



O, hush thee, my ba-bie, thy sire was a knight, Thy mother a la-dy, both love-ly and bright:

CRADLE SONGS OF MANY NATIONS



MUSIC BY
REINHOLD HERMAN



COLOURED ILLUSTRATIONS
BY
WALTER SATTERLEE



Rock-a-bye ba-by, on the tree-top, When the wind blows, the cra-dle will rock;

P 501
HERMAN, R. L.
CRADLE



37131 053 582 227

To Mary Le Roy Livingston Satterlee.



CRADLE SONGS OF MANY NATIONS



MUSIC
BY

REINHOLD L. HERMAN

ILLUSTRATIONS
BY

WALTER SATTERLEE

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WARD LOCK & COMPANY
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P R E F A C E .

To the newly awakened interest for folk-lore and its literature, the following series of cradle-songs is an humble contribution :

The book does not mean to be an exhaustive summary of existing cradle-songs, but gives only a number of such as appeared worthy of the artist's illustration ; and picture and music are intended to go hand in hand, in order to convey the richness and similarity of feeling in songs that are at once the most natural outflow of a mother's heart in all nations, and the first musical and rhythmical sounds impressed upon the senses of the infant. To faithfully represent the variety of thought that must always run in the same channel—(for the mother bending over the cradle of her babe and lulling it to slumber has, through all ages, whispered the same tender words)—cradle-songs of widely different nations have here been placed together. Many of them will appear in fixed characters for the first time ; for those only, for the most part, have been chosen that for generations have been transmitted from mother to daughter, from nurse to child. These, though sung over almost every cradle in their respective countries, could yet only be ascertained by having them sung to us by those who had heard and repeated them many hundred times. The Zulu, the Japanese, the Dutch, the Swedish, the Hungarian, the German and many others have thus come into our possession.

Kind friends in different parts of the world, in Syria, in China, among the Indians of the far west, have sent us contributions, while in our immediate neighborhood friends of foreign birth have supplemented what seemed lacking in this collection. From high and low we have gathered, and we take this opportunity of heartily thanking every one of our kind helpers, for their efforts, their gifts and their manifold trouble.

Oftentimes the versions of a cradle-song by persons of the same nationality were widely different, and only by constant comparison, aided at times by accident, could the best known and most frequently used melody be ascertained. Some, like Eve's, Danaë's and the Virgin's, had of course to be original compositions. The same is the case with the Italian lullaby. A few only, as the well-known lullaby by Whittaker, the Scotch Cradle-Song and the Hottentot Melody, have, so far as we know, been in print before. This is true also of the Irish and Malabar melodies which with their words belong to the oldest and most reliable collections placed at our disposal.

In many cases the original words of each country's language are added. A few baby rhymes are interspersed when a lullaby in any one language could not be obtained.

These few remarks seemed necessary to explain at once the intentions of the compilers and their limits.

Let us hope, that, while the songs may bring some pleasure to many mothers and children, they may also be the key for opening up for future times an unexpected treasure of as yet hidden wealth of poetry and music of a similar character.

REINHOLD L. HERMAN.

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The First Cradle Song

Sleep, sleep, little Cain !
Thy father is delving with labor and pain,
He works for our needs,
But the thistles and weeds
Grow high o'er the dark, burning plain.
Yet, why should I grieve ?
Thy fond mother Eve
Will never—never complain,
While she rocks little Cain—
Little Cain !

Sleep, sleep, little Cain !
Thy sleep may be deep, is thy mother's
refrain ;
In her dreams oft she sees
'Mong the flowers and trees
A garden, where she walks once again.
But no more shall she eat
Of those fruits, rare and sweet,
Yet she'll never—never complain,
While she rocks little Cain—
Little Cain !

EVE'S CRADLE-SONG.

Andante con moto.

1. Sleep, sleep, lit-tle Cain! Thy fath-er is delv - ing with labor and pain ; He works for our needs, But the
 2. Sleep, sleep, lit-tle Cain! 'Thy sleep may be deep, is thy mother's refrain. In her dreams oft she sees, 'Mid the

this-tles and weeds Grow thick o'er the dry, burning plain..... But why should I grieve? Thy
 flow-ers and trees, A gar - den where she walks once a-gain..... But no more shall she eat Of those

fond mother Eve Will nev-er, nev-er complain, While she rocks lit-tle Cain, lit - tle Cain.....
 fruits rare and sweet; Yet she'll never, never complain, While she rocks little Cain, lit-tle Cain.....

Ro, ro til Baltanskjaer,
Hvormange Fiske drog han der?
En til Fa'er og en til Mo'er,
En til Söster og en til Bro'er
Og en til ham som Fisken drog.

NORWEGIAN CRADLE-SONG.

Allegretto.

Row, row to Baltanrock! How

mf.

ma - ny fish caught in the net? One for fa - ther and one for moth - er, One for sis - ter and

one for broth - er, And one for the man who caught the fish.



نَامْ يَا عَيْنِي نَوْمَ الْهَنَاءِ
 كَمَا لَجَّاجٌ فِي فَاوِي مَنَا
 نَامْ وَأَرْتَاحِي لِلصَّبَاحِ
 يَا وَلَدَ الْفَلَاحِ
 نَامْ وَأَرْتَاحِي لِلصَّبَاحِ
 يَا وَلَدَ الْفَلَاحِ
 يَا حُسَيْنُكَ بَدِيعِ
 نَارِ هَبِ الرِّيحِ
 فِي حَنِينِ مَسِيحٍ مِنْ رَبِّ السَّمَاءِ
 فِي حَنِينِ مَسِيحٍ مِنْ رَبِّ السَّمَاءِ

نَامْ يَا عَيْنِي نَوْمَ الْهَنَاءِ
 لَا تَشْغُوفِي أَدَى صَنَاءِ
 نَائِي بِرَاحَةِ فِي السُّورِ
 فِي مَهْدِكَ الْحَرِيرِ
 نَائِي بِرَاحَةِ فِي السُّورِ
 فِي مَهْدِكَ الْحَرِيرِ
 يَحْيَاكِ إِيْلِكَ
 ذَمَّتْ فِي سَعْدِكَ
 يُؤْفِي بِوَعْدِكَ إِلَهَ السَّمَاءِ
 يُؤْفِي بِوَعْدِكَ إِلَهَ السَّمَاءِ



ARABIC CRADLE-SONG.

Andantino mosso.

1. Sleep, my eye, sleep, sleep a slumber hale, Like pilgrims in the Mee - na
 2. Sleep, my eye, oh! sleep a slumber sweet! May sor-row ne'er thy eye - sight

m.d. *m.d.*
p *m.s.* *m.s.* *simile.*

vale ; Sweet-ly rest till morning light, My lit - tle farm-er boy so bright;
 meet ; In thy cra - dle rest thy head, Soft in the lit - tle silk - en bed;

1mo.

2da. volta.
 boy so bright. Beau - ty mine su - per - nal, Like sweet flow - ers ver - nal;
 silk - en bed. Thy God will de - fend thee, For-tune may at tend thee,

Kept safe in the strong-hold by God in the skies, Kept safe in the
 The Lord of the heavens will his prom - ise ful - fil, The Lord of the

stronghold by God in the skies.
 heavens will his prom-ise ful - fil.



The Accompaniment is supposed to be played with both hands, according to the convenience of the player.

Zoo rijden de Heeren
Met hun mooie Kleêren.
Zoo rijden de Vrouwen
Met hun bonte Mouwen.
Dan Komt de Akkerman
Met zijn paardjes achterann.
Zieht hoe Keesje rijden Kan!



DUTCH BABY-SONG.

Quasi Maestoso. *poco più mosso.*

mf So ride the fine lords with their plumes and their swords, So ride the proud dames with their

mf *cresc.*

molto acceler. *quasi prestissimo.*

long silk-en trains; And so, so jolts the farmer's cart, When with his team he drives to mart.



DANAË'S CRADLE-SONG.

When, in the carven chest, the winds that blew, and waves in wild unrest
Smote her with fear—she, not with cheeks unwet, her arms of love round
Perseus set, and said :

p * The smaller notes are for the second verse.

Allegretto agitato.

1. O hush thee, my child! thy mother bends o'er thee, And clasps to her
wave-toss'd chest is, a-las! thy cradle, And a

heart her own, dear son... She, a proud king's daughter, Zeus' own be-lov-ed, Calls
wild, weird lul-la-by chant the gales; But, tho' all the gods... pur-sue and hate thee, Thy,

now for aid, for-sak - en, a - lone!..... 2. This
mother is with thee; her... love ne'er fails..... 3. Oh,

dim.

p

ΛΑΝΑΗ.

FROM SIMONIDES.

Ότε λάρνακι ἐν δαιδαλέα ἄνεμος
βρέμη πνέων, κίνηθεισα δὲ λίμνα
δείματι ἔρειπεν, οὐτ' ἀδιάνταισι
παρειαῖς, ἀμφί τε Περσεῖ βάλε
φίλαν χέρα, εἶπεν τε.

ὦ τέκος

οἶον ἔχω πόνον, σὺ δραωτεῖς γαλαθήνῳ
τ' ἤτορι κνώσσεις ἐν ἀτερπεῖ δώματι
χαλκεογόμφῳ δὲ, νυκτιλαμπεῖ
κυανέῳ τε δρόφῳ : τὴν δραυαλέαν
ὑπερθε τεὰν κόμαν βαθεῖαν
παριόντος κύματος οὐκ ἀλέγεις.

.....

(ἐκ τῶν μερῶν.)



hush thee, my child! Ah! Zeus will heark-en, And guide us safe o'er this pit-i-less

main; And on oth-er shores, by him protect-ed, 'Mid grass and flow'rs thou wilt

play a-gain; And on oth-er shores, by him pro-TECT-ed, 'Mid grass and

flow'rs thou'lt play a-gain.

dolce.

f rit.

frit. *dimin.*

p

p *più p*

CHINESE BABY-SONG.

Quasi Allegro molto,

The musical score is written for voice and piano. It consists of four systems of music. The first system has a vocal line and a piano accompaniment. The vocal line starts with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The lyrics 'Snail, snail, come out and be fed, Put' are written below the notes. The piano accompaniment has a grand staff with treble and bass clefs, also in 2/4 time. The second system continues the vocal line with the lyrics 'out your horns, and then your head,'. The piano accompaniment continues with chords and some triplets. The third system shows the vocal line with the lyrics 'And your Pa - pa and your Mam - ma Will give you boiled mut-ton.' The piano accompaniment features more triplets. The fourth system concludes the piece with a final chord and a repeat sign. The piano part includes various musical notations such as triplets, slurs, and accents.

Snail, snail, come out and be fed, Put

out your horns, and then your head,

And your Pa - pa and your Mam - ma Will give you boiled mut-ton.

Repeated ad infinitum.

Baloo, baloo, my wee, wee thing,

O saftly close thy blinkin' e'e!

Baloo, baloo, my wee, wee thing,

For thou art doubly dear to me.



SCOTCH CRADLE-SONG.

Andantino *Fine.*

p

{ Ba - loo, ba-loo, my wee, wee thing, O saft - ly close thy blink - in' e'e; }
 { Ba - loo, ba-loo, my wee, wee thing, For thou art doubly dear to me. }

1. Thy
 2. Thy
 3. O

mf

dad-die now is far a-wa', A sail-or laddie o'er the sea, But hope aye hechts his
 face is sim - ple, sweet and mild, Like o - ny simmer e'e - nin' fa', Thy sparklin' e'e is
 but thy daddie's ab-sence lang Might break my dowie heart in twa, Wert thou na left a

rall.

rall.

safe re - turn To you, my bon-nie lamb, an' me.
 bon - nie black, Thy neck is like the mountain snaw.
 daw - tit pledge To steal the ee - rie hours a - wa'.

rit

p

HUNGARIAN CRADLE-SONG.

Andante.

p

Hush, my dar-ling, hush, my dar-ling; Hark, thy moth-er sings a lay: She, who bore thee,

poco acceler.

she, who clasps thee, Her only joy, that takes her ma - ny griefs a - way!

poco acceler.

poco più mosso.

Soon thou wilt grow and leave thy mother's roof; Soon thou to man-hood wilt at - tain.

mf

più mosso.

p

p

riten. molto.

p

Hap - py may thy lot be then!... Hap - py may thy lot be then!

Attacca.

riten. molto.

pp

mf

Bölcső mellett—Bölcső mellett—
Zengi altató dallát—

A szülő ki—kin's gondok közt.
Kis szülöttjét öleli át:

A csecsemő majdan ifjúvá lesz
Majdan férfi korban lép—

Éden az egész világ!
Éden az egész világ!

Dallra fel kit az Ég dallal megálda!
Dallra fel kit az Ég dallal megálda!

Költőnk mondja szent szavában—
Dall—dall az egész világ.



