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Traditional nursery rhymes

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TRADITIONAL NURSERY RHYMES.

TRADITIONAL NURSERY RHYMES

WITH THEIR OLD TUNES AND NEW ACCOMPANIMENTS.

Collected by JOHN GRAHAM.

Forty-eight of the old Nursery Rhymes, with their music. All the favourites are here: Georgy Porgy, Curly Locks, Old King Cole, Tom the piper's son, Jack and Jill, &c. &c. And there is an interesting preface.

Curwen's Edition, No. 5718. PRICE TWO SHILLINGS.

WARRINGTON GUARDIAN.

As some men collect old silver, and others first editions, so does Mr. John Graham treasure historic songs, old dances, and quaint customs. His latest addition to his store he declares to have no interest for folk between the ages of ten and fifty, but he is too modest. This collection of fifty nursery rhymes of all ages, set to traditional airs and written with simple piano accompaniments, appeals to all who love children, and most people do.

We tested it this-wise. Sitting down to a piano with a class of eight-year-olds we began humorously to play and hum No. 1, "Little Bo-Peep." There was a little hesitation and some doubt—the point was not apparent. Then "Hickory Dock," and the smiles began to accompany the words. "Little Tom Tucker" brought the gusto, and "Ding, dong, bell" the tone. We were now set going, and "Jack Horner" tumbled down the hill after "Jack and Jill." One after another we sang, here an uncommon one, and there an old favourite. But the end of the lesson found us half-way through this goodly storehouse, and the kiddies asking for more, though it was time to go home! Can greater praise be given to Mr. Graham's book, or further recommendation needed by parents and teachers?

ABERDEEN FREE PRESS.

This book will have a hearty reception. It is a splendid collection of nursery rhymes—troops of old favourites romp into sight, and the new accompaniments to the old tunes go with swing and spirit. No household collection of music—whether there are children in the house or not—will be complete without "Traditional Nursery Rhymes." The book is published at 2s., and is beautifully printed.

DUNDEE COURIER.

Mr. Graham, in his preface, says: "To anybody between the ages of ten and fifty this book makes no appeal." We doubt if this is true, for there are surely few even between these ages deaf to the memories of childhood's years, and also to the claims of those who are yet in their childhood. No, no. Mr. Graham is too modest, and might claim larger scope for his book. It includes 43 songs with music, and the words of four others which can be sung to tunes already in the book. Mr. Graham, however, says the store is not yet exhausted, so we may hope for more. Much interesting information is given in the preface, and the air of each song is published in Tonic Sol-fa as well as Staff notation. All the oldest and warmest favourites will be found in this book.

CARLISLE JOURNAL.

A selection of the best known traditional nursery rhymes. They are printed with the old tunes and new accompaniments, and there is an interesting introduction, which shows how very ancient some of these familiar rhymes are.

T. P.'s WEEKLY.

"Traditional Nursery Rhymes" should be obtained by those who have a tuneless nursery, or one in which a lack of repertory is discernible. "Little Tom Tucker," "Froggy would a-wooing go," and other inevitable and perennial growths are there, but they are accompanied by others less well known. Indeed, there are four dozen delightful rhymes with their tunes. The introduction is instructive, and gives additional interest to the tunes. Mr. Graham is singularly free from the dust of the bookshelf, but at the same time does not ignore the help of history or the true founts of tradition.

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TRADITIONAL NURSERY RHYMES

(Curwen's Edition, 5718)

with their Old Tunes
and new accompaniments

COLLECTED BY

JOHN GRAHAM

Editor of "Dialect Songs of the North," "Lancashire
and Cheshire Morris Dances," "Shakespearean Bidford
Morris Dances," &c.

SECOND EDITION.

NEW YORK
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INTRODUCTION.

TO anybody between the ages of ten and fifty, this book makes no appeal. The lilt of a rhyme, the skip of a foot, the play of a sprite, what are they to us?

“The sports of childhood’s roseate dawn
Have passed from our hearts like the dew-gems from
 morn;
We have parted with marbles—we own not a ball,
And are deaf to the hail of a ‘whoop and a call.’”

But when we pass the half century, we begin to help little ones in their chatter and play; we renew early days and pass them on. If, then, the grown-up youth and maiden should pick up and throw down this book with disgust, it may fall into the hands of an older person who will say, “How glad I am to have these dear old rhymes, and what a boon it is to have the tunes!” And what of the wee folk? As soon as they can talk, they know that grey hairs and good stories go together. Speak to a shy little girl, or try to touch her; she cries and runs away. Start one of these little songs, and she will peep round mother’s dress to watch you. If she knows the rhyme, make a false accent or put in a wrong word, and you will hear about it. What a sweet conquest is that—to win the heart of a little child!

If the rhymes in this book do not stand the test of a fair trial they have failed in their purpose. The store, however, is not exhausted; the limit is set by the price paid at. Some rhymes have never been set to any tune. Others are associated with one tune in one district, with another tune elsewhere. Pains have been taken in these matters. Rhymes have been rejected which were only local associations, and tunes have been chosen which have been sung for generations to the rhyme allied to them. A few tunes are used over and over again in nursery rhymes; such as “Nancy Dawson,” “The Merry Bush,” “Lilliburlero,” and “Merrily danced Quaker.” These are not over-worked in this collection. The word “traditional” may sometimes be questioned, as the rhymes being often local. This is especially the case in such verses as “Twinkle, twinkle, little star,” which are not fixed to one tune.

It is remarkable to find how seldom, in nursery rhymes that have survived, there is a moral at the end. In the rhyme of “the fittest” the caudal appendage disappears. An example, probably early Victorian, will be found in this book, just to remind us from what a high estate we have fallen. Fun and philosophy make a poor pair, and are not in the shafts or in tandem.

The question may be asked what constitutes a nursery rhyme. Must we answer? Shall we only accept rhymes which fit into the pigeon-holes that we have made? Children’s minds jump too quickly from earth to fairy-land, from fun to tragedy, to admit of any bounds.

Possibly we may have to reject, in a musical collection, over-lengthy rhymes like “Old Mother Goose,” and those of the riddle, limerick, cumulative, proverb, or alphabet order. Others have a rhythmical place, without having tune, such as many counting-out rhymes, number-learning rhymes, superstitions in rhyme, weather saws, and many other classes. Some kinds plead for musical setting, such as the weddings, tea-parties, and adventures of animals, street-cries, whimsical boys and girls, fairy legends, and all those excursions beyond the bounds of time and sense which repetition cannot stale, and variety cannot circumscribe.

Sixty years ago extensive researches were made into the origins of nursery rhymes, and a few conclusions then made may here be quoted. Immense antiquity was proved. The original of “The house that Jack built” was traced to an old Hebrew hymn. Scandinavia and Germany possess ancient variants of many of our rhymes, and “Humpty Dumpty sat on a wall” is in one form or other a favourite throughout Europe. The antiquity of a rhyme is sometimes determined by the use of an expression which has become obsolete. The early existence of certain rhymes is proved by mention of them in ballads. One ballad alone, written in 1720, quotes “Jack-a-Dandy,” “Boys and girls, come out to play,” “Tom Tiddler’s on the Friar’s ground,” “London Bridge is broken down,” “Jacky Horner,” “Ride a cock horse,” and others. “Wim wim, wobble O” is part of a political song of the time of Richard II. “The carrion crow” occurs in a MS. of the time of Charles II. “Sing a song of sixpence” is quoted by Beaumont and Fletcher. “Three blind mice” is found in the curious music book entitled “Deuteromelia, or the Second Part of Musicke’s Melodie,” 1609. There was a dance called “Hey diddle diddle” in a play written about 1561. “Three children sliding” is founded on a metrical tale published at the end of a translation of *Ovid de Arti Amandi*, 1662. Many rhymes which now appear to be nonsense originated in games which were accompanied with trivial verses. Bouncing or “stotting” a ball as many times as a rhyme lasts is a game we all remember.

“Hasten to the rescue” was the warning uttered before nearly all of us were born. “The antiquities of the people,” it was said, “are rapidly disappearing before the spread of education, and before many years have elapsed they will be lost.” What a bogie! Our kindergartens and infants’ schools are the true nurseries for our rhymes. But with their aid, or even in spite of their neglect, these treasures cannot perish. The world is ever young. Even when the last man looks on the ruins of London he will be unable to forget the refrain: “London Bridge is broken down.”

