

Rhyme Rhyme

NURSERY SONGS FROM THE APPALACHIAN MOUNTAINS -SECOND SERIES-

ARRANGED
WITH PIANOFORTE
ACCOMPANIMENT

BY

CECIL J. SHARP

ILLUSTRATED
IN SILHOUETTE

BY

ESTHER B. MACKINNON

MUSIC - UNIVERSITY OF TORONTO
3 1761 04868 0490

M
1629
S53N7
ser. 2



LONDON. NOVELLO AND COMPANY LTD. 160 WARDOUR ST. W. I.



Digitized by the Internet Archive
in 2022 with funding from
University of Toronto

<https://archive.org/details/nurserysongsfrom00shar>

NURSERY SONGS
FROM THE 
APPALACHIAN
MOUNTAINS 

 SECOND SERIES 

ARRANGED WITH
PIANOFORTE
ACCOMPANIMENT

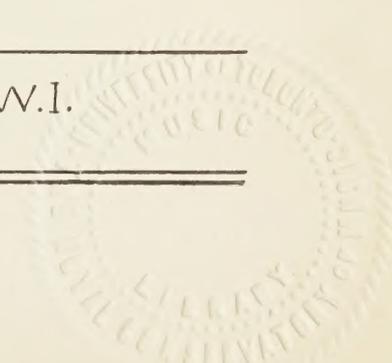
♫ ♫ ♫ ♫ BY CECIL J. SHARP

ILLUSTRATED
IN SILHOUETTE

✂ ✂ ✂ BY ESTHER B. MACKINNON

NOVELLO AND COMPANY LTD .160 WARDOUR ST W.I.

FACULTY OF MUSIC
10, 084
UNIVERSITY OF TORONTO
2-8-62



M
1629
S53 N7
ser. 2



848665





CONTENTS



Nottamun Town.

Roving Sailor.

I wonder where Maria's gone.

Phoebe and her Petticoat.

Reap, Boys, Reap.

Ground Hog.

The Deaf Woman's Courtship.

Soldier Boy.

The Poor Couple.

Carrion Crow.

The Crow-Fish Man.

Early Sunday Morning.

Kitty alone and I.

Billy Boy.

The Old Black Duck.

The Derby Ram.

Up she Rises.



NURSERY SONGS
SECOND SERIES



NOTTAMUN TOWN



Moderato

Collected and arranged by Cecil J. Sharp

In Not-ta-mun Town not a soul would look up, Not a soul would look

The first system of musical notation. It features a vocal line on a treble clef staff with a key signature of one sharp (F#) and a 9/8 time signature. The lyrics are "In Not-ta-mun Town not a soul would look up, Not a soul would look". Below the vocal line is a piano accompaniment consisting of a right-hand treble clef staff and a left-hand bass clef staff.

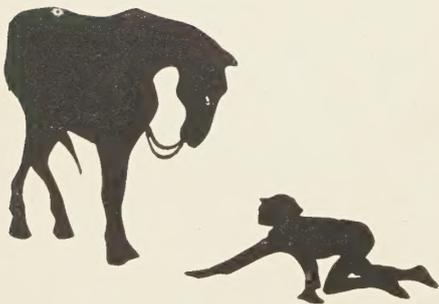
up, not a soul would look down, Not a soul would look up, not a soul would look

The second system of musical notation. It continues the vocal line and piano accompaniment from the first system. The lyrics are "up, not a soul would look down, Not a soul would look up, not a soul would look".

down To tell me the way to Not-ta-mun Town.

The third system of musical notation. It concludes the vocal line and piano accompaniment. The lyrics are "down To tell me the way to Not-ta-mun Town.". The system ends with a double bar line.

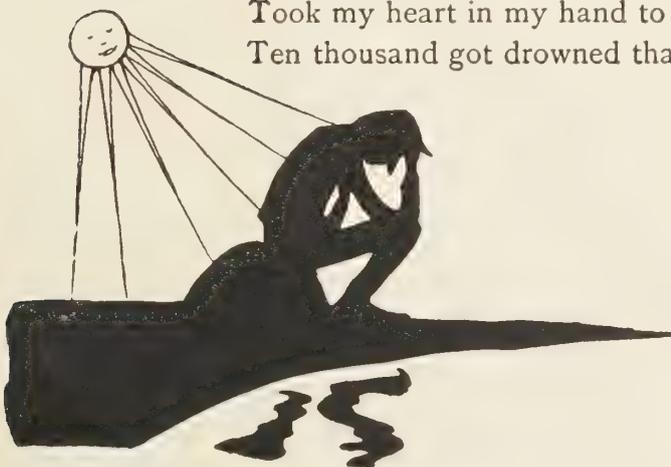
Copyright, 1923, by Novello & Company, Limited





NOTTAMUN TOWN

- 1 In Nottamun Town not a soul would look up,
Not a soul would look up, not a soul would look down,
Not a soul would look up, not a soul would look down.
To tell me the way to Nottamun Town.
- 2 I rode a big horse that was called a grey mare,
Grey mane and tail, grey stripes down his back,
Grey mane and tail, grey stripes down his back,
There weren't a hair on him but what was called black.
- 3 She stood so still, she threw me to the dirt,
She tore my hide and bruised my shirt;
From stirrup to stirrup I mounted again
And on my ten toes I rode over the plain.
- 4 Met the King and the Queen and a company of men
A-walking behind and a-riding before.
A stark naked drummer came walking along
With his hands in his bosom a-beating his drum.
- 5 Sat down on a hot and cold frozen stone,
Ten thousand stood round me yet I was alone.
Took my heart in my hand to keep my head warm.
Ten thousand got drowned that never were born.





