Alice Through the Looking-Glass

A family opera by

William Osborne
Duration: ca. 50 minutes

(Some roles can be doubled.)

Alice, soprano
Lewis Carroll, baritone
White King, tenor
White Queen, soprano
Humpty-Dumpty, baritone
Tiger-Lily, alto
Rose, soprano,
Two Daisies, sopranos
Tweedledee, baritone
Tweedledum, baritone
Sheep, tenor
Unicorn, tenor
White Knight, baritone
Royal attendant, tenor

Strings
2 Flutes (piccolo)
2 Oboes (English horn)
Clarinet (E-flat clarinet, bass clarinet)
2 Bassoons (contra-bassoon)
Trumpet
2 Horns
Harp
Percussion (one)
Prelude: The Love-Gift of a Fairy-Tale
Ephemeral, cres. poco a poco ($\approx$ ca. 72)

Flute 1

Flute 2

Harp

Lewis and Creatures

Violin I

Violin II

Contrabass

Lewis Carroll appears on the stage and sings.

Prelude: The Love-Gift of a Fairy-Tale
Ephemeral, cres. poco a poco ($\approx$ ca. 72)

(stagger bowing)

throughout the work, sempre l.v. unless otherwise notated

Ephemeral, cres. poco a poco

(stagger bowing)

William Osborne

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the pure unclouded brow

And dreaming eyes of

Fl. 1
Fl. 2
Hn. 1
Hn. 2
Hp.
Vln. I
Vln. II
Vc.
Cb.
L&C
wonder!

Though time be fleet and I and thou are half a life
a sun-der,

Thy lov-ing smile will sure-ly hail The

(stagger bowing)
Esuberante; lo stesso tempo

Love gift of a fairy tale

(raises notes an octave if needed)
A tale begun in other days,
When summer suns were

A simple chime, that served to time
The rhythm of our
row - ing __________ Whose ech - oes live in mem - or-y yet, Though en - vi - ous years would say for -

get.’ And, though the shad - ow of a sigh May trem - ble through the stor - y. For

Fl. 1
Hp.
L&C
Vln. I
Vln. II
Vla.
Vc.
Cb.

42

P

mp
rall. e dim.
rall. e dim.

47
Barcarole \( \downarrow = \text{ca. 54} \)

P

mp
"hap - py sum - mer' days gone by, And van - ish'd sum-mer glor - f"
molto rall...
It shall not touch with breath of bale, The pleasure of our fairy tale.

Bell Tree

Piu mosso ($\breve{\text{L}}$, ca. 90)
I. Looking-Glass House

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

Oh, you wicked little thing! Really Dinah ought to have taught you better manners!

You ought, Dinah, you know you ought!

And you'd deserved it, you little mischievous darling! What have you got to say for yourself! Now don't interrupt me!

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

Kitty dear, let's pretend. Let's pretend you're the White Queen!

A tempo
Alice stands before the mirror.

You look just like her. And if you're not good, I'll put you through in to the Looking Glass House.

Cantabile; non troppo lento!

Let's pretend there's a way of getting through.

Cantabile; non troppo lento!

She drops the kitten.
Fl. 1
Hn. 1
Hn. 2
Hp.
Al.
Vln. I
Vln. II
Vla.
Vc.
Cb.

soft like guaze.

Why, it's turning to a sort of...
It will be easy to get through!

f crescendo
Alice goes through the mirror.

Esuberante

Vln. I
Vln. II
Vla.
Vc.
Cb.

Picc.
Bs. 1
Bs. 2
Hn. 1
Hn. 2
Hp.

Alice goes through the mirror.
Morendo poco a poco...

Alice is startled by her new surroundings.
Alice hears the cry of a distressed child.

**White Queen:**

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molto ecitato!
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Alice lifts the Queen onto the table. The Queen howls in terror.

**Alice:**

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Blew me up!
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**White Queen:**

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What vol.ca no?
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Alice: 

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Don't cover the singer, just softly add color to the voice.
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With fantasy (e.= ca. 78)

With fantasy (e. = ca. 78)
The King tries to reach the table top by climbing the leg.

