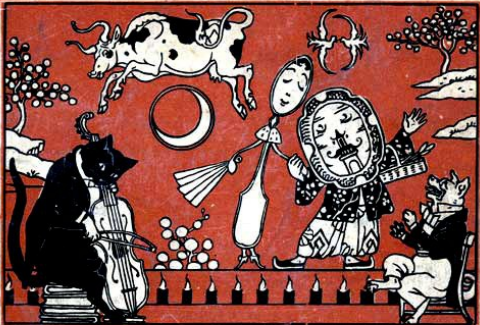


THE BABY'S OPERA



A BOOK OF OLD RHYMES WITH NEW DRESSES
by WALTER CRANE
THE MUSIC BY THE EARLIEST MASTERS

The Project Gutenberg eBook, The Baby's Opera, by Walter Crane, Illustrated by Walter Crane

This eBook is for the use of anyone anywhere at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this eBook or online at www.gutenberg.org

Title: The Baby's Opera

Author: Walter Crane

Release Date: May 10, 2008 [eBook #25418]

Language: English

Character set encoding: ISO-8859-1

***START OF THE PROJECT GUTENBERG EBOOK THE BABY'S
OPERA***

**E-text prepared by Chris Curnow, Lindy Walsh,
Linda Cantoni,
and the Project Gutenberg Online Distributed
Proofreading Team
(<http://www.pgdp.net>).**

Music transcribed by Linda Cantoni.

Transcriber's Note

Midi, PDF, and MusicXML files have been provided for the songs in this e-book. To hear a song, click on the [Listen] link. To view a song in sheet-music form, click on the [PDF] link. To view MusicXML code for a song, click on the [MusicXML] link. All lyrics are set forth in text below the music images.

In the original, some titles use V for U and I for J. This has been preserved in this e-book.

The Baby's Opera

by Walter Crane



[CONTENTS](#)







•KING•COLE•



THE BABY'S OPERA

A
BOOK OF OLD
RHYMES WITH
NEW DRESSES
BY



THE MUSIC BY
THE EARLIEST
MASTERS

WALTER CRANE,

ENGRAVED & PRINTED IN COLOURS BY EDMUND EVANS.

LONDON
FREDERICK WARNE AND CO.
AND NEW YORK



THE BABY'S OPERA

A
BOOK OF OLD THE MUSIC BY
RHYMES WITH THE EARLIEST
NEW DRESSES MASTERS
BY

WALTER CRANE,

Engraved, & Printed in colours by Edmund Evans.

LONDON
FREDERICK WARNE AND CO.
AND NEW YORK





TO

THE HONOURABLE

MRS. GEORGE HOWARD



CONTENTS

Page

- 
9. *Girls and Boys.*
10, 11. *The Mulberry Bush.*
12. *Oranges and Lemons.*
13. *St. Paul's Steeple.*
14, 15. *My Lady's Garden.*
16. *Natural History.*
17. *Lavender's Blue.*
18, 19. *I saw Three Ships.*
20. *Ding Dong Bell.*
21. *Puss at Court*
22. *Three Blind Mice.*
23. *Dickory Dock.*
24, 25. *Y^e Frog's Wooing.*
26, 27. *Y^e Frog and Y^e Crow.*
28, 29. *Mrs. Bond.*
30. *Xmas Day in y^e Morn-
ing.*
31. *Little Jack Horner.*
32, 33. *King Arthur.*
34. *Y^e Jolly Miller.*

Page

- 
35. *Y^e Song of Sixpence.*
36, 37. *Bo-Peep.*
38. *Baa! Baa! Black Sheep.*
39. *Tom, the Piper's Son.*
40, 41. *There was a Lady Loved a Swine.*
42. *Over the Hills & far away.*
43. *Cock Robin & Jenny Wren.*
44, 45. *I had a little Nut Tree.*
46. *Dr. Faustus*
47. *Three Children.*
48, 49. *My Pretty Maid.*
50. *The Ploughboy in Luck*
51. *Warm Hands.*
52, 53. *Jack & Jill.*
54. *Dance a Baby.*
55. *Hush-a-by Baby.*
56. *King Cole*
- 

CONTENTS

Page

- [9.](#) *Girls and Boys.*
- [10. 11.](#) *The Mulberry Bush.*
- [12.](#) *Oranges and Lemons.*
- [13.](#) *St. Paul's Steeple.*
- [14. 15.](#) *My Lady's Garden.*
- [16.](#) *Natural History.*
- [17.](#) *Lavender's Blue.*
- [18. 19.](#) *I saw Three Ships.*
- [20.](#) *Ding Dong Bell.*
- [21.](#) *Puss at Court.*
- [22.](#) *Three Blind Mice.*
- [23.](#) *Dickory Dock.*
- [24. 25.](#) *Y^e Frog's Wooing.*
- [26. 27.](#) *Y^e Frog and Y^e Crow*
- [28. 29.](#) *Mrs. Bond.*
- [30.](#) *Xmas Day in y^e Morning.*
- [31.](#) *Little Jack Homer.*
- [32. 33.](#) *King Arthur.*
- [34.](#) *Y^e Jolly Miller.*
- [35.](#) *Y^e Song of Sixpence.*
- [36. 37.](#) *Bo-Peep.*
- [38.](#) *Baa! Baa! Black Sheep.*
- [39.](#) *Tom, the Piper's Son.*
- [40. 41.](#) *There was a Lady Loved a Swine.*
- [42.](#) *Over the Hills & far away.*
- [43.](#) *Cock Robin & Jenny Wren.*
- [44. 45.](#) *I had a little Nut Tree.*
- [46.](#) *Dr. Faustus.*
- [47.](#) *Three Children.*
- [48. 49.](#) *My Pretty Maid.*
- [50.](#) *The Ploughboy in Luck.*
- [51.](#) *Warm Hands.*
- [52. 53.](#) *Jack & Jill.*
- [54.](#) *Dance a Baby.*
- [55.](#) *Hush-a-by Baby.*
- [56.](#) *King Cole.*

GIRLS AND BOYS

[\[Listen\]](#) [\[PDF\]](#) [\[MusicXML\]](#)



AND GIRLS AND BOYS



1. { Girls and boys come out to play, The
Leave your sup - per, and leave your sleep;

moon doth shine as bright as day; { 2. { Come with a whoop, and
Come to your playfellows in the street; } Up the lad - der and

come with a call, Come with a good will or not at all. }
down the wall, A pen - ny loaf will serve you all. }

1. Girls and boys come out to play,
The moon doth shine as bright as day;
Leave your supper, and leave your sleep;
Come to your playfellows in the street;

2. Come with a whoop, and come with a call.
Come with a good will or not at all.
Up the ladder and down the wall,
A penny loaf will serve you all.

THE MULBERRY BVSH

[\[Listen\]](#) [\[PDF\]](#) [\[MusicXML\]](#)



The image features a musical score for the song "The Mulberry Bush". At the top center is a circular emblem with the text "THE MULBERRY BVSH" inside, flanked by two stylized figures. The score is written on four systems of staves, each with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 6/8. The lyrics are written below the staves. The entire score is enclosed in a decorative border of yellow leaves and black berries. At the bottom of the border, there are illustrations of a yellow bowl, a yellow pitcher, and a yellow brush.

THE MULBERRY BVSH

Here we go round the mul-berry bush, the mul-berry bush, the mulberry bush ;

Here we go round the mulberry bush, All on a fros-ty morn - ing.

This is the way we clap our hands, This is the way we clap our hands,

This is the way we clap our hands, All on a fros-ty morn - ing.

Here we go round the mulberry bush,
the mulberry bush, the mulberry bush;
Here we go round the mulberry bush,
All on a frosty morning.

This is the way we clap our hands,
This is the way we clap our hands,
This is the way we clap our hands,
All on a frosty morning.



ORANGES & LEMONS

[\[Listen\]](#) [\[PDF\]](#) [\[MusicXML\]](#)

ORANGES & LEMONS

Oran-ges and le mons, says the bells of St. Clemen's; You owe me five farthings, says the
D.C. When will that be? says the bells of Step - ney; I do not know, says the

bells of St. Mar-tin's; When will you pay me, says the bells of Old Bai - ley;
great bell of Bow.

D.C.

When I grow rich, says the bells of Shore - ditch; Here comes a can-dle to
light you to bed, And here comes a chop-per to chop off your head.

