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CHILD'S PLAY

by Nancy Telfer

Commissioned by the Western Ontario branch of the
Kodály Institute for the 100th Anniversary
of Zoltan Kodály

CHILD'S PLAY by Nancy Telfer

First performance on Nov. 19, 1982 in London, Ontario by Central Choir conducted by Barbara Clark, Gr. 3 students from Centennial Elementary School (teacher: Laurel Kenney) and Gr. 6 students from Oxbow Public School (teacher: John Barron).

Instrumentation & Voicing

Central Choir (SSA)

Gr. 6 Choir (SA)

Gr. 3 Choir (unis.)

piano

recorder

2 or 3 glockenspiel

tambourine

drum

Props

long skipping rope

Indian doll

cradle

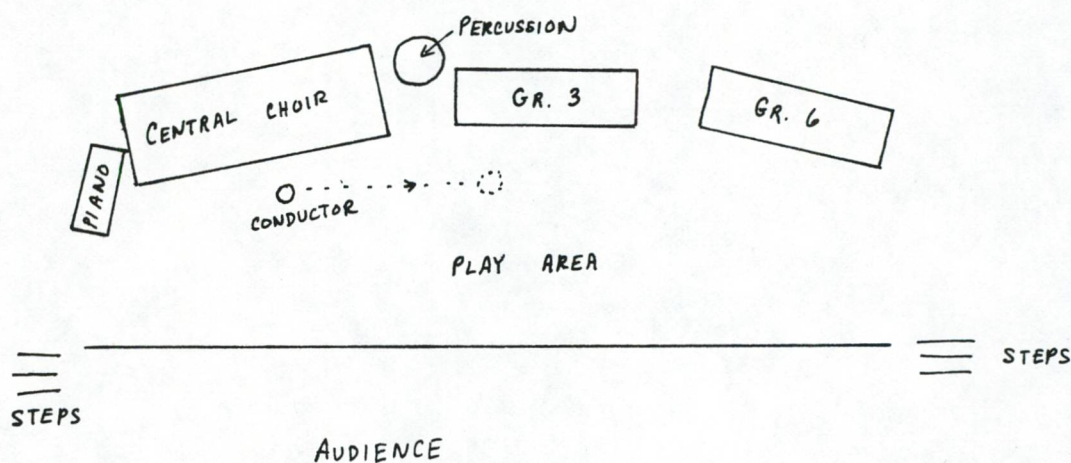
fine man's hat

imitation fish (paper or wood)

blanket

stick puppets (duck, drake, axe,
river, comforter, kettle)

bag of candy

Suggestions for Performance

Note: Gr. 3 & Gr. 6 can do their parts from memory.

Suggestions for Performance (Cont'd)

- | page | |
|-------|--|
| 1 | - Gr. 3 & 6 children may bring skipping ropes and other toys which do not roll. They may skip their way or do cart wheels on stage as they move toward their chairs. |
| Gr. 6 | 4 - clap with 2 fingers instead of full right hand if clapping is too loud |
| Gr. 6 | 5 - for 3 part round, divide tutti into 3 sections visually
e.g. 1) Gr. 6
2) Gr. 3 + part of Central Choir
3) rest of Central Choir |
| Gr. 6 | 12 - turn rope for 4 beats before starting each section. If necessary, have children chant "1, 2, 3, 4" |
| 23 | - introduction may be repeated if more time is needed to get children in place |
| 27 | - puppets should be large & colourful & attached to sticks so that they can be held high; could be 2-dimensional or papier mâché |
| 29 | - soloist can be male or female |
| 35 | - conductor may remain in place, give first cue to "English", then let music continue on its own |
| Gr. 6 | 38 - candy should be thrown first into middle of "tug of war", then in front of Gr. 6 choir, then in front of Gr. 3 choir to prevent accidents. If the candy throw is not feasible, then have the leader just interrupt the "tug of war" with a shout of "Let's play 'follow the leader'!" |
| 39 | - time may only permit for Gr. 3 to play "follow the leader" |

PROGRAM NOTES

INTRODUCTION

- "Three Jolly Fishermen" - clapping game common in Ontario
 - collected by Edith Fowke in "Sally Goes Round the Sun" [McClelland & Stewart]
- "Green Gravel" - small circle game from the east coast
 - used with permission from collector Helen Creighton
- "Hide 'n' Seek Song" - common Inuit game (Netsilik)
 - used with permission from collector Beverley Cavanagh
- "Baby caribou -
 its hide makes into clothes.
 Nieces, nephews...
 Caribou yearling...
 (Call of the crow)
 I am making noises (i.e. throat singing).
 I am eating from my hand.
 I am busy doing it.
 Enough milk!"
- "Baby Song" - native lullabye with English-Canadian nursery rhyme
 "Monday's Child"
 - used with permission from collector, recorder & transcriber
 Dr. Ida Halpern
 - recording published by Folkways Recordings, N.Y. in
 "Indian Music of the Pacific Northwest Coast" [*FE4523];
 sung by Dan Cranmer
- "This Little Piggy Went To Market" - common children's chant
- "One Potato, Two Potato" - common chanted "counting-out" game
- "Mrs. Sippi Lives By The Shore" - divination skipping game
 - collected by Edith Fowke in "Sally Goes Round the Sun" [McClelland & Stewart]

"Mantle of Green" - a story for the children during a quiet time

- Waterloo ballad sung by Alex Letto (verses 1,3,4,10,11 only)
- used with permission from Canadian Centre for Folk Culture Studies; collected by MacEdward Leach in "Folk Ballads & Songs of the Lower Labrador Coast"

"Le P'tit Avocat" - role-playing game

- collected & recorded by Samuel Gesser in Montreal
[Folkways Recording #FC7214]

" Here comes the little lawyer,
His little hat under his arm.
He enters an inn
And asks to be served.
The inn keeper brings him a fish
Which he eats.
Unfortunately, he chokes to death.
They carry him to the church
And the choir sings a mass.
They bury him in the ground."

