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NURSERY RAYMES

Very simply arranged
for the Pianoforte

BY
E. MARKHAM LEE.

PRICE 2/- NET.

ALFRED LENGNICK & Co. LTD.
14 BERNERS STREET,
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PREFACE.

THESE old tunes have been arranged as easy pianoforte pieces. Many young students find it helpful to sing what they play; to facilitate this dual method of performance the melodies have been placed within easy compass of the child's voice, and at least one verse of the words has been printed.

E. Markham Lee.



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MUS-ETH

SIXTEEN NURSERY RHYMES.

GIRLS AND BOYS, COME OUT TO PLAY.

Girls and boys, come out to play,
 The moon doth shine as bright as day;
 Leave your supper, and leave your sleep,
 And come with your playfellows down the street.
 Come with a whoop, come with a call,
 And come with a good will, or not at all;
 Up the ladder and down the wall,
 A half-penny roll will serve us all.

E. MARKHAM LEE.

Moderate.

1. *p*

p

cresc.

mf cresc f

SING A SONG OF SIXPENCE.

Sing a song of sixpence
 A pocket full of rye,
 Four and twenty blackbirds
 Baked in a pie;
 When the pie was opened
 The birds began to sing,
 Oh was not that a dainty dish
 To set before the King?

E. MARKHAM LEE.

Quick and bright.

2.

The piano score for 'Sing a Song of Sixpence' is written in 2/4 time. It consists of three systems of music. The first system begins with a treble clef and a bass clef, with a forte (*f*) dynamic marking. The melody in the treble clef features eighth and sixteenth notes, with fingerings 5, 3, 1, 4, 2, 1, 4, 3, 1, 5, 3, and 5. The bass line consists of quarter notes with fingerings 5, 3, 1, 4, 2, 1, 4, 3, 1, 5, 3, and 5. The second system continues the melody with fingerings 1, 1, 4, 3, 2, 3, 1, 4, 3, 2, 3, 2, 3, and 3. The bass line has fingerings 5, 2, 1, 5, 2, 1, 5, 3, 1, 5, 3, 1, and 5. A *cresc.* marking is present above the second measure of the second system. The third system concludes the piece with fingerings 2, 4, 3, 2, 3, 4, 5, 4, 2, 4, 3, 1, 1, 1, and 2/4. The piece ends with a double bar line and a final chord in the bass clef.

HUSH-A-BYE BABY.

Hush-a-bye Baby on the tree top,
 When the wind blows the cradle will rock;
 When the bough breaks the cradle will fall,
 Down comes baby, cradle and all!

E. MARKHAM LEE.

Slowly: *like a lullaby.*

3.

The piano score for 'Hush-a-bye Baby' is written in 6/8 time. It consists of three systems of music. The first system begins with a treble clef and a bass clef, with a piano (*p*) dynamic marking. The melody in the treble clef features eighth notes, with fingerings 1, 3, 3, 1, 3, 4, 1, 4, and 4. The bass line consists of quarter notes with fingerings 1, 1, 4, 1, 4, 1, 3, and 4. A *cresc.* marking is present above the second measure of the second system. The second system continues the melody with fingerings 1, 3, 3, 1, 3, 4, 1, 4, and 4. The bass line has fingerings 1, 1, 4, 1, 4, 1, 3, and 4. The third system concludes the piece with fingerings 1, 3, 3, 1, 3, 4, 1, 4, and 4. The piece ends with a double bar line and a final chord in the bass clef.

p espress.

rit.

slower

pp

THE LITTLE MAN AND MAID.

There was a little man,
 And he wooed a little maid,
 And he said, "Little maid, will you wed, wed, wed?
 I have little more to say,
 Then will you? yea or nay,
 For least said is soonest mended, ded, ded, ded."

E. MARKHAM LEE.

Fairly quick.

4. *p*

wed, wed,

wed? *f*

OLD KING COLE.

Old King Cole was a merry old soul,
 And a merry old soul was he:
 And he called for his pipe and he called for his bowl,
 And he called for his fiddlers three.

E. MARKHAM LEE.

5. *Rather slow.*

IF ALL THE WORLD WERE PAPER.

If all the world were paper,
And all the sea were ink,
And all the trees were bread and cheese,
What should we do for drink?