Quasi Allegro.

f

Once our po-et sang, inspired by Heaven, Sang—and all the world now echoes gladly:

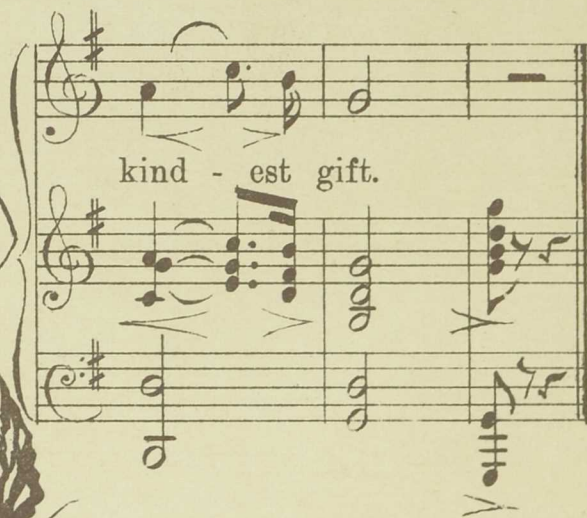
Quasi Allegro.



Song, to quell all grief is giv - en, Song, song, song is... Heav'n's



kind - est gift.



SONG FROM MALABAR.

Shuga tarunni gena manni jumanni maguda malighena ciolledò ciolledò Khrusna Khrusna
Khrusna lilàmdam.

Allegretto.

1. O'er flow'r and blossom bough, The humming-
2. Deep in the lonesome wood, The tall gi-

bird darts to and fro In the sun's light; With all col - ours he's be - dight, And his
raffe will seek his food With-out all fear; Does not know the hunt-er's near, So it

rit

f

a tempo.

plumes shine gay and bright In the light..... What a pret - ty wight!
brow - ses there and here With-out fear..... Pooh! there lies the deer!

Melody and Suggestions from WEKERLIN'S "Compilations of Brunettes, etc." Paris.

AN IRISH LULLABY.

Hush ! baby dear, weep not awhile,
And o'er thee shall such treasures smile,
As did thy regal sires once own
In the green land of Conn and Owen.
Hush ! baby dear, and weep no more ;
Hush ! darling mine, my heart's fond store ;
My countless griefs, my thousand woes,

These tears thy infant needs disclose.

Thou shalt obtain, by strife or shift,

The cloak of Dulaing-

Eval's gift—

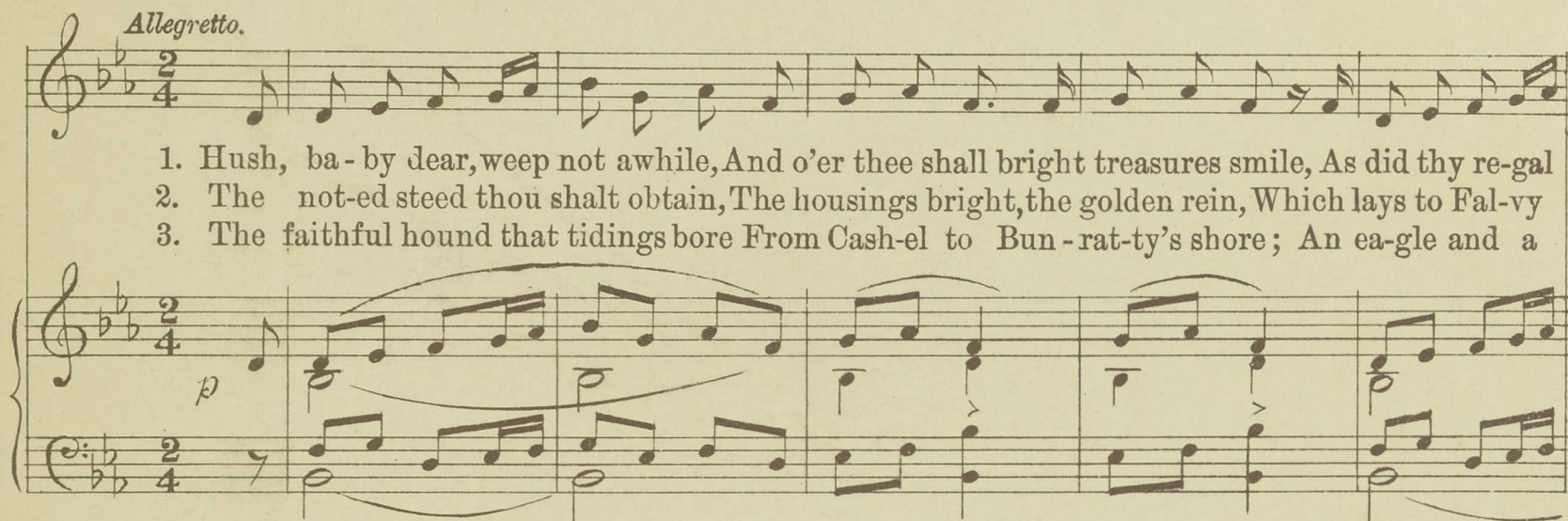
That viewless left his
frame in fight,
While hosts fell slain beneath his might.

Hush ! baby dear, and
weep no more,
etc., etc.

Seoró ! tóil r ná
foil go róill
Seoro ! leigh a
cúmaigh r a rtoín;
mo cúig céad cúmad
r mo míle bnón!
Tú a r rlead na
rúl r do cúm san
lón.

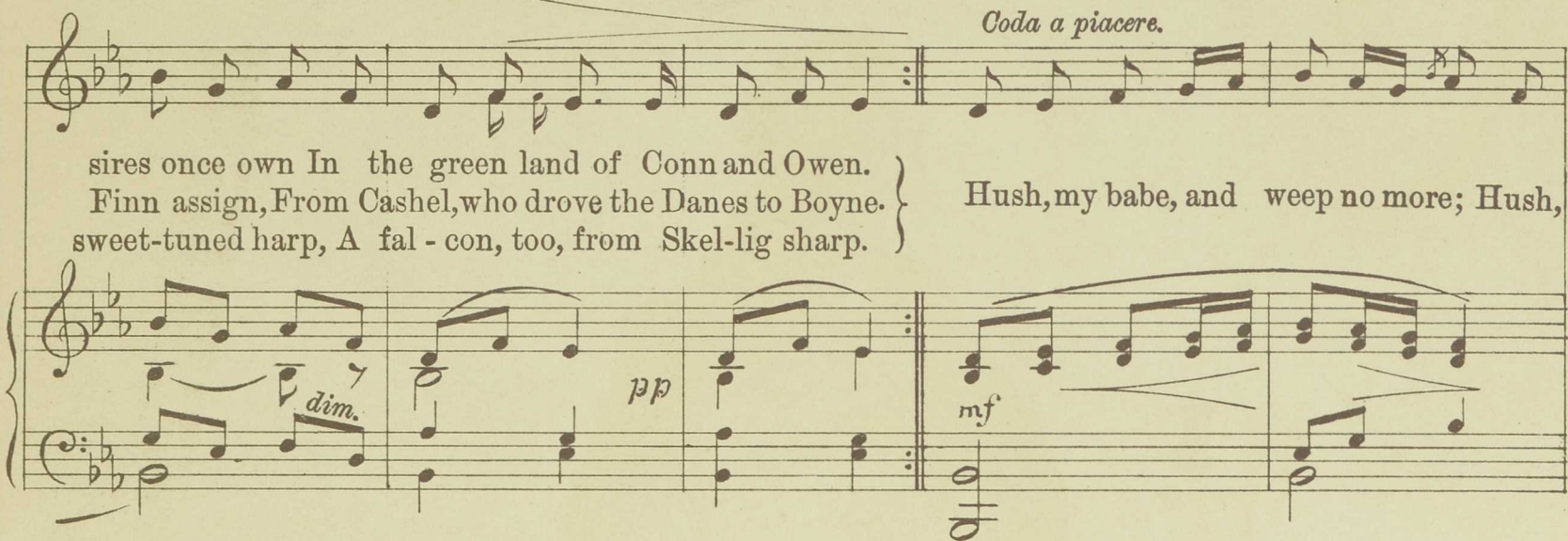
AN IRISH CRADLE-SONG.

Allegretto.



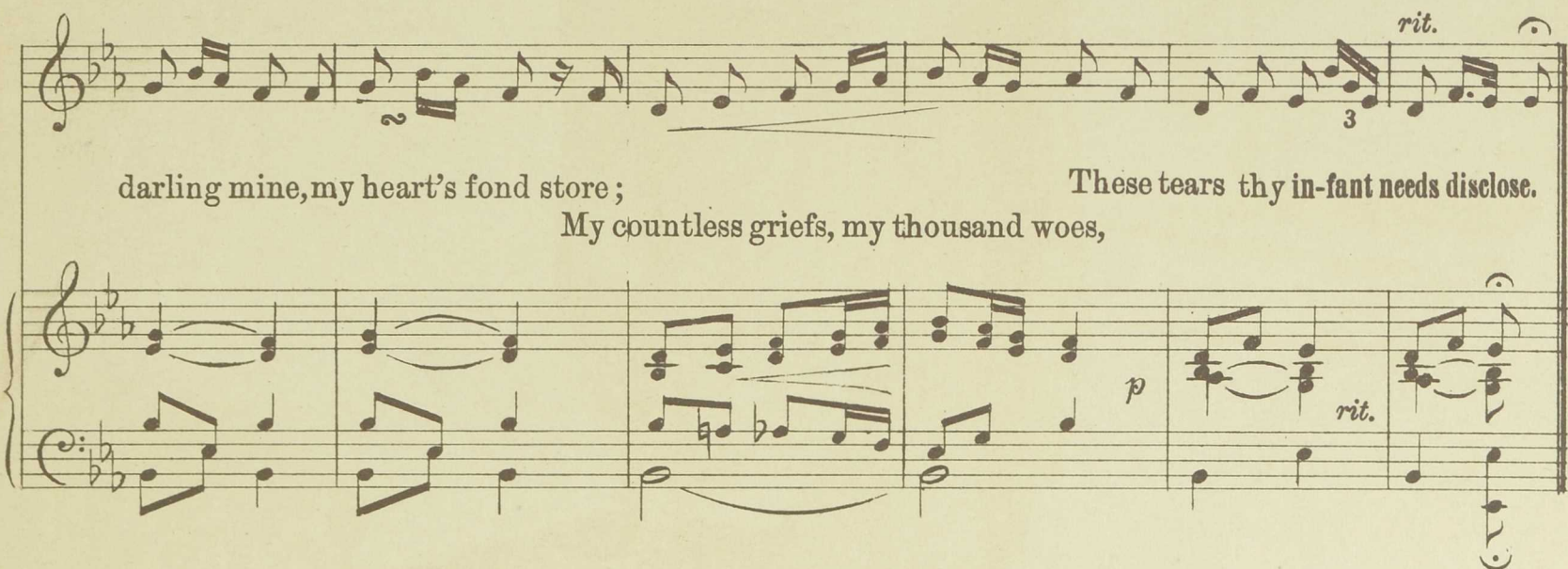
1. Hush, ba-by dear, weep not awhile, And o'er thee shall bright treasures smile, As did thy re-gal
2. The not-ed steed thou shalt obtain, The housings bright, the golden rein, Which lays to Fal-vy
3. The faithful hound that tidings bore From Cash-el to Bun-rat-ty's shore; An ea-gle and a

Coda a piacere.



sires once own In the green land of Conn and Owen.
Finn assign, From Cashel, who drove the Danes to Boyne.
sweet-tuned harp, A fal-con, too, from Skel-lig sharp.

Hush, my babe, and weep no more; Hush,



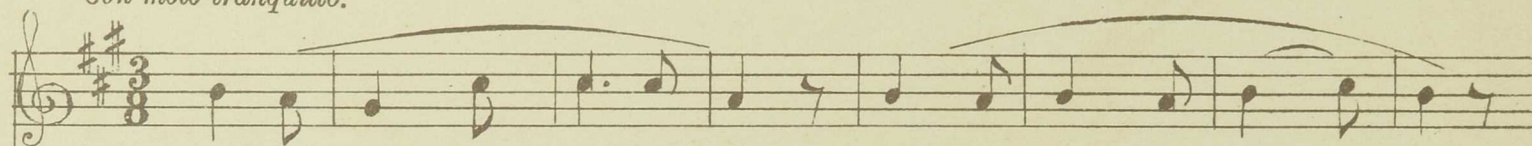
darling mine, my heart's fond store;
My countless griefs, my thousand woes,
These tears thy in-fant needs disclose.

4 Great Fingal's sword that blazed in fight,
The dart of Dermod, chief of might;
And Oscar's helm, that brightly shone
When low he laid the brave MacTreoin.
Hush, my babe, and weep no more;
Hush, darling mine, my heart's fond store;
My countless griefs, my thousand woes,
These tears thy infant needs disclose.

