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

Alice
Through the Looking-Glass

Illustration by John Tenniel

Gary Bachlund
ALICE
Through the Looking-Glass

CAST
In order of appearance
(seventeen singers)

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

ORCHESTRA

Oboe I & II
Horn I & II
Percussion – single player
(suspended cymbal with soft and hard sticks, triangle, tam-tam, tambourine, snare drum, bass drum, glockenspiel)
Piano
Harp
Strings (divisi) – 3,3,2,2,2,1 minimum
Libretto adapted from Lewis Carroll’s
Through the Looking-Glass and What Alice Found There
By Marilyn Barnett and Gary Bachlund

Alice
Through the Looking-Glass
Music by Gary Bachlund

piano-vocal score

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I. Can We Pretend?  

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

LEWIS CARROLL  [ Moving his piece almost ruefully. ]

ALICE  [ Delighted. ]

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

Music by Gary Bachlund

Alice Through the Looking-Glass

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won if I'd had two queens.

Can we pretend...

Yes, if your pawn reaches the eighth square.

I'll set you a problem. White pawn to play and win in eleven moves.

molto rit. Andante

Very well. Dina could be the Red Queen.
If you sat up and fold-ed your arms, you'd look ex-act-ly like her. Do try!

---

Child of the pure un-cloud-ed brow.

Let's pre-tend we're kings and queens. and dream-ing eyes of won-der!

Though time be fleet, and I and thou are half a life a-sun-der, thy lo-ving smile will sure-ly hail the love gift of a
If you're not good, I'll put you through into fairy tale.

Looking Glass. Looking Glass.
How would you like that?

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

And

A tempo

I'll tell you all my ideas.
though the shadow of a sigh may tremble through the story.
[The door opens; Dean Liddell enters. Lewis Carroll looks up, and Alice curtsies.]

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

Look over the problem till I return.

ALICE: Dina-rah, let’s pre-tend the glass is
soft like gauze, so that we can get through... Why, it's turning into a sort of mist now! Easy enough... What fun it will be when they see me through the glass, and can't get at me!

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

[ The mirror (or entire stage) revolves, revealing the room in mirror image. ]
Ev'rything seems to be backwards. Backwards.
A book? It's all in a language I don't know.

If I hold it up to the glass, the words will all go the right way again!

The right way again...

II. Jabberwocky

[ Alice reads aloud from the reflection in the mirror. ]
sli-thy toves did gyre and gimb-le__ in___ the

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

poco accel.    

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

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

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,

And as in uf - fish thought he stood,
the Jabberwock, with eyes of flame, came

whiffling down the tulgey wood and burbled as it came!

One! Two! One! Two! And through and through and through and through the vorpal blade went snick-er snack! He left it dead and with its head he went
113

poco rall.

back. Ga-lumph-ing back.

116

And

119

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

121

frab-jous day! Cal-look! Cal-ay! He chort-led, chort-led, chort-led, in his joy.
"Twas brillig and the slithy toves did gyre and gimble in the wabe: All mim sy were the borogoves and the mome raths out-grabe.

[At the end of the "Jabberwocky" pantomime, chess characters move unobserved behind Alice, coming into view and disappearing again.]
III. The Looking-Glasss Garden

Alice - Through the Looking-Glass

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

136 Allegretto

Hmm...

Allegretto

mp

mf

It seems very pretty, but it's rather hard to understand. Somehow it seems to fill my head

140 Adagio

p

It seems very pretty, but it's rather hard to understand. Somehow it seems to fill my head

143

with ideas—

On—ly I don't know exactly what they are! Let's have a look

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

146 molto rit.

Allegretto

at the garden.

Oh! Oh! Oh!
I know you are a friend, a dear friend, an old friend. And you won’t hurt me, though I am an insect.

An insect? What kind of an insect?

[An out-sized Gnat appears, and is startled by Alice’s presence. Alice is startled as well.]
What, then you don't like all insects?

_What kind?
_What kind?

I'm rather afraid of them—at least the large kinds, but I can tell you the names of some of them.

Of course, they answer to their names.
What's the use of having never knew them to do it. Never.

If they won't answer to them? No use to them, but it's useful to the people that name them.

