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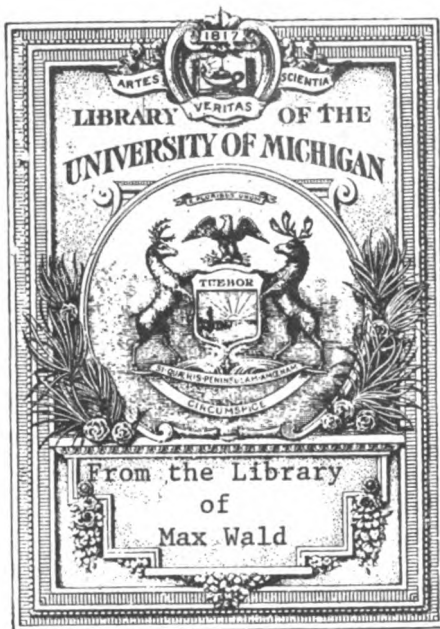
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# The Just so song book

Edward German,  
Rudyard Kipling



THE GIFT OF  
Mrs. L. Brooks Jones

Vera M. Jennings.



THE  
**JUST SO SONG BOOK**

Being the Songs from

**RUDYARD KIPLING'S**  
**JUST SO STORIES**

Set to Music by

**EDWARD GERMAN**

MACMILLAN AND CO., LIMITED  
ST. MARTIN'S STREET, LONDON

1922

MUSIC  
M  
J  
S  
C  
D

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FIRST EDITION 1903    REPRINTED 1909, 1911, 1914, 1918, 1919, 1920, 1922.

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1903

GIFT  
MRS. L. B. JONES  
2-1-57

I.

# WHEN THE CABIN PORTHOLES.

Rudyard Kipling.

Edward German.

*Presto agitato.* ♩ = 180.

*ff*

11754

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*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* *PF* *Ped.*

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

\*

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.* \*

Why, then

*Maestoso.*

*f* *ff* *sff*  
*Ped.* \*

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

*accel.*

*ff*

*accel.*

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

*f*

'Fif - ty North — and For - ty West!

*Presto.*

*ff*

*Ped.* \*

*ff*

II.

# THE CAMEL'S HUMP.

Rudyard Kipling.

Edward German.

*Allegro giocoso.* ♩ = 128.

Musical score for the first system, featuring piano accompaniment. The music is in 2/4 time and B-flat major. The piano part consists of a rhythmic accompaniment in the left hand and a melodic line in the right hand. The dynamic is marked *sf* (sforzando). A pedaling instruction (*Ped.*) is shown at the end of the system.

*Moderato.* ♩ = 98.

Musical score for the second system, including the vocal line. The tempo is *Moderato* (♩ = 98). The vocal line begins with the lyrics "The Camel's hump is an". The piano accompaniment features a piano (*p*) dynamic and includes pedaling instructions (*Ped.*) marked with asterisks (\*).

Musical score for the third system, including the vocal line. The vocal line continues with the lyrics "ug - ly lump Which well you may see at the Zoo; But". The piano accompaniment includes a pedaling instruction (*Ped.*) marked with 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-nt 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* *Ped.* \*

too - oo-oo, If we have-n't 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

*p*

*P*

*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* *p*  
 Ped. \*

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

*rall.* *e* *dim.* - - *A tempo moderato.*  
*f* *P*  
 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.*  
*mf*  
 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* *rall.* *Tempo Imo.* *P*

*Ped.* \* *Ped.* \* *Ped.*

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

*pp* *mf*

\* *Ped.* \* *Ped.* \*

ful, 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.

First system of piano introduction. It consists of three staves: a treble staff with a whole rest, and a grand staff (treble and bass clefs) with a forte (*f*) dynamic. The music is in 6/8 time and B-flat major. The bass line features a rhythmic pattern of eighth notes with accents and slurs. A *Ped.* (pedal) marking is present under the first two measures.

Second system of piano introduction, continuing the grand staff from the first system. It features similar rhythmic patterns in the bass line and chords in the treble line. A *Ped.* marking is present under the first measure. An asterisk (\*) is placed below the final measure of this system.

