

SONGS FOR
LITTLE FOLKS
BY HENRY LESLIE

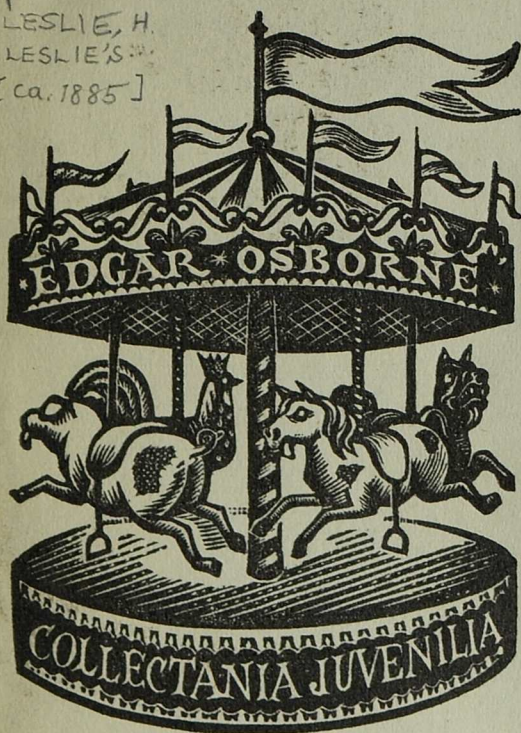


With
Original Illustrations,

by SIR J. E. MILLAIS, BART. R.A.

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P
LESLIE, H.
LESLIE'S
[ca. 1885]



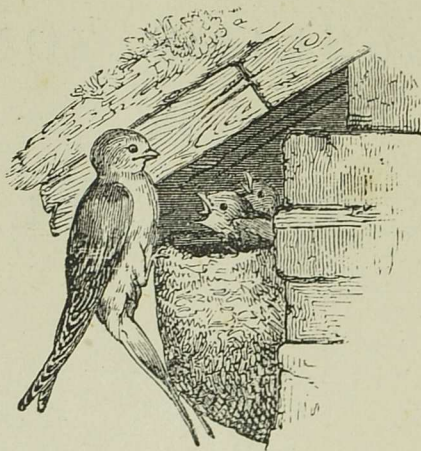
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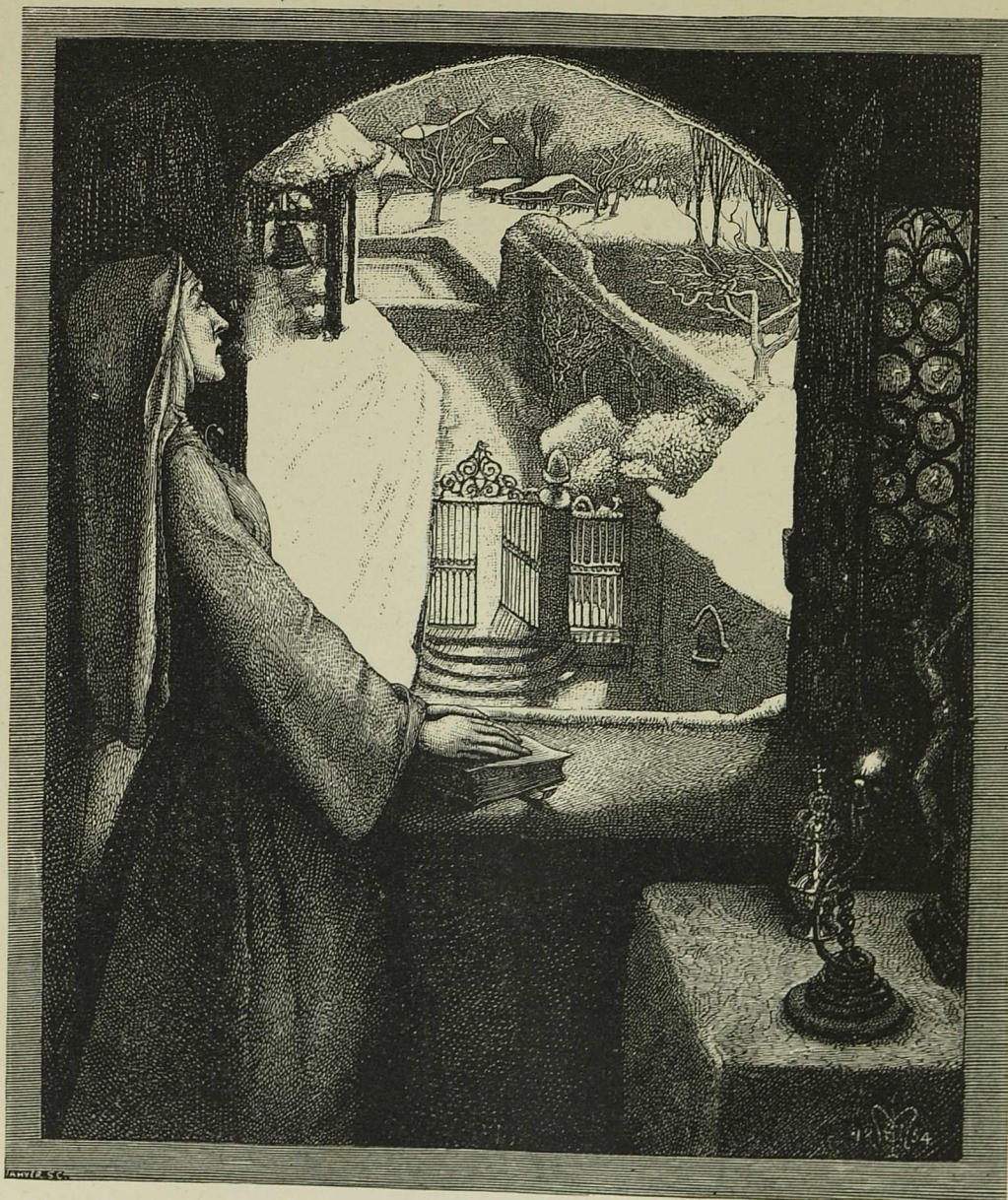
I, 71

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.

With Eight Original Illustrations

BY

SIR J. E. MILLAIS, BART., R.A.

PRICE TWO SHILLINGS.

London :

J. B. CRAMER & CO., 201, REGENT STREET, W.

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.

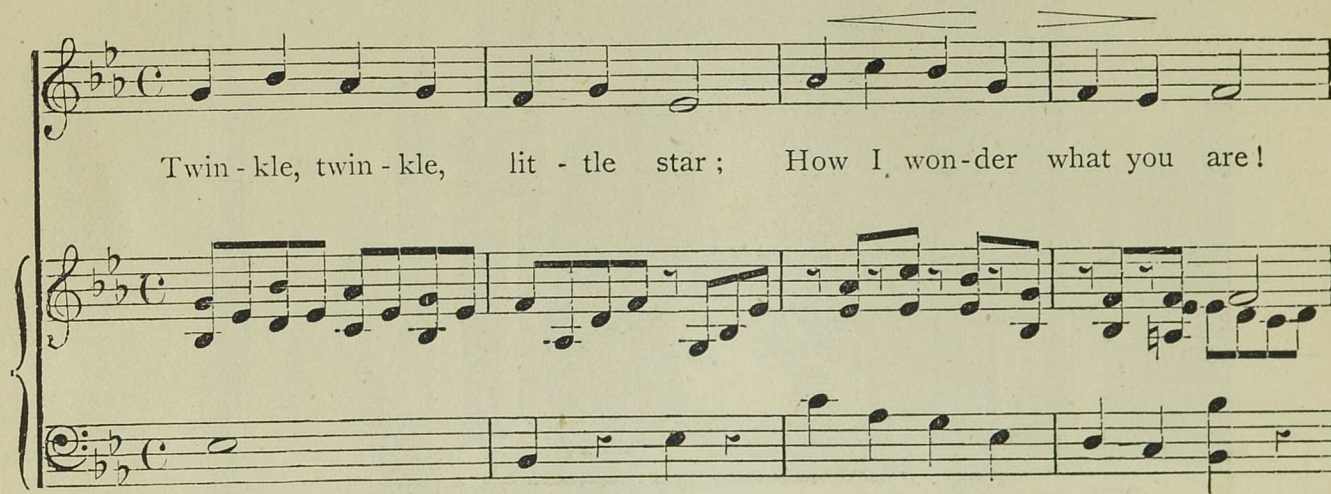
CONTENTS.

