

Six Songs for Soprano and Baritone

Alice Through the Looking-Glass

William Osborne

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I. Child of the Pure Unclouded Brow

(from the opera by the same name)

Ephemeral (♩ = ca. 60)

cantabile

Child of

mp

ossilando; crescendo poco a poco

pp

p

mp

of

mp

Red. (hold)

the pure un - cloud - ed brow

And dream - ing eyes of

mp

won - der!

Though time be fleet, and I and thou Are half a life

mf

— a sun - der, — Thy lov - ing — smile — will — sure - ly hail The love-gift of a fair - y —

Esuperante; piu mosso

tale. *molto cres.* *sfz* *f*

Red. (freely)

5 *5* *8va* *15ma* *8va* *15ma*

tr tr

Sva
rall. e dim.

Barcarole (a tempo)

mf A tale be - gun in oth - er days, ————— When sum - mer suns were

rall. e dim.
Sva

glow - ing - A sim - ple chime, that — served to time — the rhy - thm of our row - ing —

rallantando e diminuendo ----- *A tempo*

Whose e - choes live in mem - or - y yet, though en - vious years would say 'for get'. And,

though the shad - ow of a sigh May trem - ble though the stor - y, For

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

Sva
tr

Come sopra

y It

Sva *rallantando e diminuendo*

f

shall not touch, with breath of bale, The plea - sance of our fair - y - tale.

mp

II. The Jabberwocky

Quiet and magical; suspended (♩=ca. 42 *ma sempre pressando**)

The musical score is arranged in two systems. The first system contains the vocal line and the first two staves of the piano accompaniment. The vocal line begins with the lyrics "Twas bril-lig, and the slith-y toves. Did gyre and gim-ble in the wabe:". The piano accompaniment features a left hand (l.h.) with a triplet of eighth notes and a right hand (r.h.) with a triplet of eighth notes. The second system contains the vocal line and the remaining two staves of the piano accompaniment. The vocal line continues with "ah ha-i ah All mim-sy were the bo-rogroves,". The piano accompaniment continues with similar rhythmic patterns and includes a section labeled "vocalise" with a triplet of eighth notes. The score includes various dynamic markings such as *mp*, *p*, *mf*, and *pp*, as well as performance instructions like *sempre legato*, *accet. e cres.*, and *8va*. There are also numerical markings for triplet (3) and septuplet (7) rhythms.

*New tempo markings are given periodically. The moving forward of the tempo need not be a mechanical, measure by measure accelerando, but a natural *pressando* according to the musicians' musical sensibilities.

7 3 ($\text{♩} = \text{ca. } 66$) (vocalise, *espressivo*) 3 3 3 3

Sva and the mome raths out-grabe. *Sva* rro *mp* drrr ou - ou - ou drrr ou - ou - ou - ou - ou

mf *mf* *mf* *mp* *sfz* *sfz* *rall. e dim*

mp *mf* *f* *mf*

mf *poco sfz* *poco sfz*

molto accento 3 5 9

mf *sfz* *sfz* *Sva* *sfz* *sfz* *sfz*

sempre simile; legato, aquoso *p* *sfz* *sfz* *sfz*

very animated; fantastic and frightened
poco piu mosso *gliss.* *gliss.* *gliss.*

"Be - ware the Jab - ber - wock, my son! *f* (Monteverdi trill...)

mf *f*

mf *ominously f*

A Reverie; dream-like
poco meno mosso (♩ = ca. 90)

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

mp

sempre legato
mp

First system of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The music features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The vocal line consists of eighth notes with lyrics. There are several triplet markings (indicated by a '3' over a bracket) in both the vocal and piano parts.

So rest-ed he by the tum-tum tree, and stood a while in thought.

mp

molto

13
accel. e cres.

