

ALICE in Wonderland

A DREAM PLAY
for CHILDREN





251687

ALICE IN WONDERLAND

A Dream Play
for Children.

Written by

H. Saville Clarke

Music by

WALTER SLAUGHTER.

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ALICE IN WONDERLAND.

Nº 1. Opening Chorus. Sleep, Alice, Sleep.

WALTER SLAUGHTER.

Andante.

ptremolo.

The first system of the piano accompaniment consists of two staves. The right hand plays a series of chords in a tremolo pattern, while the left hand plays a melodic line with eighth notes. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4.

The second system continues the piano accompaniment. The right hand chords and the left hand melody are consistent with the first system.

The third system concludes the piano accompaniment for this section. The right hand chords and the left hand melody are consistent with the previous systems.

CHORUS.

Sleep, Alice, sleep as we circle around thee, Lull'd by the music of bird and of bee:

stacc.

The chorus section features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line is in a simple, lullaby-like melody. The piano accompaniment consists of chords in the right hand and a melodic line in the left hand. The key signature remains two flats, and the time signature is 3/4.

Safe in the for-est, since fair-ies have found thee, Here where we come to keep

tryst by the tree. Sleep, A - lice sleep, these are mag - ic - al numbers,

Songs that are learned from the mount and the stream. Ours be the task to keep

watch o'er thy slum - bers, Wake, A - lice, wake to the Won - der - land Dream.

Wake, A - lice, wake! Wake, A - lice, wake,

Allegro.

Alice! Alice!

sf

This system contains the first two staves of the 'Allegro' section. The top staff is a vocal line with the lyrics 'Alice! Alice!'. The bottom staff is a piano accompaniment starting with a forte dynamic (*sf*) and a series of chords.

Wake to the Wonderland Dream!

ff

This system contains the next two staves. The top staff continues the vocal line with the lyrics 'Wake to the Wonderland Dream!'. The bottom staff features a piano accompaniment with a fortissimo dynamic (*ff*) and includes triplets and sixteenth-note patterns.

Vivace.

8

This system contains the first two staves of the 'Vivace' section. The top staff begins with a measure rest of 8 measures, followed by a series of eighth-note patterns. The bottom staff provides a steady accompaniment.

8

This system contains the next two staves of the 'Vivace' section, continuing the eighth-note patterns in both hands.

8

This system contains the third two staves of the 'Vivace' section, maintaining the rhythmic intensity.

8

This system contains the final two staves of the 'Vivace' section on this page, concluding with a final cadence.

8

First system of piano accompaniment. The right hand features a continuous eighth-note melody, while the left hand provides a simple harmonic accompaniment with chords and single notes.

8

Second system of piano accompaniment. The right hand includes triplets and sixteenth-note patterns, while the left hand continues with a steady accompaniment.

8

Third system of piano accompaniment. The right hand features a sixteenth-note triplet and a sixteenth-note sixteenth chord. The system concludes with a double bar line and repeat signs.

Andante. Tempo I^o

Sleep, A - lice, Sleep as we

Fourth system of music, featuring a vocal line and piano accompaniment. The tempo changes from Andante to Tempo I^o. The piano accompaniment includes a forte (f) dynamic marking.

cir - cle a - round thee, Lull'd by the mus - ic of

Fifth system of music, continuing the vocal line and piano accompaniment.

bird and of bee. Safe in the for-est since fair-ies have found thee

Here where we come to keep tryst by the tree.

Sleep, A - lice, sleep, these are mag - ic - al num - bers,

Songs that are learned from the mount and the stream,

Ours be the task to keep watch o'er thy slum - bers Wake, A - lice, wake to the

Won - der - land Dream!

Nº 1a

Entrance of White Rabbit.

Vivace.

No. 2.

How doth the little Crocodile.

ALICE.

Andante moderato.

(Alice.)

How

mf

doth the lit - tle croc - o - dile im - prove his shin - ing

tail. And pour the wa - ters of the Nile on

ev - 'ry gold - en scale How cheer - ful - ly he

seems to grin and neat - ly spreads his claws — And

wel - come lit - tle fish - es in - with gent - ly smi - ing jaws — How

doth the lit - tle croc - o - dile im - prove his shin - ing tail — And

pour the wa - ters of - the Nile on ev - 'ry gold - en scale. —

Nº 3.

Father William.

ALICE.

Vivace.

A piano introduction in 6/8 time, marked 'Vivace'. The music is in a key with one flat (B-flat major or D minor). It features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. A dynamic marking of 'f' (forte) is present.

(Alice.)

The first system of the vocal line and piano accompaniment. The vocal line begins with the lyrics: "You are old, Fa-ther Wil-liam," the young man said, "And your hair has be-come ve-ry". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

The second system of the vocal line and piano accompaniment. The vocal line continues with the lyrics: "white ——— And yet you in - ces - sant - ly stand on your head: Do you". The piano accompaniment continues with chords and a bass line.

The third system of the vocal line and piano accompaniment. The vocal line concludes with the lyrics: "think, at your age it is right?" ——— "In my youth," Fa - ther Wil - liam re -". The piano accompaniment continues with chords and a bass line.

plied to his son, "I feared it might in-jure my brain— But now I am perfect-ly

sure I have none, Why I do it a-gain and a - gain!" "You are old," said the youth, "as I

men- tioned be- fore, and have grown most un- com- mon - ly fat ——— Yet you

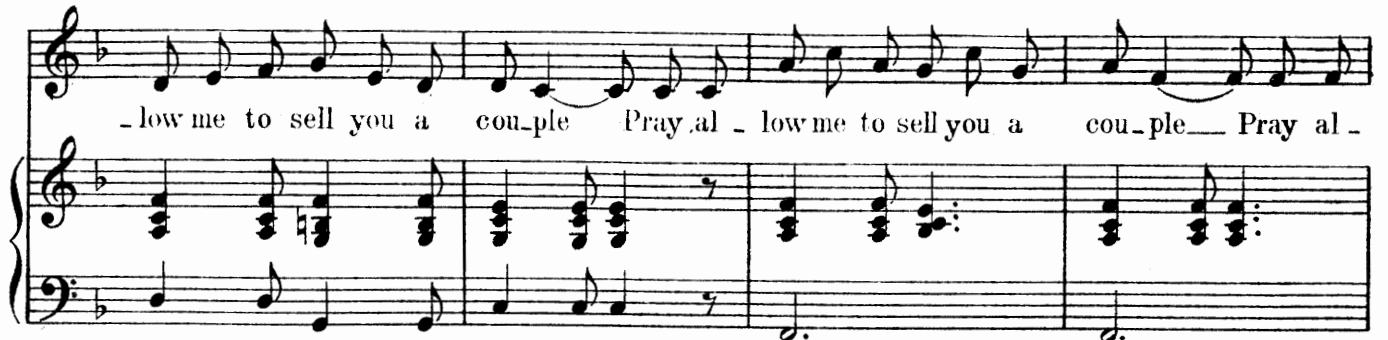
turn'd a back som-er-sault in at the door: Pray what is the rea-son of that?" — "In my

youth," said the sage, as he shook his grey locks, "I kept all my limbs ve-ry

sup - ple — by the use of this oint - ment, a shil - ling a box: Pray al -



- low me to sell you a cou - ple Pray al - low me to sell you a cou - ple — Pray al -



- low me to sell you a cou - ple — By the use of this oint - ment a



shil - ling a box, Pray al - low me to sell you a cou - ple. —



No 3a

Entrance of Duchess.

