

# Rumpelstiltskin

a fairytale for children  
of any age

music by

Arie van Hoek

after tales from the Grimm brothers

# Rumpelstiltskin



# Rumpelstiltskin

Hello everybody,

We will present you a musical fairy tale.

That means that from the music you hear,

you may understand what is going on in the fairy tale.

For instance you will not see the glimmering of the gold,

no, you will hear it!: (piccolo's, measure 141-155)

And in the woods you will hear this scary beast: (measure 59-68)

Then there is the daughter of the miller and she loves dancing: (measure 78-85)

When she handles the spinning wheel you will hear this: (measure 106-121 without oboes)

A special tune is for the strange little chap: (measure 303-308)

And when there is a feast it goes like this: (measure 450-461).

So, and that will do.

@ 0 The fairy-tale of Rumpelstiltskin is set in a beautiful area,

with charming villages and large forests,

sloping fields and murmuring brooks,

birds chirping in a competition for the loveliest sound.

Now close your eyes and let the music lead you

in a wonderful walk along this magnificent landscape.

 1 Overture

@ 1 Once upon a time, not too long ago,  
in a small village, not too far from here,  
there was a miller who had a nice daughter;  
a frank and lively girl that was very pretty as well.

 Polka Eleganza, maestoso

@ 2 This merry girl always wanted to help in daily household  
with all kind of jobs and, she became a very skilful girl.  
For instance she learned the spinning of lovely strong threads and yarn  
from sheep wool or flax with a spinning wheel.

 Moto Mechanica, allegro

@ 3 From all that practicing she became very experienced  
in the spinning of wool and cotton.  
From all these yarns and threads she made really fabulous dresses.  
So it could happen that people in the village made up  
that the millers daughter could spin even gold from straw.

 4 Moto Mechanica, allegro

@ 4 But, that was a little exaggerated of course.  
People did not really mean that the millers daughter could make gold,  
they only meant that, the clothes she made were exceptionally beautiful.

And her father, the miller, was very proud on that.  
Therefore, one day, even the king got information  
about that village with the lovely millers daughter.  
And, because the king was just looking around for a queen,  
he ordered for a horse and carriage and went  
to the village with the miller and his nice daughter.

 5 Marcia Pomposo, maestoso

@ 5 When the king arrived in the village,  
he was instantly impressed by the appearance of that nice young girl.  
And he asked the miller if indeed, the millers daughter could spin gold from straw.  
Yeah, and that dear father, he was so confused  
by the visit and the interest of the king for his daughter,  
that he confirmed that indeed, his daughter was able to spin gold from straw.

 6 Moto Mechanica, allegro

@ 6 But a king cannot marry any lump of a girl.

He was not completely stupid.

He had to know for sure that this girl could spin gold.

And he wanted to see that with his own eyes.


So he asked the miller if he might invite the millers daughter  
to the royal palace for a demonstration of her skills in the spinning of gold.

 7 Tempo Breve

@ 7 Now there was no way back for the miller.

He agreed that his daughter could visit the royal palace  
to show her peculiar ability in the spinning of gold.

Hence it could happen that, just a minute later, the royal carriage,  
with the king and the millers daughter,  
went back to the royal palace.

 8 Marcia Pomposo, maestoso

@ 8 The king, he did not waste too much time  
and directed the millers daughter straight  
to a big hall that was packed full of straw and a spinning wheel.


He told her to spin all the straw to gold before dawn.

Then he would marry her.

If it happened that she could not make the gold, she would be in big trouble,

because cheating a king is not a healthy profession.

Then the king left the hall and locked all doors very securely.

 9 Valse Triste

@ 9 The poor girl was completely muddled.

All that stupid baloney of the people about gold;

she could not spin any gold never not.

And she cried so terrible that after a while she fell asleep.


 10 Valse Triste

@ 10 Suddenly the girl awoke. Then what was that?

There in a corner of the hall?

It seemed that there was somebody there!

But what a strange little chap was that!


 **11** Entrada Pontifical

@ **11** That little chap asked the girl why she cried so badly.

But, he was well informed about al the problems of the girl.

It happened to be not just a strange little chap,

It was a very special little chap.

 **12** Entrada Pontifical

@ **12** After the girl had told the little chap why she was so gloomy,

he proposed to spin all the straw to gold for her.

But, he did want some reward for that

and asked her what she could offer when he would spin all straw to gold.

After some consideration the millers daughter decided to give him

her nice necklace as a reward for that remarkable job.

No sooner said than done and the little chap started on at once with the spinning wheel.

 **13** Moto Mechanica



@ 13 After all the impediment of that day the millers daughter did fall asleep rapidly.

And only early next morning, she awoke with a start,  
since the king had entered the hall, curious about the progress of the young girl.

The girl was quite flabbergasted and very delighted,  
when she saw that all the straw had been turned into gold by the strange little chap,  
that was disappeared without a trace.

And the king, he was very satisfied with all that gold.

Nonetheless he hesitated if he would marry that girl.

Therefore he got her to an even bigger hall with even yet more straw  
and he locked the doors carefully to prevent the girl from escaping.

 14 Valse Triste

@ 14 That made the girl very sad of course but fortunately the strange little chap  
showed up again.

The millers daughter had already given her necklace and  
the only thing of value there was left now was the beautiful ring  
that was a remembrance to her old grandmother.

In despite of that she decided to offer the ring to the little chap  
if he could spin all the straw to gold again.

 **15** Moto Mechanica

@ **15** Due to the cozily snoring of the spinning wheel,  
the millers daughter had soon dozed asleep.

When she awoke next morning, due to the arrival of the king,  
who entered the hall even more curious on the girls progress than the day before,  
all the straw had been turned to gold.

The king was very enthusiastic. But he did not show that.  
And he detained the girl into a really stupendously big hall, full of straw.

 **16** Valse Triste

@ **16** The poor girl was very sorrowful due to the extreme demands of the king.

And when the strange little chap appeared again,  
the girl had nothing left to offer for his strains.

Therefore the little chap asked, for her first born child,  
after she had married the king.

That did not feel good.....

Only because she did not have anything else to offer, she agreed.

And the strange little chap went immediately at work with the spinning wheel.

