

Dinos Constantinides

How the Camel Got His  
Hump

(Assemblages III)

*for Reader and string quartet*

LRC 239

Story by Rudyard Kipling



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**Magni Publications**

## HOW THE CAMEL GOT HIS HUMP (2008)

*for reader and string quartet*

LRC 239

Duration: 12 minutes

**How the Camel Got his Hump** is based on a story by Rudyard Kipling. It is the eighth in a series of musical stories for children, involving small ensemble, reader, and solo instruments. **The Dancing Turtle** (1999), **The Singing Cucaracha** (2000), **Lazy Jack** (2001), **The Penguin Parade** (2002), **The Dancing Shoes** (2003) **Anansi and the Hat Shaking Dance** (2006) and **The Cat that Walked by Himself** (2007) are the previous pieces in the series.

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The music of Dinos Constantinides has been performed throughout the world. He is the recipient of many grants, commissions and awards, including first prize in the 1981 Brooklyn College International Chamber Opera Competition and the 1985 First Midwest Chamber Opera Conference. He also received the 1985 American New Music Consortium Distinguished Service Award, the 1989 Glen Award of l'Ensemble of New York, several Meet the Composer grants and numerous ASCAP Standard Awards. In the 1994 he was honored with a Distinguished Teacher White House Commission on Presidential Scholars.

## HOW THE CAMEL GOT HIS HUMP by Rudyard Kipling

In the beginning of years, when the world was so new and all, and the Animals were just beginning to work for Man, there was a Camel, and he lived in the middle of a Howling Desert because he did not want to work; and besides, he was a Howler himself. So he ate sticks and thorns and tamarisks and milkweed and prickles, most 'scruciating idle; and when anybody spoke to him he said 'Humph!' Just 'Humph!' and no more.

Presently the Horse came to him on a Monday morning, with a saddle on his back and a bit in his mouth, and said, 'Camel, O Camel, come out and trot like the rest of us.'

'Humph!' said the Camel; and the Horse went away and told the Man.

Presently the Dog came to him, with a stick in his mouth, and said, 'Camel, O Camel, come and fetch and carry like the rest of us.'

'Humph!' said the Camel; and the Dog went away and told the Man.

Presently the Ox came to him, with the yoke on his neck and said, 'Camel, O Camel, come and plough like the rest of us.'

'Humph!' said the Camel; and the Ox went away and told the Man.

At the end of the day the Man called the Horse and the Dog and the Ox together, and said, 'Three, O Three, I'm very sorry for you (with the world so new-and-all); but that Humph-thing in the Desert can't work, or he would have been here by now, so I am going to leave him alone, and you must work double-time to make up for it.'

That made the Three very angry (with the world so new-and-all), and they held a pow-wow on the edge of the Desert; and the Camel came chewing milkweed *most* 'scruciating idle, and laughed at them. Then he said 'Humph!' and went away again.

Presently there came along the Djinn in charge of All Deserts, rolling in a cloud of dust (Djinns always travel that way because it's Magic), and he stopped to pow-wow with the Three.

'Djinn of All Deserts,' said the Horse, 'is it right for any one to be idle, with the world so new-and-all?'

'Certainly not,' said the Djinn.

'Well,' said the Horse, 'there's a thing in the middle of your Howling Desert (and he's a Howler himself) with a long neck and long legs, and he hasn't done a stroke of work since Monday morning. He won't trot.'

'Whew!' said the Djinn, whistling, 'that's my Camel, I do believe! What does he say about it?'

**'He says "Humph!"' said the Dog; and he won't fetch and carry.'**

**'Does he say anything else?'**

**'Only "Humph!"; and he won't plough,' said the Ox.**

**'Very good,' said the Djinn. 'I'll humph him if you will kindly wait a minute.'**

**The Djinn rolled himself up in his dust-cloak, took a bearing across the desert, and found the Camel most 'scruciatingly idle, looking at his own reflection in a pool of water.**

**'My long and bubbling friend,' said the Djinn, 'what's this I hear of your doing no work, with the world so new-and-all?'**

**'Humph!' said the Camel.**

**The Djinn sat down, with his chin in his hand, and began to think a Great Magic, while the Camel looked at his own reflection in the pool of water.**

**'You've given the Three extra work ever since Monday morning, all on account of your 'scruciating idleness,' Said the Djinn; and he went on thinking Magics, with his chin in his hand.**

