



NATIONAL
NURSERY RHYMES

SET TO MUSIC BY
J. W. ELLIOTT
ILLUSTRATED.



NR
ELLIOTT
NATIONALITY

[ca. 1870?]



Christina Duff Stewart

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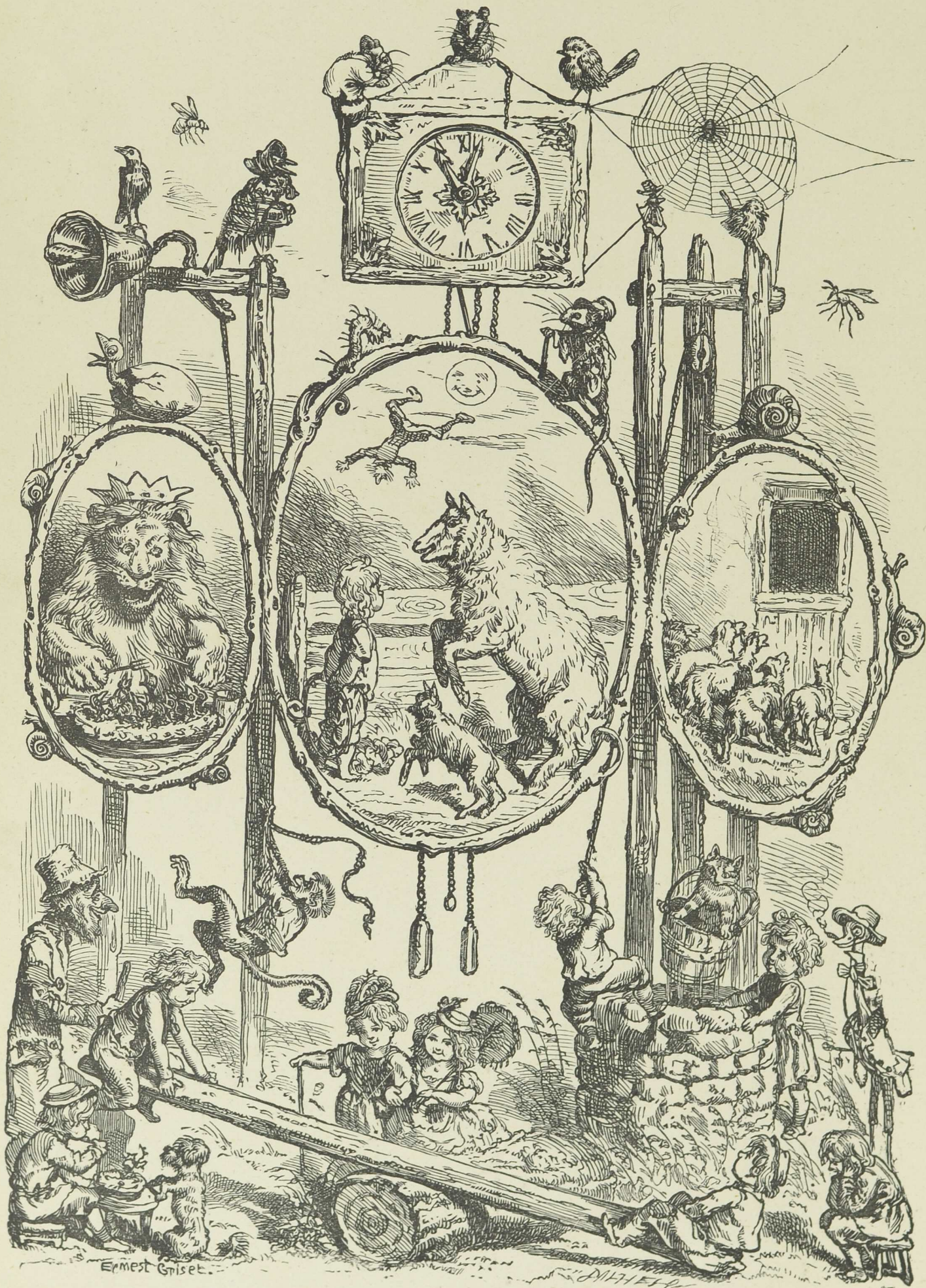
see p4

Cypil Bernard Wiedeler.

With his Godmother's love.

May 3rd 1893.

NATIONAL NURSERY RHYMES.



NATIONAL
NURSERY RHYMES
AND
NURSERY SONGS.

Set to Original Music

BY

J. W. ELLIOTT.

WITH ILLUSTRATIONS, ENGRAVED BY THE BROTHERS DALZIEL.



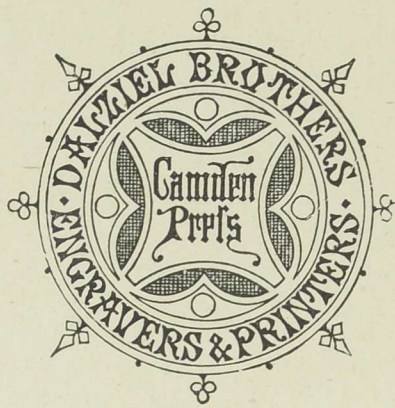
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P R E F A C E.

THE present volume is intended as a contribution to what may be justly considered a not unimportant department of our national song literature—the Nursery Rhymes namely, which seem appointed, by tacit and universal consent, to be “said or sung,” and to be listened to, with unwearied interest and appreciation, in those great National Institutions the British Nursery and Home School-room. To all who are interested in the selection of books for children the book is now offered by the Publishers, with the hope that it may gain general and extended approbation. Especial pains have been taken to secure the suffrage of that still larger public, in petticoats and knickerbockers, whom a genial English writer of the last century, who loved children, and spoke and wrote of them with infinite tenderness and affection, describes as “masters in all the learning on the other side of eight years old.”

If it be true—as asserted by one of the greatest of English critics and authors—that Sir Roger de Coverley and Mr. Spectator are more real than nine-tenths of the heroes of the last century, and that almost the only autobiography to be received entirely without distrust and disbelief is that of one ROBINSON CRUSOE, Mariner, of York—then surely those important personages, JACK and JILL, HUMPTY DUMPTY,

PREFACE.

and my LADY WIND, are real and distinct entities in the mind of every little child whose nursery education has not been entirely and unwarrantably neglected; and therefore it has seemed good to the Publishers to present to the children of the present day the adventures of those heroes, embellished with whatever pictorial illustration, careful selection, musical accompaniment, and the advantages of artistic typography and detail can contribute, to render them more acceptable to all English children.

In the arrangement of the musical portion of the volume, especial care has been taken by MR. ELLIOTT to keep the songs strictly within the capacity of children's execution, and the compass of children's voices. In his own family he has found a young jury ready to test the various tunes, and has composed only such melodies as were likely to meet with prompt acceptance, and be easily remembered.

The pictorial illustrations of the book have been designed under the superintendence of, and engraved by, the BROTHERS DALZIEL.

Among the old favourites a few new aspirants to popularity will be found; but it is hoped that their presence will be considered an additional attraction, and in no way lessen the pretensions of the present volume to be considered a compendium of National Nursery Rhymes.



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* Words by M. L. ELLIOTT.

THE ILLUSTRATIONS ENGRAVED BY THE BROTHERS DALZIEL.



NATIONAL NURSERY RHYMES.



Mistress Mary.

Allegretto moderato.

mp *p* *mf*

Mis-tress Ma - ry, quite con-tra - ry, How does your gar-den grow? With

mp *p* *mf*

f

cock - le - shells, and sil - ver bells, And fair maids all in a row.

f



Jack and Jill.

Allegretto.
mf

Jack and Jill Went up the hill, To fetch a pail of wa - ter;

mf

Jack fell down, And broke his crown, And Jill came tum - bling af - ter.

ten.

JACK AND JILL

SECOND VERSE.

mf
Up Jack got, And home did trot, As fast as he could ca - per;

mf

Went to bed, To mend his head, With vi - ne - gar and brown pa - per.

ten.

THIRD VERSE.

mf
Jill came in, And she did grin, To see his pa - per plais - ter.

mf

Mo - ther, vex'd, Did whip her next, For caus - ing Jack's dis - as - ter.

ten.



Twinkle, twinkle, little star.

Allegretto moderato.

mf *p*

Twin-*kle*, twin-*kle*, lit-*tle* star, How I won-*der* what you

mf *dim.* *p*

p *poco rit.*

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

p *f* *fz* *p poco rit.*

(4)

TWINKLE, TWINKLE, LITTLE STAR.

SECOND AND THIRD VERSES.

mf When the blaz - ing sun is gone, When he no - thing shines up -
Then the traveller in the dark Thanks you for your ti - ny

The musical notation for the second and third verses consists of a vocal line and a piano accompaniment. The vocal line starts with a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and includes a diminuendo (*dim.*) and a piano (*p*) dynamic.

p - on, Then you show your lit - tle light, Twin - kle, twin - kle, all the night.
spark : How could he see where to go, If you did not twin - kle so?

The musical notation for the continuation of the second and third verses consists of a vocal line and a piano accompaniment. The vocal line starts with a piano (*p*) dynamic and ends with a poco ritardando (*poco rit.*). The piano accompaniment starts with a piano (*p*) dynamic and includes a forte (*f*), fortissimo (*fz*), and a piano (*p*) dynamic with a poco ritardando (*p poco rit.*).

FOURTH AND FIFTH VERSES.

mf In the dark blue sky you keep, Of - ten through my cur - tains
As your bright and ti - ny spark Lights the traveller in the

The musical notation for the fourth and fifth verses consists of a vocal line and a piano accompaniment. The vocal line starts with a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and includes a diminuendo (*dim.*) and a piano (*p*) dynamic.

p peep, For you ne - ver shut your eye, Till the sun is in the sky.
dark, Though I know not what you are, Twin - kle, twin - kle, lit - tle star.

The musical notation for the continuation of the fourth and fifth verses consists of a vocal line and a piano accompaniment. The vocal line starts with a piano (*p*) dynamic and ends with a poco ritardando (*poco rit.*). The piano accompaniment starts with a piano (*p*) dynamic and includes a forte (*f*), fortissimo (*fz*), and a piano (*p*) dynamic with a poco ritardando (*p poco rit.*).



Baa, Baa, Black Sheep.

Andante.
mp

Baa, Baa, Black Sheep, Have you a - ny wool? Yes sir, yes sir, Three bags full;

One for my Master, One for my Dame, But none for the little boy Who cries in the lane.

Dickory, dickory, dock.

Allegro.

mf

Dick-o-ry, dick-o-ry, dock; The

mf L.H.

mouse ran up the clock; The

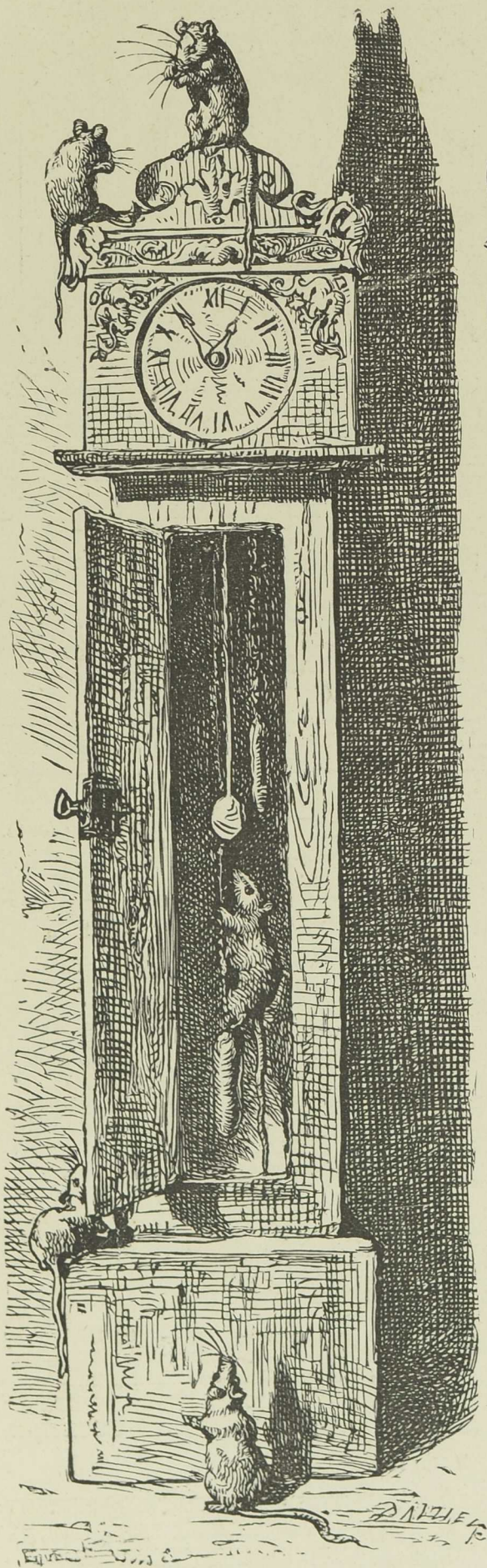
clock struck One, The mouse ran down;

fz > *fz* >

ten. *ten.*

Dick-o - ry, dick-o - ry, dock.

p *fz* >





Ding, Dong, Bell.

Allegretto moderato.

f > > > *p* *f*

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

f > > > *p* *f*

p *f* *p* *pp piu lento.*

Lit-tle John-ny Green; Who pull'd her out? Lit-tle Tommy Trout. What a

p *f* *p* *pp piu lento.*

Sves.

Affettuoso. rallentando.

naugh-ty boy was that, To drown poor Pus-sy-Cat.

pp e sos. *colla voce.*



Pussy-Cat, Pussy-Cat.

Allegro.

f

Pussy-cat, pussy-cat, where have you been? I've been to London to visit the Queen.

f

p *cres.* *f*

Pussy-cat, pussy-cat, what did you there? I frighten'd a lit-tle mouse under her chair.

p *cres.* *f*



Nineteen Birds.

Moderato e marcato.

f > > > > > >

Nineteen birds and one bird more, Just make twenty, and that's a score.

mf > > > > > >

SECOND VERSE.

f > > > > > >

To the score then add but one; That will make just twen - ty - one.

mf > > > > > >

- | | |
|---|---|
| 3. Now add two, and you will see
You have made up twenty-three. | 5. Then three more, if you have time;
Now you've got to twenty-nine. |
| 4. If you like these clever tricks,
Add three more for twenty-six. | 6. Twenty-nine now quickly take—
Add one more and Thirty make. |

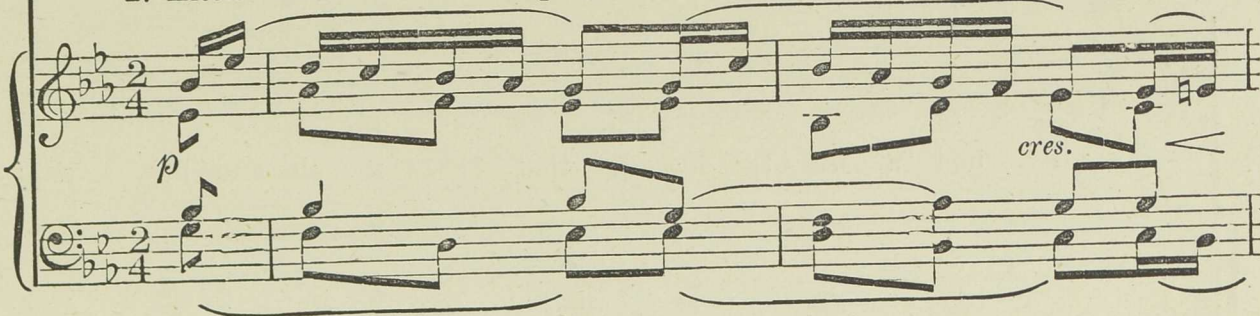


The Child and the Star.

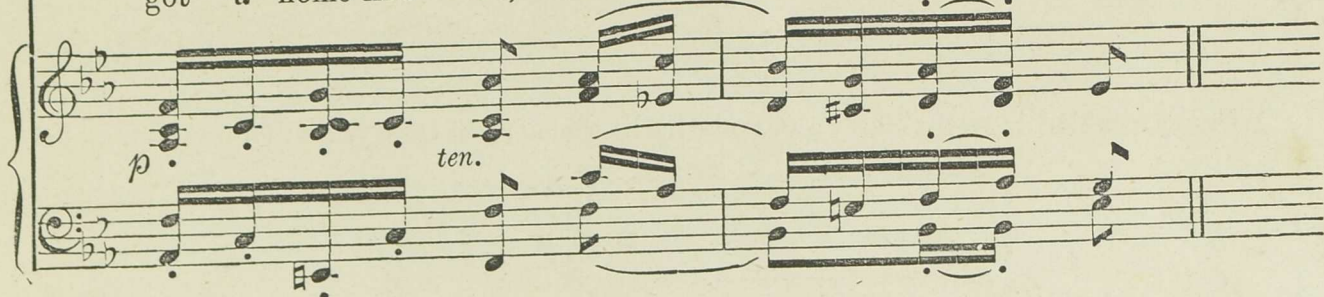
Andante con moto e tranquillo.



1. Little star that shines so bright, Come and peep at me to-night, For I
 2. Little star! O tell me, pray, Where you hide yourself all day? Have you



- of - ten watch for you In the pret - ty sky so blue.
 got a home like me, And a fa - ther kind to see?



3. Little Child! at you I peep
 While you lie so fast asleep;
 But when morn begins to break,
 I my homeward journey take.

4. For I've many friends on high,
 Living with me in the sky;
 And a loving Father, too,
 Who commands what I'm to do.



I had a little Doggy.

Andante non troppo.

mp

I had a lit - tle dog - gy that used to sit and beg, But

p

 The first system of musical notation for the song. It consists of a vocal line and a piano accompaniment. The vocal line is in G major (one flat) and 2/4 time, starting with a mezzo-piano (*mp*) dynamic. The piano accompaniment is in the same key and time, starting with a piano (*p*) dynamic. The lyrics 'I had a lit - tle dog - gy that used to sit and beg, But' are written below the vocal line.

