

# FOURTEEN SONGS

FROM

## “WHEN WE WERE VERY YOUNG”

WORDS BY

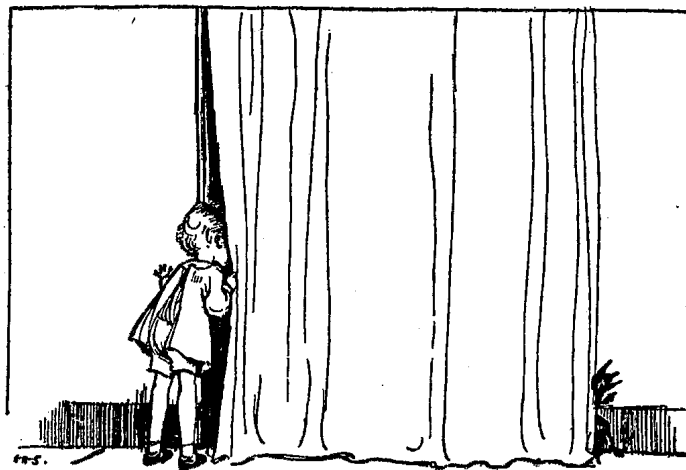
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**VISCOUNTESS LASCELLES**  
**to the**  
**AUTOCRATS OF HER NURSERY**

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# Happiness

*Happily*



John had great big wa-ter-proof Boots on;

*f* *mf*

John had a great big wa-ter proof Hat; John had a great big wa-terproof Mac-in-tosh.

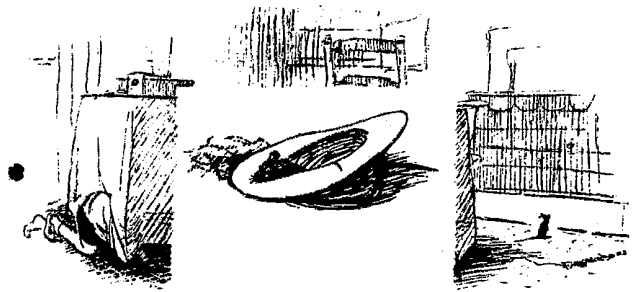


And that (said John) Is That.

*f*



# Missing



*Wistfully*

Has an - y - bod - y seen my mouse?

*p*

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

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

tried, I tried, I think he's some - where a - bout the house. Has an - y - one seen my

*mf*



*Suspiciously* mouse? *Un-cle John, have you seen my mouse?* *Wistfully again* Just a small sort of mouse, a

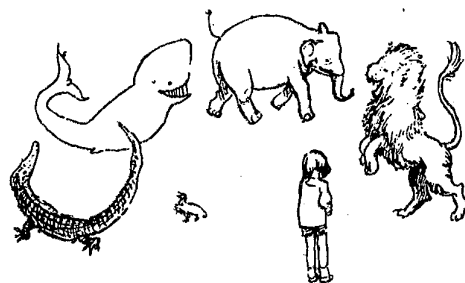
dear lit-tle brown one, He came from the coun-try, he was-n't a town one; So he'll feel all lone-ly in a

*A last hope* Lon - don street; Why, what could he pos-si-bly find to eat? He must be some-where. I'll ask Aunt Rose: Have

you seen a mouse with a wof-fel-ly nose? Oh! some-where a-bout He's

*Despairingly* just got out. Has-n't an-y-bod-y seen my mouse?\_

# In the Fashion



*Animato, or something like that—*

A li-on has a tail and a ver-y fine tail, And

*mf*

so has an el-e-phant, and so has a whale, And so has a croc-o-dile, and so has a quail—They've

*cresc.*

all got tails but me.

*f*

If I had a six - pence I would buy one; I'd say to the shop - man,

*mf*



"Let me try one; I'd say to the el-e-phant, "This is my one." They'd all come round to

*cresc.*

*see.* *Proudly* Then I'd

*f* *mf*

say to the li-on, "Why, you've got a tail! And so has the el-e-phant, and so has the whale! And,

*Triumphantly*

look! There's a croc-o-dile! He's got a tail! "You've all got tails like me!"

