

MARGARET # 86130

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CHILDREN'S SING-SONG

from SWEDEN

Music by ALICE TEGNER

English Versions by MAISIE RADFORD

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CONTENTS

	PAGE
Christmas morning	2
Morning song	3
Baa, baa, black sheep	4
Dance, little maiden	5
The squirrel	6
The little cow-herd's song	8
First there rides the bride	10
The bird in the pear tree	11
Cradle song ...	13
Alderman Bray	14
The baker-man	16
Sun song	18
Little man John	20
The willow's lullaby	22
Calling the cows	24
Pussy and her tail	26
The cock and the hen	28
Lullaby	30
Star of Bethlehem	32
Bumble-bees are humming	35
Before the dance	36
Lady Water	38
The cloister	40
May's song	42
King Ring's dirge	44

B. M. Co.

SING-SONG FROM SWEDEN

CHRISTMAS MORNING

English Version by
Maisie Radford

Alice Tegner
cresc.

mp

Sweet mas - ter and mis - tress, we

p

cresc.

f

wish you good cheer, A right mer - ry

mf

Christ - mas and a hap - py New Year!

mf

MORNING SONG.

mf

The spire is gleaming in the sun - ny light, the

mf

p

cu - ckoo's call is clear and mel - low, Come, my son, it is no

p

f

long - er night. Wake up, you sleep - y lit - tle fel - low!

f

BAA, BAA, BLACK SHEEP

Baa, baa, black Sheep, have you a .ny wool? Yes, sir,

oh yes, sir, three bags full. One for my mas .ter and one for my

dame And one for the lit .tle boy that lives down the lane.

The musical score is written in 2/4 time with a key signature of one flat (Bb). It consists of three systems. Each system has a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). Dynamics include *f* (forte), *p* (piano), and *mf* (mezzo-forte). The piano accompaniment features a steady bass line and chords that support the melody.

DANCE, LITTLE MAIDEN!

p
Dance, lit - tle Maid - en, Dance up - on the hill - tops,

pp *p*
So do the fair - ies dance round the dew - drops! Let all your steps be

ve - ry, ve - ry light, For fair - ies would laugh at a hea - vy sprite!

The musical score is written in D major (two sharps) and common time (C). It consists of three systems. Each system has a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The piano part features a simple harmonic accompaniment with chords and moving lines. Dynamics include piano (*p*) and pianissimo (*pp*). The lyrics are placed below the vocal line. The piece ends with a double bar line.

THE SQUIRREL

Mis - ter Squirrel, sit - ting in a leaf - y shel - ter,

p

p

The first system of the musical score for 'The Squirrel'. It consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The vocal line begins with a piano (*p*) dynamic. The piano accompaniment also starts with a piano (*p*) dynamic. The lyrics are 'Mis - ter Squirrel, sit - ting in a leaf - y shel - ter,'.

Heard the children com - ing, Ran off hel - ter - skel - ter.

f

f

The second system of the musical score. The vocal line continues with the lyrics 'Heard the children com - ing, Ran off hel - ter - skel - ter.' and features a forte (*f*) dynamic. The piano accompaniment also features a forte (*f*) dynamic. The key signature and time signature remain the same as in the first system.

P

Off he scam - pered up the tree,

P

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a piano (*P*) dynamic marking. The lyrics "Off he scam - pered up the tree," are written below the notes. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), also starting with a piano (*P*) dynamic marking. The piano part features a steady bass line and a treble line with chords and moving lines.

So the lit - tle boys could see

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in treble clef, continuing the melody from the first system. The lyrics "So the lit - tle boys could see" are written below the notes. The bottom staff is a piano accompaniment in grand staff, continuing the accompaniment from the first system.

no.thing but his tail, oh!

Detailed description: This system contains the final two staves of music. The top staff is a vocal line in treble clef, concluding the phrase with "no.thing but his tail, oh!". The bottom staff is a piano accompaniment in grand staff, concluding the piece with a final chord and a fermata over the last few notes.

THE LITTLE COW-HERD'S SONG

p

1. Now the herd goes out to browse
2. They have fra-grant flowers to eat,

p

In the moun-tain hol-low, And wher-e-ver
Where they choose to tar-ry, But for me is

go my cows, Af - ter them I fol - low.
no such treat, Bread is all I car - ry.

mf Yet how.e - ver far I roam, *dim.* With my bread when I get home
All the milk they give to me Is as thin as thin can be.

p There will be no but - ter.
There will be no but - ter.

