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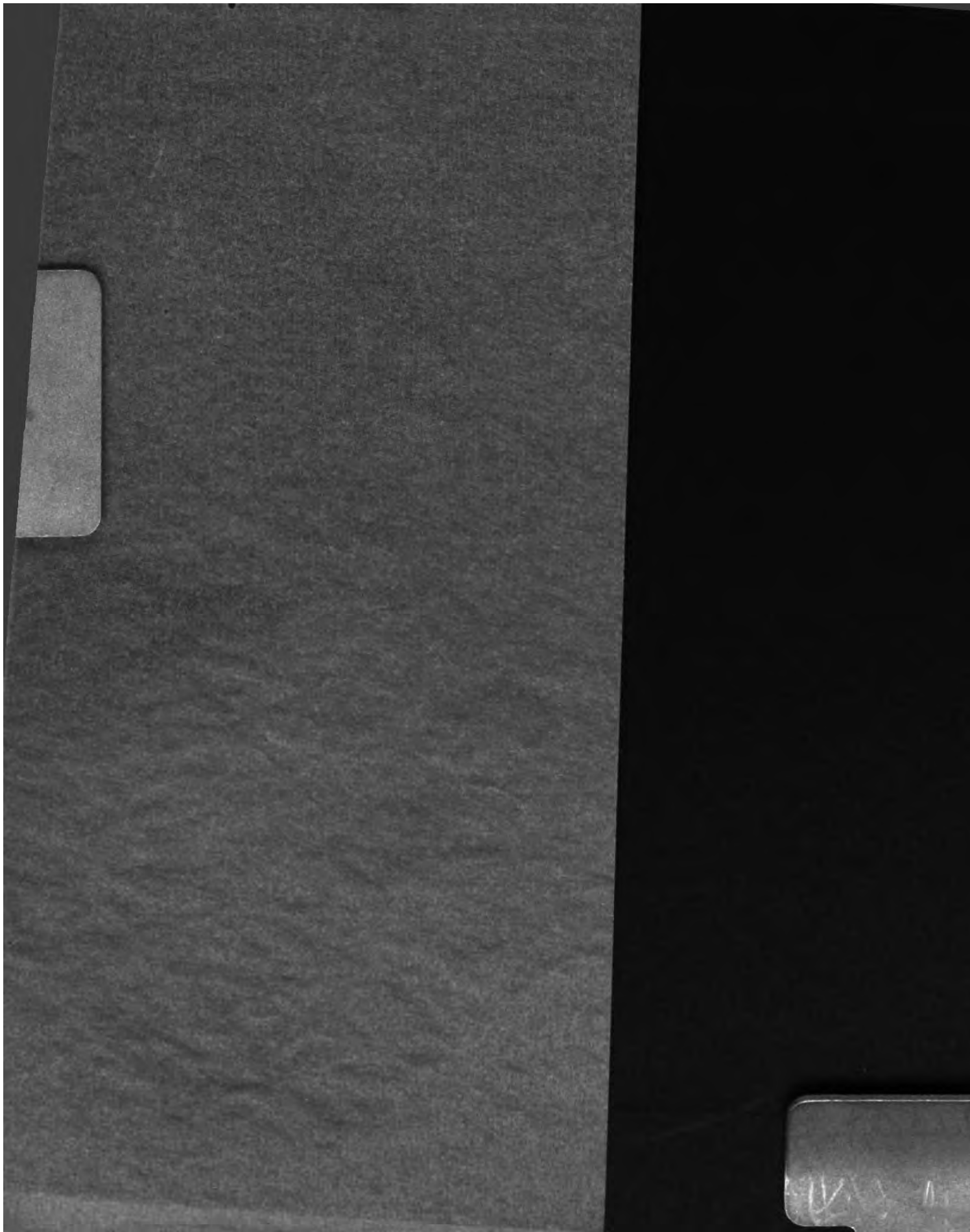


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THE
BABY'S OPE



A BOOK OF OLD RHYMES WITH NEW ONE
By WALTER CRANE
THE MUSIC BY THE EARLIEST MASTERS





36

17th Nov 1942

92

·THE·
·BABY'S·OPERA·











THE
BABY SCOPER

ADDED TO THE
RHYMES WITH
NEW WORDS



THE
PUBLISHER

WALTER DUNN

NEW YORK

1911







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.

LONDON & NEW YORK

GEORGE ROUTLEDGE AND SONS

LIMITED







TO

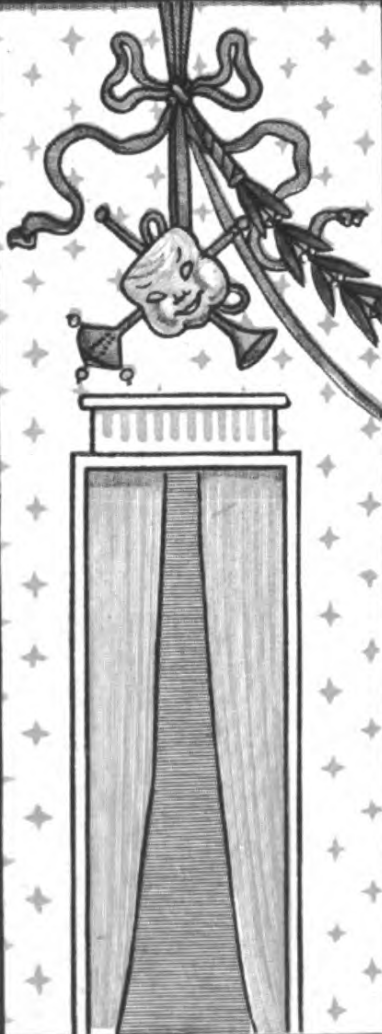
THE HONOURABLE

MRS. GEORGE HOWARD.






