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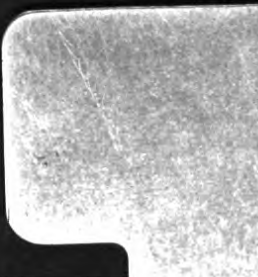


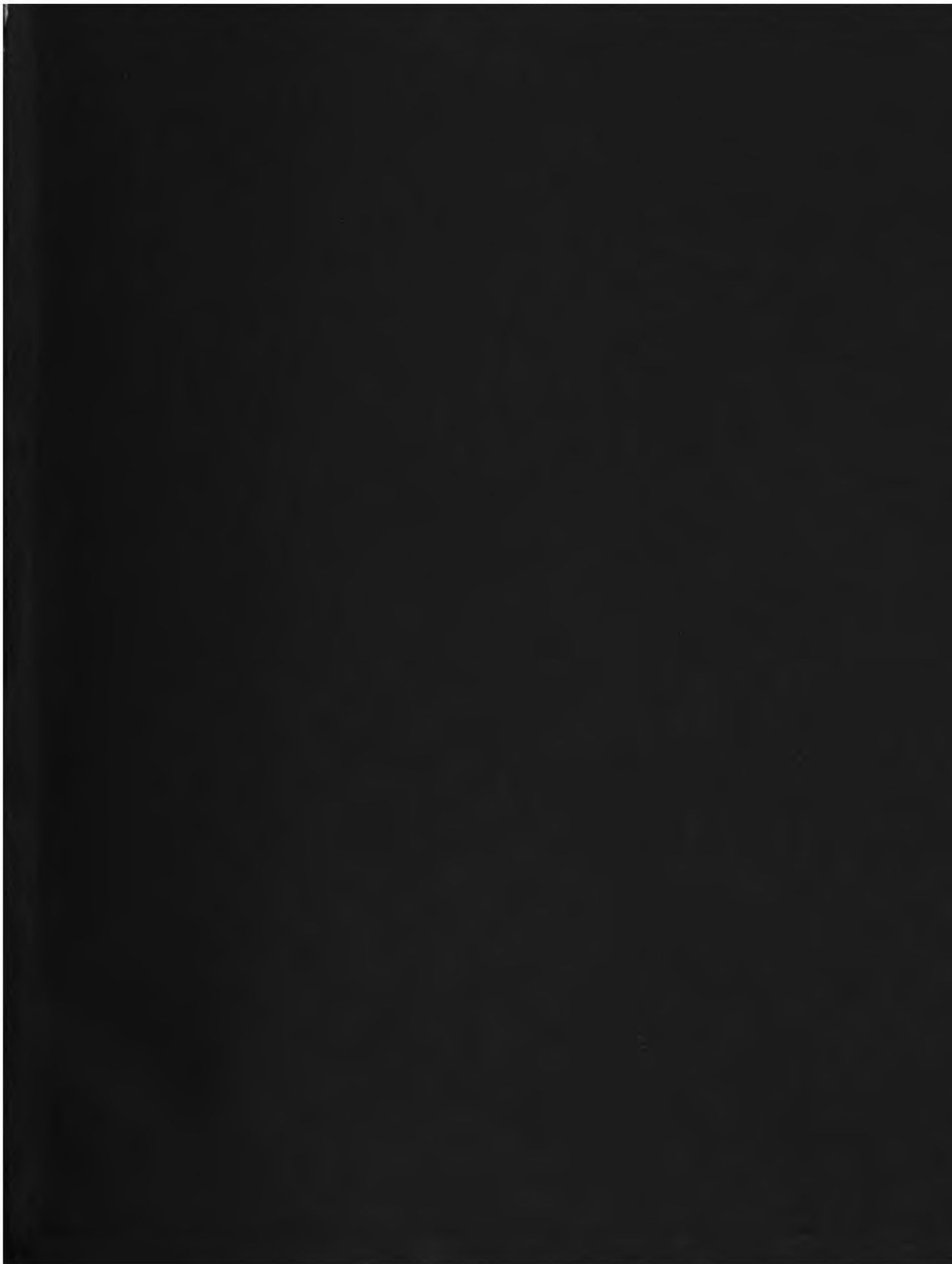
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LESLIE'S SONGS  
FOR LITTLE FOLKS