**'Humph!' said the Camel.**

**'I shouldn't say that again if I were you,' said the Djinn; 'you might say it once too often. Bubbles, I want you to work.'**

**And the Camel said 'Humph!' again; but no sooner had he said it than he saw his back, that he was so proud of, puffing up and puffing up into a great big lolloping humph.**

**'Do you see that?' said the Djinn. 'That's your very own humph that you've brought upon your very own self by not working. Today is Thursday, and you've done no work since Monday, when the work began. Now you are going to work.' 'How can I,' said the Camel, 'with this humph thing on my back?' 'That's made a-purpose,' said the Djinn, 'all because you missed those three days. Now you will be able to work for three days without eating, because you can live on your humph; so don't you ever say I never did anything for you. Now come out of the Desert and go to the Three, and behave. Humph yourself!'**

**And the Camel humphed himself, humph and all, and went away to join the Three. And from that day to this the Camel always wears a humph (we call it a 'hump' now, so as not to hurt his feelings); but he has never yet caught up with the three days that he missed at the beginning of the world, and he has never yet learned how to behave.**

# How the Camel Got His Hump

Text by: Rudyard Kipling

for reader and string quartet

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LRC 239

**Reader: In the beginning of years, when the world was so new and all, and the Animals were just beginning to work for Man, there was a Camel, and he lived in the middle of a Howling Desert because he did not want to work; and besides, he was a Howler himself. So he ate sticks and thorns and tamarisks and milkweed and prickles, most 'scruciating idle; and when anybody spoke to him he said 'Humph!' Just 'Humph!' and no more**

Musical score for the first section of the piece. It features a Reader part and four string parts (Violin I, Violin II, Viola, and Cello). The Reader part is in 2/4 time with a tempo marking of quarter note = 100. The string parts are in 2/4 time. The key signature has one flat (B-flat). The score includes dynamic markings such as *f*, *pp*, *sf p*, *mp*, and *pp*, as well as performance instructions like *pizz.*, *arco*, and *sul tasto*. The section ends with a double bar line.

**Presently the Horse came to him on a Monday morning, with a saddle on his back and a bit in his mouth, and said, ' Camel, O Camel, come out and trot like the rest of us! 'Humph!' said the Camel; and the Horse went away and told the Man.**

Musical score for the second section of the piece. It features a Reader part and four string parts (Violin I, Violin II, Viola, and Cello). The Reader part starts at measure 8 and includes a section marked 'A'. The string parts are in 2/4 time. The key signature has one flat (B-flat). The score includes dynamic markings such as *p*, *ff*, *mp*, and *p*, as well as performance instructions like *arco*, *ord.*, *pizz.*, and *ff*. The section ends with a double bar line.

14

Reader

Vln. I

Vln. II

Vla.

Vc.

*arco*

*p*

*f*

*pp*

*p*

*f*

*f*

*pp*

*pp*

*arco*

*f*

*pp*

*mp*

*f*

Presently the Dog came to him, with a stick in his mouth, and said, 'Camel, O Camel, come and fetch and carry like the rest of us.' 'Humph!' said the Camel; and the Dog went away and told the Man.

20

Reader

Vln. I

Vln. II

Vla.

Vc.

*mf*

*p*

*pp*

*pizz.*

*arco*

*sul pont.*

*f*

*ff*

*ord.*

*pizz.*

*ff*

*ord.*

*pizz.*

*ff*

*p*

*f*

*ff*

*pizz.*

$\text{♩} = \text{♩} = 66$

Presently the Ox came to him, with the yoke on his neck and said, 'Camel, O Camel, come and plough like the rest of us.' 'Humph!' said the Camel; and the Ox went away and told the Man.

26

Reader

**B**  $\text{♩} = 120$  **C**  $\text{♩} = 88$

*pizz.* *arco* *pizz.* *arco*

Vln. I *mf* *p* *Rit.* *pp* *f* *pp* *Rit.*

Vln. II *mf* *p* *Rit.* *pp* *f* *pp* *Rit.*

Vla. *mf* *p* *Rit.* *pp* *f* *pp* *Rit.*

Vc. *mf* *p* *Rit.* *pp* *f* *pp* *Rit.*



32

Reader

Vln. I *ff* *warmly* *ord.* *3* *mp*

Vln. II *arco* *ff* *ord.* *warmly* *p* *mp* *pp*

Vla. *arco* *pp* *ff* *pizz.* *arco* *pp* *pp*

Vc. *arco* *ff* *pizz.* *arco* *pp* *mp warmly* *p*

HOW THE CAMEL...

