

Knut Vaage:

(...kammerkommentar II...)

Chamber Comments II

for kammerorkester
for chamber orchestra



til
Bergen Unge Kammerorkester, BUKO

for
The Youth Chamber Orchestra of Bergen

Dette arrangementet er tinga og finansiert av
BUKO
This arrangement is commisioned and financed by
BUKO

ORCHESTRATION:

Strings* (at least 5,5,3,4,1)

*Divisi on all groups; might be placed as one or two orchestras

Stykket var tinga til Det Norske Kammerorkester sin 30 års jubileumskonsert. Tittelen (...kammerkommentar..) ymtar om at det er snakk om stolen frukt. Mykje av materialet er frå mine eigne stykker, men også frå to stolpar i det klassiske kammermusikk-repertoiret. Eg kommenterer form, innhald og presentasjonsmåte i eigen og andre sin musikk. (...kammerkommentar..) plasserer seg på denne måten inn i ein serie av mine stykker som tillet seg å gjenbruka gamle meisterar. Ideane bak (...kammerkommentar...) er å reflektera over samanheng og ulikskap mellom nytt og tradisjonelt repertoar. Denne versjonen er tilpassa BUKO til deira jubileumskonsert 27.11.2011

This piece was commissioned by Norwegian Chamber Orchestra for their 30th-anniversary concert. The title hints that this is borrowed goods. The material is from earlier works of mine, and from two of the pillars of chamber musical repertoire. "Chamber Comments" is the last of a series of pieces of mine that ventures to recycle the old masters. The piece is a meditation on the differences and connections between new and traditional repertoire, a comment on form, contents and presentation in both my own music and that of others. This version is adapted for BUKO for their anniversary concert 2011.11.27

ABOUT THE SCORE:

The score is transposed. Accidentals apply through the whole bar within the same octave. Trills are chromatic if not marked. Tremoloes are unmeasured.

DURATION:

c. 3 min. 30 sec.

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Score at Music Information Centre Norway, P.Box 2674 Solli, N-0203 OSLO, info@mic.no

Parts at MIC

More info: www.knutvaage.com

(...kammerkommentar...)

Chamber Comments

Agitated ($\text{♩} = \text{c. } 76$)

(senza sord.) (choose octave ad lib)

Knut Vaage

Violin I 1

Violin I 2

Violin II 1

Violin II 2

Viola 1

Viola 2

Cello 1

Cello 2

Double Bass

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5

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

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A

10

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

non dix.

f

f

f

f

f

f

f

14

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

ff

ff

ff

p

p

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A musical score page featuring nine staves of music. The instruments are: Violin I (Vln. I 1), Violin II (Vln. I 2), Violin II (Vln. II 1), Violin II (Vln. II 2), Cello (Vla. 1), Double Bass (Vla. 2), Bassoon (Vc. 1), Double Bass (Vc. 2), and Double Bass (D.B.). The score is in common time (indicated by '4'). Measure 14 begins with Violin I 1 playing eighth-note patterns with grace notes, marked with a '3' below the notes. The tempo is indicated by a 'ff' dynamic. Measures 15 and 16 show various instruments taking turns with similar patterns. Measures 17 through 20 feature sustained notes or rhythmic patterns. The bassoon (Vc. 1) has a prominent role in measures 17-20, particularly with its low notes and sustained tones. The double basses (D.B.) provide harmonic support throughout the section. The overall texture is dense and rhythmic, typical of a chamber music arrangement.

18 (choose octave ad lib) (choose octave ad lib)

Vln. I 1

Vln. I 2 *ppp*

Vln. II 1

Vln. II 2 *ppp*

Vla. 1

Vla. 2 *ppp*

Vc. 1

Vc. 2 *ppp*

D.B.

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The musical score consists of eight staves, each representing a different instrument: Vln. I 1, Vln. I 2, Vln. II 1, Vln. II 2, Vla. 1, Vla. 2, Vc. 1, and D.B. The score is divided into four measures. In the first measure, Vln. I 1 and Vln. II 1 play eighth-note patterns. In the second measure, Vln. I 2 and Vln. II 2 play eighth-note patterns at *ppp* dynamic. In the third measure, Vln. I 1 and Vln. II 1 play eighth-note patterns at *ff* dynamic. In the fourth measure, Vln. I 2 and Vln. II 2 play eighth-note patterns. The Vla. 1 staff shows a single note in the first and second measures, followed by eighth-note patterns in the third and fourth measures. The Vla. 2 staff shows eighth-note patterns in all four measures. The Vc. 1 staff shows eighth-note patterns in the first and second measures, followed by a bass note in the third measure and eighth-note patterns in the fourth measure. The Vc. 2 staff shows sustained notes in the first and second measures, followed by eighth-note patterns in the third and fourth measures. The D.B. staff shows sustained notes in the first and second measures, followed by eighth-note patterns in the third and fourth measures. Measure 18 starts with a dynamic of *ff*. Measures 19 and 20 start with dynamics of *ff*. Measures 21 and 22 start with dynamics of *mf* with crescendo markings. Measures 23 and 24 start with dynamics of *mf* with crescendo markings.

