

Ian Assersohn

CHILDHOOD

Seven choral settings of poems by A. A. Milne

SATB and piano



APPLE TREE MUSIC

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All lyrics are by A. A. Milne (1882-1956) from his poetry collection "When We Were Very Young"

All the titles in this anthology are available separately from Apple Tree Music. Disobedience and The Mirror are also available in settings for SSA and piano..

About the composer

Ian Assersohn is a British composer, arranger, workshop leader and choral director whose works are widely performed, both in the UK and abroad.

Noted for its appealing melodic and harmonic invention, careful structuring and skilful and original setting of texts, Ian's music has been described as, by turns, beautiful and haunting, or energetic and rhythmical. Ian's approachable style is enjoyed by performers and audiences alike.

Ian's works are published by OUP and Novello, among others, or self-published under the Apple Tree Music label. They also appear in a number of anthologies including Carols For Choirs 6, The Oxford Book Of Easy Flexible Anthems, The Novello Book of British Folksongs and The Oxford Book of Flexible Choral Songs.

Ian's first novel, "The Lampmaker" was published in 2025 and is available from all bookshops.

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Total running time: 20 mins

COMPOSER'S NOTE



It all began with a funeral. Martin, who had sung in one of my choirs for decades, was a loving family man and during the service his adult grandchildren read out A. A. Milne's poem The King's Breakfast. It was perhaps an unorthodox choice for a funeral, but they chose it because they remembered him reading it to them as children and it must be said they read it beautifully.

I was mildly surprised to find how well I remembered The King's Breakfast - every word - although it must be a fearsome number of years since I had looked at it, or even thought about it. I'd forgotten how clever and funny A. A. Milne's poetry is. I don't know if children still read A. A. Milne's poems, or know anything about his work beyond Winnie-The-Pooh, but I loved them as a child and - as I discovered at Martin's funeral - I love them still.

Another choir member - Peter - suggested that The King's Breakfast would make a good choral song, and I agreed, so I went home and wrote it. It was fun and came easily. So I tried another one, and out popped Disobedience. After that there was no stopping me and in less time than it takes to say "James James Morrison Morrison Weatherby George Dupree" I had seven of these things on my hands.

And now they are in yours.

There's lots of vocal effects which I hope will give lots of fun, which should mostly be self-explanatory, but I would like to say a word about the body percussion in the fourth song, Happiness.

The "dusting hands" gesture which occurs several times in "Happiness" is made by brushing the two hands together vertically in opposite directions twice - first one way and then the other. The idea is to make a sort of clappy, swooshy percussive sound. More swooshy than clappy, ideally. Try curving your fingers outwards slightly. It should sound a bit like a "soft-shoe shuffle".

Clearly it's going to be impossible for the choir to do this if they are holding their copies. Smaller groups could perhaps use music stands but for most choirs a much better solution is to perform this song without copies. If this choir difficult then perhaps you can get the audience to do it, or even just the conductor.

If you like these songs of childhood you might also like to know that I have made settings of two of Edward Lear's poems (The Dong With a Luminous Nose and The Owl and the Pussycat) and Kenneth Grahame's Duck's Ditty (from The Wind in the Willows). And there are of course many non-childhood-related songs spanning decades of creative output.

You can find them all on my website appletreemusic.net.

Ian Assersohn

Spoken passages (indicated by
cross-headed notes) can optionally
be taken by solo voices.

In memory of Martin Evans,
a beloved member of
Leatherhead Choral Society for 40 years

1. The King's Breakfast

A. A. MILNE

IAN ASSERSOHN

Allegro ♩ = 140

Piano *p*

8 S, A *mp unis.*
and The Queen asked The Dair - y - maid:

T, B *mp unis.*
The King asked The Queen,

13 Triangle (Optional)

"Could we have some but - ter for The Roy - al slice of bread?" The

mp

mp

"Cer-tain-ly, I'll go and tell the

18

Queen asked the Dair-y-maid, The Dair-y-maid Said,

23 cow Now Be-fore she goes _____ to bed."

mp The*mp*

30

mp

"Don't for-get the but-ter_ for The

Dair-y-maid She curt-sied, And went and told The Al-der-ney:

V

36 Roy-al slice of bread" _____

The Al-der-ney Said sleep-i - ly:

"You'd bet-ter tell His

42

Ma-jes-ty That ma-n-y peo-ple now-a-days Like mar-ma-lade _____ In - stead."