Don’t get blown up!

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

you’ll be hours at that rate!
The King groans and falls flat on his back, horrified. He groans. He slowly gets up and speaks in a horrified whisper. Ach! What was that? I assure you my my dear, The horror of that moment.

I turned cold to the very ends of my whiskers. You haven’t got any whiskers. The horror of that moment.
Ob. 1
B-Ct.
Bsn. I
Hn. I
C Tpt.
Perc.
Hp.
L&C
Vln. II
Vla.
Vc.
Cb.

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

I shall never forget!

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

This book is very difficult to read. It's a Looking Glass book and the

Elated with her discovery.
words are all written back wards.

Alice reads from the book.

Jabberwocky
Quieto e magico; suspended (voca. 78)
ma sempre pressando

Twas brillig,

Jabberwocky
Quieto e magico; suspended (voca. 78)
ma sempre pressando
and the slith-y toves did gyre and gimble in the wabe.

mim-ay were the bosgroves.
And the mome's wrath out grabe
(Octave shift as needed in this and following passages.)

claws that catch!
Be wary the Jub jub bird,
and shun the frrru mi ous ban-der-
A reverie; dream-like;
lo stesso tempo ($\approx \text{ca. 78}$)

He took his vor-pal sword in hand long time the max-ome foe he sought.
rest ed he by the tum tum tree, And
stood a while in thought
molto cres. e accel.

B+Cl.

Bsn. 1

mf

Bsn. 2

mf

Hn. 1

mf

Hn. 2

mf

Perc.

molto cres. e accel.

Hp.

Vln. I

mp

Vln. II

mp

Vla.

mp

Vc.

f

Ch.

f
molto cres. e accel.
And as in uf-fish thought he stood, The Jab-ber-wock with eyes of flame, Came whif-fling

195 Very animated, urgently (\( \checkmark = \text{ca. 85} \))

Very animated, urgently (\( \checkmark = \text{ca. 85} \))

195 Very animated, urgently (\( \checkmark = \text{ca. 85} \))
As a melodram; con bravura; lo stesso tempo ($\frac{\text{d}}{\text{e}} = \text{ca. 85}$)

through the tul-gy wood, And bur-bled as it came!

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

He left it dead, and with its head he went galumphing back.
Subito molto quieto; as awakening from a dream
come sopra ($\frac{3}{4}$ = ca. 78)

Subito molto quieto; as awakening from a dream
come sopra ($\frac{3}{4}$ = ca. 78)

very animated
hast thou slain the Jabberwock?

Come to my arms, my beamish boy!

O frabjous day,
ferrab - jous day!
Cal - loooh! Cal-lay!
He chor - tled in his joy.
Fl. 1

Ob. 1

Perc.

Hp.

Al.

All mimsy were the bero-groves,

And the mome's wrath out grabe.

Vln. I

Vln. II

Vla.

Vc.

p

p

p

p

p

Arco

Pizz. arco

Fl. 1

Perc.

Hp.

Al.

Vln. I

Vln. II

Vla.

Vc.

p

p

p

p

p

Arco

Pizz. arco

Arco
mome’s wrath out grabe.

And the mome’s wrath out -

Out grabe

Fl. 1

Ob. 1

Perc.

Hpd.

Al.

Vln. I

Vln. II

Vla.

Vc.
A flower garden begins to appear around Alice.

Out grabe.

Alice is now surrounded by living flowers.

But,

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

I think I'll go see the gar - den first.
Oh Tiger Lily I wish you could talk.
II. The Garden of Live Flowers
With fantasy ($\frac{3}{4}$ = ca. 72)

E. Hn.

E-cl.

Hn.

Al.

LC

Vln. I

Vln. II

Vla.

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

And can all the flowers talk?

A brief silence and then...

Rose, impetuoso

As

We can talk, when there's

Tiger-lily, quiet and hesitant

E-flat clar.

\[\begin{align*}
\text{English horn} & \quad \text{sempre legato} \\
\text{E-flat clar.} & \quad \text{mp}
\end{align*}\]
It isn't manners for us to begin, and I really was wondering when you'd speak! Said I to myself. 'Her face has got some sense in it, though it's not a clever one!'
Still, you're the right color, and that goes a long way.

