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THE  
BABY'S OPE



A BOOK OF OLD RHYMES WITH NEW DRE  
BY WALTER CRANE  
THE MUSIC BY THE EARLIEST MAST



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Johann c. 1.







· THE  
BABY'S · OPERA ·













THE  
BABY'S OPERA

A  
BOOK OF OLD  
RHYMES WITH  
NEW DRESSES  
BY



THE MUSIC BY  
THE EARLIEST  
MASTER

WALTER CRANE;  
ENGRAVED & PRINTED IN COLOURS BY EDMUND EVANS.

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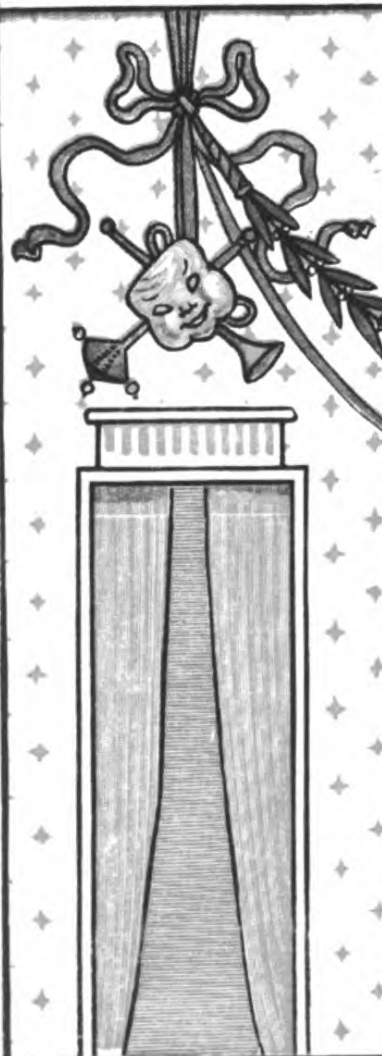






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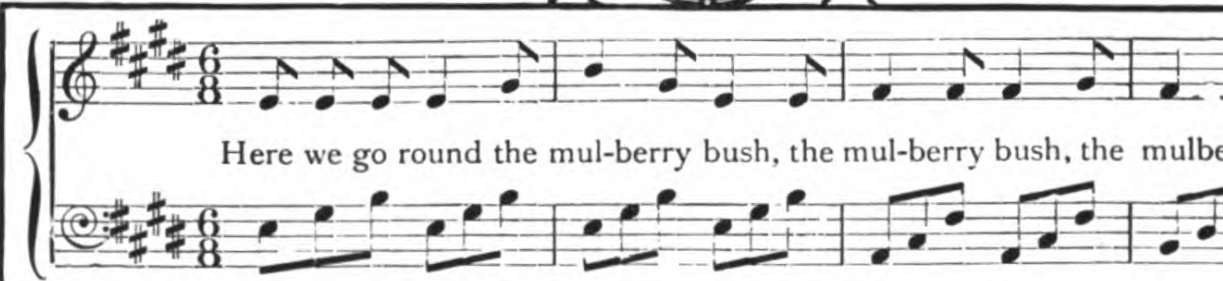
1 } Girls and boys come out to play,  
 Leave your sup - per, and leave your sleep;

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

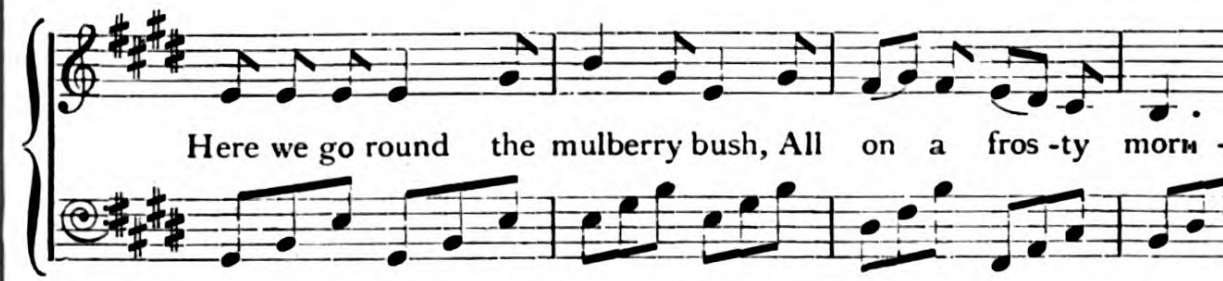
come with a call, Come with a good will or not at all.  
 down the wall, A - pen - ny loaf will serve you all.



THE  
MULBERRY  
BUSH



Here we go round the mul-berry bush, the mul-berry bush, the mulbe



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



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



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







# ORANGES & LEMONS



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

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

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

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





# ST PAUL'S STEEPLE

Up - on Paul's stee - ple stands a tree As full of ap - ples  
lit - tle boys of Lon - don town They run with hooks to pu  
then they run from hedge to hedge Un - til they come to Lon





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

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

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







## • 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  
 What are lit - tle girls made of? Su - gar and spice

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 prett  
 And that are young women made of

# · LAVENDER'S · BLUE



La - ven - der's blue, did-dle, did-dle! La - ven - der's



When I am king, did-dle, diddle! You shall be

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,  
Some to cut corn;  
While you and I, diddle,  
Keep ourselves warm.





