

# I. Jabberwocky

Commissioned by and Dedicated to  
Joshua Glassman and the University of Pennsylvania Glee Club

Douglas Buchanan (b. 1984)

Text by Charles Lutwidge Dodgson (1832-1898)

Languid ( $\text{♩} = \text{c. } 40 / \text{♩} = \text{c. } 80$ )

**Tenor 1**  
poco *f* *molto rall.* *mp* *mf* *molto accel.* *poco rall.*  
8 *mf* 'Twas bril-lig and the sli - thy toves did gyre and gim-ble in the wabe:

**Bass 1**  
poco *f* *molto rall.* *mp* *mf*  
*mf* 'Twas bril-lig and the sli - thy toves did gyre and gim-ble in the wabe:  
(Bass *ad lib.*)

**Tenor 2**  
poco *mf*  
8 *mf* Ah... did gyre and gim-ble in the wabe:

**Bass 2**  
poco *mp* *mf*  
*mf* Ah... solo: all in the

**Piano**  
*mf* *p*

---

**T 1**  
4 *mp a tempo* *rall.* *f* *a tempo* *rall.* *p Sprechstimme*  
8 all mim - sy were the bo - ro-groves "Be -

**B 1**  
*mp* *f* *p Sprechstimme*  
8 all mim - sy were the bo - ro-groves "Be -

**T 2**  
*mf* *p Whisper*  
8 and the mome raths out - grabe. "Be -

**B 2**  
wabe. *mf* *p Whisper*  
solo: and the mome raths out - grabe. "Be  
*molto pesante*

**Pno.**  
4 *mp* *mf* *mp* *p*  
*mf*

2 Slightly slower; eerie; flexible

I. Jabberwocky

(♩ = c. 36 / ♩ = c. 72)

A

T 1  
8  
ware the Jab - ber - wock, my son! The jaws that bite, the claws that catch!

B 1  
ware the Jab - ber - wock, my son! The jaws that bite, the claws that catch! Be -

T 2  
8  
ware the Jab - ber - wock, my son! The jaws that bite, the claws that catch!

B 2  
7  
ware the Jab - ber - wock, my son! The jaws that bite, the claws that catch! Be -

Pno.  
*p* *cresc.*

9  
T 1  
shun(n) (open-mouth hum)

B 1  
ware the Jub - jub bird and shun the fru - mi - ous Ban - der - snatch!"

T 2  
shun(n)... (open-mouth hum)

B 2  
ware the Jub - jub bird and shun The ban - der - snatch!"

Pno.  
*f* *p* *mp*

Martial (♩ = c. 60)

I. Jabberwocky

12

T 1 & T2

B 1 & B2

Pno.

*f*

He

*f*

He

*cresc.*

8

T 1 & T2

B 1 & B2

Pno.

**B**

vor - pal

took his vor - pal sword in hand, long

took his vor - pal sword in hand, long

14

*f*

*mf*

16

T 1 & T2

B 1 & B2

Pno.

time the

time the man - xome foe he sought, so

time the max - xome foe he sought,

*mp*

16

*dim.*

# I. Jabberwocky

4  
18 *cresc.* *mf* *dim. rall.*

T 1 & T2  
res - ted he, by the Tum - tum tree, and stood a-while in

B 1 & B2  
*mp cresc.* *mf dim.*  
so res - ted he by the Tum - tum tree, and stood a-while in

Pno.  
*p simili*

**C** Eerie; with growing dread  
(♩ = c. 36 / ♪ = c. 72)

21 *p* **Sprechstimme** *cresc.*

T 1  
thought. And, as in uf - fish thought stood the Jab - ber - wock, with

B 1  
*p* **Sprechstimme** *cresc.*  
thought. And, as in uf - fish thought he stood the Jab - ber - wock, with

T 2  
*p* **Stage Whisper** *cresc.*  
thought. And as in uf - fish thought he stood the Jab - ber - wock, with

