

Université de Montréal

A.A. Milne - When We Were Very Young
Cycle éclectique de chansons pour enfants,
Chanté par des enfants

Faculté de Musique

Fait par:
Eric Jones Cadieux

Mémoire présenté à la faculté de musique
en vue d'obtention du grade de maîtrise en musique (M.Mus.)
en composition instrumentale
août, 2015

© Eric Jones Cadieux 2015

Résumé

When We Were Very Young est un recueil de poèmes écrit par A. A. Milne, que j'ai adapté en un cycle de chansons de styles diversifiés, pour le registre de la voix d'un enfant. Mon choix se justifie, d'une part, par le fait que ces poèmes n'ont jamais été adaptés dans leur intégralité et, d'autre part, par ma volonté de redonner à la génération d'aujourd'hui un héritage littéraire mis en une musique nouvelle. En travaillant les divers pastiches stylistiques, j'ai tenté d'élargir mes horizons musicaux, afin de trouver éventuellement ma propre voie. Ma musique est écrite pour être écoutée par un auditoire non averti, tout en visant le raffinement propre à une musique dite savante. La technique d'écriture employée se limite aux langages tonal et modal, de sorte à ne pas trop s'aventurer dans un discours harmonique trop complexe ou d'avant-garde. Par contre, là où je vois place à l'innovation, c'est sur le plan de la forme et de la texture. Tout en gardant un discours harmonique clair, ma démarche de compositeur cherche à briser le cadre rigide d'une forme de chanson à couplets et refrains, et de céder la place à une forme flexible, destinée à soutenir le détail de la prosodie, ainsi que les subtilités littéraires. De nos jours, la musique pour enfants se doit d'être presque simpliste, adaptée à un public estimé non intéressé par des sonorités plus riches et diversifiées. Bien que je conçoive que certains langages musicaux d'avant-garde sont effectivement trop complexes pour une oreille non entraînée, je crois tout de même possible de viser un niveau de composition qui, sans négliger l'auditoire, proposera à celui-ci des couleurs musicales nouvelles et intéressantes.

Mots-clés

Chanson / Tonal / Modal / Enfant / Poème / Cycle / Pastiche

Summary

When We Were Very Young is a collection of poems by A.A. Milne that I have adapted to a stylistically diversified children's songbook. This choice was made for many reasons: first, this cycle has never been put to music in its entirety; second, to bring our generation a literary heritage in song form. By working on different pastiches, I have attempted to broaden my musical horizons, in order to eventually find my own voice. My music is designed to be enjoyed by a musically untrained audience, while aiming for refinement in texture and harmony. Therefore, the composition techniques used are bound to be limited to tonal or modal harmonies, to avoid overly complex progressions and find an innovative approach to texture and form. While keeping a clear harmonic language, my approach as a composer is to break the rigid form of a verse-chorus-verse type song and become more attentive to the prosody and the linguistic subtleties. Today, children's music is considered simple and adapted to a public deemed uninterested by rich and diversified textures. While I understand that many contemporary languages are too complex for an average listener, I believe it is still possible to aim at a compositional level that offers to its audience new and interesting colors.

Key words

Song / Tonal / Modal / Children / Poem / Cycle / Pastiche

Table des matières

- Introduction.....	6
- Paroles de A.A. Milne.....	8
Corner of the Street.....	8
The Christening.....	9
The Four Friends.....	11
Independence.....	13
Daffodowndilly.....	16
Spring Morning.....	19
Politeness.....	21
Rice Pudding.....	23
Hoppity.....	25
Summer Afternoon.....	27
Sand-Bewtween-	
the-Toes.....	30
The Mirror.....	32
Before Tea.....	34
The Alchemist.....	36
Vespers.....	38
Buckingham Palace.....	8
Puppy and I.....	10
Lines and Squares.....	12
Nursery Chairs.....	13
Water-Lilies.....	16
The Island.....	20
Jonathan Jo.....	22
Missing.....	24
At Home.....	26
The Dormouse and	
the Doctor.....	27
Knights and Ladies.....	31
Halfway Down.....	33
Bad Sir Brian Botany...34	
Growing Up.....	37
Happiness.....	9
Twinkletoes.....	11
Brownie.....	12
Market Square.....	14
Disobedience.....	17
The Three Foxes.....	21
At the Zoo.....	22
The King's Breakfast.....	24
The Wrong House.....	26
Shoes and Stockings.....	29
Little Bo-Peep and	
Little Boy Blue.....	31
The Invaders.....	33
In the Fashion.....	36
If I Were King.....	37
- Mise en musique des paroles.....	39
- Pastiches stylistiques et tableaux de classification.....	53
- Rôle d'accompagnement au piano.....	68
- Enregistrement et travail avec des enfants.....	74
- Conclusion.....	75
- Bibliographie.....	76

Table des figures

Figure 1: Deux premiers refrains - Growing Up	page 40
Figure 2: Dernier refrain - Growing Up	page 40
Figure 3: Extension du dernier refrain - Growing Up	page 40
Figure 4: Image religieuse	page 41
Figure 5: Première strophe - Brownie	page 42
Figure 6: Deuxième strophe - Brownie	page 42
Figure 7: Motif mélodique principal	page 43
Figure 8: Squelette d'accompagnement - Brownie	page 43
Figure 9: Introduction - Brownie	page 43
Figure 10: Accompagnement pianistique	page 43
Figure 11: Romance de Tchaikovsky op.38 no.3	page 45
Figure 12: Premières mesures symphonie no. 7 2ème mvt - Beethoven	page 46
Figure 13: Prononciation du 'e' final d'un mot dans la chanson française	page 49
Figure 14: L'accentuation des syllabes - Elfenlied, Hugo Wolf	page 49
Figure 15: L'accentuation des syllabes - Rigoletto, Verdi	page 50
Figure 16: Scansion fautive - Unconditionally, Katie Perry	page 50
Figure 17: Scansion idéale - Unconditionally, Katie Perry	page 51
Figure 18: Scansion difficile à appliquer - The Invaders	page 51
Figure 19: Passage humoristique - Market Square	page 52
Figure 20: Exemple de Ballade - Beauty school dropout, Grease	page 53
Figure 21: Exemple de Ballade - Feeling good, Michael Bubl�	page 53
Figure 22: Exemple de 'Cool' Jazz - Ain't Misbehavin', Art Tatum	page 54
Figure 23: Exemple de musique Modale - Company, Stephen Sondheim	page 54
Figure 24: Ex. musique humoristique - Gee, Officer Krupke - West Side Story	page 55
Figure 25: Exemple de 'Jingle' - Marineland	page 56
Figure 26: Ex. musique patriotique - Wild Blue Yonder	page 56
Figure 27: Orchestration de Rigoletto - Verdi	page 68
Figure 28: Orchestration efficace du piano dans 'Corner of the Street'	page 69
Figure 29: Orchestration maladroite du piano dans 'Corner of the Street'	page 69
Figure 30: Registre confortable d'un enfant	page 70

Figure 31: Mélodie conjointe, guidée vers un sommet - Buckingham Palace	page 70
Figure 32: Mélodie disjointe, mal guidée vers un sommet - Buckingham Palace	page 70
Figure 33: Orchestration imagée du piano - Lines and squares	page 71
Figure 34: Atmosphère féerique - The Alchemist	page 72
Figure 35: Représentation de la foudre - The Island	page 72
Figure 36: Représentation de l'eau - Water Lilies	page 73
Figure 37: Finale de Rice Pudding	page 73
Figure 38: Harmonies complexes, mais mélodie facile à apprendre	page 74
Figure 39: Harmonies simples, mais mélodie difficile à apprendre	page 74

Table des Tableaux

Tableau 1: Tableau des formes musicales	page 48
Tableau 2: Tableau des styles musicaux	page 57

Introduction

La chanson pour enfants remonte probablement à une époque bien antérieure aux débuts de l'histoire de l'humanité. En effet, la berceuse, qui est sans doute à l'origine de tout chant vocal destiné à un enfant, a pour objectif d'apaiser et d'endormir un bébé. Il va de soi qu'une telle chanson possède une mélodie simple, souvent basée sur un seul motif court et conjoint, de sorte à créer une suite de sons facile à mémoriser et à reproduire, moyennant un effort minimal. Une telle mélodie s'étend rarement au-delà d'un registre d'une octave et sixte. Depuis le développement de l'harmonie, d'abord modale puis tonale, une chanson pour enfants, tout en respectant les limites du registre vocal non professionnel, peut présenter une certaine complexité tant au niveau de sa mélodie que sur le plan de l'accompagnement. Avec le passage de la monodie au contrepoint, la chanson, en tant que genre vocal, a pu se développer suffisamment pour se tailler une place dans le répertoire classique. À la base, la forme d'une chanson présente une alternance entre le couplet et le refrain (ABA). Cela dit, il n'est pas rare de trouver des chansons suivant une forme plus répétitive, qui reprend textuellement le matériau thématique d'une seule section. Dans ce cas, il s'agit d'une forme AA. Toutefois, dans le répertoire savant, on emploie fréquemment une forme continue, plus flexible, qui met habituellement en musique un poème narratif relatant une suite d'événements précis. Au fil des années, la chanson en général, dont la chanson pour enfants, a connu une grande expansion. L'apport des compositeurs classiques au genre de la chanson pour enfants est considérable. À titre d'exemples, pensons à Mozart avec son *Wiegenlied*, K. 350, ou à Brahms avec son célèbre *lied* tiré du cycle op. 49. Aujourd'hui, la chanson pour enfants est devenue un genre musical très lucratif, les enfants et leurs parents étant un public cible dans le monde télévisé et cinématographique. D'énormes entreprises telles que Disney, Warner Brothers et Hanna Barbera ont contribué à ce développement constant. L'auditoire s'accroît également, ce qui signifie qu'écrire des chansons n'est certainement pas un métier qui risque de devenir désuet sous peu. Ma recherche ne représente qu'une parcelle du vaste monde de la chanson.

Dans ce mémoire, j'expliquerai ma démarche de compositeur, en passant par chacun des styles musicaux que j'ai explorés en composant les quarante-trois chansons selon le cycle de poèmes de Milne. Conjointement, j'en ferai une classification détaillée et je décrirai leur forme, ainsi que les diverses techniques d'écriture auxquelles j'ai dû recourir pour effectuer mon travail. Finalement, je ferai part de l'expérience que j'ai vécue dans le cadre de mon travail en studio d'enregistrement auprès d'enfants qui ont eu à apprendre ainsi qu'à interpréter ma musique. L'aspiration de ma recherche est de développer les goûts et les capacités auditives des enfants à un jeune âge, pour en faire de futurs auditeurs avisés.

Paroles de A.A. Milne

Corner of the street

Down by the corner of the street,
 Where the three roads meet,
 And the feet
 Of the people as they pass go "Tweet-tweet-tweet—"
 Who comes tripping round the corner of the street?
 One pair of shoes which are Nurse's;
 One pair of slippers which are Percy's...
 Tweet! Tweet! Tweet!

Buckingham Palace

They're changing guard at Buckingham Palace –
 Christopher Robin went down with Alice.
 Alice is marrying one of the guard.
 'A soldier's life is terrible hard,' Says Alice.

They're changing guard at Buckingham Palace –
 Christopher Robin went down with Alice.
 We saw a guard in a sentry-box.
 'One of the sergeants looks after their socks,' Says Alice.

They're changing guard at Buckingham Palace –
 Christopher Robin went down with Alice.
 We looked for the King, but he never came.
 'Well, God take care of him, all the same,' Says Alice.

They're changing guard at Buckingham Palace –
 Christopher Robin went down with Alice.
 They've great big parties inside the grounds.
 'I wouldn't be King for a hundred pounds,' Says Alice.

They're changing guard at Buckingham Palace –
 Christopher Robin went down with Alice.
 A face looked out, but it wasn't the King's.
 'He's much too busy a-signing things,' Says Alice.

They're changing guard at Buckingham Palace –
 Christopher Robin went down with Alice.
 'Do you think the King knows all about me?'
 'Sure to, dear, but it's time for tea,' Says Alice.

Happiness

John had
Great Big
Waterproof
Boots on;
John had
a Great Big
Waterproof
Hat;
John had a
Great Big
Waterproof
Mackintosh –
And that
(Said John)
Is
That.

The Christening

What shall I call
My dear little dormouse?
His eyes are small,
But his tail is e-nor-mouse.
I sometimes call him Terrible John,
'Cos his tail goes on –
And on –
And on.
And I sometimes call him Terrible Jack,
'Cos his tail goes on to the end of his back.
And I sometimes call him Terrible James,
'Cos he says he likes me calling him names. . . .
But I think I shall call him Jim,
'Cos I am fond of him.

Puppy and I

I met a Man as I went walking;
We got talking,
Man and I.

'Where are you going to, Man?' I said
(I said to the Man as he went by).
'Down to the village, to get some bread.
Will you come with me?' 'No, not I.'

I met a Horse as I went walking;
We got talking,
Horse and I.

'Where are you going to, Horse, to-day?'
(I said to the Horse as he went by).
'Down to the village to get some hay.
Will you come with me?' 'No, not I.'

I met a Woman as I went walking;
We got talking,
Woman and I.

'Where are you going to, Woman, so early?'
(I said to the Woman as she went by).
'Down to the village to get some barley.
Will you come with me?' 'No, not I.'

I met some Rabbits as I went walking;
We got talking,
Rabbits and I.

'Where are you going in your brown fur coats?'
(I said to the Rabbits as they went by).
'Down to the village to get some oats.
Will you come with us?' 'No, not I.'

I met a Puppy as I went walking;
We got talking,
Puppy and I.

'Where are you going this nice fine day?'
(I said to the Puppy as he went by).
'Up in the hills to roll and play.'
'I'll come with you, Puppy,' said I.

Twinkletoes

When the sun
Shines through the leaves of the apple-tree,
When the sun
Makes shadows of the leaves of the apple-tree,
Then I pass
On the grass
From one leaf to another,
From one leaf to its brother,
Tip-toe, tip-toe!
Here I go!

The Four Friends

Ernest was an elephant, a great big fellow,
Leonard was a lion with a six-foot tail,
George was a goat, and his beard was yellow,
And James was a very small snail.

Leonard had a stall, and a great big strong one,
Ernest had a manger, and its walls were thick,
George found a pen, but I think it was the wrong one,
And James sat down on a brick.

Ernest started trumpeting, and cracked his manger,
Leonard started roaring, and shivered his stall,
James gave the huffle of a snail in danger
And nobody heard him at all.

Ernest started trumpeting and raised such a rumpus,
Leonard started roaring and trying to kick,
James went a journey with the goat's new compass
And he reached the end of his brick.

Ernest was an elephant and very well-intentioned,
Leonard was a lion with a brave new tail,
George was a goat, as I think I have mentioned,
But James was only a snail.

Lines and Squares

Whenever I walk in a London street,
 i'm ever so careful to watch my feet;
 And I keep in the squares,
 And the masses of bears,
 Who wait at the corners all ready to eat
 The sillies who tread on the lines of the street,
 Go back to their lairs,
 And I say to them, "Bears,
 Just look how I'm walking in all of the squares!"

And the little bears growl to each other,
 "He's mine, As soon as he's silly and steps on a line."
 And some of the bigger bears try to pretend
 That they came round the corner to look for a friend;
 And they try to pretend that nobody cares
 Whether you walk on the lines or squares.
 But only the sillies believe their talk;
 It's ever so portant how you walk.
 And it's ever so jolly to call out, "Bears,
 Just watch me walking in all the squares!"

Brownie

In the corner of the bedroom is a great big curtain,
 someone lives behind it but I don't know who;
 I who I think it is a Brownie but i'm not quite certain
 (Nanny isn't certain too.)

I went behind the curtain, but he went so quickly
 Brownies never wait to say "How do you do?"
 They wriggle off at once because they're all so tickly
 (Nanny says they're tickly too.)

Independence

I never did, I never did, I never did like
"Now take care, dear!"

I never did, I never did I never did want
"Hold my hand";

I never did, I never did, I never *did* think much of
"Not up there, dear!"

It's no good saying it.
They don't understand

Nursery Chairs

*One of the chairs is South America,
One of the chairs is a ship at sea,
One is a cage for a great big lion,
And one is a chair for Me.*

The First Chair

When I go up to the Amazon,
I stop at night and fire a gun
To call my faithful band.
And Indians in twos and threes,
Come silently between the trees,
And wait for me to land.
And if I do not want to play
With any Indians today,
I simply wave my hand.
And then they turn and go away—
They always understand."

The Second Chair

I'm a great big lion in my cage,
And I often frighten Nanny with a roar.
Then I hold her very tight, and
Tell her not to be so frightened—
And she doesn't be so frightened any more.

The Third Chair

When I am in my ship, I see
 The other ships go sailing by.
 A sailor leans and calls to me
 As his ship goes sailing by.
 Across the sea he leans to me,
 Above the winds I hear him cry:
 "Is this the way to Round-the-world?"
 He calls as he goes by.

The Fourth Chair

Whenever I sit in a high chair
 For breakfast or dinner or tea,
 I try to pretend that it's my chair,
 And that I am a baby of three.

*Shall I go off to South America?
 Shall I put out in my ship at sea?
 Or get in my cage and be lions and tigers?
 Or—Shall I be only Me?*

Market Square

I had a penny,
 A bright new penny,
 I took my penny
 To the market square.
 I wanted a rabbit,
 A little brown rabbit,
 And I looked for a rabbit
 'Most everywhere.

For I went to the stall where they sold sweet lavender.
("Only a penny for a bunch of lavender!")
 "Have you got a rabbit, 'cos I don't want lavender?"
 But they hadn't got a rabbit, not anywhere there.

I had a penny,
 And I had another penny,
 I took my pennies
 To the market square.
 I did want a rabbit
 A little baby rabbit,
 And I looked for rabbits
 'Most everywhere.

And I went to the stall where they sold fresh mackerel.
("Now then! Tuppence for a fresh-caught mackerel!")
 "Have you got a rabbit, 'cos I don't like mackerel?"
 But they hadn't got a rabbit, not anywhere there.

I found a sixpence,
 A little white sixpence.
 I took it in my hand
 To the market square.
 I was buying my rabbit
 (I do like rabbits),
 And I looked for my rabbit
 'Most everywhere.

So I went to the stall where they sold fine saucepans.
("Walk up, walk up, sixpence for a saucepan!")
 "Could I have a rabbit, 'cos we've got two saucepans?"
 But they hadn't got a rabbit, not anywhere there.

I had nuffin',
 No I hadn't got nuffin',
 So I didn't go down
 To the market square;
 But I walked on the common,
 The old-gold common...
And I saw little rabbits
'Most everywhere!

So I'm sorry for the people who sell fine saucepans,
 I'm sorry for the people who sell fresh mackerel,
 I'm sorry for the people who sell sweet lavender,
 'Cos they haven't got a rabbit, not anywhere there! there!

Daffodowndilly

She wore her little sun bonnet,
She wore her greenest gown;

She turned to the south wind
And curtsied up and down.

She turned to the sunlight
And shook her yellow head,

And whispered to her neighbour:
"Winter is dead."

Water-Lilies

Where the water-lilies go
To and fro,

Rocking in the ripples of the water,
Lazy on a leaf lies the Lake King's daughter,
And the faint winds shake her
Who will come and take her?

I will! I will!
Keep still! Keep still!

Sleeping on a leaf lies lies the Lake King's daughter...
Then the wind comes skipping
To the lilies on the water;
And the kind winds wake her.

Now who will take her?
With a laugh she is slipping
Through the lilies on the water.

Wait! Wait!
Too late, Too late!

Only the water-lilies go
To and fro, Dipping dipping,
To the ripples of the water.

Disobedience

James James
 Morrison Morrison
 Weatherby George Dupree
 Took great
 Care of his Mother,
 Though he was only three.
 James James
 Said to his Mother,
 "Mother," he said, said he:
 "You must never go down to the end of the town, if you don't go down with
 me."

James James
 Morrison's Mother
 Put on a golden gown,
 James James
 Morrison's Mother
 Drove to the end of the town.
 James James
 Morrison's Mother
 Said to herself, said she:
 "I can get right down to the end of the town and be back in time for tea."

King John
 Put up a notice,
 "Lost or Stolen or Strayed!
 James James
 Morrison's Mother
 Seems to have Been Mislaid.
 Last seen
 Wandering Vaguely
 Quite of her own accord,
 She tried to get down to the end of the town—Forty shillings reward!"

James James
Morrison Morrison
(Commonly known as Jim.)

Told his
Other relations
Not to go blaming him.

James James
Said to his Mother,
"Mother," he said, said he:
"You must never go down to the end of the town without consulting me."

James James
Morrison's mother
Hasn't been heard of since.
King John
Said he was sorry,
So did the Queen and Prince.

King John
(Somebody told me)
Said to a man he knew:
"If people go down to the end of the town, well, what can anyone do?"

(Now then, very softly)

James James
Morrison Morrison
Weatherby George Dupree
Took great
Care of his Mother,
Though he was only three.

James James
Said to his Mother,
Mother he said, said he:
"You-must-ne-ver-go-down-to-the-end-of-the-town-if-you-don't-go-down-
with-ME!"

Spring Morning

Where am I going? I don't quite know.
 Down to the stream where the king-cups grow—
 Up on the hill where the pine-trees blow—
 Anywhere, anywhere. *I don't know.*

Where am I going? The clouds sail by,
 Little ones, baby ones, over the sky.
 Where am I going? The shadows pass,
 Little ones, baby ones, over the grass.

If you were a cloud, and sailed up there,
 You'd sail on water as blue as air,
 And you'd see me here in the fields and say:
 "Doesn't the sky look green today?"

Where am I going? The high rooks call:
 "It's awful fun to be born at all."
 "Where am I going? The ring-doves coo:
 "We do have beautiful things to do."

If you were a bird, and lived on high,
 You'd lean on the wind when the wind came by,
 You'd say to the wind when it took you away:
 "*That's* where I wanted to go today!"

Where am I going? I don't quite know.
 What does it matter where people go?
 Down to the wood where the blue bells grow
 Anywhere, anywhere. *I don't know.*

The Island

If I had a ship,
I'd sail my ship,
I'd sail my ship
Through the Eastern seas;
Down to a beach where the slow waves thunder—
The green curls over and the white falls under—
Boom! Boom! Boom!
On the sun-bright sand.

Then I'd leave my ship and I'd land,
And climb the steep white sand,
And climb the trees,
The six dark trees,
The coco-nut trees on the cliff's green crown—
Hands and knees To the coco-nut trees,
Face to the cliff as the stones patter down,
Up, up, up, staggering, stumbling,
Round the corner where the rock is crumbling
Round this shoulder, Over this boulder,
Up to the top where the six trees stand...

And there would I rest, and lie,
My chin in my hands, and gaze
At the dazzle of sand below,
And the green waves curling slow,
And the grey-blue distant haze
Where the sea goes up to the sky...

And I'd say to myself as I looked so lazily down at the sea:
"There's nobody else in the world, and the world was made for me."

The Three Foxes

Once upon a time there were three little foxes
 Who didn't wear stockings, and they didn't wear socks,
 But they all had handkerchiefs to blow their noses,
 And they kept their handkerchiefs in cardboard boxes.

They lived in the forest in three little houses,
 And they didn't wear coats, and they didn't wear trousers.
 They ran through the woods on their little bare tootsies,
 And they played "Touch Last" with a family of mice.

They didn't go shopping in the High Street shops,
 But caught what they wanted in the woods and copses.
 They all went fishing, and they caught three worms,
 They went out hunting, and they caught three wops.

They went to a Fair, and they all won prizes—
 Three plum-puddings and three mince-pies.
 They rode on elephants and they swang on swings,
 And hit three coco-nuts at coco-nut shies.

That's all that I know of the three little foxes
 Who kept their handkerchiefs in cardboard boxes.
 They lived in the forest in three little houses,
 But they didn't wear coats and they didn't wear trousers,
 And they didn't wear stockings and they didn't wear socks.

Politeness

If people ask me,
 I always tell them:
 "Quite well, thank you, I'm very glad to say."
 If people ask me,
 I always answer,
 "Quite well, thank you, how are you today?"
 I always answer,
 I always tell them,
 If they ask me politely...

But sometimes
 I wish
 That they wouldn't.

Jonathan Jo

Jonathan Jo
 Has a mouth like an "O"
 And a wheelbarrow full of surprises;
 If you ask for a bat,
 Or for some-thing like that,
 He has got it whatever the size is.

If you're wanting a ball,
 It's no trouble at all;
 Why, the more that you ask for, the merrier—
 Like a hoop and a top,
 And a watch that won't stop,
 And some sweets, and an Aberdeen terrier.

Jonathan Jo
 Has a mouth like an "O"
 But this is what makes him so funny;
 If you give him a smile,
 Only once in a while,
Then he never expects any money!

At the Zoo

There are lions and roaring tigers, and enormous camels and things,
 There are biffalo-buffalo-bisons, and a great big bear with wings,
 There's a sort of a tiny potamus, and a tiny nosserus too—
 But *I* gave buns to the elephant when I went down to the Zoo!

There are badgers and bidgers and bodgers, and a Superintendent's House,
 There are masses of goats, and a Polar, and different kinds of mouse,
 And I think there's a sort of a something which is called a wallaboo—
 But *I* gave buns to the elephant when I went down to the Zoo!

