

OLIVER KNUSSEN

Music for a Puppet Court

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

Op. 11
(1972/83)

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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 fflyud] 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) = nuttertongue.

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

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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,

Guiro,

Alarm Clock (with instant stop

button and *bell* sound, *not*

an electric buzzer).

Harp

4 Violins I

4 Violas

2 Violoncelli

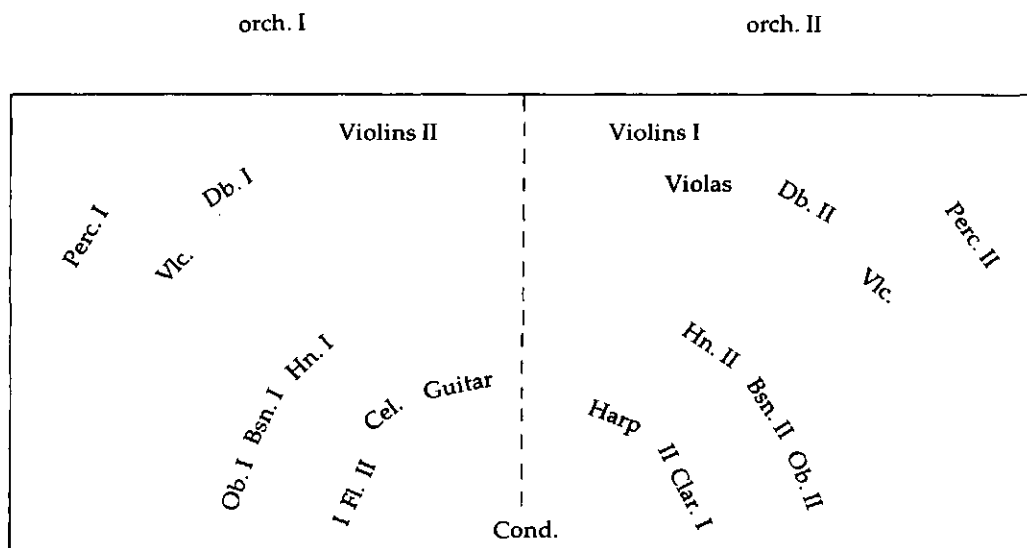
Doublebass II

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



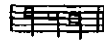
FRONT OF STAGE

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 $\text{♩} = 63c.$

5

ORCHESTRA 1

SOLO

alto flute *p dolce, poco espr.*

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

guitar *p chiaro*

percussion 1 **VIBRAPHONE** motor off - very soft beaters *pp*

Violoncellos 1 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 $\text{♩} = 63c.$

5

ORCHESTRA 2

1. clarinets

2. *pp echotone*

harp *(all ff)* *lv.* *p* *pp* *p* *(p) chiaro*

percussion 2 **VIBRAPHONE** motor off - very soft beaters *pp*

Violoncellos 2 div., muted *1 solo, poco sul pont.** *pp senza vibr. (softer than harp)* *ppp* *pp* *ppp* *pizz.* *pp* *ppp* *sul mto* *pp*

double bass 2 *arm.* *pp*

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

2. TOYSHOP MUSIC

after "tris"

Oliver Knussen

Inquieto $\text{♩} = 90c.$

accel. \rightarrow

meno mosso $\text{♩} = 72$

a tempo $\text{♩} = 90$

ORCHESTRA 1

1. flutes
2. flutes
oboe 1
bassoon 1
horn 1
celesta
percussion 1
violins 2
violoncellos 1
double bass 1

Inquieto $\text{♩} = 90c.$

accel. \rightarrow

meno mosso $\text{♩} = 72$

a tempo $\text{♩} = 90$

ORCHESTRA 2

1. clarinets
2. clarinets
oboe 2
bassoon 2
horn 2
harp
percussion 2
violins 1
violas
violoncellos 2
double bass 2

accel. → Allegro e fantastico ♩ = 112-120c. 10

ORCH. 1

1. fl. 2. fl.

ob. 1. Solo

bn. 1.

hn. 1.

cel.

perc. 1. ANVIL MARACAS Continuous twirling ANVIL

Vl. 2. 2nd pizz.

Vc. 1. Solo arco

db. 1. arco sffz

(pizz. trem.)

mp mf f p

ff mp ff

p mf p f

mf p

mp mf pp p

sffz

accel. → Allegro e fantastico ♩ = 112-120c. 10

ORCH. 2

1. cl. 2.

ob. 2. Solo

bn. 2.

hn. 2.

hp.

perc. 2. WHIP GURO like a wind-up toy SMALL RATCHET

Vl. 2. pizz. trem. (pizz.)

Vas.