"Promenons-Nous Dans Le Bois" - collected & recorded by Samuel Gesser in Montreal
[Folkways Recording #FC7214]

"Let's walk in the woods
Since the wolf is not there.
If the wolf were there,
He would eat us up.
Mr. Wolf, are you there
With your great pointed nose?"

Replies: "No, the wolf sleeps."

"No, the wolf is just awakening."

"No, the wolf is putting on his shirt."

"Yes, the wolf is drawing his knife."

"Du Meydele Du Fayns" - Toronto Yiddish riddle game

- permission requested from YIVO: "Yidishe Folkslider mit melodyes"

"Pretty little maiden, fine little maiden,

I will ask you a little riddle.

Where are there benches without tables?

Where is there water without fish?"

"You silly fellow, you foolish clod,

You haven't a brain inside your head!

In the bathhouse are benches and no tables,

In the ritual pool there is water and no fish."

"Antinas Ante" - Ukrainian teasing song about marriage; a "sutartine"

- symbols of a duck (maiden) and drake (husband-to-be); after marriage the "duck" will end up in the kettle

- used with permission from Canadian Centre For Folk Culture Studies; collected by Kenneth Peacock in "A Garland of Rue"

"I'll Give My Love An Apple" - riddle game from east coast

- used with permission from Helen Creighton

"English Soldiers" - war game (English against the French)

- collected by Edith Fowke in "Sally Goes Round the Sun" [McClelland & Stewart]

"Grasshoppers Three" - collected by Edith Fowke in "Ring Around the Moon"

Special Thanks To:

teachers from Western Ontario branch of Kodály Institute

Pam Bowman

CBC record library

Charles Heller

U.W.O. music library

Ann Osborne

U. of T. music library

CHILD'S PLAY

CENTRAL CHOIR

Andante (♩=92)

GAMES ARE FOR SINGING

Nancy Telfer

Musical score for the first system of 'GAMES ARE FOR SINGING'. It features three staves: Soprano (S), Alto (A), and Bass (A). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is Andante (♩=92). The music begins with a mezzo-forte (mf) dynamic. The lyrics are: "Mar-tha, John-ny, Gi-na and Pe-ter; Es-ther and Ja-cob, Da-nielle and Ro-ber-t*; Pen-ny and Wil-lis, Ka- Es-ther and Ja-cob, Da-nielle and Ro-ber-t*; Pen-ny and Wil-lis, Ka-". There are some musical markings like a '3' over a triplet and a '7' over a note.

Musical score for the second system of 'GAMES ARE FOR SINGING'. It features three staves: Soprano (S), Alto (A), and Bass (A). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is Allegro (♩=120). The music begins with a mezzo-piano (mp) dynamic, then moves to mezzo-forte (mf), forte (f), and includes a ritardando (rit.) marking. The lyrics are: "-terin-a and Yu-sef, Come and play, come and play; we'd like to see your games. Bring all your -terin-a and Yu-sef Come and play, come and play; we'd like to see your games. Bring all your -terin-a and Yu-sef Come and play; we'd like to see your games." There are various musical markings including accents, slurs, and dynamic changes.

[children from Gr. 3 & 6 classes start toward stage from all entrances of auditorium]

Musical score for the third system of 'GAMES ARE FOR SINGING'. It features three staves: Soprano (S), Alto (A), and Bass (A). The key signature is one sharp (F#) and the time signature is 4/4. The music begins with a mezzo-forte (mf) dynamic. The lyrics are: "friends, bring your kit-ty, bring your dog, bring your bro-ther, bring your sis-ter. Let's be-gin the games. friends, bring your kit-ty, bring your dog, bring your bro-ther bring your sis-ter. Let's be-gin the games." There are some musical markings like a '2' over a note and a '4' over a note.

Musical score for the fourth system of 'GAMES ARE FOR SINGING'. It features three staves: Soprano (S), Alto (A), and Bass (A). The key signature is one sharp (F#) and the time signature is 4/4. The music begins with a mezzo-forte (mf) dynamic. The lyrics are: "Guess-ing games and count-ing games and games a-bout work and play". There are some musical markings like a '2' over a note and a '4' over a note.

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* use French pronunciation of "Robert"

S *mf* Clap-ping games, cir-cle games, play-ing skip rope, line games,
S games a- bout work. Oh, clap-ping games, cir-cle games,
A Guess-ing games and count-ing games and games a-bout work and play.

S *mp* *legato* stor-y games, soft lul-la-bies. *f* Tug of war
S soft lul-la-bies. *f* Tug of war, play- act- ing, *mp* rid-dles and
A soft lul-la-bies. *f* Tug of war, play- act- ing, *mp* rid-dles and
Tug of war Tug of war, rid-dles and

S *f* Oh, games a-bout mar-riage, games a-bout death
S Oh, games a-bout mar-riage, games a-bout death
A rhymes. Oh, games a-bout mar-riage, games a-bout death
rhymes. Oh.

S Games a-bout death; Fol- low the lead- er
S Games a-bout death; Fol- low the lead- er
A games a- bout death. Oh, Fol- low the lead- er

S. Hide and go seek. Let's start the games
S. Let's start the games; Let's sing the songs.
A. Let's sing the songs; Let's sing the songs.

