

Dragon at a Party

Songs for orchestra and high voice

Alastair Stout

Full Score

Dragon at a Party

Songs for orchestra and high voice

Instrumentation (score in C)

2 flutes

2 oboes

2 clarinets in B♭

2 bassoons

4 horns in F

2 trumpets in B♭

2 trombones

tuba

timpani

harp

percussion (2 players):

tam-tam (metal and normal beaters), suspended cymbal (bowed and struck),

triangle, bass drum, vibraphone, marimba, crotales

violin 1

violin 2

viola

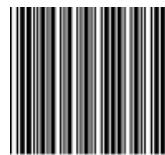
violoncello

double bass

Total duration: c. 11 minutes

This work was commissioned by Roger Tabler and the North Pittsburgh Philharmonic Orchestra. It was first performed by the orchestra conducted by Roger Tabler with Amy Stabnau, soprano, on October 13th, 2007, in Pittsburgh, PA, USA.

s



s278

to Jenna
Dragon at a Party

ALASTAIR STOUT

3 $\frac{4}{4}$ = c.90 oily

Oboe *p* con sord.

Trumpet in B \flat *sfs*

High voice *mp* Si - dles in slow - ly and sly - ly and see - di - ly. Wan - ders round
motor on slow

Vibraphone *p*

5

Ob. *p*

Cl. *mf*

Tpt *p f p*

Voice *f* wi - li - ly, whee - d - ling wheez - i - ly Grinn - ing and greet - ing all gra - ting - ly

Vib. *f p*

A

Ob. *mf p*

Cl. *pp*

Bsn

Tpt *p legato* *poco mp*

Voice *f p* grea - sy Chum - i - ly, cheer - i - ly chat - ter - ing chees - 'ly Leer - i - ly, beer - 'ly

Vib. *turn motor off*

l.v.

14

Cl.

Bsn = *f* — *p* (*legato*) — *f* — *p* — *f* — *p*

Tpt *mp legato*

Voice back-bit-ing eas - 'ly. Sim-per-ing sim-ply sa - la-cious-ly sleaz - 'ly. Ped-al-ling scan-dal un - pleas-ant-ly pleas-ed-ly.



19

Cl. *f*

Bsn *f*

Tpt *mf* tpt. 1: senza sord. tpt. 2: senza sord.

Tbn. *mf*

Tba

Voice Eav - - - dropp - ing ev - 'ly, eyes popp - ing bead - 'ly.

Db. *p*

rall. **4** **3**

ff

f *ff*

ff

ff

f *ff*

ff

p *ff*

B

3 *a tempo*

4

Ob. *ff* *mp*

Cl. *f* *mp*

Hn 1&2

Hn 3&4 *f*

3 *a tempo*

4 *con sord.*

Vln I *p* *pp*

Vln II *p* *pp*

2

4
4

29

Cl.

Hn 1&2

Hn 3&4

Tpt

Voice

Vln I

Vln II

Hears his hosts' in - fant is in bed, dis - eas - ed - ly. Creeps up - stairs sneak - i - ly, creak - i - ly, wea - sel - ly.

34

Tpt 4/4 *sffz*

Voice Finds where the poor mite is quar - an - tined quees - i - ly Qui - ets their dar - ling, his teeth clos - ing tweez - er - ly

Vln I 4/4 *rall.*

Vln II 4/4 *rall.*

Vla con sord.

Vc. con sord.



C held back ($\text{♩} = \text{c.70}$) accel. tempo primo ($\text{♩} = \text{c.90}$)

Ob. *ff*

Voice Blood flesh and bone are all cleared a - way speed - i - ly. Lov - ing - ly licked up and gu - zzled down

C held back ($\text{♩} = \text{c.70}$) accel. tempo primo ($\text{♩} = \text{c.90}$)

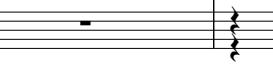
Vln I *ff* *p*

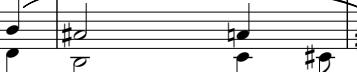
Vln II *ff* *ff*

Vla *ff* *p*

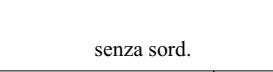
Vc. *ff* *ff*

44

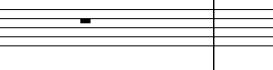
Ob. 

