

THE LION

A Short Chamber Opera

By Jeremy Jarvis

Based on a Story

Reconstructed by Lafcadio Hearn

Full Score

Copyright © 2016 by Jeremy Jarvis.
All rights reserved.

www.JarvisOpus.com

THE LION

LIBRETTO

Copied verbatim from a short story from STRAY LEAVES FROM STRANGE LITERATURE by Lafcadio Hearn (2nd ed., 1912, pp. 99–101): Narrative inscribed above score serves as a guide for stage direction and choreography; dialogue is expressed through four vocal parts.

CAST

Baritone – first brother
Tenor 2 – second brother
Bass – third brother
Tenor 1 – fourth brother
Dancer, or Trained Animal, or Technical Illusion – lion

INSTRUMENTATION

1 Flute
1 Oboe
1 Clarinet in B \flat
1 Bassoon
1 Horn in F
1 Trumpet in B \flat
1 Trombone
1 Tuba
Drumset
Violin(s) 1
Violin(s) 2
Viola(s)
Violoncello(s)
Double Bass(es)

THE LION

Jeremy Jarvis

Narrative

THE LI-ON.

In - tel - ligence is better than much learning; in - tel - ligence is

Maestoso: ♩ = ca. 64

Flute *f*

Oboe *f*

Clarinet in B \flat *f* *ff*

Bassoon *f*

Horn in F *f*

Trumpet in B \flat *f* Solo (with Cl. 8 v.b.) *ff*

Trombone *f* Gliss.

Tuba *f*

Drumset Floor-tom (tuned to E) *f*

Violin I *f*

Violin II *f*

Viola *f* *p* *mp*

Cello *f* *p* *mp*

Double Bass *f* *p* *mp*

bet-ter than sci - ence; the man that hath not in-tel-li-gence shall per-ish like those who have made un-
Slap tongue

6

Fl. *ff*

Ob. *ff*

Hn. *ff*

Tbn. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *f*

Vc. *f*

D.B. *f*

to themselves a li - on . . . And this is the sto-ry of the li - on, as

The musical score is arranged in a system with the following parts and dynamics:

- Fl.**: *f*
- Ob.**: *f*
- B♭ Cl.**: *f*
- Bsn.**: *f*
- Hn.**: *f*, *ff*
- B♭ Tpt.**: *ff*
- Tbn.**: *f*, *ff*
- Tuba**: *f*, *ff*
- Drms.**: *f*, *mp* (Med-rack-tom (tuned to G))
- Vln. I**: *f*, *p*, *mp*, *p*
- Vln. II**: *f*, *p*, *mp*, *p*
- Vla.**: *ff*, *f*
- Vc.**: *ff*, *f*
- D.B.**: *ff*, *f*

The score includes a rehearsal mark '10' at the beginning of each staff. The key signature has three sharps (F#, C#, G#) and the time signature changes from 4/4 to 3/4 and back to 4/4.

re - la - ted by the ho-ly Brahman Vich - nous - ar-man in the PANT - CHO - PAKH - YA - NA. IN

14

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Tbn.

Tuba

Drms.

Vln. I

Vln. II

Hi-rack-tom (tuned to B)

f

ff

f

ff

f

ff

mp

mp

mp

mp

mf

mf

days of old there were four youths of the Brah - man caste, — brothers

This musical score page contains the following parts and markings:

- Vocal Soloist:** Lyrics: "days of old there were four youths of the Brah - man caste, — brothers".
- Flute (Fl.):** *mp*, *mf mp*, *mf*, *p*, *f*. Includes triplets in measures 21 and 22.
- Oboe (Ob.):** *mp*, *mf mp*, *mf*, *p*, *f*.
- B♭ Clarinet (B♭ Cl.):** *mp*, *mf mp*, *mf*, *p*, *f*.
- Bassoon (Bsn.):** *mp*, *mf mp*, *mf*, *p*, *f*. Includes triplets in measures 21 and 22.
- Horn (Hn.):** *mf mp*, *mp*, *mf*, *f*.
- B♭ Trumpet (B♭ Tpt.):** *mf*, *f*.
- Trombone (Tbn.):** *mf mp*, *mp*, *mf*, *f*.
- Tuba:** *mf mp*, *mp*, *mf*, *f*.
- Drums (Drms.):** *p*, *f*. Includes markings for Crash, Snare, and Bass.
- Violin I (Vln. I):** *p*, *mf*. Includes triplets in measures 21 and 22.
- Violin II (Vln. II):** *p*, *mf*. Includes triplets in measures 21 and 22.

