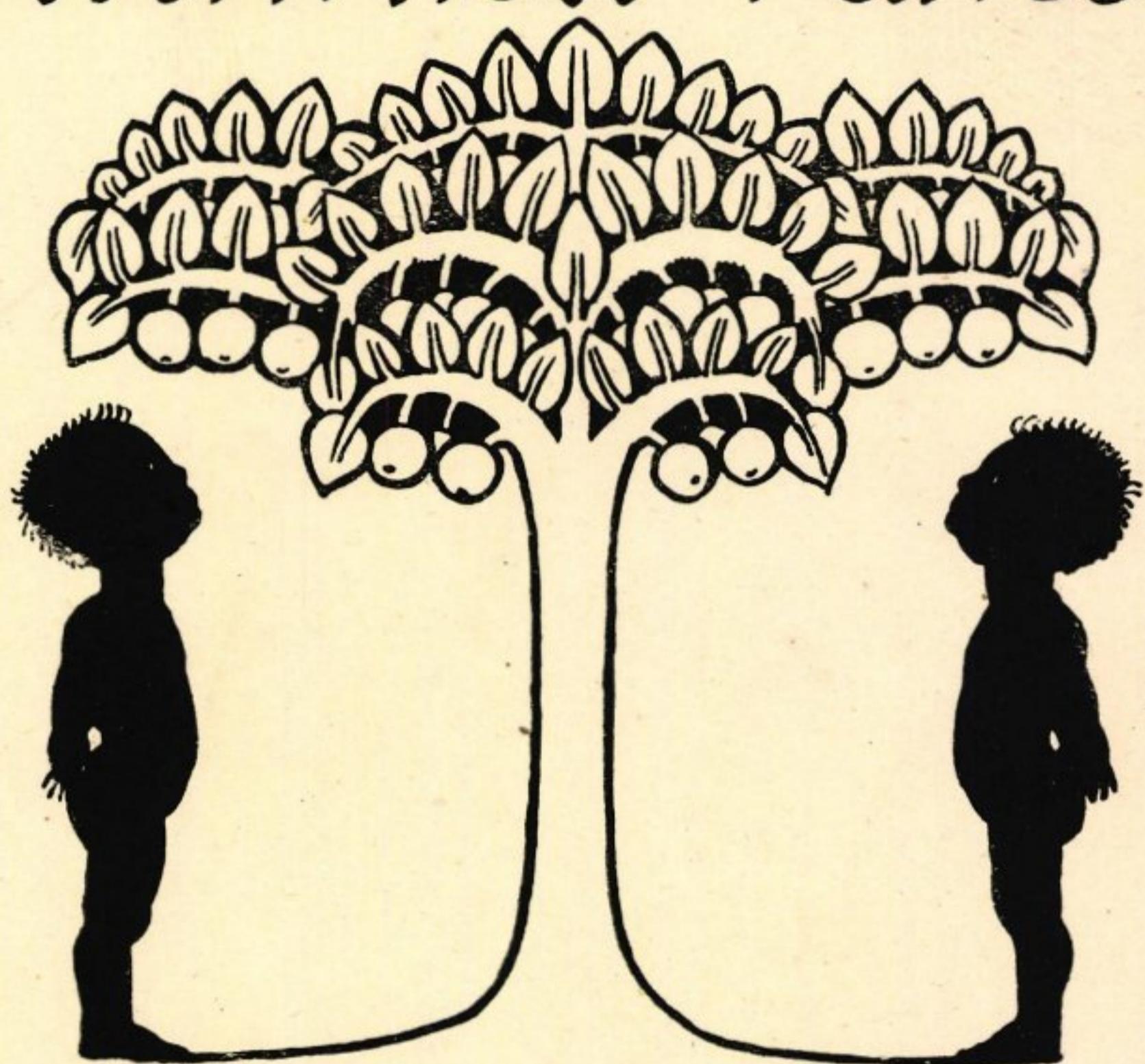


MORE OLD RHYMES WITH NEW TUNES



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OLD RHYMES WITH NEW TUNES
COMPOSED BY SIR RICHARD
RUNCIMAN TERRY, MUS.D., F.R.C.O.
WITH ILLUSTRATIONS by GABRIEL PIPPET. 4to, 3s.6d.net.

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Wake up

Cock-a-doodle-doo

Hush-a-bye baby

Georgie Porgie

Baby baby Bunting

Sing a song of sixpence

Doctor Foster

Ladybird ladybird

Little boy and little girl

little Miss Muffet

Humpty Dumpty

Pat-a-cake, pat-a-cake

A Child's Grace

Little Jack Horner

Dapple Grey

Hey diddle-diddle

LONGMANS, GREEN AND CO.

