

Libretto adapted from Lewis Carroll's  
Alice's Adventures in Wonderland  
by Marilyn Barnett and Gary Bachlund

# Alice

Adventures in Wonderland



Illustration by John Tenniel

Gary Bachlund

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# Alice

## Adventures in Wonderland

Music by Gary Bachlund

*Piano-vocal score*

### CONTENTS

I.	<b>Lewis Carroll's Prologue</b> – orchestra	1
	Lewis Carroll: "All in a golden afternoon"	2
II.	<b>Prelude to a Golden Afternoon</b> – orchestra	5
III.	<b>Childhood Dreams</b> – Alice: "Well, what is the use of a book"	8
	White Rabbit: "All in a golden afternoon"	9
IV.	<b>Waiting by the Door</b> – Alice: "Dear! Dear! Dear!"	16
	Alice: "How doth the little crocodile"	18
V.	<b>The Caucus-Race</b> – Alice, Mouse, Lory and Dodo	20
VI.	<b>The Mouse's Tail</b> – Mouse: "Mine is a long and sad tale!"	28
VII.	<b>He Took Me for His Housemaid</b> – Alice, Lory, Dodo and White Rabbit	29
VIII.	<b>"Father William"</b> – Caterpillar and Alice	33
IX.	<b>Pig and Pepper</b> – Fish-Footman: "For the Duchess" with Frog-Footman and Alice	40
	Cook: "Too much pepper" and Duchess: "Speak roughly"	43
	Alice: "Could you tell me" with Cheshire Cat	48
X.	<b>Three for Tea, and Four Makes More</b> –	
	Mad Hatter, March Hare and Dormouse: "No room" with Alice	52
XI.	<b>Twinkle</b> – Mad Hatter, Alice, Dormouse and March Hare	61
XII.	<b>Tell Us a Story</b> –	
	March Hare: "I vote the young lady tell us a story" with Alice, Mad Hatter and Dormouse	64
	Dormouse: "Once upon a time" with Alice, March Hare and Mad Hatter	65
	Ensemble: "No Room!" with Dormouse, March Hare Mad Hatter, Alice and White Rabbit	69
XIII.	<b>Off!</b> – Queen of Hearts	72
XIV.	<b>The Croquet Party</b> – Queen of Hearts, Alice, King of Hearts, White Rabbit, Cheshire Cat, Duchess, Gryphon (Lewis Carroll)	75
XV.	<b>A Visit to the Mock Turtle</b> – Mock Turtle, Alice and Gryphon	85
	Mock Turtle: "Reeling and Writhing"	88
XVI.	<b>The Lobster Quadrille</b> – Mock Turtle, Alice and Gryphon	93
XVII.	<b>The Voice of the Lobster</b> – Alice, Gryphon and Mock Turtle	97
XVIII.	<b>The Mock Turtle's Lament</b> – Mock Turtle: "Beautiful Soup" with Gryphon and Alice	101
XIX.	<b>Who Stole the Tarts?</b> – White Rabbit: "Silence in Court!" with King of Hearts, Queen of Hearts, Mad Hatter, March Hare, Dormouse, Dodo, Cook and Alice	103
	White Rabbit: "Please, your Majesty, there's more evidence" with <i>tutti</i>	113
XX.	<b>A Letter from Somebody</b> – White Rabbit: "They told me you had been to her"	116
XXI.	<b>Such a Curious Dream</b> – King of Hearts: "The most important piece of evidence" with <i>tutti</i> Alice: "Oh, I've had such a curious dream"	118 122

# ALICE

## Adventures in Wonderland

### CAST

*In order of appearance  
(eighteen singers)*

Lewis Carroll / Gryphon – lyric tenor  
Alice – lyric mezzo soprano or lyric soprano  
White Rabbit – countertenor  
Mouse – tenor  
Lory – baritone  
Dodo – soprano or mezzo soprano  
Caterpillar – baritone  
Fish-Footman – baritone  
Frog-Footman – baritone  
Cook – soprano  
Duchess – mezzo soprano  
Cheshire Cat – baritone  
Mad Hatter – baritone  
March Hare – tenor  
Dormouse – soprano  
Queen of Hearts – bass baritone or baritone  
King of Hearts – tenor  
Mock Turtle – tenor

### ORCHESTRA

Oboe I & II  
Horn I & II  
Percussion – single player  
*(suspended cymbal with soft and hard sticks, triangle,  
five tubular bells - C#, G#, A, A# and B - castanets,  
tam-tam, wood block, tambourine, snare drum)*  
Piano  
Harp  
Strings (*divisi*) – 3,3,2,2,2,1 minimum

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

# Alice

Music by  
Gary Bachlund

## Adventures in Wonderland

*in memory of Virginia Ann Bachlund*

### I. Lewis Carroll's Prologue

[ Against a scrim at the front of the stage is projected a portrait of Lewis Carroll,  
flanked by his photographic portraits of Alice Liddell. ]

#### Adagio

Musical score for measures 1-5. The piece is in 4/4 time and begins with a piano (*p*) dynamic. The melody in the right hand features several triplet markings. The left hand provides a simple accompaniment.

*molto rit.*

*A tempo*

*quasi improvviso*

Musical score for measures 6-8. Measure 6 is marked *molto rit.* and measure 7 is marked *A tempo quasi improvviso*. The dynamics shift to *pp* (pianissimo) in measure 7. The right hand continues with triplet patterns, while the left hand features more complex chordal textures.

Musical score for measures 9-10. The right hand continues with triplet patterns, and the left hand features sustained chords and moving bass lines.

Musical score for measures 11-13. The right hand continues with triplet patterns, and the left hand features sustained chords and moving bass lines.

Musical score for measures 14-17. The right hand continues with triplet patterns, and the left hand features sustained chords and moving bass lines.

rit. . . . . Andante

[ Carroll is discovered seated at a writing desk. ]

18

23

**A tempo**

**LEWIS CARROLL**

29

All in a gold - en af-ter-noon... full lei-sure - ly we

35

glide... Who are you, A - lice? Who are you in your fos-ter-fa-

molto rit. . . . . A tempo

41

- ther's eyes? How shall I pic-ture you? Lo-ving, first - Lo-ving and gen - tle:

47

— gen-tle as a dog\_ (for-give the pro - sa-ic si-mi-le,\_\_\_ but I know no earth-ly love so pure,\_\_\_ so

53

— per - fect), and gent-tle as a fawn:\_\_\_\_\_ then, cour-te-ous\_ to all --\_\_\_

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

60

high or low, grand or gro-tesque, king or ca-ter-pil-lar.\_\_\_\_\_ Trust - ful - \_\_\_\_\_ rea-dy to ac-

*rit.* . . . . .

66

cept the wild-est\_im-pos-si - bi-li-ties\_\_\_\_\_ with all that ut-ter trust\_\_\_ that on-ly dream-ers know.\_\_\_\_\_

Alice - Adventures in Wonderland

4

**A tempo**

72

Last-ly, cur - ious, wild-ly cur - ious, and with the en - joy - ment of

79

life - life\_ that come on-ly in the hap-py hours\_ of child - hood, when

85

all is new and fair, new and fair, when sin and sor-row are but names - emp - ty words

[ Blackout on Lewis Carroll. ]

91

**rit.**

sig - ni - fy - ing no - thing!

II. Prelude to a Golden Afternoon

Andante

[ The scrim projections of Lewis Carroll and Alice Liddell slowly fade out. ]

rit. . . . . A tempo

[ Curtain rises on a riverbank scene, a rowboat pulled onto the bank, the remains of a picnic lunch visible. Lewis Carroll manipulates a large marionette of a white rabbit (dressed in a duplicate of the costume worn by the White Rabbit at his first entrance). Carroll's audience consists of Alice, her two sisters and the Reverend Robinson Duckworth. Alice is busy making a daisy chain. ]

122

Musical score for measures 122-125. The piece is in 3/2 time with a key signature of one sharp (F#). The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment with frequent triplets. The system concludes with a double bar line.

126

Musical score for measures 126-129. The key signature changes to two sharps (F# and C#). The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment with triplets. The system ends with a double bar line.

130

Musical score for measures 130-134. The key signature changes to one sharp (F#). The right hand has a more active melodic line with sixteenth notes. The left hand continues with the eighth-note accompaniment. The system ends with a double bar line.

135

Musical score for measures 135-139. The key signature changes to two sharps (F# and C#). The right hand features a melodic line that culminates in a long, sweeping sixteenth-note scale. The left hand continues with the eighth-note accompaniment. A fermata is placed over the final measure. A small number '6' is written below the left hand staff.

140

Musical score for measures 140-143. The key signature changes to one sharp (F#). The right hand plays a melodic line with eighth notes. The left hand continues with the eighth-note accompaniment, featuring triplets. The system ends with a double bar line.

144

[ The youngest girl spies something offstage worth investigating, and excitedly points to it. She imperiously drags Duckworth away, motioning for the others to come. ]

148 **rit.** . . . . **A tempo**

[ Carroll looks questioningly at Alice, who, politely stifling a yawn and shaking her head, remains seated, putting the finishing touches on her daisy chain. He exits. Alice is left alone onstage. ]

154

**pp** **mp**

[ Alice yawns again, then sleepily curious, looks into a book left behind by Duckworth. ]

**rit.** . . . .

160

**ppp**

segue

III. Childhood Dreams

Andante

rit. . . . .