	PAGE
TWINKLE, TWINKLE, LITTLE STAR	9
LITTLE BROTHER CHARLIE	13
GOD'S WORKS	17
MARY'S LITTLE LAMB	21
THE SWEET STORY OF OLD	25
MORNING AND EVENING HYMNS	29
GOOD NIGHT AND GOOD MORNING	33
MY HAPPY HOME	36
KITTIE AND MOUSIE	38
ROBIN REDBREAST	40
LITTLE RAIN-DROPS	42
THE NEW MOON	44
THE TURTLE-DOVE'S NEST	46
THE SQUIRREL	48
A CHILD'S PRAYER	50
BUTTERFLIES ARE PRETTY THINGS	52
THE LITTLE BOY AND THE STARS	54
ROUND AND ROUND	56



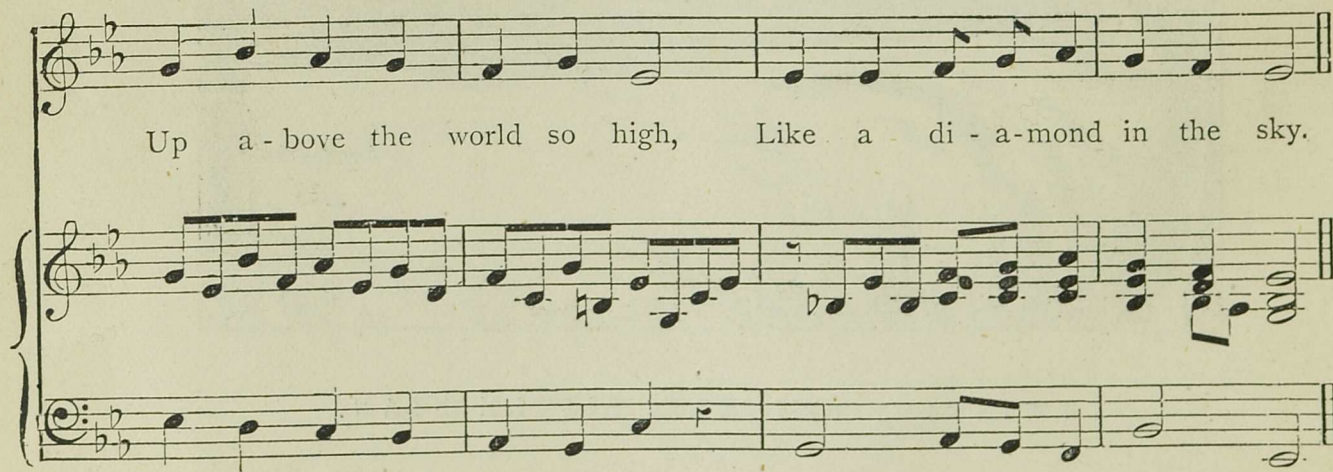
TWINKLE, TWINKLE, LITTLE STAR.

Twinkle, Twinkle, Little Star.



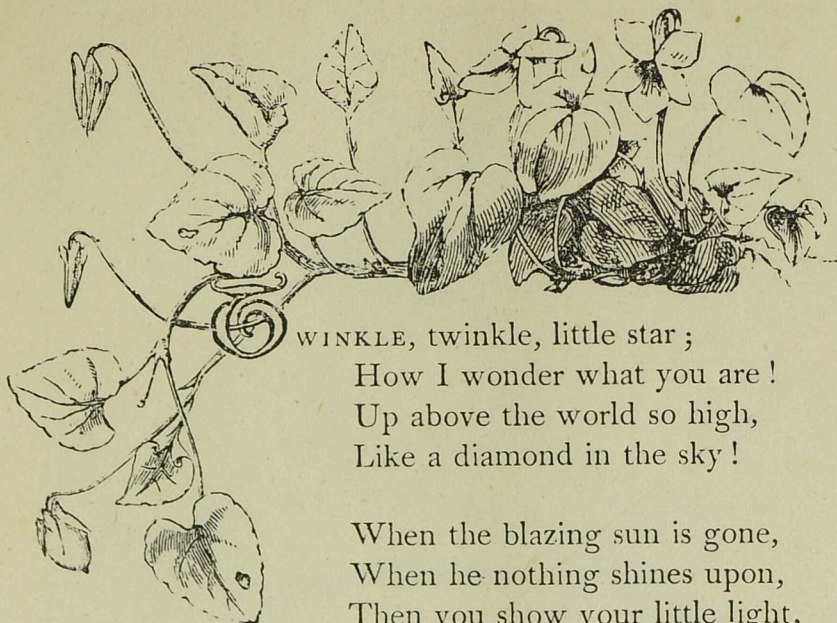
Twinkle, Twinkle, Little Star. The first system of the musical score. It features a vocal line on a single treble staff and a piano accompaniment on two staves (treble and bass). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line consists of four measures of music. The piano accompaniment also consists of four measures, with the right hand playing a more active melody and the left hand providing a simple harmonic support.

Twin - kle, twin - kle, lit - tle star; How I won - der what you are!



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 vocal line has four measures, and the piano accompaniment also has four measures. The piano part features more complex chords and arpeggios in the right hand, while the left hand remains simple.

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



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.

