

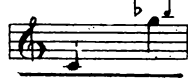
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# TWO REAL SONGS

The Words by Rudyard Kipling.

The Music by Liza Lehmann.





TO LADY CAMPBELL.

# TWO SEAL SONGS

"THE MOTHER SEAL'S LULLABY"

AND

"YOU MUSTN'T SWIM TILL YOU'RE SIX WEEKS OLD"

FROM

"THE JUNGLE BOOK"

BY

RUDYARD KIPLING

SET TO MUSIC

BY

LIZA LEHMANN

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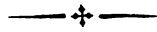
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# TWO SEAL SONGS.



## I.

### THE MOTHER SEAL'S LULLABY.

Oh, hush thee, my baby, the night is behind us,  
And black are the waters that sparkled so green.  
The moon o'er the combers looks downward to find us  
At rest in the hollows that rustle between.

Where billow meets billow, there soft be thy pillow,  
Oh, weary young flipperling, curl at thy ease;  
The storm shall not wake thee, nor shark overtake thee,  
Asleep in the arms of the slow swinging seas.

## II.

### “YOU MUSTN'T SWIM TILL YOU'RE SIX WEEKS OLD”

You mustn't swim till you're six weeks old,  
Or your head will be sunk by your heels;  
For summer gales and killer whales  
Are bad for baby seals,  
Are bad for baby seals, dear Rat,  
As bad as bad can be,  
But splash and grow strong,  
And you can't go wrong,  
Child of the open sea.

From “THE JUNGLE BOOK”  
by RUDYARD KIPLING.

I.

# THE MOTHER SEAL'S LULLABY.

Words by  
RUDYARD KIPLING.

Music by  
LIZA LEHMANN.

Moderato, molto sostenuto.

Voice. *p* Oh,

Piano. *p dolce ed assai legato*

*Con Ped.*

*Very sustained.*

hush thee, my ba - by, the night is be - hind us, And

black are the wa - ters that spar - kled so green. The

moon o'er the com\_bers looks down\_ward to find us At

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note 'm' and a quarter note 'o', followed by a series of quarter notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. There are two fermatas above the vocal line, one over the word 'com\_bers' and another over 'find us'.

rest in the hol\_lows that rus\_tle be\_tween. Where bil\_low meets

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over 'be\_tween'. The piano accompaniment includes a 'p.' (piano) dynamic marking and a 'cresc.' (crescendo) marking over the final measures.

bil\_low, there soft be\_thy\_pil\_low, Oh, wea\_ry young

The third system features a vocal line with a fermata over 'be\_thy\_pil\_low' and a 'p.' dynamic marking. The piano accompaniment has a 'cresc.' marking. The system ends with a fermata over the final note of the vocal line.

flipperling, curl at thy ease, The storm shall not wake thee, nor

The fourth system continues the vocal line and piano accompaniment. The vocal line has a fermata over 'curl at thy ease' and a 'p' dynamic marking. The piano accompaniment includes 'piu cresc.' and 'gva.' (ritardando) markings. The system concludes with a fermata over the final note of the vocal line.

shark o - ver - take thee, A - sleep in the arms of the

shark o - ver - take thee, A - sleep in the arms of the

*dim.*

*8va*

*dim.*

slow swing - ing seas.

slow swing - ing seas.

*L.H.*

*p.*

Then hush thee, my ba - by, the night is be -

Then hush thee, my ba - by, the night is be -

*pp*

*rall.*

*pp*

*a tempo*

*L.H.*

- hind us, And black are the wa - ters that spar - kled so green. The

- hind us, And black are the wa - ters that spar - kled so green. The

moon o'er the com - bers looks down - ward to find us, At

rest in the hol - lows that rus - tle be - tween, At

*dim e*

*rall.* rest in the

*rall.* rest in the hol - lows that rus - tle be - tween. *a tempo*

*8va*

*ppp*



“YOU MUSTN’T SWIM TILL YOU’RE SIX WEEKS OLD.”

Words by  
RUDYARD KIPLING.

Music by  
LIZA LEHMANN.