If you try to talk to the bison, he never quite understands;
 You can't shake hand with a mingo; he doesnt like shaking hands.
 And lions and roaring tigers *hate* saying, "how do you do?"—
 But I give buns to the elephant when *I* go down to the Zoo!

Rice Pudding

What is the matter with Mary Jane?
She's crying with all her might and main,
And she won't eat her dinner—rice pudding again.

What is the matter with Mary Jane?

What is the matter with Mary Jane?
I've promised her dolls and a daisy chain,
And a book about animals—all in vain—

What is the matter with Mary Jane?

What is the matter with Mary Jane?
She's perfectly well, and she hasn't a pain;
But, look at her now she's beginning again!—

What is the matter with Mary Jane?

What is the matter with Mary Jane?
I've promised her sweets and a ride in the train,
And I've begged her to stop for a bit and explain—

What is the matter with Mary Jane?

What is the matter with Mary Jane?
She's perfectly well and she hasn't a pain,
And it's lovely rice pudding for dinner again!

What is the matter with Mary Jane?

Missing

Has anybody seen my mouse?

I opened his box for half a minute,
 Just to make sure he was really in it,
 And while I was looking he jumped outside!
 I tried to catch him, I tried, I tried...
 I think he's somewhere about the house.
 Has *anyone* seen my mouse?

Uncle John, have you seen my mouse?

Just a small sort of mouse, a dear little brown one
 He came from the country, he wasn't a town one,
 So he'll feel all lonely in a London street;
 Why, what could he possibly find to eat?

He must be somewhere. I'll ask Aunt Rose:
 Have *you* seen a mouse with a woffelly nose?
 Oh, somewhere about—
 He's just got out...

Hasn't *anybody* seen my mouse?

The King's Breakfast

The King asked the Queen, and the Queen asked the Dairymaid:
 "Could we have some butter for the royal slice of bread?"

The Queen asked the Dairymaid, the Dairymaid said,
 "Certainly, I'll go and tell the cow now before she goes to bed."

The Dairymaid she curtsied, and went and told the Alderney:
 "Don't forget the butter for the Royal slice of bread."

The Alderney said sleepily: "You'd better tell his majesty
 That many people nowadays like marmalade instead."

The Dairymaid said, "Fancy!" and went to her Majesty.
 She curtsied to the Queen, and she turned a little red:
 "Excuse me, your Majesty, for taking of the liberty,
 But marmalade is tasty, if it's very thickly spread."

The Queen said: "Oh!" And went to his Majesty:
 "Talking of the butter for the Royal slice of bread,
 Many people think that marmalade is nicer.
 Would you like to try a little marmalade instead?"

The King said, "Bother!" And then he said "Oh, dear me!"
 The King sobbed, "Oh, deary me!" And went back to bed.
 "Nobody," he whimpered, "could call me a fussy man;
 I *only* want a little bit of butter for my bread!"

The Queen said, "There,there!" and went to the Dairymaid.
 The Dairymaid said, "There, there!" And went to the shed.
 The cow said, "There, there! I didn't really mean it;
 Here's milk for his porringer and butter for his bread."

The Queen took the butter and brought it to his Majesty;
 The King said, "Butter, eh?" And bounced out of bed.
 "Nobody," he said, as he kissed her tenderly,
 "Nobody," he said, as he slid down the banisters,
 "Nobody, my darling, could call me a fussy man—
 BUT

I do like a little bit of butter to my bread!"

Hoppity

Christopher Robin goes
 Hoppity, hoppity,
 Hoppity, hoppity, hop.

Whenever I tell him politely to stop it, he
 Says he can't possibly stop.

If he stopped hopping,
 he couldn't go anywhere,

Poor little Christopher
 Couldn't go anywhere

Hoppity, hoppity,
 Hoppity,
 Hoppity,

Hop.

At Home

I want a soldier (A soldier in a busby),
I want a soldier to come and play with me.
I'd give him cream-cakes (Big ones, sugar ones),
I'd give him cream-cakes and cream for his tea.

I want a soldier (A tall one, a red one),
I want a soldier who plays on the drum.
Daddy's going to get one (He's written to the shopman)
Daddy's going to get one as soon as he can come.

The Wrong House

I went into a house, and it wasn't a house,
It has big steps and a great big hall;
But it hasn't got a garden,
A garden, a garden,
It isn't like a house at all.

I went into a house, and it wasn't a house,
It has a big garden and a great high wall;
But it hasn't got a may-tree,
A may-tree, a may-tree,
It isn't like a house at all.

I went into a house and it wasn't a house,
Slow white petals from the may-tree fall;
But it hasn't got a black-bird,
A black-bird, a black-bird,
It isn't like a house at all.

I went into a house, and I thought it was a house,
I could hear from the may-tree the black-bird call...
But nobody listened to it, nobody liked it,
Nobody wanted it at all.

Summer Afternoon

Six brown cows walk down to drink.
(All the little fishes blew bubbles at the may-fly)
 Splash goes the first as he comes to the brink,
 Swish go the tails of the five who follow...

Twelve brown cows bend drinking there.
(All the little fishes went waggle-tail, waggle-tail)—
 Six from the water and six from the air;
 Up and down the river darts a blue-black swallow.

The Dormouse and the Doctor

There once was a Dormouse who lived in a bed
 Of Delphiniums (blue) and geraniums (red),
 And all the day long he'd a wonderful view
 Of geraniums (red) and delphiniums (blue).

A Doctor came hurrying round, and he said:
 "Tut-tut, I am sorry to find you in bed.
 Just say "Ninety-nine," while I look at your chest..
 Don't you find that chryssanthemums answer the best?

The Dormouse looked round at the view and replied
 (When he'd said "Ni-nety-nine") that he'd tried and he'd tried,
 And much the most answering things that he knew
 Were geraniums (red) and delphiniums (blue).

The Doctor stood frowning and shaking, his head,
 And he took up his shiny silk hat as he said:
 "What the patient requires is a change,"and he went
 To see some chrysanthemum people in Kent.

The Dormouse a lay there, and he gazed at the view
 Of geraniums (red) and delphiniums (blue).
 And he knew there was nothing he wanted instead
 Of delphiniums (blue) and geraniums (red).

The Doctor came back and, to show what he meant,
 He had brought some chrysanthemum cuttings from Kent.
 "Now *these*," he remarked, "give a *much* better view
 Than geraniums (red) and delphiniums (blue)."

They took out their spades and they dug up the bed
 Of delphiniums (blue) and geraniums (red).
 And they planted chrysanthemums (yellow and white).
 "And *now*," said the Doctor, "We'll *soon* have you right."

The Dormouse looked out, and he said with a sigh:
 "I suppose all these people know better than I.
 It was silly perhaps but I *did* like the view
 Of geraniums (red) and delphiniums (blue)."

The Doctor came round and examined his chest,
 And ordered him Nourishment, Tonics, and Rest,
 "How very effective," he said as he shook
 The Thermometer, "all these chrysanthemums look!"

The Dormouse turned over to shut out the sight
 Of the endless chrysanthemums (yellow and white).
 "How lovely," he thought, "to be back in a bed
 Of delphiniums (blue) and geraniums (red)."

The Doctor said "Tut! It's another attack!"
 And ordered milk and massage of the back,
 And Freedom from worry and Drives-in-a-car,
 And murmured, "How sweet your chrysanthemums are!"

The Dormouse lay there with his paws to his eyes
 And Imagined himself such a pleasant surprise:
 "I'll *pretend* the chrysanthemums turn to a bed
 Of delphiniums (blue) and geraniums (red!)"

The Doc-tor next morning was rubbing his hands,
 And saying "There's no-body quite understands
 These cases as I do! The cure has be-gun!
 How fresh the chrysanthemums look in the sun!"

The Dormouse lay happy, his eyes were so tight
 He could see no chrysanthemums (yellow or white),
 And all that he felt at the back of his head
 Were delphiniums (blue) and geraniums (red).

*And that is the reason (Aunt Emily said)
 If a Dormouse gets in a chrysanthemum bed,
 You will find (so Aunt Emily says) that he lies
 Fast asleep on his front with his paws to his eyes.*

Shoes and Stockings

There's a cavern in the mountain where the old men meet
(Hammer, hammer, hammer... Hammer, hammer hammer...)
 They make gold slippers for my lady's feet
(Hammer, hammer, hammer... Hammer, hammer, hammer...)

My lady is marrying her own true knight,
 White her gown, and her veil is white,
 But she must have slippers on her dainty feet.
Hammer, hammer, hammer... Hammer.

There's a cottage by the river where the old wives meet
(Chatter, chatter, chatter... Chatter, chatter, chatter...)
 They weave gold stockings for my lady's feet
(Chatter, chatter, chatter... Chatter, chatter, chatter...)

My lady is going to her own true man,
 Youth to youth, since the world be-gan,
 But she must have stockings on her dainty feet.
Chatter, chatter, chatter... Chatter.

Sand-between-the-toes

I went down to the shouting sea,
Taking Christopher down with me,
For Nurse had given us sixpence each—
And down we went to the beach.

We had sand in the eyes and the ears and the nose,
And sand in the hair, and sand between the toes.

Whenever a good nor' wester blows,
Christopher is certain of
Sand-between-the-toes.

The sea was galloping grey and white;
Christopher clutched his sixpence tight;
We clambered over the humping sand
And Christopher held my hand.

We had sand in the eyes and the ears and the nose,
And sand in the hair, and sand between the toes.

Whenever a good nor' wester blows,
Christopher is certain of
Sand-between-the-toes.

There was a roaring in the sky;
The sea-gulls cried as they blew by;
We tried to talk, but had to shout—
Nobody else was out.

When we got home, we had sand in the hair,
In the eyes and the ears and everywhere;

Whenever a good nor' wes-ter blows,
Christopher is found with Sand-between-the-toes.
Christopher is found with Sand-between-the-toes.

Knights and Ladies

There is in my old picture book
 A page at which I like to look,
 Where knights and squires come riding down
 The cobbles of some steep old town,
 And ladies from beneath the eaves
 Flutter their bravest handkerchiefs,
 Or, smiling proudly, toss down gages...
 But that was in the Middle Ages.

It wouldn't happen now; but still,
 Whenever I look up the hill
 Where, dark against the green and blue,
 The firs come marching, two by two, I wonder if perhaps I might
 See suddenly a shining knight
 Winding his way from blue to green.
 Exactly as it would have been
 Those many, many years ago

Perhaps I might.
 You never know.

Little Bo-Peep and Little Boy Blue

"What have you done with your sheep, Little Bo-Peep?
 What have you done with your sheep, Bo-Peep?"

"Little Boy Blue, what fun!
 I've lost them, every one!"

"Oh, what a thing to have done, Little Bo-Peep!"

"What have you done with your sheep, Little Boy Blue?
 What have you done with your sheep, Boy Blue?"

Little Bo-Peep, my sheep
 Went off, when I was a-sleep."

"I'm sorry about your sheep, Little Boy Blue."

"What are you going to do, Little Bo-Peep?
 What are you going to do, Bo-Peep?"

"Little Boy Blue, you'll see
 They'll all come home to tea."

"They wouldn't do that for me, Little Bo-Peep."

"What are you going to do, Little Boy Blue?
 What are you going to do, Boy Blue?"
 "Little Bo-Peep, I'll blow
 My horn for an hour or so."
 "Isn't that rather slow, Little Boy Blue?"

"Whom are you going to marry, Little Bo-Peep?
 Whom are you going to marry Bo-Peep?"
 "Little Boy Blue, Boy Blue,
 I'd like to marry you."
 "I think I should like it too, Little Bo-Peep."

"Where are we going to live, Little Boy Blue?
 Where are we going to live, Boy Blue?"
 "Little Bo-Peep, Bo-Peep
 Up in the hills with the sheep."
 "And you'll love your little Bo-Peep, Little Boy Blue?"

"I'll love you for ever and ever, Little Bo-Peep.
 I'll love you for ever and ever Bo-Peep."
 "Little Boy Blue, my dear,
 Keep near, keep very near."
 I shall be always here, Little Bo-Peep."

The Mirror

Between the woods the afternoon
 Is fallen in a golden swoon
 The sun looks down from quiet skies
 To where a quiet water lies,
 And silent trees stoop down to trees.

And there I saw a white swan make
 Another white swan in the lake;
 And, breast to breast, both motion-less,
 They waited for the wind's caress...
 And all the water was at ease.

Halfway Down

Halfway down the stairs is a stair where I sit.
There isn't any other stair quite like it.
I'm not at the bottom, I'm not at the top;
So this is the stair where I Always Stop.

Halfway up the stairs isn't up, and isn't down.
It isn't in the nursery, It isn't in the town.
And all sorts of funny thoughts run round my head
"It really isn't anywhere! It's somewhere else Instead!"

The Invaders

In careless patches through the wood
The clumps of yellow primrose stood,
And sheets of white anemones,
Like driven snow against the trees,
Had covered up the violet,
But left the blue-bell bluer yet.

Along the narrow carpet ride,
With primroses on either side,
Between their shadows and the sun,
The cows came slowly, one by one,
Breathing the early morning air
And leaving it still sweeter there.

And, one by one, intent upon
Their purposes, they followed on
In ordered silence... and were gone.

But all the little wood was still,
As if it waited so, until
Some blackbird on an outpost yew,
Watching the slow procession through,
Lifted his yellow beak at last
To whistle that the line had passed...

Then all the wood began to sing
It's morning anthem to the spring.

Before Tea

Emmeline
 Has not been seen
 For more than a week. She slipped between
 The two tall trees at the end of the green...
 We all went after her. "*Emmeline!*"

"Emmeline, I didn't mean—
 I only said that your hands weren't clean.
 We went to the trees at the end of the green...
 But Emmeline
 Was not to be seen.

Emmeline
 Came slipping between
 The two tall been trees at the end of the green.
 We all ran up to her. "Emmeline!
 Where have you been?
 Where have you been?
 Why, it's more than a week!" And Emmeline
 Said, "Sillies, I went and saw the Queen.
 She says my hands are *purfickly* clean!"

Bad Sir Brian Botany

Sir Brian had a battleaxe with great big knobs on;
 He went among the villagers and blipped them on the head.
 On Wednesday and on Saturday, but mostly on the latter day,
 He called at all the cottages, and this is what he said:

"I am Sir Brian!" (*ting-ling*)
 "I am Sir Brian!" (*rat-tat*)
 "I am Sir Brian, as bold as a lion—
 Take *that!*— and *that!*—and *that!*"

Sir Brian had a pair of boots with great big spurs on,
 A fighting pair of which he was particularly fond.
 On Tuesday and on Friday just to make the street look tidy,
 He'd collect the passing villagers and kick them in the pond.

"I am Sir Brian!" (*sper-lash*)
 "I am Sir Brian!" (*sper-losh!*)
 "I am Sir Brian, as bold as a lion—
 Is anyone else for a wash?"

Sir Brian woke one morning, and he couldn't find his battleaxe;
 He walked into the village in his second pair of boots.
 He gone a hundred paces, when the street was full of faces,
 And the villagers were round him with ironical salutes.

"You are Sir Brian? Indeed!
 You are Sir Brian? Dear, dear!
 You are Sir Brian, as bold as a lion?
 Delighted to meet you here!"

They pulled him out and dried him, and they blipped him on the head.
 They took him by the breeches and they hurled him into the ditches
 And they pushed him under waterfalls, and this is what they said:

"You are Sir Brian—don't laugh,
 You are Sir Brian—don't cry;
 You are Sir Brian, as bold as a lion—
 Sir Brian, the lion, good-bye!"

Sir Brian struggled home again, and chopped up his battleaxe,
 Sir Brian took his fighting boots, and threw them in the fire.
 He is quite a different person now he hasn't got his spurs on,
 And he goes about the village as B. Botany esquire.

"I am Sir Brian? On, *no!*
 I am Sir Brian? Who's he?
 I haven't got any title, I'm Botany—
 Plain Mister Botany (B)."

In the Fashion

A lion has a tail and a very fine tail,
 And so has an elephant and so has a whale,
 And so has a crocodile and so has a quail—
 They've all got tails but me.

If I had a sixpence I would buy one;
 I'd say to the shopman, "Let me try one",
 I'd say to the elephant, "This is *my* one."
 They'd all come round and see.

Then I'd say to the lion, "Why, *you've* got a tail!
 And so has the elephant, and so has the whale!
 And, look! There's a crocodile! *He's* got a tail!
 "*You've all got tails like me!*"

The Alchemist

There lives an old man at the top of the street,
 And the end of his beard reaches down to his feet,
 And he's just the one person I'm longing to meet.
 I think that he sounds so exciting;

For he talks all the day to his tortoiseshell cat,
 And he asks about this, and explains about that,
 And at night he puts on a big wide-awake hat
 And sits in the writing room, writing.

He has worked all his life (and he's terribly old)
 At a wonderful spell which says, "Lo, and behold!
 Your at nursery fender is gold!"—and it's gold!
 (Or the tongs, or the rod for the curtain);

But somehow he hasn't got hold of it quite,
 Or the liquid you pour on it first isn't right,
 So that's why he works on it night after night
 Till he knows he can do it for certain.

Growing Up

I've got shoes with grown up laces,
I've got knickers and a pair of braces,
I'm all ready to run some races.
Who's coming out with me?

I've got a nice new pair of braces,
I've got shoes with new brown laces,
I know wonderful paddly places.
Who's coming out with me?

Every morning my new grace is,
"Thank you, God, for my nice braces:
I can tie my new brown laces."
Who's coming out with me?

If I Were King

I often wish I were a King,
And then I could do anything.

If only I were King of Spain,
I'd take my hat off in the rain.

If only I were King of France
I wouldn't brush my hair for my aunts.

I think if I were King of Greece,
I'd push things off the mantlepice.

If I were King of Norroway,
I'd ask an elephant to stay.

If I were King of Babylon,
I'd leave my button gloves undone

If I were King of Timbuctoo
I'd think of lovely things to do.

If I were King of anything,
I'd tell the soldiers, "I'm the King!"

Vespers

*Little boy kneels at the foot of the bed,
Droops on the little hands little gold head.
Hush! Hush! Whisper who dares!
Christopher Robin is saying his prayers.*

*God bless Mummy I know that's right.
Wasn't it fun in the bath tonight?
The cold's so cold and the hot's so hot.
Oh! God bless daddy—I quite forgot.*

*If I open my fingers a little bit more,
I can see Nanny's dressing-gown on the door.
It's a beautiful blue, but it hasn't a hood.
Oh! God bless Nanny and make her good.*

*Mine has a hood, and I lie in bed,
And pull the hood right over my head,
And I shut my eyes, and I curl up small,
And nobody knows that I'm here at all.*

*Oh! Thank you, God, for a lovely day.
And what was the other I had to say?
I said "Bless Daddy," so what can it be?
Oh! Now I remember. God bless me.*

*Little boy kneels at the foot of the bed,
Droops on the little hands little god head.
Hush! Hush! Whisper who dares!
Christopher Robin is saying his prayers.*

Mise en musique des paroles

J'ai constaté qu'avant d'aborder l'écriture musicale d'une chanson, il est efficace d'analyser en profondeur le poème à l'étude. Il est certes possible d'écrire la mélodie en premier, comme l'a fait Paul McCartney dans sa célèbre chanson *Yesterday*¹, mais il s'agit de l'exception plutôt que de la règle. La première étape de l'analyse est la forme. En général, tel qu'il est mentionné dans l'introduction, on remarque une formule de couplets et refrains, souvent ABA, quelquefois AABA, selon le texte. Les autres formes, et la raison pour laquelle elles ne sont pas organisées de la même façon, méritent toutefois une attention particulière. Avant de continuer, par contre, considérons un élément crucial de la forme : la fin. Tel qu'enseigné par mon professeur Alan Belkin, il est très important de comprendre qu'il est efficace de terminer la pièce en force et de diriger la tension vers un sommet expressif, qui sera atteint grâce à un nouvel élément. Celui-ci peut être d'ordre mélodique, harmonique ou même textural, à condition d'être amplifié par rapport à ce qu'on aura entendu précédemment dans la pièce (le plus fort, le plus doux, le plus aigu, le plus grave, etc.). Il s'agit d'une technique très fréquente chez presque tous les compositeurs. Pour cette raison, il serait, encore une fois, futile de fournir des exemples. Sans plus tarder, revenons donc aux formes inhabituelles, en commençant par la forme strophique, qui est la plus évidente dans la chanson *Growing Up*, compte tenu de la courte durée et de la simplicité mélodique et harmonique de cette pièce.

I've got shoes with grown up laces,
 I've got knickers and a pair of braces,
 I'm all ready to run some races.
 Who's coming out with me?
 I've got a nice new pair of braces,
 I've got shoes with new brown laces,
 I know wonderful paddly places.
 Who's coming out with me?
 Every morning my new grace is,
 "Thank you, God, for my nice braces:
 I can tie my new brown laces."
 Who's coming out with me?

¹ The Beatles Bible. Yesterday. <<http://www.beatlesbible.com/songs/yesterday/>>. Consulté le 12 août 2015.

Si l'on considère tout d'abord le premier et le deuxième « a » (l'antécédent), on constate qu'ils commencent de la même façon. L'enfant parle de ce qu'il possède avec excitation, commençant avec les mots « I've got », et terminant tous les « b » (le conséquent) avec exactement la même phrase. Il serait donc difficile, voire maladroit, d'introduire un B. Par conséquent, il faut trouver une autre façon d'augmenter la tension. Voici le début des deux premiers « b » :

The image shows two musical staves in 6/8 time, key of B-flat major. The first staff contains the melody for the first refrain: "I'm all ready to run some ra-ces." The second staff contains the melody for the second refrain: "I know won-der-ful pa-ddly pla-ces." Both staves use a treble clef and a key signature of two flats.

- Figure 1: Deux premiers refrains - Growing Up

C'est dans ces mesures que l'on entend le plus haut sommet des A respectifs. Voyons maintenant le dernier « b » :

The image shows a single musical staff in 6/8 time, key of B-flat major. The melody for the final refrain is: "I can tie my new brown la-ces." Who's co-ming out with". The staff uses a treble clef and a key signature of two flats.

- Figure 2: Dernier refrain - Growing up

La mélodie monte encore plus haut, suivie d'une harmonie chromatique qui annonce la fin. Pour rendre la fin encore plus intéressante, la dernière phrase est répétée, mais une octave plus bas :

The image shows a single musical staff in 6/8 time, key of B-flat major. The melody for the extension of the last refrain is: "Who's co-ming out with me?". The staff uses a treble clef and a key signature of two flats.

- Figure 3: Extension du dernier refrain - Growing Up

Si l'on procède alors à l'organisation formelle, des limites se posent pour les raisons suivantes :

- La forme ne peut pas être ABA : les deux premières strophes sont trop similaires du point de vue littéraire pour inventer du nouveau matériel musical.
- On ne peut pas inverser la deuxième et la troisième strophes sans que la tension dramatique fluctue beaucoup trop.
- La pièce est très courte. Il est donc préférable de garder une quantité plus limitée de matériel mélodique.

Pour toutes ces raisons, des changements minimaux ont été faits pour garder l'intérêt de l'auditeur entre la première et la deuxième strophes, et le même matériel mélodique a été maintenu à la troisième strophe, mais avec des changements beaucoup plus importants pour annoncer la fin. La figure suivante introduit une image religieuse claire, qui crée le contraste recherché pour

The musical score is presented in three staves. The top staff is the vocal line, starting with a fermata on the first note, followed by the lyrics "Thank you, God, for my nice bra - ces:". The middle staff is the piano accompaniment, marked with a forte dynamic 'f', and the bottom staff is the bass line. The music is in 3/8 time and the key signature has two flats (B-flat major).

Figure 4: Image religieuse - Growing Up

Le thème de la religion est un sujet que j'aborderai dans les prochaines sections. (p.55-67)

Pour toutes ces raisons, la forme idéale de la pièce *growing up* est alors AAA.

La prochaine forme à l'étude est toujours la forme strophique, mais raccourcie à uniquement deux strophes. Celle-ci est souvent utilisée quand le texte est court et que le temps est tout simplement insuffisant pour développer de trop longues mélodies. Cette fois, j'ai décidé de présenter en exemple la pièce *Brownie* :

In the corner of the bedroom is a great big curtain,
 someone lives behind it but I don't know who;
 I who I think it is a Brownie but i'm not quite certain
 (Nanny isn't certain too.)
 I went behind the curtain, but he went so quickly
 Brownies never wait to say "How do you do?"
 They wriggle off at once because they're all so tickly
 (Nanny says they're tickly too.)

Si on ne tient compte que des paroles, on peut voir que les strophes sont déjà clairement sectionnées par l'introduction de la gardienne (*Nanny*) du narrateur. Cette pensée est même mise entre parenthèses. Pour bien distinguer le dernier vers de chaque A, comme dans le poème original, j'ai demandé au chanteur de le prononcer en parlant au lieu de le chanter. Observons maintenant les grandes distinctions que j'ai apportées entre la première et la deuxième strophes.

Première strophe :

The musical score for the first stanza of 'Brownie' is presented in three staves. The top staff is the vocal line, starting with a treble clef and a key signature of three flats (B-flat major/D minor). The melody begins with a quarter note on G4, followed by eighth notes on A4, B-flat4, and C5. The lyrics 'think it is a Brow-nie but i'm not quite cer-tain' are written below the notes. A fermata is placed over the final note, C5, with the parenthetical lyric '(Na-nny i- sn't cer-tain too.)' written below it. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. Both piano parts feature a steady eighth-note accompaniment. The piece concludes with a final chord in the piano parts.