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  
 In them then, in them then, And what do you think

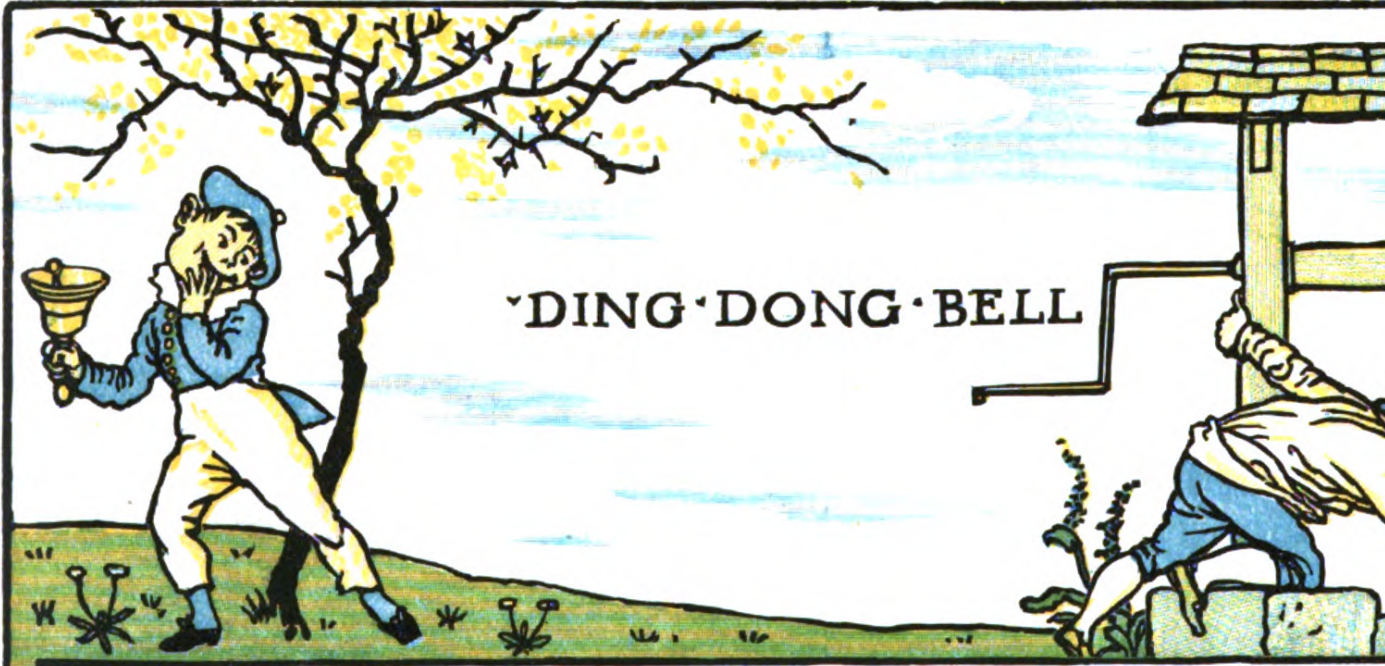
sail - ing by, On New-year's Day in the morn -  
 in them then, On New-year's Day in the morn -

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









'DING·DONG·BELL

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 ?”

The first system of music features a treble and bass clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are positioned below the treble staff.

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

The second system continues the melody and accompaniment. The lyrics are split across the two staves, with the first part under the treble staff and the second part under the bass staff.

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

The third system concludes the musical phrase. The lyrics are split across the two staves, with the first part under the treble staff and the second part under the bass staff.