Doggy tumbled down the stairs, and broke his lit - tle leg ; Oh! Doggy, I will nurse you, and

p *ten.* *cres.*

 The second system of musical notation. The vocal line continues with the lyrics 'Doggy tumbled down the stairs, and broke his lit - tle leg ; Oh! Doggy, I will nurse you, and'. The piano accompaniment includes dynamics *p*, *ten.* (tension), and *cres.* (crescendo).

I HAD A LITTLE DOGGY.

cres. *a tempo.*

try to make you well; And you shall have a collar with a pret-ty lit-tle bell.

p. *cres. e sos.* *p e stacc.*

SECOND AND THIRD VERSES.

mp

Ah! Dog-gy, don't you think you should ve - ry faith - ful be, For
But, Dog-gy, you must pro - mise (and mind your word you keep) Not

p.

cres.

hav-ing such a lov-ing friend to comfort you as me. And when your leg is bet-ter, and
once to teaze the lit-tle lambs, or run among the sheep. And then the yel-low "chicks," that

p. *ten.* *cres.*

cres. *a tempo.*

you can run and play, We'll have a scamper in the fields, and see them making hay.
play up-on the grass, You must not e-ven wag your tail to scare them as you pass.

p. *cres. e sos.* *p e stacc.*



Little Bo-Peep.

Andante quasi Allegretto.

p

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

p

cres. *f* *dim.*

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

cres. *fz* *dim.*

LITTLE BO-PEEP.

SECOND VERSE.

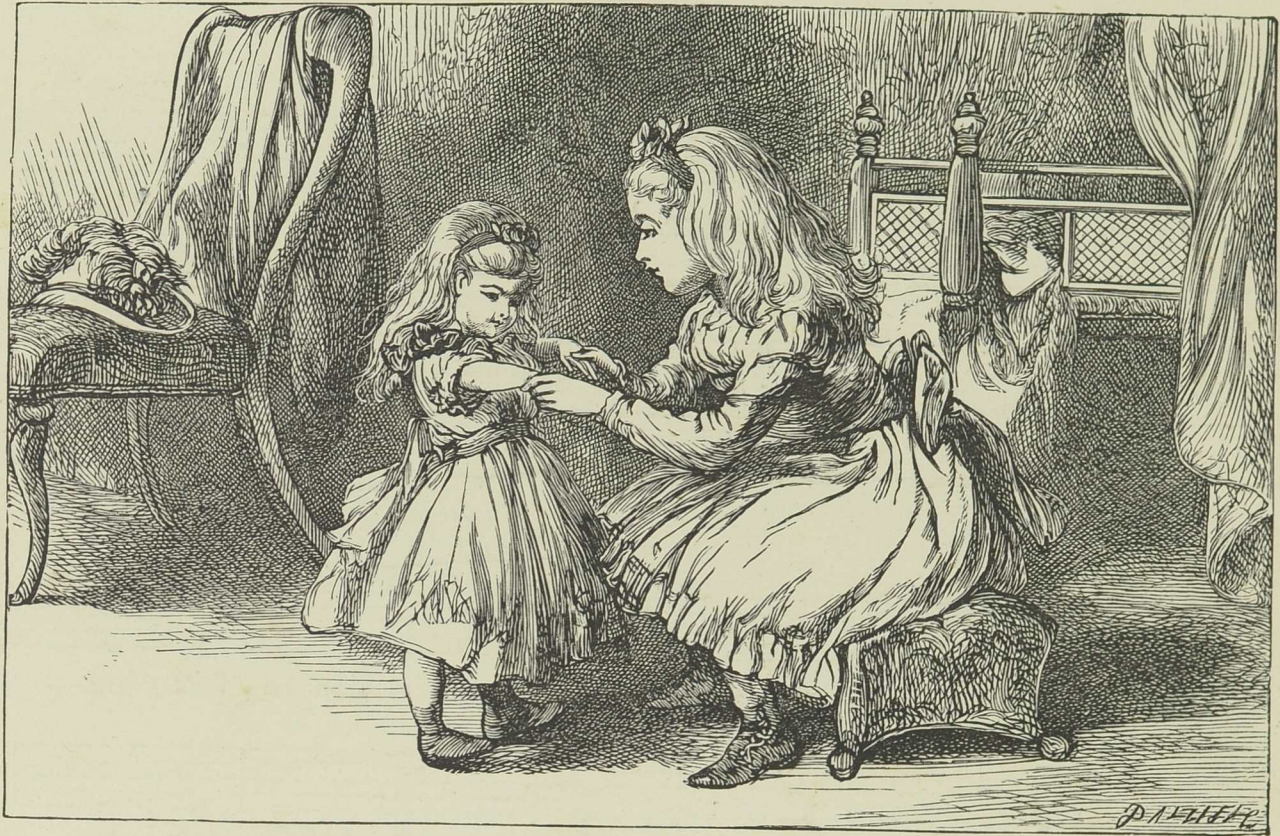
Lit-tle Bo-Peep fell fast a - sleep, And dreamt she heard them bleat - ing;

When she a-woke, 'twas all a joke— Ah! cru-el vi-sion so fleet - ing.

THIRD VERSE.

Then up she took her lit - tle crook, De - ter-mined for to find them ;

What was her joy to be - hold them nigh, Wagging their tails be - hind them.



Dolly and her Mamma.

Allegretto agitato.
mf

Dol - ly, you're a naugh - ty girl, All your hair is out of

mf

p *fz* *cres.*
curl, And you've torn your lit - tle shoe. Oh! what must I do with

p *cres.* *fz*

DOLLY AND HER MAMMA.

lento. pp *rit. ad lib.*

you? You shall on - ly have dry bread, Dol - ly, you shall go to bed.

lento. pp e sos. colla voce.

SECOND AND THIRD VERSES.

mf

Do you hear, Miss, what I say? Are you go - ing to o -
But I mean to try and grow All Mam - ma can wish, you

mf

p *cres.*

- bey? That's what Mo - ther says to me, So I know it's right, you
know; Ne - ver in - to pas - sions fly, Or, when thwarted, sulk and

p *cres.* *fz*

pp *lento.* *rit. ad lib.*

see; For some-times I'm naughty, too, Dol - ly, dear, as well as you.
cry. So, my Dol - ly, you must be Good and gen - tle, just like me.

lento. pp e sos. colla voce.



Ride a Cock-horse to Banbury Cross.

Allegretto con spirito. *cres.*

mf Ride a Cock-horse to Ban-bu-ry Cross, To see a fine la-dy up - on a white horse,

mf *cres.*

f Rings on her fingers, and bells on her toes, She shall have mu-sic wher - e - ver she goes.

f



Little maid, pretty maid.

Andante quasi allegretto.
mp sostenuto.

‘Lit-tle maid, pret-ty maid, Whither goest thou?’ ‘Down in the meadow to milk my cow.’

‘Shall I go with thee?’ ‘No, not now; When I send for thee, then come thou.’



Whittington for ever.

Moderato.
Time well marked.

mf

Whit - ting - ton for e - ver, Hur - rah! Hur - rah! Hur - rah!

mf *ten.*

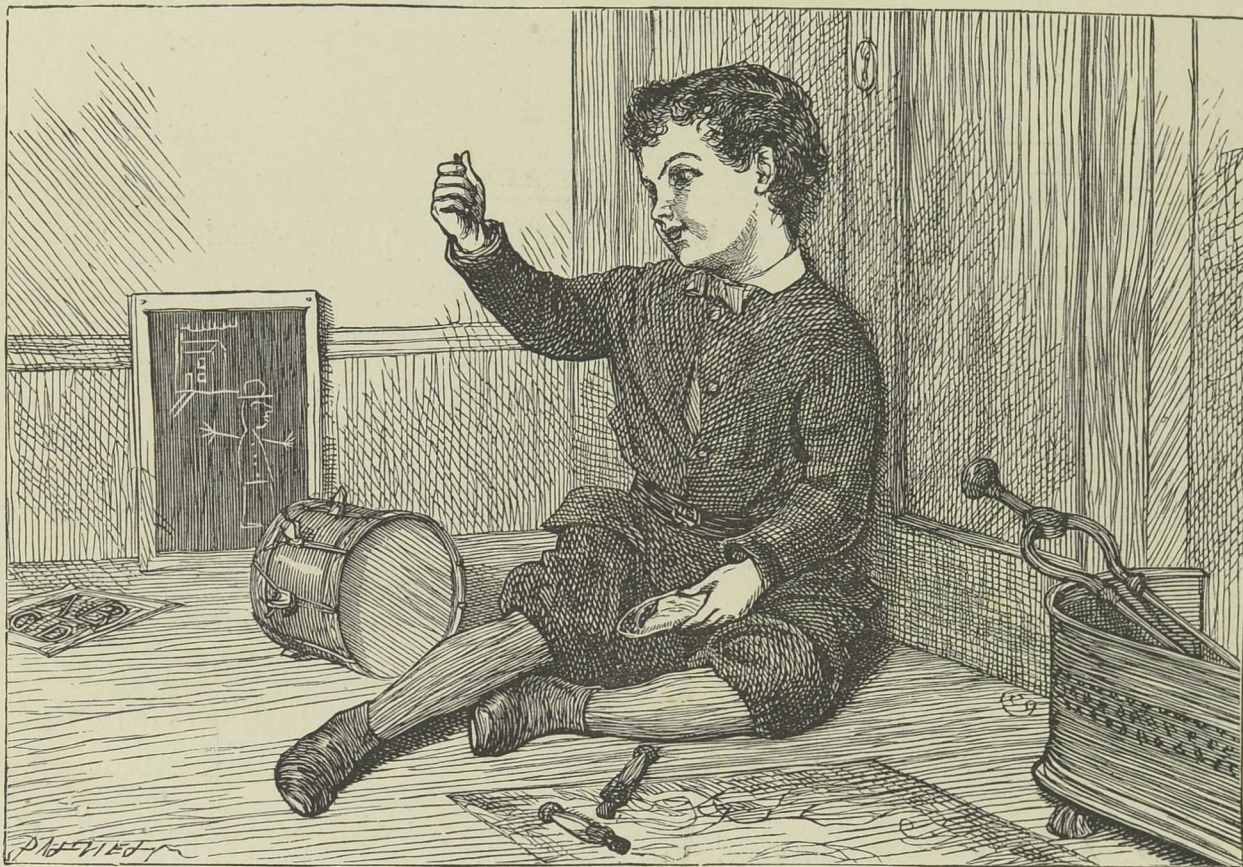
WHITTINGTON FOR EVER.

Lord Mayor of Lon - don, Hur - rah! Hur-rah! Hur-rah! Hur -

- rah! Hur-rah! Hur - rah! Hur - rah! Hur - rah! Hur-rah! Hur -

- rah! Hur-rah! Hur-rah! Whit-ting-ton for e-ver, Lord Mayor of London, Hur -

- rah! Hur - rah! Hur - rah! Hur-rah! Hur-rah! Hur - rah!



Little Jack Horner.

Allegretto con moto.

mf

Little Jack Hor-ner Sat in a cor-ner, Eating a Christ-mas pie; He

mf

8ves.

f rit. ad lib.

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

f



Tom, the Piper's Son.

Allegretto e marcato.

f Tom, Tom, the pi - per's son, *mf* Stole a pig, and a - way he run! *f* The

p pig was eat, *f* And Tom was beat, Which sent him howling down the street.



See-saw, Margery Daw.

Allegretto.
mf

See - saw, Mar-ge-ry Daw, Jack shall have a new mas - ter,

mf

cres. e ritard.

He shall have but a pen-ny a day, Be-cause he wont work a-ny fast - er.

cres. e ritard.



Ernest Griset

A, B, C, tumble down D.

Allegretto.
mf

A, B, C, tum-ble down D, The cat's in the cupboard and can't see me.

mf



Goosey, goosey gander.

Andante con moto.

mp

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

mp

poco cres.

p

cres.

Up stairs and down stairs, And in my la - dy's chamber ; There I met an old man, Who

poco cres.

p

f

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

fz

mf

f

fz



There was a Crooked Man.

Allegretto moderato.

mf

There was a crook-ed man, and he went a crook-ed mile, He

mp

found a crook-ed sixpence up - on a crook-ed stile: He bought a crook-ed cat, which

cres.

cres.

f fz dim.

caught a crooked mouse, And they all liv'd to - gether in a crooked lit-tle house.

f fz dim.



Poor Dog Bright.

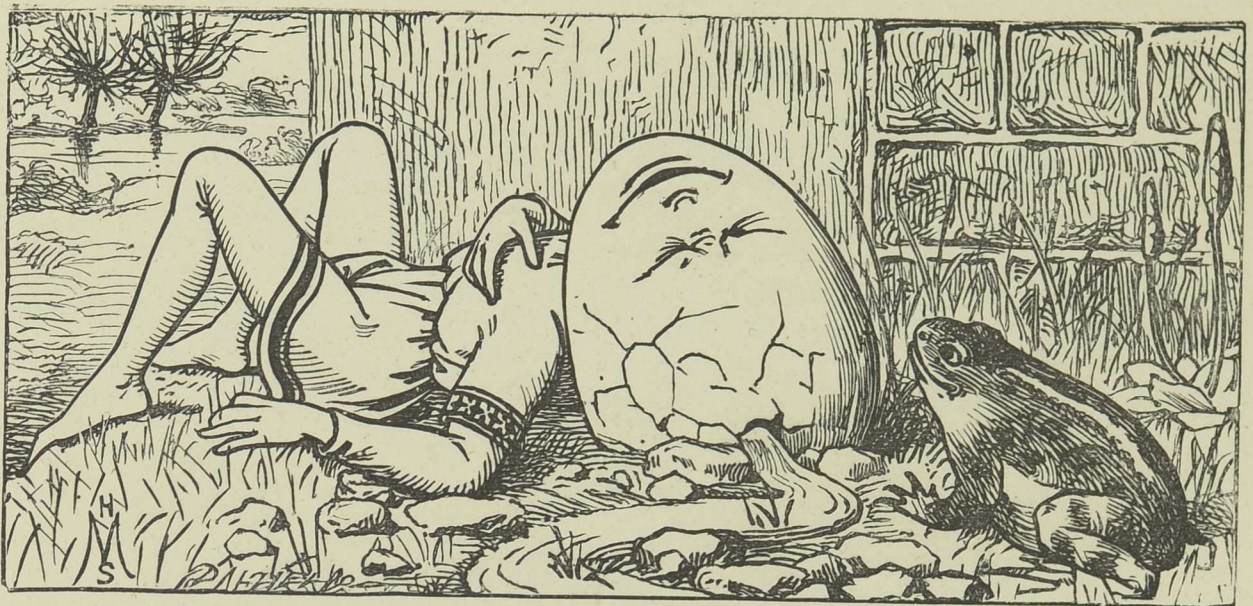
Allegretto moderato.

f > > > *p* > > >
 Poor Dog Bright, Ran off with all his might, Be -
 Poor Cat Fright, Ran off with all her might, Be -

mf > > > *p* > > > *fz* > > >

p > > > *f* > > >
 - cause the Cat was af - ter him, Poor Dog Bright.
 - cause the Dog was af - ter her, Poor Cat Fright.

p > > > *mf* > > >



Humpty Dumpty.

Allegretto.

p

Hump - ty Dump - ty, sat on a wall, Hump - ty Dump - ty

p

cres.

had a great fall: All the king's horses, and all the king's men,

cres.

p *cres.*

Could-n't put Hump - ty Dump - ty to - ge - - ther a - gain.

p ten. *ten.* *fz* *fp*



Simple Simon.

Allegro moderato.

mf *ten.* *f*

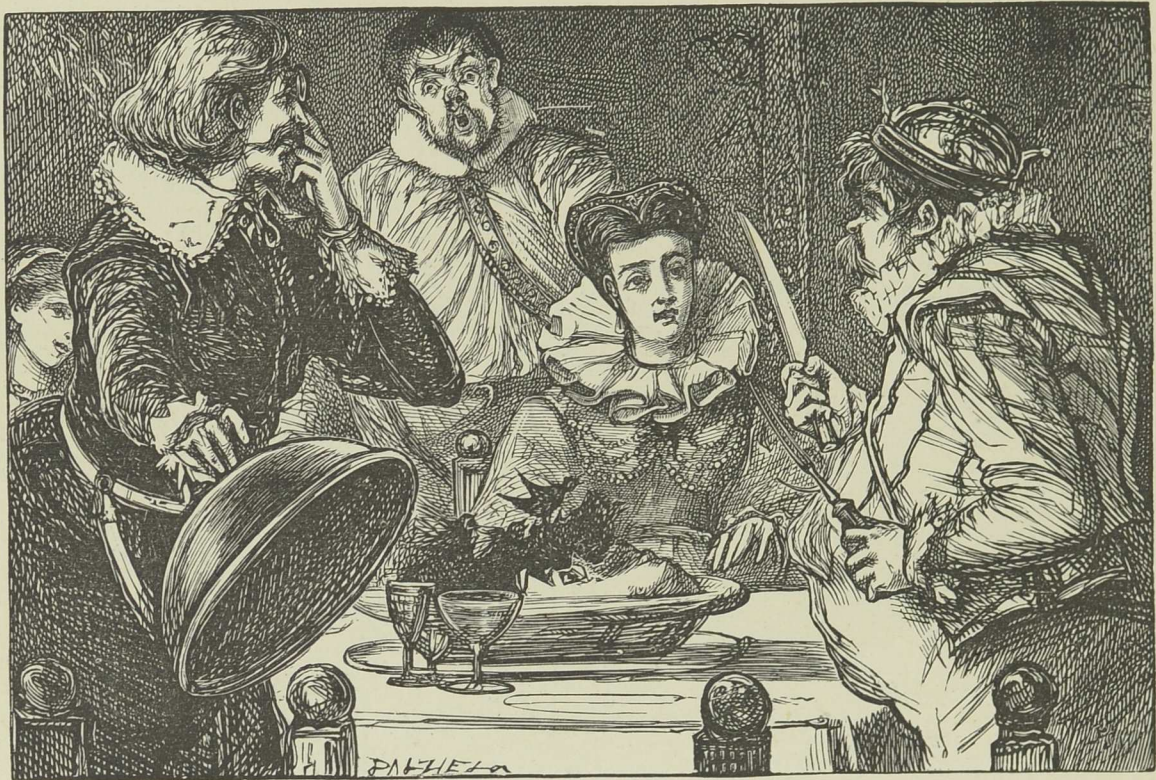
1. Sim - ple Si - mon met a pie-man Go - ing to the fair; Says
 2. Says the man to Sim - ple Si-mon, "Do you mean to pay?" Says

mf *ten.* *f*

f

Sim - ple Si - mon to the pie - man, "Let me taste your ware."
 Si - mon, "Yes, of course I do," And then he ran a - way!

f



Sing a Song of Sixpence.

