

## VIII.

They told me you had been to her.  
 (In the Trial Scene.)  
 QUARTET.

Allegro ma non troppo. ♩ = 152.

SOPRANO.

CONTRALTO.

TENOR.

BASS.

They

R.H.

*p*

told me you had been to her, And mentioned me to him.

She

They told me you had mentioned me to him.



He  
gave me a good char - ac - ter, But said I could not swim. He  
He  
She said I could not swim, I could not swim. He

sent them word I had not gone, (We know it to be true:) If  
sent them word I had not gone, (We know it to be true:) If  
sent them word I had not gone, (We know it to be true:) If  
sent them word, (We know it to be true:) If



she should push the mat - ter on, What would be - come of you?\_\_\_\_\_

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

she should push the mat - ter on, What would be - come of you?\_\_\_\_\_

she should push the mat - ter on, What would be - come of you?\_\_\_\_\_

What would be - come of you?

would be - come, What would be - come of you?

What would be - come, What would be - come of you?

What would be - come of you?



*pp*  
They  
*f*  
I gave her two, you gave us three or more; They  
*pp*  
They  
*f*  
I gave him one, you gave us three or more; They  
*pp*

all re-turn'd from him to you Tho' they were mine be-fore If  
all re-turn'd from him to you Tho' they were mine be-fore If  
all re-turn'd from him to you Tho' they were mine be-fore If  
all re-turn'd from him to you Tho' they were mine be-fore If

*leggiero*  
*pp*



*cresc.*  
I or she should chance to be In - volv'd in this af - fair, He

*cresc.*  
I or she should chance to be In - volv'd in this af - fair, He

*cresc.*  
I or she should chance to be In - volv'd in this af - fair, He

*cresc.*  
I or she In - volv'd in this af - fair, He

*cresc.*

looks to you to set them free, Ex - act - ly as we were, Ex -

looks to you to set them free, Ex - act - ly as we were, Ex -

looks to you to set them free, Ex - act - ly as we were, Ex -

looks to you to set them free, Ex - act - ly as we were, Ex -

*cresc.*



Ex - act - ly as we were. My

- act - ly as, Ex - act - ly as we were.

Ex - act - ly as, Ex - act - ly as we were.

Ex - act - ly as we were.

stacc.

no - tion was that you had been (Be - fore she had this fit) An

My no - tion was be - fore she had this fit

My no - tion was be - fore she had this

My no - tion sim - ply



ob - sta - cle that came be - tween Him, and our - selves, and it.

An ob - sta - cle be - tween our - selves, and it.

fit An ob - sta - cle, an ob - sta - cle.

was An ob - sta - cle.

*poco ritenuto* ♩ = 90.

*p* Don't let him know she liked them best, For this must ev - - er

*p* Don't let him know she liked them best, For this must ev - - er

*p* Don't let him know she liked them best, For this must ev - - er

*p* Don't let him know she liked them best, For this must ev - - er

*sf* *p*



be A se - cret kept from all the rest, Be -

be A se - - cret, be -

be A se - - cret, be -

be A se - - cret, be -

pp accell. pp accell. pp accell. pp accell.

- tween your - self and me. accell.

- tween your - self and me. accell.

- tween your - self and me. accell.

- tween your - self and me. accell.

