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EIGHT NEW
NURSERY RHYMES

SET TO MUSIC FOR VOCAL QUARTET

(S.A.T.B.)

BY

H. WALFORD DAVIES.

(Op. 23)

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EIGHT NEW NURSERY RHYMES.

I.

The Apology

When I was a little boy I had but little wit,
It is some time ago, and I've no more yet ;
Nor ever ever shall until that I die,
For the longer I live the more fool am I.

II.

Old Woman

Old woman, old woman, shall we go a-shearing ?
Speak a little louder, sir, I'm very thick of hearing.
Old woman, old woman, shall I love you dearly ?
Thank you, kind sir, I hear you very clearly!

III.

A Tragedy

There were two birds sitting on a stone,
One flew away, then there was one ;
T'other flew after, then there was none,
And so the poor stone was left all alone.
Fa, la, la, la, dee.

IV.

A little old Man

A little old man and I fell out ;
How shall we bring this matter about ?
Bring it about as best you can,
Get you gone, you little old man !

V.

The fly and the humble bee

Fiddle de dee, fiddle de dee
The fly has married the humble bee.
Says the fly, says he, will you marry me,
And live with me, sweet humble bee ?
Says the bee, says she, I'll live under your wing,
And you'll never never know that I carry a sting.
So when the parson had joined the pair,
They both went out to take the air.
And then to think that of all the flies,
The humble bee should take the prize.

VI.

Bless you

Bless you, bless you, bonny bee,
Say, when will your wedding be ?
If it be to-morrow day,
Take your wings and fly away.

VII.

An old Cradle Song

Sleep, baby, sleep !
Our cottage vale is deep.
The little lamb is on the green
With woolly fleece, so soft and clean.
Sleep, baby, sleep !
Down where the woodbines creep.
Be always like the lamb so mild,
A kind and sweet and gentle child.
Sleep, baby, sleep !
Sleep !

VIII.

O my little sixpence

O my little sixpence, my pretty little sixpence,
I love sixpence better than my life !
I spent a penny of it,
I lent a penny of it,
And I took fourpence home to my wife.
O my little fourpence, my pretty little fourpence,
I love fourpence better than my life !
I spent a penny of it,
I lent a penny of it,
And I took twopence home to my wife.
O my little twopence, my pretty little twopence,
I love twopence better than my life !
I spent a penny of it,
I lent a penny of it,
And I took nothing home to my wife,
O my little nothing, my pretty little nothing,
I love nothing—
I love nothing better than my wife !

LOWE & BRYDNE,
Printers,
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London, N.W.

Eight New Nursery Rhymes.

I.

THE APOLOGY.

H. WALFORD DAVIES. (Op.23.)

Allegro tranquillo. (♩ = 96.)

TREBLE.

ALTO.

TENOR. *p*

BASS. *p*

PIANO. (For practice only.)

When I was a lit-tle boy I had but lit - tle_ wit, It is

When I was a lit-tle boy I had but lit - tle_ wit, It is

Allegro tranquillo. (♩ = 96.)

p

When I was a lit-tle boy I

p

When I was a lit-tle boy I

(sadly)

some-time a-go, And I've no more yet; When I was a lit-tle boy I

(sadly)

some-time a-go, And I've no more yet; When I was a lit-tle boy I

p

had but lit - tle_ wit, It is some-time a-go, and I've no more

had but lit - tle_ wit, It is some-time a-go, and I've no more

had but lit - tle wit, It is some-time a-go, and I've no more

had but lit - tle_ wit, It is some-time a-go, and I've no more_

dim. *pp*
yet; Nor ev-er, ev-er, shall un - til that I die, For the long - er I

dim. *pp*
yet; Nor ev-er, ev-er, shall un - til that I die, For the long-er I live, for the

dim. *pp*
yet; Nor ev-er, ev-er, shall un - til that I die, For the long - - - -

dim. *pp*
yet; Nor ev-er, ev-er, shall un - til that I die, For the long-er I live, for the

live, the long - er I live, the more, —

long - er I live, the long - er I live, the more, —

— — — — — er I live, the more, —

long - er I live, the long - er I live, the more fool am I, —

The first system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "live, the long - er I live, the more, —", "long - er I live, the long - er I live, the more, —", "— — — — — er I live, the more, —", and "long - er I live, the long - er I live, the more fool am I, —".

