

Saint Martha and the Dragon

Composed by Oliver Hayne

FULL SCORE IN C

INSTRUMENTATION

2 FLUTES (1. Doubling: *Piccolo*)

2 OBOES (1. & 2. Doubling: *Cor Anglais*)

2 B^b CLARINETS

2 BASSOONS (2. Doubling: *Contrabassoon*)

2 FRENCH HORNS

B^b TRUMPET

TROMBONE

TUBA

TIMPANI

PERCUSSION:

Glockenspiel, Xylophone, Vibraphone, Tubular Bells,
Bass Drum, Tam-Tam, Cymbal, Suspended Cymbal, Wood Blocks, Triangle

HARP

VIOLIN I

VIOLIN II

VIOLA

CELLO

DOUBLE BASS

MOVEMENTS

I:

'Tarasque the Dragon'

II:

'Saint Martha'

III:

'The Forest'

IV:

'Festival at Tarascon'

V:

'Lament for the Tarasque'

Duration: ca. 23 minutes

Saint Martha and the Dragon

Movement I: 'Tarasque the Dragon'

Composed by
Oliver Hayne

Misterioso ♩ = 50

G.P.

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

- Woodwinds:** Flute 1 (doubling piccolo), Flute 2, Oboe 1 (doubling cor anglais), Oboe 2, B♭ Clarinet 1, B♭ Clarinet 2, Bassoon 1, Bassoon 2 (doubling contrabassoon).
- Brass:** F Horn 1, F Horn 2, B♭ Trumpet, Trombone, Tuba.
- Drum Kit:** Timpani, Bass Drum, Percussion, Pitched Percussion.
- String Ensemble:** Violin I, Violin II, Viola, Violoncello, Contrabass.

Key markings and performance instructions include:

- Tempo:** Misterioso ♩ = 50.
- Dynamic:** *pp* (pianissimo) throughout the strings and woodwinds.
- Articulation:** *con sord. (div.)* (with mutes, divided) for strings; *let ring* for woodwinds and harp.
- Performance:** *straight mute* for Trombone; *p* (piano) and *mf* (mezzo-forte) for Tuba; *mp* (mezzo-piano) for Bass Drum.
- Structure:** A *G.P.* (Grand Pause) is indicated at the beginning of the second system.

accel.

A tempo

2 9 G.P.

Fl. *mf* *sffz*

Ob. *mf* *sffz*

Ci. *pp* *sffz*

Bsn. *pp* *sffz* To Cbsn.

Hn. *pp* *sffz*

Hn. *pp* *sffz*

Tpt. *pp* *sffz*

Tbn. *pp ord.* *sffz*

Tba. *p* *pp* *sffz*

Timp. *pp* *sffz*

Perc. To Sus Cym. *p* *sffz*

Perc. *p* *sffz*

Hp. *mf* *p* *sffz* *hit lower strings with flat hand* *highest pitch poss.* *dampen*

accel.

A tempo

G.P. *harmonics (unis.)* *p* *slow gliss. ad lib.* *increase speed and intensity* *sffz* *highest pitch poss.*

Vln. I *harmonics (unis.)* *p* *slow gliss. ad lib.* *increase speed and intensity* *sffz* *highest pitch poss.*

Vln. II *harmonics* *p* *slow gliss. ad lib.* *increase speed and intensity* *sffz* *highest pitch poss.*

Vla. *unis.* *p* *slow gliss. ad lib.* *increase speed and intensity* *sffz*

Vc. *p* *slow gliss. ad lib.* *increase speed and intensity* *sffp*

Cb. *p* *slow gliss. ad lib.* *increase speed and intensity* *sffp*

Fl. *mf* *3*

Ob.

Cl.

Bsn. *mp* *3*
Contrabassoon

Hn. *pp* *ominoously* *mp*

Hn. *pp* *ominoously* *mp*

Tpt.

