

# It Gets Easier Further On

(new version, 2025)

Lewis Carroll  
(Through the Looking-Glass)

Duration 4:30

Julian Dale

The Alice lines may be spoken by a 2nd speaker of any age/sex, or the main speaker

in a different tone, or one of the players.

Humpty (pompous):

Humpty & Alice

Alto fl.

Marim.

Perc.

Piano

$\text{♩} = 126$

*Humpty has a tam-tam, preferably large, or clash cymbals, nearby.*

(actual sounds)

(piccolo needed later)

*f* *p* *mf* *p*

sus. (snare drum, low tom, (pedal) bass drum, hi-hat, sus. cymbal, cowbell)

cym.  $\times$  low tom  $\times$

*mf l.v. sempre p* *mf* *p* *mf*

5

$\text{♩} = 96$  *mf* *p*  $\text{♩} = 126$

As to poetry, you know, I can repeat poetry as well as other folk, if it comes to that.

Alice: Oh, it needn't come to that!

*pp* *p* *pp*

*non troppo vib.*

*f* *f* *p*

snare dr.

b. d.

*f* *p* *mf* *p*

*f* *pp* *ppp* *mf*

Musical score for measures 11-14. The score is in 3/4, 2/4, and 4/4 time signatures. It includes staves for piano, violin, and cello/bass. Dynamics include *mp*, *p*, and *f*. There are triplets and a fermata in the piano part.

H: The piece I'm going to repeat was written entirely for your amusement.

A: (glum) Thank you.

Musical score for measures 15-18. It features a vocal line for the character H and a piano accompaniment. The piano part has dynamics of *mp*, *pp*, and *mf*. The score includes staves for violin, piano, and cello/bass.

20

poco accel.

mf

pp

p

3

24

*mf*  $\text{♩} = 104$

H: In (smiling) Winter when the fields are white, I sing this song for your de-  
take piccolo

*f*

*p*

*mf*

*mf*

8

27

♩ = 96

light. Only, I don't sing.  
A: I see you don't.

H: (severely) If you can SEE whether I'm singing In  
or not, you've sharper eyes than most.

*p* *mp* *mf*

*p* *pp* *mf*

*mp* *pp* *mf*

*p* *mf*

32

♩ = 96

Spring, when woods are getting green I'll try and tell you what I mean.  
A: (glum) Thank you very much.

rit... *p*

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

hi-hat

35 *poco rit...* *p*

*mf*

H: *take alto flute* In Sum-mer, when the days are long, per-haps you'll un-der-stand my

*p* *mf*

*p*

*p* *mf* *mp*

38 *a tempo* (♩ = 96)

song. *mf* In Aut-umn, when the leaves are brown,

*pp* *mp*

*mp* *mp*

*pp* *mp* *sonore* *p*

takepenandink andwriteit down.

A: I will, if I can remember it.

H: You needn't go on making remarks like that.

alto

Musical score for measures 40-43. The score includes vocal lines for alto and piano, and piano accompaniment. Dynamics range from *p* to *pp*. There are triplets and slurs in the vocal lines.

They're not sensible,  
and they put me out.

Musical score for measures 44-47. The score includes vocal lines for alto and piano, and piano accompaniment. Dynamics range from *pp* to *ppp*. There are triplets and slurs in the vocal lines.

47  $\text{♩} = 104$

*mf* *f*

I sent a message to the fish I told them 'This is what I

*take picc.*

*pp* *mf* *p*

*mp*

*mp* *mf* *mf* *p* *mf*

*mp* *mf*

50

wish.' The little fish-es of the sea they

*mp*

*mf* *mp* *mf*

cowbell

*f* *mp < mf*

*f* *p* *mf* *p* *mp*

sent an answer back to me.

picc.

*pp*

*mp*

*p*

*p*

*mp*

*p*

*p*

*p*

*mp*

*p*

The litt - le fish - es an - swer was

*mf*

*p*

*mp*

*mf*

*mf*

*mf*

*p*

*mp*

*mf*

*p*

*pp*

58

♩ = 92  
*mp*

'Wecan-not doit, Sir, because'.

A: I'm afraid I don't quite understand.

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

62

♩ = 104

H: It gets easier further on.

