

# Songs of Narnia

C.S. Lewis

Roger Teichmann

♩ = 120

Treble Recorder

Treble Recorder

Trumpet in B♭

Tenor Drum

Cymbals

Tambourine

Handbells

SOPRANO 1

SOPRANO 2

ALTO

Violin 1

Violin 2

Viola

Violoncello

When A-dam's flesh\_\_\_\_\_ and A-dam's bone\_\_\_\_\_

When A-dam's flesh\_\_\_\_\_ and A-dam's bone\_\_\_\_\_

When A-dam's flesh\_\_\_\_\_ and A-dam's bone\_\_\_\_\_

*p* con sord.

*mp*

*p* con sord.

*mp*

*p* con sord.

arco *mp*

pizz. *mf*

Detailed description: This is a musical score for a piece titled 'Songs of Narnia' by C.S. Lewis, arranged by Roger Teichmann. The score is in 4/4 time with a tempo of 120 beats per minute. It features a vocal soloist section with Soprano 1, Soprano 2, and Alto parts, and a string ensemble section with Violin 1, Violin 2, Viola, and Violoncello. The vocal parts enter in the third measure with the lyrics 'When A-dam's flesh\_\_\_\_\_ and A-dam's bone\_\_\_\_\_'. The string ensemble begins in the first measure with a piano (*p*) dynamic and a 'con sord.' (con sordina) instruction. The Violoncello part starts with a pizzicato (*pizz.*) instruction in the first measure and a mezzo-forte (*mf*) dynamic in the third measure. The Alto part has a tempo change to 120 and a 'con sord.' instruction in the third measure. The string parts include various dynamics like *mp* and *mf*, and some parts are marked 'arco'.

7

Tr. Rec.

Tr. Rec.

S. 1  
sits at Ca-ir Pa - ra - vel in throne,

S. 2  
sits at Ca-ir Pa - ra - vel in throne,

A.  
sits at Ca-ir Pa - ra - vel in throne,

Vln. 1  
*mp*

Vln. 2  
*mp*

Vla.  
*mp*

Vc.  
*mp*

14

Tr. Rec.

Tr. Rec.

S. 1

S. 2

A.

Vln. 1

Vln. 2

Vla.

Vc.

Detailed description of the musical score: The score is for measures 14 through 19. It features eight staves. The top two staves are for Tr. Rec. (Trumpet and Trombone), both in B-flat. The next three staves are for vocal parts: S. 1 (Soprano), S. 2 (Soprano), and A. (Alto), all in B-flat. The bottom three staves are for string parts: Vln. 1 (Violin 1) in B-flat, Vln. 2 (Violin 2) in B-flat, Vla. (Viola) in B-flat, and Vc. (Violoncello) in B-flat. Measures 14-19 show various musical notations including rests, notes, and slurs. The key signature is one flat (B-flat). The time signature is not explicitly shown but appears to be common time (C).

21

Tr. Rec.

Tr. Rec.

S. 1  
*più f*  
When A-dam's flesh \_\_\_\_\_ and A-dam's bone \_\_\_\_\_ sits \_\_\_\_\_

S. 2  
*più f*  
When A-dam's flesh \_\_\_\_\_ and A-dam's bone \_\_\_\_\_ sits \_\_\_\_\_

A.  
*più f*  
When A-dam's flesh \_\_\_\_\_ and A-dam's bone \_\_\_\_\_ sits \_\_\_\_\_

Vln. 1  
*pizz.*

Vln. 2  
*pizz.*

Vla.  
*pizz.*

Vc.

27

Tr. Rec.

Tr. Rec.

S. 1  
at Ca - ir Pa - ra - vel in throne,

S. 2  
at Ca - ir Pa - ra - vel in throne,

A.  
at Ca - ir Pa - ra - vel in throne,

Vln. 1

Vln. 2

Vla.  
arco

Vc.

33

Tr. Rec.

Tr. Rec.

S. 1

S. 2

A.

Vln. 1

Vln. 2

Vla.

Vc.

arco

*mp*

arco

*mp*

*mp*

*mp*

the e - vil time

the e - vil time

the e - vil time

the e - vil time

41

Tr. Rec. *mf*

Tr. Rec. *mf*

S. 1  
will be o - ver and done.

S. 2  
will be o - ver and done.

A.  
will be o - ver and done.

Vln. 1 senza sord.

Vln. 2 senza sord.

Vla. senza sord.

Vc. senza sord. pizz. *p*

48

Tr. Rec.

