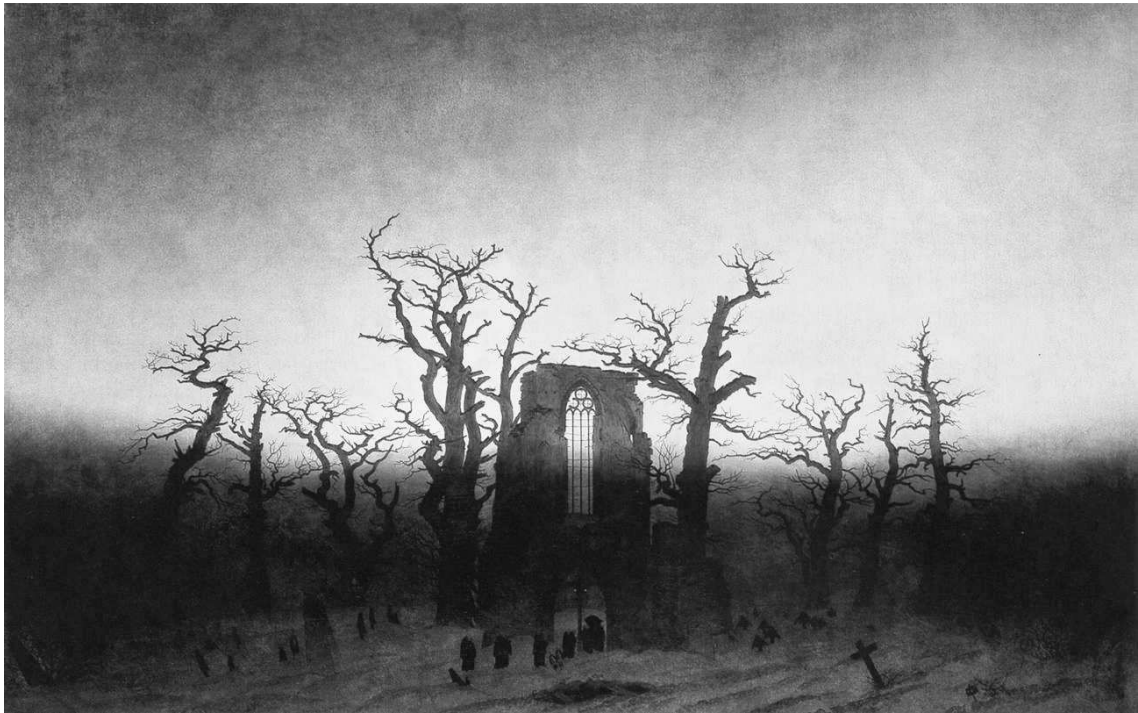


# Yomervokhets

*being a Yiddish version  
of Lewis Carroll's*

## Jabberwocky



*Translated by*

RAPHAEL FINKEL

*And cunningly set to Music by*

DAVID MILLARD

# Yomervokhets

Leybl Karol (Lewis Carroll)  
Yidishe iberzetsung: Raphael Finkel

To the Vancouver Jewish Folk Choir

David Millard

## I. Introduction

♩ = 80

First system of the introduction, measures 1-5. The score includes piano accompaniment with a steady eighth-note bass line and chords in the right hand. Dynamics include *p* and *mp*.

Second system of the introduction, measures 6-10. Continues the piano accompaniment with eighth-note bass line and chords.

Third system of the introduction, measures 11-16. Includes vocal staves for Soprano, Alto, and Tenor, and piano accompaniment. The Tenor solo part begins with the lyrics "S'iz".

17

bri - lik ge - ven, \_\_\_\_\_ di shlikh - tin - ke to - ves ho - bn ge -

23

S'iz bri - lik ge - ven, \_\_\_\_\_ di

S'iz bri - lik ge - ven, \_\_\_\_\_ di

(Tutti)

virt \_\_\_\_\_ un ge - vi - mlt in vo - bn. \_\_\_\_\_ S'iz bri - lik ge - ven, \_\_\_\_\_

S'iz bri - lik ge - ven, \_\_\_\_\_

30

shlikh - tin-ke to - ves ho - bn ge - virt un ge - vi - mlt in vo - bn.

shlikh - tin-ke to - ves ho - bn ge - virt un ge - vi - mlt in vo - bn.

di shlikh - tin-ke to - ves ge - virt un ge - vi - mlt in vo - bn.

di shlikh - tin - ke to - ves ge - virt un ge - vi - mlt in vo - bn.

