

OLIVER
KNUSSEN

Variations

for piano

FAI FR *ff* MUSIC



OLIVER KNUSSEN

Variations
for piano

Op. 24
(1989)

FABER *ff* MUSIC



Variations was commissioned for Peter Serkin in part
by the 92nd Street Y with funds provided in part by
the Mary Flagler Cary Charitable Trust.

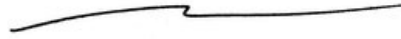
The first performance was given by Peter Serkin
at the 92nd Street Y, New York, on 11 November 1989.

Duration: c. 7 minutes

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for Peter and Regina



VARIATIONS

OLIVER KNUSSSEN

Op.24 (1989)

I
♩ = c.60

Piano

p *ff* (*ma cantabile*) *mp* *p* (*pp*) *mp* *ff* *mp* *p* *mp*

Ped. _____ Ped. _____ Ped. _____

♩ = c.72

f *appass.* *mf* *ff* *mf* *mp* *pp* *mp* *p* *semplice*

(Ped.) _____ Ped. _____

♩ = c.72

mp *mp* *mf* *p dolce* *più f* *mf* *pp* *mf*

Ped. _____ Ped. _____ Ped. _____ Ped. _____

II
♩ = c.96

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

(Ped.) _____ Ped. _____

15 *p* *pp* *mf* *f* *sf* *rfz* *pp* *mf*

Ped. *calando* Ped. Ped.

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

19 *mf* *f* *sfz* *mp* *p* *re-take*

(Ped.) Ped. III Ped.

calando *pp* ($\text{♩} = c.60$)

III $\text{♩} = c.60$

22 *p andante ma calmo* *mp* *p* *mp* *p* *mp*

Ped. u.c. u.c.

27 *(mp)* *mf* *sub. pp* *pochiss.* *mp bell-like* *(mp)* *mf cantabile*

(u.c.) (Ped.) u.c. u.c.

The first system of the musical score for 'The Swan' from 'The Nutcracker' consists of five measures. The notation is as follows:

- Measure 1:** Treble clef has a whole rest. Bass clef has a half note G4 (with a sharp) and a half note F#4. A dynamic marking of *pp* is above the bass staff. A dashed line connects the G4 in the bass to a G5 in the treble of the next measure.
- Measure 2:** Treble clef has a half note G5 (with a sharp) and a half note F#5. Bass clef has a half note G4 (with a sharp) and a half note F#4. A dynamic marking of *pp* is above the treble staff.
- Measure 3:** Treble clef has a half note G5 (with a sharp) and a half note F#5. Bass clef has a half note G4 (with a sharp) and a half note F#4. A dynamic marking of *mf* is below the bass staff, and *mp* is below the treble staff.
- Measure 4:** Treble clef has a half note G5 (with a sharp) and a half note F#5. Bass clef has a half note G4 (with a sharp) and a half note F#4. A dynamic marking of *mp* is above the treble staff.
- Measure 5:** Treble clef has a half note G5 (with a sharp) and a half note F#5. Bass clef has a half note G4 (with a sharp) and a half note F#4. A dynamic marking of *mf* is below the bass staff.

Below the staff, there are three 'u.c.' (una corda) markings, each with a bracket underneath. The first 'u.c.' is under measures 1 and 2. The second 'u.c.' is under measures 3 and 4. The third 'u.c.' is under measures 4 and 5. A 'Ped.' (pedal) marking is at the beginning of the system, with a bracket underneath. A dashed line connects the G5 in the treble of measure 1 to the G5 in the treble of measure 5.

37 *pp* *p* *pp* *leggiero* *p* *mf* *u.c.* *tre corde* *(Ped.)*

41 *mp* *mf* *pp* *p* u.c. Ped.

mf cantabile *mp* *p* *mf* *mp*

molto sfz p mp *p* *mp* *mf*

IV $\text{♩} = \text{c. } 96$

50

f *poco f*

ff *sf* *ff* *mf* *ff* *sf*

p *ff* *sf* *f* *mf* *sf* *ff*

mf

(Ped.) Ped. Ped.