Vc. 2. arco Solo

db. 2. arco (8^{va})

poco f ländlerisch poco f

SOLO f

mp mf f

poco f poco f Sim.

mp mf f

ff

p mf mp

ad lib. (pizz. trem.)

pizz. trem. (pizz.)

mp mf f

pp p

sffz fp mf

ORCH. 1

1. fl. *mf* rag-*esque*, like a dancing puppet *f* *ff* *f*

2. *mf* *mf* *ff* *mf*

ob. 1 *mf* *p* *ff* *mf* *fp* *ff*

bn. 1 *mf* *mp* *mf* *f* *+* *+*

hn. 1 *mf* *mp* *mf* *f* *+* *+*

cel. *ff* *ff* *ff* *f*

perc. 1 **MARACAS** *Sim.* *p* *mf* *p* *distinto* *poco f* **ANVIL** *mp*

vlns. 2 *(pizz. trem.)* *mf* *mf*

vcl. 1 *a2 arco* *($\frac{3}{2}$)* *mf* *mf*

db. 1 *p* *p* *pizz.* *mp sonore*

ORCH. 2

1. cl. *b \flat* *mf* *p* *mf* *f* *pp* *mf*

2. *pp* *mf* *f* *to mmm* *mp* *f*

ob. 2 *mp* *mf* *f* *to mmm* *mp* *f*

bn. 2 *f* *sub. p* *p* *mp* *f*

hn. 2 *pp* *mp* *pp* *p*

hp. *f* *F \sharp* *f pavana-ish* *F \sharp* *f*

perc. 2 **GUIRO** *Sim.* *mp* *mp* *ad. lib. RATCHET* *mf* *mp* **WHMP** *mf*

vlns. 1 *(sempre pizz.)* *mf* *mf* *f* *mf*

vas. *(pizz.)* *mf* *f* *mf*

vcl. 2 *pizz.* *mp* *f* *a2* *pp* *p*

db. 2 *pizz.* *mp* *arco* *mp warm*

3. ANTIPHON

after "Iste tenor ascendit . . ."

Tranquillo $\text{♩} = 56 \text{ c.}$

Oliver Knussen

5

ORCHESTRA 1

Musical score for ORCHESTRA 1, measures 1-5. The score includes staves for Piccolo 1, Piccolo 2, Oboe 1, Bassoon 1, Horn 1, Celesta, Guitar, Percussion, Violins 2 div., Violoncellos 1, and Double Bass 1. The tempo is *Tranquillo* at 56 c. The key signature has one flat (B-flat major or D minor). The time signature is 3/4. A circled number '5' is placed above the staff between measures 4 and 5.

Preview File Only

Tranquillo $\text{♩} = 56 \text{ c.}$

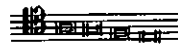
ORCHESTRA 2

Musical score for ORCHESTRA 2, measures 1-5. The score includes staves for Clarinets 1 and 2, Harp, Percussion 2 (Tubular Bells), Violins 1, Violas, Violoncellos 2 div., and Double Bass 2. The tempo is *Tranquillo* at 56 c. The key signature has one flat. The time signature is 3/4. A circled number '5' is placed below the staff between measures 4 and 5. Performance instructions include *SOLO*, *floating*, *softer than cl. 1*, *arco, sul tasto. Sulla corda sempre*, *arco, poco sul pont. Sulla corda sempre*, *muted*, *sim.*, *pos. ord.*, *poco sul pont.*, *ppp*, *pp*, *p*, *mp*, *f*, *f#*, *Eb*, *G#*, *A#*, *morando*, *ppp*, and *pp*.

5

4. PUZZLE II

tris



John Lloyd (XVIth cent.)
trans. Oliver Knussen

Allegro vivace ♩ = 132-144 c.

5

ORCHESTRA 1

flute

piccolo (2)

oboe 1

bassoon 1

horn 1

celesta

guitar

percussion 1

Violins 2

Violoncellos 1

double bass 1

HANDBELLS

mf

poco meno

pp

morendo

unis. pizz.

pp ma distinto unis. pizz.

p

pp ma distinto

Preview File Only

Allegro vivace ♩ = 132-144 c.

ORCHESTRA 2

1 Clarinets

2

Oboe 2

bassoon 2

horn 2

harp

percussion 2

violins 1

violas

violoncellos 2

double bass 2

ppp echotone

pp

morendo

ppp echotone

ENFICHAM
BP C# D#

pizz.

mp

sub pp

ma distinto

p

pp

p

pp

mp

sub pp

ma distinto

p

5

10

ORCH. 1

fl. 1

picc. (2)

ob. 1

bri. 1

hn. 1

cel.

guit.

perc. 1

Vlns. 2

Vlc. 1

db. 1

open

pp

pp dolceiss.

mf

pp

p

poco più f

(pizz.)

(pizz.)

mp

mp

arm.

pp

to flute

1 solo

mp

ORCH. 2

1

2

ob. 2

bn. 2

hn. 2

hp.

perc. 2

Vlns. 1

vas.

Vlc. 2

db. 2

{

p

pp

mp

morendo

{ mp

mf = p

p

o

pp

(pizz.)

mp

pp

mf

1 solo

p

(pizz.)

p

mp

pp

mp

pp

10