165 ALICE *quasi recit. con rubato*

Well, what is the use of a book, with-out pic-tures\_ or con-ver-sa - tions?\_

*mp* *p*

[ Alice awards the white rabbit marionette the "Order of the Daisy Chain," then yawns again and stretches out, ready for a nap. ]

A tempo

*mf*

*red.*

[ Alice sleeps. ]

molto accel. . . . .

A tempo

*mf* *pp*

rit. . . . .

A tempo

[ The White Rabbit appears from behind the boat. ]

*mp*

*red.*

188

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

193

**Allegro**

**molto rit.. A tempo**

**WHITE RABBIT** [ To Alice. ]

197

All in a gold - en af - ter - noon, full

205

lei - sure - ly we glide; \_\_\_\_\_ for both our oars with lit - tle skill by

213

lit - tle arms are plied, \_\_\_\_\_ while lit - tle hands make vain pre - tense our

**Poco più mosso**

221

wan - der - ings to guide. \_\_\_\_\_ A - lice! A child - ish sto - ry

228

take, and, with a gen - tle hand, \_\_\_\_\_ lay it where child - hood's

235

dreams are twined in mem - o - ry's mys - tic band. \_\_\_\_\_ Like pil - grim's

242

**molto rit. . . . .**

with - ered wreath of flowers plucked in a far - off land. \_\_\_\_\_

249 **A tempo**

All in a gold - en af - ter - noon, full lei - sure - ly we glide; \_\_\_

256

\_\_\_ for both our oars with lit - tle skill by lit - tle arms are plied, \_\_\_ while

265

lit - tle hands make vain pre - tense our wan - der - ings to guide. \_\_\_

[ "Big Tom," the bell of the Christ Church clock, strikes the half-hour. ]

[ Startled, the White Rabbit checks his watch. Alice awakens in time to see him. ]

272

**Vivo**

Oh dear! Oh dear! I shall

TUBULAR BELLS  
mf

278

[ Carefully he replaces the watch in his pocket. ]

**molto accel.** . . . .

be too late! I shall be too late! I shall be too late!

[ The White Rabbit makes his way to the rabbit hole, dropping his gloves and his fan in his haste and.... ]

**molto rit.**

**Andante**

282

285

[ ...disappears. ]

286

[ Alice picks up the gloves and fan and runs after him. ]

288

291

Red.

*ff*

3

3

[ She follows him down the rabbit hole. ]

*molto rit.*

293

[ The riverbank disappears. Alice's fall into Wonderland occurs in slow motion. ]

**Allegretto**

296

*mf*

301

307

*mp*

311

315

[ Alice lands in a hall of mirrors and spies the White Rabbit. ]

320

**Vivo**

325 **WHITE RABBIT**

Oh my ears and whis-kers! It is get-ting late! It is get-ting late! It is! Oh, how late it's

[ Exit White Rabbit. Alice tries to follow but runs into a door which mysteriously has closed behind him. ]

329

get-ting!\_

[ A ballet of doors moves in front of and behind Alice; and gradually they recede. ]

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

334

*mp* *pp*

**poco rit.** . . . . . **A tempo**

339

*mf*

[ Meanwhile, very slowly and unperceived by Alice, water rises all around her. Tears. ]

**poco rit.** . . . . . **A tempo** **poco rit.** . . . . .

346

*mf*

**A tempo**

353

*mf*

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

358

*mf* segue

IV. Waiting by the Door

364 Adagio

ALICE

Dear! Dear! Dear!—

367

How queer— ev'-ry-thing is— to - day.— Where in the

370

world am I? Oh dear! Oh dear! Oh dear!— How puzz-ling this all is. Let me see if I

373 *rit.* *Allegro*

know all the things I used to know. Four times five is twelve, and

377

four times six is thir - teen, and four times se - ven....

[ She notices the rapidly rising water and begins to panic. ]

380

Oh, dear! Oh, dear! Oh, dear!

383

Oh, dear! Dear! Dear! Dear! Lon-don is the ca-pi-tal of

386

Pa - ris, \_\_\_\_\_ and Pa-ris is the ca-pi-tal of Rome, \_\_\_\_\_ and

[ Becoming visibly upset. ]

rit. - - - - -

389

Rome... That's all wrong! Oh, dear! Oh, dear! I'll try to say\_ "How doth the lit-tle..."

Andante

392

How doth the lit - tle cro - co-dile \_\_\_\_\_ im -  
How cheer - ful - ly he seems to grin, \_\_\_\_\_ how

396

prove his shi - ning tail, and pour the \_\_\_\_\_ waters of the Nile  
neat - ly spreads his \_\_\_\_\_ claws, and wel - comes lit - tle fish - es in

rit. . . . . A tempo A tempo

400

1. 2.

on ev' - ry gol - den scale! \_\_\_\_\_ jaws. \_\_\_\_\_  
 with gen - tly smi - ling

rit. . . . . A tempo [ By now she it is treading water. ]

404

Oh, dear! Oh dear!\_ Where am I, then? Tell me that...\_ Who am

[ Suddenly... ]

408

I? Tell me that...\_ I am so ti-red of be-ing a-lone here...\_

*f* *mf* *mp*

*f* *attacca*

## V. The Caucus-Race

412 **Andante**

[ Alice sees a Mouse swimming along with the other creatures. ]

ALICE

Oh Mouse, do you know

416

— the way out of this pool? — Per -

420

[ The Mouse shrieks and quivers with fright.  
The other creatures are alsrmed at Alice's rudeness. ]

haps it's a French mouse... — Ou est ma chatte? — MOUSE

Ah!

423

ALICE

Oh, I beg your par-don. Iquite for-got you did-n't like

cats. **MOUSE** 3

Not like cats! Would you like cats if you were me?

429

Our fam' - ly al-ways ha-ted cats: nas - ty, low, vul-gar things. Don't

432 **ALICE**

Are you... Are you fond of dogs? There is such a nice lit-tle dog  
let me hear that name a-gain!

435 **accel.** . . . . . **Lento** **A tempo** [ The characters gather together. ]

near our house. Kills all the rats, and... Oh, dear!\_ **MOUSE**  
Let us get to shore.\_

*f* *mp*

438

I'll tell you my his - to-ry, and you'll un-der-stand, un-der-stand why it is

441

rit. . . . . A tempo

I hate cats and dogs. How to get  
 LORY MOUSE  
 The first ques-tion of course... How to get dry.

445

rit. . . . .

dry. A-hem! This is the dri - est thing I know.

447

Andante [ Reciting. ]

Will - iam the Con - que - ror, whose cause was fa - vored by the

448

Pope, was soon sub - mit - ted to by the En - glish, — who

449

want - ed lea - ders, — and had been of late much ac - cus - tomed to

450

u - sur - pa - tion and con - quest. Ed - win and Mor - car, the earls of Mer - cia and North - um - bri - a...

452

MOUSE

LORY I beg your par - don. Did you speak? — How are

Ugh! — Not I! —

455 DODO

ALICE The best thing to get us

As wet as e-ver.

you get-ting on, my dear?

*mf*

6

6

458

dry would be a cau-cus race. —

ALICE

What is a cau-cus race? —

*p* *f*

460 DODO Adagio

...a cau-cus race. — A race course, in a sort of a cir-cle. —

*mp*

6

6

3

463

— The ex-act shape does-n't mat-ter. One, two, three and a - way!

465 **Presto** [ They run in a circle, following the Dodo. ]

468

471

474

[ The Dodo suddenly stops. ]  
**rit.** . . . . .

477

Adagio

480 **DODO**

The race is o - ver! Ev'-ry-bo-dy has won, and all must have pri-zes...

*mp*

483 **DODO** **Allegro**

Why, she of course...

**MOUSE** But who is to give the pri - zes?...

**MOUSE** Pri - zes!

**LORY** Pri - zes! Pri - zes!

*mf*

[ Alice finds some comfits in her pocket and hands them around. ]

486 **DODO** **rit.**

Pri - zes! Pri - zes! Pri - zes! Pri - zes! Pri - zes!

**MOUSE** Pri - zes! Pri - zes! Pri - zes!

**LORY** Pri - zes! Pri - zes! Pri - zes!

490 **Adagio** [ Alice produces a thimble from her pocket. ]  
**DODO**

But she must have a prize her-self, you know. What else have you in your pocket?

[ The Dodo presents it back to Alice. ]

493

Hand it over here. We beg your acceptance of this elegant thimble.

496

**ALICE** [ To the Mouse. ]

Thank you. You promised to tell your history.

*pp* *attacca*

## VI. The Mouse's Tail

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

501      **MOUSE**

Mine is a long and sad tale!— Fu-ry said to a mouse, that he met in the house,

505

"Let us both go to law: I will pro-se-cute you. Come, I'll take no de-nial; we must have a trial:

509

for real - ly this morn-ing I have no-thing to do." Said the mouse to the cur, "Such a trial, dear sir,

513

with no ju - ry— or judge, would be wast-ing— our breath." "I'll be judge, I'll be ju - ry," said

516

cun-ning old Fu-ry: "I'll try the whole case and con-demn you to death! To death! To death! Con -

520

demn you to d...!"

[ The Mouse storms off angrily. ]

523

You are not at-tend-ing! What are you think-ing of? What are you think-ing of? What?\_

**VII. He Took Me For His Housemaid**

**Andante**

ALICE [ Calling after the Mouse. ]

527

I beg your par-don. Please come back, and

531

DODO

Let

fi-nish your sto-ry.