Cl. 

Voice 

Vln I 

Vln II 

Vla 

Vc. 



50

D senza rall.

Fl. lunga *p*

Voice der - ful par - ty! he__ tells them all breez - i - ly, Slips through the door and leaves, ea - sy - pea - si - ly...

Vib. lunga
motor off *mf* *mp* damp

Vln II senza sord.

D senza rall.

Vla senza sord.

Vc. senza sord.

Jamjar

3 **4** quasi recit. ($\text{♩} = \text{c.100}$)

Oboe
Bassoon
High voice

solo *p*

f spoken dramatically

A girl in her gar - den peeped in - to a jam - jar and fell in - side.



A **6** **4** **3** **4**

Cl. *p ff*

Voice She passed a wasp as she fell, it was lick - ing

A **4** **tr** **3** **4**

Vln I *sfp* *sul pont.* *nat.* *ff p < ff*

Vln II *sfp* *sul pont.* *nat.* *ff p < ff*

Vla *sfp* *sul pont.* *nat.* *ff p < ff*

Vc. *sfp* *f* *p* *ff p < ff*

D. *p*

B

3

Cl. *f*

4

Voice *exaggerate 3 3 *sung* *f*
a *smeeeear of straw - ber - ry jam from the rim of the jar. How far

3

Vln I *p* *tr* → sul pont. →

Vln II *p* *tr* → sul pont. →

Vla *p* *tr* → sul pont. →

Vc. *p* *tr* → sul pont. →

D. = *ff*

16

Cl. >*p* *ff* *p*

Tpt *p*

Tbn. *p*

Voice *ff* *f* [spoken] *sung* *mp* *f*
— is the bot - tom? She cried as she fell. Far, ve - ry

nat.
(tr).....

3
4

nat.
(tr).....

3
4

Vln I *p*

Vln II *p*

Vla *p*

Vcl *p*

Vc. *p*

Db. *p* *ff*

C

poco meno mosso ($\text{♩} = \text{c.}100$)

(a2)
trill independently,
stagger breathing

Fl. $\text{b} \text{o} \text{#o}$ $\text{b} \text{o} \text{#o}$ $\text{b} \text{o} \text{#o}$ $\text{b} \text{o} \text{#o}$

Ob. f $\text{b} \text{e} \text{b} \text{e} \text{b} \text{e}$ $\text{b} \text{e} \text{b} \text{e} \text{b} \text{e}$ $\text{b} \text{e} \text{b} \text{e} \text{b} \text{e}$ $\text{b} \text{e} \text{b} \text{e} \text{b} \text{e}$

Cl. $\text{b} \text{o}$ $\text{b} \text{o}$ $\text{b} \text{o}$ $\text{b} \text{o}$

Hn 1&2 $\text{b} \text{e} \text{b} \text{e}$ $\text{b} \text{e} \text{b} \text{e}$ $\text{b} \text{e} \text{b} \text{e}$ $\text{b} \text{e} \text{b} \text{e}$

Hn 3&4 $\text{b} \text{e} \text{b} \text{e}$ $\text{b} \text{e} \text{b} \text{e}$ $\text{b} \text{e} \text{b} \text{e}$ $\text{b} \text{e} \text{b} \text{e}$

T.-t. f

Voice f $\text{b} \text{x} \text{x} \text{x} \text{x}$ $\text{b} \text{x} \text{x} \text{x} \text{x}$

spoken

Down she fell. The jar was a bell and her scream was its

stridente

ff

ff

pp *f* *pp*

pp *f* *pp*

pp *f* *pp*

tam-tam scraped around rim with metal beater

exaggerate vib.

28

3 **4**

D piu lento ($\text{♩} = \text{c.84}$)

3 **8** **4** **4**

Fl. f p mfp

Ob. f ff ff

Cl. ff

Bsn. mp f

Hn 1&2 pp sfz pp

Hn 3&4 pp sfz pp

T.-t. f ff to triangle

Voice mp f sung spoken
tink - ly, e - cho - ing ring. A green

Mar. soft sticks p f

3 **4**

D piu lento ($\text{♩} = \text{c.84}$)

3 **8** **4** **4**

Vln I p mfp

Vln II p mfp

Vla p mfp

12

4**3****4**

Fl.

