

THE SONGS OF FATHER GOOSE

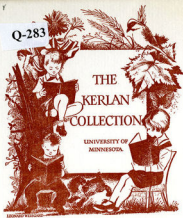
For The KINDERGARTEN,
The NURSERY AND The HOME.



The George M. Hill Company.
CHICAGO. NEW YORK.

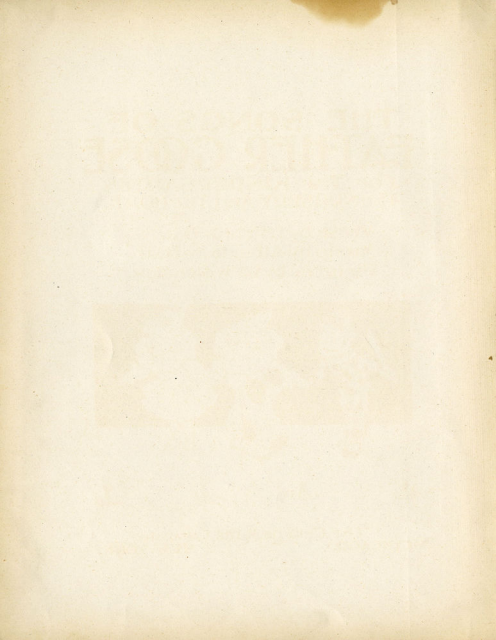
1900

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THE
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UNIVERSITY OF
MINNESOTA



THE SONGS OF FATHER GOOSE

For The KINDERGARTEN,
The NURSERY AND The HOME.

Verse by L. Frank BAUM.
Music by Alberta N. Hall.
Pictures by W^m W. Denslow.



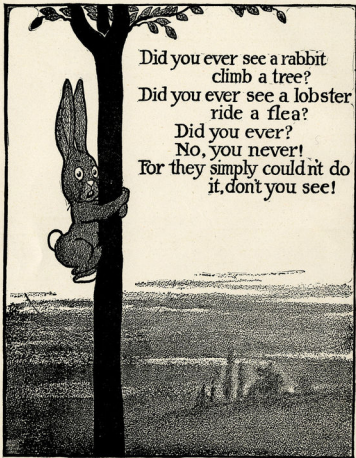
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L. FRANK BAUM
W. W. DENSLOW
ALBERTA N. HALL

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Did you ever see a rabbit
climb a tree?
Did you ever see a lobster
ride a flea?
Did you ever?
No, you never!
For they simply could n't do
it, don't you see!

DID YOU EVER SEE A RABBIT?

Did you ev - er see a rab - bit climb a tree? Did you

The first system of the musical score consists of three staves. The top staff is the vocal line, written in 4/4 time, with lyrics and fingerings: "Did you ev - er see a rab - bit climb a tree? Did you". The piano accompaniment is shown in two staves below, with a treble clef and a bass clef. The key signature has one flat (B-flat).

ev - er see a lob - ster ride a flea? Did you ev - er? No, you

The second system of the musical score consists of three staves. The top staff is the vocal line, with lyrics and fingerings: "ev - er see a lob - ster ride a flea? Did you ev - er? No, you". The piano accompaniment continues in two staves below.

nev-er! For they sim - ply could-n't do it, don't you see!

The third system of the musical score consists of three staves. The top staff is the vocal line, with lyrics and fingerings: "nev-er! For they sim - ply could-n't do it, don't you see!". The piano accompaniment concludes in two staves below.

Did you ever see a fire burn with snow?
Did you ever climb a ladder down below?

Did you ever?
No, you never!

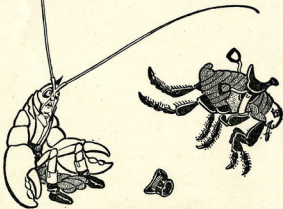
For these things cannot happen, don't you know?

Did you ever see a ship sail on the land?

Did you ever hold a mountain in your hand?

Did you ever?
No, you never!

For it really can't be done, you understand.

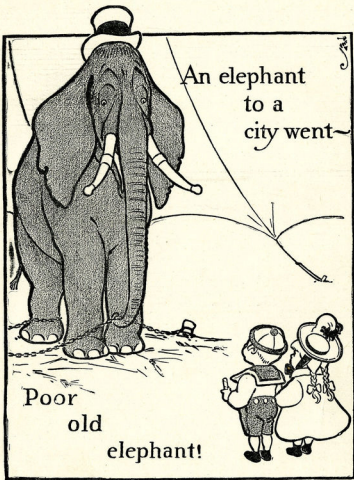


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Did you ev - er see a fire burn with snow? Did you
 Did you ev - er see a ship sail on the land? Did you

ev - er climb a lad - der down be - low? Did you ev - er? No, you
 ev - er hold a mountain in your hand? Did you ev - er? No, you

nev-er! For these things can-not hap-pen, don't you know!
 nev-er! For it real-ly can't be done, you un-der-stand.



An elephant
to a
city went

Poor
old
elephant!

AN ELEPHANT.

Slowly.

An el - e - phant to a cit - y went — Poor old el - e - phant! And

Accent strongly.

lived his life be - neath a tent, Eat - ing, drink - ing, think - ing, blink - ing,

Cres.