*Allegretto vivace, ma non troppo.*

Voice. *mf*  
You

Piano. *f*  
*Con Ped. sf*

must\_n't swim till you're six weeks old Or your head will be sunk by your

*mf*

heels; *cresc.* For sum\_mer gales and kill\_er whales Are

*cresc.*

The musical score is written for voice and piano. It consists of three systems of music. The first system shows the voice part starting with the word 'You' and the piano accompaniment. The second system contains the lyrics 'must\_n't swim till you're six weeks old Or your head will be sunk by your' with piano accompaniment. The third system contains the lyrics 'heels; For sum\_mer gales and kill\_er whales Are' with piano accompaniment. The score includes various musical notations such as dynamics (mf, f, sf, cresc.), articulation (accents), and performance instructions (Con Ped.). The piano part features a steady rhythmic accompaniment with some melodic lines in the right hand.

bad for ba - by seals. No, you must - n't swim till you're

six weeks old, Or your head will be sunk by the heels; For

sum - mer gales and kill - er whales Are bad for ba - by

seals, Are bad for ba - by seals, dear Rat, As

*poco rall.* *a tempo*

bad as bad can be. But splash and grow strong And you

*poco rall.* *a tempo*

can't go wrong, Child of the o - pen sea,

*rall.*

*colla voce*

*a tempo* *Lightly.*

Splash, grow strong, And you can't go wrong, Child of the o - pen

*a tempo*

sea. Ah! Ah!

8.....

You must\_n't swim till you're

*And. 8* \*

*poco rit.* *Very breezily. f a tempo*

six weeks old, Child of the o - pen

*colla voce* *f a tempo*

sea!

*8* *con brio*

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"			"Sunshine and Daffodils"
"			"Solace"
"			"Morning—and you!"
"			"Dear heart I love"
"			"Three"
<u>TERESA DEL RIEGO</u>	...		"Little Brown Bird"
"			"Your picture"
"			"Hayfields and Butterflies"
"			"The red rose wooed the white rose"
"			"I lay my laurels at your feet"
"			"Since I must love"
"			"Your heart is a haven"
<u>GUY D'HARDELLOT</u>	...		"My Message"
"			"Until one day"
"			"Un Rien" (A Word)
"			"Come!"
"			"Till you looked up"
"			"Thy voice, beloved"
"			"You brought me love"
<u>DOROTHY FORSTER</u>	...		"Look down, beloved"
"			"In the twilight"
"			"Where violets grow"
"			"Margaret"
"			"Mifanwy"
"			"Rosamond"
"			"Your Smile"
"			"Rose in the Bud"
<u>EMMELINE BROOK</u>	...		"White Laurestine"
"			"To a Seabird"
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"			"I have a rose"
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"			"Stars of Paradise"
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"			"Only to love you"
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"			"Old Farmer John"
"			"Young Tom o' Devon"
<u>BOTHWELL THOMSON</u>	...		"The First Kiss" } Published
"			"Flower Bird" } together
"			"Lullaby Lady"
"			"Velvet Eyes"
<u>JOHN IRELAND</u>	...	...	"When lights go rolling round the sky"
<u>TURLAY ROYCE</u>	...	...	"Billee Bowline"
<u>W. H. SQUIBE</u>	...	...	"The Irish Fusilier"
"			"Lighterman Tom"
"			"Three for Jack"

<u>F. PAOLO TOSTI</u>	...	...	"Never"
"			Two Little Songs—
"			"Could I but tell" } Published
"			"I cannot tell" } together
<u>EDWARD GERMAN</u>	...		"Love in all Seasons"
"			"Love's Barcarolle"
"			"Love is meant to make us glad"
<u>HERMANN LÖHR</u>	...		"There's a hill by the sea"
"			"Little grey home in the West"
"			Two Songs of Summer—
"			1. "Summer in the Country" }
"			2. "If I were a swallow" }
"			"Rose of my heart"
"			"Where my caravan has rested"
"			"It is not because your heart is mine"
"			"Should one of us remember"
"			"Unmindful of the roses"
<u>S. LIDDLE</u>	...	...	Two Short Songs—
"			"Open my window
"			to the stars" } Published
"			"Love, pluck your
"			flowers" } together
<u>H. WALFORD DAVIES</u>	...		"The Birds of Bethlehem"
"			"The Old Navy"
<u>ROBERT CONINGSBY CLARKE</u>	...		"Blackbird and Rose"
"			"Poppies for forgetting"
"			"The Charm of Spring"
"			"Choose me your Valentine"
"			"The first June rose"
"			"O, my garden, fall of roses"
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"			"April"
"			"The Early morning"
<u>PAUL A. RUBENS</u>	...	...	"Admiral's Yarn"
"			"Help me to love"
<u>HAYDN WOOD</u>	...	...	"May in my garden"
<u>ERNEST HALSEY</u>	...	...	"Beat upon mine, little heart"
"			"Wynken, Blynken and Nod"
<u>FRANK LAMBERT</u>	...	...	"Love that is gone"
<u>MONTAGUE F. PHILLIPS</u>	...	...	"The Stars"
"			"Starry Woods"
"			"Rosette"
"			"Flower of a fairer world"
"			"The beat of a passionate heart"
"			"Grey eyes"
"			"Were I a moth"

# A Few Press Opinions

OF THE

## NEW SONG-CYCLE BY LIZA LEHMANN,

# “NONSENSE SONGS”

(The Songs that came out wrong).