— For the long-er I live the more, m, m, m. m. —

— For the long-er I live the more, m, m, m. m. —

— For the long-er I live the more, m, m, m. m. —

— For the long-er I live the more fool am I! I!

The second system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "— For the long-er I live the more, m, m, m. m. —", "— For the long-er I live the more, m, m, m. m. —", "— For the long-er I live the more, m, m, m. m. —", and "— For the long-er I live the more fool am I! I!". The piano part includes dynamic markings such as *f*, *p*, and *pp*, and first/second endings.

II. OLD WOMAN.

Andante con moto. (♩ = 88)

TREBLE.

ALTO.

TENOR.

BASS.

PIANO.

Old_ wo-man, old_ wo-man, shall we go a -

Andante con moto. (♩ = 88)

pp

(A lit-tle loud-er, a lit-tle loud - - er.)

p *f*

Speak a lit - tle loud-er, sir, I'm ve-ry, ve-ry thick of hear - ing;

(louder still)

-shearing? Old

(old wo-man,)

ff *dim.* *p*

Old wo-man, old wo-man, old wo-man, shall I love you

dim.

wo-man, Old wo-man, old wo-man, old wo-man,

ppp rit. *accel.*

(dear - - ly)

ppp rit. *f accel.* *f*

(dear - - ly) Thank you, kind sir, I hear, I hear you ve - ry

rit. *accel.*

dear - - ly?

rit. *accel.*

pp rit. *mf* *accel.* *crese.*

f

She hears you ve - ry clear - - ly!

f

clear - - - - ly!

f

clear - - - - ly!

f

clear - - - - ly!

(deprecatingly.)

clear - ly, clear-ly, old wo-man, old wo-man, old wo-man!

sf *p* *p*

III.

A TRAGEDY.

Allegro. (♩ = 84.)

TREBLE. *f* *mf* *p*
There were two birds sit-ting on a stone, two birds _____

ALTO. *f* *mf* *p*
There were two birds sit-ting on a stone, two birds _____

TENOR. *f*
There were two birds sit-ting on a stone,

BASS. *f* *mf*
There were two birds sit-ting on a stone, on a stone,

Allegro. (♩ = 84.)

PIANO. (For practice only.) *f* *p*

p
Fa la la, fa la la, fa la la, fa la la lal dee,

p
Fa la la, fa _____ la la lal dee,

p
Fa la la, fa la la, fa la la, fa la la lal dee,

p
Fa la la, fa la la, fa la la, fa la la lal dee,

f One flew a - way, *p* then there was one, *p >* one bird, *pp*
f One flew a - way, *p* then there was one, *p >* one bird,
f One flew a - way, *p* then there was one;
f One flew a - way, *p* then there was one; on a stone,

ppp Fa la la, fa la la, fa la la, fa la la lal dee,
ppp Fa la la, fa la la lal dee,
ppp Fa la la, fa la la lal dee,
ppp Fa la la, fa la la, fa la la lal dee,

f Th'o - ther flew af - ter, *pp* then there was none, *ppp* no
f Th'o - ther flew af - ter, *pp* then there was none, no
f Th'o - ther flew af - ter, *pp* then there was none,
f Th'o - ther flew af - ter, *pp* then there was none,

col basso

bird, _____ *col basso*

bird, _____

mp *a piacere*

And so the poor stone was left all a - lone.

col basso

mp a tempo

Fa la la, fa la la, fa la la, fa la la lai

mp a tempo

Fa la la, fa _____ la la lai

mp a tempo

Fa _____ la

mp a tempo

Fa la la, fa la la, fa la la la lai

mp a tempo

pp

fa la la, fa la la, la, la la la lai dee.

pp

fa la la, fa _____ la la lai dee.

pp

la _____ la la la lai dee.

pp

fa la la, la _____ la lai dee.

IV.

A LITTLE OLD MAN.

