

THE JUST SO SONG BOOK



KIPLING

GERMAN

784-German
The Just so song book

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THE JUST SO SONG BOOK

The
Just So Song Book

Being the Songs from

RUDYARD KIPLING'S
JUST SO STORIES

Set to Music by

EDWARD GERMAN



GARDEN CITY NEW YORK
DOUBLEDAY, PAGE & COMPANY

1912

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CONTENTS

NO.		PAGE
1	When the Cabin Port-holes	1
2	The Camel's Hump	5
3	This Uninhabited Island	12
4	I Keep Six Honest Serving-men	15
5	I Am the Most Wise Baviaan	22
6	Kangaroo and Dingo	26
7	Merrow Down	33
8	Of all the Tribe of Tegumai	39
9	The Riddle	43
10	The First Friend	48
11	There was never a Queen like Balkis	53
12	Rolling down to Rio	58

I.

WHEN THE CABIN PORTHOLES.

Rudyard Kipling.

Edward German.

Presto agitato. ♩ = 160.

The musical score is written for piano in 4/4 time, featuring a key signature of one flat (B-flat). It consists of four systems of music, each with a treble and bass staff. The first system includes a dynamic marking of *ff* (fortissimo) and a tempo marking of *Presto agitato* with a quarter note equal to 160 beats per minute. The melody in the treble staff is characterized by rapid sixteenth-note passages and slurs, while the bass staff provides a steady accompaniment of eighth-note chords. The piece concludes with a double bar line and a final chord in the bass staff.

agitato.
When the

sf *pp*

ca - bin port-holes are dark and green, Be - cause of the seas out -

Ped. *

- side, _____ When the ship goes *wop* (With a

ff *sff* *pp*
Ped.

wiggle between), And the steward falls in-to the soup tu - reen, And the

Ped.

trunks be-gin to slide; When

ff *sff* *pp*
Ped.

Nur - sey lies on the floor in a heap, And Mummy tells you to

* Ped.

let her sleep, And you aren't waked or washed or dressed,

* Ped. *

Maestoso.
Why, then

f *sff*
Ped. *

accel.

— you will know (if you have - n't guessed) You're 'Fif - ty— North and

ff

accel.

For - ty West!' Why then you will know (if you have - n't guessed) You're

f

Presto.

'Fif - ty North — and For - ty West!'

ff

Ped. *

ff

8

II.

THE CAMEL'S HUMP.

Rudyard Kipling.

Edward German.

Allegro giocoso. ♩ = 126.

The first system of the musical score consists of three staves. The top staff is a vocal line with a whole rest. The middle staff is the piano accompaniment, starting with a treble clef and a key signature of two flats (B-flat and E-flat). It features a melody with eighth and sixteenth notes, marked with a forte dynamic (*sf*). The bottom staff is the piano accompaniment with a bass clef, showing a simple harmonic accompaniment of quarter notes. Pedal markings (*Ped.*) are present at the end of the system.

Moderato. ♩ = 90.

The second system of the musical score consists of three staves. The top staff is a vocal line with the lyrics "The Camel's hump is an". The middle staff is the piano accompaniment with a treble clef, featuring a melody with eighth notes and chords. The bottom staff is the piano accompaniment with a bass clef, showing a simple harmonic accompaniment. Pedal markings (*Ped.*) and asterisks are present at the end of the system.

The third system of the musical score consists of three staves. The top staff is a vocal line with the lyrics "ug - ly lump Which well you may see at the Zoo; But". The middle staff is the piano accompaniment with a treble clef, featuring a melody with eighth notes and chords. The bottom staff is the piano accompaniment with a bass clef, showing a simple harmonic accompaniment. Pedal markings (*Ped.*) and asterisks are present at the end of the system.

rall.

ug-lier yet is the hump we get From having too lit-tle to do. —

rall.
L.H.

A tempo moderato.

