

Mother Goose Rhymes

for Chamber Choir (SATB)

by David Vayo

*These songs should be performed a capella;
the piano parts given are for rehearsal purposes only.*

TEXTS

I. Little Boy Blue

Little Boy Blue, come blow your horn!
 The sheep's in the meadow, the cow's in the corn.
 Where is the boy who looks after the sheep?
 He's up in the haystack, fast asleep!

II. Solomon Grundy

Solomon Grundy,
 Born on a Monday,
 Christened on Tuesday,
 Married on Wednesday,
 Took ill on Thursday,
 Worse Friday,
 Died on Saturday,
 Buried on Sunday.
 This is the life
 of Solomon Grundy.

III. Taffy

Taffy was a Welshman, Taffy was a thief,
 Taffy came to my house and stole a piece of beef;
 I went to Taffy's house, Taffy wasn't home;
 Taffy came to my house and stole a marrow-bone.
 I went to Taffy's house, Taffy wasn't in.
 Taffy came to my house and stole a silver pin;
 I went to Taffy's house, Taffy was in bed;
 I picked up the marrow-bone and flung it at his head!

IV. Shall We Go A-Shearin'

"Old woman, old woman, shall we go a-shearin'?"
 "Speak a little louder sir, I'm rather hard of hearing."
 "Old woman, old woman, shall I kiss you dearly?"
 "Thank you very kindly, Sir, I hear you very clearly!"

V. Dance, Little Baby

Dance, little Baby, dance up high!
 Never mind, Baby, Mother is by.
 Crow and caper, caper and crow,
 There, little Baby, there you go!
 Up to the ceiling, down to the ground,
 Backwards and forwards, round and round,
 Dance, little Baby, and Mother will sing,
 With the merry coral, ding, ding, ding!

for Becky and Gordon

Mother Goose Rhymes

I. Little Boy Blue

Flowing, with tenderness
and nostalgia $\text{♩} = 66$

David Vayo (1991)

mf

S
1 Lit - tle Boy Blue, come blow ____ your horn! ____ The

mf

A
1 Lit - tle Boy Blue, ____ come blow ____ your horn! ____ The

mf

T
1 Lit - tle Boy Blue, come blow ____ your ____ horn! ____ The

mf

B
1 Lit - tle Boy Blue, ____ come blow your horn! ____ The

Flowing, with tenderness
and nostalgia $\text{♩} = 66$

mf

Pno.
(rehearsal
only)

1

5 sheep's in the meadow, the cow's in the corn _____

5 sheep's in the meadow cow's in the corn _____

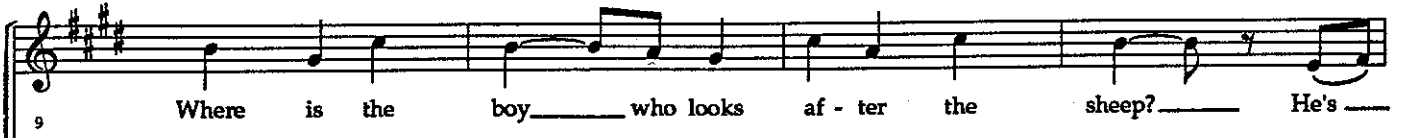
5 sheep's in the meadow, the cow's in the corn _____

5 sheep's in meadow cow's in the corn _____

5

Detailed description: This page contains a musical score for a song. It features five systems of music. The first four systems are vocal lines, each with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are: 'sheep's in the meadow, the cow's in the corn'. The first system has a measure rest at the end. The second system has a measure rest at the end. The third system has a measure rest at the end. The fourth system has a measure rest at the end. The fifth system is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of three sharps. It begins with a measure rest. The page number '3' is at the top center.

