

FOUR FABLES

for flute, clarinet and piano

(2003)
Karim Al-Zand



From *Krilof: The Russian Fabulist & his Fables*. trans., W. R. S. Ralston, 1869


PROGRAM NOTE

These four short pieces draw their inspiration and their characterization from animal apologues by authors from near and far. *The Grasshopper and the Ant* is a classic fable traditionally ascribed to the Greek slave Aesop (ca. 620-560 BC). In keeping with the antics of the fable's protagonists, the piece is an acrobatic dance.

The Owl and the Echo, by eighteenth-century French fabulist Jean-Baptist Perrin, explains the nocturnal habits of the owl and its solitary call. Perrin's many fables were known in the US primarily through a French-language primer published in 1846. The second movement is a melancholy and atmospheric canon.

The Russian writer Ivan Kyrlov (1769-1844) was celebrated for the whimsical political satire in his fables, the most frequent target of which was the Russian imperial family. *The Lion, the Fox and the Fish* is said to parody a local governor's response to Alexander I, after the Emperor had expressed concern over the rioting populace. This movement is a dance, a sort of sizzling scherzo.

The fame of American author Ambrose Bierce (1842-1914) rested in large part on his withering wit, as manifest in his acerbic *Devil's Dictionary*. (He defines a fiddle as "an instrument to tickle human ears by friction of a horse's tail on the entrails of a cat.") *The Man and the Fish-Horn* is similarly sardonic, as it pokes fun at the fable genre and, in particular, at Aesop's many stories of fisherman. The last movement is a lively fanfare.

 September 2003

Premiere performance: *Four Fables* was written for and premiered by the Wreckhouse Winds (Michelle Cheramy, flute; Sean Rice, clarinet; Maurenn Volk, piano.). It was first performed in Stephenville, Newfoundland, Canada on October 27, 2003.

PERFORMANCE NOTES:

The appropriate fable may be read before each movement, either by a member (or members) of the ensemble or by a narrator. The pieces may be performed singly or as a group. If all four are performed, the order below should be used. The text is in the public domain and may be reproduced.

DURATION:

1. The Grasshopper and the Ant (Dance)	2' 30"
2. The Owl and the Echo (Canon)	2' 45"
3. The Lion, the Fox and the Fish (Scherzo)	1' 15"
4. The Man and the Fish-Horn (Fanfare)	3' 30"
TOTAL:	10' (plus reading time)

TEXT:

1. The Grasshopper and the Ant

In the winter, the Ants were sustained with food they had stored in the summer. The Grasshopper however, was hungry. He asked an Ant for help, promising to repay the favor when the weather was warmer. The Ant asked what he had done in the summer.

"In the summer I sang and entertained the walkers," replied the Grasshopper.

"You sang in summer?" said the Ant, surprised, "Well, then in winter you can dance!"

Aesop

2. The Owl and the Echo

An owl, puffed up with pride and vanity, sings his doleful song at midnight from the hollow of an old oak.

"For what is this silence which reigns in the forest, if not to favor my melody? Surely the groves are charmed by my voice; and when I sing, all nature listens."

An Echo immediately repeats: "All nature listens."

"The Nightingale," continued the Owl "has taken my right; his warbling is musical, it is true; but mine is much more sweet."

The Echo replies again: "Is much more sweet."

Encouraged by the phantom voice, the Owl, at the rising of the sun, mingled his doleful cries with the harmony of the other birds: but disgusted with his noise, they all chased him away. They continue to pursue the Owl wherever he appears, so that he avoids the daylight and only entertains himself under cover of darkness.

Jean Baptiste Perrin (translated by A. Bolmar)

3. The Lion, the Fox and the Fish

The Lion appointed the Fox governor of the water. While ruling on the shore, the Fox angled after fish, intent on eating his constituents. The poor fish were placed in a hot pan over a roaring fire. Seeing their end close at hand, the fish began to fling themselves about frantically in an attempt to escape. The Lion, hearing rumors of the Fox's abuse of power, came to investigate.

"What is going on here?" he demanded, motioning toward the springing fish.

"These are carp, inhabitants of the waters," answered the Fox, "We have all come together to congratulate you, our good king, on your arrival." (All the time the fish were leaping about in the pan.)

"But tell me," asked the Lion, "why do the carp fling themselves about so?"

"O wise Lion," replied the Fox, "they are dancing for joy at seeing you!"