49

mp "Fan - cy!"

The Dair-y-maid Said And went to Her Ma-jes - ty. She

mp

55 *mp* "Ex-

curt-sied to the Queen, and She turned a lit - tle red:

60 (Sop)

cuse me, Your Ma - jes - ty, For tak - ing of The li - ber - ty, But

64 *rit.*

mar-ma-lade is tas - ty, if it's ve - ry Thick-ly Spread."

rit.

71 **A tempo** ♩ = 140
S,A

mp "Oh!"

mp The Queen said And_ went to His Ma - jes - ty:

76

76

mp

"Talk-ing of the but-ter_ for The Roy-al slice of bread_____ *mp* Ma-ny peo-ple Think that

77 78 79 80 81 82

This block contains the musical notation for measures 76 through 82. It features a vocal line with lyrics and piano accompaniment. The key signature has two flats (B-flat and E-flat). The vocal line starts with a mezzo-piano (*mp*) dynamic. The piano accompaniment includes chords and melodic lines in both hands.

83

83

Mar - ma - lade Is ni - cer. Would you like to try a lit - tle

84 85 86

This block contains the musical notation for measures 83 through 86. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support with chords and moving lines.

87

87

(seductively)

Mar - ma - lade_____ In - stead?"

88 89 90

p

This block contains the musical notation for measures 87 through 90. The vocal line begins with the instruction "(seductively)". The piano accompaniment includes a piano (*p*) dynamic marking in measure 88. The system concludes with repeat signs at the end of the staves.

92

f

The King said, And then he said, The King sobbed And went back to

f

The King said, And then he said, The King sobbed And went back to

f

"Bo- ther!" "Oh, dear-y me!" "Oh, dear-y me!"

f

The King said, And then he said, The King sobbed And went back to

100

mp *rit.*

bed. He whim-pered,

mp

bed. He whim-pered,

mf *p*

"No-bo- dy," "Could call me A fus-sy man; I on-ly want A

mp

bed. He whim-pered,

rit.

mf *p*

108

Meno mosso $\text{♩} = 120$

mp
The Queen said,

mp
lit-tle bit Of but-ter for My bread!" ____

mp
The Queen said,

mp
The Queen said,

mp

118

And went to the Dair - y - maid.

"There, there!"

mp
The Dair - y - maid Said,

And went to the Dair - y - maid. The Dair - y - maid Said,

And went to the Dair - y - maid. The Dair - y - maid Said,

122

"There, there!" *mf* The cow said,

And went to the shed. *mf* The cow said,

And went to the shed. *mf* The cow said,

And went to the shed. *mf* There, there! I

mf

128

did-n't real-ly Mean it; Here's milk for his por-rin-ger, And but-ter for his bread."

graz

136

A tempo ♩=140

mf

The Queen took The But-ter And brought it to His Ma-jes-ty; The

mf

A tempo ♩=140

8va

142

King said, "But-ter, eh?" And bounced out of bed.

King said, And bounced out of bed.

8va

147

cresc.

he said, As he kissed her Ten-der-ly, he said, As he slid down the

"No-bo- dy," *cresc.* "No-bo- dy,"

he said, As he kissed her Ten-der-ly, he said, As he slid down the *cresc.*

cresc.

154

f *mf* *unis.*

ba - ni - sters, "No - bo - dy, My dar - ling, Could call me A fus - sy man. BUT I do like a

ba - ni - sters, *f* *mf* *unis.*

162

pp *gleefully* *mf*

lit - tle bit of but - tah, - (but - tah!) I do like a lit - tle bit of but - tah, - I

pp *gleefully* (but - tah!) *mf*

pp

169

rit. *A tempo* ♩=140

do like a lit - tle bit of but - ter to my bread!"

rit. *f* *A tempo* ♩=140

mf *f*

2. The Four Friends

A. A. MILNE

11
IAN ASSERSOHN

Moderato ♩ = 66

mf

S Er-nest was an e-le-phant

A

T

B

Moderato ♩ = 66

Piano *mf*

7

a great big fel-low,

mf A great big fel-low, *mp* Leo-nard was a li-on with a six-foot tail,

mf A great big fel-low, *mp* with a six-foot tail,

mf A great big fel-low, *mp* with a six-foot tail,

mp

12

13

Musical score for measures 12-13. The score is written for four staves. The first two staves are vocal staves, and the last two are piano accompaniment staves. The key signature is one flat (B-flat), and the time signature is 2/2. The lyrics are: "George was a goat, and his beard was yel-low, and his beard was yel-low, And". The piano part features a melody in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *pp* (pianissimo).

