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Winnie-the-Poohsical: a musical

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BOSTON UNIVERSITY
COLLEGE OF FINE ARTS

Thesis

WINNIE-THE-POOHSICAL: A MUSICAL

by

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WINNIE-THE-POOHSICAL: A MUSICAL

JOSHUA DARANCIANG

ABSTRACT

Musical numbers for a hypothetical musical based on the *Winnie-the-Pooh* series by author A.A. Milne. The plot is based on “*In Which Piglet Is Entirely Surrounded by Water,*” the 9th chapter of the series’ first book, *Winnie-the-Pooh*, first published in 1926.

TABLE OF CONTENTS

ABSTRACT.....	iv
TABLE OF CONTENTS.....	v
INSTRUMENTATION.....	vi
<i>In Which</i> Piglet Desperately Needs Assistance, Part 1	1
<i>In Which</i> Piglet Desperately Needs Assistance, Part 2.....	12
<i>In Which</i> Pooh Forms a Plan and Enacts It, Part 1.....	22
<i>In Which</i> Pooh Forms a Plan and Enacts It, Part 2.....	33
<i>In Which</i> Christopher Robin Lifts His Friend’s Spirits, Part 1.....	42
<i>In Which</i> Christopher Robin Lifts His Friend’s Spirits, Part 2.....	48
<i>In Which</i> Christopher Robin Lifts His Friend’s Spirits, Part 3.....	62
CURRICULUM VITAE.....	71

INSTRUMENTATION

SOPRANO (Piglet)

TENOR (Christopher Robin)

BARITONE (Winnie-the-Pooh)

PIANO

In Which Piglet Desperately Needs Assistance

Part 1

Manic (♩ = 200) *mf*

Piglet (Soprano)

Wa-ter's got in - to my
A - ny - bo - dy got a

Piano

mf (*mf*)

4

P.

house and it's a lot to deal with and I want to
fish - ing pole be - cause my fridge is float - ing down the

Pno.

6

P.

leave, and I've been trapped in - side for could be fif - ty
road, I think that's what I saw in truth my eyes are

Pno.

8

P.  days or could be fif - ty min - utes it all feels the
closed in or - der not to com - pre - hend the end of

Pno. 

10

P.  same, so if there's not a mir - a - cle to drain the
days, so if the sky should fall be - fore a lo - ving

Pno. 

12

P.  flood and help me dry my fur - ni - ture so I can
de - i - ty de - cides to end the may - hem on a

Pno. 

14

P. stay, and sor - ry for so much com -
whim, and hope - ful - ly they'd act be -

Pno.

16

P. plain - ing but I'm out of floor on which to kneel and
fore a shark ar - rives to bite a chunk out of my

Pno.

18

P. pray, please, a - ny he-ro, please, come take me a -
limb, please, a - ny he-ro, I don't know how to

Pno.

21 *f* *sub. p* take a step back

P. way! _____ Stop! Deep breaths,
swim! _____

Pno. *f* *p sub.*

25 *mf*

P. in out, oh, to have a drop of

Pno. *mf*

29 *mp*

P. cou-rage! _____ Well, no use.

Pno. *mp*

33

P. *mf*

I could have the might of the

Pno.

36

P.

storm and the force of the sea, they would

Pno. *mf*

39

P. *p*

not com - fort me.

Pno. *p*

42 [VAMP] *mf* [CUE: "Oh it's getting everywhere!"]

P. What is there for me to

Pno. *mf*

44

P. do in light of my new im - mi - nent a - qua - tic

Pno.

46

P. home, 'cause now I know that gen - er - a - tions of my

Pno.

48

P.

fore - fa - thers sur - vived for me to fell the fam - ily

Pno.

Detailed description: This system contains measures 48 and 49. The vocal line (P.) is in a treble clef with a key signature of one flat. It features a steady eighth-note melody. The piano accompaniment (Pno.) consists of a right hand with a descending eighth-note pattern and a left hand with a simple bass line of quarter notes. A fermata is placed over the final notes of both parts in measure 49.

50

P.

tree, so as I fold my knees a - gainst my ribs and

Pno.

Detailed description: This system contains measures 50 and 51. The vocal line (P.) continues with the same eighth-note melody. The piano accompaniment (Pno.) maintains the same rhythmic pattern. A fermata is placed over the final notes of both parts in measure 51.

52

P.

tell my heart to cease its ham-mer-ing I give a sigh, there's

Pno.

Detailed description: This system contains measures 52, 53, and 54. The vocal line (P.) continues with the eighth-note melody. The piano accompaniment (Pno.) maintains the same rhythmic pattern. A fermata is placed over the final notes of both parts in measure 54.

55

P. one more pray - er small e - nough the rot - ten fates might

Pno.

57

P. choose to ho-nest-ly com - ply: let all my neigh-bors

Pno.

60

P. know that I said good - bye! Stop!

Pno.

f *mf*

64

P. Back straight, stiff lip,

Pno.

67

P. *f* oh, to have a drop of cou-rage! *mf* Well,

Pno. *f* *mf*

72

P. tough luck. I could have a for - tress of

Pno. *f*

76

P. brick and a na - val block - ade, I would still be a -

Pno. *f*

80

P. *mp* [Piglet takes a deep breath.] // *p* Calming down (♩ = 120)
 fraid. _____ May - be in my lit - tle


Pno. *mp* // *p*

83

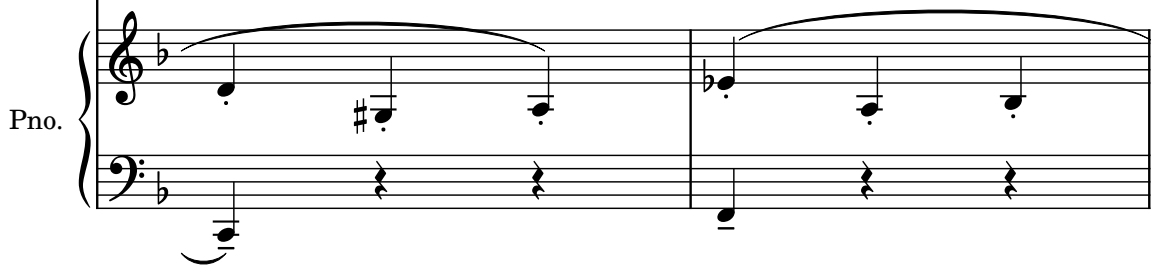
P. pa - nic here I did not weigh a sen - si - ble re -

Pno.