Second system of the musical score. The vocal line continues with the lyrics. The piano accompaniment features a prominent triplet of eighth notes in the right hand, which is marked with a '3' over a bracket. The left hand continues with the eighth-note accompaniment. The tempo and dynamics markings 'molto' and 'accel. e cres.' are present.

tr.
p.
(Monteverdi trill)

f

building ominously, molto crescendo e accelerando

mp

Third system of the musical score. It begins with a trill in the right hand, marked with a wavy line and 'tr.' above it, and a dynamic marking of 'p.'. Below the trill is the text '(Monteverdi trill)'. The piano part continues with the eighth-note accompaniment. A section of the piano part is marked with a '13' and 'accel. e cres.'. The system concludes with a section marked 'building ominously, molto crescendo e accelerando' and a dynamic marking of 'mp'. The piano part ends with a final chord.

poco ----- *a* ----- *poco*

----- *a* ----- *a* ♩ = ca. 180

Very animated; urgently = ca. 150

And, as in uf - fish thought he stood, The Jab - ber - wock, with eyes of

8va
f

sfz *f*

molto allargando -----

As a melodrama; con bravura ca. 78)

tr. *gliss.*

flame, Came whif - fling through the tul - gey wood, And bur - bled as it came!

(normal trill)

fff *ff*

5 5 5

vocalise; lamentoso

First system of the musical score. It features a vocal line at the top with a long melisma marked "vocalise; lamentoso" and a piano accompaniment. The piano part consists of dense chords with five-fingered patterns in both hands, marked with "ff" and "ah".

Second system of the musical score. The piano accompaniment continues with five-fingered patterns. A section is marked "molto ritmico" and "fff", featuring a triplet in the bass line. The system concludes with a section marked "ff" and more five-fingered patterns.

Third system of the musical score. The piano accompaniment continues with five-fingered patterns. A section is marked "fff" and features a triplet in the bass line. The system concludes with a section marked "ff" and more five-fingered patterns.

Fourth system of the musical score. It features a vocal line at the top with the word "One," and a piano accompaniment. The piano part consists of dense chords with five-fingered patterns in both hands, marked with "ff".

two! One, two! The vor - pal blade went snick - er snack! He left it dead, and with its head He went ga-lumph - ing back. —

ff *tr. fff*

spoken; very animated

Subito come sopra; molto quieto (♩ = ca. 66)

Sva ————— *mf* "And hast thou slain the Jab - ber - wock?" *Sva* ————

mp *mp* *accel. e cres.* *mp*

joyously! *Sva* ————— *Sva* ————— *f* Oh come to my arms, my beam - ish boy! *mf*

mp *accel. e cres.* *mf*

and the mome rath out - grabe. — And the

Sva *mp* *f* *Sva* *Sva* *mp*

morendo poco a poco; rallantando e diminuendo

mome raths out - grabe, and the mome raths out - grabe

Sva *mp* *poco* *mp* *Sva* *rall. e dim.*

acc. e cres.

senza misura *a* *poco* *a niente*

out-grabe. — out-grabe. — out-grabe. — a niente

Sva *p* *pp* *Sva* *ppp* *Sva* *L.v.*

III. The Garden of Live Flowers

With Fantasy (♩ = ca. 72)

Alice: *

plaintively

Tiger-Lily: *Almost a whisper:*

Oh Ti-ger-Lil-y, I wish you could talk. *mp*

quietly emerging, sempre legato

We can *pp*

talk when there's an-y-bo-dy worth talk-ing to. *mp*

Alice is almost speechless:

And can all the flow-ers talk? *mp*

rall. e dim.

Rose: *chirping, impudently, humorous,*

As well as you can, and a great deal loud-er. It is-n't man-ners for us to be-gin, and I *(spoken, similar voice)*

poco f

mf

*The voices of Alice and the various flowers can be divided between the two singers and the pianist. The baritone should use falsetto. The pianist can optionally speak Alice's part instead of singing it.

come sopra

real-ly was won-der-ing when you'd speak! Said I to my-self, 'Her face has got some sense in it, though it's not a clev - er one!

poco f

mf

(ossia)

But you're the right col - or and that goes a long way.

8va

mf

5

5

3

rall. e dim.