Measures 18-20 are in 3/4 time, and measures 21-24 are in 2/4 time. The key signature has four sharps (F#, C#, G#, D#).

who loved each oth - er with strong af - fec - tion and had re - solved to

22

Fl. *mp* *mf*

Ob. *mp* *mf*

B♭ Cl. *mp* *mf*

Bsn. *mp* *mf*

Hn. *mf*

B♭ Tpt. *mf*

Tbn. *mf*

Tuba *mf*

Drms. *mp* *p* With soft mallets With sticks

Vln. I *mp* *mp* *p*

Vln. II *mp* *mp* *p* Gliss.

Vla. *mp* *mp* *mp* Gliss.

Vc. *mp* *mp* *mp*

D.B. *mp* *mp* *mp*

travel all together in - to a neighboring empire to

26

Fl. *f* *ff* *mp* *mf* Slap tongue

Ob. *f* *ff* *mp* *mf*

B♭ Cl. *f* *ff* *mp* *mf*

Bsn. *f* *ff* *mp* *mf*

Hn. *f* *mf* *f* *p*

B♭ Tpt. *f* *mf* *f* *p*

Tbn. *f* *mf* *f* *p*

Tuba *f* *mf* *f* *p*

Drms. *f* *p* *pp* *f* *mp* *pp*

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

deep-ly stud - ied all sci-en-ces, knowing mag-ic, as-tron - o-my,

32 *tr* *mf* *ff* *mp* *rit. a tempo* *8va*

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

B \flat Tpt.

Tuba

32 *rit. a tempo*

Drms.

32 *mp* *mf* *f* *p* *mp* *rit. a tempo*

Vln. I

Vln. II

Vla.

Vc.

D.B.

al - che - my, and oc - cult arts most dif - fi - cult to learn;

(8va)-----

35

Fl.

mf < f <

Ob.

mf < f <

B♭ Cl.

f

Bsn.

mf < f <

Hn.

f > mf

Gliss.

mf

B♭ Tpt.

f > mf

mf

Tuba

f > mf

Drms.

< mf

p

Vln. I

mf 3 3 f

mp 3 3 3 3

Vln. II

mf 3 3 f

mp 3 3 3 3

Vla.

< mf

Vc.

< mf

D.B.

< mf

while the fourth had no knowledge what - ev - er of

37

Fl. *p* *tr* *mp* *mp*

B♭ Cl. *p* *tr* *mp*

Bsn. *p*

Hn. *mp*

B♭ Tpt. *mp*

Tbn. Solo (lightly acc.) *mp* *mf* *f* *mp*

Drms. *mp*

Vln. I *mf* *3* *3* *mp* *tr*

Vln. II *mf* *3* *3* *mp* *tr*

Vla.

Vc. *mp*

D.B. *mp*

trav - e - ling to- geth - er,

one of the learned brothers ob-

44

Ob.

B♭ Cl.

Hn.

B♭ Tpt.

Tbn.

Tuba

Drms.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mp

f

fp

mf

f

mp

mf

f

mp

served:

47

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tuba

Drms.

Bar.

Vla.

Vc.

D.B.

pp *mp* *mp* *mf* *p* *f* *p* *mf* *p* *mf* *p* *mf*

Solo

Why should a broth-er ___ with-out knowl-edge ob-tain prof-it ___ by our wis-dom? ___

51

Bsn.

Hn.

B \flat Tpt.

Tuba

Drms.

Bar.

Vla.

Vc.

D.B.

mp < *mf* >

p < *mp* >

p < *mp* >

p < *mp* >

Trav - el-ing with us he can be on - ly a bur-den up - on us. Nev-er will he be a - ble

mp < *mf* >

mp < *mf* >

mp < *mf* >

55

Bsn.

Hn.

B \flat Tpt.

Tuba

Drms.