At the end of the day the Man called the Horse and the Dog and the Ox together, and said, ' Three, O Three, I'm very sorry for you (with the world so new-and-all); but that Humph-thing in the Desert can't work, or he would have been here by now, so I am going to leave him alone, and you must work double-time to make up for it.'

38

Reader 

Vln. I 

Vln. II 

Vla. 

Vc. 

42

Reader 

Vln. I 

Vln. II 

Vla. 

Vc. 

HOW THE CAMEL...





Presently there came along the Djinn in charge of All Deserts, rolling in a cloud of dust (Djinn always travel that way because it's Magic), and he stopped to pow-wow with the Three.

54

Reader

Vln. I

Vln. II

Vla.

Vc.



55

Reader

G Allegro ♩ = 132

Vln. I

Vln. II

Vla.

Vc.

HOW THE CAMEL . . .

58

Reader

Vln. I

Vln. II

Vla.

Vc.

*pizz.* *arco*

*pizz.* *arco*



61

Reader

Vln. I

Vln. II

Vla.

Vc.

*pizz.* *arco*

*f* *ff*

*f* *ff*

*ff*

HOW THE CAMEL...

'Djinn of All Deserts,' said the Horse, 'is it right for any one to be idle, with the world so new-and-all?' 'Certainly not,' said the Djinn. 'Well,' said the Horse, 'there's a thing in the middle of your——>

64

Reader

Vln. I

Vln. II

Vla.

Vc.

H

*pp*

*ff*

*pp*

*pp*

Howling Desert ( and he's Howler himself) with a long neck and long legs, and he hasn't done a stroke of work since Monday morning. He won't trot.' 'Whew!' said the Djinn, whistling. 'that's my Camel, I do believe! What does he say about it?' 'He says "Humph!"; said the Dog; and he won't fetch and carry.' 'Does he say anything else?' 'Only 'Humph!'; and he won't plough,' said the Ox. 'Very good,' said the Djinn. ' I'll humph him if you will kindly wait a minute.'

66

Reader

Vln. I

Vln. II

Vla.

Vc.

*pp*

*pp*

*pp*

*pp*

HOW THE CAMEL...

68

Reader

Vln. I

*f*

*pizz.*

*arco*

Vln. II

*f*

Vla.

*fff*

Vc.

*f*

*cresc.*



70

Reader

Vln. I

70

Vln. II

Vla.

*gliss*

Vc.

HOW THE CAMEL . . .

72

Reader

Vln. I

Vln. II

Vla.

Vc.

*fff*



The Djinn rolled himself up in his dust-cloak, took a bearing across the desert, and found the Camel most 'scruciatingly idle, looking at his own reflection in a pool of water. 'My long and bubbling friend,' said the Djinn, 'what's this I hear of your doing no work, with the world so new-and-all?' 'Humph!' said the Camel.

75

Reader

Vln. I

Vln. II

Vla.

Vc.

*pp*

*pp*

*pp*

HOW THE CAMEL . . .

78

Reader

Vln. I

*f*

*pizz.* *arco*

Vln. II

*f*

Vla.

*ff*

*gliss*

Vc.

*f*

*cresc.*

81

Reader

Vln. I

Vln. II

Vla.

Vc.

*fff*

HOW THE CAMEL . . .

The Djinn sat down, with his chin in his hand, and began to think a Great Magic, while the Camel looked at his own reflection in the pool of water. 'You've given the Three extra work ever since Monday morning, all on account of your 'scruciating idleness,' Said the Djinn; and he went on thinking Magics, with his chin in his hand. 'Humph!' said the Camel. 'I shouldn't say that again if I were you,' said the Djinn; 'you might say it once too often. Bubbles, I want you to work.' And the Camel said 'Humph!' again; but no sooner had he said it than he saw his back, that he was so proud of, puffing up and puffing up into a great big lolloping humph.

85

Reader

Vln. I

Vln. II

Vla.

Vc.



88

Reader

Vln. I

Vln. II

Vla.

Vc.

HOW THE CAMEL . . .



91

Reader

Vln. I

Vln. II

Vla.

Vc.