85

P. 

ply, I mean my pre - sent is - sues are a cou - ple

Pno. 

87

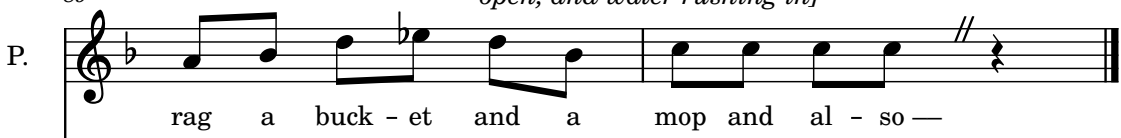
P. 

pud - dles that could clean up quick and ea - sy with a

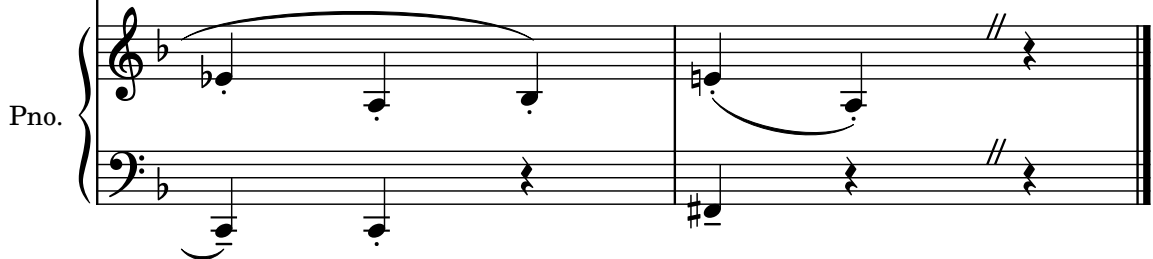
Pno. 

89

[Piglet is cut off by the sounds of, in sequence, thunder, a door splintering open, and water rushing in]

P. 

rag a buck - et and a mop and al - so —

Pno. 

In Which Piglet Desperately Needs Assistance

Part 2

Brisk (♩ = 140)

[CUE: "To whom it may concern."]

mp simple

Piglet
(Soprano)

Hel - lo, my name is Pig-let. I am cute but

Piano

7

P.

ti-mid, I am not ve-ry big, I am shrink-ing like a

Pno.

11

P.

vio-let, I am fuz-zy like a pig, and I need a help - ing

Pno.

16

P. hand. Y' - see, the height of the flood — of which you're

Pno.

20

P. no doubt a - ware — is tall-er than the tip of my

Pno.

24

P. head's top - most hair. Save me, save me, please!

Pno. *p* *mf*

29

P.

Bring a raft or fer-ry, will I fuss, no I won't, bring a

Pno.

34

P.

life-boat if you have one, bring a ka-yak if you

Pno.


37

P.


don't. But be quick, I can't hold on. Y' - see, a

Pno.


42

P. 


Pig - let's tech - niques, of which you

Pno. 


44

P. 


might have heard talk, are to trem-ble like a

Pno. 

47

P. 

twig and to sink like a rock. So...

Pno. 

(♩ = 140) *slow accel.*

52 *p*

P. If this note that you've re - ceived has gone and made some

Pno. *p*

54

P. pi - ty bloom in - side your heart, then I do hope that

Pno.

56

P. if you have an o - pen sched - u - le you chase that

Pno.

58

P.

wor - thy feel - ing to its end, at a - ny rate you

Pno.

60

P.

spent the time to read past tears and snot so I can't

Pno.

62

P.

think you're oc - cu - pied to - day, and

Pno.

64

P. if you're un-moved by my plead-ing then I have ex -

Pno.

66 $\text{♩} = 200$
f

P. haut-ed all that I can say, please, cur-rent rea-der,

Pno.

69

P. please come take me a - way! _____

Pno.

Detailed description of the musical score: The score is for a voice and piano piece. It consists of three systems of music, each with a vocal line (P.) and a piano accompaniment (Pno.). The key signature has one flat (B-flat major), and the time signature is 4/4. The first system (measures 64-65) shows the vocal line starting with 'if you're un-moved by my plead-ing then I have ex -'. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with dotted half notes and quarter notes. The second system (measures 66-68) begins with a tempo marking of quarter note = 200 and a dynamic marking of forte (f). The vocal line continues with 'haut-ed all that I can say, please, cur-rent rea-der,'. The piano accompaniment maintains the eighth-note pattern, with a more active bass line in the final measure. The third system (measures 69) shows the vocal line ending with 'please come take me a - way! _____'. The piano accompaniment continues with the eighth-note pattern and concludes with a final chord and a fermata on the bass line.

72

P.

Yes I put my fi-nal ounce of faith u-pon a per-son I don't like-ly

Pno.

75

P.

know, but if I'm right and you come by and free a

Pno.


77

P.

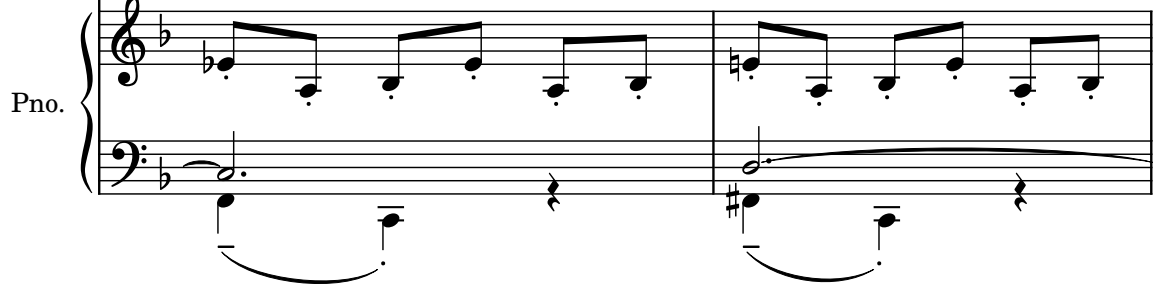
Pig - let from this pri - son it will not have been in

Pno.