Figure 5: Première strophe - Brownie

Deuxième strophe :

The musical score for the second stanza of 'Brownie' is presented in three staves. The top staff is the vocal line, starting with a treble clef and a key signature of three flats. The melody begins with a quarter note on G4, followed by eighth notes on A4, B-flat4, and C5. The lyrics 'wri-ggle off at once be-cause they're all so ti-ckly' are written below the notes. A fermata is placed over the final note, C5, with the parenthetical lyric '(Na-nny says they're tick-ly too.)' written below it. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. Both piano parts feature a steady eighth-note accompaniment. The piece concludes with a final chord in the piano parts.

Figure 6 - Deuxième strophe - Brownie

Tout comme dans la pièce précédente, l'intensité doit augmenter quand le matériel mélodique reste trop similaire. On peut voir que la mélodie atteint un sommet plus haut et que l'accompagnement contient plus de mouvement.

Voici maintenant le motif utilisé à chaque vers, à l'exception des parenthèses :

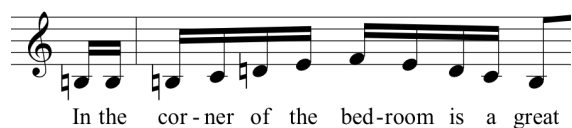


Figure 7: Motif mélodique principal - Brownie

Le langage utilisé, qui s'éloigne du langage tonal et incorpore des harmonies dissonantes inhabituelles pour les oreilles non entraînées, m'a obligé de garder peu de matériel mélodique, faute de quoi, la mélodie aurait été trop difficile à comprendre et à apprendre. Ce principe s'applique aussi à l'accompagnement, qui conserve un motif très simple du début à la fin :



Figure 8 - Squelette d'accompagnement - Brownie

Il est, bien sûr, presque méconnaissable avec l'ornementation que je lui ai ajoutée :



Figure 9 - Introduction - Brownie

Les mesures suivantes constituent un autre exemple :

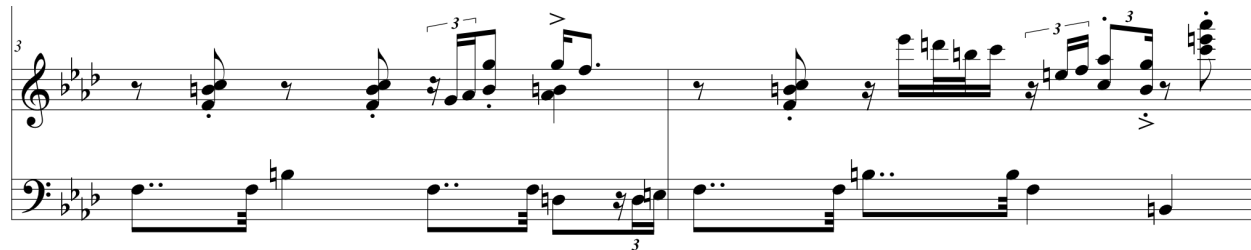


Figure 10 - Accompagnement pianistique - Brownie

Il est intéressant de constater à quel point l'oreille parvient à mémoriser et à comprendre le matériel musical sans problème lorsque le squelette reste le même.

Les autres formes utilisées ont des structures plus uniques, préétablies par l'organisation du texte. Comme l'a dit Stephen Sondheim : « the music benefits [...] from the poem which gives it structure »². Mon analyse sera donc beaucoup plus axée sur la poésie que pour les deux formes analysées précédemment, d'autant plus que tous les principes musicaux étudiés restent inchangés et peuvent s'appliquer là aussi si le contexte l'exige. Commençons par la forme ABABAB. Le nombre d'alternances entre couplets et refrains peut varier, mais le principe reste le même : l'intensité augmente sans que le matériel musical soit répété textuellement. Voici le premier couplet de la pièce 2 – *Buckingham Palace* :

They're changing guard at Buckingham Palace –
 Christopher Robin went down with Alice.
 Alice is marrying one of the guard.
 'A soldier's life is terrible hard,' Says Alice.

Dans ce contexte, la partie A contient toujours les mêmes paroles, sans aucune modification. La partie B, quant à elle, sert à faire avancer l'histoire et à raconter les épreuves que le personnage principal vit, les unes après les autres. Du point de vue musical, l'intensité ne cesse de s'accroître et la mélodie, de devenir plus aiguë.

Voyons maintenant une autre forme : AABBA. Pour soutenir mon explication, j'aurai recours à la pièce *The Four Friends*.

Ernest was an elephant, a great big fellow,
 [...]
 Leonard had a stall, and a great big strong one,
 [...]
 Ernest started trumpeting, and cracked his manger,
 [...]
 Ernest started trumpeting and raised such a rumpus,
 [...]
 Ernest was an elephant and very well-intentioned,
 [...]

² SONDHEIM, Stephen. 2010. *Finishing the Hat : Collected Lyrics (1954-1981) with Attendant Comments, Principles, Heresies, Grudges, Whines and Anecdotes*. New York : Random House, Inc., p. XVII.

Pour adopter cette forme, cinq strophes sont nécessaires. J'ai rapidement constaté que la dernière ainsi que les deux premières strophes décrivent l'apparence des animaux, tandis que la troisième et la quatrième strophes décrivent leurs actions. La décision s'est donc prise par elle-même.

Ensuite, voyons la pièce *Spring Morning* :

[...]
 Anywhere, anywhere. *I don't know.*
 Where am I going? The clouds sail by,
 [...]
 If you were a cloud, and sailed up there,
 [...]
 Where am I going? The high rooks call:
 [...]
 If you were a bird, and lived on high,
 [...]
 Anywhere, anywhere. *I don't know.*

Ici, les A commencent par la question « Where am I going? ». J'en ai donc profité pour leur donner leur propre section. Les B représentent l'incarnation d'un symbole de liberté, tels un oiseau ou un nuage dont on obtient le point de vue. Afin de boucler le tout, j'ai composé de la musique pour le premier et le dernier paragraphes. Il s'agit d'une technique souvent utilisée dans le répertoire, particulièrement dans les pièces pour voix, comme la *Romance*, op. 38 n° 3, de Tchaïkovski avec son piano solo :



Figure 11: *Romance de Tchaikovsky op.38 no.3*

Cette technique est même utilisée dans la musique instrumentale, dont le deuxième mouvement de la Symphonie n° 6 de Beethoven avec son accord aux vents :

Hautbois
 Clarinette en Si \flat
 Basson
 Cor en Fa

f *pp*
f *pp*
f *pp*
f *pp*

Allegretto ♩ = 72

Figure 12: Premières mesures symphonie no 7 2ème mvt - Beethoven

La forme AABAA + coda a été utilisée très rarement. Un exemple de son emploi se trouve dans la pièce *Shoes and Stockings*. Le morceau est divisé en deux sections bien distinctes. Dans la première, on décrit ce que les hommes font (*hammer*), durant les trois premières strophes.

La deuxième section décrit ce que les femmes font (*chatter*). Il s'agit, bien évidemment, d'un sujet beaucoup plus délicat dans la société d'aujourd'hui, mais cette deuxième section permet de distinguer très clairement les deux parties. La texture change grandement et la coda contient beaucoup de matériel utilisé dans la section B, pour éviter le surplus de motifs. On pourrait même parler d'une forme AABAAB. Pour continuer, voyons *Vespers* :

Little boy kneels at the foot of the bed,
 [...]
God bless Mummy I know that's right.
 [...]
 If I open my fingers a little bit more,
 [...]
 Mine has a hood, and I lie in bed,
 [...]
 Oh! *Thank you, God, for a lovely day.*
 [...]
Little boy kneels at the foot of the bed,
 [...]

Ici, le C a la même fonction que dans *16 – Spring Morning*, soit de boucler la forme. La décision de regrouper les A s'explique par la mention de Dieu dans ces paragraphes. C'est aussi pourquoi j'ai choisi ces harmonies qui l'évoquent très bien :

La forme la plus particulière que j'ai utilisée, qui ne comprend presque aucune répétition, se trouve dans la pièce *Nursery Chairs*. Il est très facile de comprendre que cette pièce est divisée selon quatre endroits à visiter : l'Amazonie, la cage d'un lion, un bateau en mer et une chaise chez soi. Évidemment, on modulera dans chaque voyage, et on récapitulera tous les thèmes avant et après les endroits respectifs visités, pour uniformiser la chanson.

La pièce la plus courte a la forme A, tout simplement. Il s'agit de la pièce *Twinkletoes*, dont le texte convient à cette forme. Comme le poème est énergique, la musique se doit d'être assez rapide. Un grand nombre de notes défilent donc rapidement, et plusieurs mots sont prononcés en peu de temps. Voilà pourquoi l'idéal était de limiter le plus possible le matériel musical, pour ne pas accabler l'auditeur.

La dernière forme à analyser concerne un texte qui raconte une longue histoire. L'idéal est d'analyser l'émotion ou le caractère de chaque strophe. Je vous présenterai la chanson la plus longue que j'ai eue à écrire dans le cadre de ce projet : *The Doctor and the Dormouse*. Au final, la forme est la suivante : ABCDACBADABEDAE. En réalité, il devient inutile de présenter la forme de cette façon, mais pertinent d'expliquer quelle fonction a chaque section :

A - Innocence de la souris, le personnage principal

B - Événement déterminant de l'histoire

C - Tentative du médecin de « guérir » la souris

D - Constatation par le médecin que ses tentatives n'ont aucun effet

E - Solution provenant de la souris elle-même

Pour un texte aussi penché sur l'histoire, nous constatons que la forme musicale devient déterminée par la sémantique et non par la poétique.

Ainsi se conclut mon analyse de toutes les formes utilisées dans le cadre de ce projet. Je vous propose un tableau les répertoriant toutes :

A	6 - Twinkletoes
AA	1 - Corner of the Street 3 - Happiness 8 - Lines and Squares 9 - Brownie 13 - Daffodowndilly 14 - Water Lillies 19 - Politeness 25 - Hoppity 26 - At Home 28 - Summer Afternoon 32 - Knights and Ladies 34 - The Mirror 35 - Halfway Down
AAA	5 - Puppy and I 10 - Independence 23 - Missing 27 - The Wrong House 31 - Sand-Between-the-Toes 37 - Before Tea 40 - In the Fashion 42 - Growing Up 43 - If I Were King
ABA	4 - The Christening 17 - The Island 20 - Jonathan Joe 21 - At the Zoo 24 - The King's Breakfast
AABA	36 - The Invaders 41 - The Alchemist
ABABAB	2 - Buckingham Palace 12 - Market Square
AABBA	7 - The Four Friends 18 - The Three Foxes 22 - Rice Pudding
AABAA + Coda	15 - Disobedience 30 - Shoes and Stockings
ABCD	11 - Nursery Chairs
ABCBCA	16 - Spring Morning
ABCCBA	44 - Vespers
Suit le caractère des strophes (durchkomponiert)	29 - The Dormouse and the Doctor 33 - Little Bo-Peep and Little Boy Blue 39 - Bad Sir Brian Botany

Tableau 1: Tableau des formes musicales

L'analyse formelle terminée, abordons la prosodie. La mélodie doit, systématiquement, respecter l'accent tonique du mot. Quoique je les conçoive possibles à des fins humoristiques ou pour tronquer un mot, je n'ai jamais employé de telles méthodes dans le cadre de ce projet. La langue anglaise pose moins de défis que la langue française, car la plupart des objets et concepts se décrivent en une seule syllabe. Prenons en exemple quelques mots simples : *Chair, Floor, Door, Seat, Hat*.

En français, ils se traduisent ainsi : Chai-se, Plan-cher, Por-te, Siè-ge, Cha-peau. Ce ne sont, bien entendu, que quelques exemples. Je ne doute aucunement qu'il soit possible de trouver des mots qui contiennent plus de syllabes en anglais qu'en français, mais cela est beaucoup plus difficile. Cette difficulté s'explique, entre autres, par le fait qu'en français, tous les « e » en fin de phrase ou suivis d'une consonne doivent être prononcés en tant que nouvelle syllabe. Voici en exemple un extrait de la deuxième Romance de Debussy, *Les Cloches* :



Figure 13: prononciation du 'e' final d'un mot dans la chanson française - *Les Cloches*, Debussy

Bien entendu, cette caractéristique du français ne concerne que la déclamation poétique, et non le langage de la vie de tous les jours.

Les éléments suivants permettent de bien refléter les accents toniques dans la musique :

- La note aiguë
- La note longue
- Le contraste à l'accompagnement
- Le contraste à la voix
- Une note sur le premier temps

Elfenlied de Hugo Wolf combine le dernier et les deux premiers éléments :



Figure 14: L'accentuation des syllabes - *Elfenlied*, Hugo Wolf

La scène finale de Rigoletto de Verdi, lorsque le père voit sa fille mourante, combine, quant à elle, toutes ces techniques :

Allegro $\text{♩} = 84$

Fl.

Ott.

Ob.

Clar. in Do

Fag.

in Re
Corni
in La

Trbe
in Re

Trbni

Cimb.

Timp.

R.
Lampo
corpo!.. Mia fi - glia!..Di..ol..mia figlia!..

Viol.

V-le

Vc.

Cb.

Figure 15: L'accentuation des syllabes - Rigoletto, Verdi

On voit ici que les mots accentués sont soigneusement choisis. *Mia Fi-glia!* contient seulement une ou deux syllabes par mot. Cela rend la scansion facile à respecter et permet de placer les accents sans trop de difficulté. Plus un mot contient de syllabes, plus il sera difficile de bien respecter les accents toniques. Il en est ainsi pour *Unconditionally* de Katie Perry :

Un-con-di - tio - nal Un-con-di - tio - nal - ly I will love you, Un - con-di - tion - nal - ly.---

Figure 16: Scansion fautive - Unconditionally, Katie Perry

Notez qu'il est très difficile de bien mettre ce mot en musique, sans qu'on ait l'impression de manger ses mots, comme suit :



Figure 17: Scansion idéale - *Unconditionally*, Katie Perry

Voilà donc une solution qui est préférable pour l'accent tonique. Par contre, musicalement, cette option est très maladroite et serrée, en plus de rendre les paroles moins claires. Pour cette raison, la technique de la note aiguë a finalement été choisie. Voici quelques exemples de scansions qui m'ont donné du fil à retordre, mais pour lesquelles, après réflexion, beaucoup de travail et orientation de mes professeurs, je suis arrivé à mes fins :



Figure 18: Scansion difficile à appliquer - *The Invaders*

J'attire votre attention sur les mots *wood* et *yellow*. Ce sont des mots qui se sont avérés plus difficiles à placer dans la phrase, afin de respecter les accents toniques tout en conservant une prononciation claire. Toutefois, après les avoir répétés quelques fois, j'ai constaté que l'idéal était de garder les inflexions de voix le plus près de la langue parlée possible.

Dans le prochain exemple, le narrateur prononce pour la douzième fois le mot *rabbits*. Il s'agit, par contre, de la première fois qu'il nous indique qu'il aime les lapins. Cet exemple attire donc énormément l'attention, par son manque soudain d'accompagnement et par le changement de technique vocale. Ce passage se veut humoristique et, bien sûr, la qualité de la performance du comédien aura une incidence importante sur son efficacité :

mar - ket square. I was buy - ing — my rab - bit (I do like rab - bits),

37

Figure 19: Passage humoristique - Market Square

Plusieurs autres exemples similaires se présentent au cours des quarante-trois chansons.

Il est intéressant de noter la beauté qu'ont les voyelles dans les paroles, telles que *Aah*, *Ooh*, *Ouh*, etc. Il s'agit d'un concept à garder en tête chaque fois qu'on écrit une chanson, mais qui ne s'applique pas à ce projet, étant donné que tous les textes étaient déjà écrits.

Pastiches et tableaux des styles

Avant de vous présenter le tableau d'analyse stylistique, j'aimerais définir quelques termes, afin qu'il n'y ait aucune ambiguïté en ce qui concerne l'objectif de mon analyse. Par la même occasion, je présenterai quelques exemples pour soutenir mes définitions.

Ancien : Évoquant le passé, sa caractéristique principale dans le cadre de ce projet, est l'emploi fréquent de la quinte à vide, dépourvue de sa tierce. Il s'agit évidemment d'une pauvreté harmonique qu'on cherche à éviter dans la musique tonale, à moins d'évoquer une musique datant d'une autre époque. Dans le contexte de ce projet, je n'ai pas eu recours aux modes ecclésiastiques, qui auraient eux aussi créé l'atmosphère recherchée. Ces derniers s'éloignent de mon langage développé durant ces dernières années, c'est pourquoi je me suis résous à m'inspirer de titres plus modernes, tel *Lord of the Rings*.

Ballade : Doux, lent et expressif. Souvent romantique.

The image shows a musical score for the song "Beauty school dropout" from the movie Grease. It consists of a vocal line and piano accompaniment. The vocal line is in treble clef and has a melody that is simple and catchy. The piano accompaniment is in 6/8 time and features a steady, rhythmic pattern. The lyrics are: "Beau-ty school drop-out, No gra-du - a - tion day for you, Beau-ty school".

Figure 20: Exemple de Ballade - Beauty school dropout, Grease

The image shows a musical score for the song "Feeling good" by Michael Bublé. It consists of a vocal line and piano accompaniment. The vocal line is in treble clef and has a melody that is smooth and expressive. The piano accompaniment is in 4/4 time and features a steady, rhythmic pattern. The lyrics are: "Birds Fly-ing high You know — how I feel".

Figure 20: Exemple de Ballade - Feeling good, Michael Bublé

Blues : Musique influencée par le jazz, sur tempo lent. La ligne de basse est souvent chromatique et dans l'extrême grave.

Contemporain : Contient des harmonies et mélodies plus complexes et chromatiques, qui s'éloignent du tonal cliché. Les modulations et les relations harmoniques s'analysent rarement selon le cycle de quintes. Ne pas confondre ce style avec la musique avant-gardiste. Je crois futile de soutenir davantage ce style, car il est de loin le plus personnel, celui qui puise dans tous les autres styles et conserve mes caractéristiques favorites.

Il est à noter que ce sont les dernières chansons que j'ai écrites.

« Cool » Jazz : Musique de jazz fortement influencée par la musique classique par son écriture raffinée et sa forme et qui s'éloigne du « standard jazz ».

Présence de rythmes syncopés et libres, comme dans la pièce *Ain't misbehavin* d'Art Tatum :

Figure 22: Exemple de 'Cool' Jazz - *Ain't Misbehavin*, Art Tatum

Modale : J'entends ici par des modes hybrides, employant fréquemment la quarte augmentée et la septième diminuée, et non pas un style modal de la musique ancienne. Elle est toutefois utilisée à mon goût, sans trop s'éloigner du centre tonal.

Figure 23: Exemple de musique Modale - *Company*, Stephen Sondheim

Ambiance : Facile d'écoute, ce type de musique a pour caractéristique principale le peu de contraste qu'une harmonie a par rapport au prochain accord. Souvent lent et expressif.

Religieux : Évoque la musique accompagnant des cérémonies liturgiques. Très présente dans les églises, intimement liée au style psalmodique dans ce projet.

Humoristique : Cherche à faire rire ou sourire, généralement par ses paroles et le changement textural de la musique pour représenter une situation cocasse. Un exemple où les paroles et la texture se marient bien se trouve dans *West Side Story* (musique de Leonard Bernstein et paroles de Stephen Sondheim) :

The image shows a musical score for the song "Gee, Officer Krupke" from the musical West Side Story. The score is written for voice and piano. The vocal line includes the lyrics: "to do? Gee, Of - fi - cer Krup - ke, Krup you! to do? Gee, Of - fi - cer Krup - ke, Krup you!". The piano accompaniment features a complex, rhythmic pattern with various markings such as "gliss." and "div.".

Figure 24: Exemple de musique humoristique - Gee, Officer Krupke - Leonard Bernstein/Stephen Sondheim

Jingle : Basé sur un thème soit très répétitif soit très simple. Vise à obtenir la mélodie la plus accrochante possible.

There's a place I know in On - ta-ri - o Where the sea - li-ons kiss, so the

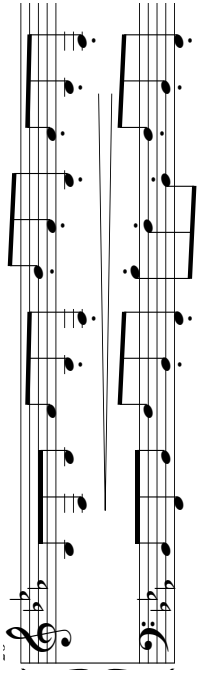
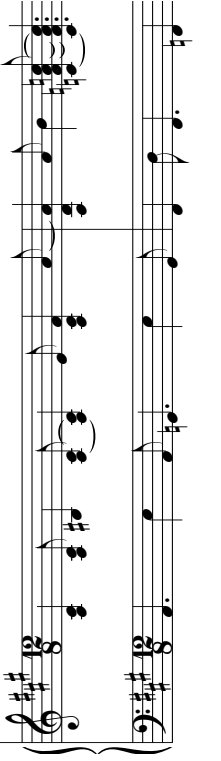
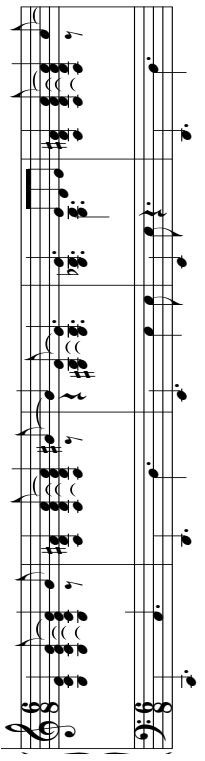
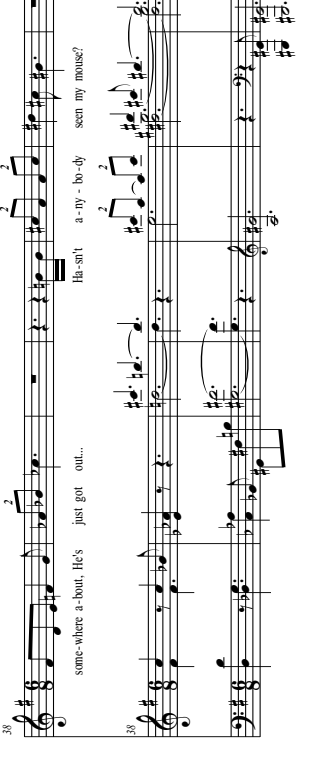
Figure 25: Exemple de 'Jingle' - Marineland


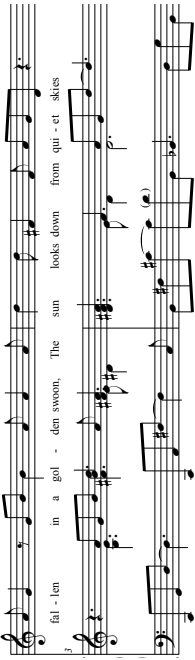

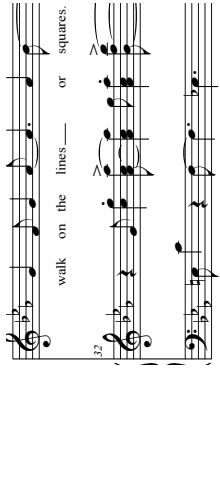
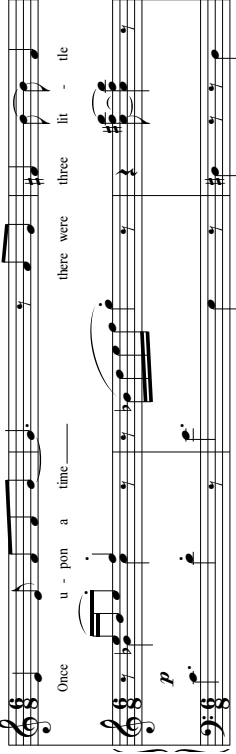
Patriotique : Généralement vif et plein d'énergie. Musique qui cherche à inspirer la loyauté envers sa patrie. Contient généralement beaucoup de rythmes pointés, pour représenter sa rigueur.

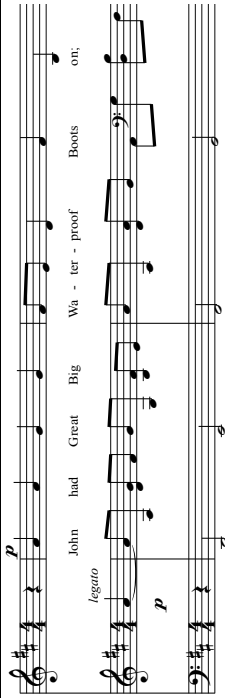
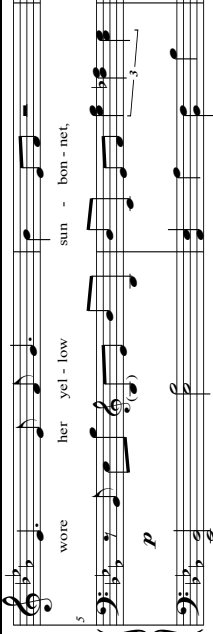
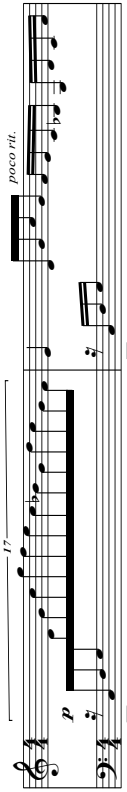

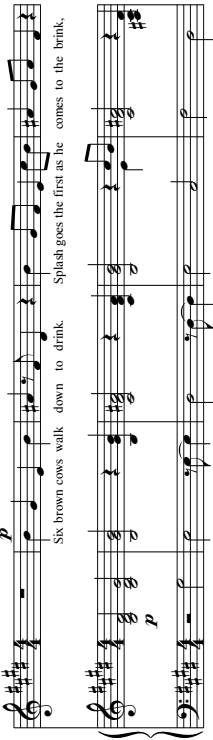
Off we go in-to the Wild blue yon-der climb-ing hig in-to the sun.