Kid-dies and grown - ups too - oo - oo, If we have - nit e - nough to

P.

do - oo - oo, We get the hump— Cam - ee - lious hump— The

hump that is black and blue! ————— Kiddies and grown-ups

f *P.* *Ped.* *

too - oo-oo, If we have-nt e-nough to do - oo-oo, We get the hump-Cam-

- ee - lious hump - The hump that is black and blue! *Allegro.*

f

Ped. * 7 7 7 7

We

p

Ped. * 7 7 7 7

Moderato.

climb out of bed with a frowz - ly head And a snar - ly - yar - ly

p

Ped. * *Ped.* * 7 7 7 7

voice. We shiv-er and scowl and we grunt and we growl At our

rall. *A tempo moderato.*
bath and our boots and our toys; And there ought to be a corner for me (And I

rall.
L.H.

know there is one for you) — When we get the hump—Cam-ee-lious hump—The

hump that is black and blue! — And there ought to be a

f *Ped.* *P* *

corner for me (And I know there is one for you) — When we get the hump — Cam-

- ee - lious hump — The hump that is black and blue! — *Allegro.*

The

meno mosso.
cure for this ill is not to sit still, Or frowst with a book by the

Risoluto

fire; But to take a large hoe and a shov-el al - so, And

rall. e dim. - A tempo moderato.

dig till you gen-tly per - spire; And then you will find that the

sun and the wind, And the Djinn of the Gar - den too, — Have

Animato.

lift - ed the hump— The hor - ri - ble hump— The hump that is black and

blue! _____ I get it as well as you - oo-oo, If I

sf *p*

Ped. *

have-n't e-nough to do - oo-oo! We all get hump - Cam - ee - lious hump -

mf *meno mosso.*

mf

Kid-dies and grown - ups too! _____

f *sf* *sf*

Ped. * *Ped.* * *Ped.* *

III.

THIS UNINHABITED ISLAND.

Rudyard Kipling.

Edward German.

Allegro moderato. ♩ = 116.

mf

Ped. *

This Un - in - habited

pp

Ped. *

Is - land Is off Cape Gar - da - fui, _____ By the

mf

Ped. * *Ped.* *

Beeches of So - co - tra And the Pink A - ra - bian Sea.

P *mf*

Ped. * *Ped.* * *Ped.* *

Animato.

But it's hot - too hot from Su - ez For the likes of you and

Animato.

me Ev - er to go' In a P. and O. And call on the Cake - Par

f *P*

- see! and call on the Cake - Par - see!

f *P*

Tempo Imo.

Ped. * *Ped.* * *Ped.*

This Un - in - habited Is - land Is off Cape Gar - da -

pp *mf*

* Ped. * Ped. *

fui, By the Beeches of So - co - tra And the

p *mf*

Ped. * Ped. *

Pink A - ra - bian Sea: and the

mf *p*

Ped. *

rall. Pink A - ra - bian Sea!

rall. *pp* *ppp*

Ped. *

IV

I KEEP SIX HONEST SERVING-MEN.

Rudyard Kipling.

Edward German.

Allegro con spirito. ♩ = 132.

The first system of the score features a vocal line on a single staff and piano accompaniment on two staves. The key signature is B-flat major (two flats) and the time signature is 8/8. The tempo is marked 'Allegro con spirito' with a quarter note equal to 132 beats per minute. The piano part begins with a forte (*f*) dynamic and includes a 'Ped.' (pedal) marking. The vocal line starts with a rest, followed by a melodic phrase.

The second system continues the piano accompaniment and vocal line. The piano part features a rhythmic pattern of eighth notes and quarter notes. A dynamic marking of *pp* (pianissimo) appears towards the end of the system. A small asterisk (*) is placed below the piano staff at the end of the system.

The third system contains the vocal line with lyrics and the piano accompaniment. The lyrics are: "I keep six honest serving-men (They taught me all I". The piano part includes dynamic markings of *P* (piano) and *pp ten.* (pianissimo tenuto). A 'Ped.' marking is present at the beginning. A small asterisk (*) is placed below the piano staff in the middle of the system.

