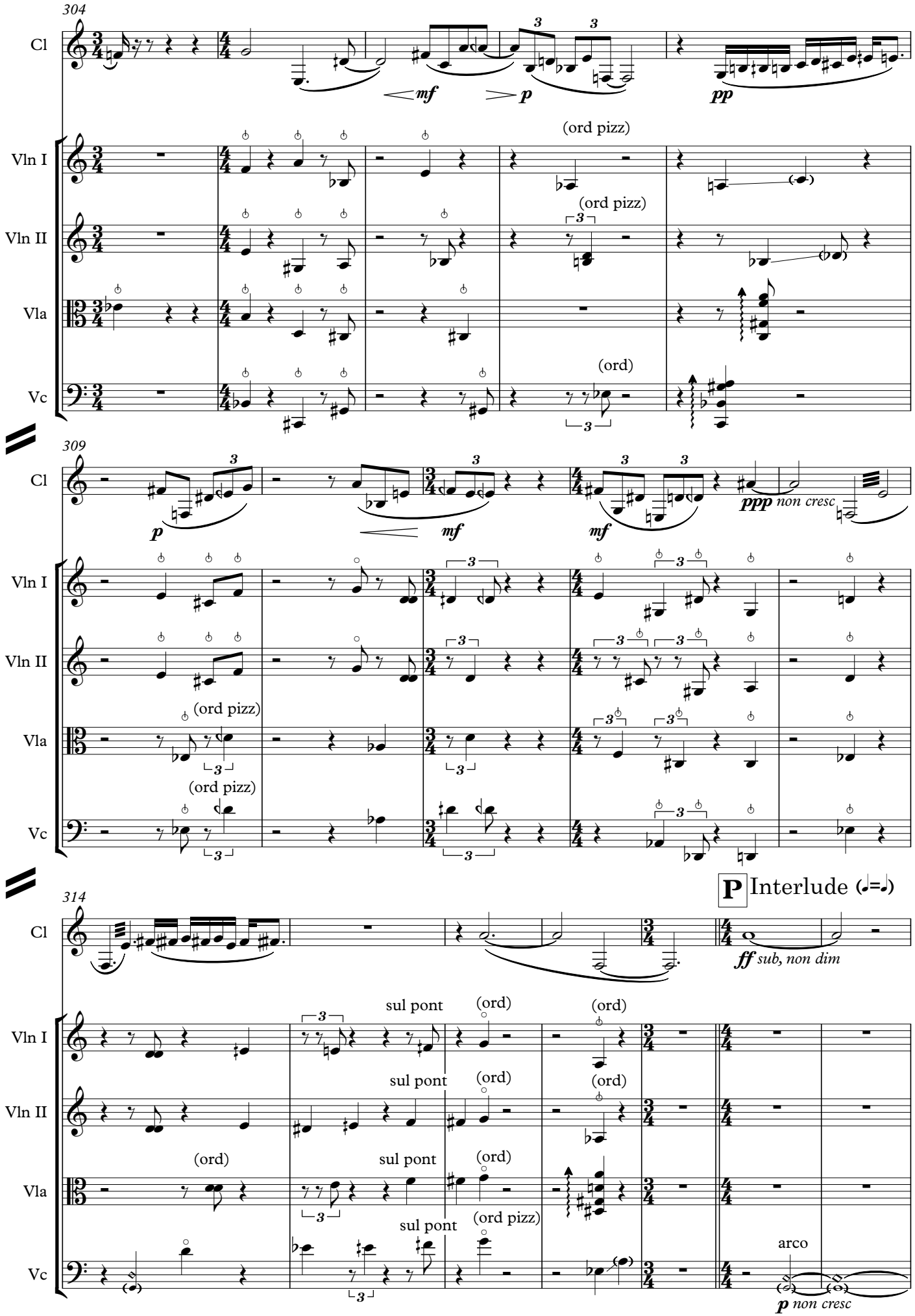

K
230
G.P.
Cl
Vln I
Vln II
Vla
Vc
p
235
p sempre
238
ff
ff sempre

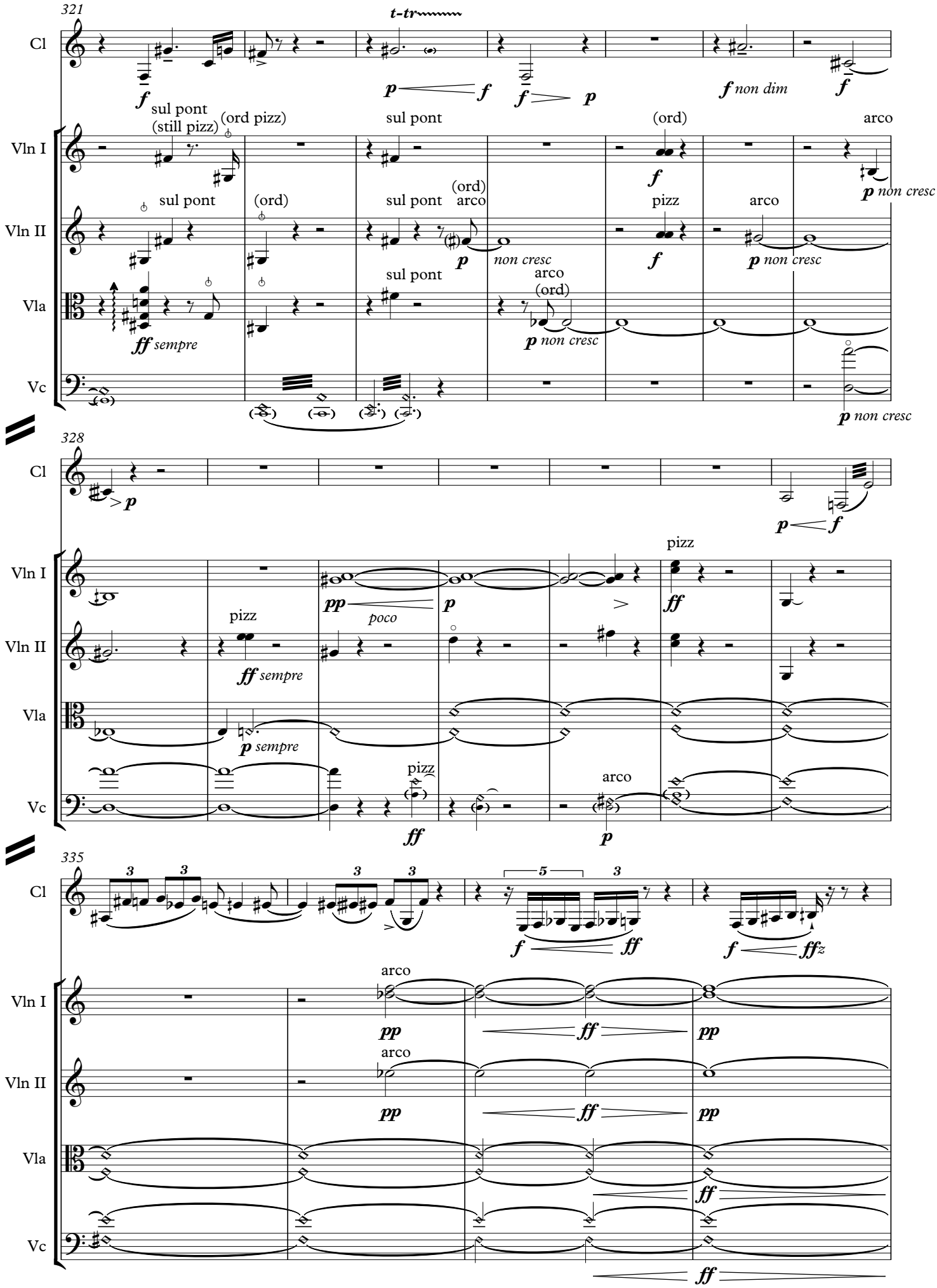

242
Cl
Vln I
Vln II
Vla
Vc
fast strum
fast strum
fast strum
(don't re-pizz, vib poss)
t-tr
247
L
G.P.
p sempre
(as before, fast)
(don't re-pizz, vib poss)
fast strum
(sim)
252
t-tr
tr
(don't re-pizz, vib poss)

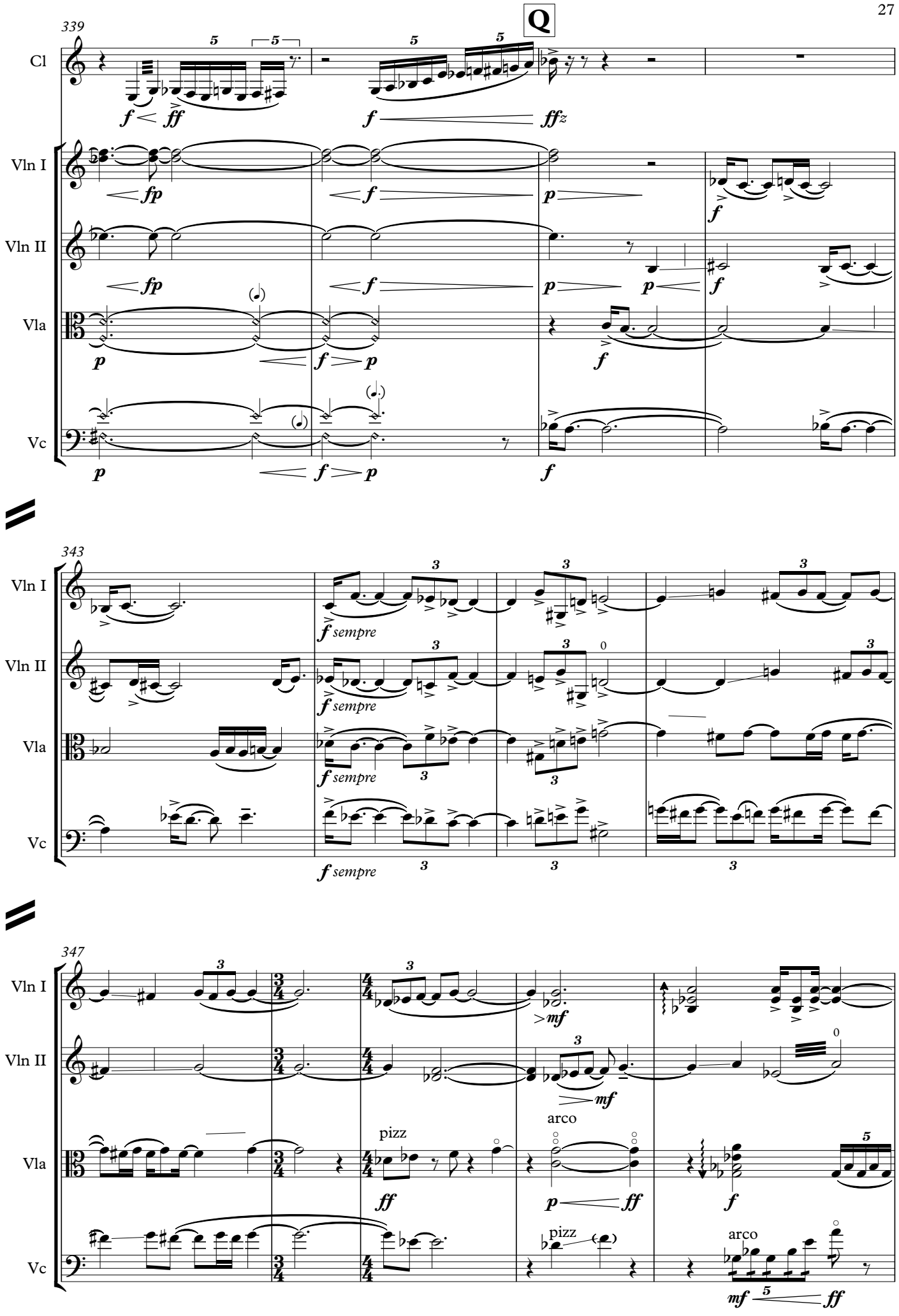

257
Cl
Vln I
Vln II
Vla
Vc
(as before, fast)
(as before, fast)
(as before, fast)
M
263
p sempre
secco
268
let ring when possible, as before, until figure Q

