



Nonsense Song

R. M. Stults
(1861-1933)

Robert Morrison Stults (1861–1933) was born in Hightstown, New Jersey, son of a newspaper publisher. He was educated in music by family and local teachers. After graduating from Long Branch High School, he became a music teacher there and studied piano and composition with Frederick Brandeis. He moved to Baltimore, Maryland, opening a piano and sheet music store, then to Philadelphia and became manager of the retail division of a large piano dealer. He was also Organist of the Christ Episcopal Church, Ridley Park. His compositions include cantatas, operettas, instrumental pieces, piano and organ pieces, vocal pieces, and popular music. He often published under pseudonyms. His most famous work is *The Sweetest Story Ever Told*.

Come away, come away, come away!
If you don't want to come away, stay where you are.

Ding, dong, ding, dong, listen to the bell!
Some say a pussy cat has tumbled in the well,
Where the "Old Oaken Bucket" is covered with slime,
Was suspended on a sweep for a very long time.
And the cow jumped over the moon, they say,
While the little Boy Blue slept under the hay;
It is hard, very hard, to believe it all true,
But to question their veracity would never do.

Ah, distinctly I remember,
It was in the bleak December,
And each separate, dying ember
Wrought his ghost upon the floor.
So it seems, I think we "oughter,"
Every mother's son and daughter,
Go and get some soap and water,
And proceed to scrub the floor.

We will now go back to the beginning,
For that is the usual custom.

Nonsense Song

R. M. Stults

Piano

Moderato

ff

S

Come a - way, _____ come a - way, _____ Oh, come a -

A

Come a - way, _____ come a - way, _____ Oh, come a -

T

Come a - way, _____ come a - way, _____ Oh, come a -

B

Come a - way, _____ come a - way, _____ Oh, come a -

Pno.

ff

f

8 *ff*

S way! If you don't want to come a - way, stay

A way! If you don't want to come a - way, stay

T way! If you don't want to come a - way, stay

B way! If you don't want to come a - way, stay

Pno. *ff* *ff* *ff* *8va*

11 *f*

S where you are, stay where you

A where you are, stay where _ you

T where you are, stay where _ you

B where you are, stay where you are, stay where you

Pno. *f* *f*

14

S are, stay where you are.

A are, stay where you are.

T are, stay where you are, stay where you are.

B are, stay where you are.

Pno.

Sprightly

18

S Ding, dong, ding, dong, lis - ten to the bell! Some say a pus - sy cat has

A Ding, dong, ding, dong, lis - ten to the bell! Some say a pus - sy cat has

T Ding, dong, ding, dong, lis - ten to the bell! Some say a pus - sy cat has

B Ding, dong, ding, dong, lis - ten to the bell! Some say a pus - sy cat has

Pno.

21

S tum - bled in the well, Where the "Old Oak - enBuck - et" is covered with slime,

A tum - bled in the well, Where the "Old Oak - enBuck - et" is covered with slime,

T tum - bled in the well, Where the "Old Oak - enBuck - et" is covered with slime,

B tum - bled in the well, Where the "Old Oak - enBuck - et" is covered with slime, Was sus -

Pno.

24

S for a ver - y long time. And the cow jumped o - ver the

A for a ver - y long time.

T for a ver - y long time.

B pend - ed on a sweep for a ver - y long time.

Pno.

mp Very Slow *a tempo* *f*

27

S moon, they say, While the lit-tle Boy Blue slept un - der the hay; It is hard, ver - y hard, to be-

A they say, While the lit-tle Boy Blue slept un - der the hay; It is hard, ver - y hard, to be-

T they say, While the lit-tle Boy Blue slept un - der the hay; It is hard, ver - y hard, to be-

B they say, While the lit-tle Boy Blue slept un - der the hay; It is hard, ver - y hard, to be-

Pno.

31

S lieve it all true, But to ques - tion their ver - ac - i - ty would nev - er do. *Fine*

A lieve it all true, But to ques - tion their ver - ac - i - ty would nev - er do. *Fine*

T lieve it all true, But to ques - tion their ver - ac - i - ty would nev - er do. *Fine*

B lieve it all true, But to ques - tion their ver - ac - i - ty would nev - er do. *Fine*

Pno.

Tempo di Marcia

34 *mf* Ah, dis - tinct - ly I re - mem - ber, *f* *cresc.* Oh! *f* my!

mf Ah, dis - tinct - ly I re - mem - ber, *cresc.* It was in the bleak De - cem - ber, *f*

mf Ah, dis - tinct - ly I re - mem - ber, *cresc.* It was in the bleak De - cem - ber, *f*

mf Ah, dis - tinct - ly I re - mem - ber, *cresc.* It was in the bleak De - cem - ber, *f*

Tempo di Marcia

34 *mf* *cresc.* *f*

Pno.

38 *f* *dim.* *mp*

S And each sep - 'rate, dy - ing em - ber Wrought his ghost up - on the floor,

f *dim.* *mp*

A And each sep - 'rate, dy - ing em - ber Wrought his ghost up - on the floor,

f *dim.* *mp*

T And each sep - 'rate, dy - ing em - ber Wrought his ghost up - on the floor,

f *dim.* *mp* *f*

B And each sep - 'rate, dy - ing em - ber Wrought his ghost up - on the floor, on the

38 *f* *dim.* *mp* *f*

Pno.

42

S *f* on the floor, *mp rit. e dim.* on the floor. *mf* So it seems, I think we "ought - er,"

A *f* on the floor, *mp rit. e dim.* on the floor. *mf* So it seems, I think we "ought - er,"

T *f* on the floor, *mp rit. e dim.* on the floor. *mf* So it seems, I think we "ought - er,"

B floor, *f* on the floor. *rit. e dim.* So it seems, I think we "ought - er,"

Pno. *f* *mp* *mf*

46

S *f* Oh! *f* my! *f* Go and get some

A *f* Ev - 'ry moth - er's son and daugh - ter, *f* Go and get some

T *f* Ev - 'ry moth - er's son and daugh - ter, *f* Go and get some

B *f* Ev - 'ry moth - er's son and daugh - ter, *f* Go and get some

Pno. *f*

49

S soap and wa - ter, And pro - ceed to scrub the floor, to scrub the

A soap and wa - ter, And pro - ceed to scrub the floor,

T soap and wa - ter, And pro - ceed to scrub the floor,

B soap and wa - ter, And pro - ceed to scrub the floor,

Pno.

52

S floor, scrub the floor.

A to scrub the floor, to scrub the floor.

T to scrub the floor, scrub the floor.

B to scrub the floor, scrub the floor.

Pno.

The musical score is for a song titled "Nonsense Song". It features five staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Pno.). The key signature is B-flat major (two flats) and the time signature is 4/4. The Soprano, Alto, and Tenor parts enter in the third measure with the lyrics "For that is the us - u - al cus - tom." The Bass part enters in the first measure with the lyrics "We will now go back to the be - gin - ning," and then joins the other vocalists in the third measure. The Piano part provides harmonic support, with chords that change in the third measure. Dynamics include *f* (forte) and *rall.* (ritardando). The score concludes with a *D. C. al Fine* instruction.

S
A
T
B
Pno.

f *rall.* *D. C. al Fine*
For that is the us - u - al cus - tom.

f *Recit.* *f* *rall.* *D. C. al Fine*
We will now go back to the be - gin - ning, For that is the us - u - al cus - tom.

f *rall.* *D. C. al Fine*

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