

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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Music by Gary Bachlund

orchestra score

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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

Alice

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

Adventures in Wonderland
in memory of Virginia Ann Bachlund

Music by
Gary 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

Oboe I & II *p*

Horn in F I & II TACET

Percussion SUSPENDED CYMBAL / HARD STICKS *ppp*

Piano TACET

Harp TACET

Lewis Carroll TACET

Solo Violin *p*

Violin I *p*

Violin II *p*

Viola *p*

Violoncello TACET

Contrabass TACET

molto rit. *A tempo*

6

Ob. I & II

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

solo

quasi improvviso

pp

pp

pp

pp

10

Ob. I & II

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

pp

13

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

pp

unis.

unis.

divisi

rit. Andante

Musical score for measures 17-21. The score includes parts for Piano (Pno.), Solo Violin (Solo Vln.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). Measure 17 begins with a piano (*p*) dynamic and a triplet of eighth notes in the piano part. The tempo is marked as *rit.* (ritardando) leading into *Andante*. Measures 18-20 feature a melodic line in the Solo Violin and a supporting harmonic texture in the other instruments. Measure 21 concludes with a *mp* (mezzo-piano) dynamic.



[Carroll is discovered seated at a writing desk.]

molto rit.

Musical score for measures 22-26. The score includes parts for Piano (Pno.), Harp (Hp.), Solo Violin (Solo Vln.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). Measure 22 begins with a *molto rit.* (molto ritardando) tempo marking. The piano part features a prominent triplet of eighth notes. Measures 23-25 continue with a similar triplet pattern in the piano and harp parts. Measure 26 concludes with a *pp* (pianissimo) dynamic. The strings play a sustained harmonic accompaniment, with some parts marked *divisi* (divided).

29 **A tempo**

Pno.

Hp.

L. C. **LEWIS CARROLL**
All in a gold - en af - ter - noon... full lei - sure - ly we glide...

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

Hp.

L. C. Who are you, A - lice? Who are you in your fos - ter - fa - ther's eyes?

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

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

Hp.

L. C.
How shall I pic-ture you? Lo-ving, first - Lo-ving and gen - tle: gen-tle as a

Solo Vln.

Vln. I
mp *p*

Vln. II
mp *p*

Vla.
mp *p*
unis. divisi

Vc.
mp *p*



48

L. C.
dog (for-give the pro - sa-ic si-mi-le, but I know no earth-ly love so pure, so per - fect),

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

rit.

55

L. C. and gent-tle as a fawn: then, cour-te-ous to all -- high or low, grand or gro-tesque,

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.



A tempo

62

L. C. king or ca-ter-pil-lar. Trust - ful - rea-dy to ac-cept the wild-est im-pos-si - bi-li-ties

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

rit. A tempo

68

L. C. *8* *3* *3*
— with all that ut-ter trust — that on-ly dream-ers know. — Last-ly, cur - ious, wild-ly cur - ious,

Solo Vln. *3* *3*

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*
unis. divisi

Vc. *mp* *p*

76

L. C. *8* *3* *3* *3*
— and with the en-joy - ment of life — life — that come on-ly in the hap-py hours — of child - hood,

Solo Vln. *3* *3* *3*

Vln. I *pp* *pizz.* *mp* *pp* *pizz.* *mp* *pp* *pizz.*
divisi unis.

Vln. II *pp* *pizz.* *mp* *pp* *pizz.* *mp* *pp* *pizz.*
divisi unis.

Vla. *pp* *pizz.* *mp* *pp* *pizz.* *mp* *pp* *pizz.*
unis.

Vc. *pp* *pizz.* *mp* *pp* *pizz.* *mp* *pp* *pizz.*
unis.

Cb. *pp* *pizz.* *mp* *pp* *pizz.* *mp* *pp* *pizz.*

84

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

Solo Vln.

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *divisi* *mp* *p*

Vc. *mp* *p*

[Blackout on Lewis Carroll.]

91

rit. TRIANGLE

Perc.

Pno. *p* *mp*

L. C. sig-ni-fy-ing no - thing!

Solo Vln.

Vln. I *ppp*

Vln. II *ppp*

Vla. *unis.* *ppp*

Vc.

Cb.

II. Prelude to a Golden Afternoon

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

99

Perc.

Hp. *p*

Solo Vln. *pp* divisi *mp*

Vln. I *pp* divisi *mp*

Vln. II *pp* divisi *mp*

Vla. *pp* *mp*

Vc. unis. *p* *mp*

104

rit. A tempo

Hp. *mp*

Solo Vln.

Vln. I

Vln. II

Vla.

Vc. pizz.

Cb.

109

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

[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.]

113

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

unis.

unis.

unis.

unis.

119

Ob. I & II

Perc.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

TRIANGLE

mp

mf

p

mp

divisi

divisi

divisi

divisi

124

Ob. I & II

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

Alice - Adventures in Wonderland

128

Ob. I & II

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

unis.



133

Hp.

Vln. I

Vln. II

Vla.

Vc.

139 SUSPENDED CYMBAL / SOFT STICKS

Perc. *ppp* *mp* l.v.

Pno. *mf*

Hp. 6

Solo Vln.

Vln. I *divisi*

Vln. II *divisi*

Vla. *divisi*

Vc. *divisi*

Cb.

143

Pno. 5

Hp. 3

Solo Vln. 9

Vln. I

Vln. II

Vla.

Vc.

Cb.

Alice - Adventures in Wonderland

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

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

Pho.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.



[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.]

152

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pp

pp

pp

arco

p

unis.

mp

Musical score for measures 158-160. The score includes parts for Harp (Hp.), Solo Violin (Solo Vln.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has two sharps (F# and C#), and the time signature is common time (C). Measure 158 features a triplet of eighth notes in the right hand of the harp. Measures 159 and 160 contain sixteenth-note patterns in the harp right hand and sustained notes in the strings.

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

rit.

161 *segue*

Musical score for measures 161-164. The score includes parts for Piano (Pno.), Harp (Hp.), Solo Violin (Solo Vln.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has two sharps (F# and C#), and the time signature is common time (C). The tempo marking is **rit.** (ritardando). Measure 161 is mostly rest for all instruments. Measure 162 features a triplet of eighth notes in the harp right hand. Measures 163 and 164 feature **ppp** (pianississimo) dynamics. The Cb. part in measure 164 includes the instruction *divisi*. The score concludes with *segue* markings at the end of measures 161 and 164.

III. Childhood Dreams

Andante quasi recit. con rubato

165

Pno. *mp*

A. ALICE

Well, what is the use of a book, with - out pic - tures_____ or



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

167

Ob. I & II *mf*

Pno. *p*

A. con-ver-sa - tions?_

Solo Vln. *mp*

Vln. I *pp*

Vln. II *p*

Vla. *p*

Vc. *p*

rit. A tempo

molto accel.

Musical score for measures 172-177. The score includes parts for Ob. I & II, Pno., Solo Vln., Vln. I, and Vln. II. The key signature is one sharp (F#) and the time signature is 6/8. The tempo marking is **molto accel.**. The dynamics are *mf* for the Solo Vln. and Vln. I parts, and *mf* for the Vln. II part. The Pno. part features a complex texture with arpeggiated figures and sustained chords.



A tempo [Alice sleeps.] **rit.** **A tempo**

Musical score for measures 178-183. The score includes parts for Ob. I & II, Pno., Solo Vln., Vln. I, Vln. II, Vla., and Vc. The key signature changes to one sharp and one flat (F# and Bb) and the time signature changes to 6/8. The tempo markings are **A tempo**, **rit.**, and **A tempo**. The dynamics are *mf* for the Ob. I & II part, *mp* for the Pno. part, *pp* for the Solo Vln., Vln. I, and Vln. II parts, *pp* for the Vla. part, and *pp* for the Vc. part. The Solo Vln. part features a melodic line with a *pp* dynamic marking. The Pno. part features a complex texture with arpeggiated figures and sustained chords.

[The White Rabbit appears from behind the boat.]

186

Ob. I & II

Pno.

Hp.

Vln. I *divisi* *unis.*

Vln. II *pp*

Vc. *divisi*

Cb.



molto rit.

193

Pno.

Hp.

Vln. I

Vln. II

8^{va}

(8) **Allegro** **molto rit.**

196

Pno.

Hp.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*



A tempo

201

Hp.

WHITE RABBIT [To Alice.]

W. R.
All in a gold - en af - ter - noon, full lei - sure - ly we glide;

Vln. I *pp* *divisi*

Vln. II *ppp*

Vla.

Vc. *pp* *divisi*

208

Hp.

W. R.

unis. *pp* divisi *pp*

Vln. I

Vln. II

Vla.

Vc. *pp* *pp*

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



218

Hp.

W. R.

Vln. I

Vln. II

Vla.

Vc.

hands make vain pre - tense our wan - der - ings to guide.

Poco più mosso

225

Hp.

W. R.

A - lice! A child - ish sto - ry take, and, with a gen - tle hand, _____

Vln. II

ppp

Vla.

unis.

Vc.



233

Hp.

W. R.

lay it where child - hood's dreams are twined in mem - o - ry's mys - tic band. _____ Like

Vln. II

Vla.

Vc.

241 molto rit.

Hp.

W. R. pil - grim's with - ered wreath of flowers plucked in a far - off land.

Vln. II

Vla.

Vc.



A tempo

249

Hp.

W. R. All in a gold - en af - ter - noon, full lei - sure - ly we glide;

Vln. I *divisi*
pp

Vln. II *ppp*

Vla.

Vc. *divisi*
pp

256

Hp.

W. R.
_____ for both our oars with lit - tle skill by lit - tle arms are plied, _____ while lit - tle

Vln. I
unis. *pp* *pp* divisi

Vln. II

Vla.

Vc.
unis. *pp* *pp* divisi



266

Hp.

W. R.
hands make vain pre - tense our wan - der - ings to guide. _____

Vln. I

Vln. II

Vla.

Vc.

Alice - Adventures in Wonderland

["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.]

273 **TUBULAR BELLS** **Vivo**

Perc. *mf*

Hp.

W. R.

Vln. I *mp* unis.

Vln. II *mp*

Vla. *f*

Vc. *mf* pizz. unis.

Oh dear! Oh dear! I shall be too late! I shall be too late!



[Carefully he replaces the watch in his pocket.]

molto accel. **molto rit.** .

279

Ob. I & II *f* unis.

Hn. I & II *mf* unis.

Pno. *ff*

W. R. I shall be too late!

Vln. I *p*

Vln. II *p*

Vla.

Vc.

Andante

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

284 *divisi*

Ob. I & II

Hn. I & II

Pno.

Solo Vln.

Vln. I

Vln. II

Vla. *arco*

Vc. *arco*

Cb. *arco*

285

Ob. I & II

Hn. I & II

Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

[...disappears.]

286

Ob. I & II

Hn. I & II

Pno.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

divisi unis.

288

Ob. I & II

Perc. TRIANGLE

Pno.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

f

f

f

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

290

Ob. I & II *ff*

Hn. I & II

Pno.

Hp.

Solo Vln. *f*

Vln. I

Vln. II

Vla.

Vc. *arco* *ff*

Cb. *arco* *ff*

291

Ob. I & II

Hn. I & II

Pno.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for page 291 of 'Alice - Adventures in Wonderland' features the following instruments and parts:

- Ob. I & II:** Oboe I & II part, starting with a melodic line and ending with a triplet.
- Hn. I & II:** Horn I & II part, featuring a long note followed by a triplet.
- Pno.:** Piano part, including a complex arpeggiated figure in the right hand and a bass line with triplets.
- Hp.:** Harp part, consisting of a series of chords with a '6' marking below.
- Solo Vln.:** Solo Violin part, starting with a forte (*f*) dynamic and ending with a forte fortissimo (*ff*) dynamic.
- Vln. I & Vln. II:** Violin I and Violin II parts, both ending with a forte fortissimo (*ff*) dynamic.
- Vla.:** Viola part, ending with a forte fortissimo (*ff*) dynamic.
- Vc. & Cb.:** Violoncello and Contrabass parts, both ending with a forte fortissimo (*ff*) dynamic.

[She follows him down the rabbit hole.]

molto rit.

