

Vocal • Piano • Guitar
with Illustrations
and Story

VOCAL SELECTIONS FROM

WALT DISNEY'S

ALICE IN WONDERLAND



Edited by Milton Kuen

WALT DISNEY MUSIC COMPANY

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**ALICE
IN WONDERLAND**



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Words by
BOB HILLIARD

Alice In Wonderland

Music by
SAMMY FAIN

Slowly With Expression

Piano introduction for the song. The score is written for piano in a key with two flats (B-flat major or D-flat minor). It features a melody in the right hand and a bass line in the left hand. Dynamics include *mf* and *p*. The tempo and expression are marked 'Slowly With Expression'.

F#dim Eb Ab6 Eb Ab6 Bb7 Eb

AL - ICE IN WON - DER - LAND, How do you get to won - der - land?

mp

Musical notation for the first line of the song, including piano accompaniment and guitar chord diagrams.

Ab6 Bb7 Eb Bb Cm Fm7 Bb7 Eb Ab6 F#dim Eb

O - ver the hill or un - der - land or just be - hind the tree.

Musical notation for the second line of the song, including piano accompaniment and guitar chord diagrams.

F#dim Eb Ab6 Eb Ab6 Bb7 Eb

When clouds go roll - ing by, They roll a - way and leave the sky.

Musical notation for the third line of the song, including piano accompaniment and guitar chord diagrams.

Ab6 Bb7 Eb Bb Cm Cm6 Cm6 D- D7 Gm Gm7 Gm6 Edim

Where is the land be - yond the eye that peo - ple can - not see.

Fm7 Bb7 Eb Ab6 F#dim Eb Fm7 Bb9 Eb Fm7 Bb7

- Where can it be? Where do stars go? Where is the cres - cent

Eb Cm6 D#7-9 D7-9 Gm Gm7 Gm6 Edim Fm Fm7 Bbm7-5 Bb7

moon? They must be some - where in the sun - ny aft - er - noon.

F#dim Eb Ab6 Eb Ab6 Bb7 Eb

AL - ICE IN WON - DER - LAND, Where is the path to Won - der - land

Ab6 Bb7 Eb F7 Fm7 Bb7-9 Eb Fm7 Bb7-9 Eb Ab6 Eb

o - ver the hill or here or there? I won - der where. — where.

mf *rall.* *mf* *a tempo*

In A World Of My Own

Words by
BOB HILLIARD

Music by
SAMMY FAIN

Moderato Lightly Rhythmical

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line. Dynamics include *mp* (mezzo-piano) and *f* (forte).

F+ Bb

Cats and rab-bits would re-side in fan-cy lit-tle hous-es and be

The piano accompaniment continues with the same melodic and bass line patterns as the introduction, supporting the vocal line.

Dm7 G9 G+ G7 Cm

dressed in shoes and hats and trou-sers _____ IN A WORLD OF MY

The piano accompaniment continues, with a slight change in the bass line to accommodate the new lyrics.

Dm7 G7 Cm

OWN. — All the flow-ers would have ver-y ex-tra spe-cial pow-ers, They could

The piano accompaniment continues, with a slight change in the bass line to accommodate the new lyrics.

Bdim Cm Cm7 F+ Bb6 Bdim

sit and talk to me for hours when I'm lone-ly IN A WORLD OF MY

The piano accompaniment concludes with a final melodic flourish in the right hand and a sustained bass line in the left hand.

F7sus F7 F+ Bb

OWN, — There'd be new birds, lots of nice and friend-ly how-dy do birds, Ev-'ry -

Bb7 Bb+ Eb

one would own a doz-en blue-birds — with - in that world of my own. —

D7

No more trou-ble — for the great-est prob-lem would be

Gm D+ Gm7 C9 C#dim B G7

things a child could un-der - stand. — And if some-how things could

Cm7 Bdim Cm G Cm F7 1. Bb Bdim F7 F+ 2. Bb

be that way_ my lit - tle world would be a won-der-land. Cats and land. *A*

Words by
BOB HILLIARD

I'm Late

Music by
SAMMY FAIN

Bright Tempo

The piano introduction consists of two staves. The right hand plays a series of chords in a 4/4 time signature, starting with a mezzo-piano (*mp*) dynamic and moving to a forte (*f*) dynamic. The left hand provides a steady bass line with eighth notes.

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with the lyrics "I'M LATE, I'M LATE for a ver-y im-por-tant date, No time to say hel-". The piano accompaniment includes guitar chord diagrams for Cm6 and C. The dynamic is mezzo-piano (*mp*).

The second system continues the song with the lyrics "lo, Good-bye, I'M LATE, I'M LATE, I'M LATE, I'M LATE and when I wave I". The piano accompaniment includes guitar chord diagrams for G7, C, and Cm6. The dynamic is mezzo-piano (*mp*).