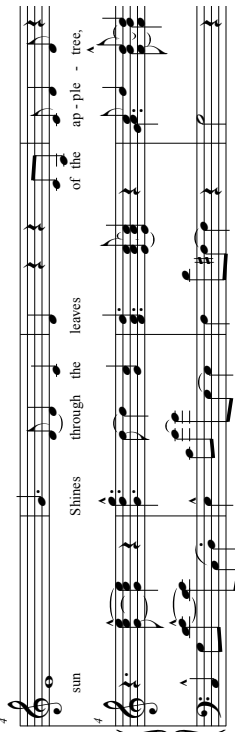
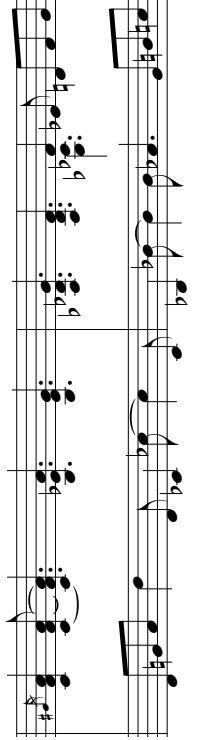

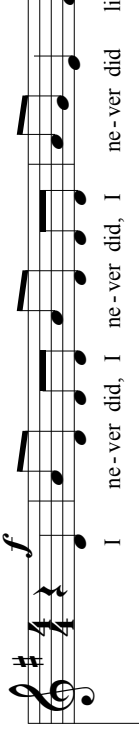
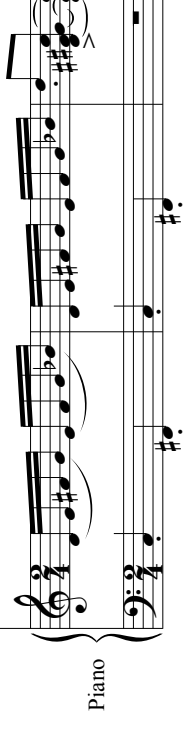
Figure 26: Exemple de musique patriotique - Wild Blue Yonder

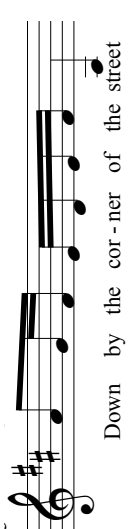
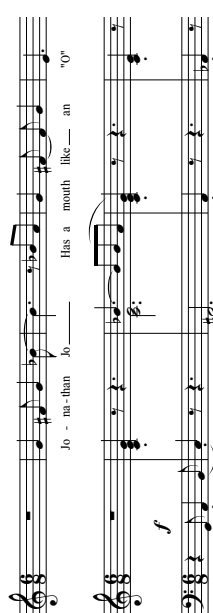
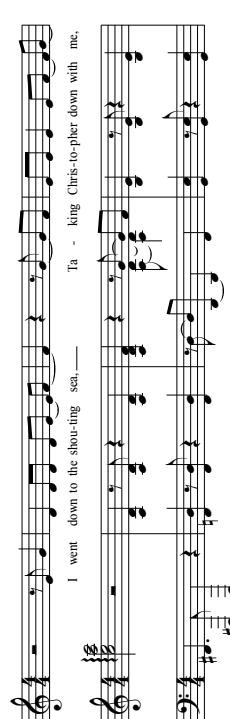
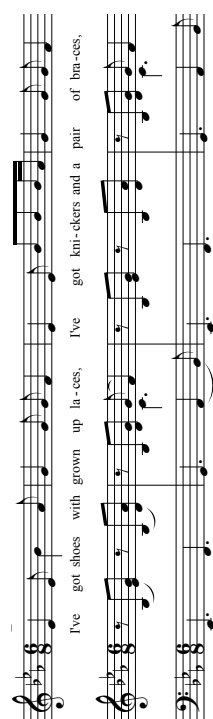

Visuelle ou narrative : Raconte une histoire ou évoque des images très concrètes. Musique presque toujours employée pour le théâtre accompagné de musique. L'opéra et la comédie musicale utilisent toujours ce style de musique. Ce dernier devient plus apparent lorsqu'il est intégré à un cycle de chansons, non accompagné d'un médium visuel, comme dans le cas présent.

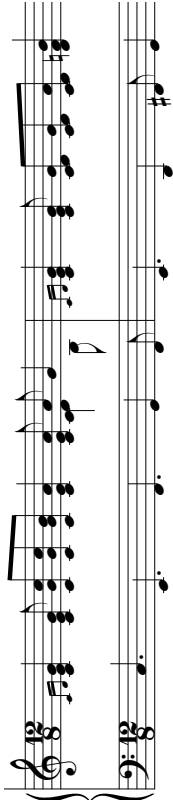
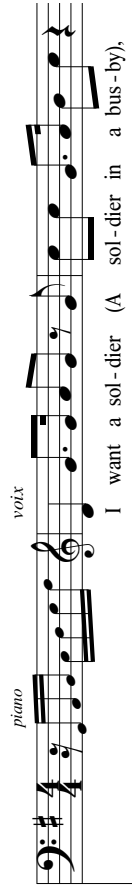
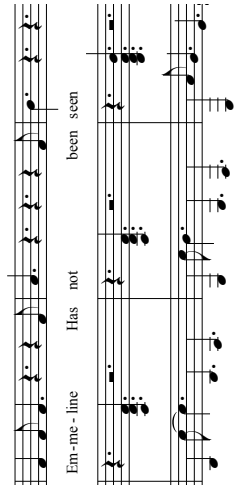
Style	Numéro et Titre	Thème ou motif	Commentaire	Minutage
Ancienne	32 - Knights and Ladies		Les arpèges dépourvus de tierce à l'octave évoquent une certaine rudimentarité.	1:30
Blues	33 - Little Bo-Peep and Little Boy Blue		Ligne de basse chromatique descendante avec la mélodie syncopée très caractéristique du Blues.	3:30
	21 - At the Zoo		Parcours harmonique très imprévu. Utilisation des accords Majeurs non-directionnels du début à la fin.	2:30
Contemporain	23 - Missing		Mélodies et harmonies très indépendantes, mais très graduelles et subtiles. Passages des bémols aux dièses en 2 mesures très fréquents.	2:00

Style	Numéro et Titre	Thème ou motif	Commentaire	Minutage
Contemporain (Suite)	27 - The Wrong House		Harmonies déstabilisantes, mais la mélodie et l'harmonie conjointes servent de fil conducteur pour la douceur des contrastes	2:30
	34 - The Mirror		Harmonies recherchées, mouvement harmonique et mélodique très doux.	1:30
	4 - The Christening		Harmonies très tonales et simples, avec un "swing" plutôt jazz.	1:30
"Cool" Jazz	8 - Lines and Squares		Idem.	2:00
Ambiance	18 - The Three Foxes		Accompagnement et mélodie Jazz et syncopé avec une construction formelle classique.	2:00

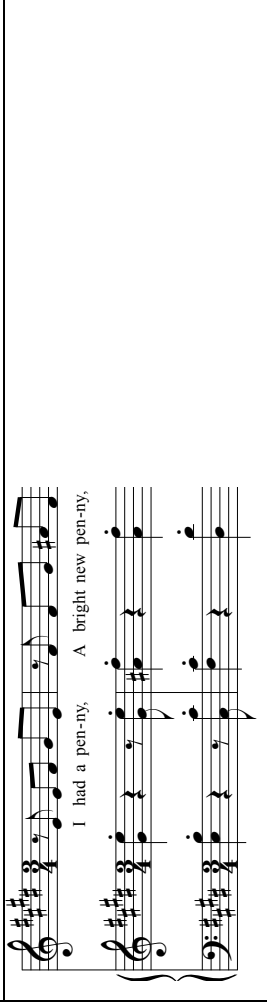
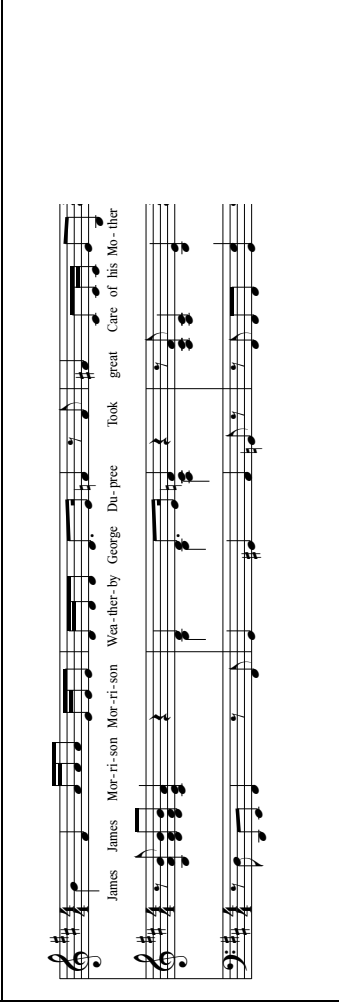
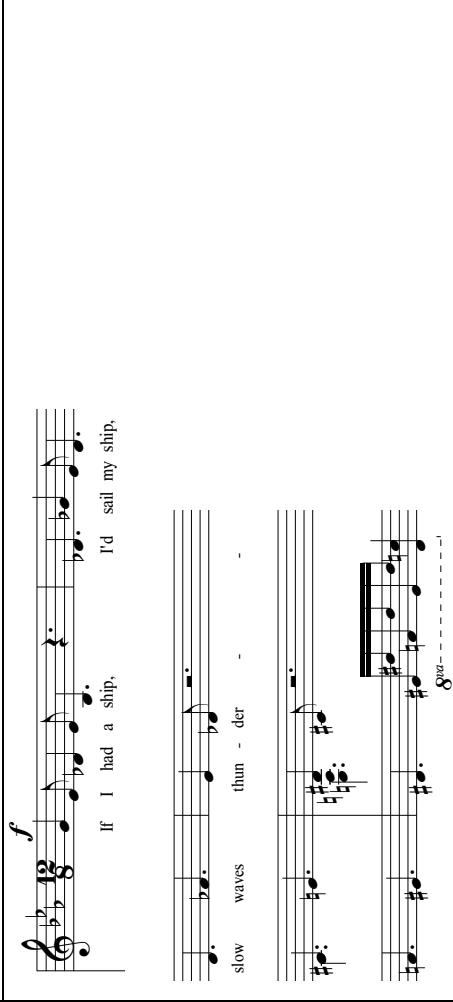
Style	Numéro et Titre	Thème ou motif	Commentaire	Minutage
	3 - Happiness		Harmonie, mélodie et forme très simples.	0:45
	13 - Daffodowndilly		Tempo lent et harmonies peu complexes dans la dynamique "piano".	1:30
Ambiance	14 - Water Lillies		Rythmique très instable. L'accompagnement rappelle les techniques impressionnistes.	2:30
	16 - Spring Morning		Harmonies très souples, avec une recherche de la plus grande subtilité.	3:30
	28 - Summer Afternoon		Emploi du minimum d'accompagnement pour que l'auditeur soit le moins distraité possible. Mélodie et harmonie très simples.	1:00


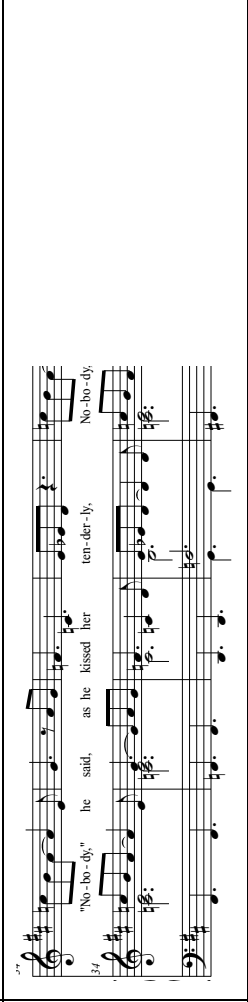
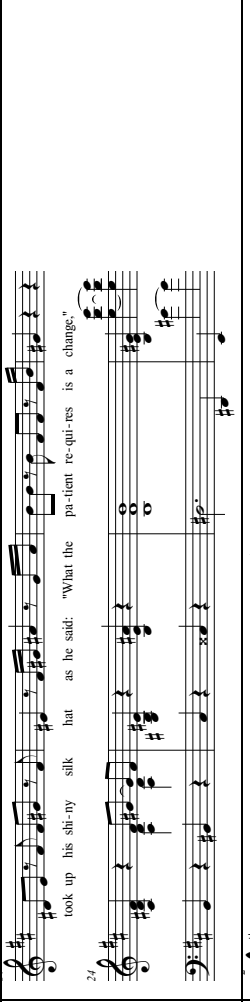
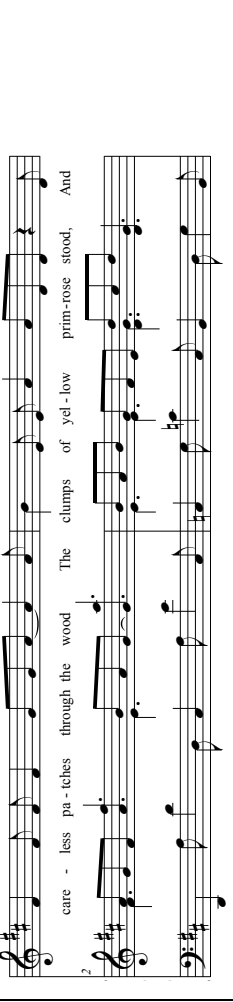
Style	Numéro et Titre	Thème ou motif	Commentaire	Minutage
Ambiance (Suite)	6 - Twinkletoes		Le motif rythmique de l'accompagnement et de la mélodie évoquent un style plus abordable.	1:30
	7 - The Four Friends		La répétition fréquente de cet enchaînement aide à sa compréhension. Le rythme le rend énergique.	2:00
Modale	9 - Brownie		Mélodie simple qui permet une diversité d'harmonies et d'accompagnement sans trop distraire un chanteur inexpérimenté.	1:30
	10 - Independence		Les notes répétées et le déploiement mélodique restreint dictent le style.	1:00
	19 - Politeness		Musique modale, emploi du 4ème degré haussé et de la 7ème abaissée au niveau mélodique.	1:00

Style	Numéro et Titre	Thème ou motif	Commentaire	Minutage
	1 - Corner of the Street	 <p>Down by the cor-ner of the street</p>	Motif principal, mélodie très simple et facile à se souvenir ou reproduire (gamme descendante).	1:00
	20 - Jonathan Joe	 <p>Jo - na-dan Jo - - - Has a mouth like - - an "o"</p>	Thème et accompagnement simple. Motif <i>swing</i> utilisé du début à la fin.	1:30
<i>Jingle</i>	31 - Sand Between the Toes	 <p>I went down to the shou-ting sea, - - Ta - - king Chris-to-pher down with me.</p>	Mélodie qui bouge peu, accompagnement rythmique qui rappelle le <i>rock commercial</i> .	2:00
	42 - Growing Up	 <p>I've got shoes with grown up la-ces, I've got kni-ckers and a pair of bn-ces,</p>	Mélodie simple, qui bouge constamment de la dominante vers la tonique.	1:00
	43 - If I Were King	 <p>I of-ten wish I were a King, and then I could do an-y-thing. - - -</p>	Idem.	1:30

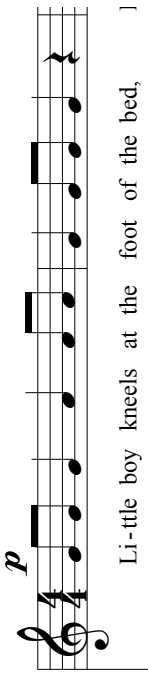
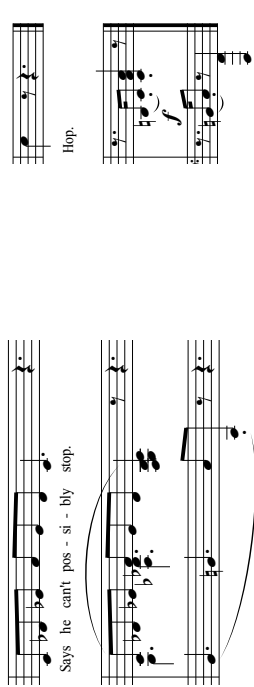
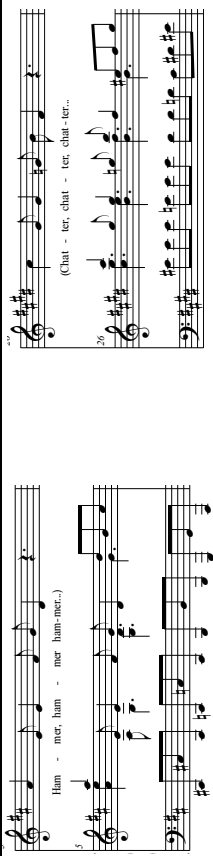
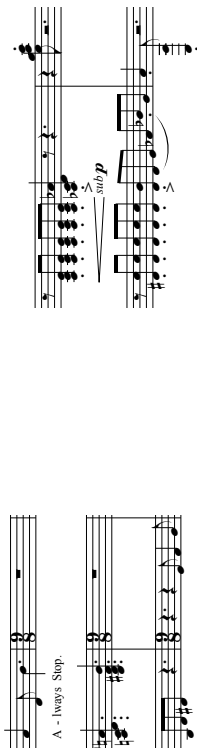
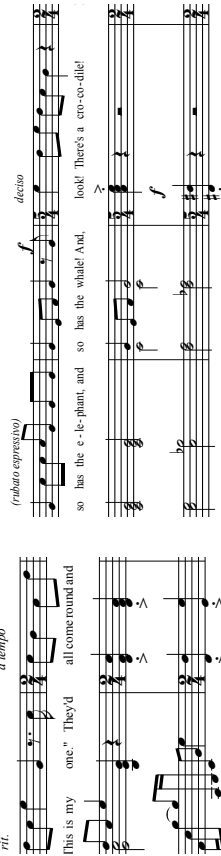
Style	Numéro et Titre	Thème ou motif	Commentaire	Minutage
Patriotique	2 - Buckingham Palace		Les notes ornementales rappellent le roulement de caisse claire et l'écriture choral rappelle l'ensemble de cuivres	2:00
	26 - At Home		Rythme et sujet militaires	1:00
Ballade	37 - Before Tea		Forme simple (AAA'). Harmonies typiques du style.	3:00

Style	Numéro et Titre	Thème ou motif	Commentaire	Minutage
	5 - Puppy and I	<p>34 <i>f</i> <i>p</i> fine day?" (I said to the pup-py as he went by). "Up 34 <i>f</i> <i>p</i> <i>subito p</i></p>	Contrastes de dynamiques et textures en fonction de la personne qui prend la parole, ou de l'action qui se déroule	1:30
Visuelle ou Narrative	11 - Nursery Chair	<p>14 14 When I go up to the A - ma-zon, I great big li - on in my cage, 19 19 I am in my ship, e-ver I sit in a high chair For break-fast or din-ner or tea,</p>	Un thème et texture pour chaque environnement que l'enfant imagine: - avec les indiens - être un lion - en bateau - à la maison qui à la fin reviennent tous ensemble.	2:30

Style	Numéro et Titre	Thème ou motif	Commentaire	Minutage
	12 - Market Square		Le tempo rapide et les staccatos figurent l'excitation de l'enfant. La quarte augmentée ajoute de la brillance, pour évoquer celle de la monnaie.	2:30
Visuelle ou Narrative (Suite)	15 - Disobedience		Les harmonies chromatiques représentent la pensée inorganisée d'un enfant de 3 ans. Les textures prennent beaucoup d'importance dans l'action.	3:00
	17 - The Island		Les arpèges avec la 7ème abaissée donnent un effet de lointain. L'accompagnement dépeint l'environnement, tel la foudre.	2:30

Style	Numéro et Titre	Thème ou motif	Commentaire	Minutage
	22 - Rice Pudding	 <p>rice pud - ding — a - gain.</p>	Harmonies déstabilisantes qui représentent le caractère perdu et confus de l'histoire.	2:00
Visuelle ou Narrative (Suite)	24 - The King's Breakfast	 <p>"No-bo-dy" he said, as he kissed her ten-der-ly, No-bo-dy</p>	Les textures suivent l'émotion, tel que cet exemple. Sinon les sections ressemblent beaucoup plus au <i>Singspiel</i> .	1:30
	29 - The Dormouse and the Doctor	 <p>took up his shi-ny silk hat as he said: "What the pa-tient re-qui-res is a change."</p>	Idem.	6:30
	36 - The Invaders	 <p>care - less pa - tches through the wood The clumps of yel - low prim-rose stood, And</p>	Texture légère, avec des croches constantes, qui représentent l'atmosphère du poème.	3:00

Style	Numéro et Titre	Thème ou motif	Commentaire	Minutage
Visuelle ou Narrative (Suite)	39 - Bad Sir Brian Botany		Textures liées à l'émotion du narrateur.	4:00
	41 - The Alchemist		Couleurs harmoniques qui évoquent un univers magique.	2:30

Style	Numéro et Titre	Thème ou motif	Commentaire	Minutage
Religieuse	44 - Vespers	 <p><i>p</i> Li-ttle boy kneels at the foot of the bed,</p>	Mélodies qui bouge très peu, rappellent l'église. L'usage du 6/4 de broderie est aussi très fréquent.	3:30
Humoristique	25 - Hoppity	 <p>Hop. Says he can't pos - si - bly stop.</p>	L'accompagnement suit ce que les paroles disent, avec un effet de surprise comique.	1:00
	30 - Shoes and Stockings	 <p>Ham - mer, ham - mer ham-mer.)</p>	Contraste entre ce que les hommes et les femmes font respectivement dans l'histoire. Textures stéréotypées avec leurs rôles décrits.	2:30
	35 - Halfway Down	 <p>A - lways Stop.</p>	L'accompagnement suit ce que les paroles disent, avec un effet de surprise comique.	1:30
	40 - In the Fashion	 <p><i>rit.</i> This is my one." They'd all come round and <i>a tempo</i> so has the e-le-phant, and look! There's a cro-co-dile! <i>deciso</i></p>	Gros contrastes de textures et d'émotions. L'effet humoristique est en grande partie dû au rappel de la jeunesse innocente.	1:30

Rôle d'accompagnement au piano

Maintenant que nous avons étudié la forme, la mélodie et l'harmonie selon le style musical, il est temps d'analyser encore plus en détail le poème. Nous avons vu dans la section précédente un exemple de Verdi :

Allegro $\text{♩} = 84$

Fl.

Ott.

Ob.

Clar. in Do

Fag.

in Re
Corni
in La

Tr. pt.
in Re

Tr. bni

Cimb.

Timp.

R.

Lampo

corpo!.. Mia fi-glia!..Di-o!..mia figlia!..

Viol.

V-le

Vc.

Cb.

Figure 27: Orchestration de Rigoletto - Verdi

Au lieu de se pencher sur l'inflexion de la voix, jetons un coup d'œil à l'orchestration. Elle représente un moment très dramatique, où Rigoletto est apeuré en voyant sa fille en train de mourir. Bien sûr, aucun de mes poèmes pour enfants n'aura ce ton dramatique, mais l'idée de bien soutenir l'émotion avec l'accompagnement reste la même.

La musique peut accompagner de multiples façons ce que les paroles décrivent. Par exemple, voyons la pièce *Corner of the Street* :

Figure 28: Orchestration efficace du piano dans *Corner of the Street*

Analysons la voix, qui chante une gamme descendante et comme premier mot *down*. Il est intentionnel que la mélodie descende, pour représenter un enfant qui descend la rue. Immédiatement après, le piano joue dans l'aigu en staccato, ce qui donne au personnage son caractère nonchalant. Ma première version ressemblait plutôt à peu près à ce qui suit :

Figure 29: Orchestration maladroite du piano dans *Corner of the Street*

De nombreux problèmes se trouvaient dans cette mesure. Premièrement, le chromatisme était trop peu directionnel. J'ai aussitôt compris que l'on doit choisir quelle difficulté en vaut vraiment la peine. Dans ce cas particulier, la difficulté n'ajoute rien d'expressif à la ligne mélodique. Pour cette raison, il était beaucoup plus raisonnable de simplement écrire une gamme descendante. Deuxièmement, le piano était beaucoup trop grave et avait trop de notes. La voix d'un enfant est très fragile, et je me retrouvais à l'enterrer immédiatement. Troisièmement, les doubles croches au piano ajoutaient non seulement une difficulté pianistique inutile, mais embrouillaient la voix qui s'apprêtait à revenir. Quand j'ai compris ce troisième point, j'avais déjà terminé au moins la moitié des chansons, et j'ai dû effectuer des révisions majeures.

