2012

FABLES: ballet in five scenes for chamber orchestra after the fables by LaFontaine

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Recommended Citation
Salerni, Paul, "FABLES: ballet in five scenes for chamber orchestra after the fables by LaFontaine" (2012). Faculty Compositions. 24.
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Paul Salerni

FABLES

ballet in five scenes for chamber orchestra

after the fables by LaFontaine

commissioned and premiered by

RIOULT

Pascal Rioult, Artistic Director and Choreographer

The Tortoise and the Hare
The Oak and the Reed
The Crow and the Fox
The Animal Sick with the Plague
The Ant and the Grasshopper

Clarinet
Horn
Trumpet
Percussion
Piano
Double String Quartet
Contrabass

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The Tortoise and the Hare

Metronomic

Clarinet in B

Horn in F

Trumpet in C

Drum Set

Piano

Violin 1

Violin 2

Violin 3

Violin 4

Viola 1

Viola 2

Violoncello 1

Violoncello 2

Double Bass

Paul Salerni
incisive, at the frog

pizz. pizz. pizz. pizz. pizz. pizz. pizz. pizz. pizz. pizz. pizz. pizz.
incisive, at the frog

medium tom-tom
\textit{incisive, at the frog}
Cl. 143

Hn.

C Tpt.

Dr.

Pno.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.
incisive, at the frog
Cl.

Hn.

C Tpt.

Dr.

Pno.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.
Vln. solo
Vln. 1
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

Tempo secondo

Cl.
Hn.
C Tpt.
Timp.
Pno.
Tempo primo ma un poco più mosso
meno mosso e rubato ad lib.

solo

Cl.

Hn.

C Tpt.

Timp.

Hpd.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.
Aggressive

Cl.

Hn.

C Tpt.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.
Cl.

Hn.

C Tpt.

Timp.

Hpd.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.
Allegro

Cl.

Hn.

C Tpt.

Timp.

Hpd.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.

\[ \text{poco rit.} \]

\( \text{Allegro} \)

\( q = 140 \)

\( \text{p} \)
Cl.

Hn.

C Tpt.

Temp.

Hpsd.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.
A person is discovered on stage, alone, isolated and sad/dejected.

The group comes in one by one.
First dancer enters.

Second dancer enters.

He/she tries to be included but is shunned by all.

Cadenza
The group comes back in; the friend joins them abandoning him/her.
(3 duets resembling the atmosphere of the preceding duet: love, trust etc...)

(55 A tempo ma poco meno mosso)

Second duet.

(55 A tempo ma poco meno mosso)
As he looks for answers from them, they do an abstract, pedestrian, walking pattern. (They don’t see him or care).
The group comes back trickling in; notice him; go about their business as the friend helps him/her up.
molto rit.

with the friend following after finally giving up.