

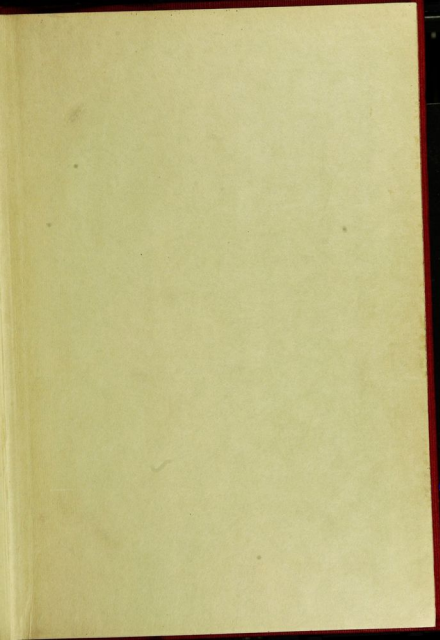
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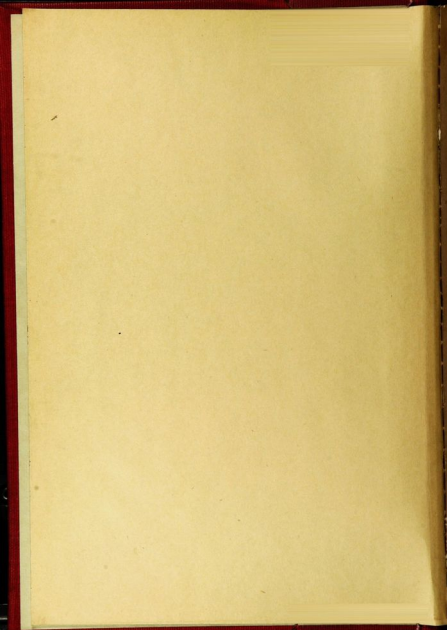


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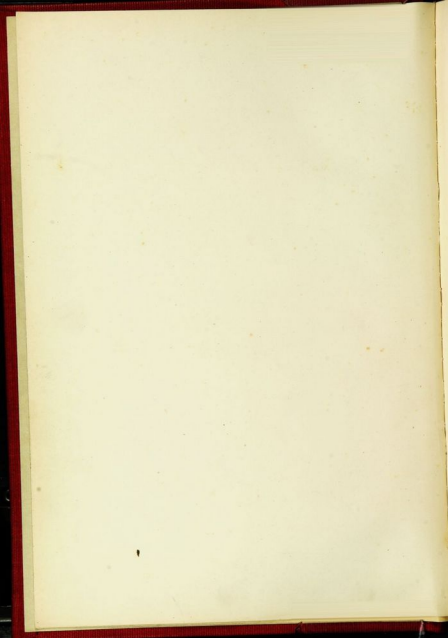
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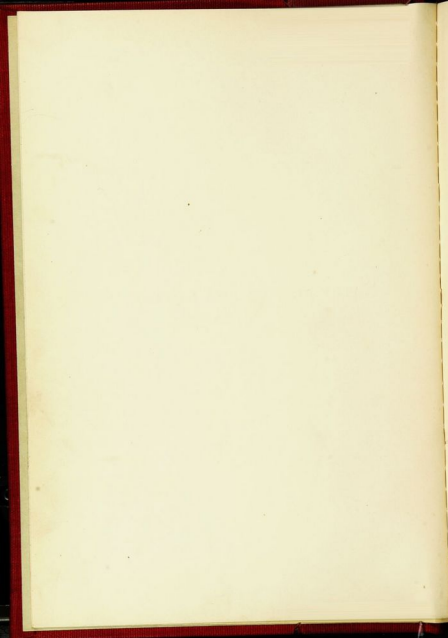