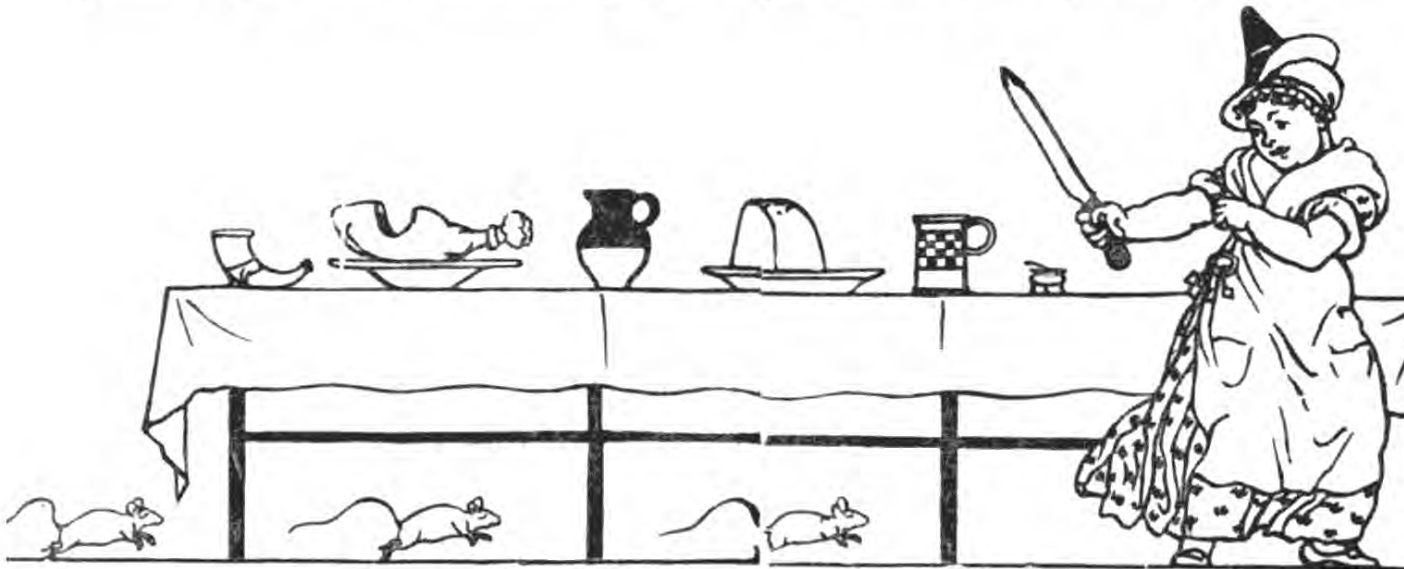


# THREE-BLIND-MICE

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

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

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



• DICKORY • DOCK •

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

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

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



# Y<sup>o</sup> FROG'S

# WOOING



1. It was the frog lived in the well, Heigh -

Musical notation for the first system, consisting of a treble clef staff and a bass clef staff. The treble staff contains a melody of eighth and quarter notes. The bass staff contains a bass line with a prominent dotted quarter note.

Row - ley; And the mer - ry mouse un - der the mill, V

Musical notation for the second system, continuing the melody and bass line from the first system. The treble staff shows a continuation of the eighth-note melody.

Row - ley, Pow - ley, Gammon, and Spinach, Heigh - ho! says Anthony Row -

Musical notation for the third system, concluding the piece with a final cadence in both staves.



2.  
The frog he would a-woeing 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  
"Three beans in a pound of butter

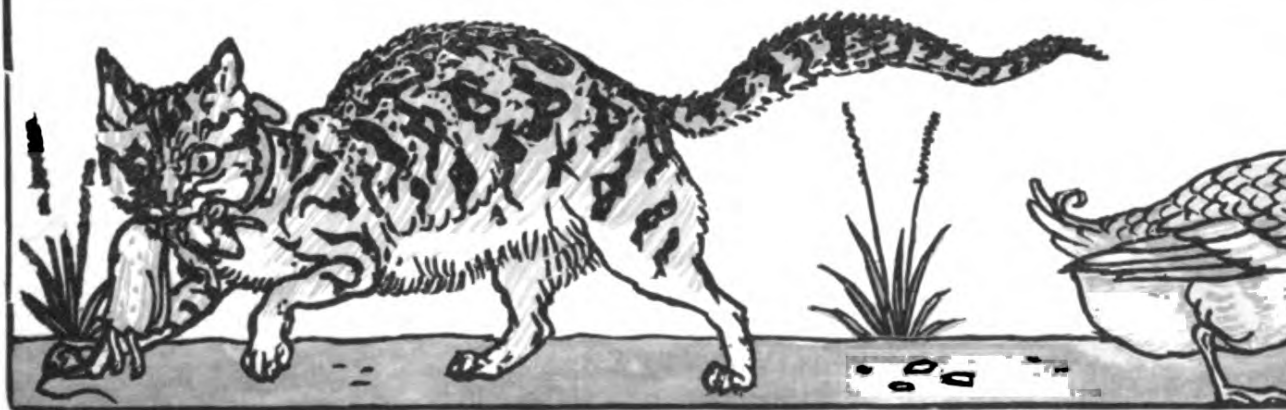
9.  
But when the supper they were at  
The frog, the mouse, and e'en the

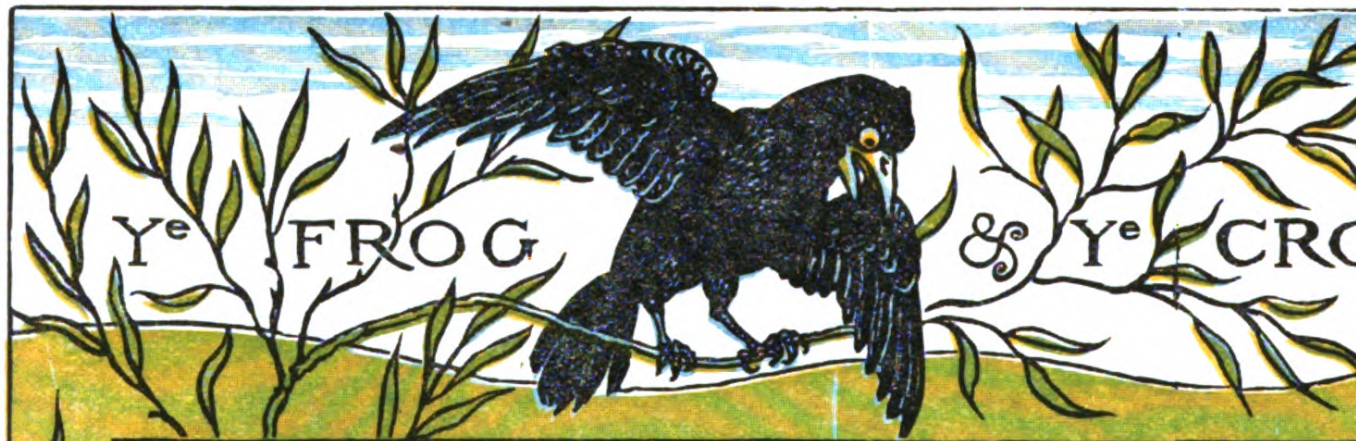
10.  
Then came in Tib, our cat, Heigh-  
And caught the mouse e'en by the

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

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

13.  
The rat he ran up the wall, Heigh-  
And so the company parted all, W





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

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

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

A musical score for the song 'Ye Frog and Ye Crow'. It consists of three systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The time signature is 3/4. The lyrics are written below the vocal lines.