Oranges and lemons, says the bells of St. Clemen's;
You owe me five farthings, says the bells of St. Martin's;
When will you pay me, says the bells of Old Bailey;
When I grow rich, says the bells of Shoreditch;
When will that be? says the bells of Stepney;

I do not know, says the great bell of Bow.

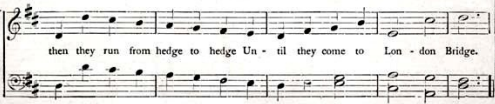
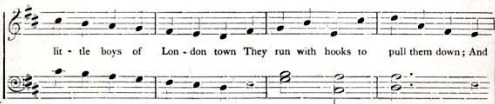
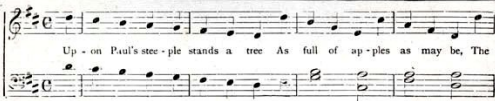
Here comes a candle to light you to bed,
And here comes a chopper to chop off your head.

ST PAVL'S STEEPLE

[\[Listen\]](#) [\[PDF\]](#) [\[MusicXML\]](#)



ST PAVL'S STEEPLE



Upon Paul's steeple stands a tree
As full of apples as may be,
The little boys of London town
They run with hooks to pull them down;

And then they run from hedge to hedge
Until they come to London Bridge.

MY LADY'S GARDEN

[\[Listen\]](#) [\[PDF\]](#) [\[MusicXML\]](#)

The image displays a musical score for the song "My Lady's Garden". The score is presented in three systems, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The music is in 8/8 time and the key signature has one flat (B-flat). The lyrics are written below the vocal line. The entire score is framed by a decorative border featuring stylized flowers and shells at the top and bottom, and hanging bells on the sides.

MY · LA · DY'S · GAR · DEN

How does my la - - dy's gar - den grow? How does my

la - - dy's gar - den grow? With sil - - ver bells, an

coc - kle shells, And pret - ty maids all in a row!.....

How does my lady's garden grow?
How does my lady's garden grow?
With silver bells, and cockle shells,
And pretty maids all in a row!

HOW DOES
MY LADY'S
GARDEN
GROW?



NATURAL HISTORY

[\[Listen\]](#) [\[PDF\]](#) [\[MusicXML\]](#)



The musical score is titled "NATURAL HISTORY" and is set in 8/8 time. It features a decorative border with a central portrait of a woman, a dog, and various animals. The lyrics are as follows:

1. What are lit - tle boys made of?
2. What are lit - tle girls made of?

What are lit - tle boys made of? Frogs and snails and
What are lit - tle girls made of? Su - gar and spice and

pup - py-dog's tails, And that are lit - tle boys made of.
all that's nice, And that are lit - tle girls made of.

3. What are young men made of?
What are young men made of?
Sighs and leers, and crocodile tears,
And that are young men made of.

4. What are young women made of?
What are young women made of?
Ribbons and laces, and sweet pretty faces
And that are young women made of.

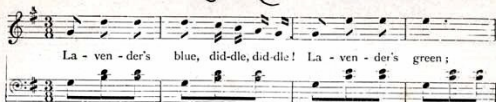
1. What are little boys made of?
What are little boys made of?
Frogs and snails and puppy-dog's tails,
And that are little boys made of.

2. What are little girls made of?
What are little girls made of?
Sugar and spice and all that's nice,
And that are little girls made of.
3. What are young men made of?
What are young men made of?
Sighs and leers, and crocodile tears,
And that are young men made of.
4. What are young women made of?
What are young women made of?
Ribbons and laces, and sweet pretty faces,
And that are young women made of.

LAVENDER'S BLUE

[\[Listen\]](#) [\[PDF\]](#) [\[MusicXML\]](#)

· LAVENDER'S · BLUE ·



2. Call up your men, diddle, diddle!
Set them to work;
Some to the plough, diddle, diddle!
Some to the cart.

3. Some to make hay, diddle, diddle!
Some to cut corn;
While you and I, diddle, diddle!
Keep ourselves warm.



1. Lavender's blue, diddle, diddle!
Lavender's green;
When I am king, diddle, diddle!
You shall be queen.

2. Call up your men, diddle, diddle!
Set them to work;
Some to the plough, diddle, diddle!
Some to the cart.
3. Some to make hay, diddle, diddle!
Some to cut corn;
While you and I, diddle, diddle!
Keep ourselves warm.

I SAW THREE SHIPS

[\[Listen\]](#) [\[PDF\]](#) [\[MusicXML\]](#)



1. I saw three ships come sail - ing by,
2. And what do you think was in them then,

Sail - ing by, sail - ing by, I saw three ships come
In them then, in them then, And what do you think was

sail - ing by, On New-year's Day in the morn - - ing.
in them then, On New-year's Day in the morn - - ing?

3. Three pretty girls were in them then,
In them then, in them then,
Three pretty girls were in them then,
On New-year's Day in the morning.
4. And one could whistle, and one could sing,
The other play on the violin;
Such joy there was at my wedding,
On New-year's Day in the morning.



1. I saw three ships come sailing by,
Sailing by, sailing by,
I saw three ships come sailing by,
On New-year's Day in the morning.

2. And what do you think was in them then,
In them then, in them then,
And what do you think was in them then,
On New-year's Day in the morning?
3. Three pretty girls were in them then,
In them then, in them then,
Three pretty girls were in them then,
On New-year's Day in the morning.
4. And one could whistle, and one could sing,
The other play on the violin;
Such joy there was at my wedding,
On New-year's Day in the morning.



DING DONG BELL

[\[Listen\]](#) [\[PDF\]](#) [\[MusicXML\]](#)



The illustration shows a man in a blue coat and white trousers ringing a bell under a tree on the left. On the right, a boy in a white shirt and blue pants is pulling a cat out of a well. The cat is sitting in a wooden bucket. The background shows a simple building and a cloudy sky.

DING · DONG · BELL

Ding dong bell! Pus-sy's in the well! Who put her in? Lit-tle Tommy Lin.

Who pulled her out? Lit-tle Tommy Stout. What a naughty boy was that To

drown poor pussy-cat, Who ne'er did any harm, But killed all the mice in fa-ther's barn.

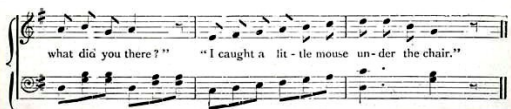
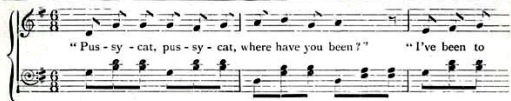
Ding dong bell!
Pussy's in the well!
Who put her in?
Little Tommy Lin.
Who pulled her out?

Little Tommy Stout.
What a naughty boy was that
To drown poor pussy-cat,
Who ne'er did any harm,
But killed all the mice in father's barn.

PUSS AT COURT

[\[Listen\]](#) [\[PDF\]](#) [\[MusicXML\]](#)

• PUSS • AT • COURT •



“Pussy-cat, pussy-cat, where have you been?”

“I’ve been to London to look at the Queen.”

“Pussy-cat, pussy-cat, what did you there?”

“I caught a little mouse under the chair.”

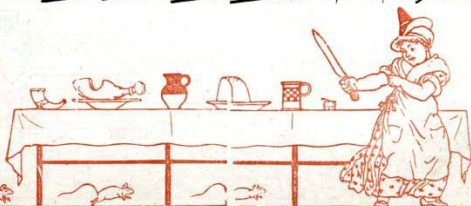
THREE BLIND MICE

[\[Listen\]](#) [\[PDF\]](#) [\[MusicXML\]](#)

• THREE • BLIND • MICE •

Three blind mice,... See how they run! They
all ran af-ter the farmer's wife, Who cut off their tails with a car-ving knife; Did
e-ver you hear such a thing in your life?... Three blind mice...

The musical score is written for piano and voice. It features three systems of music. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system concludes the piece with a final vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/8.



Three blind mice,
See how they run!
They all ran after the farmer's wife,
Who cut off their tails with a carving knife;
Did ever you hear such a thing in your life?

DICKORY DOCK

[\[Listen\]](#) [\[PDF\]](#) [\[MusicXML\]](#)

* DICKORY * DOCK *

The musical score is written for piano in 6/8 time with a key signature of one sharp (F#). It consists of three systems of staves. The lyrics are written below the treble clef staff of each system. The first system contains the first line of the song, the second system contains the second line, and the third system contains the third line. The melody is simple and catchy, with a repeating pattern of eighth and sixteenth notes. The bass line provides a steady accompaniment with eighth notes.

