

Rumpelstiltskin

a fairytale for children
of any age

music by

Arie van Hoek

after tales from the Grimm brothers



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,

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.

 2 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.

 3 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.

 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.

 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.

Al 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.



poco rall.

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



a tempo *poco rall.*

@ 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

Notice of any performance will be very much appreciated.

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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	

Muziek #	Tekst #	Tijdsduur	Tijdsduur
	@ 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
15		0:00:29	
	@ 15		0:00:25
16		0:00:20	

Muziek #	Tekst #	Tijdsduur	Tijdsduur
	@ 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	

Muziek #	Tekst #	Tijdsduur	Tijdsduur
	@ 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	
Subtotaal		0:20:04	0:10:07
Totale tijd			0:30:11

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..... walk along this magnificent landscape.

1 Overture, adagio ♩ = 52

This musical score is for the first movement of an Overture, marked 'adagio' with a tempo of 52 beats per minute. The score is written for a large woodwind and brass ensemble. The instruments included are Flute 1 and 2, Oboe, English Horn, Clarinet in Bb 1 and 2, Bass Clarinet, Bassoon 1 and 2, Contrabassoon, Horn in F 1 and 2, and Contrabass. The key signature is two flats (Bb and Eb), and the time signature is 12/8. The score is divided into four measures. The woodwinds (Flutes, Oboe, English Horn, Bassoons, and Contrabassoon) play a rhythmic pattern of eighth notes with accents. The Clarinets and Bass Clarinet play a more complex melodic line with slurs and accents. The Horns and Contrabass provide harmonic support with sustained notes and dynamic markings. The dynamic markings range from *ff* (fortissimo) to *mf* (mezzo-forte).

5

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

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

Ob. *p*

E. Hn. *p* *mp*

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

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

B. Cl. *p* *p*

Bsn. 1 *p* *mf*

Bsn. 2 *p*

C. Bn. *f*

Hn. 1 *ppp* *ppp* *mp*

Hn. 2 *ppp* *mf*

Cbs. *mp* pizzicato

10

Fl. 1 *f* *mp* *mp* *mp*

Fl. 2 *f* *p*

Ob. *f*

E. Hn. *f*

Cl. 1 *f* *mp*

Cl. 2 *f* *p*

B. Cl. *f* *p*

Bsn. 1 *f* *p*

Bsn. 2 *f* *p*

C. Bn. *f*

Hn. 1 *f*

Hn. 2 *f*

Cbs. *f* *mp*

15

Fl. 1 *poco rall.*

Fl. 2 *p*

Ob. *mf p mp ff*

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

Cl. 1 *mf mp*

Cl. 2 *pp*

B. Cl. *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

C. Bn.

Hn. 1 *p pp*

Hn. 2 *pp*

Cbs.

Allegro ♩ = 108

20

Fl. 1 *ff*

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

Ob. *p* *pp*

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

Cl. 1 *ff* *pp*

Cl. 2 *ff* *pp*

B. Cl. *ff* *p*

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

Bsn. 2 *ff* *pp*

C. Bn. *ff* *pp* 1-8 2 3 4 5 6

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

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

Cbs. *arco* *ff* *p*

This musical score page, numbered 30, features ten staves for a woodwind ensemble. The instruments are Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Ob.), English Horn (E. Hn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), and Contrabassoon (C. Bn.). The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. Flute 1 and Oboe are silent throughout. Flute 2 plays a melodic line with slurs and accents. English Horns play a rhythmic pattern of eighth notes, with dynamics marked *p* and hairpins. Clarinets 1 and 2 play a complex rhythmic pattern of eighth and sixteenth notes. Bassoon 1 plays a melodic line with slurs and accents, mirroring the Flute 2 part. Bassoon 2 plays a rhythmic pattern of eighth notes. Contrabassoon plays a rhythmic pattern of eighth notes, with fingering numbers (7, 8, 1-6, 2, 3, 4, 5) indicated below the notes. All other instruments (Bass Clarinet, Horns 1 & 2, and Cello) are silent.

