

OLIVER KNUSSEN

*Three
Little
Fantasies*

FOR WIND QUINTET · OP. 6A
SCORE

FABER *ff* MUSIC



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(1970/83)

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FABER *ff* MUSIC



Three Little Fantasies were originally written for the Van Walsum Ensemble, who gave the first performance in Hilversum, Holland on 19 April 1970.

The revised version was made for members of the London Sinfonietta (Sebastian Bell, Gareth Hulse, Antony Pay, Phillip Eastop and John Orford) who gave the first performance in an informal concert at Kingston Polytechnic in June 1983

Three Little Fantasies is recorded by the Esbjerg Ensemble on Kontrapunkt 32002 (CD), and by the Aspen Wind Quintet on Bay Cities B CD 1030 (CD)

Duration: approximately 7 minutes

PROGRAMME NOTE

The slow movement of *Three Little Fantasies* is a quite elaborate *Klangfarbenmelodie* realization of the 'Cloud-piece' in my '*Hums & Songs of Winnie-the-Pooh*', and the outer pieces are variations on the melody. The first (very short) contrasts solo cadenzas with different choral groupings, and the last begins as a strict canon at four different speeds, 'thwarted' from time to time by tiny unrelated figures which then have to be absorbed into the canonic machinery.

Didactic considerations aside (they were originally - perhaps unrealistically! - intended as *etudes* in such things for young players) the *Three Little Fantasies* are concentrated in manner and light in effect, and this note takes as long to read as a movement to play.

O.K.



THREE LITTLE FANTASIES

I

OLIVER KNUSSEN

Tempo giusto $\text{♩} = 60c$

Flute *ff* *p* *ff* *colla parte*

Oboe *f* *mf* *sfpp* *ff* *colla parte*

Clarinet in Bb *sfpp* *mf* *ff* *colla parte*

Horn in F *f* *mf* *ff* *colla parte* **CADENZA** *rubato e sensibile* *rit.* *espr.* *sons d'echo*

Bassoon *ff* *sfz* *mf* *ff* *colla parte*

6 A Tempo $\text{♩} = 120$

CADENZA *(✓) leggiero* *bend* *pp* *mf* *colla parte* *rubato, sensibile* *(♩ = 60)* *più* *p* *fp*

10

CADENZA - slow and sinuous $\text{♩} = 54c$, *rubato*

p *dolciss.* *pp* *mp* *più f* *pp* *f* *colla parte* *subito rapido* *sub. p* *pp* *mp* *f* *colla parte* *molto*

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scherzando 3

27

p marc. < mp > p < pp > mp < p > mf < p > mf < f > p < ff >

31

calando

fff molto dim. f mf < p > mp < p > pp ten.

II

Lento e calmo $\text{♩} = 54 \text{ c.}$

Fl. *dolciss. ppp < pp > ppp < pp > ppp < pp > ppp e sim.*

Ob. *ppp < pp > ppp < pp > ppp < pp > ppp e sim.*

Cl. in Bb *dolciss.*

Hn. in F *muted ppp < pp > ppp < pp > ppp < pp > ppp e sim.*

Bsn. *dolciss. (match Flute) ppp < pp > ppp < pp > ppp < pp > ppp e sim.*

First system of musical notation for 'The Rose Tree'. It consists of two staves. The top staff has a treble clef and a key signature of one flat (B-flat). The bottom staff has a bass clef and a key signature of one flat (B-flat). The music is in 4/4 time. The first staff contains a half note G4, a quarter note A4, a quarter note B-flat4, and a half note G4. The second staff contains a half note F4, a quarter note E4, a quarter note D4, and a half note C4. The lyrics 'The Rose Tree' are written below the first staff, and 'The Rose Tree' is written below the second staff.

