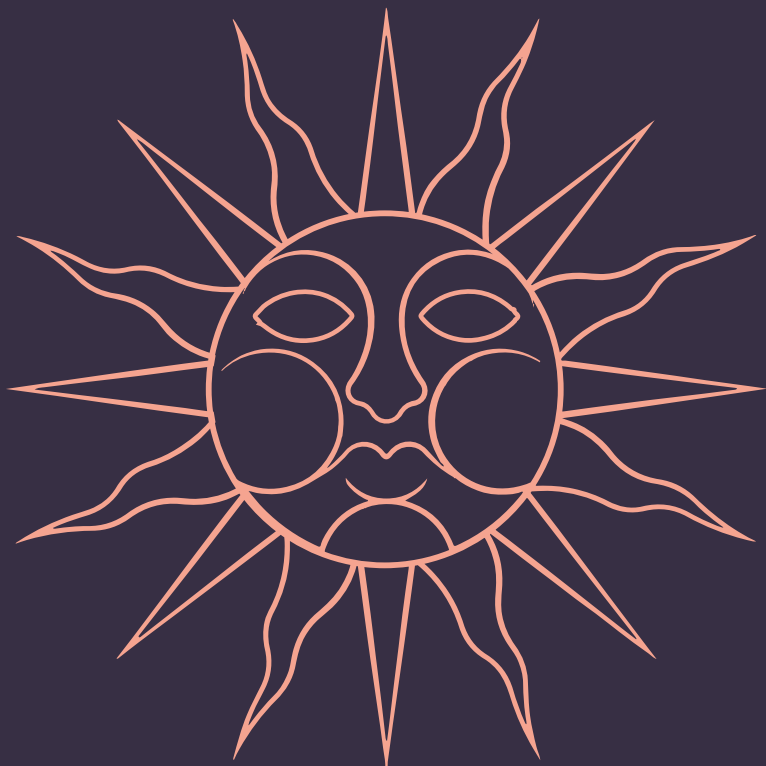


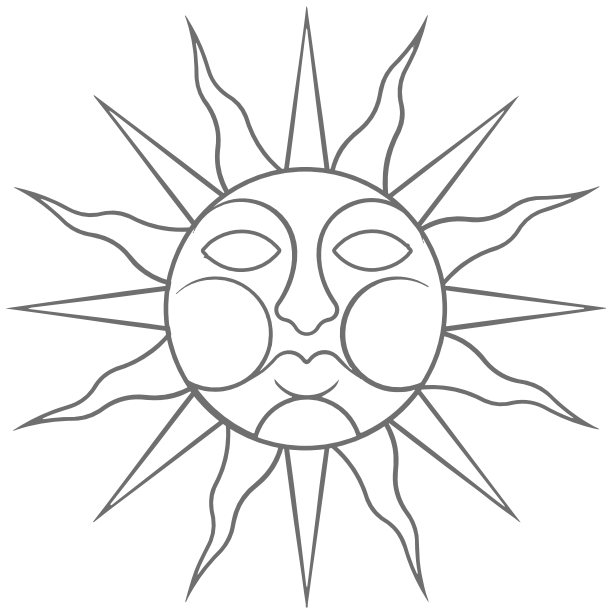
THE WICKER MAN



SONGBOOK



~ HAIL THE QUEEN OF THE MAY! ~



THE WICKER MAN

MUSIQUE & CHANSONS

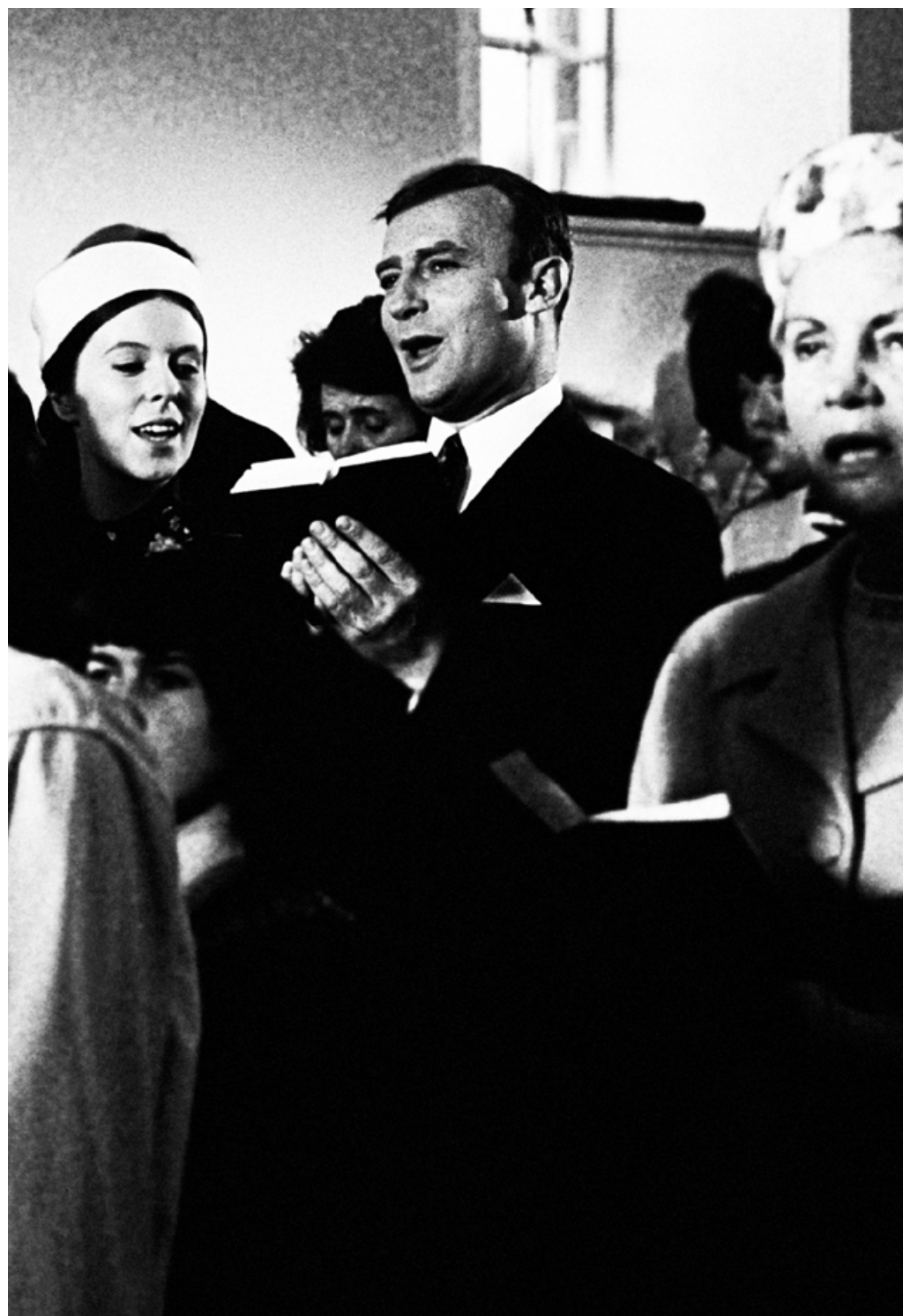
PAUL GIOVANNI

DIRECTION MUSICALE

GARY CARPENTER

INTERPRÉTATION

MAGNET & LES ACTEURS DU FILM





CORN RIGS

PAUL GIOVANNI

It was upon a lammas night
When corn rigs are bonnie
Beneath the moon's unclouded light
I held awhile to Annie
The time went by with careless heed
'Till 'tween the late and early
With small persuasion she agreed
To see me through the barley

Corn rigs and barley rigs and
Corn rigs are bonnie
I'll not forget that happy night
Among the rigs with Annie

The sky was blue, the wind was still
The moon was shining clearly
I set her down with right goodwill
Among the rigs o' barley
I kent her heart was on my own
I loved her most sincerely
I kissed her o'er and e'er again
Among the rigs of barley

Corn rigs and barley rigs and
Corn rigs are bonnie
I'll not forget that happy night
Among the rigs with Annie



THE LANDLORD'S DAUGHTER

PAUL GIOVANNI & THE WICKER MAN CHORUS

Much has been said of the strumpets of yore
Of wenches and bawdy house queens by the score
But I sing of the baggage that we all adore,
The Landlord's Daughter...

Oh her lips are as rose as her wine is a treat
Her whiskey is good and her finger is neat
And while she is serving her bitter she's sweet
The Landlord's Daughter...

You'll never love another
Although she's not the kind of girl to take home
To your mother

Her ale it is lively and strong to the taste
It is brewed with discretion and never with haste
You can have all you like If you swear not to waste
The Landlord's Daughter...

And, when her name is mentioned
The parts of every gentleman do stand up
At attention

Now there's Jane of the Blossom and Doll of the Crown
Pretty Kate of the Garter and Star down in town
Fat Dolly who keeps the Red Heart of renown,
But I'll take the Landlord's Daughter...

Oh, nothing can delight so
As does the part that lies between her left toe
And her right toe



GENTLY JOHNNY

PAUL GIOVANNI

I put my hand, all on her knee,
And she says, do you want to see?

I put my hand, all on her breast,
And she says, do you want to kiss?

Gently, gently, gently Johnny,
Gently Johnny,
My jigaloo

I put my hand, all on her thigh,
And she says, do you want to try?

I put my hand, all on her belly,
And she says, do you want to fill 'ee?

