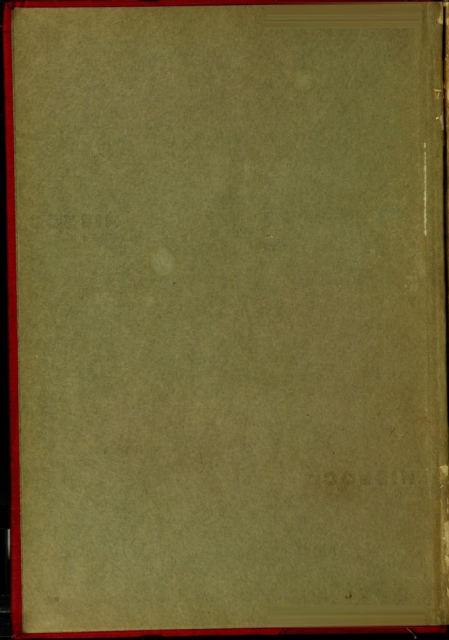


★
No. 8057. 205





18700



MOTHER GOOSE'S

NURSERY **R**HYMES

AND

NURSERY SONGS.

* 8057. 205

Set to Music

BY

J. W. ELLIOTT.

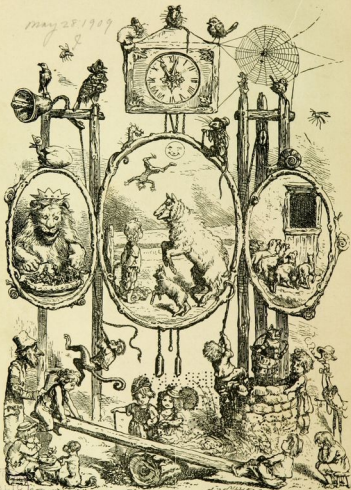


PUBLIC LIBRARY
OF THE
CITY OF NEW YORK

3858


NEW YORK:
McLOUGHLIN BROS., PUBLISHERS.

May 28 1909



BOSTON
PUBLIC
LIBRARY

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.



CONTENTS.

	PAGE.		PAGE.
<i>Mistress Mary, Quite Contrary</i>	1	<i>Six little Snails*</i>	36
<i>Jack and Jill</i>	2	<i>The King of France</i>	37
<i>Twinkle, twinkle, little Star</i>	4	<i>My Lady Wind</i>	38
<i>Baa, Baa, Black Sheep</i>	6	<i>The Feast of Lanterns</i>	40
<i>Dickory, Dickory, Dock</i>	7	<i>Is John Smith within?</i>	41
<i>Ding, Dong, Bell</i>	8	<i>When the Snow is on the Ground.</i>	42
<i>Pussy-Cat, where have you been?</i>	9	<i>Three little Mice*</i>	44
<i>Nineteen Birds*</i>	10	<i>Little Tommy Tucker</i>	46
<i>The Child and the Star*</i>	11	<i>The North Wind doth blow</i>	47
<i>I had a little Doggy*</i>	12	<i>The Man in the Moon</i>	48
<i>Little Bo-Peep</i>	14	<i>Taffy was a Welshman</i>	49
<i>Dolly and her Mamma*</i>	16	<i>Hey diddle diddle</i>	50
<i>Ride a Cock-Horse to Banbury Cross</i>	18	<i>I love little Pussy</i>	51
<i>Little Maid, pretty Maid</i>	19	<i>The Old Man clothed in Leather</i>	52
<i>Whittington for ever!</i>	20	<i>Curry Locks</i>	54
<i>Little Jack Horner</i>	22	<i>The Lazy Cat*</i>	55
<i>Tom, the Piper's Son</i>	23	<i>Three Children Sliding</i>	56
<i>See-Saw, Margery Daw</i>	24	<i>The Jolly Tester</i>	58
<i>A B C, tumble down D</i>	25	<i>Georgie Porgie</i>	61
<i>Goosey Goosey Gander</i>	26	<i>The Three Crows</i>	62
<i>Little Jumping Joan</i>	27	<i>A little Cock Sparrow</i>	64
<i>There was a Crooked Man</i>	28	<i>Maggie's Pet*</i>	66
<i>Poor Dog Bright</i>	29	<i>Death and Burial of Cock Robin</i>	70
<i>Humpty Dumpty</i>	30	<i>Lullaby</i>	76
<i>Simple Simon</i>	31	<i>Mother Tabbykins</i>	80
<i>Sing a Song of Sixpence</i>	32	<i>The Spider and the Fly</i>	90
<i>The Nurse's Song</i>	34	<i>The Thievish Mouse*</i>	104



