

PARODIES

Nursery Rhymes Re-set
for Voice and Piano

by

HERBERT HUGHES

Book I

METZLER

The composer apologises for the appearance in these books of certain quotations, hardly disguised, and would like those sensitive listeners, in whose minds there may lurk some doubt as to his intentions, to believe that the quotations are generally irrelevant.

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Book I.

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Herbert Hughes

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 {This Little Pig went to Market }



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PARODIES.

BOOK I.

I.

Sing a Song of Sixpence.

HERBERT HUGHES.

Allegro vivace. ♩ = 114.

Voice.

Piano. *delicatamente.*
p

Sing a song of six-pence, A pocket full of rye,
Four-and-twenty black — birds baked in a pie. When the pie was op - end the

birds be - gan to sing. — Was - nt that a dain - ty — dish to

set be - fore a King! When the pie was op - end the birds be - gan to sing —

Was - nt that a dain - ty — dish to When the pie was op - end the

birds be - gan to Was - nt that a dain - ty — dish to set be - fore a King!

The King was in his coun - ting house

legato

coun - ting out his mon - ey, The Queen was in the par - lour

cresc.

eat - ing bread and hon - ey,

mf

The maid was in the gar - den hang - ing out the clothes —

mf

Up came a black - bird and snapped off, and snapped off, and

snapped off her nose.

Tempo I.
pp

Sing a song of six - pence, A

dim. *ritard.* *pp*

pocket full of rye. Four-and-twenty black - birds baked in a pie.

When the pie was op - end the birds be - gan to sing

Was - nt that a dain - ty - dish to

When the pie was op - end the

birds be - gan to

Was - nt that a dain - ty - dish to set be - fore a King.

(Spoken.)

Was - nt that a dain - ty dish?

II. Baa, Baa, Black Sheep.

HERBERT HUGHES.

Larghetto e lacrimoso. $\text{♩} = 76.$

Piano. *p*

cresc.

mf

Baa, baa, Baa, _____ baa, black sheep, Have you an -

mf molto legato

- - - y wool? Baa. baa, baa, baa, black sheep. Have you

an - y wool? an - y wool? Baa, baa, baa, baa, black sheep, Have you



an - y wool? an - y wool? Baa. baa, Baa. baa, black sheep, Have you

cresc.

cresc.



an - y wool? an - y wool? Have you an - y wool? Have you

f *cresc.* *ff* *dim.*

ff



an - y wool?

dim. *mf* *p*



Yes, sir, _____

f

(Spoken.)

Yes, sir, three bags full!

dim. *pp* *cresc.*

mf

Animando. (♩ = 100)

One for the mas - ter, one for the dame, and one for the lit_tle boy who

cresc. *cresc.* *ff* *dim. e rit.*

cries _____ in the lane, _____ who cries in the

cresc. *cresc.* *ff* *dim.*

Tempo I.

lane.

mf *dim.* *p*

mf

cries _____ Baa, baa, black sheep,

mf *dim.*

Allargando. **Tempo I.**

Baa, baa, black _____ sheep. _____

pp colla voce *ppp* *cresc.* *dim.* *ppp*

III.
A Frog he would a-wooing go.

HERBERT HUGHES.

Allegretto. ♩ = 80

m.g.
mf *rigoroso*

A frog he would a - woo - ing

cresc. *f*

go, A frog he would — a - woo.oo-oo-ing go - o - o, he would a - woo - ing

go, Wheth - er his moth - er would let him or

ff

no. Heigh - o! said Rowley, Heigh - o! said Rowley,

Animato. ♩ = 104.

ff
Heigh - o said Row - - ley,
ff *dim.* *mf*
marcato

mf *cresc.*
Heigh - o! said Row - ley, Heigh - o said Row - ley,
cresc.

