

Libretto adapted from Lewis Carroll's
Through the Looking-Glass
by Marilyn Barnett and Gary Bachlund

Alice

Through the Looking-Glass



Illustration by John Tenniel

Gary Bachlund

Libretto adapted from Lewis Carroll's
Through the Looking-Glass and What Alice Found There
By Marilyn Barnett and Gary Bachlund

Alice

Through the Looking-Glass

Music by Gary Bachlund

orchestra score

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ALICE

Through the Looking-Glass

CAST

*In order of appearance
(seventeen singers)*

Alice – lyric mezzo soprano or lyric soprano
Lewis Carroll / White Knight – lyric tenor
Dean Liddell (*spoken*) / White King – baritone
Gnat – soprano or mezzo soprano
Tiger-Lily/Mrs. Liddell (*spoken*) – soprano
Red Queen – mezzo soprano
Tweedledee – tenor
Tweedledum – tenor
White Queen – soprano
Humpty Dumpty – tenor
Messenger – baritone
Unicorn – baritone
Lion – bass baritone or baritone
Red Knight – tenor
Frog – baritone
Guard – baritone
Pudding – baritone

ORCHESTRA

Oboe I & II
Horn I & II
Percussion – single player
*(suspended cymbal with soft and hard sticks, triangle,
tam-tam, tambourine, snare drum, bass drum, glockenspiel)*
Piano
Harp
Strings (*divisi*) – 3,3,2,2,2,1 minimum

Alice

Texts by Lewis Carroll as adapted and amended by Marilyn Barnett and Gary Bachlund

Through the Looking-Glass

Music by Gary Bachlund

I. Can We Pretend?

[Alice and Lewis Carroll are playing chess at a card table near a large, full-length mirror with a small shelf at the bottom, Alice holds her kitten, Dinah, in her lap.]

Adagio

Oboe I & II

Horn in F I & II

Percussion **TAM-TAM** *pp* l.v.

Piano *mp* *Red.* 3

Harp *mp*

Alice **ALICE** [Delighted.] [Surprised.]
Check! Check - mate.....

Lewis Carroll **LEWIS CARROLL** [Moving his piece almost ruefully.]
Check - mate.

Solo Violin

Violin I *ppp* *divisi* *unis.* 3 3

Violin II *ppp* *divisi* *unis.* 3 3

Viola *ppp* *divisi* *unis.* 3 3

Violoncello 3

Contrabass 3

Alice - Through the Looking-Glass

4

Pno.

Hp.

A.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Check-mate. Oh..... Oh, it was the fault of that nas-ty knight, — al-ways wrig-gling a-round.

mp

mp

7

Hp.

A.

L. C.

Solo Vln.

Cb.

wrig-gling and wrig-gling a-round..... I could have won if I'd had two queens... Can we pre-tend...

LEWIS CARROLL

8

Yes,

10 **molto rit.**

Hp.

L. C. *8* — if your pawn rea-ches the eighth square.... I'll set you a

Solo Vln.

Vln. I *mf*

Vln. II *mf*

Vc. *f* *mp*

Cb.

13 **Andante**

L. C. *8* pro-blem. White pawn to play and win in.. ...in e-le-ven moves.

Solo Vln.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

17 **ALICE**

A. *8* Ve-ry well. Di-nah could be the Red Queen. If you sat up and fold-ed your arms, you'd look ex-act-ly like her.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Alice - Through the Looking-Glass

21 **rit. Adagio**

Hp.

A. Do try!_____ Pre - tend._____

LEWIS CARROLL

L. C. _____ Child of the pure__ un-cloud-ed brow

Vln. I

Vln. II

Vla.

Vc.

Cb.



25

Hp.

A. **ALICE**
Let's pre-tend we're kings and queens...

L. C. _____ and dream-ing_ eyes of won-der! _____ Though time be fleet, and I and

Vln. I

Vln. II

Vla.

Vc.

28

Hp.

L. C.

Vln. I

Vln. II

Vla.

Vc.

thou are half a life a - sun - der, thy lo-ving smile will sure-ly hail the love gift of a



32

Pno.

Hp.

A.

L. C.

Vln. I

Vln. II

Vla.

Vc.

mp

ff

ALICE [To Dinah.]

If you're not good, I'll put you through in-to

fai - ry tale.

divisi

unis.

3

3

divisi

divisi

divisi

unis.

unis.

unis.

Alice - Through the Looking-Glass

[Alice holds Dinah up to her reflection in the mirror.]

rit.

A tempo

35

Pno.

Hp.

A.

Look-ing-Glass House. Look-ing-Glass House. — How would you like that? —

L. C.

LEWIS CARROLL

And though the sha-dow of a sigh —

Vln. I

Vln. II

Vla.

Vc.



39

Hp.

A.

ALICE

I'll tell you all my i-de-as. —

L. C.

— may trem-ble through the sto-ry, — for hap-py sum-mer days gone by, — and van-ish'd

Vln. I

Vln. II

Vla.

Vc.

Alice - Through the Looking-Glass

[The door opens; Dean Liddell enters. Lewis Carroll looks up, and Alice curtsies.]

Andante

43 **poco accel.**

Pno. *mf*

Hp.

DEAN LIDDELL: (spoken) Dodgson, could I have a word with you?

L. C. *mf* *divisi* *mp* *mp* *p* *mp*
 — sum - mer - glo - ry... Cer - tain - ly, Dean.

Vln. I *mf* *divisi* *unis.*

Vln. II *mf* *mp* *unis.*

Vla. *mf* *mp* *divisi*

Vc. *mp* *divisi*

rit.

Adagio

48 [Carroll exits with the Dean.] *divisi*

Hn. I & II *p*

Hp. *mf*

L. C. [To Alice.] *mf*
 Look o - ver the pro - blem till I re - turn.

Vln. II *unis.*

Vla. *unis.*

Vc. *unis.*

Cb.

51

Hn. I & II

Hp.

Vln. II

Vla.

Vc.

Cb.



54

Hn. I & II

Hp.

A.

Vln. II

Vla.

Vc.

Cb.

ALICE

Di-nah, let's pre-tend the glass is soft like gauze, so that we can get through... Why, it's turn-ing in-to a sort of mist

pp
divisi
pp

57

A. *mf* *mf* *mp*

now! Ea-sy e-nough... What fun it will be when they see me through the glass, and can't get at me!

Vln. II

Vla. *mf* *mf* *mf*

Vc. *mp* *pizz.* *mf*

Cb. *mf* *mp*

[Alice rises from her place and goes to the mirror, and then through it at measure 64.]

60

Vln. I *f* *f* *p*

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

Vla. *f* *f* *p*

Vc. *f* *f* *f*

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

divisi *unis.* *divisi* *unis.*

[The mirror (or entire stage) revolves, revealing the room in mirror image.]

63

Vln. I *ppp* *ppp* *ppp*

Vln. II *ppp* *ppp* *ppp*

Vla. *ppp* *ppp* *ppp*

Vc. *arco* *ppp* *ppp*

Cb. *pp* *pp* *pp*

divisi *divisi* *divisi* *unis.*

Alice - Through the Looking-Glass

[The "Jabberwocky" book is on Lewis Carroll's chair, in the mirror. Alice goes to the book.]

67

Perc. **TAM-TAM**

pp *p*

Alice

A. Ev'-ry-thing seems to be back-wards. Back-wards. A book?

Solo Vln. *p* *p* *p*

Vln. I

Vln. II

Vla.

Vc. *mp* *mf*

Cb. *mf* pizz.



71

A. It's all in a lan-guage I don't know. If I hold it up to the glass, the

Solo Vln. *p*

Vln. I unis.

Vc.

Cb.

[Alice holds the book up to the mirror so that she is facing the audience.] **rit.**

74

Pno. *p*

Hp.

A. words will all go the right way a - gain! The right way a - gain...

Vln. II *pp*

Vc.

Cb. *mf*

II. Jabberwocky

[Alice reads aloud from the reflection in the mirror.]

Allegretto ma non troppo

77

Perc. TAM-TAM *p* l.v.

Pno. *p*

Hp. *mf*

A. Twas bril - lig and the

Solo Vln. *mp* *pp* unis. *ppp* divisi

Vln. I *pp* unis. *ppp*

Vln. II *ppp* pizz.

Vla. *mp*

Vc.

Alice - Through the Looking-Glass

[As she reads, an enactment of the story plays out behind her, in phantasmagorical pantomime which she does not observe.]

81

Pno.

Hp.

A.
sli-thy toves did gyre and gim - ble_ in the wabe: All

Vln. I

Vln. II

Vla.



poco accel.

85

Pno.

Hp.

A.
mim - sy were the bo-ro-goves_ and the mome raths out - grabe. Be -

Vln. I

Vln. II

Vla.

Poco animando

88

Piano score for measures 88-89. Includes parts for Pno., Hp., A. (Soprano), Vln. I, Vln. II, and Vla. The vocal line includes the lyrics: "ware the Jab-ber - wock, my son! The jaws that bite! The claws that catch! Be -"



90

Piano score for measures 90-91. Includes parts for Pno., Hp., A. (Soprano), Vln. I, Vln. II, Vla., Vc., and Cb. The vocal line includes the lyrics: "ware the Jub-jub bird, and shun the fru - mi - nous Ban - der -". Dynamic markings include *f*, *mf*, and *mf arco*. The Viola and Violoncello parts include the instruction *arco*.

Alice - Through the Looking-Glass

92

Ob. I & II

Hn. I & II

Perc. **BASS DRUM**

Pno.

A.

Vln. I

Vln. II

Vla.

ff

unis.

f

fr

snatch.

He unis.

94

Ob. I & II

Hn. I & II

Perc. **SUSPENDEND CYMBAL / SOFT STICKS**

Pno.

A.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

mf

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

96 *8^{va}*

Pno. *p*

Hp.

A. sought - So rest - ed he by the Tum-tum tree, —

Vln. I *pp unis.*

Vln. II *pp unis.*

Vla.

Vc.

Cb.

98

Hn. I & II *mf*

Pno.

Hp.

A. — and stood a - while — in thought, —

Vln. I *mf unis.*

Vln. II *mf unis.*

Vla.

Vc. *mf*

101

Hn. I & II

Perc. **BASS DRUM**

Pno.

A.

And as in uf - fish thought he stood,

Vln. I *mf* *pp* *divisi*

Vln. II *mf* *pp* *divisi*

Vla. *divisi*

Vc. *mp* *f* *pizz.*

Cb. *mp* *f*

104

Perc.

Pno.

A.

the Jab - ber-wock, with eyes of flame, came whif-fling down the tul - gey wood and

Vln. I *mp* *unis.*

Vln. II *mp*

Vc. *ff* *mf* *mp*

Cb. *ff* *mf* *mp*

107 *poco accel.*

Hn. I & II

Perc. *mp*

Pno. *f* *mp* *ff*

A. bur-bled as it came!

Vln. I *divisi* *mf*

Vln. II *divisi* *mf*

Vla. *divisi* *mf*

Vc. *mf*

Cb. *mf*

109

Perc. *pp*

Pno. *p* *8va*

A. One! Two! One! Two! And through and through and through and through the

Vln. I *unis.* *p*

Vln. II *p*

Vla. *mp*

Vc. *mp*

Cb. *f*

Alice - Through the Looking-Glass

111

Pno. *mp* 6 6 6 6 6 6 6 6

A. vor - pal blade went snick-er snack! He left it dead and with its head he went

Vln. I

Vln. II

Vla.

Vc.

Cb.



113

Perc. SUSPENDED CYMBAL / SOFT STICKS *poco rall.*

Pno. *pp* *mp*

Hp. *mf*

A. back. Ga-lumph-ing back.

Vln. I unis.

Vln. II unis. *pp*

Vla. unis.

Vc. unis.

Cb.

116

Hn. I & II

Pno.

Hp.

A.

Vln. II

Vla.

solo

p

Red

And

pp

119

Hn. I & II

Hp.

A.

Vln. I

Vln. II

Vla.

Vc.

Cb.

divisi

mp

mf

mf

mf

divisi

hast thou slain the Jab-ber-wock? Come to my arms, my beam-ish boy! O frab-jous day! Cal-looh! Cal-lay! He

Alice - Through the Looking-Glass

122 **Allegretto ma non troppo**

Pno.

Hp.

A.
chort-led, chort-led, chort-led, in his joy. 'Twas

Solo Vln.

Vln. I unis. *pp*

Vln. II *ppp* unis.

Vla.

Vc.

Cb.

[At the end of the "Jabberwocky" pantomime, chess characters move unobserved behind Alice, coming into view and disappearing again.]

126

Pno.

Hp.

A.
bril - lig and the sli - thy toves did gyre and gim - ble_ in_ the

Vln. I *ppp*

Vln. II *pizz.*

Vla. *mp*

130

Pno.

Hp.

A.

wabe: _____ All mim - sy were the bo-ro-goves_ and the mome raths out-

Vln. I

Vln. II

Vla.



rit.

133

Pno.

Hp.

A.

grabe. _____

Vln. I

Vln. II

Vla.

III. The Looking-Glass Garden

[Alice closes the "Jabberwocky" book, and places it back down on the chair. Behind her a garden has appeared.]

136 Allegretto

Adagio

Pno. *p*

A. ALICE
 Hmm...
 It seems ve-ry pret-ty, but it's

Vln. I unis. *mp* div. unis. 6 *mf*

Vln. II *mp* div. unis. 6 *mf*

Vla. *mp* div. unis. *mf* divisi *p*

Vc. *mp* *mf* *p*

Cb. *mf* pizz.

A. 141
 ra-ther hard to un-der-stand. Some-how it seems to fill my head with i-de-as - On-ly

Vla. 6

Vc. 6

[Noticing the garden, but not the chess pieces. Alice is propelled ahead by the white Queen into the garden, who then vanishes.]

A. 144
 I don't know ex-act-ly what they are! Let's have a look at the gar-den.

Vla. 6

Vc. 6

[A slow lighting change reveals the extent of the garden, with fantastic, oversized flowers and shrubbery.]

148 **molto rit.** . . . **Allegretto**

Pno. *p* 3

Hp. *p*

A. Oh! Oh! Oh!

Solo Vln. *pp* divisi

Vln. I *ppp* divisi

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

153

Pno. 3

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Alice - Through the Looking-Glass

[An out-sized Gnat appears, and is startled by Alice's presence. Alice is startled as well.]

158

SUSPENDED CYMBAL / HARD STICKS

Perc.

Pno.

Hp.

G.

Solo Vln.

Vln. I

Vln. II

Vla.

GNAT

Ah! I know you are a friend, a dear friend, an

162

Perc.

Pno.

Hp.

G.

A.

Vln. II

old friend. And you won't hurt me, though I am an in - sect. [Anxiously wondering whether it stings.]

ALICE

An in - sect? What kind of an in - sect?

166

Perc.

Pno.

Hp.

G. GNAT [Suspiciously.]
What, then you don't like all in - sects?_

A.
_ What kind?_

Vln. II

6

170

Pno.

Hp.

A. ALICE
I'm ra-ther a-fraid of them-- at least the large kinds. but I can tell you the names of

Vln. II

3

174

Perc.

Pno.

Hp.

G. GNAT

A. Of course, they an-swer to their names. —
some of them. — I

Vln. II

178

Pno.

Hp.

G. GNAT

A. What's the use of their ha-ving
ne - ver knew them to do it. Ne - ver. —

Vln. II

Vla.

Vc.

f pizz. divisi

f pizz. divisi

f pizz.

181

Pno.

Hp.

G.
names if they won't an-swer to them?_

A.
ALICE
No use to them, but it's use-ful to the peo-ple that name them.

Vln. II
arco
pp

Vla.
arco
pp

Vc.
arco
pp



184

G.
GNAT
I can't say.____ Fur-ther on, in the

A.
If not, why do things have names at all?_

Vln. II
mp

Vla.
mp

Vc.
mp

188 *poco rit.*

Perc. 

Pno. 

G. 

A. 

Vln. II 

Vla. 

Vc. 



[The Gnat points out the entry of the Rocking-horse-fly which moves about them in choreographed movement.]

Andante

192 *p*

Perc. 

Pno. 

G. 

A. 

Vla. 

Vc. 

196

Ob. I & II

Perc.

Pno.

G.

A.

Vla.

Vc.

solo

mf

Sap and saw-dust.

live on?_ Sap and saw-dust.

201

Ob. I & II

Perc.

Pno.

A.

Vla.

Vc.

rit.