*cresc.*

*f*



# Halfway Down



*Dreamily*

*mp* *poco rit.*

Half-way down the stairs Is a stair where I sit: There is - n't an - y o - ther stair.

*p a tempo*

quite like It. I'm not at the bot - tom, I'm not at the top: So

*mp*

*ten.*

this is the stair where I al - ways stop.

*ten.*

Half-way up the stairs Is - n't up, And is - n't down. It

*poco rit.* *p a tempo*

is - n't in the nur - ser - y, It is - n't in the town; And

all sorts of fun - ny thoughts Run round my head: "It

*mp*

is - n't real - ly an - y - where! It's some - where else In - stead!"

*ten.* *mp*

*Slightly slower*

It is - n't real - ly an - y - where! It's some - where else in - stead!

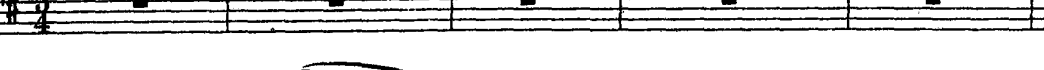
*p*

# Hoppity

*Animato* again (which in this case means "Jigging up and down")



Animato again (which in this case means jiggling up and down)



Violin

Piano

*f*

*dim.*

Chris - to - pher Rob - in goes Hop - pi - ty, hop - pi - ty, Hop - pi - ty,

*mf*

hop - pi - ty, hop. When - ev - er I tell him Po -

- lite - ly to stop it, he says he can't pos - si - bly stop.

*Slacken speed*

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

*mf*

*In time*

could - n't go an - y - where\_ That's why he al - ways goes Hop - pi - ty, hop - pi - ty,

*Now then, much faster*

Hop - pi - ty, Hop - pi - ty, Hop. Hop - pi - ty

*Quickening*

*f much faster*

Hop - pi - ty, Hop - pi - ty, Hop - pi - ty, Hop - pi - ty,



Hop - pi - ty, Hop.

*sf*



# Growing Up



*Brightly (as befits a man with braces)*

*mf*

*con. Ad.*

I've got shoes\_ with

grown - up la - ces, I've got knick-ers and a pair of bra - ces, I'm all read - y to

*poco rit.* *a tempo*

run some rac - es. Who's com - ing out with me?\_\_\_\_\_

*poco rit.* *a tempo*

I've got a nice\_ new pair of bra - ces, I've got shoes with

new brown la - ces, I know won - der - ful pad - dly plac - es,

*poco rit.*

Who's com - ing out with me?

*a tempo*

*Slightly slower*

Ev - 'ry morn - ing my new grace is, "Thank you, God for my new bra - ces;

*mp*

*Up to time*

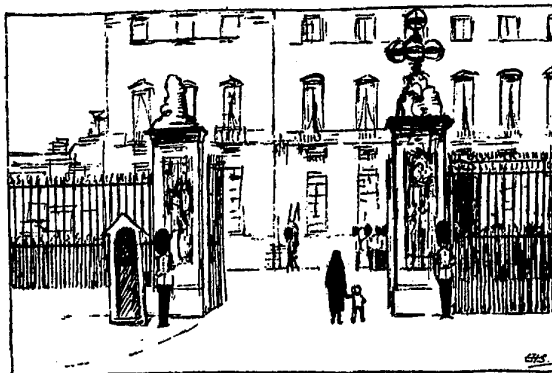
I can tie my new brown la - ces." Who's com - ing out with

*cresc.* *poco rit.* *mf a tempo*

me?

## Buckingham

## Palace

*In march time*

They're changing guard at Buck-ing-ham Pal-ace...

*f* *stacc.* *mf*

Chris-to-pher Ro-bin went down with Al-ice.

Al-ice is mar-ry-ing one of the guard. "A sol-dier's life is ter-ri-ble hard," Says

*sf* *mf*

Al-ice. They're chang-ing guard at Buck-ing-ham Palace...