Tr. Rec.

S. 1

S. 2

A.

Vln. 1

Vln. 2

Vla.

Vc.

*mp*

*mp*

*mp*

*arco*

*mp*

1. 2.



54 **accel.** ..... ♩ = 85

Tr. Rec.

S. 1   
Make your choice, \_

S. 2

A.

**accel.** ..... ♩ = 85

Vln. 1   
pizz. *poco cresc.* arco

Vln. 2   
*poco cresc.*

Vla.   
*poco cresc.*

Vc.   
*poco cresc.*

60

Tr. Rec.

Tr. Rec.

S. 1  
— ad-vent'-rous stran-ger; Strike the bell\_\_\_\_\_ and bide the dan-ger, Or won-der,

S. 2

A.

Vln. 1

Vln. 2

Vla.

Vc. *(simile)*

66

Tr. Rec.

Tr. Rec.

S. 1  
till it drives you mad, What would have fol lowed if

S. 2

A.

Vln. 1

Vln. 2

Vla.

Vc.

72

Tr. Rec.

Tr. Rec.

S. 1  
you had.

S. 2  
Come in by my gold

A.

Vln. 1  
*non troppo f*

Vln. 2

Vla.

Vc.

Detailed description: This page of a musical score covers measures 72 to 75. It features seven staves: two for Tr. Rec. (Trumpet and Trombone), two for vocalists (S. 1 and S. 2), one for the Alto (A.), and three for strings (Vln. 1, Vln. 2, Vla., and Vc.). The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts have lyrics: S. 1 sings "you had." and S. 2 sings "Come in by my gold". The string parts include performance markings such as hairpins and the instruction "non troppo f". The woodwinds (Tr. Rec.) have rests in the first two measures and enter in the third measure.

77

Tr. Rec.

Tr. Rec.

S. 1

S. 2  
gates or not at all, Take of my fruit for o - thers or for -

A.

Vln. 1

Vln. 2  
*sf*

Vla.

Vc.

Detailed description: This page of a musical score covers measures 77 to 80. It features seven staves: two for Tr. Rec. (Trumpet and Trombone), two for vocalists (S. 1 and S. 2), one for the Alto (A.), and three for strings (Vln. 1, Vln. 2, Vla., and Vc.). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The Tr. Rec. parts play a rhythmic pattern of eighth notes. The vocal parts have lyrics: 'gates or not at all, Take of my fruit for o - thers or for -'. The Vln. 1 part has a continuous eighth-note pattern. The Vln. 2 part has a rest followed by a fortissimo (sf) chord in the second measure. The Vla. and Vc. parts play a sustained harmonic accompaniment with long notes and ties.

81

Tr. Rec.

Tr. Rec.

S. 1

S. 2

A.

Vln. 1

Vln. 2

Vla.

Vc.

bear, For those who steal or those who climb my

The musical score for page 14, measures 81-84, is written in a key signature of three flats (B-flat major/D minor). It features the following parts and their characteristics:

- Tr. Rec. (Trombone):** Two parts. The upper part consists of eighth-note patterns, while the lower part features long, sustained notes with slurs.
- S. 1 (Soprano 1):** A part with whole rests throughout the measures.
- S. 2 (Soprano 2):** A part with lyrics: "bear, For those who steal or those who climb my". It includes a long note with a slur in the final measure.
- A. (Alto):** A part with whole rests throughout the measures.
- Vln. 1 (Violin 1):** A part with a continuous eighth-note accompaniment.
- Vln. 2 (Violin 2):** A part with sustained chords, marked with *sf* (sforzando) in measures 82, 83, and 84.
- Vla. (Viola):** A part with sustained notes, marked with *sf* in measure 84.
- Vc. (Violoncello):** A part with sustained notes, marked with *sf* in measure 84.

85

Tr. Rec.

Tr. Rec.

S. 1

S. 2  
wall Shall find their heart's de - sire and find de -

A.

Vln. 1

Vln. 2

Vla.

Vc.

Detailed description: This is a page of a musical score, page 85. It features seven staves. The top two staves are for Tr. Rec. (Trumpet and Trombone), both in G major. The next three staves are for vocalists: S. 1 (Soprano 1), S. 2 (Soprano 2), and A. (Alto). S. 2 has lyrics: "wall Shall find their heart's de - sire and find de -". The bottom four staves are for instruments: Vln. 1 (Violin 1), Vln. 2 (Violin 2), Vla. (Viola), and Vc. (Violoncello). The key signature is G major (one sharp) and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamics markings.