S. Games are for sing-ing; come sing, come play, come
S. Games are for sing-ing; Games are for sing-ing; come sing, come play, come
A. Games are for sing-ing; Games are for sing-ing; come sing, come play, come

S. join the fun. Mar-tha, John-ny,
S. join the fun. Gin-a, Pe-ter Da-nielle, Ro-ber-t,
A. join the fun. Es-ther, Ja-cob

S. Pen-ny and Wil-lis, Yu-sef, Come and play.
S. Ka-terin-a, Come and play.
A. Come and play.

[All Gr. 3 + 6 children should be sitting on stage by the end of this first part]

TUTTI

THREE JOLLY FISHERMEN

(♩=116) *mf*

TUTTI

There were three jol-ly fish-er- men. There were three jol-ly fish-er-

Guitar

mf

-men. Fish-er, fish-er, men, men, men! Fish-er, fish-er, men, men, men! There were three jol-ly fish-er-

(Stand and clap)

Gr. 3

Gr. 6

-men. The first one's name was A- bra- ham. The first one's name was A- bra-

Gr. 3+6

Gr. 3

Gr. 6

ham. Fisher, fish-er, men, men, men! Fisher, fish-er, men, men, men! There were three jol-ly fish-er-

Gr. 3+6

(slap knees)

Gr. 3

Gr. 6

men. The se- cond one's name was I- saac. The se- cond one's name was I- saac. The

Gr. 3+6

Gr. 6

The se- cond one's name was I- saac. The

Guitar

p

collected by Edith Fowke in "Sally Goes Round the Sun" [McClelland & Stewart, Ltd.]

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Gr. 3 S. -saac. Fish-er, fish-er, men, men, men! Fish-er, fish-er, men, men, men! There were three jol-ly fish-er-

Gr. 6 A. se- cond one's name was I- saac. Fish-er, fish-er, men, men, men! Fish-er, fish-er, men, men, men! There

GLOCK. p

Gr. 3 S. **TUTTI** men. *f* The third one's name was Ja- cob. The

Gr. 6 A. were three jol-ly fish- er- men. *f* The third one's name was Ja- cob. The

GLOCK. *f*

TUTTI

third one's name was Ja- cob. Fish-er, fish-er, men, men, men! Fish-er, fish-er, men, men, men! There

cob. The third one's name was Ja- cob. Fish-er, fish-er, men, men, men!

third one's name was Ja- cob. The third one's name was Ja- cob.

GLOCK.

TUTTI

were three jol-ly fish- er- men

Fish-er, fish-er, men, men, men! There were three jol-ly fish- er- men.

Fish-er, fish-er, men, men, men! Fish-er, fish-er, men, men, men! There were three jol-ly fish- er- men.

GLOCK.

[Gr. 6 be seated. Gr. 3 move to places for game]

GREEN GRAVEL

GR. 3

d. = 56

GR. 3

mf

Green gra-vel, green gra-vel, your

GLOCK.

mf

GR. 3

grass is so green, The fair-est young dam-sel that e-ver was seen. O

GLOCK.

GR. 3

Mar-y, O Mar-y, your true love is dead, He sent you a let-ter to

GLOCK.

collected by Helen Creighton; used with permission
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Gr. 3

turn round your head. Green gra-vel, green gra-vel, your grass is so green, The

mf

Gr. 3

fair-est young dam-sel that e-ver was seen. O Mar-y, O Mar-y your

Fine

2nd time, take lower notes.

Gr. 3

true love is dead, He sent you a let-ter to turn round your head. Green

D.S. al

Game for Gr. 3 to play while singing:

Children divide into groups of 3. Each group:



1. Join hands and move in a circle until "damsel".



2. At "damsel", one child goes under arms of children opposite (without anyone letting go hands). Other 2 children follow 1st child under their own joined hands until circle is turned inside out (everyone facing out).



3. Move in a circle with everyone facing out until "letter".



4. 1st child goes backwards under arms of other children. Other 2 children follow until everyone faces in.



5. Repeat #1-4. Then move in a circle until Fine. Return to seats.

HIDE 'N' SEEK SONG

Slowly (♩ = 58)

"O"-Giren aa-ya, aa-ya, aa-ya, aa-ya aa-ya, aa-ya, aa-ya, aa-ya, aa-ya

Nu-kar-nik, nu-kar-nik, lit-tle ba-by, lit-tle car-i-bou ba-by

Niec-es, ne-phews, small ones, big ones, car-i-bou year-ling here... and now I

make these nois-es. Oh, nu-kar-nik, nu-kar-nik. Oh, lit-tle one sings; oh, SPOKEN:

find my ba-by, car-i-bou ba-by. Where are you hid-ing? Tavva immuk!

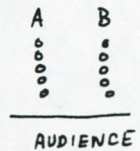
DRUM 4/4 mf

DRUM p f

DRUM 2/4 f ff

During introduction, 10 children from Gr. 6 form two lines on stage. They all face stage left. At "nukarnik", Line B bow heads.

Students from line A slowly find hiding places (e.g. behind Central Choir, percussion or props, etc.). During drum solo, Line B tries to find the hidden students. Last one is found at end of solo & everyone returns to seats.



collected by Beverley Cavanagh; used with permission

CENTRAL CHOIR

BABY SONG

[Doll is brought forward in cradle.
One child rocks it during song]

Slowly (♩=72)

Sopranos: (lovingly)

S. *p* val a um-shal-la kin

RECORDER *mf* *mp*

S. um um la-sic kin kin a day - im; val a um-shal-la kin um um la-sic

A.

S. Kin kin a day - im; val a um-shal-la kin um um la-sic kin kin a day -

A. *mp legato*
Mon-day's child is fair of face,

S. im. noo so um um la stool-ta ol ta-ee kin kin a day - im;

A. Oh, Tues-day's child is full of grace. Wednes-day's

S. ay duz um um la see-ta ok-see ta-ee kin kin a day. val a um-shal-la kin

A. child is full of woe, Thurs-day's child has far

S. um um la-sic kin kin a day - im; val a um shal-la kin um um la-sic

A. to go. Fri-day's child is lov-ing and giv-ing,

Pronounce: a = ah u = oo (except duz = "does")

i = i
o = o

S *mp*
 Kin kin a day - im. noo so um um la stool ta ol ta-ee kin kin a day-

A *mf*
 Sat-ur-day's child works hard for a liv-ing.

