

# HISTORICAL MOTHER GOOSE



A JINGLE BOOK OF FACTS  
TOLD IN NONSENSE RHYMES

*By*  
ELLA WHEELER WILCOX

*Music by*  
LOUIS GOTTSCHALK

Price, net \$1.25

G. SCHIRMER

NEW YORK : 3 EAST 43d ST. . LONDON, W. : 18, BERNERS ST.  
BOSTON : THE BOSTON MUSIC CO.

Copyright, 1914, by G. Schirmer

# HISTORICAL MOTHER GOOSE



A JINGLE BOOK OF FACTS  
TOLD IN NONSENSE RHYMES

*By*  
ELLA WHEELER WILCOX

*Music by*  
LOUIS GOTTSCHALK

Price, net \$1.25

G. SCHIRMER

NEW YORK : 3 EAST 43d ST. . LONDON, W. : 18, BERNERS ST.  
BOSTON : THE BOSTON MUSIC CO.

Copyright, 1914, by G. Schirmer

## FOREWORD

It is the experience of every child, that nonsense rhymes and Mother Goose jingles remain in the memory, whereas historical dates fly away as soon as the book is closed. The idea suggested itself, of wedding Father History with Mother Goose, and thus keeping Nonsense and Facts in one family.

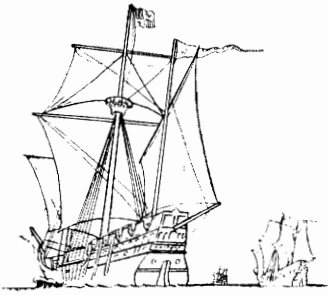
Music seemed an important feature at this wedding; and if this oddly mated pair succeed in making their way into the heart-realm of childhood, it will be greatly due to the lilting and catchy airs which Mr. Gottschalk has contributed to this little jingle book.

ELLA WHEELER WILCOX.



## CONTENTS

CHRISTOPHER COLUMBUS	2
FERDINAND DE SOTO	4
HENRY HUDSON	6
MILES STANDISH AND PRISCILLA	8
WILLIAM PENN	10
KING PHILIP	12
DANIEL BOONE	14
JAMES WATT	15
BENJAMIN FRANKLIN	16
BOSTON TEA-PARTY	18
PAUL REVERE	19
REVOLUTIONARY WAR	20
GEORGE WASHINGTON	22
PLAYING SOLDIERS, OR BUNKER HILL AND YORKTOWN	24
THOMAS JEFFERSON	26
DECLARATION OF INDEPENDENCE	28
LAFAYETTE	29
ETHAN ALLEN	30
JOHN PAUL JONES	31
ANTHONY WAYNE	32
BENEDICT ARNOLD	33
ROBERT FULTON AND SAMUEL MORSE	34
OLIVER PERRY	35
THE CIVIL WAR	36
ABRAHAM LINCOLN	38



# Christopher Columbus



With swing

1. Co - lum - bus he would a - sail - ing go,  
 2. When Queen Is - a - bel - la gave her con - sent,

Heigh - ho! Heigh - ho! Wheth - er King Fer - di - nand  
 Heigh - ho! Heigh - ho! She gave him his ships and to

willed it, or no, Heigh - ho, Co - lum - bus! With  
 sea off he went, Heigh - ho, Co - lum - bus! With



splash-ing and dash-ing, And lung-ing and plung-ing, Heigh - ho, Chris-to-pher!  
 splash-ing and dash-ing, And lung-ing and plung-ing, Heigh - ho, Chris-to-pher!

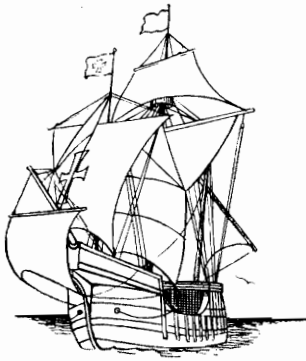
Heigh - ho, Chris-to-pher! Heigh - ho, Chris-to-pher Co - lum - bus!  
 Heigh - ho, Chris-to-pher! Heigh - ho, Chris-to-pher Co - lum - bus!

## 3

The 12th of October finished his toil,  
 He left his ships for American soil,  
 Heigh-ho, Columbus!  
 With splashing and dashing,  
 And lunging and plunging,  
 Heigh-ho, Christopher Columbus!

