



**THE
JUST SO
: SONG :
: BOOK :
WORDS BY
RUDYARD
KIPLING :
MUSIC BY
: EDWARD :
: GERMAN :**

148411

THE
JUST SO SONG BOOK

Being the Songs from

RUDYARD KIPLING'S

JUST SO STORIES

Set to Music by

EDWARD GERMAN

LONDON

MACMILLAN AND CO., LIMITED.

1903

Classified
M
1903
2003

CONTENTS

No.		PAGE.
1.	WHEN THE CABIN PORTHOLES	I
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 NEVER WAS 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 presented in four systems, each with a grand staff (treble and bass clefs). The first system includes a tempo marking 'Presto agitato. ♩ = 160.' and a dynamic marking 'ff'. The music features a driving piano accompaniment with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The score is written for piano and includes various musical notations such as slurs, accents, and dynamic markings.

11754

Copyright, 1903, by Macmillan & Co, Ltd.

Revised 1921-4/3

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 *fff* *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 *ff* *fff*
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!

sf *ff* *Ped.* *

sf

II.

THE CAMEL'S HUMPH.

Rudyard Kipling.

Edward German.

Allegro giocoso. ♩ = 126.

The first system of the musical score is in 2/4 time with a key signature of two flats (B-flat and E-flat). It features a piano introduction with a forte (*sf*) dynamic. The right hand plays a rhythmic melody with eighth notes and a slur over the first two measures. The left hand provides a simple accompaniment of quarter notes. A *Ped.* (pedal) marking is present at the end of the system.

Moderato. ♩ = 96.

The second system begins with the vocal melody. The lyrics "The Camel's hump is an" are written below the notes. The piano accompaniment continues with a steady eighth-note pattern. A piano (*p*) dynamic marking is used. The system concludes with a *Ped.* marking and two asterisks (*).

The third system continues the vocal melody with the lyrics "ug - ly lump Which well you may see at the Zoo; But". The piano accompaniment remains consistent. A *Ped.* marking is present at the beginning of the system, followed by an asterisk (*).

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 - n't 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-n't e-nough to do - oo-oo, We get the hump-Cam-

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a melodic phrase in a minor key, with lyrics "too - oo-oo, If we have-n't e-nough to do - oo-oo, We get the hump-Cam-". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a more complex accompaniment in the left hand.

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

f

Ped. *

The second system continues the vocal line with the lyrics "- ee - lious hump- The hump that is black and blue!". The tempo is marked *Allegro.* and the dynamic is *f*. The piano accompaniment features a more active right hand with sixteenth notes and a steady left hand. Pedal markings and asterisks are present at the bottom of the system.

We

Ped. *

The third system shows the vocal line with the word "We". The piano accompaniment continues with a similar rhythmic pattern. Pedal markings and asterisks are present at the bottom of the system.

Moderato.

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

Ped. * *Ped.* *

The fourth system begins with the tempo marking *Moderato.* and the lyrics "climb out of bed with a frowz - ly head And a snar - ly - yar - ly". The piano accompaniment features a more active right hand with sixteenth notes and a steady left hand. Pedal markings and asterisks are present at the bottom of the system.

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

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

A tempo moderato.

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; *f* 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

rall. - P *f* *P*

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

mf

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 *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 *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.

Musical score for the piano introduction. It consists of three staves: a treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is B-flat major (two flats) and the time signature is 6/8. The music begins with a forte (*f*) dynamic. The piano part features a rhythmic pattern of eighth notes with accents and slurs. A *Ped.* (pedal) marking is present at the bottom of the first measure.

Musical score for the piano accompaniment. It consists of three staves: a treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is B-flat major and the time signature is 6/8. The piano part continues with the rhythmic pattern from the introduction. A *Ped.* marking is at the bottom of the first measure. An asterisk (*) is placed below the grand staff at the end of the section.

Musical score for the vocal line and piano accompaniment. The top staff is the vocal line in a treble clef, with the lyrics: "I keep six hon - est serv - ing - men (They taught me all I". The key signature is B-flat major and the time signature is 6/8. The piano part is in a grand staff. Dynamics include *P* (piano) and *pp ten.* (pianissimo tenuto). A *Ped.* marking is at the bottom of the first measure. An asterisk (*) is placed below the grand staff at the end of the section.

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

The first system of music features a vocal line in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are "knew); — Their names are What and Why and When And How and Where and". The piano accompaniment consists of a right hand with a steady eighth-note pattern and a left hand with a simple bass line. Below the piano part, there are rhythmic markings: ♩ 7 7 ♩ 7 7 ♩ 7 7 ♩ 7 7 ♩ 7 7 ♩ 7 7.

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

The second system continues the vocal line with the lyrics "Who. — I send them o - ver land and sea, land and sea, land and sea, I". The piano accompaniment features a similar eighth-note pattern in the right hand and a bass line in the left hand. Pedal markings are present: "Ped." under the first measure, and "* Ped." under the second, third, and fourth measures.

