

Alice in Wonderland

A CHORAL BALLAD

For Solo Voice ad lib. and Two-Part Chorus
With Pianoforte or Orchestral Accompaniment

Poems by
LEWIS CARROLL

(With a Prologue and Incidental Verse by Frederick H. Martens)

Music by
N. CLIFFORD PAGE

PRICE, 75c

NEW YORK .: THE H. W. GRAY CO.
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Alice in Wonderland

PROLOGUE

When Alice walked in Wonderland,
I know that you'll agree
The songs she sang and heard were full
Of charming oddity.
To put them into music
The composer had to pass
Into the proper frame of mind
Right "Through the Looking-Glass."

And now the tunes and verses,
You, list'ning, may appraise.
If "Why?" you ask, remember
"Why not?" the March Hare says.
We know that you will like them
And if not, do not dread
"The Queen of Heart's" terrific threat:
"Off with his head!"

When Alice ate the "Eat-Me" cake,
which made her grow so large,
She shed a pool of giant tears and
crouched down by its marge,
She saw the rabbit drop his gloves and
quickly scurry by,
And then she sang this little song, whose
words seem all awry:

HOW DOTH THE LITTLE CROCODILE

How doth the little crocodile
Improve his shining tail,
And pour the waters of the Nile
On every golden scale.

How cheerfully he seems to grin,
How neatly spread his claws,
And welcome little fishes in
With gently smiling jaws.

After various adventures which are all
set down in prose,
Alice met the Caterpillar where the
mammoth mushroom grows.
"How doth the little busy bee," she said.
"I tried to sing,
But sang 'The little crocodile' — a very
different thing!"
The Caterpillar bade her try another
poem she knew,
Yet, once more, Alice knew not why, the
words all went askew:

FATHER WILLIAM

"You are old, Father William," the
young man said,

Since a few of the Carroll poems are too short for musical setting, the compiler has ventured to add, with all piety, occasional supplementary stanzas.

"And your hair has become very
white;
And yet you incessantly stand on your
head —
Do you think, at your age, it is right?"

"In my youth," Father William replied
to his son,
"I feared it might injure the brain;
But, now that I'm perfectly sure I have
none,
Why, I do it again and again!"

"You are old," said the youth, "as I men-
tioned before,
And have grown most uncommonly
fat;
Yet you turned a back-somersault in at
the door —
Pray, what is the reason of that?"

"In my youth," said the sage, as he
shook his gray locks,
"I kept all my limbs very supple
By the use of this ointment — one shill-
ing the box —
Allow me to sell you a couple?"

"You are old," said the youth, "and your
jaws are too weak
For anything tougher than suet;
Yet you finished the goose, with the
bones and the beak —
Pray, how did you manage to do it?"

"In my youth," said his father, "I took
to the law,
And argued each case with my wife;
And the muscular strength which it gave
to my jaw
Has lasted the rest of my life."

"You are old," said the youth, "one
would hardly suppose
That your eye was as steady as ever;
Yet you balanced an eel on the end of
your nose —
What makes you so awfully clever?"

"I have answered three questions, and
that is enough,"
Said his father. "Don't give yourself
airs.
Do you think I can listen all day to such
stuff?
Be off, or I'll kick you down-stairs."

Though Alice's adventures now kept on
keeping on,

We can't keep track of all of them,
 'twould keep us overlong.
 The next song heard in Wonderland,
 built on a mother's sigh,
 is that most tender little lilt: "The
 Duchess's Lullaby."

THE DUCHESS'S LULLABY

Speak roughly to your little boy,
 And beat him when he sneezes:
 He only does it to annoy,
 Because he knows it teases!
 Wow, Wow, Wow!

O toss your baby up and down,
 And if he bawls, why bite him;
 The malice of the little clown!
 He knows it should delight him!
 Wow, Wow, Wow!

Speak roughly to your little boy,
 And beat him when he sneezes:
 He only does it to annoy,
 Because he knows it teases!
 Wow, Wow, Wow!

Next Alice joined the tea-party of the
 Hatter and the Hare.
 We skip the Cheshire Cat, of course, for
 it only *grinned* its air.
 She heard the Hatter sing the song
 sung for the Queen of Hearts,
 A song that seems to harmonize with
 treacle, tea, and tarts.

TWINKLE, TWINKLE, LITTLE BAT

Twinkle, twinkle, little bat.
 How I wonder what you're at.
 Up above the world you fly,
 Like a tea-tray in the sky.

Twinkle, twinkle, little bat.
 Dormice sleep because they're fat.
 Crumb and butter in the works
 And the watch its duty shirks.

Twinkle, twinkle, little bat.
 Here's the tea-pot and in that
 We will put the Dormouse now
 If his muchness will allow.

Twinkle, twinkle, little bat.
 How I wonder what you're at.
 Up above the world you fly
 Like a tea-tray in the sky!

We'll pass the Queen's croquet-ground,
 where ne'er a song was sung,
 And hunt the poor Mock Turtle up, who
 had a lyric tongue.
 His melody is sad and slow and has a
 tearful thrill
 No doubt you recognize it: "The Lobster
 Quadrille."

THE LOBSTER QUADRILLE

"Will you walk a little faster?" said a
 whiting to a snail,

"There's a porpoise close behind us, and
 he's treading on my tail.

See how eagerly the lobsters and the tur-
 tles all advance.

They are waiting on the shingle — will
 you come and join the dance?"

Will you, won't you, will you, won't you,
 will you join the dance?

Will you, won't you, will you, won't you,
 will you join the dance?