522e.20







LESLIE'S SONGS

FOR

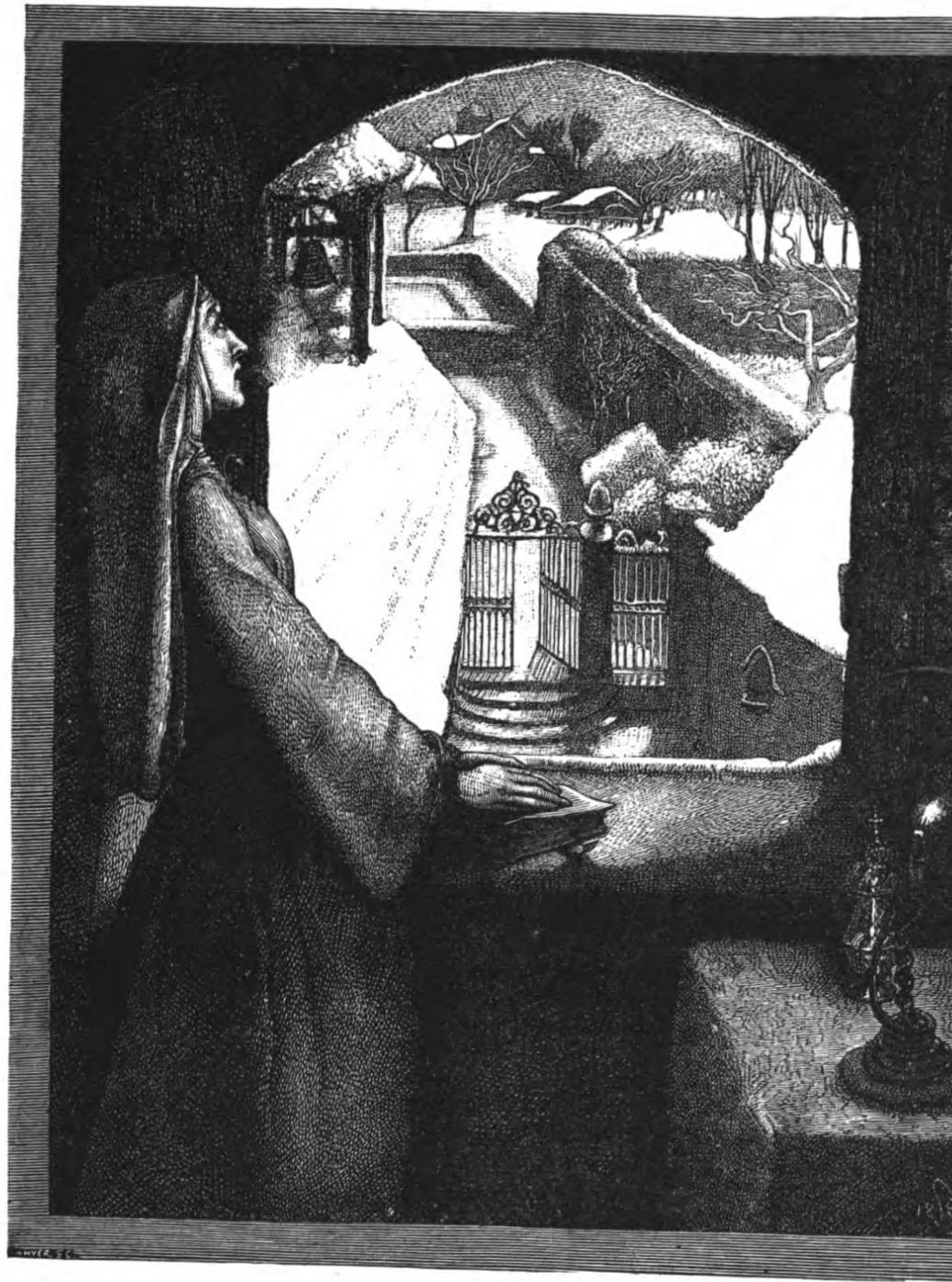
LITTLE FOLKS.











ST. AGNES' EVE.

(From a Drawing by J. E. MILLAIS, R.A.)

“ Deep on the convent-roof the snows  
Are sparkling to the moon :  
My breath to heaven like vapour goes :  
May my soul follow soon !”

*Tennyson : “ St. Agnes' Eve.”*

# LESLIE'S SONGS

FOR

LITTLE FOLKS.

BY

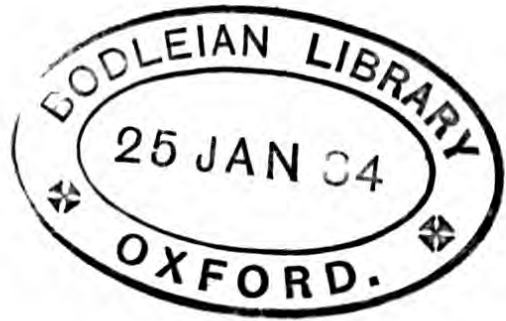
HENRY LESLIE.

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CASSELL & COMPANY, LIMITED

LONDON, PARIS & NEW YORK.

2522. C. 20



THE Little Songs which are published in this volume were composed by Mr. HENRY LESLIE for his children, without a thought of their ever being made public. From the very numerous requests for copies of them by friends who heard them sung, it became a necessity to print them.

Mr. LESLIE mentioned the idea of an Illustrated Edition to Mr. MILLAIS, who cordially entered into it.