293

Ob. I & II

Hn. I & II

Pho.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

divisi

Detailed description: This block contains the musical score for measures 293 through 296. The score is for a full orchestra. The key signature has one sharp (F#) and the time signature is 4/4. The tempo marking is 'molto rit.'. The woodwinds (Ob. I & II, Hn. I & II) play a melodic line with some grace notes. The strings (Solo Vln., Vln. I, Vln. II, Vla., Vc., Cb.) provide harmonic support. The piano part (Pho.) features a complex rhythmic pattern of chords. Dynamics include 'mp' and 'divisi'.



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

Allegretto

296

Ob. I & II

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

solo

mp

mf

mp

divisi

mp

mp

Detailed description: This block contains the musical score for measures 296 through 300. The key signature has one sharp (F#) and the time signature is 3/2. The tempo marking is 'Allegretto'. The woodwinds (Ob. I & II) play a melodic line marked 'solo'. The strings (Solo Vln., Vln. I, Vln. II, Vla., Vc.) provide harmonic support. The piano part (Pho.) is not visible in this block. Dynamics include 'mp', 'mf', and 'divisi'.

302

Solo Vln.

Vln. I

Vln. II

Vla.

mf

306

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

unis.

divisi

310

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

p

pp

pp

unis.

mp

p

314

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

unis.

divisi

divisi

318

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

322

Hn. I & II

Pho.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

divisi

325 **Vivo**

Hn. I & II

Hp.

WHITE RABBIT

W. R.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

pizz.

f

Oh my ears and whis-kers! It is get-ting late! It is get-ting late! It is!

328

Pno.

Hp.

W. R.

Solo Vln.

Vln. I

Vln. II

Vla.

f

Oh, how late it's get-ting!—

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

330

Ob. I & II *f* *mp*

Hn. I & II *f* I + II mute

Perc. **TUBULAR BELLS** *f*

Pno. *mp*

Hp.

Solo Vln. *f* *molto* *mf* arco

Vln. I *f* *molto* unis. *p*

Vln. II *f* *molto*

Vla. *f* *molto*

Vc. *f* *molto*

Cb. *f* *molto*

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

Largo

poco rit.

TUBULAR BELLS

335

Perc. *mp*

Pno. *mp* *pp*

Solo Vln. *p*

Vln. I *p* *pp* *divisi*

Vln. II *pp* *divisi* *un.*

Vc. *p* *pp*

Cb. *pp*

342

Perc. *poco rit.* *A tempo*

Pno.

Solo Vln. *f*

Vln. I

Vln. II

Vc.

Cb.

Alice - Adventures in Wonderland

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

poco rit. **A tempo**

350

Perc.

Pno.

Solo Vln.

Vln. I

Vln. II

Vc.

Cb.

356

molto rit. *segue*

Perc.

Pno.

Solo Vln.

Vln. I

Vln. II

Vc.

Cb.

pp

mf

ppp

ppp

segue

IV. Waiting by the Door

Adagio

SUSPENDED CYMBAL / HARD STICKS

364

Perc. *mp*

Pno. *mp*

A. *mp*

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *mp*

ALICE

divisi arco unis. Dear! Dear! Dear! How queer ev'-ry-thing is

pizz. arco unis. arco unis. arco unis. arco



368

Pno. *pp*

A. *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

to - day. Where in the world am I? Oh dear! Oh dear! Oh dear!

divisi unis.

371 rit.

Pno.

A.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

pp

pp

mf

f

f

How puzz-ling this all is. Let me see if I know all the things I used to know.

375 **Allegro**

Pno.

A.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

mp

mf

Four times five is twelve, and four times six is thir-teen, and

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

379

Pno.

A.

Vln. I

Vln. II

Vc.

Cb.

arco

pizz.

four times se - ven..... Oh, dear! Oh, dear! Oh, dear!—



382

Pno.

A.

Vln. I

Vln. II

Vc.

Cb.

Oh, dear! Dear! Dear! Dear!—

385

Pno. *mp*

(8).....

A.

Lon-don is the ca-pi-tal of Pa - ris, _____ and Pa-ris is the ca-pi-tal of Rome, _____ and

Vln. I *arco*

Vln. II

Vc.

Cb.



[Becoming visibly upset.]

[Water gets into her mouth, preventing her from finishing the sentence.]

389

Pno. *p*

sm..... *rit.*.....

A.

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

Vln. I

Vln. II

Vc.

Cb. *arco*

Andante

392

Ob. I & II *mp*

Hp.

A.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

How doth the lit-tle cro-co-dile im-prove his shi-ning
How cheer-ful-ly he seems to grin, how neat-ly spreads his

397

Ob. I & II

Hp.

A.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit. A tempo

1.

tail, and pour the wa-ters of the Nile on ev'-ry gol-den scale!
claws, and wel-comes lit-tle fish-es in with gen-tly smi-ling

Alice - Adventures in Wonderland

A tempo

rit.

A tempo

[By now she it is treading water.]

402

Ob. I & II

Hp.

A.

Vln. I

Vln. II

Vla.

Vc.

Cb.

jaws.

Oh, dear! Oh dear!...

pizz.

406

A.

Where am I, then?... Tell me that... Who am I? Tell me that...

Vln. II

Vla.

Vc.

409 [Suddenly...]

A.

I am so ti - red of be - ing a - lone here.

Vln. I

Vln. II

Vla.

Vc.

Cb.

divisi

f

mf

arco

6

pizz.

f

attacca

V. The Caucus-Race

Andante

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

412

Phno. *p*

A. ALICE
Oh Mouse, do you know__ the way out of this pool?

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*



417

Hn. I & II *mp* *divisi*

A. Per-haps it's a French mouse.... Ou est ma chatte?__

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

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

422

Hn. I & II

Pno.

A.

M.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

ff

f

mp

mp

mp

mp

MOUSE

Alice

Ah!

Oh, I beg your par-don.

3

3

425

Pno.

A.

M.

Vln. I

Vln. II

Vla.

Vc.

Cb.

I quite for-got you did-n't like cats.

MOUSE

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

3

429

M. *p*

Our fam'-ly al-ways ha-ted cats: nas - ty, low, vul-gar things. Don't let me hear that name a-gain!

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc.

Cb.



ALICE

433 *accel.*

A. Are you... Are you fond of dogs? There is such a nice lit-tle dog near our house. Kills all the rats, and...

Vln. I

Vln. II

Vla.

Vc.

Cb.

436 **Lento** **A tempo** [The characters gather together.]

Pno. *f mp*

A. Oh, dear!_

M. **MOUSE**
 Let us get to shore. I'll tell you my his - to-ry, and you'll un-der-

Vln. I *f mf*

Vln. II *f mf*

Vla. *f mf*

Vc. *f mf*

Cb. *f mf*



440 *rit.* **A tempo**

M. stand, un-der-stand why it is I hate cats and dogs.

L. **LORY**
 The first ques-tion of course... How to get

Vln. I

Vln. II

Vla.

Vc.

444 **MOUSE** *rit.*

M. How_ to get dry. A-hem! This is the dri-est thing I know.

L. dry.

Vln. I

Vln. II

Vla.

Vc. *pizz.* *f*

447 **Andante** [Reciting.]

M. Will-iam the Con-que-ror, whose cause was fa-vored by the Pope, was soon sub-mit-ted to by the En - glish, who

Vln. I *pizz.* *mp*

Vln. II *pizz.* *mp*

Vla. *pizz.* *mp* *arco*

Vc. *mp*

449

M. want-ed lea - ders, and had been of late much ac-cus-tomed to u - sur-pa-tion and con - quest. Ed-win and

Vln. I

Vln. II

Vla. *arco*

Vc.

451 **CASTANETS**

Perc. *f* 3 3 3

Pno. *f* 3 3

M. Mor - car, the earls of Mer-cia and North-um-bri - a... I beg your par-don. Did you speak?_

L. **LORY** Ugh! Not

Vln. I *f* *arco* 3

Vln. II *f* *arco* 3

Vla. *f* 3

Vc. *f* 3

454

Perc. *f* 6 *mp*

Pno. 6

D. **DODO** 3 3

A. **ALICE** The best thing to get us

M. **MOUSE** As wet as e-ver.

L. How are you get-ting on, my dear?

Vln. I *mf* 6

Vln. II *mf* 6

Vla. *mf* 6 6

Vc. *mf* 6

458

Pno. *p* *f*

D. dry would be a cau-cus race._ ALICE ...a cau-cus race._

A. What is a cau-cus race?_

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*



461

Adagio

Pno.

D. **DODO** A race course, in a sort of a cir - cle. The ex - act shape does - n't mat - ter.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Alice - Adventures in Wonderland

Presto

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

464

Piano score for measures 464-465. The score includes parts for Pno., Hp., D. (Dodo), Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is three sharps (F#, C#, G#) and the time signature is 12/8. The tempo is Presto. Dynamics include *f* (forte) and *pizz.* (pizzicato). The Dodo part includes the lyrics "One, two, three and a - way!".

466

Piano score for measures 466-467. The score includes parts for Pno., Hp., Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is three sharps (F#, C#, G#) and the time signature is 12/8. Dynamics include *f* (forte).

468

Pno.

Hp.

Vln. I

Vln. II

Vla. *divisi* *unis.*

Vc.

Cb.

Detailed description: This system of musical notation covers measures 468 and 469. It includes staves for Piano (Pno.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is three sharps (F#, C#, G#). The piano part has a melodic line in the bass clef. The harp part features a continuous sixteenth-note arpeggiated pattern in the treble clef. The violin parts play a rhythmic pattern of eighth notes. The viola part is marked 'divisi' in the first measure and 'unis.' in the second. The cello and contrabass parts play a steady eighth-note accompaniment.



470

Pno.

Hp.

Vln. I *unis.*

Vln. II *unis.*

Vla.

Vc.

Cb.

Detailed description: This system of musical notation covers measures 470 and 471. It includes staves for Piano (Pno.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature remains three sharps. The piano part continues its melodic line. The harp part continues its arpeggiated pattern. The violin parts are now marked 'unis.' and play a more active melodic line. The viola part continues with its eighth-note accompaniment. The cello and contrabass parts continue their accompaniment.

472

Musical score for measures 472-473. The score includes parts for Piano (Pno.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The strings are marked "divisi". The harp has a complex, flowing melodic line. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.



474

Musical score for measures 474-475. The score includes parts for Horn I & II (Hn. I & II), Piano (Pno.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The horns enter in measure 474 with a dynamic marking of *f*. The strings are marked "unis." (unison). The harp continues with its melodic line. The piano accompaniment remains consistent with the previous measures.

476

Hn. I & II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

divisi

unis.



[The Dodo suddenly stops.]

rit. Adagio

478

Hp.

D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

DODO

The race is o - ver! Ev'-ry-bo-dy has

divisi *p*

p

divisi

p

482

Hp.

D.

M.

Vln. I

Vln. II

Vc.

won, and all must have pri-zes. — MOUSE Why, she of course. —

But who is to give the pri - zes? —



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

Pno.

D.

M.

L.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

DODO

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

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

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

mp unis.

mf unis.

mf pizz.

f

489

rit.

Adagio

[Alice produces a thimble from her pocket.]

Pno.

D. **DODO** $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$

L.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

Pri - zes!

But she must have a prize her-self, you know. What else have you in you po-cket?_

493

[The Dodo presents it back to Alice.]

D. $\overbrace{\quad\quad\quad}^3$

Vln. I $\overbrace{\quad\quad\quad}^3$

Vln. II

Vla.

Vc.

Hand it o-ver here. We beg your ac-cep - tance. of this e - le-gant thim - ble.

496

[To the Mouse.]

attacca

D.

A. **ALICE** $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$

Vln. I *pp* $\overbrace{\quad\quad\quad}^3$

Vln. II *pp* $\overbrace{\quad\quad\quad}^3$

Vla. *pp* $\overbrace{\quad\quad\quad}^3$

Vc. *pp* $\overbrace{\quad\quad\quad}^3$

Thank_ you. You pro-mised to tell your his - to-ry.

pp $\overbrace{\quad\quad\quad}^3$ *attacca*

VI. The Mouse's Tail

Alice - Adventures in Wonderland

Lento molto rit. Allegretto

501 MOUSE

M. *8*
 Mine is a long and sad tale! — Fu-ry said to a mouse, that he met in the house, "Let us both go to law:

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

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

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

Vc. *p* *f mp* *f mp*

Cb. *p* *f mp* *f mp*

mp *f mp* *f mp*

506

M. *8*
 I will pro - se - cute you. Come, I'll take no de - nial; we must have a trial: for real - ly this morn - ing

Vln. I *f mp* *f mp*

Vln. II *f mp* *f mp*

Vla. *f mp* *f mp*

Vc. *f mp* *f mp*

Cb. *f mp* *f mp*

f mp *f mp*

510

M. *8*
 I have no - thing to do." Said the mouse to the cur, "Such a trial, dear sir, with no ju - ry — or judge,

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

mp

514

M. would be wast-ing_ our breath." "I'll be judge, I'll be ju- ry," said cun-ning old Fu - ry: "I'll try the whole case and con-

Vln. I

Vln. II

Vla.