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 to land, O!  
And the crow began jumping in his hand, O!  
"Sir, you're welcome, Sir, you're welcome,"  
Said the crow to the frog,  
"Sir, I thank you, Sir, I thank you,"  
Said the frog to the crow,

5. "But where is the sweet music on yonder green hill, O?  
And where are all 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 dinner, Mrs. Bond?" "There's be-

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

come to be killed, For you must be stuffed, and my cus-to-

2. "John Ostler, go fetch me a duckling or two,  
John Ostler go fetch me a duckling or two;  
Cry dilly, 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,  
 2. Dame, what makes your maid - ens lie,

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

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

3. Dame, what makes your ducks to die,  
 Ducks to die, ducks to die?  
 Dame, what makes your ducks to die,  
 On Christmas-day in the morning?

4. Their wings are cut, they  
 Cannot fly, cannot fly;  
 Their wings are cut, they  
 On Christmas-day in the

# LITTLE JACK HORNER

Lit - tle Jack Hor - ner sat in a cor - ner, Eat

Christ - mas pie;..... He put in his thumb

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





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

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

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

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



1. Sing a song of six - pence, a pocket full of rye;      Fou

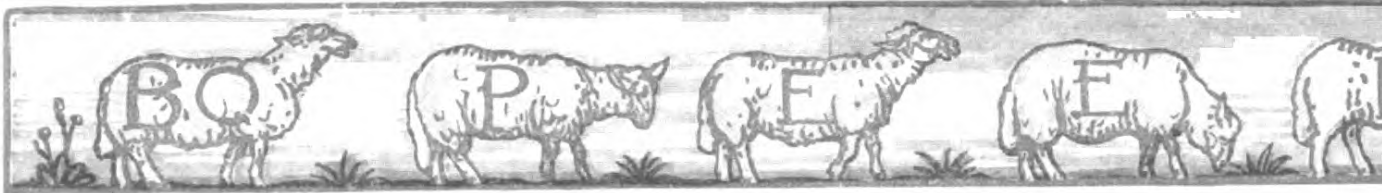
black - birds baked in a pie;      When the pie was o

birds be-gan to sing,      Was-n't that a dain-ty dish to set be-



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'

where to find them ; Let them a - lone

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  
Into a meadow hard by,  
There she espied their tails side  
All hung on a tree to dry.
- 5. She heaved a sigh and wiped her  
Then went o'er hill and dale,  
And tried what she could, as  
herdess should,  
To tack to each sheep its tail.







“Baa! Baa! Black sheep, have you a-ny wool?”

have I, three bags full; One for my

one for my dame, But none for the lit-tle boy that lives

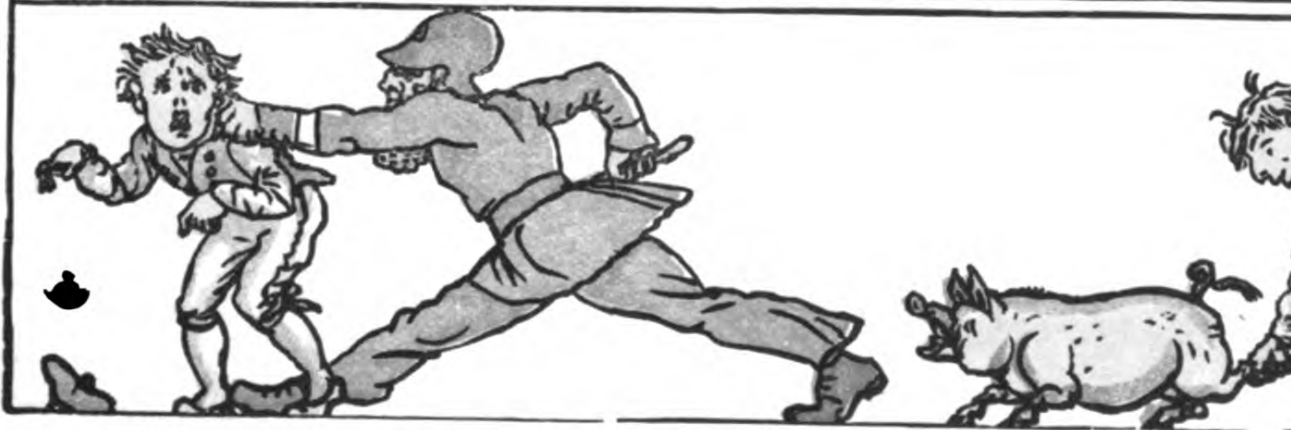
# TOM, THE PIPER'S SON



Tom, Tom, the pi-per's son, Stole a pig and a - wa

Musical notation for the first line of the song. It consists of a treble clef staff and a bass clef staff, both in 2/4 time and G major. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are written below the treble staff.

pig was eat, and Tom was beat, And Tom went roar-ing do

Musical notation for the second line of the song. It consists of a treble clef staff and a bass clef staff, both in 2/4 time and G major. The melody continues in the treble clef, and the bass line continues in the bass clef. The lyrics are written below the treble staff.