Quickly. (♩ = 132)

TREBLE. *mf*
A lit-tle old man and I fell out, fell out, fell out, fell out;

ALTO. *mf*
I fell out, fell out, fell out, fell out;

TENOR. *mf*
fell out, fell out, fell out;

BASS. *mf*
fell out, fell out, fell out;

PIANO. (For practice only) *mf*

Quickly. (♩ = 132)

How shall we bring this matter a-bout? How, how, how, how, how? _____ A _____

How shall we bring this matter a-bout? How? _____

How, how, how, how, how? _____

How, how, how, how, how? _____

Slower. *lunga* Presto. *ff*

how? "Get you gone!"

how? "Get you gone!"

Bring it a - bout_ as best you can: as best you

Bring it a - bout_ as best you can: as best you

Slower. *lunga* Presto. *ff*

ff *rit.* *ten. ff*

— Get you, get you, get you gone! — you lit - tle old man!"

ff *rit.* *ten. ff*

— Get you, get you, get you gone! — you lit - tle old man!"

ff *rit.* *ten. ff*

can: "Get you, get you, get you gone! — you lit - tle old man!"

ff *rit.* *ten. ff*

can: "Get you, get you, get you gone! — you lit - tle old man!"

ff *rit.*

V.

THE FLY AND THE HUMBLE BEE.

Presto. (♩=160.)

1st time *f*, 2nd *pp*

(2nd time)

TREBLE.

Musical notation for the Treble voice part, first system. It features a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody consists of eighth and sixteenth notes with triplet markings. Dynamics include *f* and *pp*.

Fid-dle-de-dee, fid-dle-de-dee, The fly has married the hum - ble bee, Says the

ALTO.

Musical notation for the Alto voice part, first system. It features a treble clef, a key signature of two flats, and a common time signature. The melody consists of eighth and sixteenth notes with triplet markings. Dynamics include *f* and *pp*.

Fid-dle-de-dee, fid-dle-de-dee, The fly has married the hum - ble bee,

TENOR.

Musical notation for the Tenor voice part, first system. It features a treble clef, a key signature of two flats, and a common time signature. The melody consists of eighth and sixteenth notes with triplet markings. Dynamics include *f* and *pp*.

Fid-dle-de-dee, fid-dle-de-dee, The fly has married the hum - ble bee,

BASS.

Musical notation for the Bass voice part, first system. It features a bass clef, a key signature of two flats, and a common time signature. The melody consists of eighth and sixteenth notes with triplet markings. Dynamics include *f* and *pp*.

Fid-dle-de-dee, fid-dle-de-dee, The fly has married the hum - ble bee,

Presto. (♩=160.)

1st time *f*, 2nd *pp*

PIANO.

Musical notation for the Piano accompaniment, first system. It features a grand staff with treble and bass clefs, a key signature of two flats, and a common time signature. The accompaniment consists of eighth and sixteenth notes with triplet markings. Dynamics include *f* and *pp*.

Musical notation for the second system, including vocal parts and piano accompaniment. It features a grand staff with treble and bass clefs, a key signature of two flats, and a common time signature. The vocal parts (Treble, Alto, Tenor, Bass) have lyrics: "fly, says he, will you mar-ry me, And live_ with me, sweet hum - ble bee: mar-ry me, live with me, mar-ry me, live with me, mar-ry me, live with me,". The piano accompaniment includes markings for *mf*, *pp*, and *L.H.* (Left Hand). Dynamics include *f* and *pp*. The piano part includes a *con Pedale* instruction.

1st time f, 2nd pp

Fid-dle-de-dee, fid-dle-de-dee, The fly has mar-ried the hum - ble bee,

1st time f, 2nd pp *(2nd time) mf*

Fid-dle-de-dee, fid-dle-de-dee, The fly has mar-ried the hum - ble bee, Says the

1st time f, 2nd pp

Fid-dle-de-dee, fid-dle-de-dee, The fly has mar-ried the hum - ble bee,

1st time f, 2nd pp

Fid-dle-de-dee, fid-dle-de-dee, The fly has mar-ried the hum - ble bee,

pp

bee, says she, I'll live un - der your wing, And you'll

pp

you'll ne - ver

pp

you'll ne - ver

mf

know, I sting.

ne - ver, ne - ver know that I car - ry a sting.