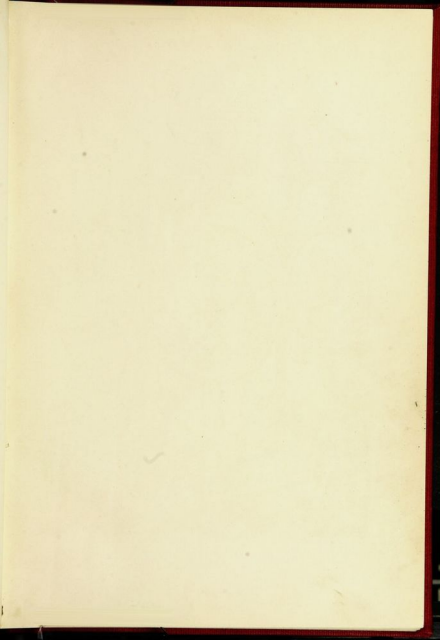


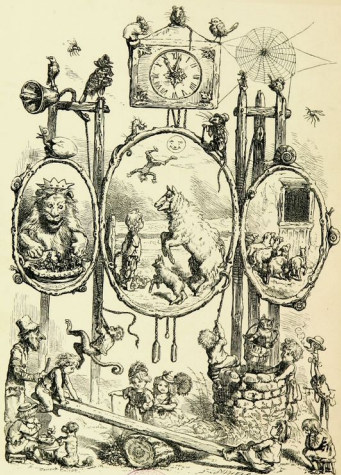
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NATIONAL NURSERY, RHYMES.







THE  
PUBLISHERS  
LONDON



NATIONAL  
NURSERY RHYMES

AND  
NURSERY SONGS.

Set to Music

*Done*  
BY  
J. W. ELLIOTT.

8055.153

WITH ILLUSTRATIONS, ENGRAVED BY THE BROTHERS DALZIEL.



LONDON:  
GEORGE ROUTLEDGE AND SONS,  
THE BROADWAY, LUDGATE.

NOVELLO, EWER, AND CO.,

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## P R E F A C E.

THE 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 British Nursery and Home School-room. 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 English 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 English 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,

## PREFACE.

---

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, embellished with whatever pictorial illustration, careful selection, musical accompaniment, and the advantages of artistic typography and detail can contribute, to render them more acceptable to all English children.

In the arrangement of the musical 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.

The pictorial illustrations of the book have been designed under the superintendence of, and engraved by, the BROTHERS DALZIEL.

Among the old favourites 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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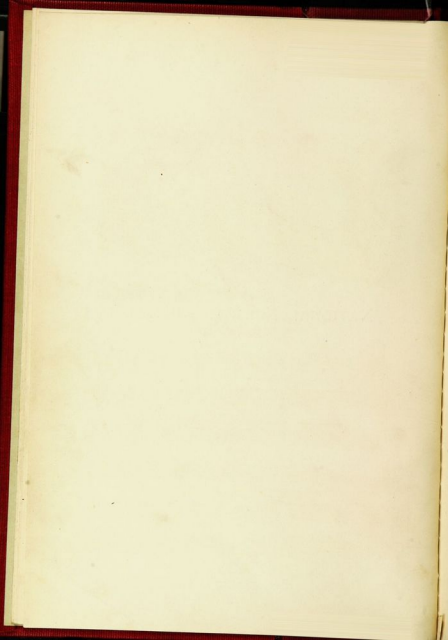
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\* Words by M. L. ELLIOTT.

*THE ILLUSTRATIONS ENGRAVED BY THE BROTHERS DALZIEL.*



NATIONAL NURSERY RHYMES.







## 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.



## 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 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* Twin-*kle*, twin-*kle*, lit-*tle* star, How *p* I won-*der* what you

*mf* *dim.* *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 no - ver shut your eye, Till the sun is in the sky.  
dark, Though I know not what you are, Twin - kle, twin - kle, lit - tie star.



## Baa, Baa, Black Sheep.

*Andante.*  
*mp*

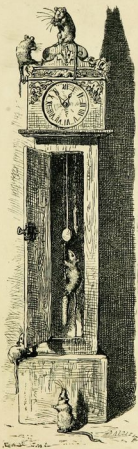
Baa, Baa, Black Sheep, Have you a - ny wool? Yes sir, yes sir, Three bags full;

*ff* *ff*

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

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

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



# Dickory, dickory, dock.

*Allegro.*

*mf*

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

*mf i.u.*

mouse ran up the clock; The

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?