Ces révisions comprenaient aussi des modulations, comme il est possible de le constater dans les deux dernières figures. J'ai écrit toutes les voix dans un registre de soprano, et je me permettais de rester dans un registre aigu, sans retenue. Lorsque les pratiques hebdomadaires ont commencé, j'ai remarqué que mon écriture était loin d'être idiomatique. Le registre confortable des jeunes filles et des jeunes garçons avant la mue se situe dans ces environs :

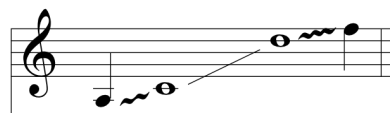


Figure 30: Registre confortable d'un enfant

Entre les deux rondes (*do* central à *ré*), il est possible de jouer n'importe quelle nuance, quoiqu'il soit préférable de réserver les notes aiguës à la nuance *forte* et les notes graves à la nuance *piano*. En dessous du *do* central, le piano doit avoir une texture très mince pour ne pas enterrer la voix. J'ai, autant que possible, évité de l'utiliser dans mes pièces, afin de contourner certaines difficultés d'équilibre entre la voix et le piano dans les enregistrements. Si la mélodie monte au dessus *ré*, nous devons se rappeler qu'il sera difficile d'atteindre une dynamique *piano*. Il est idéal d'arriver au sommet conjointement, pour accroître la tension graduellement et pour faciliter l'aisance du chanteur qui aura de la difficulté à chanter une note aiguë sans que sa voix craque si la mélodie est disjointe.



Figure 31: Mélodie conjointe, guidée vers un sommet - Buckingham Palace

On peut voir ici le sommet final de mon deuxième morceau, *Buckingham Palace*. J'ai choisi cet exemple parce que la montée vers le sommet est extrêmement claire et que le registre ne dépasse jamais cette note aiguë. En une lecture ou deux, j'ai réussi à faire chanter ce passage de façon précise, tandis que j'ai eu beaucoup de difficulté à faire chanter celui-ci :



Figure 32: Mélodie disjointe, mal guidée vers un sommet - Buckingham Palace

J'essayais de créer un saut de septième expressif, mais il s'est prouvé inefficace et trop difficile à atteindre pour une voix non entraînée. Un autre élément qui s'avère commode, dans le contexte d'une mélodie qui monte ou qui se complexifie, est le piano qui double la voix chantée. L'accompagnement a deux fonctions : premièrement, il aide le chanteur à trouver sa note et, deuxièmement, il permet de renforcer la texture et d'augmenter la tension par accumulation sonore si la musique devient plus aiguë ou qu'elle se complexifie avec des dissonances.

Outre accommoder les chanteurs, l'accompagnement du piano peut adopter un rôle plus émancipé. Prenons en exemple quelques endroits où je fais usage du piano de façon à ce qu'il ait une utilité tout à fait indépendante. Commençons par la pièce *Lines and Squares* :

The image shows a musical score for the piece "Lines and Squares". It consists of three staves. The top staff is the vocal line, starting with the lyrics "keep in the squares,". The middle staff is the piano accompaniment, featuring a complex, dissonant texture with a chromatic movement in the right hand and a more rhythmic bass line. The score includes a dynamic marking of *8^{va}* and a time signature of 15/8.

Figure 33: accompagnement imagé du piano - *Lines and Squares*

Depuis le début du poème, le narrateur décrit une ballade dans une rue de Londres. Il insiste ici, pour la première fois, sur le fait que l'on doit éviter à tout prix de marcher sur les craques dans la chaussée. On constate ensuite que le piano prend le relais. J'ai établi un grand contraste textural pour bien annoncer la partie indépendante du piano, et je joue une mélodie très disjointe, avec peu de chromatisme. Le mouvement disjoint représente les sauts maladroits qui doivent être effectués pour ne pas piler sur les craques, et le mouvement chromatique représente le déséquilibre éprouvé en atterrissant.

Voici un autre exemple de texture pianistique similaire, dans la pièce *The Alchemist* :



Figure 34: Atmosphère féerique - *The Alchemist*

Cette fois-ci, le piano introduit une nouvelle couleur et nous plonge dans l'univers décrit avant même qu'on entende le sujet. J'ai constaté que d'ajouter plusieurs bémols fournit soudain au discours une texture qui évoque la magie. L'explication est très simple : il faut s'éloigner rapidement du centre tonal pour se sentir désorienté. Pour ce faire, il suffit d'ajouter plusieurs altérations accidentelles simultanément. Par contre, si on ajoute des dièses, le résultat rappellera un suspense et une tension qui demandent résolution immédiate, à défaut de se sentir légèrement troublé. En ajoutant plusieurs bémols, nous arrivons dans un univers totalement autre, sans besoin radical de résolution. L'univers magique sera donc créé avec un sentiment de fascination pour les couleurs émergentes.

Cette technique, qui consiste à créer un univers spécifique à chaque morceau, n'est évidemment pas la seule technique utilisée dans le cadre du projet.

Je prenais également plaisir à chatouiller l'oreille de mon auditeur à tout moment où se faisait entendre un bruit clair, tel que la foudre dans la pièce *The Island* :

Figure 35: Représentation de la foudre - *The Island*

C'était aussi le cas lorsque je devais imiter les ondulations de l'eau avec l'articulation suivante :

To the rip - ples of the wa - ter. —

Figure 36: Représentation de l'eau - *Water Lilies*

La dernière technique texturale récurrente est liée à la forme, sur laquelle je me suis penché dans la première section. Avant une analyse plus exhaustive, voici les dernières mesures de *Rice Pudding* :

Ma-ry — Jane? What is the mat-ter with Ma-ry Jane...

45

8^{va}

pp

Figure 37: Finale de *Rice Pudding*

Dès le début de la pièce, le piano a clairement un rôle d'accompagnement, avec quelques contrepoints qui donnent relai à la voix quand le chanteur respire, comme à l'habitude. Par contre, dans le cas présent, il s'agit de la première fois que l'instrument se déploie d'une exécution aussi idiomatique. Le piano atteint les plus hauts sommets, pour annoncer la fin, et la voix ne chante pas la phrase « What is the matter with Mary-Jane », répétée deux fois dans toutes les strophes du poème.

Enregistrement et travail avec des enfants

Christine Fontaine - 13 ans - Chanteuse de chorale à l'église Saint-Claude
 Tristan Chillis - 12 ans - Chanteur de choral avec "les petits chanteurs de Laval"
 Sara Bouchard - 11 ans - Chanteuse amateur

Enregistrer avec des enfants fut un plaisir et une expérience très enrichissante. Tout comme mes professeurs avant moi, je ne peux insister suffisamment sur les bienfaits qu'offre l'interprétation de ses propres compositions. Quand toutes mes connaissances n'étaient que théoriques, j'appliquais les concepts appris de la manière dont je les avais compris. Presque tout ce que j'illustre dans ce document, cette étude exhaustive de mon langage émergent, je le dois à cette dernière année d'études. Effectivement, la mise en pratique des connaissances acquises, qu'a permise l'interprète, a donné des résultats très satisfaisants en peu de temps. Par exemple, j'ai constaté que tant que la mélodie est concrète et que l'accompagnement reste d'une clarté impeccable, n'importe qui peut apprendre une chanson sans trop de difficulté, comme ce passage dans *Disobedience* :

The image shows a musical score for the song 'Disobedience'. It consists of three staves: a vocal line and two piano accompaniment staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The melody is simple, consisting of quarter and eighth notes. The lyrics are: 'John Put up a notice, "Lost or Sto-len or Strayed! James James Mor-ri-son's Mo-ther'. The piano accompaniment features complex chords and arpeggiated patterns.

Figure 38: Harmonies complexes, mais mélodie facile à apprendre - *Disobedience*

Étonnamment, les enfants ont réussi à chanter ce passage en une pratique ou deux, tandis que le passage qui suit semble beaucoup plus simple, mais a pris beaucoup plus de temps à apprendre :

The image shows a musical score for the song 'Disobedience'. It consists of three staves: a vocal line and two piano accompaniment staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The melody is more complex, featuring sixteenth and thirty-second notes. The lyrics are: 'James James Mor-ri-son Mor-ri-son Wea-ther-by George Du-ree'. The piano accompaniment is simple, with basic chords and a steady bass line.

Figure 39: Harmonies simples, mais mélodie difficile à apprendre - *Disobedience*

Conclusion

Ayant présenté et analysé le cycle de quarante-trois chansons sur des textes de A. A. Milne, j'espère avoir aidé le lecteur à comprendre et à apprécier davantage ma démarche de composition. Certes, comme stipulé au tout début du mémoire, un travail de pastiches, c'est-à-dire une écriture imitative, ne peut encore présenter un langage entièrement personnel et indépendant de l'apport musical de mes prédécesseurs. En écrivant ce premier ouvrage, d'une certaine envergure, mon but était de me référer aux constantes d'écriture préétablies. Il s'agit d'une démarche d'apprentissage, qui m'aidera sans aucun doute éventuellement à trouver ma propre voie et à acquérir une indépendance dans mon langage musical. Cela dit, je persiste à croire que le rôle de tout créateur est d'oeuvrer sans jamais perdre contact avec son public. Dans mon cas, il s'agit de l'auditeur « moyen » ou d'un auditeur non initié aux techniques d'écriture. N'oublions pas qu'un tel auditeur constitue la grande majorité du public d'aujourd'hui. Une musique hautement technique et plutôt abstraite est difficile à écouter et peut, surtout dans le cas d'oreilles non entraînées, présenter un défi incommensurable. Une telle musique n'a d'autre effet que de décourager le public et de fracturer la fine relation qu'un créateur peut avoir avec le destinataire de son œuvre. Par conséquent, tout en cherchant ma voie, je désire séduire mon auditeur par des harmonies un peu familières et des mélodies plutôt charmantes, sans négliger le raffinement formel, harmonique et textural que je suis désormais capable d'apporter à ma musique. Je planifie de continuer mes recherches, qui serviront à développer et à parfaire les aspects importants d'une chanson pour enfants. En un premier lieu, il s'agit de la facilité d'exécution, afin qu'un enfant sans entraînement vocal puisse mémoriser et reproduire une mélodie, à la suite d'un nombre minimal d'écoutes. En un deuxième lieu, on ne peut négliger la dissonance contrôlée, car elle permet à l'auditeur d'apprécier le résultat sonore sans en perdre le fil conducteur. Finalement, le raffinement musical permet de diversifier les couleurs harmoniques et de mieux appuyer le sens véhiculé par les paroles. Pour chaque chanson, je me donne des balises et des exigences précises qui me guident dans mon perfectionnement artistique et qui m'aident à maîtriser de mieux en mieux le rapport entre les composantes de cet Art qu'est la musique : le compositeur, l'interprète et l'auditeur.

Bibliographie

- BENJAMIN, T. 2005. *The Craft of Modal Counterpoint*. New York: Routledge, 190p.
- BENJAMIN, T. 2003. *The Craft of Tonal Counterpoint*. New York: Routledge, 404p.
- KENNAN, K. 1999. *Counterpoint*. U.S.A.: Prentice Hall, 292p.
- MANCINI, H. 1973. *Sounds and Scores. A practical guide to professionnal orchestration*. U.S.A.: Alfred, 243p.
- SCHOENBERG, A. 1967. *Fundamentals in Composition*. London: Faber and Faber Ltd., 224p.
- SCHOENBERG, A. 2008. *Traité d'harmonie*. Marseille: Media Musique, 591p.
- SONDHEIM, S. 2011. *Finishing the Hat*. New York: Alfred A. Knopf, 445p.
- SONDHEIM, S. 2011. *Look, I Made a Hat*. New York: Alfred A. Knopf, 453p.

Partitions

- BIZET, C. 1989. *Carmen*. New York: Dover, 574p.
- BRAHMS, J. 1996. *75 Songs for Low Voice*. Milwaukee: Hal Leonard, 288p.
- FAURÉ, G. 1995. *50 Songs for Medium and Low Voice*. Milwaukee: Hal Leonard, 288p.
- FAURÉ, G. 1992. *Requiem*. New York: Dover, 128p.
- MAHLER, G. 1990. *Songs of a Wayfarer and Kindertotenlieder*. New York: Dover, 142p.
- MOZART, W. A. 1987. *Requiem*. Wiesbaden Breitkopf & Härtel, 104p.
- ROSSINI, G. 1962. *The Barber of Seville*. New York: Schirmer, 328p.
- TCHAIKOVSKY, P. 1997. *Eugene Onegin*. New York: Dover, 496p.
- TCHAIKOVSKY, P. 1997. *"Swan Lake and The Sleeping Beauty"*. New York: Dover, 197p.
- VERDI, G. 2004. *Messa da Requiem*. Milan: Universal Music M.G.B. Publications, 277p.
- WOLF, H. 1988. *Ausgewählte Lieder*. Leipzig: Peters, 168p.

A.A. Milne - When We Were Very Young

Cycle éclectique de chansons pour enfants

Musique par:

Eric Jones Cadieux

Sur les Poèmes de:

Alan Alexander Milne

Table des matières

(ordre alphabétique*)

Alchemist, The.....	152	Jonathan Jo.....	68
At Home.....	90	King's Breakfast, The.....	86
At the Zoo.....	72	Knights and Ladies.....	116
Bad Sir Brian Botany.....	141	Lines and Squares.....	20
Before Tea.....	138	Little Bo-Peep and Little Boy Blue.....	120
Brownie.....	24	Market Square.....	33
Buckingham Palace.....	3	Mirror, The.....	130
Christening, The.....	9	Missing.....	83
Corner of the Street.....	1	Nursery Chairs.....	27
Daffodowndilly.....	38	Politeness.....	66
Disobedience.....	44	Puppy and I.....	11
Dormouse and the Doctor, The.....	94	Rice Pudding.....	78
Four Friends, The.....	16	Sand-Between-the-Toes.....	112
Growing Up.....	156	Shoes and Stockings.....	106
Halfway Down.....	132	Spring Morning.....	49
Happiness.....	8	Summer Afternoon.....	93
Hoppity.....	89	Three Foxes, The.....	60
Independence.....	26	Twinkletoes.....	14
In the Fashion.....	150	Vespers.....	161
Invaders, The.....	134	Water Lillies.....	40
Island, The.....	54	Wrong House, The.....	91
If I Were King.....	158		

* Notez que l'ordre dans lequel vous trouverez les pièces aux prochaines pages est le même ordre dans lequel vous trouverez les poèmes dans ma source.

Table des matières

(Ordre de Difficulté/Registre**)

Débutant	Intermédiaire	Avancé
Happiness (G).....8	The Christening (G).....9	Knights and Ladies (A).....116
Summer Afternoon (G).....93	Lines and Squares (G).....20	The Island (G).....54
Twinkletoes (G).....14	Puppy and I (G).....11	Missing (A).....83
Politeness (G).....66	The Wrong House (G).....91	At the Zoo (A).....72
Daffodowndilly (G).....38	The Invaders (G).....134	Disobedience (A).....44
Corner of the Street (G).....1	The Alchemist (G).....152	Buckingham Palace (A).....3
The Mirror (G).....130	Brownie (G).....24	Spring Morning (A).....49
Growing Up (A).....156	Vespers (A).....161	Market Square (A).....33
Halfway Down (A).....132	The Four Friends (A).....16	Nursery Chairs (A).....27
In the Fashion (A).....150	Jonathan Joe (G).....68	Shoes and Stockings (G).....106
At Home (A).....90	If I Were King (A).....158	Little Bo-Peep and Little Boy Blue (G)..120
Before Tea (A).....138	The King's Breakfast (A).....86	Rice Pudding (G).....78
Hoppity (G).....89	Sand-Between-the-Toes (A)..112	Bad Sir Brian Botany (A).....141
Independence (A).....26	Water Lillies (G).....40	The Dormouse and the Doctor (G).....94
	The Three Foxes (A).....60	

(Organisé par Registre/Difficulté**)

Voix Grave	Voix Aiguë
Alchemist, The (Int.).....152	At Home (Déb.).....90
Brownie (Int.).....24	At the Zoo (Av.).....72
Christening, The (Int.).....9	Bad Sir Brian Botany (Av.).....141
Corner of the Street (Déb.).....1	Before Tea (Déb.).....138
Daffodowndilly (Déb.).....38	Buckingham Palace (Av.).....3
Dormouse and the Doctor, The (Av.).....94	Disobedience (Av.).....44
Happiness (Déb.).....8	Four Friends, The (Int.).....16
Hoppity (Déb.).....89	Growing Up (Déb.).....156
Invaders, The (Int.).....134	Halfway Down (Déb.).....132
Island, The (Av.).....54	Independence (Déb.).....26
Jonathan Joe (Int.).....68	In the Fashion (Déb.).....150
Lines and Squares (Int.).....20	If I Were King (Int.).....158
Little Bo-Peep and Little Boy Blue (Av.).....120	King's Breakfast, The (Int.).....86
Mirror, The (Déb.).....130	Knights and Ladies (Av.).....116
Politeness (Déb.).....66	Market Square (Av.).....33
Puppy and I (Int.).....11	Missing (Av.).....83
Rice Pudding (Av.).....78	Nursery Chairs (Av.).....27
Shoes and Stockings (Av.).....106	Sand-Between-the-Toes (Int.).....112
Summer Afternoon (Déb.).....93	Spring Morning (Av.).....49
Twinkletoes (Déb.).....14	Three Foxes, The (Int.).....60
Water Lillies (Int.).....40	Vespers (Int.).....161
Wrong House, The (Int.).....91	

** (G) = Grave (A) = Aiguë (Déb.) = Débutant (Int.) = Intermédiaire (Av.) = Avancé

Corner of the Street

Music: Eric Jones Cadieux

Lyrics: A.A.Milne

♩ = 72 Light and Joyful

Piano



The piano introduction is in 4/4 time with a key signature of two sharps (D major). It begins with a treble clef and a bass clef. The right hand starts with a forte (*f*) dynamic, playing a series of eighth notes and quarter notes, while the left hand provides a simple harmonic accompaniment. The piece concludes with a piano (*p*) dynamic.

Voice

3 *f*

Down by the cor-ner of the street Where the three roads meet,

Pno.



The first line of the song features a voice part starting on a treble clef with a forte (*f*) dynamic. The lyrics are "Down by the cor-ner of the street Where the three roads meet,". The piano accompaniment is in 4/4 time, with a piano (*p*) dynamic that gradually increases to a piano-forte (*piu f*) dynamic. The piano part includes a triplet of eighth notes in the right hand.

Voice

5

and the feet of the peo-ple as they pass go "Tweet - tweet-

Pno.



The second line of the song continues the voice part with the lyrics "and the feet of the peo-ple as they pass go 'Tweet - tweet-". The piano accompaniment continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand, maintaining the same dynamic and tempo.

7 *p*

Voice: tweet" Who come tri-pping down the cor-ner of the street

Pno.

9 *f*

Voice: One pair of shoes which are Nur-se's One pair of sli-ppers which are Per-cy's

Pno. *f* *sub p* *f*

11

Voice: Tweet! Tweet! Tweet!

Pno. *subito p* *f*

13 *rit.* *p* *dim.* *pp* *In tempo*

Pno.

Buckingham palace

Music: Eric Jones Cadieux

Lyrics: A.A. Milne

Animated and Lively ♩ = 72

f

Voice

Piano

They're

p

Voice

Pno.

3

chan - ging guard at buck - ing - ham pa - lace Chris - to - pher Ro - bin went down with A - lice.

f

Voice

Pno.

5

p

A - lice is ma - rry-ing one of the guard. "A

dim.

p

Buckingham palace

7 *f* *p* *f*

Voice: sol - dier's life is te - rri-ble hard," Says A - lice. They're

Pno. *f* *p*

9

Voice: chan - ging guard at buck - ing - ham pa - lace Chris - to - pher Ro - bin went down with A - lice.

Pno. *f*

11 *p*

Voice: We saw a guard ina a sen - try - box.

Pno. *dim.* *p*

13 *f* *p* *f*

Voice: "One of the Sea - rgeants looks a - fter their socks," Says A - lice. They're

Pno. *f* *p*

15

Voice

chan - ging guard at buck - ing - ham pa - lace Chris - to - pher Ro - bin went down with A - lice. We

Pno.

f

17

Voice

looked for the King, but he ne - ver came. "Well, God take care of him, all the same," Says

Pno.

p *f* *p*

20

Voice

A - lice. They're chan - ging guard at buck - ing - ham pa - lace Chris - to - pher Ro - bin went down with A - lice.

Pno.

p *f*

23

Voice

They've Great big par - ties in - side the grounds. "I

Pno.

dim. *p*

Buckingham palace

25 *f* *p*

Voice: woul - dn't be King for a hun - dred pounds," Says A - lice. They're

Pno. *f*

27

Voice: chan - ging guard at buck - ing - ham pa - lace Chris - to - pher Ro - bin went down with A - lice.

Pno. *f*

29 *p*

Voice: A face looked out, but it was - n't the King's. "He's

Pno. *p*

31 *f* *p* *f*

Voice: much too bu - sy a - si - ning things, Says A - lice. They're

Pno. *f* *p*

33

Voice

chan - ging guard at buck - ing - ham pa - lace Chris - to - pher Ro - bin went down with A - lice. Do you

Pno.

f

35

Voice

think the King know all a - bout me?" "Sure to, dear, but it's time for tea." Says A - lice.

molto rubato

p

Pno.

p

Presto

38

Pno.

subito f

poco rit.

ff

a tempo

8va

Happiness

Music: Eric Jones Cadieux

Lyrics: A.A. Milne

Calmly ♩ = 60

Voice

p

John had Great Big Wa - ter - proof Boots on;

Voice

legato

p

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef, starting with a quarter rest followed by a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bottom staff is a piano accompaniment in bass clef, starting with a quarter rest followed by a series of quarter notes: G3, A3, B3, C4, B3, A3, G3. The key signature has two sharps (F# and C#), and the time signature is 4/4. Dynamics include *p* (piano) and *legato*.

3

Voice

John had a Great Big Wa - ter-proof Hat; John had a Great Big

Voice

Detailed description: This system contains the next two staves of music, starting at measure 3. The vocal line continues with quarter notes: G4, A4, B4, C5, B4, A4, G4, followed by a quarter rest, then G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with quarter notes: G3, A3, B3, C4, B3, A3, G3, followed by a quarter rest, then G3, A3, B3, C4, B3, A3, G3. Dynamics include *p* (piano).

6

Voice

Wa - ter - proof Ma - ckin - tosh And that, said John, is that.

Voice

8va

8va

Detailed description: This system contains the final two staves of music, starting at measure 6. The vocal line continues with quarter notes: G4, A4, B4, C5, B4, A4, G4, followed by a quarter rest, then G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with quarter notes: G3, A3, B3, C4, B3, A3, G3, followed by a quarter rest, then G3, A3, B3, C4, B3, A3, G3. Dynamics include *8va* (octave up) markings above the piano accompaniment.

The Christening

Music: Eric Jones Cadieux

Lyrics: A.A. Milne

At ease ♩ = 72

Voice

p

What shall I call my dear li-ttle dor - mouse? His

Piano

p

5

Voice

eyes are small, but his tail is e - nor - mouse. I

Pno.

10

Voice

some - times call him Ter - ri-ble John 'cos his tail goes on, and on, and on. And I

Pno.

15

Voice

some - times call him Ter - ri-ble Jack, 'cos his tail goes on to the end of his back.

Pno.

19

Voice

And I some - times call him Ter - ri-ble James, 'cos he likes me cal - ling him

Pno.

23

Voice

names... But I think I shall call him Jim, 'cos I am so fond of

Pno.

un poco rit.

27

Voice

him. *8va*

Pno.

a tempo

Puppy and I

Music: Eric Jones Cadieux

Lyrics: A.A. Milne

Animated and light ♩ = 60

Voice *p*
 I met a man as I went wal-king;

Piano *f* *p*

Voice ⁴
 We got tal-king, Man and I. "Where are you go - ing to, Man?" I said (I

Pno. ⁴

Voice ⁸ *piu f*
 said to the Man as he went by). "Down to the vi-llage to get some bread.

Pno. ⁸

The musical score is written in G major and 6/8 time. It consists of three systems, each with a voice line and a piano accompaniment. The first system starts with a piano (*p*) dynamic for the voice and a forte (*f*) dynamic for the piano. The second system continues the melody and accompaniment. The third system features a crescendo leading to a *piu f* dynamic for the voice. The piano accompaniment features a rhythmic pattern of eighth notes and chords, with some melodic lines in the right hand.

Puppy and I

12

Voice

Will you come with me?" "No, not I." I

Pno.

16

Voice

met a Wo-man as I went wal-king; We got tal-king, Wo-man and I.

poco rit.

Pno.

20

Voice

"Where are you go-ing to, Wo-man so ear-ly?" (I said to the Wo-man as she went by).

a tempo

Pno.

24

Voice

"Down to the vi-llage to get some oats Will you come with us?"

Pno.

Puppy and I

28 *un poco rit.* *a tempo*

Voice

"No, not I." I met a Pup-py as I went wal-king; We got tal-king,

Pno.

p

8va

32

Voice

Pup-py and I. "Where are you go - ing this fine day?" (I said to the pup-py as

Pno.

f *p*

subito p

36

Voice

he went by). "Up in the hills to roll and play." "I'll come with you Pup-py,"

Pno.

f

41 *rit.*

Voice

said I.

