

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

# 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

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

*piano-vocal score*

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# Alice

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

Music by Gary Bachlund

## Through the Looking-Glass

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

ALICE [ Delighted. ]

[ Surprised. ]

Check!

Check - mate.\_\_\_\_\_

LEWIS CARROLL [ Moving his piece almost ruefully. ]

Check- mate.

*mp*

Red. Red.

3

3

3

3

4

Check- mate. Oh... Oh, it was the fault of that nas - ty knight,

*mp*

3

6

al-ways wrig-gling a-round. wrig-gling and wrig-gling a-round.\_\_\_\_\_ I could have

3 3 3 3

3 3

8

won if I'd had two queens... Can we pre-tend...

LEWIS CARROLL

Yes,...

10

if your pawn reaches the eighth square...

*mf*

12

*molto rit.* *Andante*

I'll set you a problem. White pawn to play and win in... ..in e-le-ven moves.

*mp*

15

ALICE

Ve-ry well. Di-nah could be the Red Queen.

19

If you sat up and fold-ed your arms, you'd look ex-act - ly like her. Do try!

22

*rit.* . . . . . *Adagio*

Pre - tend. LEWIS CARROLL

Child of the pure un-cloud-ed brow

25

ALICE

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

and dream-ing eyes of won-der! Though time be fleet, and I and

28

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

Alice - Through the Looking-Glass

32

ALICE [ To Dinah. ]

If you're not good, I'll put you through in-to  
fai-ry tale.\_\_\_\_

*mp*

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

35

rit. . . . .

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

*mp*

LEWIS CARROLL

And

38

A tempo

ALICE

I'll tell you all my i-de-as.\_\_\_\_

though the sha-dow of a sigh\_\_\_\_ may trem-ble through the sto-ry,\_\_\_\_ for

*mp*

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

41

**poco accel.** . . . . .

hap-py sum - mer\_ days gone by, and van-ish'd sum - mer\_ glo - ry...

**Andante**

44

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

Cer-tain-ly, Dean.

*mf*

*mp*

*rit.*

**rit.** . . . . .

**Adagio**

[ To Alice. ]

[ Carroll exits with the Dean. ]

48

Look o-ver the pro-blem till I re-turn.

*rit.*

52

**ALICE**

Di-nah, let's pre-tend the glass is

*p*

55

soft like gauze, so that we can get through. Why, it's turn-ing in-to a sort of mist

*p*

57

now! Ea-sy e-nough... What fun it will be when they see me through the glass, and

*p*

59

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

can't get at me!

*mf* *f*

62

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

*p* *pp*

66

*mp* *mf*

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

Ev'-ry-thing seems to be back-wards. Back-wards. A book? It's all in a lan-guage I don't know.

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

72

If I hold it up to the glass, the words will all go the right way a-gain!...

75 rit. . . . .

The right way a - gain...

II. Jabberwocky

78 Allegretto ma non troppo [ Alice reads aloud from the reflection in the mirror. ]

'Twas bril - lig and the

*Red.*

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

sli - thy toves did gyre and gim - ble\_ in\_\_\_\_\_ the

*Red.*

84

wabe:\_\_\_\_\_ All mim - sy were the bo-ro-goves\_ and the mome raths out

*Red.* *Red.*

87

**poco accel.** . . . . .

grabe.\_\_\_\_\_ Be - ware the Jab-ber - wock, my son! The

*Red.*

89

jaws that bite! The claws that catch! Be - ware the Jub-jub bird, and shun the

91

fru-mi-nous\_ Ban - der - snatch. He

94

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

97

rest - ed he by the Tum-tum tree, \_\_\_\_\_ and stood a - while \_\_\_\_\_ in thought,

100

And as in uf - fish thought he stood,

103

the Jab - ber-wock, with eyes of flame, came

106

whif-pling down the tul - gey wood and bur-bled as it came! \_\_\_\_\_

poco accel. . . . .

109

One! Two! One! Two! And through and through and through and through the

111

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

113 *poco rall.* . . . . .

back. . . . . Ga-lumph-ing back. . . . .

116

And

119

hast thou slain the Jab-ber - wock? Come to my arms, my beam-ish boy! O

*mf*

121

frab-jous day! Cal-looh! Cal-lay! He chort-led, chort-led, chort-led, in his joy.

124 Allegretto ma non troppo

"Twas bril - lig and the

*pp*

*Red.*

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

127

sli - thy toves did gyre and gim - ble in the

*Red.*

130

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

*Red.* *Red.*

*rit.*

133

grabe.

*Red.*

**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**

ALICE

136 **Allegretto**  
ALICE  
Hmm...\_\_\_\_\_

*mp* *mf*

6

Detailed description: This block contains the first musical system. It features a vocal line for Alice and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a rest followed by a melodic phrase. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *mp* (mezzo-piano) and *mf* (mezzo-forte). A fingering of 6 is indicated for the piano part.

140 **Adagio**

140 **Adagio**

It seems ve-ry pret-ty,\_\_\_ but it's ra-ther hard to un-der-stand.\_\_\_\_ Some-how it seems to fill my head

*p*

3

Detailed description: This block contains the second musical system. The tempo is marked **Adagio**. The vocal line continues with the lyrics: "It seems ve-ry pret-ty,\_\_\_ but it's ra-ther hard to un-der-stand.\_\_\_\_ Some-how it seems to fill my head". The piano accompaniment features a more spacious and harmonic texture. A dynamic marking of *p* (piano) is present. A triplet of eighth notes is marked with a '3'.

143

143

\_\_\_with i-de-as-- On-ly I don't know ex-act-ly what they are!\_\_\_\_\_ Let's\_have a look

3

6

6

Detailed description: This block contains the third musical system. The vocal line continues with the lyrics: "\_\_\_with i-de-as-- On-ly I don't know ex-act-ly what they are!\_\_\_\_\_ Let's\_have a look". The piano accompaniment continues with a similar harmonic style. A triplet of eighth notes is marked with a '3'. Fingering of 6 is indicated for the piano part.

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

**molto rit. . . . Allegretto**

146

146

at the gar-den.\_\_\_\_\_ Oh!\_ Oh! Oh!

*p*

6

Detailed description: This block contains the final musical system. The tempo changes from **molto rit.** to **Allegretto**. The vocal line concludes with the lyrics: "at the gar-den.\_\_\_\_\_ Oh!\_ Oh! Oh!". The piano accompaniment features a final chord and a concluding flourish. A dynamic marking of *p* (piano) is present. A fingering of 6 is indicated for the piano part.

150

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

155

GNAT

Ah!

*mp*

160

GNAT

I know you are a friend, a dear friend, an old friend. And you won't

163

hurt me, though I am an in - sect. [ Anxiously wondering whether it stings. ]

ALICE

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

166

GNAT [ Suspiciously. ]

What, then you don't like all in-sects? \_\_\_  
\_\_\_ What kind?\_

170 ALICE

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

174

GNAT

Of course, they an-swer to their names. \_\_\_  
ALICE  
some of them. \_\_\_ I

178

GNAT

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

*f*

181

ALICE

names if they won't an-swer to them? —  
 No use to them, but it's use-ful to the peo-ple that name them.

*pp*

184

GNAT

I can't say. — Fur-ther on, in the  
 — If not, why do things have names at all? —

*mp*

188 *poco rit.*

wood down there, they've got no names - no names. — How -

ALICE

No names. —

191 *Andante*

e-ver, go on with your list of in-sects. Here you'll see a Rock-ing - Horse

ALICE

Well, there's the horse-fly. —

*mp*

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

- fly. — Sap and saw-dust.

What does it live on? — Sap and saw-dust.

*mf*

rit. . . . .

200

ALICE

And then there's the

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

206 **Adagio**

GNAT

Here you'll find a Snap-dra-gon-fly\_\_\_made of plum pud-ding,\_\_\_ its wings of

Dra-gon-fly.\_\_\_\_\_

210

hol-ly leaves,\_\_\_ its head a rai-sin burn-ing in bran-dy.\_\_\_\_\_ It makes its nest in a Christ-mas

214

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

ALICE

And there's the

218

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

**Andante**

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

But-ter fly.