This musical score page, numbered 37, features ten staves for woodwind and brass instruments. The instruments are Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Ob.), Euphonium (E. Hn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), and Contrabass (Cbs.). The score is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. The woodwinds and brass parts include various dynamics such as *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo), along with articulation markings like *legato*. The Flute 1 and Oboe parts have *legato* markings above their notes. The Euphonium part has *legato* markings above and below its notes. The Clarinet 1 part has *legato* markings above and below its notes. The Bass Clarinet part has *legato* markings above and below its notes. The Bassoon 1 part has *legato* markings above and below its notes. The Horn 1 part has *legato* markings above and below its notes. The Horn 2 part has *legato* markings above and below its notes. The Contrabass part has *legato* markings above and below its notes. The score is arranged in a standard orchestral layout, with the woodwinds on top and the brass on the bottom.

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Cbs.

legato

p

pp

mp

pp

1-8

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Cbs.

decresc.

p

pp

decresc.

decresc.

2

3

4

5

6

7

8

Fl. 1 *ff* 3 *ff* 3 *ff* 3

Fl. 2 *ff* 3 *ff* 3 *ff* 3

Ob. *ff* 3 *ff* 3 *ff* 3

E. Hn. *mp* *ff* 3 *ff* 3 *ff* 3

Cl. 1 *ff* 3 *ff* 3 *ff* 3

Cl. 2 *ff* 3 *ff* 3 *ff* 3

B. Cl. *ff* 3 *ff* 3 *ff* 3

Bsn. 1 *ff* 3 *ff* 3 *ff* 3

Bsn. 2 *ff* 3 *ff* 3 *ff* 3

C. Bn. *ff* 3 *ff* 3 *ff* 3 *bruto maximus* *ff* 3 *bruto maximus* *ff* 3

Hn. 1 *mp* *mp* *ff* 3 *ff* 3

Hn. 2 *mp* *mp* *ff* 3 *ff* 3

Cbs. *ff* 3 *ff* 3 *ff* 3

Allegro ♩ = 108

@ 1

69

Fl. 1 *ff* *pp* (15s.)

Fl. 2 *ff* *pp*

Ob. *p* *pp*

E. Hn. *p* *pp*

Cl. 1 *ff* *pp* *pp*

Cl. 2 *ff* *pp* *pp*

B. Cl. *ff* *p* *pp*

Bsn. 1 *ff*

Bsn. 2 *ff* *pp* *pp*

C. Bn. *ff* *pp*

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

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

Cbs. *ff* *p*

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

78 **2 Polka Eleganza, maestoso** $\text{♩} = 76$
Molto rubato a tempo

Fl. 1 *mp* *mp* *f*

Fl. 2 *mp* *mp* *f*

Ob. *staccatissimo* *ff*

E. Hn. *mf* *staccatissimo*

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

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

B. Cl. *mf* *mf* *ff* *mf* *mf*

Bsn. 1 *mf* *staccatissimo* *ff*

Bsn. 2 *mf* *staccatissimo* *ff*

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

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

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

Cbs. *mf* *pizzicato* *f*

90 *Molto rubato a tempo* @ 2

Fl. 1 *mp* *mp* (20 s.)

Fl. 2 *mp* *mp*

Ob.

E. Hn.

Cl. 1 *mf* *mf*

Cl. 2 *mf* *mf*

B. Cl. *f* *mf* *ff* *mf*

Bsn. 1

Bsn. 2

C. Bn. *f* *mf* *mf*

Hn. 1 *mp* *mp*

Hn. 2 *mp* *mp*

Cbs. *f* *mf*

..... with a spinning wheel.

102 **3 Moto Meccanica, allegro** ♩ = 120

Musical score for orchestra, measures 102-115. The score is in 3/4 time, marked **Moto Meccanica, allegro** with a tempo of ♩ = 120. The key signature has one flat (B-flat). The instruments and their parts are:

- Fl. 1: Rests throughout.
- Fl. 2: Rests throughout.
- Ob.: Melodic line starting at measure 102, marked *pp*. Features long, sweeping phrases.
- E. Hn.: Melodic line starting at measure 102, marked *p*. Features long, sweeping phrases.
- Cl. 1: Rhythmic pattern of eighth notes, marked *p*.
- Cl. 2: Rhythmic pattern of eighth notes, marked *p*.
- B. Cl.: Melodic line starting at measure 102, marked *p*. Features long, sweeping phrases.
- Bsn. 1: Rhythmic pattern of eighth notes, marked *mp*.
- Bsn. 2: Rhythmic pattern of eighth notes, marked *mp*.
- C. Bn.: Rhythmic pattern of eighth notes, marked *mp*.
- Hn. 1: Rests throughout.
- Hn. 2: Rhythmic pattern of eighth notes, marked *pp*.
- Cbs.: Bass line starting at measure 102, marked *p*. Features long, sweeping phrases.

