

THE  
**JUVENILE MUSICAL LIBRARY;**

CONSISTING OF

NATIONAL STORIES, NEWLY SET TO MUSIC,

BY W. A. NIELD.



CONTAINING,—FOR THE VOICE,

1. JOHN GULPIN, *by* Cowper
2. ELEGY ON MADAME BLAIZE, *by* Goldsmith.

3. THE FAKENUM GHOST. *by* Bloomfield.

4. THE HOUSE THAT JACK BUILT, &c.

FOR THE PIANO-FORTE,

5. RONDO, *by* STEIBELT.

6. RONDO, *by* MOZART.

Embellished with Sixty Illustrations, and Original Drawings by Cruikshank.

LONDON:

ALLAN BELL & CO., WILKINSON SQUARE, AND SIMPKIN & MARSHALL, STATIONERS' COURT;  
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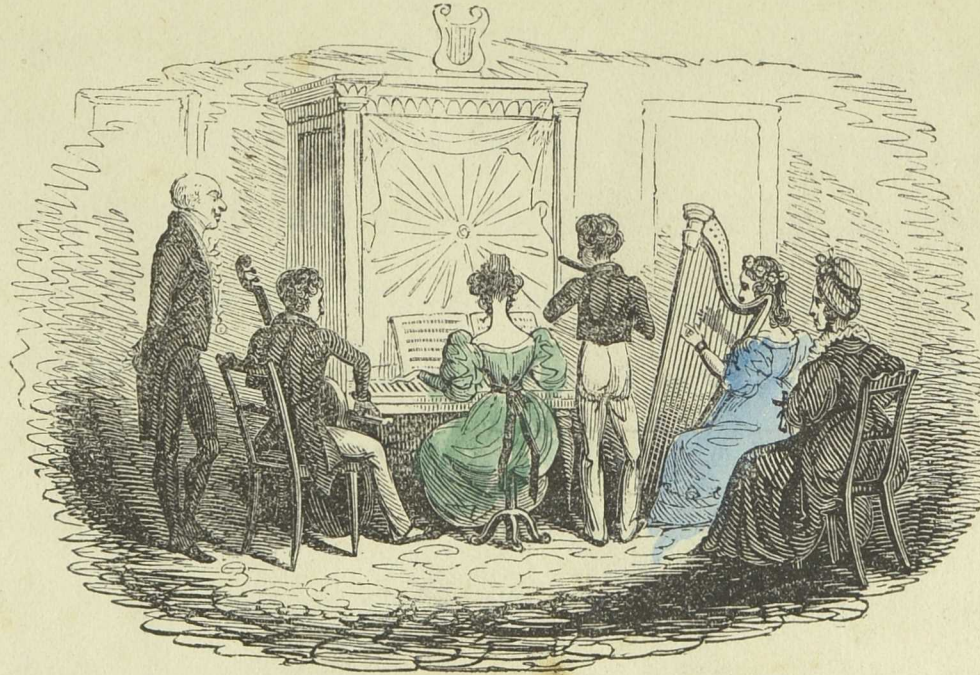






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## ADVERTISEMENT.

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In offering the “JUVENILE MUSICAL LIBRARY” to the patronage of an enlightened public, the Editor and publishers flatter themselves that it will in an especial manner meet with a favourable reception by that portion of it which constitutes elegant and accomplished Mothers, who with parental delight may, through the medium of this little work, have the gratification of seeing the youthful aspirants making rapid advancement in this fashionable science. With this view the Editor has endeavoured to render it as simple as possible. The words have therefore been printed in full, to obviate the necessity of ladies either having to learn the music or children the words, which otherwise would become a task instead of an instructive amusement. Aware that embellishments furnish an additional incitement, particularly to that class for whose use this publication is designed, the proprietors have at a great expense illustrated every Verse, from ORIGINAL DRAWINGS by CRUIKSHANK, engraved by BONNER. This they conceive will tend considerably to enliven the pleasurable exercise of the young amateur. In the event of meeting with the reasonable success they anticipate, the publishers intend continuing the JUVENILE MUSICAL LIBRARY at occasional intervals, in Parts similar in size and price to the present.

The following *Critical Notices* (referring more particularly to the First Piece, comprising JOHN GILPIN) will convey some idea of the real merits of the work.

“What used to be an irksome task is in these days turned into pleasing recreation; and in no case has labour been converted into pleasure more agreeably than in the First Part of the work before us. The eye is delighted by a number of amusing illustrations, the



memory refreshed by the repetition of one of the most popular poems of the age : and the Juvenile Musical Performer has most excellent practice, in the very clever manner in which the music of the Air and the accompaniments is composed by Mr. Nield."—*Glasgow Courier*.

"It is a part of the Policy of the "Schoolmaster" since he has come "abroad" to strew his path with bright and odoriferous flowers, so that the child of the present day becomes a Philosopher, a Chemist, a Geologist, a Mineralogist, an Optician, a Musician, &c. &c., in the mere process of amusement, or, in other words, be masters of the preliminary difficulties of the entire circle of the Sciences, while he fancies that he is enjoying the most delightful of recreations. The work before us is exactly of this stamp, and will compel many a boy to become a Musician and a Vocalist, *malgré lui*. Here is the entire story of "Johnny Gilpin" set to a very pretty Melody, and embellished with no less than five and twenty scenes, from that most eventful history, from the moment when he is exhibited at his shop door, in all the consequence of a Captain of train-bands, through all the dire disasters that befel him during that untoward expedition. It is enough to say that CRUIKSHANK is the Artist."—*Bath Herald*.

"This Publication is as novel in design as it is admirable in execution. The popular poem of John Gilpin (alluding to the first part of the work) set to a simple and expressive melody, and extending to thirty-six pages of well printed music, is illustrated by twenty-six designs by Cruikshank. These present themselves to the eye, like *side-notes*, in almost every page, and represent, with happy characteristic humour, the progressive adventures of the "horse and his rider." The object of the Editor, to make Juvenile Music a medium for the early training of Youth in this fashionable science, and of stimulating them by means of simple melodies and easy accompaniments to learn to accompany themselves, combined with its extraordinary cheapness, cannot fail of being attended by success."—*Glasgow Free Press*.

"The compositions are very spirited and pleasing, with many agreeable and extensively varied harmonies. This unpretending little work cannot fail to prove attractive to the class for which it is designed. The illustrations possess considerable humour."—*Court Journal*.

"The many humorous and appropriate illustrations by Cruikshank add not a little to its attraction in the eyes of the youthful musician for whom it is intended."—*Satirist*.

"We have been much delighted by a small work that has lately appeared, entitled the "MUSICAL JUVENILE LIBRARY," conducted by W. A. Nield, and illustrated by Cruikshank in his usual style of comicality. The subject set to music is John Gilpin, and the air is admirably adapted to the words. In a family where there are many children of musical taste it is well calculated to make their voices harmonize. We can highly recommend this valuable little work for that purpose."—*Stewart's Dublin Despatch*.



# JUVENILE MUSICAL LIBRARY.

## JOHN GILPIN.

THE WORDS BY COWPER.

THE MUSIC BY W. A. NIELD.



A train-band captain eke was he,  
Of famous London town."

*Grázioso, ma non troppo lento*

*mez:* *pp*

John Gil - pin was a ci - ti - zen, Of cre - dit and re -

*f* *ff* *p*



- nown ; A train band captain eke was he, Of famous Lon - don town. John

Gilpin's spouse said to her dear, Though mar - ried we have been, These twice ten tedious

years yet we, No ho - li - day have seen : No ho - li - day have seen : No



ho - li - day have seen.



"John Gilpin's spouse said to her dear  
Though married we have been," &c.

To - mor - row is our wedding day, And we will then re - pair, Un-

*p*

- to the Bell at Edmon - ton, All in a chaise and pair. My sis - ter and my



sis - ter's child. My - self and chil - dren three, Will fill the chaise; so

you must ride, On horse - back af - ter we: On horse - back af - ter we: On

horse - back af - ter we.





"And you are she, my dearest dear,  
Therefore it shall be done."