*sf* *mf*



Chris-to-pher Ro-bin went down with Al-ice. We

saw a guard in a sen-try-box. "One of the sergeants looks af-ter their socks," Says

Al-ice. They're chang-ing guard at Buck-ing-ham Pal-ace.

Chris-to-pher Rob-in went down with Al-ice. We

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

Al-ice. They're chang-ing guard at Buck-ing-ham Pal-ace\_

Chris-to-pher Rob-in went down with Al-ice. They've

great big parties in-side the grounds. "I would-n't be King for a hun-dred pounds," Says

Al-ice. They're chang-ing guard at Buck-ing-ham Pal-ace

Chris-to-pher Rob-in went down with Al-ice A

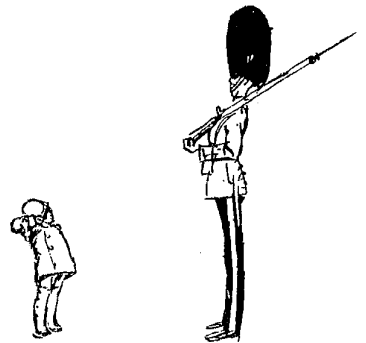
face looked out, but it was-n't the King's. "He's much too bus-y a sign-ing things," Says

Al-ice. They're chang-ing guard at Buck-ing-ham Pal-ace—

Chris-to-pher Rob-in went down with Al-ice "Do

you think the King knows all a-bout me?" "Sure to, dear, but it's time for tea,"

Says Al-ice.



# The Three Foxes



*Animato (as if after chickens.)*

1. Once up - on a time there were  
3. did - n't go - shop - ping in the

three - lit - tle fox - es, Who did - n't wear stock - ings, and they did - n't wear sock - ses,  
High - Street shop - ses, But caught what they want - ed in the woods and cop - ses,

But they all had hand - ker - chiefs to blow their nos - es, And they  
They all went fish - ing, and they caught three worm - ses, They

kept their hand - ker - chiefs in card board box - es  
went out hunt - ing, and they caught three wop - ses

*poco cresc.*

*mf*

2. They lived in the for - est in three lit - tle hous - es, And they  
 4. They went to a fair, and they all won priz - es

*p*

did - n't wear coats, and they did - n't wear trous - es They  
 Three plum pud-ding-ses and three mince pie - ses. They



ran through the woods on their lit - tle bare toot-sies. And they played "Touch last" with a  
 rode on el - e-phants and swang on swing-ses, And hit three co-coa-nuts at

*poco cresc.*

fam - i - ly of mous - es. 1.  
 co - coa - nut shie - ses. 3. They

*mf*

12.

5. That's all\_ that I know of the three\_ lit - tle fox - es Who

*p*

*Ad.* \*

kept\_ their hand - ker - chiefs in card - board box - es They

lived in the for - est in\_ three lit - tle hous - es, But they did - n't wear coats and they

*cresc.*

did - n't wear trous - es, And they did - n't wear stock - ings and they did - n't wear sock - ses.

*Ad.* \*





# Politeness

*Politely, and so don't hurry it*

If peo-ple ask me, I al-ways tell them: "Quite well, thank you, I'm

*fp rather staccato*

ve-ry glad to say." If peo-ple ask me, I al-ways ans-wer, "Quite well, thank you, how are you to-day?"

*mp* *p*  
Red. Red. Red. Red. Red. \*

I al-ways an-swer, I al-ways tell them, If they ask me Po-

*fp*

*In confidence*

-lite-ly BUT SOMETIMES I wish That they would - n't.

