

Narnia Musical Overview

Product Code: N01000

To help you find the perfect musical for your next performance, we have provided this overview of the vocal and orchestral demands for this title.

Solo Songs: Yes

Ensemble/Large Chorus Songs: Yes

Main Character Details:

*Aslan (m): A3-E5 vocals, difficult

*White Witch (w): G3-D5 vocals, moderate

Peter Pevensie (m): age 13; B3-E5 vocals, moderate

Susan Pevensie (w): age 12; A3-E5 vocals, moderate

Edmund Pevensie (m): age 10; G3-F5 vocals, difficult

Lucy Pevensie (w): age 9; A3-F5 vocals, difficult

Fenris (m): B3-E5 vocals, moderate

Tumnus (m): C4-F5 vocals, moderate

*playing multiple roles

Total Number of Songs: 31

Vocal Demands: Moderate

Orchestral Demands: Moderate

Size of Orchestra: Medium (5-8)

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Based upon the work *The Lion, the Witch and the Wardrobe* by
C.S. LEWIS

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(NARNIA)

ABOUT THE ORCHESTRATIONS

(Piano/Vocal)

Narnia is orchestrated for the following instrumental breakdown:

Flute (Reed I) - flute, oboe, B-flat clarinet, tenor sax

Clarinet (Reed II) - B-flat clarinet, flute, alto sax

Trumpet - straight, cup and Harmon mutes

Trombone - straight and cup mutes

*Acoustic Bass

Percussion - Drums, timpani (2), orchestra bells, vibraphone, triangle, temple blocks, chimes, large gong (tam-tam), sleigh bells

**Synthesizer - strings, harp, celeste, harpsichord, Hammond organ

There is no separate piano part. If a piano is needed it should play from the vocal score and only “fill in” rhythms where necessary and should not double any instrument parts. If there is no synthesizer, its parts may be played on a piano.

*It is preferable to use an acoustic bass as much of the part is bowed. If one is not available, an electric bass may be used.

**The synthesizer terms refer to standard Yamaha DX nomenclature.

Please give program credit: “Orchestrations by Richard C. Wall.”

3. Through The Wardrobe (Transition To Narnia)

LUCY: "Coats and gowns and furs."

Mysteriously ♩ = 72

Fade on LUCY: "What happened? Why is it so cold?"

1 2

Voice 1

Piano

WW's

mp

Br.

Syn/Hp

Sim.

3 4 5 6

Pno.

WW's

mf

f

WW's

mp

Syn/Org

7 8

Pno.

f

mp

9 10

Pno.

f

Br.

Syn.

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3. Through The Wardrobe
(Transition To Narnia)

11 12

Pno.

ff *mp* WW's

13 14

CHORUS: (off stage) *mp*

Ah _____
mp (if no vocal, brass plays)

Ah _____
WW's

Syn/Hp

15 16 *mf*

Ah _____ Ah _____

mf Ah _____

mf Sim.

Sim.

Piano/Vocal

5. Turkish Delight

A bit faster $\text{♩} = 90$

13 14 15 16

SPOKEN: "There, isn't that better?" *mf*
 EDMUND: "Yes, your highness." WITCH:

sit by me and I'll con-true a ros - y, warm and coz - y lit - tle nook. And

repeat as needed

Pno.

17 18 19 20

EDMUND: "Oh, yes I would your..." WITCH:

would you like a warm-ing drink? hot nec - tar of Am-bro - si - a con -

FL. OB.

mp *+BR. mf* *f*

Pno.

Seductive $\text{♩} = 144$

21 22 23 24 25

EDMUND: "I've never tasted anything so delicious." WITCH: "You think that's good?" *repeat as needed*
 I'll give you something really enchanting."

coct-ed in a wink.

TBN.

f *mp*

Pno.

26 27 28 29 30 31

f WITCH:
 There's a tan - ta - liz - ing can - dy no - one can re - sist All it takes is just a sin - gle

TBN.
f SYN/HPSCD.

32 33 34 35

bite. _____
 OB. _____
 CL. _____
 When you try this choice con - fec - tion

TBN. _____
 TUTTI

36 37 38 39 40

f
 sud - den - ly your tongue will do a gen - u - flec - tion Turk - ish Turk - ish de - light.

OB. *8vb* _____
mp

8. All Of These

MR. BEAVER: "Words about the kingdom that Aslan..."

Tenderly and Freely ♩ = 96

MR. BEAVER: "... is back in Nania." MRS. BEAVER: "At last, to finally see Aslan."

