



◆ FOUR ◆
CAUTIONARY TALES
AND A MORAL

SET FOR TWO VOICES

SOLOS AND DUETS

(Contralto or Mezzo-Soprano and Baritone, Bass or Tenor)

THE VERSES

BY

H. BELLOC

The Music

BY

LIZA LEHMANN

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FOUR CAUTIONARY TALES and a moral.

Words by
H. BELLOC.

I.

Music by
LIZA LEHMANN.

REBECCA

(Who slammed doors for fun and perished miserably.)

Allegretto. $\text{♩} = 66.$

MEZZO-SOPR.
or
CONTRALTO.

BARITONE
or
BASS,
(or TENOR)

PIANO.

A trick that ev'ry-one ab -

ff

Allegretto.

Detailed description: This system contains the first two staves of the musical score. The top staff is for the Mezzo-Soprano or Contralto, and the second staff is for the Baritone or Bass (or Tenor). The piano accompaniment is shown in a grand staff (treble and bass clefs). The tempo is marked 'Allegretto' with a quarter note equal to 66 beats per minute. The key signature has one flat (B-flat major or D minor). The first vocal line begins with a rest followed by a half note 'A', then eighth notes for 'trick that ev'ry-one ab -'. The piano accompaniment starts with a fortissimo (*ff*) dynamic and features a rhythmic pattern of eighth notes in the right hand and a more complex bass line in the left hand.

-hors In lit - tle girls is slam - ming doors.

A

Detailed description: This system contains the second two staves of the musical score. The top staff continues the vocal line with eighth notes for '-hors In lit - tle girls is slam - ming doors.' The piano accompaniment continues with the same rhythmic pattern as the first system. The second vocal line has a rest followed by a half note 'A'. The piano accompaniment concludes with a final chord in the right hand and a few notes in the left hand.

trick that ev - ry - one ab - hors In lit - tle

Moderato. *mf*

girls is slam - ming doors. *Due*

Moderato. $\text{♩} = 52$ *p*

A

weal - thy ban - ker's lit - tle daughter, Who lived in Pa - lace Green, Bays -

- wa - ter, (By name Re - bec - ca Of - fen - dort,) Was

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "- wa - ter, (By name Re - bec - ca Of - fen - dort,) Was". The middle staff is a blank treble clef staff. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with a 2/4 time signature. It features a melodic line in the right hand and a bass line in the left hand, with various chords and intervals.

gi - ven to this fu - rious sport. She would de - li - be - rate - ly

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "gi - ven to this fu - rious sport. She would de - li - be - rate - ly". The middle staff is a blank treble clef staff. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with a 2/4 time signature. It features a melodic line in the right hand and a bass line in the left hand, with various chords and intervals.

go And slam the door like Bil - ly - ho! To

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "go And slam the door like Bil - ly - ho! To". The middle staff is a blank treble clef staff. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with a 2/4 time signature. It features a melodic line in the right hand and a bass line in the left hand, with various chords and intervals.

make her Un - cle Ja - cob start. (She was not real - ly bad at

p

Con 8

heart.)

It hap - pened that a mar - ble bust Of

p

A - bra - ham was stand - ing just A - bove the door this

lit - tle lamb Had care - ful - ly pre - pared to slam,

And down it came! It knocked her flat! It laid her
It laid her

L.H.

out! She looked like that!

out! She looked like that!

(glissando with the whole hand) (two 8ves higher)

a tempo *mf sostenuto*

Her fu - ner - al ser - mon

p a tempo

Detailed description: This system contains the first two systems of music. The top system has a vocal line starting with a rest, followed by the lyrics 'Her fu - ner - al ser - mon'. The piano accompaniment consists of a treble and bass clef. The bass clef has a 'p a tempo' marking. The piano part features a rhythmic pattern of eighth notes in the bass and chords in the treble.

(which was long And fol - lowed by a sa - cred song,)

Detailed description: This system contains the second and third systems of music. The top system has a vocal line with the lyrics '(which was long And fol - lowed by a sa - cred song,)'. The piano accompaniment continues with chords and some melodic lines in both hands.

Men - tioned her vir - tues, it is true, But dwelt up - on her vi - ces

con s

Detailed description: This system contains the third and fourth systems of music. The top system has a vocal line with the lyrics 'Men - tioned her vir - tues, it is true, But dwelt up - on her vi - ces'. The piano accompaniment features a 'con s' marking. The piano part includes chords and melodic lines in both hands.

too, And showed the dread - ful end of one Who

And showed the end of one

goes and slams the door for fun, And showed the dread - ful

Who slams the door for fun, And showed the

end of one, Who goes and slams the door for fun!

end of one, Who goes and slams the door for fun!

