

JOSEPH BOURDEAU  
**JABBERWOCKY**

FOR SPEAKING TIMPANIST

CA. 7'00"

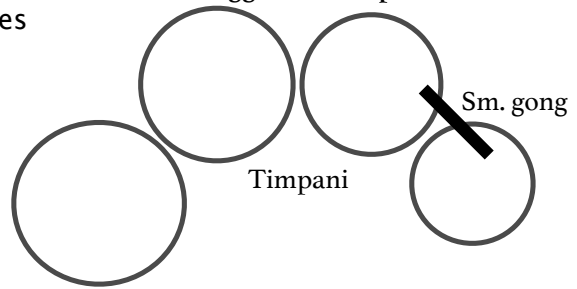
*2012*  
*(REVISED 2016)*

**Jabberwocky**  
Performance Notes

**Suggested Setup -**

**Instruments and Implements -**

4 pedal timpani  
1 small gong w/ stand  
Very hard or “ultra staccato”  
timpani mallets are suggested,  
however do not use mallets with a  
wooden or acrylic head.



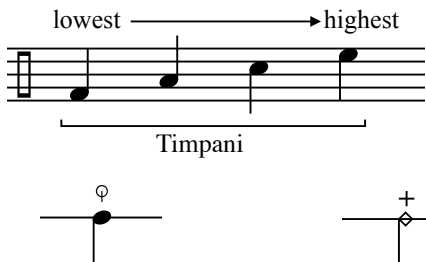
**Notation -**

The lower staff represents percussion instruments, while the upper staff denotes vocals to be performed by the percussionist.

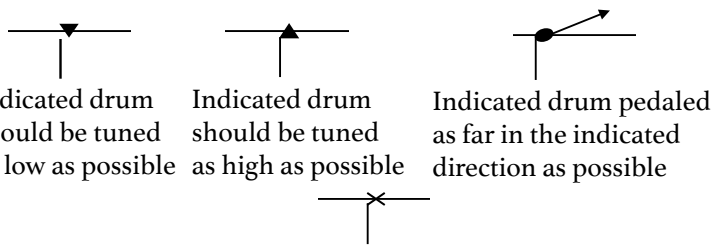
A treble clef on the vocal staff indicates that the following intervals should be sung on any pitches, while a percussion clef and x note heads indicates speech.

Pedal positions within parenthesis indicate the required tunings from that section onward. Sometimes the required tuning will already be in place, while other times certain drums must be silently retuned. Drums that require retuning are marked with a \*.

Text within boxes should be spoken naturally and rhythmically free. The duration of these passages should fit within the notated space, but the exact starting and ending points are up to the performer.



When drum tuning is not expressly indicated the drum is assumed to be tuned as last indicated



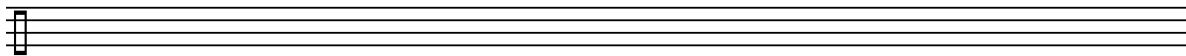
“Slap Stroke”  
Indicated drum should be struck forcefully with the entire length of the mallet shaft, creating a harsh

Indicated drum should be hand-dampened as quietly as possible

Play on the rim of the indicated drum. Note that an x notehead may also indicate the small gong, however this instrument will appear on a one-line staff, and be called for specifically.

Strike notated drum with fingers  
F-----C-----B-----C-----N

Play at center of notated drum  
Strike notated drum with butt of mallet  
Begin at center of head and gradually move to normal playing zone



**General Considerations -**

Although the nature of this work is humorous and theatrical, costumes, lights, props or other such antics are to be avoided. An almost over the top vocal performance is warranted, but again avoid overly theatrical or “forced” vocal styles. The piece should unfold as if the performer is naturally delivering a genuine, albeit bizarre and emotional lecture to the audience.

Dynamics of *sf* and above may be performed with a “harsh”, or classically undesirable sound. Think of the timpani equivalent of “splating” on a trombone, or overblowing a clarinet.

All vocal rhythms are approximate, and should be delivered somewhat freely, in imitation of natural speech. As such the relationship between vocal and timpani rhythms is also somewhat approximate, except in cases of absolute vertical alignment.

# Jabberwocky

## for solo timpani

J. Bourdeau

Text by:

Jhonen Vasquez, Dave Willis and Matt Maiellaro

Joseph Heller, Lewis Carroll

Stanley Kubrick, Arthur Freed, Adam Reed

Trey Parker, George Carlin, and Theodor Geisel

Andante pesante ♩ = 95

pedal the still resonating low drum downward

8'' F 2''

*molto rit.*

*f* *sub.p* *f* *p*

*mp* *f* *fp* *sfz*

sung into second lowest drum on any pitches using written intervals

*f* silently pedal drum up and down

B  
C

♩ = 88

pressure buzzes

rub tip of shaft on head gently in circular motion

C

*mf* *sub.p* *mf* *3* *ff* *sub.p* *sim.*

(B)

C 5 N

*f* *mf* *ff* *p*

① - Introduction

spoken dramatically, with an artistic flair

w/ manic excitement

suddenly calm

*mp* *f* *mp*

*poco rit.*

N- - - - - C *morendo*

switch to heads

*f* *mp*

Jabberwocky

2 - "These Hands..."

$\text{♩} = 96$

*mp* *ff sub.p*

C C C C C C-----N

*begin to observe palms as if in curious awe* *in amazement*

These hands... *mf* *accel.*

*sf* *mp* *mf* *mp* *f*

*(accel.)*

*w/ manic excitement*

These hands!... *f*

*mf* *ff* *f* *3* *sf*

$\text{♩} = \text{c. } 154$

*shouting in terror*

These hands!... *ff*

I can't get them off of my wrists! *f* *ff*

*mp*

stick on stick shot at center of head

$\text{♩} = 96$

*f* *mp* *mf* *sub.p* *f*

C 7" come sopra 5

3 - "Ladies and Gentlemen!"

$\text{♩} = 70$

(C)-----N buzz roll very near rim

Gen-tle-men! *mf* *sfz sub.p* *ff* *sim. sub.p*

Chop off my head! *3* *sim.*

*molto accel.*-----  $\text{♩} = 200$

excitedly, becoming increasingly maniacal

...with such ve-lo-ci-ty... *mf* ----- *sfz*

...that the blood will rocket through my neck, and propel my lifeless body all the way... *mf* ----- *sfz*

straight 8ths ----- rhythmically erratic

$\text{♩} = 70$

shouting triumphantly

to Phoe - nix! *sfz*

loud and dramatic ----- calming ----- softer and more natural

(maniacal laughter)

slowly decreasing roll speed towards erratic, individual strokes keep pedaling unpredictable and asynchronous throughout

*sfz* ----- *pp*

7 sec. ----- 4 sec.

④ - "A Real Asshole"

$\text{♩} = 60$

deep breath after a good laugh (inhale) *mf*

fondly you know... *mf*

with a touch of bitterness I had such a nice week... *mp*

increasingly angrily up un-til hear-ing you voice... *mp*

beginning to lose control

all through-out that mo - vie... *f*

suddenly calm still bitter

which I love... *mp*

cold and sarcastic sociopathic

so lets... turn this *mp*

si - tu - a - tion in - to a hap - py one... *f*

shall we? *ff*