Bar.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mf

mf

mp

ff

mp

mf

mf

mf

mf

3

3

— to ob-tain the re - spect of kings, and there - fore must he — re-main a

But the eldest of all answered:

Andante

59

Ob. *p* *mp* *mf*

B♭ Cl. *p* *mp* *mf*

Bsn. *p* *mp* *mf*

Tuba *mf* *f*

Bar. *mf* *mp* *rit.* *Andante*

dis - grace to us. Rath - er let him re - turn home.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

rit. *Andante*

64

Bsn. *mp*

Drms. *mp* *p*

Bs. *ff* *f*
Nay! let him share our good luck;

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *mp*

D.B. *mp*

Detailed description: This page of a musical score for 'THE LION' contains measures 64 through 72. The score is arranged in a system with eight staves. The instruments are Bsn., Drms., Bs., Vln. I, Vln. II, Vla., Vc., and D.B. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Bsn. part starts with a rest in measure 64 and enters in measure 65 with a melody marked *mp*. The Drms. part begins in measure 64 with a snare drum pattern, marked *mp*, and includes a triplet in measure 66. The Bs. part has a *ff* dynamic in measure 64 and a *f* dynamic in measure 65, with the lyrics 'Nay! let him share our good luck;'. The Vln. I, Vln. II, and Vla. parts play a similar melodic line, marked *p* and *mf*, with sixteenth-note patterns and triplets. The Vc. and D.B. parts provide harmonic support with chords marked *mp*. The score concludes in measure 72 with a final chord.

66

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mp*

Drms. *mf* *p* *mf*

Bs. *mf*

for he is our lov - ing broth - er,

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

Detailed description: This page of a musical score for 'THE LION' contains measures 66 through 70. The score is arranged in a standard orchestral format with parts for woodwinds, percussion, strings, and a vocal line. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The woodwind section (Flute, Oboe, B♭ Clarinet, Bassoon) plays melodic lines with various dynamics including *mf* and *mp*. The percussion section (Drums) features a complex rhythmic pattern with dynamics *mf*, *p*, and *mf*. The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) provides harmonic support with dynamics ranging from *mf* to *p*. The vocal line (Bass) enters in measure 68 with the lyrics 'for he is our lov - ing broth - er,'. The score includes various musical notations such as slurs, accents, and dynamic markings.

69

Fl.

Ob.

B. Cl.

Bsn.

Drms.

Bs.

p *mf* *mf* *f*

Sus. cym.

and we may per - haps find — some po - si-tion for him which he can fill — with-out be - ing

So they journeyed along;

74

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Drms.

Bs.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

f

f

mf

f

mf

f

mf

mp

f

mf

mp

f

mf

mp

f

mf

mp

— a dis-grace to us.

f

mf

mp

Detailed description: This page of a musical score, numbered 21, is for 'THE LION' and contains measures 74 through 80. The title 'So they journeyed along;' is written above the score. The instrumentation includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Tuba, Drums (Drms.), Bass (Bs.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is in 2/4 time and features a key signature of three sharps (F#, C#, G#). The vocal soloist's line, starting at measure 74, includes the lyrics '— a dis-grace to us.' The orchestral accompaniment is dynamic, with markings for piano (*p*), forte (*f*), mezzo-forte (*mf*), and mezzo-piano (*mp*). The score includes various musical notations such as slurs, accents, and dynamic hairpins. The measure numbers 74, 75, 76, 77, 78, 79, and 80 are indicated at the beginning of their respective staves.

and af - ter a time, while pas-sing through a

78

Fl. *> p* *mf*

Ob. *> p* *mf* *tr*

B♭ Cl. *> p* *f*

Bsn. *> p*

Hn. *> p*

B♭ Tpt. *> p*

Tbn. *> p*

Tuba *> p*

Drms. *> p* *mp*

Vln. I *> p* *mp* *mf* *p*

Vln. II *> p* *mp* *mf* *p*

Vla. *> p* *mp* *mf* *p*

Vc. *> p* *mp* *mf* *p*

D.B. *> p* *mp* *mf* *p*

for - est, they be - held the bones of a li - on scattered

Musical score for orchestra and strings, measures 83-85. The score is in 4/4 time with a key signature of three sharps (F#, C#, G#). The instruments and their parts are:

