

# I rørsle

## Moving

for piano trio (violin, cello, piano)  
extra instument: toy piano and (optional) clavichord

Knut Vaage

2013

to  
Valen Trio



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Commisioned by Einar Røttingen/Valen Trio  
Supported by Norsk Kulturråd

This piece was made for a performance at Bergen International Festival in my apartment June 1 and 2, 2013  
The score ask for spaces and movements adapted to the flat. If played in a concert hall, adapt to each room by own choices  
The score gives the performers freedom to act and improvise in part one

### *I RØRSLE*

*Heimen er ein stad for ro og kvile, men også for rørsle  
Rommet blir omskapt når det blir brukt på andre måtar  
Rommet tar form av menneska som fyller det  
Menneska endrar seg saman med rommet  
Musikken skapar egne rom som fyller det fysiske rommet  
Rommet blir meir enn eit rom når lyden fyller det  
Ulike rom påverkar kvarandre  
Augneblinken gjer noko med tida  
Tida rører seg med ulik fart gjennom rommet  
Sansinga lagar ei luke i tida  
Musikaren rører seg gjennom sitt spel  
Gjesten rører seg på veg inn i rommet, lyttande  
Barnet rører seg i rommet, ustopeleg  
Familien fyller heimen, men heimen tømmer seg kvar morgon når alle går til sitt, og stilla overtar  
Kva rører seg i det stille rommet?*

### ABOUT THE SCORE:

Accidentals apply through the whole bar within the same octave, in free parts through each beaming  
Trills are chromatic if not marked. Tremoloes are unmeasured if not marked

### PARTS:

Pianist: playing from the score. If needed, in free parts, adapt rests long enough to turn pages  
Violinist and cellist: playing from score in *part one* with single pages to move ad lib. If needed adapt rests long enough to move pages  
In *part two* play from provided parts. Make sure to have one note stand each in normal position by the piano, and at least one note stand each in nearby room (or optional position in the hall). When the score asks for movements, the music must be played from heart.

DURATION: c. 20 min. (a few min. shorter if not stretched in free parts)

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Score and parts available from Nasjonalbiblioteket/National Library of Norway  
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More info: [www.knutvaage.com](http://www.knutvaage.com)

I

# I rørsle Moving

Knut Vaage

## Module 1 (Vlc.)

### Gradually growing

by the pianist walk slowly to nearby room 2 or right corner of hall behind audience  
bouncing bow sul t. molto, punta d'arco

rep. ad lib.  
vary

Violin

Cello

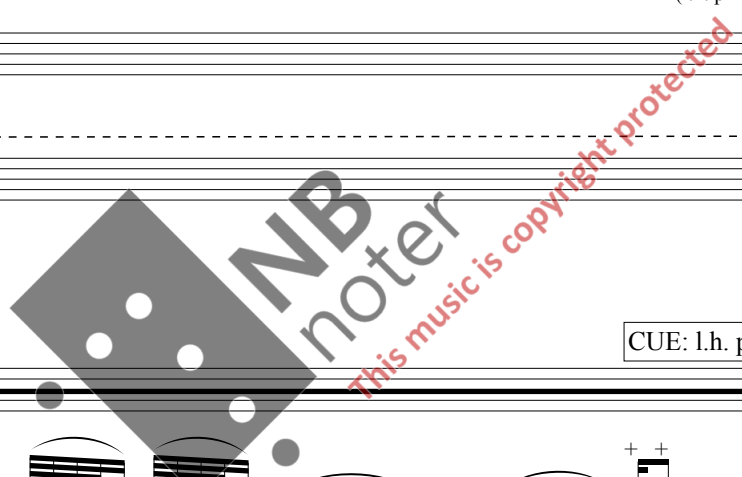
(♩ = c. 60) from nearby room or left corner of hall behind audience

Piano

Optional crossfade (gradually fading)

Optional: last chord from "In Between" or other previous piece repeated very slowly

1) dynamics from nearby rooms must be adjusted for audibility



CUE: l.h. pizz Vlc. on A string

(make rests to turn pages ad lib.)

Vln.

