

# Jabberwock

*for combined concert band and stage band  
with large percussion section*



**Jabberwock** is a musical setting of Lewis Carroll's poem, "Jabberwocky", for combined concert band and stage band with a large percussion section.

The instrumentation is:

*Concert band:*

- 2 Flutes
- 1 Oboe
- 2 Clarinets
- 1 Bass Clarinet
- 2 Alto Saxophones
- 1 Tenor Saxophone
- 1 Bassoon
- 4 Horns in F
- 2 Trumpets
- 2 Trombones
- 1 Tuba
- 2 unpitched percussion parts
- 1 Tubular bells (3 pitches)
- 2 Glockenspiels
- 1 Marimba
- 1 Vibraphone

*Stage Band:*


- 2 Alto Saxophones
- 2 Tenor Saxophones
- 1 Baritone Saxophone
- 2 Trumpets
- 2 Trombones
- Drum Kit
- Bass Guitar
- Piano

*Percussion 1 plays:* Clap boards, tam tam, bass drum, frame drum or Irish Bodhran drum, suspended cymbal

*Percussion 2 plays:* Wind chimes, frame drum or Irish Bodhran drum, Remo spring drum, snare drum, duck whistle, bass drum, suspended cymbal

Some extended techniques and graphic notations are employed in the score. They are:


**Jabberwock-key**



choose any pitch from the chord, (any rhythm if no stem)



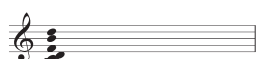
highest comfortable pitch playable




play any of these notes in any rhythm but in this order



lowest comfortable pitch playable



play any of these notes in any rhythm and in any order




any pitch within range (and any rhythm if no stem)



flutter-tongue



glissando between any two pitches within chords



jet whistle  
a flute effect - see your teacher if you're unsure



tremolo between any two pitches within chords

# Jabberwock

**Brillig** *Tw'as brillig* *and the slithy toves* *Did gyre and gimble in the wabe:* *All mimsy were the borogoves,*

$\text{♩} = 84$

The score is arranged in a standard orchestral format with the following parts:

- Flutes 1 & 2
- Oboe
- Clarinets in B $\flat$  1 & 2
- Bass Clarinet in B $\flat$
- Alto Saxophones 1 & 2 (CB)
- Tenor Saxophone (CB)
- Bassoon
- Horns in F 1,3
- Horns in F 2,4
- Trumpets in B $\flat$  1 & 2 (CB)
- Tuba
- Percussion 1: Clap Boards (to tam tam), 1.v. (tam tam, soft mallet), 1.v. (l.v.)
- Percussion 2: Wind Chimes (Give the chimes a gentle push every 7-12 seconds), mp
- Percussion 3: Tubular bells, mf
- Glockenspiel 1, 2: mf
- Marimba: mf, if four sticks is too tricky, play the highest and lowest notes only
- Vibraphone: no fan but sustain on, mf
- Alto Saxophones 1 & 2 (SB)
- Tenor Saxophones 1 & 2 (SB)
- Baritone Saxophone (SB)
- Trumpets in B $\flat$  1 & 2 (SB)
- Trombones 1 & 2 (SB)
- Drum Kit (SB)
- Bass Guitar (SB)
- Piano (SB)

And the mome raths outrabe.

12

Fl. *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Cl. 2nd 3rd 1st 2nd 3rd 1st 2nd 3rd 1st 2nd

A. Sax. *mf* 2nd 1st *mf*

T. Sax. *mf*

Perc. 1 l.v. *mp* *mf* *mf* l.v. *mp*

Perc. 3

Glock. 1

Glock. 2

Mar.

Vib.

As rumour, legend, mystery

"Beware the Jabberwock, my son! The jaws that bite, the claws that catch!"

