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Old English nursery songs

OLD ENGLISH NURSERY SONGS



Uniform with this Volume

OLD FRENCH
NURSERY SONGS

Thirty Traditional Nursery Songs.
Arranged and Illustrated by
ANNE ANDERSON. With Eight Plates
in Colours and many Line Drawings
and Decorations.

THE SLEEPY
SONG BOOK

Containing Twelve Songs by
EUGENE FIELD, MAY BYRON, and
F. CAMPBELL, set to Music by
H. A. J. CAMPBELL. With Twelve
Plates in Colours and Decorations
in Line by ANNE ANDERSON.

WOMEN
SUN
WOMEN



THREE BLIND MICE . . .
. . . SEE HOW THEY RUN .

OLD
ENGLISH
NURSERY
SONGS

MUSIC ARRANGED
BY
HORACE MANSION

PICTURED BY ~ ~
ANNE ANDERSON



LONDON · GEORGE · G · HARRAP · & · CO · LTD
AND · AT · SYDNEY

NEW YORK
EST. 1871
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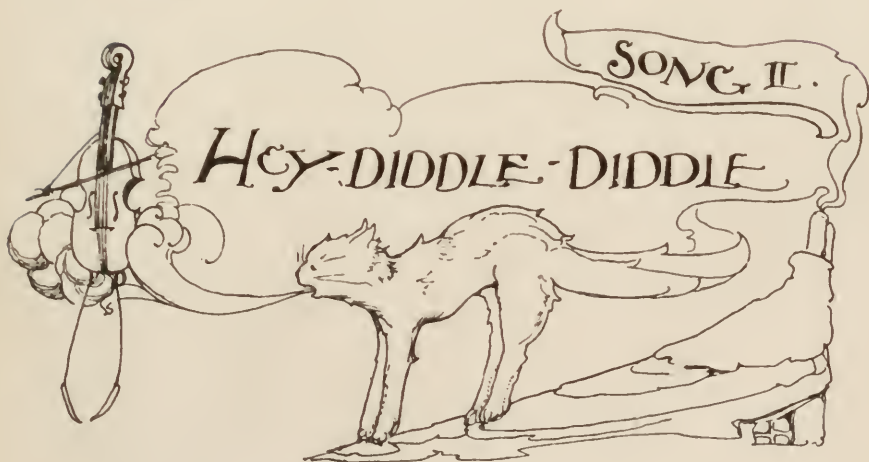
	PAGE
I. ORANGES AND LEMONS	9
II. HEY, DIDDLE, DIDDLE	12
III. LITTLE BO-PEEP	14
IV. HUSH-A-BYE, BABY	16
V. TWINKLE, TWINKLE, LITTLE STAR	19
VI. HUMPTY DUMPTY	22
VII. JACK AND JILL	24
VIII. SEE-SAW, MARJORY DAW	26
IX. GOOSEY, GOOSEY, GANDER	28
X. WHAT ARE LITTLE BOYS MADE OF?	29
XI. RIDE A COCK-HORSE	32
XII. SING A SONG OF SIXPENCE	35
XIII. HICKORY, DICKORY, DOCK	36
XIV. BAA, BAA, BLACK SHEEP	38
XV. TOM, TOM, THE PIPER'S SON	40
XVI. HERE WE GO ROUND THE MULBERRY BUSH	41
XVII. CURLY LOCKS	44
XVIII. MISTRESS MARY, QUITE CONTRARY	47
XIX. OLD KING COLE	48
XX. PUSSY CAT, PUSSY CAT	50
XXI. SLEEP, BABY, SLEEP	52
XXII. THREE CHILDREN SLIDING	54



CONTENTS. Continued...

	PAGE
XXIII. BABY BUNTING	56
XXIV. LITTLE JACK HORNER	59
XXV. THE CARRION CROW	60
XXVI. PAT-A-CAKE	62
XXVII. SIMPLE SIMON	64
XXVIII. RUB-A-DUB, DUB	66
XXIX. THREE BLIND MICE	69
XXX. LONDON BRIDGE	70
XXXI. COME, FOLLOW ME	72
XXXII. GIRLS AND BOYS	74
XXXIII. I SAW THREE SHIPS	76
XXXIV. GOOD KING WENCESLAS	79
XXXV. THE FIRST NOËL	82
XXXVI. DING, DONG, BELL	84
XXXVII. WHERE ARE YOU GOING TO, MY PRETTY MAID ?	86

SONG I





"Oranges and lemons."
Say the bells of Saint Clement's



ORANGES AND LEMONS

1. O-ran-ges and le-mons! say the bells of Saint Cle-ment's. You

owe me five far-things, say the bells of Saint Mar-tin's. When will you pay me? say the

bells of Old Bai-ley When I grow rich say the bells of Shore-ditch.

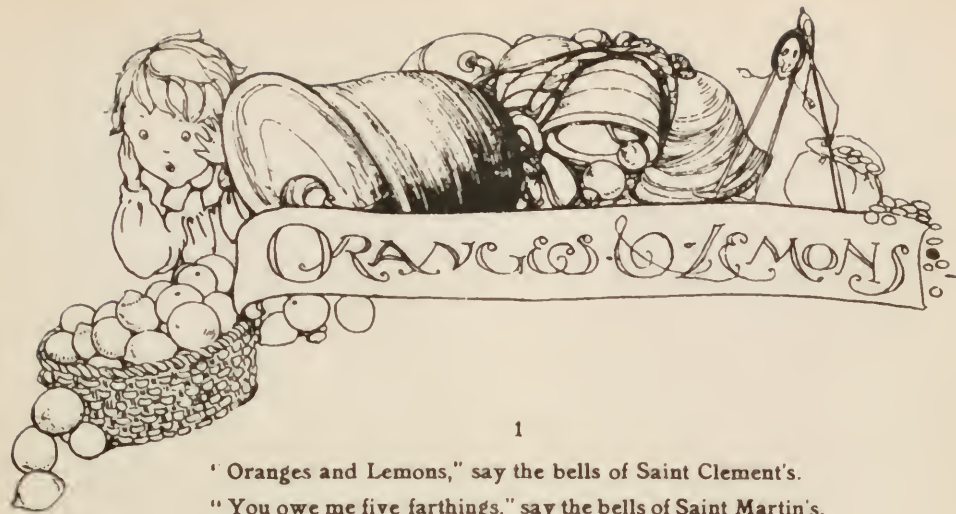
Ding dong ding ding dong, Ding dong ding ding dong.

2. When will that be? say the bells of Step - ney.

I do not know, says the great bell of Bow. Pan-cakes and frit-ters say the

bells of Saint Pe-ter's. Two sticks and an ap-ple, say the bells of White-chap-el.

Ding dong ding ding dong, Ding dong ding ding dong.



1

- "Oranges and Lemons," say the bells of Saint Clement's.
"You owe me five farthings," say the bells of Saint Martin's.
"When will you pay me?" say the bells of Old Bailey.
"When I get rich," say the bells of Shoreditch.

Ding dong, ding ding dong,
Ding dong, ding ding dong.

2

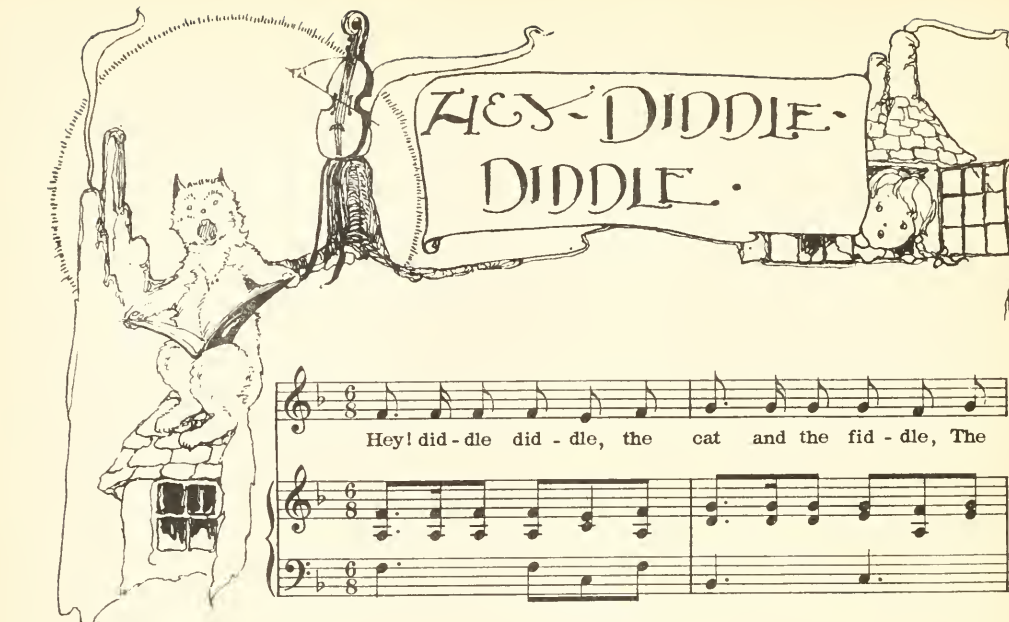
- "When will that be?" say the bells of Stepney.
"I do not know," says the great bell of Bow.
"Pancakes and fritters," say the bells of Saint Peter's.
"Two sticks and an apple," say the bells of Whitechapel.

Ding dong, etc.

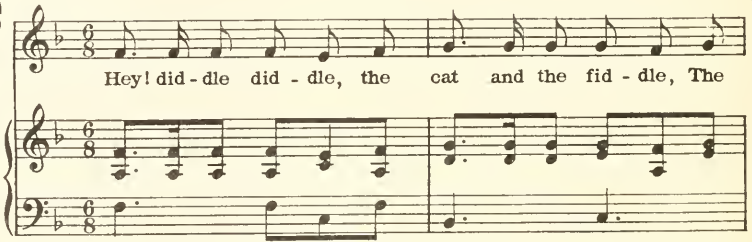
3

- "Old father Bald-pate," say the slow bells of Aldgate.
"Pokers and tongs," say the bells of Saint John's.
"Kettles and pans," say the bells of Saint Anne's.
"Brickbats and tiles," say the bells of Saint Giles.

