

NOVELLO'S SCHOOL MUSIC.

EDITED BY W. G. McNAUGHT.

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COMPOSED FOR THE MORECAMBE MUSICAL FESTIVAL, 1899.

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# THE FROGS AND THE OX

A SHORT HUMOROUS CANTATA FOR CHILDREN

THE WORDS, FOUNDED ON ÆSOP'S FABLE, WRITTEN BY

SHAPCOTT WENSLEY

THE MUSIC COMPOSED BY

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## PREFACE.

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Æsop, the famous Greek fabulist, lived nearly 2500 years ago. He is supposed to have been a slave in early life and afterwards set free by the King of Lydia, the wealthy Cræsus, who was much impressed by his wit and wisdom. His teachings, however, gave great offence to the priests of his time and he was eventually put to a cruel death at Delphi.

His fables were long transmitted through oral tradition. Socrates beguiled the tedium of imprisonment by turning some of them into verse from memory ; and for very many generations they have exercised a charm over all classes of readers.

In the present series the writer has not scrupled to make such trifling alterations as were thought desirable to render the little stories more suitable for the purpose in view, or to introduce allusions likely to make the meaning more clear to the young singers for whom they are intended. Thus Æsop could not have described the old frog as pumping himself up "like a Dunlop tyre," but the simile will enable even a school boy to understand just what happened, and possibly Æsop would have used it had he been living now. The fables have been published in many forms and it is hoped that this new treatment of the old favourites may find favour as a combination of instruction and amusement.

S. W.

# THE FROGS AND THE OX.

## No. 1.—CHORUS.

Four little bright-eyed frogs one day,  
Went to the riverside to play ;  
Four little frogs all blithe and gay,  
Croak, croak, croak.

“Come, brothers, come, let's have some fun,  
Cool is the water, bright the sun,  
Come, let us sport till day is done,  
Croak, croak, croak.”

Down came a stately ox to drink,  
Pausing awhile on the river's brink,  
Making the frogs with terror shrink,  
Croak, croak, croak.

Four little frogs in sorry plight,  
Overwhelmed by the dreadful sight,  
Trembled in every limb with fright,  
Croak, croak, croak.

## No. 2.—SOLO AND CHORUS.

“O great living mountain !”  
The little frogs said,  
“Please do not destroy us,  
But mind where you tread.  
We never have teased you  
Like those wicked flies,  
So noisily buzzing  
About your great eyes.

“Our mother is waiting,  
All anxious and lone ;  
Perhaps you at one time  
Had one of your own.  
If so, please don't eat us”—  
The ox answered “Boo !”  
Be off, little froggies,  
Who wants to eat you !”

## No. 3.—SOLO AND CHORUS.

With many a leap and many a sprawl  
They scampered home with all their might ;  
And quickly to their mother sped,  
Each heart going pit-a-pat with fright.

The old frogs soon came croaking round,  
And each its frightened state bewails.  
“Poor things,” said they, “they've lost their heads !  
They only lately lost their tails !”

At length they gained their breath once more,  
With many a gasp and many a croak ;  
The elder frogs stood open-mouthed,  
While thus the little froggies spoke :—

## No. 4.—SOLO AND CHORUS.

SOLO.

We sported by the riverside, quite close beside the flood,  
A-playing sixty in the reeds, and leap-frog on the mud,  
And Dan'l gave a back for me and I was going to run,  
When oh! an awful shadow came between us and the sun.

CHORUS.

O yes, an awful shadow came between us and the sun.

SOLO.

And then a very dreadful beast we all with fright did see,  
At every corner he'd a leg as big as yonder tree.  
His head was up against the sky, his great big mouth,  
I'm sure,  
Would hold, when it was open wide, a dozen frogs or more.

CHORUS.

O yes, 'twould hold, when open wide, a dozen frogs or more.

SOLO.

A curious thing behind him hung, a-swaying to and fro,  
We feared that he would swing it round and brain us at  
a blow.

We begged him not to eat us up, but all he said was  
“Boo !  
You silly froggies, run away, who thinks of eating you !”

CHORUS.

“You silly froggies, run away, who thinks of eating  
you !”

## No. 5.—SOLO AND CHORUS.

SOLO.

