

Alice Through the Looking-Glass

A family opera by

William Osborne

Duration: ca. 50 minutes

(Some roles can be doubled.)

Alice, soprano
Lewis Carroll, baritone
White King, tenor
White Queen, soprano
Humpty-Dumpty, baritone
Tiger-Lily, alto
Rose, soprano,
Two Daisies, sopranos
Tweedledee, baritone
Tweedledum, baritone
Sheep, tenor
Unicorn, tenor
White Knight, baritone
Royal attendant, tenor

Strings
2 Flutes (piccolo)
2 Oboes (English horn)
Clarinet (E-flat clarinet, bass clarinet)
2 Bassoons (contra-bassoon)
Trumpet
2 Horns
Harp
Percussion (one)

Alice Through the Looking-Glass

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Prelude: The Love-Gift of a Fairy-Tale

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

Flute 1
pp *cres. poco a poco* (stagger breathing)

Flute 2
pp *cres. poco a poco* (stagger breathing)

Harp
throughout the work, *sempre l.v.* unless otherwise notated
l.v.

Lewis and Creatures
mp
Lewis Carroll appears on the stage and sings.

Child _____ of

Prelude: The Love-Gift of a Fairy-Tale

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

(stagger bowing)

Violin I
p (stagger bowing) *cres. poco a poco* *mp* *cres. poco a poco*

Violin II
p *cres. poco a poco* *mp* *cres. poco a poco*

Contrabass
p

9

Fl. 1

Fl. 2

Clar.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hp.

L&C

mp

mp

mp *cres. poco a poco*

mp

mf *cres. poco a poco*

mf *cres. poco a poco*

mp

mp

f *l.v.*

mf *l.v.*

poco più forte

11

won - der! _____ *mf* Though time be fleet and I and thou _____ are half _____ a life _____

11

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp *(stagger bowing)*

mp *cres. poco a poco*

mp *> stagger bowing*

mp *cres. poco a poco* *stagger bowing*

mp *cres. poco a poco*

13

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mp* *cres. poco a poco* *mf*

Ob. 2 *mp* *cres. poco a poco* *mf*

Clar. *mf*

Bsn. 1 *mp* *mf*

Bsn. 2 *mp* *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Hp. *mf* *l.v.*

L&C *f* (stagger bowing)

Vln. I *div.* *mf* *f*

Vln. II *div.* *mf* *f*

Vla. *mf* *f*

Vc. *f*

Cb. *mf* *f*

a - sun - der, Thy lov - ing smile will sure - ly hail The

18

Esuberante; lo stesso tempo

16

Fl. 1 *(to piccolo)* *f*

Fl. 2 *picc.* *mf*

Ob. 1 *f*

Ob. 2 *f*

Clar. *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *mf*

Hn. 2 *mf*

C Tpt.

Perc. *Glockenspiel* *f*

Hp. *glissando* *ff*

L&C

18

Esuberante; lo stesso tempo

love gift of a fair - y tale.

Vln. I *f* *non div.*

Vln. II *f* *non div.*

Vla. *f* *non div.*

Vc. *ff* *f*

Cb. *ff* *mf* *mp*

(raise out of range low notes an oct. if needed)

19

Picc.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

f

f

5

5

5

Detailed description: This page of a musical score, numbered 6, begins at measure 19. It features ten staves for various instruments. The Piccolo (Picc.) part starts with a melodic line in treble clef, marked with a '5' for a quintuplet. The Bsn. 1 and Bsn. 2 parts are in bass clef, with Bsn. 1 playing a sustained note. The Hn. 1 and Hn. 2 parts are in bass clef and are mostly silent, indicated by horizontal lines. The C Tpt. part is in treble clef, playing a melodic line with accents and a dynamic marking of *mf*. The Perc. part is in treble clef, playing a rhythmic pattern. The Hp. part is in bass clef, playing a melodic line. The Vln. I and Vln. II parts are in treble clef, playing a melodic line with a dynamic marking of *f*. The Vla. part is in bass clef, playing a melodic line with a dynamic marking of *f*. The Vc. part is in bass clef, playing a melodic line with a dynamic marking of *f*. The Cb. part is in bass clef, playing a sustained note. The score is written in a standard musical notation style with various clefs, accidentals, and dynamic markings.

22 *mf* *picc. 8va* **24**

Fl. 1
Picc.
Ob. 1
Bsn. 1
Bsn. 2
Hp.

24

Vln. I
Vln. II
Vla.
Vc.
Cb.

26

Fl. 1
mf

Picc.
mf

Bsn. 1

Bsn. 2

Hp.

Vln. I
mf

Vln. II

Vla.

Vc.
mp

Cb.
mf

Detailed description: This page of a musical score covers measures 26 through 29. The instrumentation includes Flute 1, Piccolo, Bassoon 1, Bassoon 2, Harp, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has one sharp (F#). Measure 26 features a melodic line in Flute 1 and Piccolo, with a dynamic marking of *mf*. Bassoon 1 and Bassoon 2 play sustained notes. The Harp provides accompaniment with arpeggiated chords. Violin I and Violin II have sustained notes. Viola and Contrabass also play sustained notes. Measure 27 continues the melodic lines in Flute 1 and Piccolo, with *mf* dynamics. Bassoon 1 and Bassoon 2 play sustained notes. The Harp continues with arpeggiated chords. Violin I and Violin II have sustained notes. Viola and Contrabass play sustained notes. Measure 28 features a melodic line in Violin I, with a dynamic marking of *mf*. Violin II and Bassoon 1 play sustained notes. The Harp continues with arpeggiated chords. Viola and Contrabass play sustained notes. Measure 29 features a melodic line in Violoncello, with a dynamic marking of *mp*. Violin I and Violin II play sustained notes. The Harp continues with arpeggiated chords. Viola and Contrabass play sustained notes.

30

Fl. 1 *mf* *mf* *rallantando...*

Clar. *mp*

Bsn. 1 *mp*

Bsn. 2

Perc. *susp. cym.* *f* *glock.* *l.v.*

Hp. *mf* *ff* *l.v.* *8va*

Vln. I *mf* *f* *rallantando...* *tremolo*

Vln. II *mf* *f* *tremolo*

Vla. *mf* *mp*

Vc. *mf* *f*

Cb. *mf*

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

Fl. 1

B♭ Cl.

Bsn. 1

Hp.

L&C

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

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

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1

Ob. 1

Hp.

L&C

glow - ing _____ A sim - ple chime, that served to time The rhy - thm of our

Vln. I

Vln. II

Vla.

Vc.

Cb.

molto rall.

42

Fl. 1

mp

Hp.

mp

rall. e dim.

L&C

row - ing —

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

mp

rall. e dim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

47

Barcarole (♩ = ca. 54)

Fl. 1

mp

Ob. 1

mf

mp

Hp.

mp

L&C

get.'

And, though the sha - dow of a sigh May trem - ble through the stor - y, — For

mp

47

Barcarole (♩ = ca. 54)

Vln. I

mp

Vln. II

mp

Vc.

pizz.

mp

Cb.

mp

Fl. 1

Picc.

Ob. 1

Bsn. 1

Bsn. 2

Hn. 1

Perc.

Hp.

L&C

Vln. I

Vln. II

Vc.

Cb.

mf

mp

p

susp. cym.

f

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

molto rall...

52

Fl. 1
mf

Picc.
mf *rall. e dim.* 5

Ob. 1
mf *mp* *rall.* 5

B♭ Cl.
p *rall.* 5

Bsn. 1
mf

Bsn. 2
mf

Hp.
mf *mp*

L&C
y.

Vln. I
f *molto rall...*

Vln. II
f *mp*

Vla.
f *arco* *mp*

Vc.
f *mp*

Cb.
f *mp*

54 **Piu mosso** (♩. = ca. 90)

B♭ Cl.

Perc.

Hp.

Al.

L&C

It shall not touch with breath of bale, The plea__ sance of__ our fair - y - tale._____

mp

Piu mosso (♩. = ca. 90)

Vln. I

Vln. II

Vla.

Vc.

Cb.

I. Looking-Glass House

Energetico; recitativo rubato (e.= ca. 58)

60

Harp

Alice enters. Seeing a kitten and unrolled worsted on the floor, she catches up the kitten and gives it a kiss.

Alice

Oh, you wick-ed lit - tle thing! Real - ly Di - nah ought to have taught you bet - ter man - ners!

62

Hp.

Al.

You ought, Di-nah, you know you ought! Do you know, I was so an-gry, I was near-ly put-ting you out in-to the snow!

65

Hp.

Al.

And you'd de - served it, you lit-tle mis-chiev-ous dar-ling! — What have you got to say for your-self! Now don't in-ter-rupt me!

69

B \flat Cl.

Hp.

Alice holds a white chess queen before the kitten as a model.

Al.

Kit-ty dear, let's pre-tend. Let's pre-tend you're the White Queen!

A tempo

Vln. II

Vla.

Vc.

Cb.

Meno mosso (♩. = ca. 50)

rallantando

73

B♭ Cl.

Hn. 1

Hn. 2

Hp.

Alice holds the kitten before the mirror and adds:

Al.

You look just like her. And if you're not good, I'll put you through in to the Look-ing Glass House.

Meno mosso (♩. = ca. 50)

rallantando

Vln. I

Vln. II

Vla.

Vc.

Cb.

80 Cantabile; non troppo lento!

Ob. 1

Hn. 1

Hn. 2

Alice stands before the mirror.

She drops the kitten.

Al.

Oh how nice it would be! Let's pre - tend there's a way of get - ting through. Let's pretend it's

80 Cantabile; non troppo lento!

Vln. I

Vln. II

Vla.

Vc.

Cb.

86

Fl. 1 *mp*

Hn. 1

Hn. 2

Hp. *f*

Al. soft like guaze. Why, it's turn-ing to a sort of

Vln. I *mp*

Vln. II *mp*

Vla.

Vc.

Cb.

90

Fl. 1

Ob. 1

Hn. 1

Hn. 2

Hp.

Al.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

f

crescendo

crescendo

mist now!

It will be ea - sy to get through!

Detailed description: This page of a musical score, numbered 18, contains measures 90 through 94. The instrumentation includes Flute 1, Oboe 1, Horns 1 and 2, Harp, Alto Saxophone, Violins I and II, Viola, Violoncello, and Contrabass. The Flute 1 and Oboe 1 parts feature a five-measure melodic phrase starting at measure 90, marked *mf*. The Harp part has a similar five-measure phrase, also marked *mf*. The Alto Saxophone part has a melodic line starting at measure 92, marked *f*. The string section (Violins I, Violins II, Viola, Violoncello, and Contrabass) provides harmonic support with sustained notes and moving lines. The vocal soloist (Al.) has lyrics: "mist now!" at the end of measure 90, and "It will be ea - sy to get through!" starting at measure 92. The word "crescendo" is written above the vocal line in measures 92 and 93. The score is written in a key with one sharp (F#) and a common time signature.

95 Esuberante

descrecendo...

Fl. 1

Picc.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hp.

Al.

piccolo

mf

f

Alice goes through the mirror.

95 Esuberante

descrecendo...

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

Fl. 1

Picc.

Ob. 1

B \flat Cl.

Hn. 1

Hn. 2

Hp.

Vln. II

Vla.

Vc.

Cb.

mp

mf

5

7

12/16

Morendo poco a poco...

101

Fl. 1 *mf* *mf* *piccolo*

Picc. *mf*

Ob. 1 *mf*

Bsn. 1 *mf* *mp*

Bsn. 2 *mf* *mp*

Hn. 1 *mf* *mp*

Hn. 2 *mf* *mp*

Hp. *f* *mf* *l.v.*

8^{va} *8^{va}*

8^{vb} *8^{vb}*

Alice is startled by her new surroundings.

