

Knut Vaage:

(...kammerkommentar...)

Chamber Comments

for kammerorkester
for chamber orchestra



til
Det Norske Kammerorkester
for
Norwegian Chamber Orchestra

ORCHESTRATION:

off stage:

- 1 Oboe
- 1 English Horn
- 2 Bassoons

on stage:

- 1 Hapsichord
- Strings* (at least 7,5,4,3,2)

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

Stykket er ting til Det Norske Kammerorkester sin 30 års jubileumskonsert. Tittelen (..kammerkommentar..) ymtar om at det er snakk om stolten frukt. Mykje av materialet er frå mine eigne stykker, men også frå to stolpar i det klassiske kammermusikk-repertoiret. Eg kommenterer form, innhald og presentasjonmåte 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 (i *Odyssé* til Bit20 Ensemblet, *Refleks* til Orkester Norden, og *Troll* til Bergen Filharmoniske Orkester er dette tydeleg). Ideane bak (....kammerkommentar...) er å reflektera over samanheng og ulikskap mellom nytt og tradisjonelt repertoar.

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 ("Odyssé" for Bit20 Ensemble, "Refleks" for Orkester Norden, and "Troll" for Bergen Philharmonic Orchestra). 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.

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. 4 min. 15 sec.

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Score at Music Information Centre Norway, P.Box 2674 Solli, N-0203 OSLO, info@mic.no
Parts from the composer directly (for the full version: parts at MIC)

More info: www.knutvaage.com

Score is transposed

(...kammerkommentar...)

Chamber Comments

Agitated ($\sigma = \text{c. 76}$)

Knut Vaage

Musical score for Oboe, English Horn, Bassoon 1, Bassoon 2, and Harpsichord. The score consists of five staves. The first four staves (Oboe, English Horn, Bassoon 1, Bassoon 2) have treble clefs and 4/4 time. The Harpsichord staff has a bass clef and 4/4 time. The music is mostly rests, with some short notes appearing in the later measures.

Musical score for Harpsichord. The staff has a bass clef and 4/4 time. The music is mostly rests, with some short notes appearing in the later measures.

Musical score for the full orchestra. The score includes Violin I 1, Violin I 2, Violin II 1, Violin II 2, Viola 1, Viola 2, Cello 1, Cello 2, Double Bass 1, and Double Bass 2. The tempo is Agitated ($\sigma = \text{c. 76}$). The score features dynamic markings such as *senza sord.*, *con sord.*, *ff*, *f*, *ffp*, and *pp*. Measure 1: Violin I 1, Violin I 2, Violin II 1 play eighth-note patterns. Measure 2: Violin II 2, Viola 1 play eighth-note patterns. Measure 3: Cello 1, Double Bass 1 play eighth-note patterns. Measure 4: All instruments play eighth-note patterns. Measure 5: All instruments play eighth-note patterns. Measure 6: All instruments play eighth-note patterns. Measure 7: All instruments play eighth-note patterns. Measure 8: All instruments play eighth-note patterns. Measure 9: All instruments play eighth-note patterns. Measure 10: All instruments play eighth-note patterns. Measure 11: All instruments play eighth-note patterns. Measure 12: All instruments play eighth-note patterns. Measure 13: All instruments play eighth-note patterns. Measure 14: All instruments play eighth-note patterns. Measure 15: All instruments play eighth-note patterns. Measure 16: All instruments play eighth-note patterns. Measure 17: All instruments play eighth-note patterns. Measure 18: All instruments play eighth-note patterns. Measure 19: All instruments play eighth-note patterns. Measure 20: All instruments play eighth-note patterns. Measure 21: All instruments play eighth-note patterns. Measure 22: All instruments play eighth-note patterns. Measure 23: All instruments play eighth-note patterns. Measure 24: All instruments play eighth-note patterns. Measure 25: All instruments play eighth-note patterns. Measure 26: All instruments play eighth-note patterns. Measure 27: All instruments play eighth-note patterns. Measure 28: All instruments play eighth-note patterns. Measure 29: All instruments play eighth-note patterns. 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5

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hpschd.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B. 1

D.B. 2

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9

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hpschd.