79

P. 

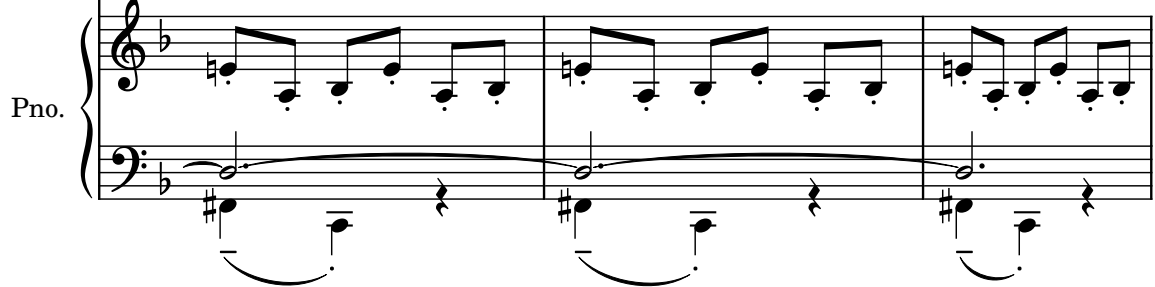
vain, be - sides my great - est as - set is be - liev - ing

Pno. 


81

P. 

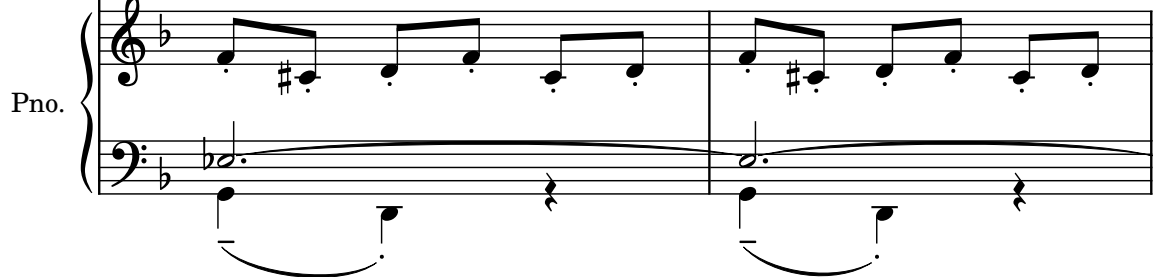
strong-ly in the po-tent kind-ness o-thers of - ten show, thus

Pno. 

84

P. 

I will fight my nerves and wait for your ar - ri - val

Pno. 

86

P. e-ven as the dan-gers grow. So, a-ny he-ro,

Pno.

90

P. so, a-ny he-ro so, so, rea-dy,.

Pno.

95 *ff* accel. to the end

P. set, go!

Pno. *ff*

In Which Pooh Forms a Plan and Enacts It

Part 1

Jaunty (♩ = 160)

Pooh
(Baritone)

Piano

animated

mf

5

P.

Pno.

mf

Step

9

P.

Pno.


one, step one:— I take my pots of ho - ney

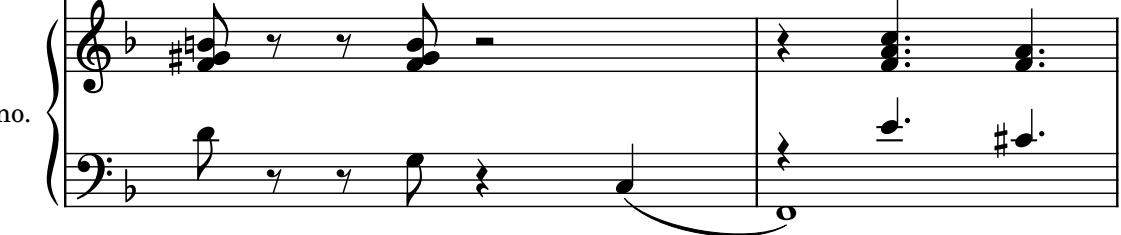
11

P.  up the stairs, go through the win - dow,

Pno. 

14

P.  and to the branch out - side.

Pno. 

16

P.  Be-cause it's high and wide e -

Pno. 

18

P. *nough for me to stay un - til the flood has died.*

Pno.

21

P. *This is what I can do.____*

Pno.

f

23


Speak the line within the bracketed time allotted

P. *Now let's bring them up. Be - fore step one, I*

[slight confused sound]

Pno. *mp* *mf*

26

P. 

have to find my pots of ho - ney here down - stairs.

Pno. 


28

P. 


Right. That's just like me, — I

Pno. 

30

P. 

do things out of or - der all the —

Pno. 

31 *mp*

P. — time. There's

Pno.

33

P. two a - top the night - stand,

smooth, playful
mp

Pno.

35

P. one be-neath. the bed, two just on the floor,

Pno.

38

P. *got - ta clean. up more, These in hand, I'd be well-fed but let's*

Pno.

41

P. *check the clo - set and — barging in > Oh my!*

Pno.

f
sub.

44

P. *The pots go up to the ceiling! I didn't know I had this many!*

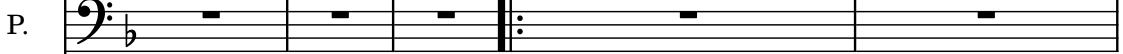
Pno.

receded
mf


p

mf


47 [VAMP]

P. 

To be fair,
I DO like honey...