Cl.

Bsn

p

Hn 1&2

Hn 3&4

pp

Voice

ca - ta - pil - lar crawled up the out - side glass of the jar, blink'd with its

Mar.

p *f*

4

Vln I

3

4

Vln II

Vla

Vc.

mfp

Db.

mfp

Fl. 44 -

Ob.

Cl. lip gliss. ff

Bsn pp

Hn 1&2 + f p

Hn 3&4 + f p

Voice 3 sung f spoken 3 Help! Screech'd the girl. Help! A las, spoken it lisped,

Mar. take harder sticks

Vln I 44 pp 34 44

Vln II 34

Vla 34

Vc. 34

D. 34

F

41

3 **4** **4**

Ob. solo **p**

Cl. **p** **f** **p**

Bsn **a2** **p** **f** **ff**

sung **f** **ff**

Voice *there's no help in the whole wide world.*

Mar. **p** **ff**

F

3 **4** **4**

Vln I **=mp** **ff**

Vln II **=mp** **ff**

Vla **=mp** **ff** **sf**

Vc. **=mp** **ff**

D. **=mp** **ff**

gliss. **#** **tr.**

45

Voice spoken *f*

On she hurled, in - to the well of the jar,

Mar. {

4

Vln I *tr* *sfp*

Vln II *tr* *sfp*

Vla *(tr)*

Db. *pp*

3

mf

pp

==

48

Mar. {

p

4

poco rall.

Vln I *ff*

Vln II *pp* *ff*

4

poco rall.

p

tr *p*

G

poco meno mosso
(♩ = c.100)

52

Tri. [Harp] G \sharp A \sharp B \sharp C \sharp D \sharp E \sharp F \sharp

Hp

Voice: *mf*
till the ope - ning was a ti - ny star and dan - de - li - on-

Mar.

Solo vln I

3 **4** **4** **3** **8** **4**

pp sempre

tr. *pp* *tr.*

p espress.

56

Tri. 4 (2.2.3) 4 3

Hp. (tr) B_bC_h

Voice clocks were sil - ver pla-nets spinn ing in space.

Mar. 8 8 8

Solo vln I 4 7 (2.2.3) 4 3

3 **4** rall.

59

H piu lento ($\text{♩} = \text{c.84}$)

to bass drum

Tri. Hp Mar.

3 **4** rall.

Solo vln I Solo vln II Solo vla

4 **4**

take soft sticks

piu lento ($\text{♩} = \text{c.84}$)

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

sfz *p*

=

4 **4**

64

I solo

Ob. Voice

4 **4**

Solo vln I Solo vln II Solo vla

A spi - der hung from a thread and

I

mp *f* *mp*

f *p*

>p *f* *p* *mfp*

sfz *p* *gliss.* *mfp*

68

Ob. *pp*

Cl. *pp* *mp* *f* *mp* *pp*

Voice *sung* *mp* *mf*
peered at her face. Throw me a rope! she begged. Not here, not

Solo vln I

Solo vln II *mf* *p*

Solo vla

Vc. (tutti) *pp* *p* *gliss.*

Db. (tutti) *pp* *p* *gliss.*

72

Bsn: *mp* *mf* *f*

B. D.: *pp* *p*

Voice: spoken now, it sneered, sung nor an - y time or place.

Solo vln I: *mfp* *f*

Vln I: *pp* *f*

Solo vln II: *mfp* *f*

Vln II: *pp* *f*

Solo vla: *mfp* *f*

Vla: *pp* *f*

Vc: *mf* *p* *mf* *gliss.* *gliss.* *gliss.* *f*

D. b: *mf* *p* *mf* *gliss.* *mf* *gliss.* *gliss.* *f*

Measure 72: Bassoon (Bsn) plays a sustained note with dynamic *mp*, followed by a melodic line with *mf* and *f*. Double bass (B. D.) provides harmonic support with eighth-note patterns at *pp* and *p*. Voice part includes lyrics "spoken now, it sneered, sung nor an - y time or place." Solo violin I (Solo vln I) enters with a melodic line at *mfp* and reaches *f*. Violin I (Vln I) and Violin II (Vln II) provide harmonic support at *pp* and *f* respectively. Solo viola (Solo vla) enters with a melodic line at *mfp* and reaches *f*. Viola (Vla) provides harmonic support at *pp* and *f*. Cello (Vc) and Double bass (D. b) play sustained notes with glissandos at *mf*, *p*, *mf*, and *f* dynamics.