Vln. I 1

Vln. I 2

cresc.

Vln. II 1

Vln. II 2

cresc.

Vla. 1

Vla. 2

cresc.

non div.

Vc. 1

Vc. 2

cresc.

D.B. 1

D.B. 2

cresc.

6 A

12

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hpschd.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D. B. 1

D. B. 2

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Vaage (...kammerkommentar...)

15

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hpschd.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B. 1

D.B. 2

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21

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hpschd.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B. 1

D.B. 2

Gitarre

mp cresc.

fp

f

p cresc.

fp

f

mf cresc.

cresc.

f

Vaage (...kammerkommentar...)

10

B

Musical score for orchestra section 24. The score consists of four staves: Oboe (Ob.), English Horn (E. Hn.), Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). Each staff has a clef (G for Ob., E. Hn.; F for Bsn. 1, Bsn. 2) and a key signature of one sharp. The music is divided into measures by vertical bar lines. The first measure shows notes on the 5th, 7th, and 9th lines of the Ob. staff. The second measure shows notes on the 5th, 7th, and 9th lines of the E. Hn. staff. The third measure shows notes on the 5th, 7th, and 9th lines of the Bsn. 1 staff. The fourth measure shows notes on the 5th, 7th, and 9th lines of the Bsn. 2 staff. The fifth measure shows notes on the 5th, 7th, and 9th lines of the Ob. staff. The sixth measure shows notes on the 5th, 7th, and 9th lines of the E. Hn. staff. The seventh measure shows notes on the 5th, 7th, and 9th lines of the Bsn. 1 staff. The eighth measure shows notes on the 5th, 7th, and 9th lines of the Bsn. 2 staff.

B

B

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B. 1

D.B. 2

Vaage (...kammerkommentar...)

27

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hpschd.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B. 1

D.B. 2

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Vaage (...kammerkommentar...)

30

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hpschd.

Vln. I 1 *ff*

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

Vln. II 1 *ff*

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

Vla. 1 *ff*

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

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

Vc. 2

D.B. 1 *mf* *3* *3* *3* *ff*

D.B. 2

32

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hpschd.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B. 1

D.B. 2

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Gloss *mp* *f*

f

non div.

cresc.

f

mp

f

f

mp

f

cresc.

f

f

Vaage (...kammerkommentar...)

35

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hpschd.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D. B. 1

D. B. 2

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Vaage (...kammerkommentar...)

39 **C**

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hpschd.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B. 1

D.B. 2

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47

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hpschd.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B. 1

D.B. 2

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The musical score consists of two systems of staves. The first system (measures 47-48) includes parts for Oboe (Ob.), English Horn (E. Hn.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), and Harpsichord (Hpschd.). The second system (measures 48-49) includes parts for Violin I (Vln. I 1), Violin I (Vln. I 2), Violin II (Vln. II 1), Violin II (Vln. II 2), Viola (Vla. 1), Viola (Vla. 2), Cello (Vc. 1), Double Bass (Vc. 2), Double Bass (D.B. 1), and Double Bass (D.B. 2). Measure 47 starts with a common time signature, followed by a section in 5/8 time, then 4/4 time, and finally 2/4 time. Measure 48 begins with 6/8 time, followed by 5/8 time, 4/4 time, and 2/4 time. Measure 49 concludes with 2/4 time. Various dynamics like *ff* (fortissimo) and *ff*³ (fortississimo) are indicated, along with performance instructions such as *ord.* (ordinary) and grace note markings. Measure 48 features a prominent eighth-note pattern in the lower strings and bassoon parts, while measure 49 shows a more complex rhythmic pattern with sixteenth-note figures.

52

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hpschd.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B. 1

D.B. 2

D ♩ = ♪ Rubato (♩ = c. 76)

55

Ob. E. Hn. Bsn. 1 Bsn. 2

ppp (adjust dynamic to concert hall) ppp (adjust dynamic to concert hall) ppp (adjust dynamic to concert hall) ppp (adjust dynamic to concert hall)

Hpschd.

quasi attacca 6 Solo ff espr.