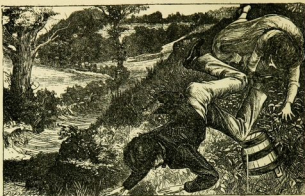
Mistress Mary.

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.

mp *p* *mf* *mp* *p* *mf* *f*



Jack and Jill.

Allegretto.
mf

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

mf

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

ten.

JACK AND JILL.

SECOND VERSE.

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

mf

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

ten.

THIRD VERSE.

mf Jill came in, And she did grieve, 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*

Twink-ke, twain-ke, lit-tle star, How I won-der what you

mf *dim.* *p*

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

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

(4)

TWINKLE, TWINKLE, LITTLE STAR.

SECOND AND THIRD VERSES.

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

p on, Then you show your lit - tle light, Twin - kle, twin - kle, all the night.
poco rit.
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.
poco rit.
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:

fz *fz*

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

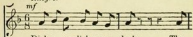
One for my Master, One for my Dame, But none for the little boy Who cries in the lane.

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

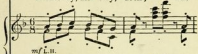
Dickory, dickory, dock.

Allegro.

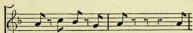
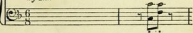
mf



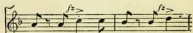
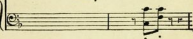
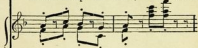
Dick-o-ry, dick-o-ry, dock; The



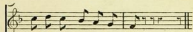
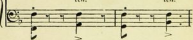
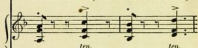
mf L.H.



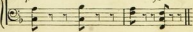
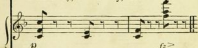
mouse ran up the clock; The



clock struck One, The mouse ran down;



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





Ding, Dong, Bell.

Allegretto moderato.

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

f *p* *f*

8ves.

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

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

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

8ves.

Affettuoso. rallentando.

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

pp e sos. *colla voce.*



Pussy-Cat, Pussy-Cat.

Allegro.

f

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

f

p *cres.* *f*

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

p *cres.*



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.* *cres.*

I HAD A LITTLE DOGGY

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

a tempo.

cres. e sos. *p e stacc.*

SECOND AND THIRD VERSES.

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

pp

hav-ing 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 among the sheep. And then the yel-low "chicks," that

cres.

p *ten.* *cres.*

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.

cres. *a tempo.*

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



Little Bo-Peep.

Andante quasi Allegretto.

LITTLE BO-PEEP.

SECOND VERSE.

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

The musical notation for the second verse consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It begins with a *p* (piano) dynamic. The piano accompaniment is in a bass clef with the same key signature and time signature, starting with a *p* dynamic. The lyrics are written below the vocal line.

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

The musical notation for the second verse continues with a vocal line and piano accompaniment. The vocal line starts with a *crca.* (crescendo) marking and reaches a *f* (forte) dynamic. The piano accompaniment also features a *crca.* marking and a *fz* (forzando) marking, ending with a *dim.* (diminuendo) marking. The lyrics are written below the vocal line.

THIRD VERSE.

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

The musical notation for the third verse consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 3/4 time signature, starting with a *mf* (mezzo-forte) dynamic. The piano accompaniment is in a bass clef with the same key signature and time signature, starting with a *mf* dynamic. The lyrics are written below the vocal line.

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

The musical notation for the third verse continues with a vocal line and piano accompaniment. The vocal line starts with a *crca.* marking and reaches a *f* dynamic. The piano accompaniment also features a *crca.* marking and a *fz* marking, ending with a *dim.* marking. The lyrics are written below the vocal line.



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 *fc* *cres.*

p *cres.* *fc*

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

crec.

p

crec.

fz

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.

rit. ad lib.

lento.
pp e sos.

colla voce.