 **17** Moto Mechanica

@ **17** The pile of gold that was in the big hall next morning  
was so huge that one could not look across.

The amount was even that colossal, that the king did not need to reign  
for the rest of his life.

You will understand that he was very satisfied with the result  
and decided at last to marry the handsome daughter of the miller.

That could bring him a lot of profit.

And there was a grand wedding ceremony at the palace  
where of course the miller was invited as well.


 **18** Valse Romantique

@ **18** The young queen became very lucky at the palace.


Especially when after one year a beautiful rosy cheeked son was born.

And the king, he could not be richer with so much wealth.

But then..... one night.....

 **19** Tempo Misterioso

@ 19 Suddenly that strange little chap appeared at the queen again.


 20 Entrada Pontifical

@ 20 And, he wanted the son of the queen, the young prince.

That was what the millers daughter had promised him,  
as a reward for the turning of all the straw to piles of gold.

But the queen would have nothing to do with that.

And she was crying, crying, moaning and weeping.

 21 Valse Triste

@ 21 The queen cried so terribly and it was so moving,

that the strange little chap began to feel pity for her.

So it could happen that the little chap made her a new proposal;

The prince might stay with the queen if she was able to guess the name of the little chap.

Well, that sounded very fortunate to the queen. That could not be too difficult!!!

And she started to mention all names that she already knew by memory.

But unfortunately that did not include the name of the little chap.

That is because strange little chaps always have names

very different from normal people.

The little chap got impatient and said that he would return next day,  
allowing the queen to gather all the names that she could find.

 22 Entrada Pontifical


@ 22 The queen immediately sent all the court servants on mission  
to collect every name that could be found in the country.....

When the strange little chap appeared to the queen next day,  
she read aloud all the names from the list.

But none of the names was from the little chap.

And with a mean smile he told the queen that he could give her  
only one more day to contrive his name.

Otherwise he would take the young prince.

 23 Entrada Pontifical

@ 23 The poor young queen could hardly manage all that trouble.

She called all the court servants together and pleaded

for all possible information they had gathered.

Then one of the servants told that during his quest for names,  
he had met some strange situation.

In the middle of the night on some open space in the woods,  
a strange small lad was dancing around an open wood fire, singing a funny song:

 24 Canzone di nome

 24 Canzone di nome, *allegretto* ♩ = 108

To-day bak-ing, to - mor-row brew-ing, then I'll get me the litt - le prince.



Who will ev - er guess my sec - ret, Rum - pel - stilt - skin is my name!



@ 24 Immediately the queen recognized

that this must be the name of the strange little chap.

And when the little chap appeared to her next day, she asked him:

“Perhaps you are called Roast-ribs, or Sheepshanks, or Towsplash

or Bearnhap or Spindleshanks?”

“Or can it be Rumpelstiltskin?”

 25 Diluvio Abuso

@ 25 The strange little chap busted out in anger and stamped on the floor as an idiot.

 26 Diluvio Abuso

@ 26 The strange little chap stamped on the floor with so much violence,  
he got so outrageous that he did split in two pieces by his own anger  
and vanished through a hole in the floor.

 27 Diluvio Abuso a Pondera

@ 27 Ever since nothing was heard from that strange little chap.

The king gave orders for repair of the floor and organized  
an extraordinary festival at the palace that took seven days and seven nights.

And, they lived happily together ever after.

 28 Grande Valse Romantique

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..... walk along this magnificent landscape.

1 Overture, *adagio* ♩ = 52

This musical score is for the Overture of a symphony, marked *adagio* with a tempo of ♩ = 52. The score is written for a full orchestra and is in the key of B-flat major (two flats) and 12/8 time. The instruments included are Flute 1 and 2, Oboe, English Horn, Clarinet in B-flat 1 and 2, Bassoon 1 and 2, Contrabassoon, Horn in F 1, 2, 3, and 4, Timpani, Violin I and II, Viola, Cello, and Contrabass. The score is divided into four measures. The first measure is marked *ff* (fortissimo) and features a complex rhythmic pattern of eighth notes in the woodwinds and strings. The second measure continues this pattern. The third measure is marked *f* (forte) and *ff*, with a change in dynamics. The fourth measure is marked *ff* and features a more active rhythmic pattern. The score includes various musical notations such as slurs, accents, and dynamic markings.

5

Fl. 1 *mp*

Fl. 2 *p*

Ob. *p*

E. Hn. *p* solo *mp*

Cl. 1 *p* *mp*

Cl. 2 *p*

Bsn. 1 *pp*

Bsn. 2 *pp*

C. Bn.

Hn. 1 *pp* *pp*

Hn. 2 *pp*

Hn. 3 *pp*

Hn. 4 *pp*

Timp. *pp*

Vln. I *p*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Cb. *mp* *p*

9

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. *mp* *f*

E. Hn. *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1 *mf* *f*

Bsn. 2 *f*

C. Bsn. *f*

Hn. 1 *mp* *f*

Hn. 2 *mf* *f*

Hn. 3 *f*

Hn. 4 *f*

Timp. *fp* *mp*

Vln. I *mf* *mf*

Vln. II *mf* *mf*

Vla. *mf*

Vc. *mf* *mf*

Cb. *f*

12

Fl. 1 *mp*

Fl. 2 *p*

Ob.

E. Hn.

Cl. 1 *solo mp*

Cl. 2

Bsn. 1 *pp*

Bsn. 2 *pp*

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Timp.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *p*

poco rall.

16

Fl. 1 *mp*

Fl. 2 *mf* *p* *mp*

Ob. *mf* *p* *mp* *ff*

E. Hn. *mf* *mp* *p* *mp* *p* *ff*

Cl. 1 *mf* *mp*

Cl. 2

Bsn. 1 *pp*

Bsn. 2 *pp*

C. Bn.

Hn. 1 *p* *pp*

Hn. 2 *pp*

Hn. 3

Hn. 4

Timp.