ALICE

And then there's the

Alice - Through the Looking-Glass

Adagio

206

Pno. *p*

Hp. *p*

G. GNAT
Here you'll find a Snap - dra - gon - fly

A. Dra-gon - fly

Solo Vln. *mp*

Vln. I *ppp*

Vln. II *ppp*



[The Gnat points out the Snap-dragon-fly, which joins the Rocking-horse-fly in a *pas de deux*.]

208

Pno.

Hp.

G. — made of plum pud - ding, its wings of

Solo Vln.

Vln. I

Vln. II

210

Pno.

Hp.

G.

Solo Vln.

Vln. I

Vln. II

hol - ly leaves, _____ its head a rai - sin burn - ing in

212

Pno.

Hp.

G.

Solo Vln.

Vln. I

Vln. II

bran - dy. _____ It makes its nest in a Christ - mas box. _____

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215

Pno.

Hp.

G.

Fa - la - la - la - la - - - - la - la - - - - la - la. - - - -

A.

ALICE

And there's the

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.



[The Bread-and-butter-fly joins the other insects.]

Andante

218

G.

You may ob-serve the Bread-and-but-ter-fly, - - - - its wings, thin sli-ces of bread - and -

A.

But-ter-fly. - - - -

Vln. I

Vln. II

Vla.

Vc.

222

G. *but-ter, its bo-dy, crust, and its head, a lump of su-gar.* ALICE

A. *What does it live on?*

Vln. I *pp*

Vln. II *pp*

Vla.

Vc.

228 GNAT [The Rocking-horse-fly exits. The other two dance on.]

G. *Weak tea and cream.* ALICE

A. *Sup-pos-ing it could-n't find a-ny?*

Vln. I

Vln. II *pizz.*

Vla.

Vc. *mf*

234 GNAT [The Snap--dragon-fly exits. The Bread-and-butter-fly dances sadly alone.]

G. *Then it would die of course.* ALICE

A. *But that must hap-pen ve-ry of -ten.*

Vln. I

Vln. II

Vc. *mp*

Alice - Through the Looking-Glass

[The Bread-and-butter-fly dances weakly and exits with difficulty in its movement.
The Gnat sighs and quietly disappears into the garden leaving Alice alone.]

240

Perc.

Pno.

G.

Vln. I

Vln. II

Vla.

Vc.

It al-ways hap-pens._____

arco

ps



Andante

[Frustrated at being left alone, Alice addressed a Tiger-Lily.]

246

Perc.

Pno.

A.

Vln. I

Vln. II

Vla.

Vc.

ALICE

The wood where things have no name..._____ O Ti-ger-Li-ly!_

pp

pp

pp

[One Tiger-Lily stirs into movement.]

251 **poco accel.** **Allegretto** **TIGER-LILY**

T-L. We can talk when there's a-ny-bo-dy worth talk-ing to.

A. I wish you could talk! Wh...?

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

T-L. As well as you can, and a great deal loud-er too. It is-n't man-ners

A. Can all the flo-wers talk?

Vln. I

Vln. II

Vla.

Vc.

[Other flowers stir into movement also, relieved that Alice has begun the conversation.]

T-L. for us to be-gin you know.

Vln. I *f* 3 3 6

Vln. II *f* 3 3 6

Vla. *f*

Vc. *f* *divisi*

TIGER-LILY

263

T-L. Put your hand down, and

A. I've been in ma-ny gar-dens be fore, but none of the flo-wers could talk.---

Vln. II *subito pp*

Vla. *subito pp*
unis.

Vc. *subito pp*



267

T-L. feel the ground.--- [Alice does so.] [And again.] In most

A. It's ve-ry hard.--- Ve-ry hard.---

Vln. II *mf*

Vla. *mf*

Vc. *mf*



272

T-L. gar-dens they make the beds too soft-- so that the flo-wers--- are al-ways a-sleep.--- ALICE

A. I ne-ver thought of that.---

Vln. II

Vla.

Vc. *arco*

Cb.

277 **TIGER-LILY**

T-L. *There's one o-ther flo-wer_ that can move a-*

A. *Are there a-ny more peo-ple in the gar-den_ be-sides me?_*

Vln. II

Vla.

Vc.

281

T-L. *bout like you, but she's more bush-y, red - der. The kind that has nine spikes. She's*

Vln. II

Vla.

Vc.

Adagio [Tiger-Lily points in the Red Queen's direction.]

284

Ob. I & II *f*

Hn. I & II *f*

T-L. *com-ing.*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

IV. It's Like a Chess Board

[The Red Queen enters energetically.]

Adagio

287 **SNARE DRUM** 6 3 6

Perc. *mp* *f* *mp*

Pno. *mp* *f* *mp*

Vln. I *mp* *f* *mp* *f*

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

Vla. *mp* *f* *mp*

Vc. *mp* *f* *mp*

Cb. *mp* *f* *mp*

290 **Andante**

Perc. *f*

Pno.

RED QUEEN [To Alice.]

R. Q. Where do you come from? Where are you go- ing? Curt-sey while you're think- ing what to

Vln. I *mp*

Vln. II *mp*

Vla. *f* *mp*

Vc. *f* *mp*

Cb. *f* *mp*

294

R. Q. say. It saves time.— O-pen your mouth a lit-tle wi-der when you speak. And al-ways say, "Your

Vln. I

Vln. II

Vla.

Vc.

Cb.

297

R. Q. Ma-jes-ty. Your Ma-jes-ty.— Your Ma - jes - ty." — ALICE

A. I on-ly want-ed to see the

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

pp

pp

pp

pp

301 RED QUEEN [Alice makes her way up a small hill, where a chessboard patterned vista beyond the garden can be seen.]

R. Q. That's right. That's right.

A. gar-den, your Ma-jes- ty... ...and I thought I'd try to find my way___ to the top of the hill. I de-

Vln. I

Vln. II

Vla.

Vc.

Cb.

Alice - Through the Looking-Glass

305

A. *clare!* It's like a chess board! How I wish I could play, I

Vln. I

Vln. II

Vla.

Vc.

Cb.

[Shyly.]

308

A. would-n't mind be-ing a Pawn, al-though I should like to be a Queen best!

Vln. I

Vln. II

Vla.

Vc.

Cb.

RED QUEEN [Giving instructions.]

311

R. Q. You can be the White Queen's Pawn; you're in the se-cond square to be-gin with; when you get to the eighth square,

A.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

[The Red Queen takes Alice by the hand, and they begin to run in a circle under a tree.]

molto rit. **Vivace**

315 **SNARE DRUM**

Perc. *ff* *mf*

Pno. *mf* *f*³

R. Q. You'll be a Queen.

Vln. I *f*

Vln. II *f*

Vla. *f*³

Vc. *f*

Cb. *f*

319

Perc.

Pno. *f*³

R. Q. **RED QUEEN**
Fast - er! Fast - er! —

Vln. I *f*³

Vln. II *f*³

Vla.

Vc.

Cb.

324

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.



330

Perc.

Pno.

R. Q. **RED QUEEN**

A. **ALICE** Near-ly there? We
Are we near-ly there?

Vln. I

Vln. II

Vla.

Vc.

Cb.

335

Perc. *ff* *mf*

Pno. *f*³

R. Q. passed it ten min-utes a - go.

Vln. I *f*³

Vln. II *f*³

Vla. *f*³

Vc. *f*³

Cb. *f*³

340

[They stop suddenly.] **Meno mosso**

Perc.

Pno. *8^{va}* *3*

R. Q. **RED QUEEN**
You may rest a lit-tle

Vln. I *pizz.*

Vln. II *pizz.*

Vla.

Vc. *3* *pp*

Cb. *3* *pp*

Alice - Through the Looking-Glass

346

8va-----

Pno. *p*

R. Q. (8)-----

now.-----

A. ALICE

Why, I do be - lieve. we've been un der this tree the whole time.-----

Vln. I *p* 3 arco

Vln. II *p* divisi

Vla. *p*

Vc. *p*

Cb. *p*



352

Pno.

R. Q. RED QUEEN

Of course. Of course. Of course.-----

A. ALICE

Of course.----- Of

Vln. I

Vln. II

Vla.

Vc.

Cb.

358

A. course... Well, in my coun-try, you'd gen'-ral-ly get to some-where else if you ran ve-ry fast as

Vln. II

Vla.

Vc.



RED QUEEN

362

R. Q. Here it takes all the run-ning you can do to keep in the

A. we've been do-ing.

Vln. II

Vla.

Vc.

Cb.



366

R. Q. same place. If you want to get some-where else, you must run at least twice as fast as that.

Vln. II

Vla.

Vc.

Cb.

370 **RED QUEEN**

R. Q.

ALICE I know what you'd like! Have a bis-cuit?

I am so hot and thirst-y.---

Vln. II

Vla.

Vc.

375 **RED QUEEN**

R. Q. While you're re-fresh-ing your-self, I'll give you your di-rec - tions.---

Vln. II

Vla.

Vc.

Adagio

molto rit. . *8va* -----

379

R. Q. Your di-rec-tions... A Pawn moves two squares... in its first move... You'll find your-self in the Fourth Square

Vln. I *pp*

Vln. II *pp*

Vla. *pizz.*

Vc. *mf*

Cb.

(8)

384

Pno.

R. Q.

Vln. I

Vln. II

Vla.

Vc.

— in no time. — That be-longs to Twee - dle-dum and Twee - dle-dee. — The Fifth



(8)

390

Pno.

R. Q.

Vln. I

Vln. II

Vla.

Vc.

is most-ly wa - ter. — Thirst quenched, or would you like a-no-ther

Alice - Through the Looking-Glass

394 *8^{va}*

Pno.

R. Q.

bis- cuit? The Sixth be-longs to Hump-ty Dump - ty. The Se-venth is for-est, but

A.

No, thank you.

Vln. I

Vln. II

Vla.

Vc.

399 (8)

Pno.

R. Q.

one of the Knights will show you the way. In the Eighth square, in the Eighth, we shall all be

Vln. I

Vln. II

Vla.

Vc.

(8)-----|

405 **Adagio**

Pno.

R. Q.

Queens_ to-ge-ther! But you make no re-mark?

A.

ALICE

I... I did-n't know I had to

Vln. I

Vln. II

Vla.

Vc.



410 **molto rit.** **Allegretto**

Pno.

p

R. Q.

RED QUEEN

You should have said, "It's ex-treme-ly nice of you to tell me all of this." How-e-ver, we'll sup

A.

make one.

Vln. I

Vln. II

Vla.

Vc.

414 *8va*

Pno. *p*

R. Q. pose it said.

Vln. I

Vln. II *arco*

Vla.

Vc.

419

R. Q. Speak French when you can't think of the Eng-lish for a thing. Turn your toes out as you walk. And re-

Vln. I *pizz.*

Vln. II *mf*

Vla. *3*

424 *8va*

Pno. *p*

R. Q. mem - ber who you are! Good - bye. Good -

Vln. I *arco*

Vln. II *pizz.*

Vla.

Vc.

[The Red Queen exits.]

429 (8)-----|

Pno.

Hp.

R. Q.

Vln. I

Vln. II

Vla.

Vc.

Cb.

bye.

ppp

arco

pp

pp

433 rit.-----| attacca

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

attacca

V. Tweedledum and Tweedledee

Allegro con moto

[Tweedledum and Tweedledee step out from behind a tree.]

436

$\text{♩} = 84$

Ob. I & II

Hn. I & II

Perc.

T-dum.

T-dee.

Vln. I

Vln. II

Vla.

Vc.

Cb.

TAMBOURINE

TWEEDLEDUM

TWEEDLEDEE

Dee-dum dee-dum dum dee-dum dee-dee dee-dum dum dee-dum...

Dee-dum dee-dum dum dee-dum dee dee dee-dum dum dee-dum...

440

Hn. I & II

T-dum.

T-dee.

Vln. I

Vln. II

Vla.

Vc.

Cb.

If you think we're wax - works, you ought to pay, you know.

you ought to pay, you know.

mp

445

Meno mosso

T-dum. Pay! Wax - works were-n't made to be looked at for no - thing. No - how!

T-dee. Pay!

Vln. I

Vln. II *tr*

Vla.

Vc. *mf*

Cb. *mf*



449

T-dum. No - how!

T-dee. No - how! Con-tra-ri-wise, if you think we're a - live, you ought to speak.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ALICE

452

A. I'm sor-ry.---

T-dum. Speak. Speak.

T-dee. Speak. Speak.---

Vln. I

Vln. II *f* *tr*

Vla.

Vc.

Cb.



456 Allegro

Hn. I & II *mf* *mp*

Perc. TAMBOURINE *mf*

T-dum. TWEEDLEDUM
Dee-dum dee-dum dum dee-dum dee-dee dee-dum dum dee-dum.---

T-dee. TWEEDLEDEE
Dee-dum dee-dum dum dee-dum dee dee dee-dum dum dee-dum.---

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

460 **Meno mosso**

Hn. I & II

T-dum. **TWEEDLEDUM**
I know what you'rethink-ing a-bout, but it is-n't so, no - how.

T-dec.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp* *pizz.* *mf*

Cb. *mp*



464

T-dec. *8*
Con - tra - ri - wise, if it was so, it might be; and if it were so, it would be; but

Vln. I *mp* *mf*

Vln. II

Vla. *pizz.* *f*

Vc.

Cb.

467 rit. molto rit.

Hn. I & II

T-dum.

T-dec.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

That's lo - gic. — Lo - - - gic. —

as it is - n't, it ain't. That's lo - gic. — Lo - - - gic. —

subito pp *mf*

mf *subito pp* *mf*

subito pp *mf*

subito pp *mf*

subito pp *mf*

471 Andante rit. Allegro

Hp.

A.

T-dum.

T-dec.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

ALICE

I was think-ing... Think-ing... Twee - dle-dum and Twee - dle

Well?_

Well?

pp *p*

pp *p*

pp *p*

pp *p*

pp *p*

pp *p*

478

Hp.

A.
dee a-greed to have a bat-tle; for Twee - dle-dum said Twee - dle-dee hadspoiled his

Vln. I

Vln. II

Vla.
p

Vc.

Cb.



Più mosso

488

Hp.
mf

A.
brand new rat-tle. Just then flew down a mon-strous crow as black as a

Vln. I
mf

Vln. II
mf

Vla.
mf

Vc.
mf

Cb.
mf

497

Hp.

A.

tar bar-rel; ___ which fright-ened both the he-roes so ___ they_ quite for - got their

Vln. I

Vln. II

Vla.

Vc.

Cb.



Allegro

509

Hp.

A.

quar - rels. ___ Twee - dle-dum and Twee - dle

Vln. I

Vln. II

Vla.

Vc.

Cb.

519 **molto rit.**

Hp.

A.
dee a-greed to have a bat-tle; Dee - dum-dee - dum.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *p*

Cb. *p*



Allegro con moto
♩. = 84

528 **TAMBOURINE**

Perc. *f*

Hp.

A.
You've be-gun wrong! The

T-dum. **TWEDLEDUM**

Vln. I *ppp* *f*

Vln. II *ppp* *f*

Vla. *ppp* *f*

Vc. *ppp* *f*

Cb. *ppp* *f*

533 **Meno mosso**

Perc. 

T-dum. 

T-dee. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

TWEEDLEDEE

[They begin to go round in a dance.]

Più mosso

536

Perc. 

T-dee. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

TWEEDLEDEE

540

Perc.

T-dum.

T-dee.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f



543 **Meno mosso**

Perc.

A.

T-dum.

T-dee.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp **ALICE**

mf

546

Perc.

A.

T-dum.

T-dee.

Vln. I

Vln. II

Vla.

Vc.

Cb.



549

A.

T-dum.

T-dee.

Vln. I

Vln. II

Vla.

Vc.

Cb.

553

A. Which road leads out of the wood?_

T-dum. **TWEEDLEDUM**
"The Wal-rus and the

T-dee. **TWEEDLEDEE**
What shall I__ re-peat__ for her?_

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc.

Cb.



557

A. **ALICE**
If it's ve-ry long, would you

T-dum. Car-pen-ter"__ is the long - est.

T-dee. "The Wal-rus and the Car-pen-ter"__ Yes!

Vln. I *p*

Vln. II

Vla.

Vc.

Cb.

Alice - Through the Looking-Glass

560 *rit.*

A. please tell me first which road...

T-dee. **TWEEDLEDEE**
"The Wal - rus and the Car - pen - ter." —

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *mf* pizz.



VI. The Walrus and the Carpenter

563 **Presto**

Ob. I & II *mp*

Hn. I & II

Perc. **BASS DRUM**
ff mf mp

Pno. 3

T-dee. **TWEEDLEDEE**
The sun was shin-ing on the sea, shin-ing with all its might: He did his ve-ry

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *ff mp*

Cb. *f*

569

Ob. I & II

Hn. I & II

Perc.

