



WHERE ARE YOU  
GOING TO,  
MY PRETTY MAID?

ALFRED JAMES CALDICOTT  
(1842-1897)

# WHERE ARE YOU GOING MY PRETTY MAID?

Alfred J. Caldicott

Allegro ♩ = 144

S *mf* "I'm go - ing a - milk - ing,

A *mf* "I'm go - ing a - milk - ing,

T *mf* "I'm go - ing a - milk - ing,

B *mf* > "Where are you go - ing to, my pret - ty maid?"

S 4 "Sir," she said. "Oh\_\_\_

A "Sir," she said. "Oh

T "Sir," she said. "Oh\_\_\_

B "May I go \_\_\_ with you, my pret - ty maid?"



# WHERE ARE YOU GOING MY PRETTY MAID?

7

S  
yes, if you please, kind Sir," she said. He

A  
yes, if you please, kind Sir," she said. He

T  
yes, if you please, kind Sir," she said. He

B  
"May I go with you," he said. He

**Allegro giocoso** ♩ = 100

9

S  
car - ried the pail and the three - leg - ged stool, And smil'd at the chil - dren

A  
car - ried the pail and the three - leg - ged stool, And smil'd at the chil - dren

T  
car - ried the pail and the three - leg - ged stool, And smil'd at the chil - dren

B  
car - ried the pail and the three - leg - ged stool, And smil'd at the chil - dren

12

S  
com - ing from school, As much as to say "I don't, as a rule, Go

A  
com - ing from school, As much as to say "I don't, as a rule, Go

T  
com - ing from school, As much as to say "I don't, as a rule, Go

B  
com - ing from school, As much as to say "I don't, as a rule, Go

## WHERE ARE YOU GOING MY PRETTY MAID?

15

S out like this — a - milk - ing, a -

A out like this a - milk - ing, a - milk - ing, a -

T out like this — a - milk - ing, a - milk - ing, a -

B out like this a - milk - ing, a -

18

S milk - - - - - ing.”

A milk - - - - - ing.”

T milk - - - - - ing.”

B milk - - - - - ing.”

## Tempo primo

22

S “Oh — yes, and a moth - er,

A “Oh yes, and a moth - er,

T “Oh — yes, and a moth - er,

B “Oh, have you a fa - ther, my pret - ty maid?”

# WHERE ARE YOU GOING MY PRETTY MAID?

26

S too," she said. "My\_\_

A too," she said. "My

T too," she said. "My\_\_

B "And what is your fa - ther, my pret - ty maid?"

29

S fa - ther's a farm - er, Sir," she said. Then

A fa - ther's a farm - er, Sir," she said. Then

T fa - ther's a farm - er, Sir," she said. Then

B "What is he, my pret - ty maid?" Then

*rit.* *f*

Allegro giocoso ♩ = 100

31

S vi - sions of well - stock'd farms did come, Of a - cres broad, and a

A vi - sions of well - stock'd farms did come, Of a - cres broad, and a

T vi - sions of well - stock'd farms did come, Of a - cres broad, and a

B vi - sions of well - stock'd farms did come, Of a - cres broad, and a

## WHERE ARE YOU GOING MY PRETTY MAID?

34

S good round sum, With beans and ba - con ad lib - i - tum, While

A good round sum, With beans and ba - con ad lib - i - tum, While

T good round sum, With beans and ba - con ad lib - i - tum, While

B good round sum, With beans and ba - con ad lib - i - tum, While

*rit.*

37

S go - ing out \_\_\_\_\_ a - milk - ing, a -

A go - ing out a - milk - ing, a - milk - ing, a -

T go - ing out \_\_\_\_\_ a - milk - ing, a - milk - ing, a -

B go - ing out a - milk - ing, \_\_\_\_\_ a -

40

S milk - - - - ing. \_\_\_\_\_

A milk - - - - ing. \_\_\_\_\_

T milk - - - - ing. \_\_\_\_\_

B milk - - - - ing. \_\_\_\_\_

# WHERE ARE YOU GOING MY PRETTY MAID?

Tempo primo

S *mf* "It is set - tled up - on me,

A *mf* "It is set - tled up - on me,

T *mf* "It is set - tled up - on me,

B *Pomposo* *mf* "I sup - pose you've a for - tune, my pret - ty maid?"

47 *rit.* S Sir," she said. "My \_\_\_

A *rit.* Sir," she said. "My

T *rit.* Sir," she said. "My \_\_\_

B *ad lib.* "And what is your for - tune, my \_\_\_ pret - ty maid?"

50 S face is my for - tune, Sir," she said.

A face is my for - tune, Sir," she said.

T face is my for - tune, Sir," she said.

B "What, your for - tune, my pret - ty maid?"

