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THE

BABY'S OPERA







696

(14)

'KING-COLE.'



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THE BABY'S OPERA

A
BOOK OF OLD
RHYMES WITH
NEW DRESSES
BY



THE MUSIC BY
THE EARLIEST
MASTERS

WALTER CRANE,

ENGRAVED & PRINTED IN COLOURS BY EDMUND EVANS.

LONDON & NEW YORK

GEORGE ROUTLEDGE AND SONS



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Page 33 bound
after p 37

TO

THE HONOURABLE

MRS. GEORGE HOWARD.



CONTENTS

Page

9. *Girls and Boys.*
10, 11. *The Mulberry Bush.*
12. *Oranges and Lemons.*
13. *St. Paul's Steeple.*
14, 15. *My Lady's Garden.*
16. *Natural History.*
17. *Lavender's Blue.*
18, 19. *I saw Three Ships.*
20. *Ding Dong Bell.*
21. *Pass at Court.*
22. *Three Blind Mice.*
23. *Dickory Dock.*
24, 25. *The Frog's Wooing.*
26, 27. *The Frog and the Crow.*
28, 29. *Mrs. Bond.*
30. *Xmas Day in y^e Morn-
ing.*
31. *Little Jack Horner.*
32, 33. *King Arthur.*
34. *Y^e Jolly Miller.*

Page

35. *Y^e Song of Sixpence.*
36, 37. *Bo-Peep.*
38. *Baa! Baa! Black
Sheep.*
39. *Tom, the Piper's Son.*
40, 41. *There was a Lady.*
42. *Over the Hills & far
away.*
43. *Cock Robin & Jenny
Wren.*
44, 45. *I had a little Nut
Tree.*
46. *Dr. Faustus.*
47. *Three Children.*
48, 49. *My Pretty Maid.*
50. *The Ploughboy in Luck*
51. *Warm Hands*
52, 53. *Jack & Jill.*
54. *Dance a Baby.*
55. *Hush-a-by Baby.*
56. *King Cole*





1. } Girls and boys come out to play, The
 } Leave your sup - per, and leave your sleep;

moon doth shine as bright as day; }
 Come to your playfellows in the street; } 2. } Come with a whoop, and
 } Up the lad - der and

come with a call, Come with a good will or not at all, }
 down the wall, A pen - ny loaf will serve you all. }





THE
MULBERRY
BUSH

Here we go round the mul-berry bush, the mul-berry bush, the mulberry bush ;

Here we go round the mulberry bush, All on a fros-ty morn - ing.

This is the way we clap our hands, This is the way we clap our hands,

This is the way we clap our hands, All on a fros-ty morn - ing.

HERE
WE GO
ROVND

THE
MVLBERRY
BVSH



ORANGES & LEMONS

Oran-ges and le-mons, says the bells of St. Clement's; You owe me five farthings, says the
D.C. When will that be? says the bells of Step - ney; I do not know, says the

bells of St. Mar-tin's; When will you pay me, says the bells of Old Bai - ley;
 great bell of Bow.

D.C.
 When I grow rich, says the bells of Shore - ditch; Here comes a can-dle to

light you to bed, And here comes a chop-per to chop off your head.





ST PAUL'S STEEPLE



Up - on Paul's stee - ple 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 hedge to hedge Un - til they come to Lon - don Bridge.





MY - LA - DY'S GAR - DEN

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

la - - dy's gar - den grow? With sil - - ver bells, and

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



HOW DOES
MY LADY'S
GARDEN
GROW?





• NATURAL • HISTORY •

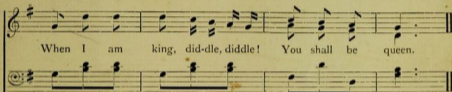
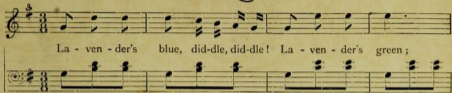
1. What are lit - tle boys made of?
2. What are lit - tle girls made of?

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

pup - py - dog's tails, And that are lit - tle boys made of.
all that's nice, And that are lit - tle girls made of.

3. What are young men made of?
What are young men made of?
Sighs and leers, and crocodile tears,
And that are young men made of.
4. What are young women made of?
What are young women made of?
Ribbons and laces, and sweet pretty faces,
And that are young women made of.

· LAVENDER'S · BLVE ·



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.





• NATURAL HISTORY •

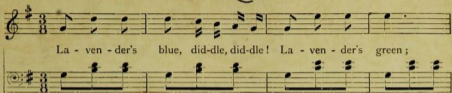
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 What are young women made of?
 Ribbons and laces, and sweet pretty faces
 And that are young women made of.

