

OXFORD CHORAL MUSIC

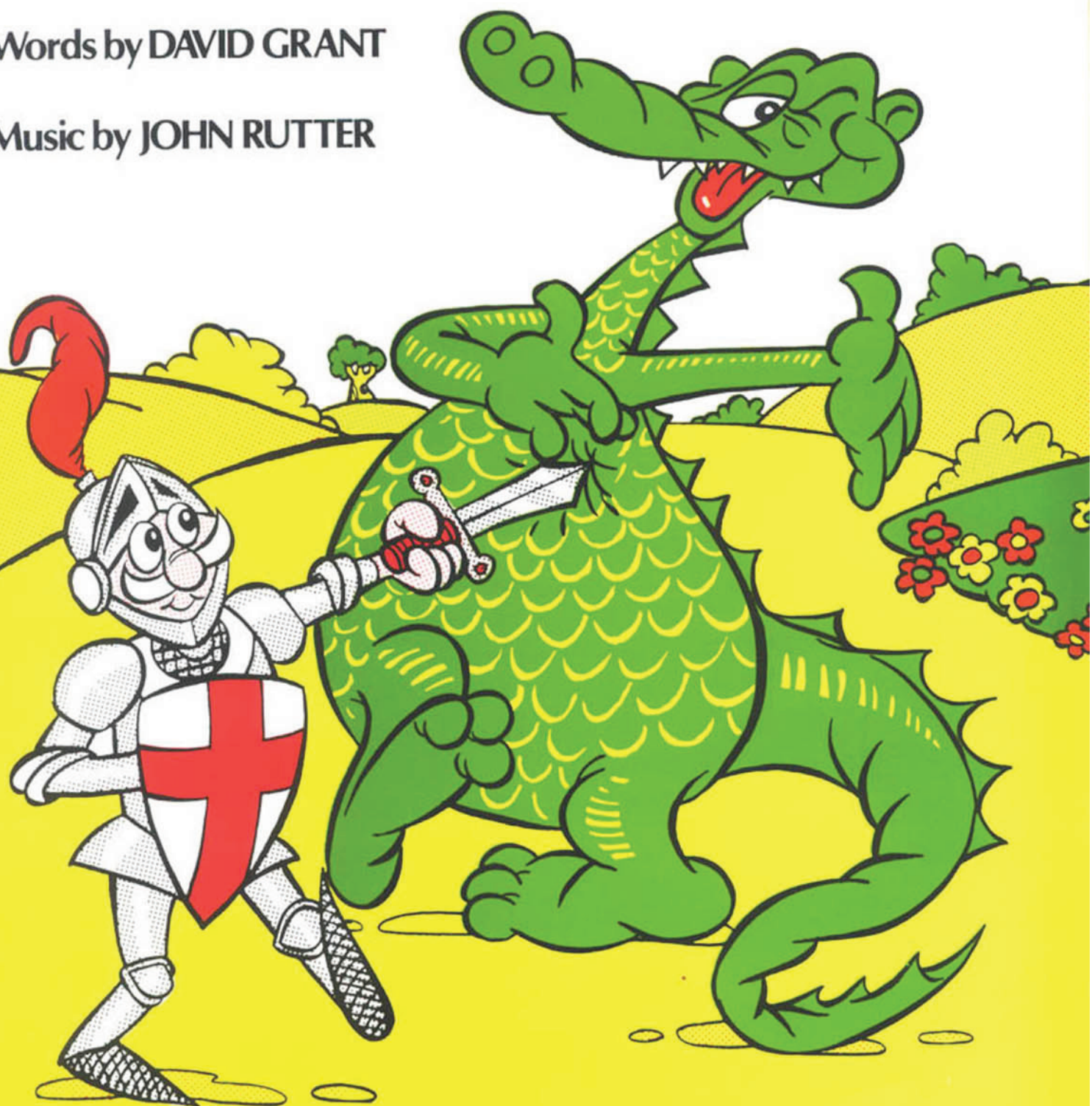


# The Reluctant Dragon

AN ENTERTAINMENT

Words by DAVID GRANT

Music by JOHN RUTTER



# No. 1: PROLOGUE

(Narrator and Chorus)

Words by DAVID GRANT

Music by JOHN RUTTER

\*NARRATOR: This is the story of a boy, a saint, and a dragon. It happened one Christmas-time † long ago, when the world was different, and there were more dragons about than there are nowadays;

With movement, but gently (♩ = 132)

PIANO

Str.,  
Hpschd.  
Vibra.  
*pp sempre*

although nothing much has really changed. People are still people, good and bad; boys are still boys; and you can still find the occasional dragon. Listen, and you'll see what I mean.