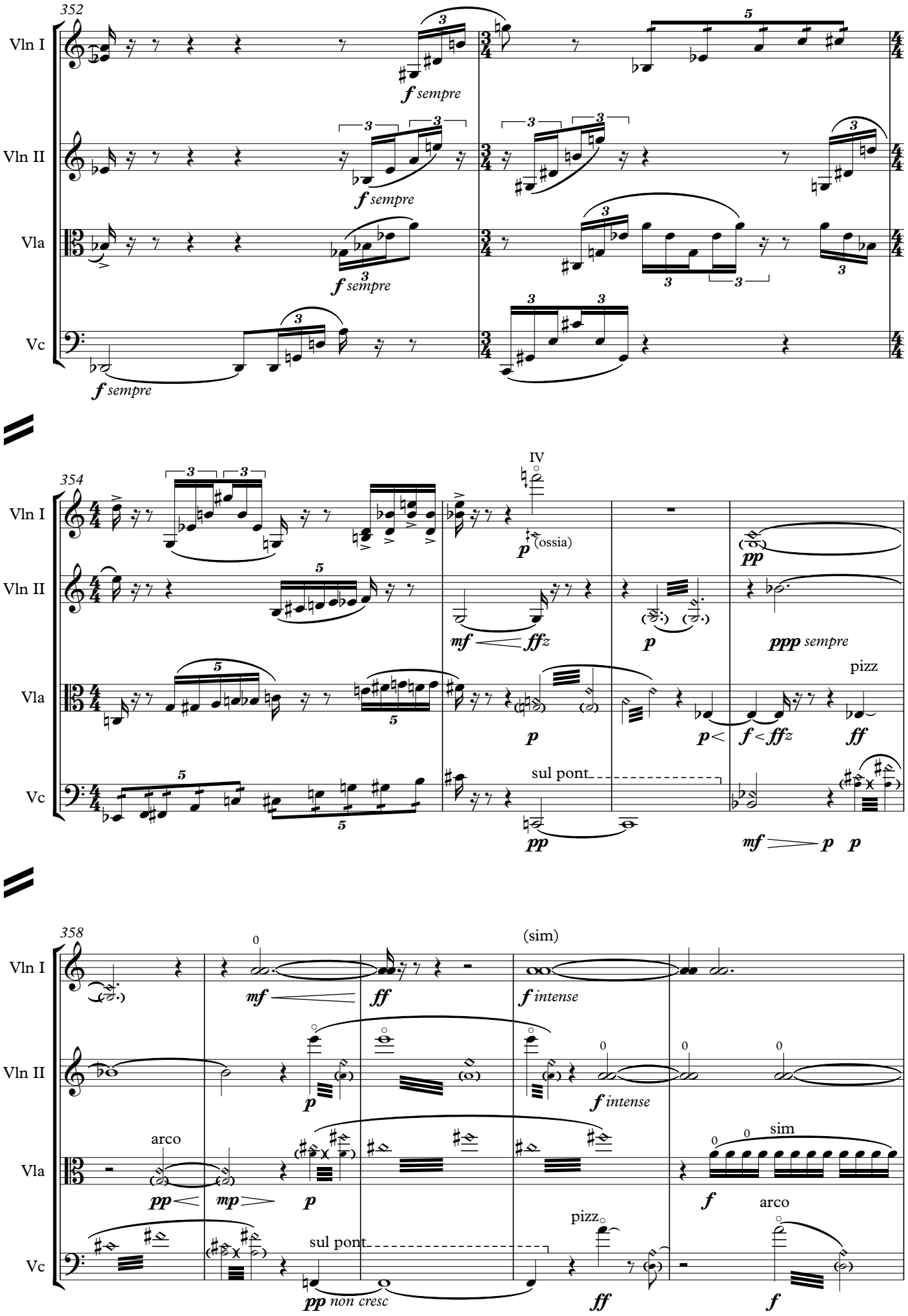

273
N
t-tr
Cl
Vln I
Vln II
Vla
Vc
278
t-tr
non cresc
284


289
Cl
Vln I
Vln II
Vla
Vc
293
O
G.P.
ppp sempre
sul pont
299
(ord)
sul pont

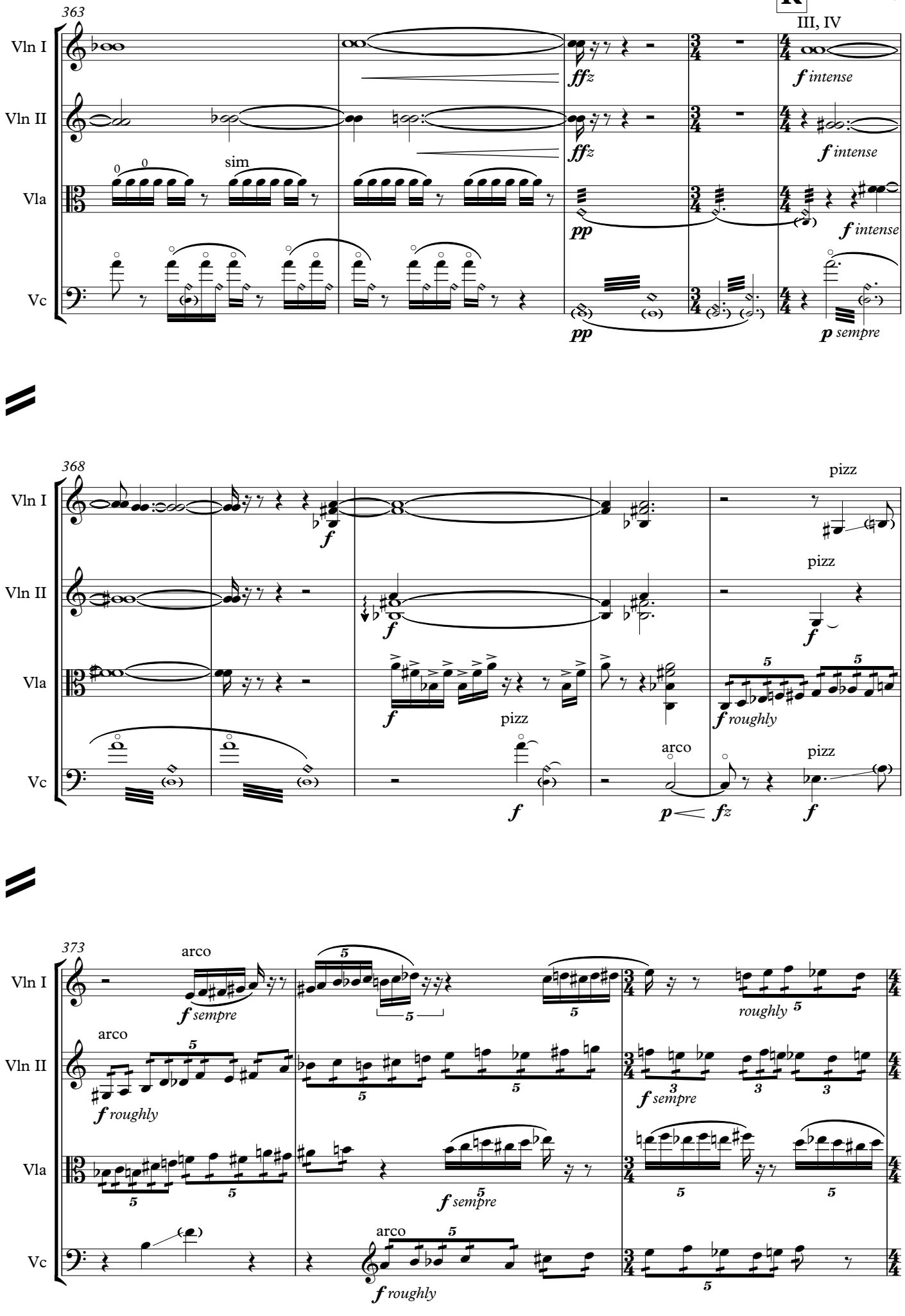

304
Cl
Vln I
Vln II
Vla
Vc
mf
p
pp
(ord pizz)
(ord pizz)
(ord)
309
p
mf
mf
ppp non cresc
(ord pizz)
(ord pizz)
P Interlude (♩=♩)
314
ff sub, non dim
sul pont
(ord)
(ord)
sul pont
(ord)
(ord)
(ord)
sul pont
(ord)
sul pont
(ord pizz)
arco
p non cresc


321
Cl
t-tr
f
p
f
p
f non dim
f
Vln I
sul pont
(still pizz)
(ord pizz)
sul pont
(ord)
f
arco
p non cresc
Vln II
sul pont
(ord)
sul pont
(ord)
arco
pizz
arco
p
non cresc
f
p non cresc
Vla
sul pont
arco
(ord)
ff sempre
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
3
3
3
3
5
3
f
ff
f
ffz
Vln I
arco
pp
ff
pp
Vln II
arco
pp
ff
pp
Vla
ff
Vc
ff


Q
339
Cl
Vln I
Vln II
Vla
Vc
343
sempre
347
pizz
arco


352
Vln I
Vln II
Vla
Vc
f sempre
354
IV
(ossia)
mf
ffz
p
ppp sempre
pizz
f < ffz
ff
sul pont
pp
mf
358
(sim)
intense
arco
mp
sim
non cresc

R


363
III, IV
Vln I
Vln II
Vla
Vc
sim
ffz
pp
f intense
p sempre
368
pizz
arco
f
p
fz
f roughly
373
arco
f sempre
f roughly
roughly

S Ghost 4 (𝅗𝅥=𝅗𝅥)