· LAVENDER'S · BLUE ·



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.





SAW



THREE



SHIPS

1. I saw three ships come sail - ing by,
 2. And what do you think was in them then,

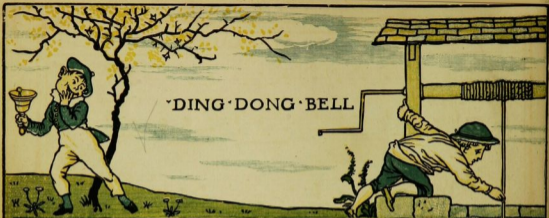
Sail - ing by, sail - ing by, I saw three ships come
 In them then, in them then, And what do you think was

sail - ing by, On New-year's Day in the morn - - ing.
 in them then, On New-year's Day in the morn - - ing?

3. Three pretty girls were in them then,
 In them then, in them then,
 Three pretty girls were in them then,
 On New-year's Day in the morning.
4. And one could whistle, and one could sing,
 The other play on the violin;
 Such joy there was at my wedding,
 On New-year's Day in the morning.







Ding dong bell! Pus-sy's in the well! Who put her in? Lit-tle Tommy Lin.

Who pulled her out? Lit-tle Tommy Stout. What a naughty boy was that To

drown poor pussy-cat, Who ne'er did any harm, But killed all the mice in fa-ther's barn.



PUSS AT COURT

“Pus - sy - cat, pus - sy - cat, where have you been?” “I’ve been to

The first system of musical notation for the song 'Puss at Court'. It consists of a vocal line and a piano accompaniment line. The key signature is one sharp (F#) and the time signature is 6/8. The vocal line begins with the lyrics 'Pus - sy - cat, pus - sy - cat, where have you been?' and the piano accompaniment provides a rhythmic accompaniment.

Lon - don to look at the Queen.” “Pus - sy - cat, pus - sy - cat,

The second system of musical notation continues the song. The vocal line has the lyrics 'Lon - don to look at the Queen.’’ and the piano accompaniment continues with the same rhythmic pattern.

what did you there?” “I caught a lit - tle mouse un - der the chair.”

The third and final system of musical notation concludes the song. The vocal line has the lyrics 'what did you there?’’ and the piano accompaniment ends with a final chord.



THREE BLIND MICE

Three blind mice, ... See how they run! They

The first system of musical notation is in 6/8 time with a key signature of one sharp (F#). It consists of a treble and bass staff. The lyrics 'Three blind mice, ... See how they run! They' are written below the treble staff.

all ran af-ter the farmer's wife, Who cut off their tails with a car-ving knife; Did

The second system of musical notation continues the melody and accompaniment. The lyrics 'all ran af-ter the farmer's wife, Who cut off their tails with a car-ving knife; Did' are written below the treble staff.

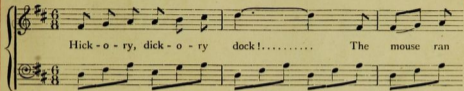
e- ver you hear such a thing in your life? ... Three blind mice ...

The third system of musical notation concludes the piece. The lyrics 'e- ver you hear such a thing in your life? ... Three blind mice ...' are written below the treble staff.

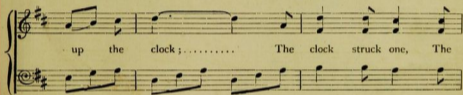


♦ DICKORY ♦ DOCK ♦

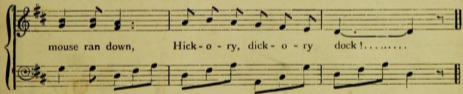
Hick - o - ry, dick - o - ry dock!..... The mouse ran

Musical notation for the first system, featuring a treble and bass clef with a 6/8 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef.

up the clock;..... The clock struck one, The

Musical notation for the second system, continuing the melody and accompaniment from the first system.

mouse ran down, Hick - o - ry, dick - o - ry dock!.....

Musical notation for the third system, concluding the piece with a double bar line.

Y^e FROG'S WOOING



1. It was the frog lived in the well, Heigh - ho! says
Row - ley; And the mer - ry mouse un - der the mill, With a
Row - ley, Pow - ley, Gammon, and Spinach, Heigh - ho! says Anthony Row - ley.