I don't care about the color. If only her petals curled up a little.
Aren't you frightened being out here with no one to take care of you?

more, she'd be all-right.

But what could it do if any danger came?

There's a tree in the middle. What else is it good for?
It could bark! It says bough-wow!

That's why its branches are called boughs! Didn't you know that?
Like laughter

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

Si-lence ev’ry one of you! They know that I can’t get at them or they wouldn’t dare do it!
Like laughter

The flowers all laugh.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1

Perc.

Hn. 1

Hn. 2

Ob. 1

E-Cl.

Bs. 1

Bs. 2

Hp.

LC

Fl.

Picc.

Cl.

Cb.

Vc.

Vla.

Perc.
Alice turns to the flowers. 

Never mind! If you don't hold your tongues I'll pick you!

The flowers start to laugh, then scream when they realize what Alice said.

Come sopra
Ancora quieto

The Tiger-lily is still frightened. Softly:

That's right, Ancora quieto

When one___ speaks, they al begin to ge-ther, and it's e-
How is it you talk? I've seen many flower gardens, but none of the flowers could

ough to make one whi-ther!

Put your hand down and feel the ground. Then you'll know why.
Alice feels the ground.

It's very hard.

In most gardens they make the beds too soft, so the flowers are always asleep.

I hadn't thought of that.

A daisy speaks so suddenly that Alice almost jumps.

It's my opinion you never think at all.

I never saw anybody that
looked stupider. Hold your tongue! As if you ever saw anybody, you know no

Fl. I
E. Hn.
Hp.
LC
“Tiger-lily”

Vln. I
Vln. II
Vla.
Vc.
Cb.

(p) (half step trill)

mp

Fl. 1
E. Hn.
Hp.
LC
looked stupider. Hold your tongue! As if you ever saw anybody, you know no
Are there people in the garden besides me?

There's two other in the garden that can...
E. Hn.
Eo. Cl.
Hp.
LC
Vln. I
Vln. II
Vla.
Vc.
Cb.

move a - bout like you. You're al - ways peak - ing. - They're more bush - y than you.

They're coming. I hear their foot steps.

Poco rallantando e diminuendo...
Tweedledum and Tweedledee sneak up behind Alice, and then remain completely motionless.

III. Tweedledum and Tweedledee
Humorously \( (J \approx \text{ca. 66}) \)
Alice bumps into them and is startled.

Dum suddenly speaks and Alice is again startled.

If you think we're wax works, you ought to pay, you know. Wax works weren't made for noth-ing. No how!
Con-tar-i-wise if you think we're a-live, you ought to speak.

1. I know what you're think-ing a-bout

Con-tar-i-wise if you think we're a-live, you ought to speak.
but it is n't so, no how. Con-tar-wise, if it was so, it might be; And if it were so it would be,
The Red King snores!

They hear the snoring of the Red King.

But as it isn't, that's logistics!

pizz.

343

The Red King snores!
Are there lions and tigers around here?

It's the Red King snoring. Come look at him.

Dream-like

They look toward the Red King (can be off stage.)
Is n’t he a lov’ly sight? Fist to snore his head off!

I’m a fraid he’ll catch cold ly ing on the damp grass.

He’s dream ing
And what is he dreaming? Why-a-bout you! And if he stopped dreaming, where would you be?
Not you! You'd be nowhere. You're only a thing in his

mf
Ob. I
B. Cl.
Bsn.
Perc.
Harp
Al.
L&C
Vln.
Vln. II
Vla.
Vc.
Cb.

Ob. 1
B. Cl.
Bsn.
Vln.
Vln. II
Vla.
Vc.
Cb.

362
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part of his dream then what are you two?  
Both loud and triumphant.  
Hush! You'll wake him I'm afraid.

Dit to. Dit to! Dit to!

Well, it's no use talking about waking him, You're only the
I am real! 

Alice begins to cry.

Dee: You won't make yourself real by crying, there's nothing to cry about.

things in his dream. You know you're not real.
If I wasn't real, I couldn't cry.