George was a goat, and his beard was yel-low, and his beard was yel-low, And

18

Musical score for measures 18-19. The score is written for four staves. The first three staves are vocal staves, and the last two are piano accompaniment staves. The key signature is one flat (B-flat), and the time signature is 2/2. The lyrics are: "James was a ve-ry small snail.____". The piano part features a melody in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *pp* (pianissimo). The vocal part includes a falsetto section and a glissando.

(falsetto) James was a ve-ry small snail.____

22

mp

Er-nest had a man-ger and its walls were thick,

mp

Leo-nard had a stall, and a great big strong one, and its walls were thick,

mp

and a great big strong one, and its walls were thick,

mp

and a great big strong one, and its walls were thick,

26

George found a pen, but I think it was the wrong one,

and James sat down on a brick.

p

f Er-nest start-ed trum-pet-ing and cracked his man-ger,

f Er-nest start-ed trum-pet-ing and cracked his man-ger, Leo-nard start-ed roar-ing and shiv-ered his stall,

f Er-nest start-ed trum-pet-ing and cracked his man-ger, Leo-nard start-ed roar-ing and shiv-ered his stall,

f Er-nest start-ed trum-pet-ing and cracked his man-ger, Leo-nard start-ed roar - ing and shiv-ered his stall,

f

pp James gave the huf-fle of a snail in dan-ger And no - bo-dy heard him at all.

pp

38

f Er-nest start-ed trum-pet-ing and raised such a rum-pus

f Er-nest start-ed trum-pet-ing and raised such a rum-pus Leo-nard start-ed roar-ing and try-ing to kick,

f Er-nest start-ed trum-pet-ing and raised such a rum-pus Leo-nard start-ed roar-ing and try-ing to kick,

f Er-nest start-ed trum-pet-ing and raised such a rum-pus Leo-nard start-ed roar - ing and try-ing to kick,

42

pp James went on a jour-ney with the goat's new com-pass and he reached the end

pp

mf Er-nest was an e-le-phant and ve-ry well-in-ten-tioned,

mf Er-nest was an e-le-phant and ve-ry well-in-ten-tioned,

of his brick.

Leon-ard was a li-on with a brave new tail,

mf Leon-ard was a li-on with a brave new tail, *mp* George was a goat, as I think I have men-tioned,

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

53

But James was on - ly a snail,

58

Er-nest was an e-le-phant a great big
Leo-nard was a li-on with a six - foot
George was a goat, and his beard was
a snail, And James was a

fel - low, Er - nest was an e - le - phant
tail, Leo - nard was a li - on
yel - low, George was a goat,
ve - ry small snail, _____ And James

gliss. *(falsetto)*

The musical score for measures 64-66 features four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs. The piano accompaniment is in treble and bass clefs. The lyrics are: fel - low, Er - nest was an e - le - phant tail, Leo - nard was a li - on yel - low, George was a goat, ve - ry small snail, _____ And James. There are glissando and falsetto markings in the bass line.

non rit.

a great big fel - low.
with a six - foot tail.
and his beard was yel - low.
was a ve - ry small snail. _____

port. *sva*

non rit.

The musical score for measures 67-70 features four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs. The piano accompaniment is in treble and bass clefs. The lyrics are: a great big fel - low. with a six - foot tail. and his beard was yel - low. was a ve - ry small snail. _____. There are portamento and *sva* markings in the bass line.

3. The Mirror

19

A. A. MILNE

IAN ASSERSOHN

Very slow, and dreamlike ♩ = 35

pp

S Between the woods the af - ter - noon_

A Between the woods the af - ter - noon_

T *pp* The

B

Piano

pp

Red. *sim.*

7

Is fal - len in a gol - den swoon.

af - ter - noon Is fal - len in a gol - den swoon.

pp

Is fal - len in a gol - den swoon.

