

Six Songs
from
Alice Through the Looking-Glass

William Osborne

I. Prelude: The Love-Gift of a Fairy-Tale

Ephemeral, *cres. poco a poco* (♩ = ca. 72)

Child
mp

pp *cres. poco a poco* *mp*

4 of the pure un-cloud-ed brow. And
mf *mp*

4 *mp* *cres. poco a poco* *cres. poco a poco*

8 dream - ing eyes of won - der! Though
poco più forte *mf*

3

11

time be fleet and I and thou are half a life a - sun - der, *mf* Thy

11

mp

14

lov - ing smile will sure - ly hail The love gift of a fair - y

f

14

mf

17

18 **Esuberante; poco piu mosso**

tale.

sfz

mf

8va

8vb

19

5

21

sva

7

24

mf

mf

27

sva

mf

mf

31

A tale be-
mp

rallantando

f

rall. e dim.

p

35 Barcarole; poco meno mosso (♩ = ca. 62)

gun in oth - er days, When sum - mer suns were

mp

glow-ing A sim - ple chime, that served to time The

8va

7

41

rhy - thm of our row - ing

Whose ech - oes

mp *molto rall.* *rall. e dim.*

44

live in mem - or - y yet, Though en - vi - ous years would say 'for -

44

47 Barcarole (♩ = ca. 58)

get.' And, though the sha - dow of a sigh May

mf *Sva - - -*

47

49

trem - ble through the stor - y, For *mf*

50

'hap - py sum - mer' days gone by, And van - ish'd sum-mer glor -

sva

52

y.

mf

sva

rall. e dim.

Piu mosso (♩ = ca. 90)

53 molto rall...

Musical score for measures 53-55. The vocal line (bass clef) begins at measure 53 with a rest, then enters with the lyrics "It shall not touch with breath of". The piano accompaniment (treble and bass clefs) features complex arpeggiated patterns with five-finger spans (marked "5") and slurs. The dynamic marking *mp* is present. A *8va* marking with a dashed line is above the piano part in measure 53. The piano part includes a crescendo hairpin in measure 53.

56
bale, The plea sance of our fair - y - tale.

Musical score for measures 56-59. The vocal line (bass clef) continues with the lyrics "bale, The plea sance of our fair - y - tale." The piano accompaniment (treble and bass clefs) continues with arpeggiated patterns and slurs. The dynamic marking *mp* is present. A *tempo 70* marking is present in measure 58. The piano part includes a crescendo hairpin in measure 56 and a decrescendo hairpin in measure 58.

II. Jabberwocky

Quieto e magico; suspended (♩=ca. 85)

ma sempre pressando
soprano:

60

Twas bril - lig,

mp

mp

8va

This system contains the first two staves of music. The vocal line (soprano) begins with a triplet of notes: B-flat, A, and G, followed by a quarter rest. The piano accompaniment starts with a quarter rest in both hands, followed by a series of chords and moving lines. A dynamic marking of *mp* is present in both parts. An 8va line is indicated above the piano part.

62

and the slith-y toves did gyre and gim - ble in the wabe.

mp

3

3

This system contains the next two staves. The vocal line continues with a triplet of notes: F, E, and D, followed by a quarter rest. The piano accompaniment features more complex rhythmic patterns, including triplets in both hands. A dynamic marking of *mp* is present in the vocal part.

64

(vocalise)

Ah

mf

3

8va

mf

mp

3

This system contains the final two staves. The vocal line has a vocalise section with the word "Ah" and a triplet of notes: G, F, and E. The piano accompaniment continues with triplets and moving lines. Dynamic markings of *mf* and *mp* are present. An 8va line is indicated above the piano part.

66

Ah All mimsy werethe boro - groves.

mf

mp

68

And the mome'swrath outgrabe

mf

mp

70

rrr o drrr ou ou ou drrr ou ou ou ou

mf

p

mp

72

OU.

74

p

Poco piu mosso

75

mp

76

mp

77

Be
mf

78

ware the Jab - ber - wock, my

79

gliss.

son!

f

mf

trill & gliss.

80

Musical score for measures 80-81. Measure 80 features a treble clef with a wavy line above it and a piano introduction with five-fingered chords. Measure 81 continues the piano introduction with five-fingered chords and a melodic line in the treble clef.