B 2  
*p* **Stage Whisper** *cresc.*  
thought. And as in uf - fish thought he stood the Jab - ber - wock, with

Pno.  
*pp cresc.*

*a tempo* (take time; enjoy the sound)

25 *poco a poco spoken* **stretto**

T 1 eyes of flame, came whif-fling through the tul-gey wood and bur-bled and  
*poco a poco spoken*

B 1 eyes of flame, came whif-fling through the tul-gey wood and bur-bled and  
*poco a poco sprechstimme*

T 2 eyes of flame, came whi-fling through the tul-gey wood and bur-bled  
*poco a poco sprechstimme*

B 2 eyes of flame, came whif-fling through the tul-gey wood and bur-bled

Pno.

*con molto moto* (♩ = c. 136-144)

29 *mf* *cresc. molto* **ff** Spoken, full-voice

T 1 burb-led (d) as it came!

B 1 burb-led (d) as it came! Spoken, full-voice

T 2 (Ill...) (d) as it came! Spoken, full-voice

B 2 (Ill...) (d) as it came! Spoken, full-voice

Pno.

# I. Jabberwocky

6  
34

**D**

T 1 & T2  
Spoken, full-voice *ff*

B 1 & B2  
Spoken, full-voice *ff*

One, two! One, two! And through and through the vor-pal blade went

Pno. *ff*

38

T 1 & T2  
8  
snick - ker - snack!

B 1 & B2  
8  
snick - er - snack!

*rall. mp* Spent ( $\text{♩} = c. 50$ )

He left it dead and with its head he

Pno. *mp*

42

T 1 & T2  
8  
went ga-lum-phing back.

B 1 & B2  
8  
went ga-lum-phing back.

**E** With false majesty ( $\text{♩} = c. 54-60$ )

"And hast though slain the

Pno. *f* molto legato

I. Jabberwocky

mf

T 1 & T2  
Jab - ber - wock? Come to my arms my beam - ish boy! O

B 1 & B2  
Jab - Come wock? Come to my arms my beam - ish boy!

Pno.

Languid,  
but slower than Tempo I  
(♩ = c. 36-38/♩ = c. 72-76)

48 *cresc.* *stretto* *ral.* *f* *mf* *fp*

T 1  
frab - jous day! Cal - loo! Cal lay!" He chor-tled in his joy.

B 1  
O frab - jous day! Cal - loo! Cal lay!" He chor-tled in his joy.

T 2  
frab - jous day! Cal - loo! Cal - lay!" He chor-tled in his Ah...

B 2  
O frab - jous day! Cal - loo! Cal lay!" He chor-tled in his Ah...

Pno.

I. Jabberwocky

(slightly tired)  
*poco rall.*

**F**  
*poco*  
( $\hat{\circ}$ )

*mf* (quasi sighting) *mp*

T 1  
'Twas bril-lig and the sli - thy toves did gyre and gim-ble in the wabe:

B 1  
'Twas bril-lig and the sli - thy toves did gyre and gim-ble in the wabe:

T 2  
did gyre and gim-ble in the wabe:

B 2  
solo: all in the

Pno.  
*mp* *p* *mf*

52

55

T 1  
all mim - sy were bo - ro - groves,  
(with second tenors *ad lib.*)

B 1  
all mim - sy were the bo - ro - groves,

T 2  
and the mome raths out - grabe.

B 2  
wabe: solo: and the mome raths out - grabe.  
*molto pesante*

Pno.  
*pp* *mp* *pp*



# II. The Walrus and the Carpenter

Douglas Buchanan (b. 1984)  
Charles Ludwidge Dodgson (Lewis Carroll)

The musical score is presented in three systems. The first system shows the piano introduction in 4/4 time, starting with a *f* dynamic and a *cresc.* marking. The second system continues the piano accompaniment, marked *ff* and *an.*. The third system introduces the vocal parts for Tenor (T) and Bass (B), with lyrics: "The sun was shi - ning on the sea,". The piano accompaniment in this system is marked *simile sempre* and *p*. The score includes various musical notations such as clefs, time signatures, dynamics, and articulation marks.