222

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

ALICE

What does it live

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

Weak tea and cream. —

— on? —

ALICE

Sup-pos-ing it could-n't

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

233 GNAT

Then it would die — of course. —

find a-ny? —

*mp*

[ 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. ]

238

ALICE

It al-ways hap-pens. —

But that must hap-pen ve-ry of - ten. —

243

ALICE

The

**Andante**

**poco accel.** . . . . .

248

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

wood where things\_ have no name... O Ti-ger-Li-ly! I wish you could talk!

[ One Tiger-Lily stirs into movement. ]

252

**Allegretto**

**TIGER-LILY**

We can talk when there's a-ny-bo-dy\_ worth talk-ing to... ALICE  
Wh...?

255

**TIGER-LILY**

As well as you can, and a great deal loud-er too.  
Can all the flo-wers talk?

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

258

It is-n't man-ners\_\_ for us to be-gin you know.\_\_\_

262

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

*subito pp*

266

TIGER-LILY

[ Alice does so. ]

[ And again. ]

Put your hand down, and feel the ground.\_

ALICE

It's ve-ry hard.\_ Ve-ry hard.\_

*mf*

270

In most gar-dens\_ they make the beds too soft-- so that the flo-wers

274

are al-ways a-sleep... ALICE

I ne-ver thought of that... Are there a-ny more peo-ple in the

278

TIGER-LILY

There's one o-ther flo-wer\_ that can move a - bout like you, but

gar-den\_ be-sides me?\_

282

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

she's more bush-y, red-der. The kind that has nine spikes. She's com-ing.

IV. It's Like a Chess Board

285

**Adagio** [ The Red Queen enters energetically. ]

*mp* *f* *mp*

## Andante

RED QUEEN [ To Alice. ]

289

Where do you come from?

292

Where are you going? Curt-sey while you're thinking what to say. It saves time.

295

O-pen your mouth a little wider when you speak. And always say, "Your Majesty. Your Majesty."

298

RED QUEEN

Your Majesty." ALICE That's

I only wanted to see the garden, your Majesty...

*pp*

302

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

right. That's right. ALICE

...and I thought I'd try to find my way to the top of the hill. I de -

305

clare! It's like a chess board! How I wish I could play. I would-n't mind be-ing a

309

RED QUEEN [ Giving instructions. ]

[ Shyly. ] You can be the White Queen's Pawn; you're in the

Pawn, al-though I should like to be a Queen best!

*molto rit.* . . . . .

313

se-cond square to be-gin with; when you get to the eighth square, You'll be a

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

Queen.

321 **RED QUEEN**

Fast - er! Fast - er!\_\_\_

326

332

**RED QUEEN**

Near-ly there? We passed it ten min-utes a - go.

**ALICE**

Are we near-ly there?

337

**Meno mosso**

[ They stop suddenly. ] **RED QUEEN**

342

You may rest a lit-tle now.---

**RED QUEEN**

348

**ALICE** Of course. Of

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

**ALICE**

353

course.--- Of course.---

Of course.--- Of

358

course.\_\_\_\_\_ Well, in my coun-try, you'd gen'-ral-ly get to

361

some-where else if you ran ve-ry fast as we've been do-ing.

364 **RED QUEEN**

Here\_ it takes all the run-ning you can do\_\_\_\_\_ to keep in the same place. If you want to

367

get some-where else,\_\_\_\_\_ you must run at least twice as fast as that.

370

RED QUEEN

ALICE

I am so hot and thirst-y. —

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

374

RED QUEEN

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

378

*molto rit. .*

*Adagio*

— Your di-rec-tions. — A Pawn moves two squares — in its first move.

382

— You'll find your-self in the Fourth Square — in no time. — That be-longs to Twee - dle-dum

387

and Twee - dle - dee. The Fifth is most-ly wa - ter.

392

Thirst quenched, or would you like a-no-ther bis- cuit? The  
ALICE [ Having hidden the dry buscuit in her pocket. ]  
No, thank you.

395

Sixth be-longs to Hump-ty Dump - ty. The Se-venth is for-est, but one of the Knights

400

— will show you the way. In the Eighth square, in the Eighth, we shall all be

Adagio

405

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

ALICE

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

*molto rit.*

Allegretto

410

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-  
make one.

414

pose it said.

418

Speak French when you can't think of the Eng-lish for a thing.

422

Musical score for measures 422-425. The vocal line (treble clef) contains the lyrics: "Turn your toes out as you walk. And re - mem - ber who you are!". The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand, with a triplet of eighth notes in the right hand at measure 424.

426

Musical score for measures 426-429. The vocal line (treble clef) contains the lyrics: "Good-bye. Good - bye.". The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand, with a triplet of eighth notes in the right hand at measure 429.

430

Musical score for measures 430-432. The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand, with a triplet of eighth notes in the right hand at measure 432. The dynamic marking *p* is present at the beginning of measure 430.

rit.

433

Musical score for measures 433-436. The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand. The dynamic marking *rit.* is present at the beginning of measure 433, and the marking *attacca* is present at the end of measure 436.

V. Tweedledum and Tweedledee

**Allegro con moto**

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

436  $\text{♩} = 84$

**TWEEDLEDUM**  
Dee-dum dee-dum dum dee-dum dee-

**TWEEDLEDEE**  
Dee-dum dee-dum dum dee-dum dee-

439

dee dee-dum dum dee-dum. \_\_\_\_\_ If you think we're wax - works,

dee dee-dum dum dee-dum. \_\_\_\_\_

*mp*

443

you ought to pay, \_\_\_\_\_ you know. \_\_\_\_\_ Pay! \_\_\_\_\_

you ought to pay, \_\_\_\_\_ you know. \_\_\_\_\_ Pay! \_\_\_\_\_

**Meno mosso**

446

**TWEEDLEDUM**

Wax - works\_ were-n't made to be looked at\_\_ for no - thing\_\_ No - how!

*mf*

449

**TWEEDLEDEE**

No - how!

No - how! Con-tra-ri-wise, if you think we're a-live, you ought to speak.

452

**ALICE**

I'm sor-ry\_\_

Speak. Speak.

Speak. Speak.\_\_\_\_\_

456 **Allegro**

**TWEEDLEDUM**

Dee - dum dee - dum dum dee - dum dee -  
TWEEDLEDEE  
Dee - dum dee - dum dum dee - dum dee -

*mf*

Detailed description: This block contains the musical score for measures 456-458. It features two vocal staves and a piano accompaniment. The top staff is for Tweedledum and the middle staff is for Tweedledee. Both sing a rhythmic pattern of 'Dee - dum dee - dum dum dee - dum dee -'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex melody in the right hand. The tempo is marked 'Allegro' and the dynamic is 'mf'.

459

**Meno mosso**

dee dee - dum dum dee - dum. I know what you're  
dee dee - dum dum dee - dum.

*mp*

Detailed description: This block contains the musical score for measures 459-461. It features two vocal staves and a piano accompaniment. The top staff has the lyrics 'dee dee - dum dum dee - dum. I know what you're' and the middle staff has 'dee dee - dum dum dee - dum.'. The piano accompaniment continues with a similar rhythmic pattern. The tempo is marked 'Meno mosso' and the dynamic is 'mp'.

462

think - ing a - bout, but it is - n't so, no - how.  
Con - tra - ri - wise, if it was so, it might be; and

*mp*

Detailed description: This block contains the musical score for measures 462-464. It features two vocal staves and a piano accompaniment. The top staff has the lyrics 'think - ing a - bout, but it is - n't so, no - how.' and the middle staff has 'Con - tra - ri - wise, if it was so, it might be; and'. The piano accompaniment features a more active melody in the right hand and a steady bass line in the left hand. The dynamic is 'mp'.

466

rit. . . . .

That's lo - gic...  
if it were so, it would be; but as it is - n't, it ain't. That's lo - gic...

*mf* *subito pp*

469

molto rit. . . . .

Andante

ALICE

I was think-ing...  
Lo - - - gic. Well?  
Lo - - - gic. Well?

*mf* *pp*

473

rit. . . . .

Allegro

Think-ing... Twee - dle-dum and Twee - dle-dee a - greed to

*p*

480

have a bat-tle; \_\_\_\_\_ for Twee - dle-dum said Twee - dle-dee had spoiled his

488

**Più mosso**

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

498

**molto rit. . . . .**

bar-rel; \_\_\_\_\_ which fright-ened both the he-roes so \_\_\_\_\_ they\_ quite for - got their quar -

510

**Allegro**

rels. \_\_\_\_\_ Twee - dle-dum and

518 **molto rit.** . . . . .