S im; ay duz um um la see ta ok-see ta-ee kin kin a day. val a

A *mf*
 The child that is born on the Sab-bath day

S um shal-la kin um um la-sic kin kin a day - im. so rim-mer-sar tee ee so

A *mp* *p*
 Is fair and wise and good and gay. Oh, child

S *mf*
 rim-mer-sar tee. ay o-shin quay "Sal-ly" say o-shin quee "Li-sa"

A
 of the Sab-bath.

S *p*
 yee lay-gua clay-sa quee-sa a see-gua lay. so

A *mp*
 Mon-day's child, Tues-

S
 rim-mer-sar tee ee so rim-mer-sar tee; so rim-mer-sar tee ee so

A
 day's child, Wednes-day's child; Thurs-day's, Fri-day's, Sat-ur-

S
rim-mer-sar-tee. ay o-shin quay "Sal-ly"; say o-shin quee "Li-sa"

A
-day's child

S
yee lay-gua clay-sa quee sa a see-qua lay.

A
Child of the Sab-bath is fair

S
a see-qua lay.

A
and wise.

Child at cradle then recites to doll:

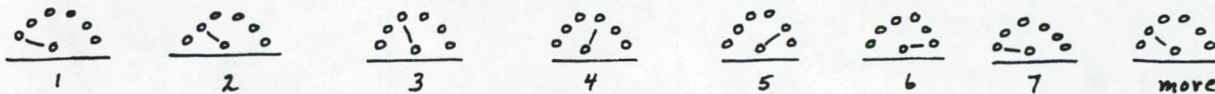
"This little piggy went to market; this little piggy stayed home;
This little piggy had roast beef; this little piggy had none;
This little piggy went 'wee, wee, wee' all the way home."

Child and cradle return to places.

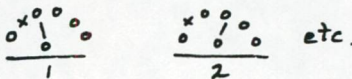
Seven Gr. 6 children come forward and form a semi-circle with one child (leader) in front. Leader starts chanting and all Gr. 6 joins in:

"One potato, two potato, three potato, four,
Five potato, six potato, seven potato, more!"

On each number, leader hits fist on top of another child's fist, going around the semi-circle and then starting again.



On "more", the child hit must return to seat. Leader begins again with next child and continues until 3 children are eliminated.



Next child eliminated stays and watches until winner is chosen.

Note: Winner should be a girl.

Winner will skip. Other 2 will turn rope. Leader will sit down.

All Gr. 3 & Gr. 6 chant while winner skips. Start slowly and repeat first list faster and faster until skipper trips. Then everyone shouts again the word she tripped on (e.g. TAILOR!) Start next section slowly and play similarly.

Mrs. Sippi lives by the shore.

She has children three and four.

The oldest one is twenty-four.

She shall marry:

||: Tinker, tailor, soldier, sailor,
Rich man, poor man, beggar man, thief,
Doctor, lawyer, Indian chief,
Royal Canadian Mounted Police...:||

At what age will this take place?

||: 15, 21, 50, never...:||

What will she go to the wedding in?

||: Jag, Chevy, horse and carriage...:||

What kind of dress will she marry in?

||: Silk, satin, cotton batting...:||

What kind of ring will he give her?

||: Diamond, ruby, ten-cent ring...:||

What kind of house will she live in?

||: Big house, little house, pig pen, barn...:||

1. Move in front of Central
Choir

2. One person: "Sing us a story"

3. Others: "Yes, sing us a story"
"Yes, a story" etc.

MANTLE OF GREEN

[While all Gr. 6 move to front of Central Choir to sit as an audience, one Gr. 6 student says, "Sing us a story" and others follow with "Yes, sing us a story", "Yes, a story", etc.]

CENTRAL CHOIR

Andante (♩=92)

rit. unis. *mf* *lunga* 1. As I was a-

mp delicately *rit.* *a tempo mp*

Ped. Ped.

-walk-ing one eve-ning in May To view those fair fields and the

Ped. Ped.

mea-dows so gay, I spied a fair dam-sel, she ap-peared like a

Ped.

queen, In her cost-ly fine robes and her man-tle so green. 2. I

Sopranos

Ped. *rit.* Ped.

collected by MacEdward Leach in "Folk Ballads & Songs of the Lower Labrador Coast" [National Museum of Canada]; used with permission

S
said, "Pret-ty fair one, will you come with me? We'll join in wed-

A
I said, "Fair one, will you come with me? Oh, we'll

P I A N O

S
lock and mar-ried will be; I'll dress you up in rich-es; you'll ap-

A
join in wed-lock and mar-ried will be; I'll dress you up in

P I A N O

Ped. Ped.

S
-pear like a queen In your cost-ly fine robes and your man-tle so

A
rich-es; you'll ap-pear like a queen Oh, in your man-tle so

P I A N O

Ped.

unis. *mp* *mf*

green." 3. She an- swered me, "Young man, you must be re- fused; I'll

Ped. Ped. Ped. *mf*

f

wed with no man, for you must be ex- cused; To the green hills I'll

p *p* *f* *f*

Ped.

mf

wan- der to shun all men's view, For the one that I love lies in

mf

Ped. Ped.

S *mf*
famed Wa-ter-loo." 4. "It was I, love-ly Nan-cy; it was I won your
A
famed Wa-ter-loo." "It was I; it was I won
PIANO
Ped.

S
heart; 'Twas in your fa-ther's gar-den the day we did part; 'Twas
A
your heart Oh, 'twas in the gar-den the day we did part;
PIANO
Ped. Ped.

S
in your fa-ther's gar-den be-neath the green tree Where I held you in
A
'Twas be-neath the green tree where I held you, o Nan-cy; I
PIANO

(less legato)

S my arms in your man-tle so green." *f*

A held you in your man-tle so green." *f* 5. This This

PIANO *mp* *p.* *p.*

S cou- ple got mar-ried, I heard peo-ple say. Great no-bles at-

A cou- ple got mar-ried, I heard peo-ple say. Great no-bles at-

PIANO *f* Ped. Ped.

