

C.M. 2234

Old Mother Hubbard

Price 16 c

T.T.B.B.

Arranged by
J. MICHAEL DIACK

Set in the manner of Handel by
VICTOR HELY-HUTCHINSON

Allegro spiritoso

PIANO *f*

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The tempo is marked 'Allegro spiritoso' and the dynamic is 'f'.

The first system of piano accompaniment for the vocal entry. It continues the rhythmic pattern established in the introduction, with the right hand playing chords and moving lines, and the left hand playing a consistent eighth-note accompaniment.

Old Mother Hub-bard she went to the cupboard

The first vocal line, written in a soprano clef. It begins with a whole rest followed by the melody for the first phrase: 'Old Mother Hub-bard she went to the cupboard'.

Old Mother Hub-bard she

The second vocal line, written in an alto clef. It begins with a whole rest followed by the melody for the second phrase: 'Old Mother Hub-bard she'.

Old Mother Hub-bard she went to the cupboard

The third vocal line, written in a bass clef. It begins with a whole rest followed by the melody for the third phrase: 'Old Mother Hub-bard she went to the cupboard'.

Old Mo-ther Hubbard, Mo-ther Hub-bard,

The fourth vocal line, written in a bass clef. It begins with a whole rest followed by the melody for the fourth phrase: 'Old Mo-ther Hubbard, Mo-ther Hub-bard,'.

p *f* *p* *f*

The final system of piano accompaniment. It features dynamic markings of *p* (piano) and *f* (forte) alternating between the two staves. The right hand plays chords and moving lines, while the left hand continues with the eighth-note accompaniment.

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to fetch her poor dog, a bone,

went to the cupboard to fetch her dog a bone, to fetch her

to fetch her poor dog, a bone, to fetch her dog,

went to the cupboard To fetch her poor dog, a bone, to fetch her dog a bone, a

p

cresc.

cresc.

cresc.

dog, *cresc.* to fetch her dog, to fetch her dog To fetch her dog, a bone a

to fetch her dog, to fetch her dog, to fetch her dog a bone, a

cresc.

bone, To fetch her dog a bone, a bone, to fetch her dog, a bone, a bone, to fetch her dog a bone, a

cresc.

— the cupboard the bone, the cupboard, the bone to fetch

bone, a bone. a bone, a bone, a bone, a bone, to

bone, the cupboard, the bone, the cupboard, the bone, to fetch her dog to

bone, the cupboard, the bone, the cupboard, the bone. to fetch her dog, to

mf *mp*

— her poor dog a bone,

fetch her poor dog a bone,

fetch her poor dog a bone

fetch her poor dog a bone.

But when she got there, but when she got

But when she got there, when she got there, but when she got

But when she got there, when she got there, when she got

But when she got there, when she got there, when she got

p

there the cup - board was bare, the cup - board was

there, when she got there the cupboard was bare, the cup-board was

there, when she got there, the cupboard was bare, the cup-board was

there, when she got there, the cupboard was bare, the cup-board was

bare, but when she got there the cup-board was bare, the
 bare, was bare, when she got there the cup-board was bare,
 bare, was bare, but when she got there got there the
 bare, bare, but when she got there the cup-board the

cup board was bare, But
 the cup-board the cup-board was bare, But
 cupboard the cupboard, the cupboard was bare, But
 cup board was bare, But
cresc. *f* *p*

when she got there, but when she got there the

when she got there, but when she got there the

when she got there, but when she got there, the

when she got there, but when she got there the

cresc.

Detailed description: This system contains four vocal staves and two piano staves. The vocal parts are in treble and bass clefs with a key signature of one sharp (F#). The lyrics are: "when she got there, but when she got there the". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. A *cresc.* marking is placed above the right-hand piano staff.

cup - board was bare, the cupboard, Mother Hub-bard, the dog the

cup - board was bare, the cup-board, MotherHubbard, the dog,

cup - board was bare, the cupboard, Mother Hubbard, the dog the

cup - board was bare the cupboard, MotherHub-bard, the dog

Detailed description: This system contains four vocal staves and two piano staves. The vocal parts are in treble and bass clefs with a key signature of one sharp (F#). The lyrics are: "cup - board was bare, the cupboard, Mother Hub-bard, the dog the". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. A *f* marking is placed below the right-hand piano staff.

bone, Mother Hubbard the cupboard the cupboard was bare, and
 the bone, Mother Hubbard, the cupboard the cupboard was bare, and
 bone, Mother Hubbard, the cupboard, the cupboard was bare, and
 the bone, Mother Hubbard, the cupboard, the cupboard was bare, and

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "bone, Mother Hubbard the cupboard the cupboard was bare, and the bone, Mother Hubbard, the cupboard the cupboard was bare, and bone, Mother Hubbard, the cupboard, the cupboard was bare, and the bone, Mother Hubbard, the cupboard, the cupboard was bare, and".

so the poor dog had none.
 so the poor dog, the poor dog had none.
 so the poor dog, the poor dog had none.
 so the poor dog, the poor dog had none.

The second system of the musical score consists of five staves. The top four staves are vocal parts with lyrics. The bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "so the poor dog had none. so the poor dog, the poor dog had none. so the poor dog, the poor dog had none. so the poor dog, the poor dog had none." The piano accompaniment includes dynamic markings *f a tempo* and *ril.*

The Lyric Collection of Choral Music



Staff
and
Sol-fa

SECULAR

Edited by J. MICHAEL DIACK

MIXED VOICES.