· THERE WAS ·

· A LADY LOVED ·

· A SWINE ·



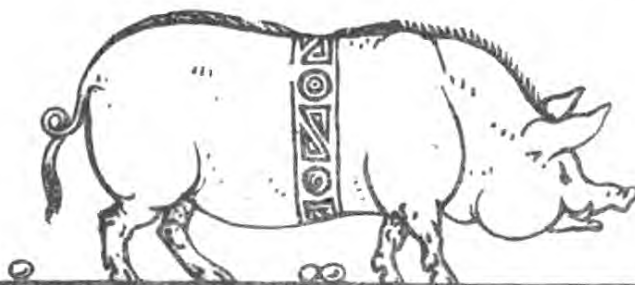
1. There was a la - dy loved a swine, "Ho - ney!" said  
2. "I'll build thee a sil - ver sty, Ho - ney!" said



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

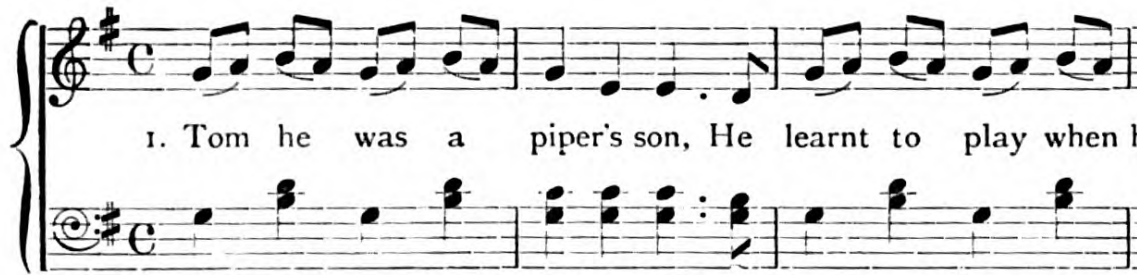
3. "Pinned with a silver pin,  
Honey!" said she;  
"That thou mayest go out and in,"  
"Hunc!" said he.

4. "Will thou have me now,  
Honey?" said she;  
"Speak, or my heart will break,"  
"Hunc!" said he.