The third system contains the lyrics "lose the time I save. My fuz - zy ears and whisk-ers took me too much time to". The piano accompaniment includes guitar chord diagrams for Em6, B7-9, B+, Em, and Am6. The dynamic is mezzo-piano (*mp*).

The fourth system concludes the song with the lyrics "shave. I run and then I hop, hop, hop, I wish that I could fly. There's dan-ger if I". The piano accompaniment includes guitar chord diagrams for Em, Dm7, G7, C, Dm7, G7, C, Am6, B+, and B7. The dynamic is mezzo-forte (*mf*).

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Em Am7 D7 G7 Cm6

dare to stop and here's the rea-son why, (you see) I'm o - ver - due. I'm in a rab-bit

D7 D7-9 C G7 C F6

1 2. To Interlude 3. Fine
Twice

stew, Can't ev - en say good-bye, Hel - lo, I'M LATE, I'M LATE, I'M LATE. Good I'm LATE. Δ

Interlude

C G7 C A7

morn-ing Mis-ter Chat-ter-box. I'd love to stop and chat-ter, but in six and sev-en-eighth off to see the Queen of Hearts who lives up in the pal-ace, and the ver-y mo-ment I'm

Dm G7 Dm7 G7 C Dm G7

min - utes I must meet with the mad Hat - ter. The mad, mad, mad, mad through with her I've got a date with Al - ice. I can't be late for

melody

C Dm G7 C

Hat-ter. _____ We must chat a - bout a ver - y im - por - tant mat - ter. I'M
Al - ice _____ or the Queen of Hearts who lives up in the pal - ace. I'M

D.S. al Fine $\$$

The Caucus Race

Words by
BOB HILLIARD

Moderately Fast

Music by
SAMMY FAIN

VERSE

Ev - 'ry - bod - y take your place be - fore we start the caucus race.

mp

Chord diagrams: C, G7, C, G7

Detailed description: This system contains the first four measures of the song. The vocal line is in treble clef with a common time signature. The piano accompaniment is in grand staff (treble and bass clefs). The tempo is 'Moderately Fast'. The first measure has a C chord, the second a G7 chord, the third a C chord, and the fourth a G7 chord. The lyrics are 'Ev - 'ry - bod - y take your place be - fore we start the caucus race.' The piano part starts with a mezzo-piano (*mp*) dynamic.

With your wings and feet and fins, soon the race be - gins.

Chord diagrams: Dm7, G7, C, G7, Am, Dm7, G7, C

Detailed description: This system contains the next four measures. The vocal line continues with the lyrics 'With your wings and feet and fins, soon the race be - gins.' The piano accompaniment features a triplet in the final measure. Chord diagrams above the vocal line are Dm7, G7, C, G7, Am, Dm7, G7, and C.

Bugs and birds caught in the rain will race un - til they're dry a - gain. When you hear them

Chord diagrams: Em, B7, Em, B7, Em

Detailed description: This system contains the final four measures of the page. The vocal line continues with the lyrics 'Bugs and birds caught in the rain will race un - til they're dry a - gain. When you hear them'. The piano accompaniment features a triplet in the final measure. Chord diagrams above the vocal line are Em, B7, Em, B7, and Em.

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Am D7 (shouted) D7-5 G7 (sneeze)

sneeze and cough they're off, they're off, they're off ----- ff!

CHORUS C G9 G7 G9

For - ward, back - ward, in - ward, out - ward, bot - tom to the top,
 Back - ward, for - ward, skip - ping, hop - ping thru the sli - thy toves,

G7 C A7 Dm7 G7 C

makes no diff - 'rence where you run as long as you don't stop.
 some will take a row - boat when they reach the bo - ro - govcs.

G9 G7 To Coda G9

Since there is no fin - ish line you might wear out your shoes, but
 Run and race, pre - tend you're chas - ing pret - ty but - ter -

G7 C A7 Dm7 G7 C

when the race is ov - er no one ev - er seems to lose.

(shouted) D7 D7-5 G7 D.S. al Coda

Priz - es! Priz - es! Priz - es, priz - es, priz - es!

Coda G9 G7 C A7 Dm7 G7 C

flies. Hail the cau - cus race where ev - 'ry - bod - y wins a prize.

G7 C A7 Dm A7 Dm7 G7 C

Hail the cau - cus race where ev - 'ry - bod - y wins a prize.



How D'ye Do And Shake Hands

By OLIVER WALLACE
and CY COBEN

Brightly

Piano introduction in 8/8 time, marked *mf*. The melody is in the right hand, and the bass line is in the left hand. The key signature has two sharps (F# and C#).