II. The Walrus and the Carpenter

10

10

T

8

shining with all its might, He did his very best to make the billows smooth and bright, and

B

shining with all its might, He did his very best to make the billows smooth and bright, and

10

*mp*

13

T

8

this was odd, because it was, \_\_\_\_\_ the middle of the

B

this was odd, because it was, \_\_\_\_\_ the middle of the

13

*cresc.*

*f*

15

T

8

night. The moon was shining

B

nigh. The moon was shining

15

*mp*

II. The Walrus and the Carpenter

17

T  
8 sul - ki - ly, be - cause she thought the sun, had

B  
sul - ki - ly, be - cause she thought the sun, had

17

*f*

20

T  
8 got no bus' - ness to be there af - ter the day was done. "It's *a la Julia Childs*

B  
got no bus' - ness to there af - ter the day was done.

20

*mp*

24

T  
8 ve-ry rude of him," "to go and spoil the fun." The sea was

B  
she said, The sea was

24

*poco a poco cresc.*

II. The Walrus and the Carpenter

12  
27

T  
8  
wet as wet could be, the stand was dry as dry,

B  
wet as wet could be, the stand was dry as dry,

30

T  
8  
you could not see a cloud, be - cause no cloud was

B  
you could not see a cloud, be - cause no cloud was

33

T  
8  
in the sky, no birds were fly - ing o - ver - head, the were no birds to

B  
in the sky, no birds were fly - ing o - ver - head, the were no birds to

37

T 8 fly.

B fly.

*poco a poco dim.*

40

T 8 The Wal-rus and the Car-pen-ter were walk-ing close at hand, they

B The Wal-rus and the Car-pen-ter were walk-ing close at hand, they

*p*

43

T 8 wept like a - ny - thing to see such quan - ti - ties of sand; "If this were on - ly cleared a - way," —

B wept like a - ny - thing to see such quan - ti - ties of sand; "If this were on - ly cleared a - way," —

*poco a poco cresc.*

II. The Walrus and the Carpenter

14  
46

T 8  
they said "it would be grand.

B  
they said, "it would be grand."

46  
*f*  
*mf*

48

T 8  
If se - ven maids with se - ven

B  
If se - ven maids with se - ven

48  
*simile*

50

T 8  
mops swept it for half a year, do you sup-

B  
mops swept it for half a year, do you sup-

50  
*f*

II. The Walrus and the Carpenter

53

T 8  
pose," the Wal - rus said, "that they could get it clear."

B  
pose," the Wal - rus said, "that they could tet it clear."

*mf*

56

T 8  
"I doubt it" said the Car - pen - ter, and shed a

B  
"I doubt it" said the car - pen - ter, and shed a

*mp* *f* *dim.* 3 3

*rit.*

58

T 8  
bit - ter tear. "O

B  
bit - ter tear

*a tempo* *cresc.* *f* *dim.*

II. The Walrus and the Carpenter

16  
61

T

Oys - ters come and walk with us," the Wal - rus did be - seech, "A pleas - ant walk, a pleas - ant talk, a -

*mp*

64

T

long the bri - ny beach. We can - not do with more than four, to give a hand to each.

67

B

The el - dest Oys - ter looked at him, but ne - ver a word he said,

*p*

71

B

the el - dest Oys - ter looked at him, and shook his



II. The Walrus and the Carpenter

74

B

heav - y head, mean - ing to say he did not choose to

77

*rit.* *a tempo*

T

But four young Oys - ters

B

leave his oys - ter bed.

