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## A propos de la pièce

**Titre :** Jabberwocky  
**Compositeur :** Mège, Antonin  
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**Editeur :** Mège, Antonin  
**Instrumentation :** Quatuor à cordes

**Style :** Contemporain  
**Commentaire :** Jabberwocky est une mise en musique du poème du même nom de Lewis Carroll

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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

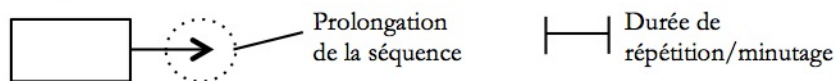
### ❖ Attaque :

- 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)**

Chant

Violon 1

Violon 2

Alto

Violoncelle

5

13

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

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

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

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

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

Bass: *pizz.*, *mf*

Tempo: *acc. e decresc. poco a poco*

**molto acc...**

47

Violin I: *p*, *f*

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

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

Bass: *pp*, *p*

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.

*p* *mf* *sfz* *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

Subito allegro

empressé, vibrato

cresc.

"Be ware the Jab-ber-wock, my son! the jaws that bite,

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)

*fp* *gliss.* *gliss.*

(s.p.) (trille lent)

(trille rapide)

*fp* *gliss.* *gliss.*

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

111

Très lent, pesant

*mf*

*ad lib.*

*a tempo*

snack ! He left it dead



# 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 features 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-giochi). A 'sul G' instruction is present in the bass staff. The music consists of various rhythmic patterns and chords across the staves.

129

Musical score for measures 129-133. The score is in 4/4 time and features four staves. Dynamics include 'ppp' (pianissimo) and 'pp' (piano). The instruction 'legato' is written above several staves. The music features long, flowing lines with various articulations and dynamics.

134

Musical score for measures 134-138. The score is in 4/4 time and features four staves. Dynamics include 'sfz' (sforzando). The music consists of sustained chords and melodic lines across the staves.

# 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) and piano (p), and markings like subito and sul ponticello (sul pont.). There are also numerical markings '9' and '6' under the piano accompaniment staves.

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

162

(s) and the mo-me raths out\_\_\_ grabe

arco nat.

arco nat.

arco nat.

arco nat.

arco nat.

mp

f

mp

f

f

f

f

f

The musical score consists of five staves. The top staff is the vocal line, starting with a whole rest followed by a half note 's' on the word '(s)'. The second staff is the first violin, starting with a whole rest followed by a half note on the word 'and'. The third staff is the second violin, starting with a whole rest followed by a half note on the word 'raths'. The fourth staff is the cello, starting with a whole rest followed by a half note on the word 'out'. The fifth staff is the bass line, starting with a half note on the word 'grabe'. Dynamics include *mp* (mezzo-piano) and *f* (forte). Performance instructions include *arco nat.* (arco naturale) and *s.p.* (sotto voce).