*f* *p* *f*

*f* *p* *f*

*Sees.*

*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.*

*Sees.*

*Affettuoso. rallentando.*

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

*pp e ma.* *colla voce.*





## Pussy-Cat, Pussy-Cat.

*Allegro.*

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

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

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

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

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-fal be, For  
 But, Dog-gy, you must pro-mise (and mind your word you keep) Not

having such a lov-ing friend to comfort you as me. And when your leg is het-ter, and  
 once to teaze 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.



Ob 2cho ←

Wichoryc  
Bo Peep  
Rockabye Bb

### Little Bo-Peep.

*Andante quasi Allegretto.*

*p*

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

*cre.* *f* *dim.*

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

*cre.* *f* *dim.*

## LITTLE BO-PEEP.

## SECOND VERSE.

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

*cres.* When she a-woke, 'twas all a joke— Ah! *cra-* 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.* 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* *ff* *cra.*

*p* *cra.* *ff*



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 oss.* *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 - na can wish, you

*mf*

*p* *cres.*

- bey? That's what Mo - ther says to me, So I know it's right, you  
know; No - ver in - to pas - sions fly, Or, when thwarted, sulk and

*p* *cres.* *fz*

*pp* *lento.* *rit. ad lib.*

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 oss.* *colla voce.*



### Ride a Cock-horse to Banbury Cross.

*Allegretto con spirito.* *crs.*

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

*mf* *crs.*

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

*f*

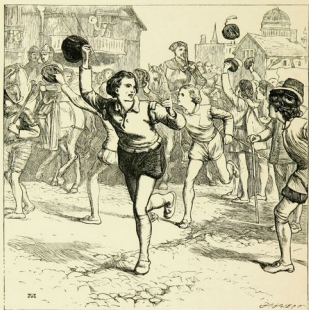


## Little maid, pretty maid.

*Andante quasi allegretto.*  
*mp sostenuto.*

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

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



## Whittington for ever.

*Moderato.*  
Time well marked.

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

*mf* *fo.*

WHITTINGTON FOR EVER.

Loed 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, Loed Mayor of London, Hur -

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



## Little Jack Horner.

Ed

*Allegretto con moto.*

*mf*

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

*mf*

*Rec.*

*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-go-ry Daw, Jack shall have a new mas - ter,

*mf*

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

*cres. e ritard.*

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

*poco cres.* *p*

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

*ff* *mf* *f*



### Little jumping Joan.

*Moderato con moto.* *f* *dim.* *crec.*

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

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

*p* *f*

(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 eat, which

*cres.*

*cres.*

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

*f* *dim.*

*f* *dim.*

The musical score consists of three systems, each with a vocal line and a piano accompaniment. The tempo is marked 'Allegretto moderato'. The first system begins with a dynamic marking of *mf*. The second system includes dynamic markings of *mp*, *cres.*, and *cres.*. The third system includes dynamic markings of *f* and *dim.*. The lyrics are written below the vocal line.



## 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* *f*

- 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.*

*p*

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

*p*

*cres.*

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

*cres.*

*p* *cres.*

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

*p ten.* *ten.* *f* *fp*



## Simple Simon.

*Allegro moderato.*

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

*mf* *ten.* *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.*

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

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



SING A SONG OF SIXPENCE.

Birds be-gan to sing; Wás-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

*mp*

*ten.*

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

*ten.*

Hanging out the clothes; There came a lit-tle Dick-y Bird, And ~~put~~ <sup>put</sup> d-up-on her nose!

*rallentando.*

*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-ror and care, Frowns and grey hair; So smile, my ba - by bon - ny...

*cres. fz p*

THE NURSE'S SONG.

THIRD VERSE.

*mp*

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

*crec.*

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

*crec. fz p.*

FOURTH VERSE.

*mp*

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

*crec.*

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

*crec. fz p.*



### 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.*

*f* The King of France, and four thousand

*f*

men, Drew their swords, and put them up a gain.