"You can really have no notion how de-
 lightful it will be,

When they take us up and throw us,
 with the lobsters, out to sea."

But the snail replied, "Too far, too far!"
 and gave a look askance —

Said he thanked the whiting kindly, but
 he would not join the dance.

Would not, could not, would not, could
 not, would not join the dance.

Would not, could not, would not, could
 not, would not join the dance.

"What matters it how far we go?" his
 scaly friend replied.

"There is another shore, you know, upon
 the other side.

The further off from England the nearer
 is to France —

Then turn not pale, beloved snail, but
 come and join the dance."

Will you, won't you, will you, won't you,
 will you join the dance?

Will you, won't you, will you, won't you,
 will you join the dance?

The good Mock Turtle's other song
 deferring now, *pro tem*,

We'll introduce it when we close, a sort
 of requiem;

And meanwhile we will hasten on to
 where the Knave of Hearts

Is tried by judge and jury for the steal-
 ing of the tarts.

The Rabbit read the poem, thus the
 book us has apprized,

We reproduce it, as it were, just
 vocalegalized.

For 'tis a song of evidence. As they
 interpret it,

'Twould move a jury to condemn or
 else, perhaps, acquit.

THEY TOLD ME

They told me you had been to her,
 And mentioned me to him:
 She gave me a good character,
 But said I could not swim.

He sent them word I had not gone
 (We know it to be true):
 If she would push the matter on,
 What would become of you?

I gave her one, they gave him two,
You gave us three or more;
They all returned from him to you,
Though they were mine before.

If I or she should chance to be
Involved in this affair,
He trusts to you to set him free
Exactly as we were.

Don't let him know she liked them best,
For this must ever be,
A secret, kept from all the rest
Between yourself and me.

We have come to the end of our Non-
sense-lane,
And our songs are well-nigh done.
We have wreathed the flow'rs of our
daisy chain,
In music, one by one.
We think that of Carroll you'll not
complain
And ere you turn down the Page,
You will listen the while we sing again,

Ere off to your work-a-day world you
troop,
One tenderly touching, pathetic refrain:

SOUP OF THE EVENING

Beautiful Soup, so rich and green,
Waiting in a hot tureen!
Who for such dainties would not stoop?
Soup of the evening, beautiful soup!
Soup of the evening, beautiful soup!
Beau-ootiful Soo-oop. Beau-ootiful
Soo-oop!
Soo-oop of the e-e-evening,
Beautiful, beautiful Soup!

Beautiful Soup! Who cares for fish,
Game, or any other dish?
Who would not give all else for two
Pennyworth only of beautiful Soup?
Pennyworth only of beautiful Soup?
Beau-ootiful Soo-oop. Beau-ootiful
Soo-oop!
Soo-oop of the e-e-evening,
Beautiful, beauti-FUL SOUP!

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Alice in Wonderland

LEWIS CARROLL
*Incidental Verse by
Frederick H. Martens*

N. CLIFFORD PAGE

Prologue

Moderato (♩ = 92)

Piano

ff broadly

mf

Soprano

When Al-ice walked in Won - der-land, I know that you'll a -

Alto

When Al-ice walked in Won - der-land, I know that you'll a -

gree — The songs she sang and heard were full Of charming odd - i -

gree — The songs she sang and heard were full . Of charming odd - i -

rit. * *rit.* * *rit.* * *rit.* *

mf
ty. — To put them in - to mu - sic The com - pos - er had to

mf
ty. — To put them in - to mu - sic The com - pos - er had to

rit. * *rit.* *

pass — In - to the pro - per frame of mind Right "Through the Look - ing

pass — In - to the pro - per frame of mind Right "Through the Look - ing

rit. *rit.* *rit.* *rit.* *rit.* *rit.* *rit.*

a tempo *rit.* *a tempo*
 Glass? And
a tempo *rit.* *a tempo*
 Glass? And
ff a tempo *rit.* *a tempo*

now the tunes and vers - es You, lis - t'ning may ap -
 now the tunes and vers - es You, lis - t'ning may ap -

praise. *f* If "Why?" you ask, *mf* re - mem - ber "Why
 praise. *f* If "Why?" you ask, *mf* re - mem - ber "Why

not?" the March Hare says. We know that you will

not?" the March Hare says. We know that you will

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The lyrics are "not?" the March Hare says. We know that you will". The piano accompaniment is in G major and features a melody in the right hand and a bass line in the left hand. Dynamics include *mf* and *f*. There are also hairpins and slurs throughout the piece.

Ad. * *Ad.* *

like them And if not, do not dread "The

like them And if not, do not dread "The

The second system of the musical score continues the vocal and piano parts. The lyrics are "like them And if not, do not dread 'The". The piano accompaniment continues with similar melodic and harmonic patterns. Dynamics include *f*. There are also hairpins and slurs throughout the piece.

Ad. * *Ad.* * *Ad.* *

Pomposo
Queen of Hearts' ter - rif - ic threat:

Pomposo
Queen of Hearts' ter - rif - ic threat:

The third system of the musical score is marked **Pomposo**. It features two vocal staves and a piano accompaniment. The lyrics are "Queen of Hearts' ter - rif - ic threat:". The piano accompaniment has a more rhythmic and driving quality. Dynamics include *f*. There are also hairpins and slurs throughout the piece.

Ad. * *Ad.* *

ff *rit.* *a tempo*
 "Off with his head!"
ff *rit.* *a tempo*
 "Off with his head!"

ff *rit.* *a tempo marcato*

This system contains the first vocal entry and piano accompaniment. The vocal parts are in treble clef with a key signature of one flat and a common time signature. The piano accompaniment is in bass clef. The piano part begins with a series of chords and then moves to a more rhythmic pattern. There are some markings below the piano part, possibly indicating fingerings or performance techniques.