Pno.

T-dee.

Vln. I

Vln. II

Vla.

Vc.

Cb.

best to make the bil-lows smooth and bright And this was odd be-cause it was the mid-dle of the

575

Pno.

T-dum.

T-dee.

Vln. I

Vln. II

Vla.

Vc.

Cb.

TWEEDLEDUM

The Wal - rus and the Car - pen - ter were walk - ing close at hand: They

night.

580

Hn. I & II

Pno.

T-dum.

Vln. I

Vln. II

Vla.

Vc.

Cb.

wept like a-ny - thing to see suchquan - ti - ties of sand:— "If this were on - ly

p

585

Ob. I & II

Hn. I & II

Pno.

T-dum.

T-dee.

Vln. I

Vln. II

Vla.

Vc.

Cb.

cleared a- way,"they said, "it would be grand."

TWEEDLEDEE

So grand!"If se - ven maids with se-ven mops—

mf

590

Ob. I & II

Pno.

T-dec.

Vla.

Vc.

Cb.

swept it for half a year,— do you sup- pose," the Wal - rus said, "that they could get it



595

Ob. I & II

Pno.

T-dum.

T-dec.

Vln. I

Vln. II

Vla.

Vc.

Cb.

TWEEDLEDUM

"O

clear?"_ "I doubt it," said the Car-pen - ter, and shed a bit-ter tear...

pp *mf* *pp* *mf* *pp* *mf*

mf

600

Pno. *8va*
p

T-dum.
8
Oy - sters, come and walk with us," the Wal-rus did be - seech. "A plea-sant walk, a plea-sant talk, a-

Vln. I
p

Vln. II
p

Vla.

Vc.

Cb.



606

Pno.

T-dum.
8
long the bri-ny beach;— We can-not do with more than four to give a hand to each."—

T-dee.
8
TWEEDLEDEE
On the beach! The

Vln. I

Vln. II

Vla.

Vc.

Cb.

612

Pno.

T-dec.

Wal - rus and the Car - pen-ter walked on a mile or so, and then they rest-ed on a rock con

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

sfz

sfz pizz. arco

618

Pno.

T-dum.

T-dec.

ven - ient-ly quite low... And all the lit-tle Oy sters stood and wait ed in a row.

Vln. I

Vln. II

Vla.

Vc.

Cb.

TWEEDLEDUM

"The

624

Ob. I & II

Hn. I & II

Pno.

T-dum.

T-dee.

Vln. I

Vln. II

Vla.

Vc.

Cb.

time has come to talk of ma-ny things:_____ "And

TWEEDLEDEE

...the Wal - rus said!_ "Of shoes and ships -

629

Ob. I & II

Hn. I & II

Pno.

T-dum.

T-dee.

Vln. I

Vln. II

Vla.

Vc.

Cb.

seal - ing - and kings._____ ...and whe-ther pigs have

of cab-ba-ges..." And why the sea is boil - ing hot...

635

Ob. I & II

Hn. I & II

TWEEDLEDUM

T-dum.

"But wait a bit,"_ the Oy-sters cried, "be - fore we have our chat:_ for

T-dee.

...wings.____ Wait!_ Wait!_ Wait! Wait!

Vln. I

Vln. II

Vla.

Vc.

Cb.

640

Hn. I & II

T-dum.

some of us are out of breath..."_ "No hur - ry," said the Car-pen - ter.____

TWEEDLEDEE

T-dee.

"...and all of us are fat."____ They

Vln. I

Vln. II

Vla.

Vc.

646 **molto rit.** **Andante**

Hn. I & II

Hp.

T-dum. **TWEEDLEDUM**

T-dec.

Vln. I

Vln. II

Vla.

Vc.

Cb.

"A_____ loaf od bread... ...is what we chief - ly
 thanked him much for that. The Wal-rus said...

p

pp

p

pizz.

651

Hp.

T-dum.

T-dec.

Vln. I

Vln. II

Vla.

Vc.

need._____ Pep-per and vi-ne-gar_____ be-sides are ve - ry good in - deed._____ Now,
TWEEDLEDEE
 In- deed!

656 **accel.** **Vivo**

Ob. I & II *f*

Hn. I & II *mf*

Perc. **TAMBOURINE** *mf* *ff*

Pno. *f*

Hp. *f*

T-dum. if you're rea- dy, Oy-sters dear, we can be-gin to feed. And feed.

T-dee. **TWEEDLEDEE** Dear, we can be-gin to feed. And feed.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *arco* *mf* *f*

661 **molto rit.**

Ob. I & II

Hn. I & II

Perc.

Pno.

T-dum.

T-dee.

Vln. I

Vln. II

Vla.

Vc.

Cb.

TWEEDLEDUM

"It

Allegretto

668

T-dum.

T-dee.

Vln. I

Vln. II

Vla.

Vc.

Cb.

seems a shame... ...to play them such a trick."— And

TWEEDLEDEE

The Wal-rus said: "Af-ter we brought them out so far..."—

mp

mp

mp

mp

mp

673

T-dum. made them trot so quick!"_ "The but - ter's_ spread_ too_

T-dee. The Car - pen-ter said no-thing but "The but - ter's_ spread_ too_

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

pizz.

mf

678

T-dum. thick!"_ The Wal-rus said: With

T-dee. thick!"_ "I weep for them, I deep-ly sym-pa-thize."_

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mp pp

mp pp

mp-pp

mf

arco *mp-pp*

f

mp-pp

684

Hp.

T-dum.

sobs and tears he sort-ed out... Hold-ing his pock-et hand - her-chief be-

T-dee.

...those of the lar - gest size, —

Vln. I

Vln. II

Vla.

Vc.

Cb.

690

so

Hn. I & II

mp

Hp.

T-dum.

fore his stream-ing eyse. "O Oy - sters!" "You've had a plea-sant run! — Shall

TWEEDLEDEE

T-dee.

Said the Car-pen-ter:

Vln. I

mf

Vln. II

mf

Vla.

mf

Vc.

mf

Cb.

mf

696

Hn. I & II

T-dum.

T-dec.

Vln. I

Vln. II

Vla.

Vc.

Cb.

we be trot-ting home a- gain?" And this was scarce - ly

But, an - swer came there none -

f

702

Hn. I & II

T-dum.

T-dec.

Vln. I

Vln. II

Vla.

Vc.

Cb.

odd, be - cause they'd ea - ten ev' - ry one! And this was scarce - ly odd be - cause they'd

...be - cause they'd ea - ten ev' - ry one! And this was scarce - ly odd be - cause they'd

707

Hn. I & II

Perc. **BASS DRUM**

T-dum.

T-dec.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ea - ten ev' - - - ry one! Shucks!

ea - ten ev' - - - ry one! Shucks!

mf *fff*

/// VII. Battle for a Rattle

Presto **Lento** **Allegretto**

713

Ob. I & II

Perc.

A.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff *mf* *ff* *p* *f* *pp* **ALICE** *p*

A-ny li-ons or

pp *pp* *pp* *pp*

f *ff* *pizz.* *arco* *pp*

719 **molto rit.** **A tempo**

Perc. *mf* *pp*

A. ti-gers a-round here?_

T-dum. **TWEEDLEDUM**

T-dee. **TWEEDLEDEE** *3* Is-n't he a love - ly sight?_ *3*

It's on - ly the Red King snor - ing._ And_ what do you

Vln. I

Vln. II

Vla.

Vc. *pp*

Cb.



724

Ob. I & II *mp*

T-dum. **TWEEDLEDUM**

T-dee. *3* think he's dream-ing a- bout? A- bout you!_ dream-ing,_ dream-ing,_ dream -

If he left off dream-ing, dream-ing, dream - ing,

Vln. I

Vln. II

Vla.

Vc.

Cb.

728

Ob. I & II

T-dum.

T-dec.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *mp* *f* *mp* *f* *mp*

dream - ing, dream - ing! _____ Where do you think you'd be?__

ing, dream - ing, dream - ing! _____ If he left off dream-ing..._____

mp



Meno mosso

ALICE

732

A.

T-dum.

T-dec.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *mp* *f* *p* *f* *p*

No - where!

No - where! No - where!_____ You're on - ly a sort of a thing in his dream._____

If...

736

A. If I'm on-ly a sort of a things in his dream, what are you?___

T-dum. **TWEEDLEDUM**
Dit-to!___ Dit-to!___

T-dec. **TWEEDLEDEE**
Dit-to!___ Dit-to!___

Vln. I *pp*

Vln. II *pp*

Vla.

Vc.

Cb.



740

T-dum. **TWEEDLEDUM**
You know ve - ry well you're not real!___

T-dec. **TWEEDLEDEE**
Not

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

743 ALICE

A. I am real! You self-ish things! It's

T-dee. real! Do you see that?

Vln. I

Vln. II

Vla.

Vc. *mp*



746 Andante

Hp.

A. on-ly a rat - tle. Quite old and bro - ken.

TWEEDLEDUM

T-dum. It's spoiled!

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

f

molto rit. **Adagio**

750 *mp.* *mf*

T-dum. *mp.* *mf*

Vln. I *mp.*

Vln. II *mp.*

Vla. *mp.*

Vc. *mf*

Cb.

It's spoilt, of course. . . . Spoilt! My nice new rat-tle. . . . You'll a-gree, of course, to have a bat-tle! . . .

755 **ALICE**

A. **A**

T-dum. *mp.*

Vln. I *mp.*

Vln. II *mp.*

Vla. *mp.*

Vc. *mf*

Of course, you'll a-gree to have a bat-tle! . . . Ofcourse, you'll a-gree to have a bat-tle. . .

760 **Andante**

A. **TWEEDLEDEE**

T-dee. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

bat-tle? Twee-dle-dum and Twee-dle-dee a-greed. . . Twee-dle-dum and Twee -

She . . . must help us to dress up. . .

Alice - Through the Looking-Glass

765

molto rit. **Presto**

Hp. *mf*

A. dle - dee a-greed... Dress up!

T-dum. **TWEEDLEDUM**
Dress up!_____ Dum-dee dum, dee-dle dee-dum dee - dum_ dee-dle dee

T-dee. Dum-dee dum, dee-dle dee-dum dee - dum_ dee-dle dee

Vln. I *ff p* *mf pizz.*

Vln. II *ff p* *mf*

Vla. *ff p* *mp pizz.*

Vc. *ff* *p* *mf*

Cb. *ff* *p*

771

Hp. *p*

T-dum. dum dee-dee-dum, dee-dum - dum. Dee-dle-de-dum dee-dum, Dee-dle-de-dum dee-dum, dee

T-dee. dum dee-dee-dum, dee-dum - dum. Dee-dle-de-dum dee-dum, Dee-dle-de-dum dee-dum, dee

Vln. I

Vln. II

Vla. *3* *3*

Vc. *3* *3*

Cb.

779 **molto rit.** **Lento** **Presto** **Lento**

Hp. *p.*

T-dum. dum, dee-dum, dee-dum - dum... Do I look pale? I'm ve - ry brave, gen

T-dee. dum, dee-dum, dee-dum - dum...

Vln. I arco *pp* arco *mf* pizz. *pp* arco

Vln. II *pp* arco *mf* pizz. *pp* arco

Vla. *pp*

Vc. arco *mp* pizz. *mf* *mp* 3

Cb. *mp*



785 **Presto**

Hp. *mf*

T-dum. - er - al - ly... On - ly to - day I have a head - ache...

T-dee. Dum - dee dum, dee-dle dee-dum dee - dum, dee-dle dee-dum dee

Vln. I pizz. *mf*

Vln. II pizz. *mf*

Vla. *mp* 3

Vc. pizz. *mf*

Cb. *f* *p* *mf*

791

Hp.

T-dum.

T-dee.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Dee-dle dee-dum dee - dum_ dee - dum_ dum. Dee dle-de-dum dee-dum, dee

dee-dum, And I have a tooth - ache. I'm far worse than you.



molto rit. Moderato

798

Hp.

T-dum.

T-dee.

Vln. I

Vln. II

Vla.

Vc.

Cb.

dum, dee-dum, dee-dum, dee - dum, Let's fight un-til six, and then have

Far worse Far worse than you.

arco

pizz.

f

arco

mf

804 **Allegro**

Ob. I & II

Hn. I & II

Pno.

Hp.

A. **ALICE**
And all a-bout a rat-tle.____

T-dum.
din-ner.____

T-dee.
Din-ner!

Vln. I *arco*

Vln. II

Vla. *arco*

Vc.

Cb.

808

Ob. I & II
Hn. I & II
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This block contains the musical score for measures 808 through 812. The score is written for a full orchestra. The woodwinds (Ob. I & II, Hn. I & II) and strings (Vln. I, Vln. II, Vla., Vc., Cb.) have active parts. The piano (Pno.) and harp (Hp.) parts are present but mostly silent or have minimal accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings like *v* (forte) are visible.

813

molto rit.

Ob. I & II
Hn. I & II
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This block contains the musical score for measures 813 through 817. The tempo marking **molto rit.** (molto ritardando) is indicated at the beginning of measure 813. The woodwinds (Ob. I & II, Hn. I & II) and strings (Vln. I, Vln. II, Vla., Vc., Cb.) have active parts. The piano (Pno.) part is mostly silent. The key signature remains one sharp (F#) and the time signature is 4/4. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings like *v* (forte) are visible.

819

Lento

rit.

Ob. I & II

Pno.

T-dum.

T-dee.

Vln. I

Vln. II

Vla.

Vc.

Cb.

TWEEDLEDUM

It's get-ting dark as it can.

TWEEDLEDEE

And dark - er.

pp

823

Presto

Ob. I & II

Hn. I & II

Pno.

T-dum.

T-dee.

Vln. I

Vln. II

Vla.

Vc.

It's the crow! It's the crow! Crow!

It's the crow! It's the crow! Crow!

f

molto rit. . . . attacca

830

Ob. I & II

Hn. I & II

Perc. **TAMBOURINE**

Pno.

Hp.

T-dum.

T-dec.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *ff* *fff*

mp *f*

attacca

VIII. The White Queen's Visit [In the change of scene, the White Queen runs on, caught up in a wind storm.]

840 **Presto**

Ob. I & II
Hn. I & II
Perc. SNARE DRUM
Pho.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Dynamic markings: *mp*, *ff*, *f*, *mp*

Detailed description: This block contains the musical score for measures 840 through 846. The tempo is marked 'Presto'. The score is for a full orchestra. The woodwinds (Ob. I & II, Hn. I & II) and strings (Vln. I, Vln. II, Vla., Vc., Cb.) play melodic lines with dynamic markings of *mp* and *ff*. The percussion part features a snare drum with a dynamic marking of *f*. The piano part provides harmonic support with a dynamic marking of *f*. The key signature has one sharp (F#) and the time signature is 6/8.

847

Ob. I & II
Hn. I & II
Perc.
Pho.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Dynamic markings: *ff*, *f*, *ff*, *mp*

Detailed description: This block contains the musical score for measures 847 through 853. The dynamic markings are *ff*, *f*, *ff*, and *mp*. The woodwinds and strings continue their melodic lines, while the piano part maintains its harmonic accompaniment. The percussion part continues with the snare drum pattern. The key signature and time signature remain the same as in the previous block.

molto rit. *Lento*

854

Ob. I & II

Hn. I & II

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

mp

mp

mp

mp

mp

molto rit. **Andante**

862 TRIANGLE

[The White Queen fumbles with her shawl.]

Perc.

Pno.

Hp.

W. Q.

A.

Vc.

p

p

WHITE QUEEN

Bread-and-but-ter-bread-and-but-ter-bread-and - but-ter. **ALICE** Bread - and-

I'm ve - ry glad I hap-pened to be in the way.

867

Perc.

Hp.

W. Q.

but-ter-bread-and but-ter-bread-and -but-ter-bread-and-but-ter. Well, yes. —

A.

Am I ad-dress-ing — the White Queen? —

Vc.



874

[Alice curtsies.] [The White Queen fingers her shawl even more.]

Hp.

W. Q.

Yes. If you call that ad-dress-ing, — I've been ad-dress-ing my-self for the last two hours. —

Vln. I

Vln. II

Vc.

pp

pp



882

Hp.

W. Q.

I don't know what's the mat-ter with it. — I've pinned it here and I've pinned it there. And pinned it here and

Vln. I

Vln. II

Vc.

pizz.

887 TRIANGLE

Perc.

Hp.