Musical score for 'Entrance of Duchess' in A major, 2/4 time. The piece consists of two staves: a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes, ending with a repeat sign.

No 4.

Speak roughly to your little boy.

DUCHESS.

Musical score for 'Speak roughly to your little boy' in A major, 2/4 time. The score includes a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics: 'Speak rough-ly to your lit-tle boy and'. The piano accompaniment features a steady eighth-note bass line and chords in the treble.

Musical score for the second line of the vocal part. The lyrics are: 'beat him when he sneez - es, for he can tho-rough - ly en - joy the'. The piano accompaniment continues with a consistent rhythmic pattern.

Musical score for the third line of the vocal part. The lyrics are: 'pep-per when he pleas - es. Bow, wow, wow, mew, mew, mew, the'. The piano accompaniment concludes with a final chord.

pep - per when he pleas - es. Wow, wow, wow, wow, wow, wow, the

pep - per when he pleas - es. Bow, wow, wow, mew, mew, mew, The

pep - per when he pleas - es. Wow, wow, wow,

wow, wow, wow, the pep - per when he pleas - es.

No 4a

Entrance of Alice and Cat.

Tempo di Gavotte.

Musical score for 'Entrance of Alice and Cat.' in 3/4 time, key of B-flat major. The score consists of two systems of piano accompaniment. The first system has four measures, and the second system has four measures. The melody is primarily in the right hand, with a supporting bass line in the left hand.

No 5.

Cheshire Pussy.

ALICE And CAT.

Tempo di Gavotte.

Musical score for 'Cheshire Pussy.' in 3/4 time, key of B-flat major. The score consists of two systems of piano accompaniment. The first system has four measures, and the second system has four measures. The melody is primarily in the right hand, with a supporting bass line in the left hand.

(Alice.)

Che - shire Pus - sy thanks to thee, for the things you've told to me.

Vocal line for Alice and piano accompaniment for 'Cheshire Pussy.' The vocal line is in the right hand of a grand staff, and the piano accompaniment is in the left hand. The lyrics are: 'Che - shire Pus - sy thanks to thee, for the things you've told to me.'

You've such in - form - a - tion rare, No cat with you can com - pare

How I wish my Di - nah too could con - verse as well as you,

for, your an - swers come so pat. You're a won - drous Che - shire Cat.

(Both)
For {your} an - swers come so pat {You're} a - - won - drous Cheshire.

Cat. For {your} an - swers come so pat. {You're} a wondrous Cheshire Cat.

First system of piano introduction. Treble clef, key signature of two flats (B-flat, E-flat), common time. The right hand plays chords and a melodic line, while the left hand plays a bass line.

Second system of piano introduction. Treble clef, key signature of two flats, common time. The right hand continues with chords and a melodic line, while the left hand plays a bass line. The system ends with a double bar line and a 2/4 time signature change.

(Cat.)

A - lice, you're ex - tremely kind, Thus to praise my ac - tive mind,

Vocal line in treble clef, key signature of two flats, common time. The piano accompaniment is in the same key and time, with chords in the right hand and a bass line in the left hand.

Let your Di - nah to me come at a rea - son - a - ble sum.

Vocal line in treble clef, key signature of two flats, common time. The piano accompaniment is in the same key and time, with chords in the right hand and a bass line in the left hand.

I will teach her all I know, Make her man - ners 'comme il faut.'

Vocal line in treble clef, key signature of two flats, common time. The piano accompaniment is in the same key and time, with chords in the right hand and a bass line in the left hand.

Till, folks mar-vel what I'm at, I'm a won-drous Che-shire Cat.

(Cat & Alice.)

Till folks mar-vel what ^{you're} I'm at, ^{You're} I'm a won-drous Cheshire

Cat, Till folks marvel what ^{you're} I'm at ^{You're} I'm a wondrous Cheshire Cat.

DANCE.

No 6.

So they say.

ALICE.

(Hare.)

The poor Hat-ter's ve-ry mad, so they

say, so they say, He's in - du - bi - ta - bly mad, so they say. Tho' why

hat - ters should be mad, dear, is a puz - zle un - to me, dear, But they

are mad, all a - gree, dear, so they say. So they say, so they say, so they

(Hatter.)

say Hares in March are ve-ry queer, so they

say, so they say. And the rea-sons' ve-ry clear, so they say. They are

sane all thro' the Au-tumn but when Spring-tide winds have caught 'em Ve-ry

mad the world has thought 'em, so they say. So they say, so they say, so they

(Alice.)

say. He is ve-ry bad in March, so they

say, so they say, And he lives on soap and starch, so they say. He is

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one sharp (F#) and the time signature is 2/4. The vocal line begins with the lyrics 'say, so they say, And he lives on soap and starch, so they say. He is'. The piano accompaniment consists of chords and moving lines in both hands.

mad and so's the hat - ter, but I do not mean to flat - ter, when I

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are 'mad and so's the hat - ter, but I do not mean to flat - ter, when I'. The piano accompaniment continues with similar harmonic support.

say it does not matter, so they say. So they say, so they say, so they say.

The third system concludes the vocal line and piano accompaniment. The vocal line lyrics are 'say it does not matter, so they say. So they say, so they say, so they say.'. The piano accompaniment ends with a final chord.

No 6a March.

f

The first system of the march is for piano accompaniment only. It begins with a forte (*f*) dynamic. The music is in 2/4 time and features a rhythmic pattern of eighth and sixteenth notes.

The second system of the march continues the piano accompaniment. It maintains the same rhythmic and harmonic structure as the first system.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and eighth-note patterns. The lower staff is in bass clef and contains a bass line with chords and eighth notes.

The second system of musical notation consists of two staves. The upper staff continues the melodic and harmonic material from the first system. The lower staff continues the bass line.

The third system of musical notation consists of two staves. It features a first ending bracket labeled "1." and a second ending bracket labeled "2." The word "Fine." is written at the end of the second ending. The upper staff has a melodic line with eighth notes, and the lower staff has a bass line.

TRIO.

The TRIO section begins with the word "TRIO." above the first staff. The first system of the TRIO consists of two staves. The upper staff has a treble clef and contains chords and rests. The lower staff has a bass clef and contains a bass line with long notes and rests.

The second system of the TRIO section consists of two staves. The upper staff continues the chordal accompaniment, and the lower staff continues the bass line.

The third system of the TRIO section consists of two staves. It features a first ending bracket labeled "1." and a second ending bracket labeled "2." The instruction "dal $\text{\textcircled{S}}$ al Fine." is written at the end of the second ending. The upper staff has a treble clef and contains chords and rests. The lower staff has a bass clef and contains a bass line.

NO 7.

Gavotte of Cards.

CHORUS.

King, Queen and Knave, Here are we seen,

Danc-ing, Danc-ing So gai-ly on the green.

King, Queen and Knave. Here we are seen,

So— gay— to — day,— so— gay— to — day— on the green. Dance a —

- right in the good old way, hearts are light on this our na-tal day, Dance a

- right in the good old way, hearts are light on this our na-tal day. Dance a-

day. King, Queen and Knave, Here are we

seen, Danc-ing, Danc-ing so gai-ly on the

green, King, Queen and Knave, Here are we seen.

So— gay, to — day— so— gay— to — day— on the green.