With his trunk his chain a - clink - ing, Dream - ing of the jun - gle cool,

pp

Jui - cy leaves and rip - pling pool — Poor old el - e - phant!



Have you seen little Sally
Dance the Ostrich Dance?
The dainty way she does it
Will surely you entrance.
With the left foot here,
And the right foot there,
And the ostrich feathers waving
In her golden hair:

She's surely very charming —
You'll see it at a glance —
When little Sally dances
In the Ostrich dance.

THE OSTRICH DANCE.

Have you seen lit - tle Sal - ly Dance the Os - trich Dance? The dain - ty way she does it Will

The first system of musical notation for 'The Ostrich Dance' 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 grand staff (treble and bass clefs). The lyrics are: 'Have you seen lit - tle Sal - ly Dance the Os - trich Dance? The dain - ty way she does it Will'.

sure - ly you en - trance; With the left foot here, And the right foot there, And the

The second system of musical notation continues the vocal line and piano accompaniment. The lyrics are: 'sure - ly you en - trance; With the left foot here, And the right foot there, And the'.

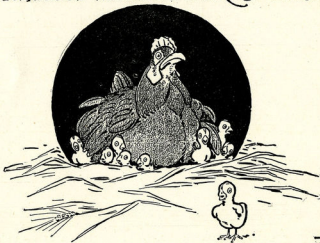
Os - trich feath - ers wav - ing In her gold - en hair: She's sure - ly ver - y charm - ing—You'll

The third system of musical notation continues the vocal line and piano accompaniment. The lyrics are: 'Os - trich feath - ers wav - ing In her gold - en hair: She's sure - ly ver - y charm - ing—You'll'.

see it at a glance—When lit - tle Sal - ly danc - es In the Os - trich Dance.

The fourth system of musical notation concludes the vocal line and piano accompaniment. The lyrics are: 'see it at a glance—When lit - tle Sal - ly danc - es In the Os - trich Dance.' The system ends with a double bar line.

Where do the chickens go at night-
Heigh-ho! where do they go?
Under the breast of their mother they rest,
Finding her feathers a soft, fluffy nest;
And there's where the chicks go at night,
Heigh-ho!
Yes, there's where the chicks go at night.



WHERE DO THE CHICKS GO AT NIGHT?

Swinging.

Where do the chicks go at night, Heigh-hol where do they go?

The first system of music features a vocal line in 6/8 time with lyrics: "Where do the chicks go at night, Heigh-hol where do they go?". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

Un-der the breast of their moth-er they rest, Find-ing her feath-ers a soft fluf-fy nest; And

The second system continues the vocal line with lyrics: "Un-der the breast of their moth-er they rest, Find-ing her feath-ers a soft fluf-fy nest; And". The piano accompaniment continues with similar chordal textures.

there's where the chicks go at night, Heigh-hol Yes, there's where the chicks go at night.

Cres. *Rit. pp*

The third system concludes the vocal line with lyrics: "there's where the chicks go at night, Heigh-hol Yes, there's where the chicks go at night.". The piano accompaniment includes dynamic markings: *Cres.* and *Rit. pp*.



Little Barelegs runs
and races all the day;
Birds and butterflies
she chases far away.
In the brook she wades, and wishes
She could hook the little fishes
Just to cook them in her dishes
while at play.



LITTLE BARE-LEGS.

Delicately.

Lit - tle Bare - legs runs and ra - ces all the day, Birds and

but - ter-flies she cha-ses far a - way; In the brook she wades, and wishes She could

Rit.

hook the lit - tle fish - es Just to cook them in her dish - es while at play.

Rit. *Cres.* *p p*



CAPTAIN
BING.



W

CAPTAIN BING.

Cap - tain Bing was a Pi - rate King, And sailed the broad seas

o'er;... On man - y a lark he sailed his bark Where none had sailed be-

fore;... And filled his hold so full of gold That it would hold no more.



The sea was smooth, and so, forsooth,
They took a bit of leisure,
And all the crew, good men and true,
A hornpipe danced for pleasure
And had their fling, while Captain Bing
Kept watch above the treasure.



The sea was smooth, and so, for-sooth, They took a bit of

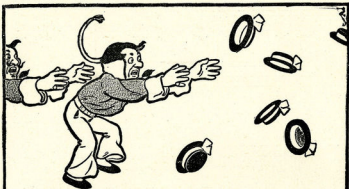
The first system of music features a vocal line in 6/8 time. The melody is simple and rhythmic, with lyrics: "The sea was smooth, and so, for-sooth, They took a bit of". The piano accompaniment consists of a treble and bass staff. The treble staff has a steady accompaniment of chords, while the bass staff provides a simple harmonic foundation with some melodic movement.

lei - sure, And all the crew, good men and true, A horn - pipe danced for

The second system continues the vocal melody with lyrics: "lei - sure, And all the crew, good men and true, A horn - pipe danced for". The piano accompaniment continues with similar chordal textures and melodic lines in the bass.

pleas - ure, And had their fling, while Cap-tain Bing Kept watch a - bove the treas-ure.

The third system concludes the vocal phrase with lyrics: "pleas - ure, And had their fling, while Cap-tain Bing Kept watch a - bove the treas-ure." The piano accompaniment ends with a final chord in the treble and bass staves.



