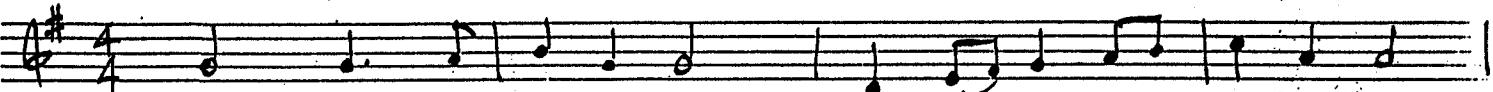
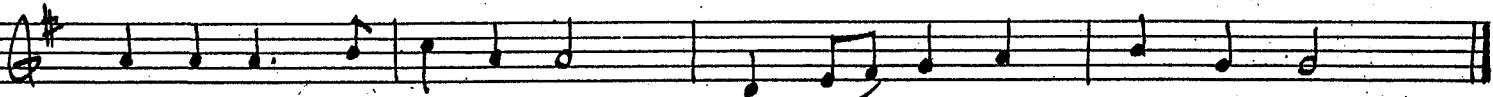


1. TOM, TOM, THE PIPER'S SON



Tom, Tom, the piper's son, Stole a pig and away he run;



Pig was eat, And Tom was beat; Tom went howling down the street.

Tom, the Piper's Son

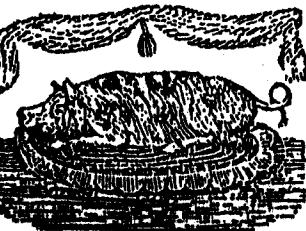


Tom, Tom, the piper's son,
Stole a pig and away he run;
The pig was eat,
And Tom was beat,
And Tom went howling down the
street.

Yes, yes, Tom stole the pig, and here's the man from whom
he stole it.

This man makes pigs of pastry and
fills their middles with currants, and
places two little currants in their heads
for eyes. When he walks in the street
with his basket of pigs for sale, he
cries: 'Who buys? Who buys?' and
he sings:

A long-tailed pig,
Or a short-tailed pig,
Or a pig without any tail;
A sow pig,
Or a boar pig,
Or a pig with a curly tail.
Take hold of the tail
And eat off his head,
And then you'll be sure
The pig-hog is dead.



While the man was selling a curly-tailed pig to a little Miss Tom ran away with a long-tailed pig: but he would not stolen it if he had known what sauce he would have to it.



from The Oxford Nursery Rhyme Book (Iona and Peter Opie) -3-

For he was beat in the street, an
made to beg pardon on his marrow
bones, and promise never to steal
thing again. Thus after the sweet
of stealing he got the sour sauce
correction.

To TOM, TOM, THE PIPER'S SON

Vigorously ($\text{d} = \text{c} 120$)

Handwritten musical score for the first section. The key signature is A major (no sharps or flats). The time signature is common time (4/4). The tempo is Vigorously ($\text{d} = \text{c} 120$). The dynamic is *mf*. The music consists of two staves. The top staff has a melody line with eighth and sixteenth notes. The bottom staff provides harmonic support with sustained notes and chords.

Handwritten musical score for the second section. The key signature changes to E major (one sharp). The time signature remains common time (4/4). The dynamic is *f*. The lyrics "dim-e rull---" are written above the staff. The music continues the melodic line and harmonic progression from the first section.

Andante ($\text{d} = \text{c} 90$)

Handwritten musical score for the third section. The key signature changes to D major (two sharps). The time signature is common time (4/4). The dynamic is *p*. The lyrics "un poco rull---" are written above the staff. The music features a more sustained and lyrical melodic line compared to the previous sections.

2. 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 will come ba-by, cradle and all.

This, the best-known of all lullabies, was first printed in 1765, with a footnote - "This may serve as a Warning to the Proud and Ambitious; who climb so high that they generally fall at last...."!

It seems possible that the words refer to cradles being rocked by wind power. This was a custom in Europe and also among the Red Indians in America. Was this "the first poem written on American soil"; written by a Pilgrim youth who arrived in America on the Mayflower?

The tune is a variant of Lilliburlero.

