

Frank Wilhoit

The Door

Homage to E. B. White

for E \flat Clarinet
and smallish orchestra

2019

ORCHESTRA

4 Horns in F

Snare Drum

Strings

duration ca. 10 minutes

The score is transposed.

Strings divisi only in bars 8-11, non divisi everywhere else.

*The omission of all tempo markings (verbal, metronomic, **poco rit.**, etc.) is deliberate. The impression of a unified tempo should be created, although it is obviously necessary for the actual tempo to fluctuate substantially. The audio rendering available at <https://www.broadheath.com> should be consulted.*

Notional basic tempi might be as follows:

beginning ♩ = 76

letter C ♩ = 69

letter K ♩ = 63

letter O ♩ = 54

letter T ♩ = 69

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The musical score is written in 2/4 time and consists of the following parts:

- Horns I/II in F:** Treble clef, starting with a whole note chord of Bb2, D3, F3, and Ab3. Dynamics: *con sord. pp*.
- Horns III/IV in F:** Treble clef, starting with a whole note chord of Bb2, D3, F3, and Ab3. Dynamics: *pp*.
- 3. con sord.:** A third horn part, also in F, with a whole note chord of Bb2, D3, F3, and Ab3. Dynamics: *pp*.
- Snare Drum:** Treble clef, playing a steady eighth-note pattern.
- SOLO Clarinet in Eb:** Treble clef, playing a melodic line of eighth notes with triplets. Dynamics: *p*.
- Violin I:** Treble clef, playing a melodic line of eighth notes with triplets. Dynamics: *pizz. pp*.
- Violin II:** Treble clef, playing a melodic line of eighth notes with triplets. Dynamics: *pizz. pp*.
- Viola:** Alto clef, playing a melodic line of eighth notes with triplets. Dynamics: *pizz. pp*.
- Violoncello:** Bass clef, playing a melodic line of eighth notes with triplets. Dynamics: *pizz. pp*.
- Double Bass:** Bass clef, playing a steady eighth-note pattern.

A

Hn. I/II (F)

Hn. III/IV (F)

Two staves for Horns I/II and III/IV in F major. Both parts play a melodic line of eighth notes with slurs, starting at measure 7. The key signature has one flat (F major).

S. D.

A single staff for the Soprano Drum, showing a series of rhythmic pulses.

SOLO

A solo violin part starting with a triplet of eighth notes. The dynamics are *f*, *p*, and *f*. The part features a long, sweeping melodic line with various ornaments and a final flourish.

Vn. I

con sord. *f* arco div. *pp* senza sord. *ff* pizz.

Violin I part. Starts with a dynamic of *f* and *con sord.* (with mutes). It then transitions to *arco div.* (divisi) with a dynamic of *pp*. Later, it becomes *senza sord.* (without mutes) and ends with a *pizz.* (pizzicato) dynamic of *ff*.

Vn. II

con sord. *f* arco div. *pp* senza sord. *ff* pizz.

Violin II part. Similar to Violin I, starting with *f* and *con sord.*, moving to *arco div.* with *pp*, and ending with *senza sord.* and *ff* *pizz.*

Va.

con sord. *f* arco div. *pp* senza sord. *ff* pizz.

Viola part. Similar to the violin parts, starting with *f* and *con sord.*, moving to *arco div.* with *pp*, and ending with *senza sord.* and *ff* *pizz.*

Vc.

con sord. *f* arco div. *pp* senza sord. *ff* pizz.

Violoncello part. Similar to the other string parts, starting with *f* and *con sord.*, moving to *arco div.* with *pp*, and ending with *senza sord.* and *ff* *pizz.*

D.B.

con sord. *fp*

Double Bass part. Starts with a dynamic of *fp* (fortissimo piano) and *con sord.* (with mutes). It plays a simple, rhythmic accompaniment.

Hn. I/II (F)

Hn. III/IV (F)

S. D.

p ————— *ff*

SOLO

Vn. I

Vn. II

Va.

Vc.

D.B.

senza sord.
pizz.

27

Hn. I/II (F)

Hn. III/IV (F)

S. D.

SOLO

Vn. I

Vn. II

Va.

Vc.