11

cresc. 2 *2* *2* *mp*

The sun looks down from qui - et skies

cresc. 2 *2* *2* *mp*

The sun looks down from qui - et skies

cresc. 2 *2* *2* *mp*

The sun looks down from qui - et skies

2 *2* *2* *mp*

The sun looks down from qui - et skies

cresc. *mp*

15

p *pp*

To where a qui - et wa - ter lies, And si - lent trees stoop

p *pp*

To where a qui - et wa - ter lies, And si - lent trees stoop

pp

And si - lent trees stoop down to trees.

pp

And si - lent trees stoop down to trees.

p *pp*

21

down to trees. _____ A

down to trees.

pp And there I saw a white swan make _____

pp And there I saw a white swan make _____

pp

26

white swan make An - o - ther white swan in the lake; _____ And,

pp An - o - ther white swan in the lake; _____ And,

An - o - ther white swan in the lake; _____ And,

An - o - ther white swan in the lake; _____ And,

pp

31 *cresc.* *2* *2* *2* *mp* *p*

breast to breast, both mo - tion - less, _____ They wai - ted for the wind's ca -

breast to breast, both mo - tion - less, _____ They wai - ted for the wind's ca -

breast to breast, both mo - tion - less, _____

breast to breast, both mo - tion - less, _____

cresc. *2* *2* *2* *mp* *p*

breast to breast, both mo - tion - less, _____

cresc. *2* *2* *2* *mp* *p*

breast to breast, both mo - tion - less, _____

cresc. *mp* *p*

36 *pp*

ress... _____ And all the wa - ter was at ease. _____

pp

ress... _____ And all the wa - ter was at ease. _____

pp

And all the wa - ter was at ease. _____

pp

And all the wa - ter was at ease. _____

pp *ppp*

4. Happiness

23

A. A. MILNE

IAN ASSERSOHN

Slowly but with suppressed joy ♩=60

p unis.

S
A

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

T
B

Slowly but with suppressed joy ♩=60

Piano

p

5

mp

John had a Great Big— Wa-ter-proof Mack-in - tosh...

p unis.

John had a Great Big— Wa-ter-proof Hat; *mp*

mp

9

unis. (spoken)

And that Is That.

unis. (spoken)

(Said John) Is That.

mf

John had Great Big Wa - ter-proof

Allegretto with a gentle swing ♩ = 80

mp

mf

Boots on;

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

John had _____ a Great Big Wa-ter-proof Mack-in- tosh... And that (Said

mp

f

f

30 (dusting hands)

John) Is That.

mf

(dusting hands) John had Great Big Wa - ter-proof

35 *mp*

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

Boots on; John had_____ a Great Big Wa-ter-proof Hat;

40

Great Big Wa-ter-proof Hat; And a Mack-in- tosh... And

John had_ a Great Big Wa-ter-proof Mack-in- tosh... *f*

45

(dusting hands)

mp

that (Said John) Is That. do do be do do be do do be do be do

(dusting hands)

mp

do do do do

mp

51

gliss.

do do do do be do do be do do be do be do doo

gliss.

do do do do do do do do do do do do do do

56

mf

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

mf

do-de-le do be do do

mf

61

mp

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

oo___

John had___ a Great Big Wa-ter-proof

67

f

(dusting hands)

And that (Said John) Is That.

Mack-in- tosh...

f

(dusting hands)

74

mp

pom pom pa da pa dum dum dum dum

mp

pom pom pa

do be do be do be do do do do do do do do do do be do be do

da ba dum dum dum dum do

do do do do do de do be do do

do do

rit.

rit.

mp

Meno mosso $\text{♩}=60$

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

f

Meno mosso $\text{♩}=60$

f

98 *accel.* *Allegretto* $\text{♩} = 80$
mf
 Great Big Wa-ter-proof Hat; John had _____ a
mp
oo

102 *f* *(dusting hands)*
 Great Big Wa-ter-proof Mack-in- tosh... And that (Said John) Is
f *(dusting hands)*

107 *poco accel.* *Vivo* $\text{♩} = 90$
p
 That. (He had his
(audible intake of breath) *p*
Huh! John had Great Big Wa - ter-proof Boots on;
poco accel. *Vivo* $\text{♩} = 90$
mf

112

wa-ter-proof boots on.) (He had a wa-ter-proof hat on

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

117

too.) and a Great Big Wa-ter-proof Mack-in- tosh... And that,

John had A (Said

mf cresc.

mf

122

(Said John) And that (Said John) Is That.

