

KNUT VAAGE

In between

String Quartet





In between

for string quartet

Knut Vaage

(♩ = c. 68)

Violin 1

ppp

(grad. low intonation) trem.

(poco)

pp

Violin 2

fff secco

Viola

fff secco

Cello

fff secco

5

(non trem.)

(grad. high intonation) ord.

mf ppp sub.

mp

mf

mf

mf

mf

11

mf ppp sub.

arco

f

arco

f

arco

f

15

Vln. 1 trem. *mp ppp sub.*

Vln. 2 *mf*

Vla. *mf*

Vcl. *mf*

20

Vln. 1 accel. crush A Poco piu mosso (♩ = c. 76) ord. senza vib. *pp leg. molto*

Vln. 2 *mp* pizz. arco pizz.

Vla. *mp* pizz.

Vcl. *mp* pizz.

26

Vln. 1

Vln. 2 arco pizz. arco pizz.

Vla.

Vcl.

32

B

Vln. 1 *f* *pp* *f* (sul A)

Vln. 2 arco *mf* (sul A) *f* *p sub.* *f*

Vla. arco *mf* (sul A) *f* *p sub.* *f*

Vcl. *f* *f* (*f*)

35

rall.

Vln. 1 *f* *p sub.* *f* *p sub.*

Vln. 2 *p sub.* *f* *p sub.*

Vla. *p sub.* *f* *p sub.*

Vcl. *p sub.* *f*

37

(rall.)

Vln. 1 tenuto molto *pp*

Vln. 2 tenuto molto *pp* sul tasto molto *ppp*

Vla. tenuto molto *pp* sul tasto molto *ppp*

Vcl. tenuto molto *pp* sul tasto molto *ppp*

(rall.) $\text{♩} = c. 60$
sul tasto molto

40

Vln. 1

Vln. 2

Vla.

Vlc.

C Colla parte $\text{♩} = c. 72$
ord.

45

Vln. 1

Vln. 2

Vla.

Vlc.

mf espr. *mf* *mf (espr.)* *mf*

50

Vln. 1

Vln. 2

Vla.

Vlc.

mf *mf*

ord.

53

Vln. 1

Vln. 2

Vla.

Vlc.

pp *n*

mf *pp* *n*

mf *p* *pp* *n*

p *pp* *n*

ord. trem.

57

Tempo I (♩ = c. 68)

Vln. 1

Vln. 2

Vla.

Vlc.

p *fp*

p *fp*

mp *f*

3 6 3 6 3 3

60

Vln. 1

Vln. 2

Vla.

Vlc.

mp *ff*

f

f

6 6 3 3

62

Vln. 1 *mp* *pp*

Vln. 2 *p*

Vla. *pp* *n*

Vcl. *pp* *n*

64 D Poco piu mosso (♩ = c. 76)

Vln. 1 *p*

Vln. 2 *pizz.* *mf*

Vla. *pizz.* *mf*

Vcl. *pizz.* *mf*

68

(trills are chromatic)

Vln. 1 *n* *p*

Vln. 2 *arco* *mf*

Vla. *arco* *mf*

Vcl. *arco* 3 3 3 3 6 6 *pp* *mf*

72

Vln. 1 *ffp* *f*

Vln. 2 *ff* *f*

Vla. *ff* *f*

Vlc. *ff* *f* arco

75

Vln. 1 *ff* *f* *mp*

Vln. 2 *ff* *ppp* *dolciss.*

Vla. *ff* *ppp* *dolciss.*

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

E Colla parte (♩ = c. 72)
pizz. con sord.

79

Vln. 1 *f* *poco dolce*

Vln. 2

Vla.

Vlc.

83

Vln. 1 *f* *mp* *p* *f* *8va* *accel.* *arco*

Vln. 2

Vla.

Vcl.

Ben tempo (♩ = c. 76)

86

Vln. 1 *ppp* sempre

Vln. 2

Vla. *senza sord.* *pp* *non legato*

Vcl. *senza sord.* *pp*

88

Vln. 1 *8va*

Vln. 2

Vla.

