

THE MOST POPULAR MOTHER GOOSE SONGS

AND OTHER NURSERY RHYMES:~ SET TO MUSIC

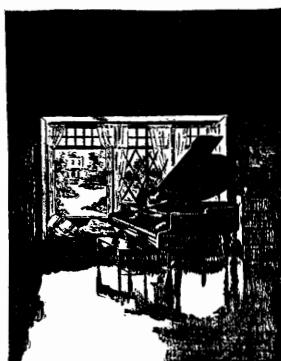


HINDS, NOBLE & ELDREDGE - PUBLISHERS - 31-33-35 W. 15TH ST., N.Y.C.

"THE MOST POPULAR" MUSIC BOOKS

Published by Hinds, Hayden & Eldredge, Inc., New York City

A happy inspiration seems to have guided the work of the compilers of the "Most Popular" music books. In no series of books does the choice from the great mass of material available betray such excellence of judgment and such nicety of distinction between what should be and what should not be included. **All Prices Net. No Discount.**



A collection of 35 standard piano pieces arranged and in some instances simplified by the famous American composer and musician George Rosey, intended especially for the use of second and third year piano students, and for the use of amateurs who wish to have good piano music which they can play without any great degree of technical ability. The contents includes a wide variety of compositions and is of such a nature as to appeal to every lover of piano music. Price 75 cents.



A collection of 19 piano classics arranged for four hands by the celebrated American composer and musician George Rosey. These arrangements while being in no sense of the word difficult are extremely effective and original, being different in the effect they produce upon the listener from any other published before. A wide variety has been carried out in the contents so that this folio will appeal to both lovers of semi-popular and strictly classical music. Price 75c.



This high-class collection of standard pieces has been especially arranged and adapted for the use of first and second grade students.

The teacher will find this book of invaluable aid in the instruction of young students, as extreme care has been used in the selection and arrangement of each composition and a glance at the contents will prove that there is not a number in the book that will not help in cultivating the appreciation of good music. Price 75 cents.



This collection of 35 world famous compositions, arranged and edited by E. R. Kroeger as easy four-hand pieces for general practice purposes and use at recitals of young pupils, admirably fulfills its mission.

The compositions are all within the first and second grades of difficulty and yet the standard of the contents list is such that every number might easily grace the programme of the world's greatest concert-pianist. Price 75 cents.



Here is a book that set about to overcome a prejudice and finds itself most strongly supported by the very class that proverbially looks askance at low-priced collections of music.

"The Most Popular Modern Piano Pieces" has found its way into the libraries of the musically educated. More than that, in satisfying the critic taste, our Modern Piano Pieces have not sacrificed in any instance the heart qualities that make the amateur love them not for any technical reason, but just because he must. Price 75c.



A glance at the contents list is all that is necessary to show why this book is "Most Popular." A collection containing the greatest masterpieces of the modern world's foremost composers will assuredly be enjoyed by teachers and students.

Many of the selections have been unobtainable heretofore as four-hand numbers. The editing and arranging is the work of E. R. Kroeger, whose fame as a concert pianist and successful instructor is nation wide. Price 75 cents.



Teachers will find in this book an instructor that not only will replace the old methods by presenting the elements of music in a manner to meet the requirements of modern conditions and modern teaching methods, but in doing so will interest even the most indifferent student.

The little compositions used as exercises throughout the book is a new departure that will act as an incentive to the student by making him feel that he is progressing. Price 75 cents.



The Most Popular Piano Pieces has set an example in contents and arrangements that has been closely adhered to in this volume. Compositions of the same style and character by the same composers have been arranged and edited in the same grade of difficulty by the same arranger. Those who have enjoyed its predecessor will surely welcome this companion volume. Price 75 cents.

"THE MOST POPULAR" MUSIC BOOKS

Published by Hinds, Hayden & Eldredge, Inc., New York City

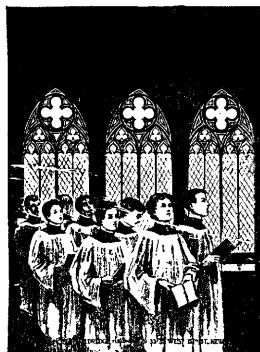
A happy inspiration seems to have guided the work of the compilers of the "Most Popular" music books. In no series of books does the choice from the great mass of material available betray such excellence of judgment and such nicety of distinction between what should be and what should not be included. **All Prices Net. No Discount.**



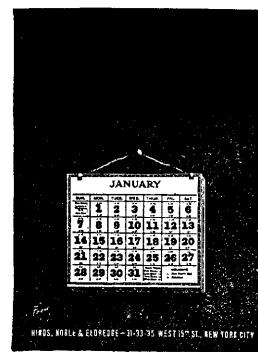
A collection containing one hundred and thirty-five of the old, familiar and favorite songs which seem to be in themselves a part of American home life. The varied contents, including songs of sacred, sentimental, humorous, pathetic and patriotic character, include every really "popular" home song, making this book one which cannot well be spared in any home where music plays a part in recreative hours. Price 60 cents.



This is unquestionably the most complete collection of National and Patriotic Songs ever compiled. Besides containing every well-known and popular American patriotic song, including the new songs adopted during the past few years by the various Patriotic Organizations throughout the United States, the contents includes the national song of every other nation in the civilized world, in both the original text and the English translation. Price 60 cents.



This book contains the words and music of hymns like Nearer My God to Thee, Rock of Ages, Lead Kindly Light, Almost Persuaded, I Need Thee Every Hour, In the Sweet Bye and Bye and over one hundred others that we all know. Not one of the really popular hymns has been omitted as a glance at the list of contents will show. The music is arranged so that every one can take part in the singing. No collection like this has ever been published for general use. Price 60 cents.



A collection of songs for the home, the school, the club, the college, or the campus; for the children and the grown-ups, to sing at all times and all places.

New and old songs for every holiday in the year, for each month and for the four seasons; all the old and new songs that are sung at reunions, conventions, entertainments, social gatherings, devotional exercises, children's exercises, school and college exercises, including commencement and graduation exercises, are found in this book of 176 pages. Price 60c.



No one until now has ever combined under one cover and at a low price all the dear, old Mother Goose and Nursery songs that mothers and children everywhere, both rich and poor, know and love to sing. This is the most complete collection of children's songs ever published. The music has been specially arranged to suit children's voices. Price 60 cents.



A collection of one hundred and twenty-five college songs which includes not only all the old standard favorites which are known and sung wherever college songs are used, but also many new ones which have come into vogue during the past few years. Another special feature of this collection is the addition of a supplement in the back of the book containing the typical songs of the most prominent American Universities and Colleges. Price 60 cents.



Made to satisfy that large class of singers whose musical tastes do not run to ragtime or the common variety of the popular song, but who, because of their moderate ability, cannot compass the more difficult songs of a higher musical standard. Arranged by William B. Olds, A. B., Professor of the Art of Singing and Theory of Music at the Milliken Conservatory, for Low Voice (Alto or Baritone Solos) and for High Voice (Tenor or Soprano Solos) with Piano Acc. The songs are all written in easy keys and are within the range of the average amateur's voice. Price 75c.



A collection of 24 of the world's best Sacred Songs edited and arranged by E. J. Biedermann with the express purpose in mind of giving those singers whose technical knowledge is not great, an opportunity of rendering effectively these wonderfully brilliant Sacred Solos. Published in two volumes, for High Voice (Tenor or Soprano Solo) and Low Voice (Alto or Baritone Solo). The accompaniment is equally suitable for either piano or organ. Price each volume, 75 cents.

THE MOST POPULAR MOTHER GOOSE SONGS AND OTHER NURSERY RYHMES

Compiled and Arranged by
CARRIE BULLARD

Author of "The Song Child," "Nature Songs", and "Lullabies"



HINDS, HAYDEN & ELDREDGE, INC.
NEW YORK CITY

Copyright, 1910, by Hinds, Noble & Eldredge

ENTERED AT STATIONERS HALL

All Rights Reserved

SPECIAL COPYRIGHT NOTICE.

The Publishers deem it necessary to call attention to the fact that in addition to the tunes, musical arrangements, and adaptations in this volume owned and copyrighted by them, others are used by the permission of other publishers and owners of the copyrights. All rights of republication are reserved, and will be defended by the owners of the copyrights.

CONTENTS

MOTHER GOOSE AND NURSERY SONGS

Page	Page	Page			
A, B, C, Tumble Down D	2	Humpty Dumpty	44	Old Man Clothed in Leather, The	37
Alphabet Song	41	Humpty Dumpty	3	Old Woman in a Basket, The	78
Baa, Baa, Black Sheep	72	If All the World Were Paper	51	Over the Hills and Far Away	58
Baa! Baa! Black Sheep	12	I Had a Little Doggy	55	Ploughboy in Luck, The	54
Bean Porridge Hot	84	I Had a Little Nut-tree	74	Polly, Put the Kettle On	74
Bibabutzemann	16	I Love Little Pussy	49	Poor Dog Bright	24
Billy Pringle	42	I Saw Three Ships	80	Pop! Goes the Weasel!	14
Bobby Shafto	42	Is John Smith Within?	65	Puss at Court	87
Buy a Broom	62	Jack and Jill	2	Pussy-Cat, Pussy-Cat	72
Calendar Song	35	Jack Be Nimble	61	Ride a Cock-Horse to Banbury	
Carpenter, The	39	Johnny Had a Little Dog	25	Cross	44
Charley Over the Water	50	Jolly Miller, The	73	See the Happy Kitten	34
Cheeks of Rose	16	Jolly Tester, The	36	See-Saw, Margery Daw	77
Cherries Are Ripe	3	King Arthur	23	Ship a-Sailing, The, or The Fairy	
Cherries Ripe	26	King of France, The	13	Ship	63
Child and the Star, The	91	Kitty White	15	Simple Simon	18
Christmas Day in the Morning	67	Lavender's Blue	81	Sing a Song of Sixpence	18
Cock Robin and Jenny Wren	62	Lazy Cat, The	79	Sing a Song of Sixpence	90
Curly Locks	49	Little Bo-Peep	6	Six Little Snails	52
Dance a Baby Diddy	67	Little Bo-Peep	69	Snow Man, The	47
Dear Mother Goose	1	Little Boy Blue	4	Squirrel Loves a Pleasant Chase,	
Death and Burial of Cock Robin	93	Little Cock-Sparrow, A	10	The	90
Dickory, Dickory Dock	7	Little Disaster, The	45	Taffy Was a Welshman	70
Dickory Dock	69	Little Jack Horner	28	Ten Little Niggers	46
Diddle, Diddle Dumpling	80	Little Jack Horner	61	There Was a Crooked Man	24
Ding, Dong Bell	68	Little Jack Horner	17	There Was an Old Woman and	
Ding Dong Bell	87	Little Jumping Joan	89	What Do You Think?	59
Ding, Dong Bell	38	Little Maid, Pretty Maid	28	There Was a Man in Our Town	4
Dog and Cat, The (Hund und		Little Man and Little Maid	50	Thievish Mouse, The	32
Katze)	30	Little Miss Muffet	17	Three Blind Mice	14
Dolly and Her Mamma	40	Little Things	83	Three Children	66
Fairy Ship, The, or The Ship		Little Tommy Tucker	13	Three Children Sliding	36
a-Sailing	63	Little Woman, The	76	Three Crows, The	70
Feast of Lanterns, The	52	Lucy Locket	75	Three Little Kittens	53
Fiddle-de-dee	81	Maggie's Pet	21	Three Little Kittens, The	43
Fox and Goose	29	Man in the Moon, The	85	Three Little Mice	33
Fritz and Spitz (Fritz und Spitz)	20	Mary Had a Little Lamb	11	Three Little Pigs, The	86
Frog He Would a Wooing Go, A	22	Mistress Mary	68	To Baby Land	26
Frog's Wooing, The	56	Mother, May I Go Out to Swim?	25	To Bed, to Bed, Says Sleepy	
Georgie Porgie	79	Mrs. Bond	9	Head	58
Girls and Boys	84	My Lady's Garden	71	Tom, the Piper's Son	77
Good Morning, Merry Sunshine	92	My Pretty Maid	8	Tom, Tom, the Piper's Son	67
Goosey, Goosey Gander	89	Natural History	71	Twinkle, Twinkle, Little Star	60
Hark! Hark! The Dogs do Bark	5	Nineteen Birds	60	Twinkle, Little Star	41
Hey, Diddle Diddle	85	North Wind Doth Blow, The	65	When the Snow is on the Ground	6
Higgilty Piggilty	12	Nurse's Song, The	40	Where Are You Going, My Pretty	
Hobby Horse	27	Oh, Dear! What Can the Matter		Maid?	38
Hot Cross Buns	54	Be?	64	Which Way Does the Wind Blow?	31
Hot Cross Buns!	98	Old King Cole	57	Will You Walk a Little Faster?	82
				Would You Know?	34

GAME SONGS

	Page		Page		Page
Farmer, The	97	Let Your Feet Tramp! Tramp!	98	Play Time	100
Farmer in the Dell	104	Little Ball	104	Ring Around A Rosy	103
Here We Go Round the Mulberry Bush	106	London Bridge	100	Soldier Boy	99
Itiskit, Itasket	101	Looby Loo	105	Ten Little Indians	97
King of France, The	98	Muffin Man, The	96	We Come to See Miss Jennie .. Jones	102
Lazy Mary Will You Get Up?	106	Oats, Peas, Beans and Barley Grow	102	What Care We For Gold?	105

SLUMBER SONGS

Baby Bunting	121	Hush-a-by, Baby	109	Rock-a-bye, Baby	118
Birds in the Night	120	Hush, My Babe	116	Sleep, O Sleep!	117
Darling, Go To Rest	107	Italian Cradle Song	111	Sleep, Sleep, My Darling	114
French Cradle Song	110	I Will Sing a Lullaby	113	Slumber Song	107
German Cradle Song	119	Lullaby	108	Slumber Song	118
German Lullaby	117	Lullaby	115	Sweet and Low	124
Go to Sleep, Lena Darling	122	Lullaby from "Erminie"	112	Winkum, Winkum, Shut Your Eye	110
How the Wind Blows	123	Old Gaelic Lullaby	114		

THE MOST POPULAR MOTHER GOOSE SONGS.

DEAR MOTHER GOOSE!

Words by Kate Forman.

Music by Carrie Bullard.

The musical score consists of two staves of music in common time (indicated by 'C'). The top staff uses a treble clef, and the bottom staff uses a bass clef. The key signature is one flat (B-flat). The music is divided into three sections: 1. and 2d ending, 2. Ending for 3d verse, and 3. Rhyming ending. The lyrics are as follows:

1. O dear Moth - er Goose, come and take us, We want to be off with you
2. We know they are true, for you say so; And ev - 'ry time o - ver and
3. Dear Moth - er of fun - ning and chim - ing, You've tak - en us up in a

run-ning, A - way to the dear land of fun - ning: How jol - ly your jin - gles will
o - ver, They're new as the dew on the clo - ver, And all of them gig - gle and
twinkling— O lis - ten! the jin-gles are tink-ling! We're off to the dear land of

1, and 2d ending. *Ending for 3d verse.*

make us!
play so!
(Omit.....) rhym - ing!

mf *dim.*

JACK AND JILL.

J. W. Elliot.

mf Allegretto.

1. Jack and Jill Went up the hill, To fetch a pail of wa - ter,
2. Up Jack got, And home did trot, As fast as he could ca - per;
3. Jill came in, And she did grin, To see his pa - per plas - ter.

mf

Jack fell down, And broke his crown, And Jill came tum - bling af - ter.
Went to bed, To mend his head, With vi - ne - gar and brown pa - per.
Moth - er, vex'd, Did whip her next, For caus - ing Jack's dis - as - ter.

ten.

A, B, C, TUMBLE DOWN D.

J. W. Elliott.

mf Allegretto.

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

mf

HUMPTY DUMPTY.

Allegretto.

Sheet music for "Humpty Dumpty" in 6/8 time. The vocal part starts with a dotted half note followed by eighth notes. The piano accompaniment consists of eighth-note chords. The lyrics describe Humpty Dumpty's fall and the efforts of the King's horses and men to put him together again.

Hump - ty Dump - ty sat on a wall, Hump - ty Dump - ty had a great fall;
 All the King's hors-es and all the King's men, Could-n't put Hump-ty to - geth-er a - gain.

CHERRIES ARE RIPE.

Sheet music for "Cherries Are Ripe" in 6/8 time. The vocal part features a melodic line with eighth and sixteenth notes. The piano accompaniment provides harmonic support with eighth-note chords. The lyrics tell a story about cherries being too sour for babies, but being enjoyed by older children and adults.

1. { Cherries are ripe, Cherries are ripe, O give the ba - by one; } Ba - bies are too young to choose;
 { Cherries are ripe, Cherries are ripe, But ba - by shall have none; }
 2. { Up in the tree, Rob-in I see,... Pick-ing one by one; } Rob - ins want no cher - ry pie,
 { Shak-ing his bill, Get-ting his fill,... Down his throat they run; }
 3. { Cherries are ripe, Cherries are ripe, But we will let them fall. } Glad - ly fol - low mother's will.
 { Cherries are ripe, Cherries are ripe, But bad for ba - bies small. }

Cherries are too sour to use; But by and by, Made in - to pie. No one will then re - fuse.
 Quick they eat and off they fly. My lit - tle child, Pa-tient and mild Sure - ly will not cry.
 Be o - be-dient soft and still, Wait-ing awhile, Delighted you'll smile, And joy-ous eat your fill.

THERE WAS A MAN IN OUR TOWN.

Arr. by Alfred Moffat.

Moderato.

A musical score for 'There Was a Man in Our Town'. It consists of three staves of music. The top staff is for the voice, the middle staff is for the piano right hand, and the bottom staff is for the piano left hand. The music is in common time, with a key signature of one flat. The lyrics are integrated into the musical lines. The first section of lyrics is: 'There was a man in our town, And he was won-drous wise; He jumped in - to a bramble bush And scatched out both his eyes.' The second section continues: 'But when he found his eyes were out, With all his might and main, He jumped in - to an o - ther bush And scratched them in a - gain.' There are two 'ritard.' markings in the score, one after 'With' and one after 'again'.

LITTLE BOY BLUE.

Arr. by Alfred Moffat.

A musical score for 'Little Boy Blue'. It consists of three staves of music. The top staff is for the voice, the middle staff is for the piano right hand, and the bottom staff is for the piano left hand. The music is in common time, with a key signature of one sharp. The lyrics are: 'Lit - tle Boy Blue, come blow up your horn, The sheep's in the mead - ow, the' The piano parts provide harmonic support with simple chords.

LITTLE BOY BLUE.

cow's in the corn: Where's the boy that looks aft - er the sheep? He's un - der the Hay - cock

fast a - sleep. Will you wake him? No, not I! For if I do, he'll be sure to cry.

poco rit.

HARK! HARK! THE DOGS DO BARK.

Arr. by Alfred Moffat.

Hark! hark! the dogs do bark, Beggars are com-ing to town;... Some in jags, Some in rags, And

mf

some in vel - vet gowns; Some in jags, Some in rags, And some in vel - vet gowns.

