

Lion of Knidos

VICTOR LÓPEZ (ASCAP)

INSTRUMENTATION

1 Conductor	4 Trombone	WORLD PARTS Available for download from www.alfred.com/worldparts	
8 Flute	2 Baritone		Horn in E \flat
2 Oboe	2 Baritone Treble Clef		Trombone in B \flat Bass Clef
2 Bassoon	4 Tuba		Trombone in B \flat Treble Clef
4 1st B \flat Clarinet	1 Optional Piano		Baritone in B \flat Bass Clef
4 2nd B \flat Clarinet	1 Mallet Percussion (Xylophone)		Tuba in E \flat Bass Clef
2 B \flat Bass Clarinet	1 Timpani (Tune: F, A, D, E)		Tuba in E \flat Treble Clef
5 E \flat Alto Saxophone	4 Percussion 1 (Snare Drum/Ride Cymbal/Woodblock, Bass Drum/Wind Chimes)		Tuba in B \flat Bass Clef
2 B \flat Tenor Saxophone	4 Percussion 2 (Crash Cymbals/Concert Toms [3], Claves/ Rain Stick)		Tuba in B \flat Treble Clef
2 E \flat Baritone Saxophone			
4 1st B \flat Trumpet			
4 2nd B \flat Trumpet			
4 F Horn			

PROGRAM NOTES

The Lion of Knidos is a colossal six-ton fearsome lion sculpture carved from the same marble as that used to build the Parthenon, a temple in the Athenian Acropolis, Greece. British architect Richard Pullan, who was a member of Charles Newton's expedition to Asia Minor, first discovered this larger-than-life sculpture in 1859. Dated to between 350 and 200 B.C., the massive lion once guarded the tomb of a Greek notable; it was then transported to the British Museum, where it now resides in the museum's Great Hall as a pinnacle of ancient Greek marble work. As with many marbles owned by the British Museum—including most famously the Elgin Marbles—the Lion has been the subject of an ownership wrangling between Britain and Turkey.

An original composition that portrays the images and excitement of the discovery of the Lion and its global history, *Lion of Knidos* was inspired by the composer's visit to the British Museum and his admiration for the amazing colossal marble lion.

NOTES TO THE CONDUCTOR

This composition is intended to be percussive and musically driving. Make certain that the articulations are closely followed and that the melodic statement, which appears first in the low brass and woodwinds at rehearsal number 8, is played with precision. Notice that the $\frac{5}{4}$ time signatures at measures 9, 15, 23, and 41, should be conducted in a 2-3 pattern.

At rehearsal number 16 through measure 22, a canonic style composition technique is established. The initial melodic statement continues in the low brass and woodwinds, and a bar later a simple 2-part canon is introduced in the clarinets, alto saxophones, and horns. The canon is then expanded to three parts at rehearsal number 16, giving this section a true polyphonic style. The canon is the strictest form of imitation, in which two or more parts have the same melody but start at different points. Again, make certain that each player is articulating the notes correctly as indicated.

Measures 43 through 58 are to be played slowly and calmly with much expression. Emphasize ensemble balance and intonation throughout this section. At rehearsal number 59, the tempo is a bit faster, but strive to maintain the intensity until the *Del Segno al Coda*. The coda should build little by little as indicated until the end, and although the last note is marked fortissimo, the sound should be controlled and not blared out. Note that the percussion parts at rehearsal number 8 through measure 23 are written somewhat independent and will need a little extra rehearsal time. However, the percussive colors produced are meant to ornament the total ensemble sound.

It is my intent that *Lion of Knidos* will provide an opportunity for young musicians to experience quality and exciting concert contest literature that also holds universal appeal to all audiences.

Musically yours,



Lion of Knidos

FULL SCORE

Approx. Duration - 3:30

Spirited ♩ = 148

By Victor López (ASCAP)

Flute

Oboe

Bassoon

1
B♭ Clarinets

2

B♭ Bass Clarinet

E♭ Alto
Saxophone

B♭ Tenor
Saxophone

E♭ Baritone
Saxophone

1
B♭ Trumpets

2

F Horn

Trombone

Baritone

Tuba

Mallet Percussion
(Xylophone)

Timpani

Percussion 1
(Snare Drum/Ride Cymbal/
Woodblock, Bass Drum/
Wind Chimes)

Percussion 2
(Crash Cymbals/
Concert Toms [3],
Claves/Rain Stick)

The musical score is arranged in a standard orchestral format. It begins with a 4/4 time signature and a tempo of 148 beats per minute, marked 'Spirited'. The score is divided into two systems. The first system includes Flute, Oboe, Bassoon, B♭ Clarinets (1 and 2), B♭ Bass Clarinet, E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpets (1 and 2), F Horn, Trombone, Baritone, and Tuba. The second system includes Mallet Percussion (Xylophone), Timpani, Percussion 1 (Snare Drum/Ride Cymbal/Woodblock, Bass Drum/Wind Chimes), and Percussion 2 (Crash Cymbals/Concert Toms [3], Claves/Rain Stick). The score features various dynamics such as *f* (forte) and *mf* (mezzo-forte), and includes articulation marks like accents and slurs. A large red watermark 'Preview Use Requires Purchase' is overlaid diagonally across the score.