Ding dong, etc.



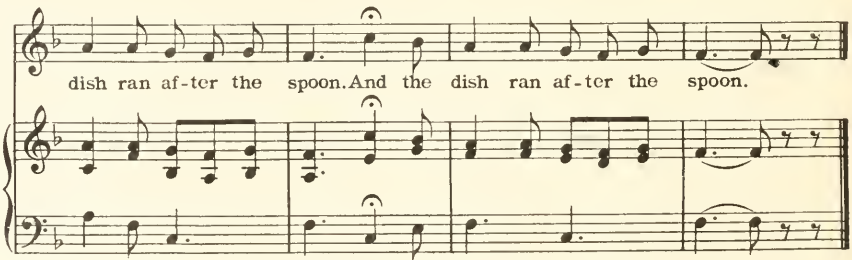
HEY-DIDDLE-DIDDLE.



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



cow jump'd o-ver the moon. The lit - tle dog laugh'd to see such sport, And the



dish ran af-ter the spoon. And the dish ran af-ter the spoon.



SONG III

LITTLE
BO-PEEP

SONG IV



Hush-a-bye.
BABY.



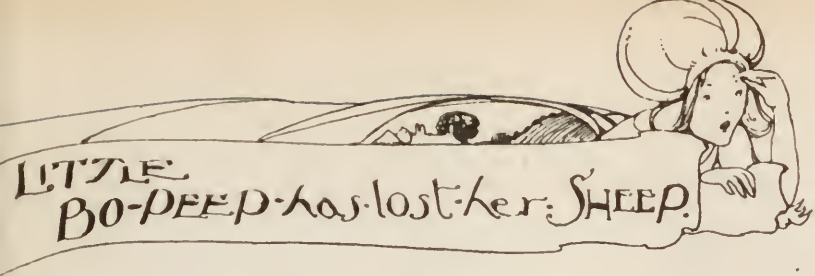
LITTLE BO-PEEP.



Lit-tle Bo-peep Has 'lost her sheep, And

does-n't know where to find them: Leave them a-lone, And

they'll come home, And bring their tails be-hind them.



Little Bo-peep
Has lost her sheep,
And doesn't know where to find them.
Leave them alone,
And they'll come home,
And bring their tails behind them.

Little Bo-peep
Fell fast asleep,
And dreamt she heard them bleating ;
But when she awoke,
She found it a joke,
For still they all were fleeting ;

Then up she took
Her little crook,
Determined for to find them ;
She found them indeed,
But it made her heart bleed,
For they'd left their tails behind them.

It happened one day,
As Bo-peep did stray
Unto a meadow hard by,
There she espied
Their tails side by side,
All hung on a tree to dry.

HUSH-A-BYE BABY



Andante.

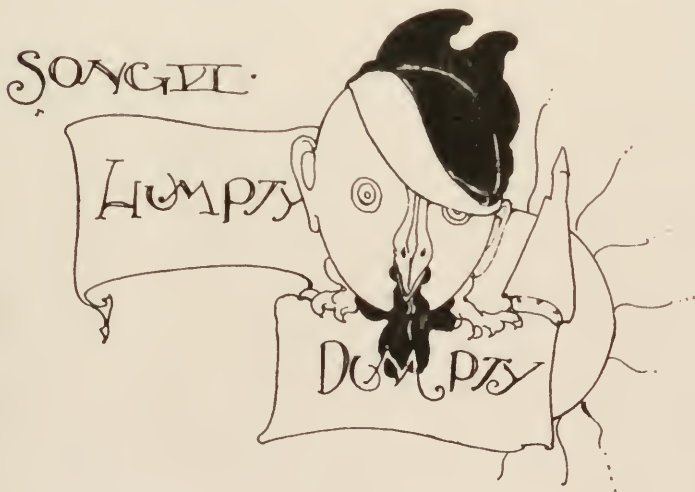
Hush-a - bye, ba - by, On the tree top,

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

cra-dle will fall: Down will come cra-dle And ba - by and all.




Hush-a-bye, baby.
On the tree top

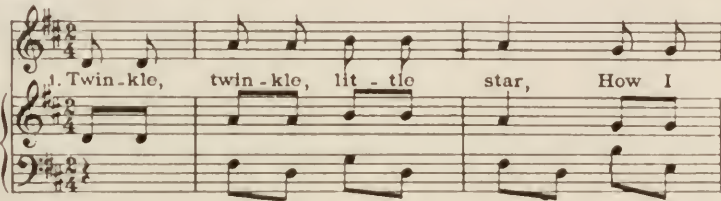




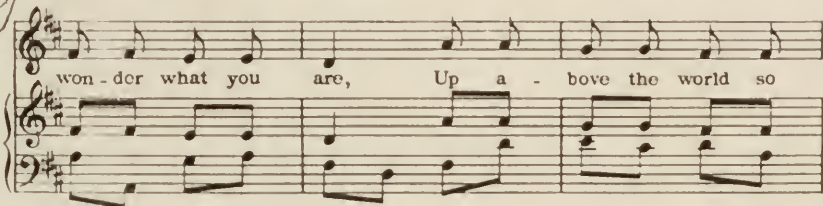
Twinkle, twinkle, little star,
How I wonder what you are



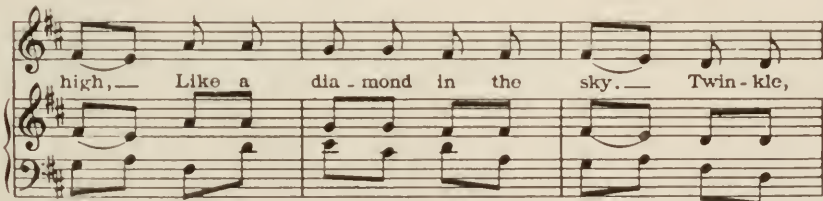
TWINKLE TWINKLE LITTLE STAR.



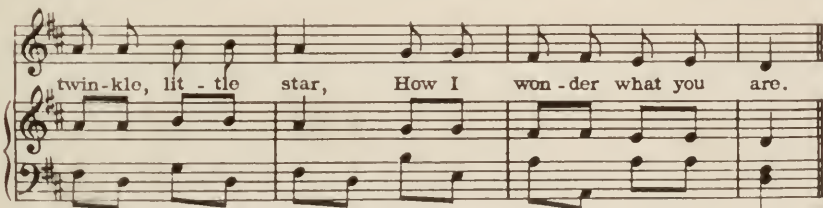
p
1. Twin - kle, twin - kle, lit - tle star, How I



won - der what you are, Up a - bove the world so



high, — Like a dia - mond in the sky. — Twin - kle,



twin - kle, lit - tle star, How I won - der what you are.

2. When the blaz - ing sun is gone, When he

This system contains the first three measures of the second system of the song. The vocal line begins with a quarter rest, followed by the lyrics 'When the blaz - ing sun is gone, When he'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand.

no - thing shines up - on, Then you show your lit - tle


This system contains the next three measures. The vocal line continues with 'no - thing shines up - on, Then you show your lit - tle'. The piano accompaniment continues with the same rhythmic pattern.

light, — Twin - kle, twin - kle all the night. — Twin - kle,

This system contains the next three measures. The vocal line includes the lyrics 'light, — Twin - kle, twin - kle all the night. — Twin - kle,'. The piano accompaniment continues.

twin - kle, lit - tle star, How I won - der what you are.

This system contains the final three measures of the piece. The vocal line concludes with 'twin - kle, lit - tle star, How I won - der what you are.' The piano accompaniment ends with a final chord.



TWINKLE
TWINKLE
LITTLE STAR

1

Twinkle, twinkle, little star,
How I wonder what you are,
Up above the world so high,
Like a diamond in the sky.

Twinkle, twinkle, little star,
How I wonder what you are.

2

When the blazing sun is gone,
When he nothing shines upon,
Then you show your little light,
Twinkle, twinkle, all the night.

Twinkle, twinkle, etc.

3

Then the traveller in the dark
Thanks you for your tiny spark.
Could he see which way to go
If you did not twinkle so?

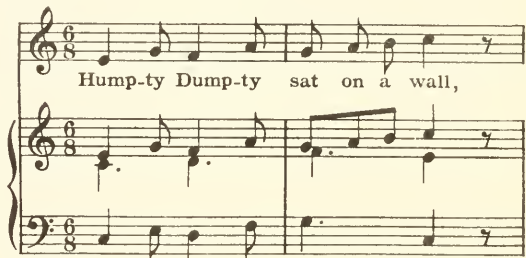
Twinkle, twinkle, etc.

4

In the dark blue sky you keep
While you through my curtains peep,
And you never shut your eye
Till the sun is in the sky.


Twinkle, twinkle, etc.

HUMPY DUMPTY



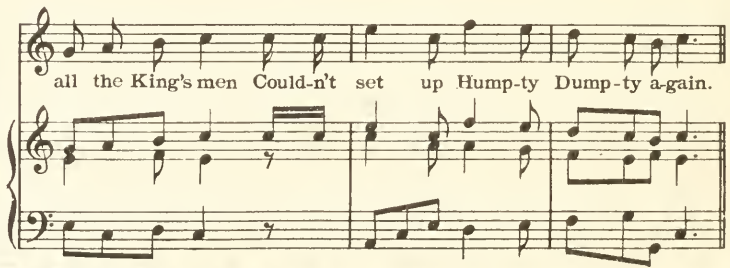
Hump-ty Dump-ty sat on a wall,

The first system of musical notation for the song. It consists of three staves: a vocal line in treble clef with a 6/8 time signature, and piano accompaniment in grand staff (treble and bass clefs). The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, and finally a quarter note G4.