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

Hn. 1

Hn. 2

Cbs.

p

p

Detailed description: This page of a musical score, numbered 118, features ten staves for various instruments. The top two staves are for Flute 1 and Flute 2, both of which are silent. The Oboe staff contains a melodic line with long, sweeping phrases and slurs, marked with a piano (*p*) dynamic. The English Horn staff also features a melodic line with slurs and a piano (*p*) dynamic. The Clarinet 1 and Clarinet 2 staves play a rhythmic, eighth-note pattern. The Bassoon 1 and Bassoon 2 staves play a similar rhythmic pattern, with Bassoon 2 including some chromatic movement. The Contrabassoon staff is mostly silent. The Horn 1 staff is silent, while Horn 2 plays a rhythmic eighth-note pattern. The Cello staff plays a low, sustained melodic line with long slurs.

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

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

change to piccolo

(10 s.)

change to piccolo

130

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Cbs.

decresc.

decresc.

decresc.

decresc.

decresc.

decresc.

decresc.

decresc.

pp

mp

p

p

pp

mp

p

f

mp

p

p

pp

p

144

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Cbs.

@ 4

(40 s.)

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

5 Marcia Pomposo, maestoso ♩ = 96

157 *change to flute*

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. 1 & 2:** Flutes, both marked *change to flute* at measure 157. Dynamics include *mf* and *mf*.
- Ob.:** Oboe, dynamics include *mf* and *mf*.
- E. Hn.:** English Horn, dynamics include *mf* and *mf*.
- Cl. 1 & 2:** Clarinets in C and Bb, dynamics include *mf* and *mf*.
- B. Cl.:** Bass Clarinet in Bb, dynamics include *mf*.
- Bsn. 1 & 2:** Bassoons, dynamics include *f*, *mf*, and *mf*.
- C. Bn.:** Contrabassoon, dynamics include *f* and *mp*.
- Hn. 1 & 2:** Horns in F, dynamics include *f*, *pp*, *p*, and *mf*. Horn 1 includes a *Tempo rubato* marking and a triplet of eighth notes.
- Cbs.:** Cymbals, marked *change to woodblock*, dynamics include *mp* and *mf*.

rall. poco a poco

accel.

rit. a tempo

173

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Cbs.

ff

ff

ff

ff

ff

f

f

mf

mf

mf

mp

p

p

p

pp

mp

..... was able to spin gold from straw.

a tempo

@ 5

6 Moto Mechanica, allegro
change to piccolo

$\text{♩} = 120$

186

Fl. 1 *mf* *mf* *ff* (25 s.) *mf*

Fl. 2 *mf* *mf* *ff* *change to piccolo* *mf*

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

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

Cl. 1 *ff* *p*

Cl. 2 *ff* *p*

B. Cl. *ff* *pp*

Bsn. 1 *ff* *mp*

Bsn. 2 *ff* *mp*

C. Bn. *ff* *p*

Hn. 1 *f* *Tempo rubato* *p*

Hn. 2 *f* *pp*

Cbs. *ff* *arco* *p*

change to Double Bass

203

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Cbs.

change to flute (20 s.)

change to flute

@ 6

..... a demonstration of her skills in the spinning of gold.

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

216 **7 Tempo Breve** ♩ = 148

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

Fl. 2 *ff* *mf* *mf*

Ob. *ff* *mf* *mf*

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

Cl. 1 *ff*

Cl. 2 *ff*

B. Cl. *ff*

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

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

C. Bn. *ff* *f* *mp*

Hn. 1 *ff* *pp*

Hn. 2 *ff* *p*

Cbs. *change to woodblock* *mp* *mp*

8 Marcia Pomposo, maestoso ♩ = 96

This musical score page contains ten staves for woodwind and string instruments. The instruments are: Fl. 1, Fl. 2, Ob., E. Hn., Cl. 1, Cl. 2, B. Cl., Bsn. 1, Bsn. 2, C. Bn., Hn. 1, Hn. 2, and Cbs. The score begins at measure 229. The woodwinds (Flutes, Oboe, Clarinets, Bassoon, and Horns) enter in measure 229 with a *mf* dynamic. The strings (Cello and Double Bass) play a rhythmic accompaniment of eighth notes throughout the page. The key signature has one sharp (F#) and the time signature is 4/4. The score concludes at measure 238.

rall. poco a poco

accel.

rit.

