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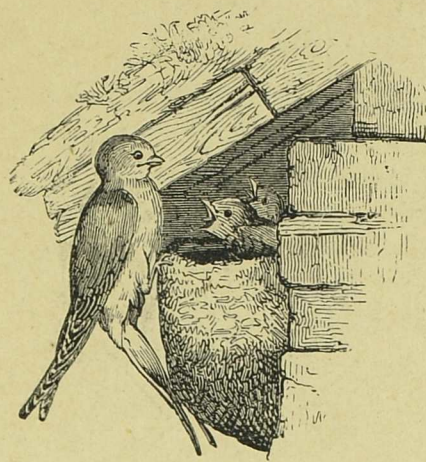
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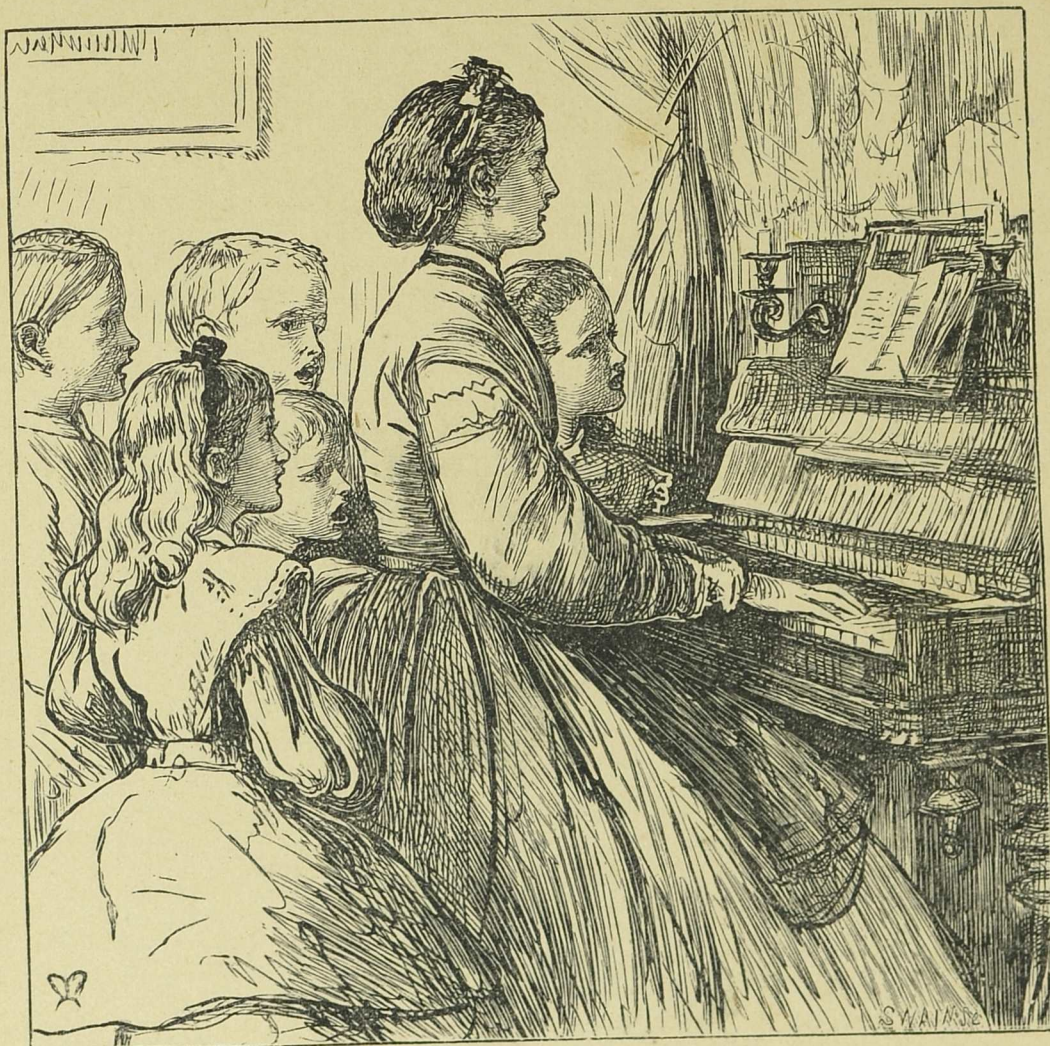
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LITTLE SONGS

FOR ME

TO SING.





A decorative border surrounds the text, featuring a large butterfly on the left, various flowers and leaves, and a vine-like structure on the right. The border is composed of thin, stylized lines.

Little Songs

FOR ME
TO SING.