Con 8

sva

sf

II. JIM

(Who ran away from his Nurse, and was eaten by a Lion.)

MEZZO-SOPR.
OR
CONTRALTO.

Andantino commodo. ♩ = 72

mf

There

PIANO.

p

con Ped.

was a boy whose name was Jim; His friends were ve - ry

mf

good to him. They gave him tea, and cakes, and jam, And

sli - ces of de - li - cious_ ham.

They read him stor - ies through and through, And e - ven took him

to the Zoo-But there it was the dread-ful fate Be - fell him, which I

now_ re - late. You

know- at least you *ought* to know, For I have of - ten

told you so- That chil - dren nev - er are al - lowed To

leave their nur - ses in a crowd; This was Jim's es -

-pe - cial foi - ble, He ran a - way - (when he was a - ble,) And

on this in - aus - pi - cious day He slipped his hand and ran a - -

giojoso

- way! He had not gone a yard when bang! With

o - pen jaws, a Li - on sprang, And hun - gri - ly be -

p

- gan to eat The boy: be - gin - ning at his feet. Now,

just im - ag - ine how it feels When first your toes and

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "just im - ag - ine how it feels When first your toes and". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady bass line with chords in the right hand.

then your heels, And then by grad - u - al de - gres, — Your

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are "then your heels, And then by grad - u - al de - gres, — Your". The piano accompaniment maintains the same rhythmic pattern as the first system.

shins and an - kles, calves and knees, Are slow - ly eat - en,

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are "shins and an - kles, calves and knees, Are slow - ly eat - en,". The piano accompaniment continues with the same rhythmic pattern.

bit by bit. No won - der Jim de - test - ed it, No

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are "bit by bit. No won - der Jim de - test - ed it, No". The piano accompaniment continues with the same rhythmic pattern.

accel.

won - der that he shout - ed "Hi!"

f

(excitedly.)
Recit.

The hon - est keep - er heard his cry,

sf

Tho' ve - ry fat he al - most ran

To help the lit - tle gen - tle - - man.

♩ = 84

marcato *rall.*

"Pon - to!" he cried, with an - gry frown, — "Let go, sir! Down, sir!

marcato *rall. colla voce*

RECIT.
Poco ritenuto.

Put it down!" — But when he bent him o-ver Jim,

The hon-est keeper's eyes were dim. The Li-on hav-ing reach'd his

Oppure *p* *rall.* *lunga tranquillo* *p*

head, The mis-er - a - ble boy was dead! — When

lunga *p* *rall.*

Tempo I.

nurse in-formed his pa-rents, they Were more con-cerned

than I can say:- His mo-ther, as she dried her eyes, Said,

"Well- it gives me no sur-prise, He would not do

as he was told!" His

fa - ther, (who was self - con - trolled,) Bade all the chil - dren

round at - tend To James - 's mis - er - a - ble end, And

rall. *a tempo*

al - ways keep a - hold of Nurse For fear of find - ing

rall. *a tempo*

p leggiero

some - thing worse.

f 8

III.

MATILDA.

(Who told lies, and was burned to death.)

Moderato. *mf*

MEZZO-SOPR.
OR
CONTRALTO.

Ma - til - da told such aw - ful

BARITONE.
OR
BASS.
(or TENOR)

Moderato. ♩ = 100

PIANO.

mf

con Ped.

lies, It made one gasp — and stretch one's

- til - da told such aw - ful lies, It

eyes. Her Aunt, who, from her ear - liest
made one gasp — and stretch one's eyes. Her

youth, Had kept a strict re - gard for
Aunt, who, from her ear - liest youth, Had

truth, At - - temp - ted to be - lieve Ma -
kept re - gard for truth, At - - temp - ted to — be -

- til - da: The ef - fort ve - ry near - ly killed her.

- lieve Ma - til - da: It near - ly killed her.

