

JABBERWOCKY

I. 'Twas Brillig

10" 25"

Percussion: *cym* bowed, *br. dr.*, *gong* nut inside med. yarn, *scrape*

Piano: *mf*, *pp*, *mf*, *fff*, *pp*, *ff*, *f*, *ppp*

Bar. *♩ = 56*, *pp*, *p*

Crot. 1 (Fl.) *p*, *off stage ad lib*

Crot. 2 (Cl.) *p*, *off stage*

Perc. *bag* crinkle, *ratchet*, *med. yarn*, *wire brushes on drums ad lib.*

Pno. *mp*, *mf*, *pp*, *mp*, *p*, *fp*

Tam-Tam (Vln.) *p*, *tam-tam* off stage

7

Bar. *pp*, *p*, *mf*

Perc. *pp*, *p*, *mf*

Pno. *mp*, *ppp*, *p*, *ppp*

Tam-Tam (Vln.) *mp*

string stopped w/ r.h., *shake*, *seed pods*, *IV swish strings*, *as fast as poss.*, *low string key scrape*, *drop key on metal*, *grad. morphing sound*, *slowly lift pedal not quite whole way*, *through megaphone*, *off stage ad lib*, *off stage*, *crinkle*, *ratchet*, *med. yarn*, *wire brushes on drums ad lib.*, *pizz.*, *finger flesh pizz.*, *R.H. string muffles shortly after key is struck*, *fast, short glisses l. piano strings*, *tam-tam off stage*, *swish*

mf, *pp*, *mf*, *fff*, *pp*, *ff*, *f*, *ppp*, *pp*, *mf*, *pp*, *mf*, *ppp*

15, *15*, *7*, *8*

3, *3*, *3*, *10*

♩ = 56

off stage ad lib, *off stage*, *crinkle*, *ratchet*, *med. yarn*, *wire brushes on drums ad lib.*, *pizz.*, *finger flesh pizz.*, *R.H. string muffles shortly after key is struck*, *fast, short glisses l. piano strings*, *tam-tam off stage*, *swish*

mf, *pp*, *mf*, *fff*, *pp*, *ff*, *f*, *ppp*, *pp*, *mf*, *ppp*

15, *15*, *7*, *8*

3, *3*, *3*, *10*

♩ = 56

2
12

megaphone down

ABBEY WOODS

mp *ff* *mf*

Bar. All mim- sy _____ were the bo-ro - goves, _____ and the

Perc.

Pno. *mf* *ff*

Tam-Tam (Vln.) *mf*

16

p $\bullet = 64$

Bar. mome rath _____ sssss _____ out-grabe.

Perc. *p* b. dr.

Pno. *mp* *p* *ppp*

Tam-Tam (Vln.) *pp* * *lea ord.*

21

Perc. *p* *f* *f* *fp* *f* *p*

Pno. *f*

24

♩ = 72

Perc. *p* *ff*

Pno. *p* *ff* *ppp*

27

sticks
grad. crazier improv.
around set-up

Perc. *ppp*
(general dyn. shape)

Pno.

ii. BEWARE THE JABBERWOCK!

33

ff spooky, hermit
accent

mp

♩ = 72

Bar. "Be-ware the Jab-ber-wock, my son!"

B. Cl. enter from offstage
monstrous

B. Cl. Chin. cym.
cym.

Pno. *fff*

38

mf

ff barking

Bar. The jaws that bite,

B. Cl. *pp* *mp* *mf* *fp* *ff*

6

ABBEY WOODS

59

Piano score for measures 59-60. The right hand features a melodic line with a slur and a triplet of eighth notes. The left hand has a steady eighth-note accompaniment. Dynamics range from *mf* to *f*. The tempo is marked "free & spastic".

cym

field

wire brushes

sticks

Percussion and Piano score for measures 59-60. The percussion part includes wire brushes and sticks. The piano part continues with accompaniment. Dynamics include *p*, *pp*, *mp*, and *f*. The tempo is "freely".

