

"BLESSED BE THE HAND THAT PREPARES A PLEASURE FOR A CHILD."—DOUGLAS FERROLD.

# The Tragic & Yet Strictly Moral Story OF HOW

## Three Little Pigs Went to Market AND THE OLD ONE STAYED AT HOME

ILLUSTRATED BY



YE PIG & WHISTLE

C. A. DOYLE

G: WATERSTOR: SONS: & STEWART  
LONDON: & EDINBURGH:



# The Tragic and yet strictly Moral Story

OF HOW

## THREE LITTLE PIGS WENT TO MARKET

AND

## THE OLD ONE STAYED AT HOME.

RELATED IN EGGS-HAMETER, ILLUSTRATED WITH CUTS FROM BACON, AND PRINTED IN PIGMENT.

I'LL tell you of such a lark, it  
Happened away in Glentarkit ;  
“Three little pigs went to the market,  
    But the old one stayed at home.”  
But the old one stayed at home ;  
She was not given to roam.  
“Three little pigs went to the market,  
    But the old one stayed at home.”

She wanted to have a pancake,  
A thing an old pig can make,  
And in a frying-pan bake  
    Till it was rich and nice.  
Till it was rich and nice,  
She'd toss it once or twice,  
And in a frying-pan bake  
    Till it was rich and nice.

She sent them to buy some flour,  
Some milk that was not sour,  
And eggs new laid that hour,  
    And sugar to make it sweet.  
And sugar to make it sweet,  
Till it was good to eat ;  
And eggs new laid that hour,  
    And sugar to make it sweet.

They bought the flour from the baker,  
The milk they got from the maker,  
The eggs they took from a Quaker,  
    The sugar I don't know where.  
The sugar I don't know where,  
But it was certainly there ;  
The eggs they took from a Quaker,  
    The sugar I don't know where.

Then homeward as quick returning,  
They quarrelled about their learning,  
And who was most discerning,  
    For they were learned pigs.  
For they were learned pigs,  
Although they wore no wigs ;  
And who was most discerning,  
    For they were learned pigs.

Now, boys, you never should fight,  
Nor in quarrelling take delight ;  
And never, oh, never at night,  
    Roast pork for supper take.

The first threw flour at his brothers,  
The second the milk at the others,  
While the third the three all smothers  
    With a plaster of sugar and eggs.  
With a plaster of sugar and eggs,  
On their bodies and arms and legs ;  
While the third the three then smothers  
    With a plaster of sugar and eggs.

So they all got mixed together,  
Like birds of a single feather,  
Or mud in dirty weather,  
    Stirred well up in a ditch.  
Stirred well up in a ditch,  
Till you couldn't tell who from which ;  
Or mud in dirty weather,  
    Stirred well up in a ditch.

And they looked so much like batter,  
Only richer far and fatter,  
The old pig, mad as a hatter,  
    Put them all in the frying-pan.  
Put them all in the frying-pan,  
Till all into one they ran ;  
The old pig, mad as a hatter,  
    Put them all in the frying-pan.

Then she fried them rich and brown,  
From the heels unto the crown,  
And then she swallowed them down,  
    Till every bit was gone.  
Till every bit was gone,  
And the pan with scraping shone,  
And then she swallowed them down,  
    Till every bit was gone.

Which made her so very ill,  
The Doctor gave her a pill,  
Which was certain sure to kill,  
    So she died upon the spot.  
So she died upon the spot,  
And what she deserved she got ;  
Which was certain sure to kill,  
    So she died upon the spot.

## M O R A L .

Roast pork for supper take,  
Or you'll with nightmare quake ;  
And never, oh, never at night,  
    Roast pork for supper take.

# HOW THREE LITTLE PIGS WENT TO MARKET.

*Molto Ritoorolando, Fht. ♩=96 (in the shade).*

The musical score consists of eight staves of music in 6/8 time, key signature of one sharp (F#), and a tempo of ♩=96. The vocal line is in the soprano clef, and the piano accompaniment is in the bass clef. The lyrics are integrated into the music, appearing below the notes. The first staff begins with a rest followed by a melodic line. The second staff starts with a piano accompaniment. The third staff begins with a piano accompaniment. The fourth staff begins with a piano accompaniment. The fifth staff begins with a piano accompaniment. The sixth staff begins with a piano accompaniment. The seventh staff begins with a piano accompaniment. The eighth staff begins with a piano accompaniment.