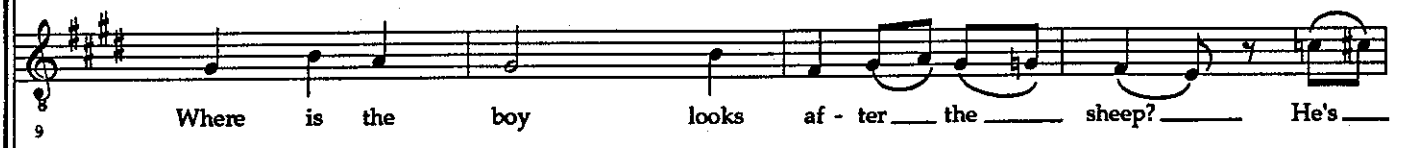
9 Where is the boy _____ who looks af - ter the sheep? _____ He's _____



9 Where is the _____ boy who looks af - ter the sheep? _____ He's _____



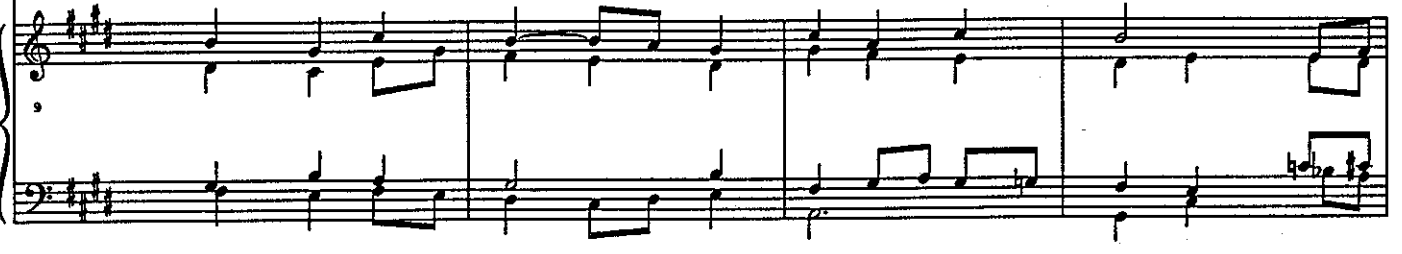
9 Where is the boy looks af - ter _____ the _____ sheep? _____ He's _____



9 Where is the _____ boy who _____ looks af - ter sheep? _____ He's _____



9



13 up in the hay - stack, fast a - sleep!

13 up in the hay - stack, fast a - sleep!

13 up in the hay - stack, fast a - sleep!

13 up in the hay - stack, fast a - sleep!

13 up in the hay - stack, fast a - sleep!

13 up in the hay - stack, fast a - sleep!

The musical score consists of five systems. The first four systems are for voice, each with a treble clef and a key signature of three sharps (F#, C#, G#). Each system includes a melodic line with lyrics and a piano accompaniment line. The piano accompaniment for the first four systems is in the bass clef. The fifth system is for piano, with both treble and bass clefs. The lyrics are: 'up in the hay - stack, fast a - sleep!'. The word 'up' is on the first line, 'in' on the second, 'the' on the third, 'hay -' on the fourth, 'stack,' on the fifth, 'fast' on the sixth, 'a -' on the seventh, and 'sleep!' on the eighth. There are slurs over the phrases 'up in the hay - stack,' and 'fast a - sleep!'. A piano dynamic marking 'p' is placed above the piano accompaniment lines in each system.

bocca chiusa
p

1, 2
4
Sopr.
Sole

17 Mm Mm

bocca chiusa
p

3, 4

17 Mm Mm

bocca chiusa
p

1, 2
4
Alto
Sole

17 Mm Mm

bocca chiusa
p

3, 4

17 Mm

mf

Tenor
Solo

17 Lit - tle Boy Blue, come blow your horn! The sheep's in the

p

Pno.

poco rit. ...

mf

Mm

Mm

Mm

Mm

22

22

22

22

22

22

mea - dow, the cow's _____ in the corn. _____

poco rit. ...

Poco più mosso ♩ = 76

mf espr.

S
26 Where _____ is the boy who looks af - ter the

mf espr.

A
26 Where _____ is the boy _____ who looks af - ter the _____

mf espr.