8

(+Elec. pno.)

*legato*

(con Ped.)

14

**A** ALL VOICES  
*p* rather gently

Once up-on a time, \_\_\_\_\_ a time long a-go;

(Str. Sust.)

*p*

19

Dream days and dra-gon days \_\_\_\_\_ when life was full of ma-gic,

\* Narration is to start as soon as the first chord is played. It is timed to end shortly before the chorus entry.

† Alternative: "one winter's time".



23 S. *mp legato*  
 A. There lived a shep-herd and his son all a-lone.  
 T. *mp legato*  
 B. *mp legato* Each day and ev-'ry day—  
*unis. p*

28 *mp*  
 Each day and ev-'ry day—  
 the shep-herd watched his sheep;  
*mp*

32 *mp* *p* *cresc.*  
 the boy sat read-ing and dream-ing:  
*mp* *p* *cresc.*  
*cresc.*

**B** TENORS and BASSES

37 *mf* unis.

Read - ing myths and le-gends of the won - ders of the world. Knights in shin-ing ar-mour bear-ing

*mf*

(+Drums)

SOPRANOS and ALTOS

40 *mf*

ban-ners all un - furled; Tales of elves and gob-lins and the spi-rits of the woods;

Hpschd.

43 *cresc.*

Mon-sters in the sea and mon-sters on the land, and dra - gons!

*mf cresc.* *mf* *f*

Str. trem. *cresc.* *f*

**C** Slower-rubato

47 *p wistfully*

How he longed to meet a real, fierce, fi - ery dra - gon!

*p wistfully*

*p*

*p*

A

51 *accelerando* ..... ( $\text{♩} = c. 168$ ) *rall. al fine*

*mf cresc.* *f*

sca - ly, tai - ly, green - bod - ied, red - eyed

*cresc.* *mf cresc.* *f*

fire-breath-ing, fear-some, fa - bu-lous, fai-ry-tale, *mf cresc.* *f*

*accelerando* ..... ( $\text{♩} = c. 168$ ) *rall. al fine*

*cresc.* *f*

55 *p* *Lento*

dra - gon.

(Narration to overlap with last chord)

*p* *Lento*

2 Vlns.

*p*



# No. 2: NARRATION

(overlapping with the last chord of No. 1)

**NARRATOR:** ... And sooner than expected his chance came. One night the shepherd came home all of a tremble.

'It's all up with me!' he exclaimed. 'Never more can I go up on them there downs! You know that cave up there?— well, I saw this *creature* sticking half way out of the cave — as big as four cart horses and all covered with shiny scales!'

The boy yawned. 'It's all right, father...don't you worry...it's only a dragon. He won't give us any trouble. I'll go up there and have a talk with him.'

So, after tea, he did.

(ATTACCA NO.3)

# No. 3: CHORUS

**Animato** (♩ = 144)

**TENORS and BASSES**  
*mf* easily

Out through the cot - tage door and

Elec. Pno. *mf*

Vibra.

skip a - cross the yard Went the boy with his head full of

Hpschd. 8ves

SOPRANOS and ALTOS

dra-gons breath-ing hard. \_\_\_\_\_ Up a - long the vil - lage street and

12 down be - yond the inn; \_\_\_\_\_ At last his chance had come for real ad -

S. *mf*  
A. *mf*  
T. *mf*  
B. *mf*

D. B. pizz.

16 - ven - ture to be - gin. \_\_\_\_\_ Up a - cross the hill - side all

unis. *mp*  
unis. *mp*  
Vlns. *mp*  
(D. B.) *p cresc.*  
(+Drums)

20 (ALL VOICES)

crisp and fro - sty white: \_\_\_\_\_ Down the wind - ing wood - land path the

24

boy ran swift - ly through the night \_\_\_\_\_ To the se -

*mf*

27

- cret hi - ding place, the fear - some fi - ery dra - gon's lair; \_\_\_\_\_ What ad -



30 (♩ = ♩)

- ven- ture, what ex - cite - ment, feels like mā-gic in the air! —

mp

Now at

Str.

Elec. Pno.

*sf*

*p*

34 **B** Allegro non troppo (♩ = c. 60)

T. and B.

last he'll know the an-swers to a ple - tho-ra of puz-zles: Does the dra-gon say his grace and such be -

Str.