81

Musical score for measures 81-82. Measure 81 continues the piano introduction with five-fingered chords and a melodic line in the treble clef. Measure 82 features a melodic line in the treble clef and a piano introduction with five-fingered chords in the bass clef.

(Octave shift as needed in this and following passages.)

82

Musical score for measures 82-83. Measure 82 features a treble clef with a melodic line and a piano introduction with five-fingered chords in the bass clef. Measure 83 features a piano introduction with five-fingered chords in the bass clef and a melodic line in the treble clef.

The *mf*

83

jaws that bite, the

84

claws that catch!

85

Be - *mf*

87

ware the Jub - jub - bird,

sfz sfz sfz

arco

88

and shun the frru -

f

gliss.

89

mi - ous ban - der -

90

snatch

mf

8vb

91

92

8va

mp

8vb

93

(8va)

mp

A reverie; dream-like;
piu mosso (♩ = ca. 100)

85

He
mf

mp

8vb

97

took his vor-pal sword in hand: long time the max-ome foe he sought.

99

So rest-ed he by the tum-tum tree, And

mf

mp

13

101

stood a while in thought

f

8^{va}

103

molto cresc. e accel.

11

f

8^{va}

105

8^{va}

107

molto cresc. e accel.

ff

8^{va}

109

8^{va}

17

Very animated, urgently (♩ = ca. 92)

111

And as in uf - fish thought he stood, The

f

senza pedale

8va

112

Jab - ber - wock with eyes of flame, Came whif - fling

113

through the tul - gey wood, And bur - bled as it came!

As a melodram; humorous; lo stesso tempo (♩ = ca. 92)

114

gliss. and trill

Ah! Ah! Ah! Ah!

f

mp

fff

118

fff

mp

fff

121

3

3

124

f

6

6

6

125 (lower octave as needed)

One, two! One two! And through and through the vor-pal blade went snick-er snack

f

127

He left it dead, and with it head he went gal-umph-ing back.

molto crescendo

ff

129

Subito molto quieto; as awakening from a dream come sopra (♩ = ca. 85) *very animated*

And

mf

mp

p

r.h. only f

mp

181

hast thou slain the Jab - ber - wock?

183

mf

184

joyously (flutter tounge)

Come to my arms, my beam - ish boy!

Ofrabb - jous day,

f

mp

8va

(whole step trills)



136

fr-rab - jous day!

Cal - looh!

Cal-lay!

8^{va}

3

138

He chor - tled in his joy.
mf

Quieto e magico; suspended (♩=ca. 85)
ma sempre pressando

141

'Twas bril - lig
mp

144

and the slith-y toves Did gyre and gim - ble in the wabe!

mp

146

vocalise

Ah

mf

147

All mimsy were the boro - groves,

mf

149

And the mome's wrath out-grabe.

mf

mp

mp

151

And the mome's wrath out-grabe.

mf

mp

153

And the mome's wrath out -

mf

grabe. _____

morendo poco a poco...

Out - grabe. _____

p

(8va) _____

p

Out - grabe. _____

pp

8va _____

III. The Garden of Live Flowers*

With fantasy (♩ = ca. 72)

Alice

Oh Ti-ger Li-ly I wish you coul talk.

p

p

Tiger-lily

Quiet and hesitant

We can talk, when there's an - y - bo - dy worth talk - ing

p *sempre legato*

*This movement can optionally be performed with hand puppets for the Lily, Rose, and Daisies. Or more radically, the bariton can sing the Lily falsetto. It can also be performed as just a piano interlude.

Alice is left almost speechless,
then timidly, almost in a whisper:

Alice

Rose

to. _____ And can all the flow-ers talk? As
mp *mf*

168

168

mp

Detailed description: This block contains the first system of a musical score. It features a vocal line for Alice and a piano accompaniment. Alice's line starts with a rest, then a series of notes in a half-note rhythm, and ends with a rest. The piano accompaniment consists of a treble and bass clef with various chords and melodic lines. The key signature has one sharp (F#).