77

*cresc.*

80

T

hur - ried up, all ea - ger for a

80

II. The Walrus and the Carpenter

18  
82

T  
8  
treat, their coats were brushed, their fa - ces washed, their shoes were clean and

82  
*f*

T  
8  
neat, and this was odd be - cause, you know, they had-n't a - ny

84

T  
8  
feet. Four o - ther

B  
Four o - ther Oys - ters

B  
Four o - ther Oys - ters fol - lowed then, —

87  
*dim.* *mf*

90

T  
8  
Four o - ther Oys - ters fol - lowed then, and yet a - no - ther four; and

T  
8  
Oys - ters fol - lowed then, and yet a - no - ther four; and

B  
fol - lowed then, and yet a - no - ther four; and

B  
and yet a - no - ther four; and

90  
*cresc.*

92

T  
8  
thick and fast they came at last, and more, and more, and more, all

T  
8  
thick and fast they came at last, and more, and more, and more, all

B  
thick and fast they came at last, and more, and more, and more, all

B  
thick and fast they came at last, and more, and more, and more, all

92

II. The Walrus and the Carpenter

20  
95

T hop - ping through the fro - thy wave, and scamb - ling to the

T hop - ping through the fro - thy wave, and scamb - ling to the

B hop - ping through the fro - thy wave, and scamb ling to the

B hop - ping through the fro - thy wave, and scamb - ling to the



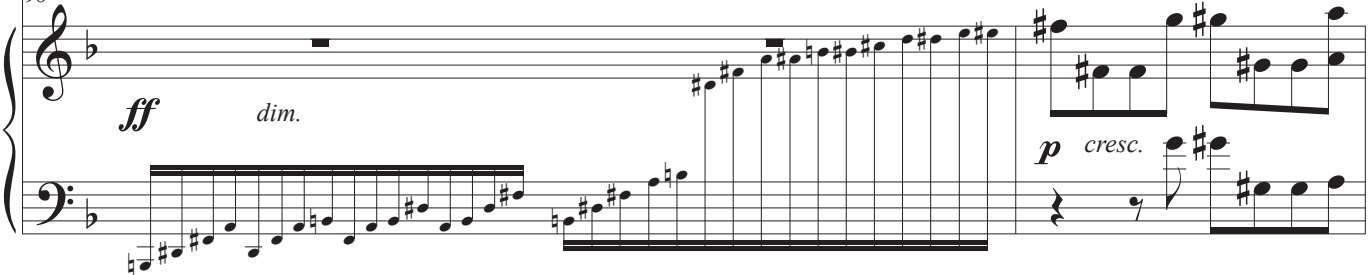
The piano accompaniment for measures 95-97 features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The right hand has a complex texture with many beamed notes, while the left hand consists of simple chords and single notes.

T shore.

T shore.

B shore.

B shore.



The piano accompaniment for measures 98-99 is marked *ff* and *dim.* in the first part, and *p* *cresc.* in the second part. It features a dense texture of sixteenth notes in the right hand and a more active bass line in the left hand.

100

T 8

The Wal - rus and the Car - pen - ter walked on a mile or so, and

*f* *subito p* *poco a poco cresc.*

103

T 8

then they res - ted on a rock con - ve - ni - ent - ly low, all all the lit - tle

3 3 3 3

106

T 8

Oys - ters od, and wai - ted in a row,

*lunga possibile;*  
*tr obnoxiously so*

*f*

3 3 3 3

3 3

# II. The Walrus and the Carpenter

*Flexible; as a recitative*

"The time has come," "To talk of ma-ny things, of shoes, and

109 T the Wal-rus said,

109

112 ships, and seal-ſng wax, of cab-ba-ges, and es, and why the sea is boil-ing hot, and

112

115 *a tempo* whe-ther p have wings.

8 T B But wait a bit, the

115 *mp*

II. The Walrus and the Carpenter

118

T  
8  
Oys - ters cried, be - fore we have out chat, for some of us are

B  
Oys - ters cried, be - fore we have our chat, for some of us are

118

*f* *mp*

122

T  
8  
out of breath, and all of us are fat. they

B  
out of breath, and all of are fat Said the Car-pen-ter, they

122

"No hur-ry"

126

T  
8  
thanked him much for that.

