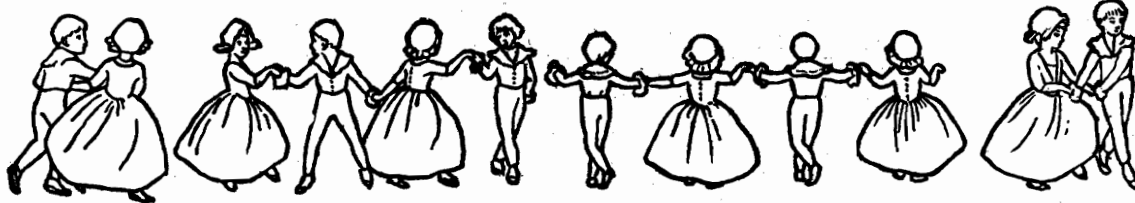


259
3



PLAY TIME

A Cycle
of
NURSERY RHYMES

SET TO MUSIC

By
HAYDN WOOD

Price \$1.50

BOOSEY & CO.
9 East Seventeenth Street, New York
AND
295, Regent Street, London, W.

These Songs may be sung in Public without Fee or License
The Public Performance of any Parodied Versions,
however is Strictly Prohibited

COPYRIGHT, MCMXIII, BY BOOSEY & CO.



83418

PLAY TIME



A Cycle
OF
NURSERY RHYMES



Set to Music

BY

HAYDN WOOD

PRICE \$1.50

BOOSEY & Co.
9, EAST SEVENTEENTH STREET, NEW YORK.
AND
295, REGENT STREET, LONDON, W.

THESE SONGS MAY BE SUNG IN PUBLIC WITHOUT FEE OR LICENSE.
THE PUBLIC PERFORMANCE OF ANY PARODIED VERSIONS, HOWEVER, IS STRICTLY PROHIBITED.

COPYRIGHT 1912 BY BOOSEY & CO

W. Wood

PLAYTIME.

INDEX.

	Words by	Page
THE SPIDER AND THE FLY (Quartet)	<i>Mary Howitt</i>	1
SUNSHINY WEATHER (Contralto)	<i>Mary Mapes Dodge</i>	21
THE MOUNTAIN AND THE SQUIRREL (Baritone)	<i>R. W. Emerson</i>	24
THE FROG'S LAMENT (Duet : Soprano and Contralto) ...	<i>Hilton Schofield</i>	29
WHAT BECAME OF THEM? (Tenor)	<i>Anon</i>	37
FICKLE FORTUNE (Soprano)	<i>Hilton Schofield</i>	42
THE OWL AND THE PUSSY-CAT (Quartet)	<i>Edward Lear</i>	47

21 Dec 1919, 1920, 1921

Edward Lear

PLAYTIME.

THE SPIDER AND THE FLY.

QUARTET.

"Will you walk into my parlour?" said the spider to the fly;
"'Tis the prettiest little parlour that ever you did spy;
The way into the parlour is up a winding stair,
And I've many a curious thing to show when you are there!"
"Oh, no, no," said the little fly—"to ask me is in vain,
For who goes up your winding stair can ne'er come down again."
"I am sure you must be weary, dear, with soaring up so high;
Will you rest upon my little bed?" said the spider to the fly;
"There are pretty curtains drawn around, the sheets are fine and thin,
And if you like to rest awhile, I'll snugly tuck you in!"
"Oh, no, no," said the little fly, "for I've often heard it said,
They never, never wake again, who sleep upon your bed."
Said the cunning spider to the fly, "Dear friend, what can I do
To prove the warm affection I've always felt for you?
I have, within my pantry, good store of all that's nice;
I'm sure you're very welcome, will you please to take a slice?"
"Oh, no, no," said the little fly, "kind sir, that cannot be,
I've heard what's in your pantry, and I do not wish to see."

.
The spider turn'd him round about, and went into his den,
For well he knew the silly fly would soon come back again;
So he wove a subtle web in a little corner sly,
And set his table ready to dine upon the fly.
Then he came out to his door again, and merrily did sing,
"Come hither, hither, pretty fly, with pearl and silver wing;
Your robes are green and purple, there's a crest upon your head;
Your eyes are like the diamond bright, but mine are dull as lead."
Alas! alas! how very soon this silly little fly,
Hearing his wily, flattering words, came slowly fitting by;
With buzzing wings she hung aloft, then near and nearer drew,
Thinking only of her brilliant eyes, and green and purple hue;
Thinking only of her crested head, poor foolish thing! at last
Up jump'd the cunning spider, and fiercely held her fast.
He dragg'd her up his winding stair, into his dismal den,
Within his little parlour,—but she ne'er came out again.

MARY HOWITT.

SUNSHINY WEATHER.*

CONTRALTO.

A PLUMP little girl and a thin little bird
Were out in the meadow together,
"How cold that poor little bird must be
Without any clothes like mine," said she,
"Although it is sunshiny weather."

"A nice little girl is that," said he,
"But oh, how cold she must be!
For, see, she hasn't a single feather!"
So each shiver'd to think of the other poor thing,
Although it was sunshiny weather.

MARY MAPES DODGE.

*(Words, by permission, from the "St. Nicholas Magazine.")

THE MOUNTAIN AND THE SQUIRREL.

BARITONE.

THE mountain and the squirrel
Had a quarrel,
And the former called the latter "Little prig;"
Bun replied,
"You are doubtless very big;
But all sorts of things and weather
Must be taken in together
To make up a year
And a sphere.

And I think it no disgrace
To occupy my place.
If I'm not so large as you,
You are not so small as I,
And not half so spry:
I'll not deny you make
A very pretty squirrel track.
Talents differ; all is well and wisely put;
If I cannot carry forests on my back,
Neither can you crack a nut."

R. W. EMERSON.

THE FROG'S LAMENT.

DUET: SOPRANO AND CONTRALTO.

UPON a stone, one early morn,
A little frog sat all forlorn.
A silv'ry streamlet ling'ring near
Beheld his plight with grief sincere.
The frog, in accents hoarse and low,
Pour'd forth a tale of deepest woe,—
"I dreamt my days were o'er," he said,
"And wonder still if I am dead."

"What was your dream?" the streamlet asked,
"Tell me and I'll condole."
"I dreamt I had swallow'd myself,"
Croaked the poor little soul
He thereupon began to weep,
His little tears came fast;
He sobbed until he fell asleep
Upon that stone at last.