- Fl.**: Flute, measures 83-85, starting with a trill. Dynamics: *f*.
- Ob.**: Oboe, measures 83-85, starting with a trill. Dynamics: *f*.
- B♭ Cl.**: Clarinet in B-flat, measures 83-85. Dynamics: *f*.
- Bsn.**: Bassoon, measures 83-85. Dynamics: *mf*.
- Hn.**: Horn, measures 83-85. Dynamics: *mf*.
- B♭ Tpt.**: Trumpet in B-flat, measures 83-85. Dynamics: *mf*.
- Tbn.**: Trombone, measures 83-85. Dynamics: *mf*.
- Tuba**: Tuba, measures 83-85. Dynamics: *mf*.
- Drms.**: Drums, measures 83-85. Includes "On rims" and "On heads" markings. Dynamics: *mp* to *mf*.
- Vln. I**: Violin I, measures 83-85. Dynamics: *mf* to *f*. Includes a triplet of sixteenth notes at the end.
- Vln. II**: Violin II, measures 83-85. Dynamics: *mf* to *f*. Includes a triplet of sixteenth notes at the end.
- Vla.**: Viola, measures 83-85. Dynamics: *mf* to *f*.
- Vc.**: Violoncello, measures 83-85. Dynamics: *mf* to *f*.
- D.B.**: Double Bass, measures 83-85. Dynamics: *mf* to *f*.

Measures 83-85 contain complex rhythmic patterns with many accents and dynamic markings. The woodwinds and strings play melodic lines, while the brass and drums provide harmonic support.

on the path.

These bones were white as milk and hard as flint,

so dry and

Musical score for orchestra and woodwinds, measures 86-89. The score is in 3/4 time with a key signature of three sharps (F#, C#, G#). The instruments and their parts are as follows:

- Fl.**: Measures 86-89. Dynamics: *mp* (measures 87-88), *mp* (measure 89).
- Ob.**: Measures 86-89. Dynamics: *mp* (measures 87-88), *mp* (measure 89).
- B♭ Cl.**: Measures 86-89. Dynamics: *mp* (measures 87-88), *mf* (measure 89).
- Bsn.**: Measures 86-89. Dynamics: *mp* (measures 87-88).
- Hn.**: Measures 86-89. Dynamics: *mp* (measures 87-88), *mf* (measure 89).
- Tbn.**: Measures 86-89. Dynamics: *mp* (measures 87-88), *mf* (measure 89).
- Tuba**: Measures 86-89. Dynamics: *mp* (measures 87-88), *mf* (measure 89).
- Drms.**: Measures 86-89. Dynamics: *p* (measures 87-88), *mp* (measure 89).
- Vln. I**: Measures 86-89. Dynamics: *mf* (measures 87-88), *mf* (measure 89). Includes a triplet in measure 86 and a *8va* marking.
- Vln. II**: Measures 86-89. Dynamics: *mf* (measures 87-88), *mf* (measure 89). Includes a triplet in measure 86 and a *8va* marking.
- Vla.**: Measures 86-89. Dynamics: *p* (measures 87-88), *p* (measure 89). Includes a triplet in measure 86 and a *8va* marking.
- Vc.**: Measures 86-89. Dynamics: *p* (measures 87-88), *p* (measure 89). Includes a triplet in measure 86.
- D.B.**: Measures 86-89. Dynamics: *p* (measures 87-88), *p* (measure 89). Includes a triplet in measure 86.

so bleached they were.

Then said he who had first condemned the ig - no-rance of his

90 **A little faster:** ♩ = ca. 84

Fl.

Ob. *tr*

B♭ Cl. *mp*

Tuba *fp* *8vb*

Drms. *p*

90 **A little faster:** ♩ = ca. 84

Vln. I

Vln. II

Vla. *mp*

Vc. *mp*

D.B. *mp*

bro-ther:

95

Ob.

B♭ Cl.

Bsn.

mf > *mp*

Hn.

B♭ Tpt.

p < *mp* >

P < *mp* >

Drms.

pp < *mp* >

p < *mp* >

Bar.

Solo *mf* *f* *mp*

Let us now show our broth-er what sci-ence may ac-com-plish; let us put his ig-no-rance to

Vla.

f > *mf* >

p < *mf* >

Vc.

< *mf*

p < *mf* >

D.B.

< *mf*

p < *mf* >

99

Bsn.

Hn.

B^b Tpt.

Tuba

Drms.

Bar.

Vln. I

Vln. II

Vla.

Vc.

