

Tweedledum and Tweedledee

poem by Lewis Carroll

music by Bruce Lazarus

march, dryly ♩. = 90-102

p
secco

All: *p* sotto voce
This is the way to Twee - dle - dum's house

12
pp 8va
to the house of Twee - dle - dee

15 *p*
 but if it is - n't it ain't.

p *f*

19 *mf* regular voice
 Twee - dle - bum and Twee - del - dee a -

mf

22
 greed to have a bat - tle For

25 *f*
 Twee - dle - dum said Twee - del - dee had

f

Red. *Red.* *

28 spoiled his nice new rat

Ped. Ped. Ped. Ped. Ped.

31 tle.

* 8vb-----

34 *p* It's on - ly a rat - tle

p 8vb-----

37 and not a rat - tle - snake

loco *f* *p*

40 *p*

but it was spoil - ed of - course...

43 *ff*

his rat - tle! his rat - tle his

ff *ff*

Ped. *

47 *mf*

rat - tle! Just

f

Ped. *

50 *mf*

then flew down a mon - strous crow as black as

53
tar bar - rel which fright - ened both the

56
he - roes so they

f *ff*

58
both for - got their

60
quar - rel.

fff

Scream

44

63

sf subito *p*

67

p *sf*

If it were so it might be

70

p *f*

and if it were so it could be

73

p

but if it is - n't it ain't.

Detailed description: This is a page of a musical score, page 6, numbered 44. It contains four systems of music, each with a vocal line and a piano accompaniment. The first system (measures 63-66) shows the piano accompaniment with a dynamic marking of *sf* (sforzando) followed by *subito p* (subito piano). The second system (measures 67-69) features the vocal line with the lyrics "If it were so it might be" and piano accompaniment with dynamics *p* and *sf*. The third system (measures 70-72) features the vocal line with lyrics "and if it were so it could be" and piano accompaniment with dynamics *p* and *f*. The fourth system (measures 73-75) features the vocal line with lyrics "but if it is - n't it ain't." and piano accompaniment with a dynamic marking of *p*. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings.

76 *f* That's log - ic!

79 *f* That's log - ic!

82 *f* That's

85 log - ic!

87

f That's

8va--

6

6

6

Detailed description: This system contains measures 87 and 88. It features a vocal line with a fermata over the word "That's" and a dynamic marking of *f*. The piano accompaniment includes a treble clef staff with a melodic line and a bass clef staff with a bass line. The bass line has sixteenth-note patterns and is marked with a "6" (sixteenth notes). An 8va-- marking is present in the piano part.

89

log - ic!

p 8vb--

Detailed description: This system contains measures 89, 90, and 91. The vocal line has a fermata over "log - ic!". The piano accompaniment features a treble clef staff with chords and a bass clef staff with a bass line. A dynamic marking of *p* and an 8vb-- marking are present.

92

f optional ending ||

sf That's log - ic!

8va--

f *p*

(8vb)--

Detailed description: This system contains measures 92, 93, and 94. It includes an "optional ending" section. The vocal line has a fermata over "That's log - ic!". The piano accompaniment has a treble clef staff with chords and a bass clef staff with a bass line. Dynamic markings include *f*, *sf*, and *p*. An 8va-- marking is present in the piano part, and an (8vb)-- marking is in the bass line.

95

Detailed description: This system contains measures 95, 96, and 97. It features a vocal line with a long melodic phrase and a piano accompaniment with a treble clef staff and a bass clef staff. The piano part has a bass line with eighth-note patterns.

98

morendo to end

101

pp 8^{va} subito *sf*

(last note of
Tweedledum & Tweedledee)
8va ---,

The Game of Logic #1

sf Spoken: "The Game of Logic!"

8va ---,

sf "With each copy of this Book is given an envelope containing a diagram (similar to the frontispiece) on card, and nine Counters, four red and five grey."

8va ---,

sf 8va ---, "The envelope, etc, can be had separately, at 3d. each."

loco

sf "The author will be very grateful for suggestions, especially from beginners in Logic, of any alterations, or further explanations, that may seem desirable."

"Letters should be addressed to him at 29 Bedford Street, Covent Garden, London."

sf "The world contains many THINGS (such as "buns," "babies," "beetles," (beetles)
"battledores," etc) and these things possess many ATTRIBUTES (such as

'baked,' "beautiful," "black," "broken," etc). In fact, whatever can be "attributed to", that is, "said to belong to", any Thing, is an Attribute."

p "When we wish to mention a Thing, we use a Substantive; when we wish to mention an Attribute, we use an Adjective."

Red.

Directly into **They Told Me You Had Been To Her** - short version

They Told Me You Had Been to Her - short version

poem by Lewis Carroll

music by Bruce Lazarus

conversationally *mf*

They told me you had been to her and

f *p*

Red. *

men-tioned me to him She gave me a good char-act-er

rit. *f*

sf *p* *f*

Red. * Red.

mf a tempo

but said I could not swim.

p *sf*

Red. * Red. * 8va 8vb

All X Are Y

lyrics by Lewis Carroll (very freely adapted)

music by Bruce Lazarus

spoken: "Let us begin with:"

mf All x are y.