*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 - nyspark That

*mf* *trassio.*

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 rais'd up such a flame, As

*cres.*

*assennato.*

MY LADY WIND.

tried the cro-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*

*mf*  
*tremolo.*

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

*dim.* *cres.*

*ritenuto.*

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

*ad lib.*

*cres.* *colda voce.*



## The Feast of Lanterns.

*Allegretto e marcato.*

Tehing - a - ring - a - ring - tehing, Feast of Lan - terns,

What a lot of chop-sticks, bombs and gongs; Four-and-twen - 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* *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.* *sf* *fz* *ten.* *fz* *fz* *ten.*

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

*p e scherzo.* *ten.* *ten.*



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

*p* *pp* *p* *pp*

WHEN THE SNOW IS ON THE GROUND.

*poco cres.*

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

*poco cres.*

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

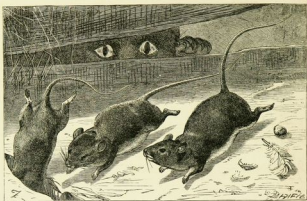
*p e sot.* *cres.* *fa*

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

*din.* *cres.*

then he'll live till the snow is gone.

*p*



### Three little mice.

*Allegretto scherzando.* *crca.*

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

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

*crca.* *Slower.*

*p* *p*

THREE LITTLE MICE.

*a tempo.*

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

*fz p<sup>o</sup> poco rit. a tempo; cres. f fz*

SECOND VERSE.

*cres.*

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

*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.

*f* What shall he sing for? White bread and but - ter. How can he cut it With -  
*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* *acc.* *cres.* *mf*  
 The North wind doth blow, And we shall have snow, And

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

*dim.* *p* *cres.*  
 What will poor Ro-bin do then? He'll sit in the barn, And

*dim.* *p* *cres.*

*dim.* *pp*  
 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.

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## Taffy was a Welshman.

*Allegretto.*

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

*mp* *f* *ten.*

*mf* *mf* *mf* *mf*

SECOND VERSE.

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

*p* *mf* *mf* *p* *ten.* *mf*

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



## Hey, diddle diddle.

*Allegro.*

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

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



## I love little Pussy.

*Andante non troppo.*  
*With tenderness.*

*p*

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

*p*

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

*ten.*

*ten.*

*cres.* 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* Cloth - ed all in lea - ther, *mf* With cap un - der his chin, *mf* O how d'ye do? and

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

*p* *crca.*

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

*crca.* *f* *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.*

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 and begins with the lyrics 'Three chil-dren sli-ding on the ice, All on a sum-mer's'. The piano accompaniment is in 2/4 time and features a melody in the right hand and chords in the left hand. The second system continues the vocal line with the lyrics 'day, As it fell out they all fell in, The rest they ran a-way.' and includes a piano accompaniment. The tempo markings *mf* and *poco rit.* are placed above the vocal line and below the piano accompaniment respectively.

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

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THE JOLLY TESTER.

*cres.*

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

*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*

*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

*cres.*

THE JOLLY TESTER.

FOURTH VERSE.

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

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

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

*mf* *cres.* *fz* *molto ritard.*





## Georgie Porgie.

*Allegretto moderato.*  
*sempre legato.*

*mf*

Geor-gie Por-gie, pudding and pie, Kis'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.*)

CHORUS.

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

*mp*

*pp e stacc.* *f*

Solo, *mp*

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

*mp*

Musical score for piano and voice, featuring a solo and a chorus section. The score is in 6/8 time and includes dynamic markings such as *mp*, *pp e stacc.*, *f*, 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

*stacc.*

Chorus.

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





## A Little Cock-sparrow.

*Allegretto scherzoso.*

*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 luo.* *mf* *fz* *dim.*

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

SECOND VERSE.

*mf*

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

*mp*

*poco lento.* *p* *fz* *rit.* *a tempo luo.* *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.* *mf* *fz* *p*

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

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



### Maggie's Pet.

*Andante.*

*mf* *crec.*

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* *crec.*

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 vor.* *poco cres.*

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

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

*f* *p* *dim.*

MAGGIE'S PET.

THIRD VERSE.