I'll tell you about a lark, it Happen'd a-way in Glen-

tar - kit; "Three little pigs went to the mar - ket, But the old one stay'd at home." But the old one stay'd at

home; She was not given to roam. "Three little pigs went to the mar - ket, But the

old one stay'd at home."





## HOW THREE LITTLE PIGS WENT TO MARKET.

3

She wanted to have a pan - cake, A thing an old pig can make, And

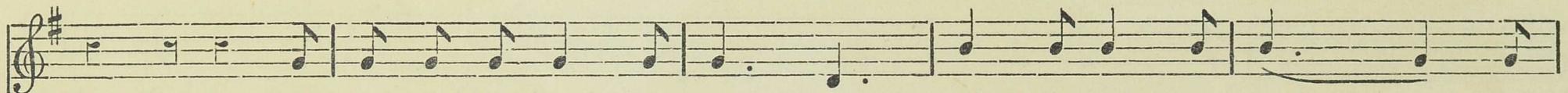
in a fry - ing - pan bake Till it was rich and nice. Till it was rich and

nice, She'd toss it once or twice, And in a fry - ing - pan bake Till

it was rich and nice.

HOW THREE LITTLE PIGS WENT TO MARKET.

4

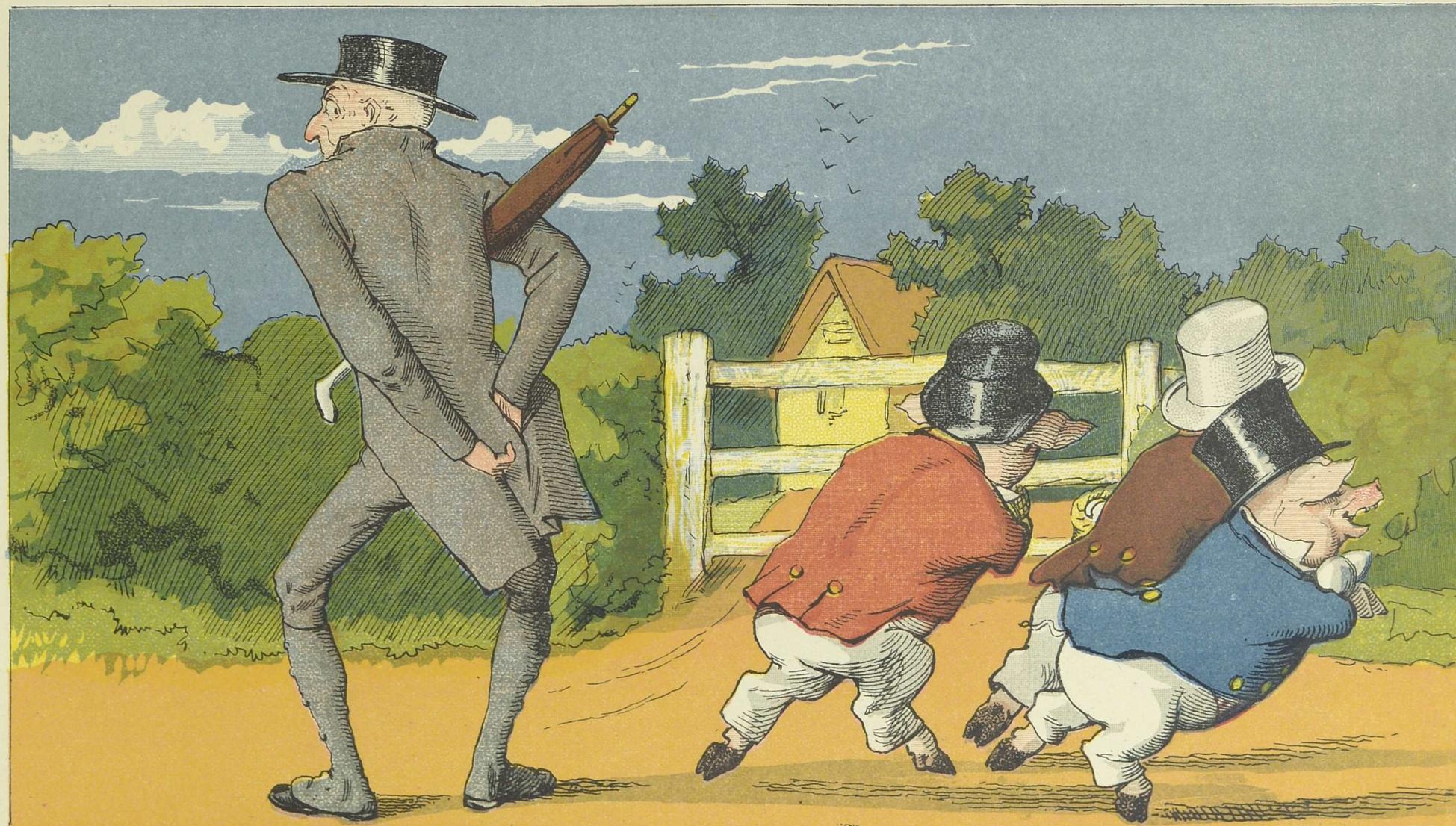


Musical notation for the second line of the song. The melody continues in G major, common time. The lyrics are: "eggs new laid that hour, And sugar to make it sweet. And sugar to make it".

Musical notation for the third line of the song. The melody continues in G major, common time. The lyrics are: "sweet, Till it was good to eat; And eggs new laid that hour, And".

Musical notation for the fourth line of the song. The melody continues in G major, common time. The lyrics are: "sugar to make it sweet.". The music consists of a single melodic line on the treble clef staff.

Musical notation for the fifth line of the song. The melody continues in G major, common time. The lyrics are: "sugar to make it sweet.". The music consists of a single melodic line on the treble clef staff.





## HOW THREE LITTLE PIGS WENT TO MARKET.

5

They bought the flour from the baker, The milk they got from the maker, The  
eggs they took from a Quaker, The sugar I don't know where. The sugar I don't know  
where, But it was certainly there; The eggs they took from a Quaker The  
sugar I don't know where.