Tbn. *pp* *ominoously*

Tba. *pp* *ominoously* *mp*

Timp. *p* *slow gliss.*

Perc. *To Tam-tam.* *Tam-tam.* *dampen* *p* *pp*

Harp. *let ring* *p*

Vln. I *G.P.* *pp* *senza sord.* *gliss.* *p*

Vln. II *pp* *senza sord.* *gliss.* *p*

Vla. *pp* *ominoously* *pp* *mp*

Vc. *div.* *p* *pp* *mp*

Cb. *p*

Aggressively ♩ = 138

♩ = 74

Fl. *ff* ⁵ *ad lib. stacc.* *highest pitch* *sim.*

Ob. *mp* *ff* *ad lib. stacc.* *highest pitch* *sim.*

Cl. *p* *ff*

Bsn. *p* *ff* *f* *To Bsn.*

Hn. *mp* *con sord.* *sfz* *p* *ff* *senza sord.*

Hn. *mp* *con sord.* *sfz* *p* *ff* *sub. mp* *senza sord.*

Tpt. *mp* *sfz* *p* *ff*

Tbn. *p* *ff* *f* *mf* *ff*

Tba. *p* *ff* *f* *mf* *ff* *mf*

Timp. *ff* *p* *ff* *mf*

Perc. *p* *pp* *ff* *To Sus Cym.* *Sus Cym.* *To Tam-tam.* *p* *f*

Hp. *mf* *hit lower strings with flat hand* *sfz* *+++++* *highest pitch* *highest pitch* *highest pitch*

Aggressively ♩ = 138

♩ = 74

Vln. I *ff* *gradually increase speed and depth of vibrato* *div.*

Vln. II *ff* *gradually increase speed and depth of vibrato* *div.*

Vla. *p* *ff* *pizz.* *arco* *pizz.* *arco*

Vc. *ff* *unis.* *pizz.* *pizz.* *arco* *mf* *arco*

Cb. *ff* *pizz.* *pizz.* *arco* *mf* *arco*

40 To Fl.

Fl. *mf*

Ob.

Cl. *pp*

Bsn. *mp* Bassoon To Cbsn.

Hn.

Hn.

Tpt.

Tbn. *mp* straight mute *mp* senza sord.

Tba.

Timp. *let ring* *mp*

Perc. Tam-tam. *p* To T. Bells *mf* To Bass Drum

Hp. *w/Fl.* *mf* *mp*

Broadly ♩ = 56
broadly (unis.)
senza sord.

Vln. I *pp* broadly (unis.) senza sord.

Vln. II *pp* broadly senza sord.

Vla. *pp*

Vc.

Cb.

Fl.

Ob.

Cl.

Bsn.
Contrabassoon

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

broadly

p

broadly

mp

p

broadly

p

Flute
broadly

Fl. *broadly* *mf* *ff*

Ob. *broadly* *mp* *mf* *ff*

Cl. *ff*

Bsn. *ff*

Hn. *broadly* *p* *ff*

Hn. *ff*

Tpt. *broadly* *mp* *ff*

Tbn. *ff*

Tba. *ff*

Timp.

Perc. Tubular Bells *broadly*

Perc. *mp* *ff*

Hp. *broadly* *mf* *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

Con moto. ♩ = 132

8 62 To Picc.

Piccolo

Fl. *sff* *f* 3

Ob. *sff* *ff* 3 *f* 3

Cl. *sff* 3

Bsn. *sff* *f* *sff* *f*

Hn. *sempre stacc.* *f* *sempre stacc.*

Tpt. *f*

Tbn. *f*

Tba. *f*

Timp. *mp* *ff* *sff* Bass Drum *f*

Perc. *To Bass Drum* *Xylophone* *f* 3

Hp. *sff*

Vln. I *sff* *ff* 3 *sim.*

Vln. II *sff* *f* *sempre stacc.* *sim.*

Vla. *f* *sempre stacc.* *sim.*

Vc. *f* *sim.*

Cb. *f*

Con moto. ♩ = 132

Fl. *ff* *marcato*

Ob. *sff* *marcato*

Cl. *sff* *f* *marcato*

Bsn. *sff* *f* *marcato*

Hn. *f*

Tpt. *f*

Tbn. *f*

Tba. *f*

Timp. *f*

Perc. *sff* *ff* *marcato*

Hp. *sff* *f*

Vln. I *sff*

Vln. II *sff*

Vla. *sff*

Vc. *sff*

Cb. *sff*

play random chromatic notes
within the same octave
following the quaver rhythm

80

10

Fl.

f

f

Ob.

f

sim.

ff sim.

ff sim.

