

OLIVER
KNUSSEN
Cantata

for oboe and string trio

FABER MUSIC



OLIVER KNUSSEN

Cantata

for oboe and string trio

Op. 15

Faber Music Limited

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The first performance of *Cantata* was given on 17th September 1979
at the National Gallery, Athens, by Janet Craxton (oboe)
and members of the Nash Ensemble (Marcia Crayford, violin,
Brian Hawkins, viola, and Christopher van Kampen, 'cello)
as part of the 1979 ISCM World Music Days

Duration: approx. 10 minutes

Cantata is the third panel 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.



In memory of Kenneth Heath



Op. 15

Op. 15

own tempo $\text{♩} = 72c.$

Adagio molto $\text{♩} = 48c.$

(strings $\text{♩} 48c.$ sempre)

p plaintive sub pp p pp

(m) arco

pp senza vib. p espr., vib. ord. mp pp

[L.H. pizz.] p ten. mp pp

ob. mp p mp pp espr. poco f mf p

vln. p pp warm mp mf warm p cool

va. p pp warm mp mf warm p ten.

vlc. p pp mp warm mf warm p

ob. mf espr. mf keck p pp quasi eco

vln. mp warm 1) poco (m) p cool pp cold

va. cool 1) (m) mp warm poco p cool pp cold

vlc. mf p cool pp cold

1) \cap indicates hold until next barline or co-ordination point.
2) $(\bullet\text{---})$ indicates hold if breath allows.

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B

B Cadenza in tempo $\text{♩} = 72c.$

ob. $\text{♩} = 72c.$
f *appass.*
mp *mf* *sub. pp* *mf* *sfz* *mp* *pp* *mf* *mp* *fz* *f* *ffz*

vln. *trem. sulla corda sul tasto*
poco sfpp *trem. sulla corda sul tasto* *pp* *poco sfpp* *pp* *pp* *poco sfpp* *pp* *poco sfpp*

va. *trem. sulla corda sul tasto* *poco sfpp* *pp* *poco sfpp* *pp* *pp* *poco sfpp* *pp* *poco sfpp*

vcl. *trem. sulla corda sul tasto* *poco sfpp* *pp* *pp* *poco sfpp* *pp* *poco sfpp* *pp* *poco sfpp*

17 *loco* *p espr.* *più p* *mp* *fz* *mp* *fp* *sfz* *f*

vln. *pp* *poco sfpp* *pp* *poco sfpp* *pp* *poco sfpp* *pp* *poco sfpp*

va. *pp* *poco sfpp* *pp* *poco sfpp* *pp* *poco sfpp* *pp* *poco sfpp*

vcl. *poco sfpp* *pp* *poco sfpp* *pp* *poco sfpp* *pp* *poco sfpp* *pp* *poco sfpp*

18 *accel.* *a tempo* *take ob.'s tempo* *poco sfpp* *pick up vln. 2nd* *poco sfpp* *poco sfpp* *poco sfpp*

19 *accel.* *ord.* *(tasto)* *ord.* *attacca*

(20) Corrente ♩ = 84c.

ob. *ff*

vln. *sub. p*

va. *(p sempre)*

vlc. *pp*

Libera mente, ma ♩ 84c. sempre

pochiss. meno mosso (♩ 72c.)

ord.

sim.

poco f warm

tasto

ord.

v.s.

3) (24) vlc. vs.!

3) This and similar "extra" bars throughout are to facilitate page-turns. The point of re-entry on the following page is indicated by].

6

24 25 26

ob. (x) 3

vl. *sim.* *mp molto espr.* *f* *p* *mf* *p ten.* *mf* *(sulla corda)*

va. *ord.* *p* *ord.* *poco* *norm.* *mp* *mf* *sf* *gliss.*

vlc. *ord.* *mp* *p*

27 30

ob. *mf* *f* *mp* *mf* *p*

vl. *ff molto dim.* *p sf mf* *pp* *sul pont.* *(pp sempre)*

va. *f molto dim.* *pp* *gliss.* *vibr.* *pp* *gliss.* *sul Gr.* *(x)*

vlc. *pizz.* *sfz* *mf distinto* *arco* *pp* *p* *gliss.* *pp* *pizz.* *mp distinto*