D.B.

senza sord.

f

mf

ff

Detailed description of the musical score: The score is for page 6, measures 27-30. It features seven staves: Horns I/II (F), Horns III/IV (F), Snare Drum (S. D.), Solo Violin (SOLO), Violins I (Vn. I), Violins II (Vn. II), Viola (Va.), Violoncello (Vc.), and Double Bass (D.B.).
- Horns I/II and III/IV: Both parts are marked 'f' and 'senza sord.'. They play a melodic line starting in measure 29, consisting of a half note G4, a quarter note A4, and a quarter note B4.
- Snare Drum: Plays a rhythmic pattern of eighth notes in measures 27-28, then rests in measures 29-30.
- Solo Violin: Features a melodic line with accents (>) and triplets (3) in measures 27-30. The dynamic is marked 'mf'.
- Violins I, Violins II, Viola, Violoncello, and Double Bass: All string parts play a rhythmic pattern of eighth notes in measures 27-28, then rest in measures 29-30. They are marked 'ff'.
- Measure 27: The Solo Violin part begins with a melodic line. The strings play eighth notes.
- Measure 28: The Solo Violin part continues with a melodic line. The strings play eighth notes.
- Measure 29: The Solo Violin part continues with a melodic line. The strings rest.
- Measure 30: The Solo Violin part concludes with a melodic line. The strings rest.

31

Hn. I/II (F)

1. *f* \leftarrow *ff*

2. *f* \leftarrow *ff*

Hn. III/IV (F)

3. *f* \leftarrow *ff*

4. *f* \leftarrow *ff*

S. D.

ff

SOLO

f 3 3 \leftarrow \rightarrow 3 3 *ff*

Vn. I

arco *ff*

Vn. II

arco *ff*

Va.

arco *ff*

Vc.

arco *ff*

D.B.

arco *ff*

37 C

Hn. I/II (F)

Hn. III/IV (F)

S. D.

SOLO

Vn. I

Vn. II

Va.

Vc.

D.B.

f p f p *p*

f p f p *p*

mp 3 3 3 3 5

43

Hn. I/II (F)

Hn. III/IV (F)

S. D.

SOLO

Vn. I

Vn. II

Va.

Vc.

D.B.

3 3 5 p

48

Hn. I/II (F)

Hn. III/IV (F)

S. D.

SOLO

Vn. I

Vn. II

Va.

Vc.

D.B.

pp

pp

pp

pp

52

Musical score for page 11, measures 52-57. The score includes parts for Horns I/II (F) and III/IV (F), Solo, Violins I and II, Viola, Violoncello, and Double Bass. The Solo part features a melodic line with dynamics *p* and hairpins. The strings provide accompaniment with various articulations and dynamics.

Hn. I/II (F)
Hn. III/IV (F)
S. D.
SOLO
Vn. I
Vn. II
Va.
Vc.
D.B.

Hn. I/II (F)

Hn. III/IV (F)

S. D.

f p f p

SOLO

Vn. I

Vn. II

Va.

Vc.

D.B.

64 **E**

Hn. I/II (F)

Hn. III/IV (F)

S. D.

SOLO

Vn. I

arco

p

Vn. II

arco

p

Va.

arco

p

Vc.

arco

p

D.B.

p

74

Hn. I/II (F)

Musical staff for Horns I/II (F) and Horns III/IV (F). Both staves show a whole rest in the first measure and a half rest in the second measure.

S. D.

Musical staff for Snare Drum (S. D.) showing a whole rest in the first measure and a half rest in the second measure.

SOLO

Musical staff for SOLO featuring a triplet of eighth notes with accents and a dynamic marking of *pp*. The notes are G4, A4, and B4 in the first measure, and G4, A4, and B4 in the second measure.

Vn. I

Musical staff for Violin I (Vn. I) with a sixteenth-note pattern and accents.

Vn. II

Musical staff for Violin II (Vn. II) with a sixteenth-note pattern and accents.

Va.

Musical staff for Viola (Va.) with a sixteenth-note pattern and accents.

Vc.

Musical staff for Violoncello (Vc.) with a sixteenth-note pattern and accents.

D.B.

Musical staff for Double Bass (D.B.) showing a whole rest in the first measure and a half rest in the second measure.

F con sord.

76

Hn. I/II (F) *pp*

Hn. III/IV (F) *pp*

S. D. *f* *mf* *p*

SOLO

Vn. I

Vn. II

Va.

Vc.

D.B.

80

Hn. I/II (F)

Hn. III/IV (F)

S. D.

SOLO

Vn. I

Vn. II

Va.

