

Pierre La Plante
MUSIC
FOR THE
KING'S DELIGHT
A Suite From Centuries Past

INSTRUMENTATION

- | | |
|--|----------------------------------|
| 1 – Conductor | 2 – F Horn III & IV |
| 1 – Piccolo | 2 – Trombone I |
| 6 – Flute I & II | 2 – Trombone II |
| 2 – Oboe I & II | 2 – Trombone III |
| 3 – B \flat Clarinet I | 2 – Euphonium |
| 3 – B \flat Clarinet II | 1 – Baritone TC |
| 3 – B \flat Clarinet III | 4 – Tuba |
| 1 – E \flat Alto Clarinet | 2 – Mallets |
| 2 – B \flat Bass Clarinet
(CB <i>ad lib</i>) | <i>Xylophone, Bells, Vibes</i> |
| 2 – Bassoon I & II | 1 – Timpani |
| 2 – E \flat Alto Saxophone | 3 – Percussion I |
| 2 – B \flat Tenor Saxophone | <i>Snare Drum, Bass</i> |
| 1 – E \flat Baritone Saxophone | <i>Drum, Crash Cymbals</i> |
| 2 – B \flat Trumpet I | 3 – Percussion II |
| 2 – B \flat Trumpet II | <i>Tambourine, Sleigh Bells,</i> |
| 2 – B \flat Trumpet III | <i>Triangle, Wood Block,</i> |
| 2 – F Horn I & II | <i>Large Triangle,</i> |
| | <i>Suspended Cymbal</i> |

Music for the King's Delight

A Suite From Centuries Past

Music for the King's Delight is a short suite in one movement based on four pieces spanning three centuries.

Although one of the pieces was written well after the age of kings, all are meant to delight both king and commoner alike.

1. Mr. Purcell's Riggadoon was from "A Choice Collection of Lessons for the Harpsichord or Spinnet," by Henry Purcell (1659-1695), intended for early keyboard instruction. The Riggadoon (rigaudon) is a seventeenth century dance that found its way into orchestral suites. A familiar twentieth century example is the final movement of Ravel's "Le Tombeau de Couperin." This setting of Purcell's little clavier piece is an expanded transcription of the original, transposed from C Major to B-Flat Major with percussion added and trills/ornaments omitted.
2. Music from the theater is Air No. 16, "Over the Hills and Far Away" from *The Beggar's Opera* by John Gay (1685-1732), first performed in London in 1728. John Gay was a poet who, with the help of composer Johann Pepusch (1667-1752) set his lyrics to popular tunes of the day. *The Beggar's Opera* enjoyed great popularity and set the standard for eighteenth century "ballad operas."
3. "Squire Wood's Lamentation on the Refusal of His Halfpence," the full title of the third movement, is one of hundreds of pieces by the Irish harper and composer Turlough O' Carolan (1670-1738). He contracted smallpox at the age of eighteen and became blind, but he was able to compose and tour Ireland performing his music on the Irish (or folk) harp throughout his life. The harps of O'Carolan's time were sans pedal, and so were pre-tuned to a diatonic or modal scale. This setting is in keeping with the diatonic nature of the tune. I first heard this piece at a folk song workshop, beautifully played on the mountain dulcimer.
4. "Lazy Pirate's Jig No. 1" was composed by Michael Raven (b. 1938) in traditional style, and provides a rollicking finish to the suite. Mr. Raven, who resides in Shropshire, England, is a guitarist, folklorist, photographer, and composer with numerous books and CDs to his credit. "Lazy Pirate's Jig No. 1" is from his *One Thousand English Country Dance Tunes (2nd Edition)*, edited and published by Michael Raven and used by his kind permission. This comprehensive collection also includes facsimile reprints of music from Gay's *The Beggar's Opera* and Playford's *The English Dancing Master*, and is available at Hobgoblin Music USA.

Performance Notes

The only "break" in the suite are the three beats before the beginning of the "Lament" (M. 102), which can be conducted in the slower tempo of the Lament, thus achieving continuity and clarity. A wooden flute (Boehm system) could be substituted for the solos at the beginning and end of the Lament. The key of A-Flat might prove awkward for non-chromatic instruments.

While there is obviously no attempt to duplicate the sound of original instruments, the snare drums, with and without snares, could be tuned low, and tenor drums could be substituted for the snare drum. The Royal Navy would call its seamen to quarters with the field drum, but I don't know if the same could be said for the pirates, so these are only suggestions.