22

Fl. *p* *mf* *p* *mf* *p* 1st *pp* 2nd *pp* 1st *pp* 2nd

Ob. *pp* *mp*

Cl. 1st *pp* 2nd *pp* 3rd *pp* 1st *pp*

A. Sax. *pp*

T. Sax. *pp*

Bsn. *pp*

Perc. 1 l.v. *mp* *pp* l.v. *pp*

Perc. 3 *sub. pp*

Glock. 1 *sub. pp*

Glock. 2 *sub. pp*

Mar. *sub. pp*

Vib. *sub. pp*



40

Fl. 2nd 1st 2nd 1st 2nd 1st 2nd

Ob.

Cl. 2nd 3rd 1st 2nd 3rd 1st 2nd

B. Cl.

Bsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1st, solo

Tbn. sim.

Tba.

Perc. 1

Perc. 3

Glock. 1

Glock. 2

Mar.

Vib.

*mf* *p*

*ff*

*ff*

*mf* *mf*

*ff*

*ff*

*ff*

49

Fl. *mf* *p* *mf* *p* *mp* *pp*

Cl. *mf* *mp* *mp* *pp*

B. Cl.

Bsn. *ff* *ff*

Hn.1,3 *ff* *ff*

Hn.2,4 *ff* *ff*

Tpt. *ff* *ff*

Tbn. *ff* *ff*

Tba. *ff* *ff*

Perc.1 *ff* *ff*

Perc.3

Glock.1 *pp* *pp* *ppp*

Glock.2 *pp* *ppp*

Mar. *pp* *ppp*

Vib. *pp*

58

conductor doesn't beat these two bars visibly "Beware the Jabberwock..."

Fl. *mp* a2

Ob. *mp*

Cl. *mp* 1st & 2nd

Hn.1,3 *mp* a2

Hn.2,4 *mp* a2

Tpt. *mp* div.

Tbn. *mp*

Tba. *mp*

Perc.1 *mp* Frame drum or Irish Bodhran drum

Perc.2 *mp* Frame drum or Irish Bodhran drum

He took his vorpal sword in hand:

Long time the manxome foe he sought

So rested he by the Tumtum tree,

68

Fl.  
Ob.  
Cl.  
Hn.1,3  
Hn.2,4  
Tpt.  
Tbn.  
Tba.  
Perc.1  
Perc.2

And stood a while in thought.

And, as in uffish thought he stood,  
Swung, in uffish thought

77

In  $\frac{6}{8}$  ♩ = ♩  
In  $\frac{2}{4}$  ♩ = ♩

Fl.  
Ob.  
Cl.  
Hn.1,3  
Hn.2,4  
Tpt.  
Tbn.  
Tba.  
Perc.1  
Perc.2  
A. Sax.  
T. Sax.  
B. Sax.  
Tpt.  
Tbn.  
Dr.  
Bass  
Pno.

brushes if preferred  
p mp sim.

1st mf  
mf  
mf  
mf



86

A. Sax. *mf*

T. Sax.

B. Sax.

Tpt. *mf*

Tbn.

Dr. *sim.* *mf*

Bass

Pno.

95

A. Sax.

T. Sax.

B. Sax.

Tpt. *unis. solo* 1st: Upper octave if you dare

Tbn.

Dr.

Bass

Pno.

104

A. Sax. *sp* *ff* *mf*

T. Sax. *sp* *ff* *mf*

B. Sax. *sp* *ff* *mf*

Tpt. *sp* *ff*

Tbn. *sp* *ff*

Dr. *sp* *ff* *mf*

Bass *sp* *ff* *mf*

Pno. *sp* *mf* *f* *ff* *mf*

concert band should visibly appreciate the solos

'yeah'

113

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpt. *mf* stand up for solo

Tbn. *mf* sticks

Dr. *mf*

Bass *mf*

Pno. *mf*

122

A. Sax. *mf* *ff* *p* *mf* Stand up for solo (and grit your teeth)

T. Sax. *mf* *ff* *p* *mf*

B. Sax. *mf* *ff* *p* *mf*

Tpt. *mf* *ff* *p* *mf*

Tbn. *mf* *ff* *p* *mf*

Dr. *mf* *ff* *p*

Bass *mf* *ff* *p* *mf*

Pno. *mf* *ff* *p* *mp* *mf*

131 **No time for rest** *The Jabberwock, with eyes of flame.* **Whiffling** Jet whistle, any pitch  
1st 2nd