Alice speaks half laughing through tears.

Dum, interrupting contemptuously:

I hope you don't suppose those are real tears?
Dee and Dum slowly disappear.

I know it's foolish to cry about nonsense.
I'd better get out of the wood, it's getting dark.
Alice finds the White Queen's shawl lying on the ground.
The White Queen enters comically fidgety and nervous, with her hair and clothing in complete disarray. As Alice helps her on with her shawl, the White Queen can’t stop mumbling to herself, “Bread and butter.”

Am I addressing the White Queen?

Bread and butter, bread and butter, bread and butter.
I don't call it a thing at all. I've been addressing myself.
Alice straightens the Queen's shawl.

May I straighten your shawl?

for the last two hours

It's out of temper I think.

Alice straightens the Queen's shawl.

for the last two hours

It's out of temper I think.

May I straighten your shawl?
There's no pleasing it! The brush has got tangled my hair.
And I lost the comb yes-ter-day. Bread and but-ter, bread and but-ter, bread and but-ter. Bread and but-ter.
Sure! Two pence a week and jam every other day.

I don't want you to hire me, and I don't care for jam.

Well, I don't want it today, any how.

It's very good jam.

You couldn't have it if you did want it. The rule is,

Maestoso; lo stesso tempo

Laughing:

It's very good jam.

You couldn't have it if you did want it. The rule is,

Maestoso; lo stesso tempo
Lo stesso tempo

It must sometimes come to "jam to mor-row and jam yes-ter-day, but nev-er to-day.

Lo stesso tempo

No it can't. It's jam ev-er-y oth-er day to day is n't an-y oth-er day, you know.
I don't understand, it's very confusing. That's the effect of living backwards.

It makes one giddy at first, but there's one great advantage to it.

That's the effect of living backwards.
I'm sure mine only works one way, I can't remember that one's memory works both ways.
It's a poor sort of memory

things be fore they hap pened.
What sort of things do you remember best?

Oh, that works only back-wards.
things the week after next.

Such as the King's messenger

He's in prison

now, being punished:

and the trial doesn't even begin until next Wednesday

and of course the crime comes last of
But suppose he never commits the crime.
But not his being punished....
I'm only...

That would be all the better, wouldn't it?
You're wrong there, anyway.

punished. I'm only...

- -

- -

- -
punished for faults. But I had faults.

And you were the better for it I know. And no fault would have been better still.

Poco più mosso \( \left( \frac{\dot{J}}{J} = J \right) \)

The Queen begins forming into a sheep.

With bleating tremolo:

and better and better, and better

Oh much better!
A male singer transforms into the part.

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

What is it you want to buy? Beh!

Barcarole \( \lambda = 66 \) (3+3+3+2)
You'll make me gid dy soon.

Beh! Don't spin a-around so.

The sheep hands Alice a pair of needles.

Yes, but not on land, and not with need - les___

Can you row?

The scene transforms so that they are both in a row boat on a river.

The scene transforms so that they are both in a row boat on a river
Suddenly delighted, Alice reaches over the edge of the boat and picks some scented rushes. The prettiest she can’t reach.

Alice leaves the boat. It and the sheep float off stage. Alice finds the Queen’s shawl lying on the ground as at the beginning.
V. Humpty-Dumpty
Ominously (\(\frac{3}{4}\) = ca. 72)

Fl. 1

Bsn. 1

Bsn. 2

Hn. 1

Violin I

Vln. II

Vla.

Vc.

Cb.

\(\text{parco}\)

603

\(\text{pizz.}\)

\(\text{divisi}\)

\(\text{f}\)

\(\text{sostenuto}\)

\(> > > >\)

\(\text{divisi pizz.}\)

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\(\text{divisi pizz.}\)
I think it's Hum-p'ty-Dum-p'ty. And how ex-act-ly like an egg he is!
It's very perturbing
I said you looked like an egg, Sir.
And some eggs are very pretty, you know.
All the King's horses and all the King's men,  
Could -n't put Hamp - ty - Dump - ty in his place a-gain.