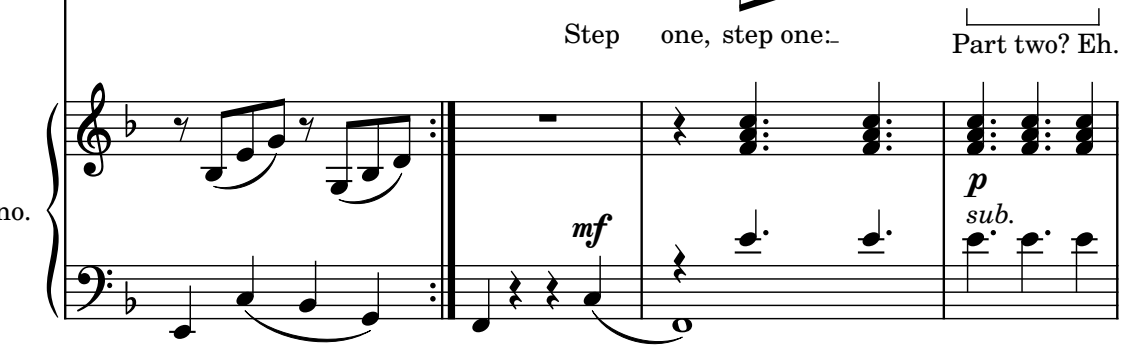
Pno. 

52

P. 


(mf) p

Step one, step one: Part two? Eh.

Pno. 

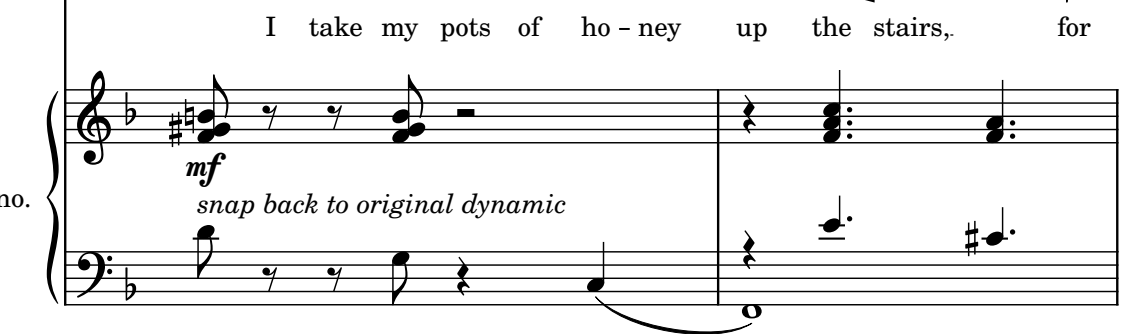
mf p sub.

56

P. 


mf

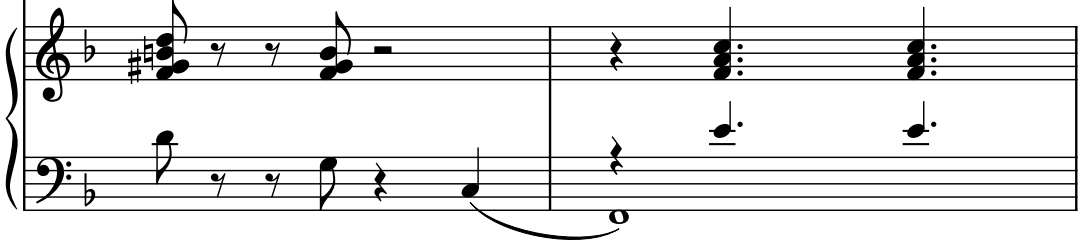
I take my pots of ho - ney up the stairs, for

Pno. 

mf snap back to original dynamic

58

P. 
 real. Go through the win - dow,


Pno. 

60

P. 
 though it is quite a climb. — But if I

Pno. 

63

P. 
 take them two by two, if my

Pno. 

65

P. 
math is right I'll be done in half the time...

Pno. 

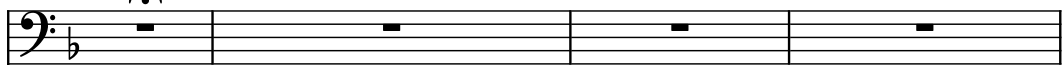
67

P. 

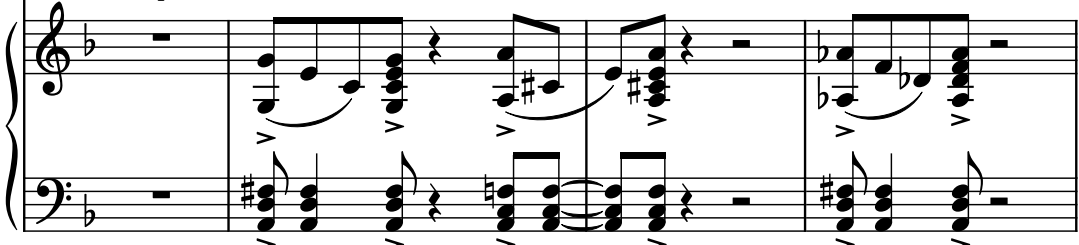
Lift with your knees Pooh, one, two ... ! [one grunt of effort]

Pno. 
f
muscular

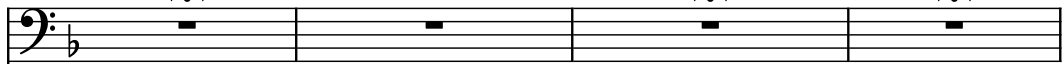
70

P. 