90

Tr. Rec.

Tr. Rec.

T. D.

S. 1

S. 2

A.

Vln. 1

Vln. 2

Vla.

Vc.

Make your choice, — ad-vent'-rous stran-ger;

spair. Come in by my gold gates or not at all, Take

pizz.



96

Tr. Rec.

Tr. Rec.

T. D.

S. 1

S. 2

A.

Vln. 1

Vln. 2

Vla.

Vc.

Strike the bell\_\_\_\_\_ and bide the dan- ger, Or won- der, till it drives you mad,

of my fruit for o-thers or for- bear, For those who steal\_\_\_\_\_ or those who climb my

102

Tr. Rec.

Tr. Rec.

T. D.

S. 1  
What would have fol lowed \_\_\_\_\_ if \_\_\_\_\_ you had.

S. 2  
wall Shall find their heart's de - sire \_\_\_\_\_ and find de - spair.

A.

Vln. 1

Vln. 2

Vla.

Vc.

109

Tr. Rec.

Tr. Rec.

T. D.

H-bells.

S. 1

*più p*

What would have fol lowed\_\_\_\_\_ if\_\_\_\_\_ you had.

S. 2

if\_\_\_\_\_

A.

Vln. 1

*più p*

Vln. 2

*più p*

Vla.

arco

*più p*

Vc.

*più p*

116  $\text{♩} = 120$

Tr. Rec.

Tr. Rec.

T. D.

H-bells.

*più f*

S. 1  
if \_\_\_\_\_ you had.

S. 2  
\_\_\_\_\_ you had.

A.  
if \_\_\_\_\_ you had. *mp* When A dam's flesh \_\_\_\_\_

$\text{♩} = 120$

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc.

123

A. \_\_\_\_\_ and A-dam's bone \_\_\_\_\_ sits \_\_\_\_\_ at Ca-ir Pa - ra - vel \_\_\_\_\_ in

Vln. 1

Vln. 2

Vla.

Vc.

130

A. throne...

Vln. 1

Vln. 2

Vla.

Vc. *espress. (freely)*

136

Vc.

141

Vc. *trm*

146

Tr. Rec.

Tr. Rec.

Tpt.

Cym.

Tamb.

H-bells.

S. 1

S. 2

A.

Vln. 1

Vln. 2

Vla.

Vc.

Detailed description: This page of a musical score covers measures 146 through 149. The score is arranged in a system with ten staves. The instruments are: Tr. Rec. (two staves), Tpt., Cym., Tamb., H-bells, S. 1, S. 2, A., Vln. 1, Vln. 2, Vla., and Vc. Measures 146, 147, and 148 show rests for all instruments. Measure 149 contains musical notation for several instruments: Tr. Rec. (two staves) with a chord of F#4, C#5, and G#5; Tpt. with a chord of F#4, C#5, and G#5; H-bells with a chord of F#4, C#5, and G#5; S. 1 with a chord of F#4, C#5, and G#5; S. 2 with a chord of F#4, C#5, and G#5; A. with a chord of F#4, C#5, and G#5; Vln. 1 with a melodic line starting on F#4 and moving to G#4; Vln. 2 with a melodic line starting on F#4 and moving to G#4; Vla. with a chord of F#4, C#5, and G#5; and Vc. with a melodic line starting on F#4 and moving to G#4. The key signature is one sharp (F#).