Tempo I

Tempo I

mf

This system features piano accompaniment. The piano part has a melodic line in the right hand and a supporting bass line in the left hand. The tempo is marked 'Tempo I'. There are some markings below the piano part, possibly indicating fingerings or performance techniques.

Lento

Lento

p *poco rit.* *pp* *f* *ff*

This system features piano accompaniment. The piano part has a melodic line in the right hand and a supporting bass line in the left hand. The tempo is marked 'Lento'. There are some markings below the piano part, possibly indicating fingerings or performance techniques.

When Alice Ate The "Eat-Me" Cake

Allegretto moderato (*quasi Menuetto*)

Allegretto moderato (*quasi Menuetto*) (♩ = 108)

f *con grazia* *p*

mf *f* *dim.*

Soprano *mf*

Alto *mf*

When

When

poco rit. *a tempo*

Al-ice ate the "Eat - Me" cake, which made her grow so

Al-ice ate the "Eat - Me" cake, which made her grow so

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, both in a key signature of two flats (B-flat major or D-flat minor). The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "Al-ice ate the 'Eat - Me' cake, which made her grow so". The music features a mix of eighth and quarter notes, with some rests. There are dynamic markings like *f* and *mf* above the notes.

large And shed a pool of gi - ant tears And

large And shed a pool of gi - ant tears And

The second system of the musical score continues the vocal and piano parts. The lyrics are: "large And shed a pool of gi - ant tears And". The piano accompaniment includes a *p* (piano) marking. The vocal lines have dynamic markings of *f* and *mf*. The piano accompaniment features a melodic line in the right hand and a more rhythmic bass line in the left hand.

crouched down by its marge, She saw the rab-bit

crouched down by its marge, She saw the rab-bit

The third system of the musical score continues the vocal and piano parts. The lyrics are: "crouched down by its marge, She saw the rab-bit". The piano accompaniment includes a *mf* (mezzo-forte) marking. The vocal lines have dynamic markings of *fp* (fortissimo piano). The piano accompaniment features a melodic line in the right hand and a more rhythmic bass line in the left hand.

poco animato *rit.* *mf*

drop his gloves and quick - ly scur - ry by. And

poco animato *rit.* *mf*

drop his gloves and quick - ly scur - ry by. And

poco animato *staccato* *rit.* *mf*

a tempo *f*

then she sang this lit - tle song, Whose words seem all a - wry: _____

a tempo *f*

then she sang this lit - tle song, Whose words seem all a - wry: _____

a tempo *f*

Animato

ff *mf*

Animato (♩ = 116)

How Doth The Little Crocodile

Allegro moderato

mf
How doth the lit - tle croc - o - dile Im -
mf
How doth the lit - tle croc - o - dile Im -

Allegro moderato (♩=100)

f *mf*
Ta. * Ta. * Ta. * Ta. * Ta. *

f *f*
prove his shin - ing tail, And pour the wa - ters of the Nile On
prove his shin - ing tail, And pour the wa - ters of the Nile On

f
Ta. * Ta. * Ta. * Ta. * Ta. *

rit. *mf a tempo (Meno mosso)*
ev - 'ry gold - en scale. How cheer - ful - ly - he seems to grin, How
rit. *mf a tempo (Meno mosso)*
ev - 'ry gold - en scale. How cheer - ful - ly - he seems to grin, How

rit. *mf a tempo (Meno mosso)*
Ta. * Ta. *

rit. a tempo retard,

neat - ly spread his claws, And wel - come lit - tle fish - es in With

rit. a tempo retard,

neat - ly spread his claws, And wel - come lit - tle fish - es in With

rit. a tempo retard,

The first system of music features two vocal staves and a piano accompaniment. The vocal parts have lyrics: "neat - ly spread his claws, And wel - come lit - tle fish - es in With". The piano accompaniment consists of a treble and bass clef staff. The tempo markings are *rit.*, *a tempo*, and *retard,*. There are also some performance markings like *rit.* and *retard,* above the piano staff. At the bottom of the piano staff, there are four symbols: a double bar line with a flourish, an asterisk, another double bar line with a flourish, and another asterisk.

with intense suavity a tempo

gen - tly smil - ing jaws!

with intense suavity a tempo

gen - tly smil - ing jaws!

with intense suavity p a tempo

The second system of music continues with two vocal staves and piano accompaniment. The lyrics are "gen - tly smil - ing jaws!". The piano accompaniment is in a treble and bass clef. The tempo markings are *with intense suavity*, *a tempo*, and *p a tempo*. There are also performance markings like *rit.* and *retard,* above the piano staff. At the bottom of the piano staff, there are four symbols: a double bar line with a flourish, an asterisk, another double bar line with a flourish, and another asterisk.

rit. poco a poco

The third system of music shows two vocal staves and piano accompaniment. The tempo marking is *rit. poco a poco*. The piano accompaniment is in a treble and bass clef. At the bottom of the piano staff, there are four symbols: a double bar line with a flourish, an asterisk, another double bar line with a flourish, and another asterisk.

Allegro vivace (♩ = 132)

Moderato

Af-ter var-i-ous ad-ven-tures which are all set down in prose, Al-ice

Af-ter var-i-ous ad-ven-tures which are all set down in prose, Al-ice

Allegro vivace

Moderato

Largamente

met the Cat-er-pil-lar where the mam-moth mush-room-

met the Cat-er-pil-lar where the mam-moth mush-room-

Largamente

molto rit.

