

(AHRIMAN enters and stands with BASHBAHA looking up.)

AHRIMAN

It doesn't matter. We'll have the seeds from the Tree. Give the Lizard Call.

(BASHBAHA blows a lizard call.)

AHRIMAN

Our time has come. Evil will rule. And we, my dear, will rule evil.

(LIZARDS begin to enter from all directions.)

Get 'em worked up.

BASHBAHA

Allight, Class. Give me an L.

LIZARDS *(Inarticulate growls.)*

ELllllr.

BASHBAHA

Give me a Z.

LIZARDS

ZZzrrr.

BASHBAHA

Give me another Z.

LIZARDS

ZZzrrr.

BASHBAHA

Um. Give me an A.

LIZARDS

ARRghh.

BASHBAHA

Give me an R da Bloop.

AHRIMAN

Awww. You've been listening to those silly fountain fish,
haven't you? Lemme do it.

(to the crowd)

Welcome! Welcome all. The Half-Bird is trying to return. Whaddawe do?

LIZARDS *(roar)*

SHA! SHA! SHA!

AHRIMAN

Yes! Do we do it now?

LIZARDS *(roar and snarl)*

SHA! SHA! SHA!

AHRIMAN

Yes! It's time to overthrow the fat king. Whaddawe do?

LIZARDS *(roar and snarl and gnash)*

SHA! SHA! SHA!

AHRIMAN

Yes! When do we do it?

LIZARDS *(more of the same)*

AHRIMAN

Do you mean now?

LIZARDS *(even louder)*

(The LIZARDS are writhing and thrashing wildly. AHRIMAN really knows how to get them worked up. BASHBAHA throws incendiary morsels of fish among them.)

BASHBAHA

Fish-sha!

AHRIMAN

Now!

#15 Lizard Call
Molto allegro (♩ = 80-84)

1. Flute *ff*

2. Flute *ff*

Clarinet in A *ff*

Bassoon *ff*

1. F Horn *ff*

2. F Horn *ff*

D Trumpet *ff*

Trombone *ff*

Percussion Drums *ff*

Bashbaha

Ahriman

Lizards

Molto allegro (♩ = ca 80)

I. Violin *ff*

II. Violin *ff*

Viola *ff*

Violoncello *ff*

Double bass *ff*

5

Fl

A Clr

Bsn

F Hn

D Tpt

Tbn

(Dr.)

B

A

Liz-ards do you hear the Liz-ard Call? Come one, come all. Liz-ards do you hear the

0298

14

Fl

A Clr

Bsn

F Hn

D Tpt

Tbn

B

A

Liz-ards do you hear the Liz-ard, Liz-ards do you hear the liz-ard,

Liz-ards do you hear the liz-ard ca-ca - call?

cresc. *mf* *mp*

cresc. *mf* *mp*

18

A Clarinet

Bsn

F Hn

D Tpt

Tbn

B

A

Lizards do you hear the liz-ard call? Come

Lizards do you hear the liz-ard, Ca-ca - call. _ Come

mp *mf* *p*

mp *mf* *mp* *p*

mp *mf*

p *p* *p*

29

Fl

A Clar

Bsn

F Hn

D Tpt

Tbn

(Xyl.)

B

A

CH

din-ner with-out ap - peal — I see a will-o-the-wish ri-sing in your fate, — a date with a plate.

din-ner with-out ap - peal — I see a will-o-the-wish ri-sing in your fate, — a date with a plate. I

34

Fl

A Clr

Bsn

mf

f

mf

f

mf

f

F Hn

D Tpt

Tbn

SUS CYMBAL

(BASHBAHA conducts the Lizards.)

B

A

see.. what is it? Fish! Come one, come all, come al-li - gate,. it ain't il - le-gal to sa-li - vate.

Ff, ff, ff, fish! Come one, come all, come al-li - gate,. it ain't il - le-gal to sa-li - vate.

L

LIZARDS

FF, FF, FF, FF!

(pizz.)

40

Fl

A Clr

Bsn

F Hn

D Tpt

Tbn

B

A

L

arco

at the thought of a dish, at the smell of a meal, not veal get real.

at the thought of a dish, at the smell of a meal, not veal get real. I smell ... what

arco

50

Fl

A Clr

Bsn

F Hn

D Tpt

Tbn

||

(AHRIMAN boots one of the smaller lizards.)

B

A

L

shrimp. I say, no shrimp, they crimp our style. And what's our style? Rep

54

Fl

A Clr

Bsn

F Hn

D Tpt

Tbn

B

A

L

tile, _____ be rep - til-ian like a ss ss ss - nake! Yes like a

Ss, ss, ss, ss, ss!