HILTON SCHOFIELD.

WHAT BECAME OF THEM?

TENOR.

HE was a rat, and she was a rat,
And down in one hole they did dwell,
And both were as black as a witch's cat,
And they loved one another well.

He had a tail, and she had a tail,
Both long and curly and fine;
And each said, "Yours is the finest tail
In the world, excepting mine."

He smelt the cheese, and she smelt the cheese,
And they both pronounced it good;
And both remarked it would greatly add
To the charms of their daily food.

So he ventured out, and she ventured out,
And I saw them go with pain;
But what befell them I never can tell,
For they never came back again.

ANON.

FICKLE FORTUNE.

SOPRANO.

A BUTTERFLY and busy bee
Both loved the same sweet flower ;
So Jealousy, that grim old jade,
Had them within her power.
Great havoc reigned supreme in hearts
That beat with love so burning ;
Oh! why had Cupid with his darts
Fill'd both their hearts with yearning
For one sweet flow'r, who used her power
Two little heads in turning !

The flower knew not which she loved best ;
In order to decide,
The rivals flew away to fight,—
Poor butterfly, he died.
Be-draggled and exhausted quite
The bee, so badly shaken,
Crawl'd back to claim her for his bride,
But found he was forsaken.
The stem remained, alone unclaimed,—
The flower someone had taken.

HILTON SCHOFIELD.

THE OWL AND THE PUSSY-CAT.*

QUARTET.

The Owl and the Pussy-Cat went to sea
In a beautiful pea-green boat,
They took some honey, and plenty of money,
Wrapped up in a five-pound note.
The Owl looked up to the stars above,
And sang to a small guitar,
"O lovely Pussy! O Pussy, my love,
What a beautiful Pussy you are,
You are,
You are!
What a beautiful Pussy you are!"

Pussy said to the Owl, "You elegant fowl!
How charmingly sweet you sing!
O let us be married! too long we have tarried:
But what shall we do for a ring?"
They sailed away for a year and a day,
To the land where the Bong-tree grows,
And there in a wood a Piggy-wig stood,
With a ring at the end of his nose,
His nose,
His nose,
With a ring at the end of his nose.

"Dear Pig, are you willing to sell for one shilling
Your ring?" Said the Piggy, "I will."
So they took it away, and were married next day
By the Turkey who lives on the hill.
They dined on mince, and slices of quince,
Which they ate with a runcible spoon;
And hand in hand, on the edge of the sand,
They danced by the light of the moon,
The moon,
The moon,
They danced by the light of the moon.

EDWARD LEAR.

*(By permission of Messrs. FREDERICK WARNE & Co., proprietors of the Copyright.)

The Spider and the Fly.

Quartet.

Words by
MARY HOWITT.

Music by
HAYDN WOOD.

Allegro non troppo.

Piano. *pp*

without Ped. *Ped.* *L.H.* *A^{*}*

R.H. *L.H.* *without Ped.*

rit. *long.*

Ped.

* A to B Celesta ad lib.

mp a tempo.

“Will you walk in - to my par - lour?” said the spi - der

mp a tempo.

“Will you walk in - to my par - lour?” said the spi - der

mp a tempo.

“Will you walk in - to my par - lour?” said the spi - der

p a tempo.

to the fly; “’Tis the pret - ti - est lit - tle par - lour

to the fly; “’Tis the pret - ti - est lit - tle par - lour

to the fly; “’Tis the pret - ti - est lit - tle par - lour

to the fly; “’Tis the pret - ti - est lit - tle par - lour

that you ev - er did spy; The way in -

that you ev - er did spy; The way in -

that you ev - er did spy; The way in -

that you ev - er did spy; The way in -

8

- to the par - lour is up a wind - ing stair,

- to the par - lour is up a wind - ing stair,

- to the par - lour is up a wind - ing stair,

- to the par - lour is up a wind - ing stair,

And I've ma - ny a cu - ri - ous thing to show you when you are

And I've ma - ny a cu - ri - ous thing to show you when you are

And I've ma - ny a cu - ri - ous thing to show you when you are

And I've ma - ny a cu - ri - ous thing to show you when you are

f *rit.* *a tempo.* *p*

there!" "Oh, no, no, no," said the lit - tle fly - "to ask me is in

there!"

there!"

there!"

there!"

B *mp* *rit.* *a tempo.* *pp*

Red. *

vain, For who goes up your wind - ing stair can ne'er come down a -

poco rit.

poco rit.

Tea * *Tea* *

TENOR. *a tempo.*

-gain." "I am sure you must be wea - ry, dear, with

mp a tempo.

soar - ing up so high; Will you rest up - on my

pp *p*

Tea * *Tea* * *Tea*

lit - tle bed?" said the spi - der to the fly; "There are

rit. *p* *a tempo.* *rit.* *mf*

rit. *p* *a tempo.* *rit.*

a tempo.

pret - ty cur - tains drawn a - round, the sheets are fine and

mf a tempo.

thin, And if you want to rest a - while

rit. ten. a tempo.

I'll snug-ly tuck you in!"

ten. 8.

rit. p a tempo.

rit. mp a tempo.

CONTRALTO.

"Oh, no, no," said the lit - tle fly, "for I've of - ten

rit. mp a tempo.

poco rall. *pp* *poco andante.*

heard it said, They nev - er, nev - er wake a - gain, who

poco rall. *pp* *poco andante.*

ten. *a tempo. mf* **BARITONE.**

sleep up - on — your bed. Said the cun-ning

mp a tempo.

rall.

spi - der to the fly, "Dear friend, what can I do To

rall.

p poco andante.

prove the warm af - fec - tion I've al - ways felt for you?

p poco andante.

I have, with - in my pan - try, good

store of all that's nice; _____ I'm

poco largamente.

sure you're ve - ry wel - come, will you please to take a

f poco largamente. *rit.* *dim.*

CONTRALTO. **Tempo I.**

slice?" "Oh, no, no, no," said the lit - tle - fly, "kind

p **Tempo I.**

sir, that can - not be, I've heard what's in your

pp

rit. *pp* *a tempo.*

pan - try, — and I do — not wish to see."

rit. *pp* *a tempo.*

without Ped.

pp *L.H.*

rall.

* C to D Celesta ad lib.

mp a tempo.