Lento (With honeyed expression)

grows. "How doth the lit-tle bus-y bee" she

molto rit.

grows. "How doth the lit-tle bus-y bee" she

molto rit.

Lento

rit. earnestly disgustedly Allegro moderato

said "I tried to sing, But sang 'The lit - tle cro - o-dile' a

rit. f f f f

said "I tried to sing, But sang 'The lit - tle cro - o-dile' a

Allegro moderato

rit. f f

*And. * And. * And. * And. **

emphatically

ver - y dif - f'rent thing! a ver - y

ver - y dif - f'rent thing! a ver - y

sf f f

*And. * And. * And. * And. * And. * And. **

poco rit.

dif - f'rent thing!"

poco rit. mf

dif - f'rent thing!" The

sf poco rit.

*And. * And. **

mf
Yet,

With deliberation

Cat - er-pil - lar bade her try an - oth - er song she knew —

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'Cat - er-pil - lar bade her try an - oth - er song she knew —'. The piano accompaniment consists of chords and moving lines in both hands, with a dynamic marking of *mf* at the end.

With growing concern

once more, Al - ice knew not why, The words all went a - skew: —

p *poco accelerando* *mf* *f*

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'once more, Al - ice knew not why, The words all went a - skew: —'. The piano accompaniment includes dynamic markings *p*, *poco accelerando*, *mf*, and *f*, indicating a change in tempo and intensity.

“You are old, Father William”

Moderato espressivo

fff *f* *poco rit. e dim.*

The third system shows the piano accompaniment for the piece 'You are old, Father William'. It begins with a dynamic marking of *fff* and includes markings for *f* and *poco rit. e dim.* towards the end of the system.

Molto moderato (♩ = 126)

(The 4 verses may be sung by different groups)

(Leisurely, like a Barcarolle)

1. "You are
2. "You are

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The tempo is marked 'Molto moderato' with a quarter note equal to 126 beats per minute. The music is in a 3/4 time signature and a key signature of two flats. The piano part begins with a piano (*p*) dynamic and includes a 'Ped.' (pedal) marking. The vocal line starts with a rest, followed by the lyrics '1. "You are' and '2. "You are'.

old, Fa-ther Wil-liam," the young man said, "And your hair has be-come ver-y
old," said the youth as I men-tioned be-fore, And have grown most un-com-mon-ly

The second system continues the musical score. The vocal line contains the lyrics: 'old, Fa-ther Wil-liam," the young man said, "And your hair has be-come ver-y old," said the youth as I men-tioned be-fore, And have grown most un-com-mon-ly'. The piano accompaniment continues with a piano (*p*) dynamic and includes 'Ped.' and '*' markings.

white; And yet you in-ces-sant-ly stand on your head Do you
fat; Yet you turned a back som-er-sault in at the door Pray

The third system continues the musical score. The vocal line contains the lyrics: 'white; And yet you in-ces-sant-ly stand on your head Do you fat; Yet you turned a back som-er-sault in at the door Pray'. The piano accompaniment includes a mezzo-forte (*mf*) dynamic and includes 'Ped.' and '*' markings.

think at your age, it is right?" "In my youth," Father Wil-liam re-
what is the rea-son of that?" "In my youth," said the sage, as he

The fourth system concludes the musical score. The vocal line contains the lyrics: 'think at your age, it is right?" "In my youth," Father Wil-liam re- what is the rea-son of that?" "In my youth," said the sage, as he'. The piano accompaniment includes a 'Ped.' marking.

plied to his son, "I feared it might in - jure the brain; But
shook his grey lock-;," I kept all my limbs ver - y sup - ple By the

now that I'm per - fect - ly sure I have none, Why, I do it a - gain and a
use of this oint - ment one shil - ling the box, — Al - low me to sell you a

poco rit. *a tempo*

gain!"
cou - ple?"

mf poco rit. e dim. *a tempo*

1. *p* 2. You are *p* 3. "You are old" said the youth, "and your
(4.) old" said the youth, "new would

jaws are too weak For— an - y-thing tough - er than
hard - ly sup - pose That your eye was as stead - y as

su - et; Yet you fin - ished the goose with the
ev - er; Yet you bal - anced an eel on the

bones and the beak— Pray, how did you man - age to
tip of your nose— What makes you so aw - ful - ly

do it?" "In my youth," said his fa - ther, I
clev - er?" "I have an - swered three ques-tions, and

took to the law, And argued each case with my
that is e-nough, Said his fa-ther, Don't give your-self

wife; And the mus-cu-lar strength which it
airs. Do you think I can lis-ten all

poco rit. gave to my jaw Has last-ed the rest of my
day to such stuff? Be off, or I'll kick you down
a tempo

1
life.
1
mf poco rit.
f

4. "You are

a tempo

rit. * *rit.* *

Detailed description: This system contains a vocal line and a piano accompaniment. The vocal line has a fermata over the first measure and the lyrics "4. 'You are". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. There are two dynamic markings: *rit.* with an asterisk above the first and third measures.

2

Allegretto scherzando (♩=116)

stairs!"

