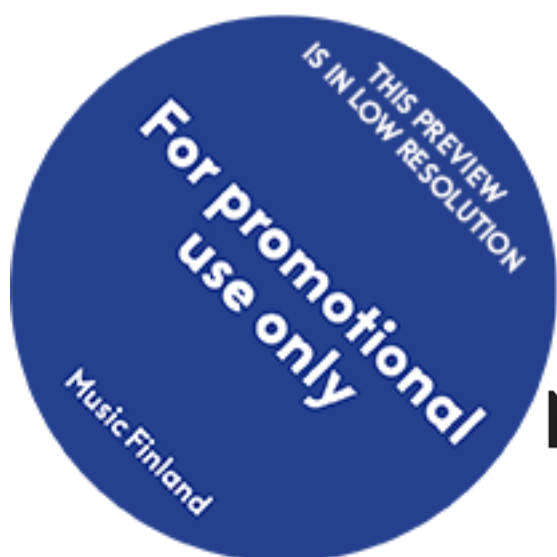


Otto Nuoranne

Autofiction

for piano trio

2025



Music Finland

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Otto Nuoranne: Autofiction for piano trio (2025)

Duration: 9'

Instrumentation

Violin

Violoncello

Piano

Programme notes

Autofiction is a 9-minute, single-movement piece for piano trio. It was inspired by the idea of applying the logic of the literary genre autofiction into music – what would a piece sound like if it were vaguely based on the author's life, but the listeners wouldn't be able to tell which parts are true, which parts are fiction? This thought led me on a journey through film music, generic literary plot outlines, journalling, and mental rabbit holes of meaning and truth. Ultimately, it is also an ode to the emotional highs and lows of being the protagonist of your own life and growing through your youth.

Autofiction was composed during my master's studies at the Sibelius Academy in Helsinki, Finland. It was premiered by Iryna Peleshchyn (vl), Sointu Aalto (vc), and Gabe Stossel (pno) in a McGill Association of Student Composers concert in the Clara Lichtenstein Hall at the Schulich School of Music in Montreal, Quebec, Canada, on March 20th, 2025.



Performance notes

The piece is ideally performed without a conductor, but it can be conducted if necessary. The trio can be placed on the stage in any way the performers feel is best for communication during the performance.

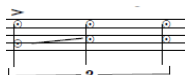
All special techniques are described verbally in the score. When a special notehead is used with a description of a special technique, that technique is used with the same notehead until otherwise stated.



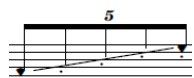
White square notehead indicates overpressure bowing



Headless note stems indicate random pitches, roughly following the contour of the invisible noteheads. Glissando line across headless stems indicates repeating notes according to the rhythm based on the stems and drawing out the glissando between the first and final notes as gradually as possible



“Ping” notehead indicates circular bowing



Inverted triangle notehead indicates vertical bowing



Cross notehead indicates an unpitched percussive sound. The techniques are described in the score



Small appoggiatura grace notes indicate that the onset of the note should be slightly before the beat



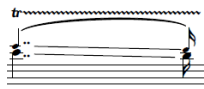
Notehead with a fall line indicates a glissando with an undefined end note



Large slash indicates that a previously established pattern (like a box) will continue on repeat



Black square notehead stack indicates random clusters around the indicated pitch area



Normal-sized note with a small note on top AND a trill mark indicates a trill between the two notes. The glissando lines indicate that the whole left hand glides while trilling