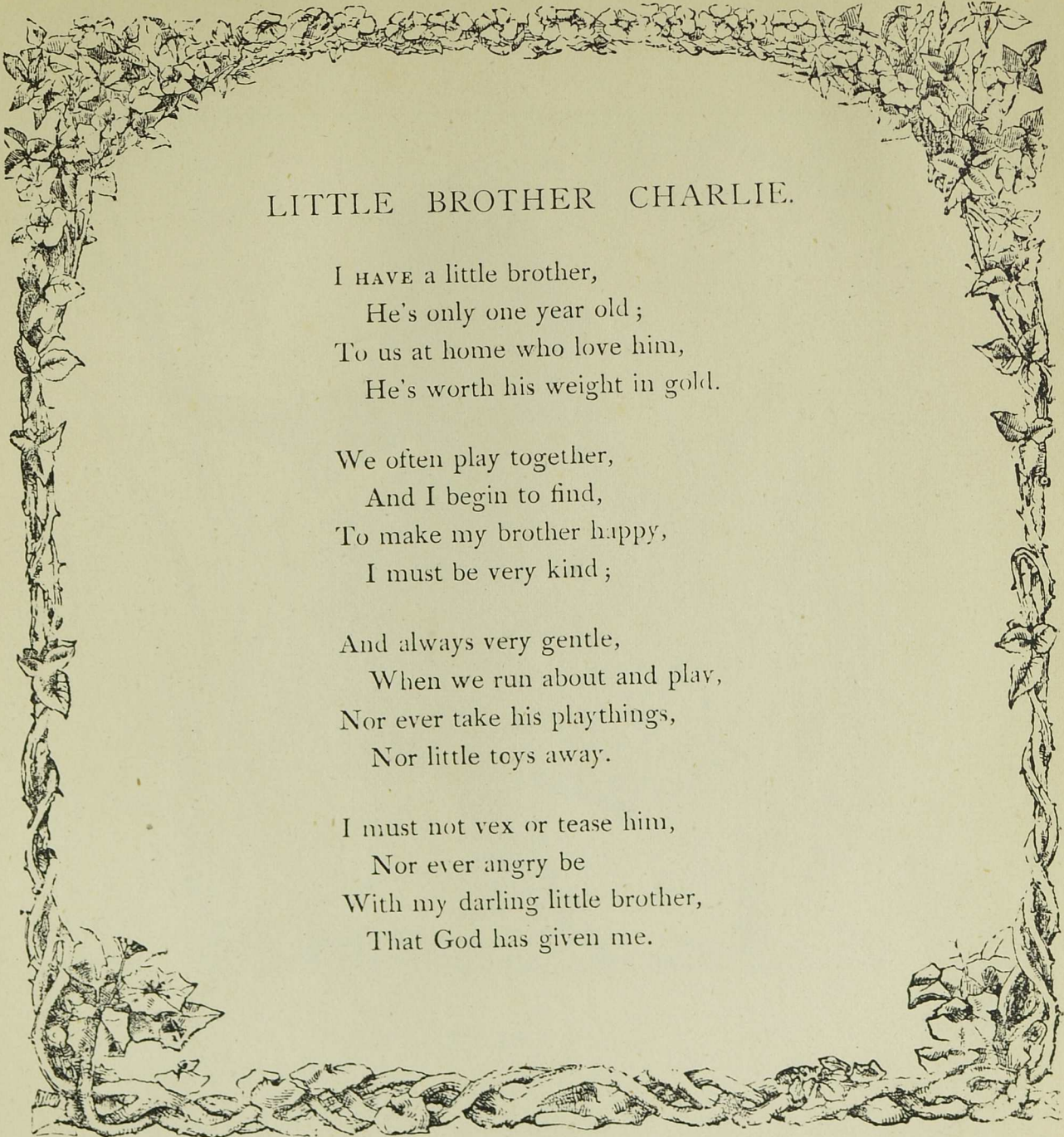


LITTLE BROTHER CHARLIE.

Little Brother Charlie.

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

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.

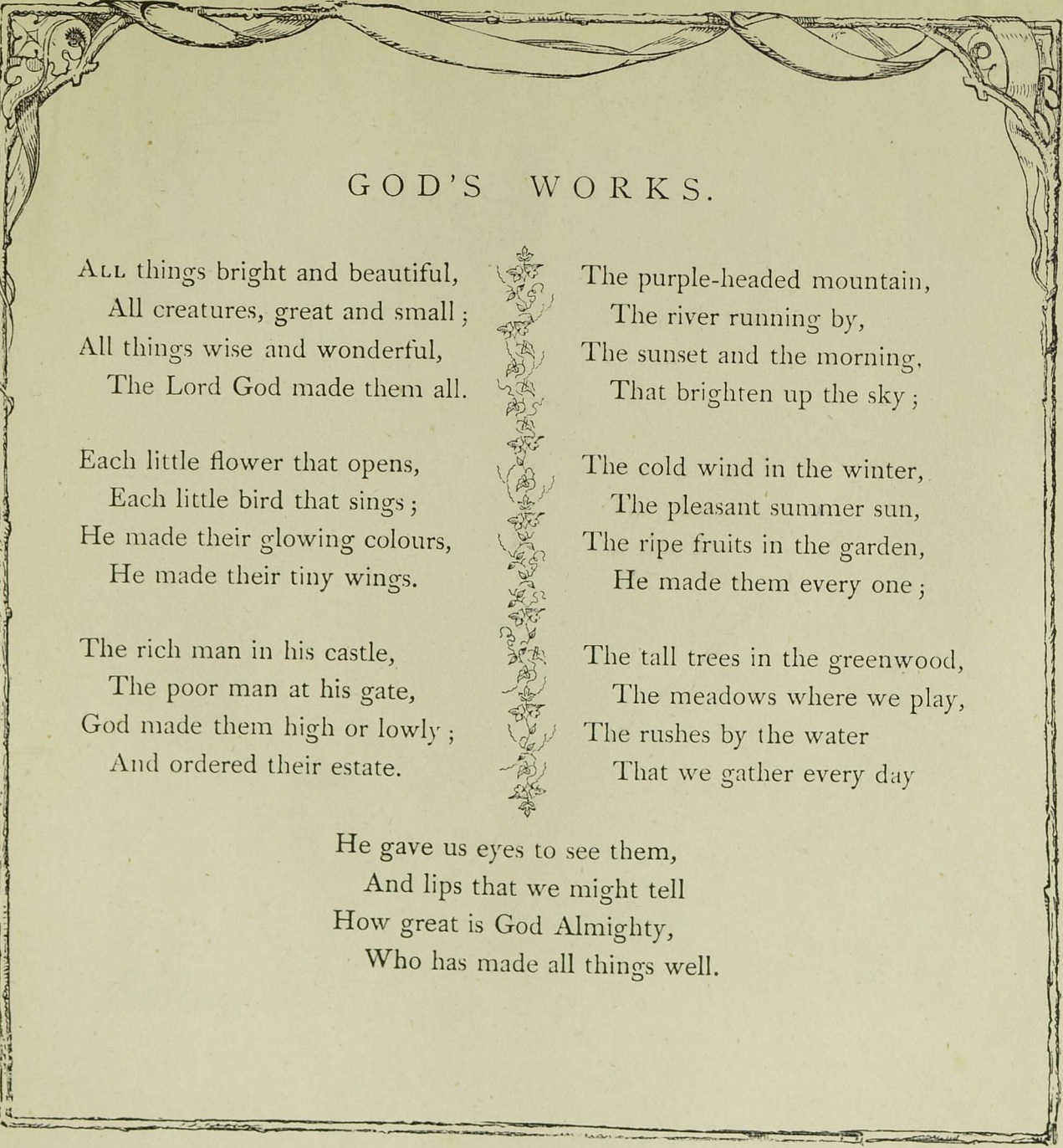
God's Works.

The first system of the musical score consists of three staves. The top staff is a single melodic line in treble clef, featuring a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody is composed of eighth and quarter notes. The middle and bottom staves are grouped by a brace on the left, representing the piano accompaniment. The middle staff is in treble clef and contains chords and single notes, while the bottom staff is in bass clef and provides a simple harmonic foundation with quarter and half notes.

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

The second system of the musical score also consists of three staves, following the same layout as the first. The top staff continues the melody in treble clef. The piano accompaniment on the middle and bottom staves continues with chords and single notes in treble and bass clefs respectively, maintaining the harmonic structure established in the first system.

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 three staves. The top staff is a single treble clef in 2/4 time with a key signature of one sharp (F#). It contains the melody for the first line of the song. The bottom two staves are grouped by a brace and represent a piano accompaniment, with a treble and bass clef in 2/4 time and one sharp. The lyrics 'Ma - ry had a lit - tle lamb, Its fleece as white as snow ;' are written below the top staff.

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

The second system of the musical score. It also consists of three staves: a single treble clef for the melody and a grand staff (treble and bass clefs) for the piano accompaniment, both in 2/4 time with one sharp. The lyrics 'Ev - 'ry-where that Ma - ry went, The lamb was sure to go.' are written below the top staff.

