

# THE JUMBLIES SUITE

## “The Story of the Jumblies”

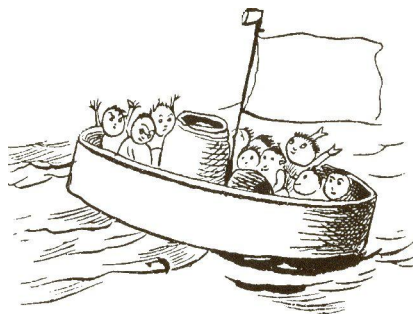
*John Kilpatrick*  
*words by Edward Lear*

SATB & Wind Ensemble

edition 2014

# FULL SCORE

(in concert pitch)





# THE JUMBLIES SUITE

## “The Story of the Jumblies”

by John Kilpatrick  
on words by Edward Lear

For mixed choir SATB, tenor soloist and some other choir soloists, piano, percussion (drum kit and gong); and wind ensemble comprising three Bb clarinets, bass clarinet (low C model), French horn, and three trombones including bass trombone.

Additional requirements:

- a) The music for “The Owl and the Pussy-Cat” must be separately obtained, either the version by Victor Hely-Hutchinson (tenor solo) or that by Igor Stravinsky (soprano solo); alternatively, any other version that can reasonably be substituted.
- b) A copy of “The Complete Nonsense of Edward Lear”, preferably the hard-back edition (faber and faber), should be obtained and used as a prop by the tenor soloist.

*In performance the piano is not used in the main ensemble numbers 4, 6 & 8, but may prove invaluable for choir rehearsal. In the index below “wind ensemble” includes percussion.*

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\* these parts should be given to different players,  
e.g. no.1 to clarinet 2 or 3, and no.5 to clarinet 1.

# 1 - The Book

words and music by John Kilpatrick  
incorporating quatrains by Edward Lear

*soloist walks on holding Lear nonsense book, looking at cover*

Clarinet in Bb

Percussion

Piano

$\text{♩} = 72$

*mf*

*mf*

*Red.* \*

7

*mf*

*mf*

*Red.* \* *Red.* \*

15

block

*Red.* \* *Red.* \* *Red.* \*

20 Tenor Solo

What is this book? Why have I got this book? Per -

*p* *mf*

*red.* \*

22 *look at front pages*

haps it was a pre-sent? Let's see Ah yes! Ah

*mp*

24 *flip open into quatrains section*

Yes! Let's see what it's a - bout. Ah!

*red.* \* *red.* \*

26

Pic-tures; po-ems; it's all non-sense! non-sense! Lis-ten to this:



46  $\text{♩} = \text{♩}$ .

Well, I don't know: let's find an - oth - er one.

48  $\text{♩} = 108$   
*turn pages looking for another found one*

52 *look up*

There was an Old Man with a gong, Who bumped at it all the day

gong

57

long; But they call'd\_ out "O lore!\_\_\_\_\_

61

you're a hor - rid old bore;" \_\_\_\_ So they smashed

*ff*

64

that Old Man with a gong. Well, I don't know, I don't know, they

*mp*

68

*(aside, in free time)*

cer - tain - ly like smash - ing peo - ple. (I won - der who "they" are!)

71

Let's see, let's see now: there must be some-thing ni - cer.

*mf*



Use this page when including the Victor Hely-Hutchinson version of The Owl and the Pussy Cat.  
 Go to the next page (bar 81) if including the Stravinsky version.  
 Or go to page 9 if it is being used for a custom lead-up to another version of the rhyme.

75 *look further into book*

Ah yes! Ah

78

yes! Here's a rhyme I know: I'll sing it to you.

Now include The Owl and the Pussy Cat (tenor solo and piano) in the version by Victor Hely-Hutchinson.

Use this page when including the Stravinsky version of The Owl and the Pussy Cat.

81 *look further into book*

Ah yes! Ah

84 *(unaccompanied)*

yes! Here's a rhyme I know: The Owl & the Pus-sy Cat - can a - ny-bo - dy

87 **Soprano Solo**  
*(pop up from the choir)*

87 **Soprano Solo**  
*(pop up from the choir)*  
sing it? Ah yes! Ah yes! but I can sing the Stra - vin - sky.

90 **Choir (spoken)** **Sop.**

90 **Choir (spoken)** **Sop.**  
*spoken* The Stra-vin-sky?? *sung* Ah yes! Ah yes! What's wrong with Stra - vin - sky?\_\_\_

Now include The Owl and the Pussy Cat (soprano solo and piano) in the version by Igor Stravinsky.

This page is available for pasting in a custom version of the lead-in to “The Owl and the Pussy Cat”.

## 2 - The Owl and The Pussy Cat

(words by Edward Lear)

The Owl and the Pussy Cat went to sea  
In a beautiful pea-green boat,  
They took some honey, and plenty of money,  
Wrapped up in a five pound note.  
The Owl looked up to the stars above,  
And sang to a small guitar,  
'O lovely Pussy! O Pussy, my love,  
What a beautiful Pussy you are  
You are,  
You are,  
What a beautiful Pussy you are!'

Pussy said to the Owl, 'You elegant fowl!  
How charmingly sweet you sing!  
O let us be married! too long we have tarried:  
But what shall we do for a ring?'  
They sailed away, for a year and a day,  
To the land where the Bong-tree grows,  
And there in a wood a Piggy-wig stood  
With a ring at the end of his nose,  
His nose,  
His nose,  
With a ring at the end of his nose.

'Dear Pig, are you willing to sell for one shilling  
Your ring?' Said the Piggy, 'I will.'  
So they took it away, and were married next day  
By the Turkey who lives on the hill.  
They dined on mince, and slices of quince,  
Which they ate with a runcible spoon;  
And hand in hand, on the edge of the sand,  
They danced by the light of the moon,  
The moon,  
The moon,  
They danced by the light of the moon.

# 3 - The Author

words & music by John Kilpatrick

$\text{♩} = 102$

Tenor Solo

Piano

T

S

A

T

B

Piano

But I forgot, my a -

po - lo - gies, I forgot to tell you the au - thor.

The au - thor's name is Ed - ward Lear.

The au - thor's name is Ed - ward Lear.

The au - thor's name is Ed - ward Lear.

The au - thor's name is Ed - ward Lear.

*Soloist stay around during the next number.  
Look through book, as though finding  
the Jumblies and Dong poems.*

# 4 - How Pleasant to Know Mr Lear

Edward Lear's self-portrait, vv. 1,2,4,5,7,8

John Kilpatrick  
words by Edward Lear

VERSE 1

$\text{♩} = 108$  *beguine*

C11 *mf*

C12 *mf*

C13 *mf*

C1B *mf*

Horn *mf*

Tbn1 *mf*

Tbn2 *mf*

Tbn3 *mf*

Perc. *mf*

2 bars lead in highmid tom cymbal hi block low block

bass snare hi-hat

S *verse 1 mf*

A *mf*

T *mf*

B *mf*

How  
How  
How  
How

How

8

C11 *p* *mf* *mp*

C12 *mp*

C13 *mp*

C1B *mf*

Hn

(remainder muted)

Tbn1

(remainder muted)

Tbn2

(remainder muted)

Tbn3

Perc. beguine - ad lib. 2-bar phrase (e.g. as previous)

S *mp* *F*

A *mp*

T *mp*

pleas-ant to know Mis-ter Lear! Who has written such vol-umes, such vol-umes of

pleas-ant to know Mis-ter Lear! Mis-ter Lear! Who has written such vol-umes, volumes of

pleas-ant, to know Mis-ter Lear! Mis-ter Lear! Who has written such vol-umes of

pleas-ant to know Mis-ter Lear! Mis-ter Lear! Who has written such vol-umes of

14

Cl1 *mf* *p* *mf*

Cl2 *p* *p*

Cl3 *p* *p*

ClB *p* *p*

Hn

Tbn1

Tbn2

Tbn3

Perc. tom *mp*

S *f* *p*  
stuff! Some think him ill - tem - pered and queer,

A *f* *p*  
stuff! Some think him ill - tem-pered and queër,

T *f* *p*  
stuff! Some think him ill - tem-pered and queer,

*f* *p*  
stuff! Some think him ill - tem - pered and queer,



19

C11 *f* *mf*

C12 *f* *mf*

C13 *f* *mf*

CIB *f* *mf*

Hn *mf*

Tbn1 *mf* mute

Tbn2 *mf* mute

Tbn3 *mf* mute

Perc. *mf* beguine ad lib hi

S *mf* legato  
But a few think him pleas - ant, pleas - ant e - nough.

A *mf* legato  
But a few think him pleas - ant, pleas - ant e - nough.

T *mf* legato  
But a few thinkhim pleas - - - ant, pleas - ant e - nough.