know, I sting.

know, I sting. —

pp

1st time f, 2nd pp *(2nd time.)*

Fid-dle-de-dee, fid-dle-de-dee, The fly has mar-ried the hum - ble bee, So

1st time f, 2nd pp

Fid-dle-de-dee, fid-dle-de-dee, The fly has mar-ried the hum - ble bee,

1st time f, 2nd pp *(2nd time.)*

Fid-dle-de-dee, fid-dle-de-dee, The fly has mar-ried the hum - ble bee, So

1st time f, 2nd pp

Fid-dle-de-dee, fid-dle-de-dee, The fly has mar-ried the hum - ble bee,

when the par - son had joined the pair, They

when the par - son had joined the pair, They

f

dim. e rit.

both — went — out to — take the air.

dim. e rit.

both — went — out to — take the air.

dim. e rit.

a tempo
1st time f, 2nd p

Fid-dle-de-dee, fid-dle-de-dee, The fly has mar-ried the hum-ble bee,
 Fid-dle-de-dee, fid-dle-de-dee, The fly has mar-ried the hum-ble bee,
 Fid-dle-de-dee, fid-dle-de-dee, The fly has mar-ried the hum-ble bee, (2nd time.)
 Fid-dle-de-dee, fid-dle-de-dee, The fly has mar-ried the hum-ble bee, And

then to think that of all the flies The hum-ble bee should

take the prize. Fid-

cresc. *ff* Fid - dle - de - dee, fid - dle - de - dee, The
cresc. *ff* fid - dle - de - dee, fid - dle - de - dee. Fid - dle - de - dee, fid - dle - de - dee, The
cresc. *ff* fid - dle - de - dee, fid - dle - de - dee. Fid - dle - de - dee, fid - dle - de - dee, The
cresc. *ff* Fid - dle - de, fid - dle - de, fid - dle - de, fid - dle - de,

fly has mar-ried the hum - ble bee. *p* Fid - dle - de, fid - dle - de, fid - dle - de, fid - dle - de,
 fly has mar-ried the hum - ble bee. *p* Fid - dle - de, fid - dle - de, fid - dle - de, fid - dle - de,
 fly has mar-ried the hum - ble bee. *pp* Fid - dle - de, fid - dle - de, fid - dle - de, fid - dle - de,
 fid - dle - de, fid - dle - de, fid - dle - de, fid - dle - de, *pp* Fid - dle - de, fid - dle - de, fid - dle - de, fid - dle - de,

ppp fid - dle - de, fid - dle - de, fid - dle - de - dee. *Hum - ble bee.
ppp fid - dle - de, fid - dle - de, fid - dle - de - dee. *Hum - ble bee.
ppp fid - dle - de, fid - dle - de, fid - dle - de - dee. *Hum - ble bee.
ppp fid - dle - de, fid - dle - de, fid - dle - de - dee. *Hum - ble bee.

*This syllable is effective if the *m* sound be sustained.
 24017

VI.

BLESS YOU.

Andante grazioso. (♩ = 72.)

TREBLE. *p* *sempre sostenuto*
 Bless you, bless you, bon-ny bee, Say, when will your wedding be?

ALTO. *p* *sempre sostenuto*
 Bless you, bless you, bon-ny bee, Say, when will your wedding be?

TENOR. *p* *sempre sostenuto*
 Bless you, bless you, bon-ny bee, Say, when will your wedding be?

BASS. *p* *sempre sostenuto*
 Bless you, bless you, bon-ny bee, Say, when will your wedding be?

PIANO. *p* *very smoothly.*

softer. *pp*
 If it be to - mor-row day, if it be to - mor-row day,

softer. *pp*
 If it be to - mor-row day, if it be to - mor-row day,

softer. *pp*
 If it be to - mor-row day, if it be to - mor-row day,

softer. *pp*
 If it be to - mor-row day, if it be to - mor-row day,

softer. *pp*

Take your wings, your wings

Take your wings, your wings

Take your wings, your wings

Take your wings, your wings

and fly a-way! Bless you, bless you, bless you,

and fly a-way! Bless you, bless you, bless you,

and fly a-way! Bless you, bless you, bless you,

and fly a-way! Bless you, bless you, bless you,

and fly a-way! Bless you, bless you, bless you,

il pp possibile (a piacere)

p very smoothly

sempre sostenuto Fine.

bon-ny bee, *sempre sostenuto* Say, when will your wed-ding be?

bon-ny bee, *sempre sostenuto* Say, when will your wed-ding be?

bon-ny bee, *sempre sostenuto* Say, when will your wed-ding be?

bon-ny bee, Say, when will your wed-ding be?

sempre sostenuto Fine.