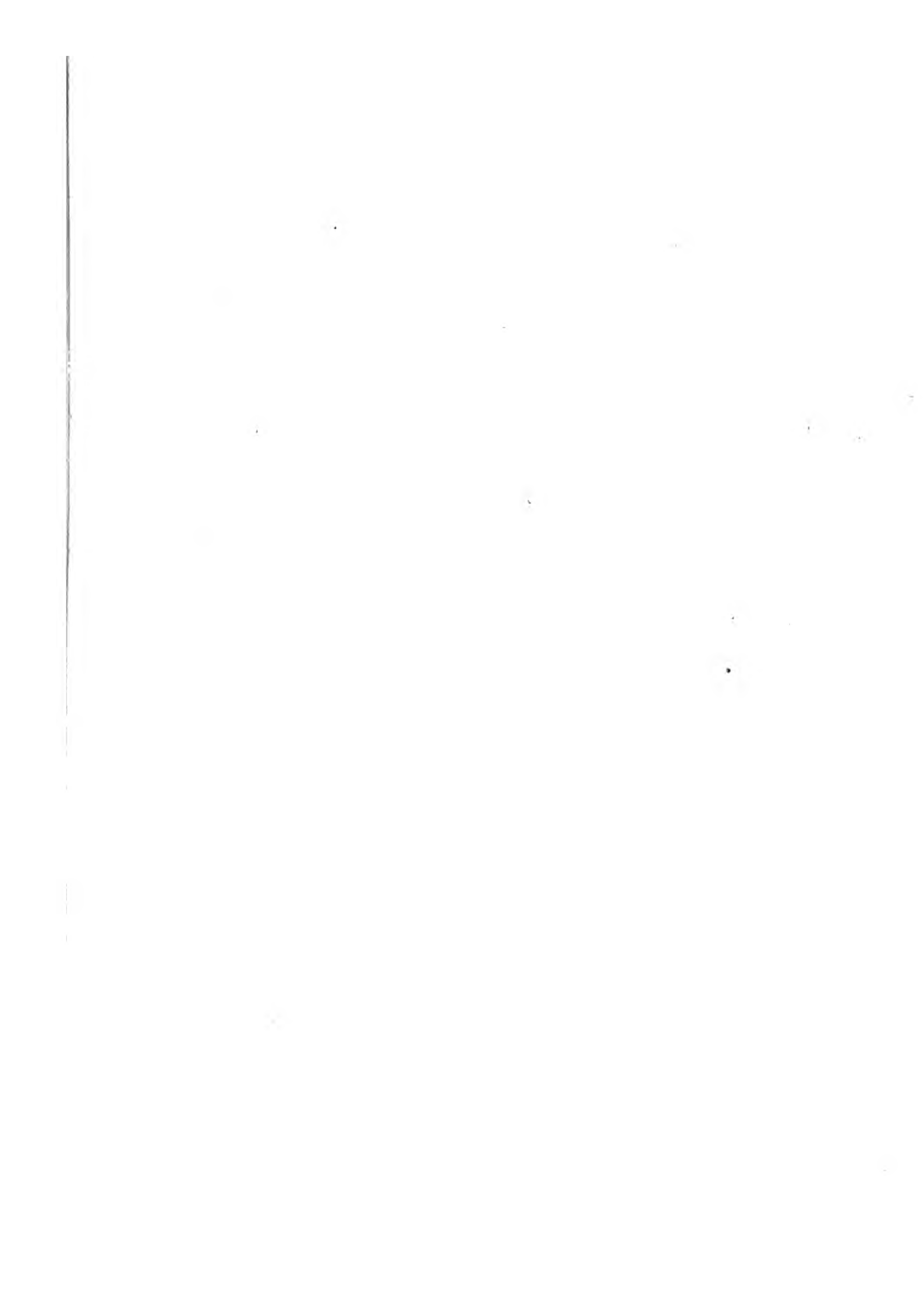
Thus it has occurred that a book of such musical trifles is offered to the public.



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TWINKLE, TWINKLE, LITTLE STAR.

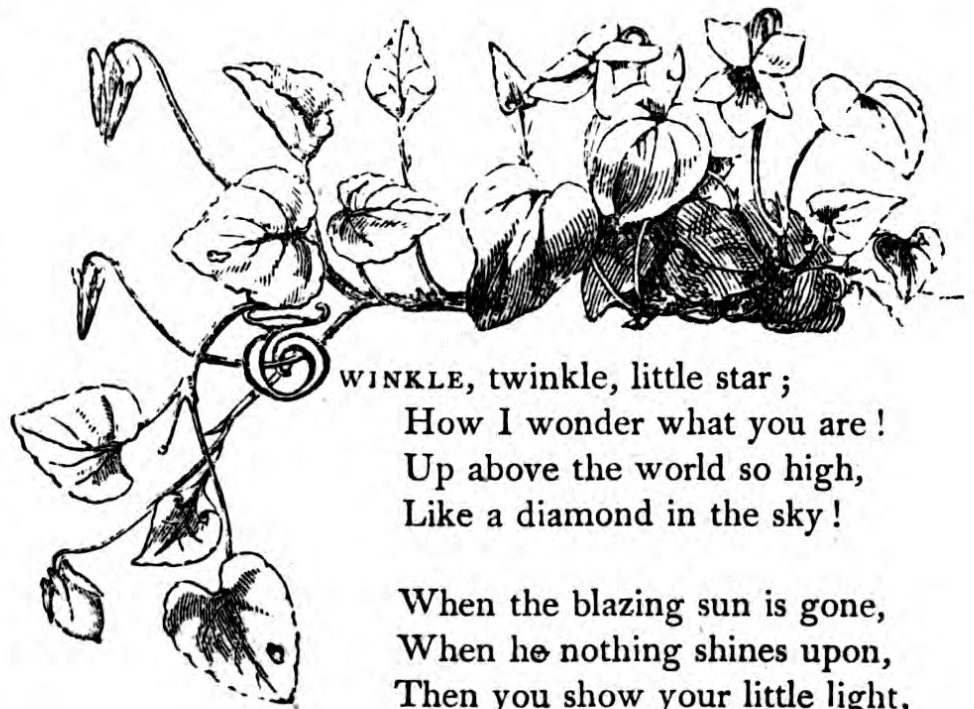
# Twinkle, Twinkle, Little Star.

Twin - kle, twin - kle, lit - tle star; How I won - der what y

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 flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a melodic phrase: G4, A4, B4, A4, G4, F4, E4, D4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

Up a - bove the world so high, Like a di - a - mond in

The second system continues the piece. The vocal line has a melodic phrase: C5, B4, A4, G4, F4, E4, D4. The piano accompaniment continues with the same rhythmic pattern as the first system, providing harmonic support for the vocal melody.