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.

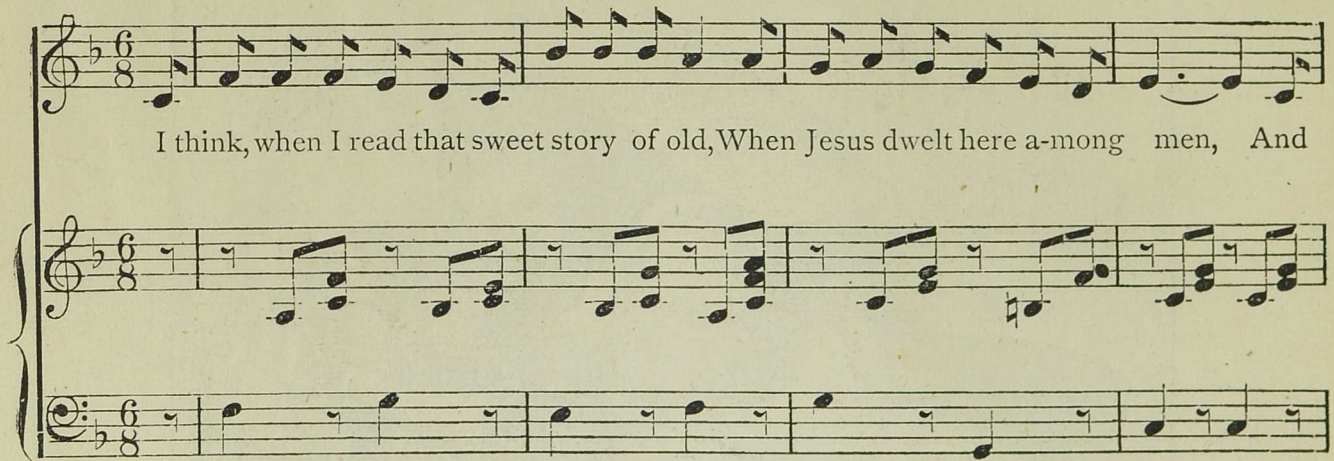
“ What makes the lamb love Mary so ? ”
The little children cry.
“ Why, Mary loves the lamb, you know, ”
The teacher did reply.





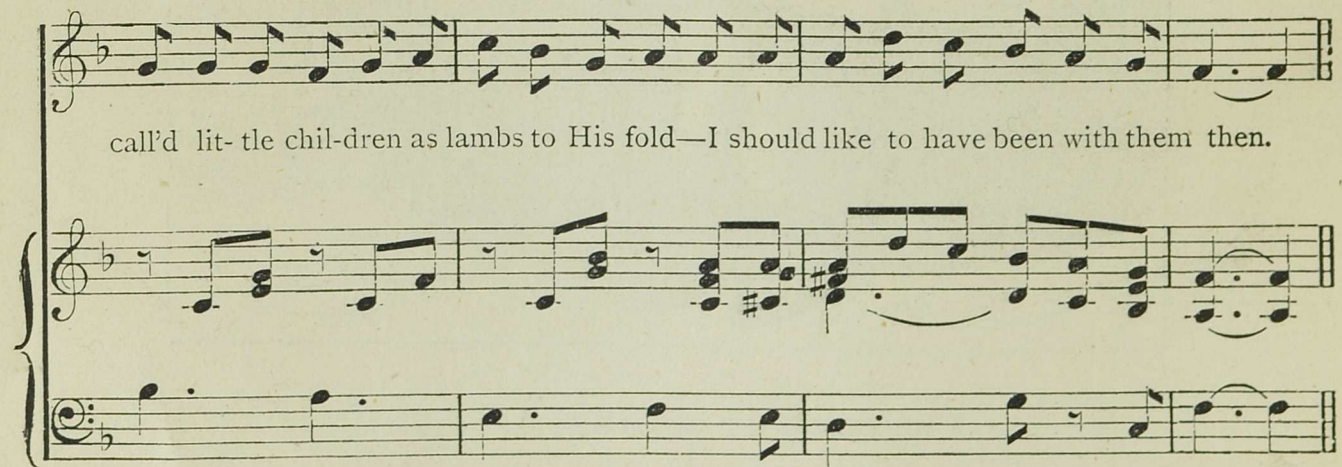
THE SWEET STORY OF OLD.

The Sweet Story of Old.



The first system of music features a vocal melody on a single staff and a piano accompaniment on two staves. The key signature has one flat (B-flat) and the time signature is 6/8. The vocal line consists of eighth and sixteenth notes, with a final half note. The piano accompaniment includes chords and single notes in both the right and left hands.

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



The second system continues the melody and accompaniment. The vocal line ends with a half note. The piano accompaniment features a more complex texture with chords and moving lines in both hands.

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 ;

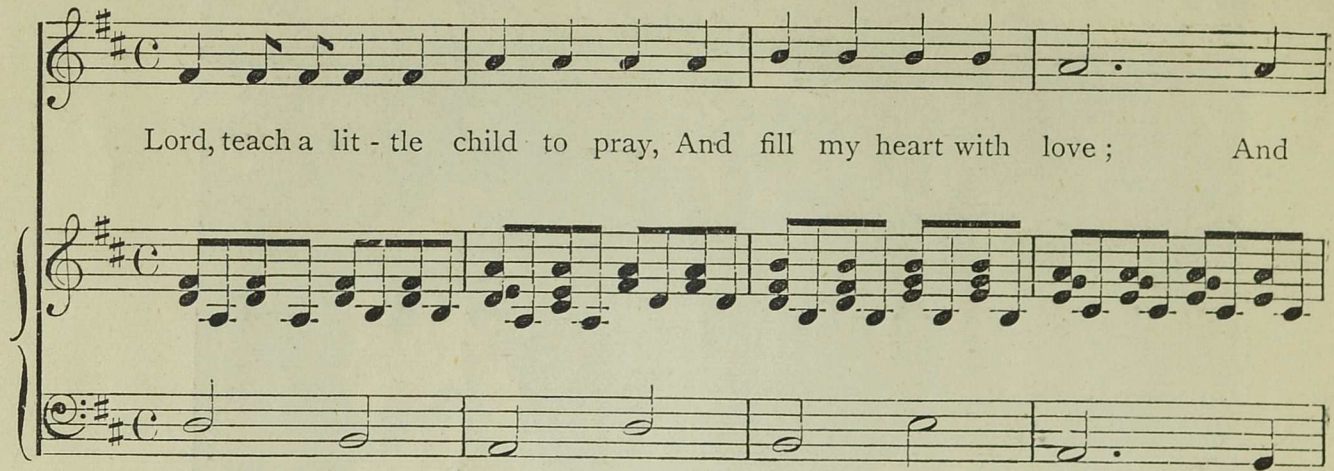
In that beautiful place he is gone to prepare
For all who are washed and forgiven ;
And many dear children are gathering there,
For of such is the kingdom of heaven.