JOHN GRAHAM.

CONTENTS.

	PAGE
As Tommy was walking	16
Baa, baa, black sheep	17
Birdies' Ball, The	35
Carrion Crow, The	32
Curly Locks	20
Dame, get up, and bake your pies	10
Dance a baby, diddy	6
Ding, dong, bell	7
Fox and the Grapes, The	40
Fox jumped up in a hungry plight, The	37
Frog and the Mouse, The	26
Frog who would a-woeing go, The	18
Georgy Porgy	10
Girls and boys, come out to play	15
Goosey, goosey, gander	9
Here we go round the mulberry bush	11
Hickory, dickory, dock	2
Humpty Dumpty sat on a wall	17
Hush-a-by, baby	2
Jack and Jill	12
Johnny Pringle	30
Little Bo-Peep	1
Little Jack Horner	12
Little Miss Muffet	40
Little Tom Tucker	5
Mary had a little lamb	39
North wind doth blow, The	14
Nuts and May (Here we go gathering)	3
O dear sixpence	13
O my man John (Madam, I present you)	28
O what have you got for dinner, Mrs. Bond?	22
Old King Cole	20
Oranges and lemons	31
Polly, put the kettle on	40
Ride a cock-horse	14
Simple Simon	25
Sing a song of sixpence	38
Spider and the fly, The	34
Taffy was a Welshman	40
There was a jolly miller once	24
There was an old woman tossed up	33
Three blind mice	8
Three children sliding.. .. .	23
Tom, Tom, the piper's son	8
Twinkle, twinkle, little star	15
What are little boys made of?	4
Where are you going to, my pretty fair maid?.. .. .	36
Wim, wim, wobble O	3

TRADITIONAL NURSERY RHYMES.

1. LITTLE BO-PEEP.

Allegretto.

Accompaniment by F. JAMES.

VOICE.

ANO.

Key A

1. Lit - tle Bo - Peep has lost her sheep, And can - not tell where to find them;
 2. Lit - tle Bo - Peep fell fast a - sleep, And dreamt she heard them bleat - ing, But
 3. Then up she took her lit - tle crook, De - ter - mined for to find them; She

Let them a - lone, and they'll come home, And bring their tails be - hind them.
 when she a - woke, she found it a joke, For they were still a - fleet - ing.
 found them in - deed, but it made her heart bleed. For they'd left their tails be - hind them.

4.

It happened one day as Bo-Peep did stray
 Unto a meadow hard by,
 That there she espied their tails side by side,
 All hung on a tree to dry.

2. HUSH-A-BY, BABY.

Air "LILLIBURLERO"

Andante.

Accompaniment by PERCY JACKMAN

VOICE. *Key G.* $\{ d : - . r : d \mid m : - : m \mid r : - . m : r \mid f : - : - \mid m : s : d \mid f : - : \}$
 Hush-a-by, ba-by, on the tree-top, When the wind blows the

PIANO. *mp*

$\{ r : d : t, \mid d : - : - \mid d : - . r : d \mid m : - : m \mid r : - . m : r \mid f : - : - \mid m : s : d \mid f : - : m \mid r : d : t, \mid d : - : - \}$
 cradle will rock; When the bough breaks, the cra-dle will fall, Down will come ba-by, cra-dle, and all.

3. HICKORY, DICKORY, DOCK.

VOICE. *Key Eb.* $\{ m : f : s \mid s : l : t \mid d' : - : - \mid - : - : s \mid m : f : s \mid s : l : t \}$
 1. Hick-o-ry, dick-o-ry, dock! The mouse ran up the

PIANO. *mf*

$\{ d' : - : - \mid - : - : s \mid d' : - : d' \mid t : - : t \mid l : - : l \mid s : - : - \mid s : l : s \mid f : m : r \mid d : - : - \mid - : - : \}$
 clock, The clock struck one And down it ran, Hick-o-ry, dick-o-ry, 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.

4. HERE WE GO GATHERING NUTS.

VOICE. *f* + or "Knots of May?"

Key G. || d :d :d | d :- :m | s :- :s | m :- :- | f :- :f | r :- :- | m :- :m | d :- :- ||

Here we go gath - 'ring +nuts a - way, nuts a - way, nuts a - way,

PIANO. *f*

|| d :d :d | d :- :m | s :- :s | m :- :m .m | f :- :f | t, :- :t, | d :- :d :- :- ||

Here we go gath - 'ring nuts a - way, On a cold and frost - y morn - ing.

This is developed into a game in "Old Hampshire Singing Games" (Curwen, 1f) The second verse is "Pray who will you have for your nuts away," the third verse, "Pray who will you send to fetch her away" and the fourth verse "We'll send Carry Bailey to fetch her away," always ending, "On a cold and frosty morning." Two rows of children face each other. One side names a child on the other side, who is then pulled over, unless she is the stronger. The game is continued until the losing side is pulled over. "Nuts in May," the usual title, is rather unseasonable, but inconsistency can hardly be eliminated from nursery rhymes, and is indeed one of their attractions. J. G.

5. WIM WIM WOBBLE O.

VOICE. *mf* Sung by M. C.

Key F. :s, | d :d | s :s | l :d' | s :- s | s :f .f | f :m .m | s .f :r .t, | d .t, :l, .s, |

1. My fa - ther died I can't tell how, He left me six hor - ses to fol - low the plough. With a

PIANO. *mf*

|| d :d | r .t, :s, | d :d' | s .m :d | f .r :r | m .d :d | m .r :d .t, | d

wim, wim, wob - ble O, strim, strim, strobble O, bub - ble O, pret - ty boy, o - ver the brow.

- | | |
|---|--|
| <p>2. I sold the horses and bought a cow,
Wasn't that a pretty thing to follow the plough?
With a wim, etc.</p> | <p>4. I sold the calf and bought a cat,
The pretty little creature in the chimney-corner sat.
With a wim, etc.</p> |
| <p>3. I sold the cow and bought a calf,
I never make a bargain but I lose the better half.
With a wim, etc.</p> | <p>5. I sold the cat and bought a mouse,
It set fire to its tail and burnt down the house.
With a wim, etc.</p> |

6. WHAT ARE LITTLE BOYS MADE OF?

PIANO. *mf*

The piano introduction consists of two staves in G major and 6/8 time. The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand provides a simple harmonic accompaniment. The piece concludes with a final chord and a fermata.

Key G. | d :- :d | d :r :m | d :- :- | s, :- :- | d :- :d | d :r :m | d :- :- | s, :- :- }

1 What are lit - tle boys made of? What are lit - tle boys made of?

The first system shows the vocal line with lyrics and a piano accompaniment. The piano part continues the rhythmic pattern from the introduction, with the right hand playing chords and the left hand playing a steady eighth-note accompaniment.

f :- :f | m :- :m | r :m :d | t, :- :s, | d :- :d | d :r :m | r :- :- | d :- :- ||

Frogs and snails and lit - tle dogs' tails, And that are lit - tle boys made of.

The second system continues the vocal line and piano accompaniment. The piano part maintains the same accompaniment style, supporting the vocal melody.

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.

7. LITTLE TOM TUCKER.

VOICE. 

