



◆ FOUR ◆  
**CAUTIONARY TALES**  
AND A MORAL

---

**SET FOR TWO VOICES**

SOLOS AND DUETS

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

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THE VERSES

BY

**H. BELLOC**

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The Music

BY

**LIZA LEHMANN**

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( \$1.50 )

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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 first vocal line has a dynamic marking of 'f' and the lyrics 'A trick that ev'ry-one ab -'. The piano part has a dynamic marking of 'ff'.

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

A

Detailed description: This system contains the next two staves of the musical score. The top staff continues the vocal line with the lyrics '-hors In lit - tle girls is slam - ming doors.'. The piano accompaniment continues in the grand staff. A dynamic marking of 'p' is visible at the end of the second staff.



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 music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a quarter rest, followed by a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. It features a series of chords and moving lines, with a long slur over the first four measures. The bass staff provides a steady accompaniment with quarter notes and chords.

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

The second system continues the vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with similar harmonic support, including a long slur over the first four measures. The key signature remains one sharp and the time signature is common time.

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

The third system concludes the vocal line and piano accompaniment. The vocal line begins with a quarter rest, followed by quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with harmonic support, including a long slur over the first four measures. The key signature remains one sharp and the time signature is common time. The system ends with a piano dynamic marking (*p*) and a fermata over the final note.



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 staves of music. The top staff is a vocal line starting with a whole rest, followed by a half note G4, quarter notes A4, B4, C5, and D5. The bottom staff is a piano accompaniment starting with a whole rest, followed by a series of eighth notes in the bass clef and chords in the treble clef. The tempo marking 'a tempo' is above the first measure, and 'mf sostenuto' is above the second measure. The lyrics 'Her fu - ner - al ser - mon' are placed below the vocal line.

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

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with a comma above the first measure, followed by quarter notes G4, A4, B4, C5, D5, E5, and F5. The bottom staff is a piano accompaniment with chords and moving lines in both hands. The lyrics '(which was long And fol - lowed by a sa - cred song,)' are placed below the vocal line.

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

*con s*

Detailed description: This system contains the final two staves of music. The top staff is a vocal line with quarter notes G4, A4, B4, C5, D5, E5, and F5. The bottom staff is a piano accompaniment with chords and moving lines in both hands. The lyrics 'Men - tioned her vir - tues, it is true, But dwelt up - on her vi - ces' are placed below the vocal line. The tempo marking 'con s' is at the bottom of the piano part.



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

*p*

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

now\_ re - late. You

*mp*



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

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

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

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



*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.

*J = 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*

*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*

*f* *8*



### III.

## MATILDA.

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

Moderato.

MEZZO-SOPR.  
OR  
CONTRALTO.

*mf*

Ma - til - da told such aw - ful

BARITONE.  
OR  
BASS.  
(or TENOR)

Moderato. ♩ = 100

Ma -

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

*mf* *pp*

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. The key signature has two flats. Dynamics include *pp*, *p*, and *mf*.

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 in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "-til - da, grow-ing tired of play, And". The middle staff is another vocal line in treble clef with the lyrics "play, And find-ing she was left a -". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of two flats. It features a melodic line in the right hand and a supporting bass line in the left hand.

*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 in treble clef with a key signature of two flats. The lyrics are "find-ing she was left a - lone, Went". The middle staff is another vocal line in treble clef with the lyrics "- lone, *pp* Went tip - toe to the tel - e - -". The bottom staff is a piano accompaniment in grand staff with a key signature of two flats. It includes a dynamic marking of *pp* (pianissimo) and a fermata over the final chord. The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

*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 in treble clef with a key signature of two flats. The lyrics are "to the tel - e - phone, And summoned the im - me - diate". The middle staff is another vocal line in treble clef with the lyrics "- phone, *cresc.* And sum - moned the im -". The bottom staff is a piano accompaniment in grand staff with a key signature of two flats. It includes a dynamic marking of *cresc.* (crescendo) and a fermata over the final chord. The piano part features a melodic line in the right hand and a supporting bass line in the left hand.



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 first system of music features two vocal staves and a piano accompaniment. The vocal staves are in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The first vocal line begins with a fermata over the first measure, followed by the lyrics '- til - da's house is burn - ing down!'. The second vocal line begins with a fermata over the first measure, followed by the lyrics '"Ma - til - da's house is burn - ing down! Ma -'. The piano accompaniment consists of a treble and bass clef staff with chords and moving lines. Dynamics include *ff* and *f*.

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

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

The second system of music continues the vocal and piano parts. The vocal staves have lyrics '- til - da's house is burn - ing down!" They' and '- til - da's house is burn - ing down!" They'. The piano accompaniment continues with chords and moving lines. A dynamic marking of *ff* is present. A 'Ped.' (pedal) marking is located below the piano part.

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 third system of music features two vocal staves and a piano accompaniment. The vocal staves have lyrics 'ran their lad-ders through a score Of win-dows on the ball-room floor; And' and 'ran their lad-ders through a score Of win-dows on the ball-room floor; And'. The piano accompaniment consists of a treble and bass clef staff with chords and moving lines. A dynamic marking of *ff* is present. An 'L.H.' (Left Hand) marking is located below the piano part.



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 and a more active treble line.

