

# The Boar and the Dromedar

Unison with optional Alto part

\* Words by  
Henry Beissel

Music by  
Ruth Watson Henderson

*♩ = 60 Peacefully*

Voices

A weal - thy drom - e - dar sat

Piano

*p*

*cresc.* *dim.* *mf*

smok - ing a ci - gar in a qui - et de - sert bar, When

*cresc.* *dim.*

*♩ = 69 Angrily*

in came with a roar a migh - ty tour - ist boar who al - most broke the door.

*mf*

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*mf* He or - dered gin - ger beer and for a sou - ven - ir *dim.*

*cresc.* wan - ted the chan - de - lier. *f* Up rose the drom - e - dar, *f*

*dim.* put out his big ci - gar - and trot - ted to the bar: *dim.* *mf*

*f* "Wild pig, get out of here or else I'll box your ear! My - self will take the chan - de -

lier!" He called a ta - xi star, went straight to a ba - zaar, and

*mf*

*mf* *mp*

This system contains the first two lines of music. The vocal line starts with a half note 'lier!' followed by a melodic phrase. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *mf* and *mp*.

for a big ci - gar ex - changed the chan - de - lier. Oh dear,

*cresc.* *p*

This system contains the third and fourth lines of music. The piano accompaniment includes a *cresc.* marking and a *p* marking. The vocal line has a melodic phrase and a 'Oh dear,'. The piano part features a sixteenth-note figure in the right hand.

oh dear, oh dear! The

*mf* *p*

This system contains the fifth and sixth lines of music. The piano accompaniment includes a *mf* marking and a *p* marking. The vocal line has a melodic phrase and 'oh dear, oh dear!'. The piano part features a sixteenth-note figure in the right hand.

boar in his des - pair be - came a whiff of air, shaped like a prick - ly pear,

*cresc.* *f*

This system contains the seventh and eighth lines of music. The piano accompaniment includes a *cresc.* marking and a *f* marking. The vocal line has a melodic phrase and 'boar in his des - pair be - came a whiff of air, shaped like a prick - ly pear,'. The piano part features a sixteenth-note figure in the right hand.

*dim. e rit.* ♩ = 60 Peacefully

and rolled back out the door. \_\_\_\_\_ Since

*rit.* *p*

then no de - sert bar will serve a pas - sing boar *ten.* ev - en gin - ger beer. \_\_\_\_\_

*cresc.* *p*

*mp* weal - thy drom - e - dar sat

*pp* *mp*

*cresc.* *rit. e dim.* *pp*  
smok - ing a ci - gar in a qui - et de - - sert bar.

*cresc.* *rit. e dim.* *pp*



# Don't Ever Squeeze a Weasel

\* Words by  
Jack Prelutsky

Unison with optional Alto part

Music by  
Ruth Watson Henderson

Voices  $\text{♩} = 132$  *Crisply* *mf*

You should ne - ver squeeze a wea - sel for you

Piano *with a rumba rhythm* *mf* *mp*

Reo. Reo. Reo. Reo. Reo. Reo.

*cresc.*

might dis - please the wea - sel, and don't ev - er seize a wea - sel by the

*cresc.*

Reo. Reo.

*f* *mf*

tail. Let his tail blow in the breeze; - if you pull it he will sneeze,

*mf* *mp*

Reo. Reo. Reo. Reo. Reo. Reo.

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*mp*

for the wea - sel's con - sti - tu - tion tends to be a lit - tle frail, —

*p*

*cresc.* *mf*

tends to be a lit - tle frail, Oh yes the wea - sel whee - zes ea - si - ly;

*cresc.* *mp*

Reo. Reo.

the wea - sel free - zes ea - si - ly, the wea - sel's tan com - plex - ion

Reo. Reo.

*p* *mf*

rath - er sud - den - ly turns pale. — So don't dis - please or tease a wea - sel,

*p* *f* *mp*

Reo. Reo.

*cresc.*

squeeze or freeze or wheeze a wea - sel and don't ev - er seize a wea - sel

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line consists of eighth and quarter notes with lyrics: "squeeze or freeze or wheeze a wea - sel and don't ev - er seize a wea - sel". The piano accompaniment provides harmonic support with chords and moving lines. A *cresc.* marking is placed above the vocal line.

*Red.*

*f* by the tail. *mp* So don't or tease *cresc.* squeeze or wheeze  
dis-please a wea-sel or freeze a wea-sel

The second system continues the musical piece. The vocal line includes a dynamic marking of *f* for "by the tail." followed by *mp* for "So don't or tease". The piano accompaniment features a dynamic marking of *mf* and *p*. A *cresc.* marking is present above the vocal line. The system concludes with a *Red.* marking.

*Red.*

and seize *f*  
don't ev - er a wea - sel seize a wea - sel by the tail.

The third system shows the vocal line with a dynamic marking of *f* for "seize". The piano accompaniment continues with chords and moving lines. The system ends with a *Red.* marking.

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\* If sung without altos, the sopranos can sing all the notes in unison