

En passant par la Lorraine

Traditional French
arr. Erica Phare-Bergh

Allegro ♩ = 112

Pno *mp*
senza pedale

8 **A** *Tutti Unison*
mf *mp*

En pas-sant par la Lor-rai - ne mes sa - bots. En pas-sant par

Pno *mf* *mp*
con pedale

14 *f* *f*

la Lor-rai - ne a - vec r bots. Ren-con-trai trois ca - pi-tai - nes, a - vec mes sa -

Pno *f*

20 *p*

bo' - ne. Oh, oh, oh! A - vec mes sa - bots.

Pno *p*

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

B *f agitato*

25

S
Ils m'ont ap - pe - lée "vi-lai - ne" a - vec mes sa - bots.

A
Ils m'ont ap - pe - lée "vi-lai - ne" - vec mes sa - bots.

Pno
f
senza pedale

31

S
p Ils m'ont ap - pe - lée "vi-lai - ne" a - sa - bots. — *f* *resoluto* Je ne suis pas si vi-lai - ne

A
p Ils m'ont ap - pe - lée "vi-lai - ne" - vec mes sa - bots. — *f* *resoluto* Je ne suis pas si vi-lai - ne

Pno
p *f*
con pedale

37

S
a - vec sa - bots, don-dai - ne. Oh, oh, oh! — A - vec mes sa - bots.

A
mes sa - bots, don-dai - ne. Oh, oh, oh! — A - vec mes sa - bots.

Pno
mp

42

S

A

Pno

49

C

f con brio *mp*

S
Puis - que le fils du roi m'ai - me a - vec . . - bots. Puis - que le fils du roi m'ai - me

f con brio *mp*

A
Puis - que le fils du roi m'ai - me mes sa - bots. Puis - que le fils du roi m'ai - me

Pno

mf leggiero *mp*

55

S
a - sa - bots. Il m'a don - né pour é-tren-ne a - vec mes sa-bots, don-dai - ne.

A
ec mes sa - bots. pour é-tren-ne a - vec mes sa-bots, don-dai - ne.

Pno

61

S Oh, oh, oh! A - vec mes sa - bots.

A Oh, oh, oh, oh! A - vec mes sa - bots.

Pno

"La Marseillaise"

f

67

S Un bouquet de mar - jo - lai - ne

A lou lou lou Lou lou lou lou

Pno

mf legato

mp

mf con pedale

73

S a - mes sa - bots. Un bou - quet de

A lou lou lou lou lou La la la la

Pno

f

f

mf

79

S
mar - jo - lai - ne a - vec mes sa - bots. Je l'ai

A
La la la la la la la la la la la la Je l'ai

Pno

marcato

86

S
plan - té dans la plai - ne vec mes sa - bots don - dai - nes.

A
plan - té dans la plai - ne vec mes sa - bots don - dai -

Pno

93

Patchen (slap thighs)

S. r l r r r l r l r l r l r stomp clap clap

A. r l r l r l r l r stomp clap clap

S
Oh A - vec mes sa - bots!

A
Oh, oh, oh! A - vec mes sa - bots!

Pno

E

100

ff animato

S
S'il fleu-rit je se - rai rei - ne a - vec mes sa - bots._____

ff animato

A
S'il fleu-rit je se - rai rei - ne a - vec mes sa - bots._____

animato

f

Pno

105

mf

S
S'il fleu-rit je se - rai rei - ne a - vec . - bots._____ S'il y meurt, je perds ma pei - ne

f

A
S'il fleu-rit je se - rai rei - ne nes sa - bots._____ S'il y meurt, je

Pno

111

r l r

S
a sa - bots, don-dai - ne. Oh, oh, oh!_____ Oh, oh, oh!_____

A
s ma pei - ne. Oh!_____ Oh, oh, oh!_____ Oh, oh, oh!

Pno

3 *3* *8va*

117

r l r l r l r

stomp

stomp

S

A

Pno

Oh, oh, oh! A - vec mes sa - bots!

Oh, oh, oh! A - vec mes sa - bots!

3

V

This song dates back to the 1500's and is derived from another folk song, "C'était Anne de Bretagne" (It was Anne of Brittany, duchess in clogs). Anne of Brittany was a real person and lived from 1488-1514. She was not only Duchess of Brittany, but also Queen of France, Queen Consort of Naples and Duchess Consort of Milan. She was a strong leader and was not easily pushed around. She was loved by her people and was often portrayed in paintings and sculptures as the a "heroic orphan" without a father. Legend has it she wore clogs, wooden shoes that were usually worn by commoners. She has also been described as strong and possessing quite a temper. She was "remarkable for her age and once she set her mind on doing something, she made sure she got it done by all means necessary and at any price."

Her character is seen in *En passant par la Lorraine*. She travels through Lorraine (a region in northeastern France that borders on Germany, Luxembourg and Belgium) and meets three captains (the "vilains"). They make fun of her clogs, saying that they are "vilaine" or ugly, worn only by peasants. Does she care? No, she does not. She is confident in her own worth. She also has her eye on the king's son and tells the listener that the prince has given her a gift: a bouquet of marjoram ("marjolaine"), which is traditionally used for wedding bouquets in France. She says she'll plant it in the plain (field): if it grows, she'll become queen. (he?) was a waste of her time!

You'll hear a few snippets of other songs hidden in this arrangement. La Marseillaise is France's national anthem. Written in Strasbourg (which is in Alsace-Lorraine) in 1792, it became the rallying song of the French Revolution. You'll also hear Wagner's Bridal Chorus from his opera, "Lohengrin".

Because clogs make a clip-clop sound and I added some body percussion to reflect that. You could also use wooden blocks instead. I didn't feel this lent itself to fiddle. But you can play it that way if you'd prefer.

As in most French folk songs, the second half of the verse (couplet) repeats as the first part in the next verse. So, you get a lot of repetition... and a LOT of verses! I've streamlined the verses without leaving out any of the story. Additionally, this piece is always written beginning with a pick-up, the downbeat falling on the second measure. I just couldn't feel the harmonic movement that way - so started "En" on the downbeat. I may get a few sideways glances for that.



Erica Bergh has her M. Mus. in Choral Conducting from McGill University. A native of Montreal, she directed various choirs there from 1988-2010, including the Vanier College Choirs and the McGill Conservatory Choirs. She married and moved to Calgary in 2010, where she directed the choirs at William Aberhart High School, as well as Westwinds Green Choir, Savridi Singers and taught Music and French with the Calgary Board of Education. She is in demand as an adjudicator and presenter and was the guest conductor for the 10th Anniversary of the JBC-McGill Youth Gala. Now living in Victoria, British Columbia, she directs the Voices-in-Motion Choir, an intergenerational choir for those with Alzheimer's. She and her husband, Rick, write children's books together (A Song with Every Story Series), in which Erica incorporates both original songs and classical music into children's stories. She is passionate about building cultural bridges through her arrangements of French choral music with Cypress.