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "- til - da: The ef - fort ve - ry near - ly killed her." The middle staff is another vocal line with lyrics: "- lieve Ma - til - da: It near - ly killed her." The bottom staff is a piano accompaniment with treble and bass clefs, showing chords and melodic lines. The key signature has two flats (B-flat and E-flat).

pp Now

p Now once, to - wards the close of

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "Now". The middle staff is another vocal line with lyrics: "Now once, to - wards the close of". The bottom staff is a piano accompaniment with treble and bass clefs, showing chords and melodic lines. Dynamic markings include *pp* and *p*. The key signature has two flats.

once, to - wards the close of day, Ma -

day, Ma - til - da, grow - ing tired of

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "once, to - wards the close of day, Ma -". The middle staff is another vocal line with lyrics: "day, Ma - til - da, grow - ing tired of". The bottom staff is a piano accompaniment with treble and bass clefs, showing chords and melodic lines. The key signature has two flats.

-til - da, grow-ing tired of play, And
 play, And find-ing she was left a -

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "-til - da, grow-ing tired of play, And". The second staff is another vocal line with lyrics: "play, And find-ing she was left a -". The third staff is a piano accompaniment with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features quarter and eighth notes, with some rests.

molto dim.
 find-ing she was left a - lone, Went
 - lone, *pp* Went tip - toe to the tel - e - -

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "find-ing she was left a - lone, Went". The second staff is another vocal line with lyrics: "- lone, *pp* Went tip - toe to the tel - e - -". The third staff is a piano accompaniment with a treble and bass clef. The key signature has two flats. The music includes a piano (*pp*) dynamic marking and a fermata over the final note of the first vocal line.

cresc.
 to the tel - e - phone, And summoned the im - me - diate
 - phone, *cresc.* And sum - moned the im -

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "to the tel - e - phone, And summoned the im - me - diate". The second staff is another vocal line with lyrics: "- phone, *cresc.* And sum - moned the im -". The third staff is a piano accompaniment with a treble and bass clef. The key signature has two flats. The music includes a crescendo (*cresc.*) dynamic marking and a fermata over the final note of the first vocal line.

aid Of Lon-don's no-ble Fire - Bri - gade. From
- me - diate aid Of Lon - don's Fire - Bri - gade.

f

Più mosso. $\text{♩} = 112$

Put - ney, Hack-ney Downs, and Bow, With cour - age high and hearts a-glow, They
With cour - age high and hearts a-glow, They

f

Più mosso.

gal - loped, roar - ing through the town, "Ma -
gal - loped, roar - ing through the town,

f

- til - da's house is burn - ing down! *ff* Ma -

"Ma - til - da's house is burn - ing down! Ma - *ff*

The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

- til - da's house is burn - ing down!" They

- til - da's house is burn - ing down!" They

The piano accompaniment continues with the same rhythmic pattern as the first system.

ran their lad-ders through a score Of win-dows on the ball-room floor; And

ran their lad-ders through a score Of win-dows on the ball-room floor; And

The piano accompaniment features a more active melody in the right hand, with the left hand labeled "L.H."

took pe - cu - liar pains to souse The pic - tures up and down the house, Un -

took pe - cu - liar pains to souse The pic - tures up and down the house, Un -

-til Ma - til - da's Aunt suc - ceed - ed In

-til Ma - til - da's Aunt suc - ceed - ed In

show - ing them they were not need - ed; And

show - ing them they were not need - ed; And

ev - en then she had to pay To get the men to go a - -

ev - en then she had to pay To get the men to go a - -

The first system consists of two vocal staves and a piano accompaniment. The vocal lines are in a B-flat major key signature and 4/4 time. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

- way!

- way!

ritenuto
pp

ped.

The second system continues the vocal lines with the lyrics "- way!". The piano accompaniment includes a *ritenuto* marking and a *pp* dynamic. The bass line has a *ped.* (pedal) marking. The system concludes with a double bar line and a star symbol.

Primo tempo.

It happen'd that a few weeks lat - er Her

The third system begins with a *Primo tempo.* marking. The vocal lines start with the lyrics "It happen'd that a few weeks lat - er Her". The piano accompaniment features a *p* dynamic.

