
ROBERT G.
PATTERSON

The Hunting of the Snark

for soprano, flute, cello, and harpsichord
(2014)

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duration ca. 18 minutes

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17

pp *fz* *(m.o.)* *flz.* *pp* *mf*

"Just the place for a

20

stage whisper *L'stesso tempo* *(m.o.)* *pp* *pizz.* *p* *L'stesso tempo* *p*

a Snark! *stage whisper* *a Snark!* *Snark!"* *the* *Bell-man* *cried,*

stage whisper *a Snark!*

25

mf *arco (ord.)* *mf* *pizz.* *arco*

mf

As he land - ed his crew with care; Sup -

31

port-ing each _____ man on the top of the tide _____ By a

39

fin-ger en - twined _____ in his

45 L'stesso tempo

hair. _____

60

pizz.
p

p buff stop

65

Colla voce

mf *pp* *pp* *pizz.* *pp*

arco (ord.) *sul pont.*

mf *pp*

mf *Colla voce* *p*

mf *pious*

I have said it thrice: What I

70

pitchless and hushed
fz menacing

tell you three times is true."

74 Still (♩=60) *flz. (m.o.) flz. (m.o.)* Helter-Skelter (♩=144+)

pp ominous *arco (ord.)* *mp* *pp*

Still (♩=60) Helter-Skelter (♩=144+)

mf (full registration)

79

mp *f* *p* *f*

84

fp *p* *fp*

89

ffz freeze *ffz* freeze freeze

2. The Bellman's Speech

Alto Flute
(sounding as written)

Cello
(sounding as written)

Soprano

Harpsichord

Lumbering (♩=56)

pp *sempre*

Lumbering (♩=56)

p *intoned as in a ritual*

"We have sailed _____ man - y

p

8

weeks,

we have sailed _____ man - y

11

p *pp*

days, (Sev-en days to the week I al-low),

14

p expr. *pp*

more expressive

But a Snark, on the

16

p *pp*

which we might lov-ing-ly gaze,

19

(m.o.)

pp

p intoned, as before

We have nev - er _____ be - held till now!

mf 3

21

mf *3*

mf *reassuring*

Come, lis - ten, my men, —

3 *5* *3* *3*

25

f

— marks By which you may know, where-so-ev - er you

27

pp mysterious *pp*

go, The war - rant - ed gen - u - ine

29

pp sempre

fz *p* *fz* *pp*

Snarks.

33

p

36

p expr.

expressive

For, al - though _____

38

— com - mon Snarks _____ do no man - ner of harm,

40

Yet, I feel it my du - ty to say,—

42

(pizz.) 3 to picc. freeze

pp *p* intoned freeze

(spoken) Some are Boo - jums—" The Bellman broke off in alarm,

44 Ephemeral (♩=144+)

picc. *pp*

Ephemeral (♩=144+) *p* with slightly wicked glee

For the Bak - er had

p buff stop

50

faint - ed a - way. For the

p *pizz.* *fpp* *fpp*

55

Bak - er had faint - ed, had faint - ed a - way, a - way,

p *fpp* *fpp*

60

(Helter-Skelter) *mf* *f*

a - way, a - way. For the Bak - er had

mf *f*

66

faint - ed, had faint - ed a - way, a - way, _____

71

a - way, a - way, a - - - way, _____

77

Tempo I (♩=56)

had faint - ed a - way.

pp

arco

pp

pp

sprechstimme

3. The Baker's Tale

Flute

Free

10

fz *pp* *poco expr.*

Cello

(sounding as written)

fz *pp*

Soprano

Free

Harpsichord

4 Chant

Chant *) (quasi recit.)

They roused him with muf-fins, they roused him with ice— They roused him with

improvized accompaniment like recitative

7 Free

10

fz *pp* *sempre* *flz. (m.o.)* *poco expr.* *pp*

Free

mus - tard and cress—

*) Anglican chant by Stephen Elvey (1805-1860)

11 *flz. (m.o.)* *flz. (m.o.)* Chant

Chant (*quasi recit.*)

They roused him with jam and ju-di-cious ad - vice—

(improvised, as before)

16 Free

Free

They set him co - nun-drums to guess.