## 4

The story I've told you here is true,  
 It happened in fourteen ninety-two,  
 Heigh-ho, Columbus!  
 With splashing and dashing,  
 And lunging and plunging,  
 Heigh-ho, Christopher Columbus!



## Ferdinand de Soto



**Determinedly**

Fer - di - nand de So - to went to sea,

Bold as a sol - dier and sail - or must be; And

what did he find for you and me, That we may keep for -

ev - er? He sailed for prof - it, he sailed for fun, He

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is D major (two sharps). The vocal line begins with a quarter rest, followed by a series of quarter notes: E4, F#4, G4, A4, B4, A4, G4, F#4, E4. The piano accompaniment features a treble and bass clef. The treble clef part has a quarter rest followed by a half note G4, then a quarter note A4, and a quarter note B4. The bass clef part has a quarter rest followed by a half note E3, then a quarter note F#3, and a quarter note G3.

sailed and sailed till his quest was done, And he found, in fif - teen

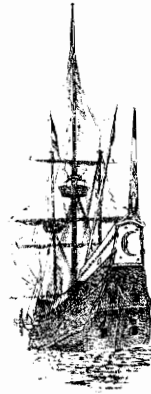
The second system continues the musical score. The vocal line starts with a quarter note B4, followed by quarter notes A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3. The piano accompaniment continues with similar harmonic support, including a treble clef part with a quarter note G4, a half note A4, and a quarter note B4, and a bass clef part with a quarter note E3, a half note F#3, and a quarter note G3.

for - ty - one, The Mis - sis - sip - pi Riv - er.

The third system concludes the musical score. The vocal line begins with a quarter note B4, followed by quarter notes A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3. The piano accompaniment continues with a treble clef part having a quarter note G4, a half note A4, and a quarter note B4, and a bass clef part with a quarter note E3, a half note F#3, and a quarter note G3. The system ends with a double bar line.



## Henry Hudson



Not without pathos

1. Who was Hen - ry Hud - son, who? who? who? And  
 2. When did Hen - ry do this deed so fine? In

what did Hen - ry Hud - son do, do, do, That should  
 six - teen hun - dred and nine, nine, nine. Ev - er

make him live in sto - ry?  
 since his name is cher - ished.

He dis - cov - ered Hud - son Bay, Bay, Bay, And  
 Yet this man was put a - float, float, float, By

Hud - son Riv - er, famed to - day, day, day. Now  
 wick - ed sail - ors in a boat, boat, boat, And

is that not e - nough of glo - ry?  
 in the Hud - son Bay he per - ished.



## Miles Standish and Priscilla



Not too lightly

1. Miles Stan - dish was a fel - low, Who  
2. For she said un - to this oth - er, Whom she

un - der - stood quite well - oh, In fight - ing with the  
loved more than a broth - er, "Why don't you speak, John

red - skins how to plan, plan, plan. But I  
Al - den, for your - self, self, self?" So of

think him ver - y sil - ly, When he  
course John Al - den tar - ried, And the

wished to woo Pris - cil - la, To send an - oth - er  
fair Pris - cil - la mar - ried, And they laid poor Cap - tain

man, an - oth - er man, man, man.  
Stan - dish on the shelf, shelf, shelf.



# William Penn



Quickly

Rob-bin and Dob-bin, Wil-liam Penn;

He was one of the best of men; He was a gov-er-nor good and

great, Of Penn-syl-va-nia's ear-ly State.



He ruled by love as a man should do,

He was a Qua-ker kind and true. Rob-bin and Dob-bin, Wil-liam

Penn, He was one of the best of men.---



# King Philip



With mystery

King — Phil - ip was an In - dian, King —

Phil - ip was a red, And in the war with

Cap - tain Church King Phil - ip lost his head. And —

on the Ply - mouth gate - post They \_\_\_\_\_

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "on the Ply - mouth gate - post They \_\_\_\_\_". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature. The piano part features a steady bass line and chords in the right hand.

stuck his head, ah me! I'm glad I was not

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "stuck his head, ah me! I'm glad I was not". The piano accompaniment continues with similar harmonic support.

liv - ing then, Such aw - ful sights to see.

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are "liv - ing then, Such aw - ful sights to see.". The piano accompaniment ends with a final chord.