Morendo poco a poco...

div. *8^{va}*

Vln. I *fp* *mf* *p*

Vln. II *div.* *mf* *p*

Vla. *mf*

Vc. *fp* *fp*

Cb. *fp* *fp*

Fl. 1 *mf*

Picc. *piccolo mp*

Ob. 1 *mf*

Hn. 1

Hn. 2

Hp. *mp l.v.*

Vln. I *mp* *p* *8va*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *fp* *p*

Cb. *(opt. 8va) fp* *p*

9/16 9/16 9/16 9/16 9/16 9/16 9/16 9/16 9/16 9/16

With fantasy (e.= ca. 78)

109

Ob. 1 *ff*

B♭ Cl. *mp* *glock.* *mp*

Perc.

Hp. *mf* *f# maj. scale* *mf*

Alice hears the cry of a distressed child. *molto eccitato!* White Queen: Alice lifts the Queen onto the table. The Queen howls in terror.

L&C *mf*

It's the voice of my child! — iii! Ach! Mind the vol-ca-no

With fantasy (♩.= ca. 78)

Vln. II *mf* *trem.* *mf* *trem.*

Vla. *mf* *mf*

Vc. *mf* *f*

Cb. *mf* *mf*

113

B♭ Cl.

Hp. *mf*

White King: What vol-ca - no? White Queen: Blew — me up! Mind you come up the reg - u - lar way.

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *f* *f* *mp*

Cb. *mf* *mf*

Ob. 1 *mf* *mf*

Hn. 1 *p*

Al. *The King tries to reach the table top by climbing the leg. Why*

L&C *Don't get blown up! mf*

Vla. *mp arco*

Vc. *p arco*

Cb. *p arco*

Ob. 1 *mf* *mp*

Hn. 1 *p*

Hp. *mf*

Al. *you'll be hours at that rate! _____*

Vla. *mp arco*

Vc. *p arco*

Cb. *p arco*

Alice picks the King up, brushes him off, and straightens his hair.

133

Hn. 1 $\frac{9}{16}$

Hn. 2 $\frac{9}{16}$

C Tpt. $\frac{9}{16}$

Perc. $\frac{9}{16}$

Vln. I $\frac{9}{16}$

Vln. II $\frac{9}{16}$

Vc. $\frac{9}{16}$

Cb. $\frac{9}{16}$

137 (♩=♩)

Bsn. 1 $\frac{9}{16}$ *mp*

Bsn. 2 $\frac{9}{16}$ *mp*

Hp. $\frac{9}{16}$ *mp*

Alice takes the book from the King.

Elated with her discovery.

Al. $\frac{9}{16}$

This book is ver-y dif-fi-cult to read. It's a Look-ing Glass book and the

mf

137 (♩=♩)

Vln. I $\frac{9}{16}$

Vln. II $\frac{9}{16}$

Vc. $\frac{9}{16}$ arco *ppco*

Cb. $\frac{9}{16}$ *p*

Jabberwocky

Quieto e magico; suspended (♩=ca. 78)

ma sempre pressando

141

144

B♭ Cl.

Bsn. 1

Bsn. 2

Hp.

Al.

words are all writ-ten back-wards.

Alice reads from the book.

Twas bril-lig,

p

Jabberwocky

Quieto e magico; suspended (♩=ca. 78)

ma sempre pressando

144

Vln. I

Vln. II

Vc.

Cb.

arco

p

pizz.

mf

146

Ob. 1

Perc.

Hp.

Al.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vbph.

mp

mp

p

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

pizz. *arco*

mf *mp*

mp *p*

149

Fl. 1

Perc.

Hp.

Al.

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mp

(vocalise)

Ah Ah

p

All mim-sy were the bo-rgroves.

mf

pizz. *arco* *pizz.*

Fl. 1

Ob. 1

Perc.

Hp.

Al.

Vln. I

Vln. II

Vla.

Vc.

mf

mp

mf

mp

p

And the mome's wratth out grabe

arco

Fl. 1

Perc.

Hp.

Al.

Vln. I

Vln. II

Vla.

Vc.

f

mp

mf

mp

pizz.

arco

pizz.

mp

rrr o drrr ou ou ou, drrr ou ou ou ou

156

Fl. 1

mp

5

3

3

Ob. 1

mf

5

9

Perc.

p

Hp.

Al.

3

ou

Vln. I

pizz.

arco

Vln. II

Vla.

Vc.

158

159

Ob. 1

7

Perc.

Hp.

mf

f

Vln. I

pizz.

p

159 arco

mp

5

5

Vln. II

mp

5

5

5

5

Vla.

Vc.

p

Cb.

p

160

B♭ Cl. *mp*

Al. *Be*
mf

Vln. I *mp*

Vln. II *arco*

Vc.

Cb.

162

B♭ Cl. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Al. *gliss.* *trill & gliss.* *f*

ware the Jab-ber-wock, my son!

Vln. I *mf*

Vln. II *mf*

Vc. *mf*

Cb. *mf*

164

Picc.

B♭ Cl.

Bsn. 1

Bsn. 2

Al.

Vln. I

Vln. II

Vc.

Cb.

mf

f

166

Picc.

B♭ Cl.

L&C

Vln. I

Vln. II

Vc.

Cb.

f

mf

The jaws that bite, the

168

Fl. 1 *mp*

Picc. *picc.* *mp*

B \flat Cl.

Perc. *mp* *p* *mp*

Hp.

L&C *(Octave shift as needed in this and following passages.)*
 claws that catch!

Vln. I *ff* *arco* *mp*

Vln. II *ff* *pp* *arco*

Vla. *pp*

Vc. *pp*

Cb.

176

Fl. 1 *mp*

Ob. 1 *mp*

Bsn. 1

Bsn. 2

Perc. *mp*

Hp. *p*

Vln. I *mp* pizz. arco *mp*

Vln. II *mp* *mp*

Vc. *mp*

Cb. *mp*

Detailed description: This page of a musical score covers measures 176 and 177. The instrumentation includes Flute 1, Oboe 1, Bassoon 1, Bassoon 2, Percussion, Harp, Violin I, Violin II, Viola, and Cello. In measure 176, Flute 1 plays a melodic line starting with a grace note, marked *mp*. Oboe 1 has a whole rest. Bassoons 1 and 2 have whole rests. Percussion plays a rhythmic pattern of eighth notes, marked *mp*. Harp plays a descending arpeggiated figure, marked *p*. Violin I and II play a sixteenth-note pattern, marked *mp*. Viola and Cello play a sustained note, marked *mp*. In measure 177, Flute 1 plays a descending scale, marked *mp*. Oboe 1 plays a triplet of eighth notes, marked *mp*. Bassoons 1 and 2 have whole rests. Percussion has a whole rest. Harp has a whole rest. Violin I plays a descending scale, marked *mp*, with a *pizz.* instruction for the first half and *arco* for the second. Violin II plays a sustained note, marked *mp*. Viola and Cello play a sustained note, marked *mp*.

180 A reverie; dream-like;
lo stesso tempo (♩ = ca. 78)



Fl. 1

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hp.

Al.

Detailed description: This block contains the musical notation for the woodwind and string sections. The woodwinds (Flute 1, B♭ Clarinet, Bassoon 1 & 2, Horns 1 & 2) play a melodic line with dynamics ranging from *p* to *mp*. The Harp (Hp.) provides a rhythmic accompaniment with *mf* dynamics. The Alto Saxophone (Al.) has a solo line with triplets and a *mf* dynamic.

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

180 A reverie; dream-like;
lo stesso tempo (♩ = ca. 78)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This block contains the musical notation for the string sections. Violin I (Vln. I) has a solo line with triplets and a *mf* dynamic, marked *arco*. Violin II (Vln. II) plays a melodic line with *mp* dynamics. Viola (Vla.) plays a rhythmic accompaniment with *mp* dynamics. Violoncello (Vc.) and Contrabass (Cb.) play sustained notes with *p* dynamics.

183

Fl. 1 *mf*

B♭ Cl.

Bsn. 1

Bsn. 2 *mp*

Hn. 1 *mp*

Hn. 2 *mp*

Hp.

Al. *mf*

Vln. I *mf*

Vln. II

Vla.

Vc.

Cb.

13

So rest - ed he by the tum - tum tree, And stood ___ awhile in thought

186 *picc.*

Picc. *f* *ff*

B♭ Cl.

Bsn. 1

Bsn. 2 *mp*

Hn. 1 *mp*

Hn. 2 *mp*

Perc. *mp*

Hp.

Al.

Vln. II

Vla.

Vc. *mp*

Cb. *mp*

188 *molto cres. e accel.*

B♭ Cl. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Perc.

Hp.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *f*

Cb. *f*

molto cres. e accel.

191

B♭ Cl. 

Bsn. 1 

Bsn. 2 


Hn. 1 


Hn. 2 


Perc. 

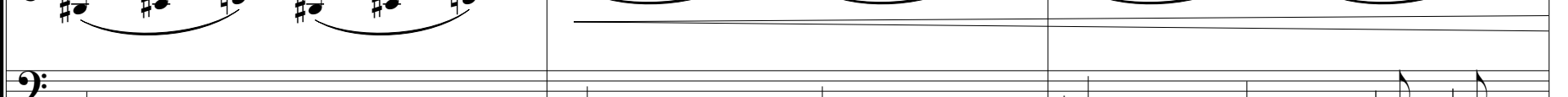
Hp. 


molto cres. e accel.

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

194

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc. *whip stick*
sfz

Hp.

Al.

f And as in uf-fish thought he stood, The Jab-ber-wock with eyes of flame, Came whif-pling
(il piu f possibile)

Vln. I

Vln. II

Vla.

Vc.

Cb.

As a melodram; con bravura; lo stesso tempo (♩ = ca. 85)

197

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt.

Al.

gliss. and trill

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

Ah! Ah! — Ah! — Ah!

As a melodram; con bravura; lo stesso tempo (♩ = ca. 85)

Vln. I

Vln. II

Vla.

Vc.

Cb.

202

Fl. 1
Ob. 1
Ob. 2
B♭ Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt.
Vln. I
Vln. II
Vla.

f
f
f
f
mf
f
f
ff
f

This page of a musical score, numbered 46, contains measures 202 through 205. The score is arranged in a system with ten staves. The woodwind section includes Flute 1, Oboe 1, Oboe 2, B♭ Clarinet, Bassoon 1, Bassoon 2, Horn 1, Horn 2, and C Trumpet. The string section includes Violin I, Violin II, and Viola. Measures 202-205 feature a complex woodwind texture. The woodwinds play a rhythmic pattern of eighth and sixteenth notes, often with accents. The strings provide a harmonic accompaniment with sustained notes and some rhythmic patterns. Dynamics range from *f* (forte) to *ff* (fortissimo). The score is written in a key signature of one flat and a 4/4 time signature.

210

molto crescendo

Fl. 1 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

B♭ Cl. *mf*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

(lower octave as needed)

Al.

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

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

molto crescendo

Vln. I

Vln. II

Vla.

Vc.

Cb.

Subito molto quieto; as awakening from a dream
come sopra (♩ = ca. 78)

213

Fl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

Hp.

Al.

very animated

mf And

Subito molto quieto; as awakening from a dream
come sopra (♩ = ca. 78)

213

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

pizz.

arco

pp

pp

pp

Fl. 1

Perc.

Hp.

Al.

Vln. I

Vln. II

Vla.