Tread a mea_sure here in this glade, King, Queen and A_lice, young man and maid,

In the wood_land fair— is— one lot, Gai_ly dance the old Ga_votte.

DANCE.

mf

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with trills marked 'tr' in the final two measures. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with some rests, while the bass staff continues with a steady accompaniment.

Third system of musical notation, featuring a dynamic marking of *f* (forte) in the bass staff. The treble staff has a melodic line with a slur, and the bass staff has a more active accompaniment.

Fourth system of musical notation, showing a melodic line in the treble staff and a harmonic accompaniment in the bass staff.

Fifth system of musical notation, featuring a dynamic marking of *f* in the bass staff. The treble staff has a melodic line with a slur, and the bass staff has a more active accompaniment.

Sixth system of musical notation, showing a melodic line in the treble staff and a harmonic accompaniment in the bass staff.

Two systems of piano accompaniment. The first system features a treble staff with chords and a bass staff with a simple accompaniment. The second system continues the accompaniment, ending with a double bar line and repeat signs.

NO 7a

Entrance of Executioner.

Here comes the Ex - e - cu - tion - er!

Very marked.
pp

No. 8. Executioner's Chorus.

Tempo di mazurka.

(Queen.)

He

is the ex - e - cu - tion - er and thinks it ve - ry odd, he is

(All.)

asked to cut a head off when it has - nt got a bo - dy! He

is the ex - e - cu - tion - er, and thinks it ve - ry odd, he is

(King.)

asked to cut a head off when it has - nt got a bo - dy! Of

old, my ex - e - cu - tion - er in - du - bi - ta - bly said he'd Be

sure a thing that had a head could al - ways be be - head - ed. Of (All.)

old, his ex - e - cu - tion - er in - du - bi - ta - bly said he'd be

sure a thing that had a head could al - ways be be - head - ed. Ah Ah

Ah! Ah

(Queen.)

Ah — With all this i - dle ar - gu - ment, my

The first system of the Queen's part features a vocal line in G major with a key signature of one flat (F major) and a 4/4 time signature. The lyrics are "Ah — With all this i - dle ar - gu - ment, my". The piano accompaniment consists of a right-hand melody and a left-hand bass line.

tem - per is - nit suit - ed! If some - thing is - n't done at once, you'll all be ex - e -

The second system continues the Queen's part with the lyrics "tem - per is - nit suit - ed! If some - thing is - n't done at once, you'll all be ex - e -". The musical notation and piano accompaniment continue from the previous system.

(Chorus.)

- cu - ted! Ah, Ah — Ah —

The chorus begins with the lyrics "- cu - ted! Ah, Ah — Ah —". The vocal line is in G major with a key signature of one flat (F major) and a 4/4 time signature. The piano accompaniment features a steady bass line and chords in the right hand.

Ah — all be ex - e - cu - ted! Ah —

The chorus continues with the lyrics "Ah — all be ex - e - cu - ted! Ah —". The musical notation and piano accompaniment continue from the previous system.

Hush!

The final system of the chorus features the lyrics "Hush!". The vocal line is mostly silent, while the piano accompaniment continues with a rhythmic pattern.

Hush! He is the ex - e - cu - tion - er and thinks it ve - ry

odd, he Is asked to cut a head off when it has - n't got a

bo - dy. If some - thing is - n't done at once you'll all be - ex - e -

cu - ted!

No. 9. Song. Beautiful Soup. MOCK-TURTLE.

Tempo di Valse.

Mock Turtle.

1. Beau - ti - ful
2. Beau - ti - ful

soup, so rich and green. Wait - ing in a
soup, who cares for fish Game or a - ny

hot tu - reen. Who for such dain - ties would not
oth - er dish. Who would not give all else for

stoop? Soup of the ev' - ning, beau - ti - ful
two Pen - orth on - ly of beau - ti - ful

soup. Beau - - ti - ful soup.
 soup. Beau - - ti - ful soup.

Beau - - ti - ful soup. Soup
 Beau - - ti - ful soup. Soup

DANCE.
After 2nd Verse.

- of the ev' - - ning, Beau - ti - ful beau - ti - ful
 - of the ev - - ning, Bea - ti - ful beau - ti - ful

soup. _____
 soup. _____

Sym. after Dance.

No 10. Song. Will you join the Dance ? GRYPHON.

mf

(Gryphon.)

1. "Will you
2. "You can

Fine.

walk a lit - tle fast - er," said a whit - ing to a snail, "There's a
real - ly have no no - tion, how de - light - ful it will be When they

por - poise close be - hind us, and he's treading on my tail. See how
take us up and throw us with the lobsters out to sea!" But the

ea-ger-ly the lobsters and the tur-tles all ad - vance, They are
snail re-plied, "Too far, too far," and gave a look ask - ance, Said he

wait-ing on the shin-ple, Will you come and join the dance?
thank'd the whit-ing kind-ly, But he would not join the dance.

Will you, won't you, will you, won't you, Will you join the dance?
Would not, could not, would not, could not, Would not join the dance!

Will you, won't you, will you, won't you Come and join the dance?"
Would not, could not, would not, could not, Could not join the dance!

No 11. Song.

'Tis the voice of the lobster.

ALICE.

Allegretto. .

(Alice.)

'Tis the voice of the

lobster I hear him de - clare, "You have baked me to brown I must

su - gar my hair?" As a duck with its eye - lids, so he with his

nose, Trims his belt and his but - tons and turns out his

toes. When the sands are all dry, he's gay as a lark And

talks in con - temp - tu - ous tones of the shark. But when the tide

ri - ses _____ And sharks are a - round _____

His voice has a tim - id, tim - id,

1. 

tim - id, His voice has a tim - id and trem - u - lous , sound.

2. 

sound.



NO 11^a
Entrance.

Tempo di marcia.

f 



No. 12. Finale. Act 1.

"Not guilty" I declare.

Allegretto.

(Alice.)

"Not guil-ty" I de-clare, But let the Knave take

f

(King.)

care! In fu-ture not to steal the tempt-ing tarts. "Not

guil-ty, then, I fear You can-not now, my dear, Be-head, for steal-ing,

(Queen.)

that bad Knave of Hearts Not guil-ty! Oh it's shock-ing! Miss

A-lice must be mock-ing, Dont tell me that the tarts ran off them-

(Alice.)

_selves and left the shelf! Yes, that's the view I've ta_ken, If your nerves, my dear, are

(Children.)

sha_ken I would ven_ture to ad_vise you just to ex_e_cute your_self. Yes,

(Men.)

that's the view We've ta_ken, And if your nerves are sha_ken, We would

that's the view We've ta_ken, And if your nerves are sha_ken, We would

ven_ture to ad_vise you just to ex_e_cute your_self. Yes,

ven_ture to ad_vise you just to ex_e_cute your_self. Yes,

that's the view we've ta_ken, If your nerves, my dear, are sha_ken, we would venture to ad_

that's the view we've ta_ken, If your nerves, my dear, are sha_ken, we would venture to ad_

_vise you just to ex_e_cute your_ self! Yes, ex_e_cute your_ self. —

_vise you just to ex_e_cute your_ self! Yes, ex_e_cute your_ self. —

Andante.