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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. }



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

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 our

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



'HERE'
WE - GO -
- ROVND -



ORANGES & LEMONS

Oran-ges and le-mons, says the bells of St. Clement'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
great bell of Bow.

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

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





ST. PAUL'S STEEPLE

Up - on Paul's stee - ple stands a tree As full of ap - ples as

lit - tle boys of Lon - don town They run with hooks to pull th

then they run from hedge to hedge Un - til they come to Lon -





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

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

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?

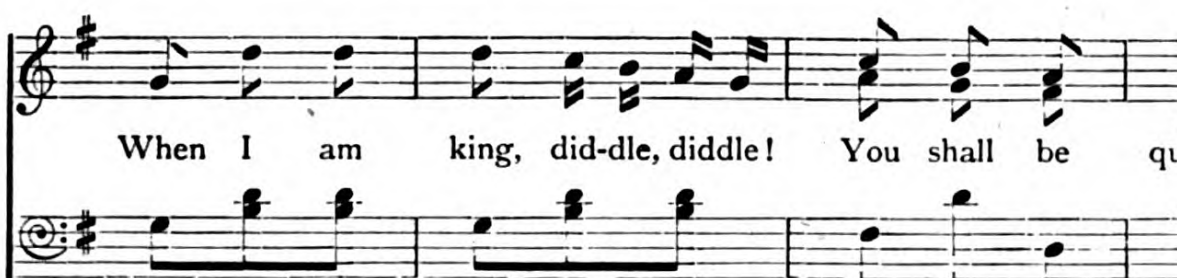
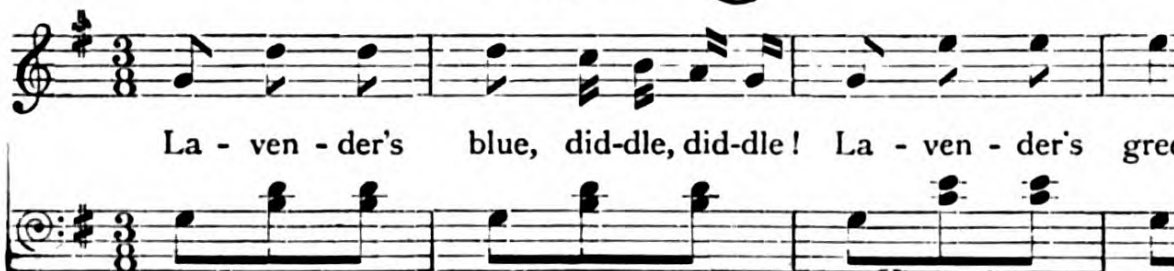
What are lit - tle boys made of? Frogs and snails a
 What are lit - tle girls made of? Su - gar and spice a

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





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

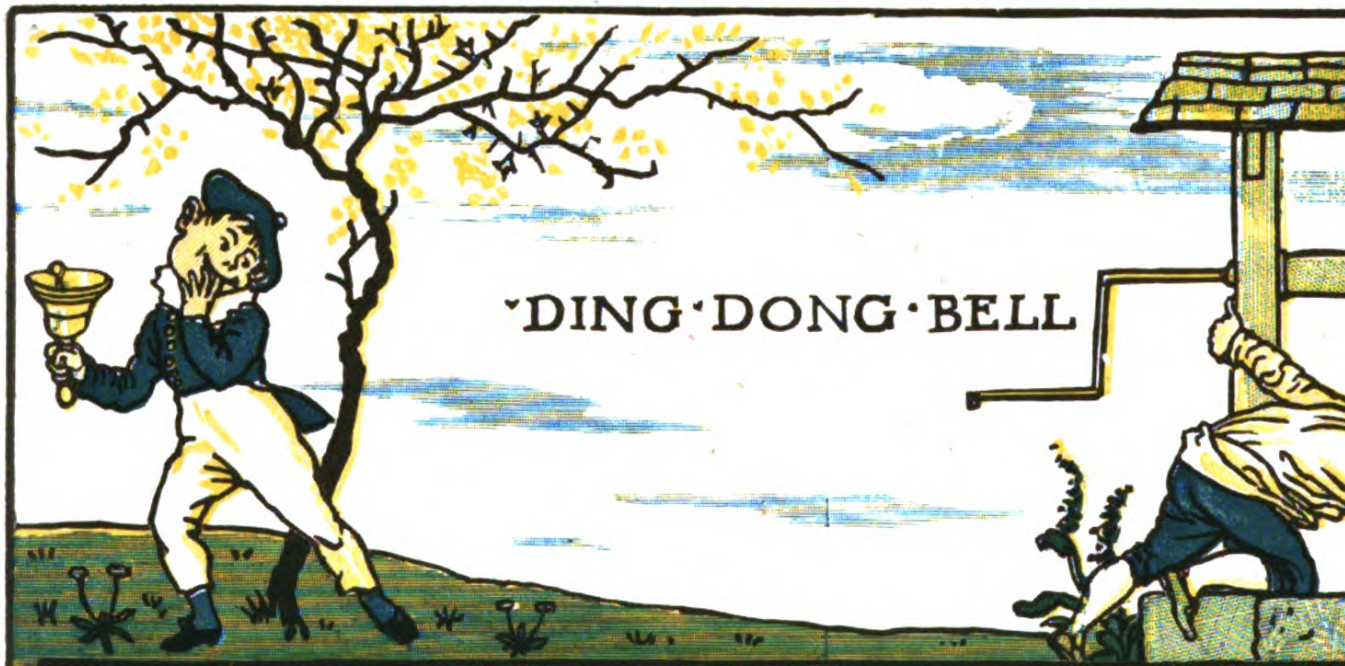
Sail - ing by, sail - ing by, I saw three s
 In them then, in them then, And what do you th