The Illustrations by
J. E. MILLAIS, R.A.

(Engraved by Joseph Swain.)

WITH MUSIC

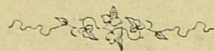
COMPOSED BY

HENRY LESLIE.

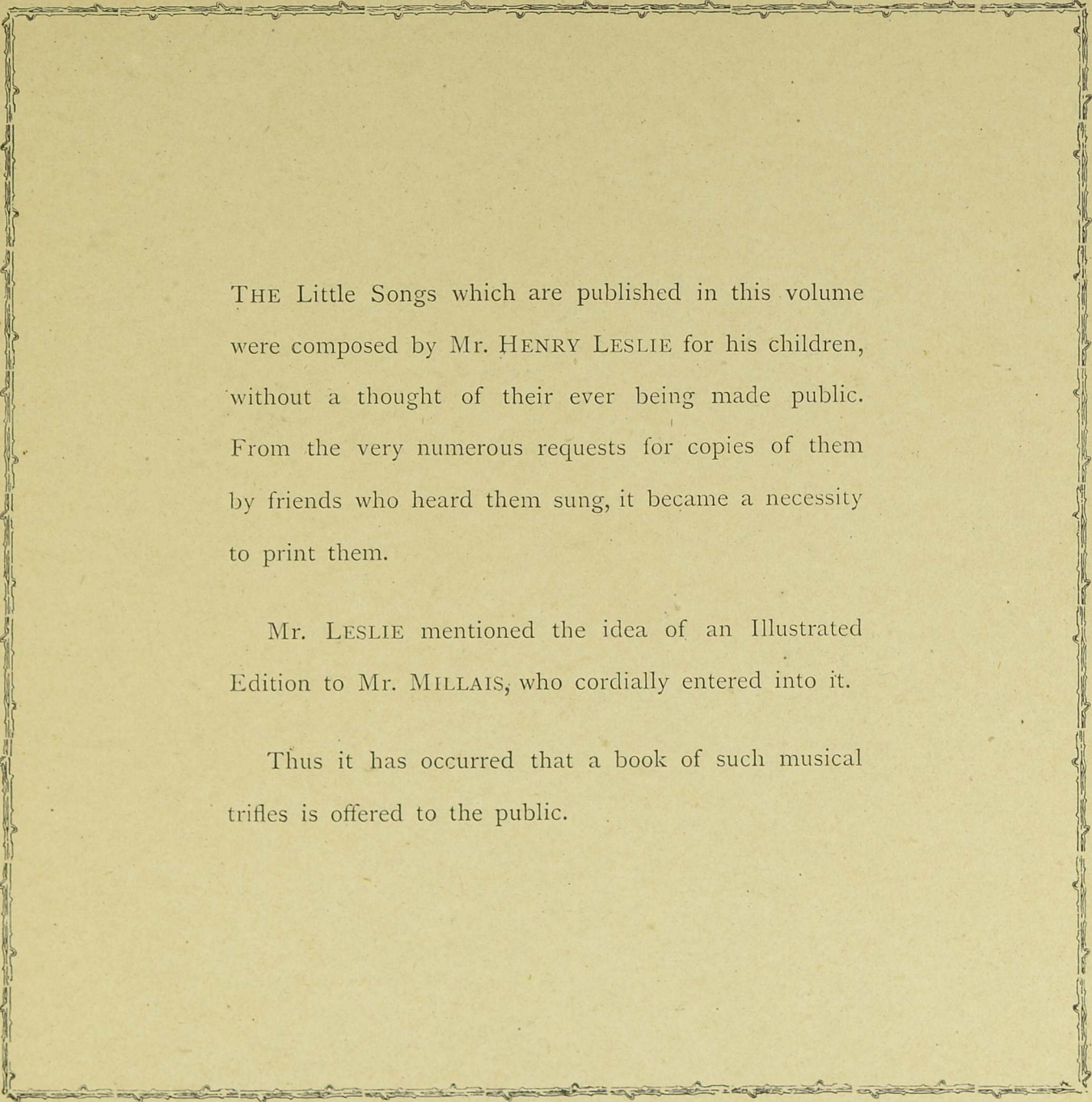
London: Cassell, Petter & Galpin

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CASSELL, PETTER, & GALPIN,
LUDGATE HILL, E.C.

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THE PRINCESS OF WALES,
BY SPECIAL PERMISSION.