Impetuoso

well as you can, _____ and a great deal loud - er. _____ It

172

172

Detailed description: This block contains the second system of the musical score. Alice's line continues with a series of notes, some with slurs, and ends with a rest. The piano accompaniment continues with similar rhythmic patterns. The key signature remains one sharp.

is - n't man-ners for us to be - gin, _____ and I real-ly was won-der-ing when you'd speak! Said

176

176

Detailed description: This block contains the third system of the musical score. Alice's line continues with a series of notes, some with slurs, and ends with a rest. The piano accompaniment continues with similar rhythmic patterns. The key signature remains one sharp.

174

I to my - self _____ 'Her face has got some sense in it, though it's

175

not a cle - ver one! _____

8va

176

Still, you're the right col - our, and that goes a long way. _____

mp

Tiger-lily

177

I don't care a-bout the col our. If

mf

8va - - - - -

177

mf

5

5

5

5

179

on - ly her pe-tals curl-ed up a lit - tle more, she'd be al - right. ____

179

5

5

5

5

Alice

181

Aren't you fright - end be - ing out here with no one to take care of you?

mf

181

5

5

182 *Rose*

There's a tree in the middle. What

f

mf

183

else is it good for? But what could it do if any danger came?

mf

mf

184

Daisy 1 *Daisy 2*

It could bark! It says bough-wow!

f

f

Daisey 3

Daisey 4

185 *f* That's why its branches are called boughs! *f* Did - n't you know that? *f* Like laughter *f* tee - tee tee tee

187 tee - ya tee - ya tee - ya teal - tee tee tee tee - ya tee - ya tee - ya

The Tiger-lily is outraged at the rudeness of the other flowers and waves passionately from side to side.

190 *f* Si - lence ev' ry one of you! They know that I can't get at them *mf*

The flowers continue laughing.

192

or they would - n't dare do it! tee - ya tee tee tee tee tee - ya tee - ya

f

mf

195

tee - ya tee tee tee tee - ya tee - ya tee - ya

f

Come sopra

Alice turns to the flowers with a pair of scissors.

The flowers all laugh, Alice threatens them with the scissors.

197

Ne - ver mind! If you don't hold your tounge I'll pick you! tee tee tee tee

mf

f

mf

199 *The flowers shriek and are suddenly silent.*

tee - ya tee - ya tee - ya

f *8va* 14

202 **Ancora quieto** *frightened, softly* *Tiger-lily*

That's right, the dais - ies are

mp *p* *mp* 5 5

206

worst of all. When one speaks, they

208

al be - gin to ge - ther, and it's e - nough to make one whi - ther!

Alice

210

How is it you talk?

mp

211

I've seen man - y flow - er gar - dens, but none of the flow - ers could

212

talk. Put your hand down and feel the ground. Then you'll know why.

mf

mp

Alice feels the ground.
Alice

Tiger Lily

214

It's ver - y hard. In most gar - dens they

8va - - - - -

215

make the beds too soft, so the flow - ers are al - ways a sleep.

Alice *Rose:*

216 I hadn't thought of that. _____ It's my op - pin - ion _____ you

mf *mf*

216 *mp*

Daisy

217 nev - er think at all. _____ I nev - er saw an - y - bo - dy that

8va

217

Tiger-Lily

218 looked stup - id - er. _____ Hold your tongue! As if _____ you

mp

218

219

ev - er saw an - y - bod - y. You know no

219

220

more than a bud. _____

Alice
Are there peo - ple in the
mf

220

221

gar - den be - sides me? _____ There's two oth - er in the gar - den _____ that can
mf

221

mp

Tiger-Lily

222

move a - bout like you. _____ You're al - ways peak - ing. -

mf

mp

Daisy 1

Daisy 2

Daisy 3

223

They're more bush - y than you. They're com - ing. I hear their foot - steps.

mf

mf

mf

mp

8va

**Poco rallantando
e diminuendo...**

225

on the gra-vel walk. _____

(8va)

IV. Humpty-Dumpty

Somewhat majestic (♩ = 100)

mp

3

3

5

Soprano:

In

mf

5

3

3

3

5

Molto cantabile ma semplice

9

win - ter when the fields are white, I

mp

9

11

sing this song for your de - light.