Voice



*1. You go through life and nev - er know the day when fate may bring - a sit - u - a - tion
 2. (You) in - tro - duce your girl friend to your ver - y spe - cial beau - and then he does - n't
 3. (You) take your girl friend on a date and you have so much fun - that you for - get to

Vocal melody in the right hand, piano accompaniment in the left hand. The piano part is marked *mp*. Chord diagrams for C and F6 are shown above the staff.

that will prove to be em - bar - rass - ing, - Your face gets red, you hide your head and
 call you and the next thing that you know - You see them both a - walk - ing down the
 bring her home un - til it's aft - er one, - Her fath - er's wait - ing at the door as

Vocal melody in the right hand, piano accompaniment in the left hand. Chord diagrams for C, G7, and C are shown above the staff.

wish that you could die, - But that's old fashioned, Here's a new thing you should real - ly try, Say:
 street as big as life, - And when he says, "My dear, I'd like to have you meet my wife, Say:
 an - gry as can be, - I've had that hap - pen lots of times, so take this tip from me, Say:

Vocal melody in the right hand, piano accompaniment in the left hand. Chord diagrams for F6, C, D7, and G7 are shown above the staff.

Refrain 

"HOW D' YE DO" AND SHAKE HANDS, Shake hands, Shake hands, Say "HOW D' YE DO" AND



SHAKE HANDS, state your name and bus - 'ness.

1. 2.



2. You
3. You bus - 'ness.



Additional Verses

4. While at the wedding of some folks you hardly know by sight,
And in a conversation with a woman on your right
You say you think the bride's a mess, her face she ought to hide,
And when you find you're talking to the mother of the bride, say: *(Refrain)*
5. While walking thru a cemetery very late at night
You find that you're confronted by a figure dressed in white,
And tho the blood inside your veins has quickly turned to ice
Everything will be O.K. if you take my advice, say: *(Refrain)*
6. You walk into a restaurant as hungry as can be,
And when you've had a meal of ev'rything from A to Z
You realize you haven't got a single cent with you
And when the manager comes over this is what you do, say: *(Refrain)*
7. You're speeding down the highway and the feeling is superb,
And then you hear a siren and "Pull over to the curb,"
And when a cop who's big and tough comes walking up to you
And asks you where the fire is that you are going to, say: *(Refrain)*
8. You go into a barbershop to get yourself a shave,
And if you are the kind of guy who never can behave
You ask the manicurist for a little kiss or two
And then when you discover it's her husband shaving you, say: *(Refrain)*

*Always end with this Verse

A handshake and a happy greeting's mighty hard to beat,
So at the risk of boring you I'm going to repeat
Remember in the future that no matter what you do
Here's one way to get out of any mess you get into, say: *(Refrain)*

Words by
BOB HILLIARD

The Walrus And The Carpenter

Moderately Bright Tempo

Music by
SAMMY FAIN

(Vamp)

Piano introduction in 2/4 time. The right hand plays chords with a melodic line, and the left hand plays a simple bass line. Dynamics are marked as *mf*, *diminuendo*, *mp*, and *p*.

Voice (Verse 1)

1. Once a car-pen-ter — met a wal - rus, — where the sea was green and grand, — but the
 2. Lit - tle oy - sters, — said the wal - rus, — we in - vite you one and each, — for a

Piano accompaniment for the first verse, starting with a *p* dynamic.

beach was wide from side to side and much too full of sand. — " Mis - ter
 pleas - ant talk, a pleas - ant walk, a - long the brin - y beach. — But the

Piano accompaniment for the second verse.

Wal - rus, " said the car - pen - ter, — "My brain's be - gun to perk. — We'll
 eld - est of the oy - sters — sim - ply shook his heav - y head. — he

Piano accompaniment for the third verse.

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A= B7 E Am B7

sweep it clear in half a year, if you don't mind the
grieved and peeved and hollered, don't leave your hap - py oy - ster

CHORUS (slow schottische tempo)

E G7 C Dm G7 C

(spoken)
work." "Work?" 1. "The time has come", the wal - rus said, "to speak of oth - er things, — of
bed. But! 2. {

mp

(last time accelerate gradually)

G7 C Am7 D7 G7 F C

shoes and ships and seal - ing wax, of cab - bag - es and kings. — And why the sea is boil - ing hot and

Dm A7+ Dm G7 C Dm7 G7

wheth - er pigs have wings, — { 1. Cal - looh, cal - lay, no work to - day we're cab - bag - es and
2. Cal - looh, cal - lay, come run a - way with cab - bag - es and

1. 2. 3. 4. Tempo 1	Last Time
------------------------	-----------

The musical score is divided into two sections: 'Tempo 1' and 'Last Time'. The guitar part shows chords for both sections. The vocal line has two instances of 'kings!' with a long line underneath. The piano accompaniment includes dynamics like *mf* and *presto*, and features a section marked *8va* (octave up) and *loco* (loco). There are also fermatas and a '7' marking in the piano part.