Roving Sailor



Allegretto

Collected and arranged by Cecil J. Sharp

Come, my lit - - tle ro-ving sai - lor, Come, my lit - - tle ro-ving

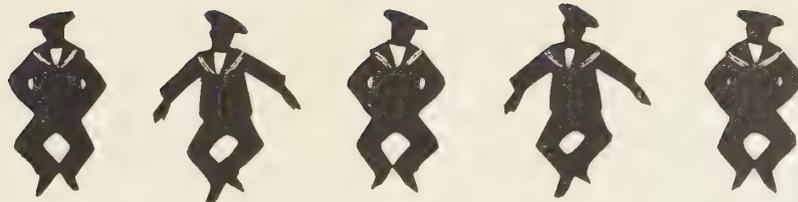
bee, ——— Come, my lit - - tle ro - ving sai - lor, Come, sai - lor

boy, wont you mar-ry me? Ma-dam, hour.

3 times Dal Segno 4th time

Copyright, 1923, by Novello & Company, Limited





ROVING SAILOR

1 Come, my little roving sailor,
Come, my little roving bee,
Come, my little roving sailor,
Come, sailor boy, won't you marry me?

2 Madam, I have gold and silver,
Madam, I have house and land,
Madam, I have a world of treasure,
All shall be at your command.

3 What care I for your gold and silver?
What care I for your house and land?
What care I for a world of treasure?
All I want is a handsome man.

4 Madam, do not stand on beauty,
Beauty is a fading flower;
The reddest rose in yonder garden
Will fade away in half an hour.



I WONDER WHERE MARIA'S GONE



Allegro moderato

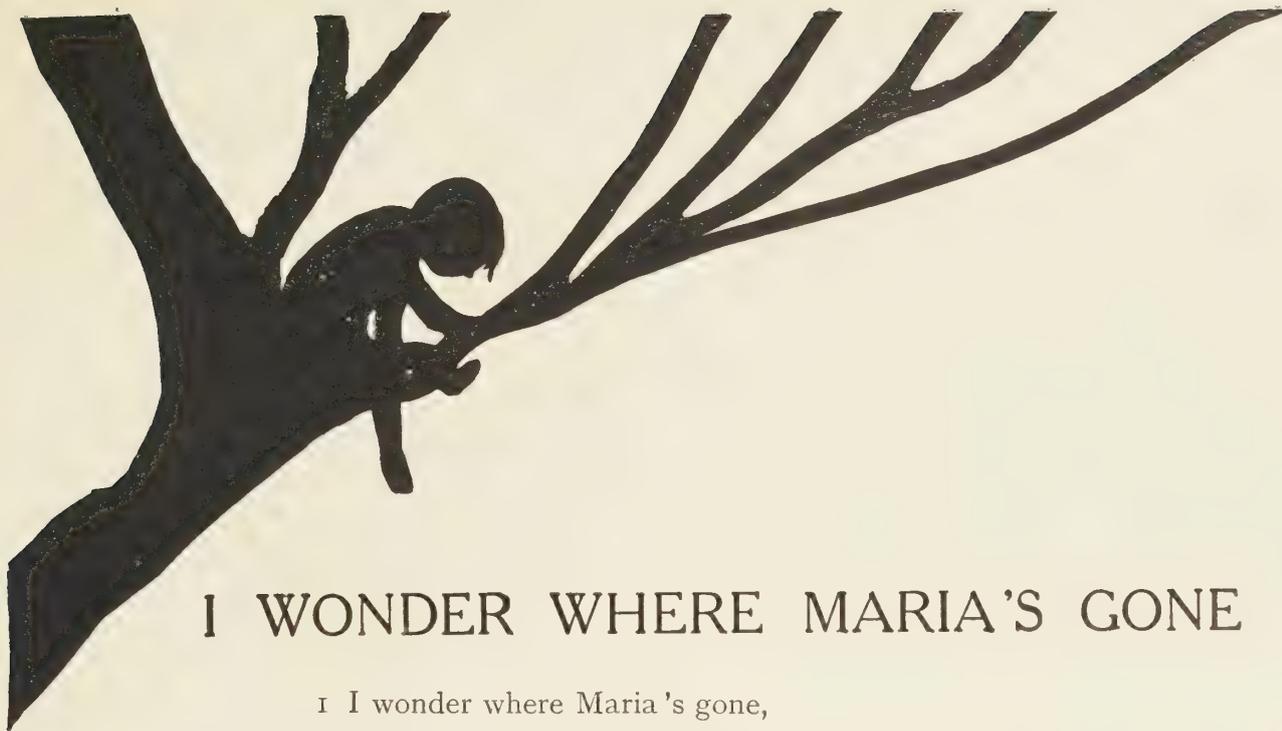
Collected and arranged by Cecil J. Sharp

Musical notation for the first system of the song. It consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time, key of D major, and contains the lyrics: "I won - der where Ma - ri - a's gone, I won - der where Ma -". The piano accompaniment is in 4/4 time and features a simple harmonic accompaniment.