Ride a Cock-horse to Banbury Cross.

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 *eres.*

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

f



Little maid, pretty maid.

Andante quasi allegretto.
mp sostenuto.

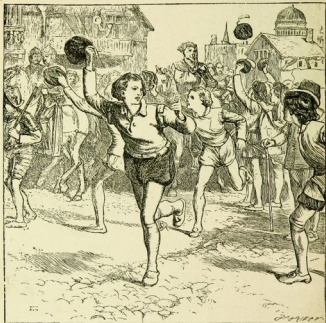
'Lit-tle maid, pret-ty maid, Whither goest thou?' 'Down in the meadow to milk my cow.'

mp

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

ten. p. cres. poco rit.

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!

mf *ten.*

WHITTINGTON FOR EVER.

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

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

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

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



Little Jack Horner.

Alligretto con sesto.

mf

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

mf

See.

rit. ad lib.

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



Tom, the Piper's Son.

Allegretto e marcato.

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

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



See-saw, Margery Daw.

Allegretto.
mf

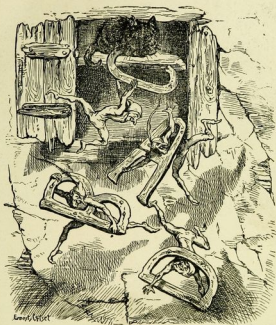
See - saw, Mar - ge - ry Daw, Jack shall have a new mas - ter,

mf

cres. e ritard.

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

cres. e ritard.



A, B, C, tumble down D.

Allegretto.

mf

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

mf



Goosey, goosey gander.

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

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*



Little jumping Joan.

Moderato con moto. *f* *dim.* *crs.*

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

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

p *fz*

(27)



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.

fz *dim.*

fz *dim.*



Poor Dog Bright.

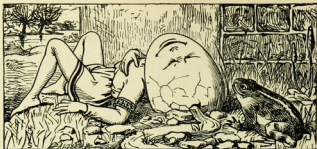
Allegretto moderato.

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

mf *p* *ff*

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

p *mf*



Humpy Dumpty.

Allegretto.

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

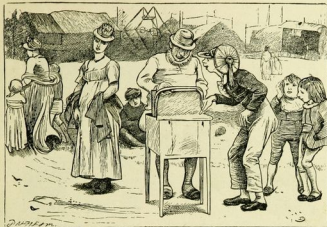
p

had a great fall; *cres.* All the king's horses, and all the king's men,

cres.

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

p ten. *ten.* *fc* *fp*



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!

f



Sing a Song of Sixpence,

Allegretto.

mf

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

mf

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

(31)

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.

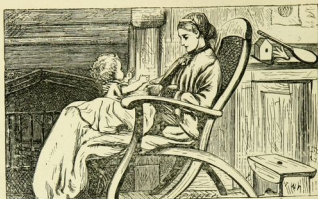
The King was in the count-ing-house, Count-ing out his mo-ney; The
ten.

mp

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

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.

mp

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

cres.

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

cres. fz p

THE NURSE'S SONG,

THIRD VERSE.

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

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

FOURTH VERSE.

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

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.

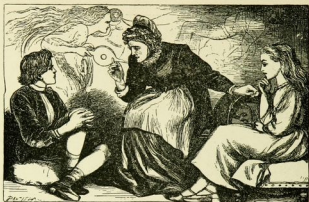
f



The King of France.

Allegretto moderato.
With decision.

The King of France, and four thousand
men, Draw their swords, and put them up a gain.



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 potter'd, was po - ther'd: From it she rais'd up such a flame, As

sottocanto

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.

mf

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.*

ritenuto.

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

ad lib.

cres. *f* *colla voce.*



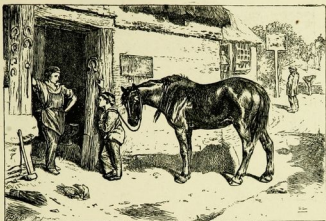
The Feast of Lanterns.

Allegretto e marcato.

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

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

crink-un-erank-ums, All a-mong the bells and the ding - dongs.



Is John Smith within?

