

# Alice Is At It Again

NOËL COWARD

Lightly

The piano introduction is in 6/8 time, marked *mp* and *Lightly*. It features a flowing melody in the right hand and a steady accompaniment in the left hand.

C C+ C6 C7 F G7

In a dear lit - tle vil - lage, re - mote and ob - scure, A beau - ti - ful maid - en re -

The first line of the song is in 6/8 time, marked *mp*. The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are: "In a dear lit - tle vil - lage, re - mote and ob - scure, A beau - ti - ful maid - en re -".

Fm6 C+ C C C+ C6 C7

sid - ed. — As to wheth - er or not her in - ten - tions were pure, O -

The second line of the song is in 6/8 time, marked *mp*. The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are: "sid - ed. — As to wheth - er or not her in - ten - tions were pure, O -".

F G7 F C+ C Ab Cm

pin - ion was sharp - ly di - vid - ed. — She loved to lie out 'neath the

The third line of the song is in 6/8 time, marked *mp*. The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are: "pin - ion was sharp - ly di - vid - ed. — She loved to lie out 'neath the".

Dbm7 C7+ C7 Ab Cm Cm6/Eb D7

dark - en - ing sky, And al - low the soft breeze to en - trance her, — She

G Bm Cm7 C Bsus C6 D7 Gsus G7

whis - pered her dreams to the birds fly - ing by, But sel - dom re - ceived an - y an - swer. —

C Fm/C C G Am F F/A C/G C

1st REFRAIN

O - ver the field and a - long the lane Gen - tle Al - ice would love to stray.

Dm7 G9 C Am D7 D7sus Gsus G7

When it came to the end of the day, She would wan - der a - way un - heed - ing. —

C Fm/C C G Am Eb F<sup>o</sup> Eb Bb Cm

Dream-ing her in - no - cent dreams, she strolled, Quite un - af - fect - ed by heat or cold;

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The lyrics are "Dream-ing her in - no - cent dreams, she strolled, Quite un - af - fect - ed by heat or cold;". The piano accompaniment is written in a grand staff (treble and bass clefs). The chords indicated above the vocal line are C, Fm/C, C, G, Am, Eb, F<sup>o</sup>, Eb, Bb, and Cm.

F<sup>o</sup> Db7 C7+ C Fm G7 G<sup>o</sup> G C/G G7

Fre - quent - ly freck - led or soaked with rain, Al - ice was out in the lane. — Whom she

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are "Fre - quent - ly freck - led or soaked with rain, Al - ice was out in the lane. — Whom she". The piano accompaniment features a 3/4 time signature. The chords indicated above the vocal line are F<sup>o</sup>, Db7, C7+, C, Fm, G7, G<sup>o</sup>, G, C/G, and G7.

C G7 C F C G+

met there, — Ev - 'ry day there — Was a ques - tion an - swered by none. — But she'd

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are "met there, — Ev - 'ry day there — Was a ques - tion an - swered by none. — But she'd". The piano accompaniment features a 3/4 time signature. The chords indicated above the vocal line are C, G7, C, F, C, and G+.

Em Bm Em B E Am D7 G G7

get there — And she'd stay there — Till what - ev - er she did was un - doubt - ed - ly done.

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are "get there — And she'd stay there — Till what - ev - er she did was un - doubt - ed - ly done." The piano accompaniment features a 3/4 time signature. The chords indicated above the vocal line are Em, Bm, Em, B, E, Am, D7, G, and G7.

C Fm/C C G Am F F/A C/G C

O-ver the field and a - long the lane, When her par - ents had called in vain,

C7 Fm7 Fm6 G F/G G7 C

Sad - ly, sor - row - f'ly they'd com - plain "Al - ice is at it a - gain," In a

2nd VERSE C C-

C6 C7 F G7

dear lit - tle vil - lage sur - round - ed by trees, Had neith - er a school nor a

Fm6 C- C C C+ C6 C7

col - lege... Gen - tle Al - ice ac - quired from the flow'rs and the bees Some ex -

F G7 Fm6 C+ C Ab Cm

ceed - ing - ly prac - ti - cal know - ledge. — The cur - i - ous se - crets that

Dbm7 C7+ C7 Ab Cm Cm6/Eb D7

nat - ure re - vealed, She re - fused to al - low to up - set her. — But she

G Bm Cma.j7 C B+ B C6 D7

thought when ob - serv - ing the beasts of the field That things might have been or - gan - ized