- 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. A *ped.* (pedal) marking is present in the bass line.

*Primo tempo.*

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

The third system begins with the tempo marking *Primo tempo.* and 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 the tempo marking *Primo tempo.* and a *p legato* dynamic. The piano part features a melodic line in the treble and a supporting bass line.



*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<sup>rs</sup> 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 consists of three staves. The top staff is a vocal line in B-flat major (two flats) with lyrics: "should have heard Ma - til - da shout! You". The second staff is another vocal line with lyrics: "You should have heard Ma - til - da". The piano accompaniment is shown in the bottom two staves, with a treble and bass clef. The piano part features a melodic line in the right hand and a more rhythmic, chordal accompaniment in the left hand.

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 lines have lyrics: "should have heard her scream and bawl, And" and "shout! You should have heard her scream and". The piano accompaniment continues with similar melodic and harmonic patterns as the first system.

throw the win - dow up and call! But

bawl!

The third system concludes the page's musical content. The vocal lines have lyrics: "throw the win - dow up and call! But" and "bawl!". The piano accompaniment continues to the end of the system.



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

*p*

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

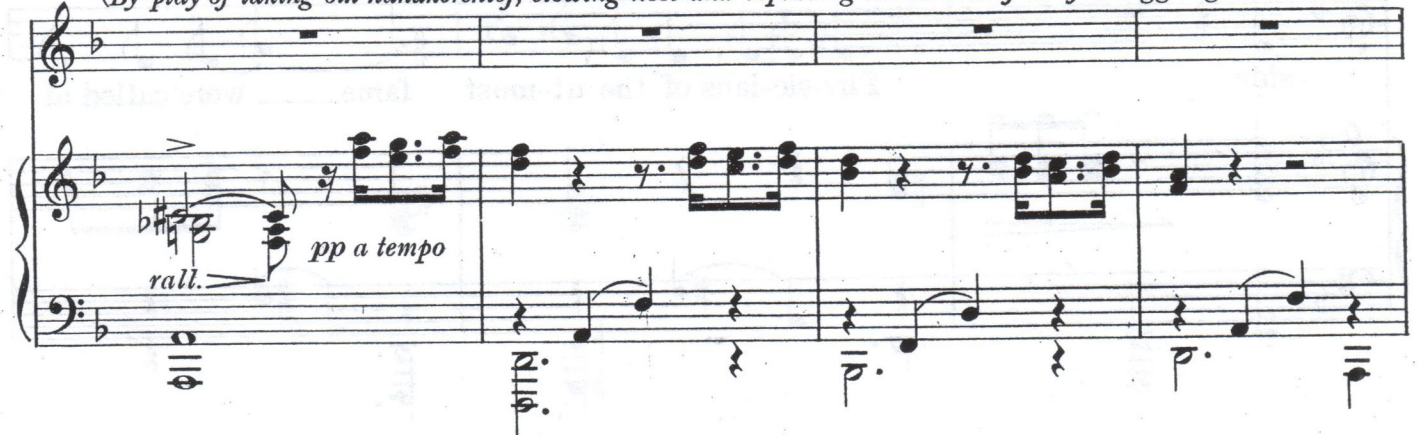
fees; "There is no cure for this dis - ease.





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.*

*pp*  
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



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

Detailed description: This system contains the first musical notation. It features three staves. The top staff is for MEZZO-SOPR. or CONTRALTO. The middle staff is for BARITONE. or BASS. (or TENOR.). The bottom staff is for PIANO. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is 'Tempo di Valse.' The piano part begins with a dynamic marking of 'mf grazioso.' and includes a 'Con Ped. 8' instruction.

*p Cheerfully.*

The nic - est child I ev - er knew Was

Detailed description: This system contains the second musical notation. It features three staves. The top staff is for MEZZO-SOPR. or CONTRALTO. The middle staff is for BARITONE. or BASS. (or TENOR.). The bottom staff is for PIANO. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is 'Tempo di Valse.' The piano part begins with a dynamic marking of 'p' and includes a 'Con Ped. 8' instruction. The lyrics 'The nic - est child I ev - er knew Was' are written below the vocal staves.



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 features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "own ac - cord, To give him, if they did not mind, The greas - iest". The piano accompaniment consists of chords and single notes in both hands, with dynamics markings of *p.* (piano) and *pp.* (pianissimo).

*rall.*  
(Very lusciously.)

mor - sels they could find, His la - ter

The second system continues the musical score. The vocal line has a *rall.* (rallentando) marking above it, with the instruction "(Very lusciously.)" in parentheses. The lyrics are "mor - sels they could find, His la - ter". The piano accompaniment includes a *mf* (mezzo-forte) marking. The system concludes with a *tr.* (trill) marking over a note in the vocal line.

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

In

The third system of the musical score features a vocal line and piano accompaniment. The lyrics are "years did not be - lie The pro - promise of his in - fan - cy." The piano accompaniment includes a *colla voce* marking and an *a tempo* marking. The system ends with the word "In" and a key signature change to three flats (B-flat, E-flat, A-flat).



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  
*p ma cresc.* *poco calando* *a tempo*

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

*marcato molto cresc.* *f*

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

*marcato* *molto cresc.* *f*

Do - ing Right!

Do - ing Right!

*tr* *stretto e con brio.* *ff*