I can't say. Further on, if not, why do things have names at all?
wood down there, they've got no names - no names._ How-

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

fly._ Sap and saw-dust.

What does it live on?_ Sap and saw-dust.
And then there's the

200

Here you'll find a Snap-dragon-fly made of plum pudding, its wings of Adagio

holly leaves, its head a raisin burning in brandy. It makes its nest in a Christmas
And there's the box.

You may observe the Bread-and-butter-fly, its wings, thin slices of bread-and-

But-ter fly.

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

What does it live
Weak tea and cream.

ON?

Sup-posing it could-n’t

Then it would die of course.

find a-ny?

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

It al-ways hap-pens.

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

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

[ The Bread-and-butter-fly dances weakly and exits with difficulty in its movement. The Gnat sighs and quietly disappears into the garden leaving Alice alone. ]
Frustrated at being left alone, Alice addressed a Tiger-Lily.

One Tiger-Lily stirs into movement.

We can talk when there's anybody worth talking to.

As well as you can, and a great deal louder too.

Can all the flowers talk?
It isn't manners for us to begin you know.

I've been in many gardens before, but none of the flowers could talk.

Put your hand down, and feel the ground.

It's very hard.

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

I never thought of that.

Are there any more people in the garden besides me?

There's one other flower that can move about like you, but she's more bushy, red-der. The kind that has nine spikes. She's coming.

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

Adagio

IV. It's Like a Chess Board

Adagio [The Red Queen enters energetically.]
Where do you come from?

Andante

RED QUEEN [ To Alice. ]

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

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

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

Alice - Through the Looking-Glass
...and I thought I'd try to find my way to the top of the hill. I declare! It's like a chessboard! How I wish I could play.

You can be the White Queen's Pawn; you're in the Pawn, although I should like to be a Queen best!

se-cond square to be-gin with: when you get to the eighth square, You'll be a
[The Red Queen takes Alice by the hand, and they begin to run in a circle under a tree.]
You may rest a little now.

Meno mosso

[They stop suddenly.]

RED QUEEN

You may rest a little now._

RED QUEEN

ALICE

Of course. Of

Why, I do believe we've been under this tree the whole time._

RED QUEEN

ALICE

Of course._

Of course._

ALICE

Of course._

Of
Well, in my country, you'd generally get to somewhere else if you ran very fast as we've been doing.

Here it takes all the running you can do to keep in the same place. If you want to get somewhere else, you must run at least twice as fast as that.
I know what you'd like! Have a biscuit!

I am so hot and thirsty.

While you're refreshing yourself, I'll give you your directions.

Your directions. A Pawn moves two squares in its first move.

You'll find yourself in the Fourth Square in no time. That belongs to Tweedle-dum.
and Tweedledee. The Fifth is mostly water.

Thirst quenched, or would you like another biscuit? The

Alice: [Having hidden the dry biscuit in her pocket.]

No, thank you.

Sixth belongs to Humpty Dumpty. The Seventh forest, but one of the Knights

will show you the way. In the Eighth square, in the Eighth, we shall all be
Queens together! But you make no remark?

ALICE

I didn't know I had to make one.

You should have said... "It's extremely nice of you to tell me all of this." However, we'll sup-pose it said.

Speak French when you can't think of the Eng-lish for a thing.
Turn your toes out as you walk. And remember who you are!

Good-bye. Good-bye.
V. Tweedledum and Tweedledee

**Allegro con moto**

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

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

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

If you think we're wax - works,

Pay!

Pay!

TWEEDLEDUM

TWEEDLEDEE

Alice - Through the Looking-Glass 33
Wax works weren't made to be looked at for nothing. No how!

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

I'm sorry.

Speak. Speak.
Dee dum
dee dum
dum dee dum
de.

Allegro

TWEEDLEDUM

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

TWEEDLEDEE

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

I know what you're thinking about, but it isn't so, no how.

Meno mosso

Con-tra-ri-wise, if it was so, it might be; and
That's logic.

If it were so, it would be; but as it isn't, it ain't. That's logic.

I was thinking...

Logic.

Well?

Logic.

Well?

