

# "The Lizard and the Frog"

PICCOLO.

Characteristic.

THEO. F. MORSE.

arr. by L.P. Laurendeau.

Universal  
Band J't.  
586.

Modto

*mf* *fz* *p* *f* *p*

*f* *p* *ff* *p* *ff* *mf*

*p* 2<sup>nd</sup> time *f* *p*

*p* *f* *p* *f*

*p* *ff* *p* *ff* *D.S.* *p* *fz*

Carl Fischer New York.

# "The Lizard and the Frog"

OBOE.

Characteristic.

THEO. F. MORSE.

arr. by L. P. Laurendeau.

586. *Mod<sup>to</sup>*

*mf* *fz* *p* *f* *p*

*f* *p* *ff* *p* *ff* *mf*

*p* 2<sup>nd</sup> time *f*

*f*

*p* *f* *p* *f*

1<sup>st</sup> Ending. 2<sup>nd</sup> Ending.

*p* *ff* *p* *ff* D.S. *p* *fz*

Carl Fischer New York.



1<sup>st</sup> B $\flat$  CLARINET. "The Lizard and the Frog"

Characteristic.

THEO. F. MORSE.

arr. by L. P. Laurendeau.

586. *Modto*

*mf* *fz* *p* *f*  
*p* *f* *p* *ff* *p* *ff*  
*mf*  
*p 2nd time f*  
*f* *p* *f*  
*p* *f* *p* *f* *p*  
*1st ending.* *2nd ending.*  
*ff* *p* *ff* *D.S.* *p* *fz*



# "The Lizard and the Frog"

BASSOON.

Characteristic.

THEO. F. MORSE.

arr. by L. P. Laurendeau.

586. *Mod<sup>to</sup>*

1  
*mf* *f* *fz* *p* *f* *p*

2 3 4 5 6  
*f* *p* *ff* *p* *ff* *p*

7 8 9 10 11 12 13 14  
*mf* *p 2nd time f*

1  
*f*

2 3 4  
*f* *p* *f* *p* *f*

1st Ending. 2nd Ending.  
*p* *ff* *p* *f* *D.S.* *f* *fz*

Carl Fischer New York.

SOPRANO  
SAXOPHONE.

# "The Lizard and the Frog"

Characteristic.

THEO. F. MORSE.

arr. by L. P. Laurendeau.

Universal Modto  
Band 7<sup>th</sup>.

586.

*mf* *fz* *p* *f*  
*p* *f* *p* *ff* *p* *ff* *p*  
*mf*  
*p* 2<sup>nd</sup> time *f*  
*f* *p*  
*p* *f* *p* *ff* *D.S.* *p* *fz*

Carl Fischer New York.

# "The Lizard and the Frog"

ALTO SAXOPHONE.

Characteristic.

THEO. F. MORSE.

arr. by L. P. Laurendeau.

Modto

586.

*mf* *f* *fz* *p*  
*f* *p* *f* *ff* *p* *ff*  
*p* *mf*  
*f* *p* *f* *2nd time* *f*  
*p* *f* *ff*  
*p* *ff* *p* *fz*  
*ff* *D.S.* *p* *f* *fz*



# "The Lizard and the Frog"

TENOR SAXOPHONE.

Characteristic.

THEO. F. MORSE.

arr. by L. P. Laurendeau.

586. *Modto*

*mf* *f* *fz* *p* *p* *f*

*p* *f* *p* *ff* *p* *ff* *p*

*mf*

*p* 2nd time *f*

*f* *p* *f* *p* *f*

1st Ending. 2nd Ending.

*p* *ff* *p* *ff* *D. S.* *f* *fz*

Carl Fischer New York.

BARITONE  
SAXOPHONE.

# "The Lizard and the Frog"

Characteristic.

THEO. F. MORSE.

arr. by L. P. Lavendeau.

586. *Mod<sup>to</sup>*

1 *mf* *f* *fz* *p* 2 3 4 *f* *p*

5 6 7 8 9 10 11 12 13 14 *mf* *p* *ff* *p* *ff* *p*

1 *f*

2 3 4 *f* *p* *f* *p*

1st Ending 2nd Ending *f* *p* *ff* *p* *ff* *D.S.* *f* *fz*

Carl Fischer New York.

E♭CORNET.

# "The Lizard and the Frog"

Characteristic.

Universal  
Band Pl. Mod<sup>to</sup>

THEO. F. MORSE.  
arr. by L. P. Laurendeau.

586.