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Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Woodblock

mf

Tom-Toms

B.D.

W.B.

16 % staggered breathing

Fl. *mf* *div.* *All staggered breathing*

Ob. *mf*

Bsn.

1 Cls. *mf*

2 Cls. *mf*

B. Cl. *mf*

A. Sax. *Play* *mf*

T. Sax. *mf*

Bar. Sax. *mf*

1 Tpts.

2 Tpts.

Hn. *All* *mf*

Tbn. *mf*

Bar. *mf*

Tuba *mf*

Mlt. Perc. *mf*

Timp. *mf*

Perc. 1 *mf* *rim*

Perc. 2 *Tom-Toms* *mf*

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Play
1
Tpts. *mf*

2 *mf*

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2
Claves

24

Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

24

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Cr. Cyms.

Fl. *f*

Ob. *f*

Bsn. *f*

1 Cls. *f*

2 Cls. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

1 Tpts. *f*

2 Tpts. *f*

Hn. *f*

Tbn. *f*

Bar. *f*

Tuba *f*

Mlt. Perc. *f*

Timp.

Perc. 1 *f*

Perc. 2 *f*

Fl. *mf* *f*

Ob. *mf* *f*

Bsn. *mf* *f*

1 Cls. *mf* *f*

2 Cls. *mf* *f*

B. Cl. *mf* *f*

A. Sax. *mf* *f*

T. Sax. *mf* *f*

Bar. Sax. *mf* *f*

30

1 Tpts. *mf* *f*

2 Tpts. *mf* *f*

Hn. *mf* *f*

Tbn. *mf* *f*

Bar. *mf* *f*

Tuba *mf* *f*

Mlt. Perc. *mf* *f*

Timp. *mf* *f*

Perc. 1 *mf* *f*

Perc. 2 *mf* *f*

mf *f*

To Coda ⊕

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

43 Slowly ♩ = 64

Fl. *mp*

Ob.

Bsn.

1 *mp*

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

43 Slowly ♩ = 64

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. *mp*

Timp.

Perc. 1

Perc. 2

51

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Wind Chimes

mp

mp (Hn.)

mf

Solo

mp

mf

Solo

mp

mf

51

59 Mysteriously ♩ = 92

Fl.

Ob.

Bsn. *staggered breathing*
mp

1 *mp*
Cls. *All*

2 *mp*

B. Cl. *staggered breathing*
mp

A. Sax.

T. Sax. *(Hn.)*
mf

Bar. Sax. *staggered breathing*
mp

59 Mysteriously ♩ = 92

1 Tpts.

2

Hn. *Solo*
mf

Tbn.

Bar.

Tuba *div. staggered breathing*
mp

Mlt. Perc.

Timp. *p*

Perc. 1

Perc. 2 *Rain Stick (tilt slowly to maintain sound)*
mp

68

Fl. *mp*

Ob. Solo *mf*

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

(Oboe) straight mute *mf* 68

D.S. § al Coda

Fl.
Ob.
Bsn.
1 Cls.
2 Cls.
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
1 Tpts.
2 Tpts.
Hn.
Tbn.
Bar.
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

D.S. § al Coda

Coda

Fl. *mf* *cresc.*

Ob. *mf* *cresc.*

Bsn. *mf* *cresc.*

1 Cls. *mf* *cresc.*

2 Cls. *mf* *cresc.*

B. Cl. *mf* *cresc.*

A. Sax. *mf* *cresc.*

T. Sax. *mf* *cresc.*

Bar. Sax. *mf* *cresc.*

Coda

1 Tpts. *mf* *cresc.*

2 Tpts. *mf* *cresc.*

Hn. *mf* *cresc.*

Tbn. *mf* *cresc.*

Bar. *mf* *cresc.*

Tuba *mf* *cresc.*

Mlt. Perc. *mf* *cresc.*

Timp. *mf* *cresc.*

Perc. 1 *mf* *cresc.*

Perc. 2 *mf* *cresc.*

Cr. Cyms. *mf* *cresc.*

Fl. *ff*

Ob. *ff*

Bsn. *ff*

1 Cls. *ff*

2 Cls. *ff*

B. Cl. *ff*

A. Sax. *ff*

T. Sax. *ff*

Bar. Sax. *ff*

1 Tpts. *ff*

2 Tpts. *ff*

Hn. *ff*

Tbn. *ff*

Bar. *ff*

Tuba *ff*
div.

Mlt. Perc. *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

78 79 80 81 82