Twee - dle-dee a-greed to have a bat-tle; Dee -

526 **Allegro con moto**  
♩. = 84

dum - dee - dum.

531 **TWEEDLEDUM** **Meno mosso**

You've be-gun wrong! The first things in a vi-sit is.

[ They begin to go round in a dance. ]

534 **Più mosso**

to say "How d'-ye do?" And shake hands.

**TWEEDLEDEE**

"How d'-ye do?"

537

TWEEDLEDEE

Shake hands...

540

TWEEDLEDUM

How d'-ye do? How d'-ye do? How d'-ye... ..do?\_\_\_\_\_

How d'-ye do? How d'-ye do? How d'-ye... ..do?\_\_\_\_\_

Meno mosso

543

ALICE

I hope you're not ti -

TWEEDLEDUM

Four times round is e-nough for one dance.\_

TWEEDLEDEE

How d'-ye do?

*subito p*

546

- red. \_\_\_\_\_

**TWEEDLEDUM**

**TWEEDLEDEE** No - how! And thank you ve - ry much for ask - ing.

How d'-ye do? No - how!

549

ALICE

Yes.

So much o - bliged!\_\_\_\_ You like po - e - try?\_\_\_\_

*pp*

552

Pret-ty well. Some po - e - try.\_\_\_\_ Which road leads out of the wood?\_

*mp* *pp*

555

TWEEDLEDUM

"The Wal-rus and the Car-pen-ter"\_\_ is the long - est.

TWEEDLEDEE

What shall I\_\_ re - peat\_\_ for her?\_\_

"The

558

ALICE

If it's ve-ry long, would you please tell me first which

Wal-rus and the Car-pen-ter"\_\_ Yes!

VI. The Walrus and the Carpenter

561

rit. . . . .

Presto

road...

TWEEDLEDEE

"The Wal-rus and the Car - pen - ter."\_\_

The sun was shin-ing

565

on the sea, shin-ing with all its might: He did his ve-ry best to make the bil-lows smooth and

571

TWEEDLEDUM

The  
bright And this was odd be-cause it was the mid-dle of the night.

*pp* *mf* *pp* *mf* *pp* *mf* *f* *p*

576

Wal - rus and the Car-pen-ter were walk-ing close at hand: They wept like a-ny - thing to see such

582

quan-ti - ties of sand:— "If this were on - ly cleared a-way," they said, "it would be

587

grand." Se- ven!\_  
**TWEEDLEDEE**  
 So grand! "If se - ven maids with se-ven mops swept it for half a

591

year,\_\_\_ do you sup- pose," the Wal - rus said, "that they could get it

595

**TWEEDLEDUM**

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

"O

600

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

605

plea-sant talk, a - long the bri - ny beach;— We can-not do with more than four to

give a hand to each."—

**TWEEDLEDEE**

On the beach! The Wal - rus and the Car - pen-ter walked on a mile or

so, and then they rest-ed on a rock con-ven - ient-ly quite low... And

**TWEEDLEDUM**

"The time has come

all the lit-tle Oy-sters stood and wait-ed in a row... ..the

610

615

620

625

to talk of ma-ny things:— "And seal-ing-wax, and  
Wal-rus said! "Of shoes and ships - of cab-ba-ges..."

631

kings.\_\_\_\_\_ ...and whe-ther pigs\_ have  
And why the sea is boil - ing hot...

**TWEEDLEDUM**

635

"But wait a bit,"\_ the Oy-sters cried, "be-fore we have our chat: for  
**TWEEDLEDEE**  
...wings.\_\_\_\_\_ Wait!\_ Wait!\_ Wait! Wait!

640

some of us are out of breath..." "No hur-ry," said the Car-pen-ter. ...and all of us are fat." They

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

646

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

651

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

accel. . . . . **Vivo**

656

if you're rea-dy, Oy-sters dear, we can be-gin to feed. And feed.

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

*f*

661

**molto rit.** . . . . .

**TWEEDLEDEE**  
The Wal-rus said:

*mp*

**Allegretto**

667

**TWEEDLEDUM**

"It seems a shame... ..to play them such a

**TWEEDLEDEE**  
The Wal-rus said:

*mp*

671

trick."\_ And made them trot so quick!"\_

"Af-ter we brought them out so far..."\_ The Car - pen-ter said

675

"The but - ter's\_\_\_ spread\_\_\_ too\_\_\_ thick!"\_

no-thing but "The but - ter's\_\_\_ spread\_\_\_ too\_\_\_ thick!"\_

*mf*

679

The Wal-rus said: With

"I weep for them, I deep-ly sym-pa-thize."\_

*mp pp*

684

sobs and tears he sort-ed out... Hold-ing his pock-et hand-  
 ...those of the lar - gest size, \_\_\_\_\_

689

- ker-chief be-fore his stream-ing eyes. "O Oy- sters!" "You've  
 TWEEDELEDEE  
 Said the Car-pen-ter:  
*mf*

694

had a plea-sant run!— Shall we be trot-ting home a- gain?"  
 But, an - swer came there

700

And this was scarce - ly odd, be - cause they'd ea - ten ev' - ry one!\_\_\_ And  
 none - \_\_\_\_\_ ...be - cause they'd ea - ten ev' - ry one!\_\_\_ And

705

this was scarce - ly odd be - cause they'd ea - ten ev' - - - ry  
 this was scarce - ly odd be - cause they'd ea - ten ev' - - - ry

## VII. Battle for a Rattle

Presto

710

one!\_\_\_ Shucks!  
 one!\_\_\_ Shucks!

716 **Lento** **Allegretto**  
ALICE

A-ny li-ons or ti-gers a-round here?\_

TWEEDLEDEE

It's on-ly the

Bass Drum

*p* < *f* > *pp* *p* — *mf* > *pp*

*ff* *pp*

721 **TWEEDLEDUM** **molto rit.** . . . **A tempo**

Is-n't he a love - ly sight?\_

Red King snor - ing.\_

And\_ what do you think he's dream-ing a- bout? A- bout

725 **TWEEDLEDUM**

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

you!\_ dream-ing,\_ dream-ing,\_ dream - ing, dream - ing,

729

dream - ing! \_\_\_\_\_ Where do you think you'd be?\_ No- where!

dream - ing! \_\_\_\_\_ If he left off dream-ing...\_ No- where! No-where!

*f* *mp*

**Meno mosso**

733

ALICE

If...

You're on - ly a sort of a thing in his dream.\_\_\_\_

*f* *p*

736

If I'm on-ly a sort of a thing in his dream, what are you?\_

TWEEDLEDUM

TWEEDLEDEE Dit-to!\_ Dit-to!\_

Dit-to!\_ Dit-to!\_

*pp* *f*

740

TWEEDLEDUM I am real!

You know ve-ry well you're not real!\_\_\_\_\_

TWEEDLEDEE

Not real!\_\_\_\_\_

*pp*

744

Andante

You self-ish things!\_\_\_\_\_ It's on-ly a rat-tle.\_\_\_\_\_ Quite old and

TWEEDLEDUM

Do you see\_ that?

*3*

748

molto rit. . . . .

bro - ken.\_\_\_\_\_

TWEEDLEDUM

It's spoiled!\_\_\_\_\_ It's spoilt, of course.\_\_\_\_\_

*f* *mp*

*3*

Adagio

TWEEDLEDUM

751

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

*mf*

755

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

759

ALICE

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

bat-tle.

TWEEDLEDEE

She

763 **Andante**

ALICE

Twee - dle-dum\_\_ and Twee - dle - dee a-greed...  
 \_\_must help us to dress up\_\_

766 **molto rit.** . . . . **Presto**

Dress up!  
**TWEEDLEDUM**  
 Dress up!\_\_\_\_\_ Dum - dee dum, \_ dee-dle dee-dum dee - dum\_ dee-dle dee  
 Dum - dee dum, \_ dee-dle dee-dum dee - dum\_ dee-dle dee

*ff* *p* *mp*

771

dum dee-dee-dum, dee-dum - dum. \_ Dee-dle-de-dum dee-dum, Dee-dle-de  
 dum dee-dee-dum, dee-dum - dum. \_ Dee-dle-de-dum dee-dum, Dee-dle-de

777

**molto rit.** . . . . . **Lento**

dum dee dum, dee dum, dee dum, dee-dum - dum... Do I look pale?

