

# You've Got to Keep Your Wits

From  
ALICE

Libretto by Zane Corriher  
based on the novel by Lewis Carroll

Music by Amy Scurria

♩ = 80

King

*rit.* *mf* *freely*

What a gold-en af-ter-noon for a tri-al. —

1 2 3 4 5 6 7 8 9

King

We have-n't had one — in quite a while. — Our sub-jects — shall set the stage — for the Queen to

10 11 12 13 14 15 16 17 18 19

King

fi-re up her rage, — Af-ter which I might smile. She ne-ver cuts off a-ny-one's

20 21 22 23 24 25 26 27 28 29

King

head. Well, rare - ly. There are worse things she can do. She can off your head in

30 31 32 33 34 35 36 37 38 39 40 41

*mp*

King

o-ther ways. I watched her slow - ly poi - son the minds of my

42 43 44 45 46 47

*mp* *p* *sempre* *mp*

King

sub - jects un - til she was all I had. I gave her all I

48 49 50 51 52

*mf* *mp*

King

am. And she took ev - ry - thing from me.

53 54 55 56

*mf* *mp*

King

Or at least, near - ly.

57 58 59 60 61

King

There is a small part of me that lives... — ve-ry deep in-side. — A

62 63 64 65 66

*rit.* ♩ = 60

King

part of me I'm care-ful to hide. — A - lice

67 68 69 70 71

*mf*

King

In this land you will learn the Queen's

72 73 74 75 76 77 78 79

King *f* *p*

an-ger is un - earned. Oh, she'll scream at once: "Off with your head!" You'll un-

80 81 82 83 84 85 86 87

King *mf*

doubt-ed-ly feel like you are dead. She will take your head in o-ther ways. Steal your

88 89 90 91 92 93 94 95

King *subito p* *mf*

mind in a blaze. I'm a-fraid it's as bad as it seems. You've got to keep your wits a-bout you, girl, you've

96 97 98 99 100 101 102

King *mp* *mf*

got to keep your wits a-bout you, girl.

103 104 105 106 107 108

*mf*

King  
 "Wor-ship me!" she will say. You have no choice, you must o - bey. She takes your will, your

109 110 *sub. p* 111 112 113 114 115

King  
 heart, your mind. 'Til all that's left is a life con - signed. To cheer her

*p* *mf*

116 117 118 119 120 121 122 123 124 125

King  
 deeds love her heart of stone. You'll have no thoughts of your own. I'm a-fraid it's

*rit.* *a tempo*

126 127 128 129 130 131 132 133

King  
 worsethan it seems. You've got to keep your wits a-bout you, girl. You've got to keep your wits a-bout you,

134 135 136 137

*mf* **Broadly**  
*cresc.*

King  
girl. The Queen will spew her fie - ry wrath.

*mf* *mf*

138 139 140 141 142 143 144

King  
You must choose \_\_\_\_\_ the less tra - velled path. \_\_\_\_\_ Just re - mem - ber who you

*f* *mf*

145 146 147 148 149 150 151 152 153

King  
are. Let your heart be your guid - ing star. Trust your thoughts. Hear your voice. \_\_\_\_\_

*f*

154 155 156 157 158 159 160

King  
*mp* *freely* *a tempo*  
*mf*

There will come a time when you must make a choice. I'm a - fraid it's har - der than it seems. You've

*mp* *mf*

161 162 163 164

*rit.*

King

got to keep your wits a-bout you, girl. \_\_\_\_\_ You've got to keep your wits a-bout you, girl. \_\_\_\_\_

*mf*

165 166 167 168 169 170

Detailed description: This block contains the musical score for the vocal line and piano accompaniment. The vocal line is written in bass clef with a key signature of one flat (B-flat major/D minor) and a 7/8 time signature. It features a melodic line with eighth and sixteenth notes, including a fermata over the final note. The piano accompaniment consists of two staves: the upper staff is in bass clef with block chords and some melodic fragments, and the lower staff is in bass clef with a bass line. The piano part includes measures 165 through 170, with measure numbers 166, 167, 168, 169, and 170 explicitly labeled below the staff. A dynamic marking of *mf* (mezzo-forte) is placed above the piano part in measure 170. The score concludes with a double bar line.