Lion of Knidos

VICTOR LÓPEZ (ASCAP)

INSTRUMENTATION

1 Conductor
8 Flute
2 Oboe
2 Bassoon
4 1st B♭ Clarinet
4 2nd B♭ Clarinet
2 B♭ Bass Clarinet
5 E♭ Alto Saxophone
2 B♭ Tenor Saxophone
2 E♭ Baritone Saxophone
4 1st B♭ Trumpet
4 2nd B♭ Trumpet
4 F Horn

4 Trombone
2 Baritone
2 Baritone Treble Clef
4 Tuba
1 Optional Piano
1 Mallet Percussion
(Xylophone)
1 Timpani
(Tune: F, A, D, E)
4 Percussion 1
(Snare Drum/Ride Cymbal/Woodblock,
Bass Drum/Wind Chimes)
4 Percussion 2
(Crash Cymbals/Concert Toms [3], Claves/
Rain Stick)

WORLD PARTS
Available for download from
www.alfred.com/worldparts

Horn in E♭
Trombone in B♭ Bass Clef
Trombone in B♭ Treble Clef
Baritone in B♭ Bass Clef
Tuba in E♭ Bass Clef
Tuba in E♭ Treble Clef
Tuba in B♭ Bass Clef
Tuba in B♭ Treble Clef

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.

Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.
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,

[Signature]
Mysteriously $\bullet = 92$

Fl.

Ob.

Bsn.

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Rain Stick (tilt slowly to maintain sound)