Said a pompous frog, with a wink and a sneer,  
“Tis wonderful—if 'tis true,  
But our youthful friends have imbibed, I fear,  
Too much of the evening dew !”

He puffed himself up to such a degree  
That he looked quite plump and fat :  
“You giddy young frogs, just look at me,  
Was the creature as big as—that ?”

CHORUS.

“O, bigger by far !” the little ones cried,  
“O, bigger by far !” cried they.

SOLO.

The pompous old frog still eagerly tried,  
A-puffing and puffing away.

CHORUS.

“O, bigger !” they cried, and they round him jumped,  
As still the old frog rose higher ;

SOLO.

And harder he grew as he pumped and pumped,  
Like pumping a Dunlop tyre.

CHORUS.

“O, bigger by far, but pray you take care !”  
And backward in fear they sprang.

SOLO.

“I'm biggest of all on earth, I declare !”  
He shouted, and went off BANG !

## No. 6.—CHORUS.

The coroner and jury came,  
The cause of death to hit upon,  
And all declared the poor remains  
Were not enough to sit upon.  
His friends, of course, were much concerned,  
At being thus bereft of him ;  
A scrap of skin, a bone or two,  
Were all that there was left of him.

The jury brought a verdict in,  
“We've found the cause of death in him,  
For the deceased he lost his life  
Through having too much breath in him.”  
“And serve him right !” the froggies cried,  
“We'll have our children taught to be  
Ashamed of puffing up themselves  
Much bigger than they ought to be.”

## CONCLUSION.

Four little bright-eyed frogs next day,  
Went to the riverside to play ;  
Four little frogs all blithe and gay,  
Croak, croak, croak.

Come, brothers, come, let's have some fun,  
Cool is the water, bright the sun ;  
Come, let us sport till day is done,  
Croak, croak, croak.

# THE FROGS AND THE OX.

No. 1.—CHORUS.

FREDERICK BRIDGE.

SHAPCOTT WENSLEY.

*Allegro.* ♩ = 88.

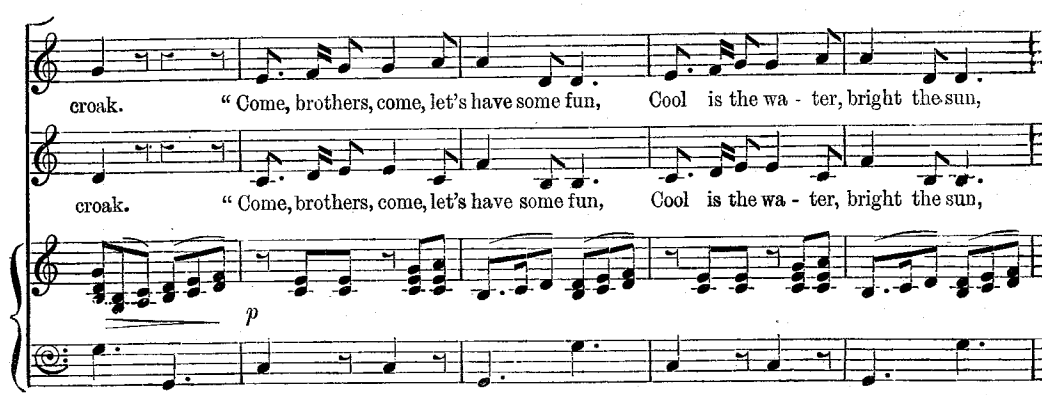
PIANO.



Four lit-tle bright-eyed frogs one day  
Four lit-tle bright-eyed frogs one day



Went to the riv - er - side to play; Four lit-tle frogs all blithe and gay, . . Croak, croak,  
Went to the riv - er - side to play; Four lit-tle frogs all blithe and gay, Croak, croak,



croak. "Come, brothers, come, let's have some fun, Cool is the wa - ter, bright the sun,  
croak. "Come, brothers, come, let's have some fun, Cool is the wa - ter, bright the sun,

*f* Come, let us sport till day . . is done, Croak, croak, croak." *p* Down . . came a *f* *A little slower.*

Come, let us sport till day is done, Croak, croak, croak." Down . . came a *f* *A little slower.*