WINKLE, twinkle, little star ;  
How I wonder what you are !  
Up above the world so high,  
Like a diamond in the sky !

When the blazing sun is gone,  
When he nothing shines upon,  
Then you show your little light,  
Twinkle, twinkle all the night.

Then the traveller in the dark  
Thanks you for your tiny spark ;  
He could not tell which way to go,  
If you did not twinkle so.

In the dark blue sky you keep  
And often through my curtains  
For you never shut your eye  
Till the sun is in the sky.

As your bright and tiny spark  
Lights the traveller in the dark,  
Tho' I know not what you are,  
Twinkle, twinkle, little star.





LITTLE BROTHER CHARLIE.

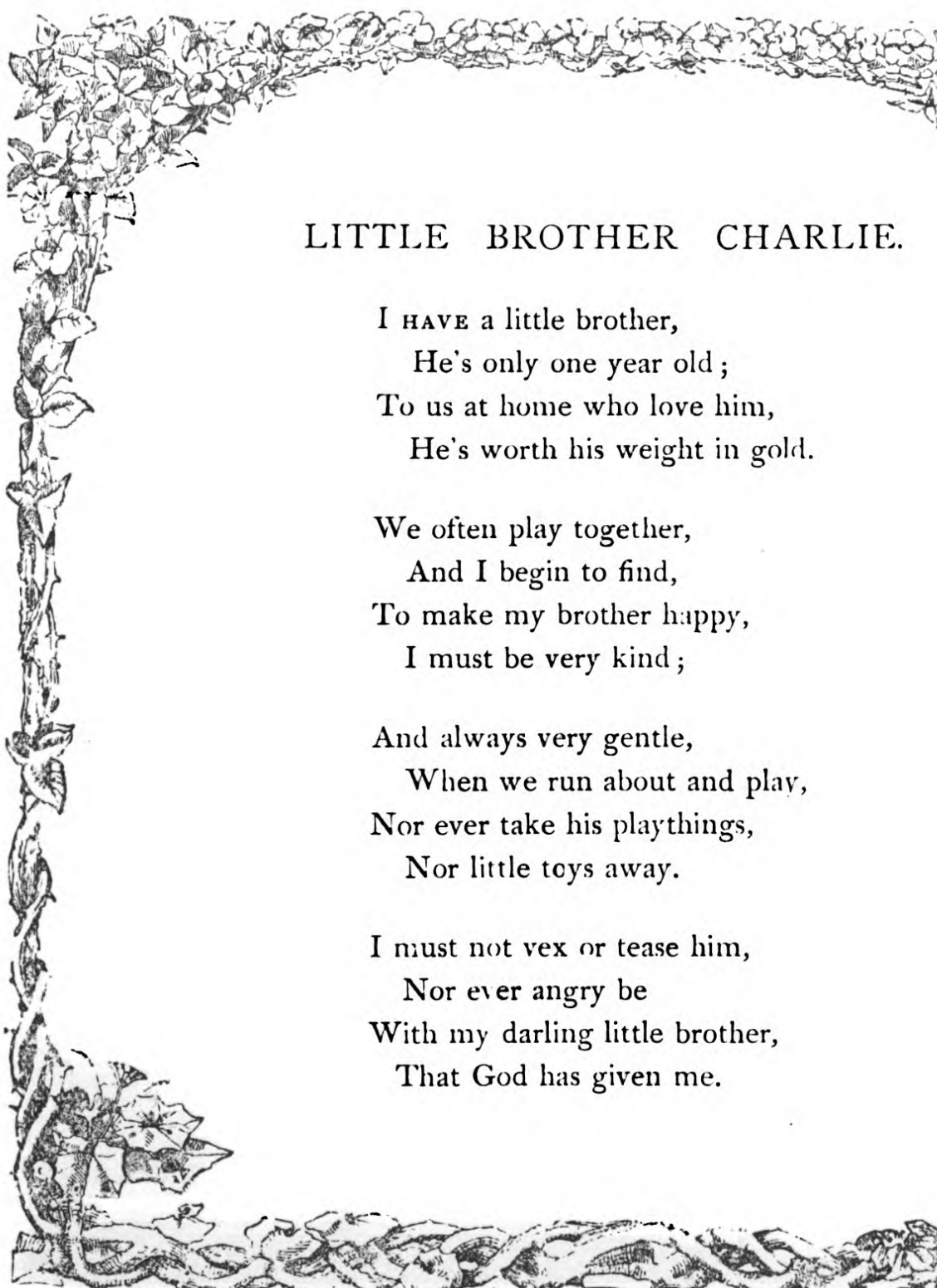
# Little Brother Charlie.

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a common time signature (C) and a soprano clef (S). The middle staff is a piano accompaniment in treble clef with a common time signature (C) and a soprano clef (S). The bottom staff is a piano accompaniment in bass clef with a common time signature (C). The lyrics are: "I have a lit - tle bro - ther, He's on - ly one year of - ten play to - ge - ther : And I be - gin to f".

I have a lit - tle bro - ther, He's on - ly one year of  
of - ten play to - ge - ther : And I be - gin to f

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a common time signature (C). The middle staff is a piano accompaniment in treble clef with a common time signature (C). The bottom staff is a piano accompaniment in bass clef with a common time signature (C). The lyrics are: "us at home who love him, He's worth his weight in gold. I must be ve - ry kind to make my bro - ther hap - py".

us at home who love him, He's worth his weight in gold.  
I must be ve - ry kind to make my bro - ther hap - py



LITTLE BROTHER CHARLIE.