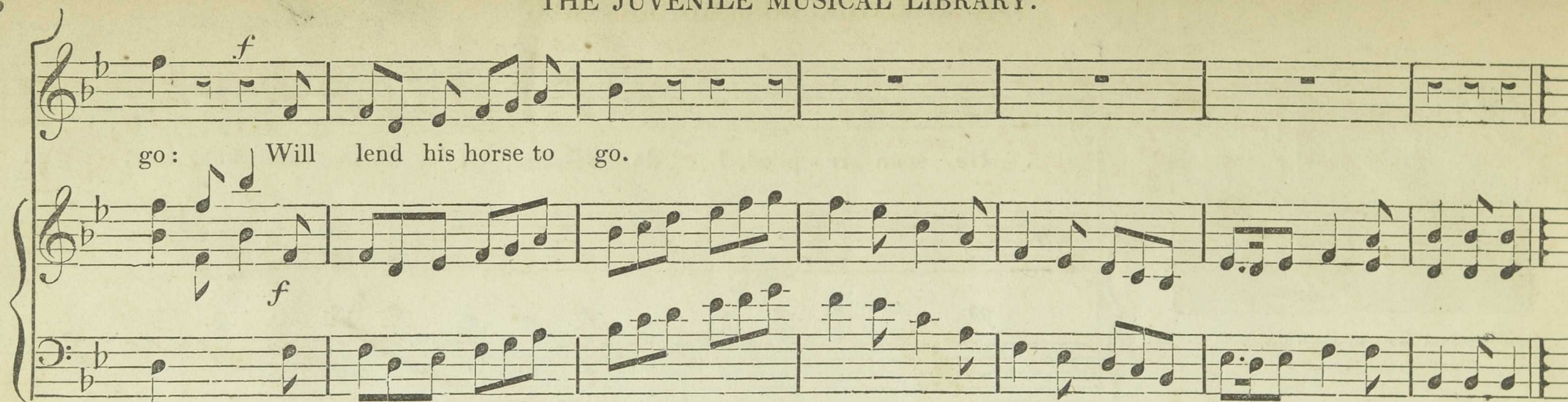
He soon re - plied, I do ad-mire, Of wo-man-kind but one, And

you are she, my dearest dear, There - fore it shall be done. I am a linen - draper bold, As

all the world doth know, And my good friend the calender, Will lend his horse to go: Will lend his horse to

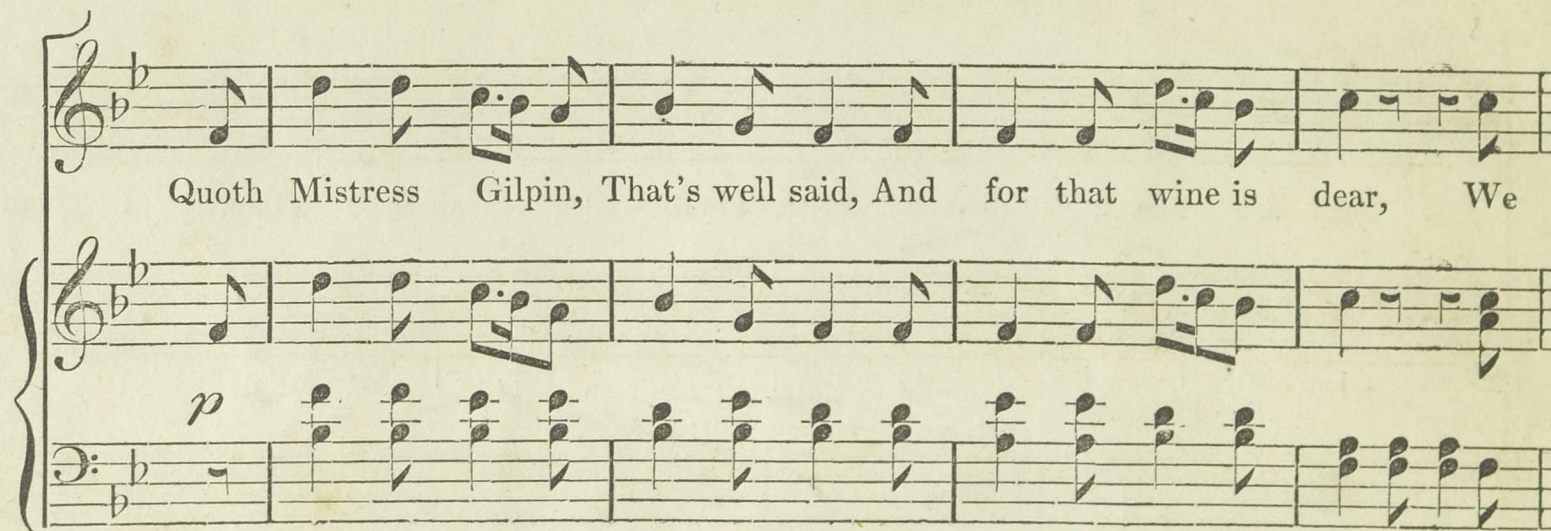


go : Will lend his horse to go.

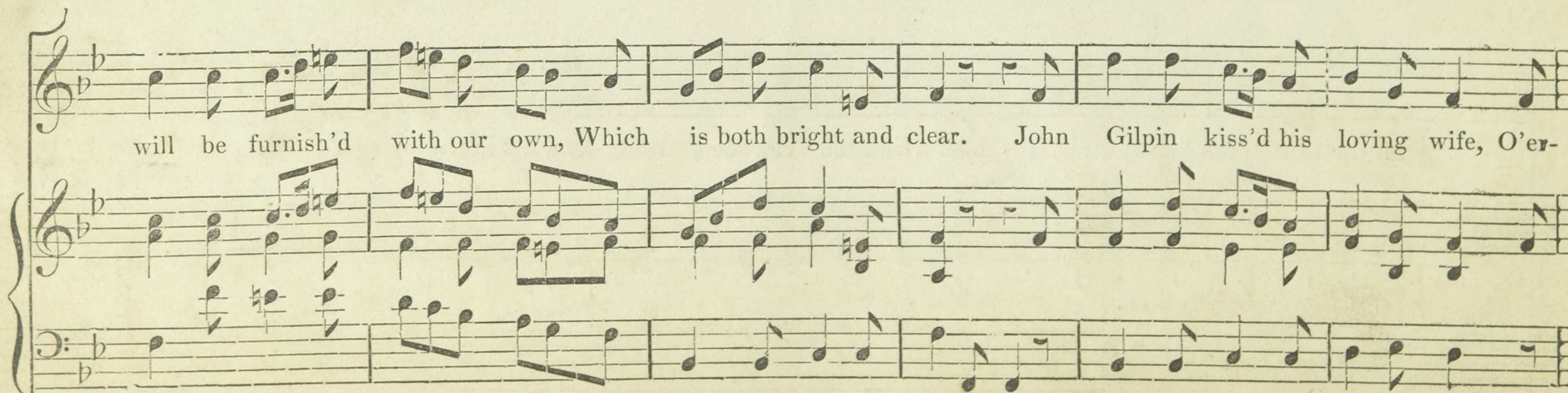


"John Gilpin kiss'd his loving wife."

Quoth Mistress Gilpin, That's well said, And for that wine is dear, We



will be furnish'd with our own, Which is both bright and clear. John Gilpin kiss'd his loving wife, O'er-





- joy'd was he to find, That though on pleasure she was bent, She had a frugal mind: She had a frugal

mind: She had a frugal mind.



"The morning came, the chaise was brought."

The morning came, the chaise was brought, But yet was not al - low'd, To



drive up to the door, lest all Should say that she was proud. So three doors off the chaise was stay'd, Where

they did all get in, Six precious souls, and all a-gog, To dash thro' thick and thin: To dash thro' thick and

thin: *f* To dash thro' thick and thin.





"Smack went the whip, round went the wheels,  
Were never folks so glad."

Smack went the whip, Round went the wheels, Were never folks so glad, The

stones did rattle under - neath, As if Cheapside were mad. John Gilpin at his horse's side, Seiz'd

fast the flowing mane, And up he got in haste to ride, But soon came down a - gain: But soon came down a -



- gain : But soon came down a - gain.



"For saddle-tree scarce reached had he,  
His journey to begin"

For saddle - tree, scarce reach'd had he, His journey to be - gin, When

turning round his head, he saw Three customer's come in. So down he came, for loss of time, Al-



- though it griev'd him sore ; Yet loss of pence, full well he knew, Would trouble him much more : Would trouble him much

more : Would trouble him much more.



"When Betty screaming came down stairs,  
'The wine is left behind.'"

