

OLIVER
KNUSSEN

Autumnal

for violin and piano

FABER MUSIC



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Autumnal was commissioned by Christopher Rowland
and Giles Swayne with funds provided
by the Arts Council of Great Britain

Duration: approx. 7 minutes

Autumnal is the first in a triptych of chamber works comprising
Autumnal for violin and piano, Op. 14; *Sonya's Lullaby* for piano, Op. 16;
Cantata for oboe and string trio, Op. 15.
These pieces may be performed together or separately.



OLIVER KNUSSEN

Autumnal

for violin and piano

Op. 14

Faber Music Limited

London

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PERFORMANCE NOTES

Metronome marks indicate the fastest desirable tempi.

The break between the two movements should be very short, but the pieces should *not* be played *attacca*.


VIOLIN



Pizz. trem. – this should be rapid, almost mandolin-like and executed with two or three fingers. Accents should be executed with a fairly sharp downwards stroke. The player should experiment with different areas of the fingertips to produce the required dynamics. A variety of different tone-colours are possible: the player should aim for a concentrated, controlled effect of some delicacy.

The violinist may omit the first ♪ of bar 73 if more time is required to put the bow down – the comma in bar 72 should not be particularly elongated.

PIANO

The pianist must engineer the *molto rall.* in bar 78 so that the violinist has *just* enough time to pick up the bow.

The indication  in bars 74–77 denotes a rapid repetition of the arpeggiated

chord – thus  (bar 75) is to be played  or faster.

All other tremolandi in the piano part are measured.

Pedalling is indicated in considerable detail throughout. These instructions are to be adhered to except when the work is performed in very reverberant halls or churches, in which case a slightly more *secco* performance would be advisable.

O.K.



AUTUMNAL

I. Nocturne

Violin

Piano

mf bell-like

mp

p=pp

mp

p dolce

mf

sf in *mp*

mf

mp

mp

mf

senza ped.

Ped.

(E)

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Più agitato $\text{♩} = \text{ca. } 72$

15

p *mf* *mp* *p* *mf espr.*

p like soft bells

Ped. (D) Ped. (C)

[20] Ancora più mosso $\text{♩} = \text{ca. } 84$

20

dolce *meno mosso, quasi lontano ma chiaro* *mp* *p* *mf* *p*

Ped. Ped. III if poss. (otherwise ord. continues) ord. ped. senza ped.

[25]

25

sost. *mp espr.* *mf* *p* *mf* *p* *sf* *mp* *mf* *p*

Musical score for measures 16-28. The score is written for a single melodic line and a piano accompaniment. The key signature has one sharp (F#). The time signature changes from 7/16 to 2/4 and then to 3/4. The tempo/mood is marked *appass. ma sost. sempre*. Dynamics include *f*, *ff*, *mf*, *sf*, and *sfz*. There are triplets and a pedaling instruction (*Ped.*) at the end of the section.

Musical score for measures 29-30. The score is written for a single melodic line and a piano accompaniment. The key signature has one sharp (F#). The time signature is 2/4. The tempo/mood is marked *arm.* and *sfz ten.*. The tempo is marked *♩ = ca. 96 accel.* and *tumultuoso ♩ = ca. 120*. Dynamics include *sfz*, *p cresc.*, *mp*, *mf*, and *ff*. There are triplets and a pedaling instruction (*Ped.*) at the end of the section.

Musical score for measures 31-32. The score is written for a single melodic line and a piano accompaniment. The key signature has one sharp (F#). The time signature is 2/4. The tempo/mood is marked *sub. pp* and *brillante*. The tempo is marked *♩ = ca. 108*. Dynamics include *meno f*, *ffz*, *mf*, and *ff*. There are triplets and a pedaling instruction (*Ped.*) at the end of the section.