T
26 Where _____ is the boy _____ who looks af - ter the _____

mf espr.

B
26 Where _____ is the _____ boy who looks af - ter

Poco più mosso ♩ = 76

mf espr.

pno.
26

rit. ... **Tempo I**
f tender, calm *p* *bocca chiusa*

29 sheep? He's up in the hay-stack, fast a - sleep! Mm

rit. ... *f* // tender, calm *p* *bocca chiusa*

29 sheep? He's up in the hay-stack, fast a - sleep! Mm

rit. ... *f* tender, calm *p* *bocca chiusa*

29 sheep? He's up in the hay-stack, fast a - sleep! Mm

rit. ... *f* // tender, calm *p* *bocca chiusa*

29 sheep? He's up in the hay-stack, fast a - sleep! Mm

rit. ... **Tempo I**
f tender, calm *p*

29

The image displays a musical score for five staves, all numbered 35. The notation includes treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The score features various musical elements such as slurs, double bar lines, and dynamic markings. The first four staves are single-line staves, while the fifth is a grand staff with two staves. The dynamics are marked as *Mm* (Mezzo-Moderato). The notation includes eighth and quarter notes, rests, and slurs. The first four staves have a double bar line followed by a repeat sign (//) and then continue with the music. The fifth staff has a double bar line followed by a repeat sign (//) and then continues with the music. The score concludes with a fermata over the final note of each staff.

II. Solomon Grundy

Allegro vivo ♩ = 138
f marcato

S
1 Sol - o - mon Grun - dy born on a Mon - day Sol - o - mon Grun - dy born on a Mon - day

A
1 Sol - o - mon

T
1 Sol - o - mon Grun - dy born on a Mon -

B

Allegro vivo ♩ = 138
f

Pno.

5 Sol - o - mon Sol - o - mon Grun - dy

5 Grun - dy born on a Mon - day Sol - o - mon was born on a Mon - day

5 day Mon - day Grun - dy Sol - o - mon

f marcato

5 Sol - o - mon Grun - dy born on a Mon - day Sol - o - mon Grun - dy

5

Detailed description: This page contains a musical score for the song 'Solomon Grundy'. It features five systems of music. The first system is a vocal line with lyrics 'Sol - o - mon Sol - o - mon Grun - dy'. The second system continues the vocal line with lyrics 'Grun - dy born on a Mon - day Sol - o - mon was born on a Mon - day'. The third system continues with lyrics 'day Mon - day Grun - dy Sol - o - mon'. The fourth system is a piano accompaniment starting with a forte (*f*) and marcato dynamic marking, with lyrics 'Sol - o - mon Grun - dy born on a Mon - day Sol - o - mon Grun - dy'. The fifth system is a grand staff (treble and bass clef) piano accompaniment with a '5' marking. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Alla barocca ♩ = 84