'Twas long before the customers were suited to their mind, When



Betty screaming came down stairs, "The wine is left be - hind." "Good lack," quoth he, "yet bring it me, My

leathern belt like-wise, In which I wear my trusty sword, When I do ex - er - cise: When I do ex - er -

- cise: When I do ex - er - cise."





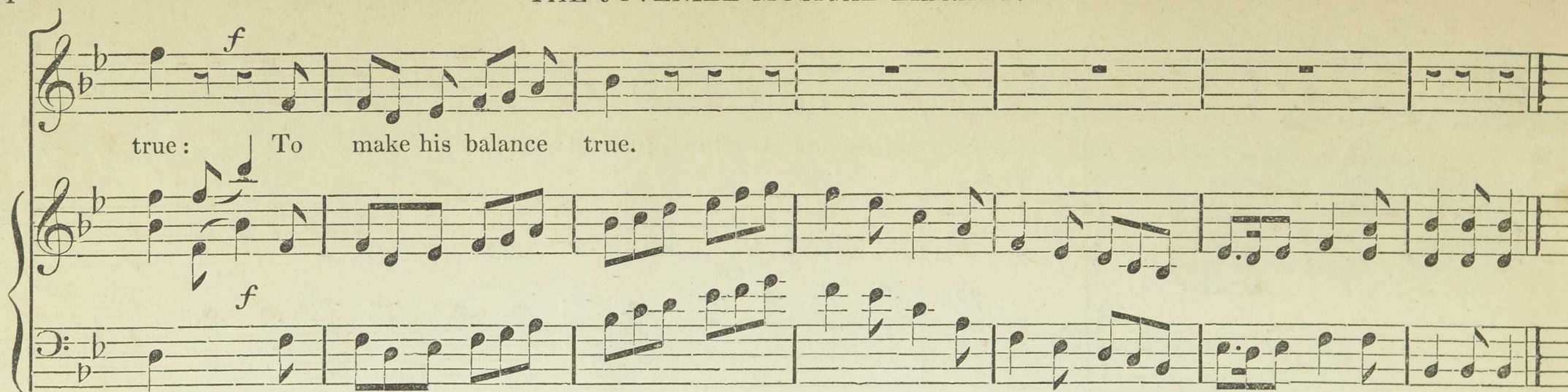
"Hung a bottle on each side,  
To make his balance true,"

Now Mistress Gilpin (careful soul!) Had two stone bottles found, To

hold the liquor that she lov'd, And keep it safe and sound. Each bottle had a curling ear, Through

which the belt he drew, And hung a bottle on each side, To make his balance true: To make his balance

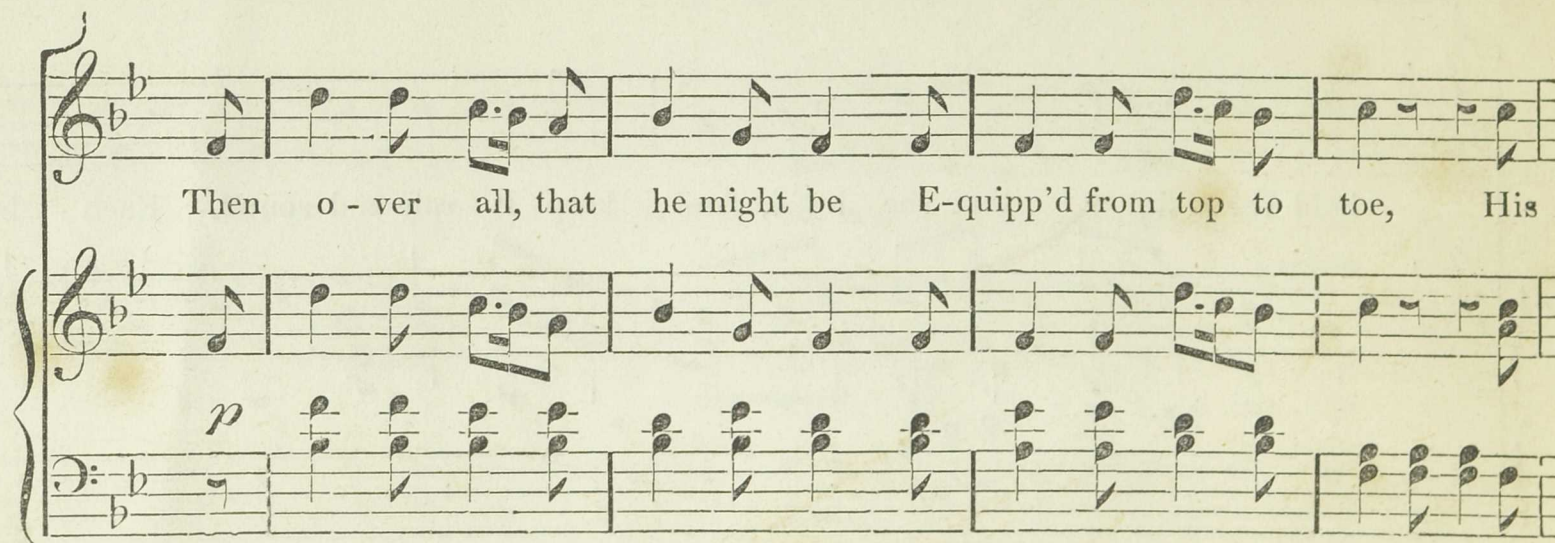




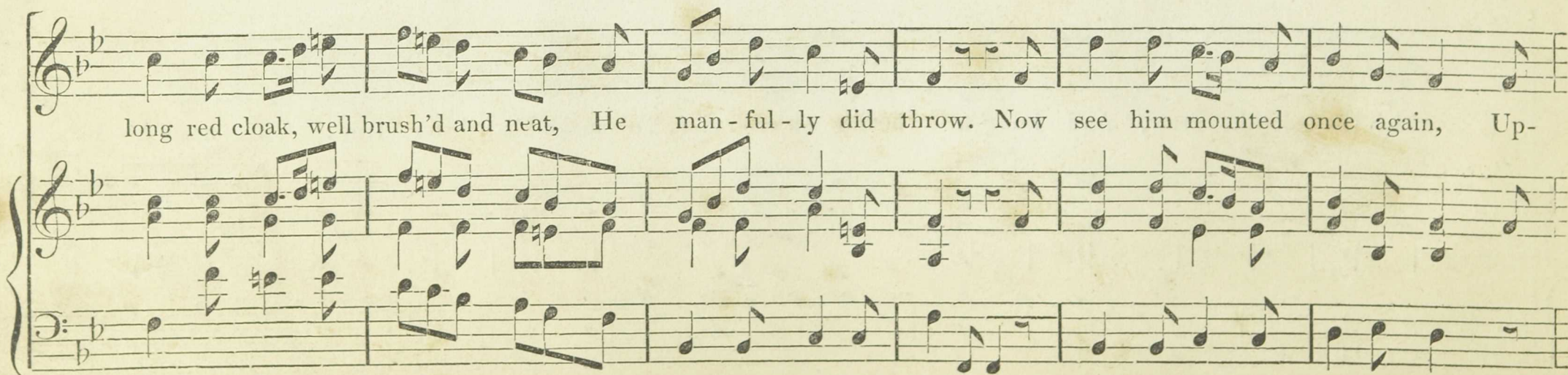
true : To make his balance true.



"His long red cloak, well brushed and neat,  
 He manfully did throw"



Then o - ver all, that he might be E-quipp'd from top to toe, His



long red cloak, well brush'd and neat, He man - ful - ly did throw. Now see him mounted once again, Up-



- on his nimble steed, Full slowly pacing o'er the stones, With caution and good heed : With caution and good

heed : With cau-tion and good heed.



"The snorting beast began to trot,  
Which galled him in his seat."

But finding soon a smoother road, Be-neath his well shod feet, The

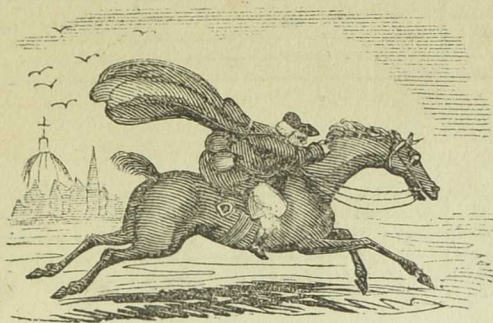


snorting beast be - gan to trot, Which gall'd him in his seat. "So, fair and soft - ly," John he cried, But

John he cried in vain; That trot be - came a gallop soon, In spite of curb and rein: In spite of curb and

rein: In spite of curb and rein.