Allegretto.
mf

Sing a Song of Six - pence, A pock - et full of Rye;

mf

Four-and-twen-ty Blackbirds Bak'd in a Pie. When the Pie was o-pen'd, The

(32)

SING A SONG OF SIXPENCE.

Birds be-gan to sing; Was-n't that a dain-ty dish To set be-fore a King?

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal line.

SECOND VERSE.

mf The King was in the count-ing-house, Count-ing out his mo-ney; The
mp Queen was in the Parlour, Eat-ing bread and ho-ney; The maid was in the gar-den,
ten.

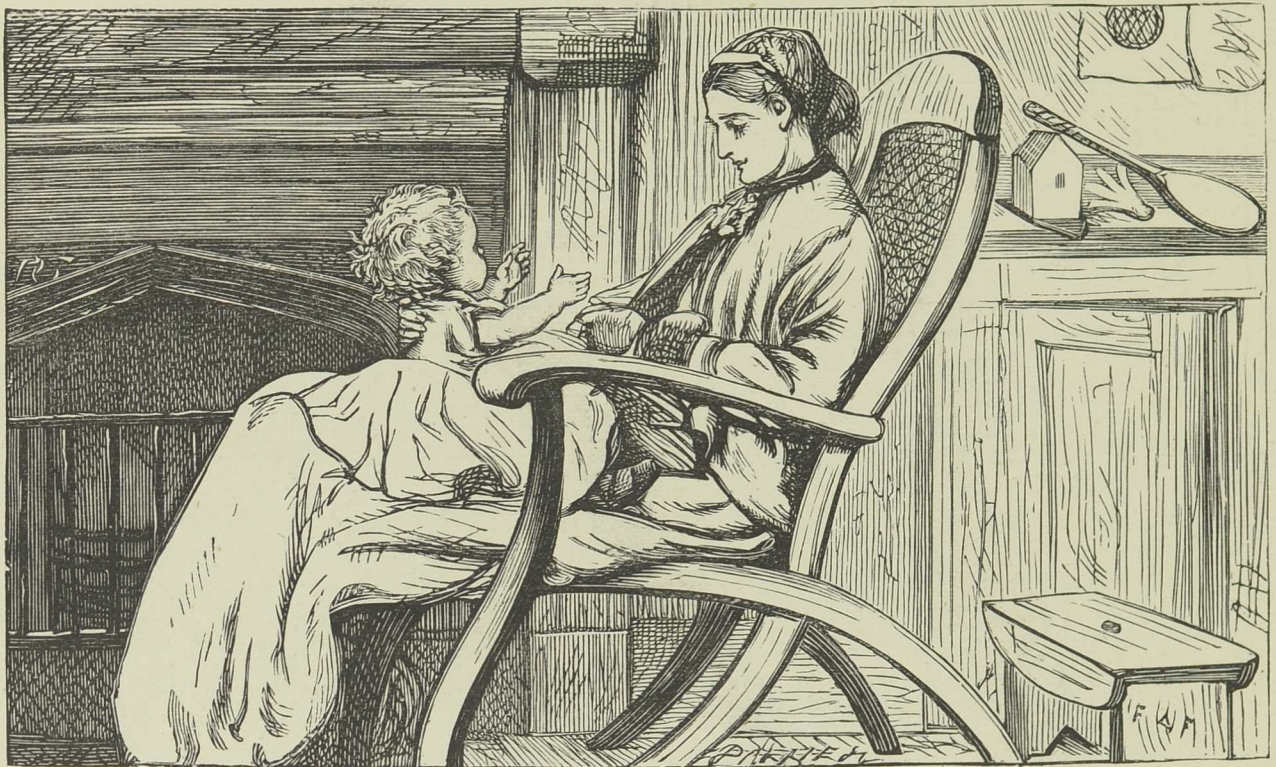
The second system of music begins with the label 'SECOND VERSE.' and a dynamic marking of *mf*. It continues with a dynamic marking of *mp* and a *ten.* marking. The notation includes vocal and piano parts with lyrics.

Queen was in the Parlour, Eat-ing bread and ho-ney; The maid was in the gar-den,
ten.

The third system of music continues the piano accompaniment with a *ten.* marking. The lyrics are written below the vocal line.

rallentando.
Hanging out the clothes; There came a lit-tle Dick-y Bird, And popp'd up-on her nose!
ten.
rallentando.

The fourth system of music begins with a *rallentando.* marking. It includes a *ten.* marking and another *rallentando.* marking. The notation includes vocal and piano parts with lyrics.



The Nurse's Song.

Allegretto moderato.

mp

1. Dance a ba - by, did - dy; What can Mammy do wid 'e?..
 2. Smile, my ba - by bon - ny; What will time bring on 'e?..

cres.

Sit in a lap, Give it some pap, And dance a ba - by did - dy...
 Sor-row and care, Frowns and grey hair; So smile, my ba - by bon - ny...

THE NURSE'S SONG.

THIRD VERSE.

mp

Laugh, my ba - by, beau - ty; . . . What will time do to ye? .

p

cres.

Furrow your cheek, Wrinkle your neck; So laugh, my ba - by, beau - ty. . .

cres. fz p.

FOURTH VERSE.

mp

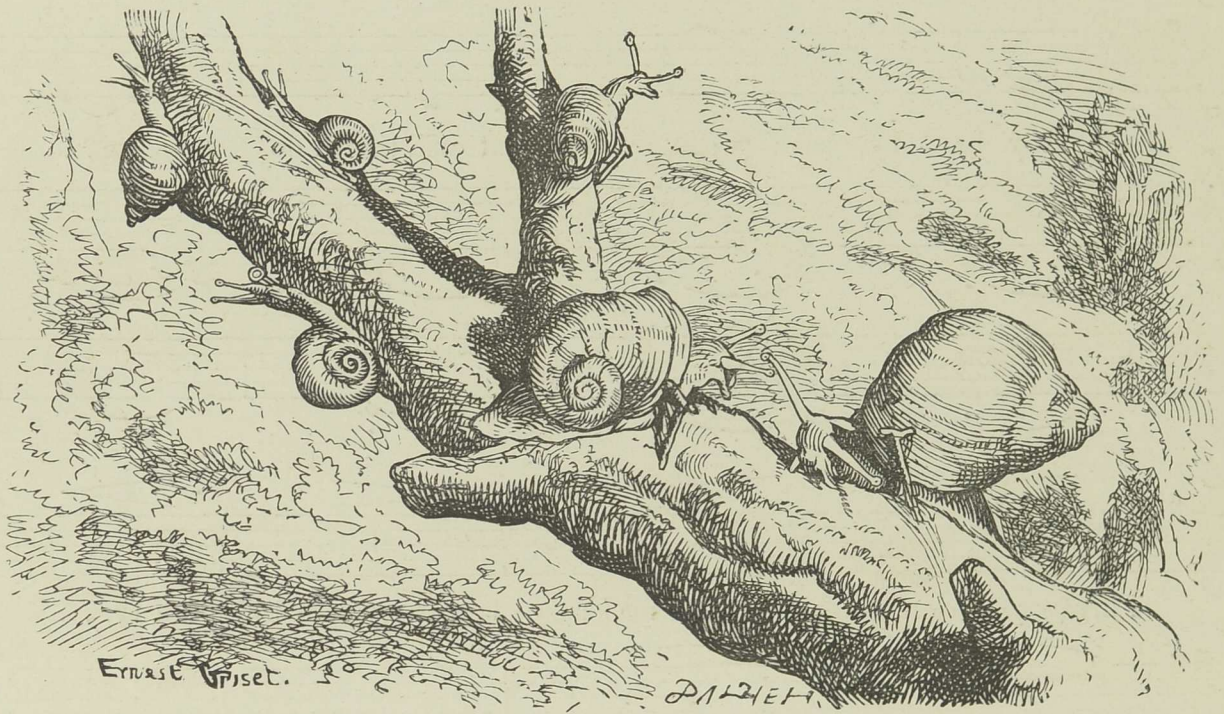
Dance, my ba - by, dear - y; . . . Mother will never be wea - ry. . .

p

cres.

Fro - lic and play, Now while you may; So dance, my ba - by, dear - y. . .

cres. fz p.



Six little Snails.

Allegretto e marcato.

mf

Six lit - tle Snails Liv'd in a tree,

mf

John - ny threw a big stone, Down came three.

f



The King of France.

Allegretto moderato.
With decision.

f *>* *>*

The King of France, and four thou - sand

f *>* *>* *>*

> *>* *>* *p*

men, Drew their swords, and put them up a - gain.

> *>* *>* *p*



My Lady Wind.

Moderato e marcato.

mf

1. My la - dy wind, my la - dy wind, Went round a - bout the house to find A
 2. And then one night, when it was dark, She blew up such a ti - ny spark That

mf *tremolo.*

chink to get her foot in, her foot in; She tried the key-hole in the door, She
 all the house was pother'd, was po - ther'd: From it she rais'd up such a flame, As

cres.

sostenuto.

MY LADY WIND.

tried the cre-vice in the floor, And drove the chim-ney soot in, the soot in.
flam'd a-way to Belt-ing Lane, And White Cross folks were smother'd, were smo - ther'd.

THIRD VERSE.

And thus when once, my lit - tle dears, A whis-per reach-es itch - ing ears, The

same will come, you'll find, you'll find; . . . Take my ad-vice, restrain the tongue, Re -

- mem-ber what old Nurse has sung Of bu - sy la - dy wind, la - dy wind. . .



The Feast of Lanterns.

Allegretto e marcato.

f

Tching - a - ring - a - ring - tching, Feast of Lan - terns,

f. *fz*

3

mf

What a lot of chop-sticks, bombs and gongs; Four-and-twen - ty thou-sand

mf

f

crink-um-crank-ums, All a-mong the bells and the ding - dongs.

f



Is John Smith within?

Andante con moto.
Time well marked.

p *mf* *p* *f*

Is John Smith within?—Yes, that he is. Can he set a shoe?—Ay, mar-ry, two,

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in 2/4 time and begins with a piano (*p*) dynamic, moving through *mf*, *p*, and *f*. The piano accompaniment mirrors these dynamics, starting with *p*, *mf*, *p*, and *f*. The lyrics are: "Is John Smith within?—Yes, that he is. Can he set a shoe?—Ay, mar-ry, two,"

p e scherzo. *sf* *fz* *ten.* *fz* *fz* *ten.*

Here a nail, there a nail, Tick tack, too, Here a nail, there a nail, Tick, tack, too.

p e scherzo. *ten.* *ten.*

The second system of music continues the vocal line and piano accompaniment. The vocal line features dynamic markings *sf*, *fz*, *ten.*, *fz*, *fz*, and *ten.*. The piano accompaniment includes markings *p e scherzo.*, *ten.*, and *ten.*. The lyrics are: "Here a nail, there a nail, Tick tack, too, Here a nail, there a nail, Tick, tack, too."



When the snow is on the ground.

Andante non troppo.

When the snow is on the ground, Lit - tle

Ro - bin Red - breast grieves; For no ber - ries can be

WHEN THE SNOW IS ON THE GROUND.

poco cres. found, And on the trees there are no leaves. The *p*

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are "found, And on the trees there are no leaves. The". The piano accompaniment starts with a grand staff (treble and bass clefs) and includes a *poco cres.* marking. The music concludes with a *p* dynamic marking.

air is cold, the worms are hid, For this poor bird what *cres.* *fz*

p e sos. *cres.* *fz*

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are "air is cold, the worms are hid, For this poor bird what". The piano accompaniment includes a *p e sos.* marking and a *cres.* marking. The system ends with a *fz* dynamic marking.

can be done? We'll strew him here some crumbs of bread, And *dim.* *cres.*

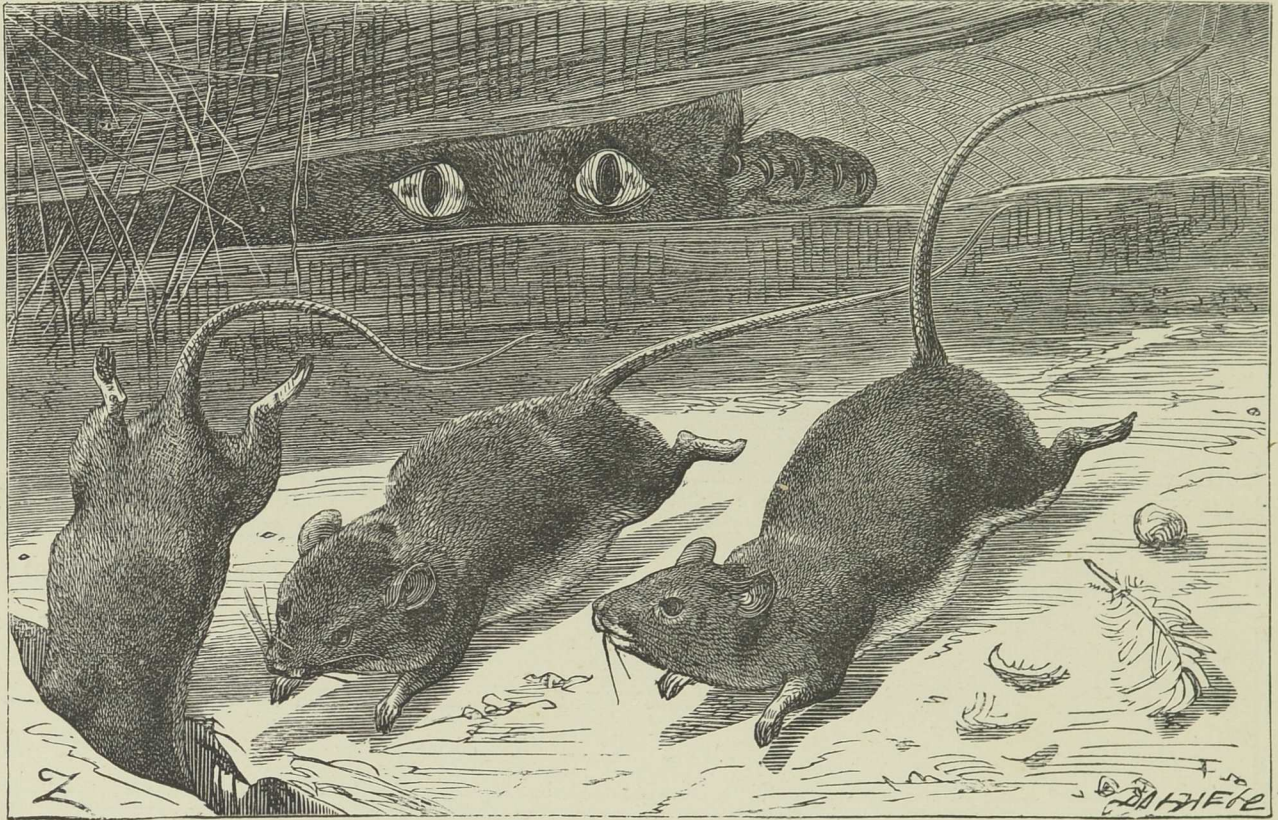
dim. *cres.*

The third system continues the vocal line and piano accompaniment. The vocal line lyrics are "can be done? We'll strew him here some crumbs of bread, And". The piano accompaniment includes *dim.* and *cres.* markings. The system ends with a *cres.* marking.

then he'll live till the snow is gone. *p*

p

The fourth system concludes the vocal line and piano accompaniment. The vocal line lyrics are "then he'll live till the snow is gone.". The piano accompaniment includes a *p* dynamic marking. The system ends with a *p* dynamic marking.



Three little mice.

Allegretto scherzando.

p *cres.*

Three lit-tle mice crept out to see What they could find to have for tea (For

p

Slower.

they were dain - ty, sau - cy mice, And lik'd to nib-ble something nice), But

cres. *p*

THREE LITTLE MICE.

a tempo. *f*

Pussy's eyes, so big and bright, Soon sent them scampering off in a fright.

fz p *poco rit.* *a tempo.* *cres.* *f* *fz*

The first system of the musical score for the first verse. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat and a common time signature. The piano accompaniment is in bass clef. The tempo is marked 'a tempo.' and the dynamics range from 'fz p' to 'fz'.

SECOND VERSE.

p *cres.*

Three Tabby Cats went forth to mouse, And said, "Let's have a gay carouse." For

p

The second system of the musical score, labeled 'SECOND VERSE.'. It features a vocal line and piano accompaniment. The tempo is 'a tempo.' and the dynamics include 'p' and 'cres.'.

Slower. *p*

they were handsome, ac - tive cats, And famed for catching mice and rats. But

cres. *p*

The third system of the musical score, marked 'Slower.'. It includes a vocal line and piano accompaniment. The dynamics are 'cres.' and 'p'.

a tempo. *f*

savage dogs, disposed to bite, These cats declined to encounter in fight.

fz p *poco rit.* *a tempo.* *cres.* *f* *fz*

The fourth system of the musical score, marked 'a tempo.'. It features a vocal line and piano accompaniment. The dynamics range from 'fz p' to 'fz'.



Little Tommy Tucker.

Allegretto.
mf

Lit - tle Tom - my Tuck - er, Sing for your sup - per.