Vocal and piano accompaniment for the first line of the song. The vocal line is on a treble staff, starting with a *P* (piano) dynamic. The lyrics are: "I keep six honest serving-men (They taught me all I". The piano accompaniment is on a grand staff, starting with a *P* dynamic and including a *pp ten.* (pianissimo tenuto) marking. A *Ped.* marking is present under the first measure. An asterisk (\*) is placed below the fourth measure of the piano part.

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. The system concludes with a series of rhythmic markings: ♩ 7 7 ♩ 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 more active right hand with eighth-note patterns. 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 with the lyrics "send them o - ver land and sea, I send them east and west; — But". The piano accompaniment maintains a consistent eighth-note texture. 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 piece 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 chords and a more varied rhythmic pattern. Dynamic markings include *mf rit.*, *p*, *pp*, and *ten.*. Pedal markings include "Ped." and "\*" under the first and second measures.

But af - ter they have worked for me, I

*pp*

This system contains the first system of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a long note, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. The key signature has two flats, and the time signature is 4/4. The dynamic marking *pp* is placed at the end of the vocal line.

give them all a rest.

*Molto Allegro.*

*f*

*Ped.* \* *Ped.*

This system contains the second system of the musical score. The vocal line continues with the lyrics "give them all a rest." and ends with a rest. The piano accompaniment continues with the eighth-note pattern. The tempo marking *Molto Allegro.* is placed above the piano part. A dynamic marking *f* is placed above the piano part. Pedal markings *Ped.* and \* *Ped.* are placed below the piano part.

\* *Ped.* \* *Ped.* \*

This system contains the third system of the musical score. It features a vocal line that is mostly empty, with a few notes at the beginning. The piano accompaniment continues with the eighth-note pattern. Pedal markings \* *Ped.* \* *Ped.* \* are placed below the piano part.

*p* *f* *rall.*

*Ped.* \* *Ped.* \* *Ped.* \*

This system contains the fourth system of the musical score. The vocal line has a few notes, with a dynamic marking *p* and a tempo marking *rall.* above it. The piano accompaniment continues with the eighth-note pattern, with a dynamic marking *f* and a tempo marking *rall.* below it. Pedal markings *Ped.* \* *Ped.* \* *Ped.* \* are placed below the piano part.



*a tempo 10*

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

*pp a tempo 10 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<sup>o</sup>*

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,

*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*

*pp*

Detailed description: This system contains the first four measures of the piece. The vocal line is in a soprano register, starting with a long note on 'One' followed by eighth notes for 'mil - lion Hows, two mil - lion Wheres, And sev - - en'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamics include *pp* (pianissimo) in both parts.

mil - lion Whys! Ah!

*Animato.*

*f*

Detailed description: This system contains measures 5 through 8. The vocal line continues with 'mil - lion Whys! Ah!' and then has a long note. The piano accompaniment becomes more rhythmic and driving, with a forte (*f*) dynamic. The tempo marking *Animato.* is placed above the piano part.

And sev - en mil - lion Whys!

*Ped.*

*\**

Detailed description: This system contains the final three measures of the piece. The vocal line concludes with 'And sev - en mil - lion Whys!'. The piano accompaniment features a series of chords in the right hand and a simple bass line in the left hand. A *Ped.* (pedal) marking is present at the end of the system, along with a decorative asterisk symbol.

V.

# I AM THE MOST WISE BAVIAAN.

Rudyard Kipling.

Edward German

*Allegro marcato.* ♩ = 116.

(Not too slow.)

I am the

*Ped.* \* *Ped.*

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

\* *Ped.* \* *Ped.* \*

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

*Ped.* \* *Ped.* \* *Ped.* \*

*Allegro leggiero.*

*pp*

just us two by our lones'\_\_\_\_\_

*pp* *f* *sf*

*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.* ♩ = 188.