32

ob. *in tempo sempre* *mf* *sf* *p* *keck* *mf* *5* *podhiss. meno mosso, sim.* *(2)*

vl. *ord.* *p* *mp* *repeat as necessary* *(pant.)* *(2)*

va. *liberamente, ma 84c. sempre* *mf molto espr.* *p* *(pizz.)* *gliss.* *m*

vlc. *p* *poco f*

7

(33) *a tempo*

ob. *p* *pp* *mf* *mp* *pp* *mp* *mf* *p*

pont. *ord.* *pont.*

vln. *pp* *p* *mf* *mp* *p* *sim.*

va. *mf* *f* *ff* *sub p* *f*

vlc. *p* *f* *ff* *pizz.* *f*

p grazioso

(34) (35)

ob. *mp* *mf* *p molto cresc.* *fz* *sfzp*

(pont.) *ord.*

vln. *pp* *molto cresc.* *ff brutale* *sf*

va. *mf* *f* *ff* *brutale* *sf*

vlc. *mp* *ff* *brutale* *ff*

(40)

ob. *ff espr.* *mf* *mp sensibile* *mf espr.*

vln. *sf* *sf* *sf* *sf* *v.s.*

va. *sf* *sf* *sf* *sf* *v.s.*

vlc. *sf* *sf* *sf* *sf* *mp* *(ord.)* *esisto*

(43) *v.s.!* *morendo*

40 vcl. 1 arco sf (ord.) sf mp mf

43 ob. morendo mp sensibile

45 vln. enter when ready ben in tempo mf sonore f mf p

va. tasto repeat as necessary mp mf pochiss. meno mosso (♩ 72c.)

vcl. sf p

48 ob. mf pp mp

vln. ord. → pont. f warm

va. ord. mf f mf mp

vcl. f mp pizz. mf dry mp

49 ob. mp sf p

vln. ord. → pont. pp off!

va. pp off!

vcl. (pizz.) pp [change to L.H. touch only (+o+o etc.) ad lib.] off!

strings ben in tempo sempre, maintain ensemble morendo

attacca subito

acc. → (♩ 84c.) molto rall. → 60c.

(50) Frozen ♀ = 48c.

ob. *f* *sfz* *mf*

vln. *mfpp* *mp cold* *warm* *mf* *p molto cresc.* *f*

va. *mfpp* *mp cold* *warm* *mf* *p molto cresc.* *f* *pizz.*

vlc. *mfpp* *mp cold.* *warm* *mf* *p cresc.* *mf* *pizz.* *allacca*

E

Agitato ♩ = 72c.

First system of the musical score. It includes staves for Oboe (ob.), Violin I (vln.), Viola (va.), and Violoncello (vlc.). The Oboe part starts with a circled 55 and a dynamic of *f*. The Violin I part has a *pizz* marking. The Viola part has a *pizz* marking. The Violoncello part has a *pizz* marking. The system concludes with a *V.S. !!* marking.

Ob. *mp* *p* *f* *p* *f*

Viol. *(pizz.)* *mf* *f* *mf* *f*

Viola *(pizz.)* *mf* *f* *mf* *f*

Vlc. *mp* *p* *mf* *f* *mf*

Ob. *f* *mf* *f* *mf* *f*

Viol. *f* *mf* *mp* *mf* *f*

Viola *mf* *f* *mf* *f* *mf*

Vlc. *mf* *f* *mf* *f* *mf*

Ob. *mf brillante* *ff* *ff* *f* *ff*

Viol. *sfz* *mf* *sfz* *mp* *sfz*

Viola *sfz* *mf* *sfz* *f* *sfz*

Vlc. *sfz* *f* *mf* *f* *mf*

60

(65)

ob. *mf* *f* *ff*

vln. *(pizz.)* *mf* *sfz* *f* *sfz* *mp*

va. *(pizz.)* *mf* *sfz* *f* *sfz* *mp*

vlc. *(pizz.)* *mf* *sfz* *p* *mf* *sfz* *f* *mp*

(70)

ob. *mf* *f* *ff appassionato e brillante*

vln. *f* *sfz* *mf* *sfz* *f* *sfz* *mp*

va. *mp* *f* *sfz* *mf* *sfz* *f* *sfz* *mp*

vlc. *f* *sfz* *mf* *sfz* *f* *sfz* *mp*

brevia

v.s.

attacca

Handwritten musical score for Violin I, Violin II, and Viola. The score is in 2/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from fortissimo (ff) to pianissimo (pp). The score is marked with 'pizz.' (pizzicato) and 'arco' (arco). The key signature has one flat (B-flat). The score is numbered 75.

ob.

vln.

va.

vlc.