376

Cl

ff luminous

Vln I

pizz

f

Vln II

p

f

Vla

roughly

p

Vc

f sempre

p

380

Cl

p *ff* *p*

fast

Vln I

arco

p *f*

f roughly

Vln II

p *f*

f roughly

Vla

sul pont

f *f*

f roughly

Vc

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

384

Cl

f

Vln I

f sempre

Vln II

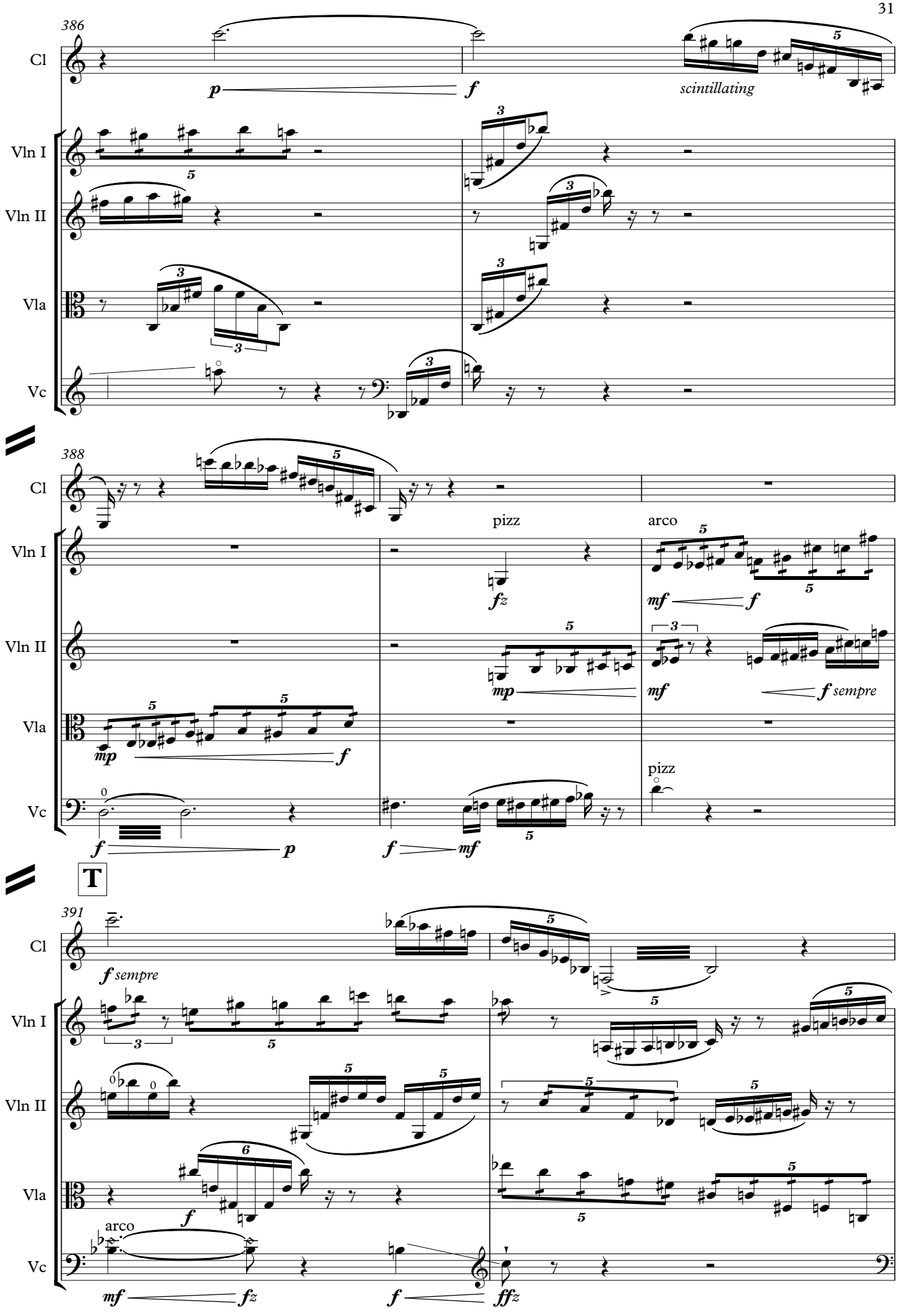
f sempre

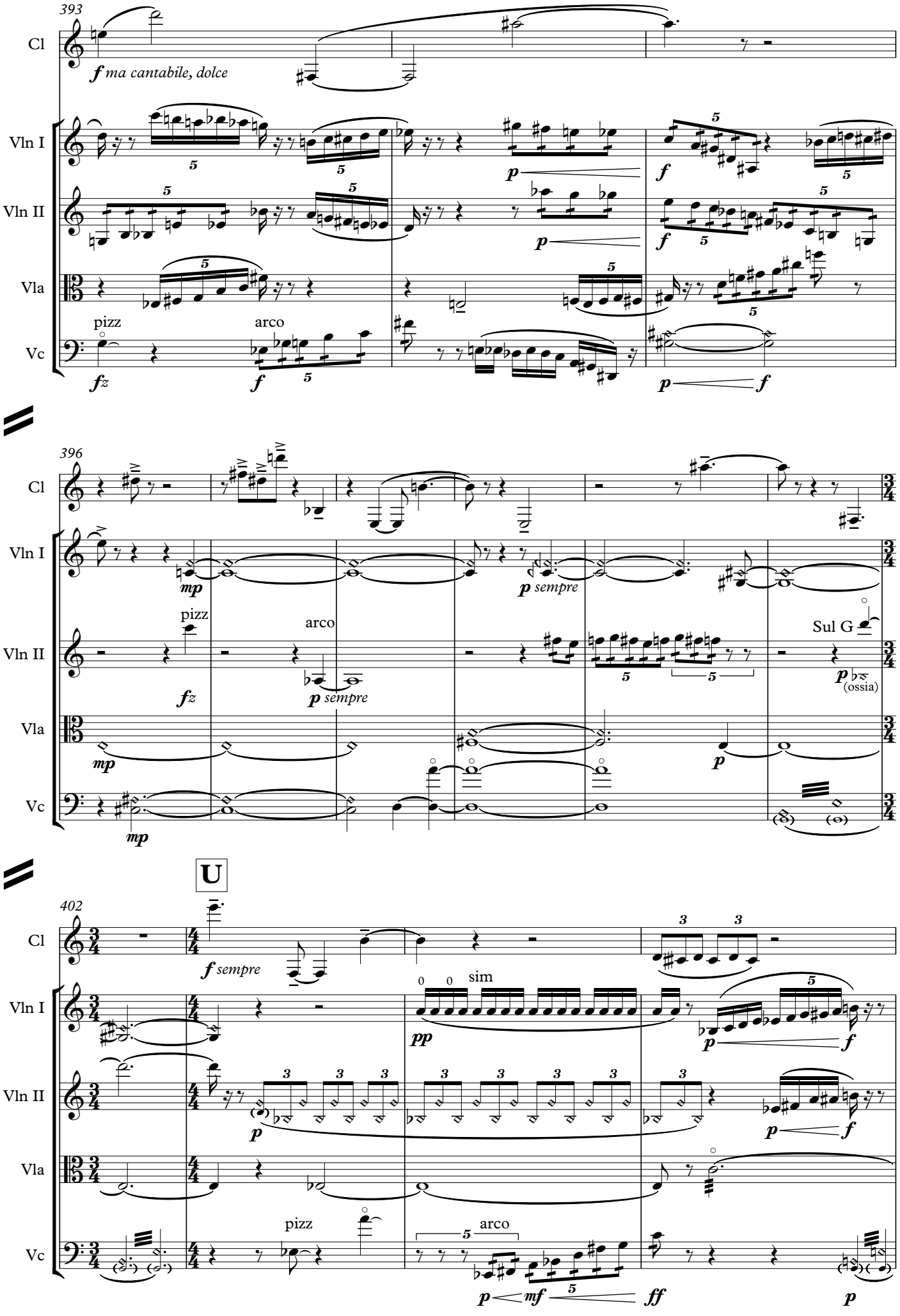
Vla

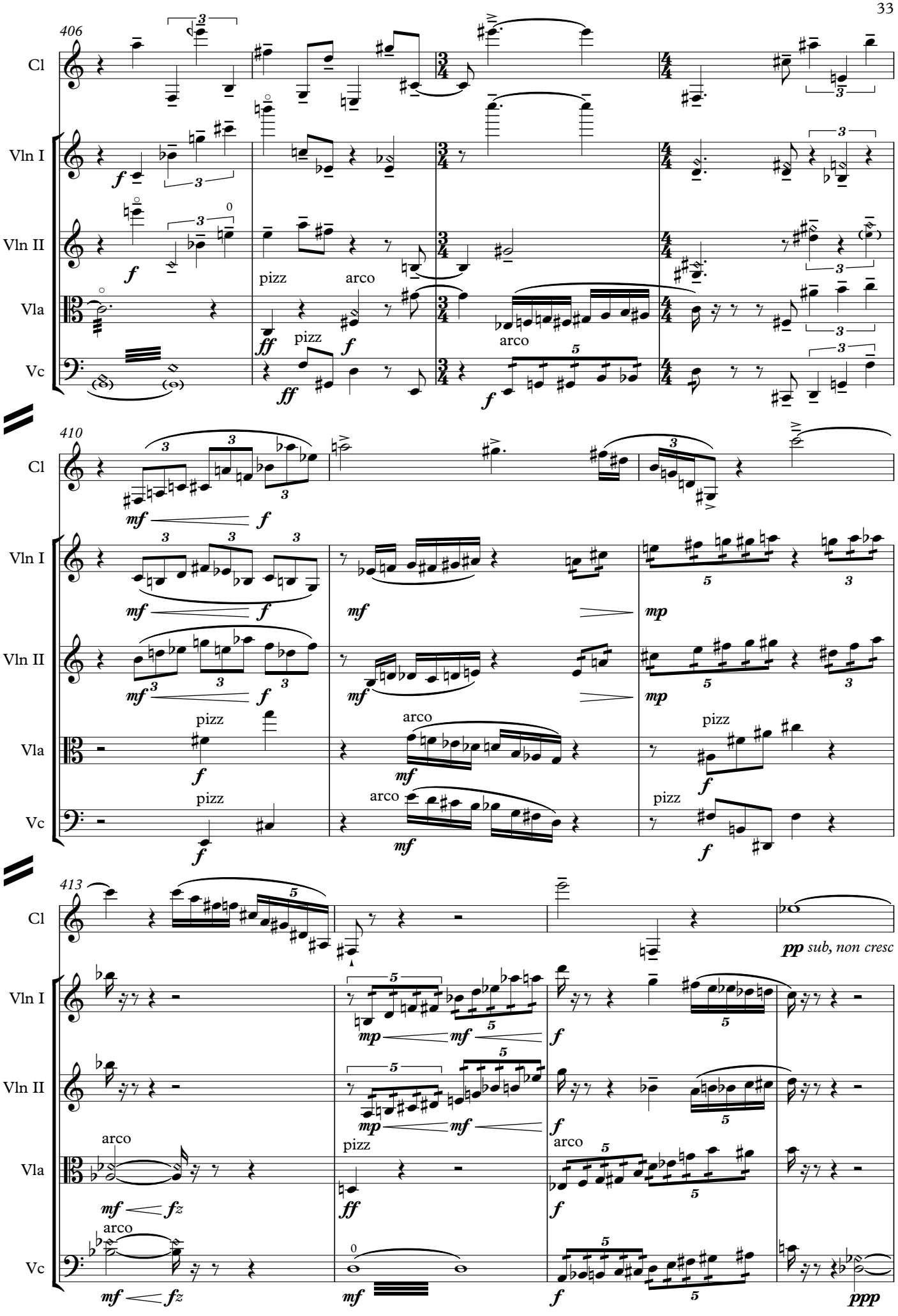