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

The third system continues the vocal line with the lyrics "send them o - ver land and sea, I send them east and west; — But". The piano accompaniment maintains the eighth-note pattern. Pedal markings include "* Ped." under the second and third measures, and "*" under the fourth measure.

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

The fourth system concludes the vocal line with the lyrics "af - ter they have worked for me, I give them all a rest. Ah! —". The tempo changes from *rit.* to *a tempo leggiero.* The piano accompaniment features a more complex texture with chords and moving lines. Dynamic markings include *mf rit.*, *p*, *pp*, and *ten.*. Pedal markings include "Ped." and "*" at the beginning and end of the system.

But af - ter they have worked for me, I

The first system features a vocal line in a treble clef with a key signature of two flats and a common time signature. The lyrics "But af - ter they have worked for me, I" are written below the notes. The piano accompaniment consists of two staves: the right hand plays a series of eighth-note chords, and the left hand plays a steady eighth-note bass line. A *pp* dynamic marking 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." followed by a fermata. The tempo marking *Molto Allegro.* is placed at the end of the system. The piano accompaniment features a more active right hand with eighth-note patterns and a left hand with a steady bass line. A *f* dynamic marking is used in the right hand, and a *Ped.* marking is present in the left hand.

The third system shows the piano accompaniment continuing with eighth-note patterns in both hands. There are two *Ped.* markings in the left hand, one in each of the two staves.

rall.

The fourth system features a *rall.* marking above the vocal line. The piano accompaniment includes a *P* dynamic marking in the right hand and a *f* dynamic marking in the left hand. There are four *Ped.* markings in the left hand, one in each of the two staves.

a tempo I^o

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

PP a tempo I^o ten.

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

Ped. *

meno mosso.

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.

marcato.

a tempo I^o

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

f

Whys!

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

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,

rit.

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

mil - lion Whys! Ah!

f

Animato.

f

And sev - en mil - lion Whys!

f

Ped.

*

V.

I AM THE MOST WISE BAVIAAN.

Rudyard Kipling.

Edward German

Allegro marcato. ♩ = 116.

(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.* *

Allegro leggiero.

pp

just us two by our lones?_____

pp *f* *sfp*

Ped. **Ped.* *

People have come_____ in a carriage_____ call - - - ing.

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. ♩ = 138.

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!

f *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. It contains a single whole note chord. The middle and bottom staves are grand staff notation (treble and bass clefs). The middle staff features a series of chords with accents (>) and a dynamic marking of *f*. The bottom staff has a few notes with a *Ped.* marking below it.

The second system continues the musical score. The top staff has a *risoluto* marking and a dynamic marking of *f* above a note, with the word "This_" written below it. The middle and bottom staves continue the piano accompaniment with various chords and a *sf* dynamic marking. A *Ped.* marking is present at the end of the system. There is an asterisk (*) in the bottom staff.

The third system features a vocal line on the top staff and piano accompaniment on the bottom two staves. The vocal line has the lyrics: "is the mouth-fill-ing song Of the race that was run by a Boom -". The piano accompaniment consists of sustained chords in the right hand and bass notes in the left hand. There is an *e* marking above a note in the vocal line.

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

* Ped. *

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

Ped. * Ped.

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

* Ped.

(RECIT.) *Agitato.* *p* _____ Old Man Kan-ga-roo first: Yellow-Dog Din-go be - hind. _____

Ped. *

Presto agitato. ♩ = 152.

First system of musical notation. The vocal line (top staff) begins with a quarter note followed by a half note. The piano accompaniment (bottom two staves) features a *ff* dynamic marking and a series of chords in the left hand, with a *p* dynamic marking appearing later in the system.

Second system of musical notation. The vocal line continues with eighth notes. The piano accompaniment maintains the chordal texture in the left hand.

Third system of musical notation. The vocal line includes the lyrics "Kan-ga-roobounded a-". The piano accompaniment features a *ff* dynamic marking and a *pp* dynamic marking. Pedal markings are present: "Ped." under the first measure and "* Ped." under the last measure. The tempo marking *agitato* is positioned above the vocal line.

Fourth system of musical notation. The vocal line includes the lyrics "- way, His back-legs working like pistons — Bounded from morning till". The piano accompaniment features a *pp* dynamic marking and a fermata over the final measure. Pedal markings are present: "* Ped." under the first measure and "* Ped." under the last measure.

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



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!



f
Ped.

but they covered the ground!



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. —
8
f
Ped.

They ran thir-ty de - grees, — From Torres Straits to the
8
PP
*

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

they ran back as they came.

pp *Meno mosso.*
S'po-sing you could

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

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

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

pp *mf*

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

ff (*strict time*)

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

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

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 treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The middle and bottom staves are grand staff notation. The piano part begins with a dynamic marking of *p* (piano). Pedal markings (*Ped.*) are placed below the bass staff at the beginning and in the middle. Asterisks (*) are placed below the bass staff at the end of the first and second measures.

