



What the Children sing

84 Moffat
what the children sing

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SONG BOOK



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What the Children Sing

A BOOK OF
The Most Popular
Nursery Songs, Rhymes & Games

With the Traditional Tunes
harmonised by

ALFRED MOFFAT

Cover design by

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AUGENER Ltd.
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PREFACE

ALL the most popular Nursery Rhymes are here collected together in one book, and the traditional or best known tunes have been chosen and harmonised in a manner easily playable and within the voice compass of the little singers. A great many of the tunes make excellent dance music, while many of the songs can also be performed in costume with the greatest effect.

The principal object of this book, however, is to provide a collection—not from an academical point of view, but one which contains nothing but the really best known rhymes and songs. It is hoped they will help to revive the beautiful old practice of mothers singing with their children, thereby inculcating at an early age the sense of music, and instilling a love for the beautiful old British Folk-Songs.



JACK AND JILL.

Edited and harmonised by
Alfred Moffat

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

Jack fell down and broke his crown, And Jill came tumb - ling af - ter.

SING A SONG OF SIXPENCE.

2. 1. Sing a song of Six - pence A poc.ket full of rye; Four and twen.ty

Black - birds Baked in a pie; When the pie was o - pen'd The

birds be.gan to sing, Oh, was not that a dain.ty dish to set be.fore the King.

2. The King was in his counting house
Counting out 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 pecked off her nose.

HEY DIDDLE DIDDLE.

3.

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

The

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

Detailed description: This is the first system of the song 'Hey Diddle Diddle'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (Bb and Eb), and the time signature is 6/8. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff. The system ends with a double bar line.

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

Detailed description: This is the second system of the song 'Hey Diddle Diddle'. It continues the melody and accompaniment from the first system. The lyrics are written below the treble staff. The system ends with a double bar line.

DING DONG BELL.

4.

Ding dong bell! Pus.sy's in the well! Who put her in? Lit.tle Tom.my Green.

Detailed description: This is the first system of the song 'Ding Dong Bell'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (Bb and Eb), and the time signature is common time (C). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff. The system ends with a double bar line.

Who pulled her out? Lit.tle Tom.my Stout. What a naught.y boy was that To

Detailed description: This is the second system of the song 'Ding Dong Bell'. It continues the melody and accompaniment from the first system. The lyrics are written below the treble staff. The system ends with a double bar line.

drown poor pus.sy-cat, Who ne'er did an.y harm,But killed all the mice in fa.ther's barn.

Detailed description: This is the third system of the song 'Ding Dong Bell'. It continues the melody and accompaniment from the first system. The lyrics are written below the treble staff. The system ends with a double bar line. There is a '3' above the final measure of the treble staff, indicating a triplet.

A FOX WENT OUT IN A HUNGRY PLIGHT.

5. 1. A fox went out in a hun - gry plight, And he begged of the moon to

give him light, For he'd ma - ny miles to trot that night, Be -

fore he could reach his den, O! den, O! den, O! For

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, O!" &c.

3. The fox he came to the farmer's gate,
When whom should he see but the farmers 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.

THREE CHILDREN SLIDING ON THE ICE.

6. 1. Three chil-dren slid - ing on the ice, Up - on a sum-mer's day; — It

so fell out, that they 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.

OH WHERE, OH WHERE IS MY LITTLE DOG GONE.

7. Oh where, oh where is my lit - tle dog gone Oh where, oh

where can he be? — With his ears cut short and his

tail cut long Oh where, oh where is he? —

LONDON BRIDGE IS BROKEN DOWN.

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

Lon - don Bridge is bro - ken down With a gay la - dye! —

2. How shall we build it up again,
Dance over my Ladye Lea!
How shall we build it up again,
With a gay ladye!

3. Silver and gold will be stole away,
Dance over my Ladye Lea!
Silver and gold will be stole away,
With a gay ladye!

4. Build it up with iron and steel,
Dance over my Ladye Lea;
Build it up with iron and steel,
With a gay ladye!

5. Iron and steel will bend and bow,
Dance over my Ladye Lea;
Iron and steel will bend and bow,
With a gay ladye!

6. Build it up with wood and clay,
Dance over my Ladye Lea;
Build it up with wood and clay,
With a gay ladye!

7. Wood and clay will wash away,
Dance over my Ladye Lea;
Wood and clay will wash away,
With a gay ladye!

8. Build it up with stone so strong,
Dance over my Ladye Lea;
Huzza! 'twill last for ages long
With a gay ladye!

DOCTOR FAUSTUS WAS A GOOD MAN.

9. Doc - tor Faust - us was a good man He whipped his schol - ars now and then;

When he whipped then he made them dance Out of Eng - land in - to France

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

THERE WAS A LITTLE MAN.

10. 1. There was a lit - tle man, And he wooed a lit - tle maid, And he

said "Lit - tle maid! will you wed, wed, wed? I have

lit - tle more to say, Then will you? yea, or 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.

A FROG HE WOULD A-WOOING GO.

11. 1. A Frog he would a woo - ing go "Heigh ho!" said Rowley; A

Frog he would a woo - ing go, Whether his mother would let him, or no, With a

row - ly, pow - ly, gam - mon and spin - ach, "Heigh ho!" said An - tho - ny Rowley.

2. Off he set with his opera hat,
"Heigh-ho!" said Rowley;
Off he set with his opera hat,
And on the road he met with a rat,
With a rowly, powly, &c.

3. Soon they arrived at the mouse's hall,
"Heigh-ho!" said Rowley;
Soon they arrived at the mouse's hall,
They gave a loud tap, and they gave a loud call,
With a rowly, powly, &c.

4. "Pray, Mrs. Mouse, are you within?"
"Heigh-ho!" said Rowley;
"Pray, Mrs. Mouse, are you within?"
"Yes, kind Sir! I'm sitting to spin,"
With a rowly, powly, &c.

5. "Pray, Mrs. Mouse, will you give us some beer?"
"Heigh-ho!" said Rowley;
"Pray, Mrs. Mouse, will you give us some beer?
That Froggy and I may have good cheer,"
With a rowly, powly, &c.

6. "Pray, Mr. Frog, will you give us a song?"
"Heigh-ho!" said Rowley;
"Pray, Mr. Frog, will you give us a song?
Let the subject be something that's not over long,"
With a rowly, powly, &c.

7. "Indeed, Mrs. Mouse!" replied the frog,
"Heigh-ho!" said Rowley;
"Indeed, Mrs. Mouse!" replied the frog,
"A cold has made me as hoarse as a hog,"
With a rowly, powly, &c.

8. "Since you have caught cold, Mr. Frog," mousy said,
"Heigh-ho!" said Rowley,
"Since you have caught cold, Mr. Frog," mousy said,
"I'll sing you a song that I have just made,"
With a rowly, powly, &c.

9. As they were in glee and merry making,
"Heigh-ho!" said Rowley;
As they were in glee and merry making,
A cat and her kittens came tumbling in,
With a rowly, powly, &c.

10. The cat she seized the rat by the crown,
"Heigh-ho!" said Rowley;
The cat she seized the rat by the crown,
The kittens they pulled the little mouse down,
With a rowly, powly, &c.

11. This put Mr. Frog in a terrible fright,
"Heigh-ho!" said Rowley;
This put Mr. Frog in a terrible fright,
He took up his hat and he wished them good-night,
With a rowly, powly, &c.

12. As Froggy was crossing it over a brook,
"Heigh-ho!" said Rowley;
As Froggy was crossing it over a brook,
A lily-white duck came and gobbled him up,
With a rowly, powly, &c.