D.B.

shame by giv - ing life to these li - on - - bones, and cre - at - ing an - oth - er

102

Bsn. *mf*

Hn. *mf*

B \flat Tpt. *mf*

Tuba *mf*

Drms. *mp* *ff*

Bar. *mp*

li - on from them! By a few mag - i - cal

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

105

Bsn. *p* *mf*

Hn. *mp* *mf*

B \flat Tpt. *mp* *mf*

Tuba *p* *mp*

Drms. *p* *mp*

Bar. *mf*
words I can sum - mon the dry bones to - geth - er,

Vln. I *pp* *mf*

Vln. II *pp* *mf*

Vla. *pp* *mf*

Vc. *pp* *mf*

D.B. *pp* *mf*

Therewith he spake the words, so that the dry bones

107 **Andante**

Fl. *mp*

Ob. *mp*

B \flat Cl. *mp*

Bsn. *mp*

Hn. *mp*

B \flat Tpt. *mp*

Tbn. *mp*

Tuba *mp*

Drms. *p*

Bar. *mp*

mak-ing each fit in - to its place.

Vln. I *p*

Vln. II *p*

Vla. *mp*

Vc. *mp*

D.B. *mp*

came to-gether

with a clat-ter-ing so-und, —

Slap tongue

110

Fl. *f* *mf*

Ob. *f* *mf*

B♭ Cl. *f* *mf*

Bsn. *f* *mf*

Hn. *mf* *mf* *f*

B♭ Tpt. *mf* *mf* *f*

Tbn. *mf* *mf* *f*

Tuba *mf* *mf* *f*

Drms. *fp* *mf* On rims and shells

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

each fit-ting to each its sock-et, — and the

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. (Flute):** Treble clef, 4/4 time, then 5/4 and 6/4. Includes a triplet of eighth notes marked *mf*.
- Ob. (Oboe):** Treble clef, 4/4 time, then 5/4 and 6/4. Includes a triplet of eighth notes marked *mf*.
- B♭ Cl. (Bass Clarinet):** Treble clef, 4/4 time, then 5/4 and 6/4. Includes a triplet of eighth notes marked *mf*.
- Bsn. (Bassoon):** Bass clef, 4/4 time, then 5/4 and 6/4. Includes a triplet of eighth notes marked *mf* and a dynamic change to *f*.
- Hn. (Horn):** Bass clef, 4/4 time, then 5/4 and 6/4. Includes a triplet of eighth notes marked *f*.
- B♭ Tpt. (Trumpet):** Treble clef, 4/4 time, then 5/4 and 6/4. Includes a triplet of eighth notes marked *f*.
- Tbn. (Trombone):** Bass clef, 4/4 time, then 5/4 and 6/4.
- Tuba:** Bass clef, 4/4 time, then 5/4 and 6/4. Includes a triplet of eighth notes marked *mf* and a dynamic change to *f*.
- Drms. (Drums):** Percussion clef, 4/4 time, then 5/4 and 6/4. Includes a triplet of eighth notes marked *f*.
- Vln. I (Violin I):** Treble clef, 4/4 time, then 5/4 and 6/4. Starts at *mp* and changes to *f*.
- Vln. II (Violin II):** Treble clef, 4/4 time, then 5/4 and 6/4. Starts at *mp* and changes to *f*.
- Vla. (Viola):** Bass clef, 4/4 time, then 5/4 and 6/4. Starts at *p* and changes to *f*. Features triplets.
- Vc. (Violoncello):** Bass clef, 4/4 time, then 5/4 and 6/4. Starts at *p* and changes to *f*. Features triplets.
- D.B. (Double Bass):** Bass clef, 4/4 time, then 5/4 and 6/4. Starts at *p* and changes to *f*. Features triplets.

The score includes various musical notations such as dynamics (*mf*, *f*, *p*), articulation (accents), and triplets. The key signature has three sharps (F#, C#, G#) and the time signature changes from 4/4 to 5/4 and finally to 6/4.

skel - e - ton re - joint - ed it - self

to -
Slap tongue

114

Fl.

Ob.

B♭ Cl.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

mf

f

10

8

117

Fl. *mf*

Ob. *mf*

B. Cl. *mf*

Hn. *mf*

Drms. *p* *mf*

T 2
8 — by a few words spread — ten - dons — o - ver the

Vln. I 6 3

Vln. II 6 3

Vla. *mf*

Vc. *mf*

D.B. *mf*

119

Fl.

Ob.

B♭ Cl.

Hn.

Drms.

T 2

Vln. I

Vln. II

Vla.

