

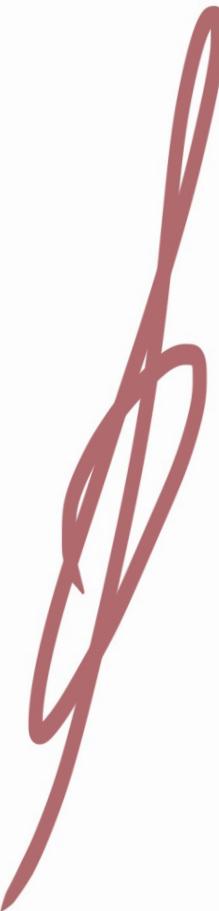
Full Score

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 $\text{♩} = \text{c.132}$

Clarinet in B \flat

Violin I

Violin II

Viola

Violoncello

Cl

Vln I

Vln II

Vla

Vc

Cl

Vln I

Vln II

Vla

Vc

The musical score consists of five staves for strings (Violin I, Violin II, Viola, Violoncello) and one staff for Clarinet in B-flat. The score is divided into three sections: Ghost 1, Ghost 2, and Ghost 3. Each section has specific dynamics like *ppp*, *p*, and *con sord*, and includes markings such as *sempre* and *con sord*. Measures are numbered 1 through 12.

Measure 1: Clarinet in B \flat starts with *ppp* followed by *p*. Violin I, Violin II, and Viola play sustained notes with *con sord*. Violoncello plays *ppp sempre*.

Measure 2: Clarinet in B \flat continues with *ppp*. Violin I, Violin II, and Viola play sustained notes with *con sord*. Violoncello plays *ppp sempre*.

Measure 3: Clarinet in B \flat continues with *ppp*. Violin I, Violin II, and Viola play sustained notes with *con sord*. Violoncello plays *ppp sempre*.

Measure 4: Clarinet in B \flat continues with *ppp*. Violin I, Violin II, and Viola play sustained notes with *con sord*. Violoncello plays *sul D*.

Measure 5: Clarinet in B \flat continues with *ppp*. Violin I, Violin II, and Viola play sustained notes with *con sord*. Violoncello plays *bo*.

Measure 6: Clarinet in B \flat continues with *ppp*. Violin I, Violin II, and Viola play sustained notes with *con sord*. Violoncello plays *bo*.

Measure 7: Clarinet in B \flat continues with *ppp*. Violin I, Violin II, and Viola play sustained notes with *con sord*. Violoncello plays *bo*.

Measure 8: Clarinet in B \flat continues with *ppp*. Violin I, Violin II, and Viola play sustained notes with *con sord*. Violoncello plays *bo*.

Measure 9: Clarinet in B \flat continues with *ppp*. Violin I, Violin II, and Viola play sustained notes with *con sord*. Violoncello plays *bo*.

Measure 10: Clarinet in B \flat continues with *ppp*. Violin I, Violin II, and Viola play sustained notes with *con sord*. Violoncello plays *bo*.

Measure 11: Clarinet in B \flat continues with *ppp*. Violin I, Violin II, and Viola play sustained notes with *con sord*. Violoncello plays *bo*.

Measure 12: Clarinet in B \flat continues with *ppp*. Violin I, Violin II, and Viola play sustained notes with *con sord*. Violoncello plays *bo*.

11

timbral trill †
t-tr~~~~~

Cl *ppp sempre*

Vln I 5 5

Vln II 5 5

Vla 5 5

Vc sul C 5

p

† 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.

14

Cl

Vln I *ppp* 5 5

Vln II - 5

Vla *ppp* 5

Vc *ppp* 5

p

17

A

Cl (sim)
t-tr~~~~~

Vln I 5

Vln II 5 5

Vla 5

Vc *ppp* 5

20

Cl

Vln I

Vln II

Vla

Vc

t-tr

ppp

0 IV 0 IV sim

ppp sempre

III

ppp sempre

ppp

23

Cl

Vln I

Vln II

Vla

Vc

ppp

ppp

IV

IV

ppp

25

Cl

Vln I

Vln II

Vla

Vc

p

IV III

III 0

III 0

28

Cl *ppp sempre*

Vln I

Vln II

Vla

Vc



31 *t-tr*~~~~~

Cl

Vln I

Vln II

Vla

Vc



36 *t-tr*~~~~~

Cl

Vln I

Vln II

Vla

Vc

39

Cl: *ppp sempre*

Vln I: *p*

Vln II: *p*

Vla: *ppp* *p* *ppp sempre*

Vc: *ppp sempre*

====

42

Cl: *ppp*

Vln I: *(sempre ppp)*

Vln II: *p*

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

Vc: *p* *ppp sempre*

====

46

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

Vln I: *ppp sempre* *p*

Vln II: *ppp sempre* *p*

Vla: *ppp sempre* *p*

Vc: *ppp sempre* *p*

Musical score for orchestra, measures 50-54:

- Cl (Clarinet):** Measures 50-53. Dynamic: **t-tr**. Measure 54: **5**.
- Vln I (Violin I):** Measures 50-53. Measure 54: **5**.
- Vln II (Violin II):** Measures 50-53. Measure 54: **5**.
- Vla (Bassoon):** Measures 50-53. Measure 54: **IV**.
- Vc (Cello):** Measures 50-53. Measure 54: **5**.

Measure 54 dynamics: **ppp**, **p**.

52

t-tr~~~~~

Cl

Vln I

Vln II

Vla

Vc

sul C

ppp

p>ppp

56

Cl: *p* *ppp*

Vln I: - *ppp* *ppp*

Vln II: - *slow gliss* *ppp sim*

Vla: *ppp* *0 III* *slow gliss* *(0)*

Vc: *ppp sempre* *p*

63

Cl: *t-tr*~~~~~
Vln I: 5
Vln II: *p*
Vla: 5
Vc: IV
=

Cl: *ppp*
Vln I: 5
Vln II: 5
Vla: 5
Vc: 5
ppp
p

66

Cl: ~~~~~
Vln I: 5
Vln II: ~~~~~
Vla: *p*
Vc: *ppp*
=

Cl: *pp*
Vln I: III (d)
Vln II: ~~~~~
Vla: *p*
Vc: slow gliss, sul G
II
=

69 C

Cl: *ppp sempre*
Vln I: 3 3
Vln II: 3 3
Vla: 3 3
Vc: 3 3
=

Cl: *ppp < p*
Vln I: *ppp sempre*
Vln II: *ppp sempre*
Vla: *ppp sempre*
Vc: *ppp < p*
=

Cl: *ppp sempre*
Vln I: 3 3
Vln II: 3 3
Vla: 3 3
Vc: 3 3
=

73

Cl 3
 Vln I 5
 Vln II
 Vla 0. III
 Vc II. III
 =

78 *t-tr*
 Cl
 Vln I
 Vln II
 Vla
 Vc
 =

82
 Cl
 Vln I
 Vln II
 Vla
 Vc
 =

86

(.) (.)

Cl: A flute part with grace notes and dynamic markings *p* and *ppp*.

Vln I: Violin I part with sixteenth-note patterns.

Vln II: Violin II part with sixteenth-note patterns.

Vla: Cello part with sixteenth-note patterns.

Vc: Double bass part with sixteenth-note patterns.

88

Cl: Flute part with dynamics *p* and *ppp*.

Vln I: Violin I part with sixteenth-note patterns.

Vln II: Violin II part with sixteenth-note patterns.

Vla: Cello part with sixteenth-note patterns.

Vc: Double bass part with sixteenth-note patterns.

90

t-tr~~~~~

Cl: Flute part with dynamics *p*, *ppp*, *p*, and *ppp sempre*.

Vln I: Violin I part with sixteenth-note patterns.

Vln II: Violin II part with sixteenth-note patterns.

Vla: Cello part with sixteenth-note patterns.

Vc: Double bass part with sixteenth-note patterns.

92

Cl. 5 t-tr

Vln I 5 5 5 -

Vln II 5 5 5 -

Vla. 5 5 5 - non vib

Vc. 5 5 5 - ppp sempre

2

96 **D**

Cl

Vln I non vib
ppp semper

Vln II non vib
ppp semper

Vla

Vc *ppp semper*

三

E

104

E

Cl

Vln I

Vln II

Vla

Vc

mp mf

ppp p

0 0 (ord vib)
3

pp sempre

III

(sul C)

Musical score for orchestra, page 109. The score includes parts for Clarinet (Cl), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Vc). The measures show various dynamics and performance techniques, including grace notes, slurs, and dynamic markings like *ppp* and *p*.