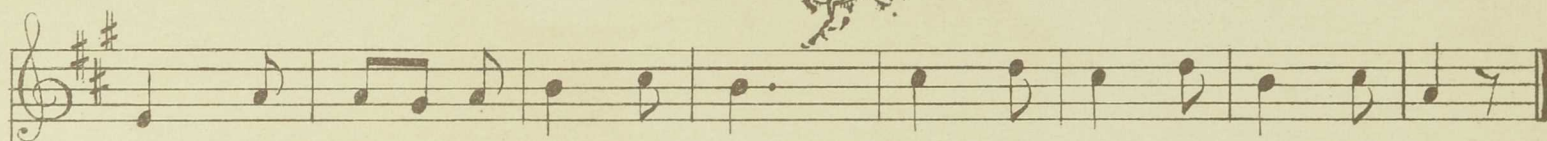
5 Thine, too, shall be a queenly flow'r,
More fair to view, in blooming bow'r,
Than that fam'd prize which Priam's son,
The Trojan chief, from Greece once won.
Dainty sweets and wine I'll bring,
With raiment meet for chief and king;
But, lo! these treasures end my store—
Thy mother comes; I'll give no more.

LANGUEDOC CRADLE-SONG.

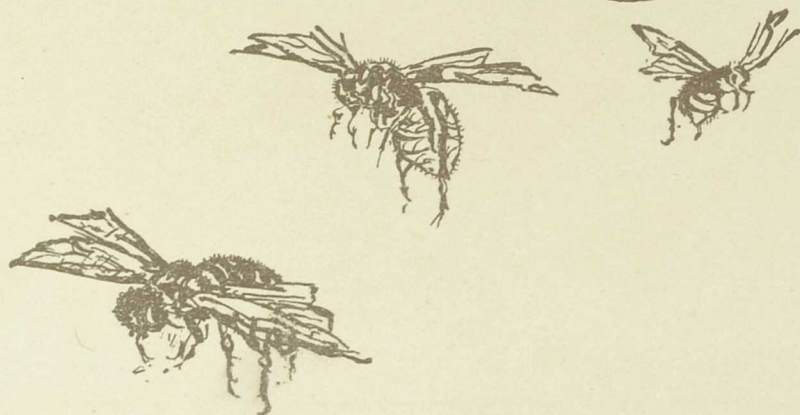
Con moto tranquillo.



1. If my boy sleep qui - et - ly, He shall see the bu - sy bee,
2. If my boy will slum - ber, An - gels, with - out num - ber,
3. If my boy lie still in bed, God too will be pleased and glad,
4. E'en the Vir - gin will come down, On her head a gold - en crown,



When't has made its hon - ey fine, Danc-ing in the bright sunshine.
 Will draw near, so fair and bright; For they on - ly come at night.
 And will say: "I'll send to him All night long the love - liest dream."
 And will talk to my dear child With her smile, so sweet and mild.



Si l'enfant sommeille
Il verra l'abeille,
Quand elle aura fait son
miel
Danser entre terre et ciel.

Si l'enfant repose,
Un ange tout rose
Que la nuit seule on peut
voir
Viendra lui dire bon-soir.

Si l'enfant est sage,
Sur son doux visage
La Vierge se penchera
Et longtemps lui parlera.

Si mon enfant m'aime,
Dieu dira lui-même :
J'aime cet enfant qui
dort,
Qu'on lui porte un rêve
d'or !



HOTTENTOT CRADLE-SONG.

Andante. *p*

Why dost thou

p

weep, my child? Where-fore dost thou weep?

mf

Hush, dar - ling, calm thee, And sleep, my child, and sleep.

p

The musical score is written for voice and piano. It begins with a treble clef, a 3/4 time signature, and the tempo marking 'Andante.' The first system shows the vocal line with a whole rest followed by a half note, and the piano accompaniment with a descending eighth-note scale. The second system continues the vocal line with the lyrics 'Why dost thou' and the piano accompaniment with a descending eighth-note scale. The third system shows the vocal line with the lyrics 'weep, my child? Where-fore dost thou weep?' and the piano accompaniment with a descending eighth-note scale. The fourth system shows the vocal line with the lyrics 'Hush, dar - ling, calm thee, And sleep, my child, and sleep.' and the piano accompaniment with a descending eighth-note scale. The score ends with a double bar line and a 2/4 time signature.

Piu Allegro. mf

1. The sky is bright, the sun is shin - ing, All the sil - ver
 2. Thy fa - ther to his heart will press thee, Bring thee shells from

mf.

3
 riv - ers sing; A - mid the trees the flow'rs are twin - ing, Gay green birds are
 yon - der shore; Oh, let him kiss, let him ca - ress thee, Laugh and dance, and

tempo primo. rall.

p

3
 on... the wing. }
 grieve no more. } Hush, sleep and rest on mother's breast; Sleep and rest,

rall.

sleep and rest.

colla voce. p calando. p p

With kind permission of Mme. FANNY RAYMOND RITTER, and the publisher, Mr. G. SCHIRMER.



NINNA - NANNA.

Dormi, dormi o mia bambina,
Sui tuoi sonni io veglierò,
Sino all' alba mattutina
Il tuo riso attenderò.

Dormi o fior dell' amor mio,
Mio tormento e il mio piacer,
Chiudi gli occhi ed apri in Dio
La pupilla del pensier.

Dormi!

Sogna i fior del tuo paese,
Sogna il latte del mio sen,

Sogna un mondo più cortese,

Sogna un cielo più seren.
Sogna e ridi, sul tuo viso
Mondi e cieli io troverò,
Nei tuoi sogni è il para-
diso

Di colei che ti portò.

Dormi!

Dormi!

ITALIAN CRADLE-SONG.

Tranquil.

1. Sleep, my ba-by, sleep, my dar-ling, While I hush thee with my song; Sleep un-
 2. Dream of birds, of sun and flow-ers, Dream of all that's bright and fair; Of the

til the new sun ris-es, Sleep in peace the whole night long. Slumber without care or
 sky, blue aft-er showers, And the rain-bow in the air. Sleep, my babe, in thy ex-

sor-row, My tor-ment, and ah! my bliss; Slumber till the Lord's own an-gel Wake thee
 is-tence, All my joy and sor-row lies; Thy dear smiles, thy child-ish prat-tle, Is thy

with his gen-tlest kiss. Slum-ber, slum-ber, slum - - - - - ber!
 moth-er's par-a-dise.

THE VIRGIN'S CRADLE-SONG.

Andante non lento.

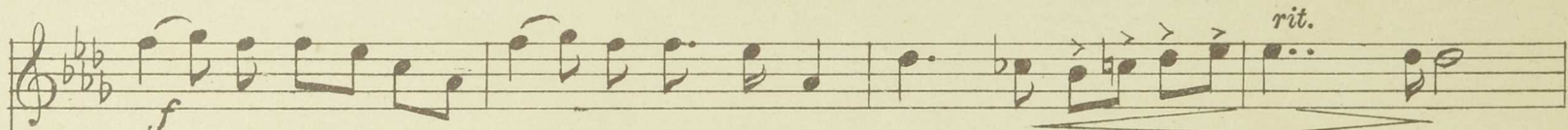


1. Hush, my babe, oh, sleep! thy mother Sings to thee her
2. Sleep, my heart; sleep; thou my gladness, Thou my throne, oh!
3. I... will strew thy crib with vio-lets, O'er thee show-er
4. Wilt thou mu sic? There the shepherds From the fields I'll

Andante non lento.



sweet-est lays; Sleep, my son! hear'st thou thy father Chant to thee a.. hymn of praise?
 thou my crown! Mu - sic of an - gel - ic sweetness Seems to float from heav - en down.
 ros - es red; Hy - a - cinths and fra - grant lil - ies Shall waft perfume round thy bed.
 call to thee; Ne'er can mel - o - dy be sweeter, Nev - er mu - sic chast - er be.



"Prais - es shall all.. na - tions give to thee; Prais - es, thous - and, thous - and-fold."





Dormi, fili, dormi! mater
Cantat unigenito:
Dormi, puer, dormi! pater
Nato clamat parvulo:
Millies tibi laudes canimus
Mille, mille, millies.

Dormi cor, et meus thronus;
Dormi matris jubilum;
Aurium coelestis sonus
Et suave sibilum!
Millies tibi, etc., etc.

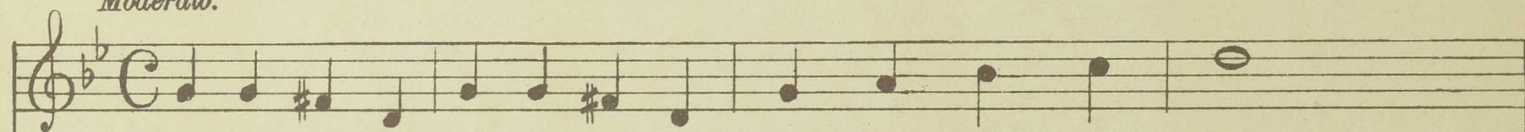
Ne quid desit, sternam rosis
Sternam foenum violis,
Pavimentum hyacinthis
Et praesepe liliis,
Millies tibi, etc., etc.

Si vis musicam, pastores
Convocabo protinus;
Illis nulli sunt priores
Nemo cantat castius.

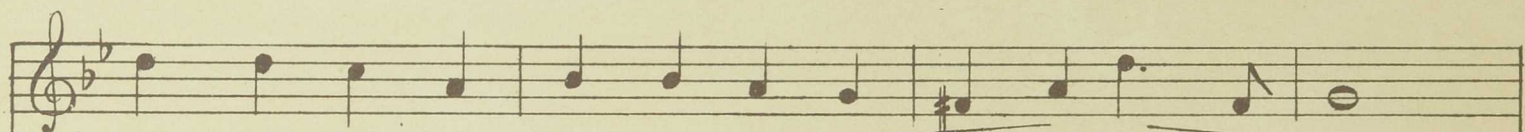
Millies tibi
laudes canimus
Mille, mille,
millies.

RUSSIAN CRADLE - SONG.

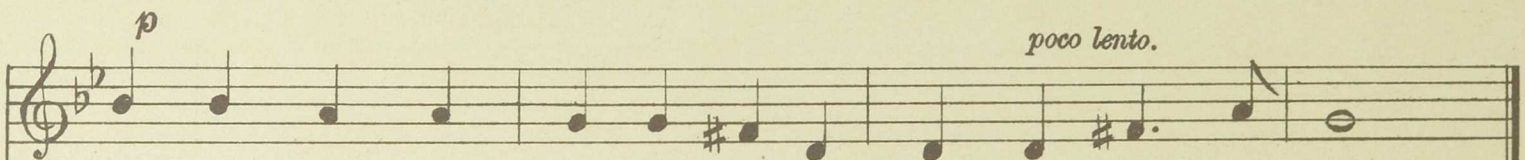
Moderato.



1. Lul - la - by, my pret - ty ba - by, Close thine eyes so bright,
2. I will tell thee tales of fai - ries, Lull thee with a song,



While the moon pours o'er thy cra - dle All her sil - v'ry light ;
While the moon, heaven's lone - ly wan - d'rer, Creeps the sky a - long ;