W. Q.

A. pinned it there. ALICE [Gently assisting the White Queen.]
May I put your shawl straight for you?— You pin it all on one side.

Vln. I

Vln. II

Vc. arco



896

Perc. l.v.

mf

Hp.

W. Q. WHITE QUEEN [Regards her bandaged finger.]
Oh! Oh! O-o-o-o- oh! My fin-ger's bleed ing! Oh! Oh! Oh!

A. Come, you look ra-ther bet-ter now...

Vln. I

Vln. II

Vc.

903

Perc.

Hp.

W. Q.

ALICE

A.

Vln. I

Vln. II

Vc.

Not yet. but I will when I fas-ten myshawl a-gain! I will when I fas-ten my

Have you pricked your fin-ger?__



910

[The White Queen nods kindly.]

Perc.

Hp.

W. Q.

ALICE

A.

Vln. I

Vln. II

Vc.

shawl a- gain. Liv-ing back-wards al-ways makes one a lit-tle gid-dy at first-a lit- tle...

I'm__ con- fused.

pizz. arco

917

Perc.

Hp.

W. Q.

Liv-ing back-wards! Liv-ing back-wards! Back-wards liv - ing! But there's

A.

Liv ing back - wards!

Vln. I

Vc.



[The brooch pinning the White Queen's shawl becomes undone, and she grabs wildly at it. And too late; the Queen as pricked her finger.]

922

Perc.

Hp.

W. Q.

one great ad-van- tage: One's mem'-ry works both ways. You see?—

A.

Alice [Gasps a warning.] Ah!

Vln. I

Vln. II

Vc.

Presto

929

Ob. I & II *divisi mp*

Hn. I & II *mp*

Perc. **SNARE DRUM**

Pno. *p* *mf*

W. Q. *f*

Vln. I *mp* *f* *mp*

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

Vla. *mp* *f* *mp*

Vc. *mp* *f* *mp*

Cb. *mp* *f* *mp*

There goes the shawl a - gain!

934

[The White Queen leaps after the shawl, crossing a little brook. Alice follows.]

Ob. I & II

Hn. I & II

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Andante [The White Queen begins changing into a ewe.]

939

Perc. *ff*

Pno. *f*

Hp. *f*

W. Q. [Bleating...]

A. ALICE Much bet-ter, thank you! Much be-e-e-e-ter! Much
I hope your fin ger is bet-ter!...

Vln. I *f* *mf subito pp*

Vln. II *f* *p*

Vla. *f*

Vc. *f*

Cb. *f*

[At the side of the little brook, Alice sees rushes.]

946

Hp. *molto rit.* *Adagio*

W. Q. be-e-e-e-e-ter! be-e-e-e-e-ter! Thank you!...

Vln. I *divisi*

Vln. II *divisi*

Vla. *pp*

951

Pno. *p* *8va*

Hp.

A. ALICE
Scent-ed rush-es! And what beau-ties!_

Vln. I

Vln. II

Vla.



955

Pno. *p* *8va* **molto rit.**

Hp.

A. The pret-ti-est al-ways seem just out of reach.

Vln. I *unis.* *divisi*

Vln. II

Vla.

959 **A tempo** *8va* ----- 1

Pno. *p*

Hp.

Vln. I *3*

Vln. II *3*

Vla. *pp*



964

Hp.

A. **ALICE**
They've...They've fad-ed__ al-read- y.
unis.

Vln. I *3*

Vln. II *3*

Vla. *3*

[The brookside has become a small shop, and the Queen a sheep shopkeeper.]

969

Pno. *mp*

Hp. *mp*

W. Q. **WHITE QUEEN**
We-e-e-e-e-ell?__ Well! What is it you want to buy?__

A. **ALICE** *3*
I don't quite know yet. I should

Vln. I *f*

Vln. II *f mp*

Vla. *f mp pp*

Vc. *f mp pp*



973

Perc. **TRIANGLE**

Pno. *mf*

Hp. *mf*

W. Q. **WHITE QUEEN** *3*
You can look in front of you, and on both sides, but you

A. *3*
like to look a-round me__ first__

976

Pno.

Hp.

W. Q.

can't look all a-round you-un-less you got eyes at the back of your head. Now, what do you want to



979

Perc.

Pno.

Hp.

W. Q.

A.

Vln. I

Vc.

buy? What do you want to bu-uy? We-e-e-e-e-ell? Don't

ALICE

I beg your par-don...

mp

mp

982

Pno.

Hp.

W. Q.

be-e-e-e-e-egg!_ What do you want to buy?

A. ALICE

I should like to buy an egg. I should like to buy an egg.

Vc.



985

Pno.

Hp.

W. Q.

WHITE QUEEN

An e-e-e-e-e-egg?

A. ALICE

An egg. Or an e-e-e-e-e-e-e-egg. An egg!



988

Pno.

Hp.

W. Q.

WHITE QUEEN

Five-pence far-thing for one- two - pence for two. On-ly you must eat them both if you buy two.

Vc.

991

Pno.

W. Q. **WHITE QUEEN**

A. **ALICE**

Vln. I

Vln. II

Vla.

Vc.

mf *mf* *mf* *f* *f* *f*

3 6 3 6 6

You must get it for your-self. _ I ne-ver put things

Then I'll have one, please. Please.

molto rit.

995

Pno.

W. Q.

Vln. I

Vln. II

Vla.

Vc.

f *mp* *mp* *mp* *mf* *mf* *mf*

in-to peo-ple's hands. Ne-e-e-e-e-ver! _ Ne-e-e-e-e-ver! _ Ne-ver!

[The shp shifts about, and shelves move. The White Queen exits. Atop a wall sits Humpty Dumpty.]

998 **Allegro** **molto rit.** **Adagio** **Allegro** **molto rit.**

Ob. I & II *mf*

Hn. I & II *mf*

Perc. *mf*

Pno. *f*

A. **ALICE**
Things do flow a - bout here so!

Vln. I *subito mp* *mf*

Vln. II *subito mp* *mf*

Vla. *subito mp* *mf*

Vc. *subito mp* *mf*

Cb. *subito mp* *mf*

1004 **Adagio** **molto rit.** *segue*

Pno. *p*

A. *pizz.* *arco*
Cu-rious, and cu-rious - er. How ex-act-ly like an egg he is. Ex-act-ly.

Vln. I *p pizz.* *arco* 3

Vln. II *p pizz.* *arco* 3

Vla. *p pizz.* *arco* 3

Vc. *p pizz.* *arco* 3

Cb. *p* 3 *segue*

IX. Humpty Dumpty

Presto

1008

Ob. I & II

Hn. I & II

Bass Drum

Perc.

Pno.

HUMPTY DUMPTY

H. D.

It's ve-ry pro-vok-ing to be called an egg!

Vln. I

Vln. II

Vla.

Vc.

Cb.



1014 Allegro

Presto

Pno.

H. D.

Some peo-ple have no more sense than a ba-by.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

1019

Pno. *mp*

A. ALICE
Hump - ty Dump - ty sat on a wall: Hump - ty Dump - ty had a great

Solo Vln. *p*

Vln. I

Vln. II

Vla.



1028

Pno.

A. fall... All the king's hors-es and all the king's men... could - n't put Hump - ty Dump - ty in his

Solo Vln.

Vln. I

Vln. II

Vla.

Andante

1037

Pno. *ff*

A. place a - gain.

H. D. **HUMPTY DUMPTY**
Don't stand a-round chat-ter-ing to your

Solo Vln.

Vln. I

Vln. II

Vla.

Vc. *mp* *f*

Cb. *p* *f*



1044

Pno.

A. **ALICE**

H. D. self. Don't! Tell me your name and your bus'-ness. It's a stu-pid name e-

Vln. I *f* *mf* *pp*

Vln. II *arco f* *mf* *pp*

Vla. *f* *mf* *pp*

Vc. *f pizz.* *mf* *pp*

Cb. *ff* *mf* *mp*

1047

ALICE

A. *[Musical staff]*

H. D. *[Musical staff]* Must a name mean some-thing?_

nough. What does it mean?_ Of course it must. My name means the

Vln. I *[Musical staff]* *f* *pp*

Vln. II *[Musical staff]* *f* *pp*

Vla. *[Musical staff]* *f* *pp*

Vc. *[Musical staff]* *f* *pp*

Cb. *[Musical staff]* *f* *pp*

1050

ALICE

A. *[Musical staff]*

H. D. *[Musical staff]* Don't you

shape I am._ With a name like yours, you might be a - ny shape._

Vln. I *[Musical staff]*

Vln. II *[Musical staff]*

Vla. *[Musical staff]*

Vc. *[Musical staff]*

Cb. *[Musical staff]*

1052

HUMPTY DUMPTY

A. *[Musical staff]* think you'd be sa-fer down on the ground?

H. D. *[Musical staff]* Of course I don't think so! If e-ver I did fall... If

Vln. I *[Musical staff]* *f* *mp*

Vln. II *[Musical staff]* *f* *mp*

Vla. *[Musical staff]* *f* *mp*

Vc. *[Musical staff]* *f* *mp*

Cb. *[Musical staff]* *f* *mp* *arco*

1055 ALICE

A. [3] [3]
To send all his hor-ses and all of his men!

H. D. 8
e-ver I did fall... the King has pro-mised... pro- mised...

Vln. I 3

Vln. II 3

Vla. 3

Vc. 3

Cb. 3



rit. Adagio

1058

A. [3]
It's in a book...

HUMPTY DUMPTY

H. D. 8 [3] [3]
You've been lis-ten-ing at doors a- gain! Ah, well, in a book, that's what you call a His-to-

Vln. I f mp > pp

Vln. II f mp > pp

Vla. f mp > pp

Vc. f mp > pp

Cb. f mp

Andante

1062



Pno. *mp*

H. D.
ry of En-gland... Take a good look at me, I'm the one that's spo-ken to a King.

Vln. I *f*

Vln. II

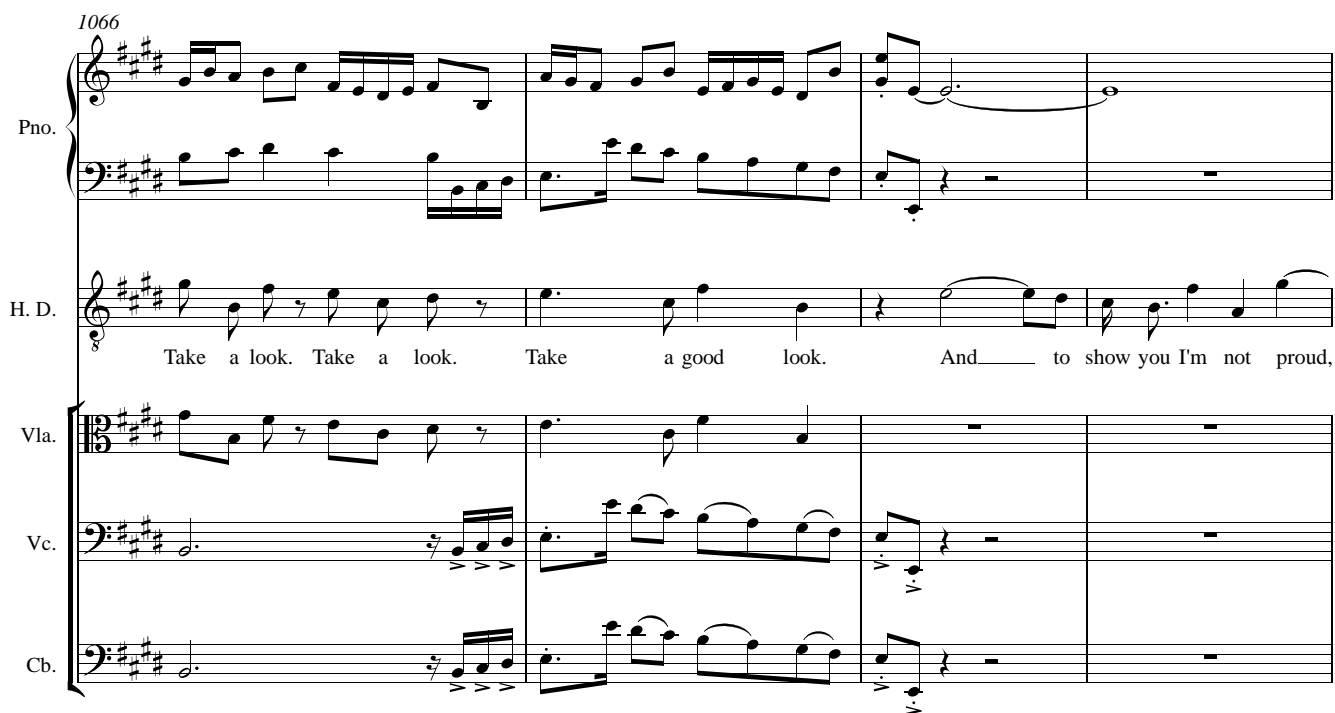
Vla. *f* *mp*

Vc. *f* *mp*

Cb. *f* *mp*



1066



Pno. *mp*

H. D.
Take a look. Take a look. Take a good look. And to show you I'm not proud,

Vla. *mp*

Vc. *mp*

Cb. *mp*

1070

Pno. *f*

H. D. [Almost falling off the wall in trying to shake hands.]
 you may shake hands with me. With me.

Vla.

Vc.

Cb.



1074

Pno.

H. D. Yes, all his hor-ses and all his men. Yes. They'd pick me up a-gain, in a

Vln. I

Vln. II

Vla.

Vc.

Cb.

1078 **ALICE**

A. What a beau-ti-ful belt... Cra- vat, I should have said.

H. D. min-ute, they would!_

Vln. I

Vln. II

Vla.

Vc.

Cb.

Adagio

1081

A. No, belt, I mean. I beg your par - don.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1083

HUMPTY DUMPTY

H. D. A most pro-vok-ing thing when a per-son does-n't know a cra-vat from a belt. It's a cra-vat.

Vc.

Cb.

mp *mf*

mp

Alice - Through the Looking-Glass

Andante

1086

Pno.

H. D.

Vla.

Vc.

Cb.

mp

mp

mp

A pre-sent from the White King and Queen. They gave it me-for an un - birth-day pre-sent.---

1089

Pno.

A.

H. D.

Vla.

Vc.

Cb.

ALICE

I beg your par-don.---

— An un - birth-day pre-sent.---

I'm not of-fend-ed. I mean, what is an un-birth-day pre-sent?

1093

Pno.

H. D.

Vla.

Vc.

Cb.

mp

mp

A pre-sent gi-ven when it is-n't your birth-day, is-n't your birth-day, is-n't your birth-day.

1096

Pno.

A. ALICE
Three hun-dred and six - ty- five.

H. D.
Of course. Of course. How ma-ny days are there in a year?

Vln. I

Vln. II

Vla.

Vc.

Cb.



1099

A. One...

H. D.
And how ma-ny birth-days have you? Take one from three hun-dred and six ty five,

Vln. I

Vln. II

Vla.

Vc.

1102

A. ALICE ┌ 3 ┐ ┌ 3 ┐

H. D. ┌ 3 ┐ Three hun-dred and six-ty four.
What re-mains? I'd ra-ther see it done on pa-per...

Vln. I

Vln. II

Vla.

Vc. pizz. arco

Cb. pizz.



[Alice, smiling, takes out her memorandum book and writes it out for hm.]

1106

Pno. *mp* *tr*

A. ALICE
You're hold-ing it up-side down.

H. D. HUMPTY DUMPTY ┌ 3 ┐
That seems to be done right....

Vla. pizz. *mf*

Vc. *pp*

Cb.

1110

Pno. *mp*

H. D. I thought it looked a lit-tle queer... Seems to be done right.

Vln. I *pizz. pp*

Vln. II *mp arco*

Vla. *p*

Vc.

1113

H. D. That shows there are three hun-dred and six- ty... ...four days when you might get un-birth-day pre-sents, and on ly

Vla. *pp*

Vc.

1116

Pno.

A. ALICE

H. D. I don't know what you mean by "glo-ry." -
one for birth-day pre-sents. There's glo-ry for you. I meant "there's a

Vln. I *arco pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

1120

Pno.

A. ALICE
But "glo-ry" does-n't mean that.

H. D.
nice knock-down ar - gu-ment for you." When I

Vln. I
pizz. mf

Vln. II
mp pizz. mf

Vla.
mf pizz.

Vc.
mf pizz.

Cb.
mf



1122

Pno.

H. D.
use _____ a word, it means what I choose it to mean. Nei-ther more or

Vln. I

Vln. II

Vla.

Vc.

1124

Pno.