Musical notation for the second system of the song. It consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time, key of D major, and contains the lyrics: "- ri - a's gone, I won - der where Ma - ri - a's gone, So ear - ly in the morn - ing." The piano accompaniment is in 4/4 time and features a simple harmonic accompaniment.

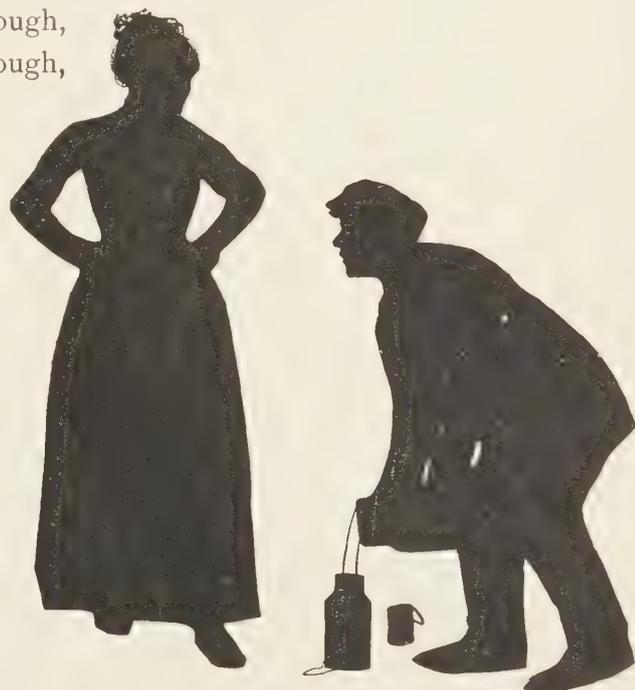
Copyright, 1923, by Novello & Company, Limited



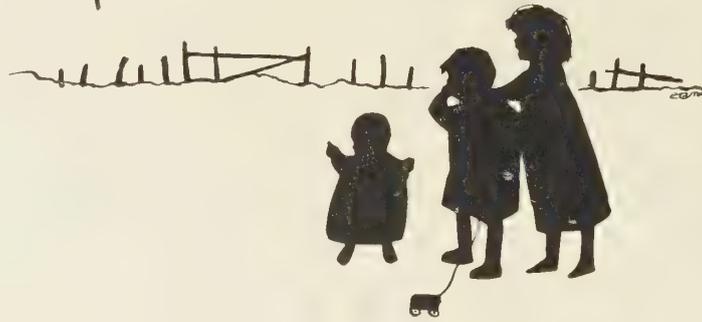


I WONDER WHERE MARIA'S GONE

- 1 I wonder where Maria's gone,
I wonder where Maria's gone,
I wonder where Maria's gone,
So early in the morning.
- 2 She has gone and I can't go,
She has gone and I can't go,
She has gone and I can't go,
So early in the morning.
- 3 Yonder she comes and How do you do,
Yonder she comes and How do you do,
Yonder she comes and How do you do,
So early in the morning.
- 4 Give her a kiss and march on through,
Give her a kiss and march on through,
Give her a kiss and march on through,
So early in the morning.



PHOEBE IN HER PETTICOAT



Andantino

Collected and arranged by Cecil J. Sharp

Phoe - be in her pet - ti - coat, Phoe - be in her gown.

The first system of musical notation. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'Andantino'. The lyrics are 'Phoe - be in her pet - ti - coat, Phoe - be in her gown.'

Phoe - be in her pet - ti - coat, Go - ing down to town.

The second system of musical notation. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are 'Phoe - be in her pet - ti - coat, Go - ing down to town.'

Copyright, 1923, by Novello & Company, Limited



Reap, boys, Reap



Moderato

Collected and arranged by Cecil J. Sharp

It rains and it hails and it's cold stor-my wea-ther,

Musical notation for the first system, including vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is Moderato.

In comes the land-lord a-drink-ing of his ci-der. Reap, boys, reap and

Musical notation for the second system, including vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

I'll be the bind-er. Lost my true love and where shall I find her?

Musical notation for the third system, including vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

Copyright, 1923, by Novello & Company, Limited



GROUND HOG



Moderato

Collected and arranged by Cecil J. Sharp

Shoul-der up your gun and call your dog, Shoul-der up your gun and

The first system of musical notation. It features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 4/4. The tempo is marked 'Moderato'. The lyrics 'Shoul-der up your gun and call your dog, Shoul-der up your gun and' are written below the vocal line.

call your dog, A - way to the woods to catch a ground-hog. Ground-hog.