Heigh - o! said Row - ley, Heigh - o! said Row - ley. **Tempo I.**
f

cresc.
Ro - ly po - ly, Ro - ly po - ly,

ff *cresc.*

Gammon and spin - ach gammon and spin - ach, and spin - ach and spin - ach

ff *ff* *ff*

Heigh - o! Heigh - o!

ff *R.H.* *ff* *R.H.* *ff*

ff *Tempo I.*

Heigh - o

R.H. *ff* *pp*

pp *Largo*

said An - to - ny Row - ley.

p *morendo*

IV. Little Bo-Peep.

Allegretto. $\text{♩} = 80.$

HERBERT HUGHES.

p molto legato

The piano introduction consists of two staves. The right hand plays a continuous eighth-note accompaniment in a 3/4 time signature. The left hand plays a simple harmonic accompaniment with dotted rhythms.

p
Lit-tle Bo-Peep — has lost her sheep — And can not tell where — to

The vocal line begins with a piano (*p*) dynamic. The piano accompaniment continues with the same eighth-note pattern in the right hand and harmonic accompaniment in the left hand.

find them, Leave them a lone — and they'll come home

The vocal line continues with the same melodic contour. The piano accompaniment remains consistent with the previous system.

Bring-ing their tails, bring-ing their tails, Bring-ing their tails — be -

The vocal line concludes with the same melodic contour. The piano accompaniment continues with the eighth-note accompaniment.

- hind them. Leave them a lone and theyll come home

bringing their tails be hind them.

espress.

mf
Leave them a lone and

cresc.
they'll come home Bring-ing their tails — be - hind them,

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a fermata over the first two notes, followed by a melodic phrase. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with chords in the left hand. A *cresc.* marking is present above the vocal line.

dim.
bring-ing their tails — be - hind them.

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the first two notes of the phrase. The piano accompaniment continues with the same rhythmic pattern. A *dim.* marking is placed above the vocal line, and an *mf* marking is placed above the piano part.

The third system is primarily piano accompaniment. The vocal line is mostly silent, with a few notes at the end. The piano part continues with the eighth-note pattern in the right hand and chords in the left hand. A *dim.* marking is above the piano part, and an *m.g.* marking is above the vocal line.

pp
be - hind — them.

The fourth system concludes the piece. The vocal line has a fermata over the first two notes of the phrase. The piano accompaniment features a *pp* dynamic marking in the left hand and a *ppp* marking in the right hand. The system ends with a double bar line.

V. Curly Locks.

HERBERT HUGHES.

Allegro. (♩ = 78)

mf

Cur - ly locks, Cur - ly locks, wilt thou be mine?

Cur - ly locks, Cur - ly locks, wilt thou be

mine? — Thou shalt not wash dish - es nor yet feed the swine nor yet — feed the

colla voce

swine _____ Ah _____ Ah _____

f

Cur - ly locks, Cur - ly locks, wilt thou be

pp

mine? _____ Cur - ly locks, Cur - ly locks, wilt thou be

cresc.

mine? _____ Thou shalt not wash dishes nor yet feed the swine, nor yet _____

ritard. *a tempo*
colla voce *a tempo scherzando*

feed the swine Ah Ah

The first system of music features a vocal line with the lyrics "feed the swine Ah Ah" and a piano accompaniment. The piano part consists of a rhythmic melody in the right hand and a supporting bass line in the left hand.

poco rit. But

The second system continues the piece with a vocal line starting with "But" and a piano accompaniment. The piano part includes a trill in the right hand and a melodic line in the left hand. The tempo marking *poco rit.* is present.

p a tempo
sit on a cush_ion and sew a fine seam, and sew a fine

The third system features a vocal line with the lyrics "sit on a cush_ion and sew a fine seam, and sew a fine" and a piano accompaniment. The piano part has a steady, rhythmic accompaniment. The tempo marking *p a tempo* is present.

seam, And feed up_ on straw_ber_ries, su_ gar and cream!