Its very hard up_ on the Queen of Hearts, Who vowed the K nave stole tarts To

Its very hard up_ on the Queen of Hearts, Who vowed the K nave stole tarts To

find that Knave, by ver_dict of one friend, "Not guil_ty in— the end. Not

find that Knave, by ver_dict of one friend, "Not guil_ty in— the end. Not

guil - ty, not guil - ty, not guil - ty_ in the end. Not

guil - ty, not guil - ty, Not guil - ty, not

guil - ty, not guil - ty, not guil_ty in the end. It's ve_ry hard up_

guil - ty, not guil - ty, not guil_ty in the end. It's ve_ry hard up_

- on the Queen of Hearts who vowed the Knave stole tarts To

- on the Queen of Hearts who vowed the Knave stole tarts To

find that Knave by ver_dict of one friend Not guil - ty in the end Not

find that Knave by ver_dict of one friend Not guil - ty in the end Not

guil - ty we de - clare, But let the Knave take care, In fu - ture from the

guil - ty we de - clare, But let the Knave take care, In fu - ture from the

tarts to keep his hand Not guil - ty now we

tarts to keep his hand Not guil - ty now we

know, Why these strange things are so, And why our A - lice

know, Why these strange things are so, And why our A - lice

came to Won - der - land, Won - der - land, Why A - lice

came to Won - der - land, Won - der - land, Why A - lice

rall.

rall.

came to Won - der - land,

came to Won - der - land,

a tempo.

f a tempo.

Act 2. N^o. 1. Opening Chorus.

Arranged in due order.

Allegretto ma non troppo.

Here ranged in due or-der of

bat-tle we stand With Red King and White King and Queens on each hand; The

Bish-ops move side-ways to aid in the fight, And see how er-rat-ic the

course of the Knight! The Pawns are full pri_vates, and both wings to guard, The

course of the Knight! The Pawns are full pri_vates, and both wings to guard, The

four stur_dy Cas_tles keep due watch and ward. The Pawns are full pri_vates and

four stur_dy Cas_tles keep due watch and ward. The Pawns are full pri_vates and

both wings to guard, The four stur_dy Cas_tles keep due watch and ward.

both wings to guard, The four stur_dy Cas_tles keep due watch and ward.

Here ranged in due or-der of bat-tle we stand, With
 Here ranged in due or-der of bat-tle we stand, With

Red King and White King and Queens on each hand, The Bish-ops move side-ways to
 Red King and White King and Queens on each hand, The Bish-ops move side-ways to

aid in the fight, And see how er-rat-ic the course of the Knight!
 aid in the fight, And see how er-rat-ic the course of the Knight!

DANCE.

The first system of music consists of two staves. The treble staff contains a melody of eighth and sixteenth notes, starting on a half note D4. The bass staff provides a harmonic accompaniment with chords and single notes, including a prominent D5 in the first measure.

The second system continues the melody and accompaniment. The treble staff features a sequence of eighth notes, and the bass staff uses chords and single notes to support the melody.

The third system shows the melody moving higher in the treble staff, with some notes beamed together. The bass staff continues with its accompaniment, including a D5 chord in the third measure.

The fourth system features a more complex treble staff with sixteenth-note patterns and slurs. The bass staff has a rhythmic accompaniment with eighth notes and rests.

The fifth system concludes the piece with a final melodic phrase in the treble staff and a bass line that includes some rests. The piece ends with a double bar line.

Ranged in due or-der of bat-tle we stand, With Red King and White King and

Ranged in due or-der of bat-tle we stand, With Red King and White King and

Queens on each hand; The Bish-ops move side-ways to aid in the fight And

Queens on each hand; The Bish-ops move side-ways to aid in the fight And

see how er-rat-ic the course of the Knight! The Pawns are full pri-vates, and

see how er-rat-ic the course of the Knight! The Pawns are full pri-vates, and

both wings to guard, The four stur-dy Cas-tles keep due watch and ward, The
 both wings to guard, The four stur-dy Cas-tles keep due watch and ward, The

Pawns are full pri-vate and both wings to guard The four stur-dy Cas-tles keep
 Pawns are full pri-vate and both wings to guard The four stur-dy Cas-tles keep

due watch and ward. Here ranged in due or-der of
 due watch and ward. Here ranged in due or-der of

bat_tle we stand, With Red King and White King and Queens on each hand, The

bat_tle we stand, With Red King and White King and Queens on each hand, The

Bish_ops move side_ways to aid in the fight, And see how er_rat_ic the

Bish_ops move side_ways to aid in the fight, And see how er_rat_ic the

course of the Knight!

course of the Knight!

No. 2. Solo and Chorus.

Jabberwock.

(Chorus.)



'Twas bril_lig and the slith_y toves did gyre and gimble in the wabe, All

mim - sy were the bor - o_groves And the mome_raths out_grabe! Out - grabe

(Red Queen.)

Be_ware the Jabber_wock, my son, The jaws that bite, the claws that scratch! Be_

_ware the ju_jube bird, and shun the fru_mious Bander_snatch! He took his

vor-pel sword in hand: long time the mas-come foe he sought. So

rest-ed he by the tum tum tree and stood a-while in thought. And

as in uf-fish thought he stood, The Jab-ber-wock with eyes of flame. Came

whif-fling thro' the tul-gry wood, and bur-bled as he came. One, two, one,

two and thro' and thro' The vor-pel blade went snick-er-snack. He

left it dead and with its head, he went go-lump-ing back And

hast thou slain the Jab-berwock? Come to my arms, my beam-ish boy. O

frab-gous day, Cal-losh, Cal-lay! He chor-tled in his joy—^(Cho^s) 'Twas

bril-lig, and the slith-y toves did gyre and gim-ble in the wabe, All

mim-sy were the bor-o-goves And the momeraths out-grabe, out-grabe

mf

No 2^a

Entrance of Lily and Rose.

Andante.

No 2^b Entrance.

Begin *p* and *crs:* to *ff*.

p

No 2^c Exit.

Begin *ff* and *dim:* *al fine*.

No 2^d Waltz. Alice and Flowers.

The musical score is written for piano in 3/4 time, featuring a key signature of one sharp (F#). It consists of six systems of music, each with a treble and bass staff. The first system shows the initial melodic line in the treble and a supporting bass line. The second system continues the melody with some chromatic movement. The third system begins with a repeat sign and features a more active bass line. The fourth system shows the melody moving to a higher register. The fifth system continues the melodic development. The sixth system concludes with a repeat sign and a final melodic flourish, with the instruction "2nd time to Coda." written above the staff.

The first system of music features a treble and bass clef with a key signature of one sharp (F#). The treble clef part begins with a forte (*f*) dynamic and consists of a series of chords and eighth-note patterns. The bass clef part provides a steady accompaniment with chords and eighth notes.

The second system continues the musical piece, maintaining the same key signature and dynamics. It features similar chordal textures and rhythmic patterns in both staves.

The third system is marked "CODA." with a circled cross symbol. The treble clef part has a melodic line with a long note, while the bass clef part has a more active accompaniment with chords and eighth notes.

The fourth system concludes the piece with a final cadence. The treble clef part has a melodic line that ends with a sustained chord, and the bass clef part provides a final accompaniment.

No. 2^e
Hatter's Entrance.

The first system of the second piece is in 2/4 time and begins with a forte (*f*) dynamic. The treble clef part has a melodic line with eighth notes, and the bass clef part has a rhythmic accompaniment of eighth notes.

The second system of the second piece continues the melodic and rhythmic themes established in the first system, ending with a final cadence.

No 2^f Tell me Hatter?

ALICE.

Andante.