VERSE 3

So the oysters went to follow and their shells and shoes were neat,
 But I fear my dear you'll find this queer, because they had no feet.
 Soon the oysters all were out of breath, and they said, let's stop and chat,
 'Cause most of us are ready to rest, you see, we're much too fat. (Fat..)

CHORUS

The time has come, the Walrus said, to speak of other things,
 Of shoes and ships and sealing wax, of cabbages and kings,
 And why the sea is boiling hot, and whether pigs have wings,
 Callooh, callay, we eat today, like cabbages and kings.

VERSE 4

Said the walrus, just a loaf of bread is exactly what we need,
 And some pepper and some vinegar and very good indeed.
 If you're ready little oyster friends, we can now begin the food,
 But not on us, the oysters all cried as they begun to plead. (Feed. . .)

CHORUS

The time has come, the oysters cried, to speak of other things,
 Of shoes and ships and sealing wax, of cabbages and kings.
 And why the sea is boiling hot and whether pigs have wings.
 Callooh, callay, we're fools to play with cabbages and kings.

VERSE 5

Oh, I weep for you, said the Walrus, and I deeply sympathize,
 Then he held his pocket handkerchief before his streaming eyes.
 Little oysters, said the Carpenter, but answer there came none,
 And this was scarcely odd because, they'd eaten every one.. (Oh . . .)

CHORUS (Gradually faster and faster)

The time has come, the Walrus said, to speak of other things,
 Of shoes and ships and sealing wax, of cabbages and kings.
 And why the sea is boiling hot and whether pigs have wings,
 Callooh, callay, a lucky day, for cabbages and kings.

On a lazy summer afternoon, young Alice becomes bored with her sister's reading of a history lesson. Feeling drowsy and dreamy, she sees a White Rabbit run by. Alice follows and tumbles headlong down his rabbit hole, landing in a mysterious underground room. There she finds a small door with a talking doorknob.

In A World Of My Own



The Doorknob tells her that by drinking from a bottle on the table she can quickly shrink in size and fit through the small door. Alice does so, but instead of shrinking, grows LARGER. Confused and annoyed, she weeps tears which fill the room. She drinks again from the bottle, and this time shrinks to a size so small that, riding within the bottle, she is swept on a wave of her own tears through the keyhole.

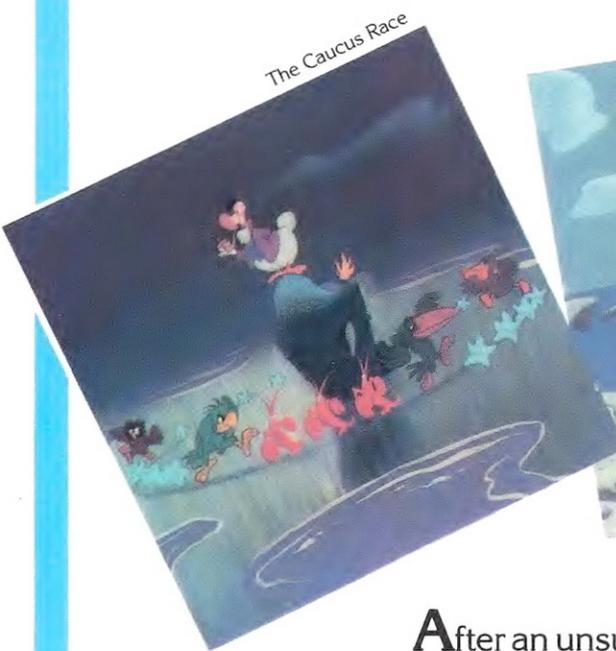


Alice is washed ashore to meet an odd group of characters playing a neverending game called a *Caucus Race*. Spotting the White Rabbit again, she sets out after him but is cornered by the very round Tweedledee and Tweedledum, who tell her a tale about the Walrus and the Carpenter.

The Tweedle twins then sing a farewell song as Alice continues chasing the White Rabbit. She soon finds his cozy home, and goes inside looking for him.

There, Alice eats a piece of candy, and grows so large that she splits the house apart, her arms and legs bursting through the doors and windows. The White Rabbit arrives and cries, "Monster...monster in my house!"

The Caucus Race



The Walrus And The Carpenter



How Dye Do And Shake Hands

After an unsuccessful attempt by Bill the Lizard to free the "monster" from the house, Alice takes a nibble from a carrot growing in the Rabbit's garden and is again reduced in size.