Alice: Through the Looking-Glass

Thinking,... Tweedle-dum and Tweedle-dee agreed to
have a battle; for Tweedle-dum said Tweedle-dee had spoiled his brand new rattle. Just then flew down a monstrous crow as black as a tar barrel, which frightened both the heroes so they quite forgot their quar...
Tweedle-dee agreed to have a battle; Dee-

You've begun wrong! The first things in a visit is-

[They begin to go round in a dance.]
TWEEDLEDEE

Shake hands.

TWEEDLEDUM

How d'ye do? How d'ye do? How d'ye...

Meno mosso

ALICE

I hope you're not ti-

TWEEDLEDUM

Four times round is e-nough for one dance.

TWEEDLEDEE

How d'ye do?

subito

Alice - Through the Looking-Glass
No how! And thank you very much for asking.

How d'ye do? No how!

So much obliged!

You like poetry?

Pretty well. Some poetry. Which road leads out of the wood?
"The Walrus and the Carpenter" is the longest.

What shall I repeat for her?

"The Walrus and the Carpenter." Yes!

If it's very long, would you please tell me first which Walrus and the Carpenter? Yes!

The sun was shining...
on the sea, shining with all its might: He did his very best to make the billows smooth and

Walrus and the Carpenter were walking close at hand: They wept like anything to see such quanti-ties of sand: "If this were only cleared away," they said, "it would be

The bright And this was odd because it was the middle of the night.
So grand! "If seven maids with seven mops swept it for half a year, do you suppose," the Walrus said, "that they could get it clear?"

"I doubt it," said the Carpenter, and shed a bitter tear.

"Oysters, come and walk with us," the Walrus did beseech. "A pleasant walk, a
pleasant talk, along the briny beach: We can not do with more than four to give a hand to each."

On the beach! The Walrus and the Carpenter walked on a mile or so, and then they rested on a rock conveniently quite low. And

"The time has come all the little Oysters stood and waited in a row... the
to talk of many things:

”And sealing-wax, and

Walrus said!

”Of shoes and ships - of cabbages..."

kings.

...and whether pigs have

And why the sea is boiling hot...

”But wait a bit,” the Oysters cried, ”before we have our chat: for

....wings.

Wait! Wait! Wait! Wait! Wait!
some of us are out of breath..."

"No hurry," said the Carpenter.

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

They thanked him much for that. The Walrus said...

A loaf of bread... ...is what we chiefly thanked him much for that.

The Walrus said...

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

TWEEDLEDEE
if you're ready, Oysters dear, we can begin to feed.

And feed.

Dear, we can begin to feed. And feed.

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

Allegretto

...The Walrus said:
“trick.” And made them trot so quick!”

“After we brought them out so far...”
The Carpenter said.

"The butter’s spread too thick!"

no-thing but “The butter’s spread too thick!”

The Walrus said: With:

“I weep for them, I deeply sympathize.”
sobs and tears he sорt-ed out... Hold-ing his pock-et hand-
...those of the lar-gest size.

- ker-chief be-fore his stream-ing eyes. "O Oy- sters!"

TWEEDLEDEE

Said the Car-pen-ter:

had a plea-sant run! Shall we be trot-ting home a-gain?"

But, an-swer came there
And this was scarcely odd, because they'd eaten every one! And

none—  . . . because they'd eaten every one! And

this was scarcely odd because they'd eaten every—

VII. Battle for a Rattle

Presto

one! Shucks!
A ny li-ons or ti-gers a-round here?

It's on-ly the

Is n't he a love-ly sight?

Red King snor-ing.

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

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

dream-ing, dream-ing, dream-ing, dream-ing.

ALICE

TWEEDLEDEE

TWEEDLEDUM

TWEEDLEDUM

ALICE - Through the Looking-Glass
dreaming! Where do you think you'd be? No-where!

dreaming! If he left off dreaming... No-where! No-where!

If... You're only a sort of a thing in his dream.

If I'm only a sort of a thing in his dream, what are you?

Alice - Through the Looking-Glass
I am real!
You know very well you're not real!
Not real!
Your selfish things!
It's only a rattle.
Quite old and broken.
Do you see that?

Andante

molto rit.

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

Of course, you'll agree to have a battle!

A bat-tle? Twee-dle-dum and Twee-dle-dee agreed...

She__
Twee dle dum and Twee dle dee a greed...

must help us to dress up.

Dress up!

Dum dee dum, dee dle dee dum dum dum dum dum sueee dum.

