

A PIN HAS A HEAD, BUT HAS NO HAIR.

Words by

CHRISTINA ROSSETTI.

Music by

CHARLES H. LLOYD.

Not too quickly.

KEY C. | s | d' : d' : d' | t :- : t | l :- : l | s :- : s | l : l : l | s :- : s |

Voice. *mf*

A pin has a head, but has no hair; A clock has a face, but

Piano. *mf*

| f :- : f | m :- : | s : s : s | f : f : f | m : m :- : | r :- : r |

no mouth there; Nee - dles have eyes, but they can not see; A

| f : f : f | m : m : m | fe :- : fe | s :- : s | d' : d' : d' | t :- : t |

poco rit. *a tempo*

fly has a trunk without lock or key; A time piece may lose, but

| l : l :- : s :- : s | l :- : l | s : s : s | f :- : f | m :- : m | s : s : s | f :- : f |

cannot win; A corn - field dim - ples with - out a chin; A hill has no leg, but

||m :- :m |r :- :r |f :f :f |m :- :m |fe :- :fe |s :- :f |m :- :m |s :s :s |

poco rit. *p a tempo*

has a foot; A wineglass a stem, but not a root; A watch has hands, but no

poco rit. *p a tempo*

||f :- :m |r :r :m |f :f :f |l :- :l |s :- :f |m :m : |s :s :- |ta :ta :ta |

mf

thumb or finger; A booth has a tongue, but is no singer; Rivers run, tho' they

mf

||l :- :s |f :- :s |l :- :l |d' :d' :d' |t :- :l |s :- : |s :s :s |l :- :l |

cresc.

have no feet; A saw has teeth, but it does not eat; Ash-trees have keys, yet

cresc.

||t :t :t |d' :- :d' |r' :- :r' |d' :- : |m :s |f :m :r |d :- : | : : | : : |

f *p*

never a lock; And ba - by crows, — with out be - ing a cock.

f *p*

A pin has a head, but has no hair

THE YEAR BOOK PRESS MUSIC SERIES

KOOKOOROOKOO

AND OTHER SONGS

Words by

CHRISTINA ROSETTI

Music by

VARIOUS COMPOSERS

A. & C. BLACK LTD

4, 5 & 6 SOHO SQUARE LONDON W.1

Peter B. Cheetham

M
1619
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R67
K66
1916

SCOTT

PREFACE.

"I will set as many as you like at once." Such a stimulating remark from an English composer at the head of his profession could not fail to turn the scales in the mind of a hesitating Editor who wondered whether he was right in suggesting the musical treatment of the charming yet simple verses of Christina Rossetti. The Editor at once approached some of the many composers who have already shown through their sound work that there are men in England competent to help our children in forming a native musical appreciation based on contemporary English musical thought. One and all readily and cheerfully gave of their best, and the Editor and Publisher here record their grateful thanks. The Editor believes that the English public will welcome such work, and that the pleasure which the composers were pleased to express in doing the work will be equally felt by the children—grown-up and young—for whom this book is written.

A unique "Contents" page adds a touch of personal interest to the book.

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