Vcl.

8^{va}

90

Vln. 1

Vln. 2

Vla.

Vcl.

8^{va}

92

Vln. 1

Vln. 2

Vla.

Vcl.

94

Vln. 1

Vln. 2

Vla.

Vcl.

96

Vln. 1

Vln. 2

Vla.

Vcl.

98

Vln. 1

Vln. 2

Vla.

Vcl.

100

Vln. 1

Vln. 2

Vla.

Vcl.

mf

pp

p

mf

*pp*³

mp

mp

senza sord.

sul tasto molto

rall.

103 accel. [F] Ben tempo ♩ = c. 60

Vln. 1 pizz. *f*

Vln. 2 *f* *p*

Vla.

Vlc. *p*

105

Vln. 1 *f* *p* *mf* *p* *mf* *p*

Vln. 2 *mf* *p* *mf* *p* *mf* *p*

Vla. *mf* *leggiero*

Vlc. *mf*

107 accel. sim.

Vln. 1 *f* *mp*

Vln. 2 (trills are chromatic) *f*

Vla.

Vlc. (trills are chromatic) *f* *mp*

(accel.)

108

Vln. 1

Vln. 2

Vla.

Vlc.

mf

mp

3 6 3 3

(accel.)

109

Vln. 1

Vln. 2

Vla.

Vlc.

f

f

3 6 6 3

(accel.)

111

Vln. 1

Vln. 2

Vla.

Vlc.

mf

p

p

p

(♩ = c. 76)

114 G Tempo I (♩ = c. 68)

arco (grad. increase bow pressure) sul tasto molto crush

Vln. 1 *pppp* *pp* *f ppp sub.* *p*

Vln. 2 *mp* pizz. 6

Vla. *mp* 3 pizz. arco 6

Vcl. *mp* 6

119 ord. accel. *f pp sub.*

Vln. 1 *dal niente* *pp*

Vln. 2 *pp* arco 5

Vla. pizz. 3

Vcl. *pp* 5

122 (accel.)

Vln. 1

Vln. 2 *pp* 5

Vla.

Vcl. 5

124 *rall.* H Tempo I (♩ = c. 68) *accel.*

Vln. 1 *fp* *n* *ppp* *mp pp* *mf p*

Vln. 2 *ff* *pp* *ppp*

Vla. *arco* *ff* *pp* *ppp*

Vcl. *ff* *pp* *ppp*

129 *(accel.)* *rit. molto* *8va*

Vln. 1 *fmp* *ff* *p* *5 (molto)*

Vln. 2

Vla.

Vcl.

I A tempo ma piu sostenuto *(8va)*

132

Vln. 1 *pppp*

Vln. 2 *con sord.* *p dolce ma poco espr.*

Vla. *con sord.* *p dolce ma poco espr.*

Vcl. *con sord.* *p dolce ma poco espr.*

138

Vln. 1

Vln. 2

Vla.

Vlc.

144

Poco a poco piu espr. (♩ = c. 84)

J

dal niente

pp

mp

senza sord.

pp

n

mf

pp

n

mf

pp

n

mf

149

153 accel. (♩ = c. 100) rall. K (♩ = c. 80)

Vln. 1 *fp* *pp*

Vln. 2 *f* *p*

Vla. *f* *p* *pp*

Vlc. *f* *p* *pp*

156

Vln. 1 *mp* *f* *p sub.* *mp*

Vln. 2

Vla. *f* *mp*

Vlc. *f* *mp*

158 accel.