1 2 3 4 5

mp CHILDREN:

As - lan As - lan As - lan

BELLS
OB. *sva* 3

mp PIANO
WWS. CL.

6 7 8 9

PETER:

That name keeps chim-ing deep in-side me like a song's in-sist-ent theme.

OB. *sva* 3 CL. OB. 3

Pno.

10 11 12 13

CHILDREN & BEAVERS: SUSAN & LUCY:

As - lan, As - lan, As - lan a name that wak - ens won-d'rous feel - ings like a word with - in a dream.

TUTTI *mp*

8. All Of These

14 *mf* SUSAN: *Faster* 15 16 *f* PETER: 17 18 *mf* LUCY:

I feel love-ly mus-ic in my soul. I feel brave and dar-ing to the quick. I

OB. CL. TBN. HPSICHD. *mf* CL.

19 20 21 ALL: 22 *f* EDMUND: *abruptly* 23 24 *Steadily* ♩ = 96 PETER: "Who...who is Aslan?"

feel like I feel when school is o-ver for the term — I'm feel-ing sick!

CL. OB. CL. FL. *f* TUTTI *mp*

25 26 27 28 29 30 31

CL. FL. CL.

32 33 34 35 36 37 38 *Deliberately* ♩ = 84 MRS. BEAVER: "Everything true and beautiful in Narnia." *mf* MR. BEAVER: MRS. BEAVER:

He is the gold-en li-on fierc-er that the sun. He is the wait-ing seed that

TPT. CL. *mf* TBN.

39 MR. BEAVER: 40 41 *mp* 42 BOTH: 43

sleeps be - neath the snow. Son of the em - per - or who dwells be - yond the seas. As - lan is all of these.

Pno.

44 MRS. BEAVER: 45 MR. BEAVER: 46 47

He is the new - born lamb, the first - ling of the flock. He is our bold and val - iant cap - tain in the war.

Pno. *mp*

OB.

48 *mp* MRS. BEAVER: 49 50 BOTH: 51 52 53

He is the ten - der wind that whis - pers to the trees. As - lan is all of these and more.

Pno. *mp*

BR.

Steadily ♩ = 96

54 *f* A bit faster 55 56 57 58 59 60

We've kept our faith in him deep and strong. Si - lent - ly a - wait - ing him oh so

Pno. *f*

WVs.

16. Cair Paravel

ASLAN: "...you were meant to be here."

Mysteriously ♩ = 92

Freely

1 2 3 4 5

ASLAN: *mf*

Voice I

See the great riv - er

WIND CHIME: TPT. PNO. HARP: OB. TBN. OB. SYN/HP.

6 7 8 9

f

wind - ing it's way thru the for - est of talk - ing trees Skirt - ing the dawn - lost

TPT.

Pno.

10 11 12 13 14 15

rit. *dim...* *mp* PETER: ASLAN: *f*

moun - tains flow - ing league af - ter league till it meets with the sea. I see right there up - on the

CL. TBN. CL. TBN. BR. SYN/HP. TIMP.

rit. *dim...* *p* *mf*

Pno.

16. Cair Paravel

16 17 18 19 20 21 22

hill a ru-ined cas - tle stands it once was the

OB.
TPT.

Pno.

23 24 25 26 27 28 29

house of all our glo - ry Cair Par - a - vel Cair Par - a - vel four

PETER: *mf* ASLAN: *f*

CL.

Pno.

30 31 32 33 34 35 36

thrones have wait - ed there the end - less a - ges thru

Pno.

mp

37 38 39 40 41 42 43

— they wait like a half - for - got - ten dream in Cair Par - a - vel

Pno.

22. A Field Of Flowers

SUSAN: "Oh, poor, brave lion." (After children emerge from hiding and cross to Aslan)

Soberly ♩ = 132

1 2 3 4 5 6 7

Voice 1

FL. (music under dialogue)

Piano

pp HARP:

SUSAN: "You go. We'll stay here with him."

8 9 10 11 12 13 14

Pno.

CL.

Rubato ♩ = 96

15 16 17 18 19

SUSAN: *mp*

Lit - tle sis - ter — no more tears though the night is long — and dark, still the dawn — ap - pears

Pno.

HARP:

Evenly - a bit faster ♩ = 100

20 21 22 *rit.* 23 24

dear - est Lu - cy, — dry your eyes. Yes, the dawn is cold — and gray, but the sun — will rise —

Pno.

CL. TBN.

LUCY: (spoken) "I feel like the sun never will rise again."

Tenderly ♩ = 112

25 26 27 28 (repeat as needed) 29 30 31 32

WW. (music under dialogue)

CL.

mp VIBES:

LUCY: "No! Not to a graveyard."