37

Tenor solo

Gants mim - zish ge-

43

ven di bo - ro - go - ves, di mo - me - ret hot

49

Gants mim-zish ge - ven di bo - ro -

Gants mim-zish ge - ven di bo - ro -  
(Tutti)

oys - ge - gro - bn. Gants mim-zish ge - ven di

Gants mim-zish ge - ven di

56

-go - ves, di mo - me - ret hot oys - ge - gro - bn.

-go - ves, di mo - me - ret hot oys - ge - gro - bn.

bo - ro - go - ves, di ret hot oys - ge - gro - bn.

bo - ro - go - ves, di ret hot oys - ge - gro - bn.

The musical score for measures 56-61 consists of five systems. The first four systems are vocal parts: Soprano, Alto, Tenor, and Bass. Each system contains a vocal line with lyrics and a piano accompaniment line. The piano accompaniment is written in a grand staff (treble and bass clefs). The lyrics are: "-go - ves, di mo - me - ret hot oys - ge - gro - bn." for the first two systems, and "bo - ro - go - ves, di ret hot oys - ge - gro - bn." for the last two systems. The piano accompaniment features chords and moving lines in both hands.

62

The musical score for measures 62-65 consists of five systems. The first four systems are vocal parts (Soprano, Alto, Tenor, Bass) which are empty, indicating that the vocalists are silent during these measures. The fifth system is the piano accompaniment, written in a grand staff. It features a melodic line in the right hand and a bass line in the left hand, both with chords and moving lines. The piano accompaniment concludes with a final cadence in measure 65.

## II. Recitative

$\text{♩} = 84$  *f*

8 “Dokh hit\_zikh fa - rn Yo - mer - vokh! Tseyn vos zey kha - pn, vos zey kha - pn;

6 *mp* *f*

kre - In - shpits! Fa - rn Yub - yub foy - gl hit\_zikh; vaykht fun

12 *sempre f*

froyim - - - - - di - kn Ban - der - shnits!”

$\text{♩} = 112$

III. Ostinato\*

\* An ostinato is a musical figure (e.g. a bass line or a harmonic pattern) that repeats over and over and provides a foundation for variations. (The Pachelbel Canon is built over an ostinato). It comes from the same root as “obstinate”, and is the musical equivalent of a *nudnik*.

4

*f marcato* *mp*

Er nemt in hant dem vor-plen shverd, er nemt in hant dem

*f marcato* *mp*

Er nemt in hant dem vor-plen shverd, er nemt in hant dem

*f marcato* *mp*

Er nemt in hant dem vor-plen shverd, er

Er nemt in hant dem vor-plen shverd, er

8

*f* *mp*

vor - plen shverd, dem soy - ne hot er lang ge - zukht, dem

*f* *mp*

vor - plen shverd, dem soy - ne hot er lang ge - zukht, dem

*f*

nemt in hant dem vor - plen shverd, dem soy - ne hot er

*f*

nemt in hant dem vor - plen shverd, dem soy - ne hot er



11

*mp dolce*

soy - ne hot er lang ge-zukht. Ge - rut a -

*mp dolce*

soy - ne hot er lang ge-zukht. Ge - rut a -

*mp* lang ge-zukht dem soy - ne hot er lang ge-zukht. Ge -

*mp* lang ge-zukht dem soy - ne hot er lang ge-zukht. Ge -

*mp dolce*

*mp dolce*

*p*

15

rum an eyts - tum - tum, ge - rut a - rum an

rum an eyts - tum - tum, ge - rut a - rum an

rut a - rum an eyts - tum - tum, ge - rut a -

rut a - rum an eyts - tum - tum, ge - rut a -

19

*f marcato*

eyts - tum - tum. — Er

*f marcato*

eyts - tum - tum. — Er

rum an eyts - tum - tum. —

rum an eyts - tum - tum. —

*f*

23

*mp*

nemt in hant dem vor - plen shverd, er nemt in hant dem

*mp*

nemt in hant dem vor - plen shverd, er nemt in hant dem

*f marcato*

*f marcato*

Er nemt in hant dem vor - plen shverd, er

*mp*

Er nemt in hant dem vor - plen shverd, er

26

*f* *mp*

vor-plen shverd, dem soy - ne hot er lang ge-zukht, dem soy - ne hot er

*f* *mp*

vor-plen shverd, dem soy - ne hot er lang ge-zukht, dem soy - ne hot er

*f* *mp*

nem in hant dem vor-plen shverd, dem soy - ne hot er lang ge-zukht, dem

*f* *mp*

nemt in hant dem vor-plen shverd, dem soy - ne hot er lang ge-zukht, dem

30

*mp dolce*

lang ge-zukht. Ge - rut a - rum an

*mp dolce*

lang ge-zukht. Ge - rut a - rum an

*mp dolce*

soy - ne hot er lang ge-zukht. Ge - rut a -

*mp dolce*

soy - ne hot er lang ge-zukht. Ge - rut a -

*p*

34

eyts - tum - tum, far - trakht, far - trakht hot es ge - dukht...

