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# British Nursery Rhymes

*(AND A COLLECTION OF OLD JINGLES).*

WITH

PIANOFORTE ACCOMPANIMENT

BY

ALFRED MOFFAT.

EDITED BY

FRANK KIDSON.

—\*—

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## PREFACE.

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The excuse for the issue of a book of Old Nursery Rhymes and Jingles, lies in the fact that their age and popularity have ever made them welcome in all nurseries, and a new generation is constantly demanding those self same rhymes which have been in a like manner as continuously demanded by their ancestors from a remote period. Puerile as they are, the most extraordinary thing about them is that they can never by any chance be superseded by others seemingly more fitted for the child of to-day. Children have always sung and repeated them, and in spite of the many substitutes offered, will continue to sing them; and it is not in the least necessary that the child should altogether understand them. He will reject all spurious goods and have nothing but the genuine article.

As most people are aware, many of the popular Nursery Rhymes and Jingles can be traced back to antiquity (like the children's games), and copies nearly literally the same are found in many ancient languages—Eastern, Scandinavian and others. How this comes about it is difficult to explain satisfactorily, but research is continually unearthing fresh examples. That reasoning, or instinct, which turns a child to the old rhymes and games rather than to the new, is a matter for curious thought. It cannot be claimed that they are best liked from old association (as old people love to linger over *their* old ditties), for all associations with a child are but new—unless, indeed, we agree with that section who believe in a re-incarnation theory, and that the babe of to-day takes kindly to the rhymes of his other infancies; a speculation far too wide and dangerous to be entered into here.

The few notes which I have ventured here and there to obtrude, may be of some slight interest to the "grown-ups" who may have the handling of the book.

The melodies are those which have always been associated with each particular rhyme, and my coadjutor, MR. ALFRED MOFFAT, in arranging the pianoforte accompaniments, has borne in mind that they are intended for little fingers.

FRANK KIDSON.

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# BRITISH NURSERY RHYMES.

## JACKY, COME GIVE ME THY FIDDLE.

EDITED WITH HISTORICAL NOTES BY  
FRANK KIDSON.

PIANOFORTE ARRANGEMENTS BY  
ALFRED MOFFAT.

1. *Poco allegro.*

PIANO. *mf* *poco ritard.*

The musical score is arranged in four systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three sharps (F#, C#, G#) and the time signature is 9/8. The first system includes the tempo marking 'Poco allegro.' and dynamic markings 'mf' and 'poco ritard.'. The second system begins with the lyrics: "Jack - y, come give me thy fid - dle, If ev - er thou mean'st to thrive;" "Nay, I'll not give my fid - dle To an - y man a - live, If I should give my fid - dle They'll". The third system continues the lyrics: "think that I've gone mad! For man - y a joy - ful day My fid - dle and I have had." The fourth system concludes the piece. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

"Jack - y, come give me thy fid - dle, If ev - er thou mean'st to thrive;" "Nay,  
I'll not give my fid - dle To an - y man a - live, If I should give my fid - dle They'll  
think that I've gone mad! For man - y a joy - ful day My fid - dle and I have had."

*poco cresc.*

This is the old English air "I made love to Kate," or, under its Scottish title, "Woo'd and Married and A'"

## MY LADY WIND.

*Poco andantino.*

VOICE. 1. My La - dy Wind, my La - dy Wind, Went

PIANO. *p con espress.* *rit. . . . p*

1. round a - bout the house to find, A chink to get her foot . . in, A chink to get her

*poco cresc.*

1. foot in. She tried the key - hole in the door, She tried the crev - ice in the floor, And

*p* *poco cresc.*

1. drove the chim - ney soot . . in, And drove the chim - ney soot in.

2. And then one night when it was dark,  
She blew up such a tiny spark  
That all the house was pothered,  
That all the house was pothered ;  
From it she raised up such a flame,  
As flamed away to Belting Lane,  
And Whitecross folks were smothered,  
And Whitecross folks were smothered.

3. And thus when once, my little dears,  
A whisper reaches itching ears,  
The same will come, will come you'll find,  
The same will come, you'll find.  
Take my advice, restrain the tongue,  
Remember what old nurse has sung  
Of busy, busy Lady Wind,  
Of busy Lady Wind.

A 17th or early 18th Century rhyme.

# LITTLE BO-PEEP.

3. *Poco andante.*

PIANO. *p* *poco ritard.*

1. Lit - tle Bo - peep has lost her sheep, And can't tell where to find them;—

1. Leave them a - lone, and they'll come home, And bring their tails be - hind them.

2. Little Bo-peep fell fast asleep  
And dreamt she heard them bleating,  
But when she awoke, she found it a joke,  
For they were still a-fleeting.

3. She took up her crook, intending to look,  
Determined for to find them;  
She found them indeed, but it made her heart bleed  
For they'd left their tails behind them.

4. She heaved a sigh, and wiped her eye,  
And ran over hill and dale, O!  
And tried what she could, as a shepherdess should,  
To tack to each sheep its tail, O!

The air appears to be a very early specimen of English melody.

# LITTLE GIRL, WHERE HAVE YOU BEEN?

4. *Andantino.*

VOICE. Lit - tle girl, lit - tle girl, where have you

PIANO. *p con espressione.* *ritard.* *p*

been? Ga-ther-ing ro ses to give to the Queen! Lit-tle girl, lit-tle girl,

what gave she you? She gave me a dia-mond as big as my shoe.

*dim. poco rit.*

## MY FATHER HE DIED.

VOICE.

5.

PIANO.

*mf*

1. My father he died, but I cannot tell you how, He left me six horses to

1. drive in my plough; With my whim, wham, waddle ho! Jacksing sad-dle ho! Bub-ble ho! pret-ty boy, Un-der the broom.

2. I sold my six horses and bought me a cow,  
I'd fain have made a fortune, but didn't know how!  
With my whim, wham, &c.
3. I sold my cow, and I bought me a calf,  
I'd fain have made a fortune, but lost the best half!  
With my whim, wham, &c.

4. I sold my calf, and I bought me a cat,  
A pretty thing she was, in my chimney corner sat;  
With my whim, wham, &c.
5. I sold my cat, and I bought me a mouse,  
He caused fire in his tail, and burnt down my house!  
With my whim, wham, &c.

This old nursery rhyme is common to many countries. The English version is part of a political song relating to the times of Richard II

## ROBINSON CRUSOE.

*Allegretto.*

VOICE.

6.

PIANO.

*p* *sf* *p*

1. When I was a lad A mis - for - tune I had, For my

1. grand - fa - ther I did lose, O! Now guess if you can For you've heard of the man, His name it was Robinson

CHORUS.

1. Cru - soe! O, poor Rob - in - son Cru - soe! O, poor Rob - in - son Cru - soe! With a

1. ring - a - ting tang, And a ring - a - ting tang, His name it was Rob - in - son Cru - soe.

2. P'rhaps you've read in a book  
Of a voyage he took,  
And how the raging winds blew so!  
That his ship with a shock  
Drove plump on a rock,  
Nearly drowning poor Robinson Crusoe.  
O, poor Robinson Crusoe! &c.

3. Poor soul none but he  
Remained in the sea,  
Ah! cruel fate, how could you do so!  
Till ashore he was thrown  
On an Island unknown,  
O! poor Robinson Crusoe.  
O, poor Robinson Crusoe! &c.

4. He got all the wood  
That ever he could,  
And he stuck it together with glue, so!  
That he made him a hut  
In which he might put,  
The body of Robinson Crusoe.  
O, poor Robinson Crusoe! &c.

5. He wore a high cap  
With a thick furry nap,  
I wonder how he could do so!  
And he made him a coat  
From an old Nanny goat,  
So clever was Robinson Crusoe.  
O, poor Robinson Crusoe! &c.

6. He had a man Friday  
To keep his house tidy,  
Of course 'twas his duty to do so!  
They lived friendly together;  
Less like servant, than brother  
Was Friday to Robinson Crusoe.  
O, poor Robinson Crusoe! &c.

7. Once a fine English sail  
Came near within hail,  
Then he took to his little canoe, so!  
When he got to the ship  
They gave him a trip,  
To England came Robinson Crusoe.  
O, poor Robinson Crusoe! &c.

This song was sung on the stage in the 18th Century in a piece called *The Mayor of Garratt*. The air is a version of "The Rogues March."



## MRS. BOND.

*Moderato.*

VOICE. 

7. 

PIANO. *p* *f* *p* 

1. "Oh, what have you

1. got for din - ner, Mrs. Bond?" "There's beef in the lar - der, and



1. ducks in the pond;" "Dil - ly, dil - ly, dil - ly, dil - ly, come and be



1. killed, For you . . . must be stuff'd and my cus - to - mer's fill'd!"



2.  
"Pray send us first the beef in, Mrs. Bond,  
And then dress those ducks that are swimming in the pond."  
"Dilly, dilly, &c."

3.  
"John Ostler, go and fetch me a duckling or two!"  
"Madam," says John Ostler, "I'll try what I can do."  
"Dilly, dilly, &c."

4.  
"I have been to the ducks which are swimming in the pond,  
But I found they will not come to be killed."  
"Dilly, dilly, &c."

5.  
Then away flies Mrs. Bond, in a pretty little rage,  
With her pockets full of onions and her apron full of sage.  
"Dilly, dilly, &c."

"The air is "Will you come to the bower I have shaded for you."

# WHERE ARE YOU GOING TO, MY PRETTY MAID?

*Allegretto.*

8. PIANO. *p* *mf* *poco rit.*

The piano introduction is in 6/8 time with a key signature of one sharp (F#). It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a series of eighth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. Dynamics include piano (*p*), mezzo-forte (*mf*), and a slight deceleration (*poco rit.*).

1. "Where are you go-ing to, my pret-ty maid? Where are you go-ing to,

The first system shows the vocal line on a treble clef staff and the piano accompaniment on a grand staff (treble and bass clefs). The lyrics are: "1. 'Where are you go-ing to, my pret-ty maid? Where are you go-ing to,"

1. my pret-ty maid?" "I'm go-ing a-milk-ing, Sir!" she said,

The second system continues the vocal line and piano accompaniment. The lyrics are: "1. my pret-ty maid?" "I'm go-ing a-milk-ing, Sir!" she said,

1. "Sir!" she said, "Sir!" she said, "I'm go-ing a-milk-ing, Sir!" she said.

The third system concludes the first line of the song. The lyrics are: "1. 'Sir!' she said, 'Sir!' she said, 'I'm go-ing a-milk-ing, Sir!' she said."

2. "May I go with you, my pretty maid?  
May I go with you, my pretty maid?"  
"You're kindly welcome, Sir!" she said,  
"Sir!" she said, "Sir!" she said,  
"You're kindly welcome, Sir," she said.
3. "What is your father, my pretty maid?  
What is your father, my pretty maid?"  
"My father's a farmer, Sir!" she said,  
"Sir!" she said, "Sir!" she said,  
"My father's a farmer, Sir!" she said.