Bsn.

f

sim.

ff

ff

ff

play random chromatic notes
within the same octave
following the quaver rhythm

Hn.

f

sim.

sim.

ff

Hn.

f

sim.

ff

Tpt.

sim.

ff

Tbn.

f

sim.

ff

Tba.

f

sim.

ff

Timp.

f

sim.

ff

Perc.

f

sim.

ff

Perc.

f

sim.

ff

Hp.

f

sim.

ff

play random chromatic notes
within the same octave
following the quaver rhythm

Vln. I

f

Vln. II

f

Vla.

f

sim.

ff

Vc.

f

sim.

ff

Cb.

f

sim.

ff

With force

Drammatico ♩ = 132

89 *sim.* 11

Fl. *ff* *sim.*

Ob.

Cl.

Bsn. *v*

Hn. *molto marcato*

Hn. *molto marcato*

Tpt. *molto marcato*

Tbn.

Tba. *v*

Timp. *v*

Perc. *sim.* To Bass Drum

Hp.

With force

Drammatico ♩ = 132

sim. *ff* *molto marcato*

Vln. I *sim.* *molto marcato*

Vln. II *molto marcato*

Vla. *molto marcato*

Vc. *ord. (div.)* *v*

Cb. *ord.*

molto marcato

Fl. *molto marcato*

Ob. *molto marcato*

Cl. *molto marcato*

Bsn. *molto marcato*

Hn. *rip*

Hn. *rip*

Tpt. *molto marcato*

Tbn. *molto marcato*

Tba. *molto marcato*

Timp.

Perc. Bass Drum *ff*

Perc.

Hp. *as fast as possible*
ff

Vln. I *seperate bows*

Vln. II *seperate bows*

Vla. *molto marcato*

Vc. *unis. molto marcato*

Cb. *molto marcato*

106

To Fl.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

gradually fade away

gradually fade away

drammatico

let ring

ff

drammatico

let ring

To Tri.

drammatico

slow 1/4 tone undulations

mp

slow 1/4 tone undulations

mp

mp

A bit faster ♩ = 68

10

Fl.

Ob.

Ci.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc.

Perc.

Hp.

delicately

delicately

mp
playfully

mf
playfully

mf

playfully
mp
playfully
mp

sf — *pp*

p

pp

Triangle
mp

A bit faster ♩ = 68

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.
col legno

sf
mf

pizz.
col legno

sf
mf
col legno

mf
pizz.

mp
pizz.

mp

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc.

Perc.

Hp.

Vin. I

Vin. II

Vla.

Vc.

Cb.

delicately

mp

delicately

mp

playfully

mf

playfully

mf

mp

pizz.

mp

pizz.

mp

pizz.

mp

D4

Fl. *mf*

Ob.

Cl. *mf*

Bsn. *mf*

Hn.

Hn.

Tpt. *mf*

Tbn. *mp* *playfully* *mf*

Tba. *mp*

Timp. *p*

Perc.

Perc.

Hp. *arco* *delicately*

Vln. I *mp*

Vln. II

Vla.

Vc.

Cb.

Detailed description of the musical score: This page contains the musical notation for measures 23-27 of a symphony. The score is arranged in a standard orchestral format with multiple staves. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Trumpet, Trombone, Tuba) are active, with dynamic markings such as *mf* and *mp*. The percussion section includes Timpani and various Percussion instruments. The string section (Violins I and II, Viola, Violoncello, and Contrabass) provides a rhythmic and harmonic foundation. The Harp (Hp.) is also present, playing *arco* *delicately*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

This page of the musical score, numbered 18 of 28, contains the following parts and markings:

- Flute (Fl.):** Two staves, both starting with a dynamic marking of *f*.
- Oboe (Ob.):** One staff.
- Clarinet (Cl.):** Two staves.
- Bassoon (Bsn.):** Two staves.
- Horn (Hn.):** Two staves.
- Trumpet (Tpt.):** One staff.
- Trombone (Tbn.):** One staff, with dynamic markings of *mp*, *mf*, and *mp*.
- Tuba (Tba.):** One staff.
- Timpani (Timp.):** One staff.
- Percussion (Perc.):** Two staves.
- Harp (Hp.):** One grand staff, with a dynamic marking of *mf* and a circled *D4* marking.
- Violin I (Vln. I):** One staff.
- Violin II (Vln. II):** One staff.
- Viola (Vla.):** One staff.
- Violoncello (Vc.):** One staff.
- Contrabass (Cb.):** One staff.

accel.

♩ = 94

33

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc.

Perc.

Hp.

broadly

mf

broadly

mf

broadly

mf

broadly

mf

broadly

mf

p

legato

f

legato

f

legato

f

p

p

pp

mf

p

pp

D \square

accel.

♩ = 94

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

arco (ord.)

mp

arco (ord.)

mp

arco (ord.)

mp

p

p

p

molto rall.

Maestoso ♩ = 80

molto rit.

20 41

espr. //

mp ff espr. f mf

mp ff espr. f mf

mp ff espr. f mf

mp ff f mf

mp ff f mf

Bsn. ff mf // To Obsn.

Hn. mf //

Hn. mf //

Tpt. mf //

Tbn. mf //

Tba. mf //

Timp. ff mf // To Bass Drum

Perc. Glockenspiel // To Wood Bl.

Hp. mp ff f // let ring

molto rall.

Maestoso ♩ = 80

molto rit.

arco espr. //

mp ff espr. //

arco mp ff espr. //

mp ff mf // mp

ff mf // mp

ff mf // mp

Movement III: 'The Forest'

Mystical ♩ = 62

1 *fitz.* *overblow*

Fl. *p* *ff* *p* *ff* *p* *ff* *p*

Ob.

Cl.

Bsn. *mp* Contrabassoon *mp*

Hn.

Hn.

Tpt.

Tbn.

Tba.

Bass Drum *mp*

Perc. *pp* *f* *pp* *f* *pp* *f* *pp*

Wood Blocks *mf*

Hp. *hit lower strings with flat hand* *mp*

Mystical ♩ = 62

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. *ff* *f*

Ob. *f*

Cl. *wind sound (pitchless)*
p *f* *p* *f*

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. *To Tam-tam.* *f* *To Vib.* *Tam-tam* *slow bowing* *p*

Perc. *Vibraphone (hard mallets)* *f*

Hp.

Vln. I *f*

Vln. II *f*

Vla. *p* *mf*

Vc. *p* *mf*

Cb. *f*

G.P.

Fl. *p* *ff*

Ob.

Cl.

Bsn. *To Bsn.*

Hn.

Hn.

Tpt.

Tbn. *straight mute* *p* *mp* *p* *mp* *p*

Tba.

Perc.

Perc.

Perc.

Hp. *mf* *f* *solo cantabile* *+**+**+**+**+**+* **D4**

Vln. I *G.P.* *pizz.* *pp* *pizz.*

Vln. II *pp* *pizz.*

Vla. *p* *pp*

Vc. *p* *mf* *harmonics*

Cb. *mf* *harmonics*

G.P. key clicks repeat ad lib.

To Picc.

G.P.

Fl. *mf* key clicks repeat ad lib. *p*

Ob. *mf* key clicks repeat ad lib. *p*

Cl. *p* *f* *p* *f* *mf* key clicks repeat ad lib. *p*

Bsn. *mf* *sf* *p*

Hn. *sf* *p*

Tbn. *sf* *p*

Tba. *sf* *p*

Perc. *f* *ff*

Hp. *mp* hit lower strings with flat hand

Vln. I *mf* repeat pattern as fast as possible *pp* *mf* *ff* G.P.

Vln. II *mf* repeat pattern as fast as possible *pp* *mf* *ff* G.P.