mf

born on a Mon - day Mon - day Mon. Chris - tened on Tues - day

mf

born on a Mon - day born on a Mon - day Chris - tened on Tues - day

mf

Grun - dy born on a Monday Mon - day on a Mon. Chris - tened on a Tues - day

mf

Grun - dy born on a Mon - day Chris - ten - ed on Tues - day

Alla barocca ♩ = 84

mf

Tempo I

f *high-pitched whisper* *marcato*

13 Sahl Sol-o-mon Grun - dy Sol-o-mon Grun - dy Sol-o-mon Grun -

f *high-pitched whisper* *marcato*

13 Sahl Sol-o-mon Grun - dy

f *high-pitched whisper* *marcato*

13 Sahl Sol-o-mon Grun - dy Sol-o-mon Grun - dy born on a

f *marcato*

13 Sol-o-mon Grun - dy Sol-o-mon Grun - dy born on a Mon -

Tempo I

13 *f* *marcato*

17 dy born on a Mon - day Sol - o - mon born on a Mon - day born on a Mon. born

17 born on a Mon - day Sol - o - mon was born on a Mon - day born on a

17 Mon - day was Sol - o - mon was Sol - o - mon born on a Mon - day born on a Mon.

17 day born on a Mon - day Sol - o - mon born on a Mon - day

♩ = 84

21 on a Mon. born on a born on a Mon. Chris-tened on Tues - day

pochiss. mf

21 Mon. born on a Mon. born on a Mon. Chris - tened on Tues - day

pochiss. mf

21 born on a Mon. born on a Mon. born Chris - tened on a Tues - day

pochiss. mf

21 born on a Mon - day was born on Chris - ten - ed on Tues - day

pochiss. mf

♩ = 84

21

pochiss. mf

Tempo I

Allegro vivace ♩ = 176

24 Chris-tened on Tues - day Chris - tened on Tues - day Mar-ried on We'ns - day

24 Chris - ten-ed Tues - day Chris - tened on Tues - day Mar-ried on We'ns - day

24 Chris - ten - ed on Tues - day Chris - tened on Tues - day Mar-ried on We'ns - day

24 Chris - ten - ed on Tues - day Chris - tened on Tues - day Mar-ried on We'ns - day

Tempo I

Allegro vivace ♩ = 176

24

Meno mosso ♩ = 100

mf sickly, yawning*

3
Tenor
Soli

28 Took *port.* ill on Thurs - day

28 Took *port.* ill on Thurs day

28 Took *port.* ill Thurs day

Bass
Solo

p sickly, yawning*
bocca chiusa

28 Mm

Meno mosso ♩ = 100

Pno.

28 *p*

* Arch the tongue at the back of the mouth in order to partially block the throat, thus muffling the tone color. The resulting timbre should be weak but not at all nasal.
Bend the pitch to follow the contours given. Stems without noteheads are for purposes of showing duration, and are not to be re-articulated.

*sickly, yawning** *mf*

3 Sopr. Sole

32 Took ill on Thurs-

*sickly, yawning** *mf*

32 Took ill on Thurs

*sickly, yawning** *mf*

32 Took ill Thurs day

*sickly, yawning** *p* *bocca chiusa*

2 Alto Sole

32 Mm

mf simile

3 Tenor Soli

32 Worse on Fri day

mf simile

32 Worse on Fri

mf simile

32 Worse on Fri day

p

2 Bass Soli

32 Mm

Pno.

32

* Arch the tongue at the back of the mouth in order to partially block the throat, thus muffling the tone color. The resulting timbre should be weak but not at all nasal. Bend the pitch to follow the contours given. Stems without noteheads are for purposes of showing duration, and are not to be re-articulated.

1
3
Sop.
Sole

2

3

2
Alto
Sole

1
3
Tenor
Soli

2

3

1,2

4
Bass
Soli

3,4

Pno.

38

day

Worse

on

Fri

day

Worse

Fri

worse

Fri

day

Worse

Fri

day

Mm

Worse

on

Fri

day

day

Worse

Fri

Took

ill

Thurs

day

Worse

Fri

Mm

*sickly, yawning**
p bocca chiusa (bocca chiusa) - - - poco a poco a -

Mm

ā

* Arch the tongue at the back of the mouth in order to partially block the throat, thus muffling the tone color. The resulting timbre should be weak but not at all nasal. Bend the pitch to follow the contours given. Stems without noteheads are for purposes of showing duration, and are not to be re-articulated.

1
3
Sopr.
Sole

42 - day

2
42 day

3
42

2
Alto
Sole

42

1
3
Tenor
Soli

42

2
42 - day

3
42 - day

* sickly, yawning
bocca aperta

Solo
pp

mf wobbly, weak

(sickly)-to - - - normal tone

f

(2: Tacet)

1
Bass
Soli

42 a

bocca aperta

mf

3-4

42

Pno.

42

* Arch the tongue at the back of the mouth in order to partially block the throat, thus muffling the tone color. The resulting timbre should be weak but not at all nasal.
Bend the pitch to follow the contours given. Stems without noteheads are for purposes of showing duration, and are not to be re-articulated.