Musical score for orchestra, page 114. The score includes parts for Clarinet (Cl), Violin I (Vln I), Violin II (Vln II), Cello (Vc), and Bassoon (Vla). The tempo is marked as 114. The Clarinet part has dynamics ppp and p. The Violin I part has dynamic markings (0) and IV. The Violin II part has dynamic IV. The Cello part has dynamic sul C. The Bassoon part has dynamic 3.

119

Cl: $\begin{array}{c} \text{Cl} \\ \text{G-clef} \\ \# \\ \# \\ \# \end{array}$

Vln I: $\begin{array}{c} \text{Vln I} \\ \text{G-clef} \\ - \\ 3 \\ 4 \end{array}$

Vln II: $\begin{array}{c} \text{Vln II} \\ \text{G-clef} \\ \# \\ - \\ 3 \end{array}$

Vla: $\begin{array}{c} \text{Vla} \\ \text{B-clef} \\ \text{o-o-o} \\ - \\ 3 \end{array}$

Vc: $\begin{array}{c} \text{Vc} \\ \text{C-clef} \\ \text{o-o-o} \\ - \\ 5 \end{array}$

p *ppp sempre* *ppp sempre* *ppp sempre*

122

Cl: $\begin{array}{c} \text{Cl} \\ \text{G-clef} \\ \# \\ \# \\ \# \end{array}$

Vln I: $\begin{array}{c} \text{Vln I} \\ \text{G-clef} \\ - \\ 5 \\ \text{IV III gliss (on both strings)} \end{array}$

Vln II: $\begin{array}{c} \text{Vln II} \\ \text{G-clef} \\ - \\ 5 \\ \text{IV III gliss (on both strings)} \end{array}$

Vla: $\begin{array}{c} \text{Vla} \\ \text{B-clef} \\ \text{o} \\ \text{sul C} \\ \text{o} \end{array}$

Vc: $\begin{array}{c} \text{Vc} \\ \text{C-clef} \\ - \\ \diamond \\ \diamond \end{array}$

126

Cl: $\begin{array}{c} \text{Cl} \\ \text{G-clef} \\ - \\ \text{p} \\ \text{ppp p} \end{array}$

Vln I: $\begin{array}{c} \text{Vln I} \\ \text{G-clef} \\ - \\ 5 \\ 5 \end{array}$

Vln II: $\begin{array}{c} \text{Vln II} \\ \text{G-clef} \\ - \\ 5 \\ 5 \end{array}$

Vla: $\begin{array}{c} \text{Vla} \\ \text{B-clef} \\ \text{o} \\ \text{o} \\ \text{o} \end{array}$

Vc: $\begin{array}{c} \text{Vc} \\ \text{C-clef} \\ \diamond \\ \diamond \\ \diamond \end{array}$

F

129

ppp sempre

non vib

sul C

132

t-tr

ppp sempre

III

137

†0 1 2 3 4

pp sempre

pp

pp

pp

pp

III

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

140

Cl: 5 5 -

Vln I: 4 3 2 1 5 5 0 0 0 pp <p> 5 5 slow gliss

Vln II: pp p 5 5 5

Vla: 5 5 5 pp 5 5 5 pp

Vc: 5 5 5 pp non cresc 5 pp

=

143

Cl: 5 5 5 pp 3 4 4

Vln I: 5 5 0 IV 0 0 0 5 0 0 3 4 4

Vln II: 5 5 pp IV 5 5 ppp III 0 3 4 4

Vla: 5 0 0 pp III 0 3 4 4

Vc: 5 5 5 pps pp ppp

=

147

G Ghost 2 (= =)