20

J

sub. piu mosso (\downarrow = c.88)

77

Hn 1&2 Hn 3&4 Tpt Tbn Tba B. D. Voice

f

sffz *sffz* *sffz* *sffz* *sffz* *sffz* *p* *sffz*

to crotales

spoken

Bump. The jam - jar's floor was snow and ice,

J

sub. piu mosso ($\downarrow = c.88$)

Musical score for strings and double bass. The score consists of four staves: Vln II (Violin II), Vla (Viola), Vc (Cello), and Db (Double Bass). The key signature changes from G major to A major at the end of the section. The dynamics are marked as *p* (piano) for the upper voices and *ffz* (fortissimo) for the lower voices.

Vln II

Vla

Vc. *ffz*

Db. *ffz*

Fl. Ob. Cl. Bsn. Hn 1&2 Hn 3&4 Tbn. Tba. Timp. Voice

stretch - ing for freez - ing miles. The girl ska - ted a - way,

3 **4** **a2** **K**

ff **ff** **ff** **f**

ff **ff** **tr** **f**

ff

ff **fff** **fff**

f **ff**

p **ff**

p **ff** **mp** **p**

3 **4** **K**

p **f**

f

f

p **f**

f

f

f

22

84

Cl. *ff sempre*

Bsn.

Tpt. *mf* *f* *mf*

Crot.

Voice all a - lone, call - ing for home. White wolves ran in her tracks un - der the hard

Vc.

Db.

3
4

=

3
4

87

Cl.

Bsn.

Tpt. *a2*

Tbn.

Tba.

Crot.

Voice stars. *sung* Show me the way, slight gliss. No way to show,

Vc.

Db.

4
2

poco rall.

6
2

L

6 2 a tempo

Bsn. 90 *fff*

Hn 1&2 random upward rips *ffff* ~~~~~

Hn 3&4 random upward rips *ffff* ~~~~~

Tbn. *fff*

Tba *fff*

Voice spoken
fff freely - like dirty, snarling white devils
 they HOWWWWWWWL'D,

L

6 2 a tempo

Vc. *fff*

Db. *fff*

4 4

M

rall. lento ($\text{♩} = \text{c.76}$)

Fl. 91 *lunga pausa *p*

Bsn. *ffff*

Tbn. *ffff*

Tba. *ffff*

Tim. *p* *ffff*

Voice
barking, rasping - like mad dogs
sung *3* *ffff* *spoken* *df*
and no— way back. Then a hand picked up the jar;

M

rall. lento ($\text{♩} = \text{c.76}$)

Vln I lunga *pp*

Vln II lunga *pp*

Vc. *ffff*

D. *ffff*

*lunga pausa: about 10 seconds

97

Ob. *p*

Voice
a mean squint eye swam like a neeeee - dle fishhhhhh to the glass;

Mar. *p* *mp* *f* *p*

Vln I *f* *pizz.* *pizz.* *con sord.*

Vln II *f* *pizz.* *con sord.*

Vla *mf* *pizz.* *con sord.*

Vc. *mf*

3 **4**

101

F1.

Ob. *p* *ff*

Cl. *p* *ff*

Tpt *p* *ff* *ff*

con sord. *ff*

Voice
pois - 'nous breath cloud - ed it ov - er. This will do for a *vase, said a
sung f. *pronounced the American way spoken

N **4** **3** rall. **4** a tempo

Vc. *con sord.* **4** **3** rall. **4** a tempo

Db. *mp* *pizz.* *mp*

0
3
4

4 solo

3
4

Cl. 106

Bsn.

Hn 1&2

Tbn. (con sord.)

