

SATB

Aesop's Fables (Volume 1)

\$2.50

Christopher Alexander

Aesop's Fables (Volume 1)

- I. The Lion and the Mouse
- II. The Dog and His Reflection
- III. The Crow and the Pitcher
- IV. The Farmer and His Sons

SATB and Piano

Also available in: SAB, SSA, TTB, and Two-Part

cantareworks

THE MUSIC OF CHRISTOPHER ALEXANDER

About the Work

As part of the first volume of adapting Aesop's morals and tales into concert works for your school choir, these fables are varied in their musical settings. Illustrating each story is the colorful piano accompaniment that gives the player the opportunity to perform multiple eras of musical styles, and the voice leading facilitates the choir to become narrators of Aesop's tales and bring the stories to life. Your audiences will enjoy hearing each movement as they unfold from the stage.

Poetic texts are listed on the following page.

About the Composer



Mr. Christopher Alexander is an award-winning composer and arranger from St. Joseph, Missouri. He received his Bachelor of Science in Vocal Music Education degree from Missouri Western State University in 2009. A self-taught pianist, his compositions and arrangements ranging from instrumental works to vocal solo and choral literature. Mr. Alexander has been commissioned numerous times by singing groups and church choirs within the northwest Missouri and northeast Kansas regions. He is also active in musical theatre productions as a music director and pianist. His works have been published with GIA Music Publications and Hal Leonard.

In 2016, he was awarded the St. Joseph Allied Arts Council Mayor's Award for Artist of the Year. In 2022, he was inducted into the New Generation Singers Hall of Fame.

Mr. Alexander currently serves as the pianist and primary arranger for The New Generation Singers, a Christian singing youth group based in St. Joseph, Missouri. He is a member of NAFME, ACDA, MCDA, and Phi Mu Alpha Sinfonia Fraternity.

He is available for commissions and conducting events on request.

AESOP'S FABLES

(Volume 1)

SATB and Piano

Based on the works of
AESOP (620-564 BCE)

Words and Music by
CHRISTOPHER ALEXANDER

It is encouraged to read aloud the moral of each fable (*the italicized phrase under each movement title*)
to the audience before each movement. This can be done by one person or the entire choir.

I. THE LION AND THE MOUSE

"An act of kindness is never wasted."

With spirit (♩ = c. 76-80)

SOPRANO
ALTO

TENOR
BASS

PIANO

With spirit (♩ = c. 76-80)

mf *espress.*

unis. mf

A
unis. mf

Also available in: SAB, SSA, TTB, and Two-Part.

II. THE DOG AND HIS REFLECTION

"It is very foolish to be very greedy."

65 Jauntily (♩ = 96)

unis. mf

Musical notation for measures 65-68. The vocal line is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The vocal line has rests for measures 65, 66, and 67, followed by a quarter note G4 in measure 68. The piano accompaniment has rests for measures 65, 66, and 67, followed by a quarter note G2 in measure 68. A section marker 'A' is placed below the vocal line in measure 68.

65 Jauntily (♩ = 96)

Piano accompaniment for measures 65-68. The right hand is in treble clef and the left hand is in bass clef, both with a key signature of one sharp (F#) and a 6/8 time signature. The right hand plays a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a simple bass line with quarter notes and rests.

69

Musical notation for measures 69-72. The vocal line is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The vocal line has lyrics: "dog was proudly head - ing home With some". The piano accompaniment has rests for measures 69, 70, 71, and 72.

69

Piano accompaniment for measures 69-72. The right hand is in treble clef and the left hand is in bass clef, both with a key signature of one sharp (F#) and a 6/8 time signature. The right hand plays a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a simple bass line with quarter notes and rests.

73

Musical notation for measures 73-76. The vocal line is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The vocal line has lyrics: "food with - in his bite. He". The piano accompaniment has rests for measures 73, 74, 75, and 76. A section marker 'He' is placed below the vocal line in measure 76.

73

Piano accompaniment for measures 73-76. The right hand is in treble clef and the left hand is in bass clef, both with a key signature of one sharp (F#) and a 6/8 time signature. The right hand plays a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a simple bass line with quarter notes and rests.

III. THE CROW AND THE PITCHER

"Little by little, our good wits can help us out."

123 With mystery (♩ = 88-92)
unis. mp

A ves - sel with lit - tle wa - ter to share

123 With mystery (♩ = 88-92)
8va
mp
 (opt. cappella)

126

and a crow who was

126 *loco*
 (play) *mp espress.*

129 *unis.*

full of thirst, His

129

IV. THE FARMER AND HIS SONS

"Our journeys can become our biggest treasures."

155 Solemn (♩ = 88-92) *unis. p*

Musical notation for measures 155-158, vocal parts only. The score is in 4/4 time with a key signature of one flat. The tempo is marked 'Solemn' with a quarter note equal to 88-92. The dynamics are 'p' (piano) and 'unis.' (unison). The vocal lines are mostly rests, with a final note in measure 158.

155 Solemn (♩ = 88-92) *p poco marcato*

Musical notation for measures 155-158, piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The dynamics are 'p' (piano) and 'poco marcato'.

159

dy - ing farm - er Called his sons to his bed - side. He

Musical notation for measures 159-162, vocal parts. The lyrics are: "dy - ing farm - er Called his sons to his bed - side. He". The vocal lines are in unison.

159

Musical notation for measures 159-162, piano accompaniment. The piano part continues with the eighth-note accompaniment and chords.

163 *cresc.* *mp*

said, "My boys, I want no more se - crets to hide. I

Musical notation for measures 163-165, vocal parts. The lyrics are: "said, 'My boys, I want no more se - crets to hide. I". The dynamics are 'cresc.' (crescendo) and 'mp' (mezzo-piano).

163 *cresc.* *mp*

Musical notation for measures 163-165, piano accompaniment. The piano part continues with the eighth-note accompaniment and chords. The dynamics are 'cresc.' (crescendo) and 'mp' (mezzo-piano).