

NURSERY  
RHYMES

WITH THE  
OLD TUNES



J. Brandard del et lith

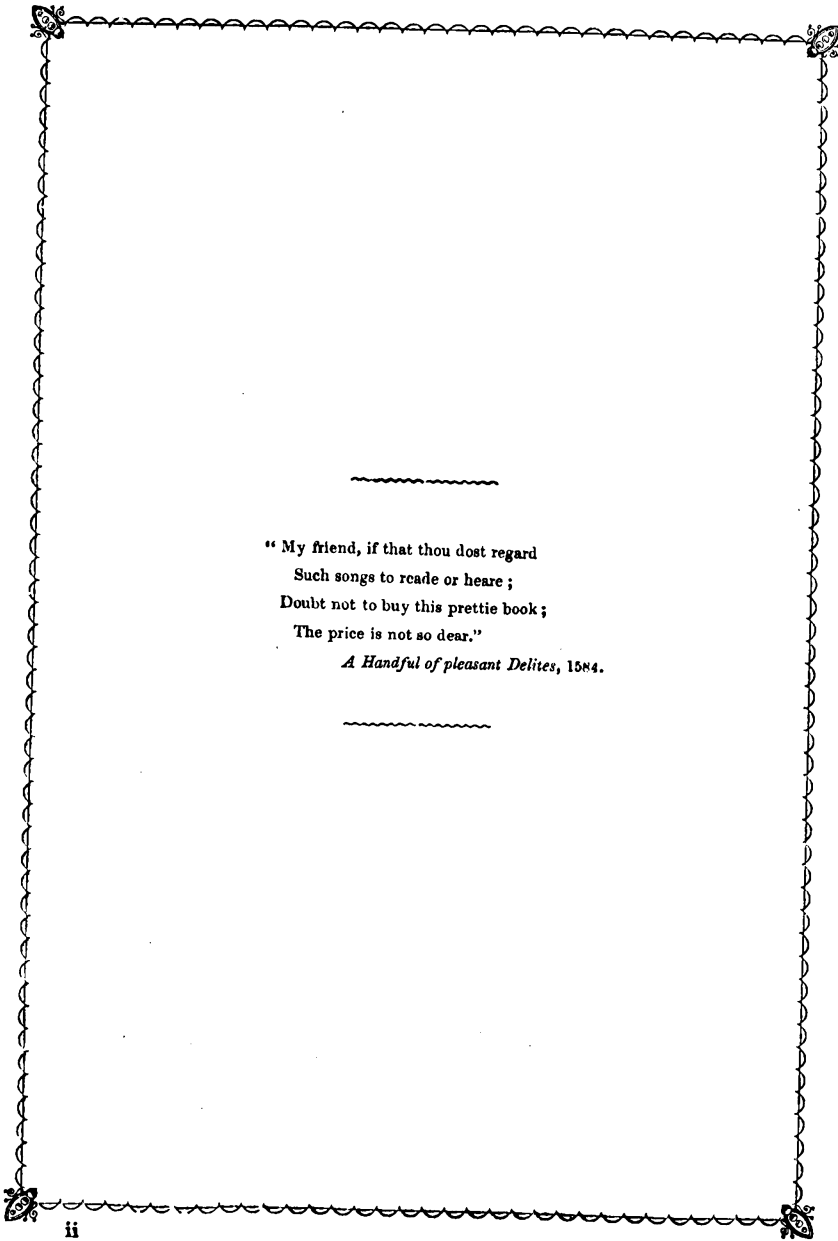
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NURSERY RHYMES.

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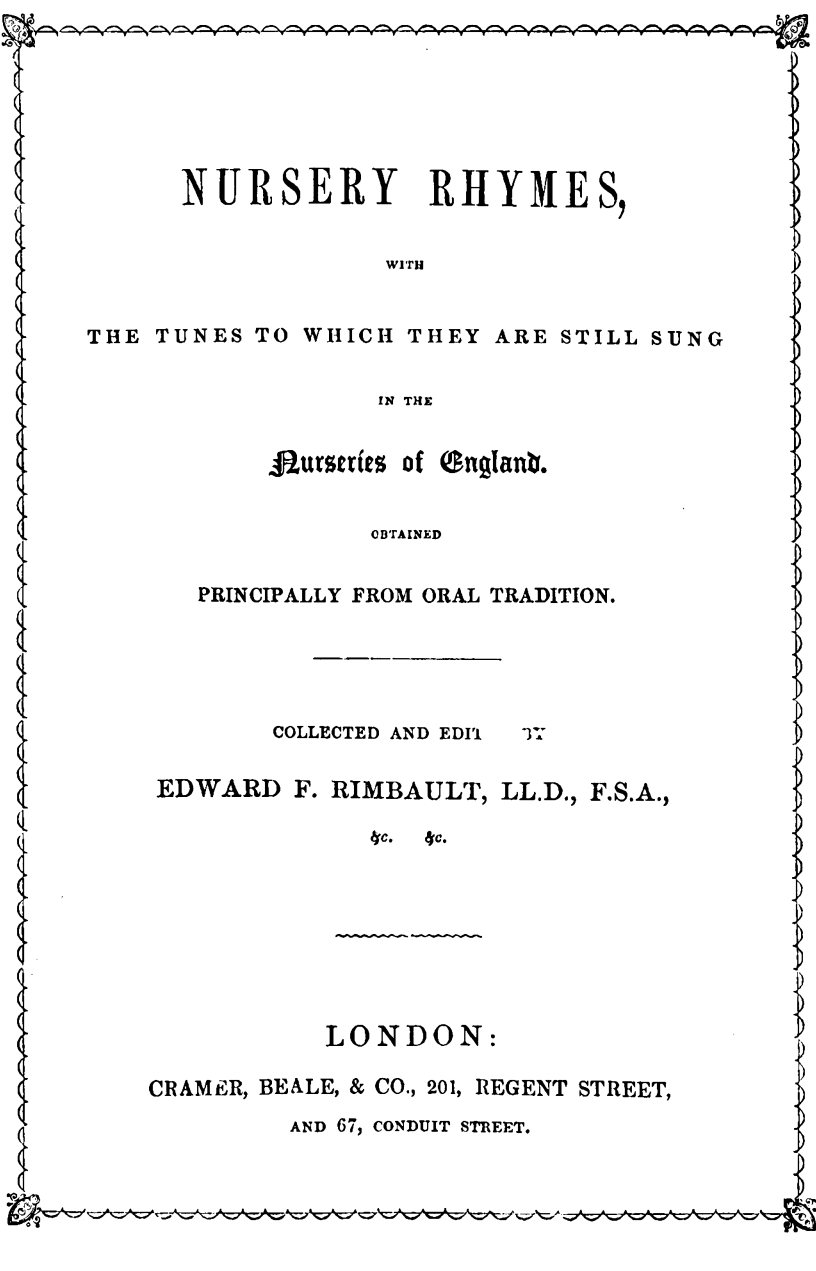


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“ My friend, if that thou dost regard  
Such songs to reade or heare ;  
Doubt not to buy this prettie book ;  
The price is not so dear.”

*A Handful of pleasant Delites, 1584.*

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NURSERY RHYMES,

WITH

THE TUNES TO WHICH THEY ARE STILL SUNG

IN THE

*Nurseries of England.*

OBTAINED

PRINCIPALLY FROM ORAL TRADITION.

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COLLECTED AND EDITED BY

EDWARD F. RIMBAULT, LL.D., F.S.A.,

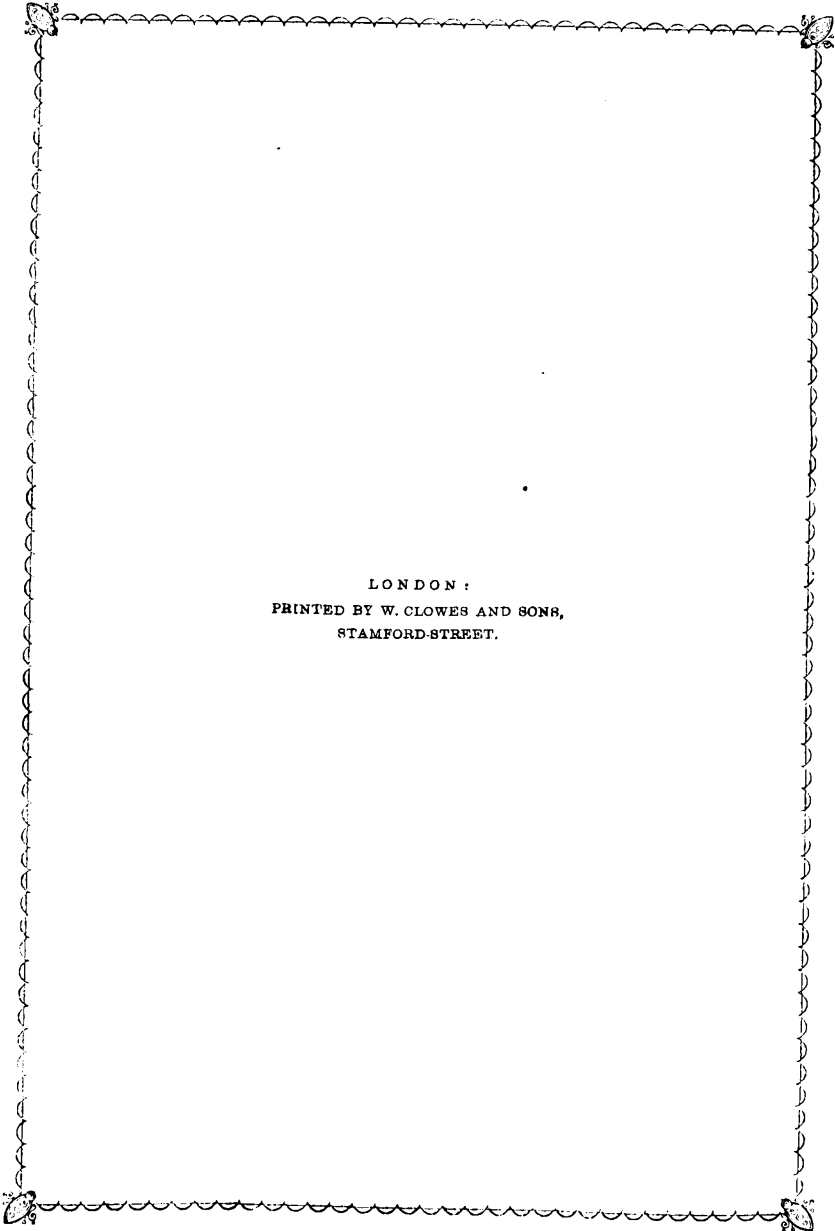
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## P R E F A C E.

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THE following collection of the old vernacular rhymes of the English Nursery, with the melodies to which they were sung, have been traditionally preserved by the people—a people who have ever clung with peculiar fondness to the old customs of their forefathers, and cherished with feelings of delight the rude saws and rhymes of their childhood.

Before we had national books we had national songs. Even at a period so obscure as the days of Charlemagne, there were “*most ancient songs*, in which the acts and wars of the old kings were sung.” These songs, which, the Secretary of Charlemagne has informed us, were sedulously collected by the command of that great monarch, are described by the Secretary, according to his classical taste, as “*barbarous* ;” barbarous, because they were composed in the rude vernacular language ; yet such was their lasting

energy, that they were, even in the eighth century, held to be "most ancient," so long had they dwelt in the minds of the people! The enlightened Emperor had more largely comprehended their results on the genius of the nation than had the more learned and diplomatic Secretary. It was an ingenious conjecture, that, possibly, even these ancient songs may in some shape have come down to us in the elder Northern and Teutonic romances, and the Danish, the Swedish, the Scottish, and the English popular ballads. The kindling narrative and the fiery exploits which entranced the imagination of Charlemagne, mutilated or disguised may have framed the incidents of a romance, or been gathered up in the snatches of the old wives' tales, and, finally, may have even lingered in the nursery.\*

In tracing the history of a few of the rhymes in the following pages, the one which first demands our attention is 'The Search after Fortune' (p. 54), which may probably be traced back to the rebellious times of Richard the Second. The original, as found in the celebrated Douce collection at Oxford, is as follows:—

" My father he died, I cannot tell how,  
But he left me six horses to drive out my plough :  
With a wimmy lo! wommy lo! Jack Straw, blazey boys!  
Wimmy lo! wommy lo! wob, wob, wob."

\* See the excellent chapter on *Books of the People*, in D'Israeli's 'Amenities of Literature,' vol. ii. p. 37.



Another (p. 9) may perhaps refer to Joanna of Castile, who visited the court of Henry the Seventh in the year 1506 :—

“ I had a little nut-tree, nothing would it bear  
But a golden nutmeg and a silver pear ;  
The King of Spain's daughter came to visit me,  
And all for the sake of my little nut-tree.”

The celebrated rhyme ‘Sing a Song of Sixpence’ (p. 18) is as old as the sixteenth century, and is quoted in Beaumont and Fletcher's ‘Bonduca,’ Act v. Scene 2. It is probable also that Sir Toby Belch alludes to this song in ‘Twelfth Night,’ Act ii. Scene 3, when he says, “Come on ; there is sixpence for you ; let's have a song.”

The old ditty of ‘Three blind Mice’ (p. 13) is found in the curious music-book entitled ‘Deuteromelia, or the second part of Musicke's Melodie,’ 1609. The version there given is, however, “less elegant” than the received one—

“ Three blind mice, three blind mice,  
Dame Julian, the miller, and his merry old wife,  
She scrapte her tripe, take thou the knife.”