20

23 Chant

When at length he sat up and was a-ble to speak, His sad sto-ry he of - fered to

27 Free Chant

Free Chant

mp pp

10

Free Chant

tell; "A dear un - cle of mine

30 vcl.

enter before harpsichord finishes

pp

(af-ter whom I was named) Re-marked, when I bade him fare - well—

pompous & exaggerated slow arpeggiation (ad lib.)

34 free

free

6

Dolorous (♩=92)

p mournful

Dolorous (♩=92)

38

42

mp

If your Snark be a Snark, that is right:

pp

46

p

Fetch it home by all means, you may serve it with greens, you may

pp (*sempre*)

mf

50

pizz.
f
pizz.
mf

arco **pp**

p

serve — it with greens, — And it's hand-y for strik-ing a

54

mf

light. —

p

mf

57

60

(m.o.)
p

mp

You may seek it with thim - bles— and

62

pp

p

seek it with care; _____ You may hunt it with

65

pp

mf

forks and hope; _____ You may

(ad lib.)

p

68

mp *pizz.* *f* *pp* *p* *p*

threat - en its life with a rail - way-share; You may

mf

71

mf *pp* *mf* *arco*

charm it with smiles and soap—

mf

74

pizz. *arco* *p* *mf* *p*

But

77

pp

p

sul pont.

pp *ffz*

oh, beam-ish neph - ew, be - ware of the day, If your Snark be a Boo-jum! _____

81

Slightly slower and more free (♩=88)

flz. (m.o.) 6 *flz.* (m.o.)

pp *fz* *pp* *pp* *pp* *pp*

ord. *pp* *mp* *pp* *mp* *pp*

Slightly slower and more free (♩=88)

pp mysterious

For then You will soft - ly _____ and sud-den-ly van - ish

85

a - way, _____ And nev-er be met with a - gain!"

mf (as in the beginning)

4. The Vanishing

Ephemeral (♩=144+)

Piccolo

Cello
(sounding as written)

Soprano

Harpsichord

pizz. *arco* *mf* *pp* *p*

7

pizz. *arco* *mf* *pp* *p*

13

p *pp* *pp* *p* *breathless*

They sought it with thim - bles, they

19

pp

mf

sought it with care; They pur-sued it with forks and hope; They

25

mf

threat-ened its life with a rail-way-share; They charmed it with

31

p

f *p*

smiles and soap.

38

p

p

43

f

ff

ffz

f

f

ffz

ffz

f

48

ff

f

mf

ff

mf

mf

56

shout
"It's a Snark!"

f *shout* *mf*

"It's a Snark!" was the sound that first came to their ears, And seemed

shout
"It's a Snark!"

62

ff *mf*

al - most too good to be true. Then fol - lowed a tor - rent of

ffz *mf*

f

69

laugh - ter and cheers: Then the om - i - nous words "It's a

f

74

ff brazen

sudden shriek—like Donna Elvira
when she sees Il Commendatore

ff brazen

Boo—" Boo, — Boo, Boo,

80

G.P.

G.P.

G.P.

Boo, Boo —

G.P.

p Then, si-lence.

G.P.

G.P.

G.P.

88

pp

G.P.

pp

G.P.

G.P.

p

Some fan - cied they

G.P.

p

97

p

heard in the air _____ A

p

105

p

poco cresc.

wea-ry__ and wan-der-ing sigh _____ That sound-ed__ like

112

G.P.

p

pizz.

fz

*controlled gliss.
(not a shriek as before)*

G.P.

p

“-jum!” _____ but the

G.P.

p

120

oth - ers de - clare It was on - ly a breeze that went by. _____

126

They

132

hunt - ed till dark - ness came on, but they found Not a but - ton, or feath - er, or

138

mark, By which they could tell that they stood on the ground Where the

144

Bak-er had met with the Snark.

150

(Helter-Skelter)

(Helter-Skelter)

In the midst of the word he was try - ing to

157

say, In the midst of his laugh - ter and glee, _____ He had soft - ly and

163

sud - den - ly van - ished a - way, a - way, a -

170

way, a - way, a - - - way, _____

177

pp

stage whisper
(echo the singer's words "a Boojum,"
starting after she finishes)

183

(spoken)

For the Snark was a Boojum, you see.

stage whisper
(echo the singer's words "a Boojum,"
starting after she finishes)

189

Boo _____ *pp* *sempre*

pizz.
pp

poco fz

buff stop