A very small Alice now wanders into a garden of large, beautiful flowers...flowers that sing. They become suspicious of her, thinking she is some kind of weed, and drive her into the woods.

There, Alice encounters the Caterpillar smoking his hookah (a water pipe). He tells her she can grow taller by nibbling on a magic mushroom. Alice takes a bite and returns to her normal size.





Still on the trail of the White Rabbit, Alice enters a dark forest where she meets the Cheshire Cat, who is able to appear, disappear and create all sorts of different shapes and sizes at will. The Cheshire Cat directs Alice to the Mad Hatter's Tea Party where she hopes to find the White Rabbit.

At the Tea Party, Alice meets the Mad Hatter, March Hare and Dormouse and they celebrate a completely mad "un-birthday" party. Alice then leaves, having spotted the White Rabbit disappearing into the forest.

She follows him into the Tulgey Woods, where she meets the weirdest and strangest characters of all her adventures. She becomes lonely and frightened and begins to cry. The Cheshire Cat reappears and points the way to the palace of the Queen of Hearts.

0-4 (The Caterpillar Song)



All In The Golden Afternoon



The Unbirthday Song



'Twas Brillig



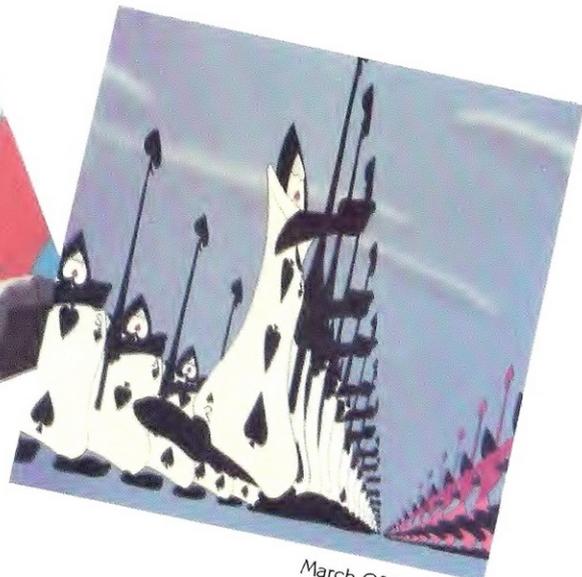
Alice finds the Queen on the palace grounds and is invited to play croquet with Her Highness. The Cheshire Cat appears again to play pranks on the bad-tempered Queen, who orders executions all around. Alice is blamed for the pranks, but thanks to the King, is put on trial instead of being executed.

The trial is peculiar and doesn't make sense to Alice, who escapes by running through a maze outside the royal court while being pursued by the Queen and her army of cards. Alice finds the rabbit hole and sees herself outside, sleeping under a tree. She frantically calls to herself to wake up just as the Queen and her army close in.

Alice awakens from her dream in "Wonderland," happy to be back in the real world where things make sense, even if they are a bit more unimaginative.



Very Good Advice



March Of The Cards

The Unbirthday Song

Words and Music by
MACK DAVID, AL HOFFMAN
and JERRY LIVINGSTON

Moderately Bright

Piano introduction in C major, 4/4 time. The music starts with a *mf* dynamic and features a melodic line in the right hand and a bass line in the left hand. The dynamics shift to *sfz* and then *mp* in the final measure.

Voice

First system of the vocal line. The melody is in C major. Chord diagrams for C, F, Dm7, and G7 are provided above the staff. The lyrics are: "Sta - tis - tics prove, Prove that you've one birth - day, One".

Second system of the vocal line. Chord diagrams for C, F#dim, G7, C, F, and C are provided above the staff. The lyrics are: "birth-day ev - 'ry year. But there are three hun-dred and six - ty four".

Third system of the vocal line. Chord diagrams for Dm7, G7, D9, Am7, D9, G7, Dm7, Bbm6, and G7 are provided above the staff. The lyrics are: "un - birth-days. That is why we're gath-ered here to cheer."

Refrain

G+ C

A ver-y mer-ry un-birth-day to you, to you, A ver-y mer-ry un-
 ver-y mer-ry un-birth-day to us, to us, A ver-y mer-ry un-
 ver-y mer-ry un-birth-day to me. To who? A ver-y mer-ry un-
 ver-y mer-ry un-birth-day to all, to all, A ver-y mer-ry un-

F#dim Dm7 G7 Dm7 G7 C Dm7 G7 Dm7 G7 Dm A Dm A7

birth-day to you, to you, It's great to drink to some-one and I guess that you will
 birth-day to us, to us, If there are no ob-jec-tions let it be u-nan-i-
 birth-day to me. To you? Let's all con-grat-u-late me with a pres-ent I a-
 birth-day to all, to all, Let's have a cel-e-bra-tion, Hire a band and rent a

1. 2.

