

BOGEY BEASTS



**JINGLES &c
BY S.H.SIME
MUSIC BY
HOLBROOKE**

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S.H.S.

PREFACE
by "The Nunk?"

During a mixed Hob & Nob of our fraternity, the "Moonijim" presiding sufficiently in The High Seat, it was inconsiderately moved put and carried that this totally and irredeemably inadequate member: on the bald assumption that the identical hair of wisdom grew luxuriantly from his lethargic cortex: be ordered to spell out words of panegyrical ecstasy suggestive of corybantic dithyramboides suitable for prefacing this dubious book.

Even so is the habit of clogged silence always fraudulently misrepresented and the bashful afflicted with vertigo. Exultation in the rosy view of succesful eulogy does not irradiate this ones inside places. Now had one only been consulted in the beginning whenever that was - a person might with no excessive diffidence, a negligible person, might, I say, have added some spice of real nonsense to the matter: struck, with spontaneous abandon, a wilder note to galvanise this sulky and pedestrian versifier to delirious antic sallies: but the book is not mine.

'The Seekin' vexatiously insists that nothing is anybody's, but a mere legacy from necessitated ghosts. My very nose, he says, with no undue pride, was bestowed on me by my insufficiently extolled ancestors; and they also persistently do their rampageous thinking in my long suffering insides in spite of mere me. Things come into my unsuspecting head that would make a monkey blush - but everyone knows what nonsense ghosts do gabble.

Then is the sternly critical eye glowering over this ephemeral page a great-great Grandfathers optic?

However that may be, it is said by the knowing ones that every thing that has arrived at thingness - even the subtle minded and enlightened reader - nurses in it's profound depths a giddy radiance, a splendour of peculiar virtue and ineffable worth of its very own, of which it is at all times fondly conscious, but of which a callous obstructive and preoccupied universe is totally oblivious.

But never-the-less let the insufferable miscreant who made these pictures "look out." - When he retires inwards at the hour of unpeeling, stepping noiselessly with excessive caution down the steep stairway to the subconscious regions he will meet a rabble of infuriated ghosts, jabbering for vengeance on the reckless hanky - panky in this treatment of their fond manifestations. My own lacerated feelings are somewhat mollified by keeping a shuddering silence on the retributive tortures to be bestowed by meticulous experts - let imagination thrice barb the destined dart.

"The Zoom" politely refused to expand his esteemed opinion of the musical notes which adhere to some of these pages, fitted together by a fully licensed and certificated person who specializes in this dark pastime. He (The Zoom) tolerates no music but his own, he speaks with courteously suppressed arrogance and contempt of all extraneous sounds: his own idiosyncrasy of extemporaneous improvisation being the A and the O. "There is no bad music," he admits; "there is only music and not music - mine and the others"..... So thats that.

"THE NUNK?"



Joseph M. M. M. M.



Sidney H. Sime.



CAUSH

The Caush.

| | |
|-----------------------------------|------------------------------------|
| <i>Go!</i> | <i>Or ask Mo-akki-pat</i> |
| <i>Hunt</i> | <i>Cotyth ask,</i> |
| <i>Through Muspelheim</i> | <i>Or Zal</i> |
| <i>Or Singsuhay,—</i> | <i>The wondrous Bird</i> |
| <i>Down the blue caverns of</i> | <i>Or Billywix,</i> |
| <i>Gununga Gap.—</i> | <i>Or Zig</i> |
| <i>The Dreamy</i> | <i>Or Mang the Bat.</i> |
| <i>Glens of Zoarcam</i> | <i>Yet of the Caush</i> |
| <i>Survey—</i> | <i>You will not glean</i> |
| <i>The Postern Gate</i> | <i>A word.</i> |
| <i>Of Ghoulish Thabek</i> | <i>Nor</i> |
| <i>Tap—</i> | <i>In the Spicy Glades</i> |
| <i>Seek out</i> | <i>Of Jinni--stan.</i> |
| <i>The Poison Pools</i> | <i>Nor where Abaddon</i> |
| <i>Of Dark Taboo —</i> | <i>Preens</i> |
| <i>Or pierce the Mogul Forest</i> | <i>His murky wing</i> |
| <i>Dank</i> | <i>Nor on the awful Trail</i> |
| <i>And Sere,</i> | <i>The Yeth Hound</i> |
| <i>Follow</i> | <i>Ran;</i> |
| <i>The Wanderings of</i> | <i>Will you find</i> |
| <i>The Famous Jew.—</i> | <i>Footmarks</i> |
| <i>The Wily Caush</i> | <i>Of that Furtive Thing.</i> |
| <i>You will not see</i> | <i>But</i> |
| <i>Or hear.</i> | <i>Where the Donkeys Obsequies</i> |
| <i>Ask Wulliewastle</i> | <i>THEY chant</i> |
| <i>Of the Pimply Hill—</i> | <i>Down where THEYbury Ned</i> |
| <i>Call</i> | <i>With Runic Rite</i> |
| <i>To the Takivins</i> | <i>Lo!</i> |
| <i>Or Shewri-while —</i> | <i>You may spy</i> |
| <i>Or speak to Jak</i> | <i>His shy</i> |
| <i>And mention it</i> | <i>Eye,</i> |
| <i>To Jill —</i> | <i>Corposant,</i> |
| <i>Pray</i> | <i>Wink</i> |
| <i>To the Ibis</i> | <i>In the Murky Purpleness</i> |
| <i>To the Crocodile —</i> | <i>Of Night.</i> |
| <i>Ask Rookanaw</i> | |

Nº 1. The Caush.

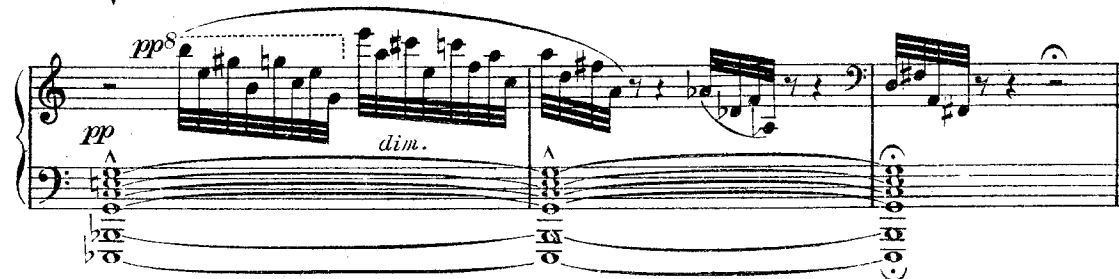
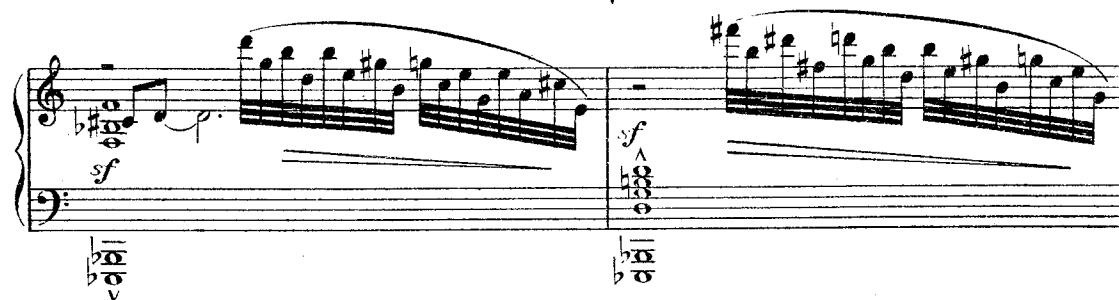
"They chant down where they bury Ned, with Runic Rite."

HOLBROOKE.

Poco guisto.

Piano.

The musical score is written for piano and consists of five systems of music. The first system begins with a treble clef and a key signature of one flat (B-flat). The piano part features a series of chords and single notes in the bass, with dynamics ranging from *sf* (sforzando) to *p* (piano). The second system continues the piano part with similar textures. The third system introduces a melody in the treble with triplets and a *p* dynamic, while the piano part remains active. The fourth system features a prominent treble melody with a *f* (forte) dynamic and a *sf* piano accompaniment. The fifth system concludes with a *Lento* tempo change, marked with a *p* dynamic and a *a tempo* instruction at the end.





SEEKIM

The Seekim.

| | |
|-----------------------------|-----------------------------------|
| <i>The Seekim</i> | <i>And if</i> |
| <i>May seek</i> | <i>He should guess</i> |
| <i>What he wants</i> | <i>What</i> |
| <i>When he knows</i> | <i>He fears</i> |
| <i>What</i> | <i>He'd fear</i> |
| <i>He aimlessly</i> | <i>Any further to guess,</i> |
| <i>Seeks,</i> | <i>And pull down</i> |
| <i>But</i> | <i>The blind</i> |
| <i>Any old Quest</i> | <i>In front</i> |
| <i>Is followed with</i> | <i>Of his mind;</i> |
| <i>Zest,</i> | <i>To cover</i> |
| <i>And keeps him</i> | <i>His</i> |
| <i>Demented</i> | <i>Mental distress</i> |
| <i>For weeks.</i> | <i>The Seekim</i> |
| <i>The Seekim will know</i> | <i>Will</i> |
| <i>What</i> | <i>Slacken his pace</i> |
| <i>He lacks</i> | <i>When he learns it is silly</i> |
| <i>When he</i> | <i>To fuss</i> |
| <i>Finds that he lacks</i> | <i>He'll follow</i> |
| <i>What he knows;</i> | <i>His toes</i> |
| <i>But taking of stock</i> | <i>Where every toe</i> |
| <i>Would give him a</i> | <i>Goes:</i> |
| <i>Shock,</i> | <i>He seems</i> |
| <i>And add</i> | <i>To be somewhat like</i> |
| <i>To the weight of</i> | <i>Us.</i> |
| <i>His woes.</i> | |

No. 2.

The Seekim.

"Any old quest is followed with yest
and keeps him demented for weeks?"

Brightly.

Piano.

p leggiero

(sempre piano basso)

f

dim.

f

p

ff

p

f

The musical score is written for piano and consists of five systems of staves. The first system is a grand staff with a treble and bass clef, marked 'Brightly.' and 'Piano.' The key signature has two sharps (F# and C#) and the time signature is 6/8. The first system includes the markings '*p leggiero*' and '*(sempre piano basso)*'. The second system continues the piece with a forte '*f*' dynamic. The third system features a 'dim.' (diminuendo) marking. The fourth system includes '*f*', '*p*', and '*ff*' dynamics. The fifth system concludes with '*p*' and '*f*' dynamics. The notation includes various musical symbols such as notes, rests, and slurs.

First system of musical notation. The treble staff contains a series of chords, with a *cresc.* marking below the first measure. The bass staff contains a melodic line. A *f* marking appears in the fourth measure of the treble staff.