Vc.

mp

p

pizz.

p

hast thou slain the Jab - ber - wock?

Fl. 1

Picc.

Ob. 1

Perc.

Hp.

Al.

Vln. I

Vln. II

Vla.

Vc.

mf

p

pizz.

p

arco

p

joyously (flutter tongue)

f

Come to my arms, my beam - ish boy! — O frrrrab jous day,

220

Ob. 1 *mf* 3

Bsn. 1 *pppp*

Bsn. 2 *pppp*

Perc.

Hp. *p* *l.v.*

Al. (whole step trills) *mf*

Vln. I arco

Vln. II

Vla.

Vc. *p*

Cb. *p*

frrrab - jous day! Cal - looh! — Cal-lay! He chor - tled in his joy.

226 *Quieto e magico; suspended* (♩=ca. 78)
ma sempre pressando

224

B♭ Cl. *mp*

Hp. *ppp*

Al. *p*
'Twas bril-lig
and the slith-y toves Did gyre and gim-
p

Vln. I *mf*
pizz.

Vln. II *p*
arco

Vla. *mp*

Vc. *mp*

Cb. *mp*

226 *Quieto e magico; suspended* (♩=ca. 78)
ma sempre pressando

229

Ob. 1 *mp*

Perc. *mp*

Hp. *mp*

Al. *vocalise*
ble in the wabe!
Ah

Vln. I *mf*
pizz.
arco
mp

Vln. II *p*
pp

Vla. *pp*

Vc. *pp*

Cb. *pp*

231

Fl. 1

Ob. 1

Perc.

Hp.

Al.

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mf

p

p

p

p

All *mf* mim-sy were the bo-ro-groves, And the mome's wrath out-grabe. *mf*

arco

pizz.

7

6

3

234

Fl. 1

Perc.

Hp.

Al.

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mf

mp

mp

p

p

p

p

And the *mp*

arco

pizz.

arco

11

6

Perc. *mf* *mf*

Hp.

Al.
 mome's wrath out - grabe. _____
 And the mome's wrath out -
mf

Vln. I pizz.

Vln. II

Vla.

Vc.

Fl. 1

Ob. 1 *mf* *mf*

Perc. *p*

Hp. *p*

Al.
 grabe. _____
 Out - grabe
p

Vln. I arco pizz. *p*

Vln. II

Vla.

Vc.

245 Quasi recitativo (♩ = ca. 66)

240

Perc. *p*

Hp. *pp* *8va*

Al. *pp* *Out - grabe.*

Vln. II *p*

Vla. *p*

Vc.

A flower garden begins to appear around Alice.

246

Perc. *mf* *crotales (undampened, l.v.)*

Al. *But, mf*

Vln. II *mf*

Vla. *mf*

Alice is now surrounded by living flowers.

249

Perc.

Al. *oh I should make haste be-fore I have to leave the Look-ing-Glass world. I think I'll go see the gar - den first.*

Vln. II

Vla.

252

Perc.

Al.

Vln. II

Vla.

245

II. The Garden of Live Flowers

With fantasy (♩ = ca. 72)

Oboe 2

English horn *sempre legato*

mp

5

Hp. *sempre l.v.*

mp

mf

LC

Tiger-lily, quiet and hesitant

5

We can talk, when there's

mp

245

II. The Garden of Live Flowers

With fantasy (♩ = ca. 72)

Vln. I

p

Vln. II

p

(double first vlns. if needed, enter imperceptibly)

Vla.

250

E. Hn.

E-flat clar.

mp

Hp.

l.v.

Al.

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

A brief silence and then...

And can all the flow-ers talk?

p

LC

an - y - bo - dy worth talk - ing to.

Rose, *impetuoso*

As *f*

Vln. I

Vln. II

255

E♭ Cl. *mp*

Hp. *mf*

LC

255

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mf*
pizz.

Cb. *mp*

well as ___ can, ___ and a great deal loud - er. ___ It is - n't manners for us to be - gin, and I real - ly was wonder - ing when you'd speak! Said

Ob. 1

E♭ Cl. *mf*

Hp. *f*

LC

I to my - self ___ 'Her face has got some sense in it, though it's not a cle - ver one! ___

Vln. I

Vln. II

Vla. *mf*

Vc. *f*

Cb.

259

Fl. 2 *mf* *picc.*

E♭ Cl. *mf*

Hp.

LC *mf*

Vln. I

Vln. II

Vla. *mf*

Vc.

Cb.

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

261

E. Hn. *mp*

Hp. *mf*

LC *mf*

Vln. I *pp*

Vln. II *pp*

Vla. *mf*

Tiger-lily

I don't care _____ a-bout the col our. If on - ly her pe-tals curl-ed up a lit - tle

263

E. Hn.

Hp.

Al.

LC

Vln. I

Vln. II

Vla.

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

mf

more, she'd be al-right.

mf

265

E♭ Cl.

Hp.

Al.

LC

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

mf

Rose

There's a tree in the mid-dle. What else is it good for? —

f

mp

mf

mf

mf

mf

pizz.

mp

267

Fl. 1 *mf*

Picc. *mf* *picc.*

Ob. 1 *mf*

Hp.

LC *f* *f* *f* *f*

Vln. I

Vln. II

Vla. *f*

Vc.

Cb.

Daisy 1 *Daisy 2* *Daisy 3* *Daisy 4*

It could bark! It says bough-wow! That's why its branches are called boughs! Did - n't you know that?

10/32 10/32 10/32 10/32 10/32 10/32 10/32 10/32 10/32 10/32

269 Like laughter

Fl. 1 *mf*

Picc. *mf*

Ob. 1 *mf*

E♭ Cl. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *mp*

Hn. 2 *f*

Perc. *mf* *glock.*

Hp. *f*

LC *f*

The flowers all laugh.

tee — tee tee — tee tee - ya tee - ya tee - ya vel — walk. tee — tee

269 Like laughter

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Like laughter

276

Fl. 1 *mf*

Picc. *mf*

Ob. 1 *mf*

E♭ Cl. *mf*

Bsn. 1 *mf*

Bsn. 2 *mp*

Hn. 1 *mf*

Hn. 2 *mf*

Perc. *mf* *glock.*

Hp. *f*

LC *f*
The flowers all laugh.
 tee - ya tee — tee tee tee - ya tee - ya tee - ya tee — tee

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Ancora quieto

282

Fl. I

Picc.

E. Hn.

E♭ Cl.

f

f

f

f

mp

Hp.

f

p

LC

tee _____

ff

The Tiger-lily is still frightened. Softly:

That's right,

mp

Ancora quieto

Vln. I

Vln. II

p

p

287

E. Hn.

Hp.

LC

the dais-ies are worst _____ of all.

When one _____ speaks, they al be - gin to ge - ther, and it's e -

mp

Vln. I

Vln. II

291

Fl. I

E. Hn.

Hp.

Al.

LC

Vln. I

Vln. II

mp *mp*

How is it you talk? I've seen man-y flow-er gar-dens, but none of the flow-ers could

nough to make one whi-ther!

294

E. Hn.

Hp.

Al.

LC

Vln. I

Vln. II

mp *mf*

talk.

Tiger-Lily

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

p *mp*

296

Fl. I *mf*

E. Hn. *mp*

Hp.

Al. *Alice feels the ground.*

LC *mf* It's ver - y hard.
In most gar - dens they make the beds too soft, so the flow-ers are al-ways a sleep.

Vln. I *p*

Vln. II

298

Fl. I *mp*

Picc. *picc.*

E♭ Cl. *mp*

Hp. *f*

Al. *mf* I hadn't thought of that.

LC *mf* *Rose* It's my op - pin - ion — you nev - er think at all. — *f* A daisy speaks so suddenly that Alice almost jumps.
I nev - er saw an - y - bo - dy that

298

Vln. I *mp*

Vln. II *mp*

Vc. *f*

Cb. *mp*

300

Fl. 1

E. Hn.

Hp.

LC

mf

mf

Tiger-lily

looked stup - id - er. Hold your tongue! As if you ev - er saw an - y - bod - y. — You know no

300

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

(half step trill)

302

E. Hn.

E♭ Cl.

Hp.

Al.

LC

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

f

mf

mp

f

mp

Rose

Are there peo-ple in the gar-den be-sides me?

more than a bud.

There's two oth-er in the gar-den that can

III. Tweedledum and Tweedledee

Humorously (♩ = ca. 66)

320

Bsn.

mf

Tweedledum and Tweedledee sneak up behind Alice, and then remain completely motionless.

L&C

322

Fl. 1

mp

Ob. 1

mp

Xylophone

mp

Harp

mp

Bass clarinet

323

B. Cl.

mf

325

Ob. 1

mp

Bsn.

mp

C. Bn.

mp

328 329

Bsn. *mp*

Harp *mf*

L&C *mf*

Alice bumps into them and is startled. Dum suddenly speaks and Alice is again startled.

If you think we're wax works, you ought to pay, you know. Wax works weren't made for noth-ing. No how!

Vln. I *f* pizz. *p* arco

Vln. II *f* pizz. *p* arco

Vla. *f* pizz. *p* arco

Vc. *f* pizz. *p* arco

Cb. *f* pizz. *p* arco

333

B. Cl. *mp*

Bsn. *mp*

Harp

Al. *f* I'm sure I'm ver-y sor-ry. *Dum:*

L&C Con-tar-i-wise if you think we're a-live, you ought to speak. I know what you're think-ing a-bout *mf*

Vln. I *p* arco

Vln. II *p* arco

Vla. *p* arco

Vc. *p* arco

Cb. *p* arco

337

B. Cl.

Bsn.

Harp

L&C

Vln. I

Vln. II

Vla.

Vc.

Cb.

Dee:

mp

Dee:

Dum:

but it is - n't so, no how. Con-tar-i-wise, if it was _ so, it might be; And if it were so _____ it would be,

343

The Red King snores!

341

B. Cl.

Bsn.

C. Bn.

L&C

Both together:

mf

mf

They hear the snoring of the Red King.

but as is - it ain't. That's lo-gic!

343

The Red King snores!

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

f

f

pizz.

f

f

f

348

Dream-like

Ob. 1 *mf*

B. Cl. *mp*

Bsn. *mp*

Perc. *mp* *gong*

Harp *mf* *l.v.* *8vb*

Al.

Are there li-ons and ti-gers a-round here? *mf* *Dec:* *Dum:* They look toward the Red King (can be off stage.)

L&C *p*

It's the Red King snor-ing. Come look at him.

Dream-like

Vln. I *arco* *fp* *p*

Vln. II *arco* *fp* *p*

Vla. *arco* *fp* *p*

Vc. *arco* *fp* *p*

Cb. *fp* *p*

B. Cl. *mp*

Bsn. *mp*

C. Bn. *mf*

L&C *mf*

Dee: *mf* Dum: *mf*

Is - n't he a lov' - ly sight? Fist to snore his head off!

Vln. I

Vln. II

Vla.

Vc.

Cb.

B. Cl. *mp*

C. Bn.

Harp *f*

Al. *mf*

L&C *mf*

I'm a - fraid he'll catch cold ly - ing on the damp grass.

He's dream - ing

Vln. I *p* arco

Vln. II *p*

Vla. *p* *mp*

Vc. *p* *mp*

Cb. *p*

356

B. Cl.

Bsn.

Harp

Al.

L&C

Vln. I

Vla.

Vc.

Cb.

mp

mf

mf

now. And what is he dream - ing? Why-a -

No - bo - y knows.

pp

p

p

p

p

358

Bsn.

Harp

Al.

L&C

Vla.

Vc.