3. To Patter

Dm F#dim G7sus G7 Dm7 G7 C F#dim G7 G+ Dm7 G7 C F#dim G7 G7 (Spoken)

do, A ver-y mer-ry un-birth-day to you. _____ A
 mous, A ver-y mer-ry un-birth-day to us. _____ A
 gree, A ver-y mer-ry un- birthday to me. _____ Girl: It
 hall, A ver-y mer-ry un-

Fine

Dm7 G7 G7sus G7 Dm7 G7 G7sus G7 Dm7 G7 G+ C F C G7 C

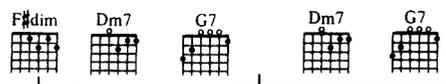
birth-day, A ver-y mer-ry un-birth-day, A ver-y mer-ry un-birth-day to all. _____
 a tempo sf sf

Patter

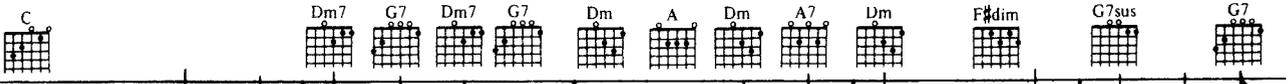
(Spoken)



real - ly would be pleas - ant if you sent a lit - tle pre sent to me, to me. Now
ought to throw a part - y to a ver - y spe - cial part - y, *Girl*: You mean? *Boy*: Guess who? I



don't get ap - pre - hen - sive, It don't have to be ex - pen - sive, you see, for me. A
hate to be spe - cif - ic but this fel - low is ter - rif - ic, *Girl*: You mean? *Boy*: I do. This



twen - ty car - at dia - mond ring would suit me to a "T," A ver - y mer - ry un -
fel - low is so won - der - ful, Let's treat him roy - al - ly, A ver - y mer - ry un -

1. 2. *(Spoken)* *D. S. al Fine*

birth - day to me. *Boy*: We
birth - day to me. A

All In The Golden Afternoon

Words by
BOB HILLIARD

Music by
SAMMY FAIN

Moderato And Lightly

The musical score is presented in a standard format with a piano accompaniment and a vocal line. The piano part consists of two staves (treble and bass clef) with dynamic markings such as *mp* and *p*. The vocal line is on a single staff with lyrics written below the notes. Above the vocal line, guitar chord diagrams are provided for each measure, including chords like Eb, Cm, Fm, Bb7, F7, Bb7sus, Cm7, Adim, and Fm7. The lyrics are: "Lit - tle bread and but - ter - flies kiss the tu - lips, And the sun is like a - toy bal - loon, There are Get - up in the morn - ing - glo - ries In the gold - en aft - er - noon. There are diz - zy daf - fo - dils on the hill - side, strings of vi - o - lets are all in tune, Ti - ger lil - ies love the dan - de -".

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Fm Adim Eb Cm Fm7 Bb7 Eb Fm7 Bb7

li - ons In the gold - en aft - er - noon. There are dog and cat - er - pil - lars and a

mp

Eb Cm F7 Bb7 Fm7

Smoothly

cop - per cen - ti - pede Where the la - zy dai - sies love the ver - y peace - ful life they

p

Bb7 Fm7 Bb7 Eb Cm Fm Bb7 Cm F7

lead. You can learn a lot of things from the flow - ers, for es - pesh - 'ly in the month of

mp

Bb7sus Bb7 Eb Cm Cm7 Fm F7 F#dim Eb Eb+ C7

June, There's a wealth of hap - pi - ness and ro - mance ALL IN THE

1. Fm7 Bb7 Eb Cm7 Fm7 Bb7 2. Eb Cm7 Fm7 Bb9 Eb

GOLD - EN AFT - ER - NOON. Lit - tle NOON.

mp *pp*

A-E-I-O-U (The Caterpillar Song)

Music by
OLIVER WALLACE

Moderato

mp

A ————— E - I - O - U ————— A - E - I O -

mf

U ————— A — E — I O U.