## Daniel Boone

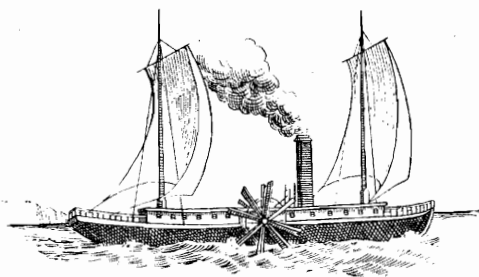


Gaily

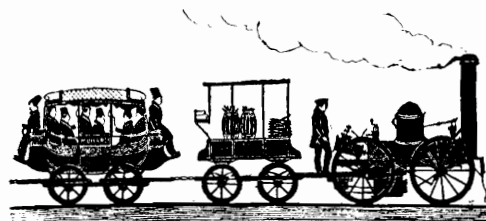
High did - dle did - dle, the cat and the fid - dle, The

In-dians chased Dan - iel Boone, He swung up in a tree, - where

no one could see, And they thought he jumped o - ver the moon.



## James Watt



FIRST TRAIN OF CARS IN AMERICA.

Brightly

Lit - tle Jim - my Watt watched the cov - er of a pot Danc - ing

up and down like a dan - dy; Then he went and learned a trade,

and the first steam-en-gine made: The whole world found it ver - y hand - y.



# Benjamin Franklin



With impressive calm

Soap and can - dles, tal - low and wicks,

Franklin was born in sev - en - teen six, Ho, ha, hum. In

sev - en - teen six, in Bos - ton - town, Was born this he - ro of

great re-nown, Ho, ha, hum, Who one day sent up his

kite so high, It learned strange se-crets from the sky, Ho, ha,

hum. If you want to know what the kite found out, It's

all in your his-to-ry, I've no doubt, Ho, ha, hum.



# Boston Tea-Party



THE OLD SOUTH CHURCH, BOSTON

With considerable dignity

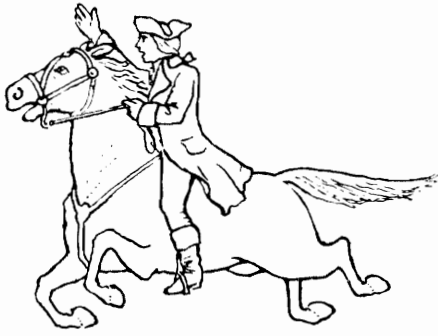
Oh, Eng-land put the du - ty on, Oh, Eng-land put the

du - ty on, Oh, Eng-land put the du - ty on, And asked us all to

tea. Co - lum-bia took the du - ty off, Co - lum-bia took the

du - ty off, Co - lum-bia took the du - ty off, And threw the tea a - way.





## Paul Revere



Brightly

Who was it rode down to

Lex-ing-ton town,— And bade all the peo-ple to hear? Who

was it gave warn-ing of war be-fore morn-ing? Why, that was brave Paul Re - vere!



# Revolutionary War



With importance

1. In sev'n-teen hun - dred and sev'n - ty - five,  
2. Old Eng - land tried — to tax the tea,

 The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is common time (C). The vocal line begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords.

Just as true as I'm a - live, The  
New Eng - land said it should not be; She

 The second system continues the musical piece. The vocal line has a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. The piano accompaniment continues with similar rhythmic patterns.

Rev - o - lu - tion - ar - y war broke out. And  
pitched the tea right in - to Bos - ton Bay, And

 The third system concludes the piece. The vocal line has a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6. The piano accompaniment features a final chord in the treble clef and a bass line ending with a quarter note G3.

what\_\_\_\_\_ do you think 'twas all a - bout? 'Twas  
so the trou-ble be-gan that way. 'Twas

all a-bout a cup of tea, 'Twas all a-bout a cup of tea, 'Twas  
all a-bout a cup of tea, 'Twas all a-bout a cup of tea, 'Twas

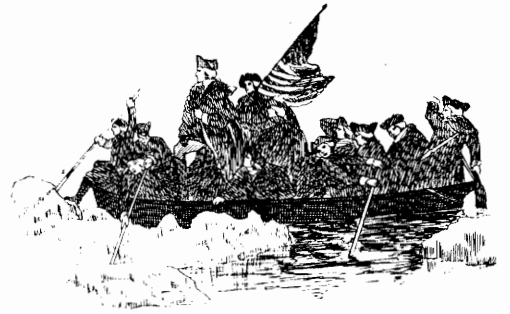
all a-bout a cup of tea, As true— as I'm a - live.  
all a-bout a cup of tea, As true— as I'm a - live.