LITTLE BO-PEEP.

J. W. Elliott.

Andante quasi Allegretto.



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



Leave them a - lone, and they'll come home, Wag-ging their tails be - hind them.
When she a - woke, 'twas all a joke— Ah! cru - el vi-sion so fleet - ing.
What was her joy to be - hold them nigh, Wag-ging their tails be - hind them.



WHEN THE SNOW IS ON THE GROUND.

J. W. Elliott.

Andante non troppo.



When the snow is on the ground, Lit- tle Ro - bin Red-breast grieves; For no ber - ries can be



WHEN THE SNOW IS ON THE GROUND.

poco cres.

found, And on the trees there are no leaves. The air is cold, the worms are hid, For this poor bird what

poco cres.

p e sos.

eres. fz

dim.

cres.

p

can be done? We'll strew him here some crumbs of bread, And then he'll live till the snow is gone.

dim.

cres.

p

DICKORY, DICKORY, DOCK.

J. W. Elliott.

mf Allegro.

Dick - o - ry, dick - o - ry, dock; The mouse ran up the clock; The

mf L.H.

clock struck One, The mouse ran down; Dick - o - ry, dick - o - ry, dock.

ten.

ten. p

fz

MY PRETTY MAID.

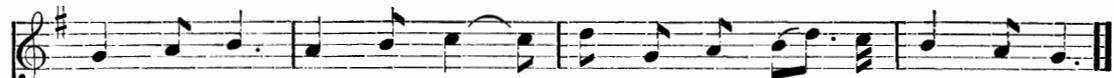


1. "Where are you go - ing to, my pret - ty maid? Where are you go - ing to,
2. "Shall I go with..... you, my pret - ty maid? Shall I go with..... you
3. "What is your for - tune, my pret - ty maid? What is your for - tune
4. "Then I can't mar - ry you my pret - ty maid, Then I can't mar - ry you

mf legato.



- my pret - ty maid?" "I'm go - ing a - milk - ing, Sir," she said,
 my pret - ty maid?" "Yes, if you please, kind Sir," she said,
 my pret - ty maid?" "My face is my for - tune, Sir," she said,
 my pret - ty maid?" "No - bod - y asked you, Sir," she said,



- "Sir" she said, "Sir" she said, "I'm go - ing a - milk - ing, Sir," she said.
 "Sir" she said, "Sir" she said,..... "Yes, if you please, kind Sir," she said.
 "Sir" she said, "Sir" she said, "My face is my for - tune Sir," she said.
 "Sir" she said, "Sir" she said,..... "No - bod - y asked you Sir," she said.

f

MRS. BOND.



1. "Oh,... what have you got for..... din - ner, Mrs. Bond?" "There's beef in the
 2. "John Ost - ler, go fetch me a duck - ling or two, John Ost - ler go
 3. "I have been to the ducks that are swimming in the pond, And they will not
 4. Mrs. Bond she went down to the pond... in a rage, With plen - ty of

lar - der, and ducks in the pond;"..... "Dil - ly, dil - ly, dil - ly, dil - ly,
 fetch me a duck - ling or two; Cry dil - ly, dil - ly, dil - ly, dil - ly,
 come.. to be killed Mrs. Bond; I cried dil - ly, dil - ly, dil - ly, dil - ly,
 on - ions and plen - ty of sage; She.... cried, "Come, lit - tle wag - tails..."

come to be killed, For you... must be stuffed, and my cus - to-mers filled!"
 come and be killed, For you... must be stuffed, and my cus - to-mers filled!"
 come and be killed, For you... must be stuffed, and the cus - to-mers filled!"
 come and be killed, For you... shall be stuffed, and my cus - to-mers filled!"

A LITTLE COCK-SPARROW.

J. W. Elliott.

mf Allegretto scherzando.

A lit - tie cock-spar-row sat on a green tree, And he chirrup'd and chirrup'd, so

mp

a tempo 1mo.

mf

mer - ry was he, But a naught - y boy came with a small bow and ar - row, De -

p

mf

mf SECOND VERSE.

ter - min'd to shoot this lit - tie cock - spar - row, "This lit - tie cock - spar - row shall

fz dim. p

mp

p poco lento.

make me a stew," Said this naughty boy, "Yes, and a lit - tle pie, too." "Oh! no," said the sparrow, "I

p fz

A LITTLE COCK-SPARROW.

a tempo 1mo. *mf* *accel.* *fz* *mp*

con moto.

rit. *mf a tempo 1mo.* *fz* *mp* *mf fz* *p*

won't make a stew," So he fluttered his wings and a-way he flew.

MARY HAD A LITTLE LAMB.

1. Ma - ry had a lit - tle lamb, lit - tle lamb, lit - tle lamb,
 2. And ev - 'ry - where that Ma - ry went, Ma - ry went, Ma - ry went, And
 3. It fol - lowed her to school one day, school one day, school one day, It
 4. It made the chil - dren laugh and play, laugh and play, laugh and play, It
 5. And so the teach - er turned him out, turned him out, turned him out, And
 6. And wait - ed pa - tient - ly a - bout, ly a - bout, ly a - bout, And

legato.

con Ped.

Ma - ry had a lit - tle lamb, Its fleece was white as snow.
 ev - 'ry - where that Ma - ry went The lamb was sure to go.
 fol - lowed her to school one day, Which was a - gainst the rule.
 made the chil - dren laugh and play, To see a lamb at school.
 so the teach - er turned him out, But still he lin - gered near.
 wait - ed pa - tient - ly a - bout Till Ma - ry did ap - pear.

Ped. *

HIGGILTY PICCILTY.

Ethel Crowninshield.

Hig - gil - ty Pig - gil - ty, my black hen ! She lays eggs for gen - tle - men.

Some - times nine and some - times ten, Hig - gil - ty, Pig - gil - ty, my black hen !

From "More Mother Goose Songs," by Ethel Crowninshield. By permission of the author and the Milton Bradley Pub. Co.

BAA! BAA! BLACK SHEEP.

"Baa ! Baa ! Black sheep, have you a - ny wool ?" "Yes, mar-ry, have I, three bags full;

One for my mas - ter, and one for my dame, But none for the lit - tle boy that lives down the lane !"

LITTLE TOMMY TUCKER.

J. W. Elliott.

mf Allegretto.

Music for two voices. The top voice starts with eighth-note pairs, followed by sixteenth-note pairs. The bottom voice enters with eighth-note chords. Dynamics: *mf*, *fz*.

Lit-tle Tom-my Tucker, Sing for your sup-er. What shall he sing for? White bread and but-ter.

mf

Music for two voices. The top voice has eighth-note chords. The bottom voice has eighth-note pairs. Dynamics: *mf*, *fz*.

p

Music for two voices. The top voice has eighth-note pairs. The bottom voice has eighth-note chords. Dynamics: *p*, *f*.

How can he cut it With - out an - y knife? How can he mar - ry With - out an - y wife?

p e staccato.

Music for two voices. The top voice has eighth-note pairs. The bottom voice has eighth-note chords. Dynamics: *p*, *f*.

THE KING OF FRANCE.

J. W. Elliott.

Allegretto moderato.

With decision.

f

Music for two voices. The top voice has eighth-note pairs. The bottom voice has eighth-note chords. Dynamics: *f*.

The King of France, and four thou - sand

f

Music for two voices. The top voice has eighth-note pairs. The bottom voice has eighth-note chords. Dynamics: *f*.

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

p

Music for two voices. The top voice has eighth-note pairs. The bottom voice has eighth-note chords. Dynamics: *p*.

POP! GOES THE WEASEL!

All a-round the cob - bler's bench The mon - key chased the wea - sel; The
mf

mon-key tho't 'twas all... in fun, Pop! goes the wea - sel! I've no time to wait or sigh, No
 pa-tience to wait till by and by; Kiss me quick, I'm off, good bye, Pop! goes the wea - sel!

THREE BLIND MICE.

(ROUND.)

1.

2.

Three blind mice, three blind mice, See how they run, see how they run! They

THREE BLIND MICE.

3.

Musical score for 'Three Blind Mice' section 3. The music is in common time with a key signature of one sharp. The vocal line consists of eighth and sixteenth notes. The piano accompaniment features sustained chords and eighth-note patterns. The lyrics describe three blind mice being chased by a farmer's wife.

all ran aft - er the far - mer's wife, Who cut off their tails with a car - ving knife; Did

4.

Musical score for 'Three Blind Mice' section 4. The music continues in common time with a key signature of one sharp. The vocal line includes a melodic line with eighth and sixteenth notes. The piano accompaniment provides harmonic support with sustained chords and eighth-note patterns. The lyrics ask if ever you see such a sight in your life as three blind mice.

ev - er you see such a sight in your life As three blind mice?.....

KITTY WHITE.

Kit - ty White so sly - ly comes, To catch the mou - sie gray: But

Musical score for 'Kitty White' section 1. The music is in common time with a key signature of one sharp. The vocal line consists of eighth and sixteenth notes. The piano accompaniment features sustained chords and eighth-note patterns. The lyrics describe Kitty White catching a mouse.

mou - sie hears her soft - ly creep, And quick - ly runs a - way!

Musical score for 'Kitty White' section 2. The music continues in common time with a key signature of one sharp. The vocal line includes a melodic line with eighth and sixteenth notes. The piano accompaniment provides harmonic support with sustained chords and eighth-note patterns. The lyrics describe the mouse running away from Kitty White.

BIBABUTZEMANN.

Allegro.

1

1. Gay dane - es Bi - ba - but - ze - mann, All in and out and round a - bout; Gay
 1. Es tonzt ein Bi - ba - but - ze - mann, In un - serm Haus he - rum - di - dum; Es
 dane - es Bi - ba - but - ze - mann, In our house all a - (Omit.....) }
 tanzt ein Bi - ba - but - ze - mann, In un - serm Haus he - (Omit.....) }

mf

bout. He whirls him - self and twirls him - self. And flings his bag be -
 rum. Er rüt - telt sich and schüz - telt sich, Er wirft sein Sack - chen

hind him - self. Gay dane - es Bi - ba - but - ze - mann, Our house all round a - bout.
 hin - ter sich. Es tanzt ein Bi - ba - but - ze - mann, In un - serm Haus he - rum.

CHEEKS OF ROSE.

1. Cheeks of rose, ti - ny toes, has our lit - tle ba - by; Eyes of blue,
 2. Thee I love, sweet - est dove, dar - ling lit - tle ba - by; While I live,

mf

CHEEKS OF ROSE.

fin - gers too, Cun - ning all as may be. Mouth so fair, skin so clear,
thee I'll give Kiss - es warm as may be. Crow and play all the day,

just as soft as may be; Bon - ny eyes, look - ing wise, Such a pre - cious ba - by.
hap - py lit - tle ba - by; May your life, free from strife, Pure as 'tis to - day be.

LITTLE JACK HORNER OR LITTLE MISS MUFFET.

Allegretto.

1. Lit - tle Jack Hor - ner sat in a cor - ner, Eat - ing a Christ - mas pie,..... He
2. Lit - tle Miss Muf - fet sat on a tuf - fet, Eat - ing some curds and whey,..... There

put in his thumb, And pulled out a plum, And said, "What a good boy am I,".....
came a great spi - der, And sat down be - side her, And frighten'd Miss Muf - fet a - way.....

SIMPLE SIMON.

J. W. Elliott.

mf Allegro moderato.

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

mf

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

ten. f

SING A SONG OF SIXPENCE.

J. W. Elliott.

mf Allegretto.

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

mf

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

SING A SONG OF SIXPENCE.

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

mf SECOND VERSE.

The King was in the count - ing house, Count - ing out his mon - ey; The
ten.

Queen was in the Par - lour, Eat - ing bread and hon - ey; The maid was in the gar - den
ten.

rallentando.

Hang-ing out the clothes; There came a lit - tle Dick - y Bird, And popp'd up - on her nose!

n.

rallentando.

FRITZ AND SPITZ.

(FRITZ UND SPITZ.)

1. "Come, come, my lit - tle Spitz, dear, and sit here, I..... say!" "No,
 1. "Komm, komm, mein lie - bes Spitz - chen, komm, si - tze doch ein - mal!" "Nein,
 2. "Come, come, my lit - tle Spitz, dear, you must come to..... me." "No.
 2. "Komm, komm, mein lie - bez Spitz - chen, sonst hol' ich dich her - zu." "Lass
 3. "Come, come, my lit - tle Spitz, dear, and see what I'll..... do." "No,
 3. "Komm, komm, mein lie - bes Spitz - chen, sonst steht dir was be - vor." "O!
 4. "Come, come, my lit - tle Spitz, dear, a sau - sage you'll.. get." "Yes,
 4. "Komm, komm, mein lie - bes Spitz - chen, die Brat - wurst schenk' ich dir." "Ja,

mf

no, my lit - tle Fritz, dear, ex - cuse me, to - day; I..... pray you be -
 nein, mein lie - bes Fritz - chen, das mu - chet mir Qual, Be - kommt gar nicht
 no, my lit - tle Fritz, dear, in peace let me be, I'm... tir - ed at
 mich, mein lie - bes Fritz - chen, ei lass mich in Ruh! Es.... liegt sich so
 no, my lit - tle Fritz, dear, I'm wis - er than you; If..... thus you will
 O!, mein lie - bes Fritz - chen, so sei doch kein Thor! O..... lass doch dein
 yes, my lit - tle Fritz, dear, the best thing said yet. I..... quite un - der -
 so, mein lie - bes Fritz - chen, so komm ich zu dir, Die... Spra - che ver -

lieve me, it.... al - ways does give me A back - ache, back - ache, back-ache to sit."
 gut... mir; vom. Si - tzen da that mir Der Rü - eken, Rü - eken, Rü - eken, so weh."
 pres - ent, and rest - ing is pleas-ant, I like it, like it, like it so well."
 gut... hier, das Ru - hen das that mir Im Frei - en, Frei - en, Frei - en so wohl."
 treat me, and threat - en to beat me, I'll run off, run off, run off from you."
 Dran - en denn willst du mich blau - en So lauf' ich, lauf' ich, lauf' ich dir fort."
 stand it, and if you com - mand it, Will sit up, sit up, sit up by you."
 steh' ich: mein Fritz - chen, nun geh' ich Und sit - ze, sit - ze, sit - ze vor dir."

MAGGIE'S PET.

J. W. Elliott.

mp Andante.

cres.

1. Sweet Mag-gie had a lit - tle bird, And "Gold-ie" was his name, And on her hand he
2. A lump of sug - ar sweet and white, Would Maggie give her Dick, And then she'd watch how
3. A - las! one day a hun - gry cat, With ver - y spite - ful eyes, Be - held poor "Gold-ie's"
4. I do not care to tell how much Our dar - ling Mag - gie cried, Or how she kiss's the

mp.

cres.

used to sit, He was so ver - y tame. Her ro - sy lips he'd oft - en peck, Which
ea - ger - ly He'd fly to it and peck: And such a mer - ry song he'd sing, To
o - pen cage, Oh! what a glad sur - prise! So mew - ing loud with cru - el glee, She
emp - ty cage The day poor bird - ie died; One lit - tle gold - en feath - er, soft, I

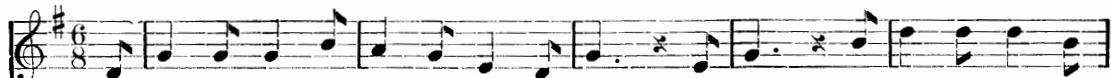
meant a lov - ing kiss. Oh! would not you de - light to have A pret - ty bird like this.
thank her for the treat, For lit - tle birds (like lit - tle girls) Love something nice to eat.
spread her wick - ed claws, And soon the ten - der lit - tle bird Was fixed with - in her paws.
know she treas - ures yet, 'Twas all the cru - el, spite - ful cat, Did leave of Mag - gie's pet.

poco cres.

f

p dim. e poco. rit.

A FROG HE WOULD A WOOING GO.



1. A Frog he would a woo - ing go, m - m, m - m, A Frog he would a
2. He rode right to Miss Mous- ie's den, m - m, m - m, He rode right to Miss
3. Yes, kind Sir Frog, I sit to spin, m - m, m - m, Yes, kind Sir Frog I
4. He said, my dear I've come to see, m - m, m - m, He said, my dear I've
5. I don't know what to say to that, m - m, m - m, I don't know what to
6. When Un - cle Rat came rid - ing home, m - m, m - m, When Un - cle Rat came

mf



- woo - ing go..... Whether his mother would let him or no, m - m, m - m,
 Mous - ie's den, Said he..... Miss Mousie are you... with - in? m - m, m - m,
 sit to spin... Pray, Mis-ter Frog, won't you... walk in. m - m, m - m,
 come to see, If you... Miss Mousie, will mar - ry me? m - m, m - m,
 say to that, Till I can see..... my Un - cle Rat, m - m, m - m,
 rid - ing home, Said he, Who's been here... since I've... been gone? m - m, m - m,



7. A fine young gen-tle-man has been here, m - m, m - m, A fine young gentle-man
8. So Un - cle Rat... he rode to town, m - m, m - m, So Un - cle Rat... he
9. When shall our wed - ding sup - per be, m - m, m - m, When shall our wed - ding
10. The first to come was a Bum - ble Bee, m - m, m - m, The first to come was a
11. The next to come was a Craw - ley Bug, m - m, m - m, The next to come was a
12. The next to come was the Cap - tain Flea, m - m, m - m, The next to come was the
13. The Frog and Mouse they went to France. m - m, m - m, The Frog and Mouse they

A FROG HE WOULD A WOOING GO.



has been here, Who wants to mar - rv me, it..... is clear, m - m, m - m.
 rode to town, And bought his niece a wed - ding gown, m - m, m - m.
 sup - per be? Down in..... the trunk of some hol - low tree, m - m, m - m.
 Bum - ble Bee, He strung his fid - dle o - ver his knee, m - m, m - m.
 Craw - ley Bug, He broke the bot - tle and smashed the jug, m - m, m - m.
 Cap - tain Flea, He danced a jig..... with the Bum - ble Bee, m - m, m - m.
 went to France, And this is the end..... of my..... ro - mance, m - m, m - m.



KING ARTHUR.

Musical notation for the second song, featuring a treble clef, a key signature of one flat, and a common time signature. The melody consists of eighth and sixteenth notes. A dynamic marking 'mf' (mezzo-forte) is present in the bass line.

1. When good King Ar - thur ruled this land, He was a good - ly king— He
2. A bag pud - ding the Queen did make, And stuffed it well with plums, And
3. The King and Queen did eat there - of, And no - ble - men be - side, And

Musical notation for the second song, featuring a bass clef, a key signature of one flat, and a common time signature. The bass line provides harmonic support for the melody.

stole three pecks of bar - ley meal, To make a bag pud - ding.
 in it put great lumps of fat As big as my two thumbs.
 what they could not eat that night The Queen next morn - ing fried.

THERE WAS A CROOKED MAN.

J. W. Elliott.

mf Allegretto moderato.

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

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

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

af-ter him, Poor Dog Bright.
af-ter her, Poor Cat Fright.

POOR DOG BRIGHT.