Vln. I 1 Vln. I 2 Vln. II 1 Vln. II 2 Vla. 1 Vla. 2 Vc. 1 Vc. 2 D.B. 1 D.B. 2

58

Ob.

E. Hn.

Bsn. 1

Bsn. 2

(breathe only if needed)

(breathe only if needed)

(breathe only if needed)

(breathe only if needed)

Hpschd. 6

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B. 1

D.B. 2

This page contains musical staves for various instruments. The top section includes woodwind parts (Oboe, English Horn, Bassoon 1, Bassoon 2) and a harpsichord part (Hpschd.), all marked with 'breath only if needed'. The bottom section lists strings (Violin I 1, Violin I 2, Violin II 1, Violin II 2), cellos (Cello 1, Cello 2), and double basses (Double Bass 1, Double Bass 2). Measure 6 is indicated above the harpsichord staff. A large red watermark with the text 'NB noter' and 'This music is copyright protected' is overlaid across the middle of the page.

E

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hpschd.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B. 1

D.B. 2

68

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hpschd.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B. 1

D.B. 2

*NB
noter
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F

76

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hpschd.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B. 1

D.B. 2

78

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hpschd.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B. 1

D.B. 2

85 **G**

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hpschd.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B. 1

D.B. 2

87

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hpschd.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B. 1

D.B. 2

*NB
noter
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poco rall. ($\text{♩} = \text{c. } 69$) [H] $\text{♪} = \text{♩}$ Agitated ($\text{♩} = \text{c. } 138$)

89

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hpschd.

This section shows the beginning of measure 89. The strings have just finished a sustained note. The woodwinds (Oboe, English Horn) enter with sustained notes. The brass (Bassoon 1, Bassoon 2) enter with sustained notes. The harpsichord (Hpschd.) enters with a sixteenth-note pattern. Measure 90 begins with a dynamic change.

poco rall. ($\text{♩} = \text{c. } 69$) [H] $\text{♪} = \text{♩}$ Agitated ($\text{♩} = \text{c. } 138$)

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B. 1

D.B. 2

This section shows the beginning of measure 91. The violins play sixteenth-note patterns. The cellos and double basses enter with sustained notes. Measures 92-93 show a continuation of this pattern, with dynamics changing from p to $mf ff$ and then to ff . The violins play glissandos in measures 92-93.

NB
noter
music is copyright protected

poco rall. ($\text{♩} = \text{c. } 69$) [H] $\text{♪} = \text{♩}$ Agitated ($\text{♩} = \text{c. } 138$)

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B. 1

D.B. 2

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

ff

Vaage (...kammerkommentar...)

This section shows the end of the movement. The violins play sixteenth-note patterns. The cellos and double basses play eighth-note patterns. The dynamic is ff . A performance instruction at the bottom indicates that if the fifth string is used, a low C should be added. The movement concludes with a final dynamic of ff .

94

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hpschd.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B. 1

D.B. 2

100

I

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hpschd.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B. 1

D.B. 2

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106

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hpschd.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B. 1

D.B. 2

J

II2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hpschd.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B. 1

D.B. 2

The musical score consists of two systems of staves. The top system (measures 1-6) includes parts for Oboe (Ob.), English Horn (E. Hn.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), and Harpsichord (Hpschd.). The bottom system (measures 7-12) includes parts for Violin I (Vln. I 1), Violin I (Vln. I 2), Violin II (Vln. II 1), Violin II (Vln. II 2), Cello (Vla. 1), Double Bass (Vla. 2), Bassoon 1 (Vc. 1), Bassoon 2 (Vc. 2), Double Bassoon 1 (D.B. 1), and Double Bassoon 2 (D.B. 2). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure 12 concludes with a fermata over the bassoon parts.

K

118

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hpschd.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B. 1

D.B. 2

123

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hpschd.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B. 1

D.B. 2

NB
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L

129

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hpschd.

Vln. I 1

Vln. I 2

Vln. II 1

311

Vla. 2

V2 2

DB 1

D.B. 2

L

4

4

4

4

1

NB Notes

1

Vaage (...kammerkommentar...)

135

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Hpschd.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B. 1

D.B. 2

Vaage (...kammerkommentar...)