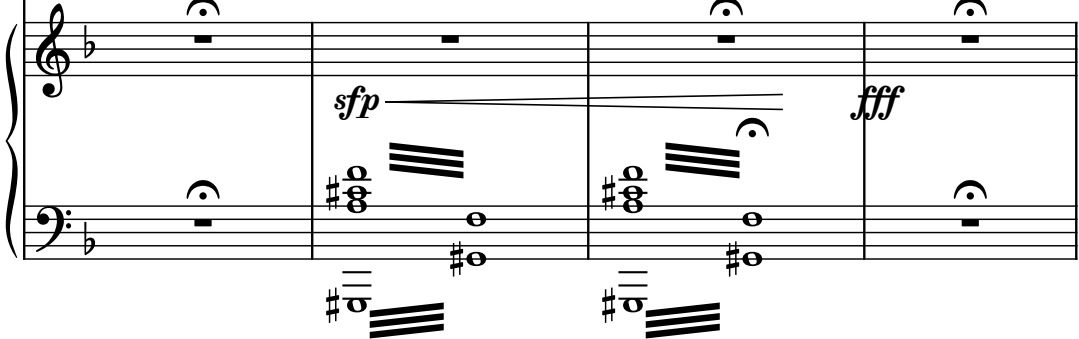
[surprised sound] [several larger grunts of effort, becoming more extreme]

Pno. 

74

P. 

[comically long, heavy breathing] [a single intense and sustained sound of effort] [silence, then one deep breath]

Pno. 

78

P. 

I guess I'll take them one by

Pno. 

80


P. 

one, though it may make me work un -

Pno. 

82

P.  til the night - time.. But what else can I do?_

Pno. 

Detailed description: This system contains measures 82 and 83. The vocal line (P.) is in bass clef with a key signature of one flat. It features a melodic line with a fermata over the final note of measure 83. The piano accompaniment (Pno.) consists of two staves: the right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment.

84

P.  That is all I can do.____

Pno. 

Detailed description: This system contains measures 84 and 85. The vocal line (P.) continues with a melodic line and a fermata. The piano accompaniment (Pno.) continues with similar textures to the previous system, including chords and eighth-note accompaniment.

87

mf  That is all I can do!____ *f* *attacca*

Pno. 

Detailed description: This system contains measures 87, 88, and 89. The vocal line (P.) includes dynamic markings *mf* and *f*, and ends with the instruction *attacca*. The piano accompaniment (Pno.) features dynamic markings *mf* and *f*, and concludes with a final chord in both hands.

In Which Pooh Forms a Plan and Enacts It

Part 2

Steady, with a slight swing ($\text{♩} = 160$)

Pooh
(Baritone)

Piano

plodding

f

4

P.

Pno.

8

P.

Pno.

mf

Up-ward, up-ward, no fall-ing be-hind, -


mf

12

P.  I've got a plan in mind, I've got


Pno. 


15

P.  plan in mind, One course, won't handle

Pno. 

19

P.  too much, just this I do at - test I do

Pno. 

23

P. *sim - ple things. the best.. Eight, se-ven,*

Pno.

26

P. *six, five, four three two one, spoken Top of the stairs!*

Pno. *p sub.*

29 [VAMP]

P.

Pno.

[CUE: "Huff, huff... again!"]

33 *mf*

P. *mf*

Up-ward, up-ward, I'm flag-ging a bit,

Pno. *mf*

36

P. but I can han-dle it, but I can

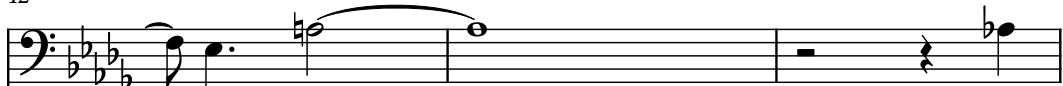
Pno.


39 *reflective mp*

P. han-dle it. I might not be

Pno. *smooth mp*


42

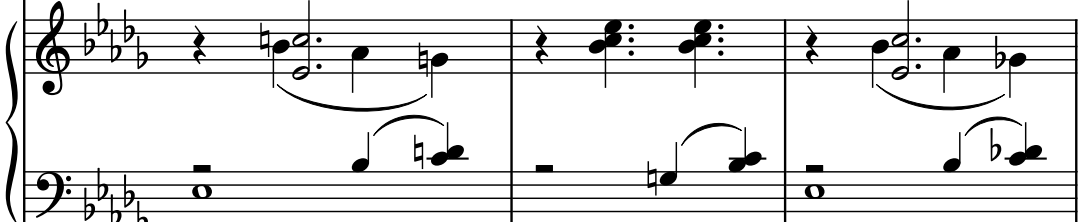
P. 
 — too quick, — I

Pno. 

Detailed description: This system contains musical notation for measures 42-44. The vocal line (P.) is in bass clef with a key signature of three flats. It features a melodic line with a slur over measures 42 and 43, and a final note in measure 44. The piano accompaniment (Pno.) consists of two staves: the right hand plays chords and moving lines, while the left hand plays a steady bass line with some grace notes.


45

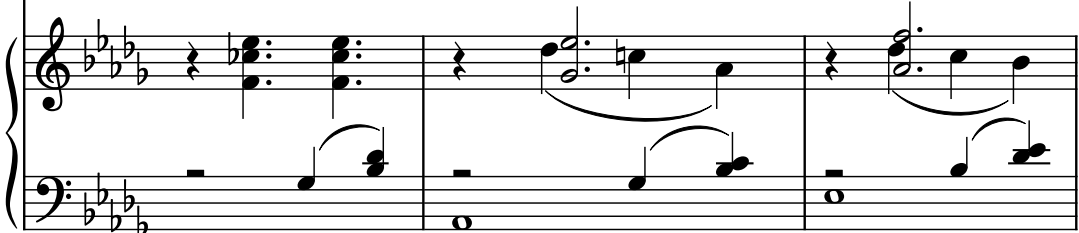
P. 
 might not be — too smart, —

Pno. 

Detailed description: This system contains musical notation for measures 45-47. The vocal line (P.) continues the melodic line from the previous system. The piano accompaniment (Pno.) maintains its harmonic support with chords and moving lines in both hands.

48

P. 
 but my friends say — that I

Pno. 

Detailed description: This system contains musical notation for measures 48-50. The vocal line (P.) continues the melodic line. The piano accompaniment (Pno.) provides harmonic support with chords and moving lines in both hands.

51

P. got heart, and I choose to believe that is e -

Pno.

55

P. nough. Eight, se-ven, six, five,

Pno.

