

Alice Through the Looking-Glass

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

William Osborne

Prelude: The Love-Gift of a Fairy-Tale

Ephemeral, *cres. poco a poco* (♩ = ca. 72) *Lewis Carroll appears on the stage and sings.*

The musical score is written in 4/8 time and consists of three systems. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The key signature has one sharp (F#) and the time signature is 4/8. The tempo is marked 'Ephemeral, *cres. poco a poco*' with a note value of approximately 72 beats per minute. The score includes dynamic markings such as *pp*, *mp*, and *mf*, and performance instructions like *cres. poco a poco* and *poco più forte*. The lyrics are: 'Child of the pure un-cloud-ed brow. And dream-ing eyes of won-der! Though time be fleet and I and thou are half a life'. The score includes a rehearsal mark '11' above the vocal line at measure 11. The piano accompaniment features a complex texture with many chords and some triplet figures.

Child *mp* of *mf*

the pure un - cloud-ed brow. And dream - ing eyes of *mp*

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

11

poco più forte

13

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

mf

13

mp

16

love gift of a fair - y tale.

f

18 Esuberante; poco piu mosso

7 || 6/16

16

mf *sfz* *mf*

8^{va}

8^{vb}

19

5

22

8^{va}

7

24

7

2

25 *mf* *8va*

29 *mf* *f* *rallantando...* *8va*

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

33 *mp* A tale be - gun in oth-er days, When sum-mer suns were

33 *p* *rall. e dim.* *mp*

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

38 *8va*

41

rhy - thm of our row - ing

Whose ech - oes live in mem - or - y

mp *rall. e dim.*

molto rall.

45

47 Barcarole (♩ = ca. 58)

yet, Though en - vi - ous years would say 'for - get.'

And, *mf*

mp

48

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

sva

48

50

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

8va

52

y.

mf

8va

rall. e dim.

5

Piu mosso (♩. = ca. 90)

53 **molto rall...**

It shall not touch with breath of

mp

8va

mp

5

56

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

56

tempo 70

I. Looking-Glass House

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

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

60

First mea. is 60!!!

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

mf

mp *l.v.*

62

You ought, Di-nah, you know you ought! Do you know, I was so an-gry,

mp *l.v.*

64

I was near-ly put-ting you out in - to the snow! And you'd de - served it,

l.v.

66

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

Kit - ty dear, let's pre-tend.
mp

Alice holds the kitten before the mirror and adds:
Meno mosso (♩ = ca. 50)

Let's pre-tend you're the White Queen! You look just like her. And if you're not good, I'll

Cantabile; non troppo lento!
Alice stands before the mirror.

put you through in - to the Look-ing Glass House. Oh how nice it would be!
mf

Let's pre-tend there's a way of get-ting through. Let's pre-tend it's

86

soft like gauze.

Why, it's turn-ing to a sort of

mf

mp

5

mp

90

mist now!

It will be ea - sy to get through!

crescendo

mp

5

5

95 Alice climbs on the mantel of the fireplace and steps through the mirror into the Looking-Glass World.
Esuberante

f

8va

desccrescendo...

mf

5

5

98

mp

mp

mp

12/16

12/16

5

5

Morendo poco a poco...

100

102

104

(Alice picks up the White Queen's child, causing it to squeal, and puts it on the table.)

The White Queen enters very worried. She tries to climb up on the table.

Alice lifts the Queen onto the table. The Queen howls in terror.

108

109 With fantasy (e.= ca. 78)

The child's squeal.)

It's the voice of my child! iii! Ach!

(F# maj. scale)

112

White King: *White Queen:*

Mind the vol-ca-no What vol-ca - no? Blew me up! Mind you come up the reg-u-lar

mp *mp*

116

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

Don't get blown up!

mf *mp*

mp *l.v.*

119

Alice:

Why you'll be hours at that rate!

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

Don't hold your mouth so wide o-pen.

mf *mp*

126 Quasi Marcia; poco piu mosso

The King groans and falls flat on his back, horrified. He groans. He slowly gets up and speaks in a horrified whisper.

123

Ach! What was that? I as-sure you my my dear,

mf *mf*

mp

127

White Queen: White King:

I turned cold to the ver-y ends of my wisk - ers You haven't got an - y whisk-ers The

mf *mf*

mp

129

hor - ror of that mo - ment I shall ne - ver for - get!

mp

The King takes a large feather and writes in a book which Alice holds for him. She looks on with great interest and then tries to read the book.

March; poco più mosso

131

You will though, if you don't write it down.

mf *mf*

mp

133

136

137 (♩=♩)
Alice takes the book from the King.

This book is ver-y dif-fi-cult to read.
mf

Elated with her discovery.

140

It's a Look-ing Glass book and the words are all writ-ten back-wards.

mp

l.v. *arco*

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

144 *Alice reads from the book.*

Twas bril-lig, and the slith-y toves did gyre and gim-
mp *mp*

147

ble in the wabe.

8va

mf

3

149 (vocalise)

Ah Ah All

mf

mp

mf

3

8va

151

mim - sy were the bo-rgroves. And the mome's wrath out grabe

mf

mp

mf

7

6

3

153

rrr o drrr

mf

mp

3

11

155

ou ou ou, drrr ou ou ou ou ou.

157

159 Poco piu mosso

mp

160

mp

161

Be - - -
mf

162

ware the Jab - ber - wock, my

163

gliss.
son!

trill & gliss.

f

mf

164

165

mf

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

The *mf*

jaws that bite, the

claws that catch!

Be *mf*

171

Measure 171 of the vocal line. It begins with a whole note G4 (sharp) and a half rest. This is followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note D5, all beamed together. The measure ends with a quarter rest.

ware the Jub - jub - bird, *sfz sfz sfz*

arco

Piano accompaniment for measures 171-172. The right hand plays a series of chords, each with a five-finger roll (marked '5') over the notes. The left hand plays a similar pattern of chords with five-finger rolls. The music is in a minor key with a key signature of one sharp (F#).

172

Measure 172 of the vocal line. It starts with a quarter note G4 (sharp), followed by a quarter note A4, and a quarter note B4. The measure concludes with a glissando (marked 'gliss.') starting on a G4 (sharp) and sliding upwards.

and shun the frrru - - -

f

Piano accompaniment for measures 172-173. The right hand features a series of chords with five-finger rolls (marked '5'). The left hand continues with a similar pattern of chords and five-finger rolls. The music maintains the minor key signature.

173

Measure 173 of the vocal line. It begins with a glissando (marked 'gliss.') starting on a G4 (sharp) and sliding upwards. This is followed by a quarter note A4, a quarter note B4, and a quarter note C5, all beamed together. The measure ends with a quarter rest.

mi - ous ban - der -

Piano accompaniment for measures 173-174. The right hand plays chords with five-finger rolls (marked '5'). The left hand plays a similar pattern of chords with five-finger rolls. The music continues in the same minor key.

174

Measure 174 of the vocal line. It starts with a quarter note G4 (sharp), followed by a quarter note A4, and a quarter note B4. The measure ends with a quarter rest.

snatch !

mf

Piano accompaniment for measure 174. The right hand plays chords with five-finger rolls (marked '5') and accents (>). The left hand plays a similar pattern of chords with five-finger rolls. The music concludes in the same minor key.

175

176

178

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

mf He took his vor - pal sword in hand: long

182

time the max - ome foe he sought.

So

184

rest - ed he by the tum - tum tree, And stood a while in thought

Al. 186

mp

188 *molto cres. e accel.*

f

8va

191 *molto cres. e accel.*

ff

(8va)

Very animated, urgently (♩ = ca. 92)

194

195

And as in uf - fish thought he stood, The

f

f senza pedale

8va 20

196

Jab-ber-wock with eyes of flame, Came whif-ling through the tul-gey wood, And bur-bled as it came!

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

198

gliss. and trill Ah! Ah! Ah! Ah!

mp *f*

fff

203

fff *mp* *fff* *fff*

208

f *fff* *mp* *ff*

One, *ff*

(lower octave as needed)

210

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

f

molto crescendo

211

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

ff

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

very animated

And

mf

mp

p

f

r.h. only

215

hast thou slain the Jab - ber - wock?

217

Come to my arms, my beam - ish boy!

219

Of rabb - jous day, frrrab - jous day! Cal - looh! Cal-lay!