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784
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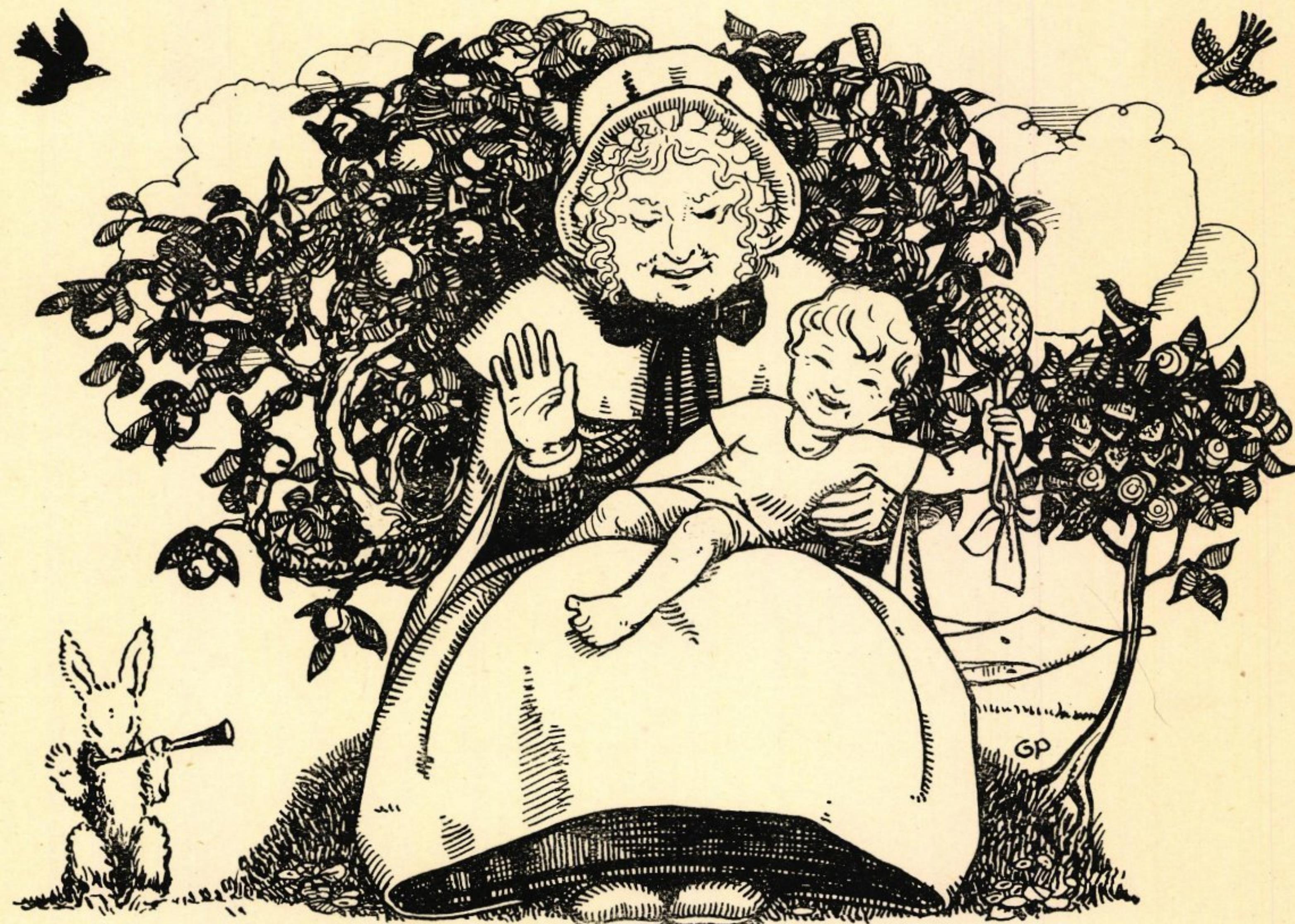
7240

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mary, mary!

MORE OLD RHYMES
WITH NEW TUNES
composed by
RICHARD RUNCIMAN TERRY



ILLUSTRATED BY GABRIEL PIPPET.
LONGMANS, GREEN, AND CO:
39 PATERNOSTER ROW, LONDON,
NEW YORK, TORONTO, BOMBAY,
CALCUTTA AND MADRAS. 1925

Made in Great Britain.

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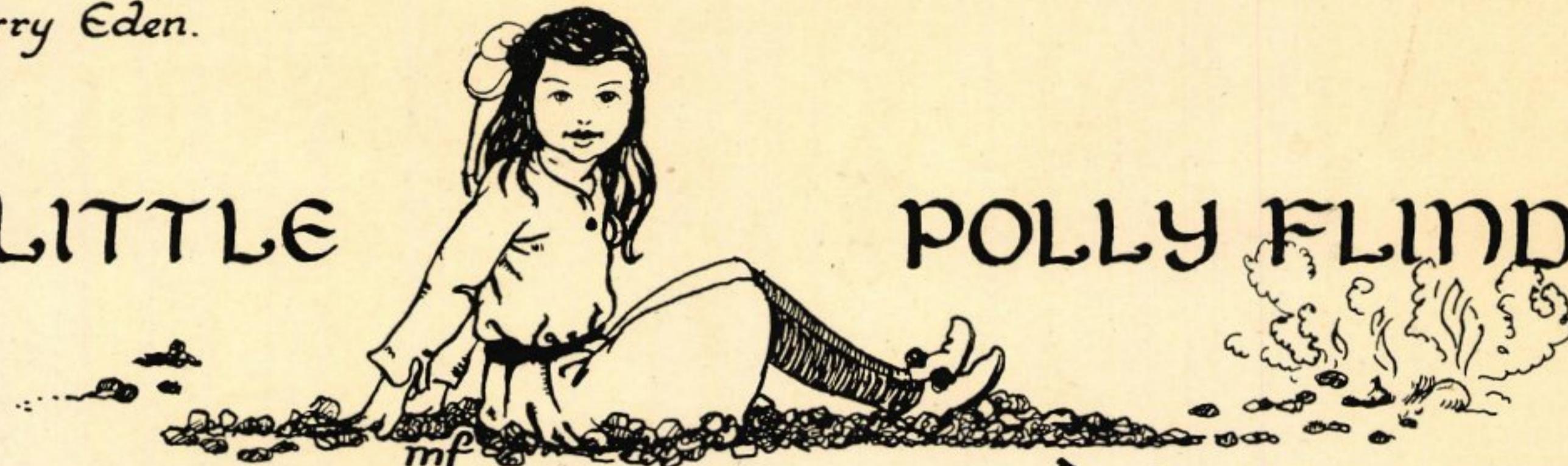
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For Mimi Parry Eden.

