

THE JUST SO SONG BOOK



KIPLING

GERMAN

784 German
The Just so song book

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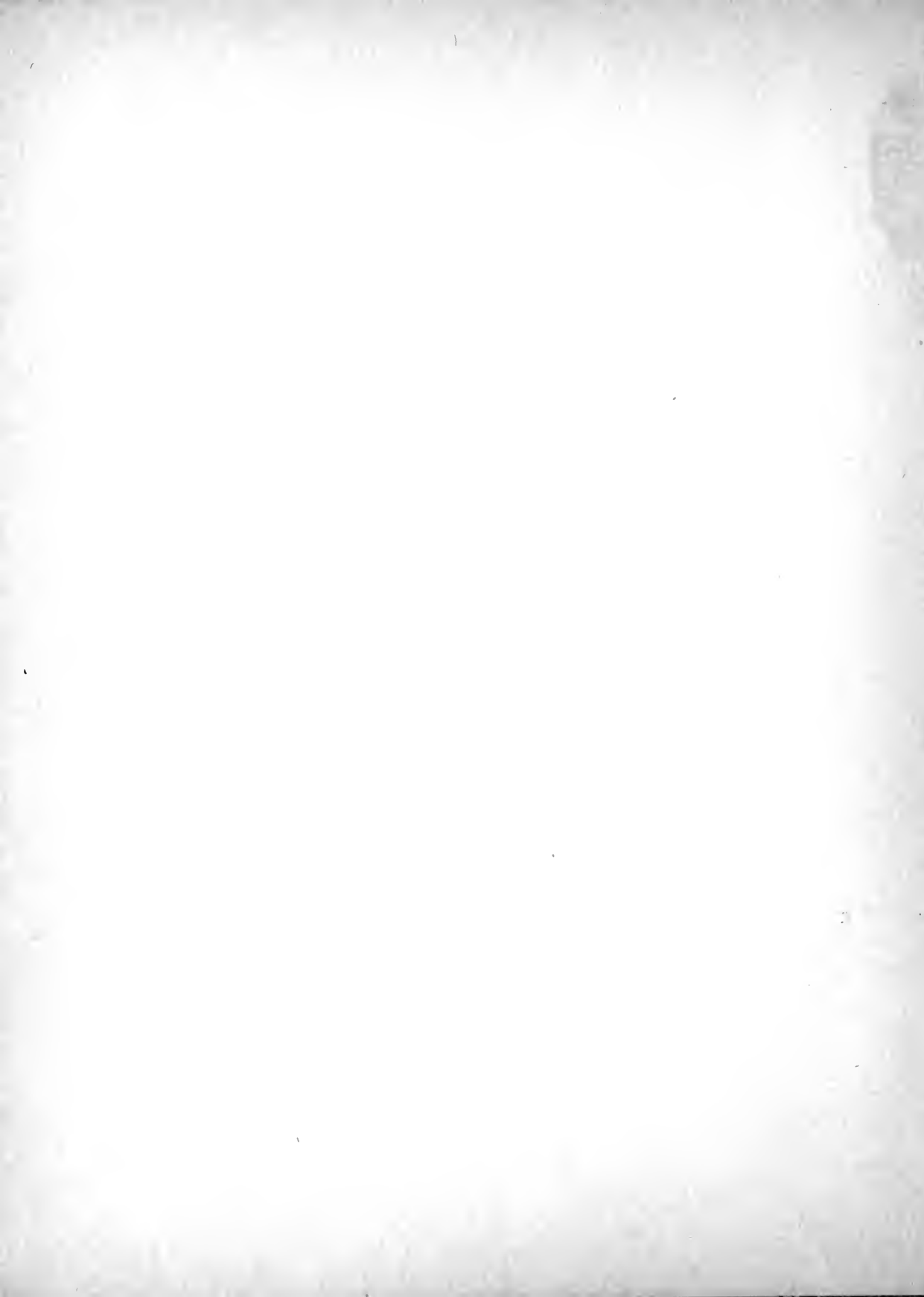
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THE JUST SO SONG BOOK

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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I.