Second system of musical notation. The treble staff continues with chords. The bass staff continues with a melodic line. A *ff* marking appears in the fourth measure of the treble staff.

Third system of musical notation. The treble staff contains chords, with a *mp* marking below the first measure. The bass staff contains a melodic line. A *pp* marking appears in the fifth measure of the treble staff.

Fourth system of musical notation. The treble staff contains a series of chords. The bass staff contains a melodic line. A *cresc.* marking appears in the fourth measure of the treble staff.

Fifth system of musical notation. The treble staff contains a series of chords. The bass staff contains a melodic line. A *f* marking appears in the fourth measure of the treble staff.

Sixth system of musical notation. The treble staff contains a series of chords. The bass staff contains a melodic line. A *ff* marking appears in the fourth measure of the treble staff. Below the bass staff, the text *8va basso.....* is written.



WILY GRASSER

The Wily Grasser.

*Once I saw
 The Grasser
 Sit,
 Where
 The Wuffle Wood
 Leaves a lot
 And Barks
 A Bit,
 Like a grown wood should.
 Said he—
 With an air
 Of doubt—
 Can you tell me true
 Tell me
 When the light goes out
 Where
 It goes out to?
 Tell
 Oh tell me
 What the Days
 Change to
 When they're done,
 Tell me
 Where tomorrow stays
 While
 It's unbegun.
 Will you tell me
 If you know,
 For my soul it grieves;
 Why the trees
 Do alway grow*

*Leaves
 And leaves
 And leaves?
 Do you think
 That one
 Might make
 Trees
 Within this copse
 Sprout
 Sometimes with Buns
 And Cake
 Bottled Bass
 And Chops?
 Do you think that
 They might grow
 Feet
 Instead of roots
 Oh!
 To see the Mistle-Toe
 Gad about
 In boots!
 He did not wait
 To hear
 My mind—
 I
 Did not speak
 To him—
 For he capered
 Down the wind
 Through the woodways dim.*

No 3.

The Wily Grasser.

He keeps the 4th dimension in a Cinch!
 He has the tails of those Kilkenny Cats,
 Which fought their famous fight to the last inch!

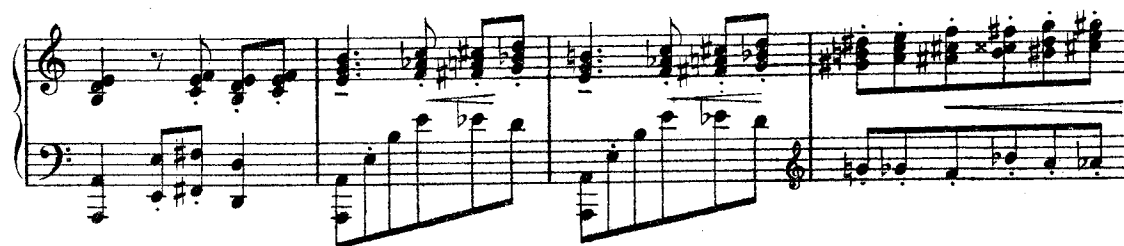
Gently. Quasi Marcia.

Piano.

p *sf* *pp staccato leggiero*

p *cresc.* *f*

The musical score is written for piano and consists of five systems of staves. The first system begins with a treble and bass clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The tempo/mood is indicated as 'Gently. Quasi Marcia.' The first staff of the first system is marked 'Piano.' and contains a half note chord. The second staff of the first system contains a half note chord marked 'p'. The third system of the first system contains a half note chord marked 'sf' and a half note chord marked 'pp staccato leggiero'. The second system of the score contains two staves, each with a half note chord marked 'pp'. The third system of the score contains two staves, each with a half note chord marked 'p'. The fourth system of the score contains two staves, each with a half note chord marked 'p' and a half note chord marked 'cresc.'. The fifth system of the score contains two staves, each with a half note chord marked 'f' and a half note chord marked 'p'.





CORROBBOBL

The Gorobobble.

Large lumps of landscape
Untidy out of repair and greasy
The wind vexed and uneasy
On the left hand side
Of Badmansland.
The forlorn
Ghost of the Hooboo
Whimpers in the glimmering
Gleaming
Of the gloaming.
No less.
But more vexed and disgruntled
In its grimly grousing
Roves the unrivalled Gorobobble
Horn-mad says the Troll
Or up the blinking pole.
Podargie thinks it has eaten
The insane root
And the Fruit
Of the Pale Flower
Of Samarcand.
And Blue Lapland roseleaves.
The Gaffer at the Tavern,
In the Forest of Gnomes
Where the whispering Toadstools
Dance in the shadow of
The Upas Tree,
He says to me —
Say he —
It is just pretending.
But the Pale Maylily Maid
Affirms that it is said
By a highly respectable neighbour
Across the way:
That it got a savage bite
All at the dead of night
From the tooth of the Pewking Pewt
Counting beans by rote
In the caverns remote
Of the Shadderjax.
And quite enough, she cried,

Indignantly Hectic,
To make anybody angry.
Professor Cherie,
L.B.W. F.O.B. N.B.G.
In glass armour cap-a-pee
Sailed away to sea
In the Spiridean Frigate
The nine-decker
To explore the sloppy
Shores of Chop Suey.
Where they chew the Poppy.
Gorobobble instigated
The Deep Sea-spider
To rope the rolling keel
In the Doldrums.
And sent the Natter Jack
With the mad apples
Which ossified the Pineal
Gland
Of the Skipper.
Gorobb is closely sib
To Gullinbursti
The tusky one.
Born in the clouded city
Built by cuckoos.
Exiled at an early age
For licking salt
Off of the declivitous heights of
The shivering Volcanoes
Of Eilean Shona.
For sticking maggots in the amber
Cliff.
For choking with malice prepense
The Hybernaculum
With Star-Dust.
He is deaf
As was the eloquent Ass
To the voice
Of Apollo
And thinks with an Abacus.

No. 4. The Gorobobble.

Over the plains of Badmansland on the left-hand side— where the forlorn ghost of the Hooboo whimpers in the glooming;— roves the unrivalled Gorobble in it's wrath.

Violent and and active.

Piano.

The musical score is written for piano and consists of five systems of staves. The first system is a grand staff with a treble and bass clef, featuring a 2/2 time signature and a key signature of two flats. It begins with a forte (*ff*) dynamic and includes various musical notations such as triplets, slurs, and accents. The second system continues the piece with a crescendo (*cresc.*) and a fortissimo (*ff*) dynamic. The third system features a treble clef and a crescendo (*cresc.*). The fourth system includes a fortissimo (*fff*) dynamic and a left-hand (*L.H.*) section marked with a '5' and a slur. The fifth system also includes a left-hand (*L.H.*) section marked with a '5' and a slur. The score is characterized by complex rhythmic patterns, including triplets and slurs, and a variety of dynamic markings.

This page of musical notation consists of six systems of staves, each containing two staves (treble and bass clef). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

The first system features a *dim.* (diminuendo) marking in the bass staff and a *f* (forte) marking in the treble staff.

The second system features a *ff* (fortissimo) marking in the bass staff.

The third system features a *p* (piano) marking in the bass staff and a *f* (forte) marking in the treble staff.

The fourth system features a *p* (piano) marking in the bass staff and a *fff* (fortississimo) marking in the treble staff.

The fifth system features a *fff* (fortississimo) marking in the bass staff and a *ad lib.* (ad libitum) marking in the treble staff.

The sixth system features a *fff* (fortississimo) marking in the bass staff and a *accel.* (accelerando) marking in the treble staff.



OOP OOP

The Oop Oop.

Do Cows
Get bored with chewing
Grass
And sick
Of seeing green,
And wish that they
Were as
The Ass —
Inedible
And lean?
And doth
The weary Oop Oop
Yawn?
Loathing
His barren lot,
And wish
That he had not been born
On such
A blighted spot?
For
Round the Pole
Which Odin stuck
In lands which always freeze
Hyperboreans
Curse their luck
Dancing
Like restless fleas,
And rage
To think of men

Who pass
Luxurious lives
Serene
Mid fire
And water
Food
And gas
In Barnes,
Or
Bethnal green.
Yet these ambitious beings
Would
Quit
Their voluptuous ease
To wander
In the Pathless Wood,
Or sail
The liquid Seas.
But
All will find,
Where'er they roam
Whatever else they strike —
That
Though they may not like
Their Home
Their Home
Is
What they like.

No 5.

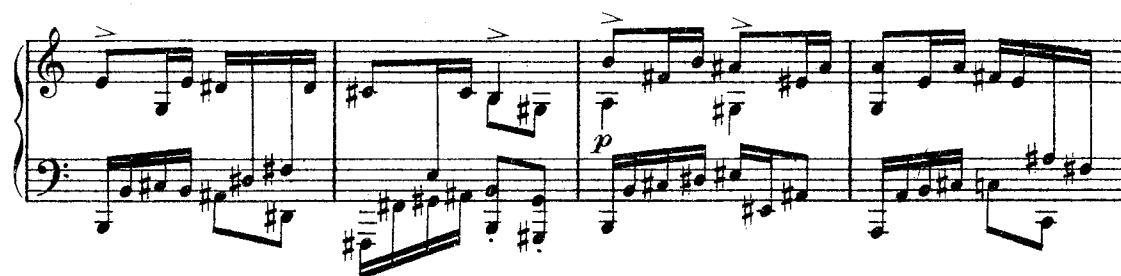
The Oop Oop.

