

"Alice" Songs

Lewis Carroll (1832-1898)

Nine songs for medium or low voice

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Childhood Dreams

gently, molto legato

1. *mp*

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It consists of a vocal line and a piano accompaniment. The piano part features a steady bass line and chords in the right hand. The vocal line is marked 'gently, molto legato' and includes dynamic markings like 'mp' and 'p'. The lyrics are: 'All in a gold - en af - ter - noon full lei - sure - ly we glide; for both our oars with lit - tle skill by lit - tle hands are plied, while lit - tle hands make vain pre - tense our wan - der - ings to'.

All in a gold - en

7 *Red.* *Red.* *simile*

af - ter - noon full lei - sure - ly we glide; for both our

14

oars with lit - tle skill by lit - tle hands are plied, while

21

lit - tle hands make vain pre - tense our wan - der - ings to

27 *più mosso*

guide. _____ A - lice! A child - ish sto - ry take, and

33

with a gen - tle hand, _____ lay it where child - hood's

39

dreams are twined in mem - o - ry's mys - tic band. _____ Like

45

pil - grim's with - ered wreath of flowers plucked in a far off

51 *ritardando* *come prima*

land. All in a gold - en af - ter - noon full

57

lei - sure - ly we glide; _____ for both our oars, with lit - tle skill, by

65

lit - tle arms are plied; _____ while lit - tle hands make

71 *ritardando e perdendosi*

vain pre - tense our wan - der - ings to guide. _____

The Little Crocodile

andante

How doth the lit - tle cro - co-dile im -
How cheer - ful - ly he seems to grin, how

2. *mp* *p*

4 prove his shin - ing tail, and pour the wa - ters
neat - ly spreads his claws, and wel - comes lit - tle

7 of the Nile on ev' - ry gold - en scale!
fish - es in with gent - ly smi - ling jaws!

mf

ritardando

10 1. 2.

circa 1' 20"

Pig and Pepper

♩ = 150 *aggressively*

rit. *a tempo*

3.

f *mf*

Speak rough - ly to your speak se - vere - ly

5

lit - tle boy, and beat him when he sneez - es: he on - ly does it to an - noy be -
to my boy, I beat him when he sneez - es: For he can tho - rough - ly en - joy the

10

cause he knows it teas - es. Wow! Wow! Wow!
pep - per when he pleas - es. Wow! Wow! Wow!

14

molto ritardando *molto ritardando*

1. 2.
Wow! Wow! Wow! Wow! I Wow!
Wow! Wow! Wow!

The Mock Turtle's Lament

with mournful praise

4.

Beau - ti - ful soup, so rich and green,
 Beau - ti - ful soup! Who cares for fish?

5

wait - ing in a hot tu - reen. Who for such
 Game? Or a - ny o - ther dish? Who would not

10

dain - ties would not stoop? Soup of the ev' - ning,
 give all else for two pen - ny worth on - ly of

The musical score is written for voice and piano. It consists of three systems of music. The first system (measures 1-4) begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The piano accompaniment starts with a piano (p) dynamic. The second system (measures 5-8) continues the melody and accompaniment. The third system (measures 9-12) concludes the piece with a final cadence in the piano part.

15

beau - ti - ful soup!
beau - ti ful soup! } Soup of the ev' - ning, beau - ti - ful

20

soup! Beau - ti - ful soup! Beyoo* - ti - ful soup!

25

ritardando // tenuto a piacere a tempo
Soup of the ev' - ning! Beau - ti - ful soup!

col canto

30

1. 2. (a small yet happy sigh)

cresc. *cresc.*

circa 2' 00"

* Definitely over-pronounced.

Jabberwocky

♩ = 100

5. *mp* (blur with pedal)

'Twas

3
bril - lig and the sli - thy toves did

5
gyre and gim - ble in the

7
wabe: All mim - sy were the bo - ro - goves,

9

and the mome raths_ out - grabe." "Be -

11 (moving ahead in the narration)

ware the Jab-ber - wock, my son! The jaws that bite! The claws that catch! Be -

mf secco

13

ware the Jub-jub bird, and shun the fru - mi - nous_ Ban - der -

f

15

snatch!" He

17

took his vor-pal blade in hand: Long time the max-ome foe he

mf *simile*

19

sought - So rest - ed he by the Tum-tum tree, _____

mp

21

and stood a while _____ in thought.

23

And

f

25

as in uf - fish thought he stood,_____

p8va

mf

27

the Jab - ber-wock, with eyes of flame, came

p8va

simile

29

whif - ling down the tul - gey wood and bur-bled as it came!_____

(8)

31

One! Two! One! Two! And

33

through and through and through and through the vor - pal blade went snick-er snack! He

simile

35

left it dead and with its head he went back! Ga-lumph-ing

37

back.

mp

39

And

42

hast thou slain the Jab-ber - wock? Come to my arms, my beam-ish boy! O

44

frab - jous day! Cal-looh! Cal-lay! He chort-led, chort-led, chort-led in his

subito p

46

come prima

joy. 'Twas

mp

49

bril - lig and the sli - thy toves did

51

gyre and gim - ble _____ in _____ the

53

wabe: _____ All mim - sy were the bo - ro - goves,

55

and the mome raths out - grabe. _____

57

pp *ppp*

circa 3' 25"

Tweedledum and Tweedledee

sweetly

6. *mp*

Twee - dle - dum and Twee - dle - dee a -

6

greed to have a bat-tle; _____ for Twee - dle - dum said Twee - dle - dee had

14

spoiled his brand new rat-tle. _____ Just then _____ flew down a mon-strous

22

crow as black as a tar bar - rel; _____ which fright-ened both the he - roes

30 *molto ritardando*

so — they — quite for - got their quar - rel.