Vc.

D.B.

f

p ————— *f*

f *p*

mp

3 3

3 3

84

Hn. I/II (F)

Hn. III/IV (F)

S. D.

f *p* *mf*

SOLO

3 3 5

Vn. I

Vn. II

Va.

Vc.

D.B.

senza sord.
pizz.

mf

3 3

senza sord.

mf

senza sord.

mf

(pizz.)

mf

88

Hn. I/II (F)

Hn. III/IV (F)

S. D.

SOLO

Vn. I

Vn. II

Va.

Vc.

D.B.

G senza sord.

mp

senza sord.

mp

p \longleftarrow \longrightarrow f

ff

3 3

f 3 3 5

92

Musical score for page 20, measures 92-95. The score includes parts for Horns I/II (F), Horns III/IV (F), Snare Drum (S. D.), Solo Violin (SOLO), Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Double Bass (D.B.).

Measures 92-95:

- Hn. I/II (F):** Rests in all measures.
- Hn. III/IV (F):** Rests in all measures.
- S. D.:** Measure 92: *f* (forte) snare drum hit. Measures 93-95: Rests.
- SOLO:** Violin solo with complex rhythmic patterns and five-fingered runs (marked with '5').
- Vn. I:** Measure 92: Rest. Measure 93: *f* (forte) *arco* (arco) with accent. Measure 94: *mf* (mezzo-forte). Measure 95: Rest.
- Vn. II:** Rests in all measures.
- Va.:** Measure 92: Rest. Measure 93: Rest. Measure 94: *f* (forte) with accent. Measure 95: Rest.
- Vc.:** Rests in all measures.
- D.B.:** Rests in all measures.

96

Hn. I/II (F)

Hn. III/IV (F)

S. D.

SOLO

Vn. I

Vn. II

Va.

Vc.

D.B.

f *pp*

f *pp*

mp

pp

con sord.

pp

(con sord.)

pp

con sord.

pp

con sord.

pp

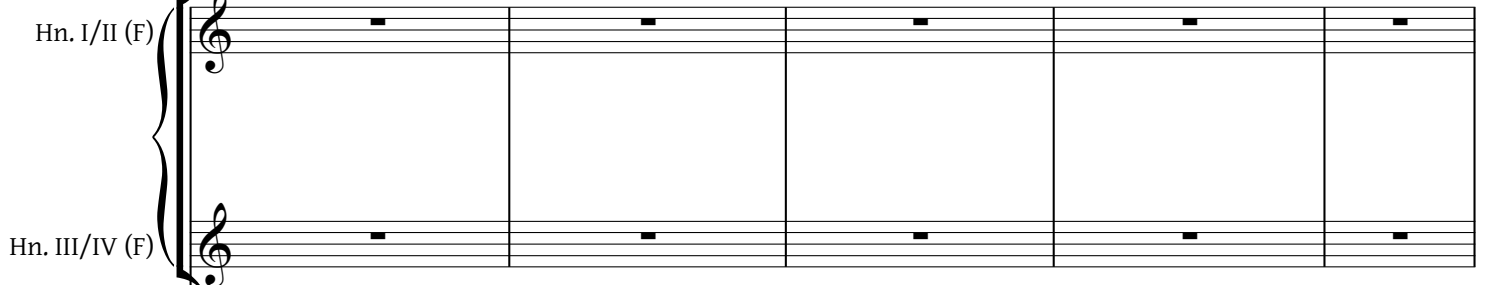
arco
con sord.

pp

101

Hn. I/II (F)

Hn. III/IV (F)

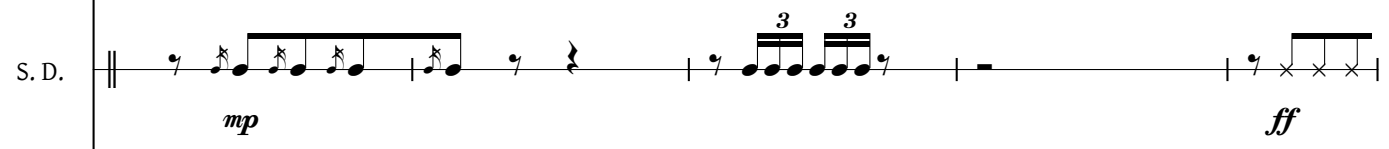


Two horn staves, Hn. I/II (F) and Hn. III/IV (F), both containing rests for the duration of the page.