Grave $\text{♩} = 44$

pp oscuro

S 48 Died on Sat - ur - day

mp

Sola A 48 Died on Sat - ur - day

pp oscuro

Others 48 Died on Sat - ur - day

pp oscuro

T 48 Died on Sat - ur - day

pp oscuro

Solo B 48 on Sat - ur - day

pp oscuro

Others 48 Died on Sat - ur - day

pp

Pno. 48

Musical score for a vocal ensemble and piano. The score is in 4/4 time and features a key signature of one flat (B-flat). The vocal parts are for Soprano (S), Soloist (Sola), Alto (A), Tenor (T), and Bass (B). The piano part is for Piano (Pno.).

The lyrics for all vocal parts are: "Bur - ied on Sun - day".

The Soprano part (S) includes the lyrics "Bur - ied on Sun - day" and features four triplet markings over the notes.

The Soloist part (Sola) includes the lyrics "Bur - ied on Sun - day eh" and features a *sotto voce* marking and triplet markings.

The Alto part (A) includes the lyrics "Bur - ied on Sun - day" and features triplet markings.

The Tenor part (T) includes the lyrics "Bur - ied on Sun - day" and features triplet markings.

The Bass part (B) includes the lyrics "Bur - ied on Sun - day" and features triplet markings.

The Piano part (Pno.) includes the lyrics "Bur - ied on Sun - day" and features triplet markings.

The score is numbered 51 at the beginning of each part.

*p sotto voce misterioso ** freeze

S 54 This is the life of Sol - o - mon Grun - dy

*p sotto voce misterioso ** freeze

A 54 This is the life of Sol - o - mon Grun - dy

*p sotto voce misterioso ** freeze

T 54 This is the life of Sol - o - mon Grun - dy

*p sotto voce misterioso ** freeze

B 54 This is the life of Sol - o - mon Grun - dy

* Half-whispered, half-spoken, with hands cupped over mouth.
Use lowest possible speaking pitch.

1 of beef

1 piece of beef

1 a piece of

1 stole a piece

1 and stole a

1 house and stole

1 Taf - fy was a Welsh - man, Taf - fy was a thief. () my house and

1 Taf - fy was a Welsh - man, Taf - fy was a thief. () to my house

1 Taf - fy was a Welsh - man, Taf - fy was a thief. () came to my

1 Taf - fy was a Welsh - man, Taf - fy was a thief. (Taf) fy came to my

1 Taf - fy was a Welsh - man, Taf - fy was a thief. Taf - fy came to

1 Taf - fy was a Welsh - man, Taf - fy was a thief. Taf - fy came

Allegro ♩=132

1 *f marcato*

* Sung by twelve soloists spread out as widely as possible in a straight line across the stage, in the order given.

The small notes in parentheses are for cueing purposes only and should not be sung.

5 I went (mar)-row bone

5 I went to mar-row bone

5 went to Taf- (fy's) a mar-row

5 to Taf- fy's stole a mar-(row)

5 Taf- fy's house and stole a

5 (Taf)-fy's house Taf- house and stole

5 house Taf- fy my house and

5 Taf- fy was to my house

5 (Taf)-fy was - n't came to my

5 was - n't (Taf)- fy came to my

5 (was)- n't home Taf- fy came to

5 home Taf- fy came

5

sempre marcato *fff* $\frac{3}{4}$ $\frac{3}{4}$

10 I went (sil) - ver pin

sempre marcato *fff* $\frac{3}{4}$ $\frac{3}{4}$

10 I went to sil - ver pin

sempre marcato *fff* $\frac{3}{4}$ $\frac{3}{4}$

10 went to Taf (fy's) a sil - ver pin

sempre marcato *fff* $\frac{3}{4}$ $\frac{3}{4}$

10 to Taf - fy's stole a sil - (ver) Pih!