WHEN THE CABIN PORTHOLES.

Rudyard Kipling.

Edward German.

Presto agitato. ♩ = 160.

The musical score is written for piano in 4/4 time, marked *Presto agitato* with a tempo of 160 beats per minute. It consists of four systems of music, each with a treble and bass staff. The first system begins with a forte (*ff*) dynamic and features a rhythmic accompaniment of eighth notes in the bass and a melody of eighth notes in the treble. The second system continues the accompaniment with a more complex treble melody. The third system shows the treble staff moving towards a final cadence. The fourth system concludes the piece with a final flourish in the treble and a steady accompaniment in the bass.

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 forte (*sf*) dynamic and a melodic line. The bottom staff is the piano accompaniment, featuring a steady bass line with eighth notes and rests. Pedal markings (*Ped.*) are present at the end of the system.

Moderato. ♩ = 98.

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, featuring a melodic line with a piano (*p*) dynamic. The bottom staff is the piano accompaniment, featuring a steady bass line with eighth notes and rests. Pedal markings (*Ped.*) 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, featuring a melodic line. The bottom staff is the piano accompaniment, featuring a steady bass line with eighth notes and rests. Pedal markings (*Ped.*) are present at the end of the system.

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

rall.

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. *

We

Ped. *

Moderato.

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

Ped. * *Ped.* *

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

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

f *Tempo Imo.* *P*

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

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 musical score consists of three staves. The top staff is a vocal line in G major, 4/4 time, with a tempo of 132. The piano accompaniment is in the right and left hands, starting with a forte (f) dynamic. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords and accidentals. A 'Ped.' (pedal) marking is present in the left hand.

The second system continues the piano accompaniment from the first system. It features a consistent rhythmic pattern in the right hand and a more active bass line in the left hand. A '*' symbol is placed below the piano part at the end of the system.

The third system includes the vocal line and piano accompaniment. The vocal line begins with the lyrics "I keep six honest serving-men (They taught me all I". The piano accompaniment starts with a piano (p) dynamic and includes a 'pp ten.' (pianissimo tenuto) section. A 'Ped.' marking is present in the left hand. A '*' symbol is placed below the piano part at the end of the system.

knew; — Their names are What and Why and When And How and Where and

The first system of the musical score features a vocal line in a soprano register and a piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The lyrics are: "knew; — Their names are What and Why and When And How and Where and".

Who. — I send them o - ver land and sea, land and sea, land and sea, I

The second system continues the vocal line and piano accompaniment. The lyrics are: "Who. — I send them o - ver land and sea, land and sea, land and sea, I". The piano accompaniment includes a "Ped." (pedal) marking under the first measure of the system.

send them o - ver land and sea, I send them east and west; — But

The third system continues the vocal line and piano accompaniment. The lyrics are: "send them o - ver land and sea, I send them east and west; — But". The piano accompaniment includes "Ped." markings under the second and fourth measures of the system.

rit. af - ter they have worked for me, — *a tempo leggiero.* I give them all a rest. Ah! —

The fourth system concludes the piece. The vocal line ends with a long note on "Ah!". The piano accompaniment features dynamic markings: *mf rit.* (mezzo-forte, ritardando) in the first measure, *P* (piano) in the second, *pp* (pianissimo) in the third, and *ten.* (tension) in the fourth. The piano part includes "Ped." markings under the first and second measures.

But af - ter they have worked for me, I

The first system features a vocal line in G major with a key signature of one flat (F major) and a common time signature. The lyrics are "But af - ter they have worked for me, I". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The dynamic marking *pp* is present at the end of the system.

give them all a rest. *Molto Allegro.*

The second system continues the vocal line with the lyrics "give them all a rest." and includes the tempo marking *Molto Allegro.* The piano accompaniment features a more active eighth-note pattern. Dynamic markings include *f* and *Ped.* with an asterisk.

The third system shows the vocal line continuing with a melodic line. The piano accompaniment has a rhythmic pattern of eighth notes. Dynamic markings include ** Ped.* with an asterisk.

rall.