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

*mp*

783 **Presto****Lento****Presto**

I'm ve - ry brave, gen - er - al - ly. On - ly to -

Dum - dee dum, dee-dle dee

*mf* *mp* *mf*

788

day I have a head-ache. Dee-dle dee-dum dee - dum\_ dee

dum dee - dum\_ dee-dle dee-dum dee-dee-dum, And I have a

*p*

794

dum dum. Dee-dle-de-dum dee dum, dee dum, dee dum, dee  
tooth - ache. I'm far worse than you. Far worse Far worse

*molto rit.*

**Moderato**

800

dum, dee - dum, Let's fight un-til six, and then have din-ner.  
than you. Din-ner!

805 ALICE

**Allegro**

And all a-bout a rat-tle.

811

**molto rit.** . . . . . **Lento** . . . . . **rit.** . . . . .

818

**TWEEDLEDUM**

It's get-ting dark as it can.\_\_\_\_\_

**TWEEDLEDEE**

And dark - er.\_\_\_\_\_

*p* *pp* *8va*

Detailed description: This block contains the musical score for measures 818-822. It features two vocal staves and a piano accompaniment. The first vocal staff is for Tweedledum, with the lyrics "It's get-ting dark as it can." The second vocal staff is for Tweedledee, with the lyrics "And dark - er." The piano accompaniment includes dynamic markings *p* and *pp*, and an *8va* marking for a trill in the right hand. The key signature has one sharp (F#) and the time signature is 4/4.

823

**Presto**

It's the crow! It's the crow!\_\_\_\_\_ Crow!\_\_\_\_\_

It's the crow! It's the crow!\_\_\_\_\_ Crow!\_\_\_\_\_

*f* *mp*

Detailed description: This block contains the musical score for measures 823-830. It features two vocal staves and a piano accompaniment. The vocal lines repeat the lyrics "It's the crow! It's the crow! Crow!". The piano accompaniment includes dynamic markings *f* and *mp*. The key signature has two sharps (F# and C#) and the time signature is 2/4.

831

**molto rit.** . . . . . *attacca*

*f*

Detailed description: This block contains the musical score for measures 831-835. It features two vocal staves and a piano accompaniment. The vocal staves contain whole notes with fermatas. The piano accompaniment includes a dynamic marking *f*. The key signature has one sharp (F#) and the time signature is 4/4.

VIII. The White Queen's Visit

[ In the change of scene, the White Queen runs on, caught up in a wind storm. ]

Presto

840 [SNARE DRUM]

840 *f* *ff*

*mp* *ff* *mp*

846

*ff* *mp*

852

*mp*

*molto rit.* . . . . . *Lento* *molto rit.* . . . . . *Andante*

859

WHITE QUEEN

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

I'm

*mp*

[ The White Queen fumbles with her shawl. ]

864

Bread-and-but-ter-bread-and but-ter-bread-and-but-ter-bread-and-but-ter.  
ve - ry glad I hap-pened to be in the way.

[ Alice curtsies. ]

870

Well, yes.\_\_\_\_ Yes. If you  
Am I ad-dress-ing\_\_\_\_ the White Queen?\_\_\_\_

[ The White Queen fingers her shawl even more. ]

877

call that ad-dress-ing,\_\_\_\_ I've been ad-dress-ing my-self for the last two hours.\_\_\_\_ I don't know what's the

883

mat-ter with it. I've pinned it here and I've pinned it there. And pinned it here and

887

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

WHITE QUEEN [ Regards her bandaged finger. ]

895

Oh! Oh! O-o-o-oh! My fin-ger's bleed-ing! Oh!  
side. Come, you look ra-ther bet-ter now.

902

Oh! Oh! Not yet. but I will when I fas-ten my

ALICE

Have you pricked your fin-ger?

[ The White Queen nods kindly. ]

908

shawl a-gain! I will when I fas-ten my shawl a-gain. Liv-ing back-wards

ALICE

I'm con-fused.

914

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

ALICE

Liv-ing back-wards!

919

Liv-ing back-wards! Back-wards liv - ing! But there's one great ad-van-tage: One's mem'-ry

[ 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. ]

**Presto**

924

works both ways. You see? There goes the shawl!

ALICE [ Gasps a warning. ]

Ah!

*mp*

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

931

a - gain!

*f* *mp*

[ The White Queen begins changing into a ewe. ]

937

Andante

WHITE QUEEN

Much bet-ter, thank you!

ALICE

I hope your fin-ger is bet-ter!\_

944

[ Bleating... ]

molto rit. . . . .

Much be-e-e-e-e-ter!\_Much be-e-e-e-e-ter! be-e-e-e-e-ter! Thank you!\_\_\_\_\_

Adagio

949

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

ALICE

Scent-ed rush-es!\_\_\_\_\_ And what beau-ties!\_

953

8va

p

957

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

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

8va

p

960

8va

p

964

ALICE

They've...They've fad-ed\_\_ al-read-y.

p

WHITE QUEEN

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

968

We-e-e-e-e-ell?\_\_ Well! What is it you want to buy?\_\_

972

WHITE QUEEN

ALICE

You can

I don't quite know yet... I should like to look a-round me\_\_ first...\_

975

look in front of you, and on both sides, but you can't look all a-round you- un -

977

less you got eyes at the back of your head. Now, what do you want to buy?\_\_\_\_\_ What do you want to

980

bu - uy? We-e-e-e-e-ell? Don't be-e-e-e-e-eg!\_ What do you want  
ALICE  
I beg your par-don...

*mp*

983

buy? I should like to buy an egg. I should like to buy an egg. An e-e-e-e-e-egg?  
ALICE  
WHITE QUEEN

986

An egg. Or an e-e-e-e-e-egg. Five-pence far-thing for one- two An egg!  
ALICE  
WHITE QUEEN

989

- pence for two. On ly you must eat them both if you buy two.

ALICE

Then I'll have one, please.

992

WHITE QUEEN

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

Please.

*mf* 3 *f* 6

995

*molto rit.*

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

*mp* *mf*

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

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

ALICE

Things do flow a - bout here so!

*subito mp* *mf*

**molto rit.** . . . . .

1003 ALICE

Cu - rious, and cu - rious -

*p*

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

1005

er. How ex-act-ly like an egg he is. Ex - act - ly.

## IX. Humpty Dumpty

**Presto** HUMPTY DUMPTY

1008

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

1014 **Allegro** **Presto**

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

1019 ALICE

Hump - ty Dump - ty sat on a wall: Hump - ty Dump - ty had a great

1028

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

1036

in his place a - gain.

*ff*

*Ped.*

**Andante**

1043

**HUMPTY DUMPTY**

Don't stand a-round chat-ter-ing to your-self. Don't! Tell me your name and your bus'-ness.

*mf* *f* *mf*

1046

**ALICE**

A-lice. Must a name mean some-thing?\_

It's a stu-pid name e-nough. What does it mean?\_ Of

*pp* *f* *pp*

1049

course it must. My name means the shape I am.\_ With a name like yours,

3

1051

ALICE

Don't you think you'd be sa-fer down on the ground?  
you might be a - ny shape...

HUMPTY DUMPTY

1053

Of course I don't think so! If e-ver I did fall... If e-ver I did fall... the King has...

1056

ALICE

To send all his hor-ses and all of his men!\_  
pro-mised... pro- mised...

rit. . . . .

Adagio

1058

**HUMPTY DUMPTY** It's in a book. . . . . Ah, well, in a

You've been lis-ten-ing at doors a-gain!

1061

book, that's what you call a His - to - ry of En - gland. . . . .

**Andante**

1064

Take a good look at me, . . . . . I'm the one that's spo-ken to a King. Take a look. Take a look.

1067

Take a good look. And . . . . . to show you I'm not proud, . . . . . you may shake hands with

[ Almost falling off the wall in trying to shake hands. ]

1071

me. With me. Yes,

1075

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

1078

ALICE

What a beau-ti-ful belt... Cra-vat, I should have said.  
min-ute, they would!