SS, SS, SS, SS, SS.

f

58

Fl

A Clar

Bsn

F Hn

D Tpt

Tbn

B

A

L

Come one come all, creep op-en your creel, — and in-form your din - ner how you feel,
snake. Come one come all, creep op-en your creel, — and in-form your din - ner how you feel,

67

Fl

A Clr

Bsn

F Hn

D Tpt

Tbn

(Xyl.)

B
ff! Sha. Sha.

A
Fish! Come one come all, cro-co-di-late, ex - pand your jaw and ha-li - tate,

L
FF! Sha. Sha.

71

Fl

A Clr

Bsn

F Hn

D Tpt

Tbn

Drum

B

Sha. Sha.

A

blow up your breath to a shout, . break the wind, let it out, . let your scent show no doubt, we

L

Sha. Sha.

75

Fl

A Clr

Bsn

F Hn

D Tpt

Tbn

XYLOPHONE

(The 'Shrimp' moves behind Ahriman, leg raised doggy-fashion.)

B

A

L

mean ... what is it? Fish! I hear a hish, what is it? Fish! I feel a

FF!

FF!

FF!

FF!

85

Fl

A Clr

Bsn

F Hn

D Tpt

Tbn

B

A

come, come, come.

Come, leap in, -

Come, leap in, -

90

Fl

A
Clr

Bsn

F Hn

D Tpt

Tbn

B

don't be late, _____ don't wait, don't hes-i-tate, you are the hub of the fir - ma-ment, take the wheel of this

A

don't be late, _____ don't wait, don't hes-i-tate, you are the hub of the fir - ma-ment, take the wheel of this

F
L

f
8

Hay,

95

Fl

F Fl

A Clr

Bsn

F Hn

D Tpt

Tbn

H

B

A

F L

ve-ry ev-o-lu-tion-ar-y rep-to-mo-bile, the earth, the earth!

ve-ry ev-o-lu-tion-ar-y rep-to-mo-bile, the earth, the earth!

vay - - o, ah!

101

Fl
A Clr
Bsn

This section of the score covers measures 101 to 106. It features four staves: Flute 1 (Fl), Flute 2 (A Clr), and Bassoon (Bsn). The Flute parts play a melodic line with slurs and accents, while the Bassoon part provides a harmonic accompaniment with sustained notes.

F Hn
D Tpt
Tbn

This section covers measures 101 to 106. It features three staves: French Horn (F Hn), Trumpet (D Tpt), and Trombone (Tbn). The French Horn and Trombone parts have rests, while the Trumpet part plays a rhythmic pattern of eighth notes.

(Dr.)

B
A

This section covers measures 101 to 106. It features two staves: Drum (Dr.) and Percussion (B and A). The Drum part has a rhythmic pattern of eighth notes, while the Percussion parts have rests.

This section covers measures 101 to 106. It features five staves for the Piano part, showing a complex accompaniment with various rhythmic patterns and textures.

107

Fl
A
Clr
Bsn

This system contains the first four staves of the score. The Flute 1 and Flute 2 parts are identical, featuring a melodic line with a long slur across measures 107-110. The Alto Clarinet part follows a similar melodic contour. The Bassoon part provides a harmonic accompaniment with a long note in measure 108 and a slur over measures 109-110.

F Hn
D Tpt
Tbn

This system contains the next three staves. The French Horn part has a rhythmic pattern of eighth notes. The Trumpet part has a similar rhythmic pattern. The Trombone part consists of a series of quarter notes.

B
A

This system contains the next two staves. The Baritone part has a rhythmic pattern of eighth notes. The Alto Saxophone part is mostly silent, with a few notes in measure 110.

This system contains the final four staves of the score. The top staff has a rhythmic pattern of eighth notes. The second staff has a rhythmic pattern of eighth notes. The third staff has a rhythmic pattern of eighth notes. The fourth staff has a rhythmic pattern of eighth notes.

(AHRIMAN and BASHBAHA lead the LIZARDS down right and off. The Cell is removed and the Fountain becomes the King's Pond.)

(Enter from left TOTUM and EILEEN, KING DARAYAVAUSH, the ARCHERS, HUMBIRD, and MARV, still lagging behind and still in disguise. The KING has his arm around HUMBIRD. They are in love.)

KING DARAYAVAUSH

This is the pond of the Great King. He loves to float!

*(The KING stands as the edge of the pond and begins to rock.
Out of the pond flee some FISH.)*

KING DARAYAVAUSH

Come on in!

(Looking after the FISH who are floundering away.)

KING DARAYAVAUSH

They don't understand me.

EILEEN

You are the Great King?

Tempo rubato

1.

Flute 1.
2.

A Clarinet

Bassoon

F Horn

2.

D Trumpet

Trombone

Percussion

EILEEN

You are the Great King?

Darayavaush

Roy - al-ly, yes, we have

Tempo rubato (♩ = 144-152)

Violins

II.