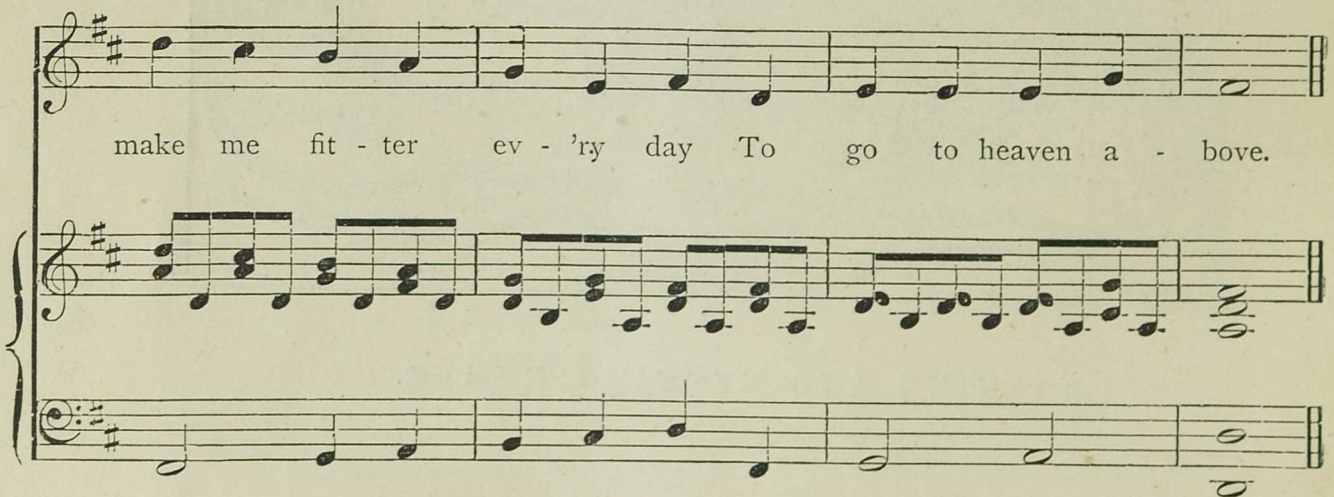
MORNING AND EVENING HYMNS.

Morning and Evening Hymns.



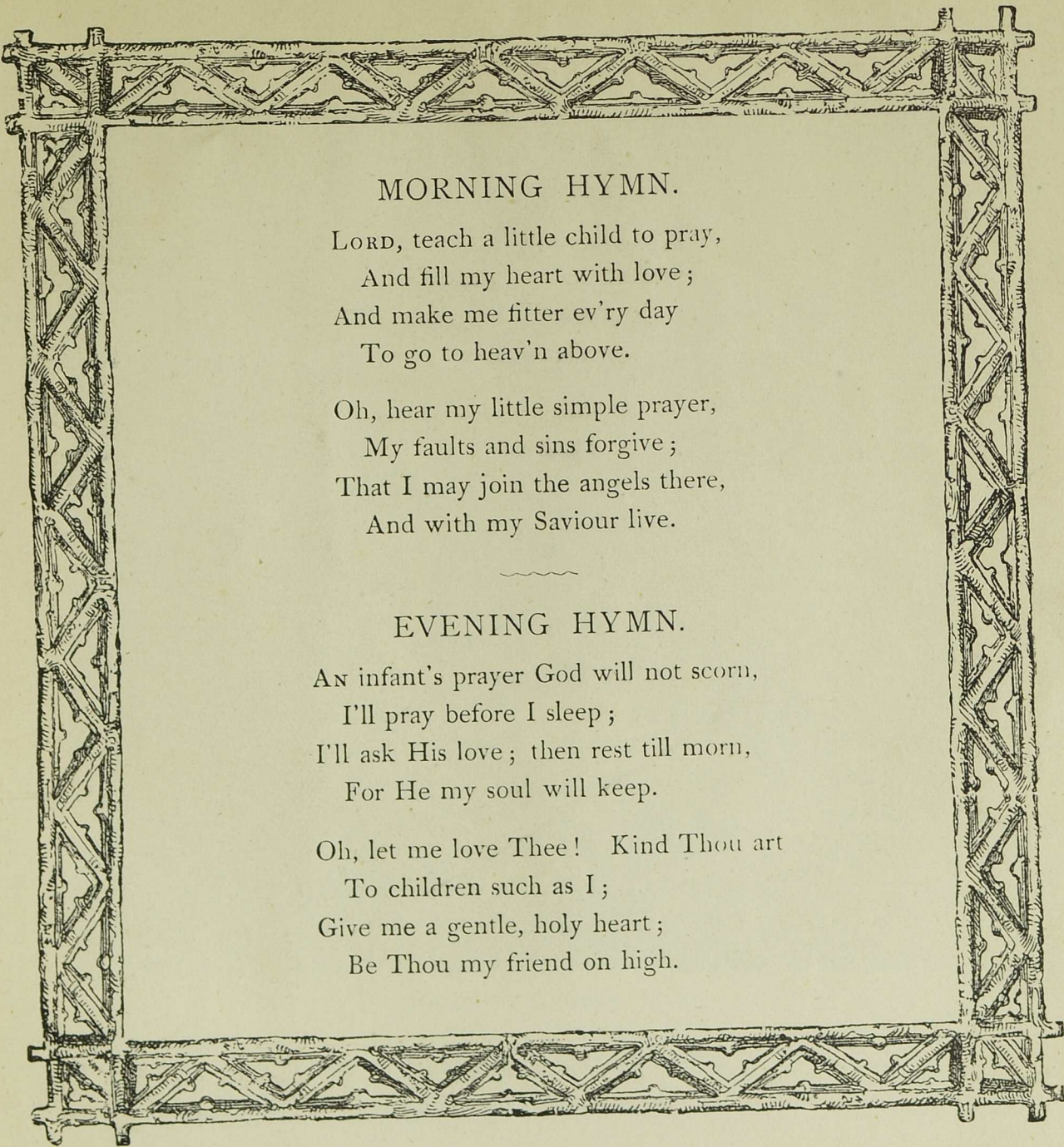
Lord, teach a lit - tle child to pray, And fill my heart with love ; And

The first system of the hymn consists of three staves. The top staff is a single treble clef in G major (one sharp) and common time. The middle and bottom staves are a grand staff with a treble and bass clef. The melody is simple, with the lyrics written below the top staff.



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

The second system of the hymn also consists of three staves in the same key and time signature. The melody continues from the first system, with the lyrics written below the top 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.



Drawn by H. C. SELOUS.

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 tree,

PIANO.

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

do - - - - - for. dim. 8.

fold - ed it right, And said, "Dear work! Good Night! Good night!" 8.

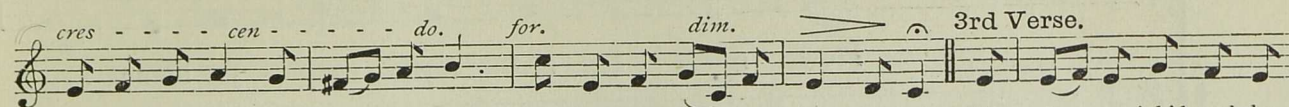
do - - - - - for. dim. 8.

* Words by permission of LORD HOUGHTON.

2nd Verse.