✓ LITTLE

POLLY FLINDERS



Little Polly Flin-ders Sat among the cin-ders
warm-ing her pret-ty toes..... Her mo-ther came and
caught her... And smacked her lit-tle daugh-ter. For
Spoil-ing all her nice clean clothes, her nice clean clothes...

mm. = 100 mf

cres Ped Ped Ped Ped Ped Ped

cres Ped Ped

rall molto rall

2



—my son JOHN!—

DIDDLE.
DIDDLE

For Ursula and Monica Haggerston.



my son
JOHN.

Vivace.

2

MM $d=120$ *mf*

Did-dle, did-dle dump-ling, my son John. He went to bed with his
trou-sers on. One stock-ing off, one stock-ing on!

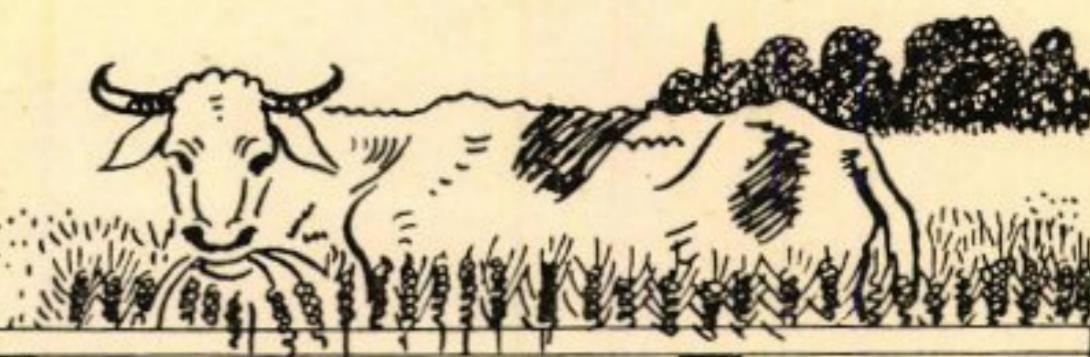
Did-dle, did-dle dump-ling, my son John; my son John.

11

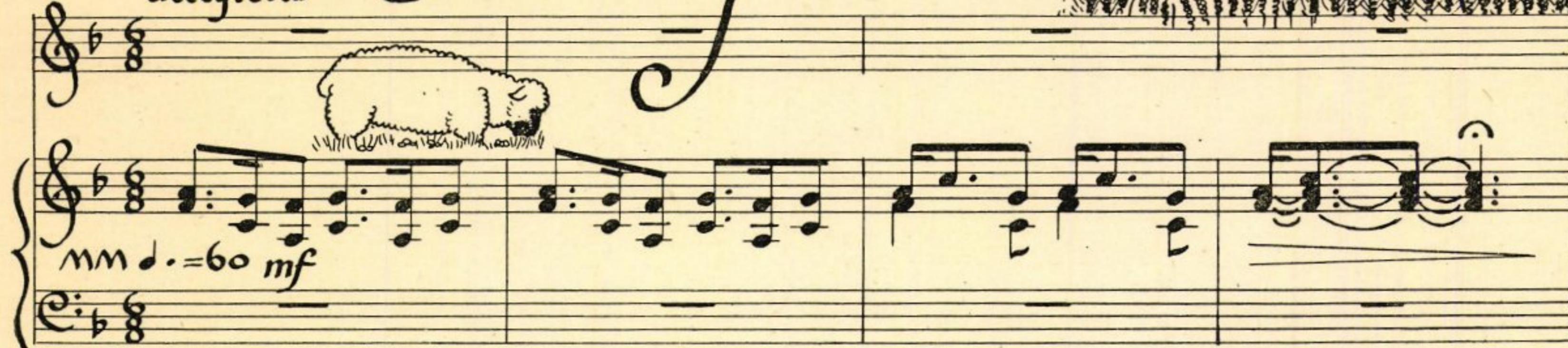
For Ursula and Monica Haggerston.



Allegretto Little Boy Blue.