Vc.

Cb.

518

M. demn you to death! To death! To death! Con - demn_ you

Vln. I

Vln. II

Vla.

Vc.

Cb.

521

M. to_ d...!" You are not at-tend-ing! What are you think-ing of?

Vln. I

Vln. II

Vla.

Vc.

Cb.

VII. He Took Me For His Housemaid

[The Mouse storms off angrily.]

Andante

525

Pno.

Alice

M.

Vln. I

Vln. II

Vla.

Vc.

Cb.

I beg your par-don. —

What are you think-ing of? What?_

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



530

Pno.

Dodo

Alice

L.

Vln. I

Vln. II

Vc.

DODO

Let

Please come back, and fi-nish your sto-ry. —

LORY

What a pi-ty it would-n't stay. —

534

Pno. *p*

Dodo

Alice

Vln. I

Vln. II

Vc.

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

I wish I had my Di-nah with me. She'd soon fetch it back.

[All the remaining creatures scream and run off.]

538

Pno.

Dodo

Alice

L.

Vln. I

Vln. II

Vc.

DODO

And who is Di - nah? A cat! Ah! —

ALICE

Our cat. —

LORY

A cat! A cat! Ah! —

542

Pno.

Alice

Vln. I

Vln. II

Vc.

Cb.

mp

mp

ALICE

Our cat. I wish I had-n't men-tioned Di-nah.

545

Alice

W. R.

Vln. I

Vln. II

Vla.

Vc.

divisi

p

mp

p

p

p

divisi

p

divisi

p

Più mosso [The White Rabbit scurries by, looking for something.]

No-bo-dy seems to like her here...

WHITE RABBIT

The Du-chess! The Du-chess! Oh my dear paws! Oh...

549

Ob. I & II

Hn. I & II

W. R.

Vln. I

Vln. II

Vla.

solo

mf

solo

mp

p

p

p

Poco più mosso

fur and whisk-ers!... Where can I have dropped them?... What are you do-ing here?...

552 [The White Rabbit disappears.]

Ob. I & II

Hn. I & II

Alice

W. R. Gloves and a fan...

Ma-ry Ann, run home this mo-ment and fetch me a pair of gloves and a fan. Gloves and a fan.

Vln. I unis. *mp*

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

Pno. *mp*

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

Vln. I unis. *mf*

Vln. II unis. *mf*

Vla. *mf*

Vc. *mf*

559 *attacca*

Pno. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

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

VIII. "Father William"

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

561 **Allegretto** solo

Ob. I & II *mp*

Perc. *p* TAM-TAM *mf* *p*

Pno. *f*

Solo Vln. *mp*

Vla. *mf* *mp*

Vc.

Cb. *f* *mp* *f*

566 **Adagio**

Pno.

A. ALICE

C. CATERPILLAR

I hard-ly know,___ sir. I'm not my-self, you see._____

Who are you?_ Ex-plain your-self._ I don't see.____

Solo Vln.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc.

Cb. *mp*

[Alice turns away, to leave.]

570

Pno.

mp

A. ALICE

I think you ought to tell me who you are. _____

C.

Why? _____ Come back!

Vln. I

pizz.

f

Vln. II

pizz.

f

Vla.

f

Vc.

f

3 3



573

Pno.

A. ALICE

Is that all? _____

C.

I've some-thing im-por-tant to say. _____ Keep your tem - per. _____ No.

Vln. I

arco

p

Vln. II

arco

p

Vla.

arco

p

Vc.

mp

3

Alice - Adventures in Wonderland

578 **Allegretto** **Adagio**

Ob. I & II *mp*

Perc. **TAM-TAM** *p* *mf* *p*

Pno. *f*

A. **ALICE** [3] *p*

C. **CATERPILLAR** [3] *p*

Solo Vln. *mp*

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mf* *mp* *p*

Vc. *mp* *p*

Cb. *f* *mp* *p*

I'm a-fraid I am, sir.
So you think you've changed, do you?—

582

A. *pp* *p*

C. *pp* *p*

Vln. I *pp* *p*

Vln. II *pp* *p*

Vla. *pp* *p*

Vc. *pp* *p*

divisi unis. *pp* *p*

divisi unis. *pp* *p*

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

I can't re-mem-ber the things that I used to. —

585 **Vivace**

Ob. I & II

Perc. **WOOD BLOCK** *mp*

Pno. *ff* *mp*

A. **ALICE**
You are old," Fa-ther Wil-liam, the young man said, "and your hair has be-come ve-ry

C.

Solo Vln. *mp*

Vln. II

Vc. *pp*

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

589

Ob. I & II

Perc. *ff* *mp* *ff*

Pno.

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

C.

Solo Vln.

Vln. I *p* *divisi*

Vln. II *p*

594

C. youth," Fa-ther Wil-liam re-plied to his son, "I feared it might in-jure my brain; — but now that I'm per-fect-ly

Vln. I

Vln. II

Vla. *p*



599

Ob. I & II *mp*

Perc. **WOOD BLOCK**
ff mp

Pno. *f*

A. **ALICE**
You are old," said the youth,"as I said be - fore and have

C. sure I have none, why I do it a - gain and a - gain!" —

Solo Vln. *mp*

Vln. I

Vln. II *pp*

Vla.

604

Ob. I & II

Perc.

ff *mp*

Pno.

A.

grown most un - com - mon - ly fat! Yet you turned a so-mer-sault in at the door. Pray

Solo Vln.

Vln. II

608

Ob. I & II

Perc.

ff

Pno.

A.

what is the rea-son for that?

CATERPILLAR

C.

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

Solo Vln.

Vln. I

p *divisi*

Vln. II

p

Vla.

p

613

Ob. I & II

Perc.

Pno.

A.

C.

Solo Vln.

Vln. I

Vln. II

Vla.

WOOD BLOCK *mp*

ff

f

ALICE

"You are sup-ple, _____ by the use of this oint-ment--one shil-ling a box. Al-low me to sell you a cou-ple?" _____

mp

pp

618

Ob. I & II

Perc.

Pno.

A.

Solo Vln.

Vln. II

mp

ff

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

622

Ob. I & II

Perc.

mp *ff*

Pno.

A.

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

CATERPILLAR

C.

"In my

Solo Vln.

Vln. I

divisi

p

Vln. II

626

Ob. I & II

p *p* *p* *mf*

Hn. I & II

p *p* *p* *p*

Pno.

C.

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

Vln. I

f *p* *f* *p* *f*

630

Ob. I & II *p* *p* *p* *p*

Hn. I & II *p* *p* *p* *p*

Pno. *mp*

A. ALICE

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

Solo Vln.

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

Vln. II



634

Ob. I & II

Pno.

A. old," said the youth, "one would hard-ly sup-³pose that your eye was as stea-dy as ev-er; yet you

Solo Vln.

Vln. II *p*

3pose that your eye was as stea-dy as ev-er; yet you'"/>

638

Ob. I & II

Pno.

A.

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

CATERPILLAR

C.

"I have an-swered three ques-tions and

Solo Vln.

Vln. I

divisi

Vln. II

divisi



643

Pno.

C.

that is e-nough!" said his fa-ther. "Don't give your-self airs! Do you think I can lis-ten all day to such stuff? Be

Vln. I

Vln. II

648

Ob. I & II

Pno.

A. ALICE

C.

Vln. I

Vln. II

f

"You are old, Fa-ther Wil- liam," the young man said, and, for
 off, or I'll kick you down - stairs!" - "You are old, the young man said, and, for

652

Ob. I & II

Perc. TAM-TAM

Pno.

A. [Apologetically.]

C.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

ff

that, he was kicked down - stair! _____ Not quite right, I'm a - fraid. _____

that, he was kicked down - stairs! _____ It _____ is _____

IX. Pig and Pepper

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

Andante

666

Ob. I & II *f* II

Hn. I & II *mp* *divisi*

Perc. **SUSPENDED CYMBAL / HARD STICKS** *pp* *mf*

Pno. *f*

Vln. I *mf* unis. *mf*

Vln. II *mf*

Vc. *f*

Cb. *f*

670

Ob. I & II

Hn. I & II *mp*

Perc. *pp* *mf*

Pno.

Vln. I

Vc.

Cb.

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

674

Ob. I & II

Hn. I & II

Perc. **SUSPENDED CYMBAL**
pp — *mf*

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

680 *rit.* **Adagio**

Pno.

Fish-F. **FISH-FOOTMAN**
For the Du - chess. An in - vi - ta - tion from the Queen to play cro - quet.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *p*

686

Fish-F. *For the Du-chess. For the Du-chess.*

FROG-FOOTMAN

Frog-F. *From the Queen an in-vi-ta-tion to the Du-chess to play cro-quet. From the Queen. From the*

Vln. I

Vln. II

Vla.

Vc.

Cb.



692

Ob. I & II *solo unis.*

Hn. I & II *unis. divisi*

Fish-F. *Du-chess. Du-chess. Du-chess.*

Frog-F. *Queen. Queen. Queen. Queen.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

[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.]

696

Ob. I & II

Hn. I & II

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

arco



FISH-FOOTMAN

702

Fish-F.

There's no use knock-ing. First, be-cause I'm on the same side of the door as you are. Se-cond-ly, be-

Vln. I

mp

Vc.

f

Cb.



707

Fish-F.

cause they're ma-king such a noise in - side, such a noise in-side, no one could pos - si-bly

Vln. I

Vc.

711

Pno. *pp.* *mf*

A. ALICE
Please then, how am I to get in?

Fish-F. hear you.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*



716

Pno.

Fish-F. FISH-FOOTMAN
Are you meant to get in at all? That is the question, you know. I shall sit here, on and off, for

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

722

Pno.

Fish-F.

days and days, days and days, days and days, days and days, days and days, and days, and days!

Vln. I

Vln. II

Vla.

Vc.



SUSPENDED CYMBAL / HARD STICK

728

Perc.

Pno.

Alice

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

Fish-F.

Days and days!

Vln. I

Vln. II

Vla.

Vc.

Alice - Adventures in Wonderland

[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

Ob. I & II

Hn. I & II

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

Pno.

Hp.

C. **COOK**
Too _____ much? Too much pep-per

Vln. I

Vln. II

Vla.

Vc.

Cb.

solo

divisi

mf

f

pp

divisi

unis.

divisi

divisi

divisi

divisi

unis.

divisi

unis.

738

Ob. I & II

Hn. I & II

Perc.

Pno.

Hp.

C.

A.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

ALICE

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

[Suppressing a sneeze.]

p *ppp*

pp *pp* *pp*

divisi unis.

743 SUSPENDED CYMBAL

Perc.

A. **ALICE** *ppp* Ah...

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

Vla.

Vc.

Cb.

747

D. ev - ry - bo - dy mind - ed their own bus' - ness, the world would go round a
 unis.

Vln. II

Vla.

Vc. *divisi*

Cb.

mp

750 molto rit.

Perc.

A. **ALICE** *ppp* Ah...

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

Vln. I

Vln. II

Vla.

Vc.

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

754 **Presto**

Ob. I & II

Hn. I & II

D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mute *mf* *mp*

f *mf*

DUCHESS

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

divisi *mp*

divisi

divisi *unis.* *mp*

divisi *unis.* *f*

ff *f*

ff

761

Ob. I & II

Perc.

C.

D.

Vln. I

Vla.

SUSPENDED CYMBAL / HARD STICKS

mp

COOK

wow! Wow! Wow!

on - ly does it to an - noy be - cause he knows it teas - es. Wow! Wow! Wow!

divisi

767 *molto rit.* *A tempo*

Ob. I & II

Perc.

C.

D.

Vln. I

Vla.

Wow! Wow! Wow! Wow!

Wow! Wow! Wow! Wow! I speak se-vere-ly to my boy, I

772

Ob. I & II

D.