(choose octave ad lib)

22

Vln. I 1 *Gtrc.* *mp cresc.*

Vln. I 2 *f*

Vln. II 1 *Gtrc.* *mp cresc.*

Vln. II 2 *fp* *f*

Vla. 1 *p cresc.*

Vla. 2 *fp* *f*

Vc. 1 *div.*

Vc. 2 *f*

D.B.

Gliss.

Gliss.

Gliss.

Gliss.

(choose octave ad lib)

ff

ff

ff

ff

ff

ff

ff

Vaage (...kammerkommentar...)

B

26

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

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30

Vln. I 1 *ff* *p*

Vln. I 2 *fp* *fp* *fp* *mp*

Vln. II 1 *ff*

Vln. II 2 *fp* *fp* *fp* *f*

Vla. 1 *ff*

Vla. 2 *fp* *fp* *fp* *>* *>* *>*

Vc. 1 *mf* *ff* *f* *3* *3*

Vc. 2 optional *tacet* *cresc.* *v* *v* *>*

D.B. *mf* *ff* *f* play *3* *3* *3*

(choose octave ad lib)

34

Vln. I 1 *Glyc.* *f*

Vln. I 2 *f* *p* (choose octave ad lib)

Vln. II 1 *f* *pp*

Vln. II 2 *f* *p*

Vla. 1 *mp* *p* *non div.* *p*

Vla. 2 *f* *p* *mp*

Vc. 1 *mp* *p*

Vc. 2 *f* *p* *mp*

D.B. *mp* *p*

12

(choose octave ad lib)

C

39

Vln. I 1

Vln. I 2 *ffp*

Vln. II 1 *mp*

Vln. II 2 *ffp*

Vla. 1 *p* *ff*

Vla. 2 *ffp* *div.* *tutti* *sffz*

Vc. 1 *mf* *ff* *div.* (choose octave ad lib)

Vc. 2 *ffp* *f* (choose octave ad lib)

D.B. *mf* *ff*

The musical score consists of eight staves. From top to bottom: Vln. I 1, Vln. I 2, Vln. II 1, Vln. II 2, Vla. 1, Vla. 2, Vc. 1, Vc. 2, and D.B. The time signature changes frequently between measures. Dynamics include *ff*, *ffp*, *sffz*, *mf*, *p*, and *f*. Articulation marks like 3, >, and > are used. Measure 39 starts with a dynamic of *ff* for Vln. I 1 and Vln. II 1. Measure 40 starts with *ffp* for Vln. I 2 and *mp* for Vln. II 1. Measure 41 starts with *sffz* for Vln. I 2 and *ff* for Vln. II 1. Measures 42-43 start with *ff* for Vln. I 2 and Vln. II 1 respectively. Measure 44 starts with *ff* for Vla. 1 and *div.* for Vla. 2. Measure 45 starts with *sffz* for Vla. 2 and *ff* for Vln. I 1. Measure 46 starts with *ff* for Vln. I 1 and *div.* for Vla. 2. Measure 47 starts with *ff* for Vln. I 1 and *ff* for D.B. Measure 48 starts with *f* for Vln. II 1 and *ff* for D.B. Measure 49 starts with *ff* for Vln. II 1 and *ff* for D.B. Measure 50 starts with *ff* for Vln. II 1 and *ff* for D.B.

43

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

crush tone

ff

crush tone

ff

crush tone

ff

crush tone

ff

ord. 3

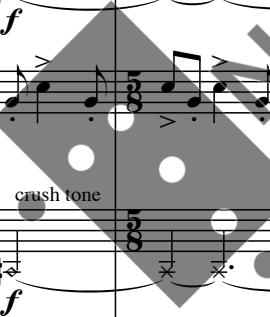
ff

ord.

ff

ord.

ff



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The musical score consists of eight staves, each representing a different instrument: Vln. I 1, Vln. I 2, Vln. II 1, Vln. II 2, Vla. 1, Vla. 2, Vc. 1, and D.B. The score is set in measures 43, starting with a treble clef and a key signature of one sharp. The instrumentation includes two violins, two violas, two cellos, and a double bass. The music features various dynamics such as *f* (fortissimo), *ff* (fortississimo), and *ord.* (ordinario). The score also includes performance instructions like "crush tone" and "3" indicating triplets. Measure 43 concludes with a dynamic of *ff* followed by a measure of *ord.*

51

Vln. I 1 ord. *ff* 3

Vln. I 2 > >

Vln. II 1 3 3

Vln. II 2 > >

Vla. 1 3 3

Vla. 2 > >

Vc. 1 optional tacet 3 3

Vc. 2 > >

D.B. optional tacet (3) 3

(sord. off)

(sord. off)

(sord. off)

optional tacet

(sord. off)

optional tacet

A large grey diamond-shaped graphic is positioned over the Vc. 1 and Vc. 2 staves, covering measures 51 through 54.