9/16

9/16

9/16

Metric modulation

Baritone:

Soprano:

Musical score for measures 13-14. The score is in 9/16 time. The Baritone part (bass clef) has lyrics: "On - ly I don't sing it." with a dynamic marking of *mp*. The Soprano part (treble clef) has lyrics: "I can see you don't." with a dynamic marking of *mf*. The piano accompaniment (grand staff) features arpeggiated chords in the right hand and sustained chords in the left hand, with a dynamic marking of *mp*.

Baritone:

Soprano:

Musical score for measures 15-16. The Baritone part (bass clef) has lyrics: "If you can see wheth - er I'm sing - ing or not, you've got sharper eyesthamost." with a dynamic marking of *mf*. The Soprano part (treble clef) has lyrics: "In" with a dynamic marking of *mf*. The piano accompaniment (grand staff) features arpeggiated chords in the right hand and sustained chords in the left hand, with a dynamic marking of *mp*.

Come sopra

Musical score for measure 17. The Baritone part (treble clef) has lyrics: "spring, when woods are get - ting green, I'll". The piano accompaniment (grand staff) features arpeggiated chords in the right hand and sustained chords in the left hand, with a dynamic marking of *mp*.

Baritone:

19 try and tell you what I mean. In win - ter.
mf

19

Soprano:

22 In spring I will try and tell you what I mean

22

Baritone:

26 in the win - ter. sum - mer, when the

26

29 *Soprano:*

days are long, Per - haps you'll un - der - stand the song. In *mf*

29

rall.

Together, Humpty 8ba:

32 au - tumn, when the days are long, Take *mf* pen and

32

mp

36 ink, and write it down. 12/16

36

rall. e dim. 12/16

A tempo *Soprano:* *Baritone:*

40 *mf* I will if I re - mem - ber it so long. You *mf*

mp

41 need - n't go on mak - ing re - marks like that: They're not sens - i - ble and they

42 *Soprano:* *Baritone:*

put me out. Now here's an - oth - er song for you. Oh no! I

Lo stesso tempo (♩.=70)

44

mf sent a mes - sage to the fish: I told them 'This is what I wish.' The

mp

44

45

45

45

Detailed description: This system contains measures 44 and 45. It features a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The time signature is 9/16. The vocal line has a long slur over measures 44 and 45. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics are marked *mf* for the vocal line and *mp* for the piano accompaniment.

45

lit - tle fish - es of the sea, They sent an an - swer back to me. The

45

45

45

Detailed description: This system contains measures 45 and 46. It features a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The time signature is 9/16. The vocal line has a long slur over measures 45 and 46. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics are not explicitly marked in this system.

46

lit - tle fish - es an - swer was 'We can - not do it sir be - cause.'

46

46

46

mf

ova

Detailed description: This system contains measures 46 and 47. It features a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The time signature is 12/16. The vocal line has a long slur over measures 46 and 47. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics are marked *mf* for the piano accompaniment. A dashed line with the word *ova* above it indicates a fermata or a specific performance instruction.

Soprano:

Lo stesso tempo (♩.=70)

Baritone:

47

I'm a - fraid I don't un - der - stand.

It gets ea - si - er fur - theron.

I

mf

mf

mf

mp

Metric Modulation (♩.=♩)

sent to them a - gain to say:

It would be bet - ter to o - bey.'

The fish - es an - swered with a grin,

mp

mf

'Why what a tem - per you are in!'

I
mf

mf

52

told them one, I told them twice; They would not list - en to ad - vice. I

mp

53

took a ket - tle large and new, Fit for the deed I had to do. My

54

heart went hop, my heart went thump; I filled the ket - tle at the pump, Then

Subito a tempo

55

some - one came to me and said, The lit - tle fish - es are in bed.' I

mf

55

Detailed description: This block contains the musical score for measures 55 and 56. It features a vocal line in bass clef with lyrics, a piano accompaniment in treble and bass clefs, and a grand staff. The key signature has one flat (B-flat). Measure 55 has a 3/8 time signature. Measure 56 has a 9/16 time signature. The vocal line includes a triplet of eighth notes in measure 55. The piano accompaniment consists of eighth and sixteenth notes. Dynamics include *mf*.