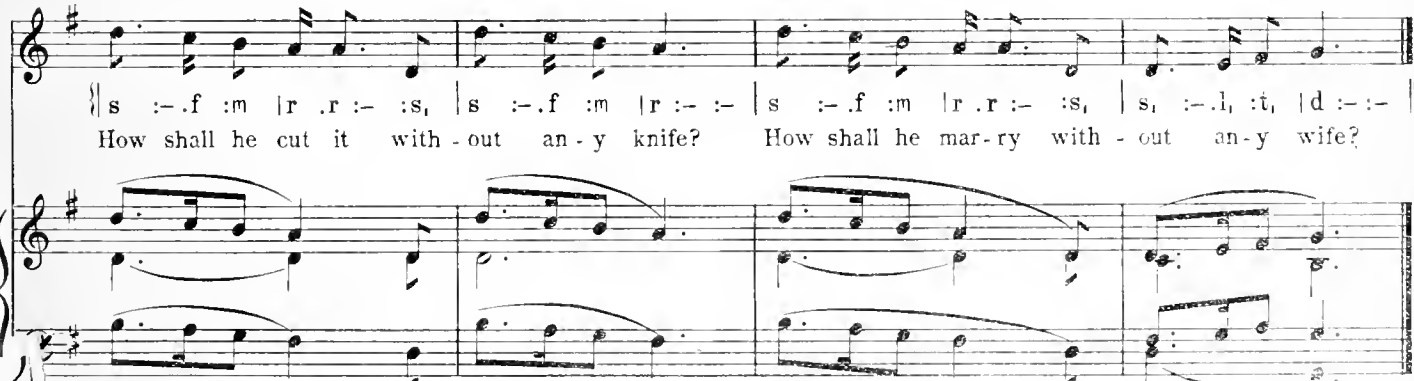
Key G. $\{ d : - r : m | r : - : s, \}$
Lit - tle Tom Tuck - er

PIANO. *mf* 

$\{ d : - r : m | r : - : s, | d : - r : m | s : - : f | m : - r : d | r : - : s, \}$
sings for his sup - per, What shall he sing for white bread and but - ter.



$\{ s : - f : m | r : r : - : s, | s : - f : m | r : - : - | s : - f : m | r : r : - : s, | s, : - . l, : i, | d : - : - \}$
How shall he cut it with - out an - y knife? How shall he mar - ry with - out an - y wife?



The tune of "Goosey, goosey, gander," given on page 9, is also used for this Rhyme.

8. DANCE A BABY DIDDY.

VOICE.

PIANO.

Key F. || d :- :s | s :- :f | m :s :- | - :- : | d :- :s | s :- :f | m :s :- | - :- : |

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

|| m :r :m | d :- :- | r :d :r | s, :- :t | d' :- :d | r :- :s | m :d :- | - :- : ||

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

2.
Smile, my baby bonny;
What will time bring on'e?
Sorrow and care,
Frowns and gray hair,
So smile, my baby bonny.

3.
Laugh, my baby beauty;
What will time do to ye?
Furrow your cheek,
Wrinkle your neck;
So laugh, my baby beauty.

4.
Dance, my baby dearie;
Mother will never be weary;
Frolic and play,
Now while you may;
So dance my baby dearie.

9. DING, DONG, BELL.

VOICE. *mf*

Key F. || d :s, | d :- | m .,f :r .,m | d :- }

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

PIANO. *f* *mf*

|| d :s, .,s, | d :- | m .,f :r .,m | d :- | m :m .,f | s :- }

Who put her in? Lit - tle Tom - my Lin: Who pulled her out?

|| l .s :f .l | s :m .,m | m .r :m .,f | s :s | l .s :f .l | s :d }

Lit - tle Tom-my Stout. What a naugh-ty boy was that, To drown poor pus-sy cat, Who

|| d .t, :d .r | m :r | m .r :m .f | s :l .s of | m :- | r :- | d :- | :- }

ne'er did an - y harm, But killed all the mice in his fa - ther's barn.

10. TOM, TOM, THE PIPER'S SON.

VOICE. *mf*

Key F. $\left\{ \begin{array}{l} d : d , r \mid m . d : d \mid s , . l , t , : d . r , m \\ \text{Tom, Tom, the Pi-per's son, Stole a pig and a -} \end{array} \right.$

PIANO. *f* *mf*

f . r : r , r \mid r , r : r , m \mid f . r : r , r \mid s , . t , d : r . m \mid r . d : d

way did run; The pig was eat and Tom was beat, Which sent him howl-ing down the street.

The musical score for 'Tom, Tom, the Piper's Son' is written in 2/4 time and the key of F major. It features a voice part and a piano accompaniment. The voice part begins with a rest, followed by the lyrics 'Tom, Tom, the Piper's son, Stole a pig and a -'. The piano accompaniment starts with a forte (f) dynamic and includes various rhythmic patterns and dynamics like mezzo-forte (mf). The score concludes with the lyrics 'way did run; The pig was eat and Tom was beat, Which sent him howl-ing down the street.' and a final cadence.

In another version, Tom, like the Hamelin piper, sets everybody dancing with comic results.

11. THREE BLIND MICE.

VOICE. *mf*

Key C. $\left\{ \begin{array}{l} m : - : r : - : \mid d : - : | : - : \mid s : - : | f : - : s \mid m : - : | : - : s \mid d' : - : d' \mid t : - : | : t \mid d' : - : d' \mid s : - : s \\ \text{Three blind mice, See how they run, They all ran after the farm-er's wife, Who} \end{array} \right.$

PIANO. *mf*

$\left\{ \begin{array}{l} d' : d' : d' \mid t : - : | : t \mid d' : - : d' \mid s : - : s \mid d' : d' : d' \mid t : - : | : t \mid d' : d' : d' \mid s : - : | : f \mid m : - : | r : - : \mid d : - : \\ \text{cut off their tails with a carv-ing knife, Did ev-er you see such fools in your life? As these three blind mice.} \end{array} \right.$

cresc.


The musical score for 'Three Blind Mice' is written in 6/8 time and the key of C major. It features a voice part and a piano accompaniment. The voice part begins with the lyrics 'Three blind mice, See how they run, They all ran after the farm-er's wife, Who'. The piano accompaniment starts with a mezzo-forte (mf) dynamic and includes various rhythmic patterns and dynamics like crescendo (cresc.). The score concludes with the lyrics 'cut off their tails with a carv-ing knife, Did ev-er you see such fools in your life? As these three blind mice.' and a final cadence.

12. GOOSEY, GOOSEY, GANDER.

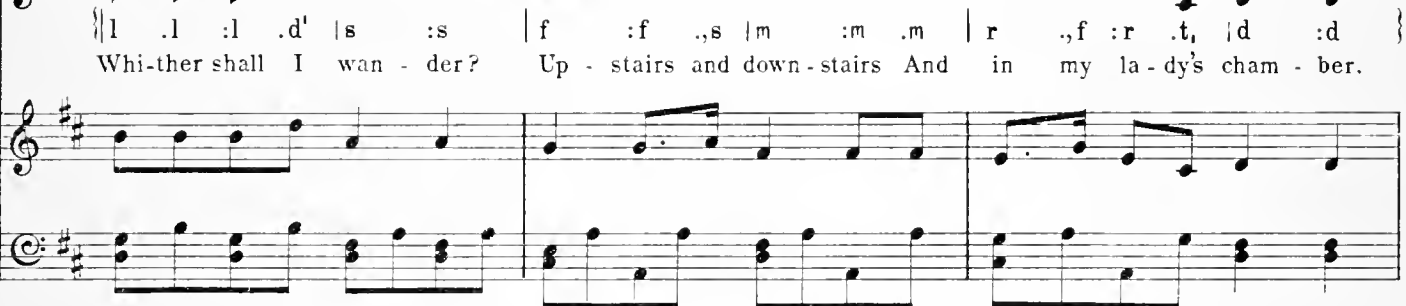
VOICE. 


Key D. { d ., r : d ., m | s : s }
Goose - y goose - y gan - der,

PIANO. 

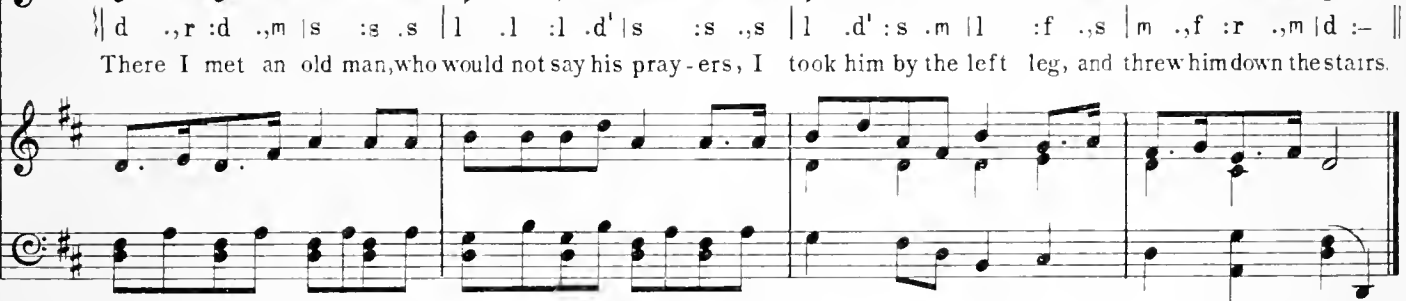


{ l .l :l .d' | s :s | f :f .,s | m :m .m | r .,f :r .t, | d :d }
Whi - ther shall I wan - der? Up - stairs and down - stairs And in my la - dy's cham - ber.