59

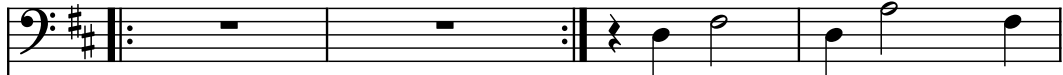
slightly tired

P. four three two one, Top of the stairs.

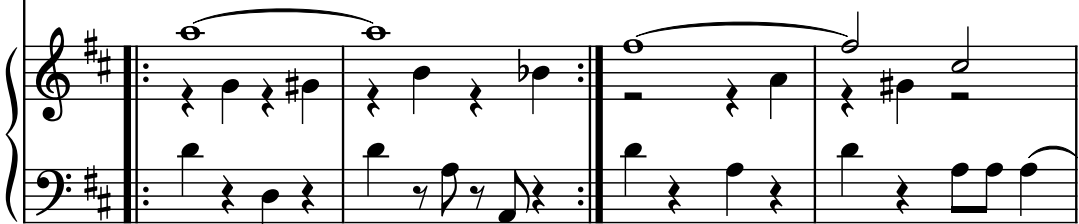
Pno.

p


61 [VAMP] *[CUE: "Just one more..."]*
p

P. 


Up-ward, up-ward, this

Pno. 


65

P. 

last lit-tle pot, _____ This is all I've got, _____ this is

Pno. 


69 *mp*


P. 

all I've got. _____ I might not be the best. _____

Pno. 

73

P.  or e-ven a - de-quate, _____


Pno. 

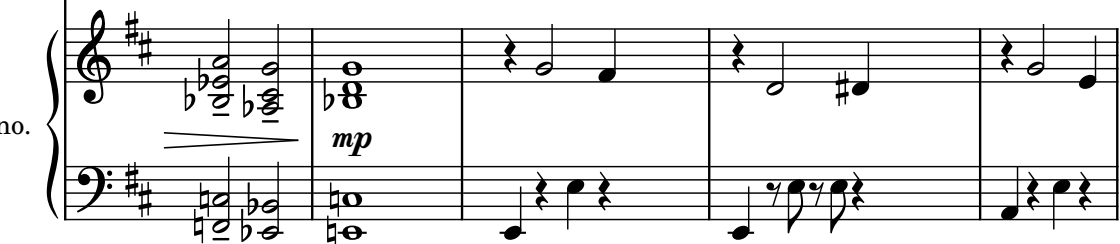
78

P.  and I don't know _____ if this will work yet, _____ *mf*

Pno. 

82

P.  so I want to be-lieve _____ it is e-nough, _____ *mp*

Pno. 

In Which Christopher Robin Lifts His Friend's Spirits

Part 1

Moderate (♩ = 120) *sentimental*
mp

Christopher Robin (Tenor)

Pooch (Baritone)

Piano

8

My

8

mp

5

C.R.

friend is a won - der! My

P.

Pno.

8

9

C.R. friend is a star! He

P.

Pno.

Detailed description: This system contains musical notation for measures 9-12. The C.R. part (Cello/Double Bass) is in treble clef with a key signature of one sharp (F#). It begins with a melodic line starting on G4, moving to A4, B4, and C5, then a dotted quarter note on C5. The lyrics "friend is a star!" are aligned with the first two measures, and "He" is aligned with the final note. The P. part (Piano) is in bass clef and contains whole rests for all four measures. The Pno. part (Piano) is in grand staff (treble and bass clefs) with a key signature of one sharp. It features a rhythmic accompaniment with eighth notes in the bass and chords in the treble.

13

C.R. daz - zles and awes me. How

P.

Pno. *mp*

Detailed description: This system contains musical notation for measures 13-16. The C.R. part (Cello/Double Bass) is in treble clef with a key signature of one sharp (F#). It begins with a melodic line starting on G4, moving to A4, B4, and C5, then a dotted quarter note on C5. The lyrics "daz - zles and awes me." are aligned with the first two measures, and "How" is aligned with the final note. The P. part (Piano) is in bass clef and contains whole rests for all four measures. The Pno. part (Piano) is in grand staff (treble and bass clefs) with a key signature of one sharp. It features a rhythmic accompaniment with eighth notes in the bass and chords in the treble. A dynamic marking of *mp* (mezzo-piano) is present at the beginning of the system.

17

C.R.

8

luck-y we are! His dig - ni-fied grace,

P.

Pno.

22

C.R.

8

His cute chub-by_ face.

P.

Pno.

27 [VAMP], vocals last time only

C.R. 8 My friend is too_ hum - ble,

P.

Pno.


32

C.R. 8 too rea-dy to doubt. He


P.

Pno.


37

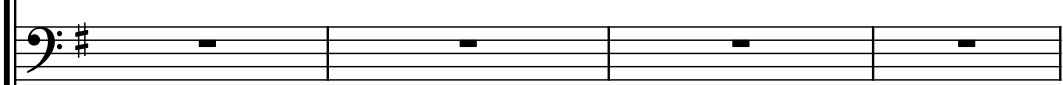
C.R.  *8* walks to the_ side, _____ in - stead of with pride, _____ dis -

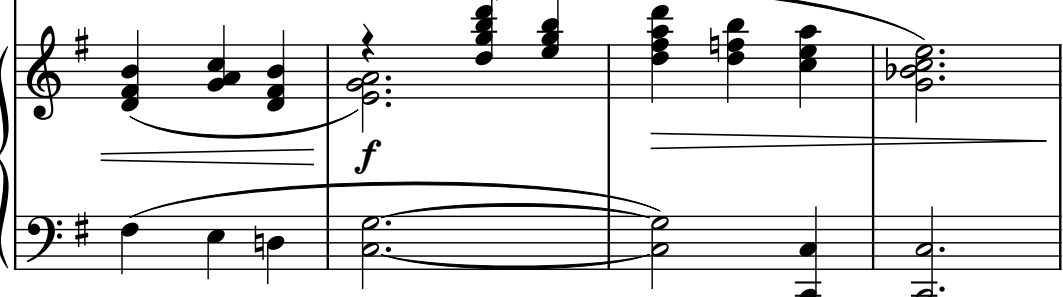
P. 

