

Knut Vaage:

Tilstandar

3. sats

Hauste inn

Tekst: Terje Tørrisplass

for Counter-Tenor, Recorder, Baroque Lute, Organ, Violin, Gamba
(details for instrumentation: appendix on last page of score)

26.01.2024

(version 18.06.2025)

tileigna Daniel Sæther

Framført av Daniel Sæther og Ensemble C4

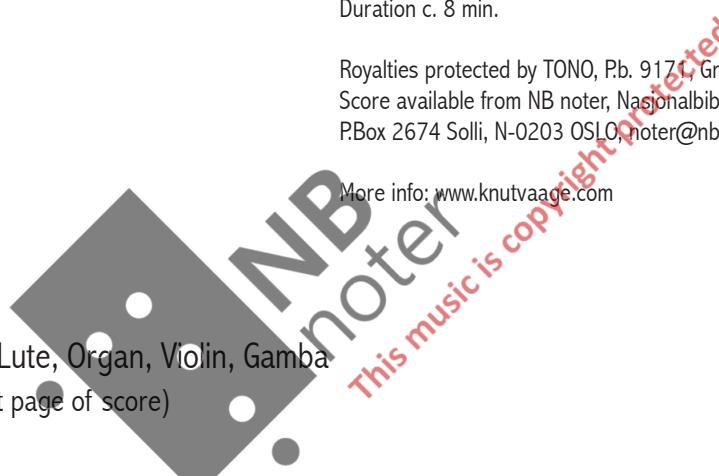
ABOUT THE SCORE:

Accidentals apply through the whole bar within the same octave
Trills are chromatic unless otherwise marked.
Tremolos are unmeasured unless otherwise marked.

Duration c. 8 min.

Royalties protected by TONO, Pb. 917, Grønland, N-0134 OSLO, tono@tono.no
Score available from NB noter, Nasjonalbiblioteket/National Library of Norway
PBox 2674 Solli, N-0203 OSLO, noter@nb.no

More info: www.knutvaage.com



Tinga av / Commissioned by Daniel Sæther
Finansiert av / Financed by Fond for lyd og bilde



FOND FOR
LYD OG BILDE
Kulturrådet

"Tilstandar" består av tre satsar, eller fire satsar i kombinasjon med "Vintersong":

1. sats: "Opp av jorda" tekst Ruth Lillegård
for kontratenor, blokkfløyte, barokk-lutt og gambe
durata ca. 8 min.

2. sats: "kom linderei kom" tekst Erlend Nødtvedt
for kontratenor, blokkfløyte, perkusjon, harpsichord og strykekvartett
durata ca. 7 min. 30 sek.

3. sats: "Hauste inn" tekst Terje Tørrisplast
for kontratenor, blokkfløyte, barokk-lutt, orgel, fiolin og gambe
durata ca. 8 min.

(sats 1-3, detaljar for instrumentasjon bakerst i partituret som appendiks)

4. sats: "Vintersong" tekst Hanne Bramness
versjon 2 for kontratenor, traverso, blokkfløyter, perkusjon, barokkgitar/lutt, lutt/theorbe,
harpsichord/orgel, strykekvintett (2 vln, vla, cello, D.B.)
durata ca. 23 min.

(sats 4, detaljar for instrumentasjon fremst i partituret)

«Tilstandar» er ein syklus kontratenor Daniel Sæther og eg har jobba fram over lengre tid. Tematikken kretsar om ei open tilnærming rundt menneske i naturen. Naturen rommar oss, og er samtidig til stades utan oss. Naturen gjer oss høve til å finna innsikt og opplevingar, og landskap til formskapande inspirasjon. Skiftande årstider er grunnlaget for den store syklusen i naturen. Me kan lett assosiera mennesket sitt livsløp med naturen sine skiftande årstider. Naturen gjennomgår kvart år dei samme endringsprosessane, men aldri på samme måte. Vårt arbeid lar seg inspirera av den samme sykliske tenkinga, og tanken om at tilstandane opplever nye og kjente på samme tid.