S -tend on their wed-ding day; The peace is pro- claimed and the

A -tend on their wed-ding day; and the

PIANO Ped.

S
wars they are o'er, "You are wel-come to my arms, love-ly Nan-cy, once

A
wars they are o'er, "You are wel-come to my arms, love-ly Nan-cy, once

PIANO

Ped. Ped. Ped.

[Gr. 6 walks slowly back toward their seats.]

S
more."

A
more."

PIANO

f

Ped.

PIANO

LE P'TIT AVOCAT

[One Gr. 6 boy (a lawyer) walks forward with a fine hat under his arm. Another Gr. 6 says:
"Son petit chapeau sous son bras. Voici le petit avocat!"]

GR. 6

♩ = 120

[Lawyer stands looking around.]

Piano accompaniment for the first two measures. The music is in G major (one sharp) and 2/4 time. The piano part consists of a simple harmonic accompaniment with chords and moving lines in both hands.

[Lawyer puts hat on head and struts back and forth.]

Second system of music. It includes a vocal line for Gr. 6 and piano accompaniment. The vocal line has lyrics: "1. C'É-tait un p'tit a-vo-cat, Tour-ne ma rou-let-te, vi-re, vi-re, vi-re. P'É-tait un p'tit a-vo-cat,". The piano accompaniment continues with the same harmonic support.

[Lawyer puts hat under arm and continues to strut.]

Third system of music. It includes a vocal line for Gr. 6 and piano accompaniment. The vocal line has lyrics: "Tourne ma rou-lette et vir-ons-la. 2. Son p'tit cha-peau sous son bras, Tour-ne ma rou-let-te, vi-re, vi-re, vi-re,". The piano accompaniment continues with the same harmonic support.

[Innkeeper bows the lawyer into

Solo

Fourth system of music. It includes a vocal line for Gr. 6 and piano accompaniment. The vocal line has lyrics: "Son p'tit cha-peau sous son bras, Tour-ne ma rou-lette et vi-rions-la 3. Dans une au-berge il en-tra,". The piano accompaniment continues with the same harmonic support.

collected by Samuel Gesser [Folkways Record FC 7214]

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the inn and shows him to his seat.

Uris *Solo* *Uris.*

GR. 6
 Tour-ne ma rou-let-te, vi-re, vi-re, vi-re. Dans une au-berge il en-tra, Tour-ne ma rou-lette et vi-rons-la.

PIANO

[Lawyer makes eating motions to innkeeper — points to mouth, rubs tummy, etc.]

f *p* *f*

GR. 6
 4. À man-ger il de-mand-e, Tour-ne ma rou-let-te, vi-re, vi-re, vi-re. À man-ger il de-mand-e

PIANO
f *p* *f*

[Innkeeper brings a fish to him.]

p *mf*

GR. 6
 Tour-ne ma rou-lette et vi-rons-la. 5. Du pois-son on lui don-na, Tour-ne ma rou-let-te, vi-re, vi-re, vi-re.

PIANO
p

[Lawyer eats fish.]

Solo

GR. 6
 Du pois-son on lui don-na, Tour-ne ma rou-lette et vi-rons-la. 6. Une a-rête il a-val-a,

PIANO

GR. 6 *unis.* *Solo* *unis.*
 Tour-ne ma rou-let-te, vi-re, vi-re, vi-re, Une a-rête il a-val-a, Tour-ne ma rou-lette et vi-rons-la.

PIANO R.H.

GR. 6 *[Lawyer dies.]* *mp* *(horried)*
 7. Par mal-heur, il en cre-va, Tour-ne ma rou-let-te, vi-re, vi-re, vi-re, Par mal-heur, il en cre-va,

PIANO

GR. 6 *[4 pallbearers carry lawyer to church, set him down and kneel]* *f*
 Tour-ne ma rou-lette et vi-rons-la. 8. À l'é-glise on le port-a Tour-ne ma rou-let-te, vi-re, vi-re, vi-re.

PIANO *f*

GR. 6 *beside him.]* *[Child choirmaster conducts rest]* *mf*
 À l'é-glise on le port-a Tour-ne ma rou-lette et vi-rons-la. 9. Un ser-vice on lui chant-a,

PIANO *mp* *Ped. Ped. Ped. Ped.*

of Gr. 6 as a choir] *rall.* *f*

GR. 6

Tour-ne ma rou-let-te, vi-re, vi-re, vi-re. Un ser-vice on lui chant-a, Tour-ne ma rou-lette et vi-rons-la.

PIANO

rall.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Lento [Pallbearers cover lawyer with blanket] *mf* (*pesante*) *mp*

GR. 6

10. Dans la fosse, on le dé-pos-a, Tour-ne ma rou-let-te, vi-re, vi-re, vi-re. Dans la fosse on le dé-pos-a,

PIANO

[One pallbearer gives fake kick to corpse who jumps up and everyone hurries back to seats.]

GR. 6

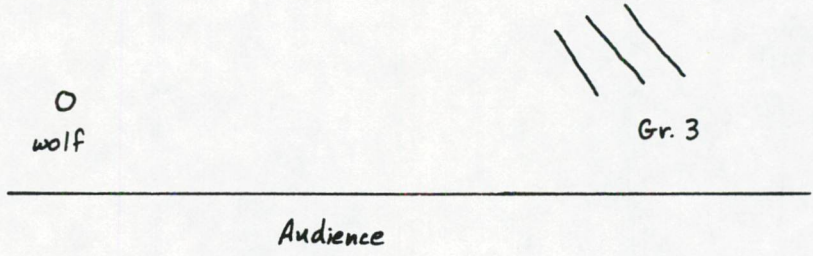
Tour-ne ma rou-lette et vi-rons-la.