*mf* *fz* *p* *f* *p* *f*

*p* *ff* *p* *ff* *mf*

*p* 2<sup>nd</sup> time *f*

*f* *p*

*p* *f* *p* *f* *p*

1<sup>st</sup> Ending. 2<sup>nd</sup> Ending. Clar. *ff* *D.S.* *p* *mf* *fz*

Carl Fischer New York.

# SOLO B♭ CORNET. "The Lizard and the Frog"

Characteristic.

THEO. F. MORSE.

arr. by L. P. Laurendeau.

C. Fischer's Edition.

Universal Modto

Band 3<sup>rd</sup>

586.

The musical score is written for a Solo B♭ Cornet in 2/4 time, marked "Modto". It consists of seven staves of music. The first staff is labeled "Basses." and includes dynamic markings *mf*, *f*, *p*, and *f*. The second staff includes *p*, *f*, *p*, *ff*, *p*, and *ff*. The third staff is labeled "1st B♭ Cor." and includes *mf*. The fourth staff is labeled "E♭ & 1st B♭ Clars." and includes *p* and *f*. The fifth staff includes *p*, *f*, *p*, *f*, and *p*. The sixth staff is labeled "1st ending." and "2nd ending." and includes *ff*, *p*, *f*, and *fz*. The seventh staff is labeled "Basses." and includes *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

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2<sup>nd</sup> & 3<sup>rd</sup>  
B $\flat$  CORNETS.

# "The Lizard and the Frog"

Characteristic.

THEO. F. MORSE.  
arr. by L. P. Laurendeau.

586. *Mod<sup>to</sup>*

*mf* *fz* *p* *f* *p*

*f* *p* *ff* *p* *ff* *p*

*mf* *p*

3<sup>rd</sup> Clar.

*f* *p* *f* *p*

1<sup>st</sup> ending. 2<sup>nd</sup> ending.

*f* *p* *ff* *p* *ff* *D.S.* *mf* *fz*

7127-6 $\frac{1}{2}$

Carl Fischer New York.

# "The Lizard and the Frog"

1<sup>st</sup> ALTO.

Characteristic.

THEO. F. MORSE.

arr. by L. P. Laurendeau.

586. *Modto*

The musical score is written for a 1st Alto in 2/4 time. It consists of eight staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The piece is marked 'Modto' and starts with a dynamic of *mf*. The score includes various dynamics such as *f*, *ff*, *p*, and *mf*. There are several triplet markings (2, 3, 4) and accents throughout. The piece concludes with a double bar line and a repeat sign. Below the final staff, there are markings for '1st Ending.', '2nd Ending: 2nd Clar.', and 'D.S.' (Da Capo).

Carl Fischer New York.

2<sup>nd</sup> ALTO.

# "The Lizard and the Frog"

Characteristic.

THEO. F. MORSE.

arr. by L. P. Laurendeau.

586. *Mod<sup>to</sup>*

The musical score is written for a 2nd Alto instrument in 2/4 time. It consists of eight staves of music. The first staff begins with a treble clef and a key signature of one flat (Bb). The piece starts with a dynamic of *mf* and includes several accents and slurs. The second staff continues the melody with dynamics ranging from *p* to *ff*. The third staff features a repeat sign and includes fingerings (2, 3, 4) and dynamics like *p* and *mf*. The fourth staff has a repeat sign and dynamics of *p* and *f*. The fifth staff is marked "2<sup>nd</sup> time" and starts with *f*. The sixth staff includes first and second endings, with dynamics of *f*, *p*, and *ff*. The seventh staff continues with dynamics of *p*, *ff*, and *D.S.*. The eighth staff concludes the piece with dynamics of *p*, *mf*, *f*, and *fs*. The score includes various musical notations such as slurs, accents, and repeat signs.

Carl Fischer New York.

3rd & 4th ALTOS.

# "The Lizard and the Frog"

Characteristic.

THEO. F. MORSE.

arr. by L. P. Laurendeau.

586. *Modto*

*mf* *p* *f* *p* *ff* *p* *f* *p*

2 3 4 2 3 4 2 3 4

*p* 2nd time *f*

1 2 4 *f* *p* *f* *p*

1st ending. 2nd ending. 1 *ff* *p* *ff* *D.S.* *mf* *f* *fz*

Carl Fischer New York.



# "The Lizard and the Frog"

1st & 2nd TENORS.

Characteristic.

THEO. F. MORSE.

arr. by L. P. Laurendeau.

586. *Mod<sup>to</sup>*

*mf* *f* *ff* *pp* *p* *f* *ff* *mf* *p* *f* *ff* *pp* *f* *f* *pp* *f* *ff* *D.S.* *f* *fz*

Carl Fischer New York.