S. D.

mp

ff



Saxophone staff (S. D.) with dynamics *mp* and *ff*. It features eighth notes, triplets, and a triplet of eighth notes marked with 'x'.

SOLO

f



Solo staff with dynamic *f* and triplet markings. It contains eighth notes and triplet eighth notes.

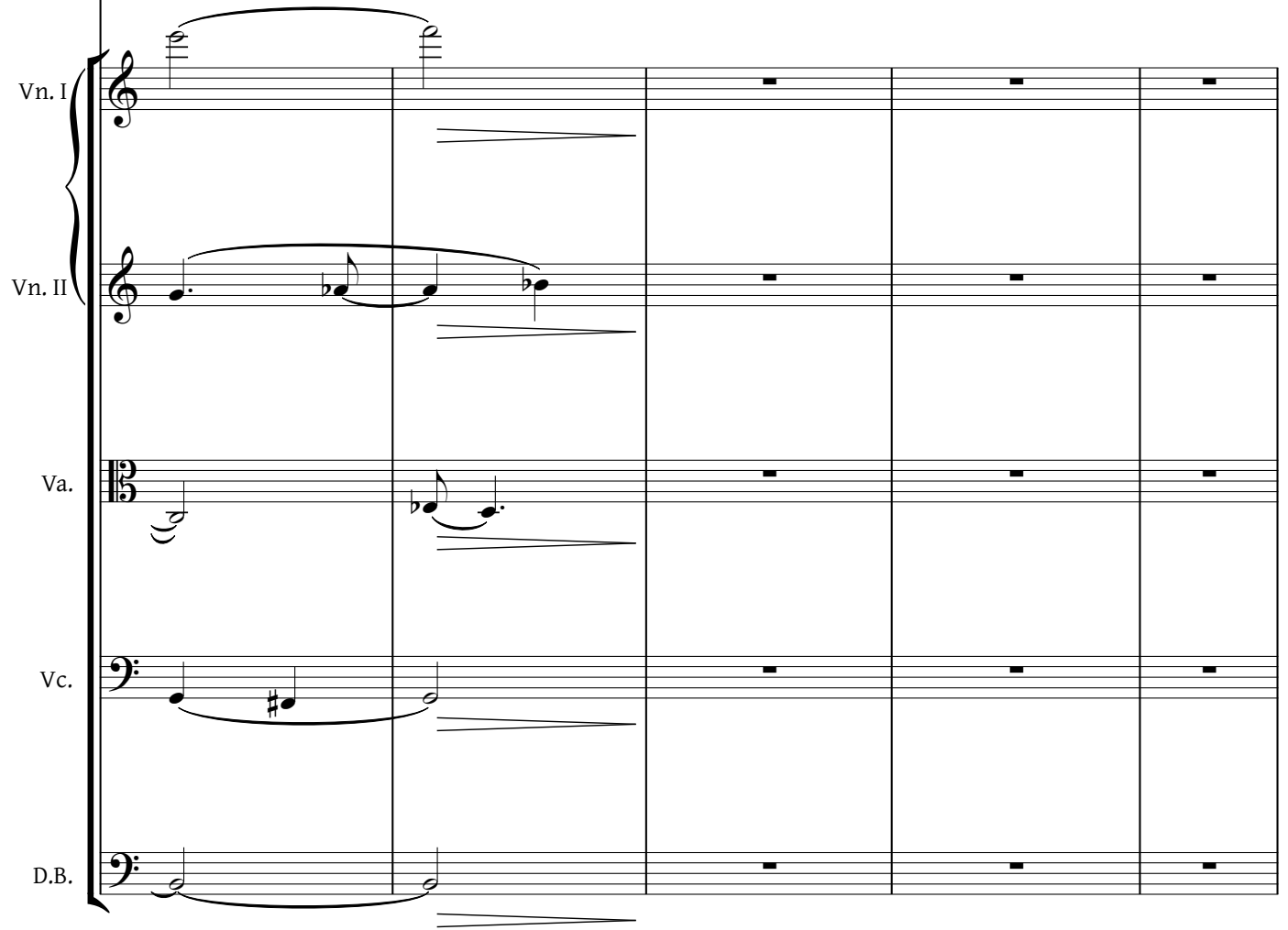
Vn. I

Vn. II

Va.

Vc.

D.B.