Viola

Violoncello

Double Bass

The musical score is written for a full orchestra and includes the following parts:

- Flute 1. & 2.:** Part 1, starting with a *mf* dynamic.
- A Clarinet:** Part 1, starting with a *mf* dynamic.
- Bassoon:** Part 1, starting with a *mf* dynamic.
- F Horn 1. & 2.:** Part 1, starting with a *mf* dynamic.
- D Trumpet:** Part 1, starting with a *mf* dynamic.
- Trombone:** Part 1, starting with a *mf* dynamic.
- Percussion:** Part 1, starting with a *mf* dynamic.
- Darayavaush:** Part 1, starting with a *mf* dynamic.
- Violins I. & II.:** Part 1, starting with a *mf* dynamic.
- Viola:** Part 1, starting with a *mf* dynamic.
- Violoncello:** Part 1, starting with a *mf* dynamic.
- Double Bass:** Part 1, starting with a *mf* dynamic.

The score is in 3/4 time and features a *Tempo rubato* marking. The key signature is one sharp (F#). The lyrics are: "EILEEN You are the Great King? Roy - al-ly, yes, we have".

7

Fl
A Clr
Bsn

1. F Hn
2. Hn
D Tpt
Tbn

Pc

D

called our ample self the Great; but modestly do confess we would privately be good with Large.

Str

13

Fl

A Clr

Bsn

1. F Hn

2.

D Tpt

Tbn

Pc

D

rit.

Big is as big does, call it our fate. Look out fish, we're jump-ing. Look out fish, we're jump-ing

Str

rit.

Giocoso

21

Fl
A
Clr
Bsn

rit.

Giocoso

1.
F
Hn
2.
D
Tpt
Tbn

Pc

rit.

D

in, look out, we're jump-ing NOW. Hey, join me in the jump-ing in the Great King's Pond. A

rit.

Giocoso (♩=ca 128)

Str

29

Fl

A Clr

Bsn

1. F Hn

2. F Hn

D Tpt

Tbn

Pc

D

mf

Mute

3

3

Str

splash-I'll make you hap-py if you find you're feel-ing sad. Come on in, good and bad; jump and swim,

36

Fl

A Clr

Bsn

1. F Hn

2.

D Tpt

Tbn

Pc

WOOD BLOCK

mf

D

you'll be glad. There's noth-ing like wa-ter to wash a frown a - way! ____

Str

44

Fl

A
Clr

Bsn

1.
F
Hn

2.

D
Tpt

Tbn

Pc

D

Hey! Join me in the jump-ing in the Great King's Pond, a splash-'ll make you glee-ful if you

Str

f

f
pizz.

f
pizz.

f
pizz.

f

51

Fl

A Clr

Bsn

1. F Hn

2. F Hn

D Tpt

Tbn

Pc

D

find you're get - ting glum. So come on in! Join the song. Jump and swim! You be-long. Put

Str

57

Fl

A Clr

Bsn

1. F Hn

2.

D Tpt

Tbn

Pc

WOOD BLOCKS

D

sole in the wat-er dis- solve your cares with me! See big or small, you'll be glad;

Str

arco

arco

63

Fl

A Clr

Bsn

1. F Hn

2. F Hn

D Tpt

Tbn

Pc

(Wd.Blk.)

D

room for all, plain or plaid, jump in! _____ Jump in! Jump in! Jump

Str

69

Fl

A
Clr

Bsn

1.
F
Hn

2.
Hn

D
Tpt

Tbn

Pc

BASS DRUM

(HUMBIRD has a quandary. Chase the fish, or jump in?)

D

in!

Str

83

Fl

A
Clr

Bsn

1.
F
Hn

2.

D
Tpt

Tbn

Pc

(TOTUM and EILEEN can sing along; maybe
MARV even hums along, still in disguise.)

D

So, join me in the jump-ing in the Great King's Pond. A

Str

pizz.

pizz.

pizz.

91

Fl
A Clr
Bsn

1. F Hn
2. F Hn
D Tpt
Tbn

Pc

D

splash will make you hap - py if you find you're feel - ing sad. Come on in, good and bad;

Str

97

Fl

A
Clr

Bsn

1.
F
Hn

2.

D
Tpt

Tbn

Pc

D

jump and swim, you'll be glad. There's noth-ing like wa-ter to wash a frown a - way! Big or small,

Str

f

f arco

f arco

f arco

f

104

Fl

A Clr

Bsn

1. F Hn

2. F Hn

D Tpt

Tbn

Pc

D

you'll be glad. Room for all, plain or plaid, jump in, _____ jump in! Jump

Str

110

Fl
A Clr
Bsn

1. F Hn
2. Hn
D Tpt
Tbn

Pc
(Wd.Blk.)

D
in! Jump in! Jump in, jump in!

Str