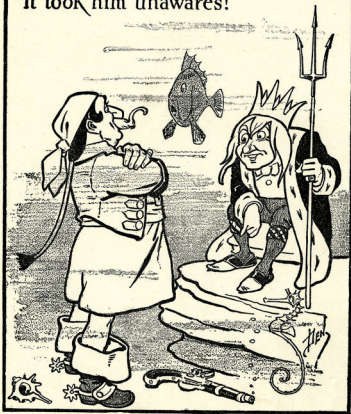
The wind it blew, and all the crew
Were sorry that it blew so ;
If they were wrecked they might expect
To share the fate of Crusoe,
And ride the spars like jolly tars~
All shipwrecked men must do so.

The wind it blew, and all the crew Were sor - ry that it

blew so; If they were wrecked they might ex - pect To share the fate of

Cru - soe, And ride the spars like jol - ly tars—All shipwrecked men must do so.

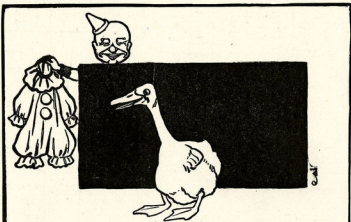
But when he found that he was drowned,
It took him unawares!



The gale it roared, and all on board Be - gan to say their

pray - ers, And Cap - tain Bing com-menced to sing, To drown his man - y

cares; ... But when he found that he was drowned, It took him un - a - wares.



There was a Goose in Syracuse
And full of fun was he;
He met a Clown and bought
his gown
And thought a Clown he'd be.

THERE WAS A GOOSE.

There was a Goose in Syr - a - cuse, And full of fun was he, And

Cres.

This system contains the first line of the song. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "There was a Goose in Syr - a - cuse, And full of fun was he, And". The piano part includes a *Cres.* (Crescendo) marking.

full of fun was he; He

Dim.

This system contains the second line of the song. The vocal line continues with "full of fun was he; He". The piano accompaniment includes a *Dim.* (Diminuendo) marking.

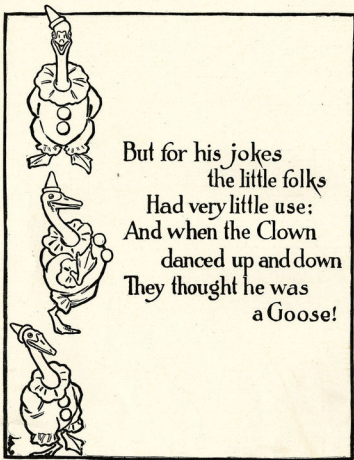
met a Clown and bought his gown, And thought a clown he'd be, And

Cres.

This system contains the third line of the song. The vocal line continues with "met a Clown and bought his gown, And thought a clown he'd be, And". The piano accompaniment includes a *Cres.* (Crescendo) marking.

thought a Clown he'd be.

This system contains the final line of the song. The vocal line ends with "thought a Clown he'd be." The piano accompaniment concludes the piece.



But for his jokes
the little folks
Had very little use:
And when the Clown
danced up and down
They thought he was
a Goose!

But for his jokes the lit - tle folks Had ver - y lit - tle use, Had

Cres.

ver - y lit - tle use; And

Dis.

when the Clown danced up and down, They thought he was a Goose! They

Cres.

thought he was a Goosel



Who's afraid?

Ev'ry Goblin, known
of old,
Perished years ago, I'm
told.

Ev'ry Witch, on broomstick riding,
Has been burned or is in hiding.

Who's afraid?



WHO'S AFRAID?

Mysteriously.

Who's a - fraid? Ev - 'ry Gob - lin, known of old, Perished

Cres. *p* *f*

The first system of the musical score is in 4/4 time. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment starts with a rhythmic pattern of eighth and sixteenth notes. Dynamics include *Cres.*, *p*, and *f*.

years a - go, I'm told. Ev - 'ry witch, on broom - stick rid - ing, Has been

Dim. *f* *p* *Dim.*

The second system continues the melody. The piano accompaniment features a mix of chords and moving lines. Dynamics include *Dim.*, *f*, *p*, and *Dim.*.

burned or is in hid - ing. Who's a - fraid?

f *pp*

The third system concludes the piece. The piano accompaniment ends with a final chord. Dynamics include *f* and *pp*.

MISTER JINKS.

Lively.

Have you seen Mis - ter Jinks, Mis - ter Jinks, Mis - ter Jinks, Have you
Have you seen Mis - ter Jinks, Mis - ter Jinks, Mis - ter Jinks, Have you

Cres.

seen him when he's walking down the street? He nods and then he winks And 'most
seen him when he's walking down the lane? He's fond of fun and fol - ly, And he's

Cres.

dim.

ev - 'ry - bod - y thinks That his smile is real - ly beau - ti - ful and sweet.
round and fat and jol - ly, And we're al - ways glad to see his face a - gain.

Rit.

pp

Have you seen Mister Jinks,
Mister Jinks, Mister Jinks,

Have you seen him when he's walking
down the street?

He nods and then he winks
And most everybody thinks
That his smile is really beautiful and
sweet.

Have you seen
Mister Jinks,
Mister Jinks,
Mister Jinks,
Have you seen him when
he's walking down the lane
He's fond of fun
and folly,
He's round and fat
and jolly,
And we're always glad to
see his face again.