MM d.=60 mf



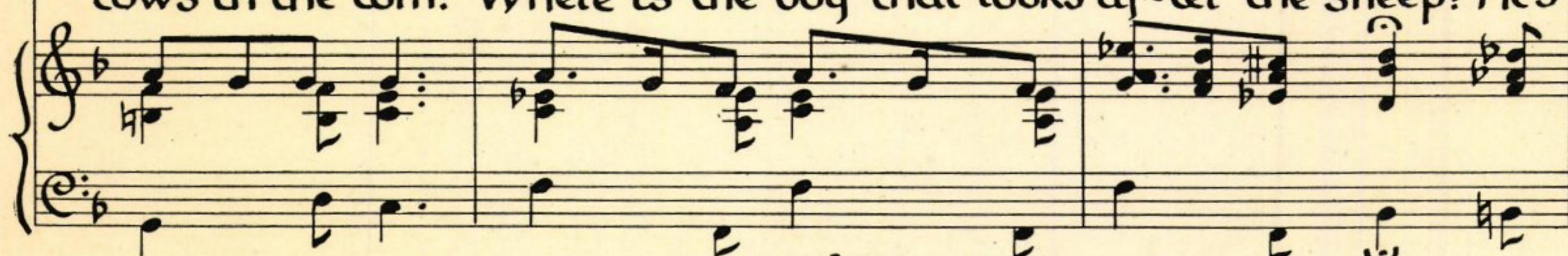
mf

Lit-tle boy blue, come blow me your horn; The sheep's in the mea-dow, the



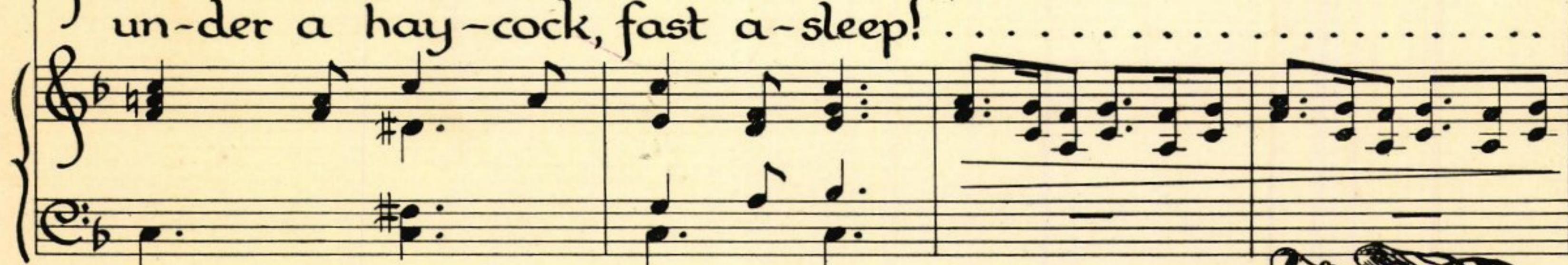
cres.

cow's in the corn. Where is the boy that looks af-ter the sheep? He's



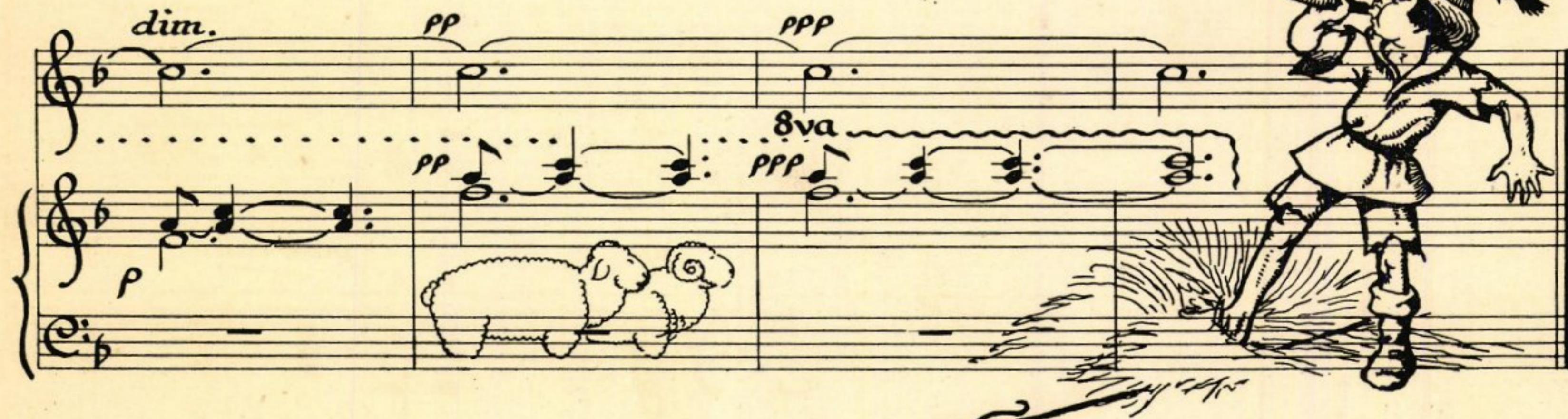
poco rall. *molto ritard.* *al tempo.*

un-der a hay-cock, fast a-sleep!



dim. *pp* *ppp*

8va



For Patricia Snelling.

mf

Wee Willie Winkie runs through the town;

MM d=192 mf.

Up-stairs & down-stairs in his night-gown, Tap-ping at the win-dow,

cres.

cry-ing at the lock, "Are the chil-dren in their beds for

cres.

now it's eight o'-clock?"

f.

pp

poco rall.

The musical score consists of five staves of handwritten musical notation for voice and piano. The key signature is A major (two sharps). The tempo is marked as MM d=192 and mf. The lyrics are integrated into the musical lines. Performance markings include 'cres.' (crescendo) and 'poco rall.' (poco rallentando). The score is written on five staves, with the top two staves for the voice and the bottom three for the piano.





THE BEGGARS ARE COMING TO TOWN.

For Pauline and Juliet Robinson.

Hark! Hark!



2
M.M. = 92

f (Bow wow) (Wow wow)

Hark! Hark! the
dogs do bark.

The beg-gars are com-ing to
town.

Some in rags & some in jags &
some in vel-vet gown.

Some in rags & some in jags &
some in vel-vet gown.