The spi - der turn'd him round a - bout, and went in - to his

The spi - der turn'd him round a - bout, and went in - to his

The spi - der turn'd him round a - bout, and went in - to his

The spi - der turn'd him round a - bout, and went in - to his

p

den, For well he knew the sil - ly fly would

den, For well he knew the sil - ly fly would

den, For well he knew the sil - ly fly would

den, For well he knew the sil - ly fly would

soon come out a - gain. So he wove a

soon come out a - gain. So he wove a

soon come out a - gain. So he wove a

soon come out a - gain. So he wove a

The piano accompaniment consists of two staves (treble and bass clef) with a *pp* dynamic marking. It features a melodic line in the treble clef and a supporting bass line in the bass clef, with some chords marked with an '8'.

sub - tle web in a lit - tle cor - ner sly, And

sub - tle web in a lit - tle cor - ner sly, And

sub - tle web in a lit - tle cor - ner sly, And

sub - tle web in a lit - tle cor - ner sly, And

The piano accompaniment consists of two staves (treble and bass clef) with a *pp* dynamic marking. It features a melodic line in the treble clef and a supporting bass line in the bass clef, with some chords marked with an '8'.

set his ta - ble rea - dy to dine, to dine up - on the fly. Then he

set his ta - ble rea - dy to dine, to dine up - on the fly. Then he

set his ta - ble rea - dy to dine, to dine up - on the fly. Then he

set his ta - ble rea - dy to dine, to dine up - on the fly. Ah —

came out to his door a - gain and mer - ri - ly did sing, —

came out to his door a - gain and mer - ri - ly did sing, "Come

came out to his door a - gain and mer - ri - ly did sing, "Come

"Come.

pp
Your pp
pp
humming. pp

hith - er, hith - er, pret - ty fly, with pearl and sil - ver wing; Your
hith - er, hith - er, pret - ty fly, with pearl and sil - ver wing; Your
hith - er, hith - er, pret - ty fly, with pearl and sil - ver wing; Um—

R.H.
L.H.
R.H.
Celesta. E
pp

humming.

robes are green and pur - ple, there's a crest up - on your head; Um
robes are green and pur - ple, there's a crest up - on your head; Your
robes are green and pur - ple, there's a crest up - on your head; Your
Your

R.H.
L.H.
R.H.
L.H.
R.H.

E to F Celesta ad lib.

eyes are like the dia - mond bright, but mine are dull as
eyes are like the dia - mond bright, but mine are dull as
eyes are like the dia - mond bright, but mine are dull as

R. H.
L. H. *L. H.* *R. H.*

rf
— A - las! a - las! how ve - ry soon this
lead." *rf* A - las! a - las! how ve - ry soon this
lead." *rf* A - las! a - las! how ve - ry soon this
lead." *rf* A - las! a - las! how ve - ry soon this

sil - ly lit - tle fly, Hear - ing his wi - ly,
 sil - ly lit - tle fly, Hear - ing his wi - ly,
 sil - ly lit - tle fly, Hear - ing his wi - ly,
 sil - ly lit - tle fly, Hear - ing his wi - ly,

flat - ter - ing words, came slow - ly flit - ting by; With
 flat - ter - ing words, came slow - ly flit - ting by; With
 flat - ter - ing words, came slow - ly flit - ting by; With
 flat - ter - ing words, came slow - ly flit - ting by; With

buzz - ing wings she hung a - loft, then near and near - er
 buzz - ing wings she hung a - loft, then near and near - er
 buzz - ing wings she hung a - loft, then near and near - er
 buzz - ing wings she hung a - loft, then near and near - er

drew, Think - ing on - ly of her bril - li - ant eyes, and
 drew, Think - ing on - ly of her bri - li - ant eyes, and
 drew, Think - ing on - ly of her bri - li - ant eyes, and
 drew, Think - ing on - ly of her bri - li - ant eyes, and

green and purple hue; Think - ing on - ly of her

green and purple hue; Think - ing on - ly of her

green and purple hue; Think - ing on - ly of her

green and purple hue; Think - ing on - ly of her

crest - ed head, poor fool - ish thing! at last Up

crest - ed head, poor fool - ish thing! at last Up

crest - ed head, poor fool - ish thing! at last Up

crest - ed head, poor fool - ish thing! at last Up

jump'd _____ the cun - ning spi - der,

jump'd _____ the cun - ning spi - der,

jump'd _____ the cun - ning spi - der,

jump'd _____ the cun - ning spi - der,

f

ff

senza Ped.

ff *rall.*

ff *rall.*

ff *rall.*

ff *rall.*

pp

ff

rall.

ppp

* to * Celesta.

poco meno mosso.

mp fast, He dragg'd her up his wind-ing stair, in - to his dis - mal

mf

mp fast, He dragg'd her up his wind-ing stair, in - to his dis - mal

mf

mp fast, He dragg'd her up his wind-ing stair, in - to his dis - mal

mf

mp fast, He dragg'd her up his wind-ing stair,

poco meno mosso.

mp

mf

p den, With - in his lit - tle par - lour, but she ne'er came

rf. *dim.*

p den, With - in his lit - tle par - lour, but she ne'er came

rf. *dim.*

p den, With - in his lit - tle par - lour, but she ne'er came

rf. *dim.*

p den, With - in his lit - tle par - lour, but she ne'er came

rf. *dim.*

With - in his lit - tle par - lour, but she ne'er came

p

rf. *dim.*

p più meno mosso.

out a - gain, out a - gain, out a - gain, out a - gain,

rit. *rit.* *rit.* *rit.*

rit. *p più meno mosso.*

dim. e poco a poco rall. *pp* *ppp* *ppp* *ppp*

a - gain. a - gain. a - gain. a - gain. a - gain.

pp *ppp* *ppp* *ppp* *ppp*

dim. e poco a poco rall. *pp* *ppp*

pp *rit.*

* Celesta from here to end.

Sunshiny Weather.

(Contralto.)

Words by
MARY MAPES DODGE.*

Music by
HAYDN WOOD.

Andante.

Contralto.