But a few thinkhim pleas - - - ant, thinkhim plea - sant, - pleas - ant e - nough.

25 VERSES 2,4,5,7

C11 *f*

C12 *mf*

C13 *mf*

ClB *mf*

Hn *mp* *p*

Tbn1

Tbn2

Tbn3

Perc. *low* TACET

S *mf* *verse 2* His mind is concrete and fas- ti-di-ous, His nose\_\_\_\_\_ is re -

A *mf* *verse 4* He sits in abeau - ti-ful par - lour, With

T *mf* *verse 5* He has ma - ny friends, lay - men and *mf* *verse 7* He

31

CI1

CI2

CI3

ClB

Hn

Tbn1

Tbn2

Tbn3

Perc.

S  
mark - ab - ly big; His vis - age is more\_ or less hi - de-ous, His beard.

A  
hun - dreds of books on the wall; He drinks a great deal of Mar - sa - la, But

T  
cle - ri-cal, Old Foss is the name of his cat; His bo-dy\_ is per - fect-ly

weeps by the side of the o-cean, He weeps on the top of the hill; He pur - chas-es





44

C11 *p* *f* (unis.) *f*

C12 *p* *f* *p* *f*

C13 *f* *mf* *f*

ClB *f* *f*

Hn *f* *mf*

Tbn1 *f* *f*

Tbn2 *f* *f*

Tbn3 *f* *f*

Perc. *f*

S *mp* *legato* *mf*  
 pil - grim - age\_ van-ish, How pleas-ant to know, how

A *mp* *legato* *mf*  
 pil - grim - age\_ van-ish, How pleas-ant to know, how

T *mp* *legato* *mf*  
 of his pil - grim - age van-ish, How pleas-ant to know, to know, how

*mp* *legato* *mf*  
 pil - grim - age van-ish. How pleas-ant to know, to know, how

49

Cl1 *p* *mf* *f* *ff*  
 Cl2 *p* *mf* *f* *ff*  
 Cl3 *mf* *p* *mf* *f* *ff*  
 ClB *p* *mf* *f* *ff*  
 Hn *f* *ff*  
 Tbn1 *mp* *mf* *f* *ff*  
 Tbn2 *mp* *mf* *f* *ff*  
 Tbn3 *mp* *mf* *f* *ff*  
 Perc. *mf* *f* *ff*  
 S *f*  
 A *f*  
 T *f*

pleas-ant toknow, to know, how pleas-ant to know Mis - ter Lear!  
 pleas-ant toknow, to know, how pleas-ant to know Mis - ter Lear!  
 pleas-ant to know, how pleas-ant toknow, to know Mis - ter Lear!  
 pleas-ant toknow, to know, how pleas-ant toknow, to know Mis - ter Lear!

beguine ad lib

## 5 - Preamble to The Jumblies

words &amp; music by John Kilpatrick

$\text{♩} = 96$  *Put the book down, as though the stuff so-far was just a bit of play-acting.*

Tenor

Clarinet in Bb

Piano

5  $\text{♩} = 108$

La - dies and Gen - tle - men, we'd like to tell you a sto - ry of

use pedal on the chords

9

cou - rage and en - dea - vour and suc - cess.

13

The Jum - blies un - der - took a haz - ar - dous jour - ney. a - gainst



16

all the ad - vice of their friends. Their e - quip - ment was sub - stan - dard,

19

but they im - pro - vised ma - king use - of what they had,

22

and they kept up their spi - rits with mu - sic, mu - sic;

26

*rit.* And this is their sto - ry. *soloist may join choir*

# 6 - The Jumbies

John Kilpatrick  
words by Edward Lear

♩ = 88

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

- CI1** (Clarinet in 1): Treble clef, 4/4 time. Starts with a rest, then plays a melodic line starting on G4, marked *mf*.
- CI2** (Clarinet in 2): Treble clef, 4/4 time. Starts with a rest, then plays a melodic line starting on G4, marked *mf*.
- CI3** (Clarinet in 3): Treble clef, 4/4 time. Starts with a rest, then plays a melodic line starting on G4, marked *mf*.
- ClB** (Clarinet in Bass): Bass clef, 4/4 time. Starts with a rest, then plays a melodic line starting on G2, marked *mf*.
- Perc** (Percussion): 4/4 time. Features a *mf* tom pattern in the first measure, followed by a *mf* bass drum pattern, and a *mf* hi hat pattern in the third measure.
- Horn**: Treble clef, 4/4 time. Starts with a rest, then plays a melodic line starting on G4, marked *mf*.
- Tbn1** (Trumpet in 1): Bass clef, 4/4 time. Starts with a rest, then plays a melodic line starting on G2, marked *mf*.
- Tbn2** (Trumpet in 2): Bass clef, 4/4 time. Starts with a rest, then plays a melodic line starting on G2, marked *mf*.
- Tbn3** (Trumpet in 3): Bass clef, 4/4 time. Starts with a rest, then plays a melodic line starting on G2, marked *mf*.
- S** (Soprano): Treble clef, 4/4 time. Entirely blank.
- A** (Alto): Treble clef, 4/4 time. Entirely blank.
- T** (Tenor): Treble clef, 4/4 time. Entirely blank.
- B** (Bass): Bass clef, 4/4 time. Entirely blank.

7 Verse 1

C11 *mf* *p*  
 C12 *mf* *p*  
 C13 *mf* *p*  
 C1B *mf* *p*  
 Dms. snare cymbal  
 Hn  
 Tbn1  
 Tbn2  
 Tbn3

*mf*  
 They went to sea in a Sieve, they did, In a Sieve they went to sea:

*mf*  
 They went to sea in a Sieve, they did, In a Sieve they went to sea, to sea. In

*mf*  
 They went to sea in a Sieve, they did, In a Sieve they went to sea, to sea:

*mf*  
 They went to sea in a Sieve, they did, In a Sieve they went to sea, In

12

CI1 *mf*

CI2 *mf*

CI3 *mf*

ClB *mf*

Dms.

Hn

Tbn1

Tbn2

Tbn3

On a win - ter's morn, on a stor - my day, In a Sieve they went to

spite of all their friends could say, In a Sieve they went to

On a win - ter's morn, on a stor - my day, In a Sieve they went to

spite of all their friends could say, In a Sieve they went to

15

CI1

CI2

CI3

CIb

Dms.

Hn

Tbn1

Tbn2

Tbn3

mp

mf

block

p

mf

p

mf

p

mf

p

mp

f

mp

f

mp

f

mp

f

sea! And when the Sieve turn'd round and round, And

sea, to sea! And when the Sieve turn'd round and round, And

sea, to sea! And when the Sieve turn'd round and round, turn'd round and round, And

sea! And when the Sieve turn'd round, turn'd round and round, And

18

Cl1 *mf*

Cl2 *mf*

Cl3 *mf*

ClB *mf*

Dms. *pp*

Hn *mf* *mp*

Tbn1 *mf* *f > p*

Tbn2 *mf* *f > p*

Tbn3 *mf* *f > mp*

ev - 'ry one cried "You'll all be drown'd, all be drown'd!" They called, they

ev - 'ry one cried "You'll all be drown'd, all be drown'd!" They called.

ev - 'ry one cried "You'll all be drown'd, all be drown'd!" They

ev - 'ry one cried "You'll all be drown'd, all be drown'd!" They called, they

21

C11 *mp* *mf*  
 C12 *mp* *mf*  
 C13 *mp* *mf*  
 C1B *mp* *mf*  
 Dms.  
 Hn *mp* *mf*  
 Tbn1 *mp* *mf*  
 Tbn2 *mp* *mf*  
 Tbn3 *mf*

called a-loud, "Our sieve ain't big, But we don't care a but-ton, we don't care a fig! In a  
 a-loud, "Our sieve ain't big, But we don't care a but-ton, we don't care a fig! In a  
 called a-loud, "Our sieve ain't big, But we don't care a but-ton, we don't care a fig! In a  
 called a-loud, "Our sieve ain't big, But we don't care a but-ton, we don't care a fig! In a

24  $\text{♩} = 170$

Cl1  
Cl2  
Cl3  
ClB  
Dms.  
Hn  
Tbn1  
Tbn2  
Tbn3

Sieve we'll go to sea!"  
Sieve we'll go to sea, to sea!"  
Sieve we'll go to sea, to sea!"  
Sieve we'll go to sea!"

Far and few, far and few, Are the lands where the  
Far and few, far and few, Are the lands where the  
Far and few, far and few, Are the lands where the  
Far and few, far and few, Are the lands where the



29

CI1

CI2

CI3

ClB

Dms.

Hn

Tbn1

Tbn2

Tbn3

Jumb-lies live; Their heads are green, and their hands are blue, And they went to sea in a Sieve.

