

ADELIZI, N.

BOOTS



Poem by
RUDYARD KIPLING

Music by
Hazel H. S. Felman

A Song for Bass or Baritone

60 Net
IN U. S. A.

Gamble Hinged Music Co.
Chicago

BOOTS

We're foot—slog—slog—slog—sloggin' over Africa!
Foot—foot—foot—foot—sloggin' over Africa—
(Boots—boots—boots—boots, movin' up and down again?)
There's no discharge in the war!

Seven—six—eleven—five—nine—an'—twenty mile to-day—
Four—eleven—seventeen—thirty-two the day before—
(Boots—boots—boots—boots, movin' up an' down again?)
There's no discharge in the war!

Don't—don't—don't—don't—look at what's in front of you
(Boots—boots—boots—boots, movin' up an' down again!)
Men—men—men—men—men go mad with watchin' 'em
An' there's no discharge in the war!

Try—try—try—try—to think o' something different—
O—my—God—keep—me from goin' lunatic!
(Boots—boots—boots—boots, movin' up an' down again)—
There's no discharge in the war!

Count—count—count—count—the bullets in the bandoliers;
If—your—eyes—drop—they will get atop o' you
(Boots—boots—boots—boots, movin' up an' down again)—
There's no discharge in the war!

We—can—stick—out—'unger, thirst, an' weariness,
But—not—not—not—not the chronic sight of 'em
Boots—boots—boots—boots, movin' up an' down again,
An' there's no discharge in the war!

'Taint—so—bad—by—day—because o' company,
But night—brings—long—strings—o' forty thousand million
Boots—boots—boots—boots, movin' up an' down again,
There's no discharge in the war!

I—'ave—marched—six—weeks in 'Ell an' certify
It—is—not—fire—devils, dark or anything
But boots—boots—boots, movin' up an' down again,
An' there's no discharge in the war!

BOOTS

RUDYARD KIPLING

HAZEL H. S. FELMAN

Maestoso (♩ = 72)

(With unflagging march rhythm)

We're
foot_slog_slog_slog_slog_gin' o - ver Af - ri - ca Foot_foot_foot_foot_
slog_gin' o - ver Af - ri - ca Boots boots boots boots mov - in' up an' down a - gain! There's
no dis - charge in the war! Sev'n_six_e - lev'n_five_

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ten.

nine an' twen - ty mile to - day four_ e - lev'n_ sev'n - teen_

ten.

cresc.

thir - ty two the day be - fore Boots_boots_boots_boots_ mov - in' up an' down a - gain There's

cresc.

no dis - charge in the war! Don't_ don't_ don't_ don't_

simile

look at what's in front of you Boots_boots_boots_boots_ mov - in' up an' down a - gain

simile

cresc.

Men_men_men_men_men go mad with watchin' 'em An' there's no dis-charge in the

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a *cresc.* marking and includes a triplet of eighth notes. The piano accompaniment also starts with a *cresc.* marking and consists of chords and moving lines in both hands.

war! Try_try_try_try_to

p *cresc.* *ff*

The second system continues the vocal and piano parts. The vocal line has a *p* marking followed by a *cresc.* and ends with a *ff* dynamic. The piano accompaniment features a *p* marking, a *cresc.* section, and a *ff* section.

think o' something dif-fer-ent Oh!_my_God_keep_me from go-in' lun-a-tic!

simile *f* *ff* *f*

The third system shows the vocal line with dynamics *simile*, *f*, *ff*, and *f*. The piano accompaniment mirrors these dynamics, with a *simile* section and *f*, *ff*, and *f* markings.

cresc.

(Boots_boots_bootsboots_ mov-in' up an'down a-gain!) There's no dis-charge in the

cresc.

The fourth system features a vocal line with a *cresc.* marking and a piano accompaniment also marked *cresc.*. The vocal line includes a triplet of eighth notes and a fermata over a note.

war! Count_count_count_count_the bul-lets in the ban-do-liers;

The first system of music features a vocal line in a treble clef with a key signature of two flats and a 2/4 time signature. The lyrics are "war! Count_count_count_count_the bul-lets in the ban-do-liers;". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern of eighth notes, including triplets.

