

71
The Mad Gardener's Song
Lewis Carroll

Tempo 1 ♩ = 140-150

Bruce Lazarus

col ped.

4 *p*
He thought he saw an el - e - phant that

7 *p*
practiced on a fife He looked a - gain and found it was a let - ter from his

mf *p*
Red. Red. Red.

10 *f*
wife "At length I real - ize," he said "the

sf *sf* *sf*
Red. Red. Red. Red. Red. Red.

13

bit - ter - ness of Life!"

Red.

f

Red. *Red.* *Red.* *col ped.*

16

p

mf

19

p

He thought he saw a Buf - fa - lo u - pon the chimney piece He

p

mf

22

looked a - gain and found it was his Sis - ter's Hus - band's Niece "Un -

Red.

f

p

f

Red. *Red.* *Red.* *Red.*

25

less you leave this house," he said I'll send for the po-lice!

ff

sf sf sf ff sf

Red. Red. Red. Red. Red. Red.

28

He

rit p

sf p

Red. Red. Red.

31

Tempo 2 ♩ = 100

thought he saw a rat - tle snake that ques - tioned him in

p (p) 7 simile

Red. Red. Red.

34

Greek he looked a - gain and found it was the

3

37

mid - dle of next week

40

slower *f* Broadly, as though making a grand pronouncement

'The one thing I re - gret," he said "is

43

resume Tempo 2, *p*

that it can - not speak He

46

thought he saw a Bank - er's Clerk de - scend - ing from the

75

49

big rit

lento

bus He looked a - gain and found it was

52 Tempo 1

mf

3

a hip - po - po - ta - mus

55

f

"If this should stay to

58

3

dine," he said "there won't be much for

6

61

us!"

ff

Red.

64

p

Red.

67

p

He thought he saw a Kan-ga-roo that

70

mf

worked a cof-fee mill He looked a - gain and found it was a ve - ge - ta - ble

Red.

Red.

73 *f*

pill "Were I to swal - low this," he said, "I

sf sf sf

Red. Red. Red. Red. Red. Red.

76

should be ve - ry ill!"

Red. Red. Red.

79 *p*

He thought he saw a Coach-&Four that stood be-side his bed he

p

3 3

82 *f*

looked a-gain & found it was a Bear with-out a Head. "Poor thing," he said, "poor

p f

Red. Red.

85 *ff*

sil - ly thing It's wait-ing to be fed!"

ff *sf*

Red. *Red.*

88 *rit* *mf* *Red.* **Tempo 2** *Red.*

He thought he saw an

p *mf*

Red.

91 *f*

Al - ba - tross that flut - tered round the lamp He

Red. *Red.*

94 *Red.* *p* *rit* *Red.*

looked a - gain and found it was a Pen - ny Post - age

Red. *Red.*

79

slowly ad lib. - tenderly, as a lullaby

97

Stamp *p* "You'd best be get - ting home," he

102

said "the nights are ve - ry damp!" *f*

106 Tempo 1

ff sf sf sf

Red. Red. Red. Red.

109

sf sf

Red. Red.

112

Musical score for measures 112-114. The piano part is in bass clef, 4/4 time. The melody is in treble clef. Dynamics include *sf* and *f*. Pedal markings "Ped." and "col ped" are present.

115

Musical score for measures 115-117. The piano part is in bass clef, 3/4 time. The melody is in bass clef. Dynamics include *p* and *mf*.

118

Musical score for measures 118-120. The piano part is in bass clef, 4/4 time. The melody is in bass clef. Lyrics: "He thought he saw a Gar-den Door that o - pened with a key He". Dynamics include *p*, *f*, and *mf*.

121

Musical score for measures 121-123. The piano part is in bass clef, 2/4 time. The melody is in treble clef. Lyrics: "looked a - gain & found it was a Dou - ble Rule of Three". Dynamics include *mf* and *f*. Pedal markings "Ped." are present.

124 big rit

ff

slowly, majestically ♩ = 90

"And all its my - ster -

127

y," he said, "is clear as

130

fast (a bit faster than Tempo 1)

day to me!"

133

p

pp exhausted, world-weary

He thought he

saw an Ar - gu - ment that

proved he was the Pope

f

f

red.

He

p

148

looked a - gain and found it

151 *mf*

was a bar of Mot -

154

bled Soap

157

"A"

160

fact so dread,"

163

p

mf

he faint - ly said, "Ex -

166

tin - guish - es

169

p

all hope!"