'Twas seven long years ere the war was done,  
Our army was led by Washington;  
He whipped old England, and he made her see,  
The folly of trying to tax our tea.

And that is why we now are free,  
That is why we are free,  
And that is why we now are free,  
As true as I'm alive.



## George Washington



Very brightly

Feb - ru - ar - y twen - ty - sec - ond, Sev - en - teen thir - ty - two,

Lit - tle Geor - gie Wash - ing - ton first said, "Boo, boo, boo, boo!"

Rock, ba - by, rock, ba - by, rock, ba - by, rock!

In West-more-land Coun - ty in the old Vir - gin - ia State,

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line consists of two measures of music with lyrics. The piano accompaniment consists of two measures of music, with the right hand playing a melody and the left hand playing a bass line.

There was born this he - ro, who be - came so good and great.

The second system of music continues the vocal line and piano accompaniment. The vocal line has two measures of music with lyrics. The piano accompaniment has two measures of music, maintaining the same melodic and harmonic structure as the first system.

Rock, ba - by, rock, ba - by, rock, ba - by, rock!

The third system of music concludes the piece. The vocal line has two measures of music with lyrics. The piano accompaniment has two measures of music, ending with a double bar line. The key signature remains two sharps.



Playing Soldiers  
or  
Bunker Hill and Yorktown

With proud ardour

We are the sol - diers who in one night,  
We are the sol - diers who af - ter - ward met, To

Build - ed a fort on Dor - ches - ter Height; This is how we un -  
catch Corn - wal - lis in York - town's net; It was there he sur - ren - dered, and

load - ed the hay, And tossed up the fort ere the break of day.  
there we won, Thanks to our lead - er, great Wash - ing - ton.

Heigh - ho - hey!                      Heigh - ho - hey!                      Work with a will, and you'll  
Heigh - ho - hey!                      Heigh - ho - hey!                      Are we not glad that the

find a way!                      Heigh - ho - hey!                      Heigh - ho - hey!  
war is done?                      Heigh - ho - hey!                      Heigh - ho - hey!

Work with a will, and you'll find a way!  
Are we not glad that the war is done?



JEFFERSON'S SEAL

## Thomas Jefferson



With spirit

Tom, Tom, the plant - er's son, Brave, true Thom - as

Jef - fer - son, In sev - en - teen sev - en - ty - six it was he, Who

bade the A - mer - i - can peo - ple be free.



Tom, Tom, the plant - er's son, Grand old Thom - as

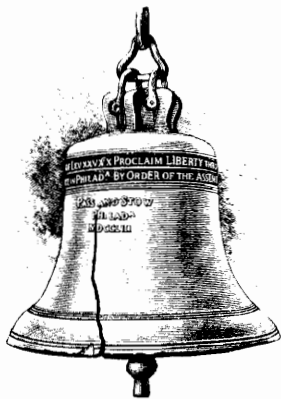
The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a quarter note 'Tom', followed by a dotted quarter note 'Tom', and then a series of eighth and quarter notes for 'the plant - er's son, Grand old Thom - as'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Jef - fer - son, He wrote that won - der - ful Dec - la - ra - tion, That

The second system continues the melody. The vocal line has a quarter note 'Jef - fer - son,', followed by a quarter note 'He', and then a series of eighth and quarter notes for 'wrote that won - der - ful Dec - la - ra - tion, That'. The piano accompaniment continues with chords and a bass line, including a flat symbol (b) in the bass staff.

made us an in - de - pen - dent Na - tion!

The third system concludes the phrase. The vocal line has a quarter note 'made', a quarter note 'us', and then a series of eighth and quarter notes for 'an in - de - pen - dent Na - tion!'. The piano accompaniment continues with chords and a bass line, ending with a double bar line.



## The Declaration of Independence

*And for the support of this declaration, we mutually pledge to each other our lives, our fortunes, & our sacred honor.*

*John Hancock*  
*Samuel Adams*



With humour

John Han - cock signed it first, With a

laugh. That's half: All the oth - ers, wait - ing

near, Signed at call, That's all.



## Lafayette



With gallantry

Hark ye! Hark ye! Who was the Mar - quis, Made the

 The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The time signature is common time (C). The key signature has one sharp (F#). The lyrics are: "Hark ye! Hark ye! Who was the Mar - quis, Made the".

