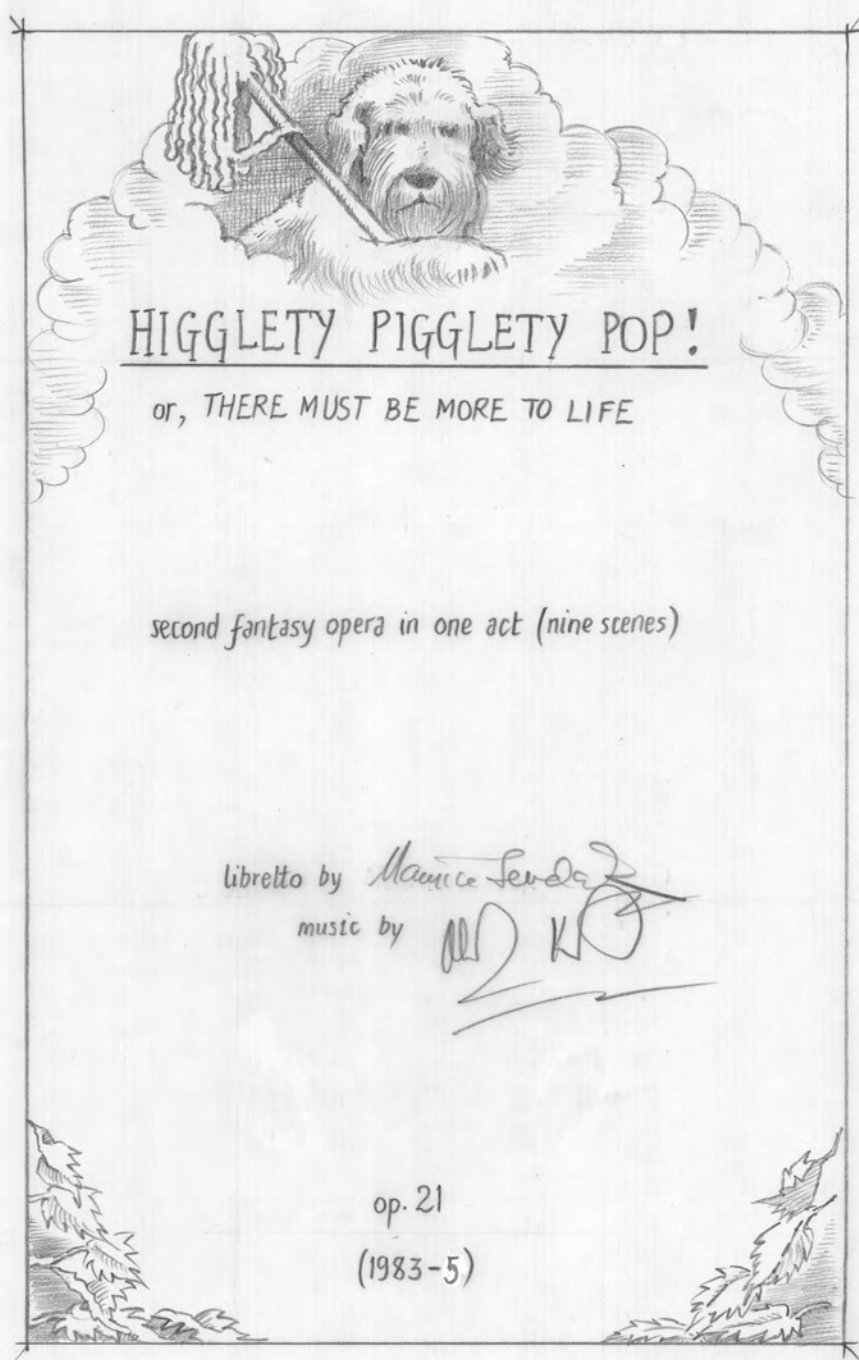


HIGGLEY PIGGLEY POP!

OR

THERE MUST BE MORE TO LIFE

commissioned for Glyndebourne by the BBC



HIGGLETY PIGGLETY POP!

or, THERE MUST BE MORE TO LIFE

second fantasy opera in one act (nine scenes)

libretto by Maurice Sendak
music by [signature]

op. 21
(1983-5)

HIGGLETY PIGGLETY POP!

OR

THERE MUST BE MORE TO LIFE

A fantasy opera in one act (nine scenes)

Libretto by

MAURICE SENDAK

Music by

OLIVER KNUSSEN

Op.21

(1983–5, revised 1999)

FULL SCORE

FABER *ff* MUSIC

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Text © 1985 by Maurice Sendak
Adapted from *Higglety Pigglety Pop!* © 1967 by Maurice Sendak
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Higglety Pigglety Pop! was commissioned for Glyndebourne by the BBC

The first performances of *Higglety Pigglety Pop!* were given by Glyndebourne Touring Opera in October–November 1984 as work-in-progress consisting of five scenes (1, 2, 3, 7, 9) linked with narration

The first performance of the initial version of the whole opera was given at Glyndebourne on 5 August 1985 as part of the Glyndebourne Festival

The performers were:

JENNIE	Cynthia Buchan
THE POTTED PLANT	} Deborah Rees
BABY	
MOTHER GOOSE	
RHODA	} Rosemary Hardy/Karen Beardsley
Voice of BABY'S MOTHER	
CAT-MILKMAN	} Hugh Hetherington (1984)
High voice of ASH TREE	
NEIL JENKINS	} Neil Jenkins (1985)
Low voice of ASH TREE	
PIG-IN-SANDWICH-BOARDS	} Andrew Gallacher
Low voice of ASH TREE	
LION	Stephen Richardson
NARRATOR	Bamber Gascoigne (1984)

Directed by Frank Corsaro, designs by Maurice Sendak,
with the London Sinfonietta conducted by Oliver Knussen.