Vln. I

Vla.

beat him when he sneez - es; for he can tho-rough - ly en - joy the pep-per when he plea-ses!

778 *molto rit.*

Ob. I & II

Perc.

C.

D.

Vln. I

Vla.

p wow! Wow! Wow! *ff* Wow! Wow! Wow! Wow!

Wow! Wow! Wow! Wow! Wow! Wow! Wow!

A tempo

[Handing the baby to Alice.]

783

Perc.

D.

Vln. I *unis.* *ff* *p*

Vln. II *unis.* *ff* *p*

Vla. *unis.* *ff* *p*

Vc. *p*

Cb. *p*

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

p

789

Ob. I & II *solo* *p* *unis.* *ff*

Hn. I & II *unis. open* *ff*

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

D.

Vln. I *ff* *Cro - quet with the Queen!* *p*

Vln. II *ff* *p*

Vla. *ff* *mf* *p*

Vc. *ff* *mf*

Cb. *ff* *mf*

795

A. *If I don't take this child a - way... Don't grunt! That's not the pro-per way of ex-*

Vln. I *p* *divisi* *unis.*

Vln. II *divisi* *f* *unis.* *p*

Vla. *f* *p*

Vc. *p*

[Alice gives the baby to the Cook, who exits. If the pot is sufficiently large, the Cook may carry the baby offstage in the pot.]

801

A. *press - ing your - self. If you're go - ing to*

Vln. I *p* *divisi* *unis.*

Vln. II *f*

Vla. *f*

Vc. *f* *p*

804

A. *turn in - to a pig, I'll have no-thing more to do with you. A*

Vc. *p*

Andante

308

Pno. *mp* 3

Hp. *mf*

A. *3* *3*
dread-ful-ly ug - ly child, but a ra-ther hand - some pig.—

Vln. I *p* *divisi*

Vln. II *p*

Vla. *p*

Vc.



[The Cheshire Cat smiles down on Alice.]

313

Pno. *p*

Hp. *mp*

A. *3* *3*
ALICE [To the Cheshire Cat.]
Could you tell me please, — which way I ought to go — from here? —

C.C. **CHESHIRE CAT**

That de-

817

Pno.

Hp.

A.

C.C.

I don't much care where.....

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



821

Pno.

Hp.

C.C.

Vla.

Cb.

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

pizz. mf

pizz. mp

825

Pno.

Hp.

C.C.

Vla.

Cb.

arco

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



829

Pno.

Hp.

C.C.

Cb.

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

833 *gru*

Pno.

Hp.

C.C.

Vla.

Cb.

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

pizz.



837 (8)

Pno.

Hp.

A.

C.C.

Vln. I

Vln. II

Vla.

Vc.

ALICE [Indignantly.]

No! You must be unis. or you would-n't have come... Do you play cro-quet with the Queen

pp unis.

pp arco

pp

pp

841

Hp.

A.

C.C.

Vln. I

Vln. II

Vla.

Vc.

ALICE

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

— to-day? By-the-bye, what be-



846

Hp.

A.

C.C.

Vln. II

Vla.

Vc.

It turned in-to a pig. I said 'pig.'

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

pp *ff* *f*

851

Pno. *8va*

Hp. *mf*

A. *3*
It turned in-to a pig.

C.C. *3*
I thought it would. We're all mad here. I'm mad.

Vln. I *f*

Vln. II *f*

Vla. *f* pizz.

Cb. *f* pizz.



855 (8)

Pno.

Hp.

C.C. *3*
You're mad. I'm mad. We're all mad here. You must be or you would n't have

Vln. I *pp* arco

Vla. *pp*

Vc. *pp*

Cb. *pp*

859

Pno.

Hp.

C.C.

Vln. I

Vla.

Vc.

come... Would-n't have! I'm mad. You're mad. I'm mad.

f



862

Pno.

A.

C.C.

Vc.

molto rit.

attacca

p

ALICE

Rav-ing mad, af-ter all!

We're all mad here. Mad! Mad!

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

Musical score for measures 865-868. The score includes parts for Piano (Pno.), March Hare (M. Hare), Mad Hatter (M. H.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The piano part begins with a forte (*f*) dynamic. The March Hare and Mad Hatter have vocal lines with lyrics: "No room! No room!". The Mad Hatter's lyrics are "No room!" and "No room!". The March Hare's lyrics are "No room!". The strings play a rhythmic accompaniment.



869

molto rit.

Musical score for measures 869-872. The score includes parts for Piano (Pno.), Alice (A.), March Hare (M. Hare), Mad Hatter (M. H.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The piano part is marked *molto rit.* (ritardando). Alice has a vocal line with lyrics: "There's plenty of room.". The March Hare and Mad Hatter have vocal lines with lyrics: "room! No room!" and "For whom?_". The strings play a rhythmic accompaniment.

Vivo

872 ♩ = 92 solo

Ob. I & II

Musical staff for Ob. I & II in 12/8 time, starting at measure 872. The staff contains a melodic line with eighth and sixteenth notes. The dynamic marking is *mf*.

Perc.

Musical staff for Percussion (TAMBOURINE) in 12/8 time. The staff shows a rhythmic pattern of eighth notes with accents. The dynamic markings are *mf* and *f*.

Pno.

Musical staff for Piano (Pno.) in 12/8 time. The staff shows a melodic line in the right hand and a bass line in the left hand. The dynamic marking is *mp*.

D.

DORMOUSE

Musical staff for Dormouse in 12/8 time. The staff contains a melodic line with eighth notes. The lyrics are: "No room! No room! No room! No room! No room! No room! No".

M. Hare

MARCH HARE

Musical staff for March Hare in 12/8 time. The staff contains a melodic line with eighth notes. The lyrics are: "No room! No room! No room! No room! No room! No room!".

M. H.

MAD HATTER

Musical staff for Mad Hatter in 12/8 time. The staff contains a melodic line with eighth notes. The lyrics are: "No room! No room! No room! No room! No room! No room! No".

Vln. I

Musical staff for Violin I in 12/8 time. The staff contains a melodic line with eighth notes. The dynamic marking is *mf*.

Vln. II

Musical staff for Violin II in 12/8 time. The staff contains a melodic line with eighth notes. The dynamic marking is *mf*.

Vla.

Musical staff for Viola in 12/8 time. The staff contains a melodic line with eighth notes. The dynamic marking is *mf*.

Vc.

Musical staff for Violoncello in 12/8 time. The staff contains a melodic line with eighth notes. The dynamic marking is *mf* and the instruction is *pizz.*.

Cb.

Musical staff for Contrabass in 12/8 time. The staff contains a melodic line with eighth notes. The dynamic marking is *mf* and the instruction is *pizz.*.

875

Ob. I & II

Perc.

Pno.

D.

M. Hare

M. H.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf mf < f mf < f mf

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

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

878

Ob. I & II

Perc.

Pno.

D.

M. Hare

M. H.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf < f mf < f mf

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!_____

room! No room! No room! No room! No room! No room! No room!_____

arco

Alice - Adventures in Wonderland

Andante

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

881

Ob. I & II

Perc.

Pno.

D.

A.

M. Hare

M. H.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf \longleftarrow *ff*

ALICE $\overbrace{\hspace{2em}}^3$

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

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

MAD HATTER

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

pp

pp

pp

pp

pp

pp

885

A.

M. Hare

M. H.

Vln. I

Vla.

Vc.

$\overbrace{\hspace{2em}}^3$

ci-vil of you to of-fer it. **MARCH HARE** $\overbrace{\hspace{2em}}^3$ $\overbrace{\hspace{2em}}^3$ $\overbrace{\hspace{2em}}^3$

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

MAD HATTER $\overbrace{\hspace{2em}}^3$

Why is a

888 ALICE

A. I be-lieve I can guess that._____

M. Hare MARCH HARE Do you mean that you think you can find the

M. H. ra-ven like a wri-ting desk?_____

Vln. I *mp* *pp*

Vla. *pp*

Vc. *mp*



891 ALICE

A. Ex - act - ly so._____ I do-- at least I mean what I say. That's the same thing, you

M. Hare an-swer?_____ Then you should say what you mean.

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

Vla. *pp* *p*

Vc. *mp* *p*

895

Pno. *mp*

A.

M. H. **MAD HATTER**

know. —

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

Vln. I *mf*

Vln. II

Vla.

Vc. *mf*



899

Perc. **TAMBOURINE**

mp *f*

Pno. *pp*

M. H.

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

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

Vln. II *f* pizz. arco *pp*

Vla. *f* pizz. arco *pp*

Vc. *f* pizz. arco *pp*

902

Pno.

pp

D. **MARCH HARE**

M. Hare

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

Vln. I *pizz.* *f* *arco* *pp* *divisi*

Vln. II *pizz.* *f* *arco* *pp* *divisi*

Vla. *pizz.* *f* *arco* *pp* *arco*

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

DORMOUSE

Why, you might as well

906

Pno.

p

D. **MARCH HARE**

M. Hare

say that "I breathe when I sleep" is the same thing as "I sleep when I breathe."

Vln. I *unis.* It is the same thing with

Vln. II *unis.*

Vla.

Vc.

Cb.

909

Pno. *pp* *p*

A. ALICE
The fourth.

M. Hare you. MAD HATTER

M. H. What day of the month is it? What day! Two days wrong! I

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

Vln. II *mf* *p*

Vla. *p*

Vc. *mf* *p*

Cb. *p*



913

Pno. *mf* *p*

A. ALICE [3]

M. H. [To the March Hare.] [3] [To Alice.] No. What's the
told you but-ter would-n't suit the works... Have you guessed the rid-dle yet?

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *p*

Vc. *p*

917

Pno.

A.

M. Hare

M. H.

Vln. I

Vln. II

Vla.

Vc.

an - swer? _____

MARCH HARE 3
Nei-ther have I.

MAD HATTER 3 3
I _____ have-n't the slight-est i - - de-a. _____



920 **ALICE**

A.

Vln. I

Vln. II

Vla.

Vc.

You might do some-thing bet-ter with your time than wast-ing it _____ in ask-ing rid - dles _____ that have no an - swer.

923

Pno.

A.

M. H. **MAD HATTER**

If you knew Time as well as I do, you would-n't talk a-bout wast-ing it. I

Vln. I *mf*

Vln. II *mf*

Vla. *f* pizz.

Vc. *mf*

927

Pno.

A. **ALICE**

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

M. H. dare say you ne-ver e-ven spoke to Time.

Vln. I

Vln. II

Vla.

Vc.

931

M. H. **MAD HATTER**

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

Vln. I

Vln. II

Vla.

Vc.

935

Pno.

M. H.

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

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf
pizz.

mf

mf

mf



939

Pno.

M. Hare

M. H.

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

Vln. I

Vln. II

Vla.

Vc.

Cb.

MARCH HARE [Wistfully.]

I on-ly wish it was.

arco

arco

arco

arco

arco

943

ALICE

A. That would be grand, cer-tain-ly.

MAD HATTER

M. H. You could keep it to half-past one as

Vln. I

Vln. II

Vla.

Vc.

Cb.



946

segue

Pno.

ALICE

A. Is that the way you man-age?—

MAD HATTER

M. H. long as you liked. Not I.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

pp

pp

pizz.

f

segue

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

Pno.

M. Hatter.

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

Vln. I

Vln. II

Vla.

Vc.



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

961 **ALICE**

A.

I've heard some-thing like it. Twin - kle, twin - kle, lit - tle bat. How I won - der

M. Hatter.

world you fly.like a tea - tray in the sky. It goes on. Twin - kle, twin - kle,

Vln. I

Vln. II

Vla.

Vc. arco

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

DORMOUSE [Sleepily.]

965

D. 

A. 

M. Hatter. 

Vln. I 

Vln. II 

Vla. 

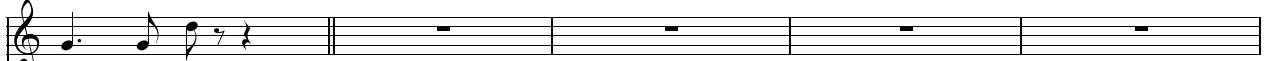
Vc. 