String staves (Vn. I, Vn. II, Va., Vc., D.B.) with dynamics *mp* and *ff*. Includes slurs, hairpins, and a double bar line with repeat dots.

Hn. I/II (F)

Hn. III/IV (F)

S. D.

SOLO

Vn. I

Vn. II

Va.

Vc.

D.B.

The score is arranged in a standard orchestral layout. The top two staves are for Horns I/II (F) and Horns III/IV (F). Below them is the S.D. (Saxophone) part. The SOLO part is a single staff. The Violin I and II parts are grouped together, with Violin I above Violin II. The Viola part is below the Violin II part. The Violoncello (Vc.) and Double Bass (D.B.) parts are at the bottom. The Violin I and II parts contain complex rhythmic patterns with triplets and slurs. The SOLO part is a single staff with a few notes. The other parts are mostly rests.

113

Hn. I/II (F) *ff*

Hn. III/IV (F) *ff*

S. D. *f* 3 *f* 3 *f* 3

SOLO *ff* 5 5

Vn. I *mf* 3 3 *f* 3 3

Vn. II *mf* 3 3 *f* 3 3

Va. *mf* 3 3 *f* 3 3

Vc. *mf* *arco* 3 3 *f* 3 3

D.B. *f* *arco* 3 3 *f* 3 3

Hn. I/II (F)

Hn. III/IV (F)

S. D.

p *mf* *p*

SOLO

mf *mp* *p*

Vn. I

Vn. II

Va.

Vc.

D.B.

121

Hn. I/II (F)

Hn. III/IV (F)

S. D.

p < mf *p* *p <*

SOLO

5 5

Vn. I

Vn. II

Va.

Vc.

D.B.

Hn. I/II (F)

Hn. III/IV (F)

S. D.

mf > p

p < mf < f

SOLO

Vn. I

Vn. II

Va.

Vc.

D.B.

137

Hn. I/II (F)

Hn. III/IV (F)

S. D.

SOLO

mp

Vn. I

Vn. II

Va.

Vc.

D.B.

Detailed description: This page of a musical score covers measures 137 through 142. The instrumentation includes Horns I/II (F), Horns III/IV (F), Snare Drum (S. D.), a Soloist (SOLO), Violins I and II, Viola, Violoncello (Vc.), and Double Bass (D.B.). The Soloist part is the most active, featuring a melodic line with various rhythmic values and phrasing. It begins with a mezzo-piano (*mp*) dynamic and includes several accents. The other instruments provide harmonic support with sustained notes and rhythmic patterns. The score is written in a standard musical notation style with a key signature of one sharp (F#).

143

Hn. I/II (F)

Musical staff for Horns I and II (F). The staff contains rests for all seven measures.

Hn. III/IV (F)

Musical staff for Horns III and IV (F). The staff contains rests for all seven measures.

S. D.

Musical staff for Snare Drum (S. D.). The staff contains rests for all seven measures.

SOLO

Musical staff for Solo instrument. The staff contains a melodic line with dynamics *pp* and a fingering *5*.

Vn. I

Musical staff for Violin I (Vn. I). The staff contains rests for all seven measures.

Vn. II

Musical staff for Violin II (Vn. II). The staff contains rests for all seven measures.

Va.

Musical staff for Viola (Va.). The staff contains rests for all seven measures.

Vc.

Musical staff for Violoncello (Vc.). The staff contains rests for all seven measures.

D.B.

Musical staff for Double Bass (D.B.). The staff contains rests for all seven measures.

K

150

Hn. I/II (F)

Hn. III/IV (F)

S. D.

SOLO

Vn. I

Vn. II

Va.

Vc.

D.B.

Musical score for page 32, measures 150-152. The score includes parts for Horns I/II and III/IV (both in F), Solo, Violins I and II, Viola, Violoncello, and Double Bass. The Solo part features a melodic line with a dynamic marking of *f*. The strings (Va., Vc., D.B.) play pizzicato chords with a dynamic marking of *f*. The S.D. part has dynamics *p*, *f*, *mf*, and *f*. The Horns and Violins I/II parts are mostly silent with rests.

153

Hn. I/II (F)

Hn. III/IV (F)

S. D.

mf ————— *f*

SOLO

Vn. I

pizz.

Vn. II

pizz.

Va.

f

Vc.

D.B.

156

Hn. I/II (F)

Hn. III/IV (F)

S. D.

SOLO

Vn. I

Vn. II

Va.