Andante con moto.
Time well marked.

p *mf* *p* *f*

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

p *mf* *p* *f*

p e scherzo. *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

 Musical notation for the first system. The vocal line is in 2/4 time, starting with a piano (*p*) dynamic and ending with a pianissimo (*pp*) dynamic. The piano accompaniment consists of a right-hand part in 2/4 time and a left-hand part in 2/4 time, both starting with a piano (*p*) dynamic and ending with a pianissimo (*pp*) dynamic.

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

 Musical notation for the second system. The vocal line is in 2/4 time, starting with a piano (*p*) dynamic. The piano accompaniment consists of a right-hand part in 2/4 time and a left-hand part in 2/4 time, both starting with a piano (*p*) dynamic.

WHEN THE SNOW IS ON THE GROUND

poco cres.

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

poco cres.

cres. *ff*

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

p e sos. *cres.* *ff*

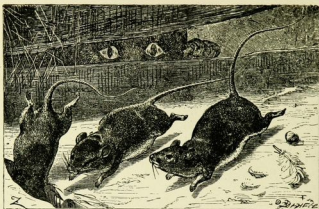
dim. *cres.*

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

dim. *cres.*

then he'll live till the snow is gone.

p



Three little mice.

Allegretto scherzando.

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 cresc. f fz

SECOND VERSE.

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

p

cresc.

Slower.

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

cresc. p

a tempo.

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

fz p poco rit. a tempo. cresc. 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? White bread and but - ter. How can he cut it With -

p

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

p e staccato.

f



The North wind doth blow.

Andante espressivo.

p *acc.* *cres.* *mf*

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

p *acc.* *cres.* *mf*

What will poor Ri-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!

dim. *pp*

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.

4 15 1



Taffy was a Welshman.

Allegretto.

mp. Taf - fy was a Welsh - man, Taf fy was a thief,

mp. *f.* *ten.*

SECOND VERSE.

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

mf. *mf.*

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

p. *ten.* *mf.*



Hey, diddle diddle.

Allegro.

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

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



I love little Pussy.

*Andante non troppo.
With tenderness.*

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

ten.

dim. e ritard.

fz fz p pp



The Old Man Clothed in Leather.

Moderato.

One mist - y, moist - y morn - ing, When cloud y was the
 wea - ther, O there I met an old man cloth - ed all in lea - ther,
 Cloth - ed all in lea - ther, With cap un - der his chin, O how d'ye do? and

mf *mf* *f* *mf* *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 im - 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

crea.

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

crea.



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.

Adante quasi allegretto.

mf

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

mf *r.h.* *l.h.*

poco rit.

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

poco rit.

THREE CHILDREN SLIDING.

SECOND VERSE.

mf

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

mf

R.H. L.H.

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.

Allante 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

(68)

THE JOLLY TESTER.

cres.

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

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

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

cres.

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

THE JOLLY TESTER.

FOURTH VERSE.

mf

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

mf

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

mf

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

fz *molto ritard.*

fz *molto ritard.*

crs.

crs.





Georgie Porgie.

Allegretto moderato.
sempre legato.

mp

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

mp

dim.

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

f

dim.



The Three Crows.

Allegretto.
Solo. (*ad lib.*)

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

mp *Chorus.*

mp e stacc. *f*

Solo.

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

mp

THE THREE CROWS

Chorus. Solo.

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

Solo.

Chorus.

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





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

al 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

piu lento. *p* *rit.*

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 *crca.*

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 *crca.*

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

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

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 ea

MAGGIE'S PET.

THIRD VERSE.

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

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

mf *crs.*
 - prise! So mew - ing loud with cru - el gloe, She spread her wick - ed

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

MAGGIE'S PET.

FOURTH VERSE.

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

cres.

mp

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.

p

poco cres.

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

mf

dis. e rit.

p

mf

fz

fz

dis. 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
 my bow and ar-row I kill'd Cock Ro - bin." Who saw him die?
 "I," said the Fly; "With my lit - tle eye I saw him die."
 Who caught his blood? "I," said the Fish; "With my lit - tle dish

The musical score is written in 2/4 time and consists of three systems. Each system has a vocal line and a piano accompaniment. The piano part is written in treble and bass clefs. The first system begins with a tempo marking of 'Andante con moto'. The second system includes dynamic markings of 'f' and 'p'. The third system includes markings for 'poco cres.', 'ritard.', and 'con moto'. The piece concludes with a 2/4 time signature.