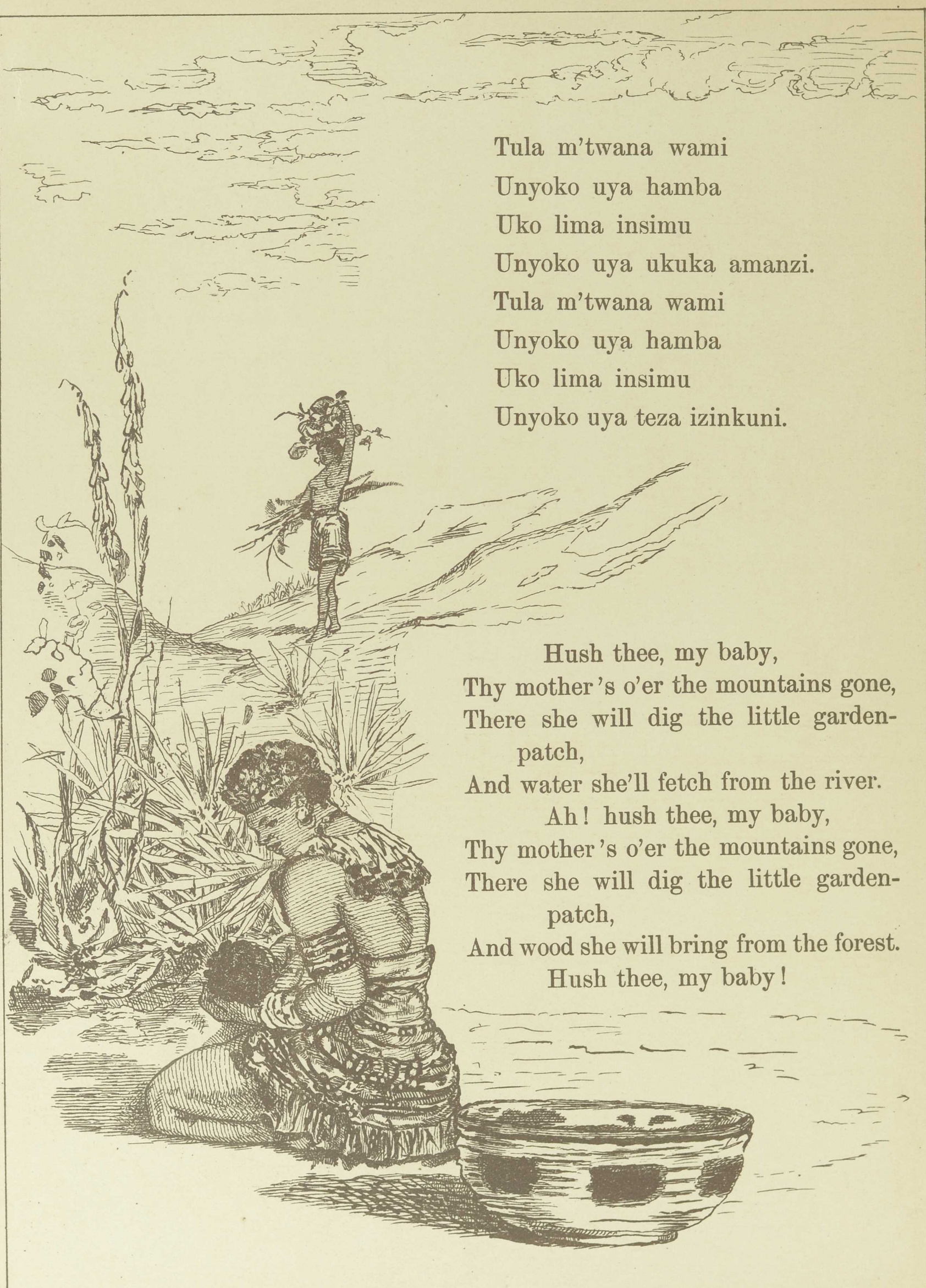


While the moon pours o'er thy cra - dle All her sil - v'ry light.
While the moon, heaven's lone - ly wan - d'rer, Creeps the sky a - long.





Spi mladenetz moi prekrasny
Bajushki bayu,
Ticho smotrit myesyatz yasny
V kolybel tvoyu.
Stanu skazivat ya skazky
Piesseuky spoyu,
Spi, drugh moi odinoky
V kolybel tvoyu.



Tula m'twana wami
Unyoko uya hamba
Uko lima insimu
Unyoko uya ukuka amanzi.
Tula m'twana wami
Unyoko uya hamba
Uko lima insimu
Unyoko uya teza izinkuni.

Hush thee, my baby,
Thy mother's o'er the mountains gone,
There she will dig the little garden-
patch,

And water she'll fetch from the river.

Ah! hush thee, my baby,
Thy mother's o'er the mountains gone,
There she will dig the little garden-
patch,

And wood she will bring from the forest.

Hush thee, my baby!

ZULU CRADLE-SONG.

Con moto e con molto portamento.

mf

1. Hush, thee, my ba - by, Thy moth-er's o'er the mountains gone, There
 2. Hush, thee, my ba - by, Thy moth-er's o'er the mountains gone, There

mf

she will dig the lit - tle gar - den - patch, And wa - ter she'll
 she will dig the lit - tle gar - den - patch, And wood she will

mf

1mo. 2da.

fetch from the riv - er. Ah!
 bring from the [Omit.....] for - est. Hush thee, my ba - by!

p *dim.*



Fais dâdô, Pierrot, mon p'tit frère,
Fais dâdô, pauvre p'tit Pierrot.

Dedans son berceau
Il a du bâbô,
Pauvre p'tit Pierrot,
Qui fait son dâdô.

Fais dâdô, Pierrot, mon p'tit frère,
Fais dâdô, pauvre p'tit Pierrot.

Maman est là haut,
Qui fait des gâteaux
Pour le p'tit Pierrot,
Qui fait son dâdô.

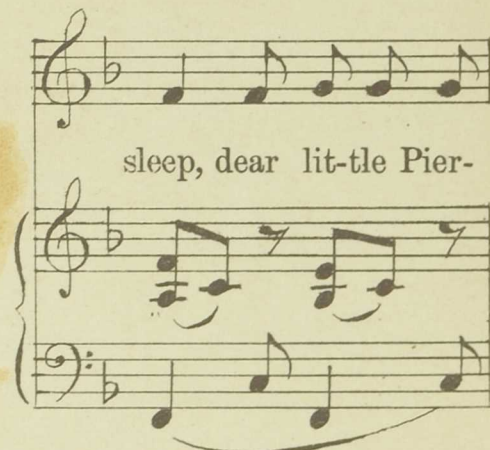
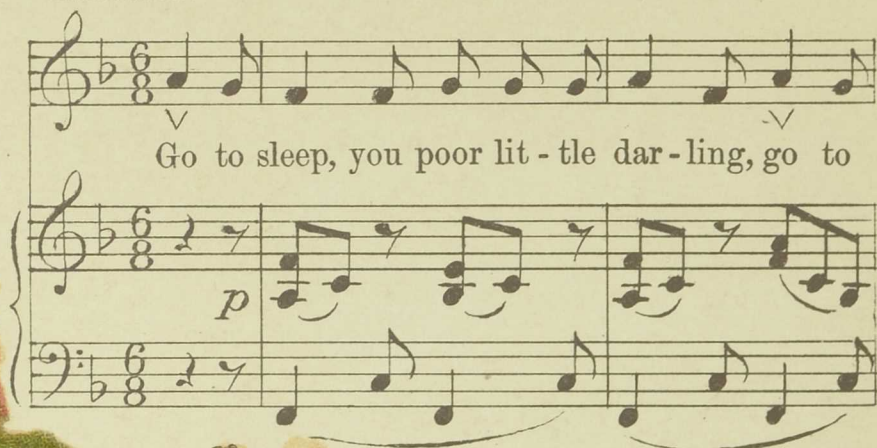
Fais dâdô, Pierrot, mon p'tit frère,
Fais dâdô, pauvre p'tit Pierrot.

Papa est sur l'eau,
Qui fait des bateaux
Pour le p'tit Pierrot,
Qui fait son dâdô.

Fais dâdô, Pierrot, mon p'tit frère,
Fais dâdô, pauvre p'tit Pierrot.

BRETON CRADLE-SONG.

Andantino.



rot! I'll sing sweet and low, And rock to and fro The crib of Pier-rot, Whom we all love
 rot! Mam-ma is be - low, She's kneading the dough For cakes for Pierrot, Whom we all love
 rot! Pa - pa's out to row, And when he comes—oh! A boat he will show, That he made for Pier-

so! } Go to sleep, you poor lit - tle dar - ling, Go to sleep, dear lit - tle Pier - rot!
 so! }
 rot! }



CUBAN CRADLE-SONG.

Duerma seminiñito que viene el coco,
Acomer selos niños que duermen poco.

Rather fast.

mf

Hush, my dar - ling, sleep quick - ly,..... For there comes the black man,

mf

Who will eat all lit - tle chil - dren that lie a - wake....

p

pp

rit.

Hush, my dar - ling, sleep quick - ly! Hush, my ba - by, sleep quick - ly!....

SPANISH CRADLE-SONG.

Grazioso. *mf.*

Slum-ber, slum-ber, dar - ling, the old mocking-bird is sing - ing : Hi - chó, chimi-

pp *mf.* *dim.* *rit.*

chó, hi - chó; chim-i - chó; tu - ma co-ro, tu - ma co-ro, tu - ma co-ro, bim-bam - bom !

1. The moon shines bright, and the snake darts swift and light; I see five ba-by
 2. The moon was a - chew - ing a mel - low In - dian fig; The sun... was
 3. And out in the hall - way the Vir - gin sits a - lone, Sew - ing a

bul - locks and a calf, young and white.
 gob - - bling a cab - - - bage big.
 cloak.... for our dear Lord, her son.

bul - locks and a calf, young and white.
 gob - - bling a cab - - - bage big.
 cloak.... for our dear Lord, her son.

Da Capo.



JAPANESE CRADLE-SONG.

Quasi Allegretto.

1. Sleep, sleep on the floor, oh! be good and slum - ber; For, when thou
 2. Far o'er the mountain will I go..... and.... buy thee All sorts of

Nen neko okorori nen neko yo

Bo yawa yoi ko de gozarimasu

Bo yaga nen neko shila atode

Yama saka ko yede ikimasho.

Ashitawa haiyaku omezamete.

Akano manma ni toto soyete

Zambu zambuto agimasho.



art a-sleep, Just hear, what I shall do, dear.
pret - ty toys, And bring them home to ba - by.

And when thou ear - ly wak'st to - mor - row
p *più f*

morn - ing, Thou shalt eat red .. beans and
p

fish, my ba - by.



Rö, rö, barnen—
 Kattenre hanger i granen,
 Mor mal grünen
 Far slåktar swinen,
 Sister gar i grönen lund,
 Plakar blammar i sin mund
 Plakar blammar till barnen.

SWEDISH CRADLE-SONG.

Andante.

Hush, hush, ba-by mine; Pus-sy climbs the

big green pine, Ma turns the mill-stone,

Pa to kill the pig 's gone; Sis-ter's in the





garden there, Culling buds and flow-ers fair,

Sweetest flowers for ba - by.



Do—do—l'enfant dor—
L'enfant dormira, ma mère ;
Do—do—l'enfant dor—
L'enfant dormira tantôt.
La Vierge bénite
Endorme-moi cet enfant,
Jusqu'à, quand il sera grand.
Il dira : Papa,—Maman.

FRENCH CRADLE-SONG.

Tranquillo.

Hush, my ba-by, sleep; Soon my lit - tle

child will slumber. Hush! don't e - ven peep,



But go right to sleep, my dear. Ho - ly Virgin, let me pray, Rock my little child to sleep,



That he soon may crawl and creep, And may call: Pa-pa, - Mam-ma.





Allegretto.

p Nic - nac no - shion na - dy,

p

Lullaby, baby—
bunting.
Lullaby—
by—by.
Baby, bunting—
Baby, bunting—
Lullaby.

AMERICAN INDIAN CRADLE-SONG.

FROM THE CHEROKEE TRIBE.

mf. poco presto.

Nic - nac no - shion na - dy, mush - ni - na - qua, mush - ni - na - qua

mf. f2. f2.

molto rit. p a tempo.

o - ic - tion, o - ic - tion! Nic - nac no - shion na - dy, nic-nac no - shion

p rit. più p

mf più p morendo, lento pp

na - dy, mush - ni - na - qua, mush - ni - na - qua, o - ic - tion, o - ic - tion.

p riten. pp

quasi Adagio.

DANISH CRADLE - SONG.

Visselulle, mit lille Barn!
Moer sidder og vinder Garn,
Faer gaar paa Langebro,

Kjober Barnet nye Sko,
Nye Sko med Spaender,
Saa sover Barnet laenger.