Piano.

p

pp

ped.

both ped.

p

A plump lit - tle girl and a thin lit - tle bird Were

out in the mea-dow to - geth - er, "How

* Words, by permission, from the "St. Nicholas Magazine."

cold_ that poor lit - tle bird_ must be With - out an - y clothes like

dim.

dim.

mine," said she, "Al - though it is sun - shi - ny wea - ther."_____

rall. *ten.* *a tempo.*

rall. *pp a tempo.*

"A"

nice lit - tle girl is that," said he, "But oh, — how cold she must

dim.

dim.

be! _____ For, see, she has-n't a sin - gle feath-er!" So each

The first system consists of a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line begins with a long note on 'be!' followed by a melodic phrase. The piano accompaniment features a flowing eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

dim. rit. ten.
shiv-er'd to think of the oth - er poor thing, Al - though it was sun-shi - ny

dim. rit.

The second system continues the vocal and piano parts. The vocal line includes performance markings: *dim.* (diminuendo), *rit.* (ritardando), and *ten.* (tenuendo). The piano accompaniment also includes *dim.* and *rit.* markings. The piano part features a mix of chords and moving lines.

pp a tempo.
wea - ther.

pp a tempo. *ppp*

The third system concludes the vocal phrase with the word 'weather.' The piano accompaniment is marked *pp a tempo.* and ends with a *ppp* (pianissimo) dynamic. The piano part features a sustained chord in the right hand and a rhythmic bass line.

p rit.

A piano solo section at the bottom of the page, consisting of a grand staff. It begins with a piano (*p*) dynamic and includes a *rit.* (ritardando) marking. The music features a melodic line in the right hand and a supporting bass line in the left hand.

The Mountain and the Squirrel.

(Baritone.)

Words by
R. W. EMERSON.

Music by
HAYDN WOOD.

Con spirito.

Baritone.

Piano.

The moun - tain and

squir - rel Had a quar - rel, had a quar - rel, And the for - mer call'd the

lat - ter "Lit - tle prig;" Bun re - plied,

no rubato.

f

"You are doubt-less ve - ry big; But all sorts of things and

mp

mp

wea - ther Must be ta - ken in to - geth - er To make up a

f rit.

f rit.

year and a sphere. And I

a tempo.

mf

ff a tempo.

think it no dis - grace — To oc - cu - py my place. If

I'm not so large as you, — You are

not — so small as I, And not half so

spry, — and not half so spry, —

poco a poco dim.

mp

I'll not de - ny — you make A ve - ry

mp

pret - ty squir rel track. Tal - ents dif - fer; all is well and wise - ly

put; — If I can - not car - ry for - ests up -

f

on — my back, Nei - ther can you crack a

nut, — nei - ther can you crack a

f rit.

f rit.

nut." —

a tempo.

ff a tempo.

p

The Frog's Lament.

Duet.

(Soprano and Contralto.)

Words by
HILTON SCHOFIELD

Music by
HAYDN WOOD.

Andante sostenuto. (Con moto.)

Piano. *p*

The piano introduction consists of two staves. The right hand plays a series of chords and dyads, while the left hand plays a simple bass line. The tempo is marked 'Andante sostenuto. (Con moto.)' and the dynamics are 'piano'.

SOPRANO. *p*

Up - on ——— a stone, one ear - ly

CONTRALTO.

Up - on ——— a stone, one ear - ly

sempre legato.

The vocal parts for Soprano and Contralto enter with the lyrics 'Up - on ——— a stone, one ear - ly'. The piano accompaniment continues with a steady bass line and chords. The tempo remains 'Andante sostenuto. (Con moto.)' and the dynamics are 'piano'.

poco.

morn, A lit - tle frog sat all for - lorn. A

morn, A lit - tle frog sat all for - lorn. A

poco.

poco.

The vocal parts continue with the lyrics 'morn, A lit - tle frog sat all for - lorn. A'. The piano accompaniment features a more active bass line. The tempo is marked 'poco.' and the dynamics are 'piano'.

sil - v'ry stream - let lin - g'ring near

sil - v'ry stream - let lin - g'ring near

Be - held his plight with grief *poco rit.* sin - cere. The

Be - held his plight with grief *poco rit.* sin - cere. The

poco rit. *dim.*

pp a tempo. frog, in ac - cents hoarse and

pp a tempo. frog, in ac - cents hoarse and

pp a tempo.

low Pour'd forth a tale of deep - est

low Pour'd forth a tale of deep - est

woe- "I dreamt my days were o'er" he

woe- "I dreamt my days were o'er" he

said, "And won-der still if I am

said, "And won-der still if I am

L. H.

rit.

Red.

dead.”

dead.”

a tempo.

p

This system contains two vocal staves and a grand staff for piano. The vocal parts begin with the lyrics "dead." and "dead." respectively. The piano accompaniment starts with a melodic line in the right hand and a bass line in the left hand. The tempo marking is *a tempo.* and the dynamic marking is *p*.

pp

This system features a grand staff for piano. The right hand has a complex melodic line with many accidentals, while the left hand has a simpler bass line. The dynamic marking is *pp*.

Poco più mosso.

p

“What was your dream?” the

Poco più mosso.

p

This system contains two vocal staves and a grand staff for piano. The vocal parts have the lyrics "“What was your dream?” the". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The tempo marking is **Poco più mosso.** and the dynamic marking is *p*.

stream - let asked, "Tell me and I'll con -

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "stream - let asked, 'Tell me and I'll con -". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature. It features chords and single notes, with a fermata over the final measure of the system.

dole" *meno mosso.*
p

"I dreamt I had

p meno mosso.

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the word "dole". The lyrics are "dole" followed by "meno mosso." and "p", then "I dreamt I had". The piano accompaniment includes the instruction "p meno mosso." in the right hand. The system ends with a double bar line.

swal - low'd my - self," croak'd the poor lit - tle

rit.

rit.

The third system continues the vocal line and piano accompaniment. The vocal line has a fermata over the phrase "swal - low'd my - self,". The lyrics are "swal - low'd my - self," followed by "croak'd the poor lit - tle". The piano accompaniment includes the instruction "rit." in both the right and left hands. The system ends with a double bar line.

Tempo I.

p

He there - - up - on - - be -

soul. He there - - up - on - - be -

Tempo I.

p sostenuto.

pp

- gan - - to weep, His lit - - tle

- gan - - to weep, His lit - - tle

poco.

tears came - - fast; - - He

tears came - - fast; - - He

poco.

sobb'd un - til he fell a -
sobb'd un - til he fell a -

8

sleep, a - sleep up - on that
sleep, a - sleep up - on that

rit. rit. L.H. rit.

stone at last, a -
stone at last, a -

poco meno mosso.
pp a tempo. *poco meno mosso.*
pp a tempo.
pp a tempo.
poco meno mosso.