Hump-ty Dump-ty had a great fall; All the King's hor-ses and

The second system of musical notation. The vocal line continues with quarter notes D5, E5, F5, and G5, followed by a quarter rest, and then quarter notes G4, F4, E4, and D4. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

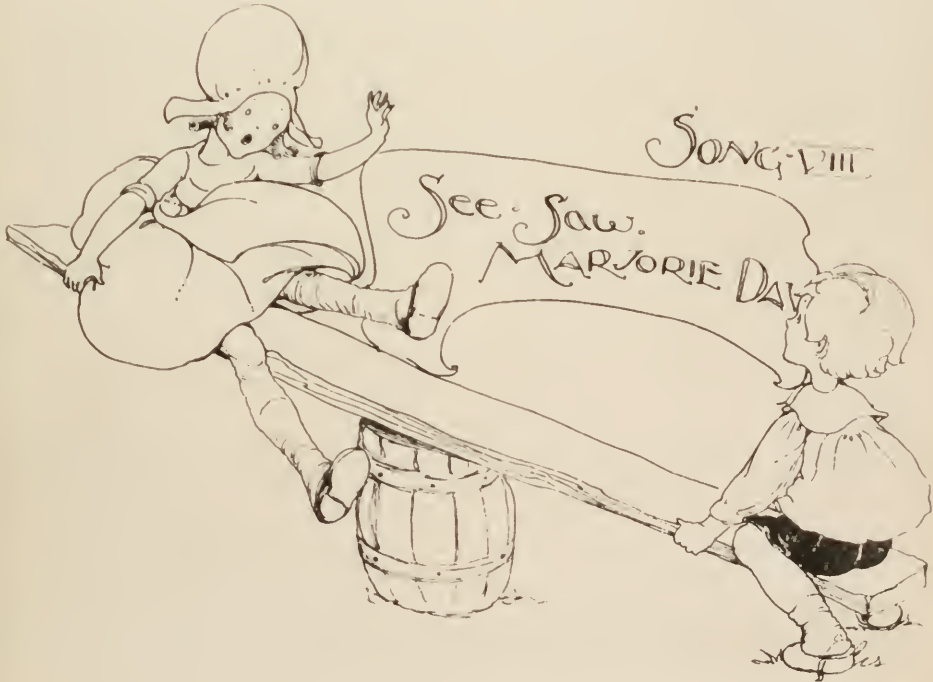


all the King's men Could-n't set up Hump-ty Dump-ty a-gain.

The third and final system of musical notation. The vocal line concludes with quarter notes C4, B3, A3, and G3, followed by a quarter rest, and then quarter notes G3, F3, E3, and D3. The piano accompaniment ends with a final chord in the right hand and a sustained bass note in the left hand.

SONG VII

JACK and JILL



SONG VIII

See Saw
MARJORIE DAY



JACK AND JILL

1. Jack and Jill went up the hill To

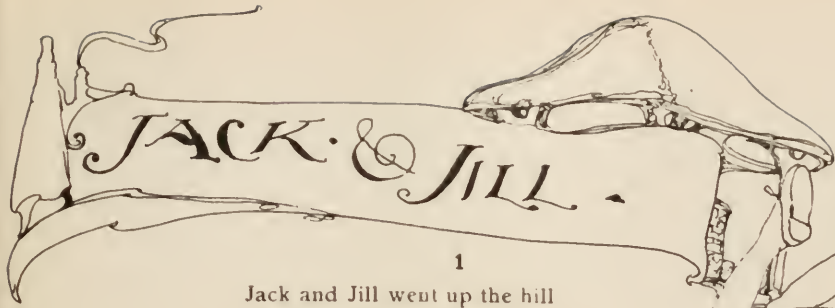
Musical notation for the first system, including vocal line and piano accompaniment.

fetch a pail of wa - ter; Jack fell down and

Musical notation for the second system, including vocal line and piano accompaniment.

broke his crown, And Jill came tumb - ling af - ter. 2. Then

Musical notation for the third system, including vocal line and piano accompaniment.



JACK & JILL.

1

Jack and Jill went up the hill
To fetch a pail of water,
Jack fell down and broke his crown,
And Jill came tumbling after.

2

Then up Jack got and home did trot,
As fast as he could caper ;
Dame Jill had the job to plaster his nob
With vinegar and brown paper.

3

Jill came in, and she did grin
To see his paper plaster ;
Her mother, vexed, did whip her next
For laughing at Jack's disaster.

4

This made Jill pout, and she ran out,
And Jack did quickly follow ;
They rode dog Ball, till Jill did fall,
Which made Jack laugh and hollo.





See - saw, Mar-jo-ry Daw,

Har-ry shall have a new mas-ter; He shall have but a

pen-ny a day, Be-cause he wont work an-y fast-er.

SONG IX

COOSEY, COOSEY
GANDER.

SONG X

WHAT are LITTLE BOYS
made of?



RIDE-A-COCK-
HORSE.

SONG
XI

GOOSEY-GOOSEY GANDER



Goo-sey, goo-sey, gan - der, Whi-ther shall I wan - der?

Musical notation for the first line of the song. It consists of a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody is simple and rhythmic, with a dotted quarter note followed by an eighth note.

Up - stairs and down - stairs, And in my la - dy's cham - ber.

Musical notation for the second line of the song. It continues the vocal line and piano accompaniment from the first line. The piano part features a steady eighth-note accompaniment.

There I met an old man, who would not say his pray'rs,

Musical notation for the third line of the song. The vocal line has a longer note value, and the piano accompaniment continues with eighth notes.

took him by the left leg, And threw him down the stairs.

Musical notation for the fourth line of the song. The vocal line concludes with a final note, and the piano accompaniment ends with a few final chords.

WHAT are LITTLE-BOYS MADE OF



1. What are lit - tle boys made of?

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 8/8. It contains the melody for the first line of the song. The middle staff is a grand staff (treble and bass clefs) with a key signature of one sharp and a time signature of 8/8, providing harmonic accompaniment. The bottom staff is a bass clef with a key signature of one sharp and a time signature of 8/8, providing a bass line.

What are lit - tle boys made of? Frogs and snails and

The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp and a time signature of 8/8, containing the melody for the second line of the song. The middle staff is a grand staff with a key signature of one sharp and a time signature of 8/8, providing harmonic accompaniment. The bottom staff is a bass clef with a key signature of one sharp and a time signature of 8/8, providing a bass line.

lit - tle dog's tails, And that are lit - tle boys made of.

The third system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp and a time signature of 8/8, containing the melody for the third line of the song. The middle staff is a grand staff with a key signature of one sharp and a time signature of 8/8, providing harmonic accompaniment. The bottom staff is a bass clef with a key signature of one sharp and a time signature of 8/8, providing a bass line.

2. What are lit - tle girls made of?


The first system of music consists of a vocal line and piano accompaniment. The vocal line is written on a single treble clef staff in a key of one sharp (F#) and a 6/8 time signature. The lyrics are "2. What are lit - tle girls made of?". The piano accompaniment is written on two staves (treble and bass clefs) and features a simple harmonic accompaniment with eighth and sixteenth notes.

What are lit - tle girls made of? Su - gar and spice and

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are "What are lit - tle girls made of? Su - gar and spice and". The piano accompaniment continues with similar harmonic patterns.

all — that's nice And that are lit - tle girls made of.

The third system concludes the vocal line and piano accompaniment. The vocal line lyrics are "all — that's nice And that are lit - tle girls made of.". The piano accompaniment ends with a final chord.

An illustration of five children of various ages and ethnicities looking at a large, hand-drawn sign. The sign is rectangular with a decorative border and contains the title of the poem. The children are drawn in a simple, sketchy style. One child is pointing at the sign. The sign is attached to a post that has a small animal, possibly a rabbit or a dog, at the bottom. The background is plain.

WHAT ARE LITTLE BOYS MADE OF?

1

What are little boys made of ?
What are little boys made of ?
Frogs and snails and little dog's tails,
And that are little boys made of.

2

What are little girls made of ?
What are little girls made of ?
Sugar and spice, and all that's nice,
And that are little girls made of.

3

What are young men made of ?
What are young men made of ?
Sighs and leers and crocodile tears,
And that are young men made of.

4

What are young women made of ?
What are young women made of ?
Ribbons and laces, and sweet pretty faces,
And that are young women made of.



RIDE A COCK HORSE.

Ride a cock-horse to Ban-bur-y Cross, To

see an old la-dy up-on a white horse;

Rings on her fin-gers and bells on her toes,

She shall have mu-sic wher-ev-er she goes.

SONG XII

SING A SONG O'
SIXPENCE.

SONG XIII

HICKORY DICKORY
DOCK

SONG XIV

BAA, BAA,
BLACK SHEEP.





The King was in his counting-house,
Counting out his money



SING-A-SONG O' SIXPENCE

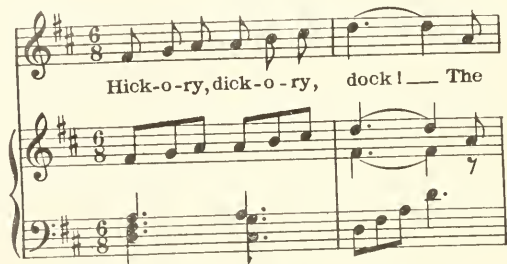
1 Sing a song of six - pence, a pock-et full of rye,
King was in his count-ing-house, count-ing out his mon-ey, The

Four and twen - ty black - birds baked in a pie;
Queen was in the par - lour, eat - ing bread and ho - ney, The

When the pie was o - pen'd the birds be - gan to sing,
maid was in the gar - den, hang - ing out the clothes, There

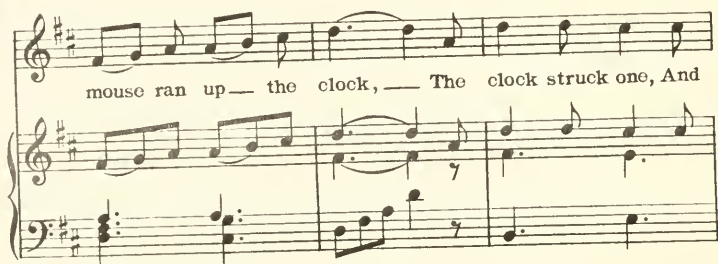
Was - n't that a dain - ty dish to set be - fore a king? 2. The
came a lit - tle black - bird and peck'd off her nose.