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LDP-7186-00

Pierre La Plante

Allegro Moderato ♩ = 80-84 **1 MR PURCELL'S RIGGADOON**

Piccolo
Flute I & II
Oboe I & II
Bb Clarinet I
Bb Clarinet II
B \flat Clarinet III
Eb Alto Clarinet
Bb Bass Clarinet (C B ad lib)
Bassoon I & II
Alto Saxophones
Tenor Saxophone
Bartone Saxophone

Allegro Moderato ♩ = 80-84 **1 MR PURCELL'S RIGGADOON**

Bb Trumpet I
Bb Trumpet II
B \flat Trumpet III
F Horn I & II
F Horn III & IV
Trombone I & II
Trombone III
Euphonium
Tuba

Allegro Moderato ♩ = 80-84 **1 MR PURCELL'S RIGGADOON**

Mallets
Xylophone
Bells, Vibes
Timpani
Percussion I
Snare Dr. Bass D
Crash Cym.
Percussion II
Tamb. Slough Bells
Lrg. Tr. Wood B
Tr. Sus Cym.

The score is divided into three systems. The first system covers woodwinds and saxophones. The second system covers brass instruments. The third system covers mallets and percussion. The music is in 3/4 time with a key signature of one flat (Bb). The tempo is marked 'Allegro Moderato' with a metronome marking of 80-84. The piece is titled '1 MR PURCELL'S RIGGADOON'. The brass instruments (trumpets, trombones, euphonium, and tuba) enter in the second system with a forte (f) dynamic. The percussion instruments enter in the third system with a forte (f) dynamic. The score includes various musical notations such as stems, beams, and dynamic markings.

11

Picc

Fl I, II

Ob I & II

Cl I

Cl II

Cl III

Alto Cl

B Cl

Bsn I, II

A Sax

T Sax

Bar Sax

11

Tpt I

Tpt II

Tpt III

Hn I, II

Hn III, IV

Tbn I, II

Tbn III

Euph

Tba

11

Mal Xylo

Timp.

Perc I

Perc II

18

Picc

Fl I, II

Ob I & II

Cl I

Cl II

Cl III

Alto Cl.

B Cl

Bsn I, II

A Sax

T Sax

Bar Sax

19

Tpt I

Tpt II

Tpt III

Hn I, II

Hn III, IV

Tbn I, II

Tbn III

Euph.

Tba

19

Mal.

Timp.

Perc. I

Perc. II

4

27 35

Picc.

Fl I, II

Ob I & II

Cl I

Cl II

Cl III

Alto Cl

B Cl

Bsn I, II

A Sax

T Sax

Bar Sax

27 35

Tpt I

Tpt II

Tpt III

Hn I, II

Hn III, IV

Tbn I, II

Tbn III

Euph

Tba

(One, Play ad libitum)

27 35

Mal.

Tamp.

Perc I

Perc II

Picc.

Fl I, II

Ob I & II

Cl I

Cl II

Cl III

Alto Cl

B Cl

Bsn I, II

A Sax

T Sax

Bar Sax

Tpt I

Tpt II

Tpt III

Hn I, II

Hn III, IV

Tbn I, II

Tbn III

Euph

Tba

Mal

Timp

Perc. I

Perc. II

(Senza Rit)

Picc.
Fl. I, II
Ob I & II
Cl I
Cl II
Cl III
Alto Cl
B Cl
Bsn I, II
A Sax
T Sax
Bar Sax

(Senza Rit)

Tpt I
Tpt II
Tpt III
Hn I, II
Hn III, IV
Tbn I, II
Tbn III
Euph
Tba

(Senza Rit)

Mal.
Timp.
Perc. I
Perc. II

51 Moderato (meno mosso, alla breve) $\text{♩} = 74-78$

2 MUSIC FROM THE THEATRE

Picc

Fl I, II

Ob I & II

Cl I

Cl II

Cl III

Alto Cl

B Cl

Bsn I, II

A Sax

T Sax

Bar Sax

51 Moderato (meno mosso, alla breve) $\text{♩} = 74-78$

2 MUSIC FROM THE THEATRE

Tpt I

Tpt II

Tpt III

Hn I, II

Hn III, IV

Tbn I, II

Tbn III

Euph

Tba

51 Moderato (meno mosso, alla breve) $\text{♩} = 74-78$

2 MUSIC FROM THE THEATRE

Mal.

Timp

Perc I

Perc II

61

Picc.

Fl I,II

Ob I & II

Cl. I

Cl II

Cl III

Alto Cl

B Cl

Bsn I,II

A Sax

T Sax

Bar Sax

-C.B.

Tba. B cl

61

Tpt I

Tpt II

Tpt III

Hn I,II

Hn III,IV

Tbn I,II

Tbn III

Euph.

Tba

Hn 1,2

61

Mal.

Timp.

Perc. I

Perc. II

Bell Cluster (Sleigh Bells)

Picc

Fl I, II

Ob I & II

Cl I

Cl II

Cl III

Alto Cl

B Cl

Bsn I, II

A Sax

T Sax

Bar Sax

Tpt I

Tpt II

Tpt III

Hn I, II

Hn III, IV

Tbn I, II

Tbn III

Euph

Tba

Mai

Timp

Perc. I

Perc. II

(Foco Rit...) A Tempo

Picc.