13. So here is an end of one, two and three,
"Heigh-ho!" said Rowley;
So here is an end of one, two and three,
The rat, the mouse, and the little Froggy,
With a rowly, powly, &c.

O, DEAR SIXPENCE.

12.

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

I'll spend a penny on't, I'll lend another on't, And I'll carry 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.

LITTLE JACK HORNER.

13.

Lit-tle Jack Hor-ner Sat in a cor-ner Eat-ing his Christ-mas pie; — He

put in his Thumb And pulled out a plum, And said "What a good boy am I!"

LAVENDER'S BLUE.

14.
 1. La - ven - der's blue, did - dle, did - dle! La - ven - der's green;

When I am King, did - dle, did - dle! You shall be Queen.

2. Call up your men, diddle, diddle!
 Set them to work,
 Some to the plough, diddle, diddle!
 Some to the cart.

3. Some to make hay, diddle, diddle!
 Some to cut corn;
 While you and I, diddle, diddle!
 Keep ourselves warm.

PAT-A-CAKE.

15.
 Pat - a - cake pat - a - cake, ba - ker's man! That I will mas - ter as quick as I can;

Prick it and nick it and mark it with T, And there will be plen - ty for ba - by and me, For

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

ORANGES AND LEMONS.

16. { "Oranges and lemons," say the bells of St Clements; "You
 "When will that be?" say the bells of Step - ney;

The first system of music is in 3/4 time with a key signature of one sharp (F#). It consists of a treble and bass staff. The melody in the treble staff begins with a quarter note G4, followed by quarter notes A4 and B4, then a quarter rest, and continues with quarter notes C5, B4, A4, and G4. The bass staff provides a simple accompaniment with chords and single notes.

owe me five far - things," say the bells of St Mar - tins.
 "I do not know," says the great bell of Bow; (go to %)

The second system continues the melody and accompaniment. The treble staff has notes G4, A4, B4, C5, B4, A4, G4, and F#4. The bass staff continues with accompaniment. The system ends with a double bar line and a % symbol.

"When will you pay me?" say the bells of Old Bai - ley; "When I grow

The third system continues the melody and accompaniment. The treble staff has notes G4, A4, B4, C5, B4, A4, G4, and F#4. The bass staff continues with accompaniment.

rich," say the bells of Shore - ditch; Here comes a can - dle to

The fourth system continues the melody and accompaniment. The treble staff has notes G4, A4, B4, C5, B4, A4, G4, and F#4. The bass staff continues with accompaniment. A % symbol is placed above the staff at the end of the system.

light you to bed, And here comes a chop - per to — chop off your head!

The fifth system continues the melody and accompaniment. The treble staff has notes G4, A4, B4, C5, B4, A4, G4, and F#4. The bass staff continues with accompaniment. The system ends with a double bar line.

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.

HARK! HARK! THE DOGS DO BARK.

17. Hark! hark! the dogs do bark, Beg-gars are com-ing to town; —

Some in jags, Some in rags, And some in vel - vet gown;

Some in jags, Some in rags, And some in vel - vet gown. —

THE KING OF FRANCE.

18. The King of France, the King of France, With twice ten thou - sand

men; They all of them went up the hill, And then came back a - gain.

PUSSY CAT, PUSSY CAT, WHERE HAVE YOU BEEN?

19.

"Pussy cat, pussy cat, where have you been?" "I've been to London to see the new Queen."

Detailed description: This system contains the first two lines of music for the song. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the notes.

Pus.sy cat, pussy cat, what did you there?" "I caught a lit.tle mouse un.der her chair."

Detailed description: This system contains the next two lines of music. The notation and key signature are consistent with the first system. The lyrics continue the dialogue between the cat and the mouse.

DAME GET UP AND BAKE YOUR PIES.

20.

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

Detailed description: This system contains the first line of music for the second song. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a time signature of 6/8. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the notes.

Dame, get up and bake your pies On Christmas Day in the morn . ing


Detailed description: This system contains the second line of music. The notation and key signature are consistent with the first system. The lyrics continue the first line.


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.

SEE-SAW, MARJORIE DAW.

21.  1. See saw, Mar - jo-rie Daw Jack - y shall have a new mas - ter;


 Jack - y shall have but a pen - ny a day Be cause he can't work an - y fas - ter

2. See, Saw, Sacaradown,
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.

SING IVY.

22.  1. My fa - ther he left me three a - cres of land, Sing i - vy, sing

 i - vy! My fa - ther he left me three a - cres of land, Sing hol - ly, go whistle and i - vy.

2. I ploughed it one morning with a ram's horn,
Sing ivy, sing ivy!
And sowed it all over with one peppercorn,
Sing holly, go whistle and ivy.

3. I harrowed it next with a bramble bush
Sing ivy, sing ivy!
And reaped it all with my little penknife
Sing holly, go whistle and ivy.

4. The mice for me, carried it into the barn,
Sing ivy, sing ivy!
And there I threshed it with a goose quill,
Sing holly, go whistle and ivy.

5. The cat she carried it unto the mill,
Sing ivy, sing ivy!
And the miller he said that he'd work with a will,
Sing holly, go whistle and ivy.

THE CRAW'S KILLED THE POUSSIE, O!

(A Scottish Nursery Rhyme)

23

The craw's killed the poussie, O! The craw's killed the poussie, O! The

mickle cat sat down and grat, In Willie's wee bit housie, O! The

craw's killed the poussie, O! The craw's killed the poussie, O! And

aye, — aye, the kiten cried, Oh, wha'll bring me a mousie, O.

Coming by the Rockie, O!
 Coming by the Rockie, O!
 I licket out the pickle meal,
 And played me wi' the pockie, O.
 The collie dog he sat and growl'd
 But never stirred the poussie, O!
 But waur than a' the mickle craw
 Has taen and killed our poussie, O.

THE BABES IN THE WOOD.

24. 1. My dears, you must know, That a long time a - go, Two poor lit - tle children, Whose

names I don't know, Were sto - len a - way On a fine sum - mer's day, And

ten. poco rall.
left in the wood, as I've heard the folk say. Poor Babes in the Wood! Poor

poco rall.
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! etc.

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! etc.

GOOSEY, GOOSEY, GANDER.

25. **Goosey, goosey, 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 Who

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

BYE, BABY BUNTING.

26. **Bye, Ba - by Bunt - ing, Dad - dy's gone a hunt - ing, To get a lit - tle**

rab - bit - skin To wrap my Ba - by Bunt - ing in; Bye, Ba - by Bunt - ing,

Dad - dy's gone a hunt - ing; Lulla - by Ba - by Bunt - ing! Lulla - by, Daddy's a hunt - ing.

POLLY PUT THE KETTLE ON.

27.

1 Pol-ly put the ket-tle on, Pol-ly put the ket-tle on, 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, Su-key take it off a-gain, They've all gone a-way.

A WAS AN ARCHER.

28.

A was an Archer who shot at a frog, B was a Butcher who had a big dog,
C was a Captain all covered with lace, D was a Drunkard 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 Inkeeper who lov'd to carouse,
J was a Joiner who built up a house,
K is King George 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.

OH! DEAR, WHAT CAN THE MATTER BE.

29. *♩*

Oh! dear, what can the mat . ter be? Oh! dear,

what can the mat . ter be? Oh! dear, what can the mat . ter be?

Fine.

John.ny's so long at the fair. He promised to bring me a

bas.ket of po.sies, A gar.land of li . lies, a gar.land of ro . ses, He

D. S.

promised to bring me a bunch of blue ribbons To tie up my bon.ny brown hair.

