

# HOUSEHOLD SYMPHONY

*For household utensils, voices, violin and piano*

HELLER NICHOLLS



<i>Score</i>	-	-	-	-	-	3s. 0d.
<i>Parts (Glasses, Frying Pan, Metal Bowl, Kazoos, Cutlery, Violin)</i>	-	-	-	-	-	3d. each
<i>Voices</i>	-	-	-	-	-	6d.
<i>Piano</i>	-	-	-	-	-	1s.

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## FOREWORD

This 'HOUSEHOLD SYMPHONY' has been written after several requests from friends interested in Women's Institutes and village entertainments generally.

The 'instruments' required have no definite pitch, so there will be no trouble over the variations in pitch of the usual communal pianoforte.

For 'glasses', I have found thin tumblers the best, and I suggest a decanter for the low D. If the latter is unavailable, use a tumbler for the D an octave higher. Choose tumblers which sound a little higher than the required note, then fine-tune down to the pianoforte by adding water. Less water—better the tone. A frying-pan, turned upside down, can be used for side-drum effects. Use two reversed forks as strikers. For the bass drum, use a metal washing-up bowl with a wooden spoon as striker. If the tone is too metallic, cover the striker end with cloth. The idea being to use kitchen utensils, fix the kazoos on to the spouts of kettles or teapots. Kazoos—and extra membranes—can be obtained from any music-shop for a few pence. Into a saucepan put a few forks or spoons and shake it horizontally. Be careful to begin and end the shaking promptly. The solo kazoo 'cadenza' can be made very funny. It can be done an octave higher if sung by a woman. 'Simple Simon' is the more 'musical' section of the piece, and should be performed—if possible—as printed.

I suggest six singers, one or two violinists, three kazoo players and one performer for each of the percussion parts.

A wooden spoon makes an effective striker for the tumblers. Metal ones tend to crack the glass.

HELLER NICHOLLS

# HOUSEHOLD SYMPHONY

Arranged by  
HELLER NICHOLLS

About march time

GLASSES  
Tuned D & A, G & C

FRYING PAN

METAL BOWL

KAZOOS fixed  
on Kettle Spouts

CUTLERY  
in Saucepan

VIOLIN

SINGERS

PIANO

About march time

GL.

F.P.

M.B.

KAZ.

CUT.

VIOLIN

SINGERS

PIANO

**A**

"Oh, what have you got for dinner, Mrs Bond?" "There's  
"Now John, go and fetch me a duck-ling or two," "Ma-  
"I've been to the ducks which are swimming on the pond, They  
Then off goes Mrs Bond in a pret-ty tow-ning rage, With

**A**

**B**

GL.

F.P.

M.B.

KAZ.

CUT.

VIOLIN

SINGERS

sage and on-ions in the house, and ducks up-on the pond." -dam I'll go at once and try, and see what I can do." say they don't want to be kill'd be-cause it's ve-ry wrong" on-ions in her pocket and her a-pron full of sage. } Dil-ly, dil-ly, dil-ly, dil-ly, come and be kill'd.

PIANO

**C**

GL.

F.P.

M.B.

KAZ.

CUT.

VIOLIN

SINGERS

For you must be pluck'd and stuff'd and all our stomachs fill'd.

PIANO

cadg

**D**

D.G.A.

GL.

F.P.

M.B.

KAZ.

CUT.

VIOLINS

SINGERS

PIANO

Slower

*mf* In time

There was an old - wo-man and what do you think?  
She went to the ba-ker to buy her some bread,

Slower

*mf* In time

**D**

GL.

F.P.

M.B.

KAZ.

CUT.

VIOLINS

SINGERS

PIANO

*f*

*mf*

Ri - too - - loo-ra, loo-ra lay, She liv'd up - on no-thing but victuals and drink;  
Ri - too - - loo-ra, loo-ra lay, And when she came home her old man was dead;

E

GL.  
F.P.  
M.B.  
KAZ.  
CUT.  
VIOLINS  
SINGERS  
PIANO

*(f)* Ri - too - loo - ra, loo - ra - lay.      Vic-tuals and drink were the chief of her diet,  
*(p)* Shush shush shush shush shush shush.      She went to the sex - ton to toll the big bell,

E

GL.  
F.P.  
M.B.  
KAZ.  
CUT.  
VIOLINS  
SINGERS  
PIANO

Ri - too - loo - ra, loo - ra lay.      Yet this old wo-man would nev-er be quiet.  
 Ding dong ding, ding, ding, ding, dong.      When she came back her old man was well.

GL.  
F.P.  
M.B.  
KAZ.  
CUT.