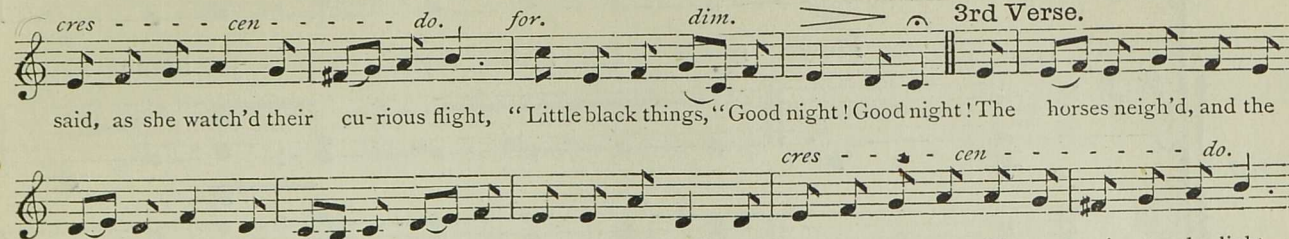


Such a num-ber of rooks came o-ver her head, Cry-ing, "Caw! Caw!" on their way to bed; She



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

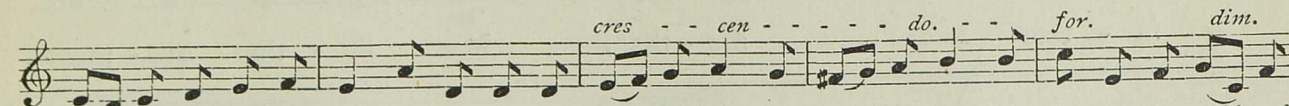
3rd Verse.



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

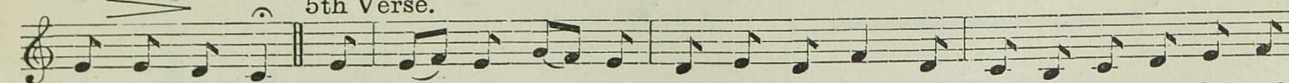


"Good lit-tle girl, Good night! Good night!" She did not say to the sun "Good night!" Tho' she

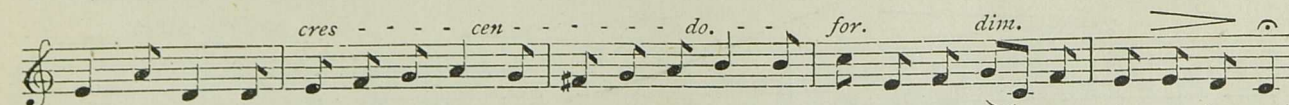


saw him there, like a ball of light; For she knew he had God's time to keep All o-ver the world, and

5th Verse.



ne-ver could sleep. The tall, pink fox-glove bow-ed his head, The vi-o-lets curt-sied and



went to bed; And good lit-tle Lu-cy tied up her hair, And said, on her knees, her fa-vour-ite pray'r.

6th Verse.



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



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

My Happy Home.*

The air composed by W. H. P. L. at five years of age.

VOICE.

PIANO.

Moderato.

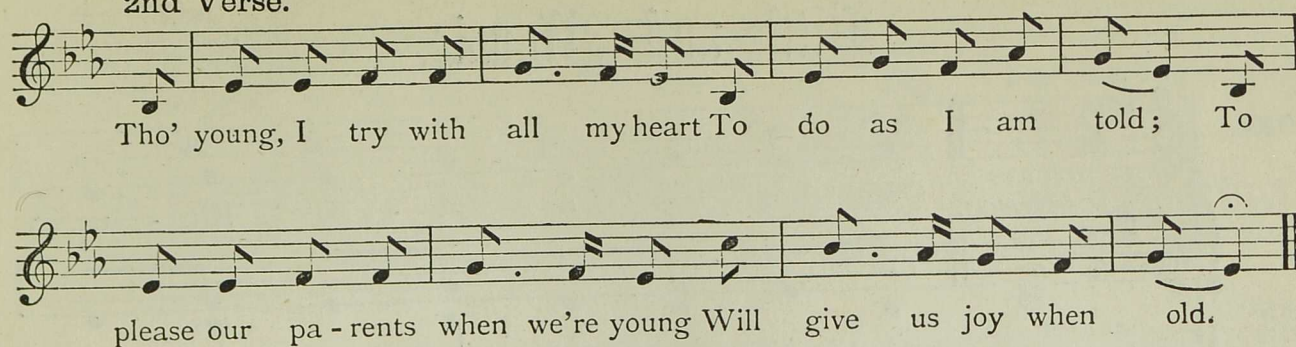
How much I love my hap - py home, My

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

and my - self All dear - ly love each o - ther.

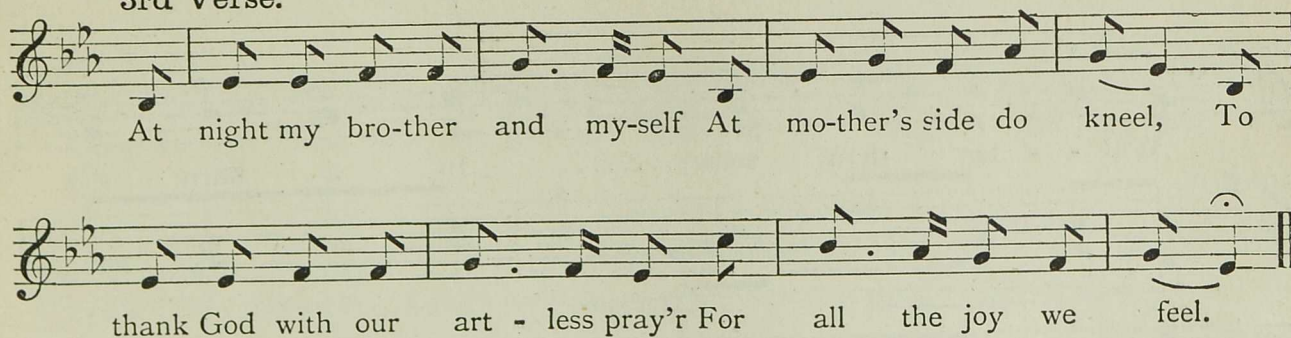
* Words from "The Illustrated London Spelling Book," by permission of Messrs. W. S. JOHNSON AND CO

2nd Verse.



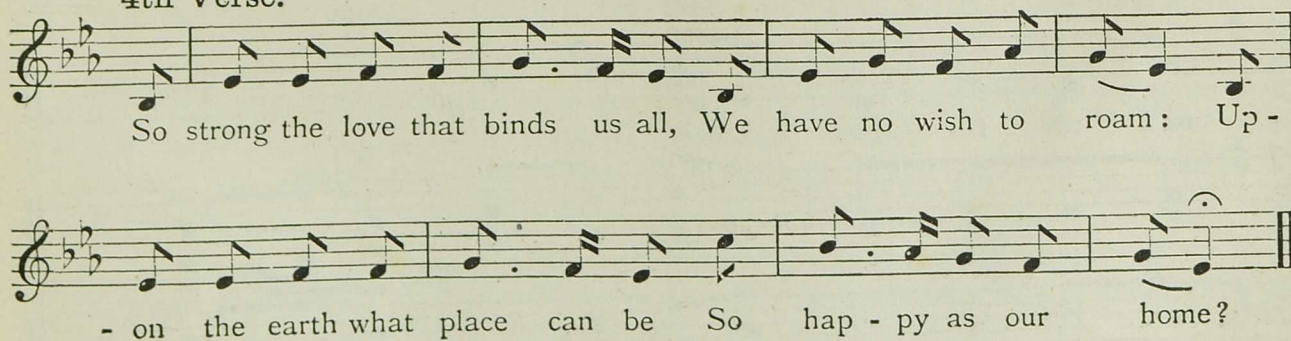
Tho' young, I try with all my heart To do as I am told; To
please our pa-rents when we're young Will give us joy when old.

3rd Verse.



At night my bro-ther and my-self At mo-ther's side do kneel, To
thank God with our art-less pray'r For all the joy we feel.

4th Verse.



So strong the love that binds us all, We have no wish to roam: Up-
- on the earth what place can be So hap-py as our home?

Rittie and Mousie.