Autofiction

Otto Nuoranne
2025

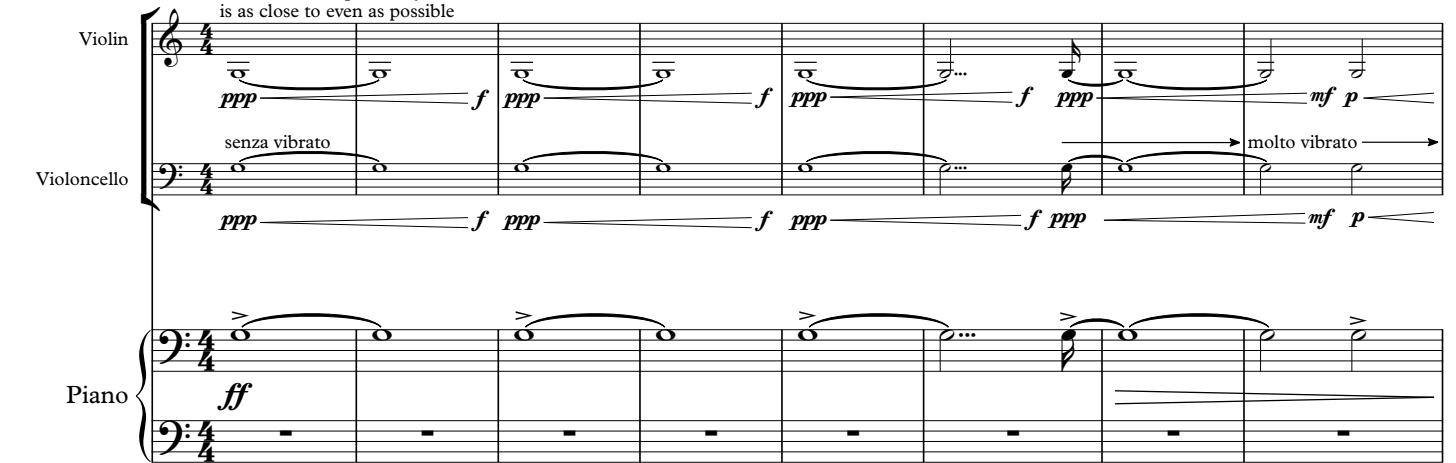
♩ = 100

compensate the dynamic of the piano
so that the compound dynamic
is as close to even as possible

Violin

Violoncello

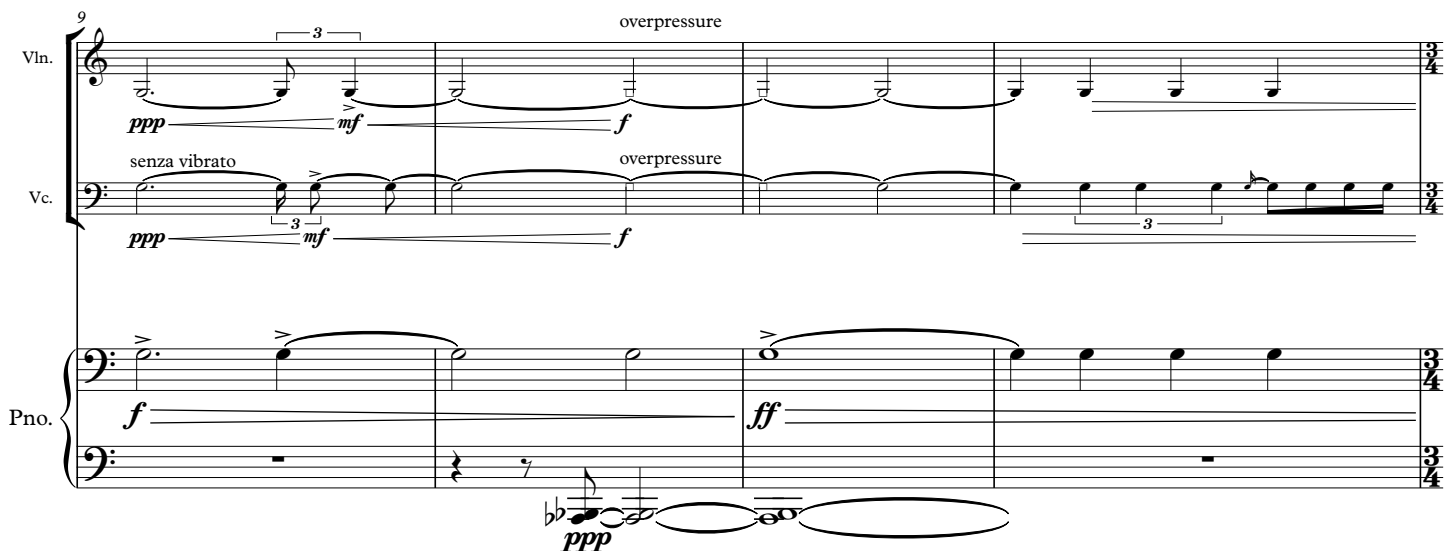
Piano



Vln.

