

Oliver Knussen

HUMS AND SONGS
OF
WINNIE-THE-POOH

after A. A. Milne

for high soprano and five instrumentalists

op.6

(1970/83)

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Faber Music Ltd

London

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The first version of this work, under the title *Vocalise with Songs of Winnie-the-Pooh*, was written for Poppy Holden, soprano, and first performed by her with Robin Chapman (flute), Edwin Roxburgh (cor anglais), Howard Davidson (clarinets), Jonathan Lloyd (percussion) and Antony Cooke ('cello) directed by the composer, in a Park Lane Group concert at the Queen Elizabeth Hall, London on May 18th 1970. The U.S. première was given by Elsa Charlston, soprano, with members of the Berkshire Music Center directed by Tibor Puztai, in the Chamber Music Hall, Tanglewood, on July 22nd 1970.

The first performance of *Hums and Songs of Winnie-the-Pooh* was given at Snape Maltings on June 14th 1983, as part of the Aldeburgh Festival, by Dorothy Dorow, soprano, with Kathryn Lukas (flute), Christopher O'Neal (cor anglais), Edward Pillinger (clarinets), David Hockings (percussion) and Ian Sharp ('cello) directed by the composer. The U.S. première of this version was given on April 26th 1984 at the Brooklyn Academy of Music, New York, by Karen Beardsley, soprano, with members of the Brooklyn Philharmonic directed by Lukas Foss.

Duration approximately 13 minutes

COMPOSER'S NOTE

An early version of this piece was written and performed in 1970; *Hums and Songs*, which lasts about thirteen minutes and contains much new material, was composed in the spring of 1983 for the Aldeburgh Festival.

It isn't exactly a *setting* of the episode with tree, bees and balloon near the beginning of A.A. Milne's *Winnie-the-Pooh* – indeed, words are rarely discernible; neither is it a small-scale tone-poem, though there are many onomatopoeic devices. It is, rather, a sequence of faded snap-shots and reflections, by an unwilling grown-up, on things remembered from the book, and on what those things meant to him as a child.

So the piece is whimsical: it hops back and forth between Pooh-like expressions and the inner world of a child just after the light is switched off, following no particular pattern – I allowed the music to take itself where it wanted to go. The two worlds meet in the last song during which, perhaps, the child falls asleep.

O.K.

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INSTRUMENTS

Flute doubling Piccolo

Cor Anglais

B \flat Clarinet
doubling B \flat Contrabass clarinet

Percussion (one player):

Chime Bars (Orff-type) required pitches:



or Vibraphone (motor off throughout)

Suspended Cymbal; Tam-tam (quite large); Bell-tree;

2 Triangles (one very small, suspended from singer's music stand and played by her – see bar 116)

Claves (high quality and resonant); 2 Temple Blocks (high and low);

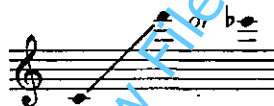
Bamboo Wind-chimes;

Large Cardboard Box (as resonant as possible, turned upside down and struck on base);

Balloon (pre-inflated, preferably blue) and sharp pin.