John,) and that,

cresc.

f

f

5. Through The Wood

31

A. A. MILNE
"The Invaders"

IAN ASSERSOHN

Andante ♩ = 82

S
A

T
B

Piano

pp

pp

p

mp

pp

mp

ba ba - ba In care-less pat-ches through the wood The

Ba ba - ba ba - ba

clumps of yel-low prim-rose stood,

ba ba - ba ba - ba And sheets of white a - ne-mo - nes,

*The vowel sound in 'ba' should be almost like an 'u' as in 'butter'.

17

mp *mf*

ba ba - ba ba - ba Had co-vered up the vi - o -

Like dri-ven snow a-gainst the trees, Ba - ba ba -

21

mp

let But left the blue-bell blu - er yet.

ba

mp

25

mf *pp* *mp*

Ba ba - ba ba ba - ba A-

mf *pp*

31

long the nar-row car-pet ride, With prim-ro-ses on ei-ther side, *mp*

Ba ba - ba ba - ba ba ba - ba ba - ba Be-

37 *pp* *mp*

Ba ba - ba ba - ba ba - ba ba - ba Brea-thing the

tween their sha-dows and the sun The cows came slow-ly, one by one, Ba -

42 *mf* *mp* *mf*

ear - ly morn-ing air And, one by one, in-

And leav-ing it still sweet-er there. one by

ba ba - ba

48 tent u-pon Their pur-po-ses, they fol-lowed on In or-dered *dim.* si-lence, *rit.* si-lence, si-lence... and were

one, one by one, one by one

55 *A tempo* *p* gone. *pp* Ba ba - ba

A tempo *p*

61 *mp* ba ba - ba But all the lit-tle woods was still, As if it wai-ted so, un-

Ba ba - ba ba - ba ba - ba

67 *pp*

til Ba ba - ba ba - ba ba -

mp

ba ba - ba Some black-bird on an out-post yew,

72 *mp* *mf*

ba ba - ba Lift-ed his yel-low beak at last To

mf

Watch-ing the slow pro-ces - sion through, Ba - ba ba - ba

76 *poco rit.* *f* *Poco meno mosso*

whis-tle that the line had passed... Then all the wood be-gan to

poco rit. *f* *Poco meno mosso*

80

to the spring.

sing Its morn-ing an-them to the spring, to the spring._____

to the spring.

85 **Tempo 1** ♩=82

p *La-d'n da-d'n da-d'n da-d'n da-dn' da-d'n

p *Tick-a-dum, tick-a-dum

p *Ba -

p *Pi-pi - pip - bup

Tempo 1 ♩=82

*These motifs are meant to imitate the calls of (imaginary) exotic birds.

88

doo

La-d'n da-d'n da-d'n da-d'n da-dn' da-d'n doo

Tick-a-dum, tick-a-dum

tick-a-dum,

woop

Ba - woop

Pi - pi - pip - bup

Pi - pi -

91

pp

rit.

La-d'n da-d'n da-d'n da-d'n da-dn' da-d'n doo

pp

tick-a-dum,

pp

Ba-woop

pp

pip - bup

Pi - pi - pip-bup

rit.

pp

6. Disobedience

A. A. MILNE

IAN ASSERSOHN

Skipingly ♩ = 110 *mf*

S
A

T
B

mf

Skipingly ♩ = 110 *mf*

Piano

James James Mor-ri-son Mor-ri-son

7

Wea-ther-by George Du - pree Took great Care of his Mo-ther, Though he was on - ly three.

13

"Mo- ther," "You must ne-ver go down to the

James James Said to his Mo-ther, he said, said he;

18

end of the town, if you don't go down with me."

24

ooh!

James James

p

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

30

No! *mp*

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

mp

40
36 *solo, spoken
senza misura* **A tempo** *rit.*

she: "I can get right *dine* to the end of the *tine* and be back in time for tea."

40 **Pesante** ♩=90

"Lost or Sto-len or Strayed! James James Mor-ri-son's Mo-ther

mf King John Put up a no-tice,

Pesante ♩=90

46

Seems to have been mis-laid.