J. W. Elliott.

Allegretto moderato.

1. Poor Dog Bright, Ran off with all his might, Be-cause the Cat was af-ter him, Poor Dog Bright.
2. Poor Cat Fright, Ran off with all her might, Be-cause the Dog was af-ter her, Poor Cat Fright.

JOHNNY HAD A LITTLE DOG.

Allegretto.

Musical score for "JOHNNY HAD A LITTLE DOG." The score consists of two staves. The top staff uses a treble clef, a key signature of one sharp (F#), and common time. It contains eight measures of music. The lyrics "John - ny had a lit - tle dog, And Bin - go was his name, sir, B - i - n - g - o go," are written below the notes. The bottom staff uses a bass clef, a key signature of one sharp (F#), and common time. It contains six measures of music. The lyrics "B - i - n - g - o go, B - i - n - g - o go, Bin - go was his name, sir." are written below the notes. Dynamics include *mf*, *f*, and *mf*.

MOTHER, MAY I GO OUT TO SWIM?

Musical score for "MOTHER, MAY I GO OUT TO SWIM?" The score consists of two staves. The top staff uses a treble clef, a key signature of one flat (B-flat), and common time. It contains eight measures of music. The lyrics "“Moth - er, may I go out to swim?” “Yes, my dar - ling daugh - ter.....”" are written below the notes. The bottom staff uses a bass clef, a key signature of one flat (B-flat), and common time. It contains six measures of music.

Musical score for "MOTHER, MAY I GO OUT TO SWIM?" The score consists of two staves. The top staff uses a treble clef, a key signature of one flat (B-flat), and common time. It contains eight measures of music. The lyrics "Hang your clothes on the hick - o - ry limb, But don't go near the wa - ter!!" are written below the notes. The bottom staff uses a bass clef, a key signature of one flat (B-flat), and common time. It contains six measures of music.

CHERRIES RIPE.

Moderato.

1. { Cher - ries ripe, Cher - ries ripe! Who will buy my cher - ries ripe? } Ripe and ro - sy
 Ber - ries red, Ber - ries red! Who will buy my ber - ries red? }
 2. { Who will buy? Who will buy? Thus from morn till night I cry, } Who will buy my
 Up and down, Up and down, As I wan - der thro' the town. }

cher - ries, Fresh and fra - grant ber - ries, Buy and eat, all so sweet, Ber - ries red!
 cher - ries? Who will buy my ber - ries? Buy and eat, all so sweet, Ber - ries red!

poco rit. *a tempo.*

Cher - ries ripe; Ver - y fresh and ver - y cheap, Ver - y fresh and ver - y cheap.

poco rit.

TO BABY LAND.

Moderato.

1. How ma - ny miles to ba - by - land? An - y one can tell; Up one flight,
 2. What do they say in ba - by - land? Why, the od - dest things; Might as well,

mf *f*

TO BABY LAND.

to your right; Please to ring the bell. What do they do in Ba - by - land?
try to tell What a bird - ie sings. Who is the queen in Ba - by - land?

Dream and wake and play, Laugh and crow, fon - der grow, Jol - ly times have they.
Moth - er kind and sweet; And her love, born a - bove, Guides the lit - tle feet.

HOBBY HORSE.

Carl Gottlieb Hering.

1. Hop, hop, hop! Nim - ble as a top, Where 'tis smooth and where 'tis sto - ny,
2. Whoa, whoa, whoa! How like fun you go! Ver - y well, my lit - tie po - ny,
3. Here, here, here! Yes, my po - ny dear; Now with oats and hay I'll treat you,

Trudge a - long, my lit - tie po - ny, Hop, hop, hop, hop, hop! Nim - ble as a top.
Safe's our jaunt tho' rough and sto - ny, Spare, spare, spare, spare! Sure e - nough we're there.
And with smiles will ev - er greet you, Po - ny, po - ny dear! Yes, my po - ny dear.

LITTLE JACK HORNER.

J. W. Elliott.

mf Allegretto con moto.

Lit - tle Jack Hor - ner Sat in a cor - ner, Eat - ing a Christ - mas pie;..... He
eves.....

f rit. ad lib.

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

LITTLE MAID, PRETTY MAID.

Andante quasi allegretto.
mp sostenuto.

J. W. Elliott.

'Lit - tle maid, pret - ty maid, Whither goest thou?' 'Down in the mead - oow to milk my cow.'

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

FOX AND GOOSE.

Moderato.



1. Fox, you've sto - len my grey gan - der, Bet - ter bring him back,
2. Soon he will, his mus - ket show - ing, Shoot you in the head,
3. Lit - tle fox, take heed, there's dan - ger, Thiev - ing will 'not do,

The vocal parts continue with eighth-note patterns. The piano part features eighth-note chords with some eighth-note bass notes.



Bet - ter bring him back!
Shoot you in the head!
Thiev-ing will not do;

There's a hun - ter watch-ing yon - der, He is on your
Swift the red drops will be flow - ing, You will then be
Bet - ter be to goose a stran - ger, Mouse is best for

The vocal parts continue with eighth-note patterns. The piano part features eighth-note chords with some eighth-note bass notes.



track,..... There's a hun - ter watch-ing yon - der, He is on your track.
dead..... Swift the red drops will be flow - ing, You will then be dead.
you,..... Bet - ter be to goose a stran - ger, Mouse is best for you.

The vocal parts continue with eighth-note patterns. The piano part features eighth-note chords with some eighth-note bass notes.

THE DOG AND CAT.

(HUND UND KATZE.)

Moderato.

1. Why do you scratch me, Puss - y, You naugh - ty lit - tie thing? Un -
 1. Du willst mich kra - tzen, Ka - tze, Mich kra - tzen, Ka - tze du? Birg'
 2. Dear, Ro - ver, you must stroke me. And praise my fur so white! Must
 2. Lieb Hind - lein muss mir schmei - cheln Und thun recht sanft und zart. Du
 3. But Ro - ver said to Kit - y, There is no truth in that; Al -
 3. Da sprach der Hund zur Ku - tze: Ich geb' dir kei - nen Schmatz', Ich

less you stop Miss puss - y, An - oth - er tune you'll sing!
 Ka - tze, dei - ne Ta - tze, Sonst, Ka - tze, patsch' ich zu.
 pet me and ea - ress me, For that is my de - light.
 musst mich krau'n und strei - cheln: So will es mei - ne Art.
 though you purr so gen - tly, One can't be - lieve a cat.
 firch - te dei - ne Ta - tze; Du bist ein fal - scher Schatz.

So Ro - ver said to
 So sprach der Hund zur
 I am not cross, be -
 Glaub' mir, dass ich nicht
 I'm grieved to say, Miss
 So sprach der Hund zur

Kit - ty, And looked quite cross at her; But in her gen - tiest
 Ka - tze Und sah sie pa - tzig an. Mit ei - ner su - ssen
 lieve me, Each word I say is true; I on - ly purr and
 mur - re, Glaub' mir es mei - ner Six. Ich schmie - ge mich und
 Puss - y, You I can nev - er trust! I know your claws are
 Ka - tze: Ich geb' dir kei - nen Schmatz' Ich firch - te dei - ne

THE DOG AND CAT.

man - ner, Miss Puss be - gan to purr. Me - ow, me - ow, me - ow, me - ow, Miss
Fra - tze Die *Ka - tze drauf be - gann.* *Mi - au, mi - au, mi - au, mi - au,* *Die*
 mur - mur, Be - cause I'm fond of you. Me - ow, me - ow, me - ow, me - ow, Be -
 schur - re, Und ma - che man - chen Knix. *Mi - au, mi - au, mi - au, mi - au,* *Und*
 cru - el, And run a - way, I must. Bow - wow, bow-wow, bow-wow, bow-wow, Now
 Ta - tze: Du bist ein fal - scher Schatz *Wau wau, wau wau, wau wau, wau wau!* *Du*

Puss be - gan to purr, Me - ow, me - ow, me - ow, me - ow, Miss Puss be - gan to pur.
Ka - tze drauf se - gann, *Mi - au, mi - au, mi - au, mi - au,* *Die Ka - tze drauf be - gann.*
 cause I'm fond of you, Me - ow, me - ow, me - ow, me - ow, Be - cause I'm fond of you.
ma - che man - chen Knix, *Mi - au, mi - au, mi - au, mi - au,* *Und ma - che man - chen Knix.*
 run a - way I must. Bow - wow, bow-wow, bow-wow, bow-wow, Now run a - way I must.
bist ein fal - scher Schatz *Wau wau, wau wau, wau war, wau wau,* *Du bist ein fal - scher Schatz.*

Ped. *

WHICH WAY DOES THE WIND BLOW.

Allegretto.

-
1. Which way does the wind blow, And where does he go? He rides o'er the wa - ter, And o - ver the snow.
 2. O'er wood and o'er val-ley, And o-ver the height, Where goats can-not tra-verse, He tak - eth his flight.
 3. He rag - es and tos - ses, When bare is the tree, As, when you look up-ward, You plain-ly may see.
 4. But whither he com-eth, Or whither he goes, There's no one can tell you, There's no one that knows.

THE THIEVISH MOUSE.

J. W. Elliott.

mP Allegretto.



1. A sto - ry sad I've got to tell a - bout a lit - tle Mouse With bright brown eyes, who
2. I con - not tell you how each night this naugh-ty Mouse would roam, Her lit - tie nose thrust
3. Aunt Ma - ry said, "It is no use to hide the cakes and pies, For some-one finds them
4. Said he, "We'll get a trap, and then you soon will find I'm right, Just toast a bit of
5. Poor Mou- sey! lit - tle did she think while scamper - ing a - long, How dear - ly she would
6. Now lit - tle Folks be - lieve me, when you do a wick - ed thing, Some-time or oth - er
7. You see, if Mouse had stay'd at home, nor cared to pry and peep, And had not trot - ted



f Marcato.



used to scamp - er up and down the house: No cheese was safe, no birth - day cake, on
in - to things she should have left a - lone: It mat - ter'd not where they were put, in
all, and sly - ly feasts up - on the prize. A thief there sure - ly is se - cret - ed
cheese and make all read - y for to - night And when our lit - tle friend ar - rives, pre -
have to pay, that night for do - ing wrong. She tast - ed pie and cake, then seized the
it is sure, its pun - ish - ment to bring, And noth - ing can be worse you know, in
out to steal, while oth - ers were a - sleep, She'd now have been a - live and well, and



Ending for verses 1-6.

dim.

p



eith - er shelf or ground, For Mouse would sure - ly find it out, and nib - ble it all round.
cup - board or on shelf, This cun - ning Mouse would "sniff" them out, and cool - ly help her - self.
some - where in the house, But Grand - pa - pa, (the wise old man) de - clared it was a Mouse.
pared to help her - self, She'll find, in - stead of pie and cake, there's mis - chief on the shelf.
cheese with eag - er greed, A - las! the trap closed with a spring and she was caught in - deed.
peo - ple small or grown, Than that of tak - ing an - y - thing which is not quite their own.
hap - py with her (*Omit.*)



THE THIEVISH MOUSE.

Ending for 7th verse only.

dim.

f ritard.

fz

mp

ad lib.

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

dim.

f

ffz

mp

colla voce.

THREE LITTLE MICE.

J. W. Elliott.

p Allegretto scherzando.

cres.

1. Three lit - tle mice crept out to see What they could find to have for tea (For
2. Three Tab - by cats went forth to mouse, And said, "Let's have a gay ca - rouse." For

they were dain - ty, sau - ey mice, And lik'd to nib - ble some-thing nice), But
they were hand - some, act - ive cats, And famed for catch - ing mice and rats. But

Pus - sy's eyes, so big and bright, Soon sent them scamp-er - ing off in a fright.
sav - age dogs, dis - posed to bite, These cats de-clined to en-count - er in fight.

WOULD YOU KNOW?

Moderato.

1. Would you know the ba-by's skies? Ba-by's skies are mamma's eyes, Mamma's eyes and smiles too.
 2. Mamma keep your eyes from tears, Keep your heart from foolish fears, Keep your lips from dull com-

geth - er, Make the ba - by's pleas-ant weath - er, Make the ba - by's pleas - ant weath - er.
 plain - ing, Lest the ba - by think 'tis rain - ing, Lest the ba - by think 'tis rain - ing.

SEE THE HAPPY KITTEN.

1. See the hap - py kit - ten, Play - ing with the knit - tin'; How she rolls the
 2. Will you run and catch her? Will you try to teach her? Bring the pret - ty
 3. What a naught - y puss - y. All the while so fuss - y, Puss - y on - ly

ball a - bout! How she pulls the stitch - es out! Naught-y, naught - y kit - ten.
 lit - tle book, See if in it she will look? Hap - py lit - tle puss - y.
 mewed and purred, Would not read a sin - gle word, Naught-y, naught - y puss - y.

rit.

CALENDAR SONG.

1. Six - ty - sec - onds make a min - ute, Some-thing sure you can learn in it;
 2. Fif - ty - two weeks make a year,... Soon a new one will be here;
 3. Twen - ty - eight is all his share, With twen - ty - nine in each Leap Year,

Six - ty min - utes make an hour, Work with all your might and pow'r,
 Twelve long months a year will make, Say them now with - out mis - take.
 That you may the Leap - Year know, Divide by four and that will show.

Twen - ty - four hours make a day,..... Time e - nough for work and play;...
 Thir - ty days hath gay Sep - tem - ber, A - pril, June and cold No - vem - ber;
 In each year are sea - sons four,..... You will learn them I am sure;...

Sev - en days a week will make; You will learn if pains you take.
 All the rest have thir - ty one: Feb - ru - a - ry stands a - lone.
 Spring and Sum - mer, then the Fall; Win - ter, last, but best of all.

THE JOLLY TESTER.

J. W. Elliott.

Andante con moto.



1. Oh, my lit - tle six-pence, my pret - ty lit - tle six-pence, I love six-pence bet - ter than my life; I
2. Oh, my lit - tle fourpence, my pret - ty lit - tle fourpence, I love fourpence bet - ter than my life; I
3. Oh, my lit - tle twopence, my pret - ty lit - tle twopence. I love twopence bet - ter than my life; I
4. Oh, my lit - tle noth - ing, my pret - ty lit - tle noth - ing: What will nothing buy for my wife?



spent a pen - ny of it, I lent an - oth - er. And I took four-pence home to my wife.
 spent a pen - ny of it, I lent an - oth - er. And I took two-pence home to my wife.
 spent a pen - ny of it, I lent an - oth - er. And I took noth - ing home to my wife.
 I..... have noth - ing,... I spend noth - ing,... I love noth - ing bet - ter than my wife.



THREE CHILDREN SLIDING.

J. W. Elliott.

mf Andante quasi allegretto.

1. Three chil - dren slid - ing on the ice, All on a sum - mer's
2. Now had these chil - dren been at home, Or slid - ing on dry
3. You pa - rents all that chil - dren have, And you, too, that have



THREE CHILDREN SLIDING.

poco rit.

day, As it fell out they all fell in, The rest they ran a-way.
ground, Ten thou-sand pounds to one pen-ny They had not all been drowned.
none, If you would have them safe a-broad, Pray keep them safe at home.

poco rit.

THE OLD MAN CLOTHED IN LEATHER.

J. W. Elliott.

mf Moderato.

1. One mist-y, moist-y morn-ing, When cloud-y was the weath-er, O
2. I shook his hand at part-ing, Tho' cloud-y was the weath-er, This

mf

there I met an old man Cloth-ed all in leath-er, Cloth-ed all in leath-er, With
im-be-cile old "par-ty," Cloth-ed all in leath-er, Cloth-ed all in leath-er, With

f

mp

mf

f

cap un-der his chin, O how d'ye do? and how d'ye do? And how d'ye do, a-gain?
cap un-der his chin: O fare-thee-well, and fare-thee-well, And fare-thee-well a-gain?

mf

f

DING, DONG, BELL.

Modera

Ding,dong, bell, Puss-y's in the well ; Who put her in? Lit-tle Johnny Green : Who pull'd her out?

poco rit. molto ritard.

Big John Stout. What a naught-y boy was that, To drown our lit - tle Puss - y eat!

molto ritard.

WHERE ARE YOU GOING, MY PRETTY MAID.

1. "Where are you go - ing, my pret-ty maid? Where are you go - ing, my pretty maid?" "I'm
 2. "Shall I go with... you, my pret-ty maid? Shall I go with you, my pretty maid?" "O
 3. "What is your fa - ther, my pret-ty maid? What is your fa - ther, my pretty maid?" "My
 4. "Shall..... I mar - ry you, my pret-ty maid? Shall..... I mar - ry you, my pretty maid?" "O
 5. "What is your for - tune, my pret-ty maid? What is your for - tune, my pretty maid?" "My
 6. "Then I can't mar - ry you, my pret-ty maid, Then I can't mar - ry you, my pretty maid?"

go - ing a - milk - ing, Sir," she said, "I'm go - ing a - milk - ing Sir," she said.
 yes, if you please, kind Sir," she said, "O yes, if you please, kind Sir," she said.
 fa - ther's a farm - er, Sir," she said, "My fa - ther's a farm - er, Sir," she said.
 yes, if you please, kind Sir," she said, "O yes, if you please, kind Sir," she said.
 face is my for - tune Sir," she said, "My face is my for - tune Sir," she said.
 "No - bod - y asked you, Sir," she said, "No - bod - y asked you, Sir," she said.

THE CARPENTER.

Kate S. Kellogg.

Eleanor Smith.

Allegro vivace.



1. Hey ham - mer! ho ham - mer! Hear the stead - y blow. 'Tis the jol - ly
 2. Hey lad - der! ho lad - der! Climb - ing to the sky, 'Tis the kind - ly
 3. Sing chil - dren! sing chil - dren! Mer - ri - ly and true; Praise the kind - ly



car - pen - ter, Who's pound - ing down be - low. Hey ham - mer! ho ham - mer!
 car - pen - ter, Who builds the house so high. Hey lad - der! ho lad - der!
 car - pen - ter, Who builds the house for you. Warm house, pret - ty house!



Hear the mer - ry ring. While he builds the house for us, The car - pen - ter doth sing.
 He doth love us all; He puts the roof a - bove our heads, To shield when rain doth fall.
 Where each one doth dwell, With fa - ther and with moth - er dear, Who love their child so well.



From "Songs for Little Children" Part 1, by Eleanor Smith, by kind permission of Thomas Charles Co.

THE NURSE'S SONG.

mp Allegretto moderato.

J. W. Elliott.

1. Dance a ba - by, did - dy;..... What.....can Mammy do wid 'e?.....
 2. Smile, my ba - by bon - ny;..... What will time bring on 'e?.....
 3. Laugh, my ba - by, beau - ty;..... What will time do to ye?.....
 4. Dance, my ba - by, dear - y;..... Moth-er will nev - er be wea - ry.....

Sit in a lap, Give it some pap, And dance a ba - by did - dy;.....
 Sor - row and care, Frowns and grey hair; So smile, my ba - by bon - ny;.....
 Fur - row your cheek, Wrinkle your neck; So laugh, my ba - by, beau - ty;.....
 Frol - ie and play, Now while you may; So dance, my ba - by, dear - y;.....