I HAVE a little brother,  
He's only one year old ;  
To us at home who love him,  
He's worth his weight in gold.

We often play together,  
And I begin to find,  
To make my brother happy,  
I must be very kind ;

And always very gentle,  
When we run about and play,  
Nor ever take his playthings,  
Nor little toys away.

I must not vex or tease him,  
Nor ever angry be  
With my darling little brother,  
That God has given me.







GOD'S WORKS.

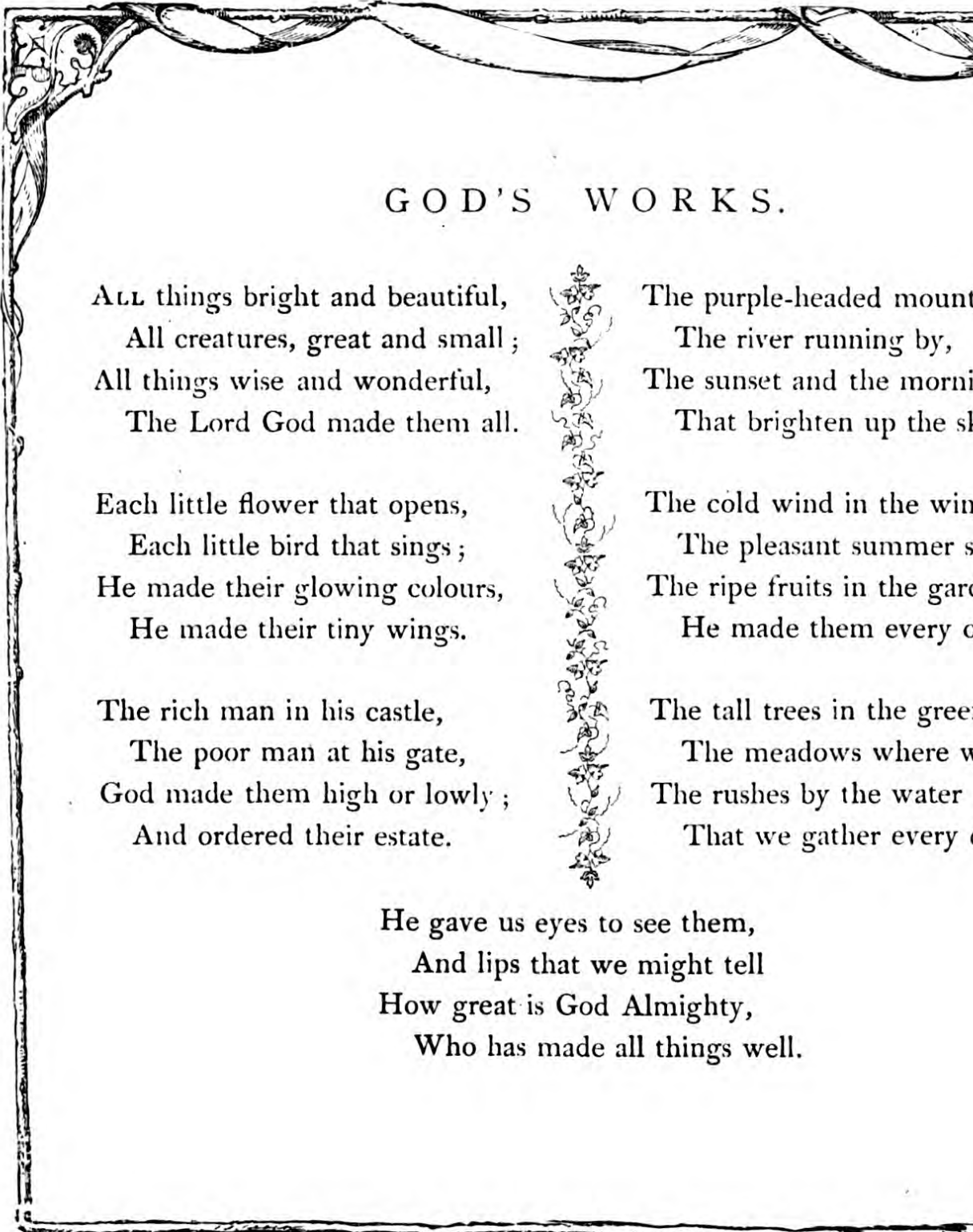
# God's Works.

All things bright and beau - ti - ful ; All creatures, great and

The first system of the musical score for 'God's Works'. It consists of three staves. The top staff is a single treble clef line with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The middle two staves are a grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics 'All things bright and beau - ti - ful ; All creatures, great and' are positioned below the top staff.

All things wise and won - der - ful—The Lord God made

The second system of the musical score. It consists of three staves with the same key signature and time signature as the first system. The lyrics 'All things wise and won - der - ful—The Lord God made' are positioned below the top staff.



## G O D ' S   W O R K S .

ALL things bright and beautiful,  
All creatures, great and small ;  
All things wise and wonderful,  
The Lord God made them all.

Each little flower that opens,  
Each little bird that sings ;  
He made their glowing colours,  
He made their tiny wings.

The rich man in his castle,  
The poor man at his gate,  
God made them high or lowly ;  
And ordered their estate.

The purple-headed mountain,  
The river running by,  
The sunset and the morning  
That brighten up the sky.

The cold wind in the winter,  
The pleasant summer sun,  
The ripe fruits in the garden,  
He made them every one.