Fl. *ff* *ff* *p* *f* *p* *f*

B. Cl. *ff* *ff*

T. Sax. *ff* *ff*

Bsn. *ff* *ff*

Hn.1,3 *ff* *ff*

Hn.2,4 *ff* *ff*

Tpt. wah-wah mute wah-wah mute *p* *ff* *p* *ff*

Tbn. *ff* *ff*

Tba. *ff* *ff*

Perc.1 *ff* *ff*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpt. *mf*

Tbn. *mf*

Dr. *sim.*

Bass

Pno. *mf*

*Came Whiffing through the tulgey wood,*

*And burbled as it came!*

140

1st 2nd 1st

Fl. *p* *f* *p* *f* *p* *f*

Ob. *p* *f* *p* *f*

Cl. *ff* *div. a 3*

B. Cl.

A. Sax. *ff*

T. Sax.

Bsn.

Hn. 1,3

Hn. 2,4

Tpt. *p* *ff* *p* *ff* *p* *ff*

Tbn.

Tba.

Perc. 1

Perc. 2 *p* Remo spring drum, rolled gently around

Perc. 3 *mp*

A. Sax. *mp* *p*

T. Sax. *mp* *p*

B. Sax. *mp* *p*

Tpt. *mp* *p*

Tbn. *mp* *p*

Dr. *mp* *p*

Bass *mp* *p*

Pno. *mp* *p*



the battle commences - raise your vorpel blade and keep repeating until conductor signals next bar

Those with repetitions, keep repeating. Those with long low notes, conductor will place every beat.

repeat until conductor signals next bar

154

div. rest for 4-7 seconds in first repetition, then gradually rest shorter periods until 2-4 seconds rests become as short as none at all to 1 second

Fl. *mf becoming f* REST

Ob. rest for 4-7 seconds in first repetition, then gradually rest shorter periods until 2-4 seconds rests become as short as none at all to 1 second

Ob. *mf becoming f* REST

Cl. rest for 4-6 seconds in first repetition, then gradually rest shorter periods until 2-4 seconds rests become as short as none at all to 1 second

Cl. *mf becoming f* REST

B. Cl. rests become as short as none at all to 1 second

A. Sax. rest for 5-8 seconds in first repetition, then gradually rest shorter periods until 2-3 seconds rests become as short as none at all to 1 second

A. Sax. *mf becoming f* REST

T. Sax. rest for 5-8 seconds in first repetition, then gradually rest shorter periods until 2-3 seconds rests become as short as none at all to 1 second

T. Sax. *mf becoming f* REST

Bsn. rests become as short as none at all to 1 second

Hn.1.3 rest for 6-8 seconds in first repetition, then gradually rest shorter periods until 3-5 seconds rests become as short as none at all to 1 second

Hn.1.3 *mf becoming f* REST

Hn.2.4 rest for 6-8 seconds in first repetition, then gradually rest shorter periods until 3-5 seconds rests become as short as none at all to 1 second

Hn.2.4 *mf becoming f* REST

Tpt. rest for 4-6 seconds in first repetition, then gradually rest shorter periods until 2-3 seconds rests become as short as none at all to 1 second mute out

Tpt. *mf becoming f* REST

Tbn. rest for 6-9 seconds in first repetition, then gradually rest shorter periods until 3-5 seconds rests become as short as none at all to 1 second

Tbn. *mf becoming f* REST

Tba. rests become as short as none at all to 1 second

Perc.1 tam tam rest for 6-9 seconds in first repetition, then gradually rest shorter periods until 3-5 seconds rests become as short as none at all to 1 second