Cl: - subf v# v f sempre 3 f > mp

Vln I: 0 30 pp ppp no vib ppp no vib ppp

Vln II: III ppp no vib ppp no vib ppp

Vla: -

Vc: - ppp

154

Cl *f sempre*

Vln I 0 0 no vib IV III sim 5

Vln II *ppp*

Vla *ppp* sempre

Vc 0 5 0 sim 5 *ppp*

=

Cl *ppp*

Vln I 5 5 IV III sim

Vln II

Vla 3 3 3 3 *ppp* *p sempre (echo clarinet)*

Vc 5 5 5 5 *p sempre (echo clarinet)*

=

159

Cl *f*

Vln I 5 5 IV III sim

Vln II

Vla 3 3 3 3 *p* *p sempre (echo clarinet)*

Vc 5 5 5 5 *p sempre (echo clarinet)*

=

Cl *p sempre (echo clarinet)*

163

Cl *non cresc*

Vln I 3 3 3 3 5

Vln II *non cresc*

Vla *non cresc*

Vc *non cresc* 5 3

Musical score for orchestra, page 166, measures 3-4. The score includes parts for Clarinet (Cl), Violin I (Vln I), Violin II (Vln II), Cello (Cello), and Bassoon (Bassoon). The key signature is A major (no sharps or flats). The time signature is common time (indicated by '4'). Measure 3 starts with a forte dynamic. Measure 4 begins with a piano dynamic. Measures 3 and 4 feature various rhythmic patterns, including sixteenth-note figures and eighth-note pairs, with slurs and grace notes. Measure 4 concludes with a dynamic marking of *pp*.

H

t-tr

173

Cl 3 *fff*

Vln I 3 3 3 3 *ppp* *p* no vib III > *ppp*

Vln II 3 3 3 3 *pp* < *p* *ppp* *sempre* < *p*

Vla 5 *pp* < *p* *ppp* < *p*

Vc *pp* < *p* *pppp* *ppp*

179

Cl - - - - - - - -

Vln I no vib III *ppp* *p* > *ppp* *ppp*

Vln II *ppp non cresc*

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

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

=

187 (held string chord)

Cl *f* =*p* *f* >*p*

Vln I *ppp sempre*

Vln II *ppp sempre*

Vla *ppp sempre*

Vc *ppp sempre*

=

194 I

Cl - *f* >*pp* > *f* >*p* > *ppp*

Vln I no vib (III) *ppp sempre*

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

Vla *ppp sempre*

Vc *ppp*

pppp

J Ghost 3 (♩=♩)

201

Cl *f* *molto > ppp*

Vln I remove mute

Vln II *pizz (ord vib)*

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

Vc remove mute

Vla remove mute

Vc *pizz ff sempre, always let ring where possible, until figure Q*

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

207

Cl *p* *ppp mf*

G.P.

Vln I 5

Vln II 3

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

Vc

211

Cl *pp non cresc*
(approximate rhythm)

Vln I 5

Vln II (approximate rhythm)

Vla (approximate rhythm)

Vc (approximate rhythm)

t-tr~~~~~

Vln I *ff sempre*
(sim) 5

Vln II *ff sempre*
(sim) 5

Vla *ff sempre*
(sim) 5 0 IV

Vc *ff sempre*

230

Cl

Vln I

Vln II

Vla

Vc

G.P.

K

p

235

Cl

Vln I

Vln II

Vla

Vc

p semper

238

Cl

Vln I

Vln II

Vla

Vc

ff

ff semper

ff

5

3

5

5

3

242

Cl fast strum

Vln I fast strum

Vln II fast strum

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

Vc

L

247

Cl (as before, fast)

Vln I 0 III 0 IV 0 IV

Vln II 0 III 0 IV

Vla fast strum

Vcl (sim)

252

Cl t-trr~~~~~ tr~~~~~

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

Vln II

Vla

Vcl

M

Cl. 3/4 *p sempre*

Vln I 3/4

Vln II 3/4

Vla 3/4

Vc 3/4

secco

268

273 **N**

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

Vln I

Vln II

Vla

Vc

278 *t-tr~~~~~*

Cl 3 5 3 3

Vln I

Vln II

Vla

Vc

non cresc

IV 0

284

Cl

Vln I

Vln II

Vla

Vc

289

Cl Vln I Vln II Vla Vc

293 O G.P. *ppp semper*

Vln I Vln II Vla Vc

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

309

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

Vln I

Vln II

Vla (ord pizz)

Vc (ord pizz)

P Interlude (♩=)

314

Cl *ff sub, non dim*

Vln I sul pont (ord) (ord)

Vln II sul pont (ord) (ord)

Vla (ord) sul pont (ord)

Vc sul pont (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) arco* *(ord)* *arco*

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

Vla *ff sempre* *p non cresc*

Vc *p non cresc*

328

Cl >*p* *p*—*f*

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

Vln II *ff sempre*

Vla *p sempre*

Vc pizz arco *p*

335

p

Cl

Vln I

Vln II

Vla

Vc

Detailed description: This is a page from a musical score. At the top left is the number 335. In the center, above the strings, is the dynamic *p*. The first system shows the Clarinet (Cl) playing eighth-note patterns with dynamics 3, 3, 3, 3, 5, 3, f, ff, ffz. The second system shows the Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Vc) all playing sustained notes with dynamics pp, arco, ff, pp. The third system shows the same instruments playing sustained notes with dynamics pp, ff, pp. The fourth system shows the Cello (Vc) playing sustained notes with dynamics ff, ff.