But af - ter they have worked for me, I

The first system features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase in a minor key, marked *pp*. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

give them all a rest. *Molto Allegro.*

The second system continues the vocal line with the lyrics "give them all a rest." The tempo is marked *Molto Allegro*. The piano accompaniment features a more active right hand with sixteenth-note patterns and a bass line. Dynamics include *f* and *Ped.* markings.

The third system shows the vocal line continuing with a melodic line. The piano accompaniment features a rhythmic pattern of eighth notes. Pedal markings are present at the end of the system.

rall.

The fourth system concludes the piece with a *rall.* (ritardando) marking. The vocal line has a final note marked *I*. The piano accompaniment features a final chord and a *rall.* marking. Dynamics include *p*, *f*, and *Ped.* markings.

a tempo 19

let them rest from nine till five, For I am bu - sy then, — As

pp a tempo 19 ten.

well as breakfast, lunch, and tea, For they are hun - gry men: — But

Ped. *

meno mosso.

pp

diff' - rent folk have diff' - rent views; I know a per - son small — She

pp

Ped. * *ped.* * *Ped.*

keeps ten mil - lion serv - ing-men, Who get no rest at all! — She

** Ped.* * *Ped.* *

Animato.

sends 'em a - broad on her own af-fairs, From the se-cond she o-pens her

Animato.

eyes. One mil-lion Hows, two mil-lion Wheres, And sev - en mil - lion

marcato. *a tempo I?*

f

Whys!

She keeps ten mil - lion serv-ing-men,

P *pp*

Ped. * *Ped.* *

serv - ing-men, serv - ing-men, She keeps ten mil - lion serv - ing men, Who

Ped. * *Ped.* *

get no rest at , all _____ One mil - lion Hows, two mil - lion Wheres,

Ped. * *Ped.* * *Ped.* *

a tempo leggiero.
And sev - en mil - lion Whys! Ah! _____

pp *ten.*

One mil - lion Hows, two mil - lion Wheres, And sev - - en

pp

pp

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with a key signature of one flat (F major). It begins with a long note on 'One' followed by eighth notes for 'mil - lion Hows, two mil - lion Wheres, And sev - - en'. The piano accompaniment consists of a right hand with eighth-note chords and a left hand with a simple bass line. Dynamics include *pp* in both staves.

mil lion Whys! Ah! _____

Animato.

f

Detailed description: This system contains the third and fourth staves. The vocal line continues with 'mil lion Whys! Ah!' followed by a long note. The piano accompaniment features a more active right hand with eighth-note chords and a steady left hand. The tempo marking *Animato.* and dynamic *f* are present.

— And sev - en mil - lion Whys!

Ped.

8

Detailed description: This system contains the fifth and sixth staves. The vocal line concludes with '— And sev - en mil - lion Whys!'. The piano accompaniment features a right hand with chords and a left hand with a simple bass line. A *Ped.* (pedal) marking is at the bottom, and a circled '8' is in the right hand. A decorative asterisk is at the end of the system.

V.

I AM THE MOST WISE BAVIAAN.

Rudyard Kipling

Edward German

Allegro marcato. ♩ = 118.*(Not too slow.)*

f *p* *pp*

Ped. * *Ped.*

f *p*

* *Ped.* * *Ped.* *

f *pp*

Ped. * *Ped.* * *Ped.* *

I am the

Most Wise Ba - vi - aan, say - ing in most wise

tones, 'Let us melt in - to the land - scape

*pp**Allegro leggiero.*

just us two by our lones'_____

pp *f* *sfp*

Ped. * *Ped.* *

People have come _____ in a carriage _____ call - - - ing.

sfp

But Mummy is there..... Yes, _____ I can go if you

pp *f*

Ped. *

take me _____ Nurse says she don't care. _____

p *accel.*

Allegro agitato. ♩ = 189.