"He grasped the mane with both his hands,  
And eke with all his might."

So stooping down as needs he must, Who cannot sit up - right, He

*p*

grasp'd the mane with both his hands, And eke with all his might. His horse, who ne - ver in that sort, Had

handled been be - fore, What thing up - on his back had got, Did wonder more and more: Did wonder more and



more : Did wonder more and more.

*f*



"Away went Gilpin, neck or nought;  
Away went hat and wig."

A - way went Gilpin, neck or nought, A - way went hat and wig! He

*p*

lit-tle dreamt, when he set out, Of running such a rig! The wind did blow, the cloak did fly, Like



streamer long and gay, Till loup and but - ton failing both, At last they flew a - way : At last they flew a -

way : At last they flew a - way.



“ Then might all people well discern  
The bottles he had slung.”

Then might all peo - ple well discern, The bottles he had slung ; A

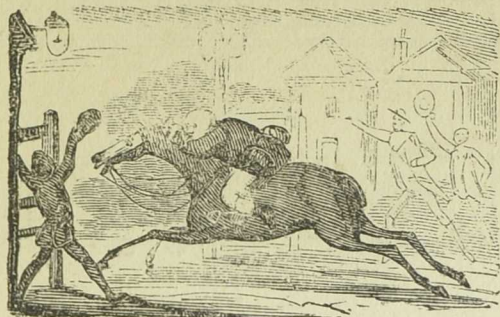


bot - tle swinging at each side, As hath been said or sung. The dogs did bark, the children scream'd, Up

flew the windows all; And ev'ry soul cried out 'Well done,' As loud as he could bawl: As loud as he could

bawl: As loud as he could bawl.





“He carries weight! he rides a race!”

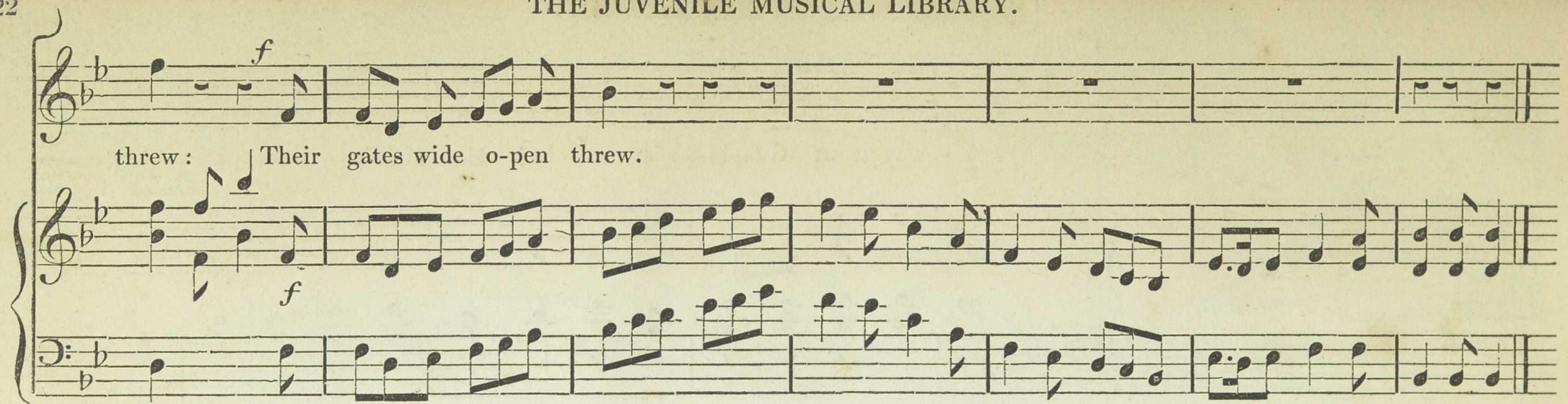
A - way went Gil-pin—who but he? His fame soon spread a - round, He

carries weight! he rides a race! 'Tis for a thousand pound! And still as fast as he drew near, 'Twas

wonder-ful to view, How in a trice the turnpike men, Their gates wide o-pen threw: Their gates wide o-pen

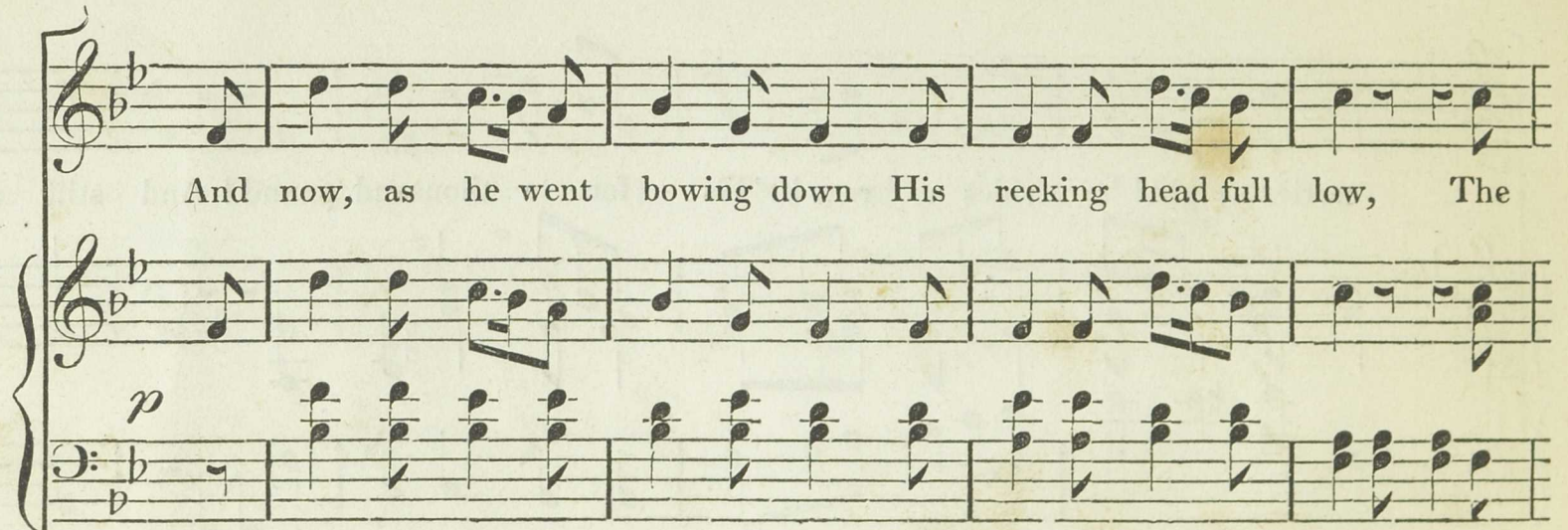


threw : Their gates wide o-pen threw.

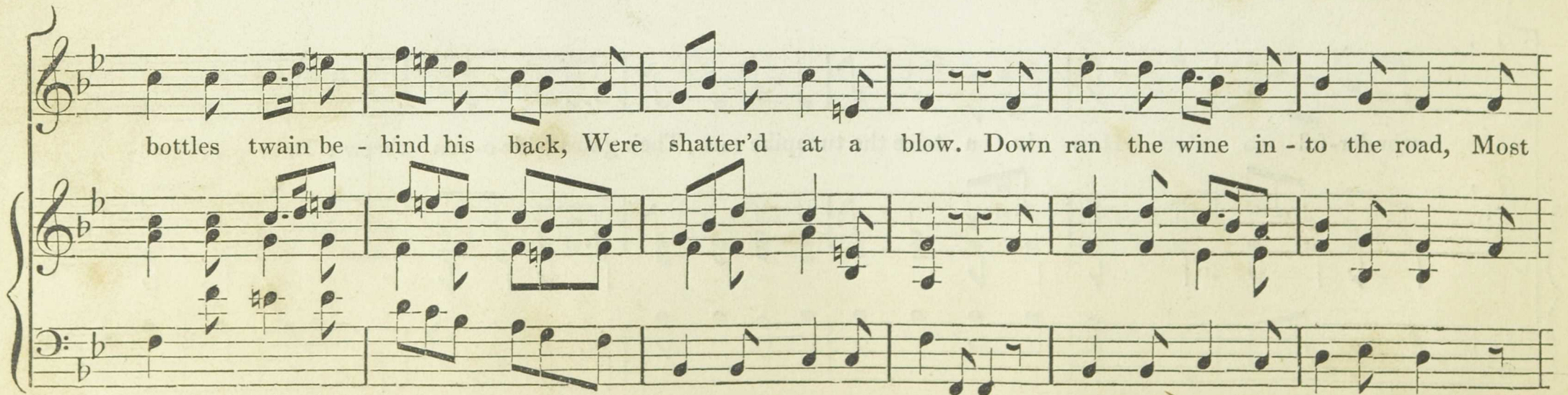


"The bottles twain behind his back  
Were shattered at a blow."