{ d ., r : d ., m | s :s .s | l .l :l .d' | s :s .,s | l .d' :s .m | l :f .,s | m .,f :r .,m | d :- }
There I met an old man, who would not say his pray - ers, I took him by the left leg, and threw him down the stairs.



The following Rhyme is also sung to the above tune.

Little Tommy Tucker sang for his supper
 What shall he have? Some white bread and butter.
 How shall he cut it without e'er a knife?
 How shall he marry without e'er a wife.

13. GEORGY PORGY.

Tune noted by A. C.

VOICE. Key G. s :- :s | f :- :r | d :- :d | d :- :
Georg-y Porg-y pud-ding and pie,

PIANO.

d :- :d | r :- :d | t, :- :s, | s, :- :s :- :s :- :s | s :- :f | m :- :d | s :- :s :- :s :- :s | f :- :r | d :- :d | d :- :
Kissed the girls and made them cry; When the boys came out to play, Georg-y Porg-y ran a-way.

PIANO.

This Rhyme is also sung to the tune of "Girls and boys come out to play." See page 15

14. DAME, GET UP AND BAKE YOUR PIES.

Air (first four lines) of "GREENSLEEVES"

VOICE. Key B. d :- :d | d :- :r :- :m | r :- :t, | s, :- :d :- :l, | l, :- :
1. Dame, get up and bake your pies, Bake your pies,

PIANO.

se, :- :m, | m, :- :d :- :d | d :- :r :- :m | r :- :t, | s, :- :l, :- :t, | d :- :l, | t, :- :l, :- :se, | l, :- :l, :- :
bake your pies, Dame, get up and bake your pies On Christ-mas day in the morn - ing.

PIANO.

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.

15. HERE WE GO ROUND THE MULBERRY BUSH.

VOICE. *Key F.* $\text{||} \text{d} : \text{d} : \text{d} \text{ld} :- : \text{m} \text{ | s} : \text{s} : \text{m} \text{ld} :- : \text{d} \text{ | r} : \text{r} : \text{r} \text{lr} :- : \text{d} \text{ | t, : \text{s, : \text{s, | s, :- : -}$

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

PIANO. *p*

$\text{||} \text{d} : \text{d} : \text{d} \text{ld} :- : \text{m} \text{ | s} : \text{s} : \text{m} \text{ld} :- : \text{m} \text{ | r} : \text{m} : \text{r} \text{ld} : \text{t, : \text{l, | s, :- : - | s, :- : -}$

Here we go round the mul-ber-ry bush, All on a sum-mer morn-ing.

$\text{||} \text{r} : \text{r} : \text{r} \text{lr} :- : \text{m} \text{ | r} :- : \text{t, | s, :- : - | s} : \text{s} : \text{s} \text{ls} :- : \text{l} \text{ | s} :- : \text{m} \text{ld} :- : -$

This is the way we clap our hands, This is the way we clap our hands,

$\text{||} \text{f} : \text{f} : \text{m} \text{lf} :- : \text{s} \text{ | l} :- : \text{t} \text{ld}' :- : \text{l} \text{ | s} : \text{l} : \text{s} \text{lf} : \text{m} : \text{r} \text{d} :- : - \text{ld} :- : -$

This is the way we clap our hands, All on a sum-mer morn-ing.

cresc.

The tune is almost as well known by the name of the old English song "Nancy Dawson." The music is repeated to the words "This is the way we wash our clothes"(instead of "clap our hands"). For the third verse, sing "dry our clothes;" Fourth verse, "scrub the floors," adding suitable actions.

16. JACK AND JILL.

Accompaniment by F. JAMES.

Allegro.

VOICE.

PIANO.

Key C. | s :- :s | s :- :s | d' :- :d' | d' :- :d' |

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 tum - bling af - ter.

mf

accel.

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 halloo.

This Rhyme is also sung to the tune of "Merrily danced the Quaker's Wife" given on page 25.

17. LITTLE JACK HORNER.

Accompaniment by R. H. McCARTNEY.

Allegretto.

VOICE.

PIANO.

Key F. | f :m :f | r :- :r | m :r :m | d :- :d | f :m :f | r :- :r |

Lit-tle Jack Hor - ner sat in a cor - ner, Eat-ing a Christ - mas

pie; He put in his thumb, and pull'd out a plum, And said, "What a good boy am I!"

mf

f

"Little Miss Muffet" is also sung to this tune. For the words see page 40.

18. O DEAR SIXPENCE.

VOICE.

PIANO.

mp

mp

Lahis F. | d :d lt, :m }
1. O dear six-pence!

I, :l, lse, :m, d :d lt, :m m l, :se, se, ll, :- m :m m lr .r :s, }

I love six-pence, I love six-pence as I love my life; I'll spend a penny ont,

|d :r .d lt, .l, :s, .s, l, :l, .t, ld :t, l, :se, .se, ll, :-

I'll lend an-oth-er ont, And I'll car-ry four - pence home to my wife.

2. O dear fourpence! I love fourpence,
I love fourpence as I love my life;
I'll spend a penny ont, I'll lend another ont,
And 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 ont, I'll lend another ont,
And I'll carry nothing home to my wife.
4. O dear nothing, I've got nothing,
I will nothing buy for my wife:
I have nothing, I'll spend nothing,
And I love nothing better than my wife.

19. THE NORTH WIND DOTH BLOW.

Accompaniment by PERCY JACKMAN.

Andante con molto.

VOICE.

Key A. { :s, | d :d :d | d :- :d }

1. The north wind doth blow, and
2. The north wind doth blow, and
3. The north wind doth blow, and

PIANO. *mf*

r :r :r | r :- :r | m :r :d | d :t, :d | r :- :s, | s, :- :s, }

we shall have snow, And what will the rob - in do then, poor thing? Hell
we shall have snow, And what will the swal - low do then, poor thing? Oh!
we shall have snow, And what will the chil - dren do then, poor things? When

D. C. for Verses 2 & 3.

d :d :d | d :- :d | r :r :r | r :- :f | m :f :m | r :m :r | d :- :d | d :- }

sit in a barn, And keep him-self warm, And hide his head un - der his wing, poor thing!
do you not know, He's gone long a - go, To a coun - try much warm - er than ours, poor thing!
les sons are done, They'll jump, skip, and run, And play till they make themselves warm, poor things!

D. C.

The following Rhyme is also sung to this tune:

Ride a cock horse to Banbury Cross,
To see a fine lady upon a white horse;
Rings on her fingers and bells on her toes,
She shall have music wherever she goes.

20. TWINKLE, TWINKLE, LITTLE STAR.

Allegretto. ♩ = 100.

Fine.

VOICE

Key D. ♯ d :d s :s l :l s :- f :f m :m r :r d :-

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

PIANO.

s :s f :f m :m r :- s :s f :f m :m r :-

Up a - bove the world so high, Like a dia - mond in the sky. *D.C.*

2.

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

The tune "Innocents" is often sung instead of the above. "The Spanish Chant" is another tune adopted.

21. GIRLS AND BOYS, COME OUT TO PLAY.

Air from PLAYFORD'S DANCING MASTER, 1716.

Accompaniment by R. H. McCARTNEY.

Allegretto.

VOICE

Key F. ♭ s :- :m lf :- :r s :- :m ld :- :d r :- :m lf :m :r s :- :m ld :- :-

1. Girls and boys, come out to play, The moon doth shine as bright as day;

PIANO.

s :s :m ls :s :s l :l :f ll :- :t d' :t :l ls :m :d s :- :m ld :- :-

Come with a whis - tle or come with a call, Come with a good will or not at all.