DOLLY AND HER MAMMA.

Allegretto agitato.

J. W. Elliott.

1. Dol - ly, you're a naugh-ty girl, All your hair is out of curl, And you've torn your lit-tle shoe.
 2. Do you hear, Miss, what I say? Are you go - ing to o - obey? That's what Mother says to me,
 3. But I mean to try and grow All Mam-ma can wish, you know; Nev - er in - to pas-sions fly,

DOLLY AND HER MAMMA.

pp lento.

rit. ad lib.



Oh ! what must I do with you? You shall on - ly have dry bread, Dol - ly, you shall go to bed.
So I know it's right, you see; For some-times I'm naughty, too, Dol - ly, dear, as well as you.
Or, when thwarted, sulk and ery. So, my Dol - ly, you must be Good and gen - tle, just like me.



TWINKLE, LITTLE STAR.

Jane Taylor.

Not too slow.

French Air.



1. Twin-kle,twin-kle, lit - tle star; How I won - der what you are, Up a - bove the world so
2. When the blaz-ing sun is gone, When he noth-ing shines up - on, Then you show your lit - tle
3. Then the trav'ler in the dark Thanks you for your ti - ny spark; He could not see which way to
4. In the dark blue sky you keep, While you thro' my win - dow peep, And you nev - er shut your



high, Like a dia-mond in the sky!
light,Twin-kle,twin-kle all the night. }
go, If you did not twin-kle so. } Twinkle,twinkle, lit - tle star, How I won - der what you are.
eye, Till the sun is in the sky.



ALPHABET SONG.

(Used with music above.)

A, B, C, D, E, F, G,
H, I, J, K, L, M, N, O, P,
Q, R, S and T, U, V,

W (double you,) and X, Y, Z,
Happy, happy shall we be,
When we've learned our A, B, C,

BILLY PRINGLE.

1. Bil - ly Prin - gle had a lit - tle pig,..... When it was young it
 2. When it was old it lived.... in clo - ver, Now... it's dead and
 3. Bil - ly Prin - gle he lay down and died,... Bet - ty Prin - gle

was not ver - y big,...
 that's all..... o - ver,
 she lay down and cried, 4. So } there was an end of one, two, and three,

ritard.

Bil - ly Prin - gle he, Bet - ty Prin - gle she, and the pig - gy wig - gy wee.

molto ritard.

ritard.

molto rit.

BOBBY SHAFTO.

Allegretto.

Bob - by Shaf - to's gone to sea, Sil - ver buck - les on his knee; He'll come back and

mf

BOBBY SHAFTO.

mar - ry me,—Pret - ty Bob - by Shaf - to, Bob - by Shaf-to's fat and fair, Comb-ing down his
yel - low hair; He's my love for - ev - er - more,—Pret - ty Bob - by Shaf - to.

THE THREE LITTLE KITTENS.

1. There were three lit - tle kit - tens Put on their mit - tens To.....
2. These..... three lit - tle kit - tens They lost their mit - tens, And.....
3. "Go..... go, naugh - ty kit - tens, And find your mit - tens, Or you
4. These..... three lit - tle kit - tens They found their mit - tens, And.....
5. "O..... Gran - ny, dear!..... Our mit-tens are here,..... Make....

eat some Christ - mas pie. Mew, mew, Mew, mew, Mew, mew, mew....
all be - gan.... to cry. Mew, mew, Mew, mew, Mew, mew, mew....
shan't have an - y pie. Mew, mew, Mew, mew, Mew, mew, mew....
joy - ful - ly they did cry. Mew, mew, Mew, mew, Mew, mew, mew....
haste and cut up the pie!" purr - rr, purr - rr, purr - rr - rr.....

RIDE A COCK-HORSE TO BANBURY CROSS.

J. W. Elliott.

mf Allegretto con spirito.

eres.

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

mf

cres.

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

f

f

HUMPTY DUMPTY.

J. W. Elliott.

p Allegretto.

eres.

Hump - ty Dump - ty, sat on a wall, Hump - ty Dump - ty had a great fall: All the king's hors - es, and

p

eres.

all the king's men, Could - n't put Hump - ty Dump - ty to - geth - er a - gain.

p ten.

ten.

fz

f p

THE LITTLE DISASTER.



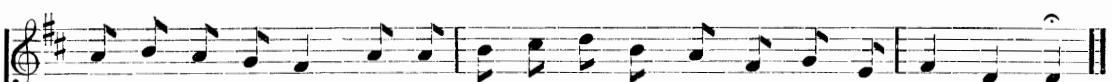
1. Once there lived a lit - tle man, Where a lit - tle riv - er ran, And he
 2. And a dog he called Fi - delle, For he loved his mas - ter well; And he
 3. Once his lit - tle maid en, Ann, With her pret - ty lit - tle can, Went a -
 4. Lit - tle maid cried out in vain, While the milk ran o'er the plain, Lit - tle
 5. Such a clat - ter now be - gan As a - larmed the lit - tle man, Who came
 6. Then to make the sto - ry short, Lit - tle po - ny with a snort Lift - ed

mf



had a lit - tle farm and lit - tle dai - ry O! And he had a lit - tle plough, And a
 had a lit - tle po - ny for his pleas - ure O! In a sty not ver - y big He'd a
 milk-ing when the morning sun was beam - ing O! When she fell, I don't know how, But she
 pig ran grunt-ing af - ter it so gai - ly O! While the lit - tle dog be - hind, For a
 ca - per - ing from out his lit - tle sta - ble O! Po - ny trod on dog - gy's toes, Dog - gy
 up his lit - tle heels so ver - y elev - er O! And the man he tum - bled down, And he

Ped. Ped. Ped.



lit - tle dap - pled cow, Which he of - ten called his pret - ty lit - tle Fai - ry O!
 frish - y lit - tle pig, Which he of - ten called his lit - tle pig - gy treas - ure O!
 stumbled o'er the plough, And the cow was quite as - ton - ished at her scream - ing O!
 share was much in - clinied, So he pulled back squeaking pig - gy by the tail - y O!
 snapped at pig - gy's nose, Pig - gy made as great as noise as he was a - ble O!
 near - ly cracked his crown, And this on - ly made the mat - ter worse than ev - er O!

Ped.

TEN LITTLE NIGGERS.

1. Ten lit - tle nig - gers go - ing out to dine, One choked his
 2. Eight lit - tle nig - gers, slept un - til e - leven, One o - ver -
 3. Six lit - tle nig - gers play - ing with a hive, A bum - ble - bee
 4. Four lit - tle nig - gers go - ing out to sea, A red her - ring
 5. Two lit - tle nig - gers sit - ting in the sun, One got.....
 6. One lit - tle nig - ger, with his lit - tle wife, Lived all his

lit - tle self, and then.... there were nine; Nine lit - tle nig - gers
 slept him - self, and then.... there were seven; Seven lit - tle nig - gers
 killed... one, and then.... there were five; Five lit - tle nig - gers
 swal-lowed one, and then.... there were three; Three lit - tle nig - gers
 friz - zled up, and then.... there was one; One lit - tle nig - ger,
 days..... a..... hap - py lit - tle life; One lit - tle coup - le,

cry - ing at his fate, One cried him - self a - way, and then there were eight.
 cut - ting up..... sticks, One chopped him - self in halves, and then there were six.
 go - ing in for law, One got in chan - ce - ry, and then there were four.
 walk - ing in the zoo, A big bear... cud-dled one, and then there were two.
 liv - ing all a - lone, He got... mar - ried and then there were none.
 dwell - ing by the shore, Soon raised a fam - i - ly of two nig - gers more.

TEN LITTLE NIGGERS.

CHORUS.

1-5. One lit - tle, two lit - tle, three lit - tle, four lit - tle, five lit - tle nig - ger boys;
 6. One lit - tle, two lit - tle, three lit - tle, four lit - tle, five lit - tle nig - gers more;

Six lit - tle, seven lit - tle, eight lit - tle, nine lit - tle, ten lit - tle nig - ger boys.
 Six lit - tle, seven lit - tle, eight lit - tle, nine lit - tle, ten lit - tle nig - gers more.

THE SNOW MAN.

A. S. Gatty.

A. S. Gatty.

1. Come out, dear Dol - ly, and make a snow man, Ha! ha! ev - er so big;
 2. Run in, dear Dol - ly, and fetch pa - pa's hat, Ha! ha! out in the hall;

You must work, Dol - ly, as hard as you can, Ha! ha! dig, Dol - ly, dig.
 O what a pit - y we've made him so fat, Ha! ha! 'twon't fit at all.

THE SNOW MAN.

You get the snow while I make his head, And pick me two stones for his eyes;.....
O Dol - ly dear, how elum - sy you are! You've knocked a great hole in the side..... Of

We'll try and make him like un - cle Ned, To take dear pa - pa by sur -prise.
fa-ther's new hat, and here comes ma - ma, So Dol - ly, let's run.... and hide.

We'll make his arms and his legs ver - y stout, Oh, dear! won't it be fun!
If, Dol - ly, moth - er should ask by and by, Ha! ha! how did you that?

Just as if poor un - cle Ned had the gout, Quick! quick! let's get it done!
Tell her we'll save all our pen - nies to buy, Ha! ha! fa - ther a hat.

CURLY LOCKS!

J. W. Elliott.

Andante.

Sheet music for "Curly Locks!" featuring two staves. The top staff is for the voice and the bottom staff is for the piano. The key signature is B-flat major (two flats). The time signature is common time (indicated by '6' over '8'). The vocal part starts with a piano dynamic (p) and a sixteenth-note pattern. The piano part consists of sustained chords. The lyrics are: "Cur - ly locks! cur - ly locks! wilt thou be mine? Thou shalt not wash dish - es nor yet feed the swine; But sit on a cush-ion, and sew a fine seam. And feast up - on straw-ber - ries, su - gar, and cream." The piano part includes dynamics like crescendo (cres.), forte (f), piano (p), and fz (fortissimo).

I LOVE LITTLE PUSSY.

J. W. Elliott.

Andante non troppo.
p With tenderness.

Sheet music for "I Love Little Pussy." featuring two staves. The top staff is for the voice and the bottom staff is for the piano. The key signature is C major (no sharps or flats). The time signature is common time (indicated by '6' over '8'). The vocal part starts with a piano dynamic (p) and a sixteenth-note pattern. The piano part consists of sustained chords. The lyrics are: "I love lit - the Pus-sy, her coat is so warm, And if I don't hurt her, she'll do me no harm. I'll sit by the fire and give her some food, And Pus-sy will love me, be-cause I am good." The piano part includes dynamics like crescendo (cres.), dim. e ritard., fz (fortissimo), piano (p), and pp (pianissimo).

LITTLE MAN AND MAID.

1. There was a lit - the man And he wooed a lit - the maid, And he said, "Lit - the
 2. The lit - the maid re - plied, (Some say a lit - the sighed,) "But... what shall we

maid, will you wed, wed, wed? I have lit - the more to say..... Than
 have to..... eat, eat, eat? Will the love that you are rich in Make

'will you, yea or may?' For least said is soon - est men - ded - ded - ded - ded."
 fire in the kitch - en? Or the lit - the god of love turn the spit, spit, spit?"

CHARLEY OVER THE WATER.

1. O - ver the wa - ter and o - ver the lea, And o - ver the wa - ter to
 2. O - ver the wa - ter and o - ver the sea, And o - ver the wa - ter to

CHARLEY OVER THE WATER.

Char - ley; And Char - ley loves good ale and wine, And Char - ley loves good
 Char - ley; I'll have none of your mas - ty beef, And I'll have none of your

bran - dy, And Char - ley loves a pret - ty girl As sweet as sug - ar can-dy.
 bar - ley. But I'll have some of your ver - y best flour To make a white cake for my Charley.

IF ALL THE WORLD WERE PAPER.

If all the world were pa - per, And all the sea were ink..... And

mp

all the trees were bread and cheese, What should we do for drink?

cresc. *mf*

THE FEAST OF LANTERNS.

J. W. Elliott.

Allegretto e marcato.

Musical score for 'The Feast of Lanterns' featuring three staves. The top staff uses a treble clef, a key signature of one flat, and a 2/4 time signature. The middle staff uses a bass clef, a key signature of one flat, and a 2/4 time signature. The bottom staff uses a bass clef, a key signature of one flat, and a 2/4 time signature. The vocal line includes lyrics: 'Tching - a - ring - a - ring - tching, Feast of Lan - terns,' followed by 'What a lot of chop - sticks, bombs and gongs; Four - and - twen - ty thou - sand' and 'crink - um - crank - ums, All a - mong the bells and the ding - dongs.' The piano accompaniment provides harmonic support with various chords and rhythmic patterns.

SIX LITTLE SNAILS.

J. W. Elliott.

mf Allegretto e marcato.

Musical score for 'Six Little Snails' featuring three staves. The top staff uses a treble clef, a key signature of one sharp, and a 2/4 time signature. The middle staff uses a bass clef, a key signature of one sharp, and a 2/4 time signature. The bottom staff uses a bass clef, a key signature of one sharp, and a 2/4 time signature. The vocal line includes lyrics: 'Six lit - tle snails Liv'd in a tree, John - ny threw a big stone, Down came three.' The piano accompaniment provides harmonic support with various chords and rhythmic patterns.

THREE LITTLE KITTENS.



1. Once three lit - the kit-tens they lost their mit-tens, And they be - gan to cry,.....
 2. The three lit - tle kit-tens they found their mit-tens, And they be - gan to cry,.....
 3. The three lit - tle kit-tens put on their mit-tens, And soon ate up the pie,.....
 4. The three lit - tle kit-tens they washed their mit-tens, And hung them up to dry,.....



Oh! mam - my dear, We sad - ly fear, Our mit - tens we have lost..... What,
 Oh! mam - my dear, See here, see here, Our mit - tens we have found..... What,
 Oh! mam - my dear, We great - ly fear Our mit - tens we have soil'd..... What,
 Oh! mam - my dear, Look here, look here, Our mit - tens we have wash'd..... What,



lost your mit-tens, You naugh - ty kit-tens, Then you shall have no pie.....
 found your mit-tens, You dar - ling kit-tens, Then you shall have some pie..... } Mi - ew,
 soil'd your mit-tens, You naugh - ty kit-tens, Then they be - gan to sigh..... } Mi - ew,
 wash'd your mit-tens, You dar - ling kit-tens, I smell a rat close by..... Mi - ew,



Mi - ew, Me - ou. sf



HOT CROSS BUNS.



1. Hot cross buns, One a pen - ny buns; One a pen - ny, Two a pen - ny, Hot cross buns.
2. Fresh,sweet buns, Come and buy my buns; One a pen - ny, Two a pen - ny, Fresh,sweet buns.
3. Nice, light buns, Buy my cur - rant buns; Come and try them, Then you'll buy them,Nice.light buns.



THE PLOUGH BOY IN LUCK.

Musical notation for "The Plough Boy in Luck". The melody is in the treble clef staff. A dynamic marking "f" (fortissimo) is placed above the first measure of the vocal line.

1. My dad - dy is dead; but I can't tell you how; He..... left..... me six
 2. I sold my six hor - ses to buy me a cow: And..... was - n't that a
 3. I sold..... my cow to..... buy me a calf, For I nev - er made a
 4. I sold..... my calf to..... buy me a cat, To sit down be - fore the
 5. I sold..... my cat to..... buy me a mouse, But she took fire in her

Musical notation for the second part of "The Plough Boy in Luck", featuring a bass clef staff below the treble clef staff. The lyrics describe a series of misfortunes:

hor - ses to fol - low the plough; With my whim wham wad - dle ho!
 pret - ty thing to fol - low the plough? With my whim wham wad - dle ho!
 bar - gain but I lost the best half, With my whim wham wad - dle ho!
 fire..... to..... warm her lit - tle back. With my whim wham wad - dle ho!
 tail..... and so burnt up my house. With my whim wham wad - dle ho!

THE PLOUGH BOY IN LUCK.

Strim stram strad - dle ho ! Bub - ble ho ! pret - ty boy, o - ver the brow.

I HAD A LITTLE DOGGY.

J. W. Elliott.

mp Andante non troppo.

1. I had a lit - tle dog - gy that used to sit and beg, But
 2. Ah! dog - gy, don't you think you should ver - y faith - ful be, For
 3. But, dog - gy, you must prom - ise (and mind your word you keep) Not

dog - gy tum - bled down the stairs, and broke his lit - tle leg; Oh! dog - gy, I will nurse you, and having such a lov - ing friend to com-fort you as me. And when your leg is bet - ter, and once to tease the lit - tle lambs, or run a - mong the sheep. And then the yel - low "chicks," that

p ten. *cres.*

a tempo.

try to make you well; And you shall have a col - lar with a pret - ty lit - tle bell. you can run and play, We'll have a scamp - er in the fields, and see them mak - ing hay. play up - on the grass, You must not ev - en wag your tail to scare them as you pass

cres. e sos. *p e stacc.*

THE FROG'S WOOING.

1. It was the frog lived in..... the well, Heigh - ho says

Row - ley ;..... And the mer - ry mouse un - der the mill, With a

Row - ley, Pow - ley, Gam - mon, and Spin - ach, Heigh - ho ! says An - thony Row - ley.....

2. The frog he would a-wooing ride, Heigh-ho, &c.
Sword and buckler at his side, With a, &c.
3. When upon his high horse set, Heigh-ho, &c.
His boots they shone as black as jet, With a, &c.
4. When he came to the merry mill-pin, Heigh-ho, &c.
"Lady Mouse, are you within?" With a &c.
5. Then came out the dusty mouse, Heigh-ho, &c.
"I am the lady of this house," With a, &c.
6. "Hast thou any mind of me?" Heigh-ho, &c.
"I have e'en great mind of thee," With a, &c.
7. "But who shall now this marriage make?" Heigh-ho, &c.
"Our lord, which is the rat," With a, &c.
8. "What shall we have to our supper?" Heigh-ho, &c.
"Three beans in a pound of butter," With a, &c.
9. But when the supper they were at, Heigh-ho, &c.
The frog, the mouse, and e'en the rat, With a, &c.
10. Then came in Tib, our cat, Heigh-ho, &c.
And caught the mouse e'en by the back, With a, &c
11. Then they did quickly separate, Heigh-ho, &c.
The frog leaped on the floor so flat, With a, &c.
12. Then came in Diek, our drake, Heigh-ho, &c.
And drew the frog e'en to the lake, With a, &c.
13. The rat ne ran right up the wall, Heigh-ho, &c.
And so the company parted all, With a, &c.

OLD KING COLE.

Old King Cole was a mer - ry old soul, And a mer - ry old soul was he; He

mf

called for his pipe, and he called for his bowl, And he called for his fid - dlers three.

Ev - 'ry fid - dler had a..... fid - dle, And a ver - y fine fid - dle had he.

Twee-dle dee, tweedle dee tweedle dee, tweedle dee,
Twee-dle dee, tweedle dee went the fid - dlers three,
O there's none so..... rare as..... can com - pare With King Cole and his fid - dlers three.

OVER THE HILLS AND FAR AWAY.

