

# night, good and sweet night

Ryan Chase (2007)

**delicate, coquettish**  
♩ = 66  
*solo, esp.*

### I. the sun sets unevenly

Clarinet in Bb  
Violin  
Violoncello  
Piano

*mp* *mfp* *f*  
*pizz.* *arco*  
*f* *p* *fp* *fff* *f*  
*p* *f* *f* *p* *fff* *f*  
*delicate, coquettish*  
♩ = 66  
*brilliant, precise*  
*8va*  
*mp* *mf* *f*  
Ped. \* Ped.

4

Cl.  
Vln.  
Vc.  
Pno.

*white-tone, flautando* *ord. esp*  
*mp* *mf* *mf* *5* *5* *6*  
*sf* *mp* *mf* *mf* *ff*  
*sf* *mp* *mf* *ff*  
*p* *mp* *mf* *p* *p sim.* *f*  
Ped. \*

8

Cl.  
Vln.  
Vc.  
Pno.

*ff* *p* *f*  
*p* *ff* *p* *ff* *ff* *f*  
*p sub.* *ff* *p* *ff* *ff* *f*  
*ff* *f marcato*  
Ped.

11

Cl. *pp sul pont.*

Vln. *f*

Vc. *mp* *ff* *f*

Pno.

\*

14

Cl. *fff*

Vln. *fff*

Vc. *fff*

Pno. *ff* *p* *f sub.* *p* *f sub.*

*♩ = 96*

17

Cl. *p* *mf*

Vln.

Vc.

Pno. *p sub.*

20

Cl. *f* *f* 3

Vln. *mf* *pizz.* *f*

Vc. *mf* 3 *f*

Pno. *f* *mf sub.* 3

Detailed description: This system covers measures 20, 21, and 22. The Clarinet (Cl.) part starts with a forte (*f*) dynamic and features a triplet of eighth notes in measure 21. The Violin (Vln.) part has a mezzo-forte (*mf*) dynamic in measure 22, followed by a pizzicato (*pizz.*) dynamic and a forte (*f*) dynamic. The Violoncello (Vc.) part also has a mezzo-forte (*mf*) dynamic in measure 21, followed by a forte (*f*) dynamic. The Piano (Pno.) part maintains a forte (*f*) dynamic throughout, with a mezzo-forte (*mf*) *sub.* dynamic in measure 22. A triplet of eighth notes is marked in measure 22.

23

Cl. *mp* *f*

Vln. *f* *mf* *sul pont.* "over-bow" *f* *ff*

Vc. *f* *mf sub.* *f*

Pno. *f* *mf sub.* *f*

Detailed description: This system covers measures 23, 24, and 25. The Clarinet (Cl.) part starts with a mezzo-piano (*mp*) dynamic and reaches a forte (*f*) dynamic by measure 24. The Violin (Vln.) part begins with a forte (*f*) dynamic, moves to mezzo-forte (*mf*) in measure 24, and then plays *sul ponticello* ("over-bow") with a forte (*f*) dynamic in measure 25, reaching fortissimo (*ff*) by the end of the measure. The Violoncello (Vc.) part starts with a forte (*f*) dynamic, moves to mezzo-forte (*mf*) *sub.* in measure 24, and returns to a forte (*f*) dynamic in measure 25. The Piano (Pno.) part maintains a forte (*f*) dynamic throughout, with a mezzo-forte (*mf*) *sub.* dynamic in measure 24.

26

Cl. *ugly, growling* *ff* *f* *ord.* *f*

Vln. *ord.* *f* *mf* *pizz.*

Vc. *arco sul pont.* *f* *ff* *f*

Pno. *f*

Detailed description: This system covers measures 26, 27, and 28. The Clarinet (Cl.) part is marked *ugly, growling* and starts with fortissimo (*ff*) in measure 26, moves to forte (*f*) in measure 27, and then plays *ord.* (ordinario) with a forte (*f*) dynamic in measure 28. The Violin (Vln.) part starts with *ord.* (ordinario) and a forte (*f*) dynamic in measure 27, moves to mezzo-forte (*mf*) in measure 28, and ends with a pizzicato (*pizz.*) dynamic. The Violoncello (Vc.) part plays *arco sul ponticello* with a forte (*f*) dynamic in measure 27, reaches fortissimo (*ff*) in measure 28, and returns to a forte (*f*) dynamic. The Piano (Pno.) part maintains a forte (*f*) dynamic throughout.