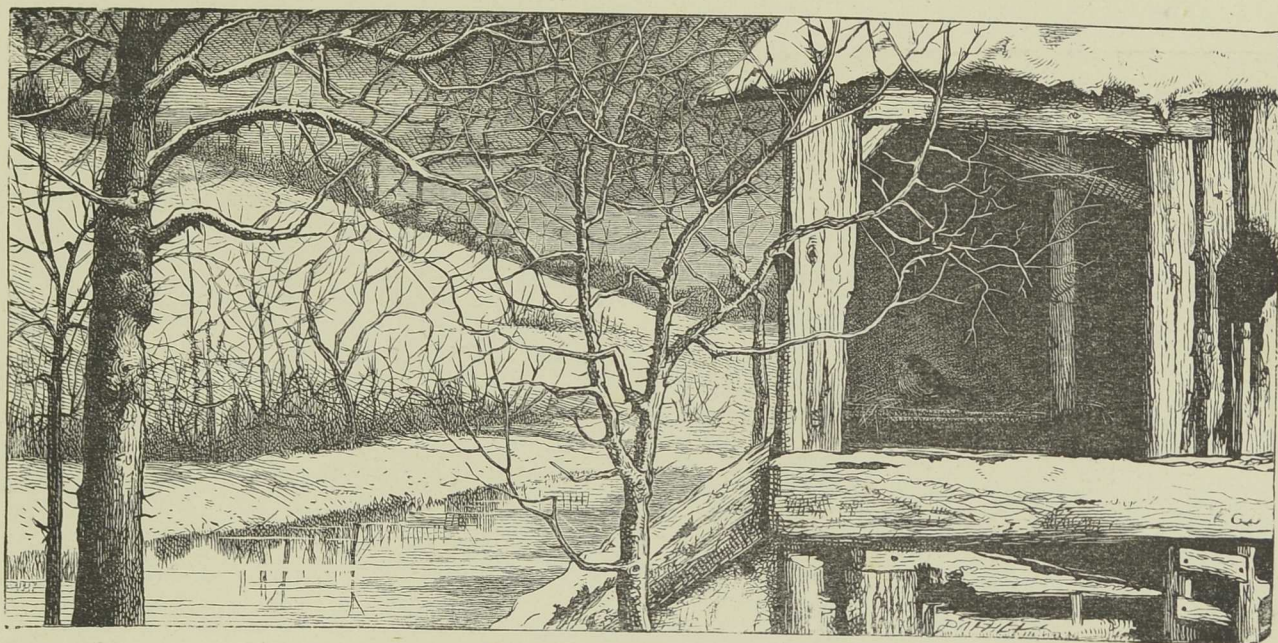
mf

fz What shall he sing for? White bread and but - ter. How can he cut it With -

fz *p e staccato.*

- out a - ny knife? How can he mar - ry With - out a - ny wife?

f



The North wind doth blow.

Andante espressivo.

p sos. cres. mf

The North wind doth blow, And we shall have snow, And

p sos. cres. mf

dim. p cres.

What will poor Ro - bin do then? He'll sit in the barn, And

dim. p cres.

dim. pp

keep him - self warm, And tuck his head un - der his wing. Poor thing!

pp



The Man in the Moon.

f *Moderato.*

The Man in the Moon Came down too soon, And asked his way to

f e marcato.

Nor-wich; He went by the south, And burnt his mouth With eat-ing cold plum-porridge.

(48)



Taffy was a Welshman.

Allegretto.
mp Taf - fy was a Welsh - man, *f* Taf - fy was a thief,
mp *f* *ten.*

mf **SECOND VERSE.** *mf*
 Taf - fy came to my house, And stole a piece of beef. Then I went to his house,
mf *mf*

p. *mf*
 Taf - fy was from home, I return'd the fa - vor, And stole a mar - row bone.
p. *ten.* *mf*



Hey, diddle diddle.

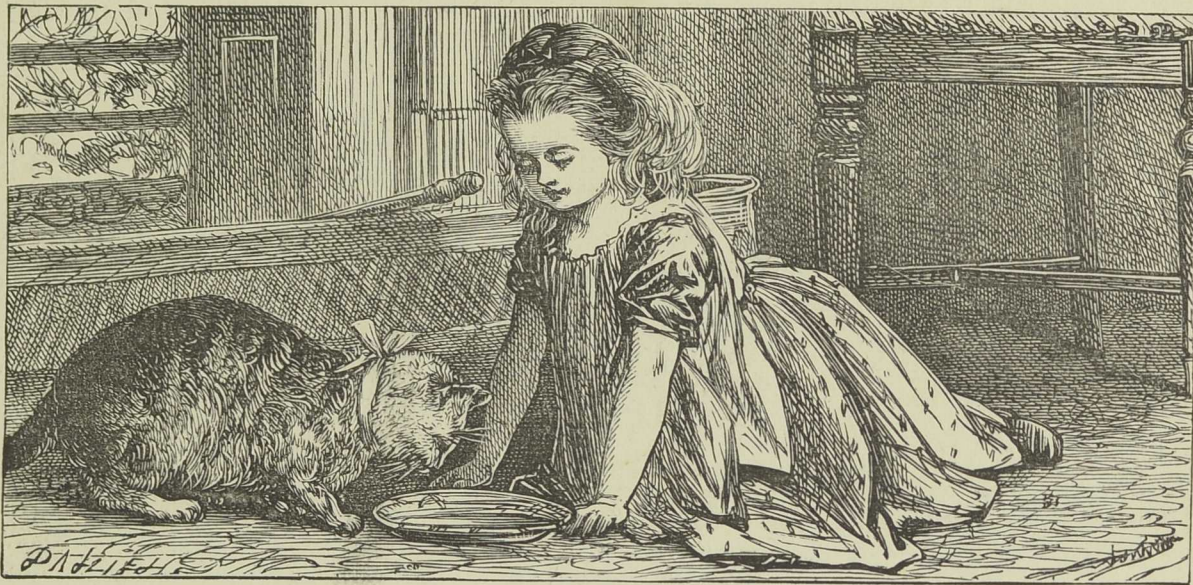
Allegro.

f

Hey, diddle, diddle, The cat and the fiddle, The cow jump'd o-ver the moon; The

f

lit-tle dog laughed To see such sport, And the dish ran af-ter the spoon.



I love little Pussy.

Andante non troppo.
With tenderness.

p

I love lit - tle Pus - sy, her coat is so warm, And

p

if I don't hurt her, she'll do me no harm. I'll sit by the fire and

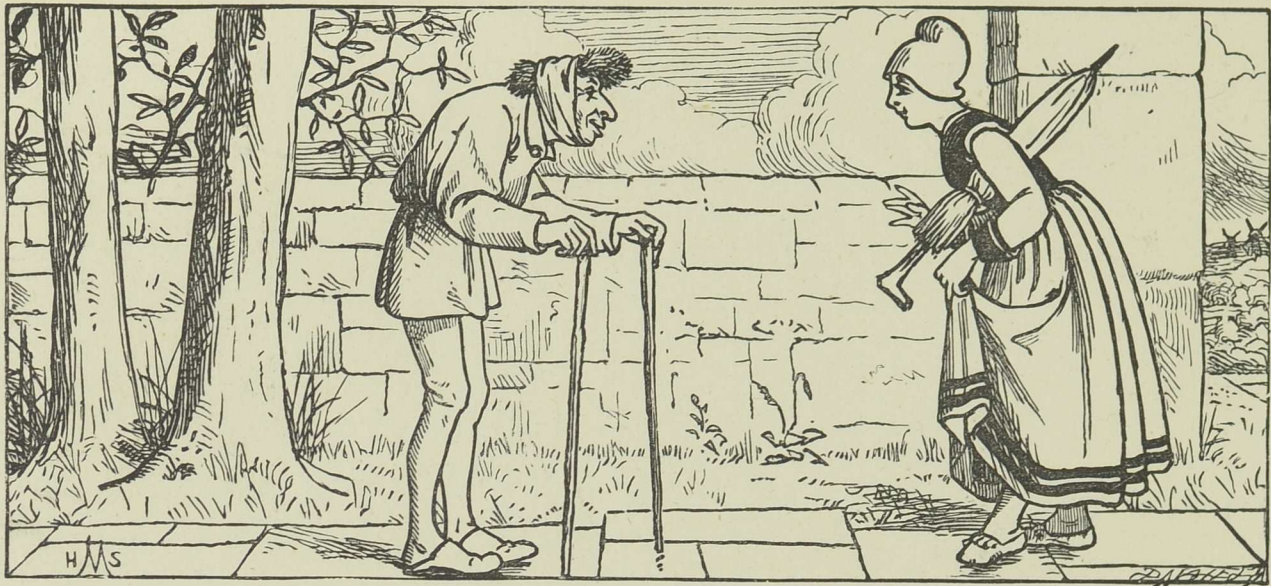
ten.

ten.

cres. *dim. e ritard.*

give her some food, And Pus - sy will love me, be - cause I am good.

fz *fz* *p* *pp*



The Old Man Clothed in Leather.

Moderato.

mf

One mist - y, moist - y morn - ing, When cloud - y was the

mf

wea - ther, O there I met an old man cloth-ed all in lea - ther,

f *mp* *mf*

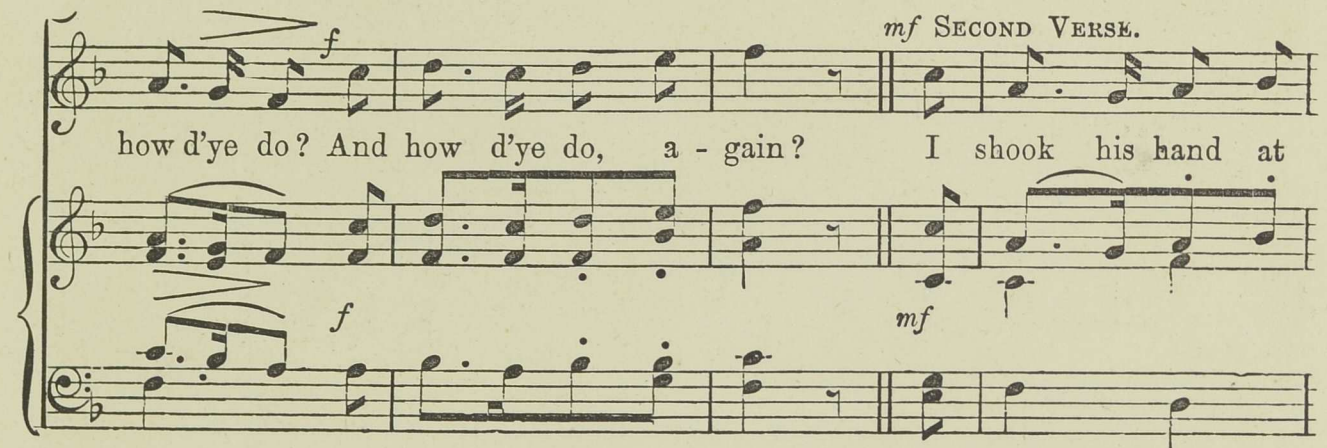
Cloth-ed all in lea - ther, With cap un - der his chin, O how d'ye do? and

f *mp* *mf*

THE OLD MAN CLOTHED IN LEATHER.

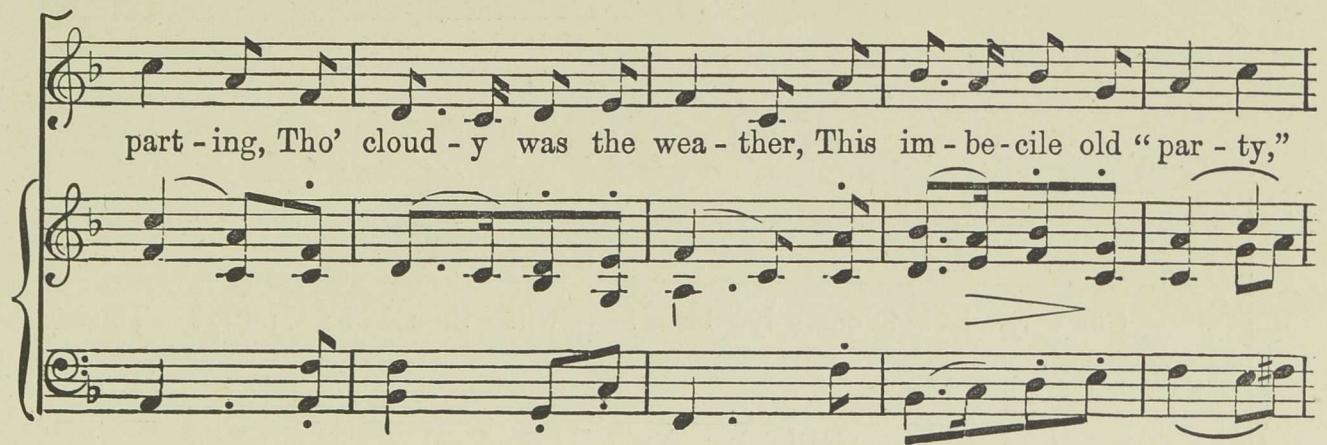
mf SECOND VERSE.

how d'ye do? And how d'ye do, a - gain? I shook his hand at



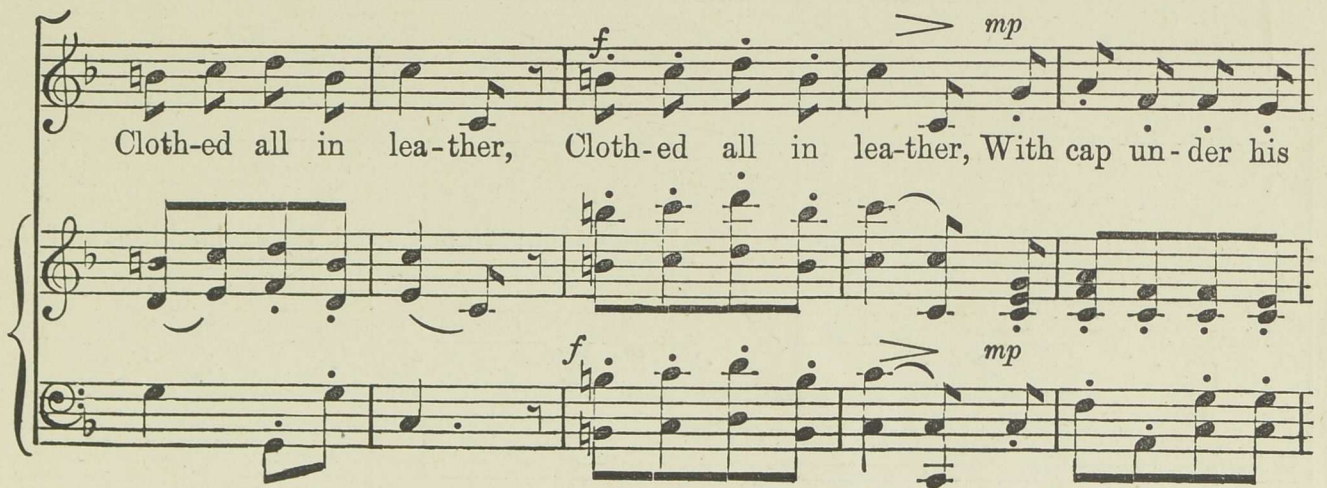
The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a dynamic marking of *f* and includes a crescendo hairpin. The piano accompaniment starts with a dynamic marking of *f* and transitions to *mf* later in the system. The lyrics are: "how d'ye do? And how d'ye do, a - gain? I shook his hand at".

part - ing, Tho' cloud - y was the wea - ther, This im - be - cile old "par - ty,"



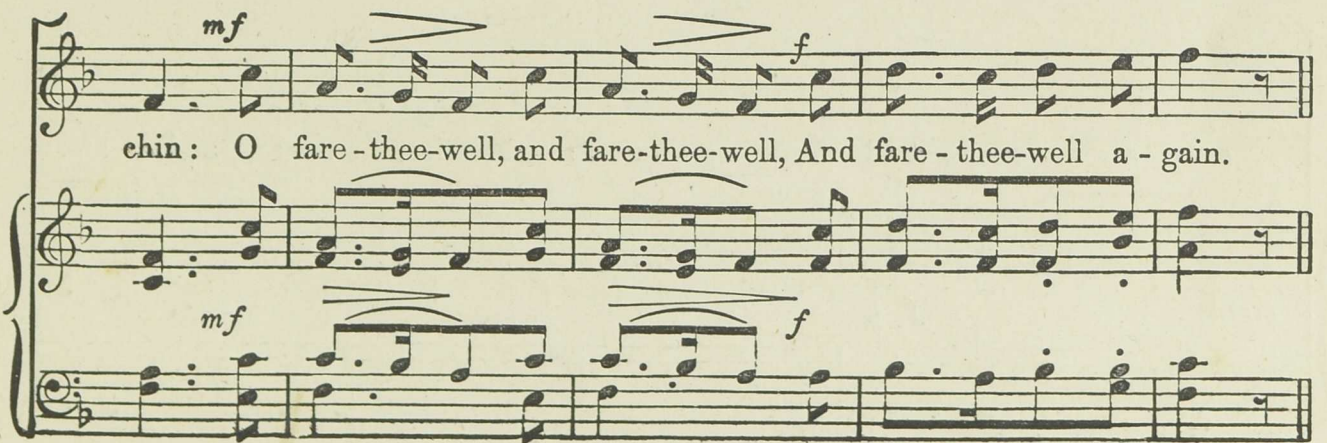
The second system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *f* and a crescendo hairpin. The piano accompaniment has a dynamic marking of *f* and a crescendo hairpin. The lyrics are: "part - ing, Tho' cloud - y was the wea - ther, This im - be - cile old "par - ty,"".

Cloth - ed all in lea - ther, Cloth - ed all in lea - ther, With cap un - der his



The third system continues the vocal line and piano accompaniment. The vocal line has dynamic markings of *f* and *mp* with a crescendo hairpin. The piano accompaniment has dynamic markings of *f* and *mp* with a crescendo hairpin. The lyrics are: "Cloth - ed all in lea - ther, Cloth - ed all in lea - ther, With cap un - der his".

chin: O fare - thee - well, and fare - thee - well, And fare - thee - well a - gain.