4. "What is your fortune, my pretty maid?  
What is your fortune, my pretty maid?"  
"My face is my fortune, Sir!" she said,  
"Sir!" she said, "Sir!" she said,  
"My face is my fortune, Sir!" she said.
5. "Then I can't marry you, my pretty maid?  
I can't marry you, my pretty maid?"  
"Nobody asked you, Sir!" she said,  
"Sir!" she said, "Sir!" she said,  
"Nobody asked you, Sir!" she said.

This song was sung on the stage by Mrs. Jordan about a hundred years ago.

## SEE, SAW, MARGERY DAW.

*Poco andantino.*

VOICE. 9. 1. See, saw,

PIANO. *p* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

1. Mar - ger - y Daw, Sold her bed to lie on the straw: Was she not a

*sempre con ped.*

1. dir - ty slut, To sell . . her bed . . and lie in the dirt.

*poco rit.*

2. See, Saw, Scaradown,  
Which is the way to London Town?  
One foot up, and one foot down,  
That is the way to London Town.

3. See, saw, Jack in the hedge,  
Which is the way to London Bridge?  
Put on your shoes, and away you trudge,  
That is the way to London Bridge.

A parody of this is found dating from the time of Charles II.

## IF ALL THE WORLD WERE PAPER.

*Andantino.*

VOICE. 10. If all the world were pa - per, And

PIANO. *p con espress.* *poco rit.* *Con ped.*

all the sea were ink; . . And all the trees were bread and cheese, What should we do for drink? . .

A version of this air, under the above title, appears in John Playford's *English Dancing Master* (1650).

# THE LITTLE WOMAN AND THE PEDLAR.

*Allegretto.*

VOICE.

11.

PIANO.

*p*

1. There was a lit-tle wo-man, as

1. I've heard tell, Fol, lol, diddle, diddle, dol! She went to market, her eggs for to sell,

1. Fol, lol, diddle, diddle, dol! She went to mar-ket, all on a market-day, And she fell a-sleep up on the

1. King's high-way, Fol, de rol, de lol, lol, lol, lol! Fol, lol, did-dle, did-dle, lol.

2. And by there came a pedlar whose name was Stout,  
 Fol, lol, diddle, diddle, dol!  
 And he cut her petticoats round, all round about,  
 Fol, lol, diddle, diddle, dol!  
 He cut her petticoats up to her knees,  
 Which made the little woman to shiver and to freeze,  
 Fol, de rol, &c.
3. When the little woman began to wake,  
 Fol, lol, diddle, diddle, dol!  
 She began to shiver, and she began to shake,  
 Fol, lol, diddle, diddle, dol!  
 She began to shake, and she began to cry,  
 "Goodness! Mercy on me. sure this is none of I."  
 Fol, de rol, &c.

4. "If I be I, as I do hope I be,  
 Fol, lol, diddle, diddle, dol!  
 I've a little dog at home and he knows me,  
 Fol, lol, diddle, diddle, dol!  
 If I be I, he'll wag his little tail,  
 But if I be not I, then he'll bark and wail."  
 Fol, de rol, &c.
5. When this little old woman went home in the dark,  
 Fol, lol, diddle, diddle, dol!  
 Up starts the little dog, and he began to bark,  
 Fol, lol, diddle, diddle, dol!  
 He began to bark, and she began to cry,  
 "Goodness! Mercy on me! sure this is none of I."  
 Fol, de rol, &c.

This is an old country dance tune popular during the middle of the 18th Century, then called "A Trip to the Landry." It was introduced as a song, "All around the May-pole," into *Midas*, an opera acted in 1763, and at a slightly later date the song "The old woman and the pedlar" was sung on the stage. There is also a Scottish version of the song.

## THE LITTLE MAN AND MAID.

*Allegretto.*

VOICE.

12.

PIANO.

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

1. man, And he wooed a lit - tle maid, And he said, "Lit - tle maid! will you

1. wed, wed, wed? I have lit - tle more to say, Then will you? yea, or

1. nay! For least said, is soon - est men - ded, ded, ded, ded."

2. The little maid replied,  
Little Sir! you've little said  
To induce a little maiden to wed, wed, wed;  
You must say a little more,  
And produce a little store,  
Ere I to the church will be led, led, led.

3. The little man replied,  
If you'll be my little bride,  
I will raise my little note a little higher;  
Though I've little for to prate,  
Yet my little heart is great,  
By the little God of Love I am on fire.

4. The little maid replied,  
If I be your little bride,  
Pray what would you give me to eat, eat, eat?  
Would the flame that you're so rich in,  
Put a fire into the kitchen,  
Or the little God of Love stir the spit, spit, spit.

5. The little man replied,  
And, some say a little cried,  
For his little heart was filled with sorrow:  
With the little that I have,  
I will be your little slave,  
And the rest my little dear we will borrow.

6. Thus did the little gent,  
Make the little maid relent,  
For her little heart began to beat, beat, beat;  
Though his offers were but small,  
She accepted of them all,  
Now she thanks her little stars for her fate, fate, fate.

This rhyme is generally abridged in the nursery, the above is the whole from an 18th century song book.

## WHAT SHE LIVED ON.

*Moderato.*

VOICE. 13.

PIANO. *mf*

1. There was an old woman, and what do you think? She lived upon nothing but

1. victuals and drink; O, vic-tuals and drink were the chief of her diet, And yet this old wo-man would never be quiet.

2. She went to the baker to buy her some bread,  
 And when she came home her old husband was dead;  
 She went to the sexton to toll the big bell,  
 But when she came back her old husband was well.

## THERE WAS A LADY LOVED A SWINE.

*Andantino.*

VOICE. 14.

PIANO. *p con espress.* *rit.*

1. There was a la - dy loved a swine,

1. "Hon-ey," said she! "Pig-hog, wilt thou be mine?" "Hunc!" said he. "I'll build thee a

1. sil-ver sty, Hon-ey," said she! "And in it thou shalt lie," "Hunc," said he.

2. "Pinned with a silver pin,  
Honey," said she!  
"That thou mayest go out and in,"  
"Hunc!" said he.  
"Wilt thou have me now,  
Honey?" said she!  
"Speak, or my heart will break!"  
"Hunc!" said he.

This is in a manuscript play of Charles the First's period, in the Bodleian Library.

## LONDON BRIDGE IS BROKEN DOWN.

15. *Moderato.*

PIANO. *p* *poco rit.*

1. Lon - don Bridge is bro - ken down, Dance o - ver my La - dye Lea;

*p* *mf*

1. Lon - don Bridge is bro - ken down, With a gay la - - dye! . . .

*f*

- |  |  |
|--|--|
| <p>2. How shall we build it up again,<br/>Dance over my Ladye Lea!<br/>How shall we build it up again,<br/>With a gay ladye!</p> <p>3. Silver and gold will be stole away,<br/>Dance over my Ladye Lea!<br/>Silver and gold will be stole away,<br/>With a gay ladye!</p> <p>4. Build it up with iron and steel,<br/>Dance over my Ladye Lea;<br/>Build it up with iron and steel,<br/>With a gay ladye!</p> | <p>5. Iron and steel will bend and bow,<br/>Dance over my Ladye Lea;<br/>Iron and steel will bend and bow,<br/>With a gay ladye!</p> <p>6. Build it up with wood and clay,<br/>Dance over my Ladye Lea;<br/>Build it up with wood and clay,<br/>With a gay ladye!</p> <p>7. Wood and clay will wash away,<br/>Dance over my Ladye Lea;<br/>Wood and clay will wash away,<br/>With a gay ladye!</p> |
|--|--|
8. Build it up with stone so strong,  
Dance over my Ladye Lea;  
Huzza! 'twill last for ages long,  
With a gay ladye!

# THE SCARE-CROW.

*Allegretto.*

VOICE. 1. O,

16.

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

Ped. Ped. Ped. \*

1. all you lit - tle black - ey - tops, Pray don't you eat my

*Con ped.*

1. fa - ther's crows, While I lie down to take a nap. Shu -

1. a - - - - - O! . . . . . Shu - a - - - - - O! . . . . .

*con espress.* *poco rit.*

*Con ped.* *poco rit.*

2. If father he perchance should come,  
 With his cocked hat, and his long gun,  
 Then you must fly, and I must run—  
 Shu-a-O!  
 Shu-a-O!

A version of this is traditionally remembered in Somerset as the "Bird Starvers' song."



## THREE MICE WENT INTO A HOLE TO SPIN.

*Moderato.*

VOICE.

17.

PIANO.

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

1. Three mice went in - to a hole to spin ;

1. Puss passed by, and Puss looked in, "What are you do - ing, my lit - tle men?"

1. "Weav - ing coats for Gen - tle - men." "Please let me help you to wind off your threads," "Ah,

1. no, Mis-tress Pus-sy, you'd bite off our heads! Ah, no, Mis-tress Pus-sy you'd bite off our heads!"

2. Says Puss : " You look so wondrous wise,  
 I like your whiskers, and bright black eyes ;  
 Your house is the nicest house I see,  
 I think there is room for you and me."  
 The mice were so pleased, that they opened the door,  
 And Pussy soon laid them all dead on the floor.  
 And Pussy, &c.

## ORANGES AND LEMONS.

*Allegretto.*

VOICE.

18.

1. { "Oranges and lem-ons," say the bells of St. Clem-ens; "You owe me five farthings," say the  
"When will that be?" say the bells of Step-ney; . . . "I do not know," says the

PIANO.

*p*

1. { bells of St. Mar-tins; "When will you pay me? say the bells of Old Bail-ey;  
great bell of Bow; [go to ://:]

1. "When I grow rich," say the bells of Shore-ditch; Here comes a can-dle to

*mf*

1. light you to bed, And here comes a chop-per to . . chop off your head.

*poco rit.*

2. "Pancakes and fritters," say the bells of St. Peters;  
"Two sticks and an apple," say the bells of Whitechapel;  
"Old father Bald pate," say the slow bells at Aldgate;  
"Poker and tongs," say the bells of St. John's;  
"Kettles and pans," say the bells of St. Ann's;  
"Brick-bats and tiles," say the bells of St. Giles.  
Here comes a candle, &c.

## SING A SONG OF SIXPENCE.

*Moderato.*

VOICE.

19.

PIANO.

*mf*

1. Sing a song of

1. six - pence, A poc-ket full of rye, Four - and - twen - ty black - birds

1. Baked in a pie; When the pie was o - pened The birds be-gan to

*poco cresc.*

1. sing, Oh, was not that a dain - ty dish To set be - fore the King?

2. The King was in his counting-house  
 Counting all his money,  
 The Queen was in the parlour  
 Eating bread and honey;  
 The Maid was in the garden  
 Hanging out the clothes,  
 There came a little blackbird  
 And nipped off her nose.