I 2017 komponerte eg «Vintersong» for mezzo og tidlegmusikkensemble til dikt av Hanne Bramness. Verket var bestilt og urframført av Tora Augestad og Berlin-ensembla Lautten Compagney på Hardanger Musikkfest. «Vintersong» med sine enkle og sanselege naturskildringar og barnlige betraktingar passar godt inn i vår syklus, så eg har tilpassa ein ny versjon for Daniel. Verket blei urframført med streaming pga koronaen, og er utgitt på CD av LAWO Classics.

Ut ifrå det større ensemblet i «Vintersong» har me laga mindre besetninga for kvar av dei andre satsene i «Tilstandar». Alle dei fire satsene kan framførast saman, med «Vintersong» som sentralt utgangspunkt. Syklusen blir utgitt samla på LAWO Classics.

Partitura er tilgjengeleg på NB noter (i kvar sine hefter).

Stykkena kan framførast samla eller kvar for seg, eller i ulike fritt valgte kombinasjonar.

Tekstgrunnlag for “Tilstandar”

Sats 3

Terje Tørrisplass

Hauste inn

Ei veke etter at himmmelen gjekk tom
for svaler
kan eg høre ho i den klåre kvelden.

Skuggen forbi augo, hivet i vengene
kvinet i quart sveip.

Det er ikkje sant
at lufta er utan spor.

I alle våre andlet
finst speglingar
av flukt.



Pitch 415'

Tilstendar

3. sats, Hauste inn

Knut Vaage

Text: Terje Tørrisplass

Introduction

Adagio ($\text{♩} = \text{c. } 66$)

Bass Recorder

Baroque Lute

Organ

Counter-Tenor

Violin

Gamba

(NB) This music is copyright protected

The musical score consists of six staves, each with a different instrument: Bass Recorder, Baroque Lute, Organ, Counter-Tenor, Violin, and Gamba. The score is in 4/4 time. The Bass Recorder and Baroque Lute staves begin with a dynamic of mf and pp respectively. The Organ and Counter-Tenor staves are mostly silent. The Violin and Gamba staves feature various dynamics including n , pp , p , mf , $pp\text{ sub.}$, $<mf$, mf , $p\text{ sub.}$, and $<mf$. Performance instructions like 'grad. trem. (unmeasured)' and '(V)' are also present. A large red watermark 'NB' and 'This music is copyright protected' is overlaid across the middle of the page.

B. Rec.

Lute

Org.

CTen.

Vln.

Gam.

B. Rec.

Lute

Org.

CTen.

Vln.

Gam.

(trill to G)

A

(trill to a)

(trill to f)

(trill to G)

A

(trill to a)

(trill to f)

NB
Noter
This music is copyright protected

B. Rec. 10 multiphonics ord. (chrom.) flz

Lute *rall. ad lib.*

Org.

CTen.

Vln. 10 crush ord. 6 *rall. ad lib.* flz

Gam. *mf* *p*

NB
noter
This music is copyright protected

Tilstandar, Hauste inn

Poem, part 1

14

B. Rec.

n

mp ³*espr.*

Lute

5

5

5

Org.

C Ten.

mp dolce

Ei ve - ke — Ei ve - ke — et-ter-at

Vln.

Gam.

IV III II ^{8va} —

p

VII VI ⁶ etc.

p

This music is copyright protected

B

B. Rec. $\text{Bass clef} \frac{8}{4}$ p dolce ad lib. let ring (sim.)

Lute $\text{Treble clef} \frac{3}{4}$ p flagiolette impro on Lute

Org. $\text{Bass clef} \frac{3}{4}$ keep chord

CTen. $\text{Treble clef} \frac{3}{4}$ him - me-len him - me-len et - ter at him - me-le pp gjekk tom gjekk

Vln. $\text{Treble clef} \frac{3}{4}$ 19 (8^{va}) III IV pizz. non arp.