You've been list- en-ing at doors and be - hind trees, and
Ah, the usual nonsense! They may write such things in a book. That's called a history of England.

They may write such things in a book. That's called a history of England.
Now take a good look at me! I'm on that has spoken with a King:
And to show you I'm no proud
you may
shake hands with me.

Yes, all his horses and all his men.
They'd pick me up in a minute they would.
Seven years and six months. An uncomfortable sort of age.

Now if you'd asked my advice, I'd have said, Leave off at seven.
But it's too late now.

I never ask advice about growing.

I mean that one can't help growing older.

To proud.
One can't, perhaps but two can With pro-er as-sis-tance, you might have left off at sev-en.

Quieto e magico; sospesso (ca. 78)
You seem ver- y clev- er sir. Would you tell me the mean-ing of the po-em Jab-ber-wock - y?
Who's been repeating this stuff to you?
I can write better poems than that!
It needn't come to that!

The piece I've written is for your amusement.
Thank you.

Somewhat dejected

Fl. 1: mp

CTpt.

Perc.: p

 Hp.

Al.

LC

Vln. I: pizz.

Vln. II

Vla.

Vc.

Cb.: mp

arco

arco

arco

arco

arco

arco

arco

arco

Somewhat dejected

Thank you.

mf
Fl. 1

Somewhat majestic

C Tpt.

mp

H.

mf

Al.

With much pomposity, Humpty prepares to sing.

But Alice sings instead.

Vln. II

Vla.

Vc.

Cb.

Mo\lto cantabile ma semplice

winter when the fields are white, I sing this song for your delight.
Only I don't sing it.

If you can see whether I'm singing or not,
try and tell you what I mean.

In winter. In spring (octave optional)
try and tell you what I mean in the winter.

In summer, when the
In autumn, when the days are long, Perhaps you'll understand the song.
Fl. I

H.p.

A tempo

Vln. I

Vln. II

Vla.

Vc.

Vl.

Vb.

Long. Take pen and ink, and write it down.

LC

Take pen and ink, and write it down.

I will if I remember it so long.

You needn't go on making remarks like that. They're not sensible and they

712
[714] Lo stesso tempo ($\frac{4}{4}=70$)

Put me out. Now here's another song for you. I sent a message to the fish; I told them 'This is what I wish.'

Oh no!

Lit-tle fish-es of the sea, they sent an answer back to me. The lit-tle fish-es an-sw-er was 'We can-not do it sir be-cause.'
Lo stesso tempo ($\frac{j}{4}=70$)

Metric Modulation ($\frac{j}{4}$); New Tempo ($\frac{j}{4}=93$)

I'm afraid I don't understand.

It gets easier further on.

It would be better to obey.

The fishes answered with a grin, Why what a temper you are in!
told them one; I told them twice; They would not listen to advice. I took a kettle large and new, fit for the deed I had to do. My heart went hop, my heart went thump; I filled the kettle at the pump, Then some one came to me and said, The
Little fishes are in bed. I said to him, I said it plain:
you must wake them up again.
I wouldn't have been that messenger for anything.

But he was very stiff and proud. He said, 'You needn't shout so loud. And he was very proud and stiff. He said, 'I'd go and wake them if... I
took a cork-screw from the shelf: I went to wake them up my self. And when I found the door was locked, I pulled and pushed and kicked and knocked. And when I found the door was shut, I tried to turn the handle but... That's all. Good-bye.

Alice pauses a moment waiting.
Humpty falls from the wall with a great crash.
VI. The Lion and the Unicorn

Very lively ($\frac{\text{e}}{\text{d}}$ = ca. 90)

Like a fanfare

Fl.

Picc.

Ob. 1

Ob. 2

B+Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

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

Yes I did, several thousand I think.

The King refers to his book.

Four thousand two hundred and seven, that's the exact number.
I couldn’t send all the horses; two of them are wanted in the game. Just look a-

1 see no-bod-dy —

I only wish I had such eyes.

long the road and tell me if you see an-y one.
To be able to see nobody! And at that distance too! Why it's as much as I can do to see real people, by this light!
Alice looks intently, shading her eyes with one hand.