The fourth system continues with a vocal line and piano accompaniment. The piano part maintains the rhythmic accompaniment from the previous system.

su_ gar_ and cream. But sit on a cush_ion and sew a fine

The fifth system concludes the page with a vocal line and piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand.

cresc.
 seam, and sew a fine seam, *f* And feed up on straw-ber-ries.

cresc. *f*

su-gar and cream. su-gar and cream *dim. e rit.*

dim. e rit. *espress.*

a tempo
 Cur - ly locks, Cur - ly locks. wilt thou be mine?

a tempo

Cur - ly locks. Cur - ly locks. wilt thou be mine? *cresc.* *poco rit.*

cresc. *colla voce*

f a tempo
 — Thou shalt not wash dish-es nor yet feed the swine, nor yet — feed the

f a tempo

swine Ah! Ah

cresc. *ff*

cresc. *ff*

THIS LITTLE PIG WENT TO MARKET.
d=d. of preceding.

This lit_tle pig went to market, This lit_tle pig stayed at

f

home, This lit_tle pig had roast meat, And this lit_tle pig had

none, none, none This lit_tle pig went to market, This lit_tle pig stayed at

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Book 2

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Book 2.

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HERBERT HUGHES

-
- Nº 1. Old King Cole.
Nº 2. Jack and Jill.
Nº 3. Hush-a-bye Baby on the Tree-Top.
Nº 4. Old Mother Hubbard.
Nº 5. Goosey Goosey Gander, (Serenade).
Nº 6. Hey Diddle Diddle.
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PARODIES.
BOOK II.
I.
Old King Cole.

HERBERT HUGHES.

Andante moderato. $\text{♩} = 80$

mf molto legato

Red.

cantabile

Old King Cole was a mer-ry old soul And a mer-ry old soul was

mf

he. He called for his pipe and he called for his glass And he

called for his fidd - lers three, He called for his fidd - lers



three.



Ev - 'ry fiddler he had a fine fid_dle And a ve - ry fine fid_dle had



he, But none so rare as could compare With King



rit.
Cole and his fidd - lers three.

colla voce *dim.*

f a tempo
Old King Cole was a mer-ry old soul And a mer-ry old soul was

f a tempo

he. He called for his pipe and he called for his glass And he

dim.
called for his fidd - lers three, He called for his fidd - lers

dim.

mf poco accel.

three. He called for his pipe and he

p *mf*

cresc. *f*

called for his glass And he called for his fidd - lers three. King

cresc.

Animando. ♩ = 112. *cresc.*

Cole, King Cole

f *cresc.*

ff *ad lib.*

was a mer - ry old soul. Ah!

ff

Ah! Ah! Ah!

Ah! Ah! Ah! Ah! Ah! Ah!

tr... ad lib.

Tempo I.

ff *ffz*

* ALTERNATIVE ENDING.

ad lib. *Tempo I.*

soul, a merry old soul, a merry old soul was he

p colla voce *p* *pp*

II. Jack and Jill.

HERBERT HUGHES.

Moderato. ♩ = 92.

The piano introduction consists of four measures. The right hand has a whole rest in each measure. The left hand plays a rhythmic accompaniment of eighth notes and chords. The first measure starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The dynamics are marked *mf*.

The first vocal phrase is: "Jack and Jill went up the hill To". The piano accompaniment continues with the same rhythmic pattern. The lyrics are written below the vocal line.

The second vocal phrase is: "fetch a pail, to fetch a pail, To". The piano accompaniment continues with the same rhythmic pattern. The lyrics are written below the vocal line.

fetch a pail of wa - ter, To fetch a



pail to fetch a pail of wa - ter.