222

He chor - tled in his joy.

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

226

'Twas bril - lig and the slith - y toves Did gyre and gim -

229

ble in the wabe!

vocalise

Ah

mf

mp

3

3

231

All mim-sy were the bo-graves,

mf

mf

7

233

And the mome's wrath out-grabe.

mf

mp

mp

6

3

3

3

235

And the mome's wrath out-grabe.

mf

mp

6

3

11

237

And the mome's wrath out - grabe. *mf*

239

morendo poco a poco...

Out - grabe *p* Out-grabe. *pp*

242

A flower garden begins to appear around Alice.

245 Quasi recitativo (♩ = ca. 66)

247

Alice is now surrounded by living flowers.

But, *mp*

249

oh I should make haste be - fore I have to leave the Look-ing-Glass world. I

This system contains two measures of music. The vocal line (top staff) features a melodic line with a long slur over the first two measures. The piano accompaniment (bottom two staves) consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The key signature has one sharp (F#).

251

think I'll go see the gar - den first. Oh Ti-ger-li-ly I wish you could talk.

This system contains three measures of music. The vocal line (top staff) has a melodic line with a slur over the first measure and a second slur over the last two measures. The piano accompaniment (bottom two staves) continues with the eighth-note accompaniment. The key signature has one sharp (F#).

254

This system contains one measure of music. The vocal line (top staff) has a single note followed by a rest. The piano accompaniment (bottom two staves) features a long, sustained chord in the right hand and a bass line in the left hand. The key signature has one sharp (F#).

II. The Garden of Live Flowers

255

With fantasy ($\text{♩} = \text{ca. } 72$)

mp Starts at 255

p

Musical score for the beginning of the piece, measures 255-258. The score is in 12/16 time and features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The key signature has two sharps (F# and C#). The dynamics range from mezzo-piano (mp) to piano (p).

Tiger-lily
Quiet and hesitant

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

259

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

sempre legato

p

Musical score for the 'Tiger-lily' section, measures 259-262. The score includes a vocal line and a piano accompaniment. The vocal line is marked 'Tiger-lily' and 'Quiet and hesitant'. The piano accompaniment is marked 'sempre legato' and 'p'. The lyrics are: 'We can talk, _____ when there's an - y - bo - dy worth talk - ing to. _____'. The score is in 12/16 time and features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The key signature has two sharps (F# and C#).

Alice

Rose

265

Impetuoso

263

And can all the flow - ers talk? As well as you can, _____ and a great deal loud - er. _____ It

mp *mf*

263

Musical score for the 'Alice' and 'Rose' sections, measures 263-266. The score includes a vocal line and a piano accompaniment. The vocal line is marked 'Alice' and 'Rose'. The piano accompaniment is marked 'mp' and 'mf'. The lyrics are: 'And can all the flow - ers talk? As well as you can, _____ and a great deal loud - er. _____ It'. The score is in 12/16 time and features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The key signature has two sharps (F# and C#).

266

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

266

Musical score for the continuation of the 'Alice' section, measures 266-269. The score includes a vocal line and a piano accompaniment. The vocal line is marked 'Alice'. The piano accompaniment is marked 'mp'. The lyrics are: 'is - n't man - ners for us to be - gin, _____ and I real - ly was won - der - ing when you'd speak! Said'. The score is in 12/16 time and features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The key signature has two sharps (F# and C#).

267

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

267

not a cle - ver one! _____

8va

5

5

Detailed description: This system contains measures 267 and 268. The vocal line (top staff) has a treble clef and a key signature of one sharp (F#). The lyrics are "I to my - self _____ 'Her face has got some sense in it, though it's" for measure 267 and "not a cle - ver one! _____" for measure 268. The piano accompaniment (bottom two staves) features a bass clef and a key signature of one sharp. It includes a 5-fingered chord in the right hand and a 5-fingered chord in the left hand. A dynamic marking of *mp* is present in the piano part of measure 269.

268

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

269

8va

5

5

mp

Detailed description: This system contains measures 268 and 269. The vocal line (top staff) has a treble clef and a key signature of one sharp. The lyrics are "Still, you're the right col-our, and that goes a long way. _____". The piano accompaniment (bottom two staves) features a bass clef and a key signature of one sharp. It includes a 5-fingered chord in the right hand and a 5-fingered chord in the left hand. A dynamic marking of *mp* is present in the piano part of measure 269.

269

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

269

8va

5

5

mp

Detailed description: This system contains measures 269 and 270. The vocal line (top staff) has a treble clef and a key signature of one sharp. The lyrics are "Still, you're the right col-our, and that goes a long way. _____". The piano accompaniment (bottom two staves) features a bass clef and a key signature of one sharp. It includes a 5-fingered chord in the right hand and a 5-fingered chord in the left hand. A dynamic marking of *mp* is present in the piano part of measure 269.

Tiger-lily

271

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

271

mf

mf

5

5

Detailed description: This system contains measures 271 and 272. The vocal line (top staff) has a treble clef and a key signature of one sharp. The lyrics are "I don't care _____ a-bout the col our. If on - ly her pe-tals curl-ed up a lit - tle". The piano accompaniment (bottom two staves) features a bass clef and a key signature of one sharp. It includes a 5-fingered chord in the right hand and a 5-fingered chord in the left hand. A dynamic marking of *mf* is present in the piano part of measure 271.

Alice

273
 more, she'd be al - right. — Aren't you fright-end be-ing out here with no one to take care of you?
mf

273

275 *Rose* *Alice:*
 There's a tree in the mid-dle. — What else is it good for? — But what could it do if an-y dan-ger came?
f *mf*

275

277 *Daisy 1* *Daisey 2* *Daisey 3* *Daisey 4*
 It could bark! It says bough-wow! That's why its branches are called boughs! Did-n't you know that?
f *f* *f* *f*

277

279

Like laughter

tee — tee tee tee tee — ya tee — ya tee — ya tee — tee tee tee

f

mf

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

tee — ya tee — ya tee — ya Si - lence ev' ry one of you! They know that I can't get at them

f

mf

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

f

mf

The flowers continue laughing.

tee — ya tee tee tee — ya tee — ya tee — ya

f

mf

Come sopra

Alice turns to the flowers with a pair of scissors.

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

Musical score for measures 290-291. The vocal line (treble clef) starts at measure 290 with the lyrics "Ne - ver mind! If you don't hold your toun- ges I'll pick you!" and continues to measure 291 with "tee tee tee tee". The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *mf* and *f*. Time signatures change from 9/16 to 10/32 and back to 9/32.

Musical score for measures 292-293. The vocal line (treble clef) has the lyrics "tee - ya tee - ya tee - ya" and then a long rest. The piano accompaniment (grand staff) features a rapid sixteenth-note passage in the right hand and a bass line in the left hand. Dynamics include *f*. Time signatures change from 9/32 to 6/16 and 12/16. An *8va* marking is present above the vocal line.

Musical score for measures 294-295. The vocal line (treble clef) has the lyrics "That's right, the dais - ies are" and includes a *Tiger-lily* section. The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *p* and *mp*. Time signatures change from 9/16 to 6/16 and 12/16. An *8va* marking is present above the vocal line.

299

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

299

302

nough to make one whi - ther! How is it you talk?