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,
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
The other play on the violin;
Such joy there was at my weddi
On New-year's Day in the m |
|---|--|







DING·DONG·BELL

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

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 ba

PUSS · AT · COURT ·

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

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

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



THREE BLIND MICE

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

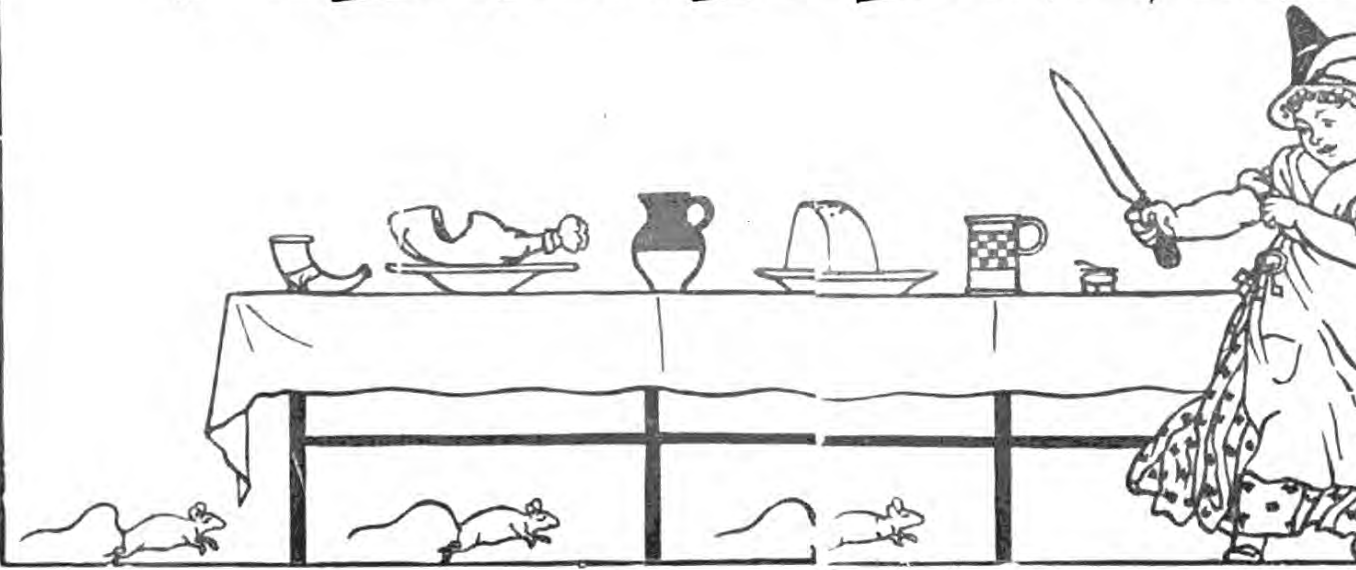
The first system of musical notation consists of a treble and bass clef staff. The treble staff contains the melody with lyrics 'Three blind mice, ... See how they run!'. The bass staff provides a simple accompaniment.

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

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

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

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



* DICKORY * DOCK *

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

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The lower staff is in bass clef with the same key signature and time signature. The melody is simple and rhythmic, following the lyrics.

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

The second system of music continues the melody from the first system. It features the same two-staff arrangement with treble and bass clefs, two sharps, and 6/8 time.

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

The third system of music concludes the piece. It maintains the two-staff format with treble and bass clefs, two sharps, and 6/8 time.

Y^e FROG'S

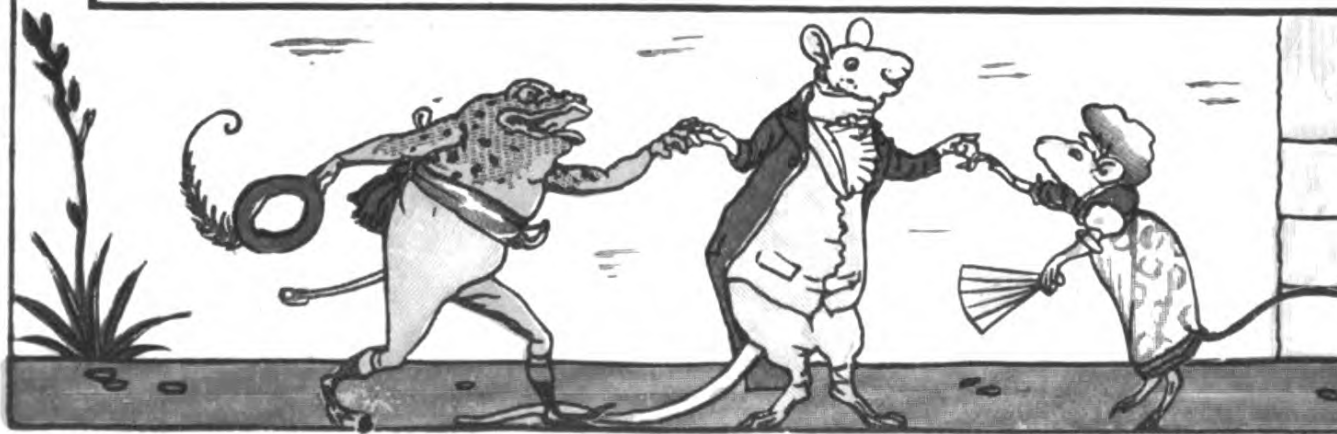
WOOING



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

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

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

A musical score for a song. It consists of three systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The time signature is 6/8. The lyrics are written below the vocal line. The first system ends with a double bar line and repeat dots. The second system also ends with a double bar line and repeat dots. The third system ends with a double bar line and repeat dots.