PIANO

GR. 3

PROMENONS- NOUS DANS LE BOIS

During introduction, the wolf (a Gr. 3 boy) walks ferociously to Stage Right and lies down to sleep. Rest of Gr. 3 form 2 or 3 lines on Stage Left. As they sing, they walk very slowly toward wolf but stop walking after "Il nous mangerait".



Musical score for the song "Promenons-nous dans le bois". The score includes parts for Drum, Piano, and Gr. 3. The key signature is one sharp (F#) and the time signature is 4/4. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The Gr. 3 part includes the lyrics: "Prom-e-nons-nous dans le bois Tan-disqu' le loup n'y est pas. Si le loup y é-tait, Il nous man-ger-ait. Le loup y es-tu Grand nez poin-tu?"

Wolf speaks (in a wolf's voice) : 1. "Non, le loup dort."

Gr. 3 slowly continues on toward wolf, singing the chorus again ("Promenons-nous...").

- Wolf speaks after each chorus :
2. "Non, le loup se reveille."
 3. "Non, le loup met sa chemise."
 4. "Oui, le loup sort son grand couteau."

After the last time the wolf speaks, he leaps up and chases the children back to their seats. (The children make sounds of fright and say: "Au secours! Au secours!")

collected by Samuel Gesser [Folkways Record FC7214]

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CENTRAL CHOIR

DU MEYDELE DU FAYNS

Lightly
(♩=63)

S
A

f unis.
Du mey-de-le du fayns, Du mey-de-le du sheyns

PIANO
f *mf*

S
A

mp *f*
Ch'vel dir e-pes fre-gn a re-te-nish a kleyns. Vu ze-nen do benk on tish?

PIANO
mp *mf*

S
A

f
Vu iz do va-ser on fish? Vu ze-nen do benk on tish?

PIANO
mf

S
A

f unis.
Vu iz do va-ser on fish? Du na-rish-er bo-cher, Du

PIANO
f *mf*

S A *mp* *f*
na-rish-er chlop Vi hos-tu nit kayn sey-chl in day-nem kop! In bod ze-nen do

P I A N O *mp* *mf*

S A *f*
benk on tish, In mik-ve iz do va-ser on a fish. In bod ze-nen do

P I A N O *mf*

S A *f unis.*
benk on tish, In mik-ve iz do va-ser on a fish. La

P I A N O *f* *Faster (♩=76)*

S A
la la la la la; la la la la la; La la la la la la la la la la la.

P I A N O

S
A

PIANO

La la la la (la) la la la; la la la la la la la la; la la la;

Detailed description: This system contains four measures of music. The vocal line (Soprano) has lyrics 'La la la la (la) la la la;' in the first measure, 'la la la la;' in the second, 'la la la la la la la la;' in the third, and 'la la la;' in the fourth. The piano accompaniment consists of chords and eighth-note patterns in both hands, with a '7' marking in the bass line of each measure.

S
A

PIANO

La la la la (la) la la la; la la la la la la la la la. la la la.

Detailed description: This system contains four measures of music. The vocal line (Soprano) has lyrics 'La la la la (la) la la la;' in the first measure, 'la la la la la la la la la.' in the second, 'la la la la la la la la la.' in the third, and 'la la la.' in the fourth. The piano accompaniment is similar to the first system, with chords and eighth-note patterns, and '7' markings in the bass line.

S
A

PIANO

f *ff*

Detailed description: This system contains two measures of piano accompaniment. The first measure starts with a forte (*f*) dynamic and features a chord and eighth-note patterns. The second measure starts with a fortissimo (*ff*) dynamic and features a chord and eighth-note patterns. There are '7' markings in the bass line of both measures. The vocal line is empty.

Detailed description: Three sets of empty musical staves, each consisting of a treble clef staff and a bass clef staff, arranged vertically.

CENTRAL CHOIR

Slowly (♩=80-92)

TAMBOURINE:

ANTINAS ANTELE

Pronunciation:

a = ah
 e = ē (except at end of word e=ay)
 i = ee (except "sin" where i = i)
 o = ō

y = ee
 j = y
 uo = oo-ah
 au = ah-oo

eiks = ayks
 leis = "lace"
 ciau = "chow"

pacia = pah chah
 neiki = neekie

simile

[Stick puppets of drake + little

duck are held up at each side of choir, facing each other]

collected by Kenneth Peacock

in "A Garland of Rue"

[Canadian Centre for Cultural Studies]. Used with permission.

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S me." Oh, don't go, lit-tle duck, don't you lis-ten, Your head will

S ma- nes." Oi nei- ki, an- te- le, Nek-lau-sy- ki, Des ta-vo

A ma- nes." Oi nei-ki, an- te- le, Nek- lau- sy- ki, Des ta- vo

P I A N O

[picture of axe is held up in middle of choir]

TAMB. *mf* *p* *mf*

S go to Chop-per-ville. Your head will go to Chop-per-ville,

S gal- ve- le Kirt- e- juo- sin. Des ta- vo gal- ve- le Kirt-e- juo-

A gal-ve- le Kirt- e- juo- sin. Des ta-vo gal- ve- le Kirt- e-

P I A N O

[picture of river is held up at middle back of choir]

R E C. *p*

S Your blood will be let in- to the Dau-gu-va. Your blood will be

S - sin, Leis ta-vo krau- je- li, Dau- gu- vos- in. Leis ta- vo

A - juo- sin. Leis ta- vo krau- je- li, Dau- gu- vos- in. Leis ta-vo

P I A N O

[axe + river disappear]

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RECORD.



[picture of bed

S let in-to the Dau-gu-va, Your fea-thers will go to Com-fort-er-

S Krau-je-li Dau-gu-vo-sin, O mar-gas plunk-sne-les Per-i-

A Krau-je-li Dau-gu-vo-sin, O mar-gas plunk-sne-les Per-i-

P I A N O

and comforter is raised in middle of choir]

CHOR.