240

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Cbs.

ff

ff

ff

ff

f

f

mf

mf

a tempo

249

@ 8

Fl. 1 *mf* *mf*

Fl. 2 *mf* *mf*

Ob. *mf* *mf*

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

Cl. 1 *p*

Cl. 2 *p*

B. Cl. *p* *ff*

Bsn. 1 *mf* *ff*

Bsn. 2 *mf* *ff*

C. Bn. *mp* *ff*

Hn. 1 *ppp* *f* *p*

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

Cbs. *mp*

8-va basso ad lib.

Tempo rubato

(25 s.)

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

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

263

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

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

Ob. *ff* *p* *p* simile

E. Hn. *ff* *p* *p* simile

Cl. 1 *p*

Cl. 2 *p*

B. Cl. *mp*

Bsn. 1 *ff* *p* *p* simile

Bsn. 2 *ff* *p* *p* simile

C. Bn. *ff* *mp*

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

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

Cbs. *mp*

change to Double Bass *mp*

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

@ 9 

275



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

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

Ob. *p*

E. Hn. *p*

Cl. 1 *mp* *mp* *p*

Cl. 2 *mp* *mp* *p*

B. Cl. *mp* *pp*

Bsn. 1 *p*

Bsn. 2 *p*

C. Bn. *p*

Hn. 1 *pp* *pp*

Hn. 2 *pp* *pp*

Cbs. *mp* *pizzicato* *p*

Fl. 1 *p* *mf* *ff*

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

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

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

Cl. 1 *pp* *f* *ff*

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

B. Cl. *p* *ff*

Bsn. 1 *pp* *ff*

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

C. Bn. *ff*

Hn. 1 *ff*

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

Cbs. *pp* *ff*

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

@ 10

11 Entrada Pontifical, allegretto ♩=62

poco rit.

a tempo

302

Musical score for 'Entrada Pontifical, allegretto' (♩=62). The score is for a full orchestra and includes the following parts:

- Fl. 1 and Fl. 2: Flute parts, mostly rests.
- Ob.: Oboe part, playing a rhythmic pattern of eighth notes, marked *mf*.
- E. Hn.: English Horn part, playing a rhythmic pattern of eighth notes, marked *mf*.
- Cl. 1 and Cl. 2: Clarinet parts, mostly rests.
- B. Cl.: Bass Clarinet part, mostly rests.
- Bsn. 1 and Bsn. 2: Bassoon parts, playing a rhythmic pattern of eighth notes, marked *mf*.
- C. Bn.: Contrabassoon part, playing a rhythmic pattern of eighth notes, marked *mf*.
- Hn. 1 and Hn. 2: Horn parts, playing a rhythmic pattern of eighth notes, marked *p*.
- Cbs.: Cello part, playing a rhythmic pattern of eighth notes, marked *mf* and *pizzicato*.

The score is in 2/4 time and features a key signature of two flats (B-flat and E-flat). The tempo is marked 'allegretto' with a metronome marking of ♩=62. The score includes dynamic markings such as *mf* (mezzo-forte) and *p* (piano). The score is divided into two sections: 'poco rit.' (poco ritardando) and 'a tempo'.

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

@ 11

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

311

Musical score for "Entrada Pontifical, allegretto" (12 measures). The score is in G major (one sharp) and 12/8 time. The tempo is marked "allegretto" with a quarter note equal to 62 beats per minute. The score is divided into two systems of six measures each. The first system (measures 1-6) features woodwinds (Flute 1 & 2, Oboe, English Horn, Clarinet 1 & 2, Bass Clarinet) and strings (Bassoon 1 & 2, Contrabassoon, Horn 1 & 2, Cello). The second system (measures 7-12) features woodwinds (Oboe, English Horn, Clarinet 1 & 2, Bass Clarinet) and strings (Bassoon 1 & 2, Contrabassoon, Horn 1 & 2, Cello). The score includes dynamic markings such as *mf* (mezzo-forte) and *p* (piano), and articulation markings like accents and staccato. A rehearsal mark "(10 s.)" is present at the beginning of the second system.

poco rit. a tempo

@ 12

Musical score for woodwinds and brass instruments. The score includes parts for Fl. 1, Fl. 2, Ob., E. Hn., Cl. 1, Cl. 2, B. Cl., Bsn. 1, Bsn. 2, C. Bn., Hn. 1, Hn. 2, and Cbs. The score is in G major and 2/4 time. The woodwinds (Ob., E. Hn., Cl. 1, Cl. 2, B. Cl.) and Bsn. 1 & 2 have melodic lines with dynamic markings of *mf*. The brass instruments (Hn. 1, Hn. 2, Cbs.) provide harmonic support. The score concludes with a 30-second rest for the flutes.

