

NURSERY RHYMES

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NURSERY RHYMES

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Nursery Rhymes

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FOREWORD

There is a charm about the word "Nursery" that appeals to young and old alike, for the nursery is home to the young, and it brings back forgotten memories of home to the old, and much of the fascination of that charm is due to the Nursery Rhymes. These delightful ditties, by the very simplicity of their words and tunes, exercise a remarkable influence over "those who are very young," and in many cases, that influence retains its perfume, however faint, long after nursery days are over. The origin of nursery rhymes is unknown, but probably they came from the nursery itself. Perhaps a mother or a nurse, to pacify a child, would improvise a tune to fit the rhyme, and the rhymes themselves may well have been inspired by the toys of the nursery, for these playthings generally represent some animal or other.

One thing is certain that the time-honoured practice of singing nursery rhymes is one of the few fashions that never change; indeed, it is no exaggeration to say, that the rhymes are now immortal. But there is one thing that has long been lacking, the presentation of a familiar collection of them in a form that is at once attractive, convenient, and durable. This presentation is now provided by the *News Chronicle* book of Nursery Rhymes, which not only contains the traditional airs of the pieces with specially arranged pianoforte accompaniments, but picturesque titles and amusing and fascinating illustrations as well.

It is a great pleasure to me to write these few words of sincere appreciation of this most artistic publication which so ably continues the popular series of Song and Music Books published by the *News Chronicle*, and it deserves an enthusiastic reception, especially among those who are striving to forward the cause of music. In these days when so much is done to instil music into the receptive minds of the young, when even special orchestral concerts are given for children, this book should be invaluable from both the educational and entertainment points of view.

J. A. FORSYTH.

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PUBLISHERS' NOTE

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In most cases the words and tunes of the Nursery Rhymes contained in this book are traditional, but new pianoforte accompaniments have been set to them. All rights subsisting in these accompaniments and in the drawings which illustrate the pieces, are owned exclusively by the *News Chronicle*.

The Publishers are indebted to Messrs. Novello & Co., Ltd., for their permission to include the items "Nineteen Birds" and "Three Children Sliding," taken from "National Nursery Rhymes," by J. W. Elliott.

BAA! BAA! BLACK SHEEP



In moderate time

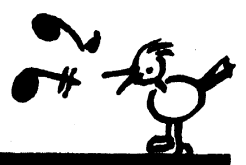
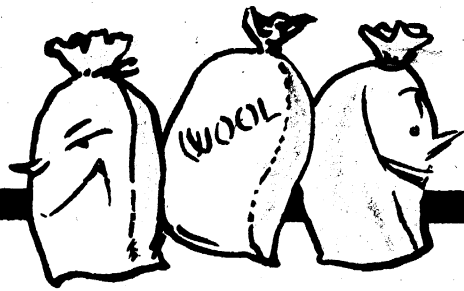
mf

Baa! Baa! Black sheep,

mf

have you an - y wool? Yes, sir, yes, sir, three bags full. One for my mas - ter, and

one for my dame, But none for the lit - tle boy that cries down the lane.



RANGES and LEMONS



In moderate time

mf

O - ran - ges and le - mons, say the

bells of Saint Cle - ments'; You owe me five farth - ings, say the

bells of Saint Mar - tin's; When will you pay me? Say the bells of Old

Bai - ley; When I grow rich, say the bells of Shore - ditch.

When will that be? Say the bells of Step - ney; I'm

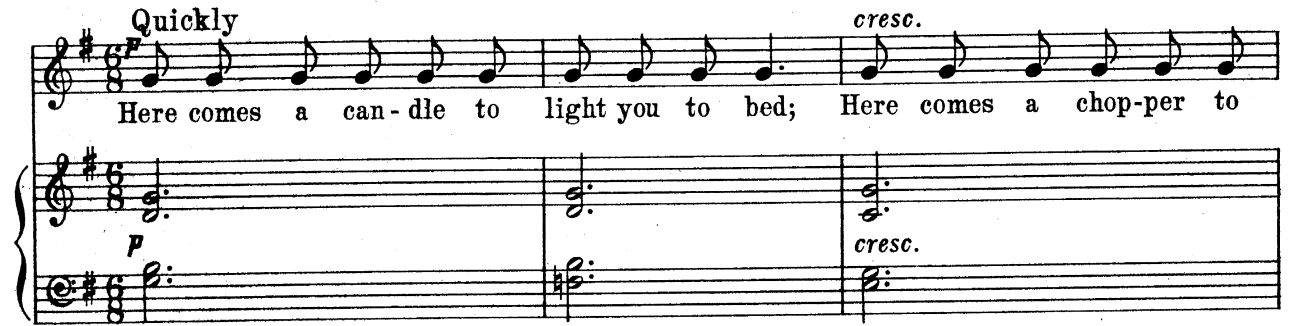


sure I don't know, says the great bell of Bow.



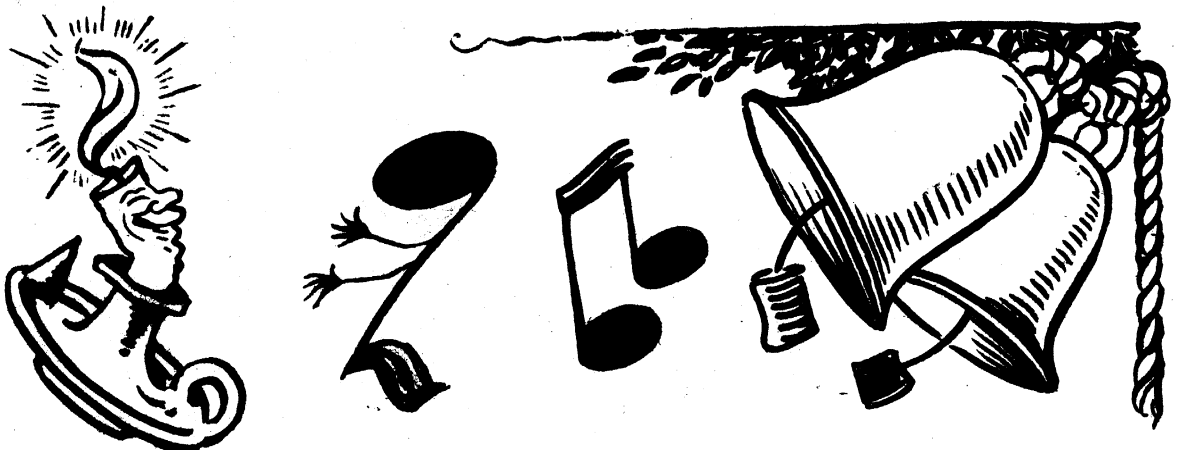
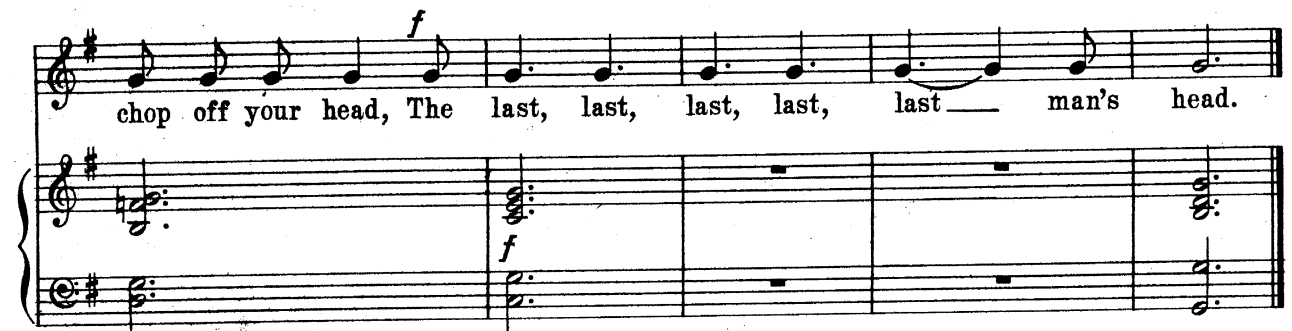
Quickly Here comes a can - dle to light you to bed; Here comes a chop - per to

cresc.

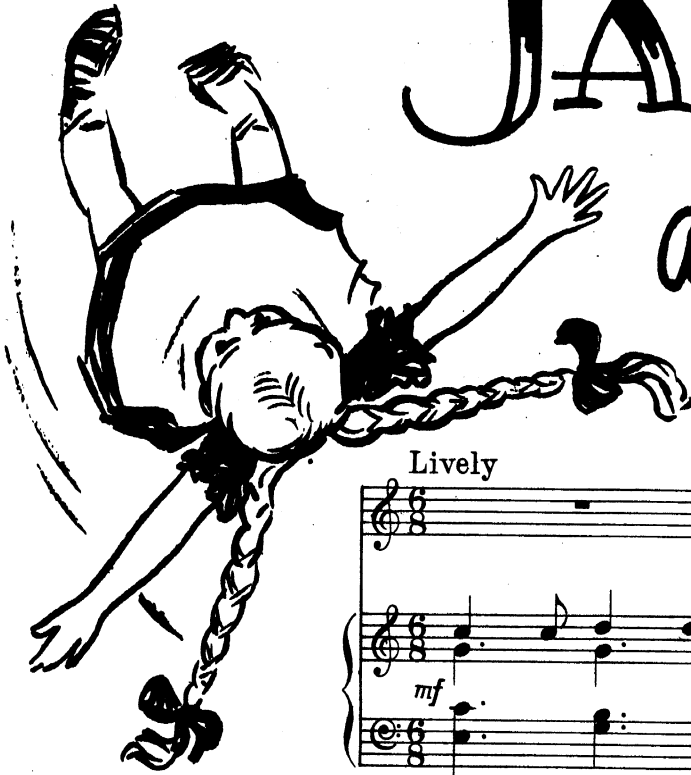


chop off your head, The last, last, last, last, last — man's head.

f



JACK and JILL



Lively *mf*

Musical notation for the first system, including a vocal line and a piano accompaniment. The vocal line starts with a whole rest followed by a half note G4, quarter notes A4 and B4, and a half note C5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

Jack and Jill went

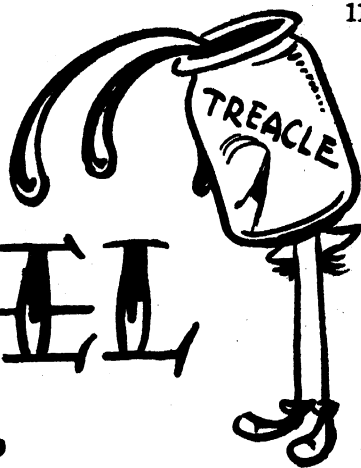
up the hill To fetch a pail of wa - ter. Jack fell down and

Musical notation for the second system, including a vocal line and a piano accompaniment. The vocal line continues with quarter notes D5, E5, F5, and G5, followed by a half note A5 and a quarter note B5. The piano accompaniment continues with the same rhythmic pattern.

broke his crown, And Jill came tum - bling aft - er.

Musical notation for the third system, including a vocal line and a piano accompaniment. The vocal line has a quarter note G5, quarter notes F5 and E5, and a half note D5. The piano accompaniment continues with the same rhythmic pattern.

POP GOES THE WEASEL



Quickly *mf*

Half a pound of

cresc.

two-pen-ny rice, Half a pound of trea - cle; That's the way the

cresc.

f.

mon - ey goes; Pop, goes the wea - sel.

f.





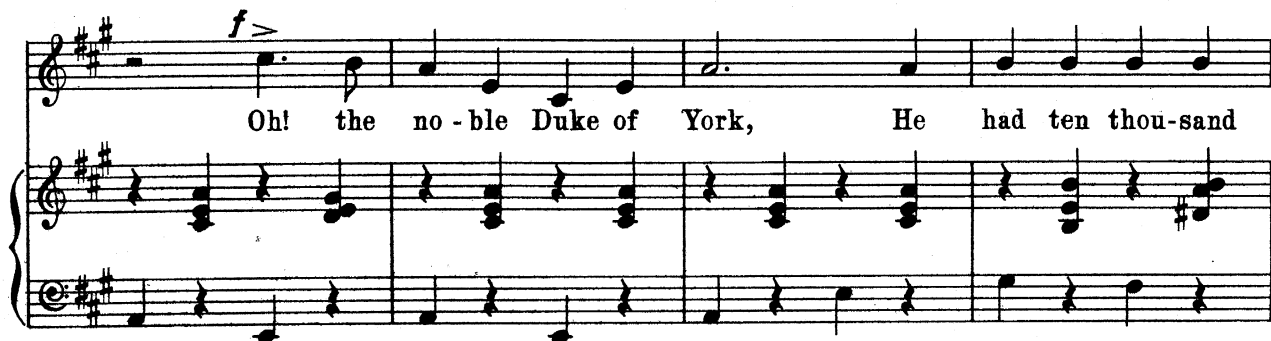
THE NOBLE DUKE of YORK

In march time

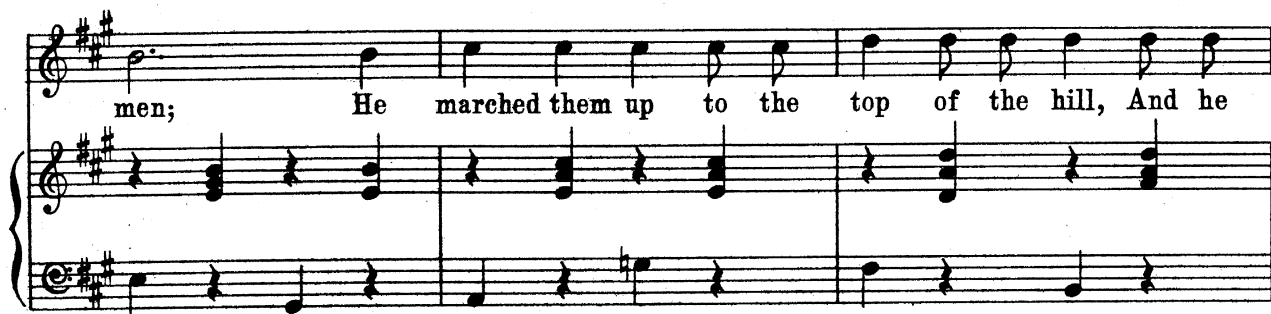
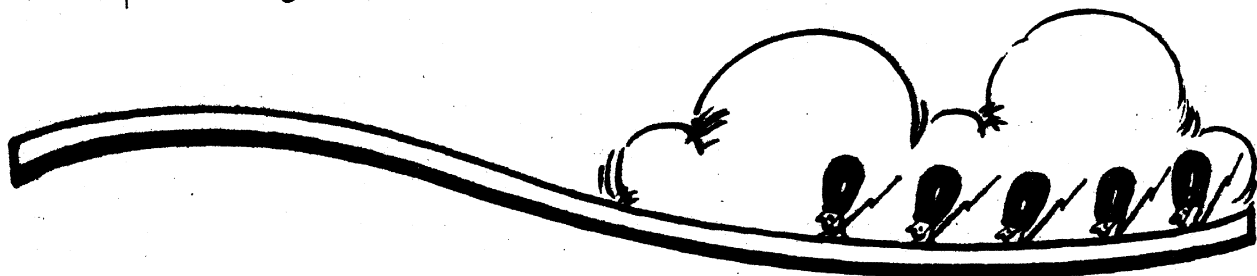


f >

Oh! the no - ble Duke of York, He had ten thou - sand



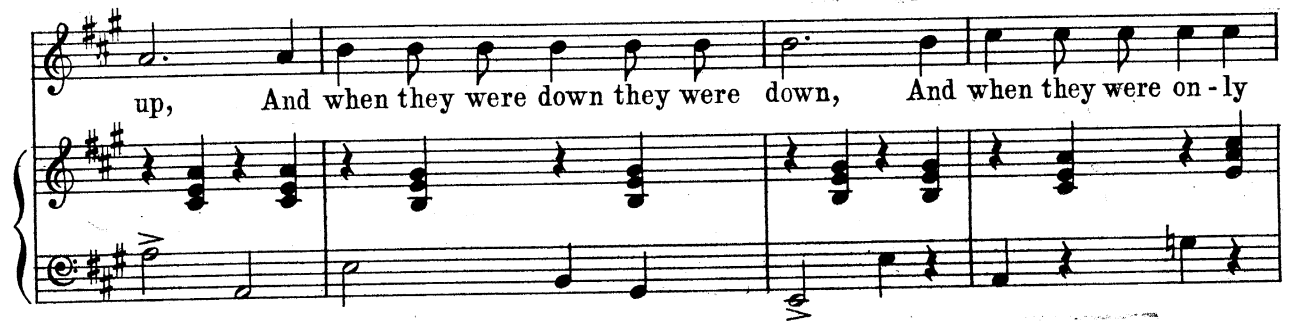
men; He marched them up to the top of the hill, And he