## HOW THREE LITTLE PIGS WENT TO MARKET.

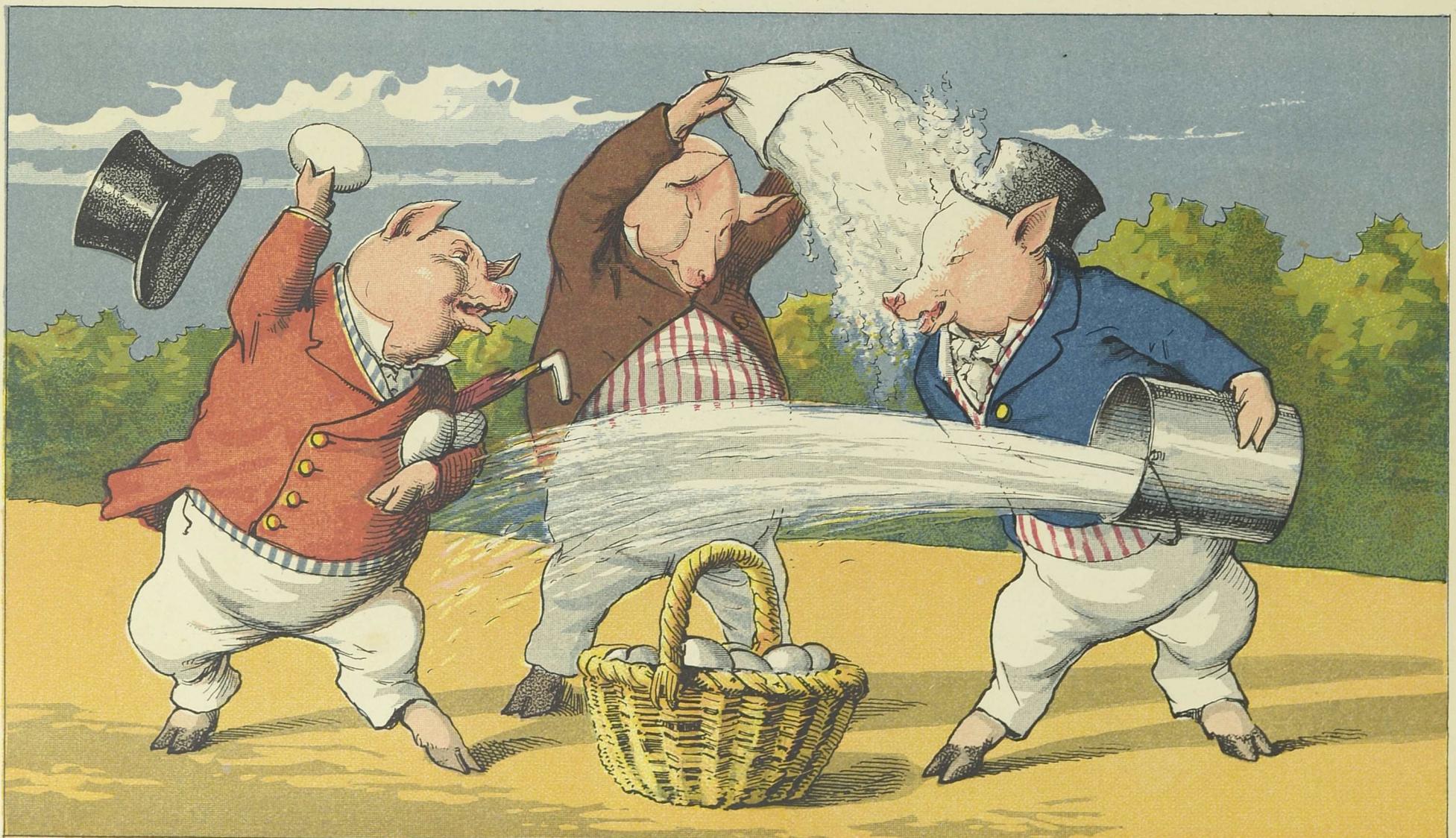
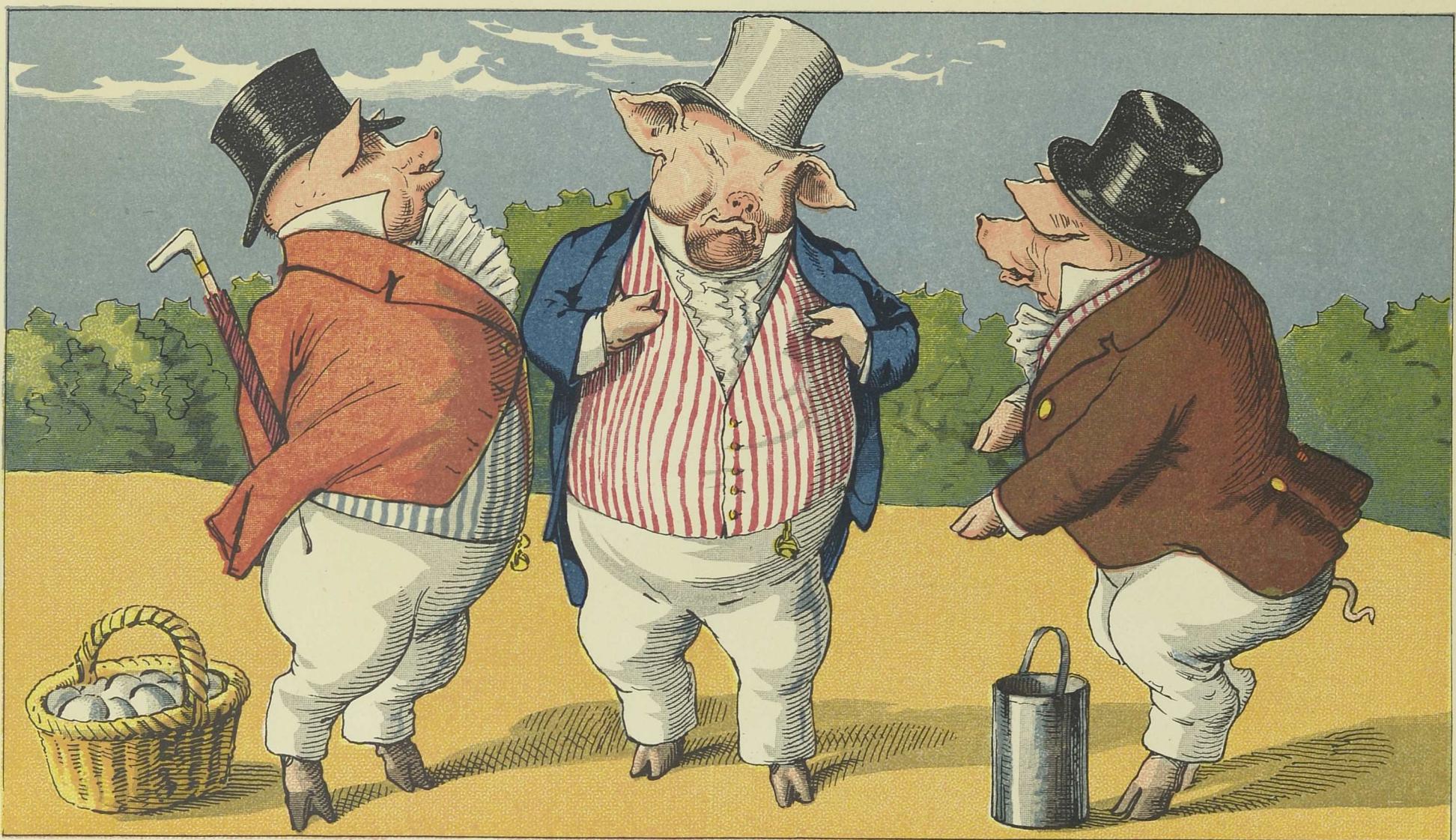
Then home - ward as quick re - turn - ing, They quarrelled about their learn - ing, And