The fourth system features a vocal line with a *rall.* (rallentando) marking. The piano accompaniment includes chords and a melodic line. Dynamic markings include *p*, *f*, and *rall.* with a hairpin. Pedal markings include *Ped.* with an asterisk.

a tempo 19

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

pp a tempo 19 ten.

The first system features a vocal line in a treble clef with a key signature of two flats and a 19-measure tempo marking. The lyrics are "let them rest from nine till five, For I am bu - sy then, — As". Below it is a piano accompaniment in a grand staff (treble and bass clefs) with a 19-measure tempo marking and a dynamic of *pp*. The piano part consists of a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

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

Ped. *

The second system continues the vocal line with the lyrics "well as breakfast, lunch, and tea, For they are hun - gry men: — But". The piano accompaniment continues with the same eighth-note pattern. A *Ped.* marking is placed at the end of the system, followed by an asterisk.

meno mosso. *pp*

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

pp

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

The third system begins with a tempo change to *meno mosso* and a dynamic of *pp*. The vocal line has the lyrics "diff' - rent folk have diff' - rent views; I know a per - son small — She". The piano accompaniment changes to a more flowing sixteenth-note accompaniment. A *pp* dynamic is also present in the piano part. Pedal markings (*Ped.*) and asterisks are used throughout the system.

> 4 >

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

** Ped.* * *Ped.* *

The fourth system features a vocal line with a triplet of eighth notes marked with accents and a '4' above it. The lyrics are "keeps ten mil - lion serv - ing-men, Who get no rest at all! — She". The piano accompaniment continues with the sixteenth-note accompaniment. Pedal markings (** Ped.*) and asterisks are used at the end of the system.

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.* * *rit.* * *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

mil lion Whys! Ah!

Animato.

f

And sev - en mil - lion Whys!

Ped.

V.

I AM THE MOST WISE BAVIAAN.

Rudyard Kipling:

Edward German

Allegro marcato. ♩ = 118.

(Not too slow.)

I am the

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

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

f *p* *pp*

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

*pp**Allegro leggiero.*

just us two by our lones!

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). It begins with the lyrics "just us two by our lones!". The piano accompaniment is in a grand staff (treble and bass clefs) and starts with a *pp* dynamic. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Performance markings include *f* and *sfp* dynamics, and pedal markings: *Ped.*, **Ped.*, and ***.

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

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "People have come in a carriage call - - - ing.". The piano accompaniment maintains its rhythmic pattern. Performance markings include *f* and *sfp* dynamics, and a *Ped.* marking.

But Mummy is there.....

Yes, _____

I can go if you

The third system features the vocal line with the lyrics "But Mummy is there.....", "Yes, _____", and "I can go if you". The piano accompaniment includes a *pp* dynamic marking and a *Ped.* marking at the end of the system.

take me Nurse says she don't care.

The fourth system continues the vocal line with the lyrics "take me Nurse says she don't care.". The piano accompaniment includes a *p* dynamic marking and an *accel.* marking towards the end of the system.

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.

Ped.

Ped.

— is the mouth-fill-ing song Of the race that was run by a Boon -

-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, _____

(RECIT.) *Agitato.* *Pr. 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. Bass clef staff contains a series of chords with a steady eighth-note accompaniment. Dynamic markings *sf* and *p* are present.

Second system of musical notation, continuing the piano accompaniment with similar chordal patterns and eighth-note accompaniment.

Third system of musical notation. It includes vocal lines in the treble clef and piano accompaniment in the bass clef. The word *agitato* is written above the vocal line. Lyrics "Kan-ga-roobounded a-" are written below the vocal line. Dynamic markings *sf* and *pp* are present. Pedal markings *Ped.* and ** Ped.* are also included.

Fourth system of musical notation. It includes vocal lines in the treble clef and piano accompaniment in the bass clef. Lyrics "- way, His back-legs working like pistons — Bounded from morning till" are written below the vocal line. A fermata with the number 8 is placed over a note in the vocal line. Dynamic markings *sf* and *pp* are present. Pedal markings *Ped.* and ** Ped.* are also included.