Jack fell down and broke his crown, and



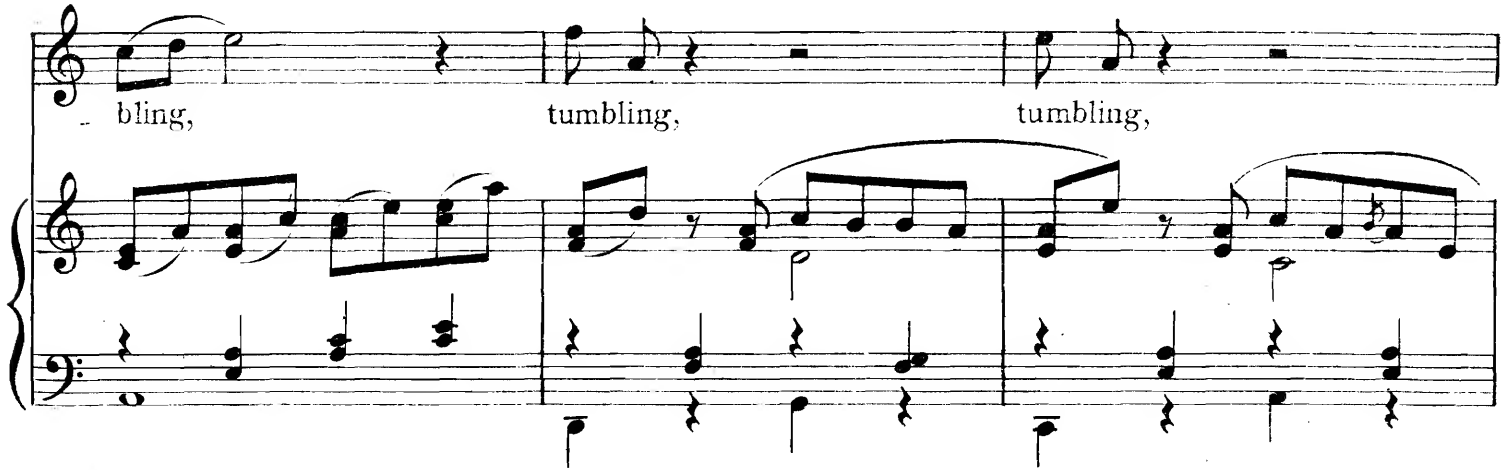
broke his crown, And Jill came tumbling



aft - er, tum - bling, tum - bling,



bling, tumbling, tumbling,



Jill came tumbling aft - er.



poco animando
Then up Jack got and

poco animando



home — did trot, As fast as he could, as



fast as he — could, As fast as he could

crescendo



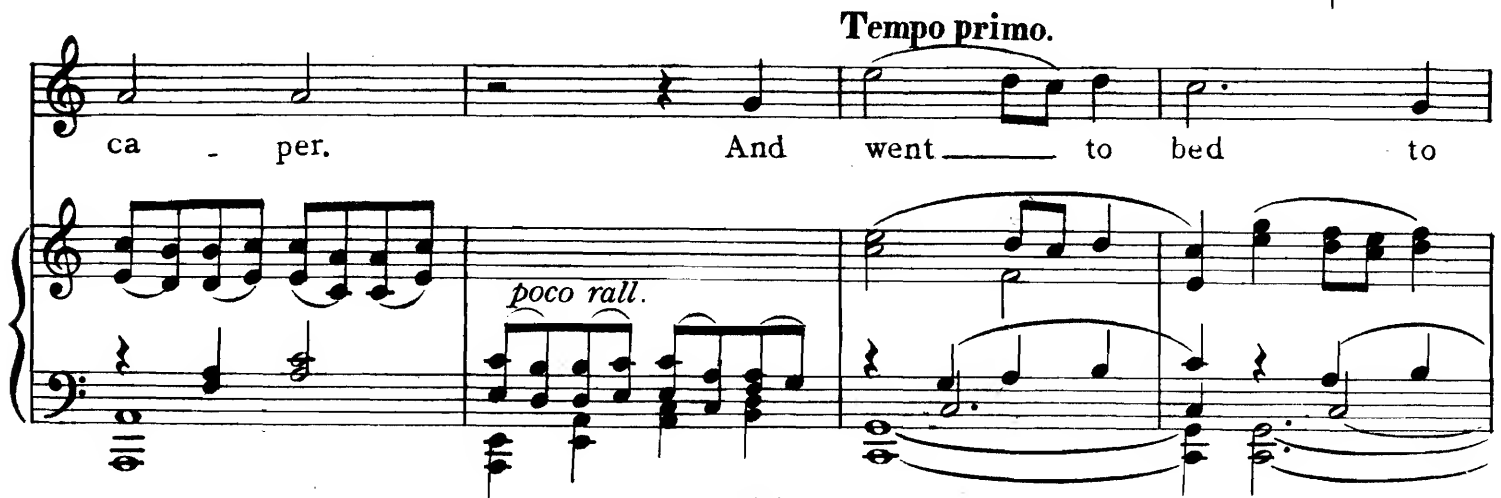
ca - per, As fast — as he could, as fast as he could