*pp*

*pp*

# Market Square



*Not too fast, or Aunt Susan won't hear all the words.*

1. I had a pen-ny, A bright new pen-ny I  
3. I found a six-pence, A lit-tle white six-pence I

*mf*

took my pen-ny To the mar-ket square. I wan-ted a rab-bit, A lit-tle brown rab-bit, And I  
took it in my hand To the mar-ket square. I was buy-ing my rab-bit, I do like rab-bits, And I

looked for a rab-bit 'Most ev-'ry-where. For I went to the stall where they sold sweet lav-en-der  
looked for my rab-bit 'Most ev-'ry-where. So I went to the stall where they sold fine sauce-pans

*Sadly*  
"On-ly a pen-ny for a bunch of lav-en-der!" Have you got a rab-bit, 'cos I don't want lavender? But they  
"Walk up, walk up, sixpence for a sauce-pan!" "Could I have a rab-bit, 'cos we've got two saucepans? But they

*p*



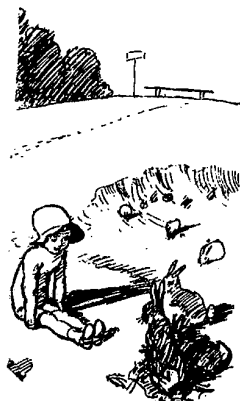
had-n't got a rab-bit, not an-y-where there. 2. I had a pen-ny, And I  
had-n't got a rab-bit, not an-y-where there. 4. I had nuff-in, No, I

had an-o-ther pen-ny I took my pennies To the mar-ket square. I did want a rab-bit, A  
had-n't got nuff-in, So I did-n't go down To the mar-ket square. But I walked on the com-mon, The

*4th Verse  
Faster.*  
lit-tle ba-by rab-bit And I looked for rab-bits 'Most ev-'ry-where. And I went to the stall wherthey  
old - gold common And I saw lit-tle rab-bits 'Most ev-'ry-where! So I'm sor-ry for the peo-ple who

sold fresh mackerel (Now then! Tuppence for a fresh caught mackerel!) "Have you got a rabbit 'cos I  
sell fine saucepans, I'm sor-ry for the peo-ple who sell fresh mackerel, I'm sor-ry for the peo-ple who

*4th Verse  
In a whisper.* *2nd Verse only, last Verse.*  
don't like mackerel? But they hadn't got a rabbit not anywhere there.  
sell sweet lavender, Oos they haven't got a rabbit not anywhere there.



# The Christening

*Quietly, with head on one side*

mf dim. p

The piano introduction is in 6/8 time, featuring a melody in the right hand and a bass line in the left hand. The dynamics are marked *mf*, *dim.*, and *p*.

What shall I call My dear lit - tle dor - mouse? His

The vocal line begins with a whole note rest, followed by the lyrics. The piano accompaniment continues with a steady bass line. The dynamic is marked *mp*.

eyes are small, But his tail is e - nor - mouse

(This is his tail)

The vocal line continues with the lyrics. The piano accompaniment features a more active melody in the right hand. The dynamic is marked *f*.

(so is this) With animation, thumping his or her chest

I some-times call him Ter - ri - ble John, 'Cos his

The vocal line begins with a whole note rest, followed by the lyrics. The piano accompaniment features a rhythmic pattern in the right hand. The dynamic is marked *mf*.

tail goes on - And on - And on. And I some-times call him Ter - ri - ble Jack, 'cos his tail goes on to the

The vocal line continues with the lyrics. The piano accompaniment features a rhythmic pattern in the right hand.

*Very deliberately*

end of his back. And I some - times call him Ter - ri - ble James, 'Cos he

says he likes me call-ing him names. —

*cresc. e rit.* *f* *in time* *p*

*Lovingly*

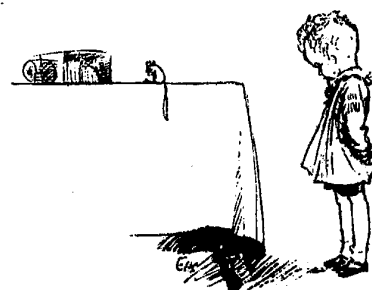
But I think, I think I shall

*dim.* *p a little slower*

call him Jim, 'Cos I am so fond of him.