MARY HAD A LITTLE LAMB.

30.

1. Ma - ry had a lit - tle lamb, Its fleece was white as snow, — And

e - v'ry-where that Ma - ry went The lamb was sure to go. — He

fol - lowed her to school one day, That was a gainst the rule — It

made the chil - dren laugh and play To see a lamb at school. —

2. So the Teacher turned him out
 But still he lingered near,
 And waited patiently about
 Till Mary did appear;
 And then he ran to her and laid
 His head upon her arm,
 As if he said "I'm not afraid,
 You'll keep me from all harm!"
3. "What makes the lamb love Mary so?"
 The eager children cry,
 O, Mary loves the lamb, you know,
 The Teacher did reply; '
 And you each gentle animal
 In confidence may bind,
 And make them follow at your call
 If you are always kind!"

WHEN THE SNOW IS ON THE GROUND.

31.

When the snow is on the ground, Lit - tle Rob - in
 Red - breast grieves; For no ber - ries can be found, And
 on the trees there are no leaves, The air is cold, the
 worms are hid, For this poor bird what can be done? We'll
 strew him here some crumbs of bread, And then he'll live till the snow is gone.

The musical score is written for piano and voice. It consists of five systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one flat (B-flat) and the time signature is 2/4. The lyrics are printed below the vocal line. The piano accompaniment features simple chords and moving lines in the bass. The score is numbered 31 in the first system.

OLD KING COLE.

32.

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. E - v'ry fid - dler had a fiddle fine, A

ver - y fine fid - dle had he, Then twee - dle - dee went the

fid - dlers three, And so mer - ry we — will — be.

LITTLE BO-PEEP.

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

The first system of music for 'Little Bo-Peep' consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a time signature of 6/8. It contains four measures of music with lyrics: '1. Lit-tle Bo-Peep has lost her sheep, And can't tell where to find them;'. The lower staff is in bass clef with the same key signature and time signature, containing four measures of accompaniment.

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

The second system of music continues the piece. The upper staff has four measures of music with lyrics: 'Leave them a-lone, and they'll come home And bring their tails be-hind them.'. The lower staff has four measures of accompaniment.

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 SPIDER AND THE FLY.

34. 1. "Will you walk in - to my par - lour?" Said the Spi - der to the

The first system of music for 'The Spider and the Fly' consists of two staves. The upper staff is in treble clef with a key signature of two sharps (D major) and a time signature of 2/4. It contains four measures of music with lyrics: '1. "Will you walk in - to my par - lour?" Said the Spi - der to the'. The lower staff is in bass clef with the same key signature and time signature, containing four measures of accompaniment.

Fly, 'Tis the pret-tiest lit-tle par - lour That e - ver you did spy; The

The second system of music continues the piece. The upper staff has five measures of music with lyrics: 'Fly, 'Tis the pret-tiest lit-tle par - lour That e - ver you did spy; The'. The lower staff has five measures of accompaniment.

way in - to my par - lour is up a wind - ing stair, And

The third system of music concludes the piece. The upper staff has four measures of music with lyrics: 'way in - to my par - lour is up a wind - ing stair, And'. The lower staff has four measures of accompaniment.

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 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.

ROBINSON CRUSOE.

35.

1. When I was a lad a mis - for - tune I had, For my grand - fa - ther I did lose, O! Now
guess if you can For you've heard of the man, His name it was Rob - in - son Cru - soe!
O, poor Rob - in - son Cru - soe! O poor Rob - in - son Cru - soe! With a
ring - a - ting tang, And a ring - a - ting tang, His name it was Rob - in - son Cru - soe!

2. Perhaps you've read in a book
Of a voyage he took,
And how the raging wave 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.

LITTLE BOY BLUE.

36. *36.* Lit - tle Boy Blue, come blow your horn, The sheep's in the mea - dow, the cow's in the corn

Where's the boy that looks af - ter the sheep? He's un - der the hay - cock fast a - sleep.

Will you wake him No, not I! For if I do he'll be sure to cry. *rall.*

THERE CAME TO MY WINDOW.

37. *37.* 1. There came to my win - dow one morn - ing in spring A

sweet lit - tle rob - in, she came there to sing; The tune that she sang it was

pret - ti - er far Than an - y I heard on the flute or gui - tar.

2. Her wings she was spreading to soar far away,
Then resting a moment seem'd sweetly to say:-
"Oh happy, how happy the world seems to be,
Awake, little girl, and be happy with me!"

3. But just as she finished her beautiful song,
A thoughtless young man with his gun came along;
He killed and he carried my robin away,
She'll never sing more at the break of day.

MISTRESS BOND.

38. 1. "Oh — what have you got for din - ner, Mis - tress Bond?" "There's

beef in the lar - der and ducks in the pond;" "Dil - ly, dil - ly, dil - ly, dil - ly,

come and be killed, For you must be stuff'd and my cus - to - mers filled!"

2. "Pray send us first the beef in, Mistress 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 Mistress Bond, in a pretty little rage,
With her pockets full of onions and her apron full of sage.
"Dilly, dilly, &c."

THE MULBERRY BUSH.

39. 1. Here we go round the Mul - berry bush, The Mul - berry bush, The Mul - berry bush;

Here we go round the Mul - berry bush On a cold and frost - y morn - ing.

2. This is the way we wash our hands,
We wash our hands,
We wash our hands,
This is the way we wash our hands
On a cold and frosty morning.
3. This is the way we dry our hands,
We dry our hands,
We dry our hands,
This is the way we dry our hands
On a cold and frosty morning.

4. This is the way we clap our hands,
We clap our hands,
We clap our hands,
This is the way we clap our hands
On a cold and frosty morning.
5. This is the way we warm our hands,
We warm our hands,
We warm our hands,
This is the way we warm our hands
On a cold and frosty morning.

THERE WAS AN OLD WOMAN TOSSED UP IN A BASKET.

40. 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

whi - ther, O whi - ther, O whi - ther so high?" "To sweep the cob - webs

from the sky, But I'll be with you by and by!"

THE CARRION CROW.

41. 1. A car - rion crow he sat up - on an oak,

Fol de rol, de rol, de rol, de ri - do! A car - rion crow he

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

Hi, Ho, 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.

MY DADDY AND MAMMY ARE IRISH.


42.  1. My Dad-dy and Mam-my are I - rish, We live up-on I - rish

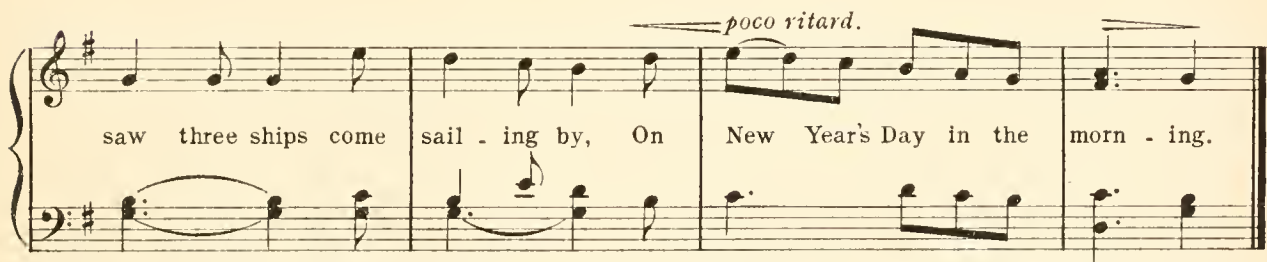
 stew;— We bought a tin ket-tle for nine-pence, And it is I - rish too!—

2. The dog is a rale Irish terrier,
No purtier baste ever was born;
The cow is a swate Irish heifer,
With just one curly horn.