29

Cl. *mp* *f sub.*

Vln. *mf* *f* *arco*

Vc. *ff*

Pno. *ff*

*Ped.* \*

32

Cl. *ff*

Vln. *solo, molto esp.* *ff* *spiccato*

Vc. *ff* *spiccato*

Pno. *ff* *declamatory, triumphant* *♩ = 66*

*Ped.* \*

35

Cl. *guttural* *♩ = 96*

Vln. *p* *mf*

Vc. *mf*

Pno. *f* *p* *f sub.* *p sub.* *mf*

*guttural* *♩ = 96*

39

Cl. *mf* *f*

Vln. *f*

Vc. *f* *sul pont.* *ord.*

Pno. *f*

42

barrelling forward

Cl. *f*

Vln. *f*

Vc. *ff pizz.* *f*

Pno. *ff* *f*

barrelling forward

46

Cl. *f*

Vln. *f*

Vc. *f*

Pno. *f*

49

Cl. *ff* *pp* *ff* *pp* *ff*

Vln. *ff* *pp* *ff* *pp* *ff*

Vc. *arco* *ff* *pp* *ff* *pp* *ff*

Pno. *ff* *ff* *ff*

gracefully, as a song  
♩ = 48

52

Cl. *ff*

Vln. *pp*

Vc. *ff*

Pno. *ff* *p dolce*

Ped. \*

55

Cl.

Vln.

Vc. *esp.* *p* *mf*

Pno. *mp* *p* *mf*

Ped. \*

58

Cl.

Vln.

Vc.

Pno.

*mf*

Ped.

\* Ped.

61

Cl.

Vln.

Vc.

Pno.

*f*

Ped.

\* Ped.

64

Cl.

Vln.

Vc.

Pno.

*mf*

\* Ped.

67 **with longing**

Cl. *pp* *mp*

Vln. *pp* *mp*

Vc. *pp* *mp*

Pno. *pp* *mp*

*with longing*

♯

70

Cl. *pp* *mp*

Vln. *pp* *mp*

Vc. *pp* *mp*

Pno.

73

76

Cl. *mf*

Vln. *mf* *f*

Vc. *mf* *f*

Pno.

79

Cl. *f* *ff* *poco rall.*

Vln. *ff*

Vc. *ff*

Pno. *poco rall.*

82

Cl. *deliberate and grand* *molto accel.*

Vln. *fff*

Vc. *fff*

Pno. *deliberate and grand* *molto accel.*

*♩ = 36*

86  $\text{♩} = 72$  rit.  $\text{♩} = 48$

Cl.  $\text{♩} = 72$  rit.  $\text{♩} = 48$

Vln.

Vc.

Pno.

89 graceful, inviting  $\text{♩} = 60$

Cl. *pp* *mp* *pp* *pizz.*

Vln. *pp* *p* *pizz.* *n.* *p*

Vc. *pp* *pizz.* *arco* *pp* *mf* *pizz.*

Pno. *p* *6* *6* *5* *6*

Ped.

92

Cl. *pp* *p*

Vln. *arco* *p*

Vc. *arco* *pp* *p*

Pno. *6* *5* *5*

95

Cl. *mp* 3

Vln. *mp* *pp*

Vc. *pp* *p* *mp*

Pno. *mp* 6 3 3 7

\*

98

Cl. *ff* 3 3 3

Vln. *ff* 3

Vc. *ff*

Pno. *ff* 3

2ed.

\*

101

Cl. *fff* *p* 3 3

Vln. *fff* *p* *f*

Vc. *fff* *p* *f*

Pno. *p* *agitated* ♩ = 96

104

Cl.

Vln.

Vc.

Pno.

Musical score for measures 104-106. The Clarinet (Cl.) part begins at measure 104 with a melodic line. The Violin (Vln.) and Violoncello (Vc.) parts play a rhythmic accompaniment. The Piano (Pno.) part features a steady eighth-note accompaniment. Dynamics include *mf*, *f*, and *p*. A triplet of eighth notes is marked in the Vln. part at measure 105.