*fff*

**'Do you see that?' said the Djinn. 'That's your very own humph that you've brought upon your very own self by not working. Today is Thursday, and you've done no work since Monday, when the work began. Now you are going to work.' 'How can I,' said the Camel, 'with this humph thing on my back?' 'That's made a-purpose,' said the Djinn, 'all because you missed those three days. Now you will be able to work for three days without eating, because you can live on your humph; so don't you ever say I never did anything for you. Now come out of the Desert and go to the Three, and behave. Humph yourself!'**

95

Reader

Vln. I

Vln. II

Vla.

Vc.

I

HOW THE CAMEL . . .

96

Reader

Solemn  $\bullet = 92$

*sul tasto*

Vln. I *mp*

Vln. II *mp* *sul tasto* *gliss* *ord.*

Vla. *pizz.* *arco* *sul tasto* *mf* *mp*

Vc. *mp*



101

Reader

Slow  $\bullet = 72$  *loco* J

Vln. I *fff* *p* *pp*

Vln. II *fff* *p* *pp*

Vla. *ord.* *mp* *fff* *p* *pp*

Vc. *ord.* *mp* *fff* *p* *pp*

HOW THE CAMEL...

And the Camel humphed himself, humph and all, and went away to join the Three.  
 And from that day to this the Camel always wears a hump (we call it a 'hump' now,  
 so as not to hurt his feelings); but he has never yet caught up with the three days that  
 he missed at the beginning of the world, and he has never yet learned how to behave.

104

Reader

Vln. I

Vln. II

Vla.

Vc.

*pp*

*pp*



108

Reader

Vln. I

Vln. II

Vla.

Vc.

*pizz.*

*pp*

**Humph!**

HOW THE CAMEL...

# How the Camel Got His Hump

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**1**  $\bullet = 100$  *pizz.* TEXT *f* *pp* *arco*

**9** *p* *ff* *p* *arco*

**15** *p* *f* *pp* *p* *f* *mf* *p* *TEXT*  $\bullet = 66$  **B**  $\bullet = 120$

**22** *pizz.* *pp* *arco* *f* *ff* *mf* *p* *TEXT* *arco*

**28** *Rit.* *pp* *f* *pp* *Rit.* *ff*  $\bullet = 88$  **C**

**34** *ord.* *warmly* *mp* *pp* *TEXT* **D**  $\bullet = 80$  *Moderato Misterioso* *(a Respighi)* *3* *3*

**39** *pp* *3* *mp* *f* *ff*

**44** *mp*  $\bullet = 88$  *fff*

**47** *pp* *Rit.*  $\bullet = 69$  *sul tasto* *ppp*  $\bullet = 126$  *ord.* *3* *3* *ff*

51 E ♩ = 66 TEXT G Allegro ♩ = 132

56

60

64 H TEXT

68

72

75 TEXT

79

82

85 TEXT

88 *f*

91

94 **I** TEXT Solemn ♩ = 92 *sul tasto*  
*mp*

99 Slow ♩ = 72 *loco*  
*fff* *p* *pp*

**J** TEXT *pizz.*

103

Violin II

# How the Camel Got His Hump

for reader and string quartet

Text by: Rudyard Kipling

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Dinos Constantinides

$\bullet = 100$  TEXT  
pizz. arco sul tasto

**A** *f* *pp* *ord.* *p* *>*

11 *pizz.* *arco* TEXT *pp* *p* *f* *>* *pp* *p* *<* *f* *f* TEXT *pizz.*

21 *arco sul pont.*  $\bullet = 66$  *ord.* *pizz.* *arco* **B** TEXT  $\bullet = 120$  *p* *ff* *mf* *p* *Rit.* *>* *pp* *pizz.*

31 **C**  $\bullet = 88$  *arco* *v* *ord.* TEXT *f* *Rit.* *ff* *warmly* *p* *>* *mp* *>* *pp*