Tempo primo.

ca - per. And went — to bed to

poco rall.



mend his head, to mend his head With



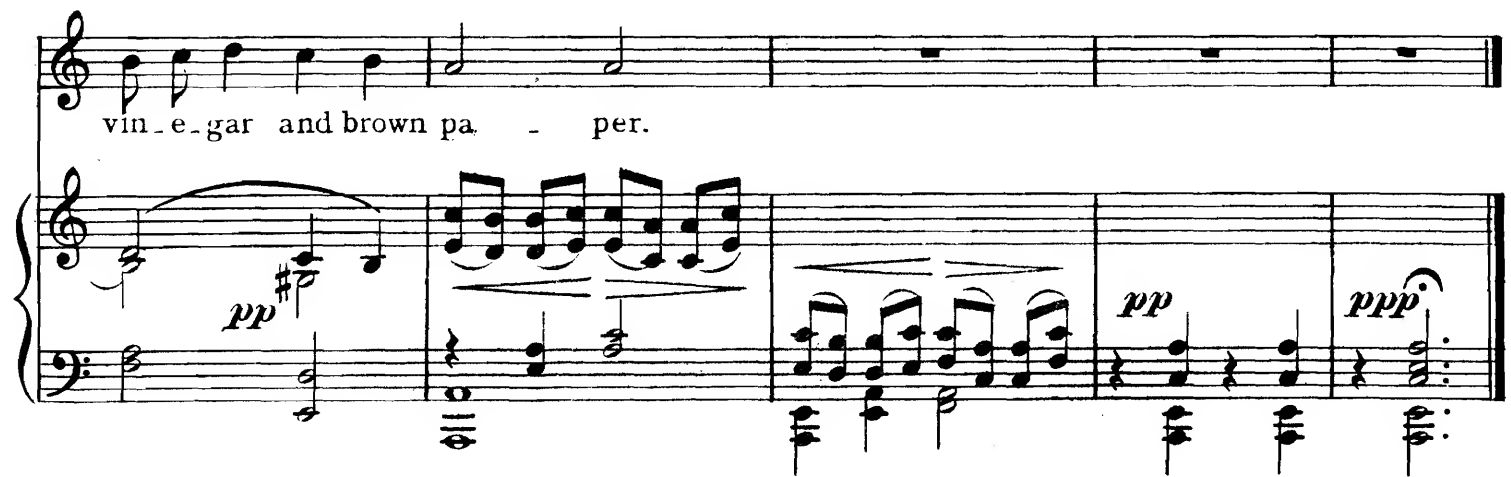
vin.e.gar and brown pa.per. Ah, Ah,



vin.e.gar and brown pa.per, Ah, Ah,



vin.e.gar and brown pa.per.



III.

Hush-a-bye, Baby, on the Tree Top.

HERBERT HUGHES.

Lento. ♩ = 72.

p

poco rit.

mf

Hush-a-bye, ba-by, on the tree top, When the wind blows the

p

cradle will rock, When the wind

cresc.

mf

ceas - es the cra - dle will fall, Down will come

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is three sharps (F#, C#, G#). The vocal line begins with a fermata over the first two notes, followed by a dynamic marking of *f* (forte) and then *p* (piano). The piano accompaniment includes a dotted line with an '8' above it, indicating an octave shift. The piano part has a dynamic marking of *f* at the beginning.

ba - by and cra - dle and all.

The second system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *p* (piano). The piano accompaniment features a dynamic marking of *p* at the start, followed by *m.g.* (mezzo-giochiato) and *pp* (pianissimo) with *m.d.* (mezzo-dolce) below it.

Hush-a-bye, ba - by, ba - by, ba - by, ba - by.