who was most dis - cern - ing, For they were learn - ed pigs. For they were learn - ed

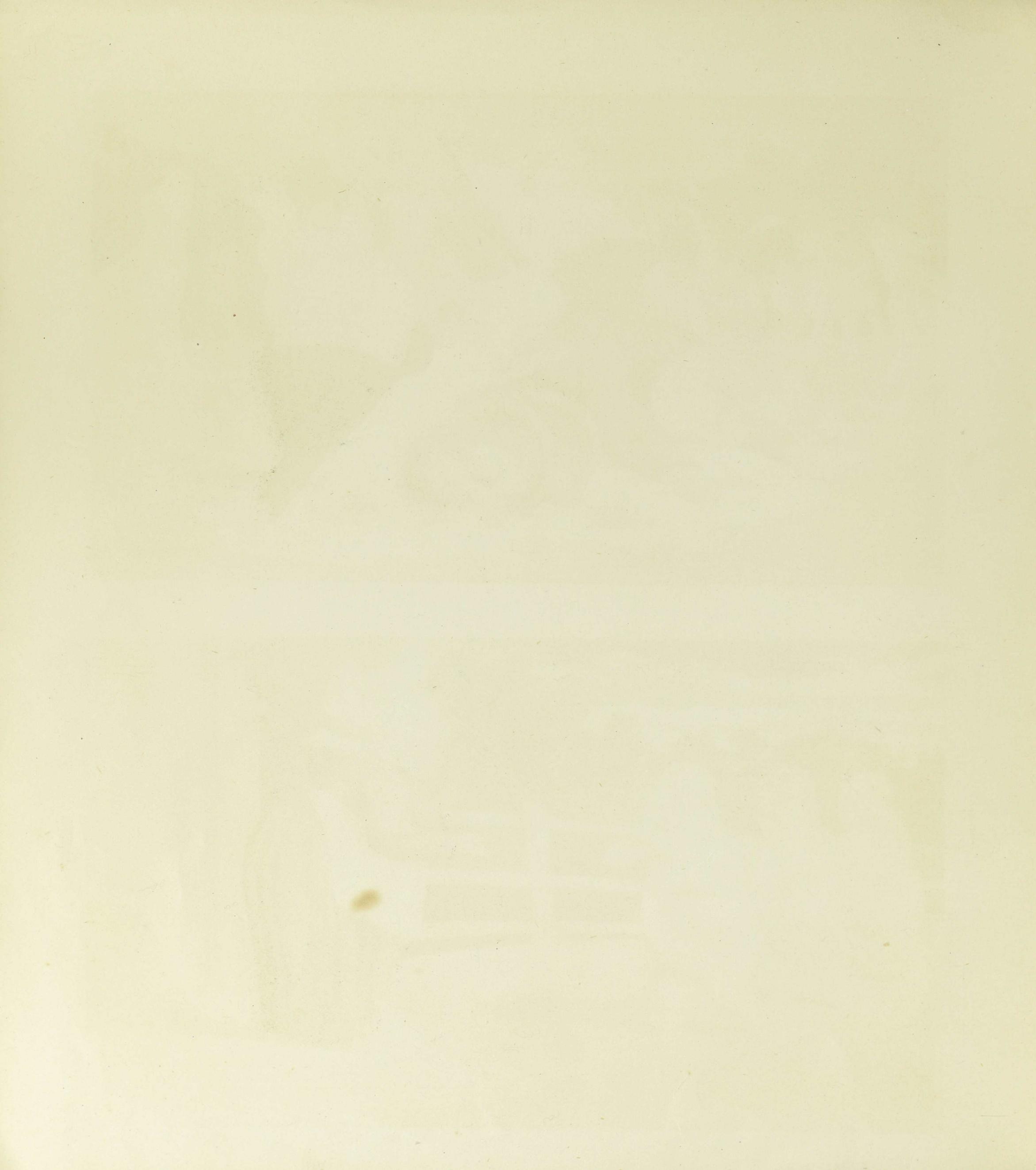
pigs, Although they wore no wigs; And who was most dis - cern - ing, For