Pno. 

41

C.R.  *8* miss-es the tri-umphes his mind brings a - bout. He *f* *mp*

P. 

Pno. 

45

C.R.

8

claims he's not_ wise; I

P.

Pno.

mp

49

C.R.

8

won't cri-ti - cize. Just let me in - side, Pooh.

P.

Pno.

attacca

In Which Christopher Robin Lifts His Friend's Spirits

Part 2

$\text{♩} = 120$

Christopher Robin (Tenor)

Pooh (Baritone)

Piano

Oh this world is com - pli - cat - ed, it is big and

⁴

C.R.

P.

Pno.

I am just a bear. The woods are

6

C.R.

P.

Pno.

wi - ld, just look at the wa - ter that con - fronts us. We must

9

C.R.

P.

Pno.

hide or else it hunts us. On most days I

12

C.R.

P.

Pno.

blind - ly stum - ble, hop - ing I will make it out o -

15

C.R.

P.

Pno.

kay. The woods are wi - ld, just look at the

17

C.R.

P.

Pno.

wa - ter that sur - rounds us. It con -

19

C.R.

P.

Pno.

f

fu - ses and con - founds us.

21

C.R.

P.

Pno.

p

f

p

It starts with

29

C.R. see your - self through my

P. breaks the dams that ne - ver could con - tain it

Pno.

32

C.R. eyes. Yes this world is hard to un - der -

P. all.

Pno. *mp*

35

C.R.

stand, we're young and simple to be sure, who cares if

P.

Pno.

38

C.R.


you're not ma - ture? Wait!

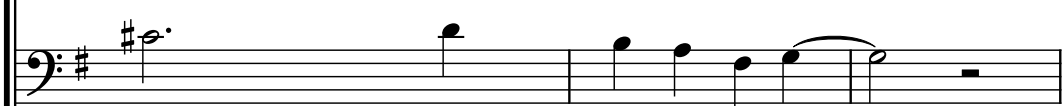
P.


p
I know I'm

Pno.

40 *p*

C.R.  I did-n't mean it that way. _____

P.  not. I know you did -n't. _____

Pno. 

Detailed description: This system covers measures 40-42. The C.R. part (Cello/Double Bass) starts with a piano (*p*) dynamic and features a melodic line with eighth notes and a half note. The P. part (Piano) provides a harmonic accompaniment with a dotted half note and eighth notes. The Pno. part (Piano) has a steady eighth-note accompaniment in the bass clef.

43

C.R. 

P.  But still, e-ven now... _____

Pno. 

Detailed description: This system covers measures 43-45. The C.R. part is mostly silent. The P. part continues the melodic line with a dotted half note and eighth notes. The Pno. part maintains the eighth-note accompaniment.

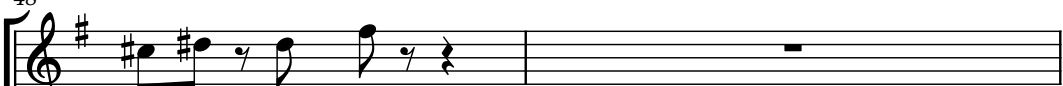
46

C.R.  And per-ser -


P.  I on - ly got here by luck.

Pno. *more agitated* 


48

C.R.  ver-ance! And strength!

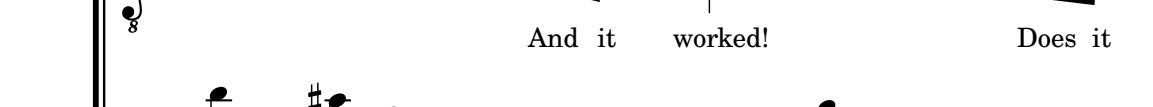
P.  I looked for safe - ty at the

Pno. 

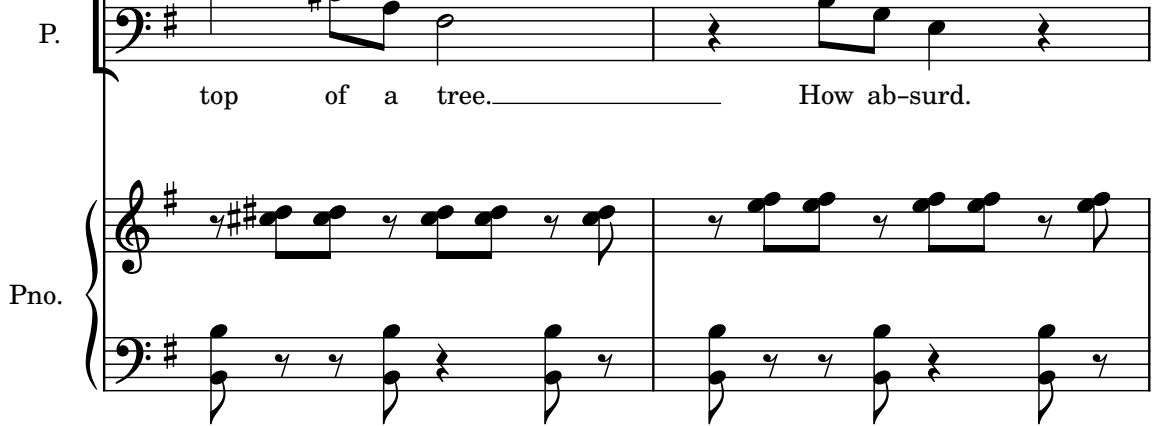
50

C.R. 

And it worked! Does it

P. 

top of a tree. How ab-surd.

Pno. 


52

C.R. 

mat-ter? And you made the best of a

P. 

And I fell off like a...

Pno. 

55

C.R.

8

bad si-tu-a - tion!_____

P.

But I fell off like a... a

Pno.

58

C.R.

8

some-thing. Why do you be - lieve in me so

P.

Pno.

61

C.R.

8

Be - cause you give a lot to be-lieve in.

