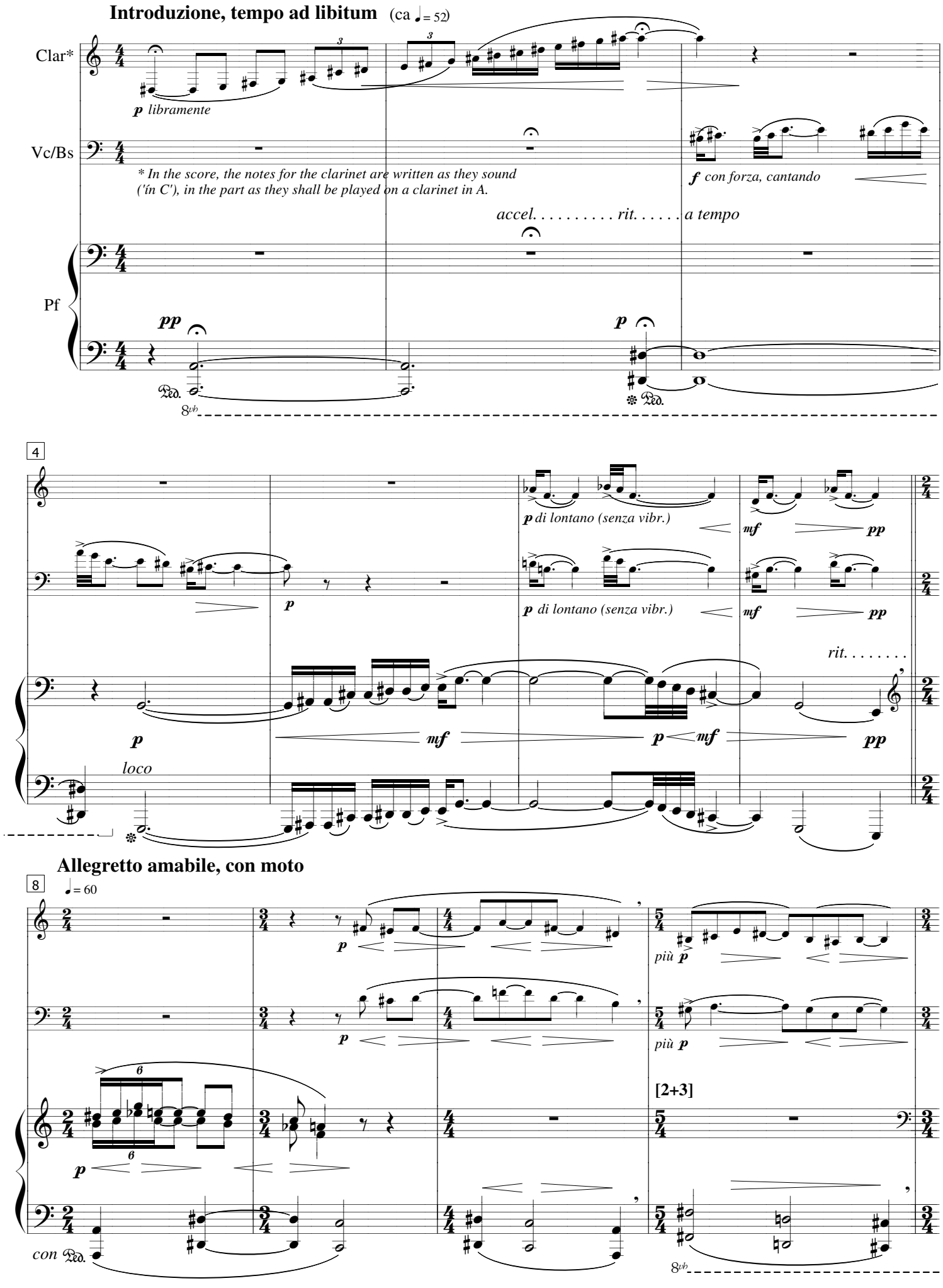
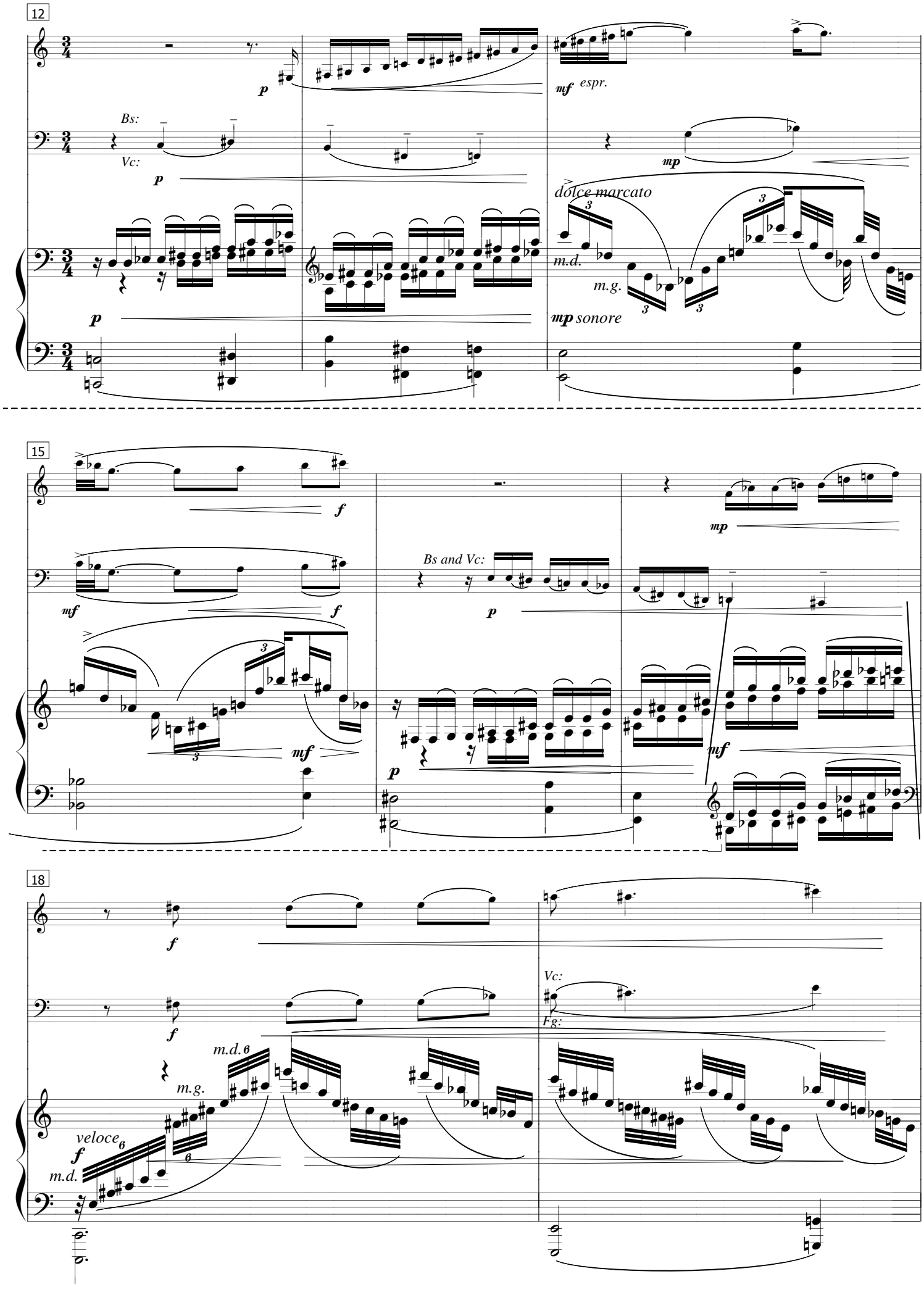