3. The garden is full of potatoes,
There's plenty of pigs in the sty;
These constitute all of the family
With Dad, and Mam, and I.

I SAW THREE SHIPS COME SAILING BY.

43.  1. I saw three ships come sail - ing by, Sail - ing by, sail - ing by; I

 saw three ships come sail - ing by, On New Year's Day in the morn - ing. *poco ritard.*

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.

GEORGY-PORGY.

44. Geor - gy - Por - gy pud - ding - gy pie; Kissed the girls and made them cry;

When the boys came out to play Geor - gy - Por - gy ran a - way.

CURLY LOCKS.

45. Cur - ly Locks, Cur - ly Locks, wilt thou be mine? Thou shalt not wash dish - es, nor

feed the swine; But sit on a cush - ion and sew up a seam, And

poco rit.
eat fine straw - ber - ries, sug - ar and cream. Cur - ly Locks, Cur - ly Locks,

wilt thou be mine? Thou shalt not wash dish - es, nor feed the swine.

TO-MORROW THE FOX WILL COME TO TOWN.

46. 1. To - mor - row the fox will come to town, Keep watch, all the day! To -

mor - row the fox will come to town, Keep watch, keep watch, I pray! — I

must de - sire you, neigh - bours all, To hal - lo the fox out of the hall, And

cry as loud as you can call, 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.

THE MAN IN THE MOON.

47. The Man in the Moon Came tumb - ling down, To

ask — his way to Nor - wich; He went by the South And

burnt his mouth, With eat - ing cold plum - por - ridge.

IF ALL THE WORLD WERE PAPER.

48. If all the world were pa - per And all the sea were ink; — And

all the trees were bread and cheese, What should we do for drink? —

MARY, MARY, QUITE CONTRARY.

49. "Ma - ry, Ma - ry, quite con - tra - ry, How does your gar - den grow?" "With

The first system of music for 'Mary, Mary, Quite Contrary' consists of a treble and bass staff. The treble staff has a melody with a dotted quarter note followed by an eighth note, and a quarter note. The bass staff provides a simple accompaniment with quarter notes. The lyrics are: "Ma - ry, Ma - ry, quite con - tra - ry, How does your gar - den grow?" "With

sil - ver bells and co - ckle shells, And pret - ty maids all in a row."

The second system of music continues the melody and accompaniment. The treble staff has a melody with quarter notes and a dotted quarter note. The bass staff has a simple accompaniment with quarter notes. The lyrics are: sil - ver bells and co - ckle shells, And pret - ty maids all in a row."

A RING O' ROSES.

50. 1. A ring, a ring o' ro - ses, A poc - ket full of po - sies,

The first system of music for 'A Ring o' Roses' is in 6/8 time. The treble staff has a melody with quarter notes and eighth notes. The bass staff has a simple accompaniment with quarter notes. The lyrics are: 1. A ring, a ring o' ro - ses, A poc - ket full of po - sies,

* Ash - a! Ash - a! All stand still.

The second system of music features a treble staff with a melody of dotted quarter notes and eighth notes. The bass staff has a simple accompaniment with quarter notes. The lyrics are: * Ash - a! Ash - a! All stand still.

Ash - a! Ash - a! All stand still.

The third system of music continues the melody and accompaniment. The treble staff has a melody of dotted quarter notes and eighth notes. The bass staff has a simple accompaniment with quarter notes. The lyrics are: Ash - a! Ash - a! All stand still.

2. The King has sent his daughter
To fetch a pail of water,
Ash.a! Ash.a!
All bow down.

3. The Bird upon the steeple
Sits high above the people,
Ash.a! Ash.a!
All kneel down.

4. The wedding bells are ringing,
And boys and girls are singing,
Ash.a! Ash.a!
All fall down.

* *Ash.a!* A sneeze

LADY BIRD, LADY BIRD.

51

La - dy - bird, La - dy - bird, fly your way home, Your

house in on fire and your chil-dren are gone. Fly your way, La - dy - bird,

fly your way home, Your house is on fire and your chil - dren are gone.

BAA! BAA! BLACK SHEEP.

52

"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 That cries in the lanel!"

LITTLE JUMPING JOAN.

53

Here am I, lit - tle jump - ing Joan, When

no - bod - y's with me I'm al - ways a - lone.

I HAVE A LITTLE PONY.

54

1. I have a lit - tle po - ny His name is Dap - ple Grey - I -

lent him to a la - dy To ride a mile a - way. She whipp'd him and she lash'd him She

rode him thro' the mire I - would not lend my po. ny now For all the la - dy's hire.

2. I love my little pony,
 He's safely carried me,
 And corn, and hay, and stable,
 Has only asked for fee.
 I've saddled him and ridden him
 On many a summer's day,
 And no one shall unkindly use
 My little Dapple Grey.

COCK - A - DOODLE - DOO!

55

1. Cock - a - doo - dle - doo! — My dame has lost her shoe, — My
 2. Cock - a - doo - dle - doo! — What is my dame to do? — Till

Mas - ter's lost his fid - dling stick, And don't know what to do. —
 Mas - ter finds his fid - dling stick, She'll be with - out her shoe. —

3. Cock-a-Doodle-Doo!

My dame has found her shoe!
 And master's found his fiddling-stick
 Sing Cock-a-Doodle-Doo!

4. Cock-a-Doodle-Doo!

My dame will dance with you,
 While master fiddles his fiddling-stick
 For dame and Doodle-Doo!

THE NORTH WIND DOES BLOW.

56

The North Wind does blow — And we shall have snow; And

what will the Rob - in 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!

57

1. Come, lass - es and lads, get leave of your dads And a - way to the Maypole hie, — For

ev - 'ry he — has got his she And the fid - dler's stand - ing by; — For

Wil - lie shall dance with Jane — And John - nie has got his Joan, — To

trip it, trip it, trip it, trip it, trip it up and down. — To

trip it, trip it, trip it, trip it, trip it up and down. —

2. Then after an hour they went to a bow'r,
 And played for ale and cakes
 And kisses too, till they were due
 The lasses held the stakes
 The girls did then begin
 To quarrel with the men
 And bade them take their kisses back
 And give them their own again
 And bade them take their kisses back
 And give them their own again

3. And there they sat until it was late
 And tired the fiddler quite
 With singing and playing without any paying
 From morning until night
 They told the fiddler then
 They'd pay him for his play
 And each gave twopence, twopence,
 Twopence, twopence and went away
 And each gave twopence, twopence,
 Twopence, twopence and went away

THREE BLIND MICE.

58 Three blind mice, — see how they run! — They all ran af-ter the

far - - mer's wife, Who cut off their tails with a car - ving knife, Did

you e - ver hear such a tale in your life, As three blind mice! —

THERE WAS AN OLD WOMAN AS I'VE HEARD TELL.

59 1. There was an old woman as I've heard tell Who went to market her eggs for to sell. She

went to mar - ket all on a mar - ket day And she fell a sleep on the King's highway.

2. There came by a pedlar whose name is Stout
He cut her petticoats all round about
He cut her petticoats up to her knees
Which made the old woman to shiver and freeze.

3. When this little woman first did awake
She began to shiver and shake
She began to wonder and she began to cry
"Lauk a mercy on me, this is none of I!"

4. "But if it be as I do hope it be
I've a little dog at home and he'll know me
If it be I he'll wag his little tail
And if it be not I he will loudly bark and wail.

