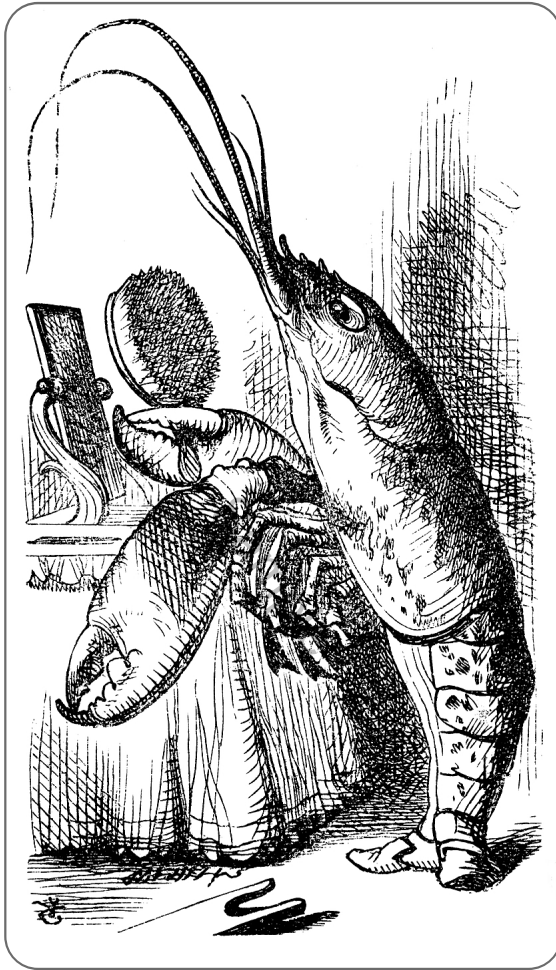


Chichester Music Press

Curiouser and Curiouser!



Three Lewis Carroll settings for children's choir
One or two parts and piano

Jamie W. Hall

Chichester Music Press



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ample

How Doth the Little Crocodile

11 *mp dolce*

How doth the lit - tle cro - co-dile Im - prove his shi - ning

mp dolce

How doth the lit - tle cro - co-dile Im - prove his shi - ning

16 *cresc.* *3*

tail, _____ And pour the wa - ters of _____ the Nile On ev - 'ry gold - en

cresc. *3*

tail, _____ And pour the wa - ters of _____ the Nile On ev - 'ry gold - en

cresc. *3*

20 *f strepitoso* *mp*

scale!_ Howcheer-ful-ly he seems to grin, How neat - ly spreads his claws, _____ And

mf

The second part in this song may be omitted if necessary

The Lobster Quadrille

39 *mp*

"You can real - ly have no no - tion how de - light-ful it will be

p

mm *oo*

Musical score for measures 39-41. The vocal line is in treble clef with a key signature of three flats and a 3/4 time signature. The lyrics are: "You can real - ly have no no - tion how de - light-ful it will be". The piano accompaniment is in the same key and time. The piano line has a long melisma "oo" that spans across the measures.

42

When they take us up and throw us with the lob-sters out to sea!"

port.

ee - oo Wheeee!

Musical score for measures 42-45. The vocal line continues with the lyrics: "When they take us up and throw us with the lob-sters out to sea!". The piano accompaniment continues. The piano line has a melisma "Wheeee!" that occurs at the end of the section.

46

But the snail re-plied, "Too far, too far!" and gave

mf *high-pitched, squeaky*

Wah wah wah wah "Too far, too far!"

Musical score for measures 46-49. The vocal line continues with the lyrics: "But the snail re-plied, 'Too far, too far!' and gave". The piano accompaniment continues. The piano line has a melisma "Wah wah wah wah" that occurs at the end of the section.

Soup of the Evening

73 *mf*

Beau-ti-ful Soup, _____ so rich and green, _____

soup? _____ Beau-ti-ful Soup, _____ so rich and green, _____

mf

77

Wait - ing in _____ a hot tu - reen! _____

_____ Wait - ing in _____ a hot tu - reen! _____

81

Who for such daint - ies _____ would not stoop? _____

_____ Who for such daint - ies _____ would not stoop? _____