2. Leave your supper and leave your sleep,
And join your playfellows in the street;
Come with a shout and come with a bound,
And dance in the moonlight round and round.

3. Up the ladder and down the wall,
A halfpenny roll will serve us all;
You'll find milk, and I'll find flour,
And we'll have a pudding in half-an-hour.

22. AS TOMMY WAS WALKING.

Noted by A. G.

VOICE.

PIANO.

Key D. } s d : m : s d : m : s
As Tom-my was walk-ing, one

d : m : s d' : t : l s : f : m s : m : d t, r : r r :- :- t, r : r
fine sum-mer day, Some cher-ry-cheek'd ap-ples he saw on his way; Saw on his

r :- :- r : f : f f :- : f m : s : s d' : s : s m : d : d d :-
way, Saw on his way, Some cher-ry-cheek'd ap-ples he saw on his way.

2. Some cherry-cheek'd apples, so pleasant to see,
They seemed to say, "Tommy, come climb up the tree."
Climb up the tree, climb up the tree,"
They seemed to say "Tommy, come climb up the tree."
3. So Tommy climbed up to the top of the tree,
To gather those apples so pleasant to see,
Pleasant to see, etc.
4. The bough it did break, and poor Tommy did fall,
So down came poor Tommy, and apples and all,
Apples and all, etc.
5. His face it was scratched, and he felt very sore;
He promised that he would steal apples no more,
Apples no more, etc.

23. BAA, BAA, BLACK SHEEP.

VOICE. *mf*

Key G. } d :d |s :s | l .l :l .l |s :- | f :f |m :m }
 Baa, baa, black sheep, have you an - y wool! Yes sir, yes sir,

PIANO. *mf*

r :r |d :- | s :s |s |f :f |m :m |m |r :- |r |s :s |s |f |f :f }
 three bags full: One for the mas - ter, one for the dame, And one for the lit - tle boy that

m :m |m |r :- | d :d |s :s | l .l :l .l |s :- | f :f |m :m |r :r |d :- |
 lives in our lane. Baa, baa, black sheep, have you an - y wool! Yes, sir, yes, sir, three bags full.

"Twinkle, twinkle, little star" is also sung to this tune. See page 15.

24. HUMPTY DUMPTY SAT ON A WALL.

VOICE. Key C. } m :-s |f :-: | s :l :t |d' :-: | m :-s |f :-: | }
 Humpty Dumpty sat on a wall Humpty Dumpty

PIANO. *f* *mf*

s :f :m |r :- : | m :m :s |f :f :l | s :l :t |d' :- :d'.d' |m' :- :d' |f' :- :m' |r' :d' :t |d' :-: |
 had a great fall; All the King's horses and all the King's men Couldn't set up Hump - ty Dumpty a - gain.

25. THE FROG WHO WOULD A-WOOING GO.

AIR by C. E. HORN.

Accompaniment by R. H. Mc CARTNEY.

Allegretto giocoso.

VOICE. *mf*

Key: C. | s d' :- :d' | s :- :s | m :s :m | d' :- :- | d' :- :- | m' :- :d' }

1. A frog he would a - woo - ing go; Heigh - ho! says
 2. So off he set with his op - er - a hat, Heigh - ho! says
 3. "Pray, Mis - ter Rat, will you go with me?" Heigh - ho! says
 4. They came to the door of Mous - ey's hall, Heigh - ho! says

PIANO. *mf*

t :r' :- | - : :s | l :l :l | d' :t :l | s :l :f | m : :s | l :- :l | d' :- :l }

Row-ley; Whether his moth-er would let him or no, A frog he would a -
 Row-ley; And on the road he met with a rat, So off he set with his
 Row-ley; Kind Mrs. Mous - 'ey for to see, "Pray, Mis - ter Rat, will you
 Row-ley; They gave a loud knock, and they gave a loud call, When they came to the door of

s :l :f | m : :m | m | f :- :l | m :- :s | r :m :f | s :l :t }

woo - ing go.
 op - er - a hat. } With a row - ley, pow - ley, gam - mon and spin - ach, Heigh -
 go with me.
 Mous - ey's hall.

cresc.

d' :- :s | s :l :f | m :d :- | - : : | : : | : : | : : | : : }

ho, says An-thon-y Row-ley.

5. "Pray, Mrs. Mouse, are you within?"
Heigh-ho, says Rowley.
"Oh! yes, kind sirs, I'm sitting to spin."
With a rowley, &c.
6. "Pray, Mrs. Mouse, will you give us some beer?"
Heigh-ho, says Rowley.
"For Froggy and I are fond of good cheer."
With a rowley, &c.
7. "Pray, Mr. Frog, will you give us a song?"
Heigh-ho, says Rowley.
"Let it be something that's not very long."
With a rowley, &c.
8. "Indeed, Mrs. Mouse," replied Mr. Frog.
Heigh-ho, says Rowley.
"A cold has made me as hoarse as a dog."
With a rowley, &c.
9. "Since you have a cold, Mr. Frog," Mousey said,
Heigh-ho, says Rowley.
"I'll sing you a song that I have just made."
With a rowley, &c.
10. But while they were all a-merry-making,
Heigh-ho, says Rowley.
A cat and her kittens came tumbling in.
With a rowley, &c.
11. The cat she seized the rat by the crown;
Heigh-ho, says Rowley.
The kittens they pulled the little mouse down.
With a rowley, &c.
12. This put Mr. Frog in a terrible fright;
Heigh-ho, says Rowley.
He took up his hat and he wished them good-night.
With a rowley, &c.
13. But as Froggy was crossing a brook
Heigh-ho, says Rowley.
A lily-white duck came and gobbled him up.
With a rowley, &c.
14. So there was an end of one, two, and three:
Heigh-ho, says Rowley.
The rat, the mouse, and the little frog-gee.
With a rowley, &c.

26. CURLY LOCKS.

VOICE. Key B \flat . | d :r :m | d :r :m | f :r :d |

Cur-ly locks! cur-ly locks! wilt thou be

PIANO. *mp*

t, :l, :s, | d :r :m | l, :r :d | t, :l, :t, | d :- :s, | d :r :m |

mine? Thou shalt not wash dish-es, nor yet feed the swine, But sit on a

d :r :m | f :r :d | t, :l, :s, | d :r :m | l, :r :d | t, :l, :t, | d :- :s, |

cush-ion, and sew a fine seam, And feed up-on straw-ber-ries, su-gar and cream.

27. OLD KING COLE.

AIR of the 17th Century.

Accompaniment by F. JAMES.

VOICE. Lah is G. | m, :m, | ld :d .t, |

1. 2. 3. 4. Old King Cole was a

PIANO. *f* *mf*

|| t, .l, :se, .l, | m, :m, .m, | l, .l, :t, | d :r | m :- | - :d .r | m :f .m | r :m .r }
 mer-ry old soul, And a mer-ry old soul was he, And he call'd for his pipe and he

|| d :r .d | t, :d .r | m :l, .l, | d .t, :l, .se, | l, :- | - : | l, .se, .l, .t, | d .d :t, .d }
 call'd for his bowl, And he call'd for his fid - dlers three: Ev - 'ry fid-dler had a
 call'd for his bowl, And he call'd for his harp - ers three: Ev - 'ry har-per had a
 call'd for his bowl, And he call'd for his pi - pers three: Ev - 'ry pi-per had a
 call'd for his bowl, And he call'd for his drum - mers three: Ev - 'ry drummer had a

|| r .d :t, .l, | se, :m, | l, .se, :l, .t, | d .d :r | m :- | - :d .r }
 fid - dle fine, A ve - ry fine fid - dle had he, Then
 harp so fine, A ve - ry fine harp had he, Then
 pipe so fine, A ve - ry fine pipe had he, Then
 drum so fine, A ve - ry fine drum had he, Then

|| m :f .m | r :m .r | d :r .d | t, :d .r | m :l, | d .t, :l, .se, | l, :- | - }
 twee - dle - dee went the fid - dlers three, And so hap - py we will be.
 twang - a - twang went the harp - ers three, And so hap - py we will be.
 too - tle - too went the pi - pers three, And so hap - py we will be.
 rub - a - dub went the drum - mers three, And so hap - py we will be.