From “*Alice in Wonderland*,” by Lewis Carroll.

### THE DAILY TELEGRAPH.

“At Queen’s Hall, on Saturday afternoon, Mr. William Boosey had something unfamiliar to place before the patrons of the Chappell Ballad Concerts. This was nothing less than the first performance of Mme. Liza Lehmann’s latest song-cycle, ‘Nonsense Songs,’ comprising settings of lyrics from Lewis Carroll’s ‘Alice in Wonderland.’ Upon the nine numbers heard on Saturday the artist has once more lavished the refined and unobtrusive musicianship which invariably marks her compositions, and the ear confirmed the opinion, based upon a preliminary glance at the score, that she had discharged her task in a symmetrical manner. Among the pieces appear three quartets, the first dealing with ‘How doth the little crocodile,’ with its humorous and realistic close and touches of Eastern colouring. The second quartet, ‘Will you walk a little faster?’ is bright and amusing, and it was a decidedly happy idea to set ‘They told me you had been to her’ as a chattering quartet, interrupted by recitatives in the manner of old-fashioned Italian opera. This sally delighted the audience, and evoked prolonged applause. Mme. Lehmann has, however, scored her chief success with the setting, as a duet for tenor and bass, of ‘You are old, Father William.’ In felicitous phrases are expressed the earnest pleading of the youth for information and the dignified response of the sage. None of the humorous possibilities here afforded by the composer were missed by Mr. Gregory Hast and Mr. Hamilton Earle, and the duet could not have been given with greater point and effect. Of the songs the most attractive are ‘The Queen of Hearts,’ for soprano, a light and dainty trifle, and ‘Mock-turtle Soup,’ of which a charming and refined setting, as a love-ditty for tenor voice, is provided. Certainly the cycle could not have had a more alert quartet of interpreters than Miss Caroline Hatchard, Miss Palgrave-Turner, Mr. Hast, and Mr. Earle, supported by the composer, who took charge of the fanciful and well-written accompaniments. The heartiest congratulations were bestowed upon Mme. Lehmann and her companions when they had concluded their light-hearted task. With resourceful vocalists at hand, the ‘Nonsense Songs’ will assuredly afford keen delight wherever heard.”

### THE MORNING POST.

“An agreeable variety was imparted to the Chappell Ballad Concert given at Queen’s Hall on Saturday afternoon by the inclusion in the programme of a new song-cycle, entitled ‘Nonsense Songs.’ It consists of a musical setting for four voices of the songs from Lewis Carroll’s ‘Alice in Wonderland’ by Mme. Liza Lehmann. The most successful numbers are ‘You are old, Father William’ and ‘Mock-turtle Soup.’ The one gained much from its humorous interpretation by Mr. Gregory Hast and Mr. Hamilton Earle, and the other is a delightful parody of the sentimental ballad. A burlesque style is employed with good results in ‘Speak roughly to your little boy,’ set for contralto, Miss Palgrave-Turner, and in ‘The Queen of Hearts,’ assigned to the soprano, Miss Caroline Hatchard; the cycle concludes with a quartet taken from the Trial Scene, which is duly inconsequent. The audience completely fell in with the spirit of the songs and received the production with the utmost cordiality. The composer, who played the pianoforte part, was recalled to the platform. The amusement the cycle provides is sure to win for it a large share of popularity.”

### THE STANDARD.

“The most interesting feature was the first performance of Mme. Liza Lehmann’s ‘Nonsense Songs,’ or ‘The songs that came out wrong,’ from Lewis Carroll’s ‘Alice in Wonderland.’ Perhaps the most successful items in the cycle were Mr. Hast’s ecstatic rendering of the melodious ‘Mock-turtle Soup’ song, and a delightful duet between the well-known tenor and Mr. Hamilton Earle, entitled ‘You are old,

Father William,’ both of which caused great amusement. Indeed, throughout the whole cycle the audience were kept in continual laughter. Mme. Lehmann accompanied, and she, with her fellow-artists, fully deserved the enthusiastic applause which they received.”

