CREATURE SONGS

Words and Music by
LOUISE AYRES GARNETT

Illustrated by **PETER NEWELL**

OLIVER DITSON COMPANY

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CREATURE SONGS

Words and Music by Louise Ayres Garnett

Illustrated by Peter Newell

THE
SINGING
TURTLE
AND
OTHER
CREATURE SONGS

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*To Kitty Cheatham — bless her heart!
And other Children dear,
I offer all these Animals,
Unsmitten by a fear;*

*For if you treat them with respect,
Your manners most polite,
And sing of them with due restraint,
The Creatures will not bite.*

*Whenever Bow-wows jump about
And make their tails go wiggle,*

*It means they've seen a funny sight
For that's the way they giggle.*

Rigmarole

Words and Music by
LOUISE AYRES GARNETT

Scherzando

VOICE

PIANO

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1. When - ev - er Bow - wows
 2. I think the Cow is
 3. If I should be an

mf

jump a - bout And make their tails go wig - gle, It
 ver - y kind, She gives us cream and milk;— Her
 El - e - phant 'Twould fill me with de - jec - tion. I'd

means they've seen a fun - ny sight, For that's the way,—
 coat is nice and spot - ted, And her moo is soft,—
 not en - joy so long a nose, Or such a dark,—

For that's the way they gig - gle. I've
 Her moo is soft as silk. I
 Or such a dark com - plex - ion. I'd

heard a - bout, but nev - er seen, The no - ble U - ni -
 won - der if the Rock - ing - horse Is glad it's made of
 hate to be an An - gle - worm; He has no feet at

corn. It must be fond of mu - sic as I'm
 wood. It's nev - er hun - gry, nev - er tired But,
 all, And I've a pair of red - top boots That

told it has a horn. The Ze - bra must love mu - sic too, And
 oh, it's al - ways good! The Tur - key's an un - self - ish bird; He
 squeak and stand up tall. I think the Hip - po - pot - a - mus Was

yet to me, a child, — It seems as if so
 eats un - til he's fat - ter, Then nev - er grum - bles
 most un - kind to get — So long a name, when

allargando

rit.

ma - ny bands Would near - ly drive me wild!
 when at last He lies up - on the plat - ter.
 oth - er beasts Must use the al - pha - bet!

rit. *p a tempo* *accel.*

The Roos - ter is quite vain, I — think; He acts too much at
 I think some folk are ver - y — queer: My aunt is scared of
 My Fa - ther calls me "lit - tle Goose" But why I can - not

rit. *mf a tempo*

home, And though he has no hair at — all He al - ways wears, —
 mice, And yet she wears a big brown Rat To make her hair, —
 see, As all the Geese I know a - bout Don't look a — bit, —

He al - ways wears a comb.
 To make her hair look nice.
 Don't look a — bit like me. —

1. & 2. 3.
D.C. *scherzando*

*The Quadruped is just a beast
With legs at north west, south and east.*

*Perhaps he longs to have some more,
And yet he seems content with four.*

Four Paws

Words and Music by
LOUISE AYRES GARNETT

VOICE

Ponderously *mf*

The Quad - ru - ped is just a beast With

PIANO

f *mf*

8va basso.....

legs at north, west, south and east. Per - haps he longs to have some more, And

yet he seems con - tent with four.

mf
The Bi - ped has a sor - ry lot For
f *mf*

on - ly two legs has he got. He feels a - shamed and hangs his head When -

e'er he meets the Quad - ru - ped.

*"My name rhymes exactly with laff,
But I must call it laugh,*

*And I can't say Giraugh,
So my wits are too worried by haff.*

The Poetic Giraffe

Words and Music by
LOUISE AYRES GARNETT

VOICE

PIANO

Earnestly

mf

1. A Gi -
2. Said this

mf

raffe that made ver-ses of note — And hoped to be famed as a
ver - y Po - et - ic Gi - raffe, — "My name rhymes ex - act - ly with

po't, — Said, "La - ryn-geal wheez-es And gar-gles and sneez - es Are
'laff; — But I must call it 'laugh,' And I can't say 'Gi-raugh,' So my

hurriedly (2^d verse only)
treats for my tu - bu - lar, ten - u - ous throat."
wits are too wor - ried by haff, I mean 'half.'"

*Hush, I'll tell you something if you
promise not to speak!*

*Oh, once he hopped from Nowhere
to the Middle of Next Week.*

The Hop-toad

Words and Music by
LOUISE AYRES GARNETT

VOICE

mf importantly

Twin-kle, tin-kle, lop - load, Once there was a

PIANO

mf

*Red. * rhythm well marked*

From "The Rhyming Ring," Rand, McNally and Company.

poco accel.

11

Hop - toad, And he'd hop a tree - top or a cas - tle in the

air; And wrin - kle, win - kle, rop - road, Once this lit - tle Hop - toad

Hopp'd from way back yon - der to clear o - ver in - to there!

(And hush, I'll tell you some - thing if you prom - ise not to

Speak! Oh! once he hopp'd from No - where to the mid - dle of Next Week.)