61 (♩ = 96)
R.S.

Percussion and Piano score for measures 61-62. The percussion part is mostly rests. The piano part features a complex rhythmic pattern with many accents. Dynamics range from *p* to *f*.

III. LONG TIME THE MANXOME FOE HE SOUGHT

64

Full orchestral score for measures 64-66. Instruments include Flute, B♭ Clarinet, Percussion (h.h. foot, kick, splash, choke), Piano, Violin, and Viola. The score is highly detailed with many dynamics and performance markings. Dynamics range from *sfz* to *ff*. The tempo is "free & spastic".

Bar. *b. b. b. b. burb led. as it came.*

Fl. *3 3 3 5 6*

B. Cl. *9 7 7 7*

Perc. *sticks > ad lib poss.*
ff

Pno. *ff*

Vln. *5 5 6 3 3* *to out of control*
ff

Vc. *5 5 6*
ff

sul G

206 *vocal percussion*

continue vocal perc.

Bar. *kkk kkk jab-ber kkk jab-ber jab-ber wock jab-ber*

Fl. *3 3 3 5*

B. Cl. *5 3 3 5*

Perc. *5 3 3 5*

Pno. *5 3 3 5*

Vln. *5 3 3 5*

Vc. *5 3 3 5*

24
235

ABBEY WOODS

B. Cl. *f* *mp*

Vc. *f* *mp*

240

B. Cl. *mp*

Vln. *f* wide, artificial vib.

Vc. *mf*

244

B. Cl. *mf* fl.

Vln. *p*

Vc. *mp* ord. *p* *mf*

248

Fl. *f* wide, artificial vib.

B. Cl. *p* *mf* *p* *f*

Perc. *f* glock.

Vln. *mf* *p* *f*

Vc. *p* *f*

316

Fl. *mp*

B. Cl. *ff*

Vln. *mp*

Vc. *mp*

320

Fl. *fff*

B. Cl. *ffff*

Perc. *fff*

Pno. *fff* thick clusters

Vln. *fff* dying

Vc. *fff*

DEATH CADENZA

B. Cl. *ff* *mf* *ff* *p* audible breaths air sound

B. Cl. *f* *mp* *f* *mf* *mp* *mf*

B. Cl. *p* *mp* *ff* *p* *mp* *p* *pp* *ppp* air sound

331

Vi. GALUMPING

35
mp

Bar. *mp*

Vln. *squeaky* *p* *ff*

"And

336

Bar. *mp*

Picc. *mp*

B♭ Cl. *mp*

Perc. *glock.* *mp*

Pno. *mp*

Vln. *mp*

Vc.

hast thou slain the Jabberwock?

338

Bar. *p*

Picc. *p*

B♭ Cl. *p*

Perc. *p*

Pno. *p*

Vln. *p*

Vc. *p*

Come to my arms my beamish boy! And hast thou slain the

♩ = 100

Bar.

Fl.

Pno.

Vln.

Vc.

Fl.

Pno.

Fl.

B♭ Cl.

Pno.

Vln.

Vc.

46 through megaphone

ABBEY WOODS

462

p 3

f

pp

subtone

Bar. *p* *f* *pp*

And the mome rath ssss ssss ssss ssss ssss out

Chin. cym bag crinkle

Perc. *p* *mp*

Pno. 8 5

468

Bar. grabe.

Crot. 1 (Fl.) *pp* off stage ad lib

Crot. 2 (Cl.) *pp* off stage ad lib

Perc. *ppp* glock. 3 3 5 3 3

Pno. *ppp* 15 3 7 3 1. una corda

473

Crot. 1 (Fl.) 40" PITTSBURGH, PA

Crot. 2 (Cl.) D V I D C U T S MAY 8 2005 R

Perc. *mf* *mp* *p* < *f* > *mp* > *pp*

br. dr. bowed cym gong nut inside seed pods

Pno. *pp* *p* drop key on metal low string key scrape string stopped w/ r.h. *pp* *

Tam-Tam (Vln.) *p* tam-tam