Baby pulled the pussy's tail ~
Naughty boy!
Pussy gave a painful wail,
Struggled hard without avail;
Still the baby pulled her tail ~
Naughty boy!

BABY PULLED THE PUSSY'S TAIL.

Ba - by pulled the pus - sy's tail—

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one flat (B-flat) and the time signature is 4/4. The vocal line begins with a whole rest, followed by the lyrics 'Ba - by pulled the pus - sy's tail—'. The piano accompaniment consists of a rhythmic pattern in the right hand and a steady bass line in the left hand.

Naughty boy! Pus - sy gave a pain-ful wail, Struggled hard with—

The second system continues the piece. The vocal line has the lyrics 'Naughty boy! Pus - sy gave a pain-ful wail, Struggled hard with—'. The piano accompaniment maintains the established rhythmic pattern.

out a - wail; Still the ba - by pulled her tail— Naughty boy!

Slower. *Al tempo.*

The third system concludes the piece. The vocal line has the lyrics 'out a - wail; Still the ba - by pulled her tail— Naughty boy!'. The piano accompaniment includes performance directions: '*Slower.*' and '*Al tempo.*'.

Pussy raised her little paw ~
Angry cat!
Gave the baby's face a claw!



Scatched his cheek
till it was raw ~
Awf'lest scratch you ever saw ~
Think of that!

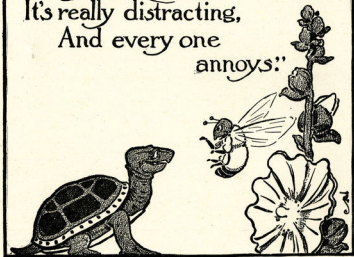
Pus - sy raised her lit - tle paw— An - gry cat!

Gave the ba - by's face a claw! Scratched his cheek till it was raw—

Aw - f'lest scratch you ev - er saw— Think of that! Think of that!

Emphatic. *Rit.* *f* *Scherzo ff*

A Bumble-Bee was buzzing
On a yellow holly-hock
When came along a turtle
Who at the Bee did mock.
Saying, "prithee, Mr. Bumble,
Why make that horrid noise?
It's really distracting,
And every one
annoys!"



A BUMBLE-BEE.

Distinctly.

Introduction for piano. The music is in 4/4 time and consists of three measures. The right hand plays a melody of eighth notes, and the left hand plays a bass line of quarter notes. Dynamics include *Cres.* (Crescendo) and *Dim.* (Diminuendo).

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "A Bum-ble - Bee was buzz-ing On a yel-low hol - ly-hock, When". Dynamics include *p* (piano) and *Cres.* (Crescendo).

Vocal line and piano accompaniment for the second line of lyrics. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "came a - long a tur - tle, Who at the Bee did mock. Saying, 'prithee, Mis - ter Bum-ble, Why". Dynamics include *Cres.* (Crescendo).

Vocal line and piano accompaniment for the third line of lyrics. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "make that hor - rid noise? It's real - ly dis - tract-ing, And ev - 'ry - one an-noys." Dynamics include *Dim.* (Diminuendo) and *Rall.* (Ritardando).



“I’m sorry,”
said, quite humble,
The buzzing, droning Bee,
“The noise is just my bumble,
And natural, you see.
And if I didn’t buzz so,
I’m sure that you’ll agree
I’d only be a big fly,
And not a Bumble-Bee.”

"I'm sor - ry," said, quite hum-ble, The buz-zing, dron-ing Bee, "The

noise is just my bum-ble, And nat-u - ral, you see. And if I did - n't buzz so, I'm

sure that you'll a - gree I'd on-ly be a big fly, And not a Bum-ble-Bee."

WHY?



Why does the doggie bark, papa,
Why does the doggie bark?

The reason why, if you must know,
Is that the little dog can't crow,
And so he has to bark.

Why does the rooster crow, papa,
Why does the rooster crow?

The reason why I'll
tell to you:
Because the rooster
cannot mew,
And so he has to crow.



WHY?

Why does the dog - gie bark, pa - pa, Why does the dog - gie bark? The
 Why does the roost - er crow, pa - pa, Why does the roost - er crow? The

The first system of the musical score for 'Why?' features a vocal line in 6/8 time and a piano accompaniment in 6/8 time. The vocal line consists of four measures, with lyrics placed below the notes. The piano accompaniment is written on two staves (treble and bass clef) and includes chords and melodic lines that support the vocal melody.

rea - son why, if you must know, Is that the lit - tie dog can't crow, And
 rea - son why, I'll tell to you: Be - cause the roost - er can - not mew, And

The second system continues the musical score. The vocal line has four measures with lyrics. The piano accompaniment continues with similar harmonic and melodic patterns, maintaining the 6/8 time signature.

so he has to bark, And so he has to bark.
 so he has to crow, And so he has to crow.

The third system concludes the piece. The vocal line has four measures, ending with a double bar line. The piano accompaniment also concludes with a double bar line. The lyrics are repeated for emphasis.

Why does the kitten mew, papa,
Why does the kitten mew?

The reason why
I'm forced to say,
Is that the kitten
Can not bray,
And so she has to mew.