53

sf *ff* *f* *ff* *mf* *sfz* *f* *ff*

ff *mf* *ff*

sf *ff* *mf* *ff* *mf* *sfz* *f* *ff*

(Ped.) III Ped. Ped.

56

f *ff* *mf* *ff* *fff* *ff*

loco

$\text{♩} = 96 \text{ sempre!}$

Ped.

74

mp *mf* *sub. p* (echo) *p*

(III Ped.) Ped. u.c. Ped.

78

mp *mf* *mp* *chiaro* *p* *pp* *mp*

ten. *rfz* (*>*)

(u.c.) (Ped.) III Ped. Ped. Ped.

VI

82

ppp *pp*

J = c. 60

Ped. (III Ped.) u.c.

NB the moving line always *poco rubato*, the bass relatively steady

87

pp *p espr.* *non troppo* *pp* *mp*

III Ped. Ped. Ped.

90

pochiss. *pp* *mp* *pp lontano*

p *no stress* *sub. pp* *pp*

(Ped.) III Ped. Ped. III Ped.

93

(rubato) *pp* *p* *mp* *p* *pp* *sub. pp*

Ped. Ped. Ped.

VII

96

p *p chiaro* *mp* *p* *p chiaro* *mp* *pp*

(>) *(?)* *(?)* *(?)* *(?)* *(?)* *(?)*

(Ped.) III Ped. Ped.

107 **a tempo** ($\text{♩} = c.60$)

ff (mf) (mp)

mf (mp)

ffz ($f > \text{mf}$) (mf) (mp)

l.v.

8. (Ped.)

[illegible]

118

p *poco f* *sub. p* *mp* *mf* *p* *mp*

(Ped.) III Ped. Ped.

IX

← J = J. →

124

mf *p* *f* *p*

ppp *pp* *p*

(Ped.) III Ped. Ped. III Ped. Ped. III Ped.

(R.H.) *poco f*

127

mf *mp*

p *poco* *mp*

(L.H.) *mp* *p* (L.H.)

(III Ped.) Ped. Ped.

129

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

(R.H.) *mp* *mf* *p* *p* *mp*

(Ped.) III Ped. Ped.

(♩=60) *accel.* $\text{♩} = \text{c.}80$

141 *mp* *p* *mp* *mf* *f* *ff* *sfz*

Ped. *Ped.*

X
 $\text{♩} = \text{♩}$ (♩=c.80)

144 *f* *ff brillante* *mf* *ff* *loco* *f*

(Ped.) *p* (gong)

(♩=♩)

148 *mf* *f* *mf* *f* *ff* *meno f*

(f) *mf* *f* *f* *mp* *meno f*

(Ped.) *III Ped.* *Ped.*

152 *meno f* *loco* *mf* *mp* *(mf)*

(Ped.) *(III Ped.)*

156

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

mf *mp* *p* *leggeriss.* *pp*

poco f *p* *p* *pp*

(III Ped.) + Ped. III Ped. Ped.

160

mf *f* *ff* *mf*

mp *mp* *mf*

(Ped.)

(♩ = c.80)

163

sfz *mp* *mf* *f* *f* *f*

mf *mp* *mf* *f* *f* *f*

mf sempre

III Ped.

XI

♩ = c.96 tumultuoso

166

più f *ff* *sf* *sf* *sf*

sf *sf* *sf* *sf* *sf*

(III Ped.) Ped.

168

ff *f* *ff* *f*

(Ped.)

Ped. →

170

ff *ff* *ff* *ff* (*mf*)

(Ped.)

172

(♩ = c.120)

ff *ff* *ff* *ff*

(Ped.)

174

precipitato

molto *fff* *huge* *ff* *f* *sfz* *meno f*

(Ped.)

XII (J=c.60)

15

calmo ma andante

176

mp dolce

pp

ppp

(Ped.)

179

pp

p

pp

ppp

pp

(Ped.)

183

ppp dolciss.

pp

(Ped.)

Ped.

186

ppp misterioso

p molto

sub. ff

(pp)

p

mp

Bb

(Ped.)

come prima

* play if required to make Bb sound.