## WHERE ARE YOU GOING MY PRETTY MAID?

Allegro  $\text{♩} = 104$ 

S He o - pen'd his mouth, but his tongue was dumb; He tried to speak, but no

A He o - pen'd his mouth, but his tongue was dumb; He tried to speak, but no

T He o - pen'd his mouth, but his tongue was dumb; He tried to speak, but no

B He o - pen'd his mouth, but his tongue was dumb; He tried to speak, \_\_\_\_\_

55 *rit.*

S words would come. His fa - cial ex - pres - sion was some - what glum And

A words would come. His fa - cial ex - pres - sion was some - what glum And

T words would come. His fa - cial ex - pres - sion was some - what glum And

B \_\_\_\_\_ His face \_\_\_\_\_ was some - what glum And

58 *mf*

S cur - dled his love \_\_\_\_\_ for milk - - - ing. "Then

A cur - dled his love \_\_\_\_\_ for milk - - - ing. "Then

T cur - dled his love \_\_\_\_\_ for milk - - - ing. "Then

B cur - dled his love \_\_\_\_\_ for milk - - - ing. "Then

# WHERE ARE YOU GOING MY PRETTY MAID?

Adagio ♩. = 60

60

S I can - not mar - ry you, my pret - ty maid, \_\_\_\_\_

A I can - not mar - ry you, my pret - ty maid, \_\_\_\_\_

T I can - not mar - ry you, my pret - ty maid, \_\_\_\_\_

B I can - not mar - ry you, I can - not mar - ry you,

64

S I can - not mar - ry you, my pret - ty maid." \_\_\_\_\_ *rit.*

A I can - not mar - ry you, my pret - ty maid." \_\_\_\_\_ *rit.*

T I can - not mar - ry you, my pret - ty maid." \_\_\_\_\_ *rit.*

B I can - not mar - ry you, my pret - ty maid." \_\_\_\_\_ *rit.*

Allegro giocoso ♩. = 100

68

S No - bod - y ax'd you, Sir," she said, No - bod - y ax'd you,

A No - bod - y ax'd you, Sir," she said, No - bod - y ax'd you,

T No - bod - y ax'd you, Sir," she said, No - bod - y ax'd you,

B No - bod - y ax'd you, Sir," she said, No - bod - y ax'd you,

## WHERE ARE YOU GOING MY PRETTY MAID?

71

S Sir," she said. He dropp'd the pail and the three - leg - ged stool, At the

A Sir," she said. He dropp'd the pail and the three - leg - ged stool, At the

T Sir," she said. He dropp'd the pail and the three - leg - ged stool, At the

B Sir," she said. He dropp'd the pail and the three - leg - ged stool, At the

74

S Maid - en's an - swer calm and cool, And felt that he'd made of him - *rit.*

A Maid - en's an - swer calm and cool, And felt that he'd made of him - *rit.*

T Maid - en's an - swer calm and cool, And felt that he'd made of him - *rit.*

B Maid - en's an - swer calm and cool, And felt that he'd made of him - *rit.*

77 *a tempo*

S self a fool By go - ing out a - milk - ing,

A self a fool By go - ing out a - milk - ing, a -

T self a fool By go - ing out a - milk - ing, a -

B self a fool By go - ing out a - milk - ing,

80

S  
a - milk - - - - - ing.

A  
milk - ing, a - milk - - - - - ing.

T  
milk - ing, a - milk - - - - - ing.

B  
a - milk - - - - - ing.

Metzler & Co.  
(1886)

“Where are you going to, my pretty maid?”  
“I’m going a-milking, Sir,” she said.

“May I go with you, my pretty maid?”  
“Oh yes, if you please, kind Sir,” she said.

He carried the pail and the three-legged stool,  
And smiled at the children coming from school,  
As much as to say “I don’t, as a rule,  
Go out like this a-milking.

“Oh, have you a father, my pretty maid?”  
“Oh yes, and a mother, too,” she said.

And what is your father, my pretty maid?”  
“My father’s a farmer, Sir,” she said.

Then visions of well-stocked farms did come,  
Of acres broad, and a good round sum,  
With beans and bacon ad libitum,  
While going out a-milking.

“I suppose you’ve a fortune, my pretty maid?”  
“It is settled upon me, Sir,” she said.

“And what is your fortune, my pretty maid?”  
“My face is my fortune, Sir,” she said.

He opened his mouth, but his tongue was dumb;  
He tried to speak, but no words would come.  
His facial expression was somewhat glum  
And curdled his love for milking.

“Then I cannot marry you, my pretty maid,”  
“Nobody ax’d you, Sir,” she said.

He dropped the pail and the three-legged stool,  
At the Maiden’s answer calm and cool,  
And felt that he’d made of himself a fool  
By going out a-milking.

Nursery Rhyme

**Alfred James Caldicott** (1842–1897) was born at Worcester, England. At age nine he became a choirboy in the cathedral, eventually becoming the leading treble, then became assistant to the cathedral organist when his voice broke at age fourteen. He spent two years studying at the Leipzig Conservatorium, returning to Worcester and became organist at St. Stephen's as well as teaching and conducting a musical society he established. In 1878 he graduated from Cambridge and experienced his first notable success as a composer. His humorous glee "Humpty Dumpty" was awarded a special prize at a competition by the Manchester Glee Society. In 1879 his serious glee "Winter Days" won the prize offered by the Huddersfield Glee and Madrigal Union. In 1882 Caldicott settled in London and began to compose operettas. He went to the United States in 1890 as conductor to Miss Agnes Huntingdon's light opera company. Returning to England in 1892, he was appointed principal of the London College of Music and became conductor at the Comedy Theatre. Incessant work overtaxed his strength and he died near Gloucester in 1897. His humorous novelty combining a nursery rhyme with clever music in "Humpty Dumpty" was so successful that he composed another in the same year, "Jack and Jill," and later "Little Jack Horner." Other composers imitated him for a time. He set these rhymes in a witty style, with full use of contrast and the opportunities afforded by individual words—for instance, the descent of all voices through the interval of an eleventh at the words "Humpty Dumpty had a great fall."

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