*pp* *mf* *pp* *mf*

*mf* *f*

sent to them a-gain to say 'It will be better to o-

*mf* *p* *f*

-bey!' The fish-es an-swered with a grin, 'Why,

*p* *mp* *f* *p* *mp* *p*

71

whata tem-perature you are in! I told them once, I told them twice:

*p* *mf* *p* *mf*

*tr*

*mp*

*mf*

*p* *mf* *p*

*mf*

*mp*

74

They would not listen to advice I took a kettle large and new,

*mp*

*f* *mf* *mf* *f*

*f* *p* *f* *mp*

*f* *mf* *mp*

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

*mf* *mp* *f* *mf* *mf*

filled the kettle at the pump. Then

*p* *mp* *p*

♩ = 92

♩ = 104  
mf

82

someone came to me and said 'The little fishes are in bed!' I

mp

pp mp p

p

pp mp p

pp mp pp

85

said to him, I said it plain, 'Then you must wake them up again.'

mp f

p f

p mf f

Pick up tam-tam  
beater or cyms.

*mf*

*f*

I said it ve-ry loud and clear; I

Musical score for measures 87-88. The score includes a vocal line with lyrics, a piano line, a tam-tam line, and a bass line. The time signature changes from 3/4 to 4/4. Dynamics include *mf* and *f*. There are triplets in the piano and bass lines.

♩ = 168  
tamtam

The players may add  
improvisation in this section.

went and shou - ted in his ear!

*fff* let ring

Musical score for measures 89-92. The score includes a vocal line with lyrics, a piano line, a tam-tam line, and a bass line. The piano line features a 5-measure phrase. Dynamics include *mf*, *ff*, and *fff*. There are 'notes' markings in the piano line.

92

Musical score for measures 92-94. The score is written for five staves: two treble clefs, a percussion staff, and two bass clefs. The key signature is one sharp (F#). The time signature changes from 3/4 to 4/4. Dynamics include *ff* and *fff*. Performance markings include accents (>), slurs, and triplets (3). The percussion part features 'x' marks indicating cymbal hits. The bass part includes sixteenth-note runs with fingering '6' and a triplet.

95

Musical score for measures 95-97. The score is written for five staves: two treble clefs, a percussion staff, and two bass clefs. The key signature is one sharp (F#). The time signature is 4/4. Dynamics include *ff*. Performance markings include accents (>), slurs, and triplets (3). The percussion part features 'x' marks indicating cymbal hits. The bass part includes sixteenth-note runs with fingering '6' and a 'flutter' marking.

Musical score for measures 16-19. The score is written for five staves: two treble clefs, a percussion staff, and two bass clefs. The key signature has one sharp (F#). The time signature changes from 2/4 to 3/4. The music features various dynamics including *ff* and *fff*, and includes articulation marks like accents and slurs. A triplet of eighth notes is marked with a '3' in the third measure.

Musical score for measures 100-103. The score is written for five staves: two treble clefs, a percussion staff, and two bass clefs. The key signature has one sharp (F#). The time signature changes from 2/4 to 4/4. The music features various dynamics including *ff* and *fff*, and includes articulation marks like accents, slurs, and a glissando. A sextuplet of eighth notes is marked with a '6' in the first measure, and two triplets of eighth notes are marked with '3' in the second and third measures.

103

Musical score for measures 103-106. The score is written for a piano and includes a drum set part. The piano part features two staves: a right-hand staff with treble clef and an 8va marking, and a left-hand staff with bass clef. The drum set part is on a single staff with a double bar line. The key signature has two sharps (F# and C#). The score includes various musical notations such as triplets, slurs, and dynamic markings like *ff*, *fff*, and *mf*. The drum set part includes 'x' marks indicating cymbal hits.

107

Musical score for measures 107-110. The score continues from the previous page and includes a drum set part. The piano part features two staves: a right-hand staff with treble clef and an 8va marking, and a left-hand staff with bass clef. The drum set part is on a single staff with a double bar line. The key signature has two sharps (F# and C#). The score includes various musical notations such as triplets, slurs, and dynamic markings like *f*, *pp*, *fff*, and *mf*. The drum set part includes 'x' marks indicating cymbal hits.

111

$\text{♩} = 92$

*mp*

But he was very stiff and proud; He said 'You need-n't shout

*alto*

*p*

*pp*

*p*

*p*

*p*

115

*p*

*mp*

soloud!' And he was very proud and stiff; He said 'I'd go and wake them, if'

*pp*

*pp*

*mp*

*p*

*p*

(big gesture but small sound)  
tam-tam

118

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

I took a cork-screw from the shelf: I

121

*mf* *mp* *pp* *mf* *mf* *mp < mf* *p* *mf* *p*

went to wake them up my - self. And when I found the door was locked, I

poco accel...

124

pulled and pushed and kicked and knocked and when I found the door was shut I

*p*

126

tried to turn the handle, but-

*f*

*lunga*

*p*

*f*

A: (timidly)

Is that all?

H: That's all.

Goodbye.