E. MARKHAM LEE.

Quickly.

6. *mf*

LONDON BRIDGE.

London Bridge is broken down,
Dance over my Ladye Lea;
London Bridge is broken down,
With a gay ladye!

E. MARKHAM LEE.

7. *Quietly moving.*

p *espress.*

p *f*

pp

mf *ff*

Slower: pathetically *Quick.*

LILLIBURLERO.

An old tune, sometimes sung to the words:

"There was an old woman toss'd up in a basket."

E. MARKHAM LEE.

Rather slow and with dignity.

8. *p*

espress. *mf* *p* *rit.*

BOBBY SHAFTOE.

Bobby Shaftoe's gone to sea,
Silver buckles at his knee;
He'll come back and marry me,
Bonny Bobby Shaftoe.

Bobby Shaftoe's bright and fair,
Combing down his yellow hair,
He's my ain for ev-er-mair,
Bonny Bobby Shaftoe.

E. MARKHAM LEE.

9. *Rather fast.*

The musical score for 'Bobby Shaftoe' is written for piano in 2/4 time with a key signature of one sharp (F#). It consists of three systems of music. The first system is marked 'mf' and includes fingerings such as 3, 2, 1, 4, 3, 3, 2, 1, 4, 3, 3, 2, 1. The second system is marked 'f' and includes fingerings like 3, 5, 4, 2, 3, 2, 3, 5. The third system is marked 'dim.' and 'f' and includes fingerings like 3, 5, 4, 2, 3, 5, 3, 5, 4, 2, 3, 2, 1, 5, 5, 3, 5. The score includes various musical notations such as slurs, accents, and dynamic markings.

JACK AND JILL.

Jack and Jill went up the hill
To fetch a pail of water;
Jack fell down and broke his crown,
And Jill came tumbling after.

E. MARKHAM LEE.

10. *Merrily.*

The musical score for 'Jack and Jill' is written for piano in 6/8 time with a key signature of one sharp (F#). It consists of one system of music. The score is marked 'mf' and includes fingerings such as 4/2, 3, 2, 1, 4/2, 3, 2, 3, 4/1, 3, 2, 3, 4/2, 2, 3, 2, 1. The bass line is marked 'stacc.' and includes fingerings like 5, 3, 2, 1, 4, 1, 5, 1, 2. The score includes various musical notations such as slurs, accents, and dynamic markings.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 4/4 time. The upper staff begins with a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. This is followed by a series of quarter notes: F4, E4, D4, C4. The lower staff provides a simple accompaniment with quarter notes: C3, F2, C3, F2, C3, F2, C3, F2. The first measure of the upper staff has fingering numbers 4, 2, 3, 2, 3, 2, 1, 3 above the notes. The second measure has fingering 1, 2, 1, 2 above the notes. The third measure has fingering 3, 5 above the notes. The fourth measure has fingering 2, 1, 3, 5 above the notes. The fifth measure has fingering 1, 2 above the notes. The piece concludes with a fermata over the final notes.

DANCE TO YOUR DADDY.

Dance to your daddy,
 My little laddie!
 Dance to your daddy,
 My little lamb!
 You shall have a fishy
 On a little dishy,
 You shall have a fishy
 When the boat comes in.

E. MARKHAM LEE.

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time. The upper staff begins with a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. This is followed by a series of quarter notes: F4, E4, D4, C4. The lower staff provides a simple accompaniment with quarter notes: C3, F2, C3, F2, C3, F2, C3, F2. The first measure of the upper staff has fingering numbers 5, 4, 3, 2, 1 above the notes. The second measure has fingering 5, 4, 1, 5 above the notes. The third measure has fingering 4, 2, 5 above the notes. The fourth measure has fingering 2, 5 above the notes. The fifth measure has fingering 4, 2, 5 above the notes. The sixth measure has fingering 2, 5 above the notes. The seventh measure has fingering 4, 2, 5 above the notes. The eighth measure has fingering 2, 5 above the notes. The piece concludes with a fermata over the final notes. The tempo is marked 'Slow.' and the dynamics are 'mp espress.', 'mp', and 'mf'.

GEORGY - PORGY.