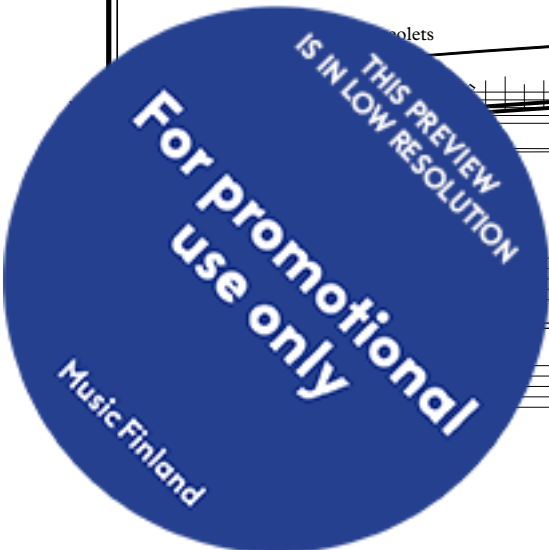
Vc.

Pno.



Vln.

Pno.



16

Vln.

Vc.

Pno.

pp

f

pp

f

pp

pp sub.

[illegible][illegible]

B

29

Vln. *f* *pp*

Vc. *ppp sub.* *f* *ppp sub.* *f*

Pno. *f* *p* *pp* *f* *p* *pp*

ppp sub. *f* *ppp sub.*

33

Vln. *f* *pp*

Vc. *ppp sub.* *f* *ppp sub.* *f*

Pno. *f* *p* *pp*

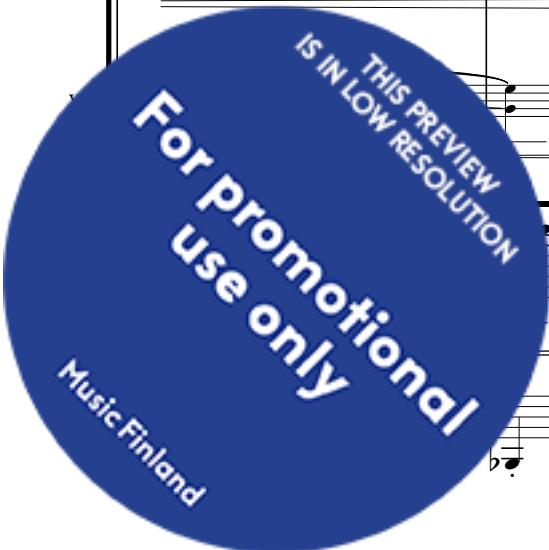
C

37

Vln. *f* *pp sub.* *f* *pp sub.*

Vc. *ppp sub.* *f* *ppp sub.* *f*

Pno. *f* *pp* *ff*



41

Vln. *f* *pp sub.* *f*

Vc. gradually towards circular bowing → circular bowing

Pno. *pp sub.* *mf*

44

Vln. *pp sub.* *f* vertical bowing keep left-hand glissandi *pp sub.* gradually circular bowing

Vc. normal bowing *pp*

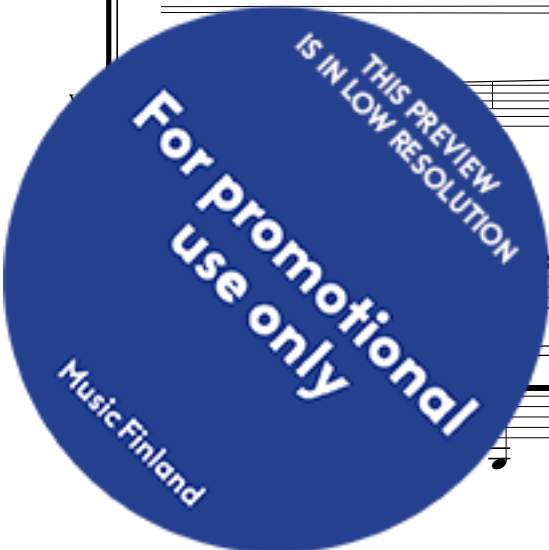
Pno. *pp*

47

Vln. → normal bowing

Vc. *sf* *sf* *sf* *sf*

Pno.



51

Vln.

5

p sub.

5

5

5

5

5

f sub.

Vc.

col legno jeté
on dampened strings

mf

Pno.

p sub.