1. Tom he was a pi - per's son, He learnt to... play when he was young; But
 2. Tom with his pipe made such a noise That he pleased both the girls and boys. And

f

all... the... tunes that.. he could play Was "O - ver the hills and far a - way."
 they all... stopped to... hear him play,..... "O - ver the hills and far a - way."

O - ver the hills and a great way off, The wind shall blow my top - knot oft.

TO BED, TO BED, SAYS SLEEPY HEAD.

To bed, to bed, says Sleep - y Head; Let's stay a - while, says

mf

TO BED, TO BED, SAYS SLEEPY HEAD.

Slow, Let's stay a - while, says Slow. Put on the pot, says

Greed - y Gut, We'll sup be - fore we go, We'll sup be - fore we go.

THERE WAS AN OLD WOMAN AND
WHAT DO YOU THINK?

There was an old wo-man and what do you think? She lived up - on nothing but victuals and drink ;

mP legato.

vie - uals and drink were the chief of her diet, Yet this pla-guey old wo-man could nev - er be quiet.

NINETEEN BIRDS.

J. W. Elliott.

f Moderato e marcato.

1. Nine - teen birds and one bird more, Just make twen - ty, and that's a score.
 2. To the score then add but one; That will make just twen - ty - one.
 3. Now add two, and you will see You have made up twen - ty - three.
 4. If you like these clev - er tricks, Add three more for twen - ty - six.
 5. Then three more, if you have time; Now you've got to twen - ty - nine.
 6. Twen - ty - nine now quick - ly take— Add one more and thir - ty make.

TWINKLE, TWINKLE, LITTLE STAR.

J. W. Elliott.

mf Allegretto moderato.

p

1. Twink - le, twink - le, lit - tle star, How I won - der what you
 2. When the blaz - ing sun is gone, When he noth - ing shines up -
 3. Then the trav - 'ler in the dark Thanks you for your ti - ny
 4. In the dark blue sky you keep, Oft en through my cur - tains
 5. As your bright and ti - ny spark Lights the trav - 'ler in the

are! Up a - bove the world so high, Like a dia - mond in the sky.
 on, Then you show your lit - tle light, Twink - le, twink - le, all the night.
 spark: How could he see where to go, If you did not twink - le so?
 peep, For you nev - er shut your eye, Till the sun is in the sky.
 dark, Though I know not what you are, Twink - le, twink - le, lit - tle star.

JACK, BE NIMBLE.

Ethel Crowninshield.

6 8

Jack, be nim - ble, Jack, be quick, Jack, jump o - ver the can - dle stick.

6 8

Jack, be nim - ble, Jack, be quick, Jack, jump o - ver the can - dle stick.

From "More Mother Goose Songs," by Ethel Crowninshield. By permission of the author and the Milton Bradley Pub. Co.

LITTLE JACK HORNER.

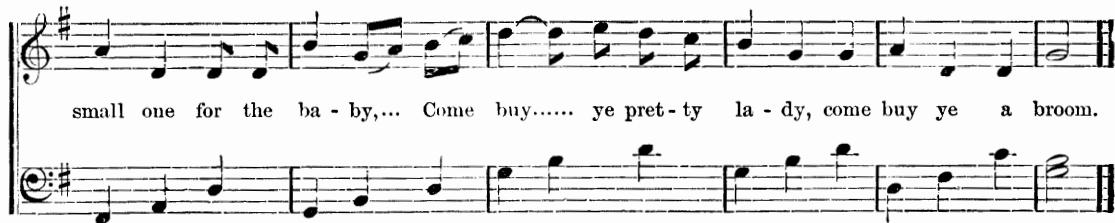
6 8

Lit - tle Jack Hor - ner sat in a cor - ner, Eat - ing a Christ - mas pie;..... He

6 8

put in his thumb, and pulled out a plum, And said, "What a good boy am I!".....

BUY A BROOM.



COCK ROBIN AND JENNY WREN.

danced, And so sweet - ly as she sung, Rob - in Red-breast lost his heart, He pie..... And..... drink nice cur - rant wine; I'll dress you like a gold-finch, Or mor - row, Rob, I'll take your of - fer kind; Cher - ry pie is ver - y good, And Wren's.... house, And sang a roun - de - lay; He sang of Rob - in Red-breast, And

was a gal-lant bird, He doffed his cap to Jen - ny Wren, Re - quest-ing to be heard, like a pea-cock gay, So if you'll have me, Jen - ny, dear, Let us ap-point the day," so is cur-rant wine; But I will wear my plain brown gown, And nev - er dress too fine," pret - ty Jen - ny Wren. And when he came un - to the end, He then be - gan a - gain.

THE FAIRY SHIP, OR THE SHIP A-SAILING.

1. A ship, a ship a - sail - ing, A - sail - ing on the sea..... And it was deep - ly
2. The four-and-twen - ty sail - ors That stood between the decks,... Were four-and-twen - ty

la - den With pret - ty things for me..... There were rai - sins in the cab - in. And white mice With rings a - bout their necks... The..... cap - tain was a duck, a duck, With a

almonds in the hold;... The sails were made of sat - in, And the mast it was of gold. jack - et on his back, And when this fai - ry ship set sail, The cap - tain he said, "Quack!"

OH, DEAR! WHAT CAN THE MATTER BE?



1. Oh, dear! What can the mat - ter be? Dear, dear, what can the mat - ter be? Oh, dear!
2. Oh, dear! What can the mat - ter be? Dear, dear, what can the mat - ter be? Oh, dear!



What can the mat - ter be? Johnny's so long at the fair..... He prom - ised to buy me a
What can the mat - ter be? Johnny's so long at the fair..... He prom - ised to bring me a



trin - ket to please me, An then for a smile, O, he vowed he would tease me, He
bas - ket of pos - ies, A gar - land of lil - ies, A gift of red ros - es, A



prom - ised to bring me a bunch of blue rib - bons To tie up my bon - nie brown hair.
lit - tle straw hat to set off the blue rib - bons That tie up my bon - nie brown hair.



THE NORTH WIND DOTH BLOW.

Andante espressivo.

J. W. Elliott.

dim.

p

The musical score consists of four staves of music for voice and piano. The vocal line starts with a melodic line in G major, 6/8 time, with dynamic markings *p sos.*, *eres.*, *mf*, and *dim.*. The lyrics describe a cold winter scene where the north wind blows and robins huddle together for warmth. The piano accompaniment provides harmonic support with chords and bass notes. The vocal line continues with *p sos.*, *eres.*, *mf*, *dim.*, and *p* markings. The lyrics mention robins sitting in a barn to stay warm. The piano part features sustained notes and chords. The vocal line concludes with *cres.*, *dim.*, and *pp* markings, with the final lyrics about the poor thing.

IS JOHN SMITH WITHIN?

Andante con moto.
p Time well marked.

J. W. Elliott.

The musical score consists of four staves of music for voice and piano. The vocal line starts with a melodic line in G major, 2/4 time, with dynamic markings *mf*, *p*, and *f*. The lyrics ask if John Smith is home and if he can set a shoe. The piano accompaniment provides harmonic support with chords and bass notes. The vocal line continues with *p*, *mf*, *p*, and *f* markings. The lyrics continue with "Ay, mar-ry, two," followed by a repeat of the question. The piano part features sustained notes and chords. The vocal line concludes with *f*.

p e scherzo.

sf

fz

ten.

fz

fz

ten.

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

p e scherzo.

ten.

ten.

DANCE A BABY DIDDY.

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

mp

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

THREE CHILDREN.

1. Three chil - dren slid - ing on the ice, All on a sum - mer's day,..... As
 2. Now, had these chil - dren been at home, Or slid - ing on dry ground,..... Ten
 3. You par - ents all that chil - dren have, And you too that have none,..... If

legato.

it fell out, they all fell in, The rest... they ran a - way.....
 thou - sand pounds to one pen - ny, They had... not all been drowned.....
 you would have them safe a - broad, Pray keep.. them safe at home.....

TOM, TOM, THE PIPER'S SON.

Musical score for "Tom, Tom, the Piper's Son." The score consists of two staves. The top staff uses a treble clef, a key signature of one sharp (F#), and a common time (indicated by a '4'). The lyrics are: "Tom, Tom, the pi - per's son, Stole a..... pig and a - way did run; The". The bottom staff uses a bass clef, a key signature of one sharp (F#), and a common time (indicated by a '4'). It features a dynamic marking 'f' (fortissimo) at the beginning. The lyrics continue: "pig was eat, and Tom was beat, And Tom went roar - ing down the street." The music consists of eighth and sixteenth note patterns.

CHRISTMAS DAY IN THE MORNING.

Musical score for "Christmas Day in the Morning." The score consists of three staves. The top staff uses a treble clef, a key signature of one flat (B-flat), and a common time (indicated by a '4'). The lyrics are: "1. Dame, get up..... and bake your pies, Bake your pies, bake your pies; 2. Dame, what makes your maid - ens lie, Maid - ens lie, maid - ens lie? 3. Dame, what makes your ducks to die; Ducks to die, ducks .. to die? 4. Their wings are cut,... they can - not fly, Can - not fly; can - not fly; Their". The middle staff uses a bass clef, a key signature of one flat (B-flat), and a common time (indicated by a '4'). The bottom staff uses a bass clef, a key signature of one flat (B-flat), and a common time (indicated by a '4'). The lyrics continue: "Dame, get up..... and bake your pies, On Christ - mas - day in the morn - ing. Dame, what makes your maid - ens lie, On Christ - mas - day in the morn - ing? Dame, what makes your ducks to die, On Christ - mas - day in the morn - ing? wings are cut,... they can - not fly, On Christ - mas - day in the morn - ing?". The music includes a dynamic marking 'Ped.' (pedal) at the end of the piece.

MISTRESS MARY.

J. W. Elliott.

Allegretto moderato.

Mis - tress Ma - ry quite con - tra - ry, How does your gar - den grow? With
cock - le - shells, and sil - ver bells, And fair maids all in a row.

DING, DONG, BELL.

J. W. Elliott.

Allegretto moderato.

Ding, dong, bell, Pussy's in the well; Who put her in? Lit - tle Johnny Green; Who pull'd her out?
Lit - tle Tom - my Trout. What a naugh - ty boy was that, To drown poor Pus - sy - Cat.

DICKORY DOCK.

Hick - o - ry, dick - o - ry dock!..... The mouse ran up the clock;..... The
 clock struck one, The mouse ran down, Hick - o - ry, dick - o - ry dock'.....
 m^f ritard. accel. ff.

LITTLE BO-PEEP.

1. Lit - tle Bo-Peep, she lost... her sheep, And did - n't know where to find them;
 2. Lit - tle Bo-Peep fell fast... a - sleep, And dreamt she heard them bleet - ing; But
 3. Then up she took her lit - tle crook, De - ter - mined for..... to find them, She
 happened one day as Bo-Peep did stray In - to..... a mead-ow hard by,.....
 heaved..... a sigh and wiped...her eye, Then went... o'er hill... and dale,..... And

mP

Let them a - lone, they'll all..... come home, And bring... their tails be - hind them.
 when she a - woke, she.... found it a joke, For they.....were still a - fleet - ing.
 found them in - deed, but it made her heart bleed For they'd left their tails be - hind them. 4. It
 There she es - pied their tails side by side, All hung on a tree to dry..... 5. She
 tried what she could, as a shep-herd - ess should, To tack to each sheep its tail.....

mf

THE THREE CROWS.

J. W. Elliott.

mp Allegretto.
SOLO. *ad lib.*

f CHORUS.

mp SOLO.

mp e stacc.

f

mp

mf

ff CHORUS.

TAFFY WAS A WELSHMAN.

J. W. Elliott.

mp Allegretto.

f

mf

1. Taf - fy was a Welshman, Taf - fy was a thief, Taf - fy came to my house, And stole a piece of beef.
 2. Then I went to his house, Taf - fy was from home, I . return'd the fa - vor, And stole a marrow bone.

mp

f

ten. *mf*

MY LADY'S GARDEN.

How does my la - dy's gar - den grow? How does my la - dy's gar - den grow? With
 sil - ver bells, and coc - kle shells, And pret - ty maids all in a row!...

NATURAL HISTORY.

1. What are lit - tle boys made of? What are lit - tle boys made of?
 2. What are lit - tle girls made of? What are lit - tle girls made of?
 3. What are young..... men made of? What are young..... men made of?
 4. What are young wo - men made of? What are young wo - men made of?

Frogs and snails and pup - py - dog's tails, And that are lit - tle boys made of.
 Su - gar and spice and all..... that's nice, And that are lit - tle girls made of.
 Sighs and leers, and croc - o - dile tears, And that are young..... men made of.
 Rib - bbons and la - ces, and sweet pret - ty fa - ces, And that are young wo - men made of.

(71)

BAA, BAA, BLACK SHEEP.

J. W. Elliott.

mp Andante.

Musical score for "BAA, BAA, BLACK SHEEP." The score consists of two staves. The top staff is for the voice and the bottom staff is for the piano. The key signature is B-flat major (two flats). The time signature is common time (indicated by '4'). The vocal part starts with a melodic line: Baa, Baa, Black Sheep, Have you an - y wool? Yes sir, yes sir, Three bags full; followed by a piano accompaniment section with dynamic fz. The vocal part continues with One for my Mas - ter, One for my Dame, But none for the lit - tle boy Who cries in the lane. The piano accompaniment features chords and sustained notes. The vocal part ends with a piano accompaniment section with dynamics cres. poco lento. and rallentando. e dim.

PUSSY-CAT, PUSSY-CAT.

J. W. Elliott.

f Allegro.

Musical score for "PUSSY-CAT, PUSSY-CAT." The score consists of two staves. The top staff is for the voice and the bottom staff is for the piano. The key signature is B-flat major (two flats). The time signature is common time (indicated by '4'). The vocal part starts with Pus - sy - cat, pus - sy - cat, where have you been? I've been to Lon - don to vis - it the Queen. The piano accompaniment features chords. The vocal part continues with Pus - sy - cat, pus - sy - cat, what did you there? I frighten'd a lit - tle mouse un - der her chair. The piano accompaniment features chords and sustained notes. Dynamics include f, p, cres., and f.

THE JOLLY MILLER.

The musical score consists of four staves of music in common time (indicated by '6/8' in the first staff). The key signature is one sharp (F# major). The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The lyrics are as follows:

There was a jol - ly mil - ler once Lived on the riv - er Dee;..... He
worked and sang from morn till night, No lark more blithe than he..... And
this the bur - den of his song For - ev - er used to be,..... "I
care for no - bod - y, no, not I, And no - bod - y cares for me".....

poco ritard.

I HAD A LITTLE NUT-TREE.

I had a lit - tle nut - tree, noth - ing would it bear
mf

But a sil - ver nut - meg and a gold - en pear; The King of Spain's daugh - ter

came to vis - it me, And all for the sake of my lit - tle nut - tree.

The musical score consists of three staves. The top staff is for the voice, starting in common time with a key signature of one sharp. The middle staff is for the piano, also in common time with one sharp. The bottom staff is for the piano, in common time with one sharp. The vocal part has lyrics in capital letters. The piano parts provide harmonic support with chords and bass notes. Measure numbers are implied by vertical bar lines.

POLLY, PUT THE KETTLE ON.

Pol - ly, put the ket - tle on, Pol - ly, put the ket - tle on. Pol - ly, put the

The musical score consists of three staves. The top staff is for the voice, starting in common time with a key signature of one sharp. The middle staff is for the piano, also in common time with one sharp. The bottom staff is for the piano, in common time with one sharp. The vocal part has lyrics in capital letters. The piano parts provide harmonic support with chords and bass notes. Measure numbers are implied by vertical bar lines.

POLLY, PUT THE KETTLE ON.

The sheet music for "Polly, Put the Kettle On." consists of two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in 12/8 time (indicated by a '12'). Both staves are in G major (indicated by a sharp sign). The lyrics are: "ket - tle on, We'll all have tea. Su - key, take it off a - gain, Su - key, take it off a - gain, Su - key, take it off a - gain, They've all gone a - way." The music features eighth-note patterns and some rests.

LUCY LOCKET.

ENGLISH.

Music ascribed to Dr. Arne.

The sheet music for "Lucy Locket" consists of three staves. The top staff is in common time (indicated by a 'C') and the middle and bottom staves are in 2/4 time (indicated by a '2' over a '4'). The key signature changes from G major (top) to C major (middle) and then to F major (bottom). The lyrics are: "Lu - ey Loc - ket lost her poc - ket, Kit - ty Fish - er found it; But ne'er a pen - ny was there in't, Ex - cept the bind - ing round it." The music includes various note values like eighth and sixteenth notes, along with rests.

THE LITTLE WOMAN.



1. There was a lit-tle woman, as I've... heard... tell,
 2. There came a - long a ped-lar whose name... was... stout,
 3. When the lit-tle woman be - gan... to a-wake,
 4. If it be..... I..... as I sup- pose it be,
 5. And when the lit-tle woman went home.... in - the dark,

Fol, lol, did-dle, did-dle dol;
 Fol, lol, did-dle, did-dle dol; He
 Fol, lol, did-dle, did-dle dol;
 Fol, lol, did-dle, did-dle dol;
 Fol, lol, did-dle, did-dle dol; Her



She... went to mar - ket, her eggs... for to sell,
 cut... her... pet - ti - coats... all... round a-bout,
 She be- gan to shiv - er, and she be - gan to shake,
 I've a lit-tle dog at home and he... knows... me;
 lit - tle... dog... did be - gin... to..... bark,

Fol, lol, did-dle, did-dle dol.
 Fol, lol, did-dle, did-dle dol.



She...went to mar - ket all on a market day, And she... fell a-sleep up-on the king's high-way;
 He... cut her pet-ti-coats... up... to her knees, Which made the lit-tle woman to shiver and... freeze,
 She be-gan to shake, and... she be-gan to cry, "O, lawk-a-mer-cy on... me!... this is none of I!"
 If.... it be I,... he will wag his lit-tle tail, And if it be not I,..... he will bark... and... rail."
 He be-gan to bark,... and... she be-gan to cry, "Lawk-a-mer-cy on... me!... this is none of I!"



Fol de rol de lol lol lol lol, Fol, lol, did-dle, did-dle dol.



SEE-SAW, MARGERY DAW.

J. W. Elliott.

Allegretto.

mf

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

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

cres. e ritard.

cres. e ritard.

TOM, THE PIPER'S SON.

J. W. Elliott.

Allegretto e marcato.

f

mf

f

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

f

mf

f

pig was eat, And Tom was beat, Which sent him howl - ing down the street.

p

f

THE OLD WOMAN IN A BASKET.

There was an old woman tossed up in a bas - ket Sev-en - ty times as high as the moon;

Where she was go-ing I could not but ask it, For in her hand she car - ried a broom. "Old

wo-man, old wo-man, old wo-man" quoth I; "O whith-er, O whith-er, O whith-er so

high?" "To sweep the cob-webs from the sky, And I'll be with you by - and - by!"

THE LAZY CAT.

J. W. Elliott.

mp Allegretto.

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

eres. *f*

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

eres. *f*

GEORGIE PORGIE.