Gam. $\text{Treble clef} \frac{3}{4}$ impro. harmonics pizz. non arp.

C A tempo tamburo (barré) pp f poss.

This music is copyright protected

25

B. Rec.

Lute

Org.

CTen.

Vln.

Gam.

(open strings) *ord.*

mp

(trill to g[#]) *p*

(trill to g[#]) *p*

(trill to c[#]) *p*

mf

mp

tom gjekk tom for sva ler gjekk tom for sva ler

25

mf

mp

arco (trill to d[#]) *p*

arco (trill to h) *p*

(trill to e) *p*

(trill to f[#]) *p*

This music is copyright protected

D

B. Rec. *f³ espr.*

E

(trill to e) *ff*

Lute

Org.

CTen.

Vln. *pp*

Gam. *pp*

kan eg høy-re

43

B. Rec.

Lute

Org.

CTen.

Vln.

Gam.

rit.

i den klå - re kveld - en
den klå - re kveld - en
kveld - en

43

Tilstandar, Hauste inn

Interlude I

Tempo I (♩ = c. 66)

50

B. Rec.

Lute

Org.

CTen.

Vln.

Gam.

50 grad. trem.
pp

grad. trem.
(V)

B. Rec.

53

Lute

Org.

CTen.

Vln.

Gam.

*NB noter
This music is copyright protected*

53

mp < *mf* *p* *mf* *espr.* *f* *pp* *mp* *p* < *mf* *p*

B. Rec.

59

Lute

Org.

CTen.

Vln.

Gam.

(trill to A)

f

p

pp (blend w. organ)

f espres.

f

mf

pp (blend w. organ)

etc.

(trill to a)

p

p sub.

p

pp (blend w. organ)

pp

pp (blend w. organ)

mp

mf

mf

p sub.

p

trill to f

pp (blend w. organ)

Tilstadar, Hauste inn

Poem, part 2

Moderato ($\text{♩} = \text{c. } 108$)

B. Rec. 62 flz $\text{mp} > \text{pp}$ $n \text{ } \underline{\text{---}}^3 \text{ } \text{mp}$

Lute tamburo $f \text{ poss.}$ (sounding **p**) ord. mp rit.

Org. L.H. optional tacet

CTen. mp dolce skug - gen opt. 8va basso in baritone range skug - gen

Vln. 62 s.t. p pp semper s.t.

Gam. n pp semper

This music is copyright protected

A tempo

B. Rec.

68

B. Rec. *n* < *mf* ³ *pp* > *n*

Lute *ord.* *mp* *f poss.* *p* (if poss.)

Org. (always play)

C Ten. *p* *mp* *opt. ord.* *mp* ³ *3* *3*

CTen. skug-gen for - bi for - bi au - go — au - go —

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

Gam. *ord.* *p* VII

I

This music is copyright protected

73

B. Rec.

Lute

Org.

CTen.

Vln.

Gam.

(3+2)

n — *p* — *ppp*

etc.

f poss.

ord.

p

f poss.

3 — *3*

pp

p dolce

mp *3* — *3* — *pp*

p dolce

Skug-gen for - bi
(opt. 8va basso)

au — *go*
opt. *ord.*

for - bi
(opt. 8va basso)

pp — *mp* — *ppp dolciss.*

s.t.

VI

n — *p* — *ppp*

ord.

p

p — *pp* — *ppp*

s.t.

This music is copyright protected

78

B. Rec.

pp > n

Lute

ord.

J A tempo

p f p (trill to e^b)

① ② ③ ④ mf

Org.

(trill to b^b)

C Ten.

mp 3 3 pp f hi - vet
au opt. ord. go

Vln.

ord.