Vln. 1 *fp* *f piu* *pp sub.* *mp*

Vln. 2 *p*

Vla. *f*

Vlc. *mf* *pp*

161 (accel.) ----- crush (♩ = c. 100) ord. \flat non flag. L A tempo (♩ = c. 69)

Vln. 1 *f* *p* *f* *p*

Vln. 2 *f* *p* *f* *mp* *secco*

Vla. *mp* *mf* *p* *f* *mp* *secco*

Vlc. *secco* *f* *p* *f* *p*

166

Vln. 1 *fpp*

Vln. 2 *ff*

Vla. *ff* *p*

Vlc. *ff* *pp*

168 Poco piu mosso (♩ = c. 76)

Vln. 1 *f* *fff*

Vln. 2 *mf* *fp*

Vla. *fp*

Vlc. *fp*

171 M \downarrow

Vln. 1 *p* *ff* *mf*

Vln. 2 *fff secco* *mf* *f*

Vla. *fff secco* *mf* *ff*

Vcl. *fff secco* *p* *ff*

173

Vln. 1 *ff* *mf*

Vln. 2 *mp* *f* *ff*

Vla. *ff*

Vcl. *mf* *ff*

175

Vln. 1 *f*

Vln. 2 *f*

Vla. *pizz.* *ff*

Vcl. *mf*

177

Musical score for measures 177-178. The score is in 4/4 time and consists of four staves: Vln. 1, Vln. 2, Vla., and Vlc. Measure 177 features triplets in Vln. 1 and Vlc. with a dynamic of *ff*. Vln. 2 and Vla. are silent. Measure 178 continues the triplets in Vln. 1 and Vlc. with a dynamic of *f*. Vln. 2 and Vla. have some notes in measure 178. A watermark 'NB noter' is visible over the score.

179

Musical score for measures 179-180. The score is in 4/4 time and consists of four staves: Vln. 1, Vln. 2, Vla., and Vlc. Measure 179 features sixteenth notes in Vln. 1 and Vlc. with a dynamic of *ff*. Vln. 2 and Vla. have some notes. Measure 180 continues the sixteenth notes in Vln. 1 and Vlc. with a dynamic of *ff*. Vln. 2 and Vla. have some notes. A watermark 'NB noter' is visible over the score.

180

accel. (poco a poco sul pont.)

Musical score for measures 180-181. The score is in 2/4 time and consists of four staves: Vln. 1, Vln. 2, Vla., and Vlc. Measure 180 features sixteenth notes in Vln. 1 and Vlc. with a dynamic of *p*. Vln. 2 and Vla. have some notes. Measure 181 continues the sixteenth notes in Vln. 1 and Vlc. with a dynamic of *ppp*. Vln. 2 and Vla. have some notes. A watermark 'NB noter' is visible over the score.

(accel.) \curvearrowright sul pont. molto $(\text{♩} = c. 100)$ rit. molto N $(\text{♩} = c. 80)$

Vln. 1
Vln. 2
Vla.
Vlc.

185

Vln. 1
Vln. 2
Vla.
Vlc.

188

(V) (V)

Vln. 1
Vln. 2
Vla.
Vlc.

191 (V) O

Score for measures 191-193. Vln. 1 starts with *sffz p* and a fermata. Vln. 2 has a fermata. Vla. has triplets and a sextuplet. Vcl. has a fermata. Measure 192 includes a circled 'O' and dynamic markings *ff*, *p*, and *mp*. Performance instructions include *arco* and *pizz.* for Vln. 2 and Vcl. Triplet markings are present in Vln. 1, Vla., and Vcl.

194

Score for measures 194-196. Vln. 1 has *fp* and triplets. Vln. 2 has *pizz.* and *f*. Vla. has triplets and *f*. Vcl. has *pizz.* and *f*. Measure 196 includes a 3/4 time signature change. Dynamics include *fp*, *f*, *mp*, and *p*. Performance instructions include *arco* and *pizz.*.

197

Score for measures 197-199. Vln. 1 has triplets. Vln. 2 has *pizz.* and *f*. Vla. has sextuplets and *f*. Vcl. has *pizz.* and *f*. Measure 199 includes a 3/4 time signature change. Dynamics include *f*, *mp*, and *p*. Performance instructions include *arco* and *pizz.*.