Dum dee dum, dee dle dee dum dum dum dum dum sueee dum.
Dum dee dum, dum.

Do I look pale?

Do I look pale?

I'm very brave, generally.

On ly to

Dum dee dum, dee-dle dee

day I have a head-ache.

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

molto rit.    Moderno

Let's fight un-til six, and then have din-ner.

Din-ner!

And all a-bout a rat-tle.
It's getting dark as it can.

And darker.

Presto

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

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

molto rit. attacca
VIII. The White Queen's Visit

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

Presto

molto rit.     Lento     molto rit.     Andante


Alice - Through the Looking-Glass

very glad I happened to be in the way.

Well, yes. Yes. If you

Am I ad-dress-ing the White Queen?

call that ad-dress-ing. I've been ad-dress-ing my-self for the last two hours. I don't know what's the
I've pinned it here and I've pinned it there. And pinned it here and
pinned it there. May I put your shawl straight for you? You pin it all on one
side. Come, you look rather better now.

ALICE [Gently assisting the White Queen.]

WHITE QUEEN [Regards her bandaged finger.]

Oh! Oh! O-o-o-o-oh! My finger's bleeding! Oh!
Oh! Oh!

Not yet, but I will when I fasten my shawl again.

Have you pricked your finger?

Living backwards!

I'm confused.

Always makes one a little giddy at first -- a little... Living backwards!
Living backwards! Backwards living! But there's one great advantage: One's memory works both ways. You see? There goes the shawl. Alice [Gasps a warning.]

Presto

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

[The White Queen leaps after the shawl, crossing a little brook. Alice follows.]
Much bet-ter, thank you!

Andante

I hope your fin-ger is bet-ter!

molto rit.


Adagio

Scent-ed rush-es! And what beau-ties!
The pret-ti-est al-ways seem just out of reach.

They've...They've fad-ed al-read-y.
We e-e-e-e-ell? Well! What is it you want to buy?

I don’t quite know yet. I should like to look around first.

Look in front of you, and on both sides, but you can’t look all around you—unless you got eyes at the back of your head. Now, what do you want to buy? What do you want to...
bu uy? We-e-e-e-ell? Alice

Don’t be-e-e-e-eg! What do you want to

I beg your pardon.

Alice

An e-e-e-e-egg?

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

Alice

Five pence farthing for one-two

An egg. Or an e-e-e-e-e-egg. An egg!
- pence for two. Only you must eat them both if you buy two.

Then I'll have one, please.


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

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Allegro molto rit. . . . . . Adagio Allegro

Things do flow about here so!

Curious, and curious

Exactly like an egg he is. Exactly.
It's very provoking to be called an egg!

Some people have no more sense than a baby.

Humpty Dumpty sat on a wall: Humpty Dumpty had a great fall.

All the king's horses and all the king's men couldn't put Humpty Dumpty
in his place again.

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

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

It's a stu-pid name e-nough. What does it mean? Of course it must. My name means the shape I am. With a name like yours,
Don't you think you'd be safer down on the ground?

you might be any shape.

Of course I don't think so! If ever I did fall... the King has promised... to send all his horses and all of his men!
It's in a book.

You've been listening at doors again!


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

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

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

With me.

Yes, all his horses and all his men.

Yes. They'd pick me up again, in a minute, they would!

No, belt, I mean. I beg your pardon.

What a beautiful belt... Cravat, I should have said.
A most provoking thing when a person doesn't know a cravat from a belt.

It's a cravat. A present from the White King and Queen. They gave it me for an unbirth day present. An unbirth day present.

I beg your pardon. I'm not offended. I mean, what is an unbirth day present?
A present given when it isn't your birthday, isn't your birthday, isn't your birthday.

Three hundred and sixty-five.

Of course. Of course. How many days are there in a year?

One.

And how many birthdays have you? Take one from three hundred and sixty-five,

Three hundred and sixty-four.

What remains? I'd rather

Alice - Through the Looking-Glass
Alice - Through the Looking-Glass

1105

see it done on pa-per._

1108

ALICE

HUMPTY DUMPTY

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

That seems to be done right...__

I thought it looked a lit-tle queer._

pp

1111

Seems____ to be done right._

That shows there are three hun-dred and six-ty...

mp

1114

...four days when you might get un-birth-day pre-sents, and on-ly one for birth-day pre-sents.
I don't know what you mean by "glory."