2 Vigorously

f *f*

Detailed description: This system begins with a piano introduction marked "2" and "Allegretto scherzando (♩=116)". The piano part has a rhythmic pattern of eighth and sixteenth notes. The vocal line starts with the lyrics "stairs!". The tempo is marked "2 Vigorously". Dynamic markings include *f* (forte) in both staves.

mf *f*

Detailed description: This system continues the piano accompaniment from the previous system. It features a mix of eighth and sixteenth notes in both hands. Dynamic markings include *mf* (mezzo-forte) and *f* (forte).

poco a poco rit. *molto rit.*

sfz *f* *mf* *p*

Detailed description: This system shows a gradual deceleration. The tempo markings are *poco a poco rit.* and *molto rit.*. The piano part features a series of chords and moving lines. Dynamic markings include *sfz* (sforzando), *f* (forte), *mf* (mezzo-forte), and *p* (piano).

with infinite tenderness

Musical score for "The Duchess' Lullaby". It consists of two vocal staves and a piano accompaniment. The vocal lines begin with the lyrics "sigh, — Is that most ten - der lit - tle lilt: 'The Duch - ess'". The piano accompaniment features a melody with triplets and a bass line. Performance markings include *p*, *a tempo*, and *rit.*.

The Duchess' Lullaby

Musical score for "Lullaby". It consists of two vocal staves and a piano accompaniment. The vocal lines begin with the lyrics "Lul - la - by." and "Lul - la - by." The piano accompaniment features a melody with triplets and a bass line. Performance markings include *pp molto rit.*, *Allegro*, *mf*, *sfz*, and *sfz*. The tempo marking *Allegro (Rampantly)* is followed by a quarter note equal to 104.

Musical score for "Speak". It consists of two vocal staves and a piano accompaniment. The vocal line begins with the word "Speak". The piano accompaniment features a melody with triplets and a bass line. Performance markings include *sfz*, *f roughly*, and *f*.

viciously

rough - ly to your lit - tle boy, And beat him when he

rit. * *rit.* *

sneez-es: He on - ly does it to an - noy, Be -

rit. * *rit.* *

cause he knows it teas-es. Wow! wow!

rit. *

wow! — Wow! wow! wow! —

rit. * *rit.* *

Monchally

mf

O toss your ba - by up and down, And

f *mf*

Red. *

if he bawls why bite him: The mal - ice of the

mf *mf*

lit - tle clown! He knows it should de - light him!

Red. * *Red.* *

Wow! wow! wow! "Rock-a-bye baby" Wow! wow! wow!

f *Red.* * *Red.* *

Lento molto (Somewhat distractedly)

Musical score for the first system, featuring a vocal line and piano accompaniment. The tempo is Lento molto (Somewhat distractedly). The piano part includes a mezzo-forte (*mf*) dynamic marking.

Musical score for the second system, including lyrics "Speak roughly to your". The tempo changes from *rit.* to **Allegro**. Dynamics include *p rit.*, *f*, and *f*. The piano part includes the instruction *f roughly*. There are rehearsal marks below the piano part: *Red.* and ***.

Musical score for the third system, including lyrics "lit-tle boy And beat him when he sneez-es, He". Dynamics include *p rit.* and *f*. The piano part includes the instruction *f roughly*. There are rehearsal marks below the piano part: *Red.* and ***.

Musical score for the fourth system, including lyrics "on-ly does it to an-noy, Be-cause he knows it". Dynamics include *p rit.* and *f*. The piano part includes the instruction *f roughly*. There are rehearsal marks below the piano part: *Red.* and ***.

Allegretto grazioso (♩ = 120)

Alto

mf

Next Al-ice joined the

Soprano

tea part-y of the Hat-ter and the Hare. We

skip the Che-shire cat, of course, for it on-ly grinned its

Soprano

f poco moderato

air. She heard the Hat-ter sing the

Alto

She

*(expansively)**poco moderato*

song — sung for the Queen of Hearts, — A *mf*

heard the Hat-ter sing for the Queen of Hearts, — A *mf*

The first system of music features two vocal staves and a piano accompaniment. The vocal lines are in a 3/4 time signature. The first vocal line has lyrics: "song — sung for the Queen of Hearts, — A" with a dynamic marking of *mf*. The second vocal line has lyrics: "heard the Hat-ter sing for the Queen of Hearts, — A" also with a dynamic marking of *mf*. The piano accompaniment consists of a right-hand melody and a left-hand bass line. There are fermatas over the first and last notes of the vocal phrases. The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. There are also fermatas over the first and last notes of the piano accompaniment.

song that seems to har-mon-ize with trea-cle, tea and tarts. — *poco rit.* *a tempo*

song that seems to har-mon-ize with trea-cle, tea and tarts. — *poco rit.* *a tempo*

The second system of music continues the vocal and piano parts. The vocal lines have lyrics: "song that seems to har-mon-ize with trea-cle, tea and tarts. —" with dynamic markings of *poco rit.* and *a tempo*. The piano accompaniment includes a right-hand melody and a left-hand bass line. There are fermatas over the first and last notes of the vocal phrases. The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. There are also fermatas over the first and last notes of the piano accompaniment.

Moderato

Moderato

The third system of music is a piano accompaniment for the *Moderato* section. It features a right-hand melody and a left-hand bass line. The tempo is marked *Moderato*. The right hand starts with a dynamic marking of *f* and includes a triplet of eighth notes. The left hand starts with a dynamic marking of *mf* and includes a triplet of eighth notes. The piece concludes with a dynamic marking of *pp* and a triplet of eighth notes. There are fermatas over the first and last notes of the piano accompaniment.

