

FABLES

(I. The Tortoise and the Hare II. The Boy Who Cried “Wolf!”
III. The Country Mouse and the City Mouse)

By Richard Meyer

INSTRUMENTATION

Conductor Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
String Bass	5

FABLES

I. The Tortoise and the Hare

This movement begins with the theme of a plodding, yet determined tortoise, represented by the cellos and basses. A frenetic and jumpy hare is then introduced by violins and violas (m. 11). After a brief dialogue between the two (m. 19), a fanfare is heard announcing the beginning of the race (m. 23). The starter's pistol sounds (pizzicato note in m. 24), and they're off! The much faster hare bolts into the lead, leaving the tortoise behind. Realizing he has a sizable lead, the hare stops to rest and falls asleep (m. 33) as the tortoise continues on. The hare awakens with a jolt (m. 38), realizes his mistake, and dashes forward, desperately trying to catch the tortoise who crosses the finish line just ahead of him (mm. 42–43), winning the race.

II. The Boy Who Cried “Wolf!”

A pastoral theme is introduced representing a young shepherd boy. Bored with his work, the boy decides to play a trick on the villagers, yelling out “Wolf! Wolf!” (mm. 16–17) while jumping around in false hysterics (mm. 18–24, the original 6/8 theme changed to a minor key in 2/4 time). Hearing his cries, the villagers come running to the boy's aid (cellos and basses m. 27), only to find him laughing at them (mm. 30–31). The boy tricks the villagers again, and is pleased with himself and his antics (m. 43). Finally, a real wolf appears (m. 52), and the boy's cries for help go unheeded (mm. 56–59). The wolf slowly approaches the crying boy (m. 60), attacks him (m. 63), and swallows him whole, in two big gulps (mm. 66–67). The movement ends with the boy's muffled cries from within the wolf's stomach (mm. 68–69).

III. The Country Mouse and the City Mouse

Unlike the first two movements, this movement is not programmatic, but rather an amusing interplay between two themes of contrasting styles that represent the two mice in Aesop's fable. The country mouse is heard as a rousing square dance (m. 4), while the city mouse is represented by a stately waltz (m. 19) from Johann Strauss' *Die Fledermans*. The two themes are heard in alternation, growing closer and closer together as the movement unfolds.



Fables

CONDUCTOR SCORE
Duration - 6:00

I. The Tortoise and the Hare

Richard Meyer

Pesante (♩ = 96)
2x only
pizz.
p

Violins I
Violins II
Viola
Cello
String Bass

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

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L'istesso tempo

11

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

arco
f *leggiero*
12
13
14
simile
p
(V)
V

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

15
16
17
18

19

Vlins. I

Vlins. II

Vla.

Cello

Str. Bass

f *f* *ff* *f* *f*

a tempo

23 24 25 26

Vlins. I

Vlins. II

Vla.

Cello

Str. Bass

ff *rit.* *ff* *mf* *ff* *mf* *mf* *mf*

pizz. *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

rit. *3* *3* *3* *3* *3* *3* *3*

(v) *(v)* *(v)* *(v)* *(v)* *(v)* *(v)* *(v)*

27 28 29 30

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

31 32 33 34

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

p dolce

p

mf

35 4 V V 36 37 38 at Frog 39

Vlns. I (V) *pp* *ppp* *f* at Frog

Vlns. II (V) *pp* *ppp* *f* at Frog

Vla. (V) *pp* *ppp* *f*

Cello *f*

Str. Bass *f*

40 41 42 43

Vlns. I *cresc.* *ff*

Vlns. II *cresc.* *ff*

Vla. *cresc.* *ff*

Cello *cresc.* *ff*

Str. Bass *cresc.* *ff*

II. The Boy Who Cried "Wolf!"

Andante tranquillo (♩. = 66)

Violins I

Violins II

Viola

Cello

String Bass

p

non div.

pizz.

p

Vlins. I

Vlins. II

Vla.