107

Cl.

Vln.

Vc.

Pno.

grand, declamatory!

Musical score for measures 107-109. The Clarinet (Cl.) part has a rest in measure 107 and then enters with a melodic line. The Violin (Vln.) and Violoncello (Vc.) parts continue with their accompaniment. The Piano (Pno.) part has a rest in measure 107 and then enters with a rhythmic accompaniment. Dynamics include *f*. A triplet of eighth notes is marked in the Vln. part at measure 108. The instruction "grand, declamatory!" is written above the Cl. part in measure 109.

110

Cl.

Vln.

Vc.

Pno.

with growing incessance

*mf*

*mp*

*f mp sub.*

Musical score for measures 110-112. The Clarinet (Cl.) part has a rest in measure 110 and then enters with a melodic line. The Violin (Vln.) and Violoncello (Vc.) parts play a rhythmic accompaniment. The Piano (Pno.) part features a steady eighth-note accompaniment. Dynamics include *mf*, *mp*, and *f mp sub.*. A triplet of eighth notes is marked in the Cl. part at measure 111. The instruction "with growing incessance" is written above the Cl. part in measure 110. Pedal points are marked with an asterisk and "Ped." in the Pno. part at measures 110 and 111.

113

Cl. *f* *ff*

Vln. *f* *mf* *f* *ff*

Vc. *f* *mf* *f* *ff*

Pno. *f* *ff*

*Red.* \*

116

Cl. *p*

Vln. *ff* *fp* *ff* *ff* *f*

Vc. *ff* *fp* *fp* *ff* *ff*

Pno. *fff*

*piercing, furious*

119

Cl. *fff*

Vln. *fff*

Vc. *fff*

Pno. *fff* *p*

*nostalgic*  
♩ = 48

chromatic cluster,  
slam hand on lowest  
register

*Red.*

122

Cl. *n.* *p*

Vln. *pp* *pp* *sul pont.*

Vc. *pp* *sul pont.*

Pno. *pp*

125

Cl. *flautando* *pp* *n.* *3*

Vln. *pp* *mp* *n.*

Vc. *pp* *mp* *n.*

Pno.

\*

128

Cl. *n.* *pp* *ppp* *3*

Vln.

Vc.

Pno.

II. stamping on the stairs

with relentless vigour!  
♩ = 126

Cl. *f*

Vln. *f pizz.* *arco f*

Vc. *f*

Pno. *f*

Cl. *f*

Vln. *f*

Vc. *f*

Pno. *f*

Cl. *mp* *solo*

Vln. *p arco sim.*

Vc. *p*

Pno. *p*

lightly, jocular

16

Cl.

Vln.

Vc.

Pno.

*mf*

*mf*

*mf*

*p*

*mf*

21

Cl.

Vln.

Vc.

Pno.

*mf*

*f*

*pizz.*

*f*

*f*

26

Cl.

Vln.

Vc.

Pno.

*f*

*pizz.*

*f*

*f*

*mf*

primitive, percussive

primitive, percussive

31

Cl.

Vln. *arco*

Vc.

Pno.

*f*

36

Cl. *sarcastically*

Vln. *pizz.*

Vc.

Pno. *mp* *p* *sarcastically*

41

Cl.

Vln.

Vc.

Pno. *f sub.* *p sub.* *f* *dark, ominous* *arco* *p* *dark, ominous* *fp*

46

Cl.

Vln.

Vc.

Pno.

50

Cl.

Vln.

Vc.

Pno.

55

Cl.

Vln.

Vc.

Pno.

**angrily, harsh**

60

Cl. *ff* *f*

Vln. *ff* *sul pont.* *f pizz.* *ord.*

Vc. *ff* *f*

Pno. *ff* *f*

65

Cl.

Vln.

Vc. *arco*

Pno.

70

Cl.

Vln. *pizz.* *f*

Vc. *pizz.* *f*

Pno.

75

Cl.

Vln.

Vc.

Pno.

*sul G arco*

*f*

80

Cl.

Vln.

Vc.

Pno.

*mp*

*f*

*f*

*f*

*Ped.*

85

Cl.

Vln.

Vc.

Pno.