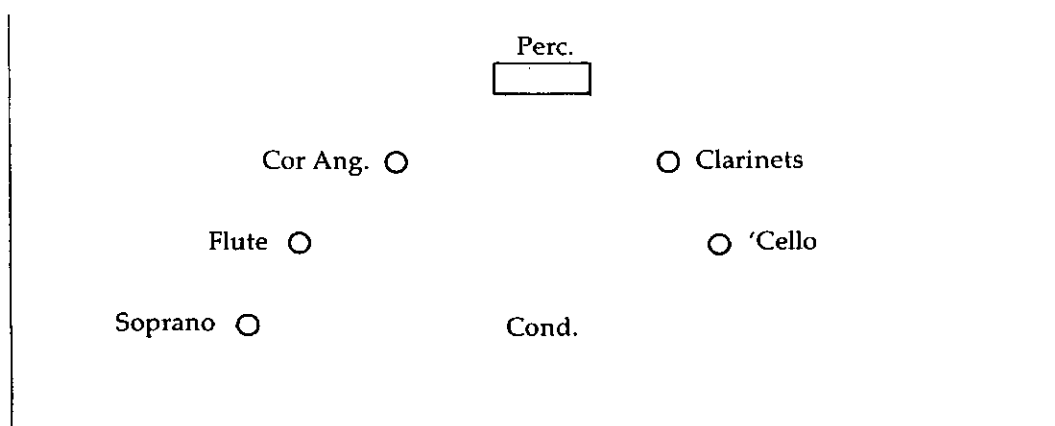
Violoncello

High Soprano solo



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SUGGESTED LAYOUT



NOTES FOR PERFORMANCE

GENERAL

The score is notated at sounding pitch (in C). Piccolo sounds one octave higher than written pitches (indicated by tr^8)

\sharp = $\frac{1}{4}$ tone sharp

\flat = $\frac{1}{4}$ tone flat

\oplus = damp all resonating sounds (percussion)

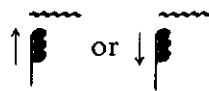
m = "colla parte" pause; hold note or rest until next bar-line or co-ordination point

VOICE

An open square bracket before a final voiced consonant (e.g. bar 72 RU[M, bar 177 BU[Z]) indicates that the consonant-sound is to be sustained, not the vowel

rrR (bars 72 and 74) indicates a rolled R-sound (flutter-tongued)

SONG 2 (bars 123–204)



indicates a rapid repeated arpeggiation of the given pitches in the direction shown by the arrow, for the whole duration specified; e.g. the flute part in bars 127–129 would be played approximately as follows:






If for any reason the 'cellist is not able to hum the pitches required (in bars 134–6 and 140–4) in the correct octave, then either the percussionist or the conductor should do so. In any event the humming should be done unobtrusively, and the source should not be noticeable to the audience.

CADENZA (bars 205–218)

The text written above the percussion line in bars 205–215 is decorative and must *not* be read aloud under any circumstances.

SONG 3 (bars 219–227)

NOTATION: Each instrument enters as indicated, establishing and keeping a pulse of  = approx. 2–3 seconds (no faster!).

Thereafter alignment of individual pulses is to be avoided. Changes of pitch in each part after  are precisely co-ordinated with the vocal line, disturbing individual pulses as necessary, but without emphasis. The percussion enters on individual left-hand signals from the conductor, freely within temporal limits defined by the arrow indications above the percussion line. Except for silent dampings, indicated by  and to be executed precisely, all notes are to be let ring.

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HUMS AND SONGS OF WINNIE-THE-POOH

after
A. A. Milne

Oliver Knussen op. 6

1.

Aphorisms

I. INSCRIPTION

Leggiero ma meccanico $\text{♩} = 60$

The score is for a piece titled 'Aphorisms' by Oliver Knussen, based on the works of A. A. Milne. It is in 2/4 time and marked 'Leggiero ma meccanico' with a tempo of 60 beats per minute. The score includes parts for Flute, Cor Anglais, Clarinet, Percussion (Claves), Voice, and Violoncello. The Flute part begins with a first ending bracket and includes dynamics such as *pp*, *mp*, *p*, and *mp*, along with a *fltr.* marking. The Cor Anglais part starts with a 2/4 time signature and includes dynamics *p*, *p*, *pp*, and *p*. The Clarinet part includes dynamics *pp*, *p*, *pp*, *p*, *pp*, and *p*. The Percussion part features a Claves section with dynamics *pp*, *p*, and *pp*, and a *pochiss.* marking. The Violoncello part includes markings for *muted*, *b.p. (b♭)*, *pizz.*, *poco sul pont. arco*, *pizz.*, and *ord. arco*, with dynamics *pp*, *p*, *pp*, *p*, *pp*, and *p*. A large blue watermark 'Preview File Only' is overlaid on the score.