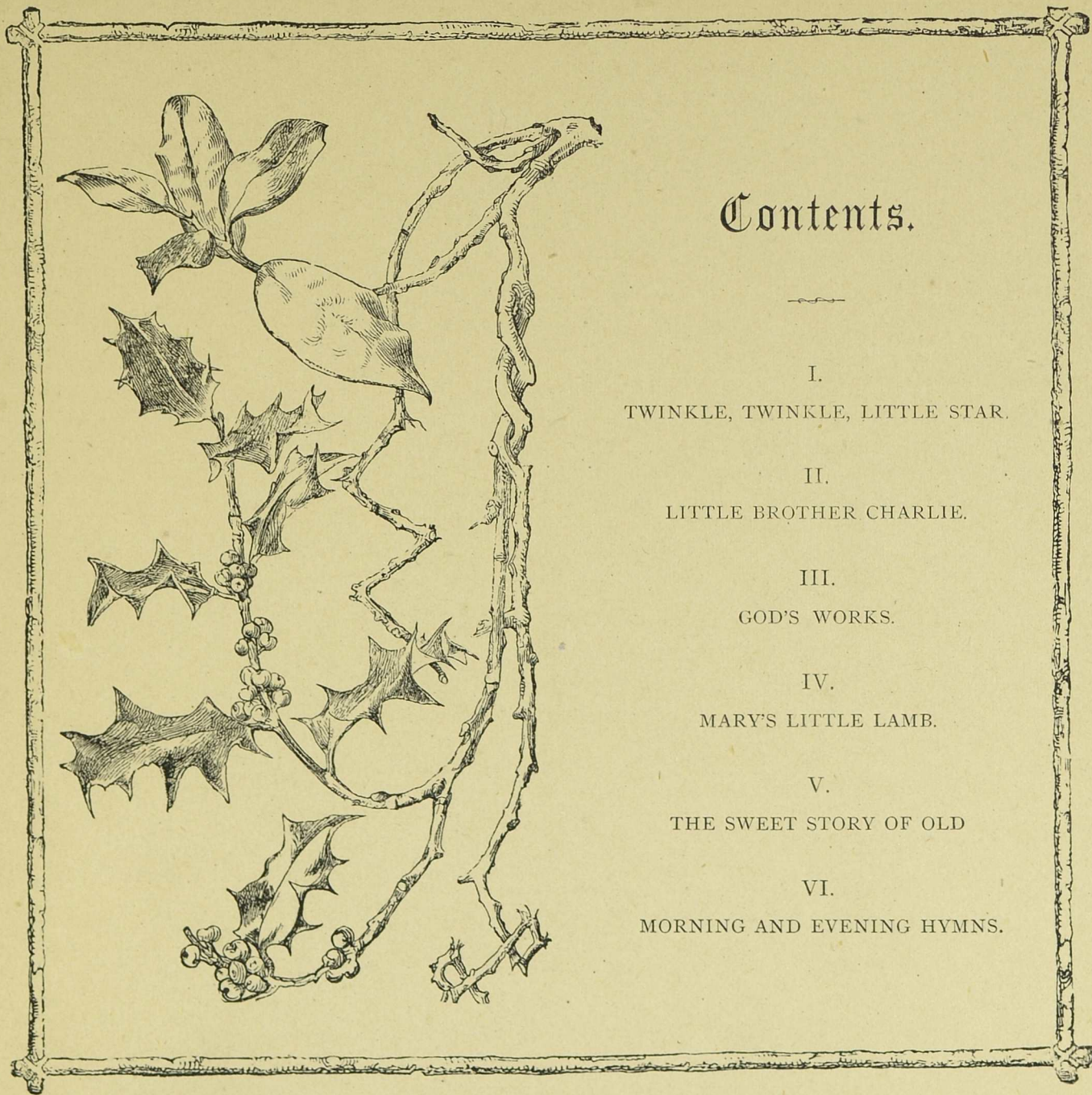




THE Little Songs which are published in this volume were composed by Mr. HENRY LESLIE for his children, without a thought of their ever being made public. From the very numerous requests for copies of them by friends who heard them sung, it became a necessity to print them.

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.