The 1985 production was recorded by BBC Television and is available
on DVD, Kultur ISBN 978-0-7697-8820-3 (USA) and
NVC Arts – Warner Classics 50-51865-5668-2-3 (Europe)

The definitive 1999 version of *Higglety Pigglety Pop!*
is recorded on Deutsche Grammophon 469 556-2 by:

JENNIE	Cynthia Buchan
THE POTTED PLANT	} Lisa Saffer
BABY	
MOTHER GOOSE	
RHODA	} Rosemary Hardy
Voice of BABY'S MOTHER	
CAT-MILKMAN	} Christopher Gillett
High voice of ASH TREE	
NEIL JENKINS	} David Wilson-Johnson
Low voice of ASH TREE	
PIG-IN-SANDWICH-BOARDS	} David Wilson-Johnson
Low voice of ASH TREE	
LION	Stephen Richardson

with the London Sinfonietta conducted by Oliver Knussen.

CHARACTERS

JENNIE, a Sealyham Terrier	<i>mezzo-soprano</i>	
¹⁺ THE POTTED PLANT BABY MOTHER GOOSE	<i>high coloratura soprano</i>	
²⁺ RHODA, a parlourmaid Voice of BABY'S MOTHER	<i>lyric soprano (soubrette)</i>	
³⁺ CAT-MILKMAN High voice of ASH TREE	<i>lyric tenor</i>	
PIG-IN-SANDWICH-BOARDS ⁴⁺ Low voice of ASH TREE	<i>bass-baritone</i>	
⁺ LION	<i>bass-baritone</i>	

⁺ These characters are sung from the pit, or off-stage, and are amplified through loudspeakers placed near the respective props on stage, indicated in the score by □

NOTES ON AMPLIFICATION

- ¹ The voice of THE POTTED PLANT should be amplified so as to suggest gradual approach and retreat as specified in the score. Discreet reverberation should be employed to give a slightly "unreal" quality to the voice.
- ² The voice of BABY'S MOTHER should be treated to suggest the sound-quality of an old telephone receiver.
- ³ The ASH TREE voices must be amplified in a way which enables the performers to sing (croon) extremely softly and still be clearly understood.
- ⁴ The LION must be amplified so that the voice sounds reverberant and always dominates the orchestra.

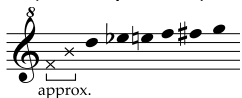
ORCHESTRA

(48 players)

- 3 Flutes (3rd doubling Piccolo)
 - Oboe
 - Cor Anglais[†]
- 3 B♭ Clarinets (3rd doubling Bass Clarinet)[†]
 - Bassoon
 - Contrabassoon (doubling Bassoon 2)
- 4 Horns[†]
- 3 Trombones
- Percussion (4 players)
- Piano
- Celesta
- Harp
- Strings (6-6-4-4-4 players)



[†]Notated at sounding pitch (in C)

DISTRIBUTION OF PERCUSSION INSTRUMENTS

- Player 1:** 4 Timpani,
Vibraphone (without motor), Tubular Bells (chimes),
2 Suspended Cymbals (small, medium), Large Chinese Cymbal, Triangle,
2 Castanets, Whip, Slide-whistle
- Player 2:** Xylophone, Vibraphone (shared with Player 1), Tubular Bells (shared with Player 1),
Anvils: 
- Clashed Cymbals, Suspended Cymbal, Large Tam-tam, Triangle,
High Woodblock, 2 Temple Blocks, Maracas, Whip, Large (soft) Ratchet,
Tambourine, Bass Drum
- Player 3:** Glockenspiel,
Sleigh Bells, Clashed Cymbals, Suspended Cymbal, Sizzle Cymbal, Large Tam-tam, Triangle,
Side Drum, Bass Drum,
Maracas, Football Whistle
- Player 4:** Tubular Bells (chimes), Glockenspiel (shared with Player 3),
Triangle, 2 Suspended Cymbals (small, medium), Large Tam-tam (shared with Player 3),
Castanets, 3 Ratchets: smallest, small, large (loud!); Vibraslap,
Side Drum, Bass Drum (shared with Player 3),
Wind Machine

NB Two full sets of Tubular Bells are required, plus the four individual pitches off-stage

OFF-STAGE PERCUSSION

1. Tubular Bells: 
2. Anvils: 
3. Side Drum, Football Whistle
4. 6–12 hand-rung Bells (School bells or Handbells of various sizes). These are intended to be played from around the auditorium by friends or children of the production team, but could also be pre-recorded if necessary.

