



Sung by
PETER DAWSON.

“BOOTS”

Words by

RUDYARD KIPLING

Music by

J. P. Mc CALL

Copyright MCMXXVIII,
by SWAN & CO
(Music Publishers) Ltd.

CHAPPELL & CO. LTD.
(INCORPORATED IN GREAT BRITAIN)
NATIONAL BUILDING
250 PITT ST., SYDNEY
ALL OTHER COUNTRIES
SWAN & CO.
(MUSIC PUBLISHERS) LTD.
LONDON

The Words of this Song are
reprinted from MR KIPLING'S
“THE FIVE NATIONS”
by permission of the Author.

Price
2/6 net.

Authorised for Sale only in Australia
and New Zealand.

"BOOTS"

Words by
RUDYARD KIPLING

Music by
J. P. Mc CALL

Tempo di Marcia

PIANO

The piano introduction consists of two staves. The right hand starts with a series of chords and triplets, while the left hand provides a steady bass line. The tempo is marked 'Tempo di Marcia' and the dynamics begin with a forte 'f'.

We're_ foot - foot - foot - foot - slog-gin' ov - er Af - ri - ca!

The vocal line is on a single staff, and the piano accompaniment is on two staves. The piano part features chords and triplets. The dynamics are marked 'p' (piano).

Foot - foot - foot - foot - slog-gin' ov - er Af - ri - ca - (Boots-boots-boots-boots,

The vocal line continues with the lyrics. The piano accompaniment includes triplets and chords. The dynamics are marked 'mf' (mezzo-forte).

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

The vocal line concludes with the final line of lyrics. The piano accompaniment features chords and triplets, ending with a fermata. The dynamics are marked 'mf'.

Seven - six - eleven - five - nine - an'-twen - ty mile to - day - Four - eleven - seven - teen -

- thir - ty - two the day be - fore - (Boots-boots-boots-boots mov - in' up an' down a - gain) There's

no dis - charge in the war! Don't - don't - don't - don't

espressivo

look at what's in front o' you, (Boots - boots - boots - boots mov - in' up an' down a - gain!)

WARNING!

Anyone who copies the words or music of this song, or any portion thereof, or makes any unauthorised arrangement, will be proceeded against for infringement of Copyright

Men - men - men - men - men go mad with watchin' 'em, an' there's no dis - charge in the

war, There's no dis - charge in the war!

Try - try - try - try to think o' something dif - fer - ent - Oh - my - Gawd - keep

me from go - in' lu - na - tio! Boots - boots - boots - boots, mov - in' up an' down a - gain; There's

no dis-charge in the war!

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with the lyrics "no dis-charge in the war!". The piano accompaniment includes a variety of notes, rests, and triplets, with a fermata over a chord in the right hand.

Oh — count count count count the bul-lets in the ban-do-liers;

The second system continues the musical piece. The vocal line has the lyrics "Oh — count count count count the bul-lets in the ban-do-liers;". The piano accompaniment features several triplets in the right hand and dynamic markings of *p* (piano) in the left hand.

If your eyes drop they will get a - top o' you (Boots-boots-boots-boots

The third system contains the lyrics "If your eyes drop they will get a - top o' you (Boots-boots-boots-boots". The piano accompaniment includes a triplet in the right hand.

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

The fourth system concludes the page with the lyrics "mov-in' up an' down a-gain) There's no dis - charge in the war!". The piano accompaniment features a fermata over a chord in the right hand.

We - can - stick - out 'un - ger thirst an' wea - ri - ness But not not not

The first system of music features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The piano part begins with a mezzo-piano (*mp*) dynamic marking. The lyrics are: "We - can - stick - out 'un - ger thirst an' wea - ri - ness But not not not".

not the chronic sight of 'em Boots-boots-boots-boots, mov - in' up an'down a-gain An'there's

The second system continues the vocal line and piano accompaniment. The lyrics are: "not the chronic sight of 'em Boots-boots-boots-boots, mov - in' up an'down a-gain An'there's". A triplet of eighth notes is marked with a '3' above it in the vocal line and below it in the piano accompaniment.

no dis-charge in the war! Taint so bad by day because o' com-pa-ny,

The third system continues the vocal line and piano accompaniment. The lyrics are: "no dis-charge in the war! Taint so bad by day because o' com-pa-ny,". The piano accompaniment includes a section marked *espressivo*. The piano part features a melodic line in the bass clef with a slur and a fermata.

But night brings long strings o' for - ty thou-sand mil-lion Boots-boots-boots-boots -

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "But night brings long strings o' for - ty thou-sand mil-lion Boots-boots-boots-boots -". The piano accompaniment features a section marked *f* (forte) with a melodic line in the bass clef.

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a melodic phrase in a minor key, followed by the lyrics. The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *ff* (fortissimo) is present in the piano part.

no dis-charge in the war! I 'ave marched six weeks in 'Ell an' cer-ti-fy

The second system continues the vocal line and piano accompaniment. The vocal line has a more rhythmic feel. The piano accompaniment includes a triplet in the right hand. A dynamic marking of *mf* (mezzo-forte) is present.

It is not fire dev-ils dark or an-y-thing But boots-boots-boots-boots -

The third system features a vocal line with a rhythmic pattern corresponding to the lyrics. The piano accompaniment is primarily chordal. The key signature changes to a major key for this system.

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

The fourth system concludes the piece. The vocal line returns to the initial melodic phrase. The piano accompaniment features a triplet in the left hand and a final chord in the right hand. Dynamic markings include *ff* and *rall.* (rallentando).

PETER DAWSON'S

Australian and New Zealand Tour



1939

The Famous Baritone will sing many of his best known songs including the following recent publications.

"WANDERING THE KING'S HIGHWAY" ..	Leslie Coward
"THE PRENTICE LADS O' CHEAP"	J. P. McCall
"THE THREE SOULS"	J. P. McCall
"I HEARD A FOREST PRAYING"	Peter de Rose
"THE LORD IS KING"	J. P. McCall
"WESTWARD HO!"	J. P. McCall
"BOOTS"	J. P. McCall
"CELLS"	J. P. McCall
"WHERE'S THE SERGEANT"	Ernest Longstaffe
"SONG OF THE THAMES"	Alan Murray
"GIVE ME THE SPICE OF LIFE"	Michael North
"TRAMPING THROUGH THE COUNTRYSIDE"	Peter Allison
"THE DRUMS ARE ON PARADE"	Fred Neville

.. AND ..

Just Published a New 3/- Album for Baritones

"SONGS ABOUT SAILORS"

CONTAINING :

LANAGAN'S LOG Hermann Lohr
LIGHTERMAN TOM W. H. Squire
THE ADMIRAL'S YARN ... Paul A. Rubens
NELSON'S GONE A-SAILING
Hermann Lohr

A CHIP OF THE OLD BLOCK, W. H. Squire
CARGOES Robert Coningsby Clarke
WHO KEEP THE SEA ? .. F. S. Breville-Smith
THE CAPTAIN'S YARN Hubert Bath

CHAPPELL