200

Vln. 1 *f* *mp* *fp* *fp*

Vln. 2 pizz. arco pizz. *f*

Vla. *f* *mp* *f*

Vlc. pizz. arco pizz. *f*

204

Vln. 1 *ff* *mp* *f* *mp*

Vln. 2 arco pizz. arco *p* *ff* *mp*

Vla. *mp* *f* *mp*

Vlc. arco pizz. arco *p* *ff* *mp*

208

Vln. 1 *ff* *mp* *ff* *8va*

Vln. 2 pizz. *ff* *fff*

Vla. *ff*

Vlc. pizz. arco pizz. *ff* *fff*

accel. P (♩ = c. 96)

211

Vln. 1 *(ff sempre)*

Vln. 2 *arco 6* *8va* *6* *3* *mf* *fff*

Vla. *3* *fff*

Vlc. *arco 3* *3* *ff* *fff*

A tempo (♩ = c. 80)

214

Vln. 1 *pp sub.* *ord.* *fff*

Vln. 2 *8va* *fp* *ord.* *fff*

Vla. *fp* *ord.* *fff secco* *3*

Vlc. *p* *n* *fff secco* *3*

sul tasto molto

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219

Vln. 1 *pp* *(non trem.)* *mf*

Vln. 2 *6*

Vla. *6*

Vlc. *6*

223

Vln. 1: *ppp*, *pp*, *mp*
Vln. 2: *p*, *pizz.*, *5*
Vla.: *ppp*
Vlc.: *ppp*

Measures 223-225. Vln. 1 has a fermata in measure 223, then a triplet in 3/4 and another triplet in 3/4. Vln. 2 has a pizzicato line with five-measure groups. Vla. and Vlc. have long notes with fermatas.

226

Vln. 1: *pp*, *mp*, *pp*, *mp*
Vln. 2: *5*
Vla.: *mf*
Vlc.: *mf*

Measures 226-228. Vln. 1 has triplets and a six-measure group. Vln. 2 has five-measure groups. Vla. and Vlc. have long notes with fermatas.

229

Vln. 1: *f*, *p*, (free bowing), *sim.*
Vln. 2: *arco*, *fp*, *p non cresc. sempre*
Vla.: *mf*, *p non cresc. sempre*
Vlc.: *mf*, *p non cresc. sempre*

Measures 229-231. Vln. 1 has triplets, a fermata, and a five-measure group with 'free bowing' and 'sim.'. Vln. 2, Vla., and Vlc. have long notes with fermatas and dynamic markings.

233 *accel.*

Vln. 1
Vln. 2
Vla.
Vcl.

236 *(accel.)*

Vln. 1
Vln. 2
Vla.
Vcl.

238 *(accel.)*

Vln. 1
Vln. 2
Vla.
Vcl.

(accel.)

240

Vln. 1 *(cresc. sempre)*

Vln. 2 *p* *fp* *ff*

Vla. *p* *f* *fp* *ff*

Vlc. *p* *f* *ff*

242

Vln. 1 *fff* *arco* *mp*

Vln. 2 *fff* *pp*

Vla. *fff*

Vlc. *pp*

(*♩* = c. 100)

245

Vln. 1

Vln. 2 *f* *ff*

Vla.

Vlc. *f*

(*♩* = c. 76)

247

(V^{tr})

Vln. 1

Vln. 2

Vla.

Vlc.

249

rit. molto

A tempo (♩ = c. 76)

Vln. 1

Vln. 2

Vla.

Vlc.

251

Vln. 1

Vln. 2

Vla.

Vlc.

fff

fff

fff

fff

mf

pizz.

f

f

252

Musical score for measures 252-253. The score is for four staves: Vln. 1, Vln. 2, Vla., and Vcl. The key signature has two sharps (F# and C#), and the time signature is 3/4. Measure 252 starts with a *mf* dynamic. Vln. 1 has sixteenth-note runs with slurs and accents. Vln. 2 has a *ff* dynamic and includes an *arco* section with a triplet. Vla. has a *ff* dynamic and includes an *arco* section with a triplet. Vcl. has a *f* dynamic and includes a triplet. Measure 253 continues with similar textures, ending with a *f* dynamic.