B  
thanked him much for that. "A loaf of bread," the Wal - rus

126

*poco a poco cresc.*

129

T

B

said, "is what we chief - ly need, pep - per and

132

T

B

vi - ne-gar be - sides are ve - ry good in - deed, now if you're

132

*f*



136 *rit.*

T 8  
B

rea - dy Oys - ters dear, we can be - gin to feed." "But

136 *p* *f* *mf*

139 *a tempo*

T 8  
B

not on us," the - ters cried,

139

141

T 8  
B

tur - ning a lit - tle blue,

141

143

T 8 af - ter such kind - ness that would be a

B

143

145

T 8 dis - mal thing to do.

B

"The night is fine," the Wal-rus said, "do

145

*cresc.*

148

T 8

B

you ad - mire the view."

"It

148

*fp* *cresc.* *tr*

151

T *8* the Car - pen - ter said no - thing but, "Cut

B was so kind of you to come, and you are ve - ry nice,"

154

T *8* us a - no - ther slice, I wish you were not quite so deaf, I've had to ask you twice."

B *8* "It seems a shame," the Wal - rus said, "to

*f dim.*

*mf*

157

B *8* "It seems a shame," the Wal - rus said, "to

157 *mf*

160

B

play them such a trick, af - ter we've brought them

163

B

out so far, and made them trot "quit!"

166

T

8

The Car - pen - ter said no - thing but, "The but - ter's spread too

166

*mp*

The image shows a page of a musical score for 'The Walrus and the Carpenter'. It features three systems of music. The first system (measures 160-162) is for a Bass voice (B) and Piano accompaniment. The Bass line has lyrics: 'play them such a trick, af - ter we've brought them'. The Piano accompaniment consists of chords in the right hand and a bass line in the left hand. The second system (measures 163-165) continues the Bass line with lyrics: 'out so far, and made them trot "quit!"'. The Piano accompaniment continues with similar chordal textures. The third system (measures 166-168) is for a Tenor voice (T) and Piano accompaniment. The Tenor line has lyrics: 'The Car - pen - ter said no - thing but, "The but - ter's spread too'. The Piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *p* and *mp*. A large 'PREVIEW' watermark is overlaid diagonally across the page.

170

T  
8  
thick!"

B

"I weep for you!" the

172

B

Wal - rus said, "I deep - ly sym - pa - thize,"

*poco a poco rall.*

172

175

B

with sobs and tears he sor - ted out those of the lar - gest size,

175

*a tempo*

179

B

Hol - ding his pock - et hand - ker - chief be - fore his stream - ing eyes.

179

*cresc.*

183

T

"O Oys - ters," said the Car - pen - ter, "You've had a pleas - ant run! Shall

B

"O Oys - ters," said the Car - pen - ter, "You've had a pleas - ant run! Shall

183

*f*

186

T

we be trot - ting home a - gain,"but an - swer came there none, and this was scarce - ly odd be - cause \_\_\_\_\_

B

we be trot - ting home a - gain,"but an - swer came there none, and this was scarce - ly odd be - cause \_\_\_\_\_