Cb.

mp

mf

mf

bout you! And if he stopped dream - ing where would you be? Where I am now of course.

p

Fl. 1

Musical staff for Fl. 1, measures 80-81. The staff contains a melodic line starting with a half note G4, followed by eighth notes A4, B4, C5, and D5. The dynamic marking is *mf*.

Bsn.

Musical staff for Bsn., measures 80-81. The staff is mostly silent in measure 80. In measure 81, it plays a rhythmic pattern of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. The dynamic marking is *mp*.

Harp

Musical staff for Harp, measures 80-81. The staff contains a complex arpeggiated pattern. The dynamic marking is *mp* in measure 80 and *mf* in measure 81.

L&C

Musical staff for L&C, measures 80-81. The staff is silent in measure 80. In measure 81, it plays a rhythmic pattern of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. The dynamic marking is *Dum:*.

Not you! You'd be no-where. you're on - ly a thing in his *mf*

Vla.

Musical staff for Vla., measures 80-81. The staff contains a sustained chord of G2, A2, B2, C3, D3, E3, F3, G3. The dynamic marking is *p*.

Vc.

Musical staff for Vc., measures 80-81. The staff contains a sustained chord of G2, A2, B2, C3, D3, E3, F3, G3. The dynamic marking is *p*.

Cb.

Musical staff for Cb., measures 80-81. The staff contains a sustained chord of G2, A2, B2, C3, D3, E3, F3, G3. The dynamic marking is *p*.

362

Ob. 1

B. Cl. *mp* *mf*

Bsn.

Perc. *glock.* *f*

Harp *mp*

Al.

L&C *Dee:* *Dum:* *mf*

dream! If he woke up you'd go out bang! just like a can - dle! _____

Vln. *f* *pizz.*

Vln. II *f*

Vla.

Vc.

Cb.

But if I'm on - ly a

Ob. 1 *mp*

Harp *mp*

Al.
part of his dream then what are you two? *Both loud and triumphant.* Hush! You'll wake him I'm a - fraid. *mf*

L&C
Dit - to. *mf* Dit-to! Dit-to! *mf*

Vla.

Vc.

Cb.

368

Fl. 1 *mf*

Bsn. *mp*

C. Bn. *mf*

Perc. *p* *l.v.* *gong*

Harp *mf* *l.v.*

L&C *mf* *Dum. Retorting contemptuously:*
Well, it's no use talk-ing a-bout wak-ing him, You're on - ly the

Vla. *mp*

Vc. *mf*

Cb. *mf*

370

B. Cl.

Bsn.

Al.

L&C

Vla.

Vc.

Cb.

mp

f

mf

Dee:

Alice begins to cry.

I am real!

things in his dream. You know your not real. You won't make your-self real - er by cry - ing, there's noth-ing to cry a -

372

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

B. Cl.

Bsn. *mp*

Alice speaks half laughing through tears.

Al. *mf*
If I was-n't real, I could - n't cry.

L&C *mf*
Dum, interrupting contemptously:
bout. I hope you don't sup - pose those are real tears?

Vln. I *p* arco

Vln. II *p*

Vla. *p*

Vc. *p*

374

Fl. 1
Fl. 2
Ob. 1
Ob. 2

Harp

Al.

Dee and Dum slowly disappear.

f I know it's fool - ish to cry a - bout non - sense.

374

Vln. I
Vln. II
Vla.

p

376

B. Cl. *mp* *p* *mp* *p*

Bsn. *mp* *p* *mp* *p*

C. Bn. *mp* *p* *mp* *p*

Harp *f* *mf* *mf*

Al. I'd bet-ter get out of the wood, it's get - ting dark.

Vln. I

Vln. II

Vla. *mp* *p* *mp* *p*

Vc. *p* *p*

Cb. *p* *p*

378

B. Cl.

Bsn.

C. Bn.

Harp

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

f

mf

8va

Detailed description of the musical score: The score is for page 87, measures 378-380. It features nine staves: B. Cl., Bsn., C. Bn., Harp, Vln. I, Vln. II, Vla., Vc., and Cb. In measure 378, the woodwinds (B. Cl., Bsn., C. Bn.) play a melodic line starting with a half note, followed by a quarter note, and then a half note. The Harp part begins with a forte (*f*) chord. The strings (Vln. I, Vln. II, Vla., Vc., Cb.) play a sustained harmonic texture. In measure 379, the woodwinds play a more complex melodic line with a five-fingered scale-like passage. The Harp part continues with a melodic line in the right hand and a sustained chord in the left hand. The strings maintain their harmonic texture. In measure 380, the woodwinds play a melodic line with a five-fingered scale-like passage. The Harp part continues with a melodic line in the right hand and a sustained chord in the left hand. The strings maintain their harmonic texture. Dynamics include *mp* (mezzo-piano), *p* (piano), *f* (forte), and *mf* (mezzo-forte). A *8va* marking is present above the Harp part in measure 379.

B. Cl.

Bsn.

C. Bn.

Musical staves for B. Cl., Bsn., and C. Bn. The B. Cl. staff has a treble clef and a whole rest. The Bsn. and C. Bn. staves have bass clefs and whole rests. There are dynamic markings *p* and *ff* in the second and third measures.

Harp

Musical staves for Harp. The top staff has a treble clef and the bottom staff has a bass clef. Both staves feature complex arpeggiated patterns. Dynamics include *p* and *rall.* with a hairpin. A *sva* marking is present above the second measure.

Alice finds the White Queen's shawl lying on the ground.

Al.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical staves for Al., Vln. I, Vln. II, Vla., Vc., and Cb. The Al. staff has a treble clef and rests. The Vln. I and Vln. II staves have treble clefs and play arpeggiated patterns. The Vla., Vc., and Cb. staves have bass clefs and play sustained notes. Dynamics include *p* and *ff*.

IV. Wool and Water

383

Comical; insanely giddy and frenetic (♩. = ca 80)

susp. cym.

Perc. *p*

Al. *timidly:*
Am I ad-dres - ing the White Queen?
mf

LC Bread and but - ter, bread and but - ter, bread and but - ter.
mp Bread and but - ter,

Vln. II *p*

385

B♭ Cl. *mp*

Cym. Perc.

Hp. *mf* *f*

ILC bread and but - ter. Bread and but - ter, bread and but - ter. If you call that ad - dress - ing _____
mf

386

Vln. I *mf*

Vln. II *mp* *trem.*

Vla. *mp* *trem.*

Vc. *mp* *pizz.*

Cb. *f*

387

B \flat Cl.

Hp.

II CC

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mp

mp

f

f

pizz. *l.v.*

pizz.

trem.

trem.

I don't call it a thing at all. I've been ad-dres-sing my-self

389

B♭ Cl. *mf*

Hp. *mf* *l.v.*

Al. *mf* *Alice straightens the Queen's shawl.*
 May I straigh-ten your shawl?

LC *mf* *for the last two hours* *It's out of tem - per I think.*

Vln. I *mf*

Vln. II *p* *mp* *trem.*

Vla. *p* *mp* *trem.*

Vc. *p* *mp*

Cb. *p* *f* *pizz.*

4

392

B♭ Cl.

Hp.

MC

Vln. I

Vln. II

Vla.

Vc.

Cb.

There's no pleas_ ing it! The brush has got en - tan - gled_ my hair.

mp

mp

pizz.

f

f

394

B \flat Cl.

Hp. *mf*

Al.

LC

Vln. II

Vla.

Vc.

Cb.

p

mf

p

arco

p

arco

p

And I lost the comb yes-ter-day. Bread and but-ter, bread and but-ter, bread and but-ter. Bread and but-ter,

You need a lad-ies maid.

398

LC

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

p

p

p

p

p

p

400 **Maestoso; lo stesso tempo**

bread and but - ter. Bread and but - ter, bread and but - ter. Bread and but - ter. I'm sure I'll take you with plea—

401

Hp. *mp*

Al. *Laughing:* *mf*

LC *mf*

I don't want you to hire me, And I don't care for jam.

sure! Two pence a week and jam ev-er-y oth-er day.

Vln. I *6/16*

Vln. II *6/16*

Vla. *6/16*

Vc. *6/16*

Cb. *6/16*

406

Al. *Maestoso; lo stesso tempo*

LC *mf*

Well, I don't want it to - day, an-y - how.

It's ver-y good jam. You could-n't have it if you did want it. The rule is,

Vln. I *arco p* *Maestoso; lo stesso tempo*

Vln. II *arco p*

Vla. *p*

Vc. *arco p*

Cb. *mp p*

Lo stesso tempo

418

Poco meno mosso

Fl. I 413 *mp*

Hp. *mp*

Al. *mf*

LC *mf*

jam to-mor-row and jam yes-ter-day, but nev-er to-day.

It must some-times come to "jam to -

Lo stesso tempo

418

Poco meno mosso

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

Hp. *mf*

Al. *mf*

LC *mf*

day."

No it can't. It's jam ev-er-y oth - er day: to - day is-n't an-y oth-er day, you know.

Vln. I *mp*

Vc. *mp*

Cb. *p*

pizz.

425

B \flat Cl. *mp*

Hp. *mf* *mp*

Al. *mf*
I don't un-der-stand, it's ver-y con - fus-ing. —

LC *mf*
That's the ef-fect of liv - ing back - wards, —

428 Come sopra

Vln. I *mf*

Vln. II *mp* trem.

Vla. *mp* trem.

Vc. *mp* pizz.

Cb. *f*

429

B \flat Cl.

Hp.

LC
it makes one gid - dy at first, but there's one great ad - van - tage to it.

Vln. I

Vln. II

Vla.

Vc.

Cb.

431

Fl. I

B♭ Cl.

Hp.

Al.

LC

Vln. I

Vln. II

Vla.

Vc.

Cb.

433 Lo stesso tempo

mp

mf

mf

p

p

p

p

p

p

p

p

arco

arco

I'm sure mine on - ly works one way, I can't re-mem-ber
that one's mem - or - y works both ways.

10

439

Fl. I *435*

B♭ Cl.

Hp.

Al.

LC

things be - fore they hap - pened.

It's a poor sort of mem - or - y

439

Vln. I

Vln. II

Vla.

Vc.

Cb.

trem.

trem.

pizz.

f

Fl. 1

B♭ Cl.

Hp.

Al.

LC

Vln. I

Vln. II

Vla.

Vc.

Cb.

that works on - ly back - wards.

What sort of things do you re - mem - ber best?

mf

Oh,
mf

mf

445

442

B♭ Cl. *mp*

Hp. *mf*

Al.

LC

things the week af-ter next. Such as the King's mes-sen - ger. He's in pri-son

445

Vln. I *mp*

Vln. II *p* *arco*

Vla. *p* *arco*

Vc. *p* *arco*

Cb. *pizz.* *p* *arco*

446

LC

now, be - ing pun-ished: and the trial does-n't e-ven be-gin un-til next Wednes-day. and of course the crime comes last of

mf

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

Lo stesso tempo

451

Fl. I

Musical staff for Flute I (Fl. I) in 6/16 time. The staff contains a melodic line starting with a quarter rest, followed by a series of eighth and sixteenth notes, ending with a quarter note. A dynamic marking of *mp* is present below the staff.

Al.

Musical staff for Alto (Al.) in 6/16 time. The staff contains a melodic line starting with a quarter rest, followed by a series of eighth and sixteenth notes, ending with a quarter note. A dynamic marking of *mf* is present below the staff. The lyrics "But sup-pose he ne-ver com-mits the crime." are written below the staff.

LC

Musical staff for Lyricist (LC) in 6/16 time. The staff contains a series of quarter rests. A dynamic marking of *all.* is present below the staff.