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.*

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

*con espress.* *pp* *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 musical score is set in A major (three sharps) and 2/4 time. It consists of three systems of music. The first system shows the piano accompaniment with a forte (*ff*) dynamic and a *Ped.* (pedal) marking. The second system continues the piano accompaniment, ending with a *risoluto* marking and a *f* dynamic, with the vocal line starting on the word "This\_". The third system features the vocal line with the lyrics: "is the mouth-fill-ing song Of the race that was run by a Boom -". The piano accompaniment in this system consists of sustained chords. The score includes various musical notations such as accents, slurs, and dynamic markings.

- er, \_\_\_\_\_ Run in a sin - gle burst —

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

Nqong from War - rig - a - bor - rig - a - roo - ma, \_\_\_\_\_

*(RECIT.)* *Agitato.*  
 Old Man Kan-ga-roo first: Yel-low-Dog Din-go be - hind. \_\_\_\_\_

*Presto agitato.* ♩. = 152.

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 contains a few notes. The middle staff is a grand staff (treble and bass clefs) with piano accompaniment. It starts with a fortissimo (*ff*) dynamic and a piano (*p*) dynamic later. The bottom staff is a bass clef with piano accompaniment, featuring a steady eighth-note pattern.

The second system continues the piano accompaniment from the first system, maintaining the same three-staff structure and rhythmic patterns.

The third system introduces vocal lines. The top staff is a treble clef with the lyrics "Kan-ga-roo bounded a-". The middle staff is a grand staff with piano accompaniment, featuring dynamics *ff* and *pp*. The bottom staff is a bass clef with piano accompaniment. Pedal markings (*Ped.*) are present in the piano parts. The word *agitato* is written above the vocal line.

The fourth system continues the vocal and piano accompaniment. The top staff has the lyrics "- way, His back-legs working like pistons — Bounded from morning till". The middle staff is a grand staff with piano accompaniment, including a fermata over a note. The bottom staff is a bass clef with piano accompaniment. Pedal markings (*Ped.*) are present.

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.* *sff* *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 - gres, — From Torres Straits to the

*pp*

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

8

*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

af - ternoon's run Half what these gen - tle - men

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

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

(strict time)

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

# VII. MERROW DOWN.

Rudyard Kipling.

Edward German.

*Allegretto grazioso.* ♩ = 116.

The musical score is set in 3/4 time with a key signature of three sharps (F#, C#, G#). It consists of three systems of music. The first system shows the piano introduction with a treble clef staff and a grand staff (treble and bass clefs). The piano part begins with a melody in the right hand and chords in the left hand, marked with a piano (*p*) dynamic and a pedaling instruction (*Ped.*). The second system introduces the vocal line in the treble clef, with lyrics: "There runs a road by". The piano accompaniment continues below. The third system continues the vocal line with lyrics: "Mer-row Down A gras-sy track to - - day it is An hour out of". The piano accompaniment continues with various textures and dynamics, including a *p semplice* marking and further pedaling instructions. The score includes various musical notations such as slurs, ties, and asterisks marking specific points 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 Dad - dy

*Ped.* \* *Ped.* \*

*Poco più moto.* ♩ = 132.

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

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

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

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

There

*Tempo I<sup>o</sup>*  
*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 di - a-monds And blu-er than the

*Ped.* \* *Ped.* \* *Ped.* \*

skies a - bove. — In *f* *animato* moc - as - sins and

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

*dim.* lights her lit - tle damp-wood smoke *P* To show her Dad - dy

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



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

*Ped.* \* *Ped.* \* *Ped.* \*

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

*mf* *p con espress.*

*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.

*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.

Musical score for the piano introduction. It consists of three systems of staves. The first system has a treble clef staff with a whole rest and a grand staff with piano accompaniment. The second system has a grand staff with piano accompaniment. The third system has a grand staff with piano accompaniment. The piano part begins with a dynamic marking of *p*. Pedal markings are placed below the grand staff: *Ped.* under the first measure, and *\* Ped.* under the second, third, fourth, and fifth measures.

*(not too slow)*

Musical score for the first verse. It consists of two systems of staves. The first system has a vocal line with lyrics: "Puss-y can sit by the fire and sing, Puss-y can climb a tree, — Or". The second system has a grand staff with piano accompaniment. The piano part begins with a dynamic marking of *pp*. A single asterisk *\** is placed below the grand staff between the two systems.