Vc.

bones, — each in its first place, — and thick - en them — with

p *f* *mp* *p* *mf* *p* *mp* *p* *mp* *p* *mp*

122

Fl. *mf* *p*

Ob. *mf* *p*

B♭ Cl. *p* *mp*

Bsn. *mf* *p*

Hn. *p* *mp*

B♭ Tpt. *mf* *p*

Tbn. *mf* *p*

Tuba *mf* *p*

Drms. *mf* *p*

T 2 *f* *mp* *mf*
mus - cle, and red - den them with blood, and

Vln. I *mf* 6 3

Vln. II *mf* 6 3

Vla. *mf*

Vc. *mf*

D.B. *mf*

125

Fl. *mp* *p*

Ob. *mp* *p*

B♭ Cl. *mp* *p*

Bsn. *mp* *p*

Hn. *mf* *mp* *p*

B♭ Tpt. *mp* *p*

Tbn. *mp* *p*

Tuba *mp* *p*

Drms. *f* *mf*

T 2
8
cre-ate the hu-mors, the veins, the glands, the mar-row, — the

Vln. I *mp* 6 3

Vln. II *mp* 6 3

Vla. *mp* *p*

Vc. *mp* *p*

D.B. *mp* *p*

129

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Drms.

T 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

in - ter - nal or - - - gans, and the ex - te - ri - or

mp

f

mp

6 3

6 3

mp

mp

Therewith he spake the words; and the

132

Fl. *mf* *mp* *mp*

Ob. *f* *mp*

B♭ Cl. *f* *mp*

Bsn. *mf*

Hn. *mf* *mp*

B♭ Tpt. *mf*

Tbn. *mp*

Tuba *mf*

Drms. *mf* *ff* *p* *pp*

T 2 *skin.*

Vln. I *mp* *f* *p* *pp*

Vln. II *mp* *f* *p* *pp*

Vla. *mp* *f* *p* *mp* *p*

Vc. *mf* *p* *mp* *p*

D.B. *mf* *p* *mp* *p*

Detailed description of the musical score: The score is for a full orchestra. It begins at measure 132. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba) plays a melodic line starting with a half note, followed by eighth notes and a triplet. Dynamics range from mezzo-forte (mf) to piano (mp). The percussion section (Drum) plays a rhythmic pattern with dynamics from mezzo-forte (mf) to fortissimo (ff), then piano (p) and pianissimo (pp). The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) plays a similar melodic line with dynamics from mezzo-piano (mp) to fortissimo (f), then piano (p) and pianissimo (pp). The score includes various musical notations such as slurs, accents, and dynamic markings.

bod - y of the li - on ap - peared up-on the ground at their feet,

135

Hn. *mf*

B \flat Tpt. *mp* *mf*

Tbn. *mf*

Tuba *mp* *mf*

Drms. *p* *mf*

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *mp* *mf*

D.B. *mp* *mf*

Detailed description: This page of a musical score for 'THE LION' contains measures 135 through 140. The score is for a full orchestra and includes the following parts: Horns (Hn.), B-flat Trumpets (B \flat Tpt.), Trombones (Tbn.), Tuba, Drums (Drms.), Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The score features various dynamics such as *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), and *f* (forte). There are also articulations like accents and slurs, and some passages include triplets and sixteenth-note runs. The measures are divided into four measures per system, with a 4/4 time signature change occurring in the second measure of each system.

perfect, shaggy, huge.

Slap tongue

140

Fl. *fp fp f*

Ob. *fp fp f*

B♭ Cl. *fp fp f*

Bsn. *fp fp f*

Hn. *f > p f > p f*

B♭ Tpt. *f > p f > p f*

Tbn. *f > p f > p f*

Tuba *f > p f > p f*

Drms. *mp mf ff*

Bs. *ff*

Vln. I *< p fp mp mf f*

Vln. II *< p fp mp mf f*

Vla. *mf fp fp fp mf f*

Vc. *mf fp fp f*

D.B. *mf fp fp f*

And

said the third broth-er,

poco accel. - - - - -

144

Fl.

Ob.

B \flat Cl.

Bsn.

Drms.