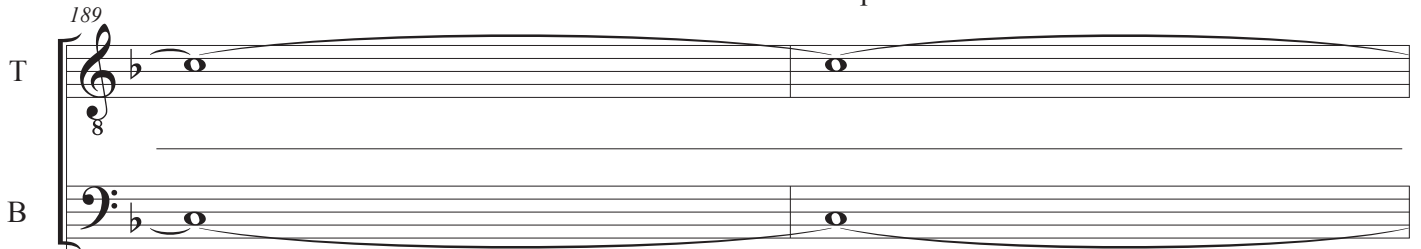
186

*p cresc.*

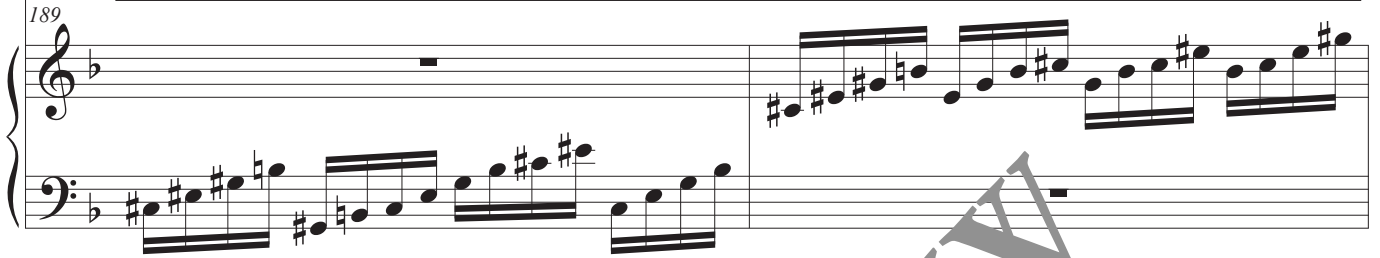
189

T

B



189



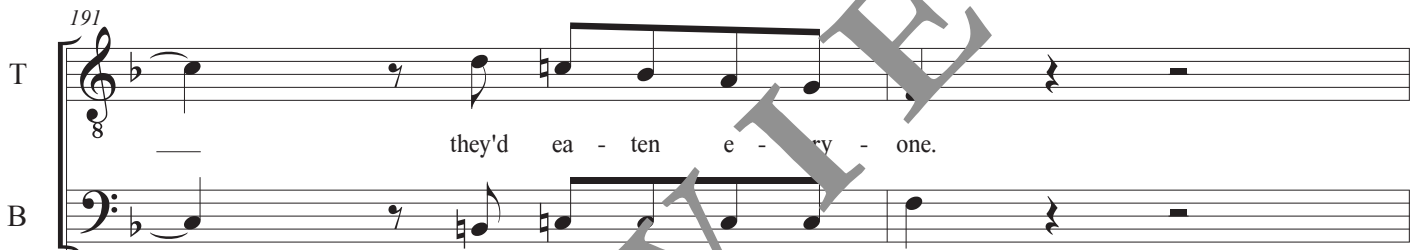
191

T

B

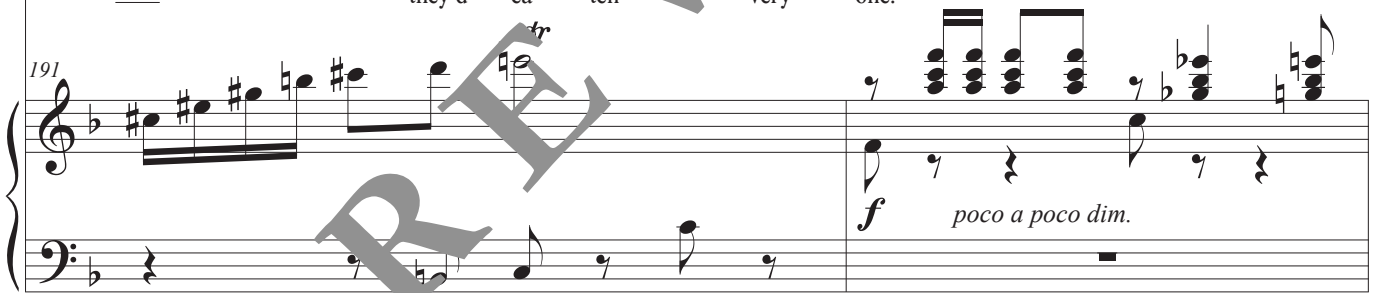
they'd ea - ten e - ry - one.

they'd ea - ten - very one.