The second system of musical notation, continuing from the first. It includes the same vocal and piano parts. The lyrics 'call your dog, A - way to the woods to catch a ground-hog. Ground-hog.' are written below the vocal line.

Copyright, 1923, by Novello & Company, Limited



GROUND HOG

- 1 Shoulder up your gun and call your dog,
Shoulder up your gun and call your dog,
Away to the woods to catch a ground hog.
Ground hog.
- 2 Two in the cleft and one in the log,
Two in the cleft and one in the log,
Saw his nose and I knew it was a hog.
Ground hog.
- 3 Yonder comes Faith with a very long pole,
Yonder comes Faith with a very long pole
To run those ground hogs into their hole.
Ground hog.
- 4 Children all around, they screamed and cried,
Children all around, they screamed and cried.
They love a ground hog, stewed or fried.
Ground hog.
- 5 I took him to the house and I whetted up my knife,
I took him to the house and I whetted up my knife.
He's good meat, I says to my wife.
Ground hog.



THE DEAF WOMAN'S COURTSHIP



Allegretto

Collected and arranged by Cecil J. Sharp

Old wo-man, old wo-man, are you fond of smo-king? Old wo-man, old wo-man

A little faster

are you fond of smo-king? Speak a lit-tle loud-er, sir, I'm ra-ther hard of

hear-ing. Speak a lit-tle loud-er, sir, I'm ra-ther hard of hear-ing.

Copyright, 1923, by Novello & Company, Limited





THE DEAF WOMAN'S COURTSHIP

- 1 Old woman, old woman, are you fond of smoking?
Old woman, old woman, are you fond of smoking?
Speak a little louder, sir, I'm rather hard of hearing.
Speak a little louder, sir, I'm rather hard of hearing.
- 2 Old woman, old woman, are you fond of carding?
Old woman, old woman, are you fond of carding?
Speak a little louder, sir, I'm rather hard of hearing.
Speak a little louder, sir, I'm rather hard of hearing.
- 3 Old woman, old woman, will you let me court you?
Old woman, old woman, will you let me court you?
Speak a little louder, sir, I just begin to hear you.
Speak a little louder, sir, I just begin to hear you.
- 4 Old woman, old woman, don't you want to marry me?
Old woman, old woman, don't you want to marry me?
Lord have mercy on my soul, I think that now I hear you.
Lord have mercy on my soul, I think that now I hear you.



SOLDIER BOY



Allegretto

Collected and arranged by Cecil J. Sharp

We go walk-ing on the green grass, Thus, thus, thus. Come, all you pret - ty

fair maids, Come walk a - long with us. So pret - ty and so fair As you

take your-selves to be, I'll choose you for a part - ner, Come, walk a-long with me.

Copyright, 1923, by Novello & Company, Limited





SOLDIER BOY

1 We go walking on the green grass,
Thus, thus, thus.
Come, all you pretty fair maids,
Come walk along with us.
So pretty and so fair
As you take yourselves to be,
I'll choose you for a partner,
Come walk along with me.

2 I would not marry a blacksmith;
He smuts his nose and chin.
I'd rather marry a soldier boy
That marches through the wind.
Soldier boy, O soldier boy,
Soldier boy for me.
If ever I get married,
A soldier's wife I'll be.

3 I would not marry a doctor;
He's always killing the sick.
I'd rather marry a soldier boy
That marches double quick.
Soldier boy, O soldier boy,
Soldier boy for me.
If ever I get married
A soldier's wife I'll be.

4 I would not marry a farmer;
He's always selling grain.
I'd rather marry a soldier boy
That marches through the rain.
Soldier boy, O soldier boy,
Soldier boy for me.
If ever I get married
A soldier's wife I'll be.

5 We go walking on the green grass,
Thus, thus, thus.
Come, all you pretty fair maids,
Come walk along with us.
So pretty and so fair
As you take yourselves to be,
I'll choose you for a partner,
Come walk along with me.



THE POOR COUPLE



Moderato

Collected and arranged by Cecil J. Sharp

There was an old cou - ple and they were poor, They lived in a cot - tage that

The first system of musical notation consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has three sharps (F#, C#, G#) and the time signature is 6/8. The vocal line begins with a treble clef and contains the lyrics "There was an old cou - ple and they were poor, They lived in a cot - tage that". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

had but one door. O what a poor cou - ple were they, were they. And a fol dol did - dle de dee -

The second system of musical notation continues the piece. It features a vocal line and piano accompaniment. The lyrics are "had but one door. O what a poor cou - ple were they, were they. And a fol dol did - dle de dee -". The piano accompaniment includes some rests and dynamic markings like '7'.