LORY

What a pi-ty it would-n't stay...

534

this be a les-son to you ne-ver to lose your tem-per.

ALICE

I wish I had my Di-nah with

*p*

537

DODO

And who is Di - nah? ALICE

me. She'd soon fetch it back.

Our cat.

LORY

A cat!

*f*

541 [ All the remaining creatures scream and run off. ]

A cat! Ah! \_\_\_\_\_

ALICE

Our cat. I

A cat! Ah! \_\_\_\_\_

*mp*

544 **Più mosso**

wish I had-n't men-tioned Di-nah. No-bo-dy seems to like her here...

*p*

[ The White Rabbit scurries by. looking for something. ]

547 **WHITE RABBIT**

The Du-chess! The Du-chess! Oh my dear paws! Oh\_ fur and whisk-ers!\_ Where can

*p* *mf*

## 550 Poco più mosso

I have dropped them?\_ What are you do-ing here?\_ Ma-ry Ann, run home this mo-ment and

*mp*

553

ALICE [ The White Rabbit disappears. ]

Gloves and a fan.\_\_\_\_\_

fetch me a pair of gloves and a fan. Gloves and a fan.\_\_\_\_\_

*mp* 3

[ Taking them out of her pocket and regarding them, she then replaces them in her pocket. She sets out after him. ]

556

He took me for his house-maid. But I'd bet-ter take him his fan and his gloves.

*mf* 3

559

8<sup>vb</sup> ..... *attacca*

VIII. "Father William"

[ Suddenly, a Caterpillar appears, sitting upon a large mushroom and smoking a hookah. ]

561 Allegretto

Piano introduction for 'Father William' in 4/4 time. The music is in G major. It begins with a forte (*f*) dynamic, moving to mezzo-forte (*mf*) and then mezzo-piano (*mp*). The right hand features a melody with eighth and sixteenth notes, while the left hand plays a rhythmic accompaniment of eighth notes. The piece concludes with a final chord.

566 Adagio

ALICE

Alice's first vocal line, starting with a rest followed by a melodic phrase in G major. The tempo is Adagio.

I hard-ly know,\_\_\_ sir.

I'm not my- self, you see.\_\_\_\_\_

CATERPILLAR

Caterpillar's first vocal line, starting with a rest followed by a melodic phrase in G major. It includes a triplet of eighth notes.

Who are you?\_\_\_

Ex - plain your-self.\_\_\_\_\_

Piano accompaniment for the first exchange between Alice and the Caterpillar. It features a steady accompaniment in the left hand and chords in the right hand. The dynamic is piano (*p*).

569

ALICE

Alice's second vocal line, starting with a rest followed by a melodic phrase in G major.

I think you ought to tell me who you are.\_\_\_\_\_

Caterpillar's second vocal line, starting with a rest followed by a melodic phrase in G major.

I don't see.\_\_\_\_\_

Why?\_\_\_

Piano accompaniment for the second exchange between Alice and the Caterpillar. It includes a triplet of eighth notes in the left hand and chords in the right hand. The dynamic is mezzo-piano (*mp*).

[ Alice turns away, to leave. ]

572

amante

Caterpillar's third vocal line, starting with a rest followed by a melodic phrase in G major. It includes a triplet of eighth notes.

Come back!

I've some-thing im-por-tant to say.\_\_\_\_\_

Keep your tem - per.

Piano accompaniment for the Caterpillar's third line. It features a steady accompaniment in the left hand and chords in the right hand. The dynamic is mezzo-piano (*mp*) and then piano (*p*).

576

ALICE

Allegretto

Is that all?\_\_\_

No.

*f* *mf* 3

580 Adagio

ALICE

CATERPILLAR

I'm a-fraid I am, sir. I can't re-mem-ber the things that I used to...

So you think you've changed, do you?\_\_\_

*mp* *p* *pp* 3 3 3

583

Vivace

ALICE

You are

Can't re-mem-ber what things? Re-peat "You are old, Fa-ther Wil-liam."\_\_\_

*p* *f* *mp*

586

old," Fa-ther Wil-liam, the young man said, "and your hair has be-come ve - ry white, and

590

[ The Caterpillar joins her, playing "Father William." ]

yet you in - ces - sant - ly stand on your head! Do you think, at your age, it is right? **CATERPILLAR**

"In my

*p*

594

youth," Fa-ther Wil-liam re - plied to his son, "I feared it might in - jure my brain; \_\_\_\_\_ but

598

**ALICE**

You are

now that I'm per - fect - ly sure I have none, why I do it a - gain and a - gain!" \_\_\_\_\_

*f* *mp*

602

old," said the youth, "as I said be - fore and have grown most un-com-mon - ly fat! Yet you

606

turned a so-mer-sault in at the door. Pray what is the rea-son for that?

CATERPILLAR

"In my

610

youth," said the sage as he shook his grey locks, "I kept all my limbs ve-ry sup-ple, — by the

614

ALICE

"You are

use of this oint-ment-- one shil-ling a box. Al - low me to sell you a cou-ple?" —

*f* *mp*

618

old,"said the youth,"and you jaws have grown weak for a - ny-thing tough-er than su-et; yet you

622

fi-nished the goose with the bones and the beak: pray how did you ma-nage to do it?"

CATERPILLAR

"In my

626

youth," said his fa-ther,"I took to the law, and ar-gued each case with my wife;\_ and the

630

mus-cu-lar strength, which it gave to my jaw, has last-ed the rest of my life!"

ALICE

"You are

634

old," said the youth,"one wouldhard-ly sup-pose that your eye was as stea-dy as ev-er; yet you

638

ba-lanced an eel on the end of your nose. What made you so aw - ffly cle- ver?"

**CATERPILLAR**

"I have

642

an-swered three ques-tions and that is e - nough!" said his fa-ther. "Don't give your-self airs!\_ Do you

646

**ALICE**

"You are

think I can lis-ten all day to such stuff? Be off, or I'll kick you down - stairs!"\_

650

old, Fa-ther Wil- liam," the young man said, and, for that, he was kicked down - stair!\_\_\_\_\_

"You are old, the young man said, and, for that, he was kicked down - stairs!\_\_\_\_\_

*ff*

654 **Lento** [ Apologetically. ]

Not quite right, I'm a- fraid.\_\_\_\_\_

It is wrong from be- gin- ning to end.\_\_\_\_\_

*mp*

658 **Allegretto** [ The Caterpillar climbs off the mushroom and crawls away. ]

Are you con- tent now?

*f mp*

661

*mp*

segue

IX. Pig and Pepper

[ A Fish-Footman enters, bearing an over-sized letter. ]

**Andante**

666

Musical score for measures 666-671. The score is in 2/4 time with a key signature of one sharp (F#). It begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and chords.

[ He knocks at a door in the mushroom. A Frog-Footman opens the door of the mushroom-house, and inadvertently closes it behind him. ]

672

Musical score for measures 672-677. The right hand continues with a melodic line, and the left hand features a more active accompaniment with eighth notes and chords. The tempo remains Andante.

**FISH-FOOTMAN**

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

678

Musical score for measures 678-683. The tempo has changed to Adagio. The right hand has a melodic line with some rests, and the left hand provides a steady accompaniment. The lyrics "For the Du-chess. — An in-vi-ta-tion" are written below the right hand staff.

684

Musical score for measures 684-689. The tempo remains Adagio. The right hand has a melodic line with rests, and the left hand provides a steady accompaniment. The lyrics "from the Queen — to play cro-quet. —" are written below the right hand staff. The section concludes with the text "FROG-FOOTMAN" and "From the Queen an in-vi-ta-tion to the Du-chess — to play cro-quet. —".

690

For the Du-chess. For the Du-chess. Duchess. Du-chess. Du-chess.  
 From the Queen. From the Queen. Queen. Queen. Queen.

694

[ The Frog-Footman stomps off. The Fish-Footman sits at the door of the house, as Alice approaches, from which are heard noises. ]

[ Alice knocks on the door. ]

FISH-FOOTMAN

699

There's no use knock-ing. First, be-cause

704

I'm on the same side of the door as you are. Se-cond-ly, be - cause they're ma-king such a noise in -

708

ALICE

side, such a noise in-side, no one could pos - si-bly hear you. Please then,

713

FISH-FOOTMAN

how am I to get in? Are you meant to get in at all?

719

That is the ques-tion, you know. I shall sit here, on and off, for days and days, days and days,

723

days and days, days and days, days and days, and days, and

726

days! Days and days!

729 ALICE

Oh, there's no use in talk-ing to him. He's per-fect-ly id - i - o-tic!

[ The door is thrown open, and the Cook storms out, pot and spoon in hand and, seeing Alice, offers her a taste of the soup. The Duchess follows carrying a baby. ]

734 COOK

Too much? Too much pep-per

738

in that soup? Too much pep-per in that soup? Too much!

ALICE

Too much pep-per in that soup? Oh, I don't

742

[ Suppressing a sneeze. ]

know. Ah... DUCHESS Cer-tain-ly, too much of it in the  
 You don't know much, and that's a fact! That's a fact!

746

air! Ah... DUCHESS  
 If ev'-ry-bo-dy mind-ed their own bus' - ness, the world would go round a

*molto rit.* . . . . .

750

ALICE

Ah...  
 deal fast-er than it does! ...choo!