Twinkle, Twinkle, Little Bat

Allegretto scherzando

Allegretto scherzando (♩ = 16)

pp *Leggiero* (Twinkling touch)

Soprano
p Twin- kle, twin- kle,

Alto
p Twin- kle, twin- kle,

poco rit. *pp a tempo*

Detailed description: The score is in 2/4 time with a key signature of one flat (B-flat). It consists of three systems. The first system shows the piano accompaniment starting with a treble clef and a bass clef. The piano part features a rhythmic pattern of eighth notes and sixteenth notes. The vocal parts enter in the second system. The Soprano part has a melodic line with lyrics 'Twin- kle, twin- kle,' and the Alto part has a similar line. The piano accompaniment continues with a steady eighth-note accompaniment. The score includes dynamic markings such as *pp* (pianissimo) and *pp a tempo*, as well as performance instructions like *Leggiero* and *poco rit.* (poco ritardando). There are also fermatas and slurs over the piano accompaniment.

lit - tle bat, How I won - der what you're at.

lit - tle bat, How I won - der what you're at.

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto clef, with lyrics: "lit - tle bat, How I won - der what you're at." The piano accompaniment features a right hand with chords and a left hand with a simple bass line.

Up a - bove the world you fly Like a tea - tray

Up a - bove the world you fly Like a tea - tray

The second system continues the musical score with two vocal staves and piano accompaniment. The lyrics are: "Up a - bove the world you fly Like a tea - tray". The piano accompaniment includes a section marked "Ped." (pedal) and an asterisk (*) indicating a specific performance instruction.

in the sky. Twin - kle, twin - kle, lit - tle bat.

in the sky. Twin - kle, twin - kle, lit - tle bat.

The third system of the musical score features two vocal staves and piano accompaniment. The lyrics are: "in the sky. Twin - kle, twin - kle, lit - tle bat." The piano accompaniment includes a section marked "Ped." (pedal) and an asterisk (*) indicating a specific performance instruction.

Meno mosso

mf Dor-mice sleep be - cause they're fat. Crumb and but-ter

mf Dor-mice sleep be - cause they're fat. Crumb and but-ter

Meno mosso

mf

poco rit.

in the works, And the clock its du - ty shirks.

poco rit.

in the works, And the clock its du - ty shirks.

poco rit.

Tempo I^o

Tempo I^o

pp

8

The first system of the musical score consists of four staves. The top two staves are vocal lines, each with a melodic line and a corresponding bass line. The bottom two staves are for the piano accompaniment, with a treble clef staff on top and a bass clef staff on the bottom. The piano part features a complex, rhythmic accompaniment with many beamed notes and rests.

The second system of the musical score consists of four staves. The top two staves are vocal lines. The bottom two staves are for the piano accompaniment. The piano part includes a treble clef staff with a melodic line and a bass clef staff with a bass line. The piano part features a complex, rhythmic accompaniment with many beamed notes and rests. The lyrics "in time but vanishing" are written below the piano part. The tempo marking "Andante (almost sadly)" is written below the piano part. The piano part includes a treble clef staff with a melodic line and a bass clef staff with a bass line. The piano part features a complex, rhythmic accompaniment with many beamed notes and rests. The lyrics "in time but vanishing" are written below the piano part. The tempo marking "Andante (almost sadly)" is written below the piano part.

Andante (almost sadly)

The third system of the musical score consists of four staves. The top staff is a vocal line with the lyrics "We'll pass the Queen's cro - quet ground, where". The bottom three staves are for the piano accompaniment, with a treble clef staff on top and a bass clef staff on the bottom. The piano part features a complex, rhythmic accompaniment with many beamed notes and rests. The lyrics "We'll pass the Queen's cro - quet ground, where" are written below the vocal line. The piano part includes a treble clef staff with a melodic line and a bass clef staff with a bass line. The piano part features a complex, rhythmic accompaniment with many beamed notes and rests. The lyrics "(click on wood)" are written below the piano part.

ne'er a song was sung, And hunt the poor Mock -

mf

(click) *mf*

Tur - tle up, who had a ly - ric tongue. — His

p

p

mel - o - dy is sad and slow and has a tear - ful

rit.

rit.

thrill, No doubt you re - cog - nize it: "The Lob - ster Quad -

mf a tempo

rit.

mf a tempo

rit.

The Lobster Quadrille

Moderato con spirito

rille"
 Moderato con spirito (♩ = 100)
mf

The first system shows a vocal line starting with a rest and a piano accompaniment in 12/8 time. The piano part features a rhythmic pattern of eighth and sixteenth notes.

(The 3 verses may be sung by different groups)

1. "Will you walk a lit-tle fas-ter?" said a whit-ting to a snail, "There's a
 3. "What-mat-ters it how far we go?" his sca-ly friend re-plied. "There
scherzando

The second system contains the lyrics for the first two verses. The music is in 12/8 time and includes a *schierzando* marking. The piano accompaniment continues with a steady eighth-note bass line.

por-poise close be-hind us, and he's tread-ing on my tail. See how
 is an-oth-er shore, you know, up-on the oth-er side. The—

The third system continues the lyrics. The piano accompaniment features a mix of eighth and sixteenth notes, maintaining the 12/8 time signature.

eag-er-ly the lob-sters and the tur-tles all ad-vance. They are
 fur-ther off from Eng-land, the near-er is to France Then—

The final system concludes the lyrics. The piano accompaniment ends with a final chord in the bass clef.

wait-ing on the shin-gle, will you come and join the dance?"
turn not pale, be-lov-ed snail, but come and join the dance."

animato

Allegretto con spirito (♩ = 120)

SOPRANO
(all voices) won't you, won't you, will you join the
won't you, won't you, will you join the

ALTO
Will you, will you, will you join the
Will you, will you, will you join the

Allegretto con spirito

f

ad. * *ad.* * *ad.* * *ad.* *

dance? Won't you, won't you,
dance? Won't you, won't you,

dance? Will you, will you,
dance? Will you, will you,

p

ad. * *ad.* * *ad.* * *ad.* *

f rit. Tempo I^o

will you join the dance?
will you join the dance?

f rit. (Different groups)
mf

will you join the dance?
will you join the dance?