Vlc.

Pno.

(niente ad lib.) (TACET)

prepare muting of string - move slowly

1) dynamics from nearby rooms must be adjusted for audibility

Module 2 (Vln.)

from nearby room (or right corner)

Vln. *ord.* *p* repeat ad lib. (vary) optional lowest gliss. to Eb

Vlc. *(p) sotto voce*

Pno. *pp secco* (listen to Vln/Vlc to place muted A sparsely) *sotto voce tre corde*

mute strings w. left hand

Module 3 (Trio)

CUE: Pno. A octaves

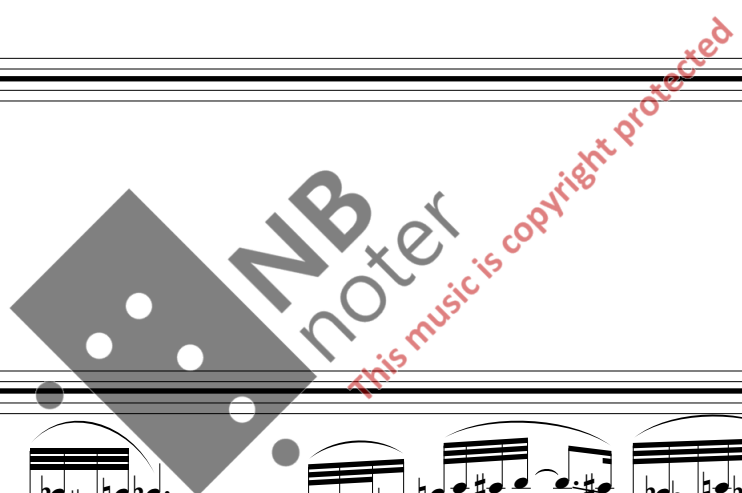
rep. ad lib. (vary)

Vln. *ord.* *8va-*

Vlc. *espr. poco* *8va-* rep. ad lib.

Pno. *2) (f)* *ppp* *(ppp sempre)* *8vb-*

2) loud enough as cue for nearby rooms



Module 4 (Trio)

I rørsle

CUE: Pno. Low C

Vln.

Vlc.

Pno.

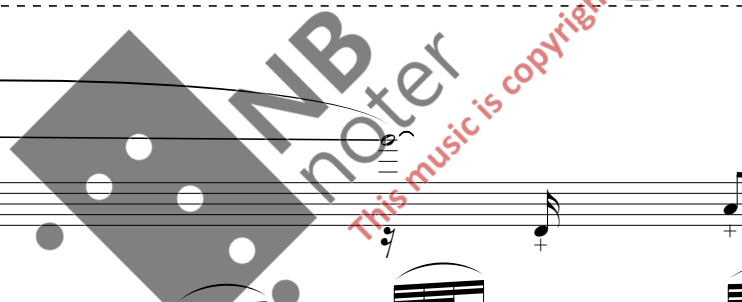
*8<sup>vb</sup>* keep each low C depressed, fading  
(senza ped.)

Vln.

Vlc.

Pno.

(keep C#)



sul pont., punta d'arco

CUE: Pno. high/low attacks

CUE: Vlc. all strings double stops

Vln.

Vlc.

Pno.

(pno cue starting cresc.)

*(pp) sotto voce*

*(fff)*

*cresc. molto*

15<sup>ma</sup>

*(f)*

*sfz sfz sfz*

3)

*ppp dolce*

8<sup>va</sup>

8<sup>vb</sup>

3) irregular rhythms ad lib. vary for each rep.

U.C.

Vln.

Vlc.