2.
The frog he would a-wooing 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,"

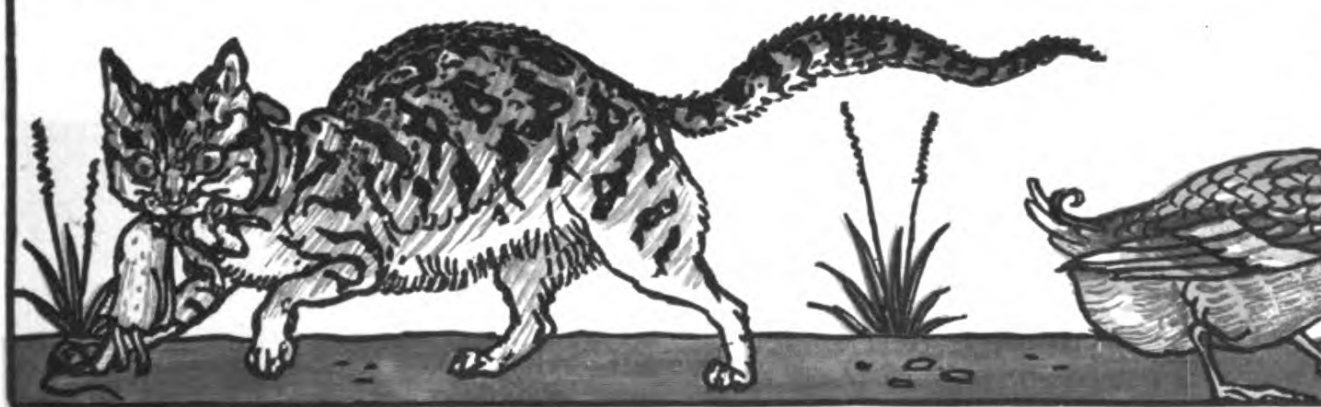
9.
But when the supper they were at, Heigh-ho,
The frog, the mouse, and e'en the rat,

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

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

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

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

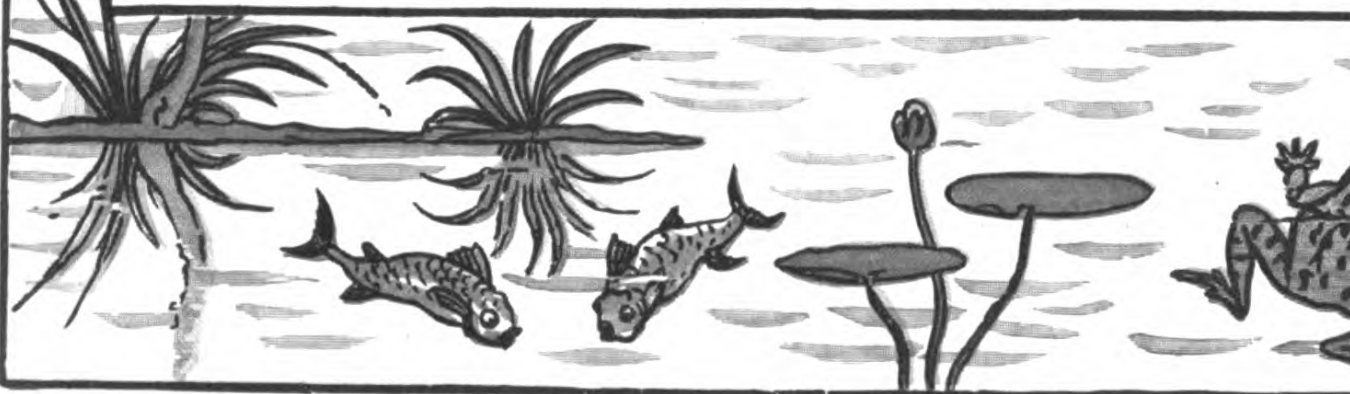




1. A jol - ly fat frog lived in the ri - ver swim, O! A come

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 a song. It consists of three systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. 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!

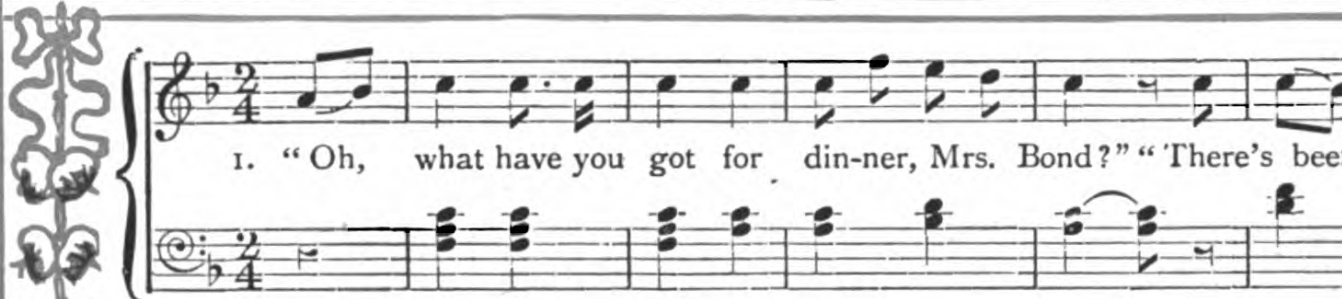
4. The frog began a swimming to land, O!
And the crow began jumping his hand, O!
"Sir, you're welcome, Sir, you're welcome,"
Said the crow to the frog, and then, O!
"Sir, I thank you, Sir, I thank you,"
Said the frog to the crow, and then, O!

