

# Turtle Soup

from *Four Lewis Carroll Songs*

Karen P. Thomas

♩ = 42

S

A

T *legato*  
*mp*

B

Beau-ti-ful soup, so rich and green, wait-ing in a hot tu-reen! Who for such dain-ties

6

S *mp*

A *mp*

T

B *mp*

Soup of the eve-ning, beau-ti-ful Soup!

beau-ti-ful Soup!

would not stoop? Soup of the eve-ning, beau-ti-ful Soup!

beau-ti-ful Soup!

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11

(quick portamento) *mf*

S Beau - oo - - - ti - ful Soo - - - oop! Soo - oop! of the

A Beau - oo - ti - ful Soo - - - oop! Soo - oop! of the

T Beau - oo - - - ti - ful Soo - - - oop! Soo - oop!

B Beau - oo - ti - ful Soo - - - oop! Soo - oop!

15

*mp*, *p* *mp*

S eve - ning, beau-ti - ful, beau-ti - ful Soup! Beau-ti - ful Soup! Who

A eve - ning, beau-ti - ful, Soup! Beau-ti - ful Soup! Who

T eve - ning, beau-ti - ful Soup! Beau-ti - ful Soup! Who

B eve-ning, beau-ti - ful, beau-ti - ful Soup! Beau-ti - ful Soup! Who

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Thanks for your understanding.

20

S

A

T

B

This block contains a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score begins at measure 20. Each voice part is represented by a five-line staff. The Soprano, Alto, and Tenor parts use a treble clef, while the Bass part uses a bass clef. The key signature consists of two sharps (F# and C#). The time signature is not explicitly shown but is implied to be 4/4 based on the four-measure structure. All four staves contain only whole rests for the entire duration of the four measures.

24

S

A

T

B

This block contains a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score begins at measure 24. Each voice part is represented by a five-line staff. The Soprano, Alto, and Tenor parts use a treble clef, while the Bass part uses a bass clef. The key signature consists of two sharps (F# and C#). The time signature is not explicitly shown but is implied to be 4/4 based on the four-measure structure. All four staves contain only whole rests for the entire duration of the four measures.

28

S  
Soup? Beau - oo - - - ti - ful Soo - - - oop!

A  
Soup? Beau - oo - ti - ful Soo - - - oop!

T  
8  
Beau - oo - - - ti - ful Soo - - - oop!

B  
Beau - oo - ti - ful Soo - - - oop!

32

S  
*p* Soo - oop of the eve - ning, beau-ti - ful, *rit. al fine* beau-ti - FUL *mf* SOUP! *mp*

A  
*p* Soo - oop of the eve - ning, beau-ti - ful, *rit. al fine* beau-ti - FUL *mf* SOUP! *mp*

T  
8  
*p* Soo - oop! eve - ning, *rit. al fine* beau-ti - ful, beau-ti - FUL *mf* SOUP! *mp*

B  
*p* Soo - oop! eve - ning, *rit. al fine* beau-ti - ful, beau-ti - FUL *mf* SOUP! *mp*

# Father William

from *Four Lewis Carroll Songs*

Karen P. Thomas

♩ = 108  
*alla marcia*

S *mf* "You are old, Fa - ther Will - iam," the young man said, *mp* "And your *mf*

A *mf* "You are old, Fa - ther Will - iam," the young man said, *mp* "And your *mf*

T

B

The first system of the musical score is for the vocal parts. It consists of four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked as 'alla marcia' with a quarter note equal to 108 beats per minute. The dynamics are marked as mezzo-forte (mf) and mezzo-piano (mp). The lyrics are: "You are old, Fa - ther Will - iam," the young man said, "And your

S<sup>4</sup> hair has be - come ve - ry white. And yet you in - ces - sant - ly

A hair has be - come ve - ry white. And yet you in - ces - sant - ly

T

B

The second system of the musical score continues the vocal parts. It consists of four 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 musical notation includes a measure rest in the Soprano part at the beginning of the system, indicated by a '4' above 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, "I feared it might in - jure the  
*mf*