37

SOPRANOS and ALTOS

ALL VOICES

- fore he chews and guz-zles? Does he use a ta - ble nap-kin or a knife and fork and spoon? Does he

40

accelerando

wash his claws and whis-kers care-f'ly when he dines at noon?

SOPRANOS and ALTOS

Più mosso



43 *mf*

When he tries to eat an ice-cream does his fi - ery breath-ing melt All the

Str. pizz. +Glock.

*mp*

TENORS and BASSES

46

ice and cream and send it trick-ling down his sca - ly pelt? If he sniffs at plants and flo-wers does he

rit. a tempo ALL VOICES

49

make the blos-soms droop? Does he singe his hair and whis-kers when he blows up - on his soup? By the



52

time the boy had reached the high-est point a-mong the hills He was dream-ing all of dra-gons and their

55

in-stant dam-sel grills: Do they kill be-fore they grill or do they like to hear the screams Of their

58

Meno mosso

gent-ly roast-ing vic-tims spit-ted right a-long their seams? And in case you all are think-ing that this

61

rall. Lento (in 4)

S.  
A.

T.  
B.

sub-ject's done to death-Well, don't wor-ry, we shall stop now 'cos we've all run out of breath.

rall. Lento (in 4)

Segue No. 4



55

in-stant dam-sel grills: Do they kill be-fore they grill or do they like to hear the screams Of their

58

Meno mosso

gent-ly roast-ing vic-tims spit-ted right a-long their seams? And in case you all are think-ing that this

61

rall. Lento (in 4)

S.  
A.  
T.  
B.

sub-ject's done to death—Well, don't wor-ry, we shall stop now 'cos we've all run out of breath.

rall. Lento (in 4)

f

# No. 4:

(Boy, Dragon, St. George, Chorus)

**NARRATOR:** And sure enough, just outside a small but comfortable cave in the hillside, a dragon lay stretched out, purring contentedly. The boy approached....

Moderato (♩ = 104)

....rather nervously.

BOY

*mp*

DRAGON

*f*

Good eve - ning, dra - gon.

Good eve - ning, good eve - ning, good

Str. *p*  
pizz.

arco

*mf*

4

3

BOY

DRAGON

eve - ning! Can you think of a rhyme for 'moon'? How 'a-bout 'June'?

Splen - did, splen-did,

trem.

7

*mf*

sadly

splen - did! I've tried 'ba - boon', 'pon-toon' and 'ma-ca-roon'— but they all

colla voce pizz.

arco

*f*

*p*

10 *brightening* *3* (clears throat)

lack some-thing. .I'm a po-et,you see. Would you like to hear one <sup>3</sup> of my ear-ly ef-forts?

*pizz.*

14 **A** Moderato con sentimento (♩ = 104)

*mf*

Huff, lit-tle dra-gon, thro' your lit-tle ba-by nos-trils, Huff, my lit-tle sca-ly one, and

*mp*

17

light pa-pa's ci-gar. Snort, lit-tle fel-low, with your lit-tle ba-by dra-gon snout,

20

Blow-ing steam-y bub-bles thro' your ho-ney in the jar. What do you think? Well,

*f* *enthusiastic* *3* **BOY** *doubtful*



Slow (♩ = 60)  
DRAGON

Freely

23

yes... Mind you, I al-so cul-ti-vate a more con-tem-p'ry style: Here's a pas-sage from my Three Quin-

*sf*

Str. trem. *sf* *sf* *sffz*

**B** a tempo (♩ = 60)

26

- tets: Seeth - ing pitch and bet - ting slips

*mf* *very intense*

*sim.*

*p*

pizz.

gliss.

Doppio (♩ = 120)

31

Co - a - gu - late the bat-tle - ships.... But

*sf*

(S. Dr.)

*sfp* *f*

CHORUS  
(Villagers)

35

hark! What do I hear in the di - stance?

*p* *mf*

39 **C**  
S. *mp* but aggressive unis.  
A. We want the dra-gon! Scrag 'im, do 'im, chop 'is 'ead off! We want the dra-gon! Scrag 'im,  
T. *mp* but aggressive  
**C**  
p

45 *cresc.*  
spike 'im, cut 'is froat! We got St. George and 'is 'orse and sword and  
*cresc.*  
froat! We got St. George, we got St. George

50  
buck - ler; When St. George 'as done wiv 'im, 'E won't be worth a groat!  
froat! We got St. George, we got St. George

55 *mp*  
We want the dra-gon! 'E's bin plun-der-in' and pil-lag-in'! We want the  
unis.  
*mf*

60 *f* unis.

dra-gon! 'E's bin scor-ching all the crops!— St. George 'll spike the pe - ri - sher, the

div. *f*

65 *accel. ad lib.*

aw - ful sca - ly ra - vi-sheer; St. George 'll swoosh 'is great big sword and thump 'im round the chops!

