

OLIVER KNUSSEN

MASKS



FOR SOLO FLUTE
WITH GLASS CHIMES AD LIB.
Op.3

FABER *ff* MUSIC



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with glass chimes ad lib.

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(1969)

Faber Music Ltd
London



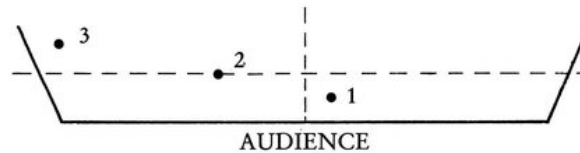
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NOTE FOR PERFORMERS

Masks is on the one hand an attempt at exploring differentiated musical characters within a single-line medium, and on the other hand a dramatic miniature enacted by the flautist.

Three stage positions are utilized as shown on the diagram below.



The flautist begins offstage, at a point invisible to the audience, and from which the sound, though distant, can be clearly perceived.

Physical movement should be very simple in sections ①, ③ and ⑥. Sections ② and ④, which are parodies of the preceding music, could be more histrionic. In section ⑤ (a/c) the different lines should be clearly defined visually and musically. Tiny pauses, like commas, between the bars may help in delineating the roles a little better, but the point should certainly not be belaboured.

The glass-chimes player* remains in the offstage location throughout. Only faint sounds are required, pianissimo throughout with a slight crescendo in section ④b to maintain audibility. The chimes should be stopped smoothly, but audible 'choking' should be avoided if at all possible.

If there is no adequate offstage position, or at the discretion of the performer, *Masks* may be played without staging of any kind. A fine unstaged performance would be much preferable to a half-baked attempt at the visuals.

O.K.

* High-pitched atmospheric (tinkling) wind-chimes are desirable. Whether these are of glass or metal (e.g. nails) is immaterial. But low-pitched clanking sounds of glass, wood, or anything else for that matter should be avoided at all costs.



to Marjorie Shansky

Masks

Op.3

Oliver Knussen
(1969)

Flute

Offstage

1 $\text{♩} = 60$

pp p pp p f mf

Gradually walk on stage to Position 1

pp mf p p f pp

f mf p

(On stage)

Glass Chimes (offstage)

(pp) da lontano

f rapido ff p mf p stop segue

Turn and walk to Position 3; remain with back turned to the audience

② *Tempo giusto* ♩ = 90

key-clicks
(senza suono)

ord.

p *f* *p* *p mf* *pp*

p pp *p* *f* *mf*

ord.

ord.

pp *f* *pp* *ff* *pp ff*

Turn and walk to Position 1 while playing

③ *Position 1* ♩ = 75

slow vibrato

ff *fff radiant* *mf* *pp* *ppp*

Gl.Ch.

ord.

ff *fff* *pp breathy*

Gl.Ch.

slow vib.

ord.

p *f* *ff* *p*

Gl.Ch.

stop

breve

Walk freely around the central stage area

p semplice, quasi legato

Return to Position 1

(*p*)

ff *f*

ff *sff* *f* *p* *ff* *p* *f*

slow vib. ord.

Turn and slowly walk to Position 3

poco accel.

dim. *sf* *p* *pp*

4a $\text{♩} = \text{c. } 83$

Turn to face the audience

poco accel.

Turn back again

Tempo I ord.

p *f* *pp* *sub.* *mf* *p* *ff* *sffz*

quasi echoi

Turn to face the audience

pp *ff* *mf* *p* *pp* *f* *plaintive* *pp* *fff*

accel. --- molto ---

Slowly turn back again

Tempo I

quasi echoi

ff *f* *mf* *p* *pp* *ppp* *p* *fff*

accel. --- molto ---

Turn to face the audience; grimace while playing

Normal facial expression

Tempo I

A tempo nuovo $\text{♩} = 120$

ff *dim.* *pp* *p* *mf* *f* *ff*

Violent head jerk

breve

Jerk

sfffz *ff* *f* *sfffz*

segue

6

(4b) $\text{♩} = 120$ *legato*

Gl.Ch. *pp* poco a poco cresc. \rightarrow *p*

Gl.Ch. \rightarrow *sfz* \rightarrow *mf* cresc.

Gl.Ch. \rightarrow *f* cresc.

Gl.Ch. \rightarrow *ff*

Gl.Ch. *mf* sub. poco a poco cresc. \rightarrow *f* cresc.

Gl.Ch. *ff* cresc. \rightarrow *fff* dim. \rightarrow *f* cresc. \rightarrow *ff*

Gl.Ch. *ff* 7 cresc. \rightarrow *sfz* *fff* cresc. \rightarrow *fff* stop (choke) segue

Walk, as if impulsively, to Position 2

(♩ = ♩)

Face stage right

♩ = c. 86

5a

fff

Face stage left

♩ = 60, rubato

mf f pp sub. ff fff

R.

L.

5 mf

♩ = c. 86

fff

♩ = 60, rubato

mf mf

R.

L.

pp < p >

♩ = c. 86

fff

f > < ffff

♩ = 60, rubato

f

3

R.

L.

fff

♩ = c. 86

fff

♩ = 60

ff

R.

L.

♩ = c. 86

fff

♩ = 60

ff < fff

sfz breathy

c. 5 sec.

8

* (5b) Facing the audience

pp *cresc.* ----- *poco* ----- *a* ----- *poco* ----- *ffff*

non troppo lunga c. 5 sec.

(5c) As in (5a)

R. $\text{♩} = 60$ *fff* $\text{♩} = \text{c. } 86$ *fff* $\text{♩} = 60$ *rapido poss.*

L. *fff* *Gl.Ch.* *f* *stop* *fff* *stop*

R. $\text{♩} = 90$ *rall.* $\rightarrow \text{♩} = \text{c. } 83$ *fff*

L. *fff* *Gl.Ch.* *stop* $\text{♩} = 60$ *ff*

R. $\text{♩} = \text{c. } 83$ *poco rall.* $\rightarrow \text{♩} = 75$ *ff*

L. *Gl.Ch.* *p sub.* *mf* *ff* *stop*

* (5b) *ossia:*

pp *cresc.* ----- *poco* ----- *a* ----- *poco* ----- *ffff*

non troppo lunga

R.
L. $\text{♩} = 60$
f *dim.* *p*

R. $\text{♩} = 75$ *molto rall.*
L. $\text{♩} = 60$
f *mf* *pp* *mf* *pp* *p* *f* *mf* *p dolce*

R. $(\text{♩} = 60 \text{ sempre})$
L. *mf* *pp* *p* *pp* *p* *mf* *f* *p* *mf* *pp*
Gl.Ch. *pp* *stop*

R.
L. *p* *pp* *ppp* *mf* *stop*
Gl.Ch. *pp* *ppp* *mf* *stop*

c. 5 sec.
segue

10

⑥ Come prima ♩ = 60

pp f pp ppp pp f ppp p mf sub. 5

pp sub. ppp ff pp 3

Start to walk offstage

f p semplce 3 3 3

(Offstage)

pp mf pp ppp p ppp ppp p ppp

p semplce p ppp p lunga

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MUSIC FOR FLUTE

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Fantasy for Flute

Flute Concerto No 2 (piano score and part)

Sonata for Flute and Piano

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OLIVER KNUSSEN

Masks for solo flute

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