Pno.

sul pont., punta d'arco

*(pp) sotto voce*

8<sup>va</sup>

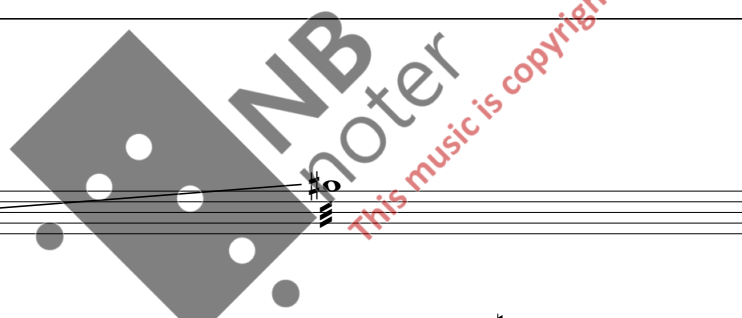
8<sup>vb</sup>

rep. ad lib.

rep. ad lib.

rep. ad lib.

(*Reo*)



Module 6 (Pno.)

I rørsle

CUE: Vln. rapid, loudly

CUE: high Pno.

Vln. *(fff)*

Vlc.

Pno. *mp pp p pp ppp f pp dolce p*

*(Ped.)*

*senza ped. tre corde*

*8va*

*15ma*

*sul t.*

*(pp) dolce, sotto voce*

CUE: high Pno.

CUE: high Pno.

Vln. *(pp sempre)*

Vlc. *sul t. crush (sul t.) sul p. III/IV non crush*

Pno. *ppp pp f pp dolce f pp ppp f*

*8va*

*8va*

*rep. ad lib.*

*reduce by dropping high notes gradually ending in a bass melody*

Vln/Vlc: crush/gliss-combination will give a variation in crush quality, but no real gliss.



I rørsle

crush (IV) → sul p. non crush

for each rep.: shorter long notes/rests

for each rep.: shorter long notes/rests

III/IV

sul t. crush → sul p. non crush

rep. ad lib. vary

pp ff

sul t. crush → sul p. non crush

rep. ad lib. vary

pp ff

non crush

(low notes only)

CUE: bartok pizz.

Presto ad lib.

Tempo I (lento)

arco

jeté

jeté

behind bridge (b.b.)

bow w. windings by frog

b.b. crush

bow w. windings p sub.

scratch with nails on winding of bass strings, make ad lib. "melody" by slowly changing strings

p

8<sup>vb</sup> sempre (ca. pitches)

Ped. sempre

n



CUE: Vlc. all strings, secco crush

# I rørsle

CUE: high Pno.

Vln. *(mf)* *(crush)* *(pp)* *mf arco*

Vlc. *ff secco* *(ff)* *(pp) sotto voce*

Pno. *ppp* *8<sup>vb</sup> sempre senza ped.* *p. a p. cresc. — al mp ff* *15<sup>ma</sup>* *ff*

*softer each rep. (p. á p. dim.)* *each rep. longer rest shorter note* *louder each rep.*

Vln. *f* *CUE: high Pno.* *ritmico molto* *(f sempre ma non troppo)*

Vlc. *(keep note)* *(pp sempre)* *(pp)* *arco* *(ff)*

Pno. *pp* *p* *mp* *ff* *8<sup>va</sup>* *pp sempre* *(pp) secco* *palm cluster b & w keys 1)* *(loco)* *(keep keys depressed)*

*(8<sup>vb</sup> sempre)* *(ped.)* *finger ped. U.C.*

1) all R.H. attacks starting with palm close to keys. Make sudden movement away from keys to produce very soft and short clusters

Vln. *(f sempre)*

Vlc. *(pp sempre)*

Pno. *(pp sempre)*  
depress silently (loco)

(keep keys depressed) (new cluster - keep depressed) *(8vb sempre)*

(loco)

Vln. optional vary patterns ad lib. CUE: high Pno. change to

Vlc. sul t. crush

Pno. *(pp sempre)* come sopra (loco) *ffz* *pp sempre* *15ma* *8va* *8vb* tre corde

I rørsle

CUE: Pno. clusters stops

Module 9 (Pno.)

Presto ad lib.

Tempo doppio (♩ = c. 120)

change grad. by making longer rests for each rep.