THE DEATH AND BURIAL OF COCK ROBIN.

mf e ass. *mp* *molto staccato.*

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

ritard.

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

Allegretto.

mf

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

mp marcato.

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

THE DEATH AND BURIAL OF COCK ROBIN.

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

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

mf *cres.*

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

f *p*

trém.

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

cres. *dim.* *p*

THE DEATH AND BURIAL OF COCK ROBIN

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 darge? "I," said the

scat. *p*
Thrush; "As I sing in a bush, I'll sing his darge"
See. *too*

Allegretto moderato. *mp* *cres*
Who'll car-ry his cof - fin? "I," said the Kite, "If it be in the

THE DEATH AND BURIAL OF COCK ROBIN.

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

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

f poco rit.

crs. > *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*



Lullaby.

Andante con moto.

p *f* *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.

cres. *rall.*

neath the clothes, Safe in the cradle do - zing.

cres. *colla voce.* *mp*

cres. *cres.* *do.* *dim.* *ritard.*

p

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

p

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

LULLABY.

pp
 When lit-tle Ba - bie goes to sleep, . . . And he is ve - ry near us,
pp *lento e ben sostenuto.*

pp *poco cres.* *rall.*
 Then on tip - toe soft - ly creep, That Ba - bie may not hear us.
pp *poco cres.* *rall.*

p *cres.* *ritard. dim.* *pp*
 Lul-la - by! Lul-la - by! . . . Lulla, Lul - la, Lul - la - by! . . .
p *ten.* *dim. p* *movendo.* *pp*





MOTHER TABBYSKINS,



Mother Tabbykins.

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

mp *cres.*
 Sit-ting at a win-dow, In her cloak and hat, I saw Mother Tabbykins, The *real* old cat!

f
 Ve-ry old, ve-ry old, Crum-ple-ty and lame; Teach-ing kit-tens how to scold—

fz

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

ad lib.
 Is it not a shame?

colla voce. *mf* *fz*

ten.

MOTHER TABBYSKINS.

crec.
 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;

fz
ten.
colla voce.
ten.

dis.
 Such a sub-ject for our song, Makes us all too sad. Old Mother Tab-by-skins,

p *molto rit.* *mp*
ten. *molto rit.* *sep*

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

fz *fz* *p*

MOTHER TABBYSKINS.

cres. *con sord.*
 Ve - ry sick, ve - ry sick, Ve - ry as - vage, too; Pray send for a doc - tor quick -
ff
ten. *colla voce.* *ten.* *ten.*

a tempo.
 A - ny one will do!
a tempo. *sf* *ff*
ten.

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

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

mf *dim.*

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

p *mf* *dim.*

f e pompso.

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

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

p

Mis-chief in his brain!

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



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

A musical score consisting of three staves. The top staff is the vocal line, written in treble clef with a key signature of one flat and a 2/4 time signature. The middle and bottom staves are the piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a steady accompaniment of chords and moving lines. The lyrics are written below the vocal staff.

MOTHER TABBYSKINS.

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

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

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

ad lib.
p *mf* *ten.*

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

mf
f *mf*

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

dim. *p* *erex.* *f*
dim. *p* *ten. colla voce.*

MOTHER TABBYSKINS.

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

ten. *f* *fz ten.*

p
 Doc - tor Dog comes near - er,

mf *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. *f*
 Ve - ry near, ve - ry near, (cuffing out and in; Doc - tor Dog looks full and queer -

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

MOTHER TABBYSKINS.

ad lib. *mf*

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

p colla voce. *mf*

dim. *acc.*

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

dim. *tr.* *colla voce.* *mf*

f poco lento. *ad lib.*

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

tr. *f poco lento.* *colla voce.*





THE SPIDER AND THE FLY.

BOSTON
PUBLIC
LIBRARY

The Spider and the Fly.

(A NURSERY DITTY.)