D $\text{♪}^3 = \text{♪}$ **Colla parte** ($\text{♩} = \text{c. } 100$)
div. (1. solo TACET)

55

Vln. I 1

Vln. I 2 pp senza sord.

Vln. II 1

Vln. II 2 $\text{f}^3 \text{espr.}$ div. senza sord.

Vla. 1 player 2 double stops pp div.

Vla. 2 (div. if two players) senza sord. (enharmon.)

Vc. 1 $\text{f}^3 \text{espr.}$ div. senza sord.

Vc. 2 pp

D.B. pp 3fp

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60 1. solo

Vln. I 1 *f* *espr.*

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1 *pp*

Vla. 2 (div. if two players)

Vc. 1 *pp*

Vc. 2

D.B. *pp*

E

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64

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

pp

f

f *espr.* *tutti, III*

1. solo

pp sempre

pp sempre

n

Gliss.

Gliss.

Vaage (...kammerkommentar...)

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F

68

Vln. I 1

Vln. I 2

Vln. II 1

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

Gliss.

V

(opt. 1.solo)

pp

fpp

pp

fpp

1. solo

n *fespr.*

3

pp

fpp

(1. solo TACET)

G

75

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

ppp
8va

mf

fp

ppp

f

p

Gliss.

1. solo

(2nd *p* semper)

espr.

tutti, div.
(1. solo TACET)

p

p

Gliss.

f

p

p

Gliss.

(tutti)

p

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82 (8va)

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1 (2nd p sempre)

Vla. 2

Vc. 1 (tutti)

Vc. 2

D.B.

NB noter
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82 (8va)

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1 (2nd p sempre)

Vla. 2

Vc. 1 (tutti)

Vc. 2

D.B.

accel. p. a p.

86

1. solo *f espres.*

(8va)

(3+2)

H ♦ = ♦ Agitated (♩ = c. 132)

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

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The musical score consists of eight staves of music for various instruments. The first staff features two violins (Vln. I 1 and Vln. I 2) playing eighth-note patterns with grace marks. The second staff has two violins (Vln. II 1 and Vln. II 2) with sustained notes and dynamic markings like 'f' and 'ff'. The third staff contains two cellos (Vla. 1 and Vla. 2) with sustained notes and dynamic markings like 'pp' and 'f'. The fourth staff features two basses (Vc. 1 and Vc. 2) with sustained notes and dynamic markings like 'pp' and 'f'. The fifth staff shows a double bass (D.B.) with sustained notes and dynamic markings like 'pp' and 'f'. The score includes various dynamics such as 'f', 'ff', 'p', and 'pp', as well as performance instructions like 'Gliss.', '3', and '1. solo'. The tempo is indicated as 'H ♦ = ♦ Agitated (♩ = c. 132)'.

(tutti)

91

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

div.

ff

div.

f

ff

tutti non div.

div.

non div. div.

ff

tutti *ff*

ff if 5th string, add low C (non div.)

ff

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I

99

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

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J

107

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

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The musical score consists of ten staves. From top to bottom, the instruments are: Violin I 1, Violin I 2, Violin II 1, Violin II 2, Cello 1, Cello 2, Double Bass (D.B.). The score is numbered 107 at the beginning of the section. Measure 1 starts with a dynamic of *f*. Measures 2 and 3 feature dynamics of *ff*. Measures 4 through 7 show various rhythmic patterns and dynamics. Measure 8 begins with a dynamic of *f*. Measures 9 through 12 show more rhythmic complexity. Measure 13 concludes with a dynamic of *ff*.

115

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

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26

K

122

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

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NB noter

p

pizz.

p

pizz.

p

L

129

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

ff

ff

ff

ff

ff

ff

ff

ff

ff

arco

arco

(*ff*)

8va-----

This music is copyright protected

135

(*&va*) -

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

sffz

v. ppp

div.

sffz

v. ppp

*div. (if 2 players,
1st play Eb/C)*

sffz

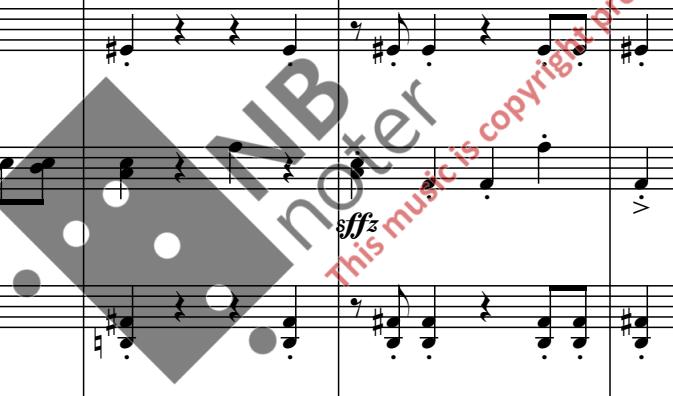
v. ppp

div.

lunga

pizz.

f



ppp