1081

**Adagio**

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

1083

**HUMPTY DUMPTY**

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

1085

**Andante**

It's a cra-vat. A pre-sent from the

*mp* *mf* *mp*

1087

White King and Queen. They gave it me for an un - birth-day pre-sent. — An un - birth-day pre-sent.

1090

**ALICE**

I beg your par - don. —

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

1093

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

ALICE

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

Three hun-dred and six - ty-five.

1099

One...

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

1102

ALICE

Three hun-dred and six - ty four.

What re-mains? I'd ra-ther

1105

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

see it done on pa-per. —

*mp*

Detailed description: This block contains the musical score for measures 1105 to 1107. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with the lyrics 'see it done on pa-per. —'. The piano accompaniment starts with a rest in measure 1105 and then begins in measure 1106 with a mezzo-piano (*mp*) dynamic. The piano part consists of a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

1108

ALICE

HUMPTY DUMPTY 3 You're hold-ing it up-side down.

That seems to be done right... — I thought it looked a lit-tle queer. —

*pp*

Detailed description: This block contains the musical score for measures 1108 to 1110. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three sharps and the time signature is 4/4. The vocal line has two parts: 'HUMPTY DUMPTY' with a triplet of eighth notes, followed by 'You're hold-ing it up-side down.' in measure 1108, and 'That seems to be done right... —' in measure 1109, and 'I thought it looked a lit-tle queer. —' in measure 1110. The piano accompaniment is very soft (*pp*) and consists of sustained chords in the right hand and single notes in the left hand.

1111

Seems — to be done right. — That shows there are three hun-dred and six- ty...

*mp*

Detailed description: This block contains the musical score for measures 1111 to 1113. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three sharps and the time signature is 4/4. The vocal line has two parts: 'Seems — to be done right. —' in measure 1111, and 'That shows there are three hun-dred and six- ty...' in measure 1112, which includes two triplet markings over eighth notes. The piano accompaniment is mezzo-piano (*mp*) and features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

1114

...four days when you might get un-birth-day pre-sents, and on-ly one for birth-day pre - sents.

Detailed description: This block contains the musical score for measures 1114 to 1116. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three sharps and the time signature is 4/4. The vocal line has the lyrics: '...four days when you might get un-birth-day pre-sents, and on-ly one for birth-day pre - sents.' The piano accompaniment consists of sustained chords in the right hand and single notes in the left hand.

1117 ALICE

I don't know what you mean by "glo-ry." —

There's glo-ry for you. — I meant "there's a

*pp*

1120 ALICE

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

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

*mp* *mf*

1122

use \_\_\_\_\_ a word, it means what I choose it to mean. Nei-ther more or

*mf*

8<sup>vb</sup>

1124

ALICE

The ques-tion is\_\_ whe-ther you can make words mean so ma-ny diff-erent things,  
 less. The

1126

ques-tion is, \_\_ which is to be the mas-ter\_\_ that's all. That's all.

1128

HUMPTY DUMPTY

They've a tem-per, some of them. \_\_ Par - ti - cu - lar - ly verbs; they're the

1130

proud-est. \_\_ Ad-jec - tives, \_ you can do a - ny-thing with, \_\_ but not with verbs.

1132 *rit.*

How - e - ver, I \_\_\_ can ma-nage the whole lot of them. Im-pe-ne-tra-bi-li-ty!\_

*subito pp*

1134 ALICE

You seem ve-ry cle-ver at ex-plain-ing words, sir.

That's what I say! That's what I say!\_

1136

Would you tell me the mean-ing of the poem called "Jab - ber-wock- y?"

1138 HUMPTY DUMPTY

let's hear it!

*f* *ff*

X. "Jabberwocky" Explained

Andante

1140

ALICE

'Twas bril - lig and the

*mp* *pp*

*Red.*

1143

sli - thy toves did gyre and gim - ble\_ in\_ the

*Red.*

1146

wabe: All mim - sy were the bo-ro-goves\_ and the mome raths out-

*Red.* *Red.*

1149

grabe. **HUMPTY DUMPTY**  
That's e-nough to be-gin with. There are plen-ty of hard words in there.

*pp*

1152

ALICE

Bril- lig...

"Bril- lig" means "four o'clock in the af-ter-noon." — "Sli - thy" — means

1154

Sli - thy.

"lithe" and "sli-my." — It's like a port-man-teau-there are two mean-ings packed in-to one word.

1156

Bad- gers?

"Toves?" "Toves?" "Toves" — are some-thing like bad - gers, — some-thing like

1158

li-zards, some-thing like cork - screws. They make their nests un-der sun - dials; they

1160

Cheese? Cheese? Cheese?—  
 live on cheese. Cheese. Cheese. To "gyre" is to go round like a gy-ro-scope. To

1162

"gim-ble"— is to make holes like a gim-let. "Mim-sey" is "flim-sy" and mi-ser-a-

1164

ble,— and a "bo-ro-gove"— is a thin and shab-by-look-ing bird, some-thing like a

1166

and "mome rath?"—  
 live mop.— A "rath" is a sort of green pig,— but "mome" I'm not

1169

**rit.**

And what does "out - grabe" mean?\_\_\_\_\_

cer-tain a - bout... To "out - grabe?"\_\_\_\_\_ "out -

1171 **Lento**

"grib-ing" is some-thing be-tween bel-low-ing, bel - low-ing\_\_\_\_\_ and whist l'-ing, bel-low-ing and

1173

whist - ling, bel - low-ing and whist-ling. With a kind of sneeze\_\_\_\_\_ in the

1175

mid - dle.\_\_\_\_\_ In the mid - dle... "Out-grib-ing" is some-thing be-tween bel-low-ing,

1177 **poco accel.** . . . . .

whist-l-ing and a sneeze... "Out-grib-ing..." Who's been re-peat-ing all that hard stuff to you?—

*ff* *pp*

1180 ALICE

I read it in a book. But I had some po-e-try re-peat-ed to me... much eas-ier than that.

1182 **poco accel.** . . . . .

**molto rit.** . . . . .

I can re-peat po-e-try... as well... as o-ther folk, ... if it comes to

1184 ALICE

**poco accel.** . . . . .

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

## XI. Humpty Dumpty's Song

1187 **Adagio** **HUMPTY DUMPTY** **molto rit. .** **A tempo** **molto rit. .**

For your en-ter-tain - ment... In

1190 **A tempo**

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

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

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

1196

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 **ALICE** *molto rit.*

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

1202 *A tempo*

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

1204

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

1207 *molto rit.* *A tempo* **ALICE**

I'm a-

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

*subito pp*

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

1210

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

**HUMPTY DUMPTY** 3

It gets ea-si-er fur-ther on. I sent to them a-gain to say "It

*mf*

1213

**molto rit.** . . . . .

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**

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

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

1222

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

I took a ket-tle large and new,

1225

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

1228

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

1231

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

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

1237

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

1240

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

1243

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

1246

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

*molto rit.* . . . . .

1248

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

1251

ALICE

*Adagio*

Is that all? —  
That's all. Good - bye. —

[ Humpty Dumpty falls backwards, off the wall. ]

1254

ALICE

*segue*

Well, good-bye, then.  
(The word turns into a scream.)

**XII. The Lion and the Unicorn**

**Con moto**

♩ = 92

[ 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. ]

1258 **SNARE DRUM**

**molto rit.**

**Adagio**

**Andante**

**WHITE KING**

I've sent them all! Four thousand two hundred and seven! I could-n't send all the horses;—

1272

Two are want-ed in the game. Just look\_ a-long the road, my dear, and tell me\_ if you can

*mp*

1275

ALICE

I see no-bo-dy\_ on the road.

see ei-ther of them. Such\_ eyes! To be a-ble to see

*f*

1278

ALICE

I beg your par-don.

No - bo - dy!\_ And at that dis-tance too! It is-n't re-spec - ta-ble to

*f*

1281

Moderato [ A Rabbit Messenger arrives. ]

beg.

*f*

**Adagio**

1283

WHITE KING

I feel faint-- give me a ham sand-wich!

1286

WHITE KING

MESSENGER Hay, then. There's no-thing but hay left now.