Musical score for measures 172-174. The score is written for a grand staff with a bass clef on the left and treble clefs on the right. The bass line contains whole rests. The right hand consists of two staves: the upper staff has a melodic line with eighth notes and slurs, and the lower staff has a bass line with chords and slurs. The key signature has one sharp (F#).

Musical score for measures 175-176. The score is written for a grand staff with a bass clef on the left and treble clefs on the right. The bass line contains whole rests. The right hand consists of two staves: the upper staff has a melodic line with eighth notes and slurs, and the lower staff has a bass line with chords and slurs. The key signature has one sharp (F#). Dynamic markings include *pp* and *sf.*. The word *secco* is written above the final notes. A double bar line is present at the end of the system.

*

Prelude to Jabberwocky

words by Lewis Carroll

music by Bruce Lazarus

speaker: (conversationally): A "portmanteau" word is a word with two meanings packed together, like a portmanteau suitcase. For example...

♩ = 150-160

take two words, "fuming" and "furious."

8va-----

f follow voice *p* *f*

Make up your mind that you will say both words, but leave it unattended which

8va-----

5 *p*

you'll say first.

Now open your mouth

9

slightly slower

f *f* *f* *f* *

and speak.

13

a tempo *f* *f* *f* *f* *f*

If your thoughts incline ever so slightly towards

8^{va}

Musical score for measures 17-20. The treble clef staff features a melodic line starting at measure 17, marked with an 8^{va} (octave above) and a piano (*p*) dynamic. The bass clef staff provides harmonic support. A fermata is placed over the final measure of this system.

"fuming," you will say "fuming-furious."

If they turn by even

Musical score for measures 21-24. The treble clef staff begins with a forte (*f*) dynamic and transitions to piano (*p*) in measure 23. A 'slower' tempo marking is present in measure 24. The bass clef staff shows chordal accompaniment.

a hair's breath to "furious,"

you will say "furious-fuming."

Musical score for measures 25-28. The treble clef staff features dynamics of piano (*p*) and forte (*f*). The piece returns to 'a tempo' and is marked 'agitated' with a forte (*f*) dynamic. The bass clef staff includes 'Red.' annotations and asterisks under measures 25, 26, and 28.

Musical score for measures 29-32. The treble clef staff contains complex chordal textures. The bass clef staff includes 'Red.' annotations and an asterisk under measure 32.

8^{va}-----

But if you have that rarest of gifts,

33 *f* *p* *calm* *p*

a perfectly balanced mind, you'll say, "fru - mi ous."
(sync with piano)

36 *mf*

Jabberwocky

Poem by Lewis Carroll

Music by Bruce Lazarus

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 4/4 time. The upper staff begins with a dynamic marking of *f* (forte). The piece features complex chordal textures and melodic lines in both hands.

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 4/4 time. The upper staff begins with a dynamic marking of *p* (piano). The piece features complex chordal textures and melodic lines in both hands. Pedal points are indicated by 'Ped.' markings below the bass staff.

The third system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 4/4 time. The upper staff begins with a dynamic marking of *f* (forte). The piece features complex chordal textures and melodic lines in both hands. Pedal points are indicated by 'Ped.' markings below the bass staff, and asterisks are placed below the bass staff.

All voices

The vocal line of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 4/4 time. The vocal line begins with a dynamic marking of *mp* (mezzo-piano). The lyrics are: "Twas bril lig and the sli - - thy toves did". Pedal points are indicated by 'Ped.' markings below the bass staff, and asterisks are placed below the bass staff.

15
 gy - re and gim-ble in the wabe All mim - sy were the

Red.

18
 bo - ro - groves and the mome raths out - gabe. "Be -

Red.

21
 ware the Jab - ber - wock my son the jaws that bite the

Red. Red. Red.

24
 claws that catch! Be - ware the Jub - jub bird and shun the

* 8va

26 *mf*
 fru-mi-ous Ban-der snatch!" Twas bril lig and the -sli - thy toves did

29
 gy - re and gim - ble in the wabe All

31
 mim - sy were the bo - ro - groves and the mome raths out -

34 *f* solo male voice *p*
 gabe. He took his vor - pal sword

37

p

in hand Long time the

41

f *f* *f*

manx^ome foe he sought. ^{8va} Twas bril lig and the

45

sli - thy toves did gy - re and gim - ble in the wabe, Be -

faster

48

ware the Jab - ber - wock my son the jaws that bite the claws that catch Be -

50 *ff*

ware the Jub - jub bird and shun the fru-mi-ous Ban - der snatch!"

