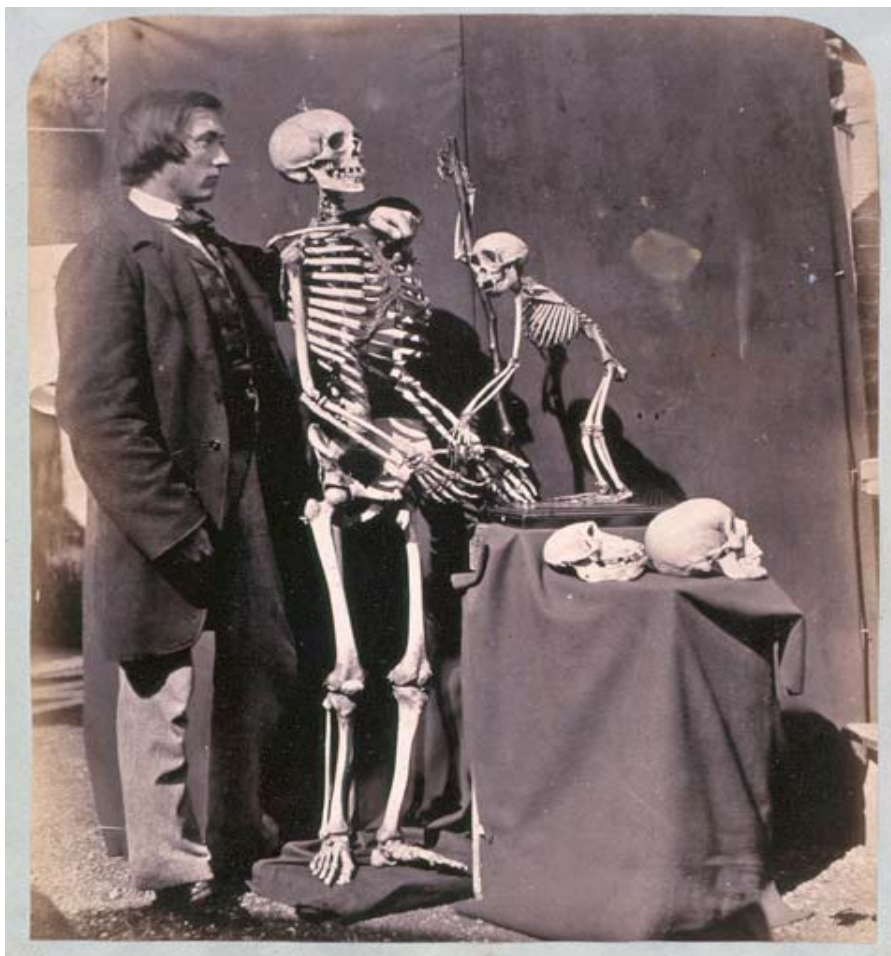


JABBERWOCKY

(and other fantastic tales)



for Children's Choir (SA) & Piano

Phillip A. Cooke

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(2010)

PERFORMANCE NOTES

Each piece can be performed separately. If they are performed as a set they must be in the order they are set out in the score

The *mmm* sound is a resonant humming sound, perhaps with a slightly open mouth if necessary to create a fuller sound

The solo soprano can be taken by more singers if necessary

For Helena Thomas and the Chester Music Society Youth Choir

Jabberwocky (and other fantastic tales) was commissioned by the Chester Music Society and first performed on 10 July 2010 by the Chester Music Society Youth Choir, conducted by Helena Thomas at All Saints Church, Chester

Duration: 9 minutes

Cover picture: 'Lewis Carroll, Reginald Southey and Skeletons'

For more information: www.phillipcooke.co.uk

TEXTS

The Crocodile

How doth the little crocodile
Improve his shining tail,
And pour the waters of the Nile
On every golden scale!

How cheerfully he seems to grin!
How neatly spread his claws,
And welcomes little fishes in
With gently smiling jaws!

Life is but a dream

A boat, beneath a sunny sky
Lingering onward dreamily
In an evening of July--

Children three that nestle near,
Eager eye and willing ear,
Pleased a simple tale to hear--

Long has faded that sunny sky;
Echoes fade and memories die;
Autumn frosts have slain July.