Tim. very soft sticks

Voice spite - ful voice, as a Witch filled_ up the jam - jar with wa - ter, then stared_ a-

Mar. very soft sticks

0
3
4

4 arco (con sord.) senza sord. **3**
4

Vln II

Vla arco (con sord.) senza sord.

Vc. arco (con sord.) senza sord.

D. arco pp ppp

110

3 4 **4 4**

Cl. -

Bsn. - *p* *pp*

Hn 1&2 + *mf* + +

Hn 3&4 *p* *pp* F_bG_#A_#B_#C_#D_#E_b

Hp -

Voice mazed, glee in her eyes, at her swimming and brand - new

Mar. *f* *mp* *ppp*

3 4 **4 4**

Vc. - *pp* *ppp*

Db. - *pp* *ppp*

rall.

=

113

Cl. - *pp*

Timp. *ppp* -

Hp *p* *gliss.* *f* *p* slowing *gliss.*

Voice crea - ture. *3*

Mrs. Ravoona

(la valse atroce)

6

8

D. = c.60

Flute

Oboe

Clarinet in Bb

High voice

Vibraphone

p *ff* *p*

p *ff* *p*

a2 tr *p* *ff*

a2 tr *p* *ff*

p

I stole through the

motor on fast

mf



8

Fl.

Voice

dun - geons, while e - - - ev - 'ry one slept, Till I

Vib.

II

Fl.

Ob.

Cl.

Voice

Vib.

came to the cage where the Mon - ster was kept. There,

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

A

Fl.

Voice

Vib.

locked in the arms of a Gi - ant Ba - boon,

p *f* *p* *mf*

Fl.

Voice

Vib.

Ri - gid and smi - ling, lay Mis - siz Ra -

mf l.v.

B piu mosso ($\text{♩} = \text{c.69}$)

Fl.

Tub. B. *mf*

Voice
voon! I climbed the clock tow'r in the

B piu mosso ($\text{♩} = \text{c.69}$)

pizz.
Vln I

mf
pizz.
Vln II *mf*

Vla pizz. *mf*

Vc. pizz. *mf*

Db. pizz. *mf*



29

Tub. B.

Voice
first morn - ing sun And 'twas mid - day at last 'ere my jour - ney was

Vln I

Vln II *mp*

Vla *mf*

Vc. *mf*

Db. *mf*

35

Tub. B. *f* *mf* *mp* l.v.

Voice done; But the clock nev - er soun - ded the last stroke of

Vc. *sfp*

Db. *sfp* *mp* *p*

C

41

Fl. *mf*

Ob. *f*

Cl. *f*

Bsn. *mp* *mf*

Hn 1&2 *a2*

Hn 3&4 *mf* *f*

Voice noon, For there, from the clapp - er, swung Mis - siz Ra -

C

Vln I

Vln II *f*

Vla arco *mp* *mf*

Vc. arco *p* *mf*

Db. *p* *mf*

D

32

Fl. ff

Ob. ff

Cl. ff

Bsn. ff

Hn 1&2 + ff

Hn 3&4 f

Tpt ff

trp 1: con sord. f

trp 2: con sord. f

Tbn. f

Tba

Tim. ff

Hp p ff F_#G_#A_#B_#C_#D_#E_b

Tub. B. ff l.v. to marimba

Voice voon!

D

Musical score for orchestra, measures 11-12. The score includes parts for Vln I, Vln II, Vla, Vc, and Db.

- Vln I:** Starts with a eighth note followed by three eighth rests. Then plays a sixteenth-note pattern starting with a sharp. Dynamics: *ff*, *arco*.
- Vln II:** Starts with a eighth note followed by three eighth rests. Then plays a sixteenth-note pattern starting with a sharp. Dynamics: *ff*, *arco*.
- Vla:** Plays a sixteenth-note pattern starting with a sharp. Dynamics: *ff*.
- Vc:** Starts with a eighth note followed by three eighth rests. Then plays a sixteenth-note pattern starting with a sharp. Dynamics: *ff*, *arco*.
- Db:** Starts with a eighth note followed by three eighth rests. Then plays a sixteenth-note pattern starting with a sharp. Dynamics: *ff*, *fff*. Measure 12 ends with a dynamic *p*.

50

solo

Ob.

Cl.