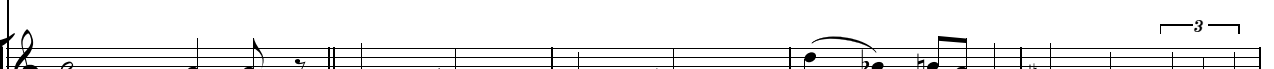
Poco più mosso

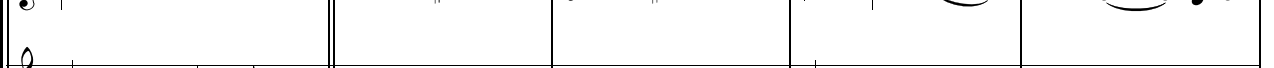
molto rit.

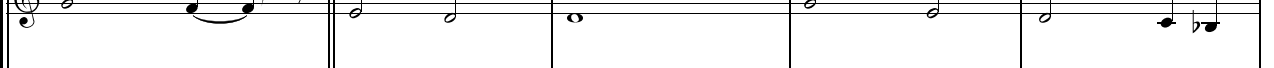
971

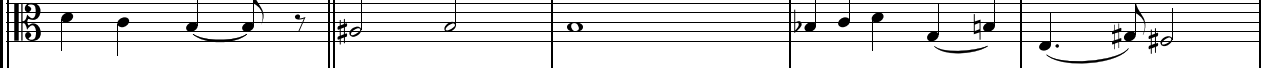
D. 

M. Hatter. 

Vln. I 

Vln. II 

Vla. 

Vc. 

976 ALICE *A tempo* *molto rit.*

A. How dread-ful-ly sa-vage!—

M. Hatter. Off with his head!" And ev-er since then, he won't do a thing that I ask.— It's al-ways tea-time.

Vln. I

Vln. II

Vla.

Vc.



980 *A tempo* *Meno mosso* *molto rit.*

A. Then you keep mo-ving round? But what hap-pens when you

M. Hatter. Tea-time. We've no time to wash things.— As the things get used up.—

Vln. I

Vln. II

Vla.

Vc.

985

Pno.

A. [Alice surreptitiously examines the inside of her cup.]
come to the be-gin-ning?_ Hmm.

M. Hatter. Ah! Sup-pose we change the sub-ject!

Vln. I

Vln. II *pp*

Vla. *pp*

Vc.

Cb. pizz. *p*



XII. Tell Us a Story

989 **Andante** ALICE [Rather alarmed.]

A. I don't know a-ny

M. Hare **MARCH HARE** I vote the young la - dy tell us a sto - ry.

Vln. I *p*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

993 DORMOUSE [Sleepily.] ┌─3─┐

D. I was-n't a-

A. sto-ries. _____

M. Hare **MARCH HARE**
Then the Dor-mouse shall! _____ Wake up, Dor- mouse! Wake up! Wake up!_

M. Hatter **MAD HATTER**
Then the Dor-mouse shall! _____ Wake up, Dor- mouse! Wake up! Wake up!_

Vln. I divisi

Vln. II 3

Vla.

Vc.



997

D. sleep. I heard ev'-ry word you fel-lows were say-ing. _____

A. **ALICE** ┌─3─┐
Tell us a sto-ry!_ Yes, please do! Tell us a sto-ry!_

M. Hare **MARCH HARE**
Ha! ┌─3─┐ Tell us a sto-ry!_ ┌─3─┐ Tell us a sto-ry!_

Vln. I pizz.

Vln. II

Vla.

Vc.

1001

Pno.

D. **DORMOUSE** [Huge yawn.]
Once... Once up-on a

M. Hatter. **MAD HATTER**
Be quick a-bout it, or you'll be a-sleep be-fore it's done.

Vln. I unis. 6 **ppp**

Vln. II **f**
pizz.

Vla. **f**

Vc. 6

Cb. **mp**



1006

Pno.

D. time there were three sis - ters and they lived at the bot-tom of a well.

A. **ALICE** **mp**
What did they live on?

Vln. I

Vln. II

Vla.

Vc.

1013

Pno.

D.

A.

Vln. I

Vln. II

Vla.

Vc.

They lived on tea - cle. Tea - cle... So they were, ve - ry ill...
 ALICE
 But the'd have been ill from it.

ppp

f

1020

Pno.

D.

A.

M. Hare

Vln. I

Vln. II

Vla.

Vc.

Ve - ry ill. Ve - ry ill.
 ALICE [Slightly offended.]
 I've had no-thing yet, so I can't take more...
 MARCH HARE
 Ve - ry ill. Have some more tea. You mean

1028

Pno.

D.

M. Hare

Vln. I

Vln. II

Vla.

Vc.

p

DORMOUSE

And so these three sis - ters-- they were

— you can't take less. It's ve-ry ea-sy to take more than no-thing.—

divisi

unis.

ppp

f
pizz.

divisi

unis.

f

1035

Pno.

D.

A.

M. Hatter.

Vln. I

Vln. II

Vla.

Vc.

learn-ing to draw.... learn-ing to draw...— Trea-cle. They were

ALICE

What did they draw?

MAD HATTER

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

divisi

divisi

unis.

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

1043

Pno.

D.

Vln. I

Vln. II

Vla.

Vc.

learn-ing to draw, learn-ing to draw, and they learned all man-ner of things, ev - ry-thing that be-gins with "M."

unis.
ppp

f
pizz.

f



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

1049

Pno.

D.

A.

M. Hare

Vln. I

Vln. II

Vla.

Vc.

DORMOUSE
...that be-gins with "M." Mouse-traps, and the moon, and me-mo-ry and much-ness.

ALICE
Why with an "M?"

MARCH HARE
Why not?

ppp

f pizz.

f

1057

Pno.

D. Did you ev er see such a thing as a draw-ing of much - ness?_____

A. A draw-ing of much - ness?

Vln. I *mf*

Vln. II

Vla.

Vc. *mf*

1064

Pno.

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

M. Hare **MARCH HARE** Then you should-n't talk! Should-n't talk, 'cause there's no

M. Hatter **MAD HATTER** Then you should-n't talk! Should-n't talk, 'cause there's no

Vln. I arco

Vln. II arco

Vla.

Vc.

Vivo $\text{♩} = 92$ solo

1070

Ob. *mf*

Perc. **TAMBOURINE**

mf \leftarrow *f* *mf* \leftarrow *f* *mf* *mf* \leftarrow *f* *mf* \leftarrow *f*

Pno. *mp*

DORMOUSE

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

MARCH HARE

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

MAD HATTER

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

Vivo

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* pizz.

Cb. *mf* pizz.

1073

Ob.

Perc.

mf *mf* \leftarrow *f* *mf* \leftarrow *f* *mf*

Pno.

D.

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

M. Hare

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

M. Hatter.

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

Vln. I

Vln. II

Vla.

Vc.

Cb.

1076

Ob.

Perc.

mf < *f* *mf* < *f* *mf* < *f* *f*

Pno.

D.

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

M. Hare

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

M. Hatter.

No room! _____ No room! No room! No room! No room! No room! No room!

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

[Alice leaves the table abruptly.] **Andante**

1079

Ob.

Pno.

A.

ALICE

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

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

ppp divisi

ppp divisi

ppp pizz.̀

f

mf pizz.̀

mf



1085

Pno.

A.

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

Vln. I

Vln. II

Vla.

Vc.

p

mf

unis.

unis.

1090

Pno.

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

Vln. I

Vln. II

Vla.

Vc.



Allegretto [The White Rabbit runs by.]

1096

Pno.

W. R.
The Queen! The

A.
rious to - day.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

molto rit.

attacca

1100

SUSPENDED CYMBAL / SOFT STICKS

mp

Perc.

Pno.

Hp.

D. **DORMOUSE**
The Queen! _____

W. R. Queen! _____ The Queen! The Queen! _____

M. Hare **MARCH HARE**
The Queen! _____

M. Hatter. **MAD HATTER**
The Queen! _____

Vln. I *divisi*

Vln. II *divisi*

Vla. *divisi*

Vc.

Cb.

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**

Ob. I & II *mf* *divisi*

Hn. I & II *f* *p* II mute I open

Q. *mp* QUEEN OF HEARTS

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

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *f* *mf*

Cb. *f* *mf*

1108 *divisi*

Ob. I & II

Hn. I & II

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

Vln. I

Vln. II

Vla.

Vc.

Cb.

1111

Ob. I & II

Hn. I & II

Q.

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

Vln. I

Vln. II

Vla.

Vc.

Cb.

1114

Ob. I & II

Hn. I & II

Q.

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

Vln. I

Vln. II

Vla.

Vc.

Cb.

divisi unis.

divisi unis.

1118

Ob. I & II

Q.

Off! Off! Off! Off! Off! Off! Off! Off! Off! Off! Off their heads, I say!_____

Vln. I

Vln. II

Vla.

Vc.

Cb.



1121

Ob. I & II

Q.

Off! Off! Off! Off! Off!_____ Off with their heads!_____

Vln. I

Vln. II

Vla.

Vc.

Cb.

1124

Ob. I & II

Hn. I & II

Q.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

II mute I open

f *p*

1128

Ob. I & II

Hn. I & II

Q.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

divisi unis.

1132

Ob. I & II

Hn. I & II

Q.

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

Vln. I

Vln. II

Vla.

Vc.

Cb.

1135

Ob. I & II

Hn. I & II

Q.

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

Vln. I

Vln. II

Vla.

Vc.

Cb.

1139

Ob. I & II

Hn. I & II

Q.

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

Vln. I

Vln. II

Vla.

Vc.

Cb.

1141

Ob. I & II

Hn. I & II

Perc.

Q.

Off with their heads, I say! Off!

Vln. I

Vln. II

Vla.

Vc.

Cb.

II mute I open I & II open

f *p* *mp*

SNARE DRUM

XIV. The Croquet Party

QUEEN OF HEARTS [Noticing Alice.]

1145

Andante

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

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*



1150

ALICE

[To herself.]

A. A-lice. My name is A-lice, if it please your Ma-jes-ty.— (They're on-ly a pack of cards. I

Q.

Vln. I *pp* *ppp* *divisi*

Vln. II *pp* *ppp* *divisi*

Vla. *pp* *mp*

Vc. *pp*

Cb. *pp*

1154

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

A. need-n't be a-fraid of them.) How should I know? It's no bus'-ness of mine.

QUEEN OF HEARTS [Indicating the Cards.]

Q. And who are these?—

Vln. I *mp* unis. *mf*³ divisi unis.

Vln. II *mp* unis. *mf*

Vla. *mp* *mf*

Vc. *mp*

1158

Hn. I & II *mp*

A. ALICE
Non - sense! Non - sense!

K. KING OF HEARTS

Q. QUEEN OF HEARTS
Off with her head!— Off with her...—
Con - si-der my dear: she is

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

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

Vla. *f* *mf*

Vc. *f* *mp*

Cb. *f* *mp*

1162

Perc. **SNARE DRUM** *f*

A. ALICE *f*

K. Yes.

Q. **QUEEN OF HEARTS** [To Alice.]
on - ly a child... Can you play cro - quet? — Come on, then!_

Vln. I

Vln. II

Vc. *mp*

Cb.



[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.]

[Mallet hit. The croquet ball rolls.]

1165

Perc. *f*

Pno. *mp*

Q. **QUEEN OF HEARTS**
Ha! Come on, then!_

Vln. I *p*

Vln. II *f* pizz.

Vla. *f*

Vc.

1169

Perc. *f*

Pno. *mp*

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

W. R. It's... It's... Its' a

Q. Ha!

Vln. I *p*

Vln. II

Vla.

Vc.

1173

Perc.

Pno.

W. R. ve-ry fine day. Hush! She's un-der sen-tence of ex - e-cu-tion! She boxed the Queen's ears.....

A. ALICE Ve-ry. Where's the Du-chess? Ha!_

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *arco mp pizz.*

Vc. *mp*

Cb. *mp*

CHESHIRE CAT [Appearing discretely.]

1177

C.C. **QUEEN OF HEARTS** How are you get-ting on?

Q. Get to your pla-ces! Off with his head!— Off with his head!—

Vln. I arco arco

Vln. II arco arco

Vla. arco arco

Vc.

Cb.



1181

Perc.

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

C.C. **CHESHIRE CAT** How do you like the

Vln. I

Vln. II

Vla.

Vc.

Cb.

1184

Perc.

Alice **ALICE** [Noticing the Queen listening in on her conversation.]

A. **ALICE** [Noticing the Queen listening in on her conversation.]
 Not at all... She is so ex-treme-ly... like - ly to win, that it is hard-ly worth-while fin-ish-ing

C.C. Queen?_

Vln. I

Vln. II

Vla.

