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About the piece

Title: Jabberwocky
Composer: Mège, Antonin
Copyright: Copyright © Antonin Mège
Publisher: Mège, Antonin
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Style: Contemporary

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à la diva fleurie

Antonin Mège

Jabberwocky

pour soprano et quatuor à cordes

hommage à Lewis Carroll

Le poème

Ce poème de Lewis Carroll est intégré à de *De l'autre côté du miroir*, la suite de *Les Aventures d'Alice au pays des merveilles*. Il est lu par Alice qui le trouve dans la "maison du miroir", et expliqué par le personnage Humpty-Dumpty un peu plus tard dans l'ouvrage.

Lewis Carroll

"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.

Traduction : Henri Parisot

*Il était grilbeure; les slictueux toves
Gyraient sur l'alloinde et vriblaient.
Tout flivoreux allaient les borogoves;
Les verchons fourgus bournilflaient.*

*«Prends garde au Jabberwock, mon fils!
A sa gueule qui mord, à ses griffes qui happent!
Gare l'oiseau Jubjube, et laisse
En paix le frumieux Bandersnatch!»*

*Le jeune homme, ayant pris sa vorpaline épée,
Cherchait longtemps l'ennemi manziquais...
Puis, arrivé près de l'Arbre Tépé,
Pour réfléchir un instant s'arrêtait.*

*Or, comme il ruminait de suffêches pensées,
Le Jabberwock, l'oeil flamboyant,
Ruginiflant par le bois touffeté,
Arrivait en barigoulant.*





*Une, deux! Une, deux! D'outre en outre!
Le glaive vorpalin virevolte, flac-vlan!
Il terrasse le monstre, et, brandissant sa tête,
Il s'en retourne galomphant.*

*«Tu as donc tué le Jabberwock!
Dans mes bras, mon fils rayonnois!
O jour frabieux! Callooh! Callock!»
Le vieux glouffait de joie.*



*Il était grilbeure; les slictueux toves
Gyraient sur l'alloinde et vriblaient:
Tout flivoreux allaient les borogoves;
Les verchons fourgus bournilflaient.*

Notice

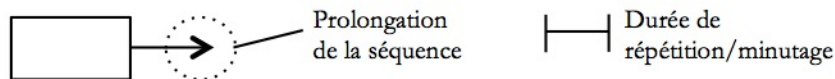
❖ Attaque :

- Col legno :  avec bois seulement
 -  avec bois et crin
 -  avec bois seulement
 -  avec bois et crin
- } battuto
- } tratto

○ Pizzicati :

- pizz. : normal
-  : Bartók
-  : onglé



❖ Séquence répétée en boucle :



Les notes de ces séquences doivent être jouées avec un rythme irrégulier et aléatoire constamment changé. La vitesse globale est donnée par la valeur rythmique indiquée (♩ ou ♪, ...).

❖ signifie la note la plus aigüe possible sur la corde indiquée

❖ Chant :

-  Sprechgesang : chanté-parlé (plus proche du chant que de la parole)
-  Sprechstimme : parlé-chanté (plus proche de la parole que du chant)

- ❖ Les altérations sont valables une note si non-mesuré, sinon une mesure.
- ❖ Les glissandi doivent être effectués de manière fluide, continue et régulière. Il ne faut appuyer ni la note de départ ni la note d'arrivée.
- ❖ Les tempi indiqués sont des maximums. Chaque indication de tempo peut être repensée moins vite à la guise de l'interprète, mais en aucun cas plus vite.

à la diva fleurie

Jabberwocky

poème de Lewis Carroll

Antonin Mège

Volontaire (ca ♩ = 110)

Musical score for measures 1-4. The score is in 4/4 time and includes parts for Chant, Violon 1, Violon 2, Alto, and Violoncelle. Each instrument part begins with a whole rest and is marked 'G.P.' (Grande Pause). The Violon 1 and Violon 2 parts have a dynamic marking of *f* *v* *g* starting in measure 2. The Alto and Violoncelle parts have a dynamic marking of *f* *v* *g* starting in measure 2. The Chant part remains silent throughout these measures.

Musical score for measures 5-8. The score continues with the same instruments. The Violon 1 and Violon 2 parts have a dynamic marking of *sfz* in measure 5. The Alto and Violoncelle parts have a dynamic marking of *sfz* in measure 5. The Violon 1 and Violon 2 parts have a dynamic marking of *poco più f* in measure 6. The Alto and Violoncelle parts have a dynamic marking of *poco più f* in measure 6. The Violon 1 and Violon 2 parts have a dynamic marking of *sfz* in measure 7. The Alto and Violoncelle parts have a dynamic marking of *sfz* in measure 7. The Violon 1 and Violon 2 parts have a dynamic marking of *sfz* in measure 8. The Alto and Violoncelle parts have a dynamic marking of *sfz* in measure 8. The Chant part remains silent throughout these measures.