To - ry sol-diers lead a dance? La - fa - yette, La - fa-yette, Nev - er

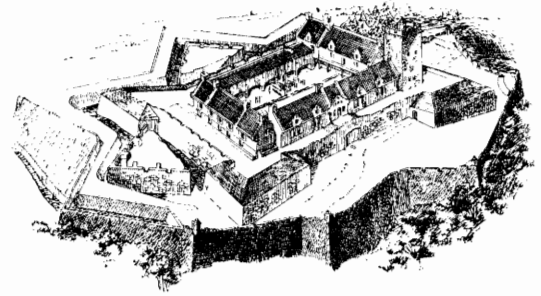
 The second system of music continues the vocal line and piano accompaniment. The lyrics are: "To - ry sol-diers lead a dance? La - fa - yette, La - fa-yette, Nev - er".

more the name for-get, La - fa - yette, the pat - ri - ot of France!

 The third system of music concludes the vocal line and piano accompaniment. The lyrics are: "more the name for-get, La - fa - yette, the pat - ri - ot of France!".



## Ethan Allen



With spirit

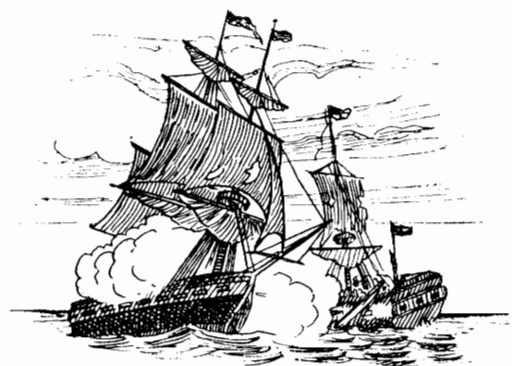
Bold E - than Al - len said, "You must get up out of bed, For I

mean to take this fort-ress with-out warn - ing!" Then Cap-tain De - la-place, With a

most crest-fall - en face, Gave up Ti-con - de - ro - ga in the morn - ing.



## John Paul Jones



Rousingly

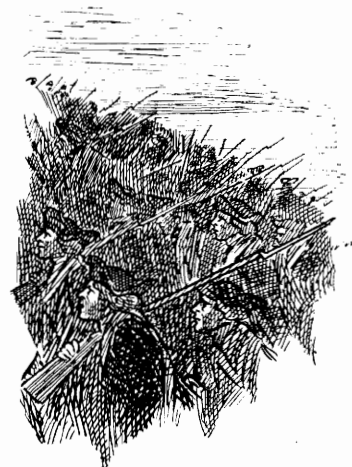
Oh, the ter - ror of all thrones Was our ad - mi - ral Paul Jones, And he

bat - tled on the o - cean like a won - der; When they asked him, "Are you done?" He re -

plied, "We've just be - gun!" Then the *Bon-homme Ri - chard* sent *Se - ra - pis* un - der.



## Anthony Wayne



Lively

Hick - o - ry, dick - o - ry, An - tho - ny Wayne,

Fought for his coun-try with might and with main, A moun-tain he took, ere the

Brit - ish could look, And they called him Mad An - tho - ny Wayne.



## Benedict Arnold

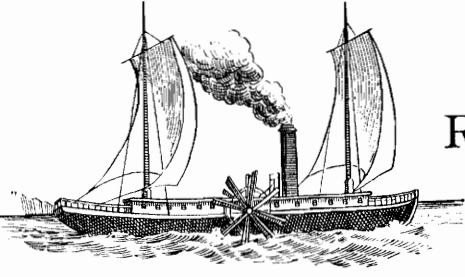


Emphatically

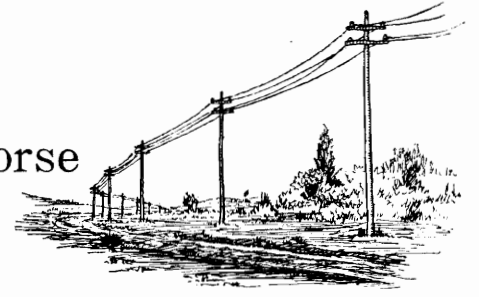
Hark! hark! hark! hark! hark! the dogs do bark, A

trai-tor is com-ing to town; There is sor-row and shame on his

life and his name, And the cen-tu-ries car-ry it down!