Jumb-lies live; Their heads are green, and their hands are blue, And they went to sea in a Sieve.

Jumb-lies live; Their heads are green, and their hands are blue, And they went to sea in a Sieve.

Jumb-lies live; Their heads are green, and their hands are blue, And they went to sea in a Sieve.

Detailed description of the musical score: The score is for page 29, measures 29-33. It features a brass section with three Cornets (CI1, CI2, CI3), a Clarinet in Bass (ClB), Drums (Dms.), Horn (Hn), and three Trombones (Tbn1, Tbn2, Tbn3). The vocal parts are arranged in four staves. The lyrics are: 'Jumb-lies live; Their heads are green, and their hands are blue, And they went to sea in a Sieve.' The music is in 4/4 time and B-flat major. The vocal parts have a melodic line with lyrics, and the instrumental parts provide accompaniment. The score ends with a double bar line and repeat signs.

34 Verse 2

Cl1 *p*

Cl2 *p*

Cl3 *p*

ClB *p*

Dms.  $\frac{4}{4}$  gently with brushes

Hn

Tbn1

Tbn2

Tbn3

TENORS

8 They sailed a - way in a Sieve, they did, In a Sieve they sail'd so fast, With

38

Cl1

Cl2

Cl3 *mp* *p*

ClB

Dms. *sim.*

Hn

Tbn1

Tbn2

Tbn3

8 on - ly a beau - ti - ful pea - green veil Tied by a rib - and by way of a sail, To a small to - bac - co - pipe

41

Cl1 *p*  
 Cl2 *p*  
 Cl3  
 ClB  
 Dms. *p* closed *mf* open  
 Hn *mf* *p* *mf*  
 Tbn1 *mf* *p* *mf*  
 Tbn2 *mf* *p* *mf*  
 Tbn3 *mf* *p* *mf*

And ev-'ry one said, who saw them go, "O won't they be soon up - set, you know!  
 And ev-'ry one said, who saw them go, "O won't they be soon up - set, you know!  
 mast; And ev-'ry one said, who saw them go, who saw them go, "O won't they be soon up - set, you know,  
 And ev-'ry one said, who saw them go, who saw them go, "O won't they be soon up - set, you know,

45

CI1 *pp* *mf*  
 CI2 *pp* *mf*  
 CI3 *pp* *mf*  
 ClB *pp* *mf*  
 Dms. *fp*  
 Hn *f*  
 Tbn1 *f*  
 Tbn2 *f*  
 Tbn3 *f*

*pp* *cresc.* *mf* *cresc.*  
 you know! For the sky is dark, and the voy-age is long, And hap-pen what may, it's ex-treme-ly wrong In a  
*pp* *cresc.* *mf* *cresc.*  
 you know! For the sky is dark, and the voy-age is long, And hap-pen what may, it's ex-treme-ly wrong In a  
*pp* *cresc.* *mf* *cresc.*  
 you know! For the sky is dark, and the voy-age is long, And hap-pen what may, it's ex-treme-ly wrong In a  
*pp* *cresc.* *mf* *cresc.*  
 you know! For the sky is dark, and the voy-age is long, And hap-pen what may, it's ex-treme-ly wrong In a

49

CI1 *f* *p*

CI2 *f* *p*

CI3 *f* *p*

CIb *f* *p*

Dms. *p* soft roll

Hn

Tbn1

Tbn2

Tbn3

*f* Sieve to sail so fast!" *p* Far and few, far and few, Are the lands where the

*f* Sieve to sail so fast, so fast!" *p* Far and few, far and few, Are the lands where the

*f* Sieve to sail so fast, so fast!" *p* Far and few, far and few, Are the lands where the

*f* Sieve to sail so fast!" *p* Far and few, far and few, Are the lands where the

54

CI1

CI2

CI3

ClB

Dms.

Hn

Tbn1

Tbn2

Tbn3

Jumb-lies live; Their heads are green, and their hands are blue, And they went to sea in a Sieve.

Jumb-lies live; Their heads are green, and their hands are blue, And they went to sea in a Sieve.

Jumb-lies live; Their heads are green, and their hands are blue, And they went to sea in a Sieve.

Jumb-lies live; Their heads are green, and their hands are blue, And they went to sea in a Sieve.

59 Verse 3  $\text{♩} = 96$   
**Legato**

CI1

CI2 *mf*

CI3 *mf*

CIb *ibn.3*  
*mf*

Dms.

Hn

Tbn1

Tbn2 *mute*  
*mf*

Tbn3 *mute*  
*mf*

For rehearsal choir can sing piano reduction to "Ooh"



64 (for rehearsal only)

CI1

CI2 *sim.*  
*p*

CI3 *sim.*  
*p*

ClB  
*p*

Dms.

Hn

Tbn1

Tbn2 *sim.*  
*p*

Tbn3 *sim.*  
*p*

ALTO - solo or unison  
*mf*

The wa - ter it soon came in, it did, The wa - ter it soon came in; So to keep them

69

Cl1

Cl2

Cl3

ClB

Dms.

Hn

Tbn1

Tbn2

Tbn3

dry, to keep them\_ drythey wrappedheirfeet In a pin-ky pa-perall fol - ded\_ neat, And they fast-en'd it downwith a pin.

74

Cl1

Cl2

Cl3

ClB

Dms.

Hn

Tbn1

Tbn2

Tbn3

And they spent all night in a crock-er - y jar, And each of them said,

80 **Tempo I**

C11

C12

C13

C1B

Dms.

Hn

Tbn1

Tbn2

Tbn3

*rit.* *f*

"How wise we are, how wise we are, we are, how

*Tutti* *f*

"How wise we are, how wise we are, we are, how

*f*

"How wise we are, how wise we are, how wise we are, we

*f*

"How wise we are, how wise we are, how wise we are, we

84

C11 *pp* *mf*

C12 *pp* *mf*

C13 *pp* *mf*

C1B *pp* *mf*

Dms. *fp*

Hn *f*

Tbn1 *f* open

Tbn2 *f* open

Tbn3 *f* open

*pp* *cresc.* *mf* *cresc.*

wise we are! Though the sky be dark, and the voy-age be long, Yet we ne-ver can think we wererash or wrong, while

*pp* *cresc.* *mf* *cresc.*

wise we are! Though the sky be dark, and the voy-age be long, Yet we ne-ver can think we wererash or wrong, while

*pp* *cresc.* *mf* *cresc.*

are! Though the sky be dark, and the voy-age be long, Yet we ne-ver can think we wererash or wrong, while

*pp* *cresc.* *mf* *cresc.*

are! Though the sky be dark, and the voy-age be long, Yet we ne-ver can think we wererash or wrong, while

88

Cl1 *f*

Cl2 *f*

Cl3 *f*

ClB *f*

Dms.

Hn

Tbn1

Tbn2

Tbn3

round in our Sieve we spin!"

Far\_ and few, far\_ andfew, Are the lands where the

round in our Sieve we spin, we spin!"

Far\_ and few, far\_ andfew, Are the lands where the

round in our Sieve we spin, we spin!"

Far\_ and few, far\_ andfew, Are the lands where the

round in our Sieve we spin!"

Far\_ and few, far\_ andfew, Are the lands where the

93

CI1

CI2

CI3

CIb

Dms.

Hn

Tbn1

Tbn2

Tbn3

Jumb-lies live; Their heads are green, and their hands are blue, And they went to sea in a Sieve.

Jumb-lies live; Their heads are green, and their hands are blue, And they went to sea in a Sieve.

Jumb-lies live; Their heads are green, and their hands are blue, And they went to sea in a Sieve.

Jumb-lies live; Their heads are green, and their hands are blue, And they went to sea in a Sieve.

Verse 4

98 **free time**

C11 *p*  
 C12 *p*  
 C13 *p*  
 C1B *p*  
 Dms.  
 Hn  
 Tbn1  
 Tbn2  
 Tbn3  
 TENOR SOLO - *free time*  
*mf*  
 And all night long they sailed a-way; And when the sun, the sun went  
*V.S. tutti entry*  
 Mm. Mm.