Cello

Str. Bass

p

p

11 12 13 (V) 14 15

I Vlns. II Vlns. Vla. Cello Str. Bass

Agitato ♩ = 108

16 17 18 19 20

I Vlns. II Vlns. Vla. Cello Str. Bass

f *div.* *mp* *f marcato* *simile* *f marcato*

21 22 23 24 25

Vlns. I *f marcato*

Vlns. II *mf* *simile* *f*

Vla. *mf* *simile* *f*

Cello

Str. Bass

26 27 28 29 30

To Coda ⊕

Vlns. I *molto rit.* *scherzando*

Vlns. II *molto rit.*

Vla. *molto rit.*

Cello *f marcato* *molto rit.*

Str. Bass *arco* *f marcato* *molto rit.*

Solo (♩ = 116) 32 **Tempo I**
a2 *pizz.*

I
Vlns. I
II
Vla.
Cello
Str. Bass

mf *mf* *mf* *mf* *mf*

pizz. *pizz.*

31 32 33 34 35

D. S. al Coda

I
Vlns. I
II
Vla.
Cello
Str. Bass

mf *mf* *mf* *mf* *mf*

36 37 38 39 40

Coda

41 *scherzando (rit.)* 42 *Solo* 43 **Allegretto** (♩ = 76) *a2 pizz.* 44 45

Vlns. I
mf

Vlns. II
(rit.) *pizz.* *mf*

Vla.
(rit.) *pizz.* *mf*

Cello
(rit.) *pizz.* *mf*

Str. Bass
(rit.) *pizz.* *mf*

46 47 48 49

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

52 **Misterioso** (♩ = 84)

50 51 53 54

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

arco
p arco
p arco
p arco
p

accel.
accel.
accel.
accel.
accel.

Agitato (♩ = 120)

55 56 57 G. P. 58 59 G. P.

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

ff
ff
G. P.
G. P.
G. P.
G. P.

Drammatico (♩ = 104)

60 61 62 63 64 a2

Vlns. I *p* *cresc. e accel.* *rit.* *ff* *sfz* *div.*

Vlns. II *p* *cresc. e accel.* *rit.* *sfz*

Vla. *p* *cresc. e accel.* *rit.* *ff* *sfz* *div.*

Cello *p* *cresc. e accel.* *rit.* *ff* *sfz*

Str. Bass *p* *cresc. e accel.* *rit.* *ff* *sfz*

Andante (♩ = 92)

Solo

65 66 67 68 69

Vlns. I *ff* *p rit.*

Vlns. II *ff* *p rit.*

Vla. *ff* *p rit.*

Cello *pizz.* *fff pizz.*

Str. Bass *fff pizz.*

section

III. The Country Mouse and the City Mouse

Allegro con spirito (♩ = 132)

Violins I

Violins II

Viola

Cello

String Bass

This block contains the first five measures of the musical score. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegro con spirito' with a quarter note equal to 132 beats per minute. The dynamics range from fortissimo (ff) to forte (f). The score includes first and second endings for the Violins and Viola parts. A box containing the number '4' is placed above the fourth measure. A large red watermark 'Preview Only' is overlaid on the score.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

This block contains measures 6 through 10 of the musical score. The instrumentation remains the same as in the previous block. The dynamics are primarily forte (f). The score continues with various rhythmic patterns and articulations. A large red watermark 'Preview Only' is overlaid on the score.

12

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

19 **Grazioso**

16

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mp

p

p
arco

Musical score for measures 21-26. The score is in G major and 2/4 time. The instruments are Violins I and II, Viola, Cello, and String Bass. Measures 21-24 show a sustained tone in the Violins. Measures 25-26 feature a rhythmic pattern in all instruments. Dynamics include *f* and *simile*.

Musical score for measures 27-32. The score is in G major and 3/4 time. The instruments are Violins I and II, Viola, Cello, and String Bass. Measures 27-32 show a rhythmic pattern in all instruments. Dynamics include *mp*, *p*, and *simile*. Performance markings include *arco* and *pizz.*

33 34 35 36 37

Vlns. I *f*

Vlns. II *mp*

Vla. *f* *p* *f*

Cello *f* *pizz.* *p* *pizz.* *f* *arco*

Str. Bass *f* *p* *f*

38 39 40 41 42

Vlns. I

Vlns. II

Vla. *p* *f* *arco*

Cello *p* *pizz.* *f*

Str. Bass *p* *f*

43

44 45 46 47

I

Vlns.

II

Vla.

Cello

Str. Bass

p *pizz.* *arco* *f* *p*

48 49 50 51 52

I

Vlns.

II

Vla.

Cello

Str. Bass

ff *f* *mp* *f* *mp* *arco* *pizz.* *f* *mp* *f*

53 54 55 56 57 58

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mp *f* *mp* *f*

59 60 61 62 63

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mp *f* *mp* *f* *mp*

64 65 66 67 68 69

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

f *accel. al fine*

70 71 72 73 74 75

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

ff *pizz.* *fff arco*