J. W. Elliott.

mp Allegretto moderato. sempre legato.

Geor - gie Por - gie, pud - ding and pie, Kiss'd the girls and made them ery;

mp

f dim.

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

f dim.

DIDDLE, DIDDLE DUMPLING.

Ethel Crowninshield.

Did - dle, did - dle dump - ling, my son John Went to bed with his stock - ings on;
 One shoe off and one shoe on, Did - dle, did - dle dump - ling, my son John.

From "Mother Goose Songs for Little Ones," by Ethel Crowninshield. By permission of the author, and of the Milton Bradley Publishing Company.

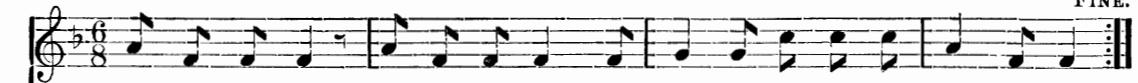
I SAW THREE SHIPS.

1. I saw...three ships come sail - ing by,..... Sail - ing by,..... sail - ing by, I
 2. And what do you think was in them then,..... In them then,..... in them then, And
 3. Three pret - ty girls...were in them then,..... In them then,..... in them then, Three
 4. And one...could whistle, and one could sing, The oth - er play on the vi - o - lin; Such

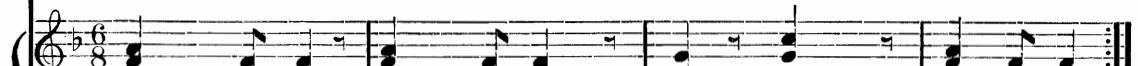
saw... three ships...come sail - ing by, On New - year's Day in the morn - ing.
 what do you think... was in them then, On New - year's Day in the morn - ing?
 pret - ty girls... were in them then, On New - year's Day in the morn - ing.
 joy... there was at the wed - ding, On New - year's Day in the morn - ing.

FIDDLE-DE-DEE.

FINE.



Fid - dle - de - dee, Fid - dle - de - dee, The fly has mar - ried the bum - ble bee.



D.C.



1. Says the fly, says he, "Will you mar - ry me? And live with me, Sweet bum - ble bee?"
2. Says the bee, says she, "I'll live un - der your wing, And you'll nev - er know I car - ry a sting."
3. So when Par - son Bee - tle had joined the pair, They both went out to take the air.
4. And the flies did buzz, And the bells did ring, Did you ev - er hear so mer - ry a thing?
5. And then to think, That of all the flies, The bum - ble bee Should car - ry the prize!



LAVENDER'S BLUE.



1. Lav-en-der's blue, did-dle, did-dle, Lavender's green, When I am king, diddle diddle, You shall be queen.
2. Call up your men, did-dle, did-dle, Set them to work, Some to the plow, did-dle diddle, Some to the cart.
3. Some to make hay,diddle, did-dle,Some to cut corn, While you and I, diddle diddle, Keep ourselves warm.



WILL YOU WALK A LITTLE FASTER?

Lewis Carroll.

From "Alice's Adventures in Wonderland."

A. S. Gatty.

Allegro.

1. "Will you walk a lit - tie fast - er?" said a
 2. You can real - ly have no no - tion how de -
 3. "What mat - ters it how far we go?" his

Whit - ing to a Snail, "There's a Por - poise close be - hind me, and he's tread-ing on my
 light - ful it will be, When they take us up and throw us, with the lob - ster - s out to
 seal - y friend re - plied, "There is an - oth - er shore, you know, up - on the o - ther

tail, See how eag - er - ly the Lob - ster - s and the Tur - tles all ad - vance, They are
 sea, But the Snail re - plied, "Too far, too far," and gave a look as - kance, Said he
 side - The..... fur - ther off from Eng - land, the near - er is to France Then...

wait - ing on the shin - gle, won't you come and join the dance? Will you, won't you, will you, won't you,
 thanked the Whiting kind - ly, but he could not join the dance, Would not, could not, would not, could not,
 turn not pale, be - lov - ed Snail, but come and join the dance. Will you, won't you, will you, won't you,

WILL YOU WALK A LITTLE FASTER?



LITTLE THINGS.

Julia Fletcher Carney.

1. Lit - tle drops of wa - ter, Lit - tle grains of sand,.....
 2. And the lit - tle mo - ments, Hum - ble though they be,.....
 3. So our lit - tle er - rors, Lead the soul a - way,.....
 4. Lit - tle deeds of kind - ness, Lit - tle words of love,.....
 5. Lit - tle seeds of mer - ey, Sown by youth - ful hands,.....

Make the might - y o - cean And the beau - teous land.....
 Make the might - y a - ges Of e - ter - ni - ty.....
 From the paths of vir - tue, Oft in sin to stray.....
 Make our earth an E - den Like the Heav'n a - bove.....
 Grow to bless the na - tions Far in heath - en lands.....

BEAN PORRIDGE HOT.

Ethel Crowninshield.

Musical score for "Bean Porridge Hot." featuring three staves of music in common time (C). The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The lyrics are written below the notes. The music consists of eighth and sixteenth note patterns.

Bean porridge hot, Bean porridge cold, Bean porridge in the pot nine days old;
Some like it hot, Some like it cold, Some like it in the pot nine days old.

From "Mother Goose Songs for Little Ones," by Ethel Crowninshield. By permission of the author and of the Milton Bradley Publishing Co.

GIRLS AND BOYS.

Musical score for "Girls and Boys." featuring three staves of music in common time (C) with a key signature of two sharps. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The lyrics are written below the notes. The music includes a dynamic instruction "mf legato." in the middle section.

1. { Girls and boys come out to play, The moon doth shine as bright as day; }
Leave your sup-er and leave your sleep; Come to your play-fel-lows in the street;

1. { Come with a whoop, and come with a call, A Come with a good will or not at all. }
Up the lad-der and down the wall, A pen - ny loaf... will serve you all.

HEY, DIDDLE DIDDLE.

J. W. Elliott.

f Allegro.

Hey, did-dle, did - dle, The cat and the fid - dle, The cow jump'd o - ver the moon; The
lit - tle dog laughed To see such sport, And the dish ran af - ter the spoon.

THE MAN IN THE MOON.

J. W. Elliott.

f Moderato.

The Man in the Moon Came down too soon, And asked his way to
Nor - wich; He went by the south, And burnt his mouth With eat - ing cold plum-por - ridge.

THE THREE LITTLE PIGS.

A. S. Gatty.

A. S. Gatty.

1. A jol - ly old sow once lived in a sty, And three lit - tle pig-gies," had she.....
 2. "My dear lit - tle brothers" said one of the brats, "My dear lit - tle pig-gies said he;.....
 3. Then these lit - tle piggies grew skin - ny and lean, And lean they might ver - y well be;.....
 4. Lo, af - ter a time these lit - tle pigs died, They all died of fe - lo de se;.....
 MORAL. 5. A mor - al there is to this lit - tle song, A mor - al that's eas - y to see;....

This block contains two staves of musical notation. The top staff is for the voice and the bottom staff is for the piano right hand (R.H.). The music consists of eighth-note patterns typical of a children's sing-along.

This block shows the continuation of the musical score. The lyrics describe the difficulty of pronouncing "Umph! umph! umph!" and encourage children to try it while young.

And she wad-dled about say-ing "Umph! umph! umph!" While the lit - tle ones said "Wee! wee!"
 'Let us all for the future say, "Umph! umph! umph!" Tis so child-ish to say "Wee! wee!"
 For... somehow they *couldn't* say "Umph! umph! umph!" And they *wouldn't* say, "Wee! wee! wee!"
 From try - ing too hard to say "Umph! umph! umph!" When they on-ly could say "Wee! wee!"
 Don't... try while yet young to say "Umph! umph! umph!" For you on - ly can say "Wee! wee!"

This block shows the continuation of the musical score. The piano part features a dynamic marking "rall." (rallentando) over several measures.

This block shows the continuation of the musical score. The lyrics repeat the encouragement to try saying "Umph! umph! umph!" while young.

And she wad-dled a - bout,saying "Umph! umph! umph!" While the lit-tle ones said "Wee! wee?"
 Let us all for the future say, "Umph! umph! umph!" Tis so child-ish to say "Wee! wee!"
 For... some-how they could - n't say "Umph! umph! umph!" And they wouldn't say, "Wee! wee! wee!"
 From... try - ing too hard to say "Umph! umph! umph!" When they on-ly could say "Wee! wee!"
 Don't... try while yet young to say "Umph! umph! umph!" For you on - ly can say "Wee! wee!"

This block shows the continuation of the musical score. The piano part features a dynamic marking "rall." (rallentando) over several measures.

DING DONG BELL.

Ding dong bell! Pus-sy's in the well! Who put her in? Lit-tle Tom-my Lin.
 Who pulled her out? Lit-tle Tom-my Stout. What a naugh-ty boy was that To
 drown poor pus-sy-cat, Who ne'er did an-y harm, But killed all the mice in his fa-ther's barn.

poco rit.

The musical score consists of three staves. The top staff is for the voice, starting in common time with a key signature of one sharp. The middle staff is for the right hand of the piano, also in common time with one sharp. The bottom staff is for the left hand of the piano, in common time with one sharp. The music features eighth and sixteenth note patterns, with some sustained notes and rests.

PUSS AT COURT.

1. "Pus-sy-cat, pus-sy-cat, where have you been?" "I've been to Lon-don to look at the Queen."
 2. "Pus-sy-cat, pus-sy-cat, what did you there?" "I caught a lit-tle mouse un-der the chair."

The musical score consists of three staves. The top staff is for the voice, starting in common time with a key signature of one sharp. The middle staff is for the right hand of the piano, also in common time with one sharp. The bottom staff is for the left hand of the piano, in common time with one sharp. The music features eighth and sixteenth note patterns, with some sustained notes and rests. The lyrics are integrated directly into the vocal line.

HOT CROSS BUNS!

Hot Cross Buns! Hot Cross buns! One a pen-ny, two a pen-ny, Hot Cross Buns!

If you have no daugh - ters, If you have no daugh - ters, If you have no

daugh - ters, Pray give them to your sons; But if you have none of

these lit - tle elves, Then you must eat them all your - selves.

GOOSEY, GOOSEY GANDER.

J. W. Elliott.

mp Andante con moto.

Goo - sey, goo - sey gan - der, Whith - er shall I wan - der?

poco cres.

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

poco cres.

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

LITTLE JUMPING JOAN.

J. W. Elliott.

f Moderato con moto. dim. — cresc. — — —

Here am I, lit - tle jump-ing Joan; When no - bod-y's with me, I'm al - ways a - lone.

SING A SONG OF SIXPENCE.

1. Sing a song of six - pence, a pock - et full of rye;..... Four and twenty
 2. The king was in his coun-ting house,... coun - ting out his mon - ey ; The queen was in the

black - birds baked in a pie;..... When the pie was o - pen the
 par - lor eat - ing bread an hon - ey ; The maid was in the gar - den.....

birds be - gan to sing, Was - n't that a dain - ty dish to set be - fore the king?
 hang - ing out her clothes, When up..... came a black - bird and pecked off her nose.

THE SQUIRREL LOVES A PLEASANT CHASE.

mf

The Squir - rel loves a pleas - ant chase, Tra la, la, la, la, la, To
 catch him you must run a race, Tra la, la, la, la, la, Hold

mf

THE SQUIRREL LOVES A PLEASANT CHASE.

Musical score for 'The Squirrel Loves a Pleasant Chase.' The score consists of two staves. The top staff is for the voice, starting with a treble clef, a key signature of one flat, and a common time signature. The lyrics are: 'out your hands and we will see, Which of the two will quick - er'. The bottom staff is for the piano, featuring a bass clef and a common time signature. The second staff continues with the lyrics: 'be! Tra la, la, la, la, la, Tra la, la, la, la, la.'

THE CHILD AND THE STAR.

Andante con moto e tranquillo.

J. W. Elliott.

Musical score for 'The Child and the Star.' The score includes lyrics and piano accompaniment. The lyrics are:

1. Lit - tle star that shines so bright, Come and peep at me to - night, For I
2. Lit - tle star! O tell me pray, Where you hide your - self all day? Have you
3. Lit - tle Child! at you I peep While you lie so fast a - sleep; But when
4. For I've ma - ny friends on high, Liv - ing with me in the sky, And a

The piano accompaniment features a bass clef, a key signature of one flat, and a common time signature. The score includes dynamics like *p* (piano), *cres.* (crescendo), and *ten.* (tenuto). The lyrics continue below the piano part:

oft - en watch for you In the pret - ty sky so blue.
 got a home like me, And a fa - ther kind to see?
 morn be - gins to break, I my home - ward jour - ney take.
 lov - ing Fa - ther, too, Who com - mands what I'm to do.

GOOD MORNING, MERRY SUNSHINE.

Eleanor Smith.

Con anima.

1. Good morn - ing mer - ry sun - shine, How did you wake so soon? You've
 2. I nev - er go to sleep, dear child, I just go 'round to see My

scared the lit - tle stars a - way, And driv'n a - way the moon. I
 lit - tle chil - dren of the east, Who rise and watch for me. I

saw you go to sleep, last night, Be - fore I ceased my play - ing; How
 wak - en all the birds and bees, And flow - ers on my way, And

did you get 'way o - ver there, And where have you been stay - ing?
 last of all the lit - tle child, Who staid out late to play.....

rit. e dim.

rit e dim.

From "Songs for Little Children," Part I, by Eleanor Smith, by kind permission of Thomas Charles Co.

THE DEATH AND BURIAL OF COCK ROBIN.

J . W. Elliott.

mP Andante con moto.

Who kill'd Cock Ro-bin? "I," said the Sparrow; "With my bow and ar-row I kill'd Cock Ro-bin."

poco cres. *rit.* *mf con moto.*

Who saw him die? "I," said the Fly; "With my lit-tle eye I saw him die." Who caught his blood?

dim. *mf e sos.* *mP* *molto staccato.*

"I," said the Fish; "With my lit-tle dish I caught his blood." Who'll make his shroud? "I," said the Beetle; "With

dim. *mP* *molto staccato.*

my thread and need-le I'll make his shroud." Who'll bear the torch? "I," said the Lin-net. "Will

f > rit. > fz *f* *Allegretto.*

f > rit. > fz *f* *mf*

THE DEATH AND BURIAL OF COCK ROBIN.

f > *mfp marcato.*

come in a min-ute; I'll bear the torch." Who'll be the clerk? "I," said the Lark,

f > *mp*

"I'll say A-men in the dark; I'll be the clerk." Who'll dig his grave?

mf

"I," said the Owl; "With my spade and showl I'll dig his grave."..... Who'll be the Par-son?

cres. *f* *p*

trem.

cres. *dim.* *p* *p With tenderness.*

"I," said the Rook; "With my lit-tle book I'll be the Par - son. Who'll be chief mourner?"

cres. *dim.* *p*

THE DEATH AND BURIAL OF COCK ROBIN.

poco cres. *p* *mp*

"I," said the Dove; "I mourn for my love, I'll be chief mourner." Who'll sing his dirge?

poco cres. *p* *mp* *fz*

"I," said the Thrush; "As I sing in a bush, I'll sing his dirge." Who'll car - ry his
8va. (right hand only.) *loc.*

cres. *tr.* *tr.* *tr.* *p* *mp* *Allegretto moderato.*

cres. *Ped.* * *Ped.* * *Ped.* * *mp Allegretto moderato.*

cres. *f rallentando.*

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

cres. *f rallentando.*

mf *f poco rit.* *p Mournfully.*

Who'll toll the bell? "I," said the Bull; "Because I can pull, I'll tol - the bell." All the
marcato.

mp *cres.* *f poco rit.* *Andantino.*

THE DEATH AND BURIAL OF COCK ROBIN.

A musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in treble, alto, and bass clefs respectively. The piano part is in bass and treble clefs. The music consists of two staves. The first staff starts with a dynamic 'p' and includes lyrics about birds of the air. The second staff begins with 'pp e sos.' and 'fz'. The piano part features sustained notes and chords. The vocal parts sing in unison at the end.

NOTE.—This makes a very pretty entertainment, when given by children, dressed in costume. The costumes may be simple, consisting of beaks of pasteboard, tied on the face, and robes of cambric, in different colors, to represent the different birds. The questions are all sung by one adult, or child, who is the Judge, and the others come in, one by one, answering the questions and standing in line until the number is complete. Any costumer can furnish a head for the Bull.

THE MUFFIN MAN.

A musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in treble, alto, and bass clefs respectively. The piano part is in bass and treble clefs. The music consists of four staves. The first two staves show the melody for the first two lines of the song. The third and fourth staves show the melody for the last two lines. The piano part provides harmonic support with sustained notes and chords.

Directions.—The children form a circle, with one or more in the centre; those in the circle dance around those in the centre, singing the first verse: then they stand still while those in the centre sing the second verse, afterward choosing others to join them in the centre, and continuing to ask the question, until all have been chosen, and they all sing together, "We all of us know the Muffin Man," &c.

TEN LITTLE INDIANS.

1. One lit - tle, two lit - tle, three lit - tle In - dians, Four lit - tle, five lit - tle, six lit - tle
 2. Ten lit - tle, nine lit - tle, eight lit - tle In - dians, Seven lit - tle, six lit - tle, five lit - tle

In - dians, Seven lit - tle, eight lit - tle, nine lit - tle In - dians, Ten lit - tle In - dian boys.
 In - dians, Four lit - tle, three lit - tle, two lit - tle In - dians, One lit - tle In - dian boy.

Directions.—During singing of the first verse, children suddenly appear one by one and stand in a row, disappearing to the second verse in like manner, hopping in Indian fashion all the time.

THE FARMER.

Allegretto.

Shall I show you how the farm - er, Shall I show you how the farm - er,
 Look 'tis so, so, that the farm - er, Look 'tis so, so, that the farm - er,

mf

Shall I show you how the farm - er, { 1. sows his
 Look 'tis so, so, that the farm - er, { 2. mows his } bar - ley and wheat?
 { 3. brings in
 4. thresh - es }

THE KING OF FRANCE.

Marcato.

1. The king of France with for - ty-thousand men, Marched up the hill and then marched back again.
 2. The king of France with for - ty-thousand men, Gave sa - lute and then marched back again.
 3. The king of France with for - ty-thousand men, Beat their drums and then marched back again.
 4. The king of France with for - ty-thousand men, Blew their horns and then marched back again.
 5. The king of France with for - ty-thousand men, Waved their flags and then marched back again.
 6. The king of France with for - ty-thousand men, Drew their swords and then marched back again.
 7. The king of France with for - ty-thousand men, Shouldered arms and then marched back again.

Directions.—Children form in two rows, facing each other, each having a leader: the leaders, in turn, march forward three steps, singing and gesticulating, after which the two rows march toward each other, repeating what the leaders have done.

LET YOUR FEET TRAMP! TRAMP!

Let your feet Tramp! Tramp! Let your hands clap, clap, As each one makes a bow,..... Tra, la,
 la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

LET YOUR FEET TRAMP! TRAMP!

la. Tra, la, la, la, la, la, la, la, la, As each one makes a bow.....

