

OLIVER KNUSSEN

Music for a Puppet Court

– puzzle pieces for two chamber orchestras
after John Lloyd (XVIth century)

Op. 11

(1972/83)

1. PUZZLE I "Iste tenor ascendit . . ." page 1
2. TOYSHOP MUSIC after "tris" 6
3. ANTIPHON after "Iste tenor ascendit . . ." 19
4. PUZZLE II "tris" 26



FABER MUSIC

COMPOSER'S NOTE

Music for a Puppet Court consists in part of two arrangements of Puzzle-canons found in a Court songbook dating from the early years of Henry VIII's reign (British Museum Add. Ms. 31922). The two canons are attributed to the early 16th century composer John Lloyd (died 1523), identified in the songbook as "fflude [or ffluyd] in armonia graduat". The puzzles are in the *canti fermi* (tenors), which are not notated except for crossword-like clues, which I have given in full at the head of the respective movements. These were solved by John E. Stevens, who published his findings in *Music and Letters* XXXII (1951), pp. 29-31. I am most grateful to Mr. Geoffrey King for bringing the puzzle-canons to my attention.

In 1972, I arranged the Lloyd canons for a small instrumental ensemble, and the following year added two short variations of my own. *Music for a Puppet Court*, completed in August 1983, is a recomposition and expansion of this two-fold material, scored for an antiphonally divided chamber orchestra. The title refers less to the historical origin of the puzzle-canons than to the intended character of these instrumental settings, miniature in size but fanciful – perhaps extravagant – in effect.


O.K.

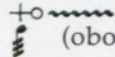
Music for a Puppet Court was commissioned by the G.L.C. for the 1983 South Bank Summer Music (Artistic Director Simon Rattle), and was first performed on 23rd August 1983 at the Queen Elizabeth Hall, London, by the London Sinfonietta conducted by Simon Rattle.


Duration approximately 10 minutes.

PERFORMANCE NOTES

This score is notated at sounding pitch (in C)

 (percussion and harp) = damp resonating sounds.

 (oboes) = alternate rapidly (quasi trill) between two fingerings of the same pitch.

 (all other winds) = fluttertongue.

Piccolo, celesta, guitar and doublebasses are in the usual transpositions.

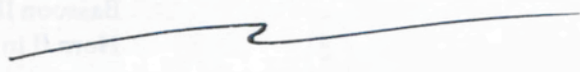
© 1989 by Faber Music Ltd
First published in 1989 by Faber Music Ltd
3 Queen Square, London WC1N 3AU
Music drawn by John Weeks
Cover design by M&S Tucker
Printed in England
All rights reserved

The manuscript pages on the cover (Add. Ms. 31922)
are reproduced by kind permission of
the British Library.

MUSIC DOCUMENT

ORCHESTRA II

to Peter Maxwell Davies



Andante e mobile

A musical score for Orchestra II, first system. It features a grand staff with five systems of staves. The instruments listed on the left are: Flute I, Flute II, Oboe I, Oboe II, Bassoon I, Bassoon II, Clarinet in Bb, Clarinet in A, Saxophone in Bb, Saxophone in A, Trumpet I, Trumpet II, Trumpet III, Trombone I, Trombone II, Trombone III, Tuba, Euphonium, Baritone, and Double Bass. The score includes various musical notations such as notes, rests, and dynamic markings.

Andante e mobile

A seating plan diagram for an orchestra. The title "SEATING PLAN" is centered at the top. Below it is a large rectangular grid representing the orchestra's layout. The grid is divided into sections for different instrument groups. The text "FRONT OF STAGE" is written at the bottom of the grid, indicating the orientation. The diagram shows the relative positions of various instruments, including woodwinds, brass, and strings.

FRONT OF STAGE

INSTRUMENTATION

ORCHESTRA I (left)

2 Flutes (1 doubling Alto Flute,
both doubling Piccolo)

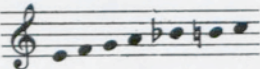
Oboe I

Bassoon I

Horn I in F

Percussion I:

Vibraphone (no motor required),
Tubular Bells (chimes),

Handbells, 

(clappers removed, suspended
and struck with hard beaters)

Triangle,

Anvil,

Suspended cymbal,

Maracas

Celesta

Guitar

4 Violins II

2 Violoncelli

Doublebass I

ORCHESTRA II (right)

2 Clarinets in Bb

Oboe II

Bassoon II

Horn II in F

Percussion II (2 players ad lib):

Vibraphone (no motor required),

Tubular Bells (chimes),

Small triangle,

Tam-Tam (large),

Small Whip (slapstick),

Small (but audible) Ratchet,

Guero,

Alarm Clock (with instant stop

button and *bell* sound, *not*

an electric buzzer).