Bs.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

mf

p

mp

f

mf

pp

mf

pp

poco accel. - - - - -

I can — by one word give warmth to the blood and

147

Bsn. *mf*

Tbn. *mp* *p* *mp* *p*

Tuba *mp* *p*

Drms. *mp* *p*

Bs. *f* *mf*

mo - tion to the heart, so that the an - i - mal shall live and breathe and

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *mp* *p*

Maestoso

150

Tbn. *mf* *pp* *mf*

Tuba *mf* *mp*

Drms. *mf*

Bs. *f* *Maestoso* *mf*

de - vour beasts. and ye shall hear him

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf*

D.B. *mf*

But ere he could utter the word, the fourth brother,

Molto misterioso, much slower

152

Fl. *f* < *ff* > *mp* *mf* *mp* *tr* *tr*

Ob. *f* < *ff* > *mp* *mf*

B♭ Cl. *f* < *ff* > *mp* *mf* *mp* *tr* *tr*

Bsn. *f* < *ff* > *mp* *mf* *mp*

Hn. *f* < *ff* >

B♭ Tpt. *f* < *ff* >

Tbn. *ff* *mf* < *f* >

Tuba *pp* *ff*

Drms. *pp* *ff* *mp*

Bs. *ff* *Molto misterioso, much slower*

roar.

Vln. I *pp* *ff* *p* *tr*

Vln. II *pp* *ff* *p* *tr*

Vla. *pp* *ff* *p* *mp* *p*

Vc. *pp* *ff* *p* < *mp* > *p*

D.B. *pp* *ff* *p*

who knew noth - ing about science, placed his hand o-ver his mouth.

155

Fl.

mf

mf

Ob.

mf

B♭ Cl.

mf

mf

Bsn.

mf

mf

Tbn.

Solo
Placing hand in bell

ff

Vln. I

mp

Vln. II

mp

Vla.

mp

Vc.

mp

D.B.

mp

he cried,

Andante

158

Fl.

Ob.

B♭ Cl.

Bsn.

f

p

Andante

158

Hn.

B♭ Tpt.

Tbn.

Tuba

p

Andante

158

Drms.

mp

mf

p

Andante

158

T 1

ff

mp

mf

f

Nay!

do not ut-ter the word.

That is a li-on!

Andante

158

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mf

p

mf

p

But the

161

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Drms.

T 1

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp < >

mp < > *p*

mp

mp < > *p*

mp < >

mp < >

mp < >

mp < >

mp < >

mf *f*

If thou giv-est him life, he will de - vour us.

mp < >

mp < >

mp

mp

mp

mp

oth - ers laughed him to scorn,

say-ing:

Musical score for woodwinds and brass instruments. The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), and Bassoon (Bsn.). The second system includes Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Tuba, Trombone 2 (T 2), Baritone (Bar.), and Bass (Bs.). The music is in 4/4 time, with a key signature of three sharps (F#, C#, G#). The score begins at measure 164. The woodwinds play a melodic line with triplets and accents, starting with a piano (*p*) dynamic. The brass instruments play a similar melodic line, also with triplets and accents, starting with a piano (*p*) dynamic. The score concludes with a fortissimo (*ff*) dynamic and the word "Go" written below the T 2, Bar., and Bs. staves.

Then he

This musical score page, numbered 167, features an orchestral arrangement and vocal lines for the character 'The Lion'. The orchestration includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Tuba, Drums (Drms.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The vocal parts are for Tenor 2 (T 2), Baritone (Bar.), and Bass (Bs.).

The score is in the key of D major and 4/4 time. It begins at measure 167. The orchestral parts feature a melodic line in the woodwinds and strings, with dynamics ranging from *mf* (mezzo-forte) to *mp* (mezzo-piano). The vocal parts enter at measure 167 with the lyrics: "home, thou fool! what dost thou know of science?". The vocal lines are marked with *f* (forte) and include a triplet in the second phrase. The score concludes at measure 170.

Lyrics for vocal parts:
 T 2: home, thou fool! what dost thou know of science?
 Bar.: home, thou fool! what dost thou know of science?
 Bs.: home, thou fool! what dost thou know of science?

an - swered them:

170

Fl. *p* *tr*

Ob. *p* *tr*

B♭ Cl.