339

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

Vln I *<fp* *<f* *p* *f*

Vln II *<fp* *(d)* *<f* *p* *p* *f*

Vla *p* *f > p* *(d)*

Vc *p* *< f > p* *f*

Q

=

343

Vln I *>* *f sempre* *3* *3* *3*

Vln II *>* *f sempre* *3* *3 0* *3*

Vla *>* *f sempre* *3* *3*

Vc *>* *f sempre* *3* *3* *3*

f sempre *3* *3* *3*

=

347

Vln I *3* *3* *>mf* *0*

Vln II *3* *4* *>mf* *0*

Vla *pizz* *ff* *arco* *p* *ff* *f*

Vc *3* *4* *ff* *pizz* *5* *arco* *mf* *ff*

352

Vln I
Vln II
Vla
Vc

f sempre

f sempre

f sempre

f sempre

354

Vln I
Vln II
Vla
Vc

p (ossia)

pp

mf *ffz*

p

ppp sempre

pizz

p

p *f* *ffz*

ff

sul pont

pp

mf *p* *p*

358

Vln I
Vln II
Vla
Vc

0

(sim)

mf *ff*

f intense

p

f intense

arco

pp *mp* *p*

sul pont

pizz

0 0 sim

ff

f arco

pp non cresc

f

363

Vln I Vln II Vla Vc

ffz *ffz* *pp* *pp*

f intense *f intense* *f intense* *p sempre*

III, IV

368

Vln I Vln II Vla Vc

f *f* *f* *f*

pizz *pizz* *pizz* *pizz*

f roughly *arco* *f*

373

Vln I Vln II Vla Vc

arco *arco* *f sempre* *f roughly*

f roughly *f* *f sempre* *f*

arco *5* *f sempre* *f*

S Ghost 4 (♩=♪)

376

Cl -

Vln I: *ff* luminous

Vln II: *p* *f*

Vla: *p*

Vc: roughly

f *3 sempre* *p*

380

Cl: *p* *ff* *p*

Vln I: fast arco *p* *f* *f roughly*

Vln II: *p* sul pont *f roughly*

Vla: *f roughly*

Vc: *f*

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

384

Cl: *f* *5*

Vln I: *f* *sempre* *5*

Vln II: *f* *sempre*

Vla: *f* *sempre*

Vc: *f* *sempre*

386

Cl *p* *f* *scintillating*

Vln I 5

Vln II

Vla 3

Vc

388

Cl pizz arco 5

Vln I *fz* *mf* — *f*

Vln II 5 *mp* — *mf* — *f* *sempre*

Vla 5 5

Vc 0 pizz *f* — *mf* 5

T

391

Cl *f* *sempre*

Vln I 3 5

Vln II 0 5

Vla 6

Vc arco *f* 5

mf — *fz* *f* — *ffz*

393

Cl *f ma cantabile, dolce*

Vln I

Vln II

Vla

Vc pizz arco

396

Cl

Vln I

Vln II

Vla

Vc

402

U

Cl

Vln I

Vln II

Vla

Vc

406

Cl Vln I Vln II Vla Vc

ff pizz arco arco 5

Cl Vln I Vln II Vla Vc

mf f 3 3 3 5 3

mf f mf mp

mf 3 3 3 5 3

pizz arco pizz f

Vla - f pizz

Vc - mf pizz

Cl Vln I Vln II Vla Vc

pp sub, non cresc

mp mf 5 f

mp mf 5 f

arco pizz arco 5

mf fz ff f

mf 0 f 5

mf fz mf f 5 ppp

417

Cl (ossia) *ff*

Vln I *pp*

Vln II *ppp*

Vla *ppp*

Vc *pp*

pp

ff

ff

pp sempre

mf *ff*

sul tasto

mf *ff* *pp sempre*

ff

V Interlude 2 (dashed line)

embouchure gliss †

423

Cl *p sempre, like faint cries*

(sim)