Ivan Krylov (translated by W. R. S. Ralston)

4. The Man and the Fish-Horn

A Truthful Man, finding a musical instrument in the road, asked the name of it and was told that it was a Fish-Horn.

The next time he went fishing he set his nets and blew the fish-horn all day to charm the fish into them, but at nightfall there was not only no fish in the nets, but none along that part of the coast. Meeting a friend while on his way home he was asked what luck he had.

"Well," said the Truthful Man, "the weather is not right for fishing, but it's a red-letter day for music."

Ambrose Bierce

FOUR FABLES

Karim Al-Zand (2003)

1. THE GRASSHOPPER AND THE ANT

In the winter, the Ants were sustained with food they had stored in the summer. The Grasshopper however, was hungry. He asked an Ant for help, promising to repay the favor when the weather was warmer. The Ant asked what he had done in the summer.

"In the summer I sang and entertained the walkers." replied the Grasshopper.

"You sang in summer?" said the Ant, surprised, "Well, then in winter you can dance!"

Aesop

Moderately; carefree, lightly throughout ♩=76

The musical score is written for three instruments: Flute, B♭ Clarinet, and Piano. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Moderately; carefree, lightly throughout' with a quarter note equal to 76 beats per minute. The score is divided into three systems, each containing staves for the three instruments. The first system includes performance instructions such as 'springy' and 'emphasize the leaps' for the B♭ Clarinet, and 'fp' (fortissimo piano) and 'mp' (mezzo-piano) for the Piano. The second system includes a 'take time' instruction with a dashed line. The third system includes a 'a tempo' instruction. The score features various musical notations including triplets, slurs, and dynamic markings like 'p' (piano), 'pp' (pianissimo), 'mf' (mezzo-forte), and 'p' (piano). The Flute part is mostly rests, while the B♭ Clarinet and Piano parts have more active lines.

12

13

14

15

Extremely Swiftly; scurrying

16

17

18

19

f

sub pp

in one breath

f

sub pp

cresc.

mf

fp

Tempo I (but more lilting)

20

21

22

23

cresc.

mf

fp

leggero

mf

22

fp

26

p

take time - - - - - a tempo

29

p

subp

Sua

(L.H. leaping high, over)

The image displays a musical score for the song "The Rose Tree". It consists of three systems of staves. The first system has two staves, both in treble clef. The second system also has two staves in treble clef. The third system features a grand staff with a treble clef on top and a bass clef on the bottom. The music is written in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The score includes various musical notations such as eighth notes, quarter notes, and rests. There are also dynamic markings like "cresc." (crescendo) and "Sua" (sustained). The piece concludes with a final chord in the bass staff of the third system.

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of two staves, both in treble clef. The second system also consists of two staves in treble clef. The third system consists of a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The key signature is one flat (B-flat), and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and is heavily characterized by triplets. The melody is often accompanied by a bass line that uses similar triplet patterns. The score includes dynamic markings such as 'v' (piano) and 'f' (forte), and phrasing slurs. The piece concludes with a final measure in 3/4 time.

The first system of the musical score consists of three staves. The top staff is for the Violin I, starting with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It begins with a measure of a quarter note G4, a quarter note A4, and a quarter note B4, followed by a measure of a quarter note C5, a quarter note B4, and a quarter note A4. The tempo is marked 'f' (forte). The second staff is for the Violin II, also starting with a treble clef, a key signature of one sharp, and a 3/4 time signature. It begins with a measure of a quarter note G4, a quarter note A4, and a quarter note B4, followed by a measure of a quarter note C5, a quarter note B4, and a quarter note A4. The tempo is marked 'p' (piano). The third staff is for the Piano, starting with a grand staff (treble and bass clefs), a key signature of one sharp, and a 3/4 time signature. It begins with a measure of a quarter note G4, a quarter note A4, and a quarter note B4, followed by a measure of a quarter note C5, a quarter note B4, and a quarter note A4. The tempo is marked 'p' (piano). The system concludes with a 2/4 time signature change.

(46)

poco cresc. *mf*

(46)

8va

(50)

Extremely Swiftly; scurrying

decresc. *pp* *as before*

decresc. *pp* *as before*

(50)

decresc. *sub.f* *(loco)*

cresc.

cresc.

Broadly; bounding (but still light!) ♩.=44 (in 1)

(53)

poco f

poco f

(53)

poco f *mp* *f* *mp*

8va

(sim.)