Perc.1 *mf becoming f* REST

Perc.2 (spring drum) rest for 6-9 seconds in first repetition, then gradually rest shorter periods until 3-5 seconds rests become as short as none at all to 1 second

Perc.2 *mf becoming f* REST

Perc.3 rest for 6-9 seconds in first repetition, then gradually rest shorter periods until 3-5 seconds rests become as short as none at all to 1 second

Perc.3 *mf becoming f* REST

Glock.1 rest for 4-6 seconds in first repetition, then gradually rest shorter periods until 2-3 seconds rests become as short as none at all to 1 second

Glock.1 *mf becoming f* REST

Glock.2 rest for 4-6 seconds in first repetition, then gradually rest shorter periods until 2-3 seconds rests become as short as none at all to 1 second

Glock.2 *mf becoming f* REST

Mar. rest for 4-6 seconds in first repetition, then gradually rest shorter periods until 2-3 seconds rests become as short as none at all to 1 second

Mar. *mf becoming f* REST

Vib. rest for 4-6 seconds in first repetition, then gradually rest shorter periods until 2-3 seconds rests become as short as none at all to 1 second

Vib. *mf becoming f* REST

One, two! One, two! And through and through  
at a tempo the stage band is comfortable with (everyone else, as close as possible)

The vorpal blade went snicker-snack!

if you were lucky enough to find a whistle, paper airplane or party popper near your seat, this is the time to blow it/throw it/pull it

The musical score is arranged in a standard orchestral layout with the following instruments and parts:

- Fl.:** Flute part starting with a forte (*f*) dynamic.
- Ob.:** Oboe part starting with a forte (*f*) dynamic.
- Cl.:** Clarinet part with a glissando (*gliss.*) and a filter (*flt.*) effect.
- B. Cl.:** Bass Clarinet part starting with a forte (*f*) dynamic.
- A. Sax.:** Alto Saxophone part starting with a forte (*f*) dynamic.
- T. Sax.:** Tenor Saxophone part starting with a forte (*f*) dynamic.
- Bsn.:** Bassoon part starting with a forte (*f*) dynamic.
- Hn. 1,3:** Horn 1 and 3 part starting with a forte (*f*) dynamic.
- Hn. 2,4:** Horn 2 and 4 part starting with a forte (*f*) dynamic.
- Tpt.:** Trumpet part with triplets and a filter (*flt.*) effect.
- Tbn.:** Trombone part starting with a forte (*f*) dynamic.
- Tba.:** Tuba part starting with a forte (*f*) dynamic.
- Perc. 1:** Percussion 1 part with *tam tam* and *suspended cymbal*.
- Perc. 2:** Percussion 2 part with *snare drum*, *duck whistle*, and *bass drum*.
- Perc. 3:** Percussion 3 part with the instruction "Overlapping glisses on white notes".
- Glock. 1:** Glockenspiel 1 part with the instruction "Overlapping glisses on white notes".
- Glock. 2:** Glockenspiel 2 part with the instruction "Overlapping glisses on black notes".
- Mar.:** Maracas part starting with a forte (*f*) dynamic.
- Vib.:** Vibraphone part starting with a forte (*f*) dynamic.

This page of a musical score contains 27 staves for various instruments. The top section (staves 1-19) includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Tenor Saxophone (T. Sax.), Bassoon (Bsn.), Horn 1.3 (Hn. 1.3), Horn 2.4 (Hn. 2.4), Trumpet (Tpt.), Trombone (Tba.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Glockenspiel 1 (Glock. 1), Glockenspiel 2 (Glock. 2), Maracas (Mar.), and Vibraphone (Vib.). These staves are mostly empty, indicating that these instruments are silent for this section.

The bottom section (staves 20-27) features a saxophone section and a rhythm section. The instruments are Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpet (Tpt.), Trombone (Tbn.), Drums (Dr.), Bass, and Piano (Pno.). This section contains musical notation with dynamic markings such as *f*, *sfz*, *ff*, and *fz*. The saxophone parts show melodic lines with slurs and accents, while the piano part provides harmonic accompaniment with chords and bass lines.