[ The Duchess begins to shake the baby. Unobserved, a Cheshire Cat creeps onto the roof and watches, grinning. ]

754 **Presto**

**DUCHESS**

Speak rough - ly to your lit - tle boy, and beat him when he

760

sneez - es: he on - ly does it to an - noy be - cause he knows it teas - es.

765

**COOK**

wow!\_ Wow!\_ Wow!\_ Wow!\_ Wow!\_ Wow!\_

Wow!\_ Wow!\_ Wow!\_ Wow!\_ Wow!\_ Wow!\_

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

Wow! \_\_\_\_\_

Wow! \_\_\_\_\_ I speak se-vere-ly to my boy, I beat him when he sneez - es; for

774

he can tho - rough - ly en - joy the pep - per when he plea - ses!

778 **COOK** **molto rit.** . . . .

wow! Wow! Wow! \_\_\_\_\_ Wow! Wow! Wow! \_\_\_\_\_ Wow! \_\_\_\_\_

Wow! Wow! Wow! \_\_\_\_\_ Wow! Wow! Wow! \_\_\_\_\_ Wow! \_\_\_\_\_

[ Handing the baby to Alice. ]

**A tempo**

783 **DUCHESS**

Here! You can nurse it a bit, if you like! I must get rea-dy to play cro-

788

quet with the Queen! Cro - quet with the Queen!

793 **ALICE**

If I don't take this child a- way... If I don't take this child a - way... Don't

799

grunt! That's not the pro-per way of ex-pressing your-self. If you're going to

804

turn in-to a pig, I'll have no-thing more to do with you. A dread-ful-ly ug - ly

*p*

[ The Cheshire Cat smiles down on Alice. ]

**Andante**

809

child, but a ra-ther hand - some pig.

*mp* *mf*

[ To the Cheshire Cat. ]

813

ALICE

Could you tell me please, which way I ought to go from here?

CHESHIRE CAT

That de-

*p*

817

I don't much care where...

pende a good deal on where you want to get to. Well...

821

Well, then it does-n't mat-ter which way you go, which way you go.

This musical system for measure 821 features a vocal line in the bass clef and a piano accompaniment in the grand staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line contains the lyrics "Well, then it does-n't mat-ter which way you go, which way you go." with a long dash at the end. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a simpler bass line in the left hand.

825

In that di-rec-tion lives a Hat - ter. And in that di-rec-tion lives a March Hare.

This musical system for measure 825 continues the vocal line and piano accompaniment. The vocal line lyrics are "In that di-rec-tion lives a Hat - ter. And in that di-rec-tion lives a March Hare." The piano accompaniment maintains the rhythmic pattern from the previous measure, with some chordal textures in the right hand.

829

Vi-sit ei-ther, ei-ther you like they're both quite mad. Quite

This musical system for measure 829 includes a triplet of eighth notes in the vocal line. The lyrics are "Vi-sit ei-ther, ei-ther you like they're both quite mad. Quite". The piano accompaniment features a triplet of eighth notes in the right hand, mirroring the vocal line.

833

mad. We're all mad here. I'm mad. You're mad. I'm mad. We're all mad here.

This musical system for measure 833 concludes the phrase with a triplet of eighth notes in the piano accompaniment. The lyrics are "mad. We're all mad here. I'm mad. You're mad. I'm mad. We're all mad here." The piano accompaniment continues with a steady eighth-note bass line and a rhythmic right hand.

837 ALICE  
[ Indignantly. ]

No!\_

You must be or you would-n't have come.... Do you play cro-quet\_\_\_\_\_with the Queen

841 ALICE

I had-n't been in-vi-ted.

\_\_\_\_\_ to-day? By-the-bye, what be-

846

It turned in-to a pig.

came of the ba - by?\_ Ah! Did you say\_ 'pig' or

850

I said 'pig.' It turned in-to a pig.  
 'fig?' - I thought it would. We're all

854

mad here. I'm mad. You're mad. I'm mad. We're all mad here. You

858

must be or you would-n't have come... Would-n't have! I'm mad.

861

*molto rit.*  
 ALICE Rav-ing mad, af-ter all!  
 You're mad. I'm mad. We're all mad here. Mad! Mad!

*p*  
*attacca*

X. Three for Tea, and Four Makes More

[ The Cheshire Cat disappears abruptly. The mushroom-house descends back into the ground, revealing the Mad Hatter, March Hare and Dormouse at a tea-table. ]

865 Allegretto

MARCH HARE

MAD HATTER

No room! No room!

MARCH HARE

No room!

*f*

869

ALICE

molto rit. . . . .

ALICE

There's plen-ty of room.

MARCH HATTER

room! No room!

For whom?\_

*molto rit.*

872 Vivo

DORMOUSE

MARCH HARE

No room! No room! No room! No room! No

MAD HATTER

No room! No room! No room! No room!

DORMOUSE

No room! No room! No room! No room! No

*mf*

874

room! No room! No room! No room! No room! No  
No room! No room! No room! No room!  
room! No room! No room! No room! No

This block contains the musical score for measures 874 and 875. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The lyrics are: "room! No room! No room! No room! No room! No" (repeated for both staves).

876

room! No room! No room! No room! No room! No  
No room! No room! No room! No room!  
room! No room! No room! No room! No room! No

This block contains the musical score for measures 876 and 877. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The lyrics are: "room! No room! No room! No room! No room! No" (repeated for both staves).

878

room! No room! No room! No room! No  
No room! No room! No room! No room! No  
room! No room! No room! No room! No

This block contains the musical score for measures 878 and 879. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The lyrics are: "room! No room! No room! No room! No" (repeated for both staves).

880

room! No room! No room!\_\_\_\_\_

room! No room! No room!\_\_\_\_\_

room! No room! No room!\_\_\_\_\_

*pp*

**Andante**

[ Alice sits at the table. The Dormouse tends to doze off. ]

882

ALICE

I don't see\_\_\_ a - ny wine... Then it was - n't ve - ry

MARCH HARE

Have some wine... There is - n't a - ny...\_\_\_\_\_

MAD HATTER

...is - n't a - ny...\_\_\_\_\_

*p*

885

ci-vil of you to of-fer it.

MARCH HARE

It was-n't ve-ry ci-vil of you to sit down with-out be-ing in-vi - ted.

MAD HATTER

Why is a

888

ALICE

I be-lieve I can guess that.

ra-ven like a wri-ting desk?

890

ALICE

Ex - act - ly so.

MARCH HARE

Do you mean that you think you can find the an-swer? Then you should say what you

893

I do-- at least I mean what I say. That's the same thing, you know.\_\_\_\_

mean.

*mp* *p* *mf*

896

MAD HATTER

Not the same thing a bit! Why, you might as well

*mp* *p*

899

say that "I see what I eat: is the same thing as "I eat what I see!"

*f* *p*

902

MARCH HARE

Why, you might as well say that "I like what I get" is the same thing as "I get what I like."\_\_\_\_

905 DORMOUSE

Why, you might as well say that "I breathe when I sleep" is the same thing as "I sleep when I

908

breathe."

MARCH HARE

It is the same thing with you.

MAD HATTER

What day of the month is it? What

911

ALICE

The fourth.

day!

Two days wrong! I told you but-ter would-n't suit the works.

[ To the March Hare. ] [ To Alice. ]

915

ALICE

No. What's the an - swer?\_

gessed the rid-dle yet?\_ I\_ have-n't the slight-est i-

919

ALICE

You might do some-thing bet-ter with your time than wast-ing it\_in ask-ing

Nei-ther have I.

de-a.

922

rid - dles\_that have no an - swer.

MAD HATTER

If you knew Time as well as

925

ALICE

I

I do, you would-n't talk a-bout wast-ing it. I dare say you ne-ver e-ven spoke to Time.

929

know I have to beat time when I learn mu-sic.

932 MAD HATTER

Ah, that ac-counts for it. He won't stand a beat-ing... Now, if on-ly you'd kept on good

935

terms with him, he'd do al-most a-ny-thing you like with the clock. Sup-pose it were nine o-

938

clock, time for les-sons. Whis-per to time, round goes the clock. Half-past one, time for din-ner!

942

ALICE

That would be grand, cer-tain-ly.

MARCH HARE

[ Wistfully. ]

I on-ly wish it was.

MAD HATTER

You could keep it to half-past one as

946

ALICE

Is that the way you man-age?  
long as you liked. Not I.

segue

XI. Twinkle

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

[ Indicating the March Hare. ]

949

**MAD HATTER**

We quar-reled last night just be-fore he went mad at the con-cert giv-en by the

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

953

Queen of Hearts. I had to sing... I had to sing! Twin-kle, twin-kle, lit-tle bat.

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

958

How I won-der what you're at. You know the song per-haps? Up a-bove the

961

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

**A tempo**

**molto rit. . . . .**

**A tempo**

I've heard some-thing like it... Twin-kle, twin-kle, lit-tle bat... How I won-der world you fly... ...like a tea-tray in the sky. It goes on. Twin-kle, twin-kle,

965 **molto rit.** . . . . **A tempo** **molto rit.** . . . . **A tempo** DORMOUSE [ Sleepily. ]

Twin - kle, twin-kle.  
 what you're at. Twin-kle, twin-kle lit...  
 lit - tle bat. How I won-der what you're at.