"FIRST THERE RIDES THE BRIDE"

p

First there rides the bride on her pal-frey white, He

p

f

steps so light, he steps so light. Now we have the bride-groom, as

allarg.

hea-vy as a log, With his jog, jog, jog, with his jog, jog, jog.

allarg.

The musical score is written in G major (one sharp) and common time. It consists of three systems of music. The first system features a vocal line and a piano accompaniment, both marked *p*. The second system continues the vocal line and piano accompaniment, with the vocal line marked *f*. The third system concludes the piece, with both vocal and piano parts marked *allarg.* (ritardando). The piano accompaniment includes various textures, such as chords and moving lines in both hands.

THE BIRD IN THE PEAR-TREE

p

Bird - ie sings a - bove my head,

p

pp

high in the pear-tree perch - ing: "Mo - ther, give your

pp

f

chil - dren bread Then give them all a birch - ing!"

f

The musical score is for a song in 2/4 time with a key signature of one flat (B-flat). It consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The first system starts with a piano (*p*) dynamic. The second system features a piano-piano (*pp*) dynamic. The third system begins with a piano-piano (*pp*) dynamic and ends with a forte (*f*) dynamic. The lyrics are: "Bird - ie sings a - bove my head, high in the pear-tree perch - ing: 'Mo - ther, give your chil - dren bread Then give them all a birch - ing!'".

mf

“What a shock - ing thing to say!

mf

Detailed description: This system contains the first two measures of the piece. The vocal line (treble clef) starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment (grand staff) features a bass line with quarter notes G2, A2, B2, and C3, and a treble line with chords of G4, A4, B4, and C5.

p

Chil - dren al - ways do o - bey.

p

Detailed description: This system contains the next two measures. The vocal line (treble clef) starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment (grand staff) features a bass line with quarter notes G2, A2, B2, and C3, and a treble line with chords of G4, A4, B4, and C5.

f

Sing an - o - ther dit - ty!”

f *mf*

Detailed description: This system contains the final two measures. The vocal line (treble clef) starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment (grand staff) features a bass line with quarter notes G2, A2, B2, and C3, and a treble line with chords of G4, A4, B4, and C5. The piece concludes with a double bar line.

CRADLE SONG

Slow
p

1. Bye bye, bye bye, Ba-by go to bye bye,
2. Bye bye, bye bye, Ba-by go to bye bye,
3. Bye bye, bye bye, Ba-by go to bye bye,

pp

pp

Ba-by's cra-dle rocks, Mo-ther knits her lit-tle socks.
Near her on the mat Plays our ba-by's pus-sy-cat.
Puss, you must not pull, You will tan-gle up the wool!

pp

ALDERMAN BRAY

March Time

p

Al - der-man Bray he rides on his grey, His

p

cresc.

wife rides a cream and is as fair as a dream. Af - ter comes To-ny He

cresc.

p

rides on a po-ny. The par-son of course rides a very old horse, But

f
young Mas-ter Paul, who can-not ride at all, Comes

p *f*
driv-ing be-hind in his go-cart small. But young Master Paul, who

p
can-not ride at all, Comes driv-ing be-hind in his go - cart.

THE BAKER-MAN

p

1. Oh lit - tle ba - ker - man a - cross the
 2. And in the win - dow hang - ing I can
 3. And if I try to be as good as

street Mix - ing love - ly goo - dies for us to
 see All the things I want for my Christ - mas -
 gold And I al - ways do just what I am

eat! You can bake me big cakes and bake me
tree, Crack-ers which will pull in two and make a
told, When I wake on Christmas morn-ing, I shall

f *ritard. dim.*
small And sprin-kle su - gar up - on them all.
noise And col-oured can-dles and paint-ed toys.
see The pret - ty things hang-ing on my tree.

ritard. dim.

SUN SONG

mf

1. Dear - est sun, if you warm us Nei - ther
2. Dear - est sun, come and cheer us And the

mf

p

cold nor frost can harm us. Shine on
grass and bush - es near us. Let us

p

fa-ther and mo-ther and my great big brother And my
see you shine o-ver sheep and kine, O-ver

cresc. sis-ter tall, Shine on us all. Shine the whole day-time
horse and mill, O-ver vale and hill, O-ver land, o-ver *f*

p through sea And please come back to-mor-row too!
p And where-so-e-ver we may be!