The air is the old Scottish dance tune, "Calder Fair" The words are said to be as early as the 16th Century

## A FROG HE WOULD A-WOOING GO.

*Moderato.*

VOICE.

20.

PIANO.

*p*

*poco rit.*

1. A frog he would a - woo-ing go,

1. "Heigh - ho!" said Row-ley; A frog he would a - woo - ing go, Whether his mother would

1. let him, or no, With a row - ly, pow - ly, gammon and spinage, "Heigh-ho!" said Anthony Row-ley.

- |  |  |
|--|--|
| <p>2. Off he set with his opera hat,<br/>"Heigh-ho!" said Rowley;<br/>Off he set with his opera hat,<br/>And on the road he met with a rat,<br/>With a rowly, powly, &amp;c.</p> <p>3. Soon they arrived at the mouse's hall,<br/>"Heigh-ho!" said Rowley;<br/>Soon they arrived at the mouse's hall,<br/>They gave a loud tap, and they gave a loud call,<br/>With a rowly, powly, &amp;c.</p> <p>4. "Pray Mrs. Mouse are you within?"<br/>"Heigh-ho!" said Rowley;<br/>"Pray Mrs. Mouse are you within?"<br/>"Yes, kind Sir! I'm sitting to spin,"<br/>With a rowly, powly, &amp;c.</p> <p>5. "Pray Mrs. Mouse will you give us some beer?"<br/>"Heigh-ho!" said Rowley;<br/>"Pray Mrs. Mouse will you give us some beer?"<br/>That froggy and I may have good cheer,"<br/>With a rowly, powly, &amp;c.</p> <p>6. "Pray Mr. Frog will you give us a song?"<br/>"Heigh-ho!" said Rowley;<br/>"Pray Mr. Frog will you give us a song?"<br/>Let the subject be something that's not over long,"<br/>With a rowly, powly, &amp;c.</p> <p>7. "Indeed, Mrs. Mouse!" replied the frog,<br/>"Heigh-ho!" said Rowley;<br/>"Indeed, Mrs. Mouse!" replied the frog,<br/>"A cold has made me as hoarse as a hog,"<br/>With a rowly, powly, &amp;c.</p> | <p>8. "Since you have caught cold, Mr. Frog," mousy said,<br/>"Heigh-ho!" said Rowley;<br/>"Since you have caught cold, Mr. Frog," mousy said,<br/>"I'll sing you a song that I have just made,"<br/>With a rowly, powly, &amp;c.</p> <p>9. As they were in glee and merry making,<br/>"Heigh-ho!" said Rowley;<br/>As they were in glee and merry making,<br/>A cat and her kittens came tumbling in,<br/>With a rowly, powly, &amp;c.</p> <p>10. The cat she seized the rat by the crown,<br/>"Heigh-ho!" said Rowley;<br/>The cat she seized the rat by the crown,<br/>The kittens they pulled the little mouse down,<br/>With a rowly, powly, &amp;c.</p> <p>11. This put Mr. Frog in a terrible fright,<br/>"Heigh-ho!" said Rowley;<br/>This put Mr. Frog in a terrible fright,<br/>He took up his hat and he wished them good-night,<br/>With a rowly, powly, &amp;c.</p> <p>12. As froggy was crossing it over a brook,<br/>"Heigh-ho!" said Rowley;<br/>As froggy was crossing it over a brook,<br/>A lily-white duck came and gobbled him up,<br/>With a rowly, powly, &amp;c.</p> <p>13. So here is an end of one, two and three,<br/>"Heigh-ho!" said Rowley;<br/>So here is an end of one, two and three,<br/>The rat, the mouse, and the little froggy,<br/>With a rowly, powly, &amp;c.</p> |
|--|--|

This is a comparatively modern version of a 16th century nursery rhyme. The present verses were popular on the stage about a hundred years ago. The air is by C. E. Horn.

## THERE WAS AN OLD WOMAN TOSSED UP IN A BASKET.

*Moderato assai.*

VOICE. 21.

PIANO.

There was an old wo-man toss'd up in a bas - ket, Sev-en - teen times as

high as the moon; Where she was go - ing, I could not but ask it,

For in her hand she car - ried a broom. "Old wo - man, old wo - man, old

wo - man," quoth I; "O whith - er, O whith - er, O whith - er so high?" "To sweep the

*p* *cres.*

cob - webs from the sky, But I'll . . be with you by - - and - by!"

The air is the celebrated "Lilliburero" which wrought such havoc with the forces of James II. in Ireland in 1688. It is said (but probably erroneously) to be the composition of Henry Purcell. That the rhyme has been united to the melody for more than two hundred years is proved by the copy in *The Second part of Musick's Handmaid* 1689, being entitled "Lilliburero or Old woman whither so high—H. Purcell—a new Irish tune."

## TO-MORROW THE FOX WILL COME TO TOWN.

*Poco allegretto.*

VOICE.

22.

PIANO.

*p*

1. To - mor - row the fox will come to town,

1. Keep watch, all the day; To - morrow the fox will come to town, Keep watch, keep watch, I pray. . . I

1. must de - sire you neighbours all, To hal - lo the fox out of the hall, And cry as loud as you can call,

1. Whoop! whoop! whoop! whoop! whoop! And cry as loud as you can call, Keep watch, keep watch I pray. . .

2. He'll steal the cock out from his flock,  
Keep watch, all the day;  
He'll steal the cock out from his flock,  
Keep watch, keep watch, I pray.  
I must desire you neighbours all, &c.
3. He'll steal the hen out of the pen,  
Keep watch, all the day;  
He'll steal the hen out of the pen,  
Keep watch, keep watch, I pray.  
I must desire you neighbours all, &c.

4. He'll steal the duck out of the brook,  
Keep watch, all the day;  
He'll steal the duck out of the brook,  
Keep watch, keep watch, I pray.  
I must desire you neighbours all, &c.
5. He'll steal the lamb e'en from the dam,  
Keep watch, all the day;  
He'll steal the lamb e'en from the dam,  
Keep watch, keep watch I pray.  
I must desire you neighbours all, &c.

This very early nursery rhyme is to be found in *Deuterometia*, a collection of catches printed in 1609. The melody is the fine old English dance tune, "Trenchmore" and is there united to the verses.

## THE QUAKER'S WIFE SAT DOWN TO BAKE.

*Con anima.*

VOICE. 23. The Qua - ker's wife sat down to bake, Wi' a' . . her bairns a - boot her: She

PIANO. *mf*

made them ev - 'ry one a cake, And the Mil - ler he wants his mou - ter.\* Su - gar and spice and

a' things nice, And a' things ver - ra guid in it; And then the Qua ker sat down to play A

tune up - on the spin - et. Mer - ri - ly danced the Qua - ker's wife, And mer - ri - ly danced the

*f*

Qua - ker; Mer - ri - ly danced the Qua - ker's wife, And mer - ri - ly danced the Qua - ker.

\* Fee for grinding the corn.

## AIKEN DRUM.

*Moderato.*

VOICE.

24.

PIANO.

*mf*

1. There came a man to

1. our town, to our town, to our . . town, There came a man to our town, and his

1. name was Wil - lie Wood; And he played up - on a . . ra - zor, a ra - - zor, a

1. ra - zor, And he played up - on a ra - zor, and his name was Wil - lie Wood.

2. His hat was made of the guid roast beef, guid roast beef, guid roast beef,  
His hat was made of the guid roast beef, and his name was Willie Wood;  
And he played upon a razor, a razor, a razor,  
And he played upon a razor, and his name was Willie Wood.
3. His coat was made o' the haggis bag, the haggis bag, the haggis bag,  
His coat was made o' the haggis bag, and his name was Willie Wood;  
And he played upon a razor, a razor, a razor,  
And he played upon a razor, and his name was Willie Wood.
4. His buttons were made o' the baubee baps, the baubee baps, the baubee baps,  
His buttons were made o' the baubee baps, and his name was Willie Wood;  
And he played upon a razor, a razor, a razor,  
And he played upon a razor, and his name was Willie Wood.
5. But another man came to our town, to our town, to our town,  
Another man came to our town, and his name was Aiken Drum;  
And he played upon a ladle, a ladle, a ladle,  
He played upon a ladle, and his name was Aiken Drum.
6. And he ate up a' the guid roast beef, the guid roast beef, the guid roast beef,  
And he ate up a' the guid roast beef, and his name was Aiken Drum;  
And he played upon a ladle, a ladle, a ladle,  
He played upon a ladle, and his name was Aiken Drum.
7. And he ate up a' the haggis bags, the haggis bags, the haggis bags,  
And he ate up a' the haggis bags, and his name was Aiken Drum;  
And he played upon a ladle, a ladle, a ladle,  
He played upon a ladle, and his name was Aiken Drum.
8. And he ate up a' the baubee baps, the baubee baps, the baubee baps  
And he ate up a' the baubee baps, and his name was Aiken Drum  
And he played upon a ladle, a ladle, a ladle,  
He played upon a ladle, and his name was Aiken Drum.

A very old Scottish nursery rhyme.



## AS I PASSED BY MY LITTLE PIG-STY.

*Poco allegretto.*

VOICE.

25.

PIANO.

*mf*

*mf*

1. {  
As  
I

1. { I . . passed by . . my lit - tle pig - sty, I saw a pet - ti - coat hang - ing to dry, } The  
took off my jac - ket and laid it hard by To bear the pet - ti - coat com - pa - ny, }

1. wind blew high and down they fell, Jac - ket and pet - ti - coat in - to the well;

1. In - to the well, in - to the well, Jac - ket and pet - ti - coat in - to the well.

2. "Oh! oh!" says the jacket "We shall be drowned,"  
 "Oh, no!" says the petticoat "We shall be found;"  
 "Oh, yes!" says the jacket "We shall be drowned,"  
 "Oh, no!" says the petticoat "We shall be found."  
 The Miller passed, they gave a shout,  
 He put in his hand and he pulled them both out;  
 Pulled them both out, pulled them both out,  
 He put in his hand and he pulled them both out.

## A FOX WENT OUT IN A HUNGRY PLIGHT.

Allegretto.

VOICE.

26.

PIANO.

*mf* *poco rit.* *p*

1. A fox went out in a

1. hun - gry plight, And he begged of the moon to give him light, For he'd ma - ny miles to

1. trot that night, Be - fore he could reach his den, . . . O! den, O! den, O! For

1. he'd ma - ny miles to trot that night, Be - fore he could reach his den, . . . O!

2. The fox when he came to yonder stile,  
He lifted his lugs, and he listened a-while,  
"O, ho!" said the fox, "'tis but a short mile  
From this to yonder town!" &c.

3. The fox he came to the farmer's gate,  
When whom should he see but the farmer's drake,  
I love you well, for your master's sake,  
I long to be picking your bones, O! &c.