Why does the donkey bray, papa,
Why does the donkey bray?

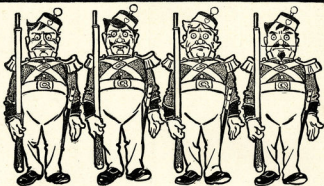


The reason for
the donkey's bray
Is that the beast
was born that way,
And so, he has to bray!

Why does the kit - ten mew, pa - pa, Why does the kit - ten mew? The
 Why does the don - key bray, pa - pa, Why does the don - key bray? The

rea - son why, I'm forced to say, Is that the kit - ten can - not bray, And
 rea - son for the don-key's bray Is that the beast was born that way, And

so she has to mew, And so she has to mew.
 so he has to bray, And so he has to bray.



The soldier is a splendid man
When marching on parade;
And when he meets the enemy
He never is afraid.

And when he fires his musket off
He loads it up again;
And when he charges on the foe
Resistance is in vain.

THE SOLDIER.

The sol-dier is a

This system contains the first five measures of the song. It features a vocal line in G major, 6/8 time, and a piano accompaniment in the same key and time. The piano part includes triplets in the right hand and a steady bass line in the left hand.

splend- id man When march- ing on pa - rade; And when he meets the en - e - my He

This system contains measures 6 through 10. The vocal line continues with the lyrics. The piano accompaniment maintains its rhythmic pattern with chords and moving lines in both hands.

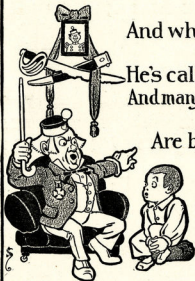
nev - er is a - fraid. And when he fires his mus- ket off He loads it up a -

This system contains measures 11 through 15. The vocal line continues with the lyrics. The piano accompaniment continues with its characteristic accompaniment.

gain; And when he charg- es on the foe Re - sist- ance is in vain.

This system contains the final five measures of the song, ending with a double bar line. The vocal line concludes with the lyrics. The piano accompaniment provides a final accompaniment.

The soldier is a fearless man
When he to War does go;
He faces guns and never runs
Unless 'tis at the foe



And when he marches
home again
He's called a hero bold.
And many very wondrous
tales
Are by the soldier
told.

The sol-dier is a

fearless man When he to war does go; He fac-es guns and nev-er runs Un-

less 'tis at the foe. And when he march-es home-a-gain He's called a he-ro

bold. And man-y ver-y wondrous tales are by the sol-dier told.



“Tick~Tock!
Tick~Tock!”

Don't you hear our friend
the clock?
With his pendulum a swinging
All the day he's softly singing

“Tick~Tock!
Tick~Tock!”

Can't you hear our friend
the clock?



TICK-TOCK!

Steadily and smoothly.

“Tick - Tock! Tick - Tock!” Don't you hear our

The first system of the musical score for 'Tick-Tock!'. It consists of three measures. The vocal line (top staff) has lyrics: “Tick - Tock! Tick - Tock!” Don't you hear our. The piano accompaniment (middle and bottom staves) features a steady 4/4 rhythm with quarter notes in the right hand and quarter notes in the left hand.

friend the clock? With his pen - du - lum a swing - ing

The second system of the musical score. The vocal line continues with lyrics: friend the clock? With his pen - du - lum a swing - ing. The piano accompaniment maintains the same steady 4/4 rhythm.

All the day he's soft - ly sing - ing “Tick - Tock!

Softly.

The third system of the musical score. The vocal line has lyrics: All the day he's soft - ly sing - ing “Tick - Tock!. The piano accompaniment is marked *Softly.* and continues with the steady 4/4 rhythm.

Tick - Tock!” Can't you hear our friend the clock?

The fourth and final system of the musical score. The vocal line has lyrics: Tick - Tock!” Can't you hear our friend the clock?. The piano accompaniment concludes with the steady 4/4 rhythm.

Old Mister Micklejohn
Had a leg of hickory on;



He went hippity,
He went hoppity,

Hip,

hip,

hop,

To the baker's shop.



OLD MISTER MICKLEJOHN.

Old Mis - ter Mick - le - john Had a leg of

The first system of the sheet music for 'Old Mister Micklejohn'. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The lyrics are 'Old Mis - ter Mick - le - john Had a leg of'.

hick - o - ry on; He went hip - pi - ty, He went hop - pi - ty,

The second system of the sheet music. It continues with three staves. The lyrics are 'hick - o - ry on; He went hip - pi - ty, He went hop - pi - ty,'.

Hip, hip, hop, To the ba - ker's shop.

The third system of the sheet music, ending with a double bar line. It consists of three staves. The lyrics are 'Hip, hip, hop, To the ba - ker's shop.'

Bought a loaf and ate it up,
Bought some tea and drank a cup,

Then went hippity,

Hip,

hip,

hoppity,



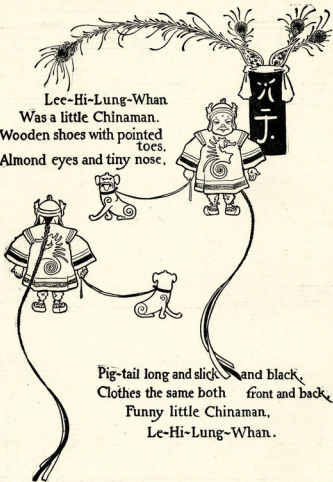
Home again from the
baker's shop.