2.
The frog he would a-wooting ride, Heigh-ho, &c.
Sword and buckler at his side, With a, &c.

3.
When upon his high horse set, Heigh-ho, &c.
His boots they shone as black as jet, With a, &c.

4.
When he came to the merry mill-pin, Heigh-ho, &c.
"Lady Mouse, are you within?" With a, &c.

5.
Then came out the dusty mouse, Heigh-ho, &c.
"I am the lady of this house," With a, &c.

6.
"Hast thou any mind of me?" Heigh-ho, &c.
"I have e'en great mind of thee," With a, &c.

7.
"Who shall this marriage make?" Heigh-ho, &c.
"Our lord, which is the rat," With a, &c.

8.
"What shall we have to our supper?" Heigh-ho, &c.
"Three beans in a pound of butter," With a, &c.

9.
But when the supper they were at, Heigh-ho, &c.
The frog, the mouse, and e'en the rat, With a, &c.

10.
Then came in Tib, our cat, Heigh-ho, &c.
And caught the mouse e'en by the back, With a, &c.

11.
Then did they separate, Heigh-ho, &c.
The frog leaped on the floor so flat, With a, &c.

12.
Then came in Dick, our drake, Heigh-ho, &c.
And drew the frog e'en to the lake, With a, &c.

13.
The rat he ran up the wall, Heigh-ho, &c.
And so the company parted all, With a, &c.



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Y^e FROG

& Y^e CROW

1. A jol - ly fat frog lived in the ri - ver swim, O! A come - ly black

crow lived on the ri - ver brim, O! "Come on shore, come on shore," Said the

crow to the frog, and then, O! "No, you'll bite me, no, you'll bite me," Said the frog to the crow a - gain, O!





2. "O! there is sweet music on yonder green hill, O!
And you shall be a dancer, a dancer in yellow,
All in yellow, all in yellow."
Said the crow to the frog, and then, O!
"All in yellow, all in yellow,"
Said the frog to the crow again, O!
3. "Farewell, ye little fishes, that in the river swim, O!
I'm going to be a dancer, a dancer in yellow."
"O beware! O beware!"
Said the fish to the frog, and then, O!
"I'll take care, I'll take care,"
Said the frog to the fish again, O!
4. The frog began a swimming, a swimming to land, O!
And the crow began jumping to give him his hand, O!
"Sir, you're welcome, Sir, you're welcome,"
Said the crow to the frog, and then, O!
"Sir, I thank you, Sir, I thank you,"
Said the frog to the crow, again, O!
5. "But where is the sweet music on yonder green hill, O?
And where are all the dancers, the dancers in yellow?
All in yellow, all in yellow?"
Said the frog to the crow, and then, O!
"Sir, they're here, Sir, they're here."
Said the crow to the frog—*

* Here the crow swallows the frog.



MRS BOND

1. "Oh, what have you got for din-ner, Mrs. Bond?" "There's beef in the

lar - der, and ducks in the pond;" "Dil - ly, dil - ly, dil - ly, dil - ly,

come to be killed, For you must be stuffed, and my cus - to-mers filled!"

2. " John Ostler, go fetch me a duckling or two,
John Ostler go fetch me a duckling or two;
Cry dilly, dilly, dilly, come and be killed,
For you must be stuffed, and my customers filled!"
3. " I have been to the ducks that are swimming in the pond,
And they won't come to be killed, Mrs. Bond;
I cried dilly, dilly, dilly, dilly, come and be killed,
For you must be stuffed, and the customers filled!"
4. Mrs. Bond she went down to the pond in a rage,
With plenty of onions, and plenty of sage;
She cried, " Come, little wag-tails, come, and be killed.
For you shall be stuffed, and my customers filled!"



MRS

BOND





1. Dame, get up and bake your pies, Bake your
 2. Dame, what makes your maid - ens lie, Maid - ens

pies, bake your pies; Dame, get up and
 lie, maid - ens lie? Dame, what makes your

bake your pies, On Christ - mas - day in the morn - - ing,
 maid - ens lie, On Christ - mas - day in the morn - - ing?

3. Dame, what makes your ducks to die, 4. Their wings are cut, they cannot fly,
 Ducks to die, ducks to die? Cannot fly, cannot fly;
 Dame, what makes your ducks to die, Their wings are cut, they cannot fly,
 On Christmas-day in the morning? On Christmas-day in the morning.

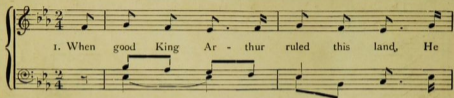
LITTLE JACK HORNER

Musical score for the song "Little Jack Horner". It consists of three systems of music, each with a vocal line and a piano accompaniment line. The key signature is one flat (B-flat) and the time signature is 6/8. The lyrics are: "Lit - tle Jack Hor - ner sat in a cor - ner, Eat - ing a Christ - mas pie;..... He put in his thumb, and pulled out a plum, And said, "What a good boy am I!"....."