4. The grey goose came right round the hay-stack,  
"O, ho!" says the fox, "You're very fat;  
You'll do very well to ride on my back,  
From this to yonder den, O!" &c.

5. The farmer's wife she jumped out of bed,  
And out of the window popped her head;  
"John! John! John! the grey goose is gone,  
And the fox is off to his den, O!" &c.

6. The farmer he loaded his pistol with lead,  
And he shot the old fox right through the head;  
"Ah, ha!" said the farmer, "You're now quite dead,  
And no more you'll trouble the town, O!" &c.

## THE BABES IN THE WOOD.

*Moderato.*

VOICE.

27.

PIANO.

*p*

*poco rit.*

*a tempo*

1. My

1. dears you must know, That a long time a - go, Two poor lit - tle chil-dren whose names I don't know; Were

1. sto - len a - way, On a fine sum-mer's day, And left in a wood, As I've heard the folk say. Poor

1. Babes in the Wood! Poor Babes in the Wood! Don't you re - mem - ber the Babes in the Wood?

2. And when it was night,  
So sad was their plight,  
The sun it went down, and the moon gave no light;  
They sobb'd and they sigh'd,  
And they bitterly cried,  
And the poor little things they then lay down and died.  
Poor Babes in the Wood! &c.

3. And when they were dead,  
The robins so red,  
Brought strawberry leaves to over them spread.  
Then all the day long,  
The branches among,  
They mournfully whistled, and this was their song  
Poor Babes in the Wood! &c.

## DICKORY, DICKORY, DOCK.

28.

*Allegretto.*

PIANO. *p*

1. Dick - o - ry, dick - o - ry, dock! . . The mouse ran up . . the clock; . . The

1. clock struck one, And down it run, Dick - o - ry, dick - o - ry, dock. . .

2. Dickory, dickory, dare!  
The pig flew up in the air;  
The man in brown  
Soon brought him down,  
Dickory, dickory, dare.

## O, DEAR SIXPENCE!

*Andantino.*

VOICE.

29.

PIANO. *p* *rit.*

1. O, dear six-pence! I love six-pence! I love six-pence as

1. I love my life ; I'll spend a penny on't, I'll lend an-o-ther on't, And I'll car-ry four-pence home to my wife.

2. O, dear fourpence ! I love fourpence !  
 I love fourpence as I love my life ;  
 I'll spend a penny on't, I'll lend another on't,  
 I'll carry twopence home to my wife.

3. O, dear twopence ! I love twopence !  
 I love twopence as I love my life ;  
 I'll spend a penny on't, I'll lend another on't,  
 I'll carry nothing home to my wife.

4. O, dear nothing ! I've got nothing !  
 I love nothing better than my wife ;  
 I'll spend nothing, I'll lend nothing,  
 For I've earned nothing all through my life.

**\*THE LION AND THE UNICORN.**

*Allegretto.*

VOICE. The Li-on and the U-ni-corn Were

PIANO. *p* *poco rit.* *p*

fight-ing for the crown ; The Li-on beat the U-ni-corn All round a-bout the town. Some-gave them

white bread, And some-gave them brown, And some-gave them plum-cake, And sent them out the town.

\*This rhyme is mentioned in 1709.

## WHEN GOOD KING ARTHUR RULED THIS LAND.

\* VOICE. *Andantino.*

31. PIANO. *p molto espress e rit.* *p*

*Con ped.*

1. When

1. good King Ar - thur ruled this land, He was a good - ly King; . . . He

1. stole three pecks of bar - ley - meal To make a bag - pud ding. . . .

*colla voce*

2. A bag-pudding the King did make,  
And stuffed it well with plums;  
And in it put great lumps of fat,  
As big as my two thumbs.

3. The King and Queen did eat thereof,  
And Noblemen beside;  
And what they did not eat that day,  
The Queen next morning fried.

The air is one of our very early ballad tunes.

## I SAW THREE SHIPS COME SAILING BY.

VOICE. *Molto andante.*

32. PIANO. *p con espress.* *rit.* *p*

1. I saw three ships come sailing by, Sail - ing by,

1. sail - ing by; I saw three ships come sail - ing by, On New Year's Day in the morn - ing.

*poco rit.*

2. And what do you think was in them then?  
 In them then, in them then;  
 And what do you think was in them then?  
 On New Year's Day in the morning.

3. Three pretty girls were in them then,  
 In them then, in them then;  
 Three pretty girls were in them then,  
 On New Year's Day in the morning.

4. And one could whistle, and one could sing,  
 The other could play on the violin;  
 Such joy there was at my wedding,  
 On New Year's day in the morning.

**\*DANCE TO YOUR DADDY.**

*Allegretto.*

VOICE. 33. *mf*

Dance to your daddy, My lit - tle laddie! Dance to your daddy,

My lit - tle lamb! You shall have a fish - y On a lit - tle dish - y, You shall have a fish y

When the boat comes in! Dance to your dad - dy, My lit - tle bab - by! Dance to your dad - dy, My lit - tle lamb!

\*An old Scottish nursery rhyme

# DAME! GET UP AND BAKE YOUR PIES.

34. *Moderato.*

PIANO.

*p* *poco rit.*

*Con ped.*

1. Dame! get up and bake your pies, Bake your pies, bake your pies;

1. Dame, get up and bake your pies, On Christ-mas day in the morn - ing.

2. Dame, what makes your maidens lie?  
Maidens lie, maidens lie;  
Dame, what makes your maidens lie  
On Christmas-day in the morning?

3. Dame, what makes your ducks to die?  
Ducks to die, ducks to die;  
Dame, what makes your ducks to die  
On Christmas-day in the morning?

4. " Their wings are cut, they cannot fly,  
Cannot fly, cannot fly;  
Their wings are cut, they cannot fly,  
On Christmas-day in the morning."

This is a version of the Elizabethan air "Green sleeves," mentioned by Shakespeare

# DICKY SET OUT FOR WISDOM HALL.

VOICE.

*Allegretto.*

1. Dick-y set out for Wis-dom Hall, On

35. *mf* *p*

PIANO.





1. Mistress Anne to make a call; Gal-lop a-way, gal-lop a-way, Gal-lop a-way, for aye, for aye.

2. Dicky put on his Sunday clothes,  
Scarlet waistcoat and white hose;  
Gallop away, &c.

3. Dicky mounted his dapple gray,  
Smacked his whip and galloped away;  
Gallop away, &c.

4. Mistress Anne came tripping away,  
To hear what Dicky had got to say;  
Gallop away, &c.

5. In she came with a bow and a smile,  
"You haven't been here Master Dick for a while;"  
Gallop away, &c.

6. "Oh! I've been busy with sowing the corn,  
My pigs are killed, and my sheep are shorn;"  
Gallop away, &c.

7. "But I have no one to cure my hams,  
To spin my wool, to make my jams;"  
Gallop away, &c.

8. "So come Mistress Anne away with me,  
My house to keep, and my wife to be!"  
Gallop away, &c.

9. Mistress Anne having household skill,  
And loving Dicky, said "I will."  
Gallop away, &c.

This is another version of "Richard of Taunton Dean."

## A LITTLE COCK-SPARROW SAT ON A GREEN TREE.

*Allegretto.*

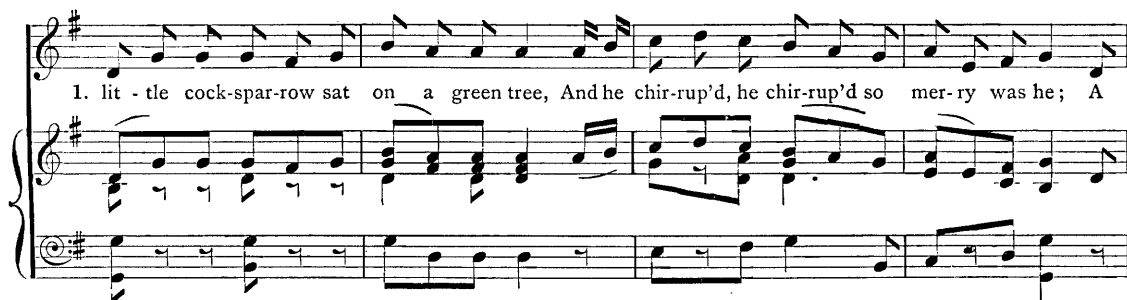
VOICE.

36.

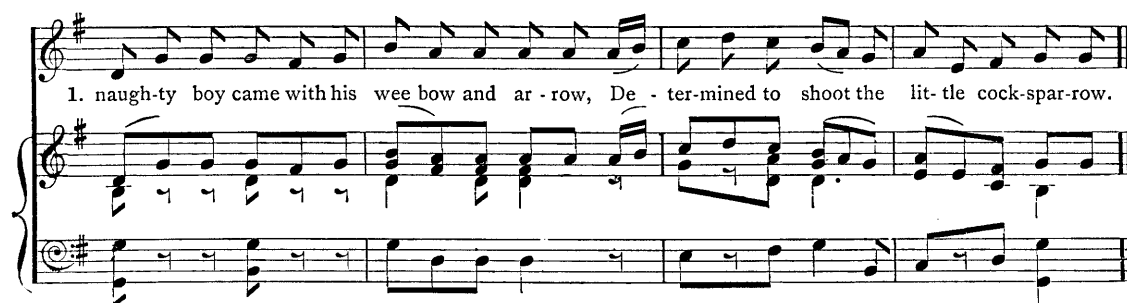
PIANO.



1. A



1. lit-tle cock-spar-row sat on a green tree, And he chir-rup'd, he chir-rup'd so mer-ry was he; A



1. naugh-ty boy came with his wee bow and ar-row, De-ter-mined to shoot the lit-tle cock-spar-row.

2. "This little cock-sparrow shall make me a stew,  
And his giblets shall make me a little pie too;"  
"Oh, no!" said the sparrow, "I won't make a stew,"  
So he flapped his wings, and away he flew.

## JOHNNY SHALL HAVE A NEW BONNET.

37. *Poco allegro.*

PIANO. *p*

The piano introduction consists of two staves. The right hand plays a melody in 9/8 time, starting with a quarter note followed by eighth notes. The left hand provides a harmonic accompaniment with chords and single notes. Pedal markings are placed under the first, second, and third measures. A *dim.* marking is placed above the final measure.

Ped. Ped. Ped. *dim.*

1. John-ny shall have a new bon-net, And John-ny shall go to the fair, And

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with a whole note rest, followed by eighth notes. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand. Pedal markings are present under the first, second, and third measures. A *p* marking is placed above the second measure.

\* *p* Ped. Ped. Ped.

1. John-ny shall have a blue rib-bon To tie up his bon-ny brown hair. And why may not I love Johnny? And

The second system continues the song. The vocal line has eighth notes and a quarter note. The piano accompaniment remains consistent. Pedal markings are under the first, second, and third measures. An asterisk is placed under the second measure.