Georgy-Porgy, puddingy pie,
Kissed the girls and made them cry;
When the boys came out to play
Georgy-Porgy ran away.

E. MARKHAM LEE.

Not very fast.

12. *p*

The musical score for 'Georgy-Porgy' is written for piano in 6/8 time. It consists of two systems of music. The first system has a treble clef with a melody starting on G4, moving up to A4, B4, and C5, then down to B4, A4, G4, and F4. The bass clef accompaniment starts on G3, moving up to A3, B3, and C4, then down to B3, A3, G3, and F3. The second system continues the melody with a triplet of G4, A4, B4, followed by a quarter note C5, then a quarter note B4, and a quarter note A4. The bass clef accompaniment has a triplet of G3, A3, B3, followed by a quarter note C4, then a quarter note B3, and a quarter note A3. The score includes dynamic markings like *p* and *f a tempo*, and tempo markings like *rit.* and *f a tempo*. Fingerings are indicated with numbers 1-5.

BAA, BAA, BLACK SHEEP.

Baa, baa, black sheep, have you any wool?
Yes sir, yes sir, three bags full.
One for my master, and one for my dame,
But none for the little boy that cries in the lane.

E. MARKHAM LEE.

Moderate.

13. *p*

The musical score for 'Baa, Baa, Black Sheep' is written for piano in 2/4 time. It consists of two systems of music. The first system has a treble clef with a melody starting on G4, moving up to A4, B4, and C5, then down to B4, A4, G4, and F4. The bass clef accompaniment starts on G3, moving up to A3, B3, and C4, then down to B3, A3, G3, and F3. The second system continues the melody with a triplet of G4, A4, B4, followed by a quarter note C5, then a quarter note B4, and a quarter note A4. The bass clef accompaniment has a triplet of G3, A3, B3, followed by a quarter note C4, then a quarter note B3, and a quarter note A3. The score includes dynamic markings like *p* and *mf*, and tempo markings like *Moderate*. Fingerings are indicated with numbers 1-5.

Have you an - y wool? *pp* *rit.* *slow pp*
 Yes sir, yes sir, three bags full.

I SAW THREE SHIPS.

I saw three ships come sailing by,
 Sailing by, sailing by;
 I saw three ships come sailing by
 On New Years' Day in the morning.

E. MARKHAM LEE.

14. *Smoothly flowing.* *p*

LITTLE BOY BLUE.

Little Boy Blue, come blow up your horn,
 The sheeps in the meadow, the cow's in the corn:
 Where's the boy that looks after the sheep?
 He's under the hay-cock, fast asleep.
 Will you wake him? No, not I!
 For if I do, he'll be sure to cry.

E. MARKHAM LEE.

Slow and expressive.

15.

The musical score for 'Little Boy Blue' is written for piano in G major and 6/8 time. It consists of three systems of music. The first system begins with a piano (*p*) dynamic and includes fingerings (1, 3, 2, 4, 5) and a 'Like Horns' instruction. The second system features a *rall.* (rallentando) section followed by a *p a tempo* section. The third system concludes with dynamics of *f* (forte), *p* (piano), *rit.* (ritardando), and *pp* (pianissimo). The score includes various musical notations such as slurs, ties, and fingerings.

ORANGES AND LEMONS.

"Oranges and lemons," say the bells of St. Clemens:
 "You owe me five farthings," say the bells of St. Martins:
 "When will you pay me?" say the bells of Old Bailey:
 "When I grow rich," say the bells of Shoreditch.
 Here comes a candle to light you to bed,
 And here comes a chopper to chop off your head.

E. MARKHAM LEE.

Quickly.

Like Bells.

16.

The musical score for 'Oranges and Lemons' is written for piano in 3/4 time. It begins with a forte (*f*) dynamic and a *marcato* (marked) articulation. The score is characterized by a rhythmic pattern of eighth notes and quarter notes, with a 'Like Bells' instruction. The piece concludes with a final chord.

8

p

5 1 5 1 5 1 5 1 3 5

8

pp

1 5

8

mf (Cross hands.)

5 3

3 4

4 1 2

f

1

Vols.

Vols.

3 2 3 4 5 4 3 1 5

ff

To chop off your head.

Vols.

Vols.

Vols.

Vols.

Vols.

Vols.

Vols.

1 5



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