28. OH WHAT HAVE YOU GOT FOR DINNER MRS. BOND.

From an 18th Century Musical Comedy.

VOICE.

PIANO.

Key Eb. { :m .f }
1. "Oh

what have you got for din - ner, Mrs. 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 stuffed and my cus - tom - ers filled.

The musical score is written for voice and piano. It consists of four systems of music. The first system shows the vocal line starting with a rest, followed by the piano accompaniment. The second system contains the first line of lyrics. The third system contains the second line of lyrics. The fourth system contains the third line of lyrics. The piano part features a steady accompaniment with some melodic lines in the right hand and a bass line in the left hand. The key signature is E-flat major (three flats) and the time signature is 2/4.

2. "Pray send first the beef for dinner, Mrs. Bond,
And then dress those ducks that are swimming in the pond!"
Dilly, dilly, etc.

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

4. "I have been to the ducks which are swimming in the pond,
But I find they will not come to be killed, Mrs. Bond!"
Dilly, dilly, etc.

5. Then away flew Mrs. Bond, in a pretty little rage,
With her pockets full of onions and her apron full of sage.
Dilly, dilly, etc.

29. THREE CHILDREN SLIDING ON THE ICE.

VOICE.

PIANO.

Key F. } r }

1. Three

cresc.

|| m :- :r ld :- :r | m :- :r ld :- :m | f :- :m lr :- :de tr :- :- | :- :f }

chil - dren slid - ing on the ice, All on a sum - mer's day, As

|| f :- :f ls :- :f | m :- :r ld :- :m | m :r :d ld :- :t, | d :- :- | :- : ||

it fell out, they all fell in, The rest they ran a - way.

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.

Ye parents that have children dear,
And all ye that have none,
If you would have them safe abroad,
Pray keep them safe at home.

30. THERE WAS A JOLLY MILLER ONCE.

VOICE. *mf*

Lahis G. :m, l, :- :l, lse, :- :m, d :- :d lt, :- :r d :t, :l, lt, :- :se, l, :- :- l- :- :m,

1. There was a jol - ly mil - ler once Lived on the riv - er Dee: He

PIANO. *mf*

l, :- :l, lse, :- :m, d :- :d lt, :- :r d :t, :l, lt, :- :se, l, :- :- l- :- :d.r

work'd and sang from morn till night, No lark so blithe as he. And

cresc.

m :- :m |m :- :d r :- :r |m :- :r d :- :l, |r :- :d d :- :- |t, :- :m,

this the bur - den of his song For ev - er used to be— "I

cresc.

l, :- :l, lse, :ba, :m, d :- :d lt, :- :r d :t, :l, lt, :- :se, l, :- :- l- :-

care for no - bo - dy, no! not I, Since no - bo - dy cares for me."

2. "I live by my mill, she is to me
Like parent, child, and wife,
I would not change my low degree
For any other in life;
No lawyer, surgeon, or doctor
E'er had a groat from me,
And I care for nobody no not I,
If nobody cares for me!"

3. Then, like the miller bold and free,
Let us rejoice and sing;
The days of youth were made for glee,
And time is on the wing;
The song shall pass from me to thee,
And round this merry throng,
And all in heart and voice agree,
To sing "Long live the King."

31. SIMPLE SIMON.

VOICE. Key G.

1. Sim - ple Si - mon met a pie - man, Go - ing to the fair; Said

PIANO.

Sim - ple Si - mon to the pie - man - "Let me taste your ware?"

Said the pie-man to Sim - ple Si - mon, "Show me first your pen-ny?" Said

Sim - ple Si - mon to the pie-man, "In - deed I have not a - ny?"

2.

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

3.

He went to catch a dickey-bird,
And thought he could not fail,
Because he'd got a little salt,
To put upon its tail.

4.

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

5.

He went for water in a sieve,
But soon it all ran through,
And now poor Simple Simon says,
He bids you all adieu.

The tune is also associated with "Merrily danced the quaker's wife."

32. THE FROG AND THE MOUSE.

VOICE.

PIANO.

Key Eb. : d | s : s | m : m | d : d | m : | f : f . s | m : d | t , d : r | m | r : }

1. There was a frog liv'd in a well, Fal la la la la la la la la la.

{ s : s | m . m : m | d : d . d | m : | f : f . s | m : d | r . d : r . m | d : s }

And a mer-ry mouse un - der a mill, Fal la la la la la la la la la. This

{ r : m | f : s | r : m | f : - . f | r : m | f : l | s : fe | s : }

frog he would a woo - ing ride, With sword and buck - ler by his side.

s :s | m :m | d :d | m : | f :f .s | m :d | r .d :r .m | d : |
 Fal la la la la la la, Fal la la la la la la la la.

2.

When he came to Mouse's hall, Fal, la, la, etc.
 There he did both rap and call, Fal, la, la, etc.
 "Lady Mouse, are you within?"
 "Yes, kind sir! I sit and spin." Fal, la, la, etc.

3.

The Lady Mouse she did come down, Fal, la, la, etc.
 Dressed in a brand new satin gown, Fal, la, la, etc.
 "My Lady Mouse, I'm come to woo,
 Will you marry me? aye or no?" Fal, la, la, etc.

4.

"Oh, no, I cannot grant you that, Fal, la, la, etc.
 Till comes home my Uncle Rat." Fal, la, la, etc.
 Says Uncle Rat, when he came home,
 "Who's been here since I've been gone?" Fal, la, la, etc.

5.

"Oh, there's been a gentleman Fal, la, la, etc.
 Says he'll marry me, if he can," Fal, la, la, etc.
 The rat could no objection make,
 But bid Sir Frog the Lady take. Fal, la, la, etc.

6.

So they all sat down to a merry making, Fal, la, la, etc.
 When in marched Puss and her kitling; Fal, la, la, etc.
 The cat she seized the rat by the crown,
 The kitten she pulled the little mouse down. Fal, la, la, etc.

7.

The frog, not liking such a sight, Fal, la, la, etc.
 Took up his hat and wished them "Good night." Fal, la, la, etc.
 But as he was crossing over a brook,
 He was swallowed by a gentle duck. Fal, la, la, etc.

"The Fox and the Grapes" is another rhyme set to this tune. See end of the book.

33. O MY MAN JOHN.

MADAM, I PRESENT YOU.

VOICE.

PIANO.

Key A. | s, .s, :d .d ld :d .d | r .m :f .r lm : .d | r .r :r lr :d .r }

1. Ma-dam, I pre-sent you with these six rows of pins The ve-ry first to - ken my

| t, :l, |s, : | d .d :s, .s, lm, :s, | d :d |s, :t, | d .d :d .d |s, :t, | d :-l-:- . ||

true love brings; Ma-dam, will you walk with me, me, me, And ma-dam will you walk with me?

{ .s, | s, :d .d ld :d .d | r .m :f .r lm :d | r .,r :r lr :d .d | t, :l, |s, : .t, }

I will not ac-cept of your six rows of pins The ve - ry first to - ken your true love brings; And

d :s, | m, :s, | d :d | s, :- .t, | d :d | s, :t, | d :- | - : ||
 I won't walk with you, you, you, And I won't walk with you.

2.

Oh, my man John! What can the matter be?
 That I love this lady, but she won't love me
 And she won't walk with me, me, me,
 And she won't walk with me.
 O master, O master, never you fear
 For she'll be your love and your only dear
 And she will walk with you, you, you,
 And she will walk with you.

[Repeat these two stanzas after verse 4.]

3.

Madam, I present you this little silver bell
 To call up your servants if you're not well;
 Madam will you walk with me, me, me,
 And madam will you walk with me?

[The lady then refuses this present, as before.]

4.

Madam, I present you this little golden watch,
 To hang by your side when you go to church;
 Madam, will you walk with me, me, me,
 And madam will you walk with me?

5.

Yes, I will accept your little golden watch
 To hang by my side when I go to church;
 And I will walk with you, you, you,
 And I will walk with you.

6.

You would not accept of my little silver bell,
 To call up your servants when you are not well,
 And you would not walk with me, me, me.
 And you would not walk with me.

7.

Oh you will accept of my little golden watch
 To hang by your side when you go to church,
 And you will walk with me, me, me,
 Now, I won't walk with you!