Tiger-Lily:

I don't care a - bout the col - or. If on - ly her pet - als curl - ed up a lit - tle more, she'd be al -

mp

p

5

gliss.

Alice: *rallantando*

Aren't you some times frigh-tend at be ing out here, with no-bod y to take care of you?

mf

right.

Sva-

Rose: *poco f*

There's a tree in the mid-dle. What

rallantando *mf*

Alice: *rallantando*

But what could it do if an-y dan - ger came?

Rose: *f*

Daisy I: *Sva-*

Daisy II: *f*

else is it good for? It could bark. It says 'Bough-wow!' That's why its branch - es are called boughs!

IV. In Winter *Somewhat majestic (lento)*

Humpty clears his throat and vocalizes softly:

Humpty: (*pompously*) The piece I am going to sing was written entirely for your amusement.

Humpty is still clearing his throat, etc. Molto cantabile ma semplice
Since he is not ready, Alice sings:

mf In win - ter, when the fields are white, I sing this song for your de - light...

ancora cantabile

Humpty: (*offended:*) Only I don't sing it.
Alice: I see that.
Humpty: (*perturbed:*) If you can see whether I am singing or not, you've got sharper eyes than most.
(Alice resumes singing:)

mf In spring, when things are get - ting green, I'll try and tell you what I

vocalise

mean: *Still hurt: mp* ah ah ah

Detailed description: This system contains the first vocal line and its piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). It begins with a triplet of eighth notes (F#, G, A) followed by a melodic phrase. The lyrics 'mean:' are written below the first measure. The piano accompaniment is in bass clef and starts with a triplet of eighth notes (F#, G, A) and continues with a steady eighth-note accompaniment. The dynamic marking *mp* is placed below the piano part. The word 'vocalise' is written above the first measure of the vocal line. The lyrics 'ah ah ah' are written below the vocal line, each corresponding to a triplet of notes.

Thanks a lot. *mp*

Detailed description: This system contains the second vocal line and its piano accompaniment. The vocal line is in treble clef and begins with a triplet of eighth notes (F#, G, A) followed by a melodic phrase. The lyrics 'Thanks a lot.' are written below the first measure. The piano accompaniment is in bass clef and continues with a steady eighth-note accompaniment. The dynamic marking *mp* is placed below the piano part.

allargando ----- *Luftpause*

poco f ah *mf*

Detailed description: This system contains the third vocal line and its piano accompaniment. The vocal line is in treble clef and begins with a triplet of eighth notes (F#, G, A) followed by a melodic phrase. The lyrics 'ah' are written below the first measure. The piano accompaniment is in bass clef and continues with a steady eighth-note accompaniment. The dynamic marking *poco f* is placed below the piano part. The word 'allargando' is written above the first measure, followed by a dashed line and the word 'Luftpause'. The dynamic marking *mf* is placed below the piano part. The lyrics 'ah' are written below the vocal line.

In *mf* sum - mer, when the

Detailed description: This system contains the fourth vocal line and its piano accompaniment. The vocal line is in treble clef and begins with a triplet of eighth notes (F#, G, A) followed by a melodic phrase. The lyrics 'In sum - mer, when the' are written below the first measure. The piano accompaniment is in bass clef and continues with a steady eighth-note accompaniment. The dynamic marking *mf* is placed below the piano part.

days are long, per - haps you'll un - der - stand the song: In au - tumn, when the leaves are

mf In au - tumn, when the leaves are

mf

brown, take pen and ink, and write it down.

brown, take pen and ink, and write it down.

rall. e dim. *l.v.*

IV. A-Sitting On A Gate

*As a folk ballad; semplice e cantabile
ma non troppo lento* (♩ = ca. 110)

"I'll tell thee ev - 'ry thing I can: There's lit - tle to re - late. I
And now, if e're by chance I put My fin - gers in - to glue, Or
mf

saw an ag - ed ag - ed man, A - sit - ting on a gate. 'Who are you, ag - ed man?' I said. 'And how is it you live?' And his
mad - ly squeeze a right-hand foot In - to a left - hand shoe, Or if I drop u - pon my toe a ver - y heav - y weight, I
8va

an - swer trick - led through my head, Like wa - ter through a sieve.
weep, for it re - minds me so Of that old man I used to know, Whose