Copyright, 1923, by Novello & Company, Limited





THE POOR COUPLE

- 1 There was an old couple and they were poor,
They lived in a cottage that had but one door.
O what a poor couple were they, were they.
And a fol dol diddle de dee.
- 2 The old man he came home at night,
He knocked at the door and he knocked it right.
Who's there? says he; My love, says she.
And a fol dol diddle de dee.
- 3 O husband, O will you do one thing for me?
Go fetch me an apple from yonder tree.
That's what I will do, my love, says he.
And a fol dol diddle de dee.
- 4 The old man he clumb up the tree,
His foot it did slippy and down fell he.
That's cleverly done, my love, said she.
And a fol dol diddle de dee.
- 5 The poor old man was a-carried to bed,
And with a blue ribbon they tied up his head.
O now I shall die, my love, said he.
And a fol dol diddle de dee.
- 6 This poor old man he sighed, he sighed,
And presently after he died, he died.
I'm sorry for that, my love, she cried.
And a fol dol diddle de dee.





CARRION CROW

Moderato

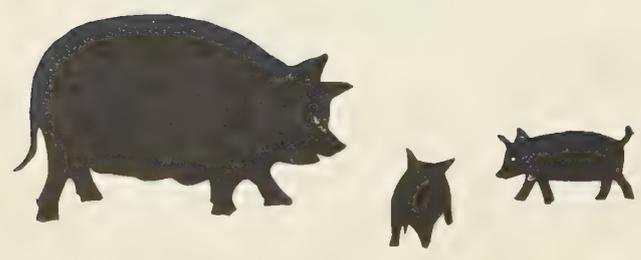
Collected and arranged by Cecil J. Sharp

Car-rion crow, sit-ting on an oak, With a ling-dong dil-ly dol ki-ro me He called for a tai-lor to

cut him a coat, With a ling-dong dil-ly dol ki-ro me. Hi fa-le-ro gil fin a ga-ro Hi fa-le-ro

gil fin a gay Up jumped John-ny a - ring-ing of his bell With a ling-dong dil-ly dol ki-ro me.

Copyright, 1923, by Novello & Company, Limited





CARRION CROW

- 1 Carrion crow, sitting on an oak,
With a ling dong dilly dol kiro me
He called for a tailor to cut him a coat,
With a ling dong dilly dol kiro me.
Hi falero gil fin a garo
Hi falero gil fin a gay.
Up jumped Johnny a-ringing of his bell,
With a ling dong dilly dol kiro me.
- 2 Wife, O wife, bring hither my bow
That I may shoot this carrion crow.
- 3 Tailor shot and he missed his mark
And shot his old sow bang through the heart.
- 4 Wife, O wife, bring brandy in a spoon,
The old sow 's fallen down in a swoon.
- 5 Ho, said the tailor, I care not a mouse,
We'll have black puddings, chitterlings and souse.
- 6 Ho, said his wife, you're a silly old goose
To kill that sow and not care a mouse.
- 7 Old sow died and the bells did toll,
And the little pigs squeaked for the old sow's soul.



THE CROW-FISH MAN



Andante

Collected and arranged by Cecil J. Sharp

Wake up! dar - ling, don't sleep too — late, The

The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time and begins with a treble clef. The piano accompaniment is in 4/4 time and begins with a bass clef. The music is in a simple, folk-like style.

crow-fish man's done passed our gate This morn - ing — so soon.

The second system of musical notation continues the vocal line and piano accompaniment from the first system. It concludes with a double bar line. The piano accompaniment features a simple harmonic structure with some chords.

Copyright, 1923, by Novello & Company, Limited





THE CROW-FISH MAN



- 1 Wake up! darling, don't sleep too late,
The crow-fish man's done passed our gate,
This morning so soon.
- 2 Selling crow-fish two for a dime,
Nobody's crow-fish eats like mine,
This morning so soon.
- 3 Around the mountain I must go.
If anything happens let me know,
This morning so soon.



EARLY



SUNDAY MORNING



Moderato

Collected and arranged by Cecil J. Sharp

This is the way we go to church, Go to church, go to church,

This is the way we go to church Ear - ly Sun - day morn - ing.

Copyright, 1923, by Novello & Company, Limited





EARLY SUNDAY MORNING

1 This is the way we go to church,
Go to church, go to church,
This is the way we go to church
Early Sunday morning.

2 This is the way we wash our clothes,
Wash our clothes, wash our clothes,
This is the way we wash our clothes
Early Monday morning.

3 This is the way we iron our clothes,
Iron our clothes, iron our clothes,
This is the way we iron our clothes
Early Tuesday morning.

4 This is the way we go to the store,
Go to the store, go to the store,
This is the way we go to the store
Early Wednesday morning.

5 This is the way we patch our clothes,
Patch our clothes, patch our clothes,
This is the way we patch our clothes
Early Thursday morning.

6 This is the way we sweep our floors,
Sweep our floors, sweep our floors,
This is the way we sweep our floors
Early Friday morning.

7 This is the way we curl our hair,
Curl our hair, curl our hair,
This is the way we curl our hair
Early Saturday morning.