100 *a tempo*

CI1 *pp* *sfz*

CI2 *pp* *sfz*

CI3 *pp* *sfz*

ClB *pp* *sfz*

Dms. *pp* *gong!*

Hn

Tbn1

Tbn2

Tbn3

*mp* *cresc.* *sfz*

They whistled and war-bled a moon - y song To the e-choing sound of a cop-per-y gong,

*pp* *cresc.* *sfz*

when the sun went down, They war-bled a moon - y song To the e - cho-ing sound, e - cho-ing sound of a gong,

*(solo)* *pp* *cresc.* *sfz*

when the sun went down, They war-bled a moon - y song To the e - cho-ing sound, e - cho-ing sound of a gong,

*tutti* *pp* *cresc.* *sfz*

when the sun went down, They war-bled a moon - y song To the e - cho-ing sound, e - cho-ing sound of a gong,

104

CI1 *p* *f* *f*

CI2 *p* *f* *f*

CI3 *p* *f* *f*

CIb *p* *f* *f*

Dms. *mp*

Hn *f* *f*

Tbn1 *f*

Tbn2 *f*

Tbn3 *f*

*p* *f* *f* *f*

In the shade of the mountains brown. "O Tim-baHo! How hap-py we are, When we

In the shade of the mountains brown. "O Tim-baHo! How hap-py we are, When we

In the shade of the mountains brown. "O Tim-baHo! How hap-py we are, When we

In the shade of the mountains brown. "O Tim-baHo! How hap-py we are, When we

108 *with abandon*

Cl1 *ff*

Cl2 *ff*

Cl3 *ff*

ClB *ff*

Dms. *ff*

Hn *ff*

Tbn1 *ff*

Tbn2 *ff*

Tbn3 *ff*

live in a sieve and a crock-er - y jar; And all nightlong in the

live in a sieve and a crock-er - y jar; And all nightlong in the

live in a sieve and a crock - er - y jar; And all nightlong

live in a sieve and a crock - er - y jar; And all night long, all night



114 Refrain

Cl1

Cl2

Cl3

ClB

Dms.

Hn

Tbn1

Tbn2

Tbn3

shade of the moun-tains brown!"

Far and few, far and few, Are the lands where the

shade of the moun-tains brown."

Far and few, far and few, Are the lands where the

shade of the moun-tains brown!"

Far and few, far and few, Are the lands where the

shade of the moun-tains brown!"

Far and few, far and few, Are the lands where the



124 Verse 5  
tempo 1

mf

mf

mf

mf

Dms.

Hn

Tbn1

Tbn2

Tbn3

mf

mf

mf

mf

They sailed to the West - ern Sea, they did, - To a land all cover'd with trees, - And they

They sailed to the West - ern Sea, they did, - To a land all cover'd with trees, with trees,

They sailed to the West - ern Sea, they did, - To a land all cover'd with trees, with trees,

They sailed to the West - ern Sea, they did, - To a land all cover'd with trees,

128 *a little faster* *faster*

C11 *mf*

C12 *mp* *mf*

C13

C1B

Dms. *x x x x x*

Hn *mp* *mf*

Tbn1

Tbn2

Tbn3 *mp* *mf*

bought an Owl, and a use-ful Cart, And a hive of sil-ve-ry Bees.

(chords for rehearsal only)

Ah And a hive of sil-ve-ry Bees.

Ah And a pound of rice, and a Cran-ber-ry Tart, And a hive of sil-ve-ry Bees.

Ah And a hive of sil-ve-ry Bees. *faster* And they



131 *slower*

CI1

CI2

CI3

ClB

Dms.

Hn

Tbn1

Tbn2

Tbn3

And for-ty bot-tles of RingBoRee, And no

And a love - ly Mon -key with lol-li-poppaws, And no

bought a Pig, and somegreenJack-daws, And no

134 *rit.* *fast (as though heard enough times already)*

C11 *pp*

C12 *pp*

C13 *pp*

C1B

Instruments optional

Dms. *soft roll*

Hn

Tbn1

Tbn2 *pp*

Tbn3 *pp*

*fast (as though heard enough times already)*

*pp*

end\_\_ of Stil - ton Cheese. Far\_\_ and few, far\_\_ and few, Are the lands where the

*pp*

end\_\_ of Stil - ton Cheese. Far\_\_ and few, far\_\_ and few, Are the lands where the

*pp*

end\_\_ of Stil - ton Cheese. Far\_\_ and few, far\_\_ and few, Are the lands where the

*pp*

end\_\_ of Stil - ton Cheese. Far\_\_ and few, far\_\_ and few, Are the lands where the

139

*a tempo*

snare off

Cl1

Cl2

Cl3

ClB

Dms.

Hn

Tbn1

Tbn2

Tbn3

Jumb-lies live; Their heads are green, and their hands are blue, And they went to sea in a Sieve.

Jumb-lies live; Their heads are green, and their hands are blue, And they went to sea in a Sieve.

Jumb-lies live; Their heads are green, and their hands are blue, And they went to sea in a Sieve.

Jumb-lies live; Their heads are green, and their hands are blue, And they went to sea in a Sieve.

144 Verse 6

Cl1

Cl2

Cl3

ClB

Dms.

Hn

Tbn1

Tbn2

Tbn3

Violin 1

Violin 2

Viola

Cello/Double Bass



153

CI1

CI2

CI3

ClB

Dms.

Hn

Tbn1

Tbn2

Tbn3

— In twen-ty years or more, And ev-'ry one said "How tall they've grown, how

— In twen-ty years or more, And ev-'ry one said "How tall they've

8 — In twen-ty years or more, And ev-'ry one said "How tall they've

— In twen-ty years or more, And ev-'ry one said "How tall they've



161

CI1 *ff*

CI2 *ff*

CI3 *ff*

ClB *ff*

Dms. *p* *ff* *p*

Hn *ff*

Tbn1 *ff* *mp*

Tbn2 *ff* *mp*

Tbn3 *ff* *mp*

*ff* *mp*

hills of the Chank-ly Bore"; And they drank their health, and

hills of the Chank-ly Bore"; And they drank their health, and

hills of the Chank-ly Bore"; And they drank their health, and

hills of the Chank-ly Bore"; And they drank their health, and



165

Cl1 *pp* a little less legato

Cl2 *pp*

Cl3 *pp*

ClB *pp*

Dms. *pp*

Hn *pp*

Tbn1 *pp*

Tbn2 *pp*

Tbn3 *pp*

gave them a feast Of dumplings made of beau-ti-ful yeast; And ev-ry one said, "If

gave \_\_\_\_\_ them a feast Of dumplings made of beau - ti-ful yeast; And ev-ry one said, "If

gave them a feast Of dumplings made of beau-ti-ful yeast; And ev-ry one said, "If

gave \_\_\_\_\_ them a feast Of dumplings made of beau - ti-ful yeast; And ev-ry one said, "If

169

C11 *mf* *f*

C12 *mf* *f*

C13 *mf* *f*

C1B *mf* *f*

Dms. *p* *ff*

Hn *mf* *f*

Tbn1 *mf* *f*

Tbn2 *mf* *f*

Tbn3 *mf* *f*

we on - ly live, We too will go to sea in a Sieve, To the hills of the Chank - ly Bore!"

we on - ly live, We too will go to sea in a Sieve, To the hills of the Chank - ly Bore!"

we on - ly live, We too will go to sea in a Sieve, To the hills of the Chank - ly Bore!"

we on - ly live, We too will go to sea in a Sieve, To the hills of the Chank - ly Bore!"

we on - ly live, We too will go to sea in a Sieve, To the hills of the Chank - ly Bore!"

174

CI1 *mp*  
 CI2 *mp*  
 CI3 *mp*  
 ClB *mp*  
 Dms. closed open  
 Hn *mp*  
 Tbn1 *mp*  
 Tbn2 *mp*  
 Tbn3 *mp*

*mp*  
 Far\_\_ and few, far\_\_ and few, Are the lands where the Jumb - lies live;  
*mp*  
 Far\_\_ and few, far\_\_ and few, Are the lands where the Jumb - lies live;  
*mp*  
 Far\_\_ and few, far\_\_ and few, Are the lands where the Jumb - lies live;  
*mp*  
 Far and few, far and few, Are the lands where the Jumb - lies live;

178

C11

C12

C13

C1B

Dms.

Hn

Tbn1

Tbn2

Tbn3

closed

*fff*

*fff*

*fff*

*fff*

*p* *fff*

*fff*

*fff*

*fff*

*fff*

*rall.* *cresc.*

*cresc.*

*cresc.*

*cresc.*

8

8

Their heads are green, and their hands are blue, And they went to sea in a Sieve.

Their heads are green, and their hands are blue, And they went to sea in a Sieve.

Their heads are green, and their hands are blue, And they went to sea in a Sieve.

Their heads are green, and their hands are blue, And they went to sea in a Sieve.