The third system features a vocal line with a dynamic marking of *pp* (pianissimo) and a piano accompaniment with a dynamic marking of *pp*. The piano part includes the instruction *senza rall.* (senza rallentando).

Tempo I.

The fourth system is a piano accompaniment section. It begins with a dynamic marking of *p* (piano) and includes the instruction *dim.* (diminuendo). The tempo marking *Tempo I.* is at the top. The system concludes with a dynamic marking of *pp* (pianissimo) and *ppp* (pianississimo), along with the instruction *allargando* (allargando).

IV. Old Mother Hubbard.

HERBERT HUGHES.

Presto. $\text{♩} = 103.$

f *In strict time throughout.*

without expression.

Old Mo - ther Hub - bard — went to the

cup - board, — Old Mo - ther Hub - bard,



went to the cup - board, — Old Mo - ther



Hub - bard went to the cup - board — To



get her poor dog a bone, — To get her poor dog — a



bone, To get her poor dog a bone,

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It contains the lyrics "bone, To get her poor dog a bone,". The piano accompaniment is in a bass clef and features a steady eighth-note bass line with chords in the right hand. The lyrics "bone," are underlined in the original score.

But when she got

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "But when she got". The piano accompaniment continues with the same rhythmic pattern. The lyrics "But when she got" are underlined in the original score.

there the cupboard was bare, But when she got there the cupboard was

The third system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "there the cupboard was bare, But when she got there the cupboard was". The piano accompaniment continues with the same rhythmic pattern. The lyrics "there the cupboard was bare, But when she got there the cupboard was" are underlined in the original score.

bare, But when she got there the cup

The fourth system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "bare, But when she got there the cup". The piano accompaniment continues with the same rhythmic pattern. The lyrics "bare, But when she got there the cup" are underlined in the original score.

board was bare,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a long melisma over the words "board was bare,". The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more active melody in the right hand.

And so the poor dog got none,

The second system continues the vocal line with the words "And so the poor dog got none,". The piano accompaniment maintains its rhythmic pattern, with some melodic variation in the right hand.

And so the poor dog got none, And so the poor dog got

The third system shows the vocal line repeating the phrase "And so the poor dog got none,". The piano accompaniment continues to provide harmonic support.

none,

The fourth system concludes the vocal line with the word "none,". The piano accompaniment ends with a final chord.

none. none.

The first system consists of a vocal line and a piano accompaniment. The vocal line has two phrases, each starting with the word "none." followed by a long horizontal line. The piano accompaniment features a steady eighth-note bass line with chords in the right hand.

none.

The second system continues the vocal and piano parts. The vocal line has a single phrase starting with "none." followed by a long horizontal line. The piano accompaniment continues with the same eighth-note bass line and chords.

The third system shows the piano accompaniment continuing. The right hand has a series of chords, and the left hand has a steady eighth-note bass line. The vocal line is silent in this system.

The fourth system shows the piano accompaniment continuing. The right hand has a series of chords, and the left hand has a steady eighth-note bass line. The vocal line is silent in this system.

V.
Goosey, Goosey, Gander.
(SERENADE.)

HERBERT HUGHES.

Allegro moderato. ♩ = 104.

mf

The first system of music is a piano introduction. It consists of three measures. The top staff is a treble clef with a whole rest. The middle and bottom staves are a grand staff with a piano dynamic marking 'mf'. The music is in 3/4 time and B-flat major.

Goos - - ey, Goos - - ey,

The second system contains the first vocal phrase. The top staff is a vocal line with the lyrics 'Goos - - ey, Goos - - ey,'. The piano accompaniment continues in the grand staff below.

Goos - - ey, Gan - - der, whith - - er,

The third system contains the second vocal phrase. The top staff is a vocal line with the lyrics 'Goos - - ey, Gan - - der, whith - - er,'. The piano accompaniment continues in the grand staff below.

rit.

whith - er, whith - er shall we wan - der?

colla voce

a tempo

Up - stairs, down - stairs, in my la - dy's

a tempo

chamb - er, Up - stairs, down - stairs,

espressivo

in my la - dy's chamb - er. There I met an

marcato

old man who would - n't say his

prayers. *ad lib* **Tempo I.** Take him,

colla voce

take him, take him by the left leg

And throw him down the stairs.

mf *p* *ff*

VI. Hey Diddle Diddle.

(IN MOTO PERPETUO.)