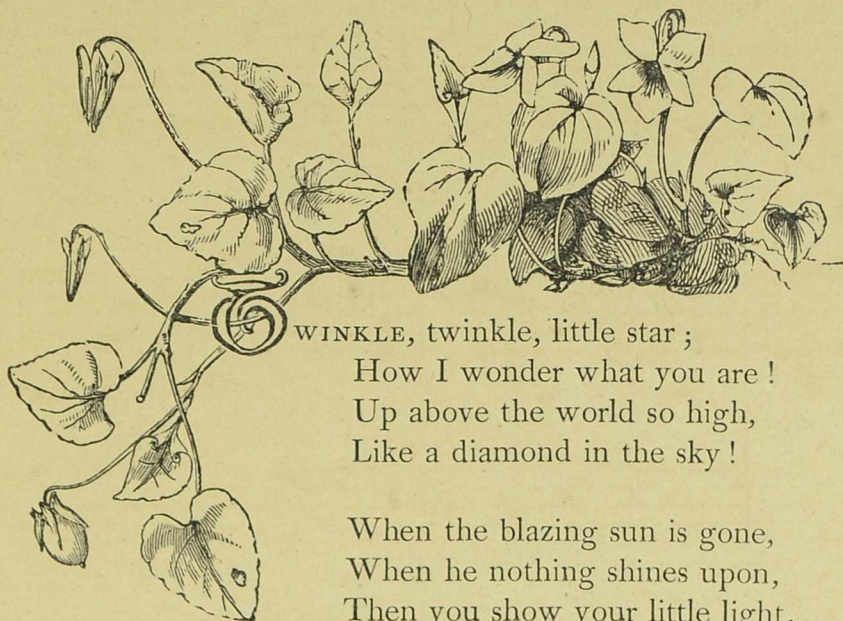
Twinkle, Twinkle, Little Star.

Twinkle, twinkle, little star; How I wonder what you are

The first system of the musical score for 'Twinkle, Twinkle, Little Star'. It features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line consists of quarter and eighth notes. The piano accompaniment features a flowing eighth-note melody in the right hand and a simpler bass line in the left hand. There are two fermatas over the final notes of the piano accompaniment.

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

The second system of the musical score. It continues the vocal and piano parts from the first system. The piano accompaniment concludes with a final chord in the right hand and a sustained note in the left hand. The system ends with a double bar line.



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 peep ;
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 the musical score. It features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a repeat sign and a first ending bracket. The lyrics are written below the vocal line. The piano accompaniment consists of chords and single notes in both hands.

I have a lit - tle bro - ther, He's on - ly one year old ; To
oft - en play to - ge - ther, And I be - gin to find, To

The second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The vocal line ends with a repeat sign and a first ending bracket. The lyrics are written below the vocal line. The piano accompaniment continues with chords and single notes in both hands.

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



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

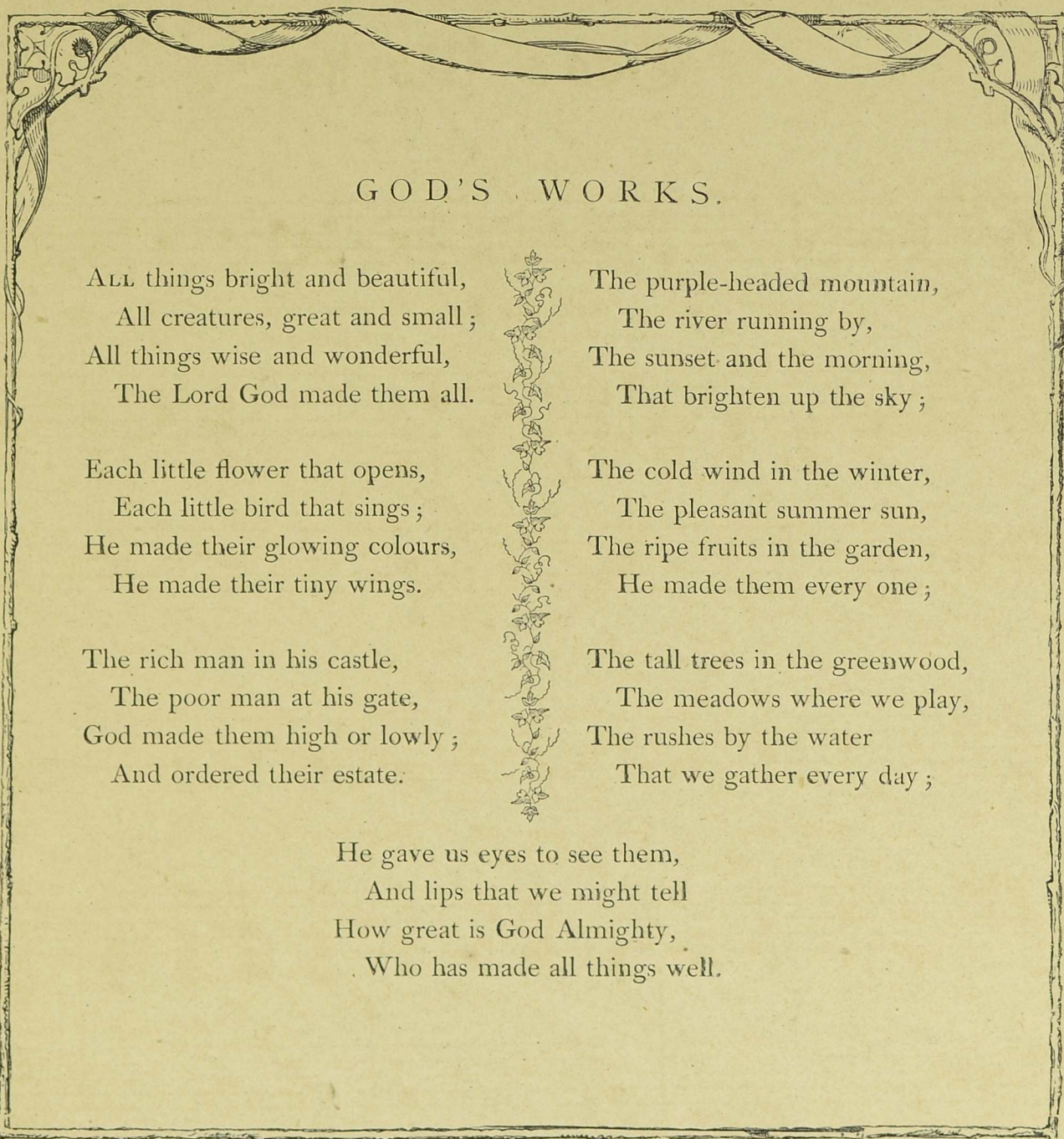
God's Works.