5. Home went the little woman all in the dark
Up got the little dog and he began to bark
He began to bark so she began to cry
"Lauk a mercy on me, this be none of I!"

DANCE A BABY DIDDY.

60

Dance a Ba - by Did - dy, — What can mammy do wid 'e? —

Sit in her lap, Give it some pap, And dance a Ba - by Did - dy! —

RIDE A COCK-HORSE.

61

Ride a Cock - horse To Ban - bur - y Cross, To

see a fine la - dy ride on a white horse; With rings on her fing - ers And

bells on her toes So she shall have mu - sic Wher - e - ver she goes.

ten.

THIS PIG WENT TO MARKET.

(A song set to five fingers.)

62

This pig went to mar - - ket, This pig stayed at home,

Detailed description: This system contains the first four measures of the song. The music is in G major (one sharp) and 2/4 time. The melody is simple, using only the first five fingers of the right hand. The bass line consists of chords and single notes. The lyrics are: 'This pig went to mar - - ket, This pig stayed at home,'

This pig had a bit of meat And this pig had none;

Detailed description: This system contains the next four measures. The melody continues with simple intervals. The lyrics are: 'This pig had a bit of meat And this pig had none;'

This pig said— "Wee! wee! wee! I can't find my way home!"

Detailed description: This system contains the final four measures of the song. The melody ends with a descending line. The lyrics are: 'This pig said— "Wee! wee! wee! I can't find my way home!"'

DOCTOR FOSTER WENT TO GLOSTER.

63

Doc - tor Fos - ter went to Glos - ter In a shower of rain;— He

Detailed description: This system contains the first four measures of the second song. The music is in G major (one sharp) and 6/8 time. The melody is simple, using only the first five fingers of the right hand. The bass line consists of chords and single notes. The lyrics are: 'Doc - tor Fos - ter went to Glos - ter In a shower of rain;— He'

slipp'd in a puddle right up to his mid - dle And wouldn't go there a - - gain!—

Detailed description: This system contains the final four measures of the second song. The melody ends with a descending line. The lyrics are: 'slipp'd in a puddle right up to his mid - dle And wouldn't go there a - - gain!—'

FOUR AND TWENTY TAILORS.

64

Four and twenty tai - lors Went to kill a snail; The best man a -

Detailed description: This system contains the first five measures of the song. The music is in G major (one sharp) and 2/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: 'Four and twenty tai - lors Went to kill a snail; The best man a -'.

mong them Durst not touch her tail; She put out her horns Like a

Detailed description: This system contains the next five measures. The melody continues in the treble clef, and the bass line provides accompaniment. The lyrics are: 'mong them Durst not touch her tail; She put out her horns Like a'.

lit - tle Ky - loe cow; Run, tai - lors, run! Or she'll kill you all e'en now!

Detailed description: This system contains the final five measures of the song. The melody concludes in the treble clef, and the bass line ends with a final chord. The lyrics are: 'lit - tle Ky - loe cow; Run, tai - lors, run! Or she'll kill you all e'en now!'.

HEY DIDDLE DUMPLING, MY SON JOHN.

65

Hey Did - dle Dump - ling, my son John, He went to his

Detailed description: This system contains the first five measures of the song. The music is in G major (one sharp) and 2/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: 'Hey Did - dle Dump - ling, my son John, He went to his'.

bed with his stock - ings on; One shoe off and the

Detailed description: This system contains the next five measures. The melody continues in the treble clef, and the bass line provides accompaniment. The lyrics are: 'bed with his stock - ings on; One shoe off and the'.

o - ther shoe on, Hey Did - dle Dump - ling, my son John.

Detailed description: This system contains the final five measures of the song. The melody concludes in the treble clef, and the bass line ends with a final chord. The lyrics are: 'o - ther shoe on, Hey Did - dle Dump - ling, my son John.'

TWINKLE, TWINKLE, LITTLE STAR.

66

1. Twinkle, twinkle, little star, How I wonder what you are; Up above the

world so high Like a diamond in the sky. When the blazing sun is gone, When he nothing

shines up on, Then you show your little light, Twinkle, twinkle, all the night.

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.

GOOD KING ARTHUR.

67

1. When good King Arthur ruled this land, He was a goodly King— He

stole three pecks of barley meal To make a bag pudding.

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.

GIRLS AND BOYS COME OUT TO PLAY.

68

1. Girls and boys come out to play, The moon doth shine as
2. Leave your supper and leave your sleep And join your play-fel-lows

bright as day
down the street

Come with a whoop and come with a call And come with a goodwill or

not at all. Up the ladder and down the wall, A half-penny loaf will serve us all.
You find milk, and I'll find flour, And we'll have a pudding in half-an-hour.

YOUNG LAMBS TO SELL.

69

Young lambs to sell, young lambs to sell. Young lambs to sell, young lambs to sell; If

I'd as much money as I could tell I wouldn't come here with young lambs to

sell. Two for a penny, eight for a groat, As fine young lambs as e-ver were bought.

THE LION AND THE UNICORN.

70. The Li.on and the U - ni.corn Were fight.ing for the crown; The Li.on beat the

Musical notation for the first system, featuring a treble and bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 'The Li.on and the U - ni.corn Were 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

Musical notation for the second system, continuing the melody and accompaniment. The lyrics are: '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 from the town.

Musical notation for the third system, concluding the piece. The lyrics are: 'some gave them brown, And some gave them plum - cake, And sent them from the town.'

O ALL YOU LITTLE BLACKY-TOPS.

71. O, all you lit - tle black.y tops, Pray dont you eat my father's crops, While

Musical notation for the first system, featuring a treble and bass clef with a key signature of one flat (Bb) and a 6/8 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 'O, all you lit - tle black.y tops, Pray dont you eat my father's crops, While'.

I lie down to take a nap. Shu - a - - - O! Shu - a - - - O!

Musical notation for the second system, continuing the melody and accompaniment. The lyrics are: 'I lie down to take a nap. Shu - a - - - O! Shu - a - - - O!'.

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!

OVER THE HILLS AND FAR AWAY.

72.

1. Tom he_ was a_ pi_per's son, He learnt to_ play when

he was young; But all_ the_ tune that he could play, Was

"O . ver the hills and far a . way." O . ver the hills and a

great way off The wind shall blow my_ top . knot off!

2. Tom with his pipe made such a noise
That he pleased both the girls and boys
And so they stopped to hear him play
"Over the hills and far away." etc.

WHAT ARE LITTLE BOYS MADE OF.

73. 1. What are lit - tle boys made of, made of? What are lit - tle boys

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains a melody of eighth notes. The lower staff is in bass clef with the same key signature and time signature, containing a bass line with eighth notes and rests. The lyrics are written below the upper staff.

made of? Frogs and snails and pup - py dogs' tails, And

The second system of music continues the melody and bass line from the first system. The lyrics are written below the upper staff.

Chorus
such are lit - tle boys made of. Frogs and snails and

The third system of music begins with the word 'Chorus' centered above the staff. The melody and bass line continue. The lyrics are written below the upper staff.

pup - py dogs' tails, And such are lit - tle boys made of.

The fourth system of music concludes the chorus. The melody and bass line continue. The lyrics are written below the upper staff.

2. What are little girls made of, made of?
What are little girls made of?
Sugar and spice and all things nice,
And such are little girls made of;
Sugar and spice and all things nice,
And such are little girls made of.
3. What are our young men made of, made of?
What are our young men made of?
Sighs and leers, and crocodile tears,
And such are our young men made of,
Sighs and leers, and crocodile tears;
And such are our young men made of.
4. What are our young women made of, made of?
What are our young women made of?
Ribbons and laces, and sweet pretty faces,
And such are young women made of;
Ribbons and laces, and sweet pretty faces,
And such are young women made of.

