

Howard Hersh

# The Gate

*Flute*  
*Clarinet*  
*Violin*  
*Cello*  
*Piano*

# The Gate

Howard Hersh

Flute  $\text{♩} = 60$

Clarinet in Bb

Violin

Violoncello

Piano

Fl.

Cl.

Vln.

Vc.

Pno.

6

$\text{♩} = 92$   $\text{♩} = 83$   $\text{♩} = 72$

11

**A**

$\text{♩} = 55$

Fl. *mp*

Cl. *pp*

Vln. *pizz.* (*p*) arco *pizz.*

Vc. *pizz.* (*p*)

Pno.  $8^{\text{va}}$   $\text{♩} = 55$

14

Fl.

Cl. *arco*

Vln. *arco* *pizz.* *arco* *pizz.*

Vc.

Pno.

17

Fl.

Cl.

Vln.

Vc.

Pno.

18

Fl.

Cl.

Vln.

Vc.

Pno.

19

Fl.

Cl.

Vln.

Vc.

Pno.

*pizz.*

*arco*

*Red.*



20

Fl.

Cl.

Vln.

Vc.

Pno.

**Poco meno mosso**

**B**

Poco meno mosso  
molto rit. . . . .

$\text{♩} = 76$   
( $3/4 + 3/8$ )

Musical score for measures 24-28. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The tempo is marked 'Poco meno mosso' and 'molto rit.'. The time signature changes from 4/4 to 2/4 at measure 26. The key signature changes from C major to G major at measure 28. The piano part features a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *p*.



Musical score for measures 29-32. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The tempo is marked 'molto rit.'. The time signature changes from 2/4 to 5/4 at measure 30. The key signature changes from G major to D major at measure 32. The piano part features a melodic line in the right hand with a triplet and a bass line in the left hand, with dynamic markings of *p* and *pp*.

31

Fl. *p*

Cl. *p*

Vln. *p* pizz. arco

Vc. *p*

Pno. *Red. \**

Più mosso (♩ = 50) Più mosso (♩ = 60)

37

Fl. Più mosso (♩ = 66) Meno mosso (♩ = 55)

Cl. Più mosso (♩ = 66) Meno mosso (♩ = 55)

Vln. *8va* arco pizz. #

Vc. *8va* pizz. arco

Pno. Più mosso (♩ = 66) Meno mosso (♩ = 55)

44

Fl.

Cl.

Vln.

Vc.

Pno.

*sub. p*

*p*

*pizz.* *arco*

*pizz.* *arco*

*pizz.* *arco*

(3/8 + 3/4)

**C**

49 ♩ = 50      ♩ = 46      ♩ = 42

Fl.

Cl.

Vln.

Vc.

Pno.

*ppp*

*p*

*p*

♩ = 50      ♩ = 46      ♩ = 42

53

Fl.

Cl.

Vln.

Vc.

Pno.

*p*

3

3

3

3

3

3

3

3

3

3

3



56

Fl.

Cl.

Vln.

Vc.

Pno.

3

3

3

3

3

3

3

3

3

3

58

Fl.

Cl.

Vln.

Vc.

Pno.



60

Fl.

Cl.

Vln.

Vc.

Pno.



73 *rit.* **Tempo** (♩ = 44)

Fl.

Cl.

Vln.

Vc.

Pno.



79 (3/4 + 3/8) *rit.* **Tempo** (♩ = 44)

Fl.

Cl.

Vln.

Vc.

Pno.

84  $\text{♩} = 60$

Fl.

Cl.

Vln.

Vc.

Pno.

*p*

*8va*

91

Fl.

Cl.

Vln.

Vc.

Pno.

*poco*

*pizz.*

*arco*

(8)

**E**

♩ = 60

accel. . . . .

rit. . . . .

♩ = 104

96

Fl.

Cl.

Vln.

Vc.

Pno.

rit. . . . .

♩ = 104

♩ = 60

accel. . . . .

pizz.



103

Fl.

Cl.

Vln.

Vc.

Pno.

♩ = 160

♩ = 160

p

3

106 ♩ = 86

Fl.

Cl.

Vln.

Vc.

Pno.

7

7

7

7

arco

6

6

6

6

♩ = 86



107

Fl.

Cl.

Vln.

Vc.

Pno.

7

7

7

6

6

6

*mp*

*mp*

*mp*

108 ♩ = 82

Fl.

Cl.

Vln.

Vc.

Pno.

*p*

6

6

6

*p*

6

6

6

*p* = 82



109

Fl.

Cl.

Vln.

Vc.

Pno.

*mp*

6

6

6

*mp*

6

6

6

7

3/4

3/4

3/4

3/4

3/4

110

Fl.

Cl.

Vln.

Vc.

Pno.

*p. blend*

*Red.*

6 6 6

6 3 3



111

Fl.

Cl.

Vln.

Vc.

Pno.

5

6 6 6

3 3 3

*poco*

112

Fl. 5

Cl. 6 *poco a poco crescendo*

Vln. *poco a poco crescendo*

Vc. 6 *poco a poco crescendo*

Pno. 3 *a poco crescendo*

Fl. 5

Cl. 6

Vln.