And now, as he went bowing down His reeking head full low, The



bottles twain be - hind his back, Were shatter'd at a blow. Down ran the wine in - to the road, Most





piteous to be seen, Which made his horse's flanks to smoke, As they had basted been : As they had basted

been : *f* As they had basted been.



"But still he seem'd to carry weight  
With leathern girdle brac'd."

But still he seem'd to car - ry weight, With leathern girdle brac'd ; For

*p*



all might see the bot-tle - necks, Still dangling at his waist. Thus all through mer-ry Is-ling-ton, These

gambols did he play, Un - til he came un - to the Wash of Ed-mon-ton so gay: Of Ed-mon-ton so

gay : Of Ed-mon-ton so gay.





“ And there he threw the wash about,  
On both sides of the way.”

And there he threw the wash a - bout, On both sides of the way, Just

like un - to a trundling mop, Or a wild goose at play. At Ed - mon - ton his loving wife, From

the bal - co - ny spied Her ten - der husband, wond'ring much to see how he did ride: To see how he did



ride : To see how he did ride.



“ ‘ Stop, stop, John Gilpin !—here’s the house,’  
They all at once did cry.”

“ Stop, stop, John Gil-pin !—Here’s the house,” They all at once did cry ; “ The

din - ner waits, and we are tir’d ;” Said Gil-pin—“ So am I !” But yet his horse was not a whit In-



- clin'd to tar-ry there; For why?—his ow-ner had a house Full ten miles off, at Ware: Full ten miles off, at

Ware: Full ten miles off at Ware.



"Till at his friend the calender's  
His horse at last stood still."

So like an ar-row swift he flew, Shot by an ar-cher strong; So



did he fly—which brings me to The mid-dle of my song. A - way went Gil-pin out of breath, And

sore a-against his will, Till at his friend the Calender's, His horse at last stood still: His horse at last stood

still: His horse at last stood still.





" Say why bare-headed you are come,  
Or why you come at all "

The Ca - len - der, a - maz'd to see His neighbour in such trim, Laid

down his pipe, flew to the gate, And thus ac - cos - ted him: "What news? what news? your tidings tell;

Tell me you must and shall:—Say why bare - headed you are come, Or why you come at all? Or why you come at



all? Or why you come at all?

*f*



"My hat and wig will soon be here  
They are upon the road."

Now Gil-pin had a plea-sant wit, And lov'd a time-ly joke! And

*p*

thus un - to the Ca - len - der, In mer - ry guise he spoke: I came be-cause your horse would come; And,



if I well fore-bode, My hat and wig will soon be here, They are up - on the road : They are up - on the

road : They are up - on the road.

The Ca - len - der, right glad to find, His friend in mer-ry pin, Re-



"Whence straight he came with hat and wig,  
A wig that flowed behind."



- turn'd him not a sin - gle word, But to the house went in; Whence straight he came with hat and wig; A

wig that flow'd be-hind; A hat not much the worse for wear, Each comely in its kind: Each come-ly in its

kind; Each come - ly in its kind.





"My head is twice as big as yours,  
They therefore needs must fit."

He held them up, and in his turn, Thus show'd his rea-dy wit, "My

head is twice as big as yours, They therefore needs must fit. But let me scrape the dirt a - way, That

hangs up - on your face; And stop and eat, for well you may, Be in a hun-gry case: Be in a hungry



case : Be in a hungry case."

*f*

*f*



"Said John 'it is my wedding day,  
And all the world would stare'"

Said John, "It is my wedding day, And all the world would stare, If

*p*

wife should dine at Ed-mon-ton, And I should dine at Ware." So turning to his horse, he said, "I



am in haste to dine; 'Twas for your pleasure you came here, You shall go back for mine: You shall go back for

mine: You shall go back for mine."



"For while he spake, a braying ass  
Did sing full loud and clear."

Ah, luck-less speech, and boot-less boast! For which he paid full dear; For



while he spake, a braying ass Did sing full loud and clear; Where - at his horse did snort, as he Had

heard a li - on roar, And gallop'd off with all his might, As he had done be - fore: As he had done be -

fore: As he had done be - fore.





"Away went Gilpin,  
And away went Gilpin's hat and wig."

A - way went Gil-pin, and a - way went Gil - pin's hat and wig : He

lost them sooner than at first, For why?—they were too big. Now Mistress Gil-pin, when she saw Her

husband post-ing down, In - to the country far a-way, She pull'd out half-a-crown : She pull'd out half-a-



*f*

crown : She pull'd out half - a - crown.

*f*



• Thus unto the youth she said  
That drove them to the Bell.

And thus un - to the youth she said, That drove them to the Bell ; " This

*p*

shall be your's, when you bring back, My husband safe and well." The youth did ride, and soon did meet John



coming back a - main ; Whom in a trice he tried to stop, By catching at his rein : By catching at his

rein : By catching at his rein.



"Away went Gilpin, and away  
Went post-boy at his heels!"

But not per - forming what he meant, And glad-ly would have done, The



frighted steed, he frightened more, And made him faster run. A - way went Gil-pin, and a - way Went

This system contains the first two staves of music. The vocal line is on a single treble staff with a key signature of one flat (B-flat) and a common time signature. The piano accompaniment consists of a grand staff with a treble and bass staff. The lyrics are written below the vocal staff, aligned with the notes.

post-boy at his heels !—The post-boy's horse right glad to miss The lumb'ring of the wheels: The lumb'ring of the

This system contains the next two staves of music. The vocal line continues on the single treble staff. The piano accompaniment continues on the grand staff. The lyrics are written below the vocal staff.

wheels: The lumb'ring of the wheels.

This system contains the final two staves of music. The vocal line concludes with a final note on the single treble staff. The piano accompaniment concludes on the grand staff. The lyrics are written below the vocal staff. The system ends with a double bar line.





"With pos-boy scamp'ring in the rear,  
They rais'd the hue and cry.—"

Six gen - tle - men up - on the road, Thus see - ing Gil-pin fly, With

post - boy scamp'ring in the rear, They rais'd the hue and cry:—"Stop thief! stop thief! a highwayman!" Not

one of them was mute; And all and each that pass'd that way, Did join in the pur - suit: Did join in the pur -



- suit : *f* Did join in the pur - suit.

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The vocal line begins with a rest followed by a half note G4, then a quarter note A4, and continues with eighth and sixteenth notes. The piano accompaniment starts with a half note G3, followed by a half note F3, and then a series of eighth and sixteenth notes in the right hand, with a corresponding bass line in the left hand. A forte (*f*) dynamic marking is present at the beginning of the piano part.

And now the turn - pike gates a - gain Flew o - pen in short space ; The

The second system continues the musical piece. The vocal line has a half note G4, a quarter note A4, and then eighth and sixteenth notes. The piano accompaniment features a half note G3 and F3, followed by a series of chords and moving lines in both hands. A piano (*p*) dynamic marking is indicated at the start of the piano part.

toll - men thinking as be - fore, That Gil-pin rode a race. And so he did—and won it too!—For

The third system concludes the page. The vocal line continues with eighth and sixteenth notes, including some accidentals (sharps). The piano accompaniment follows with similar rhythmic patterns and some chromatic movement in the right hand. The system ends with a double bar line.



he got first to town; Nor stopp'd till where he had got up, He did a - gain get down: He did a - gain get

down: He did a - gain get down.

Now let us sing—Long live the King, And Gil - pin long live he; And



when he next does ride a race, May I be there to see! May I be there to

see! May I be there to see!

*f*

*f*



## ELEGY ON MRS. MARY BLAIZE.

"THE GLORY OF HER SEX."