Lo stesso tempo

Vln. I

Musical staff for Violin I (Vln. I) in 6/16 time. The staff contains a melodic line starting with a quarter note, followed by a series of eighth and sixteenth notes, ending with a quarter note. A dynamic marking of *p* is present below the staff.

Vln. II

Musical staff for Violin II (Vln. II) in 6/16 time. The staff contains a melodic line starting with a quarter note, followed by a series of eighth and sixteenth notes, ending with a quarter note. A dynamic marking of *p* is present below the staff.

Vla.

Musical staff for Viola (Vla.) in 6/16 time. The staff contains a melodic line starting with a quarter note, followed by a series of eighth and sixteenth notes, ending with a quarter note. A dynamic marking of *p* is present below the staff.

Vc.

Musical staff for Violoncello (Vc.) in 6/16 time. The staff contains a melodic line starting with a quarter note, followed by a series of eighth and sixteenth notes, ending with a quarter note. A dynamic marking of *p* is present below the staff.

Cb.

Musical staff for Contrabass (Cb.) in 6/16 time. The staff contains a melodic line starting with a quarter note, followed by a series of eighth and sixteenth notes, ending with a quarter note. A dynamic marking of *p* is present below the staff.

457

B♭ Cl. *mp*

Hp. *mf* *mp*

Al. *mf*
But not his be - ing pun - ished. I'm on - ly

LC *mf*
That would be all the bet - ter, would - n't it? You're wrong there, at an - y rate.

457

Vln. I *mf*

Vln. II *mp* *trem.*

Vla. *mp* *trem.*

Vc. *mp* *pizz*

Cb. *mf*

B♭ Cl.

Hp.

Al. pun-ished for faults. But I had faults.

LC And you were the bet-ter for it I know. And no fault would have been bet-ter still.

Vln. I

Vln. II

Vla.

Vc.

Cb.

462

Poco più mosso (♩. = ♩)

Hp.

LC and bet-ter and bet-ter, and bet-ter Oh much bet-ter!

Vla.

Vc.

Cb.

With bleating tremelo:
The Queen begins forming into a sheep.

466

Hp.

LC

Vln. I

Vln. II

Vla.

Vc.

Cb.

Bet - ter! *mf*

Bet - ter!

mp

mp

mp

mp

474 Barcarole (♩. = 66)
(3+3+3+2)

470

Hp.

LC

rall. e dim.

A male singer transforms into the part.

The Queen has transformed herself into a sheep. Alice rubs her eyes not believing what has happened.

Bet - ter! Beh!

What is it you want to buy? — Beh.

mf

474 Barcarole (♩. = 66)
(3+3+3+2)

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

rall. e dim.

SOLO pizz.

mf

475

Al. I should look a-round first. *mf*

LC Beh! Don't spin a-around so.

Vln. I

Vln. II

D.B. *mf* *pizz.*

The sheep hands Alice a pair of needles.

478

Al. Yes, but not on land, and not with need - les. *mp*

LC You'll make me gid - dy soon. Can you row? —

Vln. I *8va*

Vln. II *8va*

D.B. *pizz.*

481

Come sopra

Hp. *p*

The scene transforms so that they are both in a row boat on a river.

481

Come sopra

Vln. I *p*

Vla. *arco normal*

Vc. *mp*

trem. *mp*

Picc. *f* *3* *6*

Bsn. 1

Bsn. 2

Hn. 1 *f*

Hn. 2 *f*

Hp. *f* *8va* *mp* *8va* *8va* *8va* *8va*

LC *3* *3* *3* *3* *3* *3*

Fea - ther! Fea - ther! You'll catch a crab! Beh! You should feath - er! Feath - er I say!

Vln. I *ff*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *double stop* *div.* *double stop* *mp*

495

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hp.

Al.

LC

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

mf

ff

f

8^{va}

Why do you say feath - er? I'm not a bird!

Beh!

5

5

20

Hp. *mf*

Al. *mp*
Oh, scent - ed rush - es.

Vln. I *mp*

Vc. *p*

Cb. *p*

501 Slower

Hp. *mf*

Al. *mp*
I can't reach them.

Vln. I

Suddenly delighted, Alice reaches over the edge of the boat and picks some scented rushes. The prettiest she can't reach.

Hp. *p*

Al. *mp*

Vln. I *mf* Solo

505

Alice leaves the boat. It and the sheep float off stage. Alice finds the Queen's shawl lying on the ground as at the beginning.

Hp.

Vln. *mf* *rall. e dim.* *mp*

603 V. Humpty-Dumpty
Ominously (♩. = ca. 72)

Fl. 1

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1 *sostenuto mp*

603 V. Humpty-Dumpty
Ominously (♩. = ca. 72)

Violin I *divisi pizz. f*

Vln. II *divisi pizz. f*

Vla. *arco mf pizz. f*

Vc. *arco mf*

Cb. *arco mf*

608

Fl. 1

Bsn. 1 *mp*

Hn. 1

Vln. I *f*

Vln. II *f*

Vla. *f*

617

Fl. 1 *mp*

Bsn. 1 *p*

Bsn. 2 *p*

Perc. *gong l.v.* *mp* *8va*

Hp. *mf*

LC

Vln. I *arco*

Vla. *arco* *p*

Vc. *p*

Cb. *p* *arco Solo* *mf*

It's ver-y per-turb-ing *mf*

620

Hp. *mf* *mf*

Al. *mf* *gently*
I said you looked like an egg, Sir.

LC to be called an egg, Ver-y! *mf*

Vln. I *pizz.*

Vln. II *f pizz.*

Vla. *f pizz.* *arco mp*

Vc. *f pizz.*

D.B. *f pizz.* *mf*

Detailed description of the musical score: The score is for measures 620-622. Measure 620 features the Harp (Hp.) with a *mf* dynamic and a 7-fingered arpeggiated pattern. The Alto (Al.) part has a rest. The Low Clarinet (LC) part has a melodic line. Measures 621-622 show the vocal parts (Al. and LC) with lyrics. The instrumental parts (Vln. I, Vln. II, Vla., Vc., D.B.) have various dynamics and articulations like *pizz.* and *arco*.

623

Fl. 1 *mp*

Perc. *gong l.v.* *mp*

Hp. *mf*

Al. *mp*
And some eggs are ver - y pret - ty, you know.

LC *mp*
Some peo - ple have no more

Vln. I *mp*

Vla. *arco*

Vc. *mp*

D.B. *arco* *mf*

625

Fl. 1 *mp* Naive and simple

Hp. *l.v.* *8va*

Al. *mp*
Hump - tyDump - ty sat on a wall: Hump - tyDump - ty had a greatfall.

LC *mp*
sense than a ba - by!

Vln. I *p* Naive and simple

D.B. *p*

627

Al. *All the King's hor - ses and all the King's men, Could - n't put Hamp - ty - Dump - ty in his place a - gain.*

Vln. I

9/16

629 **Subito piu forte**

Fl. 1 *mp*

Bsn. 1 *f*

Bsn. 2

C Tpt. *mf* *detached, con sord.*

Perc. *gong* *L.v.* *mp*

Hp. *f* *L.v.* *mf*

LC

You've been list - en - ing at doors and be - hind trees, and

629 **Subito piu forte**

Vln. I *p*

Vln. II *p*

Vla. *f* *arco*

Vc. *f* *arco*

Cb. *f* *Solo* *mf*

631

Fl. 1

Hp.

Al.

LC

Vln. I

Vln. II

Vla.

D.B.

8^{va}

very gently

I have-n't, in-deed! — It's in a book.

mf

down chim-neys or you could - n't have known it.

mp

634

Piu tranquillo

633

Fl. 1

Bsn. 1

Hn. 1

LC

mp

mp

sostenuto

p

Ah, the us - u - al non - sense! They may write such things in a book. That's called a hist-'ry-of Eng-land.

mf

634

Piu tranquillo

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

f pizz.

f pizz.

f

f pizz.

f

f

f

636

Fl. 1

Bsn. 1

Hn. 1

LC

Now take a good look at me! I'm on that has spok-en with a King:

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

f

f

f

f

f

638

Alla Marcia (metric modulation)

(♩ = ♩) (new tempo ♩ = 96)

Ob. 1

Bsn. 1

C Tpt.

Hp.

LC

Vln. II

Vla.

Vc.

Cb.

mf

mp

mf

mf

mf

mp

arco

p

arco

p

p

mf

And to show you I'm no proud you may shake hands with me. —

641

Ob. 1

Bsn. 1

LC

Cb.

mf

Yes, all his hor - ses — and all his men. They'd pick me up — in a min - ute they would.

Come sopra

644 (modulate back ♯ = ca. 72)

Hp. *mf*

Al. *mf* Sev-en and a half. —

LC *mf* How old did you say you — Wrong! nev-er said a word like it. Not a word!

Vc. *mp* *arco* *arco*

Cb.

Ominously

646

Fl. 1

Bsn. 1 *mp*

Bsn. 2 *mp*

Perc. *mp* *gong* *L.v.*

Hp. *mp* *f* *8va*

Vla. *mp*

Vc. *mp*

Cb. *mp*

648

Fl. I *mp*

Hp. *mp*

LC *mf*

He repeats thoughtfully.

Se - ven years and six months. An un - com - fort - ta - ble sort of age.

Vln. I *p*

Vla. *arco*

Vc. *arco*

D.B. *arco Solo* *mf*

650

LC

Now if you'd asked my ad - vice, I'd have said, Leave off at sev - en.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

pizz.

653

652

Bsn. 1

Bsn. 2

Perc.

Al.

LC

Vla.

Vc.

D.B.

mp

mp

timpani

mp

indignantly

mf

f

arco

mp

arco

mp

arco

mp

I ne-ver ask ad-vice a-bout grow-ing. I mean that one can't help grow-ing old - er.

But it's too late now. — To proud.

Quieto e magico;
sospeso (♩=ca. 78)

658

655

Fl. 1

Bsn. 1

Bsn. 2

Perc.

LC

One _____ can't, per-haps but two can _____ With pro-;er as-sis-tance, you might have left off at sev-en.

f ————— *fff*

Quieto e magico;
sospeso (♩=ca. 78)

658

Vln. I

Vln. II

Vla.

Vc.

D.B.

660

Fl. 1

Perc. *Vbph.*

Hp. *mp*

Al. *mf*
You seem verl-y clev-er sir. — Would you tell me the mean-ing of the po-em Jab-ber-wock - y?

LC

Vln. I

Vln. II

Vla. *arco* *mp*

Vc.

Cb.

663

Fl. 1

Ob. 1

Perc.

Hp.

Al.

LC

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

mf

pizz. *arco* *pizz.* *arco*

Who's been re-peat-ing this stuff to you?

p

p

p

I
mf

666

Fl. 1

Ob. 1

Perc.

Hp.

Al.

LC

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mf

pizz.

arco

mp

read it in a book.

I can write bet - ter po - ems than that!

669

Fl. 1

Ob. 1

Perc.

Hp.

Al.

LC

Vln. I

Vln. II

Vla.

Vc.

mp

f

mp

mf

Hastily

It need - n't come to that!

mf

The piece I've writ - ten is for your a - muse - ment.

mf

pizz.

arco

mp

pizz.

3

3

3

3

Metric modulation

685

Hp. *mf*

Al. *mf* I can see you don't. *severely:*

LC *mf* On - ly I don't sing it. — If you can see wheth - er I'm sing - ing or not, *mf*

Vln. I *mp* *mp*

Vln. II *mp* *mp*

Vla. *p*

Vc. *mp*

Cb. *mp*

Metric modulation

Come sopra

688

Fl. I *mp*

Hp. *mp*

Al. *mf* In spring, when woods are get - ting green, I'll

LC you've got sharp - er eyes than most.