He said, 'I look for but - ter - flies That sleep a - mong the wheat: I
 look was mild, whose speech was slow, Whose hair was whit - er than the snow, Whose

make them in - to mut - ton pies, And sell them in the street. I
 face was ver - y like a crow, With eyes, like cin - ders, all a glow, Who

sell them un - to men,' he said, 'Who sail on storm - y seas; And
 seemed dis - tract - ed with his woe, Who rocked his bod - y to and fro, That

that's the way I make my bread A tri - fle, if you please.
 sum - mer ev - en - ing long a - go, A sit - ting on a gate,

16 7 16 7

3. That

Morendo poco a poco

mp sum - mer ev - en - ing long a - go, A - sit - ting on a gate,

16 7 16 7

A - sit - ting on a gate.

p

7 16 7 7

VI. A Boat Beneath A Sunny Sky

Barcarole (♩ = ca. 48)

The musical score is written for voice and piano. It consists of three systems of music. The first system begins with a bass clef and a 6/16 time signature. The vocal line starts with the lyrics "A boat, be - neath a sun - ny sky Lin - ger - ing on - ward dream - i - ly". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with dynamics ranging from *p* to *mf*. The second system continues the vocal line with "in an ev - en - ing of Ju - ly. Child - ren three that ne - stled near, Eag - er eye and wil - ling ear,". The piano accompaniment continues with similar melodic and harmonic patterns. The third system begins with a tempo change to "♩ = ♩" and "(tempo 1/3 faster)". The vocal line says "Pleased a sim - ple tale to hear. Long has". The piano accompaniment includes trills and octaves, with markings such as "8va - (both hands 8va)" and "5".

*If the song is not performed directly after song V leave out these two measures.

(♩ = ♪) *morendo* -----

paled that sun - ny sky: Ech - oes fade and mem - or - ies die: Au - tumn frosts have slain Ju - ly.

Sva -----
tr *tr*

mp *p* *pp* *p* *tentively*

Barcarole; quasi lontano (lo stesso tempo)

Still she haunts me, phan - tom-wise, Al - ice mov - ing un - der skies

mp *mp*

Ne - ver seen by wak - ing eyes.

Sva -----

mf *poco rallantando* -----

Cantabile; poco rubato e molto legato

(soprano)

Child - ren yet, the tale to hear, Ea - ger eye and wil - ling ear, Lov - ing - ly shall nes - tle near.

mf

In a Won - der - land they lie, Dream - ing as the days go by, Dream - ing as the sum - mers die:

allarg. *a tempo*

Ev - er drift - ing down the stream Ling - er - ing in the gold - en gleam.

baritone *poco rallantando*

rallantando e diminuendo *mp* *p*

Dream-like; suspended

Life, what is it
mp

Life, what is it
mp

p

mp *espressivo*

mp *p*

mp

Detailed description: This system contains the first vocal entry. The vocal line (treble clef) begins with a whole rest, followed by a half rest, and then the lyrics "Life, what is it" starting on a quarter note. The piano accompaniment (grand staff) features a complex texture with sixteenth-note patterns in the right hand and a more rhythmic bass line. Dynamics include piano (*p*) and mezzo-piano (*mp*), with an *espressivo* marking over a melodic phrase. There are also triplet markings in the piano part.

but a dream?
mp

Life, what is it but a dream?
mp

but a dream?

Life, what is it but a dream?
mp

p

mp

mp

Detailed description: This system continues the vocal and piano parts. The vocal line (treble clef) has the lyrics "but a dream?" followed by a whole rest, and then "Life, what is it but a dream?". The piano accompaniment (grand staff) continues with similar textures, including piano (*p*) and mezzo-piano (*mp*) dynamics. The piano part features a long, sustained chord in the bass line towards the end of the system.