*mf* *in time* *dim.*

*p* *pp*



# Brownie

*Timidly, with one eye on nurse*

The musical score is written for voice and piano in 4/4 time, with a key signature of one sharp (F#). The tempo and mood are indicated as 'Timidly, with one eye on nurse'. The score consists of four systems, each with a vocal line and a piano accompaniment. The piano part features a mix of chords and moving lines, with dynamic markings such as *mf*, *mp*, and *dim.* The lyrics are written below the vocal line.

*mf* *dim.*

In a corn - er of the bed - room is a great big cur - tain,

*mp*

Some - one lives be - hind it. but I don't know who; I

think it is a Brown - ie but I'm not quite cer - tain.

*Awed*

(Nan - ny is - n't cer - tain too.)

*mf* *dim.*

I looked be - hind the cur - tain, but he

*mp*

went so quick - ly. Brown - ies nev - er wait to say, - "How, d'you do?" They

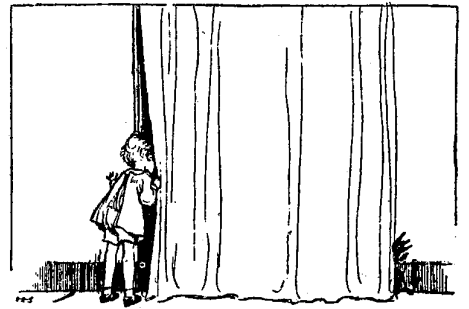
*cresc.*

*Importantly*

wrig - gle off at once be - cause they're all so tick - ly. (Nan - ny says they're tick - ly

*mf* *mp*

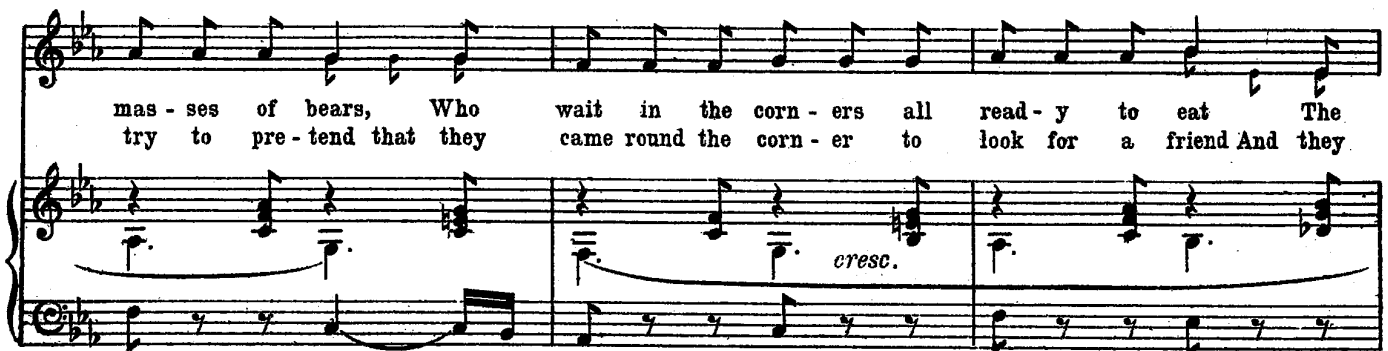
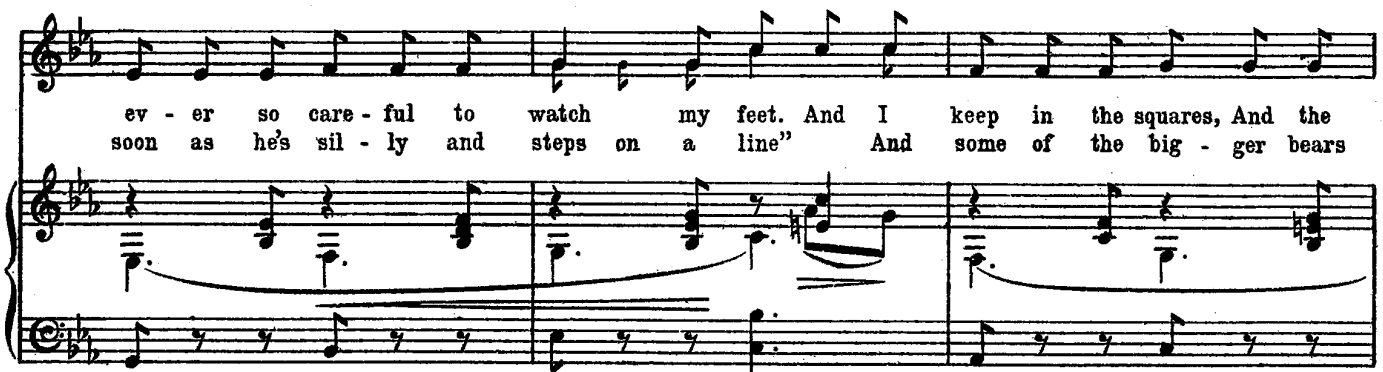
too.)