sempre marcato *fff* $\frac{3}{4}$ $\frac{3}{4}$

10 Taf - fy's house and stole a • Pih!

sempre marcato *fff* $\frac{3}{4}$ $\frac{3}{4}$

10 (Taf) fy's house Taf (fy) house and stole • Pih!

sempre marcato $\frac{3}{4}$ $\frac{3}{4}$

10 house Taf - fy my house and

sempre marcato $\frac{3}{4}$ $\frac{3}{4}$

10 Taf - fy was to my house

sempre marcato $\frac{3}{4}$ $\frac{3}{4}$

10 (Taf) - fy was - n't came to my -

sempre marcato $\frac{3}{4}$ $\frac{3}{4}$

10 was - n't (Taf) - fy came to my

sempre marcato $\frac{3}{4}$ $\frac{3}{4}$

10 (was) - n't in Taf - fy came to

sempre marcato $\frac{3}{4}$ $\frac{3}{4}$

10 in Taf - fy came

molto rit. . . *fff* $\frac{3}{4}$ $\frac{3}{4}$

10 *sempre marcato*

* Whisped forcefully. The "p" consonant should be as explosive as possible.

Largo ♩ = 48

p *leggiero; coy*

15 I

p *leggiero; coy*

15 went

p *leggiero; coy*

15 to _____

p *leggiero; coy*

15 Taf - (fy's)

p *leggiero; coy*

15 (Taf) - fy's

p *leggiero; coy*

15 house

pp *sotto voce*

15 (Taf) Taf - (fy)

pp *sotto voce*

15 (Taf) - fy

pp *sotto voce*

15 was

pp *sotto voce*

15 in

pp *sotto voce*

15 bed

Largo ♩ = 48

p *pp*

$\text{♩} = 32$ molto accel. . .

... $\text{♩} = 240$

The musical score is arranged in four systems, each with three staves (1, 2, 3) for Soprano (S), Alto (A), Tenor (T), and Bass (B) respectively. The lyrics are: "at his head! it at his head! flung it at his head! and flung - it at his head! bone and flung - it at his head! mar - row bone and flung it at his head! mar - row bone and flung it at his head! the mar - row bone and flung it at his head! up the mar - row bone and flung it at his head! picked up the mar - row bone and flung it at his head! picked up the mar - row bone and flung it at his head! I picked up the mar - row bone and flung it at his head!" Dynamic markings include *pp*, *cresc.*, and *fff*. The score uses X-shaped noteheads for approximate pitches and wedge-shaped noteheads for lowest and highest possible pitches. The tempo is marked as *molto accel.* and the final section is marked with $\text{♩} = 240$.

* X-shaped noteheads indicate approximate pitches. Wedge-shaped noteheads indicate lowest and highest possible pitches. Tenors and basses should go into shrieking falsetto for the last few notes.

IV. Shall We Go A-Shearin'

Vigorouso $\text{♩} = 126$

S
1

A
1

T
1 *f*
Old wo - man, old wo - man, shall we go a - shear - in', shear - in', Shall we go a -

B
1 *f*
Old wo - man, old wo - man, shall we go a - shear - in', shear - in', Shall we go a -

Pno.
1 *f*
Vigorouso $\text{♩} = 126$

15" SOLO Adagio ♩ = 56
 // *p* thin, frail "old woman's" voice // 3"

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

15" SOLO
 // *p* thin, frail "old woman's" voice // 3"

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

15"
 //

7 shear - in?

15"
 //

7 shear - in?

15"
 //

Adagio ♩ = 56

7 *p*

← ♩ = ♩ →

accel. . .

14 I hear you ver - y clear - ly, I hear you ver - y clear - ly!

A musical staff in treble clef with a key signature of two flats and a 2/4 time signature. It contains a melodic line with lyrics. Above the staff is a tempo marking 'accel. . .' and a dynamic marking '← ♩ = ♩ →'. The staff number '14' is written at the beginning.