There's glory for you.

But "glory" doesn't mean that.

I meant "there's a

nice knock-down argument for you."

When I use a word, it means what I choose it to mean. Neither more or
The question is: whether you can make words mean so many different things.

They've a temper, some of them. Particularly verbs; they're the proudest. Adjectives, you can do anything with, but not with verbs.
How e- ver, I can manage the whole lot of them. Im-pe-ne-tra-bi-li-ty!

You seem very clever at explaining words, sir.

That’s what I say! That’s what I say!

Would you tell me the meaning of the poem called “Jab-ber-wock-y?”

let’s hear it!
X. "Jabberwocky" Explained

Andante

ALICE

'Twas brillig and the slithy toves did gyre and gimble in the wabe:

All mimsy were the borogoves and the mome raths outgrabe.

That's enough to begin with. There are plenty of hard words in there.
"Bril-lig" means "four o'clock in the afternoon." "Sli-thy" means "lithe" and "slimy."

It's like a portman-teau—there are two meanings packed into one word.

"Toves?" "Toves?" "Toves" are something like badgers. Some-thing like lizards, some-thing like cork screws. They make their nests under sundials; they
Cheese? Cheese? Cheese?

live on cheese. Cheese. Cheese. To "gyre" is to go round like a gyro-scope. To "gimble" is to make holes like a gimlet. "Mimsy" is "flimsy" and miserable.

And a "bo-ro-gove" is a thin and shabby-looking bird, something like a live mop.

A "rath" is a sort of green pig, but "mome" I'm not
And what does "out-grabe" mean? certainly about.

To "out-grabe?" "out-
whist-l’ing and a sneeze...

"Out-grib-ing..." Who’s been re-peat-ing all that hard stuff to you?

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

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

It needn’t come to that.

It comes to that.
XI. Humpty Dumpty's Song

Adagio  

HUMPTY DUMPTY  

molto rit.  

A tempo  

molto rit.  

For your entertainment...  

In winter, when the fields are white, I sing this song for your delight—In spring, when woods are getting green, I'll try to tell you what I mean. For your entertainment... In summer when the days are long, perhaps you'll understand this song; In autumn, when the leaves are brown, take pen and ink and write it down.
I will if I can remember it.

For your entertainment...

You needn't go on making remarks like that; they're not sensible and they put me out!

I sent a message to the fish: I told them "This is what I wish." The little fishes in the sea, they sent an answer back to me,

I'm a—

For your entertainment... The little fishes: answer was "We cannot do it, Sir, because..."
fraid I don't quite under stand.

It gets easier further on. I sent to them again to say "It

will be better to obey." The fishes answered with a grin. For your entertainment... Why,

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

would not listen to advice. They would not listen to advice. Not once, not twice!
I took a kettle large and new, molto rit.

A tempo

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

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

lit-tle fish-es are in bed." I said to hm, I said it plain, "Then you must wake th em up a- agin." "Then
you must wake them up again." I said it very loud and clear: I went and shouted in his ear. 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 a shelf: I went to wake them up myself. (For your entertainment...) And
when I'd 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— I tried to turn the handle, but— molto rit.

Is that all?

That's all. Goodbye.

[Humpty Dumpty falls backwards, off the wall.]

Well, goodbye, then.

(The word turns into a scream.)
XII. The Lion and the Unicorn

Alice - Through the Looking-Glass

Con moto
\[ \text{\textit{q.\,=\,92}} \]

1258

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

1260

SNARE DRUM

simile

1262

molto rit.

Adagio

1265

Andante

WHITE KING

I've sent them all! Four thousand two hundred and seven! I couldn't send all the horses:
Two are wanted in the game. Just look along the road, my dear, and tell me if you can see no body on the road. I see neither of them. Such eyes! To be able to see at that distance too! It isn't respectable to beg.

[ A Rabbit Messenger arrives. ]
I feel faint-- give me a ham sand-wich!

Hay, then.

There's no thing but hay left now.

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

I should think throw ing cold wa ter o-ver you would be bet-ter___

when you're faint.
I didn't say there was no-thing bet-ter. I said there was no-thing like it.