150

Tr. Rec. *f*

Tr. Rec. *f*

Tpt. *mf*

Cym. *f*

Tamb. *f* *tr*

H-bells. *f*

S. 1

S. 2

A.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f* *tr*

Detailed description: This page of a musical score, numbered 150, contains ten staves. The top two staves are for Tr. Rec. (Trumpet and Trombone), both in treble clef with a key signature of three sharps (F#, C#, G#) and playing a melodic line starting in measure 151 with a forte (*f*) dynamic. The third staff is for Tpt. (Trumpet), also in treble clef with three sharps, playing a short phrase in measure 152 with a mezzo-forte (*mf*) dynamic. The fourth staff is for Cym. (Cymbal), in percussion clef, playing a single note in measure 151 with a forte (*f*) dynamic. The fifth staff is for Tamb. (Tambourine), in percussion clef, playing a tremolo in measure 151 with a forte (*f*) dynamic. The sixth staff is for H-bells. (Handbells), in treble clef with three sharps, playing a chordal accompaniment in measure 151 with a forte (*f*) dynamic. The seventh, eighth, and ninth staves are for vocal parts S. 1, S. 2, and A. (Soprano 1, Soprano 2, and Alto), all in treble clef with three sharps, and are currently silent. The tenth staff is for Vc. (Violoncello), in treble clef with three sharps, playing a melodic line in measure 151 with a forte (*f*) dynamic, followed by a trill in measure 152. The eleventh staff is for Vla. (Viola), in bass clef with three sharps, playing a chordal accompaniment in measure 151 with a forte (*f*) dynamic. The twelfth staff is for Vln. 2 (Violin 2), in treble clef with three sharps, playing a chordal accompaniment in measure 151 with a forte (*f*) dynamic. The thirteenth staff is for Vln. 1 (Violin 1), in treble clef with three sharps, playing a fast, rhythmic melodic line in measure 151 with a forte (*f*) dynamic.

153

Tr. Rec.

Tr. Rec.

Tpt.

Cym.

Tamb.

H-bells.

S. 1

S. 2

A.

Vln. 1

Vln. 2

Vla.

Vc.

(tr)

The image shows a page of a musical score for measures 153 through 156. The score is arranged in a system with ten staves. The top two staves are for Tr. Rec. (Trumpet and Trombone), both in treble clef with a key signature of three sharps (F#, C#, G#). The third staff is for Tpt. (Trumpet) in treble clef. The fourth staff is for Cym. (Cymbal) in percussion clef. The fifth staff is for Tamb. (Tambourine) in percussion clef, featuring a trill (tr) in the first measure. The sixth staff is for H-bells. (Handbells) in treble clef. The next three staves (S. 1, S. 2, and A.) are for vocal parts in treble clef. The bottom four staves are for Vln. 1, Vln. 2, Vla. (Viola) in alto clef, and Vc. (Violoncello) in bass clef. The Vc. part includes trills (tr) in the first three measures. The score concludes with a double bar line and repeat signs at the end of each staff.



157

Tr. Rec.

Tr. Rec.

Tpt.

Cym.

Tamb.

H-bells.

S. 1

*mp*

Wrong will be right, when As-lan comes in sight, when As - lan comes

S. 2

*mp*

Wrong will be right, when As-lan comes in sight,

A.

Wrong will be

Vln. 1

*mp*

Vln. 2

Vla.

Vc.

*mp*

162

Tr. Rec.

Tr. Rec.

Tpt.

T. D.

Cym.

Tamb.

H-bells.

S. 1  
in sight At the sound of his roar, his

S. 2  
comes in sight, At the sound of his roar, his

A.  
right, when As-lan comes in sight, At the sound of his roar, his

Vln. 1

Vln. 2

Vla.

Vc.

167

Tr. Rec.

Tr. Rec.

Tpt.

T. D.

Cym.

Tamb.

H-bells.

S. 1  
roar, sor-rows will be no more, When he

S. 2  
roar, sor-rows will be no more,

A.  
roar, sor-rows will be no more.

Vln. 1

Vln. 2

Vla.

Vc.

172

Tr. Rec.

Tr. Rec.

Tpt.

T. D.

Cym.

Tamb.

H-bells.

S. 1  
bares \_\_\_\_\_ his teeth, \_\_\_\_\_ his teeth, \_\_\_\_\_ win-ter meets its

S. 2  
When he bares \_\_\_ his teeth, \_\_\_\_\_ his teeth, \_\_\_\_\_ win-ter meets its

A.  
When he bares \_\_\_ his teeth, \_\_\_\_\_ his teeth, \_\_\_\_\_ win-ter meets its

Vln. 1

Vln. 2

Vla.

Vc.

Detailed description: This page of a musical score covers measures 172 to 175. The score is for a full orchestra and three vocal soloists. The key signature is three sharps (F#, C#, G#) and the time signature is 2/2. The percussion section includes two Tr. Rec. (Trumpet and Trombone), Tpt. (Trumpet), T. D. (Timpani), Cym. (Cymbal), Tamb. (Tambourine), and H-bells. (Handbells). The vocal parts are for Soprano 1 (S. 1), Soprano 2 (S. 2), and Alto (A.). The string section consists of Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The vocal lines feature lyrics: 'bares \_\_\_\_\_ his teeth, \_\_\_\_\_ his teeth, \_\_\_\_\_ win-ter meets its' for S. 1; 'When he bares \_\_\_ his teeth, \_\_\_\_\_ his teeth, \_\_\_\_\_ win-ter meets its' for S. 2; and 'When he bares \_\_\_ his teeth, \_\_\_\_\_ his teeth, \_\_\_\_\_ win-ter meets its' for A. The instrumental parts show various rhythmic patterns and dynamics, with some notes marked with accents (>) and slurs.