191

*f* *poco a poco dim.*



193



II. The Walrus and the Carpenter

32  
196

T

B

[burp]

[burp]

196

*pp*

*f*

The image shows a musical score for the piece 'The Walrus and the Carpenter'. It features three staves: a Tenor (T) staff, a Bass (B) staff, and a piano accompaniment staff. The Tenor and Bass staves have a treble clef and a key signature of one flat. The piano accompaniment staff has a grand staff with a treble and bass clef and a key signature of one flat. The score includes measure numbers 32 and 196. The Tenor and Bass staves have a 'burp' sound effect. The piano accompaniment staff has dynamic markings 'pp' and 'f'. A large 'PREVIEW' watermark is overlaid on the score.

PREVIEW



# III. The Lobster Quadrille

Douglas Buchanan (b. 1984)

Lewis Carroll

**Allegro**

Tutti

"Will you walk a lit - tle  
You can real - ly have no  
? "What mat - ters it how

6

fas - ter?" said a whi - ting to a snail. "There's a por - poise close be - hind us, and he's  
no - tion how de - light - ful it will be, when they take us up and throw us, with the  
far we go" his sca - ly friend rep - lied. "There — is a - no - ther shore, you know, u -

6

11

tread - ing on my tail. See how ea - ger - ly the lob - sters and the tur - tles all ad  
lob - sters, out to sea!" But the snail rep - lied, "Too far, too far!" and gave a look as -  
pon the o - ther side. The — furth - er off from Eng - land, ? the near - er is to

11

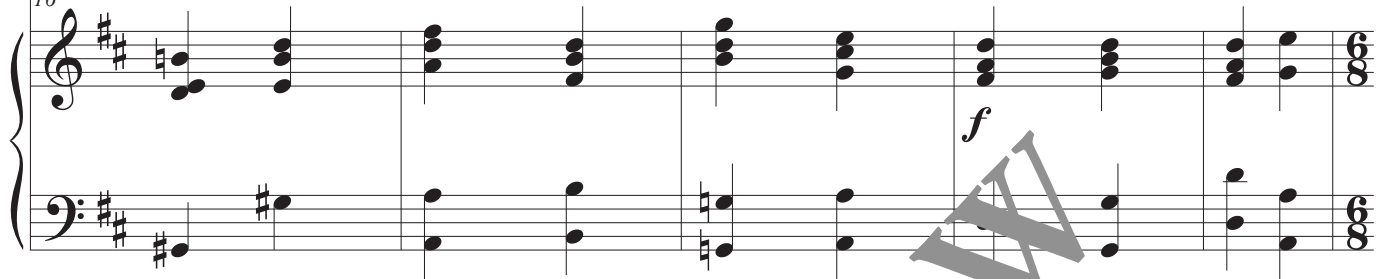
*cresc.*

16




vance! They are wai - ting on the shing - le, will you come and join the dance?  
 kance, said he thanked the whi - ting kind - ly, but he would not join the dance.  
 France, 7 Then turn not pail, be - lo - ved snail, but come and join the dance.