Tempo 1

52

55 *mf*

so rest - ed he

so rest - ed he

mf *p* *f*

58 *mf*

by the tum - tum tree and *mf* stood a -

by the tum - tum tree and stood a

Musical score for measures 62-65. The score is in 4/4 time and consists of two systems. The first system has a vocal line and a piano accompaniment. The vocal line starts with a *p* dynamic and includes the lyrics "while (ile) in thought". The piano accompaniment features a *pizz.* (pizzicato) marking and a *p* dynamic. The second system is empty.

(dreaming of glory)

Musical score for measures 66-69. The score is in 4/4 time and consists of two systems. The first system has a vocal line and a piano accompaniment. The vocal line is mostly silent with a *p* dynamic marking. The piano accompaniment features a *p* dynamic and a melodic line in the bass clef.

Musical score for measures 70-73. The score is in 4/4 time and consists of two systems. The first system has a vocal line and a piano accompaniment. The vocal line is labeled "humming" and includes the sound effect "mmm". The piano accompaniment features a *pp* dynamic and a melodic line in the bass clef.

74

Oh

Oh

p

78

frab - jo-us day Cal looh ca-lay And- hast - thou

frab - jo-us day Cal looh ca-lay And- hast - thou

Red. *

Red. Red. Red. Red.

All *mf*

p *mf*

82

slain the Jab-ber-wock mmm Oh

slain the Jab-ber-wock mmm Oh

Red. Red. Red. Red. Red. Red.

p

86 *f* **Alf**

frab - jo-us day Cal - looh ca-lay *f* And hast thou

frab - jo-us day Cal - looh ca-lay - And hast thou

8^{vb}

90 *ff*

slain the Jab-ber-wock Oh frab - jo - us day! *ff* Cal -

slain the Jab-ber-wock Oh frab - jo - us day! Cal -

3

94

looh! cal-lay!

looh! cal-lay! cal-looh cal lay

98 *p*

and stood a-while (ile) in

p

and stood a-while (ile) in

102 *f*

thought

f

thought

Brightly but not fast

sf *f*

Lento

all voices recover tempo

106 *p* *f* *ff*

And as in uff-ish thought he stood The Jab - ber - wock with eyes of flame came

p *f*

Red. *

Red.

10

109

hiff - ling through the tul - gey woods and bur - bled as it came!

solo voice

111

others

One! Two! One!

114

Two! One! Two! and through and through! One!

117 solo *f*

The vor - pal blade

others

Two! One! Two! One! Two! and

120

went snick - er snack!

through and through! One! Two! One! Two! One!

123

Two! went snick - er snack One! Two! One!

126

he left it dead

Two! One! Two! he left it dead One!

129

and with its head and with its

Two! One! Two! One! Two! and with its head and

all voices

133

head He went ga-lumphing back.

with its head He went ga-lumph-ing back.

137

Musical score for measures 137-139. The system includes a vocal line with rests and a piano accompaniment. The piano part features chords and moving lines. Dynamics include *f* and *p*.

140

p

Oh frab - jo - us day Cal -

Musical score for measures 140-142. The vocal line has lyrics "Oh frab - jo - us day Cal -". The piano accompaniment features triplets. Dynamics include *p*.

143

looh cal - lay Oh frab - jo - us

f

f

And.

Musical score for measures 143-145. The vocal line has lyrics "looh cal - lay Oh frab - jo - us". The piano accompaniment features triplets and a forte (*f*) dynamic. Includes "And." and asterisks.

146

day! Cal - looh! Cal - lay!" He

Ped. Ped. Ped. Ped.³ Ped.

ff

149

Twas bril ig and the chortl - ed in his joy. "And hast thou

Ped. Ped. Ped.

ff

152

sli - thy toves did gy - re and gim - ble in the wabe All slain the Jab - ber - wock? Come to my

Ped. Sua⁶

155

mim - sy were the bo - ro - groves and the mome raths out -

arms my beam - ish boy!

158

gabe. "Be - ware the Jab - ber - wock my son the

Oh frab - jo - us day! Cal -

8va

sf

Red.

161

jaws that bite the claws that catch! Be - ware the Jub-jub bird and shun the

looh! Cal-lay!" *ff* He chortl - ed in his

8va

Red.

164

frumi-ous Ban-der snatch!" Twas bril - ig and the sli - thy toves did
 joy. "And hast thou slain the

167

gy - re and gim-ble in the wabe All mim - sy were the
 Jab - ber - wock? Come to my arms

170

bo - ro - groves and the mome raths out - gabe.
 my beam - ish boy!

ritardondo *lento*