34. JOHNNY PRINGLE.

VOICE. 

Key F. 

mp

mf


mf

|| d .s, :d .s, | d ,t, d ,r :m }
John-ny Prin-gle had a lit-tle pig;




|| m .r :m .r | m ,r .m ,f :s | d .s, :d .s, | d ,t, d ,r :m .m | m .r :m .r }
When 'twas young 'twas not ve-ry big, When'twas old, it lay in clo-ver, Now it's dead, and





|| m ,r .m ,f :s .s | d .s, :d .s, | d ,t, d ,r :m | m .r :m .r | m ,r .m ,f :s .s, }
that's all o-ver, John-ny Prin-gle he laid down to die, Bet-sy Prin-gle she laid down to cry; So

dim.



rall. 

|| d .s, :d .s, | d ,t, d ,r :m | m ,s .d ,r :m ,s .s ,s | :d ,r | m ,m .r :d }
there's an end of one, two, and three, John-ny Prin-gle, Bet-sy Prin-gle; and the lit-tle Pig-gy.

Slow. 

rall. *mf* *p*

35. ORANGES AND LEMONS.

VOICE. Key F. || s :- s lf :- :l }

PIANO. *mf*

1. O - ran - ges and
2. When will you

|| s :- :ld :d :d s :- :lf :- :l s :- :ld :- :d s :- :lf :- :l s :- :ld :d :d }

le - mons! Say the bells of St. Cle - ments! You owe me five far - things Say the
pay me? Say the bells of Old Bai - ley, When I grow rich Say the

D.C.

|| s :- :lf :- :l s :- :ld :- :d d :- :d ld :d :d d :d :d ld : :d d :- :d ld :d :d }

bells of St. Mar - tin's. Here comes a can - dle to light you to bed! Here comes a chop - per to
bells of Old Shore - ditch.

|| d :d :d ld : : s :- :s :- :s :- :s :- :s :- :s :- :s :- :s :- :d : :l : : }

chop off your head. Last, last, last, last, man's, man's, man's, man's head!

3.

4.

“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 St. Peter’s;
Two sticks and an apple, say the bells of Whitechapel.

Here comes a candle.

Old father Bald-plate, say the slow bells of Aldgate;
Poker and tongs, say the bells of St. John’s.
Kettles and pans, say the bells of St. Anne’s
Brick-bats and tiles, say the bells of St. Giles.

Here comes a candle.

36. THE CARRION CROW.

VOICE.

PIANO.

Key Ez. } .d f .f :m .m)
1. A car-ri-on crow sat

r .r :d d ,r .m ,f :s .m s :d .d d' .d' :t .t l .l :s
on an oak, Der-ry,der-ry,der - ry dee - co; A car-ri-on crow sat on an oak,

f .f ,f :m .m r .r :d f :m .m r .r :d d ,r .m ,f :s .m s :d .
Watching a tai - lor shape his cloak. Heigh ho, the car-ri-on crow, Der-ry,der-ry,der- ry dee - co.

2.

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,
Sing heigh ho, etc.
Derry, derry, derry, deeco;

3.

The tailor shot, and he miss'd his mark,
Derry, derry, derry, deeco;
The tailor shot, and miss'd his mark,
And shot his own sow through the heart.
Sing heigh ho, etc.

4.

Oh, wife! Oh, wife! some brandy in a spoon,
Derry, derry, derry, deeco;
Oh, wife! bring me some brandy in a spoon,
For our old sow is in a swoon,
Sing heigh ho, etc.

5.

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 pray'd for the old sow's soul.
Sing heigh ho, etc.

37. THERE WAS AN OLD WOMAN TOSSED UP.

Old Air "LILLIBURLERO"

PIANO.

mf

Key D. } s | d : r : d | m : m : m | r : m : r | f : - : f | m : s : m | f : - : m | r : d : t, | d : - : - }

There was an old wo-man toss'd up in a bas - ket Nine-ty-nine times as high as the moon;

{ d : r : d | m : - : m | r : m : r | f : - : f | m : s : m | f : - : m | r : d : t, | d : - : d }

What she did there I could not but ask it, For in each hand she car-ried a broom; "Old

{ d' : d' : t | d' : d' : s | s : l : ta | l : - : s : l : t | d' : s : l | s : f : m | r : - : s }

wo-man, old wo-man, old wo-man," cried I, "Whi-ther, ah whi-ther, ah whi-ther so high?" "To

{ l : s : f | m : f : s | l : s : f | m : f : s | l : d' : d | s : f : m | r : d : t, | d : - : }

sweep the cob - webs from the sky; And you may fol - low me, if you can fly."

"Hush-a-bye Baby" is also sung to the first part of this tune. See page 2.
5718

38. THE SPIDER AND THE FLY.

Accompaniment by PERCY JACKMAN.

Moderato.

VOICE.

Key E.

1. "Will you walk in-to my par-lour?" said a spi-der to a fly; "'Tis the prettiest lit-tle

PIANO.

f .m :m .m s .f :m .r m :m .f s .s :s .s s :s .s l .d' :t .l s :-s ,s s .f :f .f }
parlour that ev-er you did spy. The way in-to my par - lour is up a winding stair, And

s .f :f .f f .m :m .m s .f :m .r d :-d d .m :m .m d .m :m .m }
I have ma-ny pret-ty things to show when you get there." "Oh no, no!" said the lit-tle fly, "to

s .s :f .f m :-d d .m :m .m d .m :m .m s .f :r .t, d }
ask me is in vain; For who goes up that wind-ing stair will ne'er come down a - gain."

2.

"Sweet creature," said the spider, "you are witty and you're wise;
How handsome are your gaudy wings, how brilliant are your eyes!
I have a little looking-glass upon my parlour shelf;
If you'll step up one moment, dear, you shall behold yourself,"
"Oh, thank you, gentle sir," she said, "for what you're pleased to say;
And wishing you good morning now, I'll call another day."

3.

Alas, alas! how very soon this silly little fly,
Hearing his wily flattering words, came slowly fluttering by.
Thinking only of her brilliant wings, poor silly thing! at last.
Up jumped the cruel spider, and firmly held her fast!
He dragged her up his winding stair into his dismal den,
Within his little parlour, but she ne'er came down again.

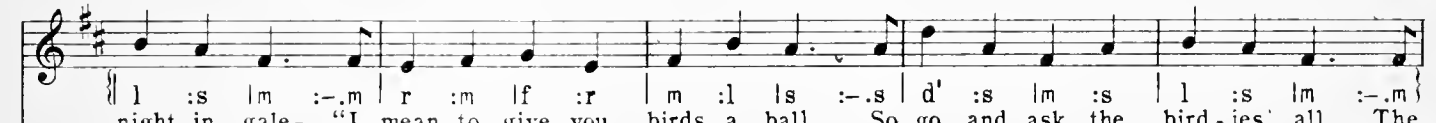
"Mrs Bond" is also sung to this tune. See page 22.


39. THE BIRDIE'S BALL.

APSLEY STREET.

VOICE. 

PIANO. 













2.
 Soon they came from bush and tree,
 Singing sweet their songs of glee;
 Each one stepped from his cosy nest,
 Each one dressed in his Sunday best.
 Tra la la.

4.
 The woodpecker came from his hole in the tree
 And brought his bill to the company,
 For cherries ripe and berries red;
 A very long bill, so the birdies said.
 Tra la la.

3.
 The wren and the cuckoo danced for life,
 The raven waltzed with the yellow bird's wife,
 The awkward owl and the bashful jay,
 Wish'd each other a very good day.
 Tra la la.

5.
 They danced all day till the sun was low,
 Till the mother birds prepared to go;
 Then one and all, both great and small,
 Flew home to their nests from the birdies' ball.
 Tra la la.

40. Where are you going to, my pretty fair maid?

Cumberland version, noted by A. G.

VOICE. Key D.

PIANO. *mp*

d :m .f ls .s :l .t
1. "Where are you go-ing to,

d' :t .l ls :d .t, t, d :m .f ls :l .t d' :t .l ls :- d' :t .l ls :d
my pret-ty fair maid With your red ro-sy cheeks and your cur - ly black hair?" "I'm goin-ga milk - ing,

f :t .l ls .m :d .t, t, d .r :m .f ls .s :l .m s :d ld :-
kind sir, she an-swer'd him, "For it's walk-ing in the dew that makes the milk-maids fair."