(Snickers-snack!)

This musical score is for a full orchestra and band. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bassoon (Bsn.), Horn 1,3 (Hn. 1,3), Horn 2,4 (Hn. 2,4), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Glockenspiel 1 (Glock. 1), Glockenspiel 2 (Glock. 2), Maracas (Mar.), Vibraphone (Vib.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpet (Tpt.), Trombone (Tbn.), Drums (Dr.), Bass, and Piano (Pno.).

The score features a variety of musical notations, including treble and bass clefs, key signatures (one sharp), and time signatures. Dynamic markings such as *ff* (fortissimo) are used throughout. Performance instructions include "to clap boards" for Percussion 1. The score is divided into two systems, with the first system showing woodwinds, brass, and percussion, and the second system showing saxophones, trumpets, trombones, drums, bass, and piano.

He left it dead, and with its head  
Celebratory

He went gallumphing back.

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Ob. (Oboe)
- B. Cl. (Bass Clarinet)
- T. Sax. (Tenor Saxophone)
- Bsn. (Bassoon)
- Hn. 1,3 (Horn 1, 3)
- Hn. 2,4 (Horn 2, 4)
- Tpt. (Trumpet)
- Tbn. (Trombone)
- Tba. (Tuba)
- Perc. 1 (Percussion 1) with "clap boards" and *fff* dynamic.
- Perc. 2 (Percussion 2)
- Perc. 3 (Percussion 3)
- Glock. 1 (Glockenspiel 1) with *sempre f* dynamic.
- Glock. 2 (Glockenspiel 2) with *sempre f* dynamic.
- Mar. (Maracas) with *sempre f* dynamic.
- Vib. (Vibraphone) with *sempre f* dynamic.
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone) with *f* dynamic.
- B. Sax. (Bass Saxophone) with *f* dynamic.
- Tpt. (Trumpet)
- Tbn. (Trombone) with *f* dynamic.
- Dr. (Drum)
- Bass (Double Bass) with *sempre f* dynamic.
- Pno. (Piano) with *sempre f* dynamic.

The score features a variety of musical notations including rests, rhythmic patterns, and dynamic markings such as *fff*, *sempre f*, and *f*. The percussion parts include specific instructions for "clap boards".

This musical score page includes the following instruments and parts:

- B. Cl.** (Bass Clarinet): Rests for the first four measures, then plays a sustained note with a dynamic marking of *f* in the fifth measure.
- Bsn.** (Bassoon): Rests for the first four measures, then plays a sustained note with a dynamic marking of *f* in the fifth measure.
- Tbn.** (Trumpet): Rests for the first four measures, then plays a sustained note with a dynamic marking of *f* and a *a2* (second octave) marking in the fifth measure.
- Tba.** (Tuba): Rests for the first four measures, then plays a sustained note with a dynamic marking of *f* in the fifth measure.
- Glock. 1** and **Glock. 2** (Glockenspiel): Play rhythmic patterns of eighth and sixteenth notes throughout the page.
- Mar.** (Maracas): Play a steady rhythmic pattern of eighth notes.
- Vib.** (Vibraphone): Play a steady rhythmic pattern of eighth notes.
- A. Sax.** (Alto Saxophone): Rests for the first four measures, then plays a melodic line with a dynamic marking of *f* in the fifth measure.
- T. Sax.** (Tenor Saxophone): Rests for the first four measures, then plays a sustained note with a dynamic marking of *f* in the fifth measure.
- B. Sax.** (Baritone Saxophone): Rests for the first four measures, then plays a sustained note with a dynamic marking of *f* in the fifth measure.
- Tpt.** (Trumpet): Rests for the first four measures, then plays a melodic line with a dynamic marking of *f* in the fifth measure.
- Tbn.** (Tuba): Rests for the first four measures, then plays a sustained note with a dynamic marking of *f* in the fifth measure.
- Dr.** (Drum): Rests for the first four measures, then plays a pattern of eighth notes with cross-sticks in the fifth measure.
- Bass** (Double Bass): Plays a steady rhythmic pattern of eighth notes.
- Pno.** (Piano): Plays a steady rhythmic pattern of eighth notes.