If_ your_ eyes_ drop_ they will get a-top o' you Boots_boots_boots_boots_

f *ff* *f cresc.*

The second system continues the vocal line with the lyrics "If_ your_ eyes_ drop_ they will get a-top o' you Boots_boots_boots_boots_". The piano accompaniment includes dynamic markings: *f*, *ff*, and *f cresc.* in the right hand, and *f* in the left hand.

mov-in' up and down a-gain There's no dis - charge in the war!

p

The third system features the vocal line with lyrics "mov-in' up and down a-gain There's no dis - charge in the war!". The piano accompaniment includes a dynamic marking of *p* in the right hand.

We_can_stick_out_ 'un-ger, thirst, an wear - i - ness,

cresc. *ff*

The fourth system continues the vocal line with lyrics "We_can_stick_out_ 'un-ger, thirst, an wear - i - ness,". The piano accompaniment includes dynamic markings: *cresc.* and *ff* in the right hand.

simile *cresc.*

But_ not_ not_ not_ not the chron-ic sight of 'em Boots.boots.boots.boots_

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with the lyrics 'But_ not_ not_ not_ not the chron-ic sight of 'em Boots.boots.boots.boots_'. The piano accompaniment consists of chords and single notes. The word 'simile' is written above the first measure of the piano part, and 'cresc.' is written above the final measure of the piano part.

mov - in' up an'down a-gain, an there's no dis - charge in the war!

The second system continues the vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes marked with a '3' above them. The piano accompaniment continues with chords and single notes. The lyrics are 'mov - in' up an'down a-gain, an there's no dis - charge in the war!'. The piano part has 'simile' above the first measure and 'cresc.' above the final measure.

'Tain't_so_ bad_ by_ day be-cause o' com - pa - ny, But_night.brings.Long_

The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics ''Tain't_so_ bad_ by_ day be-cause o' com - pa - ny, But_night.brings.Long_'. The piano accompaniment continues with chords and single notes.

cresc.

strings o' for - ty thou-sand mil - lion Boots bootsbootsboots.mov-in' up an'down a-gain, There's

The fourth system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'strings o' for - ty thou-sand mil - lion Boots bootsbootsboots.mov-in' up an'down a-gain, There's'. The piano accompaniment continues with chords and single notes. The word 'cresc.' is written above the first measure of the piano part.

no dis - charge in the war *p* I 'ave marched six

weeks in 'ell an' cer - ti - fy It is not fire dev - ils dark or an - y - thing But

cresc. boots boots boots boots mov - in' up an' down a - gain 'An there's

no ritard no dis - charge in the war. *dim (no ritard)*

COURAGE

Poem by
AMELIA EARHART (1934)

Low in B \flat

Music by
CHARLES ARTHUR RIDGWAY

Moderato

Piano introduction in B-flat major, 4/4 time. The right hand features a melodic line with accents and slurs, while the left hand provides a harmonic accompaniment. Dynamics include *f* and *rit.*Vocal line and piano accompaniment for the first line of lyrics. The vocal line begins with a forte (*f*) dynamic. The piano accompaniment is marked *f colla voce*.

Cour - age is the price that Life ex - acts — for grant - ing

Vocal line and piano accompaniment for the second line of lyrics. The vocal line includes markings for *poco rit.* and *poco cresc.*. The piano accompaniment includes markings for *poco rit.*, *a tempo*, and *poco cresc.*.

peace, — for grant - ing peace. The soul that

Vocal line and piano accompaniment for the third line of lyrics. The piano accompaniment features a dense chordal texture in the right hand.

knows it not knows no re - lease — from lit - tle things;

BONDAGE

BONDAGE

Gray day breaking over a gray sea,
Gray gulls, wheeling, wheeling over me,
Hour after hour, day after day,
Sea and sky and bird of gray.

And I who long for color
In bird and sea and sky,
Wait day by day in a world of gray,
While Youth, - Love, - Life - pass by.

By

Marguerite Lawrence Test

Bondage

Words and Music by
MARGUERITE L. TEST



Richard Bonelli

Famous Baritone

Chicago Civic Opera Company

Says

"I think 'Bondage' is a beautiful
song and find it a very effective
program number."

Moderately slow

Gray day break ing o ver a gray sea,

well marked

Gray gulls wheel - ing, wheel - ing o ver me,

SECOND THEME

Wait day by day in a world of gray, While

Youth, Love, Life pass by. Sea.....

very broad

ff very fast

The musical score is arranged in three systems. The first system is for the first theme, starting with a vocal line and piano accompaniment. The second system is for the second theme, also with vocal and piano parts. The third system continues the second theme, ending with a 'ff very fast' instruction. The score includes various musical notations such as notes, rests, and dynamic markings.

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