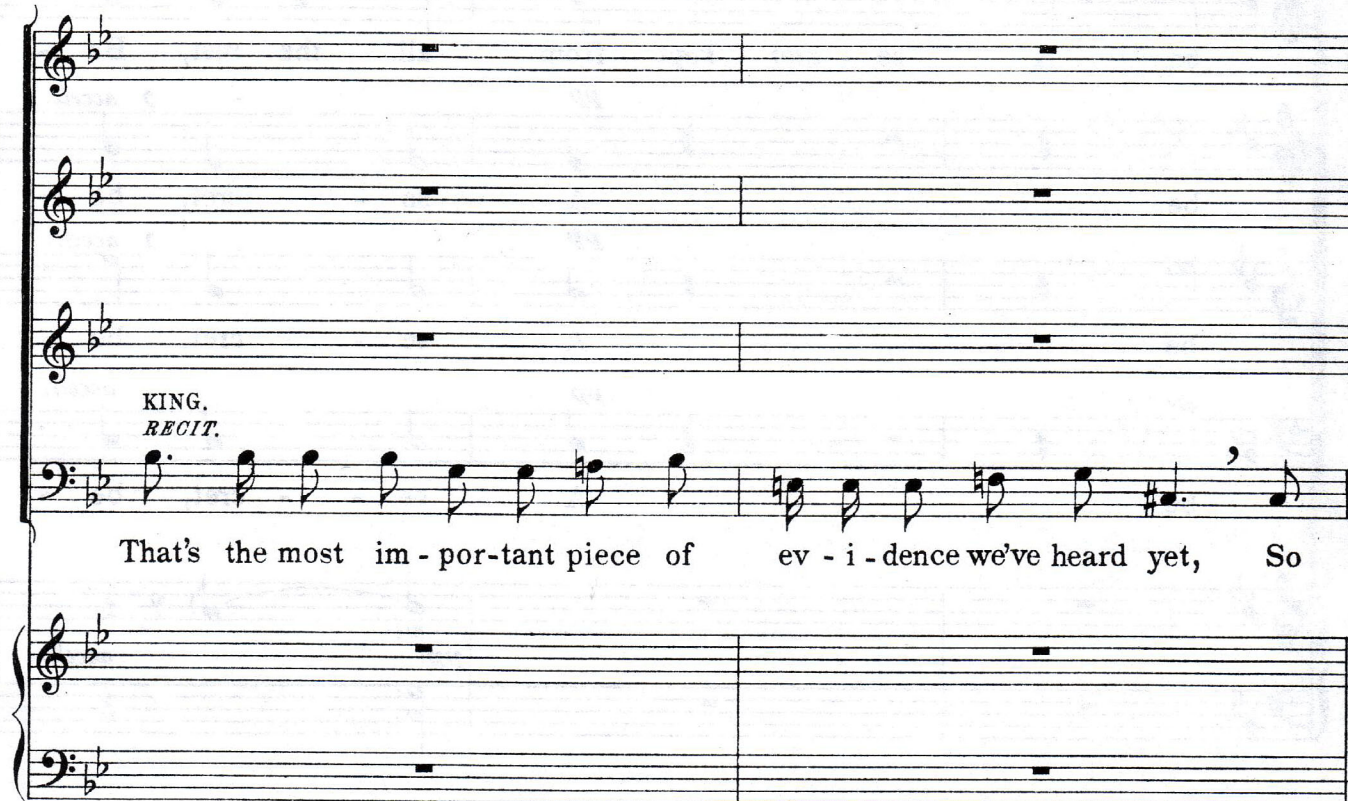
accell.

8

accell.

23483





Musical score for King's recitative. The score is written in B-flat major (two flats) and common time. It features a single melodic line in the bass clef. The lyrics are: "That's the most im - por - tant piece of ev - i - dence we've heard yet, So". The music is a recitative, characterized by a steady, stepwise motion with occasional leaps and a final half note followed by a quarter rest.

KING.  
*RECIT.*

That's the most im - por - tant piece of ev - i - dence we've heard yet, So



Musical score for Alice's recitative. The score is written in B-flat major (two flats) and common time. It features a single melodic line in the bass clef. The lyrics are: "If an - y one of them can ex - now let the ju - ry-". The music is a recitative, characterized by a steady, stepwise motion with occasional leaps and a final half note followed by a quarter rest.

ALICE.

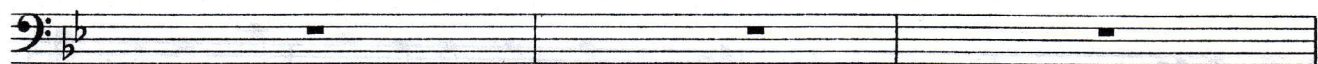
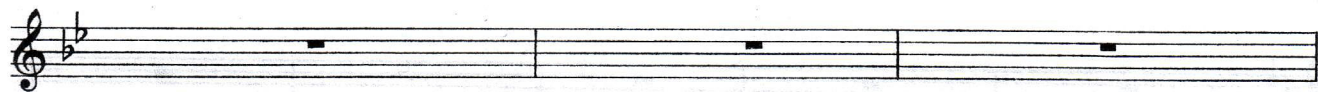
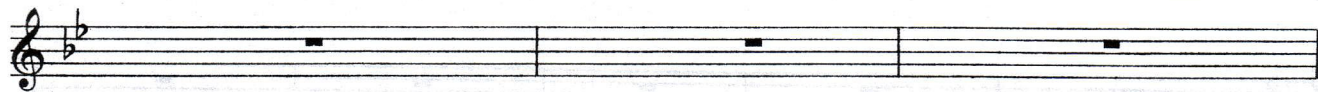
If an - y one of them can ex -