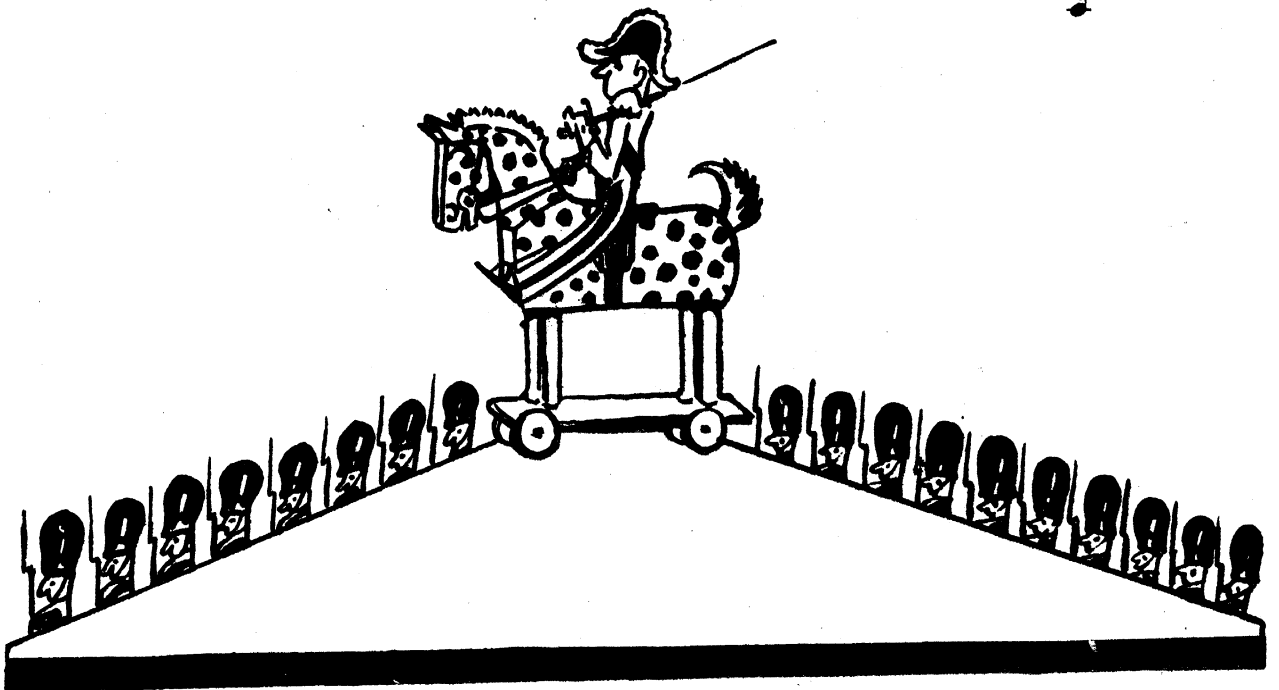
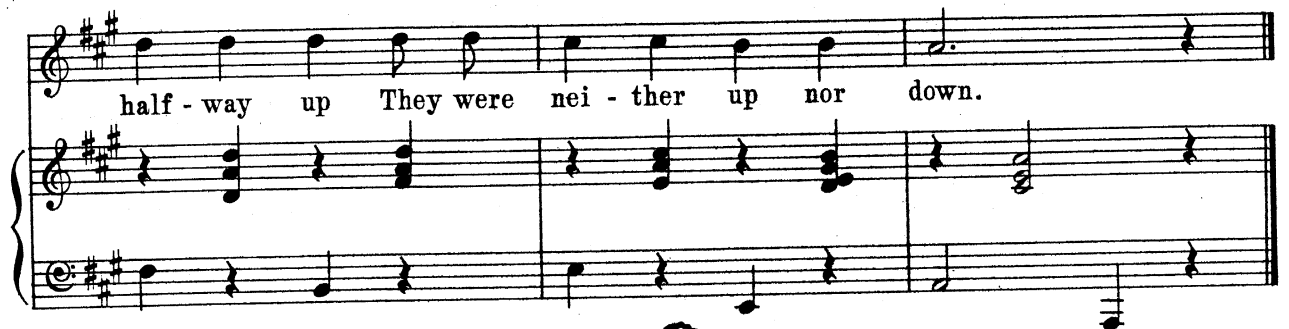
marched them down a - gain. And when they were up they were



up, And when they were down they were down, And when they were on - ly



half - way up They were nei - ther up nor down.





OLD MOTHER HUBBARD

Rather slowly

H. A. C.

P Old Mo - ther Hub - bard, she

went to the cup - board To fetch her poor dog a bone; But

when she got there the cup-board was bare, And

pp

rall.
so the poor dog had none.



TOM
TOM



Lively

mf

Tom, Tom, the

mf

cresc.

pi - per's son, Stole a pig, and a - way he run. The pig was eat, and

cresc.

f

Tom was beat, And Tom went roar - ing down the street.

f



LITTLE JACK HORNER



In moderate time *mf*

Lit - tle Jack Hor - ner

Sat in a cor - ner Eat - ing his Christ - mas pie; He put in his thumb And

cresc.

pulled out a plum, And said "What a good boy am I!"

f *p*





BOBBY SHAF-TO



Lively *mf*

Bob-by Shaf-to's

gone to sea, With sil-ver buc-kles at his knee. When he comes home he'll mar-ry me—

Pret-ty Bob-by Shaf-to. Bob-by Shaf-to's fat and fair, Comb-ing down his

cresc. *f*

yel-low hair, He's my love for ev-er mair— Pret-ty Bob-by Shaf-to.

cresc. *f*



In moderate time

mf

The first system of the piano accompaniment consists of two staves. The right hand plays a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

mf

Cur - ly locks, cur - ly locks, Will you be mine? You shall not wash

The second system features a vocal line on a single staff with lyrics. The piano accompaniment continues on two staves below, mirroring the style of the first system.

dish - es, nor yet feed the swine; But sit on a cush - ion and

cresc.

The third system continues the vocal line and piano accompaniment. A 'cresc.' (crescendo) marking is placed above the vocal staff and below the piano staff to indicate a gradual increase in volume.

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

f

The final system concludes the song. The vocal line ends with a fermata. The piano accompaniment also concludes with a fermata. A 'f' (forte) marking is placed above the vocal staff and below the piano staff.

PUSSY-CAT, PUSSY-CAT

In moderate time



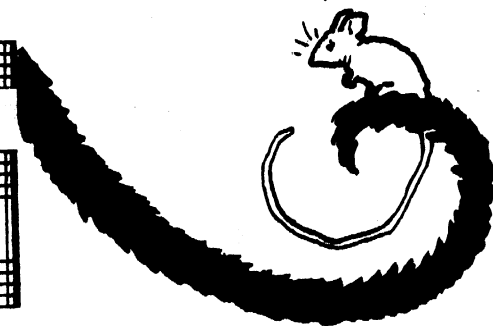
mp

Puss-y - cat, Puss-y - cat, where have you been? I've been to Lon-don to

mp

look at the Queen. Puss-y - cat, Puss-y - cat, what did you there? I

frightened a lit-tle mouse un-der the chair.



UPON PAUL'S STEEPLE



Quickly

mf

Up -

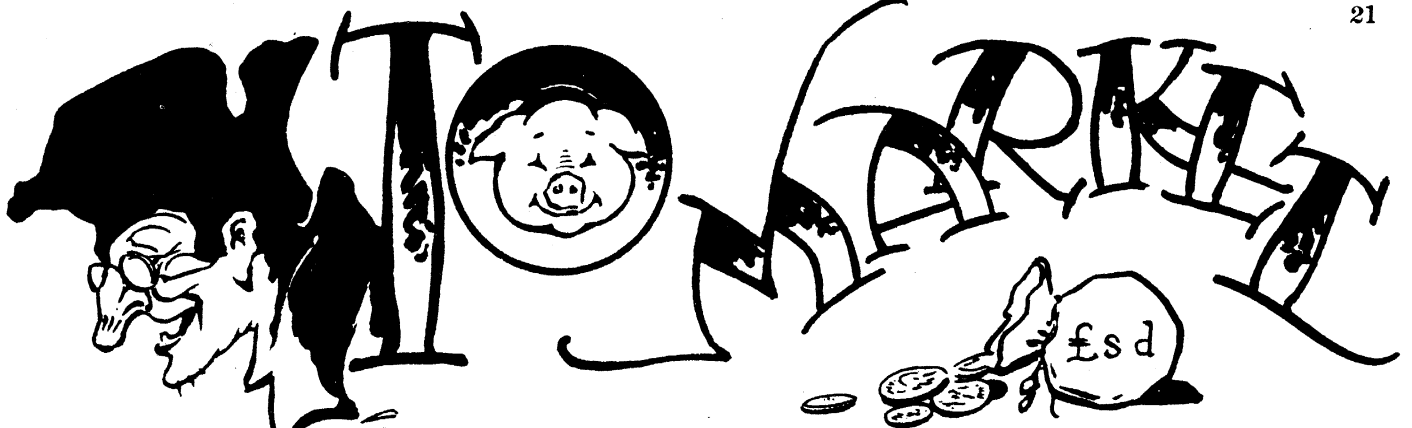
- on Paul's steeple stands a tree, As full of ap-ples as may be, The lit-tle boys of

Lon-don Town They run with hooks to pull them down, And then they run from

cresc. *f*

hedge to hedge Un - til they come to Lon-don Bridge.

cresc. *f*



In moderate time

mf

To

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The middle and bottom staves are a grand staff (treble and bass clefs). The music is in a simple, folk-like style.

mar-ket, to mar-ket to buy a fat pig, Home a-gain, home a-gain,

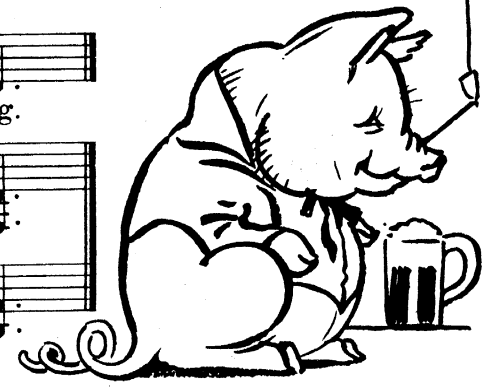
The second system of musical notation continues the melody and accompaniment from the first system. It includes the lyrics 'mar-ket, to mar-ket to buy a fat pig, Home a-gain, home a-gain,'.

jig-get-ty-jig. To mar-ket, to mar-ket to buy a fat hog,

The third system of musical notation continues the melody and accompaniment. It includes the lyrics 'jig-get-ty-jig. To mar-ket, to mar-ket to buy a fat hog,'.

Home a-gain, home a-gain, jig-get-ty-jog.

The fourth system of musical notation concludes the piece. It includes the lyrics 'Home a-gain, home a-gain, jig-get-ty-jog.'





LAVENDER'S BLUE

In moderate time



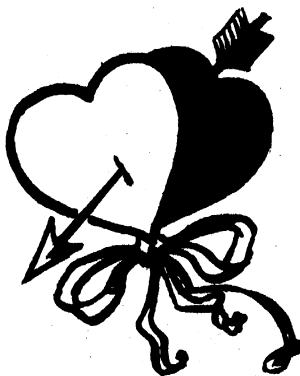
mf

1. Lav - en - der's blue, did - dle did - dle, Lav - en - der's green! When I am

king, did - dle did - dle, You shall be queen! warm.

Verses 1 & 2 *D.S.* *Verse 3*

2. Call up your men, diddle diddle,
Set them to work!
Some to the plough, diddle diddle,
Some to the cart.
3. Some to make hay, diddle diddle,
Some to cut corn!
While you and I, diddle diddle,
Keep ourselves warm.





J. W. Elliott

In moderate time

 $\% f$

1. Nine - teen birds and

one bird more Just make twen - ty, and that's a score. To the score then

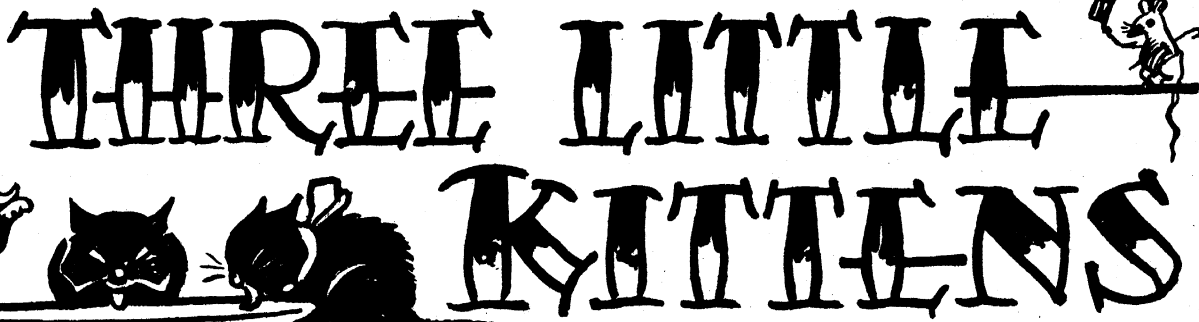
add but one, That will make just twen - ty one.

D.S.

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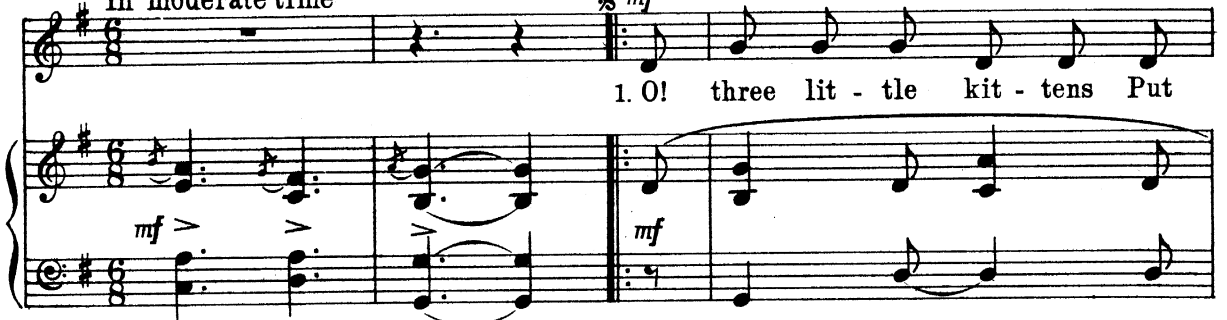
2. Now add two, and you will see
You have made up twenty-three.
If you like these clever tricks,
Add three more for twenty-six.
3. Then three more, if you have time,
Now you've got to twenty-nine.
Twenty-nine now quickly take,
Add one more, and thirty make.

THREE LITTLE KITTENS

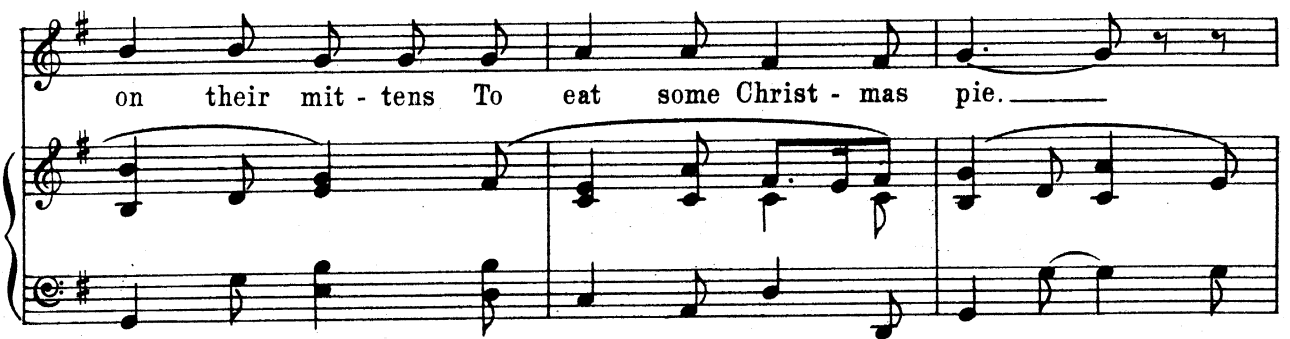


In moderate time

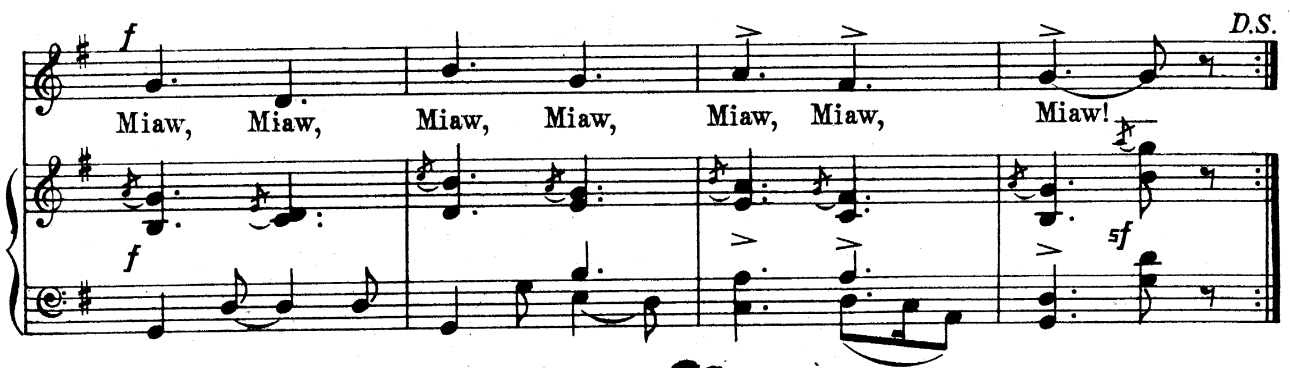
mf



1. O! three lit - tle kit - tens Put

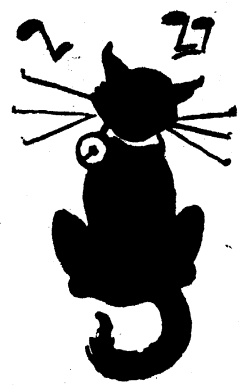


on their mit - tens To eat some Christ - mas pie.



Miaw, Miaw, Miaw, Miaw, Miaw, Miaw, Miaw! *D.S.*

2. Those three little kittens
They lost their mittens,
And they began to cry.
Miaw, etc.
3. "What! lost your mittens!
You naughty kittens!
Then you shall have no pie."
Miaw, etc.



4. Those three little kittens
They found their mittens,
And joyfully did cry.
Miaw, etc.
5. "What! found your mittens?
You darling kittens!
Now you shall have some pie."
Miaw, etc.