Vc.

Cb.



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

1188

A. **Adagio** **Andante**
 — the game.—

Vln. I

Vln. II

Vla.

Vc.

Cb.

1192 ALICE

A.

KING OF HEARTS A friend of mine.

K. Who are you talk-ing to? I don't like the look of it at all. But

Vln. I *f p*

Vln. II *f p*

Vla. *f p*

Vc. *f p*

Cb. *f*



1196

K. it may kiss my hand, if it likes.

CHESHIRE CAT

C.C. I'd ra - ther not! I'd ra - ther not! I'd ra-ther not!—

Vln. I *mf*

Vln. II *mf pizz.*

Vla. *mf*

Vc. *mp*

Cb. *mp*

1200

ALICE

A.

KING OF HEARTS [To the Queen.]

It _____

K.

Don't be im-per-ti-nent! My dear, _____ have this cat re - moved! _____

Q.

QUEEN OF HEARTS

Off with its head! _____

Vln. I

Vln. II

Vla.

Vc.

Cb.



1204

Perc.

A.

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

QUEEN OF HEARTS

Q.

Fetch her here! _____

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

1208

Perc.

Pno.

Q.

Vln. I

Vln. II

Vla.

Vc.



1212 [The Duchess is marched on.]

Perc.

Pno.

D. **DUCHESS [To Alice.]**
 You can't think how glad I am to see you a-gain...

Vln. I

Vln. II

Vla.

Vc.

Cb.

1216

Perc.

Pno. *mp*

A. ALICE [aware of the Queen's gaze.]
The game's go-ing on ra-ther bet-ter now... Ra - ther bet-ter now...

Vln. I *p*

Vln. II *f* pizz.

Vla. *f*

Vc.



1219

Pno.

D. DUCHESS
'Tis so... "Tis so, and the mo-ral is - Oh, 'tis love, 'tis love, that makes the world go round.

A.

Vln. I *mp* arco

Vln. II *mp* arco

Vla. *mp*

Vc. *mp*

1223

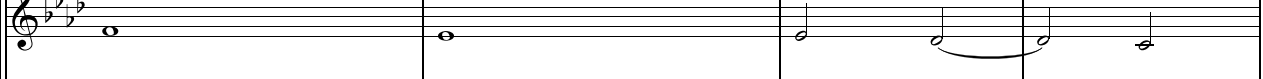
D. 

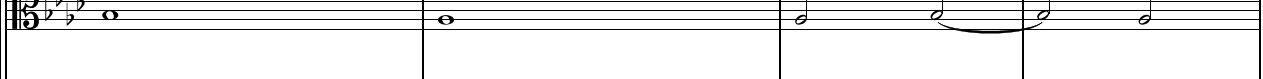
Alice 

Some-bo-dy said that it's done by ev'-ry bo-dy else mind-ing their own bus'-ness.

Ah well, ah well, it means much the

Vln. I 

Vln. II 


Vla. 

Vc. 



1227


Hn. I & II 


D. 

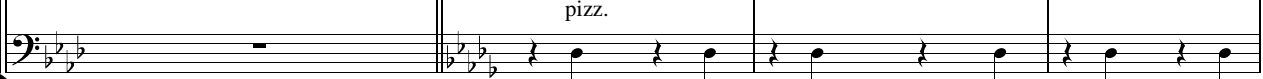
same thing, and the mo-ral of that is "Take care of the sense and the sounds will take care of them-selves." _

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

1231

Hn. I & II

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

DUCHESS 3

A fine day, your Ma-jes-ty. _____

QUEEN OF HEARTS 3 3 3

Ei-ther you or your head must be off, and

Vln. I *p* *f* pizz.

Vln. II *p* *f* pizz.

Vla. *p* *f* pizz.

Vc. *p* *f* arco

Cb. *p* *f* arco

1235

[The Duchess exits hurriedly.]

Q. that in a-bout half no time.

Vln. I arco *f* *mp*

Vln. II arco *f* *mp*

Vla. arco *f* *mp*

Vc. arco *f* *mp*

Cb. *f* *mp*

ALICE

1239

QUEEN OF HEARTS [To Alice.] The Mock Tur-tle?—

Have you seen the Mock Tur-tle?— The thing Mock Tur-tle soup_ is made from_

Vln. I *p*

Vln. II *mf*

Vla. *mf*

Vc.



[To the Gryphon.]

1242

Up, la-zy thing! Take this young la-dy to see the Mock Tur-tle.—— I must see af-ter some ex - e

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

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

Vla. *f* *mf* *mp*

Vc. *f* *mf* *mp*

Cb. *f* *mf* *mp*

1245

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

Q. cu - tions.

Vln. I *p* ³ *mf* *mp* *p*

Vln. II *p* *mf* *mp* *p*

Vla. *p* *mf* *mp*

Vc. *p* *mf* *mp*

Cb. *p* *mf* *mp*

1249

Adagio

Pno.

A. ALICE

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

L. C. It's all her fan-cy. They ne-ver ex-e-cutes no - bo-dy, you know. Come on!_

Vln. I *mp* *mp*

Vln. II *mp* *mp*

Vla. *mp*

Vc. *mp*

1252

attacca

A. ne - ver was_ so or - dered_ a - round be - fore._ Ne - ver._

Vln. I *mp* *mp*

Vln. II *mp* *mp*

Vla. *mp* *mp*

Vc. *mp* *mp*

attacca

XV. A Visit to the Mock Turtle

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

Andante

1255

Musical score for measures 1255-1258. The score is in 4/4 time and marked *mp*. It features six staves: Hn. I & II, Pno., Vln. I, Vln. II, Vla., and Cb. The piano part has a complex texture with many triplets. The woodwinds and strings play a melodic line with some triplets. A first ending bracket is present above the first measure of the horn part.



[Sounds of sobbing are heard from afar.]

1259

Musical score for measures 1259-1262. The score is in 4/4 time and marked *mp*. It features six staves: Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The piano part continues with triplets. The woodwinds and strings play a melodic line with some triplets. The texture is more sparse than in the previous section.

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

1263

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1266

Hn. I & II

Pno.

MOCK TURTLE

M. T.

Ah! (sobbing sounds ad lib.)

Vln. I

Vln. II

Vla.

Vc.

Cb.

divisi

p

f

1270

Pno.

A. ALICE
What is his sor - row?_____

L. C. GRYPHON
It's_____ all his fan - cy, that;_____ he has-n't got no sor-row,_____ no

Vln. I

Vln. II

Vla.

Vc.

Cb.



1274

Pno.

A. ALICE
No sor - row?_____

L. C. GRYPHON
sor-row,_____ you know. It's all his fan - cy._____ No.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit. ----- **Lento**

1277

Pno. *mp*

M. T. **MOCK TURTLE** Ah!

L. C. *mp*
This here young la - dy__ wants for to know your his - to - ry.

Vln. *mp*

Vln. I

Vla.

Vc. *mp*

Cb.



1280

Pno.

M. T. [In an extremely upper-class accent.]
Sit down, and don't speak a word till I've fin - ished.

Vln.

Vc.

1283 [They listen encouragingly.]

Pno.

M. T.

[A big sigh.]

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

Vln.

Vc.



1287 rit.

Pno.

A.

ALICE [Unable to refrain from interrupting.]

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

M. T.

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

Vc.

1290

Lento

CASTANETS

Perc. *mf*

Pno.

A.

M. T. **MOCK TURTLE** [Resuming his tale.]
one? Be-cause he taught us! Reel-ing and Writh-ing, then the diff-rent bran-ches of ma-the-ma-tics -

Vln. I

Vln. II

Vla.

Vc.



1293

Perc.

Pno.

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

Vln. I

Vln. II

Vla.

Vc.

1296

Perc. 

Pno. 

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


Vln. I 

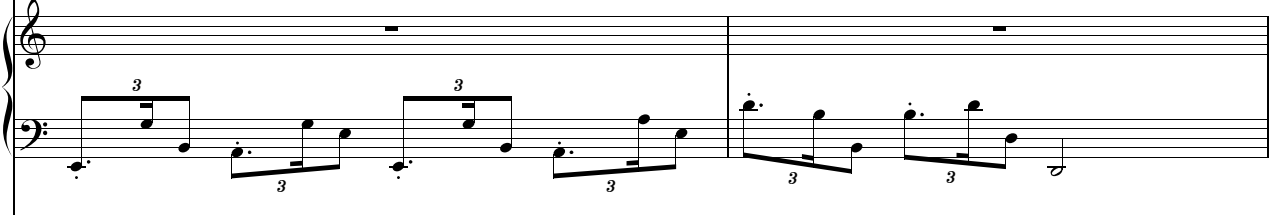
Vln. II 

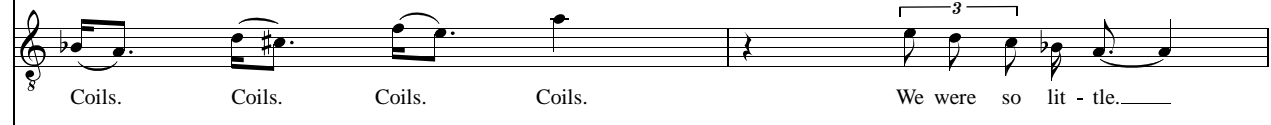
Vla. 


Vc. 

1298


Perc. 

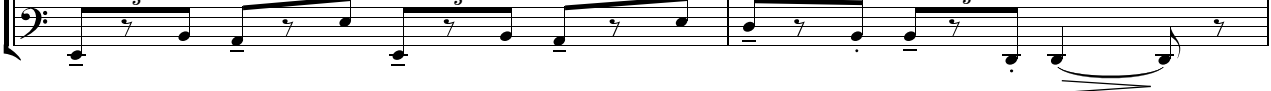
Pno. 

M. T. 
Coils. Coils. Coils. Coils. We were so lit - tle.____

Vln. I 

Vln. II 

Vla. 

Vc. 

1300

Pno. *p*

A. ALICE

How ma-ny hours a day did you do les- sons?

M. T. Ah! Ah!

Vln. *mp*

Vc. *mp*



1303

Perc. *mf*

Pno.

M. T. MOCK TURTLE

Ten hours the first day and then nine the se-cond and so on, That's the rea-son, the rea-son

Vln. I

Vln. II

Vla.

Vc.

1306

Perc.

Pno.

M. T.
8 that they're called les - sons, be-cause they less - en from day to day,

Vln. I

Vln. II

Vla.

Vc.



1308

Perc.

Pno.

M. T.
8 less-en from day to day, day to day, day to day.

L. C.
8 **GRYPHON** [Interrupting.]
That's e - nough a-bout les-sons. Games, now!

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

1311 II

Hn. I & II *mp*

Pno.

MOCK TURTLE

M. T. Ah! (sobbing sounds ad lib.) You may not have lived much un-der the sea...

Vln. I *p* *divisi*

Vln. II *p* *divisi*

Vla. *p*

Vc. *f*

Cb. *f*

1315

Pno.

ALICE

A. I have-n't. I once tas- ted... No, ne- ver.

M. T. ...and per-haps you were ne-ver in-tro-duced to a lob- ster?

Vln. I *pizz.*

Vln. II

Vla.

Vc.

Cb.

1318

Pno.

MOCK TURTLE

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

GRYPHON

L. C. You form in-to a line a-long the

Vln. I

Vln. II

Vla.

Vc.

Cb.

1321

Pno.

MOCK TURTLE [Irritated by constant interruptions.]

M. T. Two___ lines! You ad-vance twice!___ Change lob-sters and re-tire in the same or-der.---

L. C. sea- shore... Each with a lob-ster as a part-ner. Change lob-sters and re-tire in the same or-der.---

Vln. I

Vln. II

Vla.

Vc.

1324

Pno. *mp*

M. T. *8*
Then you throw... ..as far out to sea as you can... Turn a so-mer-sault in the sea.

L. C. *8*
...the lob-sters... Swim af-ter them!...

Vln. I *mp* *divisi arco*

Vln. II *mp*

Vla. *mp* *divisi*

Vc. *mp*

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

1327

Pno.

M. T. *8*
Back to land! Back to land... Land...

L. C. *8*
Change lob-sters a-gain! That's the first fig-ure... Back to land...

Vln. I *ppp*

Vln. II *ppp*

Vla.

Vc.

Alice - Adventures in Wonderland

1330 *rit.*

Pno.