Contemporary with the ‘Blind Mice,’ or perhaps earlier, is the popular rhyme of ‘The Frog and the Mouse.’ It may be the same with ‘A most strange Weddinge of the Frogge and the Mouse,’ a ballad mentioned by Warton, in

his *History of English Poetry*, as licensed by the Stationers in 1580. Mr. Kirkpatrick Sharpe has published a version of it (taken down from recitation) in his *Ballad Book*, 1824. Many nursery rhymes on the same subject are still current. Pinkerton (*Select Ballads*, vol. ii. p. 33) says that 'The froggie came to the mill-door' was sung on the Edinburgh stage shortly prior to 1784. 'The frog he would a-wooing go' is still a favourite with children. The tune we have printed is given in a scarce work, called 'The Merry Musician, or a Cure for the Spleen,' 12mo., and also in 'An Antidote to Melancholy,' 1719.

The popular rhyme 'Three Children sliding on the Ice' (p. 25) dates as far back as the year 1633, and is part of a ballad preserved in the Pepysian collection (vol. ii. p. 146), where it is called 'The Lamentation of a bad market, or the drowning of three children on the River Thames.' The verses which form the rhyme are thus given in the old ballad :—

“ Three children sliding thereabout,  
Upon a place too thin ;  
That so at last it did *fall out*,  
That they did all *fall in*.

Ye parents all, that children have,  
And ye that have none yet,  
Preserve your children from the grave,  
And teach them at home to sit.

For had these at a sermon been,  
Or else upon dry ground,  
Why then I never would have been seen,  
If that they had been drown'd."

The ballad may also be found at length in 'The Loves of Hero and Leander, a Mock Poem,' 1653; and in Tom D'Urfey's celebrated collection of 'Pills to purge Melancholy,' 1719.

Perhaps one of the most interesting of the old nursery ditties is that beginning 'London Bridge is broken down.' Its date is a matter of uncertainty, for searching out the history and origin of a ballad is like endeavouring to ascertain the source and flight of December's snow; since it often comes we know not whence, is looked upon and noticed for a while, is corrupted, or melts away, we know how, and thus dies unrecorded, excepting in the oral tradition or memory of some village crones who yet discourse of it. If one might hazard a conjecture concerning it, we should refer its composition to some very ancient date, when London Bridge, lying in ruins, the office of bridge-master was vacant, and his power over the River Lea (for it is doubtless that river which is celebrated in the chorus to this song) was for a while at an end. But this, although the words and melody of the verses are extremely simple, is all uncertain. The ballad has been printed in Ritson's 'Gammer Gurton's Garland,' and in

Halliwell's 'Nursery Rhymes of England,' but both copies are very imperfect. There are also some fragments preserved in the 'Gentleman's Magazine' for September, 1823 (vol. 93, p. 232), and in the 'Mirror' for November 1 of the same month. From these copies our version has been made up, but the whole ballad has probably been formed by many fresh additions, in a long series of years, and is, perhaps, almost interminable when received in all its different versions. The correspondent of the 'Gentleman's Magazine' remarks, that 'London Bridge is broken down' is an old ballad, which, more than seventy years previous, he had heard plaintively warbled by a lady who was born in the reign of Charles the Second, and who lived till nearly that of George the Second. Another correspondent to the same magazine, whose contribution, signed D, is inserted in the same volume (Dec., p. 507), observes, that the ballad concerning London Bridge formed, in his remembrance, part of a Christmas Carol, and commenced thus:—

“ Dame, get up and bake your pies,  
On Christmas-day in the morning :”

The requisition, he continues, goes on to the Dame to prepare for the feast, and her answer is—

“ London Bridge is broken down,  
On Christmas-day in the morning.”

The inference always was, that until the bridge was rebuilt some stop would be put to the dame's Christmas operations ; but why the falling of a part of London Bridge should form part of a Christmas Carol, we are at a loss to determine. This connection has, doubtless, long since been gathered into the " wallet which Time carries at his back, wherein he puts alms for oblivion."

A Bristol correspondent, whose communication is inserted in that delightful volume the 'Chronicles of London Bridge,' says, "About forty years ago, one moonlight night, in a street in Bristol, his attention was attracted by a dance and chorus of boys and girls, to which the words of this ballad gave measure. The breaking down of the bridge was announced as the dancers moved round in a circle, hand in hand ; and the question, 'How shall we build it up again?' was chanted by the leader, whilst the rest stood still."

The familiar rhyme of 'Girls and Boys come out to play' is certainly as old as the reign of Charles the Second ; and of the same date is that beginning 'Lucy Locket lost her pocket.' Lucy Locket and Kitty Fisher were two celebrated characters of the licentious age of the "Merry Monarch." It was to the tune of this nursery ditty that the song of 'Yankee Doodle' was written.

There is an old proverb which says that "A cat may look at a king." Whether the same adage applies equally

to a female sovereign, and is referred to in the following nursery song, or whether it alludes to the glorious Queen Bess, is now a matter of uncertainty :—

“ Pussey cat, pussey cat, where have you been ?  
I’ve been to London to look at the queen.  
Pussey cat, pussey cat, what did you there ?  
I frighten’d a little mouse under the chair.”

The rhyme of ‘ Little Jack Horner ’ has long been appropriated to the nursery. It forms part of ‘ The pleasant History of Jack Horner, containing his witty Tricks and pleasant Pranks, which he played from his Youth to his riper Years ;’ a copy of which is in the Bodleian Library, and this extended story is in substance the same with ‘ The Fryer and the Boy,’ 12mo., Lond., 1672, and both of them are taken from the more ancient story of ‘ Jack and his Step-dame.’

The first five verses of the ancient *Merriment* of Jack Horner are as follows :—

“ JACK HORNER was a pretty lad,  
Near London he did dwell ;  
His father’s heart he made full glad,  
His mother loved him well.

She often sat him on her lap,  
To make all smooth beneath,  
And fed him with sweet sugar-pap,  
Because he had no teeth.

While little Jack was sweet and young,  
If he by chance should cry,  
His mother pretty sonnets sung,  
With lulla-baby-by.

A pretty boy, a curious wit,  
All people spoke in his praise ;  
And in the corner he would sit  
On Christmas holidays.

And said, Jack Horner in the corner  
Eats good Christmas pie :  
With his thumbs pulls out the plumbs,  
Crying What a good boy was I."

The nursery song beginning 'If all the world were paper' may be found entire in the curious poetical miscellany entitled 'Wit's Recreations,' published in 1640 ; and the tune is contained in Playford's 'English Dancing-Master,' 1650.

The rhyme of 'The old Woman toss'd in a Blanket' is as old as the reign of James the Second, to which monarch it is supposed to allude. The melody is given in two forms: the first is that of 'Lilliburlero;' the second is traditional. The Nurse's Song, which is adapted to the first part of 'Lilliburlero' (p. 17), is probably of great antiquity. Ritson, who gives the following version, says that the commencing words are a corruption of the French

nurse's threat in the fable: *He bas, là le loup!*—Hush, there 's the wolf!

“ Bee baw baby lou, on a tree top,  
When the wind blows the cradle will rock ;  
When the wind ceases the cradle will fall,  
Down comes baby and cradle and all.”

The genealogy of many a tale and rhyme may be traced not only to France, to Spain, and to Italy, but to Greece and Rome, and at length to Persia and India. Our most familiar stories have afforded instances. The tale of Whittington and his Cat, supposed to be indigenous to our country, is narrated by Arlotto, in his ‘*Novella delle Gatte,*’ in his ‘*Facetie,*’ which were printed soon after his death in 1483; the tale is told of a merchant of Genoa. But going further back, we find the same story in the East. Sir William Gore Ouseley, in his travels, speaking of the origin of the name of an island in the Persian Gulf, relates, on the authority of a Persian MS., that, in the tenth century, one Keis, the son of a poor widow in Siráf, embarked for India, with his sole property, a cat: “There he fortunately arrived at a time when the palace was so infested by mice or rats, that they invaded the king’s food, and persons were employed to drive them from the royal banquet. Keis produced his cat, the noxious animals soon disappeared, and magnificent rewards were bestowed on the



adventurer of Siráf, who returned to that city, and afterwards, with his mother and brothers, settled in the island, which, from him, has been denominated *Keis*, or, according to the Persians, *Keish*." The story of the other puss, though without her boots, may be seen in Straparola's 'Piacevoli Notti.' The familiar little Hunchback of the Arabian Nights has been a universal favourite; it may be found everywhere; in 'The Seven Wise Masters,' in the 'Gesta Romanorum,' and in Le Grand's 'Fabliaux.' The popular tale of Llywellyn's greyhound, whose grave we still visit at Bethgelert, Sir William Jones discovered in Persian tradition, and it has given rise to a proverb, "As repentant as the man who killed his greyhound." Bluebeard, Red Riding-hood, and Cinderella, are tales told alike in the nurseries of England and France, Germany and Denmark; and the domestic warning to the Lady-bird, the chant of our earliest day, is sung by the nurse of Germany.

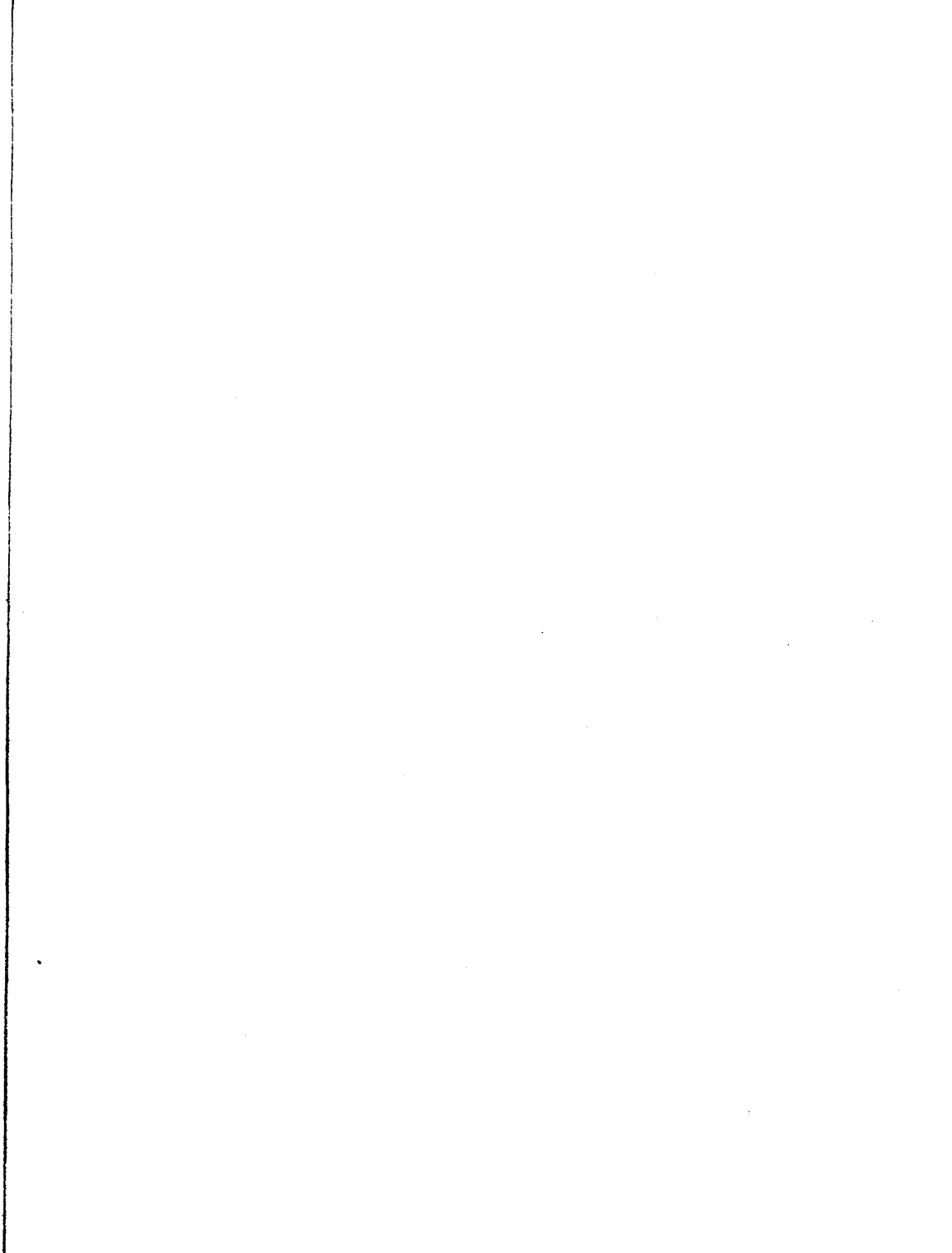
The collection and preservation of our ancient nursery rhymes has occupied the attention of more than one of our industrious antiquaries. Amongst them I may name the late Joseph Ritson, John Bellenden Ker, and J. O. Halliwell. The present little work, however, is the first attempt to preserve, by *notation*, the *ancient* melodies to which these ditties are commonly chanted. The collections of Hook,

Spofforth, and Dr. Arnold consist chiefly of their own compositions, and, except in some very few instances, no attempt has been made to preserve the *original* melodies. The following pages, on this account, possess some claim to novelty, and the Editor trusts that his "Litell Booke," although intended for the "young," may not be deemed quite worthless by the "old." To conclude in the words of an Elizabethan poet—

" Alas ! poor book, I rue  
Thy rash self-love : go spread thy papery wings ;  
Thy lightness cannot help or hurt my fame."