THE WORDS BY GOLDSMITH.

COMPOSED BY W. A. NIELD.



"She freely lent to all the poor—  
Who left a pledge behind."

*Moderato.*

Good peo - ple all with one ac - cord la - ment for Ma - dam

Blaize, Who ne - ver want - ed a good word for those who spoke her praise. The



nee - dy sel - dom pass'd her door, and al - ways found her kind; She

free - ly lent to all the poor—who left a pledge be - hind.



"She never slumbered in her pos,  
But when she shut her eyes."

She strove the neigh - bour - hood to please, with manners wondrous



winning, And ne-ver fol-low'd wicked ways—un-less when she was sinning. At

church in silks and sa-tins new, with hoop of mon-strous size; She

ne-ver slum-ber'd in her pew, But when she shut her eyes.





"The King himself has followed her,  
When she has walked before."

Her love was sought, I do a - ver by twen - ty beaux and

more ; The King him - self has follow'd her, when she has walk'd be - fore. But

now her wealth and fine - ry fled, her han - gers - on cut short - all ; The



doc - tors found when she was dead, her last dis - or - der mor-tal.

## THE FAKENHAM GHOST.

THE WORDS BY BLOOMFIELD.



"Benighted was an ancient dame,  
And fearful haste she made."

THE MUSIC BY W. A. NIELD.

*Moderato e legato.*

The

*mez:* *p*



lawns were dry in Eus-ton park; (here truth in-spire my tale,) The

lone-ly foot-path still and dark, led o-ver hill and dale. Be-nighted was an

an-cient dame, and fear-ful haste she made, To gain the vale of



Fa - ken - ham, and hail its wil - low shade.



"Her footsteps knew no idle stops,  
But followed faster still."

Her foot-steps knew no i-dle stops, but follow'd faster still; And

echoed to the darksome copse, that whisper'd on the hill. Where clam'rous rooks, yet scarcely hush'd, be-spoke a peopled



shade; And ma - ny a wing the foliage brush'd, and hov'ring cir-cuits made.



"Darker it grew, and darker fears  
Came o'er her troubled mind;  
When now, a short quick step she hears  
Come patting close behind."

The dap - pled herd of grazing deer, that sought the shades by day, Now

started from her path with fear, and gave the stranger way. Darker it grew and darker fears came o'er her troubled



mind; When now, a short quick step she hears come pat - ting close be - hind.



"She turn'd, it stopt;—"

She turn'd, it stopt;—nor could she see, up - on the gloomy plain! But

as she strove the sprite to flee, she heard the same a - gain. Now terror seiz'd her quaking frame; for, where the path was



bare; The trotting ghost kept on the same!—She mutter'd many a prayer.



"When through the cheating glooms of night,  
A monster stood in view."

Yet once a - gain, a - midst her fright, she tried what sight could do; When

through the cheating glooms of night, a monster stood in view. Re-gard-less of what-e'er she feit, it follow'd down the



plain! She own'd her sins, and down she knelt, and said her prayers a - gain.

*f*



"For much she feared the grisly ghost  
Would jump upon her back."

Then on she sped; and hope grew strong, the white park gate in view, Which

*p*

pushing hard, so long it swung, that ghost and all pass'd through. Loud fell the gate a-against the post! her heart-strings like to

*fz*



crack; For much she fear'd the gris - ly ghost would leap up - on her back.

*f*



"Her strength and resolution spent,  
She fainted at the door."

Still on, pat, pat, the gob - lin went, as it had done be - fore! Her

*p*

strength and re - so - lu - tion spent, she fainted at the door. Out came her hus - band, much surpris'd: out came her daughter

*fz*



dear: Good - natur'd souls! all un - ad - vis'd of what they had to fear.



"The candle's gleam pierc'd through the night,  
Some short space, o'er the green,  
And there the little trotting sprite  
Distinctly could be seen —"

The can-dle's gleam pierc'd thro' the night, some short space o'er the green; And

there the lit - tle trotting sprite, dis - tinct-ly could be seen. An ass's foal had lost its dam, with - in the spacious



park, And sim - ple as the play-ful lamb, had fol - low'd in the dark.



"They took the shaggy stranger in,  
And rear'd him as their own."

No gob - lin he, no imp of sin, no crimes had e - ver known ; They

took the shaggy stran-ger in, and rear'd him as their own. His little hoofs would rat-tle round up - on the cottage



floor; The matron learn'd to love the sound, that frighten'd her be - fore.



"A favorite the ghost became,  
And 'twas his fate to thrive,  
And long he liv'd, and spread his fame,  
And kept the joke alive."

A fa - vo - rite the ghost be-came, and 'twas his fate to thrive: And

long he liv'd, and spread his fame, And kept the joke a - live.



## RONDINO.

COMPOSED BY STEIBELT.

SELECTED BY W. A. NIELD.

Allegro.

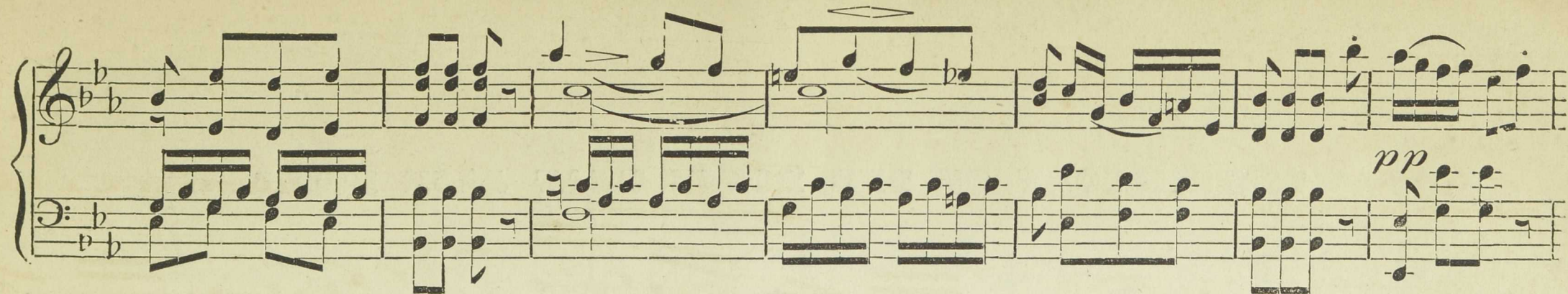
8va.

*f*

*p*

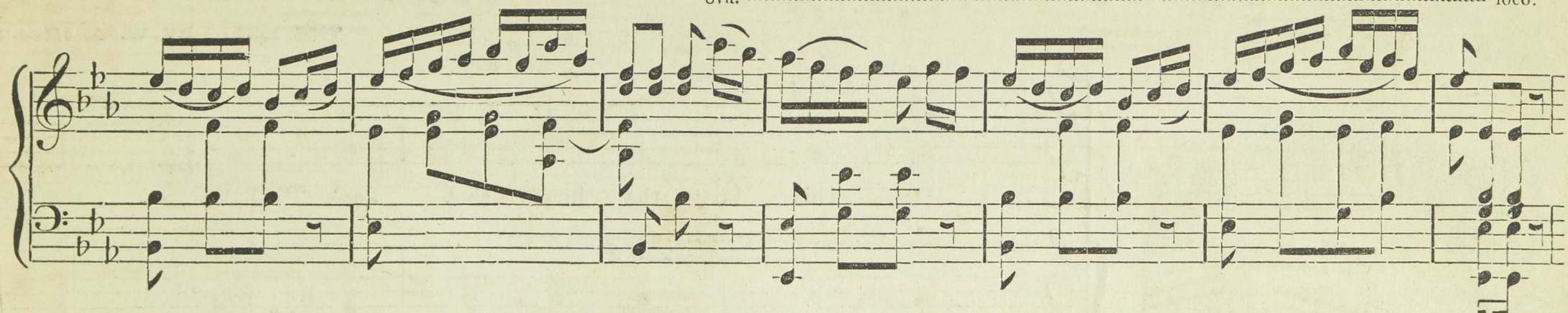
loco.





The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music features a melody in the treble with various note values and rests, and a bass line with a steady eighth-note accompaniment. A dynamic marking of *pp* (pianissimo) is placed above the final measure of the system.

8va. ~~~~~ loco.



The second system continues the musical piece. The treble staff contains a more active melody with many beamed eighth and sixteenth notes. The bass staff continues with a similar eighth-note accompaniment. The key signature remains two flats.