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—*

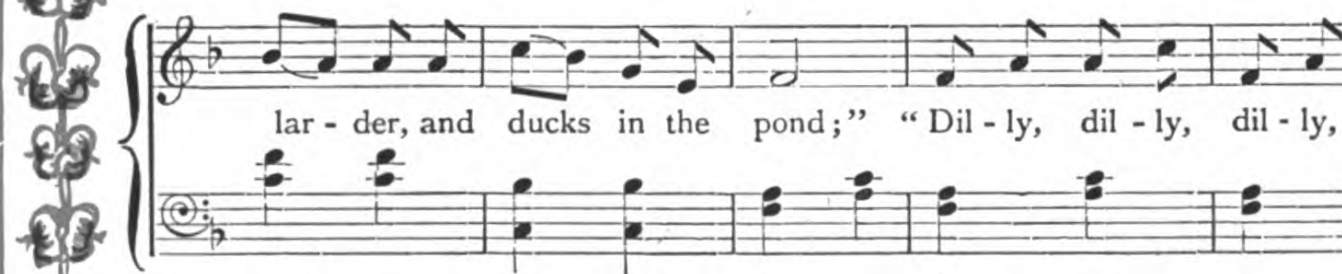
* Here the crow swallows the frog.



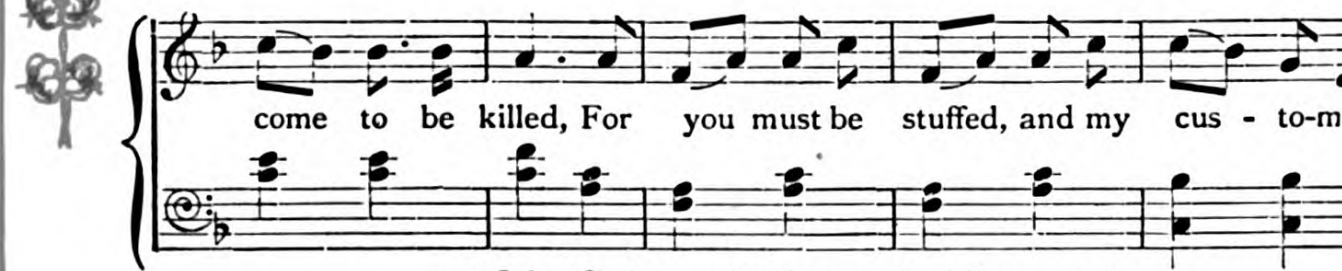
M R S B O N D



1. "Oh, what have you got for dinner, Mrs. Bond?" "There's been



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-m

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





XMAS
DAY
IN YE
MORN'ING

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, wha

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

LITTLE JACK HORNER

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

The first system of musical notation consists of a treble clef staff and a bass clef staff. The treble staff contains the melody, and the bass staff contains the accompaniment. The key signature has three sharps (F#, C#, G#), and the time signature is 3/4. The lyrics are written below the treble staff.

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

The second system of musical notation continues the melody and accompaniment. The lyrics are written below the treble staff.

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

The third system of musical notation concludes the piece. The lyrics are written below the treble staff.



KING

AR



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



was a good - ly king— He stole three pec



bar - ley - meal, To make a bag pud - d

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
And noblemen beside,
And what they could not eat
The Queen next morning f

A

R





Y^e JOLLY MILLER

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; Four

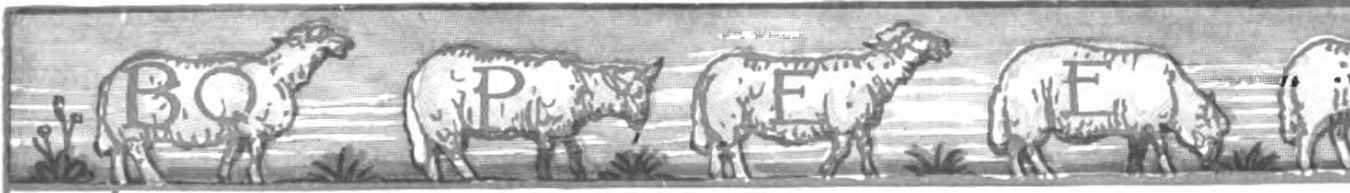
black - birds baked in a pie; When the pie was o -

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



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 - not
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-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.

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, a
herdess should,
To tack to each sheep its tail





'BAA! 'BAA! BLACK-SH



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

have I, three bags full; One for m

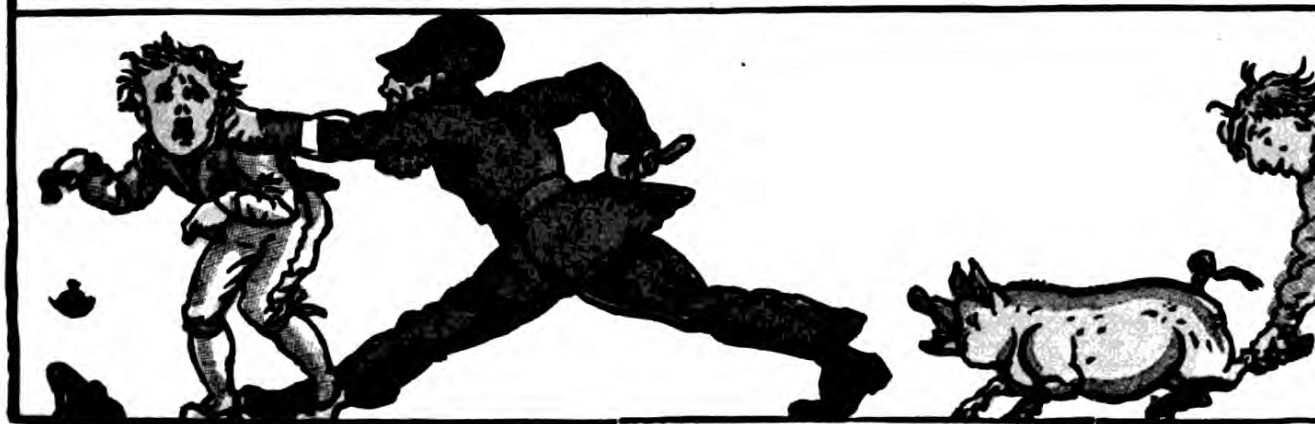
one for my dame, But none for the lit-tle boy that liv