Vln. I *solo* *mp* *p*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

**Allegro** ♩. = 108

Fl. 1 *ff*

Fl. 2 *ff* *legato* *p*

Ob. *p* *pp*

E. Hn. *p* *pp*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *ff* *mp* *legato*

Bsn. 2 *ff* *pp*

C. Bsn. *ff* *pp*

Hn. 1 *f* *pp*

Hn. 2 *f* *pp*

Hn. 3 *f* *pp*

Hn. 4 *f* *pp*

Timp. *f*

Vln. I *tutti* *ff*

Vln. II *ff*

Vla. *ff* *legato* *pp*

Vc. *ff* *pizz.* *pp*

Cb. *ff* *p* *mp* *pizz.*

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p*

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p*

*p*

Detailed description: This page of a musical score, numbered 32, contains staves for various instruments. The Flute 1 (Fl. 1) and Oboe (Ob.) staves are mostly empty with rests. Flute 2 (Fl. 2) plays a melodic line with long slurs. The English Horn (E. Hn.) has a rhythmic pattern of quarter notes with slurs and a *p* dynamic marking. Clarinets 1 and 2 (Cl. 1, Cl. 2) are empty. Bassoon 1 (Bsn. 1) has a melodic line with slurs, while Bassoon 2 (Bsn. 2) plays a rhythmic pattern of eighth notes. Contrabassoon (C. Bsn.) plays a rhythmic pattern of eighth notes. Horns 1-4 (Hn. 1-4) are empty. Timpani (Timp.) is empty. Violin I (Vln. I) and Violin II (Vln. II) are empty. Viola (Vla.) plays a rhythmic pattern of eighth notes with slurs. Violoncello (Vc.) plays a rhythmic pattern of quarter notes. Contrabass (Cb.) plays a rhythmic pattern of half notes.



37

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*legato*

*p*

*legato*

*p*

*pp*

*legato*

*pp*

*arco*

*legato*

*pp*

42

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*pp*

*legato*



Fl. 1

Fl. 2 *decresc.*

Ob.

E. Hn. *p*

Cl. 1

Cl. 2

Bsn. 1 *decresc.*

Bsn. 2

C. Bsn. *decresc.*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Timp.

Vln. I

Vln. II

Vla. *pp* *decresc.*

Vc. *decresc.*

Cb. *decresc.*

Largo ♩ = 50

56

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*mp*

*ff*

*bruto maximus*

*arco*



Allegro  $\text{♩} = 108$

69

Fl. 1 *ff* *pp*

Fl. 2 *ff* *pp*

Ob. *ff* *p* *pp*

E. Hn. *ff* *p* *pp*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff* *pp*

C. Bn. *ff* *pp*

Hn. 1 *f* *pp* *pp*

Hn. 2 *f* *pp* *pp*

Hn. 3 *f* *pp*

Hn. 4 *f* *pp*

Timp. *f*

Vln. I *ff*

Vln. II *ff*

Vla. *ff* *pp* *legato* *pizz.*

Vc. *ff* *pp* *pizz.*

Cb. *ff* *p*

..... that was very pretty as well.

77 @ 1  $\text{2/4}$  Polka Eleganza, maestoso  $\text{♩} = 74$

The score is for a 2/4 time signature piece in B-flat major, marked 'maestoso' with a tempo of 74 beats per minute. It begins at measure 77. The woodwind section includes Flutes 1 and 2, Oboe, English Horn, Clarinets 1 and 2, Bassoons 1 and 2, and Contrabassoon. The brass section includes Horns 1-4, Trumpets 1 and 2, and Trombones 1 and 2. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The percussion section includes Timpani. The score features various dynamics such as *mf*, *mp*, *p*, and *ff*, along with articulation marks like accents and slurs. The woodwinds and strings play rhythmic patterns, while the brass and percussion provide harmonic support. The piece concludes with a final flourish in the woodwinds and brass.

Fl. 1 (15 s.) *mf*

Fl. 2 *mf*

Ob.

E. Hn.

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf* *mp*

C. Bsn.

Hn. 1 *mf* *p*

Hn. 2 *mf* *p*

Hn. 3 *mf* *p*

Hn. 4 *mf* *p*

Timp. *mf* *p*

Vln. I *mp*

Vln. II *mp*

Vla. *mf*

Vc. arco *mf* pizzicato *mp*

Cb. arco *mf* pizzicato *mp*



83

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. *staccatissimo* *ff*

E. Hn. *mp* *ff* *staccatissimo*

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1 *mp*

Bsn. 2 *mf*

C. Bsn. *mf*

Hn. 1 *p* *mf*

Hn. 2 *p* *mf*

Hn. 3 *p* *mf*

Hn. 4 *p* *mf*

Timp.

Vln. I *p* *f* *staccatissimo*

Vln. II *p* *f* *staccatissimo*

Vla. *p* *f* *staccatissimo*

Vc. *mf*

Cb. *mf*

90 *poco rall.* *a tempo*

Fl. 1 *mf*

Fl. 2 *mf*

Ob.

E. Hn.

Cl. 1 *f* *mf*

Cl. 2 *f* *mf*

Bsn. 1

Bsn. 2 *f* *mp*

C. Bsn. *f* *mp*

Hn. 1 *f* *p*

Hn. 2 *f* *p*

Hn. 3 *mf* *mp* *p*

Hn. 4 *mf* *mp* *p*

Timp.

Vln. I *p* *f* *p* *mp*

Vln. II *p* *f* *p* *mp*

Vla. *p* *f* *p*

Vc. *f* *mp*

Cb. *f* *mp*

..... with a spinning wheel.

@ 2

$\text{♩} = 120$  Moto Meccanica, allegro

97

Fl. 1 *mf* (20 s.)

Fl. 2 *mf*

Ob.

E. Hn. *ff* *mp*

Cl. 1 *mf* *p*

Cl. 2 *mf* *p*

Bsn. 1 *ff* *mp* *p*

Bsn. 2 *p*

C. Bn. *p*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Timp. change to triangle *mp*

Vln. I *mf*

Vln. II *mf*

Vla. *mf* *pp* arco

Vc. *pp* arco

Cb. *p*

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mp*

Detailed description: This page of a musical score, numbered 104, contains 18 staves for various instruments. The Flute 1 and 2 staves are mostly empty. The Oboe and English Horn staves feature melodic lines starting in the third measure, with dynamics *p* and *mp* respectively. The Clarinet 1 and 2 staves play a rhythmic eighth-note pattern. The Bassoon 1 and 2 staves play a similar eighth-note pattern, while the Contrabassoon plays a dotted quarter note. The Horns 1-4, Violin 1 and 2, and Viola staves are mostly empty. The Violoncello and Contrabass staves play long, sustained notes with slurs. The Timpani staff shows a pattern of quarter notes with 'x' marks above them.