they were learned pigs.









## HOW THREE LITTLE PIGS WENT TO MARKET.

7

The first threw flour at his bro - thers, The second the milk at the o - thers, While the

third the three all smo - thers With a plaster of sugar and eggs. With a plaster of sugar and

eggs, On their bodies and arms and legs; While the third the three then smo - thers With a

plaster of sugar and eggs.

## HOW THREE LITTLE PIGS WENT TO MARKET.

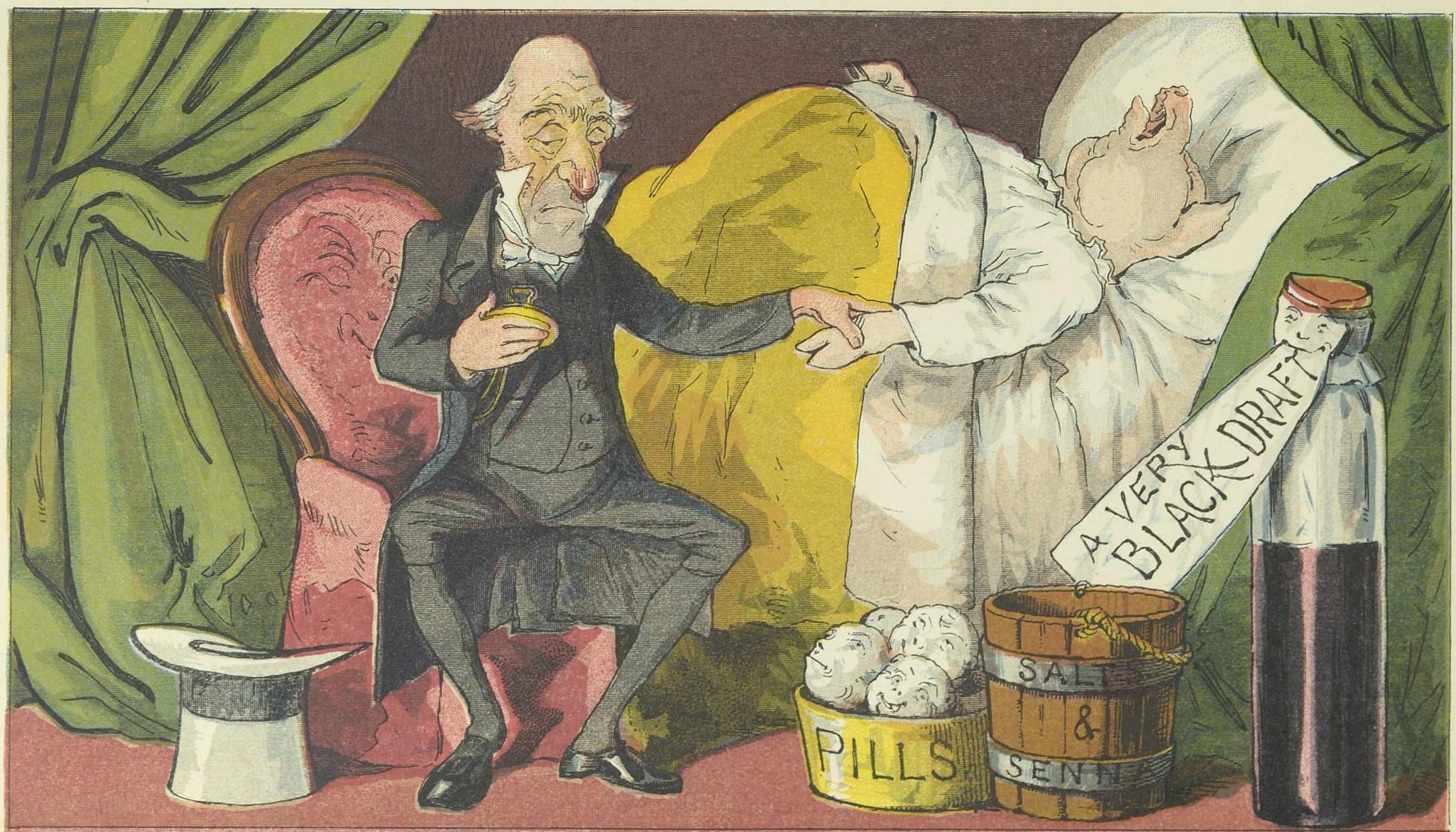
So they all got mixed to - ge - ther, Like birds of a sin - gle fea - - ther, Or