HERBERT HUGHES.

Allegro molto. (♩ = 160.)

The musical score is presented in three systems. The first system shows the beginning of the piece with a treble clef and a common time signature. The piano part is marked *p sempre legato* and includes the instruction *(strict time throughout.)*. The second system features the vocal entry with the lyrics "Hey! hey!" and a forte *f* dynamic. The piano accompaniment continues with a *f* dynamic. The third system shows the vocal part repeating "hey!" four times, while the piano accompaniment maintains its rhythmic pattern. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Hey did - dle did - dle, the cat and the fid - dle, the

The first system of music features a vocal line and a piano accompaniment. The vocal line consists of a single melodic line with lyrics. The piano accompaniment is written for both the right and left hands, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing a bass line. Fingering numbers are provided for the right hand.

cow jumped o - ver the moon. Hey! hey!

The second system continues the vocal line and piano accompaniment. The vocal line includes the phrase 'Hey! hey!' with a melodic flourish. The piano accompaniment continues with the same rhythmic pattern, featuring more complex fingering for the right hand.

hey! Hey! hey! hey!

The third system features a vocal line with the repeated phrase 'hey! Hey! hey! hey!' and a piano accompaniment. The piano accompaniment includes a series of sixteenth-note runs in the right hand, with specific fingering instructions.

Hey did - dle did - dle, the cat and the fid - dle, the cow jumped o - ver the

The fourth system concludes the piece with a vocal line and piano accompaniment. The vocal line repeats the first phrase of the song. The piano accompaniment provides a final rhythmic accompaniment with various fingering numbers.

moon, And the lit_tle dog laughed to see such sport, And the

marcato

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a whole rest, followed by quarter notes G4, A4, B4, C5, B4, A4, G4. The piano accompaniment features a complex rhythmic pattern in the right hand with many sixteenth notes and fingerings such as 1 2 1 2 3 1 2 3, 2 3 4, 1 2 3 4, 3 2 1 3 2 3 4 1, and 5 4 3 2. The left hand has a simple bass line with quarter notes G3, F3, E3, D3, C3, B2, A2, G2.

dish ran a way with the spoon, And the lit_tle dog laughed to

Detailed description: This system contains measures 4-6. The vocal line has quarter notes D5, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment continues with similar rhythmic patterns and fingerings, including 5 4 3 2 1 3 1, 1 2 3 1, 1 2 3 1, 2 3 1, and 5 1.

see such sport, And the dish ran a way with the spoon.

Detailed description: This system contains measures 7-9. The vocal line has quarter notes D4, C4, B3, A3, G3, F3, E3, D3. The piano accompaniment features a descending melodic line in the right hand with fingerings 5 4 3 2 1 4, 5 4 3 2 1 4, and 5 4 3 2 1 4.

Detailed description: This system contains measures 10-12. The vocal line is silent. The piano accompaniment continues with rhythmic patterns and fingerings such as 2 1, 1 2 3 4, 5 4 3 2 1 4, and 5 4 3 2 1 4.

And the lit_tle dog laughed to see such sport, And the

1 2 3 1 2 3 5 4 3 2 1 3 2 3 4 1 5 4 3 2 1 2 3 4 1 2 3 4 1 2 3 4

dish ran a - way with the spoon. And the lit_tle dog laughed to

see such sport, And the dish ran a - way with the

cresc. *ff*

cresc. *ff*

spoon. Hey! hey! hey!

dim. *f*

Hey! hey! hey! Hey did_dle did_dle, the

cresc.

1 2 3 2 1 2 3 2 1 2 3 2 1 2 3 1 3 2 3 1

cresc.

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

dim. *mf* 3

dim. *mf*

moon, over the moon, o - ver the

p 3 *pp*

p *pp*

moon.

pp