57

57

8va

7

61

61

8va

7

66

66

8va

p

mf

The image displays a musical score for the song "The Rose Tree". It is organized into two systems, each containing two staves. The first system features a vocal melody on the top staff and a piano accompaniment on the bottom staff. The second system continues the vocal melody and piano accompaniment. The piano part includes a bass line and a right-hand part. The score is written in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings like "cresc.". The key signature has one flat (B-flat).

Extremely Swiftly; scurrying

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a single staff with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. It begins with a measure number of 76. The melody is written in a simple, folk-like style. The second system continues the melody, featuring a dynamic marking of *ff* (fortissimo) and a decrescendo hairpin. The third system is a grand staff, combining treble and bass clefs. It includes a vocal line marked *S^{ra}* (Soprano) and a piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes. The score concludes with a final measure marked *ff* and a decrescendo hairpin.

[illegible]

80

chirp

ppp fp mf

chirp

ppp fp mf

80

f

L.H. over-reaching the keyboard!

2. THE OWL AND THE ECHO

An owl, puffed up with pride and vanity, sings his doleful song at midnight from the hollow of an old oak.

"For what is this silence which reigns in the forest, if not to favor my melody? Surely the groves are charmed by my voice; and when I sing, all nature listens."

An Echo immediately repeats: "All nature listens."

"The Nightingale," continued the Owl "has taken my right; his warbling is musical, it is true; but mine is much more sweet."

The Echo replies again: "Is much more sweet."

Encouraged by the phantom voice, the Owl, at the rising of the sun, mingled his doleful cries with the harmony of the other birds: but disgusted with his noise, they all chased him away. They continue to pursue the Owl wherever he appears, so that he avoids the daylight and only entertains himself under cover of darkness.

Jean Baptiste Perrin (trans. A. Bolmar)

[illegible]

* The microtonal symbol indicates a pitch at least a quarter-tone higher (but less than a semitone). The \searrow symbol signals a downward, inexact 'fall off' in pitch, using a combination of embouchure and fingering. For the flute, the effects may be best achieved by playing the semi-tone above the written note and 'lipping' down.

[illegible]

28 rit.

p *mp* *p* *ppp*

p *mp* *p* *ppp*

pppp *ppp* *pppp*

pppp

3. THE LION, THE FOX AND THE FISH

The Lion appointed the Fox governor of the water. While ruling on the shore, the Fox angled after fish, intent on eating his constituents. The poor fish were placed in a hot pan over a roaring fire. Seeing their end close at hand, the fish began to fling themselves about frantically in an attempt to escape. The Lion, hearing rumors of the Fox's abuse of power, came to investigate. "What is going on here?" he demanded, motioning toward the springing fish.

"These are carp, inhabitants of the waters," answered the Fox, "We have all come on your arrival." (All the time the fish were leaping about in the pan.)

"But tell me," asked the Lion, "why do the carp fling themselves about so?"
"O wise Lion," replied the Fox, "they are dancing for joy at seeing you!"

Ivan Krylov (trans. W. R. S. Ralston)

Quickly; spasmodic, unpredictable ♩=132

Flute

Clarinet

Piano

initial accent throughout

initial accent throughout

initial accent throughout

8va - 1

8va - 1

8va - 1

pp

pp

pp

[illegible]

poco rit. - - - - - a tempo

p

ppp

pp

ppp

p

Sf - 1

12

8va - 7

16

mp *cresc. to (24)*

21

21

25

f *decresc.*

f *decresc.*

f *decresc.*

31

in time

mf *mp* *p* *mf*

mf *mp* *p* *mf*

31 *8va - 1* *mf* *mp* *p* *mf* *8va - 1*

38

mf *mp* *p* *mf* *8va - 1*

mf *mp* *p* *mf* *8va - 1*

38 *8va - 1* *mf* *mp* *p* *mf* *8va - 1*

42

9/16

mp *p*

9/16

mp *p*

9/16

mp *p* *pp*

9/16

46

9/16

pp

9/16

pp

9/16

pp

9/16

49

9/16

ppp *pppp*

9/16

ppp *pppp*

9/16

ppp *pppp*

9/16

4. THE MAN AND THE FISH-HORN

A Truthful Man, finding a musical instrument in the road, asked the name of it and was told that it was a Fish-Horn. The next time he went fishing he set his nets and blew the fish-horn all day to charm the fish into them, but at nightfall there was not only no fish in the nets, but none along that part of the coast. Meeting a friend while on his way home he was asked what luck he had. "Well," said the Truthful Man, "the weather is not right for fishing, but it's a red-letter day for music." Ambrose Bierce