Vln. I *mp* *mp*

Vln. II *mp* *mp*

Vc. *mp*

Cb. *mp*

689

689 Come sopra

696

Hp.

Al.

LC

Vln. I

Vln. II

Vla.

Vc.

Cb.

try — and tell you what I mean — in the win - ter.

In sum - mer, when the

mf

mf

mf

mf

mf

mf

701

Fl. 1

Hp.

Al.

LC

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

rall.

A tempo

mf

In au - tumn, when the days are
days are long, Per - haps you'll un - der - stand the song.

716 Lo stesso tempo (♩.=70)

714

Perc. *xylo.* *mf*

Al.

LC *Oh no!*

put me out. Now here's an-oth-er song for you. I *f* sent a mes-sage to the fish: I told them 'This is what I wish.' The

Vln. II *p* *mf* *pizz.*

Vla. *p* *arco* *mf* *pizz.*

Vc. *p* *arco* *f* *pizz.*

Cb. *p* *f* *pizz.*

717

Fl. 1 *mp*

Picc. *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Perc. *mp*

LC lit-tle fish-es of the sea, They sent an an-swer back to me. The lit-tle fish-es an-swer was 'We can-not do it sir be-cause.'

Vln. II

Vla. *f* *pizz.*

Vc. *f* *pizz.*

Cb. *f* *pizz.*

719 Lo stesso tempo (♩.=70)

Metric Modulation (♩.=♩.); New Tempo (♩.=93)

Bsn. 1

Perc. *xylo.* *mf*

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

LC *mf*
It gets ea-si-er fur-ther on. I sent to them a-gain to say: It would be bet-ter

Lo stesso tempo (♩.=70)

Metric Modulation (♩.=♩.); New Tempo (♩.=93)

719 *arco*

Vln. I *p*

Vln. II *pizz.* *mf*

Vla. *pizz.* *mf*

Vc. *pizz.* *arco* *mf*

Cb. *pizz.* *arco* *mf*

722

Fl. 1 *mp*

Picc. *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Bsn. 1

Perc.

LC *mf*
to o - bey.' The fish - es an - swered with a grin, 'Why what a tem - per you are in!' I

Vln. II

Vla. *pizz.*

Vc. *pizz.*

Cb.

724

Perc.

LC

told them one, I told them twice; They would not list-en to ad-vice. I took a ket-tle large and new, Fit for the deed I had to do. My

f

arco div.

Vln. I

mf

Vln. II

mf

Vla.

mf

arco (all trills whole steps)

Vc.

f

arco (all trills whole steps)

Cb.

f

726

Subito a tempo

Bsn. 1

Perc.

LC

heart went hop, my heart went thump; I filled the ket - tle at the pump, Then some-one came to me and said, The

726

Subito a tempo

Vln. I

Vln. II

Vla.

arco

Vc.

arco

Cb.

pizz.

mf

pizz.

mf

728

Picc. *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Bsn. 1 *mf*

Perc.

LC *mf*

lit - tle fish - es are in bed.' I said to him, I said it plain: you must wake them up a - gain.'

Vln. I *pizz.* *p* *div.* *arco*

Vln. II

Vla.

Vc. *pizz.*

Cb. *pizz.*

731

Metric Modulation (♩=♩); New Tempo (♩=93)

Bsn. 1

Perc.

Al.

LC

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

But he was ver - y stiff and proud, He

731 *div.*

Metric Modulation (♩=♩); New Tempo (♩=93)

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

733

Bsn. 1

Perc.

LC

Vln. II

Vla.

Vc.

Cb.

said, 'You need - n't shout so loud. And he was ver - y proud and stiff: He said, 'I'd go and wak them if... I

mf

mf

mf

mf

736 *Accelerando e crescendo...*

Perc. *mf*

LC

took a cork-screw from the shelf: I went to wake them up my-self. And when I found the door was locked, I pulled and pushed and kicked and knocked. And

Accelerando e crescendo...

Vln. I *arco*

Vln. II *mp pizz.*

Vla. *f pizz.*

Vc.

Cb.

738

Perc.

Al.

LC

739

Alice pauses a moment waiting.

Is that all?
mf

when I found the door was shut, I tried to turn the han - dle but...

That's all. — Good-bye.
mf

Vln. I

Vln. II

Vla.

Vc.

Cb.

739

740

Fl. 1 *mf*

Picc. *mf*

Ob. 1 *mf*

Ob. 2 *mf*

B♭ Cl. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1

Hn. 2

Perc. *f* *timp. l.v.*

Hp. *fff* *(diatonic E-flat major)*

LC *Humpty falls from the wall with a great crash.*

Vln. I *arco ff*

Vln. II *arco ff*

Vla. *arco ff*

Vc. *arco ff*

Cb. *arco ff*

VI. The Lion and the Unicorn

Very lively (♩ = ca. 90)

742

742

Like a fanfare

Hn. 1

Hn. 2

C Tpt.

mf

Like a fanfare

Like a fanfare

f

742

VI. The Lion and the Unicorn

Very lively (♩ = ca. 90)

detached

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

detached

f

detached

f

detached

f

detached

f

745

Fl.

Picc.

Ob. 1

Ob. 2

B♭ Cl.

Bsn. 1

Bsn. 2

mf

mf

mf

mp

mf

mf

mf

mf

mf

mf

mf

748 **748**

Hp.

Al.

LC

Vln. I

Vln. II

mf

p

I sent them all! Did you see them-my dear, as you came through the wood?

Yes I did, sev-er-al thou-sand I think.

752 **Poco meno mosso**

Ob. 1

Bsn. 1

C Tpt.

LC

Cb.

mp

mp

mf

pizz. solo

mp

The King refers to his book.

Four thou-sand two hun-dred and sev - en, that's the ex - act num - ber.

142
755

Ob. 1

Bsn. 1

Hn. 1

Hn. 2

C Tpt.

Hp.

LC

I could-n't send all the hor - ses; two of them are want-ed in the game. Just look a-
mf

Vln. I

Vln. II

Cb.

mf

p

p

759

Ob. 1

Bsn. 1

Hp.

Al.

LC

I see no-bod-dy. — I on-ly wish I — had such eyes.
mf

Vln. I

Vln. II

Cb.

mp

mp

mf

fretfully

mp

764

Ob. 1

Bsn. 1

LC

Cb.

mp

poco rall.

mp

poco rall.

mp

poco rall.

To be ab-le to see No-bod-y! And at that dis-tance too! Why it's as much as— I can do to see real peo-ple, by this light!

Fantastico

Musical score for woodwinds (Fl., Picc., Ob. 1, Ob. 2, B♭ Cl., Bsn. 1) with dynamic markings *mf*.

Musical score for brass and percussion (Hn. 1, Hn. 2, C Tpt., Perc.) with dynamic markings *f* and *mp*.

Musical score for piano (Hp.) with dynamic marking *ff* and *8va* markings.

Alice looks intently, shading her eyes with one hand.

Vocal staves (Al., LC) with lyrics: *I see some-bo - dy now! But he's* and dynamic marking *mf*.

Fantastico

Musical score for strings (Vln. I, Vln. II, Vla., Vc., Cb.) with dynamic markings *f* and *mp*.

777

Fl. *mp*

Bsn. 1 *mp*

Al. *mp*

LC

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pizz. solo*

Cb. *mp*

com-ing ver-y slow-ly. Fight-ing for the crown? *The King sings as he exits.*

The Li-on and the Un-i-corn. Yes, and the ver-y best joke is,

783

Fl. *mp*

Ob. 2 *mp*

Bsn. 1 *mp*

Hp. *pp*

LC

Vln. I

Vln. II

Cb. *mp*

English horn *mp*

The unicorn comes sauntering by with his hands in his pockets. His eyes happen to fall upon Alice: he turns round instantly, and stands for some time with an air of deep disgust:

that it's my— crown all the while! What is this?

788

Con fantasia;
poco meno mosso

789

E. Hn. *mp*

Al. *mf*
I'm a child, I on-ly came here to-day. I'm as large as life and twice as na-tur-al.

LC *mp*
I al - ways thought they were fab - u - lous

Vln. I *pp* *p*

Vln. II *pp* *p*

Vla. *pp* *p*

Vc. *pp* *p*
arco

Cb. *pp* *p*

792

E. Hn. *mp*

Hp. *mp*

Al. *mf*
Do you know, — I al - ways thought they Un - i - corns were

LC *mf*
mon - sters. Talk child.

Vln. I *mp*
8va
div. all parts 8va.

Vln. II *mp*

Vla. *p*

Vc. *p*

Cb. *p* *mp*

796

E. Hn. *mp*

Al. *mp*

LC *mf*

Vln. I

Vln. II

Vla. *mf*

Vc.

Cb.

fa - bu - lous mon - sters, too? I ne - ver saw one a - live be - fore!

Well, now that we have seen each oth - er, if

800

E. Hn. *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Perc. *mp* gong

Hp. *mp*

LC *mp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

you'll be - live in me, I'll be - live in you. Is that a bar - gain?

Bsn. 1

Bsn. 2

Hp.

mp

8va

The Lion enters. He and the Unicorn spy each other.

LC

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

mp

mf

mp

mf

mp

mf

817

Fast and detached: con fuoco (♩ = ca. 90)

Hp.

8va

The Lion and the Unicorn begin fighting as they are "drummed out of town." Alice falls to her knees and covers her ears, vainly trying to shut out the noise.

817

Fast and detached: con fuoco (♩ = ca. 90)

Vln. I

Vln. II

Vla.

Vc.

Cb.

molto cres.

f

molto cres.

f

molto cres.

f

molto cres.

f

molto cres.

f

This musical score page contains parts for Flute (Fl.), Oboe 1 (Ob. 1), Clarinet in B-flat (B♭ Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), and Trumpet in C (C Tpt.). The music is in 4/8 time and features a complex rhythmic pattern of eighth notes with accents and slurs. The dynamic marking *f* (forte) is present throughout. The score is divided into three measures. In the first measure, the woodwinds and brass play a rhythmic pattern of eighth notes with accents and slurs. In the second measure, the pattern continues with some variations in the woodwinds. In the third measure, the woodwinds and brass play a similar pattern, but the Flute, Oboe 1, and Clarinet in B-flat parts are marked with a rest, indicating they are silent for this measure. The Bassoon 1 and Bassoon 2 parts continue to play the rhythmic pattern. The Horn 1 and Horn 2 parts also play the rhythmic pattern. The Trumpet in C part plays the rhythmic pattern. The dynamic marking *f* is present in all parts.

833

Subito quieto e meno mosso

830

Fl. *f*

Picc. *f*

Ob. 1 *f*

Hp. *mp*

Al.

The lion and the unicorn suddenly vanish as if they were a dream.

833

Subito quieto e meno mosso

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*

arco *pp*

arco *pp*

834

Fl. *mp*

Al.

Vln. II

Vla. *mf*

But *mf*

VII. It's My Own Invention

836

Dream-like, *lo stesso tempo*

Fl. 1 *mf*

Ob. 1 *mf*

Al. *mp*
 where is the U - ni-corn, or was I dream-ing? — Ah, but the gar - den is the same,

Vln. II *p*

Vla. *p*

Picc. *picc.*
840 *mf*

B♭ Cl. *mp*

Al. *mp*
 so I was - n't dream - ing. Un - less... we're all part of the same dream.

Vln. II *p*

Vla. *p*

Fl. 1 *mp*
843

Al. *mp*
 On-ly I hope it's my dream, and not the Red King's.

