

1. THIS IS THE HISTORY OF THE BABOONS

Words by Alexander McCall Smith

Music by Tom Cunningham

$\text{♩} = 138$

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. The vocal line includes lyrics and is marked with dynamics such as *mp*, *p*, and *mf*. There are three measures of rest at the beginning of the score. The lyrics are: "This is the his - to - ry Of the ba - boons; This is the po - em Of their ex - ile. Sent to a place Of rocks and caves, Far from E - den Dis - tant king - dom. This is the leo - pard En - e - my".

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18 *f*

watch - ful, Prowl - ing dream - er. This is the

22

leo - pard En - e - my watch - ful, Bring - ing venge - ance.

26 *mp*

This is his to - ry Of the ba - loons; This is the his - to - ry Of the ba -

30 *mf*

boons. Ba-boons be - hold The claws of

34 *f*

leo - pard, Fine - ly sharp - ened. Ba - boons be - hold The

38

claws of leo - pard, Un - for - giv - ing.

42 *mf*

A lea - der se - Wise one, know - ing,

46 *mp*

Proud - - - ly reign - ing, Jus - - - tice giv - ing. But

50

en - vy makes A low - ly fe - male Sly - - ly

54

p

coun - sel Trea - son, mur - der. This is the

58

his - to-ry Of the ba - ons, This is the his - to-ry Of the ba -

62

rit.

boons; This ... This ... This

2. ON WHITENED SAND

Words by Alexander McCall Smith

Music by Tom Cunningham

$\text{♩} = 104$

The musical score is written in 4/4 time with a tempo of 104 beats per minute. It consists of a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line and a more complex treble line with chords and melodic fragments. The lyrics are: "On_ _ - ten_ _ sand_ _ the_ _ ri - ver_ _ flows, Past_ _ pain_ _ and_ _ reeds_ _ the_ _ wa-ter_ _ goes." The score is divided into four systems, with measure numbers 5, 9, and 13 indicated at the start of each system.

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17

The sky a - bove is emp - ty white.

21

The cir - cling hawk, the watch - ing kite.

25

No sign of man, his foot here; Mixture may need not show him fear.

29

E - den was as this land is now, The crea - tures here may show us how.

33 *mf*

No sign of man, he is not here Na-ture thus need not show him fear.

mf

This system contains the vocal line and piano accompaniment for measures 33 through 36. The vocal line is in a treble clef with a key signature of one flat. The piano accompaniment is in a grand staff with a key signature of one flat. The dynamics are marked *mf* (mezzo-forte).

37

That's how we lived be-fore the fall, Be-fore am-bition d. en - thral.

This system contains the vocal line and piano accompaniment for measures 37 through 40. The piano accompaniment features a more active right hand with sixteenth-note patterns.

41

mp

This system contains the piano accompaniment for measures 41 through 44. The dynamics are marked *mp* (mezzo-piano). The right hand continues with sixteenth-note patterns.

45

This system contains the piano accompaniment for measures 45 through 47. The right hand features a melodic line with eighth notes.

48

rit.

This system contains the piano accompaniment for measures 48 through 51. The dynamics are marked *rit.* (ritardando). The piece concludes with a final chord in the bass.

3. SUCH STRANGE CREATURES

Words by Alexander McCall Smith

Music by Tom Cunningham

$\text{♩} = 132$

The musical score is written in 3/4 time with a tempo of 132 beats per minute. It features a vocal line and a piano accompaniment. The piano part consists of chords in the right hand and a simple bass line in the left hand. The lyrics are as follows:

5 *The baboons comment on the animals.* *mp*
Such strange crea- tures,

10 Such strange, un-der-nished crea- tures, They do not be-long here; They are in the

15 wrong place. *mf* They are lost, per- haps, They will pe- rish, They will be ea- ten.

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20 *mp* *mf*

Poor things, they do not know What lies a - head. Do not be de -

25 *mp*

ceived by these Un-like-ly crea- tures; they are, I'm told, The most

30 *mf*

dan-ge-rous_ of beasts — They kill for plea - sure, For the plea - sure of the

35

blood, De - stroy - ing eve - ry - thing, They will con - sume the earth. —

40 *f* *mp*

We must watch them. But ne - ver in - ter - fere. Let them

45

make their own mis - takes, But do not re - scue them. Cou - sins they may be,

50

But cou - sins are with a dis - tance Are not our af - fair, They are not our af -

55

fair. Be watch - ful now, watch But shed no tears, For these odd

61 *mf*

crea - tures, strange And hair - less beasts. — We have our own Af -

66

fairs to be con - cerned with. We have our own Af - fairs to un - der-stand.