← ♩ = ♩ →

14 I hear you ver - y clear - ly, I hear you ver - y clear - ly!

A musical staff in treble clef with a key signature of two flats and a 2/4 time signature. It contains a melodic line with lyrics. Above the staff is a dynamic marking '← ♩ = ♩ →'. The staff number '14' is written at the beginning.

← ♩ = ♩ →

14

An empty musical staff in treble clef with a key signature of two flats and a 2/4 time signature. The staff number '14' is written at the beginning.

← ♩ = ♩ →

14

An empty musical staff in bass clef with a key signature of two flats and a 2/4 time signature. The staff number '14' is written at the beginning.

← ♩ = ♩ →

accel. . .

14

A musical staff in treble clef with a key signature of two flats and a 2/4 time signature. It contains a melodic line. Above the staff is a tempo marking 'accel. . .' and a dynamic marking '← ♩ = ♩ →'. The staff number '14' is written at the beginning.

V. Dance, Little Baby

Allegretto ♩ = 88

mp ben ritmico e leggero

S
1 Dance lit-tle ba-by, dance up high! Nev-er mind Ba-by, Moth-er is by. Dance, lit - tle ba - by,

mp ben ritmico e leggero

A
1 Dance lit - tle ba - by,

mp ben ritmico e leggero

mp

T
1 Dance lit-tle ba-by, dance up high! Nev-er mind Ba-by, Moth-er is by. Dance lit - tle ba - by,

mp ben ritmico e leggero

B
1 Dance lit - tle babe,

Allegretto ♩ = 88

mp ben ritmico e leggero

Pno.
1

mf sempre staccato

6 dance up high! Nev - er mind Ba - by, Moth - er is by. Crow ca-per crow ca-per

mf sempre staccato

6 dance up high! Nev - er mind Ba - by, Moth - er is by. Ca-per crow ca - per crow

mf sempre staccato

6 dance up high! Nev - er mind Ba - by, Moth - er is by. Crow and and

mf sempre staccato

6 dance up high! — Ne'er mind Moth - er's by. Crow ca - per

mf sempre staccato

10 crow ca - per crow ca-per crow ca - per crow ca - per crow ca - per crow crow

10 ca - per crow ca - per crow ca - per crow ca - per crow ca - per crow ca - per crow

10 and a and and and and a and

10 ca - per crow crow ca - per ca - per crow

10

p sempre staccato

13 Ca-per crow ca - per crow ca - per crow ca-percrow

f non staccato *p sempre staccato*

13 There lit - tle Ba-by, there you go! — Crow ca - percrow ca-per crow ca - percrow caper

f non staccato *p sempre staccato*

13 There lit - tle Ba-by there you go! — Crow and a and and a and

f non staccato *p sempre staccato*

13 There lit - tle Ba-by there you go! Crow ca - per ca - per crow

f non staccato *p sempre staccato*

13

The musical score consists of five systems. The first system is a vocal line with lyrics 'Ca-per crow ca - per crow ca - per crow ca-percrow' and the instruction '*p sempre staccato*'. The second system has two vocal lines: the upper line with lyrics 'There lit - tle Ba-by, there you go! — Crow ca - percrow ca-per crow ca - percrow caper' and the lower line with lyrics 'There lit - tle Ba-by there you go! — Crow and a and and a and'. The third system has two vocal lines: the upper line with lyrics 'There lit - tle Ba-by there you go! — Crow and a and and a and' and the lower line with lyrics 'There lit - tle Ba-by there you go! Crow ca - per ca - per crow'. The fourth system is a piano accompaniment with lyrics '13' and instructions '*f non staccato*' and '*p sempre staccato*'. The piano part features a melody in the right hand and a bass line in the left hand.