Lively; fanfare-like ♩.=90

Flute *2X 8va* *p/f*

Clarinet *2X 8va* *p/f*

Piano *p/f*

5 (8va) *rousing marcato* *cresc.*

5 *cresc.*

10 *rousing marcato* *cresc.* *f* *ff* *short*

10 *f* *ff* *short*

10 *f* *ff* *short*

The musical score is for a piece titled "4. THE MAN AND THE FISH-HORN" by Ambrose Bierce. It is in 6/8 time and has a tempo of ♩.=90, described as "Lively; fanfare-like". The score is for three instruments: Flute, Clarinet, and Piano. The Flute and Clarinet parts are marked with "2X 8va" and "p/f" (piano/forte). The Piano part is also marked with "p/f". The score is divided into three systems. The first system (measures 1-4) is marked "p/f". The second system (measures 5-8) is marked "5 (8va)", "rousing marcato", and "cresc.". The third system (measures 9-12) is marked "10", "rousing marcato", "cresc.", "f", "ff", and "short". The score includes various musical notations such as notes, rests, and dynamic markings.

⑭

mf

⑭

p

big accent

(sim.)

⑮

⑮

⑳

mp

⑳

②⑥

f

f

f

③①

mp

mp

mf

mp

③④

cresc.

f

cresc.

f

38

p

38

dry
sub pp

42

mp *mf cresc.*

mp *mf cresc.*

42

cresc.

46

ff

ff

46

ff

8va

Detailed description: This page contains a musical score for piano and voice, spanning measures 38 to 46. The score is written for two systems of piano accompaniment and one system of voice. The piano parts are in treble and bass clefs, while the voice part is in treble clef. The key signature is one sharp (F#). The time signature is 6/8. The score includes various musical notations such as notes, rests, and dynamic markings. The first system (measures 38-41) features a piano introduction with a dynamic marking of *p*. The second system (measures 42-45) shows a crescendo in the piano parts, with dynamic markings of *mp* and *mf cresc.*. The third system (measures 46-48) features a fortissimo section with a dynamic marking of *ff*. The score concludes with a final measure marked *8va*.

50

50

8va

Slightly Slower; relaxed ♩=84

54

plaintive as if in 3

pp

54

plaintive as if in 3

pp

54

delicate

ppp

8va

p

dampers up →

60

60

8va

60

8va

65

ppp

ppp

65

p

pp

70

p

p

70

p

poco rit. - - - - a tempo

75

pp

pp

75

pp

no pedal

p as before

81

86

poco rit. ———

decresc. *pp*

decresc. *pp*

(8va) ———

86

pp

Tempo I

92 quietly energetic again

mp

92 quietly energetic again

mp

92 quietly energetic again

mp

97

mf *cresc.* *mf* *mp*

102

cresc. *f* *short* *f* *short* *short* *p*

106

f *short* *p*

110

110

114

114

118

118

122

mp *cresc.*

mp

122

mp

126

f

cresc. *f*

126

f

130

p

p

130

sub pp

134

mp *mf cresc.*

134

cresc.

138

ff *ff*

138

ff *8va*

142

marcato

142

8va

This musical score is for measures 134 through 142. It is written for piano and grand staff. The key signature has two sharps (F# and C#). The time signature is 2/4. The score is divided into four systems. The first system (measures 134-135) features a piano melody in the right hand and a bass line in the left hand, both starting with a mezzo-piano (*mp*) dynamic and increasing to mezzo-forte (*mf*) with a crescendo (*cresc.*). The second system (measures 136-137) continues the piano melody and bass line, with a crescendo (*cresc.*) marking. The third system (measures 138-139) shows a forte (*ff*) dynamic for both hands, with a crescendo (*cresc.*) marking. The fourth system (measures 140-142) features a forte (*ff*) dynamic, with a crescendo (*cresc.*) marking and a marcato articulation. The score includes various musical notations such as notes, rests, and dynamic markings.

push tempo to the end →

146

marcato

ringing

ff

151

flt.

ord.

sub ppp

n

151

p

ff

sostenuto ^ →

ossia:

depress silently

sostenuto ^ →



From an early Spanish edition of *Aesop's Fables*, Madrid, 1489.