Pno.

8va - 1

Twinkletoes

Music: Eric Jones Cadieux

Lyrics: A.A. Milne

With Spirit ♩ = 72

Voice

Piano

p

piu f

5

Voice

Pno.

9

Voice

Pno.

When the sun

Shines through the leaves of the ap - ple - tree, When the sun Makes

sha - dows of the leaves of the ap - ple - tree, — Then I pass On the

The musical score is written in 4/4 time with a tempo of ♩ = 72. It consists of three systems of staves. The first system shows the beginning of the piece, with the voice part starting on a whole rest and the piano accompaniment beginning with a piano (*p*) dynamic. The second system starts at measure 5, with the voice part singing 'Shines through the leaves of the apple tree, When the sun Makes'. The piano accompaniment continues with a *piu f* dynamic. The third system starts at measure 9, with the voice part singing 'sha-dows of the leaves of the apple tree, — Then I pass On the'. The piano accompaniment continues with a *piu f* dynamic.

13

Voice

grass From one leaf to a - no - ther, — From

Pno.

8va

16

Voice

one leaf to it's bro - ther, Tip-toe, Tip - toe Here I —

Pno.

cresc.

molto rit.

8va

20

Voice

go!

Pno.

a tempo *molto rit.*

p *dim.*

8va

The Four Friends

Music: Eric Jones Cadieux

Lyrics: A.A. Milne

Swing ♩ = 108

Voice *f*
 Er - nest — was an e - le - phant, a great big fel - low,

Piano *f*

Voice ³
 Leo - nard — was a li - on with a six - foot tail, — George was a goat, and his

Pno.

Voice ⁶
 beard was yel - low, And James was a ve - ry — small snail.

Pno.

9

Voice

Leo - nard had a stall, and a great big stong one, Er - nest had a man-ger, and it's

Pno.

12

Voice

walls were thick,— George found a pen, but I think it was a wrong one,— And

Pno.

15

Voice

James sat down on a brick. Er - nest star-ted trum-pe-ting, and

Pno.

piu f

18

Voice

cracked his man - ger Leo - nard star - ted roa - ring, and

Pno.

8 6

8va

20

Voice

shi-vered his stall, — James gave the huf-fle of a snail in dan-ger And

Pno.

23

Voice

no - bo - dy heard him at all. — Er - nest star - ted trum-pe - ting, and

Pno.

26

Voice

raised such a rum - pus Leo - nard star - ted roa - ring, and

Pno.

8va

28

Voice

try - ing to kick, — James went on a jour-ney with the goat's new com-pass And he

Pno.

31

Voice

reached the end of his brick. Er - nest was an e - le - phant, a

Pno.

34

Voice

ve - ry well in - ten - tionned, Leo nard was a li - on with a brave new tail, —

Pno.

37

Voice

George was a goat, as I think I have men - tioned But

Pno.

rit. *piu f*

39

Voice

James was on - ly a snail.

Pno.

subito p

Lines and squares

Music: Eric Jones Cadieux

Lyrics: A.A. Milne

Voice

When - e - ver I walk in a Lon - don street, I'm

Piano

4

Voice

e - ver so care - ful to watch my feet; And I

Pno.

7

Voice

keep in the squares, And the

Pno.

10

Voice

mas - ses of bears, Who wait at the cor - ners all rea - dy to eat The

Pno.

13

Voice

sil-lies who tread on the lines of the street, — Go back to their lairs, — And I

Pno.

16

Voice

say to them, "Bears, Just look how I'm walk - ing — in all of — the squares!"

Pno.

19

Voice

And the lit - tle bears growl to each o - ther, — "He's mine, As

Pno.

22

Voice

soon as he's sil - ly and steps on a line." And

Pno.

8va

25

Voice

some of the big - ger bears try to pre - tend — That they

Pno.

27

Voice

came round the cor - ner — to look for a friend; And they

Pno.

29

Voice

try to pre - tend — that no - bo - dy cares — Whe-ther you

Pno.

31

Voice

walk on the lines — or squares. — But on - ly the sil - lies be -

Pno.

34

Voice

lieve their talk; — It's e - ver so por - tant —

Pno.

36

Voice

how you walk. And it's e - ver — so jol - ly to

Pno.

39

Voice

call out, "Bears, Just watch me walk - ing — in all the — squares!"

Pno.

8va

42

Pno.

subito p

8va

Brownie

Music: Eric Jones Cadieux

Lyrics: A.A. Milne

Playfully ♩ = 52

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of four systems, each with a voice line and a piano accompaniment. The piano part features various textures, including arpeggiated chords and triplet patterns. Dynamics range from piano (*p*) to forte (*f*).

System 1: The voice part begins with a rest, followed by the lyrics "In the". The piano accompaniment starts with a piano (*p*) dynamic and includes a triplet of eighth notes.

System 2: The voice part continues with the lyrics "cor-ner of the bed-room is a great big curtain some-one lives be-hind it but I don't know who I". The piano accompaniment features a triplet of eighth notes and a sixteenth-note triplet.

System 3: The voice part continues with the lyrics "think it is a Brow-nie but i'm not quite cer-tain (Na-nny i-sn't cer-tain too.)". The piano accompaniment includes a forte (*f*) dynamic and a triplet of eighth notes.

System 4: The piano accompaniment continues with a piano (*p*) dynamic, featuring a sixteenth-note triplet and a sixteenth-note group.

9

Voice

Pno.

meno f

mf

11

Voice

Pno.

went be-hind the cur-tain, but he went so quickly Brow-nies ne-ver wait to say "How do you do?" They

13

Voice

Pno.

wri-ggle off at once be-cause they'reall so ti-ckly (Na-nny says they'retick-ly too.)

15

Pno.

subito p

ff

8va

Independence

Music: Eric Jones Cadieux
Lyrics: A.A. Milne

Excitedly (♩ = 140)

Voice

I ne-ver did, I ne-ver did, I ne-ver did like "Now — take

Piano

4

Voice

care, dear!" I ne-ver did, I ne-ver did I ne-ver did want "Hold my

Pno.

8

Voice

hand"; I ne-ver did, I ne-ver did, I ne-ver did think much of

Pno.

12 *dim.* *poco rit.* *rubato* *a tempo*

Voice

"Not up there, dear!" It's no good say-ing it. They don't un-derstand.

Pno.

dim. *p* *pp*

Nursery Chairs

Music: Eric Jones Cadieux

Lyrics: A.A. Milne

$\text{♩} = 100$

Voice

Piano

One of the chairs is South A - me - ri - ca,

Voice

Pno.

4

One of the chairs is a ship at sea, One is a cage for a great big

Voice

Pno.

9

li - on, And one is a chair for Me. The First Chair. When I go up to the

15

Voice

A - ma - zon, I stop at night and fi - re a gun To call my faith - ful band. And

Pno.

20

Voice

In - di - ans in twos and threes, Come si - lent - ly be - tween the trees,

Pno.

25

Voice

And wait for me to land. And if I do not

Pno.

30

Voice

want to play With a - ny In - di - ans to - day, I sim - ply wave my hand. And

Pno.

35 *poco rit.* *a tempo*

Voice

then they turn and go a-way - They al - ways un - der - stand. The Se - cond

Pno.

40

Voice

Chair. I'm a great big li - on in my cage, And I

Pno.

45

Voice

of - ten fright - en Nan - ny with a roar. Then I hold her ve - ry tight, and

Pno.

gva

51

Voice

Tell her not to be so fright - ened - And she doe - sn't be so fright - ened a - ny more.

Pno.

57

Voice

The Third Chair. When I am in my ship,

Pno.

61

Voice

I see The o - ther ships go sail - ing by. A

Pno.

66

Voice

sai - lor leans and calls to me As his ship goes sai - ling by.

Pno.

71

Voice

A - cross the sea he leans to me, A - bove the winds I hear him cry: "Is

Pno.

76

Voice

this the way to Round-the-world?" He calls as he goes

Pno.

81

molto rit.

Voice

by. The Fourth Chair. When-

Pno.

86

Slower and expressive

Voice

e-ver I sit in a high chair For break-fast or din-ner or tea, I try to pre-tend that it's my chair, And that

Pno.

92 *accel.* *a tempo*

Voice

I am a ba-by of three. Shall I go off to South A - me-ri-ca?

Pno.

97

Voice

Shall I put out in my ship at sea? Or get in my cage — and be li - ons and

Pno.

102 *poco rit.* *a tempo* *molto rit.*

Voice

ti - gers? Or - Shall I be o - nly Me?

Pno.

Market Square

Music: Eric Jones Cadieux

Lyrics: A.A. Milne

Lively ♩ = 132

Voice *f*
 I had a pen-ny, A bright new pen-ny, I took my pen-ny to the mar-ket square.

Piano *f*

5
 Voice
 I wan-ted a rab-bit, A lit-tle brown rab-bit, And I looked for a rab-bit 'Most ev-ery-

Pno.

9
 Voice
 where. For I went to the stall where they sold sweet la-ven-der. ("On-ly a pen-ny for a

Pno. *p*

13 *poco rit.* *accel.* *a tempo*
 Voice
 bunch of la-ven-der!") "Have you got a rab-bit, 'cos I don't want la-ven-der?" Butthey

Pno.

Market Square

16 *poco rit.* *a tempo*

Voice

ha - dn't got a rab - bit, not a - ny - where there. I had a pen - ny,

Pno.

19

Voice

And I had a - no - ther pen - ny, I took my pen - nies to the mar - ket square.

Pno.

22

Voice

I did want a rab-bit A lit-tle ba-by rab-bit, And I looked for rab-bits 'Most

Pno.

25

Voice

ev - ery - where. And I went to the stall where they sold fresh ma - cke - rel.

Pno.

28 *poco rit.* *a tempo*

Voice

("Now then! Tup-pence for a fresh - caught ma-cke rel!") "Have you got a rab-bit, 'cos I

Pno.

31

Voice

don't like ma-cke-rel?" But they ha-dn't got a rab-bit, — not a-ny-where there.

Pno.

34 *a tempo*

Voice

I found a six - pence, A lit-tle white six - pence. I took it in my hand To the

Pno.

37

Voice

mar - ket square. I was buy - ing — my rab - bit (I do like rab-bits), And I

Pno.

40 *poco rit.* *a tempo*

Voice

looked for my rab-bit most ev - ery - where. So I went to the stall where they

Pno.

43

Voice

sold fine sauce-pans. ("Walk up, walk up, six-pence for a sauce-pan!")

Pno.

piu f

46 *poco rit.*

Voice

"Could I have a rab-bit, 'cos we've got two sauce-pans?" But they had-n't got a rab-bit, not

Pno.

49 *accel.* *a tempo*

Voice

a - ny-where there. I had nuf - fin', No I ha-dn't got nuf - fin',

Pno.

52

Voice

So I di-dn't go down To the mar-ket square; But I walked on the com-mon, Th old-gold com-mon And I

Pno.

55

Voice

saw lit-tle rab-bits 'Most ev-ery-where! So I'm sor-ry for the peo-ple who sell fine sauce-pans, I'm

Pno.

57

Voice

sor-ry for the peo-ple who sell fresh ma-cke-rel, I'm sor-ry for the peo-ple who sell sweet la-ven-der,

poco rit.

Pno.

59

Voice

'Cos they ha-ven't got a rab-bit, not a - ny - where there!

a tempo

Pno.

subito p

Daffodowndilly

Music: Eric Jones Cadieux

Lyrics: A.A. Milne

Soft and Calm ♩ = 40

Voice

Piano

p

She

5

Voice

wore her yel - low sun - bon - net, She

Pno.

8

Voice

wore her green - est gown; —

Pno.

11

Voice

She turned to the south wind And curt-sied up and down. She

Pno.

8va

15

Voice

turned to the sun - light And shook her yel - low head, And

Pno.

f *p*

f *p*

18

Voice

whis - pered to her neigh - bour: "Win - ter is dead."

Pno.

rit. *molto* *dim.* *pp*

rit. *molto* *dim.* *pp*

Water Lilies

Music: Eric Jones Cadieux

Lyrics: A.A. Milne

Broadly ♩ = 50

Piano

The piano introduction is in 4/4 time, marked 'Broadly' with a tempo of ♩ = 50. It begins with a treble clef staff containing a melodic line of eighth notes, starting on G4 and moving up to D5. A bracket above this staff spans measures 1 through 17. The bass clef staff provides a simple accompaniment of eighth notes, starting on G3. The piece starts with a piano (*p*) dynamic. At the end of measure 17, there is a *poco rit.* marking.

Voice

3 *a tempo*

Where the wa - ter - li - lies go To and fro,

Pno.

The first system of the vocal and piano accompaniment begins at measure 3, marked *a tempo*. The voice part starts with a piano (*p*) dynamic and sings the lyrics 'Where the wa - ter - li - lies go To and fro,'. The piano accompaniment features a treble clef staff with chords and a bass clef staff with a rhythmic accompaniment of eighth notes. A *cresc.* marking appears in the piano part at measure 5.

Voice

6 *piu p softly*

f espressivo Ro - cking in the rip - ples of the

Pno.

The second system of the vocal and piano accompaniment begins at measure 6. The voice part starts with a piano (*p*) dynamic and sings the lyrics 'Ro - cking in the rip - ples of the'. The piano accompaniment features a treble clef staff with chords and a bass clef staff with a rhythmic accompaniment of eighth notes. A *f espressivo* marking appears in the piano part at measure 6. A *molto dim.* marking appears in the piano part at measure 7. A *piu p* marking appears in the piano part at measure 8.

Water Lilies

8

Voice

wa - ter, *p* La - zy on a leaf lies the

Pno.

10

Voice

Lake King's daugh - ter, *poco rit.* And the faint winds shake her Who will

Pno.

12

Voice

come and take her? *f* I will! I will!

Pno.

f

14

Voice

Keep still! Keep still! *p* *8va*-----

Pno.

p

Water Lilies

16 *poco rit.*

Voice: Slee - ping on a leaf lies the Lake King's daugh - ter... —

Pno.

18 *a tempo* *f* *sub p*

Voice: Then the wind comes skip-ping To the li - lies on the wa - ter; And the

Pno. *f* *sub p*

20

Voice: kind winds wake her, Now who will take her?

Pno.

22 *f*

Voice: With a laugh she is slip-ping Through the li - lies on the wa - ter. —

Pno. *f*

Water Lilies

24 *f*

Voice

Wait! Wait! Too late, — Too late!

Pno. *f*

26 *p*

Voice

On - ly — the wa - ter - li - lies go To and fro,

Pno. *subito p* *p*

28

Voice

Dip - ping dip - ping, — To the rip - ples of the wa - ter. —

Pno.

30 *rit.* *pp*

Pno.

Disobedience

Music: Eric Jones Cadieux

Lyrics: A.A. Milne

Teasefully ♩ = 80

Voice *f*
 James James Mor-ri-son Mor-ri-son Wea-ther-by George Du-prec Took
 Piano *f*

Voice
 great Care of his Mo-ther Though he was on - ly three. James James Said to his Mo-ther,
 Pno.

Voice
 "Mo-ther,"he said,said he: "You must ne-ver go down to the end of the town, if you don't go down with me."
 Pno.

10

Voice

James James Mor-ri-son's Mo-ther Put on a gol - den gown, James James Mor-ri-son's Mo-ther

Pno.

13

Voice

Drove to the end of the town. James James Mor-ri-son's Mo-ther Said to her-self, said she: "I can

Pno.

16

Voice

get right down to the end of the town and be back in time for tea." King

Pno.

19

Voice

John Put up a notice, "Lost or Sto-len or Strayed! James James Mor-ri-son's Mo-ther

Pno.

22

Voice

Seems to have Been Mis-laid. Last Seen Wan-der-ing Vague-ly Quite of her Own Ac-cord, She

Pno.

25

Voice

Tried to get Down to the end of the Town, Fo-rtly Shill-ling Re-ward!"

Pno.

28

Voice

James James Mor-ri-son Mor-ri-son (Com-mon-ly known as Jim.) Told his O-ther re-la-tions

Pno.

31

Voice

Not to go bla-ming him. James James Said to his Mo-ther, "Mo-ther," he said, said he: "You must

Pno.

34

Voice

ne-ver go down to the end of the town with - out con-sul-ting me." James James Mor-ri-son's mo-ther

Pno.

subito p

37

Voice

Has-n't been heard of since. King John Said he was sor-ry, So did the Queen and Prince. King

Pno.

40

Voice

John (some-bo-dy told me) Said to a man he knew: "If peo-ple go down to the end of the town, well,

Pno.

cresc. *f*

43

Voice

what can a - ny - one do?" (Now then, ve - ry soft - ly)

Pno.

Free rythm, spoken

45 **Faster** ♩ = 100

Voice

James James Mor-ri-son Mor-ri-son Wea-ther-by George Du-ree Took great Care of his Mo-ther,

Pno.

pp

48 *cresc.*

Voice

Though he was on - ly three. James James Said to his Mo-ther, Mo-ther he said, said he:

Pno.

cresc. *f*

51 *ff*

Voice

"You - must - ne - ver - go - down - to - the - end - of - the - town - if - you - don't - go - down - with - Me!"

Pno.

ff *8va*

Spring Morning

Music: Eric Jones Cadieux

Lyrics: A.A. Milne

Slowly $\text{♩} = 60$

Voice *p*

Where am I go-ing? — I don't quite know.

Piano *p*

4

Voice *cresc.*

Down to the stream where the king - cups grow — Up on the hill where the

Pno.

7

Voice *f* *subito p*

pine - trees blow A - ny - where, a - ny - where. I don't know.

Pno. *p* *pp*

10

Voice

Where am I go-ing? — The clouds sail by, — Lit-tle ones, ba - by ones,

Pno.

p

13

Voice

o - ver — the sky. — Where am — I go - ing? — The sha - dows pass,

Pno.

16

un poco accel.

A little Faster ♩. = 72

Voice

Lit-tle ones, — ba - by ones, o - ver — the grass. If you were a cloud, and

Pno.

piu f

19

Voice

sailed up there, — You'd sail on wa - ter — as blue as air, — And you'd

Pno.

Spring Morning

22 *rit.*

Voice: see me here in the fields and say: "Doe-sn't the sky look green to-day?"

Pno. *dim.*

25 *Slowly* ♩. = 60 *p*

Voice: Where am I go-ing? The high rooks call:—"It's

Pno. *p*

28

Voice: aw-ful fun to be born at all."— Where am— I go-ing?— The

Pno.

31 *un poco accel.*

Voice: ring-doves coo:—"We do have beau-ti-ful things to do."

Pno.

A little Faster $\text{♩} = 72$

34 *f*

Voice

If you were a bird, and lived on— high, You'd lean on the wind when the wind came by,

Pno.

37 *dim. poco a poco*

Voice

You'd say to the wind when it took you a - way: "That's where I

Pno.

dim. poco a poco

40 *rit.* **Slowly** $\text{♩} = 60$ *p*

Voice

wan-ted to go to - day!" Where am I go - ing? I

Pno.

p

43

Voice

don't quite know. What does— it mat-ter where peo - ple— go? —

Pno.

46 *cresc.* *f*

Voice: Down to the wood where the blue bells grow A - ny - where,

Pno. *cresc.* *f*

49 *piu f*

Voice: A - ny - where. I _____ don't

Pno. *dim.* *p*

52 *pp*

Voice: know.

Pno. *pp*

The Island

Music: Eric Jones Cadieux

Lyrics: A.A. Milne

Boldly ♩. = 138

Voice *f*
 If I had a ship, I'd sail my ship,

Piano *f*

Voice 3
 I'd sail my ship

Pno.

Voice 6
 Through the Eas - tern seas; Down to a beach where the slow waves

Pno.

8

Voice

thun - der - - - - The green curls o - ver___ and the

Pno.

8va

10

Voice

white falls un - der - - - - Boom! Boom! Boom!

Pno.

rit.

12

Voice

On the sun-bright sand. ___

Pno.

Slower (Half Tempo) *p* *accel.*

15 **a tempo**
f

Voice

Then I'd leave my ship and I'd land, And climb the steep white sand,

Pno.

f

18

Voice

And climb the trees, The

Pno.

20

Voice

six dark trees, — The co - co - nut trees on the cliff's green crown -

Pno.

22

Voice

Hands and knees To the co - co-nut trees,

Pno.

24 *espress.*

Voice: Face to the cliff as the stones pat-ter down,

Pno.

26

Voice: Up, up, up, stag - ge-ring, stumb - ling,

Pno.

28

Voice: Round the cor - ner where the rock is crumb - ling Round this shoul - der, O - ver this boul - der,

Pno.

30 **Molto rit.** *p*

Voice: Up to the top where the ix trees stand... And

Pno.

32 **Softly** (Half Tempo)
p

Voice

there would I rest, and lie, My chin in my hands, and gaze At the

Pno.

34

Voice

daz-zle of sand — be-low, And the green waves cur - ling slow, And the

Pno.

36 **accel. poco a poco**

Voice

grey - blue dis - tant haze Where the sea goes up to the sky... And I'd

Pno.

38 **a tempo**

Voice

say to my - self as I looked so la - zi - ly down at the sea: "There's

Pno.

40 **rit.**

Voice

no - bo - dy else in the world, and the world was made for me. And the

Pno.

42

Voice

world was made for me."

Pno.

8va-----

The Three Foxes

Music: Eric Jones Cadieux

Lyrics: A.A. Milne

Light and naive ♩. = 72

Voice *p*
 Once u - pon a time — there were

Piano *f* *p*

5
 Voice
 three lit - tle fo - xes Who di - dn't wear sto - cking, and they

Pno.

9
 Voice
 di - dn't wear sock - ses, But they all had hand - ker - chiefs to

Pno.

— 2 —

The musical score is written in 6/8 time. The first system (measures 1-4) features a voice line starting with a rest, followed by the lyrics 'Once u - pon a time — there were'. The piano accompaniment begins with a forte (f) dynamic, marked 'Light and naive', and transitions to piano (p) in the second measure. The second system (measures 5-8) starts with a measure rest, then the voice line sings 'three lit - tle fo - xes Who di - dn't wear sto - cking, and they'. The piano accompaniment continues with chords and moving lines. The third system (measures 9-12) begins with a measure rest, followed by the voice line singing 'di - dn't wear sock - ses, But they all had hand - ker - chiefs to'. The piano accompaniment concludes with a final chord and a fermata over the last two notes.

14

Voice

blow their no - ses, And they kept their hand - ker - chiefs in card - board

Pno.

19

Voice

bo - xes. They lived in the fo - rest in three lit - tle

Pno.

24

Voice

hou - ses, And they di - dn't wear coats, and they di - dn't wear trou - sies.

Pno.

29

Voice

They ran through the woods — on their lit - tle bare too - tsies, And they

Pno.

The Three Foxes

34

Voice

played "Touch Last" with a fa - mi - ly of mou - ses. They

Pno.

39

Voice

di - dn't go shop - ping in the High Street shop - ses, But

Pno.

44

Voice

caught what they wan - ted in the woods and cop - ses. They all went fi - shing, and they

Pno.

50

Voice

caught three worm - ses, They went out hun - ting, and they caught three

Pno.

56

Voice

wo - pes. They went dn't to a Fair, and they all won

Pno.

61

Voice

pri - zes. Three plum - pud-dings and three mince -

Pno.

66

Voice

pie - ses. They rode on e - le-phants and swang on swing - ses,

Pno.

71

Voice

And hit three co - co - nuts at co - co - nut shie - ses.

Pno.

76

Voice

That's all that I know of the three lit - tle fo - xes Who

Pno.

81

Voice

kept their hand - ker - chiefs in card - board bo - xes.

Pno.

85

Voice

They lived in the fo - rest in three lit - tle hou - ses, But they

Pno.

90

Voice

di - dn't wear coats _____ and they di - dn't wear trou - sies,

Pno.

95

Slower

Voice

And they di - dn't wear sto - cking and they di - dn't wear so - ckses.

Pno.

Politeness

Music: Eric Jones Cadieux

Lyrics: A.A. Milne

Light and Lively ♩ = 112

Voice: *p* If peo - ple ask me,

Piano: *f* *p*

6
 Voice: I al - ways tell them: "Quite well, thank you, I'm ve - ry glad to say."

Pno.: *pp* *f*

11
 Voice: If peo - ple ask me, I al - ways an - swer, "Quite well, thank you, how are

Pno.: *p* *pp*

17

Voice

you to - day?" I al - ways an - swer, I al - ways tell them,

Pno.

22

Voice

If they ask me po - li - tely... But some - times I wish

Pno.

29

Prestissimo

Voice

That they wouldn't.

Pno.

ff

8va - J

Jonathan Jo

Music: Eric Jones Cadieux

Lyrics: A.A. Milne

Ballad $\text{♩} = 82$

Voice *f*
 Jo - na - than Jo _____ Has a mouth like _____ an "O" And a

Piano *f*

6
 Voice
 wheel - bar - row full of sur - pri - ses;

Pno.

10
 Voice
 If you ask for _____ a bat,

Pno.

The musical score is written in 6/8 time and consists of three systems. The first system (measures 1-5) features a vocal line starting with a rest, followed by the lyrics 'Jo - na - than Jo _____ Has a mouth like _____ an "O" And a'. The piano accompaniment begins with a forte dynamic and includes a piano introduction. The second system (measures 6-9) continues the vocal line with 'wheel - bar - row full of sur - pri - ses;'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The third system (measures 10-13) shows the vocal line starting with 'If you ask for _____ a bat,'. The piano accompaniment continues with a similar melodic and bass line structure.