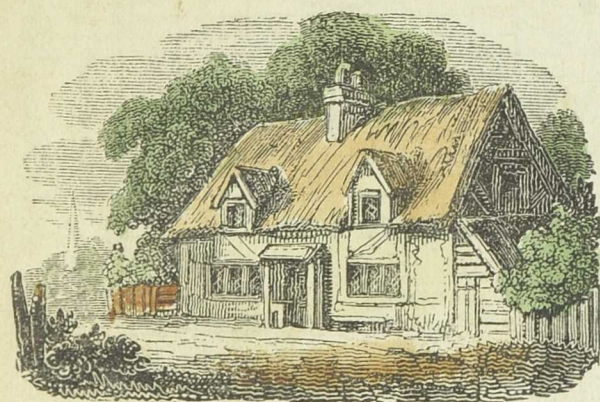
The third system shows a change in the bass line, which now features a more complex pattern of eighth and sixteenth notes. A dynamic marking of *mez* (mezzo) is placed above the first measure of the bass staff. A *cres:* (crescendo) marking is placed above the final measure of the system.



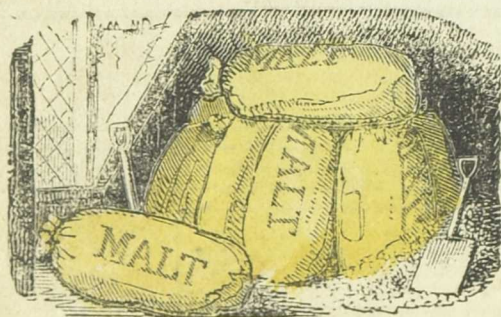
The fourth system concludes the piece. The treble staff features a series of chords and single notes. The bass staff continues with a rhythmic accompaniment. A dynamic marking of *f* (forte) is placed above the first measure of the bass staff, and a *ff* (fortissimo) marking is placed above the final measure of the system.



## THE HISTORY OF THE HOUSE THAT JACK BUILT.



"This is the House that Jack built."



"This is the Malt that lay in the House that Jack built."

THE MUSIC BY W. A. NIELD.

*Moderato.*

This is the house that Jack built.

This is the Malt, that lay in the house that Jack built.

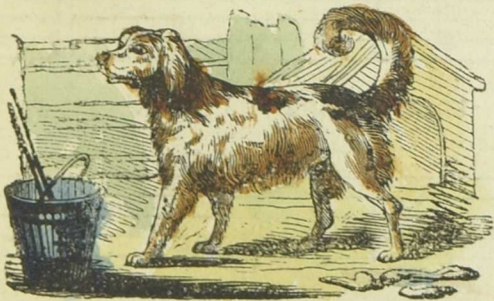




"This is the Rat that eat the Malt."



"This is the Cat that kill'd the Rat."



"This is the Dog that worried the Cat."

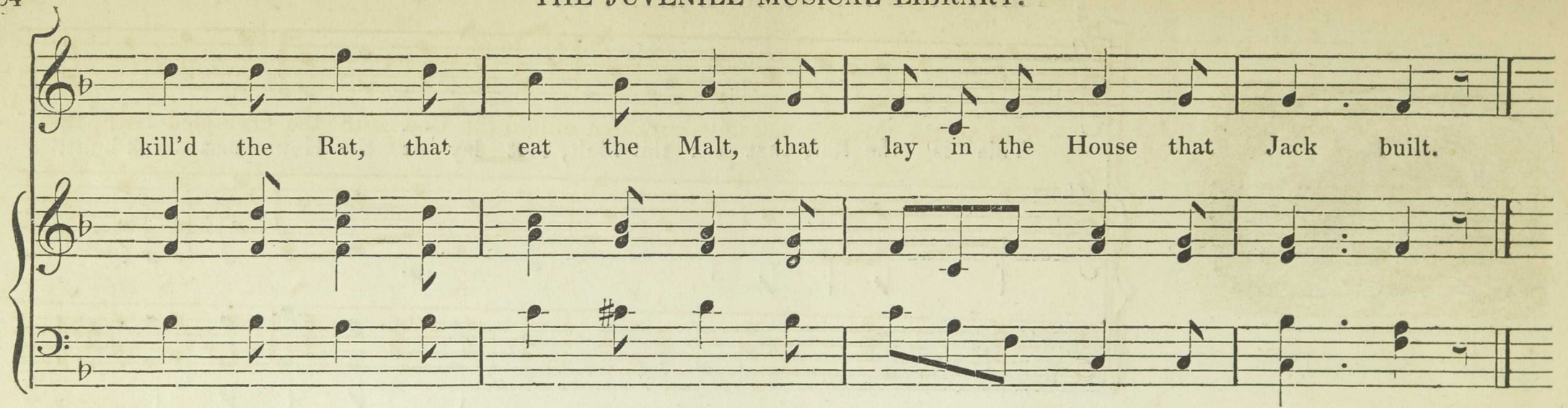
This is the Rat, that eat the Malt, that lay in the House that Jack built.

This is the Cat, that kill'd the Rat, that eat the Malt, that lay in the House that Jack built.

This is the Dog, that wor - ried the Cat, that



kill'd the Rat, that eat the Malt, that lay in the House that Jack built.

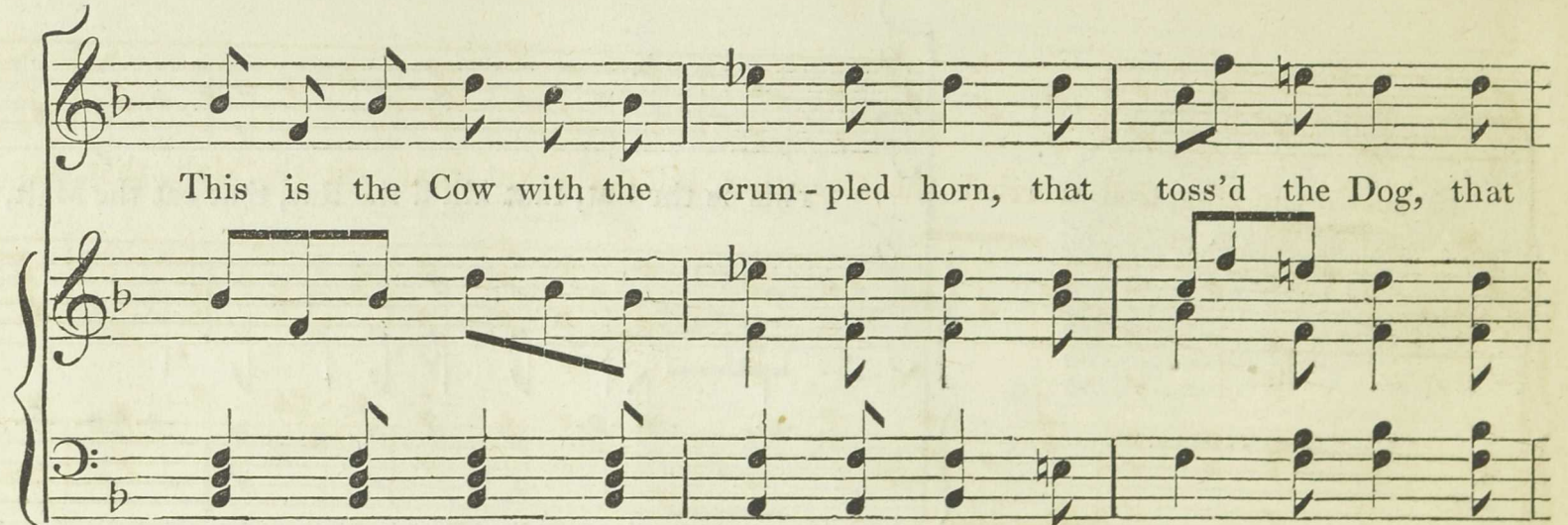


The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are "kill'd the Rat, that eat the Malt, that lay in the House that Jack built." The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one flat. The melody is simple and rhythmic, with a final cadence.