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 where 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,

sff
Ped. *

they ran back as they came.

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

sfz *sfz* *sfz*

af - ter-noon's run. Half what these gen - tie - 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 the lyrics "af - ter-noon's run." followed by "Half what these gen - tie - men". The piano accompaniment consists of a steady eighth-note bass line and a more active treble line with various rhythmic patterns.

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

pp *mf*

The second system continues the vocal line with "did, You would feel ra - ther hot, But your legs -". The piano accompaniment includes dynamic markings *pp* (pianissimo) and *mf* (mezzo-forte). The piano part features a mix of eighth and sixteenth notes, with some sustained chords in the bass.

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

ff (*strict time*)

The third system contains the lyrics "would de - vel - op ter - ric - ic Yes, my im - por - tun - ate". The piano accompaniment is marked *ff* (fortissimo) and includes the instruction "(strict time)". The tempo changes to 2/4 time. The piano part is more rhythmic and driving, with a strong bass line.

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

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

The fourth system concludes with the lyrics "son, You'd be a Mar - vel - lous Kid!". The piano accompaniment features several "Ped." (pedal) markings and dynamic markings *sf* (sforzando). The piano part has a strong, rhythmic character with a clear bass line and active treble accompaniment.

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. It begins with a whole rest. The middle staff is the right-hand piano accompaniment in treble clef, starting with a piano (*p*) dynamic and a melodic line of eighth and sixteenth notes. The bottom staff is the left-hand piano accompaniment in bass clef, featuring chords and a bass line. Pedal markings (*Ped.*) are present under the first and third measures, and asterisks (*) are placed under the second and fourth measures.

The second system continues the musical score. The vocal line (top staff) begins with the lyrics "There runs a road by" and features a piano (*p*) dynamic with the marking *semplce*. The piano accompaniment (middle and bottom staves) continues with similar rhythmic patterns. Pedal markings (*Ped.*) and asterisks (*) are used to indicate performance instructions.

The third system of the musical score includes the vocal line with the lyrics "Mer-row Down A gras-sy track to - - day it is - An hour out of". The piano accompaniment continues with the same style. Pedal markings (*Ped.*) and asterisks (*) are present at the end of the system.

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*

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* *P* *

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

Ped. *sf* *2* *

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.* *

VIII.

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 dl - 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. *

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

p.

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

allargando

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

f

Ped. * *Ped.* *

a tempo

he is my true — First Friend. —

p

a tempo

Ped. * *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*

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

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

p accel. *f*

con espress. *P* *rall.*

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

colla voce *P* *rall.*

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

a tempo

Friend! —

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 series of sixteenth-note chords, while the left hand plays a steady eighth-note accompaniment. The music is in the key of D major and 4/4 time. The first measure is marked *pp*. Pedal markings are present at the end of the first and second measures.

P

There was nev - er a Queen like

* Ped. * Ped. *

The first line of the song features a vocal melody on a single staff and piano accompaniment on two staves. The vocal line begins with a rest followed by the lyrics "There was nev - er a Queen like". The piano accompaniment continues with the same rhythmic pattern as the introduction. The dynamic is marked *P*. Pedal markings are present at the end of the second, fourth, and sixth measures.

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

Ped. * Ped. *

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are "Bal - - kis, From here to the wide world's". The piano accompaniment remains consistent. Pedal markings are present at the end of the second, fourth, and sixth measures.

*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. *

p delicata.
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. *accel. e cresc.*

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

f pomfoso.
* Ped. * Ped. * Ped. *

Not since the world be - - gan, But

p delicato.
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 _____

P

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

— their walks a - broad! _____

rall.

rall. *pp* *accel.*

* Ped. * Ped. *

mf delicato. *dim.* *pp* *accel.* *ppp*

Ped. * Ped.

XII.

ROLLING DOWN TO RIO.

Rudyard Kipling.

Edward German.

Allegro marcato. ♩ = 112.

fff *Ped.* *I've* *

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

p *Ped.* *

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

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 *p* *Ped.* *

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

meno mosso. *pp* *Ped.* *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. *