Hick - o - ry, dick - o - ry dock !..... The mouse ran
up the clock ;..... The clock struck one, The
mouse ran down, Hick - o - ry, dick - o - ry dock !.....



Hickory, dickory dock!
The mouse ran up the clock;
The clock struck one,
The mouse ran down,
Hickory, dickory dock!

Y^e FROG'S WOOING

[\[Listen\]](#) [\[PDF\]](#) [\[MusicXML\]](#)



1. It was the frog lived in the well, Heigh - ho ! says

Row - ley ; And the mer - ry mouse un - der the mill, With a

Row - ley, Pow - ley, Gammon, and Spinach, Heigh - ho ! says Anthony Row - ley.





2.
The frog he would a-wooing ride, Heigh-ho, &c.
Sword and buckler at his side, With a, &c.

3.
When upon his high horse set, Heigh-ho, &c.
His boots they shone as black as jet, With a, &c.

4.
When he came to the merry mill-pin, Heigh-ho, &c.
"Lady Mouse, are you within?" With a, &c.

5.
Then came out the dusty mouse, Heigh-ho, &c.
"I am the lady of this house," With a, &c.

6.
"Hast thou any mind of me?" Heigh-ho, &c.
"I have e'en great mind of thee," With a, &c.

7.
"Who shall this marriage make?" Heigh-ho, &c.
"Our lord, which is the rat," With a, &c.

8.
"What shall we have to our supper?" Heigh-ho, &c.
"Three beans in a pound of butter," With a, &c.

9.
But when the supper they were at, Heigh-ho, &c.
The frog, the mouse, and e'en the rat, With a, &c.

10.
Then came in Tib, our cat, Heigh-ho, &c.
And caught the mouse e'en by the back, With a, &c.

11.
Then did they separate, Heigh-ho, &c.
The frog leaped on the floor so flat, With a, &c.

12.
Then came in Dick, our drake, Heigh-ho, &c.
And drew the frog e'en to the lake, With a, &c.

13.
The rat he ran up the wall, Heigh-ho, &c.
And so the company parted all, With a, &c.



1.
It was the frog lived in the well,
Heigh-ho! says Rowley;
And the merry mouse under the mill,
With a Rowley, Powley, Gammon, and Spinach,
Heigh-ho! says Anthony Rowley.

2.
The frog he would a-wooing ride, Heigh-ho, &c.
Sword and buckler at his side, With a, &c.

3.

When upon his high horse set, Heigh-ho, &c.
His boots they shone as black as jet, With a, &c.

4.

When he came to the merry mill-pin, Heigh-ho, &c.
“Lady Mouse, are you within?” With a, &c.

5.

Then came out the dusty mouse, Heigh-ho, &c.
“I am the lady of this house,” With a, &c.

6.

“Hast thou any mind of me?” Heigh-ho, &c.
“I have e'en great mind of thee,” With a, &c.

7.

“Who shall this marriage make?” Heigh-ho, &c.
“Our lord, which is the rat,” With a, &c.

8.

“What shall we have to our supper?” Heigh-ho, &c.
“Three beans in a pound of butter,” With a, &c.

9.

But when the supper they were at, Heigh-ho, &c.
The frog, the mouse, and e'en the rat, With a, &c.

10.

Then came in Tib, our cat, Heigh-ho, &c.
And caught the mouse e'en by the back, With a, &c.

11.

Then did they separate, Heigh-ho, &c.
The frog leaped on the floor so flat, With a, &c.

12.

Then came in Dick, our drake, Heigh-ho, &c.
And drew the frog e'en to the lake, With a, &c.

13.

The rat he ran up the wall, Heigh-ho, &c.
And so the company parted all, With a, &c.

Y^e FROG & Y^e CROW

[\[Listen\]](#) [\[PDF\]](#) [\[MusicXML\]](#)

Y^e FROG

& Y^e CROW

1. A jol - ly fat frog lived in the ri - ver swim, O! A come - ly black

crow lived on the ri - ver brim, O! "Come on shore, come on shore," Said the

crow to the frog, an! then, O! "No, you'll bite me, no, you'll bite me," Said the frog to the crow a - gain, O!





2. "O! there is sweet music on yonder green hill, O!

And you shall be a dancer, a dancer in yellow,

All in yellow, all in yellow."

Said the crow to the frog, and then, O!

"All in yellow, all in yellow,"

Said the frog to the crow again, O!

3. "Farewell, ye little fishes, that in the river swim, O!

I'm going to be a dancer, a dancer in yellow."

"O beware! O beware!"

Said the fish to the frog, and then, O!

"I'll take care, I'll take care,"

Said the frog to the fish again, O!

4. The frog began a swimming, a swimming to land, O!

And the crow began jumping to give him his hand, O!

"Sir, you're welcome, Sir, you're welcome,"

Said the crow to the frog, and then, O!

"Sir, I thank you, Sir, I thank you,"

Said the frog to the crow, again, O!

5. "But where is the sweet music on yonder green hill, O?

And where are all the dancers, the dancers in yellow?

All in yellow, all in yellow?"

Said the frog to the crow, and then, O!

"Sir, they're here, Sir, they're here."

Said the crow to the frog—

* Here the crow swallows the frog.



1. A jolly fat frog lived in the river swim, O!
A comely black crow lived on the river brim, O!
"Come on shore, come on shore,"
Said the crow to the frog, and then, O!
"No, you'll bite me, no, you'll bite me,"
Said the frog to the crow again, O!

2. "O! there is sweet music on yonder green hill, O!
And you shall be a dancer, a dancer in yellow,

All in yellow, all in yellow.”

Said the crow to the frog, and then, O!

“All in yellow, all in yellow,”

Said the frog to the crow again, O!

3. “Farewell, ye little fishes, that in the river swim, O!

I'm going to be a dancer, a dancer in yellow.”

“O beware! O beware!”

Said the fish to the frog, and then, O!

“I'll take care, I'll take care,”

Said the frog to the fish again, O!

4. The frog began a swimming, a swimming to land, O!

And the crow began jumping to give him his hand, O!

“Sir, you're welcome, Sir, you're welcome,”

Said the crow to the frog, and then, O!

“Sir, I thank you, Sir, I thank you.”

Said the frog to the crow, again, O!

5. “But where is the sweet music on yonder green hill, O?

And where are all the dancers, the dancers in yellow?

All in yellow, all in yellow?”

Said the frog to the crow, and then, O!

“Sir, they're here, Sir, they're here.”

Said the crow to the frog—

 Here the crow swallows the frog.

MRS. BOND

[\[Listen\]](#) [\[PDF\]](#) [\[MusicXML\]](#)



The image displays a musical score for the song "Mrs. Bond". At the top, the title "MRS. BOND" is written in large, stylized letters, each enclosed in a decorative circular frame. Below the title, the musical score is presented in three systems, each with a vocal line and a piano accompaniment. The lyrics are written below the vocal line. The score is framed by a decorative border featuring floral and scrollwork patterns. At the bottom of the page, there are two potted plants on the left and right, and a central illustration of a roasted pig on a platter.

1. "Oh, what have you got for din-ner, Mrs. Bond?" "There's beef in the
lar - der, and ducks in the pond;" "Dil - ly, dil - ly, dil - ly, dil - ly,
come to be killed, For you must be stuffed, and my cus - to-mers filled!"

2. "John Ostler, go fetch me a duckling or two,
John Ostler go fetch me a duckling or two;
Cry dilly, dilly, dilly, dilly, come and be killed,
For you must be stuffed, and my customers filled!"

3. "I have been to the ducks that are swimming in the pond,
And they won't come to be killed, Mrs. Bond;
I cried dilly, dilly, dilly, dilly, come and be killed,
For you must be stuffed, and the customers filled!"

4. Mrs. Bond she went down to the pond in a rage,
With plenty of onions, and plenty of sage;
She cried, "Come, little wag-tails, come, and be killed.
For you shall be stuffed, and my customers filled!"

1. "Oh, what have you got for dinner, Mrs. Bond?"
"There's beef in the larder, and ducks in the pond;"
"Dilly, dilly, dilly, dilly, come to be killed,
For you must be stuffed, and my customers filled!"

