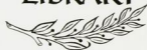


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RHYMES
SET TO MUSIC



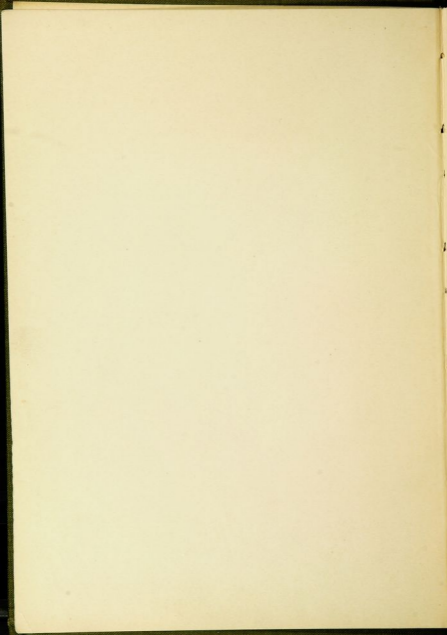


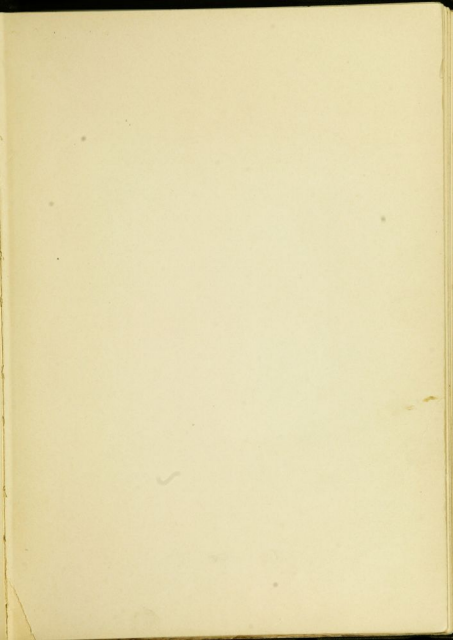
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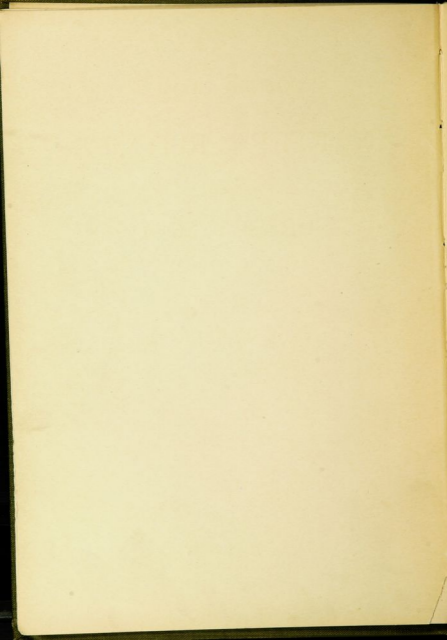


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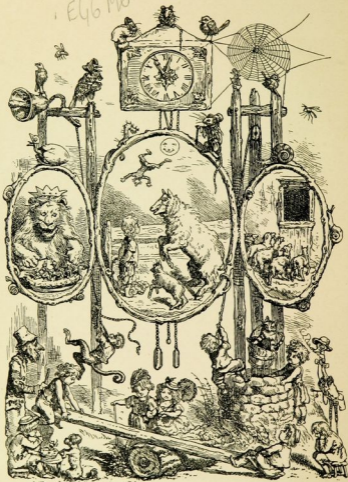


MOTHER GOOSE'S
NURSERY RHYMES
AND
NURSERY SONGS


Set to Music
By J. W. ELLIOTT

McLOUGHLIN BRO'S., INC.
SPRINGFIELD . MASSACHUSETTS

MUSIC
M1997
E46 M6



P R E F A C E .