78

Gam.

p (trill to b^b) p (trill to h)

f p

This music is copyright protected

The score consists of six staves: Bassoon (B. Rec.), Lute, Organ (Org.), Cello/Tenor (C Ten.), Violin (Vln.), and Double Bass (Gam.). The key signature changes frequently, indicated by various time signatures (4/4, 2/4, 3/4) and sharps/flats. Dynamics include pp, p, f, mp, and ff. Articulations like >, <, and trills are used. Measure 78 starts with a bassoon solo (pp > n). The Lute and Organ enter with sustained notes (p). The Cello/Tenor has a rhythmic pattern (mp 3 3) followed by a dynamic change (pp) and a vocal entry (au opt. ord. go). The Violin and Double Bass provide harmonic support with sustained notes and rhythmic patterns. Measures 79-80 feature complex polyrhythms and dynamic shifts between the instruments. Measure 81 concludes with a final dynamic (f) and articulation (p).

B. Rec.

83

(trill to e^b)

p *f* *p*

Lute

mf

mp (blend w. organ)

with vocal

p

(trill to b^b)

(no trill)

(trill to $c^{\#}$)

(no trill)

(trill to a)

CTen.

f

hi - vet - i - veng - e - ne

i - veng - e - ne

Vln.

p *f* *p*

Gam.

p *f* *p*

(trill to b^b)

(trill to h)

B. Rec.

Lute

Org.

CTen.

Vln.

Gam.

grad. multiphonic

K

12:8

l.v.

pp

NB
This music is copyright protected

91

B. Rec. ord., gliss. overblow (highest poss.) L if needed

Lute ① ② ① ② sim. sff

Org. +4' (finger ped.) 88 (highest note bbE = D) f intensivo

CTen. kvin-et

Vln. IV III II I s.p. fff

Gam. VI IV V IV III II I s.p. fff

NB notes! This music is copyright protected

91

Tilstandar, Hauste inn

95

B. Rec.   

Lute     

Org.  

CTen. 

Vln.      

Gam.   

overblow  

NB noter 

M

B. Rec.

fff *f*

s.p. molto

let all ring

mp

rit.

Lute

Org.

C Ten.

Vln.

Gam.

100 *ord.*

fff *mf*

ord.

f

mp sub.

pp *dolce*

st.

pp *dolce*

NB Noter
This music is copyright protected

kvin-et i kvart sveip i kvart sveip

Tilstandar, Hauste inn

Interlude 2

107 **Tempo I** (♩ = c. 66)

B. Rec.

Lute

Org.

CTen.

Vln.

Gam.

(8')

ord.
grad. trem.

grad. trem.
(V)

Tilstandar, Hauste inn

B. Rec.

110

Lute

① ② ③
④

mf sonore

① ③ ④

Org.

CTen.

Vln.

Gam.

mp < mf

p

mf espr.

f pp < mp

p < mf

B. Rec.

113

f 6

mf 6

(trill to d#)

N

ppp *mf*

Lute

① ②

f *espr.*

p *f* 6

④ ③

③ ④ 6 ⑤

Org.

CTen.

Vln.

Gam.

113

p *mf* *p*

mf 6

(chrom.)

p

mf

(chrom.)

p *mf*

B. Rec.

Lute

Org.

CTen.

Vln.

Gam.

116

(trill to A)

f

p

pp

① ②

f *espr.*

f

mp

⑥ ⑦ ⑧ etc. let all ring

f

5 5

116

(trill to a)

p *mf* *p* *f*

p sub.

(trill to f)

tr

pp

fp

f *p* sub.

mp 5 5

6 6 6

Poem, part 3 $\text{♪} = \text{♩} (\text{♩} = \text{c. 99})$

119

B. Rec.

Lute

Org.

CTen.

Vln.

Gam.

Poem, part 3
 $\text{♪} = \text{♩} (\text{♩} = \text{c. 99})$

B. Rec. *(blend w. organ)*

Lute

Org.

CTen. *Det er ik - kje sant Det er ik - kje*

Vln.

Gam.

