

15/2088H

SATB

Jabberwocky

Sam Pottle

Also available:

Performance/Accompaniment CD
(99/1924H)

HERITAGE
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From the composer...

Jabberwocky first appeared in *Through the Looking Glass* (1871), the sequel to *Alice in Wonderland*. It was written by Charles Dodgson under his famous pseudonym, Lewis Carroll. The ultimate satire of heroic narrative poetry in English literature, it foreshadows a major trend in twentieth-century writing in its eerie and evocative use of nonsense words. This setting emphasizes the mock-heroic aspects of the poem, and it is a parody on the musical devices and attitudes of large, traditional choral works. It should be performed, however, with utmost seriousness and formality, exactly as if it were the sort of work that it imitates.

The optional percussion parts should be played by members of the chorus, again with deadpan seriousness and with visual choreographed precision. If possible, the instruments should remain hidden until their first appearance. Those indicated in the music are triangle, baby rattle, toy glockenspiel (or xylophone), tambourine, toy bass drum, toy cymbals, toy ratchet, and bird whistle. The keyboard part may be played by piano alone or with the addition of harpsichord (or electric piano) as noted in the score. The harpsichord generally should double the right hand of the keyboard part one octave higher.

Pronunciation Guide

brillig – brill as in *brilliant*, ig as in *igloo*
slithy – sly-thee
toves – rhymes with *stoves*
gyre – g as in *get*; rhymes with *fire*
gimble – g as in *get*; rhymes with *nimble*
wabe – rhymes with *babe*
mimsy – rhymes with *whimsy*
borogoves – bore-oh-goves (g as in *get*; rhymes with *toves*)
mome – rhymes with *home*
raths – rhymes with *baths*
outgrabe – rhymes with *babe*
frumious – fru as in *frugal*; *fru-mee-us*
vorpal – rhymes with *snorkel*
manxome – rhymes with *bank some*
uffish – uff as in *huff* (or *puff*)
tulgey – rhymes with *bulgy*; *bull-gee*
frabjous – like *fabulous* + *gorgeous*; *frab-jus*
calloo – like *duluth*
callay – like *delay*