P.

much?

Pno.

63

C.R.

8

I can't do a - ny-thing with-out a

P.

Pno.

65

C.R. That's not true! No it is - n't!

P. crutch. Yes it is! I'm a

Pno.

Detailed description: This system contains the first four measures of music. The C.R. part (Cello/Double Bass) is in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. It features a melodic line with notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The lyrics are "That's not true!" and "No it is - n't!". The P. part (Piano) is in bass clef with the same key signature and time signature. It features a bass line with notes G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. The lyrics are "crutch.", "Yes it is!", and "I'm a". The Pno. part (Piano) consists of two staves. The right hand has chords and single notes, while the left hand has a steady eighth-note accompaniment.

67

C.R. Stop it right now! I can't bear to see

P. clum - sy no-good

Pno.

Detailed description: This system contains the next four measures of music. The C.R. part continues with notes G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The lyrics are "Stop it right now!" and "I can't bear to see". The P. part continues with notes G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. The lyrics are "clum - sy" and "no-good". The Pno. part continues with similar accompaniment as the first system.

69

C.R. you like this, no no no, OH

P. use-less worth-less ig-no-rant and STU-PID... *f*

Pno.

Detailed description: This system contains measures 69-70. The C.R. part is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melody with eighth notes and rests. The P. part is in bass clef with the same key signature and time signature, featuring a bass line with eighth notes and rests, and some notes marked with 'x'. The Pno. part consists of two staves (treble and bass) with chords and eighth notes. A dynamic marking of *f* is present above the P. part.

71

f $\text{♩} = 80$

C.R. Pooh! Lis-ten to me Pooh. *p* *attacca*

P.

Pno. *f*

Detailed description: This system contains measures 71-74. The C.R. part is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melody with eighth notes and rests. The P. part is in bass clef with the same key signature and time signature, featuring a bass line with eighth notes and rests. The Pno. part consists of two staves (treble and bass) with chords and eighth notes. A dynamic marking of *f* is present above the Pno. part. A tempo marking of $\text{♩} = 80$ and a dynamic marking of *p* are present above the C.R. part. The word *attacca* is written above the final measure of the C.R. part.

In Which Christopher Robin Lifts His Friend's Spirits

Part 3

Christopher Robin (Tenor)

$\text{♩} = 120$ *f*

It's hard to find the joy _____ when

Pooh (Baritone)

Piano

agitated *as echos*

4

C.R.

life is so un-fair, _____ and I am just a boy _____

P.

Pno.

7
8

C.R. — and you are just a bear —

P.

Pno.

10
8

C.R. It's dif-fi - cult to act —

Speak the line within this timeframe

P.

Christopher Robin, please, it's okay...

Pno. *mp* *f*

13

C.R. 8 — when you are caught in doubt, and

P.

Pno.

16

C.R. 8 in the times we're in_____ it's e-ven har-der to get

P.

Pno.

19

C.R.

8

out. But Pooh if it's you I won't e-ver feel bad a -

P.

Pno.

ff

ff

24

C.R.

8

bout tell-ing you I trust you.

P.

Pno.

f

mp

p

28 *mp*

C.R. *'Cause Pooh you're a___ won - der!*

P.

Oh, Christopher Robin...

Pno. *mp*

32

C.R. *'Cause Pooh you're a___ star!___*

P.

Oh stop, you're too much.

Pno.

36

C.R.

8

He daz - zles and awes___ me.

P.

Do I really?

Pno.

mp

Detailed description: This block contains the musical notation for measures 36 through 39. The vocal line (C.R.) is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are 'He daz - zles and awes___ me.' and 'Do I really?'. The piano accompaniment (Pno.) is in bass clef with the same key signature and time signature. It features a mezzo-piano (*mp*) dynamic marking. The piano part consists of a series of chords and melodic lines in both hands, with some notes beamed together.

40

C.R.

8

How luck-y we are! His sharp lit-tle__

P.

Pno.

Detailed description: This block contains the musical notation for measures 40 through 43. The vocal line (C.R.) is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are 'How luck-y we are! His sharp lit-tle__'. The piano accompaniment (Pno.) is in bass clef with the same key signature and time signature. It continues the musical texture established in the previous block, with chords and melodic lines in both hands.

44

C.R.

8

mind, that can't be con - fined.

P.

Pno.

49

C.R.

8

His shy lit-tle_ grin,

P.

Pno.

54

C.R.



His sweet lit-tle_ chin. How

P.




Pno.




59

C.R.




could I not care,

P.

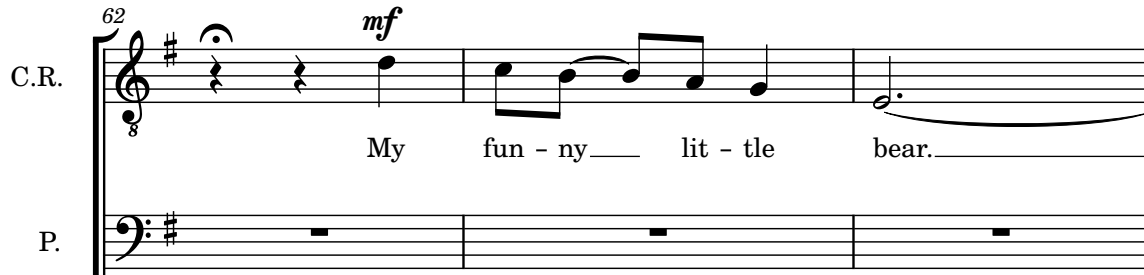


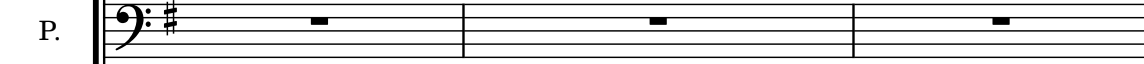
Pno.




Slower, for emphasis (♩ = 90)

62 *mf*

C.R. 
My fun - ny lit - tle bear.

P. 

Pno. 

65

C.R. 

P. 

Pno. 