1289

WHITE KING

Hay. There's no-thing like eat-ing hay,

1291

ALICE

I should think throw-ing cold wa-ter o-ver you would be bet-ter. when you're faint.

WHITE KING

1293

I did-n't say there was no-thing bet-ter. I said there was no-thing like it.\_\_\_\_\_

*mp*

1296

Who did you pass on\_the road? Quite right, this young la-dy\_ saw him too.\_

MESSENGER

No - bo - dy.\_

1299

Tell us what's hap-pened in the town.

MESSENGER

I'll whis-per it.\_ They're at it a - gain!\_\_\_\_\_

*f*

1302 ALICE

Poco più mosso

Allegro

Who?

WHITE KING

MESSENGER

Fight-ing for the

The Li - on and the U - ni-corn, of course.

*mp*

1307

crown? The best of the joke is, it's my crown all the

3

3

3

1311 molto rit.

Presto

while!

MESSENGER

The Li-on and the

*p*

3

3

1318

U - ni - corn were fight-ing for the crown:\_\_\_\_\_ The\_ Li - on beat the u - ni -

1327

corn all round the town. Round the town. Some gave them white bread, some gave them

1335

brown: Some gave them plum-cake and plum-cake and plum-cake and drummed them and

1341

drummed them, drummed them and drummed them, drummed them right out of the town.\_\_\_\_\_

1347

WHITE KING

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

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

*mf* *p*

Moderato

1356

WHITE KING

It's my crown all the while! —

*mp*

1363

*f*

1365 **Adagio** ALICE

Does the one that wins get the crown?

WHITE KING <sup>3</sup>

Dear me, no! What an i-de-a!—

*p*

1367

How are they get-ting a-long?

MESSENGER

1369

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

*mf* *mp*

1372 WHITE KING

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

*mp*

1375

1378 **Presto**

1383 **Adagio** ALICE

Look! There's the White Queen!

1386 **Presto**

How fast those Queens can run!

1390 **Andante** UNICORN

What is this?— LION

Are you a-ni-mal- or

1395

WHITE KING *rit.*

Musical score for the White King, measures 1395-1397. The score is in 5/4 time and B-flat major. It features a vocal line and a piano accompaniment. The lyrics are: "It's a child. veg'-ta- ble-- or min-e - ral? \_". The piano part includes a *mf* dynamic marking.

**Adagio**

1398

UNICORN

Musical score for the Unicorn, measures 1398-1399. The score is in 5/4 time and B-flat major. It features a vocal line and a piano accompaniment. The lyrics are: "I al - ways thought they were fa - bu - lous mon - sters!". The piano part includes a *mf* dynamic marking and triplet markings over the vocal line.

1399

ALICE

Musical score for Alice and Unicorn, measures 1399-1400. The score is in 6/4 time and B-flat major. It features a vocal line for Alice and a vocal line for Unicorn, with a piano accompaniment. The lyrics are: "I al - ways thought U - ni - corns were fa - bu - lous mon - sters too. If". The piano part includes a *mf* dynamic marking and triplet markings over the Alice vocal line.

1400

ALICE

UNICORN It's a bar-gain, if you like.

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

LION Then

*poco accel.* ... *Andante*

1402

UNICORN

What a fight we might have for the hand round the plum-cake, Mon - ster!...

1405

crown, now! LION I'm not so sure of that...

I should win ea - sy.

1408

LION

Why, I beat you all a-round the town, you chick-en!\_\_\_ What a time that

1411

ALICE

I cut sev'-ral sli-ces al-rea-dy-  
Mon-ster is hav-ing cut-ting up the cake.

1414

\_\_\_ but they al - ways join on a - gain.

LION

You don't know how to han - dle a

1416

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

*mp*

1419

LION

3

Now cut it up.

Andante

1422

UNICORN

I say, this is-n't fair! The Mon-ster has gi-ven the Li-on twice as much as me!

Adagio

1425

LION

3

She kept none for her-self a-ny-way. Do you like plum cake, Mon - ster?

1428

poco accel.

mp

3

mf

3

6

1429

segue

mf

ff

mp

pp

**XIII. Ahoy! Ahoy! Check!**

**Allegro assai**

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

1432

**RED KNIGHT**

A-hoy! A-hoy! Check!— You're my pri-son - er!—

**WHITE KNIGHT (Lewis Carroll)**

A-hoy! A - hoy! Check!

*sfz > mf*

1437

She's my pri-son-er,— you know! Well,

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

1443

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

we must fight for her then.—

**WHITE KNIGHT**

You will— ob-

*sfz > mf*

1449

RED KNIGHT

rit. . . .

I al - ways do. I al-ways do.  
serve the rules of bat-tle, of course. A - hoy! A-hoy! Check!

Moderato

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

1455

RED KNIGHT

Ha!

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

1458

rit. . . .

Andante

*mp* *p*

1463

ALICE

WHITE KNIGHT

I don't know. I don't

It was a glo - rious vic-to - ry, was-n't it?  
I don't know. I don't

1466

want to be a - ny-one's pri - son-er. I want to be a Queen. —

**WHITE KNIGHT**

So you will.

1469

[ They walk together for awhile. ] **rit.** . . . . .

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

**Adagio**

1473

*mp*

1478

**WHITE KNIGHT**

Dum-dee-dum Dum dee - dum-dee - dum... —

*p*

Poco più mosso

1483 [ The White Knight stops Alice, and turns to face her. ]

Alice... You are sad, let me

ALICE  
Is it ve-ry long?  
sing you a song to com-fort you. It's ve-ry, ve - ry

ALICE  
Or  
beau-ti-ful.. Ev'-ry-one that hears me sing it- ei-ther it brings tears in-to their eyes, or else...

else what? WHITE KNIGHT  
Or else it does-n't. the tune's my own in - ven - tion. Dum

**XIV. A-Sitting on a Gate**

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

**Andante**

1496

dee-dum-dee-dum-dee-dum dum-dee - dum...\_\_\_\_\_

1502

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

1510

I saw an a - ged a - ged man a - sit - ting on a gate.\_\_\_\_\_

1518

"Who are you, a - ged man? And how is it you live?" His an-swer

1527

rit. . . . . A tempo

trick-led\_ through my brain like wa-ter\_ through a sieve.\_\_\_\_\_ "I

1537

look for but-ter- flies,"he said,"that sleep a-mong the wheat:\_\_\_\_\_ I make them in-to mut-ton

1547

rit. . . . . Poco meno mosso

pies, and sell them in the street.\_\_\_\_\_ I sell them un - to men," he said,"who sail on

1557

Poco più mosso

molto rit..

storm-y seas;\_\_\_\_\_ and that's the way I get my bread--a tri-ple, if\_you please..

## Andante

1567

But I was think-ing of a plan to dye one's whis-ker's green,— and al - ways

1577

use so large a fan that they they could not be seen. So, hav-ing no re-

1587

ply to give to what the old man said, I cried, "Come, tell me how you live!" And

1597

thumped him on his head. "I hunt for had-dock's eyes," he said, "a-mong the hea-ther

1607

bright, and work them in-to waist-coat but-tons in the si - lent\_\_ night\_\_

1616

And these I do not sell for gold or coin of sil-ver-y shine.\_\_\_\_ but for a

1627

cop-per half-pen-ny,\_\_\_\_ and that will\_\_ pur-chase nine.\_\_\_\_ I some-times

1636

dig for but-tered rolls, or set limed twigs for crabs;\_\_\_\_ I some-times search the grass-y\_\_

1645

knolls for wheels of Han - som - cabs.\_\_\_\_\_ And that's the way"(he gave a wink)"by which I get

1655

\_\_\_ my wealth--\_\_\_ my wealth--\_\_\_\_\_ And\_\_\_\_\_ ve-ry glad-ly\_\_\_

**molto rit. . . . . Grave**

1662

will I drink\_\_\_\_\_ Your Hon-our's no-ble health."\_\_\_\_\_ And now, if e'er by

1669

chance I put my fin-gers in-to glue,\_\_\_ or mad-ly squeeze a right-hand foot in-to a left - hand\_\_\_ shoe.---

1677

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

1685

Andante

whose look was mild, whose speech was slow, whose hair was whi-ter than the snow,

1693

whose face was ve-ry like a crow, with eyes like cin-ders, all a - glow,

1701

Who seemed dis-tract - ed with his woe, dis - tract-ed so, and mut-tered

1711

mum-bling - ly and low, that sum-mer\_ ev' - ning long a - go... That old man... I

1721

saw an a- ged, a- ged man a - sit-ting\_ on a gate.\_\_\_\_\_ ...a - sit-ting on...