Lul - la - by, sweet ba - by mine! Moth-er spins the threads so fine;

Andante.

p *legato.*

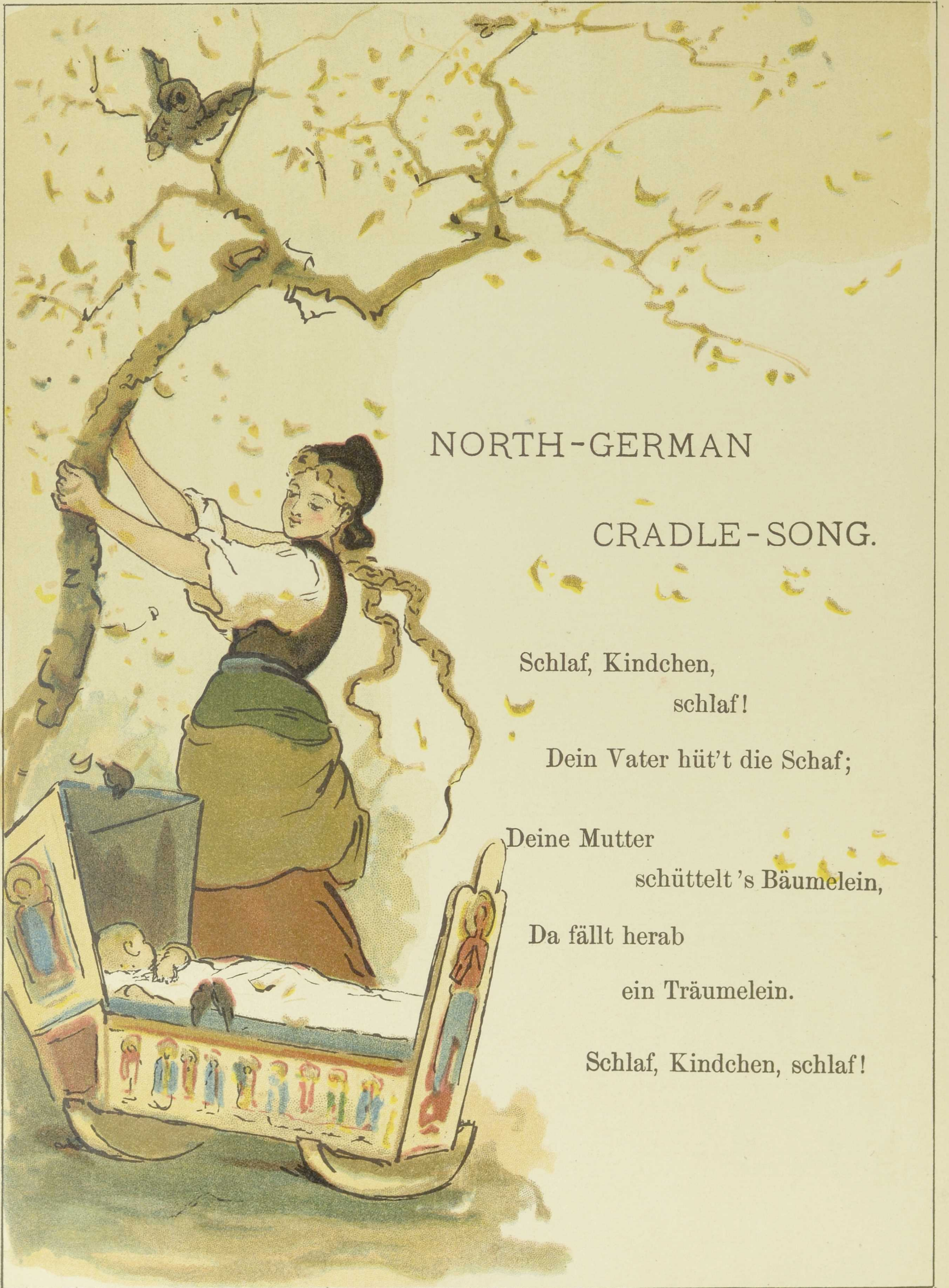
Fa - ther o'er the long bridge's gone, Shoes he'll buy for lit - tle John.

Pret - ty shoes with buck - les bright. Sleep, ba - by mine, now sleep all night!

rit.

p *rit.*

rit.



NORTH-GERMAN

CRADLE-SONG.

Schlaf, Kindchen,
schlaf!

Dein Vater hüt't die Schaf;

Deine Mutter
schüttelt's Bäumelein,

Da fällt herab
ein Träumelein.

Schlaf, Kindchen, schlaf!

NORTH GERMAN CRADLE-SONG.

Con moto.

dolce.

Sleep, ba - by, sleep! Thy fa - ther guards the sheep, Thy

p *dolce.*

moth - er shakes the dream - land - tree, And from it fall sweet

pp

p

dreams for thee; Sleep, ba - by, sleep! Sleep, ba - by, sleep!

p *pp*

The musical score is written for voice and piano. The voice part is in a single melodic line with lyrics. The piano accompaniment consists of two staves. The first system shows the voice entering with 'Sleep, ba - by, sleep!' and the piano providing a harmonic accompaniment. The second system continues the melody with 'moth - er shakes the dream - land - tree, And from it fall sweet'. The third system features a more complex piano accompaniment with chords and moving lines, while the voice part has 'dreams for thee; Sleep, ba - by, sleep! Sleep, ba - by, sleep!'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'p' (piano) and 'pp' (pianissimo).

GERMAN CRADLE-SONG.

Con moto Moderato.

The first system of the musical score. It features a vocal line on a single treble staff and a piano accompaniment on grand staves (treble and bass). The key signature has one flat (B-flat), and the time signature is common time (C). The vocal line begins with a half note G4, followed by a half note A4, and then a half note Bb4. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The tempo marking 'Con moto Moderato' is written above the first staff.

Lul - - la— lul - la - by, Hush, my babe, and

molto p

The second system of the musical score. It continues the vocal and piano parts from the first system. The vocal line has a half note G4, a half note A4, and then a half note Bb4. The piano accompaniment continues with chords and a bass line. The tempo marking 'molto p' is written below the piano part.

do not cry; Nice sug - ar'd broth your nurse will bring, And

The third system of the musical score. It concludes the piece. The vocal line has a half note G4, a half note A4, and then a half note Bb4. The piano accompaniment continues with chords and a bass line. The tempo marking 'pp' is written below the piano part.

till you sleep, to thee I'll sing: Lu— lul - la - by.

pp

GERMAN
CRADLE-SONG.

Lu—lullabeichen,

Köch' mei'm Kind ein
Breichen,

Leg auch hübsch brav
Zucker d'ran,

Dass das Kind schön
schlafen kann.

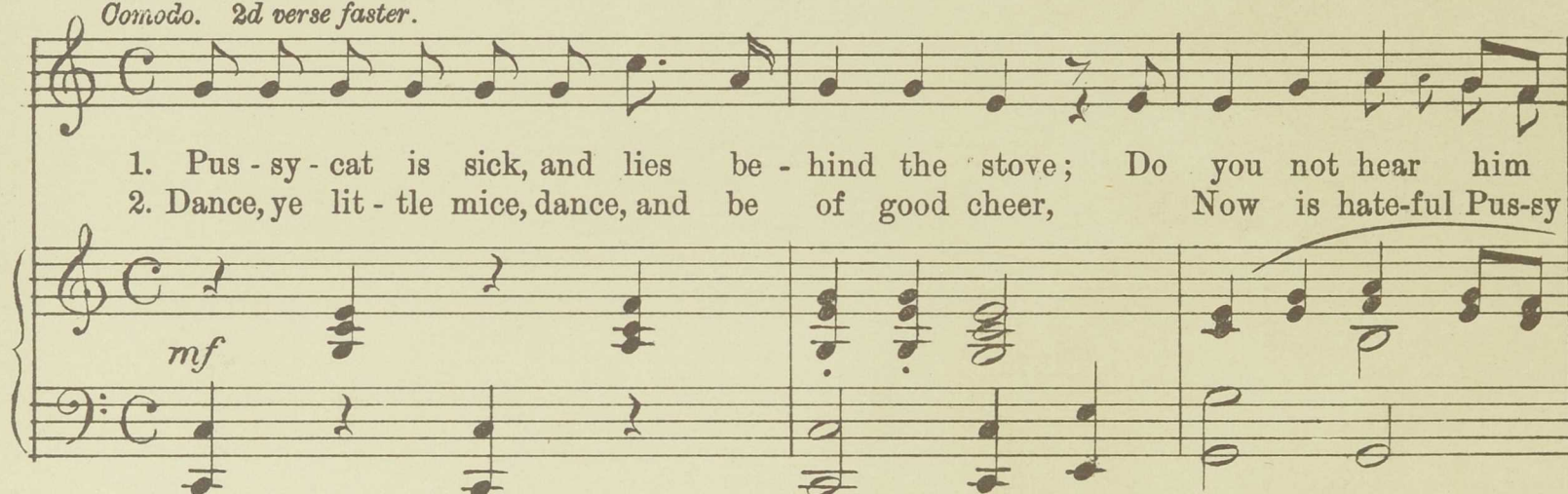
Lu—lullabeichen.

NORWEGIAN BABY-SONG.

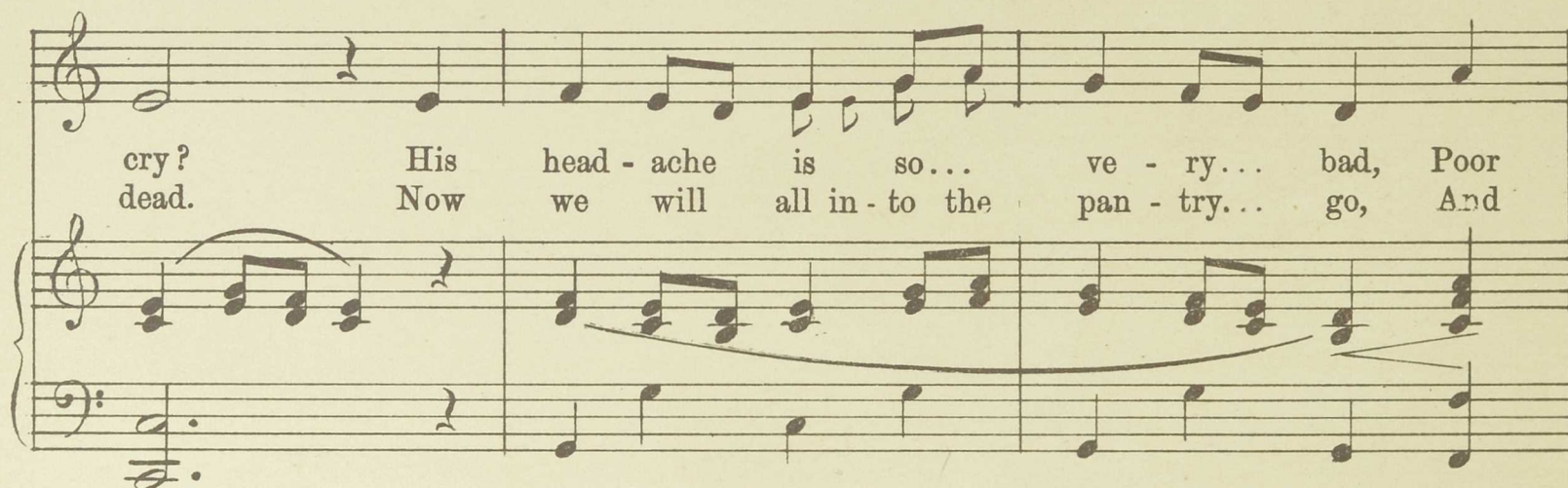
FROM THE PROVINCE OF BERGEN.
(STREET DIALECT.)

Pusekatten ligger under Omen og klager al sin Nöd ;
Han har saa ondt i Hode sit det bliver vist hans Död.
Glaeder e-der alle Smaamysserne, nu er Pusekatten dö
Nu kan vi gaa i Spiskammeret og spise Smörrebrö.

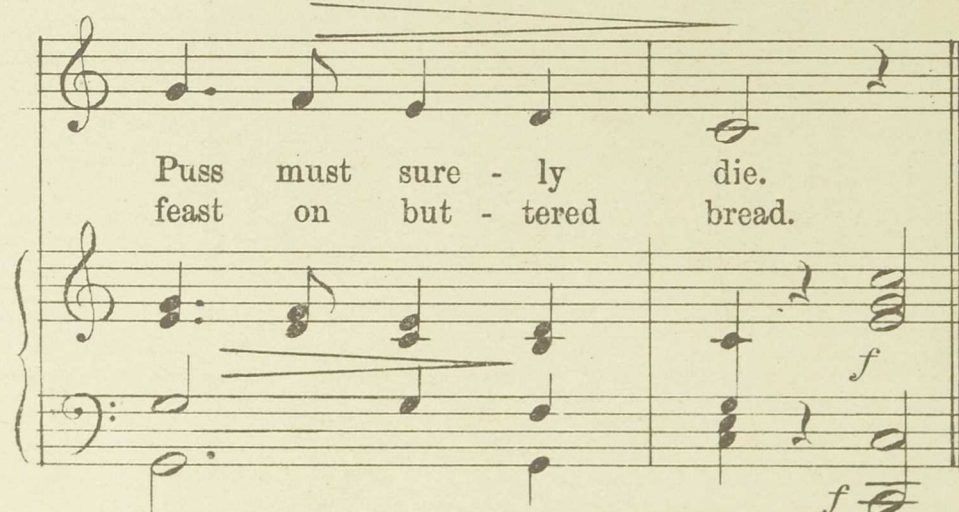
Comodo. 2d verse faster.



1. Pus - sy - cat is sick, and lies be - hind the stove; Do you not hear him
2. Dance, ye lit - tle mice, dance, and be of good cheer, Now is hate-ful Pus-sy



cry?
dead. His head - ache is so... ve - ry... bad, Poor
Now we will all in - to the pan - try... go, And



Puss must sure - ly die.
feast on but - tered bread.

DANISH CRADLE-SONG.