# 6 - Preamble to The Dong

words & music by John Kilpatrick

Bass Clarinet *Soloist takes up position*  $\text{♩} = 84$

Piano

*f* *Red.* \*

9  $\text{♩} = 108$

La - dies and Gen - tle - men, you have heard the Jum - blies' sto - ry:. A

*mp*

use pedal on the chords

13

hap - py tale, a sa - ga of suc - cess; a sil - ver

*f*

18

lin - ed so - journ. *or similar; at leisure*

*f* *Red.* (8ve) *S<sup>va</sup>* \*

22

But be - hind ev' - ry sil - ver lin - ing lies a

*mp*

26 *free time*

cloud! Ah! the Dong, Fal - ling in love with a Jum - bly girl, with her sky-blue

*slower*

*mf*

30 *freely*

hands, and her sea - green hair. Loss, - De - spair,

*mf*

35

and Mad - ness. I'll say no more. Here is our tale.

+8ve

*soloist may rejoin choir*

# 7 - The Dong

with the Luminous Nose

John Kilpatrick  
words by Edward Lear

VERSE 1

$\text{♩} = 72$

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

- Cl1**: Clarinet in 1 (Treble clef, 2nd line). Part 1:  $\text{♩}$  (half note),  $\text{♯}\text{♩}$  (half note),  $\text{♩}$  (half note),  $\text{♯}\text{♩}$  (half note). Part 2:  $\text{♩}$  (half note),  $\text{♯}\text{♩}$  (half note),  $\text{♩}$  (half note),  $\text{♯}\text{♩}$  (half note).
- Cl2**: Clarinet in 2 (Treble clef, 2nd line). Part 1:  $\text{♩}$  (half note),  $\text{♯}\text{♩}$  (half note),  $\text{♩}$  (half note),  $\text{♯}\text{♩}$  (half note). Part 2:  $\text{♩}$  (half note),  $\text{♯}\text{♩}$  (half note),  $\text{♩}$  (half note),  $\text{♯}\text{♩}$  (half note).
- Cl3**: Clarinet in 3 (Treble clef, 2nd line). Part 1:  $\text{♩}$  (half note),  $\text{♯}\text{♩}$  (half note),  $\text{♩}$  (half note),  $\text{♯}\text{♩}$  (half note). Part 2:  $\text{♩}$  (half note),  $\text{♯}\text{♩}$  (half note),  $\text{♩}$  (half note),  $\text{♯}\text{♩}$  (half note).
- ClB**: Clarinet in Bass (Bass clef, 2nd line). Part 1:  $\text{♩}$  (half note),  $\text{♯}\text{♩}$  (half note),  $\text{♩}$  (half note),  $\text{♯}\text{♩}$  (half note). Part 2:  $\text{♩}$  (half note),  $\text{♯}\text{♩}$  (half note),  $\text{♩}$  (half note),  $\text{♯}\text{♩}$  (half note).
- Drums**: Part 1:  $\text{♩}$  (half note),  $\text{♩}$  (half note),  $\text{♩}$  (half note),  $\text{♩}$  (half note). Part 2:  $\text{♩}$  (half note),  $\text{♩}$  (half note),  $\text{♩}$  (half note),  $\text{♩}$  (half note).
- Horn**: Part 1:  $\text{♩}$  (half note),  $\text{♯}\text{♩}$  (half note),  $\text{♩}$  (half note),  $\text{♯}\text{♩}$  (half note). Part 2:  $\text{♩}$  (half note),  $\text{♯}\text{♩}$  (half note),  $\text{♩}$  (half note),  $\text{♯}\text{♩}$  (half note).
- Tbn1**: Part 1:  $\text{♩}$  (half note),  $\text{♯}\text{♩}$  (half note),  $\text{♩}$  (half note),  $\text{♯}\text{♩}$  (half note). Part 2:  $\text{♩}$  (half note),  $\text{♯}\text{♩}$  (half note),  $\text{♩}$  (half note),  $\text{♯}\text{♩}$  (half note).
- Tbn2**: Part 1:  $\text{♩}$  (half note),  $\text{♯}\text{♩}$  (half note),  $\text{♩}$  (half note),  $\text{♯}\text{♩}$  (half note). Part 2:  $\text{♩}$  (half note),  $\text{♯}\text{♩}$  (half note),  $\text{♩}$  (half note),  $\text{♯}\text{♩}$  (half note).
- Tbn3**: Part 1:  $\text{♩}$  (half note),  $\text{♯}\text{♩}$  (half note),  $\text{♩}$  (half note),  $\text{♯}\text{♩}$  (half note). Part 2:  $\text{♩}$  (half note),  $\text{♯}\text{♩}$  (half note),  $\text{♩}$  (half note),  $\text{♯}\text{♩}$  (half note).
- S**: Soprano (Treble clef, 2nd line). Part 1:  $\text{♩}$  (half note),  $\text{♯}\text{♩}$  (half note),  $\text{♩}$  (half note),  $\text{♯}\text{♩}$  (half note). Part 2:  $\text{♩}$  (half note),  $\text{♯}\text{♩}$  (half note),  $\text{♩}$  (half note),  $\text{♯}\text{♩}$  (half note).
- A**: Alto (Treble clef, 2nd line). Part 1:  $\text{♩}$  (half note),  $\text{♯}\text{♩}$  (half note),  $\text{♩}$  (half note),  $\text{♯}\text{♩}$  (half note). Part 2:  $\text{♩}$  (half note),  $\text{♯}\text{♩}$  (half note),  $\text{♩}$  (half note),  $\text{♯}\text{♩}$  (half note).
- T**: Tenor (Treble clef, 2nd line). Part 1:  $\text{♩}$  (half note),  $\text{♯}\text{♩}$  (half note),  $\text{♩}$  (half note),  $\text{♯}\text{♩}$  (half note). Part 2:  $\text{♩}$  (half note),  $\text{♯}\text{♩}$  (half note),  $\text{♩}$  (half note),  $\text{♯}\text{♩}$  (half note).
- B**: Bass (Bass clef, 2nd line). Part 1:  $\text{♩}$  (half note),  $\text{♯}\text{♩}$  (half note),  $\text{♩}$  (half note),  $\text{♯}\text{♩}$  (half note). Part 2:  $\text{♩}$  (half note),  $\text{♯}\text{♩}$  (half note),  $\text{♩}$  (half note),  $\text{♯}\text{♩}$  (half note).

Dynamic marking: *p* (piano) is indicated at the beginning of each part.

5

C11 *ff*

C12 *ff*

C13 *ff*

C1B *ff*

Dms. *fff* *pp* low tom soft roll

Hn. *ff* *p*

Tbn1 *ff* *p*

Tbn2 *ff* *p*

Tbn3 *ff* *p*

S *mf*  
When aw - ful dark - ness and si - lence reign ov - er the great Grom -

A *mf*  
When aw - ful dark - ness and si - lence reign ov - er the great Grom -

T *mf*  
When aw - ful dark - ness and si - lence reign ov - er the great Grom -

B *mf*  
When aw - ful dark - ness and si - lence reign ov - er the great, the great Grom -



9

Dms. Hn. Tbn1 Tbn2 Tbn3 S A T B

bool - ian plain, through the long, long win - try nights; when the an - gry

bool - ian plain, through the long, long, long win - try nights; when the an - gry

bool - ian plain, through the long, long, long win - try nights; when the an - gry

bool - ian plain, through the long, long win - try nights; when the an - gry

*mp* *mp* *mp*

*mp*

*mp* *mp* *mp* *mp*

*mp*

13

Cl1

Cl2

Cl3

ClB

Dms.

Hn.

Tbn1

Tbn2

Tbn3

S  
breakers roar as they beat on the rocky shore; when storm clouds brood on the

A  
breakers roar as they beat on the rocky shore; when storm clouds brood on the

T  
breakers roar as they beat on the rocky shore; when storm clouds brood on the

B  
breakers roar as they beat on the rocky shore; when storm clouds brood on the

*p*

*p*

*p*

*p*

*pp*

*p*

*p*

*p*

*mp*

*mp*

*mp*

*mp*

16 VERSE 2

CI1 *mp* *ff* *mf*

CI2 *mp* *ff* *mf*

CI3 *mp* *ff* *mf*

CIB *mp* *ff* *mf*

Dms. *f* *mf* *p*

Hn. *mp* *ff* *mf* *p*

Tbn1 *mp* *ff* *mf* *p*

Tbn2 *mp* *ff* *mf* *p*

Tbn3 *mp* *ff* *mf* *p*

S  
to-we-ring heights of the hills of the Chank-ly Bore: then, then, through the vast and

A  
tow - 'ring heights of the hills of the Chank-ly Bore: then, then, through the vast and

T  
tow - 'ring heights of the hills of the Chank-ly Bore: then, then, through the vast and

B  
tow - 'ring heights of the hills of the Chank-ly Bore: then, then, through the vast and

21

CI1

CI2

CI3

CIB

Dms.

Hn.