The tall trees in the greenwood,  
The meadows where we play,  
The rushes by the water,  
That we gather every day.

He gave us eyes to see them,  
And lips that we might tell  
How great is God Almighty,  
Who has made all things well.





MARY'S LITTLE LAMB.

# Mary's Little Lamb.

Ma - ry had a lit - tle lamb, Its fleece as white as

The first system of musical notation for the song. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "Ma - ry had a lit - tle lamb, Its fleece as white as".

Ev - 'ry-where that Ma - ry went, The lamb was sure to go.

The second system of musical notation for the song. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "Ev - 'ry-where that Ma - ry went, The lamb was sure to go."



## MARY'S LITTLE LAMB.

MARY had a little lamb,  
Its fleece as white as snow ;  
Ev'rywhere that Mary went,  
The lamb was sure to go.

It followed her to school one day ;  
But that was 'gainst the rule.  
It made the children laugh and play,  
To see a lamb at school.

And so the teacher turned it out,  
But still it lingered near,  
And waited patiently about  
Till Mary did appear.

“ What makes the lamb love Mary so ? ”  
The little children cry.  
“ Why, Mary loves the lamb, you know, ”  
The teacher did reply.







THE SWEET STORY OF OLD.

# The Sweet Story of Old.

I think, when I read that sweet story of old, When Jesus dwelt here a-mong

The first system of musical notation for the song. It consists of a vocal line and a piano accompaniment. The vocal line is in G major and 6/8 time, starting with a treble clef and a key signature of one flat. The piano accompaniment is in the same key and time, with a grand staff (treble and bass clefs) and a brace on the left. The lyrics are written below the vocal line.

call'd lit-tle chil-dren as lambs to His fold—I should like to have been with t

The second system of musical notation, continuing the song. It follows the same musical structure as the first system, with a vocal line and piano accompaniment. The lyrics are written below the vocal line.

## THE SWEET STORY OF OLD.

I THINK, when I read that sweet story of old,  
When Jesus dwelt here among men ;  
And call'd little children as lambs to his fold,  
I should like to have been with them then.

I wish that his hands had been put on my head,  
And that I had been placed on his knee ;  
And that I might have seen his kind look when he  
said,  
“ Let the little ones come unto me.”

Yet still to my Saviour in prayer I may go,  
And ask for a share in his love ;  
And if I thus earnestly seek him below,  
I shall see him and hear him above ;

In that beautiful place he is gone to prepare  
For all who are washed and forgiven ;  
And many dear children are gathering there,  
For of such is the kingdom of heaven.







MORNING AND EVENING HYMNS.



# Morning and Evening Hymns.

Lord, teach a lit - tle child to pray, And fill my heart with love ;

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the vocal line. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef, both sharing the same key signature and time signature.

make me fit - ter ev - 'ry day To go to heaven a

The second system of the musical score also consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the vocal line. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef, both sharing the same key signature and time signature.



### MORNING HYMN.

LORD, teach a little child to pray,  
And fill my heart with love ;  
And make me fitter ev'ry day  
To go to heav'n above.

Oh, hear my little simple prayer,  
My faults and sins forgive ;  
That I may join the angels there,  
And with my Saviour live.

---

### EVENING HYMN.

AN infant's prayer God will not scorn,  
I'll pray before I sleep ;  
I'll ask His love ; then rest till morn,  
For He my soul will keep.

Oh, let me love Thee ! Kind Thou art  
To children such as I ;  
Give me a gentle, holy heart ;  
Be Thou my friend on high.





*Drawn by H. C. SELGUS.*

GOOD NIGHT AND GOOD MORNING.

“A fair little girl sat under a tree.

# Good Night and Good Morning.\*

VOICE. *Allegretto.* A fair lit - tle girl sat un - der a

PIANO.

Sew - ing as long as her eyes could see; Then smoothed her

do - - - - - for. dim.

fold - ed it right, And said, "Dear work! Good Night! Good

do - - - - - for. dim.

\* Words by permission of LORD HOUGHTON.

2nd Verse.

Such a num - ber of rooks came o - ver her head, Cry - ing, "Caw! Caw!" on their way

*cres - - - - cen - - - - do. for. dim.* **3rd Verse.**

said, as she watch'd their cu - rious flight, "Little black things," Good night! Good night! The horse

*cres - - - - cen - - - -*

ox - en low'd, The sheep's "Bleat! bleat!" came o - ver the road— All seem - ing to say, with a qu

*for. dim.* **4th Verse.**

"Good lit - tle g.r.l, Good night! Good night!" She did not say to the sun "Good

*cres - - - - cen - - - - do. - - - - for.*

saw him there, like a ball of light; For she knew he had God's time to keep All o -

**5th Verse.**

ne - ver could sleep. The tall, pink fox - glove bow - ed his head, The vi - o - le

*cres - - - - cen - - - - do. - - - - for. dim.*

went to bed; And good lit - tle Lu - cy tied up her hair, And said, on her knees, her

**6th Verse.**

And while on her pil - low she soft - ly lay, She knew no - thing more till a - gain

*cres - - - - cen - - - - do. for. dim.*

all things said to the beau - ti - ful sun, "Good morn - ing! Good morning! our work



# My Happy Home.\*

The air composed by W. H. P. L. at five.

VOICE.

PIANO.

*Moderato.*

How much I love my hap - py

fa - ther and my mo - ther; My lit - tle

and my - self All dear - ly love each o - th

\* Words from "The Illustrated London Spelling Book," by permission of Messrs. W. S. JOHNSON

2nd Verse.