Dm7 G7 F6 G7 Very Rhythmic C F F7

bet - ter. —

*mf*

Bb/F Cm/F  
2nd REFRAIN Bbm7 B Bb A Bb F Eb/F

O - ver the field and a - long the lane Gen-tle Al - ice would

Cm7 F7 Cm9 Cm7 F7+ Bbm7/D Bb<sup>b</sup>/Db Cm7 F7

make up And take up her stand. The road was not ex - act - ly ar -

Bb7 Ab7 G7 C7 A7sus D7 Gm Eb/G

ter - i - al, But it led to a town - near - by, Where quite a lot of

C7/G Gm7 F6/C C9 F F9 Fm7 E7 Ebm7 Eb6/Bb

mas - cu - line ma - ter - i - al Caught her rov - ing eye. She was read - y to hitch - hike, Cad - il - lac or mot - or - bike,

Fm7 E7 D/Eb Eb6 C9 C7 Gm7/F G+ F9 F#9

She was-n't proud or choos-ey; All she was aim-ing to be Was a prinked up, minked up,

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (Bb and Eb). The vocal line begins with the lyrics 'She was-n't proud or choos-ey; All she was aim-ing to be Was a prinked up, minked up,'. The piano accompaniment provides harmonic support with chords and melodic lines in both hands.

Ebm7/F F7 Fm7 Bb7 Fm7 Bb7 Ebm7 Bb7 Eb7 D7 Db7

fly-by-night Floos-ie. When old Ra-jahs gave her pearls as large as nuts on a chest-nut tree,

The second system continues the musical score. The vocal line has the lyrics 'fly-by-night Floos-ie. When old Ra-jahs gave her pearls as large as nuts on a chest-nut tree,'. The piano accompaniment continues with complex chordal textures and melodic patterns.

C9 C7 F9 E9 F7

All she said was "Fid-dle-de-dee, The wag-es of sin will be the death of me!"

The third system of the score features the vocal line with the lyrics 'All she said was "Fid-dle-de-dee, The wag-es of sin will be the death of me!"'. The piano accompaniment includes a prominent bass line with sustained notes and chords.

Bb/F Cm Dm B Bb A Bb/F F Bb/F Bb/F Cm7 F7 Ebm7

O-ver the field and a-long the lane Gen-tle Al-ice-'s par-ents would

The fourth system concludes the page with the vocal line lyrics 'O-ver the field and a-long the lane Gen-tle Al-ice-'s par-ents would'. The piano accompaniment features a mix of chords and melodic lines, ending with a final chord in the bass.

Cm7 F7 F# D Dm7 D° Eb C<sup>c</sup>

wait hand in hand, \_\_\_\_\_ Her dear old white-head-ed moth-er,

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody in G minor, with lyrics 'wait hand in hand, \_\_\_\_\_ Her dear old white-head-ed moth-er,'. The piano accompaniment is in the right and left hands, featuring chords and melodic lines. Chord symbols Cm7, F7, F#, D, Dm7, D°, Eb, and C<sup>c</sup> are placed above the vocal line. A triplet of eighth notes is marked with a '3' above it in the vocal line and the piano accompaniment.

Bbm7/D C<sup>c</sup> Csus F7 Bb F- Bb F- Bb A7

wist-ful-ly sip-ping cham-pagne, Said "We've spoiled our child, spared the rod. O-pen up the cav-i-ar and

Detailed description: This system contains the next two lines of the musical score. The vocal line continues with lyrics 'wist-ful-ly sip-ping cham-pagne, Said "We've spoiled our child, spared the rod. O-pen up the cav-i-ar and'. The piano accompaniment includes a section labeled '(rhythm)' in the bass line. Chord symbols Bbm7/D, C<sup>c</sup>, Csus, F7, Bb, F-, Bb, F-, Bb, and A7 are placed above the vocal line. Triplet markings are present in both the vocal and piano parts.

D7 Gm Cm6/Eb C7/E D7/A D7/Ab G7

say Thank God! We've got no cause to com - plain \_\_\_\_\_

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line has lyrics 'say Thank God! We've got no cause to com - plain \_\_\_\_\_'. The piano accompaniment continues with chords and a rhythmic pattern. Chord symbols D7, Gm, Cm6/Eb, C7/E, D7/A, D7/Ab, and G7 are placed above the vocal line. Triplet markings are present in both parts.

Gm/E Eb° F9 C9 C9+ F9 Bb A7 D° Bb7 Eb Ebm Bb/D Bb

Alice is at it a - gain." \_\_\_\_\_

Detailed description: This system contains the final two lines of the musical score. The vocal line has lyrics 'Alice is at it a - gain." \_\_\_\_\_'. The piano accompaniment concludes with various chords and melodic lines. Chord symbols Gm/E, Eb°, F9, C9, C9+, F9, Bb, A7, D°, Bb7, Eb, Ebm, Bb/D, and Bb are placed above the vocal line. Triplet markings are present in both parts.