O ————— U — E — I O A ————— U — E — I —

Bb9 A9 Dm Bb7-5 1. Dm

A A E I O U

R. H.

7 7 7 7

Bb7 Dm Bb7

mp

2. Dm Bb Dm F# Dm

cresc.

f

F# Dm

F#

Dm

'Twas Brillig

From the poem by
Lewis Carroll

Words and Music by
DON RAYE
and GENE DE PAUL

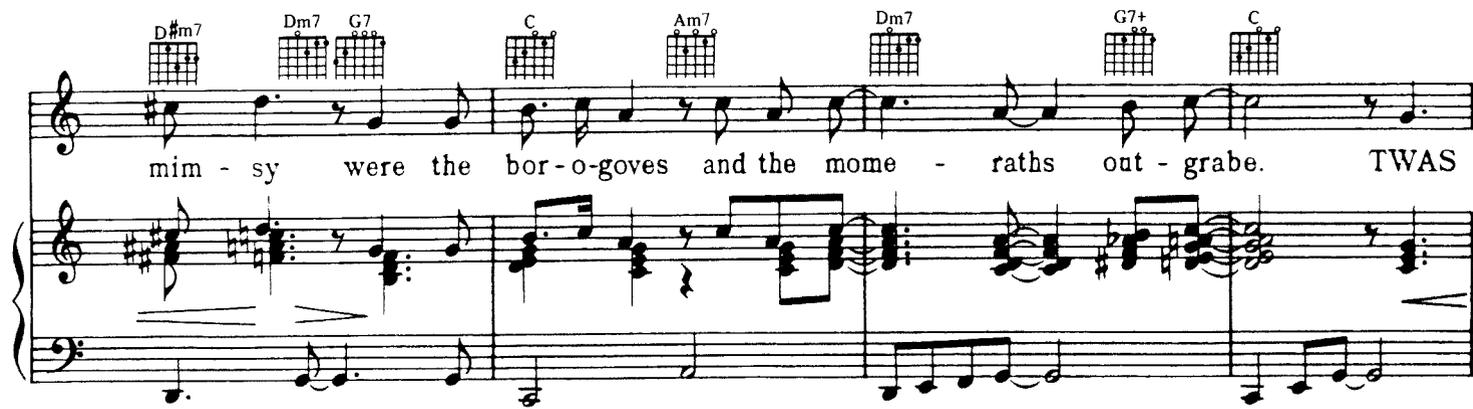
Moderato With A Beat



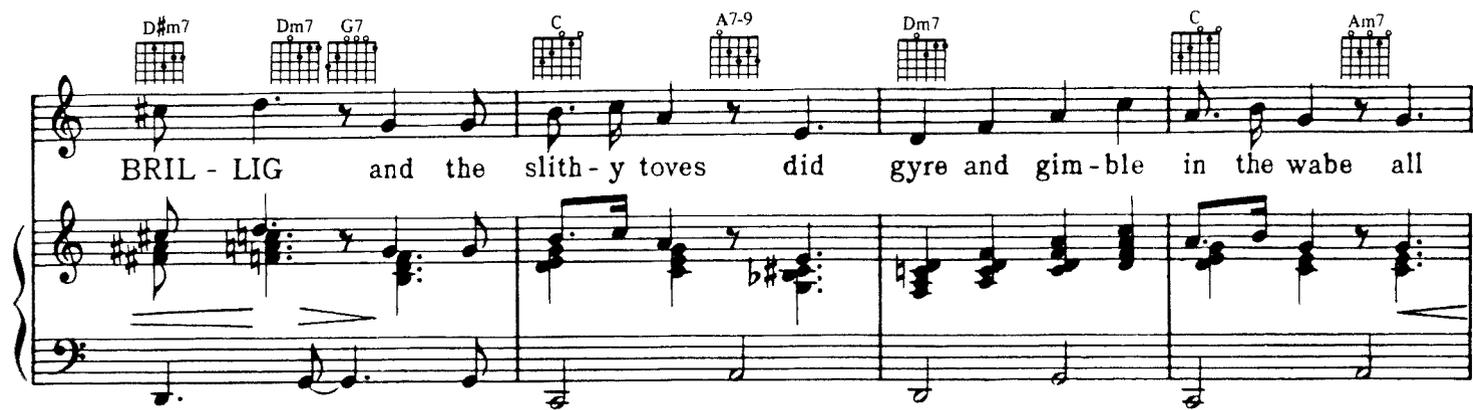
Piano introduction in G major, 3/4 time. The music starts with a piano (*mp*) dynamic and features a melodic line in the right hand and a bass line in the left hand. The tempo is marked 'Moderato With A Beat'. The introduction concludes with a crescendo leading to a mezzo-forte (*mf*) dynamic.



Musical notation for the first line of lyrics. The piano accompaniment is shown in grand staff notation. The vocal line is in treble clef. The lyrics are: "Twas Brillig and the slith-y toves did gyre and gim-ble in the wabe all". Above the vocal line, guitar chord diagrams are provided for G7, D#m7, Dm7, G7, C, A7-9, Dm7, C, and Am7. The piano accompaniment includes a piano (*mp*) dynamic marking.



Musical notation for the second line of lyrics. The piano accompaniment is shown in grand staff notation. The vocal line is in treble clef. The lyrics are: "mim - sy were the bor - o-goves and the mome - raths out - grabe. 'Twas". Above the vocal line, guitar chord diagrams are provided for D#m7, Dm7, G7, C, Am7, Dm7, G7+, and C. The piano accompaniment includes a piano (*mp*) dynamic marking.