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

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

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

*mf. acc.* *fz.* *fz.*

*dim.* *dim. e poco rit.*  
 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

*cres.*

*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.*

*p*

*poco cres.*

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

*mf*

*dim. e rit.*

*p*

*mf*

*f*

*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  
 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 arranged in four systems, each with a vocal line and a piano accompaniment. The first system begins with the tempo marking 'Andante con moto.' and includes dynamic markings 'mp' and 'mf'. The second system features 'f' and 'p' dynamics. The third system includes 'poco cres.' and 'ritard.' markings. The fourth system starts with 'con moto.' and includes 'mf' and 'dim.' markings. The piano accompaniment consists of a grand staff with treble and bass clefs.

THE DEATH AND BURIAL OF COCK ROBIN.

*mf e sor.* *mp* *molto staccato.*

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

*ritard.* *f* *ritard.* *f*

my thread and nee-dle 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"

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

*era.* "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

*Thrush;* "As I sing in a bush, I'll sing his dirge." *tr.* *leg.* *p*

*Pod.* \**Pod.* \**Pod.* \*

*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.

*f* *rallentando.* *mf*

night, I'll car-ry his cof - in." Who'll tol the bell?

*marcato.*

*f* *rallentando.* *mp*

*f* *poco rit.*

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

*crec.* *f* *poco rit.*

*Mourfully.* *pp*

All the birds of the air Fell sigh - ing and sob-bing, When they

*Allantiso. pp e sor.* *fz* *fz*

*rit.* *p* *pp*

heard the bell toll For poor Cock Ro - bin.

*p* *pp*



## Lullaby.

*Andante con moto.*

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 - bio

*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 era-dle do-zing.

*cres.* *colla voce.* *mp*

*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 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 poco cres. ritard. dim. pp*

*ten. dim. p crescendo. pp*





MOTHER TABBYSKINS.





# Mother Tabbykins.

*Allegretto.*

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

The first system consists of a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal line is mostly rests, with a few notes at the end of the system.

*mp* *cres.*

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

*mp* *fz* *mf*

The second system continues the piano accompaniment and includes the first line of lyrics. The piano part has dynamic markings of *mp*, *fz*, and *mf*. The vocal line has a *cres.* marking.

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

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

The third system continues the piano accompaniment and includes the second line of lyrics. The piano part has dynamic markings of *f* and *ten.*. The vocal line has a *colla voce.* marking.

*ad lib.*

Is it not a shame?

*colla voce.* *mf* *fe* *ten.*

The fourth system continues the piano accompaniment and includes the third line of lyrics. The piano part has dynamic markings of *colla voce.*, *mf*, *fe*, and *ten.*. The vocal line has an *ad lib.* marking.

MOTHER TABBYSKINS.

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

Oh, what a dis-grace! *fz* Ve-ry wrong, ve-ry wrong, *ten.* Ve-ry wrong, and bad;

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

Stick-ing out her head, *fz* Gave a howl, and then a youl, *fz* Hobbled off to bed. *p*

MOTHER TABBYSKINS.

*cres.* *con moto.*

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

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

*a tempo.*

A - ny one will do!

*a tempo.* *mf* *f* *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* *ritentando.* *mf* *fz*

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

*pp* *ritentando.* *ten. colla voce.* *ten.* *fz*

MOTHER TABBYSKINS.

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

*ten.* *mf* *ten.*

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

*mf* *fz* *mf* *fz*

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

*scherzo.* *f* *fz* *scherzo.* *ten.* *colla voce.*

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

*ten.* *ad lib.* *ten.*

MOTHER TABBYSKINS.

*mf*

Doc-tor Dog comes run-ning,

*mf* *fz* *mf*

*ten.*

*mf* *dim.*

Just to see her legs; Round his neck a com-fort-er, Trousers 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.* *ten.*

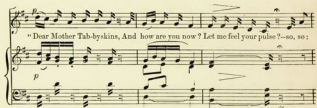
*colla voce.*

*p*

Mis-chief in his brain!

*colla voce.* *mf* *fz*

*ten.*



MOTHER TABBYSKINS.