Vla. *mf* repeat pattern as fast as possible *pp* *mf* *ff* G.P.

Vc. *mf*

Cb. *mf*

41

Fl. *f*
 Ob. *mf*
 Cl. *p*
 Bsn. *mp* Bassoon *p*
 Perc. To Tam-tam.
 Perc. *mp* *f* Duet w/harp
 Hp. *mf*
 Vln. I *arco* *sul tasto* *p*
 Vln. II *arco* *sul tasto* *p*
 Vla. *arco* *sul tasto* *p*
 Vc.
 Cb.

Fl. //

Ob. *p* *w/Harp* //

Cl. *p* *w/Harp* //

Bsn. *mf* //

Hn. //

Hn. //

Tpt. //

Tbn. //

Tba. //

Perc. *mp* Tam-tam. *slow rotations on outer ring w/ superball* //

Perc. *f* // *gliss. ad lib. (diatonic)*

Perc. *pp* *gliss. ad lib.* //

Hp. *G#* *D#* *pp* //

Vln. I *p* //

Vln. II *p* //

Vla. *arco (lightly)* *sul tasto* //

Vc. *p* //

Cb. //

Fl. *mf*

Ob. *mf*

Cl. *p* *slow pitch bend ad lib.*

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Perc.

Perc.

Perc.

Hp.

Vln. I

Vln. II

Vla. *dizzily (ord.)* *p* *gliss.*

Vc. *dizzily (ord.)* *p* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Cb.

Fl. *slow pitch bend ad lib.* *mp*

Ob.

Cl. *slow pitch bend ad lib.* *p*

Bsn. *slow pitch bend ad lib.* *mp*

Hn.

Hn.

Tpt.

Tbn.

Tba.

Perc. *To Timp.*

Perc. *gradually increase speed*

Perc. *gradually increase speed*

Hp. *gradually increase speed*

Vn. I *dizzily (ord.)* *gradually increase speed*

Vn. II *dizzily (ord.)* *gradually increase speed*

Vla. *gradually increase speed*

Vc. *gradually increase speed*

Cb.

This musical score page, numbered 75, contains the following parts and markings:

- Flutes (Fl.):** Two staves, both marked *f* at the end of the page.
- Oboes (Ob.):** Two staves. The first staff has a *mp* marking and a *slow pitch bend ad lib.* instruction. The second staff has a *mp* marking and a *slow pitch bend ad lib.* instruction. Both are marked *f* at the end.
- Clarinets (Cl.):** Two staves, both marked *f* at the end.
- Bassoons (Bsn.):** Two staves, both marked *f* at the end.
- Horns (Hn.):** Four staves. The first two are marked *mf*. The third is marked *mf* and *senza sord.*. The fourth is marked *mf*.
- Trumpets (Tpt.):** One staff, marked *mf*.
- Trombones (Tbn.):** One staff, marked *mf*.
- Tuba (Tba.):** One staff, marked *mf*.
- Timpani (Timp.):** One staff, marked *mf*.
- Percussion (Perc.):** Two staves with complex rhythmic patterns.
- Harp (Hp.):** Two staves with complex rhythmic patterns.
- Violins (Vln. I, Vln. II):** Two staves with *gliss.* markings and slurs.
- Viola (Vla.):** One staff with *gliss.* markings and slurs.
- Violoncello (Vc.):** One staff with *gliss.* markings and slurs.
- Double Bass (Cb.):** One staff.

molto rall. **A tempo** **G.P.**

30 84

Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Perc.
Perc.
Hp.

ff
ff
ff
ff
ff
ff
ff
ff
f
ff
ff
ff
ff

To Cor Anglais
To Cor Anglais
To Snare Drum
To Cymbals

molto rall. **A tempo** **G.P.**

Vln. I
Vln. II
Vla.
Vc.
Cb.

f
ff
ff
ff
ff

gliss.
gliss.
gliss.
gliss.

Gracefully ♩ = 46

♩ = 50

90 solo cantabile

Fl. *p*

105 G.P.

Cor Anglais *dolce*
p

Cl. *dolce*
p

Hp.