Vc. 6

Pno. 3

114

Fl. 5

Cl. 6

Vln. 6

Vc. 6

Pno. 3 3 9 6

115

Fl. 5

Cl. 6

Vln. 6

Vc. 6

Pno. 3 3 3 6

116

Fl.

Cl.

Vln.

Vc.

Pno.



117

Fl.

Cl.

Vln.

Vc.

Pno.

118  $\text{♩} = 80$  *rit.*

Fl. *f*

Cl. *f*

Vln. *f*

Vc. *f*

Pno. *f*

*with Pedal, sound clearing*



119

Fl. *f*

Cl. *f*

Vln. *f*

Vc. *mf*

Pno. *senza Ped.*

**F**

Poco meno mosso rit. - - (♩) *p*.

122 ♩ = 50

Fl. *p*

Cl. *p*

Vln. *pizz.* *p* arco *3* *8va*

Vc. *p* *6* *pizz* *arco*

Pno. *p* *3* *Poco meno mosso rit. - -*



♩ = 60

128

♩ = 34

Fl. *p*

Cl. *p*

Vln. *p* *pizz.*

Vc. *p* *mp*

Pno. *p* *34* *8vb*



150 **Slow** (♩ = 48)

Fl.

Cl.

Vln.

Vc.

Pno.

*mp*

*mf*

*mp*

*mp*

*mf*



154

Fl.

Cl.

Vln.

Vc.

Pno.

*mp*

*poco rit.* . . . . .  
(3/4 + 3/8)

*poco rit.* . . . . .  
(3/4 + 3/8)

G

157  $\text{♩} = 90$

Fl.  $p$

Cl.  $p$

Vln.  $p$  *poco* *poco* *pizz.*

Vc.  $p$  *poco* *pizz.*

Pno.  $p$   $\text{♩} = 90$   $\text{♩} = 120$



163

Fl.

Cl.

Vln.  $\text{pp}$  *ord.* *arco trem.* *pp* *ord.* *3* *3* (in background to m. 186)

Vc.  $p$

Pno.

170

Fl.  
Cl.  
Vln.  
Vc.  
Pno.

This musical system covers measures 170 to 175. It features five staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Flute and Clarinet parts are mostly rests, with some notes in measures 171 and 175. The Violin and Viola parts consist of long, flowing lines with slurs and accents. The Piano part has a rhythmic accompaniment with triplets and slurs. The time signature alternates between 2/4 and 3/4.



176

Fl.  
Cl.  
Vln.  
Vc.  
Pno.

This musical system covers measures 176 to 181. It features five staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Flute part starts with a *p* dynamic and has a melodic line with slurs. The Clarinet part has rests. The Violin and Viola parts have long, flowing lines with slurs and accents. The Piano part has a rhythmic accompaniment with triplets and slurs. The time signature alternates between 2/4 and 3/4.

182

Fl.  
Cl.  
Vln.  
Vc.  
Pno.

*p*



187

Fl.  
Cl.  
Vln.  
Vc.  
Pno.

192

Fl.

Cl.

Vln.

Vc.

Pno.

This musical system covers measures 192 to 195. It features five staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The time signature alternates between 2/4 and 3/4. The Flute and Clarinet parts are highly melodic, with the Flute playing a series of eighth notes and the Clarinet playing a more rhythmic line with triplets. The Violin and Viola parts provide harmonic support with sustained notes and some triplet patterns. The Piano part is mostly silent, with some light accompaniment in the right hand.



197

Fl.

Cl.

Vln.

Vc.

Pno.

This musical system covers measures 197 to 200. It features the same five staves as the previous system. The time signature continues to alternate between 2/4 and 3/4. The Flute part is more active, playing a melodic line with some rests. The Clarinet part continues its rhythmic pattern with triplets. The Violin and Viola parts are more active, with the Violin playing a melodic line and the Viola providing harmonic support. The Piano part is more active, with both hands playing a rhythmic accompaniment.

204

Fl.

Cl.

Vln.

Vc.

Pno.

rit. . . . .



212

Fl.

Cl.

Vln.

Vc.

Pno.



233

Fl.  
Cl.  
Vln.  
Vc.  
Pno.



239 ♩ = 90

Fl.  
Cl.  
Vln.  
Vc.  
Pno.

*p*

*pizz.*

*15<sup>ma</sup>*

(match clar. dynamic)

247

Fl.

Cl.

Vln.

Vc.

Pno.

*poco*

*arco*

*mp*

*mp*

*mp*

*background*

*(non cresc.)*



251

Fl.

Cl.

Vln.

Vc.

Pno.

*mf*

*mf*

*(p)*

*mf*

256

Fl.

Cl.

Vln.

Vc.

Pno.



263

Fl.

Cl.

Vln.

Vc.

Pno.

$\text{♩} = 60$

$\text{♩} = 60$

8va

270

Fl.

Cl.

Vln.

Vc.

Pno.

8va

pizz.

arco

pizz.

arco

pizz.

arco

p

p

p

mp

1/11/94 (5/09)  
Nevada City, CA  
dur.: ca. 15'