Vln. II

Vla.

The White Knight appears on his horse.

848

A-sitting On A Gate

The White Knight appears. He sings, slowly beating time with one hand, a faint smile lighting up his gentle, foolish face.

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

Hp. *mp l.v.*
847 *mf*

LC

I'll tell the ev'-ry thing I can: There's lit - tle to re-late. — I *mf*

852

Hp.

LC

saw an ag - ed ag - ed man, A sit - ting on a gate. "Who are you, ag - ed man?" I said. "And

855

Hp.

LC

how is it you live?" And his an - swer trick - led through my head, Like wa - ter through a sieve.

859

860 Poco meno mosso

Hp.

LC

He said "I hunt for but - ter flies That sleep a - mong the wheat: I

862

Hp.

LC

make them in - to mut - ton pies and sell them in the street. "I

864

Hp.

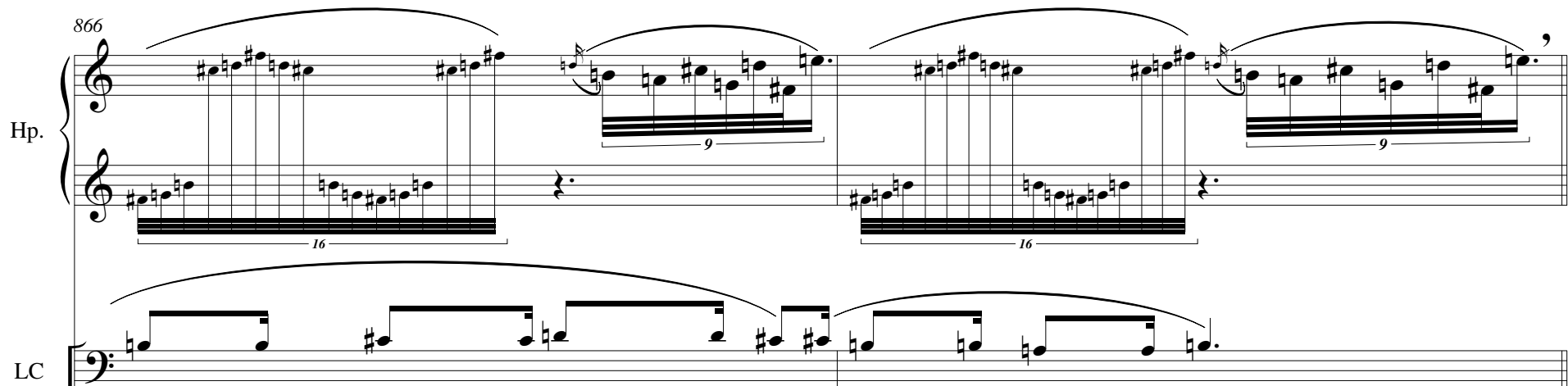
LC

sell them un - to men,' he said, 'Who sail on storm - y seas; And

866

Hp.

LC



that's the way I make my bread, a tri - fle if you please.


868 **Come sopra (poco piu mosso)**

868

Hp.

LC

mf




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

mf

872

Hp.

LC



mad - ly squeeze a right hand foot In to a left hand shoe,— Or if I drop up-on my toe— A ver-y-heavyweight, I

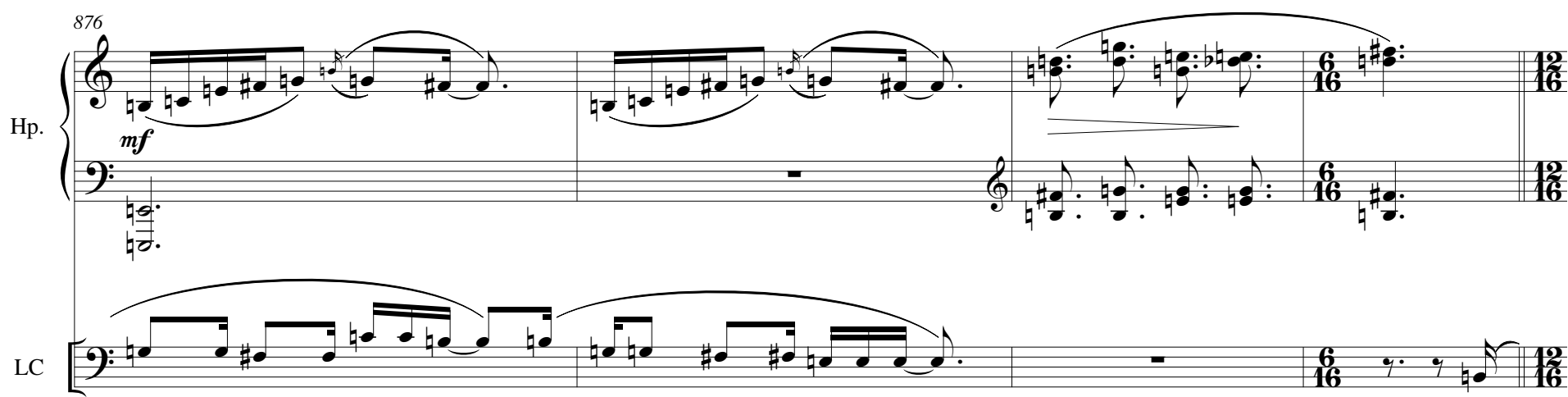
mf

876

Hp.

LC

mf



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

mf

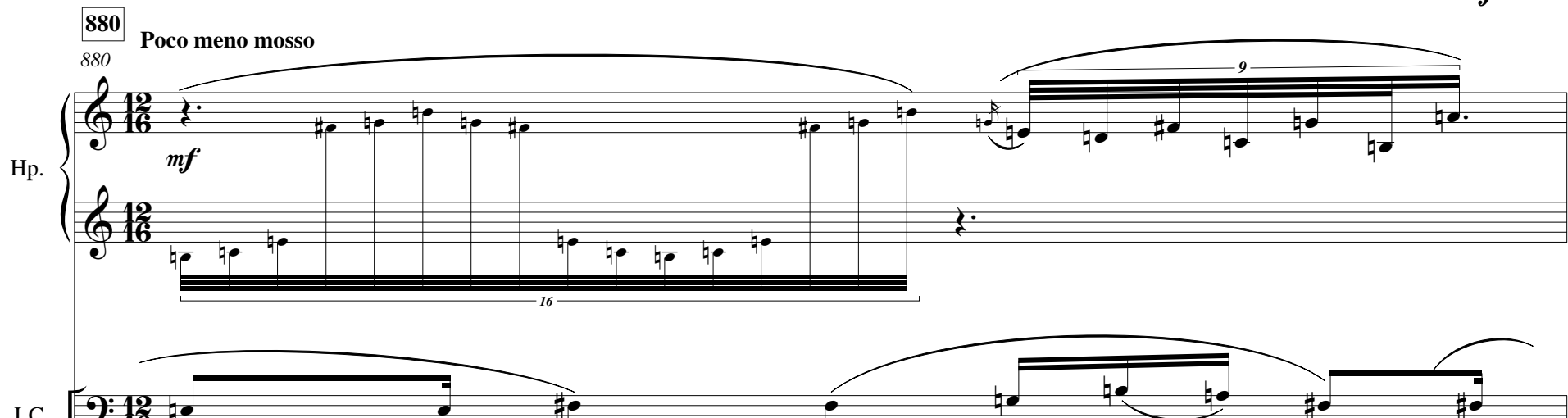
880 **Poco meno mosso**

880

Hp.

LC

mf



look was mild, whose speech was— slow, Whose

881

Hp.

LC

hair was whi - ter than the snow, Whose face was ver - y like a _____ crow, With

883

Hp.

LC

f

eyes, like cin - ders, all a - glow, Who seemed dis - tract - ed by his woe, Who

f

885

Hp.

LC

rocked his bod - y to and fro, That sum - mer ev - ven - ing long a - go A

887

Hp.

LC

sit - ting on a gate _____ That sum - mer e - ven - ing long a - go A

889 *morendo poco a poco*

Hp.

LC

morendo poco a poco

sit - ting on a gate, A

891 *a tempo*

Hp.

LC

p

sit - ting on a gate.

895 Moderato e triste (♩ = ca. 72)

Ob. 1

Ob. 2

Perc.

LC

mp

mp

crotales

mf

Alice turns and eagerly looks in the direction he points.

You've on-ly a few yards to go and then you'll be a Queen.

895 Moderato e triste (♩ = ca. 72)

Vln. I

Vln. II

Vla.

mp

mp

mf

899

Ob. 1 *mp*

Ob. 2 *mp*

Perc. *mf*

LC

But I hope you'll see me off first I shan't be long.
mf

Vln. I *mp*

Vln. II *mp*

Vla. *mf*

903

Ob. 1 *mp*

Ob. 2 *mp*

Perc. *mf*

Al.

Of course I will and thank you for the song. I liked it ver-y much.
mf

Vln. I *mp*

Vln. II *mp*

Vla. *mf*

907

Ob. 1 *mp*

Ob. 2 *mp*

Perc. *mf*

Hp. *mp* *l.v.*

Al. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp* *p*

910

911

Hn. 1 *mp*

Hn. 2 *mp*

Hp. *mf* *f*

8va

Meno mosso

Al. *A courtier brings out Alice's crown.* *And places it on her head.*

Meno mosso

Vln. I *mp*

Vln. II *mp*

Vla.

Vc. *mp*

Cb. *mp*

Hn. 1

Hn. 2

Hp.

ff

8va

8va

Al.

Vln. I

Vln. II

Vc.

Cb.

A castle door appears....

Hn. 1

Hn. 2

Hp.

8va

Al.

Vln. I

Vln. II

Vc.

Cb.

Alice goes to the door.

And knocks on it.

VIII. Queen Alice

A bit froggy-minded... (♩. = ca. 60)

923 Lo stesso tempo

C. Bn. *contrabassoon* *mf*

Perc. *Xylophone* *f*

LC *mf*

The door opens up a little way, and a creature with a long beak puts its head out for a moment, speaks, and shuts the door again with a bang. An old frog hobbles slowly toward her: he is dressed in bright yellow and has enormous boots on.

No ad-mit-tance un-til the week af-ter ____

927

C. Bn. *mf*

AL. *mf*

LC *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

The frog:

Alice responds angrily:

Where's the ser-vant whose bus-i-ness it is to an-swer the door?

What is it now?

pizz., div. a 3

pizz., div

pizz.

931

C. Bn. *Alice almost stomps with irritation.*

AL. This door, of course!

LC *The frog looks at the door with his large dull eyes for a minute: then he goes nearer and rubs it with his thumb, then he looks at Alice.*
Which _____ door? To an - swer the door?

Vln. I *sempre simile*

Vln. II *sempre simile*

Vla. *sempre simile*

Vc. *sempre simile*

Cb. *sempre simile*

mf

936

C. Bn.

AL. I don't know what you mean.

LC What's it been ask - ing of? I speaks ___ Eng-lish doesn't I? Or are you deaf?

Vln. I

Vln. II

Vla.

Vc.

Cb.

940

C. Bn.

AL.

LC

Noth-ing, I've been kock-ing at it!

mf

What did it ask you? Should - n't do that, should - n't do that.

944

C. Bn.

LC

mf

He goes to the door and gives it a kick. *mf* As he hobbles off stage:

Wex - es it, you know. You let it a lone, and

mf

948

C. Bn.

LC

it' - ll leave you a lone, you know.

952

C. Bn.

Perc.

LC

953
Subito maestoso (lo stesso tempo)

mf

crash cymbal *l.v.*

f

At this moment the door is flung open and a royal attendant sings as he rolls in a banquet table.