Still she haunts me, phantomwise,
Alice moving under skies
Never seen by waking eyes.

Children yet, the tale to hear,
Eager eye and willing ear,
Lovingly shall nestle near.

In a Wonderland they lie,
Dreaming as the days go by,
Dreaming as the summers die;

Ever drifting down the stream--
Lingering in the (golden) gleam--
Life, what is it but a dream?

Jabberwocky

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.

"Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the jubjub bird, and shun
The frumious Bandersnatch!"

He took his vorpal sword in hand:
Long time the manxome foe he sought--
So rested he by the Tumtum tree,
And stood awhile in thought.

And, as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whiffling through the tulgey wood,
And burbled as it came!

One, two! One, two! And through and through
The vorpal blade went snicker-snack!
He left it dead, and with its head
He went galumphing back.

"And hast thou slain the Jabberwock?
Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!"
He chortled in his joy.

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.

Lewis Carroll (1832 – 1898)

All poems are taken from *The Hunting of the Snark and Other Poems and Verses*. (New York: Harper and Brothers, 1903)

PROGRAMME NOTE

Jabberwocky (and other fantastic tales) was written at the behest of my university friend Helena Thomas for her choir, the Chester Music Society Youth Choir. The theme of the concert was children's literature and she suggested the works of Lewis Carroll (which were handily for all concerned, out of copyright) and I chose three suitable texts. The opening piece 'The Crocodile' is full of sharp dissonances and spiky rhythms, hopefully emulating somewhat the fearsome creature's most distinctive features. The second piece, 'Life is but a dream', is the opposite of the frenetic energy of the first with a dreamy, sustained texture throughout with repeated melodies coming in and out of focus. The final song, 'Jabberwocky', is a spirited dash through Carroll's nonsense verse with a powerful piano refrain helping to tell the dramatic story of the Jabberwock and its untimely end.

PAC

JABBERWOCKY (and other fantastic tales)

for Children's Choir (SA) & Piano

LEWIS CARROLL (1832 - 1898)

PHILLIP A. COOKE (2010)

I. The Crocodile

Vivace (♩.=c.112)

The first system of the score consists of three staves. The top two staves are for the Children's Choir (SA), and the bottom staff is for the Piano. The music begins with a 6/8 time signature, which changes to 3/4, then 6/8, 2/4, 6/8, and finally 9/8. The piano part starts with a forte dynamic (*ff*) and the instruction *energico, marc.* The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords and rests.

The second system of the score continues the musical piece. It consists of three staves: two for the Children's Choir (SA) and one for the Piano. The piano part continues with the same rhythmic pattern and dynamics as the first system. The time signature remains 9/8.

A

poco meno mosso

The third system of the score includes vocal entries for the Children's Choir (SA) and piano accompaniment. The top two staves are for the choir, and the bottom staff is for the piano. The music begins with a 2/4 time signature, which changes to 6/8, 9/8, 6/8, and 9/8. The piano part starts with a piano dynamic (*p*) and the instruction *sempre*. The vocal parts enter with a piano dynamic (*pp*) and the instruction *mf*. The lyrics are: "Croc - o - dile, croc - o - dile, croc-o- dile, _____". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords and rests.

17 *pp* *mf* *energico* *mp*

Croc - o - dile, croc - o - dile, croc - o - dile, _____ How doth the lit - tle croc - o - dile__ Im -

pp *mf* *pp* *mf*

Croc - o - dile, croc - o - dile, croc - o - dile, _____ Croc - o - dile, croc - o - dile, croc - o - dile, _____

21 *mf* *mp*

prove his shi - ning tail, _____ And pour all the wa - ters of the Nile__ on

pp *mf* *pp* *mf*

Croc - o - dile, croc - o - dile, croc - o - dile, _____ Croc - o - dile, croc - o - dile, croc - o - dile, _____

B

Vivace (♩.=c.112)

25

ev - ery' gol - den scale! _____

pp *mf*

Croc - o - dile, croc - o - dile, croc - o - dile, _____

ff *energico, marc.*

29

Musical score for measures 29-32, piano accompaniment. The score is written for piano with treble and bass staves. It features a sequence of chords and melodic lines in various time signatures (6/8, 3/4, 2/4).