mud in dir - ty wea - ther, Stirred well up in a ditch. Stirred well up in a

ditch, Till you couldnt tell who from which; Or mud in dir - ty wea - - ther, Stirred

well up in a ditch.





## HOW THREE LITTLE PIGS WENT TO MARKET.

9

A musical score for a children's song. The music is in common time and consists of six staves of music with lyrics underneath. The key signature is G major (one sharp). The vocal part starts with a melodic line in the treble clef. The piano accompaniment is provided in the bass clef staff below it. The lyrics describe the pigs' appearance, their capture by the old pig, and their escape.

And they looked so much like bat - ter, Only rich - er far and fat - ter, The  
old pig, mad as a hat - ter, Put them all in the fry - ing - pan. Put them all in the fry - ing  
pan, Till all into one they ran; The old pig, mad as a hat - ter, Put them  
all in the fry - ing - pan.

## HOW THREE LITTLE PIGS WENT TO MARKET.

10

The musical score consists of six staves of music in common time, key signature of one sharp (F#), and three systems of lyrics. The first system starts with a treble clef, followed by bass and alto staves. The second system starts with a treble clef, followed by bass and alto staves. The third system starts with a treble clef, followed by bass and alto staves. The lyrics describe a woman frying pigs and swallowing them.

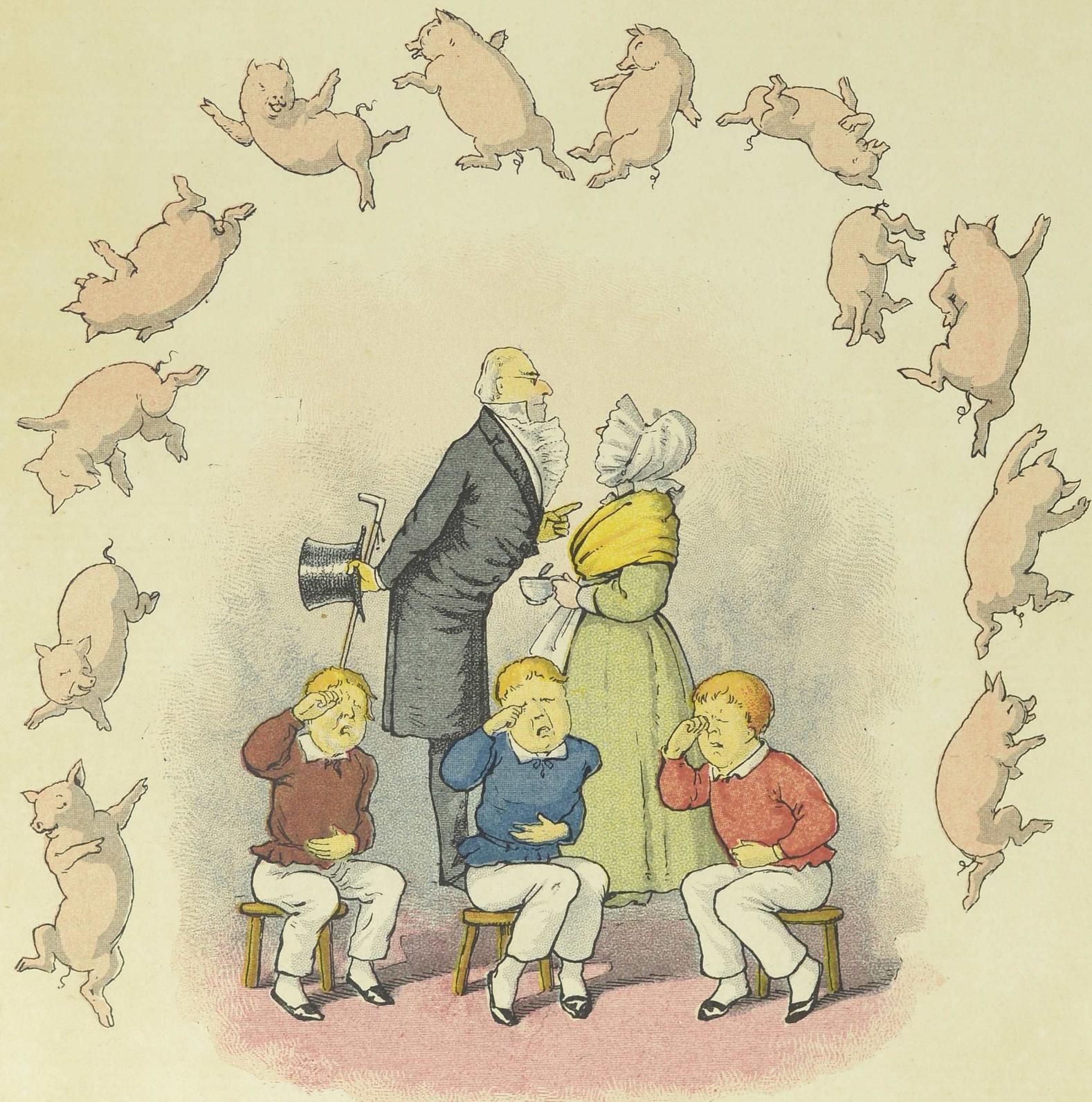
Then she fried them rich and brown, From the heels un - to the crown, And