eyts - tum - tum, far - trakht, far - trakht hot es ge - dukht...

rum an eyts - tum - tum, far - trakht, far - trakht hot

rum an eyts - tum - tum, far - trakht, far - trakht hot

38

es ge - - dukht...

es ge - - dukht.

41 *rit.*

$\text{♩} = 88$  IV. Rhapsodie

\* The middle notes in the right hand of the piano outline the opening of *Tum Balalyka*—“Shteyt a bokher un er trakht, trakht un trakht a gantse nakht”. This is either a clever allusion or a stupid musical pun.

8 *mp*

*mp* Beys shteyt er in ge - dan - ken oyf,

*mp* Beys shteyt er in ge - dan - ken oyf,

*mp* Beys shteyt er in ge - dan - ken oyf,

*mp* Beys shteyt er in ge - dan - ken oyf,

15 *crescendo e accelerando*

*crescendo e accelerando*

*pp*

*crescendo e accelerando*

20

$\text{♩} = 132$  *ff*

Der Yo - mer-  
*ff*

Der Yo - mer-  
*ff*

Der Yo - mer-  
*ff*

Der Yo - mer-

26

vokh, mit fay - er - oy - gn, — mit vi - fek kumt durkh tul-gi-kn vald..

vokh, mit fay - er - oy - gn, — mit vi - fek kumt durkh tul-gi-kn vald..

vokh, mit fay - er - oy - gn, — mit vi - fek kumt durkh tul-gi-kn vald..

vokh, mit fay - er - oy - gn, — mit vi - fek kumt durkh tul-gi-kn vald.

32 *ff*

Der Yo - mer - vokh, mit fay - er - oy - gn, — ge - bur - blt beys ge-

*ff*

Der Yo - mer - vokh, mit fay - er - oy - gn, — ge - bur - blt beys ge-

*ff*

Der Yo - mer - vokh, mit fay - er - oy - gn, — ge - bur - blt beys ge-

*ff*

Der Yo - mer - vokh, mit fay - er - oy - gn, — ge - bur - blt beys ge-

38  $\text{♩} = 116$

floy - gn.

floy - gn.

floy - gn.

floy - gn.

\*

\* The bottom note is the lowest note on the piano keyboard (unless you have a Bösendorfer). It occurs twice previously in this piece. Tori Amos plays a Bösendorfer. Isn't that interesting?



42

Eyns, tsvey! eyns tsvey! Mit

Eyns, tsvey! eyns tsvey!\_

Eyns, tsvey! eyns tsvey! Mit

Eyns, tsvey! eyns tsvey!\_

45

vey, mit vey! Eyns, tsvey! eyns, tsvey! Mit

Mit vey, mit vey! Eyns, tsvey! eyns, tsvey!\_

vey, mit vey! Eyns, tsvey! eyns, tsvey! Mit

Mit vey, mit vey! Eyns, tsvey! eyns, tsvey!\_

47

vey, mit vey! Der vor - pler kling makht shno - ker - shnik.

— Mit vey, mit vey! Der vor - pler kling makht shno - ker - shnik.

vey, mit vey! Der vor - pler kling makht shno - ker - shnik.

— Mit vey, mit vey! Der vor - pler kling makht shno - ker - shnik.

50 *solemnly* *pp* *poco acclerando* *a tempo* *f*

Er shekht im op, un mit zayn kop ge - lom -

Er shekht im op, un mit zayn kop ge - lom -

Er shekht im op, un mit zayn kop ge - lom -

Er shekht im op, un mit zayn kop ge - lom -

*solemnly* *p* *poco acclerando* *a tempo* *mf*

54

Four staves of music. The top two staves are vocal lines (Soprano and Alto) with lyrics: "pik geyt tsu - rik." The third staff is a Tenor line with lyrics: "pik geyt tsu - rik." The bottom two staves are piano accompaniment. The piano part features chords and moving lines in both hands.

