

# Prelude to a Fable

*1994, rev. 2012*



Gary Bachlund

# Prelude to a Fable

Music and Text by  
Gary Bachlund

♩. = 66 *energetically* *ritardando* ♩. = 66

STORYTELLER

DOG

Piano *f* *mp*

5 *ritardando* *a tempo* STORYTELLER

Sto-ry - tell - ers, — the wis-est

8 spi - rits of each age, teach us tales. —

11 *ritardando*

13

*a tempo*

Sto-ries filled with en - ter - tain - ments. Strange, ex - o - tic tales. Won - drous\_ tales.

This system contains measures 13, 14, and 15. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part consists of chords and moving lines in both hands. The lyrics are: "Sto-ries filled with en - ter - tain - ments. Strange, ex - o - tic tales. Won - drous\_ tales."

16

*ritardando*

Red. Red.

This system contains measures 16, 17, and 18. The vocal line is mostly empty, with a few notes in measure 16. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. The lyrics "Red. Red." are written below the piano part.

19

*a tempo*

*ritardando*

Spec-ta - cles of words and worlds and vi-sion's sharp de tails.

This system contains measures 19, 20, and 21. It features a vocal line and a piano accompaniment. The piano part has a complex texture with many chords and moving lines. The lyrics are: "Spec-ta - cles of words and worlds and vi-sion's sharp de tails."

22

*a tempo*

We are com-pelled to see our-selves in them. A mir-ror of our se-cret

This system contains measures 22, 23, and 24. It features a vocal line and a piano accompaniment. The piano part has a complex texture with many chords and moving lines. The lyrics are: "We are com-pelled to see our-selves in them. A mir-ror of our se-cret"

25

heart. Our fool-ish flights of fan - cy. Our foi-bles' face.

*f* *mf*

28

The farce and fol-ly in our lives.

*f* *mp* *ritardando*

31

*a tempo*

Sto-ries for the small-est, the young - est chil - dren... Fa-bles for the tall - est who no

*mp* 3

34

long - er are chil - dren. That we might see our-selves in them.

3

37

$\text{♩} = 66$  joyously

As, for ex-am-ple:

42

STORYTELLER

There once were two cas-tles on

46

two loft - y hills. One dog was in - be - tween.\_\_\_\_\_ A

DOG

Woof!

50

mea - ger ta - ble - scrap or two ful - fills its choice cui - sine.\_\_\_\_\_

54 **DOG** *(marcato)*

*gliss.*

O-o-o? Ta-ble- scraps! Did I hear ta-ble- scraps! Woof!

58 **STORYTELLER**

When fan-fares flou-rish from one loft - y height, then din-ner there is

O-o-o?

62

served. Those fan-fares nou-rish our dog's ap - pe - tite, as Pav-lov once ob - served.

Woof!

67 **DOG**

*gliss.*

O-o-o! Ta-ble- scraps! Did I hear ta-ble- scraps! Did he say ta-ble- scraps? Please!

71

Our dog a-waits the trum - pet call. Its food is soon— fore-

Please! Please!

75

seen. Onehun-gry dog ex - pect-ing ta-ble-scrap, that's how we set the

O-o-o!

79

scene.

*ritardando*

83

*DOG a piacere*  $\text{♩} = 70$

If dogs could speak, I'd sure - ly say: I'd ra - ther have ta - ble-scrap

*col canto* *mf*

86

a - ny old day!— That's what I'd say if I had my way! I'd ra-ther eat ta-ble-scrap

90

a - ny old way!— Cold ca - na - pé? May-be souf - flé? I'd ra-ther taste ta - ble - scraps!

*ritardando* *a tempo*

*gliss.*

*col canto*

94

Slice of fi - let? Pi-quant pu - rée? Con - som - mé?— Give me my ta - ble - scraps!

*ritardando* *a tempo*

*col canto*

**f**

98

What's the de - lay? It's not so nice to munch on mice.