§ (Alice)

1. Tell me why you
2. I'm a - fraid your

look so wild and strange, work is all in vain, Won't you try to smile, just for a For I'm sure you real-ly cant be

change? sane. For I'm not a - shamed to own, Half a - fraid of All these antics you go thro' All the foo-lish

you I've grown. Tell me, Hat-ter, What's the mat-ter, Now that we're a - lone. things you do Cant deceive me, On - ly leave me, More distress'd for you.

Say you on - ly meant to tease me,
Let me sooth you, poor mad Hat - ter,

For you've made me sad.
Do please, let me try.

Wont you whis - per just to please me,
Poor mad Hat - ter, what's the mat - ter?

You're not real - - ly mad.
You'll be bet - ter bye and bye.

(After 2nd Verse go to Dance.)

DANCE.

The first system of musical notation for 'DANCE.' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a piano (*pp*) dynamic. The upper staff features a series of chords and eighth notes, while the lower staff has a steady eighth-note accompaniment.

The second system of musical notation continues the piece. It features a *cres* (crescendo) marking in the upper staff. The musical texture remains consistent with the first system, with chords in the upper staff and a rhythmic accompaniment in the lower staff.

The third system of musical notation includes the dynamic markings *cen* and *do.* in the upper staff. The notation continues with chords and eighth notes in the upper staff and a steady accompaniment in the lower staff.

The fourth system of musical notation features a *ff* (fortissimo) dynamic marking in the upper staff. The music shows some melodic movement in the upper staff, while the lower staff continues with its accompaniment.

The fifth system of musical notation concludes the piece. It features a final cadence in the upper staff and a sustained accompaniment in the lower staff. The piece ends with a double bar line and a repeat sign.

VALSE. (After 2nd Verse.)

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The right hand features a series of chords and eighth notes, while the left hand plays a steady accompaniment of eighth notes.

The second system continues the musical piece. It features a first ending bracket in the right hand, marked with an '8' and a dotted line, indicating an eighth-note figure. The piano accompaniment in the left hand remains consistent with the previous system.

The third system shows the continuation of the waltz. The right hand has a melodic line with some grace notes, and the left hand provides harmonic support with chords and eighth notes.

The fourth system features a more complex melodic line in the right hand, including a descending eighth-note scale. The left hand continues with its accompaniment.

Whistle.

The fifth system is labeled 'Whistle' and begins with a piano (*p*) dynamic. The right hand has a simple, melodic line, and the left hand plays a steady accompaniment of chords.

The sixth system concludes the waltz. The right hand has a melodic line that ends with a final note, and the left hand provides a final accompaniment.

No 3.

Tweedledum and Tweedledee.

Allegro moderato.



First system of piano introduction, featuring treble and bass staves with a 2/4 time signature and a key signature of one flat.



Second system of piano introduction, continuing the melodic and harmonic development.



Third system of piano introduction, showing a more complex texture with chords in the treble and a steady bass line.



Vocal entry and piano accompaniment. The vocal line begins with the lyrics: Twee_dle_Dum and Twee_dle_Dee a - greed to have a



Continuation of the vocal line and piano accompaniment. The vocal line includes the lyrics: bat_tle.

For Twee_dle_Dum said Twee_dle_Dee had spoilt his nice new

rat - tle.

Just then flew down a monstrous crow, as black as a tar - bar - rel; And

frightened both these he - roes so, they quite for - got their quar - rel.

DANCE.

The musical score is written for piano in 2/4 time and consists of seven systems of music. Each system contains a treble and bass staff. The key signature has one flat (B-flat). The first system includes a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The third system has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The fourth system has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The fifth system has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The sixth system has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The seventh system has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The word "End" is written in the fifth system. The score includes various musical notations such as notes, rests, and accidentals.

No. 4.

The Mulberry Bush.

Vivace.

First system of the piano introduction. The right hand features a series of eighth-note chords, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *f* (forte) is present in the first measure. The key signature has one flat (B-flat) and the time signature is 8/8.

Second system of the piano introduction. The right hand continues with eighth-note chords, including a triplet of eighth notes in the final measure. The left hand maintains the eighth-note accompaniment.

First system of the vocal and piano accompaniment. The vocal line begins with the lyrics "Here we go round the Mul-ber-ry bush, the Mul-ber-ry bush, the Mul-ber-ry bush,". The piano accompaniment consists of a simple harmonic accompaniment in the right hand and a bass line in the left hand.

Second system of the vocal and piano accompaniment. The vocal line continues with the lyrics "Here we go round the Mul-ber-ry bush On a cold and frost-y morn - ing." The piano accompaniment continues with the same harmonic structure.

This is the way we wash our hands, wash our hands, wash our hands,

This is the way we wash our hands On a cold and frost-y morn - ing.

Slower.

This is the way we go to school, we go to school, we go to school,

This is the way we go to school On a cold and frost-y morn - ing.

a tempo 1?

Here we go round the Mul-ber-ry bush, the Mul-ber-ry bush, the

Mul-ber-ry bush, Here we go round the Mul-ber-ry bush On a

cold and frost-y morn-ing. Here we go round the Mul-ber-ry bush, the

Mul-ber-ry bush, the Mul-ber-ry bush, Here we go round the

Mul-ber-ry bush On a cold and frost-y morn-ing.

No 4a
Entrance of Walrus and Carpenter.

Musical score for 'Entrance of Walrus and Carpenter' (No 4a). The score is written for piano in 3/4 time, with a key signature of one sharp (F#). It consists of three systems of two staves each (treble and bass clef). The first system shows the initial melody in the treble and a supporting bass line. The second system features a more complex texture with chords and moving lines in both hands. The third system concludes the piece with a final chord in the treble and a sustained bass line.

No 5.
Oyster Scene.

Musical score for 'Oyster Scene' (No 5). The score is written for piano in 2/4 time, with a key signature of two flats (Bb, Eb). It consists of two systems of two staves each (treble and bass clef). The first system begins with the instruction *stacc.* and features a rhythmic accompaniment of eighth notes in the bass and chords in the treble. The second system continues this pattern, ending with a final chord in the treble and a concluding bass line.

"Give a hand to each."

First system of musical notation for "Give a hand to each." It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#), and the time signature is 2/4. The music features a series of chords in the right hand and a simple melodic line in the left hand. A repeat sign is at the beginning.

Second system of musical notation for "Give a hand to each." It continues the grand staff from the first system, showing further chordal development in the right hand and a steady bass line.

Third system of musical notation for "Give a hand to each." It concludes the piece with a final chord in the right hand and a short melodic phrase in the left hand. A repeat sign is at the end, and the initials "D.C." are written below the staff.

1st repeat. "All eager for the treat."

2nd repeat. "We thank you much for that!"

"ENTRANCE OF BUTTER."

Musical notation for "ENTRANCE OF BUTTER." It is a grand staff in 3/4 time with a key signature of two sharps. The right hand features a simple melody with slurs, while the left hand provides a harmonic accompaniment with chords.

"BREAD."

Musical notation for "BREAD." It is a grand staff in 3/4 time with a key signature of two sharps. The right hand has a melodic line starting with a forte (*f*) dynamic, and the left hand has a rhythmic accompaniment.

"PEPPER."

Musical notation for "PEPPER." It is a grand staff in 3/4 time with a key signature of two sharps. The right hand features a melodic line with trills (*tr.*) and slurs, while the left hand has a bass line with chords. A forte (*f*) dynamic is indicated.

"VINEGAR"

"Very good indeed."