KITTY ALONE AND I



Allegretto

Collected and arranged by Cecil J. Sharp

There was a frog lived in the well Kit-ty a-lone, Kit-ty a-lone, There was a frog lived

Musical notation for the first system, including a vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is 6/8. The piano part consists of two staves.

in the well, Kit-ty a-lone and I, — There was a frog lived in the well, And in the mill a

Musical notation for the second system, including a vocal line and piano accompaniment. The piano part consists of two staves.

mouse did dwell. Cul-lum a ca-rey Kit-ty a-lone, Kit-ty a-lone and I —

Musical notation for the third system, including a vocal line and piano accompaniment. The piano part consists of two staves.

Copyright, 1923, by Novello & Company, Limited



ebm



KITTY ALONE AND I

1 There was a frog lived in the well,
Kitty alone, Kitty alone,
There was a frog lived in the well,
Kitty alone and I,
There was a frog lived in the well,
And in the mill a mouse did dwell.
Cullum a carey Kitty alone,
Kitty alone and I.

2 He rode up to Miss Mouse's door,
And there he did both stop and call.

3 Gentleman Frog, won't you step in?
And sit you by and watch me spin?

4 He took Miss Mouse upon his knee.
I will have you if you'll have me.

5 Indeed I can't consent to that
Until I ask my Uncle Rat.

6 Uncle Rat came riding home,
Says: Who's been here since I've been gone.

7 Gentleman Frog he has been here,
And says he'll have me for his dear.

8 Uncle Rat gave his consent,
And that's the way the wedding went.

9 And where will the wedding-dinner be?
Away down in the hollow tree.

10 And what will the wedding-dinner be?
A great big bean and a black-eyed pea.



BILLY BOY



Allegretto

Collected and arranged by Cecil J. Sharp

O where have you been, Bil-ly boy, Bil-ly boy? O where have you been, charming Bil-ly? I've

The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in bass clef. The lyrics are written below the vocal line.

been out to-night for to seek me a wife. She's a young thing and can-not leave her mam-my.

The second system of musical notation continues the vocal line and piano accompaniment from the first system. The lyrics are written below the vocal line.

Copyright, 1923, by Novello & Company, Limited





BILLY BOY



- 1 O where have you been, Billy boy, Billy boy?
O where have you been, charming Billy?
I've been out to-night for to seek me a wife.
She's a young thing and cannot leave her mammy.
- 2 Did she ask you to come in, Billy boy, Billy boy?
Did she ask you to come in, charming Billy?
She asked me to come in, she'd a dimple in her chin.
She's a young thing and cannot leave her mammy.
- 3 Did she ask you for to eat, Billy boy, Billy boy?
Did she ask you for to eat, charming Billy?
She asked me for to eat, she had plenty bread and meat.
She's a young thing and cannot leave her mammy.
- 4 Can she make a cherry pie, Billy boy, Billy boy?
Can she make a cherry pie, charming Billy?
She can make a cherry pie quick as a cat can wink his eye.
She's a young thing and cannot leave her mammy.
- 5 Can she sew and can she fell, Billy boy, Billy boy?
Can she sew and can she fell, charming Billy?
She can sew and she can fell, she can use her needle well.
She's a young thing and cannot leave her mammy.
- 6 How tall may she be, Billy boy, Billy boy?
How tall may she be, charming Billy?
She's as tall as any pine and as slim as a pumpkin vine.
She's a young thing and cannot leave her mammy.
- 7 How old may she be, Billy boy, Billy boy?
How old may she be, charming Billy?
She's twice six, twice seven, twenty and eleven.
She's a young thing and cannot leave her mammy.



THE OLD BLACK DUCK



Andantino

Collected and arranged by Cecil J. Sharp

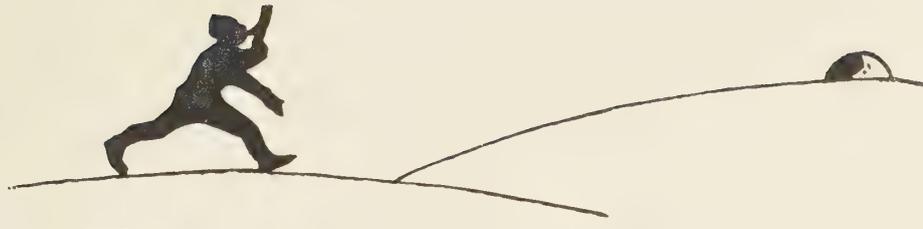
The fox went out one bright moon-light; He prayed to the moon to give him light. He'd

se - ve - ral miles to go that night Be - fore he reached the Town yo. Town yo,

Town yo, He'd se - ve - ral miles to go that night Be - fore he reached the Town yo.

Copyright, 1923, by Novello & Company, Limited





THE OLD BLACK DUCK

1 The fox went out one bright moon-light ;
He prayed to the moon to give him light.
He'd several miles to go that night
Before he reached the Town yo,
Town yo, town yo,
He'd several miles to go that night
Before he reached the Town yo.