Tbn. *<mf* *fp*

T 1 *mf*

Vc. *p*

D.B. *p*

At least, de - lay the mak - ing of the li - on un - til thy broth -

Which they did. But hardly had he ascended the tree

172

Fl. *mp* *tr* *b* *mp* *tr* *b* *b*

Ob. *mp* *tr* *b* *mp* *tr* *b* *b*

B♭ Cl. *mp* 3 3

Bsn. *mp* 3 3

Tbn. *mf*

T I *ff* 3 3

Vln. I *p* 3

Vln. II *p* 3

Vla. *p* 3

Vc. *p* 3

D.B. *mf* *p* *p* 3

er can climb up this tree.

when the word was spoken, and the lion moved and opened his great yellow eyes. Then he stretched himself, and

175

Fl. *mf* *f* *mf* *f*

Ob. *mf* *f* *mf* *f*

B♭ Cl. *mf* *f* *mf* *f*

Bsn. *mf* *f* *mf* *f*

Hn. *mf* *mp* *mf* *f*

B♭ Tpt. *mp* *f*

Tbn. *mp* *mf* *f*

Tuba *mp* *mf* *f*

Drms. *mp* *mf* *mp* *p*

Vln. I *mp* *p* *mf*

Vln. II *mp* *p* *mf*

Vla. *mp* *p* *mf*

Vc. *mp* *p* *mf*

D.B. *mp* *p* *mf*

a-rose, and roared. Then he turned upon the three wise men, and

This page contains the musical score for measures 179 through 182. The score is arranged in a system of 15 staves, each representing a different instrument or section of the orchestra. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (B♭ Tpt.), Trombone (Tbn.), Tuba, Drums (Drms.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamics range from *mp* (mezzo-piano) to *ff* (fortissimo). There are also markings for *f* (forte), *mf* (mezzo-forte), and *p* (piano). The score features several triplet markings (indicated by a '3' over a group of notes) and crescendo/decrescendo hairpins. The piece concludes with a final measure in 3/4 time.

slew them, and de - voured them. But af - ter the li - on had de -

182

Fl. *ff* *mf*

Ob. *ff* *mf*

B♭ Cl. *ff* *mf*

Bsn. *ff* *mf*

Hn. *p*

B♭ Tpt. *p*

Tbn. *p*

Tuba *p*

Drms. *mf*

Vln. I *p* *mp* *p*

Vln. II *p* *mp* *p*

Vla. *p* *mp* *p*

Vc. *p* *mp* *p*

D.B. *p* *mp* *p*

part - ed,

the youth who knew nothing of science descended from the

Musical score for orchestra and woodwinds, measures 185-192. The score is written in 5/4 and 4/4 time signatures. The instruments and their parts are:

- Fl.** (Flute): Starts at *f*, then *mp*, then *mf*. Includes trills.
- Ob.** (Oboe): Starts at *f*, then *mp*, then *mf*.
- B♭ Cl.** (Bass Clarinet): Starts at *f*, then *mp*, then *mf*. Includes trills.
- Bsn.** (Bassoon): Starts at *f*, then *mp*, then *mf*.
- Hn.** (Horn): Starts at *mp*.
- B♭ Tpt.** (Bass Trumpet): Starts at *mp*.
- Tbn.** (Tenor Trombone): Starts at *mf*, then *f*, then *mf*. Includes a triplet.
- Tuba**: Starts at *mf*, then *f*, then *mf*. Includes a triplet.
- Drms.** (Drum): Starts at *p*.
- Vln. I** (Violin I): Starts at *mp*, then *p*. Includes trills.
- Vln. II** (Violin II): Starts at *mp*, then *p*. Includes trills.
- Vla.** (Viola): Starts at *mp*, then *p*.
- Vc.** (Violoncello): Starts at *mp*, then *p*.
- D.B.** (Double Bass): Starts at *mp*, then *p*.

tree un-harmed, and re-turned to his home.

molto rit. - - - - -

188

Fl. *f* *ff* *f*

Ob. *f* *ff* *f*

B♭ Cl. *f* *ff* *f*

Bsn. *f* *ff* *f*

Hn. *f* *ff* *f*

B♭ Tpt. *f* *ff* *f*

Tbn. Solo *mp* *p* *mf* *ff* *f*

Tuba *pp* *ff* *f*

Drms. *pp* *ff* *f*

Vln. I *pp* *pp* *ff* *f*

Vln. II *pp* *pp* *ff* *f*

Vla. *pp* *pp* *ff* *f*

Vc. *pp* *pp* *ff* *f*

D.B. *pp* *pp* *ff* *f*