Jabberwocky

SATB with Small Instruments*

Lewis Carroll

Sam Pottle

Ranges: Soprano Alto Tenor Bass

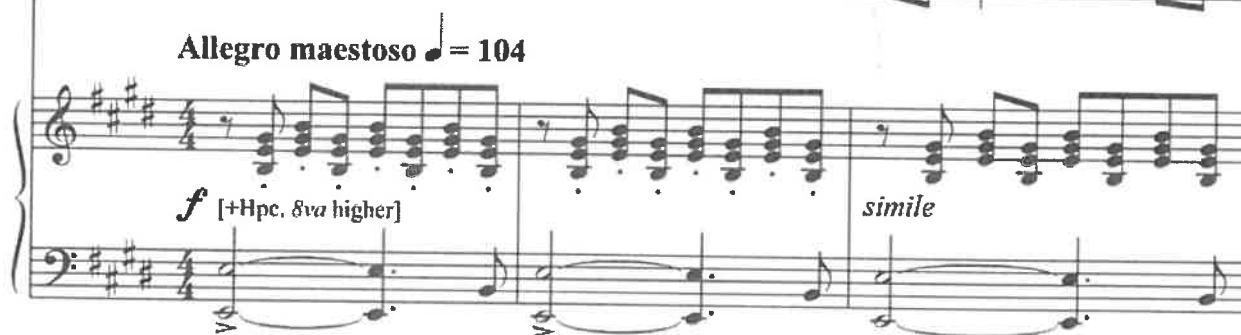


1 **Allegro maestoso**
SA



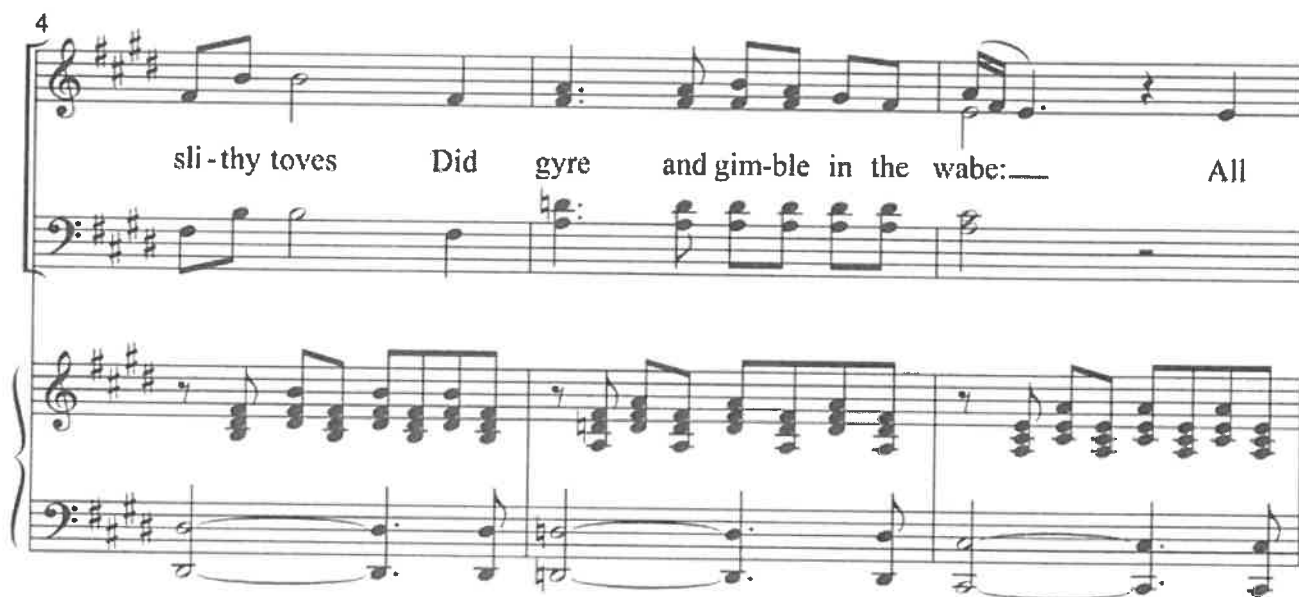
f 'Twas bril-lig and the

Allegro maestoso ♩ = 104



f [+Hpc. 8va higher] *simile*

4



sli-thy toves Did gyre and gim-ble in the wabe: All

Duration: approx. 4:15

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7 *div.*

mim - sy were the bo - ro - goves, —

And the mome raths out -

[-Hpc.]

10 *f*

And the mome — raths out - grabe. —

p sub.

grabe, —

f

p sub.

f

[+Hpc.]

13 2

Triangle *f*

mp

Be - ware the Jab - ber - wock, my son! — The

mp sub.

f [-Hpc.]

f *div.*
Be - ware the Jub - jub
jaws that bite, the teeth that catch! —

mp [+Hpc.] *f* [-Hpc.] [+Hpc.]

Baby Rattle
mf *legato* *mp* <
bird, and shun — The fru - mious Ban - der - snatch, the

The fru - mious Ban - der -
mf [-Hpc.] *legato* *mp* <

mp *p* *pp* *pp* *f sub.* *in sudden terror*
fru - mious Ban - der - snatch, the fru - mious Ban - der - snatch, the

snatch, the fru - mious Ban - der - snatch, the Ban - der - snatch, the
mp *p* *pp* *f sub.*



Triangle

f

Baby Rattle

shivery (like a motorboat engine)

fru-mious Ban-der - snatch!

Brrr!

He

[+Hpc.]

took his vor - pal - sword in hand:

Long time

the manx-ome for he

simile

Toy Glockenspiel or Xylophone

mf sweetly

mf

sought

So rest - ed he by the Tum - tum tree, And

So rest - ed he by the

[Hpc. Solo]

mf legato

Triangle *mp* Baby Rattle *p*

mp rit. e molto dim.

stood a - while in thought.

Tum - tum tree, And thought.

mp rit. e molto dim.

Toy Glock. Tambourine *p*

pp *pp* *p freely*

He stood a - while in thought.

pp *p a cappella*

p



Tempo I Toy Cymbal

mf Toy Bass Drum Tamb. *mf cresc.*

And as in uf - fish

mf [+1pc.] simile cresc.

45

thought he stood, The Jab-ber-wock, with

47

Came whif-fling through the eyes of flame.

49

5

tul-gey wood, And bur-bled as it came, and And bur-bled as it

7 Cym. Tamb.

p

bur-bled as it came, and bur bled, and

came, and bur-bled as it came, and bur - bled, and

f Tamb.

bur bled, and bur-bled as it came!

bur bled, and bur-bled as it came!