Musical notation for the third line of lyrics. The piano accompaniment is shown in grand staff notation. The vocal line is in treble clef. The lyrics are: "Brillig and the slith-y toves did gyre and gim-ble in the wabe all". Above the vocal line, guitar chord diagrams are provided for D#m7, Dm7, G7, C, A7-9, Dm7, C, and Am7. The piano accompaniment includes a piano (*mp*) dynamic marking.

D#m7 Dm7 G7 C Am7 Dm7 G7+ C

mim - sy were the bor - o - goves and the mome - raths out - grabe. — If it was —

Gm7 C7 F Gm7 C7 F Am7 D7

— it could be if it were, It would be but as it is - n't it's

G Em7 Am7 D9 G7 D#m7 Dm7 G7

quaint 'cause as it is it ain't. TWAS BRIL - LIG and the

C A7-9 Dm7 C Am7 D#m7 Dm7 G7

slith - y toves did gyre and gim - ble in the wabe all mim - sy were the

C Am7 Dm7 G7+ 1. C Am7 Dm7 G7 2. C

bor - o - goves and the mome - raths out - grabe. — TWAS —

Very Good Advice

Words by
BOB HILLIARD

Music by
SAMMY FAIN

Slowly With Expression

Piano introduction in E-flat major, 4/4 time. The music is marked *mp* and *mf*. It features a melodic line in the right hand and a harmonic accompaniment in the left hand.

Vocal line 1: "I give my-self VER - Y GOOD AD-VICE but I ver - y sel - dom fol - low it." The piano accompaniment is marked *mp*. Guitar chords are indicated above the staff: Eb, Cm, Fm7, Bb7, Eb, Adim, Fm7, Bb7.

Vocal line 2: "That ex - plains the trou - ble that I'm al - ways in. "Be
That ex - plains the trou - ble that I'm al - ways in. "Be
The piano accompaniment continues with a melodic line in the right hand and a harmonic accompaniment in the left hand.

Vocal line 3: "pa - tient" is VER - Y GOOD AD-VICE, but the wait - ing makes me cu - ri - ous and I'd
pa - tient" is VER - Y GOOD AD-VICE, but the wait - ing makes me cu - ri - ous and I'd
The piano accompaniment continues with a melodic line in the right hand and a harmonic accompaniment in the left hand.

Gm Gm7 C9 F7 Bb9 Gm D Bb7 Bbm7

love the change should some-thing strange be - gin. I'm sure that I know

Eb7 Eb7sus Eb7 Bbm7 Eb7 Eb7sus Eb7 Gm7

right from wrong and I have the best in - ten-tions. Life should be such a

C7 F7 Bb9 Gm D7 Bb7 Eb Cm

mer - ry song but there is where I give my - self

Fm7 Bb7 Eb C9 Fm7

VER-Y GOOD ADVICE but I ver - y sel-dom fol-low it. Will I ev - er learn to

Bb7-9 Eb Adim Fm7 Bb9 Bb7 Eb Adim Fm7 Abm6 Eb

do the things I should? I should?

rall

March Of The Cards

By
SAMMY FAIN

Moderato (Not Too Slowly)

First system of musical notation. Treble clef, key signature of two flats (Bb, Eb). Chords: C7-9, Fdim, C7-9. Dynamics: *f*. Accents: >>>. The bass line features a steady eighth-note accompaniment.

Second system of musical notation. Treble clef. Chords: C, NC. Dynamics: *ff*, *f*, *mf*. Accents: >>>. The bass line continues with eighth notes.

Third system of musical notation. Treble clef. Chords: F, Fdim, Bbm6, C, F, Fdim, Bbm6, C, F, Fdim. Dynamics: *mp*. Accents: >. The bass line continues with eighth notes.

Fourth system of musical notation. Treble clef. Chords: Bbm6, C, F, Am, Dm, C, Dm. Dynamics: *mp*. Accents: >. The bass line continues with eighth notes.

Fifth system of musical notation. Treble clef. Chords: C, Bb, Ab, Gb, F, Eb, Db, C, F. Dynamics: *mp*. Accents: >. The bass line continues with eighth notes.

F Fdim Bbm6 C F Fdim Bbm6 C F Fdim

Bbm6 C F Am Dm C Dm

C Bb Ab Gb F Eb Db C F6

Bb F7 Bb F7 Bb

F7 Bb F7 Bb

NC

Bb Bb7 Gm Bb7

mf

Eb Bb7 Eb Bb7

Eb Bb7 Eb NC

Eb Bb7 Eb Am *mf*

E7 Am