HICKORY-DICKORY DOCK!



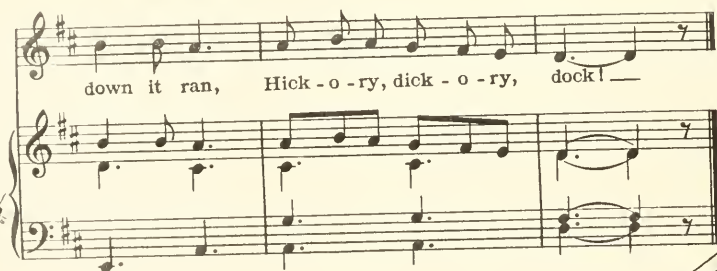
Hick-o-ry, dick-o-ry, dock! — The

The first system of musical notation for the song. It consists of a treble clef staff with a melody line and a grand staff (treble and bass clefs) with a piano accompaniment. The key signature has two sharps (F# and C#) and the time signature is 6/8. The melody begins with a quarter note G4, followed by eighth notes A4, B4, C5, and a quarter note B4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.



mouse ran up — the clock, — The clock struck one, And

The second system of musical notation, continuing the melody and piano accompaniment from the first system. The lyrics 'mouse ran up — the clock, — The clock struck one, And' are written below the treble clef staff.



down it ran, Hick - o - ry, dick - o - ry, dock! —

The third system of musical notation, concluding the piece. The lyrics 'down it ran, Hick - o - ry, dick - o - ry, dock! —' are written below the treble clef staff. The melody ends with a quarter note G4 and a final cadence.



1

Hickory, dickory, dock !
The mouse ran up the clock,
The clock struck one,
And down it ran,
Hickory, dickory, dock !

2

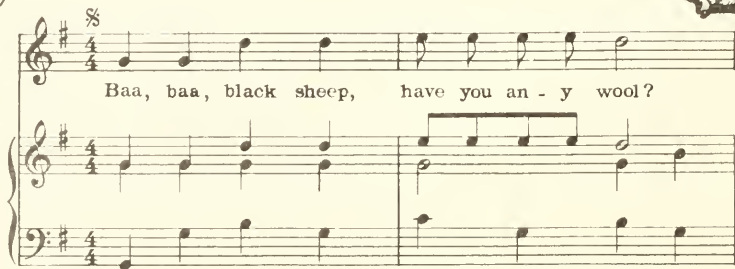
Hickory, dickory, dock,
The mouse ran up the clock,
The clock struck three,
The mouse ran away,
Hickory, dickory, dock.

3

Hickory, dickory, dock,
The mouse ran up the clock,
The clock struck ten,
The mouse came again,
Hickory, dickory, dock.



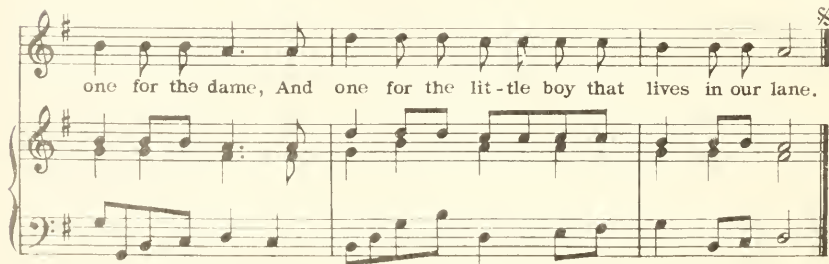
BAA, BAA BLACK SHEEP



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



Yes, sir, yes, sir, three bags full. One for the mas - ter,



one for the dame, And one for the lit - tle boy that lives in our lane.

SONG XV

TOM TOM THE SPIDER'S
SON.

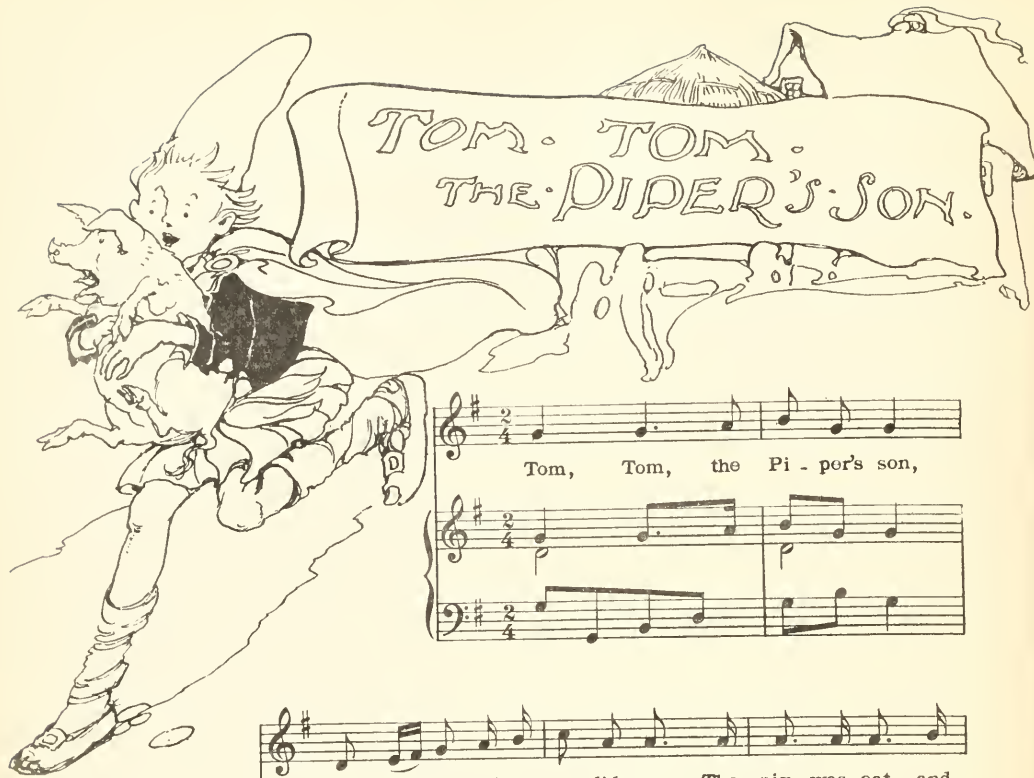
SONG XVI

HERE WE GO ROUND
THE MULBERRY BUSH

SONG XVII

CURLY LOCKS!





TOM · TOM ·
THE · PIPER'S · SON.

Musical notation for the first line of the song. It consists of three staves: a vocal line in treble clef, a piano accompaniment line in treble clef, and a piano accompaniment line in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The lyrics 'Tom, Tom, the Pi - per's son,' are written below the vocal staff.

Tom, Tom, the Pi - per's son,

Musical notation for the second line of the song. It consists of three staves: a vocal line in treble clef, a piano accompaniment line in treble clef, and a piano accompaniment line in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The lyrics 'Stole a pig and a - way did run; The pig was eat and' are written below the vocal staff.

Stole a pig and a - way did run; The pig was eat and

Musical notation for the third line of the song. It consists of three staves: a vocal line in treble clef, a piano accompaniment line in treble clef, and a piano accompaniment line in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The lyrics 'Tom was beat, Which sent him howl - ing down the street.' are written below the vocal staff.

Tom was beat, Which sent him howl - ing down the street.



HERE WE GO ROUND THE MULBERRY BUSH.

1. Here we go round the mul-ber-ry bush, The

mul-ber-ry bush, The mul-ber-ry bush, Here we go round the

mul-ber-ry bush, So ear-ly in the morn-ing.