E. F. RIMBAULT.

*Grosvenor Cottage, Park Village East.*



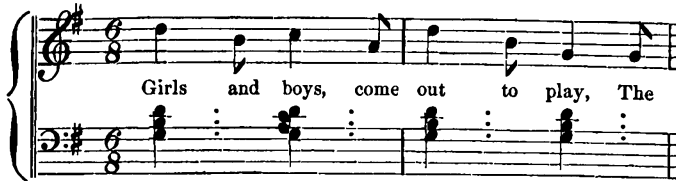


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*Handwritten scribbles*

## GIRLS AND BOYS.



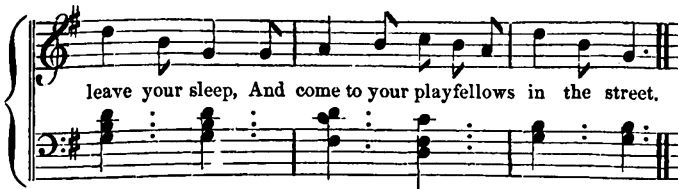
Girls and boys, come out to play, The

The first line of music is in G major, 6/8 time. The melody is on a treble clef staff, and the accompaniment is on a bass clef staff. The lyrics are written below the treble staff.



moon doth shine as bright as day; Leave your supper and

The second line of music continues the melody and accompaniment. The lyrics are written below the treble staff.

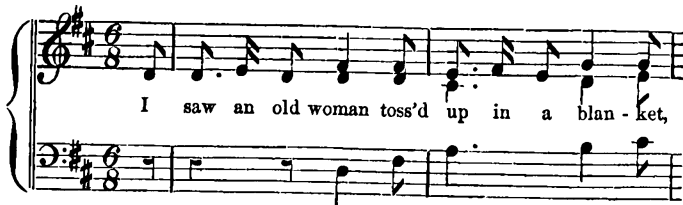


leave your sleep, And come to your playfellows in the street.

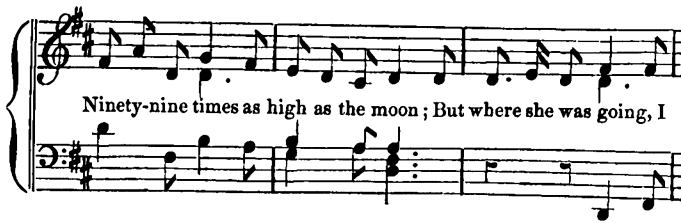
The third line of music concludes the piece with a double bar line. The lyrics are written below the treble staff.

Come with a whoop, come with a call,  
Come with a good will, or not at all.  
Up the ladder and down the wall :  
A halfpenny roll will serve us all.

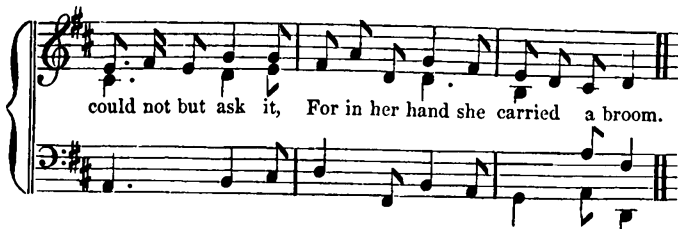
# THE OLD WOMAN TOSS'D IN A BLANKET.



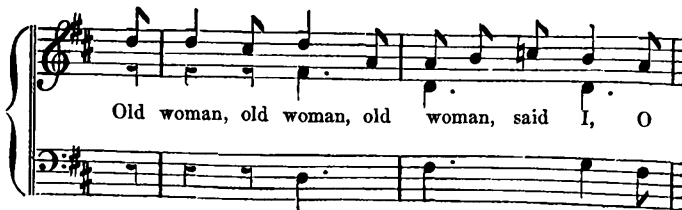
I saw an old woman toss'd up in a blan - ket,



Ninety-nine times as high as the moon ; But where she was going, I

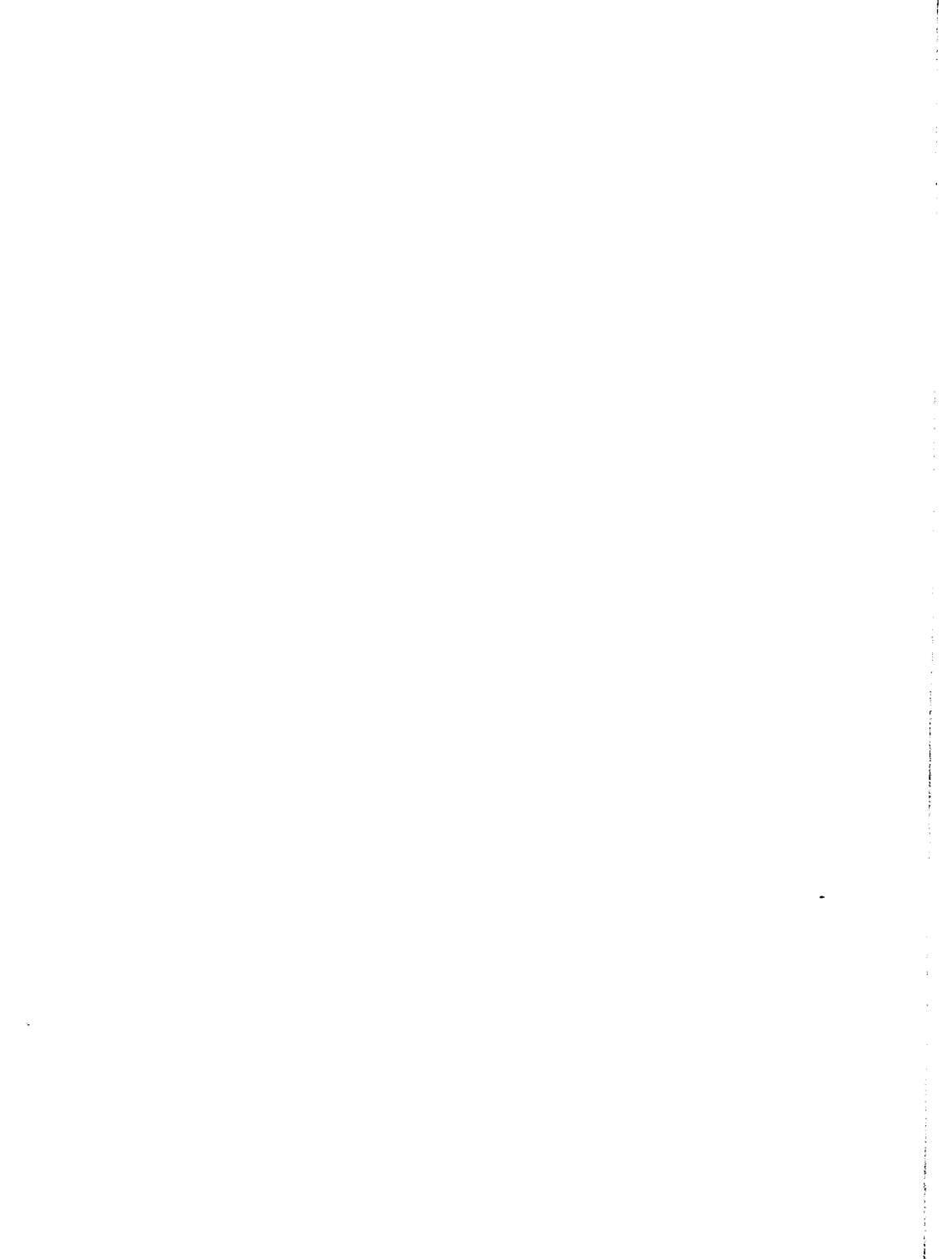


could not but ask it, For in her hand she carried a broom.



Old woman, old woman, old woman, said I, O







## GOOSEY GANDER.

Goosey, goosey gander, where shall I wander?

The first system of musical notation for 'Goosey Gander'. It consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is common time (C). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics 'Goosey, goosey gander, where shall I wander?' are written below the treble staff.

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

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics 'Up stairs and down stairs, and in my la-dy's cham-ber :' are written below the treble staff.

There I met an old man, that would not say his prayers ; I

The third system of musical notation. The lyrics 'There I met an old man, that would not say his prayers ; I' are written below the treble staff.

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

The fourth system of musical notation, which concludes the piece with a double bar line. The lyrics 'took him by the left leg, and threw him down stairs.' are written below the treble staff.

[Another rhyme to the same tune.]

I had a little nut-tree, nothing would it bear,  
But a golden nutmeg and a silver pear ;  
The King of Spain's daughter came to visit me,  
And all for the sake of my little nut-tree.

## THE FROG AND THE MOUSE.

There was a frog lived in a well, Kit-ty a-lone,

The first system of musical notation for the song. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#), and the time signature is 6/8. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the treble staff.

Kit-ty a-lone, There was a frog lived in a well,

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics are written below the treble staff.

Kit-ty a-lone and I: There was a frog lived

The third system of musical notation. It continues the melody and accompaniment. The lyrics are written below the treble staff.

in a well, And a farce\*mouse in a mill, Kit-ty a-lone,

The fourth and final system of musical notation on the page. It concludes the melody and accompaniment. The lyrics are written below the treble staff.

\* Merry.



This frog he would a wooing ride,  
Kitty alone and I,  
This frog he would a wooing ride,  
And on a snail he got astride,  
Kitty alone and I.

He rode till he came to my Lady Mouse hall,  
Kitty alone and I,  
He rode till he came to my Lady Mouse hall,  
And there he did both knock and call,  
Kitty alone and I.

Quoth he, Miss Mouse, I'm come to thee,  
Kitty alone and I,  
Quoth he, Miss Mouse, I'm come to thee,  
To see if thou canst fancy me,  
Kitty alone and I.

Quoth she, answer I'll give you none,  
Kitty alone and I,  
Quoth she, answer I'll give you none,  
Until my uncle Rat comes home,  
Kitty alone and I.

And when her uncle Rat came home,  
Kitty alone and I,  
And when her uncle Rat came home,  
Who's been here since I've been gone?  
Kitty alone and I.

Sir, there's been a worthy gentleman,  
Kitty alone and I,  
Sir, there's been a worthy gentleman,  
That's been here since you've been gone,  
Kitty alone and I.

The frog he came whistling through the brook,  
Kitty alone and I,  
The frog he came whistling through the brook,  
And there he met with a dainty duck,  
Kitty alone and I.

The duck she swallow'd him up with a pluck,  
Kitty alone and I,  
The duck she swallow'd him up with a pluck,  
So there's an end of my history-book,  
Kitty alone and I.

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## THREE BLIND MICE.

Three blind mice, See how they

The first system of the musical score for 'Three Blind Mice'. It features a treble and bass clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics 'Three blind mice, See how they' are written below the treble staff.

run! They all ran af-ter the farmer's wife: She

The second system of the musical score. The melody continues with the lyrics 'run! They all ran af-ter the farmer's wife: She'. The accompaniment provides a steady rhythmic base.

cut off their tails with a carving-knife. Did you ev-er hear such a

The third system of the musical score. The melody continues with the lyrics 'cut off their tails with a carving-knife. Did you ev-er hear such a'. The accompaniment continues with a consistent pattern.

tale in your life, A-bout three blind mice.

The fourth and final system of the musical score. The melody concludes with the lyrics 'tale in your life, A-bout three blind mice.' The accompaniment ends with a final chord.

## THE LADY AND THE SWINE.

There was a la - dy loved a swine; Ho-ney, quoth

she, Pig-hog, wilt thou be mine? Grunt, quoth he.

I'll build thee a silver sty,  
Honey, quoth she,  
And in it thou shalt lie :  
Grunt, quoth he.

Pinn'd with a silver pin,  
Honey, quoth she,  
That thou may go out and in :  
Grunt, quoth he.

Wilt thou then have me now,  
Honey ? quoth she :  
Grunt, grunt, grunt, quoth he,  
And went his way.

## A CAT MAY LOOK AT A QUEEN.

Pus - sy cat, pus - sy cat, where have you been? I've

been up to Lon-don to look at the Queen.

Pus - sy cat, pus - sy cat, what did you there? I

fright-en'd a lit - tle mouse un - der the chair.

## PAUL'S STEEPLE.

Up-on Paul's stee-ple stands a tree, As full of ap-ples

The first system of musical notation for 'Paul's Steeple'. It consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 'Up-on Paul's stee-ple stands a tree, As full of ap-ples'.

as may be; The lit-tle boys of London town They

The second system of musical notation. The melody continues in the treble clef, and the bass clef accompaniment provides harmonic support. The lyrics are: 'as may be; The lit-tle boys of London town They'.

run with hooks to pull them down, And then they run from

The third system of musical notation. The melody continues in the treble clef, and the bass clef accompaniment provides harmonic support. The lyrics are: 'run with hooks to pull them down, And then they run from'.

hedge to hedge, Un-til they come to London Bridge.

The fourth and final system of musical notation. The melody concludes in the treble clef, and the bass clef accompaniment provides harmonic support. The lyrics are: 'hedge to hedge, Un-til they come to London Bridge.'



## THE NURSE'S SONG.

*(Hushaby, baby.)*

Hush - a - by, ba - by, on the tree top,

The first system of musical notation for the song. It consists of a treble clef staff and a bass clef staff, both in 6/8 time and with a key signature of one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "Hush - a - by, ba - by, on the tree top,"

When the wind blows the cra - dle will rock;

The second system of musical notation. The melody continues in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "When the wind blows the cra - dle will rock;"

When the bough breaks the cra - dle will fall,

The third system of musical notation. The melody continues in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "When the bough breaks the cra - dle will fall,"

Down will come baby, bough, cra - dle and all.