**1<sup>st</sup> TROMBONE.**      **"The Lizard and the Frog"**  
 Characteristic.

THEO. F. MORSE.  
 arr. by L. P. Laurendeau.

Universal  
 Band Pl.

Modto  
 2

586.

*f*      *fz*      *pp*      *f*      *f*

*ff*      *pp*      *ff*      *p*      *mf*

*p*

*f*

*f*      *pp*      *f*      *f*

*ff*      *pp*      *ff*      *D.S.*      *f*      *fz*

Carl Fischer New York.

2<sup>nd</sup> TROMBONE.

"The Lizard and the Frog"

Characteristic.

THEO. F. MORSE.

arr. by L. P. Laurendeau.

586. *Mod<sup>to</sup>*

The musical score consists of eight staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The music is marked with dynamics such as *f*, *fz*, *pp*, and *f*. The second staff continues with dynamics *ff*, *pp*, *ff*, *p*, and *mf*. The third staff includes dynamics *p* and *f*, and features fingerings 2, 3, and 4. The fourth staff is marked *f*. The fifth staff has a triplet marking '3'. The sixth staff includes dynamics *f*, *pp*, *f*, and *f*. The seventh staff is divided into two sections: '1st Ending' and '2nd Ending', with dynamics *ff*, *pp*, *ff*, and *f*. The eighth staff concludes with dynamics *f* and *fz*. The score includes various musical notations such as slurs, accents, and repeat signs.

# "The Lizard and the Frog"

3<sup>rd</sup> TROMBONE.

Characteristic.


THEO. F. MORSE.  
arr. by L. P. Laurendeau.

586. *Mod<sup>to</sup>*

The musical score is written for a 3rd Trombone. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The piece is marked 'Mod<sup>to</sup>' and starts with a dynamic of *f*. The first staff contains measures 1 through 14, with dynamics ranging from *f* to *ff*. The second staff continues from measure 15 to 14, with dynamics including *pp*, *ff*, and *mf*. The third staff contains measures 15 through 22, marked 'p 2<sup>nd</sup> time f'. The fourth staff contains measures 23 through 28, with dynamics *f*, *f*, and *p*. The fifth staff contains measures 29 through 34, with dynamics *f*, *ff*, and *f*. The piece concludes with two endings: the '1<sup>st</sup> Ending' (measures 35-38) and the '2<sup>nd</sup> Ending' (measures 39-42), both marked with *ff* and *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

7127-6 $\frac{1}{2}$

Carl Fischer New York.

BARITONE 

# "The Lizard and the Frog"

Characteristic.

THEO. F. MORSE.  
arr. by L. P. Laurendeau.

Mod<sup>to</sup>

586. 

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# "The Lizard and the Frog"

BARITONE.

Characteristic.

THEO. F. MORSE.

arr. by L. P. Laurendeau.

586. *Modto*

1 *mf* *fz* *p* *f*

2 3 4 5 6 7 8 *p* *f* *ff* *p* *ff*

*p* *mf*

*p* 2nd time *f*

1 *f* 2 *f* 3 *f*

*p* *f* *p* *f*

1st Ending. 2nd Ending.

*p* *ff* *p* *ff* *D.S.* *mf* *f* *fz*

Carl Fischer New York.



# "The Lizard and the Frog"

Characteristic.

B♭ BASS.

THEO. F. MORSE.

arr. by L. P. Laurendeau.

Universal Mod<sup>to</sup>  
Band J<sup>t</sup>.

586.

The musical score is written for B♭ Bass in 2/4 time. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (B♭), and a 2/4 time signature. The tempo is marked 'Mod<sup>to</sup>'. The score includes various dynamics such as *f*, *fz*, *p*, *ff*, *pp*, and *mf*. There are also accents and slurs. The second staff has measure numbers 2 through 14 written above it. The third staff is marked 'p 2<sup>nd</sup> time f'. The fourth staff has first and second endings marked above it. The fifth staff includes the marking 'ff D.S.'. The score concludes with a final cadence.

Carl Fischer New York.



# "The Lizard and the Frog"

DRUMS.

Characteristic.

THEO. F. MORSE.

arr. by L. P. Laurendeau.

586. *Mod<sup>to</sup>* 3 4 2 2

*ff* *fz* *f* *f* *ff*

Trgl. Dr. *ff* Imitation of Frog.

Dr. 2 3 4 5 *pp 2<sup>nd</sup> time f* Frog.

6 7 8 9 10 11 12 13 14 1 2

Dr. only. *f* *f*

Dr. only. Trgl. 1<sup>st</sup> ending. Dr. 2<sup>nd</sup> ending. Frog. Dr. *ff* D.S. *fz*

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