71 **D** Same tempo (♩ = 120)  
 DRAGON *mf* (pained)

O, how un - couth, how vul - gar! How un - ut - ter - ab - ly aw - ful!

**D** Same tempo (♩ = 120)  
*mp*

75 **E** St. GEORGE

And it does-n't ev-en rhyme! But who is this? Saint George, at your

**E** Poco più mosso (♩ = 132)

(+S.D.)



Poco meno mosso (♩ = 120)

80

ser - vice! The hour of reck - 'ning has come, sir! Nev - er more shall you wreak your

84

ter - ror up - on these poor sim - ple folk! What wea - pons do you choose?

DRAGON

89

*mp (quite faint at the thought)* Wea - pons, dear fel - low? None, dear boy! *cresc.* Can't fight, won't fight! *mf* A - ny - way -

St. GEORGE

Attacca No. 5

93

why must I be de - feat - ed? *f* Be - cause it's in the sto - ry!

# No. 5: TRIO

(St. George, Dragon, Boy)

Alla marcia vivace (♩ = 132)

St. GEORGE

*mf*  
I say, old boy, look here, old chap, you've got to do your stuff, It's not

*Str. f* *p*

4  
Bri-tish, it's not puk-ka just to sit there in a huff; So pull your-self to-gether, man, and

7  
strike a sto-ic pose! I have read the Ar-my man-ual and I'll show you how it goes.

DRAGON

10 *mf* with wilting distaste

Ar - my man - ual! Sto - ic pos - es! Stuff and non - sense! Don't you see?

11



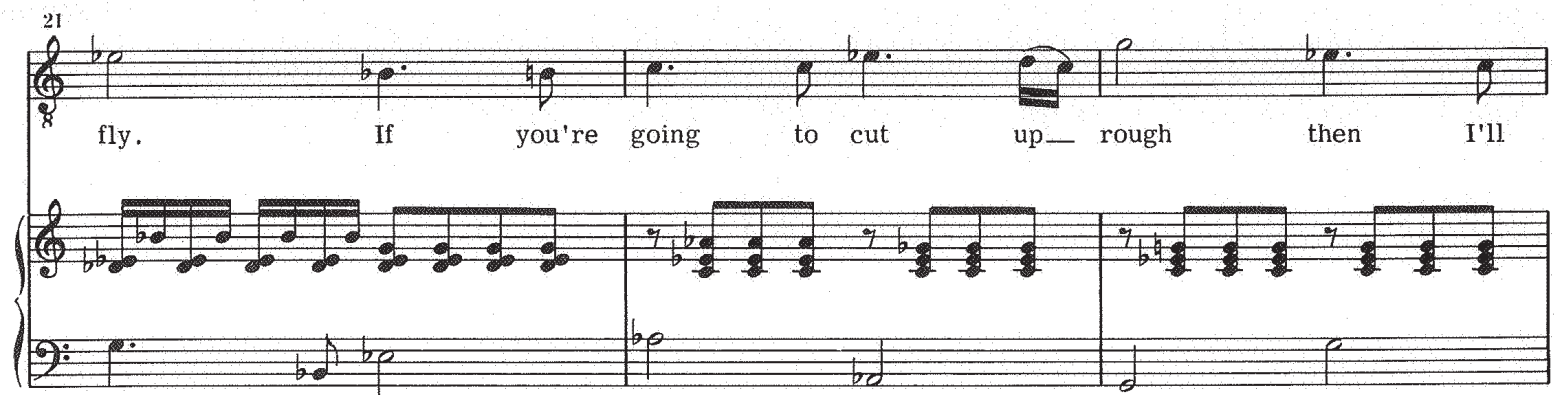
I'm a lit-e-ra-ry dra - gon; Not a drop, not a drop of fight in me.