The second system of the musical score consists of three staves. The top staff contains the vocal line with the lyrics "There runs a road by". The piano accompaniment continues with a dynamic marking of *p* and the instruction *semplice*. Pedal markings (*Ped.*) and asterisks (*) are present in the piano part.

The third system of the musical score consists of three staves. The top staff contains 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 a dynamic marking of *p*. Pedal markings (*Ped.*) and asterisks (*) are present in the piano part.

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 Daddy

Ped. * *Ped.* *

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

Ped. * *ff* *Ped.*

Animato.

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

sf *

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

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

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

Ped. *sf*

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

The first system features a vocal line in 4/4 time with lyrics: "called Wag-ai, Was more than six times big-ger then; _____ And all the Tribe of". The piano accompaniment consists of a right-hand part with arpeggiated chords and a left-hand part with a steady eighth-note bass line. Dynamics include *sffp* and *sff*. A *Ped.* marking is present in the left hand.

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

The second system continues the vocal line with lyrics: "Teg-um-ai They cut a no - - ble fi-gure then! _____ And". The piano accompaniment features a more active right-hand part with chords and a left-hand part with eighth notes. Dynamics include *ff* and *ff*. A *Ped.* marking is present in the left hand.

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

The third system is marked *Animato.* and features a vocal line with lyrics: "all the Tribe of Teg-um-ai _____ They cut a no - - ble fi-gure then!". The piano accompaniment is highly rhythmic, with a right-hand part of chords and a left-hand part of eighth notes. Dynamics include *accel.* and *Ped.* markings with asterisks.

There

The fourth system begins with the word "There" in the vocal line. The piano accompaniment features a right-hand part with chords and a left-hand part with eighth notes. Dynamics include *sff accel.*, *rall.*, *pp*, and *Ped. **.

*Tempo I^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.

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 blu-er 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

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 *ppp*

pp *sempre - dim. - e - rall.*

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.

ff

Ped.

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

pp

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

ff

Ped.

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.

Piano introduction in G major, 6/8 time. The music features a melody in the right hand and a bass line in the left hand. The right hand starts with a series of eighth notes, while the left hand plays a simple bass line. The tempo is marked *Allegretto grazioso* with a quarter note equal to 84 beats per minute. The dynamic is *P* (piano). Pedal markings are present: *Ped.* under the first measure, and ** Ped.* under the second, third, fourth, and fifth measures.

(not too slow)

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

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is in G major, 6/8 time, with a melody that is not too slow. The piano accompaniment is in G major, 6/8 time, with a melody in the right hand and a bass line in the left hand. The dynamic is *pp* (pianissimo). Pedal markings are present: ** Ped.* under the second measure.

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

Vocal line and piano accompaniment for the second line of lyrics. The vocal line is in G major, 6/8 time, with a melody that is not too slow. The piano accompaniment is in G major, 6/8 time, with a melody in the right hand and a bass line in the left hand. The dynamic is *pp* (pianissimo). Pedal markings are present: *Ped.* under the second measure, ** Ped.* under the third measure, *Ped.* under the fourth measure, and ** Ped.* under the fifth measure.

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

*

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

Ped. * *Ped.* *

Then she fluf-fles 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._____

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 *f* *allargando* Bin-kie, he snores at my

f
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. ♩ = 116.

pp
Ped. * Ped.

The piano introduction consists of two staves in 4/4 time, marked *pp*. The right hand features a complex, rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. Pedal marks are present at the beginning and after the first measure.

P
There was nev - er a Queen like
* Ped. * Ped. *

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. Pedal marks are placed at the end of the first and second measures.

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

The vocal line continues with the lyrics "Bal - - kis, From here to the wide world's". The piano accompaniment remains consistent. Pedal marks are placed at the end of the first and second measures.

*un poco più moto.
delicato.*

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.* *cresc.*

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

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

Not since the world be - - gan; But

Ped. * *Ped.* * *Ped.* * *p delicato.*

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. *

Tempo Imo. *mf marcato.* She was Queen of Sa -

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

- bæ - - a — And he was A - sia's

pp *mf*
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.

ff *f* I've

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

p *mf*

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

P

Ped. *

will! Ah! Yes, week - ly from South-

f *P*

f *pp ten.*

-hampton, Great steam-ers white and gold, Go roll - ing down to

sempre cresc. *rall.* *a tempo marcato*

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

day be-fore I'm old!

ff

Ped. *

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

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.*

ff a tempo marcato.

roll - ing down to Ri - o — Roll real - ly down to Ri - o! Oh, I'd

ff pp

Ped. ** Ped. **

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

roll _____ I'd

rit. **ff**

rit. **ff**

allargando.

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

sf

Ped. * *Ped.* *

old. _____

ff **fff** **fff**

Ped. * *Ped.* *