1730

...a gate.\_\_\_\_\_ ...a - sit-ting on a gate.

**XV. The Eighth Square, At Last!**

[ The White Knight raises Alice to her feet. ]

1738

**Grave**

**WHITE KNIGHT**

You've on - ly a few yards to

1740

go, and then you'll be a Queen. But you'll stay to see me off first?\_

1742

Wait and wave your hand - ker - chief, wave your hand-ker-chief \_\_\_\_\_ when I get to the

1744

turn in the road, I think it -'ll en-cou-rage me, you see.

rit. . . . .

Adagio

1746

ALICE

[ The White Knight slowly exits... ]

Of course, I'll wait...

Andante

[ ...and is gone. ]

rit. . . . .

ALICE

1749

The eighth square at last!

Musical score for Alice, measures 1749-1753. The vocal line begins with a rest, followed by the lyrics "The eighth square at last!". The piano accompaniment features several triplet figures in both hands.

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

1754

Well, this is grand! I ne-ver ex-pect-ed I should be a Queen so soon. If I

Musical score for Alice, measures 1754-1757. The vocal line continues with the lyrics "Well, this is grand! I ne-ver ex-pect-ed I should be a Queen so soon. If I". The piano accompaniment provides harmonic support with chords and melodic lines.

[ 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. ]

1758

Presto

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

Musical score for Alice, measures 1758-1760. The tempo changes to Presto. The vocal line continues with "real-ly am a Queen, I shall be a-ble to man-age it in time.". The piano accompaniment becomes more rhythmic and active.

1761

RED QUEEN

rit. . . . .

Speak when you're spo-ken to. ALICE

If

Musical score for the Red Queen and Alice, measures 1761-1764. The Red Queen's vocal line begins with "Speak when you're spo-ken to.". Alice's vocal line begins with "If". The piano accompaniment features a steady rhythmic pattern.

accel. . . . .

1766 **Andante**

RED QUEEN

ev'-ry-one o-beyed that rule, no-bo-dy would e-ver say a-ny-thing. Ri -

**Allegro**

1770 **WHITE QUEEN**

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

1775

am - in-a - tion. Ri - di - cu - lous! Ri - di - cu - lous! Ri - di - cu - lous!  
am - in-a - tion, Ri - di - cu - lous! Ri - di - cu - lous! Ri - di - cu - lous!

1780

Andante

Poco più mosso

The pro-per ex-am - in - a - - - tion. Can you do ad -

The pro-per ex-am - in - a - - - tion.

1785

di- tion? What's one and one?

1789

RED QUEEN

ALICE

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

I lost count.

1793

WHITE QUEEN

She  
 nine from eight.  
 ALICE  $\overbrace{\quad\quad\quad}^3$   
 Nine from eight? I can't.

*f* *f*

1798

RED QUEEN

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

*mf* *mp*

1802

no-ther?\_ Take a bone from a dog; What re- mains?

1806

WHITE QUEEN

I can do ad-di-tion, if you give me time- but I

Can you do sums?

1810

can't do Sub-strac-tion un-der a-ny cir-cum-stan-ces.

RED QUEEN

Of course, you know your A - B - C? Can you

1813

WHITE QUEEN

How is bread made?

answer use-ful ques-tions? How is bread made?

ALICE

You take some flour...

WHITE QUEEN

1817

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

ALICE  
It is-n't picked at all. It's

1822

WHITE QUEEN

How ma-ny ac-res of ground?—

RED QUEEN  
Fan her head! She'll be fe-ver-ish af-ter so much  
ground.

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

1826

think-ing. Do you know lan-gua- ges? What's the French for fid-dle-de-dee?

ALICE  
If you

1830

RED QUEEN

Queens

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

1834

WHITE QUEEN

Ne-ver! Ne - ver! What's the cause of  
ne-ver make bar-gains! Ne - ver!

1838

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

1841

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

1845

I mean...You know...You can't think... And\_

**RED QUEEN**

She ne-ver could, you know.

1849

**molto rit.**

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

1852

**Adagio**

**poco accel.**

went roll-ing, roll-ing, roll-ing, round the room in great lumps

1854

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

**RED QUEEN**

She ne - ver could, you

*poco accel.* . . . . .

1856

I mean one of the last set of Tues-days, you know.\_\_\_\_\_

know.

*mp*

1860

I mean...You know...You\_\_ know...\_\_

**ALICE**

There's on-ly one day at a time.\_\_\_\_\_ One day at a\_

*p*

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

1865

RED QUEEN

— time.

Your Ma-jes-ty must ex-cuse her. She

*mp*

3

1870

means well, but she can't help say-ing fool-ish things as a ge-ne-ral rule. But, it's a-

3 3

1875

maz-ing how good-tem-pered she is! Pat her on her head, and see how pleased she'll be!

3 3

1880

WHITE QUEEN

I am so sleep - y...

A lit-tle kind-ness would do won-ders for her. She's

3 3

[ The White Queen puts her head in Alice's lap and sleeps. ]

1886

tired, poor thing!... Sing her a sooth-ing lul-la-by... ALICE I don't know a-ny sooth-ing

1891

RED QUEEN

I must do it my-self, then... Hus-a-by, la-dy, in lul-la-bies.

1898

A-li-ce's lap! Till the feast's rea-dy, we've time for a nap, when the feast's o-ver, we'll

1906

go to a ball-- Red Queen, and White Queen, and A-lice, and all! And now you know the

1914

words. Just sing it through to me. I'm get-ting sleep - y too.

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

ALICE

1921

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

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

*rit.*

*segue a piacere*

1928

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

rit. . . . .

1942

**A tempo**

1946

**Adagio**

1950

FROG

1954

[ Alice knocks again. ]

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

1958

ALICE

I've a scepter in my hand, I've a crown on my head. Where's the

What?

*mp*

1961

ser-vant\_ whose bus'-ness it is to an-swer the door?

FROG

To an - swer the door? What's it been

1964

ALICE

Ask - ing? No - thing! I've been knock-ing at it.

ask-ing?\_

Knock-ing at

*mf*

1967

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

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

rit.

Allegro assai

1970

GUARD

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

1973

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

1977

ALICE

And me! Me! Me!

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

1982 TUTTI (except Alice)  $\text{♩} = \text{♩}$ .

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

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

1990

bran: put cats in the cof-fee and mice in the tea-- and wel-come Queen A-lice with thir-ty times

bran: put cats in the cof-fee and mice in the tea-- and wel-come Queen A-lice with thir-ty times

1998

$\text{♩} = \text{♩}$  GUARD

"O Look-ing-Glass crea- tures,'quoth A-lice,'draw near!'Tis an

three! \_\_\_\_\_

three! \_\_\_\_\_

*p*

2004

ho-nor to see me, a fa-vour to hear: 'Tis a pri-vi-lege high to have din-ner and tea a -

2008

ALICE

$\text{♩} = \text{♩}$

And me! Me! Me!

long with the Red Queen, the White Queen... TUTTI (except Alice)

Then

Then

2014

fill up the glass-es with trea-cle and ink, and a - ny-thing else that is plea-sant to drink: mix

fill up the glass-es with trea-cle and ink, and a - ny-thing else that is plea-sant to drink: mix

2022

sand with the ci - der, and wool with the wine-- and wel-come Queen A - lice with thir - ty times

sand with the ci - der, and wool with the wine-- and wel-come Queen A - lice with thir - ty times

2029

three! Thir - ty times three, and nine - ty times nine! Thir - ty times

three! Thir - ty times three, and nine - ty times nine! Thir - ty times

2035

three, and nine - ty times... nine!

three, and nine - ty times... nine!

*segue*

*p* *ff*

## XVIII. A Looking-Glass Banquet

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

2042 **Adagio**

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

*mf*

**RED QUEEN**

2044

You've \_\_\_\_\_ missed the soup and the fish!

\_\_\_\_\_ who were the right peo-ple to in-vite.

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

2047

Put on \_\_\_\_\_ the joint!