38 **D**  $\bullet = 80$  Moderato Misterioso *pp* *<* *>* *mp*

43 *f* TEXT *mp*  $\bullet = 88$  *fff*

47 *Rit.*  $\bullet = 69$  *sul tasto* *ord.* *fff*

53 **E**  $\bullet = 66$  TEXT **G** Allegro  $\bullet = 132$  *fff* *mf* *f*

58 *pizz.* *arco*

63 H TEXT *ff* *ff* *pp*

68 *pizz. arco* *f*

74 TEXT *pp*

78 *pizz. arco* *f*

83 TEXT *pp*

88 *pizz. arco* *f*

92 TEXT I *pp*

96 Solemn  $\text{♩} = 92$  *mp* *sul tasto* *gliss* *ord.* Slow  $\text{♩} = 72$  *fff* *p*

103 J TEXT *pp* 2 *pp*



# How the Camel Got His Hump

Viola

for reader and string quartet

Text by: Rudyard Kipling

LRC 239

Dinos Constantinides

• = 100 TEXT *sul tasto*

9 *sf p* *pp* A TEXT *pizz.* *arco* *ff* *p*

17 *pp* TEXT *sul pont.* *p* = 66 *ord.*

25 *ff* *mf* B TEXT = 120 *arco* *p* *Rit.* *pp* *pizz.*

31 = 88 C *f* *Rit.* *arco* *pp* *ff* *pp* *arco* *pp*

36 TEXT D Moderato Misterioso = 80 *pp* *mp* *p* *pp*

41 *mp* *f* *mp*

45 = 88 *agitato* TEXT *Rit.* = 69 *fff* *pp* E = 66 TEXT

50 = 126 *ord.* *fff* *fff*

55 **G** Allegro ♩ = 132

Musical staff 55-61: 2/4 time signature, key of G major. Dynamics: *mf*, *pizz.*, *arco*, *pizz.*, *arco*, *pizz.*, *f*.

62 *arco* **H** TEXT

Musical staff 62-67: 2/4 time signature. Dynamics: *ff*, *pp*.

68 *fff* *gliss*

Musical staff 68-73: 2/4 time signature. Dynamics: *fff*. Technique: *gliss.*

74 **TEXT** *pp* *ff*

Musical staff 74-79: 2/4 time signature. Dynamics: *pp*, *ff*.

80 *gliss*

Musical staff 80-84: 2/4 time signature. Technique: *gliss.*

85 **TEXT** *pp* *ff*

Musical staff 85-89: 2/4 time signature. Dynamics: *pp*, *ff*.

90 *gliss*

Musical staff 90-93: 2/4 time signature. Technique: *gliss.*

94 **I** **TEXT** Solemn ♩ = 92

Musical staff 94-98: 4/4 time signature, key of G major. Dynamics: *mf*, *mp*. Techniques: *pizz.*, *arco*, *sul tasto*.

99 *ord.* Slow ♩ = 72 **J**

Musical staff 99-103: 3/4 time signature, key of G major. Dynamics: *mp*, *fff*, *p*, *pp*. Technique: *ord.*

104 **TEXT** *pp*

Musical staff 104-108: 3/4 time signature. Dynamics: *pp*.

# How the Camel Got His Hump

Cello

for reader and string quartet

Text by: Rudyard Kipling

LRC 239

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**TEXT**  $\text{♩} = 100$

**A** **TEXT**  $\text{pizz.}$   $\text{arco}$   $\text{ff}$   $\text{p}$   $\text{pp}$   $\text{f}$   $\text{pp}$   $\text{mp}$   $\text{f}$

**TEXT**  $\text{p}$   $\text{f}$   $\text{ff}$   $\text{mf}$   $\text{B}$  **TEXT**  $\text{pizz.}$   $\text{arco}$   $\text{pizz.}$   $\text{arco}$   $\text{Rit.}$   $\text{pp}$   $\text{f}$   $\text{Rit.}$   $\text{ff}$   $\text{pp}$   $\text{mp}$  warmly

**C**  $\text{arco}$   $\text{pizz.}$   $\text{arco}$   $\text{Rit.}$   $\text{pp}$   $\text{f}$   $\text{Rit.}$   $\text{ff}$   $\text{pp}$   $\text{mp}$  warmly

**TEXT**  $\text{D} **Moderato Misterioso**  $\text{pizz.}$   $\text{arco}$   $\text{pizz.}$   $\text{arco}$   $\text{p}$   $\text{pp}$   $\text{f}$$

$\text{mf}$   $\text{p}$   $\text{mf}$   $\text{ff}$   $\text{pp}$   $\text{E} **TEXT**  $\text{ff}$   $\text{fff}$$

**G** **Allegro**  $\text{f}$   $\text{♩} = 132$

58

61

*ff*

65

**H** TEXT

3

*f* *cresc.*

70

*fff*

75

TEXT

3

*f* *cresc.*

80

*fff*

85

TEXT

3

*f* *cresc.*

90

*fff*

95

**I** TEXT

Solemn  $\text{♩} = 92$   
*sul tasto*

*mp*

101 *ord.*

Slow  $\text{♩} = 72$

**J** TEXT

*mp* *fff* *p* *pp* *pp*