The NORTH WIND DOETH BLOW



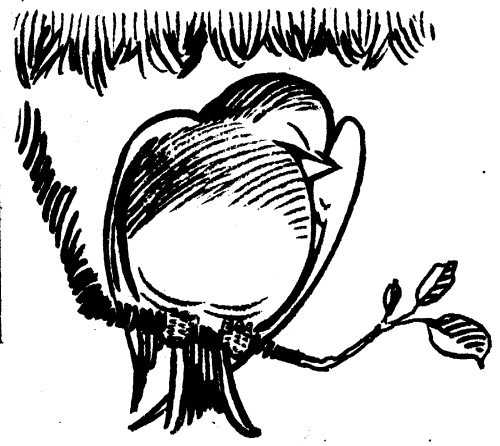
In moderate time mf

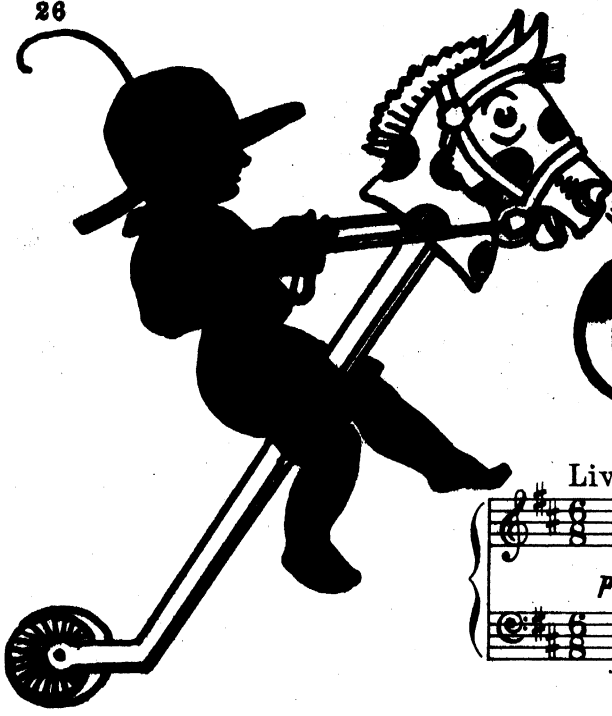
The

North wind doth blow, and we shall have snow, And what will the rob - in do

then, poor thing? He'll sit in a barn to keep him - self warm, And

hide his head un - der his wing, poor thing.





RIDE A COCK HORSE

Lively

 Musical notation for the piano introduction. It consists of two staves: a treble clef staff with a key signature of one sharp (F#) and a common time signature (C), and a bass clef staff. The music is in 6/8 time. The first measure is marked with a piano dynamic (*p*) and the second measure with a forte dynamic (*f*). The melody in the treble clef is a simple, rhythmic line, while the bass clef provides a steady accompaniment.

 Musical notation for the first line of the song. It includes a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked as *mf*. The lyrics are: "Ride a cock horse to Ban-bu-ry Cross, To see a fine la-dy up -". The piano accompaniment consists of a steady bass line and chords in the treble clef.

Musical notation for the second line of the song. The key signature and time signature remain the same. The lyrics are: "- on a white horse; With rings on her fin-gers and bells on her toes,". The piano accompaniment continues with the same rhythmic pattern.

Musical notation for the third line of the song. The key signature and time signature remain the same. The lyrics are: "She shall have mu-sic wher - ev - er she goes." The piano accompaniment concludes with a final chord.



DING, DONG, BELL!



Rather slowly *mf*

Ding, dong, bell! Puss-y's in the well.

Who put her in? Lit-tle Tom-my Green. Who pulled her out?

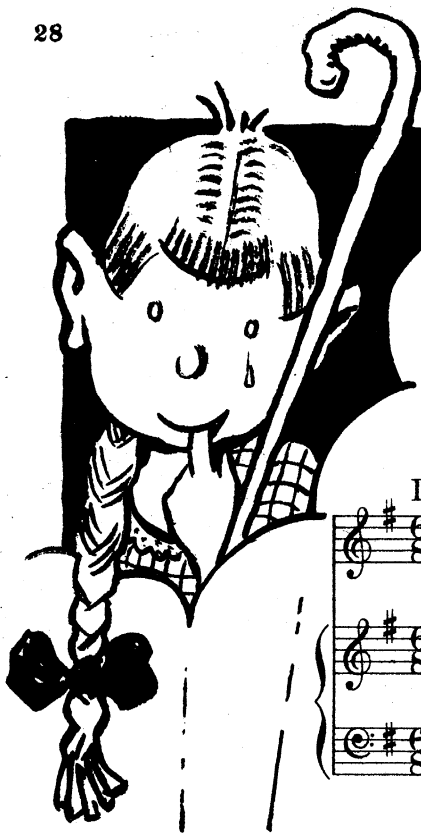
Lit-tle Tommy Trout. What a naugh-ty boy was that To drown poor pussy cat, Who

ne'er did an - y harm, But killed all the mice in his fa - ther's barn.

rall.

ne'er did an - y harm, But killed all the mice in his fa - ther's barn.

LITTLE BO-PEEP



In moderate time

mf

1. Lit - tle Bo-Peep has

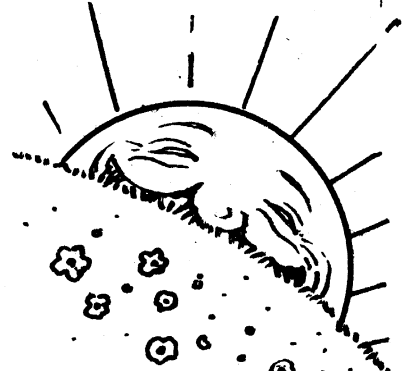
for v.v.
2 & 3

lost her sheep, And can't tell where to find them; Leave them a-lone, And

D.S.

they'll come home, And bring their tails be - hind them.

2. Little Bo-Peep fell fast asleep,
And dreamed she heard them bleating;
But when she awoke she found it a joke,
For they were all a-fleeting.
3. Then up she took her little crook,
Determined for to find them;
She found them indeed, but it made her heart bleed,
For they'd left their tails behind them.



COCK-A-DOODLE-DOO



In moderate time % *mf*

1. Cock - a - doo - dle -

mf

- doo! My dame has lost her shoe, My mas - ter's lost his

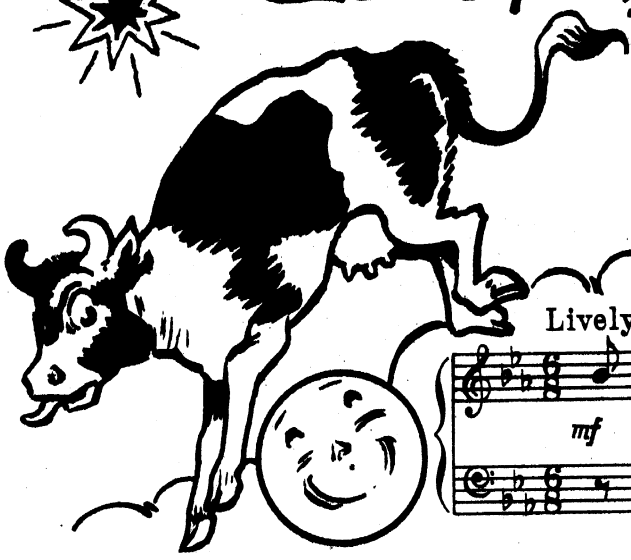
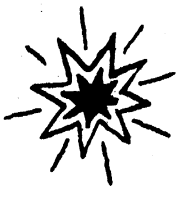
D.S.

fid - dle - stick, And don't know what to do.

2. Cock-a-doodle-doo!
What is my dame to do?
Till master finds his fiddle-stick
She'll dance without her shoe.
3. Cock-a-doodle-doo!
My dame has found her shoe.
My master's found his fiddle-stick.
Cock-a-doodle-doo!



HEY, DIDDLE DIDDLE DIDDLE DIDDLE



Lively

mf

mf

Hey, did-dle did-dle, the cat and the fid-dle, The cow jumped o-ver the

cresc. *f*

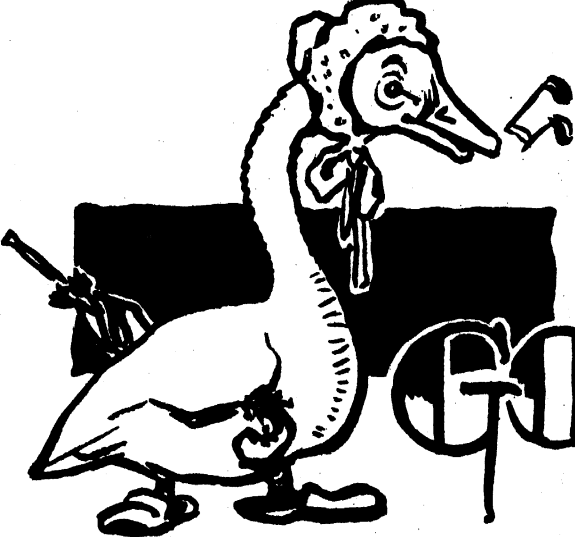
moon; The lit-tle dog laughed to see such sport, And the

cresc.

f

dish ran a-way with the spoon.





GOOSEY, GOOSEY-GANDER

In moderate time

mf

Goos-ey, Goos-ey Gan - der,

mf

Whither would you wan - der? Up-stairs and down-stairs, And in my la - dy's cham-ber.

There I saw an old man Who would-n't say his prayers. I

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

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



KING ARTHUR

In moderate time

mf

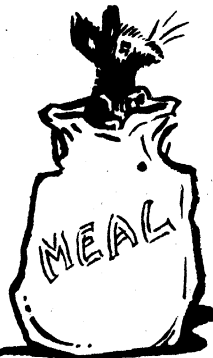
1. When good King Ar - thur

ruled the land— He was a no - ble King! He

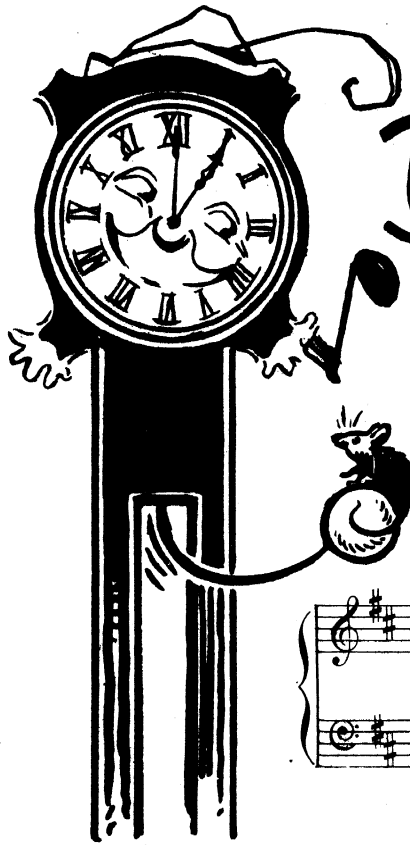
stole three pecks of bar - ley meal To make a bag pud - ding.

2. The Queen then made a bag pudding,
And stuffed it full of plums,
And in it put great lumps of fat
As big as my two thumbs.

3. The King and Queen sat down to eat,
And all the court beside ;
And what they couldn't eat that night
The Queen next morning fried.



DICKORY, DICKORY, DOCK



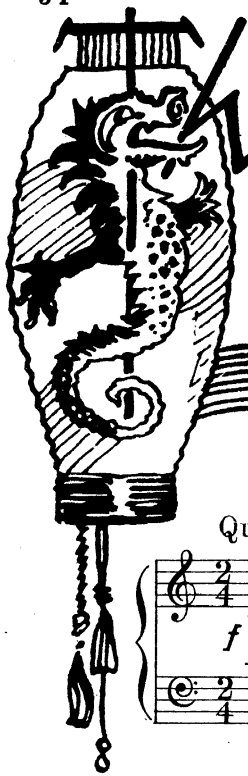
Quickly

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 6/8 time. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. Dynamics include *f*, *sf*, *dim.*, and *p*.

Musical notation for the first line of the song. It includes a vocal line and a piano accompaniment. The lyrics are: "Dick - o - ry, dick - o - ry, dock! The mouse ran up - the". Dynamics include *mf*.

Musical notation for the second line of the song. It includes a vocal line and a piano accompaniment. The lyrics are: "clock. The clock struck one, And down he run! Dick - o - ry, dick - o - ry,".

Musical notation for the final line of the song. It includes a vocal line and a piano accompaniment. The lyrics are: "dock!". The piece ends with a double bar line.



The FEAST of



LANTERNS

Quickly

f

f

Ching-a - ring-a - ring - kum, feast of lan - terns,

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

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



HUMPTY DUMPTY

In moderate time

mf

Hump - ty Dump - ty

sat on a wall, Hump - ty Dump - ty had a great fall;

All the King's hors - es and all the King's men Could - n't

put Hump - ty Dump - ty to - geth - er a - gain.

I LOVE LITTLE PUSSY



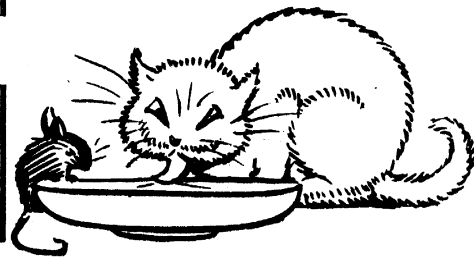
In moderate time

mf

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.






The MAN in the MOON

In moderate time



mf

mf
The man in the moon came tum - bling down To



ask — his way to Nor - wich. He went by the South, and



burnt his mouth With eat - ing cold peas por - ridge.



HUSH-A-BYE, BABY



Rather slowly

 Musical notation for the first system, featuring a treble and bass clef with a key signature of one sharp (F#) and a 6/8 time signature. The piano part begins with a *p* marking.

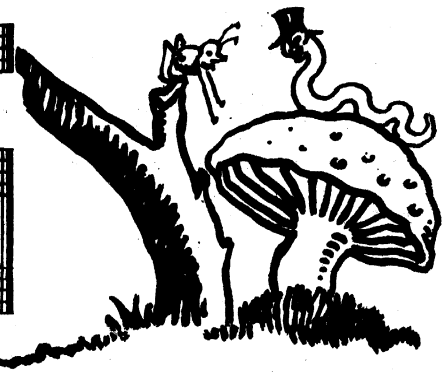
p Hush - a - bye, ba - by, on the tree - top, When the wind blows the

 Musical notation for the second system, including the vocal line and piano accompaniment. The piano part features a *marcato* marking.

era - dle will rock; When the bough breaks the era - dle will fall,

 Musical notation for the third system, including the vocal line and piano accompaniment. The piano part features a *cresc.* marking.

Down comes ba - by, era - dle and all.

 Musical notation for the fourth system, including the vocal line and piano accompaniment. The piano part features a *dim.* marking.


IF ALL the WORLD WERE PAPER



Rather quickly % *mf*

1. If all the world were

mf

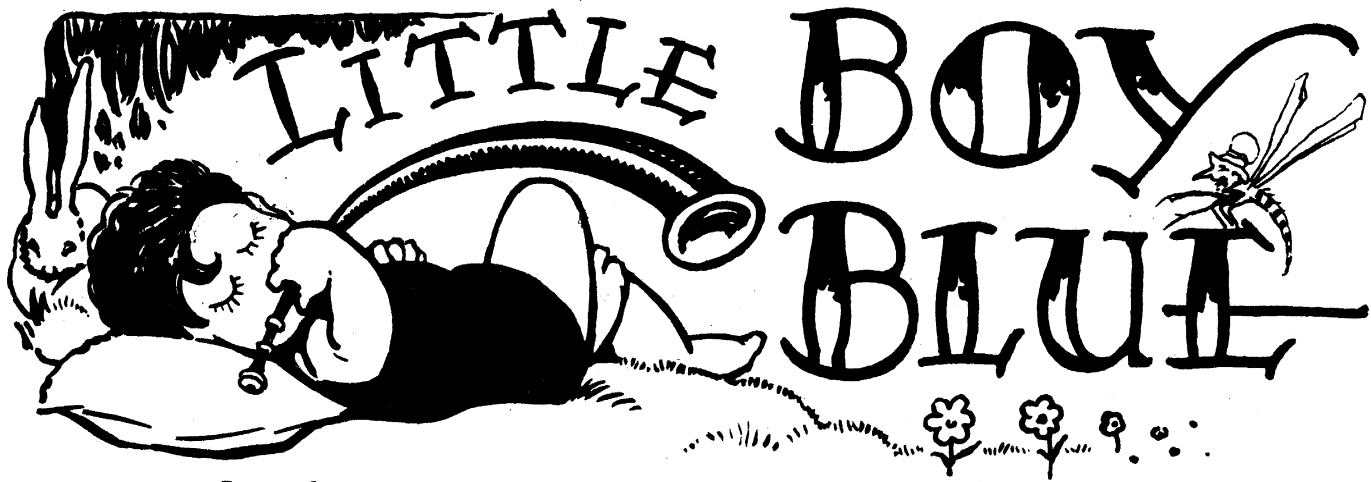
pa - per, And all the sea were ink, — And all the trees were

bread and cheese, What should we have to drink? —

D.S.

2. If all the world were sand-o,
Oh then, what should we lack-o!
If, as they say, there were no clay,
How *could* we take tobacco?
3. If all our vessels ran-a,
If none had but a crack,
If Spanish apes ate all the grapes,
What *should* we do for sack?





In moderate time

mf

Lit - tle Boy Blue, come, blow up your horn, The

mf

sheep's in the mea - dow, the cow's in the corn; Where's the boy that looks

f

f

af - ter the sheep? He's un - der the hay - stack fast a - sleep.

p

rit.

p

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

a tempo

cresc.

mf

cresc.



POOR JENNY

IS A WEEPING

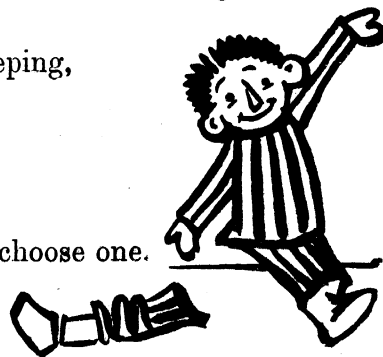
In moderate time

1. Poor Jen - ny is a - weep - ing, a - weep - ing, a - weep - ing, Poor

Jen - ny is a - weep - ing on a fine sum - mer's day.