*ritardando* ♩. = 60 with an easy lilt

*col canto*

**mp**



102

Fur and claws and tail. To dine on bird is most ab-surd. Fea - thers taste so

107

*ritardando*

*a tempo*

stale. Oh ra-ther have ta-ble-scraps a - ny old day! That's what I'd say if

111

I had my way! I'd ra-ther eat ta-ble-scraps a - ny old way! For fa - bu - lous, fra - grant,

115

*ritardando*

$\text{♩} = 60$

fla - vor - ful, first - class food, I glad - ly would stray quite far a - way, quite

119

*ritardando*

*a tempo*

far a-way, but\_ dogs can't speak! So? [ Dog Sounds ]\_\_\_\_\_

124

[falsetto]

♩. = 66

What's the de - lay? Ah - o-o-o!\_\_\_\_\_

128

STORYTELLER

A fes - tive feast\_ is sall - ied forth in - to one ban-quet hall.\_\_\_\_\_ And

132

from\_ that cas - tle in\_ the north, there comes the din-ner call.\_\_\_\_\_

136

140

*♩ = 60*  
**DOG**

144

*ritardando*

*♩ = 66*

**STORYTELLER**

148

152

156

DOG

Tast - y mor - sels to the north! Sav' - ry vic-tuals

Musical score for measures 156-160. The vocal line is in treble clef with a soprano clef (8). The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. The key signature is three sharps (F#, C#, G#). The music features a vocal melody with lyrics and a piano accompaniment with chords and moving lines.

161

to\_\_\_ the south! Now I must choose which one\_ to lose?

Musical score for measures 161-165. The vocal line continues with lyrics. The piano accompaniment features a more active right-hand part with sixteenth-note patterns.

166

*ritardando*

I'll scratch the north, and thus catch the south - ern ban - quet's crumbs.\_\_\_\_\_

*mf*

Musical score for measures 166-170. The tempo marking *ritardando* is present. The piano accompaniment includes a dynamic marking *mf*. The music concludes with a double bar line.

170 ♩ = 60

Bow-wow-wow! Wow-wow-wow! Bow-wow-wow - wow! Oh, wow!

*mp*

Musical score for measures 170-174. The tempo marking  $\text{♩} = 60$  is present. The piano accompaniment includes a dynamic marking *mp*. The music concludes with a double bar line.

173

STORYTELLER

♩. = 66

Then from the north is heard yet once a-gain the call un-to their ta - ble...

177

'Tis thus our fur-ry co - me - di - an is

181

♩. = 60

caught up in this fa - ble...

DOG

Then, a-gain, the

186

*ritardando*

north-ern folk do dine quite well; 'tis there I'll heed *their* din - ner bell. Oh,

190 ♩ = 60

Bow-wow- wow! Wow-wow- wow! Bow-wow- wow! Wow! Oh, wow!

*mp*

STORYTELLER

193 ♩ = 66

And, yet once more, the south - ern call to sup-per-time is blared.\_\_\_\_

*mf* *col canto*

*a piacere*

198

Our fam-ished cur is all a - stir and in its thrall en- snared. DOG I do be-lieve the

*f* *8va*

203

south - ern folk serve bet - ter, fresh - er fare.\_\_\_\_\_ My chance, per- haps, to

*f* *8va*

207

snap ta - ble-scrap is bet-ter o - ver there! Bow - wow-wow- wow! Wow-wow- wow!

*mp*

211

*ritardando*

♩. = 66

STORYTELLER

*ritardando*

♩. = 66

STORYTELLER

These bright fan-fares al - ter-nate from ram-part walls in the

Wow!

*mf*

215

north and the south. Our se-cond-guess-ing dog

219

is all caught up with mere op-tions to fill its mouth.

223 *a piacere* *a tempo* *poco meno mosso*

And so it goes.—

*col canto* *mp*

228 *a tempo*

233 *poco meno mosso* ♩ = 70

STORYTELLER

The fan-fare ends, as all things must,

DOG

Woof?

238

and thus a-mend our he-ro's lust. For op-tions lost, like ri vers ne-ver crossed,



242

$\text{♩} = 70$  *sorrowfully*

in-sist up-on some cer-tain cost. —

DOG

Ta-ble- scraps? Bow - wow-wow- wow. Some

*mp*

246

*allargando*

how — no chow. Woof? O-o-o....

*mf*

250

$\text{♩} = 66$   
STORYTELLER

We are com-pelled to see our - selves in him. One mir-ror of our se-cret

253

heart. His fool - ish flight of fan - cy

*f*

255 *ritardando*

might be our own. The farce and foll-y in our lives.\_\_\_\_\_

*mf* *f*

258 ♩ = 60

Might we learn a les-son through such a mo-ral?\_\_

*mp*

261 *ritardando*

In such sim-ple sto-ries with which we can-not quar-rel?\_\_\_\_\_ That we might

264 ♩ = 70

see our-selves in them.

DOG

Gr-r-r... Gr-r-r... Gr-r-r...

*p*

circa 10' 30"

27 VI 1994  
Laguna Hills