2. "John Ostler, go fetch me a duckling or two,
John Ostler go fetch me a duckling or two;
Cry dilly, dilly, dilly, dilly, come and be killed,
For you must be stuffed, and my customers filled!"
3. "I have been to the ducks that are swimming in the pond,
And they won't come to be killed, Mrs. Bond;
I cried dilly, dilly, dilly, dilly, come and be killed,
For you must be stuffed, and the customers filled!"
4. Mrs. Bond she went down to the pond in a rage,
With plenty of onions, and plenty of sage;
She cried, "Come, little wag-tails, come, and be killed.
For you shall be stuffed, and my customers filled!"

MRS

BOND



XMAS DAY IN YE MORNING

[\[Listen\]](#) [\[PDF\]](#) [\[MusicXML\]](#)



1. Dame, get up and bake your pies, Bake your
2. Dame, what makes your maid - ens lie, Maid - ens

pies, bake your pies; Dame, get up and
lie, maid - ens lie? Dame, what makes your

bake your pies, On Christ - mas - day in the morn - - ing,
maid - ens lie, On Christ - mas - day in the morn - - ing?

3. Dame, what makes your ducks to die, Ducks to die, ducks to die?
Dame, what makes your ducks to die,
On Christmas-day in the morning?

4. Their wings are cut, they cannot fly,
Cannot fly, cannot fly;
Their wings are cut, they cannot fly,
On Christmas-day in the morning.

1. Dame, get up and bake your pies,
Bake your pies, bake your pies;
Dame, get up and bake your pies,
On Christmas-day in the morning.

2. Dame, what makes your maidens lie,
Maidens lie, maidens lie?
Dame, what makes your maidens lie,
On Christmas-day in the morning?
3. Dame, what makes your ducks to die,
Ducks to die, ducks to die?
Dame, what makes your ducks to die,
On Christmas-day in the morning?
4. Their wings are cut, they cannot fly,
Cannot fly, cannot fly;
Their wings are cut, they cannot fly,
On Christmas-day in the morning.

LITTLE JACK HORNER

[\[Listen\]](#) [\[PDF\]](#) [\[MusicXML\]](#)

· LITTLE · JACK · HORNER ·

The musical score is written for piano and voice. It features three systems of music. The first system has a treble and bass staff with a key signature of one sharp (F#) and a time signature of 6/8. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: "Lit - tle Jack Hor - ner sat in a cor - ner, Eat - ing a". The second system continues the melody and accompaniment. The lyrics are: "Christ - mas pie;..... He put in his thumb, and". The third system concludes the piece. The lyrics are: "pulled out a plum, And said, 'What a good boy am I!'.....". The score is framed by a decorative border with floral motifs on the left and right sides.

Lit - tle Jack Hor - ner sat in a cor - ner, Eat - ing a

Christ - mas pie;..... He put in his thumb, and

pulled out a plum, And said, "What a good boy am I!".....



Little Jack Horner sat in a corner,
Eating a Christmas pie;
He put in his thumb, and pulled out a plum,
And said, "What a good boy am I!"

KING ARTHUR

[\[Listen\]](#) [\[PDF\]](#) [\[MusicXML\]](#)

The image shows a musical score for the song 'King Arthur'. The title 'KING ARTHUR' is written in a stylized, gothic font at the top, with a crown icon between the words. The score is written in G major (one sharp) and 4/4 time. It consists of three systems of music, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written below the vocal line. The first system contains the first line of the song. The second system contains the second line. The third system contains the third line. Below the third system, there are two numbered verses of the song. The entire score is enclosed in a decorative border with a crown at the top and the letters 'A' and 'R' at the bottom.

KING ARTHUR

1. When good King Ar - thur ruled this land, He
was a good - ly king— He stole three pecks of
bar - ley - meal, To make a bag pud - ding.

2. A bag pudding the Queen did make,
And stuffed it well with plums,
And in it put great lumps of fat
As big as my two thumbs.

3. The King and Queen did eat thereof,
And noblemen beside,
And what they could not eat that night
The Queen next morning fried.

A R

1. When good King Arthur ruled this land,
He was a goodly king—
He stole three pecks of barley-meal,
To make a bag pudding.

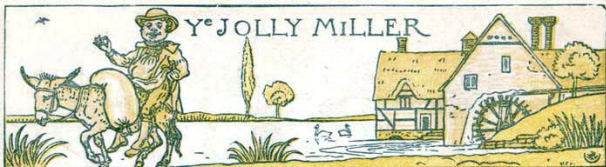
2. A bag pudding the Queen did make,
And stuffed it well with plums,
And in it put great lumps of fat
As big as my two thumbs.

3. The King and Queen did eat thereof,
And noblemen beside,
And what they could not eat that night
The Queen next morning fried.



Y^e JOLLY MILLER

[\[Listen\]](#) [\[PDF\]](#) [\[MusicXML\]](#)



There was a jol - ly mil - ler once Lived on the ri - ver Dee;... He

worked and sang from morn till night, No lark more blithe than he..... And

this the bur - den of his song For e - ver used to be,..... "I

care for no - bo - dy, no, not I, And no - bo - dy cares for me."...

There was a jolly miller once
Lived on the river Dee;
He worked and sang from morn till night,
No lark more blithe than he.

And this the burden of his song
For ever used to be,
“I care for nobody, no, not I,
And nobody cares for me.”

Y^e SONG of SIXPENCE

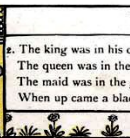
[\[Listen\]](#) [\[PDF\]](#) [\[MusicXML\]](#)



1. Sing a song of six - pence, a pocket full of rye; Four and twenty

black - birds baked in a pie; When the pie was o - pen the

birds be-gan to sing, Wasn't that a dain-ty dish to set be-fore the king?



2. The king was in his counting-house counting out his money;
The queen was in the parlour eating bread and honey;
The maid was in the garden hanging out her clothes,
When up came a blackbird and pecked off her nose.

1. Sing a song of sixpence, a pocket fall of rye;
Four and twenty blackbirds baked in a pie;
When the pie was open the birds began to sing,
Wasn't that a dainty dish to set before the king?

2. The king was in his counting-house counting out his money;
The queen was in the parlour eating bread and honey;
The maid was in the garden hanging out her clothes,
When up came a blackbird and pecked off her nose.

BO-PEEP

[\[Listen\]](#) [\[PDF\]](#) [\[MusicXML\]](#)



The musical score is presented in a three-system format. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one flat (B-flat), and the time signature is 8/8. The lyrics are written below the vocal line. The score is framed by a decorative border with illustrations of sheep and a shepherd on the sides, and sheep grazing at the bottom.

1. Lit - tle Bo - Peep, she lost her sheep, And did - n't know
where to find them ; Let them a - lone, they'll
all come home And bring their tails be - hind them.

2. Little Bo-Peep fell fast asleep,
And dreamt she heard them bleating ;
But when she awoke, she found it a joke,
For they were still a-fleeing.

3. Then up she took her little crook,
Determined for to find them,
She found them indeed, but it made her
heart bleed
For they'd left their tails behind them.

4. It happened one day as Bo-Peep did stray
Into a meadow hard by,
There she espied their tails side by side,
All hung on a tree to dry.

5. She heaved a sigh and wiped her eye,
Then went o'er hill and dale,
And tried what she could, as a shep-
herdess should,
To tack to each sheep its tail.

1. Little Bo-Peep, she lost her sheep,
And didn't know where to find them;
Let them alone, they'll all come home
And bring their tails behind them.

2. Little Bo-Peep fell fast asleep,
And dreamt she heard them bleating;
But when she awoke, she found it a joke,
For they were still a-fleeing.
3. Then up she took her little crook,
Determined for to find them,
She found them indeed, but it made her heart bleed
For they'd left their tails behind them.
4. It happened one day as Bo-Peep did stray
Into a meadow hard by,
There she espied their tails side by side,
All hung on a tree to dry.
5. She heaved a sigh and wiped her eye,
Then went o'er hill and dale,
And tried what she could, as a shepherdess should,
To tack to each sheep its tail.

LITTLE
BO-PEEP



BAA! BAA! BLACK SHEEP

[\[Listen\]](#) [\[PDF\]](#) [\[MusicXML\]](#)



'BAA! 'BAA! BLACK SHEEP'



"Baa! Baa! Black sheep, have you a - ny wool?" "Yes, mar-ry,

have I, three bags full; One for my mas - ter, and

one for my dame, But none for the lit - tle boy that lives down the lane!"