Vln I

Vln II

Vla

Vc *ffz*

pp

sul tasto

pp sempre

IV

(ossia)

pp sempre

429

Cl

Vln I

Vln II II

Vla

Vc

pp

436

Cl *p*

Vln I

Vln II

Vla

Vc

pppp sempre

pppp sempre

pppp sempre

pppp sempre

>

444

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

Vln I

Vln II

Vla

Vc

>

>

>

>

>

>

W Ghost 5
Still $\text{♩}=\text{c.72}$

452

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

Vln I

Vln II

Vla

Vc

pp

>

ppp

ppp

ppp

>

ppp

460

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

Vln I: *ppp*

Vln II:

Vla: *pp p*

Vc: *ppp*

X

468

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

Vln I:

Vln II:

Vla:

Vc: *pizz* *mf*

ppp poss

476

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

Vln I: *pizz* *mf* *no vib* *mf* *pp sempre* *arco*

Vln II: *ppp poss* *pizz* *ppp* *arco*

Vla: *mf* *arco*

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

484

Cl no vib pizz

Vln I pizz arco no vib *mf*

Vln II *mf* *pp sempre*

Vla pizz

Vc *pp* *mf* arco *pp* *ppp* *molto*

=

490

Cl *pp sempre* arco pizz

Vln I - - -

Vln II - *pp* *pp* *mf* pizz

Vla - - - *pizz* *mf* *p*

Vc *ffz* *pp* *pp* *ffz* *molto* *pizz* *mf* *p*

=

Z Ghost 6
Energetic $\text{♩} = \text{c.} 112$

496

Cl *pp* *mp* 5 *p* 5 *mf*

Vln I - - - *p non cresc* arco -

Vln II - - - arco *p non cresc* -

Vla *f* 3 *pp* *mp* 5 *p non cresc*

Vc *f* - - - *f sempre*

499

Cl 5

Vln I f

Vln II pizz

Vla arco 0 sim

Vc f sub pp mf

502

Cl

Vln I p sempre 5 5

Vln II pizz arco 5

Vla f sub pizz p non cresc arco 5

Vc arco f sub p non cresc 3 p non cresc

505

Cl 3

Vln I fp 5 p sempre

Vln II 5 fp pp 5 p sempre

Vla p fz fp p sempre

Vc fp p sempre 5

508

Cl
Vln I
Vln II
Vla
Vc

p semper

511

Cl
Vln I
Vln II
Vla
Vc

p semper

p sub, non cresc

ff

514

Cl
Vln I
Vln II
Vla
Vc

f

p non cresc

ff

p semper

p semper

p non cresc

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 ↩=c.120

B1 More animated $\approx c.120$

528

Cl: f 3 5, ff 3 3, ffz pizz, pp non cresc, ff sul tasto

Vln I: p 5 5, ffz , ppp non cresc

Vln II: arco 5, ffz , ff

Vla: p sul pont., $pizz$, arco 5, ff

Vc: fz , fz , $p \rightarrow fz$, $p \rightarrow pp$

532

Cl: $p \rightarrow mp$ dolce

Vln I: sul tasto, p 5, $pizz$, arco 5, p 5

Vln II: fz , p

Vla: p non cresc, p f

Vc: p non cresc, $p \rightarrow f$, p non cresc

536

Cl: f , mf , p sub

Vln I: p 3 arco 3 3, p 3 3 3, p 3 3 3

Vln II: $pizz$ 3, p 5 5, $arco$

Vla: f , p fz , p

Vc: p , pp , fz , $p \rightarrow fz$

539

Cl *mf* 3 3 3
 Vln I pizz. arco
 Vln II *f* *fz* *pp*
 Vla *p*
 Vc arco *p*

543 G.P.

Cl 5 5 3 5 5
p *pp* *p* *p* *pp*
sul tasto 5 III

Vln I 3 3 3
p *pp* *p* *fz* III

Vln II 3 3 3
p *fz* *pp* *mf < ff*
mf < ff

Vla 3 3 3
p *pp* *p* *mf < ff*
mf < ff

Vc nat harm gliss (d) 3
p *f* *pp* *mf < ff*

548

Cl - - 3 5
mp *p*

Vln I I II III -
 Vln II III II III IV *sul tasto* 3
 Vla IV III III -
 Vc III II -
p