21

Violin I: *pp ppp-pp* *f* *ppp* *ppp* *mf* *pp* *p* *mf* *ppp* *pp* *ppp-pp* *ppp*

Violin II: *mf* *pp ppp-pp* *mf* *ppp* *pp* *mf* *ppp* *pp* *e sim.*

Viola: *pp* *mf* *ppp-pp* *mp* *ppp* *pp* *ppp* *pp* *ppp-mp* *pp*

(muted) Cello/Double Bass: *ppp* *pp* *e sim.*

Double Bass: *ppp* *pp* *ppp-pp* *ppp-pp* *e sim.*

26

Violin I: *pp* *f* *ppp* *pp* *mp* *ppp* *pp* *ppp-pp* *ppp* *pp* *mf* *ppp*

Violin II: *ppp-pp* *mf* *p* *ppp-pp* *mf* *p* *mf* *pp* *ppp* *pp* *ppp-pp* *e sim.*

Viola: *mf* *pp-mp-pp* *ppp-mp* *ppp* *pp* *ppp* *pp* *ppp* *mp* *pp* *ppp* *pp*

(muted) Cello/Double Bass: *ppp* *pp* *ppp* *pp* *e sim.*

Double Bass: *ppp* *pp* *ppp* *pp* *e sim.*

31

Violin I: *pp* *meno* *morendo*

Violin II: *meno* *morendo*

(muted) Cello/Double Bass: *pp-ppp* *pp* *ppp* *pp* *ppp* *pp* *e sim.* *meno* *pp* *lunga* *morendo*

Double Bass: *(<pp) pp* *ppp* *pp* *ppp* *e sim.* *meno* *meno* *ppp*

III

Vivace $\text{♩} = 112 - 120 \text{ c.}$

Fl. *mf* *keck*

Ob.

Cl. in B \flat *open* *mf* *keck* *mp*

Hn. in F *fz* *pp*

Bsn. *mf*

6 *mf* *mp* *mp* *p*

11 *f* *mp* *p* *mp* *mp*

167

This musical score is for a five-part ensemble, consisting of two staves for each of two voices and a single staff for each of two instruments. The key signature has one flat (B-flat), and the time signature is 3/4. The score is divided into three systems. The first system (measures 16-20) begins with a forte (*f*) dynamic and includes markings for *mf* and *f con forza*. The second system (measures 21-24) includes markings for *mf*, *f*, and *ff*, and is labeled "1ma volta" (first time). The third system (measures 24 bis) is labeled "2da volta" (second time) and includes markings for *f*, *ff*, and *mf*. The notation includes various musical symbols such as notes, rests, beams, and slurs, as well as dynamic markings and articulation marks.

(rall.) $\text{♩} = 56 - 60\text{c.}$
42 $(\text{♩} = 112 - 120\text{c.})$ 9

pp *f* capriccioso *mf* capriccioso *pp* *mf* *quasi gliss.* *mf* *f* *p*

47 *molto accel.* *sub. p* *sub. pp* *p* *pp* *mf* *p* *mf* *p* *mf* *f*

50 $\text{♩} = 112 - 120\text{c.}$ *mf* *f* *fff* estatico *fff* estatico *fff* estatico *estatico* *fff* *estatico*

10

54

59

rall. $\text{♩} = 84 - 90c.$

63

fltr. ord. rall. $\text{♩} = 56 - 60c.$

London February - April 1970
revised June - July 1983.

OLIVER KNUSSEN

Chamber Music

PROCESSIONALS OP. 2 (1968/78)

for wind quintet and string quartet

MASKS OP. 3 (1969)

for solo flute with glass chimes ad lib.

HUMS AND SONGS OF WINNIE-THE-POOH OP. 6 (1970/83)

for soprano and 5 instruments

THREE LITTLE FANTASIES OP. 6A (1970/83)

for wind quintet

ROSARY SONGS OP. 9 (1972)

for soprano, clarinet, viola, piano

OCÉAN DE TERRE OP. 10 (1972–3)

for soprano and chamber ensemble (7 or 9 players)

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for 9 instruments

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for chamber orchestra

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