7

Fl. *poco sfpp < mf* *p pp (pp)* *mp* *f* *p* *(p)*

C. A. *poco sfpp < mf* *p pp (pp)* *p* *mf* *p* *pp*

Cl. *poco sfpp < mf* *p pp (pp)* *p* *mf* *p* *pp*

Perc. Claves *sub. mf* *p*

Voice *p* *mp*

Vlc. (muted) *pp < mf* *p pp (pp)* *p* *mf* *p* *pp* *staccatiss.*

pizz. *arco* *pizz.* *arco* *pizz.* *arco*

mm *mm* *a*

1

13

Fl. *poco* *pp* *morendo* *breva*

C. A. *pp* *morendo* *to Contrabass Clarinet*

Cl. *(pp)* *morendo*

Perc. *pp* *dim.* *ppp* *breva* *to Chime Bars*

Voice *mp* San - ders Mis - ter San - - - - der - s[zz]. *breva*

Vlc. (muted) *(pp)* *breva*

II. HUM

2 ♩ = 60, ma poco rubato

20 *p* *pochiss.* *ppp quasi eco* *p* *quasi eco* *ppp* *p <- mp <- più f*

Voice

a mm a er mm Mi Mi - ster



3 a little slower ♩ = 52-54 c.

(20) (21)

Fl.

C. A.

Cb. Cl.

ppp *pp*

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CHIME BARS

Perc.

pp *lv as indicated*

p to herself *pp* *pp* *p*

Voice

Sa - - - n - der - s(zz) mm

sul tasto

Vlc.

ppp *pp*

2. Bee Piece

123 **15 Andante pastorale** ♩ = 80c. *)

Flute

Cor Anglais

Contrabass Clarinet

Percussion

Violoncello (muted)

BELL TREE

*) See notes for performance.

128

Fl.

C. A.

Cb. Cl.

Perc.

Vlc. (muted)

Bell Tree

rit. 16 a tempo ♩ = 80c.

132

Fl. *ppp* *p-pp* *morendo* *pp pale*

C. A. *ppp* *morendo* *ppp pale*

Cb. Cl. *pp* *più pp*

Perc. CLAVES *pp*

Voice *p giocoso*
Is - n't it fun-ny how a

Vlc. (muted) *meno p* *pp* *pp* *pp senza vibr., flaut.* *pp* *arm.* *pizz. sul G & D* *pp ma distinto*
suoni reali

136

Fl. *p* *f* *fp* *<fp* *pp* *<f*

C. A. *p* *pp poss.* *poco f*

Cb. Cl. *p* *pp*

Perc. Claves *(pp)* *p* *mf*

Voice *mf* *mf* *f* *sub. p*
bear likes ho-ney? Bu-zz! Bu-zz! Bu-zz! I wonder why he does?

Vlc. (muted) *(pizz.)* *mf* *mp* *ppp flaut., quasi arm.* *f*

140 17

Fl. *pp pale*

C. A. *staccatiss.*
ppp *p* *pp* *p* *mp* *mf*

Cb. Cl. *pp*

Perc. Claves *pp* to Cymbal

Voice *p giocoso*
Is - n't it fun - ny How a bear likes ho - ney?

Vlc. (muted) *ppp senza vibr., flaut.* *pizz.* *p*
(HUM)

145

Fl. *mf* *p* *mp* *pp* *p* *pp* *f* *fltr.*

C. A. *mp* *pp* *mf*

Cb. Cl.

Perc. **CYMBAL** (soft sticks) *mf* *p* **CLAVES** *ppp*

Voice *f* *mf* *mp* *sub. pp*
Bu - zz! - Bu - zz! - Buzz! I wonder why he does?

Vlc. (muted) *arco* *pizz.* *mf* *pp* *mf* *f*

3. Cloud Piece

A **adagio e dolcissimo**

219 c. 2-3 secs.

Flute *ppp < pp ppp < pp e sim.*

Cor Anglais *ppp < pp ppp < pp e sim.*

Clarinet *ppp < pp ppp <*

Violoncello *ppp < pp ppp < pp e sim.*

Percussion CHIME BARS

(219)

Voice *p* How

Fl.

C.A.

Cl. *pp e sim.*

Vlc. (muted)

Perc. *ppp quasi lontano*

Chime Bars [I] *♩ = 56c. or slower* damp [II] (damp) [III]

♩ = 56c.