D.S.

2. O tell me why you're weeping, you're weeping, you're weeping,
O tell me why you're weeping
On a fine summer's day.
3. I'm weeping for a sweetheart, a sweetheart, a sweetheart.
4. Why then ! get up and choose one, and choose one, and choose one.



THERE WAS A CROOK-ED MAN

Lively

mf

There was a crook-ed

mf

man, and he went a crook-ed mile; He found a crook-ed six - pence up -

- on a crook-ed stile; He bought a crook-ed cat which caught a crook-ed

mouse, And they all lived to - ge - ther in a lit - tle crook-ed house.

3 CHILDREN SLIDING



J. W. Elliott

In moderate time

mf



1. Three chil - dren slid - ing



D.S.

By permission of Novello & Company, Limited

2. Now had these children been at home,
Or sliding on dry land,
Ten thousand pounds to one penny
They had not all been drowned.
3. You parents all that children have,
And you, too, that have none,
If you would have them safe abroad,
Pray keep them safe at home.



POLLY, PUT THE KETTLE ON



In moderate time

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The middle and bottom staves are piano accompaniment. The music begins with a whole note chord in the treble and a whole note chord in the bass. The tempo is marked 'In moderate time'.

mf

The second system of musical notation features a vocal line on a treble clef staff and piano accompaniment on two staves below. The vocal line begins with the lyrics 'Pol - ly, put the ket - tle on, Pol - ly, put the'. The piano accompaniment provides harmonic support with chords and moving lines.

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

The third system of musical notation continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'ket - tle on, Pol - ly, put the ket - tle on, we'll all have'. The piano accompaniment continues with chords and melodic fragments.

ket - tle on, Pol - ly, put the ket - tle on, we'll all have



tea! Su - key, take it off a - gain, Su - key, take it

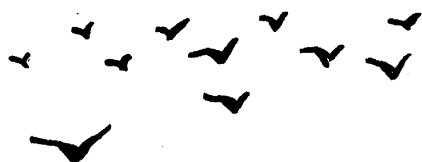
The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "tea! Su - key, take it off a - gain, Su - key, take it". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The music features a simple melody with eighth and quarter notes, and the piano accompaniment provides a harmonic foundation with chords and moving lines.

off a - gain, Su - key, take it off a - gain, They've all gone a -

The second system continues the musical score. The vocal line lyrics are "off a - gain, Su - key, take it off a - gain, They've all gone a -". The piano accompaniment continues with similar rhythmic patterns and harmonic support. The notation includes various note values and rests, maintaining the melodic and harmonic flow of the piece.

- way!

The third system concludes the musical score. The vocal line lyrics are "- way!". The piano accompaniment ends with a final chord and a fermata over the last note. The notation includes a dynamic marking of *f* (forte) at the beginning of the piano part.



TOM, HE WAS A PIPER'S SON



Rather quickly

mf

Tom, he was a

pi - per's son, He learned to play when he was young; But all the tune that

he could play Was "O - ver the hills and far a - way."



GEORGIE, PORGIE



In moderate time *mf*

Geor - gie Por - gie,

pu - ding and pie, Kissed the girls and made them cry. When the boys came

out to play, Geor - gie Por - gie ran - a - way.





THE QUEEN OF HEARTS



Lively

mf

The

The first system of musical notation. It consists of a vocal line on a treble clef and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 6/8. The tempo is marked 'Lively' and the dynamic is 'mf'. The vocal line begins with a rest, followed by the word 'The'.

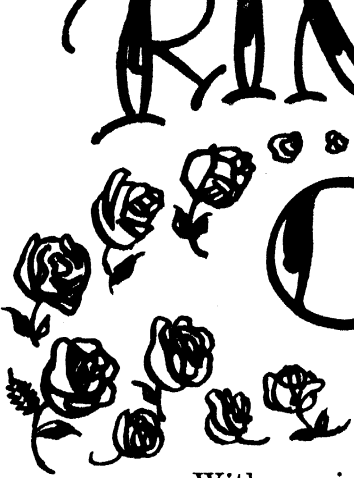
Queen of Hearts She made some tarts All on a sum - mer day; — The

 The second system of musical notation. It continues the vocal line and piano accompaniment from the first system. The lyrics 'Queen of Hearts She made some tarts All on a sum - mer day; — The' are written below the vocal staff.

Knave of Hearts He stole those tarts, And took them all a - way. —

 The third system of musical notation. It continues the vocal line and piano accompaniment. The lyrics 'Knave of Hearts He stole those tarts, And took them all a - way. —' are written below the vocal staff.


RING A RING O' ROSES



With a swing

mp

1. Ring a ring o' ros - es, A
cows are in the mea - dow,

pick - et full o' po - sies. A - tish - oo! A - tish - oo! We
Ly - ing fast a - sleep. A - tish - oo! A - tish - oo! We

1 all fall down. *D.S.* 2 The all get up to - ge - ther a - gain!





SIMPLE SIMON



In moderate time

mf

Sim - ple Si - mon

met a pie - man Go - ing to the fair. Says Sim - ple Si - mon

to the pie - man, "Let me taste your ware."

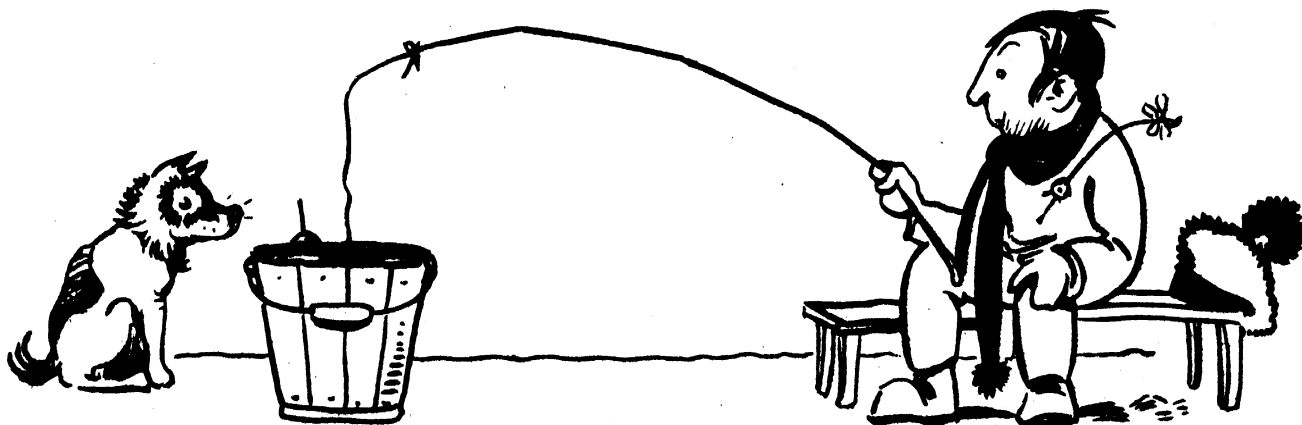
The pie - man said to Sim - ple Si - mon, Show me first your pen - ny." Says

Sim - ple Si - mon to the pie - man, "No! - I have - n't an - y."

Sim - ple Si - mon went a - fish - ing

For to catch a whale; ——— And all the wa - ter

that he had Was in his mo - ther's pail. ———



HOT CROSS BUNS * *

In moderate time

mf

Hot Cross Buns!

mf

This system contains the first two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The piano part features a rhythmic pattern of eighth notes in the left hand and quarter notes in the right hand.

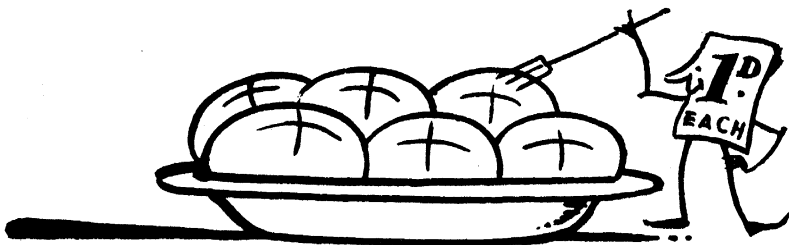
Hot Cross Buns! One a pen-ny, two a pen-ny, Hot Cross Buns!

This system contains the third and fourth staves of music. The vocal line continues with the lyrics "One a pen-ny, two a pen-ny, Hot Cross Buns!". The piano accompaniment continues with the same rhythmic pattern.

If you have no daugh - ters, then give them to your sons,

mp

This system contains the fifth and sixth staves of music. The vocal line concludes with the lyrics "If you have no daugh - ters, then give them to your sons,". The piano accompaniment features a long, sweeping melodic line in the right hand.

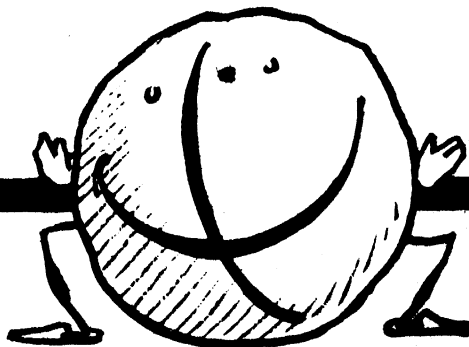


One a pen - ny, two a pen - ny, Hot Cross Buns!

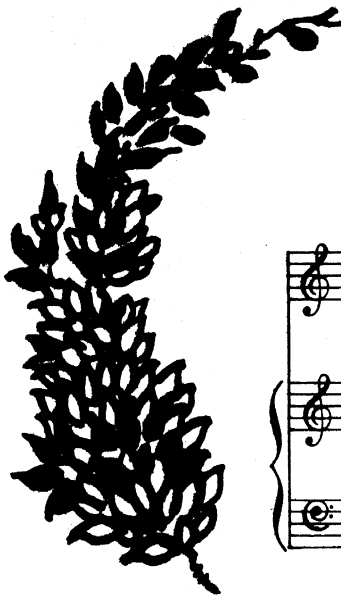
mp But if you have none of these pret - ty lit - tle elves, You

can - not do — bet - ter than eat them your - selves. *mf* Hot Cross Buns!

cresc. Hot Cross Buns! *frall.* One a pen - ny, two a pen - ny Hot Cross Buns!



THE MULBERRY BUSH



Rather quickly

mf

1. Here we go round the
2. This is the way we

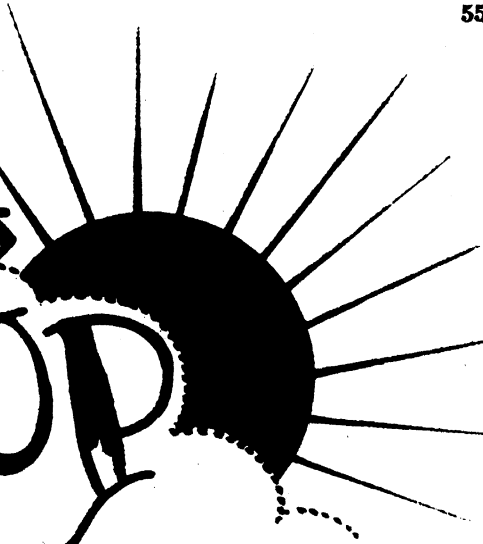
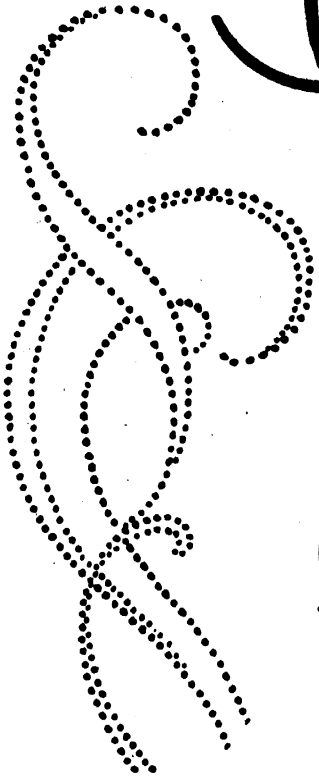
mul - berry bush, the mul - berry bush, the mul - berry bush; Here we go round the
clap our hands to warm our - selves, to warm our - selves; This is the way we

D.S.

mul - berry bush On a cold and frost - y morn - ing.
clap our hands On a cold and frost - y morn - ing.



DAME GET UP



In moderate time

mf

Dame, get up— and

bake your pies, bake your pies, bake your pies, Dame, get up— and

bake your pies, On Christ - mas Day in the morn - ing.



SING A SONG OF SIXPENCE

Lively

mf

1. Sing a song of six - pence, A

mf

pock-et full of rye,

Four and twenty black-birds

Baked in a pie;

cresc.

When the pie was o - pened The birds be - gan to sing;

cresc.

Was - n't that a dain - ty dish To set be - fore a king!

mf

2. The king was in his count- ing house, Count- ing out his mon- ey; The

queen was in the par - lour, Eat - ing bread and hon - ey; The

cresc.

maid was in the gar - den, Hang - ing out the clothes,

cresc.

f

Down_ came a black - bird And pecked_ off her nose.

f



MARY, MARY,

QUITE CONTRARY



In moderate time

mf

"Ma - ry, Ma - ry,

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked 'In moderate time' and the dynamic is 'mf'. The vocal line begins with a whole rest followed by the lyrics 'Ma - ry, Ma - ry,'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

quite con - tra - ry, How does your gar - den grow?" "With sil - ver bells and

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'quite con - tra - ry, How does your gar - den grow?' followed by a double bar line and then 'With sil - ver bells and'. The piano accompaniment continues with similar rhythmic patterns.

coc - kle shells, And pret - ty maids all in a row."

The third system concludes the vocal line and piano accompaniment. The vocal line has the lyrics 'coc - kle shells, And pret - ty maids all in a row."'. The piano accompaniment ends with a final chord.



WHAT ARE

LITTLE BOYS MADE OF?



In moderate time

mf

1. What are lit - tle boys
2. What are lit - tle girls

made of? What are lit - tle boys made of? Frogs and snails and
made of? What are lit - tle girls made of? Su - gar and spice and

pup - py - dog's tails. That's what lit - tle boys are made of!
all that's nice. That's what lit - tle girls are made of!

D.S.

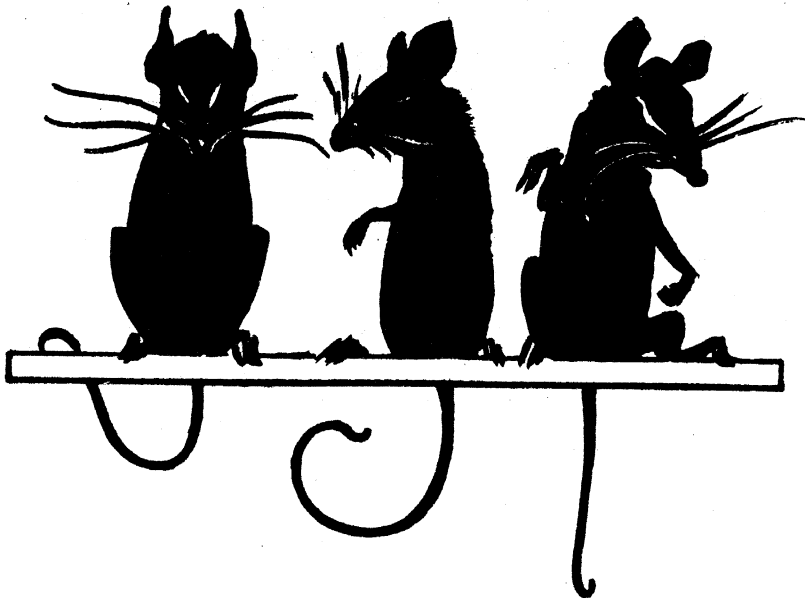


3 BLIND MICE

Rather quickly

Introduction for piano. The music is in G major (one sharp) and 6/8 time. It consists of two systems of staves. The first system has a treble clef staff with a whole rest and a bass clef staff with a whole note chord (G2, B2, D3). The second system has a treble clef staff with a melody starting on G4 and a bass clef staff with a bass line starting on G2. The dynamic marking *f* is placed in the bass clef staff.

Vocal and piano accompaniment for the first line of the song. The music is in G major and 6/8 time. The vocal line is on a treble clef staff with the lyrics: "Three blind mice, Three blind mice, See how they run!". The piano accompaniment is on two staves (treble and bass clefs) with a dynamic marking of *mf*. The piano part features a steady bass line and chords in the right hand.



cresc. *f*

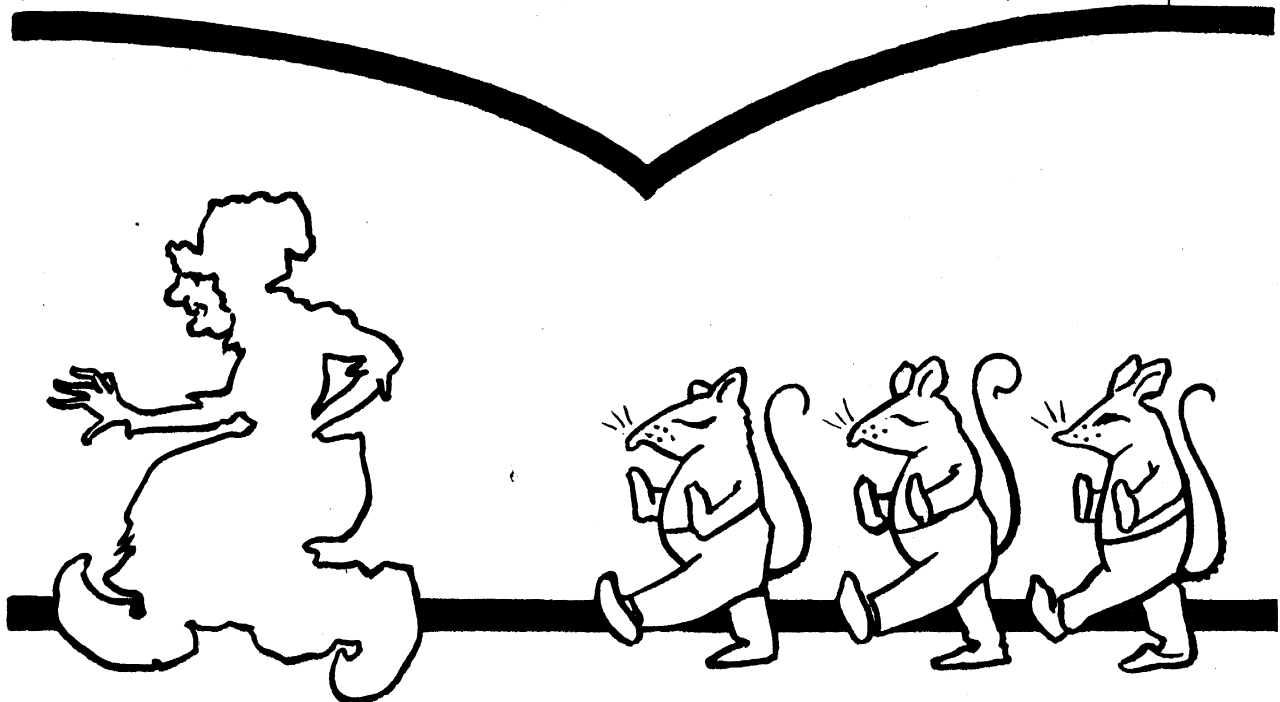
See how they run!— They all ran af-ter the farm-er's wife; She

cresc. *f*

Bass marked

cut off their tails with a carv - ing knife. Did ev - er you see such a

thing in your life As three blind mice!