Tilstandar, Hauste inn

B. Rec.

122

O blow air (no normal pitch)

Lute "wind" tremolo w. flat hand longwise on strings (approx. open strings I-VI)

grad. to s.t. grad. to s.p. grad. to s.t.

l.v.

Org.

CTen. *p sub.* *mp*

sant at luft - a er ut - an spor er ut - an

grad. to s.t. grad. to s.p. molto grad. to s.t.

Vln. *s.p.* *pp* *mf* *pp*

* punta d'arco trem. add rhythmic patterns by pulsating harmonics/ open strings

(continue pulsating) *mp* *pp* *mf* *pp*

Gam. *3* *3* *3* *3* *pp* *pp* *mf* *n*

126

B. Rec. ord.

Lute *pp* < *mf* > *n* *p*
s.t. grad. to *s.p.* grad. to *s.t.*

Org.

CTen. *mp*
spor _____
luf - ta *luf - ta* *er* *ut-an spor* _____

Vln. *grad. to s.p.*
126 *pp*
s.t. grad. to *s.p.* grad. to *s.t.*

Gam. < *mf* > *pp* < *mf* > *n* < *mf* > *espri.* < *pp* >

This music is copyright protected

Tilstandar, Hauste inn

Interlude 3

B. Rec. 132 blow air ord.

n < mf > mp dolce

Lute *s.t. → s.p. grad. to s.t. ord.* *n < mf > pp mp*

Org. *grad. to s.p. grad. to s.t.*

CTen.

Vln. 132 *mf n* *s.t. grad. to s.p. grad. to s.t.*

Gam. *mf n*

139

B. Rec.

P

Lute

rit.

Org.

CTen.

Vln.

Gam.

This music is copyright protected

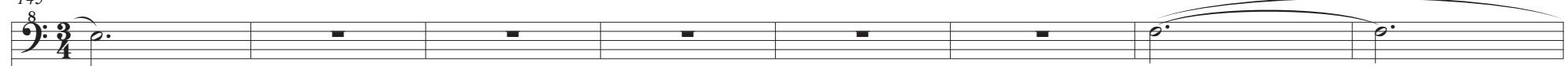
139

Tilstandar, Hauste inn

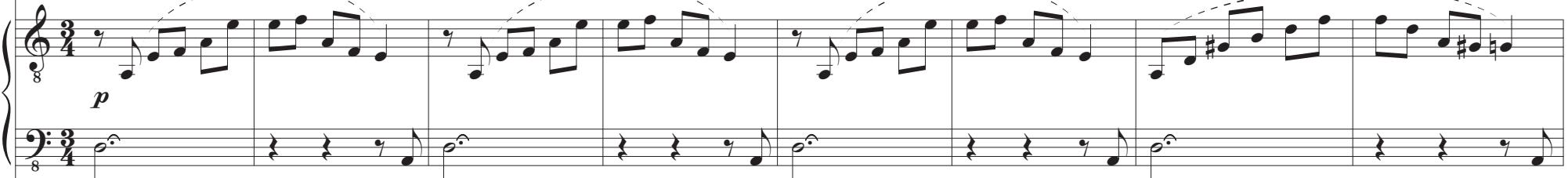
Poco meno mosso ($\text{♩} = \text{c. } 92$)

145

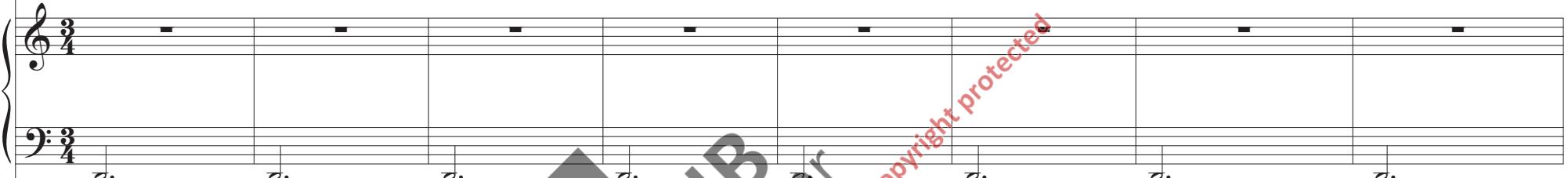
B. Rec.