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

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 uncom-mon - 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 *Spoken solo:* "One shilling the box" *mp* 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 *mp* *mf*

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 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 *mp* *p* *mp*

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 bohm bim bohm

B life." bohm bohm bohm bohm

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 bohm bim bohm bim bohm bim bim bohm bohm bohm bohm

B bohm bohm bohm bohm bohm bohm bohm bohm bohm bohm bohm bohm

58 *cresc.* *cresc.* *cresc.* *cresc.*

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 bohm bim bohm bim bohm bim bohm bim bohm bim bim

B bohm bohm bohm bohm bohm bohm bohm bohm bohm bohm bohm bohm

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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. The key signature is one flat (B-flat), and the time signature is 8/8. Each voice part consists of a single staff with a treble clef for S, A, and T, and a bass clef for B. The staves are otherwise blank, with only a small horizontal line (rest) placed on each staff in every measure, indicating that no notes are written for this section.

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. The key signature is one flat (B-flat), and the time signature is 8/8. Each voice part consists of a single staff with a treble clef for S, A, and T, and a bass clef for B. The staves are otherwise blank, with only a small horizontal line (rest) placed on each staff in every measure, indicating that no notes are written for this section.

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*

off, or I'll kick you down

*rit.* *A tempo*

73

S stairs!" *rit.* *f*

A stairs!" *rit.* *f*

T stairs!" *f*

B stairs!" *rit.* *mf* *f*

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

# Jabberwocky

from *Four Lewis Carroll Songs*

Karen P. Thomas

♩ = 63  
*slithily*

S *p*  
'Twas bril-lig, and the slith - y toves did gyre and gim-ble in the

A *p*  
'Twas bril-lig, and the slith - y toves did gyre and gim-ble in the

T

B *p*  
Slith - y toves in the

S *Rit.*  
5 wabe: all mim-sy were the bor - o-goves, and the mome raths out-grabe.

A *Rit.*  
wabe: all mim-sy were the bor - o-goves, and the mome raths out-grabe.

T *p*  
mim - sy bor - o - goves *Rit.* out - grabe.

B *Rit.*  
wabe: mim - sy bor - o - goves out - grabe.

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10

S *p* *cresc.* *mp* *cresc.*  
 "Be - ware the Jab - ber-wock, my son! The jaws that

A *p* *cresc.* *mp* *cresc.*  
 "Be - ware the Jab - ber-wock, my son! The jaws that

T *p* *cresc.* *mp* *cresc.*  
 "Be - ware the Jab - ber-wock, my son! The jaws that

B *p* *cresc.* *mp* *cresc.*  
 "Be - ware the Jab - ber-wock, my son! The jaws that

14

S *mf* *cresc.* *f* *dim.* *mf*  
 bite, the claws *cresc.* that catch! Be - ware the Jub-jub bird, and

A *mf* *cresc.* *f* *dim.* *mf*  
 bite, the claws *cresc.* that catch! Be - ware the Jub-jub bird, and

T *mf* *cresc.* *f* *dim.* *mf*  
 bite, the claws *cresc.* that catch! Be - ware the Jub-jub bird, and

B *mf* *cresc.* *f* *dim.* *mf*  
 bite, the claws *cresc.* that catch! Be - ware the Jub-jub bird, and

19

S *dim.* *mp* *fp* ♩ = 76  
 shun the frum-ious Ban - der - snatch!"

A *dim.* *mp* *fp*  
 shun the Ban - der - snatch!" *poco marcato*

T *dim.* *mp* *fp* *mp*  
 shun the Ban - der - snatch!" He took his vor-pal sword in hand:

B *dim.* *fp* *mp*  
 Ban - der - snatch!" He took his vor-pal sword in hand:

25

S

A

T

B

*cresc.* *mf* *mp*

long time the manx-ome foe he sought so rest-ed he by the Tum-tum tree, and

*cresc.* *mf* *mp*

long time the manx-ome foe he sought so rest-ed he by the Tum-tum tree, and

31

S

A

T

B

*p*

And as in uf-fish thought hestood, the

*p*

And as in uf-fish thought hestood, the

*p*

stood a-while in thought. And as in uf-fish thought hestood, the

*p*

stood a-while in thought. And as in uf-fish thought he stood, the

37

S

A

T

B

*cresc.* *mf* *sub. p*

Jab - ber-wock, with eyes of flame, came whiff-ling, whiff - ling, whiff - ling through the

*cresc.* *mf* *sub. p*

Jab - ber-wock, with eyes of flame, came whiff-ling, whiff - ling, whiff - ling through the

*cresc.* *mf* *sub. p*

Jab - ber-wock, with eyes of flame, came whiff-ling, whiff - ling, whiff - ling through the

*cresc.* *mf* *sub. p*

Jab - ber-wock, with eyes of flame, came whiff-ling, whiff - ling, whiff - ling through the



*marcato*

$\text{♩} = 120$

41

*menacing* *dim.* *absolute stillness* *ff* *f*

S tul-gey wood, and bur - bled as it came! *absolute stillness* *ff* One, two! One, two! And

A tul-gey wood, and bur - bled as it came! *absolute stillness* *ff* One, two! One, two! And

T tul-gey wood, and bur - bled as it came! *absolute stillness* *ff* One, two! One, two! And

B tul-gey wood, and bur - bled as it came! *absolute stillness* *ff* One, two! One, two! And

48

S through and through the vor-pal blade went snick - er - snack! snick - er - snack! snick - er -

A through and through the vor-pal blade went snick - er - snack! snick - er - snack! snick - er -

T through and through the vor-pal blade went snick - er - snack! snick - er - snack! snick - er -

B through and through the vor-pal blade went snick - er, snick - er - snack! snick - er -

50

$\text{♩} = 63$

S snack! snick - er - snack!

A snack! snick - er - snack!

T snack! snick - er - snack! he

B snack! snick - er - snack! *mp* He left it dead and with its head he

This page left blank for security.

Thanks for your understanding.

56

S  
A  
T  
B

60

S  
A  
T  
B

65

S  
A  
T  
B

70 *mf* *dim.* *Rit.* *mp* *p* *Tempo Primo*

S in his joy. 'Twas bril-lig,

A joy, in his joy, in his joy. 'Twas bril-lig,

T in his joy, in his joy.

B in his joy.

76

S and the slith - y toves did gyre and gim-ble in the wabe: all

A and the slith - y toves did gyre and gim-ble in the wabe: all

T

B *p* Slith - y toves in the wabe:

80 *Rit.*

S mim-sy were the bor - o-goves, and the mome raths out-grabe.

A mim-sy were the bor - o-goves, and the mome raths out-grabe.

T *p* mim - sy bor - o - goves *Rit.* out - grabe.

B mim - sy bor - o - goves out - grabe.

# Speak roughly

from *Four Lewis Carroll Songs*

Karen P. Thomas

♩ = 96  
*Bouncily; with vigor*

S *mf* Speak rough-ly to your lit-tle boy, and beat him when he snee - zes: He *p* *mf*

A

T

B

S *p* on - ly does it to an-noy, be-cause he knows it tea - - - ses. *mf* *p* *mf*

A be-cause he knows it tea - - - ses. *mf* wow!

T *mf* wow!

B *mf* wow!

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## Speak roughly

13 *mf* *mf*

S wow! Speak rough - ly to your lit - tle boy, and

A wow! wow! wow! wow!

T Speak rough - ly to your lit - tle boy, and beat him when he

B wow! wow! wow! wow!

18 *mp* *mf* *mf*

S beat him when he snee - - - zes; he on - ly does it to an - noy, be -

A wow! wow! wow! wow! wow! wow! wow! be -

T snee - - - zes: He on - ly does it to an - noy, be - cause he knows it

B wow! wow! wow! wow! wow! wow! wow! be - cause he knows it

22 *p* *mf* *mf*

S cause he knows it tea - - - ses. wow! wow! wow! wow! wow!

A cause he knows it tea - - - ses. wow! wow! wow! wow! wow!