C1

43

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

Cl Vln I Vln II Vla Vc

pp sempre
sul tasto

ff sempre

ff sempre

pp *non cresc*

f *ff*

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 Vln I Vln II Vla Vc

(same as b. 141) 5 5 *pizz*

pp (same as b. 141) *fz*

pp (same as b. 141) *pizz*

p *fz* *pizz fz*

pp *mp* *fz*

558 ord 5 5

Cl Vln I Vln II Vla Vc

sul tasto
arco *ppp*

ppp non cresc

sul tasto
arco *ppp arco*

tr

ppp non cresc

ppp arco

ppp non cresc

ppp non cresc

ppp non cresc

D1

562

D1

Cl - - 5 5

ppp *molto* *pp* *mf* *p* *p* *mf*

Vln I - - - - - -

ppp *III* *p* *pp* *pp* *<mf>*

Vln II - - - - - -

ppp *p* *p* *pp* *pp* *mf p*

Vla - - - - - -

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

Vc - - - - - -

ppp *pp* *f* *p*

==

567

Cl *p* *mf* *p* *mf* *p* *mf* *f* *p* *<ff>*

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

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

Vla *sul tasto* *p* *mp* *p* *non cresc* *f* *p* *p*

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

==

572

Cl - *ff* - *f* *sul A* - *f*

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

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

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

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

577 

E1

Cl

Vln I

Vln II

Vla

Vc

f < ff *f* *f < ff* *ff* *ppp non cresc*

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

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

582 

(non cresc)

ff sempre

sul pont. *ppp < pp* *5* *ppp poss >* *pp non cresc*

pizz *5* *ff sempre* *nat gliss*

f *pp non cresc* *ff* *p* *f > p*

nat gliss

pp *p* *pp* *ff* *pp* keep 1st RH key pressed down

588 

pp sempre

ff sempre

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 pizz ff

Vla arco ff pizz ff arco

Vc arco ff pizz ff arco

F1

601

Cl f ff ff f

Vln I f ff sim f ffz

Vln II f p f f ff

Vla f p=f f ff ff

Vc f=p f f=ff p non cresc

605

Cl ff f=ffz ff<fff sul pont. 5 sul pont. 6 pp non cresc

Vln I p=pp f=ffz pp non cresc sul pont. 0 sul pont. 6 pp non cresc

Vln II p=pp f=ffz pp non cresc sul pont. 0 pp non cresc sul pont. 6

Vla p=pp f=ffz pp non cresc sul pont. 0 pp non cresc sul pont. 6

Vc p=pp f=ffz pp non cresc sul pont. 0 pp non cresc sul pont. 6

G1

611

Cl 3 5 ff fff boisterous sul pont. 5 pp non 5 cresc

Vln I 5 5 5 5 5 5 5

Vln II sul pont. 5 5 5 5 5 5

Vla sul pont. 5 5 5 5 5 5

Vc sul pont. 5 5 5 5 5 5

614 *keep 2nd RH key pressed down*

Cl 5 5 5 5 5 5 5 5

ord

616 *keep 3rd RH key pressed down*

Cl 5 5 5 5 5 5 5 5

Vln I non cresc sempre
ppp non cresc

Vln II *ppp non cresc*

Vla 3 3 3 3 3 3 3 3
pp non cresc

Vc -

ppp non cresc

618 ord 5 5 5 3 4 3 4 3 4

Cl 5 5 5 3 4 3 4 3 4

Vln I 3 4 3 4 3 4 3 4

Vln II 3 4 3 4 3 4 3 4

Vla 3 4 3 4 3 4 3 4

Vc 3 4 3 4 3 4 3 4

620 *pp non cresc*

Cl 5 5 3 4 3 4 3 4 f sub ffz ff fff

Vln I 5 3 4 3 4 3 4 f ffz ff 3 fff (dampen)

Vln II 5 3 4 3 4 3 4 ff ffz ff 5 fff

Vla 3 4 3 4 3 4 ff ffz ff 3 fff

Vc 5 3 4 3 4 ff ffz ff 5 fff (dampen)