f sempre

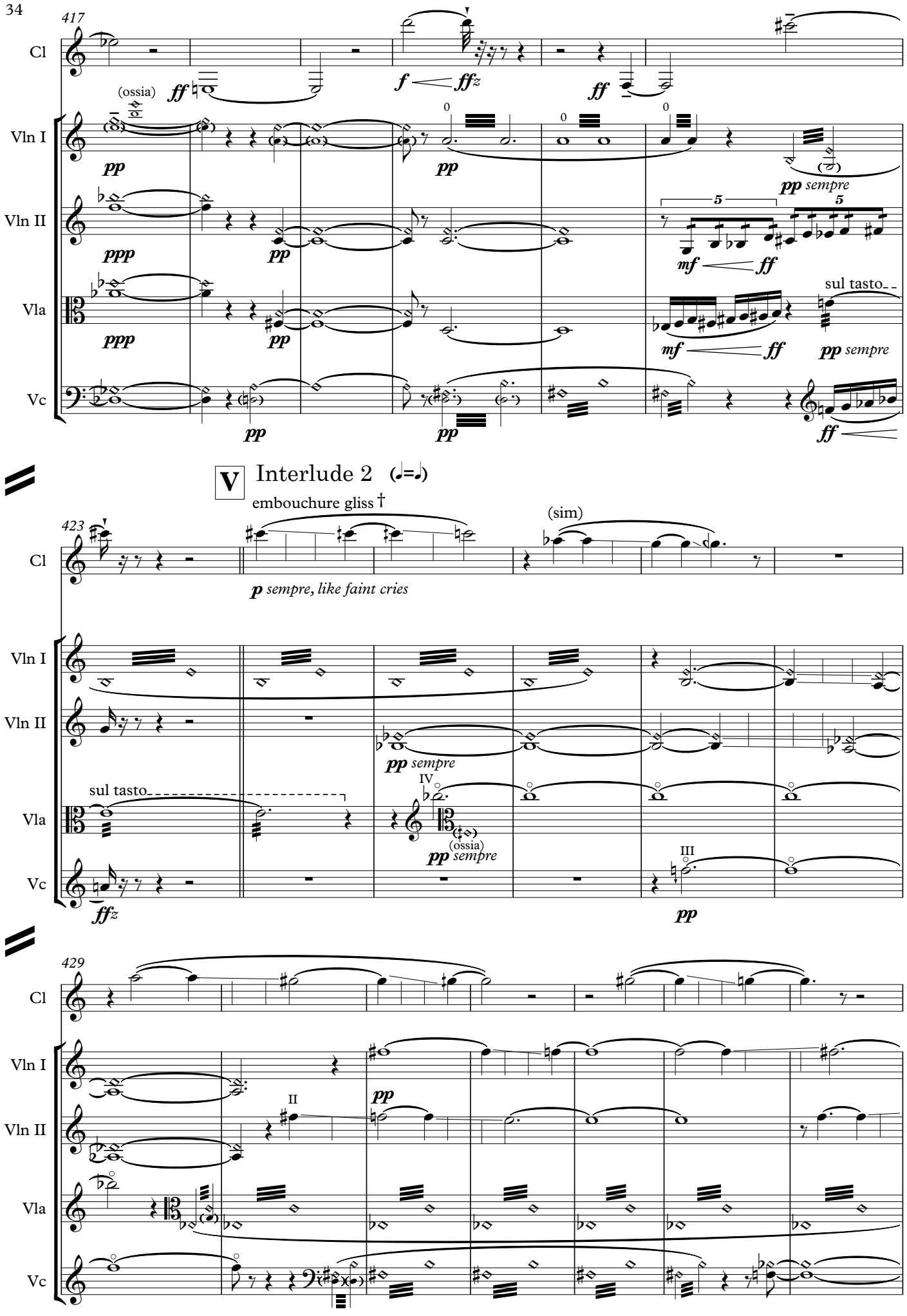
Vc

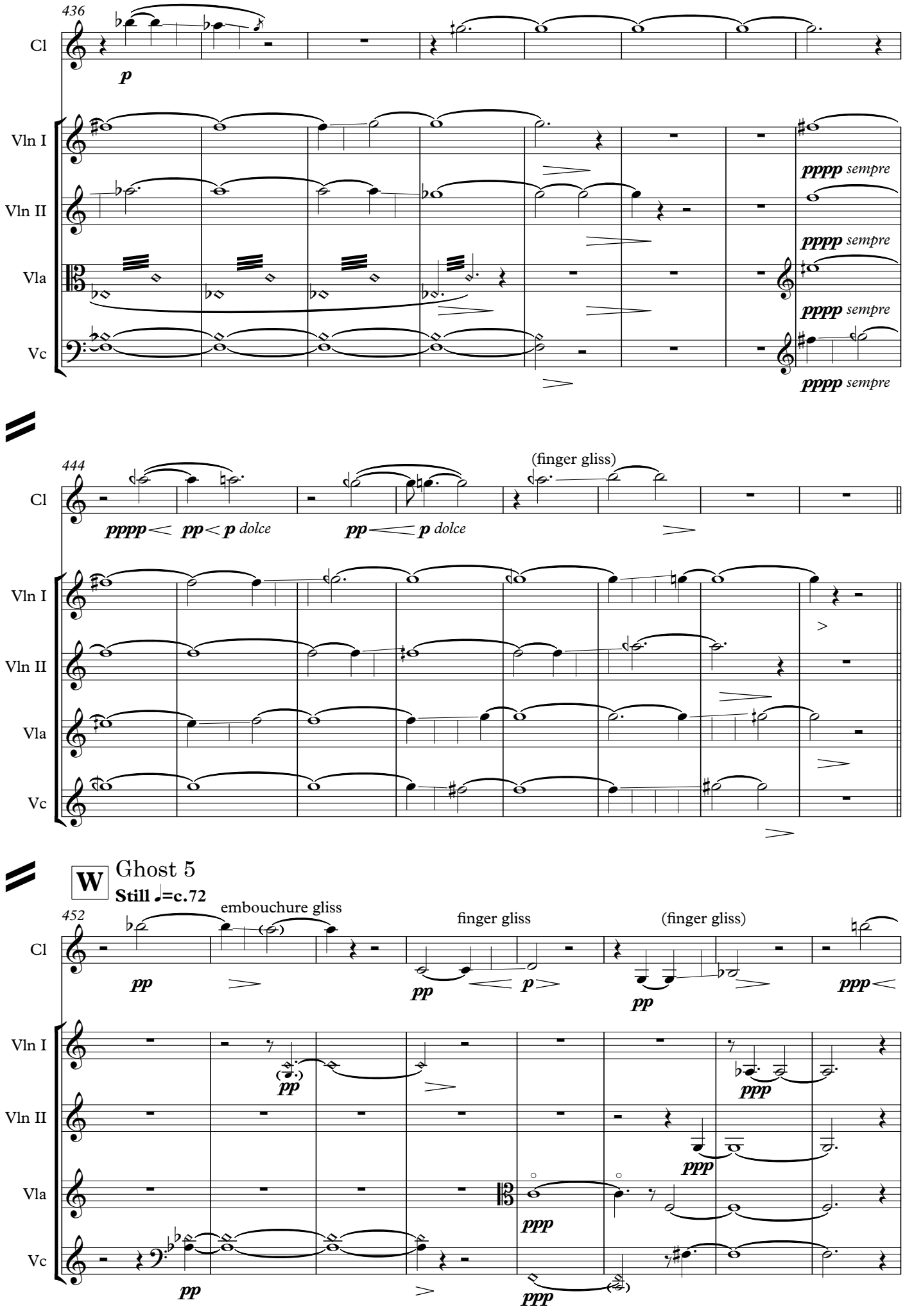
f sempre

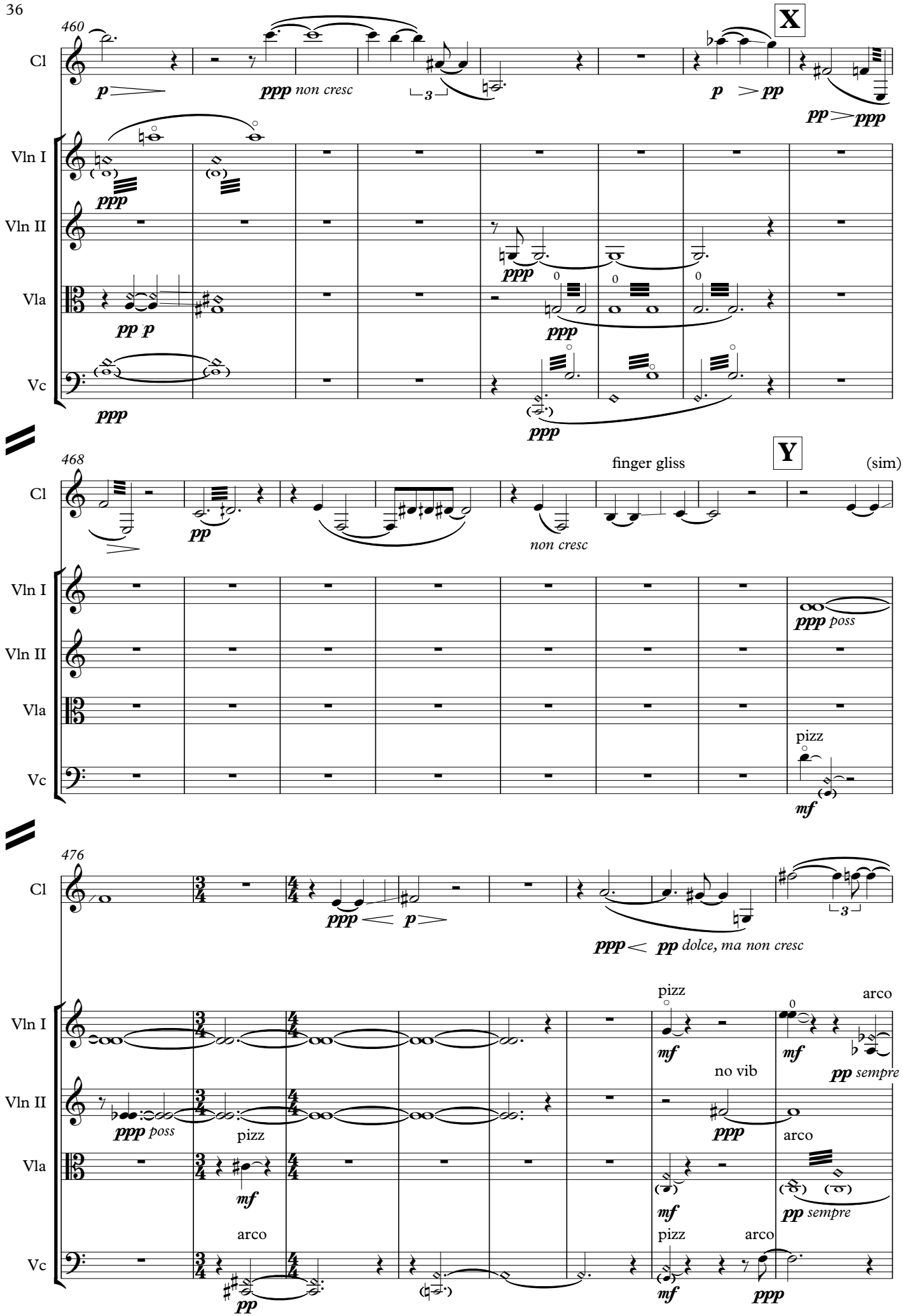

386
Cl
Vln I
Vln II
Vla
Vc
p
f
scintillating
388
pizz
arco
fz
mf
mp
sempre
T
391
ff sempre
fz
ffz

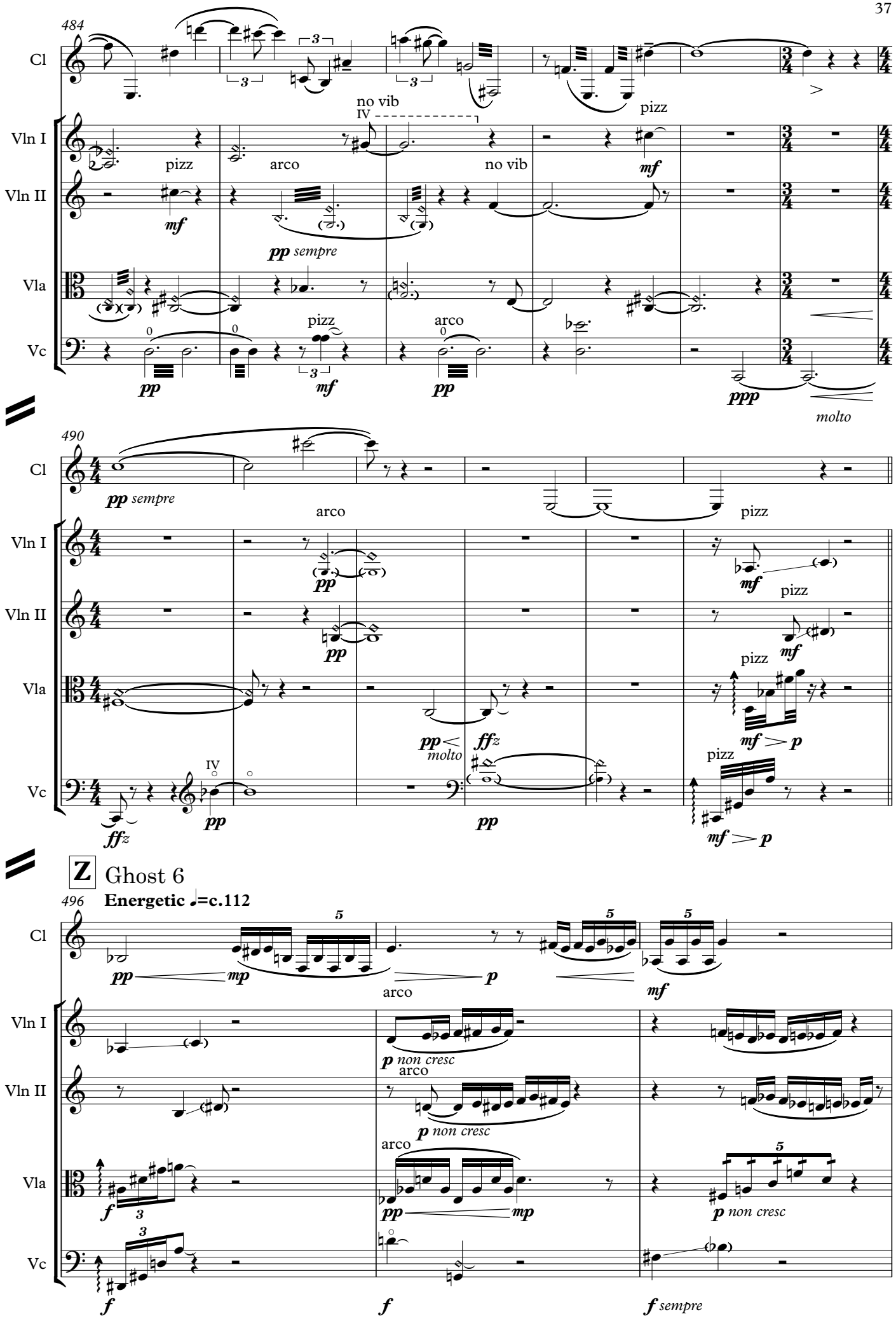

393
Cl
Vln I
Vln II
Vla
Vc
f ma cantabile, dolce
pizz
arco
fz
f
p
f
396
mp
p sempre
pizz
arco
Sul G
(ossia)
U
402
f sempre
sim
pp
mf
ff