Alice

mp

302

304

I've seen man - y flow - er gar - dens, but none of the flow - ers could talk. Put your hand down and

mf

304

Alice feels the ground.
Alice

Tiger Lily

306

feel the ground. Then you'll know why. It's ver - y hard. In most gar - dens they

5va

308

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

309

Alice

Rose:

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

mf *mf* *mp*

Daisy

310

nev - er think at all. *8va* I nev - er saw an - y - bo - dy that

Tiger-Lily

311

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

mp

Alice

313

more than a bud. Are there peo - ple in the

mf

314

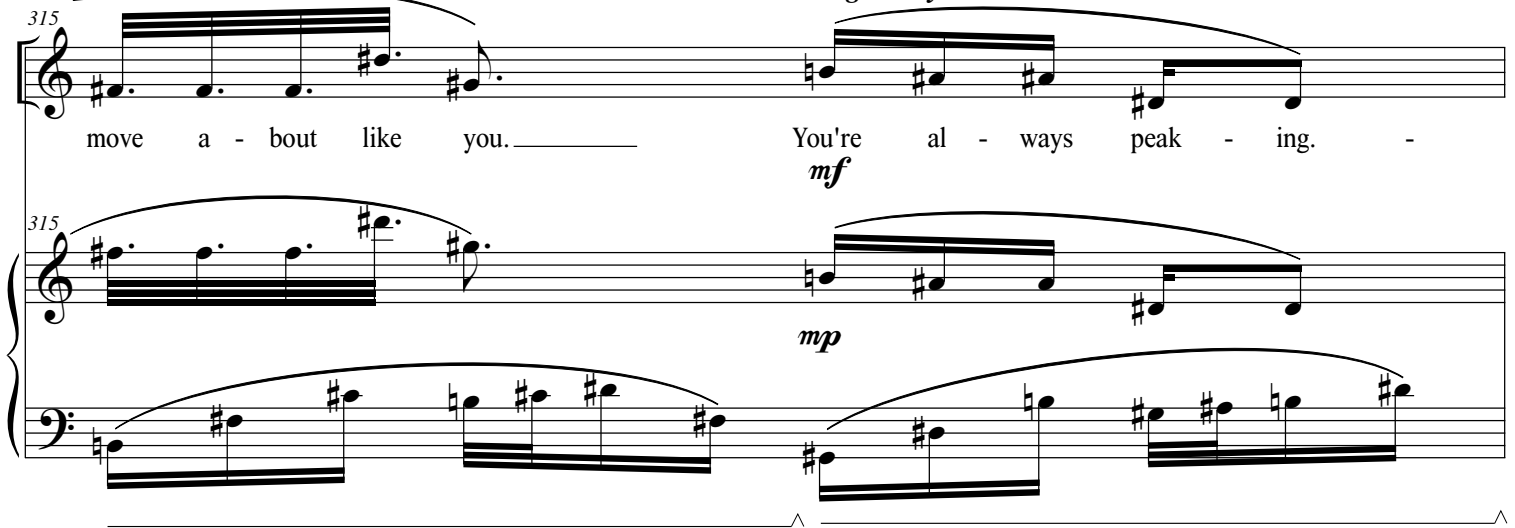
gar - den be - sides me? There's two oth - er in the gar - den that can

mf

mp

Tiger-Lily

315
move a - bout like you. _____ You're al - ways peak - ing. -
mf
mp



Daisy 1

Daisy 2

Daisy 3

316
They're more bush - y than you. They're coming. I hear their foot - steps.
mf *mf* *mf*
mf *mp*
8va



**Poco rallantando
e diminuendo...**

318
on the gra - vel walk. _____
8va
318



III. Tweedledum and Tweedledee

383

Humorously (♩ = ca. 66)

Musical score for measures 383-384. The piece is in 12/16 time. The right hand features a melodic line with slurs and accidentals, while the left hand plays a rhythmic accompaniment with sixteenth-note chords, some marked with a '6' for a sixteenth-note group. The dynamic marking is *mf*.

Musical score for measures 385-386. The right hand has a melodic line with slurs and accidentals. The left hand plays a rhythmic accompaniment with sixteenth-note chords. The dynamic marking is *mp*.

Musical score for measures 387-390. The right hand has a melodic line with slurs and accidentals. The left hand plays a rhythmic accompaniment with sixteenth-note chords, some marked with a '6'. The dynamic marking is *mf*.

Musical score for measures 391-392. The right hand has a melodic line with slurs and accidentals. The left hand plays a rhythmic accompaniment with sixteenth-note chords. The dynamic marking is *mp*.

Dum suddenly speaks and Alice is again startled.

Musical score for measures 391-392 with lyrics. The right hand has a melodic line with slurs and accidentals. The left hand plays a rhythmic accompaniment with sixteenth-note chords. The dynamic marking is *mf*. The lyrics are: "If you think we're wax works, you ought to pay, you know." The score includes a *gva* marking and dynamic markings of *f* and *mf*.

394

Wax works weren't made for noth-ing. No how! Con-tar-i-wise if you think we're a-live,

mf *mf*

mp *mp*

397

Alice *Dum:*

you ought to speak. I'm sure I'm ver-y sor-ry. I know what you're think-ing a-bout

mf *mf*

mp *mp*

400

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

mp

403

Both together: **406** *The Red King snores!*
They hear the snoring of the Red King.

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

mf *mf*

407

411 **Dream-like**

Are there li-ons and ti-gers a-round here? *mf* It's the Red King snor-ing. Come look at *mf*

Dee: Dum: *mf*

413 They look toward the Red King (can be off stage.)

him. *mf* Is-n't he a lov'-ly sight? *mf* Fit to snore his head off! *mf*

Dee: Dum: *mf*

415 **Alice:**

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

mp *mp*

417

Dee:

He's dream - ing now. And what is he dream-ing?

mf

mp

8va

8vb

419

Alice:

Dum:

No - bo - y knows. Whya - bout you! And if he stopped dream - ing where would you

mf

mf

mp

421

be?

mp

423

Dum:

Dee:

Not you! You'd be no-where. you're on - ly a thing in his dream! If he woke up you'd go out

mf

mf

425 *Dum:* *Alice:*

bang! just like a can-dle! But if I'm on-ly a part of his dream then what are you two?

f *mf* *mf*

f *mp*

428 *Both loud and triumphant.* *Dum:* *Alice:*

Dee: Dit - to. Dit - to! Dit - to! Hush! You'll wake him I'm a - fraid.

mf *fff* *mf*

430

mf

431 *Alice begins to cry.* *Alice:* I am real! *mf*

Dum. Retorting contemptuously: *Dee:*

Well, it's no use talk-ing a-bout wak-ing him, You're on-ly the things in his dream. You know your not real. You

mf *mf*

Alice speaks half laughing through tears.

Alice:

433

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

mf

Dum:

won't make your-self real - er by cry - ing, there's noth-ing to cry a - bout. I

433

mp

436

Dee and Dum slowly disappear.

435

hope you don't sup-pose those are real tears? I

mf

mf

435

mf

mp

mp

pva

437

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

pva

437

438

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

438

8^{va}-----, 8^{vb}

440

8^{va}-----, 8^{vb} loco

442 Alice finds the White Queen's shawl lying on the ground and picks it up.

442

8^{va}-----, 8^{vb} rall. attacca

The White Queen enters comically fidgety and nervous, with her hair and clothing in complete disarray.
As Alice helps her on with her shawl, the White Queen can't stop mumbling to her self, Bread-and-butter."

IV. Wool and Water

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

445 *Queen:*

mp Bread and but-ter, bread and but-ter, bread and but-ter. *mf* Am I ad-dres-ing the White Queen? Bread and but-ter, *mf*

447 bread and but-ter. Bread and but-ter, bread and but-ter. *pp* If you call that ad-dress-ing

447 *mp*

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

451 *Alice:*

for the last two hours. May I straight-en your shawl? *mf*

451 *mf* (hold ped. through mea.)

Queen:

453

It's out of tem - per I think. There's no pleas ing it! The

mf *tr* *p* *tr*

brush has got en - tan - gled my hair. And I lost the comb yes - ter - day.

tr *mf*

Bread and but - ter, bread and but - ter, bread and but - ter. You need a lad - ies maid. Bread and but - ter,

mf *mf* *mf* *tr* *mp*

Queen: Alice:

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

mf *mp* *p*

462 Maestoso; lo stesso tempo

463 *Alice:*
Laughing:

sure! Twopence a week and jam ev-er-y oth-er day. I don't want you to hire

mf *mf*

6/16 6/16

466 *Queen:* *Alice:*

me, And I don't care for jam. It's ver-y good jam. Well, I don't want it to - day, an - y - how.

mf *mf*

466

Queen: *Lo stesso tempo*

Maestoso; lo stesso tempo

471 You could-n't have it if you did want it. The rule is, jam to - mor - row and

mf *mp*

9/16 6/16 6/16

476 *Poco meno mosso*

480 jam yes - ter - day, but nev - er to - day. It must some - times come to "jam to -

mf *mp*

476

Queen:

481

day." No it can't. It's jam ev-er-y oth - er day: to -

Alice:

485

day is-n't an - y oth-er day, you know. I don't un-der-stand, it's ver-y con - fus-ing.