14

Voice

Or for some - thing like that, _____ He has

Pno.

18

Voice

got it _____ what - e - ver the size is.

Pno.

22

Voice

If you're wan - ting a ball,

Pno.

26

Voice

It's no trou - ble at all; Why, the

Pno.

30

Voice

more that you ask for, the mer - ri - er; Like a

Pno.

34

Voice

hoop and a top and a watch that won't stop,

Pno.

38

Voice

And some sweets, and an A - ber - deen ter - ri - er.

Pno.

43

Voice

Jo - na - than Jo Has a mouth like an "O" But

Pno.

47

Voice

Piano

this is what makes him so fun - ny;

51

Voice

Piano

If you give him a smile,

55

Voice

Piano

O - nly once in a while, Then he

59

Voice

Piano

ne - ver ex - pects a - ny mo - ney!

At the Zoo

Music: Eric Jones Cadieux

Lyrics: A.A. Milne

Animated ♩ = 82

Voice *f*

There are li - ons and roa - ring — ti - gers, —

Piano *f*

5

Voice

and e - nor - mous — ca - mels — and things,

Pno.

9

Voice

There are bif - fa - lo buf - fa - lo bi - sons, and a great big

Pno.

13

Voice

bear with wings, There's a sort of a

Pno.

17

Voice

ti - ny po - ta - mus, and a ti - ny

Pno.

21

Voice

nos - se - rus too; But I gave

Pno.

25

Voice

buns to the e - le - phant when I went down to the

Pno.

30

Voice

Zoo! There are ba - dgers and bid - gers and

Pno.

34

Voice

bod - gers, and a sup - er - in - ten - dent's House,

Pno.

39

Voice

There are mas - ses of goats, and a Po - lar, and

Pno.

44

Voice

dif - ferent kinds of mouse, And I

Pno.

48

Voice

think there's a sort of ___ a some - thing ___ which is

Pno.

52

Voice

called a wal - la - boo; ___ But

Pno.

56

Voice

I gave buns to the e - le - phant

Pno.

59

Voice

when I went down to the

Pno.

62

Voice

Zoo! If you try to talk to the bi - son,

Pno.

67

Voice

he ne - ver quite un - der - stands; You can't

Pno.

72

Voice

shake hand with a min - go; he doe - snt like sha - king hands.

Pno.

77

Voice

And li - ons and roa - ring ti - gers

Pno.

81

Voice

hate say - ing, "how do you do?"

Pno.

85

Voice

But I give buns to the e - le - phant

Pno.

89

molto rit.

Voice

when I went down to the Zoo! When

Pno.

94

Half tempo

Voice

I go down to the Zoo!

Pno.

piu f **ff**

Rice Pudding

Music: Eric Jones Cadieux

Lyrics: A.A. Milne

Agitated ♩ = 132

Voice

p marcato

What is the mat-ter with Ma-ry — Jane? She's cry-ing — with all her might

Piano

f *p* *fp*

5

— and — main, And she won't eat her din - ner; rice

Pno.

f

8

poco rit.

p espress.

pud - ding — a - gain. What is the mat - ter — with Ma - ry — Jane?

Pno.

p espress.

11 **a tempo**
marcato

What is the mat - ter with Ma - ry — Jane? I've pro - mised her dolls and a

Pno. *fp*

14

dai - sy — chain, And a book a - bout a - ni - mals;

Pno. *f*

17 *espress.* **poco rit.**

all in — vain. What is the mat - ter with Ma - ry — Jane?

Pno. *p* *espress.*

a tempo

20 *f marcato* *p* *f*
What is the mat-ter with Ma-ry — Jane? She's per-fect - ly well, and she

Pno. *f* *p* *f*

23
ha - sn't — a pain; But, look at her now she's be - gin - ning a - gain!

Pno. *p*

26 **poco rit.** *p espress.*
What is the mat-ter — with Ma-ry — Jane? —

Pno.

29 **a tempo**
f marcato *p* *f*

What is the mat - ter with Ma - ry — Jane? I've pro - mised her sweets and a

Pno. *f* *p* *f*

32

ride in — the train, And I've begged her — to stop for a bit and — ex - plain;

Pno. *p*

35 **poco rit.**
p espress.

What is the mat - ter — with Ma - ry — Jane? —

Pno. *p*

Rice Pudding

38 *marcato*

What is the mat - ter with Ma - ry — Jane? She's per - fect - ly well and she

Pno. *fp*

ha - s'nt — a pain, And it's love - ly — rice pud - ding for din - ner — a - gain! What

Pno.

44 *Slower*

is the mat - ter with Ma - ry — Jane? —

Pno.

What is the mat - ter with Ma - ry Jane...

Pno. *pp*

Missing

Music: Eric Jones Cadieux

Lyrics: A.A. Milne

Mysterious and Discreet ♩ = 60

Voice

p

Has a - ny - bo - dy seen my mouse?

Piano

p

6

Voice

I o - pened his box for half a mi - nute, Just to make sure he was

Pno.

10

Voice

real - ly in it, And while I was look - ing he jumped out - side! I tried to catch him, I

Pno.

14

Voice

tried, I tried... I think he's some-where a - bout the house. Has

Pno.

18

Voice

a - ny - one seen my mouse? Un-cle John, have you seen my

Pno.

22

Voice

mouse? Just a small sort of mouse, a dear lit - tle brown one He came from the coun - try, he

Pno.

26

Voice

wa - sn't a town one So he'll feel all lone in a Lon - don street

Pno.

29

Voice

Why, what could he po - ssi - bly find to eat? He

Pno.

32

Voice

must be some-where. I'll ask Aunt Rose: Have you seen a mouse with a wof - felly nose?

Pno.

36

Voice

Oh, some-where a - bout, He's just got out...

Pno.

40

Voice

Ha-sn't a - ny - bo - dy seen my mouse?

Pno.

The King's Breakfast

Music: Eric Jones Cadieux

Lyrics: A.A. Milne

Decisively ♩ = 82

Voice

f

The King asked the Queen, and The Queen asked the Dai-ry - maid:

Piano

f

6

Voice

"Could we have some but - ter for the Ro - yal slice of bread?" The Queen asked the

Pno.

11

Voice

Dai-ry-maid, The Dai-ry-maid Said, "Cer-tain-ly, I'll go and tell the cow Now be - fore she goes to

Pno.

The musical score is written for voice and piano. It features a key signature of two sharps (D major) and a 6/8 time signature. The tempo is marked 'Decisively' with a quarter note equal to 82 beats per minute. The score is divided into three systems. The first system (measures 1-5) shows the voice entering with a forte dynamic, followed by the piano accompaniment. The second system (measures 6-10) continues the vocal line and piano accompaniment. The third system (measures 11-15) concludes the vocal phrase and piano accompaniment. The piano part consists of chords and moving lines in both hands, providing harmonic support for the vocal melody.

17

Voice

bed." The Dai-ry-maid she cur-tisied, and went and told the Al-der-ney: "Don't for-get the

Pno.

23

Voice

but-ter for the Ro-yal slice of bread." The Queen took the but-ter and brought it to his

Pno.

29

Voice

Ma-jes - ty; The King said, "But-ter, eh?" and bounced out of bed.

Pno.

34

Voice

"No-bo-dy," he said, as he kissed her ten-der-ly, No-bo-dy," he said, as he

Pno.

40

Voice

slid down the ba-ni-sters, "No-bo-dy, — my dar-ling, could call me a fus-sy man...

rit.

Pno.

46

Voice

BUT I do like a lit-tle bit — of but-ter to² my bread!"

espress.

Pno.

Hoppity

Music: Eric Jones Cadieux

Lyrics: A.A. Milne

Excitedly $\text{♩} = 72$

Voice

p

Chris-to-pher Ro-bin goes hop-pi-ty, hop-pi-ty, Hop-pi-ty, hop-pi-ty, hop. When-

Piano

f *p*

3

e - ver I tell him po - li - tely to stop it, he Says he can't pos - si - bly stop.

Pno.

5

poco rit.

If he stopped hop - ping, he could - n't go a - ny - where, Poor lit - tle Chris - to-pher

Pno.

7

A little slower *pp* *a tempo*

Coul - dn't go a - ny - where Hop - pi - ty, hop - pi - ty, Hop - pi - ty, Hop - pi - ty, Hop.

Pno.

pp *f*

At Home

Music: Eric Jones Cadieux

Lyrics: A.A. Milne

Military March ♩ = 82

Voice

f

I want a sol-dier (A sol-dier in a bus-by), I want a sol-dier to

Piano

f

5

come and play with me. I'd give him cream-cakes (Big ones, su-gar ones), I'd give him cream-cakes and

Pno.

9

cream for his tea. I want a sol-dier (A tall one, a red one), I want a sol-dier who plays on the drum.

Pno.

molto rit.

14

Much Slower *p*

Dad-dy's go-ing to get one (He's writ-ten to the shop-man) Dad-dy's go-ing to get one as soon as he can come.

Pno.

p

Allargando

The Wrong House

Music: Eric Jones Cadieux

Lyrics: A.A. Milne

Eagerly ♩ = 92

The musical score is written for voice and piano. It consists of four systems of music, each with a voice line and a piano accompaniment line. The key signature has one sharp (F#) and the time signature is 12/8. The tempo is marked 'Eagerly' with a quarter note equal to 92 beats per minute. The score includes dynamic markings such as *p* (piano), *f* (forte), and *cresc.* (crescendo). The lyrics are: 'I went in-to a house, and it wa-sn't a house, It has a big gar-den and a great high wall; But it ha - sn't got a may - tree, A may - tree, A may - tree, It i - sn't like a house at all. I went in-to a house and it wa-sn't a house, Slow white pe-tals from the'.

System 1: Voice line starts with a rest, then begins with 'I went in-to a house, and it wa-sn't a house, It'. Piano accompaniment starts with a rest, then begins with 'f' dynamics. Dynamics include *p* and *f*.

System 2: Voice line continues with 'has a big gar-den and a great high wall; But it ha - sn't got a'. Piano accompaniment continues. Dynamics include *cresc.*.

System 3: Voice line continues with 'may - tree, A may - tree, A may - tree, It i - sn't like a house at all. I'. Piano accompaniment continues. Dynamics include *f*.

System 4: Voice line continues with 'went in-to a house and it wa-sn't a house, Slow white pe-tals from the'. Piano accompaniment continues. Dynamics include *p*.

13 *cresc.*

Voice
 may - tree fall; But it ha - sn't got a black - bird, A black - bird, A

Pno. *cresc.*

16 *f* *p* **Half the Tempo**

Voice
 black - bird, It is - n't like a house at all. I went in - to a house, and I

Pno. *f*

19

Voice
 thought it was a house, I could hear from the may-tree the black-bird call... But no - bo - dy li-stened to it,

Pno.

23 *rit. dim.* *pp*

Voice
 No - bo - dy Liked it, No - bo - dy wan - ted it at all.

Pno. *dim.* *pp*

8va-----'

Summer Afternoon

Music: Eric Jones Cadieux

Lyrics: A.A. Milne

Slow and Calm ♩ = 60

Voice *p*

Six brown cows walk down to drink. Splash goes the first as he comes to the brink,

Piano *p*

6

Voice

Swish go the tails of the five who fol-low... Twelve brown cows bend drin-king there. Six from the wa-ter — and

Pno.

11 *poco rit.*

Voice

six from the air; Up and down the ri-ver — darts a blue - black swal - low.

Pno.

The Dormouse and the Doctor

Music: Eric Jones Cadieux

Lyrics: A.A. Milne

Lightly ♩ = 72

p

Voice

There once was a Dor-mouse who lived in a bed Of

Piano

p

Voice

phi - niums (blue) and ge - ra - niums (red), And all the day long he'd a won - der - ful view

Pno.

Voice

Of ge - ra - niums (red) and del - phi - niums (blue). A

Pno.

7

Voice

Doc - tor came hur-rying round, and he said: "Tut - tut, I am sor-ry to find you in

Pno.

10

Voice

bed. Just say "Ni - nety-nine," while I look at your chest...

Pno.

12

Voice

Don't you find that chrys-san - the-mums an - swer — the best? The

Pno.

14

Voice

Dor - mouse looked round at the view and re - plied (When he'd

Pno.

16

Voice

said "Ni - nety - nine") that he'd tried and he'd tried, And

Pno.

18

Voice

much the most an - swer - ing things that he knew Were ge -

Pno.

20

Voice

ra - niums (red) and del - phi - ni - ums (blue). The

Pno.

22

Voice

Doc - tor stood frow - ning and sha - king, his head, And he

Pno.

24

Voice

took up his shi - ny silk hat as he said: "What the

Pno.

26

Voice

pa - tient re - qui - res is a change," and he

Pno.

28

Voice

went To see some chry - san - the - mum peo - ple in Kent. The

Pno.

30

Voice

Dor - mouse lay there, and he gazed at the view Of ge - ra - niums (red) and del - phi - niums (blue). And he

Pno.

The Dormouse and the Doctor

32

Voice

knew there was no-thing he wan - ted in - stead Of del - phi - niums (blue) and ge - ra - niums

Pno.

34

Voice

(red). The Doc - tor came back and, to show what he meant, He had

Pno.

37

Voice

brought some chry - san - the - mum cut - tings from Kent. "Now

Pno.

39

Voice

THESE," he re - marked, "give a MUCH bet - ter view Than ge -

Pno.

41

Voice

ra - niums (red) and del - phi - ni - ums (blue). They

Pno.

43

Voice

took out their spades and they dug up — the bed Of del - phi - niums (blue) and ge -

Pno.

46

Voice

ra - niums (red). And they plan - ted — chry - san - the - mums (yel - low — and

Pno.

48

Voice

white). "And NOW," said the Doc - tor, "We'll SOON have you right." The

Pno.

50

Voice

Dor-mouse looked out, and he said with a sigh: (sigh) "I sup - pose all these peo-ple know bet-ter than I. It was

Pno.

p

52

Voice

sil - ly per-haps but I did likethe view view Of ge - ra - niums (red) and del - phi - niums

Pno.

54

Voice

(blue). The Doc - tor came round and ex -

Pno.

56

Voice

a - mined his chest, And or - dered him Nou - rish - ment,

Pno.

58

Voice

To - nics — and Rest, "How ve - ry ef - fec - tive," he said as he

Pno.

61

Voice

shook The Ther - mo - me - ter, "all these chry - san - the - mums look!" The

Pno.

63

Voice

Dor - mouse turned o - ver to shut out the sight Of the end - less chry - san - the - mums (yel - low and white); How

Pno.

p

65

Voice

love - ly," hethought, "to be back in a bed Of del - phi - niums (blue) and ger - a - niums

Pno.

67

Voice

(red). The Doc-tor said "Tut! It's a - no - ther — at - tack!" And

Pno.

70

Voice

or - dered him milk and mas-sage of the back, And Free-dom from wor-ry and Drives in a car,

Pno.

73

Voice

And mur-mured, "How sweet your chry-san-the-mums are!" The

Pno.

76

Voice

Dor - mouse lay there with his paws to his eyes And I -

Pno.

78

Voice

ma-gined him-self such a plea-sant sur-prise: "I'll pre-tend the chry-san-the-mums turn to a bed

Pno.

81

Voice

Of del-phi-niums (blue) and ge-ra-niums (red!) The

Pno.

83

Voice

Doc-tor next mor-ning was rub-bing his hands, And say-ing "There's no-bo-dy

Pno.

86

Voice

quite un-der-stands these cas-ses as I do! The cure has be-

Pno.

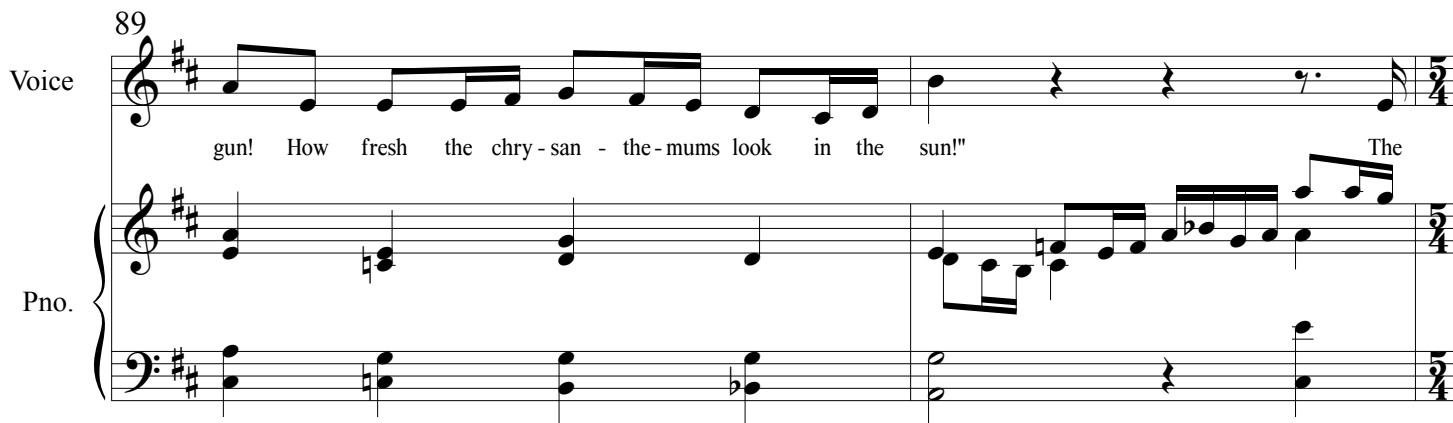
89

Voice

gun! How fresh the chry - san - the - mums look in the sun!"

Pno.

The



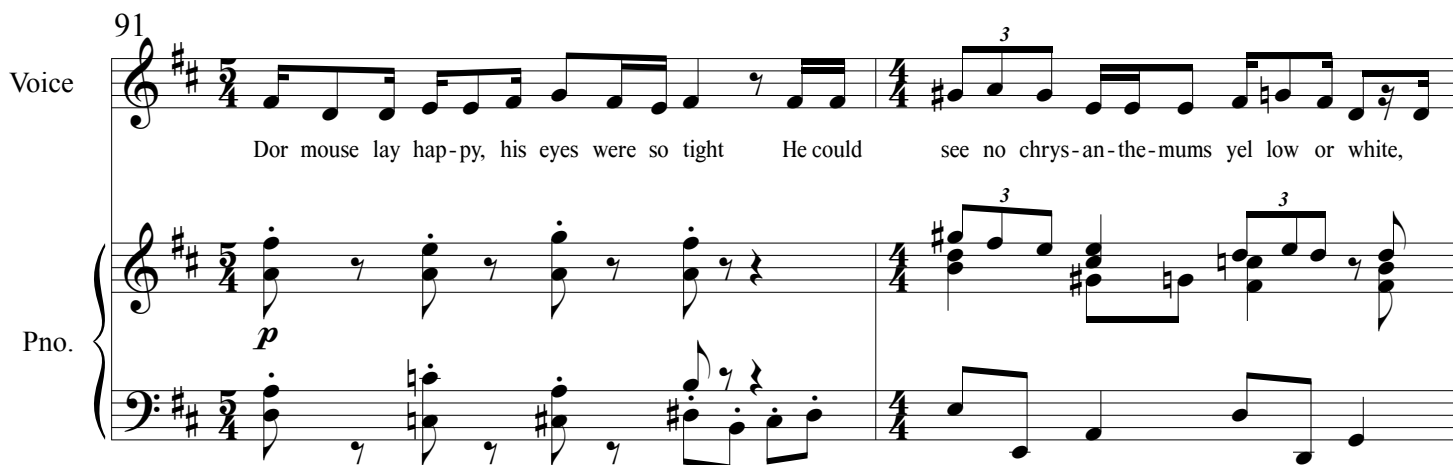
91

Voice

Dor mouse lay hap - py, his eyes were so tight He could see no chrys - an - the - mums yel low or white,

Pno.

p



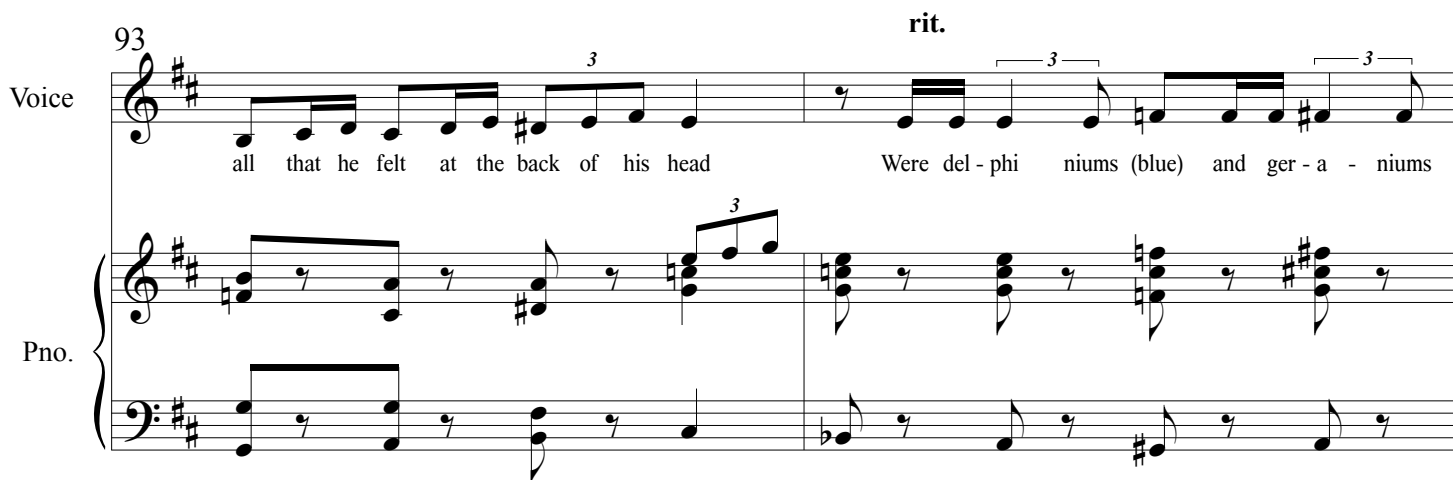
93

Voice

all that he felt at the back of his head Were del - phi niums (blue) and ger - a - niums

Pno.

rit.



Adagio, slowing down

95

Voice

(red). And that is the rea - son (Aunt E - mi - ly said) If a

Pno.

pp

98

Voice

Dor-mouse gets in a chry - san - the - mum bed, You will find (so Aunt E - mi - ly says) that he lies

Pno.

102

Voice

Fast a - sleep on his front with his paws to his eyes.

Pno.

ppp

Shoes and Stockings

Music: Eric Jones Cadieux

Lyrics: A.A. Milne

Marcato ♩. = 92

f

Voice

8^{va} ----- There's a ca - vern in the moun-tain where the

Piano

p *f*

Voice

3 old men meet (Ham - mer, ham - mer, ham - mer...

Pno.

Voice

5 Ham - mer, ham - mer ham-mer...)

Pno.

7

Voice

They make gold slip-pers

Pno.

Detailed description: This system contains measures 7 and 8. The voice part begins with a whole rest in measure 7, followed by a quarter rest, then a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter rest. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand with chords and eighth notes.

9

Voice

for my la - dy's feet (Ham - mer, ham - mer, ham - mer...

Pno.

Detailed description: This system contains measures 9 and 10. The voice part has a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with a similar rhythmic pattern, featuring a bass line and a right-hand melody with chords.

11

Voice

Ham - mer, ham - mer, ham-mer...)

Pno.

Detailed description: This system contains measures 11 and 12. The voice part has a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter rest, and a whole rest. The piano accompaniment continues with a similar rhythmic pattern, featuring a bass line and a right-hand melody with chords.

13

Voice

My la - dy is mar - ry - ing her

Pno.

15

Voice

own true knight, White her gown, and her veil is white,

Pno.

17

Voice

But she must have slip - pers

Pno.

19

Voice

on her dain - ty feet. Ham - mer, ham - mer, ham - mer...

Pno.

Shoes and Stockings

21

Voice

Ham-mer. There's a

Pno.

24

Voice

cot-tage by the ri-ver where the old wives meet

Pno.

26

Voice

(Chat-ter, chat-ter, chat-ter... Chat-ter, chat-ter, chat-ter...) They

Pno.

28

Voice

weave gold stock-ings for my la-dy's feet

Pno.

30

Voice

(Chat - ter, chat - ter, chat-ter... Chat - ter, chat - ter, chat-ter...) My

Pno.

33

Voice

la - dy is go - ing to her own true man,

Pno.

35

Voice

Youth to youth, since the world be - gan,

Pno.

37

Voice

But she must have stock - ings on her dain - ty

Pno.

39

Voice

feet. Chat - ter, chat - ter, chat - ter...

Pno.

41

Voice

Chat - ter.

Pno.

8va - -

Sand Between the Toes

Music: Eric Jones Cadieux

Lyrics: A.A. Milne

Dreamingly $\text{♩} = 72$

Voice

f

I went down to the shou-ting sea, — Ta - king

Piano

f

5

Voice

Chris-to-pher down with me, — For Nurse had gi-ven us six-pence each And

Pno.

9

Voice

down we went to the beach. — We had sand in the eyes and the ears and the nose, And

Pno.