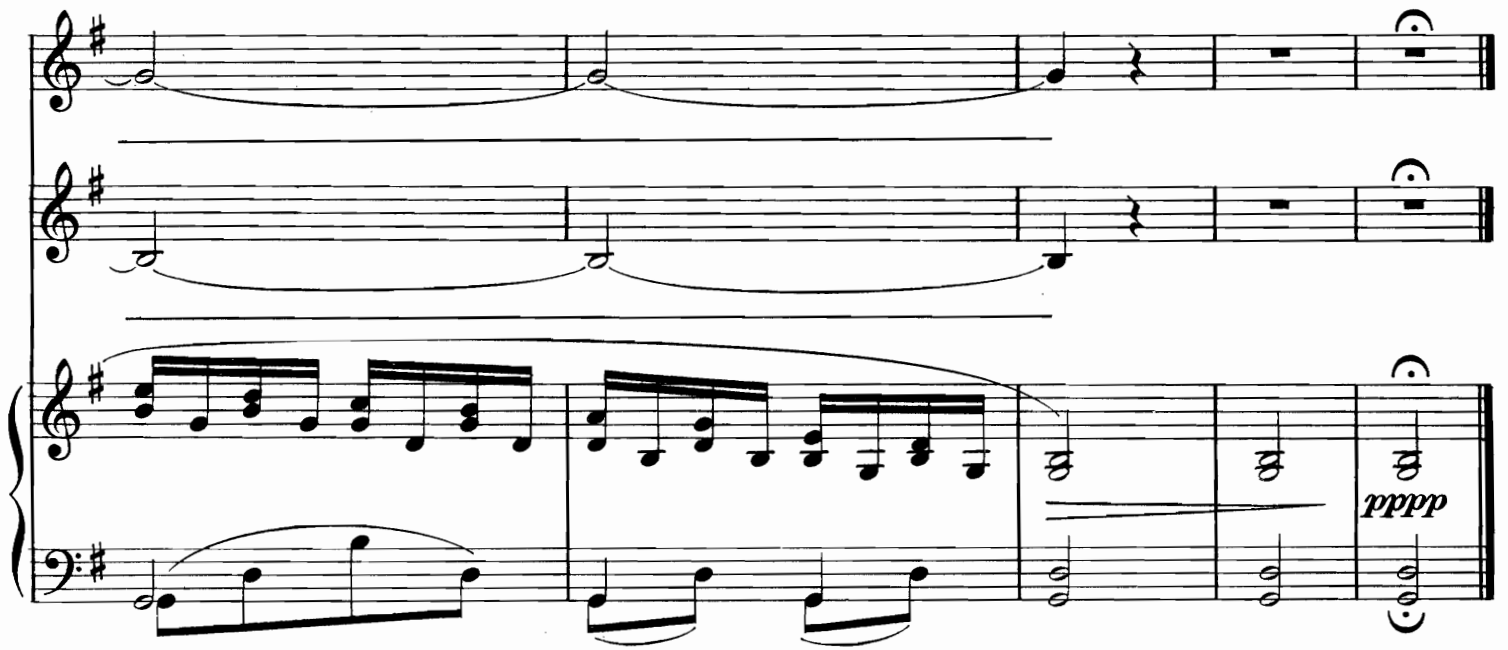
rit. *più mosso.*
ppp a tempo.

- sleep, at — last.

rit. *più mosso.*
ppp a tempo.

- sleep, at — last.

rit. *ppp a tempo.*
più mosso.



p



What became of them?

Tenor.

Words
ANON.

Music by
HAYDN WOOD.

Andante.

Tenor.

Piano.

mp sostenuto.

poco rit. *p a tempo.*

He was a rat, and

poco rit. *p a tempo.*

she was a rat, And down in one hole they did dwell, And

cresc. both were as black as a witch - 's cat, And they *ten.*

lov'd one an - oth - er well.

p He had a tail, and she had a tail, *mp* Both

long and cur - ly and fine; And each said, "Yours is the

rit. *p* *a tempo.* *rit.* 3

fin - est tail _____ In the world, _____ ex - cept - ing

rit. *pp* *a tempo.* *rit.*

a tempo. *poco rit.*

mine." _____

a tempo. *poco rit.*

p a tempo.

He smelt the cheese, and she smelt the cheese, And they

p a tempo.

both _____ pro - nounc'd it _____ good; And

both re - mark'd it would great - ly add To the

cresc. *ten.*

charms of their dai - ly food. So

rf *p*

he ven - tured out, and she ven - tured out, And

p poco meno mosso. *pp* *p* *pp*

mp a tempo. *rf* *dim.*

I saw them go with pain; But what be - fell them I

mp a tempo. *dim.*

rit. *pp* *ten.* *p* *rit.* *3*

nev - er can tell, _____ For they nev - er _____ came back a -

rit. *pp* *p* *rit.*

pp a tempo.

gain. _____

pp a tempo.

p *rit.*

Fickle Fortune.

(Soprano.)

Words by
HILTON SCHOFIELD.

Music by
HAYDN WOOD.

Moderato.

Soprano.

Piano.

Ped.

mp

A but - ter - fly and

mp

bu - sy bee Both lov'd the same sweet flow'r; — So Jeal - ous - y, that

grim— old jade, Had— them with - in her pow'r.

rit. *f.* *a tempo.*
Great— ha - voc reign'd su - preme in hearts That

rit. *rf* *a tempo.*

beat with love so — burn - ing. Oh! why had Cu - pid

rit. *f.*
with — his darts Fill'd both their hearts with yearn - ing For —

rit. *f.* *dim.*

a tempo.

one sweet flow'r, — who used her pow'r —

f rit. *ten.* *a tempo.*

Two lit - tle heads in turn - ing! —

The

poco meno mosso.

flow'r knew not Which she lov'd best; In or - der to de - cide — The

p poco meno mosso.

ri - vals flew a - way_ to fight: Poor but - ter - fly - he

rit. *pp*

dim. *rit.* *pp*

died. Be - drag - gled and ex - haust - ed quite The bee, so bad - ly

p *a tempo.*

lento. *a tempo.*

sha - ken, Craw'd back to claim her for his bride, But found he was for -

- sa - ken. The

rit. *a tempo brillante.* *f*

rit. *a tempo primo brillante.*

stem re - main'd, — a - lone un - claim'd,

f

The flow'r some - one had ta -

rit.

a tempo.