Let's go up to the

sf *pp*

Ped. * *Ped.*

'pig-sties— and sit on the farm-yard rails! Let's say things to the

* *Ped.*

bun-nies,— and watch 'em skit-ter their tails! Let's

meno mosso. *f* *meno mosso.*

* *Ped.*

con espress. *pp*

oh, a - ny - thing, dad - dy, — so long as it's you and me, — And

sf rit. *pp*

* *Ped.*

accel. - - *e* - - *cresc.* *f*

go-ing tru-ly ex-ploring, and not being in till tea! Here's

accel. - - *e* - - *cresc.* *sf*

Ped.

agitato.

— your boots (I've brought em), and here's your cap and stick, And

p agitato.

*

allegro molto.

here's your pipe and to - bac-co. Oh, come a-long,

f *p* *allegro molto.*

Ped.

prestissimo.

come a-long, Oh, come a-long out of it quick!

sf sf *prestissimo.* *sf*

Ped. *Ped.*

*

VI. KANGAROO AND DINGO.

Rudyard Kipling.

Edward German.

Allegro marcato. ♩ = 120.

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a common time signature. The middle and bottom staves are a grand staff (treble and bass clefs). The music is in 2/4 time. The first measure is a whole rest. The second measure begins with a piano (*f*) dynamic and features a complex rhythmic pattern with eighth and sixteenth notes, accented with a 'v' and a '7'. This pattern repeats in the following measures. A 'Ped.' (pedal) marking is placed below the first measure of the piano part.

The second system continues the musical score. It features three staves. The top staff has a treble clef and a key signature of two sharps. The middle and bottom staves are a grand staff. The piano part continues with the rhythmic pattern from the first system. The vocal line (top staff) has a treble clef and a key signature of two sharps. It begins with a whole rest, followed by a melodic line. The word "This" is written below the vocal line. The piano part has a piano (*f*) dynamic. A 'Ped.' marking is at the end. The system ends with a 'ritoluto' marking above the vocal line.

The third system contains the vocal line and piano accompaniment. The vocal line (top staff) has a treble clef and a key signature of two sharps. The lyrics "is the mouth-fill-ing song Of the race that was run by a Boon -" are written below the notes. The piano part (middle and bottom staves) is a grand staff with a key signature of two sharps. It features a melodic line with a slur and a '2' above it, and a piano (*sf*) dynamic. A 'Ped.' marking is at the end.

- er, _____ Run in a sin - gle burst _____

p

Ped.

on - ly e - vent of its kind _____ Start - - ed by Big God

Ped. *sf* *Ped.*

Nqong _____ from War - rig - a - bor - rig - a - roo - ma, _____

Ped.

(RECIT.) *Agitato.* *p* *2*

Old Man Kan-ga-roo first: Yel-low Dog Din-go be - hind _____

sf *p* *Ped.*

Presto agitato. ♩. = 152.

First system of musical notation. Treble clef staff contains a few notes. Piano staff contains a complex melodic line with accents. Bass staff contains a rhythmic accompaniment of eighth notes. Dynamic markings *sf* and *p* are present.

Second system of musical notation. Treble clef staff is mostly empty. Piano and bass staves continue the melodic and rhythmic lines from the first system.

Third system of musical notation. Treble clef staff contains the vocal line. Piano and bass staves provide accompaniment. Dynamic markings *sf*, *pp*, and *Ped.* are used. The word *agitato* is written above the vocal line.

Fourth system of musical notation. Treble clef staff contains the vocal line with lyrics. Piano and bass staves provide accompaniment. Dynamic marking *Ped.* is used. The lyrics are: "way, His back-legs working like pistons — Bounded from morning till".

dark, — Twen-ty - five feet to a bound. —

8

f

Ped.

Yel-low-Dog Din-go lay Like a yel-low cloud — in the

sf *pp*

dis-tance — Much too bu-sy to bark. — My! —

8 *f*

f

Ped.

but they covered the ground! —

8 *sf* *ff*

Ped.