Tho' young, I try with all my heart To do as I am



please our pa - rents when we're young Will give us joy when

3rd Verse.



At night my bro-ther and my-self At mo-ther's side do



thank God with our art - less pray'r For all the joy we

4th Verse.



So strong the love that binds us all, We have no wish to



- on the earth what place can be So hap - py as our



# Littie and Mousie.


VOICE. *Andantino.* Once there was a lit - tle


PIANO.

Whi - - ter than snow; ..... In a l

used to fro - lic Long time a - - go.


**2nd Verse.**  
  
In a barn a lit - tle Mou - sie Ran to and fro; Fo

**3rd Verse.**  
  
Kit - tie com - ing Long time a - go. Two black eyes had li

  
Black as a sloe, And they spied the lit - tle Mou - sie Lo

**4th Verse.**  
  
Four soft paws had lit - tle Kit - tie, Paws soft as dough, An

**5th Verse.**  
  
lit - tle Mou - sie Long time a - go. Nine sharp teeth had l

  
All in a row, And they bit the lit - tle Mou - sie Lo

**6th Verse.**  
  
When the teeth bit lit - tle Mou - sie, Mou - sie cr

  
But she got a - way from Kit - tie Long tin

# Robin Redbreast.\*

VOICE. *Playfully.*  
Come here, lit - tle Ro - bin, and don't be a - fraid, I  
cen - do.  
e - ven a fea - ther; Come here, lit - tle Ro  
cen - do.  
pick up some bread, To feed you this ve - ry cold wea -

PIANO.

\* Words from "A Poetry Book for Schools," by permission of Messrs. BELL AND DAL

2nd Verse.



I don't mean to hurt you, you poor lit - tle t



Pus - sy - cat is not be - hind me; So hop a - bout pre



put down your wing, And pick up the crumbs, and don't r

3rd Verse.



Cold win - ter is come, but it will not last



sum-mer we soon shall be greet - ing, Then re - mem-ber, sweet



sing me a song, In re - turn for the break-fast you're

# Little Rain-Drops.\*

VOICE. *Allegretto.* Oh! where do you come

PIANO.



The first system of music features a voice line and a piano accompaniment. The voice line is written in a treble clef with a key signature of two flats and a 2/4 time signature. The piano accompaniment consists of two staves: a right-hand treble clef and a left-hand bass clef, both in the same key signature and time signature. The tempo is marked 'Allegretto'. The lyrics 'Oh! where do you come' are written below the voice line.

lit - tle drops of rain? Pit - ter,



The second system continues the musical piece. The voice line has the lyrics 'lit - tle drops of rain? Pit - ter,'. The piano accompaniment continues with similar rhythmic patterns. The notation includes various note values and rests.

pit - ter, pat - ter, Down the win - dow pane?



The third system concludes the piece. The voice line has the lyrics 'pit - ter, pat - ter, Down the win - dow pane?'. The piano accompaniment ends with a final chord. The notation includes various note values and rests.

\* Words from "Aunt Effie's Rhymes," by permission of Messrs. ROUTLEDGE AND SON

2nd Verse.



They won't let me walk, And they won't let me play, They v

3rd Verse.



go Out of doors at all to - day. They put a - way my p



- cause I broke them all, And then they lock'd up all my bricks, And took awa

4th Verse.



Oh! tell me, lit - tle rain-drops, Is that the way you play? Pit

5th Verse.



pit-ter, pat-ter, All the rain-y day. They say I'm ve - ry nau



nothing else to do But sit here at the window; I should like to pla

6th Verse.



The lit - tle rain-drops can - not speak, But "pit - ter, pat - ter,



"We can play on *this* side, Why can't you play c



# The New Moon.\*

VOICE. *Grazioso.* Dear mo-ther, how pret-ty the moon looks to

PIANO. ne - ver so cun - ning be - fore;..... Her two lit - tle

sharp and so bright, I do hope she'll not grow a - ny more.

\* Words from "A Poetry Book for Schools," by permission of Messrs. BELL AND DAL

2nd Verse.



If I were up there with you and my friends, I'd rock in it



see;.... I would sit in the middle, and hold by b

3rd Verse.



what a bright cra-dle 'twould be! I would call to th



out of the way, Lest we should rock o-ver their



there I would rock till the dawn of the day, And see where th

4th Verse.



goes. And there we would stay in the beau-ti-



through the bright clouds would we roam; We would see the



see the sun rise, And on the next rain-bow come ho



# The Turtle-Dove's Nest.\*

*Allegretto.*

PIANO. *p*

1. Ve - ry high  
 2. "Coo," "Coo"  
 3. The young  
 4. Is this nurs

pine - tree, The lit - tle tur - tle - dove Made a pret - ty lit - tle nur  
 turtle - dove, "Coo," said she. "Oh, I love thee," said the tur  
 - doves Ne - ver quarrell'd in the nest, For they dear - ly lov'd each o -  
 yours, Lit - tle sis - ter, lit - tle bro - ther, Like the tur - tle - dove's nes

*cres.*

*cres.*

\* Words from "Aunt Effie's Rhymes," by permission of Messrs. ROUTLEDGE AND SONS.

please her lit - tle love ; She was gen - tle, she was soft, And h  
 . I love thee." In the long sha - dy branch-es Of th  
 lov'd their mo - ther best. "Coo," said the lit - tle doves,  
 love one an - o - ther? Are you kind, are you gen - tle, As

eye Oft turn'd to her mate, Who was sit - ting close  
 tree, How hap - py were the doves In their lit - tle nurs'  
 she, And they play'd to - ge - ther kind - ly In the dark pine  
 be? Then the hap - pi - est of nests, Is your own nurs'

# The Squirrel.\*

VOICE.