WEE WILLIE WINKIE.

(A Scottish Nursery Song.)

74.

1. Wee Wil - lie Win - kie, rins thro' the toun,

Up - stairs and down - stairs in his night - gown, Tir - ling at the win - dow,

cry - ing at the lock "Are the weans in their bed; for it's now ten o' clock?"

2. Hey Willie Winkie, are ye comin' ben?
The cat's singing grey thrums to the sleeping hen
The dog's speldert on the floor and disna gie a cheep
But here's a waukrife laddie that winna fa' asleep!
3. Anything but sleep, you rogue, glow'ring like the moon,
Rattling in an airn jug, wi' an airn spoon.
Rumbling tumbling roun' about, crawin' like a cock,
Skirling like, I kenna what, waukin' sleeping fowk.
4. Hey Willie Winkie, the wean's in a creel,
Wamblin' aff a bodie's knee like a verra eel;
Ruggin' at the cat's lug and ravellin' a' her thrums
Hey Willie Winkie — see there he comes!

LUCY LOCKET.

75.

Lu - cy Lock - et lost her pock - et, Kit - ty Fish - er found it, But

ne'er a pen - ny was there in't Ex - cept the bind - ing round it.

LITTLE POLLY FLINDERS.

76.
 Musical notation for the first system of the song 'Little Polly Flinders'. It consists of a treble and bass staff in G major and 2/4 time. The lyrics are: 'Lit - tle Pol - ly Flin - ders Sat a - mong the cin - ders Warm - ing her'.

Musical notation for the second system of the song. The lyrics are: 'pret - ty lit - tle toes. — Her Mo - ther came and caught her and'.

Musical notation for the third system of the song. The lyrics are: 'smacked her lit - tle daugh - ter For spoil - ing her nice new clothes. —'.

JACK SPRATT.

77.
 Musical notation for the first system of the song 'Jack Spratt'. It consists of a treble and bass staff in G major and 6/8 time. The lyrics are: 'Jack Spratt could eat no fat, His wife could eat no lean, — And'.

Musical notation for the second system of the song. The lyrics are: 'so, be - twixt them both, you see, They licked the plat - ter clean. —'.

THE OLD WOMAN WHO LIVED IN A SHOE.

78. There was an old wo - man who liv'd in a shoe, She had

so ma - ny chil - dren she did 'nt know what to do; She gave them some broth with

out an - y bread, And whipped them all sound - ly and sent them to bed!

DICKORY, DICKORY, DOCK.

79. 1. Dick - or - y, Dick - or - y, Dock! — The mouse ran up — the clock, — The

clock struck one, The mouse ran down, Dick - or - y, Dick - or - y, Dock! —

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

NUTS IN MAY.

80.

Here we come gath'ring nuts in May Nuts in May, Nuts in May,

Here we come gath'ring nuts in May So ear - ly in - the morn - ing.

THREE WISE MEN OF GOTHAM.

Solemnly

81.

Three wise men of Gotham Went to sea in a bowl;

Had the bowl been strong - er My tale had been long - er.

I LOVE LITTLE PUSSY.

82.

1. I — love lit - tle puss - y, Her coat is so

Detailed description: This system contains the first four measures of the song. The treble clef has a key signature of one sharp (F#) and a common time signature. The melody is simple and rhythmic. The bass clef provides a steady accompaniment with a '7' time signature. The lyrics are: '1. I — love lit - tle puss - y, Her coat is so'.

warm, And if I don't hurt her, She'll do me no — harm.

Detailed description: This system contains the next five measures of the song. The treble clef continues the melody. The bass clef continues the accompaniment. The lyrics are: 'warm, And if I don't hurt her, She'll do me no — harm.'

2. So I'll not pull her tail,
Or drive her away;
But Pussy and I
Together will play.

3. She will sit by my side
And I'll give her some food;
And she'll like me because
I'm gentle and good.

I HAD A LITTLE NUT-TREE

83.

I had a lit - tle nut - tree No.thing would it bear

Detailed description: This system contains the first two measures of the song. The treble clef has a key signature of two flats (Bb, Eb) and a common time signature. The melody is simple. The bass clef provides a steady accompaniment with a '7' time signature. The lyrics are: 'I had a lit - tle nut - tree No.thing would it bear'.

But a sil-ver nut - meg And a gold-en pear, The King of Spain's daugh-ter

Detailed description: This system contains the next three measures of the song. The treble clef continues the melody. The bass clef continues the accompaniment. The lyrics are: 'But a sil-ver nut - meg And a gold-en pear, The King of Spain's daugh-ter'.

Came to vis - it me, And all — for the sake Of my lit-tle nut - tree.

Detailed description: This system contains the final three measures of the song. The treble clef continues the melody. The bass clef continues the accompaniment. The lyrics are: 'Came to vis - it me, And all — for the sake Of my lit-tle nut - tree.'

THERE WAS A MAN OF THESSALY.

84. There was a man of Thes.saly 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 musical score for 'There Was a Man of Thessaly' is written in a grand staff with two systems. The first system contains the first two lines of lyrics, and the second system contains the remaining three lines. The music is in a 2/4 time signature with a key signature of one flat (B-flat). The melody is primarily in the treble clef, with a simple bass line in the bass clef. The lyrics are printed below the notes.

COCK-ROBIN.

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

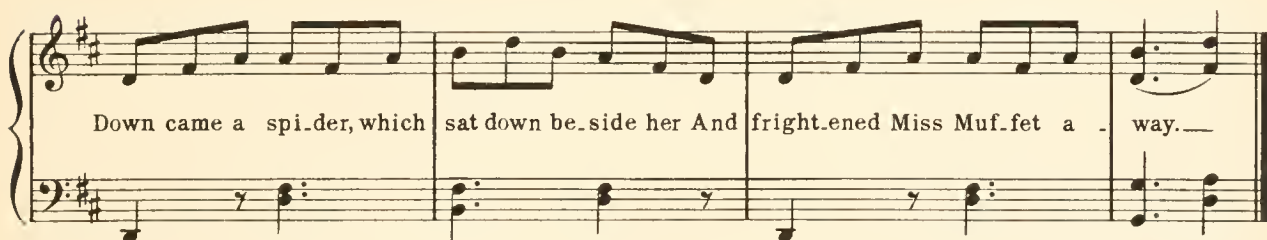
The musical score for 'Cock-Robin' is written in a grand staff with two systems. The first system contains the first line of lyrics, and the second system contains the second line. The music is in a 2/4 time signature with a key signature of one sharp (F#). The melody is primarily in the treble clef, with a simple bass line in the bass clef. The lyrics are printed below the notes.

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

LITTLE MISS MUFFET.

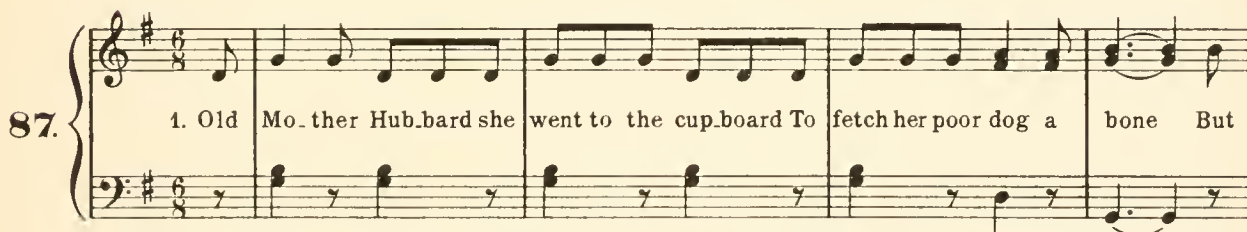
86.  The first system of music for 'Little Miss Muffet'. It consists of a vocal line and a piano accompaniment line. The vocal line is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: 'Lit.tle Miss Muf.fet, She sat on a tuf.fet, Eat.ing her curds and whey;'.