VII.

AN OLD CRADLE SONG.

Moving gently. ♩ = about 72.

TREBLE. *pp*
Sleep,

ALTO. *pp*
Sleep,

TENOR. *pp* *ppp*
Sleep, sleep,

BASS. *pp* *ppp*
Sleep, sleep,

PIANO. *pp*
con Ped.

1. Sleep, ba - by, sleep! Our cot - tage vale is deep, Sleep, ba - by, sleep! Our
2. Sleep, ba - by, sleep! Down where the wood-bines creep, Sleep, ba - by, sleep! Down

ppp
1 & 2. Sleep, sleep, sleep,

1. Sleep, ba - by, sleep! Our cot - tage vale is deep, Sleep, ba - by, sleep! Our
2. Sleep, ba - by, sleep! Down where the wood-bines creep, Sleep, ba - by, sleep! Down

ppp
1 & 2. Sleep, sleep, sleep,

cot - tage vale is deep. — The lit - tle lamb is on the green With
 where the wood - bines creep. — Be al - ways like the lamb so mild, A

sleep, sleep,

cot - tage vale is deep. The lit - tle lamb is on the green With
 where the wood - bines creep. Be al - ways like the lamb so mild, A

sleep, sleep,

The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a piano (p) dynamic marking.

wool - ly fleece, so soft and clean, Sleep, ba - by, sleep! — sleep!
 kind and sweet and gen - tle child, Sleep, ba - by, sleep! — sleep!

sleep, sleep, sleep, sleep!

wool - ly fleece, so soft and clean, Sleep, ba - by, sleep! — sleep!
 kind and sweet and gen - tle child, Sleep, ba - by, sleep! — sleep!

sleep, sleep, sleep, sleep!

The piano accompaniment concludes with a *rit. e dim.* (ritardando e diminuendo) instruction.

VIII.

O MY LITTLE SIXPENCE.

Allegro semplice.
(begin ♩ = 92 then slacken.)

(Sung three times for 3 verses. Each succeeding verse to be slower and softer than the preceding one.)

TREBLE. *p* 0, ———— 0 ———— my lit - tle { six - pence,
four - pence, my pretty lit - tle
two - pence,

ALTO. *p* 0, ———— 0 ———— my

TENOR. *p* ———— *f* 0 ———— my lit - tle { six - pence,
four - pence, my pretty lit - tle
two - pence,

BASS. *p* ———— *ff* 0 ———— 0 ———— my

PIANO. *p* *Allegro. leggiero.*

{ six - pence,
four - pence, I love { six - pence
two - pence, { four - pence bet - ter than my life! I spent a pen - ny of it, I

{ six - pence,
four - pence, I love { six - pence
two - pence, { four - pence bet - ter than my life! *rit.*

{ six - pence,
four - pence, I love { six - pence
two - pence, { four - pence bet - ter than my life! *rit.*

{ six - pence,
four - pence, I love { six - pence
two - pence, { four - pence bet - ter than my life! *rit.*

{ six - pence,
four - pence, I love { six - pence
two - pence, { four - pence bet - ter than my life! *rit.*

rit.

a tempo lent a pen-ny of it, *pp* and, and

a tempo spent a pen-ny of it, *pp* lent a pen-ny of it,

a tempo spent a pen-ny of it, *pp* lent a pen-ny of it,

a tempo spent a pen-ny of it, *pp* lent a pen-ny of it,

a tempo

f(a tempo) I took { four-pence
two-pence home, home to my wife. *p* O, _____

f(a tempo) I took { four-pence
two-pence home, home to my wife. *p* O, _____

f(a tempo) I took { four-pence
two-pence home, _____ home, home to my wife. *p* O _____

f(a tempo) I took { four-pence
two-pence home, _____ home, home to my wife. *p* O, _____