TOM, THE PIPER'S SON

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

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



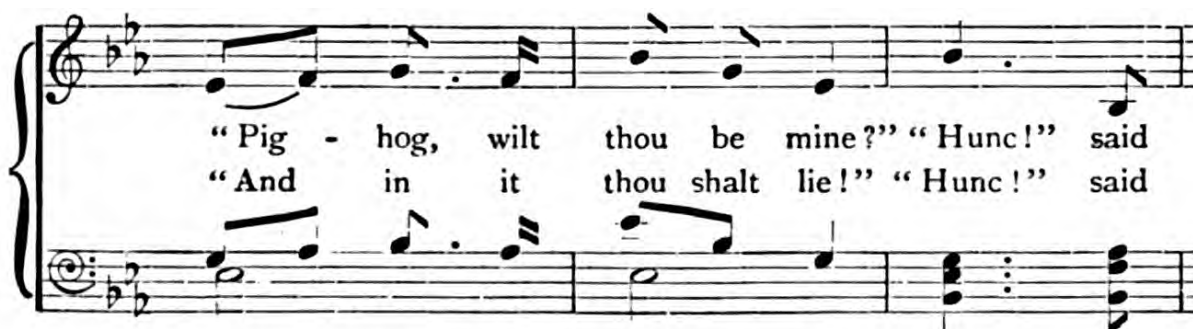
· THERE WAS ·

· A LADY LOVED ·

· A S



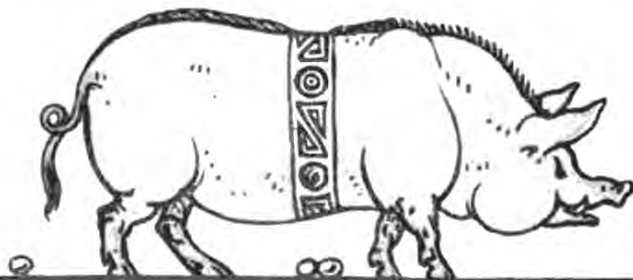
1. There was a la - dy loved " a swine, " Ho - ney!" said
2. "I'll build thee a sil - ver sty, Ho - ney!" said



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

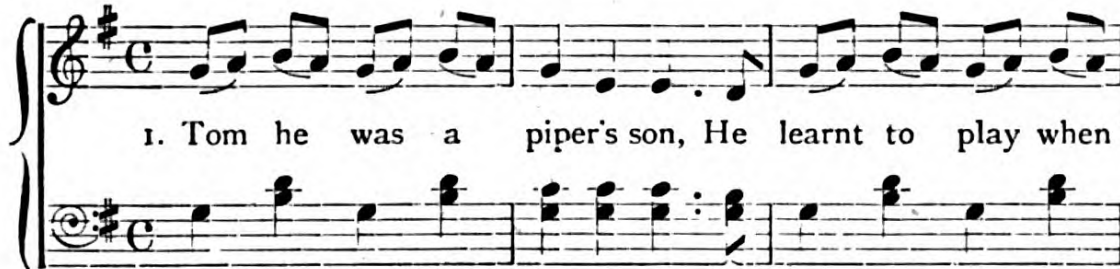
3. " Pinned with a silver pin,
Honey!" said she;
" That thou mayest go out and in,"
" Hunc!" said he.