"Baa! Baa! Black sheep, have you any wool?"

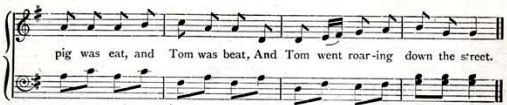
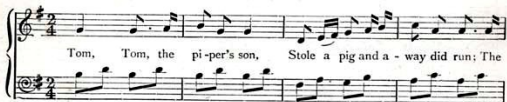
"Yes, marry, have I, three bags full;

One for my master, and one for my dame,

But none for the little boy that lives down the lane!"

TOM, THE PIPER'S SON

[\[Listen\]](#) [\[PDF\]](#) [\[MusicXML\]](#)

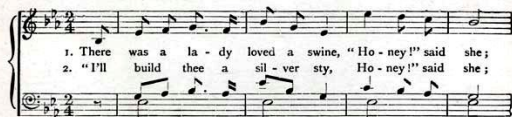


Tom, Tom, the piper's son,
Stole a pig and away did run;
The pig was eat, and Tom was beat,
And Tom went roaring down the street.

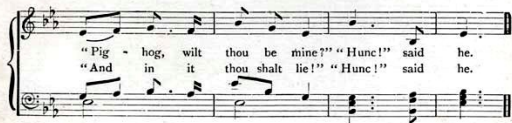
THERE WAS A LADY LOVED A SWINE

[\[Listen\]](#) [\[PDF\]](#) [\[MusicXML\]](#)

· THERE WAS · · A LADY LOVED · · A SWINE ·



1. There was a la - dy loved a swine, "Ho - ney!" said she;
2. "I'll build thee a sil - ver sty, Ho - ney!" said she;



"Pig - hog, wilt thou be mine?" "Hunc!" said he.
"And in it thou shalt lie!" "Hunc!" said he.

3. "Pinned with a silver pin,
Honey!" said she;

"That thou mayest go out and in,"
"Hunc!" said he.

4. "Will thou have me now,
Honey?" said she;

"Speak, or my heart will break,"
"Hunc!" said he.



1. There was a lady loved a swine,
"Honey!" said she;
"Pig-hog, wilt thou be mine?"

"Hunc!" said he.

2. "I'll build thee a silver sty,
Honey!" said she;
"And in it thou shalt lie!"
"Hunc!" said he.
3. "Pinned with a silver pin,
Honey!" said she;
"That thou mayest go out and in,"
"Hunc!" said he.
4. "Will thou have me now,
Honey?" said she;
"Speak, or my heart will break,"
"Hunc!" said he.

THERE WAS A LADY

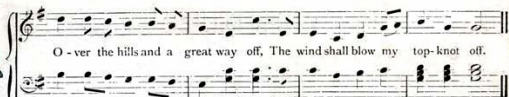
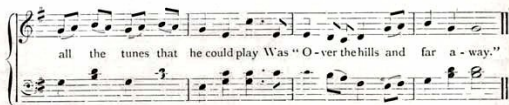
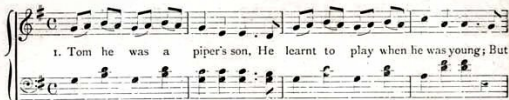
LOVED ALL SWINE



OVER THE HILLS & FAR AWAY

[\[Listen\]](#) [\[PDF\]](#) [\[MusicXML\]](#)

·OVER·THE·HILLS·&·FAR·AWAY·



2. Tom with his pipe made such a noise
That he pleased both the girls and boys,
And they stopped to hear him play,
"Over the hills and far away."
Over the hills, &c.

1. Tom he was a piper's son,
He learnt to play when he was young;
But all the tunes that he could play
Was "Over the hills and far away."
Over the hills and a great way off,

The wind shall blow my top-knot off.

2. Tom with his pipe made such a noise
That he pleased both the girls and boys,
And they stopped to hear him play,
"Over the hills and far away."
Over the hills, &c.

COCK ROBIN AND JENNY WREN

[\[Listen\]](#) [\[PDF\]](#) [\[MusicXML\]](#)



**COCK ROBIN
JENNY WREN**

1. 'Twas on a mer-ry time, When Jenny Wren was young, So neat-ly as she
2. "My dearest Jen-ny Wren, If you will but be mine, You shall dine on cher-ry

danced, And so sweet-ly as she sung, Rob-in Redbreast lost his heart, He
pie, And drink nice currant wine; I'll dress you like a gold-finch, Or

was a gallant bird, He doffed his cap to Jenny Wren, Requesting to be heard.
like a peacock gay, So if you'll have me, Jenny, dear, Let us appoint the day."

3. Jenny blushed behind her fan
And thus declared her mind—
"So let it be to-morrow, Rob,
"I'll take your offer kind;
"Cherry pie is very good,
"And so is currant wine,
"But I will wear my plain brown gown,
"And never dress too fine."

4. Robin Redbreast got up early,
All at the break of day,
He flew to Jenny Wren's house,
And sang a roundelay;
He sang of Robin Redbreast,
And pretty Jenny Wren,
And when he came unto the end,
He then began again.

1. 'Twas on a merry time,
When Jenny Wren was young,
So neatly as she danced,
And so sweetly as she sung,
Robin Redbreast lost his heart,

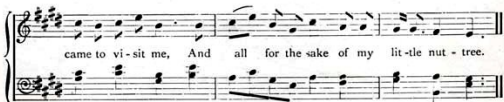
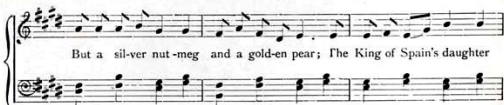
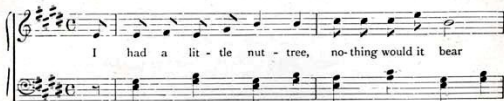
He was a gallant bird,
He doffed his cap to Jenny Wren,
Requesting to be heard.

2. "My dearest Jenny Wren,
If you will but be mine,
You shall dine on cherry pie,
And drink nice currant wine;
I'll dress you like a gold-finch,
Or like a peacock gay,
So if you'll have me, Jenny, dear,
Let us appoint the day."
3. Jenny blushed behind her fan
And thus declared her mind—
"So let it be to-morrow, Rob,
I'll take your offer kind;
Cherry pie is very good,
And so is currant wine,
But I will wear my plain brown gown,
And never dress too fine."
4. Robin Redbreast got up early,
All at the break of day,
He flew to Jenny Wren's house,
And sang a roundelay;
He sang of Robin Redbreast,
And pretty Jenny Wren,
And when he came unto the end,
He then began again.

I HAD A LITTLE NUT-TREE

[\[Listen\]](#) [\[PDF\]](#) [\[MusicXML\]](#)

I HAD A LITTLE NUT-TREE



I had a little nut-tree, nothing would it bear
But a silver nutmeg and a golden pear;
The King of Spain's daughter came to visit me,
And all for the sake of my little nut-tree.

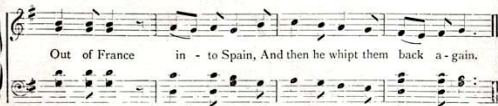
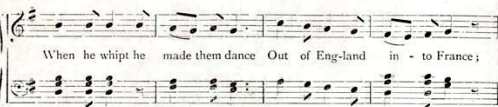
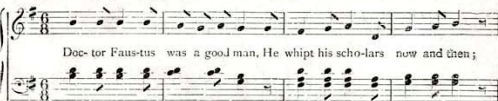
I HAD A
LITTLE

NUT
TREE



DR. FAVSTVS

[\[Listen\]](#) [\[PDF\]](#) [\[MusicXML\]](#)



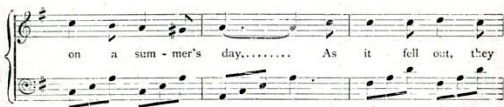
Doctor Faustus was a good man,
He whipt his scholars now and then;
When he whipt he made them dance
Out of England into France;
Out of France into Spain,

And then he whipt them back again.

THREE CHILDREN

[\[Listen\]](#) [\[PDF\]](#) [\[MusicXML\]](#)

THREE CHILDREN



2. Now, had these children been at home,
Or sliding on dry ground,
Ten thousand pounds to one penny,
They had not all been drowned.