2050 RED QUEEN

You look a lit-tle shy: Let me

2053

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

2055 RED QUEEN

Mut-ton--A-lice. Cer-tain-ly not! It is-n't e-ti-quette to

ALICE [ She takes up a sharp knife, and addresses the Red Queen. ]

May I give you a slice?

2058 [ The Leg of Mutton is removed, and the Pudding is served. ]

cut a-ny-one you've been in-tro-duced to! Re-move the joint!

ALICE [ To herself, taking up a carving knife. ]

2060

I won't be in-tro-duced to the Pud ding,\_\_\_ or we shall get no din-ner at all!

2062

RED QUEEN

[ To the Red Queen. ]

Pud- ding-- A - lice...

May I give you a slice?\_\_\_

*pp*

2064

[ The Pudding is removed. ]

A- lice--Pud- ding. Re- move the Pud- ding!\_\_\_

2066

ALICE

[ The Pudding is served again. ]

Wai-ter! Bring back the Pud- ding!\_\_\_

*mp*

PUDDING

2069

What im - per-ti-nence! I won-der how you\_would like it if I were to cut a slice out of you, you

2072

RED QUEEN

Make\_ a re-mark. It's ri - di - cu-lous to leave  
crea - ture!\_\_\_

*subito pp* *f* *mp*

[ The Pudding removes itself. ]

**molto rit.** . . . . .

2074

all the con-ver-sa-tion\_\_\_ to the Pud - ding. Re-move the Pud-ding!\_\_\_

*f* *mp* 6

Adagio

ALICE [ Changing the subject. ]

2076

Do you know, I've had such a quan-ti-ty of po-e-try re-peat-ed to me.

2078

RED QUEEN

As to fish-es, her White Ma-jes y knows a  
Ev'-ry poem was a-bout fish-es in some way.

2080

love - ly rid- dle-- all in po - e - try-- all a - bout fish - es. Shall she re - peat it?

XIX The Fish Riddle

rit. . . . .

Andante

rit. . . . .

2082

ALICE

WHITE QUEEN

It would be such a treat! May I?  
It need-n't come to that.

2085 **Allegretto**

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

2089 **rit. . . A tempo**

caught it. Next, the fish must be bought. That is ea sy: a pen-ny, I think, would have

2093 **rit. . . A tempo**

bought it. Now cook me the fish! That is ea-sy. and will not take more than a

2097 **rit. . . A tempo**

min-ute. Let it lie in the dish! That is ea-sy, be - cause it is al - rea-dy

2101 rit. . . A tempo

in it. Bring it here! Let me sup! It is ea-sy to set such a dish on the

2105 rit. . . A tempo

ta-ble. Take the dish - co - ver up! That is so—hard! So hard that I fear I'm un-

2109 rit. . . A tempo

a - ble! For it holds like glue-holds the lid to the dish, while it lies in the

2113 rit. . . . . A tempo

mid-dle: Which is ea-si - est to do? Un - dish - co - ver the fish, or dish-co-ver\_ the

2117 *rit.* **Meno mosso**

rid- dle?

**RED QUEEN**

Take a min-ute to think a-bout it,

2120 *rit.*

then guess!

*pp* *p*

**Adagio**

2123 *mp*

6

3

11

XX. Oh! Such a Dream

2125 **RED QUEEN**

Mean - while, we'll drink to your health-- Queen A - li-ce's

*f* *mf*

[ 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." ]

2127 **molto rit.** . . . . . **Presto**

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

Queen A - li - ce's health! Then fill up\_ the glass-es\_ as quick as\_ you can, and

2132 [ with Red Queen ]

sprin-kle\_ the ta-ble\_ with but-tons and bran: put cats in the cof-fee\_ and mice in the tea and

sprin-kle\_ the ta-ble\_ with but-tons and bran: put cats in the cof-fee\_ and mice in the tea and

2140

drink to\_ Queen A-lice with thir-ty\_ times three!\_ Thir-ty\_ timesthree and\_ nine-ty times nine!\_

drink to\_ Queen A-lice with thir-ty\_ times three!\_ Thir-ty\_ timesthree and nine-ty times nine!\_

2148

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

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

2154

Adagio

RED QUEEN

RED QUEEN You ought to re-turn thanks in a

ALICE Just like pigs in a trough!

nine - ty times...

nine - ty times...

subito *p*

*pp*

2157

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

neat lit-tle speech. ALICE

I rise to re-turn thanks. Thanks.

*mf*

6

6

3

**Presto**

Dread-ful con -

2162

She real - ly did rise! Rise! Dread con - fu-sion! Take care of your self! Take care! Not a  
Dread-ful con -

She real - ly did rise! Rise! Dread con - fu-sion! Take care of your self! Take care! Not a

3

*f*

Detailed description: This block contains the musical score for measures 2162 to 2167. It features a vocal line with lyrics and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Dynamics include a piano (*f*) marking.

2168

mo-ment to lose! \_\_\_\_\_ Some-thing's go-ing to hap-pen! \_\_\_\_\_

mo-ment to lose! \_\_\_\_\_ Some-thing's go-ing to hap-pen! \_\_\_\_\_

3

*mp*

Detailed description: This block contains the musical score for measures 2168 to 2175. It features a vocal line with lyrics and a piano accompaniment. The key signature changes to two sharps (F#, C#) and the time signature remains 4/4. The piano part includes a triplet of eighth notes in the right hand. Dynamics include a mezzo-piano (*mp*) marking.

2176

8va

Detailed description: This block contains the musical score for measures 2176 to 2183. It features a piano accompaniment. The key signature is two sharps (F#, C#) and the time signature is 4/4. The piano part includes an 8va marking in the right hand.

[ 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. ]

**molto rit.** . . . . . **Largo**

2184

*f*

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

2187

*mp* *p*

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

**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.

2192 **Andante**

Oh! such a dream.

[ Lewis Carroll watches them both leave. ]

**LEWIS CARROLL:**  
Good-night, Mrs. Liddell.

**LEWIS CARROLL:** Good-night, Alice.

**molto rit.** . . . . .

2196

**A tempo**

2200

**rit. . . . . Andante con moto**

2208 LEWIS CARROLL [ In a reflective mood. ]

A boat, be - neath a sun - ny sky, lin - ger - ing on - ward

2215

dream - i - ly in an ev' - ning of Ju - ly. Chil - dren three that

2223

nes - tle near, Ea - ger eye and will - ing ear, pleased a sim - ple

2231

tale\_ to hear. Long\_ has paled\_ that sun-ny sky.\_

rit. . . . .

2238

E-choes fade\_ and mem'-ries die:\_\_\_ au-tumn frosts\_ have slain Ju-ly.\_\_\_

2246

**A tempo**

Dream-ing,\_\_\_ dream-ing, e-ver drift - ing down the stream-- lin-ger-ing

2250

in the gold - en gleam -- Drift - ing...\_\_\_

2257

[ He exits quickly. ]

Life, — what is it but a dream?

*pp*

3

3

Detailed description: This block contains the musical score for measures 2257 to 2262. It features a vocal line and a piano accompaniment. The vocal line starts with a rest, then sings "Life, — what is it but a dream?". The piano accompaniment begins with a *pp* dynamic and includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The key signature has three flats and the time signature is 4/4.

[ Alice enters. ]

**molto accel.**

2263

*mf* *f*

*gr*

Detailed description: This block contains the musical score for measures 2263 to 2265. It is a piano accompaniment. The music starts with a *mf* dynamic and becomes *f* in the final measure. There is a *gr* (grace note) marking above the first measure of the final measure. The key signature has three flats and the time signature is 6/8.

**Con moto**  
♩. = 100

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

2266

Detailed description: This block contains the musical score for measures 2266 to 2271. It is a piano accompaniment. The music is in 6/8 time and features a rhythmic pattern of eighth and sixteenth notes. The key signature has three flats.

[ Blackout. ]

**molto rit.** . . . . .

2272

*ff*

3

3

Detailed description: This block contains the musical score for measures 2272 to 2277. It is a piano accompaniment. The music is in 6/8 time and features a rhythmic pattern of eighth and sixteenth notes. The key signature has three flats. The final measure has a *ff* dynamic and includes a triplet of eighth notes in both hands. The piece ends with a double bar line and repeat signs.