Cym. B. Drum

6 *sfz*

allarg. molto (bloodcurdling!) *a tempo (very marked)* *f* crisply

Ah! One, two! One, two! And

f *crisply*

a tempo (very marked)

allarg. molto [+Hpc.] *sfz* *f*

58 Toy Ratchet *ff*

through and through the vor - pal blade went snick - er-snack!

The

60

The vor - pal blade went snick - er-snack! Snick - er-snack!

vor - pal blade went snick - er-snack! Snick - er-snack! Snick - er -

62 Ratchet, B. Dr., Cym. *mf* Tamb. *sfz* Tamb.. B. Dr., Cym.

Snick-er, snick-er, snick-er, snick-er - snack!

snack! Snick-er, snick-er, snick-er - snack!

7

65 somewhat slower (hushed and awestruck) *p*

He left it dead, and with its head He

Musical notation for measures 65-68, vocal line. Treble clef, key signature of one flat. The melody is sparse and expressive, with lyrics: "He left it dead, and with its head He".

somehow slower (hushed and awestruck)

p [Hpc. Solo]

Musical notation for measures 65-68, piano accompaniment. Treble and bass clefs. The piano part consists of sparse, block-like chords in the right hand and single notes in the left hand, marked *p* [Hpc. Solo].

69 regaining force *cresc., accel. to Tempo I*

went ga-lumph-ing back, he went ga-lumph-ing back, he

He went ga-lumph-ing back, he went ga-lumph-ing

Musical notation for measures 69-72, vocal line. Treble clef, key signature of one flat. The melody becomes more rhythmic and energetic, with lyrics: "went ga-lumph-ing back, he went ga-lumph-ing back, he He went ga-lumph-ing back, he went ga-lumph-ing".

regaining force *cresc., accel. to Tempo I*

[+Pno.]

Musical notation for measures 69-72, piano accompaniment. Treble and bass clefs. The piano part features a more active accompaniment, marked [+Pno.] and *cresc., accel. to Tempo I*.

73

8

Triangle *mf* Rattle

Tempo I *mf*

went ga-lumph-ing back.

back, ga-lumph-ing back.

Tempo I

Musical notation for measures 73-76, vocal and piano lines. Treble and bass clefs. The piano part includes percussion effects: Triangle and Rattle. The tempo is marked *Tempo I* and *mf*. The vocal line continues with lyrics: "went ga-lumph-ing back. back, ga-lumph-ing back." The piano accompaniment features a rhythmic pattern of chords and eighth notes.

76 Toy Glock.

mp

mf Ah!

"And hast thou slain the Jab-ber - wock?— Come

f [-Hpc.]

79

Ooh!

f *div.* O frab - jous day! Cal -

to my arms, my beam-ish boy!—

mf [+Hpc.] *f* [-Hpc.] [+Hpc.]

82

mf loo! Cal - lay!"— He chor - tled in his joy, his joy, his

He chor - tled in his joy, his joy, his joy,

p Tri. Ratch. *p*

mf [-Hpc.] [Hpsi.]

85

Bird Whistle

Tri. *p* Ratch. Tri. **9** *mf* Rattle +Tamb. *f* Bird Whistle *f* Tamb. *f*
f *poco allarg.* *f*
p *f* *poco allarg.* *f*
tr *poco allarg.* *mf tr tr f*

joy, his joy, his joy, his joy, his joy. Whee! 'Twas

88

B. Drum Cym. Ratch. Tri. Toy Glock. *a tempo (very grandly)*
a tempo (very grandly) [*+Hpc.*]

bri - hi - lig and the sli - thy toves Did gyre and gim - ble in the
 (bril - lig)

91 10

B. Drum Cym. Rattle Ratch. Tri.

weh-habe:— (wabe:) All mim - sy were the bo - ro - goves, —

And the

[Hpc.]

94

Tamb.

And the mome — raths out - grabe. —

mome raths out - grabe, —

p sub. *f*

p sub. *f*

11

97

B. Drum

Cym.
Rattle

Ratch.

Tamb.

Toy Glock.

O frab-jous day! Cal-loo! Cal -

[+Hpc.]

99

lay! O frab-jous day! Cal-loo, cal-lay, cal-loo, cal -



101 B. Drum Tamb. Rattle

ff

lay! O frab-jous day! Cal-loo! Cal-lay!

ff [-Hpc.] [+Hpc.]

105 Ratch. Tri. Cym. B. Drum (all ad lib.)

Ta-da!

8va

*At this point the singers who have not played instruments might produce noisemakers of various sorts and join in the hubbub.