A. ALICE
The ques-tion is— whe-ther you can make words mean so ma-ny diff-
rent things,

H. D.
8 less. The

Vln. I
arco
p *mf*

Vln. II
arco
p *mf*

Vla.

Vc.
arco
p *mf*



1126

Pno.

H. D.
8 ques-tion is,— which is to be the mas-ter— that's all. That's all.

Vln. I

Vln. II

Vla.

Vc.
f

1128

Pno.

H. D.

HUMPTY DUMPTY

They've a tem-per, some of them. Par-ti-cu-lar ly verbs; they're therpoud-est. Ad-jec-tives, you can

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

arco

mp

mp

mp

arco

mp

3

3

3

pizz.



1131

Pno.

H. D.

do a - ny-thing with, but not with verbs. How - e - ver, I can ma-nage the whole

Vln. I

Vln. II

Vla.

Vc.

subito pp

subito pp

subito pp

subito pp

pizz.

3

3

rit.

1133

Pno.

H. D.
lot of them. Im-pe-ne-tra-bi-li-ty! That's what I say! That's what I say!

Vln. I

Vln. II

Vla.

1135 ALICE

A.
You seem ve-ry cle-ver at ex-plain-ing words, sir. Would you tell me the mean-ing of the poem called

H. D.

Vln. I

Vln. II

Vla.

1137

A.
"Jab-ber-wock-y?"

H. D.
HUMPTY DUMPTY
let's hear it!

Vln. I

Vln. II

Vla.

Vc.
solo arco

Cb.

X. "Jabberwocky" Explained

Andante

1140

1140

Pno. *p*

Hp. *mf*

A. ALICE
'Twas bril - lig and the sli - thy toves did

Solo Vln. *mp* *pp*

Vln. I *pp* *ppp*

Vln. II *ppp* pizz.

Vla. *mp*



1144

Pno.

Hp.

A. gyre and gim - ble_ in_ the wabe: All

Vln. I

Vln. II

Vla.

1147

Pno.

Hp.

A.

Vln. I

Vln. II

Vla.

mim - sy were the bo-ro-goves_ and the momerathes out - grabe.

ppp

1150

Hp.

H. D.

Vln. I

Vc.

HUMPTY DUMPTY

That's e - nough_ to be-gin with. There are plen-ty of hard_ words_ in there.

pp

pp

1152

Hp.

A.

H. D.

Vln. I

Vln. II

Vc.

ALICE

Bril- lig... Sli - thy.

"Bril - lig" means "four o'clock in the af-ter-noon." "Sli - thy" means "lithe" and "sli-my."

pp

1155

Hp.

H. D.

Vln. I

Vln. II

Vc.

It's like a port-man- teau- there are two mean-ings packed in-to one word. "Toves?" "Toves?" "Toves" are



1157

Hp.

A.

H. D.

Vln. I

Vln. II

Vc.

Bad- gers?

some-thing like bad - gers, — some-thing like li- zards, some-thing like cork - screws. They

1159

Hp.

A.

H. D.

Vln. I

Vln. II

Vc.

make their nests_ un - der sun - dials;_ they live on cheese. Cheese. Cheese.

divisi

1161

Hp.

A.

H. D.

Vln. I

Vln. II

Vc.

To "gyre" is to go round_ like a gy - ro - scope. To "gim-ble" _ is to make holes like a gim - let.

1163

H. D.

Vln. I

Vln. II

Vc.

"Mim - sey" is "flim - sy" and mi - ser - a - ble, and a "bo - ro - gove" _ is a

1165

A. _____
and "mome rath?" _____

H. D. ₈ thin and shab-by-look-ing bird, some-thing like a live mop... A

Vln. I

Vln. II

Vc. ₃

1167

A. _____
And what does 'out - grabe"

H. D. ₈ "rath" is a sort of green pig... but 'mome" I'm not cer-tain a-bout... ₃

Vln. I *mf*

Vln. II

Vc.

1170

rit.

Lento

A. _____
mean? _____

H. D. ₈ To "out - grabe?" _____ "out - grib-ing" is some-thing be-tween bel-low-ing,

Vln. I *sfz*

Vln. II *mf*

Vla. *arco* *mf*

Vc. *mf*

Cb. *pizz.*

f

1172

H. D. *8* bel - low-ing and whist - l'-ing, bel - low-ing and whist - ling, bel - low-ing and whist - ling.

Vln. I *sfz*

Vln. II

Vla.

Vc.

Cb.

1174

H. D. *8* With a kind of sneeze in the mid - dle. In the mid - dle. "Out-

Vln. I *sfz*

Vln. II

Vla.

Vc.

Cb.

1176 *poco accel.*

H. D. *8* grib-ing" is some-thing be-tween bel-low-ing, whist-l'-ing and a sneeze.

Vln. I *sfz* *ff*

Vln. II *ff*

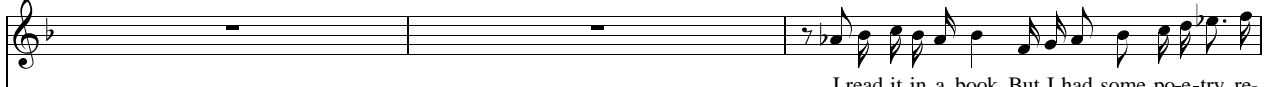
Vla. *ff*

Vc. *ff*

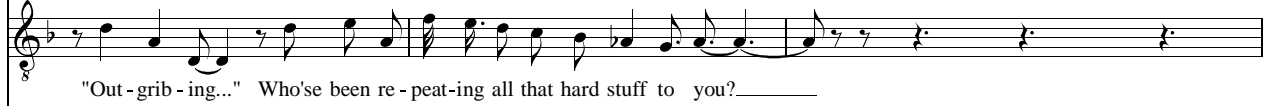
Cb. *ff*

ALICE

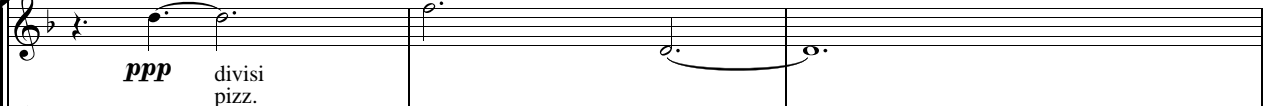
1178

A. 


I read it in a book. But I had some po-e-try re-

H. D. 

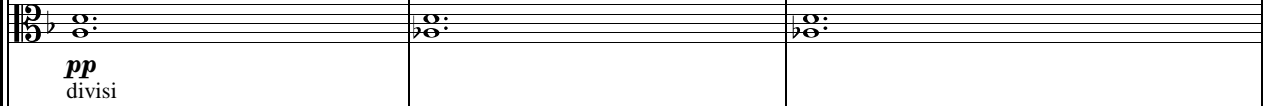
"Out-grib-ing..." Who'se been re-peat-ing all that hard stuff to you?_____

Vln. I 

ppp divisi pizz.

Vln. II 


divisi *mp*

Vla. 

pp divisi

Vc. 

pp divisi

Cb. 

mf

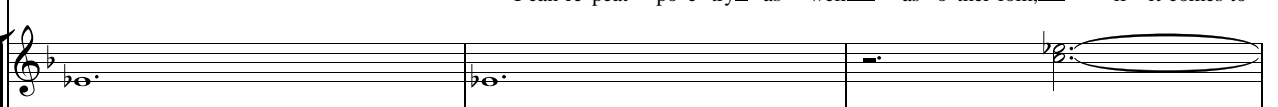
1181 *poco accel.* *molto rit.*


A. 

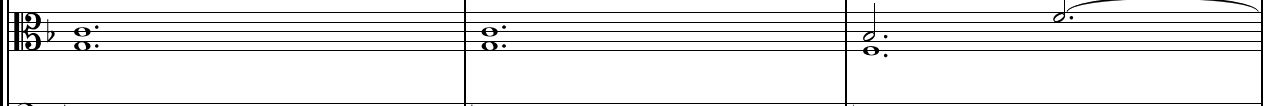
peat-ed to me_ much eas-ier than that.____

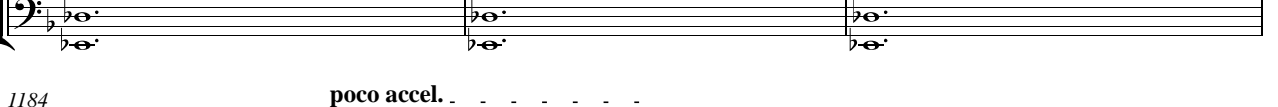
H. D. 

I can re-peat po-e-try_ as well_ as o-ther folk,_ if it comes to

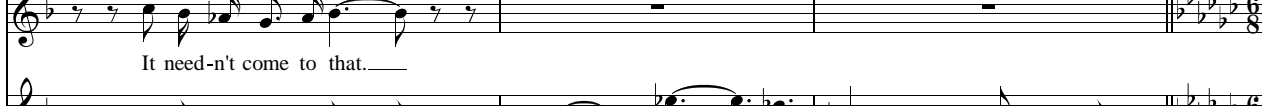
Vln. I 

Vln. II 

Vla. 

Vc. 

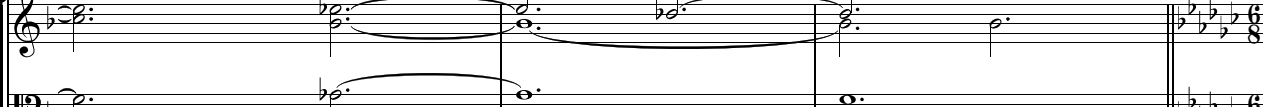
1184 *poco accel.*


A. 

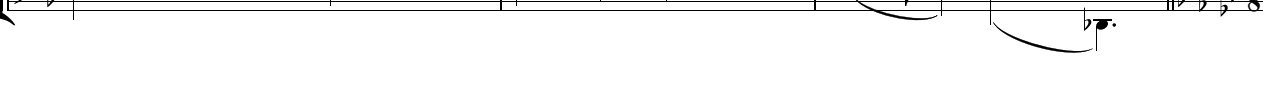
It need-n't come to that.____

H. D. 

that. It_ comes_ to that._____

Vln. I 

Vla. 

Vc. 

XI. Humpty Dumpty's Song

1187 **Adagio** solo **molto rit. . . A tempo molto rit. .**

Ob. I & II *mp*

Hp. *mf*

H. D. **HUMPTY DUMPTY**
For your en-ter-tain - ment... In



1190 **A tempo**

Hp.

H. D. win ter, when the fields are white, I sing this song for your de- light- In spring, when woods are get-ting green, I'll

Vla. *pizz. mf*

Vc. *pizz. mf*



1193 **molto rit. . . A tempo**

Hp.

H. D. try to tell you what I mean. For your en-ter-tain - ment... In sum-mer when the days are long, per -

Vla.

Vc.

Alice - Through the Looking-Glass

1196

Hp.

H. D.

Vla.

Vc.

haps you'll un-der-stand this song; In au-tumn, when the leaves are brown, take pen and ink and write it down.

1199

Hp.

A.

H. D.

Vla.

Vc.

molto rit.

ALICE

I will if I can re-mem-ber it.

For your en-ter-tain - ment.... You need-n't go on mak-ing re-marks like

arco *p* *p* *divisi*

1202

Hp.

H. D.

Solo Vln.

Vla.

Vc.

A tempo

that; they're not sen-si-ble and they put me out! I sent a mes-sage to the fish: I

mf

1204

Hp.

H. D. told them "This is what I wish." The lit-tle fish-es in the sea, they sent an an-swer back to me,

Solo Vln.

Vc.

molto rit. **A tempo**

1207

Hp.

A. ALICE

H. D. For your en-ter-tain - ment... The lit-tle fish-es; an-swer was "We can-not do it, Sir, be-cause..."

Solo Vln. *mp* *pizz.* *subito pp*

Vla. *mf* *pizz.*

Vc. *mf*

molto rit. **A tempo**

1210

Hp.

A. fraid I don't quite un-der-stand.

H. D. HUMPTY DUMPTY ³ 1
It gets ea-si-er fur-ther on. I sent to them a-gain to say "It

Solo Vln.

Vla. arco *p* *pizz.*

Vc. *p* *mf*

molto rit.

1213

Hp.

H. D.

Solo Vln.

Vla.

Vc.

will be bet-ter to o- bey." The fish-es an-swered with a grin, For your en-ter-tain - ment... Why,

1216 **A tempo**

Hp.

H. D.

Solo Vln.

Vla.

Vc.

what a tem-per you are in!" "My! What a tem-per you are in!" I told them once, I told them twice: They

1219

Hp.

H. D.

Solo Vln.

Vla.

Vc.

would not lis-ten to ad-vice. They would not lis-ten to ad-vice. Not once, not twice!

1222 solo **molto rit.** **A tempo**

Ob. I & II *mp*

Hp.

H. D.

Solo Vln.

Vla.

Vc. *mp*

I took a ket-tle large and new,

arco

1225

Hp.

H. D.

Solo Vln.

Vla. *mf*

Vc.

fit for the deed I had to do. My heart went hop, my heart went thump: I

1228

Hp.

H. D.

Solo Vln.

Vla.

Vc.

filled the ket-tle at the pump. Thump! Then some-one came to me and said "The

Alice - Through the Looking-Glass

1231

Hp.

H. D.

Vla.

Vc.

lit - tle fish-es are in bed." I said to hm, I said it plain, "Then you must wake them up a- agin." "Then

1234

Hp.

H. D.

Solo Vln.

Vla.

Vc.

you must wake them up a- agin." I said it ve-ryloud and clear: I went and shout-ed in his ear. But

1237

Hp.

H. D.

Solo Vln.

Vla.

Vc.

he was ve - ry stiff and proud: He said, "You need-n't shout so

mf *subito p*

1240

Hp.

H. D.

Solo Vln.

Vla.

Vc.

loud." _____ And he was ve-ry proud and stiff: he said, "I'd go and wake them if-" I

mf

arco

1243

Hp.

H. D.

Vla.

Vc.

took a cork-screw from a shelf: I went to wake them up my-self. (For your en-ter-tain - ment...) And

6

1246

Hp.

H. D.

Solo Vln.

Vla.

Vc.

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

f

pizz.

3

molto rit.

1248

Hp.

H. D.

Solo Vln.

Vla.

Vc.

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



Adagio

1251

Ob. I & II

Hp.

A.

H. D.

Solo Vln.

Vc.

ALICE

Is that all? —

That's all. Good - bye. —

mp

mf

[Humpty Dumpty falls backwards, off the wall.]

1254

segue

Ob. I & II

divisi

f

divisi

Hn. I & II

Perc.

BASS DRUM

mp mf ff

Pno.

f

Hp.

*f*³

mf

l.v.

A.

ALICE

Well, good-bye, then.

H. D.

(The word turns into a scream.)

Solo Vln.

f

Vln. I

divisi

f

divisi

arco

Vln. II

Vla.

arco

f

Vc.

f

arco

Cb.

f

segue

XII. The Lion and the Unicorn

[A loud noise is heard from the forest, and soldiers come running through, falling over themselves. As the stage clears, the White King enters, writing in his memorandum book.]

Con moto

1258 ♩ = 92

Ob. I & II *f*

Hn. I & II *mf*

SNARE DRUM *f*

Perc.. *f*

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

1260

Ob. I & II

Hn. I & II

Perc..

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1262

Ob. I & II
Hn. I & II
Perc..
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This block contains the musical score for measures 1262 and 1263. It features ten staves for various instruments: Oboe I & II, Horn I & II, Percussion, Piano (Grand Staff), Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is in 3/4 time and includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A large slur is present over the top two staves.

molto rit.

1264

Ob. I & II
Hn. I & II
Perc..
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf

mf

Detailed description: This block contains the musical score for measures 1264 and 1265. It features the same ten staves as the previous block. The tempo marking 'molto rit.' is placed above the first staff. The music continues with similar rhythmic patterns. The Viola and Violoncello parts have a dynamic marking of 'mf' (mezzo-forte) in the final measure. The score ends with a double bar line and repeat dots.

Alice - Through the Looking-Glass

Adagio

Andante

1267

WHITE KING

W. K.

I've sent them all! Four thousand two hundred and seven! I

Vln. II

mp

Vla.

mp

Vc.

mp

Cb.

mp



1271

Pno.

mp

W. K.

could-n't send all the hor-ses; Two are want-ed in the game. Just look_ a-long the road, my

Vla.

Vc.



1274

Pno.

ALICE

A.

I see no-bo-dy_ on the road.

W. K.

dear, and tell me_ if you can see ei-ther of them. Such_ eyes! To be a-ble to see

Vc.