Lit.tle Miss Muf.fet, She sat on a tuf.fet, Eat.ing her curds and whey;

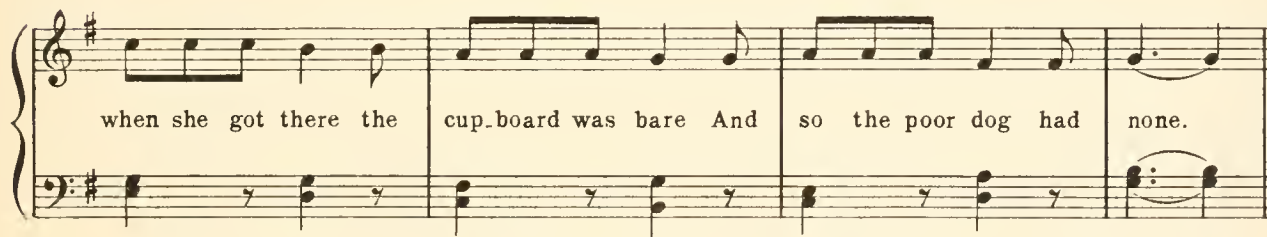
 The second system of music for 'Little Miss Muffet'. It consists of a vocal line and a piano accompaniment line. The vocal line is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: 'Down came a spi.der, which sat down be.side her And fright.ened Miss Muf.fet a way.—'.

Down came a spi.der, which sat down be.side her And fright.ened Miss Muf.fet a way.—

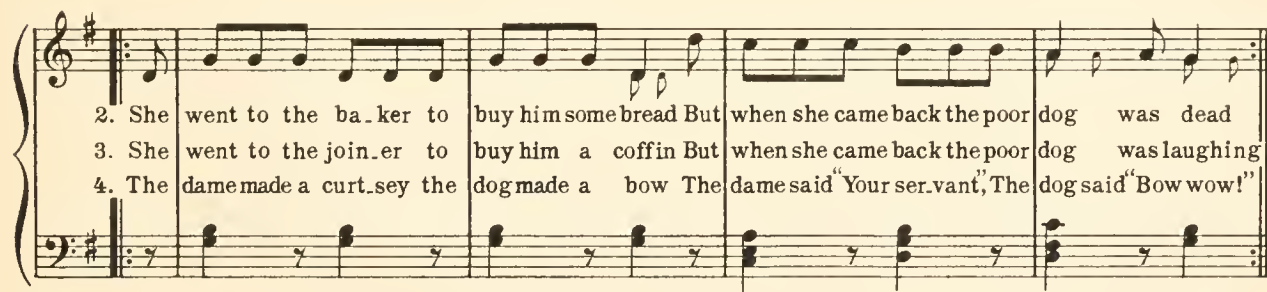
OLD MOTHER HUBBARD.

87.  The first system of music for 'Old Mother Hubbard'. It consists of a vocal line and a piano accompaniment line. The vocal line is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: '1. Old Mo-ther Hub.bard she went to the cup.board To fetch her poor dog a bone But'.

1. Old Mo-ther Hub.bard she went to the cup.board To fetch her poor dog a bone But

 The second system of music for 'Old Mother Hubbard'. It consists of a vocal line and a piano accompaniment line. The vocal line is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: 'when she got there the cup.board was bare And so the poor dog had none.'.

when she got there the cup.board was bare And so the poor dog had none.

 The third system of music for 'Old Mother Hubbard'. It consists of a vocal line and a piano accompaniment line. The vocal line is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: '2. She went to the ba.ker to buy him some bread But when she came back the poor dog was dead 3. She went to the join.er to buy him a coffin But when she came back the poor dog was laughing 4. The dame made a curt.sey the dog made a bow The dame said "Your ser.vant", The dog said "Bow wow!"'.

2. She went to the ba.ker to buy him some bread But when she came back the poor dog was dead
3. She went to the join.er to buy him a coffin But when she came back the poor dog was laughing
4. The dame made a curt.sey the dog made a bow The dame said "Your ser.vant", The dog said "Bow wow!"

LAZY SHEEP, PRAY TELL ME WHY?

88.

1. La - zy sheep, pray tell me why In the
 pleas - ant field you lie, Eat - ing grass and dais - ies
poco rit.
 white From the morn - ing till the night? E - v'ry
 thing can some - thing do, But what kind of use are you?

2. "Nay, my little master, nay,
 Do not serve me so, I pray;
 Don't you see the wool that grows
 On my back to make your clothes?
 Cold, ah, very cold you'd be,
 If you had not wool from me!"

3. "True it seems a pleasant thing
 Nipping daises in the spring;
 But what chilly nights I pass
 On the cold and dewy grass,
 Or pick my scanty dinner where
 All the ground is brown and bare."

4. "Then the farmer comes at last,
 When the merry spring is past;
 Cuts my woolly fleece away
 For your coat in wintry day;
 Little master, this is why
 In the pleasant fields I lie."

LITTLE TOM TUCKER.

89. Lit - tle Tom Tuck - er Sings for his sup - per; What shall we

The first system of music for 'Little Tom Tucker' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The lower staff is in bass clef with the same key signature and time signature. The melody in the upper staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The lyrics 'Lit - tle Tom Tuck - er Sings for his sup - per; What shall we' are written below the notes. The bass line consists of a series of chords and single notes, including a bass clef G4, an F#4, and an E4.

give him? White bread and but - ter. How can he cut it With -

The second system of music continues the melody and bass line. The upper staff has notes G4, A4, B4, C5, D5, E5, and F#5. The lyrics 'give him? White bread and but - ter. How can he cut it With -' are written below. The bass line continues with chords and notes, including a bass clef G4, F#4, and E4.

out e'er a knife? How can he mar - ry With - out e'er a wife?

The third system of music concludes the piece. The upper staff has notes G4, A4, B4, C5, D5, E5, and F#5. The lyrics 'out e'er a knife? How can he mar - ry With - out e'er a wife?' are written below. The bass line continues with chords and notes, including a bass clef G4, F#4, and E4.

RUB-A-DUB-DUB, THREE MEN IN A TUB.

90. Rub - a - dub - dub, Three men in a tub, And who do you think they be? The

The first system of music for 'Rub-a-dub-dub, Three Men in a Tub' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The lower staff is in bass clef with the same key signature and time signature. The melody in the upper staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The lyrics 'Rub - a - dub - dub, Three men in a tub, And who do you think they be? The' are written below. The bass line consists of a series of chords and single notes, including a bass clef G4, F#4, and E4.

butch - er, the bak - er, the can - dle - stick - mak - er, Turn 'em out Knaves all three! —

The second system of music concludes the piece. The upper staff has notes G4, A4, B4, C5, D5, E5, and F#5. The lyrics 'butch - er, the bak - er, the can - dle - stick - mak - er, Turn 'em out Knaves all three! —' are written below. The bass line continues with chords and notes, including a bass clef G4, F#4, and E4.

HUMPTY DUMPTY.