Bought a loaf and ate it up, Bought some tea and

drank a cup, Then went hip - pi - ty, Hip hip, hop - pi - ty,

Home a - gain from the ba - ker's shop.

Lee-Hi-Lung-Whan
Was a little Chinaman.
Wooden shoes with pointed
toes,
Almond eyes and tiny nose.



Pig-tail long and slick and black,
Clothes the same both front and back,
Funny little Chinaman,
Lee-Hi-Lung-Whan.

LEE-HI-LUNG-WHAN.

One String.

Lee - Hi - Lung-Whan Was a lit - tle Chi - na-man. Wood-en shoes with point-ed toes,

(Drum) (Drum)

The first system of the musical score is in 4/4 time. It features a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The piano part includes a steady drum pattern in the bass line. The lyrics are: "Lee - Hi - Lung-Whan Was a lit - tle Chi - na-man. Wood-en shoes with point-ed toes,"

Al-mond eyes and ti - ny nose, Pig - tail long and slick and black,

The second system continues the melody and accompaniment. The lyrics are: "Al-mond eyes and ti - ny nose, Pig - tail long and slick and black,"

Clothes the same both front and back, Fun-ny lit - tle Chi - na-man, Le - Hi - Lung-Whan.

The third system concludes the piece. The lyrics are: "Clothes the same both front and back, Fun-ny lit - tle Chi - na-man, Le - Hi - Lung-Whan."



Now, once I owned
a funny man,
A clock-work was
inside him;
You'd be surprised
how fast he ran.
When I was there
beside him.

He was the pride
of all the boys
Who lived within
our town;
But when this man
ran up a hill
He always
would run down!



THE CLOCK-WORK MAN.

Now, once I owned a fun - ny man, A clock-work was in - side him; You'd

The first system of musical notation for the song. It consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a time signature of 2/4. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are: "Now, once I owned a fun - ny man, A clock-work was in - side him; You'd"

be sur - prised how fast he ran When I was there be - side him. He

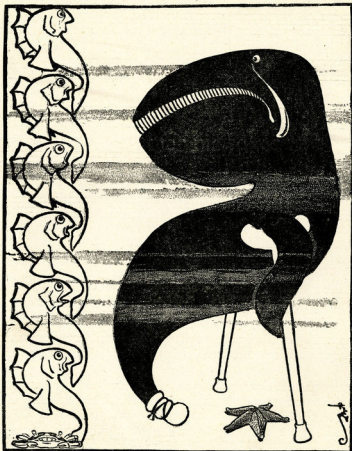
The second system of musical notation. The vocal line continues with the lyrics: "be sur - prised how fast he ran When I was there be - side him. He". The piano accompaniment continues with chords and moving lines in both hands.

was the pride of all the boys Who lived with - in our town; But

The third system of musical notation. The vocal line continues with the lyrics: "was the pride of all the boys Who lived with - in our town; But". The piano accompaniment continues with chords and moving lines in both hands.

when this man ran up a hill He al - ways would run down!

The fourth and final system of musical notation. The vocal line concludes with the lyrics: "when this man ran up a hill He al - ways would run down!". The piano accompaniment concludes with a final chord and a double bar line.



THERE WAS A WHALE.

There was a whale Who

Legato.

The first system of the musical score is in 4/4 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. The lyrics 'There was a whale Who' are written under the vocal line.

had no tail, And he was full of

The second system continues the melody and accompaniment. The lyrics 'had no tail, And he was full of' are written under the vocal line.

sor - row; He swam a - round Long

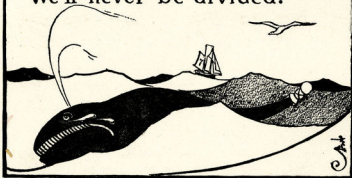
The third system continues the melody and accompaniment. The lyrics 'sor - row; He swam a - round Long' are written under the vocal line.

Is - land Sound And tried a tail to bor - row.

The fourth system concludes the piece. The lyrics 'Is - land Sound And tried a tail to bor - row.' are written under the vocal line. The piano part ends with a final chord in the right hand.

There was a whale
Who had no tail,
And he was full of sorrow;
He swam around
Long Island Sound
And tried a tail to borrow.

"Your tale is sad
And quite too bad,"
The fishes all confided
"But while our fins
Are in our skins
We'll never be divided."



4/4

“Your tale is sad And

Legato.

quite too bad,” The fish - es all con -

fi - ded, “But while our fins Are

in our skins We'll nev - er be di - vi - ded.

But still his tail
He did bewail
To one fish or the other,
'Til they said "Oh
Why don't you go
And try to grow another!"



J. S.

But still his tail He

Legato.

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a whole rest in the first measure, followed by the lyrics 'But still his tail He' in the second measure. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The tempo marking 'Legato.' is placed above the piano part.

did be - wail To one fish or the

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics 'did be - wail To one fish or the'. The piano accompaniment maintains the same rhythmic pattern as the first system.

oth - er, 'Til they said "Oh, Why

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics 'oth - er, 'Til they said "Oh, Why'. The piano accompaniment continues with the same rhythmic pattern.

don't you go And try to grow an - oth - er!"