BABY, BABY BUNTING



Gently

P

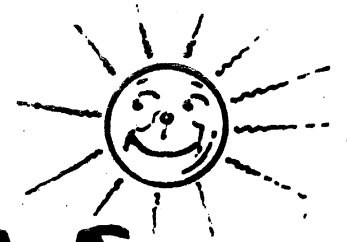
Ba - by, Ba - by,

Bunt - ing, Dad - dy's gone a - hunt - ing To fetch a lit - tle

rab - bit - skin To wrap the Ba - by Bunt - ing in.



NUTS and MAY



Lively % *mf*

1. Here we come ga-ther-ing

nuts and may, nuts and may,— nuts and may, Here we come ga-ther-ing

D.S.

nuts and may, All on a sum-mer morn - ing

2. Whom will you have for nuts and may?
3. We'll have *Alice* for nuts and may.
4. Whom will you send to fetch her away?
5. We'll send *Annie* to fetch her away.





A FROG

HE WOULD A-WOOLING GO

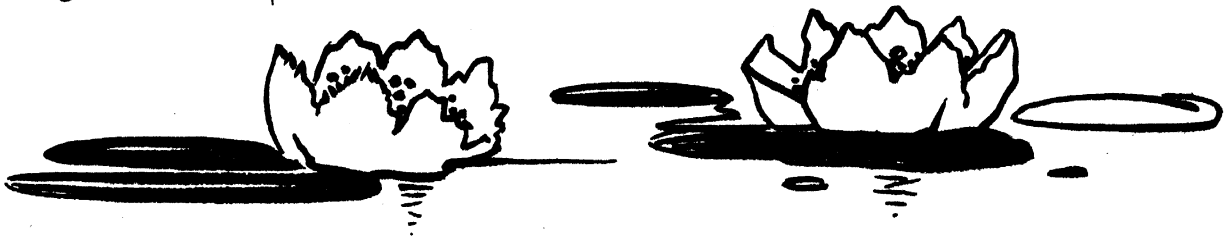
Lively

mf

1. A frog he would a -

-woo - ing go; Heigh - o! said Row - ley.

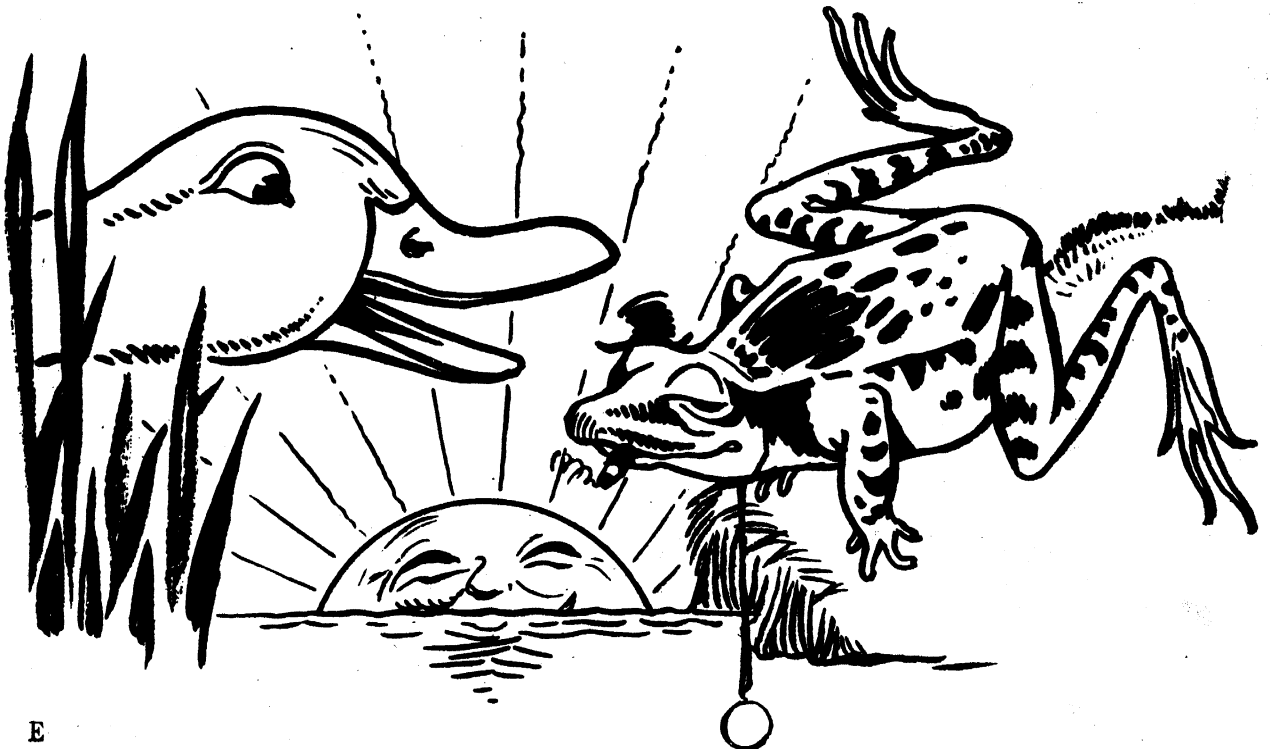
Whe - ther his mo - ther would let him or no; With a row - ley - pow - ley,



gam-mon and spin-ach, Heigh - o! said An - tho - ny Row - ley O!

f *D.S.*

2. O, Mister Rat, will you go with me?
Heigh-o, said Rowley.
Pretty Miss Mousey for to see;
With a rowley-powley, *etc.*
3. They soon arrived at Mousey's Hall,
And gave a loud knock, and gave a loud call;
4. But while they there were merry-making,
A cat and her kittens came bounding in.
5. The cat she seized the rat by the crown,
The kittens they pulled the little mouse down.
6. This put the frog in a terrible fright;
He took up his hat, and wished them good-night
7. As froggy was crossing over a brook,
A lily-white duck came and gobbled him up





Slowly mf

1. Who killed Cock Rob-in?—

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef, 3/4 time, and starts with a whole note rest. The piano accompaniment is in bass clef, 3/4 time, and starts with a half note. The key signature has one sharp (F#). The tempo is marked 'Slowly' and the dynamic is 'mf'.

p

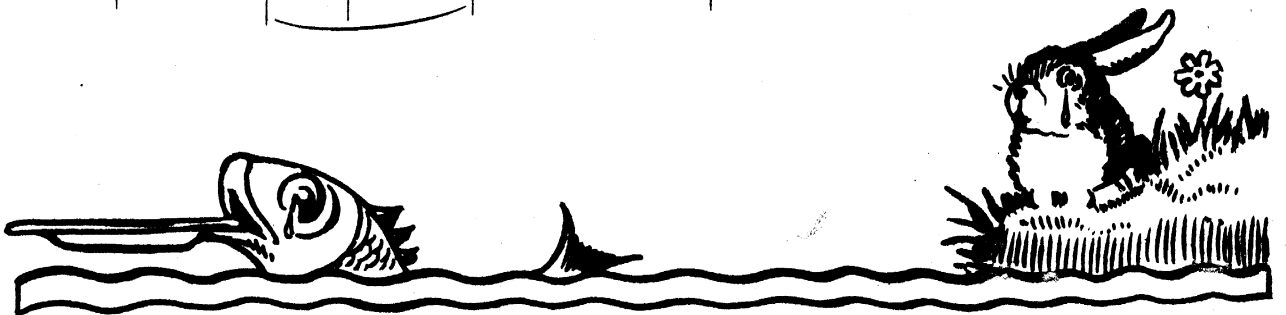
I, said the spar-row, with my bow and ar-row, I killed Cock Rob-in:—

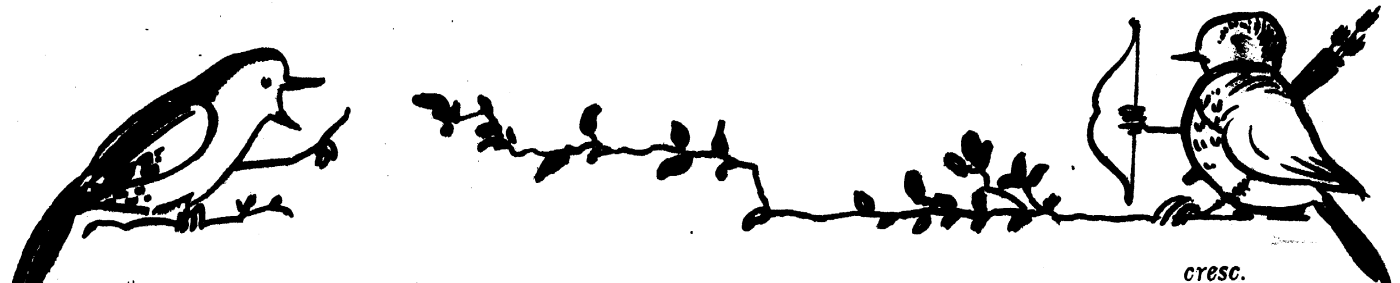
The second system of music continues the vocal line and piano accompaniment. The vocal line is in treble clef, 3/4 time, and starts with a half note. The piano accompaniment is in bass clef, 3/4 time, and starts with a half note. The key signature has one sharp (F#). The dynamic is 'p'.

p

All the birds of the air fell a - sigh - ing and a - sob - bing When they

The third system of music continues the vocal line and piano accompaniment. The vocal line is in treble clef, 4/4 time, and starts with a half note. The piano accompaniment is in bass clef, 4/4 time, and starts with a half note. The key signature has one sharp (F#). The dynamic is 'p'.





cresc.

heard of the death of poor Cock Rob - in, When they

cresc.

D. S.

heard of the death of _____ poor Cock Rob - in. _____

2. Who saw him die ?
I, said the fly,
With my little eye,
I saw him die.
3. Who'll toll the bell ?
I, said the bull,
Because I can pull,
I'll toll the bell.
4. Who'll dig his grave ?
I, said the owl,
With my little trowel,
I'll dig his grave.
5. Who'll be the parson ?
I, said the rook,
With my bell and book,
I'll be the parson.
6. Who'll be chief mourner ?
I, said the dove,
I'll mourn for my love,
I'll be chief mourner.



LUCY LOCKET



Rather quickly

mf

Lu - cy Lock - et

lost her pock - et, Kit - ty Fish - er found it; But ne'er a pen - ny

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





DANCE A BABY DIDDY!

Lively *mf*

Dance a ba - by

did - dy! — What can mammy do wid 'ee? — Sit in her lap and

cresc. *f*

give it some pap, And dance a ba - by did - dy!

cresc. *f.*

GIRLS AND BOYS, COME OUT TO PLAY



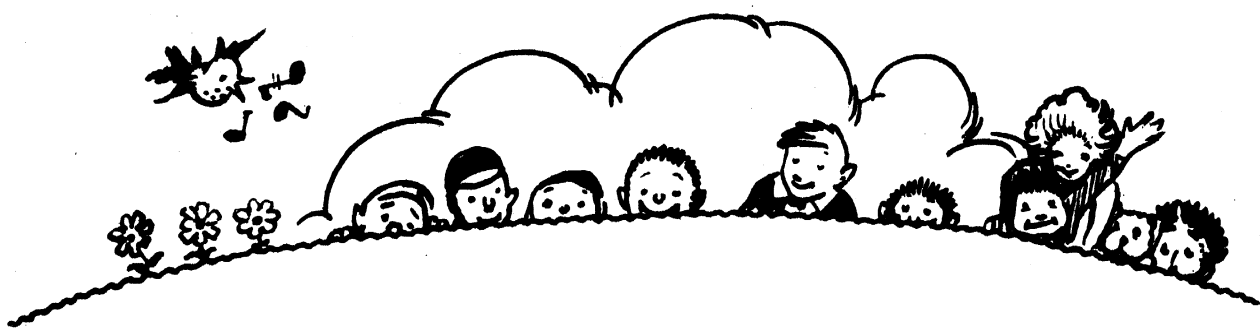
Lively *mf*

Girls and boys, come

out to play, The moon doth shine as bright as day; Leave your sup-per and

Fine

leave your sleep, Come to your play - fel - lows in the street.



Come with a whoop, and come with a call,




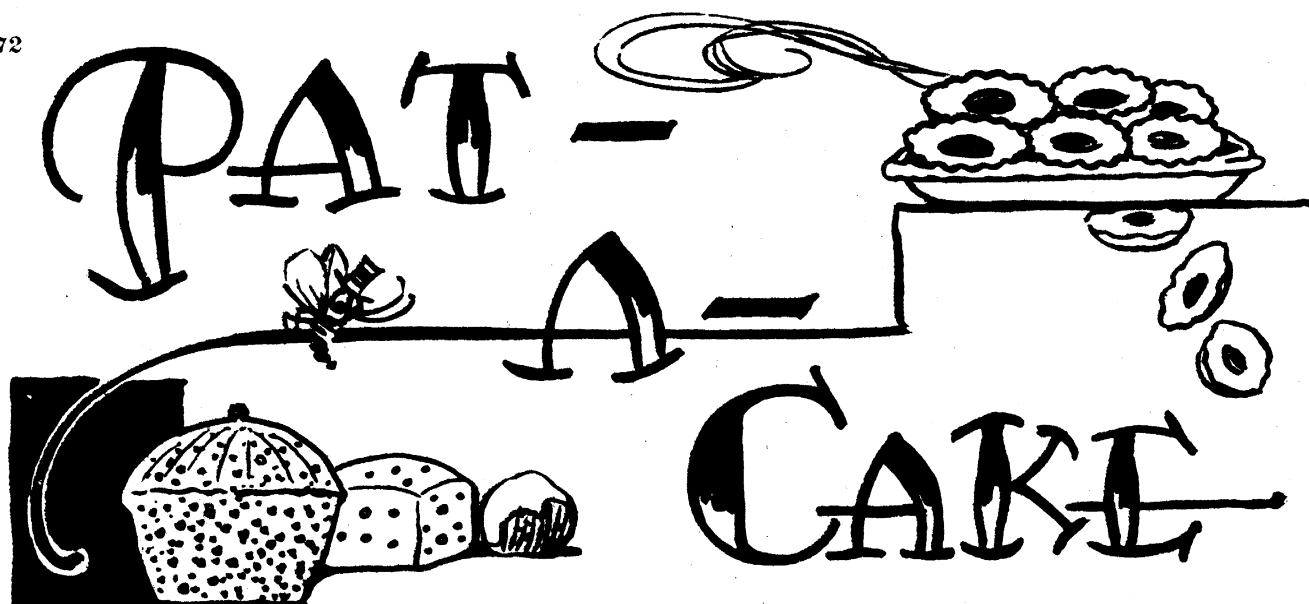
Come with a good will, or not at all; Up the lad - der and



down the wall, A pen - ny loaf will serve you all.

D.S. al Fine





Rather quickly

mf

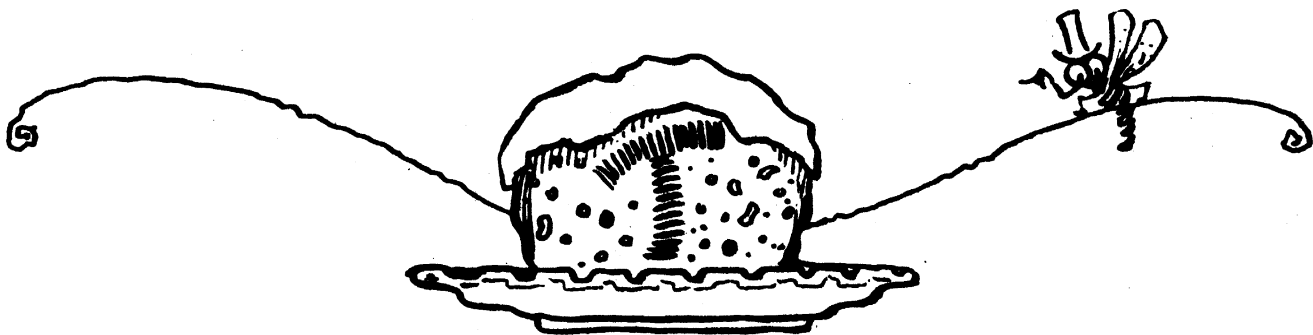
The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in G major, 6/8 time, and begins with a rest followed by the lyrics 'Pat - a - cake, pat - a - cake,'. The piano accompaniment is in the same key and time, starting with a *mf* dynamic. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Pat - a - cake, pat - a - cake,

ba - ker's man!

