

Father William

from *Four Lewis Carroll Songs*

Karen P. Thomas

♩ = 108
alla marcia

Musical score for the first system of "Father William". It features four vocal staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as 108 beats per minute, and the style is *alla marcia*. The lyrics are: "You are old, Fa - ther Will - iam," the young man said, "And your". The Soprano and Alto parts have dynamic markings of *mf* and *mp*. The Tenor and Bass parts are silent, indicated by a flat line with a '4' below the staff.

Musical score for the second system of "Father William". It features four vocal staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: hair has be-come ve - ry white. And yet you in-ces - sant - ly. The Soprano and Alto parts have dynamic markings of *mf* and *mp*. The Tenor and Bass parts are silent, indicated by a flat line with a '4' below the staff.

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7

S stand on your head, do you think, at your age, it is right?"

A stand on your head, do you think, at your age, it is right?"

T

B *mf* "In my
mf "In my

10

S

A

T *mp* youth," Fa - ther Will - iam re - plied to his son, *mf* "I feared it might in - jure the

B *mp* youth," Fa - ther Will - iam re - plied to his son, *mf* "I feared it might in - jure the

13

S

A

T brain; but, now that I'm per - fect - ly sure I have none, why, I

B brain; but, now that I'm per - fect - ly sure I have none, why, I

16

mf *mp* *mf*

S "You are old," said the youth, "as I

A "You are old," said the youth, "as I

T do it a - gain and a - gain." "You are

B do it a - gain and a - gain."

19

S men-tioned be - fore, and have grown most un-com-mon - ly fat; yet you

A men-tioned be - fore, and have grown most un-com-mon - ly fat; yet you

T *mp* *mf* old," said the youth, "as I men-tioned be - fore, and have grown most uncommon - ly

B

22

S turned a back-so - mer - sault in at the door; pray, what is the rea-son of

A turned a back-so - mer - sault in at the door; pray, what is the rea-son of

T fat; yet you turned a back-so - mer - sault in at the door; pray,

B

Father William

25

S that?" *f* *mp* "In my youth," said the sage, as he *p*

A that?" *f* *mp* "In my youth," said the sage, as he *p*

T that?" *cresc.* *f* "In my youth," said the sage, as he *mp*

B what is the rea-son of that?" *mf* *cresc.* *f* "In my

"What is the rea-son of that?"

28

S shook his grey locks, *mp* "I kept all my limbs ve - ry sup - ple by the

A shook his grey locks, *mp* "I kept all my limbs ve - ry sup - ple by the

T youth," said the sage, as he *p* shook his grey locks, *mp* "I kept all my limbs ve - ry

B

31

S use of this oint - ment *mp* al -

A use of this oint - ment *mp*

T sup - ple by the use of this oint *mp* al -

B *mp*

Spoken solo:
"One shilling the box"

al -

34 *mf* *mp* *mf*

S low me to sell you a cou-ple?" "You are old," said the youth, "and your

A low me to sell you a cou-ple?" "You are old," said the youth, "and your

T low me to sell you a cou-ple?" "You are

B low me to sell you a cou-ple?" "You

37

S jaws are too weak for an - y - thing tough-er than su-et; su - et; yet you

A jaws are too weak for an - y - thing tough-er than su-et; su - et; yet you

T *mp* *mf* old," said the youth, "and your jaws are too weak for an - y - thing tough-er than

B are old, su-et, su-et,

40

S fin - ished the goose, with the bones and the beak; pray, how did you man-age to

A fin - ished the goose, with the bones and the beak; pray, how did you man-age to

T su-et, yet you fin - ished the goose, with the bones and the beak; pray,

B su-et, su - et, How did you

43

S do it? do it?" "In my

A do it? do it?" "In my

T 8 how did you do it?" "In my youth," said his fa-ther, "I

B do it?" "In my youth," said his fa-ther, "I

mp *mf* *mp* *mf*

46

S youth," said his fa-ther, "I took to the law, and ar-gued each case with my

A youth," said his fa-ther, "I took to the law, and ar-gued each case with my

T 8 took to the law, and ar-gued each case with my wife; and the

B took to the law, and ar-gued each case with my wife; and the

mp *mf* *mp* *mf*

49

S wife; and the mus-cu-lar strength which it gave to my jaw has

A wife; and the mus-cu-lar strength which it gave to my jaw has

T 8 mus-cu-lar strength which it gave to my jaw has last-ed the rest of my

B mus-cu-lar strength which it gave to my jaw has last-ed the rest of my

52

S last - ed the rest of my life." "You are old," said the youth, "one would

A last - ed the rest of my life." "You are old," said the youth, "one would

T life." bim boh m bim boh m

B life." boh m boh m boh m boh m

mp *p* *mp*

mp *p* *mp*

p *p*

55

S hard - ly sup - pose that your eye was as stea - dy as ev - er; yet you

A hard - ly sup - pose that your eye was as stea - dy as ev - er; yet you

T bim boh m bim boh m bim boh m bim bim boh m boh m boh m boh m

B boh m boh m boh m boh m boh m boh m boh m boh m boh m boh m boh m

58

S bal - anced an eel on the end of your nose, what made you so aw - ful - ly

A bal - anced an eel on the end of your nose, what made you so aw - ful - ly

T bim boh m bim boh m bim boh m bim boh m bim boh m bim bim

B boh m boh m boh m boh m boh m boh m boh m boh m boh m boh m boh m

cresc. *cresc.* *cresc.* *cresc.*

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Thanks for your understanding.

61

S

A

T

B

Detailed description: This block contains a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score begins at measure 61, indicated by the number '61' above the first staff. Each voice part is represented by a five-line staff with a clef (treble for S, A, T and bass for B) and a key signature of one flat (B-flat). The staves are divided into three measures by vertical bar lines. Each measure contains a single horizontal line with a small black square at its center, representing a placeholder for a note. The entire score is enclosed in a large left-facing curly bracket.

64

S

A

T

B

Detailed description: This block contains a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score begins at measure 64, indicated by the number '64' above the first staff. Each voice part is represented by a five-line staff with a clef (treble for S, A, T and bass for B) and a key signature of one flat (B-flat). The staves are divided into three measures by vertical bar lines. Each measure contains a single horizontal line with a small black square at its center, representing a placeholder for a note. The entire score is enclosed in a large left-facing curly bracket.

67

S day to such stuff? Now be off, now be off, or I'll kick you down -

A day to such stuff? Now be off, now be off, or I'll kick you down -

T day to such stuff? Now be off, or I'll kick you down - stairs!

B day to such stuff? Now be off, or I'll kick you down - stairs! *f*

70

S stairs! *f* Now be off, *f* or I'll kick you down - *p*

A stairs! *f* Now be off, *fp* or I'll kick you down - *p*

T stairs! *f* Now be off, *fp* or I'll kick you down - *p*

B stairs! *fp* Now be off, *f* or I'll kick you down - *p*

rit. *A tempo*

73

S stairs!" *rit.* *f*

A stairs!" *rit.* *f*

T stairs!" *rit.* *f*

B stairs!" *mf* *f*

bohm bohm bohm bohm bohm bohm bohm, or I'll kick you down-stairs!"