"And, has thou slain the Jabberwock? Come to my arms, my beamish boy!"

This musical score page includes the following parts and instruments:

- Ob.** (Oboe)
- Cl.** (Clarinet)
- B. Cl.** (Bass Clarinet)
- Bsn.** (Bassoon)
- Tbn.** (Tenor Trombone)
- Tba.** (Tuba)
- Perc. 1** (Percussion 1)
- Perc. 2** (Percussion 2)
- Perc. 3** (Percussion 3)
- Glock. 1** (Glockenspiel 1)
- Glock. 2** (Glockenspiel 2)
- Mar.** (Maracas)
- Vib.** (Vibraphone)
- A. Sax.** (Alto Saxophone)
- T. Sax.** (Tenor Saxophone)
- B. Sax.** (Bass Saxophone)
- Tpt.** (Trumpet)
- Tbn.** (Trombone)
- Dr.** (Drum)
- Bass** (Double Bass)
- Pno.** (Piano)

Key performance markings include dynamics such as *f* (forte), *mp* (mezzo-piano), and *fz* (forzando), as well as articulation like *l.v.* (legato) and *l.v.* (legato). Percussion parts specify *tam tam* and *suspended cymbal*. The score concludes with a *Fed.* (Ferdinand) marking at the bottom right.

Oh frabjous day! Callooh! Callay!"

He chortled in his joy.

sim.

Fl. 2nd 1st

Ob.

Cl. (3rd) 1st 3rd 2nd (2nd) 3rd 2nd 3rd 2nd 3rd 2nd 3rd 1st 3rd 1st 3rd

B. Cl.

A. Sax.

T. Sax.

Bsn.

Hn.1,3

Hn.2,4

Tpt.

Tbn.

Tba.

Perc.1 Lv.

Perc.2 mp Lv.

Perc.3 mp Lv. mp f mp Lv.

Glock.1

Glock.2

Mar.

Vib.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Tbn.

Dr.

Bass

Pno.

Ped

This page of a musical score is for a large ensemble, including woodwinds, brass, percussion, and strings. The score is in 3/4 time and features complex rhythmic patterns and dynamic markings.

**Woodwinds:**  
Flute (Fl.) and Oboe (Ob.) play a melodic line with eighth-note patterns. Clarinet (Cl.) and Bass Clarinet (B. Cl.) play a rhythmic accompaniment with eighth-note patterns, including triplets and first/second endings. Alto Saxophone (A. Sax.) and Tenor Saxophone (T. Sax.) play a melodic line with eighth-note patterns. Bassoon (Bsn.) plays a low, sustained note.

**Brass:**  
Horn 1, 3 (Hn. 1,3) and Horn 2, 4 (Hn. 2,4) play sustained notes. Trumpet (Tpt.) and Trombone (Tbn.) play sustained notes. Tuba (Tba.) plays a low, sustained note.

**Percussion:**  
Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2) play a rhythmic pattern with dynamic markings *mp* and *f*. Percussion 3 (Perc. 3) plays a rhythmic pattern with dynamic markings *mp* and *f*. Glockenspiel 1 (Glock. 1) and Glockenspiel 2 (Glock. 2) play a rhythmic pattern. Maracas (Mar.) and Vibraphone (Vib.) play a rhythmic pattern.

**Strings:**  
Alto Saxophone (A. Sax.) and Tenor Saxophone (T. Sax.) play a melodic line with eighth-note patterns. Bass Saxophone (B. Sax.) plays a low, sustained note. Trumpet (Tpt.) and Trombone (Tbn.) play a melodic line with eighth-note patterns. Drums (Dr.) play a rhythmic pattern. Bass (Bass) plays a low, sustained note. Piano (Pno.) plays a rhythmic pattern.