2. This is the way we wash our clothes, We

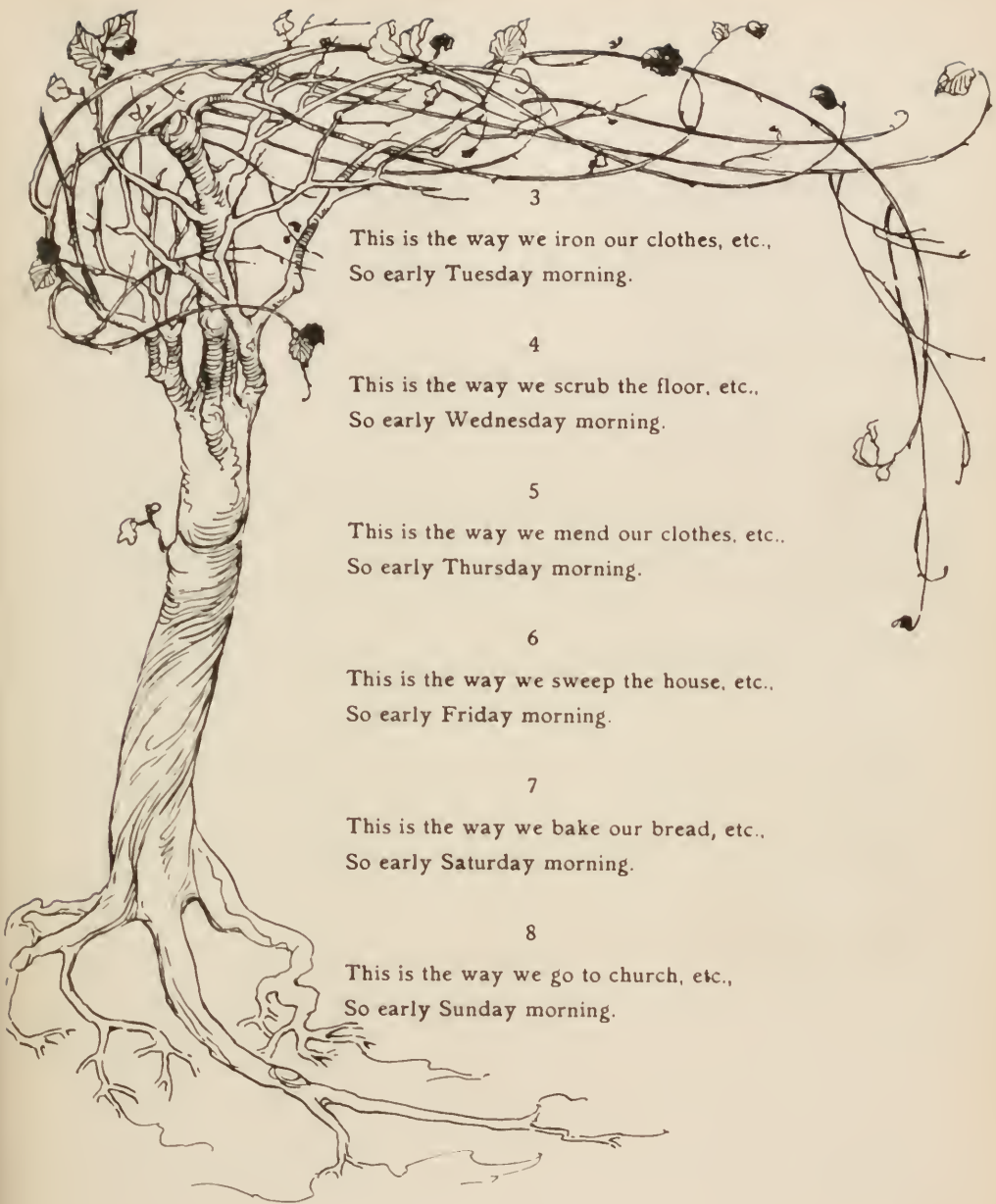
The first system of music features a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/8. The vocal line begins with a treble clef and contains the lyrics "2. This is the way we wash our clothes, We". The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef.

wash our clothes, We wash our clothes, This is the way we

The second system continues the musical piece. The vocal line has the lyrics "wash our clothes, We wash our clothes, This is the way we". The piano accompaniment continues with the same instrumental parts as the first system.

wash our clothes, So ear - ly Mon - day morn - ing.

The third system concludes the musical piece. The vocal line has the lyrics "wash our clothes, So ear - ly Mon - day morn - ing." and ends with a double bar line. The piano accompaniment also concludes with a double bar line.



3

This is the way we iron our clothes, etc.,
So early Tuesday morning.

4

This is the way we scrub the floor, etc.,
So early Wednesday morning.

5

This is the way we mend our clothes, etc.,
So early Thursday morning.

6

This is the way we sweep the house, etc.,
So early Friday morning.

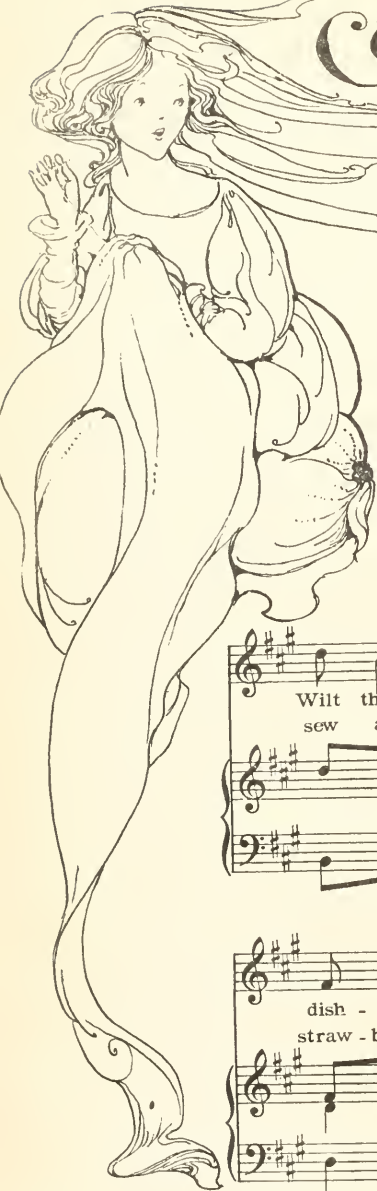
7

This is the way we bake our bread, etc.,
So early Saturday morning.

8

This is the way we go to church, etc.,
So early Sunday morning.

Curly Locks!



Cur - ly locks! cur - ly locks!
sit on a cush - ion And

Wilt thou be mine? — Thou shalt not wash
sew a fine seam, — And feed up - on

dish - es, Nor yet feed the swine, But
straw - ber - ries, Su - gar and cream.

SONG XVIII

MISTRESS MARY

SONG XIX

OLD KING COLE.

SONG XX

PUSSY-CAT, PUSSY-CAT
Where have you been?







Mistress Mary, quite contrary,
How does your garden grow?

MISTRESS MARY.



Mis-tress Ma - ry, quite con-tra - ry,

How does your gar - den grow? — With sil - ver bells and

coc-kle shells, And pret - ty maids all of a row. —



OLD KING COLE

1. 2. Old King Cole was a mer-ry old soul And a

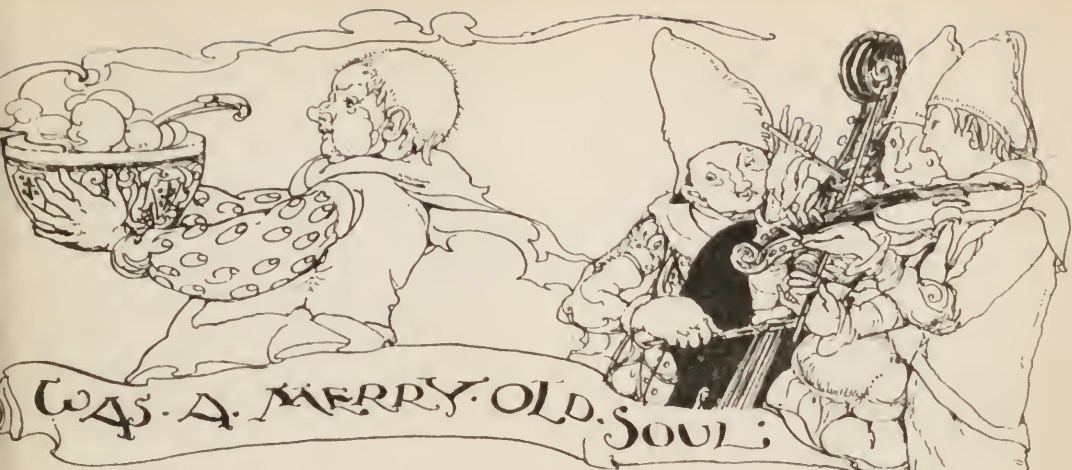
Musical notation for the first system, consisting of a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat) and the time signature is 4/4. The vocal line begins with a treble clef and the piano accompaniment with a bass clef.

mer-ry old soul was he, And he call'd for his pipe and he

Musical notation for the second system, continuing the vocal line and piano accompaniment from the first system. The vocal line begins with a treble clef and the piano accompaniment with a bass clef.

call'd for his bowl, And he call'd for his { 1. fid - dlers
2. har - pers } three. Now

Musical notation for the third system, continuing the vocal line and piano accompaniment. The vocal line begins with a treble clef and the piano accompaniment with a bass clef. The lyrics are split across two lines.



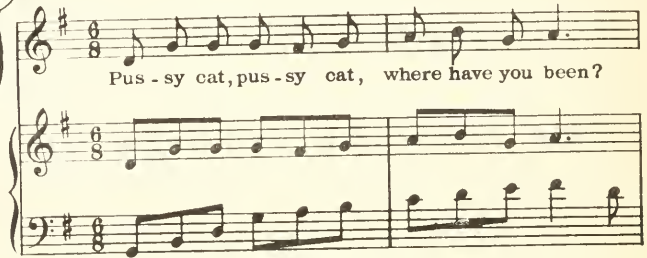
ev - ry { 1. fid - dler
2. har - por } had a { 1. fid - dle -
2. harp } so - fine, And a

ver - y fine { 1. fid - dle
2. harp } had he, { 1. Twee - dle - dee, twee - dle - dee,
2. Then } twang - a - twang, went the

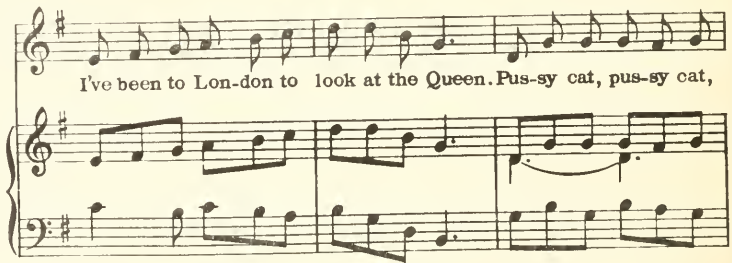
{ 1. fid - dlers
2. har - pers } three, Old King Cole and his { 1. fid - dlers
2. har - pers } three.