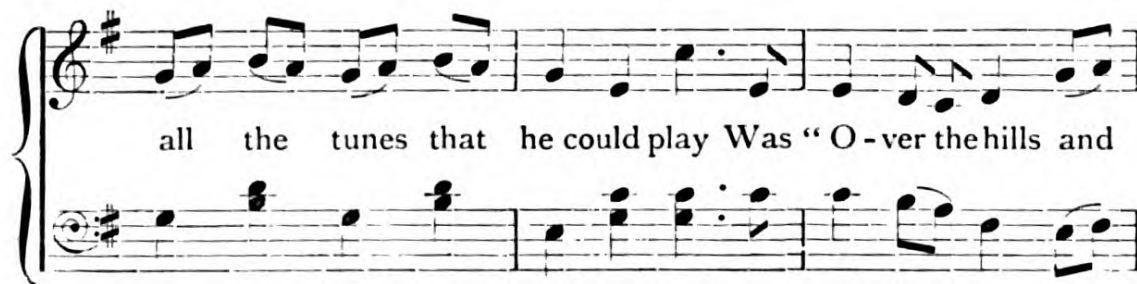




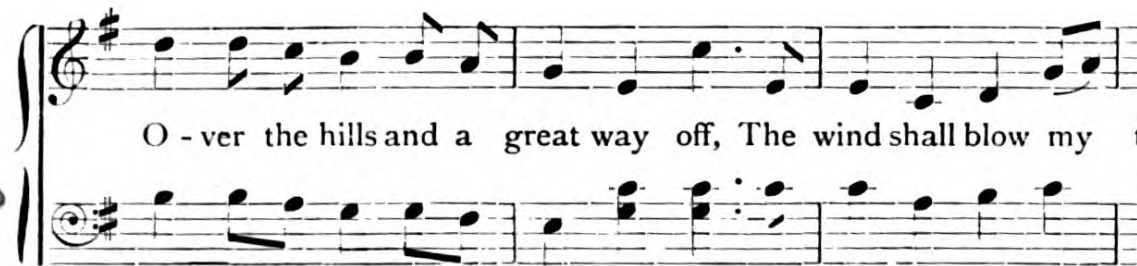
# ·OVER·THE·HILLS·&·FAR·AWAY



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

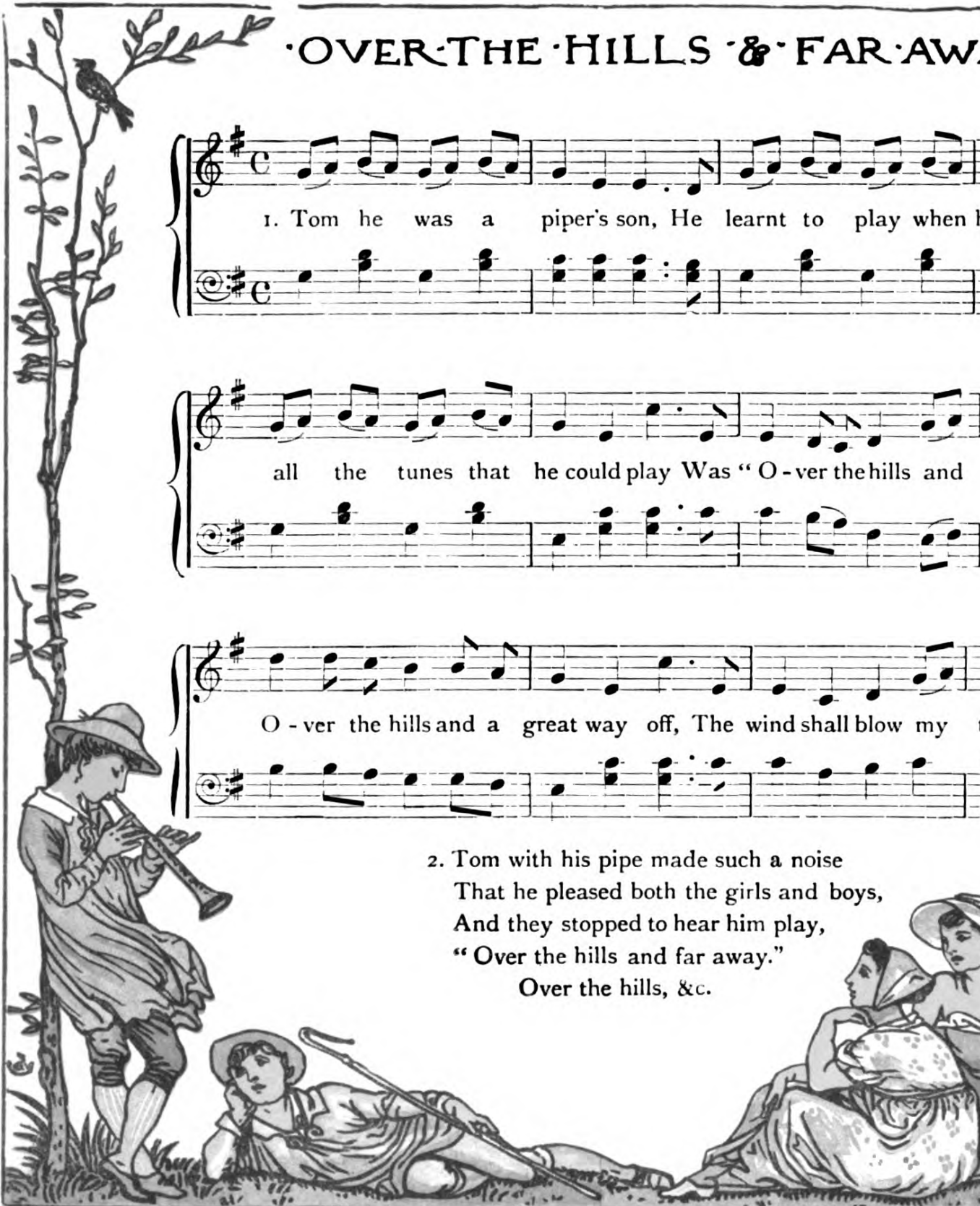


all the tunes that he could play Was "O-ver the hills and



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

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  
AND  
JENNY WREN

Musical notation for the first line of the song, including a treble clef, a key signature of one sharp (F#), and a 2/4 time signature.

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

Musical notation for the second line of the song, including a bass clef and a 2/4 time signature.

Musical notation for the third line of the song, including a treble clef, a key signature of one sharp (F#), and a 2/4 time signature.

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

Musical notation for the fourth line of the song, including a bass clef and a 2/4 time signature.

Musical notation for the fifth line of the song, including a treble clef, a key signature of one sharp (F#), and a 2/4 time signature.

was a gallant bird, He doffed his cap to Jenny Wren, Requestin  
like a peacock gay, So if you'll have me, Jenny, dear, Let us ap



Musical notation for the sixth line of the song, including a bass clef and a 2/4 time signature.

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."

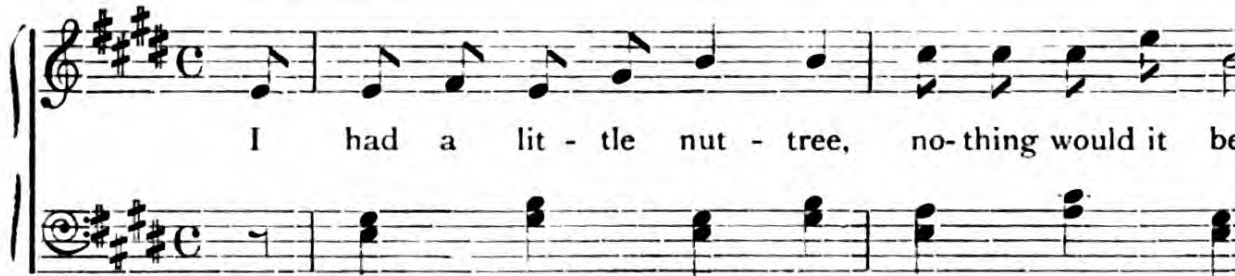


4. Robin Redbreast got t  
All at the break of d  
He flew to Jenny Wre  
And sang a roundel  
He sang of Robin Red  
And pretty Jenny W  
And when he came un  
He then began agai