**Dynamic Markings:**  
The score includes dynamic markings such as *mp* (mezzo-piano), *f* (forte), *sim.* (sustained), *sofi* (sostenuto), and *ff* (fortissimo). There are also markings for *l.v.* (lento vivace).

This page of a musical score is for a large ensemble, including woodwinds, brass, percussion, and strings. The score is in 7/8 time and features complex rhythmic patterns and dynamic markings.

**Woodwinds:**  
Flute (Fl.) and Oboe (Ob.) play a melodic line with eighth-note patterns and rests.  
Clarinet (Cl.) has three parts: 1st, 2nd, and 3rd, playing a rhythmic eighth-note pattern.  
Bass Clarinet (B. Cl.) plays a sustained note.  
Alto Saxophone (A. Sax.) and Tenor Saxophone (T. Sax.) play a melodic line with eighth notes and rests.  
Bassoon (Bsn.) plays a sustained note.

**Brass:**  
Horn 1, 3 (Hn. 1,3) and Horn 2, 4 (Hn. 2,4) play sustained notes.  
Trumpet (Tpt.) plays a rhythmic eighth-note pattern.  
Trombone (Tbn.) and Tuba (Tba.) play sustained notes.

**Percussion:**  
Percussion 1 (Perc. 1), 2 (Perc. 2), and 3 (Perc. 3) play rhythmic patterns. Perc. 2 and 3 have dynamic markings: *mp*, *f*, and *mp*.  
Glockenspiel 1 (Glock. 1) and 2 (Glock. 2) play rhythmic eighth-note patterns.  
Maracas (Mar.) and Vibraphone (Vib.) play rhythmic eighth-note patterns.

**Other Instruments:**  
Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpet (Tpt.), Trombone (Tbn.), Drums (Dr.), Bass, and Piano (Pno.) play various rhythmic and melodic parts.

**Dynamic Markings:** *mp* (mezzo-piano), *f* (forte).

**Rehearsal Markers:**  $\text{Re}$  markers are present at the bottom of the page.

G.P.

This page contains a musical score for a large ensemble. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bassoon (Bsn.), Horns 1, 2, 3 (Hn. 1,3), Horns 2, 4 (Hn. 2,4), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Glockenspiel 1 (Glock. 1), Glockenspiel 2 (Glock. 2), Maracas (Mar.), Vibraphone (Vib.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpet (Tpt.), Trombone (Tbn.), Drums (Dr.), Bass, and Piano (Pno.).

The score is written in a key signature of one sharp (F#) and a 4/4 time signature. It features a variety of musical notations, including melodic lines, harmonic accompaniment, and rhythmic patterns. Key performance instructions include dynamics such as *mp*, *f*, and *ff*, and articulation like *l.v.* (lento vivace). A section marked "G.P." (Grand Finale) begins in the upper right. The score concludes with a double bar line and the word "End" written below the piano part.



*'Twas brillig, and the slithy toves*

*Did gyre and gimble in the wabe;*

*All mimsy were the borogoves,*

**tempo primo, brillig**

Fl. *p* *pp* *p* *pp* *p* *pp*

Cl. 1st 2nd 3rd 1st 2nd 3rd *pp*

Perc.1 tam tam, soft mallet 1.v. *p*

Perc.2 Give the chimes a gentle push every 7-12 seconds *p*

Perc.3 *p*

Glock.1 *p*

Glock.2 *p*

Mar. *p*

Vib. no fan but sustain on *p*

*And the mome raths outgrabe.*

Fl. *p* *pp* *p* *pp* *p* *pp*

Cl. 1st 2nd 3rd 1st 2nd 3rd *pp* *pp*

Perc.1 1.v. *ppp*

Perc.3 *p*

Glock.1 *p*

Glock.2 *p*

Mar. *p*

Vib. *p*