

THREE AESOP FABLES

for 2-part voices and piano*

1. The Lion and the Mouse

“An act of kindness is never wasted.”

Words and Music by
CHRISTOPHER ALEXANDER

With spirit (♩ = ca. 76)

PIANO

mf

The piano introduction consists of two staves. The right hand starts with a quarter note C4, followed by a quarter note D4, and then a quarter note E4. The left hand starts with a quarter note C3, followed by a quarter note D3, and then a quarter note E3. The music continues with a series of eighth and quarter notes in both hands, creating a simple harmonic accompaniment.

Measures 4-7 of the piano accompaniment. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with quarter notes.

8 PART I *mf* 9

A lit - tle bit - ty ti - ny mouse was

PART II *mf*

A lit - tle bit - ty ti - ny mouse was

Measures 8-11 of the score. Measures 8 and 9 show the vocal parts for Part I and Part II. Part I starts with a quarter rest, followed by a quarter note A4. Part II starts with a quarter rest, followed by a quarter note A4. The piano accompaniment continues with a steady bass line and a melodic line in the right hand.

PERFORMANCE NOTES:

Aesop's Fables is a collection of short stories, attributed to the ancient Greek storyteller Aesop, that use animals to teach moral lessons. Invite a narrator (or the entire choir) to read the fable's moral aloud before each movement.

* Also available for S.A.T.B. (52189) and S.A.B. (52190).

PianoTrax accompaniment available (A-00016626). Visit alfred.com for digital scores and audio.

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11

scur - ry - ing a - long one day. When he came a - cross a

scur - ry - ing a - long one day. When he came a - cross a

14

might - y li - on, he did - n't run a - way. The

might - y li - on, he did - n't run a - way. The

17

hun - gry li - on snatched the mouse and was a - bout to make his

hun - gry li - on snatched the mouse and was a - bout to make his

20

plate full. But the clev-er mouse pled, "Please let me down,

plate full. But the clev-er mouse pled, "Please let me down,

23

and I will be ev - er grate - ful."

and I will be ev - er grate - ful."

26

rit. *mp* **28** **Slower** (♩ = ca. 60)
legato

With ten - der heart, the

mp *legato*

With ten - der heart, the

Slower (♩ = ca. 60)
rit. *mp* *legato*

29

li - on gave in and let the mouse run free Be-

li - on gave in and let the mouse run free. Be-

32 *rit. poco a poco*

fore he left, the mouse spoke out, "I will re-pay you, you'll

fore he left, the mouse spoke out, "I will re-pay you, you'll

rit. poco a poco

35 **Tempo I** ($\text{♩} = \text{ca. } 76$)

see."

see."

Tempo I ($\text{♩} = \text{ca. } 76$)

mf

39 *mf* 40

The lit - tle bit - ty ti - ny mouse was

The lit - tle bit - ty ti - ny mouse was

lightly

42

scur - ry - ing a - long the next day. He found the li - on

scur - ry - ing a - long the next day. He found the li - on

tr

45 *rit.*

trapped in a net, strug - gling to get a - way! The

trapped in a net, strug - gling to get a - way! The

rit.

48

Dramatically (♩ = ca. 58)

li - on was scared and shak - en for he could not end his

li - on was scared and shak - en for he could not end his

Dramatically (♩ = ca. 58)

51

strife. The mouse re - mem - bered the vow he made and

strife. The mouse re - mem - bered the vow he made and

54

rit.

56 Grandly (♩ = ca. 52)

helped him save his life. By gnaw-ing a-way at

helped him save his life. By gnaw-ing a-way at

Grandly (♩ = ca. 52)

rit.

f

57

ev - 'ry knot, he freed the li - on from his plight. The

ev - 'ry knot, he freed the li - on from his plight. The

60 *rit.*

mouse spoke thus be-fore he did de - part, "Was I not

mouse spoke thus be-fore he did de - part, "Was I not

f

f

Tempo I (♩ = ca. 76)

rit.

63

right?"

right?"

2. The Dog and His Reflection

“It is very foolish to be greedy.”

Words and Music by
CHRISTOPHER ALEXANDER

Lilting (♩. = ca. 92)

PART I

PART II

PIANO

mf

A

5

dog was proud - ly head - ing home with some

9

mf

He

food with - in his bite.

13

stopped up - on a wood - en bridge and

17

saw _____ a cu - ri - ous sight: An -

mp

mp

An -

21

oth - er dog's face in the wa - ter, _____ not

oth - er dog's face in the wa - ter, _____ not

mp

25 *cresc.*

know - ing it was he. But

know - ing it was he. But

cresc.

cresc.

29 *mf*

this dog had _____ a lot more food! How

this dog had _____ a lot more food! How

mf

mf

33

could this ev - er be? He

could this ev - er be? He

37

f

barked and yapped to scare his foe, but

f

barked and yapped to scare his foe, but

41

sad - ly let go of his meal. It

sad - ly let go of his meal.

45

fell in the stream, A

his wa - ter - y friend. A

49

decresc.

day much less than i - deal.

decresc.

day much less than i - deal.

decresc.

53

mp

Oo.

mp

Oo.

mp

decresc.

decresc.

decresc.

56

poco rit.

p

p

poco rit.

p

3. The Crow and the Pitcher

“Necessity is the mother of invention.”

Words and Music by
CHRISTOPHER ALEXANDER

Expressively (♩ = ca. 88)

PART I *p* A ves - sel with lit - tle wa - ter to

PART II *p* A ves - sel with lit - tle wa - ter to

PIANO *p* (opt. a cappella through m. 4)

4 share _____ and a crow who was

share _____ and a crow who was

(play) *p*

7 full of thirst. _____ His

full of thirst. _____

mp *mp*

mp *mp*

mp *decresc.*

10

beak too short to drink from its pool,
 so he had to make a

mp

mp

13

plan first. He He

Mysteriously (♩ = ca. 100) *p*

rit.

p

Mysteriously (♩ = ca. 100)

rit. *decresc.* *p*

17

dropped a peb-ble in, and up the wa-ter rose clo-ser to the brim. He

dropped a peb-ble in, and up the wa-ter rose clo-ser to the brim. He

21

cresc.

dropped an-oth - er, and an - oth - er, and an -

dropped an-oth - er, and an - oth - er, and an -

legato

cresc.

27 Grandly (♩ = ca. 84)

oth - er, and an - oth - er one down 'til he could drink the wa - ter so

oth - er, and an - oth - er one down 'til he could drink the wa - ter so

rit. *mf* *f*

mf

rit. *mf* *f*

Grandly (♩ = ca. 84)

28

molto rit.

ff

eas - i - ly ... all for him!

eas - i - ly ... all for him!

molto rit. *ff*

ff

3

3