Fl. I, II (Two) 1st 2nd 1st

Ob. I & II Solo

Cl. I Solo

Cl. II Solo

Cl. III

Alto Cl.

B. Cl. C.B.

Bsn. I, II Solo

A. Sax. Oboe

T. Sax. Oboe

Bar. Sax. Bsn.

mp p

(Foco Rit...) A Tempo

Tpt. I

Tpt. II

Tpt. III

Hn. I, II

Hn. III, IV

Tbn. I, II Hn. 1,2 Hn. 3,4

Tbn. III

Euph.

Tba.

mp p

(Foco Rit...) A Tempo

Mal.

Timp.

Perc. I mp cresc Tri. p

Perc. II

pp

rit....

102 Semplice e molto espressivo J = 68-78

3 "SQUIRE WOODS LAMENTATION"

Picc.

Fl I, II 2nd *dim.* 1st (op solo) *p*

Ob I & II

Cl I *dim.*

Cl II *dim.*

Cl III *dim.*

Alto Cl

B Cl + Contra *dim.*

Bsn I, II

A Sax

T Sax *dim.*

Bar Sax *dim.*

rit....

102 Semplice e molto espressivo J = 68-78

3 "SQUIRE WOODS LAMENTATION"

Tpt I

Tpt II

Tpt. III

Hn I, II *one* *dim.*

Hn III, IV

Tbn I, II

Tbn. III

Euph

Tba

rit....

102 Semplice e molto espressivo J = 68-78

3 "SQUIRE WOODS LAMENTATION"

Mal.

Timp. *AND*

Perc. I

Perc. II

107

111

Picc

Fl I, II

Ob I & II

Cl I

Cl II

Cl III

Alto Cl

B Cl

Bsn I, II

A Sax

T Sax.

Bar Sax.

p

mp

All

CB

(All)

107

111

Tpt I

Tpt II

Tpt. III

Hn I, II

Hn III, IV

Tbn I, II

Tbn III

Euph.

Tba

All

mp

Hn cue

one player

107

111

Mal.

Timp.

Perc. I

Perc. II

(Timp)

mp

Picc.

Fl I, II

Ob. I & II

Cl. I

Cl. II

Cl. III

Alto Cl.

B. Cl.

Bsn I, II

A. Sax.

T. Sax.

Bar. Sax.

(Soli)

+C B

C B upper notes

Tpt I

Tpt II

Tpt III

Hn I, II

Hn III, IV

Tbn I, II

Tbn III

Euph.

Tba.

Hn III IV

Play

1st.

Mal.

Timp

Perc. I

Perc. II

E. B. low F

Broaden

16 Picc. *mp cresc.*

Fl. I, II *mp cresc.* (Oboe cue) *Div ad lib*

Ob. I & II *mp cresc.*

Cl. I *mp cresc.*

Cl. II *mp cresc.*

Cl. III *mp cresc.*

Alto Cl. *mp cresc.*

B. Cl. *mp cresc.*

Ban. I, II *mp cresc.*

A Sax. *mp cresc.*

T Sax. *mp cresc.*

Bar Sax. *mp cresc.*

Tpt. I *mp cresc.* **125 Broaden** (One, ad lib) (Play)

Tpt. II *mp cresc.*

Tpt. III *mp cresc.*

Hn. I, II *mp cresc.* 2nd *p*

Hn. III, IV *mp cresc.*

Tbn. I, II *mp cresc.*

Tbn. III *mp cresc.*

Euph. *mp cresc.*

Tba *mp cresc.* All

Mal. *mp cresc.* **125 Broaden** Vibes (On) *l.v.*

Timp. *mp cresc.* con Ped.

Perc. I *mp cresc.*

Perc. II *mp cresc.* *Sua. Cym.* *l.v.*

133

Allegro non troppo $\text{♩} = 112-118$

(LAZY PIRATES NO. 1)

130 Poco Rit...

Picc.

Fl. I, II (Op. solo)

Ob. I & II

Cl. I

Cl. II

Cl. III

Alto Cl.

B. Cl. (with C.B.)

Bsn. I, II

A Sax.

T Sax.

Bar Sax.

mp dim.

p

Bassoon cue

133

Allegro non troppo $\text{♩} = 112-118$

(LAZY PIRATES NO. 1)

Poco Rit...

Tpt. I

Tpt. II

Tpt. III

Hn. I, II

Hn. III, IV

Tbn. I, II

Tbn. III

Euph.