(Bow wow) (Wow wow) (Wow wow) (Wow wow)

Sheet music for 'Hark! Hark!' featuring three staves of musical notation. The first staff is in G major, the second in C major, and the third in C major. The music is set in 2/4 time. The lyrics are integrated into the music, with 'Hark! Hark!' at the top, followed by 'the dogs do bark.', 'The beg-gars are com-ing to town.', 'Some in rags & some in jags & some in vel-vet gown.', and 'Some in rags & some in jags & some in vel-vet gown.' at the bottom. The first and third staves include illustrations of a barking dog and a group of beggars respectively. The second staff includes illustrations of a barking dog and a group of beggars.



AND DOESN'T KNOW WHERE TO FIND THEM.

For Ursula and Monica Haggerston.



LITTLE BO PEEP.

Andante

M.M. d.=60.

Ped.

mf

cres.

find them... But leave them a-lone, And

they'll come home.. Bringing their tails, be-hind them...

f rall *dim.*

f rall *dim.*

3

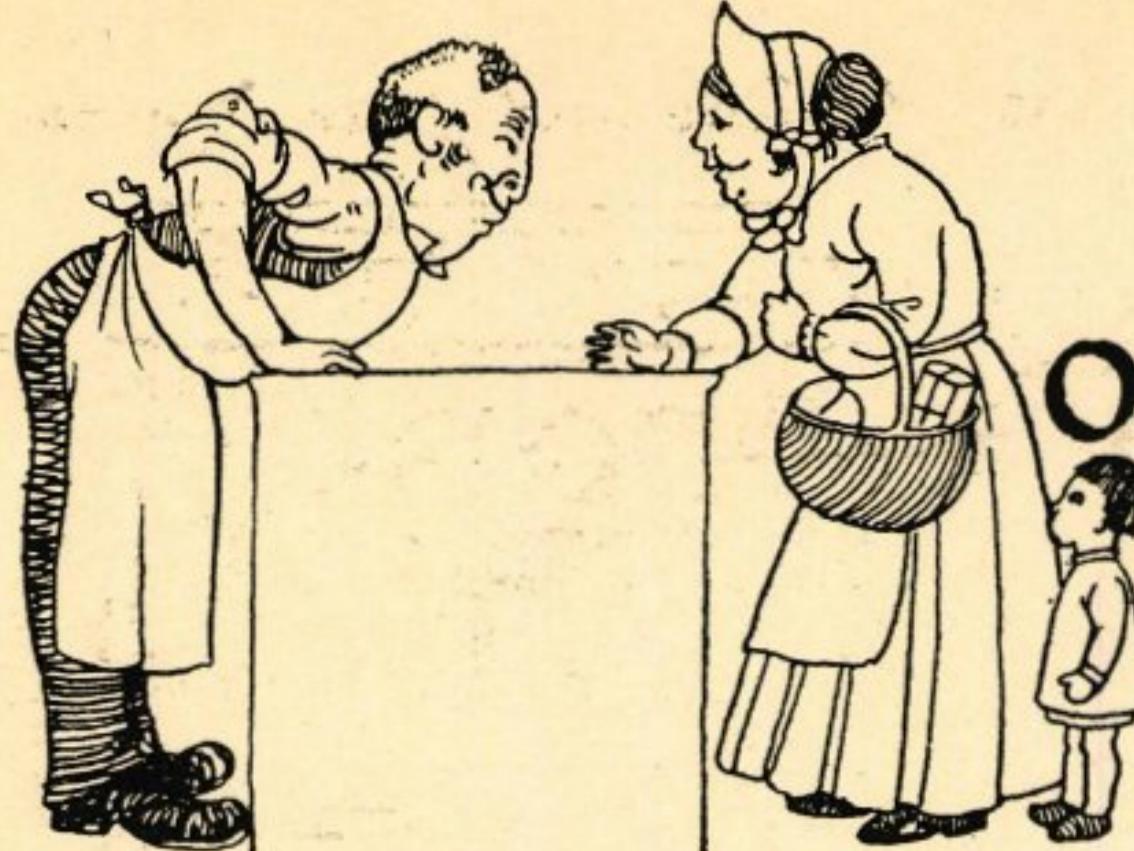
Sheet music for "Little Bo Peep" featuring a girl sitting on a hill, a dog, and a sheep. The music is in 6/8 time, M.M. d.=60. The vocal line includes lyrics: "Little Bo Peep Has lost her sheep, And does-nit know where... to find them... But leave them a-lone, And they'll come home.. Bringing their tails, be-hind them...". The piano accompaniment includes dynamic markings like *mf*, *cres.*, *f rall*, and *dim.*



THAT'S THE WAY THE MONEY GOES!

For Ursula and Monica Haggerston.

HALF A POUND



OF TUPPENNY
RICE.