So I will, mas - ter, as fast as I can.

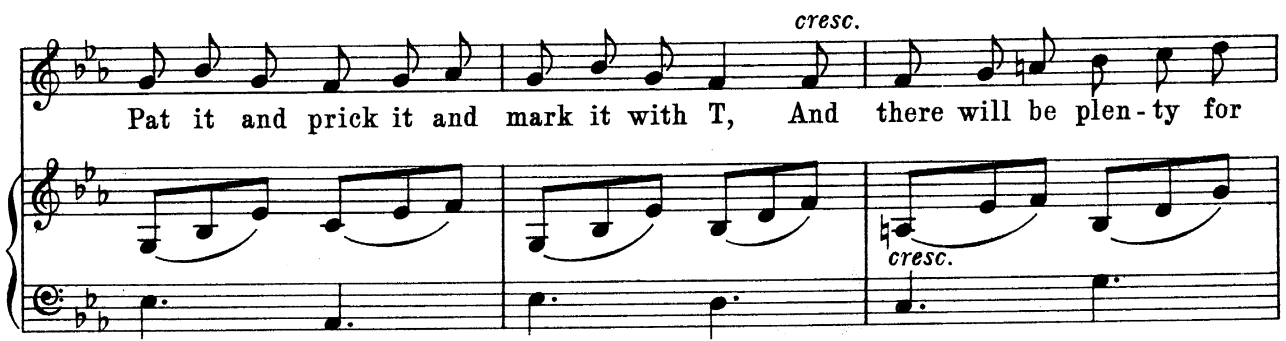
The second system of musical notation continues the vocal line and piano accompaniment. The vocal line contains the lyrics 'ba - ker's man! So I will, mas - ter, as fast as I can.' The piano accompaniment continues with the same rhythmic pattern as the first system.



cresc.

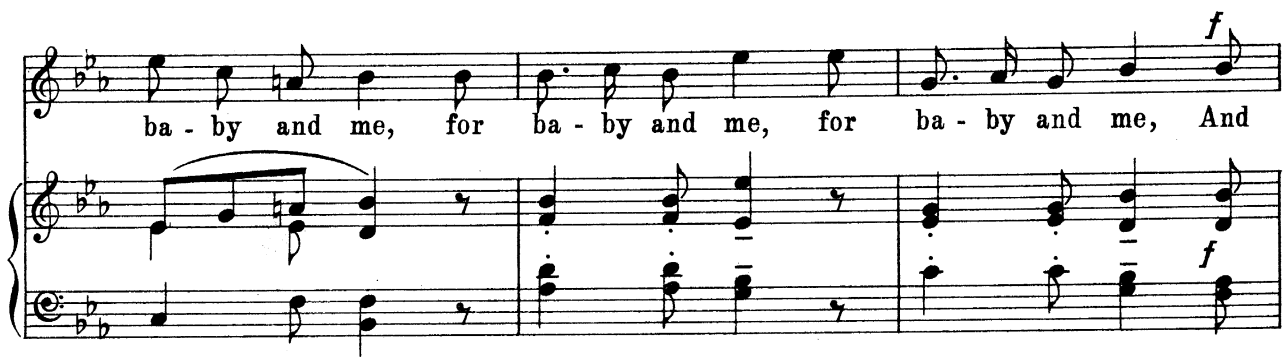
Pat it and prick it and mark it with T, And there will be plen-ty for

cresc.

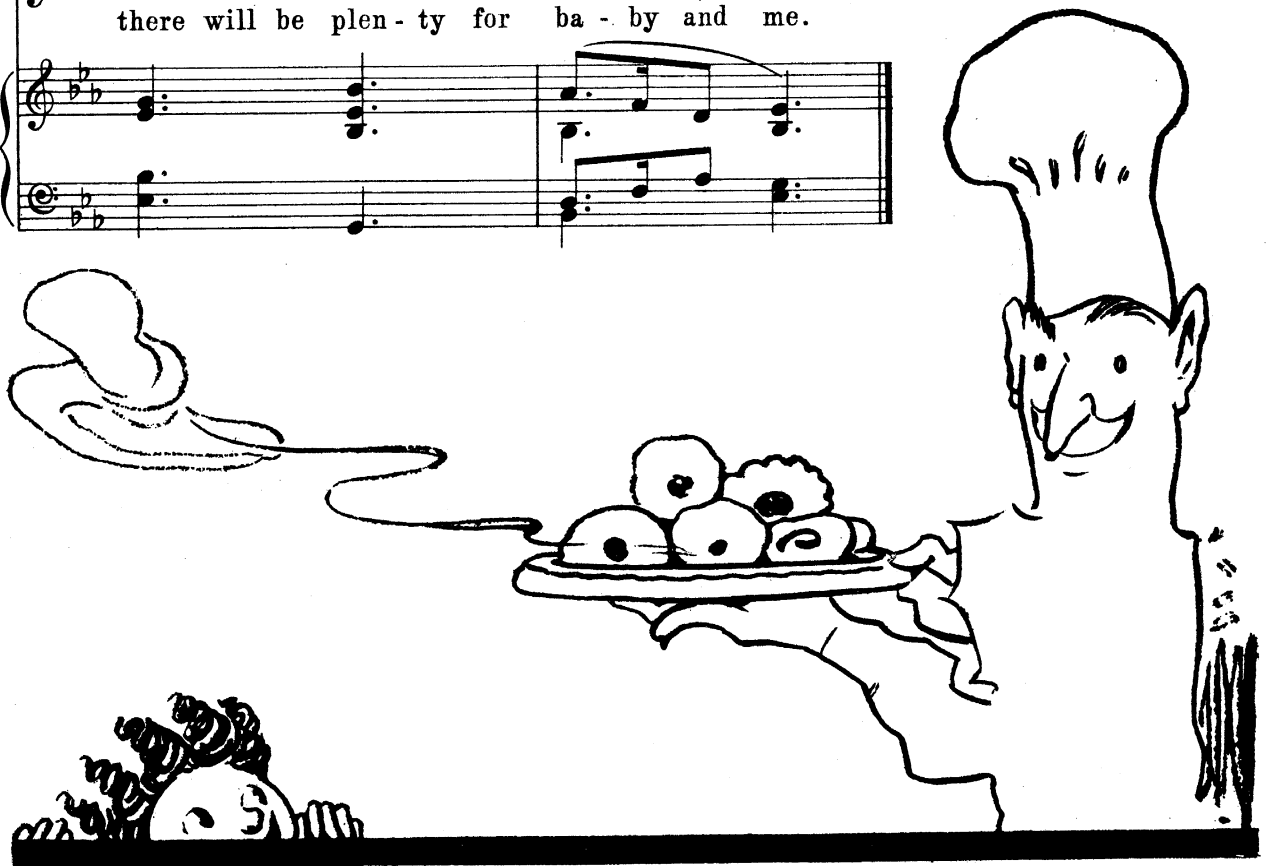


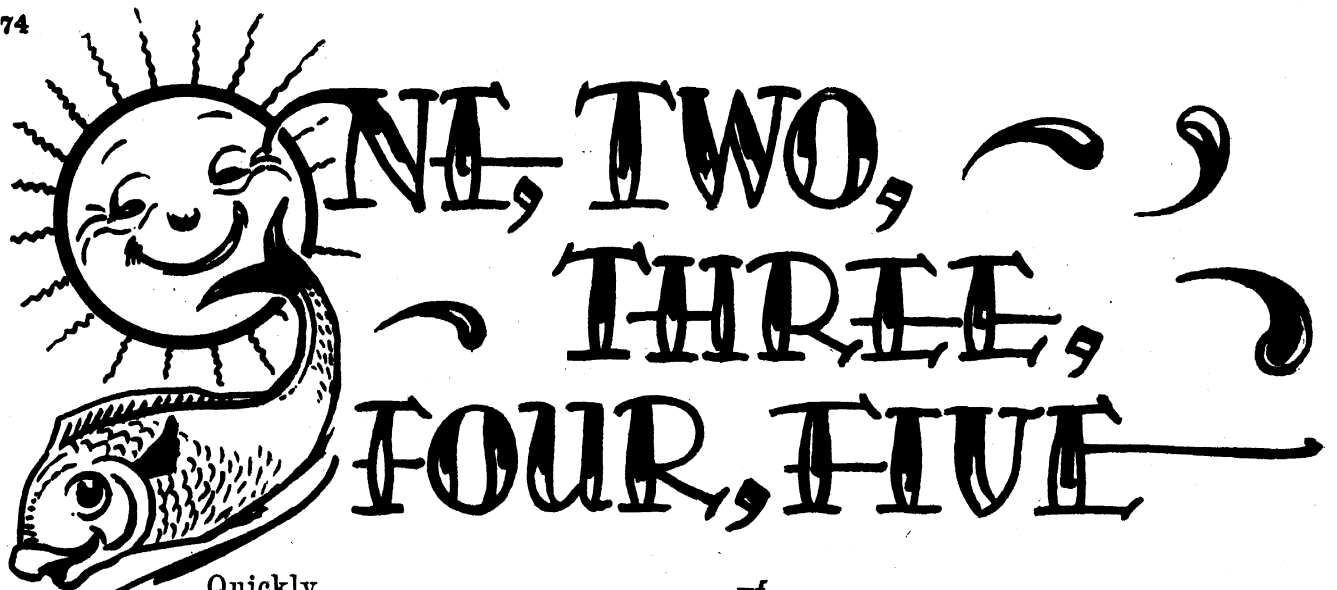
ba - by and me, for ba - by and me, for ba - by and me, And

f



there will be plen-ty for ba - by and me.





ONE, TWO, THREE, FOUR, FIVE

Quickly

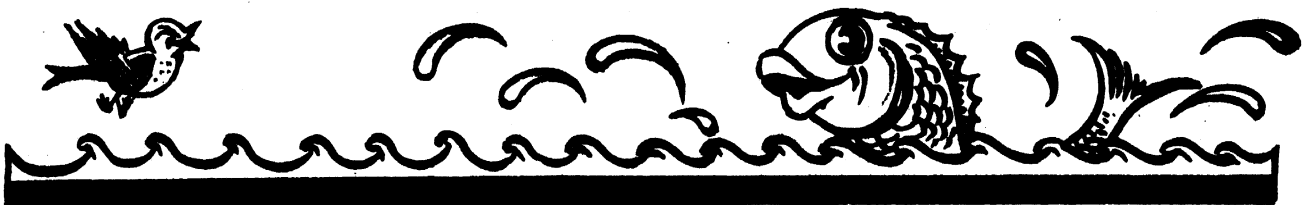
mf

One, two, three, four, five,

mf

Once I caught a fish a - live; Why did you

let him go? Be - cause he bit my fin - ger so.



TWINKLE, TWINKLE, LITTLE STAR

In moderate time

mf

1. Twin - kle, twin - kle, lit - tle star, How I won - der what you

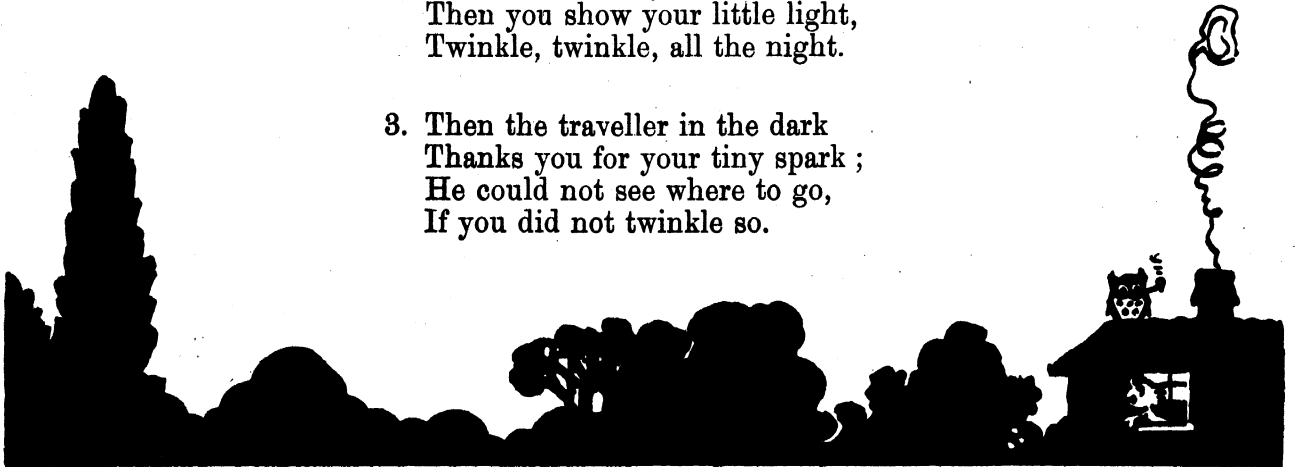
mf

D.C.

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

2. When the blazing sun is gone,
When he nothing shines upon,
Then you show your little light,
Twinkle, twinkle, all the night.

3. Then the traveller in the dark
Thanks you for your tiny spark ;
He could not see where to go,
If you did not twinkle so.



WHERE ARE YOU GOING TO, MY PRETTY MAID?

In moderate time

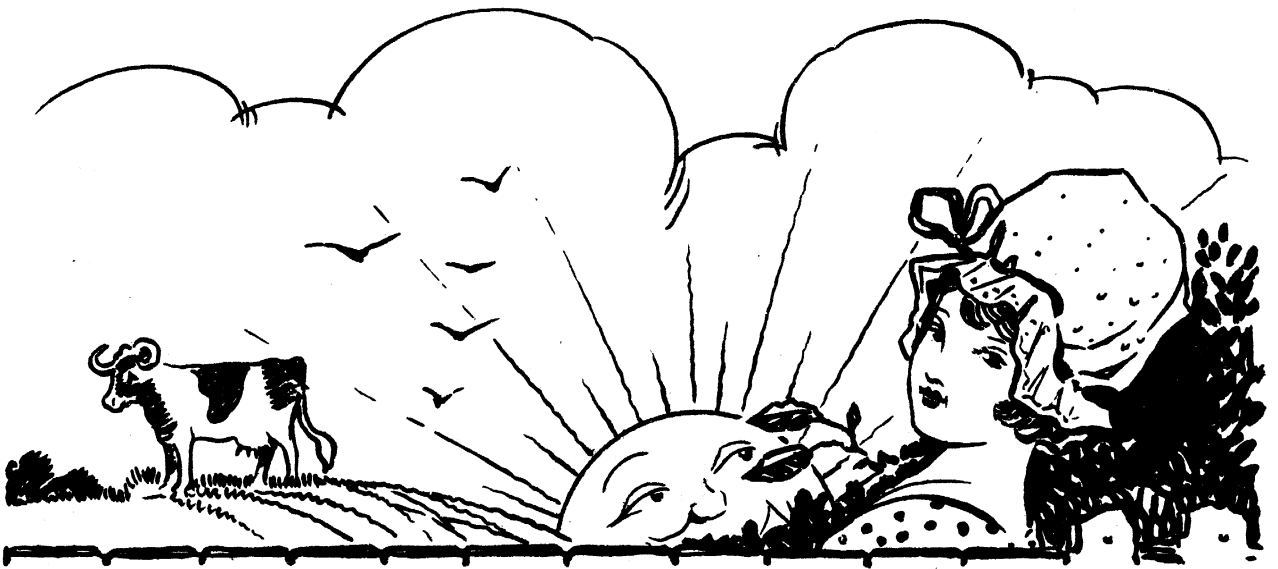
mf

1. Where are you go - ing to,

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with a whole rest, followed by a repeat sign and the melody for the first line of the song. The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. Both piano staves begin with a dynamic marking of *mf* and provide harmonic support for the vocal line.

my pret-ty maid? Where are you go - ing to, my pret-ty maid? I'm

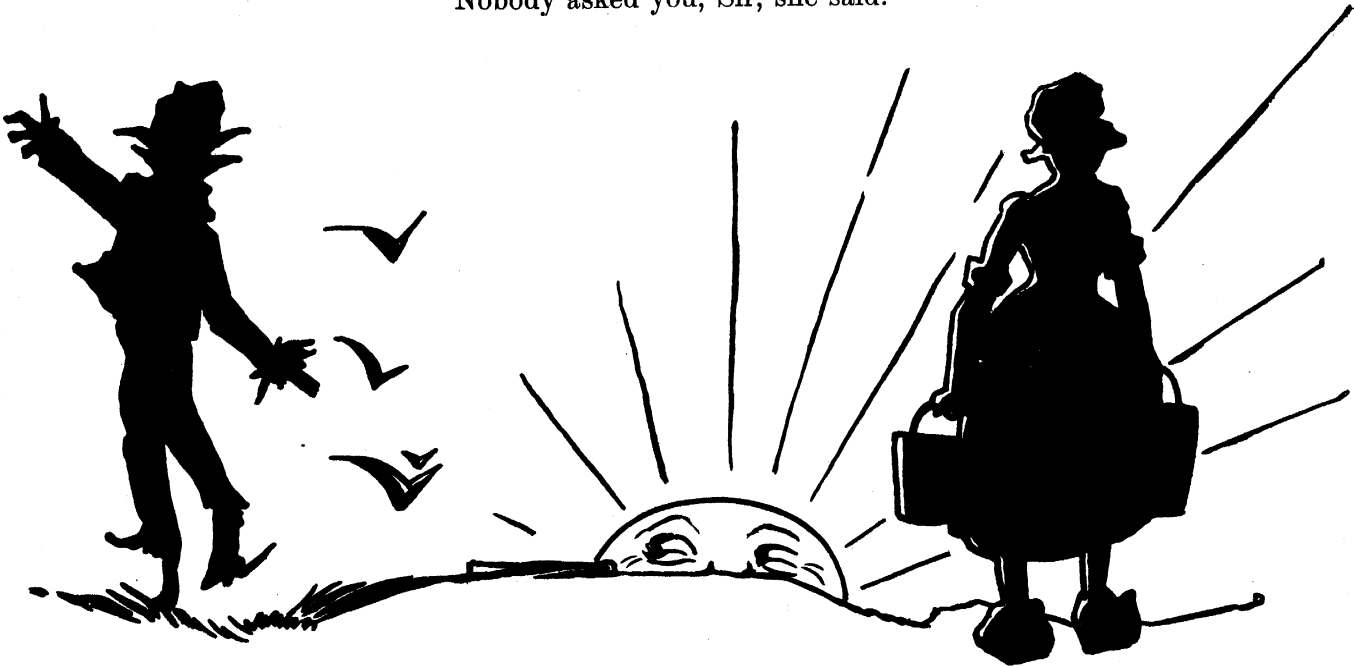
The second system of the musical score continues the song. It features the same three-staff layout as the first system. The vocal line continues with the lyrics "my pret-ty maid? Where are you go - ing to, my pret-ty maid? I'm". The piano accompaniment continues with the same harmonic structure.



go - ing a - milk - ing, Sir, she said, Sir, she said,

Sir, she said, I'm go - ing a - milk - ing, Sir, she said. *D.S.*

2. May I go with you, my pretty maid ?
Yes, if you please, kind Sir, she said.
3. What is your father, my pretty maid ?
My father's a farmer, Sir, she said.
4. What is your fortune, my pretty maid ?
My face is my fortune, Sir, she said.
5. Then I can't marry you, my pretty maid.
Nobody asked you, Sir, she said.