Detailed description: This system contains the final two measures of the piece. The vocal line concludes with the lyrics 'don't you go And try to grow an - oth - er!'. The piano accompaniment ends with a final chord in the right hand and a whole note in the left hand.



The Bandit is a handsome man,
In operas he sings;
He wears a wig and fierce moustache
And many other things.

THE BANDIT.

The Ban - dit is a hand - some

This system contains the first three measures of the song. It features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The lyrics are: "The Ban - dit is a hand - some".

man, In op - - - e - ras he sings; He

This system contains the next three measures. The vocal line continues with the lyrics: "man, In op - - - e - ras he sings; He". The piano accompaniment continues with chords and moving lines in both hands.

wears a wig and fierce mous - tache And man - y oth - er

This system contains the final three measures of the page. The vocal line concludes with the lyrics: "wears a wig and fierce mous - tache And man - y oth - er". The piano accompaniment provides harmonic support.

He looks just like a robber bold,
When on the stage he stands.
Real Bandits lived in times of old,
In distant, foreign lands.



things. He looks just like a rob - ber bold,..... When

on the stage he stands. Real ban - dits lived in times of

Cres.

old, In dis - tant, for - eign lands.

Hear the babies' serenade:

Tink -

a -

Tink -

a -

Tink!



Sweetest music ever made.

So the babies think.



TINK-A-TINK-A-TINK!

Hear the ba - bie's ser - e - nade: Tink - a - Tink - a - Tink! Sweet - est mu - sic

Softly and lightly.

The first system of the musical score for 'Tink-a-Tink-a-Tink!'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: 'Hear the ba - bie's ser - e - nade: Tink - a - Tink - a - Tink! Sweet - est mu - sic'. The piano part is marked 'Softly and lightly.' and consists of a rhythmic accompaniment of eighth and sixteenth notes.

ev - er made, So the ba - bies think. John - ny - boy will twang the string:

The second system of the musical score. The vocal line continues with the lyrics: 'ev - er made, So the ba - bies think. John - ny - boy will twang the string:'. The piano accompaniment continues with the same rhythmic pattern.

Tum - te - tum-tum-tum! To the mu - sic's joy - ous swing, Lul - la - bies he'll hum.

The third system of the musical score. The vocal line concludes with the lyrics: 'Tum - te - tum-tum-tum! To the mu - sic's joy - ous swing, Lul - la - bies he'll hum.'. The piano accompaniment concludes with a final chord. The page number '69' is printed at the bottom center.



Baby found a feather
in the hall;
Baby saw the masks
upon the wall;
She tickled first a chin
Till it began to grin,
And wondered why the
other one did bawl.

BABY FOUND A FEATHER.

Ba - by found a feath - er in the hall; Ba - by saw the masks up - on the

Ped. *Ped.* *Ped.*

wall; She tick - led first a chin Till it be - gan to grin, And

Cres. *p* *Cres.* *p*

Ped. *Ped.* *Ped.*

won - dered why the oth - er one did bawl.

p

Ped. *Ped.* *sva.*



This bold boy
has done no
wrong;
His hair has
simply grown
too long.
So Auntie placed
the bowl just so,
To show how far
The shears
could go.

Now the boy is full of
glee;
His hair is nicely cut,
you see;
And Auntie gives her head
a bob,
To see how well she did
the job.



THE BOLD BOY.

This bold boy has done no wrong, His hair has simply
Now the boy is full of glee, His hair is nicely

grown too long; So Aunt - ie placed the
cut, you see; And Aunt - ie gives her

bowl just so, To show how far the shears could go.
head a bob, To see how well she did the job.

rit.



Cootchie Cooloo
Was a girl of Hindoo,
Who was rather too
large for her size;
Her teeth were
quite white
And her nose
was all right,
But she had a bad squint
to her eyes.

COOTCHIE COOLOO.

Cootchie Coo - loo Was a girl of Hin - doo, Who was rath - er too

The first system of the musical score is in 2/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef. The melody is simple and rhythmic, with the piano accompaniment providing a steady accompaniment.

large for her size; Her teeth were quite white, And her

The second system continues the musical score. The vocal line and piano accompaniment follow the same format as the first system. The lyrics describe the girl's features, including her size and teeth. The piano accompaniment includes some chordal textures in the right hand.

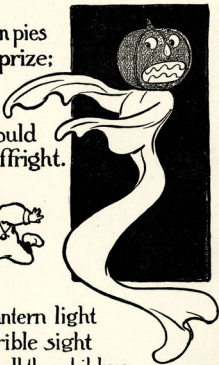
nose was all right, But she had a bad squint to her eyes.....

The third system concludes the musical score. The vocal line ends with a double bar line. The piano accompaniment also concludes with a double bar line. The lyrics describe the girl's nose and eyes.

A pumpkin in pies
We all of us prize;
And surely
no pumpkin
a boy would
affright.



But a jack-lantern light
Is a terrible sight
And scares all the children
that walk out at night.



THE JACK-LANTERN.

A pump-kin in pies we all of us prize, And

The first system of the musical score is in 4/4 time. It features a vocal line and a piano accompaniment. The piano part includes dynamic markings such as *f* and accents (>).

sure-ly no pump-kin a boy would af-fright; But a jack-lan-tern light is a

Slower.

