

# I. Day and night at Het Bergelt

Introduzione, tempo ad libitum (ca ♩ = 52)

Clar\* *p libramente*

Vc/Bs *\* In the score, the notes for the clarinet are written as they sound ('in C'), in the part as they shall be played on a clarinet in A.* *f con forza, cantando*

Pf *pp* *p*

8<sup>va</sup>

*accel. .... rit. .... a tempo*

4

*p di lontano (senza vibr.)* *mf* *pp*

*p* *p di lontano (senza vibr.)* *mf* *pp*

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

*loco*

*rit. ....*

8<sup>va</sup>

Allegretto amabile, con moto

8 ♩ = 60

*p* *più p*

*p* *più p*

*p* *[2+3]*

*con* 8<sup>va</sup>

12

Musical score for measures 12-14. The score is in 3/4 time and consists of four staves: Violin (Vc), Bassoon (Bs), Piano (p), and Bass. Measure 12 features a piano (*p*) introduction in the Violin and Bassoon parts, and a piano (*p*) accompaniment in the Piano part. Measure 13 shows the Violin and Bassoon parts moving to a mezzo-forte (*mf*) dynamic with an expressive (*espr.*) character. The Piano part continues with a piano (*p*) accompaniment. Measure 14 is marked *dolce marcato* and features a mezzo-forte (*mp*) dynamic with a *sonore* quality. The Piano part includes triplets in both hands, with dynamics ranging from mezzo-forte (*mf*) to mezzo-piano (*mp*).

15

Musical score for measures 15-17. The score is in 3/4 time and consists of four staves: Violin (Vc), Bassoon (Bs), Piano (p), and Bass. Measure 15 features a forte (*f*) dynamic in the Violin and Bassoon parts, and a mezzo-forte (*mf*) dynamic in the Piano part. Measure 16 is marked *Bs and Vc:* and features a piano (*p*) dynamic in the Violin and Bassoon parts, and a piano (*p*) dynamic in the Piano part. Measure 17 features a mezzo-forte (*mf*) dynamic in the Violin and Bassoon parts, and a mezzo-forte (*mf*) dynamic in the Piano part. The Piano part includes triplets in both hands.

18

Musical score for measures 18-20. The score is in 3/4 time and consists of four staves: Violin (Vc), Bassoon (Bs), Piano (p), and Bass. Measure 18 features a forte (*f*) dynamic in the Violin and Bassoon parts, and a forte (*f*) dynamic in the Piano part. Measure 19 features a forte (*f*) dynamic in the Violin and Bassoon parts, and a forte (*f*) dynamic in the Piano part. Measure 20 features a forte (*f*) dynamic in the Violin and Bassoon parts, and a forte (*f*) dynamic in the Piano part. The Piano part includes sixteenth-note runs in both hands, with dynamics ranging from mezzo-forte (*mf*) to forte (*f*). The Piano part is marked *veloce* and *m.d.* (mezzo-forte).

20

mf *p*

*Bs and Vc?* mf *p*

*marc.* mf *mp* *mp tranq.*

4

*rit.*

23

**Poco meno mosso** ♩ = 56  
*espr.*

*mf* *ad lib.* *mp* *p*

*accel. .... rit.*

*p* *mp*

*rit.*

4/4

28

*espr.* *mp* *p*

*espr., legato* *mp* *m.d.*

*sim.*

6/8

♩ = 66  
32 Agitato ("Nachtmusik")

mf sf pp

Vc: pizz. p leggiero, capriccioso

trem. 2 4\* sim. (non cresc.)

pp mf loco

8<sup>th</sup> U.C. \* suggested fingering

35 sf p

Vc: arco, sul pont.

Bs: legato pp

accel. .... rit. ....

molto f

veloce 5 3 1

a tempo 1 2 sotto 4 2

pp

1 2 5 T.C. 8<sup>th</sup> U.C. sopra

p leggiero, capriccioso

38

sf

gradually change to ..... modo ord.

f

f stridente

Vc: gliss. Bs: legato

f

gliss. ff p pp

8<sup>th</sup> T.C. U.C.

Cl and Vc/Bs: play the motives given as quickly as possible, separated by short pauses, not necessarily all of the same length.

40 **Senza misura\*** *veloce e leggero*

*Vc: pizz.*  
*Bs: leggero, staccatiss.* *Vc: con vibrato* *Vc: "Bartok-pizz."*

*m.d.* *m.g.* *p* *pp* *sf* *pp* (etc.)

\* Remark to bar 40-47 for the whole ensemble: the notes given are meant for global guidance. The voices do not need to be exactly synchronized, but shall be played independently from each other and suggest chaos and uncertainty.

*pp* *pp* *sfz rapido possibile* *p* *pp* *arco* *volatile* *Vc: trem.* *Bs: legato* *grazioso* *sempre pp* *f* *mp* *molto*

*pp* *pp* *sfz* *p* *mp* *mf* *p*

(\*) *1 3 2* *sfz* *p* *mp* *mf* *p*

(crescendi mainly in m.g.)

T.C. *8<sup>th</sup>*

(\*) Vc/Bs: come in immediately after last note of clarinet, like a thunderbolt after a very near strike of lightning.

*mf* *pp shadowy* *pp shadowy* *ppp* *lunga* *ppp* *ppp* *ppp*

*Vc: pizz.* *pp shadowy* *ppp* *ppp* *ppp*

*strepitoso* *ppp* *ppp* *ppp* [etc., improvisando]

(\*\*) Gradually slow down the tremolo and eventually stop. Keep the clusters tenuti with the fingers on the keys and repeatedly change the pedal in order to accelerate the diminuendo. Take time let the volume decrease to pp.

48 **Tempo I, piacevole**

♩ = 58

(legato without pedal)

*p tranqu.*

*pp*

*poco rit. ....*

8<sup>va</sup>

52

*modo ord.*

*p*

*più p*

*modo ord.*

*p*

*più p*

*a tempo*

6

6

*loco*

[2+3]

8<sup>va</sup>

56

*rit. ....*

*p sub., dolce*

*mf*

*ad lib. accel. ....*

*p sub., dolce*

*mf*

*molto tranqu.*

*p*

*mf*

*p sub., dolce*

60

Meno mosso

..... rit. ....  
*espr. mp*  
*mp*  
*di lontano*  
*pp*  
*p*  
*pp*  
*sim.*  
*pp*

65

poco rit. .... molto rit. ..

*di lontano*  
*p*  
*poco rit. ....*  
*a tempo, chiaro* ♩ = 52  
*p*  
*pp*  
*p*  
*pp*  
*pp*  
*loco con*  
*8<sup>va</sup>*