*Much slower.*

state - ly ox to drink, . . . Paus - ing a - while on the

state - ly ox to drink, . . . Paus - ing a - while on the *Much slower.*

*Allegro.*

riv - - er's brink, Mak - ing the frogs with ter - ror shrink,

riv - - er's brink, Mak - ing the frogs with ter - ror shrink, *Allegro.*

*rall. molto.*

*p* Croak, croak, croak. Four lit - tle frogs in sor - ry plight,

*p* Croak, croak, croak. Four lit - tle frogs in sor - ry plight,

O - verhelm'd by the dread - ful sight, Trembled in ev - 'ry limb with fright,

O - verhelm'd by the dread - ful sight, Trembled in ev - 'ry limb with fright,

*f*

*tr*

*a tempo.* *Gradually quicker.*

*p*

Croak, croak, croak, croak, croak,

*a tempo.*

*p*

Croak, croak, croak, croak, croak,

*accel.* *a tempo.* *Gradually quicker.*

*tr*

croak, croak, croak, croak, croak, croak, croak.

croak, croak, croak, croak, croak, croak, croak.

## No. 2.—SOLO AND CHORUS.\*

*Slow and with much expression.*

SOLO. *p*

VOICE. "O great liv-ing moun-tain!" The lit-tle frogs said, "Please

*Slow and with much expression.* ♩ = 66. *p*

PIANO.

do not de-stroy us, But mind where you tread. We nev - er have teased you Like

*cres.* *p*

those wick-ed flies, So noi - si - ly buz - zing A - bout your great eyes.

*p*

Our mo - ther is wait - ing, All

\* The Solos may be taken by a number of voices, if necessary.



an - xious and lone: Per - haps you at one time Had one of your own. If

so, please don't eat us'— The ox an - swer'd "Boo!" . . . Be off, lit - tle

*lunga Very slow.*

*f p f*

froggies, Who wants to eat you! . . . Be off, lit - tle froggies, Who wants to eat you!"

*Much quicker.*

$\frac{2}{4}$

## No. 3.—SOLO AND CHORUS.

*Lively.*

CHORUS.

With ma - ny a leap and ma - ny a sprawl They

*Lively. ♩ = 104.*

With ma - ny a leap and ma - ny a sprawl They

*f*

\* The singer or singers must glide up from the low note to the high one, in both these bars.

scampered home with all their might ; And quick - ly to their

scampered home with all their might ; And quick - ly to their

mo - thersped, Each heart going pit-a-pat with fright.

mo - thersped, Each heart going pit-a-pat with fright.

The old frogs soon came croak - ing round,

The old frogs soon came croak - ing round,

And each its fright-ened state be - wails

And each its fright-ened state be - wails.

*Slow. Solo.* *f* *Quicker.* *p*

"Poor things," said they, "they've lost their heads! They on - ly late - ly

*Slow.* *f* *Quicker.* *p* *f*

lost their tails."

**CHORUS.** *f*

At length they gain'd their breath'once more, With many a gasp and many a croak ;

At length they gain'd their breath'once more, With many a gasp and many a croak ;

The el - der frogs stood o - pen-mouth'd, While

The el - der frogs stood o - pen-mouth'd, While

thus the lit - tle frog-gies spoke :—

thus the lit - tle frog-gies spoke :—

## No. 4.—SOLO AND CHORUS.

*Moderato.* Solo. smoothly.

“We sport - ed by the riv - er - side, quite

*Moderato.* ♩. = 84.

*p*

close be - side the flood, A - play - ing

*f*

six - ty in the reeds, and leap - - frog on the

mud, And Dan'l gave a back for me

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "mud, And Dan'l gave a back for me". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more melodic line in the left hand. A dynamic marking of *p* (piano) is placed above the piano accompaniment.

and I . . . was go - ing to run, When,

The second system continues the musical score. The vocal line has the lyrics "and I . . . was go - ing to run, When,". The piano accompaniment maintains the established rhythmic and melodic patterns. The lyrics are spread across the vocal staff with dotted lines indicating pauses.