SOLDIER BOY.

Sol - dier boy, sol - dier boy, where are you go - ing, Wav - ing so
 proud - ly the Red, White and Blue? I'm go - ing to my coun - try where
 du - ty is call - ing, If you'll be a sol - dier boy,— you may come too.

(99)

LONDON BRIDGE.

1. Lon - don bridge is fall - ing down, Fall - ing down, fall - ing down,
 2. Build it up with i - ron bars, I - ron bars, i - ron bars,
 3. I - ron bars will bend and break, Bend and break, bend and break,
 4. Build it up with gold and silver, Gold and silver, gold and silver,

Lon - don bridge is fall - ing down, My fair la - dy.
 Build it up with i - ron bars, My fair la - dy.
 I - ron bars will bend and break, My fair la - dy.
 Build it up with gold and silver, My fair la - dy.

Directions.—Two children make the bridge by raising their arms so as to form an arch: the others form in line, each one holding on to the one in front, and pass under the arch: at the words, "My Fair Lady" the two who form the bridge let their arms fall, catching whichever child happens to be passing. He is then asked "Which do you prefer, gold or silver?" and he is sent behind one or the other of the bridge-makers, according to his choice, they having privately agreed which will stand for silver and which for gold. After all have chosen, the game ends with a tug-of-war between the two sides.

PLAY TIME.

1. Here we stand, hand in hand, Read - y for our ex - er - cise, Heads up - right,
 2. Both hands meet, then re - treat, Whirl-ing see our fin - gers go, Fold - ed now,

PLAY TIME.

with de - light Shin - ing in our laughing eyes, Sing-ing cheer-i - ly, cheer- i - ly,
let us bow, Gen - tly to each oth - er, so! Sing-ing cheer-i - ly, cheer- i - ly, cheer- i - ly,

Clapping mer- ri - ly, mer-ri - ly, mer-ri - ly, One,two,three, don't you see Where we love to be?

ITISKIT, ITASKET.

I - tis - kit, I - tas - ket, Green and yel - low bas - ket, I wrote a let - ter to my love, And

on the way I dropped it, I dropped it, I dropped it, And on the way I dropped it.

Directions.—A form of “drop the handkerchief.” To the words “I dropped it” the handkerchief is dropped behind some child, by another running around the outside of circle, and that child must pick it up, run around and drop it behind some other child, and so on.

WE COME TO SEE MISS JENNIE JONES.

Lively.

1-5. We come to see Miss Jen - nie Jones, Jen - nie Jones, Jen - ny Jones, We come to see Miss

(Spoken.)

Jen - nie Jones, How is she to day?

- | | | |
|-----------------------|----------------------|---------------------------------------|
| { 1. She's washing : | { 2. She's ironing : | We're right glad to hear it, yes, to |
| { 3. She's sweeping : | { 4. She's sick : | We're right sorry to hear it, yes, to |
| { 5. She's dead : | | |

hear it, to hear it, We're right glad to hear it, yes, And how is she to day?
hear it, to hear it, We're right sor-ry to hear it, yes, And how is she to day?

OATS, PEAS, BEANS AND BARLEY GROW.

1. Oats, peas,beans and bar - ley grow, Oats, peas,beans and bar - ley grow, Can you or I or
2. Thus the farm - er sows his seed, Thus he stands and takes his ease, Stamps his foot and

OATS, PEAS, BEANS AND BARLEY GROW.

an - y one know How oats, peas, beans and bar - ley grow. Wait - ing for a part - ner,
clasps his hands, And turns a - round and views the land. Tra, la, la, la, la, la,

Wait - ing for a part - ner, O - pen the ring and choose one in, While we all gai - ly dance and sing.
Tra, la, la, la, la, la, Tra, la, la, la, la, la, la, la, Tra, la, la, la, la, la, la.

Directions.—Children form a circle with one in the centre who represents the farmer. All the circle imitate action of the various verses : during the singing of "Waiting for a partner" etc., the centre child chooses one from the circle. They dance together while the circle sings chorus of "Tra, la, la." The first child goes back to circle, and second one then chooses, and thus the game is repeated.

RING AROUND A ROSY.

Moderato.

Ring a - round a ro - sy, Sit up - on a po - sy,

mf

All the girls in our.... town Vote for un - cle Jos - ie.

FARMER IN THE DELL.

1. The farm - er in the dell, The farm - er in the dell,
High oh the der - ry oh, The farm - er in the dell.

2 The farmer takes a wife,
3 The wife takes a child,

4 The child takes the nurse,
5 The nurse takes the dog,

6 The dog takes the cat,
7 The cat takes the rat,

8 The rat takes the cheese,

9 The cheese stands alone.

Directions.—One child, the farmer, stands in the center of circle, and at the singing of first verse, chooses another, "the wife," from the circle; this one, in turn, chooses, the next and so on until the "cheese" is clapped out, and must begin again as the farmer.

LITTLE BALL.

1. Lit - tie ball... pass a - long sly - ly on your way, Pass it ver - y
2. Till at last the ball is past, we will try to find, In which lit - tle

soft - ly a - long while we are at play;
hands of ours The (Omit.....) ball will be found.

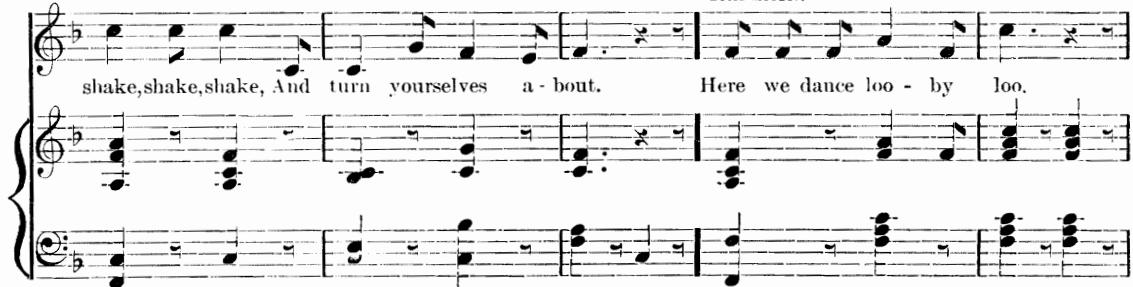
LOOBY LOO.



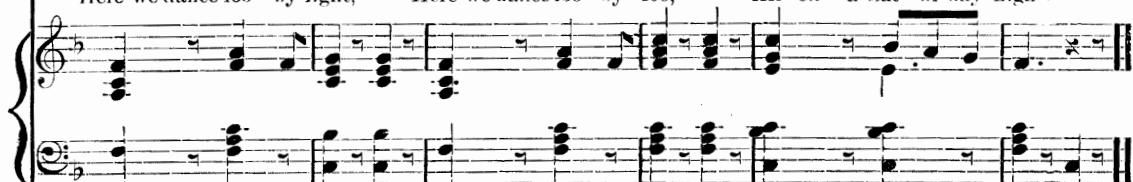
1. Put your right hands in,
 2. Put your left hands in,
 3. Put your right feet in,
 4. Put your left feet in,
 5. Put all your nod - dles in,
 6. Put your whole selves in,
- Put you right hands out, Then give your right hands a
 Put your left hands out, Then give your left hands a
 Put your right feet out, Then give your right feet a
 Put your left feet out, Then give your left feet a
 Put all your nod - dles out, Then give all your nod-dles a
 Put your whole selves out, Then give your whole selves a



REFRAIN.



shake, shake, shake, And turn yourselves a - bout. Here we dance loo - by loo.



Here we dance loo - by light, Here we dance loo - by loo, All on a Sat - ur-day night.

Directions.—Children join hands in a circle and imitate action of the different verses while singing; swaying from foot to foot, during the refrain.

WHAT CARE WE FOR GOLD?

Moderato.



{ What care we for gold or.... sil-ver? What care we for house or land?

{ What care we for ships on the o-cean, (Omit.....) Onward go-ing hand in hand?



HERE WE GO ROUND THE MULBERRY BUSH.

1. Here we go round the mul - ber - ry bush, The mul - ber - ry bush, the mul - ber - ry bush,
 2. This is the way we wash... our clothes, We wash... our clothes, we wash... our clothes,

Here we go round the mul - ber - ry bush, So ear - ly in..... the morn - ing.
 This is the way we wash our clothes, So ear - ly Mon - day morn - ing.

3 This is the way we iron our clothes, &c.
 So early Tuesday morning.
 4 This is the way we scrub the floor, &c.
 So early Wednesday morning.
 5 This is the way we mend our clothes, &c.
 So early Thursday morning.
 6 This is the way we sweep the house, &c.
 So early Friday morning.
 7 This is the way we bake our bread, &c.
 So early Saturday morning.
 8 This is the way we go to church, &c.
 So early Sunday morning.

Directions.—The game consists in simply suiting the actions to the words.

LAZY MARY, WILL YOU GET UP?

1. La - zy Ma - ry, will you get up, Will you, will you, will you get up?
 2. No, no, moth - er, I won't get up, I won't, I won't, I won't get up,

La - zy Ma - ry, will you get up, Will you get up to - day?
 No, no, moth - er, I won't get up, I won't get up to - day.

SLUMBER SONG.

Andantino.

1. Be hushed, my dear, thy moth-er's near, Thou needst no lon - ger weep ; Soft mel - o - dy she
 2. Be hushed, my dear, dry ev - 'ry tear, In sweet - est qui - et keep ; O weep not so o'er
 3. Be hushed, my dear, no thought of fear Shall break thy slum-bers deep ; An-gels a - bove, with

sings to thee, Now close thine eyes in sleep.- Now close thine eyes in sleep. Sleep, sleep !
 in-fant woe, But close thine eyes in sleep.- But close your eyes in sleep. Sleep, sleep !
 wing of Love, Their vig - ils near thee keep.-Their vig - ils near thee keep. Sleep, sleep !

DARLING, GO TO REST.

1. Evening shades are fall - ing ; Time to go to rest ; Stars are soft - ly call - ing Dar - ling to her
 2. Time to go to bed, love ; Lay thee down to sleep : Wea - ry lit - tle head, love, God will safe - ly

rest. Sweet the sleep be-fore thee Till morning light; God in heav'n watch o'er thee, My love, good-night.
 keep. Now the lit - tle kiss, love, Arms clasp so tight; Pleasant dreams of bliss, love; My love, good-night.

ULLABY.

J. W. Elliott.

Andante con moto.

1. When lit - tle Bir - die bye - bye goes, Qui - et as mice in church - es,
 2. When pret - ty Pus - sy goes to sleep, Tail and nose to - geth - er,

dim. e ritard.

cres.

He puts his head where no one knows, On one leg he perch - es. When lit - tle Ba - bie bye bye goes,
 Then lit - tle the mice a-round her creep, Lightly as a feath - er. When lit - tle Ba - bie goes to sleep,

cres.

pp legato e ben sostenuto.

poco cres. cres. rall.

On Mam-ma's arm re - pos - ing; Soon he lies be - neath the clothes, Safe in the cra - dle doz - ing.
 And he is ver - y near us, Then on tip-toe soft - ly creep, That Ba - bie may not hear us.

poco cres. cres. colla voce.

ULLABY.

eres - cen - do. dim. ritard.

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

HUSH-A-BY BABY.

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

When the bough breaks the cra - dle will fall— Down comes ba - by, cra - dle and all!

FRENCH CRADLE SONG.

Hush, my ba - by, sleep; Soon my lit - tle child will slum-ber; Hush! don't
Do - do, l'en-fant dor- *L'en-fant dor - mi - ra, ma mé - re;* *Do - do,*

p legato.

ritard. FINE.

e - ven peep, But go right to sleep, my dear. Ho - ly Moth-er, let me pray,
l'en-fant dor - *L'en-fant dor - mi - ra tan - tot.* *La Vi - er - ge bé - ni - te*

ritard. *mP*

D.C.

Rock my lit - tle child to sleep, That he soon may crawl and creep, And may call. "Papa,—Mama."
En-dor - mi - ra cet en-fant, Jus - qu'a quand il se - ra grand, Il di - ra, "Papa,—Maman."

WINKUM, WINKUM, SHUT YOUR EYE.

Allegretto.

1. Wink - um, wink - um, shut your eye, Sweet, my ba - by, lul - la - by,
2 Chick - ens long have gone to rest, Birds lie snug with - in their nest,

mf

WINKUM, WINKUM, SHUT YOUR EYE.

For the dews are fall - ing soft, Lights are flick - 'ring up a' - loft,
And my bir - die soon will be Sleep - ing like a chick - a - dee;

And the head - light's peep-ing o - ver Yon - der hill - top, capped with clov - er.
For with on - ly half a try..... Wink - um, Wink - um shuts her eye.....

ITALIAN CRADLE SONG.

(DORMI, DORMI.)

Andante.

Original by Luigi Ricci.

Sleep on, O ba - by dear - est, Thou dar - ling of my heart; Thy
Dor - mi, dor - mi, bel bam - bi - no, va - go fig - lio del mio cor, La tua

mf

moth - er stand - eth near thee, All her love and joy thou art.....
ma - dre sta - vi - ci - no, Tut - ta gio - ia tutt' a - mor.....

ULLABY FROM "ERMINIE."

E. Jakobowski.

p Moderato.

ULLABY FROM "ERMINIE."

p A little faster.

Bye, bye, drow-si-ness o'er-tak-ing, Pret-ty lit-tle eye-lids sleep..... Bye, bye,

watch-ing till thou'rt wak-ing; Dar-ling, be thy slum-ber deep.... deep! Bye, bye, bye, bye.

I WILL SING A LULLABY.

Lullaby of 17th Century.

Smoothly.

1. Gold-en slum-bers kiss your eyes, Smiles a-wake you when you rise; Sleep, pret-ty loved ones,
2. Care is heav-y, there-fore sleep; You are care, and care must keep; Sleep, pret-ty loved ones,

do not cry, And I will sing a lul-la-by, Lul-la-by, lul-la-by, lul-la-by.

OLD GÆLIC LULLABY.

Jane Taylor.

Andantino.

SLEEP, SLEEP, MY DARLING.

(DORS, DORS, MON ENFANT.)

Andante.

SLEEP, SLEEP, MY DARLING.

Pray - ing for thee. May ho - ly an - gels On wings of light, Bring to my
Pri - e pour toi, *Que les beaux an - ges des - een - dront* *Don - ner à*
 Car - eth for thee. In thy soft cra - dle Peace - ful - ly sleep; While thou dost
Veil - le sur toi. *Et le bon Dieu ne dort ja - mais,* *Mais soi-gne*

ritard.

ba - by, Dreams fair and bright. Do - do, my dar - ling, peace - ful - ly sleep.
mon bé - bé ré - ves char-mants. *Do - do, mon en - fant, dors tran-quil - le - ment.*
 slum - ber, Watch He will keep. Do - do, my dar - ling, peace - ful - ly sleep.
dans la paix mon cher bé - bé. *Do - do, mon en - fant, dors sù - re - ment.*

ritard.

ULLABY.

Lento.

1. Lul - la - by, Lul - la - by, Do not wake and weep; Soft - ly in the era - dle lie,
 2 Lul - la - by, Lul - la - by, Lov - ing watch we keep; Soft - ly in the era - dle lie,

pp

Sleep, O sleep! Soft - ly in the era - dle lie, Sleep, my dar-ling, sleep.

(115)

HUSH, MY BABE.

Isaac Watts.

J. J. Rousseau.

FINE.



1. Hush, my babe, lie still and slum - ber, Ho - ly an - gels guard thy bed,
D.C.—When from heav - en He de - seend - ed, And be - came a child like thee.
 2. Soft and eas - y is thy era - dle, Coarse and hard thy Sav - iour lay;
D.C.—How they killed the Lord of glo - ry, Makes me an - gry while I sing.
 3. Hush, my child, I did not chide thee, Tho' my song may seem so hard;
D.C.—Then to dwell for - ev - er near Him, Tell His love and sing His praise.

Heav'n - ly bless - ings with - out num - ber, Gen - tly fall - ing on thy head.
 When His birth-place was a sta - ble, And His soft - est bed was hay.
 'Tis thy moth - er sits be - side thee, And her arms shall be thy guard.

D.C.
 How much bet - ter thou'rt at - tend - ed Than the Son of God could be,
 O to tell the won - drous sto - ry, How His foes a - bused their King;
 May'st thou learn to know and fear Him, Love and serve Him all thy days;

GERMAN LULLABY.

1. Brother, thou and I, Broth-er thou and I, We'll sing our lul - la - by; Hush thee, dear, sing
 2. Brother, thou and I, Broth-er thou and I, We'll sing our lul - la - by; Hush thee, dar-ling

mf

sweet and low, Ba - by now to rest would go ; Hush thee, hush thee, Sing - ing soft and low.
 have no fear, Lov - ing arms en - fold thee here; Hush thee, hush thee, Moth-er's watching near.

SLEEP, O SLEEP!

Moderato.

1. Sleep, O sleep ! While breez-es so soft-ly are blow - ing; Sleep, O sleep ! While
 2. Sleep, O sleep ! While birds in the for-ests are sing - ing; Sleep, O sleep ! While
 3. Sleep, O sleep ! While an-gels are watching be - side thee; Sleep, O sleep ! May

mf *p* *mf*

stream-lets so gent-ly are flow - ing, Sleep, O sleep ! Sleep,— O..... sleep !.....
 ech - oes with mu-sic are ring - ing, Sleep, O sleep ! Sleep,— O..... sleep !.....
 bles-sings for - ev-er be - tide thee, Sleep, O sleep ! Sleep,— O..... sleep !.....

p *pp*

SLUMBER SONG.

F. Kücken.

1. All is still in sweet - est rest, Be thy sleep se - rene - ly blest! Winds are
 1. Al - les still in süss - ser Ruh! D'rum mein Kind so schlaf auch du! Draus - sen
 2. Close each lit - tle, lov - ing eye, Let them like two rose - lets lie; And when
 2. Schlies - se dei - ne Aeu - ge -lein, Lass sie wie zwei Knos - pen sein! Mor - gen

moan-ing o'er the wild, Lul - la - by, sleep on, my child; Lul - la - by, sleep
 sän - selt nur der Wind, Su, su, su! schlaf ein, mein Kind: Su, su, su! schlaf
 pur - pling morn shall glow, Still as rose - lets fresh - ly blow, Still
 wenn die Sonn' er - glüht, Sind sie wie die Blum' er - blüht, Sind sie wie die

on, my child, La, lul - la - by, sleep on, my child; May an - gel gleams Per - vade my dreams!
 ein, mein Kind; Su, su, su! schlaf ein, mein Kind; Su, su, su! In gu - ter Ruh!
 fresh - ly blow; La, lul - la - by, sleep on, my child; May an - gel gleams Per - vade my dreams!
 Blum' er - blüht, Su, su, su! schlaf ein, mein Kind; Su, su, su! In gu - ter Ruh!

ROCK-A-BYE, BABY.

Allegretto con moto.

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

mf

ROCK-A-BYE, BABY.



When the bough breaks, the cra - dle will fall, And down will come ba - by, cra - dle and all.