2 He came up to the farmer's gate
Where ducks and geese were playing.
O some of you will grease my beard
And I'll go through the Town yo.



3 He grabbed the black duck by the neck
And slung her across his shoulder.
The old black duck went quack, quack, quack,
And her old legs they hung down yo.



4 Old Mother Wig Wag she jumped out of bed,
And out of the window she popped her head.
O John, John, John, the black duck's gone,
And the fox run through the Town yo.



5 And John ran up to the top of the hill,
A-blowing his trumpet loud and shrill.
The fox got the best of the music still
And got straight through the Town yo.

6 The fox he ran on to his den,
Where were his young ones, eight, nine, ten.
He carved his duck without knife or fork
And the young ones picked the bones yo.



THE DERBY RAM



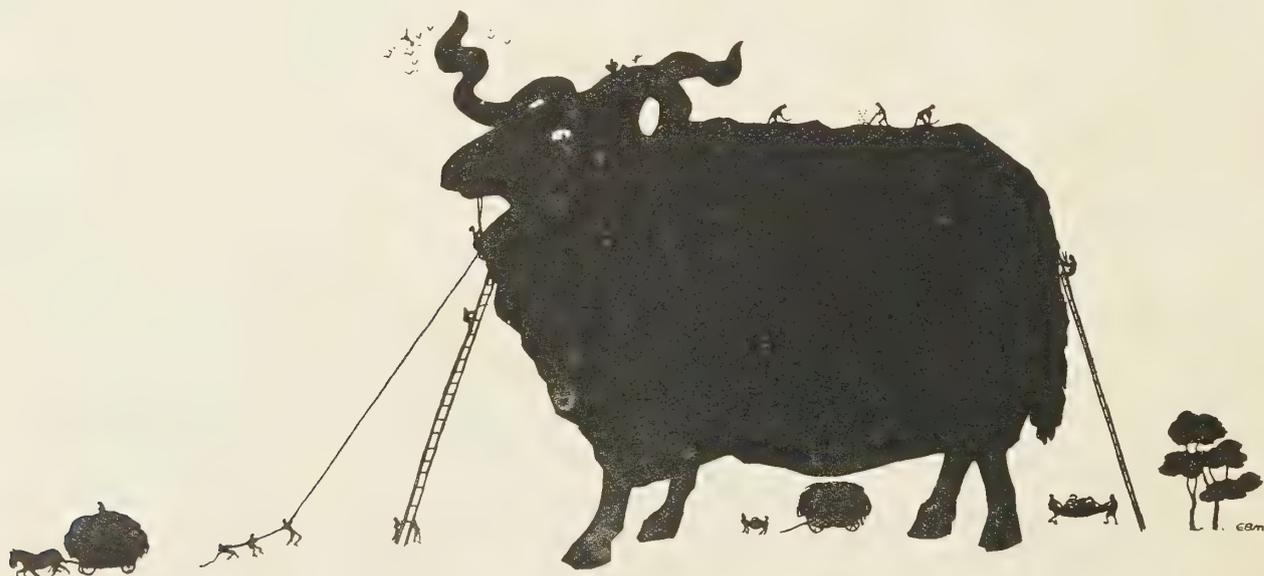
Moderato

Collected and arranged by Cecil J. Sharp

As I went down to Der-by Town, 'Twas on a mar-ket day, And there I met the

fi - nest ram was e - ver fed on hay. Rid-dle to my rye, rid-dle to my rye.

Copyright, 1923, by Novello & Company, Limited



THE DERBY RAM

1 As I went down to Derby Town,
'Twas on a market day,
And there I met the finest ram
Was ever fed on hay.
Riddle to my rye, riddle to my rye.