The fourth system concludes the vocal line and piano accompaniment. The vocal line has dynamic markings of *mf* and *f* with a crescendo hairpin. The piano accompaniment has dynamic markings of *mf* and *f* with a crescendo hairpin. The lyrics are: "chin: O fare - thee - well, and fare - thee - well, And fare - thee - well a - gain."



Curly Locks!

Andante.

p

Cur - ly locks! cur - ly locks! wilt thou be mine? Thou

p e sostenuto.

shalt not wash dish-es nor yet feed the swine; But sit on a cushion, and

p *cres.*

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

f *p*

cres. *f* *p.*



The Lazy Cat.

Allegretto.

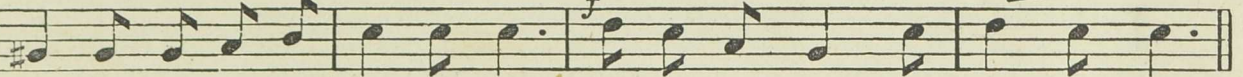
mp



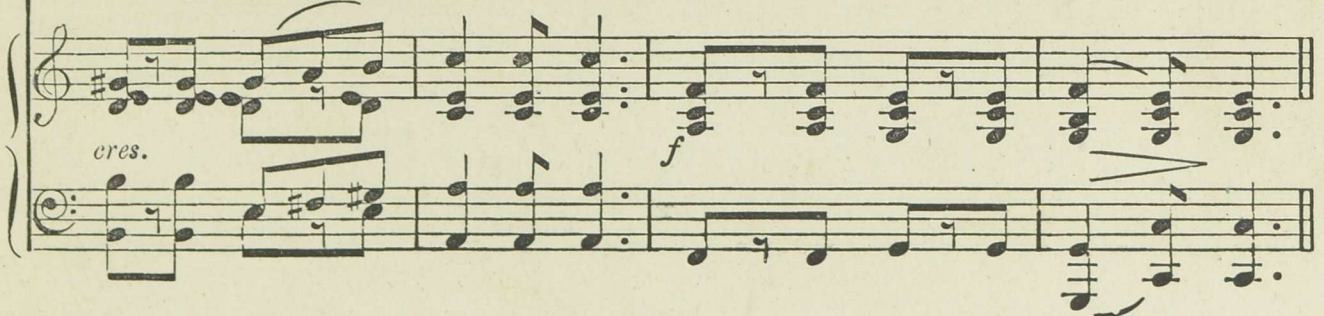
Pus - sy, where have you been to day? In the meadows a-sleep in the hay.



cres.



Pus - sy, you are a la - zy Cat, If you have done no more than that.





Three Children Sliding.

Andante quasi allegretto.

mf

Three chil-dren sli - ding on the ice, All on a sum-mer's

mf

R.H. L.H.

poco rit.

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

poco rit.

THREE CHILDREN SLIDING.

SECOND VERSE.

mf

Now had these chil - dren been at home, Or slid - ing on dry

mf

R.H. L.H.

Detailed description: This system contains the first two staves of the second verse. The top staff is the vocal line in G major, starting with a mezzo-forte (*mf*) dynamic. The lyrics are "Now had these chil - dren been at home, Or slid - ing on dry". The piano accompaniment consists of two staves: the right hand (R.H.) and the left hand (L.H.). The piano part also begins with a mezzo-forte (*mf*) dynamic. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

poco rit.

ground, Ten thousand pounds to one pen - ny They had not all been drowned.

poco rit.

Detailed description: This system contains the next two staves of the second verse. The vocal line continues with the lyrics "ground, Ten thousand pounds to one pen - ny They had not all been drowned." The tempo marking *poco rit.* (ritardando) is placed above the vocal line. The piano accompaniment continues with the same texture, and the *poco rit.* marking is also placed above the piano part.

THIRD VERSE.

mf

You pa - rents all that chil - dren have, And you, too, that have

mf

R.H. L.H.

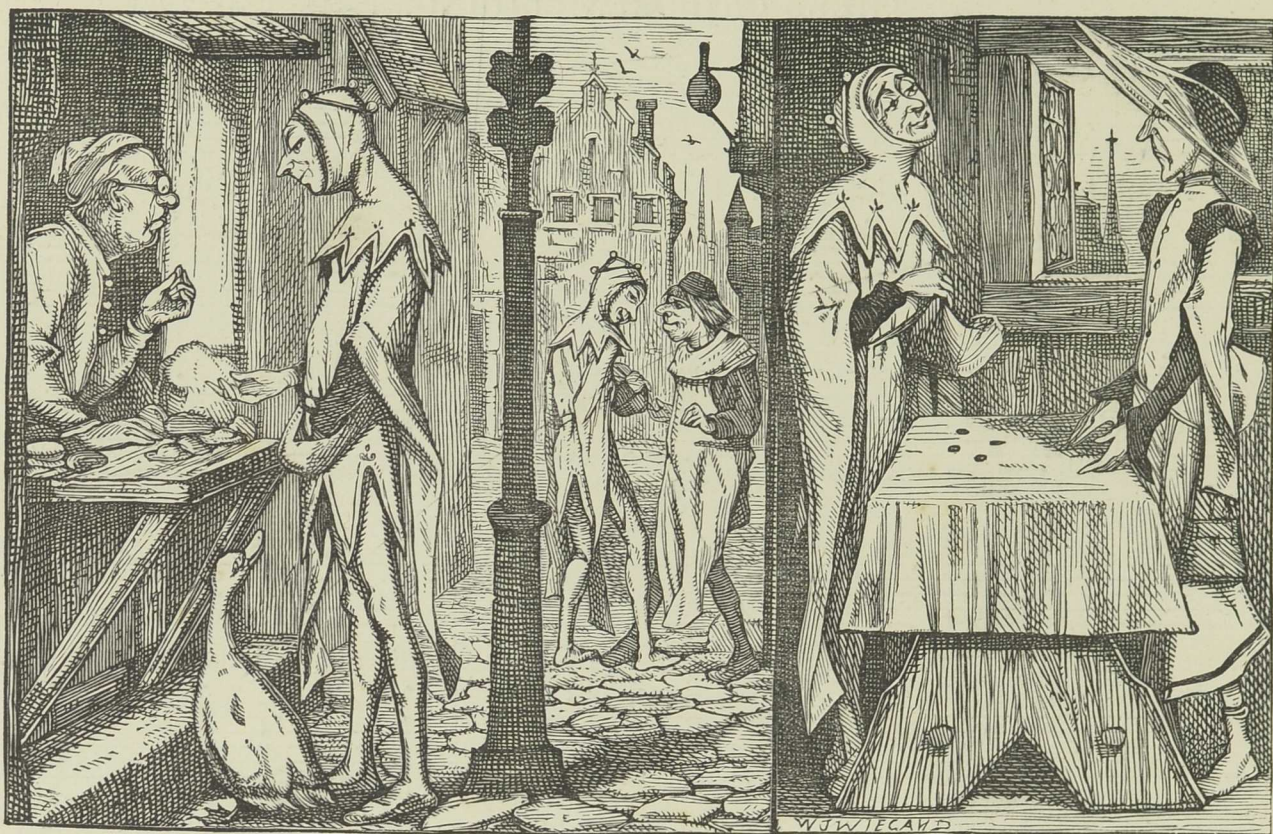
Detailed description: This system contains the first two staves of the third verse. The vocal line begins with a mezzo-forte (*mf*) dynamic. The lyrics are "You pa - rents all that chil - dren have, And you, too, that have". The piano accompaniment also starts with a mezzo-forte (*mf*) dynamic. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

poco rit.

none, If you would have them safe abroad, Pray keep them safe at home.

poco rit.

Detailed description: This system contains the next two staves of the third verse. The vocal line continues with the lyrics "none, If you would have them safe abroad, Pray keep them safe at home." The tempo marking *poco rit.* (ritardando) is placed above the vocal line. The piano accompaniment continues with the same texture, and the *poco rit.* marking is also placed above the piano part.



The Jolly Tester.

Andante con moto.

mp

Oh, my lit - tle six - pence, my pret - ty lit - tle six - pence,

mp

mp

I love six-pence bet-ter than my life; I spent a pen - ny of it, I

mp

THE JOLLY TESTER.

lent an - o - ther, And I took four-pence home to my wife.

cres.

SECOND AND THIRD VERSES.

Oh my lit - tle four - pence, my pret - ty lit - tle four - pence,
Oh my lit - tle two - pence, my pret - ty lit - tle two - pence,

mp

I love fourpence bet - ter than my life; I spent a pen - ny of it, I
I love twopence bet - ter than my life; I spent a pen - ny of it, I

mp

lent an - o - ther, And I took two-pence home to my wife.
lent an o - ther, And I took no - thing home to my wife

cres.

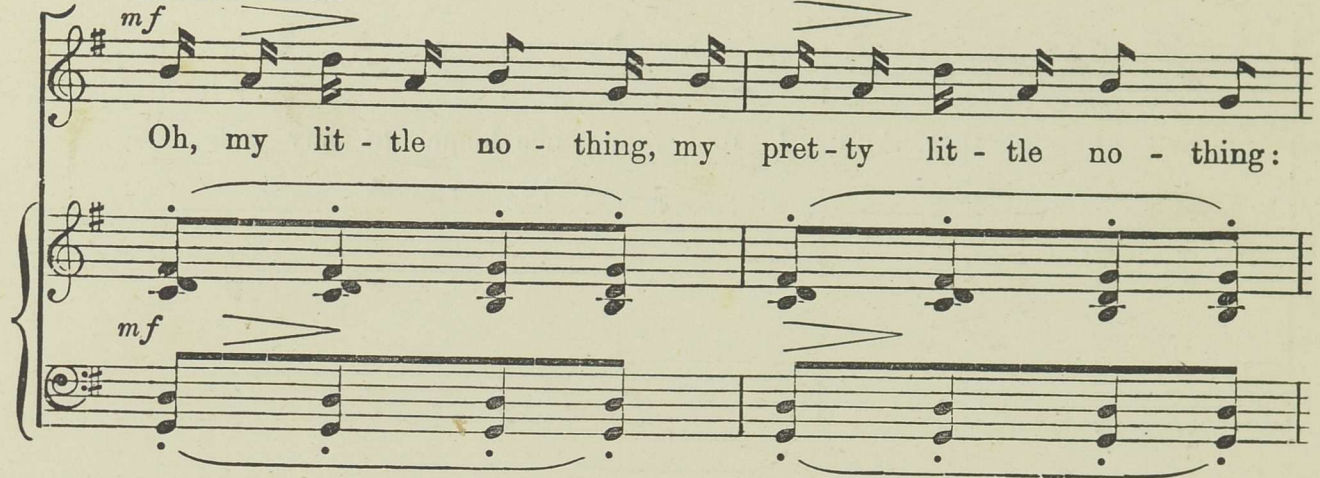
THE JOLLY TESTER.

FOURTH VERSE.

mf

Oh, my lit - tle no - thing, my pret - ty lit - tle no - thing:

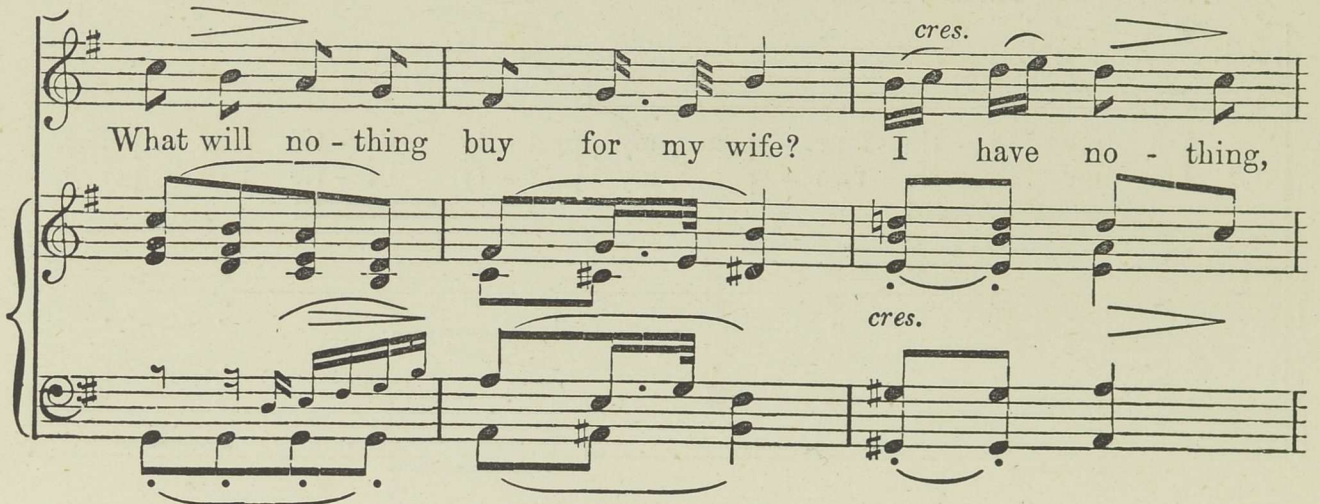
mf



What will no - thing buy for my wife? I have no - thing,

cres.

cres.



I spend no - thing, I love no - thing bet - ter than my wife.

fz *molto ritard.*

fz *molto ritard.*





Georgie Porgie.

*Allegretto moderato.
sempre legato.*

mp

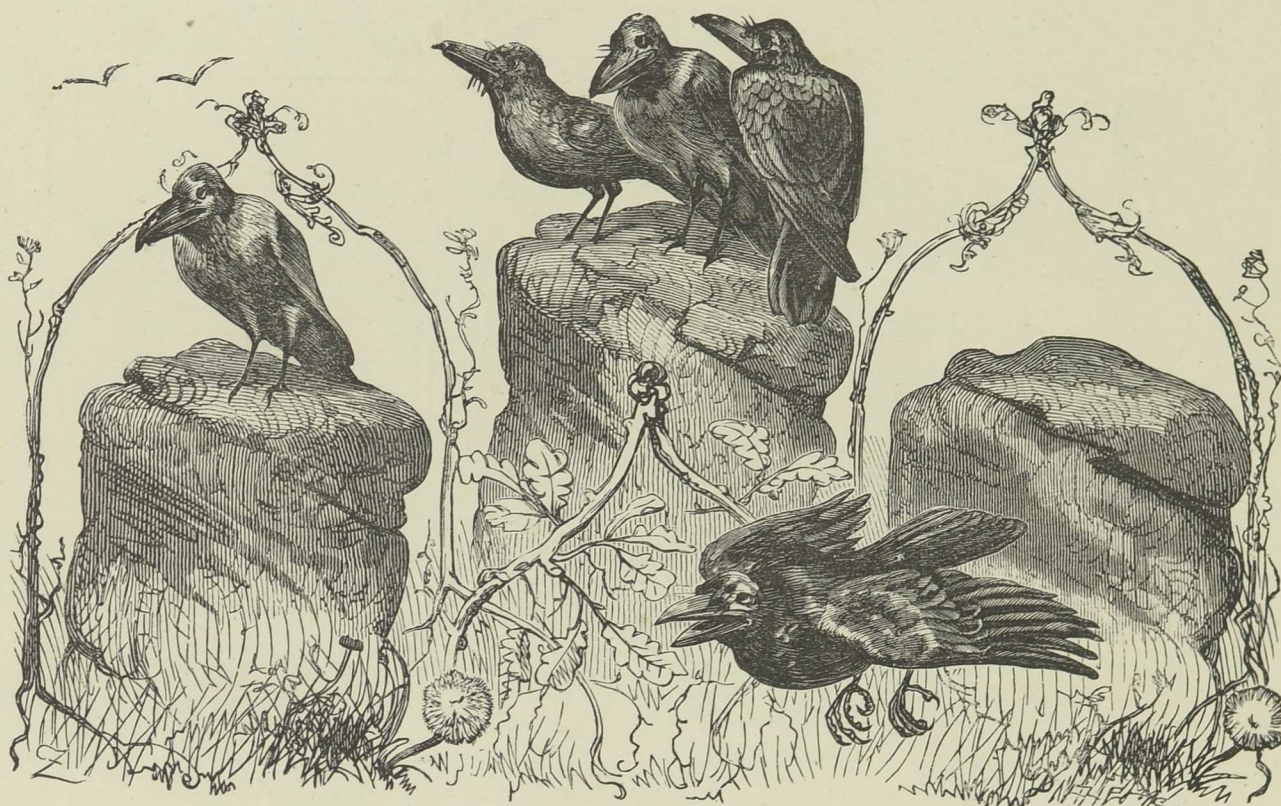
Geor-gie Por-gie, pudding and pie, Kiss'd the girls and made them cry;

mp

f *dim.*

When the girls came out to play, Geor-gie Por-gie ran a-way.

f *dim.*



The Three Crows.

Allegretto.
SOLO. (ad lib.) **CHORUS.**

mp *f*

Three Crows there were once who sat on a stone, Fal

mp e stacc. *f*

la la la la la. . . . **SOLO.** *mp* But two flew a-way, and

mp

THE THREE CROWS.

CHORUS. *f* SOLO. *mp*

then there was one. Fal la la la la la. . . . The

mf

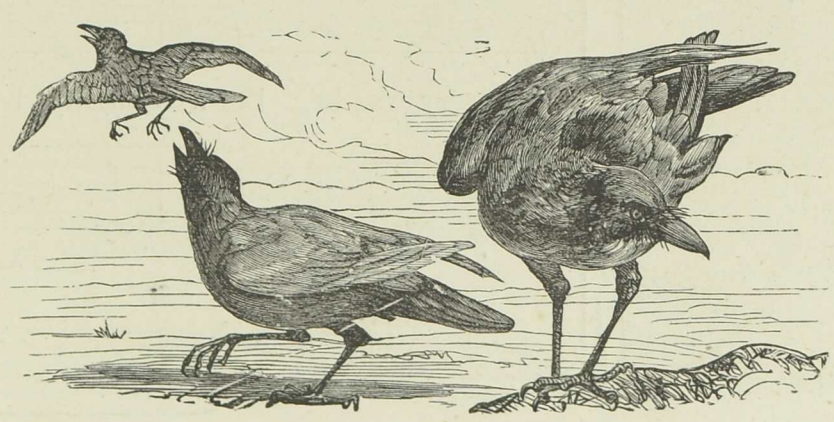
o-ther Crow felt so ti-mid a-lone, Fal la la la la la, . . . That

stacc. *f* *mf*

CHORUS. *ff*

he flew a - way, and then there was none. Fal la la la la la. . .

fz *ff*





A Little Cock-sparrow.