Primo tempo.

p legato

The fourth system continues the piano accompaniment with a *Primo tempo.* marking and a *p legato* dynamic. It features a long melodic line in the right hand and a supporting bass line in the left hand.

a tempo

Aunt went off to the The - a - tre, To

spoken. rall. (pointedly)

("to the The - a - tre!")

rall. colla voce.

see that en - ter - tain - ing play, "The se - cond M^{rs} Tan - que -

tr

- ray," That night a fire *did* break out - You

cresc.

cres

That night a fire *did* break out -

cresc.

should have heard Ma - til - da shout! You
You should have heard Ma - til - da

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "should have heard Ma - til - da shout! You" on the first line, and "You should have heard Ma - til - da" on the second line. The piano accompaniment consists of two staves, a right-hand treble staff and a left-hand bass staff, both in the same key signature. The piano part includes chords and melodic lines that support the vocal melody.

should have heard her scream and bawl, And
shout! You should have heard her scream and

The second system continues the musical score. The vocal line lyrics are: "should have heard her scream and bawl, And" on the first line, and "shout! You should have heard her scream and" on the second line. The piano accompaniment continues with similar harmonic and melodic patterns as the first system.

throw the win - dow up and call! But
bawl!

The third system concludes the musical score on this page. The vocal line lyrics are: "throw the win - dow up and call! But" on the first line, and "bawl!" on the second line. The piano accompaniment provides a final harmonic and melodic context for the lyrics.

ev - 'ry time she shout - ed: "Fire!" The

rall. peo-ple answered "Lit - tle Li - ar!" And therefore when her Aunt re - *dim.*
(If preferred merely mouth the words in time with the Contr. voice.)
 "Lit - tle Li - ar!" So

colla voce *pp* *dim.*

Slower. -turned, Ma - til - da, and the house were burned. *Oppure.*

Slower. when her Aunt re-turned, Ma - til - da, and the house were burned. *Oppure.*

pp colla voce

24070 * This optional version only to be used if the Contralto also sings her optional version.

IV. HENRY KING.

(Who chewed little bits of string and was early cut off in dreadful agonies.)

N.B. This number can be sung two semitones higher (in E minor) if desired.— (see supplement.)

Tempo comodo. ♩ = 112

BARITONE
or
BASS.

PIANO.

mp

con Fed.

p (To be sung in a snivelling manner; much overcome.)

The chief de - fect of Hen - ry

King, Was chew-ing lit - tle bits of string. At last he

swallowed some which tied It - self in ug - ly knots in -

-side. Phy-sic-ians of the ut-most fame were called at

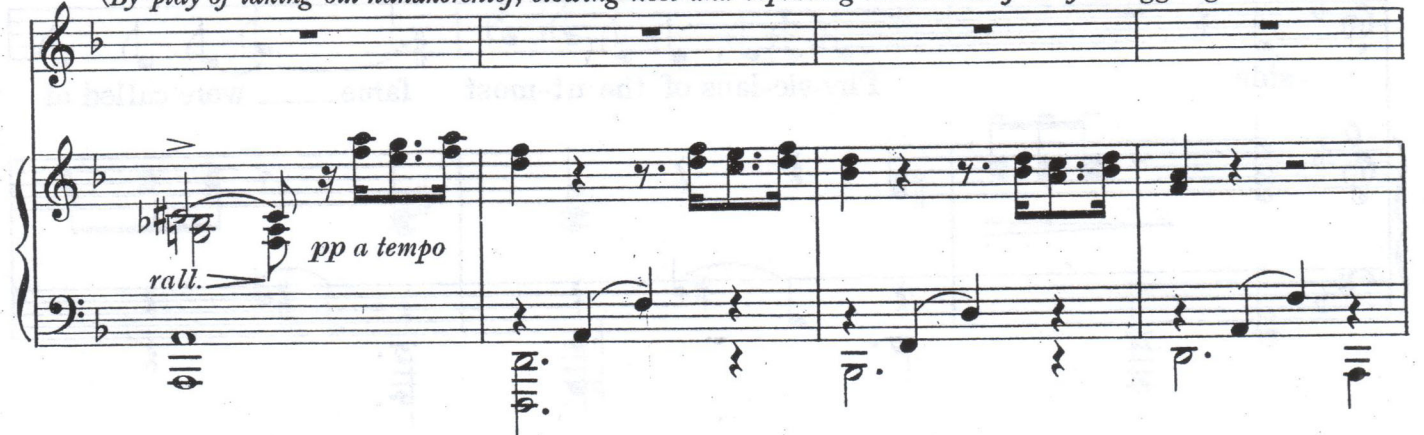
once; but when they came, They an-swered, as they took their

fees; "There is no cure for this dis - ease.