- ken.

*a tempo.
più mosso.*

Red. 8.

Andante.

pp

The Owl and the Pussy Cat.

Quartet.

Words by
EDWARD LEAR.*

Music by
HAYDN WOOD.

Allegro moderato.

Piano.

f L. H.

SOPRANO. *mf*

The Owl and the Pus-sy-cat went to sea In a

CONTRALTO. *mf*

The Owl and the Pus-sy-cat went to sea In a

TENOR. *mf*

The Owl and the Pus-sy-cat went to sea In a

BARITONE. *mf*

The Owl and the Pus-sy-cat went to sea In a

mf sempre legato.

* By permission of Messrs Frederick Warne & Co., proprietors of the Copyright.

beau-ti - ful pea - green boat, They took some hon-ey, and
beau-ti - ful pea - green boat, They took some hon-ey, and
beau-ti - ful pea - green boat, They took some hon-ey, and
beau-ti - ful pea - green boat, They took some hon-ey, and

The piano accompaniment consists of a treble and bass clef staff with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The melody is primarily in the treble clef, with a steady accompaniment in the bass clef.

plen - ty of mon-ey, Wrapp'd up in a five - pound note. The
plen - ty of mon-ey, Wrapp'd up in a five - pound note. The
plen - ty of mon-ey, Wrapp'd up in a five - pound note. The
plen - ty of mon-ey, Wrapp'd up in a five - pound note. The

The piano accompaniment continues with the same key signature and time signature as the first system, providing harmonic support for the vocal lines.

Owl look'd up to the stars a - bove, And sang to a small gui -

Owl look'd up to the stars a - bove, And sang to a small gui -

Owl look'd up to the stars a - bove, And sang to a small gui -

Owl look'd up to the stars a - bove, And sang to a small gui -

tar, "O love - ly Pus - sy! O Pus - sy, my love, What a

tar, "O love - ly Pus - sy! O Pus - sy, my love, What a

tar, "O love - ly Pus - sy! O Pus - sy, my love, What a

tar, "O love - ly Pus - sy! O Pus - sy, my love, What a

rit. *p a tempo.*

rit. *p a tempo.*

rit. *p a tempo.*

rit. *p a tempo.*

rit. *p a tempo.*

beau-ti - ful Pus - sy you are, *mf*

beau-ti - ful Pus - sy you are, *mf* What a beau-ti - ful Pus - sy you

beau-ti - ful Pus - sy you are, *mf* What a beau-ti - ful Pus - sy you

beau-ti - ful Pus - sy you are, *mf* What a beau-ti - ful Pus - sy you

p *mf*

— you are, ———— you are!" *f*

are, What a beau-ti - ful Pus - sy you are!" *f*

are, What a beau-ti - ful Pus - sy you are!" *f*

are, What a beau-ti - ful Pus - sy you are!" *f*

f

Musical score for the first system. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is two sharps (F# and C#). The vocal lines are marked with a piano (*p*) dynamic. The lyrics are: "Pus - sy said to the Owl, 'You e - le - gant fowl! How". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a *dim.* (diminuendo) marking and a *p* dynamic.

Musical score for the second system. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is two sharps (F# and C#). The vocal lines are marked with a piano (*p*) dynamic. The lyrics are: "e - le - gant fowl! How". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, with a *p* dynamic.

charm - ing - ly sweet you sing! *mf*

charm - ing - ly sweet you sing! *mf*

charm - ing - ly sweet you sing! *mf*

charm - ing - ly sweet you sing! *mf*

charm - ing - ly sweet you sing! *mf*

let us be mar-ried! *p* too

let us be mar-ried! *p* too

let us be mar-ried! *p* too

let us be mar-ried! *p* too

let us be mar-ried! *p* too

let us be mar-ried! *mp* too

mf long have we tar - ried: But *mf*
 long have we tar - ried: But *mf*
 long have we tar - ried: But *mf*
 long have we tar - ried: But *mf*

p

rall. what shall we do for a ring?" They *pp*
rall. what shall we do for a ring?" They *pp*
rall. what shall we do for a ring?" They *pp*
rall. what shall we do for a ring?" They *pp*

mf *rall.* *f*

a tempo.

sail'd a - way for a year and a day, To the

a tempo.

sail'd a - way for a year and a day, To the

a tempo.

sail'd a - way for a year and a day, To the

a tempo.

sail'd a - way for a year and a day, To the

pp
a tempo.

land where the Bong - tree grows,—

land where the Bong - tree grows,

land where the Bong - tree grows, And there in a

land where the Bong - tree grows, And there in a

mf *f*
And there in a wood a Pig-gy-wig stood,
mf *f*
And there in a wood a Pig-gy-wig stood,
cresc. *f*
wood, in a wood a Pig-gy-wig stood,
cresc. *f*
wood, in a wood a Pig-gy-wig stood, With a ring at the

f *dim.* *p* *f*
With a ring at the end of his nose, his
f *dim.* *p* *f*
With a ring at the end of his nose, his
f *dim.* *p* *f*
With a ring at the end of his nose, his
end of his nose, his

nose. _____

nose. _____

nose. _____

nose. _____

ff

mf

“Dear Pig, are you wil - ling to sell for a shil - ling Your

mf

“Dear Pig, are you wil - ling to sell for a shil - ling Your

mf

“Dear Pig, are you wil - ling to sell for a shil - ling Your

mf

“Dear Pig, are you wil - ling to sell for a shil - ling Your

mf sempre legato.