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

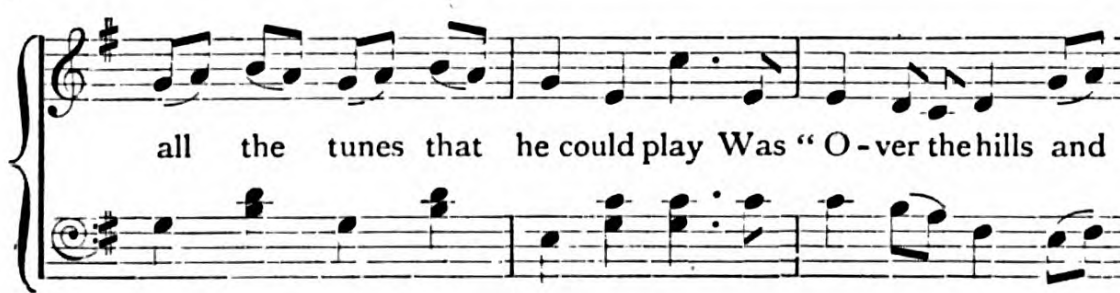




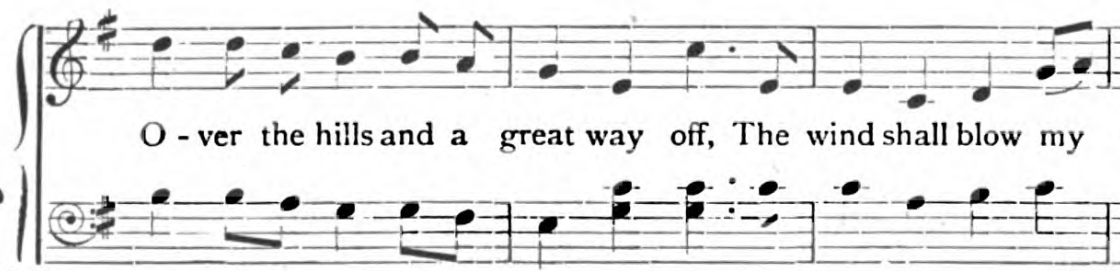
·OVER·THE·HILLS·&·FAR·AWAY



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



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

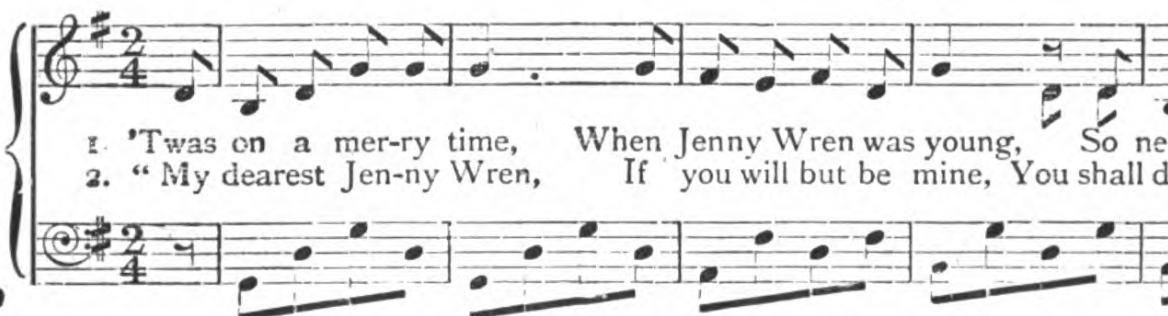
2. Tom with his pipe made such a noise
That he pleased both the girls and boys,
And they stopped to hear him play,
"Over the hills and far away."
Over the hills, &c.



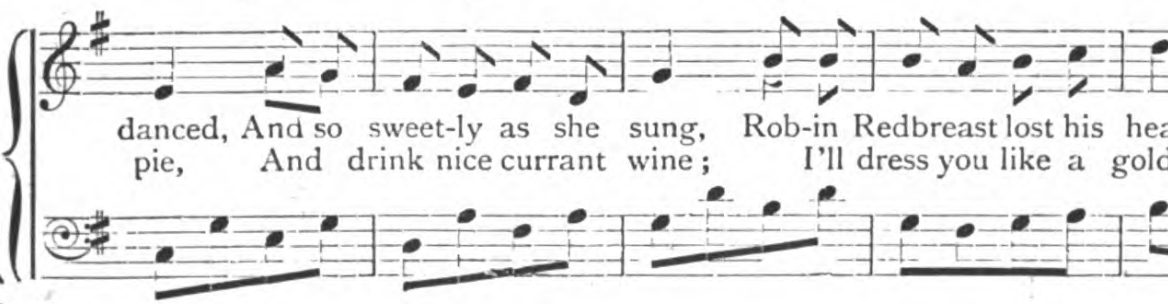


COCK ROBIN
AND
JENNY WREN


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



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




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



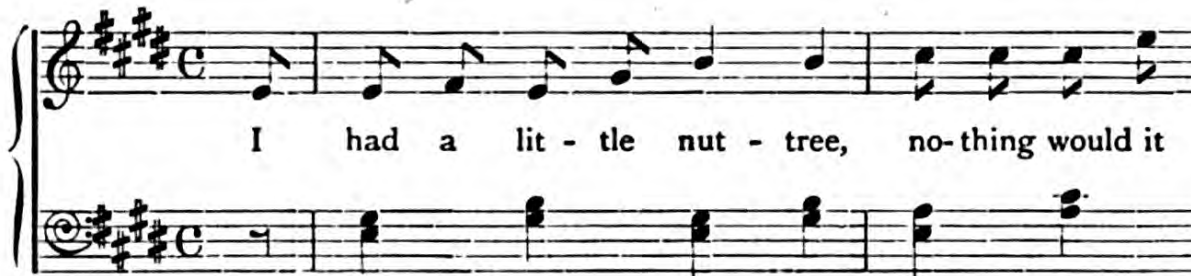

3. Jenny blushed behind her fan
And thus declared her mind—
" So let it be to-morrow, Rob,
" I'll take your offer kind ;
" Cherry pie is very good,
" And so is currant wine ,
" But I will wear my plain brown gown,
" And never dress too fine."



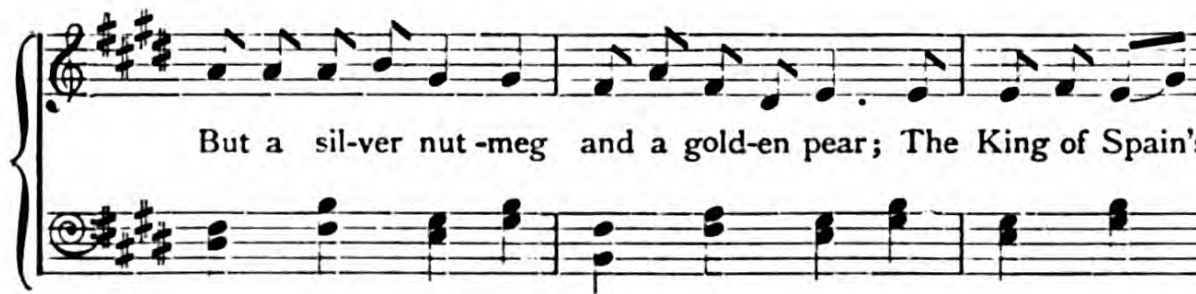
4. Robin Redbreast got up
All at the break of day
He flew to Jenny Wren's
And sang a roundelay
He sang of Robin Redbr
And pretty Jenny Wre
And when he came unto
He then began again.