- No.
1664. Aye she kaimed her yellow hair - - - *R. McLeod*
- *1504. Bells of Shandon, The - - - *John Cullen*
1534. Black, Chimney Sweeper, The *arr. John Vine*
- †1523. Come, let us all a-Maying go *Handel*
1528. Crucifixion (Negro Spiritual) *H. S. Robertson*
- †1670. Doctor Faustus - - - *J. M. Diack*
- *1555. Drink to me only - - - *David Stephen*
- †1619. Epilogue (from "Prince Charlie") - - - *J. M. Diack*
1586. Evensong (Largo) - - - *Handel*
1535. Gather ye rosebuds - - - *A. Collingwood*
1527. Have you seen but a whyte lillie grow - - - *H. B. Beckett*
- *1558. Have you seen but a white lily grow - - - *F. W. D. Stephen*
- *1513. He is gone on the mountain *Handel*
- †1524. Here, amid the shady woods *T. Richardson*
- *1515. How calm, how beautiful - *J. Cullen*
- *1516. If my love offended me - *Handel*
- †1592. In praise of laughter - - - *J. M. Diack*
- †1658. Jack and Jill - - - *J. M. Diack*
- †1547. Little Jack Horner - - - *J. M. Diack*
- †1656. Little Polly Flinders - - - *J. M. Diack*
1662. Little red lark, The - - - *J. Vine*
1542. Madame Jeanette - - - *Alan Murray*
- *1530. Mary - - - *T. Richardson*
1532. Mary - - - *arr. W. Rigby*
1573. Maureen - - - *H. S. Robertson*
- †1606. Morn of May, A - - - *J. M. Diack*
1613. My love is like a red, red rose *A. Collingwood*
- †1501. Now let us to the bagpipe's sound - - - *Bach*
- †1541. Old Mother Hubbard *V. Hely-Hutchinson*
1536. Old Woman, The - - - *H. S. Robertson*
- †1505. O the pleasure of the plains *Handel*
1665. O to have a little house - *R. Burnett*
1522. Ould Lammas Fair, The (SOLO and MIXED VOICES) *arr. J. Vine*
1617. Piper and his Coo, The - - - *L. Swinyard*
1580. Requiem - - - *A. Collingwood*
1545. Rovin' Boy, The - - - *H. S. Robertson*
1589. Scotland - - - *J. M. Diack*
- †1666. Sing a song of sixpence - - - *J. M. Diack*
1608. Song of Hope, A - - - *A. Collingwood*
- †*1563. Spring comes laughing - - - *Bach*
1525. Steal away - - - *R. Burnett*
1540. Think on me - - - *Lady Scott-Diack*
- †1587. Thou comest here (Oedipus) *Mendelssohn*
1526. Under the Greenwood Tree *A. Collingwood*
1615. Wad love but bide - - - *R. Burnett*
- †*1591. We come from the mountains *Bach*
- †*1565. Welcome Chorus - - - *Bach*
1533. When your lamp burn down (Negro Spiritual) - - - *H. S. Robertson*
1537. Who is Silvia? - - - *A. Collingwood*
1669. Willy Cupid - - - *H. Gill*

MALE VOICES.

- No.
- †*1564. And now 'tis time to go - *Bach*
1510. And when I die (Humorous) *H. S. Robertson*
1502. Banks of Allan Water, The *W. Richardson*
1517. Break of Dawn, The - - - *arr. Idloes Owen*
1654. Caleno Custure me - - - *H. S. Robertson*
1668. Dacent Irish Boy, The - - - *arr. J. Vine*
1511. Down in a flowery vale - - - *Festa-Roberton*
- †1520. Evensong (Largo) - - - *Handel*
1576. He is gone on the mountain *D. Stephen*
1556. Here's to Old Bohemia - - - *J. M. Diack*
- †1579. In the woods - - - *Mendelssohn-Roberton*
1659. Litany - - - *Schubert*
- †1509. Little Jack Horner - - - *J. M. Diack*
- *1566. Lock the door, Lariston - - - *G. Bantock*
1531. Mary - - - *T. Richardson*
1572. Maureen (M.S. SOLO and T.T.B.B.) - - - *H. S. Robertson*
- *1561. Miller's Daughter, The - - - *H. S. Robertson*
1518. My love is like a red, red rose *A. Collingwood*
1503. Nelly Gray - - - *W. Richardson*
1519. O breath of the hills - - - *H. S. Robertson*
1667. Oft in the Stilly Night - - - *H. S. Robertson*
- †1521. Old Mother Hubbard *V. Hely-Hutchinson*
1568. Old Woman, The - - - *H. S. Robertson*
1514. Ould Lammas Fair, The - - - *arr. J. Vine*
1581. Requiem - - - *A. Collingwood*
1660. Sombre Woods - - - *Lully*
1607. Song of Hope, A - - - *A. Collingwood*
- †1609. Son of Mary - - - *J. M. Diack*
- *1560. Swanee River, The - - - *H. S. Robertson*
- †1663. Sweet Kitty Denovan - - - *Lochhead-Vine*
1507. Think on me - - - *Lady Scott-Diack*
- †1661. To Anthea - - - *Hutton*
1588. Two Czech Folk Songs - - - *J. M. Diack*
1657. Wolf, The - - - *Shield-Clark*

Staff and Sol-fa together, except where marked otherwise, viz.:-

* Sol-fa separate

** Sol-fa separate

† No Sol-fa

‡ Accompanied

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