3. You parents all that children have,
And you that have got none,
If you would have them safe abroad,
Pray keep them safe at home.



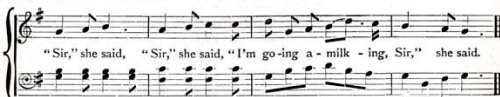
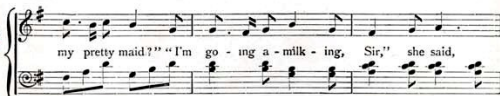
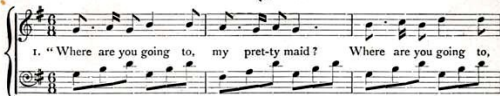
1. Three children sliding on the ice,
All on a summer's day,
As it fell out, they all fell in,
The rest they ran away.

2. Now, had these children been at home,
Or sliding on dry ground,
Ten thousand pounds to one penny,
They had not all been drowned.
3. You parents all that children have,
And you that have got none,
If you would have them safe abroad,
Pray keep them safe at home.

My Pretty Maid

[\[Listen\]](#) [\[PDF\]](#) [\[MusicXML\]](#)

MY PRETTY MAID



2. "Shall I go with you, my pretty maid?" "Yes, if you please, kind Sir," she said,
"Sir," she said, "Sir," she said,
"Yes, if you please, kind Sir," she said.
3. "What is your fortune, my pretty maid?" "My face is my fortune, Sir," she said,
"Sir," she said, "Sir," she said,
"My face is my fortune, "Sir," she said.

4. "Then I can't marry you, my pretty maid."
"Nobody asked you, Sir," she said,
"Sir," she said, "Sir," she said,
"Nobody asked you, Sir," she said.



1. "Where are you going to, my pretty maid?
Where are you going to, my pretty maid?"
"I'm going a-milking, Sir," she said,
"Sir," she said, "Sir," she said,
"I'm going a-milking, Sir," she said.

2. "Shall I go with you, my pretty maid?"
"Yes, if you please, kind Sir," she said,
"Sir," she said, "Sir," she said,
"Yes, if you please, kind Sir," she said.
3. "What is your fortune, my pretty maid?"
"My face is my fortune, Sir," she said,
"Sir," she said, "Sir," she said,
"My face is my fortune, Sir," she said.
4. "Then I can't marry you, my pretty maid."
"Nobody asked you, Sir," she said,
"Sir," she said, "Sir," she said,
"Nobody asked you, Sir," she said.

'WHERE ARE 'YOU'
'GOING TO' MY'
'PRETTY MAID?'

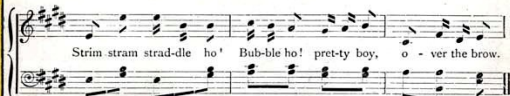
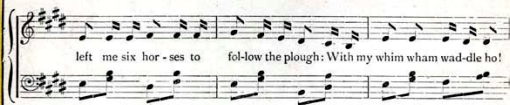
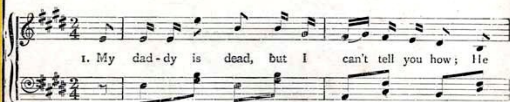


THE PLOUGH BOY IN LVCK

[\[Listen\]](#) [\[PDF\]](#) [\[MusicXML\]](#)



THE PLOUGH BOY IN LVCK



2. I sold my six horses to buy me a cow;
And wasn't that a pretty thing to follow
the plough? With my, &c.

4. I sold my calf to buy me a cat,
To sit down before the fire to warm her
little back. With my, &c.

3. I sold my cow to buy me a calf,
For I never made a bargain but I lost the
best half. With my, &c.

5. I sold my cat to buy me a mouse,
But she took fire in her tail and so burnt
up my house. With my, &c.

1. My daddy is dead, but I can't tell you how;
He left me six horses to follow the plough;
With my whim wham waddle ho!
Strim stram straddle ho!

Bubble ho! pretty boy, over the brow.

2. I sold my six horses to buy me a cow;
And wasn't that a pretty thing to follow the plough?
With my, &c.
3. I sold my cow to buy me a calf,
For I never made a bargain but I lost the best half.
With my, &c.
4. I sold my calf to buy me a cat,
To sit down before the fire to warm her little back.
With my, &c.
5. I sold my cat to buy me a mouse,
But she took fire in her tail and so burnt up my house.
With my, &c.

WARM HANDS

[\[Listen\]](#) [\[PDF\]](#) [\[MusicXML\]](#)



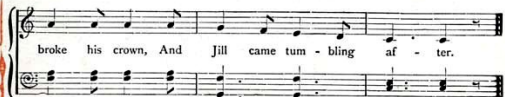
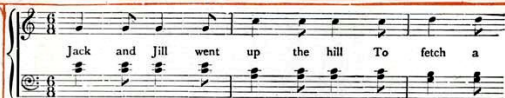
· WARM · HANDS ·



Warm hands, warm, thy men are gone to plough;
If you want to warm your hands, warm your hands now.

Jack and Jill

[\[Listen\]](#) [\[PDF\]](#) [\[MusicXML\]](#)



Jack and Jill went up the hill
To fetch a pail of water;
Jack fell down and broke his crown,
And Jill came tumbling after.

JACK

88

JILL.

53



DANCE A BABY

[\[Listen\]](#) [\[PDF\]](#) [\[MusicXML\]](#)



DANCE
A
BABY

Dance a ba - by did - dy!.... What can
mam - my do wid - 'e?..... Sit in her lap,
Give it some pap, And dance a ba - by did - dy!....

Dance a baby diddy!
What can mammy do wid'e?
Sit in her lap,
Give it some pap,
And dance a baby diddy!

HVSH-A-BY BABY

[\[Listen\]](#) [\[PDF\]](#) [\[MusicXML\]](#)

·HVSH-A-BY BABY·

Hush - a - by ba - by on the tree - top, When the wind
blows the cra - dle will rock ; When the bough breaks the
cra - dle will fall— Down comes ba - by, cra - dle and all !

Hush-a-by baby on the tree-top,
When the wind blows the cradle will rock;
When the bough breaks the cradle will fall—
Down comes baby, cradle and all!

KING COLE

[\[Listen\]](#) [\[PDF\]](#) [\[MusicXML\]](#)

The image displays a musical score for the song "King Cole". The title "KING COLE" is written in a large, stylized, red font at the top, flanked by decorative flourishes. A small illustration of a crown is centered above the title. The score is written on four systems of staves, each with a treble and bass clef. The lyrics are written below the staves. The first system of lyrics is "Old King Cole was a mer-ry old soul, And a mer-ry old soul was he; He". The second system is "called for his pipe, and he called for his bowl, And he called for his fid - dlers three.". The third system is "Ev - 'ry fid - dler had a fid-dle, And a ve - ry fine fid - dle had he.". The fourth system is "{ Tweedle dee, tweedle dee, tweedle dee, tweedle dee, } Tweedle dee, tweedle dee, went the fid - dlers three, } With King Cole and his fid - dlers three. O there's none so rare as can com - pare". The score is enclosed in a decorative red border with a crown illustration at the top and a "FINIS" illustration at the bottom.

KING COLE

Old King Cole was a mer-ry old soul, And a mer-ry old soul was he; He

called for his pipe, and he called for his bowl, And he called for his fid - dlers three.

Ev - 'ry fid - dler had a fid-dle, And a ve - ry fine fid - dle had he.

{ Tweedle dee, tweedle dee, tweedle dee, tweedle dee, }
{ Tweedle dee, tweedle dee, went the fid - dlers three, } With King Cole and his fid - dlers three.
O there's none so rare as can com - pare

FINIS

Old King Cole was a merry old soul,
And a merry old soul was he;
He called for his pipe, and he called for his bowl,
And he called for his fiddlers three.
Ev'ry fiddler had a fiddle,

And a very fine fiddle had he.

Tweedle dee, tweedle dee, tweedle dee, tweedle dee,
Tweedle dee, tweedle dee, went the fiddlers three,
O there's none so rare as can compare
With King Cole and his fiddlers three.

FINIS



Hey diddle diddle! the cat and the fiddle,
The cow skipt over the moon;
The little dog laughed to see the fine sport,
And the dish ran away with the spoon.