The fourth and final system of musical notation. The melody concludes in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "Down will come baby, bough, cra - dle and all."

## SONG OF SIXPENCE.

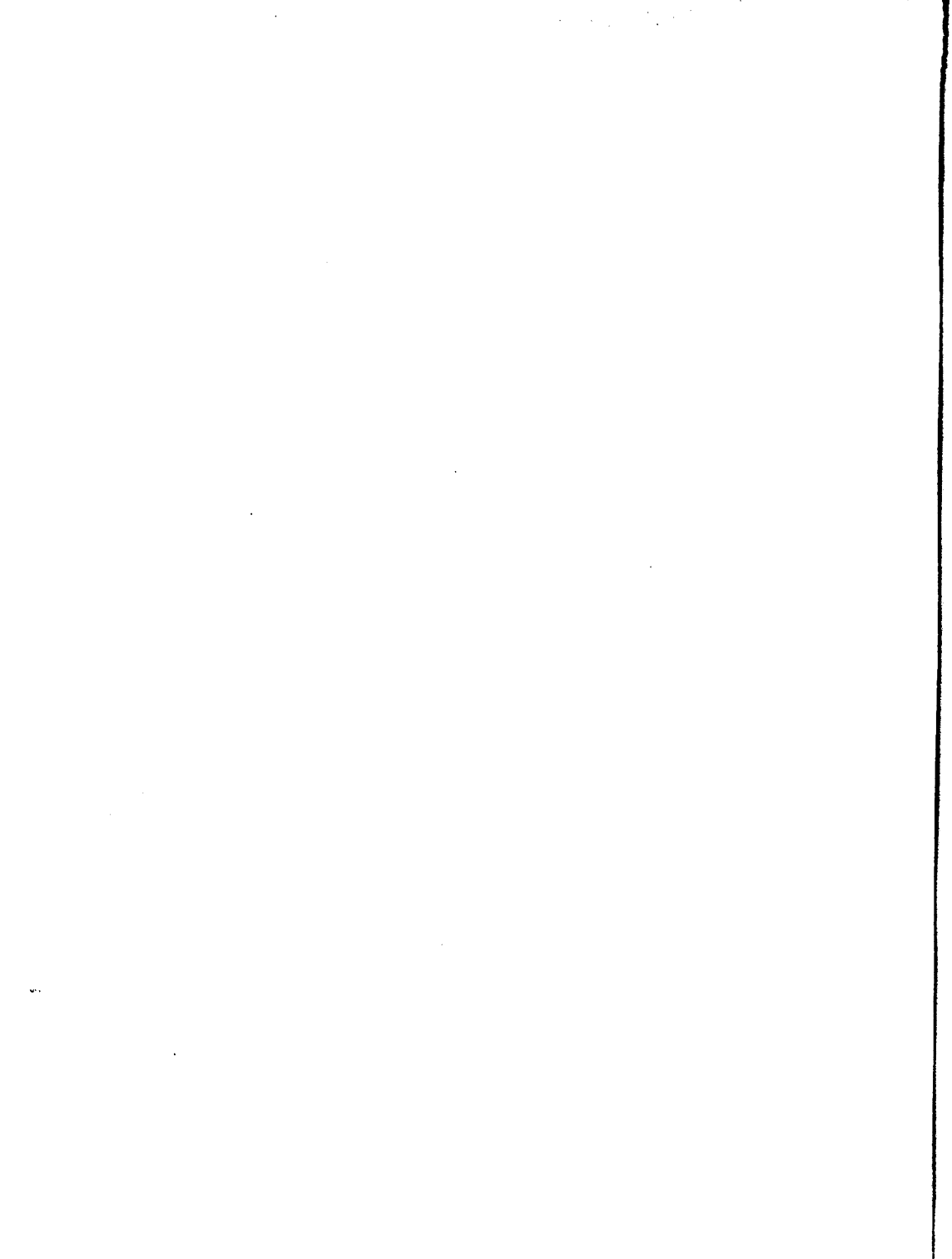
Sing a song of six-pence, A pocket full of rye,

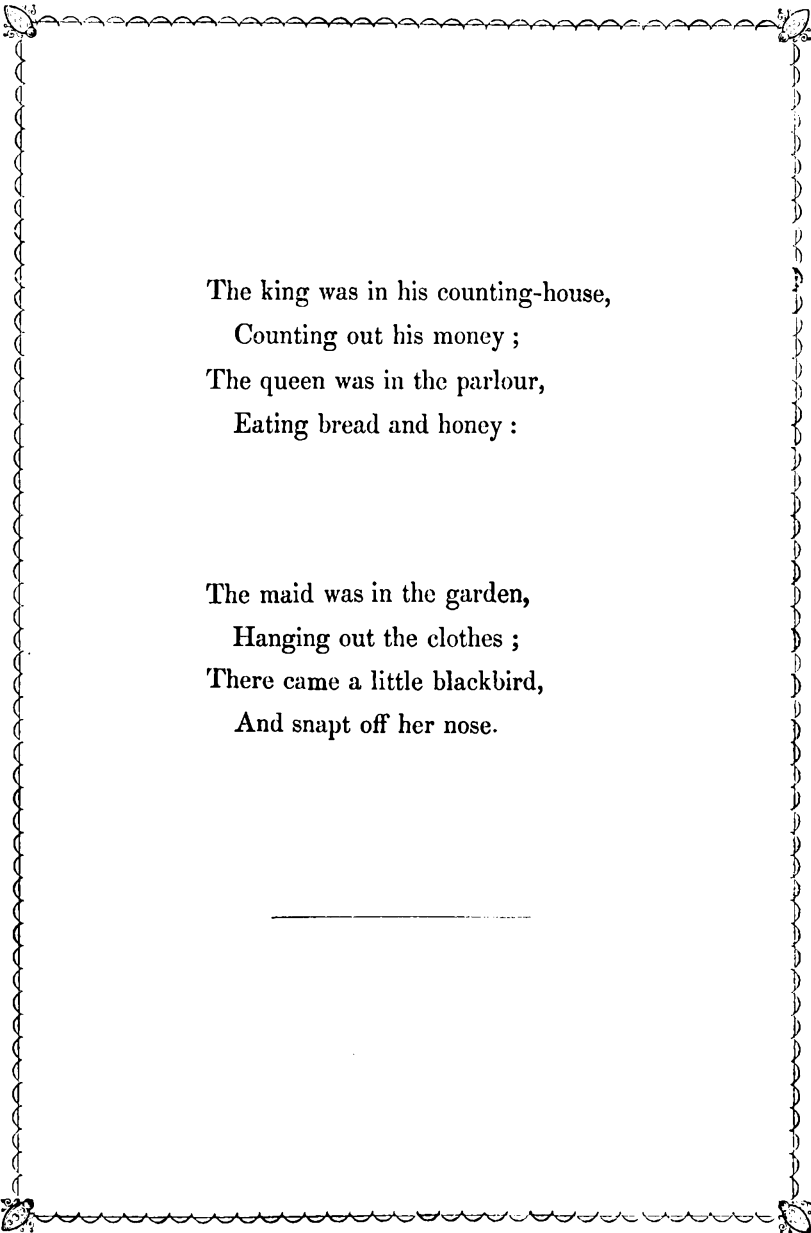
Four-and-twen-ty black - birds Baked in a pie ;

When the pie was o - pen'd The birds be - gan to sing ; And

was not that a dain-ty dish To set be - fore a king ?





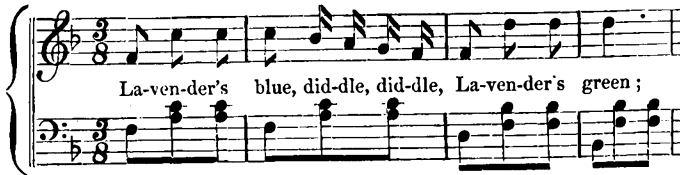


The king was in his counting-house,  
Counting out his money ;  
The queen was in the parlour,  
Eating bread and honey :

The maid was in the garden,  
Hanging out the clothes ;  
There came a little blackbird,  
And snapt off her nose.

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## LAVENDER'S BLUE.



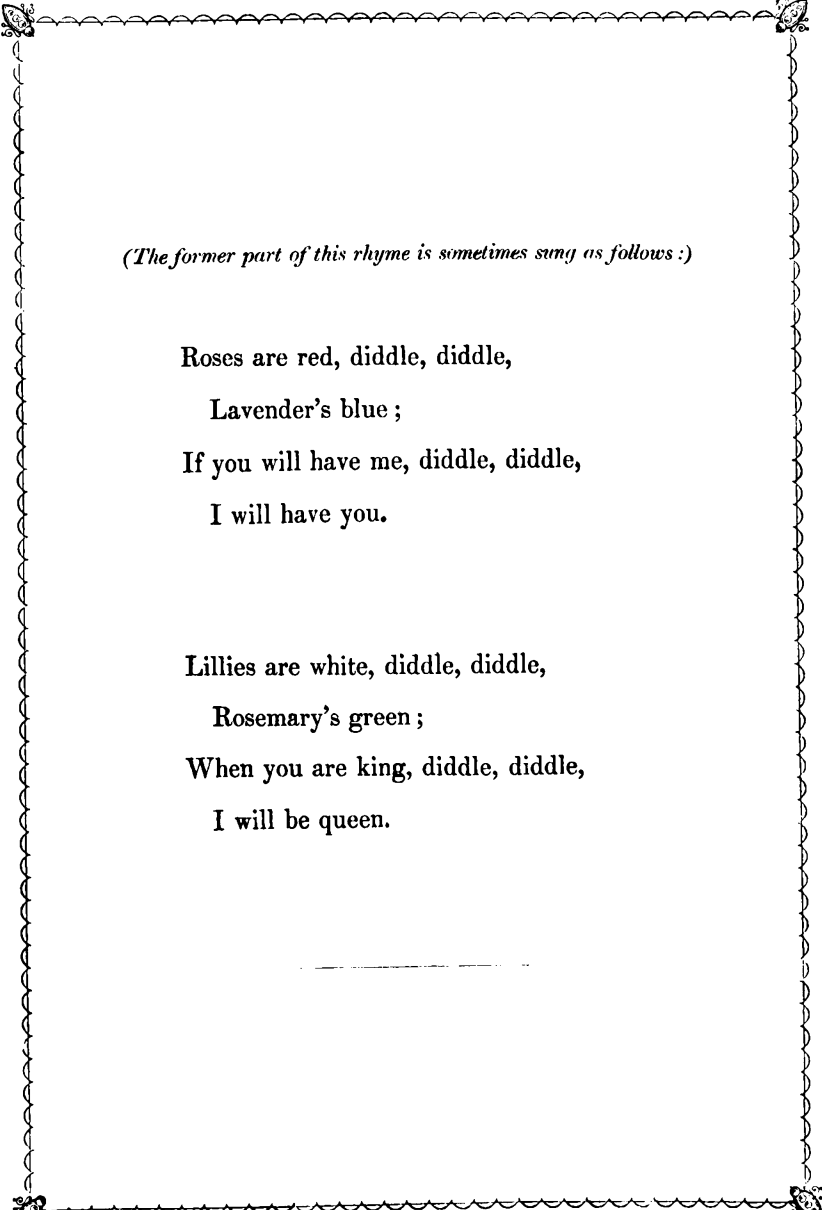
La-ven-der's blue, did-dle, did-dle, La-ven-der's green ;



When I am king, did-dle, did-dle, You shall be queen.

Call up your men, diddle, diddle,  
Set them to work ;  
Some to the plough, diddle, diddle,  
Some to the cart. -

Some to make hay, diddle, diddle,  
Some to cut corn ;  
Whilst you and I, diddle, diddle,  
Keep ourselves warm.

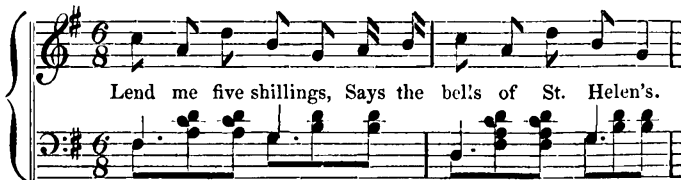


*(The former part of this rhyme is sometimes sung as follows :)*

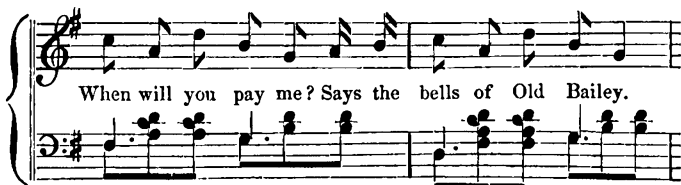
Roses are red, diddle, diddle,  
Lavender's blue ;  
If you will have me, diddle, diddle,  
I will have you.

Lillies are white, diddle, diddle,  
Rosemary's green ;  
When you are king, diddle, diddle,  
I will be queen.

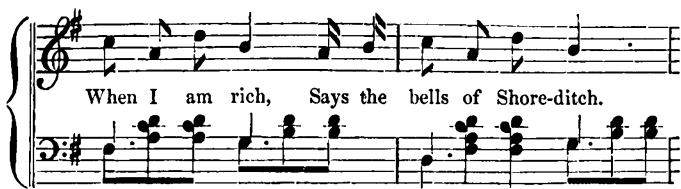
## THE MERRY BELLS OF LONDON TOWN.