Allegretto con moto. *p* *p* *cres.*

mf *mf*

mf

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

f *mf*

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

p *scherz.*

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

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

mp *dim.*

THE SPIDER AND THE FLY

legato. *p* *cres.*

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

p sostenuto. *p* *cres.*

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

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

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

p *mf* *f*

pret-ty fly, pret-ty fly?"

mf *p*

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

poco rit. mf *p*

THE SPIDER AND THE FLY.

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

mp *mf* *mp*

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

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

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

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

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

cres. *molto ritard.* *a tempo.* *fz* *colla voce.* *a tempo. cres.* *p*

cres. - ces. - do. *fz*

THE SPIDER AND THE FLY.

fly?" "Will you

mf

mf *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.*

schert. *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. loco. *mf* *cres.* *molto. ad lib.* *mf*

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

a tempo. loco. *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 interento. *p* *cres.*

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

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

fe *ten.*

cres. can. do. *colla voce.* *a tempo. cres.*

p *mf* *f*

pret-ty fly, pret-ty fly?"

THE SPIDER AND THE FLY.

f *dim.* *mf*

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

poco rit. mf *dim.* *p*

poco lento. *p*

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

mf *p*

cres. *a tempo.* *mf*

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

cres. *dim.* *p* *ritenuto.*

p *cres.* *p*

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

p *cres.* *p*

THE SPIDER AND THE FLY.

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

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

fz *ten.* *a tempo. crec.* *p*

crec. cen. do. *colla voce.*

fly? "For the

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

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

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

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

mf *poco lento.* *crec.* *fz* *mf* *p* *crec.*



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

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

dim. p *accanto.* *p*

cres. *p* *cres.* *ff*

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

cres. *p* *cres. do - co - do.* *ff* *colla voce.*

THE SPIDER AND THE FLY.

molto ritard. a tempo. *p*
 walk out, pret-ty fly? pret-ty fly, pret-ty fly?"
ten.
a tempo. cres. p mf

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* *rallent. ad lib.* *a tempo.* *mp*
 'Tis va-ni-ty that ever makes re-pentance come too late, And
p *dim.*

THE SPIDER AND THE FLY.

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

p sostenuto. *p* *cres.*

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

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

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

rallent. *a tempo.*
cres.

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

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.*
p

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

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

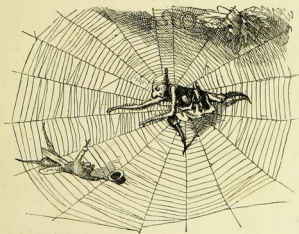
THE SPIDER AND THE FLY

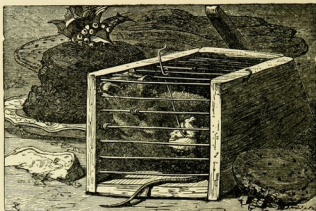
Musical score for 'The Spider and the Fly'. The score is written for voice and piano. It consists of two systems of staves. The first system includes a vocal line and two piano accompaniment staves. The second system includes a vocal line and two piano accompaniment staves. The tempo is marked 'Pia Allegro'.

cres. *poco a poco accel. e cres.* *For.*

Ser. . . . loco. *p*

Pia Allegro. *p*





The Thiebish Mouse.

Allegretto.

mf

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

mf

crca.

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

crca.

THE THIEVISH MOUSE.

Morzato

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

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a forte (*f*) dynamic and contains the lyrics 'house: No cheese was safe, no Birth-day cake, on ei-ther shelf or'. The piano accompaniment includes a *ten.* marking in the right hand.

dim.

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

The second system continues the vocal line with a *dim.* (diminuendo) dynamic marking. The lyrics are 'ground, For Mouse would sure-ly find it out, and nib-ble it all round.' The piano accompaniment features a *p* (piano) dynamic marking in the right hand.

mp

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

The third system shows the vocal line with a *mp* (mezzo-piano) dynamic marking. The lyrics are 'I can - not tell you how each night this naugh-ty Mouse would'. The piano accompaniment also has a *mp* marking.

acc.

room, Her lit - tle nose thrust in - to things she should have left a -

The fourth system concludes the vocal line with an *acc.* (accent) dynamic marking. The lyrics are 'room, Her lit - tle nose thrust in - to things she should have left a -'. The piano accompaniment also features an *acc.* marking.