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

If it be true—as asserted by one of the greatest of critics and authors—that Sir Roger de Coverley and Mr. Spectator are more real than nine-tenths of the heroes of the last century, and that almost the only autobiography to be received entirely without distrust and disbelief is that of one ROBINSON CRUSOE, Mariner, of York—then, surely, those important personages, JACK and JILL, HUMPTY DUMPTY, and my LADY WIND, are real and distinct entities in the mind of every little child whose nursery education has not been entirely and unwarrantably neglected; and therefore it has seemed good to the Publishers to present to the children of the present day the adventures of those heroes, with musical accompaniments. In the arrangement of this portion of the volume, especial care has been taken by MR. ELLIOTT to keep the songs strictly within the capacity of children's execution, and the compass of children's voices. In his own family he has found a young jury ready to test the various tunes, and has chosen only those melodies which found prompt acceptance were easily remembered, and came trippingly off the tongue.

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



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Mistress Mary.

Allegretto moderato.

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

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



Jack and Jill.

Allegretto.

mf

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

mf

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

ten.

JACK AND JILL

SECOND VERSE.

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

mf

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

ten.

THIRD VERSE.

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

mf

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

ten.



Twinkle, twinkle, little star.

Allegretto moderato.

mf *p*
 Twin-kle, twin-kle, lit-the star, How I won-der what you

mf *dim.* *p*

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

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

TWINKLE, TWINKLE, LITTLE STAR

SECOND AND THIRD VERSES.

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

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

FOURTH AND FIFTH VERSES.

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

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



Baa, Baa, Black Sheep.

Andante
mp

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

ff *ff*

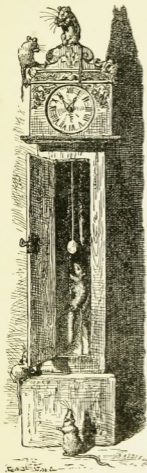
cres. poco lento *rallentando dim.*

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

cres. *poco lento.* *rallentando e dim.*

Dickory, dickory, dock.

Allegro.



mf

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

mf l.n.

mouse ran up the clock; Tho

fz *fz*

clock struck One, The mouse ran down;

ten. *ten.*

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

p *fz*



Ding, Dong, Bell.

Allegretto moderato.

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

f *p* *f* *p* *f* *pp* *piu lento.*
f *p* *f* *pp* *piu lento.*
pp e sot. *colla voce.*

Svez. *Svez.* *Affettuoso. rallentando.*



Pussy-Cat, Pussy-Cat.

Allegro.

f

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

f

p *cr.* *f*

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

p *cr.* *f*



Nineteen Birds.

Moderato e marcato.

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

SECOND VERSE.

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



The Child and the Star.

Andante con moto e tranquillo.

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

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

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

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



I had a little Doggy.

Andante non troppo.

mp

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

p

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

p *ten.* *crca.*

I HAD A LITTLE DOGGY

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

SECOND AND THIRD VERSES.

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

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

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



Little Bo-Peep.

Andante quasi Allegretto

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

p

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

crs. *fa* *dim.*

LITTLE BO-BEEP

SECOND VERSE.

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

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

THIRD VERSE.

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

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



Dolly and her Mamma.

Allegretto agitato.

mf

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

mf

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

p *fa* *crec.*

p *crec.* *fa*

DOLLY AND HER MAMMA

lento.
pp

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

rit. ad lib.

lento.
pp e sos.

colla voce.

SECOND AND THIRD VERSES.

mf

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

mf

p

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

p

cres.

cres.

ff

pp *lento.*

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

lento.

pp e sos.

colla voce.

rit. ad lib.



Ride a Cock-horse to Banbury Cross.

Allegretto con spirito. *cres.*

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

mf *cres.*

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

f



Little maid, pretty maid.

Andante quasi allegretto.
mp sostenuto.

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

mp

p *ten.* *p* *cres.* *meno rit.*

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

p *ten.* *p* *cres.* *f ten.*



Whittington for ever.

Moderato.
Time well marked.