ring?" Said the Pig-gy, "I will." So they took it a - way, and were

ring?" Said the Pig-gy, "I will." So they took it a - way, and were

ring?" Said the Pig-gy, "I will." So they took it a - way, and were

ring?" Said the Pig-gy, "I will." So they took it a - way, and were

mar-ried next day By the Tur-key who lives on the hill. They

mar-ried next day By the Tur-key who lives on the hill. They

mar-ried next day By the Tur-key who lives on the hill. They

mar-ried next day By the Tur-key who lives on the hill. They

din - èd on mince, and sli - ces of quince, Which they
 din - èd on mince, and sli - ces of quince, Which they
 din - èd on mince, and sli - ces of quince, Which they
 din - èd on mince, and sli - ces of quince, Which they

ate with a run - ci - ble spoon; And
 ate with a run - ci - ble spoon; And
 ate with a run - ci - ble spoon; And
 ate with a run - ci - ble spoon; And

hand in hand, on the edge of the sand, They

hand in hand, on the edge of the sand, They

hand in hand, on the edge of the sand, They

hand in hand, on the edge of the sand, They

The piano accompaniment consists of a treble and bass clef staff. The treble clef part features a melodic line with eighth and sixteenth notes, while the bass clef part provides a harmonic accompaniment with chords and single notes.

danced by the light of the moon, _____

danced by the light of the moon, They

danced by the light of the moon, They

danced by the light of the moon, They

The piano accompaniment continues with a treble and bass clef staff. The treble clef part has a melodic line with a long note at the end of the phrase, and the bass clef part provides a harmonic accompaniment with chords and single notes.

the moon, _____
danced by the light of the moon, They danced by the light, _____
danced by the light of the moon, They danced by the light, _____
danced by the light of the moon, They danced by the light, _____

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). The piano accompaniment is written for the right and left hands. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The lyrics are: "the moon, _____", "danced by the light of the moon, They danced by the light, _____", "danced by the light of the moon, They danced by the light, _____", and "danced by the light of the moon, They danced by the light, _____".

_____ of the moon. _____
_____ by the light of the moon. _____
_____ by the light of the moon. _____
_____ by the light of the moon. _____

ff a tempo.

The second system of the musical score continues the vocal and piano parts. It features four vocal staves and a piano accompaniment. The lyrics are: "_____ of the moon. _____", "_____ by the light of the moon. _____", "_____ by the light of the moon. _____", and "_____ by the light of the moon. _____". The piano accompaniment includes the instruction *ff a tempo.* in both the vocal and piano parts. The key signature and time signature remain the same as in the first system.

EIGHT NURSERY RHYMES.

SET TO MUSIC FOR MIXED VOICES (S.A.T.B.), OR FOR
CHILDREN'S OR LADIES' VOICES ONLY (S.S.A.)

By H. WALFORD DAVIES

I. & II. LULLABY AND LITTLE WILLIE WINKIE
III. VALENTINE
IV. HUNTING OF THE SNAIL

VIII. THE WHITE PATERNOSTER

V. T'OTHER LITTLE TUNE
VI. THOMAS AND ANNIS
VII. IF ALL THE SEAS WERE ONE SEA

No. 1 (S.A.T.B.) PRICE 75c; No. 2 (S.S.A.) PRICE 50c.

PETER PAN SONG CYCLE.

Founded on Incidents in J. M. BARRIE'S Play.

The Words by MARY FARRAH.

SET TO MUSIC FOR FOUR SOLO VOICES (S.A.T.B.)

By JOAN TREVALSA.

THE COMING OF PETER PAN (Quartet)
MY LITTLE HOUSE (Song: Soprano)
THE CRAFTY CROCODILE (Duet: Contralto and Bass)

GOOD ADVICE (Song: Tenor)
BEDTIME STORIES (Quartet)
A PIRATE BOLD (Song: Bass)

SPRING CLEANING (Duet: Soprano and Tenor)
THERE, AND BACK (Song: Contralto)
THE LAND OF MAKE-BELIEVE (Quartet)

PRICE \$1.50.

THE WALRUS AND THE CARPENTER.

From "Through the Looking Glass."

By LEWIS CARROLL.

SET TO MUSIC FOR FOUR SOLO VOICES AND QUARTET (S.A.T.B.)

By PEDRO DE ZULUETA.

PRICE \$1.00.

FLORA'S HOLIDAY.

A Cycle of Old English Melodies.

FOR FOUR VOICES, QUARTETS AND SOLOS.

WORDS WRITTEN AND ADAPTED, AND THE MUSIC ARRANGED AND COMPOSED BY

H. LANE WILSON.

COME ALL YE LADS AND LASSES (Quartet)
*LOVE'S GREETING (Song: Soprano)
TELL ME, CHARMING CREATURE (Song: Tenor)

GENTLE DAWN (Quartet)
MAIDENS, BEWARE YE! (Song: Contralto)
*SOUND ARGUMENT (Song: Baritone)

THE PEDLAR (A Catch)
THE COMMOTION OF LOVE (Quartet)

PRICE \$1.50.

**May be had separately, full size, price 60c. each.*

N.B.—The Quartets are published separately, price 25c. each.

DOROTHY'S WEDDING DAY.

A Song Cycle.

FOR FOUR VOICES, QUARTETS AND SOLOS.

FOUNDED ON OLD DANCE FORMS.

WORDS AND MUSIC BY

H. LANE WILSON.

CARILLON (Quartet)
AUBADE (Quartet)
*GAVOTTE—"Now the Lark is up" (Soprano)
MUSSETTE (Quartet)

MINUET—"Oh! how I love thee" (Tenor)
GIGUE (Quartet)
SARABANDE—"Dear Child, for whom
I've prayed" (Contralto)

PASTORALE—"Did you ne'er
hear the tale?" (Baritone)
PAVANE (Quartet)
FINALE (Quartet)

PRICE \$1.50.

**May be had separately, in F, G, and A, price 60c. each Key.*

BOOSEY & CO., 9 EAST SEVENTEENTH STREET, NEW YORK,
AND 295, REGENT STREET, LONDON, ENG.

TWELVE
✦
LITTLE SONGS OF THE YEAR

— BY —

ALFRED H. HYATT



Set to Music

✦ BY ✦

HAYDN WOOD.

PRICE \$1.00

BOOSEY & Co.
9 EAST SEVENTEENTH STREET, NEW YORK.

AND
295 REGENT STREET, LONDON, ENG

THESE SONGS MAY BE SUNG IN PUBLIC WITHOUT FEE OR LICENSE.
THE PUBLIC PERFORMANCE OF ANY PARODIED VERSIONS, HOWEVER, IS STRICTLY PROHIBITED.

COPYRIGHT 1912 BY BOOSEY & CO

VOLUMES OF SONGS BY EMINENT COMPOSERS.

HUBERT BATH.

THREE INDIAN SONGS For High or Low Voice. Price of each Edition, \$1.00

ERIC COATES.