VIOLIN

SINGERS

PIANO

*p* slower

*P* slower

Ri - too - loo-ra, loo-ra lay.  
Hip - pip - hip, pip pip hur-ray.

**F** Moderate time  
D.G.A.

GL.

VIOLIN

VOCAL DESCANT

VOCAL TRIO

PIANO

VOCAL DESCANT

Humming

Sim - ple Si - mon met a pie - man,  
Then the pie - man said to Si - mon

**F** Moderate time  
*mf*

GL.

VIOLIN

VOCAL DESCANT

VOCAL TRIO

Go-ing to the fair, Si - mon said un - to the pie - man,  
 "Sor-ry you're so poor, Here's a pie for you dear Si - mon,

PIANO

GL.

VIOLIN

VOCAL DESCANT

VOCAL TRIO

"Let me taste your ware" Said the pie - man to Sim-ple Si - mon  
 Don't you ask for more" Si - mon then said to the pie - man

PIANO



GL.  
F.P.  
M.B.  
KAZ.  
CUT.

VIOLIN

SINGERS

PIANO

Ri - too - loo-ra, loo-ra lay.  
Hip - pip - hip, pip pip hur-ray.

*p* slower

*P* slower

GL.

VIOLIN

VOCAL DESCANT

VOCAL TRIO

PIANO

**F** Moderate time  
D.G.A.

VOCAL DESCANT  
Humming

Sim - ple Si - mon met a pie - man,  
Then the pie - man said to Si - mon

**F** Moderate time

GL.

VIOLIN

VOCAL DESCANT

VOCAL TRIO

Go-ing to the fair, Si - mon said un - to the pie - man,  
 "Sor-ry you're so poor, Here's a pie for you dear Si - mon,

PIANO

GL.

VIOLIN

VOCAL DESCANT

VOCAL TRIO

"Let me taste your ware" Said the pie - man to Sim-ple Si - mon  
 Don't you ask for more" Si - mon then said to the pie - man

PIANO

GL.

VIOLIN

VOCAL DESCANT

VOCAL TRIO

PIANO

"Show me first your pen-ny" Si - mon said un - to the pie - man "In -  
 "May God bless you, brother" Said the pie - man to Sim - ple Si - mon

GL.

VIOLIN

VOCAL DESCANT

VOCAL TRIO

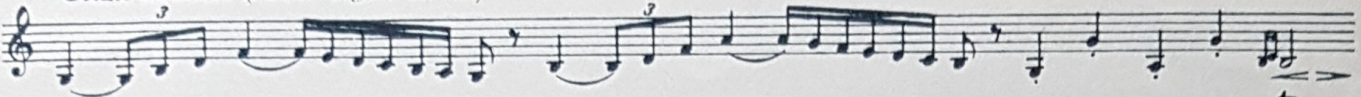
PIANO


Ist time 2nd time

- deed I have not an - y!"  
 "Thank you, take an - o - ther?"

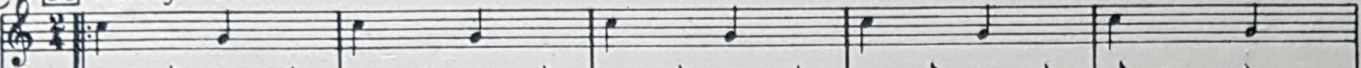
Ist time 2nd time


SOLO  
Comic Cadenza (octave higher ad lib.)

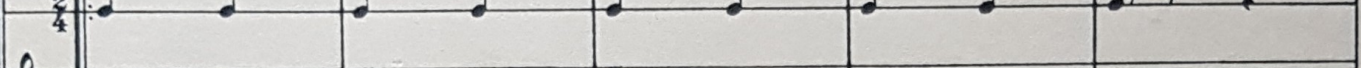
KAZ. 

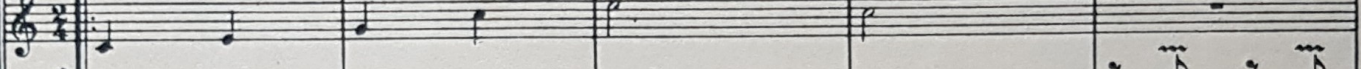
KAZ. 