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

WHITTINGTON FOREVER

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

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

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

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



Little Jack Horner.

Allegretto con moto.

mf

Little Jack Hor-ner Sat in a cor-ner, Eating a Christ-mas pie: Ho

mf

Secc.

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

f rit. ad lib.

(22)



Tom, the Piper's Son.

Allegretto e marcato.

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

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



See-saw, Margery Daw.

Allegretto
mf

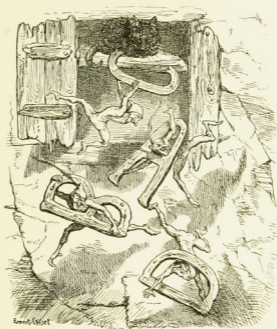
See - saw, Mar - ge - ry Daw, Jack shall have a new mas - ter,

mf

cres. e ritard.

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

cres. e ritard.



A, B, C, tumble down D.

Allegretto.

mf

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

mf



Goosey, goosey gander.

Andante con moto
mp.
 Goo - sey, goo - sey gan - der, Whi - ther shall I wan - der?

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

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

fz *mf* *f* *fz*



Little jumping Joan.

Moderato con moto. *dim.* *cres.*

Here am I, lit - tle jump - ing Joan; When

no - bo - dy's with me, I'm al - ways a - lone.

p. *f.*

(7)



There was a Crooked Man.

Allegretto moderato.

mf

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

mp

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

cres.

cres.

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

f *dim.*

f *dim.*



Poor Dog Bright.

Allegretto moderato.

Poor Dog Bright, Ran off with all his might, Be -
 Poor Cat Fright, Ran off with all her might, Be -

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



Humpy Dumpty.

Allegretto.

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

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

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

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

(30)



Simple Simon.

Allegro moderato.

mf *ten.*

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

mf *ten.* *f*

f

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



Sing a Song of Sixpence.

Allegretto.

mf

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

mf

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

SING A SONG OF SIXPENCE

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

SECOND VERSE.
mp The King was in the count-ing-house, Count-ing out his mo-ney; The
ten.
mp

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

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



The Nurse's Song.

Allegretto moderato.

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

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

cres. f. p.

THE NURSE'S SONG

THIRD VERSE.

mp

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

cres.

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

FOURTH VERSE.

mp

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

cres.

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



Six little Snails.

Allegretto e marcato.

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

mf

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

f

The musical score consists of two systems. The first system has a vocal line and a piano accompaniment. The vocal line is in 2/4 time with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in 2/4 time with a grand staff (treble and bass clefs). The second system continues the vocal line and piano accompaniment. The vocal line ends with a double bar line. The piano accompaniment continues for two measures after the vocal line ends.



The King of France.

Allegretto moderato.
With decision.

f

The King of France, and four thousand

f

men, Drew their swords, and put them up again.

p

p



My Lady Wind.

Moderato e marcato.

mf

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

mf *tremolo.*

cres.

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

sostenato.

MY LADY WIND

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

cres.

THIRD VERSE.

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

mf
tremolo.

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

dim. *cres.*
scotenuato.

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

cres. *ad lib.*
colla voce.



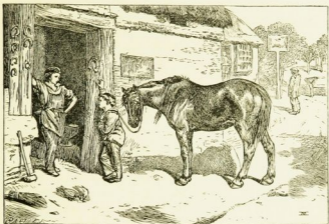
The Feast of Lanterns.

Allegretto e marcato.

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

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

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



Is John Smith within?

Andante con moto.
Time well marked.

p *mf* *p*

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

p *mf* *p* *f*

p e scherzo. *mf* *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.*



When the snow is on the ground.

Andante non troppo.