970 **Poco più mosso**

Twin-kle, twin-kle. Twin-kle, twi...  
 Well, I'd hard-ly start-ed my third verse, when the Queen bawled out, "He's

**molto rit.** . . . .

975 **ALICE** **A tempo**

How dread-ful-ly sa - vage!  
 mur - der - ing time! Off with his head!" And ev - er since then, he

978

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

Then you  
won't do a thing that I ask. — It's al-ways tea-time. Tea-time. We've no time to wash things. —

**Meno mosso**

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

982

keep mo-ving round? But what hap-pens when you come to the be-gin-ning? —  
As the things get used up. — Ah!

[ Alice surreptitiously examines the inside of her cup. ]

986

Hmm. —  
Sup-pose we change the sub-ject!

*8va* —

XII. Tell Us a Story

989 **Andante**

ALICE [ Rather alarmed. ]

MARCH HARE

I don't know a-ny  
I vote the young la - dy tell us a sto - ry.

*mf* *p*

993

sto - ries.

MARCH HARE

MAD HATTER

Then the Dor-mouse shall! Wake up, Dor- mouse!  
Then the Dor-mouse shall! Wake up, Dor- mouse!

996 **DORMOUSE** [ Sleepily. ]

I was-n't a - sleep. I heard ev'-ry word you fel-lows were say - ing.

ALICE

Tell us a  
Wake up! Wake up! Ha!  
Wake up! Wake up!

999

sto-ry! Yes, please do! Tell us a sto-ry! Tell us a sto-ry! Tell us a sto-ry! Tell us a sto-ry! Be quick a-bout it, or you'll

MAD HATTER

1002

DORMOUSE [ Huge yawn. ]

Once... Once up-on a time there were be a-sleep be-fore it's done.

1007

three sis - ters and they lived at the bot-tom of a well. What did they live on?

ALICE

1013

They lived on trea - cle. Trea - cle. So they were,

**ALICE** 3  
But the'd have been ill from it.

1019

ve - ry ill... Ve - ry ill. Ve - ry ill.

**ALICE** [ Slightly offended. ]  
I've had no-thing

**MARCH HARE** 3  
Ve - ry ill. Have some more tea.

1025

**DORMOUSE**

And

yet, so I can't take more.\_\_\_\_

**MARCH HARE** 3  
You mean\_\_\_\_ you can't take less. It's ve-ry ea-sy to take more than no-thing.\_\_\_\_

*p*

1033

so these three sis- ters-- they were learn-ing to draw.... learn-ing to draw...— Trea-cle.

**ALICE** 3

What did they draw?

[ They all move over, one at a time, examining carefully the new place setting. ]

1039

**MAD HATTER** 3 3

They were learn-ing to draw, learn-ing to draw, and they learned all

I want a new cup, let's all move one place on.—

[ The Dormouse has begun to sleep and is pinched awake by the March Hare. ]

1046

man-ner of things, ev' - ry-thing that be-gins with "M." **DORMOUSE** ...that be

**ALICE**

Why with an "M?"

**MARCH HARE**

Why not?

1052

gins with "M." Mouse-traps, and the moon, and me-mo-ry and much-ness. Did you

1058

ev-er see such a thing as a draw-ing of much - ness?\_\_\_\_\_

**ALICE**

A draw-ing of much - ness?

1064

Now that you ask, I don't think...

**MARCH HARE**

Then you should-n't talk! Should-n't talk,

**MAD HATTER**

Then you should-n't talk! Should-n't talk,



1076

room! No room! No room! No room! No room! No room! No room!

room! No room! No room! No room! No room! No room! No room!

No room! No room! No room! No room! No room! No room! No room!

[ Alice leaves the table abruptly. ]

**Andante**

1079

ALICE

Well, that's the stu-pid-est tea-par-ty that I was ev-er at in all my

1085

life. The stu - pid-est stu - pid-est, stu-pid-est tea-par-ty that I was ev-er at in

1090

all my life. But ev'-ry-thing's cu-ri-ous, cu-ri-ous, cu'

**Allegretto** [ The White Rabbit runs by. ]

**WHITE RABBIT**

1096

The Queen! The rious to - day.

[ The Dormouse, March Hare and Mad Hatter run off, terrified. ]

**molto rit.**

1100

**DORMOUSE**  
The Queen!

**MARCH HARE**  
Queen! The Queen! The Queen!

**MAD HATTER**  
The Queen! The Queen!

*v*  
*attacca*

**XIII. Off!**

[ The Queen of Hearts enters in high dudgeon preceded by the Gryphon (Lewis Carroll) bearing a banner emblazoned with the Mock Turtle encircled by the inscription, "Queen of Hearts and Marchioness of Mock Turtle." The Queen of Hearts, the White Rabbit as herald, and the other eleven Hearts follow behind as the Queen's entourage. ]

**1104 Andante QUEEN OF HEARTS**

Off with their heads, I say! Off with their heads!— Off! Off! Off! Off!

*f* *mf*

*col 8va bassa*

**1108**

Off, I say, with their heads!— Off with their heads!— Off with their heads, I say!

**1111**

Off! I say lop them off and chop them off and pop them off to-day!— Off with their heads, I say!

**1114**

Off with their heads! Off! Off! Off! Off! Off, I say, with their heads! Off! Off! Off! Off!

1118

Off! Off their heads, I say!\_\_\_\_\_

Musical score for measures 1118-1120. The system includes a vocal line in bass clef with lyrics, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature is two sharps (D major) and the time signature is 7/8.

1121

Off! Off! Off! Off! Off!\_\_\_\_\_ Off with their heads!\_\_\_\_\_

Musical score for measures 1121-1123. The system includes a vocal line in bass clef with lyrics, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature is two sharps (D major) and the time signature is 7/8.

1124

\_\_\_\_\_ Off! Off! Off! Off! Off! Off! Off! Off!\_\_\_\_\_

Musical score for measures 1124-1126. The system includes a vocal line in bass clef with lyrics, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature is two sharps (D major) and the time signature is 7/8. A dynamic marking *f* is present in the piano accompaniment.

1127

Off with their heads, I say! Off with their heads!\_ Off! Off! Off! Off! Off, I say, with their heads!\_

Musical score for measures 1127-1129. The system includes a vocal line in bass clef with lyrics, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature is two sharps (D major) and the time signature is 7/8. A dynamic marking *mf* is present in the piano accompaniment.

1131

Off with their heads! Off with their heads, I say! Off! I say lop them off and chop them off and

1134

pop them off to-day! Off with their heads! Off with their heads! Off! Off! Off! Off!

1138

Off! off with ev'-ry lit-tle one of their heads!\_

1141

Off with their heads, I say! Off!

XIV. The Croquet Party

QUEEN OF HEARTS [ Noticing Alice. ]

1146 **Andante**

Who is this? What's your name, child?

1150

ALICE

[ To herself. ]

A-lice. My name is A-lice, if it please your Ma-jes-ty. (They're

1153

on-ly a pack of cards. I need-n't be a-fraid of them.)

QUEEN OF HEARTS

[ Indicating the Cards. ]

And who are these?—

col 8va bassa

1156

How should I know? It's no bus'-ness of mine.

QUEEN OF HEARTS

Off with her head!—

*mf* *f*

*col 8va bassa*

1159

ALICE

Non - sense! Non - sense!

KING OF HEARTS

Con - si - der my dear: she is on - ly a child...—

Off with her...—

*mf* *mp*

1163

[Mallet hit. The croquet ball rolls. With the percussion, the Queen of Hearts begins to play, needless to say with minimal regard for the rules.]

ALICE

[ To Alice. ] Yes.

QUEEN OF HEARTS

Can you play cro-quet?— Come on, then!— Ha!

*f* *mp*

1167

[Mallet hit. The croquet ball rolls. ]

WHITE RABBIT

[ To Alice, with a nervous eye on the Queen of Hearts. ]

It's...

Come on, - then!\_

Ha!

1171

It's... Its' a ve-ry fine day.

ALICE

Ve-ry. Where's the

1174

Hush! She's un - der sen-tence of ex - e-cu-tion! She boxed the Queen's ears...\_

[ Smothering a laugh. ]

Du - chess? Ha!\_

CHESHIRE CAT [ Appearing discretely. ]

1177

QUEEN OF HEARTS

How are you get-ting on?

Get to your pla-ces! Off with his head!\_ Off with his head!\_

1181

ALICE

I don't think they play fair-ly at all. They don't seem to have a-ny rules.\_\_\_\_\_

CHESHIRE CAT

How do you like the

1184

ALICE

[ Noticing the Queen listening in on her conversation. ]

Not at all... She is so ex-treme-ly... like - ly to win,

Queen?\_

[ The Queen of Hearts smiles, and moves on. ]

**Adagio**

1187

that it is hard-ly worth-while fin-ish-ing the game.

*mp* *p*

1190

**Andante**

ALICE

A friend of mine.

KING OF HEARTS

Who are you talk-ing to?

*f* *mp*

*col 8va bassa*

1194

I don't like the look of it at all. But it may kiss my hand, if it likes.

*f* *p* *mf*

1197

KING OF HEARTS

CHESHIRE CAT

Don't be im-per-ti-nent!

I'd ra - ther not! I'd ra - ther not! I'd ra-ther not!\_

*mf*

1201

ALICE

[ To the Queen. ]

It\_\_\_\_\_

My dear,\_\_\_\_\_ have this cat re - moved!\_\_\_\_\_

QUEEN OF HEARTS

Off with its head!\_\_\_\_\_

*mf*

1204

\_\_\_\_\_ be-longs to the Du- chess: you'd bet-ter ask her\_ a- bout it.