Come sopra

Queen:

490

That's the ef-fect of liv-ing back - wards, it makes one gid-dy at first,

492

but there's one great ad - van - tage to it. that one's mem - or - y

Lo stesso tempo

495

Alice:

494 works both ways. I'm sure mine on-ly works one way, I can't re-mem-ber things be-fore they

mf

494 *mp*

501

498 hap - pened. It's a poor sort of mem-or - y

mf

498 *mf*

502 that works on - ly back-wards. What sort of things do you re-mem - ber best? Oh,

mf

502 *mf*

504 things the week af - ter next. Such as the King's mes-sen -

mf

504 *mf*

506 507

ger. He's in pri-son now, be-ing pun-ished: and the trial does-n't e-ven be-gin un-til next

mf

506 *mp*

510

Wednes-day. and of course the crime comes last of all.

510

514 **Lo stesso tempo** *Alice:*

But sup-pose he ne-ver com-mits the crime.

mf

514 *mp*

mp

519 *Queen:*

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

mf

519 *mp*

521

And he was the bet-ter for it I know. And no fault would have been bet-ter

524 Poco più mosso (♩ = ♩)

still. and bet-ter and bet-ter, and bet-ter

mp *p* *mp*

8va

With bleating tremelo:

527

Oh much bet-ter! Bet-ter!

A male singer transforms into the part.

530

Bet-ter! Bet-ter!

mf

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

533

Musical score for measures 533-535. The top staff is a bass clef with a single note and a rest. The middle staff is a treble clef with a piano accompaniment starting at measure 533, featuring a melodic line with five-measure and three-measure phrases. The bottom staff is a bass clef with a piano accompaniment. The tempo is marked *mp*. The time signature is 11/16. The piece concludes with a double bar line and the number 16.

Barcarole (♩. = 66) (3+3+3+2)

536

Sheep:

Alice:

Musical score for measures 536-537. The top staff shows the vocal line for Sheep and Alice. The bottom staff shows the piano accompaniment. The tempo is marked *mf*. The time signature is 11/16. The piece concludes with a double bar line and the number 16.

Whatis it you wantto buy?

Beh.

I should look a-roundf first.

538

Beh!

Don't

spin a - around so.

Musical score for measures 538-539. The top staff shows the vocal line for Sheep and Alice. The bottom staff shows the piano accompaniment. The tempo is marked *mf*. The time signature is 11/16. The piece concludes with a double bar line and the number 16.

540

You'll make me gid - dy soon.

Can you row?

Musical score for measures 540-541. The top staff shows the vocal line for Sheep and Alice. The bottom staff shows the piano accompaniment. The tempo is marked *mf*. The time signature is 11/16. The piece concludes with a double bar line and the number 16.

The sheep hands Alice a pair of needles.

543

Come sopra

542

(*8va*)

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

542

mp

8va

544

547

Feath - er!

f

547

mf

l.v.

8va

550

Beh! Fea - ther! Fea - ther! You'll catch a crab! Beh!

550

mp

mf

8va

555 *Alice:*

You should feath-er! Feath-er I say! Beh! Why do you say feath-er? I'm not a bird!

mf

555

560

563 *Alice:*

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

Oh, scent - ed rush - es.

mf

563

p

565

I can't reach them.

mf

565

mp

567

Musical score for measures 567-569. The piece is in 9/16 time. The treble clef part features a melodic line with grace notes and a descending sequence of chords, with five-fingered chords indicated by a '5' and a bracket. The bass clef part provides a harmonic accompaniment. The dynamic marking is *mp*. The tempo and expression marking for the final measure is *rall. e dim.*

8va

570

Musical score for measures 570-573. The treble clef part continues the melodic line with grace notes and five-fingered chords. The bass clef part has a more active accompaniment. The dynamic marking is *p*. The piece concludes with the instruction *attacca*. An 8va marking is present at the beginning of the system.

V. Humpty-Dumpty

603

Ominously (♩. = ca. 72)

Musical score for measures 603-607. The piece is in 12/16 time. The right hand starts with a rest, then enters with a series of chords and eighth notes, marked *mf*. The left hand plays a steady eighth-note accompaniment, marked *mp*. A sixteenth-note triplet is indicated in measure 607.

Musical score for measures 608-610. The right hand continues with a melodic line of eighth notes, marked *mf*. The left hand accompaniment is marked *mp*. A sixteenth-note triplet is indicated in measure 610.

Musical score for measures 611-612. The right hand features a melodic line with a slur, marked *mf*. The left hand accompaniment is marked *mf*.

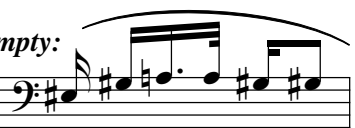
613

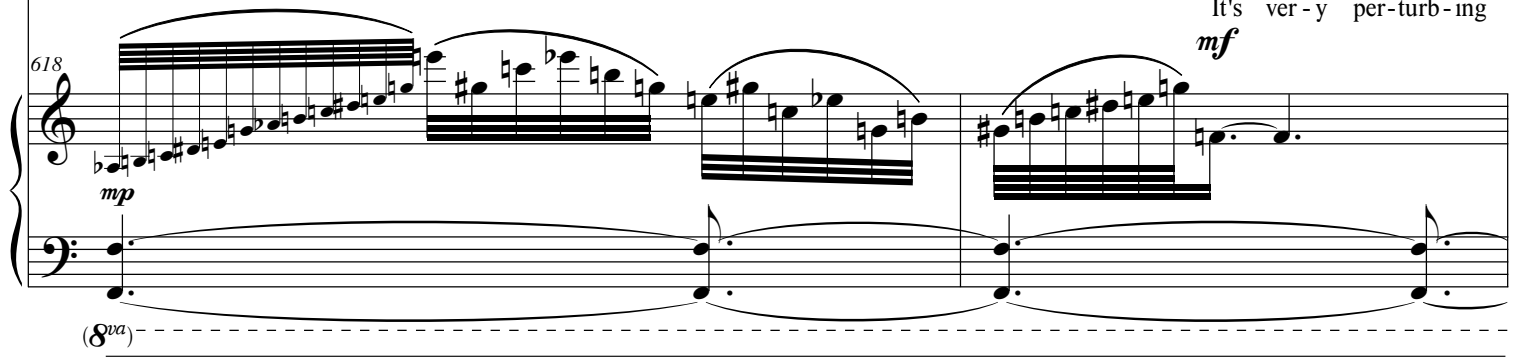
Meno Mosso

Alice:


Musical score for measures 613-614. Measure 613 is in 12/16 time, and measure 614 is in 9/16 time. The right hand has a melodic line with a slur, marked *mf*. The left hand accompaniment is marked *mp*. The lyrics "I think it's Hum - pty - Dum - pty." are written above the right hand.

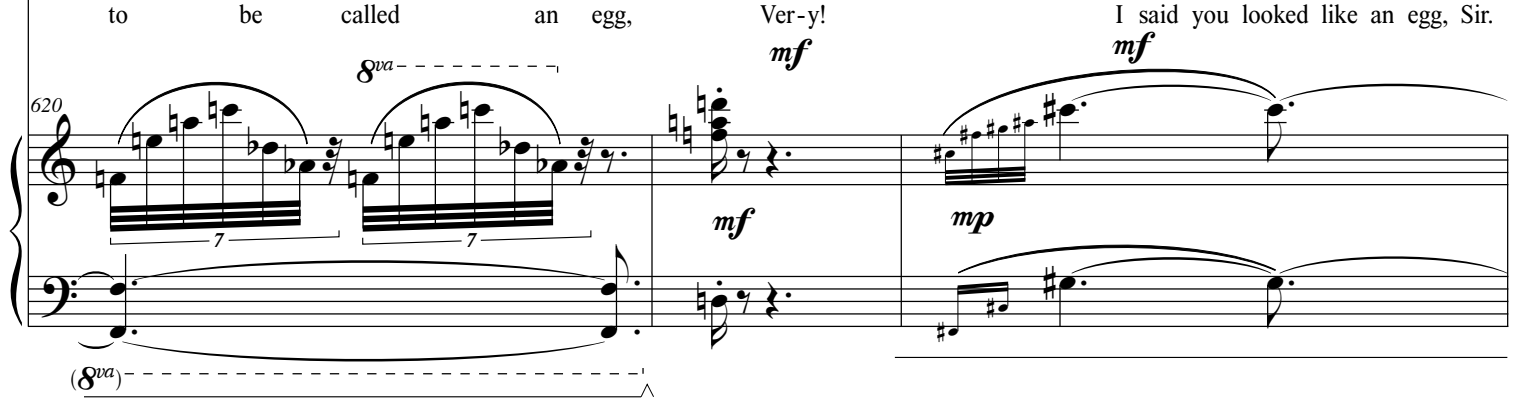
Musical score for measures 615-616. Measure 615 is in 9/16 time, and measure 616 is in 12/16 time. The right hand has a melodic line with a slur, marked *mp*. The left hand accompaniment is marked *mp*. The lyrics "And how ex - act - ly like an egg he is!" are written below the right hand. An 8va marking is present in the left hand.