When the snow is on the ground, Lit - tle

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

WHEN THE SNOW IS ON THE GROUND

poco cres.

found, And on the trees there are no leaves. The

poco cres.

cres. *ff*

sir is cold, the worms are hid, For this poor bird what

p e ass. *cres.* *ff*

dim. *cres.*

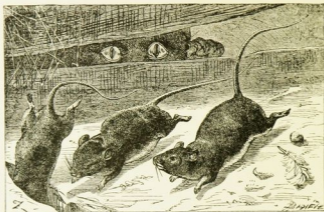
can be done? We'll strew him here some crumbs of bread, And

dim. *cres.*

p

then he'll live till the snow is gone.

p



Three little mice.

Allegretto scherzando.

p *crs.*

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

p

Slower.

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

crs. *p*

THREE LITTLE MICE

a tempo.

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

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

SECOND VERSE.

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

p

Slower.

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

cres. p

a tempo.

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

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



Little Tommy Tucker.

Allegretto.

mf

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

mf

fz

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

fz *p e staccato.*

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



The North wind doth blow.

Andante espressivo.

p *soz.* *cres.* *mf*

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

p *soz.* *cres.* *mf*

dim. *p* *cres.*

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

dim. *p* *cres.*

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

pp



The Man in the Moon.

Moderato.

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

f e marcato.

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

(48)



Taffy was a Welshman.

Allegretto.

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

mf. *SECOND VERSE.* *mf.*

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

p. *mf.*

Taf - fy was from home, Taf - fy came to my house, And stole a mar - row bone.

p. *ten.* *mf.*



Hey, diddle diddle.

Allegro.

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

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



I love little Pussy.

Andante non troppo.
With tenderness.

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

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

ten.

cra. give her some food, And Pus - sy will love me, be - cause I am good. *dim. e ritard.*

fz fz p pp



The Old Man Clothed in Leather.

Moderato.

mf

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

mf

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

f *mp* *mf*

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

f *mp* *mf*

THE OLD MAN CLOTHED IN LEATHER

mf SECOND VERSE.

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

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

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

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



Curly Locks!

Andante.

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

p e sostenuto.

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

cres.

fz *p*

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

cres. *fz* *p*



The Lazy Cat.

Allegretto.

mp.

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

mp.

cres.

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

cres.



Three Children Sliding.

Andante quasi allegretto.

mf

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

mf

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

poco rit.

poco rit.

U. H. L. H.

(56)

May be sung as a Four-part Song

THREE CHILDREN SLIDING

SECOND VERSE.

mf

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

mf

R.H. L.H.

poco rit.

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

poco rit.

THIRD VERSE.

mf

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

mf

R.H. L.H.

poco rit.

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

poco rit.



The Jolly Tester.

Andante con moto.

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

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

mp

mp

THE JOLLY TESTER

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

cres.

cres.

SECOND AND THIRD VERSES.

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

mp

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

mp

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

cres.

cres.

THE JOLLY TESTER

FOURTH VERSE.

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

mf

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

cres.

ff *molto ritard.*
I spend no - thing, I love no - thing bet - ter than my wife.

ff *molto ritard.*





Georgie Porgie.

*Allegretto moderato,
sempre legato.*

mf

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

mp

f

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

dim.

f

dim.



The Three Crows.

Allegretto.
Solo. (*ad lib.*)

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

mp e stacc. *f*

la la la la la. . . . But two flew a-way, and

Solo. *mp* *mp*

la la la la la. . . . But two flew a-way, and

mp

THE THREE CROWS

CHORUS. Solo. *mp*

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

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

stacc. *f* *mf*

CHORUS.

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

ff *ff*





A Little Cock-sparrow.

Allegretto scherzando.

mf

A lit - tle cock spar - row sat

mp

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

p poco lento.

merry was he, But a naughty boy came with a

p

A LITTLE COCK SPARROW

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

small bow and arrow, De - ter-min'd to shoot this lit-tle cock spar-row.

mf *fz* *dim.* *p*

SECOND VERSE.

mf

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

mp

poco lento. *p* *rit.* *a tempo lmo.* *mf*

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

p *fz* *rit.* *mf a tempo*

accel. *fz* *mp* *con moto.*

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

accel. *fz* *mp* *mf* *fz* *p*



Maggie's Pet.