Rumbustiously

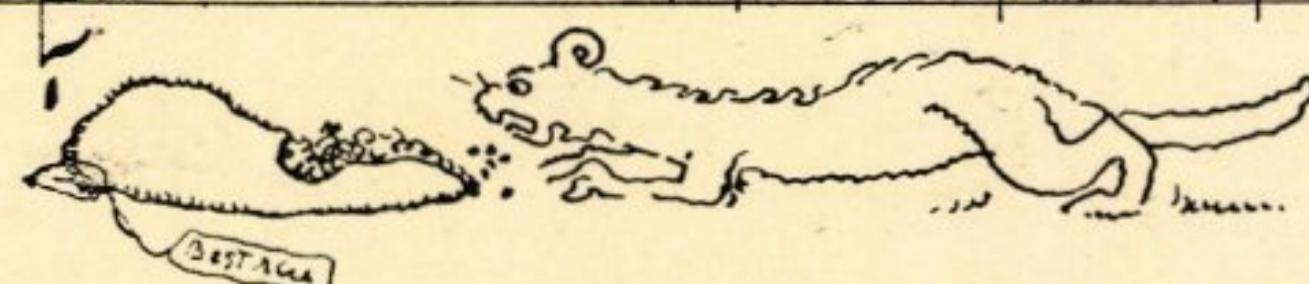
Half a pound of

M.M. d. = 132. *f*

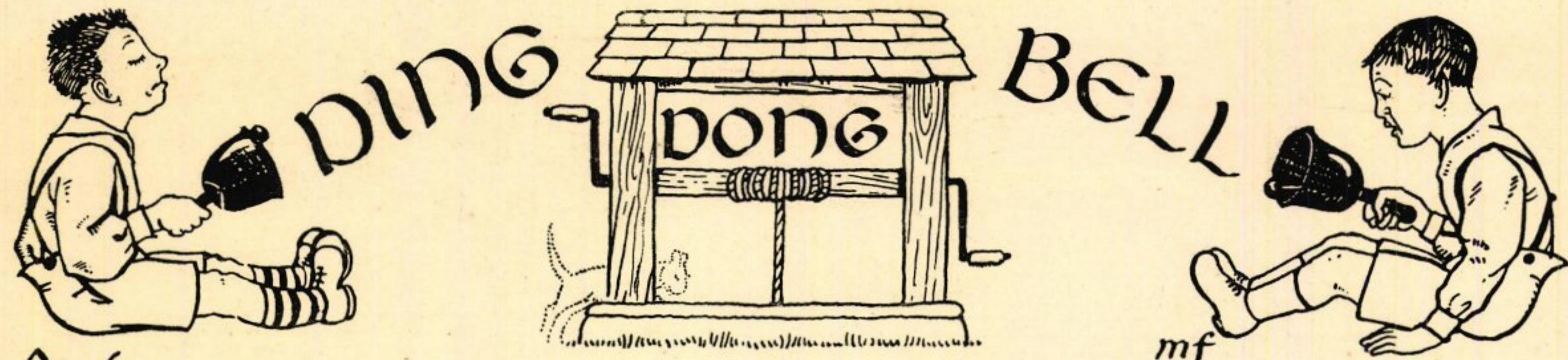
tup-pen-ny rice, Half a pound of trea - cle! That's the way the

mo - ney goes! That's the way the mo - ney goes!

Pop goes the wea - - - - sel!

A small, stylized black and white illustration of a weasel or similar small animal, positioned at the bottom center of the page.

For Pauline and Juliet Robinson.



MM d=116

Ding dong bell,

Pus-sy's in the well! Who put her in? bit-tle Tommy Tunn

Oh what a naughty boy was that To drown the poor wee

pus-sy cat! Ding dong bell, Pus-sy's in the well! Pus-sy's in the well

Adagio (tearfully)

Adagio p

Sheet music for four voices (SATB) in common time, key signature of one flat. The music is divided into four staves, each with a different vocal line. The first staff starts with a forte dynamic. The second staff begins with a piano dynamic. The third staff begins with a piano dynamic. The fourth staff begins with a piano dynamic. The lyrics are integrated into the music, appearing above the notes. The first line 'Ding dong bell,' is in a larger, more prominent font. The subsequent lines of the rhyme are in a smaller font, following the musical structure.

For Ursula and Monica Haggerston.

Delicately

4

I had a lit-tle Nut Tree and noth-ing would it

mf

MM $\text{d} = 72$

C: 2 4

cres. *dim.* *mf*

bear But a sil-ver ap-ple, and a gold-en pear. The

cres. *dim.*

cres. *<>*

King of Spain's daugh-ter came to vi-sit me all for the

dim *ped.* *****

sake of my lit-tle Nut Tree.

dim



OLD MOTHER HUBBARD.

OLD
MOTHER

For Mary Rhodes

HUBBARD.

Slowly and Sadly

mm 1=48 *mf*

Old mo-ther Hub-bard she

went to the cup-board, To get her poor dog-gie a bone.... But

ped

when she got there The cup-board was bare, & so the poor dog-gie, poor

Very quick and lively

dog-gie, poor dog-gie, poor dog-gie, poor dog-gie got none. 

For Joan Hagreen

THE ELDER BUSH



Bow-er tree, bow-er tree, crook-ed rung: Ne-ver

M.M. d=96 *mf*

straight and ne-ver strong. Ever bush and ne-ver tree,

molto rall *dim* *mf* *a tempo*

Since Our Lord was nailed to ye. Bow-er tree, bow-er tree.

molto rall *dim* *mf* *a tempo*

crook-ed rung: Ne-ver straight and ne-ver strong.