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

No bo-dy.

Tell us what's hap-pened in the town. I'll whis-er it. They're at it a-gain!
Who?

Poco più mosso

Allegro

1302

Who?

Poco più mosso

Allegro

1307

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

1311

molto rit.

Presto

while!

The Lion and the Unicorn, of course.
Unicorn were fighting for the crown: The Lion beat the unicorn all round the town. Round the town. Some gave them white bread, some gave them brown: Some gave them plum-cake and drummed them, drummed them and drummed them right out of the town.
The Lion and the Unicorn! The Lion and the Unicorn!

It's my crown all the while!

Moderato
Adagio

Does the one that wins get the crown?

Dear me, no! What an idea!

How are they getting along?

Each of them has been down eighty-seven times.

Ten minutes allowed for refreshments.
Look! There's the White Queen!

How fast those Queens can run!

What is this?

Are you a-ni-mal-- or
It's a child.

veg'ta-ble-- or min-e-ral?

Adagio

I al-ways thought they were fa-bu-lous mon-sters!

I al-ways thought U-ni-corns were fa-bu-lous mon-sters too.

If
It's a bargain, if you like.

you believe in me, I'll believe in you.

Then

What a fight we might have for the
hand round, the plum-cake, Monster!

I'm not so sure of that.

I should win easy.
Why, I beat you all around the town, you chick-en!
What a time that I cut sev’ral slices already.
Monster is having cutting up the cake.

but they always join on again. You don’t know how to handle a

Looking-Glass cake. Hand it round first and cut it afterwards.
Now cut it up.

I say, this isn't fair! The Monster has given the Lion twice as much as me!

Andante
She kept none for herself any way. Do you like plum cake, Monster?

Adagio

poco accel.

segue
XIII. Ahoy! Ahoy! Check!

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

1432

RED KNIGHT

A-hoy! A-hoy! Check! _You're my pris-on-er._

WHITE KNIGHT (Lewis Carroll)

A-hoy! A-hoy! Check!

1437

She's my pris-on-er, you know!

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

1443

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

we must fight for her then.

WHITE KNIGHT

You will ob-

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Always do. I always do.

Serve the rules of battle, of course.

A-hoy! A-hoy! Check!

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

I don't know. I don't know.

It was a glorious victory, wasn't it?
I want to be anyone's prisoner.
I want to be a Queen.

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

[They walk together for awhile.]
Alice...

You are sad, let me

Poco più mosso

1483

Is it very long?

sing you a song to comfort you.

It's very, very

1487

beautiful. Ev'ryone that hears me sing it—either it brings tears into their eyes, or else...

1490

Else what?

Or else it doesn't.

the tune's my own invention.

Dum
I'll tell thee ev'rything I can: there's little to relate.

I saw an aged man sitting on a gate.

"Who are you, aged man? And how is it you live?" His answer...
trick led through my brain like water through a sieve.

"I look for butterflies," he said, "that sleep among the wheat; I make them into mutton pies, and sell them in the street. I sell them unto men," he said, "who sail on stormy seas; and that's the way I get my bread—a trifle, if you please."
But I was thinking of a plan to dye one's whisker's green, and always

use so large a fan that they could not be seen. So, having no

tply to give to what the old man said, I cried, “Come, tell me how you live!” And

thumped him on his head. “I hunt for had-dock's eyes,” he said, “among the heather
bright, and work them in-to waist-coat but-tons in the si- lent night.

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

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

dig for but-ered rolls, or set limed twigs for crabs; I some-times search the grass-y
knolls for wheels of Hansom cabs. And that's the way" (he gave a wink) "by which I get my wealth-- my wealth-- very gladly.

will I drink Your Honour's noble health." And now, if e'er by chance I put my fingers in to glue, or madly squeeze a right-hand foot in to a left-hand shoe.
I weep, for it re-minds me so of that old man I used to know-- that old man

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 dis-tract-ed with his woe, dis-tract-ed so, and muttered
That old man... I saw an aged, aged man sitting on a gate.

You've only a few yards to Grave

XV. The Eighth Square, At Last!
[The White Knight raises Alice to her feet.]
go, and then you'll be a Queen. But you'll stay to see me off first?