QUEEN OF HEARTS

Fetch her here!\_

*mp*

*p*

[ The game resumes till the Duchess is marched on. ]

1208

mp

f

1212 [ The Duchess is marched on. ]

DUCHESS [ To Alice. ]

f

mf

You can't think how glad I am to see you a-gain...

1215

ALICE [ aware of the Queen's gaze. ]

mp

The game's go-ing on ra-ther bet-ter now...

1218

DUCHESS

mp

mp

'Tis so... 'Tis so, and the mo-ral is -  
Ra - ther bet-ter now.

1221

Oh, 'tis love, 'tis love, that makes the world go round. \_\_\_\_\_

ALICE

Some-bo-dy said that it's done by

1224

DUCHESS

Ah well, ah well, it means much the

ev'-ry-bo-dy else mind-ing their own bus'-ness.

1227

same thing, and the mo-ral of that is "Take care of the sense and the sounds will take

[ Weakly, to the Queen, who has suddenly come by. ]

1230

care of them-selves." \_\_\_\_\_ A fine day, your Ma-jes-ty. \_\_\_\_\_

*p*

QUEEN OF HEARTS

[ The Duchess exits hurriedly. ]

1234

Ei-ther you or your head must be off, and that in a-bout half no time.

1237

QUEEN OF HEARTS [ To Alice. ]

Have you seen the Mock Tur-tle?—

ALICE

1240

The Mock Tur-tle?— [ To the Gryphon. ]  
— The thing Mock Tur-tle soup\_ is made from.\_ Up, la-zy thing!

1243

Take this young la-dy to see the Mock Tur-tle.\_\_\_\_\_ I must see af-ter some ex-e - cu - tions.\_\_\_\_\_

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

**GRYPHON**

[ The Queen exits without pomp, her entourage following quickly behind her. ]

[ To Alice, in a definitely "non-U" accent. ]

1246

It's all her fan-cy. They

1250

**ALICE**

ne-ver ex-e-cutes no-bo-dy, you know. Come on!

1252

ne-ver was so or-dered a-round be-fore. Ne-ver.

*attacca*

XV. A Visit to the Mock Turtle

[ Alice and the Gryphon leave the croquet party, and walk together. ]

1255 **Andante**

[ Sounds of sobbing are heard from afar. ]

[ Alice and the Gryphon come upon the Mock Turtle, who is weeping. ]

1267

**ALICE**

**MOCK TURTLE**

What is his sor - row?\_

Ah!\_ ( sobbing sounds ad lib. )

1271

**GRYPHON**

It's all his fan-cy, that; he has-n't got no sor-row, no sor-row, you know. It's all his

*p*

1275

**ALICE**

*rit.* . . . . .

No sor-row? fan-cy. No. This here young la-dy wants for to know your

**Lento**

1278

**MOCK TURTLE**

Ah! his-to-ry.

*mp*

1281 [ In an extremely upper-class accent. ] [ A big sigh. ]

Sit down, and don't speak a word till I've finished. Once.

[ They listen encouragingly. ]

1284

I was a real tur-tle. We were so lit-tle. We went to school in the sea.

1287

The mas-ter was an old Tur-tle. We used to call him Tor-toise.

ALICE [ Unable to refrain from interrupting. ]

1289 *rit.*

Why did you call him Tor-toise when he was -n't one?

MOCK TURTLE

Be-cause he taught us!

1291 [ Resuming his tale. ]

Reel-ing and Writh-ing, then the diff- rent bran-ches of ma-the-ma- tics -

1293

Am - bi-tion, Dis-trac-tion, Ug - li - fi - ca-tion, and De - ri-sion.

1296

There was mys - te - ry, an-cient and mo-dern. Then Drawl-ing, Stretch-ing and Faint-ing in

1298

Coils. Coils. Coils. Coils. We were so lit-tle. Ah!

1301

ALICE

How ma-ny hours a day did you do les- sons?  
Ah! \_\_\_\_\_ Ten hours\_\_ the first day\_\_ and then

1304

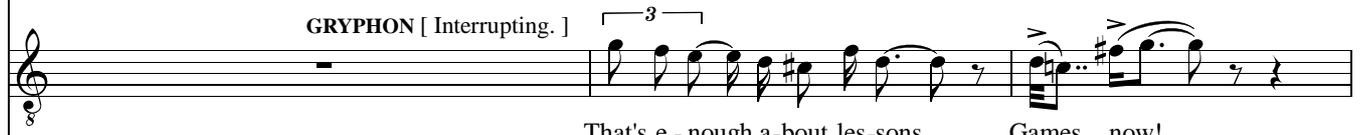
nine the se-cond and so on, That's the rea-son, \_\_\_\_\_ the rea-son

1306

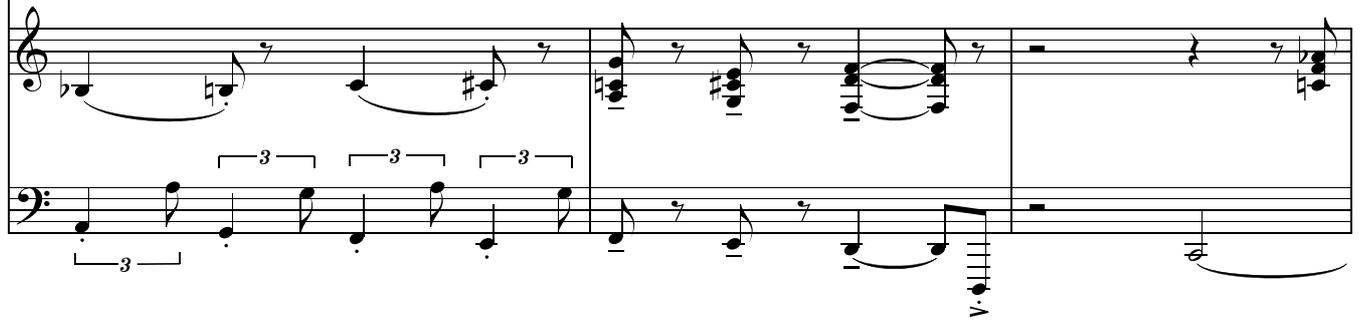
that they're called les - sons, \_\_\_\_\_ be-cause they less-en \_\_\_\_\_ from day to day,

1308 

less-en from day to day, day to day, day to day.

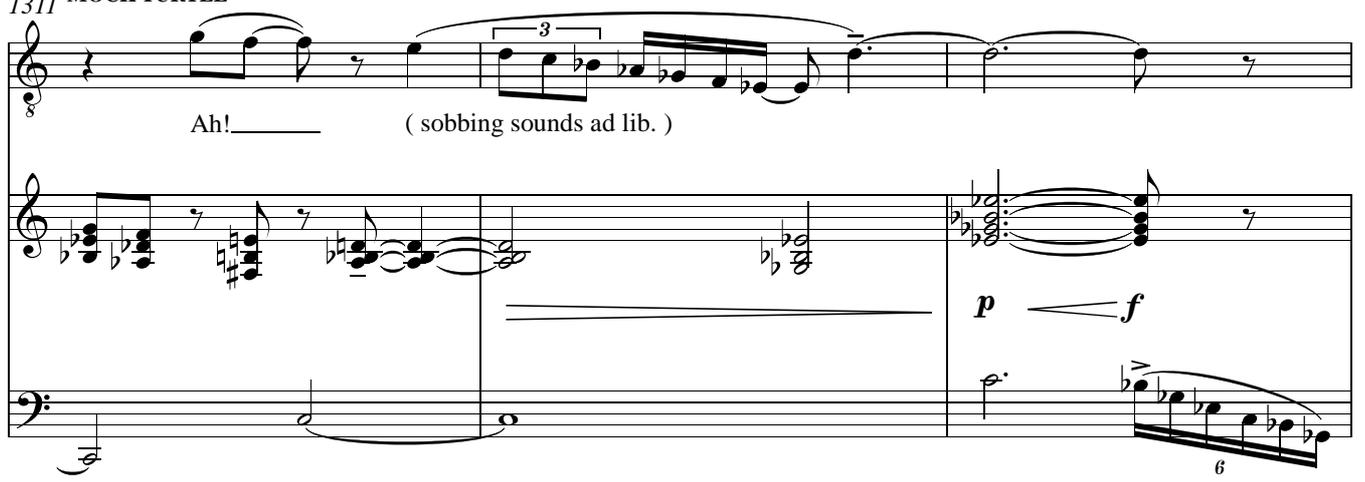
**GRYPHON** [ Interrupting. ] 

That's e-nough a-bout les-sons. Games, now!