T tea - - - ses. wow! wow! wow! wow! wow!

B tea - - - ses. wow! wow! wow! wow! wow!

29

S  
wow! wow! wow! *f* *p* wow! wow! wow! wow! wow! wow! wow!

A  
wow! wow! wow! *f* *p* wow! wow! wow! wow! wow! wow! wow!

T  
8  
wow! wow! wow! *f* *p* wow! wow! wow! wow! wow! wow!

B  
wow! wow! wow! *f* *mf* wow! wow! wow! wow! wow! wow!

wow! wow! wow! I speak se - vere - ly to my boy, and

34

S  
wow! wow! wow! wow! wow! wow! wow! wow! wow! wow! wow! wow! wow!

A  
wow! wow! wow! wow! wow! wow! wow! wow! wow! wow! wow! wow! wow!

T  
8  
wow! wow! wow! wow! wow! wow! wow! wow! wow! wow! wow! wow! wow!

B  
beat him when he snee - - - zes; for he can tho - rough -

37

S  
wow! wow! wow! wow! wow! wow! wow! wow! wow! wow! wow! wow! wow!

A  
wow! wow! wow! wow! wow! wow! wow! wow! I

T  
8  
wow! wow! wow! wow! wow! wow! wow! wow! wow! wow! wow! wow! wow!

B  
ly en-joy the pep - per when he plea - - - - - ses!

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Thanks for your understanding.

41

S  
A  
T  
B

Detailed description: This block contains a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). It covers measures 41, 42, and 43. The music is in a key with one flat (B-flat) and a 3/4 time signature. Each voice part consists of a single staff with a treble clef (except for the Bass part which has a bass clef). The notes are all rests, indicating that the vocalists are silent during these measures. Chord symbols are present at the beginning of each measure: measure 41 has a B-flat major chord (Bb), measure 42 has a B-flat major chord (Bb), and measure 43 has a B-flat major chord (Bb). A small number '8' is written below the Tenor staff in measure 41.

44

S  
A  
T  
B

Detailed description: This block contains a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). It covers measures 44, 45, 46, and 47. The music is in a key with one flat (B-flat) and a 3/4 time signature. Each voice part consists of a single staff with a treble clef (except for the Bass part which has a bass clef). The notes are all rests, indicating that the vocalists are silent during these measures. There are no chord symbols or other markings in this section.

48 *cresc e accel.*

S be-cause he knows it tea - the pep - per when he plea - ses, the

A *mf* *cresc e accel.*

T plea *mf* ses, *mf* be-cause he knows it *cresc e accel.*

B wow! be-cause he knows it tea *mf* ses, be-cause he knows it *cresc e accel.*

wow! wow! wow! wow! wow! wow! The pep - per when he plea - ses, the

52

S pep - per when he plea - - - - the pep - per when he

A tea - - - - be - cause he knows it tea - - - - be -

T tea - - - - be - cause he knows it tea - - - - be -

B pep - per when he plea - - - - the pep - per when he

55 *cresc e accel.*

S plea - - - the pep - per when he plea - - - the pep - per when he

A *cresc e accel.*

T *cresc e accel.*

B *cresc e accel.*

cause he knows it tea - - - be - cause he knows it tea - - - -

cause he knows it tea - - - be - cause he knows it tea - - - -

plea - - - the pep - per when he plea - - - the pep - per when he



59 *f*  $\bullet = 136$  *Tempo primo* *f*

S plea - - - ses! wow! wow! wow!

A *f* *f* ses! wow! wow! wow!

T *f* *f* ses! wow! wow! wow!

B *f* *f* plea - - - ses! wow! wow! wow!

66 *rit.* *ff* *mp*

S wow! wow! wow! wow! wow! wow! \*

A *rit.* *ff* *mp* wow! wow! wow! wow! wow! \*

T *rit.* *ff* *mp* wow! wow! wow! wow! wow! \*

B *rit.* *ff* *mp* wow! wow! wow! wow! wow! \*

\* glide to 'oo' for final note