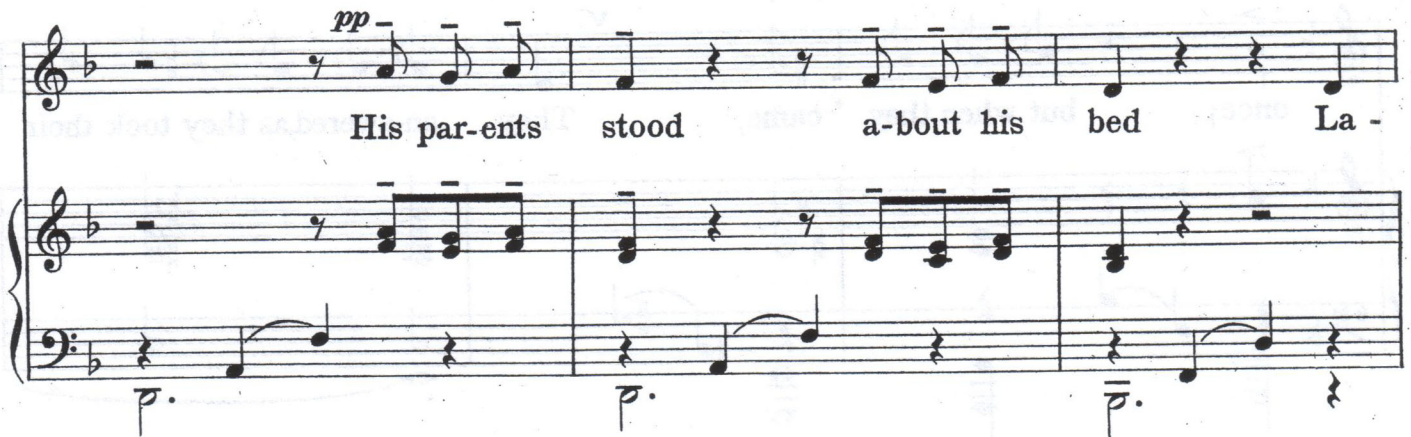


Hen - ry will ve - ry soon be dead."

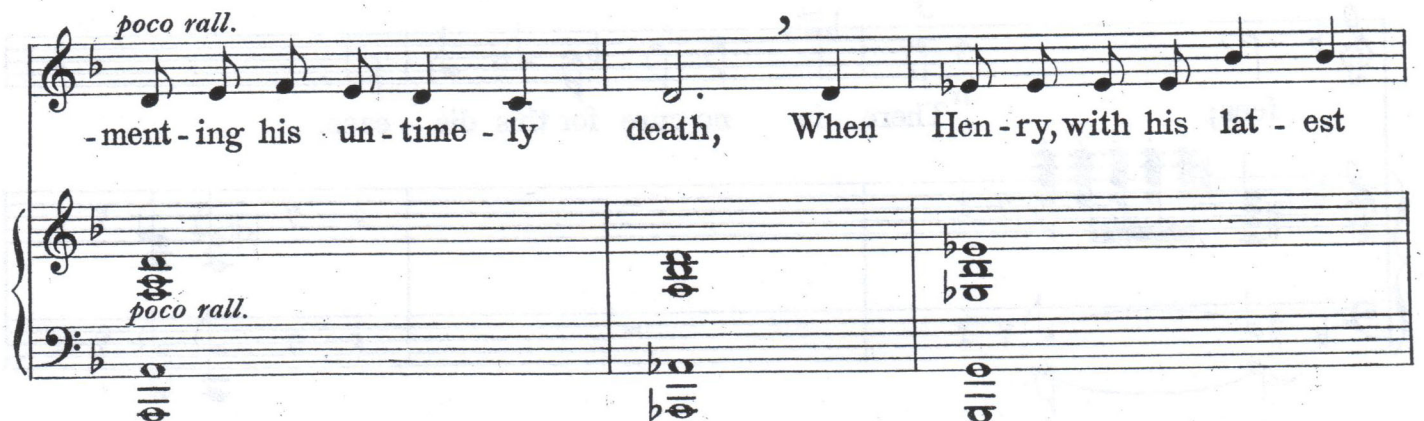
(By-play of taking out handkerchief, blowing nose and replacing handkerchief as if struggling with emotion.)



pp a tempo
rall.



His par - ents stood a - bout his bed La -



poco rall.

- ment - ing his un - time - ly death, When Hen - ry, with his lat - est

poco rall.

breath, cried: "Oh, my friends, be warned by

pp

L.H.

colla voce

allegro

5
be

me, That break-fast, din - ner, lunch, and tea, Are

L.H.

all the hu-man frame re - quires." With that, the wretched

ad lib.

child ex - pires!