now let the ju - ry-

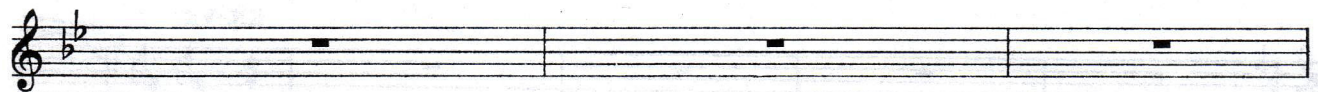
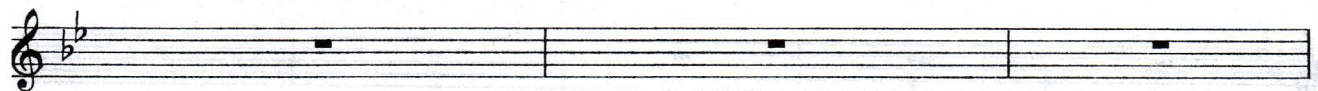




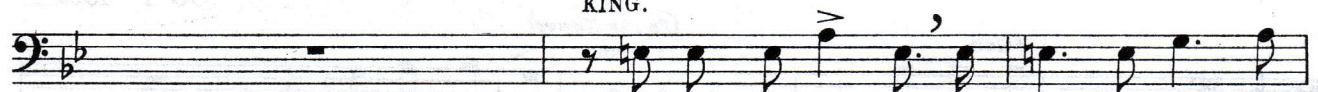
-plain it, I'll give him six-pence. I don't be-lieve there's an



a-tom of mean-ing in it.



KING.



If there's no mean-ing, that saves a world of



20.

\*



trou-ble, Yet, I don't know, I seem to see some mean-ing af - ter

KNAVE. Do I look—

*riten.* *(To the Knave) a tempo*

all. "Said I could not swim" You can't swim, can you?

*p*



— like it?

All right so far, No-thing can be clear-er than that.

The first system of the musical score consists of five staves. The top two staves are vocal staves in G major (one sharp) with a key signature of one flat (B-flat). The third staff is a vocal staff with the lyrics "— like it?". The fourth staff is a vocal staff with the lyrics "All right so far, No-thing can be clear-er than that." The fifth staff is a piano accompaniment staff with a grand staff (treble and bass clefs) and a key signature of one flat. It features a series of chords and a melodic line in the bass.

*riten.* *(To the Queen.)*  
*a tempo*

Then a - gain: "Be - fore she had this fit"— You ne-ver had fits, my dear, I think?

The second system of the musical score consists of five staves. The top three staves are vocal staves in G major (one sharp) with a key signature of one flat (B-flat). The fourth staff is a vocal staff with the lyrics "Then a - gain: 'Be - fore she had this fit'— You ne-ver had fits, my dear, I think?". The fifth staff is a piano accompaniment staff with a grand staff (treble and bass clefs) and a key signature of one flat. It features a series of chords and a melodic line in the bass, with a dynamic marking of *p* (piano) and a tempo marking of *riten.* (ritardando) and *a tempo* (return to tempo).



**ff** QUEEN (*furioso*)

Nev - - - er

*poco rall.*

Then the words don't fit you!

*f* *glissando* **ff** *Due 8* *pp* *R.H.*

*Primo tempo*

*pp*

They told me you had been to her, But

*pp*

They told me you had

*pp*

They

*Primo tempo*

*pp*



said I could not swim, She gave me a good char-ac-ter and  
 men-tion'd me to him She gave me a good  
 told me you had men-tion'd me to him. She  
*pp*  
 They told me, told me this.

men-tion'd me to him. My no-tion was that you had been (Be -  
 char-ac-ter to him My no-tion was that you had been (Be -  
 gave me a good char-ac-ter to him; It was that you had been (Be -  
 She gave me, gave me that. My no - - - tion



\_ fore she had this fit) A se - cret kept from  
 \_ fore she had this fit) A se - cret kept from  
 \_ fore she had this fit) A se - cret kept from  
 was that you had been, A se - cret kept from

all the rest, Be - tween our - selves and it. Al  
 all the rest, Be - tween our - selves and it.  
 all the rest, Be - tween our - selves and it.  
 all the rest, Be - tween our - selves and it.

*a tempo*



*(ridendo.)*

Ah! Ah! Ah! Ah!

*cresc poco a poco*

*cresc poco a poco*

*Ossia.*

Ah! Ah! Ah! Ah!

*accel.*

*Ossia.*

*accel.*

*Ossia.*

Ah! Ah! Ah! Ah!

*accel.*

*Ossia.*

*accel.*

*sf accel.*