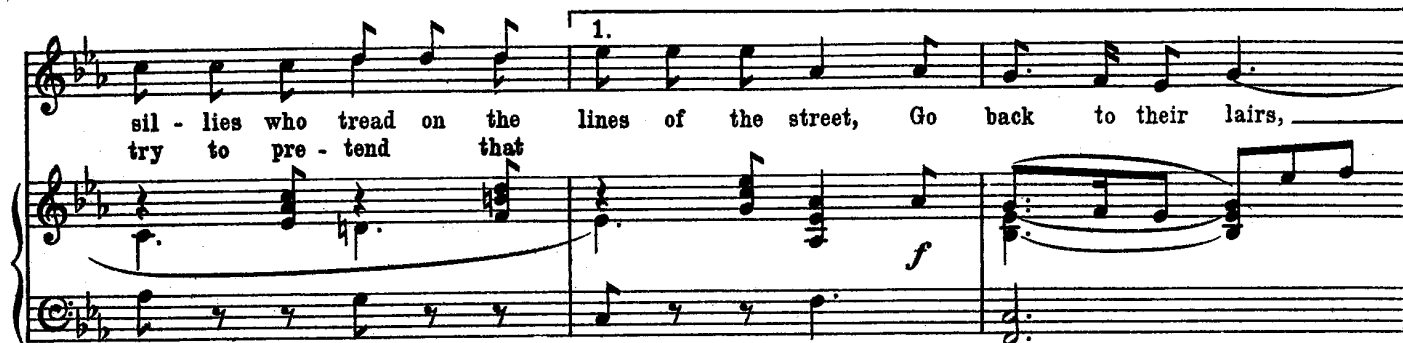
# Lines and Squares.



*At a smart walking pace*



1.  
sil - lies who tread on the lines of the street, Go back to their lairs,  
try to pre - tend that



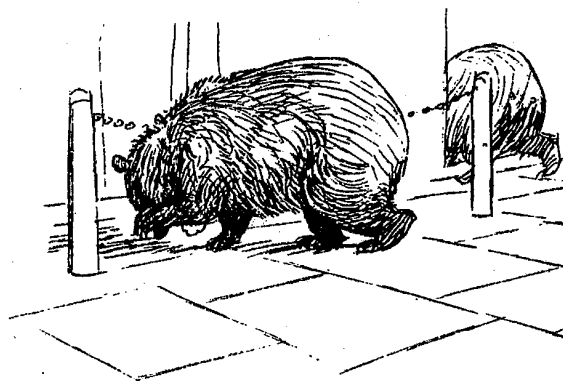
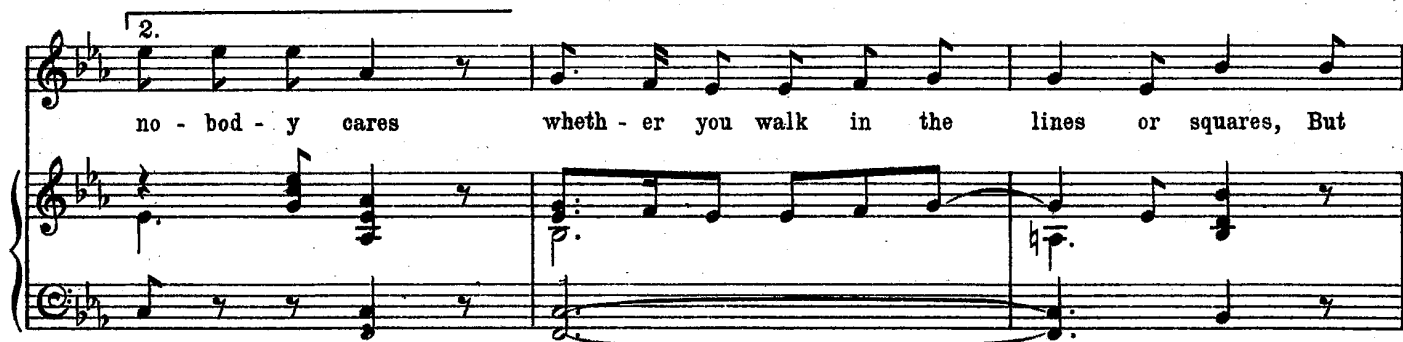
And I say to them "Bears," "Just