618 *Humpty:*  It's ver - y per-turb-ing *mf*

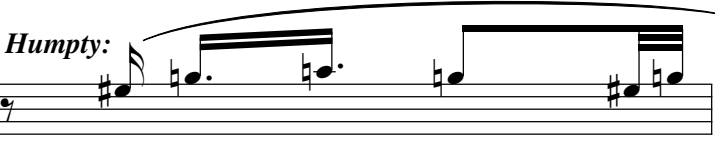
618 *mp* 

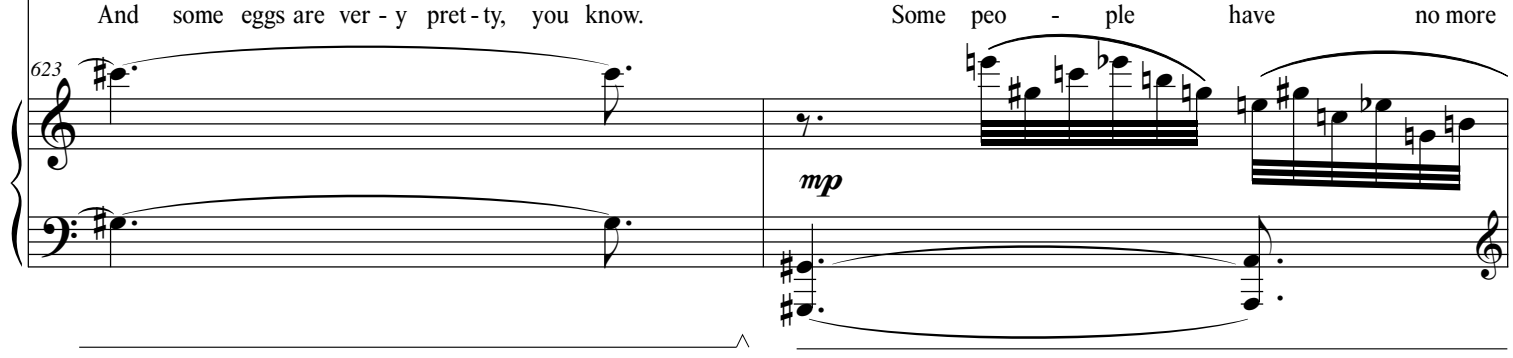
(8va)


620 *Alice: gently*  to be called an egg, Ver-y! I said you looked like an egg, Sir. *mf*

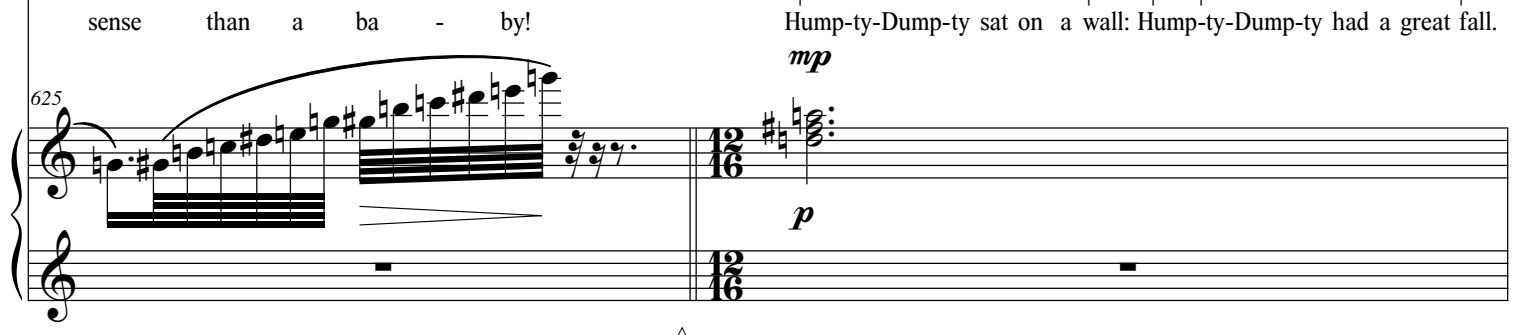
620 *mf mp* 

(8va)

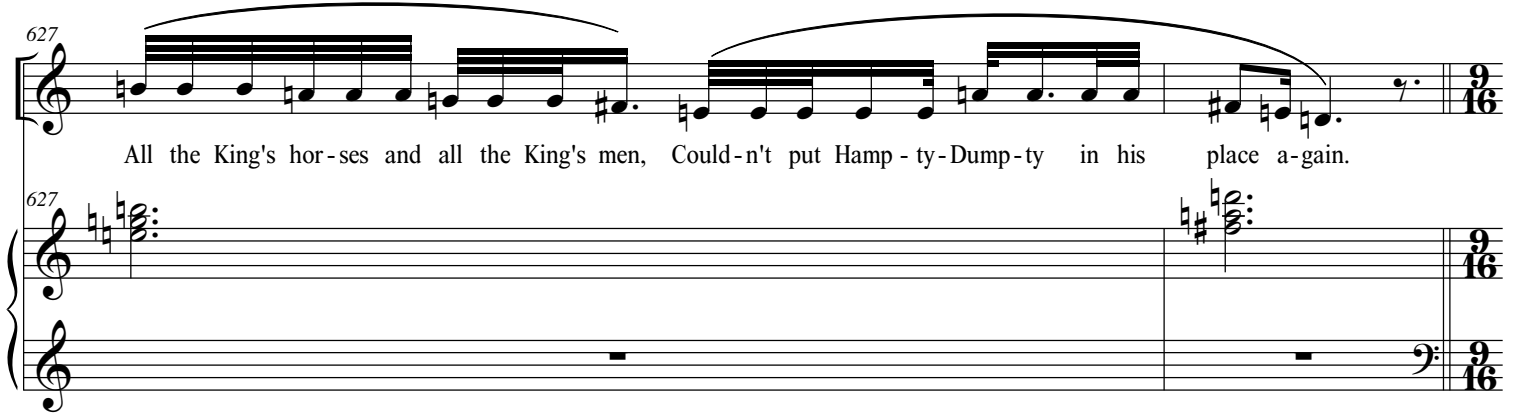
623 *Humpty:*  And some eggs are ver - y pret - ty, you know. Some peo - ple have no more

623 *mp* 

625 *Alice:* *Naive and simple (e ancora meno mosso)*  sense than a ba - by! Hump-ty-Dump-ty sat on a wall: Hump-ty-Dump-ty had a great fall. *mp*