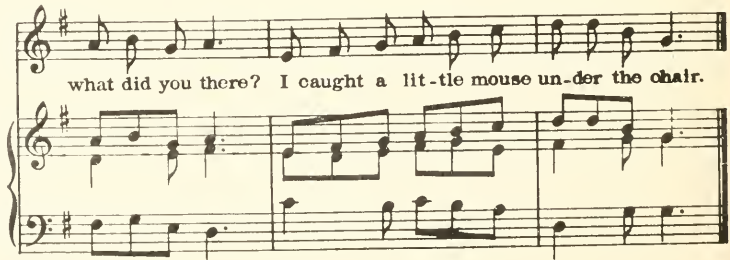
Pussy-Cat. Pussy-Cat



Pus - sy cat, pus - sy cat, where have you been?



I've been to Lon-don to look at the Queen. Pus-sy cat, pus-sy cat,



what did you there? I caught a lit-tle mouse un-der the chair.

SONG XXI

SLEEP · BABY ·
SLEEP.

SONG XXII

Three Children
Sliding.

SONG XXIII ·

BABY · BABY
BUNTING



Adagio.

1. Sleep, ba - by, sleep! Thy fa - ther wat - ches the

sheep, And tend - eth the lambs up - on yon - der hill, But

mo - ther wat - ches one dear - er still, Sleep, ba - by, sleep. —

1

Sleep, baby, sleep !
Thy father watches the sheep,
And tendeth the lambs upon yonder hill,
But mother watches one dearer still,
Sleep, baby, sleep !

2

Sleep, baby, sleep !
Soft be thy slumbers and deep,
While over our heads wild winds meet,
An old, old lullaby they repeat :
Sleep, baby, sleep !

3

Sleep, baby, sleep !
The baby knows not to weep,
Unconscious it lies of the toil of life,
Knows nothing yet of its din and strife,
Sleep, baby, sleep !

4

Sleep, baby, sleep !
Thy father watches the sheep,
And tendeth the lambs upon yonder hill,
But mother watches one dearer still,
Sleep, baby, sleep !

THREE CHILDREN SLIDING



1. Three chil-dren sli-ding on the ice, All

on a sum-mer's day, As it fell out, they

all fell in, And the rest they ran a - way.

1

Three children sliding on the ice,
All on a summer's day,
As it fell out, they all fell in,
And the rest they ran away.

2

Now had these children been at home,
Or sliding on dry ground,
Ten thousand pounds to one penny,
They had not all been drowned.

3

You parents all, that children have,
And you too, that have none,
If you would have them safe abroad,
Pray keep them safe at home.

BABY-BABY BUNTING.



Ba - by ba - by Bunt - ing,

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is on a treble clef staff with a 6/8 time signature. The piano accompaniment is on a grand staff (treble and bass clefs) with a 6/8 time signature. The key signature has one flat (B-flat).

Dad - dy's gone a hunt - ing; Gone to get a

The second system of music continues the vocal line and piano accompaniment. The vocal line is on a treble clef staff with a 6/8 time signature. The piano accompaniment is on a grand staff with a 6/8 time signature. The key signature has one flat.

rab - bit skin, To wrap the ba - by Bunt - ing in.

The third system of music concludes the vocal line and piano accompaniment. The vocal line is on a treble clef staff with a 6/8 time signature. The piano accompaniment is on a grand staff with a 6/8 time signature. The key signature has one flat.

SONG, XXIV

LITTLE
JACK-HORNER

SONG

XXV.

CARRION-CROW.



SONG, XXVI

PAT-A-CAKE -
DAT-A-CAKE.





Little Jack Horner sat in a corner,
Eating a Christmas pie

LITTLE JACK-HORNER



Lit-tle Jack Hor-ner sat in a cor - nor,

The first system of musical notation for the song. It consists of three staves: a vocal line in G major (one sharp) and 6/8 time, and a piano accompaniment in G major and 6/8 time. The lyrics are written below the vocal line.

Eat-ing a Christ-mas pie; — He put in his thumb, and

The second system of musical notation, continuing the vocal line and piano accompaniment from the first system. The lyrics are written below the vocal line.

pull'd out a plum, And said, "What a good boy am I!"

The third and final system of musical notation for this page. It continues the vocal line and piano accompaniment. The lyrics are written below the vocal line. The piano part ends with a fermata over the final chord.



CARRION CROW

1. A car-rion crow sat on an oak, Der-ry,der-ry, der-ry,

dee-co; A car-rion crow sat on an oak, Watch-ing a tai-lor

shape his cloak, Heigh ho, the car-rion crow, Der-ry,der-ry,der-ry, dee-co.

A carrion crow sat on an oak,
Derry, derry, derry, deeco ;
A carrion crow sat on an oak,
Watching a tailor shape his coat.

Heigh ho, the carrion crow,
Derry, derry, derry, deeco.

" Oh ! wife, bring me my old bent bow,
Derry, derry, derry, deeco ;
Oh ! wife, bring me my old bent bow,
That I may shoot yon carrion crow."

Heigh ho, etc.

The tailor shot, and missed his mark,
Derry, derry, derry, deeco ;
The tailor shot, and missed his mark,
And shot his own sow through the heart.

Heigh ho, etc.

" Oh wife ! oh wife ! some brandy in a spoon,
Derry, derry, derry, deeco ;
Oh wife ! oh wife ! some brandy in a spoon,
For our old sow is in a swoon."

Heigh ho, etc.

The old sow died, and the bells did toll,
Derry, derry, derry, deeco ;
The old sow died, and the bells did toll.
And the little pigs prayed for the old sow's soul.

Heigh ho, etc.

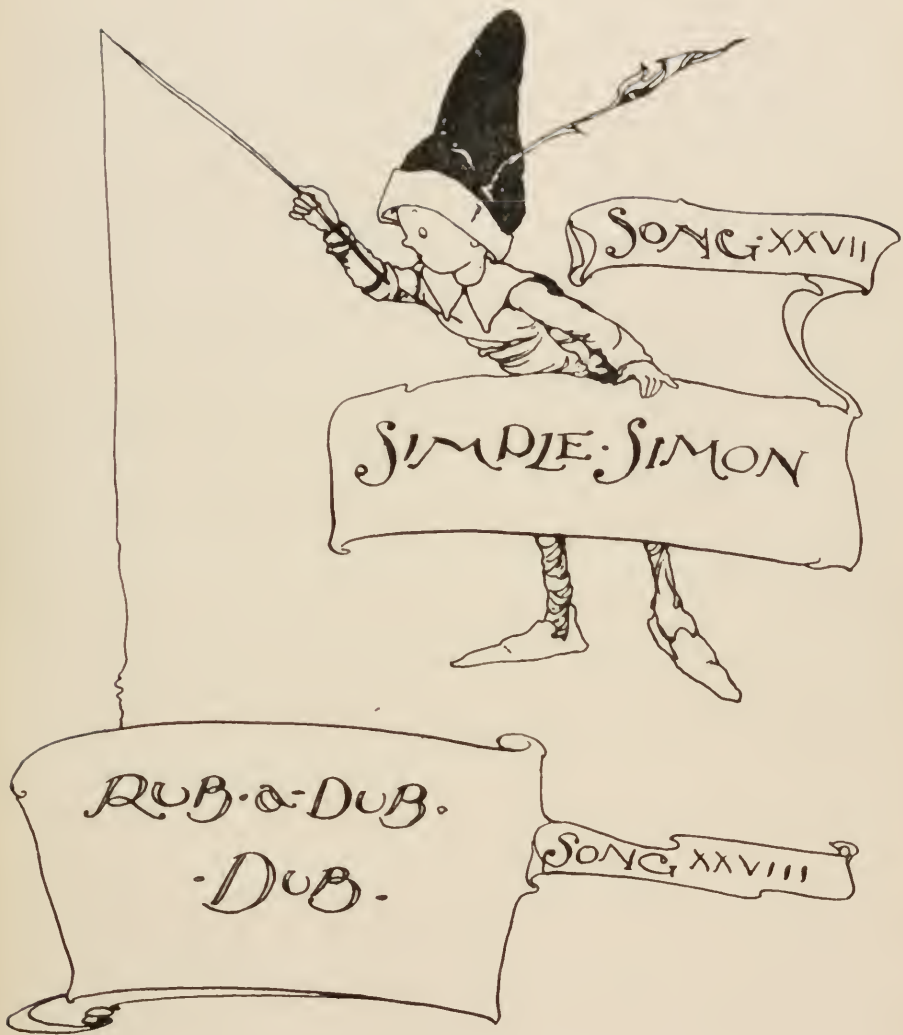


PAT-A-CAKE-
PAT-A-CAKE-
BAKER'S-MAN

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

So I will, mas-ter, as fast as I can. Pat it and prick it and

mark it with B, And put it in th'ov-en for Ba-by and me.



SONG XXVII

SIMPLE SIMON

RUB. & DUB.
-DUB.

SONG XXVIII



SIMPLE SIMON

1. Sim - ple Si - mon met a pie - man

Musical notation for the first line of the song. It consists of a vocal line in G major, 2/4 time, and piano accompaniment. The vocal line starts with a quarter rest, followed by quarter notes G4, A4, B4, and A4. The piano accompaniment features a bass line with quarter notes G2, A2, B2, and A2, and a treble line with quarter notes G4, A4, B4, and A4.

Go - ing to the fair. Says Sim - ple Si - mon

Musical notation for the second line of the song. The vocal line continues with quarter notes G4, A4, B4, and A4. The piano accompaniment continues with the same bass and treble lines as the first line.

to the pie - man: "Let me taste your ware."

Musical notation for the third line of the song. The vocal line starts with a quarter rest, followed by quarter notes G4, A4, B4, and A4. The piano accompaniment continues with the same bass and treble lines as the previous lines.

1

Simple Simon met a pieman
Going to the fair.
Says Simple Simon to the pieman :
" Let me taste your ware."

2

Says the pieman to Simple Simon :
" Show me first your penny."
Says Simple Simon to the pieman :
" Indeed I have not any."

3

Simple Simon went a-fishing
For to catch a whale,
But all the water he had got
Was in his mother's pail.