# I HAD A LITTLE NUT TREE



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



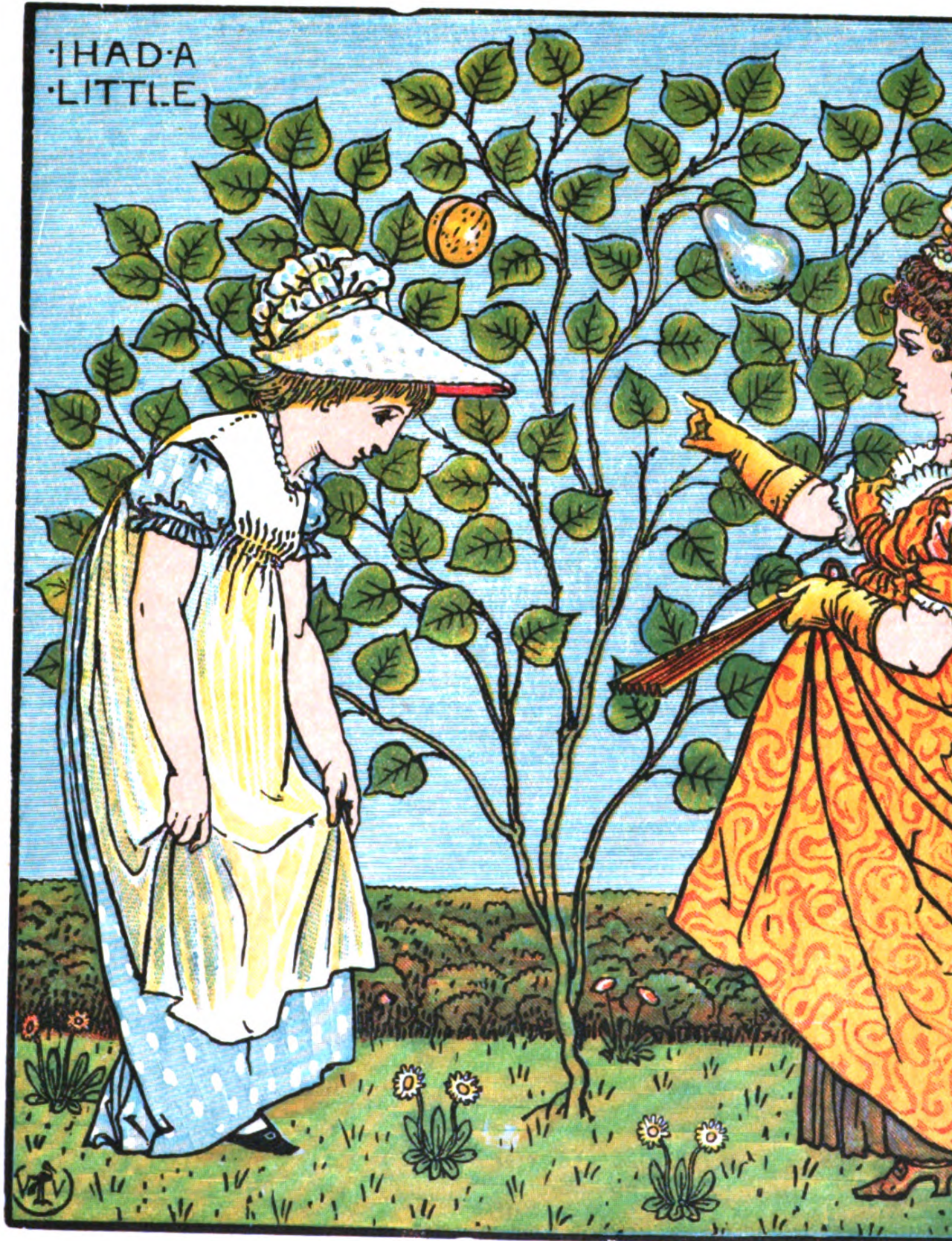
But a sil-ver nut-meg and a gold-en pear; The King of Spain's d



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



I HAD A  
LITTLE





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

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

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



# THREE CHILDREN



1. Three chil - dren sli - - ding on the



on a sum - mer's day,..... As it fe




all fell in, The rest they ran a - wa

2. Now, had these children been at home,  
Or sliding on dry ground,  
Ten thousand pounds to one penny,  
They had not all been drowned.

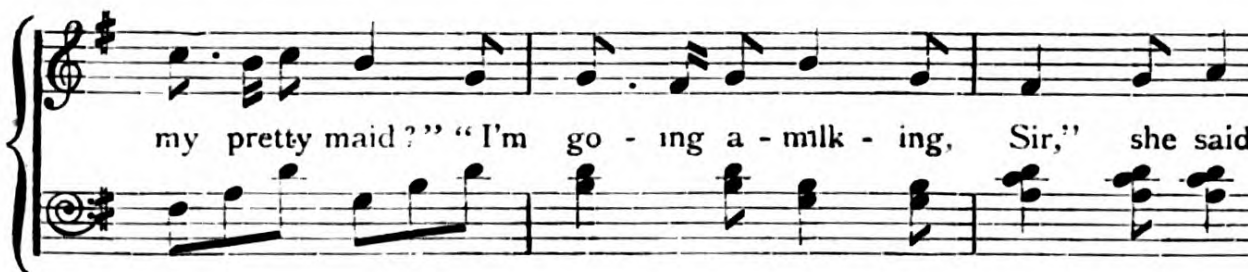
3. You parents all that chi  
And you that have go  
If you would have them  
Pray keep them safe a