S ville. Your fea-thers will go to Com-fort-er-ville, And the lit-tle duck her-

S -nuo-sin. O mar-gas plunk-sne-les Per-i-nuo-sin, O pa-cia

A -nuo-sin. O mar-gas plunk-sne-les Per-i-nuo-sin, O pa-cia

P I A N O

mp

[picture of kettle is raised close to duck]

[All puppets disappear]

S -self to Ket-tle-ville!

S an-te-le, Ka-ti-luo-sin!

A an-te-le Ka-ti-luo-sin!

P I A N O

TAMB.: *p* *mf* *p*

RECORDER:

Allegro (♩=126)

PIANO

Andante (♩=90) I'LL GIVE MY LOVE AN APPLE
Solo:

1. I'll give my love an ap-ple with- out an-y

PIANO

ped. ped. ped.

core; I'll give my love a dwell-ing with- out an-y door; I'll give my love a

PIANO

ped. ped. ped. ped.

collected by Helen Creighton; used with permission
© Nancy Telfer, 1982

Solo

pa-lace where-in she might be, That she might un-lock it with-out an-y

Piano

Ped. Ped. Red- Ped.

Sopranos:

Key. 2. How can there be an ap-ple with-out an-y core? How can there be a

Alto:

2. How can there be an ap-ple with-out an-y core? How can there be a

Piano

Ped. Ped. Ped. Ped. Ped. Ped.

S

dwelling with-out an-y door? How can there be a pa-lace where-in she might

A

dwelling with-out an-y door? where-in she might

Piano

mf mp

Ped. Ped. Ped. Ped. Ped. Ped.

S
Solo:
be, That she might un-lock it with-out an-y Key? 3. My head is an

A
be, with-out an-y key?

PIANO
mf
p
Ped. Ped. Ped.

SOLO
ap-ple with-out an-y core; My mind is a dwell-ing with-out an-y

PIANO
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

SOLO
door; My heart is a pa-lace where-in she might be, That she can un-

PIANO
Ped. Ped.

Soprano *mp*
-lock it with- out an- y key. 4. I'll

PIANO
mf
p gently
Ped. Ped. Ped. Ped.

S
give my love a cher- ry with- out an- y stone; I'll give my love a chick- en with-

PIANO
Ped. Ped. Ped. Ped. Ped. Ped.

S
out an- y bone; I'll give my love a ring with- out an- y end; I'll

PIANO
Ped. Ped.

S give my love a ba-by and no cry- ing. 5. How can there be a cher-ry with-

A

PIANO

mf *non legato*

mf

How

mf detached

Ped. Ped. Ped.

S - out an-y stone? How can there be a chick-en with- out an-y bone? How

A can it be? How can it be with- out an-y bone?

PIANO

f

f

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

S can there be a ring with- out an- y end? How can there be a ba- by and

A How can there be a ring with- out an end? How can it be and

PIANO

mf

f *mf*

Ped.

no cry- ing? *legato mp* 6. When the cher-ry's in blos-som it has no stone; Oh,

no cry- ing? *mp* 6. When the cher-ry's in blos-som it has no stone; When the

no cry- ing? *mp* 6. When the cher-ry's in blos-som it has no stone; When the

legato mp *p*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

in the egg it has no bone; *mf* When the ring is a- roll- ing it

chick-ens in the egg it has no bone; *mf* When the ring is a- roll- ing it

chick-ens in the egg it has no bone; *mf* it

mf

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

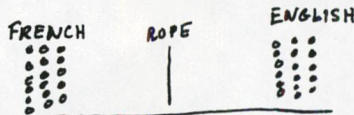
has no end; *f* When the ba-by is a- gett- ing, there's no cry- ing. *rit. mp*

has no end; *f* When the ba-by is a- gett- ing, there's no cry- ing. *rit. mp*

has no end; *f* when the ba-by is a- gett- ing, there's no cry- ing. *rit. mp*

f *rit.* *mp*

Ped. Ped.



CENTRAL CHOIR

ENGLISH SOLDIERS

AUDIENCE

March (♩=96)

[A rope is stretched along the floor.]

[Half the choir moves into rows on stage Left,

REGORDER

PIANO

facing rope.]

[Other half moves to stage Right, facing rope.]

REGORDER

PIANO

[English march 4 steps forward (toward rope); then 4

Will you give us bread and wine? For we are the

ENG.

PIANO

backward.

Repeat pattern:
4 steps forward;

4 backward.]

Eng-lish! Will you give us bread and wine? For we're the Eng-lish sold-iers!

ENG.

PIANO

collected by Edith Fowke in "Sally Goes Round the Sun" [McClelland & Stewart, Ltd.]

© Nancy Telfer, 1982

RECORDER

FR.

PIANO

f

FRENCH: [Use same marching pattern as English]

We won't give you bread and wine, for we are the French! We won't give you

REC.

FR.

PIANO

bread and wine, for we're the French soldiers!

REC.

ENG.

PIANO

f

ENGLISH: [Use same marching pattern]

Are you ready for a fight? for we are the English! Are you ready for a fight? For

REC.
ENG.
PIANO

we're the Eng-lish sold-iers! Yes, we're rea-dy for a fight For

French: [same marching pattern] *f*

Detailed description: This system contains three staves. The Recorder staff (top) has a treble clef, key signature of one sharp (F#), and a 7/8 time signature. It begins with a melodic phrase and ends with a fermata. The English Horn staff (middle) has a treble clef, key signature of one sharp, and a 7/8 time signature. It contains the lyrics "we're the Eng-lish sold-iers!" and "Yes, we're rea-dy for a fight For". A dynamic marking *f* is placed above the staff. A bracketed instruction "French: [same marching pattern]" is written above the staff, with a *f* dynamic marking below it. The Piano staff (bottom) has a grand staff with treble and bass clefs, key signature of one sharp, and a 7/8 time signature. It features a rhythmic accompaniment of chords and single notes.