13

Voice

sand in the hair, and sand — be-tween the toes. When - e-ver — a good nor' wes-ter blows,

Pno.

The musical score is written in 4/4 time with a tempo of 72 beats per minute. It features a voice line and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The lyrics are: 'I went down to the shouting sea, — Taking Christopher down with me, — For Nurse had given us six-pence each And down we went to the beach. — We had sand in the eyes and the ears and the nose, And sand in the hair, and sand — between the toes. When - e-ver — a good nor' wes-ter blows,'. The score is divided into four systems, with measure numbers 5, 9, and 13 indicated at the beginning of the voice lines.

17

Voice

Chris-to-pher is cer-tain — of Sand be-tween the toes. The

Pno.

21

Voice

sea was gal-lo-ping grey and — white; Chris-to-pher clutched his six-pence tight; We

Pno.

25

Voice

clam-bered o-ver — the hum-ping sand And Chris-to-pher held my — hand. — We had

Pno.

29

Voice

sand in the eyes and the ears and the nose, And sand in the hair, and sand — be-tween the toes. When -

Pno.

33

Voice

e - ver — a good nor' wes - ter blows, Chris - to - pher is cer - tain — of Sand be - tween the

Pno.

37

Voice

toes. There was a roa - ring in the — sky; — The

Pno.

41

Voice

sea - gulls cried as they blew by; — We tried to talk, but had to shout

Pno.

45

Voice

No - bo - dy else — was out. — When we got home, we had sand in the hair, In the

Pno.

Sand Between the Toes

49

Voice

eyes and the ears and e - very - where; When - e - ver a good nor'

Pno.

52

Voice

wes - ter blows, Chris - to - pher is found with Sand be - tween the toes.

Pno.

55

Voice

Chris - to - pher is found with Sand be - tween the toes.

Pno.

59

Voice

Pno.

p *f*

8^{va}

Knights and Ladies

Music: Eric Jones Cadieux

Lyrics: A.A. Milne

Desicively ♩ = 120

Voice

Piano

f

There is in my old pic - ture book A

Voice

Pno.

3

page at which I like to look, Where knights and squi - res come ri - ding down The

Voice

Pno.

5

p *f*

cob - bles of some steep old town, And la - dies from be - neath the eaves

8 *p* *f* *poco rit.* *p*

Voice

Flut-ter their bra - vest hand - ker - chiefs, Or, smi - ling proud - ly, toss down ga - ges...

Pno.

10 *a tempo*

Voice

But that was — in the Mid - dle

Pno.

12 *f*

Voice

A - ges. — It

Pno.

14

Voice

woul hap - pen now; but still, When - e - ver I look up the hill Where,

Pno.

16

Voice

dark a - gainst the green and blue, The firs come mar - ching, two by two, — I

p *f*

Pno.

p

18

Voice

won - der — if per - haps I might See sud - den - ly a shi - ning knight

Pno.

20 *rit.* *p*

Voice

Win - ding his way from blue to green. Ex -

Pno.

22 **A little Slower**

Voice

act - ly — as it would have been — Those ma - ny, ma - ny years a - go —

Pno.

24 *accel.* **a tempo**

Voice

per - haps I might. You ne - ver know.

Pno.

26

Pno.

Little Bo-Peep and Little Boy Blue

Music: Eric Jones Cadieux

Lyrics: A.A. Milne

Blues ♩. = 72

Voice

Piano

f

Voice

Pno.

3

p

"What have you done — with your sheep,

Voice

Pno.

5

— Lit - tle Bo - Peep? What have you done — with your sheep,

7

Voice

Bo - Peep?" "Lit - tle Boy Blue, — what fun!

Pno.

9

Voice

I've lost them, e - very one!"

Pno.

11

Voice

"Oh, what a thing to have done, — Lit - tle Bo - Peep!"

Pno.

8va - -1

13

Voice

"What have you done — with your sheep,

Pno.

15

Voice

Lit - tle Boy Blue? What have you done — with your sheep,

Pno.

17

Voice

Boy Blue? Lit - tle Bo - Peep, — my sheep

Pno.

19

Voice

Went off, — when I was a - sleep." "I'm

Pno.

21

Voice

sor - ry a - bout your sheep, Lit - tle Boy Blue."

Pno.

23

Voice

"What are you go - ing to do, _____ Lit - tle Boy Blue,

Pno.

25

Voice

What are you go - ing to do, _____ Bo - Peep?"

Pno.

27

Voice

"Lit - tle Boy Blue, _____ you'll see _____ They'll

Pno.

29

Voice

all come home _____ to tea." _____ "They

Pno.

31

Voice

woul - dn't de that for me, Lit - tle Bo - Peep."

Pno.



33

Voice

"What are you go - ing to do, Lit - tle Boy Blue?"

Pno.



35

Voice

What are you go - ing to do, Boy Blue?"

Pno.

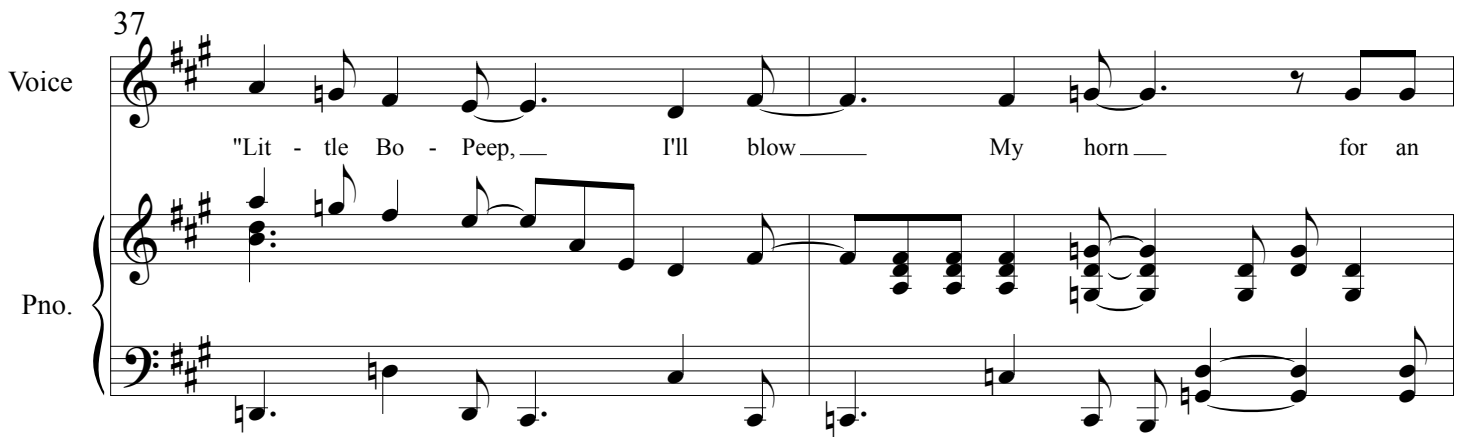


37

Voice

"Lit - tle Bo - Peep, I'll blow My horn for an

Pno.



39 *poco rit.*

Voice
hour or so." —

Pno.

41 *accel.*

Voice
"Is - n't that ra - ther — slow, — Lit - tle Boy Blue?"

Pno.

43 **a tempo**

Voice
"Whom are you go - ing to mar - ry, Lit - tle Bo - Peep?"

Pno.

45

Voice
Whom are you go - ing to mar - ry Bo - Peep?"

Pno.

47

Voice

"Lit - tle Boy Blue, — Boy Blue, - - - -

Pno.

49

Voice

- I'd like to mar - ry — you." — "I

Pno.

51

Voice

think I should like it — too, — Lit - tle Bo - Peep."

Pno.

53

Voice

"Where are we go - ing to live, — Lit - tle Boy Blue?"

Pno.

55

Voice

Where are we go - ing to live, — Boy Blue?"

Pno.



57

Voice

"Lit - tle Bo - Peep, — Bo - Peep

Pno.



59

Voice

Up in the hills with the sheep." "And you'll

Pno.



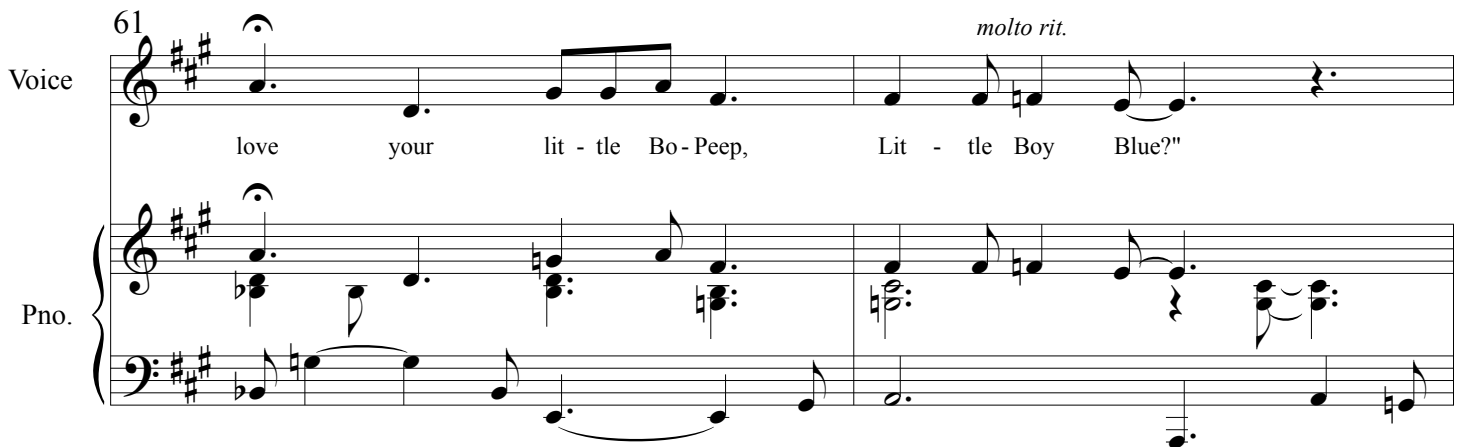
61

Voice

love your lit - tle Bo - Peep, Lit - tle Boy Blue?"

molto rit.

Pno.



63

Voice

Piano

pp

"I'll

dim.

p

8va

65

Voice

Piano

Slower, half tempo

love you — for e - ver and e - ver, Lit - tle Bo - Peep. I'll

67

Voice

Piano

molto accel.

f

love you — for e - ver and e - ver Bo - Peep."

cresc.

69

Voice

Piano

a tempo

"Lit - tle Boy Blue, — my dear, — Keep near, — keep

71

Voice

ve - ry near." I shall be al - ways

Pno.

8va - 1

73

Voice

here, Lit - tle

Pno.

p

8va - 1

75

Voice

Bo - Peep." —

Pno.

pp

8va - 1

The mirror

Music: Eric Jones Cadieux

Lyrics: A.A. Milne

Calmly ♩ = 52

Voice *p* Be - tween the woods the a - fter-noon Is
 fal - len in a gol - den swoon, The sun looks down from qui - et skies
 To where a qui-et wa-ter lies, And si-lent trees stoop down to trees. And

Piano *p*
 Pno.

8

Voice

there I saw a white swan make A - no - ther white swan in the lake; And,

Pno.

10

Voice

breast to breast, both mo - tion - less, They wai - ted for the wind's ca - res...

Pno.

12

Voice

And all the wa - ter was at

Pno.

14

Voice

ease.

rit.

Pno.

Halfway down

Music: Eric Jones Cadieux

Lyrics: A.A. Milne

Voice *f* Half - way down the stairs is a stair Where I
 Piano *f*

Voice ³ sit. There i - sn't a - ny O - ther stair Quite like it. I'm
 Pno.

Voice ⁶ not at the bot-tom, I'm not at the top; So this is the stair where I A - lways Stop.
 Pno.

Voice ⁹ Half - way up the stairs I - sn't up, And i - sn't
 Pno.

11

Voice

down. It i - sn't in the nur - se - ry, It i - sn't in the town. And

Pno.

14

Voice

all sorts of fun - ny thoughts Run round my head — "It

Pno.

16

Voice

real - ly i - sn't A - ny - where

Pno.

18

Voice

It's some-where else — In - stead!"

Pno.

p *sub p*

The Invaders

Music: Eric Jones Cadieux

Lyrics: A.A. Milne

Calmly ♩ = 64

p

Voice

In care - less pa - tches through the wood The

Piano

p

Detailed description: This system contains the first two staves of music. The top staff is for the voice, starting with a whole rest followed by a series of eighth and quarter notes. The bottom staff is for the piano, consisting of two staves (treble and bass clef) with chords and a melodic line. The key signature has two sharps (F# and C#) and the time signature is 12/8. A dynamic marking of *p* is present above the piano staff.

3

Voice

clumps of yel - low prim-rose stood, And sheets of white a - ne - mo - nes, like

Pno.

Detailed description: This system contains the next two staves of music, starting at measure 3. The voice staff continues with eighth and quarter notes. The piano accompaniment continues with chords and a melodic line. The dynamic marking *p* is not explicitly repeated but is implied.

5

Voice

dri - ven snow a - gainst the trees, Had co - vered up the vi - olet But

Pno.

Detailed description: This system contains the final two staves of music, starting at measure 5. The voice staff continues with eighth and quarter notes. The piano accompaniment continues with chords and a melodic line. The dynamic marking *p* is not explicitly repeated but is implied.

7

Voice

left the blue - bell blu - er yet. — A - long the nar - row car - pet ride, with

Pno.

9

Voice

prim - ro - ses on ei - ther side, Be - tween their sha - dows and the sun, The

Pno.

11

Voice

cows came slow - ly, one by one, — Brea-thing the ear - ly mor - ning air And

Pno.

13

Voice

lea - ving_ it still sweet - er there. And, one by one, in - tent u - pon Their

Pno.

15

Voice

pur - po - ses, they fol - lowed on In or - dered si - lence... and were gone.

Pno.

17

Voice

But all the lit - tle wood_ was still, As

Pno.

19

Voice

if it wai - ted so, un - til Some black - bird_ on an out - post yew,

Pno.

21

Voice

Wa-tching the slow pro-ces-sion through, Lif-ted his yel-low beak at last To

Pno.

23

Voice

whis-tle that the line had passed... Then

Pno.

25

Voice

all the wood be-gan to sing It's mor-ning an-them to the

Pno.

f

27

Voice

spring.

Pno.

rit.

Before tea

Music: Eric Jones Cadieux

Lyrics: A.A. Milne

Expressive Ballad ♩ = 60

Voice

Em - me - line Has not been

Piano

Voice

seen For more than a week. She slipped be - tween The

Pno.

Voice

two tall trees at the end of the green... We all went a - fter her. "Em - me-line!"

Pno.

10

Voice

"Em - me - line, I di - dn't mean, I on - ly said that your

Pno.

13

Voice

hands weren't clean." We went to the trees at the end of the green... But

Pno.

16

Voice

Em - me - line Was not to be seen. Em - me - line Came

Pno.

19

Voice

slip - ping be - tween The two tall trees at the end of the green. We all

Pno.

22 *f*

Voice
 ran up to her. "Em - me-line! Where have you been? Where have you been? Why, it's

Pno.
cresc. *f*

24 *p*

Voice
 more than a week!" And Em - me - line Said, "Sil - lies, — I went and saw the

Pno.
p

26 *f*

Voice
 Queen. She says my hands are pur - fi - ckly

Pno.
f

28 *molto rit.*

Voice
 clean!"

Pno.
dim. *p*

Bad Sir Brian Botany

Music: Eric Jones Cadieux
Lyrics: A.A. Milne

With Vigor ♩ = 92

Voice: *f* Sir
 Piano: *f* *>*

4
 Voice: Bri - an had a bat - tle - axe with great big knobs on; He
 Pno.: *p* *fp* *fp*

6
 Voice: went a - mong the vil - la - gers — and blipped them on the head. *>* On
 Pno.: *piu f* *f*

8
 Voice: Wednes - day and on Sa - tur - day, but most - ly on the lat - ter day, He
 Pno.:

10

Voice

called at all the cot-ta-ges, and this is what he said:

Pno.

12

Voice

"I am — Sir Bri - an!" (ting - ling) "I am — Sir Bri - an!" (rat - tat)

Pno.

14

Voice

"I am — Sir Bri - an, as bold as — a li - on!"

Pno.

16

Voice

Take that! and that and that! Sir

Pno.

18

Voice

Bri - an had a pair of boots with great big spurs on, A

Pno.

p *fp* *fp*

20

Voice

figh - ting pair of which he was par - ti - cu - lar - ly fond. On

Pno.

piu p *f*

22

Voice

Tues-day and on Fri - day just to make the street look ti - dy, He'd col -

Pno.

24

Voice

lect the pas - sing vil - la - gers and kick them in the pond.

Pno.

26

Voice

"I am — Sir Bri - an!" (sper - lash) "I am — Sir Bri - an!" (sper losh!)

Pno.

28

Voice

"I am — Sir Bri - an, as bold as — a li - on!

Pno.

30

Voice

Is a - ny - one else for a wash?" Sir

Pno.

32

Voice

Bri - an woke one mor - ning, and he couldn't find his bat - tle - axe; He

Pno.

34

Voice

walked in - to the vil - lage — in his se - cond pair of boots. He had

Pno.

36

Voice

gone a hun - dred pa - ces, when the street was full of fa - ces, And the

Pno.

38

Voice

vil - la - gers — were round him with ir - o - ni - cal sa - lutes.

Pno.

40

Very Softly
p

Voice

"You are — Sir Bri - an? In - deed! You are — Sir Bri - an? Dear, dear!

Pno.

p

42

Voice

You are — Sir Bri - an, as bold as — a li - on? De -

Pno.

44

Voice

li - ghted to meet you here!"

Pno.

subito f

46

Voice

They pulled him out and dried him, and they

Pno.

p *fp*

48

Voice

blipped him on the head. They took him by the bree - ches and they

Pno.

fp

50

Voice

hurl - ed him in - to the dit - ches And they pushed him un - der wa - ter - falls, and

Pno.

52

Voice

this is what they said: "You are ___ Sir Bri - an! (don't laugh)

Pno.

54

Voice

"You are ___ Sir Bri - an!" (don't cry) "You are ___ Sir Bri - an, as

Pno.

56

Voice

bold as ___ a li - on! Sir Bri - an, the li - on,

Pno.

58

Voice

good bye! Sir Bri - an strug - gled home a - gain, and

Pno.

60

Voice

chopped up his bat - tle-axe, Sir Bri - an took his figh - ting and

Pno.

62

Voice

threw them in the fi-re. He is quite a dif - ferent per - son— now he

Pno.

64

Voice

ha - sn't got his spurs on,— And he goes a - bout the vil - lage as

Pno.

66

Voice

B. Bo-ta-ny es - qui - re. "I am — Sir Bri - an? On, no!

Pno.

68

Voice

I am — Sir Bri - an? Who's he? I ha - ven't got a - ny ti - tle, I'm

Pno.

70

Voice

Bo-ta - ny Plain Mis - ter Bo - ta - ny B."

Pno.

72

Pno.

In the Fashion

Music: Eric Jones Cadieux

Lyrics: A.A. Milne

Vivace *f*

Voice

Piano

A li-on has a tail a ve-ry fine tail, And

5

Voice

Pno.

so has an e-le-phant and so has a whale and so has a cro-cro-dile and so has a quail They've all got tails but

8

Voice

Pno.

me. If I had a sixpence I would buy one; I'd

In the Fashion

12

Voice

rit. *a tempo*

say to the shop-man, "Let me try one", I'd say to the e-le-phant, "This is my one." They'd all come round and

Pno.

15

Voice

p rubato espressivo

see. Then I'd say to the li-on, "Why, you've got a tail! And

Pno.

dim. *p*

19

Voice

f *deciso*

so has the e-le-phant, and so has the whale! And, look! There's a cro-co-dile! He's got a

Pno.

f

23

Voice

tail! "You've all got tails like me!"

Pno.

The Alchemist

Music: Eric Jones Cadieux

Lyrics: A.A. Milne

$\text{♩} = 40$

Voice

Piano

There

5

Voice

Pno.

10

Voice

Pno.

15

Voice

Pno.

lives an old man at the top of the street, And the end of his

beard reaches down to his feet, And he's just the one person I'm

long - ing to meet. I think that he sounds so ex - ci - ting;

20

Voice

p

For he talks all the day to his

Pno.

25

Voice

tor - toise - shell cat, And he asks a - bout this, and ex - plains a - bout

Pno.

30

Voice

f

that, And at night he puts on a big wide - a - wake hat And

Pno.

35

Voice

p

sits in the wri - tting room, wri - tting. He has worked all his

Pno.

40 *(Whispers)*

Voice: life (And he's ter-ri-bly old) At a won - der-ful spell which says,

Pno. (Piano accompaniment)

45

Voice: "Lo, and be - hold! Your nur - se-ry fen - der is gold!" and it's

Pno. (Piano accompaniment)

50 *Rall.*

Voice: gold! (Or the tongs, or the rod for the cur-tain);

Pno. *cresc.* *piu f* *dim.*

55 *Slower*

Voice: But some-how he ha - sn't got hold of it

Pno. *p*

60 *molto rit.*

Voice: quite, Or the li - quid you pour on it first i - sn't

Pno. *8va*

64 *a tempo* ♩. = 40

Voice: right, So that's why he works on it night a - fter

Pno.

68

Voice: night Till he knows he can do it for

Pno. *8va - 1*

73 *rit.* *molto...*

Voice: cer - tain.

Pno. *subito pp* *8va*

Growing up

Music: Eric Jones Cadieux

Lyrics: A.A Milne

Joyfully ♩. = 60

p

Voice

I've got shoes with grown up la - ces,

Piano

f *p*

4

Voice

I've got kni - ckers and a pair of bra - ces, I'm all rea - dy to run some ra - ces.

Pno.

f

8

Voice

Who's co - ming out with me? I've got a nice new pair of bra - ces,

Pno.

p

12

Voice

I've got shoes with new brown la - ces, I know won - der - ful pa - ddly pla - ces.

Pno.

f

16 *p*

Voice

Who's co - ming out with me? E - very mor - ning my new grace is,

Pno.

p

20 *f* *molto rit.*

Voice

"Thank you, God, for my nice bra - ces:

Pno.

f

22 *a tempo* *ff*

Voice

I can tie my new brown la - ces." Who's co - ming out with

Pno.

25 *molto rit.* *p*

Voice

me? Who's co - ming out with me?

Pno.

p

If I were king

Music: Eric Jones Cadieux

Lyrics: A.A. Milne

♩. = 72

Voice *p*
I of - ten wish I were a King,

Piano *f* *p*

Voice *mp*
and then I could do an - y - thing. — If on - ly I were King of

Pno. *mp*

Voice
Spain, I'd take my hat off — in the rain. if on - ly I were King of

Pno. *mp*

Voice
France I woul - dn't brush my hair for my aunts.

Pno. *p* *8va*

11 *p*

Voice

I think if I were King of Greece, I'd push things off the man-tle-

Pno.

(8^{va})

14 *mp*

Voice

piece. If I were King of Nor-ro-way, I'd ask an e-le-phant to

Pno.

17

Voice

stay. If I were King of Ba-by-lon, I'd leave my but-ton gloves un-done

Pno.

20 *cresc.*

Voice

If I were King of Tim-buc-too I'd think of lo-vely things to

Pno.

23

Voice

do. _____ If I were King of a - ny - thing

Pno.

26

Voice

— If I were King of a - ny - thing, — If I were King of

non legato

Pno.

29

Voice

a - ny - thing,

Pno.

32

Voice

I'd tell the sol-diers, "I'm the King!"

Pno.

Vespers

Calm and soft ♩ = 60

Music: Eric Jones Cadieux

Lyrics: A.A. Milne

Voice *p*

Li-ttle boy kneels at the foot of the bed, Droops on the lit-ttle hands li-ttle god head.

Piano *p*

5

Voice

Hush! Hush! Whis - per who dares! Chris - to-pher Ro-bin is say - ing his pra-yers.

Pno.

9

Voice

God bless Mu-mmy I know that's right. Wa-sn't it fun in the bath to - night? The

Pno.

13

Voice

cold's so cold and the hot's so hot. Oh! God bless da-d-dy I quite for-got. If I

Pno.

18

Voice

o-pen my fin-gers a lit-tle bit more, I can see Nan-ny's dres-sing-gown on the door. It's a

Pno.

piu f

22

Voice

beau-ti - ful blue, but it ha-sn't a hood. Oh! God bless Nan-ny and make her good.

Pno.

26

Voice

Mine has a hood, and I lie in bed, And pull the hood right o-ver my head, And I

Pno.

30

Voice

shut my eyes, and I curl up small, And no-bo - dy knows that I'm here at all. Oh!

Pno.

34

Voice

Thank you, God, for a love - ly day. And what was the o - ther I had to say? I

Pno.

38

Voice

said "Bless Dad-dy," so what can it be? Oh! Now I re-mem-ber. God bless me.

Pno.

f

42

Voice

p Lit-tle boy kneels at the foot of the bed. Droops on the lit-tle hands lit-tle gold head.

Pno.

p

46

Voice

Hush! Hush! Whis - per who dares! Chris-to-pher Ro-bin is say-ing — his pra-yers.

Pno.

50

Voice

un poco rit.

Chris - to - pher Ro - bin is say - ing — his pra - yers.

Pno.

dim.

pp