Vln. *ff* TACET

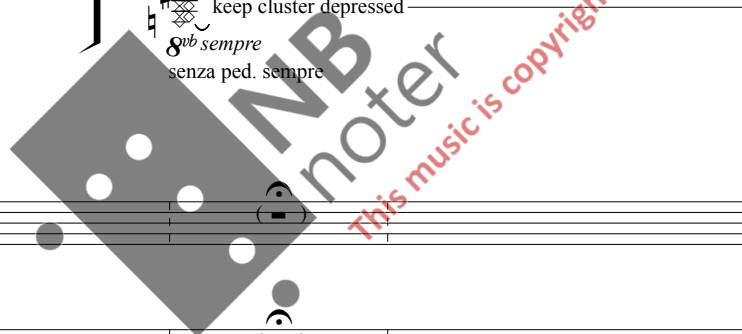
Vlc. ord. (non sul t.) (crush) *ff secco* w. windings b.b. repeat fragments abruptly ad lib. TACET

Pno. *sfz* *pp* change pitch and rhythm *sfz* *f secco* keep cluster depressed *8va* *8vb sempre senza ped. sempre*

Vln.

Vlc.

Pno. *8va* *15ma* *pp* *f secco* (keep lowest cluster depressed) keep cluster depressed (*8vb*)



CUE: Pno. low clusters sfz

ca. synchronized (poco ad lib.)

Vln. *pp sotto voce*

Vlc. *pp sotto voce*

Pno. *sfz secco* *p secco*

(keep lowest cluster depressed) *(8<sup>vb</sup>)* (senza ped.) loco

Module 10 (Vln/Vlc.)

CUE: Pno. octave Ab sfz

Vln. *pizz.* 1) Vln and Vlc. having separate lines, freely

Vlc. *ff* *pizz.* 1) (poco ad lib.)

Pno. *8<sup>va-1</sup>* *8<sup>va-1</sup>* *sfz* *ppp sotto voce* *p dolce* *Red.* *U.C.*

Vln. *8va* (ad lib.)

Vlc. (ad lib.)

Pno. (*ppp sempre*)

(Ped.)

Vln. *8va* **CUE: Vln/Vlc** *p sotto voce* **Module 11 (Pno.)** **Tempo I** (♩ = c. 60) keep uneven rhythms. Vary

Vlc. *p sotto voce* keep uneven rhythms. Vary

Pno. (*ppp sempre*) *f espr.* *8va* *p* *8vb* *f sempre*

(Ped.)

tre corde

CUE: Pno, no trill

ad lib.

CUE: Pno, downwards phrase

Vln.

Vlc.

Pno.

*(p)*

*(f)*

rep. pattern ad lib.

CUE: bartok pizz.

Presto ad lib.

Module 12 (Pno./"Walking" strings)

Tempo I

Vln/Vlc stand up/start walking towards pianist while playing  
L.H. pizz. in combination w. normal pizz. on open strings

Open strings

*(p)*

variate order of strings etc.

Open strings

*(p)*

repeat fragments ad lib. (no tempo change)

rep. ad lib. vary

rhythms irregular

Vln.

Vlc.

Pno.

*ff*

*ff*

(pizz. freely on open strings)

CUE: Pno module after downwards phrase

add knocks on body of instr., pizz. behind bridge and neck. Keep walking

Open string

Vln.

(pizz. freely on open strings)

add knocks on body of instr., pizz. behind bridge and neck. Keep walking

Open strings

Vlc.

ad lib.

rep. irregular

rep. irregular

*8vb sempre*

Pno.



(continue walking and improvise)

Vln.

(continue walking and improvise)

Vlc.

Pno.

*8va*

rep. irregular

*8vb sempre*

*8vb*

*8vb*

At the premiere (in my flat) the violinist will walk closer to the living room.  
The cellist will stand playing in the hall

continue walking, impr. open strings etc.

Vln.

stop walking, play standing up

Vlc.