"Commence to feed."
Andante.

"Ale them all but one"

(1st Oyster.)

The Car-pen-ter is

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 2/4. The vocal line begins with a rest for four measures, followed by the lyrics "The Car-pen-ter is". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

sleep-ing, the but-ter's on his face. The vin-e-gar and pep-per are all a-bout the

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "sleep-ing, the but-ter's on his face. The vin-e-gar and pep-per are all a-bout the". The piano accompaniment continues with similar chordal textures.

place. Let oys-ter rock your cra-dle and lull you in to rest. And if that will not

The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics "place. Let oys-ter rock your cra-dle and lull you in to rest. And if that will not". The piano accompaniment continues with similar chordal textures.

do it, we'll sit up-on your chest.

We'll sit up-on your chest oh

The fourth system continues the vocal line and piano accompaniment. The vocal line has the lyrics "do it, we'll sit up-on your chest. We'll sit up-on your chest oh". The piano accompaniment continues with similar chordal textures.

We'll sit up-on your chest oh

The fifth system continues the vocal line and piano accompaniment. The vocal line has the lyrics "We'll sit up-on your chest oh". The piano accompaniment continues with similar chordal textures.

The sim-plest way to do it is to sit up - on your chest!

MAZURKA.

Fine.

HORNSPIPE.

The image displays a musical score for a piece titled "HORNSPIPE." The score is arranged in six systems, each consisting of a treble clef staff and a bass clef staff. The key signature is one flat (B-flat), and the time signature is 2/4. The first system begins with a dynamic marking of *f* (forte) and includes several accents (*>*) over the notes. A repeat sign with first and second endings is present in the first system. The second system features a complex melodic line in the treble staff with many slurs and a bass line with eighth-note accompaniment. The third system continues the melodic development in the treble and provides a steady bass accompaniment. The fourth system shows a change in the bass line with more chords and rests. The fifth system features a dense, fast-moving melodic line in the treble staff. The sixth system concludes the piece with a final melodic flourish in the treble and a bass line that ends with a double bar line and repeat sign.

Dressing up.

The fight.
* Agitato.

At end of fight.

N^o 7.

Humpty Dumpty.

(Alice.)

Hump - ty Dump - ty sat on a wall,

Hump - ty Dump - ty had a great fall, All the King's hors - es and

all the King's men, Could - n't put Hump - ty Dump - ty to - geth - er a - gain!

N^o 8.

Humpty Dumpty fallen down.

First system of piano introduction. Treble clef, 6/8 time signature. Dynamics: *f*. The melody begins with a dotted quarter note on G4, followed by a dotted quarter note on A4, and a half note on B4. The bass line consists of a steady eighth-note accompaniment.

Second system of piano introduction. Treble clef, 6/8 time signature. Dynamics: *ff*. The melody continues with a dotted quarter note on C5, followed by a dotted quarter note on D5, and a half note on E5. The bass line continues with eighth-note accompaniment.

(Children.)

Vocal line for children. Treble clef, 6/8 time signature. The lyrics are: Hump - ty Dump - ty's fall - en down, Hump - ty Dump - ty

Piano accompaniment for the first vocal line. Treble clef, 6/8 time signature. The melody consists of chords: G4-A4-B4, C5-D5-E5, and F#5-G5-A5. The bass line consists of a steady eighth-note accompaniment.

Vocal line for the second vocal line. Treble clef, 6/8 time signature. The lyrics are: Hump - ty Dump - ty, Hump - ty Dump - ty's broke his crown. Hump - ty

Piano accompaniment for the second vocal line. Treble clef, 6/8 time signature. The melody consists of chords: G4-A4-B4, C5-D5-E5, and F#5-G5-A5. The bass line consists of a steady eighth-note accompaniment.

Dump . ty But the King keeps his prom - ise, the King keeps his

But the King keeps his prom - ise, the King keeps his

prom_ise, his prom - ise. ——— The King keeps his prom - ise, though

prom_ise, his prom - ise. ——— The King keeps his prom - ise, though

hors - es and men, ——— Can't put Hump - ty Dump - ty to - geth - er a -

hors - es and men, ——— Can't put Hump - ty Dump - ty to - geth - er a -

- gain. — Though all the King's hors - es and King's men may race — 'Tis
 - gain. — Though all the King's hors - es and King's men may race — 'Tis

clear they can nev - er re - store to his place, Hump - ty —
 clear they can nev - er re - store to his place, Hump - ty —

Dump - ty, Hump - ty — Dump - ty, Hump - ty, Hump - ty Dump - ty
 Dump - ty, Hump - ty Dump - ty, Hump - ty, Hump - ty Dump - ty

Dump - ty. Hump - ty Dump - ty's fall - en down. Hump - ty Dump - ty's

Dump - ty. Hump - ty Dump - ty's fall - en down. Hump - ty Dump - ty's

The first system consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in bass clef with lyrics. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with various chords and melodic lines.

crack'd his crown, Hump - ty Dump - ty, Hump - ty Dump - ty, Hump - ty Dump - ty's fall - en down.

crack'd his crown, Hump - ty Dump - ty, Hump - ty Dump - ty, Hump - ty Dump - ty's fall - en down.

The second system consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in bass clef with lyrics. The bottom staff is a piano accompaniment in grand staff with chords and a steady bass line.

Hump - ty Dump - ty's crack'd his crown.

Hump - ty Dump - ty's crack'd his crown.

The third system consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in bass clef with lyrics. The bottom staff is a piano accompaniment in grand staff with chords and a steady bass line.

No 9. Chorus.

Lion and Unicorn.

The Li-on and the U-ni-corn were fight-ing for the

Crown. The Li-on beat the U-ni-corn all round the town!

Some gave him white bread and some gave him brown, Some gave him

plum cake and drum'd him out of town. Rat-a-plan, rat-a-plan. Rat-a-

- plan, plan, plan, plan. Rat-a-plan, rat-a-plan, They drum'd him out of

Drum town. Rat_a - plan, rat_a - plan, rat_a - plan, plan, plan, plan, plan. *Drum*

Some gave him plum cake and drum'd him out of town.

Exit.

No 10. Song.

When the wind is in the East.

HATTER AND CHORUS.

Piano introduction in 6/8 time, key of B-flat major. The music features a melody in the right hand and a bass line in the left hand, both starting with a forte (f) dynamic. The melody consists of eighth and quarter notes, while the bass line provides harmonic support with chords and moving lines.

(Hatter.)
When the wind is in the East.

The first line of the song features a vocal line for the Hatter and a piano accompaniment. The vocal line begins with a rest followed by the lyrics "When the wind is in the East." The piano accompaniment continues from the introduction, with the right hand playing chords and the left hand playing a steady bass line.

On new - laid eggs I al - ways feast!

The second line of the song features a vocal line and a piano accompaniment. The vocal line continues with the lyrics "On new - laid eggs I al - ways feast!" The piano accompaniment provides a rhythmic and harmonic background for the vocal line.

When the wind is in the West, I steal them from the Do - do's nest.

The third line of the song features a vocal line and a piano accompaniment. The vocal line concludes with the lyrics "When the wind is in the West, I steal them from the Do - do's nest." The piano accompaniment continues to support the vocal line.

When the wind is in— the South, I place a doz - en in my mouth!

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are: "When the wind is in— the South, I place a doz - en in my mouth!". The piano accompaniment features a bass line with a steady eighth-note rhythm and a treble line with chords and moving lines.