18 **A**



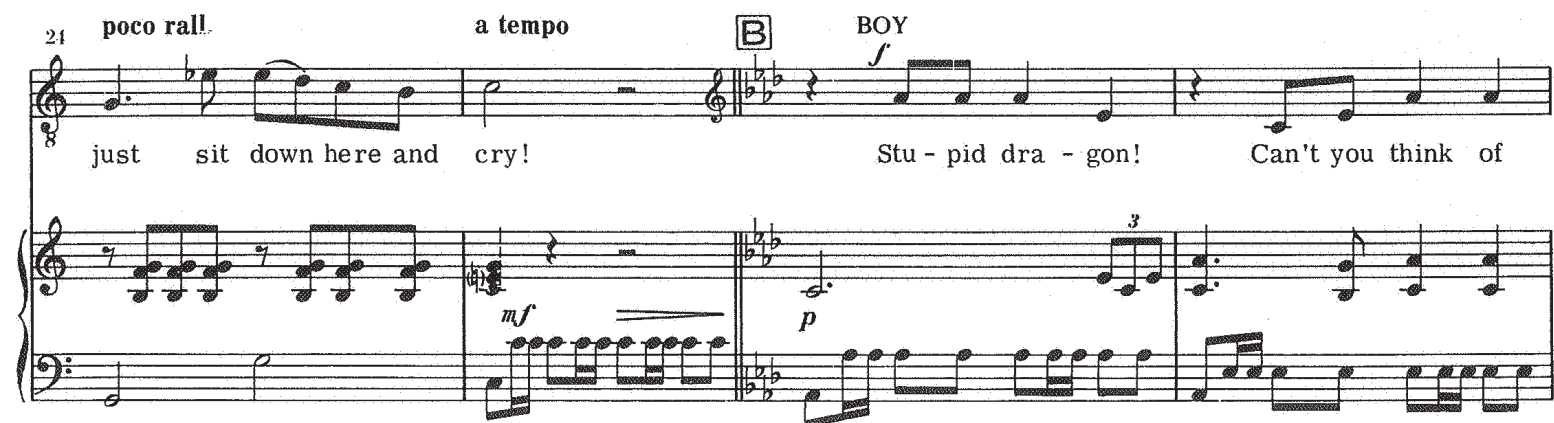
All my Sturm and Drang is pan - to - mime; I would-n't hurt a

21



fly. If you're going to cut up - rough then I'll

24 *poco rall.* *a tempo* **B** BOY *f*



just sit down here and cry! Stu - pid dra - gon! Can't you think of



28

what a no - ble\_ sight there'd be: Nos-trils flar - ing, scales a - flash - ing, ar - mour\_

32

## St. GEORGE

*mf* *risoluto*

glint - ing, ban - ners wav - ing, — don't you see? It's a case of King and Country, do or

35

die, show the flag, With a gin and t. to brace you it - 'll soon be in the bag! Ev - 'ry

38

*cresc.*

chap with a - ny feel - ing feels a qui - v'ring of his lips, When the fight - ing is all ov - er and the

*cresc.*

11 BOY C *f*

DRAGON *mf* *f* Stu-pid dra - gon! Can't you think of

*mp* Ar - my man - ual! Sto - ic pos - es!

*f* foe has had his chips. I say, old boy, look here, old chap, you've got to do your stuff, It's not

C *p*

44

what a no - ble - sight there'd be: Nos-trils flar - ing, scales a -

Stuff and non - sense! Don't you see? I'm a lit - e - ra - ry

Bri-tish, it's not puk-ka just to sit there in a huff; So pull your-self to-gether, man, and

47

flash - ing, ar - mour glint-ing, ban-ners wav - ing, - don't you see?

dra - gon; Not a drop, not a drop of fight in me. *mf*

strike a sto-ic pose! I have read the Ar - my man-u-al and I'll show you how it goes. It's a

50

O, the splen-dour, with all the shout - ing, cheer - ing\_

All my Sturm and Drang is pan - to - mime; I would-n't hurt a

case of King and Coun - try, do or die, show the flag, With a gin and t. to brace you it - 'll

53

throng! What a no - ble sight,

fly. If you're going to cut up\_ rough then I'll

soon be in the bag! Ev - 'ry chap with a - ny feel - ing feels a qui-v'ring of his lips When the

56

what a no - ble sight, *rall.* *mp dim.* what a no - ble

just sit down\_ here and cry, *mp* *dim.* yes I'll cry. *mp dim.*

fight - ing is all ov - er and the foe has had his chips, when the foe has had his

*rall.*



59 *p* a tempo D

sight! But what shall we do?