*f Agitato.*  
O, . . . an aw - ful sha - - dow came be - tween us

*Agitato.*  
*f*

The third system introduces a change in dynamics and tempo. The vocal line starts with the lyrics "O, . . . an aw - ful sha - - dow came be - tween us". Above the vocal staff, the tempo and dynamics are marked as *f Agitato.* Above the piano accompaniment, the tempo is marked as *Agitato.* and the dynamics as *f* (forte). The piano accompaniment becomes more active and rhythmic.

and . . . the sun. . . . CHORUS.  
O yes, . . . an aw - ful

The fourth system begins with the lyrics "and . . . the sun. . . ." in the vocal line. The piano accompaniment continues with its rhythmic accompaniment. The system concludes with the word "CHORUS." above the vocal staff and the lyrics "O yes, . . . an aw - ful" below it. A dynamic marking of *p* (piano) is placed above the piano accompaniment.

Solo.

And

sha - dow came be - tween us and the sun.

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat major). It begins with a rest for four measures, followed by the lyrics "sha - dow came be - tween us and the sun." The tempo is marked "And". The middle staff is the piano accompaniment, starting with a treble clef and a key signature of one flat. It features a melodic line with a dynamic marking of *sf* (sforzando) and a bass line with a dynamic marking of *f* (forte). The bottom staff is the piano accompaniment, starting with a bass clef and a key signature of one flat, featuring a rhythmic accompaniment with a dynamic marking of *f*. The system concludes with a double bar line and a repeat sign.

*Faster.*

then a ve - ry dreadful beast . . . we all with fright did

*Faster.* ♩ = 104.

*f*

The second system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. It begins with the lyrics "then a ve - ry dreadful beast . . . we all with fright did". The tempo is marked "Faster." with a metronome marking of ♩ = 104. The middle staff is the piano accompaniment, starting with a treble clef and a key signature of one flat, featuring a melodic line with a dynamic marking of *f* and a bass line with a dynamic marking of *f*. The bottom staff is the piano accompaniment, starting with a bass clef and a key signature of one flat, featuring a rhythmic accompaniment with a dynamic marking of *f*. The system concludes with a double bar line and a repeat sign.

see, At ev - ry cor - ner he'd a leg . . . as . .

The third system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. It begins with the lyrics "see, At ev - ry cor - ner he'd a leg . . . as . .". The middle staff is the piano accompaniment, starting with a treble clef and a key signature of one flat, featuring a melodic line with a dynamic marking of *f* and a bass line with a dynamic marking of *f*. The bottom staff is the piano accompaniment, starting with a bass clef and a key signature of one flat, featuring a rhythmic accompaniment with a dynamic marking of *f*. The system concludes with a double bar line and a repeat sign.

*Grazioso.*

big as yon - der tree. His head was up a - gainst the

*Grazioso.*

(The big mouth motive.)

*marcato.*

The fourth system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. It begins with the lyrics "big as yon - der tree. His head was up a - gainst the". The tempo is marked "Grazioso." (grazioso). The middle staff is the piano accompaniment, starting with a treble clef and a key signature of one flat, featuring a melodic line with a dynamic marking of *f* and a bass line with a dynamic marking of *f*. The bottom staff is the piano accompaniment, starting with a bass clef and a key signature of one flat, featuring a rhythmic accompaniment with a dynamic marking of *f*. The system concludes with a double bar line and a repeat sign.

sky, . . . his great big mouth, I'm sure, . . . Would hold, when

*p*

it was o - pen wide, a doz - en frogs or more. . . .

CHORUS.

*f*

*f*

yes, 't'would hold, when o - pen wide, a doz - en frogs or more. . . .

*Moderato.*

*Moderato.*

*p*

*Solo.*

A cu - rious thing be-hind him hung, . . . a - sway ing

to . . . and fro, We feared that he would swing it round . . .

*f*  
*marcato.*

. . . and . . . brain us at a blow. We

beg - ged him not to eat us up, but all . . . he

said . . . was . . . "Boo!" . . . You sil - ly frog - gies

*p* *f*



run . . a - way, who thinks . . of eat - - ing

you!" . . .

CHORUS.

"You sil - ly frog - gies run . . a -

"You sil - ly frog - gies run . . a -

- way, who thinks of eat - ing you!" . .

- way, who thinks of eat - ing you!" . .