Tbn1

Tbn2

Tbn3

S

A

T

B

gloo - my dark, there moves what seems a fie - ry spark, a lone - ly spark with sil - ver - y rays, a  
 gloo - my dark, there moves a fie - ry spark, mm pier - cing the coal black night,  
 gloo - my dark, there moves a fie - ry spark, mm a pier - cing the coal black night,  
 gloo - my dark, there moves a fie - ry spark, mm pier - cing the coal black night,

*p* *mp* *mf* *p* *mp* *mf* *p* *mp* *mf* *p* *mp* *mf* *p* *mp* *mf*

26

CI1 *mp*

CI2 *mp*

CI3 *mp*

CIB *mp*

Dms.

Hn. *mp*

Tbn1 *mp*

Tbn2 *mp*

Tbn3 *mp*

S  
me - te - or strange and bright: *f* *3* hi - ther and thi - ther the *3* vis - ion strays, *mp* a sin - gle lu - rid light.

A  
*f* *3* hi - ther and thi - ther the *3* vis - ion strays, *mp* a sin - gle lu - rid light.

T  
me - te - or strange and bright: *f* *3* hi - ther and thi - ther the *3* vis - ion strays, *mp* a sin - gle lu - rid light.

B  
*f* *3* hi - ther and thi - ther the *3* vis - ion strays, *mp* a sin - gle lu - rid light.

VERSE 3

31

♩ = 80

CI1 *p*

CI2 *p*

CI3 *p*

CIB *p*

S *solo mf*  
Slow - ly it wan - ders, pau - ses, creeps,

A *p*  
For rehearsal only  
S, A Slow - ly, slow - ly, slow - ly, slow - ly, slow - ly, slow - ly,

T *p*  
Slow - ly, slow - ly, slow - ly, slow - ly, slow - ly, slow - ly,

B *p*  
Slow - ly, slow - ly, slow - ly, slow - ly, slow - ly, slow - ly,

34

CI1 *mf* *p*

CI2 *mf* *p*

CI3 *mf* *p*

CIB *mf* *p*

Tbn2 *mute p* *mf* *p*

Tbn3 *mute p* *mf* *p*

S  
a - non it spar - kles, flash - es and leaps; and ev - er as on - ward it gleam - ing goes. *p*

A  
ah ah ah ah *p* ah

T  
ah ah ah ah ah

B  
ah ah ah ah ah

37 ♩ = 72

CI1 *pp*

CI2 *pp*

CI3 *pp* *mp*

CI4 *pp* *mp*

Dms. *mp* *pp* low tom soft roll

Hn. *mp*

Tbn1 *mp*

Tbn2 *pp* open *mp*

Tbn3 *pp* open *mp*

S *mf*  
— a light on the Bong tree stem it throws. *tutti* And those who watch at that

A *mf*  
ah ah *sing* Bong tree stem it throws. *mf* And those who watch at that

T *mf*  
ah ah *sing* Bong tree stem it throws. *mf* And those who watch at that

B *mf*  
ah ah *sing* Bong tree stem it throws. *mf* And those who watch at that

41

CI1

CI2

CI3

CIB

Dms.

Hn.

Tbn1

Tbn2

Tbn3

S  
mid - night hour from hall or terrace, or lofty tower, cry, as the wild light passes a-long,

A  
mid - night hour from hall or terrace, or lofty tower, cry, as the wild light passes a-long,

T  
mid - night hour from hall or terrace, or lofty tower, cry, as the wild light passes a-long,

B  
mid - night hour, from hall or terrace, or lofty tower, cry, as the wild light passes a-long, 'The

Dynamic markings: *p*, *sf*, *f*

Articulation: *p*, *sf*, *f*

Rehearsal Markers:  $\times$



46

CI1

CI2

CI3

CIB

Dms.

Hn.

Tbn1

Tbn2

Tbn3

S

A

T

B

'The Dong! —

The Dong! —

'The Dong! —

The Dong! —

The wan-der-ing Dong through the for-est goes!\_

The wan-der-ing Dong through the for-est goes!\_

The wan-der-ing Dong through the for-est goes!\_ The

The wan-der-ing Dong through the for-est goes!\_ The Dong!\_

50

CI1 *f* *mp*

CI2 *f* *mp*

CI3 *f* *mp*

CIB *f* *mp*

Dms. *mf* *p* *soft*

Hn. *mf* *mp*

Tbn1 *f* *mp*

Tbn2 *f* *mp*

Tbn3 *f* *mp*

S *p* *f* The Dong! The Dong with the lu - mi - nous nose!'

A *p* *f* The Dong! The Dong with the lu - mi - nous nose!'

T *f* Dong! The Dong with the lu - mi - nous nose!'

B *f* The Dong with the lu - mi - nous nose!'

54 VERSE 4  $\text{♩} = 54$

Cl1 *mf*

Cl2 *mf*

Cl3 *mf*

ClB *mf*

Dms. *mf*

Hn.

Tbn1

Tbn2

Tbn3

S

A

T

B

59  $\text{♩} = 72$

S *p* a-go gay ooh

A *p* a-go gay ooh

T ooh *p*

B *solo* Long years a-go the Dong was hap-py and gay, till he fell in love with a

65

Cl1 *mf*

Cl2 *mf*

Cl3 *mf*

CIB *mf*

Dms. (as in Jumblies)

S *mf* ooh ooh for the Jum-blies came in a sieve, they did,

A *mf* ooh ooh for the Jum-blies came in a sieve, they did,

T *mf* ooh ooh for the Jum-blies came in a sieve, they did,

B *tutti mf* Jum-bly girl who came to those shores one day, for the Jum-blies came in a sieve, they did,

71 *rit.*

C11

C12

C13

C1B

Hn.

S

A

T

B

land-ing at eve near the Zem-me-ry Fidd

land-ing at eve near the Zem-me-ry Fidd

where the ob - long oy - sters grow

and the rocks are smooth and gray.

*p*

*p*

75 *a tempo*

CI1 *f*

CI2 *f*

CI3 *f*

CIB

Dms.

Hn. *f*

Tbn2 *f*

Tbn3 *f*

S *f*

A *f*

T *f*

B *f*

And all the woods\_ and the val - leys rang with the cho - rus they dai - ly and night - ly sang.

And all the woods and the val - leys rang with the cho - rus they dai - ly and night - ly sang.

And all the woods and the val - leys rang with the cho - rus they dai - ly and night - ly sang.

And all the woods\_ and the val - leys rang with the cho - rus they dai - ly and night - ly sang.

81  $\text{♩} = 170$   
*mp*

S 'Far\_\_ and few, far\_\_ and few, are the lands where the Jum - blies live;

A *mp*  
 'Far\_\_ and few, far\_\_ and few, are the lands where the Jum - blies live;

T *mp*  
 'Far\_\_ and few, far\_\_ and few, are the lands where the Jum - blies live;

B *mp*  
 'Far and few, far and few, are the lands where the Jum - blies live;

85

S their heads are green, and their hands are blue, and they went to sea in a sieve.'

A their heads are green, and their hands are blue, and they went to sea in a sieve.'

T their heads are green, and their hands are blue, and they went to sea in a sieve.'

B their heads are green, and their hands are blue, and they went to sea in a sieve.'

89 VERSE 5  
♩ = 90

Cl1 *mf*

Cl2

Cl3

CIB

Dms. *p*  
keep up a gentle unobtrusive beat, on the bar

Tbn1 *mf*  
mute

Tbn2 *mf*  
mute

Tbn3 *mf*  
mute

92

Dms.

Tbn1

Tbn2

Tbn3

S *mf*  
Hap - pi - ly, hap - pi - ly passed those days! while the cheer - ful Jum - blies staid;



95

Dms.

Tbn1

Tbn2

Tbn3

S

A

*mf*

they danced in cir - clets all day long, to the plain - tive

*mf*

they danced in cir - clets all day long to the plain - tive

98

Dms.

Tbn1

Tbn2

Tbn3

S

A

T

B

*p*

*mf*

pipe of the live - ly Dong, in moon - light, shine, or shade. For

pipe of the live - ly Dong, in moon - light, shine, or shade.

in moon - light, shine, or shade. For

in moon - light, shine, or shade. For day and

open

*p*

open

*p*

open

102

CI1

CI2

CI3

CIB

Dms.

S

A

T

B

day and night he was al - ways there by the side of the Jum - bly girl so

For day and night he was al - ways there mm mm

day and night\_ he was al - ways, al - ways there mm mm

night\_ he\_ was\_ al - ways there mm mm

*p*

*p*

*p*

*p*

*mf*

106 *slower, with the beat*

CI1 *f mp*

CI2 *f mp*

CI3 *f mp*

CIB *f mp*

Dms. end

Hn. *f mp*

Tbn1 *f mp*

Tbn2 *f mp*

Tbn3 *f mp*

S *f*  
fair, with her sky - blue hands, and her sea - green hair.