This musical score page, numbered 114, contains the following parts and their musical content:

- Fl. 1 & Fl. 2:** Both flutes are silent, indicated by whole rests.
- Ob.:** Oboe part with a melodic line of quarter notes, some beamed together, and long slurs.
- E. Hn.:** English Horn part with a melodic line of quarter notes and slurs.
- Cl. 1 & Cl. 2:** Clarinet parts playing a rhythmic pattern of eighth notes with slurs.
- Bsn. 1 & Bsn. 2:** Bassoon parts with rhythmic patterns of eighth notes.
- C. Bn.:** Contrabassoon part with a simple rhythmic pattern of eighth notes.
- Hn. 1, 2, 3, & 4:** Four Horn parts, all silent with whole rests.
- Timp.:** Timpani part with a pattern of quarter notes and rests, marked with 'x' for mallets.
- Vln. I & Vln. II:** Violin parts, both silent with whole rests.
- Vla.:** Viola part with a melodic line of eighth notes and slurs.
- Vc.:** Violoncello part with a melodic line of quarter notes and slurs.
- Cb.:** Contrabass part with a melodic line of quarter notes and slurs.

Fl. 1

Fl. 2

Ob. *p*

E. Hn. *mp*

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 122, contains staves for various instruments. The Flute 1 and 2 parts are silent. The Oboe part begins with a melodic line starting on a half note G4, moving to A4, B4, and C5, with dynamics *p* and *mp*. The English Horn part mirrors this melody. Clarinets 1 and 2 play a rhythmic eighth-note pattern. Bassoons 1 and 2 play a similar pattern in the bass clef. The Clarinet Bassoon part has rests. Horns 1-4 are silent. Timpani has a pattern of quarter notes with cross-sticks. Violins I and II are silent. Viola plays a rhythmic eighth-note pattern. Violoncello and Contrabass play a melodic line starting on a half note G2, moving to A2, B2, and C3.



..... could spin even gold from straw.

@ 3  $\text{\textcircled{4}}$  Moto Meccanica, allegro  $\text{\textcircled{♩}} = 120$

139

Fl. 1 (10 s.) *change to piccolo* *mf*

Fl. 2 *change to piccolo* *mf*

Ob. *pp*

E. Hn. *mp*

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1 *mp*

Bsn. 2 *mp*

C. Bn. *p*

Hn. 1 *p*

Hn. 2

Hn. 3 *p*

Hn. 4 *p*

Timp. *mf*

Vln. I

Vln. II

Vla. *pp*

Vc. *pp*

Cb. *p*



148

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

..... with the miller and his nice daughter.

@ 4

♩ 5 Marcia Pomposo, maestoso ♩ = 96  
*change to flute*

156 (40 s.)

Fl. 1 *change to flute* *mf* *mf*

Fl. 2 *change to flute* *mf* *mf*

Ob. *mf* *mf*

E. Hn. *mf* *mf*

Cl. 1 *mf* *mf*

Cl. 2 *mf* *mf*

Bsn. 1 *mf*

Bsn. 2 *f* *mf*

C. Bn. *f* *mp*

Hn. 1 *f* *Tempo rubato*

Hn. 2 *f* *mp*

Hn. 3 *mp* *p*

Hn. 4 *mp* *p*

Timp. *change to woodblock* *mp* *mp*

Vln. I

Vln. II

Vla. *pizzicato* *f* *mp*

Vc. *f* *p*

Cb. *f* *p*

*rall. poco a poco*

168

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

E. Hn. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1

Bsn. 2

C. Bsn.

Hn. 1 *mf*

Hn. 2

Hn. 3

Hn. 4

Timp. *mf*

Vln. I *mf*

Vln. II *mf*

Vla.

Vc.

Cb.

179

*accel.* *rit.* *a tempo*

Fl. 1 *ff* *mf*

Fl. 2 *ff* *mf*

Ob. *ff* *mf*

E. Hn. *ff* *p* *mf*

Cl. 1 *ff* *p* *mf*

Cl. 2 *ff* *p* *mf*

Bsn. 1 *f* *mf*

Bsn. 2 *f* *mf*

C. Bsn. *mf* *mp*

Hn. 1 *f* *p*

Hn. 2 *f* *mf* *p*

Hn. 3 *f* *p*

Hn. 4 *f* *p*

Timp. *mp*

Vln. I *ff*

Vln. II *ff* *p*

Vla. *f* *mp*

Vc. *f* *f* *p*

Cb. *f* *f* *p*

188

*a tempo* @ 5 (25 s.)

Fl. 1 *mf* *ff*

Fl. 2 *mf* *ff*

Ob. *mf* *ff*

E. Hn. *mf* *ff*

Cl. 1 *mf* *ff*

Cl. 2 *mf* *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

C. Bn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *f* *Tempo rubato*

Hn. 4 *f*

Timp. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *arco* *ff*

Vc. *ff*

Cb. *ff*





..... went back to the royal palace.