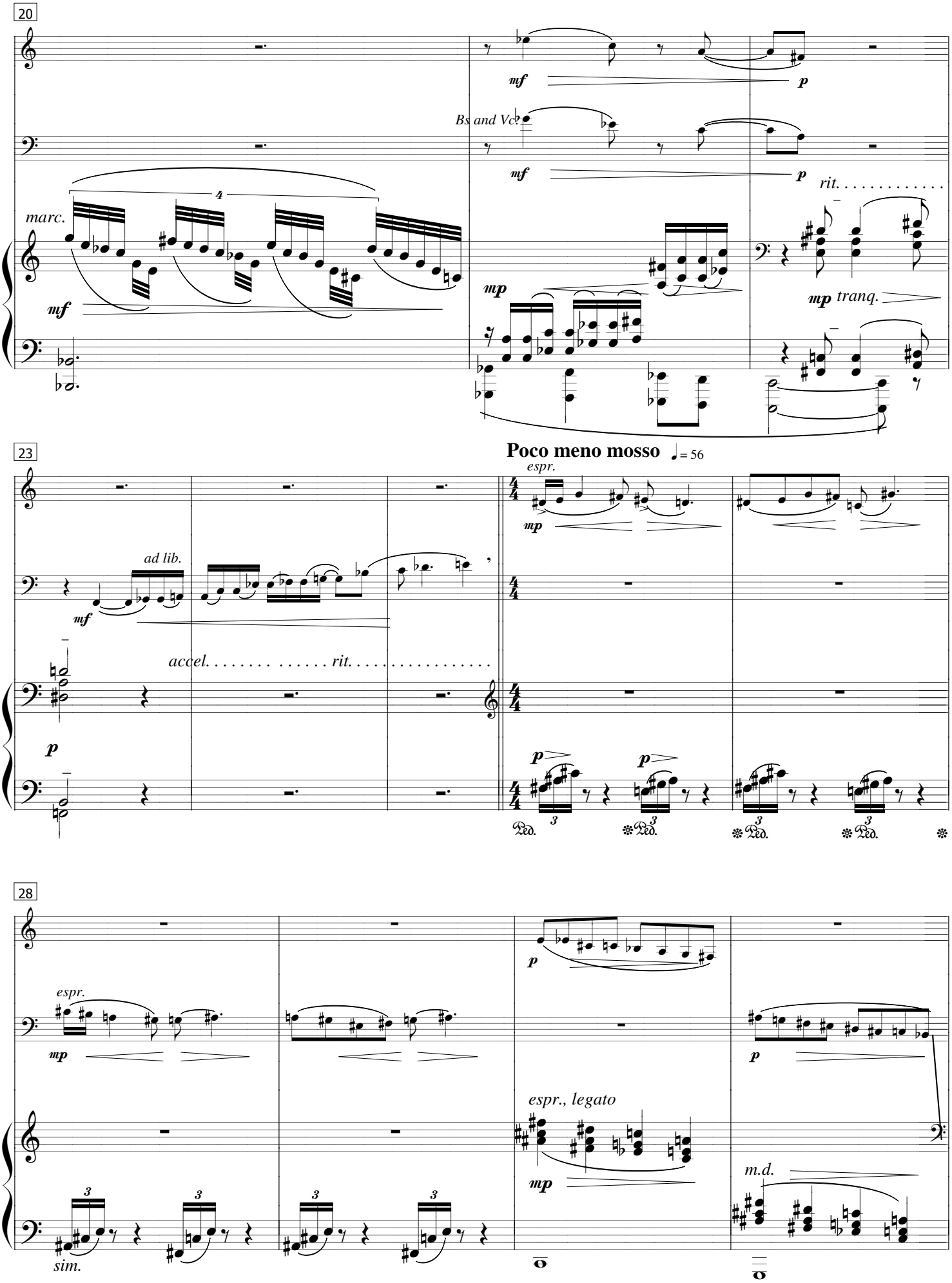