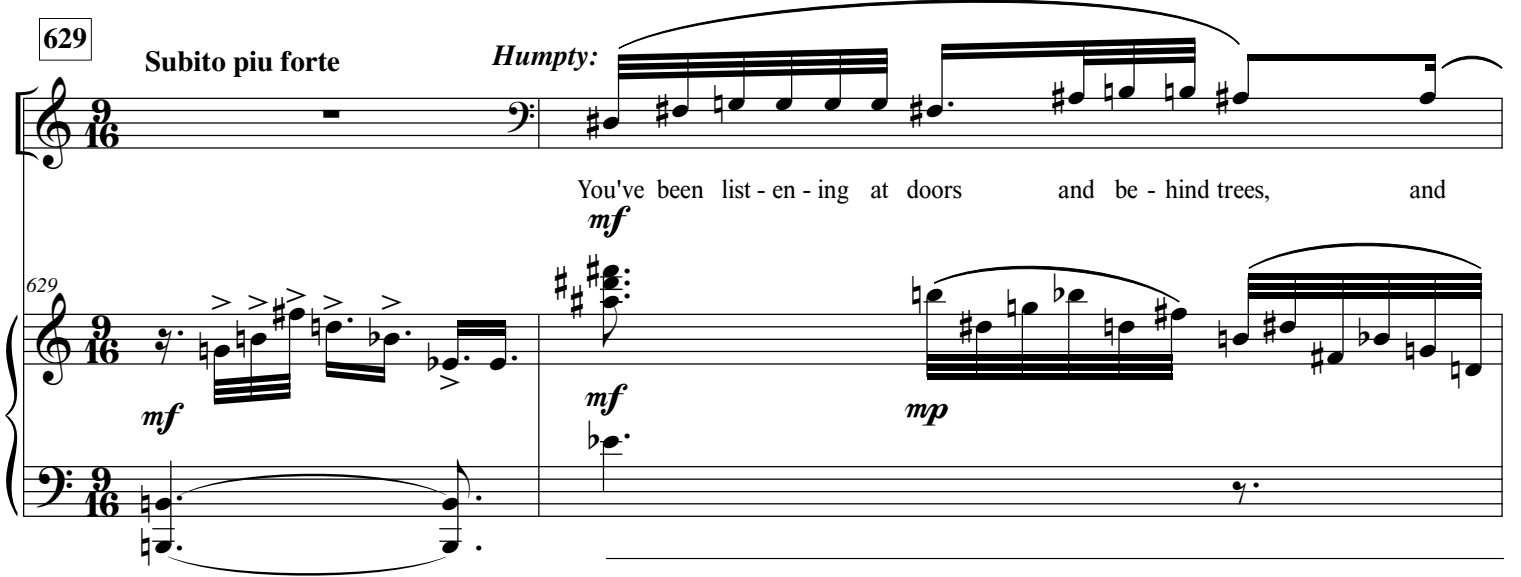
625 *p* 

627



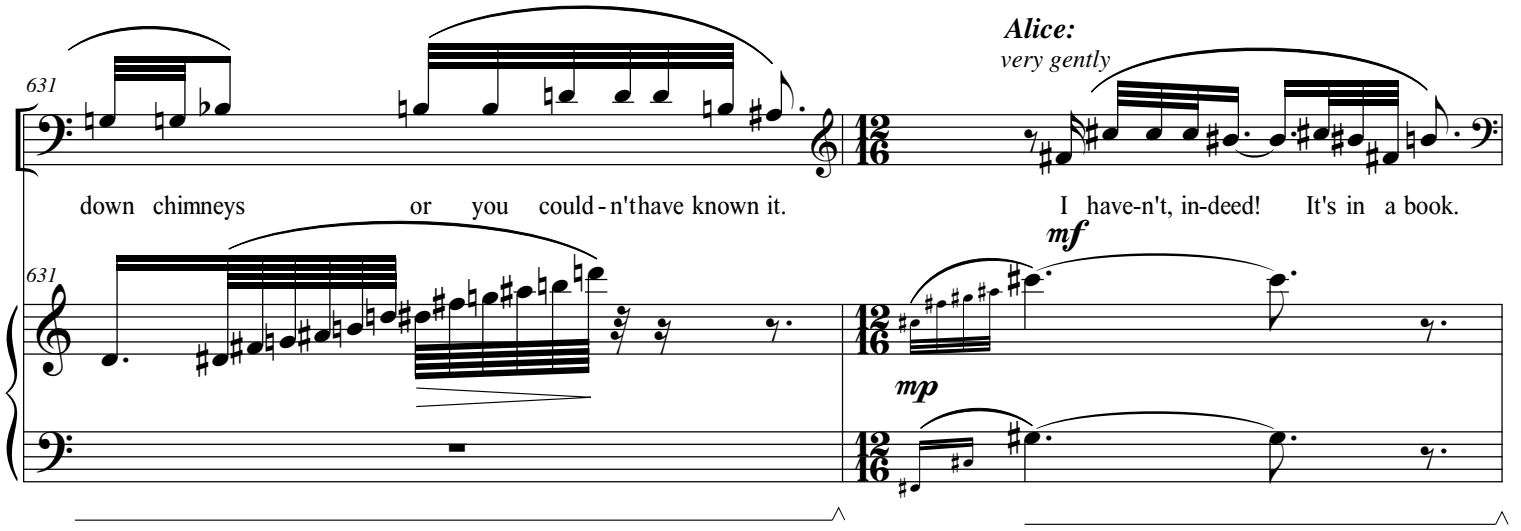
All the King's hor-ses and all the King's men, Could-n't put Hamp-ty-Dump-ty in his place a-gain.

629 **Subito piu forte** *Humpty:*



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

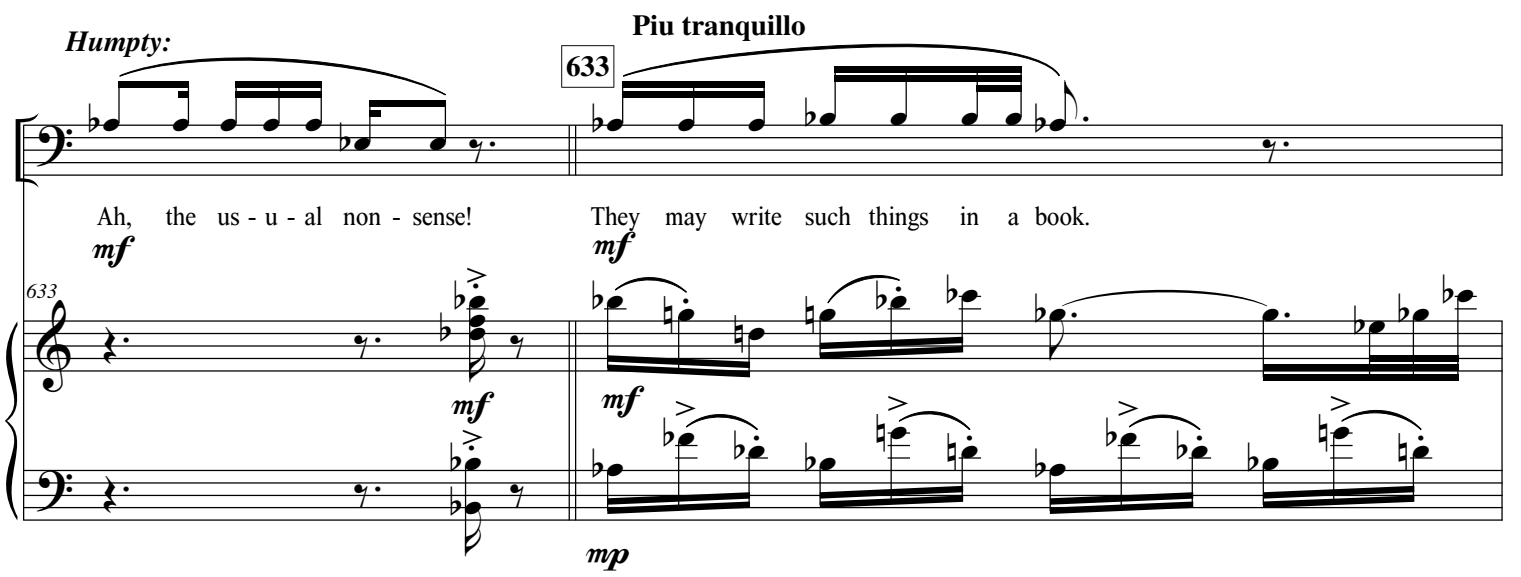
631 *Alice:*
very gently



down chimneys or you could-n't have known it. I have-n't, in-deed! It's in a book.

Humpty: **Piu tranquillo**

633



Ah, the us-u-al non-sense! They may write such things in a book.

635

That's called a hist-'ry-of Eng-land. Now take a good look at me!

mf *mp*

637

I'm on that has spok - en with a King:

mf

638

Alla Marcia (metric modulation)
(♩ = ♩) (new tempo ♩ = 96)

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

mp *p* *mf* *arco*

640

Yes, all his hor - ses and all his men.

mf

Come sopra (modulate back ♩ = ca. 72)

644

Alice:

They'd pick me up in a min-ute they would.

How old did you say you

Sev-en and a half.

mf

mf

Humpty:

Ominously

Wrong! nev-er said a word like it. Not a word!

He repeats thoughtfully:

Se - ven years and six

mf

months. An un-com-fort-ta-ble sort of age.