2.a HUSH-A-BYE BABY

Slow and gentle ($\delta = c. 108$)

The musical score consists of three staves of handwritten notation. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The time signature varies between common time (indicated by a 'C') and 6/8 time. Measure 1 starts in 6/8 with a dynamic 'p'. Measures 2 and 3 start in 9/8. Measure 4 starts in 6/8 with a dynamic 'bop:'. Measure 5 starts in 9/8. Measure 6 starts in 6/8 with a dynamic 'bop:'. Measure 7 starts in 6/8 with a dynamic 'pp'. The notation includes various slurs, grace notes, and dynamic markings like 'mp' and 'pp'.

3. SING A SONG OF SIXPENCE



1. Sing a song of six-pence, a pocketful of rye; Four and twenty black-birds



baked in a pie. When the pie was opened the birds began to sing,



Wasn't that a dainty dish to set before the King?

2. The king was in his counting-house
Counting out his money,

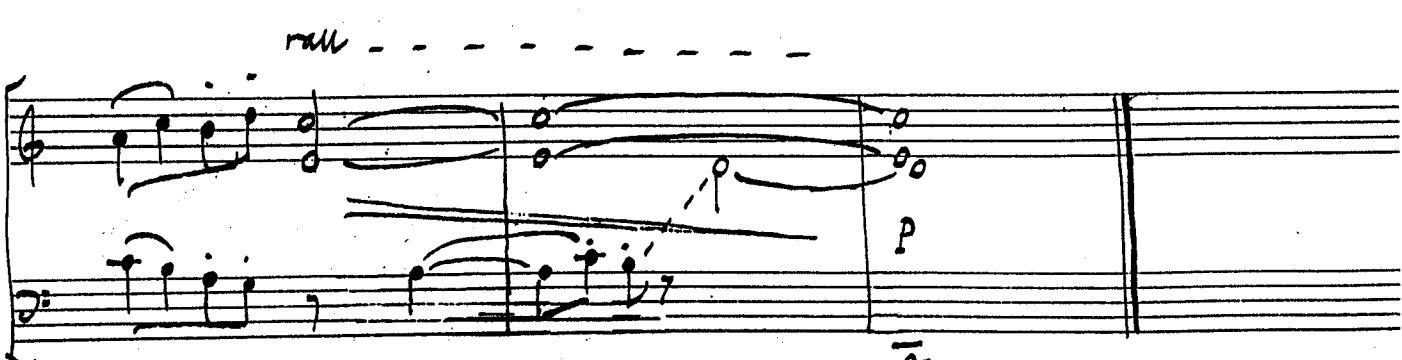
The queen was in the parlour
Eating bread and honey,

The maid was in the garden
Hanging out the clothes,
When down came a black-bird
And pecked off her nose.

In the sixteenth century there were recipes for putting many surprising things — including live birds — into pies. And people had counting-houses, and grain was measured in pocket-sacks. Nevertheless the words of the song have intrigued many people over the centuries to find explanations involving the hours of the day (24 blackbirds), the sun and the moon, and historical figures such as King Henry ^{VIII}. The tune is an old Scottish dance, Calder Fair.

3a SING A SONG OF SIXPENCE (I)

Precisely ($\delta = c 100$)



36 SING A SONG OF SIXPENCE (II). *

Relaxed. (♩ = c 108)

Relaxed. (♩ = c 108)

6
8 p

mf cresc f dimin

rall. P at tempo (rally) p

to repeat —————— to end ——————

together

* Note: These two versions can be run into a single piece.

4. ORANGES AND LEMONS

4. ORANGES AND LEMONS

1 "O-ranges and lemons" say the bells of St. Clements. "You owe me five farthings" say the bells of St. Martins. "When will you pay me?" say the know - says the great bell at Bow.

2 "Pray when will that be?" say the bells at Stepney. "I'm sure I do bells of Old Bailey. "When I grow rich," say the bells at Shoreditch. bells of St. Mary's rets. "Bridget and tiles", say the bells of St. Giles.

3. Here comes a candle to light you to bed, And here comes a chopper to chop off your head.

This is the most famous of a number of songs in which the peals of church bells are turned into rhyming phrases. Associated with the song is a children's singing game, where two players form an arch to "capture" the children passing through with the chopping refrain at the end of the song. Each captured child then chooses to be an "orange" or a "lemon", and when all are decided a tug-of-war follows.

The arrangements here are for the song, rather than the game.