The first system of music features a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The vocal line consists of eighth and quarter notes, ending with a quarter rest. The piano accompaniment features chords in the right hand and single notes in the left hand.

All things bright and beau - ti - ful, All crea - tures great and small ;

The second system of music continues the vocal melody and piano accompaniment. The vocal line concludes with a half note. The piano accompaniment features chords in the right hand and single notes in the left hand, ending with a double bar line.

All things wise and won - der - ful, The Lord God made them all.



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 ;

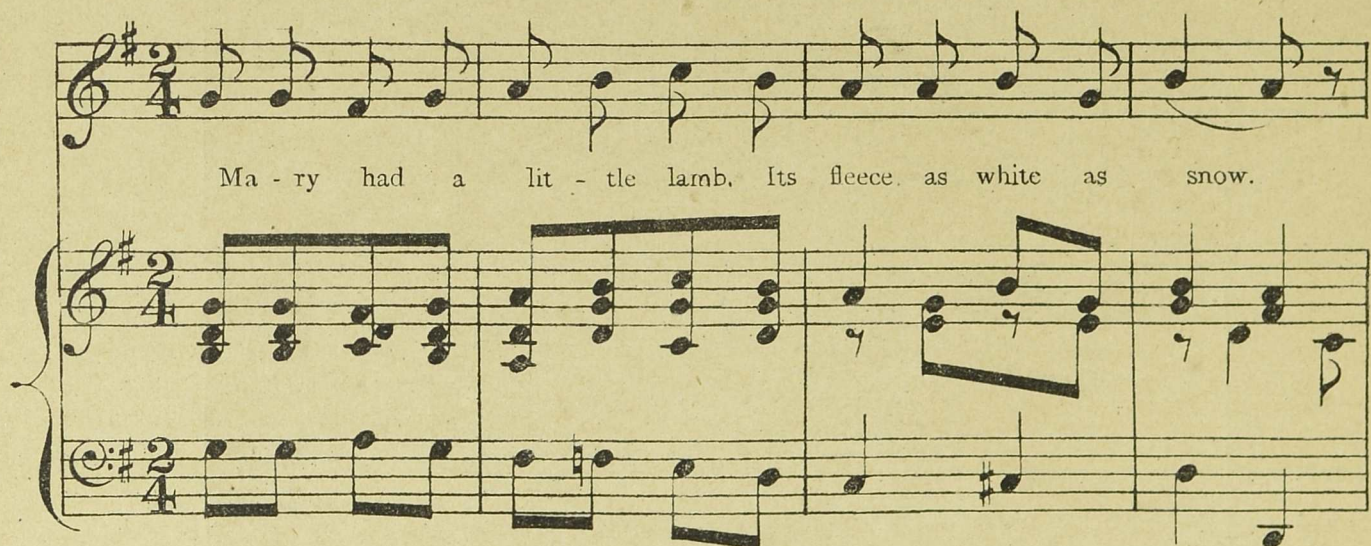
The tall trees in the greenwood,
The meadows where we play,
The rushes by the water
That we gather every day ;