91.

Hump - ty Dump - ty sat on a wall, Hump - ty Dump - ty had a great fall;
 All the King's hor - ses and all the King's men Could'nt put Humpty Dumpty to - geth - er a - gain.

Detailed description: This is a piano accompaniment for the song 'Humpty Dumpty'. It consists of two systems of music. The first system has a treble and bass staff with a 6/8 time signature. The melody is in the treble staff, and the bass staff provides a simple harmonic accompaniment. The lyrics are written below the treble staff. The second system continues the melody and accompaniment, ending with a double bar line. The lyrics continue below the treble staff.

THERE WAS A CROOKED MAN.

92.

There was a crook - ed man And he went a crook - ed mile, He
 found a crook - ed six - pence Up - on a crook - ed stile. He bought a crook - ed cat Which
 caught a crook - ed mouse, And they all lived to - geth - er In a lit - tle crook - ed house.

Detailed description: This is a piano accompaniment for the song 'There Was a Crooked Man'. It consists of three systems of music. The first system has a treble and bass staff with a C major key signature and a common time signature. The melody is in the treble staff, and the bass staff provides a simple harmonic accompaniment. The lyrics are written below the treble staff. The second system continues the melody and accompaniment. The third system continues the melody and accompaniment, ending with a double bar line. The lyrics continue below the treble staff.

THE THREE LITTLE KITTENS

93.

1. Three lit - tle kit - tens they lost their mit - tens, And they be - gan to

cry, "Oh mam - my dear! We sad - ly fear, Our mit - tens we have

lost." "What! lost your mit - tens, you naugh - ty kit - tens, Then you shall have no

pie." Mi - ew, mi - ew, mi - ew, miew.

2. Three little kittens they found their mittens,
And they began to cry,
"Oh, mammy dear!
See here, see here!
Our mittens we have found."
"What! found your mittens, you little kittens,
Then you shall have some pie."
Purr, purr, purr, purr.
Purr, purr, purr, purr.

3. The three little kittens put on their mittens,
And soon ate up the pie,
"Oh mammy dear!
We greatly fear,
Our mittens we have soiled!"
"What! soiled your mittens, you naughty kittens!"
Then they began to sigh,
Miew, miew, miew, miew,
Miew, miew, miew, miew.

4. The three little kittens they washed their mittens,
And hung them up to dry,
"Oh, mammy dear!
Look here, look here!
Our mittens we have washed."
What! washed your mittens, you darling kittens,
But I smell a rat close by.
Hush, hush! miew, miew,
Miew, miew, miew, miew."

HOT CROSS BUNS.

94.

Hot cross buns! 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.

A LITTLE COCK-SPARROW.

95.

1. A lit.tle cock-sparrowsat on a green tree, And he chirrup'd, he chirrup'd, so merry was he; A

naughty boy came with his wee bow and ar.row, De - termined to shoot the lit - tle cock-sparrow.

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.

DANCE TO YOUR DADDY.

96. 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!

SIMPLE SIMON.

97. Sim-ple Si-mon met a Pie-man Going to the fair; Said Sim-ple Si-mon

to the Pie-man "Let me taste your ware." Said the Pie-man un-to Si-mon "Show me first your

rall. pen-ny," Said Sim-ple Si-mon to the Pie-man "In-deed I have not an-y."

BUY A BROOM.

98

1. { From a far have I come with my light wares all
Then listen, fair lady, and young pretty

la den, To dear hap py Eng land in sum mer's gay bloom;
maid en, Come buy of the wan der ing stran ger a broom.)

A large one for the la dy, and a small one for the

ba by, Come buy ye, pretty la dy come buy ye a broom.

2. To brush away insects that sometimes annoy you,
You'll find it quite handy to use night and day;
And what better exercise pray can employ you,
Than to sweep all vexatious intruders away.
3. Ere winter comes on for sweet home departing,
My toils for your favour again I'll resume;
And while gratitude's tear in my eyelid is starting,
Bless the time that in England I cried "Buy a broom!"

WHERE ARE YOU GOING TO, MY PRETTY MAID.

99

1. Where are you going to, my pret - ty maid? Where are you going to,

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

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

3. What is your fortune, my pretty maid?
What is your fortune, my pretty maid?
"My face is my fortune, Sir," she said.

4. Then I can't marry you, my pretty maid?
Then I can't marry you, my pretty maid?
"Nobody asked you, Sir," she said.

THE JOLLY MILLER.

100

There was a jol - ly mil - ler and he lived by him - self, As the

wheel went round he — made his pelf. One hand in the hop - per and the

oth - er in the bag, As the wheel went round he made his grab.

YANKEE DOODLE.

101

1. Yan-kee doo-dle came to town, Up - on a lit - tle po - ny, He

stuck a fea - ther in his cap And called it mac - a - ro - ni.

Yan - kee doo - dle, doo - dle do, Yan - kee doo - dle dan - dy;

All the las - ies are so smart, And sweet as su - gar can - dy.

2. Marching in and marching out,
And marching round the town, O!
Here there comes a regiment
With Captain Thomas Brown, O!
Yankee doodle, &c.

3. Yankee doodle is a tune
That comes in mighty handy;
The enemy all runs away
At Yankee doodle dandy.
Yankee doodle, &c.

THREE MICE WENT INTO A HOLE TO SPIN.

102

1. Three mice went in. to a hole to spin; Puss passed by, and

Puss looked in; "What are you doing, my lit - tle men?" "Weav - ing coats for

Gen - tle-men?" "Please let me help you to wind off your threads;" Ah, no, Mis-tress Pussy, 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 soon laid them all dead on the floor.

HUSH-A-BY BABY.

103

Hush - a - by Ba - - - by on the tree - top

When the wind blows The cra - dle will rock; When the bough breaks the

cra - dle will fall Down comes ba - - by, cra - dle and all.

Detailed description: This is a musical score for the song 'Hush-a-by Baby'. It consists of three systems of music. Each system has a treble clef staff with a key signature of one sharp (F#) and a 6/8 time signature. The lyrics are written below the notes. The first system starts with 'Hush - a - by Ba - - - by on the tree - top'. The second system continues with 'When the wind blows The cra - dle will rock; When the bough breaks the'. The third system concludes with 'cra - dle will fall Down comes ba - - by, cra - dle and all.' The music is written in a simple, accessible style suitable for children's songs.

SLEEP, BABY, SLEEP.

104

1. Sleep, ba - by, sleep! Our cot - tage vale is deep; The lit - tle lamb is

on the green, With snow - y fleece so soft and clean, Sleep ba - by, sleep!

Detailed description: This is a musical score for the song 'Sleep, Baby, Sleep'. It consists of two systems of music. Each system has a treble clef staff with a key signature of one sharp (F#) and a common time (C) signature. The lyrics are written below the notes. The first system starts with '1. Sleep, ba - by, sleep! Our cot - tage vale is deep; The lit - tle lamb is'. The second system continues with 'on the green, With snow - y fleece so soft and clean, Sleep ba - by, sleep!'. The music is written in a simple, accessible style suitable for children's songs.

2. Sleep, baby, sleep!
I would not, would not, weep;
The little lamb he never cries,
And bright and happy are his eyes,
Sleep, baby, sleep!

3. Sleep, baby, sleep!
Near where the woodbines creep;
Be always like the lamb so mild,
A sweet, and kind, and gentle child,
Sleep, baby, sleep!

4. Sleep, baby, sleep!
Thy rest shall angels keep;
While on the grass the lamb shall feed,
And never suffer want or need,
Sleep, baby, sleep!

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