Vc.

D.B.

Detailed description: This page of a musical score contains measures 156, 157, and 158. The score is arranged in a standard orchestral layout. At the top, there are two staves for Horns I/II (F) and Horns III/IV (F), both of which are empty. Below these is a staff for Solo Saxophone (S. D.), which contains a few notes with accents and slurs. The next staff is for the Solo Saxophone (SOLO), which features a complex, melodic line with many notes, slurs, and accents. Below the solo part are staves for Violins I and II, Viola, Violoncello, and Double Bass, all of which are empty.

L

159

Hn. I/II (F)

Hn. III/IV (F)

S. D.

SOLO

Vn. I

Vn. II

Va.

Vc.

D.B.

mf *f*

f

f

162

Hn. I/II (F)

Hn. III/IV (F)

S. D.

SOLO

Vn. I

Vn. II

Va.

Vc.

D.B.

arco.

f

arco

f

arco

f

arco

f

pizz.

mf

165

Hn. I/II (F)

Hn. III/IV (F)

S. D.

SOLO

Vn. I

Vn. II

Va.

Vc.

D.B.

p

p

p

f

pizz.

arco

ff

pizz.

pizz.

pizz.

mf

arco

f

Detailed description: This page of a musical score covers measures 165, 166, and 167. The score is for a symphony orchestra. The woodwind section includes Horns I/II (F) and Horns III/IV (F), both playing a soft (*p*) chordal accompaniment. The strings consist of Violins I and II, Viola, Violoncello, and Double Bass. The SOLO part is a melodic line for a solo instrument, likely a violin, starting in measure 165 with a forte (*f*) dynamic and ending in measure 167. The Violin I part starts in measure 165 with a pizzicato (*pizz.*) articulation and a forte (*f*) dynamic, then switches to arco in measure 167 with a fortissimo (*ff*) dynamic. The Violin II part plays a pizzicato (*pizz.*) accompaniment throughout. The Viola part also plays a pizzicato (*pizz.*) accompaniment. The Violoncello part starts in measure 165 with a pizzicato (*pizz.*) articulation and a mezzo-forte (*mf*) dynamic, then switches to arco in measure 167 with a forte (*f*) dynamic. The Double Bass part provides a steady accompaniment throughout the measures.

168

Hn. I/II (F) *mf*

Hn. III/IV (F) *mf*

S. D. *f*

SOLO

Vn. I *mp* *p*

Vn. II *arco* *mp* *p*

Va. *arco* *mp* *p*

Vc. *mp*

D.B. *f* *p*

171

Hn. I/II (F)

Hn. III/IV (F)

S. D.

SOLO

p *f*

Vn. I

pp *mp*

Vn. II

pp *mp*

Va.

pp *f* *mp*

Vc.

D.B.

174

Hn. I/II (F)

Hn. III/IV (F)

S. D.

SOLO

Vn. I

Vn. II

Va.

Vc.

D.B.

p

mp

p

p

p

177

Hn. I/II (F)

Hn. III/IV (F)

S. D.

SOLO

Vn. I

Vn. II

Va.

Vc.

D.B.

p

pp

pp

mp

mp

Detailed description: This page of a musical score covers measures 177 to 180. The top two staves are for Horns I/II (F) and III/IV (F), both of which are silent throughout. The Snare Drum (S. D.) part has a rest in measure 177, followed by a rhythmic pattern in measure 178 marked *p*. The SOLO part features a melodic line starting in measure 177, marked *pp*, with a crescendo leading to a *pp* dynamic in measure 179. The Violin I (Vn. I) part has a melodic line in measure 177 marked *pp*, followed by rests in measures 178 and 179, and a melodic phrase in measure 180 marked *mp*. The Violin II (Vn. II) part has a melodic line in measure 177, rests in measures 178 and 179, and a melodic phrase in measure 180 marked *mp*. The Viola (Va.) part has a melodic line in measure 177, rests in measures 178 and 179, and a melodic phrase in measure 180. The Violoncello (Vc.) and Double Bass (D.B.) parts are silent throughout.

181

Musical score for measures 181-184. The score includes parts for Horns I/II (F), Horns III/IV (F), Solo, Violins I and II, Viola, Violoncello, and Double Bass. The Solo part features a melodic line with dynamics *mp* and *mf*. The string parts (Vn. I, Vn. II, Va., Vc., D.B.) are marked *pizz.* (pizzicato) and *p* (piano). The woodwinds (Hn. I/II, Hn. III/IV) and S. D. (Saxophone) parts are marked with rests.