***END OF THE PROJECT GUTENBERG EBOOK THE BABY'S
OPERA***

***** This file should be named 25418-h.txt or 25418-h.zip *****

This and all associated files of various formats will be found in:

<http://www.gutenberg.org/2/5/4/1/25418>

Updated editions will replace the previous one--the old editions will
be renamed.

Creating the works from public domain print editions means that no
one owns a United States copyright in these works, so the
Foundation (and you!) can copy and distribute it in the United States
without permission and without paying copyright royalties. Special
rules, set forth in the General Terms of Use part of this license, apply
to copying and distributing Project Gutenberg-tm electronic works to
protect the PROJECT GUTENBERG-tm concept and trademark.
Project Gutenberg is a registered trademark, and may not be used if
you charge for the eBooks, unless you receive specific permission. If
you do not charge anything for copies of this eBook, complying with
the rules is very easy. You may use this eBook for nearly any purpose
such as creation of derivative works, reports, performances and
research. They may be modified and printed and given away--you
may do practically ANYTHING with public domain eBooks.
Redistribution is subject to the trademark license, especially
commercial redistribution.

*** START: FULL LICENSE ***

THE FULL PROJECT GUTENBERG LICENSE
PLEASE READ THIS BEFORE YOU DISTRIBUTE OR USE THIS WORK

To protect the Project Gutenberg-tm mission of promoting the free
distribution of electronic works, by using or distributing this work

(or any other work associated in any way with the phrase "Project Gutenberg"), you agree to comply with all the terms of the Full Project Gutenberg-tm License (available with this file or online at <http://www.gutenberg.org/license>).

Section 1. General Terms of Use and Redistributing Project Gutenberg-tm electronic works

1.A. By reading or using any part of this Project Gutenberg-tm electronic work, you indicate that you have read, understand, agree to and accept all the terms of this license and intellectual property (trademark/copyright) agreement. If you do not agree to abide by all the terms of this agreement, you must cease using and return or destroy all copies of Project Gutenberg-tm electronic works in your possession. If you paid a fee for obtaining a copy of or access to a Project Gutenberg-tm electronic work and you do not agree to be bound by the terms of this agreement, you may obtain a refund from the person or entity to whom you paid the fee as set forth in paragraph 1.E.8.

1.B. "Project Gutenberg" is a registered trademark. It may only be used on or associated in any way with an electronic work by people who agree to be bound by the terms of this agreement. There are a few things that you can do with most Project Gutenberg-tm electronic works even without complying with the full terms of this agreement. See paragraph 1.C below. There are a lot of things you can do with Project Gutenberg-tm electronic works if you follow the terms of this agreement and help preserve free future access to Project Gutenberg-tm electronic works. See paragraph 1.E below.

1.C. The Project Gutenberg Literary Archive Foundation ("the Foundation" or PGLAF), owns a compilation copyright in the collection of Project Gutenberg-tm electronic works. Nearly all the individual works in the collection are in the public domain in the United States. If an individual work is in the public domain in the United States and you are located in the United States, we do not claim a right to prevent you from copying, distributing, performing, displaying or creating derivative works based on the work as long as all references to Project Gutenberg are removed. Of course, we hope that you will support the Project Gutenberg-tm mission of promoting free access to electronic works by freely sharing Project Gutenberg-tm works in compliance with the terms of this agreement for keeping the Project Gutenberg-tm name associated with the work. You can easily comply with the terms of this agreement by keeping this work in the same format with its attached full Project Gutenberg-tm License when you share it without charge with others.

1.D. The copyright laws of the place where you are located also govern what you can do with this work. Copyright laws in most countries are in a constant state of change. If you are outside the United States, check the laws of your country in addition to the terms of this agreement before downloading, copying, displaying, performing, distributing or

creating derivative works based on this work or any other Project Gutenberg-tm work. The Foundation makes no representations concerning the copyright status of any work in any country outside the United States.

1.E. Unless you have removed all references to Project Gutenberg:

1.E.1. The following sentence, with active links to, or other immediate access to, the full Project Gutenberg-tm License must appear prominently whenever any copy of a Project Gutenberg-tm work (any work on which the phrase "Project Gutenberg" appears, or with which the phrase "Project Gutenberg" is associated) is accessed, displayed, performed, viewed, copied or distributed:

This eBook is for the use of anyone anywhere at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this eBook or online at www.gutenberg.org

1.E.2. If an individual Project Gutenberg-tm electronic work is derived from the public domain (does not contain a notice indicating that it is posted with permission of the copyright holder), the work can be copied and distributed to anyone in the United States without paying any fees or charges. If you are redistributing or providing access to a work with the phrase "Project Gutenberg" associated with or appearing on the work, you must comply either with the requirements of paragraphs 1.E.1 through 1.E.7 or obtain permission for the use of the work and the Project Gutenberg-tm trademark as set forth in paragraphs 1.E.8 or 1.E.9.

1.E.3. If an individual Project Gutenberg-tm electronic work is posted with the permission of the copyright holder, your use and distribution must comply with both paragraphs 1.E.1 through 1.E.7 and any additional terms imposed by the copyright holder. Additional terms will be linked to the Project Gutenberg-tm License for all works posted with the permission of the copyright holder found at the beginning of this work.

1.E.4. Do not unlink or detach or remove the full Project Gutenberg-tm License terms from this work, or any files containing a part of this work or any other work associated with Project Gutenberg-tm.

1.E.5. Do not copy, display, perform, distribute or redistribute this electronic work, or any part of this electronic work, without prominently displaying the sentence set forth in paragraph 1.E.1 with active links or immediate access to the full terms of the Project Gutenberg-tm License.

1.E.6. You may convert to and distribute this work in any binary, compressed, marked up, nonproprietary or proprietary form, including any word processing or hypertext form. However, if you provide access to or distribute copies of a Project Gutenberg-tm work in a format other than

"Plain Vanilla ASCII" or other format used in the official version posted on the official Project Gutenberg-tm web site (www.gutenberg.org), you must, at no additional cost, fee or expense to the user, provide a copy, a means of exporting a copy, or a means of obtaining a copy upon request, of the work in its original "Plain Vanilla ASCII" or other form. Any alternate format must include the full Project Gutenberg-tm License as specified in paragraph 1.E.1.

1.E.7. Do not charge a fee for access to, viewing, displaying, performing, copying or distributing any Project Gutenberg-tm works unless you comply with paragraph 1.E.8 or 1.E.9.

1.E.8. You may charge a reasonable fee for copies of or providing access to or distributing Project Gutenberg-tm electronic works provided that

- You pay a royalty fee of 20% of the gross profits you derive from the use of Project Gutenberg-tm works calculated using the method you already use to calculate your applicable taxes. The fee is owed to the owner of the Project Gutenberg-tm trademark, but he has agreed to donate royalties under this paragraph to the Project Gutenberg Literary Archive Foundation. Royalty payments must be paid within 60 days following each date on which you prepare (or are legally required to prepare) your periodic tax returns. Royalty payments should be clearly marked as such and sent to the Project Gutenberg Literary Archive Foundation at the address specified in Section 4, "Information about donations to the Project Gutenberg Literary Archive Foundation."
- You provide a full refund of any money paid by a user who notifies you in writing (or by e-mail) within 30 days of receipt that s/he does not agree to the terms of the full Project Gutenberg-tm License. You must require such a user to return or destroy all copies of the works possessed in a physical medium and discontinue all use of and all access to other copies of Project Gutenberg-tm works.
- You provide, in accordance with paragraph 1.F.3, a full refund of any money paid for a work or a replacement copy, if a defect in the electronic work is discovered and reported to you within 90 days of receipt of the work.
- You comply with all other terms of this agreement for free distribution of Project Gutenberg-tm works.

1.E.9. If you wish to charge a fee or distribute a Project Gutenberg-tm electronic work or group of works on different terms than are set forth in this agreement, you must obtain permission in writing from both the Project Gutenberg Literary Archive Foundation and Michael Hart, the owner of the Project Gutenberg-tm trademark. Contact the Foundation as set forth in Section 3 below.

1.F.

1.F.1. Project Gutenberg volunteers and employees expend considerable effort to identify, do copyright research on, transcribe and proofread public domain works in creating the Project Gutenberg-tm collection. Despite these efforts, Project Gutenberg-tm electronic works, and the medium on which they may be stored, may contain "Defects," such as, but not limited to, incomplete, inaccurate or corrupt data, transcription errors, a copyright or other intellectual property infringement, a defective or damaged disk or other medium, a computer virus, or computer codes that damage or cannot be read by your equipment.