Lute



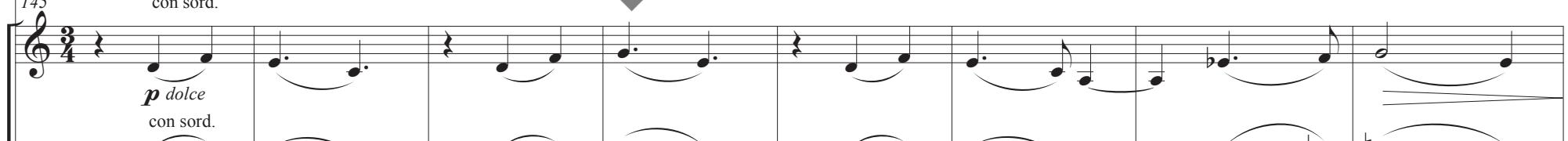
Org.



CTen.



Vln.



Gam.



B. Rec.

153

p *mp* >*p* *mp* *mf*

Lute

mp *p*

Org.

C Ten.

i vå - re and - let finst speg - ling - ar finst

Vln.

pp *mp* *pp* *mp*

Gam.

pp

Q

NB
noter
This music is copyright protected

159

B. Rec.

p *mp* 5 *pp*

Lute

pp

Org.

p dolce

CTen.

spieg - ling - ar spieg - ling - ar av flukt

Vln.

p 3 *pp*

Gam.

p 3 *pp*

B. Rec. 165

Coda accel.

p

Lute

8 ⑤ ⑥ ⑦ sim.

mf

ff

rit.

Org.

f *espr.*

av *flukt*

Vln. 165

p

mf

f

Gam.

p

mf

f

V/VI
(gliss. if poss.) *b* *a*

NB noter
This music is copyright protected

169 **Morendo**

B. Rec.

Lute

Org.

CTen.

Vln.

Gam.

open bar ca. 10 sec.

n

sim.

(6) (7)

3

3

pp

pp

ppp

R.H. keep chord

grad. to

L.H. very slowly choke 8' resulting diminuendo and fall in pitch

stop on sweet point, half sound lower pitch and softer sound

result: gliss down ad lib.

keep on 1/2 stopped 8'

next bar both hands

search for and find

1/2 register 8' unpredictably low pitch, very soft sound

then improvise on effect

R.H. keep chord

grad. to

NO SOUND

n

open bar:

improvise over given notes or repeate and variate

L.H. slowly choke 8'

pp

169

pp

pp

n

n

n

Appendix

Range and tuning of strings

sounding a half note lower than notated compared to modern chamber pitch

B. Rec. Bass Recorder (pitch 415)

Lute Baroque Lute (pitch 415)

Org. Baroque Organ (pitch 415)

CTen. Counter-Tenor (pitch 415)

Vln. Violin normal tuning (but in 415)

Gam. Gamba (bass) (pitch 415)

Range and tuning details:

- B. Rec. (Bass Recorder):** Range from 8 to 1.
- Lute (Baroque Lute):** Range from 13 to 1. Tuning: 8, 13, 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1.
- Org. (Baroque Organ):** Range from 8 to 1. Tuning: 8, 13, 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1.
- CTen. (Counter-Tenor):** Range from 8 to 1. Tuning: 8, 13, 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1.
- Vln. (Violin):** Range from 8 to 1. Tuning: 8, 7, 6, 5, 4, 3, 2, 1.
- Gam. (Gamba bass):** Range from 8 to 1. Tuning: 8, 7, 6, 5, 4, 3, 2, 1.