185

Hn. I/II (F)

Hn. III/IV (F)

S. D.

SOLO

Vn. I

Vn. II

Va.

Vc.

D.B.

mf

f

p

188 N

Hn. I/II (F)

Hn. III/IV (F)

S. D.

SOLO

Vn. I

Vn. II

Va.

Vc.

D.B.

mf

f

arco

pizz.

191

Hn. I/II (F)

S. D.

SOLO

Vn. I

Vn. II

Va.

Vc.

D.B.

194

Hn. I/II (F)

Hn. III/IV (F)

S. D.

SOLO

Vn. I

Vn. II

Va.

Vc.

D.B.

ff

ff

ff

ff

ff

ff

arco

197

Hn. I/II (F) *ff* 1. *ff*

Hn. III/IV (F) *ff* 3. *ff*

S. D.

SOLO

Vn. I *mf*

Vn. II *mf*

Va. *mf*

Vc.

D.B.

200

Hn. I/II (F)

ff

Hn. III/IV (F)

ff

S. D.

SOLO

Vn. I

ff

p

ff

pizz.

Vn. II

ff

p

ff

pizz.

Va.

ff

p

ff

pizz.

Vc.

ff

p

ff

pizz.

D.B.

ff

p

ff

arco

pizz.

203

Hn. I/II (F)

Hn. III/IV (F)

S. D.

SOLO

Vn. I

Vn. II

Va.

Vc.

D.B.

1.

4.

mf

mf

mf

arco

pp

Hn. I/II (F)

Hn. III/IV (F)

S. D.

SOLO

Vn. I

Vn. II

Va.

Vc.

D.B.

pp

5

5

5

>

#

223 **P**

Hn. I/II (F)

Hn. III/IV (F)

S. D.

SOLO

Vn. I

Vn. II

Va.

Vc.

D.B.

pp

p

5

5

Hn. I/II (F)

Hn. III/IV (F)

S. D.

SOLO

pp

Vn. I

mp 5 *pp*

Vn. II

pp 5

Va.

mp 5

Vc.

D.B.

R

235

Musical score for Hn. I/II (F), Hn. III/IV (F), S. D., SOLO, Vn. I, Vn. II, Va., Vc., and D.B. The score is in 2/4 time and features a key signature of one sharp (F#). The Hn. I/II and Hn. III/IV parts are mostly silent, with Hn. III/IV playing a melodic line starting at measure 235, marked with a *p* dynamic and a fermata. The SOLO part features a melodic line starting at measure 235, marked with a *pp* dynamic and a fermata. The Vn. I part features a melodic line starting at measure 235, marked with a *mp* dynamic and a fermata. The Vn. II part features a melodic line starting at measure 235, marked with a *p* dynamic and a fermata. The Va. part features a melodic line starting at measure 235, marked with a *p* dynamic and a fermata. The Vc. part features a melodic line starting at measure 235, marked with a *p* dynamic and a fermata. The D.B. part is silent.

242

Hn. I/II (F)

Hn. III/IV (F)

S. D.

SOLO

Vn. I

Vn. II

Va.

Vc.

D.B.

mp

p

5

pp

p

Detailed description: This page of a musical score, numbered 56, covers measures 242 through 247. The score is arranged in a standard orchestral layout. At the top, the Horn I/II (F) and Horn III/IV (F) parts are shown. The Horn I/II part begins in measure 242 with a rest, followed by a melodic line starting in measure 243 with a mezzo-piano (*mp*) dynamic. The Horn III/IV part also starts with a rest, then plays a sixteenth-note figure in measure 242 marked piano (*p*), followed by a melodic line in measure 243. Below the horns is a Solo part, which is a single staff with rests in all measures. The Violin I part has a melodic line in measure 242 marked piano (*p*) with a fingering of 5, then rests in measures 243-247. The Violin II part has rests in all measures. The Viola part has a melodic line in measure 242 marked piano (*p*), then rests in measures 243-247. The Violoncello part has a single note in measure 242, then rests in measures 243-247. The Double Bass part has rests in all measures. The string parts (SOLO, Vn. II, Vc., D.B.) are mostly silent, with some rests indicated by short horizontal lines.