1278

Pno.

Alice

I beg your par-don.

W. K.

No-body!___ And at that dis-tance too! It is-n't re-spec - ta-ble to beg.

Vln. I

Vln. II

Vla.

Vc.

Cb.



Moderato [A Rabbit Messenger arrived.]

1282

Perc..

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Adagio

1284

Pno. *p*

W. K. **WHITE KING**
I feel faint-- give me a ham sand-wich!

M. **MESSENGER**
There's no-thing but hay

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb.



1287

Pno.

W. K. **WHITE KING**
Hay, then... Hay. There's no-thing like eat-ing hay,

M. left now...

Vln. I *mp*

Vln. II *pp*

Vla.

Vc.

Cb. *mp* *pp*

1291

Pno.

A. ALICE
I should think throw-ing cold wa-ter o-ver you... would be bet-ter...

W. K.
...when you're faint. I did-n't say there was no-thing

Vla.

Vc.

Cb.



1294

Pno.

W. K. WHITE KING
bet-ter. I said there was no-thing like it... Who did you pass on_ the road?

Vln. II
mp

Vla.

Vc.

Cb.

1297

Pno. *8va* *3* *3*

W. K. *3*

MESSENGER Quite right, this young la-dy... saw him too... Tell us what's hap-pened in the town.

M. No - b0 - dy...

Vln. II

Vla.

Vc.

Cb.



1300

Pno. *6* *f* *tr* **Poco più mosso**

A. ALICE

MESSENGER Who?

M. I'll whis-per it... They're at it a - gain!... The Li - on... and the U - ni-corn, of

Vln. II *6* *f*

Vla. *f* *p*

Vc. *mp*

Cb. *mp*

1305

Allegro

Pno. *mp*

8^{va}

W. K. **WHITE KING**

Fight-ing for the crown? The best of the joke is, it's my crown all the

M. course.

Vla.

Vc.

Cb.



1311

molto rit. . .

Presto

solo mute

Hn. I & II *mp* *p* *mf*

Pno.

W. K.

M. while! The Li-on and the U-ni-

Vln. I *pp* *pp*

Vln. II *pp* *pp*

Vla. *pp* *mf*

Vc. *p* pizz.

Cb. *mf*

divisi

divisi

divisi

1319

Hn. I & II

M.

Vln. I

Vln. II

Vla.

Vc.

Cb.

corn were fight-ing for the crown:_____ The Li - on beat the u - ni - corn all

mf *pp* *mf* *pp*



1328

Ob. I & II

Hn. I & II

M.

Vln. I

Vln. II

Vla.

Vc.

Cb.

open

round the town. Round the town. Some gave them white bread, some gave them brown: Some gave them

3

arco

1337

Hn. I & II

Perc..

M.

Vln. I

Vln. II

Vla.

Vc.

Cb.

plum-cake and plum-cake and plum-cake and drummed them and drummed them, drummed them and

mp *p*

mp

pp *pp*

pizz. p

mf

divisi

divisi

divisi

pizz. *p*

mf

1343

Hn. I & II

Perc..

W. K.

M.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The Li-on and the U - ni -

drummed them, drummed them right out of the town. The Li-on and the U - ni -

mf

mp *mp*

mf

mf

f

solo mute

1351 open

Hn. I & II

W. K.

M.

corn! The Li-on and the U - ni - corn! It's

corn! The Li-on and the U - ni - corn!

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *pp* *ppp*

p *pp* *ppp*

p *ppp*

arco *ppp*

pp

1361 **Moderato**

Hn. I & II

Perc..

Pno.

W. K.

my crown all the while!—

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *f* *mf*

mf

mp *f*

mp *f*

mp *f*

mp *f*

mp *f*

1364 **Adagio**

Perc. **ALICE**
Does the one that wins get the crown?

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb.



1366

Pno. *<f*

WHITE KING
Dear me, no! What an i-de-a!... How are they get-ting a- long?

Vln. I

Vln. II

Vla.

Vc.

Cb.

MESSENGER

1369

M. Each of them has been down eigh - ty - sev-ven times.

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*



1372

Pno. *p*

WHITE KING

W. K. Ten min-utes al-lowed for re-fresh-ments.

Vln. I *ppp*

Vln. II *ppp*

Vla. *mf* pizz.

Vc. *mp* pizz.

Cb. *mf*

1376

Piano score for measures 1376-1378. The score includes parts for Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is three flats (B-flat major/D minor) and the time signature is 3/4. The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The strings play a steady, rhythmic accompaniment.



1379 **Presto**

Orchestral score for measures 1379-1382, marked **Presto**. The score includes parts for Ob. I & II, Hn. I & II, Perc., Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is three flats and the time signature is 3/4. The score begins with a double bar line and a repeat sign. Dynamics include *mp*, *ff*, *f*, and *arco mp*. The woodwinds and percussion play rhythmic patterns, while the strings play a driving, rhythmic accompaniment.

Adagio

1385

Pno.

A. ALICE
Look! There's the White Queen! How fast those Queens can run!

Vc.

Cb.



Presto

1387

Ob. I & II

Hn. I & II

Perc..

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1392 **Andante**

Pno. *mp*

U. **UNICORN**
What is this?—

L. **LION**
Are you a-ni-mal- or veg'-ta-ble- or min-e-ral?—

Vln. I *mf*

Vln. II *mf*

Vla.

Vc.

Cb.

rit. **Adagio**

1397

Pno.

W. K. **WHITE KING**
It's a child.

U. **UNICORN**
I al-ways thought they were fa-bu-lous mon-sters!

Vln. I *p*

Vln. II *p* pizz.

Vla. *mf*

Vc. *mf*

1399

Pno.

ALICE

A. I al-ways thought U-ni-corns were fa-bu-lous mon-sters too. It's a

UNICORN

U. If you be-lieve in me, I'll be-lieve in you...

Vln. I

Vln. II

Vla.

Vc.



poco accel.

1401

Pno.

A. bar-gain, if you like.

LION

L. Then hand round the plum-cake, Mon - ster!...

Vln. I

Vln. II

Vc.

Andante
UNICORN

1404

U. What a fight we might have for the crown, now! **LION**

L. I should win ea - sy.

Vln. I

Vln. II

Vla. arco

Vc.

Cb.



UNICORN

1407

U. I'm not so sure of that.____

L. **LION**

Why, I beat you all a - round the town, you chick-en!____

Vln. I

Vln. II

Vla.

Vc.

Cb.

LION

1410

L. *What a time that Mon-ster is hav-ing cut-ting up the cake.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

1413 ALICE

A. *I cut sev'-ral sli-ces al-rea - dy but they al-ways join on a-gain.*

L. *LION You don't know how to han-dle a*

Vln. I

Vln. II

Vla.

Vc.

1416

L. *Look-ing-Glass cake. Hand it round first and cut it af-ter-wards...*

Vln. I

Vln. II

Vla.

Vc.

mp

Andante

1420

Pno. *mf*

U.

L. **LION** $\overbrace{\quad\quad\quad}^3$ I say, _____ this is-n't fair! The
Now, cut it up.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*



1423

Pno. *f*

U.

L. **LION** $\overbrace{\quad\quad\quad}^3$ Mon-ster has gi-ven the Li-on twice as much as me! _____
She kept none for her-self a-ny-

Vln. I *pp* pizz.

Vln. II pizz.

Vla. pizz.

Vc. pizz. *pp*

Cb. *f* *p*

poco accel.

1426

Hn. I & II

Perc..

L.

Vln. I

Vln. II

Vla.

Vc.

Cb.

way. Do you like plum cake, Mon - ster?___

SNARE DRUM

mp

mf

arco

arco

1429

Ob. I & II

Hn. I & II

Perc..

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

ff

tr

f

ff

mf

ff

mp

pp

ff

mp

pp

ff

mp

segue

XIII. Ahoy! Ahoy! Check!

Allegro assai [The Red Knight enters, followed by the White Knight.]

1432

Ob. I & II *mf* solo

Hn. I & II *mp* solo

RED KNIGHT

R. K. A - hoy! A - hoy! Check!_You're my pri-son-er!_

WHITE KNIGHT (Lewis Carroll) She's my

W. K. A - hoy! A - hoy! Check!_

Vln. I *mp*

Vln. II *mp*

Vla. *sfz* *mf*

Vc. *sfz* *mf*

Cb. *sfz* *mf*

1438

Ob. I & II

Hn. I & II

Perc. **SNARE DRUM** *p* < *f* *mf*

R. K. pri-son-er, _ you know! Well, we must fight for her then. _

W. K. Yes, but then I came and res-cued her.

Vln. I

Vln. II

Vla.

Vc.

Cb.

[As the Red Knight approaches, the White Knight backs away cautiously.]

1445

Ob. I & II

Hn. I & II

Perc.

WHITE KNIGHT

W. K.

You will ob - serve the rules of

Vln. I

Vln. II

Vla.

Vc.

Cb.



1450

Ob. I & II

Hn. I & II

Perc.

RED KNIGHT

R. K.

I al - ways do. I al - ways do. Ha!_

W. K.

bat - tle, of course. A - hoy! A - hoy! Check!

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit.

Moderato [A clumsy and silly battle between the Red Knight and White Knight.]

1456

Hn. I & II *f*

Cym. *mp* *f* *mp* *f* *mp*
SUSPENDED CYMBAL / SOFT STICKS

Pno. *f*

R. K.

Vln. I *f* *divisi*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

[At the end of the battle the Red Knight exits, after ceremoniously shaking hands with the White Knight.]

1459

rit. *Andante*

Hn. I & II

Pno. *mp*

W. K. **WHITE KNIGHT**
It was a glo-rious vic-to

Vln. I *p*

Vln. II *p*


Vla. *pizz.* *p*

Vc. *p*

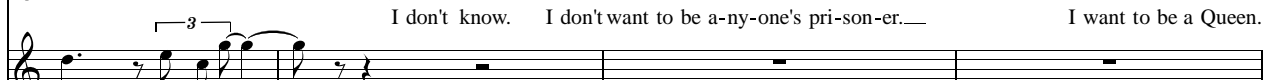
Cb. *p*

1464

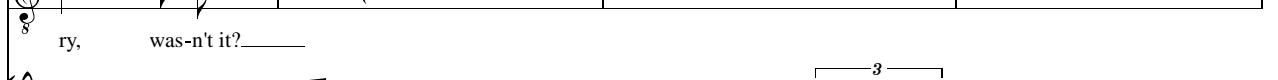
ALICE


A. 


I don't know. I don't want to be a-ny-one's pri-son-er. I want to be a Queen.


W. K. 

ry, was-n't it? _____

Vln. I 

Vln. II 

Vla. 

Vc. 

[They walk together for awhile.]

1468

rit.

A. 

WHITE KNIGHT

W. K. 

So you will. I'll see you safe to the end of the wood.

Vln. I 

Vln. II 

Vla. 

Vc. 

Adagio

1473

mp

Solo Vln. 

Vln. I 

Vln. II 

Vla. 

Vc. 

1480 **WHITE KNIGHT** [The White Knight stops Alice, and turns to face her.]

W. K. *p* Dum-dee-dum Dum dee-dum-dee-dum... A-lice...

Solo Vln. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *pizz.* *p*

f

1485 **Poco più mosso** **ALICE**

A. Is it ve-ry long?

W. K. You are sad, let me sing you a song to com-fort you. It's ve-ry, ve - ry

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

pp

pp arco

1490

W. K. beau - ti - ful. Ev' - ry - one that hears me sing it - ei - ther it brings tears in - to their

Vln. I

Vln. II

Vla.

Vc.

Cb.

1492 **ALICE**

A. Or else what?

W. K. eyes, or else... Or else it does-n't. the tune's my own in - ven - tion. Dum

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This block contains the musical score for Alice's song 'Or else what?'. It features a vocal line for Alice and a White Knight, with accompaniment for Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has one flat (B-flat), and the time signature is 3/8. Alice's lyrics are 'Or else what?'. The White Knight's lyrics are 'eyes, or else... Or else it does-n't. the tune's my own in - ven - tion. Dum'. The accompaniment includes various instruments with their respective parts.



XIV. A-Sitting on a Gate

Andante

[Alice sits at his feet as the White Knight sings his song.]

1496

Pno.

Hp.

W. K. dee-dum-dee-dum-dee-dum dum-dee - dum.....

Vln. I *pp* pizz.

Vln. II *pp*

Vc. *f* pizz. *mf* *mp* *p* arco

Cb. *mp*

Detailed description: This block contains the musical score for 'XIV. A-Sitting on a Gate'. It features a White Knight's vocal line and accompaniment for Piano, Harp, Violin I, Violin II, Violoncello, and Contrabass. The key signature has three sharps (F#, C#, G#), and the time signature is 3/8. The White Knight's lyrics are 'dee-dum-dee-dum-dee-dum dum-dee - dum.....'. The piano part starts with a *p* dynamic. The harp part starts with a *f* dynamic and ends with a *mp* dynamic. The violin I part starts with a *pp* dynamic and *pizz.* instruction. The violin II part starts with a *pp* dynamic. The cello part starts with a *f* dynamic and *pizz.* instruction, and later changes to *arco* with a *p* dynamic. The contrabass part starts with a *mp* dynamic.

1502

Pno. *mp*

Hp.

W. K.
I'll tell thee ev'-ry-thing I can: there's lit-tle to re - late.

Vln. I *arco*

Vln. II *pp*

Vla. *pp* *mf*

Vc. *mf*

Cb. *mf* *f*

1510

Pno.

Hp.

W. K.
I saw an a - ged a - ged man A - sit-ting on a gate.

Vln. I

Vln. II

Vla. *pp* *pp*

Vc. *p* *mf*

Cb. *mp* *mf*

1518

Pno. *p*

Hrp. *mf*

W. K. 8 "Who are you, a - ged man? And how is it you live?" _____ His

Vln. I *pp*

Vln. II *pp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

1526

Pno. *rit.*

Hrp. [G♯]

W. K. 8 an - swer_ trick - led_ through my brain like wa - ter_ through a sieve_

Vln. I

Vln. II

Vla.

Vc.

Cb.

1534 **A tempo**

Musical score for measures 1534-1543. The score includes parts for Piano (Pno.), Harp (Hp.), Wood Key (W. K.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The piano part begins with a *mp* dynamic. The wood key part has the lyrics: "I look for but-ter- flies,"he said, "that sleep a - mong the wheat:_____". The viola part begins with a *pp* dynamic. The wood key part has a *rit.* marking above it.

1544

Musical score for measures 1544-1553. The score includes parts for Piano (Pno.), Harp (Hp.), Wood Key (W. K.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The wood key part has the lyrics: "I make them in - to mut - ton pies, and sell them in the street/_____". The viola part begins with a *pp* dynamic. The wood key part has a *rit.* marking above it. The violin I part has a *p* dynamic marking at the end of the section.

1552 *Poco meno mosso* *Poco più mosso*

Pno.

W. K.
I sell them un - to men," he said, "who sail_ on storm - y seas;_____ and

Vln. I

Vln. II
mp

Vla.
mf

Vc.

Cb.



1560 *molto rit. .*

Hp.

W. K.
that's the way I get my bread-- a tri - fle, if__ you please._____

Vln. I
p

Vln. II
mp

Vla.

Vc.

Cb.

Andante

1568

Piano score for measures 1568-1576. The score includes parts for Pno., Hp., W. K., Vln. I, Vln. II, Vla., Vc., and Cb. The vocal line (W. K.) has the lyrics: "But I was think-ing of a plan_ to dye one's whis - ker's green,___ and al - ways". The piano parts feature various textures, including chords and rhythmic patterns. Dynamics include *pp* for the strings.



1577

Piano score for measures 1577-1585. The score includes parts for Pno., Hp., W. K., Vln. I, Vln. II, Vla., Vc., and Cb. The vocal line (W. K.) has the lyrics: "use so large a fan_ that they they___ could not___ be seen. So,". The piano parts continue with similar textures and dynamics as the previous system.

1585

Pno.

Hp.

W. K.
8 hav-ing no re - ply to give to what the old man said, I cried, "Come,

Vln. I

Vln. II

Vla.

Vc.

Cb.



1594

Pno.

Hp.

W. K.
8 tell me how you live!" And thumped him on his head. "I hunt for had-dock's

Vln. I

Vln. II

Vla.

Vc.

Cb.

1603

Pno.

Hp.

W. K.
8 eyes," he said, "a-mong the hea-ther_ bright, and work them in-to waist-coat but-tons_

Vln. I

Vln. II

Vla.

Vc.

Cb.