2. "You can
(4. same text)
Tempo I^o

f rit. *mf*

And. *

real - ly have no no - tion how de - light - ful it will be When they

take us up and throw us, with the lob - sters, out to sea?" But the

f

Broader

snail re-plied "Too far, too far!" and gave a look as-kance, Said he

poco rit.

thanked the whit-ing kind-ly, but he would not join the dance.

poco rit. *animato*

Allegretto con spirito

SOPRANO *f*

(all voices) Could not, could not, would not join the

ALTO *f*

Would not, would not, would not join the

Allegretto con spirito

f

Tea * *Tea* * *Tea* * *Tea* *

p

dance. Could not, could not, would not join the

dance. Would not, would not, would not join the

*Red. * Red. * Red. * Red. * Red. **

Tempo 1º *repeat from p. 33*

f dance. —

f dance. —

(2nd time to The Dance) **Tempo 1º** *repeat from p. 33*

f *mf*

*Red. **

The Dance
Allegretto con spirito

p

Red. Red. Red. Red. Red. Red. Red. Red.

pp

*Red. Red. Red. Red. Red. Red. **

cresc.

ff

Moderato (♩ = 92)

f Broadly

poco rit.

Ped. * Ped. *

Andante (♩ = 84)

With precision and dignity

The good Mock-Tur-tle's oth - er song de -

e cresc.

ff

mf

(Bass well sustained)

fer - ring now *pro-tem*, We'll in - tro - duce it when we close, a

ff *mf*

sort of re - qui - em; And mean-while we will has - ten on to

sfz *mf*

where the Knave of Hearts is tried by judge and ju - ry for the

sfz *mf* (h)

steal - ing of the tarts. The Rab - bit read the po - em, thus the

book has us ap-prized, We re - pro-duce it, as it were, just

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat major). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and a more active treble line with some slurs.

rit. vo - ca - le - ga - lized. *f* For 'tis a song of ev - i - dence As *a tempo emphatically*

The second system continues the vocal and piano parts. It includes performance markings: 'rit.' (ritardando) above the vocal line and below the piano accompaniment, and 'a tempo emphatically' above the vocal line. The piano accompaniment has a 'rit.' marking below the first measure and an 'a tempo' marking below the third measure.

they in - ter-pret it 'Twould move a ju - ry to con-demn or

The third system shows the vocal line and piano accompaniment. The piano accompaniment features a more complex rhythmic pattern with some slurs and accents.

poco rit. else per-haps a - quit. — *Moderato* (♩ = 92) *f Broadly*

The fourth system marks a change in tempo and dynamics. It begins with 'poco rit.' (poco ritardando) above the vocal line and below the piano accompaniment. The tempo is then marked 'Moderato' with a quarter note equal to 92 (♩ = 92). The dynamics are marked 'f Broadly' (forte broadly) above the piano accompaniment. The piano accompaniment features a simple, blocky harmonic structure.

2nd. * 2nd. * 2nd. *

(This section is designed for Solo Voice, but groups may sing alternately,) *accusingly*

They

(To be sung with mock-seriousness and exaggerated expression)

Moderato

told me you had been to her, And men-tioned me to

(Tempo according to interpretation)

mf f mf

(2nd Group)

Pleasantly

Indignantly

him: She gave me a good char-ac-ter, But

f f p f

(3rd Group)

Poorly suppressed "Ohs" from Chorus. With reckless abandon

said I could not swim. He sent them word I

splashingly

Chorus

Confirmingly

(Solo 4th Group)

Agitatedly

had not gone, (We know it to be true.)— If

Despairingly

she should push the mat-ter on, What would be - come of

5th Group

Liberally

you? I gave her one, they gave him two, You

With deep emotion

gave us three or more; — They all re-turned from

Lingeringly

(6th Group)
p

him to you, Though they were mine be - fore. — If

Mysteriously

f *Tragically*

I or she should chance to be In - volved in this af -

(as if on tip-toe)

(7th Group) *Heroically*

fair, — He trusts to you to set them free Ex -

(8th Group)

Appealingly

act - ly as we were. Don't let him know she

liked them best, For this must ev - er be ——— A

Confidentially (to everybody, confidentially)
se - cret, kept from all the rest Be - tween your - self and

Chorus *poco rit.*

colla voce

Moderato (♩=92)

me.

p Broadly *mf*

Ped. * Ped. * Ped. * Ped. *

SOPRANO *Andante con moto* *mf*

ALTO *mf*

We have
We have

rit. *Andante con moto* (♩ = 84) *f* *mf*

rit. *Andante con moto* (♩ = 84) *f* *mf*

rit. * *rit.* * *rit.* *

come to the end of our non - sense - lane, And our songs are well - nigh

come to the end of our non - sense - lane, And our songs are well - nigh

rit. * *rit.* * *rit.* *

done.— We have wreathed the flow'rs of our dai - sy chain In

done.— We have wreathed the flow'rs of our dai - sy chain In

rit. *

cresc. *f* *p*

sing a-gain, Ere off to your work a-day world you troop, One

cresc. *p*

sing a - gain, Ere off to your work a - day world you troop, One

cresc. *f* *p*

ped. * *ped.* *

poco a poco rit. *rit.*

ten-der-ly touch-ing, pa-thet-ic re-frain: Beau-ti-ful

poco a poco rit. *rit.*

ten-der-ly touch-ing, pa-thet-ic re-frain: Beau-ti-ful

poco a poco rit. *p* *rit.*

ped. * *ped.* *

Beautiful Soup

Valse lente

Soup! —

Soup! —

Valse lente (d. = 60)

f

Ped. each measure

rit.

rit.