Wait and wave your handkerchief, wave your handkerchief when I get to the

turn in the road, I think it'll encourage me, you see.

rit. Adagio

Of course, I'll wait.

[The White Knight slowly exits...]

ALICE
The eighth square at last!

Well, this is grand! I never expected I should be a Queen so soon. If I really am a Queen, I shall be able to manage it in time.

Speak when you're spoken to.
Andante accel.

1766

Red Queen

\( \text{RED QUEEN} \)

Ridiculous!

\( \text{Ridiculous!} \)

The proper examination.

\( \text{You can't be a Queen until you've passed the proper examination.} \)

Allegro

1770

White Queen

\( \text{WHITE QUEEN} \)

Ridiculous!

\( \text{Ridiculous!} \)

\( \text{Ridiculous!} \)

am-in-a-tion.

\( \text{am-in-a-tion, Ridiculous!} \)

\( \text{am-in-a-tion, Ridiculous!} \)

\( \text{am-in-a-tion, Ridiculous!} \)

\( \text{Ridiculous!} \)

\( \text{Ridiculous!} \)

\( \text{Ridiculous!} \)
The proper examination. Can you do addition?

The proper examination.

What's one and one and one and one and one and one and one and one and one and one and one?

She can't so addition. Subtraction?

I lost count.
1793

She

nine from eight.

Nine from eight? I can't.

1798

can't do subtraction.

Di- vision? Divide a loaf by a knife?

1802

no- ther? Take a bone from a dog; What re- mains?
I can do addition, if you give me time—but I can't do subtraction under any circumstances.

Can you do sums?

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

How is bread made?

You take some flour...
Where do you get the flower? In a garden or in the hedges?

It isn't picked at all. It's

How many acres of ground?

Fan her head! She'll be feverish after so much ground.

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

1830

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

1834

Ne ver! Ne ver! What's the cause of never make bargains!

1838

light ning? Which re-minds me, we had such a thun-der-storm last Tues day.
I mean... I mean... I mean one of the last set of Tuesdays, you know.

1845

I mean... You know... You can't think... 

And...

She never could, you know...

molto rit.

part of the roof came off, and ever so much thunder got in-- and it

Adagio poco accel.

went rolling, rolling, rolling, round the room in great lumps
till I was so fright-ened, I could-n't re-mem-ber my name.

She ne-ver could, you

poco accel.

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

know.

I mean...You know...You know...

There's on-ly one day at a time. One day at a
XVI. Hush-a-by, Lady

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

Andante

RED QUEEN

Your Majesty must excuse her. She means well, but she can't help saying foolish things as a general rule. But, it's amazing how good-tempered she is! Pat her on her head, and see how pleased she'll be!

WHITE QUEEN

I am so sleepy...

A little kindness would do wonders for her. She's

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tired, poor thing! Sing her a soothing lul-la-by.

I don't know any soothing.

I must do it myself, then.

Hus-a-by, la-dy, in lul-la-bies.

Alice's lap! Till the feast's ready, we've time for a nap, when the feast's over, we'll
go to a ball-- Red Queen, and White Queen, and Alice, and all! And now you know the

1906

1914

words. Just sing it through to me. I'm getting sleepy too.

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

ALICE

1921

Do wake up, you heavy things.

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

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

**Allegro**

1936

**A tempo**

1946

**Adagio**

1950

FROG

[ Alice knocks again. ]

No ad-mit-tance till the week af-ter next!

What is it now?
I've a scepter in my hand, I've a crown on my head. Where's the

What?

To answer the door? What's it been

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

Ask ing? Knock ing at
it? I shouldn't do that. You let it alone, and it'll let you alone.

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

To the Looking-Glass world it was Alice that said "I've a scepter in my hand, I've a crown on my head. Let the Looking-Glass creatures, what-ever they be, come and dine with the Red Queen, the White Queen..."

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

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

"O Look-ing-Glass crea-tures,'quoth A-lice,'draw near!'Tis an
ho-nor to see me, a fa-vour to hear: 'Tis a pri-vi-lege high to have din-ner and tea a-

And me! Me! Me!

long with the Red Queen, the White Queen...

fill up the glass-es with trea-cle and ink, and a-ny-thing else that is plea-sant to drink: mix
sand with the cider, and wool with the wine-- and welcome Queen Alice with thirty times three!