*Yet Piggy was friendly as friendly could be,
Though all he could manage to mutter to me*

*Was a comical syllable, one times three,
And this is the syllable: Queel Queel Queel*

The Pig with the curly Q tail

Words and Music by
LOUISE AYRES GARNETT

In moderate time

VOICE

PIANO

f *mf*

mf

1. A plump lit - tle Pig with a
2. This plump lit - tle Pig, though he

mf

ring in his nose Had — ver - y scant trou - ble in
could - n't say much, Was — glad as the I - rish and

count - ing his toes, And
wise as the Dutch. He

he was so fond of good eat - ing and he chose To —
lived in a cross 'twixt a pen and a hutch, And —

eat more and more till he lived in a doze. Yet
kept all his food in an ob - sti - nate clutch. The

Pig - gy was friend - ly as friend - ly could be, Though
Pig - gy was famed, and most sen - si - bly, too, For

all he could man - age to mut - ter to me Was a
tied in his tail was the cur - li - est Q That —

poco rall. *rit.*

com - i - cal syl - la - ble one times three, — And
 ev - er - on Pig or in Al - pha - bet grew. — Now

poco rall. *rit.*

1. *a tempo*

this is the syl - la - ble, Quee, Quee, Quee. — D.C.

a tempo

D.C.

2. *a tempo*

aren't — you pleased that I told this to you?

a tempo

Quee, Quee, Quee. —

Quack! Quack! Quack!
And Rastus calls,

"I's got eatin's fo' yo' alls."
Quack! Quack! Quack!

Quacks

Words and Music by
LOUISE AYRES GARNETT

VOICE

PIANO

f

f

f

Quack! quack! quack! Say white Mis-ter Duck,

Plite Mis-sis Duck, Bright Ba-by Duck. Quack!quack!quack! And Ras-tus calls,

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "Plite Mis-sis Duck, Bright Ba-by Duck. Quack!quack!quack! And Ras-tus calls,". The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

"Ise got eat - in's fo' yo' alls!" Quack! quack! quack! Come,

The second system continues the musical piece. The vocal line has a brief rest before the lyrics "Quack! quack! quack! Come,". The piano accompaniment continues with a similar pattern of chords and a moving bass line.

greed-y Mis - ter Duck, Need - y Mis - sis Duck, Speed - y Ba - by Duck.

The third system features the lyrics: "greed-y Mis - ter Duck, Need - y Mis - sis Duck, Speed - y Ba - by Duck." The vocal line and piano accompaniment maintain the established musical style.

Quack! quack! quack! And Ras - tus calls, "Ain't I pop' - lar wid yo' alls!"

The fourth system concludes the page with the lyrics: "Quack! quack! quack! And Ras - tus calls, 'Ain't I pop' - lar wid yo' alls!'". The vocal line ends with a double bar line, and the piano accompaniment also concludes with a double bar line.

*At this yer time the Bow-wow Tree
Is tryin' to turn white,*

*An' all them leetle Puppy-buds
Is workin' day an' night.*

The Bow-wow Tree

Words and Music by
LOUISE AYRES GARNETT

In quick time and in a story-telling manner

VOICE

PIANO

mf

mf

mf

Come,

hon - ey, jes' yo' hark to me, I'll larn yo' sum-pin' new.

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves (treble and bass clefs) with a grand staff bracket. The lyrics are: "hon - ey, jes' yo' hark to me, I'll larn yo' sum-pin' new." The music features a mix of eighth and sixteenth notes, with some rests and a final long note.

Ole — Ras - tus stud - ies Na - tur' chile, An'

The second system continues the musical score. The vocal line and piano accompaniment are shown. The lyrics are: "Ole — Ras - tus stud - ies Na - tur' chile, An'". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

knows a thing er two. At —

The third system concludes the musical score on this page. The vocal line and piano accompaniment are shown. The lyrics are: "knows a thing er two. At —". The piano accompaniment continues with the same rhythmic pattern as the previous systems.

this yer time the Bow-wow tree Is try - in' to turn white, _____

The first system of the musical score. The vocal line is in B-flat major (two flats) and 4/4 time. It consists of four measures: the first measure has a half note G4, a quarter note F#4, and a quarter note E4; the second measure has a quarter note D4, a quarter note C4, and a quarter note B3; the third measure has a quarter note A3, a quarter note G3, and a quarter note F#3; the fourth measure has a half note E3. The piano accompaniment consists of a right hand with chords and a left hand with a walking bass line. The right hand has a half note chord (F#4, A4) in the first measure, a half note chord (G4, B4) in the second, a half note chord (A4, C5) in the third, and a half note chord (B4, D5) in the fourth. The left hand has a half note chord (F#3, A3) in the first measure, a half note chord (G3, B3) in the second, a half note chord (A3, C4) in the third, and a half note chord (B3, D4) in the fourth.