Last seen Wan-der-ing vague-ly Quite of her own ac-

51 *f*

She tried to get down to the end of the town: For - ty Shil-lings Re- ward!

cord, *f*

56 *accel.* *Tempo 1*

accel. *Tempo 1*

p *mp*

64 *mf*

James James Mor-ri-son Mor-ri-son (Com-mon-ly known as Jim) Told his Oth-er re - la-tions

mf *mf*

Not to go blam - ing him. "Mo - ther," "You must

James James Said to his Mo - ther, he said, said he;

This system contains measures 70 through 75. It features a vocal line with lyrics and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "Not to go blam - ing him. 'Mo - ther,' 'You must James James Said to his Mo - ther, he said, said he;".

ne-ver go down to the end of the town, with - out con-sult-ing me."

This system contains measures 76 through 82. The vocal line continues with the lyrics: "ne-ver go down to the end of the town, with - out con-sult-ing me." The piano accompaniment provides harmonic support.

p James James Mor - ri - son's Mo - ther has - n't been heard of

p

This system contains measures 83 through 88. It begins with a key signature change to two sharps (F# and C#). The vocal line starts with a piano (*p*) dynamic and the lyrics: "James James Mor - ri - son's Mo - ther has - n't been heard of". The piano accompaniment also features a piano (*p*) dynamic in the right hand.

87 *gasp!*

King John Said he was sor-ry, So did the Queen and Prince.

since. *Ahh.* (that's nice)

93

King John (Some-bo - dy told me) Said to a man_ he knew:

solo, spoken senza misura

"If

97

peo-ple go dine to the end of the time, well, what can a-ny-one do?"

p

44 (Now then, very softly)

100 *pp*

First system of musical notation, measures 44-100. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: J. J. M. M. dou-ble-u G. Du P. Took great C O his Em. The piano part consists of a treble and bass staff. The key signature has one flat (B-flat). The tempo/mood is indicated as 'pp' (pianissimo).

J. J. M. M. dou-ble-u G. Du P. Took great C O his Em

106

(whispered)

Second system of musical notation, measures 106-112. It continues the vocal and piano parts. The lyrics are: Though he was on - ly three. "Em," You must J. J. Said to his Em he said, said he, (whispered). The piano part continues with a treble and bass staff. The key signature has one flat (B-flat). The tempo/mood is indicated as 'pp' (pianissimo).

Though he was on - ly three. "Em," You must

J. J. Said to his Em he said, said he, (whispered)

112

Third system of musical notation, measures 112-118. It continues the vocal and piano parts. The lyrics are: ne-ver go down to the end of the town if you don't go down... with me!" The piano part continues with a treble and bass staff. The key signature has one flat (B-flat). The tempo/mood is indicated as 'f' (forte).

ne-ver go down to the end of the town if you don't go down... with me!"

7. Rice Pudding

45

A. A. MILNE

IAN ASSERSOHN

Moderato ♩ = 92

mp

S
A

T
B

mp

Moderato ♩ = 92

Piano

mp (with delicacy. At least, to start with.)

7

mf

might and main, And she won't eat her din - ner, rice pud - ding a - gain, What

mf

mf

10

is the mat - ter with Ma - ry Jane? (weary sigh)

mp

14 *mp* And a book a-bout a-ni-mals,

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

mp

19 all in vain, *mf*

What is the mat-ter with Ma-ry Jane? (groan)

mf

24 *mp*

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

But, look at her, now she's be-

mp She's per-fect-ly well, and she has-n't a pain;

29 *mf*

gin-ning a-gain! What is the mat-ter with Ma-ry Jane? (frustrated "grrrr")

mf

34 *mp* and a ride in the train,

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

mp *unis.* And I've begged her to stop for a

39 *mf*

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

bit and ex-plain, *mf*

mf

Meno mosso

f

(scream!) _____ What is the mat-ter with Ma - ry Jane? She's per-fect - ly well, and she

f

Meno mosso

f

f

rit. -

p sweetly

has - n't a pain; And it's love - ly rice pud - ding for din - ner a - gain,

p sweetly

rit. -

p dolce

p dolce

Presto

mf

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

mf

Presto

f

f

Ian Assersohn

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