Show your tongue—how wow.<sup>o</sup> "Ve-ry ill, ve-ry ill," "Please attempt to purr;

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

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

*p* *mf* *ten.*

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

*mf* *fz* *mf* *ten.*

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

*dim.* *p* *ten.* *colla voce.* *fz*

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* *fz* *p*

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

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

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

*mf* *ten.*

*cres. ten.* *colla voce.*



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.* *acc.*

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

*dim.* *ten. colla voce.*

*f poco lento.* *ad lib.*

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

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





THE SPIDER AND THE FLY.

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# The Spider and the Fly.

(A NURSERY DITTY.)

The musical score is written for voice and piano. It consists of four systems of music. The first system is an instrumental introduction for the piano, marked *Allegretto con moto*. The second system begins with the vocal line: "Will you walk in - to my par - lour?" said a Spider to a Fly, "It is the prettiest par-lour that e - ver you did spy!" The piano accompaniment features a rhythmic pattern of eighth notes. The third system continues the vocal line: "You've on - ly got to pop your head just inside of the door, You'll" and includes dynamic markings such as *sf*, *mf*, *p*, *sherz.*, *mp*, *rallent. ad lib.*, *f*, *a tempo*, and *div.*

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* *crca.*

*crca.* *molto ritard.* *a tempo.*  
 walk in, pret-ty fly? Will you, will you, will you walk in, pret-ty fly? . . .  
*p* *crca - ten - do.* *colla voce.* *a tempo, crca.*

pret-ty fly, pret-ty fly?  
*p* *mf* *f*

*mf*  
 "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

out at my back door, Will you, 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

THE SPIDER AND THE FLY.

fly? . . . . . "Will you

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

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

*mf*

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

*mp* *ritardando. ad lib.* *cris.*

*scherz.* *mp* *cris.*

*a tempo.* *p*

*dim. p* *ritardato.* *p*

THE SPIDER AND THE FLY.

*cres.* *p* *cres.*

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

*cres.* *p* *cres. molto.* *colla voce.*

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

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

*ten.* *a tempo.* *cres.* *p* *mf*

*mf*

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

*f* *poco rit.* *mf*

*p* *poco a poco rit.* *f* *lento.* *rit. ad lib.*

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

*p* *poco a poco rit.* *p e sor.* *colla voce.* *p*

THE SPIDER AND THE FLY.

*a tempo, lmo.* *mf* *cres.* *collant. ad lib.* *mf*

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

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

*a tempo.* *p* *cres.*

clare you should not touch me, e-ven with a pair of tonga, '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? . . .

*fz* *ten.*

*cres - ces - do.* *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. sostenato.*

*cres.* *p.*

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

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

THE SPIDER AND THE FLY.

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

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

*cres. - cres. - 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

*fz* *mf* *p* *poco lento.* *cres.*



*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*

*cres.* *p* *cres.*

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

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

THE SPIDER AND THE FLY.

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

*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 ;

*poco lento.* *p* *ralent. ad lib.* *a tempo.* *mp*  
 'Tis va-ni-ty that ever makes re-pen-tance come too late, And

*p* *dim.*

The musical score is written in 2/4 time and consists of four systems. Each system includes a vocal line and a piano accompaniment. The first system features a vocal line with lyrics and a piano accompaniment with dynamic markings *p* and *mf*. The second system continues the vocal line with lyrics and piano accompaniment, including markings *f*, *poco rit. mf*, and *dim.*. The third system shows the vocal line with lyrics and piano accompaniment, marked *f* and *mf*. The fourth system concludes with lyrics and piano accompaniment, marked *poco lento.*, *p*, *ralent. ad lib.*, *a tempo.*, and *mp*.

THE SPIDER AND THE FLY.

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

*p sostenuto.*

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

*cres. molto ritard. a tempo.*

*ten.*

*cres - ten - do, colla voce. a tempo, cres.*

lit - tle fly, lit - tle fly?"