16



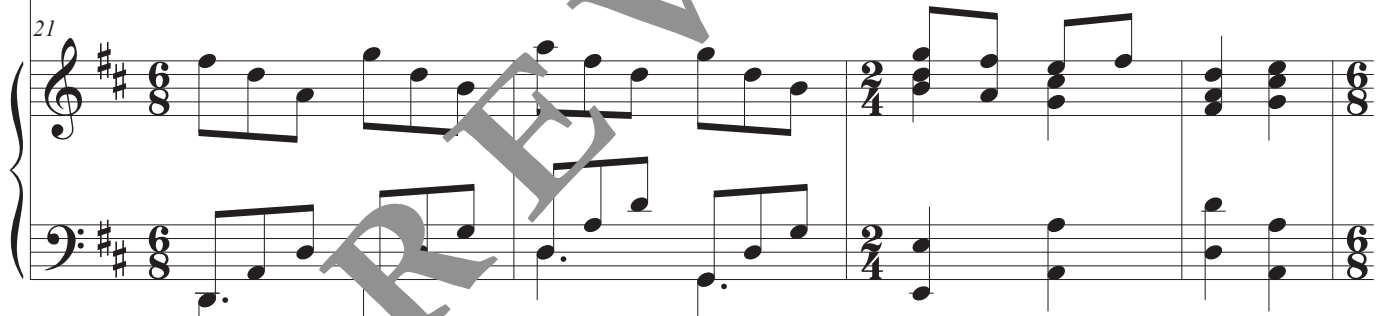
*f*

21

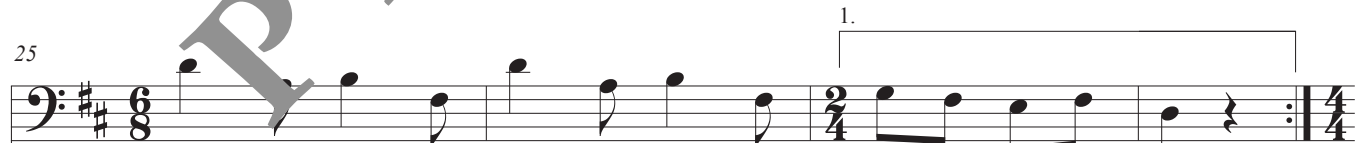


Will you won't you, will you won't you, won't you join the dance?  
 Would not, could not, would not, could not, would not join the dance.  
 Will you, won't you, will you, won't you, will you join the dance?

21

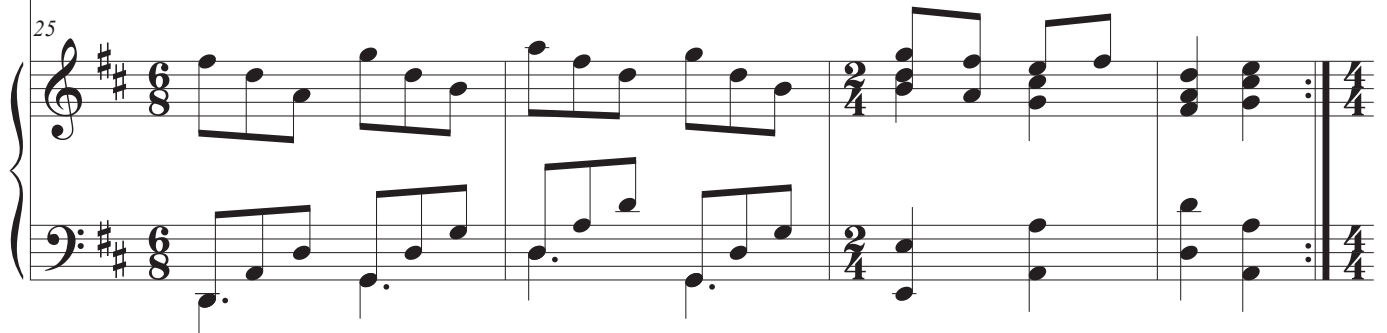


25



Will you, won't you, will you, won't you, won't you join the dance?  
 Would not, could not, would not, could not, would not join the dance.  
 Will you won't you, will you, won't you, will you join the dance?

25



29 <sup>2.</sup>

will you join the dance?

*cresc.* *ff*

33

Will you join the dance.

PREVIEW