5

Some y are not x. Some not y ex - ist.

8

No not x ex - ist Some not y No not x ex - ist

ff

11

mf slide up

Some x are y. All y are not x and some

mf

14
 are not. "And now, what am I driving at with all this rigmarole?"
 Red. *

17 *mf*
 New cakes are nice. Some not new cakes are nice.
mf

20
 Some newcakes ex - ist Some not nice ex - ist Some new cakes some not nice ex -
 Red. Red.

23 *ff*, *mf*
 ist Some new cakes are nice All nice cakes are not new and
ff, *mf*
 Red. *

26

some are. "What would you make of this, I wonder?"

And. *

The musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment in the right hand, and the bottom staff is in the left hand. The score is divided into two measures by a double bar line. The first measure contains the lyrics 'some are.' and the second measure contains '"What would you make of this, I wonder?'. There are various musical notations including notes, rests, and dynamic markings like 'And.' and an asterisk '*'. There are also some handwritten-style lines above the staves.

directly into **Beautiful Soup**

Beautiful Soup

poem by Lewis Carroll

music by Bruce Lazarus

$\text{♩} = 90-108$

mp

mp

Beau-ti - ful soup who

rich and green wait-ing in a hot tu - reen

Who for such dain - ties will not stoop? soup of the ev - ening

13

beau - ti - ful soup

16

mf

soup of the ev - ening beau-ti ful beau - ti - fl soup

19

mp

22

25 *mp*
Beau-ti - ful soup who cares for fish game, or an - y o - ther

28
dish Who would not give all else for two

31 *mf*
pen - ny-worth on - ly of beau - ti - ful soup

34 *mf*
two pen - ny-worth on - ly of beau - ti - ful beau - ti - fl soup

37 *mf* *two*

8va *mp* *rit.*

40 pen-ny-worth on - ly of beau-ti-ful beau - ti - fl beau - ti - ful beau ti - ful beau rit.

mf *f* *mp* *rit.*

43 *f* *slow ad lib* *p* *Tempo 1*

ti - ful beau ti - ful soup.

f *mp* *

46 *mp* *p*

Beau - ti - ful soup Beau - ti - ful soup

p *Red.* *Red.*

50

mp

Beau - ti - ful beau - ti - ful *8va.* soup!

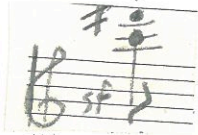
mp *b* *b* *sf*

Red. *Red.*

*

The Game of Logic #2

"Now, taking "crocodiles" as the whole Universe where x equals "hungry" and y equals "amiable.":



All hungry crocodiles are unamiable.

No crocodiles are amiable when hungry.

Some crocodiles, when not hungry, are amiable; but some are not.

(repeat as needed to end of dialogue below, then make smooth transition to How Doth the Little Crocodile.)

No crocodiles are amiable, and some are hungry.

All crocodiles, when not hungry, are amiable; and all unamiable crocodiles are hungry.

Some hungry crocodiles are amiable, and some that are not hungry are unamiable.

How Doth the Little Crocodile

poem by Lewis Carroll

gently, not too slowly

music by Bruce Lazarus

The first system of the musical score consists of two staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a time signature of 2/4. It contains six measures of whole rests. The bottom staff is a bass clef with the same key signature and time signature. It contains six measures of chords, each marked with a piano (*p*) dynamic. A long slur covers the entire six-measure chord progression.

The second system begins at measure 7. The top staff has a treble clef, key signature of two sharps, and a 2/4 time signature. It contains six measures of music. The first measure is a whole rest. The second measure starts with a piano (*p*) dynamic and a slur over the notes. The lyrics "How doth the lit - tle cro-co-dile im -" are written below the staff. The bottom staff is a bass clef with the same key signature and time signature, containing six measures of chords. A long slur covers the entire six-measure chord progression.

The third system begins at measure 13. The top staff has a treble clef, key signature of two sharps, and a 2/4 time signature. It contains six measures of music. The lyrics "prove his shin - ing tail and pour the wat - ers" are written below the staff. The bottom staff is a bass clef with the same key signature and time signature, containing six measures of chords. A long slur covers the entire six-measure chord progression.

The fourth system begins at measure 19. The top staff has a treble clef, key signature of two sharps, and a 2/4 time signature. It contains six measures of music. The lyrics "of the Nile on e - very gold - en scale." are written below the staff. The bottom staff is a bass clef with the same key signature and time signature, containing six measures of chords. A long slur covers the entire six-measure chord progression.