@ 7  $\text{♩} = 96$  Marcia Pomposo, maestoso

219

Fl. 1 (17 s.) *mf* > *mf* > *mf*

Fl. 2 *mf* > *mf* > *mf*

Ob. *mf* > *mf* > *mf*

E. Hn. *mf* > *mf* > *mf*

Cl. 1 *mf* > *mf* > *mf*

Cl. 2 *mf* > *mf* > *mf*

Bsn. 1 *mf*

Bsn. 2 *f* *mf*

C. Bn. *f* *mp*

Hn. 1

Hn. 2 *mp*

Hn. 3 *mp* *p*

Hn. 4 *mp* *p*

Timp. *mp* *mp*  
change to woodblock

Vln. I *mf*

Vln. II *mf*

Vla. *f* *mp*  
pizzicato

Vc. *f* *p*

Cb. *f* *p*



*rall. poco a poco*

233

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f*

244

*accel.* *rit.* *a tempo*

Fl. 1 *ff* *mf*

Fl. 2 *ff* *mf*

Ob. *ff* *mf*

E. Hn. *ff* *p* *mf*

Cl. 1 *ff* *p* *mf*

Cl. 2 *ff* *p* *mf*

Bsn. 1 *f* *mf*

Bsn. 2 *f* *mf*

C. Bsn. *mf* *mp*

Hn. 1 *f*

Hn. 2 *f* *mf* *p*

Hn. 3 *f* *p*

Hn. 4 *f* *p*

Timp. *mp*

Vln. I *ff*

Vln. II *ff* *p*

Vla. *f* *mp*

Vc. *f* *f* *p*

Cb. *f* *f* *p*

..... and locked all doors very securely.

@ 8

252

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

E. Hn. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *ff*

Bsn. 2 *ff*

C. Bsn. *ff*  
8-va basso ad lib.

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *f* *p*  
*Tempo rubato*

Hn. 4 *f* *p*

Timp. *ff*  
change to timpani

Vln. I

Vln. II

Vla. arco *ff*

Vc. arco *ff*

Cb. arco *ff*

(25 s.)

263 **Valse Triste, andante** ♩ = 92

Fl. 1 *mp*

Fl. 2 *mp*

Ob. *ff*

E. Hn. *ff*

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1 *ff mp*

Bsn. 2 *ff*

C. Bsn. *ff*

Hn. 1 *f pp*

Hn. 2 *f pp*

Hn. 3 *f pp*

Hn. 4 *ff pp*

Timp. *f pp pp simile*

Vln. I *ff dolce pp*

Vln. II *ff dolce pp*

Vla. *ff dolce pp*

Vc. *ff dolce pp*

Cb. *ff mp pizzicato*

271

Fl. 1 *ff* *mp* *mp* *mp*

Fl. 2 *ff* *mp* *mp* *mp*

Ob.

E. Hn.

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1 *p*

Hn. 2 *p*

Hn. 3

Hn. 4

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

..... after a while she fell asleep.

@ 9  $\text{♩} = 10$  Valse Triste, andante  $\text{♩} = 92$

278

Fl. 1 *mp* (15 s.) *mf* *p*

Fl. 2 *mp* *mf* *p*

Ob.

E. Hn.

Cl. 1 *mf* *p*

Cl. 2 *mf* *p*

Bsn. 1 *mf* *p* *pp*

Bsn. 2

C. Bn.

Hn. 1 *pp*

Hn. 2 *pp*

Hn. 3 *pp*

Hn. 4 *pp*

Timp. *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

Fl. 1 *p*

Fl. 2

Ob.

E. Hn.

Cl. 1 *pp*

Cl. 2 *pp*

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Timp.

Vln. I

Vln. II

Vla.

Vc. *pizzicato* *pp* *decresc.*

Cb. *pp* *decresc.*

.... what a strange little chap was that!!!

@ 10

296

Fl. 1  
Fl. 2  
Ob.  
E. Hn.  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
C. Bn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Timp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mf* *ff* (15 s.)  
*pp* *p* *mf* *ff*  
*pp* *p* *mf* *ff*  
*pp* *pp* *f*  
*pp* *mf* *f*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*pp* *ff*  
*pp* *ff*



303 **11 Entrada Pontifical, allegretto** ♩ = 62

*rall.*

*a tempo*

Fl. 1

Fl. 2

Ob. *mf*

E. Hn. *mf*

Cl. 1

Cl. 2

Bsn. 1 *mf*

Bsn. 2 *mf*

C. Bn. *mf*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Timp.

Vln. I

Vln. II *mf* pizzicato

Vla. *mf* pizzicato

Vc. *mp* pizzicato

Cb. *mf* pizzicato

..... It was a very special little chap.

@ 11  $\text{♩} = 62$  Entrada Pontifical, allegretto

rall.

312

Fl. 1 (10 s.)

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mp*

*mf*

..... started on at once with the spinning wheel.

*a tempo*

@ 12

322

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(30 s.)

*mf*

*mf*

*mf*

*mf*

13 Moto Mechanica, allegro  $\text{♩} = 120$

330 *change to piccolo*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. *f*

E. Hn. *f*

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

C. Bn. *p*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Timp. *mp* *change to triangle*

Vln. I

Vln. II

Vla. *arco pp*

Vc. *arco pp*

Cb. *arco p*

340

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*decresc.*

..... to prevent the girl from escaping.

@ 13

350

Fl. 1 *p* 3 *tr* *change to flute*

Fl. 2 *p* 3 *tr* *change to flute* (40 s.)

Ob. *p*

E. Hn. *p*

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

14 Valse Triste, andante ♩ = 92

359

Fl. 1 *mf* *mp* *mp* *mp* *mp*

Fl. 2 *mf* *mp* *mp* *mp* *mp*

Ob.

E. Hn.

Cl. 1 *mf* *mp*

Cl. 2 *mf* *mp*

Bsn. 1 *mf* *mp*

Bsn. 2

C. Bn.

Hn. 1 *pp*

Hn. 2 *pp*

Hn. 3 *pp*

Hn. 4 *pp*

Timp. *pp* *pp* *simile*

Vln. I *pp*

Vln. II *arco* *pp*

Vla. *pp*

Vc. *pp*

Cb. *pizzicato* *mp*

367

Fl. 1 *ff* *mp* *mp* *mp*

Fl. 2 *ff* *mp* *mp* *mp*

Ob.

E. Hn.

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1 *p*

Hn. 2 *p*

Hn. 3

Hn. 4

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.



..... if he could spin all the straw to gold again.

@ 14  $\text{♩} = 120$  Moto Meccanica, allegro

374

Fl. 1 *mp* (25 s.) *change to piccolo mp*

Fl. 2 *mp* *change to piccolo mp*

Ob. *f*

E. Hn. *f*

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

C. Bsn. *p*

Hn. 1

Hn. 2

Hn. 3

Hn. 4 *pp*

Timp. *change to triangle mp*

Vln. I

Vln. II

Vla. *pp*

Vc. *pp*

Cb. *arco p*

383

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

39 B

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*p*

*decresc.*

.... a really stupendously big hall, full of straw.