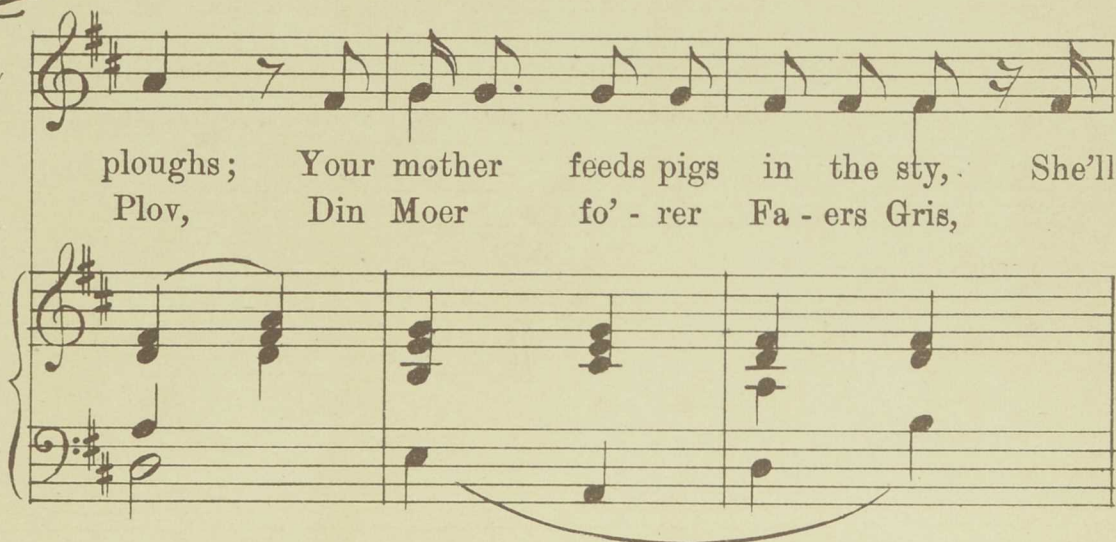
Andantino.



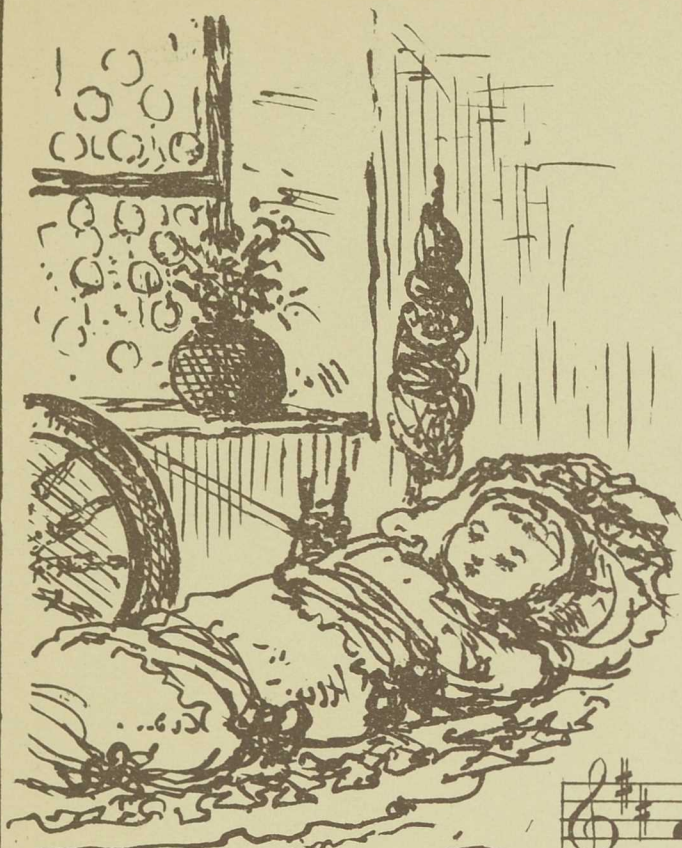
Sleep, sleep, lit-tle mouse! The fields your fa-ther
Sov, lil-le Barn, sov! Din Faer gaar bag



ploughs; Your mother feeds pigs in the sty, She'll
Plov, Din Moer fo' - rer Fa - ers Gris,



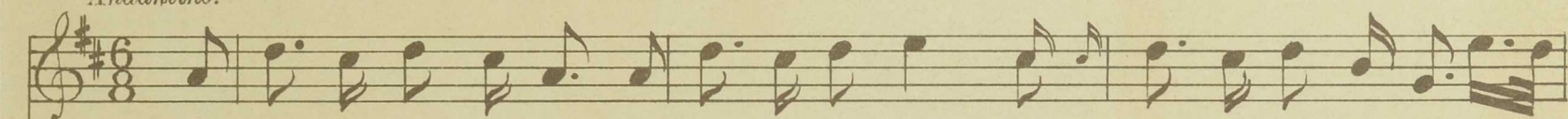
come and slap you, if you cry.
Sover du ej, saa faar du Ris!



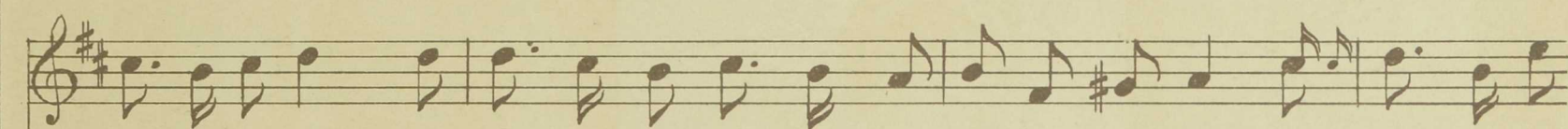
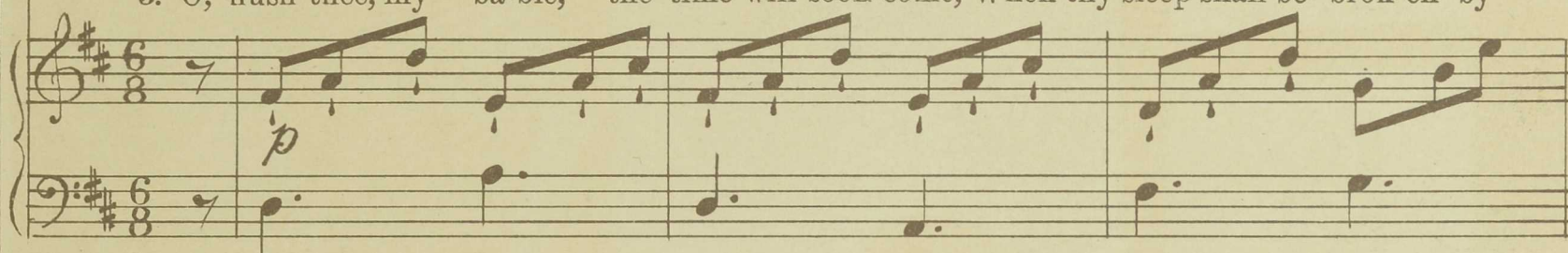


AN ENGLISH CRADLE-SONG.

Andantino.



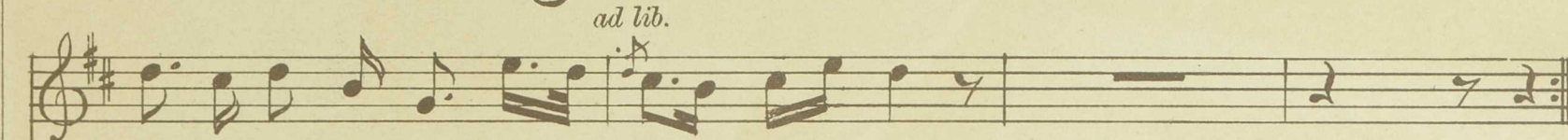
1. O, hush thee, my ba-bie, thy sire was a knight, Thy moth-er a la - dy, both
2. O, fear not the bu-gle, tho' loud - ly it blows, It calls but the warders that
3. O, hush thee, my ba-bie, the time will soon come, When thy sleep shall be brok-en by



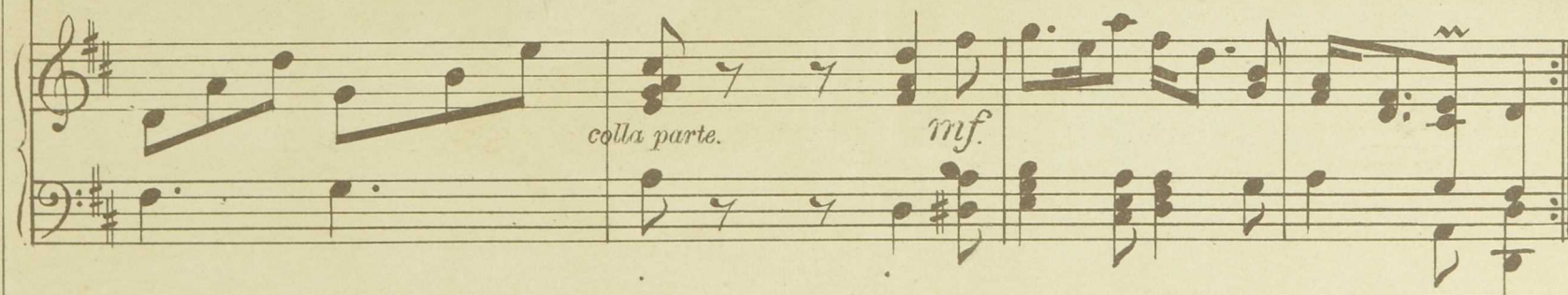
love - ly and bright; The woods and the glens, from the towers which we see, They are all be-
guard thy repose; Their bows would be bend - ed, their blades would be red, Ere the step of a
trum-pet and drum; Then hush thee, my dar - ling, take rest while you may, For strife comes with



long - ing, dear ba-bie, to thee. } O... ho ro, i ri ri, ca - dul.... gu lo, O
foe-man draws near to thy bed. }
man-hood, and waking with day. }

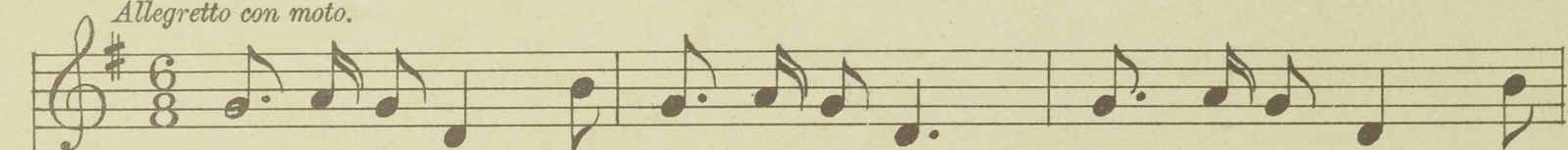


ho ro, i ri ri, ca - - dul gu lo. *a tempo.*



AMERICAN CRADLE-SONG.

Allegretto con moto.



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



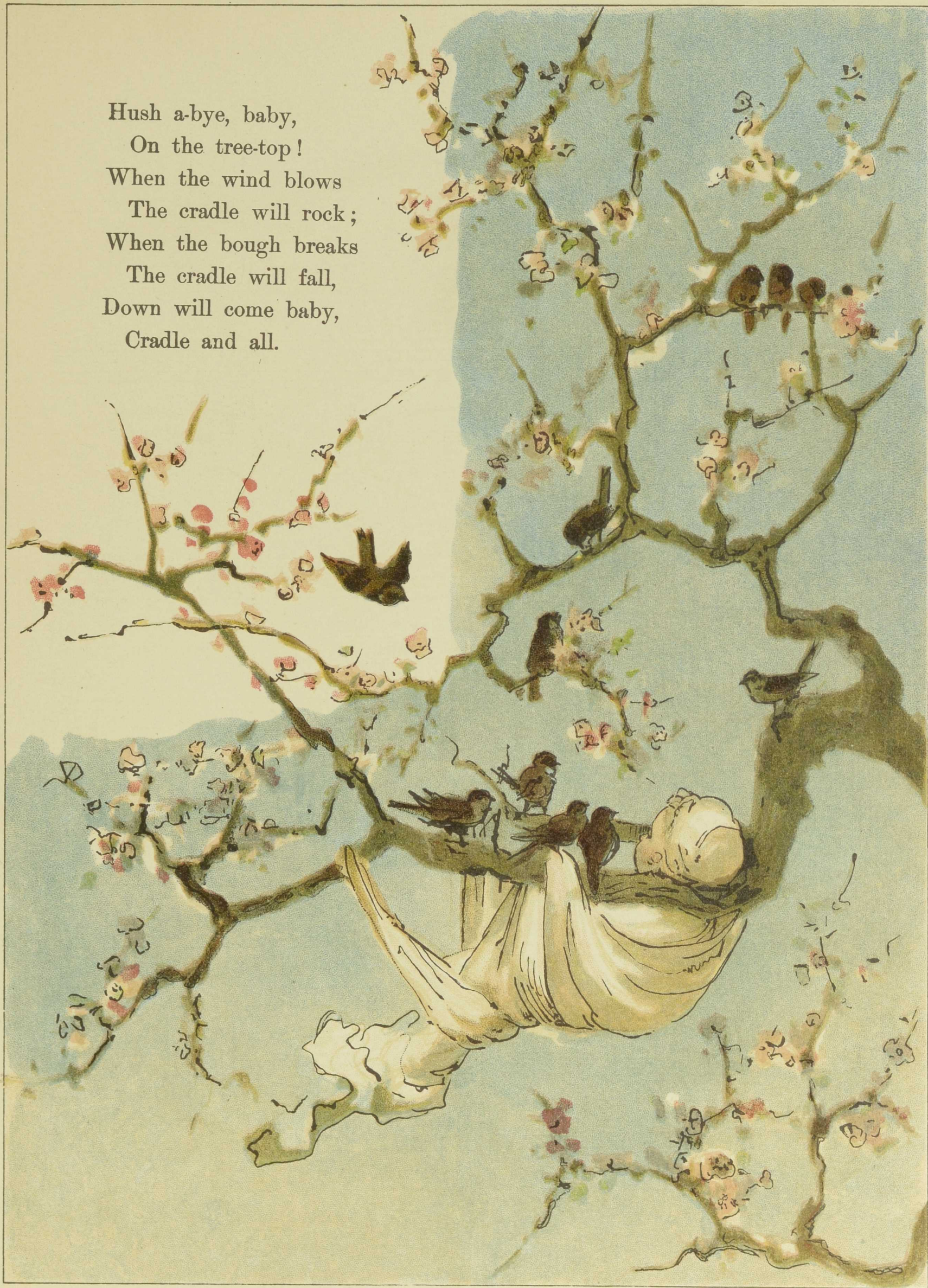
cra - dle will rock; When the bough breaks, The cra - dle will fall, And



down will come ba - - - by, cra - - dle and all.