71 *mf*

— Such strange crea-tures, Such strange, un - fi-nished crea-tures,

76 *mp* *p* rit.

They do not be-long here; They do not be-long here; do not be - long.

4. YOU ARE TIRED

Words by Alexander McCall Smith

Music by Tom Cunningham

mp

$\text{♩} = 92$

You are ti-red, all day long you have for-aged,

6

Watched for dan-ger and Kept the young ones In their place; If it's ea-sy being A king, then I am

11

mp

sure That it can on-ly be so In all o-ther king-doms, Not in yours. You are ti-red, my dear,

16 *mf* *mp*

My pret-ty one. Of course you are, my lord, My great and love - ly one,

21 *mf*

Whose glance is re-gal, Whose eyes flash fire Whose ve-ry glance Makes clouds

26 *mp*

part In the sky. O n - ly one. Come lie down, be - side me, I shall be your

31 *f* *rit.*

guar - dian, I'll be the moon Watch - ing o - ver you.

5. IN AFRICA

Words by Alexander McCall Smith

Music by Tom Cunningham

$\text{♩} = 76$

mp

8 *mp*

In Af-ri-ca, as night does fall On crea-tures great and

14

crea-tures small, As clouds across the moon do drift, And dark-ness makes the night a gift Of

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19

si-lence and of gen-tle-ness I think of you, and you I bless. The cares of day are wiped a-way, In

25

gra-ti-tude and love I say, I think of you, and you I bless. The love of wo-man for a man

31

Is an-chor to the ... That brings us th-ough the night And in-to mor-ning filled with light;

37

Or so we've heard, and so they say Who know our na-ture's way.

rit.

Tempo primo

43

$\text{♩} = 76$

p

Do not fear to close your eyes Up - on a world of plots and lies, For

49

I shall be here at your side, Your true and lo-ving, loy-al bride. I shall in-to your care now give My

55

bo-dy, this in ven-ture live. I think of you, and you I bless. I think of you, and you I

60

rit.

bless, and you I bless, and you I bless, and you I bless,



6. AFFAIRS OF STATE

Words by Alexander McCall Smith

Music by Tom Cunningham

$\text{♩} = 144$

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of three systems of music. The first system (measures 1-4) features a piano introduction with a forte (*f*) dynamic. The second system (measures 5-8) continues the piano accompaniment with a mezzo-forte (*mf*) dynamic. The third system (measures 9-12) includes the vocal line with lyrics and piano accompaniment. A large, diagonal watermark reading 'SAMPLE COPY' is overlaid across the entire page.

5 *mf*
Af -

9
fairs of state And love and hate, That keep the great A-wake at night, Are

mf

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13 *mf*

from our sight_ Con - cealed: Grubs first_ Then e - thics_ Be -

17

neath the ground All fat and round The grubs are found; Pi - pore to eat This

21 *f*

lus - cious treat_ cool; Grubs first_ Then e - thics_ The

25 *f*

pri - mate way Can give no sway To those who say_ A lea - derstrong Will

29

last for long_ Un - chal-lenged. Grubs first,_ Then e - thics._

33

37

Be -

mf

41

neath the ground All fat and round The grubs are found; Pre- pare to eat This

mf

45 *f*

lus - cious treat_ Un - cooked; Grubs first, _ Then e - thics. _ The

49 *f*

pri - mate way_ Can give no sway_ to those who say_ A lea - der

52

strong Will last for long_ Un - chal - lened.

55

Grubs first, _ Then e - thics. _

7. I AM ALONE

Words by Alexander McCall Smith

Music by Tom Cunningham

$\text{♩} = 76$ *molto espress.* *mp*

I am a - lone,

now one so fine, The one whose hand I held in mine,

The one whose words were as my own Has left me now;

mf

mp *Più mosso* $\text{♩} = 84$ *mf*

I am a - lone. The vic - tory

mp *mf*

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33 *f*

— Of po-wer gained, for she is gone. What am I then? A

37 *Più mosso* *mp* $\text{♩} = 84$

man ————— for - lom. I che - rished

41 *mf* *largamente* *mp* *A tempo*

her, she was n... wife. She was my soul - mate, and my life With-

45 *f* *rit.* *Tempo primo*

out her has a heart of stone. I am a-lone, I am a - lone.

50 *mp*

There is no choice for me to

54 *mf*

make. I can - - not change nor can for - sake

57 *f*

My bur-den-some nee-ter throne. I am a - lone,

61 *mp* rit.

I am a - lone.