VOICE. *Andantino.* Once there was a lit - tle Kit - tie,

PIANO.

Whi - - ter than snow; In a barn she

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

2nd Verse.
In a barn a lit - tle Mou - sie Ran to and fro; For she heard the

3rd Verse.
Kit - tie com - ing Long time a - go. Two black eyes had lit - tle Kit - tie,

Black as a sloe, And they spied the lit - tle Mou - sie Long time a - go.

4th Verse.
Four soft paws had lit - tle Kit - tie, Paws soft as dough, And they caught the

5th Verse.
lit - tle Mou - sie Long time a - go. Nine sharp teeth had lit - tle Kit - tie,

All in a row, And they bit the lit - tle Mou - sie Long time a - go.

6th Verse.
When the teeth bit lit - tle Mou - sie, Mou - sie cried, "Oh!"

But she got a - way from Kit - tie Long time a - go.

Robin Redbreast.*

VOICE. *cres*

Come here, lit - tle Ro-bin, and don't be a - fraid, I would not hurt

PIANO. *Playfully.* *cres*

cen - do.

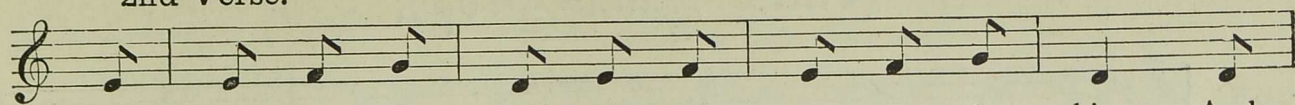
e - ven a fea - ther; Come here, lit - tle Ro - bin, and

cen - do.

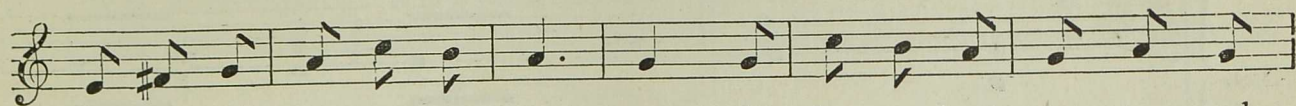
pick up some bread, To feed you this ve - ry cold wea - ther.

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

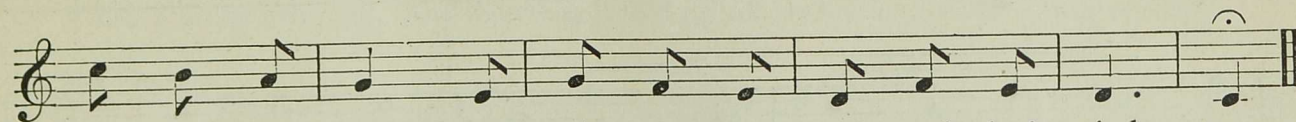
2nd Verse.



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



Pus - sy - cat is not be - hind me; So hop a - bout pret - ty, and



put down your wing, And pick up the crumbs, and don't mind me.

3rd Verse.



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



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



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

Little Rain-Drops.*

VOICE. *Allegretto.* Oh! where do you come from, You

PIANO.

lit - tle drops of rain? Pit - ter, pat - ter,

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

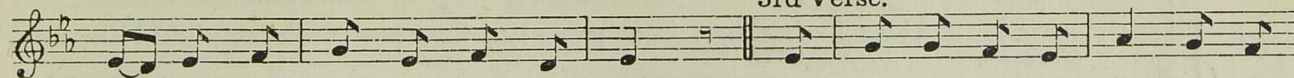
* Words from "Aunt Effie's Rhymes," by permission of Messrs. ROUTLEDGE AND SONS.

2nd Verse.



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

3rd Verse.



go Out of doors at all to - day. They put a - way my playthings, Be-



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

4th Verse.



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

5th Verse.



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



nothing else to do But sit here at the window; I should like to play with you.

6th Verse.



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



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

The New Moon.*

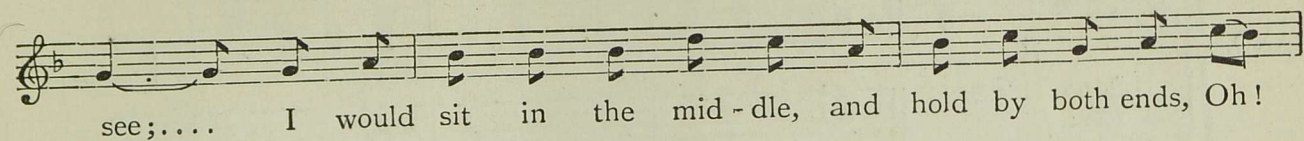
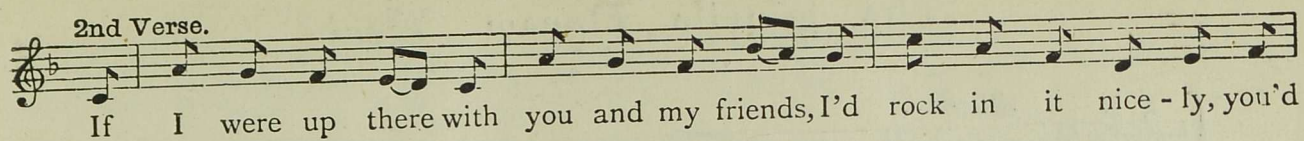
VOICE. *Grazioso.* Dear mother, how pret - ty the moon looks to-night! She was

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

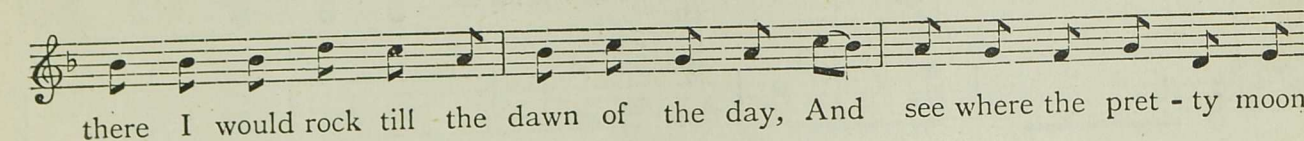
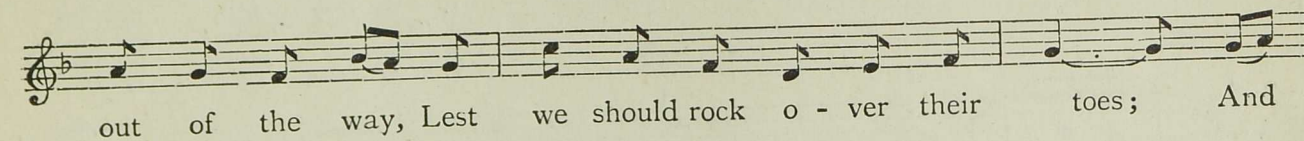
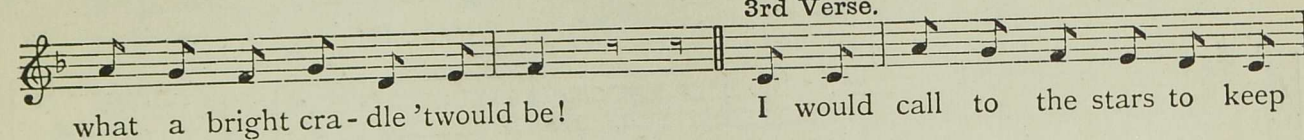
sharp and so bright, I do hope she'll not grow a - ny more.