♩ = 100

33 34 *rit.* 35 36 LUCY: *p* 37 38 39 40 41

VIBES:

CL. (colla voce) -----

Lay him in a field of flow-ers, let sage and

pp

42 43 44 45 46 47 48 49 50

clo-ver be-come his bed Lay him in a field of flow-ers, put sprays of li-lac be-

p. (sim.)

51 52 LUCY & SUSAN: *mp* 53 54 55 56 57

neath his head the wil-low will weep the swal-low will call the wind in the

CL. FL.

HP. gliss

Piano/Vocal 28. To Make The World Right Again (Coronation Processional)

ASLAN: "Welcome Children, to Cair Paravel."

Grandly $\text{♩} = 112$

The musical score is divided into three systems, each with a vocal line and a piano accompaniment.

- System 1 (Measures 1-7):**
 - Voice 1:** Measures 1-7 are mostly rests.
 - Piano:** Features a grand staff with treble and bass clefs. Dynamics include *ff*. Instrumentation includes TPT. (Trumpets), WWS. (Woodwinds), CYM. (Cymbals), SYN./ORCH. (Synthesizer/Orchestra), and B.S. (Bassoon).
- System 2 (Measures 8-14):**
 - Voice 1:** Measures 8-14 are mostly rests.
 - Pno.:** Features a grand staff. Dynamics include *mf*. Instrumentation includes OB. (Oboe), CHIME, and TPT. (Trumpets).
- System 3 (Measures 15-22):**
 - Voice 1:**
 - Measure 15: ALL: "Long live the King!"
 - Measure 16: (repeat as needed)
 - Measure 17: *rit.*
 - Measure 20: *mf*
 - Measure 21: ASLAN: "The an - cient proph - e -"
 - Measure 22: (continuation of the previous line)
 - Pno.:**
 - Measure 15: TUTTI
 - Measure 17: *ff*
 - Measure 18: TBN. (Trumpets)
 - Measure 19: *mp*
 - Measure 20: *mf*
 - Measure 21: SYN./STGS. (Synthesizer/Strings)
 - Measure 22: B.S. (Bassoon)

Tempo markings include **Rubato** $\text{♩} = 84$ starting at measure 20.

A bit faster

23 24 25 26 27 28 29 30

cy has been ful - filled at last this world can be as it's

Pno.

31 32 33 34 35 36 37 38

meant to be, if you are worth - y of this des - tin - y and prove you de - serve your

Pno.

39 40 *rit.* 41 *dim.* 42 43 44

roy - al - ty, but that on - ly time will tell.

ASLAN: "Remember, once a king..."
45 46
(music under dialogue)

Pno.

OB.
mp SYN.
TIMP.

47 48 49 50 51 52 53 54

Pno.

CL.

PETER: "Dear friends and..."

55 56 57 58 59 60 (repeat as needed) 61 62

Musical score for Peter's vocal line and piano accompaniment from measures 55 to 62. The vocal line is in a single staff with a treble clef. The piano accompaniment consists of two staves (treble and bass clefs). Instrumentation includes OB., CL., and TBN. in the upper staves, and TPT. in the lower staff. The key signature is one flat (B-flat major/D minor).

ASLAN: "That is a question worthy of a king. There is so much to do."

PETER: "...What are we supposed to do?"

Steadily ♩ = 116

63 64 65 66 67 68 (repeat as needed)

Musical score for Aslan's vocal line and piano accompaniment from measures 63 to 68. The vocal line is in a single staff with a treble clef. The piano accompaniment consists of two staves (treble and bass clefs). Instrumentation includes OB., CL., and SYN./HARP. The key signature changes to two sharps (D major/B minor). The tempo is marked "Steadily" with a quarter note equal to 116 beats per minute.

mf 69 ASLAN:

70 71 72 73

Now the real ad-ven-ture starts, a chal-lenge that will tru - ly

Musical score for Aslan's vocal line and piano accompaniment from measures 69 to 73. The vocal line is in a single staff with a treble clef. The piano accompaniment consists of two staves (treble and bass clefs). Instrumentation includes CL. and SYN. The key signature is two sharps (D major/B minor). The piano part is marked *mp*.

74 75 76 77 78 79

test the best that's in your hearts. Find the cour-age with - in and then be -

Musical score for Aslan's vocal line and piano accompaniment from measures 74 to 79. The vocal line is in a single staff with a treble clef. The piano accompaniment consists of two staves (treble and bass clefs). Instrumentation includes CL. and OB. The piano part is marked *mf*.