But what shall we do? I've no wish to fight you.

chips. But what shall we do? And

a tempo D

*p legato*

61

So what shall we

frank-ly, old chap, I don't want to fight you ei - ther! So what shall we

*p*

68 *mp*

Why don't you rig the fight?

do? Why don't we rig the

do? Why don't we rig the

Str. trem.

*pp* *mp*

72

That's right!

8 fight? Yes, why don't we rig the fight? What a splen-did i -

8 fight? Yes, why don't we rig the fight? What a splen-did i - dea,

*cresc.*

75 *rall.*

*f* Oh, let me show you!

*p* - dea! But how?

*p* what a splen-did i - dea! But how?

*rall.* *pizz.* *f*

Attacca No. 6

# No. 6: TRIO and CHORUS

(Boy, Dragon, St. George, Chorus)

Fifties rock 'n roll style (♩ = 144)

ALL VOICES (CHORUS ONLY)

*unis. f*

With a one— and a two,— with a one,— a two, and

*Elec. Pno. f*

*D. B. pizz. +Drums*

5 BOY

1. First— he

S. *mf* *dim.*  
 ov - er to you! — wop wop — wop wop —

T. unis. *mf* *dim.*  
 B. Doo ba doo wop — doo ba doo wop —

8 St. GEORGE DRAGON

1. waves his spear a - round, Yes I wave my spear a-round, Ah! he waves his spear a-round; oh! how aes-  
 2. both be - gin to lunge, Good! we both be - gin to lunge, Nice! let's have a jol - ly lunge - so stim - u -

*p*  
 wop wop — wop wop — wop wop —

*p*  
 Doo ba doo wop — doo ba doo wop — doo ba doo wop —



11 BOY St. GEORGE DRAGON

- the - tic!— Then his char-ger paws the ground. Yes, me char-ger paws the ground. Ah! his  
 - la - ting!— Then he sticks you in the gut— Wow! I stick him in the gut?—What! he

1. aes-the-tic— wop wop— wop wop—  
 2. - u - la - ting—

doo ba doo wop— doo ba doo wop— doo ba doo wop—

14 BOY St. GEORGE

char-ger paws the ground; my! how ath - le - tic!— Now you let him have a burst—Right, you  
 sticks me:— tut, tut, you nas - ty per - son!— No, it's just a bag of tricks—Make it

wop wop— 1. ath - le - tic— Ooh  
 2. - sty per - son—

doo ba doo wop— doo ba doo wop—

17 1. Dragon  
2. Boy BOY

let me have a burst, Oh! I'll give him quite a burst; how py-ro-tech-nic! look as though it sticks so the

ah ooh ah -ro-tech-nic!

1.

30 2. DRAGON A

crowd-'ll get their kicks. I hope you're cer-tain!

ooh ah And now, young fel-low,

2. A

BOY

33 *f* doo ba doo doo ba doo ba doo doo doo ba doo bi di

\* Ba doo ba doo doo ba doo ba doo doo doo ba doo bi di

take it a - way! Ooh

*p*

\*or other scat syllables.

DRAGON

36 *bend* doo bi doo bi di doo ba doo wa Shoo bi doo doo wop bi doo bi

Mis-ter Dra - gon! Ooh



St. GEORGE

39

doo doo wop— bi doo bi doo shoo bi doo ba da doo wa — Ba doo bi di

and now St. George!

*f*

*f*

This block contains the musical score for the section titled 'St. GEORGE'. It begins with a treble clef and a key signature of one sharp (F#). The melody starts at measure 39 with the lyrics 'doo doo wop— bi doo bi doo shoo bi doo ba da doo wa — Ba doo bi di'. There is a triplet of eighth notes under 'ba da doo'. The score includes piano accompaniment with chords and a bass line. A dynamic marking of *f* (forte) appears in the piano part. The section concludes with the instruction 'and now St. George!'.

12

BOY

doo doo doo wa — a doot-'n-doo doo wa — ba doot-'n doot-'n doo doo wa — Now you

doo — wa doo doo — wa doo doo — wa doo wa doo wa — Sec-ond half! —

*p*

*f*

*mp*

This block contains the musical score for the section titled 'BOY'. It begins with a treble clef and a key signature of one sharp (F#). The melody starts at measure 12 with the lyrics 'doo doo doo wa — a doot-'n-doo doo wa — ba doot-'n doot-'n doo doo wa — Now you'. The piano part features chords and a bass line, with dynamic markings of *p* (piano) and *f* (forte). The section concludes with the instruction 'Sec-ond half!' and a dynamic marking of *mp* (mezzo-piano).