Andante.
mp *cres.*

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

mp *cres.*

MAGGIE'S PET

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

cres.

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

dim. *poco cres.*

dim. e sos. *poco cres.*

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

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

f *p* *dim.*

MAGGIE'S PET

THIRD VERSE.

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

mp *crca.*

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

crca.

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

mf sus. *crca.* *ff* *ff*

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

dim. *dim. e poco rit.*

MAGGIE'S PET.

FOURTH VERSE.

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

mp *cres.*

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

poco cres.

cres.

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

p *poco cres.*

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

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



THE DEATH AND BURIAL OF COCK ROBIN.

The Death and Burial of Cock Robin.

Andante con moto.

Who kill'd Cock Ro - bin? "I," said the Spar-row; "With

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 2/4. The vocal line begins with a *mp* dynamic and includes a slur over the first two notes. The piano accompaniment starts with a *mp* dynamic and features a steady eighth-note accompaniment in the bass line.

my bow and ar-row I kill'd Cock Ro - bin." Who saw him die?

The second system continues the vocal line and piano accompaniment. The vocal line includes a *f* dynamic marking and a *p* dynamic marking. The piano accompaniment also features *f* and *p* dynamic markings.

"I," said the Fly; "With my lit - tle eye I saw him die."

The third system shows the vocal line and piano accompaniment for the Fly's part. The key signature changes to two flats (B-flat and E-flat) and the time signature remains 2/4. The vocal line includes *poco cres.* and *ritard.* markings. The piano accompaniment also includes *poco cres.* and *ritard.* markings.

Who caught his blood? "I," said the Fish; "With my lit - tle dish

The fourth system shows the vocal line and piano accompaniment for the Fish's part. The key signature changes to three flats (B-flat, E-flat, and A-flat) and the time signature remains 2/4. The vocal line includes *mf* and *dim.* markings. The piano accompaniment also includes *mf* and *dim.* markings.

THE DEATH AND BURIAL OF COCK ROBIN

mf e sot. *mp* *molto staccato.*

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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. It contains the lyrics "I caught his blood." followed by a double bar line, then "Who'll make his shroud?" followed by another double bar line, and finally "I," said the Bee-tle; "With". The piano accompaniment is written for the right and left hands on a grand staff, with a 2/4 time signature. It features chords and moving lines in both hands, with dynamics markings of *mf* and *mp*.

ritard.

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

The second system continues the musical score. The vocal line has a treble clef and contains the lyrics "my thread and nee-dle" followed by a double bar line, then "I'll make his shroud." followed by another double bar line, and finally "Who'll bear the torch?". The piano accompaniment continues with a grand staff, showing a *ritard.* (ritardando) marking above the staff. Dynamics include *f* and *ritard.* markings.

Allegretto.

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

The third system of the musical score features a vocal line and piano accompaniment. The vocal line has a treble clef and contains the lyrics "'I," said the Lin-net, "Will come in a mi-nute; I'll bear the". The piano accompaniment is written for the right and left hands on a grand staff, with a 2/4 time signature. It features a lively, rhythmic accompaniment with dynamics markings of *mf* and *f*. The tempo marking *Allegretto.* is placed above the vocal line.

mp marcato.

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

The fourth and final system of the musical score on this page consists of a vocal line and piano accompaniment. The vocal line has a treble clef and contains the lyrics "torch." followed by a double bar line, then "Who'll be the clerk?" followed by another double bar line, and finally "I," said the Lark,". The piano accompaniment is written for the right and left hands on a grand staff, with a 2/4 time signature. It features a steady accompaniment with dynamics markings of *mp*.

THE DEATH AND BURIAL OF COCK ROBIN

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

Who'll dig his grave? "I," said the Owl; "With my spade and shovel

I'll dig his grave. . . Who'll be the Par-son?