Metric Modulation (♩=♩)
New Tempo (♩=70)

57

said to him, I said it plain: you must wake them up a - gain.'

mf

57

Detailed description: This block contains the musical score for measures 57 through 60. It features a vocal line in bass clef with lyrics, a piano accompaniment in treble and bass clefs, and a grand staff. The key signature has one flat. Measure 57 has a 9/16 time signature. Measure 58 has a 9/16 time signature. Measure 59 has a 12/16 time signature. Measure 60 has a 12/16 time signature. The vocal line includes a triplet of eighth notes in measure 57. The piano accompaniment consists of eighth and sixteenth notes. Dynamics include *mf*.

Soprano:

Baritone:

59

I would - n't have been that meso - sen - ger for an - y - thing. But

mf *mf*

59

mp *mp*

Detailed description: This block contains the musical score for measures 59 and 60 for Soprano and Baritone. It features a vocal line in treble clef for Soprano and bass clef for Baritone, and a piano accompaniment in treble and bass clefs. The key signature has one flat. Measure 59 has a 12/16 time signature. Measure 60 has a 12/16 time signature. Dynamics include *mf* and *mp*.

Metric Modulation (♩=♩)

New Tempo (♩=93)

60

he was ver - y stiff and proud, He said, 'You need - n't shout so loud. And

Detailed description: This system contains measures 60 and 61. The vocal line (bass clef) features a melodic line with a slur over measures 60-61. The piano accompaniment (treble and bass clefs) consists of chords and moving lines. The key signature has one flat (B-flat), and the time signature is 3/8.

62

he was ver - y proud and stiff: He said, 'I'd go and wak them if... I

Detailed description: This system contains measures 62 and 63. The vocal line (bass clef) features a melodic line with a slur over measures 62-63. The piano accompaniment (treble and bass clefs) consists of chords and moving lines. The key signature has one flat (B-flat), and the time signature is 3/8.

Accelerando e crescendo...

64

took a cork - screw from the shelf: I went to wake them up my - self. And

mf

mp

8va

Detailed description: This system contains measures 64 and 65. The vocal line (bass clef) features a melodic line with a slur over measures 64-65. The piano accompaniment (treble and bass clefs) consists of chords and moving lines. The key signature has one flat (B-flat), and the time signature is 4/8. The piano part includes dynamic markings *mf* and *mp*, and an *8va* marking for the bass line.

V. A-sitting On A Gate

Semplice e cantabile, ma non troppo lento (♩ = ca. 80)

I'll tell the ev' - ry thing I can: There's
mf

mp

This system contains the first three measures of the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one sharp (F#) and the time signature is 12/16. The piano part consists of a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

lit - tle to re-late. I saw an ag - ed ag - ed man, A sit - ting on a gate. "Who

This system contains measures 4 through 6. The vocal line continues with the lyrics. The piano accompaniment maintains its rhythmic pattern, with some melodic movement in the right hand.

are you, ag - ed man?" I said. "And how is it you live?" And his

mp

This system contains measures 7 through 9. The vocal line concludes with the lyrics. The piano accompaniment features some chordal textures in the right hand and continues with its characteristic accompaniment in the left hand.

9

an - swer trick-led through my head, Like wa-ter through a sieve.

9

mp

8vb

6/16

Poco meno mosso

12

He said "I hunt for but - ter flies That

mf

mp

16

9

6/16

14

sleep a - mong the wheat: I

mp

9

16

6/16

15

make them in - to mut - ton pies and

16

16

sell them in the street. "I

16

17

sell them un - to men,' he said, 'Who

16

18

sail on storm - y seas; And

19

that's the way I make my bread, a

20

Come sopra
(ma poco piu mosso)

tri - fle if you please.

mp

22

And now, if e're by chance I put My fin - gers in - to glue, Or

mf

25

mad - ly squeeze a right hand foot In to a left hand shoe, Or

27

if I drop up - on my toe A ver - y heav - y weight, I

mf

29

weep, for it re-minds me so of that old man I used to know.

6/16

6/16

8vb

Poco meno mosso

32

Whose look was mild, whose speech was slow, Whose

mf

p

9

16

34

hair was whi - ter than the snow, Whose

9

16

35

face was ver - y like a crow, With

36

eyes, like cin - ders, all a - glow, Who

37

seemed dis - tract - ed by his woe, Who

38

rocked his body to and fro, That

16 16 16

39

sum - mer ev - ven - ing long a - go A

16 9

40

sit - ting on a gate That

16 9

41

mf

sum - mer e - ven - ing long a - go A

41

mp

16

9

morendo poco a poco

42

sit - ting on a gate,

42

16

9

43

A sit - ting on a gate.