Allegretto scherzando.

mf

A lit - tle cock spar - row sat

mp

on a green tree, And he chirrup'd and chirrup'd, so

p poco lento.

merry was he, But a naughty boy came with a

p

A LITTLE COCK SPARROW.

a tempo lmo.
mf fz dim.
 small bow and arrow, De - ter-min'd to shoot this lit - tle cock spar-row.

SECOND VERSE.

mf
 "This lit-tle cock sparrow shall make me a stew," Said this naughty boy, "Yes, and a

poco lento.
p
 lit - tle pie, too." "Oh! no," said the sparrow, "I won't make a stew," So he

accel.
fz mp
 flutter'd his wings and a - way he flew.



Maggie's Pet.

Andante.
mp *cres.*

1. Sweet Mag - gie had a lit - tle bird, And "Gol - die" was his
2. A lump of su - gar sweet and white, Would Mag - gie give her

mp *cres.*

MAGGIE'S PET.

name, And on her hand he used to sit, He was so ve - ry
 Dick, And then she'd watch how ea - ger - ly He'd fly to it and

cres.

tame. Her ro - sy lips he'd of - ten peck, Which meant a lov - ing
 peck: And such a mer - ry song he'd sing, To thank her for the

dim. *poco cres.*

dim. e sos. *poco cres.*

kiss. Oh! would not you de - light to have A pret - ty bird like this.
 treat, For lit - tle birds (like lit - tle girls) Love something nice to eat.

cres. *f* *p* *dim. e poco rit.*

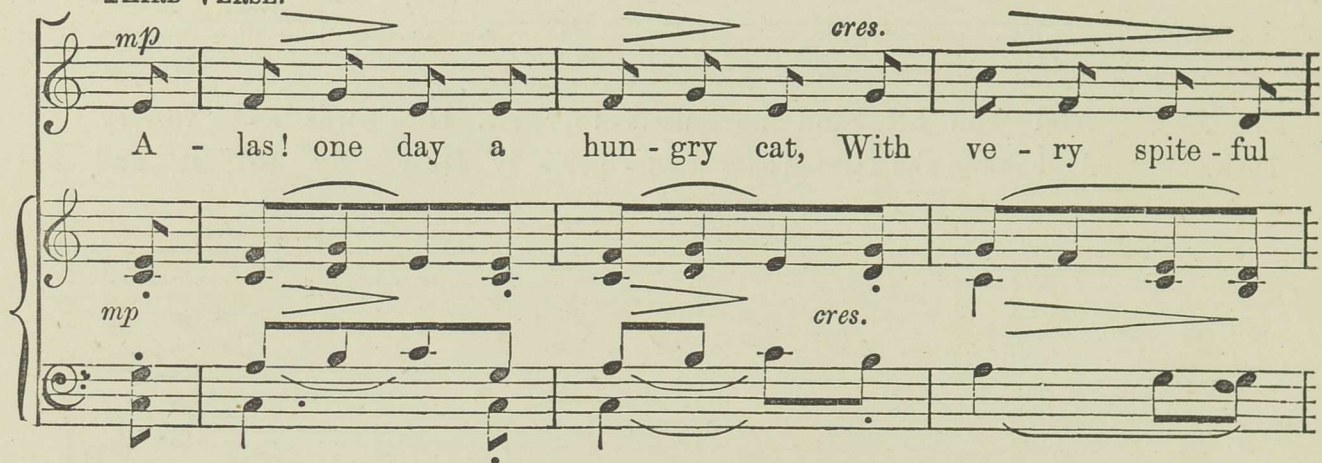
f *p* *dim.*

MAGGIE'S PET.

THIRD VERSE.

mp A - las! one day a hun - gry cat, With ve - ry spite - ful

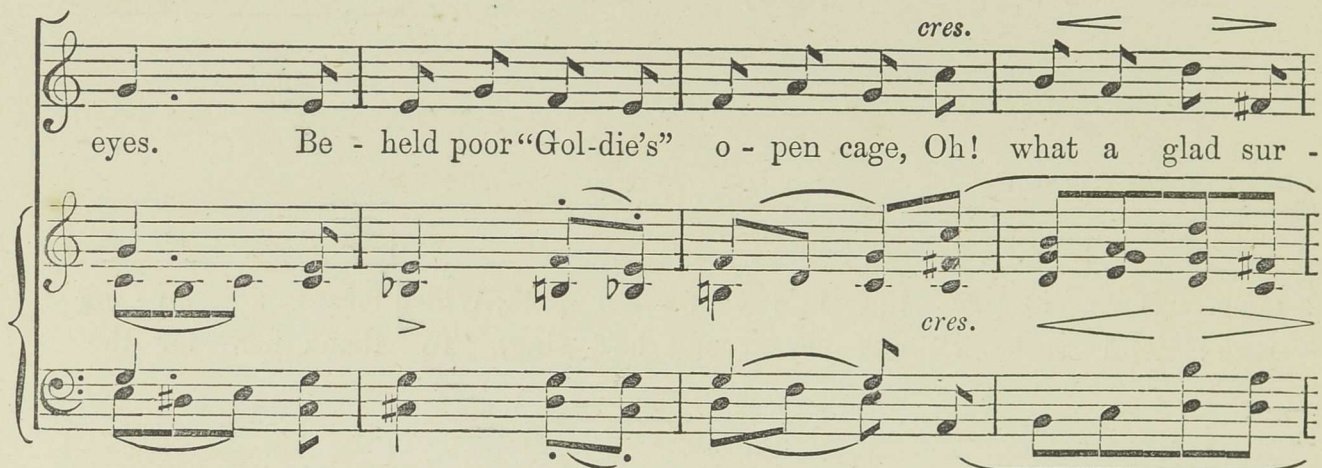
mp *cres.*



eyes. Be - held poor "Gol-die's" o - pen cage, Oh! what a glad sur -

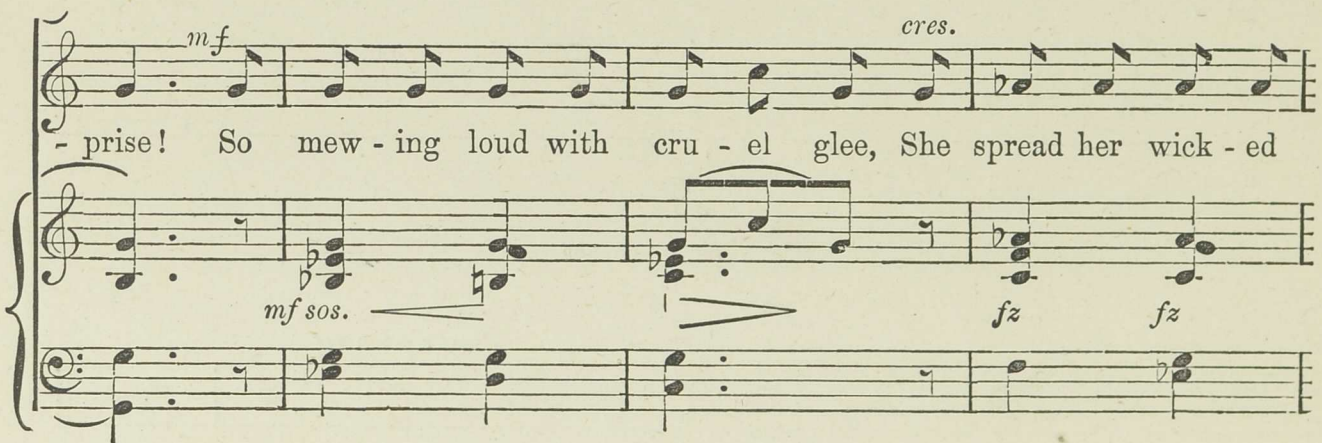
cres.

cres.



mf - prise! So mew - ing loud with cru - el glee, She spread her wick - ed

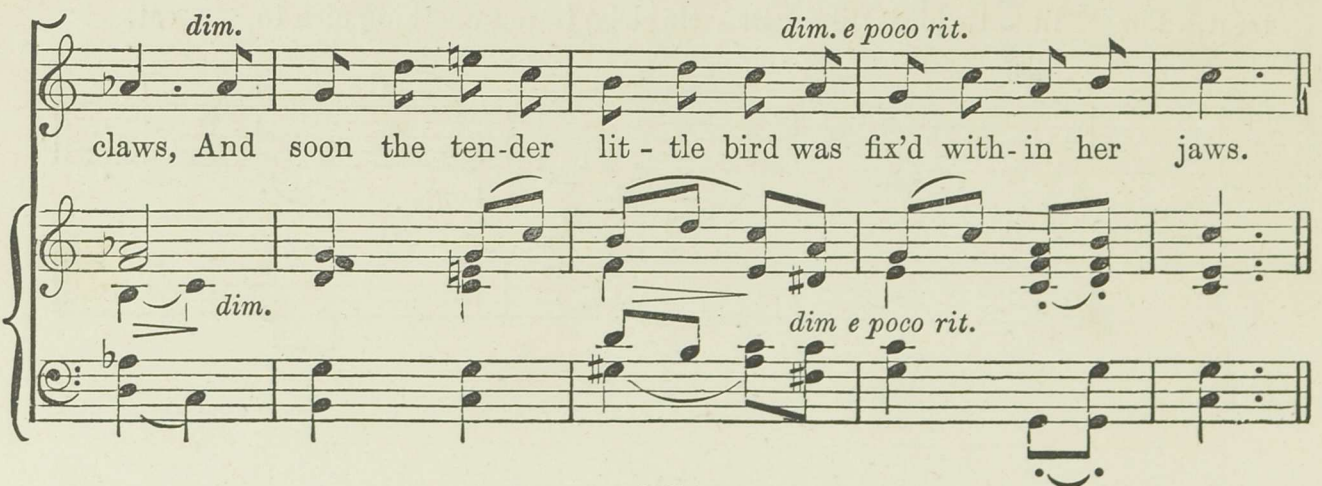
mf sos. *cres.* *fz* *fz*



dim. claws, And soon the ten - der lit - tle bird was fix'd with - in her jaws.

dim. e poco rit.

dim. *dim e poco rit.*



MAGGIE'S PET.

FOURTH VERSE.

mp I do not care to tell how much Our dar - ling Mag - gie

cres.

mp *cres.*

Detailed description: This system contains the first two lines of music. The vocal line starts with a mezzo-piano (*mp*) dynamic and features a crescendo leading to a *cres.* marking. The piano accompaniment also begins at *mp* and includes a *cres.* marking. The lyrics are "I do not care to tell how much Our dar - ling Mag - gie".

ried, Or how she kiss'd the emp - ty cage The day poor bir - die

poco cres.

cres.

Detailed description: This system contains the second two lines of music. The vocal line has a *poco cres.* marking. The piano accompaniment has a *cres.* marking. The lyrics are "ried, Or how she kiss'd the emp - ty cage The day poor bir - die".

died; One lit - tle gold - en fea - ther, soft, I know she trea - sures

p *poco cres.*

p *poco cres.*

Detailed description: This system contains the third two lines of music. The vocal line starts with a piano (*p*) dynamic and has a *poco cres.* marking. The piano accompaniment starts with a piano (*p*) dynamic and also has a *poco cres.* marking. The lyrics are "died; One lit - tle gold - en fea - ther, soft, I know she trea - sures".

yet, 'Twas all the cru - el, spite - ful cat, Did leave of Maggie's pet.

mf *dim. e rit.* *p*

mf *fz* *fz* *dim. e rit.* *p*

Detailed description: This system contains the final two lines of music. The vocal line starts with a mezzo-forte (*mf*) dynamic, has a *dim. e rit.* marking, and ends with a piano (*p*) dynamic. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic, has *fz* (forzando) markings, a *dim. e rit.* marking, and ends with a piano (*p*) dynamic. The lyrics are "yet, 'Twas all the cru - el, spite - ful cat, Did leave of Maggie's pet."



THE DEATH AND BURIAL OF COCK ROBIN.

The Death and Burial of Cock Robin.

Andante con moto.

mp Who kill'd Cock Ro - bin? *mf* "I," said the Spar-row; "With
my bow and ar-row I kill'd Cock Ro - bin." *p* Who saw him die?
"I," said the Fly; "With my lit - tle eye I saw him die."
poco cres. *ritard.*
poco cres. *ritard.*

con moto. *mf* Who caught his blood? *dim.* "I," said the Fish; "With my lit - tle dish

The musical score is arranged in four systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The first system is in 6/8 time and starts with a tempo marking of 'Andante con moto'. The second system continues the 6/8 time signature. The third system changes to 2/4 time and includes dynamic markings like 'poco cres.' and 'ritard.'. The fourth system is also in 2/4 time and includes 'con moto' and 'dim.' markings. The lyrics are written below the vocal line, and the piano accompaniment provides harmonic support with various textures and dynamics.

THE DEATH AND BURIAL OF COCK ROBIN.

mf e sos. *mp* *molto staccato.*

I caught his blood." Who'll make his shroud? "I," said the Bee-tle; "With

f *ritard.* *fz* *f*

my thread and nee - dle I'll make his shroud." Who'll bear the torch?

Allegretto. *mf* *f*

"I," said the Lin-net, "Will come in a mi-nute; I'll bear the

mp marcato.

torch." Who'll be the clerk? "I," said the Lark,

THE DEATH AND BURIAL OF COCK ROBIN.

"I'll say A-men in the dark; I'll be the clerk."

mf
Who'll dig his grave? "I," said the Owl; "With my spade and showl
mf *cres.*

f *cres.* *p*
I'll dig his grave." . . . Who'll be the Par-son?
f *p*
trem.

cres. *dim.* *p*
"I," said the Rook; "With my lit-tle book I'll be the Par-son.
cres. *dim.* *p*

THE DEATH AND BURIAL OF COCK ROBIN.

p *With tenderness.* *poco cres.*

Who'll be chief mourn-er? "I," said the Dove; "I mourn for my love,

p *mp* *cres*

I'll be chief mourn-er." Who'll sing his dirge? "I," said the

sost. *p*

Thrush; "As I sing in a bush, I'll sing his dirge."

8va. *tr* *tr* *tr* *loco.*

Ped. **Ped.* **Ped.* ***

Allegretto moderato. *mp* *cres.*

Who'll car-ry his cof-fin? "I," said the Kite; "If it be in the

mp Allegretto moderato. *cres.*

THE DEATH AND BURIAL OF COCK ROBIN.

night, I'll car-ry his cof - fin." Who'll toll the bell?

f *rallentando.* *mf* *marcato.*

f *rallentando.* *mp*

"I," said the Bull; "Be-cause I can pull, I'll toll the bell."

f *poco rit.*

cres. *f* *poco rit.*

All the birds of the air Fell sigh - ing and sob-bing, When they

pp *Mournfully.*

Andantino. pp e sos. *fz* *fz*

heard the bell toll For poor Cock Ro - bin.

rit. *p* *pp*

p *pp*



Lullaby.

Andante con moto.

p *fz* *poco cres.*

LULLABY.

When lit - tle Bir - die

sostenuto. *dim. e ritard.* *p*

bye-bye goes, Qui - et as mice in church - es, He puts his head where

cres. *cres.*

no one knows, On one leg he perch - es. When lit - tle Ba - bie

pp *pp legato e ben sostenuto.*

bye-bye goes, On Mamma's arm re - pos - ing; Soon he lies be -

poco cres. *poco cres.*

LULLABY.

- neath the clothes, Safe in the cra - dle do - zing.

cres. *rall.*

cres. *colla voce.* *mp*

cres - - - *cen* - - - *do.* *dim.* *ritard.*

When pret-ty Pus - sy goes to sleep, Tail and nose to - ge - ther,

p

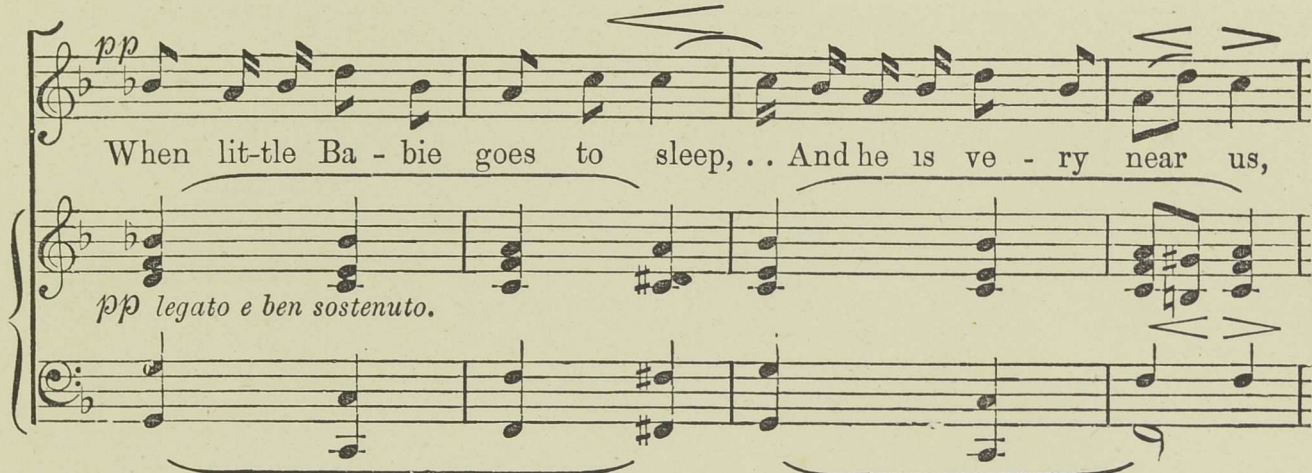
Then lit-tle mice a - round her creep, Light - ly as a fea - ther.