_____ An' all them lee - tle Pup - py-buds Is

The second system of the musical score. The vocal line continues from the first system. It consists of four measures: the first measure has a half note G4, a quarter note F#4, and a quarter note E4; the second measure has a quarter note D4, a quarter note C4, and a quarter note B3; the third measure has a quarter note A3, a quarter note G3, and a quarter note F#3; the fourth measure has a half note E3. The piano accompaniment continues with the same pattern as the first system.

work - in' day an' night, _____ An' _____

The third system of the musical score. The vocal line continues from the second system. It consists of four measures: the first measure has a half note G4, a quarter note F#4, and a quarter note E4; the second measure has a quarter note D4, a quarter note C4, and a quarter note B3; the third measure has a quarter note A3, a quarter note G3, and a quarter note F#3; the fourth measure has a half note E3. The piano accompaniment continues with the same pattern as the first system.

when they's grow'd they's Dog-wood flow'rs, An', hon - ey, ef yo'

The first system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has two flats (B-flat major).

hark, _____ Yo'll shore-ly ketch that Bow-wow tree A -

The second system of the musical score. The vocal line continues with a half note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment continues with similar rhythmic patterns. The key signature remains two flats.

show-in' off its bark. _____

The third system of the musical score. The vocal line concludes with a half note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment ends with a final cadence. The key signature remains two flats. The page ends with the publisher's mark and a decorative asterisk.

Peter Newell

*I sympathize with birds — don't you? —
That people broil and roast.*

*It seems a shame a little Quail
Can't taste itself on toast.*

Sympathy

Words and Music by
LOUISE AYRES GARNETT

Tenderly, and to be rare but well done

VOICE

1. I sym - pa - thize with
2. I sym - pa - thize with

PIANO

beasts— don't you?— Whose lives the butch - ers steal. I
birds— don't you?— That peo - ple broil and roast. It

much re - gret the play - ful calf. Can't taste it - self,
seems a shame a lit - tle quail. Can't taste it - self,

Can't taste it - self as veal.____
Can't taste it - self on toast.____

*And then he hopped along the ground,
And waltzed himself around and 'round.*

*I'm sure of one thing (so are you),
He was a boastful Kangaroo!*

The Boastful Kangaroo

Words and Music by
LOUISE AYRES GARNETT

Allegretto

VOICE

PIANO

mp

mp

One

time there was a Kan - ga - roo, Pos - sess'd of lots of

legato

an - ger, too, Be - cause he'd heard that in the zoo Were

fin - er Kan - ga - roos. Said he, "The state - ment

quasi Recit.

sfz

is ab - surd; There nev - er was a beast or bird So

allarg.

fine as I, and he has err'd Who spread such i - dle news."

allarg.

Tempo di Valse

largo

And then he hopp'd a - long the ground, And

lightly

rously

waltz'd him - self a - round and 'round. I'm

colla voce

a tempo

sure of one thing— so are you—

a tempo

rit. - - -

He was a boast - - ful Kan - - ga -

rit.

roo, ————— Kan - ga - roo. —————

a tempo

*I've watched the Doctor in the rain,
The water wets his back,*

*And sops his feet, though Father says
He's sure he is a Quack.*

Observations

Words and Music by
LOUISE AYRES GARNETT

VOICE

Sagely *mf*

Co -

PIANO

mf

Some of these lines appeared in The Metropolitan Magazine, and to the Editor thereof we are indebted for permission to re-publish them.

coons are lit - tle dar - ky bugs With in - sides made of threads, And

The first system of the musical score features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line consists of eighth and quarter notes. The piano accompaniment includes arpeggiated chords and moving lines in both hands.

they're the ones that spin the wool For Pick - a - nin - nies' heads, For

The second system continues the melody and accompaniment. The piano part features a more active bass line with eighth notes and some triplet-like figures. The vocal line remains simple with eighth and quarter notes.

Pick - a - nin - nies' heads. I've watch'd the Doc - tor in the rain; The

The third system introduces a change in the piano accompaniment, with more sustained chords in the right hand and a steady eighth-note bass line. The vocal line has a brief rest before the final note of the system.

wa - ter wets his back And sops his feet, yet Fa - ther says, He's

The final system on the page shows the piano accompaniment becoming more complex with sixteenth-note runs in the bass and sustained chords in the treble. The vocal line continues with eighth and quarter notes.

sure he is a Quack, He's sure he is a Quack..

The first system of the musical score. The vocal line is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The key signature has one sharp (F#), indicating G major. The vocal line consists of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

To wear a pair of Gar-ter-Snakes Would make me ill at

The second system of the musical score. The vocal line continues with eighth and quarter notes. The piano accompaniment maintains its rhythmic pattern, with some chords and eighth-note runs.

ease. Per - haps they were cre - at - ed For the Ab - o - ri - gi -

The third system of the musical score. The vocal line continues with eighth and quarter notes. The piano accompaniment features some chords and eighth-note runs.

knees, The Ab - o - ri - gi - knees.

The fourth system of the musical score. The vocal line concludes with a quarter note and a half note. The piano accompaniment features some chords and eighth-note runs, ending with a final chord.

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