Harp

4 Violins I

4 Violas

2 Violoncelli

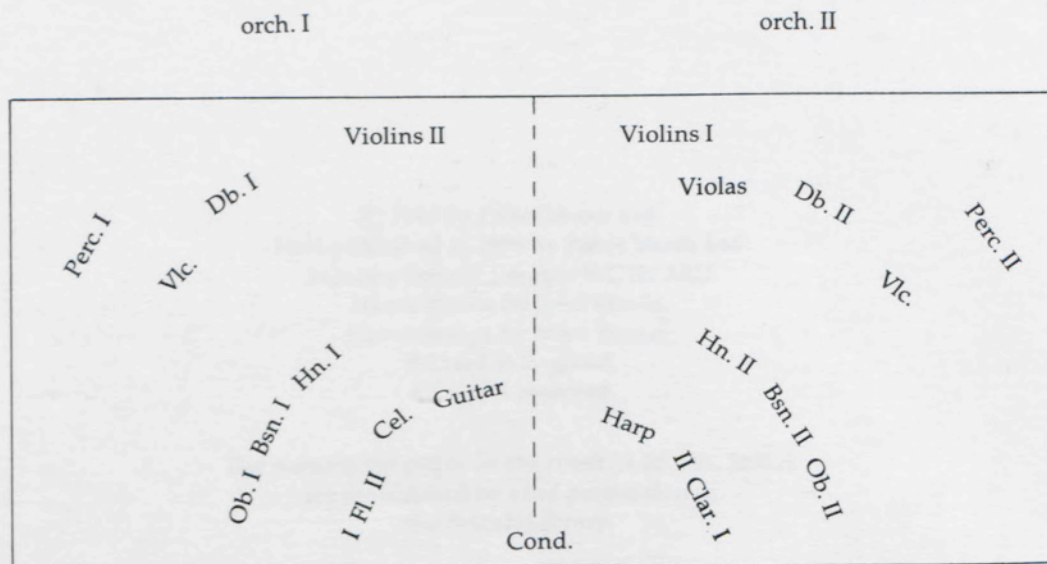
Doublebass II

Total forces required:

2-2-2-2; 2-0-0-0; 2 or 3 Perc.; Celesta, Guitar, Harp;

Strings 4-4-4-4-2 (players).

SEATING PLAN



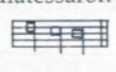
FRONT OF STAGE

Music for a Puppet Court

1. PUZZLE I

Iste tenor ascendit

a gradu epodoico in semitonium et descendit in diatessaron cum diatonico



John Lloyd (XVIth cent.)
trans. Oliver Knussen

Andante e sensibile $\text{♩} = 63 \text{c.}$

5

ORCHESTRA 1

alto flute: SOLO, *p dolce, poco espr.*

flute 2: *pp dolce, poco espr. (softer than alto fl.)*, *p*, *pp*

guitar: *p chiaro*, *(p)*

VIBAPHONE: motor off - very soft beaters, *pp*, *poco*, *l.v.*

Violoncellos div., muted: *1 solo, poco sul pont.**, *pp senza vibr. (softer than guit.)*, *sul G*, *(pp)*, *sul G*

double bass 1: *arm.*, *pp*

Andante e sensibile $\text{♩} = 63 \text{c.}$

ORCHESTRA 2

1. clarinets: *pp echotone*

2. clarinets: *pp echotone*

harp: *(all ♯) l.v.*, *pp*, *p*, *pp*, *p*, *(p) chiaro*

VIBAPHONE: motor off - very soft beaters, *pp*

Violoncellos div., muted: *1 solo, poco sul pont.**, *pp senza vibr. (softer than harp)*, *ppp*, *pp*, *ppp*, *pizz.*, *sul tasto*, *pp*, *ppp*

double bass 2: *arm.*, *pp*, *ppp*

* N.B. "sul pont." cello passages are always gamba-like colorations of the plucked instruments, and must never predominate over them.

5

ORCH. 1

alt. fl. 10 SOLO p pp

fl. 2 pp

guit. p (p) SOLO mp p

perc. 1 VIBR. pp

vlc. 1 div. (muted) (poco sul pont.) ppp pp

db. 1 arm. pp

ORCH. 2

1. cl. SOLO p pp

2. p pp

hp SOLO p mp p

perc. 2 VIBR. poco l.v.

vlc. 2 div. (muted) (pizz) pp meno ppp

db. 2 ||

10 15