408 *tr* *change to flute* @ 15  $\text{♩} = 92$   
16 Valse Triste, andante  $\text{♩} = 92$   
(25 s.) *mf* *mp*

Fl. 1 *tr* *change to flute* *mf* *mp*

Fl. 2 *tr* *change to flute* *mf* *mp*

Ob.

E. Hn.

Cl. 1 *mf* *mp*

Cl. 2 *mf* *mp*

Bsn. 1 *mf* *mp*

Bsn. 2

C. Bn.

Hn. 1 *pp*

Hn. 2 *pp*

Hn. 3 *pp*

Hn. 4 *pp*

Timp. *change to timpani* *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pizzicato* *pp*

*p*

..... went immediately at work with the spinning wheel.

409

Fl. 1 *mp*

Fl. 2 *mp*

Ob.

E. Hn.

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

@ 16  
(30 s.)

17 Moto Meccanica, allegro  $\text{♩} = 120$

416 *change to piccolo*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. *f*

E. Hn. *f*

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1 *mp*

Bsn. 2 *mp*

C. Bsn. *p*

Hn. 1 *pp*

Hn. 2

Hn. 3 *pp*

Hn. 4

Timp. *mp* *change to triangle*

Vln. I

Vln. II

Vla. *pp*

Vc. *pp* *arco*

Cb. *p*

425

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score is for page 425 and includes parts for Flute 1 and 2, Oboe, English Horn, Clarinet 1 and 2, Bassoon 1 and 2, Contrabassoon, Horn 1-4, Timpani, Violin I and II, Viola, Violoncello, and Contrabass. The woodwinds and strings are active throughout the page, while the brass and horns are mostly silent. The score features various musical notations such as triplets, slurs, and dynamic markings like *p*.





..... the miller was invited as well.

443

Fl. 1 *change to flute* @ 17

Fl. 2 *change to flute* (30 s.)

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2 *p f*

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Timp. *change to timpani*

Vln. I

Vln. II

Vla.

Vc.

Cb.

18 Valse Romantique,  $\text{♩} = 162 \text{rall.}$

*a tempo*

450

Fl. 1 *f* *mf*

Fl. 2 *f* *mf*

Ob. *f* *mf*

E. Hn. *f* *mf* *ff*

Cl. 1 *f* *mf*

Cl. 2 *f* *mf*

Bsn. 1 *f* *mf* *f*

Bsn. 2 *f* *mf* *mf*

C. Bsn. *f* *mf* *mf*

Hn. 1 *f* *mf* *p*

Hn. 2 *f* *mf* *p*

Hn. 3 *f* *mf* *p*

Hn. 4 *f* *mf* *p*

Timp. *mf* *mp*

Vln. I *f* *mf* *mf*

Vln. II *f* *mf* *mf*

Vla. *f* *mf* *f*

Vc. *f* *mf* *mf*

Cb. *f* *mf* *mf*

461

Fl. 1 *mf* *f* *f*

Fl. 2 *mf* *f* *f*

Ob. *f* *mf*

E. Hn. *f* *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *f* *mf*

Bsn. 2 *mp*

C. Bsn. *mp*

Hn. 1

Hn. 2 *mf*

Hn. 3 *mp*

Hn. 4 *mp*

Timp.

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*molto rall.* valse cantabile, ♩ = 108

483

Fl. 1 *p*

Fl. 2 *p*

Ob.

E. Hn. *mf* *p*

Cl. 1 *mp* *pp*

Cl. 2 *mp* *pp*

Bsn. 1 *mf* *p*

Bsn. 2 *mf* *p*

C. Bsn. *mf*

Hn. 1

Hn. 2

Hn. 3 *mf* *p*

Hn. 4 *mf* *p*

Timp. *mp* *p*  
change to triangle

Vln. I

Vln. II

Vla.

Vc. *pizzicato*

Cb. *mf* *mp*

But then..... one night.....

@ 18

495

Fl. 1 *p* *pp* (18 s.)

Fl. 2 *p* *pp*

Ob. *mp*

E. Hn. *mp*

Cl. 1 *pp*

Cl. 2 *pp*

Bsn. 1

Bsn. 2

C. Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Timp. *pp* *change to timpani*

Vln. I

Vln. II

Vla.

Vc.

Cb.

..... that strange little chap appeared at the queen again.

19 Tempo Misterioso, andante ♩ = 92

@ 19

20 Entrada Pontifical, allegretto ♩ = 62

505

Fl. 1 *mf* *ff* (4 s.)

Fl. 2 *pp* *p* *mf* *ff*

Ob. *pp* *p* *mf* *ff* *mf*

E. Hn. *pp* *p* *mf* *ff* *mf*

Cl. 1 *pp* *f*

Cl. 2 *pp* *mf* *f*

Bsn. 1 *ff* *mf*

Bsn. 2 *ff* *mf*

C. Bn. *ff* *mf* *mf*

Hn. 1 *ff*

Hn. 2 *pp* *pp* *mp* *mf* *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Timp. *ff*

Vln. I *ff*

Vln. II *ff* *pizzicato* *mf*

Vla. *ff* *pizzicato* *mf*

Vc. *pizzicato* *pp* *ff* *mp*

Cb. *p* *ff* *mf*

rall. a tempo

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.



..... she was crying, crying, moaning and weeping.

@ 20 21 Valse Triste, andante ♩ = 92

523

Fl. 1 (18 s.) *mf* *mp* *mp* *mp*

Fl. 2 *mf* *mp* *mp* *mp*

Ob.

E. Hn.

Cl. 1 *mf* *mp* *mp*

Cl. 2 *mf* *mp* *mp*

Bsn. 1 *mf* *mp*

Bsn. 2

C. Bn.

Hn. 1 *pp*

Hn. 2 *pp*

Hn. 3 *pp*

Hn. 4 *pp*

Timp. *pp*

Vln. I *pp* arco

Vln. II *pp* arco

Vla. *pp* arco

Vc. *pp*

Cb. pizzicato *p*

..... to gather all the names that she could find.