AUTHOR'S NOTE

Sometime in 1976, shortly after we had met, Oliver Knussen and I conceived the idea of turning my book *Higglety Pigglety Pop!* into an opera. I had never designed for the stage or ever written a libretto and Olly hadn't composed an opera before, but we eagerly set out – a bit like Jennie, I suppose – in search of a new experience.

I say 'we' because right from the start and without conscious deliberation, Olly and I had hit on a particular working style: we would do everything together. True, I couldn't help him with the score, but I would like to hope that our endless fussings and cogitations (and surely those expensive long-distance phone calls) did indeed feed and fatten his musical instincts. The project came to an abrupt halt for perfectly sound reasons: Brussels commissioned an opera based on *Where the Wild Things Are* – and from mid-1978 we were embroiled in a 'real' opera. When Glyndebourne commissioned a companion piece, Olly and I came a full, short and dizzying circle back to *Higglety Pigglety Pop!*

After all, it had been our first choice. It is my own favourite of my works and, happily, Olly's too. The early sketches were, for the most part, abandoned (obviously we had learned a great deal from Max's fierce adventure), and the construction of the new libretto gave us both a great deal of pleasure.

Jennie was my dog, beloved friend from the age of three months in 1953 to her death in 1967. *Higglety* was written shortly before her death – in preparation, it seemed, but more in truth, with the wild hope of magically warding off the inevitable. It was published scarcely a month after Jennie died. It became my requiem for Jennie – an unsentimental, even comic requiem to a shrewd, stubborn, loyal and lovable creature whose all-consuming passion was food. The book is strewn with personal references and favourite images that haunt many of my books but are better haunted here. It is, in a small way, my quiet testament to the artist's life.

If there must be more to life, then it is surely what art provides. And if I took comfort in the fantasy of an after-life for Jennie then I could do no less than imagine her an artist – a fine actress eating her Salami mop in verse after verse of *Higglety Pigglety Pop!* through all eternity. I could wish her nothing better.

© Maurice Sendak

A NOTE ABOUT THE STAGE DIRECTIONS

The sets for the original production of *Higglety Pigglety Pop!* were mounted on small trucks which could be wheeled on- and off-stage quickly, behind a decorative inner proscenium stage with its own show-curtains. The wings of this stage formed arbours from which characters could emerge as required.

At the beginning of scene 7 a large, opaque drop representing the Ash Tree descended in front of the inner proscenium, enabling this to be moved off-stage unseen (at Glyndebourne a variant solution was used). Jennie sang scene 7 in front of the drop. During scene 8 this drop was lit so as to appear transparent, revealing the other characters in the distance behind it. At the end of scene 8 the house curtains closed. *Up to this point all the sets were in black and white.*

During the second interlude, *The Ride to Castle Yonder*, a second inner stage, this time resembling a small baroque theatre, was set behind the house curtains. Jennie's 'dressing room', a small table surmounted by a mirror with light-bulbs, was placed in front of the house curtains and removed during the following fanfare. At the end of the 'Overture' to scene 9, the house curtains re-opened to reveal the small stage set for the final scene, decorated in colour for the first time.

When *Higglety Pigglety Pop!* is produced as part of a double bill with *Where the Wild Things Are* it was our intention that *Higglety Pigglety Pop!* be performed first.

Oliver Knussen

for Sonya

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Duration: approximately 60 minutes

HIGGLETY PIGGLETY POP!

PART 1

Maurice Sendak

Oliver Knussen Op.21

SCENE 1 JENNIE

*The show curtain opens in silence, revealing JENNIE, a Sealyham Terrier, by a landing window in her house.
A POTTED PLANT is on the right-hand side of the window sill. JENNIE looks out towards the audience, and begins to sing.*

1 Calmo ♩ = 75c.

JENNIE

p espr. ma tranquillo

Why am I long - ing — To

JENNIE

più p. dolce (♩)

be a - way some-where When ev - 'ry-thing's here? — Why am I long - ing — And lone - ly for some-one When some-one is here? —

V.1 div. muted *ppp flaut. pp*

V.2 div. muted *ppp flaut. pp*

Fl.

1 *pp warm p mp mf*

2

Cel.

12 8 7 8 9 23

Hp.

12 8 7 8 9 23

E♭ F G♭ A♭ B♭ C D A♯

pp (poco) (poco)

JENNIE

p mp

Why am I long - ing — For more than two pil - lows — My brush and my comb — Why wan - der from home?

5

V.1 div. muted *p*

V.2 div. muted *p*

Vas. div. *ppp flaut. pp*

pp flaut. p

3 un poco Maestoso $\text{♩} = 50c.$

Fl. 1 $\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$

Fl. 2

Cl. 1

Cl. 2

Cl. 3

Pc. 2

Pno.

Cel.

Hp.

un poco Maestoso $\text{♩} = 50c.$

JENNIE

So where is ev - 'ry-thing? In here is ev - 'ry-thing! Out there is ev - 'ry - thing! ____

10 $\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$

V.1 muted div.

V.2 muted div.

Vas. muted div.

Vlc. muted

Db.

desk 1