But he's
The King sings as he exits.

The unicorn comes sauntering by with his hands in his pockets. His eyes happen to fall upon Alice: he turns round instantly, and stands for some time with an air of deep disgust:

What is this?

That it's my crown all the while!

Fl.

Ob. 2

Bsn. 1

Vln. I

Vln. II

Vla.

Vc.

Cb.

Lc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

777

The lion and the unicorn.

Yes, and the very best joke is,

That it's my crown all the while!

English horn

The unicorn comes sauntering by with his hands in his pockets. His eyes happen to fall upon Alice: he turns round instantly, and stands for some time with an air of deep disgust:

What is this?

That it's my crown all the while!

The King sings as he exits.

The lion and the unicorn.

Yes, and the very best joke is,

That it's my crown all the while!

English horn

The unicorn comes sauntering by with his hands in his pockets. His eyes happen to fall upon Alice: he turns round instantly, and stands for some time with an air of deep disgust:

What is this?

That it's my crown all the while!

English horn
I'm a child, I only came here today. I'm as large as life and twice as natural.

I always thought they were fabulous.
fa·bu·lous mon·sters, too? I ne·ver saw one a·live be·fore!

Well, now that we have seen each oth·er, if

you'll be·live in me, I'll be·live in you. Is that a bar·gain?
The Lion enters. He and the Unicorn spy each other.

Alice falls to her knees and covers her ears, vainly trying to shut out the noise.

The Lion and the Unicorn begin fighting as they are “drummed out of town.”

Fast and detached: con fuoco ($\approx$ ca. 90)

Alice falls to her knees and covers her ears, vainly trying to shut out the noise.

The Lion and the Unicorn begin fighting as they are “drummed out of town.”

Fast and detached: con fuoco ($\approx$ ca. 90)
Subito quieto e meno veloce

Subito veloce e forte; violente (\( \approx 140 \))

Fl.
Ob. 1
Bb-Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt.
Perc.
Hp.
Vln. II
Vla.
Vc.
Cb.
The lion and the unicorn suddenly vanish as if they were a dream.
VII. It's My Own Invention

Fl. I

Ob. I

Al.
where is the U - ni-corn, or was I dream - ing?

Ah, but the gar - den is the same,

Vln. II

Vla.

Picc.

B-Cl.

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

Vln. II

Vla.

Fl. I

Al.
The White Knight appears on his horse.

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

Vln. II

Vla.

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

Semplice e cantabile, ma non troppo lento (\( \text{\( \frac{4}{8} \) = ca. 80} \))

Hp.

LC

I'll tell the ev'-rything I can. There's lit - tle to re-late...
saw an ag - ed ag - ed man, A sit - ting on a gate. "Who are you, ag - ed man?" I said. "And how is it you live?" And his an - swer trick-led through my head, Like wa-ter through a sieve.

He said "I hunt for but - ter flies That sleep a-mong the wheat: I sail on stormy seas; And make them in - to mut - ton pies and sell them in the street. "I sell them un - to men," he said, "Who sail on storm - y seas;" And
that's the way I make my bread, a trifle if you please.

And now, if e're by chance I put my fingers into glue, or

And I may squeeze a right hand foot into a left hand shoe, or if I drop upon my toe a very heavy weight, I

weep, for it reminds me so of that old man I used to know.

Whose look was mild, whose speech was slow, Whose
hair was whiter than the snow, Whose face was very like a crow, With eyes, like cinders, all a glow, Who seemed distracted by his woe, Who rocked his body to and fro, That summer evening long ago

sitting on a gate

That summer evening long ago
sitting on a gate,

morendo poco a poco

sit ting on a gate.

Moderato e triste (\(\text{\textit{a} = \text{ca. 72}}\))

Alice turns and eagerly looks in the direction he points.

You've only a few yards to go and then you'll be a Queen.
But I hope you'll see me off first I shan't be long.

Of course I will and thank you for the song. I liked it very much.
A courtier brings out Alice's crown.

And places it on her head.
A castle door appears...