@ 21

22 Entrada Pontifical, allegretto ♩ = 62

rall.

531

Fl. 1 *mp* (50 s.)

Fl. 2 *mp*

Ob. *mf*

E. Hn. *mf*

Cl. 1

Cl. 2

Bsn. 1 *mf*

Bsn. 2 *mf*

C. Bn. *mf*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Timp.

Vln. I

Vln. II *pizzicato* *mf*

Vla. *pizzicato* *mf*

Vc. *pizzicato* *mp*

Cb. *pizzicato* *mf*





... "Or can it be Rumpelstiltskin?"

559 *molto rall.* *a tempo* *rall.* @ 24

Fl. 1 *pp* (25 s.)

Fl. 2 *pp*

Ob. *mf* *ff*

E. Hn. *mf* *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *mp* *ff*

Bsn. 2 *mp* *ff*

C. Bn. *mp* *mf* *mp* *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Timp. *ff*

Vln. I *pizzicato* *mf* *pizzicato* *p* *ff*

Vln. II *mf* *pizzicato* *p* *ff*

Vla. *mf* *pizzicato* *p* *ff*

Vc. *mf* *pizzicato* *p* *ff*

Cb. *mf* *pizzicato* *mp* *ff*

25 Diluvio Abuso, allegretto ♩ = 92

577

Fl. 1 *ff*

Fl. 2 *ff*

Ob. *ff*

E. Hn. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

C. Bn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Timp. *arco*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

Detailed description: This page of a musical score, numbered 577, is for the piece 'Diluvio Abuso' in 2/4 time, marked 'allegretto' with a tempo of 92 beats per minute. The score is for a full orchestra. The woodwind section includes two flutes (Fl. 1 and Fl. 2), oboe (Ob.), English horn (E. Hn.), two clarinets (Cl. 1 and Cl. 2), three bassoons (Bsn. 1, Bsn. 2, and C. Bn.), and four horns (Hn. 1, Hn. 2, Hn. 3, and Hn. 4). The brass section consists of two trumpets (Hn. 1 and Hn. 2), three trombones (Hn. 3, Hn. 4, and C. Bn.), and a tuba (Cb.). The string section includes two violins (Vln. I and Vln. II), a viola (Vla.), a cello (Vc.), and a double bass (Cb.). The percussion section features a timpani (Timp.). The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature of 2/4. The dynamic marking 'ff' (fortissimo) is used extensively throughout the score. The woodwinds and strings play rhythmic patterns, while the brass and horns play more melodic and harmonic parts. The score is divided into measures by vertical bar lines, and the page number '577' is located at the top left.

587

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

*f*

*f*

*mf*

.... and stamped on the floor like an idiot.

@ 25  $\text{♩} = 92$  Diluvio Abuso, allegretto

596

Fl. 1 (10 s.) *ff*

Fl. 2 *ff*

Ob. *ff*

E. Hn. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

C. Bn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Timp. *f*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*



..... vanished through a hole in the floor.

@ 26  $\text{♩} = 92$

Musical score for orchestra, measures 605-614. The score is in 3/4 time and features a key signature of two sharps (D major). The tempo is marked *allegretto* with a quarter note equal to 92 beats per minute. The score includes parts for Flute 1 and 2, Oboe, English Horn, Clarinet 1 and 2, Bassoon 1, 2, and Contrabassoon, Horns 1-4, Timpani, Violin I and II, Viola, Violoncello, and Contrabass. The music is characterized by a strong *ff* (fortissimo) dynamic throughout. The first three measures (605-607) are marked with a 15-second rehearsal mark. The score concludes with a double bar line and repeat signs at the end of measure 614.

*poco accel.*

Andante ♩ = 82

612

Fl. 1 *ff* *ff* *fff* *p dolce*

Fl. 2 *ff* *ff*

Ob. *ff* *ff* *fff*

E. Hn. *ff* *ff* *fff*

Cl. 1 *ff* *ff* *fff*

Cl. 2 *ff* *ff* *fff*

Bsn. 1 *ff* *ff* *fff*

Bsn. 2 *ff* *ff* *fff* *p* *pp*

C. Bn. *ff* *ff* *fff* *p*

Hn. 1 *ff* *ff* *fff*

Hn. 2 *ff* *ff* *fff*

Hn. 3 *ff* *ff* *fff*

Hn. 4 *ff* *ff* *fff*

Timp. *fp* *fp* *fff* *pp* *change to triangle*

Vln. I *ff* *ff* *pp* *con sord.*

Vln. II *ff* *ff* *pp* *con sord.*

Vla. *ff* *ff* *fff* *pp* *con sord.*

Vc. *ff* *ff* *fff* *pizzicato* *p*

Cb. *ff* *ff* *fff* *pizzicato* *p*

619

Fl. 1

Fl. 2

Ob.

E. Hn.  
*solo*  
*p dolce*

Cl. 1  
*pp*

Cl. 2  
*pp*

Bsn. 1  
*mp*

Bsn. 2

C. Bn.

Hn. 1  
*p dolce*

Hn. 2

Hn. 3

Hn. 4

Timp.

Vln. I

Vln. II

Vla.  
*legato*  
*pp*

Vc.  
*p*

Cb.  
*p*

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*pp*

*pp*

*p*

*p*

..... And, they lived happily together ever after.