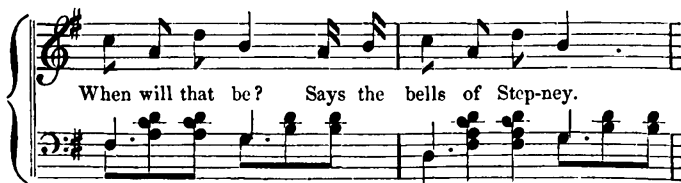
Lend me five shillings, Says the bel's of St. Helen's.



When will you pay me? Says the bells of Old Bailey.



When I am rich, Says the bells of Shore-ditch.



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



I do not know, Says the great bell of Bow. Ding

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

*(The following is a longer version of the same rhyme.)*

Gay go up and gay go down,  
To ring the bells of London town.

Bull's eyes and targets,  
Says the bells of St. Marg'ret's.

Brickbats and tiles,  
Says the bells of St. Giles.

Halfpence and farthings,  
Says the bells of St. Martin's.

Pancakes and fritters,  
Says the bells of St. Peter's.

Two sticks and an apple,  
Says the bells of Whitechapel.

Old father Baldpate,  
Says the slow bells of Aldgate.

Pokers and tongs,  
Says the bells of St. John's.

Kettles and pans,  
Says the bells of St. Ann's.

You owe me ten shillings,  
Says the bells of St. Helen's.

When will you pay me ?  
Says the bells of Old Bailey

When I grow rich,  
Says the bells of Shoreditch.

Pray when will that be ?  
Says the bells of Stepney.

I am sure I don't know,  
Says the great bell at Bow.

## THREE CHILDREN SLIDING.

Three children slid - ing on the ice, All on a

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

in, The rest they ran a - way.

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

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

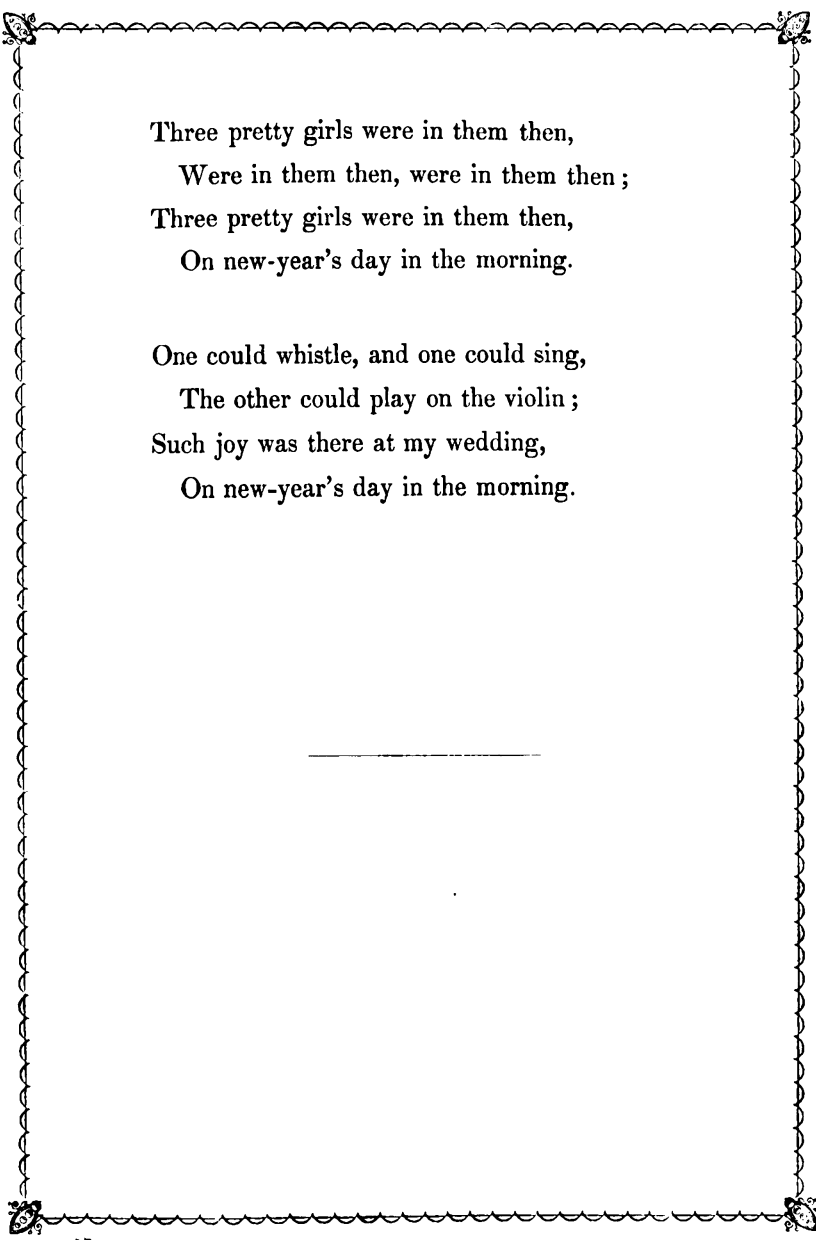
## NEW-YEAR'S DAY IN THE MORNING.

I saw three ships come sail-ing by, Come

sail-ing by, come sail-ing by, I saw three ships come

sail-ing by On new-year's day in the morn-ing.

And what do you think was in them then,  
Was in them then, was in them then?  
And what do you think was in them then,  
On new-year's day in the morning?



Three pretty girls were in them then,  
Were in them then, were in them then ;  
Three pretty girls were in them then,  
On new-year's day in the morning.

One could whistle, and one could sing,  
The other could play on the violin ;  
Such joy was there at my wedding,  
On new-year's day in the morning.

---

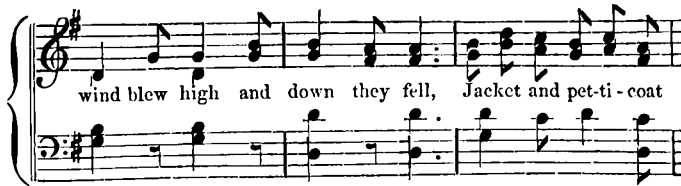
## THE MISFORTUNE.

As I was going by a lit - tle pig - sty, I


saw a child's pet - ti - coat hang - ing to dry; I

took off my jacket, and laid it hard by, To

bear the pet - ti - coat com - pa - ny. The



wind blew high and down they fell, Jacket and pet-ti - coat



in to the well, in-to the well, in-to the well,



Jack-et , and pet - ti - coat in - to the well.

## THE GAY LADY THAT WENT TO CHURCH.

*Very Slow.*

There was a la - dy all skin and bone,

The first system of musical notation features a treble and bass clef with a common time signature. The melody is written on the treble clef staff, and the accompaniment is on the bass clef staff. The lyrics are placed below the treble staff.

Sure such a la - dy was ne - ver known:

The second system of musical notation continues the melody and accompaniment. The lyrics are placed below the treble staff.

This la - dy went to church one day,

The third system of musical notation continues the melody and accompaniment. The lyrics are placed below the treble staff.

She went to church all for to pray.

The fourth system of musical notation concludes the melody and accompaniment with a double bar line. The lyrics are placed below the treble staff.



And when she came to the church stile,  
She sat her down to rest awhile ;  
And when she came to the churchyard,  
Oh, there the bells so loud she heard.

And when she came to the church door,  
She stopp'd to rest a little more ;  
And when she came the church within,  
The parson pray'd 'gainst pride and sin.

On looking up, on looking down,  
She saw a dead man on the ground ;  
And from his nose unto his chin,  
The worms crawl'd out, the worms crawl'd in.

Then she unto the parson said,  
Shall I be so when I am dead ?  
Oh yes ! oh yes ! the parson said,  
You will be so when you are dead.

---

## MY BOY, BILLY BOY.

Where have you been all the day, My boy, Bil-ly boy?

Where have you been all the day? Pretty Bil-ly, tell me.

I have been all the day Courting of a la-dy gay;

Though she's but a young thing, Just come from her mam-my.

Did she ask you to sit down,  
My boy, Billy boy?  
Did she ask you to sit down?  
Pretty Billy, tell me.  
She did ask me to sit down  
In a chair that cost a crown ;  
Tho' she 's but a young thing,  
Just come from her mammy.

Did she ask you for to eat,  
My boy, Billy boy?  
Did she ask you for to eat ?  
Pretty Billy tell me.  
She did ask me for to eat  
Of a fowl and dish of meat ;  
Tho' she 's but a young thing,  
Just come from her mammy.

Pray how old then might she be,  
My boy, Billy boy?  
Pray how old then might she be ?  
Pretty Billy, tell me.  
Thrice six, twice seven,  
Twice twenty and eleven ;  
Tho' she 's but a young thing,  
Just come from her mammy.

LONDON BRIDGE IS BROKEN DOWN.

Lon - don Bridge is bro - ken down ;

The first line of music is in G major (one sharp) and 6/8 time. It features a treble and bass clef. The melody in the treble clef starts with a quarter note G, followed by eighth notes A and B, then a quarter note C. The bass clef accompaniment consists of a steady eighth-note pattern: G, B, G, B, G, B.

Dance o - ver my La - dye Lea ; Lon - don Bridge is

The second line of music continues the melody and accompaniment. The treble clef melody includes a dotted quarter note C, followed by eighth notes D and E, then a quarter note F. The bass clef accompaniment continues with the same eighth-note pattern.

bro - ken down With a gay la - dye.

The third line of music concludes the phrase. The treble clef melody features a quarter note G, followed by eighth notes A and B, then a quarter note C. The bass clef accompaniment continues with the eighth-note pattern. The piece ends with a double bar line.

How shall we build it up again ?  
Dance over my Ladye Lea ;  
How shall we build it up again ?  
With a gay ladye.

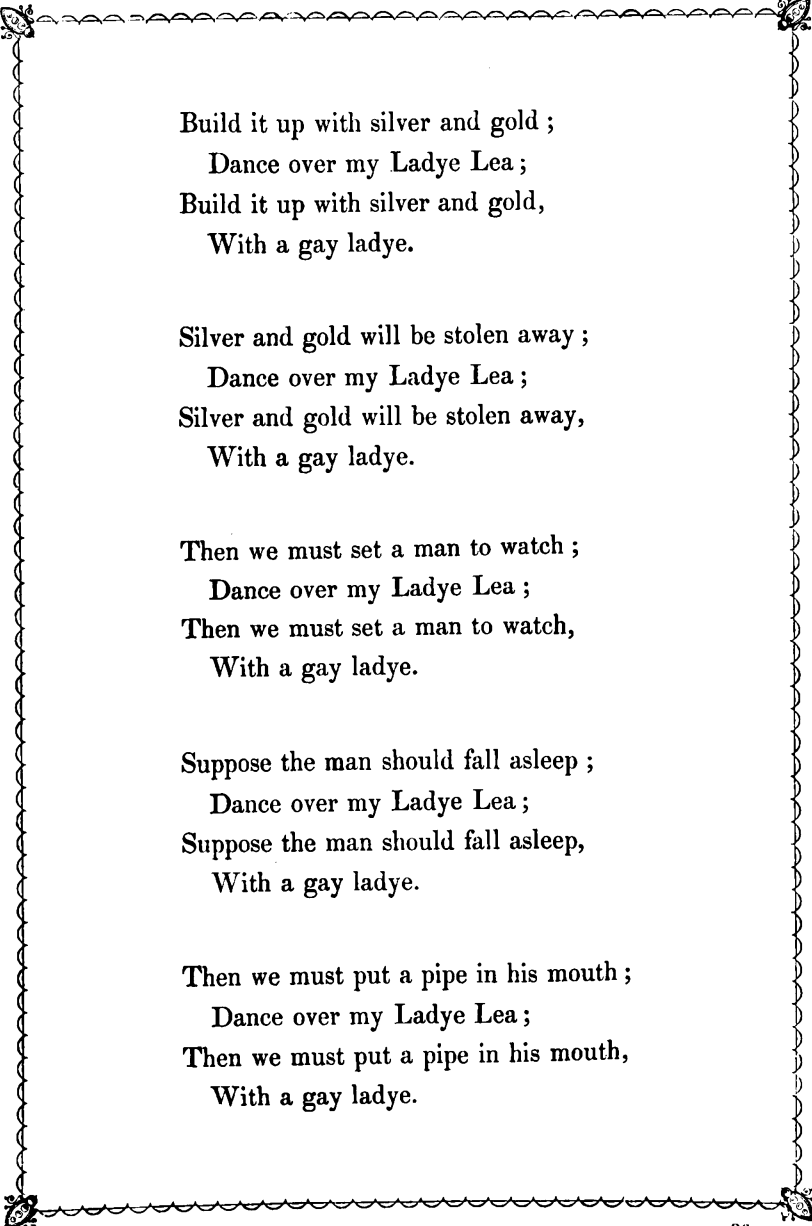
What shall we build it up withal ?  
Dance over my Ladye Lea ;  
What shall we build it up withal ?  
With a gay ladye.

Build it up with iron and steel ;  
Dance over my Ladye Lea ;  
Build it up with iron and steel,  
With a gay ladye.

Iron and steel will bend and bow ;  
Dance over my Ladye Lea ;  
Iron and steel will bend and bow,  
With a gay ladye.

Build it up with wood and clay ;  
Dance over my Ladye Lea ;  
Build it up with wood and clay,  
With a gay ladye.