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



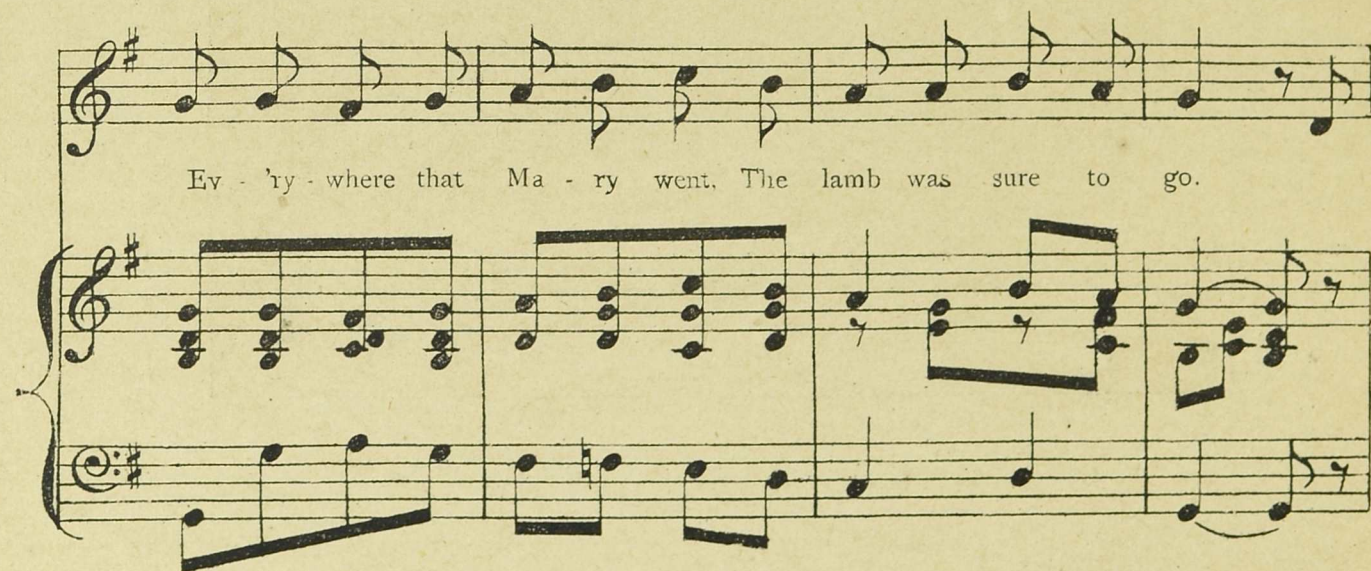
MARY'S LITTLE LAMB.

Mary's Little Lamb.



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

The first system of the musical score for 'Mary's Little Lamb'. It consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff in G major (one sharp) and 2/4 time. The piano accompaniment is written on two staves, also in G major and 2/4 time. The lyrics are: 'Ma - ry had a lit - tle lamb, Its fleece as white as snow.'



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

The second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The lyrics are: 'Ev - 'ry - where that Ma - ry went, The lamb was sure to go.'

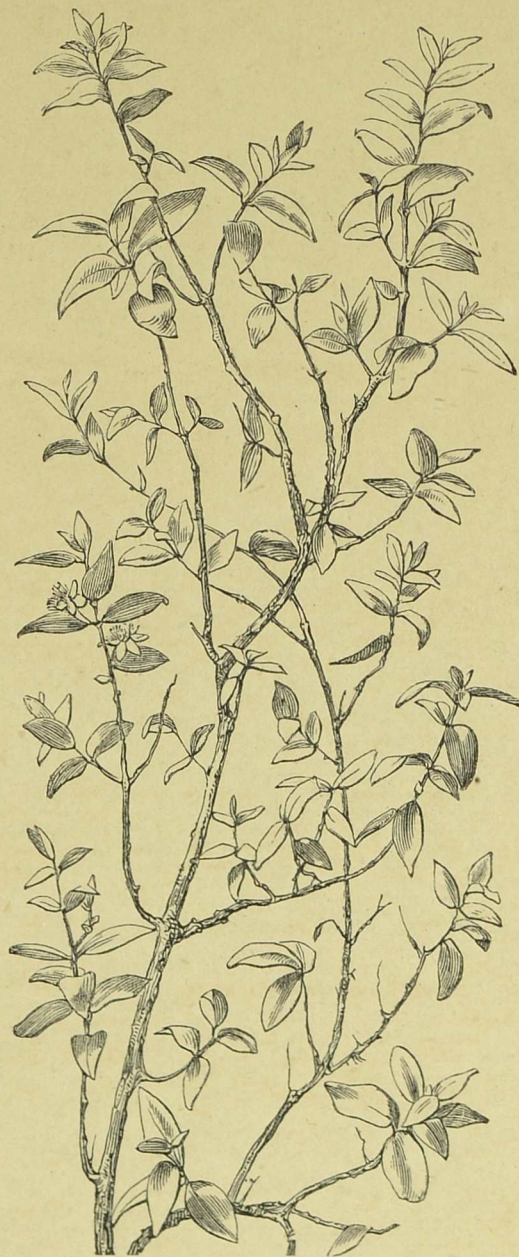
MARY'S LITTLE LAMB.