THE THIEVISH MOUSE.

Marcato.

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

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 2/4. The vocal line begins with a melodic phrase, and the piano accompaniment provides harmonic support with chords and moving lines.

dim. shelf, This canning Mouse would "sniff" them out, And coolly help her - self.

The second system continues the musical piece. The vocal line includes the lyrics "shelf, This canning Mouse would 'sniff' them out, And coolly help her - self." The piano accompaniment features a *dim.* (diminuendo) marking in the left hand and a *p* (piano) marking in the right hand.

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

The third system of music shows the vocal line with the lyrics "Aunt Na - ry said, 'It is no use to hide the cakes and". The piano accompaniment is marked with *mf* (mezzo-forte) and features a steady rhythmic accompaniment.

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

The final system of music on the page. The vocal line concludes with the lyrics "pies, For some-one finds them all, and sly - ly feasts up on the". The piano accompaniment is marked with *cres.* (crescendo) in the left hand.

THE THIEVISH MOUSE.

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

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 2/4. The vocal line begins with a forte (*f*) dynamic. The piano accompaniment starts with a forte (*f*) dynamic and includes a *ten.* (tension) marking.

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

The second system continues the musical piece. The vocal line starts with a piano (*p*) dynamic and includes a *cris.* (crescendo) marking. The piano accompaniment features dynamic markings of *p*, *fz* (forzando), and *p*.

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

The third system shows the vocal line with a *mf* (mezzo-forte) dynamic. The piano accompaniment begins with a *mf* dynamic.

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

The fourth system concludes the page's music. The vocal line includes a *cris.* marking. The piano accompaniment also features a *cris.* marking.

THE THIEVISH MOUSE

Marcato.

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

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

cr.

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

cr.

THE THIEVISH MOUSE.

Marcato

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

dim. *ad lib.* *ff* *p*

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

MORAL.

mf

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

cres.

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

THE TRIBVISH MOUSE.

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

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a *f* dynamic and includes the lyrics 'bring. And no - thing can be worse you know, in peo - ple small or'. The piano accompaniment includes a *ten.* marking.

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

The second system continues the vocal line with the lyrics 'grown, Than that of ta - king a - ny-thing which is not quite their own.' The piano accompaniment includes a *dim.* marking in the upper left and a *p* marking in the lower right.

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

The third system features the vocal line with the lyrics 'You see, if Mouse had stay'd at home, nor cared to pry and'. The piano accompaniment includes a *mp* marking.

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

The fourth system concludes the vocal line with the lyrics 'peep, And had not trot - ted out to steal, while o - thers were a'. The piano accompaniment includes an *acc.* marking.

THE THIEVISH MOUSE.

Morvins.

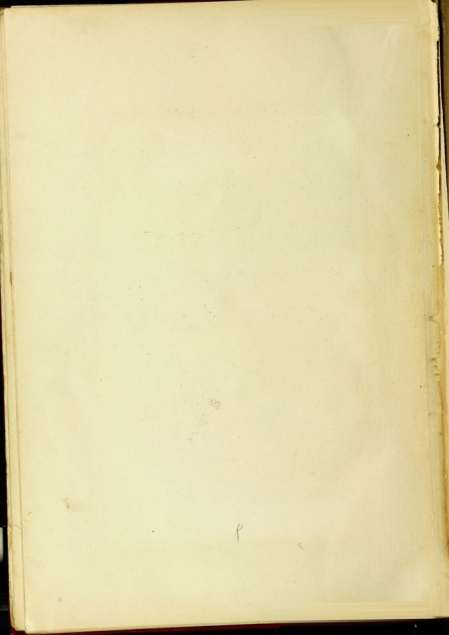
sleep, She'd now have been a - live and well, and hap - py with her

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

ritard. fe *ad lib.*

dim. *f* *ff* *mp colla voce.*





NIBROC

0072114

Boston Public Library
Central Library, Copley Square

Division of
Reference and Research Services

Music Department

The Date Due Card in the pocket indicates the date on or before which this book should be returned to the Library.

Please do not remove cards from this pocket.

AUG 28 1923

309214

309314