13

più f *ff*
più f *ff* *nat.*
più f *ff*
più f *ff*

19

mf *mf decresc. poco a poco...* *mp*
mf *mp decresc. poco a poco...*
mf *mf decresc. poco a poco...*
mf *mf decresc. poco a poco...*

26

p *p sempre decresc...* *pp* *ppp*
p *p sempre decresc...* *pp* *ppp*
p *p sempre decresc...* *pp* *ppp*
p *p sempre decresc...* *pp* *ppp*

rall.

32 *sempre rall.*

Violin I: *ppp*, *pizz.*, *arco*, *presque rien*

Violin II: *presque rien*

Cello/Double Bass: *presque rien*

Bass: *presque rien*

Calme, lent
(ca ♩ = 55)

39 *ad lib.* O|| *pizz.* *acc. e decresc. poco a poco*

Violin I: *mf*, *pizz.*, O||

Violin II: *mf*, *pizz.*, O||

Cello/Double Bass: *mf*, *pizz.*, O||

Bass: *mf*, *pizz.*, O||

molto acc...

Violin I: *p*, O||, O||, *f*

Violin II: *pp*, *p*, O||, *mp*

Cello/Double Bass: *pp*, *p*, O||, *mf*

Bass: *pp*, *pizz.*, *pp*, *p*, O||

libre et irrégulier

51

En avançant calmement
(ca ♩ = 100)

Doux et assez libre, non vibrato

poco rit. a tempo

52 *mp*

'Twas bril-lig, and the sli thy toves - (s) Did gy rand gim - ble

p *pizz.* *poco cresc...*

p *pizz.* *poco cresc...*

p *pizz.* *poco cresc...*

p *pizz.* *poco cresc...*

56

in the wa - be; All mim - sy

arco *mp* *f léger* *p* *mf*

60 *poco cresc...* *molto rit.* *a tempo*

were the bo - ro - go ves, and the mo - me raths out - grabe.

sf *mf* *pp*

64 **Moins vite**

64 **Moins vite**

legato f

legato f

legato f

legato f sfz sfz sfz sfz sfz

70

p ff mp

p ff mp mf mp mf mp

p ff f

p ff mf mp mf mp

Solo sul C

75

*rall. poco a poco**poco rit.*

p pp

p $apeuré$ mp pp

moins confiant mf p

inquiet p mp pp

acc. poco a poco

Musical score for measures 80-82. The score consists of four staves. The top staff (Treble 1) has a fermata over a whole note. The second staff (Treble 2) starts with a piano (*p*) dynamic and a slur over a series of eighth notes, transitioning to mezzo-piano (*mp*). The third staff (Bass 1) starts with a pianissimo (*ppp*) dynamic and a slur over a series of eighth notes, transitioning to mezzo-piano (*mp*). The bottom staff (Bass 2) has a fermata over a whole note, then a slur over a series of eighth notes, with fingerings 6 and 15 indicated. Dynamics include *p* and *mp*.

Subito allegro

empressé, vibrato

cresc.

Musical score for measures 83-85. The score consists of four staves. The top staff (Vocal) has lyrics: "Be ware the Jab-ber-wock, my son! the jaws that bite,". Dynamics include *f* and *cresc.*. The second staff (Treble 2) has a trill (*tr*) and dynamics *f* and *sp*. The third staff (Bass 1) has a trill (*tr*) and dynamics *f* and *sp*. The bottom staff (Bass 2) has a trill (*tr*) and dynamics *f* and *sp*. The score includes slurs and dynamic markings like *mf*, *p*, and *f*.

86

the claws that catch! Be_ware the Jub - jub bird and shun

mp < *più f* *sf* *sp* *mf*

Tempo d'une marche courageuse
(ca ♩ = 110)

89

poco rit. *mf Poco meno vibrato*

The frumious Ban-der-snatch-(tch)!" He took his vorpal sword in hand

ff *sfz* *mf* *6*

molto rall. - - - - -

94

mp

Long - time the man - some foe he sought-- So res - ted he

mp pizz. *descrec...*

6

mp pizz. *descrec...*

3

mp pizz. *descrec...*

3

mp pizz. *descrec...*

Plus lent
(ca ♩ = 75)

97

hésitant

by the Tum - tum tree, And stood a - while in thought.

arco *pp* *mp*

arco *pp* *mp*

arco *pp* *mp*

arco *pp* *mp*

100

non vibrato

senza cresc.

vibrato
f sub.

And as _____ in uf - fish thought he stood the

sul pont.
pp cresc...

sul pont.
p cresc...