When— the wind is in the North, On win - try nights I sal - ly

The second system continues the vocal line and piano accompaniment. The lyrics are: "When— the wind is in the North, On win - try nights I sal - ly". The piano accompaniment uses long, sweeping lines in both the treble and bass staves, creating a sense of movement and drama.

forth!—

The third system shows the vocal line with the word "forth!" followed by a long dash. The piano accompaniment is highly textured, with multiple layers of chords and rapid sixteenth-note passages in the treble, and a steady bass line. The dynamic marking *sf* (sforzando) is used repeatedly throughout the piano part.

The fourth system is a piano accompaniment consisting of two staves. It continues the musical texture established in the previous system, with complex chordal structures and rhythmic patterns.

The fifth system is another piano accompaniment system, continuing the piece with similar harmonic and rhythmic elements as the previous system.

All the an_i_mals in the Ark, Come to life when the house is dark, Cocks and hens, and the

owl and crow. Flap their wings and a _ way they go! Up the pas_sage and down the stairs,

O_ver ta_bles and un_der chairs, Pigs and pup_pies and po_lar bears, they fol_low their lead_er

round.

REFRAIN.

Up the mid-dle and down a - gain. Fol-low my lead - er round. —

Out in the snow and hail and rain. Fol-low my lead - er round.

Shut in a wood - en ark all day, Night is the on - ly time to play,

O - ver the hills and far a - way, Fol-low my lead - er round. —

DANCE.

The musical score is arranged in six systems, each with a treble and bass staff. The first system is marked *mf* and contains trills in the treble. The second system is marked *f* and features triplets in the treble. The third and fourth systems also contain trills. The fifth system includes trills and triplets. The sixth system includes triplets. The key signature is one sharp (F#) and the time signature is 2/4.

No 10a

Change of Scene.

Grandioso.

Allegro.

The musical score is written for piano in two staves (treble and bass clef). It begins with a *Grandioso* tempo and a key signature of one flat (B-flat). The first system shows a dynamic marking of *f* (forte). The tempo changes to *Allegro* in the second system, indicated by a double bar line and a new tempo marking. The key signature changes to two sharps (D major) in the second system. The score consists of six systems of music, each with two staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills and triplets throughout the piece. The piece concludes with a double bar line and a repeat sign.

No 11. Chorus.

Sound the festal trumpets.

Andante. (Chorus.)

Sound the festal trumpets, set the bells a - ring - ing,

f (Brass.)

Here are curried crumpets, croco - diles and beans. Raise on high the chalice in all hon - or singing,

Welcome, welcome, A - lice with the noble Queens. Welcome, welcome, A - lice with the noble Queens.

Wel - come, welcome, A - lice with the no - ble Queens. Welcome, welcome, A - lice with the

no - ble Queens. Welcome, welcome, A - lice with the no - ble Queens.

ff

The musical score is written for voice and piano. It consists of five systems of music. Each system has a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Andante'. The first system includes the instruction '(Chorus.)' and a dynamic marking '*f* (Brass.)'. The lyrics are: 'Sound the festal trumpets, set the bells a - ring - ing,'. The second system lyrics: 'Here are curried crumpets, croco - diles and beans. Raise on high the chalice in all hon - or singing,'. The third system lyrics: 'Welcome, welcome, A - lice with the noble Queens. Welcome, welcome, A - lice with the noble Queens.' The fourth system lyrics: 'Wel - come, welcome, A - lice with the no - ble Queens. Welcome, welcome, A - lice with the'. The fifth system lyrics: 'no - ble Queens. Welcome, welcome, A - lice with the no - ble Queens.' The piano accompaniment features a rhythmic pattern of eighth notes in the bass line and chords in the treble line. The score ends with a double bar line and a fermata over the final note.

No. 12. Finale.

Drink to our Alice.

Tempo di marcia.

Alice's health Long life and wealth, Never a monarch so mighty was seen.

Alice's health Long life and wealth, Never a monarch so mighty was seen.

f

Gai-ly fill up, Bea-ker and cup, Drink to our A-lice, our A-lice, our Queen!

Gai-ly fill up, Bea-ker and cup, Drink to our A-lice, our A-lice, our Queen!

A-lice's health, A-lice's health, A-lice's health.

A-lice's health, A-lice's health, A-lice's health.

Alice's health, Long life and wealth, Never a monarch so mighty was seen.

Alice's health, Long life and wealth, Never a monarch so mighty was seen.

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The key signature is two sharps (F# and C#), and the time signature is 6/8. The lyrics are: "Alice's health, Long life and wealth, Never a monarch so mighty was seen." The piano accompaniment features chords and moving lines in both hands.

Gai-ly fill up, Beaker and cup, Drink to our Alice, our Alice, our Queen!

Gai-ly fill up, Beaker and cup, Drink to our Alice, our Alice, our Queen!

The second system continues with two vocal staves and piano accompaniment. The lyrics are: "Gai-ly fill up, Beaker and cup, Drink to our Alice, our Alice, our Queen!" The piano accompaniment includes a double bar line and a repeat sign at the end of the system.

Andante.

The third system is a piano accompaniment for the piano part, marked *Andante.* It features a grand staff with chords and melodic lines in both hands.

rall.

The fourth system is a piano accompaniment for the piano part, marked *rall.* It features a grand staff with chords and melodic lines in both hands, ending with a double bar line.

Chorus in Unison.

Wake, Alice, wake now, no longer a ro-ver, Fast fade the wonderland visions away!

Wake at the elves' call, the dream-play is o-ver, Wake, Alice, wake, to the world of to-day!

Wake at the elves' call, the dream-play is o-ver, Wake, Alice, wake to the world of to-day!

Wake at the elves' call, the dream-play is o-ver, Wake, Alice, wake to the world of to-day!

Adagio.

p

Flowerland.

Music by
WALTER SLAUGHTER.

Moderato.

Flow'rs, a-wake from out your long re-pose,

Snow-drops peep from un-der Winter's snow, Lil - lie-flow'rs your sweet-est per-fume bring

Tu-lips o'er the ground your co-lours fling; Messen-gers from Flow'rland, He-ralds of the Spring.

Tempo di Valse.

Ah! Spring what plea-sure you bring, when the Long— spell of Win-ter

clos es Flow'rs bloom and gai - ly as - sume all their dain - ti - est

per - fume and hue. _____ Lil - lies and daff - a - down - dil - lies _

Dain - ty pinks, _ pan - sies, ros - es, All grow and

ra - di - ant - ly blow _ just to show _ their love for you. _____

Ah, ah, ah, Spring. Ah,

ah, plea - sure you bring Ah, ah,

ah, Spring. Ah, plea - sure you

bring. Fa la la la la, fa la la la la, fa la la la la la

la, fa la la la la, fa la la la la, fa la la la la la

la, ah!

ah. *rit.* Plea - sure you bring. *Presto.*

ff

Naughty little Bunny.

Words by
AUBREY HOPWOOD.

Music by
WALTER SLAUGHTER.

Moderato.

The piano introduction consists of two staves. The right hand features a rhythmic melody with eighth notes and triplets. The left hand provides a harmonic accompaniment with chords and moving lines.

When a rab-bit's good as gold, Al-ways does what he is told,

The first line of the song features a vocal melody with lyrics. The piano accompaniment continues with chords and a steady bass line.

No - bo - dy can frown or scold, Life is bright and sun - ny.