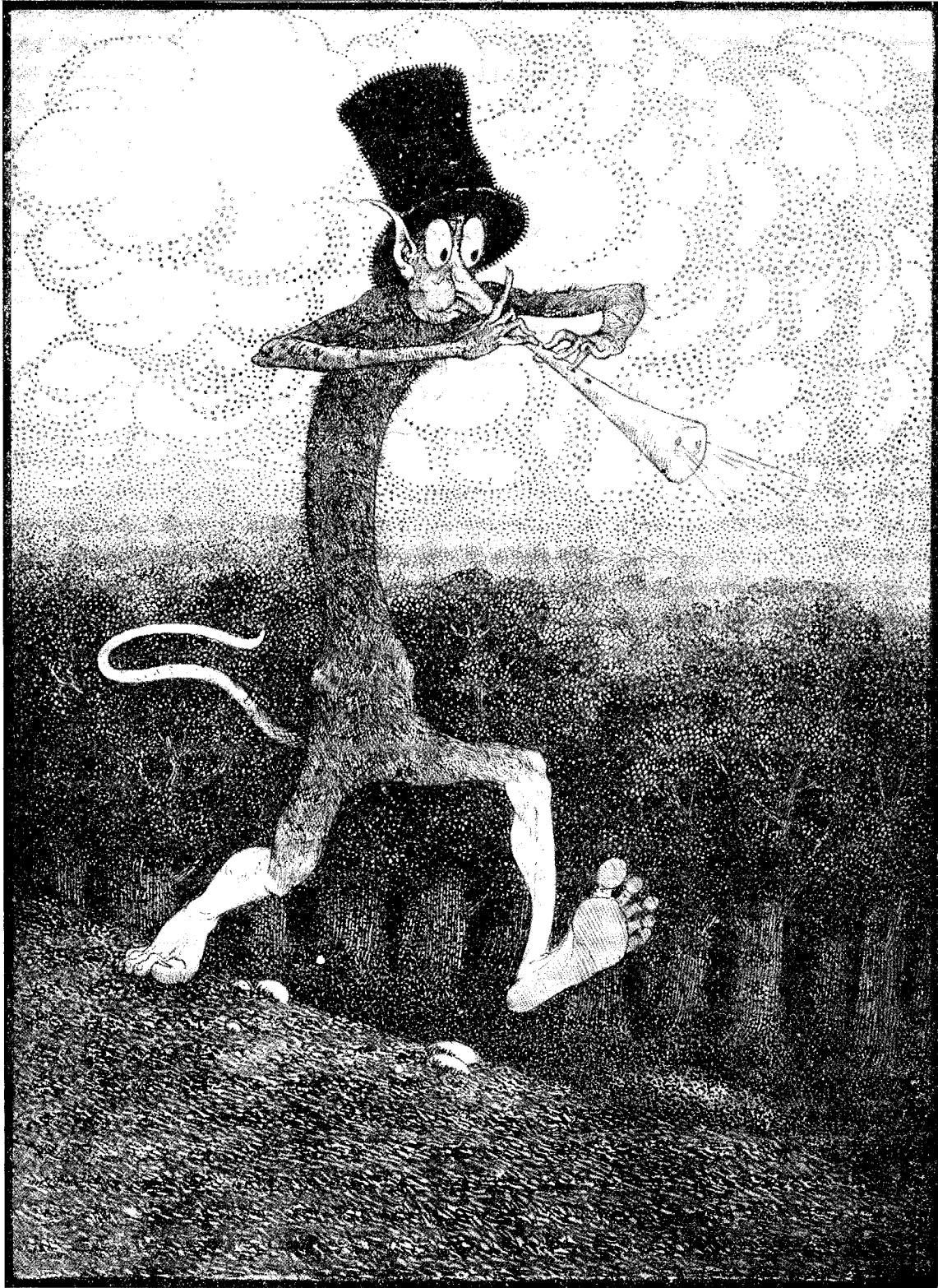
"And rage to think of men who pass
Luxurious lives serene
Mid fire and water food and gas
In Barnes or Bethnal green?"

With much spirit.

Piano.

The piano score is written for a grand piano in 2/4 time, featuring a key signature of two flats (B-flat and E-flat). The score consists of five systems of music. The first system begins with a forte (*f*) dynamic and includes a 'Piano.' instruction. The second system introduces a piano (*p*) dynamic. The third system continues with a forte (*f*) dynamic. The fourth system features a fortissimo (*ffz*) dynamic followed by piano (*p*) and pianissimo (*pp*) sections, with a 'gva basso' (glissando) instruction in the bass line. The fifth system concludes with a forte (*f*) dynamic. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.





Zoom

The Zoom.

*I don't know
 Any noise
 That I would rather hear
 Than His,
 The Zoom's,
 Because
 He joys
 In music
 With a noise-consuming
 Gear
 V-wis.
 Heard melodies
 Are sweet,
 THEY say,
 But
 Those unheard
 Are what,
 THEY call,
 A perfect treat
 And
 Over every other kind
 Preferred
 A lot.
 Beyond vast heaps
 Of time
 Outside the vulgar sense
 Perdie!
 A Forest lies*

*Sublime
 Forever ranging
 Through its groves
 Immense
 Is He.
 There
 Faded shadows lurk,
 And there
 The mouldy sin
 Doth rot:
 The Doom Ring
 Does its work:
 And ancient curses
 Banned by Time
 Are in
 That spot.
 I don't know
 Anywhere
 I would not rather
 Roam,
 And so —
 I do not seek
 His lair.
 And would I keep
 A Zoom
 Myself
 At Home?
 Oh! no.*

No. 6. The Zoom.

I don't know any noise
That I would rather hear than his,
In music with a noise con-suming
Y-sar Y-wis.

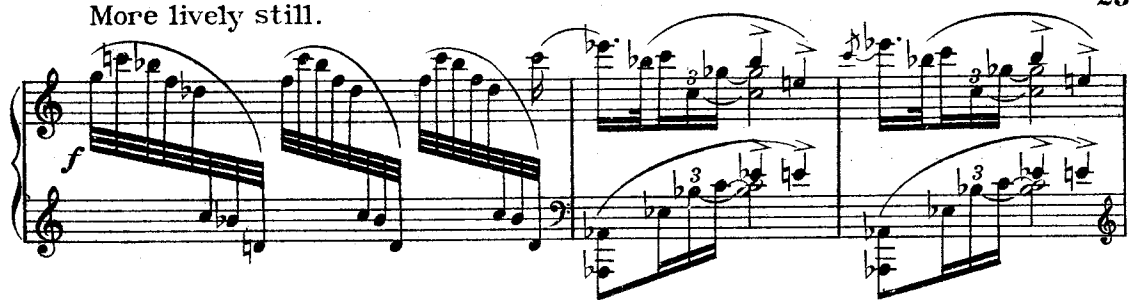
Vivo.

Piano.

The musical score is written for piano and voice. It begins with a tempo marking 'Vivo.' and an instrument marking 'Piano.' The score is in 3/4 time and consists of five systems of staves. The first system shows a piano introduction with a melody in the right hand and accompaniment in the left hand. The second system introduces the vocal melody. The third system continues the vocal melody with piano accompaniment. The fourth system features a piano solo with a melody in the right hand and accompaniment in the left hand. The fifth system concludes the piece with a final piano chord.

More lively still.

25



First system of musical notation, featuring a treble and bass staff. The treble staff begins with a forte (*f*) dynamic and contains rapid, ascending and descending sixteenth-note passages. The bass staff features a triplet of eighth notes. The key signature has two flats.



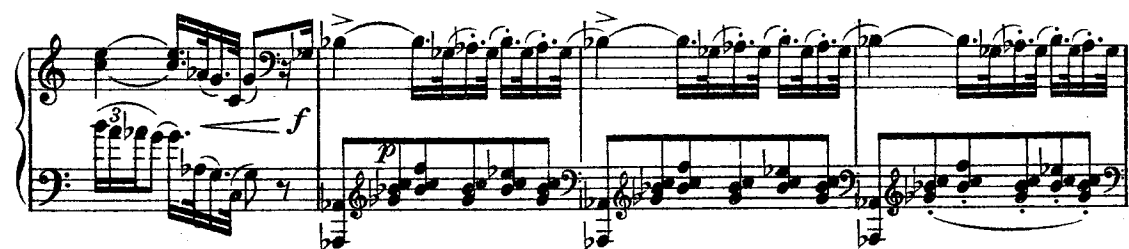
Second system of musical notation. The treble staff continues with rapid sixteenth-note passages, marked with a *dim.* (diminuendo) dynamic. The bass staff features a triplet of eighth notes and is marked with *marc.* (marcato) and *p sonore cresc.* (piano, sonorous, crescendo).



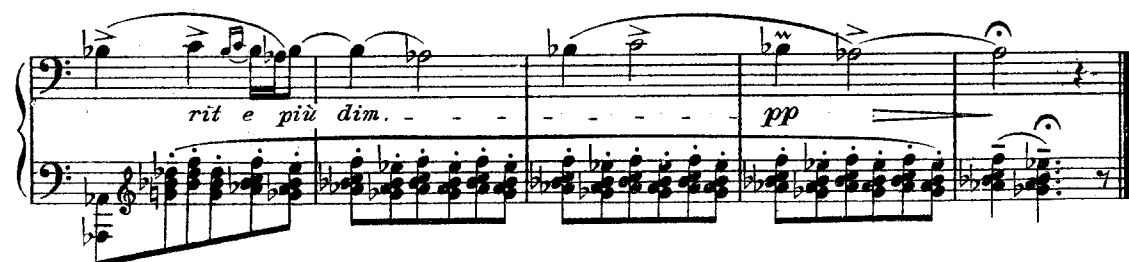
Third system of musical notation. The treble staff continues with rapid sixteenth-note passages. The bass staff features a triplet of eighth notes and is marked with a forte (*f*) dynamic.



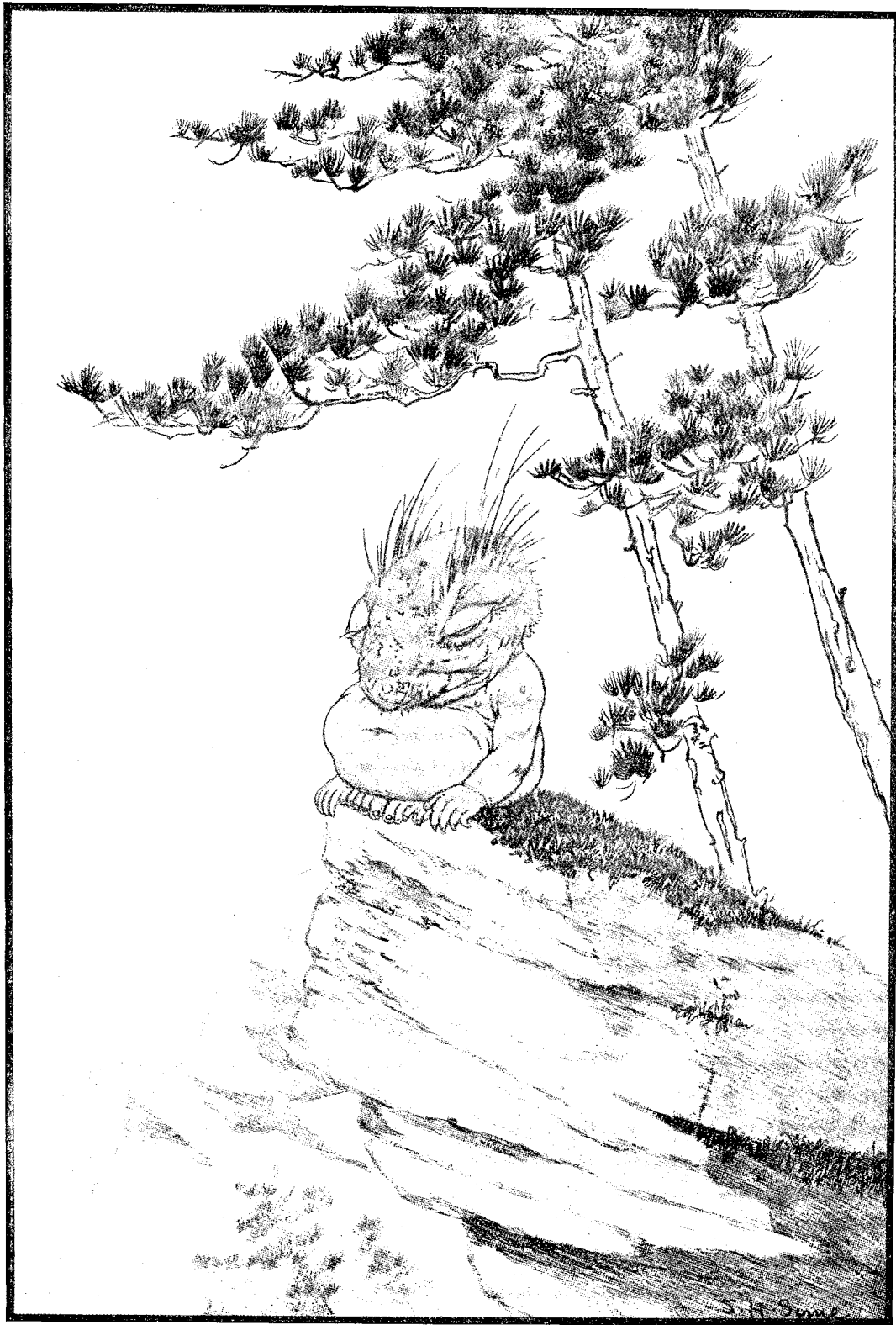
Fourth system of musical notation. The treble staff continues with rapid sixteenth-note passages, marked with a forte (*f*) dynamic. The bass staff features a triplet of eighth notes and is marked with a piano (*p*) dynamic.