254

rall. S A tempo (♩ = c. 76)

Musical score for measures 254-255. The score is for four staves: Vln. 1, Vln. 2, Vla., and Vcl. The key signature has two sharps (F# and C#), and the time signature is 3/4. Measure 254 starts with a *ff* dynamic and a *rall.* marking. Vln. 1 has a long note with an accent. Vln. 2 has a *ff* dynamic and includes a quintuplet. Vla. has a *ff* dynamic and includes a *pizz.* marking. Vcl. has a *ff* dynamic and includes a *pizz.* marking. Measure 255 starts with a *f* dynamic and a *S* (ritardando) box. The tempo returns to *A tempo* (♩ = c. 76). Vln. 1 has a *ff espr.* dynamic. Vln. 2 has a *ff* dynamic and includes a triplet and a *secco* marking. Vla. has a *f* dynamic and includes an *arco* section with a triplet. Vcl. has a *f* dynamic and includes a triplet.

256

Musical score for measures 256-257. The score is for four staves: Vln. 1, Vln. 2, Vla., and Vcl. The key signature has two sharps (F# and C#), and the time signature is 3/4. Measure 256 starts with a *f* dynamic. Vln. 1 has a *fff* dynamic. Vln. 2 has a *f* dynamic and includes a triplet and a *(secco)* marking. Vla. has a *f* dynamic and includes a *pizz.* marking and an *arco* section with a triplet. Vcl. has a *f* dynamic and includes an *arco* section with a triplet. Measure 257 continues with similar textures, ending with a *fff* dynamic.

258

Vln. 1 *mf* *rall.* *f*

Vln. 2 *mf* *f secco*

Vla. *mf* *f secco*

Vlc. *mf*

(rall.)

260

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vlc. *mp secco*

(rall.)

262

Vln. 1 *mf*

Vln. 2 *con sord.* *mf* *poco espr. e rubato* *mp* *pp*

Vla. *con sord.* *p* *pp* *mp poco espr. e rubato*

Vlc. *con sord.* *p* *pp*

(rall.)

265

Vln. 1 *p*

Vln. 2 *ppp*

Vla. *pp* *ppp*

Vlc. *mp poco a poco meno espr. e rubato*

(rall.)

267

Vln. 1 *n*

Vln. 2 *n*

Vla. *n*

Vlc. *ppp* *n*

T Semplce (♩ = c. 60)

270

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vlc. *pp*

276

Score for measures 276-281. It features four staves: Vln. 1, Vln. 2, Vla., and Vlc. The music is in a key with one sharp (F#) and a common time signature. The measures are marked with time signatures: 4/16, 5/16, 3/16, 5/16, and 6/16. A dashed line above the staves indicates a phrase that spans across the measures.

282

Score for measures 282-287. It features four staves: Vln. 1, Vln. 2, Vla., and Vlc. The music is in a key with one sharp (F#) and a common time signature. The measures are marked with time signatures: 6/16, 7/16, 5/16, and 4/16. A dashed line above the staves indicates a phrase that spans across the measures.

288

Sostenuto

Morendo

Score for measures 288-293. It features four staves: Vln. 1, Vln. 2, Vla., and Vlc. The music is in a key with one sharp (F#) and a common time signature. The measures are marked with time signatures: 4/16, 5/16, 3/4, and 4/16. The first two measures are marked "Sostenuto" and the last two "Morendo". Dynamic markings include "n" (pianissimo) and "ppp" (pianississimo).

294

Perdendosi

The musical score for 'Perdendosi' is presented in a four-staff format. The top staff, labeled 'Vln. 1', contains whole rests throughout the piece. The second staff, 'Vln. 2', features a melodic line of eighth notes with slurs. The third staff, 'Vla.', provides a bass line with eighth notes and slurs. The bottom staff, 'Vlc.', consists of a rhythmic accompaniment of eighth-note chords. A 4/4 time signature is indicated at the beginning of the score.