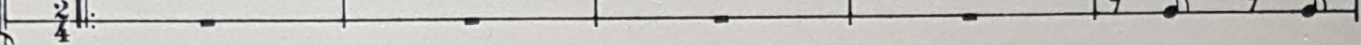
**H** Fairly Fast

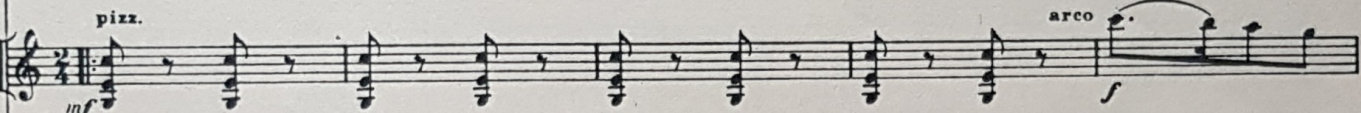
GL. C.G.A. 

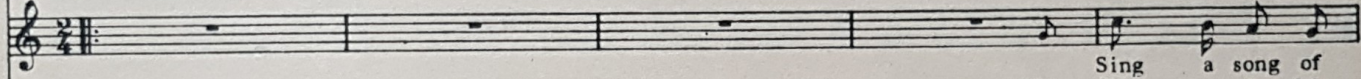
F.P. 

M.B. 

KAZ. 

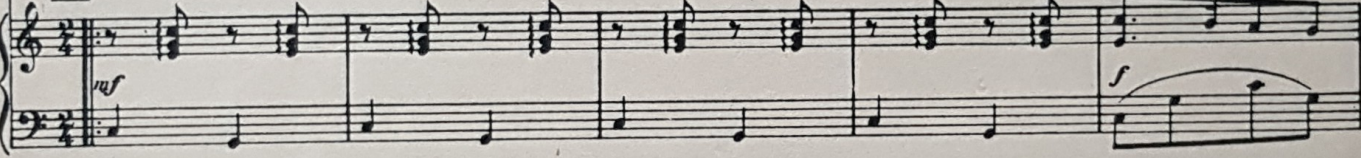
CUT. 

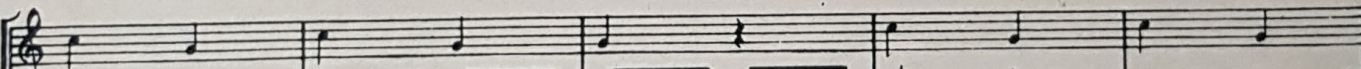
VIOLIN 

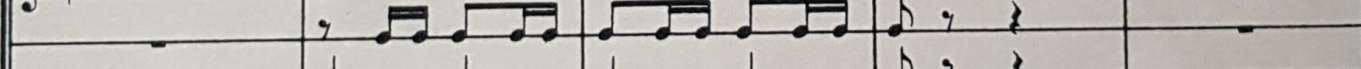
SINGERS 

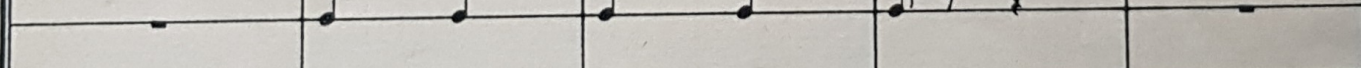
**H** Fairly Fast


Sing a song of  
The King was in his

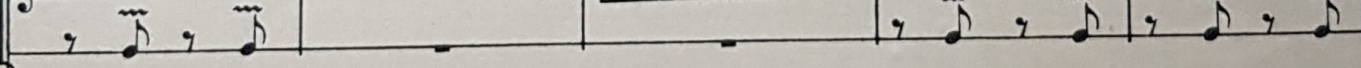
PIANO 

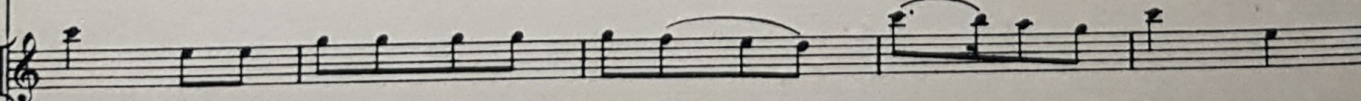
GL. C.G.A. 

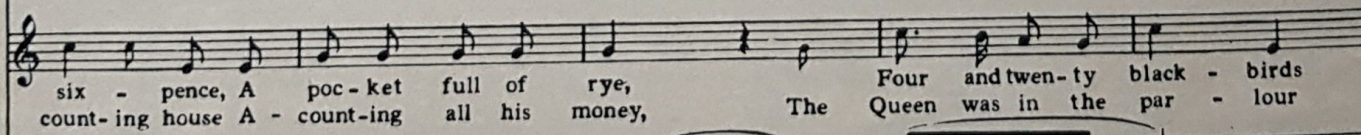
F.P. 

