

C 77 AM SING A SONG O' SIXPENCE.

Vivace.

Tested / with in Rhyme, dimension of Fresh drum

Sing a song o' six-pence a
King was in his counting house

pocket full o' rye; Four and twenty black-birds, baked in a pie;
counting out his money; The queen was in the par-lor, eating bread and honey; The

rit. a tempo.
When the pie was opened the birds be-gan to sing..... Wasn't that a
maid was in the gar-den hang-ing out the clothes..... There came a lit-tle

pretty dish to set before the king! The
Dickey-bird, and swapped off her nose! ten.

Coolidge

Coolidge

II LITTLE MISS MUFFET.

Moderato.

Little Miss Muffet sat on a tuf - fet, Eating her curds and

whey. There came a big spi - der And sat down be - side her, And

cres. molto. *ff*

frightened Miss Muffet a - way. There came a big spi - der And

pp

sat down be - side her, And frightened Miss Muffet a - way.

mf *rit.*

III MY LADY'S GARDEN.

Molto moderato.

How does my la-dy's gar - den grow? How does my la - dy's gar - den grow? With

sil-ver bells..... and cockle shells..... And fair maids all in a row.....

How does my la-dy's gar - den grow? How does my la - dy's gar - den grow? With

sil-ver bells..... and cockle shells..... And fair maids all in a row.....

IV THIS LITTLE PIG.

Tempo di Valse.

This lit-tle pig went to mar -

ket, This lit-tle pig stayed at home..... This lit-tle pig had

roast - beef, This little pig had none..... This lit-tle

pig cried "Wee wee wee, wee wee wee," All the way home..... rit.

V WILLIE WINKIE.

pp

Wee Wil-lie Win-kie

pp

8

runs thro' the town; Up stairs and down stairs, in his night-gown:

8

Taps at the win-dow and cries at the lock, "Are the babes in their beds, for its

8

now ten o'-clock!" Wee Willie Win-kie runs thro' the town;

8

Up stairs and down stairs in his night-gown; Taps at the win-dow and

cries at the lock, "Are the babes in their beds for its now ten o' - clock!"

VI SOLOMON GRUNDY.

Andante affettuoso.

Sol-o-mon Grun-dy, Born on a Mon-day, Christened on Tues-day, Married on Wednesday,

stretto.

rit.

Took sick on Thursday, Worse on Fri-day, Died on Saturday, Buried on Sun-day.

Vivo.

That is the end of Sol - o - mon Grun - dy.

Died on Saturday, Buried on Sun day...

.....

VII
LAST NIGHT THE DOGS DID BARK.

Moderato.

Last night the dogs did bark, I
 My father's a hedger and ditcher, My
 And now I must die an old maid! Oh

went to the gate to see,..... When ev' - ry lass has
moth-er does nothing but spin,..... And I am a pretty young
dear how shocking's the thought!..... And a - las all my beauty must

got a spark, Will no - bo - dy care for me?
las - sie, Yet slow - ly the money comes in. And it's Oh dear,
fade But I'm sure it is none of my fault!

what will be - come of me? Oh, dear! what shall I do? No - bo - dy

coming to mar-ry me, No - bo - dy coming to woo!

pp

TOM, TOM, THE PIPER'S SON.

Allegro.

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 howl - ing down the street.

How - ow - owl - ing How - ow - owl - ing Howl - ing Howl - ing

How - ow - ow - ow - ow - owl - ing down the street. 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

This system contains the first five measures of the piece. The vocal line is on a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one flat. The lyrics are written below the vocal line.

down the street!

8va bassa.....

This system contains the next five measures. The vocal line continues with the lyrics "down the street!". The piano accompaniment features a dynamic marking of *f* (forte) at the beginning and includes a section marked "8va bassa" (8va bassa) with a dashed line, indicating an octave reduction for the bass line.

IX DING, DONG, BELL.

Lento.