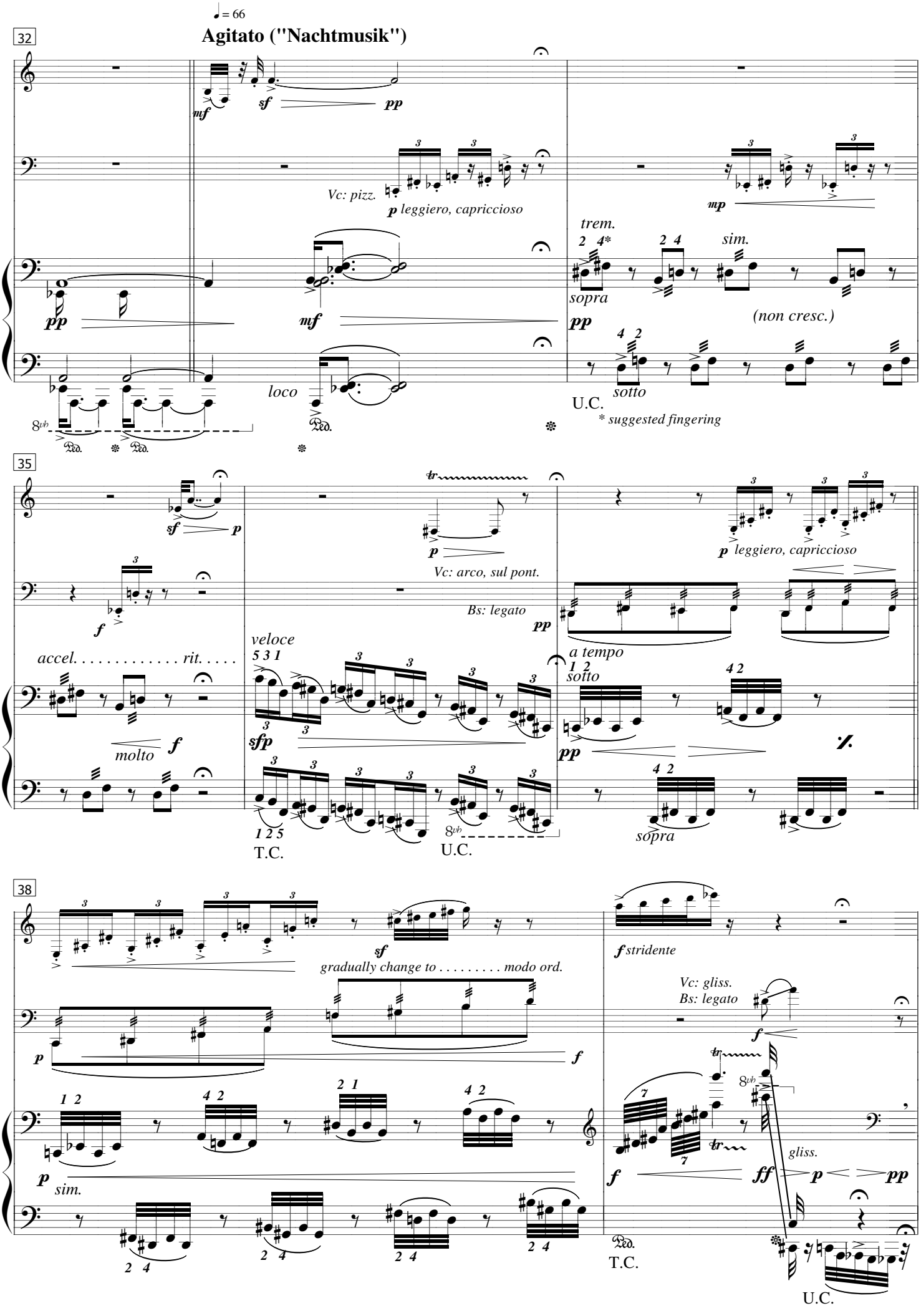
# I. Day and night at Het Bergelt