All the Looking-Glass creatures follow and seat themselves at the table.

To the Look-ing-Glass world it was Al - ice that said "I've a scerp-tre in hand, I've a crown on my head.

953
Subito maestoso (lo stesso tempo)

p

arco div.

pizz.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

arco

pizz.

p

arco

pizz.

p

arco

pizz.

956

LC

Let the Loo-ing-Glass creatures, what ev - er they my be Come and dine with the Red Queen, the White Queen and me! Then

Vln. I *arco* *pizz.* **f**

Vln. II *arco* *pizz.*

Vla. *arco* *pizz.*

Vc. *arco* *pizz.*

Cb. *arco* *pizz.*

959

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 2

B♭ Cl.

Bsn. *(cont. with cbsn. throughout chapter)*

Bsn.

Hn. 1 *mp*

Hn. 2 *mp*

Perc. *bass drum* *mf* *mf* *mf*

LC

fill up the glass-es as quick as you can, And sprin-kle the tab-les with but-tons and bran: Put cats in the cof-fee, and mice in the tea And

Vln. I **ffz** **f** **ffz**

Vln. II **f** **f** **f**

Vla. **f** **f** **f**

Vc. **f** **f** **f**

Cb. **f** **f** **f**

963 Dream-like

962

Fl. I

Hp.

LC

wel - come Queen Al - ice with thir - ty times three!

963 Dream-like

Vln. I

Vln. II

Vla.

Vc.

Cb.

966

Bsn.

Bsn.

LC

After a moment's silence the White Queen speaks to Alice who is a blittle lost for words.

Make a re - mark the pud - ding is talk - ing.

Vln. I

Vln. II

Vla.

Vc.

Cb.

985

Picc. *f* 5 5 5 6 6 6

B♭ Cl.

Bsn. *f*

Bsn. *f*

Hn. 1 *mp*

Hn. 2 *mp*

C Tpt. *mp*

Hp. *ff*

Vln. I *ff* detached

Vln. II *ff* detached

Vla. *f* *ff* detached

Vc. *f* *ff* detached

Cb. *f* *ff*

Detailed description: This page of a musical score covers measures 985, 986, and 987. The Piccolo part (measures 985-986) features a complex rhythmic pattern with triplets of eighth notes and sixteenth notes, marked *f*. The Clarinet and Bassoon parts have simpler rhythmic figures. The Horns and Trumpets play a steady eighth-note accompaniment marked *mp*. The Harp part (measures 985-986) consists of a rapid sixteenth-note arpeggiated figure, marked *ff*. In measure 987, the Violin I and II parts, Viola, Violoncello, and Contrabass parts all play a similar eighth-note accompaniment marked *ff* and *detached*. The Bassoon and Horn parts continue their accompaniment.

988

Bsn. Bsn. Hn. 1 Hn. 2 C Tpt. Vln. I Vln. II Vla. Vc. Cb.

992

Ob. 1 B♭ Cl. Bsn. Bsn.

992

Vln. I Vln. II Vc. Cb.

994 *8^{va}*

Fl. 1 *f*

Picc. *f*

Ob. 1

Ob. 2

Bsn.

Bsn.

Hn. 1 *mf*

Hn. 2 *mf*

Hp. *f*

LC

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

A soup ladle moves toward Alice gesturing threateningly. Alice jumps up, siezes the table cloth with both hands, and with one good pull all comes crashing down in a heap on the floor.

998

Picc. *f* (5, 5, 5) (6, 6, 6) *f* (5, 5, 5)

B♭ Cl. *mp*

Bsn. *f*

Bsn. *f*

Hn. 1 *mp*

Hn. 2 *mp*

C Tpt. *mp*

Hp. *ff* *8va*

Vla. *arco* *mf*

Vc. *arco* *mf*

Cb. *arco* *mf*

Detailed description: This page of a musical score, numbered 998, features ten staves. The Piccolo part (top) has a complex rhythmic pattern with triplets and sextuplets, marked *f*. The Clarinet and Bassoon parts have simpler melodic lines, with the Bassoons marked *f*. The Horn and Trumpet parts play sustained notes, marked *mp*. The Harp part features a *ff* arpeggiated figure with an *8va* marking. The Viola, Violin, and Cello/Double Bass parts play sustained notes, marked *arco* and *mf*. The score is in 4/8 time and includes various dynamic markings and articulation symbols.

1001

1002

Picc.

B♭ Cl.

Bsn.

Bsn.

Hn. 1

Hn. 2

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

detached

ff

1005 Subito veloce e forte; violente (♩ = ca. 140)

Picc. *ff*

Bsn. *ff*

Bsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

C Tpt. *ff*

Perc. *f* timpani

Subito veloce e forte; violente (♩ = ca. 140)

Vln. I *fff* tremolo

Vln. II *fff* tremolo

Vla. *fff* tremolo

Vc. *ff* *fff* tremolo

Cb. *ff* *fff* tremolo

1010

Fl. 1

Picc.

Ob. 1

Alice turns fiercely on the white Queen, catching hold of her.

AL.

Vln. I

Vln. II

Vla.

Vc.

Cb.

X. Waking

Subito molte piu quieto e lento

1014 Brutally, martelando

Fl. 1

Ob. 1

Ob. 2

Perc.

AL.

ff

ff

ff

ff

ff

ff

Alice takes the Queen off the table and shakes her back and forth with all her might.

Alice falls and is suddenly back in her living room chair fast asleep.

1014 Brutally, martelando

X. Waking

Subito molte piu quieto e lento

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

ff

arco

ff

arco

ff

arco

ff

arco

ff

p

XI. Which Dreamed It?

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

1022 *Glock.*

Perc. *mp*

Hp. *mp*

Al. *Alice's kitten slowly awakens her from a dream.*

Vc. *mp* *pppp*

1024

Perc. *mp*

Hp. *mp*

1027

Perc. *mp*

Hp. *mp*

Sleepily:

Al. *mp*

Vln. I *mp*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

Oh, Kit-ty you wick-ed lit-tle thing! Your White maj-est-y should - n't purr so. You

Hp.

Al.
woke me out of such a nice dream. All through the Look-ing-Glass world.

Vln. I
mp

Vln. II
p

Vla.
p

Vc.
p

Cb.
p

1033
Lo stesso tempo
div. a 3
pp
(emerge from silence)
pp
emerge from silence

1034

Hp.
mp *mp* *mp* *pp*

Alice looks in reverie toward the mirror.

Al.
Tell me Din-ah, did you turn in-to Hump-ty-Dump-ty? I think you did, but I'm not sure.
mp

Vln. I

Vln. II

1039 Cantabile, lo stesso tempo

1038

Fl.

Hn. 1

Hn. 2

Hp.

Al.

Now, Kit - ty, let'scon-sid-er - who dreamed it all. This

1039 Cantabile, lo stesso tempo

Vln. I

Vln. II

Vla.

Vc.

Cb.

1040

Fl.

Ob. 1

Hn. 1

Hn. 2

Al.

is a ser-i-ous ques-tion, my dear. — You should not go on lick-ing your paw like that

Vln. I

Vln. II

Vla.

Vc.

Cb.

1042

Fl.

Ob. 1

Hn. 1

Hn. 2

Al.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

as if Di-nah had-n't washed you. You see, Kit - ty, it must have been eith-er me or the Red King.

1045

Hn. 1

Hn. 2

Al.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

mf

He was a part of my dream, too! Was it the Red King, Kit - ty? You were his wife, so you ought to know. Oh,

But the provoking kitten only begins on the other paw, and pretends it hasn't heard the question.

1048

Al. *Kit - ty, do help me to set - tle it I'm sure your paw can wait.*

LC *Carroll enters and asks:*
And which do you think it was? A boat be-
mf

Vln. I

Vln. II

Vla.

Vc.

Cb.

Epilouge: A Boat Beneath A Sunny Sky

1052 **Barcarole; poco piu mosso (e. = ca. 60)**

Hp. *mf*

LC *neath a sun - ny sky Lin - gering on - ward dream - i - ly in an evening of Ju - ly*

Epilouge: A Boat Beneath A Sunny Sky

1052 **Barcarole; poco piu mosso (e. = ca. 60)**

sempre legato

Vln. I *mp*

Vln. II *sempre legato*

Vla. *mp* *sempre legato*

Vc. *mp* *sempre legato div.*

Cb. *mp* *sempre legato*

mp

1055

Hp.

LC

Child - ren three that nestl - ed near, Eag - er eye and will - ing ear, Pleas - ed a sim - ple tale to hear.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1058 **Lo stesso tempo** **Subito piu quieto**

Fl.

Ob. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

LC

mf *mp* *mp* *mp* *mp* *mp*

subito piu quieto

Long has paled that sun - ny

1058 **Lo stesso tempo** **Subito piu quieto**

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *p* *p* *p* *p*

1060

Fl. *mp*

Hp.

LC

sky: E - choes fade _____ and memor-ies die. Aut - umn frosts _____ have slain Ju - ly.

molto rall.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Barcarole; poco meno mosso (♩ = ca. 52)

1064 *A tempo*

1067

Hp.

LC

Still she haunts me, phan - tom - wise,
mf

1067 Barcarole; poco meno mosso (♩ = ca. 52)

Vln. I *pp* emerge from silence

Vln. II

Vla.

Vc.

Cb.

1068

Hp.

LC

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

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

1070

Fl. *mf*

Hp.

LC

eyes. _____

Vln. I

Vln. II

Vla.

Vc.

Cb.

1073

Cantabile; poco rubato; molto legato

Hp. *mf*

Alice comes forward to sing.

espressivo

Al. *mf*

Child-ren yet the tale to hear, _____ Eag-er eye and will-ing ear, Lov-ing-ly shall nes-tle near. In a won -

1073

Cantabile; poco rubato; molto legato

Vln. I *mp*

Vln. II *mp*

Vla. *mf*

Vc. *mp*

Cb. *mp*

espressivo

1077

Hp.

Al.

- der-land they lie. Dream-ing as the days go by, Dream-ing as the sum - mers die.

poco allarg.

Vln. I *poco allarg.*

Vln. II *poco allarg.*

Vla. *poco allarg.*

Vc. *poco allarg.*

Cb. *poco allarg.*

1081

Hp. *mf*

LC *a tempo*

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

mf

1081

Vln. I *mp*

Vln. II *a tempo* *p* *mp*

Vla. *mp*

Vc. *f*

Cb. *f*

Dream-like; suspended

1085 *poco allarg.*

Hp. *f* *mf*

Al. Life what is it but a dream?

LC Life what is it but a dream?

Dream-like; suspended

Vln. I *poco allarg.* *a tempo* *mp*

Vln. II *poco allarg.* *a tempo* *mp*

Vla. *poco allarg.* *a tempo*

Vc. *poco allarg.* *a tempo*

Cb. *poco allarg.* *a tempo*

1089

Fl. *p* *mp* *mp*

Perc. *large gong* *mp*

Hp. *mp* *p*

Al. *mp*

LC *mp*

Life what is it dream? but a dream?

Life what is it dream? but a dream?

1091

Vln. I *p* *p* *mp* *mp*

Vln. II *p*

Vla. *p*

1093

Fl. *mp*

Hp. *p* *pp*

Al.

LC *p* *p*

a dream a

a dream a

Vln. *mp*

Vla. *p* *p*

1101

1098

Fl. *mp* *mp*

Hp.

Al.

LC dream?

Vln. *mp* *mp*

Vla. *p* *pp* *pp*

1101

1104

Fl. *mp*

Vln. *mp*

Vla.