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

THE DEATH AND BURIAL OF COCK ROBIN

p *With tenderness.* *poco cres.*

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

p *mp* *cres.*

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

mf *sof.* *p*

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

Sea. *tr.* *tr.* *tr.* *loco.*

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

Allegretto moderato. *mp* *cres.*

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

mp Allegretto moderato. *cres.*

THE DEATH AND BURIAL OF COCK ROBIN

rallentando. *f* night, I'll car-ry his cof - fin. *mf* Who'll toll the bell?
marcato.
f *rallentando.* *mp*

"I," said the Bull; "Be-cause I can pull, I'll toll the bell."
cre. *f poco rit.*
f poco rit.

Mournfully.
pp All the birds of the air Fell sigh-ing and sob-bing, When they
Andantino. pp e sos. *f* *f*

heard the bell toll For poor Cock Ro - bin.
rit. *p* *pp*
pp



Lullaby.

Andante con moto.

p *fz* *poco cres.*

LULLABY

When lit - tle Bir - die

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

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

cres. *cres.*

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

pp *pp legato e ben sostenuto.*

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

poco cres. *poco cres.*

LULLABY

Musical notation for the first system. The vocal line (treble clef) has lyrics: "neath the clothes, Safe in the cra-dle do-zing." Above the vocal line are markings: *cres.* and *rall.* The piano accompaniment (grand staff) has markings: *cres.*, *colla voce.*, and *mp*.

Musical notation for the second system. The vocal line (treble clef) has lyrics: "ces - cen - do." Above the vocal line are markings: *cres.*, *dim.*, and *ritard.* The piano accompaniment (grand staff) has markings: *dim.* and *ritard.*

Musical notation for the third system. The vocal line (treble clef) has lyrics: "When pret-ty Pus-sy goes to sleep, Tail and nose to-ge-ther," Above the vocal line is a marking: *p*. The piano accompaniment (grand staff) has a marking: *p*.

Musical notation for the fourth system. The vocal line (treble clef) has lyrics: "Then lit-tle mice a-round her creep, Light-ly as a fea-ther." Above the vocal line is a marking: *p*. The piano accompaniment (grand staff) has a marking: *p*.

LULLABY

pp

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

pp legato e ben sostenuto.

pp

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

pp poco cres. rall.

p

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

p cres. ritard. dim. pp

ten. dim. p morendo. pp





MOTHER TABBYSKINS

Mother Tabbskins.

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

The piano introduction is in 4/4 time, marked *Allegretto*. It features a treble clef with a key signature of one sharp (F#) and a bass clef. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and moving lines. Dynamics include *f* (forte) and *dim.* (diminuendo).

mp *cres.*

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

The first system of the vocal melody is in 4/4 time, marked *mp* (mezzo-piano) and *cres.* (crescendo). The lyrics are: "Sitting at a win-dow, In her cloak and hat, I saw Mother Tabbskins, The *real* old cat!". The piano accompaniment is in 4/4 time, marked *mp* and *fz* (forzando). Dynamics include *mp*, *fz*, and *mf* (mezzo-forte).

fz

Ve - ry old, ve - ry old, Crum-ple - ty and lame; Teaching kit - tens how to scold -

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

The second system of the vocal melody is in 4/4 time, marked *fz* (forzando). The lyrics are: "Ve - ry old, ve - ry old, Crum-ple - ty and lame; Teaching kit - tens how to scold -". The piano accompaniment is in 4/4 time, marked *ten.* (tenuto) and *colla voce.* Dynamics include *fz*, *ten.*, and *colla voce.*

ad lib.

Is it not a shame?

colla voce. *mf* *fz*

The third system of the vocal melody is in 4/4 time, marked *ad lib.* (ad libitum). The lyrics are: "Is it not a shame?". The piano accompaniment is in 4/4 time, marked *colla voce.* and *mf* (mezzo-forte). Dynamics include *colla voce.*, *mf*, and *fz* (forzando).

MOTHER TABBYSKINS.