(a tempo) *mf* *dim.* *p non rall.*

Very slowly.

my pret - ty noth - ing, my pret - ty lit - tle noth - ing,
 my pret - ty noth - ing, my pret - ty lit - tle noth - ing,
 my pret - ty noth - ing, my pret - ty lit - tle noth - ing,
 my noth - ing,

Very slowly.

noth - ing, I love noth - ing,
 noth - ing, I love noth - ing,
 noth - ing, noth - ing, I love noth - ing,
 noth - ing, noth - ing, I love noth - ing

Allegro.
 ff

I love noth - ing bet - ter than my wife!
 I love noth - ing bet - ter than my wife!
 I love noth - ing bet - ter than my wife!
 bet - ter than my wife, bet - ter than my wife!

ad lib.
ad lib.
ad lib.
ad lib.

colle voci ff

Latest Song and Ballad Successes.

<u>LIZA LEHMANN</u> ...	"Thoughts have wings"	
"	TWO SEAL SONGS:	
"	1. "The Mother Seal's Lullaby"	} Two Songs
"	2. "You masn't swim till you're six weeks old"	
"	"The Billet-Doux"	
"	"To all you ladies"	
"	"Little White Rose"	
"	"The Waters of Lethe"	
<u>FLORENCE AYLWARD</u> ...	"Deep in my heart a lute lay hid" and	} Two Songs
"	"The Bird I love the best"	
"	"The night's soft curtain falls"	
"	"I gave you roses"	
<u>TERESA DEL RIEGO</u> ...	"Outward Bound"	
"	"The Perfect Prayer"	
"	"The bright red berry"	
"	"When the early roses"	
"	"Some new way of loving you"	
"	"Love is all things"	
<u>GUY D'HARDELLOT</u> ...	"Love's Rhapsody"	
"	"The dewdrop loves the morning"	
"	"I knew"	
"	"In 1822" (An old world story)	
"	"A Gift from you"	
"	"In the Great Unknown"	
"	"Thy Songs"	
"	"I think"	
<u>FRANCES ALLITSEN</u> ...	"Soul's Dedication"	
"	"Lift thy heart"	
<u>DOROTHY FORSTER</u> ...	"The face of my love"	
"	"Your Smile"	
"	"Since love has brought me nought but tears" and	} Two Songs
"	"The Dawn at your window"	
"	"Dear little Star"	
"	"Rose in the Bud"	
<u>LADY ARTHUR HILL</u> ...	"Rosemary, for Remembrance"	
<u>HUBERT BATH</u> ...	"Child of England"	
"	"Hushing Song"	
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"	"O beautiful night"	
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<u>HAMILTON HARTY</u> ...	"An Irish Love Song"	
"	"Your hand in mine, beloved"	
<u>W. H. SQUIRE</u> ...	"For me alone"	
"	"A Chip of the Old Block"	
"	"Lighterman Tom"	
"	"Three for Jack"	
<u>FRANCO LEONI</u> ...	"My Shadow"	
"	"Leaves on the river"	

<u>EDWARD GERMAN</u> ...	"Memories"	
"	"The Drummer Boy"	
"	"Love's Barcarolle"	
"	"To Katherine unkind"	
"	"Love is meant to make us glad"	
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"	"Four years old"	
"	"A Song of Surrey"	
"	SONGS IN EXILE:	
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"	2. "Soft Ways"	
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"	2. "You loved the time of violets"	
"	3. "Youth has a happy tread"	}
"	4. "Love is an Ocean"	
"	5. "Eyes that used to gaze in mine"	
"	6. "Time was I roved the mountains"	
<u>S. LIDDLE</u> ...	"Through the Palm Trees"	
"	"Bright is the ring of words"	
"	"My Lute"	
"	"A pearl for every tear"	
<u>LESLIE STUART</u> ...	"Mighty Mother England"	
<u>ERNEST NEWTON</u> ...	"When love flies home"	
"	"Come back, Jack"	
"	"April Song"	
"	"The Drum-Major"	
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