## Robert Fulton and Samuel Morse



Vigorously

Cock - a - doo - dle - doo! Rob - ert Ful - ton, you

Made the ver - y first steam-boat That ev - er kept a - float.

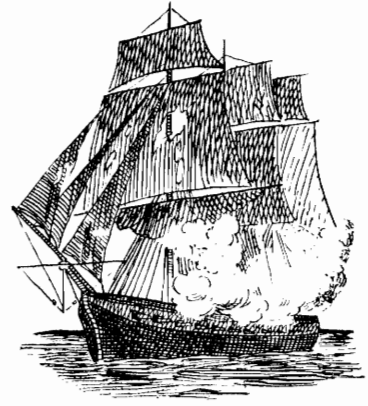
Cock - a - doo - dle - doo! In eigh - teen thir - ty - two,

All the world be - gan to laugh At Mors - e's tel - e-graph.





# Oliver Perry



With a rollicking swing

1. A com - mo - dore mer - ry was Ol - i - ver Per - ry, When he  
 2. And we owe Mich - i - gan to this brave sail - or - man, — Who

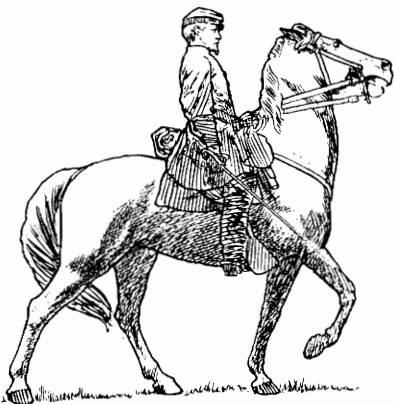
 The first system of musical notation for the song. It consists of a vocal line and a piano accompaniment. The vocal line is in 3/4 time and features two verses. The piano accompaniment is in 3/4 time and consists of a treble and bass clef part.

won the great fight of Lake E - rie, New hon - ors he wore, at  
 took it a - way from the To - ries, So, Ol - i - ver Per - ry, we

 The second system of musical notation. It continues the vocal line and piano accompaniment from the first system. The lyrics describe the battle of Lake Erie and the heroism of Oliver Perry.

old Bal - ti - more, This sea - man who nev - er grew wear - y.  
 give you a ver - y Good share of our prais - es and glo - ries.

 The third system of musical notation, which concludes the song. The vocal line ends with a final cadence, and the piano accompaniment provides a concluding harmonic structure.



## The Civil War



With dramatic declamation

Eigh - teen hun-dred and six - ty - one, That was the time\_ the

war\_ be-gun, Rat-a - tat, rat - a-tat, rat - a - tat, rat - a-tat! Boom! bum!

bang! A-bra-ham Lin-coln, the no-blest of men, He was the rul - ing

Pres - i - dent then, Rat - a - tat, rat - a - tat, rat - a - tat, rat - a - tat! Boom! bum!

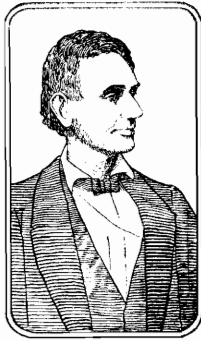
bang! In eigh - teen hun - dred and six - ty - five, The sol - diers marched home who were

left a - live, Rat - a - tat, rat - a - tat, rat - a - tat, rat - a - tat! Boom! bum! bang! The

blood - y war of the states was done, The slaves were free, and the North had won! Rat - a -

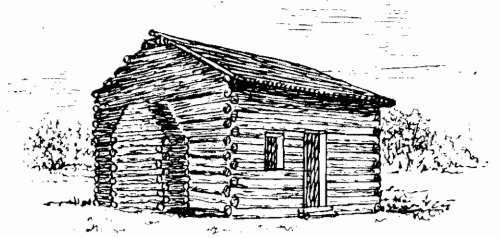
tat, rat - a - tat, rat - a - tat, rat - a - tat! Boom! bum! bang! Hurrah!

*Shout*



*A. Lincoln*

# Abraham Lincoln



Boldly

1. Shine, shine in fig - ures fine, The year one thou - sand eight  
 2. Night, night, give place to light, For man - y a wrong must

hun - dred and ninel Shine, shine,  
 change to right; In eigh - teen hun - dred and

bright and clear, For A - bra - ham Lin - coln was born that year.  
 six - ty - one, Pres - i - dent Lin - coln's great work be - gun.