Now if you'd asked my ad-vice,

651

I'd have said, Leave off at sev - en. But it's too late now.

mf

mf

651

(8^{va})

653

Alice: indignantly

Alice:

Humpty:

I ne-ver ask ad-vice a-bout grow-ing. To proud.

I mean that one can't help grow-ing old - er.

mf

mf

mf

653

mf

655

Humpty:

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

mf

655

mp

f

658

Quieto e magico; sospeso (♩=ca. 85)

Alice:

sev-en.

mf

You seem ver-y clev-er sir. Would you tell me the

658

p

662

mean-ing of the po - em Jab - ber-wock - y?

mp

664

Humpty:

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

mf

Alice:

I

666

Humpty:

read it in a book.

I can write bet - ter po - ems than

mf

668

Alice: Hastily

that!

It need-n't come to that!

The

mf

670

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

670

672

673 *Alice: Somewhat dejected* *With much pomposity, Humpty prepares to sing. Somewhat majestic*

Thank you.
mf

677

Alice waits, but Humpty doesn't sing, so Alice sings instead.

In
mf

681 *Molto cantabile ma semplice*

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

681

mp

684 *Humpty:* **Metric modulation** *Alice:*

light. *mp* On - ly I don't sing it. *mf* I can see you don't.

687 *Humpty:* *severely:* *Alice:* **Come sopra**

If you can see whether I'm singing or not, you've got sharper eyes than most. *mf* In spring, when woods are *mf*

690 *Humpty:*

get - ting green, I'll try and tell you what I mean. *mf* In win - ter.

694 *Alice: (optional lower 8va)*

In spring I will try and tell you what I mean

698 *Humpty:*
 in the win - ter. sum - mer, when the

701 *Alice:*
 days are long, Per - haps you'll un - der - stand the song. In au - tumn,
mf

rall. *A tempo*

Together:
 705 when the days are long, Take pen and ink, and write it down.
mf

take pen and ink, and write it down.
mf *rall. e dim.*

710 711 **A tempo** *Alice:* *Humpty:*

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

need-n't go on mak-ing remarks like that: They're not sens-i-bile and they put me out. Now here's an-oth-er

mp

713

song for you. Oh no! I sent a mes-sage to the fish: I told them 'This is what I wish.' The *mf*

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

mp

Lo stesso tempo (♩.=70)

715 716

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

The

mp

717

The

The

mp

718 *Alice:*
Lo stesso tempo (♩=70)

lit - tle fish - es an - swer was 'We can - not do it sir because.' I'm a - fraid I don't un - der - stand.

mf *mp*

Humpty: Metric Modulation (♩=♩)

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

mf *mf* *mp* *mf*

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

mf *mf*

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

mp

725

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

725

726

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

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

728

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

728

mf

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

731

Alice:

I would-n't have been that meso-sen-ger for an - y - thing. But he was ver-y stiff and proud, He

mf *mf*

731

mp *mp*

733

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

Accelerando e crescendo...

736

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

mf

mp

8^{va}

737

when I found the door was locked, I pulled and pushed and kicked and knocked. And

8^{va}

738

Alice pauses a moment waiting.

when I found the door was shut, I tried to turn the han-dle but... Is that all? That's all. Good-bye.

mf *mf*

8^{va}

Motlo piu veloce

740

f

VI. The Lion and the Unicorn

Very lively (♩ = ca. 90)

Like a fanfare

detached

714

mf

mf

8va

716

8va

718

mf

mf

8va

720 *White King:*

mf

mp

mf

Alice:

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

Yes I did,

723

mf

mp

The King refers to his book.

Poco meno mosso

sev-er-al thou-sand I think.

Four thou-sand two hun-dred and sev-en,

726

that's the ex - act num-ber. I could-n't send all the hor - ses; two of them are want-ed in the game.

726

729

Just look a - long the road and tell me if you see an-y-

729

mf

mp

732

Alice:

White King: *fretfully*

one. I seenoboddy. *mf* on-ly wish I had such eyes. To be ab-le to see

732

mp

737

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!

737

743 **Fantastico**

Alice looks intently, shading her eyes with one hand.

Alice:

mf I see some-bo-dy now! But he's

749 *White King:* com-ing ver - y slow - ly. *Alice:* Li - on and the Un - i - corn. Fight-ing for the crown?

White King: The King sings as he exits. *The unicorn comes sauntering by with his hands in his pockets. His eyes happen to fall upon Alice:*

753 Yes, and the ver - y best joke is, that it's my crown all the while!

Unicorn: Con fantasia; poco meno mosso (♩ = 78)

758 he turns round instantly, and stands for some time with an air of deep disgust:

760 *Alice:* What is this? I'm a child, I on-ly came here to-day. I'm as

762 Unicorn: *mf*

large as life and twice as na-tur-al. I al-ways thought they were fab-u-lous mon-sters.

765 Alice: *mf*

Talk child. Do you know, I think - Un - i - corns are

768 Unicorn: *mf*

fa-bu-lous mon-sters, too? I ne-ver saw one a-live be-fore! Well, now that we have seen each

771

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

Piu mosso and accel. poco a poco

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

779

mp

8va

8vb

785

mf

8va

789

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

f

8va

791

f

6

793

f

6

Subito quieto e meno veloce

pp

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

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

805 Subito quieto e meno mosso

806

806

mf

5

But
mf

^

Detailed description: This musical score block contains three staves. The top staff is a vocal line starting at measure 806 with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The middle staff is the piano accompaniment, starting at measure 806 with a dynamic marking of *mf*. It features a complex texture with sixteenth-note patterns and slurs. A fingering '5' is indicated for a specific passage. The score concludes at measure 807 with a dynamic marking of *mf* and the instruction 'But'. A breath mark (^) is placed at the end of the piano part.

VII. It's My Own Invention

Dream-like, lo stesso tempo

808

where is the U - ni-corn, or was I dreaming? Ah, but the gar - den

mf

mp *mp* *p*

Detailed description: This system contains measures 808-810. The vocal line is in treble clef with a 9/16 time signature. It features a melodic line with slurs and rests. The piano accompaniment consists of two staves: the right hand has chords and moving lines, while the left hand plays a steady eighth-note accompaniment. Dynamics include *mf*, *mp*, and *p*.

is the same, so I was - n't dream-ing. Un - less... we're all part of the same dream.

811 *mf* *mf* *8va* *7*

loco

Detailed description: This system contains measures 811-813. The vocal line continues with the lyrics. The piano accompaniment features a *loco* passage in the right hand for measures 811-812 and an *8va* (octave) passage for measure 813. Dynamics include *mf*.

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

814 *mp*

Detailed description: This system contains measures 814-816. The vocal line continues with the lyrics. The piano accompaniment features a crescendo in the right hand. Dynamics include *mp*.

817 *mp* *l.v.* $\frac{12}{16}$ $\frac{12}{16}$

Detailed description: This system contains measures 817-819. The piano accompaniment features a *loco* passage in the right hand for measures 817-818 and a *l.v.* (lento vivace) section in the bass clef for measure 819. Dynamics include *mp*. The time signature changes to 12/16.

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

820

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

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

are you, ag-ed man?" I said. "And how is it you live?" And his an - swer trick-led through my head, Like
mp
8vb

wa - ter through a sieve.
mp

820 823 826 829

6/16 12/16

6/16 12/16

6/16 12/16

He said "I hunt for but - ter flies That

mf

832

mp

16

9

sleep a - mong the wheat:

833

16

9

make them in - to mut - ton pies and

834

16

9

sell them in sell the street. "I

835

16

9

836

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

837

sail on storm - y seas; And

838

that's the way I make my bread, a

839

tri - fle if you please.

Come sopra (poco piu mosso)

841

Bass line for measures 841-843, featuring a melodic line with eighth and sixteenth notes, some beamed together, and a bass clef.

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

mf

841

Piano accompaniment for measures 841-843, including treble and bass staves with chords and arpeggiated patterns.

844

Bass line for measures 844-846, continuing the melodic line from the previous system.

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

844

Piano accompaniment for measures 844-846, including treble and bass staves with chords and arpeggiated patterns.

847

Bass line for measures 847-849, including a double bar line and a time signature change to 6/16.

ver - y heav - y weight, I weep, for it re - minds me so of

mf

847

Piano accompaniment for measures 847-849, including treble and bass staves with chords and arpeggiated patterns.