(30 s.)

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

13 Moto Meccanica, allegro

$\text{♩} = 120$

330 *change to piccolo*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. *mf*

E. Hn. *mf*

Cl. 1 *p*

Cl. 2 *p*

B. Cl. *p*

Bsn. 1 *mp*

Bsn. 2 *mp*

C. Bn. *mp*

Hn. 1

Hn. 2 *pp*

Cbs. *arco* *p*

343

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Cbs.

tr

mp

p

mp

p

mp

p

mp

p

mp

p

mp

p

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

354 *change to flute* @ 13 **14 Valse Triste, andante** ♩ = 92

Fl. 1 *change to flute* (40 s.) *mf* *mp* *mp*

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

Ob. *p* *p* simile

E. Hn. *p* *p* simile

Cl. 1 *mf* *mp*

Cl. 2 *mf* *mp*

B. Cl. *mf* *mp*

Bsn. 1 *p* *p* simile

Bsn. 2 *p* *p* simile

C. Bn. *mp*

Hn. 1 *pp* *pp*

Hn. 2 *pp* *pp*

Cbs. pizzicato *mp*

Detailed description: This is a page of a musical score for a woodwind and brass ensemble. The score is for measures 354 to 357. At the top, it indicates a tempo change to flute at measure 13, a 40-second rest, and then the title '14 Valse Triste, andante' with a tempo marking of ♩ = 92. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 3/4. The woodwind parts include Flute 1 and 2, Oboe, English Horn, Clarinet 1 and 2, Bass Clarinet, Bassoon 1 and 2, and Contrabassoon. The brass parts include Horn 1 and 2, and Cymbals. Dynamic markings range from *pp* to *mf*. Performance instructions include 'change to flute', 'pizzicato', and 'simile'. The score features various musical notations such as slurs, accents, and rests.

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

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

Ob.

E. Hn.

Cl. 1 *mp*

Cl. 2 *mp*

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1 *p* *pp*

Hn. 2 *pp* *pp*

Cbs.

..... spin all the straw to gold again.

@ 14

♩ = 120
15 Moto Meccanica, allegro

374

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

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

Ob. *mf*

E. Hn. *mf*

Cl. 1 *p*

Cl. 2 *p*

B. Cl. *p*

Bsn. 1 *mp*

Bsn. 2 *mp*

C. Bn. *mp*

Hn. 1

Hn. 2

Cbs. *pp* *arco* *p*

385

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Cbs.

mp

mp

396

Fl. 1 *f* *p* 3

Fl. 2 *f* *p* 3

Ob. *p*

E. Hn. *p*

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Cbs.

change to flute (25 s.)

change to flute

Detailed description: This is a page of a musical score, page 38, starting at measure 396. The score is for a woodwind and string ensemble. The woodwinds include Flute 1 and 2, Oboe, English Horn, Clarinet 1 and 2, Bass Clarinet, Bassoon 1 and 2, and Contrabassoon. The strings include Horn 1 and 2, and Cello. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 3/4. Measures 396-400 feature a flute melody with triplets and a dynamic of *p*. Measures 401-405 show a clarinet melody with sixteenth-note patterns and a dynamic of *p*. Measures 406-410 are mostly rests for the woodwinds, with the strings playing a simple accompaniment. At the end of measure 410, there is a double bar line and a key signature change to two flats (B-flat major or D-flat minor). A note above the Flute 1 staff indicates a change to flute for 25 seconds.

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

406 **16 Valse Triste, andante** $\text{♩} = 92$ @ 16

Fl. 1 *mf* *mp* *mp* *mp* *mp* (30 s.)