GERMAN CRADLE SONG.



1. Sleep, ba - by, sleep, Thy Fa - ther tends the sheep, Thy moth - er shakes the
 1. *Schlaf'*, *Kind-lein, schlaf'!* *Der Va - ter hüt't die Schaf'*, *Die Mut - ter schüttelt's*
 2. Sleep, ba - by, sleep, The heav'n is full of sheep, The star - lets are the
 2. *Schlaf'*, *Kind-lein, schlaf'!* *Am Him - mel zieh'n die Schaf'*! *Die Stern - lein sind die*
 3. Sleep, ba - by, sleep, Go forth and guard the sheep, Go, shep - herd dog, and
 3. *Schlaf'*, *Kind-lein, schlaf'!* *Geh' fort und hüt' die Schaf'*! *Geh' fort, du schwar - zes*



- dream- land tree, A lit - tle dream falls down for thee, Sleep, ba - by, sleep!
Bäum - e - lein, Da fällt he - rab ein Träum - e - lein, *Schlaf', Kind-lein, schlaf'!*
 lambs, I guess, The bright moon is the shep - herd - ess, Sleep, ba - by, sleep!
Läm - mer - lein, Der Mond, der ist das Schäf - er - lein, *Schlaf', Kind-lein, schlaf'!*
 come not near, To wake from sleep my ba - by dear, Sleep, ba - by, sleep!
Hund - e - lein, Und weck' mir nicht mein Kind - e - lein! *Schlaf', Kind-lein, schlaf'!*



BIRDS IN THE NIGHT.

Lionel H. Lewin.

Andante, ma non troppo lento.

Arthur S. Sullivan.

The musical score consists of two staves. The top staff is for the voice (soprano) and the bottom staff is for the piano. The key signature is one flat, and the time signature is common time. The vocal part begins with a short rest followed by a melodic line. The piano part provides harmonic support with sustained notes and chords. The lyrics are integrated into the music, appearing below the vocal line. The score includes dynamic markings such as *mp*, *f*, *pp*, *p*, and *rall.*. The vocal part ends with a fermata over the last note of the first section.

1. Birds in the night that soft - ly call, Winds in the night that
 2. Life may be sad for us that wake, Sleep lit-tle bird and

strange-ly sigh, Come to me, help me, one and all, And murmur,murmur,murmur,
 dream not why, Soon is the sleep but God can break, When an - gels whisper, whisper,

murmur ba - by's lul- la - by, Lul-la - by,..... Lul-la - by,..... Lul-la lul - la
 an-gels whis - per lul- la - by, Lul-la - by,..... Lul-la - by,..... Lul-la lul - la lul - la

Iul-la lul-la - by Lul - la - by, ba - by, While the hours run, Fair may the day be,
rall.

BIRDS IN THE NIGHT.

When night is done, Lul-la-by ba-by, While the hours run, Lul-lu-by, Lul-la-

D.C. Ending.

by, Lul-la-by,..... Lul-la-by, Lul-la-by,.....

BABY BUNTING.

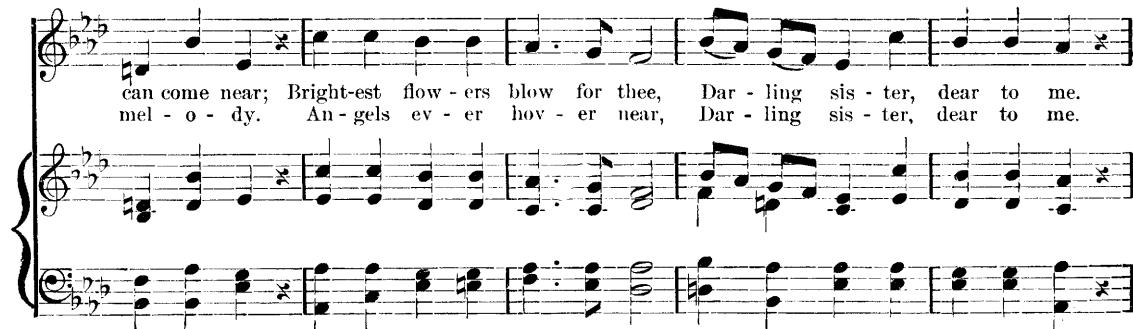
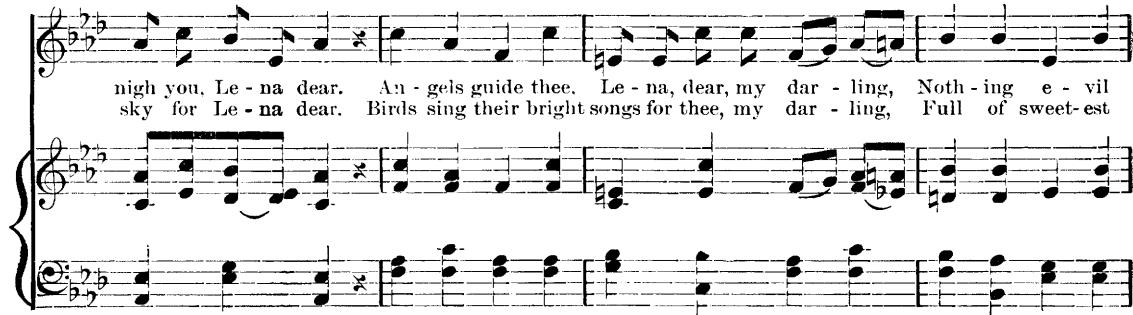
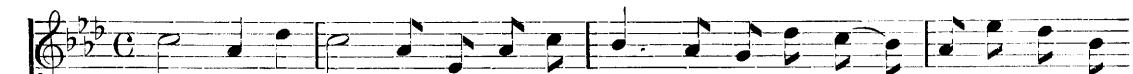
Bye, Ba - by Bunt - ing, Dad - dy's gone a hunt - ing, To

mp

get a lit - tle rab - bit skin, To wrap his Ba - by Bunt - ing in.

GO TO SLEEP, LENA DARLING.

J. K. Emmett.



GO TO SLEEP, LENA DARLING.

Go to sleep, go to sleep, my ba - by, my ba - by, my ba - by;

Go to sleep, my ba - by, ba - by, oh, by, Go to..... sleep, Le - na, sleep.

HOW THE WIND BLOWS.

Allegretto.

1. The wind blows high, the wind blows low; Hith - er and thith - er, to and fro; My
 2. The wind blows east, the wind blows west; Hith - er and thith - er, with - out rest; The

era - dle hangs low from the broad branching tree, The wind rocks its soft - ly for ba - by and me.
 fish - er - boy casts his big nets in the sea, And up come the fish - es for ba - by and me.

SWEET AND LOW.

Alfred Tennyson.

p

J. Barnby.

1. Sweet and low, sweet and low, Wind of the west - ern sea;..... Low, low,...
 2. Sleep and rest, sleep and rest, Fa-ther will come to thee soon;..... Rest, rest on

breathe and blow, Wind of the west - ern sea;..... O - ver the roll - ing
 moth - er's breast, Fa - ther will come to thee soon;..... Fa - ther will come to his

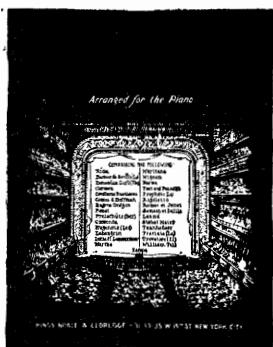
wa - ters go, Come from the dy - ing moon and blow, Blow him a - gain to
 babe in the nest, Sil - ver sails all out of the west, Un - der the sil - ver

me,..... While my lit - tle one, while my pret - ty one sleeps.....
 moon:... Sleep, my lit - tle one, sleep, my pret - ty one, sleep.....

"THE MOST POPULAR" MUSIC BOOKS

Published by Hinds, Hayden & Eldredge, Inc., New York City

A happy inspiration seems to have guided the work of the compilers of the "Most Popular" music books. In no series of books does the choice from the great mass of material available betray such excellence of judgment and such nicety of distinction between what should be and what should not be included. **All Prices Net. No Discount.**



This collection will appeal most to lovers of gems from the operas through the fact that it is complete in every respect, and includes all the favorite standard operas. The melodies selected are the ones with which everybody is familiar and the arrangements and modern fingering are special features which will appeal to the intelligent lover of the piano. Price 75 cents.



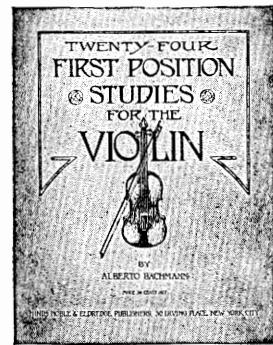
This collection, containing 24 arias from as many of the Standard Operas that are universally popular, is undoubtedly without a peer in the realm of Operatic Music. Each song has been especially arranged for medium voice, with piano accompaniment, and simplified so that it is within the reach of every singer of average ability. At the same time the beauty and force of the melody has been retained intact. The words are in English as well as in the original text. Price 75 cents.



Nineteen wonderful sacred songs for two voices—in most instances high and low—that have been carefully chosen from the best sacred music of all ages and all nations. The editing and arrangements of both voice parts and piano accompaniment by Dr. E. J. Biedermann bring every number within the ability of the average performers. Price 75c.



This collection, containing 23 world famous songs, some of them published for the first time for two voices, will undoubtedly appeal to all music lovers. New translations have been made for the foreign songs and the arrangements are almost without exception for high and low voices of average range. The piano accompaniment is also within the grasp of the average performer. Price 75 cents.



A collection of New and Original Violin Studies by Alberto Bachmann, each in the form of an interesting melody that the student will enjoy. There are studies for:

Precise fingering.
Graceful, light bowing.
Contrasts in different tone qualities.
Practice in swelling and diminishing.
Rendering a melody within florid runs.
Playing a melody gracefully.
Etc., etc., etc. Price 50c net.



The "Most Popular Songs for the Guitar" contains about 125 of the old familiar songs—Plantation, Patriotic, Sentimental, Humorous, and Sacred—that everybody knows and everybody loves. They are arranged with an easy guitar accompaniment that even the mediocre players can carry. Price, 75 cents.



A collection which cannot fail to call forth unqualified approval from players of the Mandolin because it is the first attempt on the part of any publisher to give Mandolinists a collection of standard music carefully arranged and adapted to the Mandolin. The arrangements are ideal, in that they are strictly in the 1st position and therefore within the grasp of every amateur. Prices, 1st Mandolin, 50c.; 2nd Mandolin, 50c.; Guitar Acc., 50c.; Piano Acc., 60c. Tenor Mandola, Mando-Cello, Piccolo Mando and Mando Bass, each 50c. Harp Acc. 60c.



This is without doubt the most complete and carefully selected collection of operatic numbers ever published for the Mandolin family. The book contains 43 selections, each one peculiarly adaptable for Mandolin and arranged in the 1st position. Price, 1st Mandolin, 50c.; 2nd Mandolin, 50c.; Guitar Acc., 50c.; Piano Acc., 60c. Tenor Mandola and Mando-Cello, each 50c.; Flute, Cello and Cornet Ad Lib Parts, each 50c.; Harp Acc. 60c.

"THE MOST POPULAR" MUSIC BOOKS

Published by Hinds, Hayden & Eldredge, Inc., New York City

A happy inspiration seems to have guided the work of the compilers of the "Most Popular" music books. In no series of books does the choice from the great mass of material available betray such excellence of judgment and such nicety of distinction between what should be and what should not be included. **All Prices Net. No Discount.**



This is a collection of 29 pieces for Violin, selected from numbers which are regarded by violin teachers and students as being universally popular. While it is an admirable solo collection for any violinist, it has been made specially inviting to those whose musical attainments are moderate, by the fact that the violin part is written entirely in the 1st position. The entire collection is carefully bowed and fingered. Violin with Piano Acc., 75c. Cello, Flute and Cornet Ad Lib parts, each 50c. additional. All five parts special \$2.00.



The 43 selections from the 24 standard operas contained in this collection have been culled from the world's masterpieces of grand and light opera, and every selection is particularly suited to the violin. What will appeal most strongly to the amateur, however, is the fact that every number is arranged in the 1st position.

Price, Violin with Piano Accompaniment, 75c. Cello, Flute and Cornet Ad Lib parts, each 50c. additional. All five parts special \$2.00.



Arranged by Eugene Gruenberg in two volumes. The numbers are carefully graded, Volume II being slightly more difficult than Vol. I. Mr. Gruenberg has expended, perhaps, more time and pains in arranging, editing and revising the numbers in these two collections to meet the requirements of the beginner and the slightly advanced player (the numbers are limited in difficulty to the first five positions) than has ever been given to any similar work. Price, Violin with Piano Accompaniment, 75 cents. Violin, Cello and Piano, \$1.25.



The 17 pieces in this book are mainly arrangements of famous piano compositions by celebrated composers, although there are three entirely new and original compositions contained in same. Both the Violin and Piano parts are moderately difficult, but will be found within the range of every advanced player. Violin with Piano Accompaniment, 75 cents. Cello, Flute and Cornet Ad Lib parts, each 50c. additional. All five parts special \$2.00.



This is without doubt the first high-grade collection of standard dances of this nature ever published for Violin and Piano, and will undoubtedly be much appreciated by violinists, not only because of the superiority of its contents but also because every number has been especially arranged and placed in the first position so that it is within the grasp of the average player. Price, Violin and Piano, 75c. Cello, Flute and Cornet Ad Lib parts, each 50c. additional. All five parts special, \$2.00.



It is well known that the violin comes nearest of all musical instruments to approaching the tone of the human voice. And this probably accounts for the fondness of the average violinist for beautiful song melodies. Because every number is a world-wide favorite this collection will undoubtedly appeal to every violinist. And more especially because the arrangements in the first and easy third positions are within the technical limitations of the amateur. Price, Violin with Piano Accompaniment, 75 cents.

A NEW SYSTEM OF ELEMENTARY INSTRUCTION

For aiding beginners in the more natural acquirement of a greater technical facility

By GOTTLIEB FEDERLEIN

A new original method of teaching beginners to play the King of Instruments. Based on the fingerboard of the violin and not on the academic system of scales; beginning with the four fundamental notes A, D, E and G and their respective tetrachords and proceeding in natural sequence, the beginner masters by the application of a single basic principle nine major scales and six of the easier minor scales. Price, 75 cents net.

POSITION STUDIES FOR THE VIOLIN

A succeeding volume covering studies in the 2nd, 3rd, 4th and 5th Positions. Price, \$1.25 net.



This is a collection of twenty-eight beautiful compositions, especially adapted and arranged for cornet solo with piano accompaniment by W. Paris Chambers. The very fact that Mr. Chambers, famous as a virtuoso and musician, has arranged the selections will be a sufficient guarantee to any cornetist of the excellence and practical usefulness of this book. Particular attention is drawn to the infinitely great variety of the contents, making the collection one that will be useful on every occasion. Price (Cornet with Piano Accom.) 75 cents.

The Most Popular Series of Music Books

Hinds, Hayden & Eldredge, Publishers

The Most Popular Home Songs (Words and Piano).....	\$0.75
The Most Popular Hymns (Words and Piano).....	.75
The Most Popular Mother Goose Songs (Words and Piano).....	.75
The Most Popular Plantation Songs (Words and Piano).....	.75
The Most Popular Songs for Every Occasion (Words and Piano).....	.75
The Most Popular Songs of Patriotism (Words and Piano).....	.75
The Most Popular Love Songs (Words and Piano).....	.75
The Most Popular College Songs (Words and Piano).....	.75
The Most Popular New Songs for Glee Clubs (Words and Piano).....	.75
The Most Popular New Songs for Male Quartet, Vol. I (W. and P.)	.75
The Most Popular New Songs for Male Quartet, Vol. 2 (W. and P.)	.75
The Most Popular Songs from Popular Operas (Words and Piano)	1.00
The Most Popular Songs from Comic Operas (Words and Piano).....	1.00
The Most Popular Songs for Guitar (Words and Guitar).....	1.00
The Most Popular Drawing Room Songs—High.....	1.00
The Most Popular Drawing Room Songs—Low.....	1.00
The Most Popular Sacred Songs—High.....	1.00
The Most Popular Sacred Songs—Low.....	1.00
The Most Popular Vocal Duets—Sacred.....	1.00
The Most Popular Vocal Duets—Secular.....	1.00
The Most Popular Piano Pieces for Children.....	1.00
The Most Popular Piano Duets for Children.....	1.00
The Most Popular Piano Pieces—Volume I.....	1.00
The Most Popular Piano Pieces—Volume 2.....	1.00
The Most Popular Piano Duets.....	1.00
The Most Popular Modern Piano Pieces.....	1.00
The Most Popular Modern Piano Duets.....	1.00
The Most Popular Piano Dance Folio.....	1.00
The Most Popular Selections from the Operas (Piano Arr.).....	1.00
The Most Popular Selections from Comic Operas (Piano Arr.).....	1.00
The Most Popular Piano Instructor.....	1.00
The Most Popular Cabinet Organ Pieces.....	1.00
The Most Popular Mandolin Pieces—Solo Mandolin.....	.50
Second Mandolin.....	.50
Guitar Accompaniment.....	.50
Piano Accompaniment.....	.75
The Most Popular Mandolin <i>Dance</i> Pieces—Solo Mandolin.....	
Second Mandolin.....	
Guitar Accompaniment.....	
Piano Accompaniment.....	
The Most Popular Mandolin Operatic Pieces—Solo Mandolin.....	.50
Second Mandolin.....	.50
Guitar Accompaniment.....	.50
Piano Accompaniment.....	.75
The Most Popular Violin Pieces (with Piano Acc.).....	1.00
The Most Popular Violin Dance Pieces (with Piano Acc.).....	1.00
The Most Popular New Violin Solos (with Piano Acc.).....	1.00
The Most Popular Violin Operatic Pieces (with Piano Acc.).....	1.00
The Most Popular Selections for Violin and Piano, Vol. 1.....	1.00
The Most Popular Selections for Violin and Piano, Vol. 2.....	1.00
The Most Popular Folk Songs for Violin and Piano.....	1.00
The Most Popular Clarinet Solos (with Piano Acc.).....	1.00
The Most Popular Cornet Solos (with Piano Acc.).....	1.00
The Most Popular Cornet Selections (with Piano Acc.).....	1.00
The Most Popular Flute Solos (with Piano Acc.).....	1.00
The Most Popular Trombone Solos (with Piano Acc.).....	1.00
The Most Popular Trombone Selections (with Piano Acc.).....	1.00
The Most Popular Cello Solos (with Piano Acc.).....	1.00
The Most Popular Cello Selections (with Piano Acc.).....	1.00
The Most Popular Saxophone Solos, E b (with Piano Acc.).....	1.00
The Most Popular Saxophone Solos, B b (with Piano Acc.).....	1.00

COPYRIGHT NET BOOKS

Foundation Studies for the Violin.....	1.00
Position Studies for Violin (II, III, IV, V Positions).....	1.25
24 First Position Studies for the Violin.....	.60
In Sleepy Hollow.....	.75
New Sacred Songs.....	1.25