C

poco meno mosso

33

Musical score for measures 33-37, vocal and piano accompaniment. The score includes vocal lines for two voices and piano accompaniment. The vocal lines are marked *pp* and contain the lyrics "Croc - o - dile, croc - o - dile,". The piano accompaniment includes a *sffz* dynamic marking and a *p sempre* marking.

38

Musical score for measures 38-41, vocal and piano accompaniment. The score includes vocal lines for two voices and piano accompaniment. The vocal lines are marked *mf*, *pp*, *mf*, and *f energico*. The lyrics include "croc - o - dile," and "How cheer - ful -". The piano accompaniment includes a *mf energico* marking.

4

42

mf *f*

ly he seems to grin!— How neat - ly spread his claws, And wel - comes the

f energico *mf*

How cheer - ful - ly he seems to grin!— How neat - ly spread his claws, And

D

Vivace (♩=c.112)

46

mf

lit - tle fish - es in___ with gen - tly smi - ling jaws!—

f *mf*

wel - comes the lit - tle fish - es in___ with gen - tly smi - ling jaws!

ff energico, marc.

51

II. Life is but a dream

Sognante e sostenuto (♩ = c.40)

p *mp* *p*

A boat, be - neath a sun - ny sky

pp sempre

A boat, a

p sempre

Ped. (ad lib)

mp *p*

Lin - ger - ing on - ward drea - mi - ly

pp sempre

boat. A boat, a boat.

F

accel. - - - - - *piu mosso* (♩ = c.50)

mp *mf*

In an ev - ening' of Ju - ly. Chil - dren three that nes - tle

mf

Chil - dren three that nes - tle

cresc. *mf*

16 *p* *mp* *p* *sub. mf*

near, Ea - ger eye and wil - ling ear, Pleased' a

near, Ea - ger eye and wil - ling ear, Pleased' a

G

rit. - - - - - Primo tempo (♩ = c.40)

21 *p* *p* *mp*

sim - ple tale to hear. Long has paled' that

sim - ple tale to hear. *pp sempre*

p *pp sempre*

pp sempre

*mmm

* See preface for details.

26 *p* *mp*

sun - ny sky, Ech - oes fade and mem - or - ies

(*pp*)

A boat, a boat. *mmm*

accel. - - - - -

31 *p* *mp*

die; Au - tumn frosts have slain Ju -

A boat, a boat. *mmm*

cresc.

H

piu mosso (♩ = c.50)

35 *pp esitante*

ly. Still she haunts me, still she haunts me,

pp esitante

Still she haunts me, still she haunts me,

ffz pp (l.v.)

pp (l.v.)

Red.

40 *p* *pp esitante*

phan - tom - wise, A - lice mo - ving A - lice mo - ving

p *pp esitante*

phan - tom - wise, A - lice mo - ving A - lice

ffz pp (l.v.)

pp (l.v.)

Red.

45 *p* *p*

un - der skies Ne - ver seen by
 mo - ving un - der skies Ne - ver seen by

p

And. (ad lib)

I

poco rit. - - - - - A tempo (♩ = c.50)

50 *mf* *p*

wa - king eyes. Chil - dren yet the tale to hear,
 wa - king eyes. Chil - dren yet the tale to hear,

mf *p*

pochiss. rit. - - - - - A tempo rit. - - - - -

55 *mp* *p* *sub. mf*

Ea - ger eye and wil - ling ear, Lov - ing - ly shall nes - tle
 Ea - ger eye and wil - ling ear, Lov - ing - ly shall nes - tle

mp *p* *sub. mf*

J

Primo tempo (♩ = c.40)

60 *p* near. In a won - der - land they lie, *p* *mp* *p*

p near. *pp* *sempre* *mmm* They (*pp*)

65 *mp* Drea - - ming as the days go

lie, they lie. *mmm*

69 *p* by, *mp* Drea - - ming as the sum - mers

They lie, they lie. *mmm*

cresc.

73

pp *espress.*

die; Ev - er drif - ting, ev - er drif - ting

pp *espress.*

Ev - er drif - ting, ev - er

mf *pp*

(l.v.)

Red.