Fifth system of musical notation. The treble staff continues with rapid sixteenth-note passages, marked with a forte (*f*) dynamic. The bass staff features a triplet of eighth notes and is marked with a piano (*p*) dynamic.



Sixth system of musical notation. The treble staff continues with rapid sixteenth-note passages, marked with a piano (*p*) dynamic. The bass staff features a triplet of eighth notes and is marked with a piano (*p*) dynamic. The system concludes with a *rit e più dim.* (ritardando e più diminuendo) instruction and a *pp* (pianissimo) dynamic.



NUNK

The Nunk.

| | |
|--|--|
| <i>The Nunk</i> <i>Says—</i> <i>Here I'll sit,</i> <i>Sufficient occupation,</i> <i>So long</i> <i>As I have wit</i> <i>To value</i> <i>Contemplation.</i> <i>Let others obfuscate</i> <i>The things</i> <i>That should be clear;</i> <i>And let them</i> <i>Ululate</i> <i>For all their world</i> <i>To hear.</i> <i>And</i> <i>Let them talk</i> <i>And brag,</i> <i>Obese</i> <i>With ostentation</i> | <i>Or wave</i> <i>Their Parish Flag,</i> <i>For</i> <i>Self glorification.</i> <i>What is your label</i> <i>Friend?</i> <i>Says he</i> <i>To passers by</i> <i>What Fake</i> <i>Do you</i> <i>Pretend?</i> <i>How is your</i> <i>Weather eye?</i> <i>The Nunk says—</i> <i>Let me sit,</i> <i>Sufficient occupation</i> <i>As long as I have</i> <i>Wit</i> <i>To live</i> <i>In contemplation.</i> |
|--|--|

No. 7. The Nunk.

And let them talk and brag
Here with
The Knut says "Let me sit"
Sufficient occupation
As long as I have art
To live in contemplation.

In solemn wise. (*Poco Lento.*)

Piano. *p legato*

pp

p

pp

First system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic. The system concludes with a pianissimo (*pp*) dynamic. The key signature is one sharp (F#).

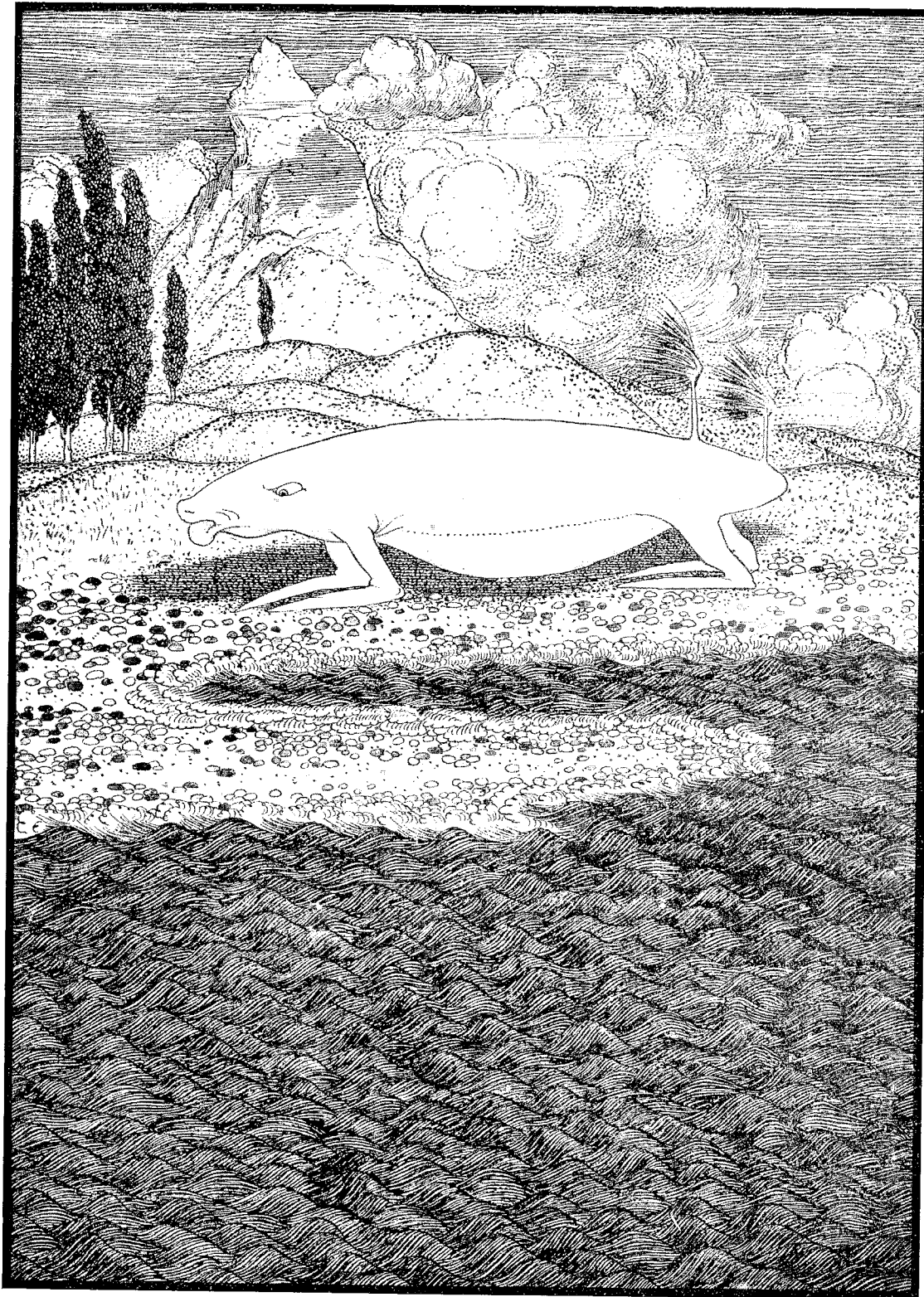
Second system of musical notation. Treble and bass staves. The treble staff is marked *legato*. The system concludes with a piano (*p*) dynamic. The key signature is one sharp (F#).

Third system of musical notation. Treble and bass staves. The system concludes with a piano (*p*) dynamic. The key signature is one sharp (F#).

Fourth system of musical notation. Treble and bass staves. The system concludes with a forte (*f*) dynamic. The key signature is one sharp (F#).

Fifth system of musical notation. Treble and bass staves. The treble staff includes the markings *rit.* (ritardando) and *pp* (pianissimo). The system concludes with a *Much slower.* instruction. The key signature is one sharp (F#).

Sixth system of musical notation. Treble and bass staves. The treble staff includes the marking *dim.* (diminuendo). The system concludes with a pianississimo (*ppp*) dynamic. The key signature is one sharp (F#).



TWO TAIL SOGG

The Two-Tailed Sogg.

| | |
|-----------------------------------|--|
| <i>There are</i> | <i>We find that the game</i> |
| <i>Regions</i> | <i>Is not worth</i> |
| <i>Of Fancy</i> | <i>All the reckless</i> |
| <i>Remote,</i> | <i>Expense</i> |
| <i>Where the Sogg</i> | <i>Of our best,</i> |
| <i>Has a mind</i> | <i>And</i> |
| <i>To remain</i> | <i>It wins not</i> |
| <i>But a Phantom</i> | <i>The treasure</i> |
| <i>And care</i> | <i>We lack.</i> |
| <i>Not a fig,</i> | <i>Far</i> |
| <i>For</i> | <i>And fast</i> |
| <i>He knows</i> | <i>We would hurry</i> |
| <i>His ineffable luck,</i> | <i>Our flight —</i> |
| <i>He has heard what we do</i> | <i>If but beggars were choosers —</i> |
| <i>To the Duck</i> | <i>We might.</i> |
| <i>And</i> | <i>There are nine</i> |
| <i>He knows</i> | <i>Breezes</i> |
| <i>Of the fate</i> | <i>Perfume the Sea,</i> |
| <i>Of the Pig,</i> | <i>In</i> |
| <i>And that change</i> | <i>Those Regions</i> |
| <i>Would be simply insane</i> | <i>Of Fancy</i> |
| <i>So he chooses to</i> | <i>Remote;</i> |
| <i>Dreamily</i> | <i>And the Lily-white Hand</i> |
| <i>Gloat</i> | <i>Of Romance</i> |
| <i>In</i> | <i>Beckons</i> |
| <i>The Regions of Fancy</i> | <i>On to that Far-Land</i> |
| <i>Remote.</i> | <i>Of Dreams.</i> |
| <i>Ah! if beggars</i> | <i>But</i> |
| <i>Were choosers —</i> | <i>A Slave in the City</i> |
| <i>We might</i> | <i>Of Schemes,</i> |
| <i>Turn old Time</i> | <i>Can but envy the Sogg</i> |
| <i>On</i> | <i>Of his chance</i> |
| <i>A long travel</i> | <i>To remain</i> |
| <i>Back,</i> | <i>Just to dream</i> |
| <i>Till he found us</i> | <i>And to Gloat,</i> |
| <i>A similar</i> | <i>By</i> |
| <i>Rest</i> | <i>The shores of the Bright Faërie</i> |
| <i>In the notion that woke us</i> | <i>Where the Nine Breezes</i> |
| <i>To birth.</i> | <i>Perfume</i> |
| <i>When</i> | <i>The Sea.</i> |

Nº 8. The Two-Tailed Sogg.