1311 **MOCK TURTLE** [ The Gryphon is obliged to shake the Mock Turtle, to stop his sobbing. ]

Ah! \_\_\_\_\_ ( sobbing sounds ad lib. )



*p*  $\triangle$  *f*

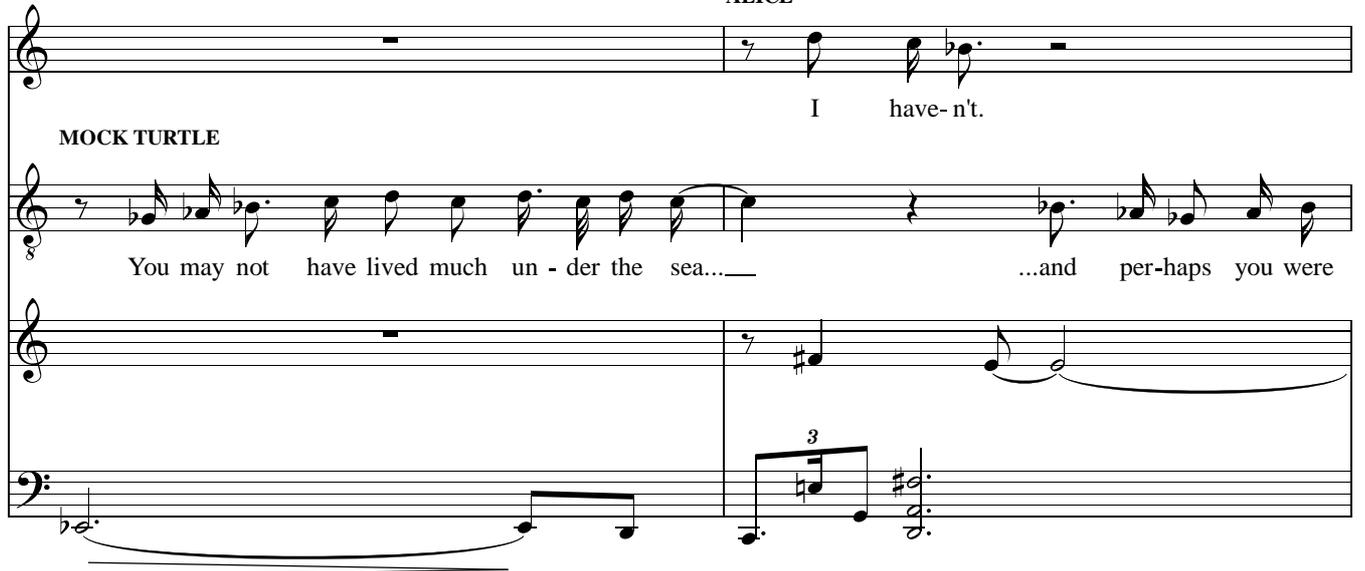
6

1314 **ALICE**

I have-n't.

**MOCK TURTLE**

You may not have lived much un-der the sea... ..and per-haps you were



1316

ALICE

[ Hastily collecting her thoughts. ]

I once tas- ted... No, ne- ver.  
ne- ver in - tro-duced to a lob - ster?

1318 MOCK TURTLE

So, you can have no i- dea what a de- light-ful thing\_ a lob - ster Qua- drille is. \_\_\_

MOCK TURTLE [ Irritated by constant interruptions. ]

1320

Two\_\_\_ lines! You ad- vance twice! \_\_\_

GRYPHON  
You form in- to a line a- long the sea- shore... Each with a lob- ster as a part- ner.

1323

Change lob-sters and re-tire in the same or - der. Then you throw... ...as

Change lob-sters and re-tire in the same or - der. ...the lob- sters...

far out to sea as you can. Turn a so-mer-sault in the sea.

Swim af - ter them!

1325

far out to sea as you can. Turn a so-mer-sault in the sea.

Swim af - ter them!

Back to land! Back to land. Land.

Change lob-sters a - gain! That's the first fig - ure. Back to land.

[ The Mock Turtle and Gryphon sit, suddenly silent. The Mock Turtle glares at the Gryphon. ]

1327

Back to land! Back to land. Land.

Change lob-sters a - gain! That's the first fig - ure. Back to land.

Back to land! Back to land. Land.

Change lob-sters a - gain! That's the first fig - ure. Back to land.

1330 ALICE [ Nonplussed, but polite. ]

rit. . . . .

It must be ve - ry pret - ty.\_\_\_\_\_

MOCK TURTLE [ Eagerly. ]

Would you like to see it?\_\_ We can do it with-out

XVI. The Lobster Quadrille

[ The Mock Turtle and Gryphon approach one another, and bow. Hand in hand, they dance mincingly. ]

**Adagio**

1332

lob-sters.

GRYPHON [ Tactfully. ]

You sing. I've for-got-ten the words.\_\_\_\_\_

*mf*

1336

MOCK TURTLE

"Will you walk a lit-tle fas - ter?" said a whi-ting to a snail, "There's a por-poise close be

*mp*

1340

hind us, and he's tread-ing on my tail. See how ea-ger-ly the lob - sters and the tur-tles

1344

all ad-vance! They are wait-ing on the shin - gle -- will you come and join the dance?

1348

Will you, won't you, will you, won't you, won't you join the dance? —

*mp*

[ Giving stage directions. ]

1351

Will you, won't you, will you won't you, won't you join the dance? Slow-ly and sad - ly... —

*mp*

1355

"You can real-ly have no no - tion how de-light-ful it will be when they take us all and

*mp*

1359

throw us, with the lob-sters, out to sea!" But the snail re-plied "Too far, too far!" and gave a

*mp*

1363

look a skance -- said he, thanked the whi-ting kind - ly, but he would not join the dance.

*mp*

1367

Would not, could not, would not, could not, would not join the dance. —

*mp*

1370

Would not, could not, would not, could not, would not join the dance.\_\_\_\_\_

*mp* *mf*

1373

Dance!\_\_\_\_\_ Would not, could not, would not, could not, would not join the

1376

Dance!\_\_\_\_\_ Dance! I should like to hear her re-peat some-thing now.\_\_\_\_

*f* *pp*

1380

ALICE

I can't re-mem-ber things to - day.\_\_\_\_ I've tried to say, "how doth the lit - tle

1382

rit. . . . .

bu-sy bee" and "Fa-ther Wil - liam."\_

**GRYPHON**

Stand up\_\_ and re-peat 'Tis the

6

XVII. The Voice of the Lobster

**Allegretto**

1384

ALICE [ Reciting, as if in class. ]

"Tis the voice of the lob-ster, I heard him de-clare--"You have

voice of the slug - gard.'\_

*mp*

1388

baked me too brown, I must su-gar my hair! As a duck with his eye-lids, so he with his nose trims his

1392

belt and his but-tons, and turns out his toes. When the sands are all dry, he is gay as a lark, and will

1396

talk in con-temp - tu-ous tones of the shark: But, when the tide ri-ses and sharks are a-round, his

1400

voice has a ti-mid and trem-u-lous sound...

**GRYPHON** [ Puzzled, but tolerant. ]

That's dif-frent from what I used to say when I was a child...

1404 **MOCK TURTLE** [ Disdainfully. ]

It sounds un-com-mon non - sense.

**GRYPHON** [ To Alice, encouragingly. ]

Go on with the next verse.— It be-gins "I

1407

**ALICE**

I passed by his gar-den, and marked with one eye, how the owl and the pan-ther were

passed by his gar-den."—

*mp*

1411

shar-ing a pie: The pan-ther took pie-crust and gra-vy and meat, while the owl had the dish as its

1415

share of the treat. When the pie was all fi-nished, the owl as a boon, was kind-ly per-mit-ted to

1419

po-cket the spoon: while the pan-ther re-ceived knife and fork with a growl, and con-clu-ded the ban-quet by...

1423

MOCK TURTLE

By far the most con-fus-ing thing that I e-ver heard!\_\_\_\_\_

GRYPHON [ Sagely. To the Mock Turtle. ] rit. . . . .

1428

I think you'd bet-ter leave off. Sing her "Tur-tle Soup," will you old fel-low?\_\_\_\_\_

XVIII. The Mock Turtle's Lament

with mournful praise \*

**Allegretto**

1431

**MOCK TURTLE**

Beau - ti - ful soup, so rich, and green, wait - ing in a  
 Beau - ti - ful soup! Who cares for fish! Game! Or a - ny

\* Lugubriously mellifluous, that is to say.

1438

hot tu - reen. Who for such dain - ties would not stoop?  
 o - ther - dish? Who would not give all else for two -

1444

Soup of the ev' - ning, beau - ti - ful soup! Soup of the ev' - ning,  
 pen - ny - worth on - ly of beau - ti - ful soup? Soup of the ev' - ning,  
 Soup of the ev' - ning, Soup of the ev' - ning,

1450

beau - ti - ful soup! Beau - ti - ful soup! Beau - ti - ful soup! Soup of the  
 beau - ti - ful soup! Beau - ti - ful soup! Beau - ti - ful soup! Soup of the

1457

ev' - ning! Beau - ti - ful soup!  
ev' - ning! Beau - ti - ful soup!

1463 **Allegretto** ALICE

GRYPHON [ To Alice. ] What trial is that?\_

Come on! The trial's be-gin-ning!\_

*f* *subito pp*

1467 *rit.* [ The Gryphon providently claps his hand over the Mock Turtle's mouth to stop him. ]

MOCK TURTLE

Soup of the ev' - ning! Beau - ti - ful...\_

*mf* *mp* *p* *subito pp*

[ All the Wonderland characters fill the stage, some as jurors, others as spectators, and officers of the court. The prisoner, the Knave of Hearts, is led onstage. ]

1471 **Allegretto** **non rit.**

*f* *ff*

*3*

*3*

*attacca*

XIX. Who Stole the Tarts?

Con moto

1475 ♩ = 100 WHITE RABBIT [ self-importantly. ]

Si - lence in court!\_\_\_\_\_

*f* *mf*

1479 WHITE RABBIT KING OF HEARTS The Queen of Hearts, she Read the ac - cu - sa - tion!\_\_\_\_\_

1483 made some tarts, all on a sum - mer day; The Knave of Hearts, he stole those tarts and

1487 WHITE RABBIT [ With the nervous reproof of a courtier. ] KING OF HEARTS took them quite a - way. Not yet! Not yet! Not Con - si - der your ver - dict.\_\_\_\_\_

1491

yet! There's a great deal to come be-fore that!\_\_\_ Call the first wit- ness!