## No. 5.—SOLO AND CHORUS.

*Allegro, but not too fast.*

Said a pom-pous frog, with a

*Allegro, but not too fast. ♩ = 108.*

*p* *f* *p*

wink and a sneer, "Tis won-der-ful— if 'tis true, But our youth-ful friends have im-

- bided, I fear, Too much of the eve-ning dew!" He puff'd himself up to

*cres.* *cres.*

*cres.* *cres.*

such a de-gree That he look'd quite plump and fat: You gid-dy young frogs, just

look at me, Was the crea-ture as big as- that?"

*f*

CHORUS.

*p* "O, big-ger by far!" the

*p* "O, big-ger by far!" the

Solo.

*f* The pompous old frog still

lit - tle ones cried, "O, big-ger by far!" cried they.

lit - tle ones cried, "O, big-ger by far!" cried they.

*f*

ea-ger-ly tried, A - puff-ing and puff-ing a - way.

CHORUS.

*f* "O, big-ger" they cried, and they

*f* "O, big-ger" they cried, and they

Solo.  $\wedge$

And hard - er he grew as he  
 round him jumped, As still the old frog rose higher ;  
 round him jumped, As still the old frog rose higher ;

pumped and pumped, Like pump - ing a Dun - lop tyre.  
 CHORUS (*Unison*). *A little faster.*  
 "O, big - ger by far, but

"I'm  
 pray you take care!" And back - ward in fear they sprang.

*Faster to the end.*  
 big - gest of all on earth I de - clare!" He shout - ed, and went off BANG!  
*Faster to the end.*

## No. 6.—CHORUS.

*À la Marche Funèbre.*

1st VOICE. *p* The cor - o - ner and

2nd VOICE. *p* The cor - o - ner and

PIANO. *f* *p*

ju - ry came, The cause of death to hit up - on, And all declared the

ju - ry came, The cause of death to hit up - on, And all declared the

*p* poor re - mains Were not e - nough to sit up - on. His friends, of course, were *cres.*

*p* poor re - mains Were not e - nough to sit up - on. His friends, of course, were *cres.*

*p* *cres.*

*p* *dim.*  
 much concerned, At be - ing thus be - reft of him ; A scrap of skin, a bone or  
*dim.*  
 much concerned, At be - ing thus be - reft of him ; A scrap of skin, a bone or  
*p* *dim.*

*With much expression.* *Slower.*  
*pp*  
 two, Were all that there was left of him, all that was left of him.  
*pp*  
 two, Were all that there was left of him, all that was left of him.  
*Slower.*

*a tempo.* *p*  
 The ju - ry brought a ver - dict in, "We've  
*p*  
 The ju - ry brought a ver - dict in, "We've  
*a tempo.*  
*f* *p* *p*

*p*  
 found the cause of death in him, For the de - ceased he lost his life Through hav - ing too much  
*p*  
 found the cause of death in him, For the de - ceased he lost his life Through hav - ing too much  
*p*

breath in him" "And serve him right!" the froggies cried, "We'll have our chil-dren taught to be  
 breath in him" "And serve him right!" the froggies cried, "We'll have our chil-dren taught to be

*f*

Ashamed of puff-ing up them-selves Much big - ger than they ought to be."  
 Ashamed of puff-ing up them-selves Much big - ger than they ought to be."

*rall.*

*rall.*

*rall.*

*Allegro.*  
*p*  
 Four lit-tle bright - eyed frogs next day Went to the riv - er - side to play ;  
 Four lit-tle bright - eyed frogs next day Went to the riv - er - side to play ;  
*Allegro.*  
*p*

Four lit-tle frogs all blithe and gay, . . Croak, croak, croak. Come, brothers, come, let's  
 Four lit-tle frogs all blithe and gay, Croak, croak, croak. Come, brothers, come, let's

*f* *p*

*tr*

have some fun, Cool is the wa - ter, bright the sun ; Come, let us sport till

have some fun, Cool is the wa - ter, bright the sun ; Come, let us sport till

*f* day is done, *p* Croak, croak, croak, *f* Come, let us sport till day is done,

*f* day is done, *p* Croak, croak, croak, *f* Come, let us sport till day is done,

*f* *p* *f*

*tr*

*p* Croak, croak, croak, croak, croak, croak, croak, croak.

*p* Croak, croak, croak, croak, croak, croak, croak, croak.

*p*