Gently, gently, gently Johnny,
Gently Johnny,
My jigaloo



MAYPOLE

WALTER KERR

In the woods there grew a tree
And a fine fine tree was he

And on that tree there was a limb
And on that limb there was a branch
And on that branch there was a nest
And in that nest there was an egg
And in that egg there was a bird
And from that bird a feather came
And of that feather was
A bed

And on that bed there was a girl
And on that girl there was a man
And from that man there was a seed
And from that seed there was a boy
And from that boy there was a man
And for that man there was a grave
From that grave there grew
A tree

And on that tree there was a limb
And on that limb there was a branch
And on that branch there was a nest
And in that nest there was an egg
And in that egg there was a bird
And from that bird a feather came
And of that feather was
A bed

In the Summerisle, Summerisle,
Summerisle, Summerisle,
Summerisle

And on that bed there was a girl
And on that girl there was a man
And from that man there was a seed
And from that seed there was a boy
And from that boy there was a man
And for that man there was a grave
From that grave there grew
A tree

In the Summerisle, Summerisle,
Summerisle, Summerisle,
Summerisle
(repeat)



FIRE LEAP

GIRL'S CHOIR

Take the flame inside you
Burn and burn below
Fire seed and fire feed
To make the baby grow

Take the flame inside you
Burn and burn belay
Fire seed and fire feed
To make the baby stay

Take the flame inside you
Burn and burn belong
Fire seed and fire feed
And make the baby strong

Take the flame inside you
Burn and burn belie
Fire seed and fire feed
To make the baby cry

Take the flame inside you
Burn and burn begin
Fire seed and fire feed
To make the baby King



THE TINKER OF RYE

CHRISTOPHER LEE & DIANE CILENTO

There was a tinker lived of late
Who walked the streets of Rye
He bore his pack upon his back

Patches and plugs did cry
O I have brass within my bag
My hammer's full of metal.
And as to skill I well can clout
And mend a broken kettle

A maiden did this tinker meet
And to him boldly say
For sure, my kettle hath much need
If you will pass my way
She took the tinker by the hand
And led him to her door
Says she my kettle I will show
And you can clout it sure

For patching and plugging is his delight
His work goes forward day and night

Fair maid says he
Your kettle's cracked
The cause is plainly told
There hath so many nails been drove
Mine own could not take hold

Says she it hath endured some knocks
And more it may I know
I'm sure a large large nail will hold
If it was struck in so

For patching and plugging is his delight
His work goes forward, day and night



WILLOW'S SONG

LESLEY MACKIE

Heigh, ho
Who is there?
No one but me my dear.
Please come, say how do,
The things I'll give to you.

A stroke as gentle as a feather.
I'll catch a rainbow from the sky
And tie the ends together.

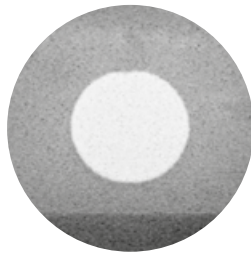
Heigh, ho
I am here.
Am I not young and fair?

Please come, say how do,
The things I'll show to you.
Would you have a wondrous sight?

The midday sun
At midnight.

Fair maid,
White and red.
Comb your smooth
And stroke your head.

How can a maid milk a bull!
And every stroke a bucketful.



SUMER IS CUMEN IN

THE WICKER MAN CHORUS

Sumer is cumen in
Loudly sing Cuckoo
Grows the seed and blows the mead
And springs the wood anew.

Sing Cuckoo!

Ewe bleats harshly after lamb
Cows after calves make moo
Bullock stamps and deer champs
Nowshrilly sing Cuckoo...
Cuckoo... Cuckoo.

Wild bird are you !
Be never still Cuckoo !

(repeat)



Quelques mots de Robin Hardy (réalisateur) à propos de la musique dans *The Wicker Man*

EXTRAIT D'UN ENTRETIEN PARU
DANS **MAD MOVIES** N°274 (MAI 2014)

“ Une partie de mes longues recherches pour *The Wicker Man* a touché aux musiques anciennes. J'aime que les chansons fassent vraiment partie des dialogues et qu'elles contribuent à planter le décor d'une scène. On oublie souvent que le Judaïsme, l'Islam et aussi le Christianisme ont parfois été rétifs à la musique et comme nous avons décidé de montrer une société joyeuse, je me suis dit que deux mille ans auparavant, ces gens auraient passé leur temps à chanter et à danser. Nous avons donc utilisé des ballades folkloriques traditionnelles, dont certaines sont dues à Robert Burns, un poète écossais du XVIII^e siècle.

Pour les mettre au goût du jour, j'ai fait appel à des musiciens de folk contemporains (réunis avec le compositeur Paul Giovanni, sous le nom du groupe Magnet) pour jouer la chanson «Corn Rigs» qui accompagne le vol de l'hydravion au début en direction de l'île, ou encore «Gently Johnny» qu'on entend lors de la première nuit passée au pub The Green Man. Je voulais un genre de film qui utilise la comédie, la musique, et en dernière instance, l'horreur. Certains disent que c'est de l'horreur, mais personnellement je pense que cela se rapproche plus de la comédie noire. ” ●

THE WICKER MAN

Réalisation : Robin Hardy

Production : Peter Snell

Scénario : Anthony Shaffer

Chef Opérateur : Harry Waxman

Musique : Paul Giovanni

Montage : Eric Boyd-Perkins

Décors : Seamus Flannery

Costumes : Sue Yelland

Avec

Edward Woodward

Christopher Lee

Britt Ekland

Diane Cilento

Ingrid Pitt

LIVRET COLLECTOR TIRÉ À 200 EXEMPLAIRES ÉDITÉ
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A CANNES COMPANY



IT IS
TIME
TO KEEP
YOUR
APPOINTMENT
WITH THE
WICKER
MAN



LOSTFILMS