"Ah! If beggars were choosers?"

Moderato andante.

Piano.

pp sost.

The first system of the piano accompaniment is written in bass clef with a 2/2 time signature. The right hand has a whole rest, while the left hand plays a steady eighth-note accompaniment. The key signature has two flats (B-flat and E-flat).

fz

pp misterioso

The second system continues the accompaniment. The right hand enters with a melodic line marked *fz* (forzando), while the left hand continues its eighth-note pattern. The system concludes with a *pp misterioso* (pianissimo, mysterious) section.

legato

The third system features a *legato* (smoothly connected) section in the right hand, with a melodic line that flows across the measures. The left hand maintains the eighth-note accompaniment.

p

The fourth system shows a change in dynamics to *p* (piano). The right hand has a melodic line with some grace notes, while the left hand continues the accompaniment.

fz

p

The fifth system begins with a *fz* (forzando) section in the right hand, followed by a *p* (piano) section. The right hand has a melodic line, and the left hand continues the accompaniment.

This page of musical notation consists of six systems of staves, primarily in bass clef. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

System 1: Bass clef. Features a series of eighth notes in the right hand and a more complex bass line in the left hand. Dynamics include *pp* (pianissimo).

System 2: Bass clef. Continues the melodic and harmonic development. Dynamics include *sf* (sforzando) and *p* (piano).

System 3: Bass clef. Includes a section marked *gva basso* (grave bass). Dynamics include *ffz* (fortissimo forzando), *f* (forte), *sf* (sforzando), *p* (piano), and *sf* (sforzando).

System 4: Treble clef. Features a more active right hand with sixteenth notes. Dynamics include *p* (piano), *fz* (forzando), *p* (piano), and *pp* (pianissimo).

System 5: Bass clef. Continues the bass line with various articulations. Dynamics include *ff* (fortissimo) and *p* (piano).

System 6: Bass clef. The final system on the page, ending with a double bar line. Dynamics include *mf* (mezzo-forte), *dim.* (diminuendo), and *rit.* (ritardando).



IFFYSOROS

The Iffysaurus.

*A Bantling
 Of the Pit-a-Pat,
 In need of his five wits
 Is he;
 For Sniffatit the Charwsome Cat
 Makes life
 A gaunt anxiety.
 It worries
 All
 With tooth and claw,
 Forever chasing things
 To chew.
 But should
 The Bulls-eye glare
 On high,
 What time the Toadstone gleam
 Below;
 The Iffysaurus then may ply
 His craft
 Immune
 From every foe.
 He hopes
 To fake a Magic Bomb
 And put the Kibosh
 On the Tom.
 His mind he feeds
 With mystérie,
 With magic spells
 With artful stunts
 For wicked lore and grammarye
 Deep
 In the Kabbala*

*He hunts.
 The sleepless curse
 I know not why
 He put
 On Moonijimmies eye.
 He stimulates his
 Parlous brain—
 And gains
 An intellectual range
 Equal
 To almost any strain—
 By feeding on a diet
 Strange
 The wildest oats he champs
 With glee
 Washing 'em down with
 Ooshk-a-pai
 Barbecued Earwigs
 Soused
 In Tar
 With Mandrake soup
 Stewed Palimpsest
 Popes noses
 Grilled
 With Caviare
 And Toucans Tongues
 He wolfs with zest,
 But best of all
 He loves
 To munch
 A Kipperred Banshee for
 His lunch.*

Nº 9. The Iffysaurus.

"He makes life a gaunt anxiety?"

Stealthily and Lively.

Piano.

The musical score is written for piano in 6/8 time, featuring a key signature of one sharp (F#). It consists of five systems of staves. The first system shows the initial entry with a treble clef staff containing a single note and a bass clef staff with a series of chords marked with dynamics *f*, *p*, and *sf*. The second system continues the bass line with *p* and *sf* markings. The third system features a complex texture with rapid sixteenth-note passages in both hands. The fourth system shows a crescendo in the bass line, marked *pp* and *cresc.*. The fifth system concludes with a fortissimo (*ff*) section, characterized by dense, accented chords.

This page of musical notation, numbered 37, contains six systems of staves. The notation is written in a key signature of two sharps (F# and C#) and a time signature of 4/4. The dynamics range from *p* (piano) to *ff* (fortissimo). The notation includes various musical symbols such as notes, rests, beams, slurs, and accents. The first system shows a piano introduction with a *p* dynamic. The second system features a *fz* (forzando) marking. The third system includes a *ff* marking. The fourth system shows a *f* (forte) marking. The fifth system includes a *p* (piano) marking. The sixth system includes a *ff* (fortissimo) marking. The notation is complex, with many notes and rests, and includes various musical markings such as slurs, beams, and accents.



SNIDE

The Snide.

| | |
|--|---|
| <p> <i>I</i> <i>Know the Riches</i> <i>Of</i> <i>An Ocean Cave</i> <i>Below the opal twilight</i> <i>Of the Sea.</i> <i>But</i> <i>All the Gold</i> <i>And Gems</i> <i>Beneath the Wave,</i> <i>Are nothing</i> <i>For the likes of such</i> <i>As He.</i> <i>He</i> <i>Owens the Wandering Wood</i> <i>Of Cobalt Rats;</i> <i>He keeps</i> <i>A Fourth Dimension in a Cinch;</i> <i>He has the tails</i> <i>Of those Kilkenny Cats</i> <i>Which fought</i> <i>A Ventrance</i> <i>To the final</i> <i>Inch.</i> <i>A Cage</i> <i>Of Attercops</i> <i>Which spit like sin;</i> <i>A differential Calculus</i> <i>- In wine;</i> <i>That Bee</i> </p> | <p> <i>That haunts the Bonnet</i> <i>- On a pin,</i> <i>The apples of</i> <i>The Pyban Tree -</i> <i>Are mine.</i> <i>But</i> <i>He has volumes</i> <i>By the Cock</i> <i>And Bull;</i> <i>Also the Star</i> <i>That rounded Tycho's Eye,</i> <i>And Amaltheas Horn</i> <i>- Forever full;</i> <i>And in his cellars</i> <i>- Chained,</i> <i>Are Incubi!</i> <i>My Unicorn</i> <i>Is of a Modish</i> <i>Breed,</i> <i>But He</i> <i>Has eggs</i> <i>From off the mare</i> <i>Her nest.</i> <i>My simple treasures</i> <i>Seem</i> <i>But poor indeed</i> <i>Matched</i> <i>With the Snides</i> <i>And so</i> <i>I gave him best.</i> </p> |
|--|---|

No 10.
The Snide.

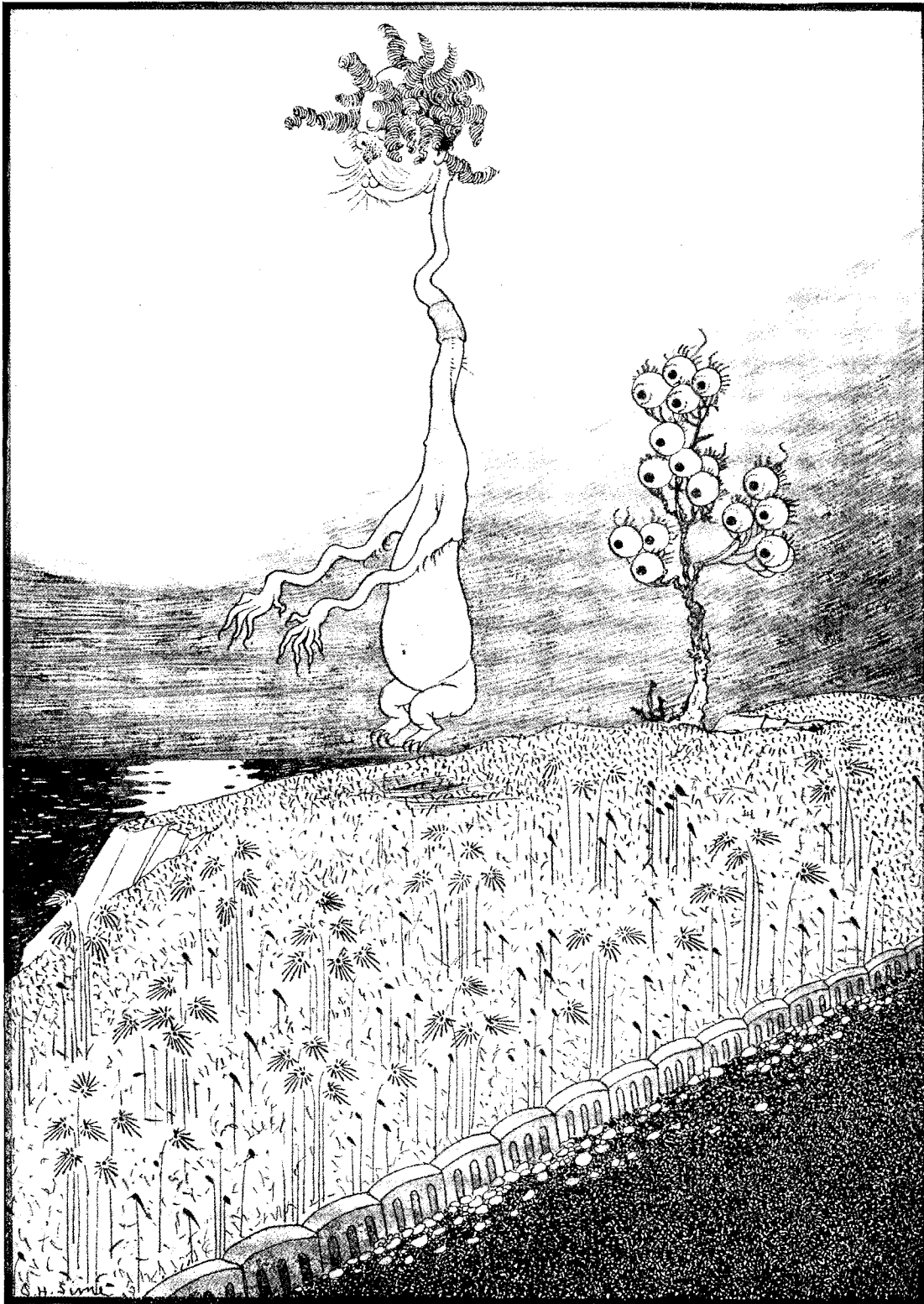
But all the Gold and Gems beneath the wave,
Are nothing for the likes of such as he.

Poco vivace.