3

3

3

3

cresc. poco a poco

5

54

Vln. I

col legno jeté
on open strings

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E

7

← $\text{♩} = \text{♩}$ →

$\text{♩} = 120$

Vln. 57

Vc. *col legno* → *jeté normal*

f sub. *p sub.* *cresc. poco a poco*

Pno.

Vln. 61

Vc. *jeté* → *tremolo*

cresc. poco a poco

Pno.

Vln. 65

ff *espress.*

Pno.

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68 $\text{♩} = 80$

Vln. *mf* *ff*

Vc. *mf* *ff*

Pno. *ff*

Ped. *

69 *pp sub.* *ff*

Vc. *pp sub.* *ff*

Pno. *ff*

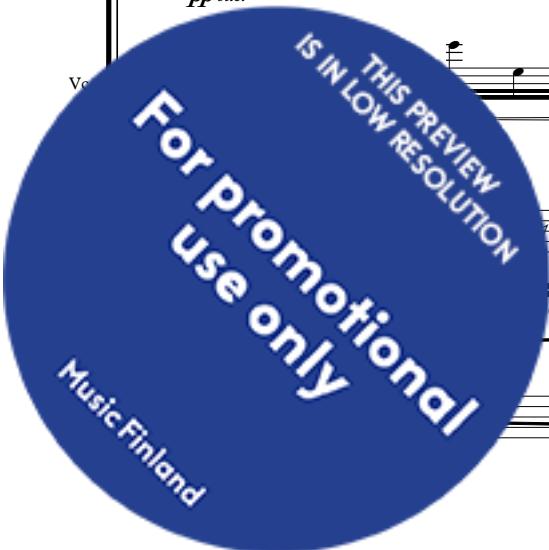
Ped.

70 *pp sub.* *ff*

Vc. *ff*

Pno. *ff*

Ped.



73

Vln. *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *p*

Vc. *ff* *p* *ff* *p* *ff*

Pno. 6

$\leftarrow \text{♩} = \text{♩} \rightarrow$
 $\text{♩} = 80$

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poco rit.*vanishing*

77

Vln.

Vc.

Pno.

pp

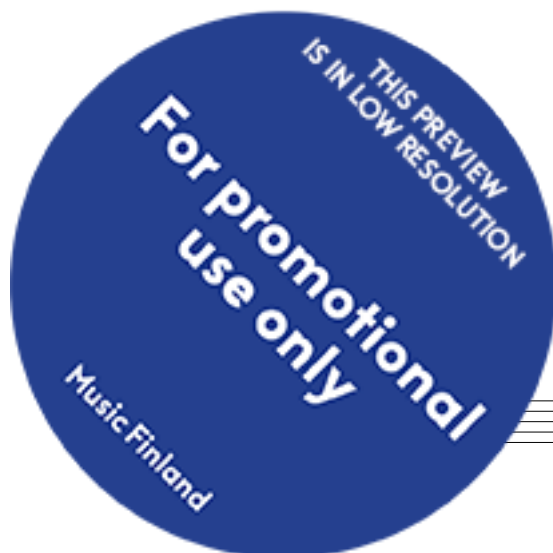
♩. = 75

83

Vln.

Vc.

Pno.



H

91

Vln. pizz. *mp* *f* *mp* 3

Vc. pizz. *mp* *f* *mp* 3

Pno.

slowly but audibly slide left hand from top to bottom of the fingerboard

ppp

95

Vln. *f* *mp* *f*

Vc. *f* *mp* *f*

Pno.

slam fingerboard with palm so that on the first note the strings hit the fingerboard, the rest are like an echo

ppp

99

Vln. *mf* *f* *p* *ff* *p* 3

Vc. *mf* *f* *p* *ff* *p* 3

Pno.

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Vln. 103 *f* *p* *f* *p* *f*

Vc. *f* *p* *f*

Pno. *f* *p* *f*

continue boxed figure
disregard metric modulation

I

← ♩ = ♩ →
♩ = 75

Vln. 107 *arco* *ppp cresc. poco a poco* **molto accel.**

Vc. *arco* *ppp cresc. poco a poco*

Pno. follow the accelerando

Vln. 113



116

Vln.

Vc.

Pno.

allow the figuration to break down
as if falling behind the strings' accelerando
and running out of steam

117

116

117

116

J

← ♩ = ♩ →
♩ = 90

119

Vln.

Vc.

Pno.

f

f

ff

Lead.