I LOVE —

SIXPENCE

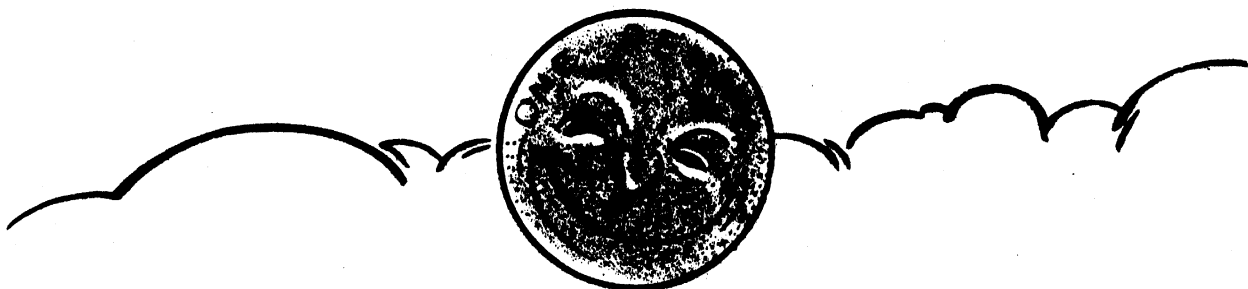


In moderate time

mf

1. I love six - pence, pret - ty lit - tle six - pence,

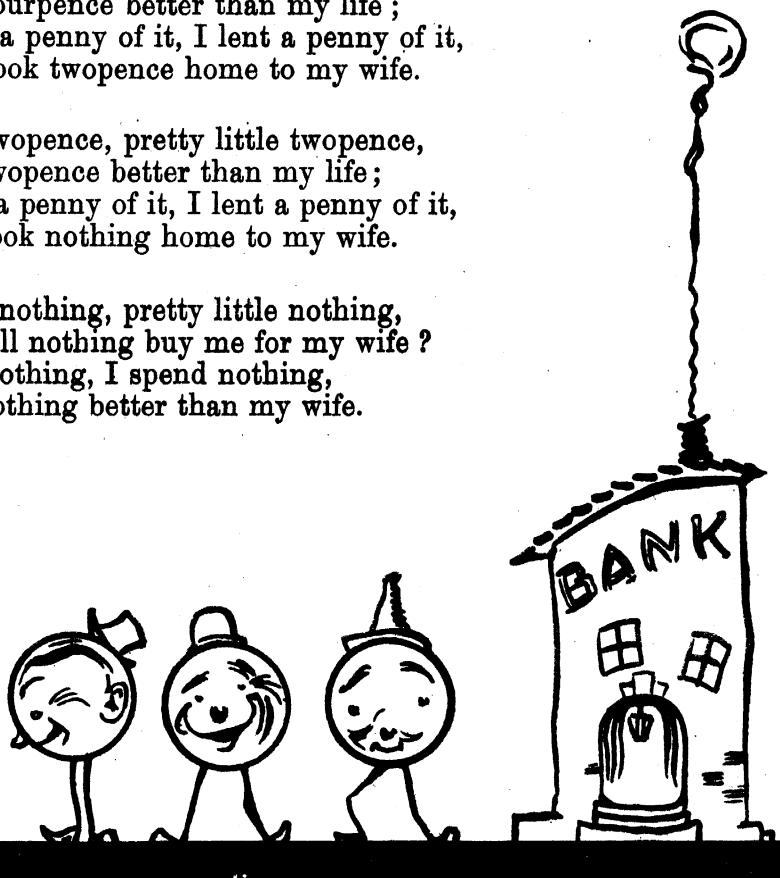
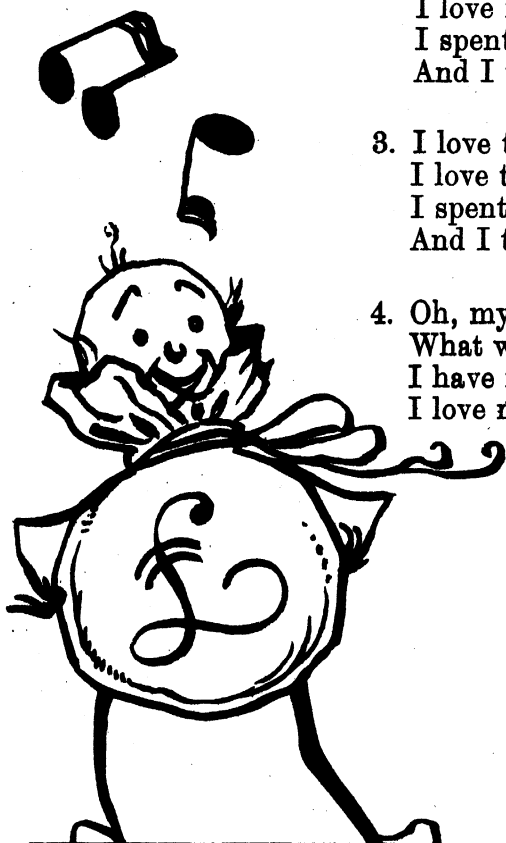
I love six - pence bet - ter than my life;

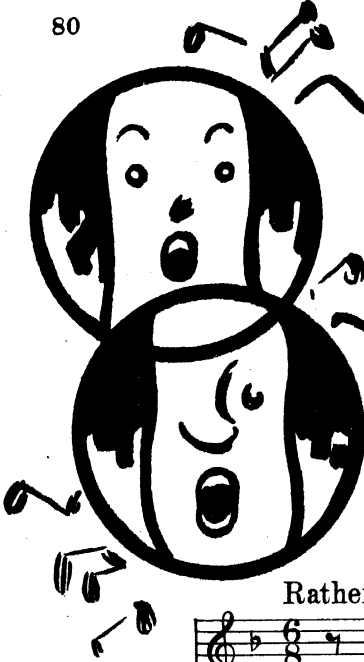


I spent a pen - ny of it, I lost a pen - ny of it,

And I took four - pence home to my wife. D.S.

2. I love fourpence, pretty little fourpence,
I love fourpence better than my life ;
I spent a penny of it, I lent a penny of it,
And I took twopence home to my wife.
3. I love twopence, pretty little twopence,
I love twopence better than my life ;
I spent a penny of it, I lent a penny of it,
And I took nothing home to my wife.
4. Oh, my nothing, pretty little nothing,
What will nothing buy me for my wife ?
I have nothing, I spend nothing,
I love nothing better than my wife.





WHERE, WHERE IS MY LITTLE DOG GONE?

Rather slowly

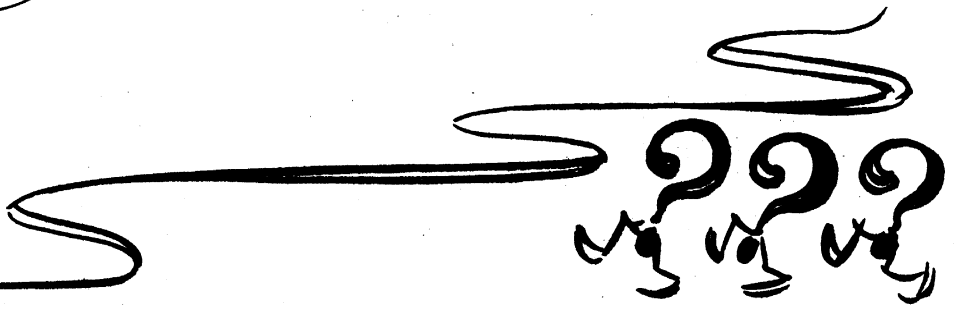
mp

O where, O where is my

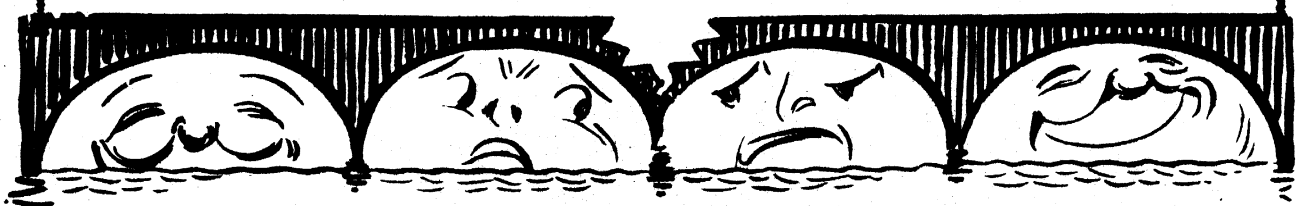
mf *mp*

lit - tle dog gone? O where, O where is he? With his

ears cut short, and his tail cut long, O where, O where can he be?



LONDON BRIDGE



Rather quickly

mf

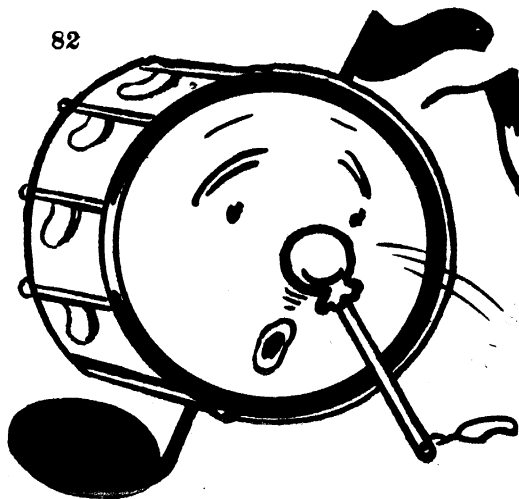
1. Lon - don Bridge is

bro - ken down, Dance o - ver, my La - dy Lee;

D.S.

Lon - don Bridge is bro - ken down, With a fair La - dy.

2. How shall we build it up again ?
3. Build it up with silver and gold.
4. Silver and gold will be stolen away.
5. Build it up with iron and steel.
6. Iron and steel will bend and bow.
7. Build it up with wood and clay.
8. Wood and clay will wash away.



WE CAN PLAY ON THE BIG BASS DRUM

In moderate time

f

we can play on the

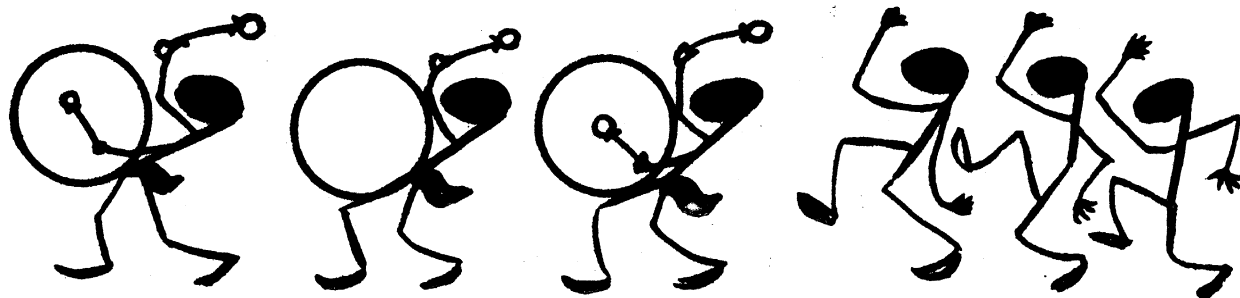
The first system of music features a vocal line on a treble clef staff and piano accompaniment on grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line starts with a whole note 'O' followed by 'we can play on the'. The piano accompaniment consists of chords and rhythmic patterns.

big bass drum, And this is the way we do it:

The second system continues the vocal line with 'big bass drum, And this is the way we do it:'. The piano accompaniment includes a prominent bass line in the bass clef staff.

Rub dub dub on the big bass drum, And this is the way we do it.

The third system concludes the vocal line with 'Rub dub dub on the big bass drum, And this is the way we do it.'. The piano accompaniment features a rhythmic bass line with accents.





LITTLE POLLY FLINDERS

In moderate time *mf*

Lit-tle Pol-ly Flin - ders

 The first system of musical notation consists of three staves. The top staff is the vocal line, starting with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The lyrics "Lit-tle Pol-ly Flin - ders" are written below the notes. The middle and bottom staves are for piano accompaniment, with a grand staff (treble and bass clefs) and a 2/4 time signature. The piano part begins with a *mf* dynamic marking.

Sat a-mong the cin - ders, Warm-ing her pret-ty lit-tle toes;

 The second system of musical notation continues the song. It features the same three-staff format as the first system. The vocal line has the lyrics "Sat a-mong the cin - ders, Warm-ing her pret-ty lit-tle toes;". The piano accompaniment continues with chords and moving lines.

Her mo-ther came and caught her, And smacked her lit-tle daugh-ter, For

 The third system of musical notation continues the song. The vocal line has the lyrics "Her mo-ther came and caught her, And smacked her lit-tle daugh-ter, For". The piano accompaniment provides harmonic support.

spoil-ing her nice_ new clothes.

 The fourth and final system of musical notation concludes the song. The vocal line has the lyrics "spoil-ing her nice_ new clothes.". The piano accompaniment ends with a final chord.

I HAD A LITTLE NUT-TREE



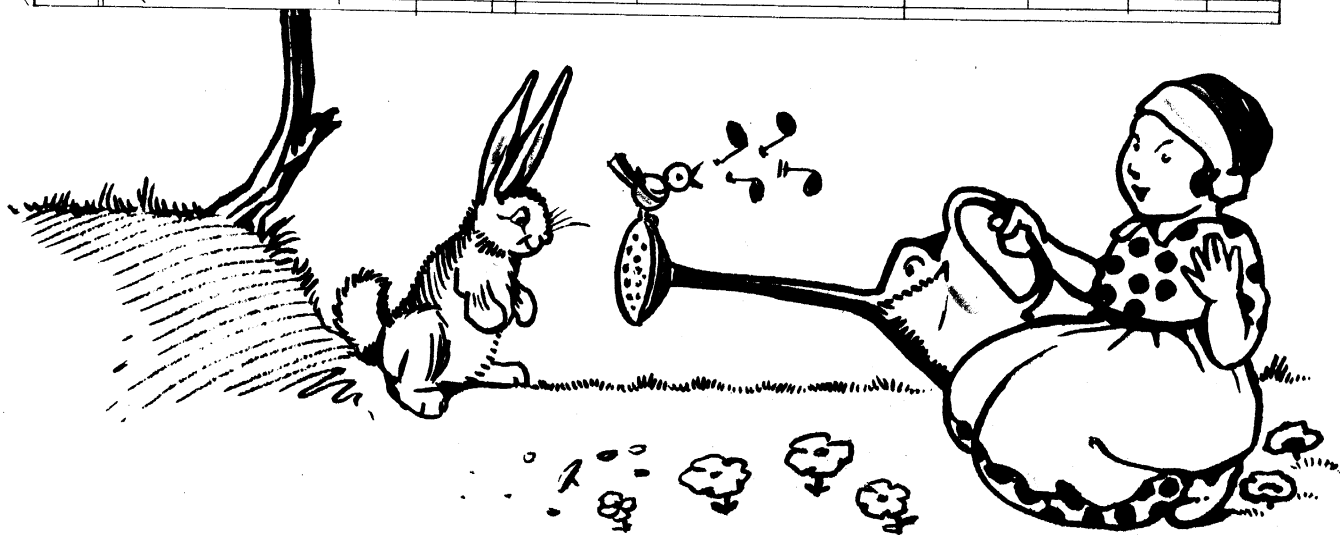
In moderate time

mp

Musical notation for the first system, including a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part is marked *mp*. The vocal line has a fermata over the first measure and a first ending bracket over the last measure.

had a lit-tle nut - tree, No-thing would it bear, But a sil-ver nut - meg

Musical notation for the second system, including a vocal line and piano accompaniment. The piano part continues with chords and a melodic line in the bass.