## JOHN ALDEN CARPENTER

### *Improving Songs for Anxious Children*

Words, Music and Pictures by JOHN and RUE CARPENTER

Price net net \$1.50



WHAT DOES not often happen that a composer possessing such extraordinary attainments as does Mr. Carpenter is equally successful in writing for children. Yet this is just what has been accomplished in the *Improving Songs for Anxious Children*. For in these seventeen songs the composer has by no means lowered his standards, but is still serious and sincere, never trivial; while from the child's point of view the music is extremely singable and sufficiently easy, the melody usually confining itself to easy skips or to intervals of a tone. It is in the accompaniment that one feels the touch of a master hand. Here Mr. Carpenter, though confined within the narrowest limits, reveals now and again a deep poetic insight and a sympathetic understanding of the child's moods; and in some cases he sounds, even within such limitations a note of great lyric beauty.

¶ A guide to the character of the music is to be found in the titles. For example, "Red Hair" is the plaint of some little girl who does not like the color nature has chosen for her; "Practising" portrays the woes of the little boy over his piano studies; "Stout," a plump youngster, bewails the fact that he cannot skip and run like other children; "War" gives musical expression to the adventures of a mock military expedition; and last but not least humorous is "Maria,—Glutton." Of these songs many have an art value which will make them useful for concert singers; and "Stout" and "Practising" have already been featured by Miss Kitty Cheatham.

¶ *Improving Songs for Anxious Children* must appeal to the most discriminating; for not alone in its musical content has the volume art value: there are also many illustrations,—made by Mrs. Carpenter, a painter and designer of exquisite taste and rare originality,—both in colors and in sepia tone, which possess a peculiar delicacy and refinement of sentiment. The text, too, in the cases in which the words have been printed separate from the music, is in a large, clear type. In a word, the collection is ideal, and is sure to exert a helpful influence in the development of good taste.

G. Schirmer, New York

The Boston Music Co., Boston

# MAISIE'S MUSIC

Music and Text by JOSEPH HENIUS

DESIGNED AND PICTURED BY E. C. CASWELL



## CONTENTS

- |                |                            |                   |
|----------------|----------------------------|-------------------|
| 1. MORNING SUN | 5. SERENADE                | 9. LULLABY        |
| 2. ETUDE       | 6. ROMANCE ( <i>Duet</i> ) | 10. BOAT SONG     |
| 3. PIXIE DANCE | 7. HYMN                    | 11. MAY DANCE     |
| 4. MINUET      | 8. CANON                   | 12. VACATION SONG |

*Price, cloth, \$1.50 net*

**M**AISIE'S MUSIC is perhaps the most attractive musical gift-book that this House has ever issued. It is a collection of twelve easy little piano numbers which, aided by an explanatory text that links the pieces together, tells the story of the part that music plays in Maisie's life in a felicitously natural manner. The book is bound in artistic dark green cloth, title and ornamentation in gilt, with a delicately tinted medallion cover insertion (of which the above illustration is a reduced facsimile without colors), representing Maisie herself. Exquisite illustrations round out the little tale and add their pictorial interest to both story and music.

For the Home and the Kindergarten.

## SMALL SONGS FOR SMALL SINGERS

BY

W. H. NEIDLINGER

---

Colored Pictures by Walter Bobbett

---

Pr. \$1.50 net.

In all branches of Kindergarten work, the value of "first impressions" and the influence of "environment" are matters upon which peculiar stress is laid. From refined homes, too, trivial music and coarse pictures are instinctively banished, while whatever is good in art is gladly welcomed. From this point of view, teachers and parents will greet with pleasure a book which, like Mr. Neidlinger's, is wholesomely musical and tasteful from beginning to end. Nearly every one of these forty-nine wee songs is a real object-lesson in nature, though a pedagogic purpose is nowhere felt in the natural, child-like verses for which the music was specially written. The melodies and their piano-accompaniments are adapted in rhythm, pitch, and key, to their respective subjects, and likewise to the abilities of little singers; underlying all simplicity, there is real musicianly feeling and expression, and the child's ear will be insensibly educated to like and appreciate truth in music.

Mr. Bobbett's illustrations are charmingly characteristic; they are colored in soft tones, with one or more on each page, as space permits or the given subject suggests, and leave nothing to be desired in either artistic or mechanical execution.

It would be hardly possible to find a more attractive and suitable gift-book for little boys and girls.