Ped. *ff* ** Ped.*

P
No-bo-dy knows wher they went, Or fol-lowed the track that they flew in,

PP
Ped. ***

For that Con - ti - nent Had-nt been giv-en a name.

f
Ped.

They ran thir-ty de - grees, From Torres Straits to the

PP ***

Leeuwin, *P* (Look at your At-las, please) — And they ran,

8 *2* *ff* *Ped.* *

they ran back as they came.

8 *fff* *Ped.* *

pp *Meno mosso.*
Spo-sing you could

ff *p* *pp* *Meno mosso.*

trot From A-de-laide to the Pa-cif-ic, For an

trio *trio* *trio*

af - ter-noon's run. Half what these gen - tle - men

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line begins with a half note followed by a quarter note, then a dotted half note. The piano accompaniment consists of eighth-note chords in the right hand and a bass line in the left hand.

did, You would feel ra - ther hot, But your legs—

pp *mf*

The second system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *pp* (pianissimo) and a *mf* (mezzo-forte) marking. The piano accompaniment includes a *pp* marking in the left hand and a *mf* marking in the right hand.

— would de - vel - op ter - ric — Yes, my im - por - tun - ate

ff (strict time)

The third system features a change in tempo to "strict time" and a dynamic marking of *ff* (fortissimo). The vocal line has a *ff* marking. The piano accompaniment also has a *ff* marking. The system ends with a double bar line and a repeat sign.

son, You'd be a Mar - vel - lous Kid!

Ped. *Ped.* *Ped.* *sf* *sf*

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a *Ped.* (pedal) marking. The piano accompaniment includes *Ped.* markings and *sf* (sforzando) markings. The system ends with a double bar line and a repeat sign.

VII.

MERROW DOWN.

Rudyard Kipling.

Edward German.

Allegretto grazioso. ♩ = 116.

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 three sharps (F#, C#, G#) and a 2/4 time signature. The middle staff is the right-hand piano accompaniment in treble clef, and the bottom staff is the left-hand piano accompaniment in bass clef. The piano part begins with a piano (*p*) dynamic. Pedal markings (*Ped.*) are present in the left hand, and asterisks (*) are placed below the bass staff at the end of the first and third measures.

The second system continues the musical score. The vocal line begins with the lyrics "There runs a road by". The piano accompaniment continues with a piano (*p*) dynamic. A *p semplice* marking is placed above the vocal line. Pedal markings (*Ped.*) and asterisks (*) are present in the left hand.

The third system continues the musical score. The vocal line begins with the lyrics "Mer-row Down_A gras-sy track to - - day it is_ An hour out of". The piano accompaniment continues with a piano (*p*) dynamic. Pedal markings (*Ped.*) and asterisks (*) are present in the left hand.

Animato.

Guild-ford town, A - bove the riv - er Wey it is.

ff *Animato.*

Ped. *

Here, when they heard the horsebells ring, The ancient Bri - tons

p

Ped. *

dressed and rode To watch the dark Phoe - - ni - cians bring Their

goods a-long the Wes-tern Road. And here, or here - a - bouts, they met To

p

Ped. *

hold their ra - cial talks and such To bar - ter beads for Whit - by jet, And

Ped. *

tin for gay shell torques and such.

mf
Ped. * *Ped.* * *Ped.*

But long and long be -

P
P
* *Ped.* * *Ped.* *

fore that time (When bi - son used to roam on it), Did Taf - fy and her Dad - dy

Ped. * *Ped.* *

Poco più moto.

climb That down, _____ and had their home on it. _____

Ped. * *ff* *Ped.* *Vol.*

Animato.

