

Father William

(From Henry Savile Clarke and Walter Slaughter's operetta
Alice in Wonderland: A Dream Play for Children)

Music by Walter Slaughter
Words by Lewis Carroll

Edited by Matthew Demakos

A

♩ = 120

Vivace ["Vivace" in all scores, including conductor's score]

The musical score is arranged in a standard orchestral format. It includes the following parts:

- Voice in C:** A vocal line that remains silent throughout the piece.
- Flute:** Features a melodic line starting with a forte (*f*) dynamic, marked *loco*, and ending with an *8va* (octave) flourish marked *ff*.
- Oboe:** Plays a melodic line in parallel with the flute, marked *f*.
- Clarinet in Bb:** Two parts, both playing a melodic line marked *f*.
- Bassoon:** Provides a bass line marked *f*.
- Horn in F:** Two parts, playing a rhythmic accompaniment marked *f*.
- Trumpet in Bb:** Two parts, playing a rhythmic accompaniment marked *f*.
- Trombone:** Provides a bass line marked *mf*.
- Bass Drum:** Plays a rhythmic pattern marked *ff*, with the instruction "G. C. & Cym." above it.
- Crash Cymbals:** Plays a rhythmic pattern marked *ff*.
- Violin:** Two parts, playing a rhythmic accompaniment marked *f*.
- Viola:** Provides a bass line marked *f*.
- Cello:** Provides a bass line marked *f*.
- Bass:** Provides a bass line marked *f*.

Performance instructions and dynamics are provided throughout the score. Specific notes include: "[no accent in score]" for the Horn in F parts; "[first beat notes quarters in score]" for the Trumpet in Bb parts; "[viola to bass: no accent in scores]" for the Viola part; "[2nds to bass: first notes quarters]" for the Viola part; and "[cello and bass: last notes quarters]" for the Cello and Bass parts.

* See next page for note on dynamics.

B

♩ = 100

Pui Lento [Pui Lento in conductor's score and Molto Modto in cello score]

[Voice: Clarinet in C in playback]

5

Vc in C

Fl.

Cl. in Bb

Cl. in Bb

Bsn.

Vln.

Vln.

Vla.

Cell.

Bass

f
"You are
"You are

[Flute: "2 bars ad lib" written in pencil]

mp [p]
[Notes are not tied in score, but perhaps were meant to be. Left untied here to stress beginning again and again until singer comes in.]

mp [p]

mp

mp
["ad lib" "voce" and "8va bassa" scribbled in] [Likely only an indication that the vocalist is an octave lower]

mp

mp

mp

mp

pizz.
mp

* Dynamics in the handwritten scores are in brackets and are not sounded on playback. The dynamics without brackets are by the editor and sounded.]

* The scores indicate to vamp on the single measure until the singer enters ("repeat ad lib"). We have purposely chosen an odd three measures to make it sound unplanned.

* On the repeat, the score omits the vamp completely. We have chosen to include it, however, for the simple reason that it sounds to good not to.

8 C

Vc in C

Fl.

Cl. in Bb

Cl. in Bb

Bsn.

Vln.

Vln.

Vla.

Cell.

Bass

old, fa - ther Wil - liam," the young man said, "And your hair has be - come ve - ry white; — And old," said the youth, "and your jaws are too weak For an - y - thing tough - er than su - et; Yet you

voce

f [pp]

*In the Conductor's Score and the 1906 piano-vocal score, the repeat bar is here. However, it sounds quite natural to move it back three bars, repeating the vamp.

Vc in C

Fl.

Cl. in Bb

Cl. in Bb

Bsn.

Hn. in F

Hn. in F

Vln.

Vln.

Vla.

Cell.

Bass

yet you in - ces - sant - ly stand on your head— Do you think, at your age, it is right?" — "In my
fin - ished the goose, with the bones and the beak— Pray, how did you man - age to do it?" "In my

mp [*pp*]

mp [*pp*]

16 **D**

Vc in C

youth," fa - ther Wil - liam re - plied to his son," I feared it might in - jure my brain; — But
 youth," said his fath - er, "I took to the law, And ar - gued each case with my wife; — And the

Bsn.

ff Solo

Vln.

mf [bar missing in Firsts]

Vln.

pizz.
mf

Vla.

pizz.
mf

Cell.

pizz.
mf

Bass

pizz.
mf

Col Voce

Vc in C

now I am per - fect - ly sure I have none, Why I do it a - gain and a - gain!" "You are
mus - cu - lar strength, which it gave to my jaw, Has last - ed the rest of my life." "You are

Ob.