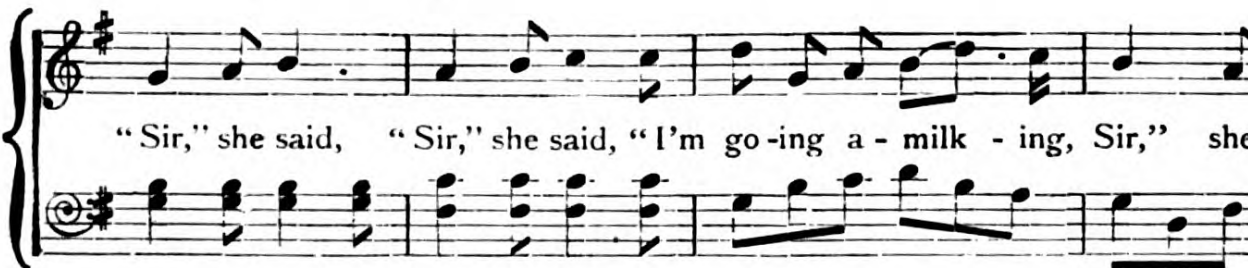
# MY PRETTY MAID



1. "Where are you going to, my pret-ty maid? Where are you go-



my pretty maid?" "I'm go - ing a - mlk - ing, Sir," she said



"Sir," she said, "Sir," she said, "I'm go-ing a - milk - ing, Sir," she

2. "Shall I go with you, my pretty maid?" "Yes, if you please, kind Sir," she said,  
 "Sir," she said, "Sir," she said,  
 "Yes, if you please, kind Sir," she said.
3. "What is your fortune, my pretty  
 "My face is my fortune, Sir," she  
 "Sir," she said, "Sir," she said.  
 "My face is my fortune, "Sir," s

4. "Then I can't marry you, my pretty maid."  
 "Nobody asked you, Sir," she said,  
 "Sir," she said, "Sir," she said,  
 "Nobody asked you, Sir," she said.







## ·THE PLOUGHBOY IN LUCK·

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

left me six hor - ses to fol - low the plough: With my whim wham wa

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

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  
little back. With

5. I sold my cat to buy me a mouse  
But she took fire in her tail and  
up my house. With



## · WARM · HANDS ·

Warm hands, warm, the men are gone to pl

Musical notation for the first line of the song. It consists of a treble clef staff with a common time signature (C) and a bass clef staff. The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics "Warm hands, warm, the men are gone to pl" are written below the treble staff.

If you want to warm your hands, warm your hand

Musical notation for the second line of the song. It consists of a treble clef staff with a common time signature (C) and a bass clef staff. The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics "If you want to warm your hands, warm your hand" are written below the treble staff.





JACK



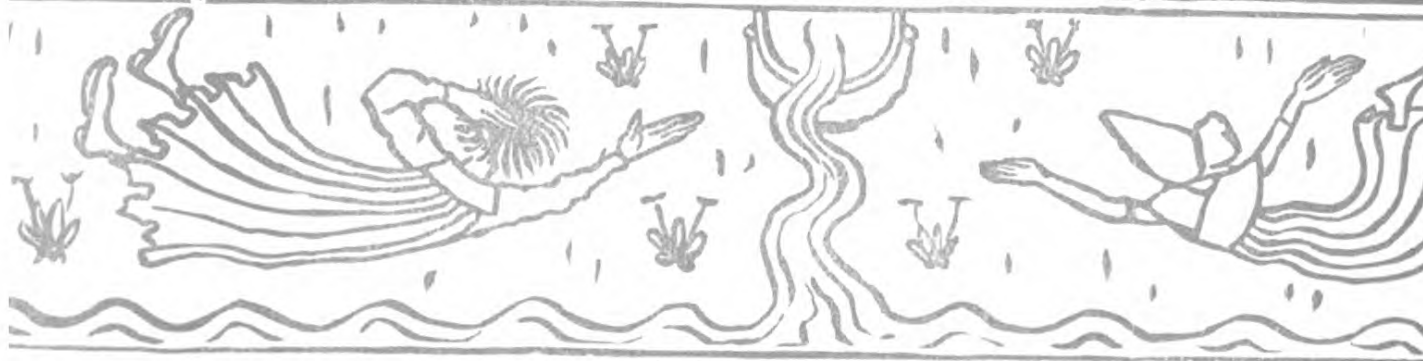
AND

JILL

Jack and Jill went up the hill To fetch

pail of wa - ter ; Jack fell down and

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





JACK

88

JILL


JACK
AND
JILL




Jack and Jill went up the hill To fetch

pail of wa - ter ; Jack fell down

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



JACK

88

JILL.





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

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

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



# ·HUSH-A-BY BABY·

Hush - a - by ba - by on the tree - top, W

Musical notation for the first line of the song, featuring a treble and bass clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff.

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

Musical notation for the second line of the song, continuing the melody and accompaniment from the first line.

cra - dle will fall— Down comes ba - by, cra - dle

Musical notation for the third line of the song, concluding the phrase with a long note on the word 'fall'.

KING



CO

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

called for his pipe, and he ealled 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,  
O there's none so rare as can com- pare } With King Cole and his fid - dlers









4