A *f*  
mm, with her sky - blue hands, and her sea - green hair.

T *f*  
mm, with her sky - blue hands, and her sea - green hair.

B *f*  
mm, with her sky - blue hands, and her sea - green hair.

111 *a tempo*  
gently

Dms.

S *mf*  
Till the mor-ning came of that hate-ful day when the Jum-blies sailed in their

A *mf*  
Till the mor-ning came of that hate-ful day when the Jum - blies

T *mf*  
Till the mor-ning came of that hate-ful day when the Jum-blies sailed.

B *mf*  
Till the mor-ning came of that hate-ful day when the Jum-blies sailed in their

114

CI1 *p*

CI2 *p*

CI3 *p*

CI4 *p*

Dms.

S  
sieve a - way, and the Dong was left on the cru - el shore

A  
sailed a - way, and the Dong was left on the cru - el shore

T  
in their sieve a - way, and the Dong was left on the cru - el shore

B  
sieve a - way, and the Dong was left on the cru - el shore



120

CIB

Hn.

Tbn1

S  
ev - er kee - ping his wea - ry eyes on that pea - green sail on the far ho - ri - zon,

A  
ah ah ah ah ah,

T  
ah ah ah ah ah,

B  
ah ah ah ah ah,

123

$\text{♩} = 84$

C11

C12

C13

Dms.

Hn.

Tbn2

Tbn3

S  
sing - ing the Jum - bly cho - rus still as he sate all day on the grass - y hill.

A  
sing - ing the Jum - bly cho - rus still as he sate all day on the grass - y hill.

T  
sing - ing the Jum - bly cho - rus still as he sate all day on the grass - y hill.

B  
sing - ing the Jum - bly cho - rus still as he sate all day on the gras - y hill,

129 *with soloist - follow beat*

C11 *p*

C12 *p*

C13 *p*

C1B *p*

T *solo mf*

*Haltingly (more or less as written)*

'Far\_ and few, far\_ and few, are the lands where the Jum - blies live;

133

C11 //

C12 //

C13 //

C1B //

T

their heads are green, and their hands are blue, and they went to sea in a sieve.'

137 VERSE 6  
♩ = 72

The musical score for measures 137-140 is as follows:

- Cl1:** Treble clef, 3/4 time. Notes: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter). Dynamics: *p* to *ff*.
- Cl2:** Treble clef, 3/4 time. Notes: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter). Dynamics: *p* to *ff*.
- Cl3:** Treble clef, 3/4 time. Notes: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter). Dynamics: *p* to *ff*.
- ClB:** Bass clef, 3/4 time. Notes: G3 (half), A3 (quarter), B3 (quarter), C4 (quarter). Dynamics: *p* to *ff*.
- Dms.:** Drum set notation. Measures 137-139: *pp* with accents on snare and tom. Measure 140: *p* on snare, *ffff* on cymbal.
- Hn.:** Treble clef, 3/4 time. Notes: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter). Dynamics: *p* to *ff*.
- Tbn1:** Bass clef, 3/4 time. Notes: G3 (half), A3 (quarter), B3 (quarter), C4 (quarter). Dynamics: *p* to *ff*.
- Tbn2:** Bass clef, 3/4 time. Notes: G3 (half), A3 (quarter), B3 (quarter), C4 (quarter). Dynamics: *p* to *ff*.
- Tbn3:** Bass clef, 3/4 time. Notes: G3 (half), A3 (quarter), B3 (quarter), C4 (quarter). Dynamics: *p* to *ff*.
- S, A, T, B:** Vocal staves with rests.



141

Dms. *p*

Hn. *p* *mf*

Tbn1 *p* *mf*

Tbn2 *p* *mf*

Tbn3 *p* *mf*

S *p* *mf*

A *p* *mf*

T *tutti p* *mf* *solo (in free time)*

B *p* *mf*

But when the sun was low in the West, the Dong a - rose and said;

But when the sun was low in the West, the Dong a - rose and said;

But when the sun was low in the West, the Dong a - rose and said; 'What lit - tle

But when the sun was low, low in the West, the Dong a - rose and said;

146

Hn. *p*

Tbn1 *p*

Tbn2 *p*

Tbn3 *p*

S *p*

A *p*

T *tutti p* *3*

B *p*

sense I once pos - sessed has quite gone out of my head!

And since that day he

And since that day he

And since that day he

And since that day he

149 *a little slower*

Dms.

Hn.

Tbn1

Tbn2

Tbn3

S  
wan - ders still by lake and for - est, marsh and hill, sing - ing

A  
wan - ders still by lake and for - est, marsh and hill, sing - ing

T  
wan - ders still by lake and for - est, marsh and hill, sing - ing *solo freely*  
*mf* 'O some - where,

B  
wan - ders still by lake and for - est, marsh and hill, sing - ing.



152 *freely, with soloist*

Cl1 *in time*

Cl2

Cl3

CIB

T  
 *in time* *freely*  
O some - where in val - - ley\_ or plain might I meet my Jum-bly girl a-gain! For ev - er,

157 *freely* *in time*

Cl1

Cl2

Cl3

ClB

T

for ev - er may I seek by lake \_\_\_\_\_ and shore till I find my Jum - bly girl once more!

161 *Moved to Clarinet 1<sub>5</sub>*

Cl2

Cl3

Dms.

Hn.

Tbn1

S

A

T

B

*mf* Till I find my Jum - - bly girl once more!

*mf* Till I find my Jum - - bly girl once more!

*tutti mf* Till I find my Jum - - bly girl once more!

*mf* Till I find my Jum - - bly girl once more!

VERSE 7  
♩ = 96

(representing pipe . . . . . with squeaks)

166

Cl1 *mp*

Cl2 *mf* *p*

Cl3 *mf* *p*

CIB *mf* *p*

Dms. *p*

A *mf* *p*

T *mf* *p*

B *mf* *p*

for rehearsal

Play - ing a pipe with sil - ver - y squeaks, since then his

Ah ah ah ah ah ah ah, ah ah ah ah ah

Ah ah ah ah ah ah ah, ah ah ah ah ah ah ah



171

Cl1 *tr* *p*

Cl2 *mf* *p*

Cl3 *mf* *p*

CIB *mf* *p*

Dms. *p*

A *mf* *p*

T *mf* *p*

B *mf* *p*

Jum - bly girl he seeks, and be - cause by night he could not see, he

ah ah ah, ah ah ah ah ah ah ah ah ah ah ah ah ah

ah ah ah, ah ah ah ah ah ah ah ah ah ah ah ah ah

175

C11

C12

C13

C1B

Dms.

S

A

T

B

*mp*

*mp*

*mp*

*mp*

on the flow - ery plain that grows.

gath - ered the bark of the Twang - um Tree on the flow - ery plain that grows.

mm mm mm on the flow - ery plain that grows. *mf* And he

mm mm mm on the flow - ery plain that grows.

179

CI1 *mf* *f* *mf*  
 CI2 *mf* *f* *mf*  
 CI3 *mf* *f* *mf*  
 ClB *f*  
 Dms. *p* *f*  
 Hn. *f* *mf*  
 Tbn1 *mf* *f*  
 Tbn2 Tbn1 *f*  
 Tbn3 Tbn1 *f*  
 S *mf* *f* *mf*  
 A *mf* *f* *mf*  
 T *f* *mf*  
 B *mf* *f* *mf*

And he wove him a won - drous nose, a  
 And he wove him a won - drous nose, a  
 wove him, he wove him a won - drous nose, a  
 And he wove him a won - drous nose, a

183 *urgently*

C11 *f*  
 C12 *f*  
 C13 *f*  
 CIB *f*  
 Dms. *f*  
 Hn. *f*  
 Tbn1 *f*  
 Tbn2 *f*  
 Tbn3 *f*

S  
 nose as strange as a nose could be! Of vast proportions and painted  
 A  
 nose as strange as a nose could be! Of vast proportions and painted  
 T  
 nose as strange as a nose could be! Of vast proportions and painted  
 B  
 nose as strange as a nose could be! Of vast proportions and painted

186

CI1  
 CI2  
 CI3  
 CIB  
 Dms.  
 Hn.  
 Tbn1  
 Tbn2  
 Tbn3  
 S  
 A  
 T  
 B

red, and tied with cords to the back of his head.  
 red, and tied with cords to the back of his head.  
 red, and tied with cords to the back of his head.  
 red, and tied with cords to the back of his head.