A. ALICE [Nonplussed, but polite.]
It must be ve-ry pret-ty.—

M. T. MOCK TURTLE [Eagerly.]
Would you like to see it?— We can do it with-out lob-sters.

L. C. GRYPHON [Tactfully.]
You sing. I've for-got-ten the words.

Vln. I

Vln. II

Vla. *ppp*

Vc. *ppp*

XVI. The Lobster Quadrille

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

Adagio

1333

Ob. I & II *mf*

Hn. I & II *mp*

M. T. MOCK TURTLE
"Will you walk a lit-tle fas - ter?" said a whi-ting

L. C.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp* *pizz.*

Cb. *mf*

1338

M. T. *8* to a snail, "There's a por-poise close be-hind us, and he's tread-ing on my tail. See how ea-ger-ly the

Vln. I *mp*

Vln. II *mp*

Vla.

Vc.

Cb.



1343

M. T. *8* lob - sters and the tur-tles all ad-vance! They are wait-ing on the shin - gle -- will you come and join the dance?

Vln. I

Vln. II

Vla.

Vc.

Cb.

1348

M. T. *8* Will you, won't you, will you, won't you, won't you join the dance?— Will you, won't you, will you,

Vln. I *mp*

Vln. II *mp*

Vla.

Vc.

Cb.



[Giving stage directions.]

1352

M. T. *8* won't you, won't you join the dance? Slow-ly and sad - ly...— "You can real-ly have no

Vln. I *mp*

Vln. II *mp*

Vla.

Vc.

Cb. *mf*

1356

M. T. no - tion how de-light-ful it will be when they take us all and throw us, with the lob-sters, out to sea!"

Vln. I *mp*

Vln. II *mp*

Vla.

Vc.

Cb.

Detailed description: This block contains the musical score for measures 1356. It features five staves: M. T. (Soprano), Vln. I, Vln. II, Vla., and Cb. The M. T. part has lyrics: "no - tion how de-light-ful it will be when they take us all and throw us, with the lob-sters, out to sea!". The instrumental parts include triplets in the Violin I and II parts, and various rhythmic patterns in the Viola, Violoncello, and Contrabass parts. The key signature is B-flat major and the time signature is 2/4.



1361

M. T. But the snail re-plied "Too far, too far!" and gave a look a- skance -- said he, thanked the whi-ting

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This block contains the musical score for measures 1361. It features five staves: M. T. (Soprano), Vln. I, Vln. II, Vla., and Cb. The M. T. part has lyrics: "But the snail re-plied 'Too far, too far!' and gave a look a- skance -- said he, thanked the whi-ting". The instrumental parts include various rhythmic patterns and triplets in the Violin I and II parts, and various rhythmic patterns in the Viola, Violoncello, and Contrabass parts. The key signature is B-flat major and the time signature is 2/4.

1365

M. T. kind - ly, but he would not join the dance. Would not, could not, would not, could not, would not join the dance...

Vln. I *mp*

Vln. II *mp*

Vla.

Vc. $\underline{\underline{3}} \underline{\underline{3}}$

Cb. $\underline{\underline{3}} \underline{\underline{3}}$



1370

Ob. I & II *mf*

Hn. I & II *mp*

M. T. Would not, could not, would not, could not, would not join the dance. Dance!

Vln. I *mp*

Vln. II *mp*

Vla.

Vc. *mf*

Cb.

1374

Ob. I & II

Hn. I & II

M. T.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f 3 3

f 3 3 3

8

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

mp 3 3

mp 3 3

f

f 3 3 3 3

arco

f



ALICE

1378

A.

M. T.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

pp

pp

p

I can't re-mem-ber things to-day...

I should like to hear her re - peat some-thing now._____

1381

A. I've tried to say, "how doth the lit - tle bu - sy bee" — and "Fa - ther Wil - liam." —

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This musical score features a vocal line for Alice and an orchestral accompaniment. The vocal line is in a treble clef with a key signature of three flats and a 4/4 time signature. It contains two measures of music with lyrics. The lyrics are: "I've tried to say, 'how doth the lit - tle bu - sy bee' — and 'Fa - ther Wil - liam.' —". There are two triplet markings over the notes "lit - tle" and "bu - sy". The orchestral accompaniment includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The strings play a rhythmic accompaniment with some melodic lines. A sixteenth-note triplet is marked with a "6" in the Cello part.

rit.

1383

L. C. **GRYPHON** Stand up — and re - peat 'Tis the voice of the slug - gard.' —

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This musical score features a vocal line for the Gryphon and an orchestral accompaniment. The vocal line is in a treble clef with a key signature of three flats and a 4/4 time signature. It contains two measures of music with lyrics. The lyrics are: "Stand up — and re - peat 'Tis the voice of the slug - gard.' —". There is a triplet marking over the notes "Tis the". The orchestral accompaniment includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The strings play a rhythmic accompaniment with some melodic lines. A "pizz." (pizzicato) marking is present in the Cello part.

XVII. The Voice of the Lobster

ALICE [Reciting, as if in class.]

Allegretto

1385

A. 'Tis the voice of the lob - ster, I heard him de - clare - "You have baked me too brown, I must su - gar my hair! As a

Vln. I

Vln. II

Vc.

Detailed description: This musical score features a vocal line for Alice and an orchestral accompaniment. The vocal line is in a treble clef with a key signature of three sharps and a 4/4 time signature. It contains four measures of music with lyrics. The lyrics are: "'Tis the voice of the lob - ster, I heard him de - clare - 'You have baked me too brown, I must su - gar my hair! As a". There are four triplet markings over the notes "lob - ster", "de - clare -", "su - gar", and "my hair!". The orchestral accompaniment includes Violin I, Violin II, and Violoncello. The strings play a rhythmic accompaniment with some melodic lines. Dynamic markings include "pp" (pianissimo) and "mp" (mezzo-piano).

1390

A. *duck with his eye-lids, so he with his nose trims his belt and his but-tons, and turns out his toes. When the sands are all dry, he is*

Vln. I

Vln. II

Vc.



1395

A. *gay as a lark, and will talk in con-temp - tu-ous tones of the shark: But,when the tide ri-ses and sharks are a-round, his*

Vln. I

Vln. II

Vc.



1400

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

L. C. **GRYPHON** [Puzzled, but tolerant.] *That's dif-frent from what I _ used to say _ when I was a child. _*

Vln. I

Vln. II

Vla.

Vc.

1404

A. 

MOCK TURTLE [Disdainfully.] I

M. T. 

It sounds un-com-mon non-sense.

GRYPHON [To Alice, encouragingly.]

L. C. 

Go on with the next verse.— It be-gins "I passed by his gar-den."—


Vln. I 

Vla. 


Vc. 




1408


A. 

passed by his gar-den, and marked with one eye, how the owl and the pan-ther wereshar-ing a pie: The pan-ther took pie-crust and

Vln. I 


Vln. II 

mp

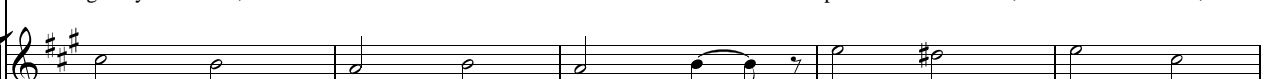
Vc. 

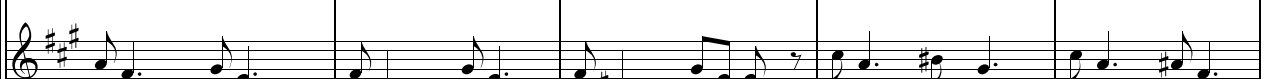



1413

A. 

gra-vy and meat, while the owl had the dish as its share of the treat. When the pie was all fi-nished, the owl as a boon, was

Vln. I 

Vln. II 

Vc. 

1418

A. *kind-ly per-mit-ted to po-cket the spoon: while the pan-ther re-ceived knife and fork with a growl, and con-clu-ded the ban-quet by...*

Vln. I

Vln. II

Vc.

1423

A. *MOCK TURTLE*

M. T. *By far the most con-fus-ing thing that I e-ver heard!_____*

Vln. I

Vln. II

Vla.

Vc.

rit.

1427

M. T.

GRYPHON [Sagely. To the Mock Turtle.]

L. C. *I think you'd bet-ter leave off. Sing her "Tur-tle Soup," will you old fel-low?_____*

Vln. I

Vln. II

Vla.

Vc.

XVIII. The Mock Turtle's Lament

Allegretto with mournful praise *

1431

MOCK TURTLE

M. T. *p* *mp*
 Beau - ti - ful soup, so rich, and green, wait - ing in a hot tu - reen.
 Beau - ti - ful soup! Who cares for fish! Game! Or a - ny o - ther dish?

Vln. I *p* *mp*

Vln. II *mp*

Vla. *mp*

Vc. *p* *mp*
arco

Cb. *mp*

* Lugubriously mellifluent, that is to say.



1440

M. T. *p*
 Who for such dain-ties would not stoop? Soup of the ev'-ning, beau - ti - ful soup! Soup of the
 Who would not give all else for two - pen - ny - worth on - ly of beau - ti - ful soup? Soup of the

Vln. I

Vln. II

Vla.

Vc.

Cb.

1449

M. T.

ev' - ning, beau - ti - ful soup! Beau - ti - ful soup! — Beau - ti - ful soup! Soup of the ev' - ning! Beau - ti - ful
 ev' - ning, beau - ti - ful soup! Beau - ti - ful soup! — Beau - ti - ful soup! Soup of the ev' - ning! Beau - ti - ful

Vln. I

Vln. II

Vla.

Vc.

Cb.



Allegretto

1459

Hn. I & II

II mute

f

M. T.

soup! —
 soup! —

GRYPHON [To Alice.]

L. C.

Come on! The trial's be

Vln. I

f *subito pp*

Vln. II

f *subito pp*

Vla.

f *subito pp*

Vc.

f *subito pp*

Cb.

f *subito pp*

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

1466 ALICE rit.

A. What trial is that?_____

M. T. MOCK TURTLE

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

L. C. gin - ning!_

Vln. I *mf* *mp* *p* subito *pp*

Vln. II *mf* *mp* *p* subito *pp*

Vla. *mf* *mp* *p* subito *pp*

Vc. subito *pp*

Cb. subito *pp*



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

1471 Allegretto non rit. attacca

Ob. I & II *f*

Hn. I & II II mute *f* divisi open *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* *ff*

Cb. *f* *ff* *ff* attacca

XIX. Who Stole the Tarts?

Con moto

♩. = 100

1475

unis.

divisi

Ob. I & II

Hn. I & II

Hp.

W. R.

K.

Vln. I

Vln. II

Vla.

Vc.

Cb.

WHITE RABBIT [self-importantly.]

Si - lence in court! KING OF HEARTS

Read the ac - cu-sa-tion!

1480

Hp.

W. R.

K.

Vln. I

Vln. II

Vc.

WHITE RABBIT

The Queen of Hearts, she made some tarts, all on a sum-mer day; The

divisi

divisi

1485

Ob. I & II

Hp.

W. R.

Knave of Hearts, he stole those tarts_ and took them quite_ a - way.

KING OF HEARTS

K.

Con-si-der your ver - dict.

Vln. I

Vln. II

Vla.

Vc.

Cb.

solo

unis.

1490

Hp.

W. R.

Not yet! Not yet! Not yet! There's a great deal to come be-fore that! **KING OF HEARTS**

K.

Call_ the next wit - ness!

Vln. I

Vln. II

Vla.

Vc.

Cb.

WHITE RABBIT [With the nervous reproof of a courtier.]

1494

Hp.

WHITE RABBIT

W. R.

Call the first wit-ness! First wit-ness! First wit-ness!

Vln. I

Vln. II

Vla.

Vc.

Cb.



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

molto rit. Andante rit.

1498

Hp.

QUEEN OF HEARTS [To the White Rabbit.]

Q.

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

Vln. I

Vln. II

Vc.

Cb.

p

p

pizz.

f

Andante

1501

Hp.

M. Hatter

MAD HATTER

I beg your par-don, your Ma-jes-ty,— for bring-ing these— in, but I had-n't quite fi-nished my

Vln. I *mp*

Vln. II *mp*

Vla. *arco mp*

Vc. *mp*

Cb. *mp*



1504

KING OF HEARTS

K.

M. Hatter

When did you be - gin? —

tea, when I was sent for.

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp* *mf*

Cb. *f* *mp*

1508

DORMOUSE [Sleepily.]