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

*poco rit. mf*

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 parleying out -

*crec.*

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

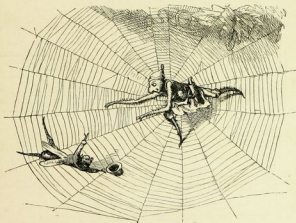
*crec. e molto ritard.* *lento.* *dim. tr. a tempo.*

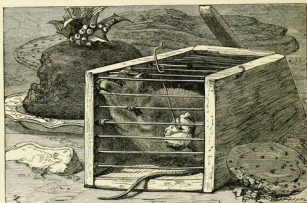
mem - ber, Oh! re - mem - ber, the fool - ish lit - tle Fly. . . .

*crec. 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 also includes a vocal line and two piano accompaniment staves. The tempo and dynamics markings are: *crec.*, *poco a poco accel. e crec.*, *For.*, *Bra. . . . . lo.*, *p*, and *Più Allegro.*





## The Chiebish Mouse.

*Allegretto.*

*mp*

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

*mf*

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

*crca.*

*crca.*



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

*cres.*  
 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 coolly help her - self.

*mf*

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

*cres.*

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

THE THIEVISH MOUSE

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

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

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

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

THE THIEVISH MOUSE.

*Mercato.*

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

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#) and the time signature is 2/4. The vocal line begins with a forte (*f*) dynamic. The piano accompaniment includes a *ten.* marking in the right hand.

*dim.* *p*

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

The second system continues the musical piece. The vocal line starts with a *dim.* (diminuendo) marking and a *p* (piano) dynamic. The piano accompaniment also features a *dim.* marking in the right hand.

*mp*

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

The third system shows the vocal line with a *mp* (mezzo-piano) dynamic. The piano accompaniment includes a *mp* marking in the right hand.

*cres.*

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

The fourth system concludes the page's music. The vocal line features a *cres.* (crescendo) marking. The piano accompaniment also includes a *cres.* marking in the right hand.

THE THIEVISH MOUSE.

*Mercato.*

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

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

*crec.*

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

THE THIEVISH MOUSE.

*Mercato.*

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.* *ritard.* *ff* *ad lib.*

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







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## No. 14.

## RECITATIVE AND ARIA.—" AT LAST I'M THINE, LOVE."

*(Lucy Ashton enters in a plain white dress, her hair is dishevelled. She is deadly pale and out of her senses.)*

**BIDE-THE-DEATH.**

See, she comes!  
Ee - ce - la!

**CHORUS.**

**TRIBLE** *p*  
Oh sight of sor - row,

**TENOR** *p*  
Oh gin - sto cie - lo!

**BASS** *p*  
Oh sight of sor - row,  
Oh gin - sto cie - lo!

*Adante.*  
Strings, Corni, Tromba, & Fag.

as from the grave a - ri - sen.  
Par dal - la tom - ba u - sci - ta!

as from the grave a - ri - sen.  
Par dal - la tom - ba u - sci - ta!

as from the grave a - ri - sen.  
Par dal - la tom - ba u - sci - ta!

*pl.*  
*p* *Cl. sostin.*  
Strings *piu.*

**Lucr.**

I hear the breathing of his voice low and ten - der. That voice ro -  
Il dol - ce suo - no mi col - pi di sua vo - ce! Ah! quel - la

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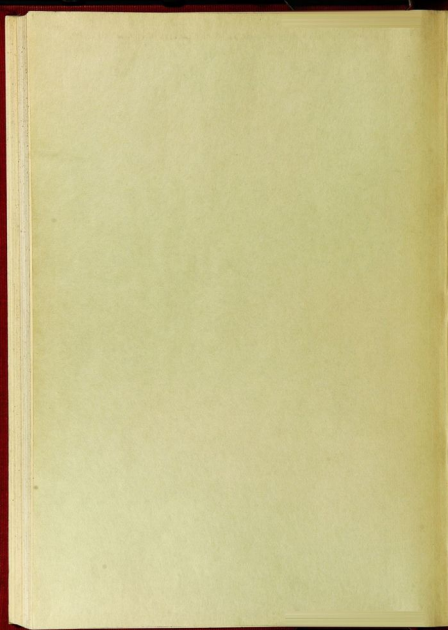
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