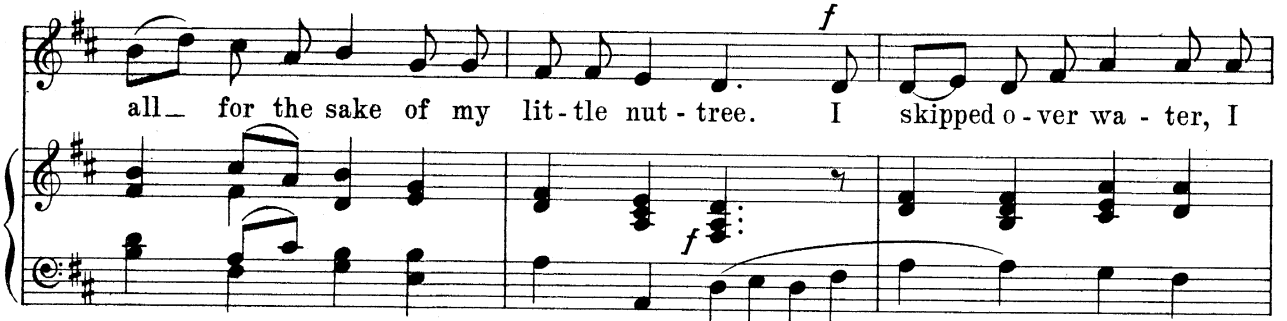
mf

And a gold - en pear. The King of Spain's daugh - ter Came to vis - it me, And

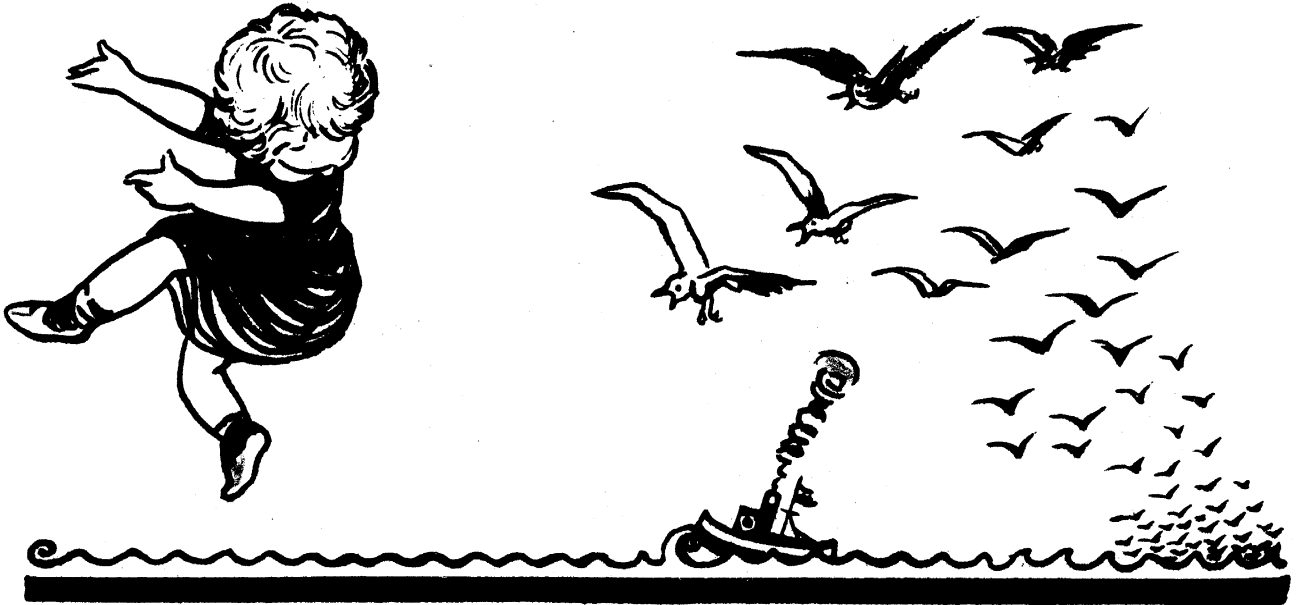


f

all_ for the sake of my lit - tle nut - tree. I skipped o - ver wa - ter, I



danced o - ver sea, And all the birds in the air Could - n't catch me.





KING COLE

Lively

mf

1. 2. 3. Old King Cole was a

Musical notation for the first system, including vocal line and piano accompaniment. The piano part starts with a forte (*f*) dynamic and includes a repeat sign.

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

Musical notation for the second system, including vocal line and piano accompaniment. The piano part continues with chords and a melodic line.

called for his pipe, and he called for his bowl, And he called for his

{ fid - dlers
trumpet - ers
drum - mers }

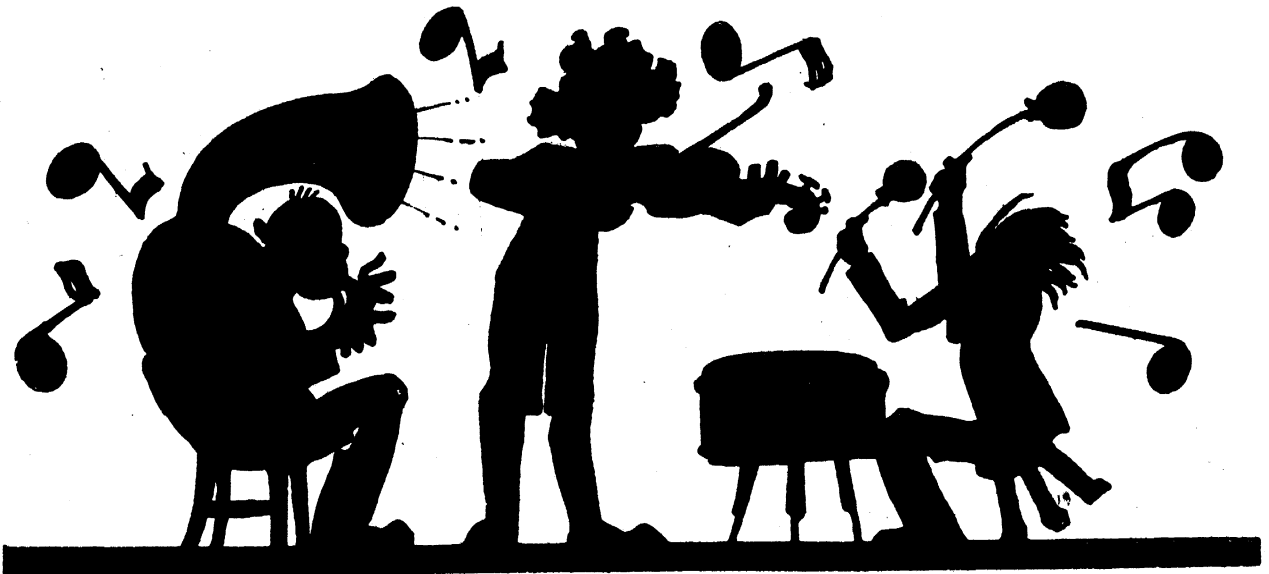
Musical notation for the third system, including vocal line and piano accompaniment. The piano part features a steady accompaniment.



three. *mf* Ev - 'ry { fid - dler } had a fine { fid - dle, } And a
 { trumpet - er - } { trumpet, }
 { drum - mer } { drum, }

ve - ry fine { fid - dle } had he. *f* { Twee - dle - dee, twee - dle - dee, twee - dle - }
 { drum } { trum - pet } { Poo - poo - poo, poo - poo - poo, poo - poo - }
 { drum } { Rub - a - dub, rub - a - dub, rub - a - }

- dee, twee - dle - dee, } For King Cole and his { fid - dlers } three. *D.S.*
 - poo, poo - poo - poo, } { trum - pet - ers }
 - dub, rub - a - dub, } { drum - mers }





THE OLD WOMAN AND THE PEDDLAR

Lively

mf

§

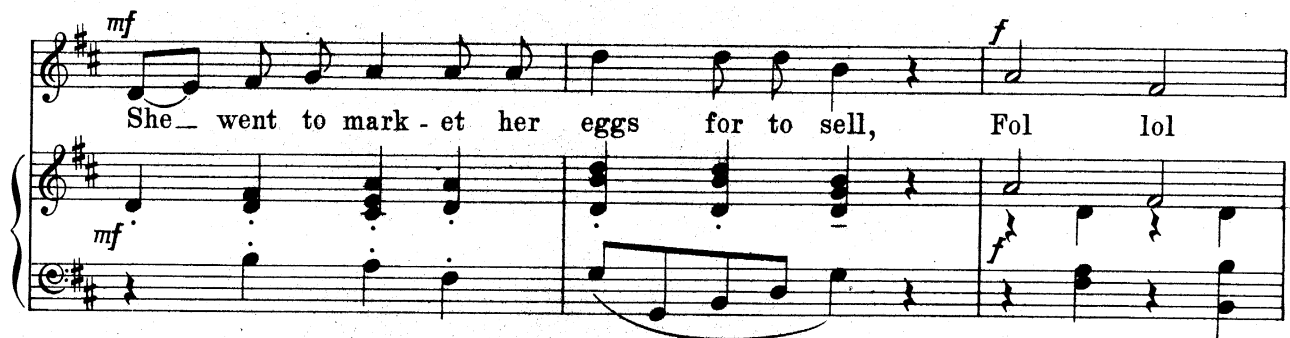
1. There was an old wo - man, as



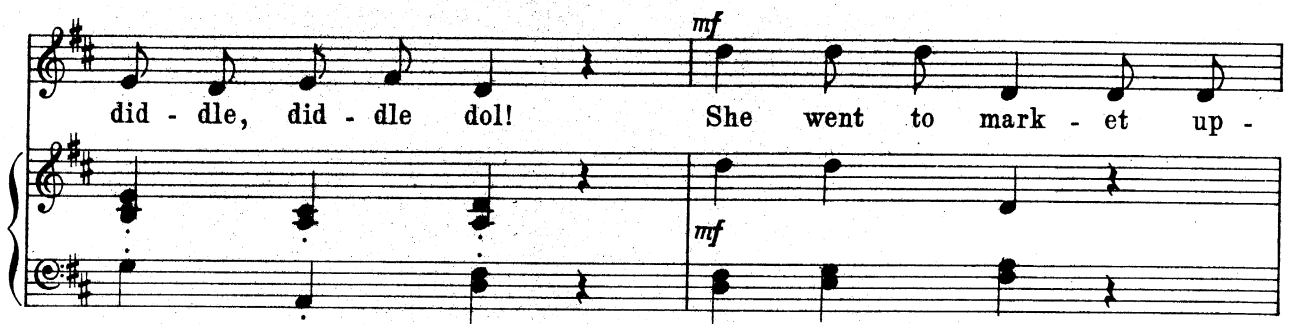
I've heard tell, Fol lol did - dle, did - dle doll!



She went to mark - et her eggs for to sell, Fol lol



did - dle, did - dle doll! She went to mark - et up -



- on a mark - et day, And she fell a - sleep on the

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are: "- on a mark - et day, And she fell a - sleep on the".

King's high - way. Fol de rol de lol lol

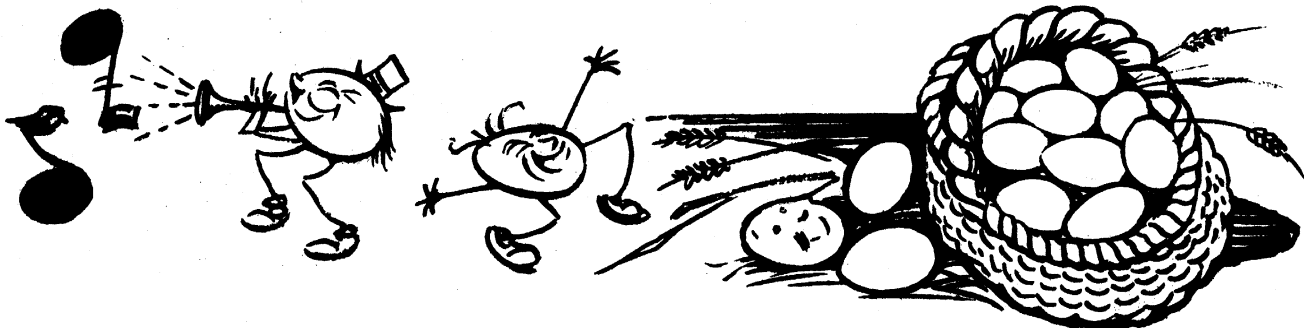
This system contains the third and fourth staves of music. The vocal line continues with the lyrics: "King's high - way. Fol de rol de lol lol". There are dynamic markings of *f* (forte) above the vocal line and below the piano accompaniment.

did - dle dol, fol lol did - dle, did - dle dol. D.S.

This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics: "did - dle dol, fol lol did - dle, did - dle dol.". The system ends with a double bar line and repeat dots. The instruction "D.S." (Da Capo) is written at the end of the system.

2. By there came a pedlar, his name was Stout,
 Fol lol, *etc.*
 He cut her petticoats all round about,
 Fol lol, *etc.*
 He cut her petticoats up to her knees,
 Which made the little woman to shiver and to freeze.
 Fol de rol, *etc.*

3. When the little woman began to wake,
 She began to shiver and she began to shake,
 She began to shake and she began to cry,
 "Goodness! Mercy on me! This is none of I!"



LITTLE

TOM-TUCKER

In moderate time

mf

Lit - tle Tom Tuck - er

sings for his sup - per. What shall we give_ him? White bread and

but - ter. How can he cut it with - out e'er a knife?

How can he mar - ry with - out e'er a wife?





Gently *mp*

See - saw, Mar-jor-y Daw,

mp

 The first system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one sharp (F#) and the time signature is 6/8. The tempo/mood is 'Gently' and the dynamic is 'mp'. The lyrics 'See - saw, Mar-jor-y Daw,' are written below the vocal line.

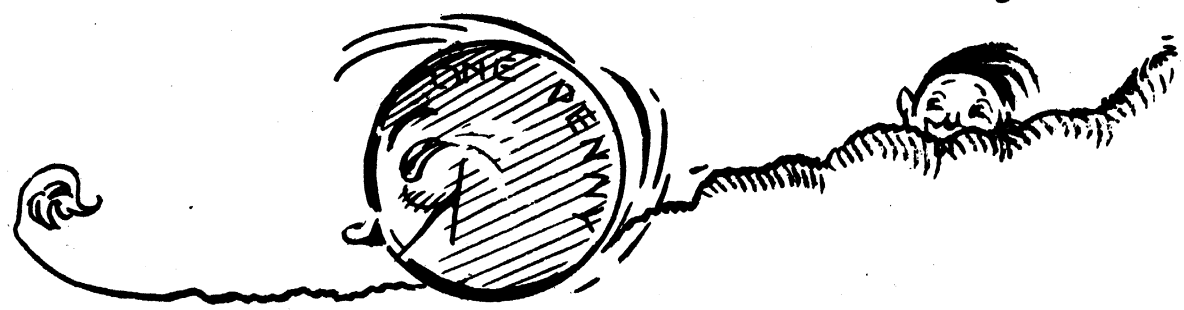
mf

Jack - y shall have a new mas - ter; Jack - y shall have but a

mf

 The second system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one sharp (F#) and the time signature is 6/8. The dynamic is 'mf'. The lyrics 'Jack - y shall have a new mas - ter; Jack - y shall have but a' are written below the vocal line.

pen-ny a day, Be - cause he can't work an - y fast - er.

 The third system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one sharp (F#) and the time signature is 6/8. The lyrics 'pen-ny a day, Be - cause he can't work an - y fast - er.' are written below the vocal line.


THERE WAS AN OLD WOMAN TOSSED UP IN A BLANKET

Rather quickly

mf

There was an old wo-man tossed

up in a blank - et Sev - en - teen times as high as the moon. But

where she was go - ing no one could tell, For un - der her arm she



cresc.

car-ried a broom. "Old wo-man, old wo-man, old wo-man," said I,

cresc.

f

"Where are you go - ing up there so high?" "To sweep the cob - webs

f

out of the sky, — And I'll — be with you by — and by."





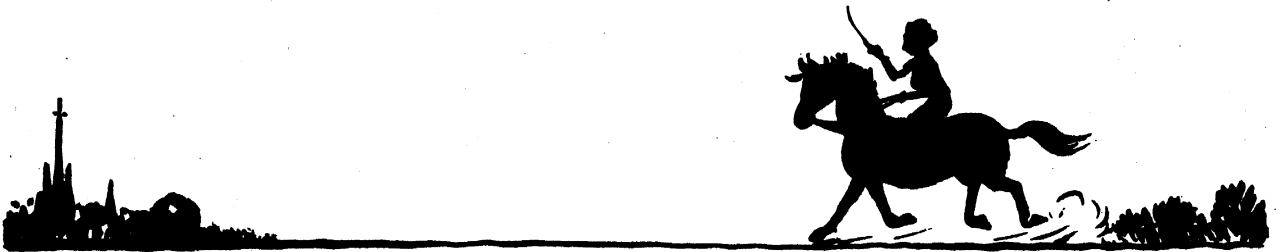
Rather quickly

mf

First system of musical notation. The vocal line begins with a whole rest, followed by a quarter note 'I'. The piano accompaniment starts with a melody in the right hand and chords in the left hand.

Second system of musical notation. The vocal line contains the lyrics: "had a lit - tle po - ny, His name was Dap - ple". The piano accompaniment continues with the melody and chords.

Third system of musical notation. The vocal line contains the lyrics: "Grey, — I lent him to a la - dy To ride a mile a -". The piano accompaniment continues with the melody and chords.



- way. She whipped him and she lashed him, And

rode him thro' the mire; I would not lend my

po - ny now for all my la - dy's hire.





LITTLE MISS MUFFET

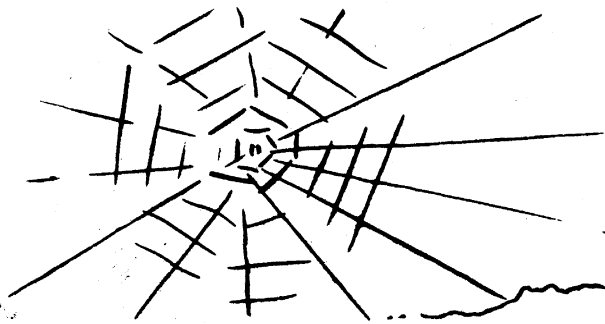
In moderate time

mf

Lit-tle Miss Muf-fet, she sat on a tuf-fet,

Eat - ing her curds and whey; ————— There came a big spi - der, and

sat down be - side her, And frightened Miss Muf - fet a - way. —————



NURSERY RHYMES



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