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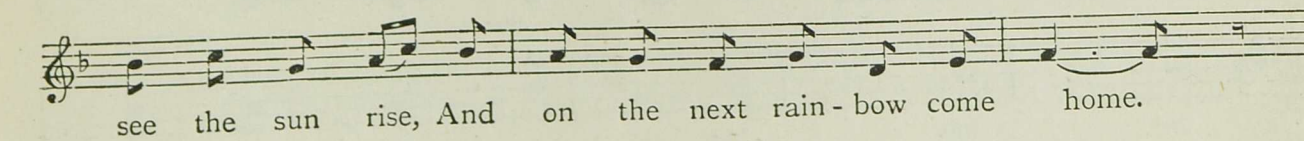
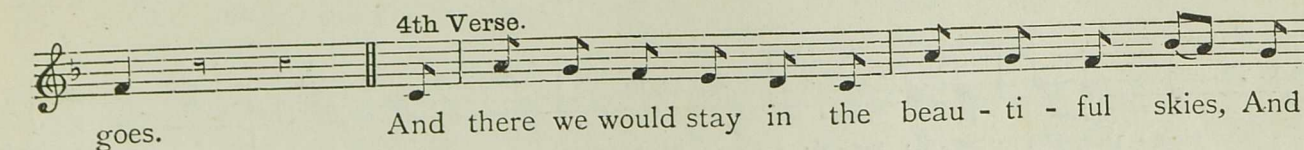
2nd Verse.



3rd Verse.



4th Verse.



The Turtle-Dove's Nest.*

Allegretto.

PIANO. *p*

1. Ve - ry high in the
 2. "Coo," said the
 3. The young tur - tle -
 4. Is this nurs - ry of

cres.

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

cres.

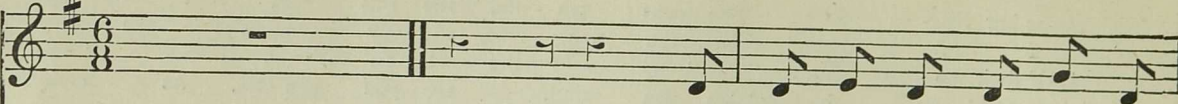
* Words from "Aunt Effie's Rhymes," by permission of Messrs. ROUTLEDGE AND SONS,

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

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

The Squirrel.*

VOICE.



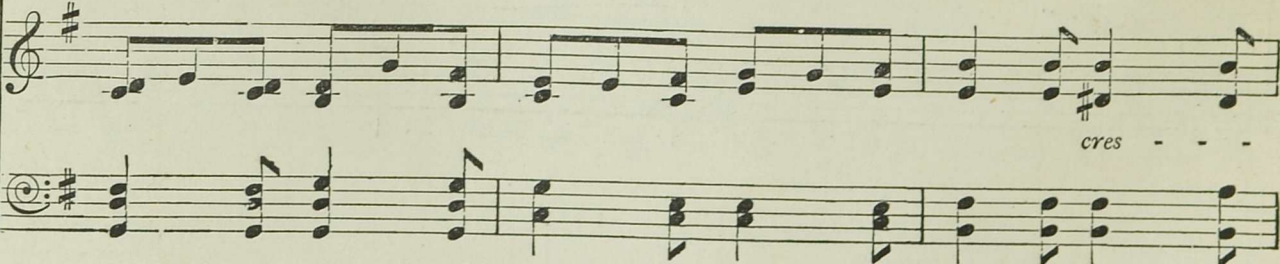
1. "The squir-rel is hap-py, the
2. But Wil-liam was old-er, and
3. "The squir-rel, dear Har-ry, is

PIANO.

Playfully.




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



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

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

no-thing to do, or to think of but play, And to jump from one bough to an-
 ask'd what the squir-rel in win-ter must do, If he spent all the summer a
 lays up in sum-mer his win-ter sup-plies, And then he don't mind the cold

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 - bly un - to

PIANO. *p*

Thee I bow; See my lit - tle hands ex - tend - ed, *cres.*

cres.

Je - su, plead - ing to Thee now; See me on my *f* *p*

f *p*

dim. *pp and a little slower.*

bend - ed knee, Pour - ing out my soul to Thee.

dim. *pp and a little slower.*

2nd Verse.

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

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

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

dim. *pp and a little slower.*

in thy sight, Watch and tend me day and night.

Butterflies are Pretty Things.*

CANZONETTA.

VOICE. *Allegretto.* But - ter - flies are pret - ty things, Pret - ti - er than you or I; See the colours

PIANO.

on his wings! Who would hurt a but - ter - fly? *pp* Soft - ly, soft - ly,

girls and boys, He'll come near us by - and - by; There he is! Don't make a noise; *pp*

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

dan - - do. *a tempo.*

We'll not hurt you, But - ter - fly. Not to hurt a liv - ing thing, Let all lit - tle

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

ad lib.

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

The Little Boy and the Stars.*

A BALLAD.

PIANO. *Con moto.*

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

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

cres.....cen.....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 - ther book nor
pole. The moon, that once was round and full, Is now a sil - ver
slow. "We have a Fa - ther, lit - tle child, Who guides us on our

dim. *p*

A little slower.

toy, For I am sent to bed be - cause I've been a naugh - ty should
boat ; We'd launch it off that bright-edg'd cloud, And then how we should
way ; We nev - er ques - tion - when He speaks We list - en and o - -

a tempo.

boy. 2. If
float. 3. Oh,
bey.

Round and Round.

CHRISTMAS DANCE.

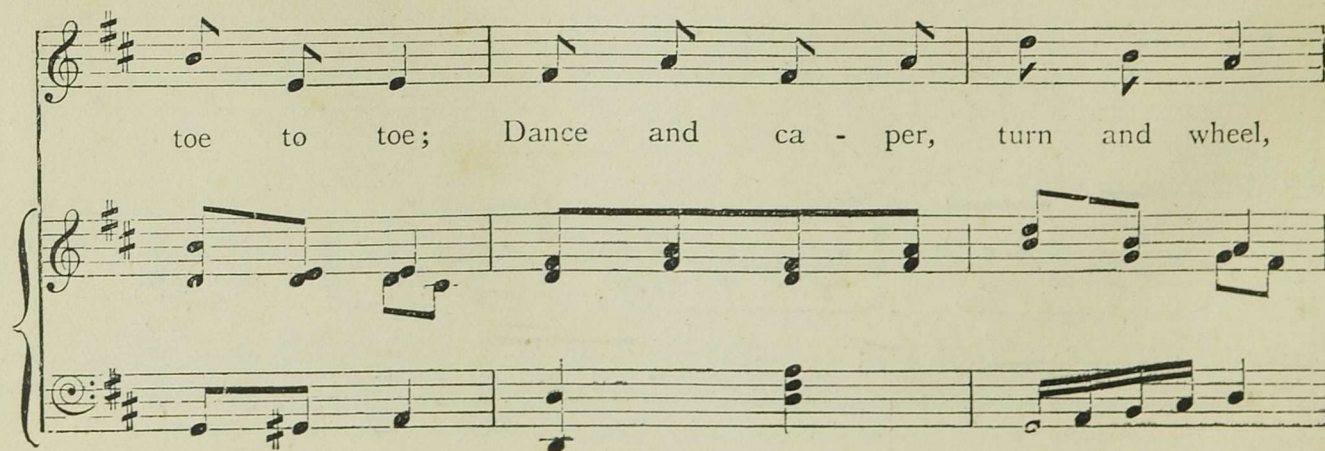
VOICE. *mf*

Round and round and round we go, Heel to heel and

PIANO. *mf*



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



f

Toe to toe and heel to heel. La la

la la la, la la la la la la la

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

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