Wood and clay will wash away ;  
Dance over my Ladye Lea ;  
Wood and clay will wash away,  
With a gay ladye.



Build it up with silver and gold ;  
Dance over my Ladye Lea ;  
Build it up with silver and gold,  
With a gay ladye.

Silver and gold will be stolen away ;  
Dance over my Ladye Lea ;  
Silver and gold will be stolen away,  
With a gay ladye.

Then we must set a man to watch ;  
Dance over my Ladye Lea ;  
Then we must set a man to watch,  
With a gay ladye.

Suppose the man should fall asleep ;  
Dance over my Ladye Lea ;  
Suppose the man should fall asleep,  
With a gay ladye.

Then we must put a pipe in his mouth ;  
Dance over my Ladye Lea ;  
Then we must put a pipe in his mouth,  
With a gay ladye.

Suppose the pipe should fall and break ;  
Dance over my Ladye Lea ;  
Suppose the pipe should fall and break,  
With a gay ladye.

Then we must set a dog to watch ;  
Dance over my Ladye Lea ;  
Then we must set a dog to watch,  
With a gay ladye.

Suppose the dog should run away ;  
Dance over my Ladye Lea ;  
Suppose the dog should run away,  
With a gay ladye.

Then we must chain him to a post ;  
Dance over my Ladye Lea ;  
Then we must chain him to a post,  
With a gay ladye.

Build it up with stone so strong ;  
Dance over my Ladye Lea ;  
Huzza ! 'twill last for ages long,  
With a gay ladye.

# THE SHORT COURTSHIP ;

OR,

## THE LUSTY WOOER.

Here comes a lus - ty woo - er, My a -

The first line of music is in G major (one sharp) and 3/4 time. The melody is written on a treble clef staff, and the piano accompaniment is on a bass clef staff. The lyrics are: "Here comes a lus - ty woo - er, My a -"

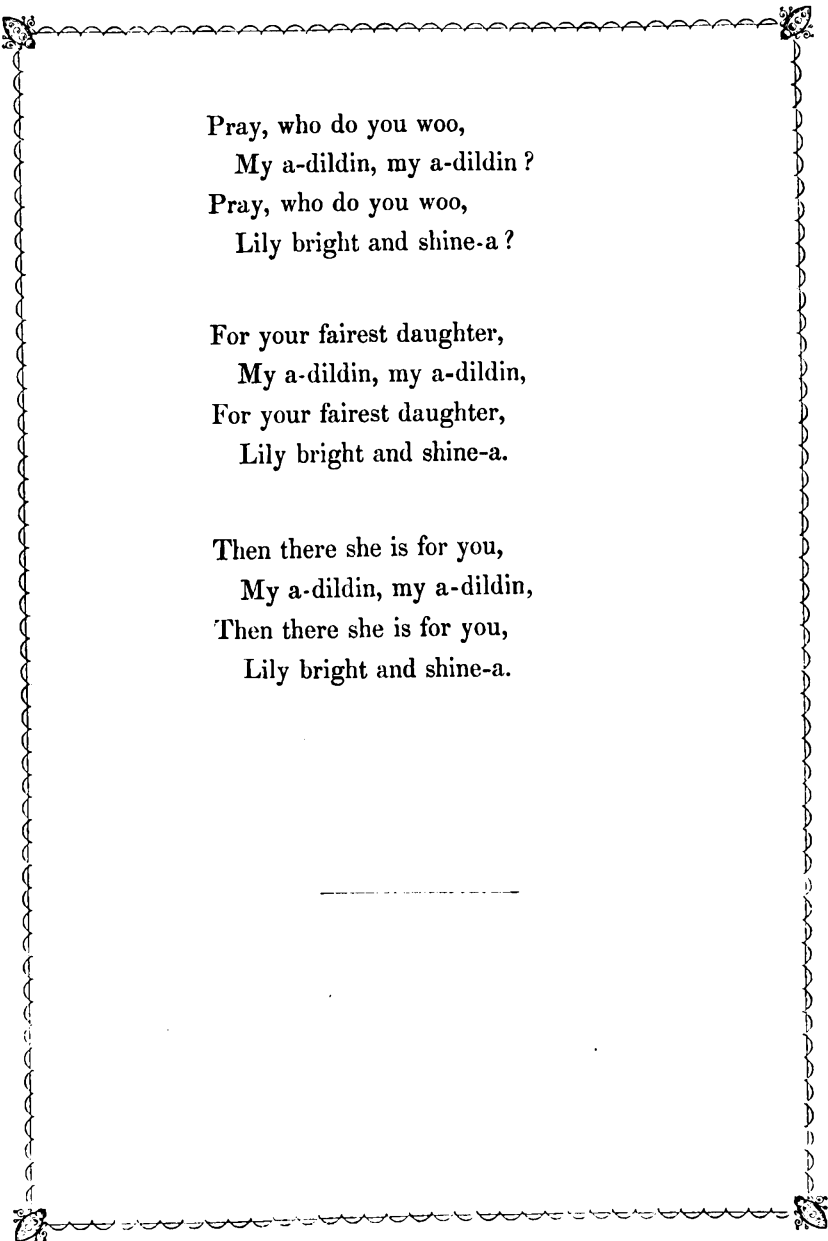
dil - din, my a - dil - din ; Here comes a lus - ty

The second line of music continues the melody and accompaniment. The lyrics are: "dil - din, my a - dil - din ; Here comes a lus - ty"

woo - er, Li - ly bright and shine - a.

The third line of music concludes the piece. The lyrics are: "woo - er, Li - ly bright and shine - a."





Pray, who do you woo,  
My a-dildin, my a-dildin ?  
Pray, who do you woo,  
Lily bright and shine-a ?

For your fairest daughter,  
My a-dildin, my a-dildin,  
For your fairest daughter,  
Lily bright and shine-a.

Then there she is for you,  
My a-dildin, my a-dildin,  
Then there she is for you,  
Lily bright and shine-a.

---

## THE JOLLY TESTER.

I love six - pence, pretty lit - tle six-pence,

The first line of music features a treble and bass clef with a key signature of one flat and a common time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the notes.

I love six - pence better than my life;

The second line of music continues the melody and accompaniment. The lyrics are written below the notes.

I spent a penny of it, I lent an - other, And

The third line of music continues the melody and accompaniment. The lyrics are written below the notes.

I took four-pence home to my wife.

The fourth line of music concludes the melody and accompaniment. The lyrics are written below the notes.

Oh, my little fourpence, pretty little fourpence,  
I love fourpence better than my life ;  
I spent a penny of it, I lent another,  
And I took twopence home to my wife.

Oh, my little twopence, my pretty little twopence,  
I love twopence better than my life ;  
I spent a penny of it, I lent another,  
And I took nothing home to my wife.

Oh, my little nothing, my pretty little nothing ;  
What will nothing buy for my wife ?  
I have nothing, I spend nothing,  
I love nothing better than my wife.

---

*There are many different Versions of this Nursery rhyme ; one  
begins—*

O dear twelpence, I've got twelpence,  
I love twelpence as I love my life ;  
I'll grind a penny on't, I'll spend another,  
And I'll carry tenpence home to my wife.

---

## BOBBY SHAF-TO.

Bob-by Shaf-to's gone to sea, With sil-ver buckles

The first system of music is in 2/4 time with a key signature of one sharp (F#). The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. The lyrics are: "Bob-by Shaf-to's gone to sea, With sil-ver buckles".

at his knee; When he comes home he'll mar-ry me, O

The second system of music continues the melody and accompaniment. The lyrics are: "at his knee; When he comes home he'll mar-ry me, O".

pret-ty Bob-by Shaf-to. Bobby Shafto's fat and fair,

The third system of music continues the melody and accompaniment. The lyrics are: "pret-ty Bob-by Shaf-to. Bobby Shafto's fat and fair,".

Combing down his yel-low hair; He's my love for

The fourth system of music continues the melody and accompaniment. The lyrics are: "Combing down his yel-low hair; He's my love for".

ev-er more, Pret-ty Bob-by Shaf-to.

The fifth system of music concludes the piece. The lyrics are: "ev-er more, Pret-ty Bob-by Shaf-to.".

## ZICKETY, DICKETY, DOCK.

The musical score is written for piano in G major (one sharp) and 9/8 time. It consists of two systems of music. The first system has a treble clef and a bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "Zic-ke-ty, dic-ke-ty, dock, The mouse ran up the clock ; The". The second system also has a treble clef and a bass clef. The melody continues in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "clock struck one, The mouse ran down, Zic-ke-ty, dic-ke-ty, dock." The score ends with a double bar line.

Zic-ke-ty, dic-ke-ty, dock, The mouse ran up the clock ; The

clock struck one, The mouse ran down, Zic-ke-ty, dic-ke-ty, dock.

Zickety, dickety, dock,  
The mouse ran up the clock ;  
The clock struck three,  
The mouse ran away,  
Zickety, dickety, dock.

Zickety, dickety, dock,  
The mouse ran up the clock ;  
The clock struck ten,  
The mouse came again,  
Zickety, dickety, dock.

## LUCY LOCKET.

Lu - cy Lock - et lost her pock - et,

The first line of music is in 2/4 time. The treble clef staff contains the melody, and the bass clef staff contains the accompaniment. The lyrics are written below the treble staff.

Kit - ty Fish - er found it; But never a pen - ny

The second line of music continues the melody and accompaniment. The lyrics are written below the treble staff.

was there in 't, Ex - cept the bind - ing round it.

The third line of music concludes the piece with a double bar line. The lyrics are written below the treble staff.

[Another rhyme to the same tune.]

Yankee Doodle came to town ;  
How do you think they serv'd him ?  
One took his bag, and one his scrip,  
The quicker for to starve him.

---

## DANCE, THUMBKIN, DANCE.

Dance, Thumbkin, dance ; dance, Thumbkin, dance ;

The first system of musical notation consists of a grand staff with a treble clef and a key signature of one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are placed below the treble staff.

Thumbkin cannot dance a - lone, So dance, ye merry men,

The second system of musical notation continues the melody and accompaniment. The lyrics are placed below the treble staff.

ev - ry one, And dance, Thumbkin, dance.

The third system of musical notation concludes the piece. The lyrics are placed below the treble staff.

*(In singing, it will be necessary to attend to the following directions :)*

Dance, Thumbkin, dance,

*(Keep the thumb in motion.)*

Dance, ye merry men, ev'ry one,

*(All the fingers in motion.)*

*And so on with the others—naming the first finger FOREMAN—the second finger MIDDLEMAN—the third finger RINGMAN—and the fourth finger LITTLEMAN.*

## THE OLD MAN IN THE WOOD.

There was an old man, He lived in a wood, And his

son would snooze till noon; Nor fol-low'd his trade, al-

though it was good, To fall to the cutting of brooms.

One morn, in a passion and sore with vexation,  
He swore he would fire the room,  
If he didn't get up and go to his work,  
And fall to the cutting of brooms.

Then Jack arose, and slipt on his clothes,  
And away to the woods very soon,  
Where he made up his pack, and put 't on his back,  
Crying, " Maids, do you want any brooms? "



## THE SCARECROW.

O all you lit - tle blackey-tops, Pray don't you eat my

The first system of musical notation for the song. It consists of a treble clef staff and a bass clef staff. The treble staff contains the melody with lyrics underneath. The bass staff contains the accompaniment. The key signature has one flat (B-flat) and the time signature is 6/8.

fa-ther's crops, While I lie down to take a nap, Shu-

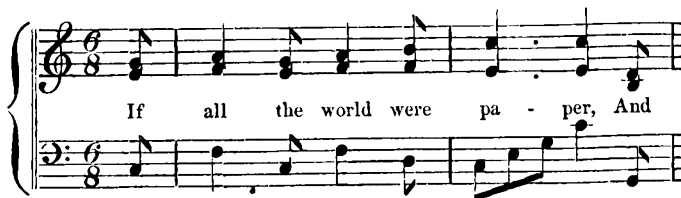
The second system of musical notation, continuing the melody and accompaniment from the first system.

a - - - O! Shu - a - - - O!

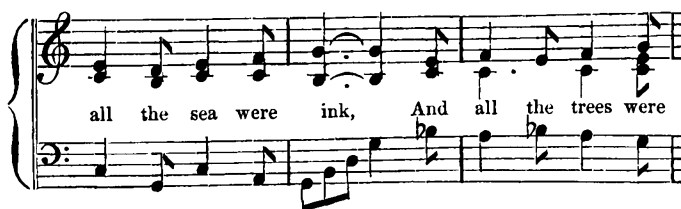
The third system of musical notation, concluding the piece with a double bar line. It features a melodic flourish and a final chord.

If father he by chance should come,  
With his cock'd hat and his long gun,  
Then you must fly, and I must run,  
Shu—a—O! Shu—a—O!

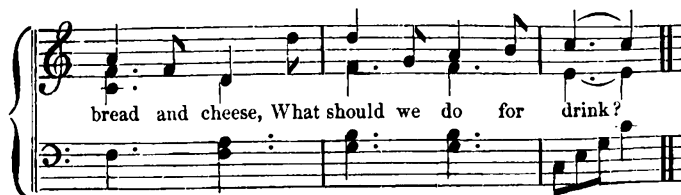
## IF ALL THE WORLD WERE PAPER.



If all the world were pa - per, And



all the sea were ink, And all the trees were



bread and cheese, What should we do for drink?

If all the world were sand-o,  
Oh, then what should we lack-o?  
If, as they say, there were no clay,  
How should we take tobacco?