Then beav-ers built in Broad-stone-brook And made a swamp where

sfp *

Bram-ley stands; _____ And bears from Shere would come and look For Taf - fi -

Ped. *sf* *sf* *P* *

- mal where Sham-ley stands. _____ The Wey, _____ that Taf - fy

Ped. *sf* *sf* $\frac{2}{4}$ $\frac{3}{4}$

called Wag-ai, Was more than six times big-ger then; — And all the Tribe of

sf *Ped.* *sf*

Teg-um-ai They cut a no - - ble fi-gure then! — And

ff

Animato.

all the Tribe of Teg-um-ai — They cut a no - ble fi-gure then!

accel.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

There

sf accel. *rall.* *pp*

Ped. * *Ped.* *

Tempo 1^o
semplice

runs a road by Mer-row Down— A gras-sy track to - -

Allegretto grazioso.

- day it is— An hour out of Guild-ford town, A

Ped. *

rall.

bove the riv - er Wey it is.

dim. e rall. *PPP*

Ped. * *Ped.* *

OF ALL THE TRIBE OF TEGUMAI.

Rudyard Kipling.

Edward German.

Andantino. ♩ = 88. *semplice*

Of all the Tribe of

Teg-u - mai Who cut that fi - gure, none re-main, - On Mer-row Down the

cuc-koos cry - The si-lence and the sun re - main.

p *pp* *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *mf*

mf animato

But as the faith - ful years re - turn And hearts un - wounded

animato

f accel.

sing a - gain, Comes Taf - fy danc - ing through the fern To lead the Sur - rey

f accel.

Ped. * *Ped.* *

p Moderato.

spring a - gain. Her brows are bound with brack - en - fronds, And gold - en elf - locks

p

Ped. * *Ped.* * *Ped.* *

fly a - bove; Her eyes are bright as di - a - monds And bluer than the

Ped. * *Ped.* * *Ped.* *

skies a - bove. — In moc - as - sins and

f *animato*

mf *animato*

deer - skin cloak, Un - - fear - - ing, free and fair she flits, And

mf

mf

Ped. *

lights her lit - tle damp - wood smoke, To show her Dad - dy

dim. *p*

dim. *p*

Ped. *

where she flits. — For far - oh, ve - ry

pp

Ped. * *Ped.* * *Ped.* *

far be - hind, So far she can - not call to him, Comes

f

Ped. * Ped. * Ped. *

Teg - u - mai, a - lone to find The daugh - ter that was

p con espress.

mf *p*

Ped. * Ped. *

all to him, the daugh - ter that was all to him.

pp *sempre dim. e rall.*

pp *sempre dim. e rall.* *ppp*

Ped. * Ped. * Ped. *

IX. THE RIDDLE.

Rudyard Kipling.

Edward German.

Allegro. ♩ = 132.***ff****Ped.****pp***

Chi-na-go-ing P. and O's Pass Pau Am-ma's play-ground close,

And his Pu-sat Tas-ek lies Near the track of most B. I's.

ff*Ped.*

N. Y. K. and

pp

N. D. L. Know Pau Am-ma's home as well As the Fish-er

of the Sea knows 'Bens', M. M's, and Ru-bat-ti-nos.

ff

Ped.

But (and this is ra-ther queer)

pp

A. T. L's can - not come here; O. and O. and D. O. A. Must go round an-

-oth - er way.

O-rient, An-chor, Bib - by, Hall, Ne-ver go that way at all.

U. C. S. would have a fit If it found it - self on it.

And if 'Bea-vers'

pp

took their car-goes To Pe-nang in - stead of La-gos, Or a fat Shaw-

- Sav - ill bore Pas-sen-gers to Sing - a - pore, Or a White Star

were to try a Lit-tle trip to Sour - a - bay - a, Or a B. S.
sempre - cre -

A. went on Past Nat-al to Che-ri-bon, _____ Then _____

- scen - do

Maestoso.

ff

Ped.

great Mis-ter Lloyds would come With a wire and drag them home!—

Ped. * *Ped.* * *Ped.*

You'll know what my rid-dle means When you've ea-ten

rit.

f

rit.