1612

Pno.

Hp.

W. K.
8 in the si - lent_ night. And these I do not

Vln. I

Vln. II

Vla.

Vc.

Cb.

1620

Pno.

W. K.
8
sell for gold or coin of sil - ver - y shine. _____ but for a cop - per half - pen - ny, _____ and

Vln. I
mf

Vln. II

Vla.

Vc.

Cb.
arco

pizz.



1630

Pno.

W. K.
8
that will _____ pur - chase nine. _____ I some - times dig for but - tered rolls, or set limed

Vln. I
arco
pp

Vln. II
pp

Vla.

Vc.

Cb.
pizz.

swr

(8)
1639

Pno.

Hp.

W. K.
8
twigs for crabs; I some-times search the grass-y knolls for wheels of Han - som - cabs.

Vln. I
mf *p*
pizz.

Vln. II
mf

Vla.

Vc.
pizz.

Cb.

(8)
1649

Pno.

W. K.
8
And that's the way" (he gave a wink) "by which I get my wealth-- my wealth--

Vln. I
arco

Vln. II
(tr)

Vla.

Vc.

Cb.

Alice - Through the Looking-Glass

(8)⁷ 1
1659

Pno. *mp*

Hp. *mf*

W. K.
— And — ve-ry glad-ly — will I drink — Your Hon-our's no-ble health."

Vln. I

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*
arco



molto rit. *p* Grave

1666

Pno.

Hp. *p*

W. K.
— And now, if e'er by chance I put my fin-gers in-to glue, — or mad-ly squeeze a right-hand

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

Cb. *ppp*

1673

Hp.

W. K.

Vln. I

Vln. II

Vla.

Vc.

8 foot in - to a left - hand shoe. I weep, for it reminds me so of that old man



Andante

1682

Hp.

W. K.

Vln. I

Vln. II

Vla.

Vc.

Cb.

8 I used to know-- that old man whose look was mild, whose speech was slow, whose hair was

pizz.

p

1691

Hp.

W. K.
8
whi-ter than the snow, _____ whose face was ve - ry like a crow, with eyes like

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

pp

p

mp



1699

Pno.

Hp.

W. K.
8
cin - ders, all a - glow, _____ Who seemed dis - tract - ed _____ with his woe, dis - tract - ed so, _____

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

pp

pp

mp

mf

mp

1709

Pno.

Hp.

W. K.

Vln. I

Vln. II

Vla.

Vc.

Cb.

— and mut-tered mum-bling - ly and low, that sum-mer_ ev'-ning long a - go... That old

1719

Pno.

Hp.

W. K.

Vln. I

Vln. II

Vla.

Vc.

Cb.

man... I saw an a-ged, a - ged man a - sit-ting_ on a gate.

1728

Pno.

Hp.

W. K.
...a - sit-ting on... ...a gate. ...a - sit-ting on a gate.

Vln. I

Vln. II

Vla.

Vc.

Cb.



XV. The Eighth Square. At Last!

[The White Knight raises Alice to her feet.]

1737

Grave

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

Vln. I
mp *mf* *mp*

Vln. II
mp *mf* *mp*

Vla.
mp *mf* *mp*

Vc.
mp *mf*

Cb.
mp *mf*

arco

1741

W. K. *8* stay to see me off first?_ Wait and wave your hand - ker - chief,

Vln. I

Vln. II

Vla.

Vc.

1743

W. K. *8* wave your hand-ker-chief_ when I get to the turn in the road,_____ I

Vln. I

Vln. II

Vla.

Vc.

rit. Adagio

1745

A. *6* Of course, I'll wait...

W. K. *8* think it-'ll en-cou-rage me,_ you see._____

Vln. I

Vln. II

Vla.

Vc.

[The White Knight slowly exits...]

1748

Vln. I

Vln. II

Vla.

Vc.

Andante

[Alice crosses the last brook, spies a golden crown, and tries it on.]

ALICE

1752

A.

The eighth square at last! Well, this is grand! I ne-ver ex-pect-ed I should be a Queen so

Vln. I

Vln. II

Vla.

Vc. divisi

Cb.

[She practices walking with the crown on her head, but stiffly, as it tends to fall off. Unseen by her, the Red and White Queens enter.]

1757

SNARE DRUM

Presto

Perc.

Pno.

A.

soon. If I real-ly am a Queen, I shall be a-ble to man-age it in time.

Vln. I

Vln. II

Vla.

Vc. unis.

Cb.

1761 *rit.* *Andante*

Perc.

Pno.

RED QUEEN
Speak _____ when you're spo-ken to. _____ **ALICE**
If ev' - ry-one o-beyed that

Vln. I

Vln. II

Vla.

Vc.

Cb.



1767 *accel.* *Allegro*

Ob. I & II

Pno.

WHITE QUEEN
RED QUEEN Ri - di - cu - lous! Ri - di - cu -
A. *mf* Ri - di - cu - lous! Ri - di - cu - lous!
rule, no-bo-dy would e-ver say a-ny-thing. _____

Vln. I *mf*

Vln. II *mf*

Vla. *f*

Vc. *f*

1772

Ob. I & II

Pno.

W. Q.

R. Q.

Vln. I

Vln. II

Vla.

Vc.

lous! The pro-per ex - am - in - a - tion. Ri - di - cu - lous! Ri - di - cu -

You can't be a Queen un - til you've passed the pro-per ex - am - in - a - tion, Ri - di - cu - lous! Ri - di - cu - lous!



1778

Andante

Ob. I & II

Pno.

W. Q.

R. Q.

Vln. I

Vln. II

Vla.

Vc.

lous! Ri - di - cu - lous! The pro-per ex - am - in - a - - - tion.

Ri - di - cu - lous! The pro-per ex - am - in - a - - - tion.

p

p

f 3

Poco più mosso

1783

Ob. I & II

Pno.

W. Q.

R. Q.

Vln. I

Vln. II

Vla.

Vc.

f

p

f

mf

pizz.

Can you do ad - di - tion? What's one and one and one and one and

1787

Ob. I & II

Pno.

W. Q.

R. Q.

A.

Vln. I

Vln. II

Vla.

Vc.

f

f

f

f

f

mf

arco

one and one and one and one and one and one?

RED QUEEN

ALICE

I lost count...

She can't so ad - di - tion. Sub-trac-tion?

1792

Ob. I & II

Pno.

R. Q.

A.

Vln. I

Vln. II

Vla.

Vc.

Take nine from eight.

ALICE 3

Nine from eight? I can't.

pizz.

arco

pizz.

1797

Ob. I & II

Pno.

W. Q.

R. Q.

Vln. I

Vln. II

Vla.

Vc.

WHITE QUEEN 3

She can't do sub-*strac* - tion. — Di - vi-sion? Di-*vide* a loaf by a knife?

RED QUEEN

Try a

f arco

mf pizz.

mp

f

mf

mf

1802

Pno.

R. Q.

A.

Vln. I

Vln. II

Vla.

Vc.

no-ther?_ Take a bone from a dog; What re-mains? **ALICE** Can you—

1807

W. Q.

A.

Vln. I

Vln. II

Vla.

Vc.

WHITE QUEEN
I can do ad-di-tion, _ if you give me time- but I can't do Sub-*strac*-tion un - der
do sums?

arco
mp

1811

W. Q.

R. Q.

Vln. I

Vln. II

Vla.

Vc.

a - ny cir-cum - stan - ces. How is bread

RED QUEEN
Of course, you know your A - B - C? Can you an-swer use-ful ques-tions? How is bread

pizz.

1815

W. Q. made? Where do you get the flower? In a gar-den or in the hed- ges?

R. Q. made?

A. ALICE You take some flour....

Vln. I arco

Vln. II

Vla.

Vc.

1820

WHITE QUEEN

W. Q. How ma-ny ac-res of ground? — RED QUEEN

R. Q. Fan her head! She'll be

A. ALICE It is-n't pick-ed at all. It's ground.

Vln. I

Vln. II

Vla.

Vc.

[During the following inquisition, the White Queen fans determinedly until Alice's hair is completely windblown.]

1825

R. Q. fe-ver-ish af-ter so much think-ing. Do you know lan-gua- ges? What's the French for fid-dle-de- dee?

Vln. I

Vln. II

Vla.

Vc.

1829

Pno. *p*

A. ALICE

If you tell me what lan-guage 'fid-dle-de-dee' is, I'll tell you the French for it.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1833

Pno. *mf*

W. Q. WHITE QUEEN

Ne-ver! Ne - ver! What's the cause of

R. Q. RED QUEEN

Queens ne-ver make bar-gains! Ne - ver!

Vln. I

Vln. II

Vla.

Vc. *pizz.*

Cb.

1838

Cym. *l.v.*

Pno. *p* *8va*

Hp. *mf*

W. Q. light - ning? Which re-minds me, we had such a thun-der-storm last Tues - day.

Vc.

Cb.



1841

Pno.

W. Q. I mean... I mean... I mean one of the last set of Tues-days, you know.

Vln. I

Vln. II

Vla.

Vc.

Cb. *arco*

1845

Cym.

Pno.

Hp.

W. Q.

R. Q.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

mf

I mean... You know... You can't think... **RED QUEEN** And...
She ne-ver could, you know...

1849

Hp.

W. Q.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

molto rit.

part of the roof came off, and e-ver so much thun - der got in-- and it

Alice - Through the Looking-Glass

Adagio

poco accel.

1852

W. Q. went roll - ing, roll - ing, roll - ing, round the room in great lumps

Vln. I mp

Vln. II mp

Vla. mp

Vc. mp

Cb. mp



1854

Pno.

Hp.

W. Q. till I was so fright - ened, I could - n't re - mem - ber my name. I

RED QUEEN

R. Q. She ne - ver could, you know.

Vln. I

Vln. II

Vla.

Vc.

Cb.

poco accel.

1857

Hp. *mp*

W. Q. mean one of the last set of Tues-days, you know. I mean... You know... You

Vln. I

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*



1861

Hp. *mp*

W. Q. — know...

A. ALICE There's on-ly one day at a time. One day at a time.

Vln. I

Vln. II

Vla.

Vc. pizz.

Cb.

XVI. Hush-a-by, Lady

[The White Queen has become confused and weary. She sits Alice down next to her and readies herself for a nap leaning against Alice.]

Andante

1867

Hp. *mf* 3

R. Q. **RED QUEEN** 3

Vc. *pp* < *p* < *mp*

Your Ma-jes-ty must ex-cuse her. She means well, but she can't help say-ing fool-ish



1872

Hp. 3

R. Q. 3

Vc. 3 3

things as a ge-ne-ral rule. But, it's a-maz-ing how good-tem-pered she is! Pat her on her



1878

Hp.

W. Q. **WHITE QUEEN** 3

R. Q. 3

Vc.

I am so

head, and see how pleased she'll be! A lit-tle kind-ness would do won-ders for her.

Alice - Through the Looking-Glass
[The White Queen puts her head in Alice's lap and sleeps.]

1884

Hp.

W. Q.

R. Q.

Vc.

sleep - y... **RED QUEEN**

She's tired, poor thing!... Sing her a sooth-ing lul-la - by...

1889

Hp.

R. Q.

A.

Solo Vln.

Vc.

ALICE

I don't know a-ny sooth-ing... lul-la-bies.

I must do it my-self, then...

p

1896

Hp.

R. Q.

Solo Vln.

Vln. I

Vln. II

Vla.

Hus-a-by, la - dy, in A - li-ce's lap! Till the feast's rea - dy, we've time for a nap,

pp

pp

Alice - Through the Looking-Glass

1904

Hp.

R. Q.
when the feast's o - ver, we'll go to a ball-- Red Queen, and White Queen, and A - lice, and all!_____

Solo Vln.

Vln. I

Vln. II

Vla.

Detailed description: This musical score is for the 1904 version of the song. It features a piano accompaniment with a simple melody in the right hand and a bass line in the left hand. The vocal line for the Red Queen begins with a triplet of eighth notes. The string section includes a solo violin with a melodic line, and violins I and II playing chords, with a viola providing a bass line.



1912

Hp.

R. Q.
— And now you know the words. Just sing it through to me. I'm get-ting sleep - y too.

Solo Vln.

Vln. I

Vln. II

Vla.

Detailed description: This musical score is for the 1912 version of the song. The piano accompaniment is identical to the 1904 version. The vocal line for the Red Queen starts with a rest followed by a triplet of eighth notes. The string section includes a solo violin with a more complex melodic line, and violins I and II playing chords, with a viola providing a bass line.

[The Red Queen puts her head in Alice's lap and sleeps. The White Queen and Red Queen snore more distinctly than before.]

1919

Hp.

Alice

Do wake up,- you hea-vy things...

Solo Vln.

Vln. I

Vln. II

Vla.



[Gently, alice lays them quietly down against the bushes, and tip-toes away.]

rit. segue a piacere

1927

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

segue a piacere

XVII. Queen Alice

[Alice finds a doorway, over which is written, "QUEEN ALICE." A Frog in livery comes to his place on a stool beside the door, and sits.]

Allegro

1936

divisi

Ob. I & II *mf unis.*

Hn. I & II *mf*

Perc. SUSPENDED CYMBAL / HARD STICKS

Pno. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

f

Ob. I & II 1942 *unis.*

Hn. I & II

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit.

1946 **A tempo**

Ob. I & II

Hn. I & II

Perc.

p

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1949 **Adagio**
[Alice approaches the door and knocks.]

Ob. I & II

Hn. I & II

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc. *divisi*

Cb. *pizz.*

Alice - Through the Looking-Glass

[Alice knocks again.]

1954

Pno. *mp* *mf*

Frog

No ad-mit-tance till the week af-ter next! What is it now?

Vln. I *mp* *mf* *divisi* *unis.*

Vln. II *divisi pizz.*

Vla.

Vc. *mp* *mf* *unis.* *divisi*

Cb.



1958

Pno.

Alice

I've a scap-ter in my hand, I've acrown on my head. Where's the ser- vant_ whose bus'-ness it is to

Frog

What?

Vln. I *mp* *unis.*

Vln. II *unis. arco*

Vla. *mp*

Vc. *mp* *unis.*

1962

A. an-swer the door? Ask - ing? No - thing! I've been

Frog To an - swer the door? What's it been ask - ing?_

Vln. I divisi unis.

Vla. divisi unis.

Vc. arco

Cb.



1966

Pno. *mf*

A. knock-ing at it.

Frog Knock-ing at it? I should-n't do that. You let it a-lone, and it'll let you

Vln. I unis. arco *f* *pp*

Vln. II *mf* *f* *pp*

Vla. *mf* *f* *pp*

Vc. *pp*

Cb. *f* *subito p* *pp*

Alice - Through the Looking-Glass

[The door is thrown open, and all the Looking-Glass creatures are assembled for a party.]

1969

rit. **Allegro assai**

Perc.

Pho.

Fg.

G.

Vln. I

Vln. II

Vla.

Vc.

Cb.

a-lone. **GUARD**

To the Look-ing-Glass world it was A-lice that said "I've a divisi arco

pizz. *mf* *pizz.* *mf* *p* *divisi arco* *p* *pizz.* *mf*



1973

G.

Vln. I

Vln. II

Vla.

Vc.

Cb.

scep-ter in my hand, I've a crown on my head. Let the Look-ing-Glass crea-tures, what - ev - er they be, come and

arco *mp*

1977

Hn. I & II

Alice

A.

G.

Tutti

Vln. I

Vln. II

Vla.

Vc.

Cb.

And me! Me! Me!

dine with the Red Queen, — the White Queen..." —

TUTTI (except Alice)

Then

Then

1983

Hn. I & II

Glock.

Hp.

Tutti

Vln. I

Vln. II

Vla.

Vc.

unis.

GLOCKENSPIEL

mf

fill up the glass - es as quick as you can and sprin - kle the ta - ble with but - tons and

fill up the glass - es as quick as you can and sprin - kle the ta - ble with but - tons and

pizz.

arco

mf

Alice - Through the Looking-Glass

1990

Hn. I & II

Glock.

Hp.

Tutti
 bran: put cats in the cof - fee and mice in the tea-- and
 unis.
 arco

Vln. I

Vln. II

Vla.

Vc.

Cb.



1995

Hn. I & II

Glock.

Hp.

Tutti
 wel - come Queen A - lice with thir - ty times three!
 wel - come Queen A - lice with thir - ty times three!

Vln. I

Vln. II

Vla.

Vc.

Cb.