Ding, dong, bell! Pus-sy's in the well,

This section is marked "Lento." and consists of six measures. The vocal line is on a single staff with a treble clef and a key signature of two sharps. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of two sharps. The lyrics are written below the vocal line.

Who put her in? Little Tommy Green, Who pulled her

out?..... Little Johnny Stout,..... What a naughty boy was that

To drown poor pussycat!

Largando.

Ding, dong, bell, Pussycat's in the well.

poco piu lento. rit. morendo. rit.

X THERE WAS AN OLD WOMAN.

Agitato.

There was an old wo - man, who

lived in a shoe, She had so man - y chil - dren she didn't know what to do, She

gave them some but - ter with - out an - y bread, She whipped them all round, and

sent them to bed! Sent them to bed!

LITTLE BOY BLUE.

Cowdage 15

Moderato.

Cantabile.

Lit-tle Boy Blue,..... come blow your

horn..... The sheep's in the mead - ow, The cow's in the corn..... The sheep's in the

mead ow,.... The cow's in the corn..... Oh, lit-tle Boy Blue,..... come blow your

horn!..... Little Boy Blue,..... come blow your

horn!..... Lit - tle Boy Blue..... come blow your

8

horn)...... The sheep's in the mead-ow, The cow's in the corn.....

piu lento. *pp*

8 But where is the lit - tle boy..... 'tending the sheep?..... He's under the

pp

rit. *pp* *morendo.*

hay - rick.... Fast a - sleep..... Fast a - sleep.....

rit. *pp* *morendo.*

subito. *f*

8 Little Boy Blue,..... come, blow your horn.....

a tempo.

ritard. *pp*

8 Little Boy Blue,..... come, blow your horn..... The sheep's in the

mead - ow..... The cow's in the corn..... The sheep's in the mead - ow.... The cow's in the

corn..... Oh, lit-tle Boy Blue..... come blow your horn.....

Little Boy Blue,..... come, blow your horn.....

8

This system contains the first three measures of the piece. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. A first ending bracket labeled '8' spans the first two measures of the piano accompaniment.

piu lento.

Little Boy Blue,..... come, blow your horn..... The sheep's in the

This system contains measures 4 through 6. The tempo marking 'piu lento.' is placed above the first measure. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

rit.

mead - ow..... The cow's in the corn.....

8

rit.

This system contains measures 7 through 9. It includes two 'rit.' (ritardando) markings. The first is above the vocal line at the start of measure 7, and the second is above the piano accompaniment at the start of measure 8. A first ending bracket labeled '8' spans the last two measures of the piano accompaniment.

XII HEY DIDDLE DIDDLE.

Ben marcato.

Hey did-dle did-dle, the

m.d. m.d.

Detailed description: This system contains the first five measures of the piece. It features a vocal line in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics 'Hey did-dle did-dle, the' are placed under the vocal line. The piano part includes two measures marked 'm.d.' (mezzo-forte) in the bass clef.

cat and the fid-dle, The cow jumped o-ver the moon!..... The

Detailed description: This system contains measures 6-9. The vocal line continues with the lyrics 'cat and the fid-dle, The cow jumped o-ver the moon!..... The'. The piano accompaniment continues in the grand staff.

little dog laughed to see the sport, And the dish.....run a-way with the

Detailed description: This system contains the final four measures of the piece. The vocal line concludes with the lyrics 'little dog laughed to see the sport, And the dish.....run a-way with the'. The piano accompaniment concludes in the grand staff.

spoon..... Hey did-dle did-dle, the

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line begins with a dotted quarter note, followed by a half note, and then a series of eighth notes. The piano accompaniment consists of chords and single notes in both hands.

cat and the fid-dle, The cow jumped o-ver the moon!..... The

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic line with some slurs. The piano accompaniment features a rhythmic pattern of chords in the right hand and a bass line in the left hand.

lit-tle dog laughed to see the sport, And the dish..... run a-way with the

The third system continues the vocal line and piano accompaniment. The vocal line has a melodic line with some slurs. The piano accompaniment features a rhythmic pattern of chords in the right hand and a bass line in the left hand.

spoon!..... rall.

m.s. m.s.