I
HAD A LITTLE
NUT TREE



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



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



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



I HAD A
LITTLE





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

The first line of musical notation consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in eighth notes. Below it is a bass clef staff with a key signature of one sharp (F#) and a common time signature (C), containing a simple accompaniment of chords and single notes.

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

The second line of musical notation continues the melody from the first line, with the same treble and bass clef staves and key signature.

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

The third line of musical notation continues the melody, with the same treble and bass clef staves and key signature.

THREE CHILDREN



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



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



all fell in, The rest they ran a - way..

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 children
And you that have got no
If you would have them safe
Pray keep them safe at home



MY PRETTY MAID

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

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

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

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

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 PLOUGH BOY IN LUCK·

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

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

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

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 ca
To sit down before the fire
little back. W

5. I sold my cat to buy me a mo
But she took fire in her tail
up my house. W



· WARM · HANDS ·

Warm hands, warm, the men are gone to pl

Musical notation for the first line of the song, featuring a treble and bass clef with a common time signature (C). The melody is written on the treble clef staff, and the accompaniment is on the bass clef 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 hands

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



JACK



AND

JILL

Jack and Jill went up the hill To fet

pail of wa - ter ; Jack fell down

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







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

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

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

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

KING



CO

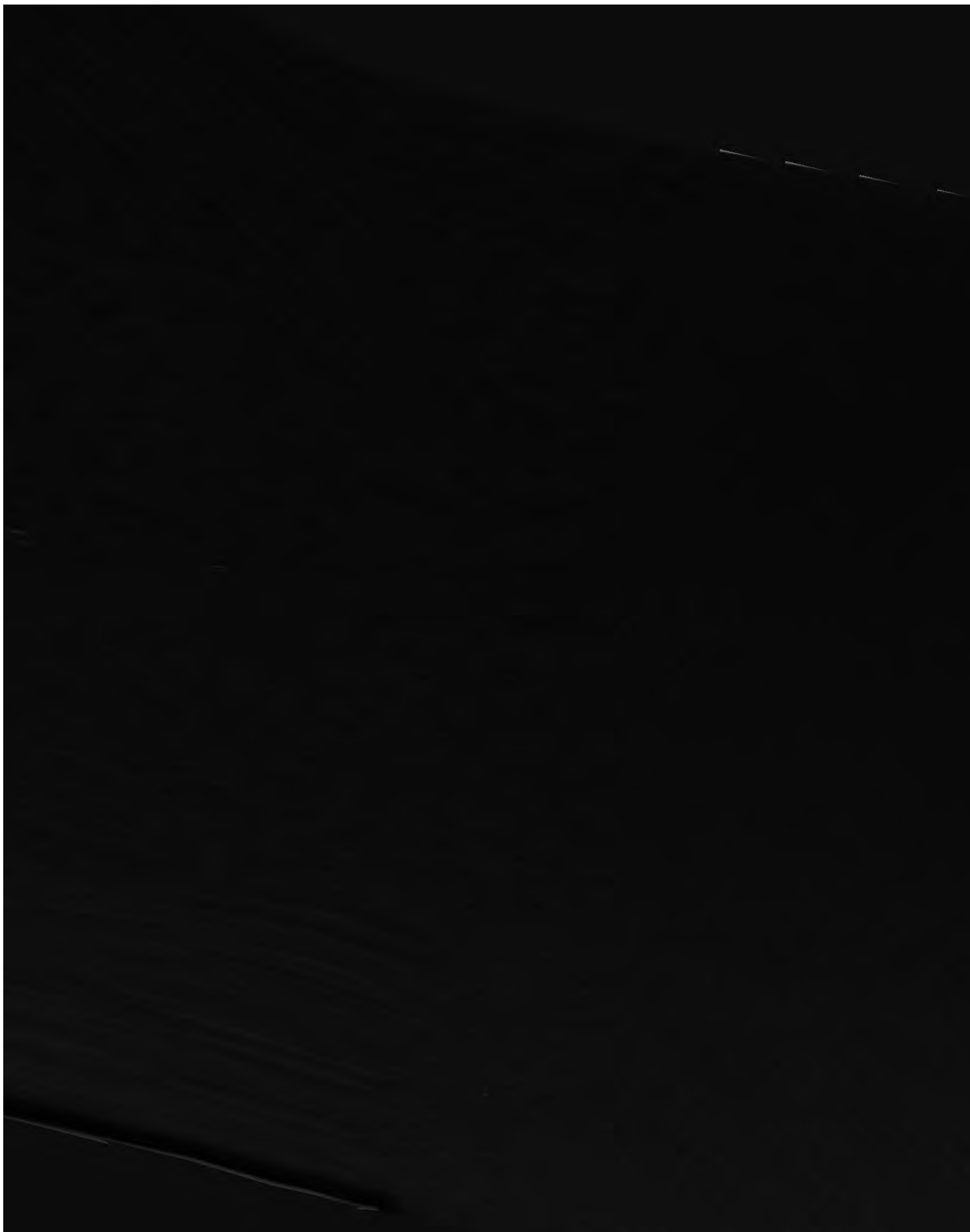
Old King Cole was a mer-ry old soul. And a mer-ry old soul was he;

called for his pipe, and he 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 th
O there's none so rare as can com- pare

FINIS





Hey did-dle did-dle! the cat and the fiddle. The cow
o-ver the moon; The lit-tle dog laughed to
see the fine sport, And the dish ran a-way with the spoon.