79

pochiss. meno mosso

suddenly "humming"

pp dolciss. — mp

mf — pp sensibile e ten. — sul tasto colla parte

mf — pp sensibile e ten. — sul tasto

meno sf > mf — ff saltando — mf intense — morendo

no caesura

80 81 82 ($\text{♩} = 60-66\text{c.}$)

ob. mf pp mf mf

vln. $\text{mf} \rightarrow \text{pp ten.}$ *colla parte* $\text{mp} \rightarrow \text{pp}$

va. $\text{mf} \rightarrow \text{pp ten.}$ $\text{mp} \rightarrow \text{pp}$

v/c. mf pp flaut. pp f *(tasto) ord.*

[L.H. PIZZ.]

accel. $\text{♩} = 72\text{c.}$ $\text{♩} = 84\text{c.}$

85

ob. f mf f *v.s.*

vln. mf pp mf animato f furioso ff *v.s.*

va. mf p mf animato f furioso ff *v.s.* *attacca*

v/c. f animato mf f *pizz.* f col vln. *v.s.*

accel. $\text{♩} = 72\text{c.}$ $\text{♩} = 84\text{c.}$

[illegible]

[illegible]

130

ob. *p espr. mf giocoso f ff*

vl. *pizz. sub. p mp sfz mf sfz mf*

va. *pizz. p sfz (4) sfz mf sfz mf*

vlc. (pizz.) *p mp poco sfz mp*

135

ob. *appass. sfzp*

vl. *arco sub. ff sfz sfz sfz*

va. *arco sub. ff sfz sfz sfz*

vlc. *poco sfz mp sub. ff*

140

ob. *ff sub. pp espr. ff fff*

vl. *sfz sfz sfz sfz sfz sfz sfz*

va. *sfz sfz sfz sfz sfz sfz sfz*

vlc. *ff f ff sfz sfz sfz sfz sfz sfz*

145

va. *pizz. arco v.s. sfz*

vlc. *pizz. arco v.s. sfz*

18

145

ob. *pp senza espr. (= vln.)*

vln. *pp senza espr. flaut.*

va. *pizz.* *arco* *ff* *sfz* *tutta forza (ma sonore!)* *[turn for violin]*

vlc. *pizz.* *arco* *ff* *sfz* *tutta forza (ma sonore!)* *attacca*

I 147 *Inquieto, senza tempo* *[hold for as long as poss., playing what follows at the end of one "normal" breath.]* *agitato* *♩ = 84c.* *5 secs. ca.* *sim.* 150

ob. *pp* *p* *pp* *ppp*

vln. *lunga* *pp* *ppp random "whisper harmonics" on E and A strings* *pp* *ppp*

va. *lunga* *lunga* *pp* *ppp*

vlc. *lunga* *pp* *ppp* *as vln.* *ppp* *attacca*

J 151 *(wait for c.4 repeats, then continue.)* *own tempo* *♩ = 72c., sensibile*

ob. *ppp* *p plaintive* *pp* *mp molto espr.*

vln. *L.H. pizz.* *arco* *L.H. pizz.* *pp flaut.* *pp* *pp flaut.* *pp*

va. *pp flaut.* *pp* *pp flaut.* *pp*

vlc. *pp flaut.* *pp* *pp flaut.* *pp*

-repeat until cue. Always complete a bar before proceeding to the next one. There should be no break in the rocking motion between 151 and 161. Keep the double-dotted rhythm very pointed.

Handwritten musical score for Oboe (ob.), Violin (vln.), Viola (va.), and Violoncello (vlc.). The score is divided into three systems, each starting with a rehearsal mark (148, 152, 153, 154, 155).