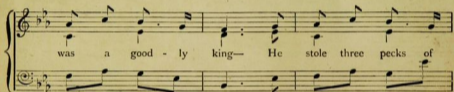


KING

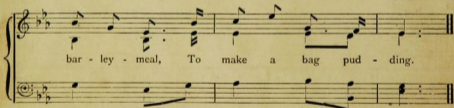
ARTHUR



1. When good King Ar - thur ruled this land, He



was a good - ly king— He stole three pecks of



bar - ley - meal, To make a bag pud - ding.

2. A bag pudding the Queen did make,
And stuffed it well with plums,
And in it put great lumps of fat,
As big as my two thumbs.

3. The King and Queen did eat thereof,
And noblemen beside,
And what they could not eat that night
The Queen next morning fried.

A

R



1. Sing a song of six - pence, a pocket full of rye ; Four and twenty
 black - birds baked in a pie ; When the pie was o - pen the
 birds be-gan to sing, Was-n't that a dain-ty dish to set be-fore the king ?



2. The king was in his counting-house counting out his money ;
 The queen was in the parlour eating bread and honey ;
 The maid was in the garden hanging out her clothes,
 When up came a blackbird and pecked off her nose.





1. Lit - tle Bo - Peep, she lost her sheep, And did - n't know

where to find them ; Let them a - lone, they'll

all come home And bring their tails be - hind them.

2. Little Bo-Peep fell fast asleep,
And dreamt she heard them bleating ;
But when she awoke, she found it a joke,
For they were still a-fleeing.
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.
4. It happened one day as Bo-Peep did stray
Into a meadow hard by,
There she espied their tails side by side,
All hung on a tree to dry.
5. She heaved a sigh and wiped her eye,
Then went o'er hill and dale,
And tried what she could, as a shep-
herdess should,
To tack to each sheep its tail.



LITTLE
BO-PEEP





'BAA! 'BAA! BLACK SHEEP'

"Baa! Baa! Black sheep, have you a-ny wool?" "Yes, mar-ry,

have I, three bags full; One for my mas-ter, and

one for my dame, But none for the lit-tle boy that lives down the lane!"





Y^e JOLLY MILLER



There was a jol - ly mil - ler once Lived on the ri - ver Dee; . . . He

worked and sang from morn till night, No lark more blithe than he. And

this the bur - den of his song For e - ver used to be, " I

care for no - bo - dy, no, not I, And no - bo - dy cares for me."

TOM, THE PIPER'S SON SON



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

Musical notation for the first line of the song, consisting of a treble clef, a 2/4 time signature, and two staves of music. The lyrics are written below the notes.

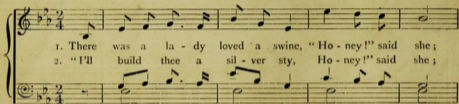
pig was eat, and Tom was beat, And Tom went roar-ing down the street.

Musical notation for the second line of the song, consisting of a treble clef, a 2/4 time signature, and two staves of music. The lyrics are written below the notes.

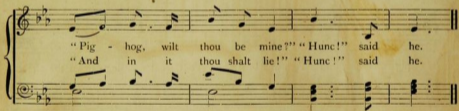
· THERE WAS ·

· A LADY LOVED ·

· A SWINE ·



1. There was a la - dy loved a swine, "Ho - ney!" said she;
2. "I'll build thee a sil - ver sty, Ho - ney!" said she;



"Pig - hog, wilt thou be mine?" "Hunc!" said he.
"And in it thou shalt lie!" "Hunc!" said he.

3. "Pinned with a silver pin,
Honey!" said she;

"That thou mayest go out and in,"
"Hunc!" said he.

4. "Will thou have me now,
Honey?" said she;

"Speak, or my heart will break,"
"Hunc!" said he.



THERE WAS A LADY

LOVED ALL SWINE



LIBRARY

· OVER THE HILLS · & · FAR AWAY ·


1. Tom he was a piper's son, He learnt to play when he was young; But

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

O-ver the hills and a great way off, The wind shall blow my top-knot off.

2. Tom with his pipe made such a noise
That he pleased both the girls and boys,
And they stopped to hear him play
"Over the hills and far away."
Over the hills, &c.