Alice goes to the door. And knocks on it.
The door opens up a little way, and a creature with a long beak puts its head out for a moment, speaks, and shuts the door again with a bang. An old frog hobbles slowly toward her: he is dressed in bright yellow and has enormous boots on.

No admittance until the week after...
Alice almost stumps with irritation.

This door, of course!

The frog looks at the door with his large dull eyes for a minute: then he goes nearer and rubs it with his thumb, then he looks at Alice.

Which door? To answer the door?

I don’t know what you mean.

What’s it been asking of? I speak English doesn’t I? Or are you deaf?
What did it ask you?

He goes to the door and gives it a kick.

He says, "You let it alone, you know."

As he hobbles off stage:

It'll leave you alone, you know.

At this moment the door is flung open and a royal attendant sings as he rolls in a banquet table.

To the Looking-Glass world it was Alice that said, "I've a sceptre in hand, I've a crown on my head."
Let the Looking-Glass creatures, what ever they may be, Come and dine with the Red Queen, the White Queen and me! Then fill up the glasses as quick as you can, And sprinkle the tables with buttons and bran. Put cats in the coffee, and mice in the tea, And...
dream-like

welcome Queen Alice with thirty times three!

After a moment’s silence the White Queen speaks to Alice who is a little lost for words.

Make a remark the pudding is talking.
What shall I say?

Take a minute and think about it. Meanwhile, Queen Alice's health!

Exuberant, dream-like (\( \lambda = \text{ca. 70} \))

The creatures begin drinking in extraordinary ways, putting glasses on top of their heads, trickling it down their faces, pouring it on the table and drinking as it runs off the edge, etc. (This could be a ballet.)
Fl. 1

Picc.

Ob. 1

Ob. 2

B-Cl.

Hn. 1

Hn. 2

Vla.

Vc.

Cb.

Piu animato, Metric modulation!
(new tempo \( \text{e} = 93 \))

Piu animato, Metric modulation!
(new tempo \( \text{e} = 93 \))
A soup ladle moves toward Alice threateningly. Alice jumps up, seizes the table cloth with both hands, and with one good pull all comes crashing down in a heap on the floor.
Subito veloce e forte; violente ($\lambda = \text{ca. 140}$)
Alice turns fiercely on the white Queen, catching hold of her.
Alice takes the Queen off the table and shakes her back and forth with all her might. Alice falls and is suddenly back in her living room chair fast asleep.
Alice's kitten slowly awakens her from a dream.

Cantabile e delicato; molto quieto e lento ($\lambda = ca. 52$)

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

Your White maj-est-y should - it purr so. You
woke me out of such a nice dream. All through the Looking Glass world.

Alice looks in reverie toward the mirror. Tell me Din-ah, did you turn in to Hump-ty-Dump-ty? I think you did, but I'm not sure.
Now, Kit-ty, let's con-sid-er who dreamed it all. This is a ser-ious ques-tion, my dear. You should not go on lick-ing your paw like that.
as if Dinah hadn't washed you. You see, Kitty, it must have been either me or the Red King.

He was a part of my dream, too! Was it the Red King, Kitty? You were his wife, so you ought to know. Oh,
But the provoking kitten only begins on the other paw, and pretends it hasn't heard the question.

Carroll enters and asks:

And which do you think it was? A boat beneath a sunny sky

Epilogue: A Boat Beneath A Sunny Sky

Barcarole; poco piu mosso (e. = ca. 60)

Epilogue: A Boat Beneath A Sunny Sky

Barcarole; poco piu mosso (e. = ca. 60)
Children three that nestled near,  
Eager eye and willing ear,  
Pleased a simple tale to hear.
sky: Echoes fade and memories die. Autumn frosts have slain July.

Still she haunts me, phantom wise,
Alice moving under skies
Never seen by waking eyes
Children yet the tale to hear.  

Eager eye and willing ear, Lovingly shall nestle near.  In a wonderful land they lie.

Dreaming as the days go by,  

Dreaming as the summers die.
Ev'ry drift ing down the stream  
Ling'er-ing in the gold-en gleam.

Life what is it but a  
dream?