Cl. in Bb

Cl. in Bb

Bsn.

Vln.

Vln.

Vla.

Cell.

Bass

mp

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

E

Vc in C
 old," said the yourth," as I men - tioned be - fore, And have grown most un-com - mon - ly fat; Yet you
 old," said the youth: "one would hard - ly sup - pose That your eye was as stead - y as e-ver Yet you

Fl.
mp

Ob.
mp

Cl. in Bb
mp

Vln.
 arco
mp

Vln.
 arco
mp

Vla.
 arco
mp

Cell.
 arco
mp

Bass
 pizz.
mp

Vc in C

turned a back - som - er - sault in at the door- Pray, what is the rea - son of that?" *mf* "In my
 ba - lanced an eel on the end of your nose- What made you so aw - ful - ly clev-er?" "I have

Vln.

Vln.

Vla.

Cell.

Bass

32

F

Vc in C

Fl.

Ob.

Cl. in Bb

Cl. in Bb

Bsn.

Vc in C

use of this oint - ment— a shil - ling a box— Pray, al - low me to sell you a cou - ple. Pray, al -
 think I can lis - ten all day to such stuff? Be off, or I'll kick you down stairs! Be

Fl.

Ob.

Cl. in Bb

Cl. in Bb

Bsn.

Hn. in F

Hn. in F

Vln.

Vln.

Vla.

Cell.

Bass

f

f [*mf*]

f [*mf*]

pizz. [*mf*] [No pizz in Leader or Firsts] arco

pizz. [*mf*]

pizz. [*mf*]

pizz. [*mf*]

pizz. [*mf*]

pizz. [*mf*]

pizz. [*mf*]

Vc in C
low me to sell you a cou - ple . . . Pray, al - low me to sell you a cou - ple . . . By the
off or I'll kick you down stairs! . . . Be off, or I'll kick you down stairs! . . . Do you

Fl. *mf*

Ob. *mf*

Cl. in Bb *mf*

Cl. in Bb *mf*

Bsn. *mf*

Hn. in F *mf* [p]

Hn. in F *mf* [p]

Vln. *arco*

Vln. *arco*

Vla. *arco*

Cell. *arco*

Bass *arco*

Vc in C

Musical staff for Vc in C, showing a whole rest followed by a melodic phrase in the second ending.

"You are

Fl.

Musical staff for Flute, starting with *f* [f] and *loco* markings, transitioning to *ff* in the second ending. Includes *8va* markings.

Ob.

Musical staff for Oboe, starting with *f* [f] and transitioning to *ff* in the second ending.

Cl. in Bb

Musical staff for Clarinet in Bb, starting with *f* [f] and transitioning to *ff* in the second ending.

Cl. in Bb

Musical staff for Clarinet in Bb, starting with *f* [f] and transitioning to *ff* in the second ending.

Bsn.

Musical staff for Bassoon, starting with *f* [f] and transitioning to *ff* in the second ending.

Hn. in F

Musical staff for Horn in F, starting with *f* [f] and transitioning to *ff* in the second ending.

Hn. in F

Musical staff for Horn in F, starting with *f* [f] and transitioning to *ff* in the second ending.

Tpt. in Bb

Musical staff for Trumpet in Bb, starting with *f* [p] and transitioning to *ff* in the second ending.

Tpt. in Bb

Musical staff for Trumpet in Bb, starting with *f* [p] and transitioning to *ff* in the second ending.

Trb.

Musical staff for Trombone, starting with *f* [f] [previously mf] and transitioning to *ff* in the second ending.

B.D.

Musical staff for Bass Drum, starting with *ff* [mf] and transitioning to *ff* in the second ending.

Cym.

Musical staff for Cymbal, starting with *ff* [f] and transitioning to *ff* in the second ending.

Vln.

Musical staff for Violin, starting with *f* [f] and transitioning to *ff* in the second ending.

Vln.

Musical staff for Violin, starting with *f* [f] and transitioning to *ff* in the second ending.

Vla.

Musical staff for Viola, starting with *f* and transitioning to *ff* in the second ending.

Cell.

Musical staff for Cello, starting with *f* [f] and transitioning to *ff* in the second ending.

Bass

Musical staff for Bass, starting with *f* [f] and transitioning to *ff* in the second ending.