* *Ped.* * *Ped.* * *Ped.* * *Ped.* *Ped.* *

a tempo

man-gos - teens.

Allegro molto.

a tempo.

ff

sf *sf*

Ped. * *Ped.* *

X.

THE FIRST FRIEND.

Rudyard Kipling.

Edward German.

Allegretto grazioso. ♩ = 84.

p

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.*

(not too slow)

Puss-y can sit by the fire and sing, Puss-y can climb a tree, — Or

pp

*

play with a sil-ly old cork and string To 'muse her-self, not me. — But

Ped. * *Ped.* *

mf

I like Bin-kie my dog, be-cause. He knows how to be - have, — So,

mf

Ped. * Ped. * Ped. * Ped. *

f *allargando*

Bin-kie's the same as the First Friend was, And I am the Man in the

f *P*

Ped. * Ped. * Ped. *

a tempo

Cave. —

a tempo

Ped. * Ped. * Ped. * Ped. * Ped.

P

Puss-y will play man - Fri-day till It's time to wet her paw — And

P

* Ped.

make her walk on the win - dow - sill (For the foot - print Cru - soe saw;)

Ped. * *Ped.* *

Then she fluff - lies her tail and mews, And scratches and won't at -

Ped. * *Ped.* * *Ped.* *

allargando

- tend. — But Bin - kie will play what - ev - er I choose, And

Ped. * *Ped.* *

a tempo

he is my true — First Friend. —

p *a tempo*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

P
 Puss-y will rub my knees with her head Pre - tend - ing she loves me

pp

Ped. *

hard; — But the ve - ry minute I go to bed Puss-y runs out in the

pp

Ped. *

yard, — And there she stays till the morn - ing - light; So I

p.

Ped. * *Ped.* * *Ped.* *

know it is on - ly pre - tend; — But Bin - kie, he snores at my

f *allargando*

f

Ped. * *Ped.* * *Ped.* *

feet all night, And he is my First - est Friend! — But

p accel. *f*

Bin - kie, he snores at my feet all night, And he is my First - est

con espress. *p* *rall.*

colla voce *p* *rall.*

Ped. * *Ped.* * *Ped.* *

Friend! —

a tempo *pp a tempo,* *ppp*

Ped. * *Ped.* *

XI.

THERE WAS NEVER A QUEEN LIKE BALKIS.

Rudyard Kipling:

Edward German.

Allegro moderato. ♩ = 118.

PP

Ped. * Ped.

The piano introduction consists of two staves. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a rhythmic accompaniment with eighth-note chords. The music is in G major and 4/4 time.

P

There was nev - er a Queen like

* Ped. * Ped. *

The first system of the song features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest followed by the lyrics. The piano accompaniment continues with the same rhythmic pattern as the introduction. Pedal marks are indicated with asterisks.

Bal - - kis, From here to the wide world's

Ped. * Ped. *

The second system continues the vocal and piano accompaniment. The vocal line includes the lyrics. The piano accompaniment remains consistent. Pedal marks are indicated with asterisks.

*un poco più moto.
delicata.*

end; But Bal - - kis talked to a

Ped. * Ped. * Ped. * Ped. *

but-ter-fly As you would talk to a friend.

Ped. * Ped. * Ped. * Ped. * Ped.

pomposo.
There was nev-er a King like So - lo - mon,

* Ped. * Ped. * Ped. *

Not since the world be - - gan, But

Ped. * Ped. * Ped. *

So - lo - mon talked to a but - ter - fly As a

pp

Ped. * Ped. * Ped. *

man would talk to a man.

rall.

Ped. * Ped * Ped *

mf marcato.

Tempo Imo. She was Queen of Sa -

pp *mf*

Ped. * Ped. * Ped. *

- ba - - a - - And he was A - sia's

Ped. * Ped. *

*un poco più moto.
delicata.*

end; But Bal - - kis talked to a

Ped. * Ped. * Ped. * Ped. *

but-ter-fly As you would talk to a friend.