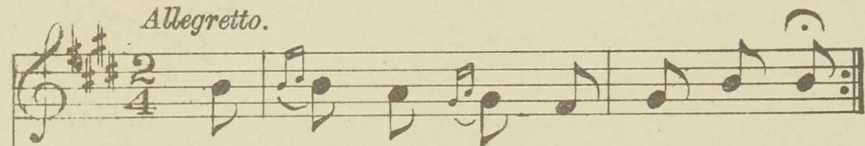


Hush a-bye, baby,
On the tree-top!
When the wind blows
The cradle will rock;
When the bough breaks
The cradle will fall,
Down will come baby,
Cradle and all.

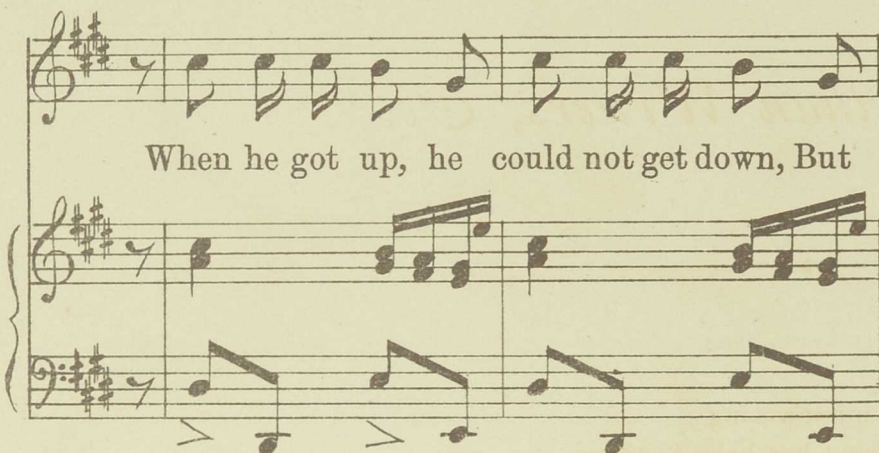


CHINESE NURSERY-SONG.

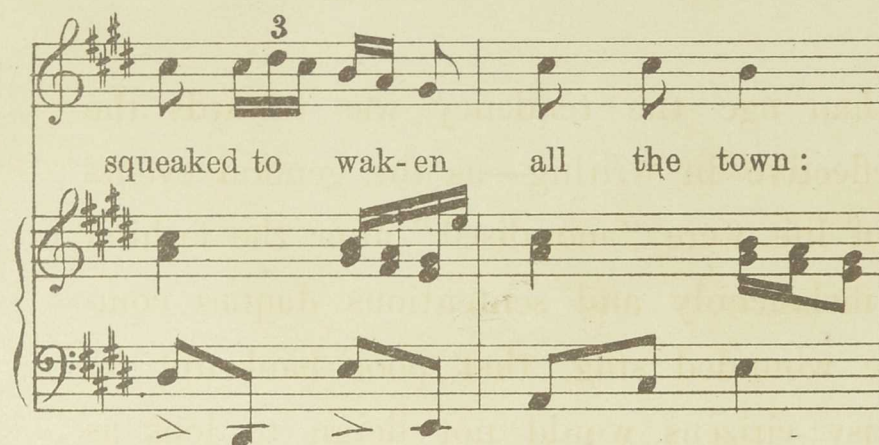
Allegretto.



{ The mouse ran up the can-dle-stick, }
{ To eat the grease from off the wick. }

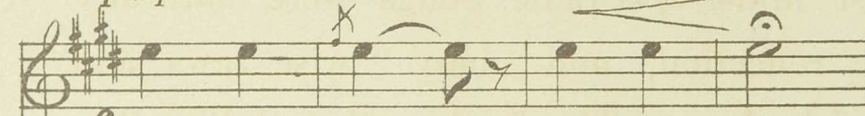


When he got up, he could not get down, But

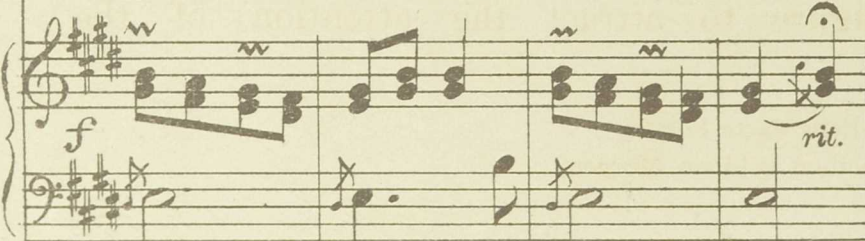


squeaked to wak-en all the town :

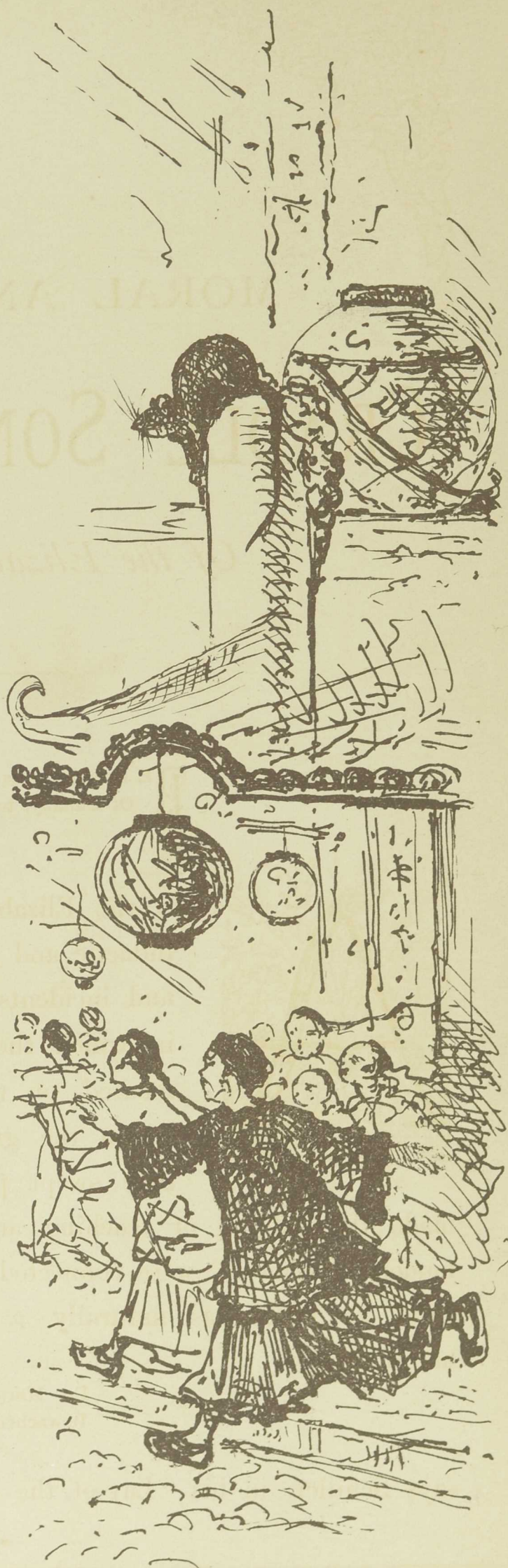
più presto.

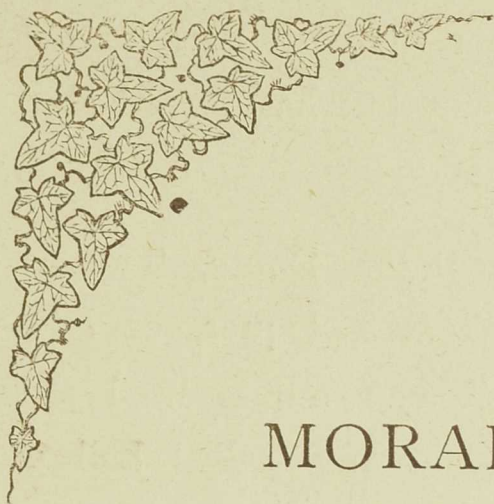


Ma - ma - ma!... Ma - ma - ma!



Quasi presto.





MORAL AND REFLECTIVE

CRADLE SONGS AND POEMS

Of the Elizabethan Writers, &c.

BE unto us as is a nurse's song
Of Lullaby, to bring her babe to sleep.

SHAKESPEARE.



IN the Elizabethan age the tendency was towards the didactic and reflective in writing—as the general events and incidents of life were “moralised” after the fashion in which the melancholy and sententious Jaques commented on the wounded stag, that poor bankrupt on whom the greasy citizens would not deign to look as they swept past him—so Cradle Songs were naturally made the subject of teaching and reflection, and many “wise saws and modern instances” were connected with them. The fond mother, lulling her child to rest, was naturally a figure to attract the attention of the moralists.

Der Mutter-liebe zarte Sorgen
Bewachen seinen goldnen Morgen,

says Schiller, in his “Lay of the Bell,” speaking of the child whose dawn of

life is guarded by the fond mother's care; and from the earliest times the "lullaby" has not only been held in deserved honour, but has furnished a theme for comment and instruction.

"The verb *to lull*," says the learned commentator Douce, "means to sing gently; and it is connected with the Greek *laleo*, loquor, or *lala*, the sound made by the beach of the sea. The Roman nurses used the word 'lala' to quiet their children, and they feigned a deity called Lallus, whom they invoked on that occasion; the lullaby, or tune itself, was called by the same name."

We believe some specimens of the wisdom of our ancestors in this direction will not be unwelcome to our readers. The general idea that pervaded poems of the kind was that of the analogy between the thoughts and feelings of infancy and those of later life. "We are but children of the larger growth" appears to have been the thought running through the didactic cradle song poems. It appears with considerable tenderness and grace in the following verses on the "renewing of love" after the falling out of faithful friends. The lines have been frequently set to music, and deserve to live as an instance of the gentleness of fancy that leavened the stern, practical, hard-working age of Good Queen Bess.



AMANTIUM IRÆ AMORIS REDINTEGRATIO EST.



IN going to my lonely bed as
one that would have slept,
I heard a wife sing to her
child, that long before
had wept;
She sighèd sore, and sang full
sweet, to bring the babe to
rest,

That would not cease, but crièd still,
in sucking at her breast.
She was full weary of her watch, and
grievèd with her child,
She rockèd it, and rated it, until on her
it smil'd;

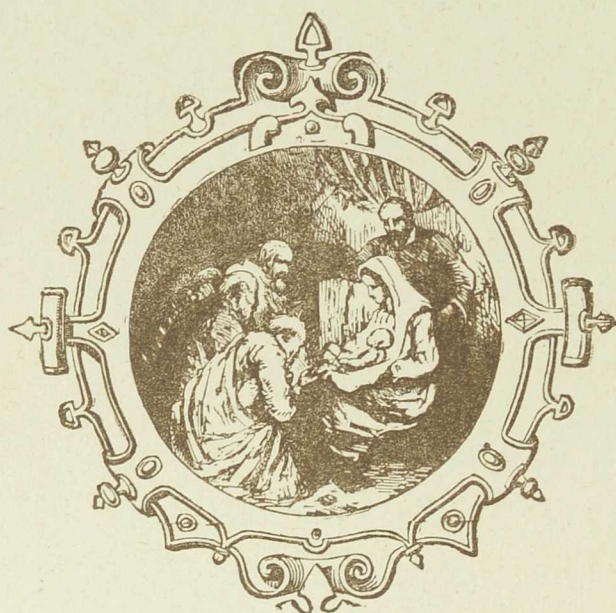
Then did she say: "Now have I found the proverb true to prove,
'*The falling out of faithful friends renewing is of love.*'"

Then took I paper, pen, and ink, this proverb for to write,
In register for to remain of such a worthy wight.
As she proceeded thus in song unto her little brat,
Much matter uttered she of weight in place whereat she sat;
And provèd plain, there was no beast, nor creature bearing life,
Could well be known to live in love without discord and strife:
Then kissèd she her little babe, and swore by God above,
"*The falling out of faithful friends renewing is of love.*"

"I marvel much, pardie," quoth she, "for to behold the rout,
To see man, woman, boy, and beast to toss the world about;
Some kneel, some crouch, some beck, some check, and some can smoothly smile,
And some embrace others in arms, and there think many a wile;
Some stand aloof at cap and knee, some humble, and some stout,
Yet they are never friends indeed until they once fall out."
Thus ended she her song, and said, before she did remove,
"*The falling out of faithful friends renewing is of love.*"

RICHARD EDWARDS, 1577.