2.

"May I go with you, my pretty fair maid, With your red rosy cheeks and your curly black hair."

"You may if you like to, kind sir," she answered him, "For it's walking in the dew that makes the milkmaids fair."

3.

"What is your father, my pretty fair maid, With your red rosy cheeks and your curly black hair?"

"My father's a farmer, kind sir," she answered him, "For it's walking in the dew that makes the milkmaids fair."

4.

"What is your fortune, my pretty fair maid, With your red rosy cheeks and your curly black hair?"

"My face is my fortune, kind sir," she answered him, "For it's walking in the dew that makes the milkmaids fair."

5.

"Then I can't marry you, my pretty fair maid, With your red rosy cheeks and your curly black hair."

"Nobody ^{ask'd} you, kind sir," she answered him, "For it's walking in the dew that makes the milkmaids fair."

41. THE FOX JUMPED UP IN A HUNGRY PLIGHT.

Noted by A. G.

VOICE.

PIANO.

Key G.

The fox jump'd up in a hun-gry plight And

begg'd the moon to give him light For he had ma-ny miles to trot that night Be-fore he reach'd his den O,

Den O, Den O. For he had ma-ny miles to trot that night Be-fore he reach'd his den O.

2. At last he came to the old farmyard
Where the ducks and geese declared 'twas hard
That their nerves should be shaken and their rest disturbed
By a visit from Mr. Fox O.
That their nerves should be shaken and their rest disturbed
By a visit from Mr. Fox O.
3. He took the grey duck by the neck
And swung it right across his back,
Said he "By good luck, here's a good fat duck
So I'll be off to my den O!"
Said he "By good luck," etc.
4. Old Mrs. Slipper Slopper jumped out of bed,
And out of the window she popped her head;
"Oh, John, John, John, the grey goose is gone!
And the fox is off to his den O!"
"Oh, John, John, etc!"
5. John went up to the top of the hill,
And blew a blast both loud and shrill.
Said the fox "That's very pretty music, still
I'd rather be in my den O."
Said the fox, etc."
6. At last the fox got to his den,
To his dear little foxes eight, nine, ten;
Said he, "By good luck, here's a good fat duck,
With his legs all dangling down O."
Said he "By good luck, etc."
7. He sat down to dinner with a hungry wife,
They did very well without fork or knife;
They never ate a better duck in all their life,
And the little ones fought for the bones O.
They never ate, etc.

42. SING A SONG OF SIXPENCE.

Old Air "CALDER FAIR."

Accompaniment by PERCY JACKMAN

Allegretto.

VOICE.

PIANO.

Key C. { (s. | d' .t :l .s | d' :m .m }

1. Sing a song of six - pence, A
2. The king was in his counting-house,

f *Fine.* *mf*

{ (s .l :s .m | s :- (s) | d' .t :l .s | d' :m | r .m :f .s | l :- (l) | s .d' :d' .d' }

pock - et full of rye, Four - and - twenty black - birds Baked in a pie; When the pie was
Count - ing out his money; The queen was in her par - lour, Eating bread and honey; The maid was in the

D.C. v.2.


{ d' :d' .d' | t .r' :r' .r' | r' :- | m' .r' :d' .t | d' .t :l .s | l .d' :t .r' | d' :- }

o - pened The birds be - gan to sing. Was not that a dain - ty dish To set be - fore a king?
gar - den, Hang - ing out the clothes. By came a lit - tle bird And pecked off her nose!

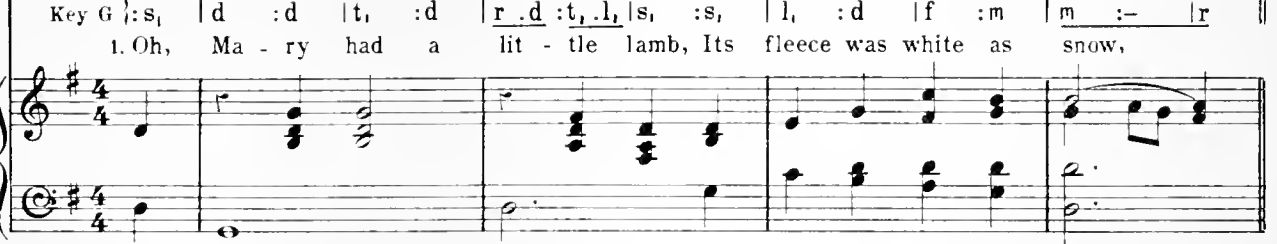
D.C.

"Taffy was a Welshman" is also sung to this tune. See page 40.

43. OH, MARY HAD A LITTLE LAMB.

VOICE.  Key G; s, | d :d | t, :d | r .d :t, .l, | s, :s, | l, :d | f :m | m :- | r


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

PIANO. 

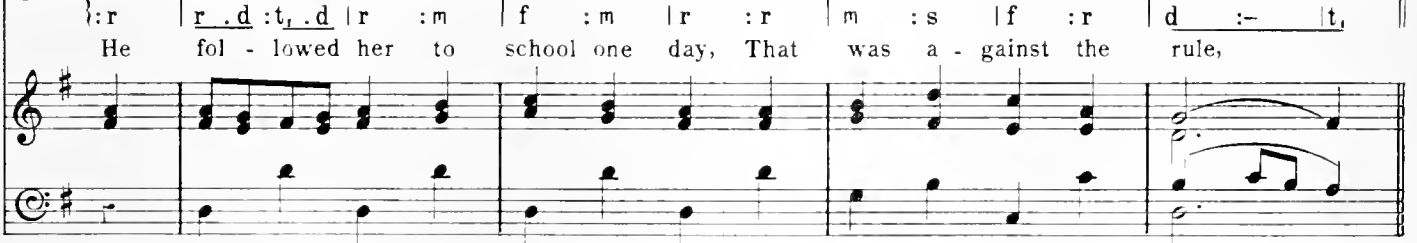
 :s, | d :d | t, :d | r .d :t, .l, | s, :s, | l, :f | r :t, | r :- | d


And ev - 'ry - where that Ma - ry went, The lamb was sure to go;



 :r | r .d :t, .d | r :m | f :m | r :r | m :s | f :r | d :- | t,

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



 :s, | d :d | t, :d | r .d :t, .l, | s, :s, | l, :f | r :t, | r :- | d

It made the chil - dren laugh and play to see a lamb at school.



2.
And 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,
Yqu'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.

44. POLLY PUT THE KETTLE ON

(For the tune, see page 3.)

1. Polly, put the kettle on,
The kettle on, the kettle on,
Polly, put the kettle on,
And let's drink tea.
2. Sukey, take it off again,
Off again, off again,
Sukey, take it off again,
They're all gone away.

45. LITTLE MISS MUFFET

(For the tune, see page 12.)

Little Miss Muffet sat on a tuffet,
Eating some curds and whey:
There came a big spider, which sat down beside her,
And frightened Miss Muffet away.

46. THE FOX AND THE GRAPES.

(For the tune, see page 26.)

- | | |
|--|---|
| <ol style="list-style-type: none"> 1. A hungry fox one day did spy,
Fal lal lal lal la,
Some fine ripe grapes that hung so high,
Fal lal lal lal la.
And as they hung they seemed to say,
To him who underneath did stay,
"If you can fetch us down you may,"
Fal lal lal lal la. | <ol style="list-style-type: none"> 2. The fox his patience nearly lost,
Fal lal lal lal la,
With expectation baulked and crossed,
Fal lal lal lal la.
He tried his best for near an hour,
But found the fruit beyond his power,
And then he said the grapes were sour;
Fal lal lal lal la. |
|--|---|

47. TAFFY WAS A WELSHMAN.

(For the tune, see page 38.)

1. Taffy was a Welshman,
Taffy was a thief,
Taffy came to my house,
And stole a leg of beef.
2. I went to Taffy's house,
Taffy was not at home,
Taffy came to my house,
And stole a marrow-bone.
3. I went to Taffy's house,
Taffy was in bed;
I took the marrow-bone,
And broke Taffy's head.
Repeat the first verse