Ped. \* Ped. Ped.

1. why may not John-ny love me? And why may not I . . . love Johnny, As well as an - o - ther bo-dy?

The third system concludes the first line of the song. The vocal line has eighth notes and a quarter note. The piano accompaniment continues. Pedal markings are under the first, second, and third measures. An asterisk is placed under the final measure.

Ped. Ped. Ped. Ped. \*

2. Here's a leg for a stocking,  
 And here's a foot for a shoe,  
 And he has a kiss for his daddy  
 And two for his mammy I trow.  
 And why may not I love Johnny, &c.

The air is an old Irish one which about a century ago was popular as a country dance, and named "Drops of Brandy."

## WHEN THE SNOW IS ON THE GROUND.

38. *Andante espressivo.*

PIANO. *p* *rit.*

The piano introduction is in 2/4 time with a key signature of one flat. It features a melody in the right hand and a bass line in the left hand. The melody starts with a series of eighth notes, followed by a half note, and ends with a half note. The bass line consists of quarter notes. The piece concludes with a *rit.* (ritardando) marking.

When the snow is on the ground, Lit - tle Rob - in Red - breast grieves ;

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with a half note, followed by quarter notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The piece concludes with a *p* (piano) marking.

For no ber - ries can be found, And on the trees there are no leaves. The

The second system of the song continues the vocal line and piano accompaniment. The vocal line begins with a half note, followed by quarter notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

air is cold, the worms are hid, For this poor bird what can be done? We'll

*poco cresc.*

The third system of the song continues the vocal line and piano accompaniment. The vocal line begins with a half note, followed by quarter notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The piece concludes with a *poco cresc.* (poco crescendo) marking.

strew him here some crumbs of bread, And then he'll live till the snow is gone.

The fourth system of the song concludes the vocal line and piano accompaniment. The vocal line begins with a half note, followed by quarter notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

# BONNY BOBBY SHAF-TOE.

39. *Moderato.*

PIANO.

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It consists of two staves. The right hand plays a rhythmic melody of eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *p* (piano) is present. The piece concludes with a *rit.* (ritardando) marking and a final chord.

Bob - by Shaf - toe's gone to sea, Sil - ler buc kles at his knee;

The first system of the song features a vocal line and piano accompaniment. The lyrics are: "Bob - by Shaf - toe's gone to sea, Sil - ler buc kles at his knee;". The piano accompaniment continues with the same rhythmic pattern as the introduction, with a *p* dynamic marking.

He'll come back and mar - ry me, . . . Bon - ny Bob - by Shaf - toe.

The second system continues the song with the lyrics: "He'll come back and mar - ry me, . . . Bon - ny Bob - by Shaf - toe.". The piano accompaniment remains consistent with the previous system.

Bob - by Shaf - toe's bright and fair, Comb - ing down his yel - low hair,

The third system of the song has the lyrics: "Bob - by Shaf - toe's bright and fair, Comb - ing down his yel - low hair, ". The piano accompaniment continues to support the melody.

He's my ain for ev er - mair, Bon - ny Bob - by Shaf toe.

The final system of the song concludes with the lyrics: "He's my ain for ev er - mair, Bon - ny Bob - by Shaf toe.". The piano accompaniment ends with a final chord.

A Northumbrian rhyme.

## THERE WAS A MAN OF THESSALY.

*Moderato.*

VOICED.

40.

PIANO.

*p*

*poco rit.*

*p*

There

was a man of Thes - sa - ly, And he was won - drous wise; . . . He

jumped in - to a quick - set hedge And scratched out both his eyes. But

when he found his eyes were out He'd rea - son to com - plain, He

jumped in - to an - o - ther hedge And scratched them in a - gain."

The air is Scottish

## GIRLS AND BOYS COME OUT TO PLAY.

VOICE. *Con anima.*

41. Girls and boys, come

PIANO. *f sf mf sf*

out to play, The moon doth shine as bright as day; Leave your sup - per, and

*sf sf*

leave your sleep, And come with your play - fel - lows down the street.

*sf*

Come with a whoop, come with a call, And come with good will, or not at all.

*f*

{ Up the lad - der and down the wall, A half - pen - ny roll will serve us all; }  
 { You find milk, and I'll find flour, And we'll have a pud - ding in half - an - hour. }

The tune of "Boys and Girls to play" is in *Walsh's Country Dances* for 1708 and in the second and third volumes of *Playford's Dancing Master* 1716 and 1728.

## LITTLE BOY BLUE.

42. *Moderato.*

PIANO.

*p*

*rit. pp*

Ped. \* Ped. \* Ped. \*

The piano introduction is in G major and 6/8 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is simple and rhythmic, with a tempo marking of 'Moderato'. The piano accompaniment is in the bass clef, featuring a steady eighth-note pattern. The piece concludes with a 'rit. pp' (ritardando piano) marking and a final chord. Pedal markings are present throughout, with asterisks indicating specific pedal changes.

Lit - tle Boy Blue, come blow up your horn, The sheep's in the mea - dow, the

*p*

The first system of the vocal and piano accompaniment. The vocal line is in a treble clef, and the piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are 'Lit - tle Boy Blue, come blow up your horn, The sheep's in the mea - dow, the'. The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble. A piano dynamic marking '*p*' is present.

cow's in the corn : Where's the boy that looks af - ter the sheep? He's

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics 'cow's in the corn : Where's the boy that looks af - ter the sheep? He's'. The piano accompaniment continues with the same rhythmic pattern. The lyrics are aligned with the vocal notes.

un - der the Hay - cock fast a - sleep. Will . . you wake him?

The third system of the vocal and piano accompaniment. The vocal line continues with the lyrics 'un - der the Hay - cock fast a - sleep. Will . . you wake him?'. The piano accompaniment continues with the same rhythmic pattern. The lyrics are aligned with the vocal notes.

No, . . not I! For if I do, he'll be sure . . to cry.

*poco rit.*

The fourth system of the vocal and piano accompaniment. The vocal line concludes with the lyrics 'No, . . not I! For if I do, he'll be sure . . to cry.'. The piano accompaniment concludes with a 'poco rit.' (poco ritardando) marking. The lyrics are aligned with the vocal notes.

## FOUR-AND-TWENTY TAILORS.

43. *Allegro moderato.*

PIANO.

*f* *p*

The piano introduction consists of two staves in G major and 2/4 time. The right hand features a melody of eighth and quarter notes, while the left hand provides a steady accompaniment of quarter notes. Dynamics range from *f* (forte) to *p* (piano).

Four - and - twen - ty tai - - lors Went to kill a snail; The

*mf*

The first line of the song features a vocal melody in G major with lyrics: "Four - and - twen - ty tai - - lors Went to kill a snail; The". The piano accompaniment is in 2/4 time, with a melody in the right hand and chords in the left hand. The dynamic is marked *mf* (mezzo-forte).

best man a - mong . . them durst not touch her tail.

The second line of the song features a vocal melody in G major with lyrics: "best man a - mong . . them durst not touch her tail.". The piano accompaniment continues in 2/4 time, with a melody in the right hand and chords in the left hand.

She put out her horns, like a lit - tle Ky - loe cow;

*p* *poco cresc.*

The third line of the song features a vocal melody in G major with lyrics: "She put out her horns, like a lit - tle Ky - loe cow;". The piano accompaniment continues in 2/4 time, with a melody in the right hand and chords in the left hand. Dynamics range from *p* (piano) to *poco cresc.* (poco crescendo).

Run, tai - lors, run! . . or she'll kill you all e'en now!

*f*

The fourth line of the song features a vocal melody in G major with lyrics: "Run, tai - lors, run! . . or she'll kill you all e'en now!". The piano accompaniment continues in 2/4 time, with a melody in the right hand and chords in the left hand. The dynamic is marked *f* (forte).



## HARK! HARK! THE DOGS DO BARK.

44. *Moderato.*

PIANO. *mf* > *p* *ritard.* . . . . .

The piano introduction is in 6/8 time, marked *Moderato*. It begins with a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. The music features a steady eighth-note accompaniment in the left hand and chords in the right hand. The piece concludes with a *ritardando* (ritard.) marking.

Hark! hark! the dogs do bark, Beg - gars are com - ing to

*mf* >

The first system of the vocal and piano accompaniment. The vocal line begins with the lyrics "Hark! hark! the dogs do bark, Beg - gars are com - ing to". The piano accompaniment continues with a mezzo-forte (*mf*) dynamic.

town; . . . . . Some in jags, Some in rags, And

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics "town; . . . . . Some in jags, Some in rags, And". The piano accompaniment continues with a mezzo-forte (*mf*) dynamic.

some . . in vel - - vet gowns; . . Some in jags,

The third system of the vocal and piano accompaniment. The vocal line continues with the lyrics "some . . in vel - - vet gowns; . . Some in jags,". The piano accompaniment continues with a mezzo-forte (*mf*) dynamic.

Some in rags, And some in vel - vet gowns. . . .

The fourth system of the vocal and piano accompaniment. The vocal line concludes with the lyrics "Some in rags, And some in vel - vet gowns. . . .". The piano accompaniment continues with a mezzo-forte (*mf*) dynamic.

## POLLY PUT THE KETTLE ON.

45. *Poco animato.*

PIANO. *p* *mf* *sf*

The piano introduction consists of two staves in 2/4 time, marked *Poco animato*. The right hand plays a melody of eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics range from *p* (piano) to *sf* (sforzando).

Pol - ly put the ket - tle on, Pol - ly put the ket - tle on,

The first line of the song features a vocal melody in the upper staff and piano accompaniment in the lower staff. The lyrics are "Pol - ly put the ket - tle on, Pol - ly put the ket - tle on,". The piano accompaniment includes a *p* (piano) dynamic marking.

Pol - ly put the ket - tle on, We'll all have tea.

The second line of the song features a vocal melody in the upper staff and piano accompaniment in the lower staff. The lyrics are "Pol - ly put the ket - tle on, We'll all have tea.".

Su key take it off a - gain, Su - key take it off a - gain,

The third line of the song features a vocal melody in the upper staff and piano accompaniment in the lower staff. The lyrics are "Su key take it off a - gain, Su - key take it off a - gain,".

Su - key take it off a gain, They've all gone a - way.

The fourth line of the song features a vocal melody in the upper staff and piano accompaniment in the lower staff. The lyrics are "Su - key take it off a gain, They've all gone a - way.".

To this air is also sung the old Scotch song "Jenny's Bawbee."

## A WAS AN ARCHER.

*Allegretto.*

VOICE.

46.

PIANO.

1. A was an Ar-cher who shot at a frog,

1. B was a But-cher who had a big dog, C was a Cap-tain all

1. cov-ered with lace, D was a Drunk-ard who had a red face.