Piano.

A musical score for a piano piece. The score is written for two staves, treble and bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 2/4. The piece begins with a piano (p) dynamic and a forte (f) dynamic. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score is divided into measures by vertical bar lines. The word "Piano." is written at the beginning of the first system. The score is a single page from a larger manuscript.





PST

The Pst.

| | |
|--------------------------------|------------------------------|
| <i>Not for cash</i> | <i>A mile hence</i> |
| <i>Or glory,</i> | <i>A place</i> |
| <i>Nor</i> | <i>Devoid of lumps</i> |
| <i>A conceited whim,</i> | <i>And dances</i> |
| <i>No tradition</i> | <i>There</i> |
| <i>Hoary,</i> | <i>In silence</i> |
| <i>A-tittilutes</i> | <i>Because</i> |
| <i>His limb.</i> | <i>He has "the Jumps?"</i> |
| <i>Not to</i> | <i>I would do as he does</i> |
| <i>Please a rabble,</i> | <i>If I</i> |
| <i>Or</i> | <i>Were just like he;</i> |
| <i>Charm the cultured few,</i> | <i>But</i> |
| <i>Or stir up tongues</i> | <i>Would he do</i> |
| <i>To gabble</i> | <i>What I does,</i> |
| <i>Of things</i> | <i>If he</i> |
| <i>They never knew.</i> | <i>Resembled</i> |
| <i>He</i> | <i>Me.</i> |
| <i>Finds a place</i> | |

Nº 11.

The Pst.

Movement is his music
So dancing is with him
Just a crazy fossick
Ineffable and dim.

Valse time.

Piano.

The first system of piano music is in 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The music is marked with a forte *f* dynamic. It features a series of chords and single notes in the right hand, with a more active bass line in the left hand. A triplet of eighth notes appears in the right hand, followed by a *rit.* (ritardando) marking and a return to *a tempo*.

The second system continues the piano piece. It maintains the 3/4 time and key signature. The right hand has more melodic movement, including a half note and a quarter note. The left hand provides harmonic support with chords and single notes. A forte *f* dynamic is indicated.

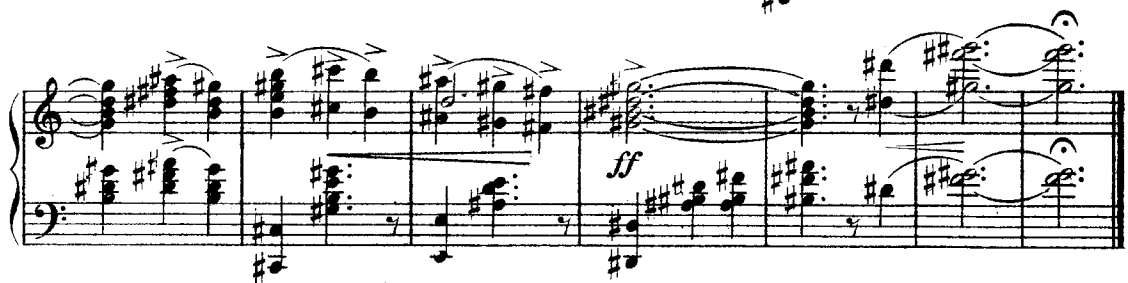
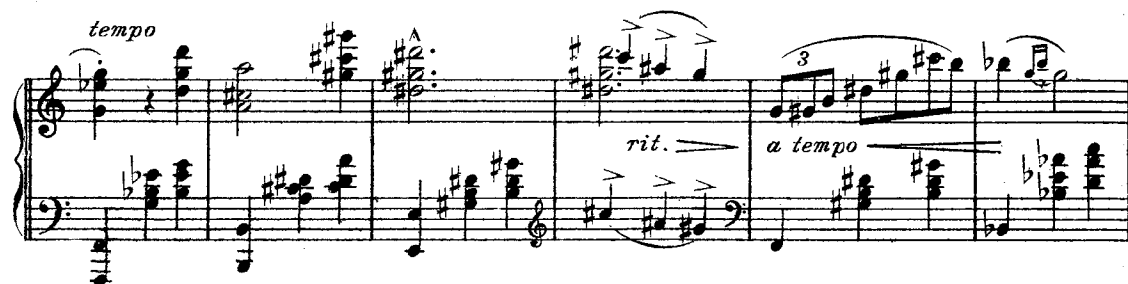
The third system of piano music shows a change in dynamics to *ff* (fortissimo). It includes a *rit.* marking followed by a return to *a tempo*. The music continues with a mix of chords and single notes in both hands.

Vivo.

pp leggiero

The fourth system is marked *Vivo.* and *pp leggiero* (pianissimo, light). The tempo and character change significantly. The music is characterized by rapid sixteenth-note patterns in both the treble and bass staves. A forte *f* dynamic is indicated at the end of the system.

The fifth system continues the *Vivo* section. It features rapid sixteenth-note patterns and a *p* (piano) dynamic marking. The piece concludes with a final chord in the right hand.





moonijim

The Moonijim.

| | |
|--------------------------------|-----------------------------------|
| <i>That yesterday</i> | <i>Had never been,</i> |
| <i>Can never be</i> | <i>It would</i> |
| <i>Tomorrow,</i> | <i>Not bother me</i> |
| <i>Fills Moonijim</i> | <i>I guess:</i> |
| <i>With suicidal sorrow.</i> | <i>But Moonijims</i> |
| <i>It obfuscates</i> | <i>Pamper their whims,</i> |
| <i>His brain</i> | <i>Out of sheer</i> |
| <i>With Bile,</i> | <i>Cussedness.</i> |
| <i>And</i> | <i>They dawdle</i> |
| <i>Spiflicates his spleen,</i> | <i>Only in those outer spaces</i> |
| <i>Just to prefer</i> | <i>So far apart</i> |
| <i>What is</i> | <i>From all the other</i> |
| <i>Not there,</i> | <i>Places,</i> |
| <i>To</i> | <i>That lie</i> |
| <i>What has not yet</i> | <i>Outside</i> |
| <i>Been.</i> | <i>Your furthest thought</i> |
| <i>Yet</i> | <i>Between</i> |
| <i>He himself</i> | <i>The Is and Not.</i> |
| <i>Is neither here</i> | <i>Oh!</i> |
| <i>Nor yonder;</i> | <i>Things</i> |
| <i>In a remote dimension</i> | <i>Crawl there</i> |
| <i>Doomed</i> | <i>That never dare</i> |
| <i>To wander.</i> | <i>Seek</i> |
| <i>If I</i> | <i>Any other spot.</i> |

Nº 12.

The Moonijim.

"Yet he himself is neither here— nor yonder?"

Con moto andante.

Piano.

pp sostenuto misterioso

pp espress.

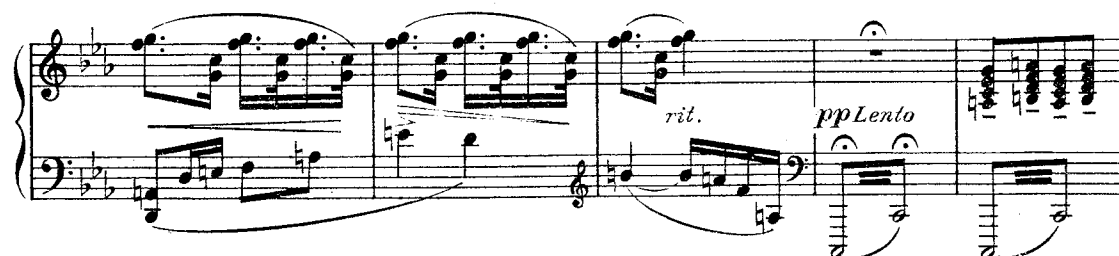
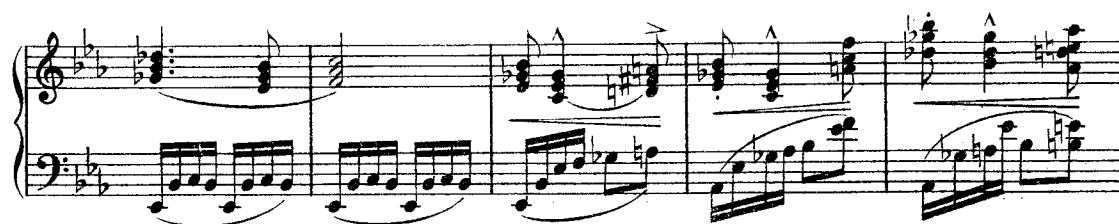
fp

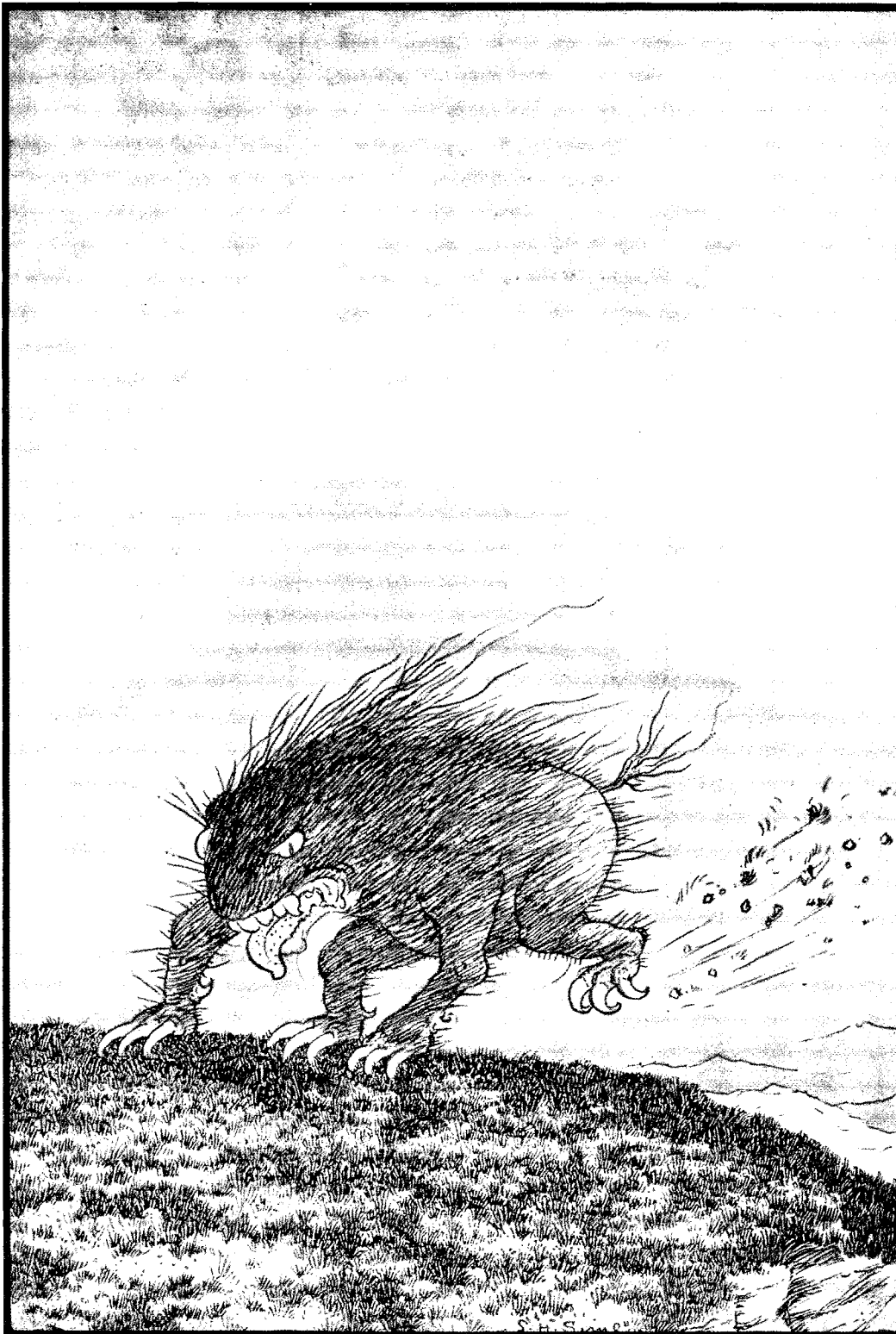
pp espress.