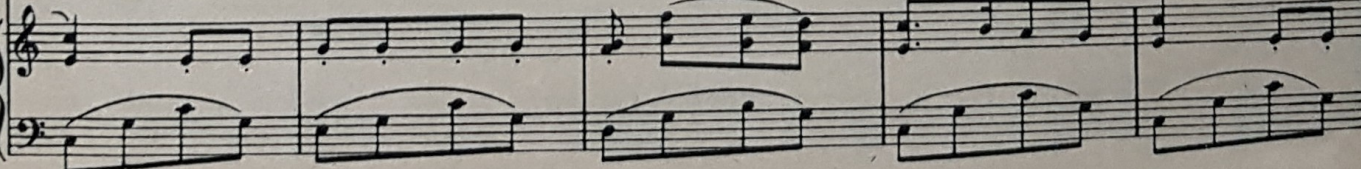
M.B. 

KAZ. 

CUT. 

VIOLIN 

SINGERS 

PIANO 

GL.  
C.G.A.

F.P.

M.B.

KAZ.

CUT.

VIOLIN

SINGERS

PIANO

Bak'd in a pie; When the pie was o - pen'd the birds be-gan to  
 Eat - ing bread and honey; The maid was in the gar - den a - hang - ing out the

**J**

GL.  
C.G.A.

F.P.

M.B.

KAZ.

CUT.

VIOLIN

SINGERS

PIANO

sing, Oh, was not that a dain - ty dish to set be - fore the  
 clothes, There came a lit - tle black - y bird and nipp'd - off her

**J**

**K**

Silence

GL. C.G.A.  
F.P.  
M.B.  
KAZ.  
CUT.

VIOLIN

SINGERS

King?  
nose.

**K**

Silence

PIANO

**L**

GL. C.G.A.  
F.P.  
M.B.  
KAZ.  
CUT.

VIOLIN

SINGERS

**L**

PIANO

# TOY SYMPHONIES

## IN THE OXFORD CATALOGUE

DOROTHY PENNYMAN

### A YORKSHIRE SYMPHONY

For voices and household utensils (with piano).

Score 2s. 6d. Piano Part 6d. Choir and Combs (together) 3d. Other parts (Glasses; Side Drum and Big Drum; Timpani; Sandpaper and Cutlery Shimmer; Triangle and Cymbals) 2d. each.

*A Yorkshire Symphony* (so called since it makes use of Yorkshire folk-tunes) is a unique work of its kind, differing from the usual 'toy symphony' in two important respects—the use of a choir, and the instruments of the orchestra for which it is scored, consisting entirely of common household utensils. The fact that voices are employed—both in singing the words and in playing the 'combs' part—clearly widens the adaptability of the work, since it does away with the necessity of limiting the number of persons that can participate therein. The advantage of the novel orchestration is obvious, in that no expense at all is incurred in procuring instruments—an important consideration. Detailed suggestions are included as to what utensils can be used and how the work can be most effectively given.

It is clear from the great popularity which it has already acquired that a work such as *A Yorkshire Symphony* has long been needed—one that is at the same time musical, entertaining, and practical. The occasions on which it commends itself for performance are manifold. For schools and women's institutes its value is obvious in developing a sense of rhythm and ensemble, and providing an intriguing introduction to orchestral playing. And, to consider a more genial and less formal aspect of the work, what more enjoyable amusement than this is there for a birthday or Christmas party and similar friendly gatherings?

*Home and Country:* 'For those who would like to try a new and most cheerful musical experiment, I can thoroughly recommend the Yorkshire Symphony'.

*Prospectus on application*

HELLER NICHOLLS

### A TOY SYMPHONY ON AMERICAN AIRS

For voices and toy instruments, with piano and optional strings.

Score 2s. 6d. String parts (1st violin, 2nd violin, viola, 'cello) 6d. each. Other parts, in two sets, 8d. each, grouped as follows: *Set 1:* Cuckoo, Nightingale, Trumpets, Glasses or Tubephone, Kazoos and Voices. *Set 2:* Triangle, Side Drum, Bells, Cymbals, Kazoos and Voices.

This work again has the advantage of being written for voices as well as toy instruments, so that any number of performers may take part. String players, too, can join in if available. Mr Heller Nicholls is a well-known educational composer, and was music-master at Dean Close School, Cheltenham, where this work has been performed. It has also been broadcast.

The tunes on which the work is founded are the most popular imaginable—*Campton Races, Yankee Doodle*, etc.—so that it is, above all, excellent fun to perform. Directions are included for obtaining the necessary instruments.

Other Toy Symphonies include 'A Country Concert' by Dorothy Pennyman, A Toy Symphony on British Airs and a Household Symphony, both by Heller Nicholls.

*Full details from the*

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