

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

By Victor López (ASCAP)

Approx. Duration - 3:30 **Spirited** ♩ = 148

The score is for a full orchestral piece in 4/4 time, marked 'Spirited' with a tempo of 148 beats per minute. The key signature has one sharp (F#). 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, and E♭ Baritone Saxophone. The second system includes B♭ Trumpets (1 and 2), F Horn, Trombone, Baritone, Tuba, Mallet Percussion (Xylophone), Timpani, and Percussion 1 (Snare Drum/Ride Cymbal/Woodblock, Bass Drum/Wind Chimes) and Percussion 2 (Crash Cymbals/Concert Toms [3], Claves/Rain Stick). The percussion parts are marked with 'f' and 'f>' dynamics. The xylophone part has a 'Tune: F, A, D, E' indicated. The score is overlaid with a large red watermark that reads 'Preview Use Requires Purchase'.

35367S

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Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 Cls. *mf*

2 Cls. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

1 Tpts. *mf*

2 Tpts. *mf*

Hn. *mf*

Tbn. *mf*

Bar. *mf*

Tuba *mf*

Mlt. Perc. *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Ride Cymbal (w/stick on dome)

Choke

8

8

8

8

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

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

24

1
Tpts.

2

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*

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

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

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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

39 40 41 42

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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

rit.

Fl. *div.* *p*

Ob.

Bsn.

1 Cls. *p*

2 Cls. *one player only* *mp* *p*

B. Cl.

A. Sax. *p*

T. Sax. *Play one player only* *mp* *p*

Bar. Sax.

1 Tpts. *p*

2 Tpts.

Hn. *p*

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1 *Wind Chimes*

Perc. 2

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. (Oboe) straight mute *mf* 68

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

The musical score for rehearsal mark 68 includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Cls. 1 and 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpets (Tpts. 1 and 2), Horns (Hn.), Trombones (Tbn.), Baritone (Bar.), Tuba, Mallet Percussion (Mlt. Perc.), Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score is in 4/4 time with a key signature of two flats. The flute part begins with a *mp* dynamic. The oboe part has a solo starting at measure 68 with a *mf* dynamic and a 'straight mute' instruction. The woodwinds and strings play sustained notes, while the percussion parts provide rhythmic accompaniment.

D.S. § al Coda

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

D.S. § al Coda

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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*

Cls. 1 *ff*

Cls. 2 *ff*

B. Cl. *ff*

A. Sax. *ff*

T. Sax. *ff*

Bar. Sax. *ff*

Tpts. 1 *ff*

Tpts. 2 *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