2. E was an Esquire with pride on his brow,  
 F was a Farmer who followed the plough,  
 G was a Gamester who had but ill luck,  
 H was a Hunter who hunted a buck.
3. I was an Innkeeper who lov'd to carouse,  
 J was a Joiner who built up a house,  
 K is King Edward who governs the land,  
 L was a Lady who had a white hand.
4. M was a Miser who hoarded up gold,  
 N was a Nobleman gallant and bold,  
 O was an Oyster-girl going about Town,  
 P was a Parson who wore a black gown.
5. Q was a Queen who wore a silk slip,  
 R was a Robber who wanted a whip,  
 S was a Sailor who spent all he got,  
 T was a Tinker who mended a pot.
6. U was an Usurer miserable elf,  
 V was a Vintner who drank all himself,  
 W was a Watchman who guarded the door,  
 X was Expensive, and so became poor.
- \*7. Y was a Youth who didn't love school,  
 Z was a Zany, a poor harmless fool.

\*To be sung to the second half of the tune.

For some unexplained reason this old alphabetical rhyme is frequently called "Tom Thumb's Alphabet."

# MARY, MARY, QUITE CONTRARY.

*Moderato.*

VOICE.

47.

PIANO.

*p* *ritard.* *p*

“Ma-ry, Ma-ry, quite con-tra-ry,

How does your garden grow? ” “ With sil-ver bells and coc-kle shells, And pretty maids all in a row.”

# THREE BLIND MICE.

48.

*Molto moderato.*

PIANO.

*p* *ritard.*

Three blind mice, . . . see how they run; . . . They

all ran af - ter the far - mer's wife, Who cut off their tails with the car - ving-knife, Did you

This system shows the vocal line and piano accompaniment for the first part of the song. The key signature is one sharp (F#) and the time signature is 6/8. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

ev er hear such a tale in your life, As three blind mice! . . .

This system continues the vocal line and piano accompaniment. The piano part includes a prominent bass line with sustained notes and rhythmic patterns.

An early "round" or "catch" printed with the music in 1609.

### \*THE MAN IN THE MOON.

*Moderato.*

VOICE. The

49.

PIANO. *p*

This system begins with the tempo marking 'Moderato.' and includes the number '49.' on the left. The vocal line starts with the word 'The' and the piano part begins with a piano (*p*) dynamic. The piano accompaniment consists of a steady rhythmic pattern.

Man in the Moon Came tum bling down, To ask . . his way to Nor-wich; He

This system continues the vocal line and piano accompaniment. The piano part maintains the rhythmic accompaniment with chords and moving lines.

went by the South And burnt his mouth, With eat - ing cold plum - por - ridge.

This system concludes the vocal line and piano accompaniment. The piano part ends with a final chord and a fermata over the last note.

\*The melody is an old English air of the 16th or 17th century entitled "Thomas I cannot."

## THE SPIDER AND THE FLY.

*Moderato.*

VOICE.

50.

PIANO.

1. "Will you walk in - to my par-lour?" said the Spi-der to the Fly, "'Tis the pret-tiest lit-tle

1. par-lour That ev-er you did spy; The way in - to my par-lour is up a winding stair, And

1. I have ma - ny pret - ty things to show you when you're there." "Oh, no, no!" said the lit - tle Fly, "To ask me is in

1. vain, For who goes up your wind-ing stair, shall ne'er come down a - gain."

2. "I'm sure you must be weary, dear! with soaring up so high,  
Will you rest upon my little bed?" said the Spider to the Fly;  
"There are pretty curtains drawn around, the sheets are fine and thin,  
And if you like to rest awhile, I'll snugly tuck you in:"  
"Oh, no, no!" said the little Fly, "For I have heard it said,  
They never, never wake again who sleep upon your bed."
3. The Spider turned him round about and went into his den,  
For well he knew the silly Fly would soon come back again;  
So he wove a subtle web in a little corner sly,  
And he set his table ready to dine upon the Fly:  
Then he came out to his door again and merrily did sing,  
"Come hither, hither, pretty Fly with the pearl and silver wing."
4. Alas! alas! how very soon this silly little Fly,  
Hearing all these flattering speeches came quickly buzzing by;  
With gauzy wing she hung aloft, then near and nearer drew,  
Thinking only of her crested head and gold and purple hue:  
Thinking only of her brilliant wings poor silly thing, at last  
Up jumped the wicked Spider and fiercely held her fast!
5. He dragged her up his winding stair into his dismal den,  
Within his little parlour, but she ne'er came out again!  
And now all you young maidens who may this story hear,  
To idle, flattering speeches I pray you ne'er give ear:  
Unto an evil counsellor close heart and ear and eye,  
And learn a lesson from the tale of the Spider and the Fly.

The words of this clever and celebrated little poem are by Mary Howitt.

# OLD KING COLE.

51. *Allegretto.*

PIANO. *p*

Old King Cole was a mer-ry old soul, And a mer-ry old soul was he; And he

called for his pipe, and he called for his bowl, And he called for his fid - dlers three;

Ev - 'ry fid - dler had a fid-dle fine, A ve - ry fine fid-dle had he, Then

twee - dee went the fid - dlers three, And so mer - ry we will be.

The origin of this famous nursery rhyme is obscure, but it is doubtless very old as some of the words are quoted in a book bearing the date 1663. The tune is a fine specimen of 17th century English melody.

## PAT-A-CAKE.

*Allegretto.*

VOICE.

52.

PIANO.

*p*

Pat - a - cake, pat - a - cake, ba - ker's man! Pat - a - cake, pat - a - cake, ba - ker's man!

That I will, mas - ter, as fast as I can, That I will, mas - ter, as fast as I can.

Prick it and nick it, and mark it with T, Prick it and nick it, and mark it with T; And

*p*

there will be plen - ty for ba - by and me, And there will be plen - ty for ba - by and me, For

*cresc.*

ba - by and me, for ba - by and me, And there will be plen - ty for ba - by and me.

The melody is by James Hook and is taken from his "Christmas Box," one of a series of Childrens music books issued about a hundred years ago. The old rhyme is mentioned in a play as early as 1698.



## HOT CROSS BUNS.

*Allegretto.*

VOICE. Hot cross Buns!

53. PIANO. *p*

Hot cross Buns! One a pen - ny, Two a pen - ny, Hot cross Buns!

If you have no daugh - ters, Give them to your sons! But if you

have none of these lit - tle elves, Then you may eat them,

then you may eat them, Then you may eat them all your selves.

# THE CARRION CROW.

Allegro moderato.

VOICE. *mf*

PIANO. *poco f* *mf*

54.

1. A car - rion crow he

*f* *mf*

1. sat up - on an oak, Fol de rol, de rol, de rol, de ri do! A car - rion crow he

*f*

1. sat up - on an oak, Watch - ing a tai - lor a - shap - ing of his cloak, Hi, Ho,

1. poor old crow! Fol de rol, de rol, de rol, de ri do!

2.  
Come, wife! come bring my arrow and my bow,  
Fol de rol, de rol, de rol, de ri do!  
Come, wife! come bring my arrow and my bow,  
For I want to shoot yon carrion crow.  
Hi, Ho, poor old crow! &c.

3.  
The tailor he shot but he missed his mark,  
Fol de rol, de rol, de rol, de ri do!  
The tailor he shot but he missed his mark,  
And he shot a poor old sow right through the heart,  
Hi, Ho, poor old crow! &c.

4.  
Come, wife! come bring me some treacle in a spoon,  
Fol de rol, de rol, de rol, de ri do!  
Come, wife! come bring me some treacle in a spoon,  
For I think the poor old sow's fallen in a swoon,  
Hi, Ho, poor old crow! &c.

5.  
But the old sow died and the bells did toll,  
Fol de rol, de rol, de rol, de ri do!  
But the old sow died and the bells did toll,  
And the little pigs prayed for the old sow's soul,  
Hi, ho, poor old crow! &c.

A traditional version of an old and favourite nursery rhyme, the original is probably of 16th century's origin. The present copy of words and air are from the remembrance of a lady.

## DOCTOR FAUSTUS WAS A GOOD MAN.

55. *Moderato.*

PIANO. *mf*

The piano introduction consists of two staves. The right hand plays a melody in 6/8 time, starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, and a half note G5. The left hand plays a bass line with chords, starting with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, and a half note G3.

Doc - tor Faus tus was a good man, He whipped his scho - lars

*mf*

The first line of the song features a vocal melody and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, and a half note G5. The piano accompaniment continues with chords, including a half note G2 and quarter notes A2, B2, C3, D3, E3, F3, G3.

now and then; When he whipped them he made them dance . .

The second line of the song continues the vocal melody and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, and a half note G5. The piano accompaniment continues with chords, including a half note G2 and quarter notes A2, B2, C3, D3, E3, F3, G3.

Out of Eng - land in - - to France; Out of France

The third line of the song continues the vocal melody and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, and a half note G5. The piano accompaniment continues with chords, including a half note G2 and quarter notes A2, B2, C3, D3, E3, F3, G3.

in - - to Spain And then he whipped them back a - gain.

*f*

The fourth line of the song concludes the vocal melody and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, and a half note G5. The piano accompaniment continues with chords, including a half note G2 and quarter notes A2, B2, C3, D3, E3, F3, G3.

## BAA! BAA! BLACK SHEEP.

*Andantino.*

VOICE. 56. Baa! Baa! black sheep, have you an - y  
 wool? "Yes, mar-ry, have I, three bags full; One for my Mas - ter, and  
 one for my Dame, But none for the lit - tle boy who cries in the lane."

PIANO. *p* *rit.* *p*

## SIMPLE SIMON.

*Moderato.*

VOICE. 57. Sim - ple Si - mon met a pie - man, Go - ing to the fair; Said  
 Sim - ple Si - mon to the pie - man, "Let us taste your ware."

PIANO. *p*

Said the pie - man un - to Si - mon, "Show me first your pen - - - ny;" Said

The first system of the musical score for 'The Pie Man'. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with the lyrics 'Said the pie - man un - to Si - mon, "Show me first your pen - - - ny;" Said'. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

Sim - ple Si - mon to the pie-man, "In - deed, I have not an - y!"

The second system of the musical score for 'The Pie Man'. The vocal line continues with the lyrics 'Sim - ple Si - mon to the pie-man, "In - deed, I have not an - y!"'. The piano accompaniment continues with the same melodic and harmonic structure as the first system.

The tune is the old Welsh air "Ar hyd y nos."

## HUMPTY DUMPTY SAT ON A WALL.

58. *Moderato.*  
PIANO. *mf* *f* *rit.*

The first system of the musical score for 'Humpty Dumpty'. It is marked 'Moderato' and 'PIANO'. The tempo and dynamics are indicated as *mf*, *f*, and *rit.*. The score is in 6/8 time and begins with a piano introduction.