FOUR OLD ENGLISH SONGS. The Poems by SHAKESPEARE. For High or Low Voice. Price of each Edition, \$1.00
Band Parts may be had.

S. COLERIDGE-TAYLOR.

FIVE FAIRY BALLADS. Words by KATHLEEN EASMON. For High or Low Voice. Price of each Edition, \$1.50
Full Score and Band Parts may be had.

SONGS OF SUN AND SHADE. The Poems by MARQUERITE RADOLYFFE-HALL. For Medium Voice. Price \$1.50

EDWARD ELGAR.

SEA PICTURES. Cycle of Five Songs for Contralto. The words by Mrs. BROWNING, The Hon. RODEN NOEL, and others (Three Editions—English, French, and German.) Price of each Edition \$1.50
Full Score and Band Parts may be had.

EDWARD GERMAN.

THREE BARITONE SONGS. Price \$1.00

ALMA GOETZ.

FOUR SONGS FROM "THE GARDEN OF KAMA," by LAURENCE HOPE. For High or Low Voice. Price of each Edition, \$1.00

HAMILTON HARTY.

SIX SONGS OF IRELAND. \$1.50
THREE TRADITIONAL ULSTER AIRS. Words by SEOSAMH MACCATHMAHAIL. For High or Low Voice. Price of each Edition, \$1.00

FREDERICK KEEL.

ELIZABETHAN LOVE SONGS. Price \$1.00, Paper Cover. Also in Limp Cover, Gilt, \$1.50, and Limp Morocco, Gilt, \$3.00
THREE OLD ENGLISH LYRICS. Price \$1.00

LIZA LEHMANN.

BIRD-SONGS. Words by A. S. For Mezzo-Soprano or Soprano. Price of each Edition, \$1.50
NINE FAVORITE SOPRANO SONGS. For High or Medium Voice. Price of each Edition, \$1.50
THE LIFE OF A ROSE, a group of Seven Short Songs. Words and Music by LIZA LEHMANN. For Medium or High Voice. Price of each Edition \$1.50

SAMUEL LIDDLE.

EIGHT CHRISTINA ROSETTI POEMS. Price \$1.50
SEVEN OLD ENGLISH LYRICS. Words by BEN JONSON, HERBIK, SIR JOHN SUCKLING, and others. Price \$1.50

ALICIA ADELAIDE NEEDHAM.

TWELVE BALLADS FOR BAIRNS. With an original Illustration by ROBERT SAUBER, R.B.A. Price \$2.00, Paper Cover; \$3.00, Cloth Gilt.

ROGER QUILTER.

SEVEN ELIZABETHAN LYRICS. For High or Low Voice. Price of each Edition, \$1.50
THREE SHAKESPEARE SONGS. For High or Low Voice. Price of each Edition, \$1.00
TO JULIA. Lyrics by R. HERBIK. For High or Low Voice. Price of each Edition, \$1.50

ANNIE D. SCOTT.

AMONG THE LILIES. A Cycle of Songs. The Words from "THE CANTICLE OF CANTICLES." Price \$2.00
Band Parts may be had.

ARTHUR SOMERVELL.

"A SHROPSHIRE LAD." Song-Cycle from "A Shropshire Lad," by A. E. HOUSMAN. Price \$1.50

CYCLE OF SONGS FROM TENNYSON'S "MAUD." Price \$2.00

JAMES LEE'S WIFE. Song-Cycle for Contralto, words by ROBERT BROWNING. Price \$1.50
Band Parts may be had.

CHAS. VILLIERS STANFORD.

AN IRISH IDYLL IN SIX MINIATURES The words by MOIRA O'NEILL. For High or Low Voice. Price of each Edition, \$1.50

SONGS OF THE SEA. (5). Poems by HENRY NEWBOLT, set to Music for Baritone Solo and Chorus, ad lib. Price \$1.00
Full Score and Band Parts may be had

SONGS OF ERIN. A collection of Fifty Irish Folk-Songs, arranged with words by ALFRED PERCEVAL GRAVES. Price \$2.00

SONGS OF OLD IRELAND. A collection of Fifty Irish Melodies, arranged with words by ALFRED PERCEVAL GRAVES. Prices \$2.00, Paper Cover; \$3.00, Cloth Gilt.

THE IRISH MELODIES of THOMAS MOORE. The original Airs restored and arranged. Price \$2.00

JOAN TREVALSA.

SIX POEMS Price \$1.00

FRED. J WISHAW.

RUSSIAN SONGS, by TSOCHAIKOVSKY and others, collected and arranged with English words by F. J. WISHAW. Three Volumes, price \$1.00 each

R. VAUGHAN WILLIAMS.

SONGS OF TRAVEL. Words by R. L. STEVENSON. In Two Parts. Price \$1.00, each

H. LANE WILSON.

OLD ENGLISH MELODIES, restored and arranged. Price \$1.50

CHARLES WOOD.

IRISH FOLK-SONGS. A collection of Twenty-five Old Irish Melodies, hitherto comparatively unknown, arranged with words by ALFRED PERCEVAL GRAVES. Price \$1.50

AMY WOODFORDE-FINDEN.

A DREAM OF EGYPT. Song Cycle. The words by CHARLES HANSON TOWNE. For High or Low Voice. Price of each Edition, \$1.50

A LOVER IN DAMASCUS. Set of Six Songs, the words by CHARLES HANSON TOWNE. For High or Low Voice. Price of each Edition, \$1.50

AZIZA. Three Oriental Songs. The words by FREDERICK JOHN FRASER. Price \$1.00

FIVE LITTLE JAPANESE SONGS. Words by C. HANSON TOWNE. For High or Low Voice. Price of each Edition, \$1.00

FOUR INDIAN LOVE LYRICS by LAURENCE HOPE. For High or Low Voice. Price of each Edition, \$1.00

GOLDEN HOURS. A set of Four Songs. The words by GILBERT PARKER. For High or Low Voice. Price of each Edition, \$1.00

LOVE SCENE FROM "THE PAGODA OF FLOWERS." Solos and Duets. For Contralto and Baritone. Price \$1.00

SIX SONGS FROM "ON JHELUM RIVER" For High or Low Voice. Price of each Edition, \$1.50

STARS OF THE DESERT. Four More Indian Love Lyrics by LAURENCE HOPE. For High, Medium or Low Voice. Price of each Edition, \$1.00