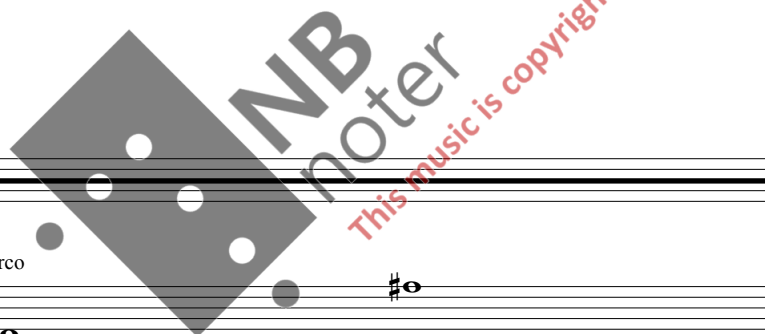
arco

*pp*

(sempre ad lib.)

Pno.

*8vb*





CUE: Pno. high/low attacks

Violinist entering the living room

Vln. *pizz.* *1* play mel. by tuning down/up

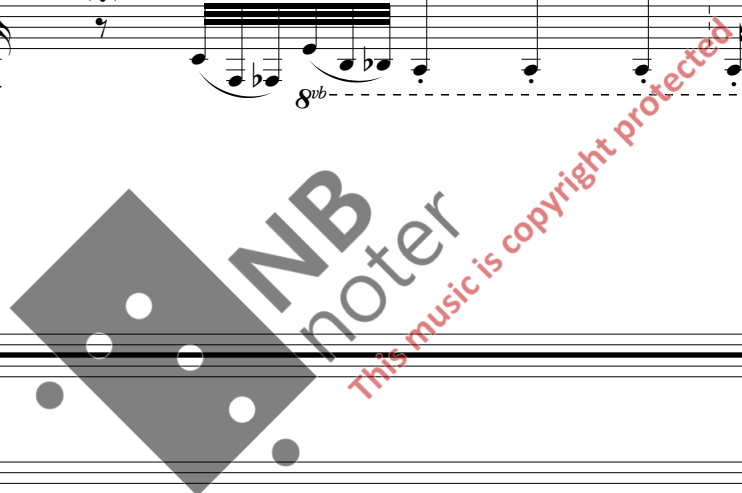
Vlc. *pp sempre*

Pno. *sfz* *sfz* *sfz* *8va* *15ma* *8vb* CHANGE TO CLAVICHORD (OPT. TOY PIANO) (optional pizz. (on strings) senza ped. approx. pitch)

Vln. walking slowly towards the pianist while impr. retune I  
repeat ad lib. variate/modulate "tuning" mel.

Vlc. (if clavichord, play D) (keep Eb)

Pno. CLAVICHORD (OR TOY PIANO) (if clavich. sounding semitone lower; if Toy piano: adapt octaves) *pp* repeat ad lib. vary constantly order of pitches and rhythms  
fingerpedals ad lib., variate constantly



CUE: Cellist walks slowly into livingroom not directly to the pianist - move around

I rørsle

arco if clavichord, use practice mute

Vln. *pp* rep. ad lib., vary rhythm and order of pitch

Vlc. pizz. carry cello/bow w. L.H. *pp* *mf* *mp* pizz. behind neck pizz.,ord. III 1) behind bridge pizz. opt. rep. w. variation *pp* *mf* pizz.,ord. II rest instr. if needed rep. ad lib. vary

1) press string w. one finger make pizz. w. another finger

Pno. S.R. (if Clavichord play semitone higher) rep. ad lib. vary rhythm (calmly) and order of pitch (Opt. 8<sup>va</sup> sempre L.H.)

CUE: Trio; pno/Vln change pattern, Vlc TACET

Vln. ad lib. *pp* prepare to sit down rep. ad lib. vary rhythm "Jigsaw" Misurata (♩ = c. 76) (4+3) (poco ad lib.)

Vlc. sit down for normal positioning TACET arco *pp* ma ritmico

Pno. (S.R.) rep. ad lib. vary rhythm slowly CHANGE TO PIANO keep finger ped. ad lib.

2 *senza sord. (if clavichord)*

Vln. *n* *pp ma poco espr.*

Vlc. *(pp sempre)*

Pno. **PIANO** *pp secco* *p*

(senza ped.)