look how I'm walk - ing in all of the squares.



2.  
no - bod - y cares wheth - er you walk in the lines or squares, But



on - ly the sil - lies be - lieve their folk; It's ev - er so por - tant

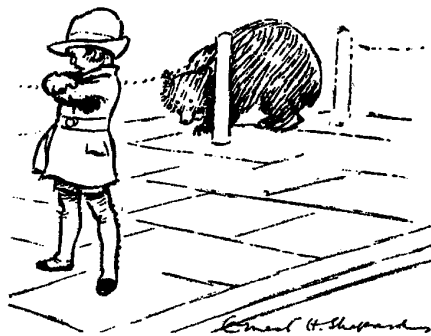
how you walk, And it's ev - er so jol - ly to call out "Bears!"

*cresc.*

Just watch me walk - ing in all the

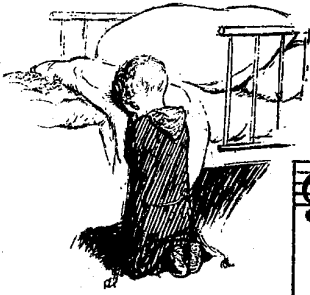
squares.

\*The composer has left you room for a triumphant laugh here, if you think you can manage it





# Vespers



*Sleepily*

*Lit - tle Boy kneels at the*

*p*

*foot of the bed, Droops on the lit - tle hands lit - tle gold head.*

*Hush! Hush! Whis - per who dares! Chris - to - pher Rob - in is*

*say - ing his prayers. God bless Mum - my. I*

*p*

*A little faster*

know that's right. Was - n't it fun in the bath to - night? The

*cresc.*

*Slower again*

cold's so cold, and the hot's so hot. Oh! God bless Dad - dy - I

*mf* *p*

*Quickening*

quite for - got. If I o - pen my fing - ers a lit - tle bit more, I can

*cresc.*

see Nan - ny's dress - ing - gown on the door. It's a beau - ti - ful blue, but it

*mf*

*Slower*

has - n't a hood. Oh! God bless Nan - ny and make - her good.

*p*

*again quickening*

Mine has a hood, and I lie in bed, And

pull the hood right o - ver my head, And I shut my eyes, and I

curl up small, And no - bod - y knows that I'm there at all. Oh!

*A little slower**Quickening*

Thank you, God, for a love - ly day. And what was the o - ther I

had to say? I said "Bless Dad - dy," so what can it be? Oh!

*Slower* *rit.* *Sleepily again*

Now I re - mem - ber it God — bless Me. Lit - tle Boy kneels at the

*p* *rit.* *p a tempo*

foot of the bed, Droops on the lit - tle hands lit - tle gold head.

*More and more sleepily*

Hush! Hush! Whis - per who dares! Chris - to - pher Rob - in is

*pp*

*Out on tip-toe; he's asleep*

say - ing his prayers.

*pp* *ppp*