The second system continues the melody and accompaniment. A tempo change to *Slower.* is indicated in the piano part. Dynamic markings include *f* and accents.

ter-ri-ble sight, And scares all the chil-dren that walk out at night.

The third system concludes the piece. The piano part features dynamic markings *p*, *pp*, *ppp*, and *ff*, along with accents and a final double bar line.



Dolly's run away today.

Dolly's run away!

Gone from home abroad to roam

And with the Gnome to play.

Dolly's such a naughty girl

When she does appear

I am sure she must endure

A scolding quite severe!

DOLLY'S RUN AWAY.

Dol - ly's run a - way to - day,
Dol - ly's such a naugh - ty girl;

Lightly.

Dol - ly's run a - way! Gone from home a -
When she does ap - pear I am sure she

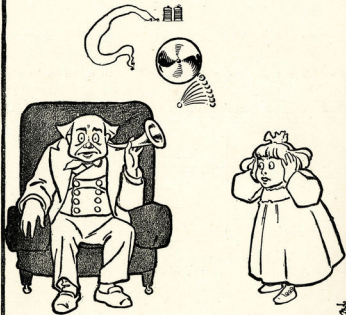
Cres. *Rit.* *Cres.*

broad to roam, And with the Gnome to play.
must en - dure A scold - ing quite se - vere!

f

Ding~a~ling~a~ling~ling!
Can't you hear the bell ring?

First the man who sells the milk,
Then a lady dressed in silk.



© 1964

CAN'T YOU HEAR THE BELL RING?

Ding - a-ling - a - ling - a-ling! Can't you hear the bell ring? First the man who

Very smoothly. *Cres.*

The first system of the musical score is in 6/8 time with a key signature of two flats. It features a vocal line and a piano accompaniment. The piano part includes dynamic markings 'Very smoothly.' and 'Cres.'.

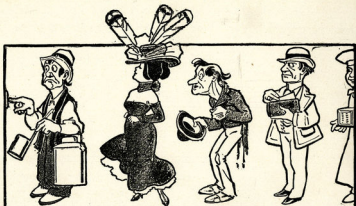
sells the milk, Then a la - dy dressed in silk, Next a beg - gar ask - ing bread,

The second system continues the melody and accompaniment. The piano part maintains the same rhythmic pattern and includes a 'Cres.' marking.

Glad to work when he is fed; Ting-a-ling - a-ling - a-ling! Can't you hear the bell ring?

Cres.

The third system concludes the piece with a double bar line. The piano part features a 'Cres.' marking and a final chord.



Next a beggar asking bread,
Glad to work when he is fed;
Ting~a~ling~a~ling~ling!
Can't you hear the bell ring?

Now the gas man after money,
Then a peddler peddling honey;
Then a plumber, then a drummer,
Selling books to read in summer,
Ting~a~ling~a~ling~ling!
Can't you hear the bell ring?



Ding - a-ling - a - ling - a-ling! Can't you hear the bell ring? Now the gas man

Very smoothly. *Cres.*

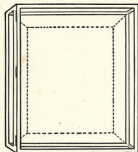
aft - er money, Then a ped-dler ped-dling hon-ey; Then a plumb-er, then a drummer,

Sell-ing books to read in summer; Ting-a-ling - a-ling - a-ling! Can't you hear the bell ring?

Cres.

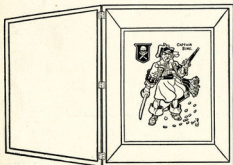
FATHER GOOSE ENTERTAINMENT

[Permission will be granted to use the Father Goose songs and pictures for school, church, society or home entertainments, if application is made to the publishers. But professional production of any part of the book is forbidden unless special permission is obtained.]



FRAME.

imitation of the cover of the Father Goose book. Set the front cover two feet and six inches in front of the rear cover, and just inside the front cover erect a light frame of wooden strips which will remain stationary when the cover swings back on its hinges. From this frame to the back cover tack white muslin, running it all around the frame to form the edges and back of the book. This also frames your tableaux. Over the back cover drape a sheet, or some white cloth, tacking it at the top only. This is raised to enable you to arrange each tableau in succession, after which the sheet (which represents the paper page) is dropped



THE BOOK OPENED.

THE plan of the "Father Goose Entertainment," which has been produced with much success, is to set up a large book, which opens and discloses in successive tableaux one or more characters taken from "Father Goose." While the book is open a chorus of children sings the verse accompanying the picture.

This book is very easily prepared. Have a carpenter build the frame for the front and back covers, making the frames six feet high by four feet and six inches wide. Over the frame of the front cover tack gray cambric, and have some one paint it in



THE BOOK CLOSED.

behind the figure, and then the cover is slowly opened by the "master of ceremonies" standing outside, while the chorus of children sings the verse. Then the cover is closed and the next tableau arranged.

The book itself is masked in at either side by sheets, forming a space in which the chorus and characters to appear may be concealed.

This entertainment is appropriate for a private house or a public stage, and is so unique and charming that it cannot fail to please everyone.

THE SONGS OF FATHER GOOSE

For The KINDERGARTEN,
The NURSERY AND The HOME.