3

Vln. *(pp sempre)*

Vlc. *(pp sempre)* *(poco)* *pp*

Pno. *pp* *p* *pp*

4

Vln. *(pp sempre)* +

Vlc. *(pp sempre)*

Pno. *(pp sempre)*

5

6

*mp* *pp* *mp* *pp* *mp* *pp* *mp*

*8va*

Vln. *(pp sempre)* +

Vlc. *(pp sempre)*

Pno. *pp* *mp* *pp* *mf* *mp* *pp* *mp* *pp* *f*

7

15<sup>ma</sup>

*8va*

*8vb*

*sfz*

*Leg.*

8 **Poco meno mosso** (♩ = c. 66)

Vln. *pp* *fff* *p sub.* *ppp*

Vlc. *pp* *fff* *p sub.* *ppp*

Pno. *ppp* *ff* *sfz*

(8<sup>vb</sup>) (Loco.)

6

Loco. loco

10

Vln. (*ppp* sempre)

Vlc. (*ppp* sempre)

Pno. (*molto ritmico*) *pp* sempre

L.H. secco

8<sup>vb</sup>

Vln. *(ppp sempre)* *p* *ppp* *p* *ppp*

Vlc. *(ppp sempre)* *p*

Pno. *(pp sempre)* *(secco)*

11

jeté

Vln. *(ppp sempre)* *p* *pp sub.*

Vlc. *ppp* *p* *mf*

Pno. *pp*

12 II/III 13

Vln. *(pp sempre)* *mf* *f*

Vlc. *pp sub.*

Pno. *p* *(poco)*

14

Vln. *p. a p. dim.* *al pp*

Vlc. *mf* *p. a p. dim.* *al pp*

Pno. *marc.* *ff sub.*

15

16

Vln.

Vlc.

Pno.

*f*

*f*

*p*

*pizz.*

*p sub.*

*f*

*f*

3

3

3

3

3

3

18

Vln.

Vlc.

Pno.

*f*

*f*

arco

6

6

6

6

6

6

3

3

3

3

3

3

6

6

3



19

Vln. *pizz.* *f*

Vlc.

Pno.

20

Vln. *8va*

Vlc. *arco* *f sempre*

Pno. *sfz* *f*

21 *measured* *p. a p. dim.* *al*

I rørsle

22

Vln. *mp* 6 6 6 6 *p. a p. cresc.* 3 3 6 *al*

Vlc. *mp* 3 3 3 *mf* 3 *p sub.*

Pno. *mp* 6 6 6 6 *non cresc.* 6 6

23

24

Vln. *f* *ff marc.*

Vlc. *sfz* *sfz* *sfz* *ff marc.*

Pno. 6 6 6 6 6 6 6 6 *(mp sempre)* *(mp)*

"Yatzy"

fermata ad lib. 25

Violin I (Vln.) and Violin II (Vlc.) parts for measures 24-25. Both parts feature a fermata over a half note in 4/4 time, followed by a quarter note in 2/4 time. Dynamics include *ppp* and *ff secco*.

Piano (Pno.) part for measures 24-25. Measure 24 has triplets in both hands with dynamics *(mp sempre)* and *ff sub.*. Measure 25 has a *marc.* marking and a 15<sup>ma</sup> fingering. Dynamics include *sffz secco*, *ppp sempre*, and *U.C. senza ped.*

26 Poco più mosso (♩ = 88)

Violin I (Vln.) and Violin II (Vlc.) parts for measures 26-27. The tempo is *Poco più mosso* (♩ = 88). Both parts start in 3/4 time and end in 2/4 time. Dynamics include *ff secco* and *ppp*.

Piano (Pno.) part for measures 26-27. Measure 26 has *(ppp sempre)* dynamics. Measure 27 has *ff secco* dynamics. A marking *Leg. tre corde* is present at the bottom.

27 *rep. ad lib.* 28

Vln. *ff* 3 3 *ff* *secco* 5 5

Vlc. *ff* 3 3 *ff* *secco* 5 5

Pno. *ff* 3 (*secco*) *pp* 6 6 6 6 *ff* *secco*

8<sup>va</sup> 8<sup>vb</sup> U.C. tre corde

(unmeasured) marc. secco 29

Vln. *ppp* sempre (unmeasured) marc. secco *p* jeté 5

Vlc. *ppp* sempre *p* jeté 5

Pno. 15<sup>ma</sup> 5 *p* leggiero 5

8<sup>vb</sup>

Vln. **30** *pp*

Vlc. *pp*

Pno.