2001 $\text{♩} = \text{♩}$ *g^w*

Pno. *mp*

GUARD

G. "O Look-ing-Glass crea- tures,' quoth A-lice, 'draw near!'Tis an ho-nor to see me, a fa-vour to hear: 'Tis a divisi

Vln. I *p* divisi

Vln. II *p*

Vla. *p* pizz.

Vc. *mf*

2006 (s)

Pno.

ALICE

A. And me! Me! Me!

G. pri-vi-lege high to have din-ner and tea s - long with the Red Queen, — the White Queen....

Vln. I

Vln. II

Vla. arco

Vc. *mp*

Cb.

Alice - Through the Looking-Glass

$\text{♩} = \text{♩}$.

unis.

2012

Hn. I & II

Glock.

Hp.

Tutti

Vln. I

Vln. II

Vla.

Vc.

mf

TUTTI (except Alice)

Then fill up the glass - es with trea - cle and ink, and

Then fill up the glass - es with trea - cle and ink, and

pizz.

mf

2018

Hn. I & II

Glock.

Hp.

Tutti

Vln. I

Vln. II

Vla.

Vc.

Cb.

a - ny - thing else that is plea - sant to drink: mix sand with the ci - der, and wool with the

a - ny - thing else that is plea - sant to drink: mix sand with the ci - der, and wool with the

unis.

unis.

pizz.

arco

arco

2025

Ob. I & II

Hn. I & II *divisi*

Glock.

Pno. *f*

Hp.

Tutti

wine-- and wel - come Queen A - lice with thir - ty times three!_____

wine-- and wel - come Queen A - lice with thir - ty times three!_____

Vln. I

Vln. II

Vla.

Vc.

Cb.

2030

Ob. I & II

Hn. I & II

Glock.

Pno.

Hp.

Tutti

Vln. I

Vln. II

Vla.

Vc.

Cb.

Thir - ty times three, and nine - ty times

Thir - ty times three, and nine - ty times

XVIII. A Looking-Glass Banquet

2042 Adagio

Pno. *mf*

ALICE [To herself, pleased with her new crown.]

A. I'm glad they've come with-out wait-ing to be asked. I should ne-ver have known

Vln. I *f* pizz.

Vln. II *f* pizz.

Vla. *f* pizz.

Vc. *mf*



2044

Pno.

RED QUEEN

R. Q. You've missed the soup and the fish!

A. who were the right peo-ple to in- vite.

Vln. I

Vln. II

Vla.

Vc.

[The Leg of Mutton is served on a tray, set before Alice though she doesn't know how to carve.]

2047 solo

Ob. I & II

Pno.

R. Q.

Vln. I

Vln. II

Vla.

Vc.

Put on _____ the joint!

arco

arco

f

f arco

f

f

2050

Ob. I & II

Pno.

R. Q.

Vln. I

Vln. II

Vla.

Vc.

RED QUEEN

You look a lit-tle shy: Let me

mp

subito p

subito p arco

subito p

subito p

2053

Pno.

R. Q.
in-tro-duce you to that leg of mut-ton... A- lice--Mut-ton:___ Mut- ton-A-lice.

Vln. I
pizz.
mf

Vln. II

Vla.

Vc.



2056

Pno.

R. Q.
RED QUEEN
Cer-tain-ly not! It is-n't e-ti-quette to cut a-ny-one you've been in - tro-duced to!

A.
ALICE [She takes up a sharp knife, and addresses the Red Queen.]
May I give___ you a slice?

Vln. I
arco

Vln. II
pizz.
mf
pizz.

Vla.
mf
arco

Vc.

2059 [The Leg of Mutton is removed, and the Pudding is served.]

Pno.

R. Q. Re-move the joint! ALICE [To herself, taking up a carving knife.]

A. I won't be in-tro-duced to the Pud-ding, or we shall

Vln. I pizz.

Vln. II pizz.

Vla. pizz.

Vc. pizz.

2061

Pno.

R. Q. RED QUEEN
[To the Red Queen.] Pud- ding--A-lice.

A. get no din-ner at all! May I give you a slice?_

Vln. I arco pp

Vln. II arco pp

Vla. arco pp

Vc. arco pp

Alice - Through the Looking-Glass

[The Pudding is removed.]

2064

Pno.

R. Q.

A.

Vln. I

Vln. II

Vla.

Vc.

A-lice-Pud-ding. Re-move the Pud-ding! ALICE Wai-ter! Bring back the Pud-ding!

pizz. arco

f *mp*



[The Pudding is served again.]

2067 solo

Ob. I & II

Pno.

A.

P.

Vln. I

Vln. II

Vla.

Vc.

What im-per-ti-nence! I

PUDDING

2070

Pno.

P.

won-der how you_ would like it if I were to cut a slice out of you, you crea-ture!_

Vln. I

Vln. II

Vla.

Vc.

subito pp

subito pp

subito pp

subito pp



2073

Pno.

RED QUEEN

R. Q.

Make_ a re-mark. It's ri - di-cu-lous to leave all the con-ver-sa-tion_ to the Pud - ding.

Vln. I

Vln. II

Vla.

Vc.

f

mp

f

mp

molto rit.

Adagio

[The Pudding removes itself.]

2075

Pho. *mp*

R. Q. Re - move the Pud - ding! _____

A. **ALICE** [Changing the subject.]
Do you know, I've had such a quan-ti - ty of

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *pizz.*

Vc. *6*



2077

Pho. *3*

A. *3* po - e - try _____ re - peat - ed to me. *6* Ev' ry poem was a - bout *3* fish - es in some way.

Vln. I *arco pp*

Vln. II *arco pp*

Vla. *pp*

Vc. *pp*

2079

Pno.

RED QUEEN

R. Q.

As to fish-es, her White Ma-jes-yknows a love-lyrid- dle-- all in po-e- try-- all a-bout fish-es. Shall she re-peat it?

Vln. I

Vln. II

Vla.

Vc.



XIX The Fish Riddle

2082

rit. **Andante** *rit.* **Allegretto**

Pno.

WHITE QUEEN

W. Q.

It would be such a treat! May I?— First, the

ALICE

A.

It need-n't come to that...

Vln. I

Vln. II

Vla.

Vc.

pizz.

Cb.

2086 rit. . . . A tempo

W. Q. fish must be caught. That is ea-sy: a ba-by, I think, could have caught it. Next, the

Vln. I

Vln. II

Vla.

Vc.

2090 rit. . . . A tempo

W. Q. fish must be bought. That is ea-sy: a pen-ny, I think, would have bought it. Now

Vln. I

Vln. II

Vla.

Vc.

2094 rit. . . . A tempo

W. Q. cook me the fish! That is ea-sy. and will not take more than a min-ute. Let it

Vln. I

Vln. II

Vla.

Vc.

2098 rit. . . A tempo

W. Q. lie in the dish! That is ea-sy, be-cause it is al-rea-dy in it. Bring it

Vln. I

Vln. II

Vla.

Vc.

2102 rit. . . A tempo

W. Q. here! Let me sup! It is ea-sy to set such a dish on the ta-ble. Take the

Vln. I

Vln. II

Vla.

Vc.

2106 rit. . . A tempo

W. Q. dish-co-ver up! That is so hard! So hard that I fear I'm un-a-ble! For it

Vln. I

Vln. II

Vla.

Vc.

2110 rit.

W. Q. holds like glue- holds the lid to the dish, while it lies in the mid-dle: Which is

Vln. I

Vln. II

Vla.

Vc.

A tempo rit. . .

2114

W. Q. ea-si-est to do? Un - dish - co - ver the fish, or dish-co-ver_ the rid-dle?

Vln. I

Vln. II

Vla.

Vc.

Meno mosso rit.

2118 **RED QUEEN**

R. Q. Take a min-ute to think a-bout it, then guess!

Vln. I

Vln. II

Vla.

Vc.

2122 **Adagio**

Pno. *mf*

Hp. *mp* 6 3 II

Vln. I *ppp* *divisi*

Vln. II *ppp* *divisi*

Vla. *ppp* *p*

Vc. *ppp*

Cb. *arco*



XX. Oh! Such a Dream

2125

Hp.

R. Q. **RED QUEEN** 3
Mean - while, we'll drink to your health-- Queen A - li - ce's

Vln. I *f* *mp* *unis.*

Vln. II *f* *mp* *unis.*

Vla. *mp*

Vc.

Cb.

Alice - Through the Looking-Glass

[The Looking-Glass creatures do exactly as the lyric indicates, filling glasses, sprinkling the table with buttons and bran, putting cats in the coffee and mice in the tea.... As Alice will say, "Just like pigs in a trough."]

molto rit. **Presto**

2127 *divisi* *unis.*

Ob. I & II

Hn. I & II

Pno.

Hp.

R. Q.

health! Then fill up_ the glass-es_ as quick as_ you can, and

TUTTI (except Alice)

Queen A - li-ce's health! Then fill up_ the glass-es_ as quick as_ you can, and

Tutti

Queen A - li-ce's health! Then fill up_ the glass-es_ as quick as_ you can, and

Vln. I

f

Vln. II

f

Vla.

f

Vc.

f

Cb.

f

divisi

divisi

2132

Ob. I & II

Hn. I & II *divisi*

Pho.

Hp.

[with Red Queen]

Tutti

sprin-kle___ the ta-ble___ with but-tons___ and bran: put cats in the

sprin-kle___ the ta-ble___ with but-tons___ and bran: put cats in the

Vln. I

Vln. II

Vla.

Vc.

Cb.

2137

Ob. I & II

Hn. I & II

Pno.

Hp.

Tutti

Vln. I

Vln. II

Vla.

Vc.

Cb.

unis.

cof - fee and mice in the tea and

cof - fee and mice in the tea and

2140

Ob. I & II

Hn. I & II

Pno.

Hp.

Tutti

Vln. I

Vln. II

Vla.

Vc.

Cb.

divisi

divisi

drink to_____ Queen A - - lice with

drink to_____ Queen A - - lice with

2142

Ob. I & II

Hn. I & II

Pno.

Hp.

Tutti

Vln. I

Vln. II

Vla.

Vc.

Cb.

thir - ty _____ times three! _____ Thir-ty _____ times three and _____ nine-ty times nine! _____

thir - ty _____ times three! _____ Thir-ty _____ times three and _____ nine-ty times nine! _____

2148

Ob. I & II

Hn. I & II

Glock.

Pno.

Hp.

Tutti

Vln. I

Vln. II

Vla. *divisi*

Vc.

Cb.

Thir - ty times three and nine - ty times

Thir - ty times three and nine - ty times

2151

Ob. I & II

Hn. I & II

Glock.

Pno.

Hp.

Tutti

Vln. I

Vln. II

Vla.

Vc.

Cb.

thir - ty and thir - ty and

thir - ty and thir - ty and

molto rit. *Adagio*

2153

Ob. I & II

Hn. I & II

Glock.

Pno.

Hp.

A. ALICE
Just like pigs in a trough!

Tutti
thir - ty _____ and nine - ty times....

Vln. I

Vln. II

Vla.

Vc.

Cb.

subito p

subito p

2156

Pno. *p*

R. Q. **RED QUEEN** *3*

A. You ought to re-tur-n thanks in a neat lit-tle speech. **ALICE** *3*

Vln. I unis. *p pp*

Vln. II unis. *p pp*

Vla. unis. *p pp*

Vc. *p pp*

I rise to re-tur-n thanks. Thanks.

[Alice slowly rises from her seat at the banquet.]

2161 **SUSPENDED CYMBAL / SOFT STICKS** **Presto**

Perc. *pp*

Pno. *mf* *3* *6* *3* *f*

Tutti

She real-ly did rise! Rise! Dread con-fu-sion! Take care of your

Dread-ful con- divisi

Dread-ful con- divisi

Vln. I *mf* *3* *6*

Vln. II *mf* *3* *6*

Vla. *mf* *3* *6*

Vc. *mf* *3* *6*

Cb. *mf*

2166

Perc. *pp*

Pno.

Tutti
self!_ Take care! Not a mo-ment to lose!_ Some-thing's go-ing_ to hap-pen!_

Vln. I

Vln. II

Vla.

Vc.

2174

Perc.

Pno. *3* *8va*

Tutti

Vln. I *mp*

Vln. II *mp*

Vla.

Vc.

Alice - Through the Looking-Glass

[Throwing things about, the Looking-Glass creatures scream and shout, and run for any available exit. The Looking-Glass world disappears, until only Alice remains onstage, alone in a circle of light. The Looking-Glass world is gone, but the crown remains unnoticed downstage in its own circle of light.]

2183 **molto rit.** unis. **Largo** divisi

Ob. I & II

Hn. I & II unis. *f* divisi

Perc. z z z

Pno. (8) *pp* *f* *p* *8vb*

Vln. I *f* unis.

Vln. II *f* unis.

Vla. *f*

Vc. divisi *f*

Cb. divisi *f*

2187 [Lewis Carroll re-enters the room with Mrs. Liddell.]

Pno. *p*

Vln. I *mp* divisi unis.

Vln. II *mp* divisi

Vla. *mp* divisi

Vc. unis. *mp* divisi

Cb. *pp*

2192

Andante

recit. - Each next measure only after the spoken lines for each character.

Pno.

Alice [Eagerly addressing Lewis Carroll.] **MRS. LIDDELL:** Time for bed, Alice. Say good-bye to Mr. Dodgson. **ALICE** [to Carroll] Good-night. [Going to her mother] I knew you meant good-night. **MRS. LIDDELL:** Of course. [dryly and pointedly] Good...night, Mr. Dodgson. **LEWIS CARROLL:** Good-night, Mrs. Liddell.

A.

Oh! such a dream._____

Vln. I

Vln. II

Vla.

Vc.

Cb.



LEWIS CARROLL: Good-night, Alice. [Lewis Carroll watches them both leave.] **A tempo**
molto rit. . .

2197

Pno.

Solo Vln.

mp

Vln. I

Vln. II

Vla.

Vc.

Cb.

unis.

unis.

Alice - Through the Looking-Glass

rit. . . . Andante con moto

LEWIS CARROLL [In a reflective mood.]

2204

L. C. A boat, be - neath a sun - ny sky, lin

Vln. I

Vln. II

Vla.

Vc.



2213

L. C. - ger - ing on - ward dream - i - ly in an ev' - ning of Ju - ly. Chil - dren

Vln. I

Vln. II

Vla.

Vc.



2222

L. C. three that nes - tle near, Ea - ger eye and will - ing ear, pleased a sim - ple tale to

Vln. I

Vln. II

Vla.

Vc.

2232

Hp.

L. C.
hear. Long has paled that sun-ny sky. E-choes fade and

Vln. I
divisi

Vln. II

Vla.

Vc.

Cb.

pp



rit. A tempo

2240

Hp.

L. C.
mem'ries die: au-tumn frosts have slain Ju-ly. Dream-ing, unis.

Vln. I

Vln. II

Vla.

Vc.

Cb.

2247

Hp.

L. C.

Vln. I

Vln. II

Vla.

Vc.

dream-ing, e-ver drift-ing down the stream-- lin-ger-ing in the gold-en

2251

Hp.

L. C.

Vln. I

Vln. II

Vla.

Vc.

gleam-- Drift-ing... Life,--

mp

pp

2260

[He exits quickly.]

Hp.

L. C.

Vln. I

Vln. II

Vla.

Vc.

what is it but a dream?

divisi

p

pp

[Alice enters.]

Con moto

♩. = 100

2265 **molto accel.** *divisi*

Ob. I & II *f*

Hn. I & II *f*

Perc. **SUSPENDED CYMBAL / SOFT STICKS**
pp

Pno. *mf*

Hp. *f*

Vln. I *f* *unis.*

Vln. II *f* *unis.*

Vla. *f*

Vc. *f*

Cb. *f* *pizz.*

This musical score page, numbered 2265, depicts the entrance of Alice. The tempo is marked 'Con moto' with a quarter note equal to 100 beats per minute. The score begins with a 'molto accel.' (much acceleration) instruction. The woodwinds (Ob. I & II, Hn. I & II) and strings (Vln. I & II, Vla., Vc., Cb.) enter with a forte (*f*) dynamic. The percussion part features a suspended cymbal and soft sticks, playing a rhythmic pattern with a *pp* (pianissimo) dynamic. The piano part includes a *mf* (mezzo-forte) dynamic and a trill. The harp part plays a *f* (forte) dynamic. The strings are marked 'unis.' (unison) for the violins and play pizzicato (*pizz.*) for the cello and double bass. The score is written in a key signature of three flats and a 6/8 time signature.

[She rushes to look for and take up her crown, and exits on the last measure.]

2268

Ob. I & II

Hn. I & II

Perc.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

2271

Ob. I & II

Hn. I & II

Perc.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

f