LITTLE MAN JOHN

1. "I want to go to the war, said John, For no one could be
 2. "I want to go to the war, said John, For no one could be
 3. "I want to go to the war, said John, For no one could be
 4. "I want to go to the war, said John, For no one could be

bold - er!" "But you've no horse to— ride up - on, So
 bold - er!" "But you've no reins to— pull up - on, So
 bold - er!" "But you've no sword to— buck - le on, So
 bold - er!" "But you've no gloves to— but - ton on, So

wait till you are old - er!" Mo - ther put him up -
 wait till you are old - er!" Mo - ther searched for
 wait till you are old - er!" But Mo - ther gave him a
 wait till you are old - er!" John thought that so

on a goat. "Hold fast his horns and his hair - y coat!" Heigh
 some in vain. Her gar - ter had to serve for rein. Heigh
 heather broom She used for sweep - ing out the room. Heigh
 cru - el He dipped his hands in the gru - el Heigh

ho! he hops and gal - lops.
 ho! he hops and gal - lops.
 ho! he hops and gal - lops.
 ho! he hops and gal - lops.

THE WILLOW'S LULLABY

Moderato

Z. Topelius

1. Sleep, thou lit - tle wil - low tree,
2. Gen - tle winds shall cra - dle thee,

Through the win - ter wea - ther, With the blue - bell
And the sun watch o'er thee, Till the spring shall

and the rose, With the birch and hea - ther
make the flow'rs Wave like flags be - fore thee.

cresc.

f Wait un - til the sun is bright *mf* And the row - an
Then put off your sil - ver down: Don your shi - ning

p blos - soms white. Sleep, thou lit - tle
gold - en gown. Gen - tle winds shall

rit. wil - low tree Through the win - ter wea - ther.
cra - dle thee And the sun watch o'er thee.

CALLING THE COWS

Slowly *p*

Come, come up, my pret - ty cow!

p *pp*

Hear me calling to you now. Hark! In the mountains:

p *pp*

f *pp* *rit.*

Boo - oo - oo! Hark! It - ech - oes: Boo - oo - oo!

f *pp* *rit.*

The musical score is written in 3/4 time with a key signature of one flat (Bb). It consists of three systems of music. The first system features a vocal line and a piano accompaniment. The vocal line begins with a 'p' dynamic and includes a fermata over the final note. The piano accompaniment starts with a 'p' dynamic and ends with a 'pp' dynamic. The second system continues the vocal line with a 'p' dynamic and includes a fermata over the final note. The piano accompaniment also continues with a 'p' dynamic. The third system features a vocal line with dynamics of 'f', 'pp', and 'rit.', and a piano accompaniment with dynamics of 'f', 'pp', and 'rit.'. The piano accompaniment includes a key signature change to two flats (Bb and Eb) in the final measure.

p Come, come up, my pret-ty cow! Hear me calling to you

now. Hark! In the moun - tains:

pp Boo-oo - oo! Hark! It — ech - oes: Boo-oo - oo!

PUSSY AND HER TAIL

p

1. Sing a song a - bout Pus - sy Cat!
2. Sing a song a - bout Pus - sy Cat!

p

crescendo

What is our Pus-sy do - ing? Springing and running
What is our Pus-sy do - ing? Springing and running

crescendo

round and a-round Her fur - ry tail pur - su - ing See,
round and a-round Her fur - ry tail pur - su - ing See,

Detailed description: The musical score is for the song 'Pussy and Her Tail'. It is written in G major (one sharp) and 3/4 time. The first system features a vocal line with two verses and a piano accompaniment. The second system continues the vocal line with lyrics and piano accompaniment, including a 'crescendo' marking. The third system concludes the piece with the final lyrics and piano accompaniment. Dynamics include piano (*p*) and accents (^).

Puss at tack! Tail fly back! Puss at tack! Her
Puss at tack! Tail fly back! Puss at tack! Her

rit. tail fly back! *a tempo* Since this tune is so
tail fly back! Since this tune is not

ve-ry nice, Don't you think we might sing it twice!
ve-ry long, Let us now sing an - o - ther song!

THE COCK AND THE HEN

Minuet

Cock cock a - doo - dle and Chuck-chuck the

p *leggiero*

hen Were scratch-ing for corn,

mf lugubre

scratch-ing for corn. By came a

mf

p

fal-con and pounc'd on poor chuck-chuck. The

p

ritenuto

cock was for - lorn, the cock was for - lorn.

rit.

cres.

LULLABY

Moderato
pp



Sleep, ba - by, while I sing! You shall see the

The piano accompaniment for the first system is written for a grand piano with two staves. The right hand starts with a half note chord of G4 and Bb4, followed by quarter notes A4 and Bb4. The left hand begins with a half note chord of G2 and Bb2, followed by quarter notes A2 and Bb2. The system ends with a half note chord of G3 and Bb3 and a quarter note F3. A hairpin crescendo is placed above the right hand's final notes.