Vln. **31** *ff* *dim. sempre p. a p.* (measured)

Vlc. *ff* *dim. sempre p. a p.* (measured)

Pno. *pp* *ff* *ppp*

*8va* *8vb*

32 Moderato (♩ = c. 120)


Vln. *(dim. sempre)* - 6 6 5 3 - *al n* *mf* *pizz.* 3 3 3 3 3 3 3 3

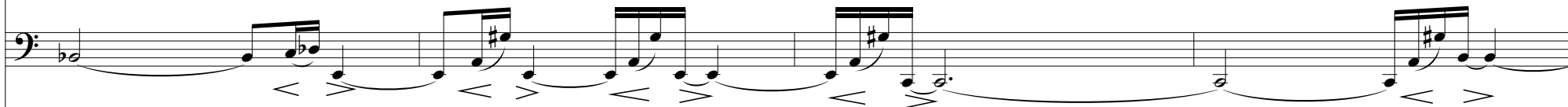
Vlc. *(dim. sempre)* - 6 6 5 3 - *al n* *p dolce*

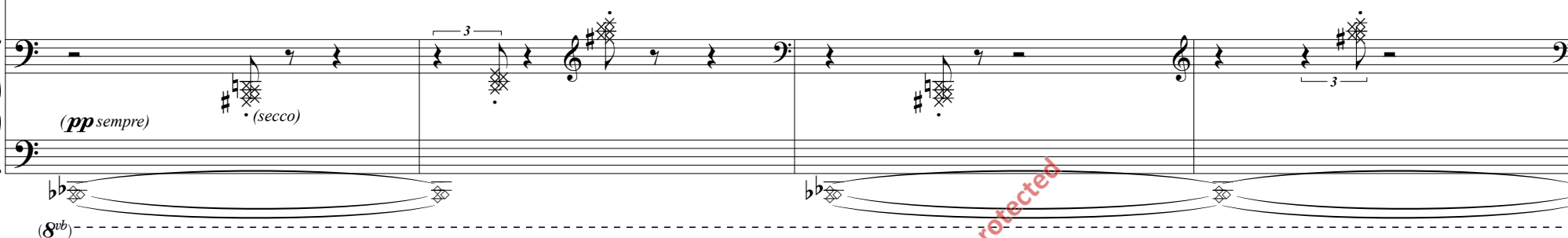
Pno. *(ppp sempre)* *pp sempre* *secco* *come sopra (palm close to keys)*

(8vb) (ped.) (senza ped.) tre corde

33

Vln. 


Vlc. 


Pno. 

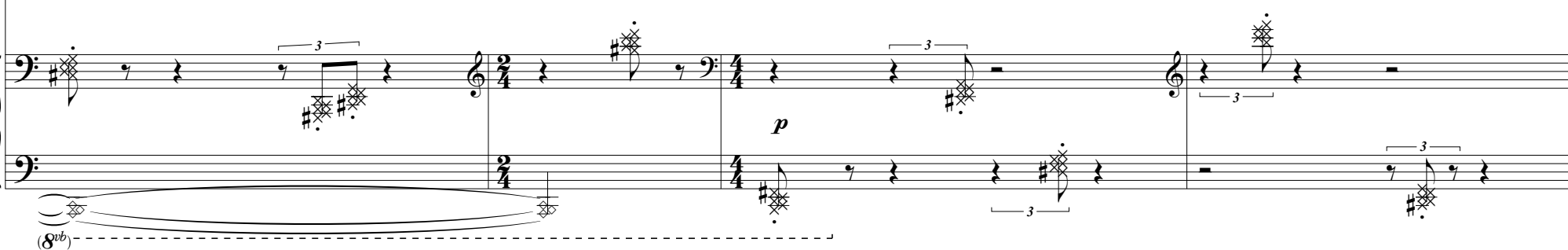
*(pp sempre)* *(secco)*

*(8vb)*

34

Vln. 