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

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

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

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

MOTHER TABBYSKINS

cres. *con moto.*

Ve - ry sick, ve - ry sick, Ve - ry sa - vage, too; Pray send for a doc - tor quick -

fz

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

a tempo.

A - ny one will do!

a tempo. *mf* *fz*

ten.

pp *cres.* *p*

Doc - tor mouse came creeping, Creeping to her bed; Lanc'd her gums and felt her pulse,

pp *fz* *p*

pp *rallentando.* *mf* *fz*

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

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

MOTHER TABBYSKINS

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

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

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

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

MOTHER TABBYSKINS

mf

Doc-tor Dog comes run-ning,

mf *ten.* *fz* *mf*

p *mf* *dim.*

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

p *mf* *dim.*

f e pomposo.

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

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

p

Mis-chief in his brain!

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



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

MOTHER TABBYSKINS

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

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

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

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

MOTHER TABBYSKINS

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

ten. *f* *fe ten.*

p
 Doc - tor Dog comes near - er,

mf *ten.* *fz* *p*

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

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

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

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

MOTHER TABBYSKINS

p ad lib. *mf*

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

p colla voce. *mf*

dim. *cres.*

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

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

f poco lento. *ad lib.*

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

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





THE SPIDER AND THE FLY

The Spider and the Fly.

(A NURSERY DITTY.)

The musical score is written in 2/4 time with a key signature of one sharp (F#). It consists of four systems of music, each with a vocal line and a piano accompaniment.

- System 1:** The piano introduction begins with the tempo marking *Allegretto con moto*. The vocal line has a whole rest. The piano accompaniment starts with a treble clef and a bass clef. Dynamics include *p* (piano) and *mf* (mezzo-forte).
- System 2:** The vocal line begins with the lyrics: "Will you walk in - to my par - lour?" said a. The piano accompaniment continues. Dynamics include *mf* and *f p* (fortissimo piano).
- System 3:** The vocal line continues with: Spider to a Fly, "It is the prettiest par-lour that e - ver you did spy!". The piano accompaniment features a *shorz.* (short) dynamic marking. Dynamics include *p* and *mf*.
- System 4:** The vocal line concludes with: You've on - ly got to pop your head just inside of the door, You'll. The piano accompaniment ends with a *dim.* (diminuendo) marking. Dynamics include *mp* (mezzo-piano), *crca* (crescendo), *f* (forte), and *a tempo*.

THE SPIDER AND THE FLY

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

p sostenuto. *p* *cres.*

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

cres. *molto ritard.* *a tempo.* *ten.* *cres - cen - do.* *colla voce.* *a tempo cres.*

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

p *mf* *f*

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

poco rit. *mf* *p*

THE SPIDER AND THE FLY

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

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

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

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

p *crec.* *p*

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

crec. *molto ritard.* *a tempo.* *p*

ten. *colla voce.* *a tempo. cres.* *p*

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

THE SPIDER AND THE FLY

fly?" "Will you

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

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

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

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

schetz. *mp* *cres.*

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

a tempo. *p*

dim. p sostenuto. *p*

THE SPIDER AND THE FLY

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

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

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

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

THE SPIDER AND THE FLY

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

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

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

a tempo. *p* *cres.*

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

p sostenuto. *p* *cres.*

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

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

ten. *mf* *cres.* *colla voce.* *a tempo. cres.*

cres. *colla voce.* *a tempo. cres.*

p *mf* *f*

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

THE SPIDER AND THE FLY

dim. *mf*

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

poco rit. mf *dim.* *p*

poco lento. *p*

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

mf *p*

cres. *a tempo.* *mf*

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

cres. *dim.* *p sostenuto.*

cres. *p*

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

p *cres.* *p*

THE SPIDER AND THE FLY

crs. *molto ritard.* *a tempo.* *p*

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

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

. fly?" "For the

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

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

fz *mf* *fz* *f* *fz* *mf* *fz* *f*

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

mf *p* *poco lento.* *crs.* *fz* *mf* *p* *crs.*



rallent. *p a tempo.* *p*

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

dim. p sostenuto. *p*

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

cres. *p* *cres.* *fe*

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

THE SPIDER AND THE FLY

Allegretto moderato.