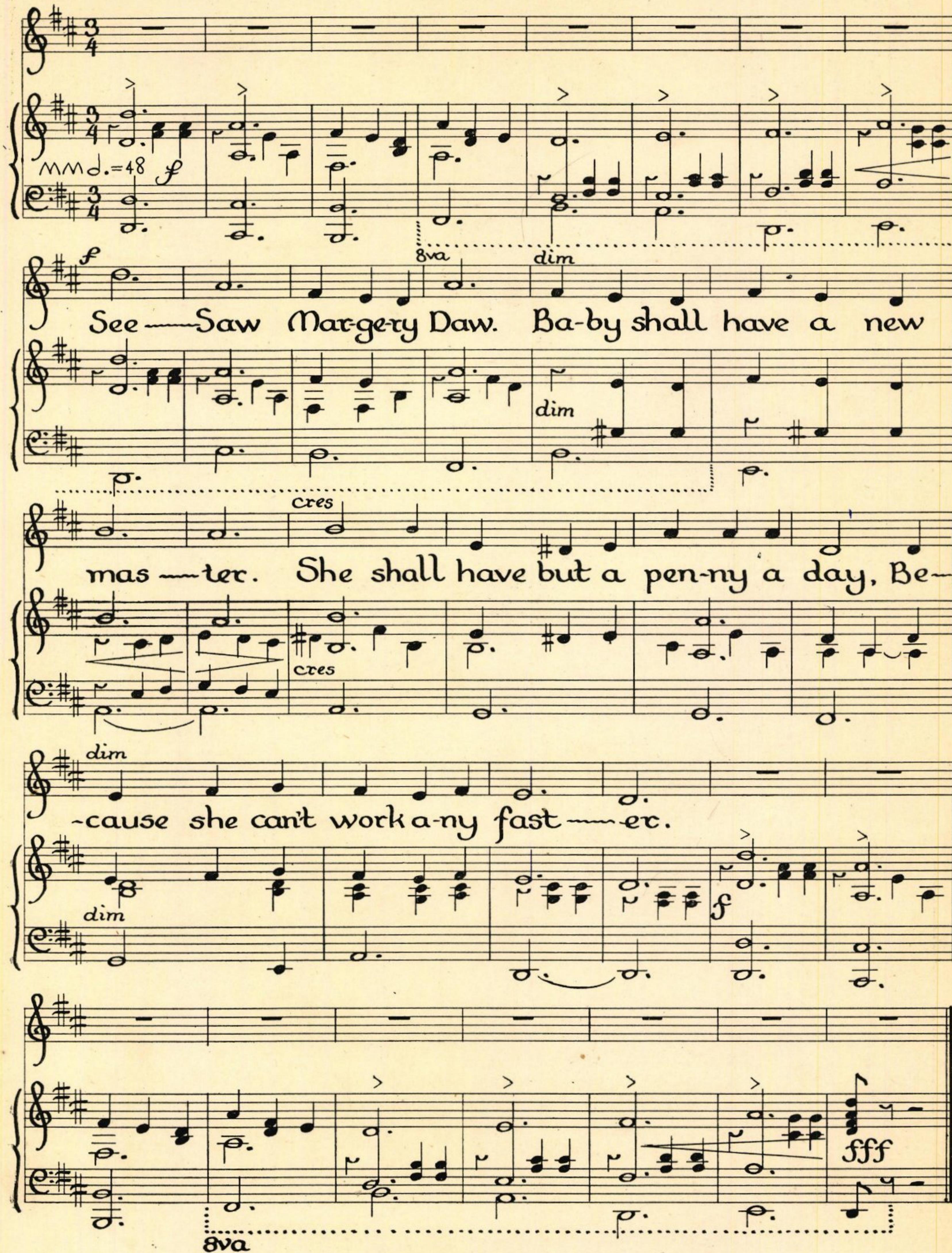
cres *cres*

Sheet music for The Elder Bush, featuring four staves of musical notation for voice and piano. The music is in common time, with a key signature of one sharp. The vocal line includes lyrics in all-caps. The piano accompaniment features chords and bass notes. Various dynamics and performance instructions are included, such as 'molto rall' (molto rallentando), 'dim' (diminuendo), 'mf' (mezzo-forte), 'a tempo' (tempo), and 'cres' (crescendo). The music is divided into four sections by the vocal line.

For Joan Mary Wardale

A black and white illustration of two children playing on a seesaw. One child is sitting on the left end, pushing down on the long wooden board. The other child is sitting on the right end, which is lifted high into the air. A large, dark sphere, possibly a ball, is positioned under the center of the seesaw.

SEE-SAW MARGERY DAW

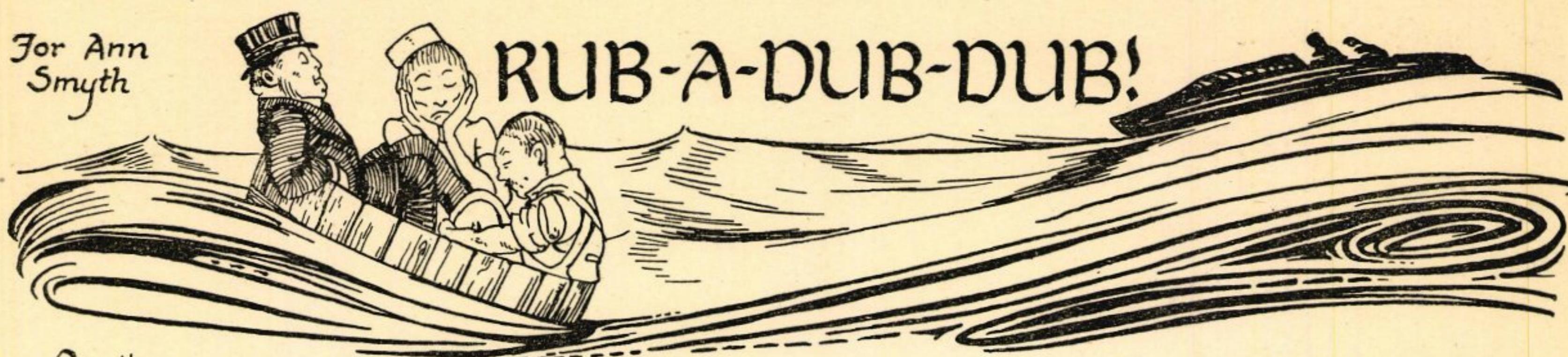




ROGUES ALL THREE!