If all our vessels ran-a,  
If none but had a crack ;  
If Spanish apes eat all the grapes,  
How should we do for sack ?

If friars had no bald pates,  
Nor nuns had no dark cloisters ;  
If all the seas were beans and peas,  
How should we do for oysters ?

If there had been no projects,  
Nor none that did great wrongs ;  
If fiddlers shall turn players all,  
How should we do for songs ?

If all things were eternal,  
And nothing their end bringing ;  
If this should be, then how should we  
Here make an end of singing ?

---

## THE DUCK AND THE DRAKE.

There was a lit-tle man, And he had a lit-tle

The first system of musical notation is in 2/4 time. The treble clef staff contains the melody, and the bass clef staff contains the accompaniment. The lyrics are: "There was a lit-tle man, And he had a lit-tle".

gun, And his bul-lets were made of lead, lead,

The second system of musical notation continues the melody and accompaniment. The lyrics are: "gun, And his bul-lets were made of lead, lead,".

lead; He went to the brook, And he saw a lit-tle

The third system of musical notation continues the melody and accompaniment. The lyrics are: "lead; He went to the brook, And he saw a lit-tle".

duck, And he shot it through the head, head, head.

The fourth system of musical notation concludes the melody and accompaniment. The lyrics are: "duck, And he shot it through the head, head, head.".

He carried it home  
To his old wife Joan,  
And bid her a fire for to make, make, make,  
To roast the little duck  
He 'd shot in the brook,  
And he 'd go fetch her the drake, drake, drake.

The drake was swimming,  
With his curly tail ;  
The little man made it his mark, mark, mark :  
He let off his gun,  
But he fired too soon,  
And the drake flew away, with a quack, quack, quack.

---

[*Another rhyme to the same tune.*]

There was a little man,  
And he woo'd a little maid,  
And he said, Little maid, will you wed, wed, wed ?  
I have little more to say,  
Than Will you? yea or nay ;  
For least said is soonest mended—ded, ded, ded.

The little maid replied,  
Some say a little sighed,  
But what shall we have for to eat, eat, eat ?  
Will the love that you're so rich in,  
Make a fire in the kitchen ?  
Or the little god of love turn the spit, spit, spit ?

# CHRISTMAS SONG.

The first day of Christ - mas My

This block contains the first line of musical notation. It features a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics "The first day of Christ - mas My" are placed below the treble staff.

mo-ther sent to me A *par-te-ridge* in a pear - tree.

This block contains the second line of musical notation. The melody continues in the treble clef, and the accompaniment is in the bass clef. The lyrics "mo-ther sent to me A *par-te-ridge* in a pear - tree." are placed below the treble staff.

The second day of Christmas My mother sent to me

This block contains the third line of musical notation. It begins with a repeat sign (8). The melody continues in the treble clef, and the accompaniment is in the bass clef. The lyrics "The second day of Christmas My mother sent to me" are placed below the treble staff.

Two turtle-doves, and a *parteridge* in a pear-tree.

This block contains the fourth line of musical notation. It begins with a repeat sign (\*). The melody continues in the treble clef, and the accompaniment is in the bass clef. The lyrics "Two turtle-doves, and a *parteridge* in a pear-tree." are placed below the treble staff.

[*Begin at the sign.*]

The third day, &c.

Three French hens, two turtle-doves, and a *partridge*, &c.

The fourth day, &c.

Four canary birds, three French hens, two turtle-doves, &c.

The fifth day, &c.

Five gold rings, &c.

The sixth day, &c.

Six geese a-laying, &c.

The seventh day, &c.

Seven swans a-swimming, &c.

The eighth day, &c.

Eight ladies dancing, &c.

The ninth day, &c.

Nine lords a-leaping, &c.

The tenth day, &c.

Ten ships a-sailing, &c.

The eleventh day, &c.

Eleven ladies spinning, &c.

The twelfth day, &c.

Twelve bells ringing, &c.

[*Each child in succession repeats the gifts of the day, and forfeits for each mistake. As the song goes on, the music of the bar marked \* is repeated over and over.*]

## THE SEARCH AFTER FORTUNE.

My fa - ther died, but I can-not tell you how ; He

left me six hors-es to drive in my plough : With my

wing wang wad-dle ho ! Jack sing sad-dle ho !

Blowsey boys, bubble ho, Un - der the broom.



I sold my six horses, and I bought me a cow ;  
I'd fain have made a fortune, but I did not know how :  
With my, &c.

I sold my cow, and I bought me a calf ;  
I'd fain have made a fortune, but I lost the best half :  
With my, &c.

I sold my calf, and I bought me a cat ;  
A pretty thing she was, in my chimney-corner sat :  
With my, &c

I sold my cat, and I bought me a mouse ;  
He carried fire in his tail, and burnt down my house :  
With my, &c.

---

[*The following is another Version of the preceding Song, taken down  
from the singing of a Lady now living in the Isle of Man.*]

My daddy is dead, but I can't tell you how ;  
But he left me six horses to follow the plough :  
With my whim wham waddle ho !  
Strim stram straddle ho !  
Bubble ho ! pretty boy,  
Over the brow.

I sold my six horses to buy me a cow ;  
And wasn't that a pretty thing to follow the plough ?  
With my, &c.

I sold my cow to buy me a calf,  
For I never made a bargain, but I lost the best half :  
With my, &c.

I sold my calf to buy me a cat,  
To sit down before the fire, to warm her little back :  
With my, &c.

I sold my cat to buy me a mouse,  
But she took fire in her tail, and so burnt up my house :  
With my, &c.

---

# LITTLE JACK HORNER.

Lit-tle Jack Hor - ner sat in a cor - ner,

The first line of the musical score for 'Little Jack Horner'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat), and the time signature is 8/8. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics 'Lit-tle Jack Hor - ner sat in a cor - ner,' are written below the treble staff.

Eat - ing a Christ - mas pie; He

The second line of the musical score. The melody continues in the treble clef, and the accompaniment continues in the bass clef. The lyrics 'Eat - ing a Christ - mas pie; He' are written below the treble staff. A slur is placed over the notes for 'pie;' and 'He'.

put in his thumb, and took out a plum, And said

The third line of the musical score. The melody continues in the treble clef, and the accompaniment continues in the bass clef. The lyrics 'put in his thumb, and took out a plum, And said' are written below the treble staff.

What a good boy am I.

The fourth and final line of the musical score. The melody concludes in the treble clef, and the accompaniment concludes in the bass clef. The lyrics 'What a good boy am I.' are written below the treble staff. The piece ends with a double bar line.

# THE NURSE'S SONG.

*(Dance a baby diddy.)*

Dance a ba - by did - dy ;

The first line of music is in 6/8 time with a key signature of one flat (Bb). The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. The lyrics are "Dance a ba - by did - dy ;".

What can mammy do wid - 'e ?

The second line of music continues the melody and accompaniment. The lyrics are "What can mammy do wid - 'e ?".

Sit in a lap, Give it some pap, And

The third line of music continues the melody and accompaniment. The lyrics are "Sit in a lap, Give it some pap, And".

dance a ba - by did - dy.

The fourth line of music concludes the melody and accompaniment. The lyrics are "dance a ba - by did - dy.".

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

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

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

---

THE LAST WILL AND TESTAMENT OF THE  
GREY MARE.

Lit - tle John Cook he had a grey mare ;

He, haw, haw, hum ; Her back stood up, and her

bones they were bare ; He, haw, haw, hum.

John Cook was riding up Shooter's bank ;  
He, haw, haw, hum ;  
And there his nag did kick and prank ;  
He, haw, haw, hum.

John Cook was riding up Shooter's hill ;  
He, haw, haw, hum ;  
His mare fell down, and she made her will ;  
He, haw, haw, hum.

The bridle and saddle were laid on the shelf ;  
He, haw, haw, hum ;  
If you want any more, you may sing it yourself ;  
He, haw, haw, hum.



[*Another rhyme to the same tune.*]

There was an old woman lived under the stairs ;  
He, haw, haw, hum ;  
She sold apples, and she sold pears ;  
He, haw, haw, hum.

All her bright money she laid on a shelf ;  
He, haw, haw, hum ;  
If you want any more, you may sing it yourself ;  
He, haw, haw, hum.

# LITTLE BINGO.

A far-mer's dog leap'd o-ver the stile, His

The first system of music features a treble and bass clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are placed below the treble staff.

name was lit - tle BIN - go: There was

The second system continues the melody and accompaniment. The lyrics are placed below the treble staff.

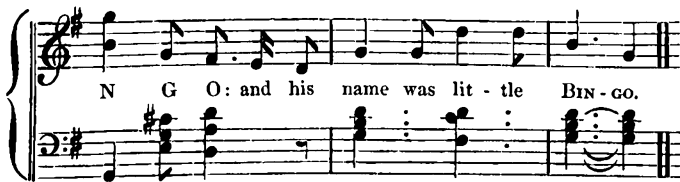
B with an I, I with an N,

The third system continues the melody and accompaniment. The lyrics are placed below the treble staff.

N with a G, G with an O; There was B I

The fourth system concludes the melody and accompaniment. The lyrics are placed below the treble staff.





The farmer loved a cup of good ale,  
And called it very good **STINGO** :  
There was **S** with a **T**,  
**T** with an **I**, &c.

The farmer loved a pretty young lass,  
And gave her a wedding **RING-O** :  
There was **R** with an **I**,  
**I** with an **N**, &c.

Now is not this a nice little song ?  
I think it is, by **JINGO** :  
Here is **J** with an **I**,  
**I** with an **N**, &c.

---

## THE PRIEST OF FELTON.

The good priest of Fel-ton O, The

The first system of musical notation for the song. It consists of a treble clef staff and a bass clef staff. The treble staff contains the melody with lyrics underneath. The bass staff contains a simple harmonic accompaniment. The time signature is 2/4.

good priest of Fel-ton O, He kill'd a mouse with-

The second system of musical notation, continuing the melody and accompaniment from the first system.

in his house, And ne'er a one to help him O.

The third system of musical notation, concluding the first verse of the song.

[Another rhyme to the same tune.]

Tom, Tom, the piper's son,  
Stole a pig, and away he run!  
The pig was eat, and Tom was beat,  
And Tom went roaring down the street!

## THE FOUR LOVES.

The Hart he loves the high wood, The

The first system of music features a treble clef with a common time signature (C). The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass line consists of whole notes: G3, B2, D3, F3, G3.

Hare he loves the hill; The Knight he loves his

The second system of music continues the melody with quarter notes: F4, E4, D4, C4, B3, A3, G3. The bass line continues with whole notes: G3, B2, D3, F3, G3, and then changes to a treble clef with a whole note: G4.

bright sword, The La - dy loves her will.

The third system of music continues the melody with quarter notes: F4, E4, D4, C4, B3, A3, G3. The bass line continues with whole notes: G3, B2, D3, F3, G3, and then changes to a treble clef with a whole note: G4.

## HEY, MY KITTEN, MY KITTEN.

Hey, my kitten, my kitten, And hey, my kitten, my dea-ry!

The first system of music features a treble clef with a key signature of one flat (Bb) and a 9/8 time signature. The melody consists of eighth and sixteenth notes. The bass line consists of chords marked with a double bar line and a colon, indicating they are sustained.

Such a sweet pet as this Was nei-ther far nor nea-ry.

The second system of music continues the melody in the treble clef. The bass line continues with sustained chords.

Here we go up, up, up, And here we go down, down, downy ;

The third system of music features a treble clef with a key signature of one flat (Bb) and a 9/8 time signature. The melody includes eighth and sixteenth notes. The bass line consists of sustained chords.

Here we go back - wards and for - wards, And

here we go round, round, roun - dy. D.C.  
D.C.

## THE OLD WOMAN OF NORWICH.

There was an old woman of Nor - wich Who

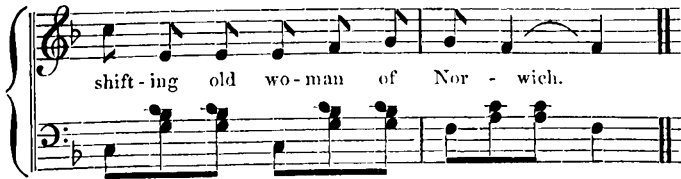
The first system of musical notation features a treble clef and a bass clef. The treble clef staff contains a melody in 6/8 time, starting with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, and a half note D5. The bass clef staff provides a harmonic accompaniment with a series of chords: G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, and G2-B2-D3.

lived up - on no - thing but por - ridge! Pa -

The second system continues the melody and accompaniment. The treble clef staff melody includes a half note D5, followed by eighth notes C5, B4, A4, G4, and a half note F4. The bass clef staff accompaniment continues with chords: G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, and G2-B2-D3.

ra - ding the town, She turned cloak in - to gown, This

The third system concludes the visible portion of the song. The treble clef staff melody includes a half note F4, followed by eighth notes E4, D4, C4, B3, A3, and a half note G3. The bass clef staff accompaniment continues with chords: G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, and G2-B2-D3.



---

[Another rhyme to the same tune.]

There was an old woman, and what do you think ?  
She lived upon nothing but victuals and drink ;  
Victuals and drink were the chief of her diet,  
Yet this plaguy old woman would never be quiet.

---

## CURLY LOCKS!

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

The first system of music features a treble and bass clef with a 3/8 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are printed below the treble staff.

shalt not wash dish-es nor yet feed the swine; But

The second system of music continues the melody and accompaniment. The lyrics are printed below the treble staff.

sit on a cushion and sew a fine seam, And

The third system of music continues the melody and accompaniment. The lyrics are printed below the treble staff.

feed up - on straw-ber-ries, su - gar, and cream.