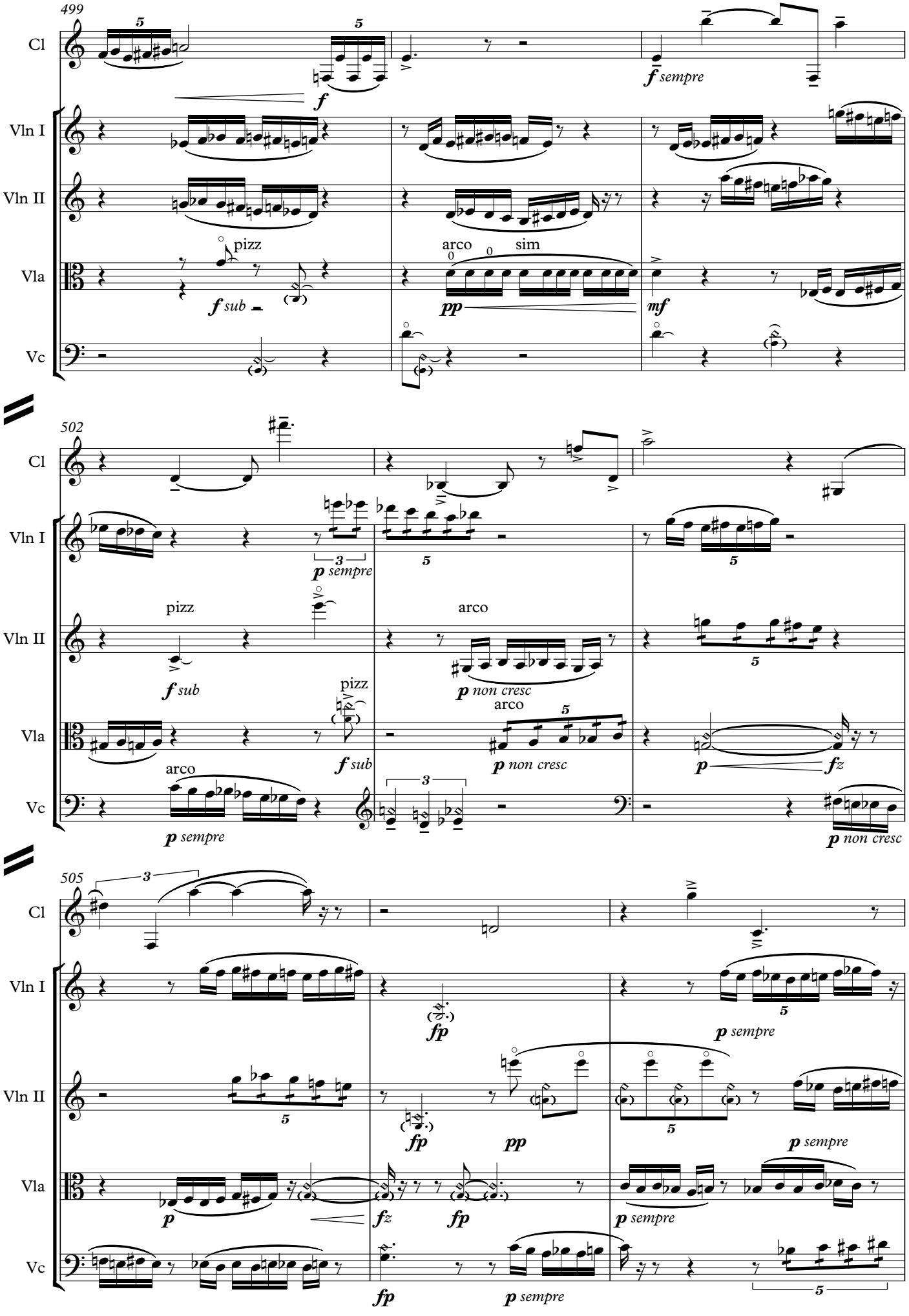

406
Cl
Vln I
Vln II
Vla
Vc
pizz
arco
410
413
pp sub, non cresc
ppp

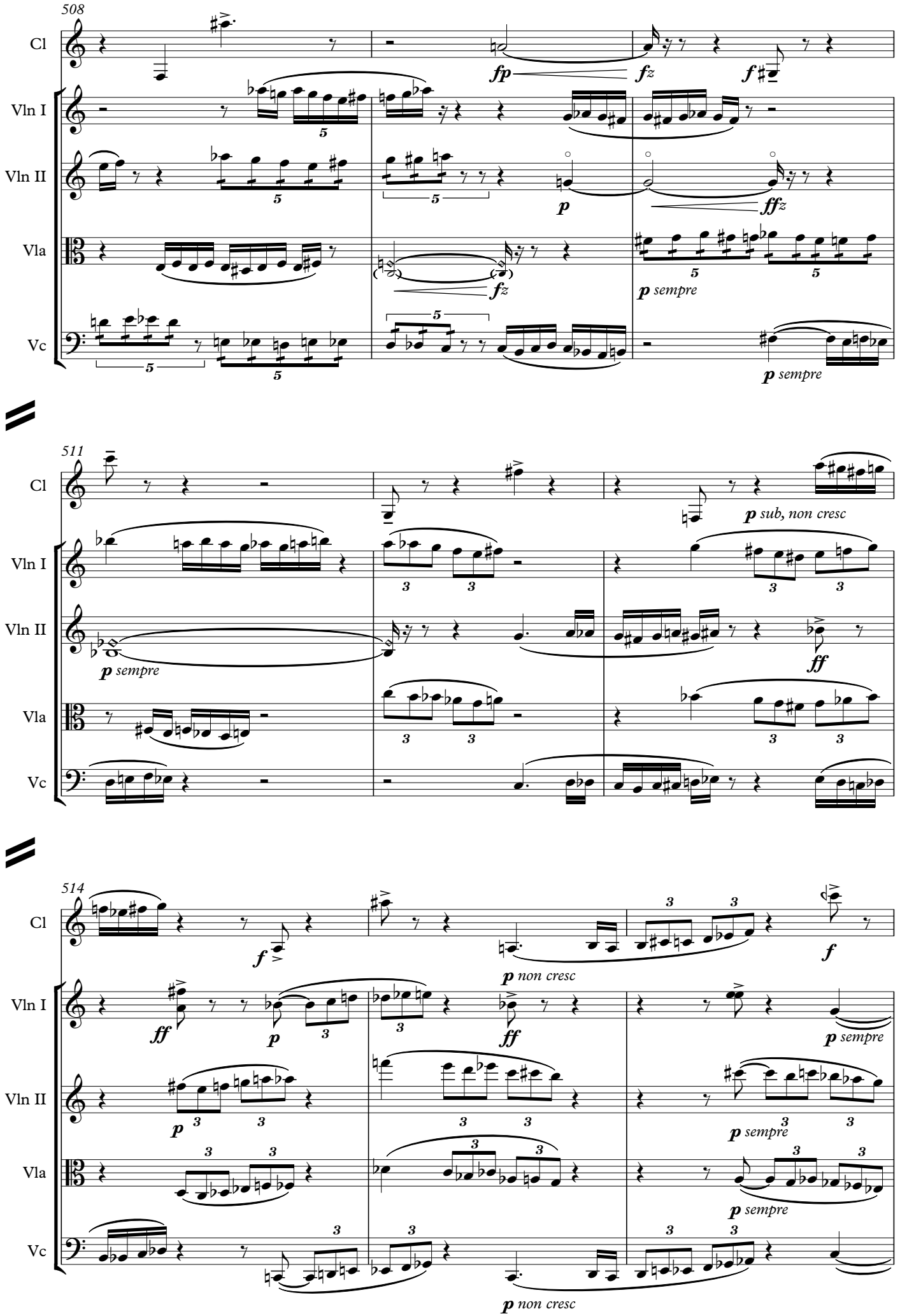

417
Cl
Vln I
Vln II
Vla
Vc
(ossia)
ff
f
ffz
pp
ppp
pp sempre
mf
ff
sul tasto
V
Interlude 2 (𝅗𝅥=𝅗𝅥)
embouchure gliss †
423
(sim)
p sempre, like faint cries
sul tasto
IV
III
II
429

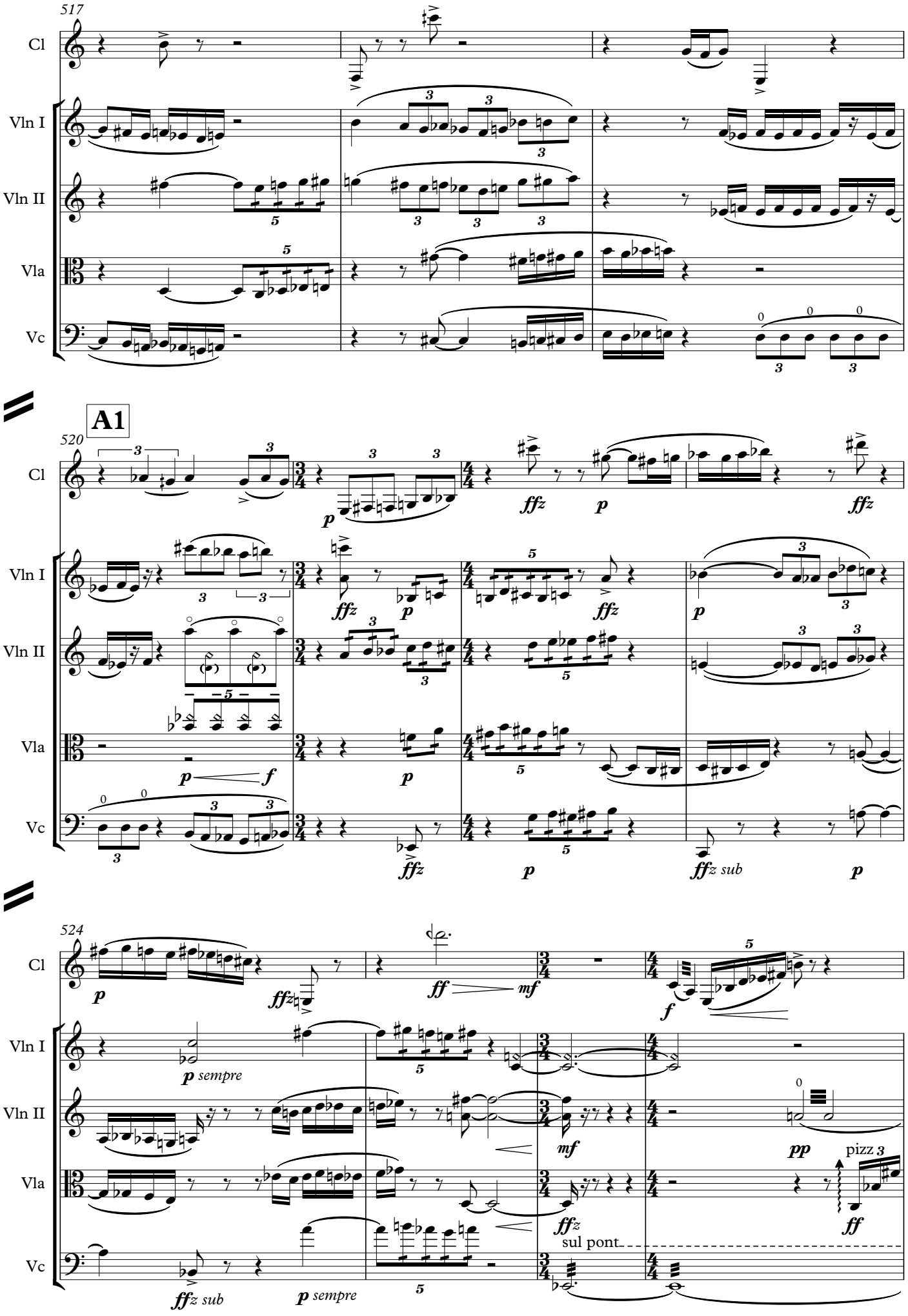

436
Cl
Vln I
Vln II
Vla
Vc
p
pppp sempre
444
(finger gliss)
pppp
pp
p dolce
W
Ghost 5
Still ♩=c.72
452
embouchure gliss
finger gliss
(finger gliss)
ppp


460
X
Cl
Vln I
Vln II
Vla
Vc
p
ppp non cresc
3
p pp
pp ppp
ppp
pp p
0
468
Y
finger gliss
(sim)
non cresc
ppp poss
pizz
mf
476
ppp p
ppp pp dolce, ma non cresc
no vib
arco
pp sempre
pp


484
Cl
Vln I
Vln II
Vla
Vc
no vib
IV
pizz
arco
no vib
pizz
mf
pp sempre
pizz
arco
pp
mf
pp
ppp
molto
490
pp sempre
arco
pizz
pp
mf
pizz
pp
mf
pizz
pp
molto
ffz
mf
p
IV
pizz
ffz
pp
pp
mf
p
Z
Ghost 6
496
Energetic ♩=c.112
pp
mp
arco