Vlc. 

Pno. 

*(unmeasured)*

*p*

*(8vb)*

I rørsle

35

Vln. *(non trem.)*

Vlc.

Pno.

*15<sup>ma</sup>*

*8<sup>va</sup>*

*sfz*

*8<sup>vb</sup>*

36

Vln.

Vlc. *pizz.* *mf*

Pno. *p* *mp secco*

*15<sup>ma</sup>*

*8<sup>vb</sup>*

*(imitate pizz.)*



Double row and shadows

I rørsle

Andante (♩ = c. 100)

37

Vln. *arco* *ff* *ppp* *ff* *ppp* *ff* *ppp*

Vlc. *arco* *p* *ff* *ppp* *ff* *ppp* *ff* *ppp*

Pno. *ff* *ff* *p* *ff* *p* *ff*

*8va*

39

Vln. *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff*

Vlc. *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff*

Pno. *mp* *ff* *f* *p* *ff* *p* *ff*

*8va*

40

I rørsle

41 42

Vln. *ppp ff ppp ff ppp ff ppp ff*

Vlc. *ff ppp ff ppp*

Pno. *p ff mp ff p ff p*

43

Vln. *ppp ff ppp ff ppp ff ppp ff*

Vlc. *ff ppp ff ppp*

Pno. *ff p ff mf ff mp*

44 45

Vln. *ppp ff ppp ff ppp ff ppp*

Vlc. *ff ppp ff ppp ff ppp ff*

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

*(8va)*

46 47

Vln. *ff ppp ff*

Vlc. *ppp ff ppp ff ppp*

Pno. *ff mp mp ff mf ff p ff*

*(8va)*

I rørsle

48

Vln. *ppp* *ff* *ppp* *8va*

Vlc. *ff* *ppp* *ff* *ppp*

Pno. *p* *ff* *ff* *ff* CHANGE TO TOY PIANO

49

♩ = c. 80

Vln. *p* *detaché* *(p) non cresc.* *measured*

Vlc. *ff* *p* *detaché* *(p) non cresc.* *measured*

Pno.

III Calmly (♩ = c.80)

I rørsle

50

Vln. *pp dolce e legato molto*

Vlc. *pp dolce e legato molto*

Pno. *pp*

TOY PIANO the pianist may walk slowly e.g. up the stairs while playing

51

52

Vln. *ppp*

Vlc. *pp*

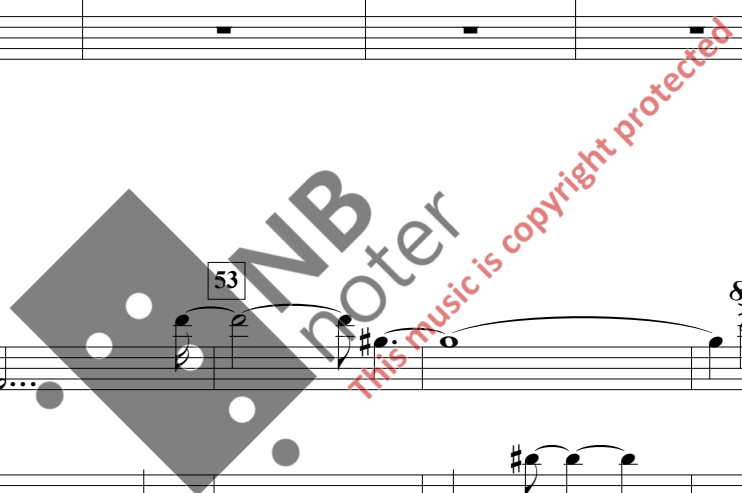
Pno.

53

54

practice mute

8va



I rørsle

Vln. 55 practice mute *pp* *8va* 56

Vlc.

Pno. *3* optional from upstairs

Vln. *pp* *8va* 57 58

Vlc. *pp*

Pno.

NB  
noter

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59 Morendo

8<sup>va</sup>

Vln.

Vlc.

Pno.