### THE REFEREE.

“A pleasing feature was the first production of a cycle, entitled ‘Nonsense Songs,’ by Mme. Liza Lehmann. The text is taken from Lewis Carroll’s inimitable ‘Alice in Wonderland,’ and the quaintness and humour of the lines are accentuated by Mme. Lehmann’s music. The cycle opens and ends with a quartet, ‘How doth the little crocodile?’ and ‘They told me you had been to her,’ which, together with another quartet, ‘Won’t you walk a little faster? said a whiting to a snail,’ are musically the most important sections of the work. Most humorous is the setting for tenor and bass of ‘You are old, Father William,’ which, sung with amusing gravity by Mr. Gregory Hast and Mr. Hamilton Earle, was, perhaps, the most keenly enjoyed number. Mr. Hast also rendered in the true spirit of burlesque the song in praise of ‘Mock-turtle Soup,’ a merry satire of sentimentality. The other vocalists were Miss Caroline Hatchard and Miss Palgrave-Turner, the former giving a charming interpretation of ‘The Queen of Hearts,’ and the latter entering thoroughly into the comicalities of ‘The Duchess’s Lullaby.’ With Mme. Lehmann at the pianoforte, a most finished ensemble was secured.”

### THE DAILY CHRONICLE.

“A noteworthy feature of the programme was the first performance of Mme. Liza Lehmann’s cycle of eight ‘Nonsense Songs,’ the text being taken from Lewis Carroll’s ‘Alice in Wonderland.’ These songs proved to be delightfully humorous in their melodic construction, and were artistically interpreted by Miss Caroline Hatchard, Miss Palgrave-Turner, Mr. Gregory Hast, and Mr. Hamilton Earle, the composer being the accompanist, and at the close all concerned were enthusiastically applauded.”

### THE WESTMINSTER GAZETTE.

“A new song-cycle by Mme. Liza Lehmann, based as to text on the immortal nonsense verses of ‘Alice in Wonderland,’ was a feature in the programme. The latest example of her graceful and facile pen will probably enjoy not less favour than any of its predecessors. It is not every composer, perhaps, who could find precisely the right setting for ‘How doth the little crocodile?’ ‘You are old, Father William,’ ‘Speak roughly to your little boy,’ ‘The Queen of Hearts,’ she made some tarts,’ and the rest; but Mme. Lehmann has known how to be funny without being vulgar, while never failing to be bright and melodious, so that Saturday’s singers had an easy task in securing a favourable reception for these latest products of her clever pen.”

### THE TRIBUNE.

“The hit of the afternoon was made by Mme. Liza Lehmann and her interpreters, who produced ‘Nonsense Songs,’ the songs that came out wrong, yet fell right merrily from the lips of Miss Hatchard, Miss P. Turner, Mr. G. Hast, and Mr. H. Earle, the composer presiding at the piano. She has met Lewis Carroll on his own ground of delicate wit and humour, and clothed these old friends from ‘Alice in Wonderland’ in dainty and sparkling musical raiment.

“There appeared the clever and burly Father William (baritone), with his inquisitive, mellow-voiced son (tenor), the prim Duchess with her severe lullaby (contralto), the gracious Queen of Hearts who is fond of sweet things (soprano), and the sentimental lover of Mock-turtle Soup (tenor). They join harmoniously in the quartets, ‘Will you walk a little faster?’ and ‘They told me you had been to her.’”

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2. SOLO (Bass), FURY SAID TO A MOUSE.
3. DUET (Tenor and Bass), YOU ARE OLD, FATHER WILLIAM.
4. SOLO (Contralto), SPEAK ROUGHLY TO YOUR LITTLE BOY.
5. QUARTET, WILL YOU WALK A LITTLE FASTER?
- 5A. RECIT. (Contralto), OH, 'TIS LOVE!
6. SOLO (Tenor), MOCKTURTLE SOUP.
7. SOLO (Soprano), THE QUEEN OF HEARTS.
8. QUARTET, THEY TOLD ME YOU HAD BEEN TO HER.

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5. SINK, SINK, RED SUN, INTO THE WEST (Contralto and Baritone).
6. MUSIC IN A RHYTHMIC MEASURE (Baritone).
7. I'VE A COTTAGE DOWN OUT DEVON WAY (Contralto or Mezzo-Soprano).
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5. EYES THAT USED TO GAZE INTO MINE.
6. YOUTH HAS A HAPPY TREAD.

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5. QUARTET, TO SAPPHO.
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7. SONG (Contralto), DAFFODILS.
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9. SONG (Soprano), WOUNDED CUPID.
10. QUARTET, GATHER YE ROSES.

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3. SONG (Tenor), MOON-FAIRIES.
4. DUET (Soprano and Contralto), THE ENCHANTED HOUR.
5. SONG (Contralto), FAIRY LOSS.
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