1.F.2. LIMITED WARRANTY, DISCLAIMER OF DAMAGES - Except for the "Right of Replacement or Refund" described in paragraph 1.F.3, the Project Gutenberg Literary Archive Foundation, the owner of the Project Gutenberg-tm trademark, and any other party distributing a Project Gutenberg-tm electronic work under this agreement, disclaim all liability to you for damages, costs and expenses, including legal fees. YOU AGREE THAT YOU HAVE NO REMEDIES FOR NEGLIGENCE, STRICT LIABILITY, BREACH OF WARRANTY OR BREACH OF CONTRACT EXCEPT THOSE PROVIDED IN PARAGRAPH F3. YOU AGREE THAT THE FOUNDATION, THE TRADEMARK OWNER, AND ANY DISTRIBUTOR UNDER THIS AGREEMENT WILL NOT BE LIABLE TO YOU FOR ACTUAL, DIRECT, INDIRECT, CONSEQUENTIAL, PUNITIVE OR INCIDENTAL DAMAGES EVEN IF YOU GIVE NOTICE OF THE POSSIBILITY OF SUCH DAMAGE.

1.F.3. LIMITED RIGHT OF REPLACEMENT OR REFUND - If you discover a defect in this electronic work within 90 days of receiving it, you can receive a refund of the money (if any) you paid for it by sending a written explanation to the person you received the work from. If you received the work on a physical medium, you must return the medium with your written explanation. The person or entity that provided you with the defective work may elect to provide a replacement copy in lieu of a refund. If you received the work electronically, the person or entity providing it to you may choose to give you a second opportunity to receive the work electronically in lieu of a refund. If the second copy is also defective, you may demand a refund in writing without further opportunities to fix the problem.

1.F.4. Except for the limited right of replacement or refund set forth in paragraph 1.F.3, this work is provided to you 'AS-IS,' WITH NO OTHER WARRANTIES OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO WARRANTIES OF MERCHANTABILITY OR FITNESS FOR ANY PURPOSE.

1.F.5. Some states do not allow disclaimers of certain implied warranties or the exclusion or limitation of certain types of damages. If any disclaimer or limitation set forth in this agreement violates the law of the state applicable to this agreement, the agreement shall be interpreted to make the maximum disclaimer or limitation permitted by

the applicable state law. The invalidity or unenforceability of any provision of this agreement shall not void the remaining provisions.

1.F.6. INDEMNITY - You agree to indemnify and hold the Foundation, the trademark owner, any agent or employee of the Foundation, anyone providing copies of Project Gutenberg-tm electronic works in accordance with this agreement, and any volunteers associated with the production, promotion and distribution of Project Gutenberg-tm electronic works, harmless from all liability, costs and expenses, including legal fees, that arise directly or indirectly from any of the following which you do or cause to occur: (a) distribution of this or any Project Gutenberg-tm work, (b) alteration, modification, or additions or deletions to any Project Gutenberg-tm work, and (c) any Defect you cause.

Section 2. Information about the Mission of Project Gutenberg-tm

Project Gutenberg-tm is synonymous with the free distribution of electronic works in formats readable by the widest variety of computers including obsolete, old, middle-aged and new computers. It exists because of the efforts of hundreds of volunteers and donations from people in all walks of life.

Volunteers and financial support to provide volunteers with the assistance they need, is critical to reaching Project Gutenberg-tm's goals and ensuring that the Project Gutenberg-tm collection will remain freely available for generations to come. In 2001, the Project Gutenberg Literary Archive Foundation was created to provide a secure and permanent future for Project Gutenberg-tm and future generations. To learn more about the Project Gutenberg Literary Archive Foundation and how your efforts and donations can help, see Sections 3 and 4 and the Foundation web page at <http://www.gutenberg.org/fundraising/pglaf>.

Section 3. Information about the Project Gutenberg Literary Archive Foundation

The Project Gutenberg Literary Archive Foundation is a non profit 501(c)(3) educational corporation organized under the laws of the state of Mississippi and granted tax exempt status by the Internal Revenue Service. The Foundation's EIN or federal tax identification number is 64-6221541. Contributions to the Project Gutenberg Literary Archive Foundation are tax deductible to the full extent permitted by U.S. federal laws and your state's laws.

The Foundation's principal office is located at 4557 Melan Dr. S. Fairbanks, AK, 99712., but its volunteers and employees are scattered throughout numerous locations. Its business office is located at 809 North 1500 West, Salt Lake City, UT 84116, (801) 596-1887, email business@pglaf.org. Email contact links and up to date contact information can be found at the Foundation's web site and official

For additional contact information:

Dr. Gregory B. Newby
Chief Executive and Director
gnewby@pglaf.org

Section 4. Information about Donations to the Project Gutenberg Literary Archive Foundation

Project Gutenberg-tm depends upon and cannot survive without wide spread public support and donations to carry out its mission of increasing the number of public domain and licensed works that can be freely distributed in machine readable form accessible by the widest array of equipment including outdated equipment. Many small donations (\$1 to \$5,000) are particularly important to maintaining tax exempt status with the IRS.

The Foundation is committed to complying with the laws regulating charities and charitable donations in all 50 states of the United States. Compliance requirements are not uniform and it takes a considerable effort, much paperwork and many fees to meet and keep up with these requirements. We do not solicit donations in locations where we have not received written confirmation of compliance. To SEND DONATIONS or determine the status of compliance for any particular state visit <http://www.gutenberg.org/fundraising/pglaf>

While we cannot and do not solicit contributions from states where we have not met the solicitation requirements, we know of no prohibition against accepting unsolicited donations from donors in such states who approach us with offers to donate.

International donations are gratefully accepted, but we cannot make any statements concerning tax treatment of donations received from outside the United States. U.S. laws alone swamp our small staff.

Please check the Project Gutenberg Web pages for current donation methods and addresses. Donations are accepted in a number of other ways including checks, online payments and credit card donations. To donate, please visit: <http://www.gutenberg.org/fundraising/donate>

Section 5. General Information About Project Gutenberg-tm electronic works.

Professor Michael S. Hart is the originator of the Project Gutenberg-tm concept of a library of electronic works that could be freely shared with anyone. For thirty years, he produced and distributed Project Gutenberg-tm eBooks with only a loose network of volunteer support.

Project Gutenberg-tm eBooks are often created from several printed

editions, all of which are confirmed as Public Domain in the U.S. unless a copyright notice is included. Thus, we do not necessarily keep eBooks in compliance with any particular paper edition.

Each eBook is in a subdirectory of the same number as the eBook's eBook number, often in several formats including plain vanilla ASCII, compressed (zipped), HTML and others.

Corrected EDITIONS of our eBooks replace the old file and take over the old filename and etext number. The replaced older file is renamed. VERSIONS based on separate sources are treated as new eBooks receiving new filenames and etext numbers.

Most people start at our Web site which has the main PG search facility:

<http://www.gutenberg.org>

This Web site includes information about Project Gutenberg-tm, including how to make donations to the Project Gutenberg Literary Archive Foundation, how to help produce our new eBooks, and how to subscribe to our email newsletter to hear about new eBooks.

EBooks posted prior to November 2003, with eBook numbers BELOW #10000, are filed in directories based on their release date. If you want to download any of these eBooks directly, rather than using the regular search system you may utilize the following addresses and just download by the etext year.

<http://www.gutenberg.org/dirs/etext06/>

(Or /etext 05, 04, 03, 02, 01, 00, 99,
98, 97, 96, 95, 94, 93, 92, 91 or 90)

EBooks posted since November 2003, with etext numbers OVER #10000, are filed in a different way. The year of a release date is no longer part of the directory path. The path is based on the etext number (which is identical to the filename). The path to the file is made up of single digits corresponding to all but the last digit in the filename. For example an eBook of filename 10234 would be found at:

<http://www.gutenberg.org/dirs/1/0/2/3/10234>

or filename 24689 would be found at:

<http://www.gutenberg.org/dirs/2/4/6/8/24689>

An alternative method of locating eBooks:

<http://www.gutenberg.org/dirs/GUTINDEX.ALL>

*** END: FULL LICENSE ***