**KING OF HEARTS**  
Call\_\_\_ the first wit- ness!

[ The Mad Hatter takes the witness stand, tea-cup and saucer in hand. The Queen of Hearts looks at him frowning. ]

1495

First wit-ness! First wit - ness!\_\_\_

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

**Andante**

**rit.** . . . . .

**Andante**

1499

**QUEEN OF HEARTS** [ To the White Rabbit. ] I beg your par- don, your

Bring me a list of the last sin- gers at the last con- cert!

**MAD HATTER**  
*mp*

1502

Ma-jes-ty, — for bring-ing these — in, but I had-n't quite fi-nished my tea, when I was sent for.

1505

**KING OF HEARTS**

When did you be-gin? —

**MAD HATTER**

Four-teenth of March, I think it was.

1509

**DORMOUSE [ Sleepily. ]**

**MARCH HARE** Six - tenth. —

Fif - tenth. —

**KING OF HEARTS**

Write that down! Take off your hat!

**MAD HATTER**

It — is - n't

1513

Sto - len!\_ Sto - len!\_ Give your e - vi - dence, and don't be  
mine. I'm a hat - ter. I've none of my own.

[ The Queen of Hearts thinks to have discovered the identity of the Hatter as a singer in the concert. ]

1516

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

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

ner - vous, or I'll have you ex - e - cu - ted on the spot!

QUEEN OF HEARTS

Off with his head!

1520 **Andante**

**KING OF HEARTS** [ Interrupting. ]

MAD HATTER

The

I'm a good man, your Ma - jes - ty. I had - n't be - gun my tea, when the twink - ling of the tea...

1524 3 3

twink-ling of what? **MAD HATTER** Of course, twink-ling be-gins with a "T!"

It be-gan with tea...

1527 MARCH HARE [ Indignantly. ]

I did-n't! I de-

Most things twink-led af-ter that. On-ly, the March Hare said... You did!

1530 DODO 3

But what did the Dor-mouse say?

ny it! ...de-ny it!

**KING OF HEARTS** 3 3

**MAD HATTER** He de-nies it! Leave that part out!

Ha! *mp*

1533

KING OF HEARTS

MAD HATTER

You must re-mem-ber\_\_ or I'll have you ex - e-cu-ted!

That I can't re-mem-ber.

1536

Off with his head!

MAD HATTER

QUEEN OF HEARTS

I'm a poor man, your

Off with his head!

1538 KING OF HEARTS

You're a ve - ry poor spea-ker. If that's all you know, - you may

Ma - jes - ty.

1540

stand down. You may  
I can't go no low-er. I'm stand-ing on the floor.

*f* *mp*

1543

go! Go! Out-side. Out-side.

**QUEEN OF HEARTS**

And just take off his head out-side, Out-side.

**Con moto**

♩ = 100

[ The Mad Hatter exits the witness stand, and takes a place in the courtroom. ]

1546

**WHITE RABBIT**

**KING OF HEARTS** Call the next wit-ness.  
Call the next wit-ness!

*f* *mf*

1550

[ The Cook takes the witness stand. ]

Next wit-ness! Next wit - ness!\_\_\_\_\_

**KING OF HEARTS**

Your e-vi-dence?\_

1554

**COOK**

Shan't.\_\_\_\_\_

**WHITE RABBIT** [ Apologetically. ]

Your Ma-jes-ty\_\_must cross-ex - a - mine this wit - ness.\_\_\_\_\_

*f* *mp* *f*

1558

**COOK**

**Andante**

Pep - per most-ly.\_\_\_\_

**DORMOUSE**

Trea - cle.\_\_\_\_\_

**KING OF HEARTS**

What are tarts made of?\_\_

**QUEEN OF HEARTS**

Be-

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

1562

ALICE [ To the Cheshire Cat, by whom she is seated. ]

KING OF HEARTS They have-n't got much e-vi-dence  
Call the next wit-ness.  
head that Dor-mouse! Off with its whisk-ers!

*mp*

Con moto

♩ = 100

1566

molto rit. . . . .

WHITE RABBIT

Call the next wit-ness!

yet. CHESHIRE CAT  
We're all mad here. I'm mad. You're mad. Mad here.

*f* *mp*

1570

[ Surprised, Alice jumps up and runs to the witness stand. ]

A - lice! A - lice! A-lice! KING OF HEARTS  
What do you know of this

1574

ALICE

No-thing. No-thing what-ev - er?\_\_  
 bus' - ness?\_\_ No-thing what-ev - er?\_\_

WHITE RABBIT [ Prompting apologetically. ]

1577

KING OF HEARTS

Un - im-por-tant, your Ma - jes-ty  
 That's ve - ry im-por-tant. Ve - ry im-por-tant.\_\_

1580

means. \_\_

ALICE

KING OF HEARTS

It does-n't mat-ter a bit.

Un - im-por-tant, \_\_ of course! Of course! \_\_

[ The King of Hearts is aghast at Alice's impertinence. ] **Adagio** [ To Alice. ] [ To the jury. ]

1584 **KING OF HEARTS**

divisi Si - lence! Con - si - der your ver - dict!

*ff*

**Andante** **Meno mosso** [ Uncertainly. ]

1587 **WHITE RABBIT**

Plea, your Ma-jes-ty, there's more e-vi-dence yet to come. A let-ter, writ-ten by the pri-son-er to... ..to

*pp*

[ Firmly. ]

1591

some - bo - dy... ..to some-bo - dy...

**KING OF HEARTS**

It must have been, un-less it was writ-ten to

1594

**WHITE RABBIT**

It's a set of ver - ses.

no - bo - dy which is - n't u - su - al you know...

*subito pp*

1597

WHITE RABBIT

No. And there's no name, no name signed at the end.

Are they in the pri-son-er's hand-wri-ting?\_ If he

1600

did-n't sign it, that can on-ly make the mat-ter worse. He must have meant some mis-chief, or else

1603

he'd have signed his name like an ho-nest man!\_ Here, here! Here, here! Here, here!\_

QUEEN OF HEARTS

Here, here! Here, here! Here, here!\_

[ All onstage except Alice. ]

Here, here! Here, here! Here, here!\_

Here, here! Here, here! Here, here!\_

1605

So... Off with his head!  
 That proves his guilt, of couse! So... Off with his head!  
 [ All onstage except Alice, the White Rabbit and the Knave of Hearts. ]  
 Off with his head!  
 Off with his head!

1608

ALICE

It does-n't prove a-ny-thing of the sort.  
 KING OF HEARTS  
 Ha! Read the ver-ses. Be  
 Ha!  
 Ha!  
 Ha!  
 Ha!

1611 3

gin at the be-gin - ning, and go on till you come to the end; then

1613 [ Sharply. ] [ Calmly. ]

stop. Read the ver - ses. Then stop. Stop. Read.

XX. A Letter from Somebody

1616 **WHITE RABBIT** **Allegro**

"They told me you had been to her, and men-tioned me to him; she gave me a good

1622

cha-rac-ter, but said I could not swim. He sent them word I had not gone (We know it to be

1628

true), if she should push the mat-ter on, what would be-come of you. I

1633

gave her one, they gave her two, you gave us three or more; they all re-turned from him to you, though

1639

they were mine be-fore. If I or she should chance to be in-volved in this af-fair, he

1645

trusts to you to set them free, ex-act-ly as we were. My no-tion was that you had been (be-

1651

fore she had this fit) an ob-sta-cle that came be-tween him, and our-selves, and it. Don't

1657

let him know she liked them best, for this must e - ver be a se - cret, kept from

1662

*molto rit.*

*accel.*

all the rest, be - tween your-self and me.

XXI. Such a Curious Dream

**Con moto**

♩. = 100

**KING OF HEARTS**

1666

The most im - por - tant piece of e - vi - dence.

1670 ALICE

If a - ny one of them can ex-plain it, I'll give him six - pence.

1673

Ex-plain it... Ex - plain it...

1676 KING OF HEARTS

If there's no mean-ing in it, that saves a world of trou-ble. Let the

1679

ju-ry con-si-der their ver-dict. QUEEN OF HEARTS  
No! No! No! No!

1683

No! Sen - tence first-- ver-dict af-ter-wards. Sen-tence first--ver-dict af-ter-wards.

1687

♩ = ♩ ALICE

Stuff!  
Sen - tence first-- ver-dict af-ter-wards. Sen-tence first--ver-dict af - ter - wards.

1691

Stuff and non-sense. I won't! Stuff and non-sense. Non-sense.

QUEEN OF HEARTS

Hold your tongue!

1695

Meno mosso

ALICE

Who  
Ah! Off with her head!

1697

cares for you?.. You're no-thing but a pack of cards.

[ At the 'truth' of Alice's assertion, all the Wonderland creatures shriek, and mill about in confusion, beginning their exit. ]

1699

1703

1707

1711

**molto rit.**

**Adagio**

1715

*f* *mp*

[ Lights slowly up on the riverbank scene. Alice is lying on the ground asleep. Lewis Carroll shakes her awake. ]

1720

1725 ALICE

Oh, I've had such a cu - ri - ous dream. Such a cu - ri - ous dream.

*pp*

[ In a short end pantomime, they pack up the picnic and set off for home. ]

1727 **Andante**

*mp*

1733

**rit.**

1737

*p*