Thirty times three, and ninety times nine!

Thirteen, and ninety times... ninety!

Thirteen, and ninety times... ninety!

Segue
XVIII. A Looking-Glass Banquet

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

ALICE: I'm glad they've come without waiting to be asked. I should never have known who were the right people to invite.

RED QUEEN: You've missed the soup and the fish! Put on the joint!

[The Leg of Mutton is served on a tray, set before Alice though she doesn't know how to carve.]
You look a little shy:
Let me introduce you to that leg of mutton.

Alice--
Mutton--

Certainly not! It isn't etiquette to

May I give you a slice?

Mutton--Alice.

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

cut anyone you've been introduced to! Re-move the joint!
I won't be introduced to the Pudding, or we shall get no dinner at all!

May I give you a slice?

Remove the Pudding!

Waiter! Bring back the Pudding!
What im-per-ti-nence! I won-der how you would like it if I were to cut a slice out of you, you creature! Make a re-mark. It's ri-di-cu-los to leave all the con-ver-sa-tion to the Pud-ding. Re-move the Pud-ding!

[The Pudding removes itself.]
Adagio

ALICE [Changing the subject.]

Do you know, I've had such a quantity of poetry repeated to me.

As to fishes, her Majesty knows a

Ev'ry poem was about fishes in some way.

lovely riddle— all in poetry— all about fishes. Shall she repeat it?

It would be such a treat! May I?

It needn't come to that...
First, the fish must be caught. That is easy: a baby, I think, could have caught it. Next, the fish must be bought. That is easy: a penny, I think, would have bought it. Now cook me the fish! That is easy and will not take more than a minute. Let it lie in the dish! That is easy, because it is already
in it. Bring it here! Let me sup! It is easy to set such a dish on the table.

Take the dish cover up! That is so hard! So hard that I fear I'm unable!

A tempo

It holds like glue—holds the lid to the dish, while it lies in the middle: Which is easiest to do? Uncover the fish, or dishcover the
Take a minute to think about it, then guess!

Meanwhile, we'll drink to your health—Queen Alice's
molto rit. - - - - -

Presto

health! Then fill up the glass-es as quick as you can, and

Queen A-lie's health! Then fill up the glass-es as quick as you can, and

sprinkle the table with but-tons and bran: put cats in the cof-fee and mice in the tea and

drink to Queen A-lie with thir-ty times three! Thir-ty three and nine-ty times nine!

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

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

You ought to re-turn thanks in a

Just like pigs in a trough!

nine-ty times....

nine-ty times....

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

I rise to re-turn thanks. Thanks.
She really did rise! Rise! Dreadful confusion! Take care of yourself! Take care! Not a moment to lose! Something's going to happen!
[Throwing things about, the Looking-Glass creatures scream and shout, and run for any available exit. The Looking-Glass world disappears, until only Alice remains onstage, alone in a circle of light. The Looking-Glass world is gone, but the crown remains unnoticed downstage is its own circle of light.]

**molto rit. . . . Largo**

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

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

**ALICE** [Eagerly addressing Lewis Carroll.]

**MRS. LIDDELL:** Time for bed, Alice. Say good-bye to Mr. Dodgson.

**ALICE** [to Carroll] Good-night. [Going to her mother] I knew you meant good-night.

**MRS. LIDDELL:** Of course. [dryly and pointedly] Good...night, Mr. Dodgson.

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

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

[Lewis Carroll watches them both leave.]
A tempo

Andante con moto

LEWIS CARROLL [ In a reflective mood. ]

A boat, beneath a sun-ny sky, lingering on-ward

dream-i-ly in an ev’ning of Ju-ly. Children three that

nes-tle near, Eager eye and will-ing ear, pleased a sim-ple
tale to hear. Long has paled that sun-ny sky.

Echoes fade and mem’ries die: autumn frosts have slain July.

A tempo

in the golden gleam -- Drifting...
Life, what is it but a dream?

[ He exits quickly. ]

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[ Alice enters. ]

Con moto \( \frac{1}{4} = 100 \) [ She rushes to look for and take up her crown, and exits on the last measure. ]

[ Blackout. ]

[ Alice exits quickly. ]