LULLABY.

pp

When lit-tle Ba - bie goes to sleep, .. And he is ve - ry near us,

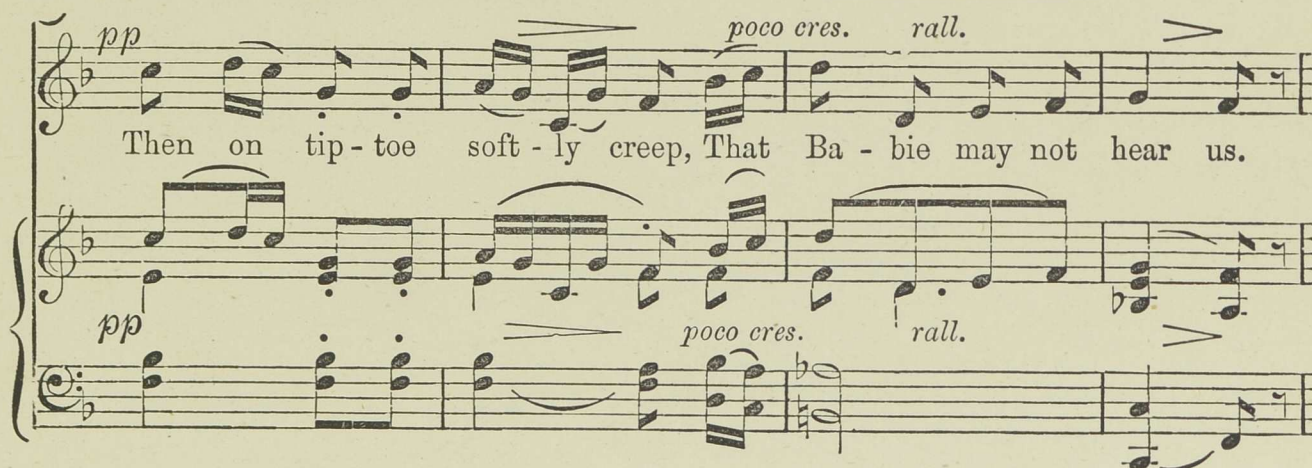
pp *legato e ben sostenuto.*



pp

Then on tip - toe soft - ly creep, That Ba - bie may not hear us.

pp *poco cres.* *rall.*



p

Lul-la-by! Lul-la - by! Lulla, Lul - la, Lul - la - - by! . . .

p *cres.* *ritard.* *dim.* *pp*

ten. *dim. p* *morendo.* *pp*





MOTHER TABBYSKINS.

Mother Tabbyskins.

(The Words are printed by the kind permission of Messrs. Strahan & Co.)

Allegretto.

f *dim.*

mp *cres.*

Sitting at a win-dow, In her cloak and hat, I saw Mother Tabbyskins, The *real* old cat!

mp *fz* *mf*

f *fz* *ten.* *colla voce.* *ten.* *ten.*

ad lib.

Is it not a shame?

colla voce. *mf* *fz* *ten.*

MOTHER TABBYSKINS.

p *cres.*
 Kit-tens in the gar-den, Looking in her face, Learning how to spit and swear,

p *fz*

p *f*
 Oh, what a dis-grace! Ve-ry wrong, ve-ry wrong, Ve-ry wrong, and bad;

fz
ten.
colla voce. *ten.*

dim. *p* *molto rit.* *mp*
 Such a sub-ject for our song, Makes us all too sad. Old Mother Tab-by-skins,

ten. *molto rit.* *mp*

f *p*
 Stick-ing out her head, Gave a howl, and then a yowl, Hobbled off to bed.

fz *fz* *p*

MOTHER TABBYSKINS.

cres. *con moto.*
fz *f*
 Ve - ry sick, ve - ry sick, Ve - ry sa - vage, too ; Pray send for a doc - tor quick -

ten. *ten.* *f* *ten.*
colla voce.

a tempo.
 A - ny one will do !

a tempo. *mf* *fz*
ten.

pp *cres.* *p*
 Doc - tor mouse came creeping, Creeping to her bed ; Lanc'd her gums and felt her pulse,

pp *fz* *p*

pp *rallentando.* *mf*
 Whis - per'd she was dead. Ve - ry sly, ve - ry sly, The real old cat

pp *rallentando.* *ten.* *ten.* *fz*
colla voce.

MOTHER TABBYSKINS.

O - pen kept her weather eye— Mouse! be - ware of that!

ten. mf ten.

Detailed description: This system contains the first line of music. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The lyrics are "O - pen kept her weather eye— Mouse! be - ware of that!". The piano accompaniment consists of two staves (treble and bass clefs) with various musical notations including slurs, accents, and dynamic markings.

Old Mother Tab - by - skins, Saying "Serves him right,"

mf fz mf fz

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics "Old Mother Tab - by - skins, Saying 'Serves him right,'". The piano accompaniment features dynamic markings of mezzo-forte (mf) and fortissimo (fz) across the two staves.

Gobbled up the Doc - tor, With In - fi - nite de - light. "Ve - ry fast, ve - ry fast,

f scherzo. fz ten. colla voce.

Detailed description: This system contains the third line of music. The vocal line has the lyrics "Gobbled up the Doc - tor, With In - fi - nite de - light. 'Ve - ry fast, ve - ry fast,". The piano accompaniment includes the tempo marking "scherzo." and dynamic markings "f" and "fz". The bass clef staff has the instruction "ten. colla voce." written below it.

Ve - ry pleasant, too— What a pi - ty it can't last! Bring a - no - ther, do."

ten. ad lib. ten.

Detailed description: This system contains the fourth and final line of music. The vocal line concludes with the lyrics "Ve - ry pleasant, too— What a pi - ty it can't last! Bring a - no - ther, do." The piano accompaniment includes the instruction "ten. ad lib." above the vocal line and "ten." below the piano staves.

MOTHER TABBYSKINS.

mf

Doc-tor Dog comes run-ning,

mf *ten.* *fz* *mf*

p *mf* *dim.*

Just to see her begs; Round his neck a com-fort - er, Trowsers on his legs.

p *mf* *dim.*

f e pomposo.

Ve - ry grand, ve - ry grand—Golden-head-ed cane Swinging gai - ly from his hand,

fz *ten.* *colla voce.* *ten.*

p

Mis-chief in his brain!

colla voce. *mf* *fz* *ten.*



“Dear Mother Tab-byskins, And how are you now? Let me feel your pulse?—so, so ;

The musical notation consists of three staves. The top staff is a vocal line in G major, starting with a piano (p) dynamic. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The lyrics are written below the vocal staff.

MOTHER TABBYSKINS.

p *f* *dim.*

Show your tongue—bow wow." "Ve-ry ill, ve-ry ill," "Please attempt to purr;

fz

mf *ten.*
colla voce. *ten.*

p *ad lib.*

Will you take a draught or pill? Which do you pre-fer?"

p *mf*

ten.

mf

Ah, Mother Tab-by-skins, Who is now a-fraid?

fz *mf*

dim. *p* *cres.*

Of poor lit-tle Doc-tor Mouse You a mouthful made. Ve-ry nice, ve-ry nice,

fz

dim. *p* *ten.*
colla voce.

MOTHER TABBYSKINS.

f marcato. *ten.*

Lit - tle doc - tor he, But for Doc - tor Dog's ad - vice You must pay the fee.

ten. *f* *fz ten.*

p

Doc - tor Dog comes near - er,

mf *fz* *p*

ten.

cres. *f* *dim.* *p*

Says she must be bled; I heard Mo - ther Tab - by - skins Screaming in her bed.

p *cres.* *ffz* *dim. p*

cres. *f*

Ve - ry near, ve - ry near, Scuffling out and in; Doc - tor Dog looks full and queer -

fz *cres. ten.* *colla voce.* *ten.* *f*

MOTHER TABBYSKINS.

p ad lib. *mf*

Where is Tab-by-skin? I will tell the Mo-ral With-out a-ny fuss?

p colla voce. *mf*

dim. *cres.*

Those who lead the young a-stray, *Al-ways* suf-fer thus. Ve-ry nice, ve-ry nice,

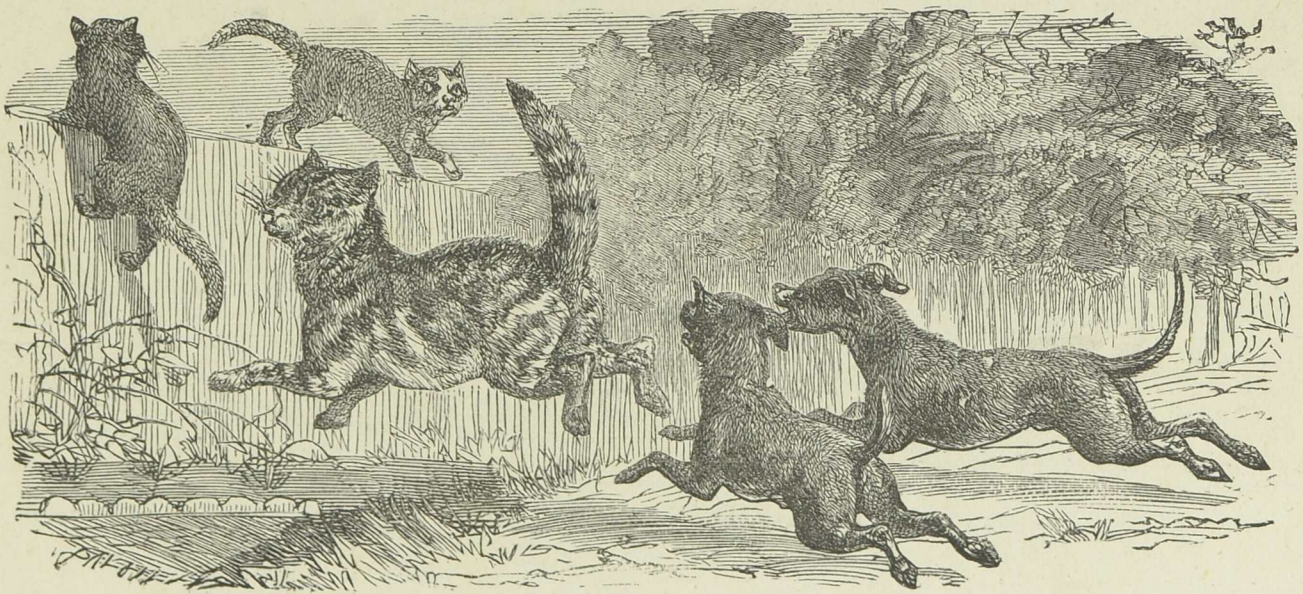
fz

dim. *ten. colla voce.*

f poco lento. *ad lib.*

Let our conduct be; For all doc-tors are not mice, Some are dogs, you see!

ten. *f poco lento.* *colla voce.*





THE SPIDER AND THE FLY.

The Spider and the Fly.

(A NURSERY DITTY.)

Allegretto con moto.

p *p* *p* *cres.*

mf *mf*

The piano introduction consists of three measures. The right hand starts with a treble clef, key signature of two sharps (F# and C#), and a common time signature. It begins with a piano (*p*) dynamic and features a series of eighth notes. The left hand starts with a bass clef and a common time signature, playing a melody of eighth notes with a mezzo-forte (*mf*) dynamic. The piece concludes with a crescendo (*cres.*) in the right hand.

mf

“Will you walk in - to my par - lour?” said a

fp *mf*

The first line of the song features a vocal line and piano accompaniment. The vocal line is in a treble clef with a mezzo-forte (*mf*) dynamic. The piano accompaniment is in a grand staff with a forte-piano (*fp*) dynamic in the right hand and a mezzo-forte (*mf*) dynamic in the left hand. The lyrics are: “Will you walk in - to my par - lour?” said a

p

Spider to a Fly, “It is the prettiest par-lour that e - ver you did spy!

p *sherz.*

The second line of the song continues the vocal line and piano accompaniment. The vocal line is in a treble clef with a piano (*p*) dynamic. The piano accompaniment is in a grand staff with a piano (*p*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The lyrics are: Spider to a Fly, “It is the prettiest par-lour that e - ver you did spy!

mp *rallent. ad lib.* *cres* *f* *a tempo.* *p*

You've on - ly got to pop your head just inside of the door, You'll

mp *f* *dim.*

The third line of the song concludes the vocal line and piano accompaniment. The vocal line is in a treble clef with a mezzo-piano (*mp*) dynamic, followed by a *rallent. ad lib.* section, a crescendo (*cres*) to a forte (*f*) dynamic, and finally a *a tempo.* section ending with a piano (*p*) dynamic. The piano accompaniment is in a grand staff with a mezzo-piano (*mp*) dynamic in the right hand, a forte (*f*) dynamic in the left hand, and a *dim.* (diminuendo) marking at the end. The lyrics are: You've on - ly got to pop your head just inside of the door, You'll

THE SPIDER AND THE FLY.

legato. *p* *cres.*

see so ma-ny curious things you never saw before, Will you, will you, will you

p sostenuto. *p* *cres.*

p *cres.* *molto ritard.* *a tempo.*

walk in, pret-ty fly? Will you, will you, will you walk in, pret-ty fly? . . .

p *fz* *ten.*

cres - cen - do. *colla voce.* *a tempo. cres.*

p

. . . pret - ty fly, pret - ty fly?"

p *mf* *f*

mf *p*

"My fine house is al-ways o-pen," said the Spider to the Fly, "I'm

poco rit. mf *p*

THE SPIDER AND THE FLY.

glad to have the company of all I see go by;" "They go

in but dont come out again—I've heard of you before." "Oh yes, they do, I always let them

out at my back door, Will you, will you, will you walk in, pret-ty fly? Will you

will you, will you walk in, pret-ty fly? pret-ty fly, pret-ty

THE SPIDER AND THE FLY.

fly?" "Will you

mf

mf *f* *poco rit.* *mf*

This system contains the first two staves of music. The vocal line begins with a fermata over the first measure, followed by a series of dotted notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *mf*, *f*, *poco rit.*, and *mf*.

grant me one sweet kiss, dear," says the Spider to the Fly, "To taste your charming lips, I've a

This system contains the next two staves of music. The vocal line continues with a melodic line of eighth notes. The piano accompaniment maintains the rhythmic pattern. There are no dynamic markings in this system.

cu-ri-o-si - ty." Says the Fly, "If once our lips did meet, a

mp *rallentando. ad lib.* *cres.*

schertz. *mp* *cres.*

This system contains the next two staves of music. The vocal line has a fermata over the first measure. The piano accompaniment includes a *schertz.* marking. Dynamic markings include *mp*, *rallentando. ad lib.*, *cres.*, *schertz.*, *mp*, and *cres.*

wager I would lay, Of ten to one you would not af-ter let them come a - way." "Will you

a tempo. *p*

dim. p sostenuto. *p*

This system contains the final two staves of music. The vocal line continues with a melodic line. The piano accompaniment features a *sostenuto* marking. Dynamic markings include *a tempo.*, *p*, *dim. p sostenuto.*, and *p*.

THE SPIDER AND THE FLY.

will you, will you, walk in, pret-ty fly? Will you, will you, will you

walk in pret-ty fly? pret-ty fly, pret-ty fly?"

"If not kiss, will you shake hands, then?" says the

Spider to the Fly, "Be-fore you leave me to myself, with sor-row sad to sigh."

musical notation details:
 Dynamics: *cres.*, *p*, *fz*, *colla voce.*, *molto ritard.*, *a tempo.*, *ten.*, *a tempo.*, *cres.*, *p*, *mf*, *f*, *poco rit.*, *mf*, *p*, *poco a poco rit.*, *plento.*, *rit. ad lib.*, *p*, *poco a poco rit.*, *p e sos.*, *colla voce.*, *p*

THE SPIDER AND THE FLY.

a tempo. lmo. *mf* *cres.* *rallent. ad lib.* *mf*

Says the Fly, "there's nothing so at-trac-tive un-to you be-longs; I de-

a tempo. lmo. *mf* *dim.*

a tempo. *p* *cres.*

clare you should not touch me, e-ven with a pair of tongs,' 'Will you, will you, will you,

p sostenuto. *p* *cres.*

p *cres.* *molto ritard.* *a tempo.*

walk in, pret-ty fly? Will you, will you, will you walk in, pret-ty fly? . . .

p *cres - cen - do.* *fz* *colla voce.* *ten.* *a tempo. cres.*

p *mf* *f*

. . . pret - ty fly, pret - ty fly?"

THE SPIDER AND THE FLY.

f *dim.* *mf*

"Oh, what handsome wings you've got," says the Spider to the Fly, "If

poco rit. mf *dim.* *p*

poco lento. *p*

I had on-ly such a pair, I in the air would fly; But 'tis

mf *p*

cres. *a tempo.* *mf*

use-less my re-pi-ning, and on-ly i-dle talk, You can fly up in the air, while

cres. *dim.* *p* *sostenuto.*

p *cres.* *p*

I'm o-blived to walk. Will you, will you, will you walk in, pret-ty fly? Will you,

p *cres.* *p*

THE SPIDER AND THE FLY.

cres. *molto ritard.* *a tempo.* *p*

will you, will you walk in, pret-ty fly? pret-ty fly, pret-ty

fz *ten.* *a tempo. cresc.* *p*

cres - cen - do. *colla voce.*

fly?" "For the

mf *f* *poco rit.* *mf*

last time now I ask you, will you walk in, Mister Fly?" "No, If I do, may I be shot, I'm

fz *mf* *fz* *f*

fz *mf* *fz* *f*

off, so now good-bye, good-bye, good-bye." Then up he springs, but both his wings were

mf *p* *poco lento.* *cres.*

fz *mf* *p* *cres.*



rallent. *p* *a tempo.* *p*

in the web caught fast; The Spider laugh'd, "Ah, ah, my boy, I have you safe at last. Will you,

dim. *p* *sostenuto.* *p*

cres. *p* *cres.*

will you, will you, walk out, pret-ty fly? Will you, will you, will you

cres. *p* *cres - cen - do.* *fz* *colla voce.*

THE SPIDER AND THE FLY.

molto ritard. a tempo. p

walk out, pret-ty fly? pret - ty fly, pret-ty fly?"

ben. a tempo. cres. p mf

mf

"Tell me, pray, how are you now?" says the

f poco rit. mf dim.

f

Spider to the Fly, "You fools will ne-ver wisdom get, un - less you dear-ly buy ;

f mf

poco lento. p rallent. ad lib. a tempo. mp

'Tis va - ni-ty that ever makes re - pentance come too late, And

p dim.