43

9

16

45

p

9

p

Musical score for piano, measures 45-47. Measure 45 features a 9th fingering in the right hand. Measure 46 has a piano (*p*) dynamic and a crescendo hairpin. Measure 47 ends with a fermata.

VI. Epilouge: A Boat Beneath A Sunny Sky

Cantabile e delicato; molto quieto e lento (♩. = ca. 52)

8va

mp

8va

This system contains the first two staves of the piano accompaniment. The upper staff is marked with an 8va line and the dynamic *mp*. The lower staff is also marked with an 8va line. The music features a melodic line in the upper staff and a more rhythmic accompaniment in the lower staff, both in a key with one sharp (F#).

3

5

5

5

5

5

5

8va

8va

This system contains the next two staves of the piano accompaniment, starting at measure 3. It features several five-finger chords (marked with '5') in both the upper and lower staves, which are marked with an 8va line. The music continues with a similar melodic and accompanimental texture.

5

A boat be - neath a sun - ny sky Lin - geing onward dream - i - ly

mf

8va

mp

8va

This system includes the vocal line and the piano accompaniment for measures 5 through 8. The vocal line is in the bass clef and is marked with *mf*. The piano accompaniment consists of two staves, both marked with an 8va line, and is marked with *mp*. The lyrics are: "A boat be - neath a sun - ny sky Lin - geing onward dream - i - ly".

8

in an ev-en-ing of Ju - ly Child - ren three that nestl - ed near,

10

Eag - er eye and will - ing ear, Pleased a sim - ple tale to hear.

12

mp

13

Long has paled that sun - ny sky: E - choes fade

molto rall.

15

and mem-or-ies die. Aut-umn frosts have slain Ju-ly.

p

p

Detailed description: This system contains measures 15 through 18. The vocal line (bass clef) features a melodic line with a slur over measures 15-16 and a fermata at the end of measure 18. The piano accompaniment (treble and bass clefs) consists of a steady eighth-note accompaniment in the left hand and a more active line in the right hand. Dynamics include piano (*p*) and a crescendo hairpin.

19

Still she haunts me, phan - tom-wise,

mf

mp

8va

Detailed description: This system contains measures 19 through 21. The vocal line (bass clef) has a slur over measures 19-20 and a fermata at the end of measure 21. The piano accompaniment (bass clef) features a melodic line with a slur over measures 19-20 and a fermata at the end of measure 21. The right hand (treble clef) has a melodic line with a slur over measures 19-20 and a fermata at the end of measure 21. Dynamics include mezzo-forte (*mf*) and mezzo-piano (*mp*). An *8va* marking is present at the bottom left.

22

Al - ice mov - ing un - der skies Ne - ver seen by wak - ing

Detailed description: This system contains measures 22 through 24. The vocal line (bass clef) has a slur over measures 22-23 and a fermata at the end of measure 24. The piano accompaniment (bass clef) features a melodic line with a slur over measures 22-23 and a fermata at the end of measure 24. The right hand (treble clef) has a melodic line with a slur over measures 22-23 and a fermata at the end of measure 24.

24

eyes.

mp

8va

(8va)

25

27

Child - ren yet the tale to hear, Eag - er eye and

mf

mp

3

8va

29 *espressivo*

will - ing ear, Lov - ing - ly shall nes - tle near. In a won - der - land they lie.

(8va)

32

Dream - ing as the days go by, Dream - ing as the sum - mers die.

(8va)

34 *poco allarg.* *mf*

Ev - er drift - ing down the stream Ling - er - ing in the gold -

mp

37

en gleam.

mp

39

Life what is it but a

mf

Life what is it but a

poco allarg.

a tempo

roll chords slightly

mp

mp

mp

42

dream?

mp Life what is

dream? Life what is

44

it but a dream?

it but a dream?

mp

but a dream?

but a dream?

mp

3

3

3

3

a dream

a dream?

mp

a dream

a dream?

mp

3

3

3

3

58

pp ppp

61

Good night, dear little ones.