2 The wool upon this ram's back
It grew up to the sky ;
The eagles built their nest in it,
I heard the young ones cry.

3 The horns upon this ram's head
They grew up to the moon.
A man climbed up in April
And never came down till June.

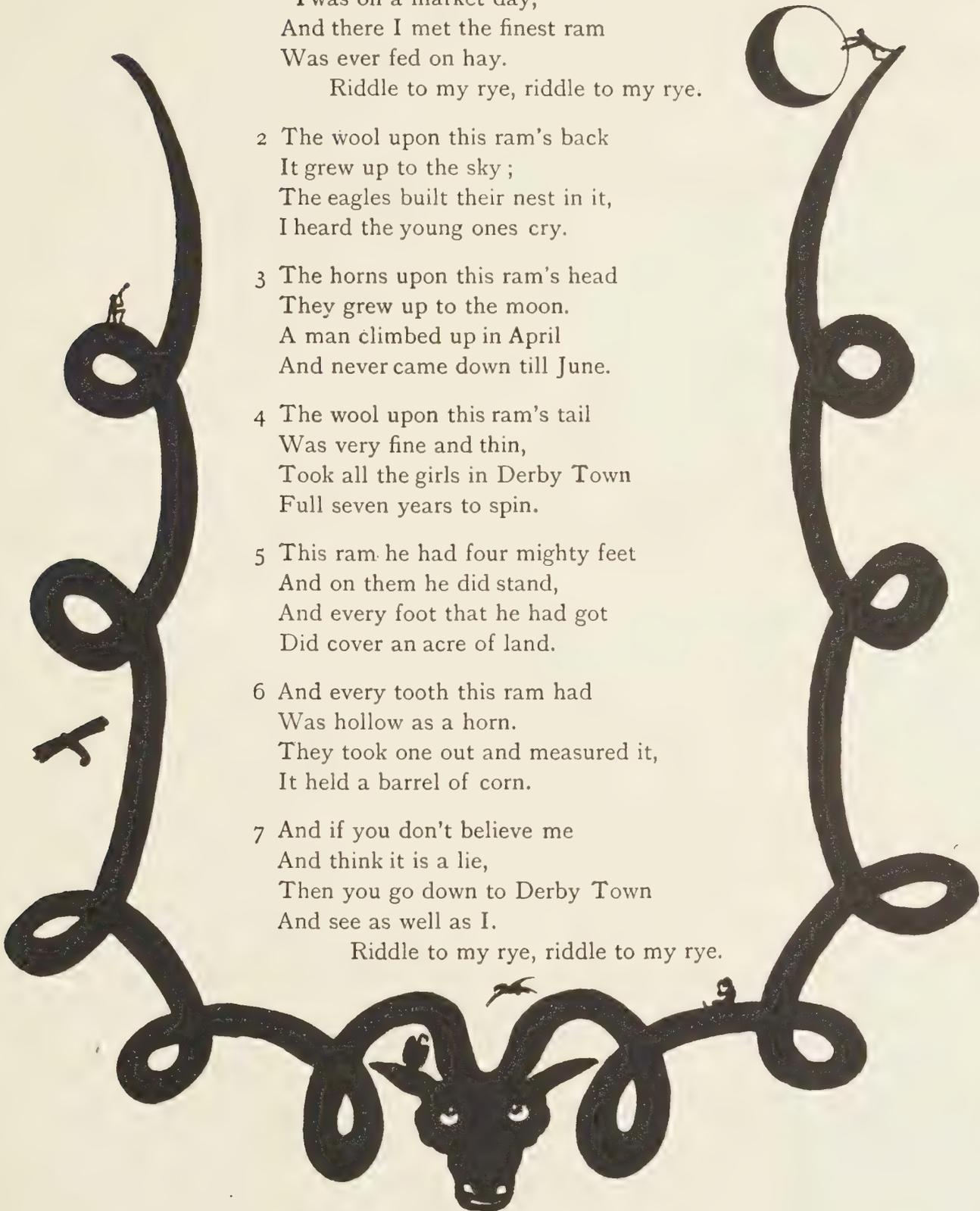
4 The wool upon this ram's tail
Was very fine and thin,
Took all the girls in Derby Town
Full seven years to spin.

5 This ram he had four mighty feet
And on them he did stand,
And every foot that he had got
Did cover an acre of land.

6 And every tooth this ram had
Was hollow as a horn.
They took one out and measured it,
It held a barrel of corn.

7 And if you don't believe me
And think it is a lie,
Then you go down to Derby Town
And see as well as I.

Riddle to my rye, riddle to my rye.



UP SHE RISES



Moderato

Collected and arranged by Cecil J. Sharp

The first system of musical notation for the song. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The lyrics are: "Rose, rose, and up she ri - ses, Rose, rose, and up she ri - ses,". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature.

The second system of musical notation for the song. It continues the vocal line and piano accompaniment. The lyrics are: "Rose, rose, and up she ri - ses So ear - ly in the morn - ing." The piano accompaniment continues with the same key signature and time signature.

Copyright, 1923, by Novello & Company, Limited





UP SHE RISES

- 1 Rose, rose and up she rises,
Rose, rose and up she rises,
Rose, rose and up she rises,
So early in the morning.
- 2 Choose you now your best liking,
Choose you now your best liking,
Choose you now your best liking
And also your true lover.
- 3 Now I have my best liking,
Now I have my best liking,
Now I have my best liking
And also my true lover.





FIRST SERIES.

CONTENTS



The Frog and the Mouse.

The Sally Buck.

The Little Pig.

The Swapping Song.

Soldier, Soldier, won't you marry me?

Cocky Robin.

Good Old Man.

The Bird Song.

The Squirrel.

Poor Old Maid.

The Old Grey Goose.

Charlie's Sweet.

Some love coffee.

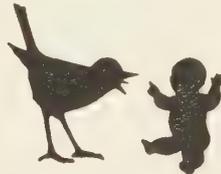
Will you wear red?

Cripple Creek.

The Jack-fish.

The Tottenham Toad.

What'll we do with the Baby?



PRICE SIX SHILLINGS.

PLEASE DO NOT REMOVE
CARDS OR SLIPS FROM THIS POCKET

UNIVERSITY OF TORONTO LIBRARY

M Sharp, Cecil James
1629 Nursery songs from the
S53N7 Appalachian mountains
ser.2

Music