1. "The squir-rel is  
2. But Wil-liam was  
3. "The squir-rel, dear

PIANO.

*Playfully.*

squir-rel is gay," Lit - tle Hen - ry exclaim'd to his bro - t  
wis - er, and knew That all play and no work would not an -  
mer - ry and wise, For true wis - dom and mirth go to - ge - t

\* Words from "A Poetry Book for Schools," by permission of Messrs. BELL AND DALD

*cen* - - - - *do.* *f* *dim.*

no-thing to do, or to think of but play, And to jump from  
ask'd what the squir-rel in win-ter must do, If he spent all  
lays up in sum-mer his win-ter sup-plies, And then he do

*cen* - - - - *do.* *f* *dim.*

- o - ther, And to jump from one bough to an - o - - ther.  
dan - cer, If he spent all the summer a dan - - cer.  
wea - ther, And then he don't mind the cold wea - - ther.

# A Child's Prayer.

(The pianoforte accompaniment is so arranged that the hymn may be sung by four voices)

VOICE. *Andante non Troppo.* Sa - viour, now the day is end-ed, Hum -


PIANO. *p*



Thee I bow; See my lit - tle hands ex - t

*cres.*

*cres.*



Je - su, plead - ing to Thee now; See me

*f* *p*

*f* *p*



*dim.* *pp and a little slower.*

bend - ed knee, Pour - ing out my soul t

*dim.* *pp and a little slower.*

**2nd Verse.**

Shed thy light with - in my bo - som, Fill my

love and pray'r; I am but a ten - der

*p*

Je - su, need - ing all thy care; Keep, oh,

*dim.* *pp and a little slower.*

in thy sight, Watch and tend me day a



# Butterflies are Pretty Things.\*

## CANZONETTA.

VOICE.

*Allegretto.* But - ter - flies are pret - ty things, Pret - ti - er than you or

PIANO.

on his wings! Who would hurt a but - ter - fly?

girls and boys, He'll come near us by - and - by; There he is! Don't

\* Words from "A Poetry Book for Schools," by permission of Messrs. BELL AND DA

*dan - - do.* *a tempo.*

We'll not hurt you, But - ter - fly. Not to hurt a liv - ing thing, L

chil - dren try;— See, a - gain he's on the wing, Good - b

*ad lib.*

But - ter - fly! Good-bye, pret - ty But - ter - fly!



# The Little Boy and the Stars.\*

## A BALLAD.

PIANO. *Con moto.*

Musical notation for the piano introduction, consisting of two staves in G major, 3/4 time, marked 'Con moto'.

1. You lit - tle twink - ling stars that shine A - bove my  
I were with you, lit - tle stars, How mer - ri  
tell me, lit - tle stars, for much I won - der

Musical notation for the first verse, including vocal line and piano accompaniment.

high,..... If I had but a pair of wings, I'd join you  
roll..... A - cross the skies, and through the clouds, And round a  
go..... The whole night long, from east to west, So pa - tier

*cres.....cen.....do.....*

Musical notation for the second verse, including vocal line and piano accompaniment. Dynamics markings include *cres.*, *cen.*, and *do.*

\* Words from "Aunt Effie's Rhymes," by permission of MESSRS. ROUTLEDGE AND SONS

*p* *rall.*

sky. I am not hap - py ly - ing here, With nei -  
 pole. The moon, that once was round and full, Is now  
 slow. "We have a Fa - ther, lit - tle child, Who guides

*dim.* *p*

*A little slower.*

toy, For I am sent to bed be - cause I've been  
 boat; We'd launch it off that bright-edg'd cloud, And then h  
 way; We nev - er ques - tion - when He speaks We list -


*a tempo.*

boy.  
 float.  
 bey.

# Round and Round.


## CHRISTMAS DANCE.

VOICE. *mf*



Round and round and round we go, Heel to

PIANO. *mf*



Detailed description: This block contains the first system of the musical score. It features a voice line and a piano accompaniment. The voice line is written on a single staff with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody consists of eighth and quarter notes. The piano accompaniment is written on two staves (treble and bass clefs) with the same key signature and time signature. It features a steady eighth-note accompaniment in the bass and chords in the treble. The dynamic marking *mf* (mezzo-forte) is placed above the voice staff and below the piano staff.



toe to toe; Dance and ca - per, turn a



Detailed description: This block contains the second system of the musical score. It continues the voice line and piano accompaniment from the first system. The voice line continues with the lyrics "toe to toe; Dance and ca - per, turn a". The piano accompaniment continues with the same rhythmic pattern. The dynamic marking *mf* is not explicitly repeated in this system but is implied from the first system.

Toe to toe and heel to heel. La *f*

The first system of music consists of a vocal line and piano accompaniment. The key signature is D major (two sharps). The vocal line begins with the lyrics "Toe to toe and heel to heel. La" and is marked with a forte (*f*) dynamic. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

la la la, la la la la la la la la

The second system continues the vocal line with the lyrics "la la la, la la la la la la la la". The piano accompaniment maintains its rhythmic pattern, with the right hand playing chords and the left hand playing eighth notes.

la la la la la, la la la la

The third system concludes the vocal line with the lyrics "la la la la la, la la la la". The piano accompaniment continues with the same rhythmic structure as the previous systems.

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