The fourth system concludes the piece. The vocal line ends with a final note. The piano accompaniment features a final chord and a 'rall.' (rallentando) marking. There are two 'm.s.' (more slowly) markings pointing to specific notes in the piano accompaniment.

XIII RIDE A COCK HORSE.

The first system of music consists of two staves. The treble staff contains a melody of eighth and quarter notes, while the bass staff provides a simple harmonic accompaniment with chords and single notes.

The second system continues the musical piece. The vocal line begins with the lyrics "Ride a cock" in a simple, rhythmic pattern. The accompaniment continues with chords and single notes.

The third system features the vocal line with lyrics: "horse... To Ban-bury cross... To see a fine". The melody is simple and rhythmic, matching the accompaniment.

The fourth system concludes the piece with the vocal line: "la - dy... Up - on a white horse...". The melody is simple and rhythmic, matching the accompaniment.

Rings on her fin-gers, And bells on her toes.....

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are "Rings on her fin-gers, And bells on her toes.....". The piano accompaniment consists of chords and single notes in both hands.

She shall have mu - sic..... Where ev - er she goes.....

The second system continues the vocal line and piano accompaniment. The lyrics are "She shall have mu - sic..... Where ev - er she goes.....". The piano accompaniment continues with similar chordal textures.

..... She shall have mu - sic..... Where ev - er she

rit.

The third system shows the vocal line and piano accompaniment. The lyrics are "..... She shall have mu - sic..... Where ev - er she". A "rit." (ritardando) marking is placed above the end of the system. The piano accompaniment includes a "rit." marking at the end of the system.

a tempo.

goes.....

a tempo.

The fourth system concludes the piece. The vocal line has a "a tempo." marking above it. The lyrics are "goes.....". The piano accompaniment also has a "a tempo." marking. The system ends with a double bar line and repeat dots.

Moderato.



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



Allegro.



Here a nail and there a nail, Tick, tack too! Here a nail and there a nail, Tick, tack too!



XV

TAFFY WAS A WELSHMAN.

Tempo di Valse.



my house and stole a piece of beef..... Then

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "my house and stole a piece of beef....." followed by a fermata and the word "Then". The piano accompaniment consists of chords and moving lines in both hands, with a fermata over the final chord.

went..... to his house, Taf - fy was from home.....

The second system continues the musical score. The vocal line has the lyrics "went..... to his house, Taf - fy was from home.....". The piano accompaniment continues with similar harmonic support, ending with a fermata over the final chord.

I re - turned the fa vor, And stole a marrow bone!

f *brillante.*

The third system features the vocal line with the lyrics "I re - turned the fa vor, And stole a marrow bone!". The piano accompaniment includes a dynamic marking of *f* and the instruction *brillante.* with accents over the notes.

f *grazioso.* *leggiero.*

The fourth system shows the piano accompaniment continuing. It includes dynamic markings of *f* and performance instructions *grazioso.* and *leggiero.* with accents over the notes.

LITTLE BO-PEEP.

Moderato.

Lit - tle Bo Peep has lost her
Lit - tle Bo Peep fell fast a -

sheep, And can't tell where to find them. Let them a - lone, And
sleep, And dream't she heard them bleat - ing. When she a - woke, 'Twas

they'll come home; Wagging their tails be - hind them.
all a joke; Ah, cru - el vision, so fleet - - - ing! Then

1 2

repeat *pp*

risoluto.

Coolidge

up she took her lit - tle crock, De - ter - mined

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line consists of a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment is in a 2/4 time signature, with the right hand playing chords and the left hand playing a rhythmic pattern of eighth notes.

for to find them, What was her joy to be -

The second system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment continues with similar chordal and rhythmic patterns.

hold them nigh, Wag - ging their tails be - hind them!

The third system concludes the vocal line and piano accompaniment. The vocal line has a dotted quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment ends with a final chord and a double bar line.