loco.

sf *pp*

The musical score is written for piano and consists of six systems of music. The key signature is B-flat major (two flats). The time signature is 2/4. The first system is marked 'Piano.' and 'pp sostenuto misterioso'. The second system continues the 'pp sostenuto misterioso' marking. The third system is marked 'pp espress.'. The fourth system is marked 'fp'. The fifth system is marked 'pp espress.' and 'loco.'. The sixth system is marked 'sf' and 'pp'.





SNAITSH

The Snaitch.

| | |
|--|--|
| <p> <i>You may hear the faint sound Of the Purr, After dark Of the Snaitch By the Vertigo Cliff When the Chissil Bobs Roll Down the slopes of the Park And the Mauthe Dog Is out On the sniff. When the Elephant fell From the Cusp Of the Moon And the Purple-Winged Sybarite Sobbed The impeccable tone Of his humming Bassoon To the tune Of his Baritone Throbbled. He Has sat at the feet Of the elderly Bird And he knows what The wild Boobi Knew And a great many stunts</i> </p> | <p> <i>You might think Were absurd Which I will not relate Unto you. Vulture Hopkins The miser, They say, In his lair Had A pink spotted Snaitch As a pet. And Gwendoline Fair Of the amber bright hair If alive Would be feeding one Yet. Living Snaitches Are scarce, But their fossil debris Might be found By a scrutiny Keen Of the Primaeval Shores On an Eocene Sea Or In slabs Of the old Miocene.</i> </p> |
|--|--|

Nº 13.

The Snatch.

"Now when you hear him in your Dreams,
Don't start up in a fright,
And shock the household with your screams
Two wrongs won't make a right."

Feroce and fast.

Piano.

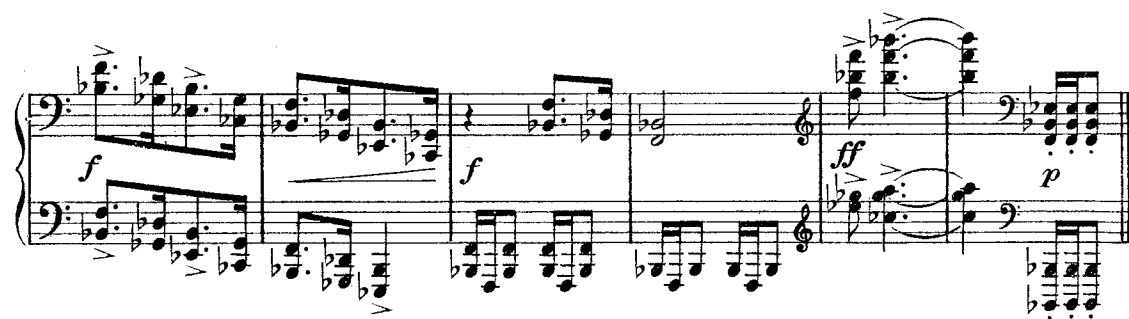
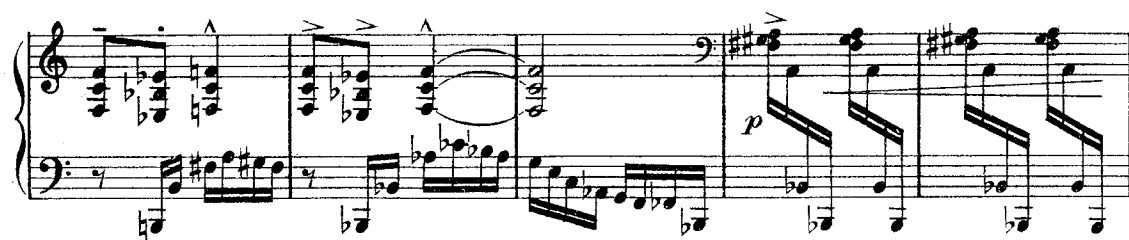
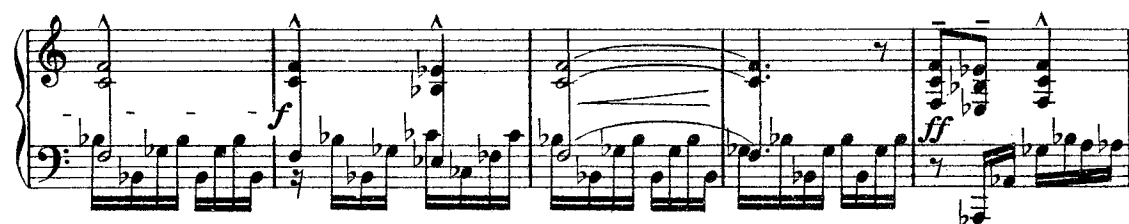
The first system of music is for piano. It features a 2/4 time signature and a key signature of two sharps (F# and C#). The music is marked with a forte 'f' dynamic. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. The system consists of two staves.

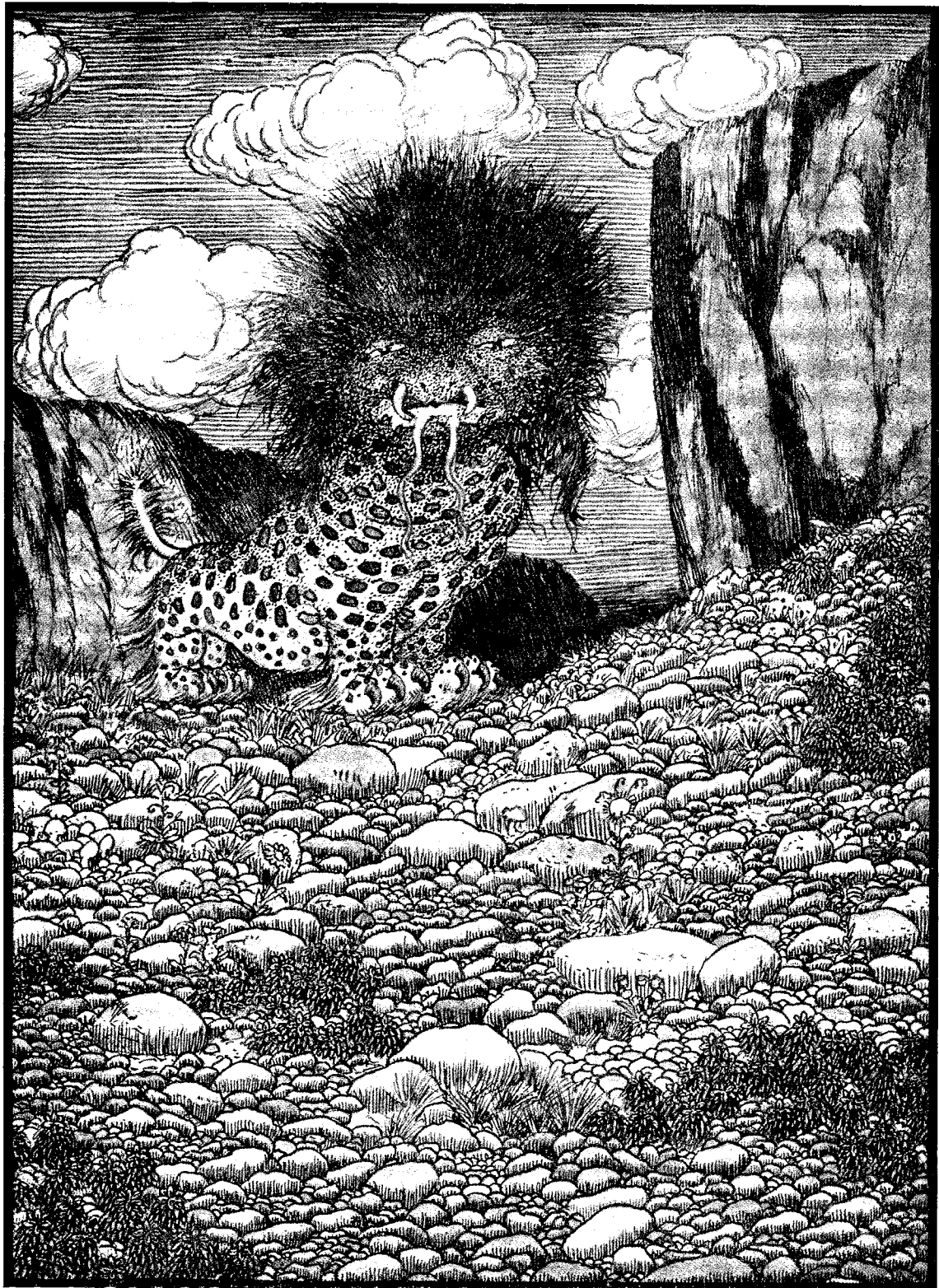
The second system continues the piano accompaniment. It maintains the 2/4 time signature and key signature. The right hand has some melodic movement with accents, while the left hand continues the eighth-note pattern. The system consists of two staves.

The third system continues the piano accompaniment. The right hand features more complex chordal textures and some melodic lines. The left hand remains consistent with the eighth-note accompaniment. The system consists of two staves.

The fourth system continues the piano accompaniment. It includes a fortissimo 'ff' dynamic marking. The right hand has some melodic phrases with accents. The left hand continues the eighth-note accompaniment. The system consists of two staves.

The fifth system continues the piano accompaniment. It begins with a piano 'p' dynamic marking. The right hand plays chords with accents. The left hand continues the eighth-note accompaniment. The system consists of two staves.