249

Hn. I/II (F)

Hn. III/IV (F)

S. D.

SOLO

Vn. I

Vn. II

Va.

Vc.

D.B.

S

p

pp 5

pp

pp

arco

pp

Hn. I/II (F)

Hn. III/IV (F)

S. D.

SOLO

Vn. I

Vn. II

Va.

Vc.

D.B.

con sord.

pp

con sord.

con sord.

con sord.

271

Hn. I/II (F)

Hn. III/IV (F)

S. D.

SOLO

Vn. I

Vn. II

Va.

Vc.

D.B.

fff

fff

fff

fff

fff

fff

mp > *ppp*

senza sord.
pizz.

senza sord.
pizz.

senza sord.
pizz.

senza sord.
pizz.

pizz.

solo arco

U

278

Hn. I/II (F)

Hn. III/IV (F)

S. D.

SOLO

p

Vn. I

arco
con sord.
pp

Vn. II

con sord.
arco
pp

Va.

con sord.
arco
pp

Vc.

D.B.

ppp

285

Hn. I/II (F) *con sord.*
f

Hn. III/IV (F) *con sord.*
f

S. D.

SOLO *f* *p*

Vn. I *f* *p sub.*

Vn. II *f* *p sub.*

Va. *f* *p sub.*

Vc.

D.B.

V

290

Hn. I/II (F)

Hn. III/IV (F)

S. D.

SOLO

Vn. I

Vn. II

Va.

Vc.

D.B.

f

mp

pp

ff

pp

ff

pp

ff

pp

mp

pp

mp

ppp

arco
con sord.

5

5

5

Hn. I/II (F)

Hn. III/IV (F)

S. D.

SOLO

Vn. I

Vn. II

Va.

Vc.

D.B.

pp

senza sord.

p

senza sord.

p

senza sord.
pizz.

p

301

Hn. I/II (F)

Hn. III/IV (F)

S. D.

SOLO

Vn. I

Vn. II

Va.

Vc.

D.B.

senza sord.

p

arco

p

4. senza sord.

p

p < mp

307 2. senza sord.

Hn. I/II (F)

Hn. III/IV (F)

S. D.

SOLO

Vn. I

Vn. II

Va.

Vc.

D.B.

320

Hn. I/II (F)

Hn. III/IV (F)

S. D.

SOLO

Vn. I

Vn. II

Va.

Vc.

D.B.

ff

ff

ff *fff*

ff *ff* *f*

f

ff *f*

ff *f*

ff *f*

ff *f*

ff *f*

ff *f*

327

Hn. I/II (F)

Hn. III/IV (F)

S. D.

SOLO

mf *mp* *p* *pp* <

Vn. I

mf *mp*

Vn. II

mf *mp*

Va.

mf *mp*

Vc.

mf *mp*

D.B.

335

Hn. I/II (F)

S. D.

SOLO

Vn. I

Vn. II

Va.

Vc.

D.B.

348

Hn. I/II (F)

S. D.

SOLO

Vn. I

Vn. II

Va.

Vc.

D.B.

350

Hn. I/II (F)

Hn. III/IV (F)

S. D.

mp

SOLO

Vn. I

mf pp

Vn. II

mf pp

Va.

mf pp

Vc.

D.B.

352

Hn. I/II (F)

Hn. III/IV (F)

S. D.

SOLO

Vn. I

Vn. II

Va.

Vc.

D.B.

p *mp* *mf*

Hn. I/II (F)

Hn. III/IV (F)

S. D.

SOLO

Vn. I

Vn. II

Va.

Vc.

D.B.

f

f

mf

mf

356 Y

Hn. I/II (F)

Hn. III/IV (F)

S. D.

mf *p*

SOLO

ff

Vn. I

f *mf* *mp* *p*

Vn. II

f *mf* *mp* *p*

Va.

f *mf* *mp* *p*

Vc.

arco

f *mf* *mp* *p*

D.B.

arco

f *mf* *mp* *p*

360 **con sord.**

Hn. I/II (F) *ppp*

Hn. III/IV (F) (con sord.) *ppp*

S. D.

SOLO *p*

Vn. I

Vn. II

Va.

Vc.

D.B.

364

Hn. I/II (F)

Hn. III/IV (F)

S. D.

SOLO

Vn. I

Vn. II

Va.

Vc.

D.B.

pp

5

3

3

3

3