For Ann
Smyth

RUB-A-DUB-DUB!



8

(Mal de Mer)

(Ship a-hoy)

mm. = 72 *mf*

Rub-a-dub-dub! Three men in a tub. And tell me who they

cres

be..... The butcher, the ba-ker, the candle-stick ma-ker.

cres

Run them down! Run them down! Rogues all three!

sf *sf* *sf* *sf*

Ped. *Ped.* *Ped.* *Ped.*

For Linnet Oldroyd.

MARY!

MARY!

Moderato



Mary, Mary Quite con-tra-ry, How does your gar-den grow? Mary, Mary, Quite con-tra-ry, How does your gar-den grow? Sil-ver bells and cockle shells, and

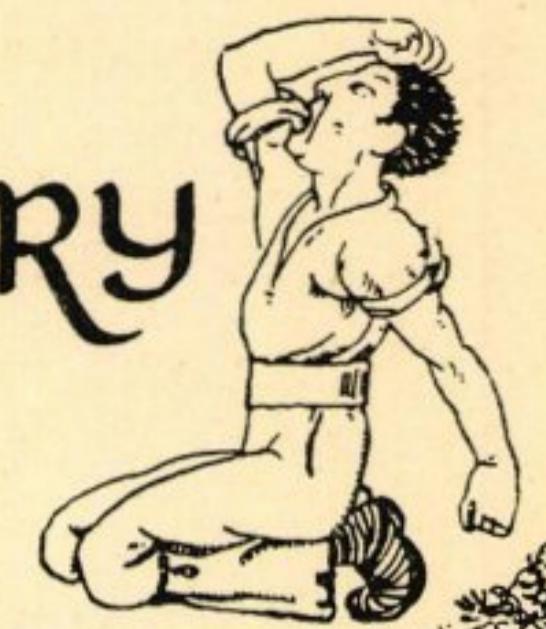
Music score for piano, featuring two staves. The top staff is in G major (G clef) and the bottom staff is in C major (C clef). The tempo is *Moderato* and the key signature is one flat. The first section of the song is in 2/4 time, with a dynamic of *f* followed by *dim*. The second section is in 3/4 time, with a dynamic of *cres*. The third section is in 2/4 time, with a dynamic of *pp*. The fourth section is in 3/4 time, with a dynamic of *mf*. The fifth section is in 2/4 time, with a dynamic of *mf*. The sixth section is in 3/4 time, with a dynamic of *mf*. The piano part includes various chords and rhythmic patterns corresponding to the vocal line.



quite



CONTRARY



pretty maids all in a row! Sil-ver bells & cockle shells &

Sil-ver bells & cockle shells &

dim

b

pretty maids all in a row!

cres

Oh

Oh

A musical score for a single melodic line. The top part shows a staff with a dynamic marking 'f' (fortissimo) and a bass clef, followed by a series of eighth-note pairs. The bottom part shows the lyrics 'Matty Mazy Quite contrary' in a large, decorative font.

How does your garden grow? How does your garden grow?





and WHEN SHE WAS BAD SHE WAS HORRID!

For Teresa Bourchier



THERE WAS A LITTLE GURL

There

MM $\text{d} = 96$ f

was a lit-tle gurl and she had a lit-tle curl, Right in the mid-dle of her

fore-head. And when she was good, she was ve-ry ve-ry good. And

cres

when she was bad she was hor-rid, And when she was bad she was

hor-rid!

Quickly

Sheet music for piano, featuring two staves. The top staff is in treble clef, 2/4 time, and the bottom staff is in bass clef, 2/4 time. The music consists of eight staves of music with lyrics. The first staff starts with a treble clef, 2/4 time, and a dynamic f. The second staff starts with a bass clef, 2/4 time, and a dynamic f. The third staff starts with a treble clef, 2/4 time, and a dynamic mf. The fourth staff starts with a bass clef, 2/4 time, and a dynamic mf. The fifth staff starts with a treble clef, 2/4 time, and a dynamic f. The sixth staff starts with a bass clef, 2/4 time, and a dynamic f. The seventh staff starts with a treble clef, 2/4 time, and a dynamic ff. The eighth staff starts with a bass clef, 2/4 time, and a dynamic ff. The music includes various dynamics such as mf, crescendo (cres), ff, and decrescendo (decres). The lyrics are integrated into the music, with the first line 'There' above the first staff, 'was a lit-tle gurl and she had a lit-tle curl, Right in the mid-dle of her' in the second staff, 'fore-head. And when she was good, she was ve-ry ve-ry good. And' in the fourth staff, 'when she was bad she was hor-rid, And when she was bad she was' in the sixth staff, and 'hor-rid!' in the eighth staff. The word 'Quickly' is written below the bass clef in the eighth staff.



For Ursula Mary Howells.



MAT-
THEW MARK
LUKE AND
John.

Mat-thew, Mark, Luke and John, Bless the bed that

1 lie on. Four posts a-round my bed. Four an-gels

at my head. One to sing and one to pray. And two to

car-ry my soul . . . a-way

Music score with four staves, 2/4 time, M.M. = 72, C:2. The score includes dynamics like *poco cresc.*, *f*, *dim rall*, *pp*, *mf a tempo*, *rall*, *p*, *molto rall*, and *rall*.