(spoken.)

V.

CHARLES AUGUSTUS FORTESCUE.

(Who always did what was right, and so accumulated an immense fortune.)

MEZZO-SOPR.
or
CONTRALTO.

Tempo di Valse.

BARITONE.
or
BASS.
(or **TENOR.**)

Tempo di Valse.

PIANO.

mf grazioso.

Con Ped. 8

The first system of the score features three staves. The top staff is for the Mezzo-Soprano or Contralto, the middle for the Baritone or Bass (or Tenor), and the bottom for the Piano. The piano part is in 3/4 time with a key signature of one sharp (F#). It begins with a piano introduction marked 'mf grazioso' and 'Con Ped. 8'. The vocal staves are currently empty, indicating the start of the piece.

p Cheerfully.

The nic - est child I ev - er knew Was

The second system continues the musical score. The vocal staves now contain the lyrics 'The nic - est child I ev - er knew Was'. The piano accompaniment continues with a piano introduction marked 'p' and '8'. The tempo and mood are indicated as 'p Cheerfully'.

Charles Au - gus - tus For - tes - cue, He ne - ver lost his

cap, or tore His stock-ings or his pi - na - fore: In

eat - ing bread he made no crumbs, He was ex - treme - ly

mf
And as for
fond of sums.

tr
mf
p. *p.*

poco rall.
find - ing mut - ton - fat Un - ap - pe - tis - ing, far from

colla voce

a tempo
that, He of - ten, at his fath - er's board, Would beg them, of his

a tempo

own ac - cord, To give him, if they did not mind, The greas - iest

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, with lyrics: "own ac - cord, To give him, if they did not mind, The greas - iest". The middle staff is a blank grand staff. The bottom staff is a piano accompaniment in G major, featuring chords and moving lines in both hands, with dynamics markings of *p.* (piano) and *mf* (mezzo-forte).

rall.
(Very lusciously.)

mor - sels they could find, His la - ter

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "mor - sels they could find, His la - ter". The middle staff is a blank grand staff. The bottom staff is a piano accompaniment. It includes a trill in the right hand and chords in the left hand, with dynamics markings of *p.*, *pp*, and *mf*. Performance instructions include *rall.* (rallentando), *(Very lusciously.)*, *colla voce*, and *a tempo*.

years did not be - lie The pro - mise of his in - fan - cy.

In

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "years did not be - lie The pro - mise of his in - fan - cy." The middle staff is a blank grand staff. The bottom staff is a piano accompaniment. It features a long melodic line in the right hand and chords in the left hand, with dynamics markings of *p.* and *mf*. The system concludes with the word "In" and a key signature change to three flats.

pub - lic life he al - ways tried To take a judg - ment

In pri - vate, none was more than he Re-
broad and wide, In pri - vate, none was more than he Re-

-nowned for qui - et court - es - y, He rose at once in
-nowned for qui - et court - es - y.

sostenuto
8va
L.H.

his ca - reer,

poco accel

And long be - fore his for - tieth year

cresc.

poco accel.

RECIT. (Pomposo) ♩ = 116
Poco ritenuto

Had wedded Fi - fi, on - ly child Of Bunyan, first Lord Al - berfylde,

f *Poco ritenuto*

RECIT. cresc. poco rit.

Had wedded Fi - fi, on - ly child Of Bunyan, first Lord Al - ber-

rall.

Tempo I.
p ma cresc.

oppure
(both)

mense ly

poco calando

a tempo

-fyld. He thus be - came im - mense - ly rich, And built the

He thus be - came im - mense - ly rich, And built the

Tempo I

colla voce p ma cresc.

colla voci

a tempo

splen - did man-sion, which Is called "The Ce - dars, Mus - well

splen - did man-sion, which Is called "The Ce - dars, Mus - well

Hill," Where he re - sides in af - flu-ence still To show what

Hill," Where he re - sides in af - flu-ence still

cantabile

ev - 'ry - bo - dy might Be - come *p poco rall.* *a tempo*

by sim - ply do - ing

p. *p.* *p.* *p* *colla voce* *a tempo*

marcato molto cresc.

To show what ev - 'ry - bo - dy might Be - come by sim - ply *f*

right! To show what ev - 'ry - bo - dy might Be - come by sim - ply *f*

marcato molto cresc. *f*

marcato molto cresc. *f*

Do - ing Right!

Do - ing Right!

tr *stretto e con brio.* *ff*