38 *come prima*

Twee - dle-dum and Twee - dle

45

dee a - greed to have a bat - tle.

51 *decrescendo al fine* *ritardando*

Dee - dum - dee - dum.

pp

Humpty Dumpty

a waltz

7.

Hump - ty Dump - ty sat on a

8

wall; Hump - ty Dump - ty had a great fall. — All the king's

14

hor - ses and all the king's men — could - n't put Hump - ty Dump - ty

20

in his place a - gain. —

circa 30"

8vb

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Van Nuys

The Lion and the Unicorn

marziale tempo

8. *mp*

The li - on and the

u - ni - corn were fight - ing for the crown:

12 *f*

The li - on beat the u - ni - corn all round the town.

19 *mf*

Round the town. Some gave them white bread, some gave them brown:

The musical score is written for voice and piano. It consists of four systems of music. The first system (measures 8-11) features a vocal line starting with 'The li - on and the' and a piano accompaniment with a mezzo-piano (*mp*) dynamic. The second system (measures 12-15) continues the vocal line with 'u - ni - corn were fight - ing for the crown:' and the piano accompaniment. The third system (measures 16-18) has the vocal line 'The li - on beat the u - ni - corn all round the town.' and piano accompaniment with a forte (*f*) dynamic. The fourth system (measures 19-22) has the vocal line 'Round the town. Some gave them white bread, some gave them brown:' and piano accompaniment with a mezzo-forte (*mf*) dynamic. The key signature is one sharp (F#) and the time signature is 3/4. The piano part includes various articulations such as accents and slurs.

25

Some gave them plum-cake and plum-cake and plum-cake and drumm'd them and drumm'd them,

The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand, with some triplets and a fermata over the final measure.

31

drumm'd them and drumm'd them, drumm'd them out of the town._____ The

The piano accompaniment continues with a similar rhythmic pattern, including a dynamic marking of *f* (forte) and a fermata over the final measure.

37

li - on and the u - ni - corn! The li - on

The piano accompaniment features a more active bass line with eighth-note patterns and chords in the right hand, starting with a dynamic marking of *f*.

42

and the u - ni - corn!

The piano accompaniment concludes with a series of chords in the right hand and a bass line, featuring dynamic markings of *mp* (mezzo-piano) and *p* (piano).

circa 1' 05"

Queen Alice

for Alice Couloumbe

moderately

9. *mf* To the look-ing-glass world it was A - lice that said I've a

4 scep - ter in my hand, I've a crown on my head. Let the look - ing - glass crea - tures what -

7 ev - er they be, come and dine with the red queen, the white queen and me! Me!

11 *ritardando* Me! Then fill up the glass - es as

$\text{♩} = \text{♩}.$

16

quick as you can and sprin - kle the ta - ble with but - tons and bran: put

Musical score for measures 16-21. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "quick as you can and sprin - kle the ta - ble with but - tons and bran: put".

22

cats in the cof - fee and mice in the tea - and wel - come Queen

Musical score for measures 22-26. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The piano accompaniment is in grand staff. The lyrics are: "cats in the cof - fee and mice in the tea - and wel - come Queen".

27

A - lice with thir - ty times three! 'O

Musical score for measures 27-32. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The piano accompaniment is in grand staff. The lyrics are: "A - lice with thir - ty times three! 'O". A tempo change is indicated by "♩. = ♩" above the staff. The key signature changes to two sharps (F#, C#) and the time signature changes to 4/4.

33

look - ing - glass crea - tures, 'quoth A - lice, 'draw near! 'Tis an ho - nor to see me, a

Musical score for measures 33-35. The vocal line is in treble clef with a key signature of two sharps (F#, C#) and a 4/4 time signature. The piano accompaniment is in grand staff. The lyrics are: "look - ing - glass crea - tures, 'quoth A - lice, 'draw near! 'Tis an ho - nor to see me, a". The piano part begins with a mezzo-forte (*mf*) dynamic.

36

fa-vour to hear: 'Tis a pri-vi-lege high to have din-ner and tea a - long with the red queen

40

the white queen and me! Me! Me!

44

ritardando

♩ = ♩.

Then fill up the glass - es with trea - cle and

48

ink, or a - ny - thing else that is plea - sant to

52

drink: mix sand with the ci - der and wool with the wine - and

Musical score for measures 52-56. The vocal line is in treble clef with lyrics: "drink: mix sand with the ci - der and wool with the wine - and". The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

57

wel - come Queen A - lice with nine - ty times nine! Thir - ty times

Musical score for measures 57-61. The vocal line is in treble clef with lyrics: "wel - come Queen A - lice with nine - ty times nine! Thir - ty times". The piano accompaniment features a right hand with chords and a left hand with a simple bass line.

62

three, and nine - ty times nine! _____

Musical score for measures 62-65. The vocal line is in treble clef with lyrics: "three, and nine - ty times nine! _____". The piano accompaniment features a right hand with chords and a left hand with a simple bass line.

66

p *pp* *ff*

Musical score for measures 66-69. The piano accompaniment features a right hand with chords and a left hand with a simple bass line. Dynamic markings *p*, *pp*, and *ff* are present. The score ends with a double bar line and a fermata.

circa 1' 30"