78

p *pp* *espress.*

down the stream, Lin - ger - ing

p *pp* *espress.*

drif - ting down the stream Lin - ger - ing

mf *pp*

(l.v.)

Red.

83

p

lin - ger - ing down the stream,

p

lin - ger - ing down the stream,

*Soprano Solo

87 *p* molto espress. *pp*

Life, what is it but a dream? A dream?

Soprano *pp* sempre
mmm A dream?

Alto *pp* sempre
mmm A dream?

mp (l.v.)

Red.

*Can be taken by more singers if necessary

III. Jabberwocky

Allegro spiritoso (♩ = c.136)

Piano introduction in 4/4 time, transitioning to 2/4 and back to 4/4. The left hand features a triplet eighth-note pattern in the bass register, starting with a forte marcato (*f marc.*) dynamic and moving through *sub. p* and *ff* to *sub. p sempre*. The right hand is mostly silent, with a few notes in the final measure. A fermata is placed over the final measure of the right hand.

5 **Soprano & Alto** *mf*

T'was bril - lig, and the sli - thy toves did gyre and gim - ble in the wabe: All

Vocal line for Soprano & Alto, marked *mf*. The piano accompaniment continues with the triplet eighth-note pattern in the left hand and block chords in the right hand. A fermata is placed over the final measure of the vocal line.

M

8 *mf*

mim - sy were the bo - ro - goves, and the mome raths out - grabe.

Vocal line for Soprano & Alto, marked *mf*. The piano accompaniment continues with the triplet eighth-note pattern in the left hand and block chords in the right hand. A fermata is placed over the final measure of the vocal line.

11 *mf*

"Be-

(*) *8va*

sub. p *ff* *sub. p sempre*

3 *3* *3*

Ped.

15 *mf*

ware the Jab - ber - wock my son! The jaws that bite, the claws that catch! Be - ware the jub - jub bird, and shun the

(8)

3 *3* *3*

18 *mf*

frum-i-ous Ban-der-snatch!"

(8) 1(*)

sub. f marc. *ff*

3 *3* *3*

22

Soprano *p* *sfz* *p*

He took his vor - pal sword in hand: Long time the manx - ome foe he sought, so

Alto

f 3 *f* sempre

26

res - ted he by the tum - tum tree, and stood a - while in thought.

p

He took his vor - pal sword in hand: Long

29

sfz *p*

time the manx - ome foe he sought, so res - ted he by the tum - tum tree, and stood a - while in thought. and

O

32 *mf*

stood a-while in thought.

mf

stood a-while in thought.

f marc. 3 *sub. p* *ff*

36 *mf*

And as in uf-fish thought he stood, The

pp *p* *pp* *p* *pp* *p*

ooh eee ooh aah ooh eee

8va

sub. p sempre 3

Ped.

39 *mf* *mf*

Jab - ber - wock with eyes of flame, Came whif - fling through the tul - gey wood and bur - bled as it came!

pp *p* *pp* *p* *pp* *p*

ooh aah ooh eee ooh aah

(8)

42

sub. *f marc.*

ff

P

46

p *ffz p*

One, two! One, two! And through and through the vor - pal blade went sni - cker snack! He

f sempre

49

left it dead, and with its head he went gal - umph - ing back.

p

One, two! One, two! And through and through the

52

sfz p

And

vor - pal blade went sni - ckersnack! He left it dead, and with its head he went gal - umph - ing back. And

55

mf

went gal - umph - ing back!

mf

went gal - umph - ing back!

f marc.

sub. p

ff

Q

59

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

ooh eee ooh aah "And hast thou slain the Jab - ber - wock? Come

pp *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

ooh aah ooh aah ooh aah ooh aah ooh aah ooh aah

sub. p sempre

62 *mf* *mf*

to my arms you bea - mish boy! O frab - jous day! Cal - loh! Cal - lay!" He chor - tled in his joy. T'was

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

ooh aah ooh aah ooh aah ooh aah ooh aah ooh T'was

(8)

Soprano & Alto

65 *mf*

bril - lig, and the sli - thy toves did gyre and gim - ble in the wabe: All mim - sy were the bo - ro-goves, and the

(8)

68 *mf*

mome raths out - grabe.

(8)

sub. *f marc.* *ff*

72

ff

ff

fff