The second system of the lullaby features a vocal line on a single treble clef staff. It begins with a half note G4, followed by quarter notes A4, Bb4, and C5. After a quarter rest, it continues with quarter notes D5, E5, and F5. The system concludes with a half note G5 and a quarter note F5. A hairpin crescendo is placed above the final two notes.

Dreamland king. He will show you while you sleep

The piano accompaniment for the second system is written for a grand piano with two staves. The right hand starts with a half note chord of G4 and Bb4, followed by quarter notes A4 and Bb4. The left hand begins with a half note chord of G2 and Bb2, followed by quarter notes A2 and Bb2. The system ends with a half note chord of G3 and Bb3 and a quarter note F3. A hairpin crescendo is placed above the right hand's final notes.

Lit - tle stars like sil - ver sheep.

The first system consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one flat (B-flat). The vocal line contains the lyrics "Lit - tle stars like sil - ver sheep." with a fermata over the final note. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with dynamic markings of *mf* and *f*.

più lento

Guar - ded by the shep - herd moon Sleep, and you will

più lento

The second system continues the vocal line and piano accompaniment. The tempo marking *più lento* appears above the vocal line and below the piano accompaniment. The lyrics are "Guar - ded by the shep - herd moon Sleep, and you will". The piano accompaniment includes a fermata over a chord in the right hand.

pp

see them soon.

pp

The third system concludes the vocal line and piano accompaniment. The dynamic marking *pp* (pianissimo) is placed above the vocal line and below the piano accompaniment. The lyrics are "see them soon." with a fermata over the final note. The piano accompaniment features a final chord in the right hand.

STAR OF BETHLEHEM

(Viktor Rydberg)

Moderato *p* *molto cresc.*

Shine, star, on land and sea,

p sempre legato

cresc.

Tell thy sweet sto - ry How our Lord

p

light - ed thee out of His glo - ry.

Led. ***

Led. *Led.* *Led.*

mf

So when His chil - dren roam, His light doth

mf

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with a key signature of one sharp (F#) and a dynamic marking of *mf*. The lyrics are "So when His chil - dren roam, His light doth". The bottom two lines are piano accompaniment in treble and bass clefs, also with a key signature of one sharp and a dynamic marking of *mf*. The piano part features a steady accompaniment with some melodic movement in the right hand.

lead them home.

pp

ad. *

Detailed description: This system contains the next two lines of music. The vocal line continues with the lyrics "lead them home." and ends with a fermata. The piano accompaniment continues, with a dynamic marking of *pp* (pianissimo) appearing in the second measure. There are hairpins indicating a crescendo and decrescendo. At the end of the system, there is a *ad.* (ad libitum) marking and a decorative asterisk symbol.

pp

Chil - - dren and shep - - herds

dolce

pp

Detailed description: This system contains the final two lines of music. The vocal line begins with the lyrics "Chil - - dren and shep - - herds" and features a long note for "dren" and "herds". The piano accompaniment is marked *dolce* (dolce) and *pp* (pianissimo). The piano part consists of a simple accompaniment with a key signature of one sharp.

glad - ly from far and wide

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line consists of a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a whole note D5. The piano accompaniment consists of a steady eighth-note bass line in the bass clef and chords in the treble clef.

Fol - low the East - ern star,

The second system continues the piece. The vocal line starts with a dynamic marking of *f* (forte). It consists of a half note D5, a quarter note E5, a quarter note F#5, a half note G5, and a whole note A5. The piano accompaniment continues with similar rhythmic patterns.

Cho - sen to be their guide.

The third system concludes the piece. The vocal line starts with a dynamic marking of *f*. It consists of a half note A5, a quarter note B5, a quarter note C6, a half note D6, and a whole note E6. The piano accompaniment ends with a dynamic marking of *pp* (pianissimo) and a final chord. There are performance markings: *Ad.* (Ad libitum) under the first two measures, *Ad.* under the third measure, and an asterisk (*) under the fourth measure.

BUMBLE-BEES ARE HUMMING

Fast

pp

Bum - ble-bees are humming: hum, hum.

pp

p Pus - sies beat upon the drum, drum. *mf* Mice are dancing round the

p *mf*

room, room. *f* All the world is booming: boom, boom! *ff* \wedge

f *ff* \wedge

The musical score is written in G major (one sharp) and 3/4 time. It consists of three systems of vocal melody and piano accompaniment. The first system is marked 'Fast' and 'pp' (pianissimo). The second system has dynamic markings 'p' (piano) and 'mf' (mezzo-forte). The third system has dynamic markings 'f' (forte) and 'ff' (fortissimo). The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

BEFORE THE DANCE

With firm Rhythm

f

I know those lit - tle maid - ens

f

mp

glad - ly would be danc - ing. I know those

mp

p

lit - tle maid - ens glad - ly would be danc - ing. And

p

if I will not dance with them, Why,

mf then they will not dance with me, *f* And then no dancing

there will be! No dancing there will be!