The second line of the song features a vocal melody with lyrics. The piano accompaniment continues with chords and a steady bass line.

But if he should dis - o - bey, Things are just the o - ther way,

The third line of the song features a vocal melody with lyrics. The piano accompaniment continues with chords and a steady bass line.

He will hear his par-ents say Naugh - ty lit-tle "bun - ny!" Naugh - ty lit - tle

bun - ny! Wick - ed lit - tle bun - ny! All in vain he'll squeal and cry

When the big black dog comes by; Naugh - ty lit - tle bun - ny! Wick - ed lit - tle

bun - ny! He'll be cook'd for rab-bit pie; Wretch - ed lit - tle bun - ny!

Lit - tle chil - dren,

mf

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 key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line begins with a whole rest for two measures, followed by the lyrics 'Lit - tle chil - dren,'. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and consists of chords and moving lines in both hands.

if you're wise, Ne-ver let your tem - per rise, Take a hint from rab-bit pies

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'if you're wise, Ne-ver let your tem - per rise, Take a hint from rab-bit pies'. The piano accompaniment continues with similar harmonic and rhythmic patterns.

Do as you are told to. If you ne-ver dis - o - bey, Big black dogs won't

The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'Do as you are told to. If you ne-ver dis - o - bey, Big black dogs won't'. The piano accompaniment continues with similar harmonic and rhythmic patterns.

come your way, Par-ents smile, and nurse will say "You're as good as gold, too."

The fourth system concludes the vocal line and piano accompaniment. The vocal line has the lyrics 'come your way, Par-ents smile, and nurse will say "You're as good as gold, too."'. The piano accompaniment concludes with a final chord and a fermata over the bass line.

Do as you are told to, Be as good as gold, too;

Life will be so bright, you'll see, If you take ad - vice from me;

Do as you are told to, Be as good as gold, too;

Think how hap - py you will be; Do as you are told to!

DANCE.

First system of musical notation. Treble clef, bass clef, key signature of three flats (B-flat, E-flat, A-flat), and common time signature. The piece begins with a mezzo-forte (*mf*) dynamic. The melody in the treble clef features eighth notes and quarter notes, with a triplet of eighth notes in the second measure. The bass clef accompaniment consists of chords and single notes.

Second system of musical notation. Continuation of the piece. The treble clef melody includes several triplet markings over eighth notes. The bass clef accompaniment continues with harmonic support.

Third system of musical notation. The treble clef melody features a triplet of eighth notes followed by a fermata. The bass clef accompaniment includes a triplet of eighth notes in the second measure.

Fourth system of musical notation. The treble clef melody continues with eighth notes and quarter notes. The bass clef accompaniment includes a triplet of eighth notes in the second measure.

Fifth system of musical notation. The treble clef melody features a triplet of eighth notes. The bass clef accompaniment includes a triplet of eighth notes in the second measure. The system concludes with a double bar line.

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|---|-------------------------------------|
| 1. LIBIANO, LIBIANO (Brindisi) (La Traviata) Verdi | (A Flagon of Sparkling Wine) |
| 2. AH, FORS' E LUI (La Traviata) Verdi | (Ah! was it he.) |
| 3. ADDIO DEL PASSATO (La Traviata) Verdi | (Farewell, bright days departed.) |
| 4. REGNAVA NEL SILENZIO (Lucia di Lammermoor) Donizetti | (Silent and gloomy fell the night.) |
| 5. VERRANO A TE SULL' AURA (Lucia di Lammermoor) Donizetti | (The gentle breeze) |
| 6. SPARGI D' AMARO (Lucia di Lammermoor) Donizetti | (O'er my grave let Roses) |

No. 2. Songs sung by Madame CLARA BUTT.

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| 1. O, REST IN THE LORD Mendelssohn |
| 2. WOE UNTO THEM Mendelssohn |
| 3. BUT THE LORD Mendelssohn |
| 4. SLUMBER AT REST (Celebrated Largo) Handel |
| 5. LEAVE ME TO SORROW (Lascia chlo pianga) Handel |
| 6. DEAREST AND BEST (Caro mio ben) Giordani |
| 7. HERE'S TO THE YEAR THAT'S AWA Old Scotch Melody |
| 8. THREE FISHERS WENT SAILING Hullah |
| 9. KATHLEEN MAVOURNEEN Crepich |
| 10. THE FLOWER SONG (Faust) Gounod |
| 11. WHEN ALL WAS YOUNG (Faust) Gounod |

No. 3. Songs sung by Signor CARUSO.

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| 1. LA DONNA E MOBILE (Rigoletto) Verdi | (Wayward is Woman) |
| 2. SALUTI DEMUECE (Faust) Gounod | (All Hail!) |
| 3. O PARADISO (L'Africaine) Meyerbeer | (Oh, Land Enchanting) |
| 4. N'APPARI TUTT'AMOR (Martha) Flotow | (She appeareth!) |
| 5. SPIRTO GENTIL (La Favorita) Donizetti | (Angel of Light) |
| 6. AH SI BEN MIO (Il Trovatore) Verdi | (Ah! yes, Beloved) |
| 7. COM E GENTIL (Don Pasquale) Donizetti | (In Apriltide) |
| 8. QUESTA O QUELLA (Rigoletto) Donizetti | (Either, this one) |
| 9. I LOVE YOU (Te Tamo) O. Scanzia | |

No. 4. Songs sung by Mr. BEN DAVIES.

CONTENTS:

- | | |
|---|---------------------|
| 1. LEND ME YOUR AID (Irene) Gounod | |
| 2. DANK DEINER HULD (Tannhäuser) Wagner | (Hail Goddess Fair) |
| 3. SIGN NO MORE LADIES Sullivan | |
| 4. GOOD NIGHT, BELOVED Balfe | |
| 5. HERE'S TO THE MAIDEN OF BASHFUL FIFTEEN Old English | |
| 6. HE COUNTETH ALL YOUR SORROWS (Hymn of Praise) Mendelssohn | |
| 7. SOUND AN ALARM (Judas Maccabæus) Handel | |
| 8. IF WITH ALL YOUR HEARTS (Elijah) Mendelssohn | |

No. 5. Songs sung by Sir CHARLES SANTLEY.

CONTENTS:

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| 1. HONOUR AND ARMS (Samson) Fandel |
| 2. LORD GOD OF ABRAHAM (Elijah) Mendelssohn |
| 3. O RUDDIER THAN THE CHERRY (Actis and Galatea) Handel |
| 4. LOVING SMILE OF SISTER KIND (Faust) Gounod |
| 5. IF DOUGHTY DEEDS MY LADY PLEASE Sullivan |
| 6. THE TWO GRANADIERS Schumann |
| 7. A WEARY LOT IS THINE FAIR MAID Sullivan |
| 8. SIMON THE CELLARER Hatton |
| 9. THE VICAR OF BRAY Old English |

No. 6. Songs sung by Madame MELBA.

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- | | |
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| 1. THE JEWEL SONG (Faust) Gounod | |
| 2. VOI CHE SAPETE (Le Nozze di Figaro) Mozart | (Ye that have proven) |
| 3. CARO NOME (Rigoletto) Verdi | (Dearest Name) |
| 4. Pergi Amor (Le Nozze di Figaro) Mozart | (Mighty Love) |
| 5. AVE MARIA Gounod | |
| 6. LO! HEAR THE GENTLE LARK Bishop | |

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