Hump - ty Dump - ty sat on a wall, Hump - ty Dump - ty had a great fall;

The second system of the musical score for 'Humpty Dumpty'. The vocal line begins with the lyrics 'Hump - ty Dump - ty sat on a wall, Hump - ty Dump - ty had a great fall;'. The piano accompaniment continues with the same melodic and harmonic structure as the first system.

All the King's hor - ses and all the King's men, Could-n't pick up Hump - ty Dumpty a - gain.

The third system of the musical score for 'Humpty Dumpty'. The vocal line concludes with the lyrics 'All the King's hor - ses and all the King's men, Could-n't pick up Hump - ty Dumpty a - gain.'. The piano accompaniment concludes with the same melodic and harmonic structure as the previous systems.

A nursery riddle, the answer being, an egg. The air is the old Irish tune "Off she goes"

## RIDE A COCK-HORSE.

59. *Poco allegretto.*

PIANO. *p*

Ride a cock-horse To Ban-bur-y Cross, To see a fine la-dy Get on a white horse; With

rings on her fin-gers And bells on her toes, So she shall have mu-sic Wher-ev-er she goes.

*ten.*

The air is the old Scottish one, "Kellyburn braes."

## GOOSEY, GOOSEY, GANDER.

60. *Poco allegretto.*

VOICE.

PIANO. *mf* *p* *p*

Goos-ey, goos-ey, gan-der, Where shall I wan-der?

Up-stairs and down-stairs, And in my la-dy's cham-ber. There I met an old man That



would not say his prayers, So I took him by the left leg And threw him down - stairs.

## COCK-ROBIN.

*Poco andantino.*

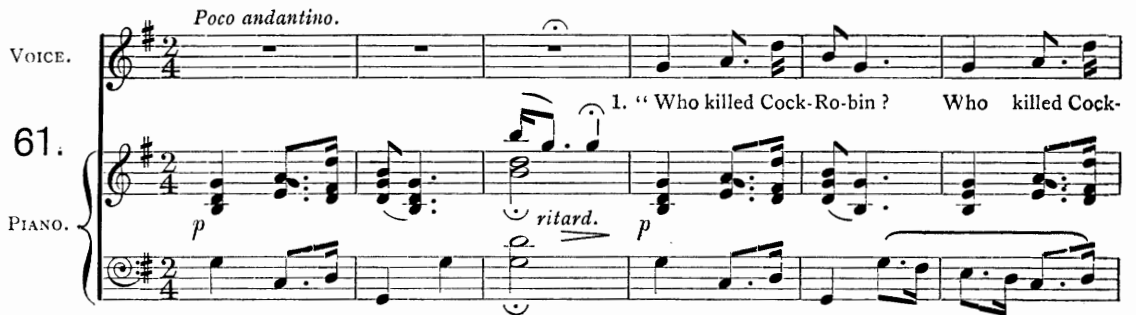
VOICE.

61.

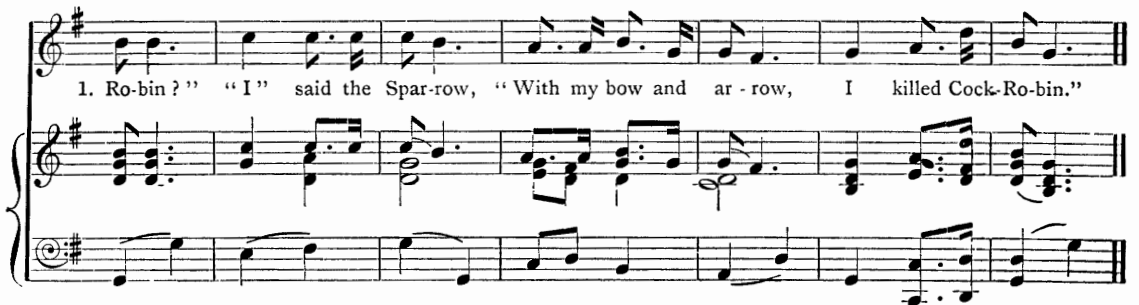
PIANO.

*p* *ritard.* *p*

1. "Who killed Cock-Ro-bin? Who killed Cock-



1. Ro-bin?" "I" said the Spar-row, "With my bow and ar-row, I killed Cock-Ro-bin."



- |  |   |
|--|---|
| <p>2. "Who saw him die?<br/>Who saw him die?"<br/>"I" said the Fly,<br/>"With my little eye,<br/>I saw him die."</p> <p>3. "Who caught his blood?<br/>Who caught his blood?"<br/>"I" said the Fish,<br/>"With my little dish,<br/>I caught his blood."</p> <p>4. "Who'll make his shroud?<br/>Who'll make his shroud?"<br/>"I" said the Beetle,<br/>"With my thread and needle,<br/>I'll make his shroud."</p> <p>5. "Who'll bear the torch?<br/>Who'll bear the torch?"<br/>"I" said the Linnet,<br/>"I'll come in a minute,<br/>I'll bear the torch."</p> <p>6. "Who'll be the clerk?<br/>Who'll be the clerk?"<br/>"I" said the Lark,<br/>"I'll say Amen in the dark,<br/>I'll be the clerk."</p> | <p>7. "Who'll dig his grave?<br/>Who'll dig his grave?"<br/>"I" said the Owl,<br/>"With my spade and shovel,<br/>I'll dig his grave."</p> <p>8. "Who'll be the Parson?<br/>Who'll be the Parson?"<br/>"I" said the Rook,<br/>"With my little book,<br/>I'll be the Parson."</p> <p>9. "Who'll sing his dirge?<br/>Who'll sing his dirge?"<br/>"I" said the Thrush,<br/>"As I sit in a bush,<br/>I'll sing his dirge."</p> <p>10. "Who'll be chief mourner?<br/>Who'll be chief mourner?"<br/>"I" said the Dove,<br/>"I mourn for my love,<br/>I'll be chief mourner."</p> <p>11. "Who'll carry his coffin?<br/>Who'll carry his coffin?"<br/>"I" said the Kite,<br/>"If it be very light,<br/>I'll carry his coffin."</p> |
|--|---|
12. "Who'll toll the bell?  
Who'll toll the bell?"  
"I" said the Bull,  
"Because I can pull,  
I'll toll the bell."

# TWINKLE, TWINKLE, LITTLE STAR.

*Andante.*

VOICE.

62.

PIANO.

*p*

*ritard.*

1. Twin - kle, twin - kle,

1. lit - tle star, How I won - der what you are; Up a - bove the world so high,

1. Like a dia - mond in the sky. When the blaz - ing sun is gone, When he no - thing

1. shines up - on, Then you show your lit - tle light, Twin - kle, twin - kle, all the night.

*poco rit.*

2. Then the traveller in the dark  
 Thanks you for your little spark,  
 He could not see which way to go  
 If you did not twinkle so.  
 In the dark blue sky you keep,  
 And often through my curtains peep;  
 For you never shut your eye  
 Till the sun is in the sky.



# WHEN I WAS A LITTLE GIRL.

*Andante.*

VOICE. 1. When I was a

63. PIANO. *p* *rit.*

1. lit - tle girl a - bout sev'n years old, I had - n't got a pet - ti - coat to

*dim.*

\* (Verse 3 begins here.)

1. keep me from the cold; So I went in - to Dar - ling - ton, that pret - ty lit - tle

1. town, And there I bought a pet - ti - coat, a cloak, and a gown.

*dim.*

2. I went into the woods and built me a kirk,  
 And all the birds of the air they helped me to work;  
 The hawk with his long claws pulled down the stone,  
 And the dove with her rough bill brought me them home.

\* 3. The parrot was the clergyman, the peacock was the clerk,  
 The bullfinch played the organ, and we made merry work.

## LITTLE JACK HORNER.

64. *Allegretto animato.*

PIANO. *mf*

The piano introduction is in 6/8 time, marked *mf*. It consists of two staves: a treble clef staff with a key signature of one flat (B-flat) and a bass clef staff. The melody is a simple, rhythmic sequence of eighth and sixteenth notes.

Lit - tle Jack Hor - ner sat in a cor - ner, Eat - ing his Christ - mas pie; . . . He

*p*

The first line of the song features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature remains one flat. The piano part is marked *p* and provides a steady accompaniment for the vocal line.

put' in his thumb and pulled out a plum, And said "What a good boy am I!" . . .

The second line continues the vocal and piano accompaniment. The piano part features some chordal textures and moving bass lines. The vocal line concludes with a final note on a dotted half note.

## LITTLE TOM TUCKER.

*Allegretto.*

VOICE.

65. *p*

PIANO.

Lit - tle Tom

The first line of the second song features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The key signature changes to two sharps (D major). The piano part is marked *p* and consists of simple chords and moving lines.

Tuc - ker Sings for his sup - per, What shall we give . . him?

The second line continues the vocal and piano accompaniment. The piano part provides a consistent accompaniment for the vocal line, which ends with a question mark.

White bread and but - ter. How can he cut it, With - out e'er a  
 knife? How can he mar - ry, With - out e'er a wife?

This musical score consists of two systems. Each system has a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 6/8. The lyrics are: "White bread and but - ter. How can he cut it, With - out e'er a knife? How can he mar - ry, With - out e'er a wife?"

## PUSSY CAT, PUSSY CAT, WHERE HAVE YOU BEEN?

66. *Molto moderato.*

PIANO. *p* *f* *rit.*

This is the piano introduction for the song. It is in 6/8 time with a key signature of one sharp (F#). The tempo is marked "Molto moderato." The piece starts with a piano (*p*) dynamic and features a melody in the right hand and a bass line in the left hand. The dynamics change to forte (*f*) and then to a ritardando (*rit.*) towards the end.

"Pus-sy cat, pus-sy cat, where have you been?" "I've been up to Lon-don to see the new Queen;"

This system contains the first line of the song. It features a vocal line and a piano accompaniment. The piano part begins with a piano (*p*) dynamic. The lyrics are: "Pus-sy cat, pus-sy cat, where have you been?" "I've been up to Lon-don to see the new Queen;"

"Pus-sy cat, pus - sy cat, what did you there?" "I fright-ened a lit - tle mouse un-der the chair."

This system contains the second line of the song. It features a vocal line and a piano accompaniment. The lyrics are: "Pus-sy cat, pus - sy cat, what did you there?" "I fright-ened a lit - tle mouse un-der the chair."

## THE NORTH WIND DOES BLOW.

*Moderato.*

VOICE.

67. The

PIANO. *p* *poco rit.* *p*

North Wind does blow, And we shall have snow, And what will the Ro - bin do then, Poor thing! He'll

sit in the barn To keep him-self warm, And hide his head un - der his wing, Poor thing.

*poco rit.*

## GEORGY-PORGY.

68. *Allegretto.*

PIANO. *p* *f*

Geor - gy - Por - gy, pud - din - gy - pie,

*sf* *p*

Kissed the girls and made them cry; When the boys . . . came  
out to play, . . . Geor - gy - Por - gy, ran a - way.