Vln. I G.P.

Vln. II

Vla.

Vc.

Cb.

32

Fl. *dolce*
p

C. A. Cor Anglais *dolce*
p

Cl. *dolce*
p

Bsn. *dolce*
p

Hn.

Hn.

Tpt.

Tbn. *warmly*
pp

Tbn. *warmly*
pp

Tba. *pp*

Timp.

Perc.

Perc.

Hp. *mp*

Vln. I

Vln. II

Vla.

Vc.

Cb.

To Ob.

To Ob.

no attack

no attack

molto rit.

Movement IV: 'Festival at Tarascon'

Con spirito ♩ = 142

1

Fl.

Oboe

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Snare Drum

Perc.

Cymbals

Perc.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

heavily

f heavily

heavily f

f heavily

f

mf

mf

mf

Con spirito ♩ = 142

This page contains the 11th system of a musical score, starting at measure 34. The score is divided into several sections:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), and Tuba (Tba.).
- Percussion:** Three percussion parts (Perc.) with different rhythmic patterns.
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The woodwind and brass sections have active parts, while the strings and percussion provide a steady accompaniment. The page ends with a double bar line.

Fl. *sfz*

Ob. *sfz*

Cl. *stacc.* *f* *stacc.* *sim.*

Bsn. *sfz*

Hn. *sfz*

Hn. *sfz*

Tpt. *sfz*

Tbn. *sfz*

Tba. *sfz*

Perc. *To Timp.* *pp*

Perc. *sfz*

Hp. *sfz*

Vln. I *sfz*

Vln. II *stacc.* *sim.* *mp* *mf*

Vla. *stacc.* *sim.* *mp* *mf*

Vc. *stacc.* *sim.* *mp* *mf*

Cb. *sfz*

Fl. *f* *stacc.* *sim.*

Ob. *f* *ff stacc.* *sim.*

Cl. *f* *stacc.*

Bsn. *mf* *p stacc.* *sim.*

Hn. *mf* *p*

Hn. *sfz*

Hn. *sfz*

Tpt. *f* *mf*

Tbn. *sfz*

Tba. *sfz*

Perc. *sfz*

Perc. *sfz*

Perc. *sfz*

Hp. *sfz*

Vln. I *f*

Vln. II

Vla.

Vc.

Cb. *sfz*

Fl. *mf sfz ff heavily*

Ob. *sfz ff heavily*

Cl. *f ff heavily*

Bsn. *sfz mf ff heavily*

Hn. *mf sfz*

Hn. *sfz mf*

Tpt. *p*

Tbn. *p*

Tba. *mf sfz*

Perc. *sfz*

Hp. *sfz*

Vln. I *04 (04) sim. mf mp sfz*

Vln. II

Vla.

Vc.

Cb. *sfz*

Fl. *mf* *ff*

Ob. *mf* *ff*

Cl. *mf* *ff*

Bsn. *stacc.* *sim.* *mf* *ff* *heavily*

Hn. *mf* *f* *heavily*

Hn. *f* *heavily*

Tpt. *f* *heavily*

Tbn. *f* *heavily*

Tba. *f*

Timpani *mp* *f*

Perc. *f*

Hp.

Vln. I *f* *heavily*

Vln. II *f* *heavily*

Vla. *f* *heavily*

Vc. *f* *heavily*

Cb. *f* *heavily*

molto rit. Gracefully ♩ = 106

56

Fl. *sfz* *p* *softly*

Ob. *sfz* *p* *softly*

C. *sfz* *p*

Bsn. *sfz*

Hn. *sfz*

Hn. *sfz*

Tpt. *sfz*

Tbn. *sfz*

Tba. *sfz*

Timp. *sfz*

Perc. *sfz*

Perc. *sfz*

Hp. *sfz*

molto rit. Gracefully ♩ = 106

Vln. I *sfz* *p* *softly*

Vln. II *sfz* *p* *softly*

Vla. *sfz* *cantabile* *f*

Vc. *sfz* *cantabile* *f*

Cb. *sfz* *pizz.* *mp*

Con spirito ♩ = 142

40 64

Musical score for woodwinds and percussion. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Timpani (Timp.), Percussion (Perc.), and Harp (Hp.). The score is divided into two systems. The first system covers measures 40 to 64. The second system covers measures 65 to 72. The key signature is B-flat major. The tempo is marked 'Con spirito' with a quarter note equal to 142 beats per minute. Dynamics include *sfz*, *f*, *sfz heavily*, *f heavily*, *p*, and *f*. The percussion part includes a crescendo from *p* to *f* and a *sfz* dynamic.