THE VIRGIN MOTHER
AND HER CHILD.
AN
ANCIENT ENGLISH LULLABY SONG
OF THE SIXTEENTH CENTURY.



THIS winter's night I saw a sight,
A star as bright as day ;
And ever among, a maiden sung,
Lullay, by by, lullay.

This lovely lady sat and sang, and to her Child
she said—

“My Son, my Brother, my Father dear, why liest
Thou thus in hayd—

My sweet Bird, though it betide
Thou be not King veray ;
But, nevertheless, I will not cease
To sing, by by, lullay.”

The Child then spake ; in His talking He to His mother said—

“It happeneth, mother, I am King, in crib though I be laid ;
For angels bright did down alight,
Thou knowest it is no nay,
And of that sight thou may'st be light
To sing, by by, lullay.”

“Now, sweet Son, since Thou art King, why art Thou laid in stall?
Why not Thou ordain Thy bedding in some great king his hall?

Methinketh 'tis right that king or knight

Should be in good array ;

And then among, it were no wrong,

To sing, by by, lullay.

Now tell me, sweet Son, I Thee pray, Thou art my love and dear :
How should I keep Thee to Thy pay, and make Thee glad of cheer ?

For all Thy will I would fulfil,

Thou knowest full well in fay,

And for all this I will Thee kiss,

And sing, by by, lullay.”

“My dear mother, when time it be, take thou Me up aloft,
And set thou Me upon thy knee, and handle Me full soft ;

And in thy arm thou wilt Me warm,

And keep Me night and day ;

If I should weep and may not sleep,

Thou sing, by by, lullay.”

“Now, sweet Son, since it is so, all things are at Thy will,
I pray Thee grant to me a boon, if it be right and skill,

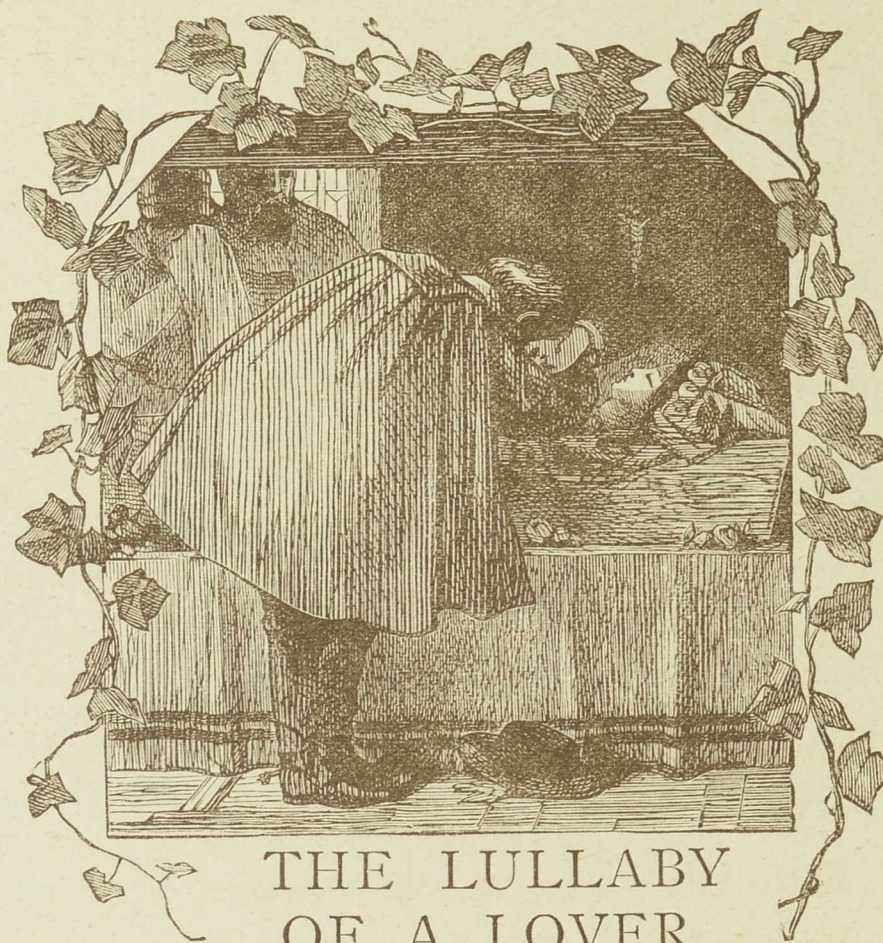
That child or man, that will or can,

Be merry upon my day ;

To bliss them bring, and I shall sing,

Lullay, by by, lullay.”





THE LULLABY OF A LOVER.

A Poem of the Sixteenth Century.



SING lullaby as women do,
Wherewith they bring their babes to rest;
And lullaby can I sing too,
As womanly as can the best.
With lullaby they still the child;
And if I be not much beguil'd,
Full many wanton babes have I,
Which must be stilled with lullaby.

First lullaby my youthful years,
It is now time to go to bed;
For crooked age and hoary years
Have won the haven within my head.
With lullaby then, youth, be still,
With lullaby content thy will,
Since courage quails and comes behind;
Go sleep, and so beguile thy mind.

Next lullaby my gazing eyes,
Which wonted were to gaze apace ;
For every glass may now suffice
To show the furrows in my face.
With lullaby then wink awhile,
With lullaby your looks beguile ;
Let no fair face or beauty bright
Entice you oft with vain delight.

And lullaby my wanton will,
Let reason's rule now reign thy thought,
Since all too late I find by skill
How dear I have thy fancies bought.
With lullaby now take thine ease,
With lullaby thy doubts appease ;
For trust to this, if thou be still,
My body shall obey thy will.

Thus lullaby my youth, mine eyes,
My will, my war, and all that was ;
I can no more delays devise,
But welcome pain, let pleasure pass.
With lullaby now take your leave,
With lullaby your dreams deceive ;
And when you rise with waking eye,
Remember then this lullaby.





ANCIENT CHRISTMAS CAROL WITH LULLABY.



LULLA, la lulla, lulla lullaby,
 My sweet little baby, what meanest thou to cry?
 Be still, my blessèd babe, though cause thou hast to mourn,
 Whose blood, most innocent, the cruel king hath sworn.
 And lo! alas, behold what slaughter he doth make,
 Shedding the blood of infants all, sweet Saviour, for Thy sake;
 A King is born, they say, which King this king would kill,
 Oh wo, and woful heavy day, when wretches have their will.

Lulla, la lulla, lulla lullaby,
 My sweet little baby, what meanest thou to cry?
 Three kings, this King of kings to see, are come from far,
 To each unknown, with offerings great, by guiding of a star.
 And shepherds heard the song which angels bright did sing,
 Giving all glory unto God for coming of this King,

Which must be made away, King Herod would him kill,
Oh wo, and woful heavy day, when wretches have their will.

Lulla, la lulla, lulla lullaby,
My sweet little baby, what meanest thou to cry?
Lo, my little babe, be still, lament no more,
From fury shalt thou step aside, help have we still in store.
We heavenly warning have, some other soil to seek,
From death must fly the Lord of Life, as lamb both mild and meek;
Thus must my babe obey the king that would him kill,
Oh wo, and woful heavy day, when wretches have their will.

Lulla, la lulla, lulla lullaby,
My sweet little baby, what meanest thou to cry?
As all the prophets prophesy, whose mother, yet a maid,
And perfect virgin pure, at her bosom shall upbreed,
Both God and man, that all have made the Son of heavenly seed,
Whom caitiffs none can 'tray, whom tyrants none can kill,
Oh joy, and joyful happy day, when wretches want their will.



THE BIRTH OF JESUS.



LULLABY.



OLDEN slumbers kiss your eyes,
Smiles awake you when you rise,
Sleep, pretty wantons; do not cry,
And I will sing a lullaby:
Rock them, rock them, lullaby.

Care is heavy, therefore sleep you;
You are care, and care must keep you.
Sleep, pretty wantons; do not cry,
And I will sing a lullaby:
Rock them, rock them, lullaby.

DEKKER, about 1599.

"THE greatest preferment that child we can give,
Is learning and nurture to train him to live;
Which whoso it wanteth, though left as a squire,
Consumeth to nothing, like block in the fire."

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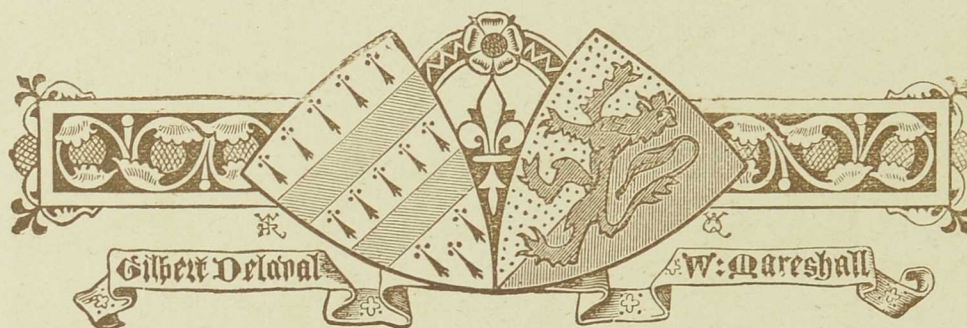
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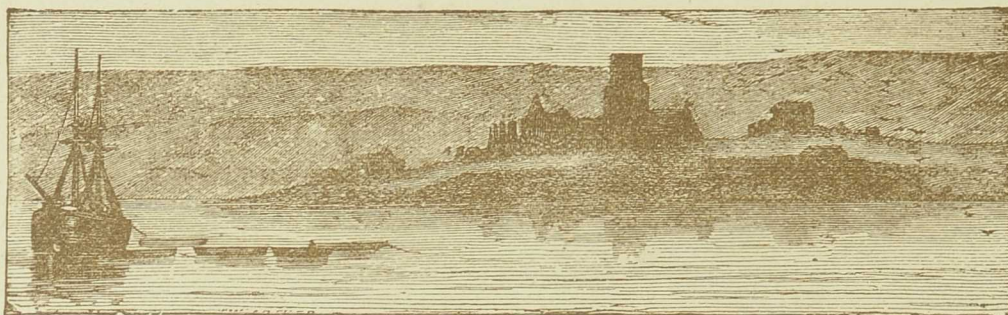
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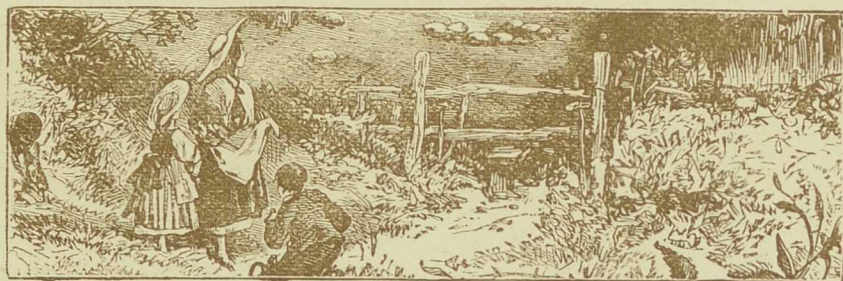
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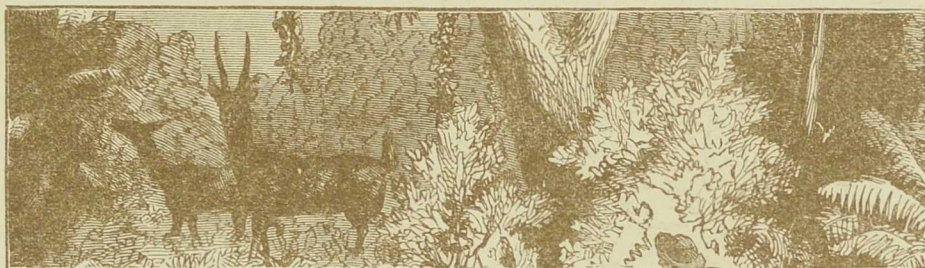
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