♩. = 92

V. Réjouissance

Tenor Solo

Two staves of music. The top staff is a Tenor Solo line with rests. The bottom two staves are piano accompaniment. The piano part features chords and moving lines in both hands.

5

Two staves of music. The top staff is a vocal line with lyrics: "Ge - teyt hos -". The bottom two staves are piano accompaniment. The piano part features chords and moving lines in both hands.

8

tu dem Yo - mer - vokh? nem mikh a - rum, mayn bey - mish

11

kind, O yon - tev groys, kha - leyn, kha - loys! O yon - tev

14

groy, kha - leyn, kha - loys. Nem mikh a - rum, mayn bey - mish

Ge - teyt hot er dem Yo-mer-vokh!

Ge - teyt hot er dem Yo-mer-vokh!

Choir Tenors with Basses

Ge - teyt hot er dem Yo-mer-vokh!

18

kind, — O yon - tev groys, kha-  
 O yon - tev groys, — kha - leyn, kha - loys! — O yon - tev groys, kha - leyn, kha - loys!  
 O yon - tev groys, — kha - leyn, kha - loys! — O yon - tev groys, kha - leyn, kha - loys!  
 O yon - tev groys, — kha - leyn, kha - loys! — O yon - tev groys, kha - leyn, kha - loys!

22

leyn, kha - loys. Nem mikh a - rum, mayn bey - mish

25

kind, O yon - tev groys, kha - leyn, kha - loys! Er tshor - tlt

O yon - tev groys, kha - leyn, kha - loys! Er tshor - tlt

O yon - tev groys, kha - leyn, kha - loys! Er tshor - tlt

O yon - tev groys, kha - leyn, kha - loys! Er tshor - tlt

28

Kha - leyn, kha - loys, Kha - leyn, kha - loys!

un er zingt. Ge - zingt.

un er zingt, er tshor - tlt un zingt. Ge - zingt.

un er zingt, er tshor - tlt un zingt. Ge - zingt.

\* This repeat may be omitted if desired.

♩ = 80

VI. Conclusion

6

S'iz bri-lik ge - ven, di shlikh - tin-ke to - ves ho - bn ge -

S'iz bri-lik ge - ven, di shlikh - tin-ke to - ves ho - bn ge -

S'iz bri-lik ge - ven, di shlikh - tin-ke to - ves ge -

S'iz bri-lik ge - ven, di shlikh-tin - ke to - ves ge -

13

virt un ge - vi - mlt in vo - bn.

virt un ge - vi - mlt in vo - bn.

virt un ge - vi - mlt in vo - bn.

virt un ge - vi - mlt in vo - bn.

20

Gants mim-zish ge - ven di bo - ro -

Gants mim-zish ge - ven di bo - ro -

Gants mim-zish ge - ven di

Gants mim-zish ge - ven di



26

-go - ves, di mo - me - ret hot oys - ge - gro - bn.

-go - ves, di mo - me - ret hot oys - ge - gro - bn.

bo - ro - go - ves, di ret hot oys - ge - gro - bn.

bo - ro - go - ves, di ret hot oys - ge - gro - bn.

S'iz brilik geven, di shlikhtinke toves  
hobn gevirt un gevimlt in vobn.  
Gants mimzish geven di borogoves;  
di mome-ret hot oysgegrobn.

“Dokh hit zikh farn Yomervokh!  
Tseyen vos zey khapn; kreln-shpits!  
Farn Yubyub foygl hit zikh; vaykht  
fun froymdikn Bandershnits.”

Er nemt in hant dem vorplen shverd.  
Dem soyne hot er lang gezukht,  
gerut arum an Eyts-tumtum,  
fartrakht, hot es gedukht.

Beys shteyt er in gedanken oyf,  
der Yomervokh, mit fayer-oygn,  
mit vifek kumt durkh tulgikn vald,  
geburbt beys gefloygn.

Eyns, tsvey! eyns tsvey! Mit vey, mit vey,  
der vorpler kling makht shnoker-shnik.  
Er shekht im op, un mit zayn kop  
gelompik geyt tsurik.

“Geteyt hostu dem Yomervokh?  
Nem mikh arum, mayn beymish kind.  
O yontev groys! Khaleyn, khaloys!”  
Er tshortlt un er zingt.

S'iz brilik geven, *etc.*

'Twas brillig, and the slithy toves  
Did gyre and gimble in the wabe:  
All mimsy were the borogoves,  
And the mome raths outrabe.

“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, *etc.*