

Bruce Lazarus

The Mad Gardener's Song

Lyrics by Lewis Carroll

for male voice and piano

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He thought he saw an Elephant
That practiced on a fife:
He looked again, and found it was
A letter from his wife.
'At length I realize,' he said,
'The bitterness of Life!'

He thought he saw a Buffalo
Upon the chimney-piece:
He looked again, and found it was
His Sister's Husband's Niece.
'Unless you leave this house,' he said,
'I'll send for the Police!'

He thought he saw a Rattlesnake
That questioned him in Greek:
He looked again, and found it was
The Middle of Next Week.
'The one thing I regret,' he said,
'Is that it cannot speak!'

He thought he saw a Banker's Clerk
Descending from the 'bus:
He looked again, and found it was
A Hippopotamus.
'If this should stay to dine,' he said,
'There won't be much for us!'

He thought he saw a Coach-and-Four
That stood beside his bed:
He looked again, and found it was
A Bear without a Head.
'Poor thing,' he said, 'poor silly thing!
It's waiting to be fed!'

He thought he saw an Albatross
That fluttered round the lamp:
He looked again, and found it was
A Penny-Postage-Stamp.
'You'd best be getting home,' he said,
'The nights are very damp!'

He thought he saw a Garden-Door
That opened with a key:
He looked again, and found it was
A Double Rule of Three:
'And all its mystery,' he said,
'Is clear as day to me!'

He thought he saw a Kangaroo
That worked a coffee-mill:
He looked again, and found it was
A Vegetable-Pill.
'Were I to swallow this,' he said,
'I should be very ill!'

He thought he saw an Argument
That proved he was the Pope:
He looked again, and found it was
A Bar of Mottled Soap.
'A fact so dread,' he faintly said,
'Extinguishes all hope!'

www.brucelazaruscomposer.com

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The Mad Gardener's Song

lyrics by Lewis Carroll

music by Bruce Lazarus

Brightly ♩=144-160

p

He

Musical notation for the first system, including bass and treble clefs, time signatures, and dynamics like *p*, *mf*, and *Red.*

6

thought he saw an el - e - phant that prac - ticed on a fife He looked a - gain and found it was a

Musical notation for the second system, including bass and treble clefs, time signatures, and dynamics like *mf* and *p*.

9

let - ter from his wife "At length I real - ize," he said "the bit - ter - ness of

Musical notation for the third system, including bass and treble clefs, time signatures, and dynamics like *f*, *sf*, and *Red.*

14

Life!" He

Musical notation for the fourth system, including bass and treble clefs, time signatures, and dynamics like *f*, *p*, *mf*, and *Red.*

20 *p*

thought he saw a Buf-fa-lo u-pon the chim-ney piece He looked a-gain and found it was his

mf *p*

Red. *Red.*

23 *f* *ff*

Sis-ter's Hus-band's Niece "Un-less you leave this house," he said I'll

f *sf* *sf* *sf* *ff*

Red. *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

27 *rit.* *p*

send for the po-lice! He

sf *sf* *rit.* *p*

Red. *Red.* *Red.* *Red.*

31 *Slower* ♩=112-120 *p*

thought he saw a rat-tle snake that ques-tioned him in Greek he

p

Red. *Red.* *Red.*

35

looked a - gain and found it was the mid - dle of next week

p

Red. *3* *Red.* *3* *Red.*

Broadly, as though making a grand pronouncement

40

"The one thing I re-gret," he said "is that it can-not speak

f *p* *f* *p*

Red. *Red.* *Red.* *Red.* *Red.*

45 Quietly *p*

He thought he saw a bank - er's clerk de - scend - ing from the bus He

p

Red. *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

50

Brightly $\text{♩} = 144-160$

mf

looked a - gain and found it was a hip - po - po - ta - mus

p *mf*

Red. *Red.* *Red.* *Red.* *Red.*

55 *f*

"If this should stay to dine," he said "there

f

Red. *Red.*

59 *ff*

won't be much for us!"

ff

Red. *Red.* *Red.* *Red.*

64 *p*

He

p

Red. *Red.*

69 *mf* *p*

thought he saw a Kan-ga-roo that worked a cof-fee mill He looked a - gain and found it was a

mf *p*

Red. *Red.* *Red.*

72 *f*

ve - ge - ta - ble pill "Were I to swal - low this," he said, "I

f sf sf sf

Red. Red. Red. Red. Red. Red.

76 *p*

should be ve - ry ill!" He

p

Red. Red. Red.

80

thought he saw a Coach-&-Four that stood be-side his bed he looked a-gain & found it was a

3 3

83 *f ff*

Bear with - out a Head. "Poor thing," he said, "poor sil - ly thing It's

f ff

*Red. * Red. **

86 *rit.* *mf*

waiting to be fed!" He

f *rit.* *p*

Red. *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

90 *Slower* ♩=112-120 *f*

thought he saw an Al - ba - tross that flut-tered round the lamp He looked a - gain and

mf

Red. *Red.* *Red.* *Red.*

95 *p* *p* *colla parte*

found it was a Pen - ny Post - age Stamp "You'd best be get - ting

Red.

Lullaby - tenderly and slowly ad lib

101 *f*

home," he said "the nights are ve - ry damp!"

106 Brightly - Tempo 1

106 *ff* *sf* *sf* *sf* *sf* *sf* *sf*

Red. *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

110 *p* He

Red.

115 *f* *mf*

thought he saw a Gar-denDoorthat o-pened with a key He looked a-gain & found it was a

f *mf*

Red. *Red.* *Red.*

118 *f* *rit.* *ff*

Dou-ble Rule of Three "And

rit.

Red. *Red.* *Red.*

Slowly and Grandly

121 *p*

all its my - ster - y," he said, "is

ff

Red. *Red.* *Red.* *Red.*

Brightly - Tempo 1

125 *p*

clear as day to me!"

f

Red. *Red.* *Red.*

129 *p*

pp

133 *p*

He thought he saw an Ar - gu - ment that proved he

139 *sf* *p*

was the Pope _____ He looked a -

f *p*

Red. *Red.*

145

gain and found it was a bar of Mot - tled

Red. *Red.* *Red.*

151 *f*

Soap _____ "A fact

pp *f*

Red. *Red.*

157 *p* *mf*

so dread," he faint - ly said, "Ex - tin -

p *mf*

Red. *Red.*

163

guish - es all hope!"

p

Red.

This system contains measures 163 through 168. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The piano part includes a dynamic marking of *p* and a *Red.* (ritardando) marking. The vocal line has a long note on "all" and a phrase "hope!" with a long note.

169

pp

sf

This system contains measures 169 through 174. It features a piano accompaniment in the right hand and a bass line in the left hand. The piano part includes dynamic markings of *pp* and *sf*. A small asterisk *** is placed below the bass line in measure 174. The system concludes with a double bar line.

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