Poco meno ♩ = 76

17 ca - per crow ca-per crow *mp* Dance, lit - tle ba-by,

17 crow ca-per crow ca-per *f non staccato* There lit-tle Ba-by, There you go! *mp* Dance lit - tle ba-by,

17 and and *f non staccato* There lit-tle Ba-by, there you go! *mp* Dance lit - tle ba-by,

17 ca - per crow *f non staccato* There lit-tle Ba-by, there you go! *mp* Dance lit - tle babe,

Poco meno ♩ = 76

17 *f non staccato*

21 dance up high! Nev - er mind Ba - by, Moth - er is by. Dance lit - tle ba - by,

21 dance up high! Nev - er mind Ba - by, Moth - er is by. Dance lit - tle ba - by,

21 dance up high! Nev - er mind Ba - by, Moth - er is by. Dance lit - tle Ba - by,

21 dance up high! — Ne'er mind Moth - er's by. Dance — lit - tle Ba - by, —

21

Allegro ♩ = 120

25 dance up high! Nev-er mind Ba - by Moth-er is by. Up to the ceil-ing.

25 dance up high! Nev-er nev-er mind Ba - by Moth-er is by. Up to the ceil-ing.

25 dance up high! Nev - er mind Moth-er is by. Up to the ceil-ing.

25 dance up high! Nev-er mind Ba - by Moth - er's by. Up to the ceil-ing.

Allegro ♩ = 120

25

29 down to the ground, up to the ceiling, down to the ground,

29 down to the ground, up to the ceiling, down to the ground,

29 down to the ground, up to the ceiling, down to the ground,

29 down to the ground, up to the ceiling, down to the ground,

29

Moderato ♩ = 80 accel. . .

32 U - p! down U - p! down U - p! down

32 *mf* Back - wards and for - wards, round and round, Back - wards and for - wards,

32 U - p! down U - p! down U - p! down

32 *mf* Back - wards, for - wards, round and round and Back - wards, for - wards,

Moderato ♩ = 80 accel. . .

32 *mf*

* Whispered, explosive "p" consonant

... ♩ = 100 molto rit. ...

35 *f* *p* *f* *p* *f* // *ff* 1st 1.5" 2"

U - p! down U - p! down Up! Down!

35 *f* // *ff* 1st 1.5" 2"

round and round round and round and Down!

35 *f* *p* *f* *p* *f* // *ff* 1st 1.5" 2" *falsetto OK*

U - p! down U - p! down Up! Down!

35 *f* // *ff* 1st 1.5" 2" *falsetto OK*

round and round and round and round and Down!

... ♩ = 100 molto rit. ...

35 // *ff* 1st 1.5" 2"

$\text{♩} = 76$

mf

38 Dance lit - tle Ba - by and Moth - er will _____ sing, with the mer - ry cor - al ding, ding,

mf

38 Dance lit - tle Ba - by Moth - er will sing with mer - ry ding, ding,

mf

38 Dance lit - tle Ba - by and Moth - er will _____ sing with mer - ry cor - al ding, ding,

mf

38 Dance lit - tle Ba - by Moth - er will sing _____ mer - ry ding, ding,

$\text{♩} = 76$

mf

38

Broadly ♩ = 52 **rit...** **ff** **accel..** **, mf**

41 ding! _____ Dance lit - tle Ba - by and Moth - er will _____ sing, with the

41 ding ding ding ding ding Dance lit - tle Ba - by and Moth - er will _____ sing, with the

41 ding ding ding ding ding Dance lit - tle Ba - by and Moth - er will sing with

41 ding! _____ Dance lit - tle Ba - by, Moth - er sing with

Broadly ♩ = 52 **rit...** **ff** **accel...** **, mf**

$\bullet = 76$ **Broadly** $\bullet = 52$ rit...

f

44 mer - ry cor - al ding, ding, ding! _____ With the mer - ry cor - al ding, ding, ding!

f

44 mer - ry _____ ding, ding, ding ding ding With mer - ry cor - al ding, ding, ding! ding, _____ ding!

f

44 mer - ry cor - al ding, ding, ding ding ding With the mer - ry ding, ding, ding! ding, ding!

f

44 mer - ry ding, ding, ding! _____ With mer - ry ding, ding, ding!

$\bullet = 76$ **Broadly** $\bullet = 52$ rit...