4

$\text{♩} = \text{ca. } 132-144$
liberamente e fantastico, ma grazioso
sempre sulla corda *brevia*
poco flaut.

f *mf* *f* *p* *mp* *p* *pp* *mf* *pp* *p* *f* *mp* *f* *p* *mf* *warm*

colla parte

Ped. gradually off off

[31]

$\text{♩} = \text{ca. } 84$ *pp* cold
accel. $\text{♩} = \text{ca. } 96$ *rall.* $\text{♩} = \text{ca. } 72$

p *cresc.* *mf* *poco f* *dim.* *mf*

Ped. *sim.*

[32]

$\text{♩} = \text{ca. } 120-132$ *sim.* *brevia*

poco f *warm* *p* *mf* *p* *mp* *pp* *mf* *p* *mf* *pp* *mp* *mf*

colla parte

Ped. *sim.*

[33] [34]

$\text{♩} = \text{ca. } 108-120$ *brevia* *lunga*

pp *p* *mf* *pp* *mf* *mp* *pp* *mf* *very warm*

colla parte

Ped. *sim.*

[38] = Tempo I ♩ = ca.48

sf in *p* dull
p bell-like *mf* distinto *pp* *dolciss., quasi lontano* lunga
(Violinist puts bow down)
(let ring till it dies away)
Ped.

Seranak, June 1975—
Fox Hill, Winter 1976/7

40 Quasi una serenata notturna, fantastico ♩ = ca. 72-84

*pizz. trem.-quasi mandolin

ppp *p* *mf* *p* *sfpp* *mf*

leggero e sensibile

pp *mf* *mf* *hard* *mp* *mf*

accel. in ♩ *sub. p*

Ped. ↓ down

45

p *mp* *pp* *poco f* *mf* *p* *mp* *pp* *poco sf*

ped. full ped.

*See Performance Notes.

Ped. _____

Ped. $\frac{1}{2}$ ped. - - - - - \rightarrow

$\frac{1}{2}$ ped. — — — — — full ped.

First system of musical notation (measures 55-60). The score is in 3/4 time. The upper staff (violin) begins with a *ff* *furioso* marking, followed by a 7:6 ratio, then *f*, and ends with *mf* *calmando*. The lower staff (piano) features a *sfz* *p* marking, followed by *fp*, *f*, *dim.*, *p*, *mf*, and *mp*. Pedal markings are present at the bottom.

Second system of musical notation (measures 60-65). The score is in 3/4 time. The upper staff (violin) includes markings for *warm*, *cold*, *1.*, *put bow down*, and *pizz. trem. (come prima)*. The lower staff (piano) includes markings for *molto*, *mf*, *molto rubato*, *mf*, *p*, *mf*, *tender*, *p*, *pp*, and *accel. in.*. Pedal markings are present at the bottom.

Third system of musical notation (measures 65-70). The score is in 3/4 time. The upper staff (violin) includes markings for *2.*, *espr.*, *f*, *mf*, *mp*, *p*, *calando*, *pizz.*, *pizz. trem.*, *rall.*, and *Vuota*. The lower staff (piano) includes markings for *mf*, *mp*, *mf*, *p*, *mp*, *p*, *pp*, and *p chiaro*. Pedal markings are present at the bottom.

a tempo I ♩ = ca. 72-84

70

mp *nervoso* *f* *pizz.*

mp *p* *mf* *poco f* *mp* *p*

mp *nervoso* *mf* *p* *mp* *p*

Ped.

Violin: *mf*, *sf*, *ffz*

Piano: *scintillando*, *f*, *fp*, *mf*, *mf*

Ped. _____

Violin: *pizz.*, *pizz. trem.*, *sfz*, *sfmp*, *mf*, *sfmf*, *f*

Piano: *p*, *mp*, *mf*, *mf*, *mf*

Ped. _____

Violin: *rall.*, **molto*, *f*, *ff*, *f*, *mf*, *p*, *mp*

Piano: *fp*, *ff*, *f*, *mf*, *tr*, *p*, *mp*

Ped. _____ 1/2 ped. _____ full ped. _____

*See Performance Notes.

Cholesbury Autumn 1976—Fox Hill Autumn 1977

OLIVER KNUSSEN

CHAMBER MUSIC

Processionals Op. 2 (1968/78)

for wind quintet and string quartet. 10 minutes.

Score and parts for hire.

Three Little Fantasies Op. 6a (1970)

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Playing score on sale—F0541

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Score and parts for hire.

Autumnal Op. 14 (1976/7)

for violin and piano. 7 minutes.

Playing score on sale—F0584

Cantata Op. 15 (1977)

for oboe and string trio. 10 minutes.

Playing score for hire.

Sonya's Lullaby Op. 16 (1978)

for piano solo. 6 minutes.

Score on sale—F0568

Coursing Op. 17 (1979)

for chamber orchestra. 10 minutes.

Score and parts for hire.

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F0584



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