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

ten.

a tempo. cresc. p

mf

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

f

poco rit. mf

dim.

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

f

mf

poco lento. *p* 'Tis va-ni-ty that- ever makes re-pen-tance come too late, And

rallent. ad lib. *a tempo.* *mp*

p *dim.*

THE SPIDER AND THE FLY

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

p sostenuto. *p* *cres.*

fool-ish lit - tle Fly, Listen, *cres.* listen to me, foolish, foolish lit - tle Fly; . . . *molto ritard.* *a tempo*

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

lit - tle fly, lit - tle fly?"

p *mf* *f*

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

mf *poco rit. mf* *p*

THE SPIDER AND THE FLY

with emphasis. *poco lento.*

Spider's name is "Pleasure," to catch you he will try; For al -

rallent. *a tempo.*

though you may think my ad - vice is quite a bore, You're lost if you stand parlying out -

cres.

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

cres. e molto ritard. *lento.* *dim.* *tr* *a tempo.*

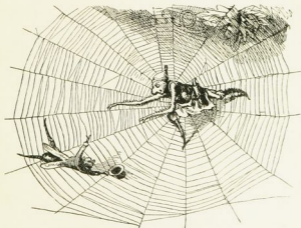
mem - ber, Oh! re - mem - ber, the fool - ish lit - tle Fly. . . .

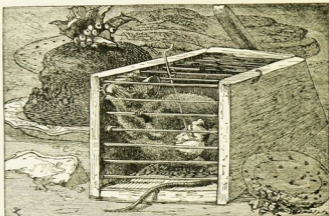
cres. e molto ritard. *lento.* *dim.* *p* *a tempo.*

THE SPIDER AND THE FLY

First system of musical notation. It consists of three staves: a vocal line at the top, a piano accompaniment in the middle, and a bass line at the bottom. The key signature is one sharp (F#) and the time signature is 2/4. The vocal line begins with a whole note G4. The piano accompaniment starts with a rhythmic pattern of eighth notes. The bass line features a steady eighth-note accompaniment. Performance markings include *crec.* (crescendo), *poco a poco accel. e crec.* (gradually accelerating and crescendoing), and *Ped.* (pedal).

Second system of musical notation, continuing from the first system. It also consists of three staves: vocal, piano, and bass. The vocal line has a *rit.* (ritardando) marking. The piano accompaniment includes a *ff* (fortissimo) dynamic marking. The bass line continues with its rhythmic accompaniment. Performance markings include *rit.*, *ff*, and *Piu Allegro.*





The Thiebish Mouse.

Allegretto.

mp

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

mp

cres.

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

cres.

THE THIEVISH MOUSE

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

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

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

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

THE THIEVISH MOUSE

Marcato.

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

dim.

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

dim. *p*

mf

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

mf

cres.

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

cres.

THE THIEVISH MOUSE

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

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

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

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

THE THIEVISH MOUSE

Marcato

f

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

f

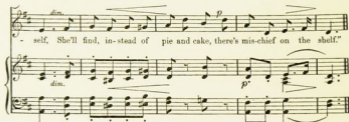
ten.

dim.

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

dim.

p



mp

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

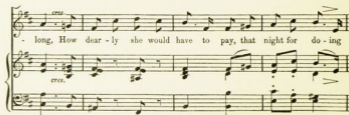
mp



cres.

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

cres.



THE THIEVISH MOUSE

Marcato.

f

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

ten.

dim. *ad lib.* *fz* *p*

greed. A - las! the trap closed with a spring, and she was caught in - deed.

dim. *fz* *fz* *p*

MORAL.

mf

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

mf

acc.

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

acc.

THE THIEVISH MOUSE

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

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

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

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

THE THIEVISH MOUSE

Marcato.

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

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.*