p
mf
p non cresc
arco
p non cresc
arco
f
pp
mp
p non cresc
f
f
f sempre


499
Cl
Vln I
Vln II
Vla
Vc
pizz
arco
sim
502
505


508
Cl
Vln I
Vln II
Vla
Vc
fp
fz
f
p
ffz
p sempre
511
p sub, non cresc
ff
514
p non cresc


517
Cl
Vln I
Vln II
Vla
Vc
A1
520
p
ffz
f
ffz sub
524
p sempre
ff
mf
pp
pizz
sul pont

B1 Final Ghost
More animated ♩=c.120

528

Cl: ff — f — ffz — pp non cresc

Vln I: p — pizz ffz — arco ff

Vln II: ffz — ppp non cresc — sul tasto ff

Vla: arco p — sim — ff

Vc: sul pont fz — pizz fz — arco p fz — p pp

532

Cl: p — mp dolce

Vln I: p

Vln II: sul tasto — pizz fz — arco p

Vla: p non cresc — p f

Vc: p non cresc — p f — p non cresc

536

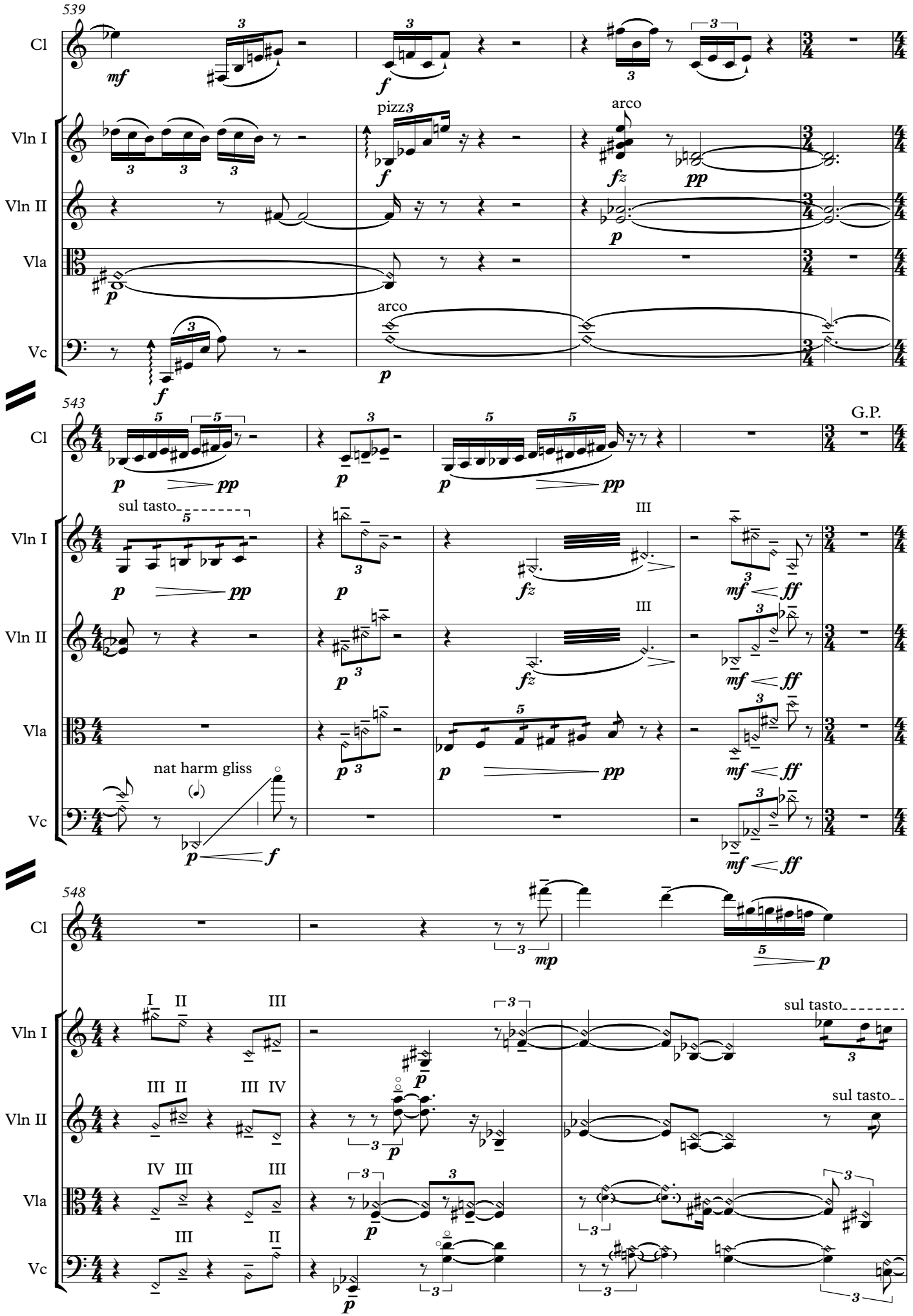
Cl: f — mf — p sub

Vln I: p

Vln II: pizz f — arco p

Vla: pizz f — arco p

Vc: p — pp — fz — p fz


539
Cl
Vln I
Vln II
Vla
Vc
mf
f
pizz
arco
fz
pp
p
543
G.P.
sul tasto
III
ff
nat harm gliss
548
mp
I II III
III II III IV
IV III III
III II