REC.
FR.
PIANO

we are the French! Yes, we're rea-dy for a fight for we're the French sold-iers!

f *tr*

Detailed description: This system contains three staves. The Recorder staff (top) has a treble clef, key signature of one sharp, and a 7/8 time signature. It features a melodic line with a trill (*tr*) at the end. The French Horn staff (middle) has a treble clef, key signature of one sharp, and a 7/8 time signature. It contains the lyrics "we are the French!" and "Yes, we're rea-dy for a fight for we're the French sold-iers!". A dynamic marking *f* is placed below the staff. The Piano staff (bottom) has a grand staff with treble and bass clefs, key signature of one sharp, and a 7/8 time signature. It features a rhythmic accompaniment of chords and single notes.

REC.
ENG.
PIANO

Now we're on the bat-tle-field For we are the Eng-lish!

English: [same marching pattern] *f*

Detailed description: This system contains three staves. The Recorder staff (top) has a treble clef, key signature of one sharp, and a 7/8 time signature. It features a melodic line with a dynamic marking *f*. The English Horn staff (middle) has a treble clef, key signature of one sharp, and a 7/8 time signature. It contains the lyrics "Now we're on the bat-tle-field For we are the Eng-lish!". A bracketed instruction "English: [same marching pattern]" is written above the staff, with a *f* dynamic marking below it. The Piano staff (bottom) has a grand staff with treble and bass clefs, key signature of one sharp, and a 7/8 time signature. It features a rhythmic accompaniment of chords and single notes.

C.R. C.B.

F. GR.

P. GR.

Now we're on the bat-tle-field For we're the Eng-lish sold- iers!

English and French pretend to shoot each other.
Then each side runs forward to take the hands of
a person from the opposite side. Each soldier tries to
pull the other soldier over the middle line (rope).

Note: There may only be enough room for front rows of
soldiers to participate in tug-of-war. The rest
can cheer them on as spectators.

Tug-of-war continues for several moments.

Then, unexpectedly, a Gr. 6 student throws handfuls of white
candy high into the air into middle of the tug-of-war.

Everyone on stage runs for a piece.

One Gr. 6 student is the only one to pick up a red candy; he or she
holds it high in the air.

All Gr. 3 lines up behind this "Leader" while Central Choir and
Gr. 6 return to stand in places; rope is removed.

GRASSHOPPERS THREE

TUTTI

Not Too Fast (♩.=92) [Leader leads Gr. 3 in a game of "Follow the Leader" down off stage.

Grass-hoppers three a-fid-dl-ing went, Hey, ho, ne-ver be still! They

Leader does various actions with arms, head & feet. Gr. 3 copies these actions.]

paid no mon-ey to-ward their rent, But all day long with el-bow bent They fid-dled a tune called

[Gr. 6 joins end of Gr. 3 line

Rill-a-by, rill-a-by, Fid-dled a tune called Rill-a-by-rill.

RECORDER

and also copies Leader.]

Sopranos **CENTRAL CHOIR** *mf*

Grass-hoppers three a-fid-dl-ing went, Hey, ho,

Altos *mf*

Grass-hoppers three a-fid-dl-ing went, Hey, ho,

RECORDER

collected by Edith Fowke in "Ring Around the Moon" [M^cClelland & Stewart, Ltd.]

© Nancy Telfer, 1982.

S ne-ver be still! They paid no mon-ey to- ward their rent, But all day long with el- bow bent They

A ne-ver be still! They paid no mon-ey to- ward their rent, But all day long with el- bow bent They

[Leader starts

S fid-dled a tune called Rill-a-by-rill-a-by, Fid-dled a tune called Rill-a-by-rill. Sing hey, sing ho! oh,

A fid-dled a tune called Rill-a-by-rill-a-by, Fid-dled a tune called Rill-a-by-rill. Sing hey, sing ho! oh,

to line up followers in rows on stage.]

S ne-ver be still! They fid-dled a tune called Rill-a-by-rill. Grass-hop-pers three g- fid-dl-ing went,

S ne-ver be still! They fid-dled a tune called Rill-a-by-rill. Grass-hop-pers three a-

A ne-ver be still! They fid-dled a tune called Rill-a-by-rill.

TUTTI TAMBOURINE:

TAMB.

S Hey, ho, ne-ver be still! They paid no money to- ward their rent, But all day long with

A fid-dl-ing went, a- fid-dl-ing went. All day long a- fid-dl-ing went; All day long with

-41-

TAMB.

CENTRAL CHOIR

S
Gr. 3
Gr. 6

el-bow bent They fid-dled a tune called Rill-a-by, rill-a-by, Fid-dled a tune called Rill-a-by-rill. Sing

A
Gr. 6

el-bow bent. Grass-hoppers three Hey, ho! Fiddled a tune called Rilla-by-rill. Sing

TUTTI

S

hey, sing ho, oh, ne-ver be still; They fid-dled a tune called Rill-a-by-rill.

S

hey, sing ho, oh, ne-ver be still; They fid-dled a tune called Rill-a-by-rill.

A
Gr. 3, Gr. 6 (Sop. only)

hey, sing ho They fid-dled a tune called Rill-a-by-rill. Grass-hoppers three a-

G
Gr. 3, Gr. 6

f

DRUM

S

A tis- Ket, a tas- Ket, a green and yel-low bas- ket...

A
Gr. 6

Grass-hoppers three a- fid-dl-ing went; a- fid-dl-ing went. All day long a- fid-dl-ing went,

Gr. 3
Gr. 6

fid-dl-ing went, Hey, ho, ne-ver be still! They paid no mon-ey to-ward their rent. But

G
Gr. 3, Gr. 6

f

R
C.