M. Hare **MARCH HARE** Six - teenth....

K. **KING OF HEARTS** Write that down! Take off your

M. Hatter **MAD HATTER** Four-teenth of March, I think it was.

Vln. I

Vln. II

Vla.

Vc.



1512

K. hat! Sto - len! Sto - len! Give your e-vi-dence, and don't be

M. Hatter **MAD HATTER** It is - n't mine. I'm a hat-ter. I've none of my own.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

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

1516

Ob. I & II

Hn. I & II

K.

Q.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

QUEEN OF HEARTS

Off with his head!

divisi

mf *mf*

II mute *I open*

f *f* *f*

1520 **Andante**

Perc.

Hp.

K.

M. Hatter

Vln. I

Vc.

MAD HATTER

KING OF HEARTS [Interrupting.]

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....

TRIANGLE

mp *mp*

1524

Perc. *mp*

K. *mp*

M. Hatter

Vln. I

Vc.

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

It be-gan with tea....

1527

Perc. *mp*

M. Hare

M. Hatter

Vln. I

Vc.

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

D.

M. Hare

K.

M. Hatter

Vln. I

Vln. II

Vla.

Vc.

DODO *mp*

But what did the Dor-mouse say?

ny it! ...de - ny it!

KING OF HEARTS *mp*

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

Ha! —

1533

Hp.

K. **KING OF HEARTS**

M. Hatter **MAD HATTER** You must re-mem-ber___ or I'll have you ex - e - cu - ted! Off with his head!

Q. **QUEEN OF HEARTS** That I can't re-mem-ber. Off with his head!

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp *f*

1537

Hp.

K. **KING OF HEARTS**

M. Hatter **MAD HATTER** You're a ve - ry poor spea - ker. If that's all you know, you may I'm a poor man, your Ma - jes - ty.

Vc.

mp

1540

Hp.

K. **KING OF HEARTS**
stand down. _____ You may

M. Hatter
I can't go no low-er. I'm stand-ing on the floor.

Vln. I *f*

Vla. *mp*

Vc. *f*

Cb. *f*



1543

K. go! _____ Go! _____ Out-side. Out-side.

QUEEN OF HEARTS

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

Vln. I

Vln. II

Vla. *mp*

Vc.

Cb.

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

$\text{♩} = 100$

1546

unis.

divisi

Ob. I & II

Hn. I & II

Hp.

W. R.

K.

Vln. I

Vln. II

Vla.

Vc.

Cb.

WHITE RABBIT

KING OF HEARTS

Call the next wit-ness.

Call _____ the next wit - ness!

[The Cook takes the witness stand.]

1550

W. R.

Next wit-ness! Next wit - ness! _____

KING OF HEARTS

Your e - vi - dence?_

Vln. I

Vln. II

Vla.

Vc.

COOK

1554

Shan't. _____

WHITE RABBIT [Apologetically.]

Your Ma-jes-ty__must cross-ex-a-mine this wit - ness. _____

KING OF HEARTS

What are tarts made of?

Vln. I *f*

Vln. II *f*

Vla. *f*

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

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

COOK

1559

Andante

Pep - per most-ly. _____

DORMOUSE

Trea - cle. _____

QUEEN OF HEARTS

Be-head that Dor-mouse! Off with its whisk-ers! _____

Vln. I *f*

Vln. II *f*

Vla. *f* *mp* *f*

Vc. *f* *mp* *f*

Cb. *f* *mp* *f*

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

1564

KING OF HEARTS
They have-n't got much e-vi-dence yet.

Call the next wit-ness.

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

Vln. I *mp*

Vln. II *>mp*

Vla. *>mp*

Vc. *mp*

Cb. *mp*



Con moto

$\text{♩} = 100$
unis.

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

1578

WHITE RABBIT
Call the next wit-ness! — A - lice! A - lice! A-lice! —

Ob. I & II *f*

Hn. I & II *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

divisi

mp

mf

1573 **ALICE**

A.

KING OF HEARTS

K.

Vln. I

Vln. II

Vla.

Vc.



1577 **WHITE RABBIT** [Prompting apologetically.]

W. R.

KING OF HEARTS

K.

Vln. I

Vln. II

Vla.

Vc.

Alice - Adventures in Wonderland

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

1581 SUSPENDED CYMBAL / HARD STICKS

Perc.

ALICE *ff*

A.

It does-n't mat-ter a bit. [To Alice.]

K.

por-tant, — of course! Of course! — Si - lence!

Vln. I divisi *ff*

Vln. II divisi *ff*

Vla. *ff*

Vc. divisi *ff*

Cb. divisi *ff*



Andante

Meno mosso

WHITE RABBIT

1586

W. R.

[To the jury.] Plea-e, your Ma-jes-ty, — there's more e-vi-dence yet to come. A let-ter, — writ-ten by the

K.

— Con-si-der your ver-dict!

Vln. I divisi *pp*

Vln. II divisi *pp*

Vla. divisi *pp*

1590 [Uncertainly.] [Firmly.]

W. R. pri-son-er to... ..to some-bo - dy... ..to some-bo-dy... ..

K. KING OF HEARTS
It__ must have been, un-less it was writ-ten to

Vln. I

Vln. II

Vla. unis.



1594

W. R. It's a set of ver - ses... ..

K. no-bo - dy__ which is-n't u-su-al__ you know... .. Are they in the pri-son-er's... ..

Vln. I subito pp

Vln. II subito pp

Vla. divisi subito pp unis.

1598

WHITE RABBIT

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

K. hand-wri - ting?_ If he did-n't sign it,___ that can on-ly make the

Vln. I unis. divisi unis.

Vln. II

Vla. divisi unis.

Vc.



1601

K. mat-ter worse. He must have meant some mis - chief, or else he'd have signed his name like an ho-nest man!

Vln. I

Vln. II unis.

Vla.

Vc.

1604

K. *8* Here, here! Here, here! Here, here! — So... Off with his head! —

QUEEN OF HEARTS

Q. Here, here! Here, here! Here, here! — That proves his guilt, of course! — So... Off with his head! —

[All onstage except Alice.] [All onstage except Alice, the White Rabbit and the Knave of Hearts.]

Tutti Here, here! Here, here! Here, here! — Off with his head! —

Vln. I Here, here! Here, here! Here, here! — Off with his head! — *divisi*

Vln. II Here, here! Here, here! Here, here! — Off with his head! — *divisi*

Vla. Here, here! Here, here! Here, here! — Off with his head! —

Vc. Here, here! Here, here! Here, here! — Off with his head! —

1608

A. ALICE It does-n't prove a-ny-thing of the sort.

K. KING OF HEARTS Ha! Read the ver-ses. Be-

Q. Ha!

Tutti Ha!

Vln. I Ha! unis. *pp* *divisi*

Vln. II Ha! unis. *pp* *divisi*

Vla. Ha! *pp*

Vc. Ha! *pp*

Cb. Ha! *pp*

1611 3

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

Vln. I

Vln. II

Vla.

Vc.



1613

Hp. *f*

K. stop. Read the ver - ses. Then stop. Stop. Read. [Sharply.] [Calmly.]

Vln. I unis. pizz.

Vln. II unis. pizz.

Vla. pizz.

Vc. pizz.

Cb.

XX. A Letter from Somebody

1616 **Allegro**

Hp. *p*

W. R. **WHITE RABBIT**
 "They told me you had been to her, and men-tioned me to him;— she gave me a good

Vln. II *ppp* *divisi arco*

Vla. *ppp* *divisi arco*

Vc. *ppp* *divisi arco*

Cb. *p*



1622

Hp.

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

Vln. II

Vla.

Vc.

Cb.

1628

Hp.

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

Vln. II

Vla.

Vc.

Cb.



1633

Hp.

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

Vln. II

Vla.

Vc.

Cb.

1639

Hp.

W. R.

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

Vln. II

Vla.

Vc.

Cb.



1645

Hp.

W. R.

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

Vln. II

Vla.

Vc.

Cb.

1652

Hp.

W. R.

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

Vln. II

Vla.

Vc.

Cb.



molto rit.

1658

Hp.

W. R.

liked them best, for this must e - ver be a se - cret, kept from all the rest, be - tween your - self and me.

Vln. II

Vla.

Vc.

Cb.

XXI. Such a Curious Dream

accel. **Con moto**

♩. = 100

1665

Ob. I & II

Hn. I & II

Pno.

Hp.

K. **KING OF HEARTS**
The most____

Vln. I *arco* *divisi* *unis.*
f *mp*

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

Vla. *f* *mp*

Vc. *f* *mp* *arco*

Cb. *f* *mp*

Detailed description: This page of a musical score for 'Such a Curious Dream' (Act XXI) includes parts for Oboe I & II, Horn I & II, Piano, Harp, King of Hearts, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in 6/8 time with a key signature of one sharp (F#). It begins with a tempo change from 'accel.' to 'Con moto' and a tempo marking of quarter note = 100. The music starts at measure 1665. The King of Hearts has a vocal line with the lyrics 'The most____'. Dynamic markings include *f* (forte) and *mp* (mezzo-piano). Performance instructions include *arco* (arco) and *divisi* (divisi).

1668 *divisi*

Ob. I & II

Hn. I & II *unis.* *divisi*

Pno.

A. **ALICE**
If a - ny one of them can ex-plain it, I'll

K. *8*
im-por - tant piece of e-vi-dence.

Vln. I

Vln. II

Vla.

Vc.

Cb.



1672

Pno.

A. give him six - pence. Ex-plain it... Ex-plain it...

Vln. I

Vln. II

Vla.

Vc.

1676

Pno.

KING OF HEARTS

K.

If there's no mean-ing in it, ___ that saves a world of trou-ble. ___ Let the ju-ry con-si-der their ver-dict. _

Vln. I

Vln. II

Vla.

Vc.



1680

Ob. I & II

mf

Pno.

K.

QUEEN OF HEARTS

Q.

No! No! No! No! No! No! Sen-

Vln. I

Vln. II

Vla.

Vc.

Cb.

1684

Q. *- tence first-- ver-dict af-ter-wards. Sen-tence first--ver-dict af-ter-wards._____ Sen - tence first--*

Vln. I

Vln. II

Vla.

Vc.

Cb.



1688

♩ = ♩ ALICE

A. *Stuff!_____ Stuff and non-sense.---*

Q. *ver-dict af-ter-wards. Sen-tence first--ver-dict af - ter - wards._____*

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

mp

mp

Meno mosso

divisi

1692

Ob. I & II

Hn. I & II

A.

Q.

Vln. I

Vln. II

Vla.

Vc.

Cb.

QUEEN OF HEARTS I won't! ___ Stuff and non - sense. ___ Non - sense. ___

Hold your tongue!_ Ah!_

f

f

f

f

f

f

1696

Ob. I & II

Perc.

Pno.

A.

Q.

Vln. I

Vln. II

Vla.

Vc.

Cb.

SUSPENDED CYMBAL / SOFT STICKS

f

p

f

ALICE ³

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

Off with her head!

f

f

pizz. arco ³

pizz. arco ³

³

³

³

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

1699

Ob. I & II *open unis.*

Hn. I & II *f*

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc. *f*

Cb. *f*

1703 *unis.*

Ob. I & II *tr*

Hn. I & II

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1707

Ob. I & II *divisi*

Hn. I & II *div.*

Perc. *mp* *ff*

Pno.

Hp. *ff*

Vln. I

Vln. II

Vla.

Vc.

Cb.

1711

Ob. I & II

Hn. I & II

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.



[Fade to black.]

molto rit.

1714

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Adagio

1717

Ob. I & II *f* ³ *pp* *divisi*

Hn. I & II *f* *p* *divisi*

Perc. *pp* *ff* *pp*

Pno. *ff*

Hp. *mf* *ff*

Vln. I *f* ³ *mp* *divisi*

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

Vla. *f* *mp* *divisi*

Vc. *ff*

Cb. *ff*

Alice - Adventures in Wonderland

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

1720

Hp. *mp*

A. ALICE
Oh, I've had such a cu-ri-ous

Vln. I unis.

Vln. II unis.

Vla.

Vc. divisi

Cb.

ppp



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

1726

Andante

A. dream. Such a cu-ri-ous dream...

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

ppp

1732

Pno.

Vln. I

Vln. II

Vla.

p

divisi



rit.

1736

Perc.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

TRIANGLE

p

mp