The air is that of an old country dance, "Tom and Mary," and of the song, "Tom loves Mary passing well;" circa 1750.

## LITTLE MISS MUFFET.

69. *Allegretto.*

PIANO. *p*

Lit - tle Miss Muf - fet, She sat on a tuf - fet, Eat - ing up curds and whey; . . . There  
came a big spi - der, Which sat down be - side her, And frightened Miss Muf - fet a - way. . .

The tune is a simple version of "Over the water to Charlie."

## THREE CHILDREN SLIDING ON THE ICE.

*Poco andantino.*

VOICE. 1. Three chil-dren slid-ing on the ice, Up-

70. PIANO. *p espress.* *rit.* *p*

1. on a sum-mer's day; It so fell out, they all fell in, The rest they ran a-way.

2. Now had these children not been there,  
Or sliding on dry ground;  
Ten thousand pounds to one penny,  
They had not then been drowned.

3. You parents who three children have,  
And you that have got none;  
If you would have them safe abroad,  
Pray keep them safe at home.

One of our very early English ballad airs, sometimes called "Flying Fame." To this melody "Chevy Chase" was sometimes sung. The nursery rhyme is of the 17th century.

## JACK AND JILL.

71. *Allegretto.*

PIANO. *p* *sf* *marcato*

Jack and Jill went up the hill, To fetch a pail of wa-ter;

Jack fell down and broke his crown, And Jill came tum - bling af - ter.

## DANCE, THUMBKIN, DANCE.

(A FINGER GAME.)

72.

PIANO.

1. Dance, Thumbkin, dance! Dance, Thumbkin, dance! Thumbkin can - not

1. dance a - lone, So dance, my mer-ry men, ev - 'ry one, And dance, Thumbkin, dance.

2. Dance, Foreman, dance! (*First finger moving.*)  
 Dance, Foreman, dance!  
 Foreman cannot dance alone,  
 So dance, my merry men, every one,  
 And dance, Foreman, dance.
3. Dance, Longman, dance! (*Middle finger.*)  
 Dance, Longman, dance!  
 Longman, cannot dance alone,  
 So dance, my merry men, every one,  
 And dance, Longman, dance.

4. Dance, Ringman, dance! (*Third finger.*)  
 Dance, Ringman, dance!  
 Ringman, cannot dance alone,  
 So dance, my merry men, every one,  
 And dance, Ringman, dance.
5. Dance, Littleman, dance! (*Little finger.*)  
 Dance, Littleman, dance!  
 Littleman cannot dance alone,  
 So dance, my merry men, every one,  
 And dance, Littleman, dance.

## HEY DIDDLE, DIDDLE, THE CAT AND THE FIDDLE.

*Allegretto.*

VOICE. Hey did-dle, did - dle, the

73.

PIANO. *f* *p* *p*

cat and the fid - dle, The cow jumped o - ver the moon; . . . The

lit - tle dog laughed to see such sport, And the dish ran a - way with the spoon. . .

The air is a fine old English one.

## THE KING OF FRANCE.

*Tempo di Marcia.*

VOICE. *mf*  
The

74.

PIANO. *f* *mf*



King of France, the King of France, With twice ten thousand men; They  
 all of them went up the hill, And then came back a - gain.

*mf*

The air is old French, a version of "Le petit tambour."

## DANCE A BABY DIDDY.

75. *Animato.*  
 PIANO. *mf* *rit.*

Dance a ba - by did - dy, . . . What can mam - my do wid - 'e? . . .

*p*

Sit in a lap, Give it some pap, And dance a ba - by did - dy. . .

# NURSERY JINGLES.

A diller, a dollar,  
A ten-o'clock scholar,  
What makes you come so soon?  
You used to come at ten o'clock,  
But now you come at noon.

Birch and green holly, boys,  
Birch and green holly;  
If you get beaten, boys,  
'Twill be your own folly.

Multiplication is vexation,  
Division's twice as bad,  
The Rule of Three it puzzles me,  
And Fractions drive me mad.

Bell horses, bell horses,  
What time of day?  
One o'clock, two o'clock,  
Three and away.

Bat, bat, come under my hat  
And I'll give you a slice of bacon,  
And when I bake, I'll give you a cake,  
If I am not mistaken.

Its raining, its raining!  
There's pepper in the box,  
And all the little ladies  
Are holding up their frocks.

Jack be nimble  
And Jack be quick,  
And Jack jump over  
The candle-stick.

Birds of a feather flock together  
And so will pigs and swine,  
Rats and mice will have their choice  
And so will I have mine.

Up hill and down dale  
Butter is made in every vale,  
And if that Nancy Cook  
Is a good girl,  
She shall have a spouse  
And make butter anon,  
Before her old grandmother  
Grows a young man.

Baby Baby Bunting  
Daddy's gone a hunting,  
To fetch a little rabbit skin  
To wrap up Baby Bunting in.

Come when you're called,  
Do what you're bid,  
Shut the door after you  
Then you'll never be chid.

Cuckoo, cherry tree,  
Catch a bird and give it me,  
Let the tree be high or low,  
Let it hail or rain or snow.

I'll sing you a song,  
Though not very long,  
Yet, I think as pretty as any;  
Put your hand in your purse  
You'll never be worse  
And give the poor singer a penny.

"Old woman, old woman, will you go a shearing?"  
"Speak a little louder, Sir, I'm rather hard of hearing!"  
"Old woman, old woman, shall I love you dearly?"  
"Thank you very kindly, Sir, I hear you very clearly."

There was an old woman called "Nothing at all"  
Who lived in a dwelling exceedingly small,  
A man stretched his mouth to the utmost extent,  
And down at one gulp, house and old woman went.

Margery Muttonpie and Johnny Bopeep  
They met together in Gracechurch Street;  
In and out, in and out, over the way,  
"Oh," said Johnny, "its chop-nose day."

Two little blackbirds sitting on a wall  
One named Peter, one named Paul,  
Fly away Peter, fly away Paul,  
Come back Peter, come back Paul.

Tip top Tower  
Tumbled down in half-an-hour.

The Queen of Hearts she made some tarts  
All on a summer's day,  
The knave of hearts he stole those tarts  
And took them right away.

Rain, rain, go away  
Come again another day,  
Little Johnny wants to play.

Three wise men of Gotham  
Went to sea in a bowl,  
If the bowl had been stronger  
My tale had been longer.

Tom, Tom, the piper's son  
Learned to play when he was young,  
All the tune that he could play  
Was "Over the hills and far away."

There was an old woman who lived in a shoe,  
She had so many children she didn't know what to do,  
So she gave them some broth without any bread,  
And whipped them all soundly and sent them to bed.

Molly, my sister, and I fell out,  
 And what do you think it was all about,  
 She loved coffee and I loved tea,  
 And that was the reason we couldn't agree.

Little Polly Flinders  
 Sat among the cinders  
 Warming her pretty little toes,  
 Her mother came and caught her  
 And scolded her little daughter  
 For spoiling her nice new clothes.

Robin and Richard were two pretty men  
 They lay in bed till the clock struck ten,  
 Then up starts Robin and looks at the sky,  
 "Oh! brother Richard, the sun is quite high."

The Bull's in the barn threshing the corn,  
 The cock's on the dunghill blowing his horn,  
 The cat's at the fire frying of fish,  
 The dog's in the pantry licking a dish.

"Robert Barnes, fellow fine,  
 Can you shoe a nag of mine?"  
 "Yes, good sir, that I can,  
 As well as any other man,  
 There's a nail and there's a brod,  
 That nag's well shod."

When I was a little boy I had but little wit,  
 It is some time ago and I've no more yet;  
 Nor ever, ever shall until that I die,  
 For the longer I live the more fool am I.

If "ifs" and "ans"  
 Were pots and pans  
 There'd be no work for tinkers.

My maid Mary  
 Minds her dairy  
 While I go hoeing and mowing each morn;  
 Merrily runs the reel  
 And her little spinning wheel,  
 While I am singing and mowing my corn.

As I was going up the hill  
 I met with Jack the piper,  
 And all the tunes that he could play  
 Was "Tie up your petticoats tighter."  
 I tied them once, I tied them twice,  
 I tied them three times over,  
 And all the songs that he could sing  
 Was "Carry me safe to Dover."

Please to remember  
 The fifth of November  
 Gunpowder treason and plot,  
 I know no reason  
 Why gunpowder treason  
 Should ever be forgot.

Peter White he never goes right,  
 Shall I tell you the reason why?  
 He follows his nose wherever he goes  
 And that stands all awry.

Little Jack-a-Dandy  
 Wanted sugar candy  
 And fairly for it cried,  
 But little Billy Cook  
 Who always read his book  
 Shall have a horse to ride.

There was an old man  
 And he had a calf  
 And that's half,  
 He took him out of the stall  
 And put him on the wall  
 And that's all.

Cross Patch  
 Draw the latch  
 Sit by the fire and spin,  
 Take a cup  
 And drink it up  
 Then ask your neighbours in.

Great A, little a,  
 Bouncing B;  
 The cat's in the cupboard  
 And she can't see me.

As I walked by myself  
 And talked to myself  
 Myself said unto me,  
 Look to thyself  
 Take care of thyself  
 For nobody cares for thee.  
 I answered myself  
 And said to myself  
 In the self same repartee,  
 Look to thyself  
 Or not to thyself  
 'Tis the self same thing to me.

As I was going to St. Ives  
 I met a man with seven wives,  
 Each wife had seven sacks,  
 Each sack had seven cats,  
 Each cat had seven kittens;  
 Kittens, cats, sacks and wives,  
 How many were there going to St. Ives?  
 [None. They were all coming away.]

There was an old woman had three sons  
 Jeffrey, James and John,  
 Jeffrey was hung, James was drowned,  
 John was lost and never found,  
 And there was an end of the three sons  
 Jeffrey, James and John.

A duck and a drake,  
 A nice barley cake  
 With a penny to pay the old baker,  
 A hop and a scotch  
 Is another notch  
 Slitherum, slatherum, take her.

The man in the wilderness asked me  
 "How many strawberries grow in the sea?"  
 I answered him as I thought good  
 "As many as red herrings grow in a wood."

There was a little guinea pig  
 Who, being little, was not big,  
 He always walked upon his feet  
 And never fasted when he eat.  
 When from a place he ran away  
 He never at that place did stay,  
 And while he ran, as I am told,  
 He ne'er stood still for young or old.  
 One day, as I am certified,  
 He took a whim and fairly died,  
 And as I'm told by men of sense  
 He never has been living since.

I doubt, I doubt, my fire is out,  
 My little wife isn't at home;  
 I'll saddle my dog and I'll bridle my cat  
 And I'll go fetch my little wife home.

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