Detailed description: This page of a musical score covers measures 186, 187, and 188. The score is for a large ensemble including four trumpets (CI1-4), three trombones (Tbn1-3), drums (Dms.), horn (Hn.), and four vocal parts (Soprano, Alto, Tenor, Bass). The music is in 3/4 time, with a key signature of one sharp (F#). Measure 186 begins with a 3/4 time signature and a key signature of one sharp. Measure 187 changes to 4/4 time. Measure 188 changes to 2/4 time. The vocal parts (S, A, T, B) have lyrics: "red, and tied with cords to the back of his head." The instrumental parts feature various rhythmic patterns, including eighth and sixteenth notes, and some parts have slurs or accents. The drum part (Dms.) has a simple rhythmic pattern. The horn and trombone parts have melodic lines with some slurs. The trumpet parts have melodic lines with some slurs. The vocal parts have a simple melodic line with lyrics.



189

Cl1

Cl2

Cl3

ClB

Dms.

Hn.

(4½ beats)

Tbn1

(4½ beats)

Tbn2

(4½ beats)

Tbn3

(4½ beats)

S

A

T

B

In a hol-low roun - - ded space it end - ed with a lu - mi - nous lamp with -

*rit.*

193

Dms.

Tbn1

Tbn2

Tbn3

S

A

T

B

*a tempo*

*fp*

*f*

*f*

*f*

*f*

in sus-pend - ed, to pre - vent the

in sus-pend - ed, to pre - vent the

in sus-pend - ed, to pre - vent the

in sus-pend - ed, all fenced a - bout\_ with a ban - dage stout to pre - vent the

*cresc.*

195

Cl1 *mp* *f* *mp*

Cl2 *mp* *f*

Cl3 *mp* *f* *mp*

ClB *mp* *f*

Dms.

Hn. *mp* *f*

Tbn1 *p* *mp* *f*

Tbn2 *p* *mp* *f*

Tbn3 *p* *mp* *f*

S *p* *f* *mp*  
wind from blow - ing it out; and with holes all round to

A *p* *f* *mp*  
wind from blow - ing it out; and with holes all round to

T *p* *f* *mp*  
wind from blow - ing it out; and with holes all round to

B *p* *f* *mp*  
wind from blow - ing it out; and with holes all round to

199 *rit.*

CI1 *ff*

CI2 *ff*

CI3 *ff*

CIB *ff*

Dms.

Hn. *ff*

Tbn1 *ff* *pp*

Tbn2 *ff* *pp*

Tbn3 *ff* *pp*

S *ff* *p*  
 send the light, in gleam - ing rays on the dis - mal night.

A *ff* *p*  
 send the light, in gleam - ing rays on the dis - mal night.

T *ff* *p*  
 send the light, in gleam - ing rays on the dis - mal night.

B *ff* *p*  
 send the light, in gleam - ing rays on the dis - mal night.

205 VERSE 8  
♩ = 72

Cl1 *p*

Cl2 *p*

Cl3 *p*

ClB *p*

Dms. *pp* *p*

Hn. *p*

Tbn1 *p*

Tbn2 *p*

Tbn3 *p*

S

A

T

B

209

Cl1 *ff*

Cl2 *ff*

Cl3 *ff*

ClB *ff*

Dms. *pp* low tom soft roll

Hn. *ff* *p*

Tbn1 *ff* *p*

Tbn2 *ff* *p*

Tbn3 *ff* *p*

S *mf*  
And now each night, and all night long, ov - er those plains still

A *mf*  
And now each night, and all night long, ov - er those plains still

T *mf*  
And now each night, and all night long, ov - er those plains still

B *mf*  
And now each night, and all night long, ov - er those plains still

213

CI1 *mp*

CI2 *p*

CI3 *p*

CIB *mf*

Dms.

Hn.

Tbn1

Tbn2

Tbn3

S  
roams the Dong;

A  
roams the Dong; and a-bove the wail of the Chimp and Snipe you may hear the

T  
roams the Dong; and a - bove\_ the wail\_ of the Chimp\_ and\_ Snipe you may

B  
roams the Dong; and a-bove the wail of the Chimp and Snipe\_ you may hear

216

Cl1

Cl2

Cl3

CIB

Dms.

Tbn.3

S

A

T

B

the squeak of his plain-tive pipe while ev-er, while ev-er, while ev-er he

squeak of his plain-tive pipe while ev-er, while ev-er, while

hear the squeak of his plain-tive pipe while ev-er,

while ev-er,



220

Cl1

Cl2

Cl3

ClB

Dms.

Tbn.3

S

A

T

B

while ev - er he seeks, but seeks\_ in vain, to meet\_ with his Jum - - bly

ev - er he seeks, but seeks in vain to meet\_ with his Jum - - bly

while ev - er he seeks, but seeks in vain to meet\_ with his Jum - - bly

seeks, ev - er seeks, but seeks in vain to meet\_ with his Jum - - bly

224 Moved to Clarinet 1

CL2 *mf*

CL3 *mf*

Hn. *mf* (echo) *mp*

Tbn1 *mf*

S girl a-gain; and *f*

A girl a-gain; and *f*

T girl a-gain; lone- ly— *f* *solo* *tutti f* and

B girl a-gain; and *f*

229

Dms.

Hn.

S wild— *p* all night he goes, *pp* the Dong with the lu - min - ous nose!

A wild— *p* all night he goes, *pp* the Dong with the lu - mi - nous nose!

T wild— *p* all night he goes, *pp* the Dong with the lu - mi - nous nose!

B wild— *p* all night he goes, *pp* the Dong with the lu - mi - nous nose!

234  $\text{♩} = 72$

Cl1 *p*

Cl2 *p*

Cl3 *p*

ClB *p*

Dms. *pp* *p*

Hn. *p*

Tbn1 *p*

Tbn2 *p*

Tbn3 *p*

S

A

T

B

238

CI1 *ff* *p*

CI2 *ff* *p*

CI3 *ff* *p*

CIB *ff* *p*

Dms. *ffff* *pp* *p*  
*low tom soft roll*

Hn. *ff* *mp* *p* *p*

Tbn1 *ff* *mp* *p* *p*

Tbn2 *ff* *mp* *p* *p*

Tbn3 *ff* *mp* *p* *p*

S *mf* *sf*  
 And all who watch at the mid - night hour, from hall or ter - race or lof - ty tower, cry,

A *mf* *sf*  
 And all who watch at the mid - night hour, from hall or ter - race or lof - ty tower, cry,

T *mf* *sf*  
 And all who watch at the mid - night hour, from hall or ter - race or lof - ty tower, cry,

B *mf* *sf*  
 And all who watch at the mid - night hour, from hall or ter - race or lof - ty tower, cry,

243

CI1

CI2

CI3

CIB

Dms.

Hn.

Tbn1

Tbn2

Tbn3

S

A

T

B

as they trace the me-te-or bright, mov-ing a-long through the drea-ry night,

as they trace the me-te-or bright, mov-ing a-long through the drea-ry night,

as they trace the me-te-or bright, mov-ing a-long through the drea-ry night,

as they trace the me-te-or bright, mov-ing a-long through the drea-ry night,

as they trace the me-te-or bright, mov-ing a-long through the drea-ry night,

247

Cl1 *ff* *pp*

Cl2 *ff* *pp*

Cl3 *ff* *pp*

ClB *ff* *pp*

Dms. *ff*

Hn. *ff*

Tbn1 *ff*

Tbn2 *ff*

Tbn3 *ff*

S *ff* *pp*

A *ff* *pp*

T *ff* *pp*

B *ff* *pp*

'This is the hour when forth he goes, the Dong with the lu - mi-nous nose!

'This is the hour when forth he goes, the Dong with the lu - mi-nous nose!

'This is the hour when forth he goes, the Dong with the lu - mi-nous nose!

'This is the hour when forth he goes, the Dong with the lu - mi-nous nose!

252 *a little slower*

CI1 *pp*

CI2 *pp*

CI3 *pp*

CIB *pp* *pp*

Dms. *pp*

Hn. *pp*

Tbn1 *pp*

Tbn2 *pp*

Tbn3 *pp*

S *mp* *pp*  
Yon - der, o - ver the plain he goes, he goes he goes;

A *mp* *pp*  
Yon - der, o - ver the plain he goes, he goes he goes he goes;

T *p* *pp* *mp*  
Yon - der, o - ver the plain he goes, he goes, he goes;

B *ppp*  
Yon - der, o - ver the plain he goes, he goes, he goes;

256

CI1 *f* *ff*

CI2 *f* *ff*

CI3 *f* *ff*

CIB *f* *ff*

Dms. *p* *f* *ffff* gong

Hn. *f* *ff*

Tbn1 *f* *ff*

Tbn2 *f* *ff*

Tbn3 *f* *ff*

S *ff*  
the Dong with the lu - ni - nous nose!'

A *ff*  
the Dong with the lu - mi - nous nose!'

T *ff*  
the Dong with the lu - mi - nous nose!'

B *ff*  
the Dong with the lu - mi - nous nose!'