*f*

*f*

*f*

\*

90

Cl.

Vln. *pizz.*

Vc. *pizz.* *mp*

Pno. *mp*

Detailed description: This system covers measures 90 to 94. The Clarinet (Cl.) part is mostly silent, with a few notes in measure 94. The Violin (Vln.) part is marked *pizz.* (pizzicato) and *mp* (mezzo-piano), playing a rhythmic pattern of eighth notes. The Violoncello (Vc.) part is also marked *pizz.* and *mp*, playing a similar rhythmic pattern. The Piano (Pno.) part is silent until measure 94, where it plays a melodic line in the right hand and a bass line in the left hand, both marked *mp*.

95

Cl.

Vln. *mf*

Vc. *mf*

Pno. *mf*

Detailed description: This system covers measures 95 to 99. The Clarinet (Cl.) part has a melodic line starting in measure 97, marked *mf* (mezzo-forte). The Violin (Vln.) and Violoncello (Vc.) parts play a rhythmic pattern of eighth notes, also marked *mf*. The Piano (Pno.) part has a complex texture with multiple voices in both hands, marked *mf*.

100

Cl. *fp*

Vln. *f* *p* *arco*

Vc. *f* *p*

Pno. *f* *p*

8<sup>ub</sup>

Detailed description: This system covers measures 100 to 104. The Clarinet (Cl.) part has a melodic line starting in measure 100, marked *fp* (fortissimo-piano). The Violin (Vln.) part has a melodic line starting in measure 102, marked *f* (forte) and *p* (piano), with the instruction *arco* (arco) in measure 103. The Violoncello (Vc.) part has a melodic line starting in measure 102, marked *f* and *p*. The Piano (Pno.) part has a complex texture with multiple voices in both hands, marked *f* and *p*. There are trills marked (h) in the Clarinet and Violoncello parts in measure 103. A double bass line is indicated by 8<sup>ub</sup> at the bottom right.

105

Cl.

Vln.

Vc.

Pno.

*f*

*f*

*f*

*p*

*f*

110

Cl.

Vln.

Vc.

Pno.

*ff*

*mf*

*ff*

*mf*

*ff*

*Red.*

115

Cl.

Vln.

Vc.

Pno.

*pp*

*pizz.*

*pp*

*pp*

*fff*

*fff*

*fff*

*pp*

*fff*

III. the edge of her warmth

**delicate**  
♩ = 48

Cl.

Vln. *flautando* *pp*

Vc. *n* *pp* *flautando*

Pno.

**6**

Cl.

Vln. *flautando* *pp* *p* *esp.* *p*

Vc. *n* *pp* *esp.* *mp* *p*

Pno.

**11** **grand**

Cl.

Vln. *f* *mp*

Vc. *f* *mp*

Pno.



30 **slowly, an obscure tango**

Cl. *p* *n.*

Vln. *p* *n.*

Vc. *n.*

Pno. *mp* *p* *mp*

*3* *3* *3* *3* *3* *3*

*8* *\* Ped.*

34

Cl. *mp*

Vln. *pizz.*

Vc. *mf* *3* *3* *3* *3*

Pno. *3* *3* *3* *3* *3* *3* *p*

*\* pedal ad lib.* *Ped.* *\* Ped.* *\* Ped.*

38 **with greater and greater fury**

Cl. *p* *flautando* *mf*

Vln. *p* *sul pont.* *p* *mp* *mf*

Vc. *p* *mp* *mf*

Pno. *mf* *p* *ff* *mf* *ff* *f*

*3* *3* *6* *6* *6* *3*

*\* Ped.* *\* Ped.* *\* Ped.*



49

Cl. *sneak in*  
*pp*

Vln. *pp*

Vc. *non vib.*  
*pp*

Pno.

*senza sord.*  
*ord. vib.*  
*pp*

*ord.*  
*pp*

53

Cl. *3*

Vln. *3*  
*with less and less vibrato until the end . . . . moving towards sul pont.*

Vc. *3*  
*with less and less vibrato until the end . . . . moving towards sul pont.*

Pno.

56

Cl. *ppp*

Vln. *sul pont. non vib.*  
*ppp*

Vc. *sul pont. non vib.*  
*ppp*

Pno.