COCK ROBIN
JENNY WREN

1. 'Twas on a mer-ry time, When Jenny Wren was young, So neat-ly as she
2. " My dearest Jen-ny Wren, If you will but be mine, You shall dine on cher-ry

danced, And so sweet-ly as she sung, Rob-in Redbreast lost his heart, He
pie, And drink nice currant wine; I'll dress you like a gold-finch, Or

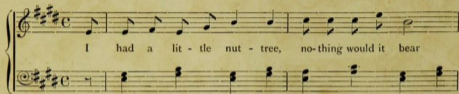
was a gallant bird, He doffed his cap to Jenny Wren, Requesting to be heard.
like a peacock gay, So if you'll have me, Jenny, dear, Let us appoint the day."

3. Jenny blushed behind her fan
And thus declared her mind—
" So let it be to-morrow, Rob,
" I'll take your offer kind ;
" Cherry pie is very good,
" And so is currant wine ;
" But I will wear my plain brown gown,
" And never dress too fine."

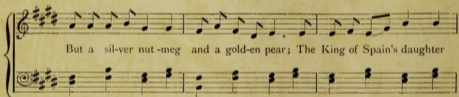


4. Robin Redbreast got up early,
All at the break of day,
He flew to Jenny Wren's house,
And sang a roundelay ;
He sang of Robin Redbreast,
And pretty Jenny Wren,
And when he came unto the end,
He then began again.

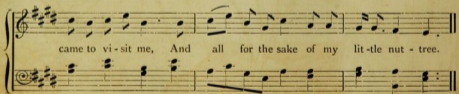
I
HAD A LITTLE
NUT-TREE



I had a lit - tle nut - tree, no - thing would it bear



But a sil - ver nut - meg and a gold - en pear; The King of Spain's daughter



came to vi - sit me, And all for the sake of my lit - tle nut - tree.



I HAD A
LITTLE

NUT
TREE.





Doc- tor Faus- tus was a good man, He whipt his scho- lars now and then ;

When he whipt he made them dance Out of Eng- land in - to France ;

Out of France in - to Spain, And then he whipt them back a - gain.



WHERE ARE YOU
GOING TO MY
PRETTY MAID?





THE PLOUGHBOY IN LUCK

1. My dad - dy is dead, but I can't tell you how; He

left me six hor - ses to fol - low the plough: With my whim wham wad - dle ho!

Strim stram strad - dle ho! Bub - ble ho! pret - ty boy, o - ver the brow.

2. I sold my six horses to buy me a cow;
And wasn't that a pretty thing to follow
the plough? With my, &c.

3. I sold my cow to buy me a calf,
For I never made a bargain but I lost the
best half. With my, &c.

4. I sold my calf to buy me a cat,
To sit down before the fire to warm her
little back. With my, &c.

5. I sold my cat to buy me a mouse,
But she took fire in her tail and so burn'
up my house. With my, &c.



· WARM · HANDS ·

Warm hands, warm, the men are gone to plough;

Musical notation for the first line of the song, featuring a treble clef, a common time signature (C), and a melody line with lyrics. The accompaniment consists of chords on a bass line.

If you want to warm your hands, warm your hands now.

Musical notation for the second line of the song, featuring a treble clef, a common time signature (C), and a melody line with lyrics. The accompaniment consists of chords on a bass line.



JACK AND JILL



Jack and Jill went up the hill To fetch a

pail of wa - ter; Jack fell down and

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



JACK

88

JILL.





Dance a ba - by did - dy!.... What can

mam - my do wid - 'e?..... Sit in her lap,

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



·HUSH-A-BY BABY·

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

The first system of musical notation consists of a treble clef and a bass clef. The key signature has one flat (B-flat), and the time signature is 6/8. The melody is written on the treble clef staff, and the bass line is on the bass clef staff. The lyrics are placed below the treble clef staff.

blows the cra - dle will rock ; When the bough breaks the

The second system of musical notation continues the melody and bass line from the first system. The lyrics are placed below the treble clef staff.

cra - dle will fall - Down comes ba - by, cra - dle and all !

The third system of musical notation concludes the song with a double bar line. The lyrics are placed below the treble clef staff.

KING COLE



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

called for his pipe, and he called for his bowl, And he called for his fid - dlers three.

Ev - 'ry fid - dler had a fid-dle, And a ve - ry fine fid - dle had he.

{ Tweedle dee, tweedle dee, tweedle dee, tweedle dee,
 Tweedle dee, tweedle dee, went the fid - dlers three, } With King Cole and his fid - dlers three.
 O there's none so rare as can com - pare

FINIS