THE SPIDER AND THE FLY.

you who in - to cobwebs run, right well deserve your fate, Listen, lis-ten, lis-ten,

p *cres.*

p sostenuto. *p* *cres.*

fool-ish lit - tle Fly, Listen, listen to me, foolish, fool-ish lit - tle Fly; . . .

p *cres.* *molto ritard.* *a tempo.*

fz *ten.*

p *cres - cen - do.* *fz* *colla voce.* *a tempo. cres.*

lit - tle fly, lit - tle fly?"

p *mf* *f*

So now all young folks take warning by this foolish lit-tle fly, The

mf *p*

poco rit. mf *p*

THE SPIDER AND THE FLY.

with emphasis *poco lento.*
p
 Spider's name is "Pleasure," to catch you he will try; For al -

rallent. *a tempo.*
cres.
 - though you may think my ad - vice is quite a bore, You're lost if you stand parleying out -

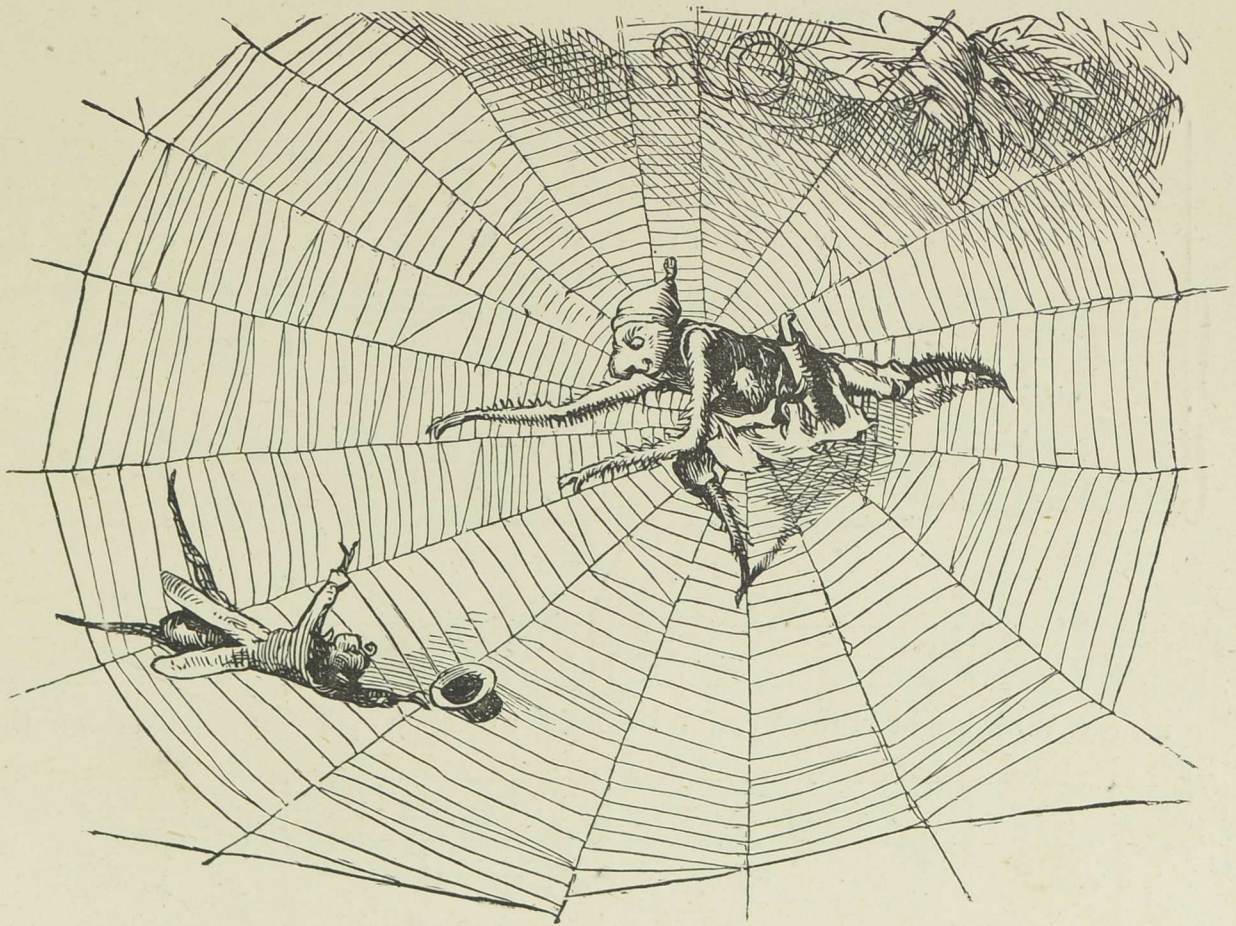
p *cres.* *p*
 - side of "Pleasure's" door, Re - member, remember, the fool-ish lit - tle fly, Re -

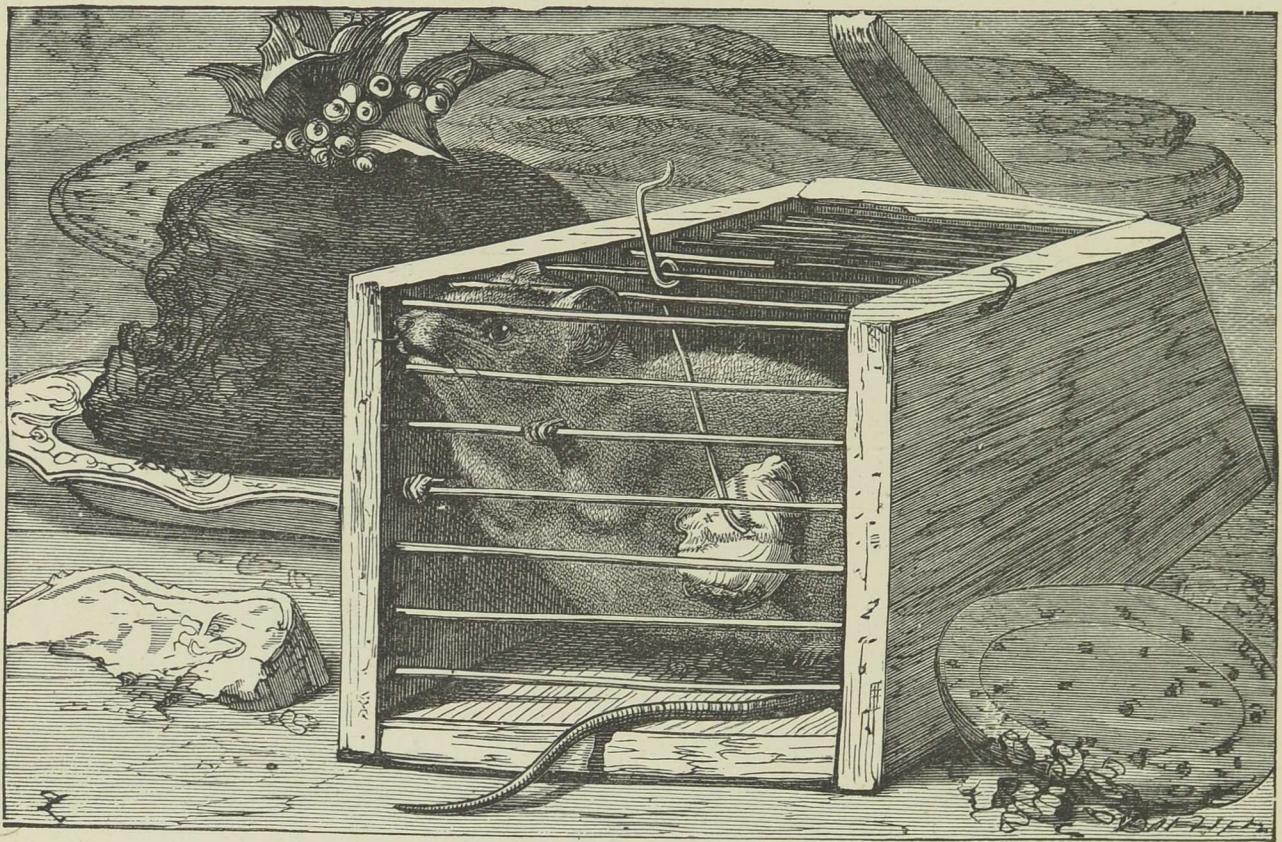
cres. e molto ritard. *lento.* *dim.* *tr* *a tempo.*
p
 - mem - ber, Oh! re - mem - ber, the fool - ish lit - tle Fly.

THE SPIDER AND THE FLY

First system of musical notation. It consists of three staves. The top staff is a single treble clef line with a few notes. The middle and bottom staves are grouped by a brace and contain piano accompaniment. The middle staff has the instruction *cres.* followed by a hairpin and *poco a poco accel. e cres.* with another hairpin. The bottom staff has the instruction *Ped.* with a dotted line.

Second system of musical notation. It consists of three staves. The top staff is a single treble clef line with a few notes. The middle and bottom staves are grouped by a brace and contain piano accompaniment. The middle staff has the instruction *8va. . . . loco.* above it, and *p* below the first few notes. The bottom staff has the instruction *Più Allegro.* above it, and *p* below the first few notes. There are some markings like *V* and *V* in the middle staff.





The Thievish Mouse.

Allegretto.
mp

A sto - ry sad I've got to tell a - bout a lit - tle

mp

cres.

mouse With bright brown eyes, Who used to scam - per up and down the

cres.

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THE THIEVISH MOUSE.

f *Marcato.*
house: No cheese was safe, no Birth - day cake, on ei - ther shelf or

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a forte (*f*) dynamic and a *Marcato* marking. The piano accompaniment also starts with a forte (*f*) dynamic and includes a *ten.* marking in the right hand.

dim. *p*
ground, For Mouse would sure-ly find it out, and nib - ble it all round.

The second system continues the musical piece. The vocal line starts with a *dim.* (diminuendo) marking and ends with a *p* (piano) dynamic. The piano accompaniment also begins with a *dim.* marking and includes a *p* marking in the right hand.

mp
I can - not tell you how each night this naugh - ty Mouse would

The third system shows the vocal line starting with a *mp* (mezzo-piano) dynamic. The piano accompaniment also begins with a *mp* dynamic. Both parts feature *V* (crescendo) markings.

cres.
roam, Her lit - tle nose thrust in - to things she should have left a -

The fourth system continues with the vocal line starting a *cres.* (crescendo) and ending with a *V* marking. The piano accompaniment also begins with a *cres.* marking and includes a *V* marking.

THE THIEVISH MOUSE.

Marcato.
f
- lone: It mat - ter'd not where they were put, in cup - board or on

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 2/4. The vocal line begins with a forte (*f*) dynamic and a *Marcato* marking. The piano accompaniment also starts with a forte (*f*) dynamic. The lyrics are: "- lone: It mat - ter'd not where they were put, in cup - board or on".

dim. *p*
shelf, This cunning Mouse would "sniff" them out, And cool-ly help her - self.

The second system continues the music. The vocal line has a *dim.* (diminuendo) marking and a piano (*p*) dynamic. The piano accompaniment also has a *dim.* marking and a *p* dynamic. The lyrics are: "shelf, This cunning Mouse would 'sniff' them out, And cool-ly help her - self."

mf
Aunt Ma - ry said, "It is no use to hide the cakes and

The third system features a vocal line with a mezzo-forte (*mf*) dynamic. The piano accompaniment also has a *mf* dynamic. The lyrics are: "Aunt Ma - ry said, 'It is no use to hide the cakes and".

cres.
pies, For some-one finds them all, and sly - ly feasts up - on the

The fourth system concludes the piece. The vocal line has a *cres.* (crescendo) marking. The piano accompaniment also has a *cres.* marking. The lyrics are: "pies, For some-one finds them all, and sly - ly feasts up - on the".

THE THIEVISH MOUSE.

Marcato.
prize. A thief there sure - ly is se - cre - ted some - where in the

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff. The key signature has one sharp (F#) and the time signature is 2/4. The vocal line begins with a forte (*f*) dynamic and a *Marcato* marking. The piano accompaniment also starts with a forte (*f*) dynamic. The lyrics are: "prize. A thief there sure - ly is se - cre - ted some - where in the".

house." But Grand - pa - pa, (the wise old man) de - clared it was a Mouse.

The second system continues the musical piece. The vocal line starts with a piano (*p*) dynamic and includes a *cres.* (crescendo) marking. The piano accompaniment features dynamics of *p*, *fz* (forzando), and *p*. The lyrics are: "house." But Grand - pa - pa, (the wise old man) de - clared it was a Mouse."

Said he, "We'll get a trap, and then you soon will find I'm

The third system shows the vocal line with a mezzo-forte (*mf*) dynamic and accents. The piano accompaniment also maintains a mezzo-forte (*mf*) dynamic. The lyrics are: "Said he, "We'll get a trap, and then you soon will find I'm".

right, Just toast a bit of cheese and make all rea - dy for to -

The fourth system concludes the page's music. The vocal line features a *cres.* (crescendo) marking. The piano accompaniment also includes a *cres.* marking. The lyrics are: "right, Just toast a bit of cheese and make all rea - dy for to -".

THE THIEVISH MOUSE.

f *Marcato.*
- night, And when our lit - tle friend ar - rives, pre - pared to help her -

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody begins with a quarter note G4, followed by a dotted quarter note A4, and then a series of eighth notes: B4, C5, B4, A4, G4, F#4, E4, D4. The piano accompaniment consists of two staves. The right hand starts with a quarter note G4, followed by a dotted quarter note A4, and then eighth notes B4, C5, B4, A4, G4, F#4, E4, D4. The left hand plays a steady bass line with quarter notes G2, A2, B2, C3, D3, E3, F#3, G3.

dim. *p*
- self, She'll find, in - stead of pie and cake, there's mis - chief on the shelf."

The second system continues the vocal line with a half note G4, followed by a dotted quarter note A4, and then eighth notes B4, C5, B4, A4, G4, F#4, E4, D4. The piano accompaniment features a dynamic marking of *dim.* and a *p* marking. The right hand has a melody of quarter notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The left hand continues with quarter notes G2, A2, B2, C3, D3, E3, F#3, G3.

mp
Poor Mou - sey! lit - tle did she think while scamp - er - ing a -

The third system shows the vocal line with a half note G4, followed by a dotted quarter note A4, and then eighth notes B4, C5, B4, A4, G4, F#4, E4, D4. The piano accompaniment has a dynamic marking of *mp*. The right hand plays a melody of quarter notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The left hand plays a bass line of quarter notes G2, A2, B2, C3, D3, E3, F#3, G3.

cres.
- long, How dear - ly she would have to pay, that night for do - ing

The fourth system continues the vocal line with a half note G4, followed by a dotted quarter note A4, and then eighth notes B4, C5, B4, A4, G4, F#4, E4, D4. The piano accompaniment has a dynamic marking of *cres.*. The right hand has a melody of quarter notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The left hand plays a bass line of quarter notes G2, A2, B2, C3, D3, E3, F#3, G3.

THE THIEVISH MOUSE.

Marcato.
f
wrong. She tas - ted pie and cake, then seized the cheese with ea - ger

f *ten.*

dim. *ad lib.* *fz* *p*
greed. A - las! the trap closed with a spring, and she was caught in - deed.

dim. *fz* *ffz* *p*

MORAL.
mf
Now lit - tle Folks be - lieve me, when you do a wick - ed

mf

cres.
thing, Some - time or o - ther it is sure, its pun - ish - ment to

cres.

THE THIEVISH MOUSE.

f *Marcato.*
bring, And no - thing can be worse you know, in peo - ple small or

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a forte (*f*) dynamic and a *Marcato* articulation. The piano accompaniment also starts with a forte (*f*) dynamic. The lyrics are: "bring, And no - thing can be worse you know, in peo - ple small or".

dim. *p*
grown, Than that of ta - king a - ny-thing which is not quite their own.

The second system continues the musical score. The vocal line starts with a *dim.* (diminuendo) dynamic and ends with a *p* (piano) dynamic. The piano accompaniment also begins with a *dim.* dynamic and ends with a *p* dynamic. The lyrics are: "grown, Than that of ta - king a - ny-thing which is not quite their own."

mp
You see, if Mouse had stay'd at home, nor cared to pry and

The third system of the musical score shows the vocal line and piano accompaniment. The vocal line is marked with a mezzo-piano (*mp*) dynamic. The piano accompaniment is also marked with a mezzo-piano (*mp*) dynamic. The lyrics are: "You see, if Mouse had stay'd at home, nor cared to pry and".

cres.
peep, And had not trot - ted out to steal, while o - thers were a

The fourth and final system of the musical score on this page. The vocal line and piano accompaniment both feature a *cres.* (crescendo) dynamic. The lyrics are: "peep, And had not trot - ted out to steal, while o - thers were a".

THE THIEVISH MOUSE.

f *Marcato.*

- sleep, She'd now have been a - live and well, and hap - py with her

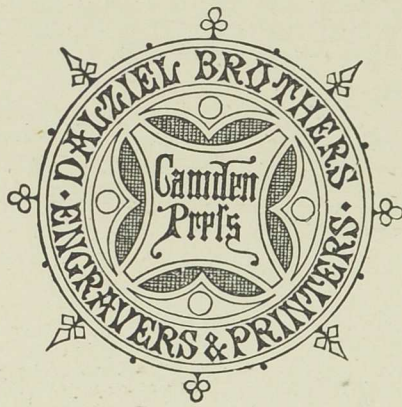
f *ten.*

dim. *f* *ritard.* *fz* *mp* *ad lib.*

friends, In - stead of be - ing caught and kill'd, to prove how steal - ing ends.

dim. *f* *fz* *mp colla voce.*





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