LADY WATER

Andantino

1. If you please, my la - dy Wa - ter, liv - ing
2. If you please, my la - dy Wa - ter, liv - ing

down our well, Mo - ther wants to know if you have pret - ty
down our well, Mo - ther wants to know if you have pret - ty

p

hands to sell. Yes, the lit - tle La - dy Wa - ter, she will
feet to sell. Yes, the lit - tle La - dy Wa - ter, she will

mf

tell tell you you true: She has
tell tell you you true: She has

mf

ma - ny pairs of snow-white hands to of - fer you.
ma - ny pairs of snow-white feet to of - fer you.

THE CLOISTER (DANCING GAME)

mf

1. In-side the clois-ter sighs a maid, ding, dong,
 2. I can hear the maid-en sigh, ding, dong,
 3. I will pull down a stone or two, ding, dong,
 4. I will pull down two or three, ding, dong,

mf

f

ding,ding,dong, In among the ro-ses. A knight comes ri-ding
 ding,ding,dong, In among the ro-ses. The walls are thick,the
 ding,ding,dong, In among the ro-ses. Still I can-not
 ding,ding,dong, In among the ro-ses. Still the maid I

f



1. to her aid, ding,dong,ding,ding,dong,In among the ro_ses.
- 2.walls are high, ding,dong,ding,ding,dong,In among the ro_ses.
3. see her through,ding,dong,ding,ding,dong,In among the ro_ses.
4. can_not see, ding,dong,ding,ding,dong,In among the ro_ses.



5.

I will pull down three or four,
Ding, dong, ding, ding, dong,
Still I must pull down some more,
Ding, dong, ding, ding, dong,
In among the roses.

6.

I will break down half the wall,
Ding, dong, ding, ding, dong,
Still some more will have to fall.
Ding, dong, ding, ding, dong,
In among the roses.

7.

To break down the rest I am not afraid
Ding, dong, ding, ding, dong,
Now I see the lovely maid!
Ding, dong, ding, ding, dong,
In among the roses.

The children form a ring which represents the convent. One child sits in the middle with a veil over her head. The child who takes the part of the knight goes round outside the ring and each time he sings the words "I will pull down" etc. he takes away one or two of the children who follow behind him as he walks round the ring. At the 7th. verse he breaks through, the lady rises, throws off her veil, and the two dance together while the last verse is repeated.

MAY'S SONG

Not too fast



1. My mo - ther says her
 2. The wa - ter shone like
 3. The cow - slip's cup was
 4. And so my mo - ther



- ba - by Was born in May, when
 sil - ver, The cher - ry blos - somed
 gold - en, The chaf - finch trilled his
 tells me, That I shall grow up



cresc.

1. cu - ckoos call. Green glis - tened e - v'ry
 2. white as foam. The swift - ly dart - ing
 3. mer - ry lay. 'Twas I who was the
 4. good and gay. And life - will be as

cresc.

f *mp*

hedge - row. The sun was on them all.
 swal - low Had on - ly just come home.
 ba - by, And I was christened May.
 love - ly As was that sum - mer day.

f *p*

KING RING'S DIRGE

Song at the funeral of a dead hero

Esaias Tegnér

Lento sostenuto

1. Knight up-on horse-back, bur-ied in hon-our
 2. Ride up the rain-bow's shiv-er-ing bridgeway

mf *p*

Clad in full ar-mour, Sword by thy side;
 Bright-er than o-pal, Stron-ger than stone,

dim.

p *f*

1. Wait while thy char - ger Whin - nies, and gold hooves
2. Wal - hal - la's gates spring o - pen be - fore thee;

dim. molto *p*

Paw with im - pa - tience For thy last ride.
Hands of the Gods are clasped in thine own.

dim. molto *p*

mf

3. Wel - come, you he - ro, wel - come to Wal - hall.

mf

Long will the North give praise to thy name!

Bra - ge sa - lutes thee with mead from the horn - cup.

Norns give thee peace, The re - ward of thy fame!"

Note. The Northern legends tell how heroes, such as King Ring, rode after their death across the rainbow to Walhalla, where they were welcomed by the gods. The Norns were the three fates who wove the destiny of men.

14719

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