25 *p*

How cheer - ful - ly he seems to grin how

31

neat - ly spreads his claws and wel - comes lit - tle

slight acceleration, with some urgency

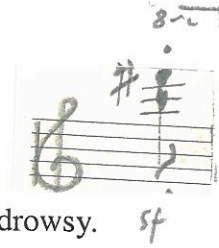
37 *f*

fish - es in with gent - ly shin - ing jaws!

The Game of Logic #3

Mark, on a large Diagram, the following Pairs of Propositions, then mark a small Diagram, etc.

These are, in fact, Pairs of Premises for Syllogisms, and the results, read off from the small Diagram, are the Conclusions:



No exciting books suit feverish patients; Unexciting books make one drowsy.

Richard is out of temper; No one but Richard can ride that horse.

Some Jews are rich; All Patagonians are Gentiles.

All teetotalers like sugar; No nightengale drinks wine.

The Lion, as any one can tell you who has been chased by them as often as I have, is a very savage animal; and there are certain individuals among them, though I will not guarantee it as a general law, who do not drink coffee.

They say no doctors are metaphysical organists; and that lets me into a little fact about YOU, you know.

Why, how do you make that out?

You never heard me play the organ.

No, doctor, but I've heard you talk about Browning's poetry, and that showed me that you're Metaphysical, at any rate, so...

Yes, of course he is. And what then?

Don't talk to me! I've known more rich merchants than you have, and I can tell you not ONE of them was ever an old miser since the world began.

And what has that to do with old Mr. Brown?

Why, isn't he very rich?

Yes, of course he is. And what then?

Don't you see that it's absurd to call him a miserly merchant?

Either he's not a merchant, or he's not a miser!

(repeat ad lib as dialogue, below, continues, gradually fading out.)

His songs never last an hour. A song that lasts an hour is tedious.

(pause, while music continues)

This is beyond endurance!

Immediately into:

They Told Me You Had Been To Her

They Told Me You Had Been To Her

poem by Lewis Carroll

music by Bruce Lazarus

Spoken: Well, nothing beyond endurance has ever happened to me.

mf *Red.* *mf* *Red.*

5 *mf* *Red.*

crisp, dry

JASON

p *sf*

They told me you had

9

been to her and men - tioned me to

13

him she gave me a good char-acte er

sf *sf*

The musical score is written for voice and piano. It begins with a spoken line: "Spoken: Well, nothing beyond endurance has ever happened to me." The music starts in 3/4 time with a key signature of one flat (B-flat major). The piano accompaniment features a melodic line in the right hand and a more rhythmic line in the left hand. The score is divided into four systems. The first system covers measures 1-4, the second covers measures 5-8, the third covers measures 9-12, and the fourth covers measures 13-16. The tempo and dynamics are marked as *mf* (mezzo-forte) and *Red.* (ritardando). The piano part includes dynamic markings of *p* (piano) and *sf* (sforzando). The score includes various musical notations such as slurs, ties, and articulation marks. A handwritten name "JASON" is written in a box over the piano part in measure 6. The lyrics are: "crisp, dry They told me you had been to her and men - tioned me to him she gave me a good char-acte er".

17
but said I could not swim

21
he sent them word had not gone

25
we know it to be true

29
If she should push the mat - - -

slowly, ad lib

p

33

ter on what would be -

Tempo 1

37

come of you?

JENN

41

I gave her one they gave him two

you gave us three or more

They all re - turned from him to you though

sf

This system contains measures 49 through 52. The vocal line is in treble clef with lyrics. The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. Measure 49 starts with a 7-measure rest in the vocal line. Dynamics include *sf* in the piano part.

they were mine be fore If I or

This system contains measures 53 through 56. The vocal line continues with lyrics. The piano accompaniment continues with chords and melodic lines. The key signature remains one flat, and the time signature is 3/4.

she should chance to be in -

sf

This system contains measures 57 through 60. The vocal line includes the word "should" with a *sva* (sustained vibrato) marking. The piano accompaniment features a *sf* dynamic in the right hand. The key signature is one flat, and the time signature is 3/4.

volved in this af - fair - - - -

sf *p*

This system contains measures 61 through 64. The vocal line has a *sva* marking over the word "this". The piano accompaniment includes a *p* (piano) dynamic. The key signature is one flat, and the time signature is 3/4.

65 *mp*

He trusts to you He to set them

Red.

69 *f* *p* *slowly, ad lib*

free ex - - - act - - ly as we

f *p*

Red. *Red.* *Red.* *

73 *Tempo 1* *mf*

were. My no - tion

p *p*

AJ

77

was that you had been be - fore she

81

had this fit an ob - sta - cle that

sf

Red. *

85

came be-tween him, and our - selves, and

ff

Red.

89

it! Don't let him know she liked them

mp *f* *gva* *sf*

*

93

best for this must e - ver

sf *gva* *sf*

97 *poco rit.* *mp* *a tempo*

be a se - - cret kept from

101

all the rest press rit

105 *slowly, ad lib* *mf*

lento be - tween your - self and

109 *f* *Tempo 1*

me.

112

8va-----

f *mp* *f* *sf*