636

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

@ 27

(20 s.)

change to timpani

senza sord

77

28 Grande Valse Romantique,  $\text{♩} = 16^{\text{p}} \text{all.}$  *a tempo*

643

Fl. 1 *f* *mp*

Fl. 2 *f* *mp*

Ob. *f* *mf* *mp* *p*

E. Hn. *f* *mf* *mp* *p*

Cl. 1 *f* *mf* *mp* *mp*

Cl. 2 *f* *mf* *mp* *mp*

Bsn. 1 *f* *mf* *p*

Bsn. 2 *f* *mf* *p*

C. Bsn. *f* *mf* *mf* *p*

Hn. 1 *f* *mf* *mp* *p*

Hn. 2 *f* *mf* *mp* *p*

Hn. 3 *f* *mf* *mp* *p*

Hn. 4 *f* *mf* *mp* *p*

Timp. *fp* *fp* *fp* *mp* *p*

Vln. I *f* *mf* *mp*

Vln. II *f* *mf* *mp*

Vla. *f* *mf* *mp*

Vc. *f* *mf* *p*

Cb. *f* *mf* *p*

senza sord.

arco

78

654

Fl. 1 *mp* *mf*

Fl. 2 *mp* *mf*

Ob. *p* *mf*

E. Hn. *p* *mf*

Cl. 1 *mp* *mf*

Cl. 2 *mp* *mf*

Bsn. 1 *p*

Bsn. 2 *p* *mf*

C. Bsn. *p* *mf*

Hn. 1 *p* *mp*

Hn. 2 *p* *mp*

Hn. 3 *p* *mp*

Hn. 4 *p* *mp*

Timp. *p*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *p* *mf*

Cb. *p* *mf*

669

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mf*

*f*

*p*



685

Fl. 1 *mp* *f*

Fl. 2 *mp* *f*

Ob. *p* *f*

E. Hn. *p* *f*

Cl. 1 *mp* *f*

Cl. 2 *mp* *f*

Bsn. 1 *p* *p*

Bsn. 2 *p*

C. Bsn. *p*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Timp.

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *p*

Cb. *p*

699

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

E. Hn. *f* *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *f* *mf*

Bsn. 2 *mf*

C. Bsn. *mf*

Hn. 1 *mp* *f*

Hn. 2 *mp* *f*

Hn. 3 *mp* *f*

Hn. 4 *mp* *f*

Timp. *p*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

rall.

Dolce a tempo

711

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mp*

*pp*

*sim.*

*pizzicato*

*p*

*mp*

change to triangle

con sord.





754

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*ff*

*ff*

*ff*

*arco*

*ff*

*arco*

*ff*

Fl. 1

Fl. 2 *ff*

Ob. *ff* *p*

E. Hn.

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1

Bsn. 2

C. Bsn.

Hn. 1 *ff*

Hn. 2

Hn. 3 *ff*

Hn. 4

change to timpani

Timp. *mf*

Vln. I *ff* senza sord.

Vln. II *ff* senza sord.

Vla. *ff* senza sord.

Vc.

Cb.





Tempo di valse (♩ = 168)

785

Fl. 1 *mp*

Fl. 2 *mp*

Ob. *p*

E. Hn. *p*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1 *p*

Bsn. 2 *p*

C. Bsn. *p*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Timp. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *p*

Cb. *p*

Detailed description: This page of a musical score, numbered 785, is for a waltz in 3/4 time with a tempo of 168 beats per minute. The score is for a full orchestra and spans measures 785 to 792. The key signature has two flats (B-flat and E-flat). The woodwinds (Flutes 1 and 2, Oboe, Clarinets 1 and 2, Bassoons 1 and 2, and Contrabassoon) play a rhythmic pattern of eighth notes and quarter notes, often with slurs. The strings (Violins I and II, Viola, Violoncello, and Contrabass) provide a steady accompaniment with quarter notes. The brass section (Trumpets 1-4, Trombones 1-3, and Timpans) plays a simple harmonic accompaniment. Dynamics are marked as *mp* (mezzo-piano) and *p* (piano). The score includes various musical notations such as slurs, accents, and dynamic markings.

794

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*f*

*mf*

*mp*

803

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

812

Fl. 1 *mf* *mp* *f* *ff*

Fl. 2 *mf* *mp* *f* *ff*

Ob. *mf* *f* *ff*

E. Hn. *mf* *f* *ff*

Cl. 1 *mf* *mp* *f* *ff*

Cl. 2 *mf* *mp* *f* *ff*

Bsn. 1 *mf* *f* *ff*

Bsn. 2 *mp* *f* *ff*

C. Bsn. *mp* *f* *ff*

Hn. 1 *mp* *mf* *f*

Hn. 2 *mp* *mf* *f*

Hn. 3 *mp* *mf* *f*

Hn. 4 *mp* *mf* *f*

Timp. *pp* *mp* *mf*

Vln. I *mf* *mp* *f* *ff*

Vln. II *mf* *mp* *f* *ff*

Vla. *mf* *mp* *f* *ff*

Vc. *mp* *f* *ff*

Cb. *mp* *f* *ff*

Muziek #	Tekst #	Tijdsduur	Tijdsduur
	@ 0		0:00:25
1		0:03:50	
	@ 1		0:00:15
2		0:00:37	
	@ 2		0:00:20
3		0:00:37	
	@ 3		0:00:10
4		0:00:17	
	@ 4		0:00:40
5		0:00:54	
	@ 5		0:00:25
6		0:00:17	
	@ 6		0:00:20
7		0:00:05	
	@ 7		0:00:17
8		0:00:50	
	@ 8		0:00:25
9		0:00:35	
	@ 9		0:00:15
10		0:00:36	
	@ 10		0:00:15
11		0:00:26	
	@ 11		0:00:10
12		0:00:26	
	@ 12		0:00:30
13		0:00:29	
	@ 13		0:00:40
14		0:00:35	
	@ 14		0:00:25

Muziek #	Tekst #	Tijdsduur	Tijdsduur
15		0:00:29	
	@ 15		0:00:25
16		0:00:20	
	@ 16		0:00:30
17		0:00:33	
	@ 17		0:00:30
18		0:01:10	
	@ 18		0:00:18
19		0:00:10	
	@ 19		0:00:04
20		0:00:25	
	@ 20		0:00:18
21		0:00:20	
	@ 21		0:00:50
22		0:00:25	
	@ 22		0:00:25
23		0:00:12	
	@ 23		0:00:30
24		0:00:24	
	@ 24		0:00:25
25		0:00:25	
	@ 25		0:00:10
26		0:00:15	
	@ 26		0:00:15
27		0:01:10	
	@ 27		0:00:20
28		0:03:12	

<b>Totale tijd</b>	<b>0:10:34</b>	<b>0:05:32</b>	<b>0:16:06</b>
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<b>Totale tijd</b>	<b>0:20:04</b>	<b>0:10:32</b>	<b>0:30:36</b>
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