Hn 1&2

Hn 3&4

Tpt

Hp $\textcircled{D}_\sharp \text{E}_\flat$

Voice
I hauled in the line, and I took my first look

Vib. motor on slow

56

Fl.

Ob. mf

Tpt

Hp ff mp $\textcircled{C}_\sharp \text{F}_\sharp \text{G}_\sharp \text{A}_\sharp \text{B}_\flat$ mf f

Voice
At the half - eat-en hor- ror that hung from the hook. I had

Vib. f ff to bass drum damp

Edragging ($\text{d} = \text{c.}60$)

accel.

as before ($\text{d} = \text{c.}69$)

62

Hn 1&2
Hn 3&4
Tpt
Hp
Voice
Mar.
Vc.
Db.

dragged from the depths of the limpid lagoon. The luminous body of Mis-siz Ra

soft sticks
to suspended cymbal

98

69

Bsn
Hn 1&2
Hn 3&4
Tpt
Tba
Timpani
Voice
Db.

F

voon! I fled in the storm, the

F

98

75

9 8

Bsn. Hn 1&2 Hn 3&4 Tpt. Tbn. Tba. Timp. B. D. Cym. Voice.

6 8

Bsn. Hn 1&2 Hn 3&4 Tpt. Tbn. Tba. Timp. B. D. Cym. Voice.

9 8

light - ning and thun - der, And there, as a flash split the

Vln I Vln II Vla. Vc. Db.

79

Fl.

Ob.

Cl.

Bsn.

Hn 1&2

Hn 3&4

Tpt

Tbn.

Tba

Timp.

Voice

dark - ness a - sun - der,

Chew - ing a rat's - tail and mum - bling a rune,

6

a2

rall.

9

9

Vln II

Vla

Vc.

Db.

6

rall.

9

83

9 a tempo

6

9

Fl.

Ob.

Cl.

Bsn.

Hn 1&2

Hn 3&4

Tpt

Tbn.

Tba

Cym.

T.-t.

Voice

Mad in the moat squat - ted Mis - siz Ra - voon!

sempre **fff**

5:3

l.v. take bow

l.v. to marimba

Vln I

Vln II

Vla

Vc.

Db.

87

Fl. *p*

Ob. *legato* *> mf* *mf* *f*

Cl. *mp legato* *mp legato* *mf* *mf*

Bsn. *> mp* *mf*

Hn 1&2 *pp*

Hn 3&4 *pp*

Tpt. *p*

Vln I *con sord.* *mp*

Vln II *con sord.*

Vla. *mf* *p*

Vc. *mf*

Db.

G

Fl. *legato* *ff*
 Ob. *ff*
 Cl.
 Bsn. *f*

Voice *f*
 I

Mar. *p*

Vln I *mf* *f*

Vln II *mf* *f*

Vc. *pp*

Db. *pp*

91

Fl.

Ob.

Cl.

Cym. *bowed *p* ff *the whole duration in one bow

Voice
stood by the wa - ters so green and so thick,

Mar. *ff* *p*

Vln I *p* *mf* *f*

Vln II *p* *mf* *f*

Fl. 93

Ob.

Cl.

Bsn.

Cym. bowed *p*

Voice And I stirred at the scum with my old, with - er'd

Mar. *f*

Vln I senza sord.

Vln II senza sord.

This musical score page contains eight staves. From top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Cymbals (Cym.), Voice, Maracas (Mar.), Violin I (Vln I), and Violin II (Vln II). The page is numbered 41 in the top right corner. Measure 93 begins with a rest for the Flute. The Oboe and Clarinet play eighth-note patterns. The Bassoon plays quarter notes. The Cymbals are marked 'bowed' and play sustained notes. The Voice part includes lyrics: 'And I stirred at the scum with my old, with - er'd'. The Maracas play eighth-note patterns. The Violin I part has a dynamic marking 'mp' over a sustained note. The Violin II part also has a dynamic marking 'mp' over a sustained note. Measure 94 starts with a dynamic 'f' for the Maracas. The Violin I part has a dynamic marking 'mp' over a sustained note. The Violin II part has a dynamic marking 'mp' over a sustained note.