PRAPSNOT

The Prapsnot.

| | |
|---|---|
| <p> <i>They have no Prapsnot</i> <i>In</i> <i>The Zoo,</i> <i>And if you ask</i> <i>The Keeper</i> <i>The reason</i> <i>Why?</i> <i>He'll look askew,</i> <i>And slowly</i> <i>Wink his peeper.</i> <i>Then</i> <i>Sorrowfully</i> <i>He will tap</i> <i>Against his nose</i> <i>A finger</i> <i>And say to you, alas!</i> <i>Poor chap!</i> <i>The last one</i> <i>Could not</i> <i>Linger.</i> <i>He faded,</i> <i>Sir!</i> <i>Without a sound</i> <i>In a mysterious manner</i> <i>We did our best</i> <i>To pull</i> <i>Him round</i> <i>But</i> <i>Could not find</i> </p> | <p> <i>The spanner.</i> <i>The Llama, Sir!</i> <i>Laments</i> <i>His loss</i> <i>Old Yak</i> <i>He aches with sorrow,</i> <i>I've ordered,</i> <i>Sir!</i> <i>Another gross,</i> <i>They might arrive</i> <i>Tomorrow.</i> <i>Then</i> <i>He will turn away</i> <i>To hide</i> <i>His grief</i> <i>For that lost mammal</i> <i>And squirt some more</i> <i>Insecticide</i> <i>On the Moth eaten Camel.</i> <i>And should his palm</i> <i>Extend</i> <i>Abaft,</i> <i>You may.</i> <i>If you feel willing</i> <i>To help him</i> <i>In his beastly craft,</i> <i>Anoint it</i> <i>With a shilling.</i> </p> |
|---|---|

Nº 14.

The Prapsnot.

"He faded, sir, without a sound
In a misterious manner
We did our best to pull him round
But could not find the spanner?"

Con moto. (Carefully.)

Piano.

The musical score is written for piano in 4/4 time. It consists of five systems of music. The first system begins with a piano (*p*) dynamic and features a melody in the right hand with slurs and a bass line in the left hand. The second system continues the melody and bass line. The third system introduces a fortissimo (*ff*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The fourth system features a crescendo (*cresc.*) in the right hand and a fortissimo (*f*) dynamic in the left hand. The fifth system concludes with a piano (*p*) dynamic in the right hand and a fortissimo (*f*) dynamic in the left hand, ending with a final chord.

First system of musical notation. The treble staff features a melodic line with a half note, a quarter note, and a triplet of eighth notes. The bass staff provides harmonic support with chords and a triplet of eighth notes. Dynamics include *p* (piano) and *f* (forte).

Second system of musical notation. The treble staff continues the melodic line with a triplet of eighth notes. The bass staff has a steady eighth-note accompaniment. Dynamics include *f* (forte).

Third system of musical notation. The treble staff has a melodic line with a half note and a quarter note. The bass staff has a steady eighth-note accompaniment. Dynamics include *p* (piano).

Fourth system of musical notation. The treble staff has a melodic line with a half note and a quarter note. The bass staff has a steady eighth-note accompaniment. Dynamics include *cresc.* (crescendo).

Fifth system of musical notation. The treble staff has a melodic line with a half note and a quarter note. The bass staff has a steady eighth-note accompaniment. Dynamics include *ff* (fortissimo). The text "gva basso" is written below the bass staff.

Sixth system of musical notation. The treble staff has a melodic line with a half note and a quarter note. The bass staff has a steady eighth-note accompaniment. Dynamics include *fff* (fortississimo) and *cresc.* (crescendo). The text "gva basso" is written below the bass staff.



TA TA

The Ta-Ta.

| | |
|------------------------------|-----------------------------------|
| <i>There is</i> | <i>The floor.</i> |
| <i>A cosy Kitchen</i> | <i>He found his brains</i> |
| <i>Inside his roomy head</i> | <i>Were useless;</i> |
| <i>Also</i> | <i>As many others would</i> |
| <i>A tiny bedroom</i> | <i>If they</i> |
| <i>In which</i> | <i>But tried to use them</i> |
| <i>He goes to bed</i> | <i>A great</i> |
| <i>So when his walk</i> | <i>Unlikelihood.</i> |
| <i>Is ended</i> | <i>He</i> |
| <i>And he</i> | <i>Pays no rent</i> |
| <i>No more would roam</i> | <i>No taxes</i> |
| <i>Inside out</i> | <i>No use has he</i> |
| <i>He turns himself</i> | <i>For pelf</i> |
| <i>To find</i> | <i>Infested not with servants</i> |
| <i>Himself</i> | <i>He plays with work</i> |
| <i>At Home.</i> | <i>Himself.</i> |
| <i>He cleared away his</i> | <i>And when his</i> |
| <i>Brain stuff</i> | <i>Chores</i> |
| <i>Got pots</i> | <i>Are ended</i> |
| <i>And pans</i> | <i>And he would</i> |
| <i>Galore!</i> | <i>Walk about,</i> |
| <i>Sofas</i> | <i>Outside in he turns</i> |
| <i>And chairs,</i> | <i>Himself</i> |
| <i>And tables,</i> | <i>To get himself</i> |
| <i>And carpets for</i> | <i>Turned out.</i> |

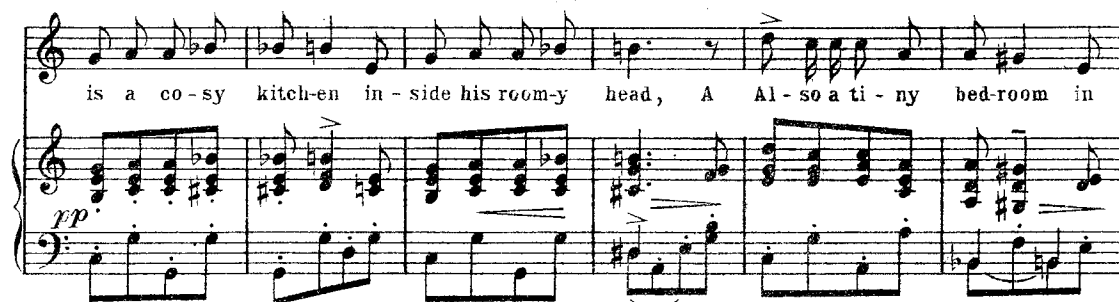
Nº 15.

Song:- The Ta-Ta.

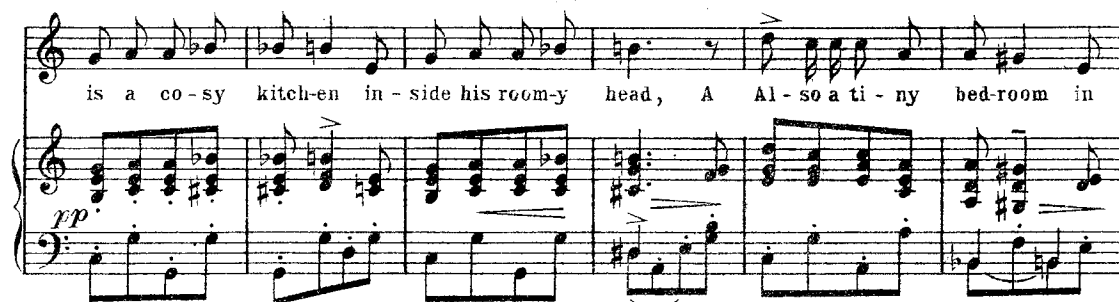
"He found his brains were useless,
As many others would —
If they but tried to use them!"—

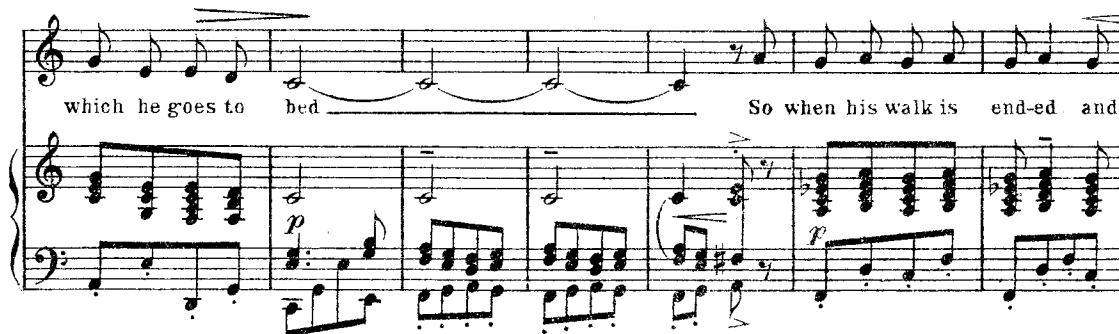
Voice. 

Piano. 

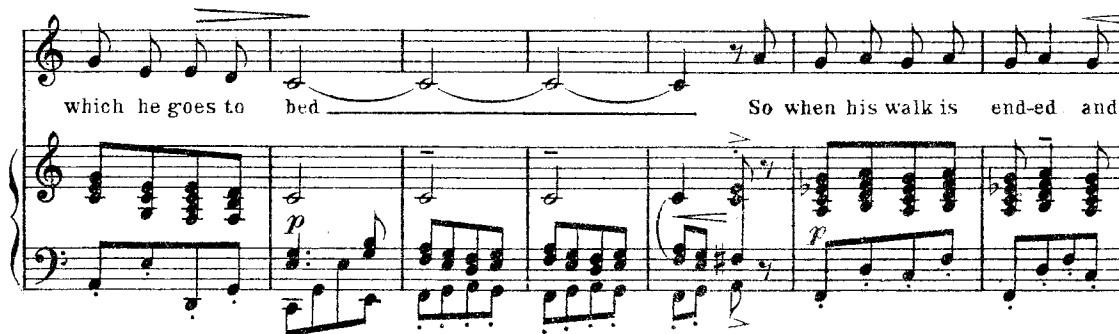



is a co-sy kitch-en in-side his room-y head, A Al-so a ti-ny bed-room in

Piano. 



which he goes to bed So when his walk is end-ed and

Piano. 



he no more would roam In-side - out he turns him-self to find

Piano. 

him-self at home. He

clear'd a-way his brainstuff; Got pots and pans ga-lore, So-fas chairs and ta-bles and

car-pets on the floor. He found his brains were use-less, as

ma-ny o-thers would If they but tried to use them a

great un-like-ly hood. He

pays no rent no tax - es no use had he for pelf In -

pp

- fest - ed not with ser - vants he plays with work him - self.

f

p

And when his chores are end - ed and he would walk a -

p *cresc.*

pp

- bout Out - side - in he turns him -

f

p

- self, To get ——— him - self turned out!

rit. *Vivo.*

rit. *Vivo.*