Con spirito ♩ = 142

Musical score for strings. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into two systems. The first system covers measures 65 to 72. The second system covers measures 73 to 80. The key signature is B-flat major. The tempo is marked 'Con spirito' with a quarter note equal to 142 beats per minute. Dynamics include *sfz stacc.*, *sim.*, *f*, *mp stacc.*, and *mp arco stacc.*. The string parts feature a mix of staccato and arco playing.

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Hn. *ff*

Tpt. *heavily* *ff*

Tbn. *ff*

Tba. *ff*

Timp. *ff*

Perc. *ff*

Perc. *ff*

Hp.

Vln. I *mp* *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

Drammatico ♩ = 124

molto rall.

42 81 *lightly* *sim.*

Fl. *f* *lightly* *sim.*

Ob.

Ci.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

overblow ad lib.

ff *overblow ad lib.*

overblow ad lib.

overblow ad lib.

fast dynamic swells ad lib.

fast dynamic swells ad lib.

fast dynamic swells ad lib.

fast dynamic swells ad lib.

urgently

urgently

fast dynamic swells ad lib.

growl ad lib.

growl ad lib.

fast dynamic swells ad lib.

To Sus Cym. Sus Cym.

gliss. ad lib.

ff

Drammatico ♩ = 124

molto rall.

urgently

urgently

fast dynamic swells ad lib.

fast dynamic swells ad lib.

fast dynamic swells ad lib.

89

Fl. *f* *stacc.*

Ob. *stacc.* *f* *sim.*

Cl. *mf* *stacc.* *sim.*

Bsn. *stacc.* *mf* *sim.*

Hn. *stacc.* *sim.*

Tpt. *f*

Tbn. *f*

Tba. *f*

Timp.

Perc.

Perc.

Hp.

Vln. I *stacc.* *sim.*

Vln. II *stacc.* *mf* *sim.*

Vla. *stacc.* *mf* *sim.*

Vc. *stacc.* *sim.* *mf*

Cb. *mf* *stacc.* *sim.*

mf

Fl. *sim.* *ff* *sfz*

Ob. *ff* *sfz*

Cl. *ff* *sfz*

Bsn. *ff* *sub.p* *sfz*

Hn. *stacc.* *ff* *sub.p* *sfz*

Tpt. *ff* *sfz*

Tbn. *ff* *sub.p* *sfz*

Tba. *ff* *sub.p* *sfz*

Timp. *f* *ff* *sub.p* *sfz* *secco*

Perc. *sub.p* *sfz* *secco*

Hp.

Vln. I *ff* *sfz* *div.*

Vln. II *ff* *sfz* *div.*

Vla. *ff* *sub.p* *sfz* *div.*

Vc. *ff* *sub.p* *sfz* *div.*

Cb. *ff* *sub.p* *sfz*

Movement V: 'Lament for the Tarasque'

Grave ♩ = 44

1 solo solemnly

Tpt. *mf* G.P. *mf*

Vln. I *p* con sord. G.P.

Vln. II *p* con sord.

Vla. *p* con sord.

Vc. *p* con sord.

Cb. *p* con sord. arco

19 G.P.

Tpt. *mf*

Perc. Vibraphone (soft mallets) *p* let ring

Vln. I *p* G.P. *espr.*

Vln. II *p* *espr.*

Vla. *p* *espr.*

Vc. *p* *espr.*

Cb. *p* arco *espr.*

32

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

43 rit. .

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

triste

triste

triste

triste

triste