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.

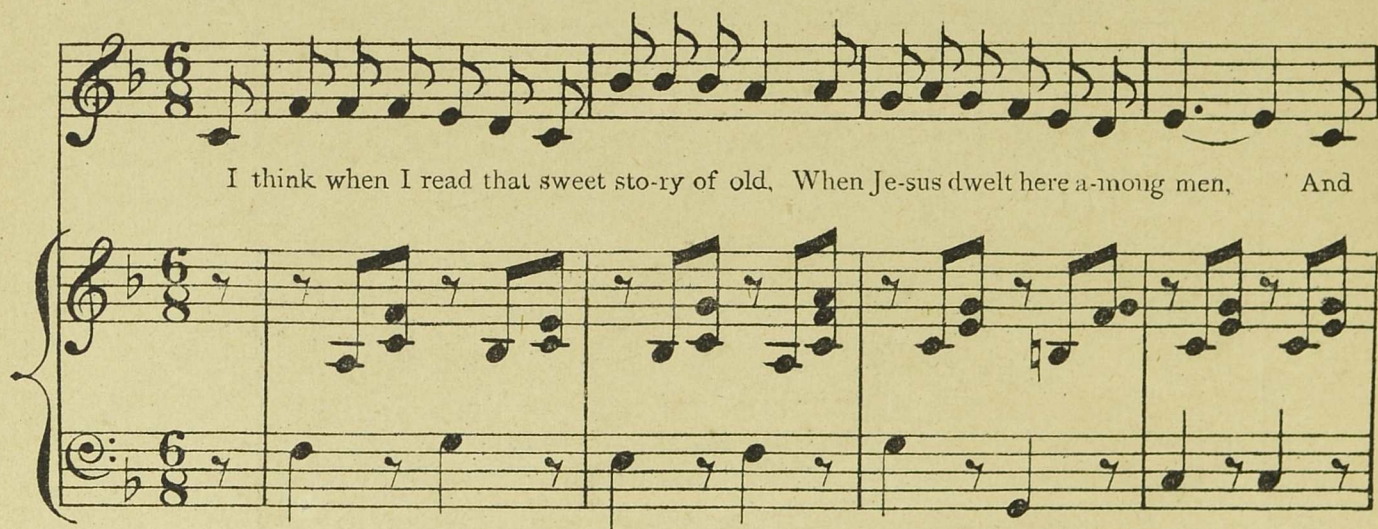
“ What makes the lamb love Mary so ? ”
The little children cry.
“ Why, Mary loves the lamb, you know, ”
The teacher did reply.





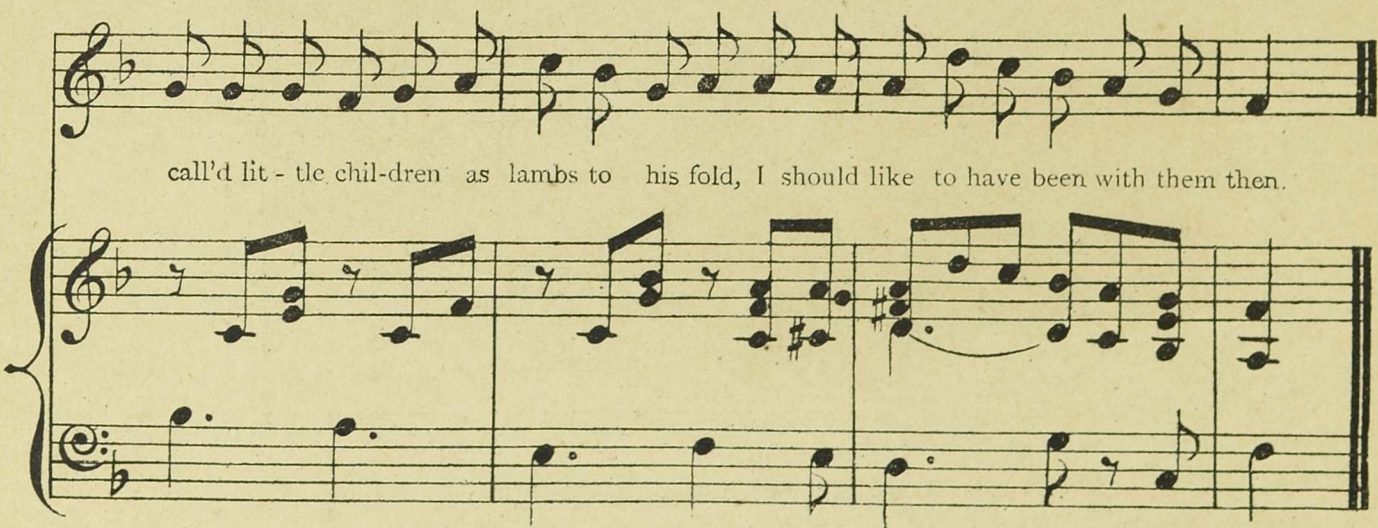
THE SWEET STORY OF OLD.