Ped. * Ped. * Ped. * Ped. * Ped.

pomposo.
There was nev-er a King like So - lo - mon,

* Ped. * Ped. * Ped. *

Not since the world be - - gan, But

Ped. * Ped. * Ped. *

So - lo - mon talked to a but - ter - fly As a

pp

Ped. * Ped. * Ped. *

man would talk to a man.

rall.

Ped. * Ped * Ped *

mf marcato.

Tempo Imo. She was Queen of Sa -

pp *mf*

Ped. * Ped. * Ped. *

- ba - - a - - And he was A - sia's.

Ped. * Ped. *

un poco più moto.

p *delicato.*

Lord — But they both of 'em talked to —

f *pp*

Ped. * Ped. * Ped. * Ped. *

but - ter - flies When they took their walks a -

Ped. * Ped. * Ped. * Ped. *

- broad! But they both —

f

Ped. * Ped. * Ped. *

of 'em talked to but-ter-flies When they took

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a long note followed by the lyrics "of 'em talked to but-ter-flies When they took". A piano dynamic marking (*p*) is placed above the first measure. The piano accompaniment consists of eighth-note patterns with triplets, some of which are beamed together. Pedal markings are present below the piano part: "Ped." followed by an asterisk, then "* Ped." repeated four times, and finally "* Ped.".

their walks a - broad!

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "their walks a - broad!". The piano accompaniment features a *rall.* (rallentando) marking and a *pp* (pianissimo) dynamic marking. It includes *accel.* (accelerando) markings and triplet markings. Pedal markings include "* Ped." followed by an asterisk, then "* Ped." repeated twice, and finally an asterisk at the end of the system.

The third system shows the piano accompaniment in detail. The upper staff has a *mf delicato.* (mezzo-forte, delicate) marking, followed by *dim.* (diminuendo), *pp* (pianissimo), *accel.* (accelerando), and *ppp* (pianississimo) markings. The lower staff has a *Ped.* marking followed by an asterisk, and another *Ped.* marking followed by an asterisk at the end of the system.

XII.

ROLLING DOWN TO RIO.

Rudyard Kipling.

Edward German.

Allegro marcato. ♩ = 112.

fff *Ped.* *sf* *

I've

p *Ped.* *mf* *

nev - er sailed the A - ma - zon, I've nev - er reached Bra - zil; But the

p *p*

"Don" and the "Mag - da - le - na;" They can go there when they

will! Ah! *f* Yes, *P* week - ly from South-

sempre cresc. - hampton, Great *rall.* steam - ers white and *a tempo marcato* . gold, Go_ roll - ing down to

sempre cresc. *rall.* *fff pp*

Ped.

Ri - o, (Roll down, roll down to Ri - o!) And I'd like to roll to

** Ped* ***

Ri - o Some - day be - fore I'm old! to roll,

rit. *f > risoluto.*

I'd like to roll to Ri - o Some

rit. *sf* *p*

day be-fore I'm old! —————

ff

Ped. *

I've nev-er seen a Jag-uar Nor

sf *sf* *p*

Ped. * *Ped*

yet an Ar - ma - dill— O dillowing in his ar-mour, And I

meno mosso. *pp*

pp *meno mosso.*

a tempo
 s'pose I nev-er will, Ah! Un -

sempre cresc. e rall.
 -less I go to Ri - o These won-ders to be - hold Go

PP ten. *sempre cresc. e rall.*

fff a tempo marcato.
 roll - ing down to Ri - o — Roll real - ly down to Ri - o! Oh, I'd

fff *PP*

Ped. ** Ped.* ***

love to roll to Ri - o Some day be - fore I'm old! to

roll *rit.* **ff** I'd

allargando.

love to roll to Ri - o Some day be - fore I'm

sf *Ped.* * *Ped.* *

old. _____

ff **sff** **sff**

Ped. * *Ped.* *