12
Bs:
Vc:
espr.
dolce marcato
m.d.
m.g.
sonore
15
Bs and Vc:
18
Vc:
Fg:
m.d.6
m.g.
veloce6
m.d.


20
marc.
mf
mf
Bs and Vc?
mf
mf
p
p
rit.
mp
mp tranq.
23
Poco meno mosso ♩= 56
ad lib.
mf
accel. rit.
p
espr.
mp
p
p
28
espr.
mp
p
espr., legato
mp
m.d.
sim.


♩ = 66
Agitato ("Nachtmusik")
32
mf
sf
pp
Vc: pizz.
p leggiero, capriccioso
mp
trem.
sim.
sopra
(non cresc.)
mf
loco
sotto
U.C.
* suggested fingering
35
sf
p
Vc: arco, sul pont.
Bs: legato
p leggiero, capriccioso
f
accel. . . . . rit. . . . .
veloce
molto
sfp
a tempo
sotto
sopra
T.C.
U.C.
38
sf
gradually change to . . . . . modo ord.
f stridente
Vc: gliss.
Bs: legato
sim.
gliss.
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 leggiero*

*pp*

*Vc: pizz.*
*Bs: leggiero, staccatiss.*
*pp*

*Vc: con vibrato*
*mf* *p*

*Vc: "Bartok-pizz."*
*sf* *f*

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

Pf: Quickly beat, with the combined tips of the 2nd, 3rd and 4th fingers, on the wood of the lid and the desk of the piano. Play a free improvisation within a time interval of ca 12 sec. The rhythms given are examples only, which do not need to be followed literally.