The piano introduction consists of two systems. The first system shows two staves with whole rests, indicating a slow, sustained introduction. The second system shows the piano accompaniment in G major, featuring a melody in the right hand and chords in the left hand. The tempo is marked *rit.* (ritardando).

Exuberantly

mf a tempo

Beau - ti - ful Soup, so rich and green, Wait - ing

mf a tempo

Beau - ti - ful Soup, so rich and green, Wait - ing

Exuberantly

a tempo

The piano accompaniment for the first vocal line is in G major, marked *mf* (mezzo-forte) and *a tempo*. It features a melody in the right hand and chords in the left hand, with a dynamic marking of *mf* at the beginning.

in a hot tur - een! Who for such dain - ties

in a hot tur - een! Who for such dain - ties

The piano accompaniment for the second vocal line is in G major, marked *mf* (mezzo-forte) and *a tempo*. It features a melody in the right hand and chords in the left hand, with a dynamic marking of *mf* at the beginning.

would not stoop? — Soup of the Eve - ning, beau - ti - ful

would not stoop? — Soup of the Eve - ning, beau - ti - ful

Soup! *p* Soup of the Eve - ning, beau - ti - ful Soup!

Soup! *p* Soup of the Eve - ning, beau - ti - ful Soup!

ben portamento

Beau - - oo - ti - ful *ben portamento* Soo - oop! — Beau - -

Beau - - oo - ti - ful Soo - oop! — Beau - -

ben portamento

oo - ti - ful Soo - - oop! Soo - oop of the

oo - ti - ful Soo - - oop! Soo - oop of the

The first system consists of two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, both with lyrics. The piano accompaniment is in the right and left hands, providing harmonic support. The tempo is marked *ben portamento*.

mf e - e - eve - ning, *p* Beau - ti - ful, beau - ti - ful *poco rit.* Soup! *a tempo*

mf e - e - eve - ning, *p* Beau - ti - ful, beau - ti - ful *poco rit.* Soup! *a tempo*

The second system continues the vocal and piano parts. The piano accompaniment includes dynamic markings: *mf*, *p*, *poco rit.*, and *a tempo*.

mf a tempo Beau - ti - ful Soup! Who

mf a tempo Beau - ti - ful Soup! Who

The third system features the vocal lines and piano accompaniment. The piano accompaniment includes dynamic markings: *f poco rit.* and *mf a tempo*.

cares for fish, — Game, or an - y oth - er

cares for fish, — Game, or an - y oth - er

dish? — Who would not give all else for two p

dish? — Who would not give all else for two p

en - ny worth on - ly of beau - ti - ful Soup? Pen - ny worth

en - ny worth on - ly of beau - ti - ful Soup? Pen - ny worth

on - ly of beau - ti - ful Soup? Beau - - oo - ti - ful

on - ly of beau - ti - ful Soup? Beau - - oo - ti - ful

ben portamento *ben portamento*

Soo - - oop, Beau - - oo - ti - ful Soo - -

Soo - - oop, Beau - - oo - ti - ful Soo - -

oop! — Soo - oop of the e - e - eve - ning, *mf*

oop! — Soo - oop of the e - e - eve - ning, *mf*

p *poco rit.* *a tempo* *mf*

Beau - ti - ful, beau - ti - ful Soup! Beau -

Beau - ti - ful, beau - ti - ful Soup! Beau - ti - ful

p *poco rit.* *a tempo* *mf*

The first system of the musical score consists of three staves. The top two staves are vocal parts, and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo markings are *p* (piano), *poco rit.* (poco ritardando), *a tempo* (ad libitum), and *mf* (mezzo-forte). The lyrics are: "Beau - ti - ful, beau - ti - ful Soup! Beau -" on the first vocal line, and "Beau - ti - ful, beau - ti - ful Soup! Beau - ti - ful" on the second. The piano accompaniment features chords and moving lines in both hands.

- ti - ful Soup! Beau - ti - ful

Soup! Beau - ti - ful Soup! Beau - ti - ful Soup!

The second system continues the musical score with three staves. The lyrics are: "- ti - ful Soup! Beau - ti - ful" on the first vocal line, and "Soup! Beau - ti - ful Soup! Beau - ti - ful Soup!" on the second. The piano accompaniment continues with similar harmonic and rhythmic patterns.

Soup! Soup of the Eve -

Beau - ti - ful Soup! Soup of the Eve -

The third system concludes the musical score with three staves. The lyrics are: "Soup! Soup of the Eve -" on the first vocal line, and "Beau - ti - ful Soup! Soup of the Eve -" on the second. The piano accompaniment features a key change to one flat (F) in the final measures, indicated by a double bar line and a key signature change.

poco rit. *molto rit.* **Andante** (♩ = 76)

ning, Beau - ti - ful Soup!

poco rit. *molto rit.* *ff*

ning, Beau - ti - ful Soup!

poco rit. *f* *molto rit.* *ff* *ff* **Andante**

* * *

Moderato (♩ = 92)

* * *

Lento

poco rit. *p* *pp* *sfz* *ff*

* * *