4

Simple Simon went to look
If plums grew on a thistle.
He pricked his fingers very much
Which made poor Simon whistle.



RUB-A.

DUB, DUB,

Rub - a - dub, dub, Three men in a tub,

Musical notation for the first system, consisting of a vocal line and a piano accompaniment. The vocal line is in 6/8 time, with a key signature of two flats. The piano accompaniment consists of a grand staff with treble and bass clefs.

Who do you think were there?— The but - cher, the ba - ker, The

Musical notation for the second system, continuing the vocal line and piano accompaniment from the first system.

can - die - stick ma - ker, And they are all gone to the fair.—

Musical notation for the third system, concluding the vocal line and piano accompaniment.

SONG XXIX

Three Blind
Mice.



SONG XXXI

COME; FOLLOW ME.





THREE BLIND MICE

1

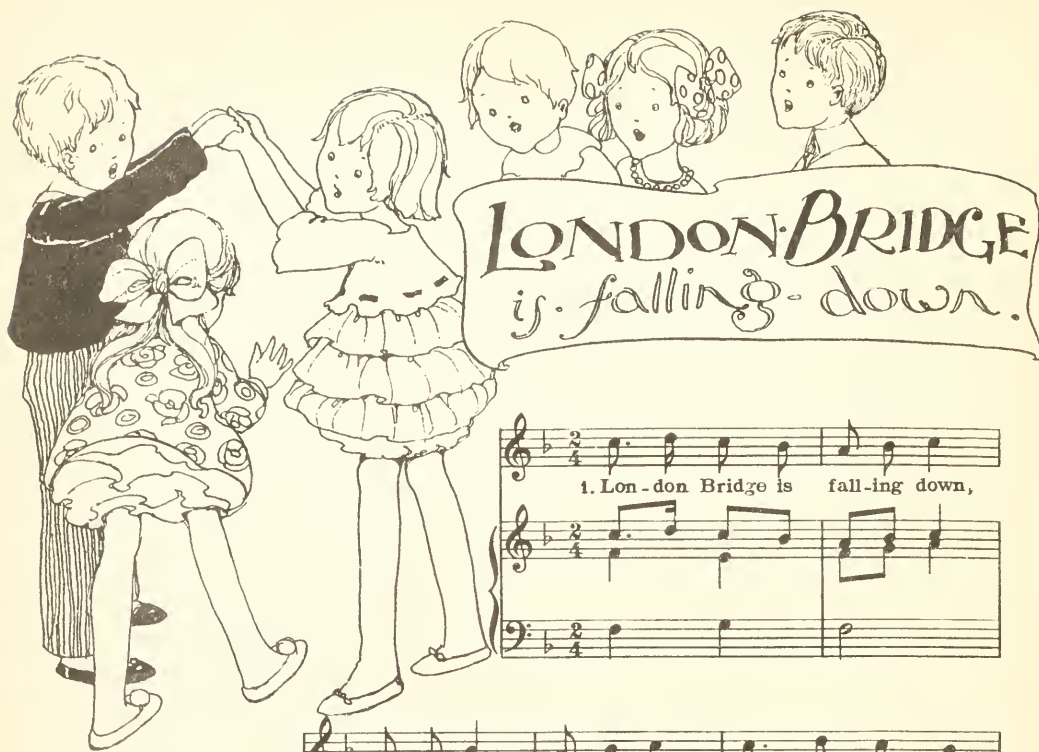
Three blind mice,
 See how they run!
 all ran af - ter the farm - er's wife, Who

Three blind mice,
 See how they run!
 cut off their tails with a carv - ing knife, Did you

2

Three blind mice,
 See how they run! **3** They
 ev - er see such a thing in your life, as **1**

PIANO.



LONDON BRIDGE
is falling down.

1. Lon - don Bridge is fall - ing down,

Fall - ing down, fall - ing down, Lon - don Bridge is

fall - ing down, My fair la - dy. —



1

London Bridge is falling down,
Falling down, falling down,
London Bridge is falling down,
My fair lady.

2

Build it up with iron bars,
Iron bars, iron bars,
Build it up with iron bars,
My fair lady.

3

Iron bars will bend and break,
Bend and break, bend and break,
Iron bars will bend and break,
My fair lady.

4

Build it up with gold and silver,
Gold and silver, gold and silver,
Build it up with gold and silver,
My fair lady.

5

Build it up with stone so strong,
Stone so strong, stone so strong,
Build it up with stone so strong,
My fair lady.

6

Then 'twill last for ages long,
Ages long, ages long,
Then 'twill last for ages long,
My fair lady

COME FOLLOW ME



1 Allègro.

Come, fol - low, fol - low, fol - low,

2
Whi - ther shall I fol - low, fol - low, fol - low,

3
To the green - wood, to the green - wood,

The first system of music consists of four staves. The top staff is a vocal line in treble clef with a common time signature. It contains three measures of music corresponding to the lyrics. The second staff is another vocal line in treble clef, also with three measures. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef, both in common time. The piano part features chords and moving lines that support the vocal melody.

fol - low, fol - low, fol - low me.

2

3
Whi - ther shall I fol - low, fol - low thee?

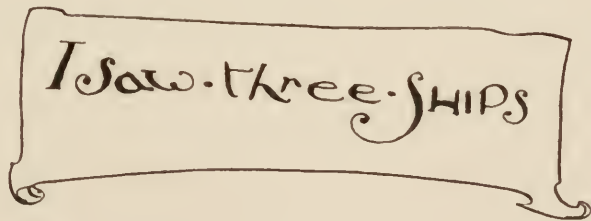
1
to the green - wood, green - wood tree.

The second system of music consists of four staves. The top staff is a vocal line in treble clef with a common time signature, containing three measures of music. The second staff is another vocal line in treble clef, also with three measures. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef, both in common time. The piano part continues with chords and moving lines.

SONG, XXXII



SONG, XXXIII





GIRLS AND BOYS

Girls and boys, come out to play, The moon doth shine as

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 6/8. The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

bright as day; Leave your sup-per and leave your sleep, And

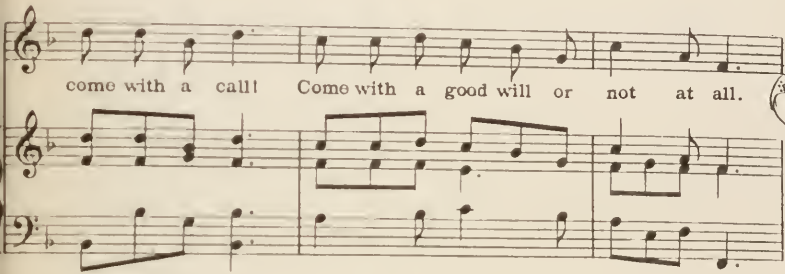
The second system of music continues the vocal line and piano accompaniment. The vocal line has a quarter note D5, followed by eighth notes C5, B4, and A4. The piano accompaniment continues with similar rhythmic patterns.

join your play-fel-lows in the street. Come with a whoop!

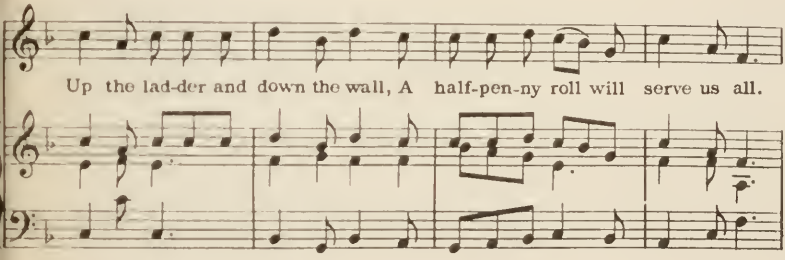
The third system of music concludes the vocal line and piano accompaniment. The vocal line starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment ends with a final chord. A dynamic marking 'f' (forte) is placed above the vocal line.



COME OUT TO PLAY



come with a call! Come with a good will or not at all.



Up the lad-der and down the wall, A half-pen-ny roll will serve us all.



You find milk, and I'll find flour, And we'll have a pud-ding in half an hour.



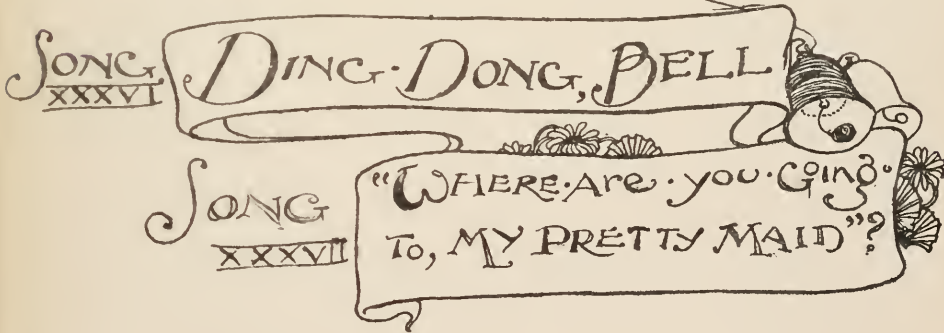
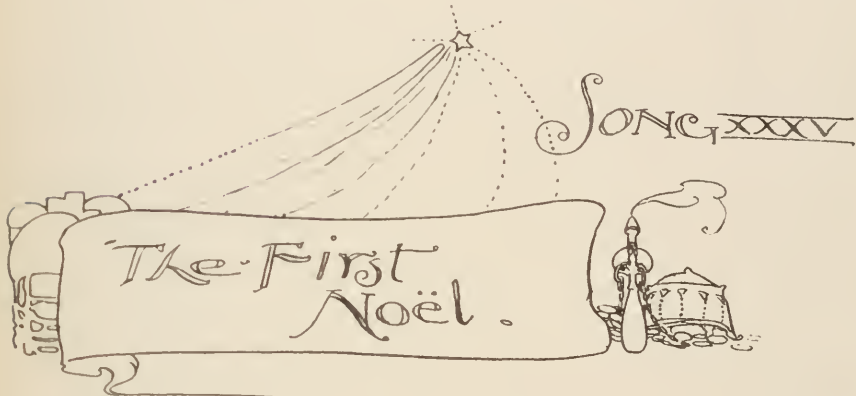
I SAW THREE SHIPS

1. I saw three ships come sail - ing by,
 2. And what do you think was in them then?
 3. Three pret - ty girls were in them then,
 4. And one could whis - tle, one could sing, The

Sail - ing by, sail - ing by, I saw three ships come
 In them then? in them then? And what do you think was
 In them then, in them then, Three pret - ty girls were
 oth - er play on the vi - o - lin, Such joy was there at

sail - ing by,
 in them then,
 in them then,
 my wed - ding, } On New Year's Day in the morn - ing.