*** 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.**

42

*pp*

*sffz* *rapido possibile*

*volatile*
*p*

*arco*
*volatile*
*pp*

*Vc: trem.*
*Bs: legato*

(*)
*sffz* *p*

*grazioso*
*mp*

*sempre* *pp* *f*

(*) 1 3 2
*sffz* *p* *mp*
*(crescendi mainly in m.g.)*

*mf* *p* *molto*

T.C.
2 1
3

8vb

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

45

*mf* *lunga*

*pp shadowy*

*Vc: pizz.*
*pp shadowy*

*ppp*

(**)
*lunga*

*sf*
[etc., improvisando]

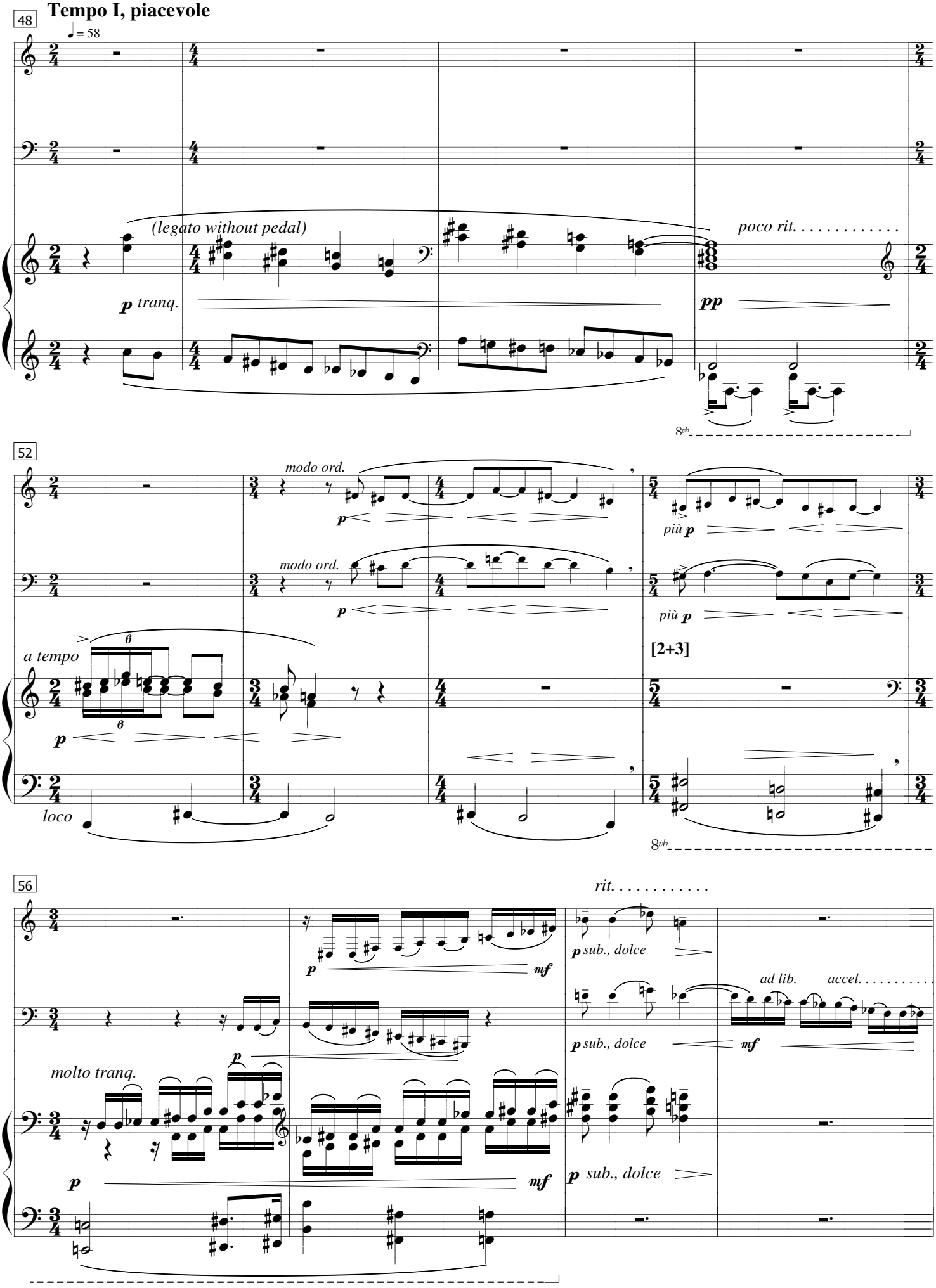
*ppp*

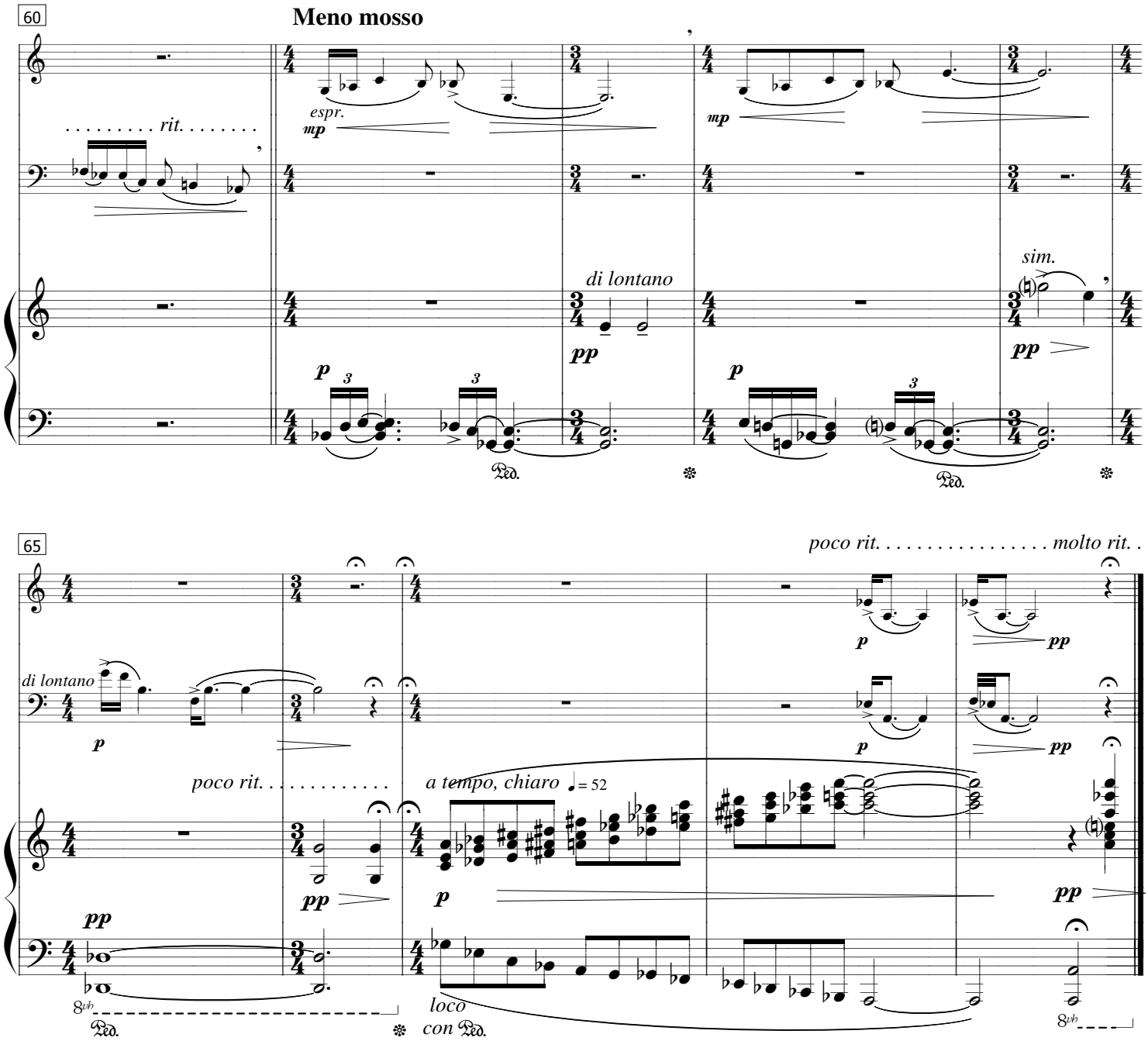
*sffz* *pp*
*strepitoso*

Pf: Quickly beat, with the combined tips of the 2nd, 3rd and 4th fingers, directly on the strings between the contra-A and A; the place of the rests is free, as well as that of the crescendi and diminuendi.

8vb

(**) 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)
poco rit.
p tranq.
pp
8vb
52
modo ord.
più p
a tempo
[2+3]
loco
8vb
56
rit.
p sub., dolce
mf
ad lib.
accel.
molto tranq.


60
Meno mosso
. . . . . rit. . . . . .
espr.
mp
mp
di lontano
pp
p
sim.
pp
p
Ped.
Ped.
65
poco rit. . . . . molto rit. . .
di lontano
p
p
pp
pp
poco rit. . . . . .
a tempo, chiaro ♩= 52
pp
p
pp
pp
8vb
Ped.
loco
con Ped.
8vb