176

Tr. Rec. *mp*

Tr. Rec. *mp*

Tpt.

T. D.

Cym.

Tamb.

H-bells.

S. 1 death, And

S. 2 death, And

A. death, And

Vln. 1 *p*

Vln. 2 *p*

Vla. *p* pizz. *mp*

Vc. *p* *mp*

183

Tr. Rec.

Tr. Rec.

Tpt. *mp*

T. D.

Cym.

Tamb. *f*

H-bells.

S. 1 *mp*  
when he shakes his mane, we shall have spring a-gain.

S. 2 *mp*  
when he shakes his mane, we shall have spring a-gain.

A. *mp*  
when he shakes his mane, we shall have spring a-gain.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f* arco

Vc. *f*

188  $\text{♩} = 80$

Tr. Rec.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

Tr. Rec.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

Tpt.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

T. D.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

Cym.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

Tamb.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

H-bells.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

S. 1  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   
we shall have

S. 2  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

A.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   
we shall have

Vln. 1 *poco dimin.*  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

Vln. 2 *poco dimin.*  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

Vla.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   
*mp*

Vc.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

195

Tr. Rec.

Tr. Rec.

Tpt.

T. D.

Cym.

Tamb.

H-bells.

S. 1  
spring a gain, — we shall have spring a gain,

S. 2  
spring a gain, —

A.  
spring a gain, — we shall have spring a gain,

Vln. 1

Vln. 2

Vla.

Vc.  
pizz.  
marcato



201

Tr. Rec.

Tr. Rec.

Tpt.

T. D.

Cym.

Tamb.

H-bells.

S. 1  
— we shall have spring a gain, —

S. 2  
spring a gain, — spring a gain, —

A.  
— we shall have spring a gain, —

Vln. 1

Vln. 2

Vla.

Vc.

207

Tr. Rec.

Tr. Rec.

Tpt.

T. D.

Cym.

Tamb.

H-bells.

S. 1

S. 2

A.

Vln. 1

Vln. 2

Vla.

Vc.

we shall have spring a gain, —

spring a gain, —

we shall have spring a gain, —

212

Tr. Rec.

Tr. Rec.

Tpt.

T. D.

Cym.

Tamb.

H-bells.

S. 1  
spring a - gain, *cresc.*

S. 2  
spring a - gain, *cresc.*

A.  
spring a - gain, *cresc.*

Vln. 1  
*cresc.*

Vln. 2  
*cresc.*

Vla.  
*cresc.*

Vc.  
arco *cresc.*

216

Tr. Rec. *cresc.* *ff* *mf*

Tr. Rec. *cresc.* *ff* *mf*

Tpt.

T. D.

Cym.

Tamb.

H-bells.

S. 1  
spring a - gain.

S. 2  
spring a - gain.

A.  
spring a - gain.

Vln. 1 *ff* *f*

Vln. 2 *ff* *f*

Vla. *ff* *f* pizz.

Vc. *ff* *f*

220

Tr. Rec.

Tr. Rec.

Tpt.

T. D.

Cym.

Tamb.

H-bells.

S. 1

S. 2

A.

Vln. 1

Vln. 2

Vla.

Vc.

*più p*

spring a gain,

*più p*

spring a gain,

spring a gain,

*arco*

223

Tr. Rec.

Tr. Rec.

Tpt.

T. D.

Cym.

Tamb.

H-bells.

S. 1  
— *più p* spring a gam, —

S. 2  
— *più p* spring a gam, —

A.  
— spring a gam, —

Vln. 1

Vln. 2

Vla.

Vc.

Detailed description of the musical score: The score is for page 38, measures 223-226. It features a variety of instruments and voices. The percussion section includes Tr. Rec. (two parts), Tpt., T. D., Cym., and Tamb. The vocal section includes S. 1, S. 2, and A. The string section includes Vln. 1, Vln. 2, Vla., and Vc. The key signature is one sharp (F#). The time signature changes from 2/4 to 4/4 to 3/4. Dynamics include *f*, *p*, and *più p*. Performance instructions include trills and pizzicato. The vocal parts have lyrics: "spring a gam,". The string parts have dynamics *p* and *f*. The percussion parts have dynamics *f* and *tr*.