*

122

Vln.

Vc.

Pno.

ff

Lead.



125

Vln.

Vc.

Pno.

128

Vln.

Vc.

Pno.

131

Vln.

Vc.

Pno.

K

134

Vln. *pp* *ff* *sf* *p*

Vc. *pp* *ff* *sf* *p*

Pno. *p sub.* *ff* *sf*

137

Vln. *ff* *p sub.* *ff* *p*

Vc. *ff* *p sub.* *ff* *p*

Pno. *ff* *sf* *mf*

140

Vln. *mp*

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142

Vln.

Vc.

Pno.

17

17

L

145

Vln.

Vc.

Pno.

f

f

mf

f

f espress.

17

17

148

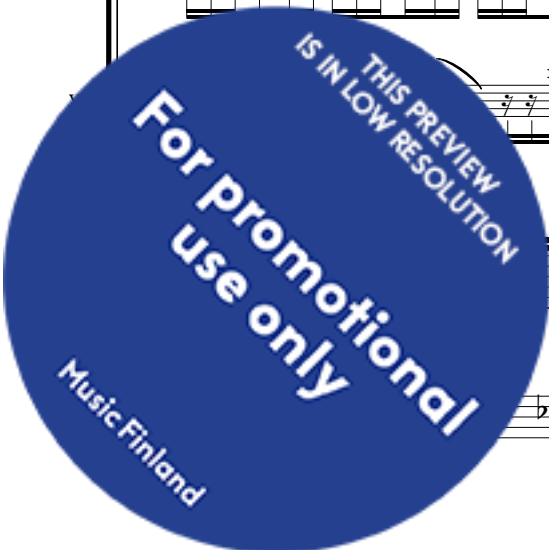
Vln.

mf

f

mf

17



151

Vln.

Vc.

Pno.

f *mf* *f*

153

Vln.

Vc.

Pno.

p *ff*

M

155

Vln.

mp *cresc. poco a poco*

15 16 15 16 15 16

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158

Vln.

Vc.

Pno.

161

Vln.

Vc.

Pno.

164

Vln.

Vc.

Pno.

N

$$\begin{array}{c} \leftarrow \text{trill} = \text{small note} \rightarrow \\ \text{trill} = 72 \end{array}$$

upper note of trill given as small note

166

Vln. *fff*

Vc. *fff*

Pno. *fff*

glissando with black keys

168

Vln. *dim. poco a poco*

Vc. *dim. poco a poco*

Pno. *f* *p*

poco rit.

170

Vln. *f*

Vc. *f*

Pno. *f*

172

Vln. *tr* *pp*

Vc. *tr* *pp*

Pno. *p* 5 5 5 5 5 5 5 5 5 5 5 5

175

Vln. *tr*

Vc. *tr*

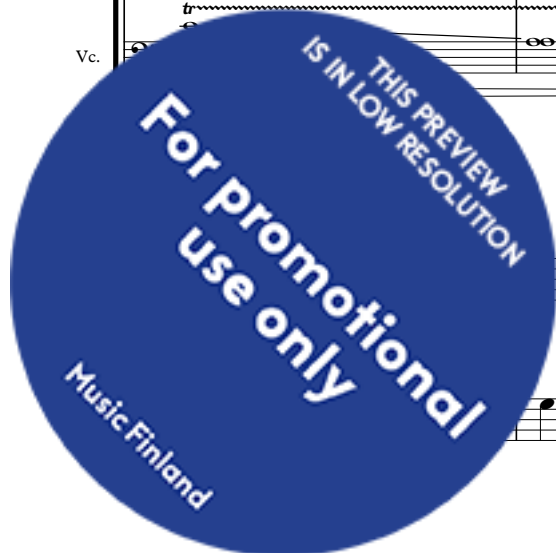
Pno. 5 5 5 5 5 5 5 5 5 5

178 semitone trills until the end

Vln. *tr*

Vc. *tr*

3 3 3



O

182

Vln. *ppp* *f* *pp* *f* ord.

Vc. *ppp* *f* *pp* *f* ord.

Pno. *ppp* 5 *ppp* *f* *f* *f*

f *Ped.*

185

Vln. *overpressure* *ord.* *sul pont.* *morendo*

Vc. *overpressure* *ord.* *sul pont.* *morendo*

5

8^{va} *ppp*

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