The Sweet Story of Old.



The first system of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has one flat (B-flat), and the time signature is 6/8. The vocal line begins with a treble clef and contains a series of eighth and sixteenth notes. The piano accompaniment starts with a grand staff and includes chords and single notes.

I think when I read that sweet sto-ry of old, When Je-sus dwelt here a-mong men, And



The second system of the musical score, continuing from the first. It maintains the same instrumental arrangement and key signature. The vocal line continues with more eighth and sixteenth notes, ending with a double bar line. The piano accompaniment provides harmonic support with chords and moving lines.

call'd lit - tle chil-dren as lambs to his fold, I should like to have been with them then.

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.





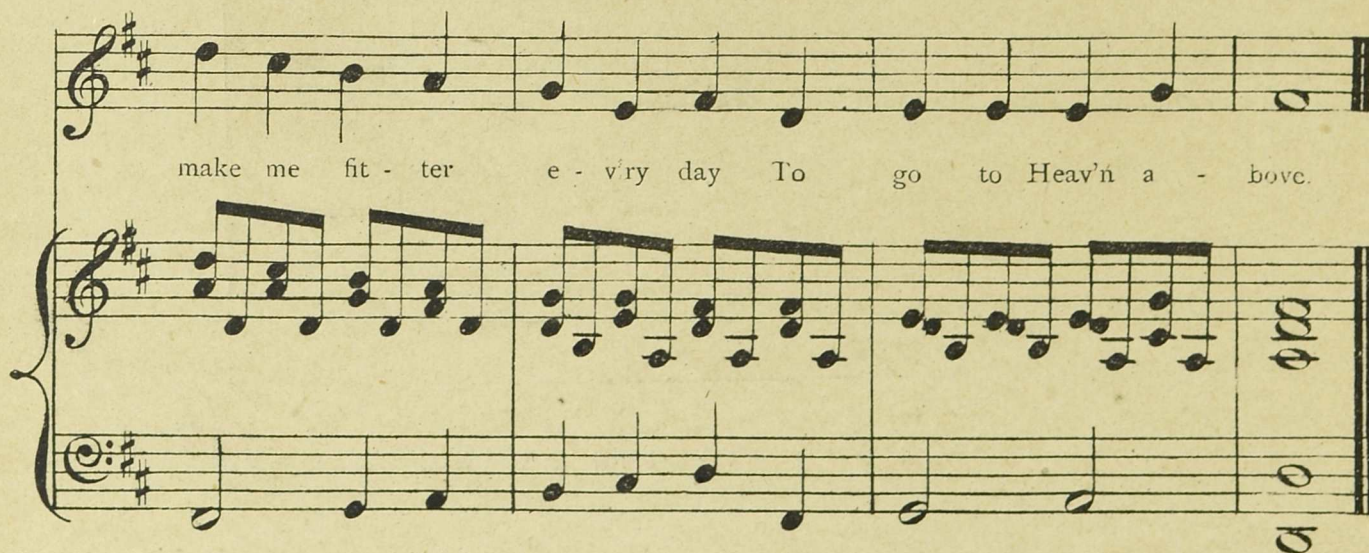
MORNING AND EVENING HYMNS.

Morning and Evening Hymns.



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

The first system of the hymn is written in G major (one sharp) and common time (C). It consists of a single vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment features a treble and bass staff. The treble staff has a continuous eighth-note accompaniment pattern, while the bass staff provides a simple harmonic foundation with half and quarter notes.



make me fit - ter e - v'ry day To go to Heav'n a - bove.

The second system continues the hymn in the same key and time signature. The vocal line concludes with a half note G4. The piano accompaniment continues with the same patterns as the first system, ending with a final chord in the treble staff and a single note in the bass staff.



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.

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