System 1 (Measures 148-152):

- Oboe (ob.):** Starts with a 3 1/2 sec. c. (crescendo) marking. Dynamics include *mp*, *p*, *ppp*, and *f espr.*. A marking "[ob. signal str.]" is present.
- Violin (vln.):** Markings include *arco*, *L.H. pizz.*, and *pp*.
- Viola (va.):** Markings include *pp* and *ppp*.
- Violoncello (vlc.):** Markings include *pp* and *p*. A marking "(a3) poco cresc." is present.

System 2 (Measures 153-154):

- Oboe (ob.):** Markings include *mp*, *p*, and *mf*. A marking "[c. 2 repeats]" is present.
- Violin (vln.):** Markings include *arco*, *L.H. pizz.*, and *mp*.
- Viola (va.):** Markings include *mp* and *pp*.
- Violoncello (vlc.):** Markings include *mf* and *p*. A marking "(a3) pochiss. dim." is present.

System 3 (Measures 155-159):

- Oboe (ob.):** Markings include *p molto espr.* and *mf*.
- Violin (vln.):** Markings include *arco*, *L.H. pizz.*, and *pp*. A marking "[vln. signal ob.]" is present.
- Viola (va.):** Markings include *pp* and *p*.
- Violoncello (vlc.):** Markings include *pp* and *p*. A marking "5) v.s." is present.

5) Stagger the page-turn; each player should omit one $\frac{1}{2}$ of one repetition to turn, and the order should be pre-arranged so that no two players turn at the same time!

20

Handwritten musical score for Oboe (ob.), Violin (vln.), Viola (va.), and Violoncello (vlc.). The score is divided into three systems, each starting with a rehearsal mark in parentheses: (155), (148), and (156).

System 1 (155): The Oboe part begins with a melodic line marked *p molto espr.* and *mf, mp*. The Violin, Viola, and Violoncello parts are marked *arco* and *pizz.* (pizzicato). The Violoncello part has a marking *(a3)*.

System 2 (148): The Oboe part continues with a melodic line marked *p*, *mf*, *mp*, and *warm*. The Violin, Viola, and Violoncello parts are marked *arco* and *pizz.*. The Violoncello part has a marking *(a3)*.

System 3 (156): The Oboe part continues with a melodic line marked *p*, *mf*, *mp*, and *warm*. The Violin, Viola, and Violoncello parts are marked *arco* and *pizz.*. The Violoncello part has a marking *(a3)*.

Additional markings include *3 1/2 secs. c.* (three and a half seconds, ca.) and *attacca* at the end of the score.

K Calmo (♩=48c.)

162

ob. *p* *pp* *p* *p* *pp* *pp*

vln. *sul tasto* *pp* *pp* *(tasto)* *ord.*

va. *sul tasto* *ppp* *pp* *(tasto)* *ord.*

vlc. *sul tasto* *ppp* *pp* *rubato (a little hurried)* *p inquieto ma espr.* *ord.*

165

ob. *pp* *p* *p* *pp* *pp*

vln. *ord.* *p warm* *pp senza vibr.* *ppp* *poco sul pont.*

va. *ord.* *p warm* *pp senza vibr.* *ppp* *poco sul pont.*

vlc. *ord.* *p warm* *tasto* *pp espr.* *p* *ppp* *L.H. pizz.*

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Tanglewood, July 1975
- Fox Hill, October 23rd 1977

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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)

for wind quintet. 6 minutes.

*Score and parts for hire.***Rosary Songs** Op.9 (1972)

for soprano, clarinet, viola and piano. Poems by Georg Trakl (German). 14 minutes.

*Playing score on sale – F0540***Océan de Terre** Op.10 (1973)

for soprano, flute, clarinet, percussion, piano (celesta), violin, cello and bass. Poem by Guillaume Apollinaire (French). 12 minutes.

*Score and parts for hire.***Trumpets** Op.12 (1975)

for soprano and three clarinets. Poem by Georg Trakl (German). 4 minutes.

*Playing score on sale – F0541***Ophelia Dances, book 1** Op. 13 (1975)

for flute, cor anglais, clarinet, horn, celesta, piano, violin, viola and cello. 8 minutes.

*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 on sale – F0637***Sonya's Lullaby** Op.16 (1978)

for piano solo. 6 minutes.

*Score on sale – F0568***Coursing – fragment** Op.17 (1979)

for chamber orchestra. 6 minutes.

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