then she swallowed them down, Till eve - ry bit was gone. Till eve - ry bit was

gone, And the pan with scraping shone, And then she swallowed them down, Till

eve - ry bit was gone.





Which made her so ver - y ill,      The Doc - tor gave her a pill,      Which was

cer - tain sure to kill,      So she died up - on the spot.      So she died up - on the

spot,      And what she deserved she got;      Which was cer - tain sure to kill,      So she

died up - on the spot.

## HOW THREE LITTLE PIGS WENT TO MARKET.

12

MORAL.—Now, boys, you nev - er should fight, Nor in quarrelling take de - light; And

never, oh, never at night, Roast pork for sup - per take. Roast pork for sup - per

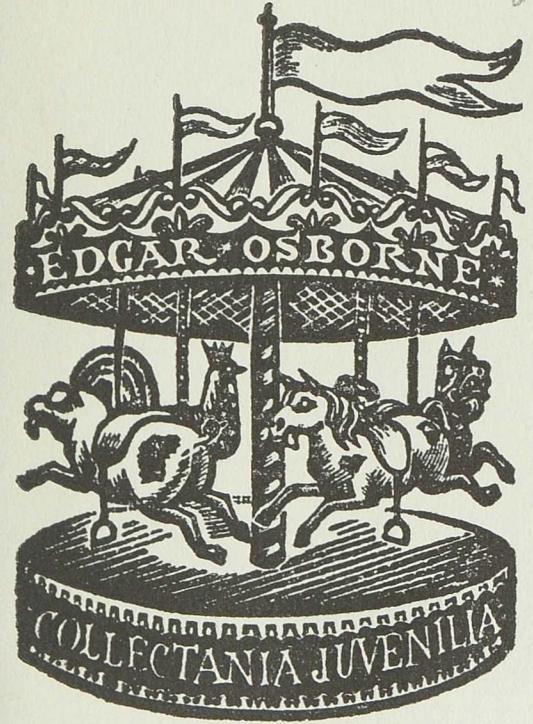
take, Or you'll with nightmare quake; And never, oh, never at night, Roast

pork for sup - per take.

Fine.

(P)

at fol



37131032 429 730

*BY THE SAME AUTHOR.*

---

# THE THREE LITTLE NAUGHTY BOYS

Their Comical History and Sad Fate  
(WORDS AND MUSIC)

WITH AN APPROPRIATE MORAL

AND

*ILLUSTRATED BY C. A. DOYLE.*

---

PRICE ONE SHILLING.