En avançant pesamment
(ca ♩ = 95)

102

mf

Jab - ber-wock, _____ with eyes of flame, Came whif-ling through the tul - gey

f _____ *mf*

S.p. (trille lent) → (trille rapide)
tr _____ *gliss.* _____ *gliss.*

fp

(s.p.) (trille lent) → (trille rapide)
tr _____ *gliss.* _____ *gliss.*

fp

nat.

f _____ *mf*

104 *mp* **Un peu plus lent**

wood, And bur-bled as it ca - ame !_

régulier *poco cresc...* 6" environ

libre et irrégulier *sfz* *pizz.* *cresc...* *mf*

nat. *mp* 3" *libre et irrégulier* *cresc...* *f*

nat. *mp* 2" *libre et irrégulier* *cresc...* *f*

nat. *mp* 1" *libre et irrégulier* *cresc...* *f*

libre et irrégulier *sfz* *pizz.* *cresc...* *f pizz.*

Allegretto nerveux
(ca ♩ = 115)

107 *pressant* *f*

One, two ! One, two !

arco *mf* *ff* *sfz*

arco *f* *ff* *sfz*

arco *f* *ff* *sfz*

arco *mp* *ff* *sfz*

109 *senza descreasc.*

And through and through The vor-pal blade went sni - cker

ff sfz f

ff sfz f

ff sfz f

ff sfz f

111 *Très lent, pesant*
ad lib. *a tempo*

snack ! He left it dead

mf *ppp* *f* *subito ff* *con sord.* *pizz.* *mp*

ff ppp f subito ff con sord. pizz. mp

ff ppp f subito ff con sord. pizz. mp

ff ppp f subito ff con sord. pizz. mp

ff ppp f subito ff con sord. pizz. mp

Calme, lent avec de nobles regrets

114

pizz. arco

mp

con sord. arco

les notes entre crochets doivent être jouées ensemble

119

pizz.

122

con sord. arco

plus lent

125

Musical score for measures 125-128. The score is in 4/4 time and consists of four staves: two treble clefs, one alto clef, and one bass clef. The tempo is marked 'plus lent'. Dynamics include 'p' (piano) and 'con sord. (m.g.)' (con sordina, mezzo-gioco). The bass clef staff has a 'sul G' marking. The music features complex rhythmic patterns with many rests and slurs.

129

Musical score for measures 129-133. The score is in 4/4 time and consists of four staves. Dynamics include 'ppp' (pianissimo), 'pp' (pianissimo), and 'sfz' (sforzando). The word 'legato' is written above several staves. The music features complex rhythmic patterns with many rests and slurs.

134

Musical score for measures 134-138. The score is in 4/4 time and consists of four staves. Dynamics include 'sfz' (sforzando). The music features complex rhythmic patterns with many rests and slurs.

En avançant lentement

15 (ca ♩ = 90)

139 *p rit.* *a tempo* *acc...* *f*

And with its head he went ga - lum - phing back.

p *cresc...* *f*

< p *cresc...* *f*

< p *cresc...* *f*

p *cresc...* *f*

Musical score for 'En avançant lentement'. It features a vocal line and four piano accompaniment staves. The key signature has one flat (B-flat), and the time signature is 4/4. The score starts at measure 139. The vocal line begins with a piano (p) dynamic and a ritardando (rit.) marking, then returns to tempo (a tempo) and accelerando (acc...). The lyrics are 'And with its head he went ga - lum - phing back.' The piano accompaniment includes triplets and various dynamics such as piano (p), crescendo (cresc...), and forte (f).

Plus prudent

(ca ♩ = 80)

mp *più vibrato, ad lib.*

142

"And hast thou slain the Jab - ber - wock?"

molto rit. *sul pont.*

mf *p subito*

mf *p subito*

mf *p subito*

mf *p subito*

9 6

Musical score for 'Plus prudent'. It features a vocal line and four piano accompaniment staves. The key signature has one flat (B-flat), and the time signature is 5/4. The score starts at measure 142. The vocal line begins with a piano (p) dynamic and a molto ritardando (molto rit.) marking, then returns to tempo (a tempo) and accelerando (acc...). The lyrics are '"And hast thou slain the Jab - ber - wock?'" The piano accompaniment includes various dynamics such as mezzo-forte (mf), piano (p), and subito (suddenly), and includes a section marked 'sul pont.' (sul ponticello). The score ends with a 9-measure rest and a 6-measure rest.

145 *a tempo,*
un peu plus vite

nat. *f* Come to my arms, — my bea-mish boy! O frab-jous day! Cal-looh! Cal-lay!"

En avançant très calmement
(ca ♩ = 85)

149 *mf ad lib.* He chortled in his joy. *p non vibrato* 'Twas bril-lig, and the sli — thy

< mp *pizz.* *p* *sul pont.*

< mp *pizz.* *p* *sul pont.*

< mp *pizz.* *p* *sul pont.*

< mp *pizz.* *p* *sul pont.*

154

toves - (s) Did gyre (re)and gim - ble in the wa -

pizz.

pizz.

pizz.

pizz.

158

be ; All mim - sy were the bo - ro goves

arco nat.

mp

s.p.

arco nat.

pp

mp

arco nat.

pp

pp

mp

arco nat.

pp

pp