The fourth system of music concludes the melody and accompaniment. The lyrics are printed below the treble staff.



THE CHILD'S FIRST LESSON.

Musical notation for the first system, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: B a ba, B e be,

Musical notation for the second system, continuing the melody and accompaniment. The lyrics are: B i bi - a bi - a bi, B o bo, ba be bi bo,

Musical notation for the third system, concluding the piece. The lyrics are: B u bu, ba be bi bo bu.

C a ca, C e ce, &c

*(And so on throughout the Alphabet.)*

## WHAT ARE LITTLE BOYS MADE OF?

What are lit - tle boys made of?

The first system of music features a treble and bass clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are placed between the two staves.

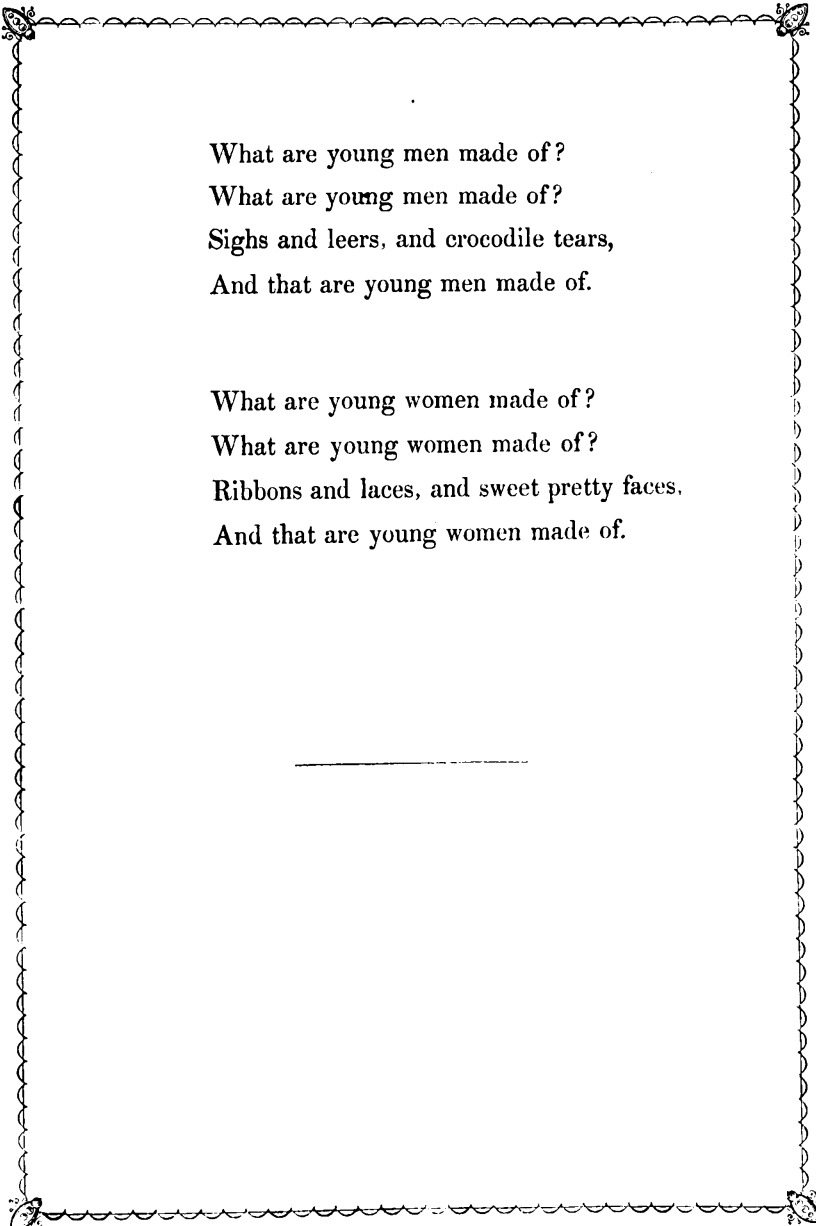
What are lit - tle boys made of? Frogs and snails, and

The second system continues the melody and accompaniment from the first system. The lyrics are placed between the two staves.

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

The third system concludes the musical phrase for this line. The lyrics are placed between the two staves.

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



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

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

---

## SEE-SAW.

See-saw, sa - ca - ra-down; Which is the way to

The first system of musical notation for the song 'See-saw'. It consists of a treble clef staff and a bass clef staff, both in 6/8 time. The treble staff contains the melody with lyrics underneath. The bass staff contains a simple accompaniment of chords and single notes.

Lon-don town? One foot up, t'other foot down,

The second system of musical notation, continuing the melody and accompaniment from the first system.

This is the way to Lon - don town.

The third and final system of musical notation for the song, ending with a double bar line.

[*Another rhyme to the same tune.*]

See-saw, Margery Daw,  
Sold her bed to lie upon straw;  
Was not she a dirty slut,  
To sell her bed, and lie in the dirt.

## THE OLD MAN CLOTHED IN LEATHER.

One mis - ty, mois - ty morn - ing, When

The first system of musical notation is in G major (one sharp) and 2/4 time. It consists of a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment starts with a whole note chord G2-B2-D3, followed by a whole note chord G2-B2-D3, and then a whole note chord G2-B2-D3.

clou - dy was the wea - ther, O there I met an

The second system continues the melody. The vocal line has quarter notes D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. The piano accompaniment features a whole note chord G2-B2-D3, a half note chord G2-B2-D3, a whole note chord G2-B2-D3, and a whole note chord G2-B2-D3.

old man cloth-ed all in lea - ther, Cloth-ed all in

The third system continues the melody. The vocal line has quarter notes G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0. The piano accompaniment features a whole note chord G2-B2-D3, a whole note chord G2-B2-D3, a whole note chord G2-B2-D3, and a whole note chord G2-B2-D3.

lea - ther, With cap un - der his chin : O

The fourth system concludes the melody. The vocal line has quarter notes G0, F0, E0, D0, C0, B0, A0, G0, F0, E0, D0, C0, B0, A0, G0, F0, E0, D0, C0. The piano accompaniment features a whole note chord G2-B2-D3, a whole note chord G2-B2-D3, a whole note chord G2-B2-D3, and a whole note chord G2-B2-D3.

how d' ye do? and how d' ye do? And

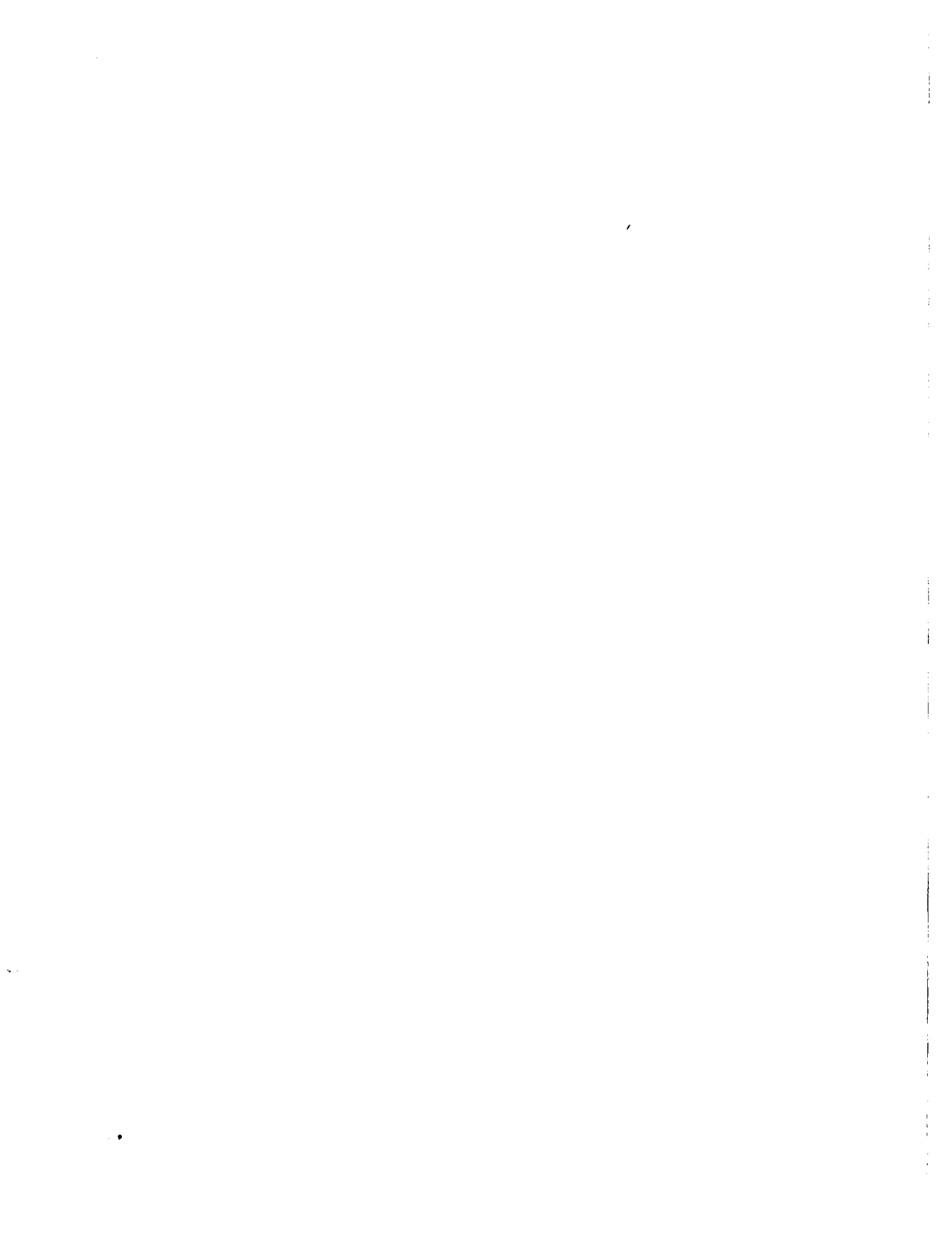
how d' ye do a - gain?

THE END.



J. Brandard del et nit

V. & N. Humbert fecit



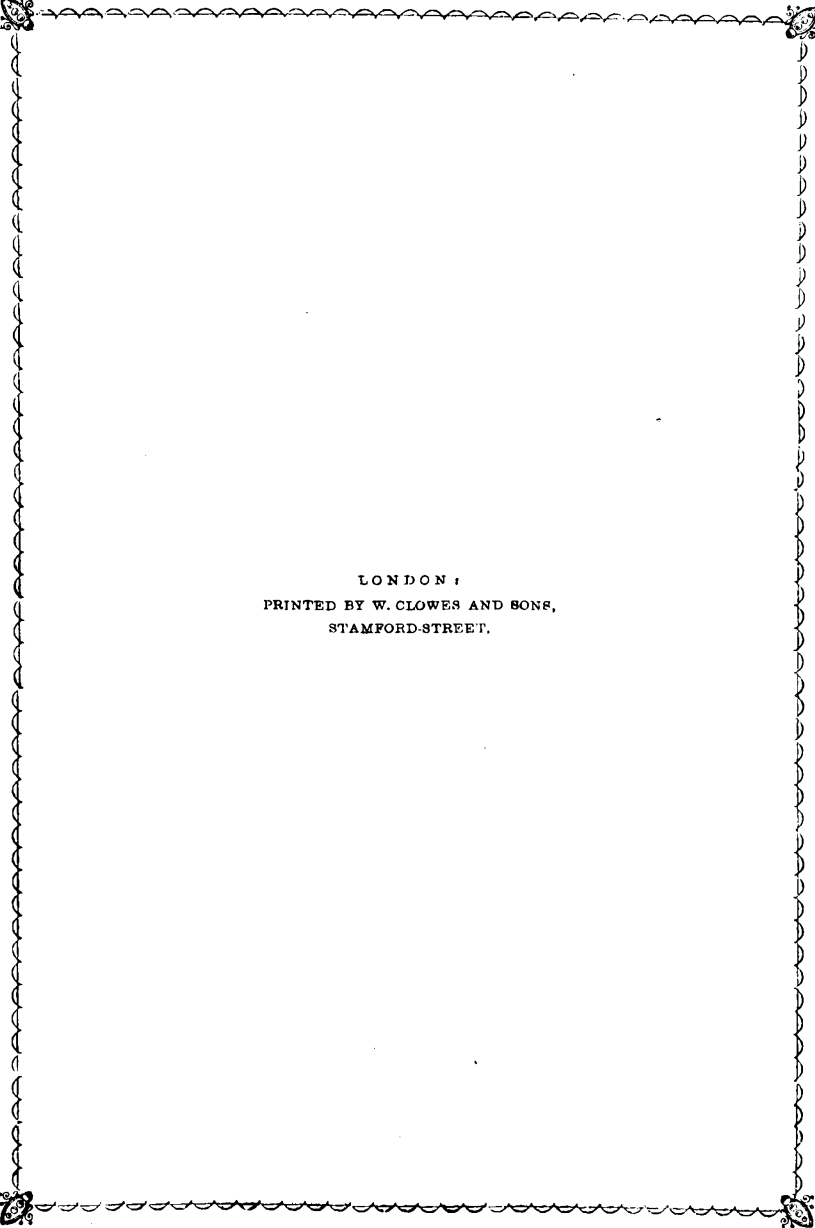


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