H**6****3**
 $\frac{3}{4}$ **9****6**
 $\frac{6}{8}$

Cl. *mf* *p*

Bsn. *p*

Hn 3&4 *sfp*

Cym. *ff* *p* *f* *damp*

Voice stick; When there rose through the ooze, like a mon-strous bal - loon, The

Mar. *p* *to tam-tam*

Vln I *f* *mf* *ff*

Vln II *f* *mf* *ff*

Vla *mp* *ff*

Vc. *tr* *tr* *ff*

D. *mf* *ff*

6**8****9****8****I****4****4**

(semper a2)

Bsn *f* *p* *f* *p*

Hn 1&2 *mf* *mp*

Hn 3&4 *mf* *mp*

Tim. *f* *p* *mf* *p*

Voice *mf* *f*
Fac-ing the fens, I look back from the shore Where

tune F \sharp to F \natural **6****8****9****8****I****4****4**

Vln I *mp* *f* *sfp cresc. poco a poco*

Vln II *mf* *mp* *f* *sfp cresc. poco a poco*

Vla *mf* *mp* *f* *sfp cresc. poco a poco*

Vc. *f* *mf* *mp* *mf* *sfp cresc. poco a poco*

D. b. *f* *p* *mp* *mf* *sfp cresc. poco a poco*

108

Fl. Ob. Cl. Bsn. Hn 1&2 Hn 3&4 Tpt. B. D. Hp. Voice. Vln I. Vln II. Vla. Vc. Db.

a2

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

p cresc. *f* *p* *f* *p* *f*

pp *p* *3* *ff*

G \natural A \natural B \natural C \natural D \natural E \natural F \sharp *f* *gliss.* *ff* *gliss.* *ff*

all had been emp - ty a mo - ment be - fore; And there_ by the light_ of the Lin - coln - shire moon, Im-

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

112

Fl. *f cresc.*

Ob. *f cresc.*

Cl. 8 *f cresc.*

Bsn *f cresc.*

Hn 1&2 *f cresc.*

Hn 3&4 *f cresc.*

Tpt *p cresc.*

Tbn. *p cresc.*

Tba *p cresc.*

Tim. *p cresc.*

B. D.

Cym. *ff* *to tam-tam*

Voice *mence* *on the marsh - es,*

3 *5* *3* *5*

Vln I *ff* *div.* *gliss.* *ff* *div.* *gliss.* *fff*

Vln II *ff* *gliss.* *ff* *gliss.* *fff*

Vla *ff* *non div.*

Vc. *ff*

D. b. *ff*

J senza misura

115

Fl.

Ob.

Cl.

Bsn.

Hn 1&2

Hn 3&4

Tpt.

Tbn.

Tba.

B. D.

T.-t.

Voice

fff declamato!

stood Mis-siz Ra - - - voon!

J senza misura**68** con l'orrore ($\text{d} = \text{c.66}$)

47

Vln I

Vln II

Vla

Vc.

Db.

Epilogue

4 dolce e cantabile ($\text{♩} = \text{c.70}$)

Harp *p molto flessible*

High voice *mp molto flessible*

No mon - sters are hi - ding un - der the bed — I give you my word.

The i - dea of vam - pires



A

Tri. 5

Hp C \sharp

Voice thirst - ting for blood — Is plain - ly ab - surd.

Solo vln

A

There are no such things as ghosts I

p molto express.

9

4

Hp C \sharp C \sharp C \sharp C \sharp

Voice pro - mise They're all in the mind Head - less horse - men, hob - gob - lins and ali - ens All

4

Solo vln **3** **4** **4** **3**

pp

=

13 **3** **B** very soft sticks **4**

Tim. **4** ppp sempre

Tri.

Hp C \sharp C \sharp C \sharp C \sharp

Voice non - sense you'll find. You will not fall un - der a wit - ch's spell You are not Snow White. Nor am

3 **B** **4**

Solo vln mp **4** p

13 Db. pp

C

17

Tim. **3**
4

B. D. **4**
4 rall

Tri.

Hp C_# A_# C_# A_# **slow arpeggio**

Voice **p**
I a hand - some prince, but still A kiss, God bless, Good night. **pp**

Solo vln **C**
3
4 **p** **pp**

Db. **mp** **17**

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