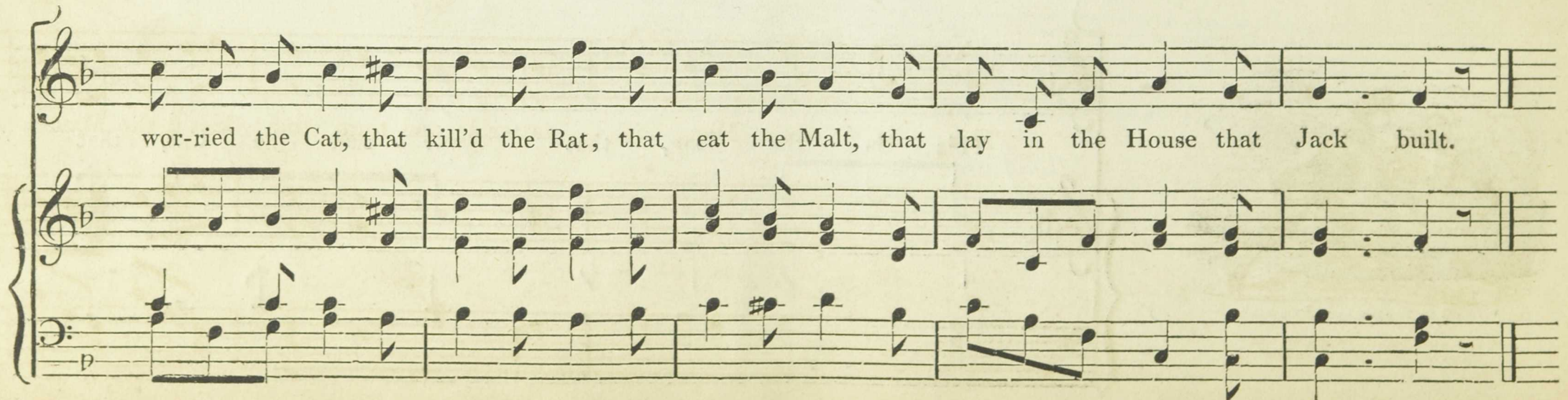
"This is the Cow with the crumpled horn."

This is the Cow with the crum-pled horn, that toss'd the Dog, that



The second system of the musical score continues the melody. The vocal line and piano accompaniment are consistent with the first system. The lyrics are "This is the Cow with the crum-pled horn, that toss'd the Dog, that". The piano accompaniment features a simple harmonic structure with a final cadence.

wor-ried the Cat, that kill'd the Rat, that eat the Malt, that lay in the House that Jack built.



The third system of the musical score concludes the piece. The vocal line and piano accompaniment are consistent with the previous systems. The lyrics are "wor-ried the Cat, that kill'd the Rat, that eat the Malt, that lay in the House that Jack built." The piano accompaniment features a simple harmonic structure with a final cadence.





"This is the Maiden, all forlorn."

This is the Maiden all for-lorn, that milk'd the Cow with the crumpled horn, that

toss'd the Dog, that worried the Cat, that kill'd the Rat, that eat the Malt, that lay in the House that Jack built.



"This is the Man, all tatter'd and torn.  
That kiss'd the maiden all forlorn."

This is the Man, all tatter'd and torn, that kiss'd the Maiden



all for - lorn, that milk'd the Cow with the crumpled horn, that toss'd the Dog, that worried the Cat, that

kill'd the Rat, that eat the Malt, that lay in the House that Jack built.



"This is the Priest all shaven and shorn."

This is the Priest all shaven and shorn, that married the Man all tatter'd and torn, that



kiss'd the Maiden all for - lorn, that milk'd the Cow with the crum - pled horn, that toss'd the Dog, that

worried the Cat, that kill'd the Rat, that eat the Malt, that lay in the House that Jack built.



"This is the Cock that crow'd in the morn."

This is the Cock that crow'd in the morn, that waked the Priest all



shaven and shorn, that par - ried the Man all tat - ter'd and torn, that kiss'd the Maiden

The first system of the musical score is written in G major (one sharp) and 2/4 time. It consists of a vocal melody line and a piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple harmonic accompaniment in the left hand.

all for-lorn, that milk'd the Cow with the crumpled horn, that toss'd the Dog, that worried the Cat, that

The second system continues the melody and accompaniment. The vocal line has a half note D5, followed by quarter notes E5, F5, and G5. The piano accompaniment maintains the same rhythmic pattern, with the right hand playing eighth notes and the left hand providing harmonic support.

kill'd the Rat, that eat the Malt, that lay in the House that Jack built.

The third system concludes the piece. The vocal line ends with a half note A5, followed by quarter notes B5 and C6. The piano accompaniment also concludes with a final chord in the right hand and a sustained note in the left hand.



## RONDINO.

COMPOSED BY MOZART.

REVISED BY W. A. NIELD.

Alia Turca.

*p**f*

The musical score is written for piano in 2/4 time. It consists of three systems of music. The first system is marked 'Alia Turca.' and 'p' (piano). The second system is marked 'f' (forte). The third system is unmarked. The score is written for piano with a grand staff (treble and bass clef). The first system has a 2/4 time signature. The second system has a repeat sign. The third system has a 2/4 time signature. The score is on aged paper with some staining and a small tear in the top right corner.

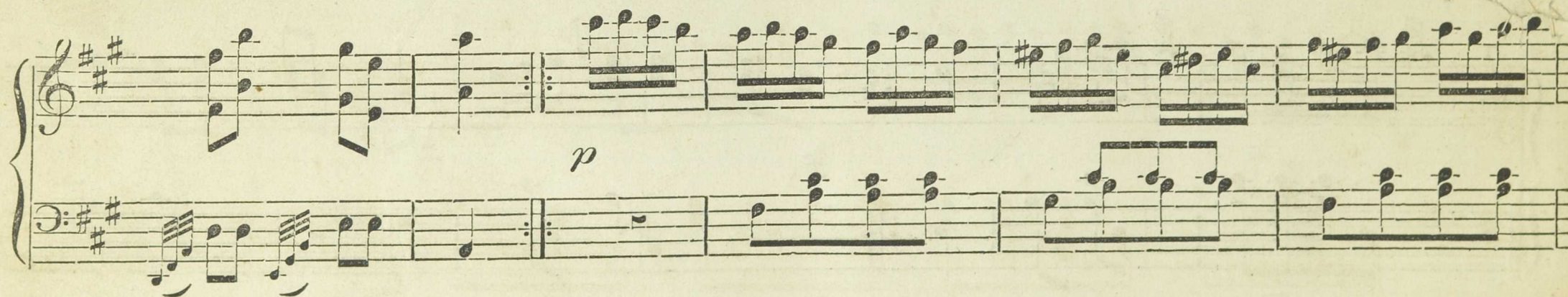




First system of musical notation. The treble staff contains a melody with a trill (tr) at the end. The bass staff contains a harmonic accompaniment. Dynamics include *f* and *v*.



Second system of musical notation. The treble staff contains a melody. The bass staff contains a harmonic accompaniment. Dynamics include *f*.



Third system of musical notation. The treble staff contains a melody. The bass staff contains a harmonic accompaniment. Dynamics include *p*.

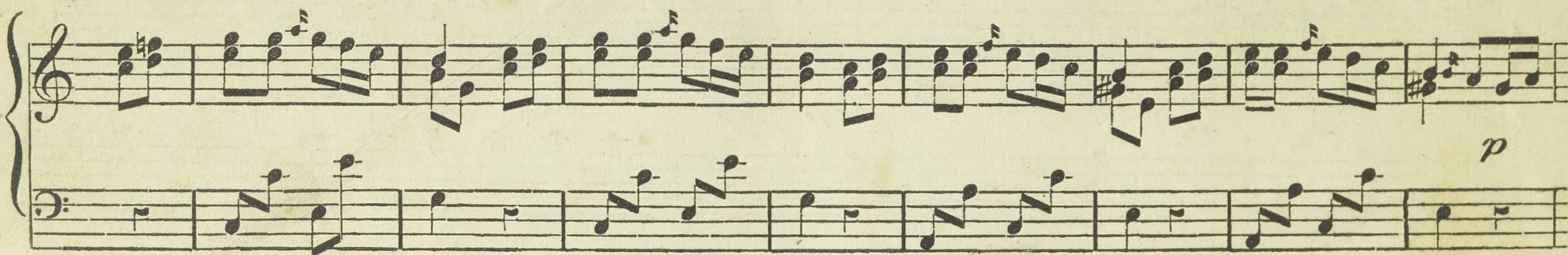


Fourth system of musical notation. The treble staff contains a melody. The bass staff contains a harmonic accompaniment.



















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