Musical score for the second verse. It consists of two systems of staves. The first system has a vocal line with lyrics: "play with a sil-ly old cork and string To 'muse her-self, not me. — But". The second system has a grand staff with piano accompaniment. Pedal markings are placed below the grand staff: *Ped.* under the first measure, *\* Ped.* under the second measure, *Ped.* under the third measure, and *\* Ped.* under the fourth measure.

*mf*

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

*mf*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*f allargando*

*P*

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

*f*

*P*

*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 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.—

*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 *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.* 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.*

*p*

There was nev - er a Queen like

\* *Ped.* \* *Ped.* \*

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

*Ped.* \* *Ped.* \*

*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.* *e* *cresc.*

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

*f pomposo.* \* *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. \*

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

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

- bæ - - 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.*

Detailed description: This system contains the first two lines of music. The top line is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It features a melodic line with lyrics: "of 'em talked to but-ter-flies When they took". A dynamic marking of *P* (piano) is placed above the first measure. The bottom two staves are for piano accompaniment. The right hand has a melodic line with triplets and slurs. The left hand has a bass line with triplets. Pedal markings are indicated by asterisks and the word "Ped." below the left hand staff.

— their walks a - broad!

*rall.*

*rall.* *pp* *accel.*

\* *Ped.* \* *Ped.* \*

Detailed description: This system contains the third line of music. The top line is a vocal line with lyrics: "their walks a - broad!". A *rall.* (rallentando) marking is above the first measure. The bottom two staves are for piano accompaniment. The right hand has a melodic line with triplets and slurs. The left hand has a bass line with triplets. Dynamic markings include *rall.*, *pp* (pianissimo), and *accel.* (accelerando). Pedal markings are indicated by asterisks and the word "Ped." below the left hand staff.

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

*Ped.* \* *Ped.* \*

Detailed description: This system contains the piano accompaniment for the third line of music. The top staff is a grand staff with treble and bass clefs. The bottom two staves are for piano accompaniment. The right hand has a melodic line with slurs and a *mf* (mezzo-forte) dynamic. The left hand has a bass line with slurs. Dynamic markings include *mf delicato.*, *dim.* (diminuendo), *pp* (pianissimo), *accel.* (accelerando), and *ppp* (pianississimo). Pedal markings are indicated by asterisks and the word "Ped." below the left hand staff.



## XII.

## ROLLING DOWN TO RIO.

Rudyard Kipling.

Edward German.

*Allegro marcato.* ♩ = 112.

*sf* I've

*fff*

*Ped.* \*

*P*

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

*P* *mf*

*Ped.* \*

*P*

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

*P*

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11754

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

*f* *P*

-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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase marked *rit.* (ritardando) and *f* (forte), followed by the lyrics "I'd like to roll to Ri - o Some". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings *sf* (sforzando) and *p* (piano).

day be-fore I'm old!

*ff*

*Ped.* \*

The second system continues the vocal line with the lyrics "day be-fore I'm old!". The piano accompaniment features a more active rhythmic pattern, marked *ff* (fortissimo). A *Ped.* (pedal) marking is present, along with an asterisk (\*) at the end of the system.

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

*sf* *p*

*sff* *sf* *p*

*Ped.* \* *Ped.*

The third system features the vocal line with the lyrics "I've nev-er seen a Jag-uar Nor". The piano accompaniment is marked *sff* (sforzissimo) and *sf* (sforzando). A *Ped.* (pedal) marking is present, along with an asterisk (\*) and another *Ped.* marking.

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

*meno mosso.* *pp*

*pp* *meno mosso.*

The fourth system concludes the vocal line with the lyrics "yet an Ar - ma - dill— O dillowing in his ar-mour, And I". The piano accompaniment is marked *pp* (pianissimo) and *meno mosso.* (meno mosso).

*a tempo*  
*f*  
 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*

*allargando.*

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

*sf* *Ped.* \*

old.

*ff* *Ped.* \* *ff* *ff* *Ped.* \*





