

NO

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*Respectfully Dedicated to*  
**MRS. K. J. BRAINARD.**  
ST. LOUIS, MO.

**TWO SONGS**  
FOR  
**LITTLE FOLKS**  
MUSIC BY  
**C. H. WEBER.**

- 
- No.1 **A Baby's Reflections.**..... 40  
(Melody on Three Notes. F.G & A.)
- .. 2 **Daisies.**..... 35  
(Melody on Four Notes. G.A. B & C.)
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KANSAS CITY, MO.  
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# A BABY'S REFLECTIONS.

C. H. WEBER.

*Allegretto.*

*p* *cresc.* *dim.*

The piano introduction consists of two staves in 3/4 time with a key signature of one flat. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a simple accompaniment of quarter notes. The piece begins with a piano (*p*) dynamic, gradually increases in volume (*cresc.*), and ends with a decrescendo (*dim.*).

I'm a ver - y lit - tle ba - by, lit - tle face and

*sempre piano.*

The first phrase of the song features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line is in 3/4 time with a key signature of one flat. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The dynamic is marked *sempre piano*.

hands and feet; And my moth-er says she nev-er saw a ba-by

*cresc.*

The second phrase continues the vocal line and piano accompaniment. The vocal line includes the lyrics "hands and feet; And my moth-er says she nev-er saw a ba-by". The piano accompaniment continues with the same eighth-note pattern. The dynamic is marked *cresc.* (crescendo).

half so sweet. It is nice to hear them talk - ing in that way, but

*cresc.*

I can see Oh a lot of lit - tle ba - bies, Who all look and

*p*

laugh like me. When I look out of the window

*mf p rall. f p staccato.*

there's a ba - by in the grass; And he waves his hand as I do

to the peo - ple as they pass. When I put out hands to touch him

and to pat him on the cheek, he will look and act as I do

but he'll nev - er, nev - er speak!

*ritenuto.* *rit.*

*Andantino.*

There's a ba - by in the mir - ror, there's a ba - by in the

*p*

spoon, And there's one in front of moth-er, when we play a lit-tle

*con espressione.* *dim.*

tune. These are fun-ny lit-tle ba-bies, Where I go, they al-ways

*piu moto.*

come, But I ne-ver hear them talk-ing, So I guess they're deaf and

*rall. e dim.* *dim. e*

dumb, deaf and dumb, deaf and dumb!

*rall.* *pp*

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