849

Bass line for measures 849-851, including a double bar line and a time signature change to 12/16.

that old man I used to know. Whose

mf

849

Piano accompaniment for measures 849-851, including treble and bass staves with chords and arpeggiated patterns.

Poco meno mosso

852

look was mild, whose speech was slow, Whose

mf

mp

16

9

853

hair was whi - ter than the snow, Whose

16

9

854

face was ver - y like a crow, With

16

9

855

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

16

9

856

seemed dis - tract - ed by his woe, Who

856

16

857

rocked his bod - y to and fro, That

857

16

858

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

858

16

9

859

sit - ting on a gate That

859

16

9

860

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

mf

mp

9

16

morendo poco a poco

861

sit - ting on a gate, A

mp

9

16

863

sit - ting on a gate.

p

9

16

867

Moderato e triste (♩ = ca. 72)

Alice turns and eagerly looks in the direction he points.

You've on - ly a few yards to go and

mf

3

3

3

3

5

5

870

then you'll be a Queen.

But I *mf*

873

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

mf

876

Alice:

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

mf

879

Magical

mf *mp*

A courtier brings out Alice's crown. *8va*

883

mp *Meno mosso*

887

mp

mp

8va

890

mp

8va

891

And knocks on it.

12/16

12/16

VIII. Queen Alice

Lo stesso tempo

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.

895

A bit froggy-minded... (♩. = ca. 60)

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

mf

(both hands 8ba)

mf

8va

898

Frog:

What is it now?

mf

898

Alice responds angrily:

901

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

mf

Frog:

(both hands 8ba)

mf

8va

Alice:
Almost stomps with irritation.

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.

Frog:

904 This door, of course! (both hands 8ba) *mp* To an - swer the door? *mf*

908 **Alice:** What's it been ask-ing of? **Frog:** I don't know what you mean. I speaks Eng-lish doesn't I? *mf*

911 Or are you deaf? What did it ask you? Noth-ing, I've been kock-ing at it! **Alice: impatiently** *mf*

914 **Frog:** Should - n't do that, should - n't do that. Wex - es it, you know. *mf*

917 He goes to the door and gives it a kick.

As he hobbles off stage:

(both hands 8ba)

917 *mf* You let it a lone, and

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

920

Royal Attendant: **Subito maestoso (lo stesso tempo)**

923 925

To the Look - ing - Glass world it was

mf

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

926

Al - ice that said "I've a scep-tre in hand, I've a crown on my head. Let the Look-ing-Glass creatures, what

926

929 *tempo 60*

ev - er they my be Come and dine with the Red Queen, the White Queen and me! Then

f

931

fill up the glass - es as quick as you can, And sprin - kle the tab - les with but - tons and bran: Put

mf

mf *sfz* *mf* *sfz*

8vb

933

cats in the cof - fee, and mice in the tea And wel - come Queen Al - ice with thir - ty times three!

mf *sfz* *mf*

8vb

935 Dream-like

mp *mp*

*White Queen:**Alice:**White Queen:*

939

Make a re - mark the pud - ding is talk - ing. Whashall I say? Take a

mf *mf*

939

mp

942

min - ute and think a - bout it. Mean - while, Queen A - li - ce's health!

f

942

The creatures begin drinking in extraordinary ways, putting glasses on top of their heads, trickling it down their faces, pouring it on the table and drinking as it runs off the edge, etc. (This could be a ballet.)

Exuberant, dream-like (♩. = ca. 80)

945

mf

948

mf *f*

8va

8va-----

951

Piu animato, Metric modulation! (♩ = ♪, new tempo ♩ = 103)

8va-----

954

955

mf

8va-----

957

959

detached

ff

ff

962

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

964

f

mf

966 *8va*

967 *8vb*

968 *8vb*

969 *8va*

970 *8vb*

971 *8vb*

972 *8va*

973 *8vb*

974

detached

ff

Violente

977

8va ----- Alice turns fiercely on the white Queen, catching hold of her.

981 *f* *mf* *mf*

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

986

Brutally, martelando; subito molto meno mosso

984 *molto rallantando* *ff* *8va* *8vb*

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

X. Waking

Subito molte piu quieto e lento

990 *8va* *8vb* *p* *p*

XI. Which Dreamed It?

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

994 *8va*

mp

(*8va*)

996

mp

Sleepily:

999

Oh, Kit-ty you wick-ed lit-tle thing! Your

mp

1001

White maj-est-y should - n't purr so. You woke me out of such a nice dream.

mp

1005 Lo stesso tempo

1003

All through the Look - ing - Glass world.

1003

Alice looks in reverie toward the mirror.

1007

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

mp

1007

Cantabile, poco piu mosso (♩.= 60)

1010

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

mf

1010

1012

is a ser - i - ous ques - tion, my dear.

1012

1013

You should not go on lick - ing your paw like that

1013

mp

mp

1014

as if Di - nah had - n't washed you. You see, Kit - ty,

1014

mp

mp

1016

it must have been eith - er me or the Red King. He was a part of my dream, too!

1016

mp

mp

mp

mp

1018

Was it the Red King, Kit - ty? You were his wife, so you ought to know. Oh,

1018

mp

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

Carroll enters and asks:

1020

Kit - ty, do help me to set - tle it I'm sure your paw can wait. And which do you think it was?

Epilouge: A Boat Beneath A Sunny Sky

1024 Barcarole; poco piu mosso (♩. = ca. 66)

1023

mf A boat be - neath a sun - ny sky Lin - gering on - ward dream - i - ly

1023

mp

1026

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

1026

1028

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

1028

1030 Lo stesso tempo

Musical score for measures 1030-1031, piano accompaniment. The score is in 12/16 time and features a melody with slurs and five-finger patterns. The dynamic marking is *mp*.

1031 Subito piu quieto

Musical score for measures 1031-1032. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The tempo instruction is *Subito piu quieto*. The lyrics are: "Long has paled that sun - ny sky: E - choes fade". The piano part includes slurs and five-finger patterns. The dynamic marking is *mp*.

1033 *molto rall.* A tempo

Musical score for measures 1033-1034. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The tempo instruction is *molto rall.* followed by *A tempo*. The lyrics are: "and mem-or-ies die. Aut - umn frosts have slain Ju - ly." The piano part includes slurs and dynamic markings of *p*.

Barcarole; poco meno mosso (♩ = ca. 56)

Musical score for measures 1037-1039. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The tempo instruction is *Barcarole; poco meno mosso (♩ = ca. 56)*. The lyrics are: "Still she haunts me, phan - tom - wise,". The piano part includes slurs and dynamic markings of *mf* and *mp*. A *8va* marking is present at the bottom left.

1040

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

1042

eyes. *8va*

mp

Cantabile; poco rubato; molto legato

1044 *Alice comes forward to sing.* 1045

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

mf

8va

1047

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

p

8va

1050

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

poco allarg.

(8va)

a tempo

1053

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

mf

mp

poco allarg.

a tempo

1056

poco allarg.

a tempo

mp

Dream-like; suspended

1059

mf Life what is it but a dream? *mp* Life what is

mf Life what is it but a dream? *mp* Life what is

mp

1063

it but a dream? but a dream?

it but a dream? but a dream?

Measures 1062 and 1063 of the vocal line. The melody consists of eighth notes with a triplet of eighth notes in each measure. The lyrics are "it but a dream?" and "but a dream?".

mp *mp*

Piano accompaniment for measures 1062 and 1063. The right hand features a complex texture with many sixteenth notes and a triplet of eighth notes. The left hand has a steady eighth-note accompaniment with triplets. Dynamics include *mp*.

a dream

a dream

Measures 1064 and 1065 of the vocal line. The melody consists of quarter notes and half notes. The lyrics are "a dream" and "a dream".

mp *mp*

Piano accompaniment for measures 1064 and 1065. The right hand features a complex texture with many sixteenth notes and a triplet of eighth notes. The left hand has a steady eighth-note accompaniment with triplets. Dynamics include *mp*.

A

a dream? a dream?

Measures 1068 and 1069 of the vocal line. The melody consists of quarter notes and half notes. The lyrics are "a dream?" and "a dream?".

Piano accompaniment for measures 1068 and 1069. The right hand features a complex texture with many sixteenth notes and a triplet of eighth notes. The left hand has a steady eighth-note accompaniment with triplets.

1075

pp

3

pp

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