Tba.

mp dim.

p

Hn. I, II

133

Allegro non troppo $\text{♩} = 112-118$

(LAZY PIRATES NO. 1)

Poco Rit...

Mal.

Timp.

Perc. I

Perc. II

F, D, C

On shell of B.D. with butt end of S.D. stick

p

143

18

Picc. *138*

Fl. I, II

Ob I & II

Cl. I

Cl. II

Cl. III

Alto Cl.

B. Cl.

Bsn. I, II

A. Sax

T. Sax

Bar. Sax

Play

(ad lib)

143

Tpt. I

Tpt. II

Tpt. III

Hn. I, II

Hn. III, IV

Tbn. I, II

Tbn. III

Euph.

Tba.

143

Mal.

Timp.

Perc. I

Perc. II

+ ww

mf

Tn

Picc.

Fl. I, II

Ob I & II

Cl I

Cl II

Cl III

Alto Cl

B Cl.

Bsn I, II

A Sax.

T Sax.

Bar Sax.

Tpt I

Tpt II

Tpt III

Hn I, II

Hn III, IV

Tbn I, II

Tbn III

Euph

Tba

Mal.

Timp.

Perc. I

Perc. II

sol *(a2)*

p *cresc.*

sol

p *cresc.*

sol *Xylo.*

(Snares on)

p *cresc.*

20 Picc. *mf cresc f*

Fl I, II *mf f*

Ob I & II *mf f*

Cl I *mf f mp cresc.*

Cl II *mf f mp cresc.*

Cl III *mf f mp cresc.*

Alto Cl. *mf f mp cresc.*

B Cl *mf f mp cresc.*

Bsn I, II *mf f mp cresc.*

A Sax. *mf f mp cresc.*

T Sax *mf f mp cresc.*

Bar Sax *mf f mp cresc.*

Tpt I *f*

Tpt II *f*

Tpt III *f*

Hn I, II *mf f*

Hn III, IV *mf f mp cresc.*

Tbn I, II *f*

Tbn III *f*

Euph. *f*

Tba *f*

Mal.

Timp.

Perc. I *f+Cyms ck mp cresc.*

Perc. II

167

164

Picc.

Fl. I, II

Ob. I & II

Cl I

Cl II

Cl III

Alto Cl.

B Cl.

Bsn I, II

A Sax.

T Sax.

Bar Sax.

167

Tpt I

Tpt II

Tpt III

Hn I, II

Hn III, IV

Tbn I, II

Tbn III

Euph.

Tba.

unis

Trbs.

167

Mal.

Timp.

Perc. I

Perc. II

Bells

Wood Block

Picc. *f*

Fl I,II *f* **Two Players**

Ob I & II

Cl I *mf*

Cl II *mf*

Cl III *mf*

Alto Cl *mf*

B Cl. *f* **Soli** (C.B. ad lib.)

Bsn I,II

A Sax

T Sax *mf*

Bar Sax

Tpt I

Tpt II

Tpt III

Hn I,II

Hn III,IV

Tbn I,II

Tbn. III

Euph.

Tba *f* **Soli**

Mal.

Timp.

Perc. I

Perc. II *mf* **Tamb.**

24 188

Picc. *cresc... poco... a... poco.....*

Fl. I, II *cresc... poco... a... poco.....*

Ob I & II *cresc poco . a . poco ...*

Cl I *cresc... poco... a... poco.....*

Cl II *cresc... poco... a... poco.....*

Cl III *cresc... poco... a... poco.....*

Alto Cl *cresc poco a poco*

B Cl *cresc... poco... a... poco.....*

Bsn I, II *cresc... poco... a... poco.....*

A Sax *cresc poco a poco*

T Sax *cresc poco a... poco.*

Bar Sax *mp cresc... poco... a... poco.....*

Tpt I *div mp cresc poco a poco*

Tpt II *cresc poco a poco.....*

Tpt III *cresc... poco . a poco.....*

Hn I, II *cresc . poco a .. poco.....*

Hn III, IV *cresc . poco a poco*

Tbn I, II *mf cresc. f*

Tbn III *mf cresc. f*

Euph. *cresc... poco... a... poco.*

Tba *cresc poco a poco*

Mal. *cresc... poco... a... poco.....*

Timp.

Perc. I

Perc. II *+ Chimes*

219

Picc. *p*

Fl I, II *p*

Ob. I & II *p*

Cl. I (Div) *p*

Cl. II *p*

Cl. III *p*

Alto Cl. *p*

B. Cl. *p*_{CB}

Bsn I, II *p*

A Sax *p*

T Sax *p*

Bar Sax *p*

219

Tpt I

Tpt II

Tpt III

Hn. I, II

Hn. III, IV

Tbn. I, II

Tbn. III

Euph.

Tba

219

Mal.

Timp. *pp* **END**

Perc. I *p*

Perc. II