SONG XXXIV





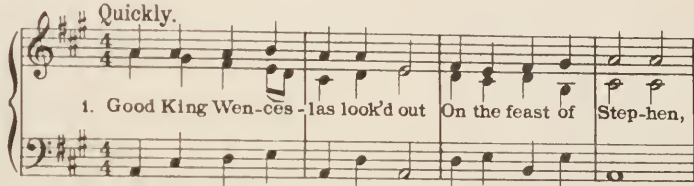


Page and monarch, forth they went,
Forth they went together

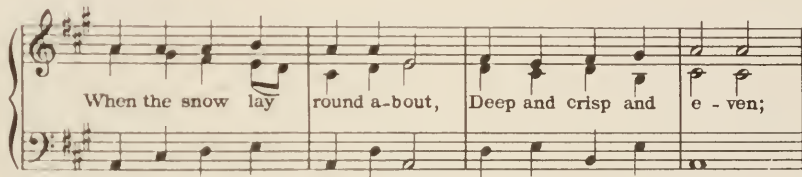


GOOD KING WENCESLAS.

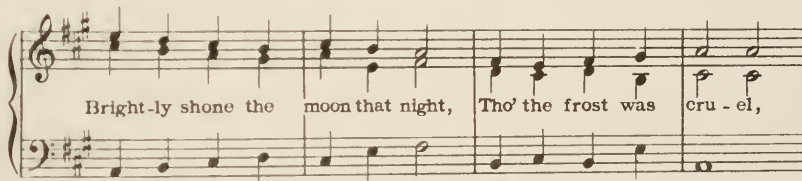
Quickly.



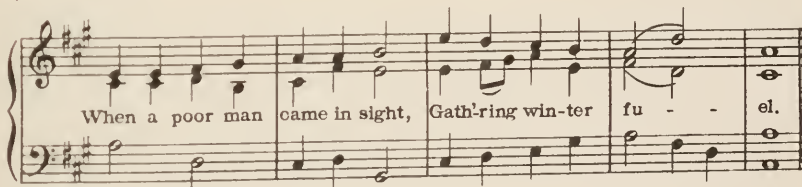
1. Good King Wen-ces-las look'd out On the feast of Step-hen,



When the snow lay round a-bout, Deep and crisp and e-ven;



Bright-ly shone the moon that night, Tho' the frost was cru-el,



When a poor man came in sight, Gath-ring win-ter fu - - el.

2791857

2. "Hi - ther page, and stand by me, If thou know'st it, tell - ing,

Yon - der pea - sant, who is he? Where and what his dwell - ing?"

"Sire, he lives a good league hence, Un - der - neath the moun - tain,

Right a - gainst the for - est fence, By Saint Ag - nos' foun - - tain?"

3

"Bring me flesh, and bring me wine,
 Bring me pine-logs hither ;
 Thou and I shall see him dine,
 When we bear them thither."
 Page and monarch, forth they went,
 Forth they went together,
 Through the rude wind's wild lament,
 And the bitter weather.

4

"Sire, the night is darker now,
 And the wind blows stronger ;
 Fails my heart, I know not how :
 I can go no longer."
 "Mark my footsteps, good my page,
 Tread thou in them boldly ;
 Thou shalt find the winter's rage
 Freeze thy blood less coldly."

5

In his master's steps he trod,
 Where the snow lay dinted ;
 Heat was in the very sod
 Which the saint had printed.
 Therefore, Christian men, be sure,
 Wealth or rank possessing,
 Ye who now will bless the poor
 Shall yourselves find blessing



THE FIRST NOEL

Moderato.

1. The first No - el the an-gel did say Was to

cer-tain poor shep-herds in fields where they lay, In fields where they lay

keep-ing their sheep, On a cold win-ter's night that was so deep.

CHORUS.

No - el, No - el, No - el, No -

el, Born is the King of Is - ra - el.

3

And by the light of that same star
 There were three wise men came from the country
 afar ;
 To seek the King it was their intent,
 And to follow the star wherever it went.
 Noel, Noel, etc.

4

The star drew nigh unto the north-west,
 Over Bethlehem paused, and there it did rest ;
 And there did shine most bright and did stay
 Over where the young Child and his Mother did lay.
 Noel, Noel, etc.

5

Then entered in those wise men all three,
 Very reverently, upon bended knee,
 And offered there in His presence
 Gifts of gold and of myrrh and of frankincense.
 Noel, Noel, etc.

6

Then let us all with one accord
 Sing praises unto our Heavenly Lord,
 That made the heavens and earth of nought,
 And with His blood mankind hath bought.
 Noel, Noel, etc.

DING-DONG BELL



The children sing this line.

Ding, dong, bell! Pus-sy's in the well.

Father sings this line.

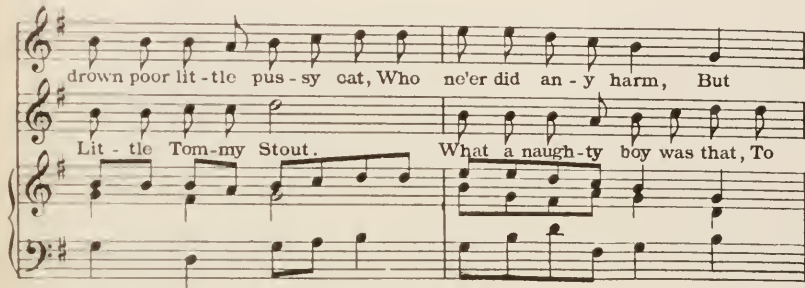
Who put her in? Lit-tle Tom-my Thin. Who pull'd her out?

Ding, dong, bell! Pus-sy's in the well. Who put her in?

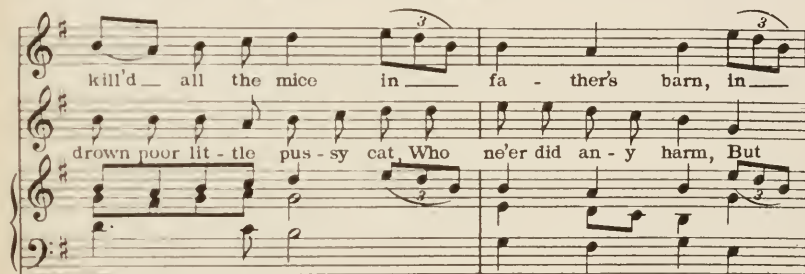
Lit-tle Tom-my Stout. What a naught-y boy was that, To

Lit-tle Tom-my Thin. Who pull'd her out?

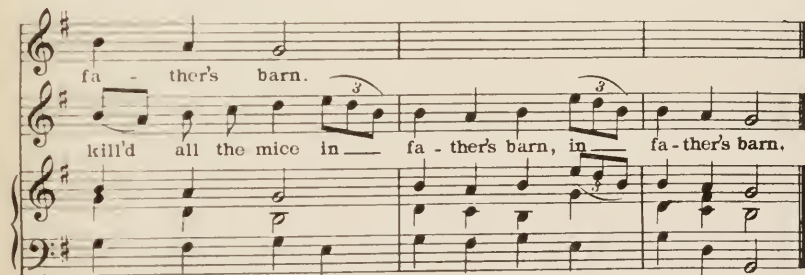
DING-DONG-BELL.



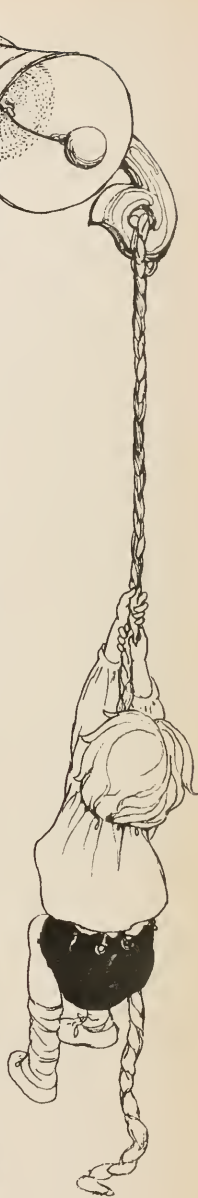
drown poor lit - tle pus - sy cat, Who ne'er did an - y harm, But
Lit - tle Tom-my Stout. What a naugh-ty boy was that, To



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



fa - ther's barn.
kill'd all the mice in fa - ther's barn, in fa - ther's barn.





“WHERE ARE YOU GOING TO
MY PRETTY MAID?”

Andante.

1. “Where are you go - ing 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, Sir,” she said.

1

"Where are you going to, my pretty maid?"

"I'm going a-milking, Sir," she said.

2

"Shall I go with you, my pretty maid?"

"Yes, if you please, kind Sir," she said.

3

"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."

"Nobody asked you, Sir," she said.

CENTRAL CIRCULATION,
CHILDREN'S ROOM



·HERE'S·A·HEALTH·
·UNTO·HIS·MAJESTY·
·WITH·A·FA·LA·LA·LA·LADY·

·FINIS·~·