C1

551

keep 1st RH (trill) key pressed down

keep 2nd RH key pressed down

keep 3rd RH key pressed down

Cl

pp sempre

Vln I

sul tasto

3

Vln II

sul tasto

ff sempre

ff sempre

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

pp

(same as b. 141)

Vln I

pp

(same as b. 141)

pizz

fz

Vln II

p *f* *p*

pp

(same as b. 141)

Vla

pp

pizz

fz

pizz *fz*

Vc

pp *mp*

fz

558

Cl

ord

p non cresc poss

p

Vln I

sul tasto

arco

ppp

ppp non cresc

Vln II

sul tasto

arco

ppp

ppp non cresc

Vla

arco

ppp

ppp non cresc

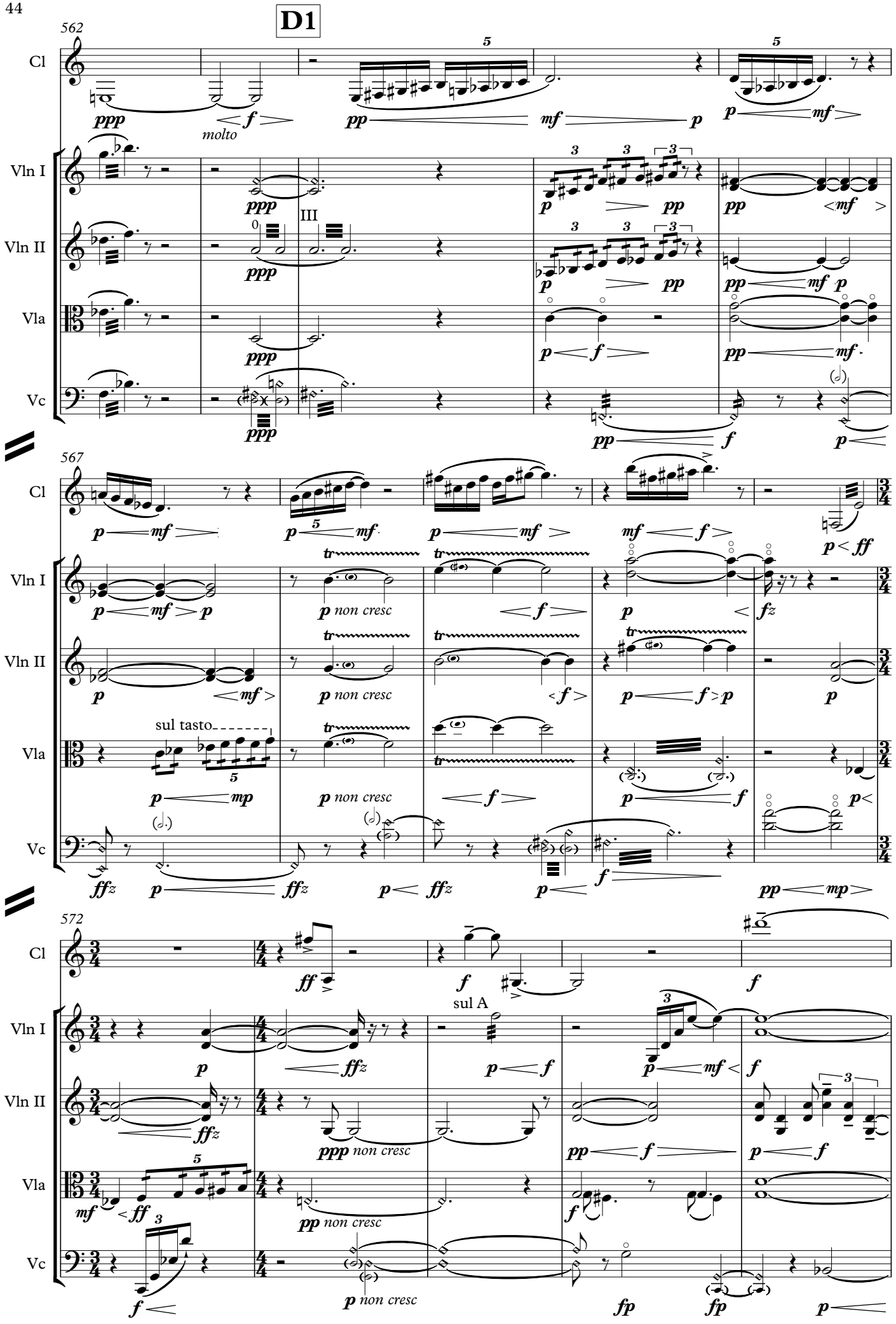
Vc

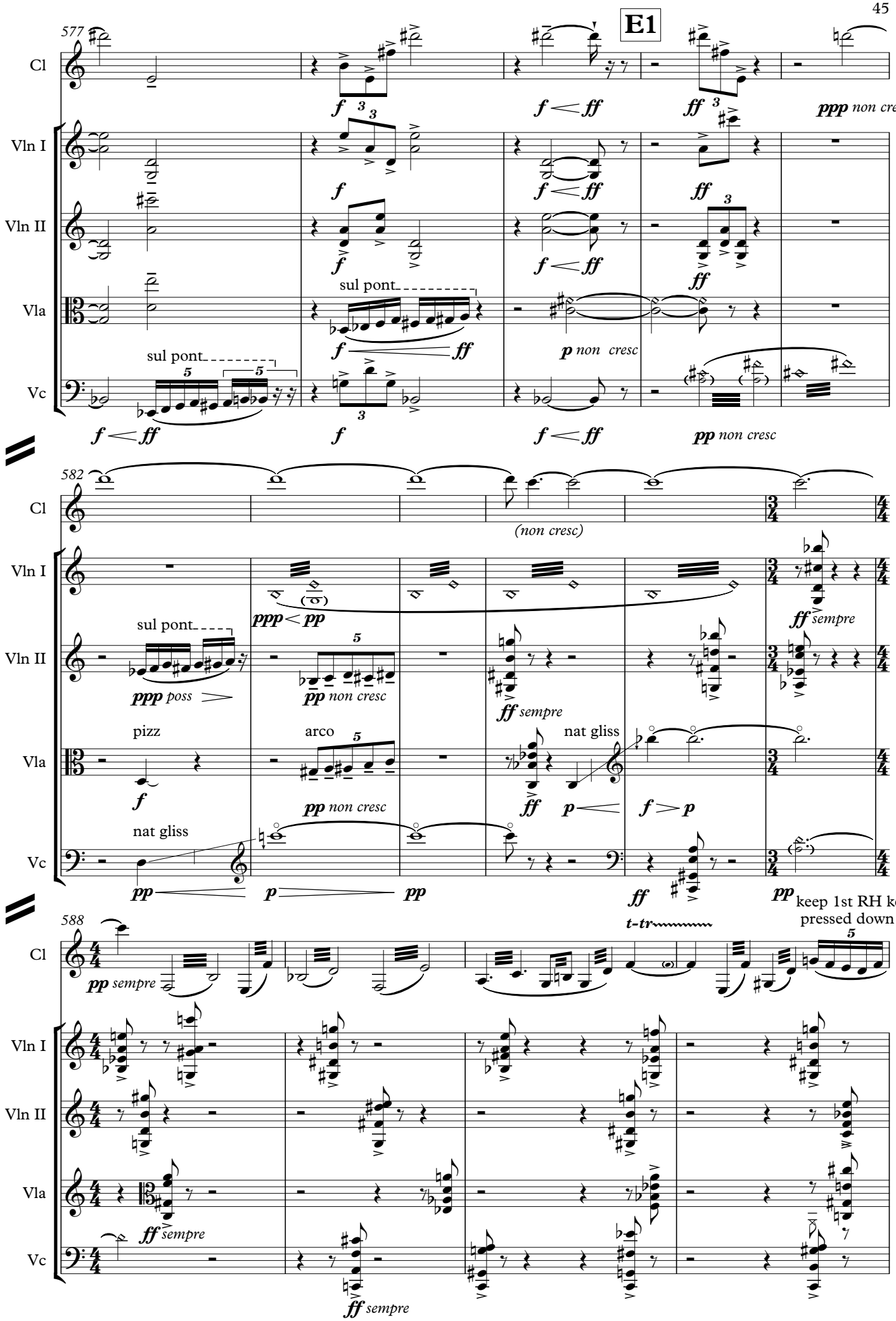
arco

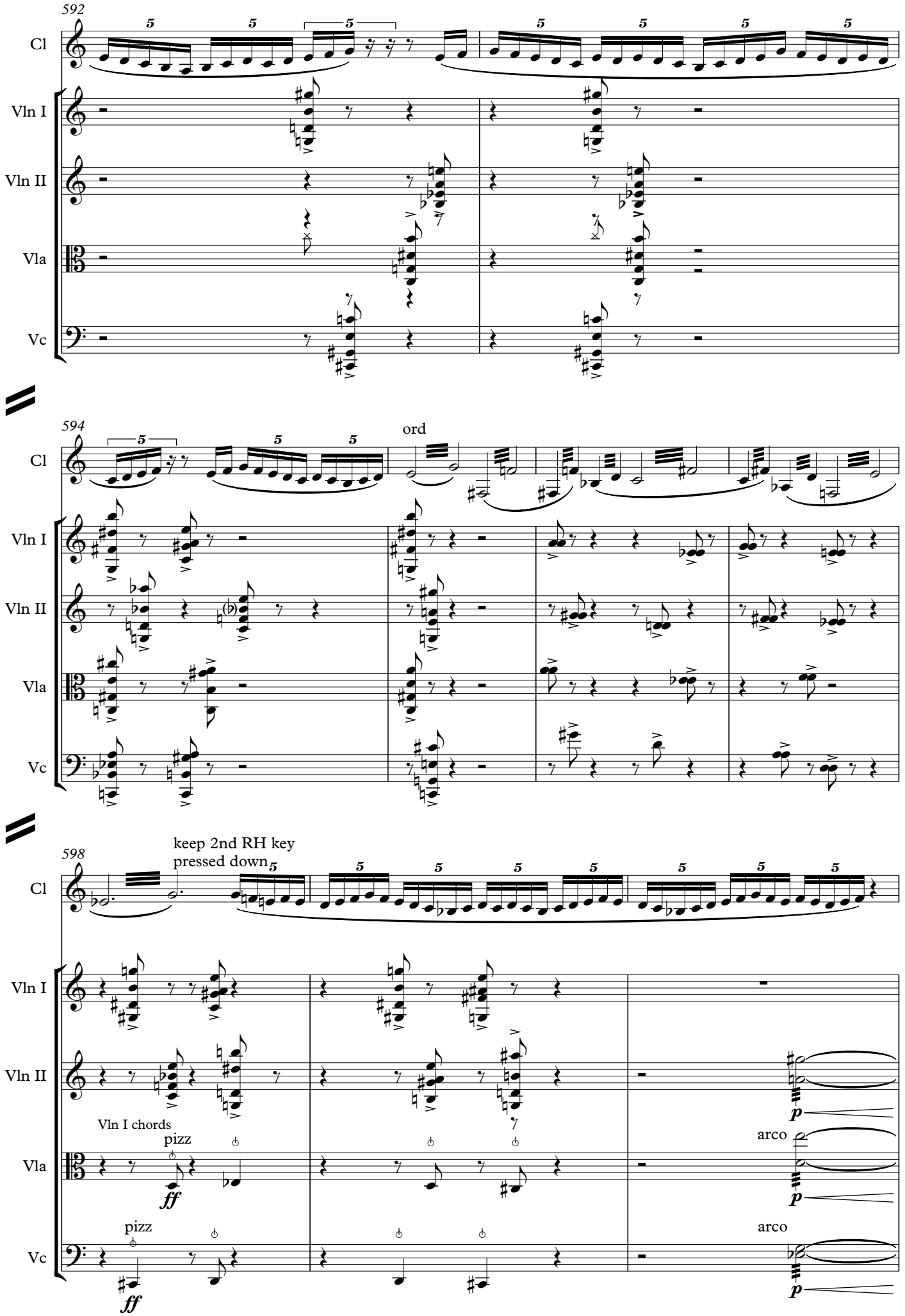
ppp

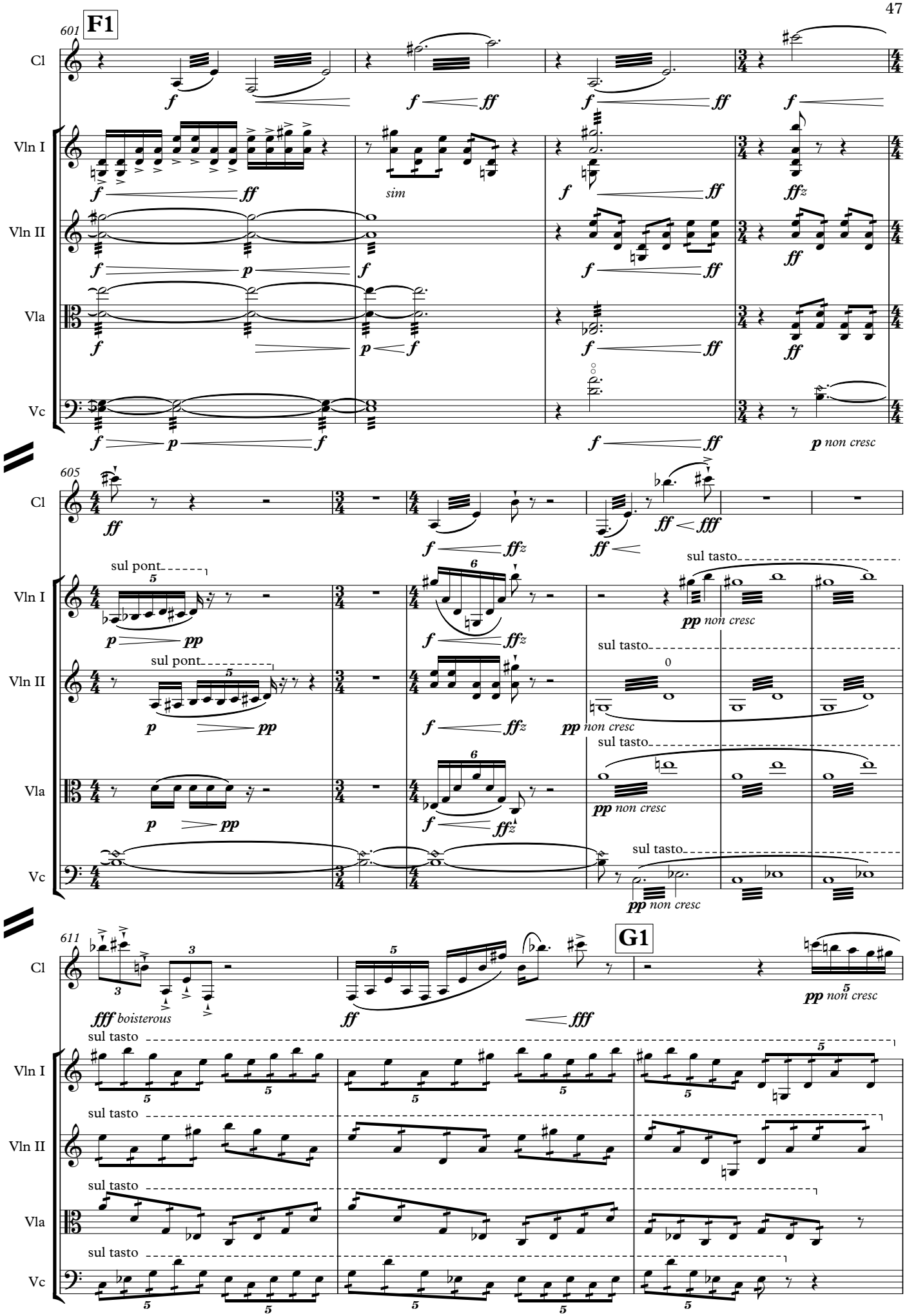
ppp non cresc

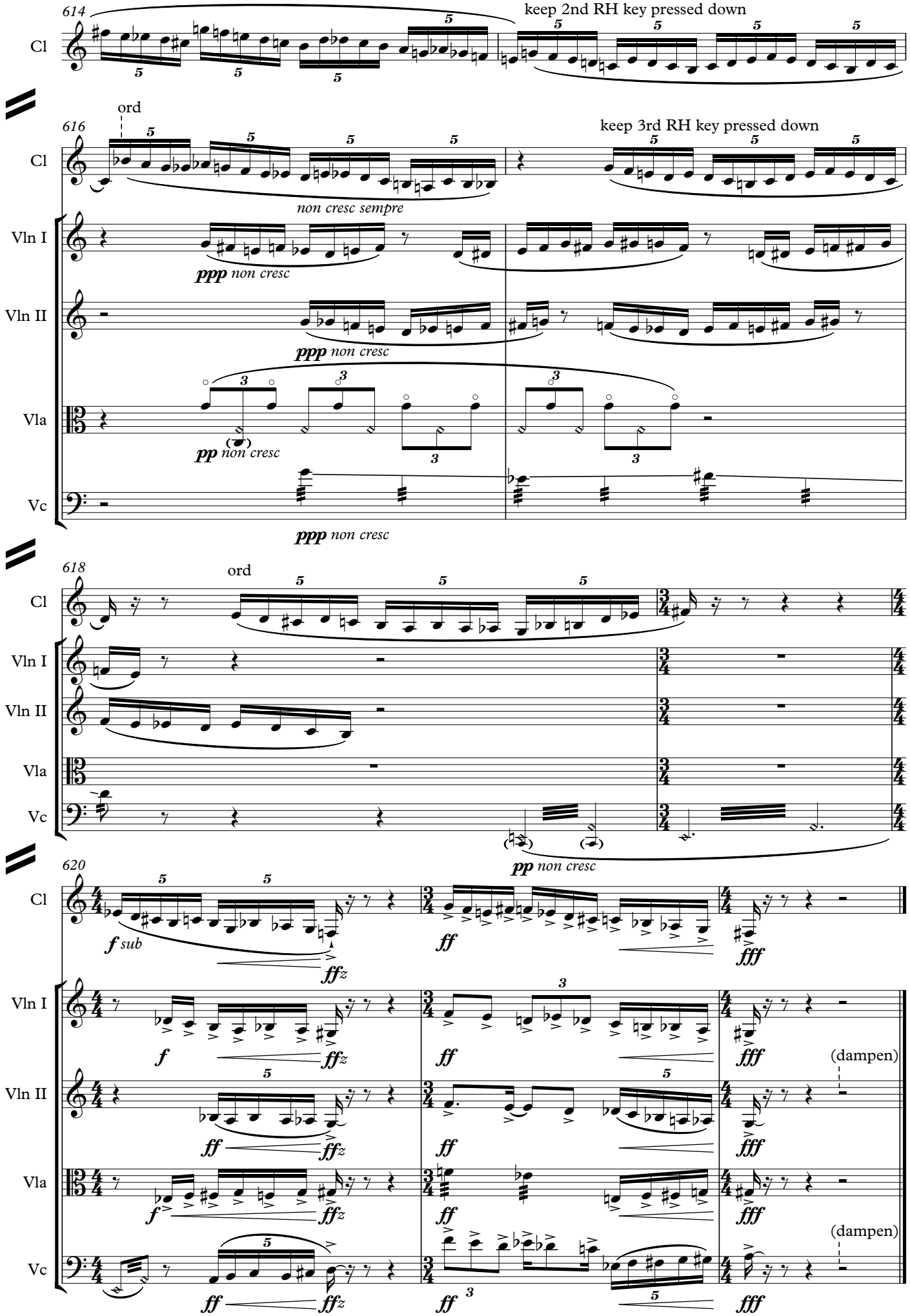
I


D1
562
Cl
Vln I
Vln II
Vla
Vc
molto
III
sul tasto
sul A
non cresc
567
572


E1
577
Cl
Vln I
Vln II
Vla
Vc
sul pont
non cresc
582
(non cresc)
sempre
poss
pizz
arco
nat gliss
588
keep 1st RH key pressed down
t-tr


592
Cl
Vln I
Vln II
Vla
Vc
594
ord
598
keep 2nd RH key
pressed down
Vln I chords
pizz
arco
ff
p


601
F1
Cl
Vln I
Vln II
Vla
Vc
sim
p non cresc
605
sul pont
sul tasto
pp non cresc
611
fff boisterous
G1


614
Cl
keep 2nd RH key pressed down
616
ord
keep 3rd RH key pressed down
non cresc sempre
Vln I
ppp non cresc
Vln II
ppp non cresc
Vla
pp non cresc
Vc
ppp non cresc
618
ord
Cl
Vln I
Vln II
Vla
Vc
pp non cresc
620
Cl
f sub
ffz
ff
fff
Vln I
f
ffz
ff
fff
(dampen)
Vln II
ff
ffz
ff
fff
Vla
f
ffz
ff
fff
(dampen)
Vc
ff
ffz
ff
fff