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

Ob. *mp*

E. Hn. *mp*

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

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

B. Cl. *mf* *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

C. Bn. *p* *mp*

Hn. 1 *pp* *pp*

Hn. 2 *pp* *pp*

Cbs. *pizzicato* *mp*

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

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

416

Fl. 1 *change to piccolo mp*

Fl. 2 *change to piccolo mp*

Ob. *f*

E. Hn. *f*

Cl. 1 *p*

Cl. 2 *p*

B. Cl. *pp*

Bsn. 1 *mp*

Bsn. 2 *mp*

C. Bn. *mp*

Hn. 1 *p*

Hn. 2 *pp arco*

Cbs. *p*

428

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Cbs.

p

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

18 Valse Romantique, $\text{♩} = 156$

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

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

Ob. *f* *mf*

E. Hn. *f* *mf*

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

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

B. Cl. *f* *mf* *mf* *ff* *mf*

Bsn. 1 *f* *mf*

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

C. Bn. *f* *mf* *mf*

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

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

Cbs. *f* *mf* *mf*

464

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Cbs.

mf

f

mp

479

rall. valse cantabile, ♩ = 108

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Cbs.

The musical score consists of 12 staves. The first five staves (Fl. 1, Fl. 2, Ob., E. Hn., Cl. 1) are in treble clef. The next five staves (Cl. 2, B. Cl., Bsn. 1, Bsn. 2, C. Bn.) are in bass clef. The final two staves (Hn. 1, Hn. 2, Cbs.) are in treble clef. The score begins at measure 479. The first section (measures 479-499) is marked *rall.* and features intricate melodic lines for the flutes and woodwinds. At measure 500, the key signature changes to two flats (B-flat major/D minor). The second section (measures 500-510) is marked *valse cantabile* and features a more lyrical melody for the clarinets and bassoons, with the cymbals playing a rhythmic pattern. Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). The instruction *pizzicato* is given to the cymbals at measure 500.

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

494

poco rit.

@ 18

Tempo Misterioso, andante $\text{♩} = 92$

@ 19

Fl. 1 *p* *pp* (18 s.) *mf* *ff* (4 s.)

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

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

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

Cl. 1 *pp* *pp* *pp* *f* *ff*

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

B. Cl. *pp* *ff*

Bsn. 1 *p* *ff*

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

C. Bn. *ff*

Hn. 1 *ff*

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

Cbs. *mp* *pizzicato* *mp* *ff*

..... appeared at the queen again.

511 **20 Entrada Pontifical, allegretto** $\text{♩} = 62$

poco rit. a tempo

Musical score for '20 Entrada Pontifical, allegretto'. The score is in 2/4 time and features a key signature of two sharps (F# and C#). The instrumentation includes Flutes 1 and 2, Oboe, English Horn, Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, Contrabassoon, Horns 1 and 2, and Cymbals. The score is marked with *mf* (mezzo-forte) for most instruments and *p* (piano) for the horns. The tempo is *allegretto* with a metronome marking of 62. The score is divided into two sections: *poco rit.* (ritardando) and *a tempo*. The score is written for a full orchestra and includes various musical notations such as dynamics, articulation, and phrasing.

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

523 @ 20 **21 Valse Triste, andante** $\text{♩} = 92$ @ 21

Fl. 1 (18 s.) *mf* *mp* *mp* *mp* *mp* (50 s.)

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

Ob. *mp*

E. Hn. *mp*

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

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

B. Cl. *mf* *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

C. Bn. *p* *mp*

Hn. 1 *pp* *pp*

Hn. 2 *pp* *pp*

Cbs. pizzicato *mp*

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

534 **22 Entrada Pontifical, allegretto** ♩ = 62

poco rit. *a tempo*

Musical score for '22 Entrada Pontifical, allegretto' in 2/4 time, key of D major. The score is for a full orchestra and includes the following parts:

- Fl. 1: Rest
- Fl. 2: Rest
- Ob.: *mf* (Melody)
- E. Hn.: *mf* (Harmony)
- Cl. 1: Rest
- Cl. 2: Rest
- B. Cl.: Rest
- Bsn. 1: *mf* (Harmony)
- Bsn. 2: *mf* (Harmony)
- C. Bn.: *mf* (Harmony)
- Hn. 1: *p* (Harmony)
- Hn. 2: *p* (Harmony)
- Cbs.: *mf* (Pizzicato)

..... he would take the young prince.

544

@ 22

23 Entrada Pontifical, allegretto ♩=62

@ 23

Musical score for Entrada Pontifical, featuring woodwinds, brass, and strings. The score is in 3/4 time with a tempo of allegretto (♩=62). The key signature is one sharp (F#). The score is divided into two sections, @ 22 and @ 23, with rehearsal marks (25 s.) and (30 s.) respectively. The instruments are: Fl. 1, Fl. 2, Ob., E. Hn., Cl. 1, Cl. 2, B. Cl., Bsn. 1, Bsn. 2, C. Bn., Hn. 1, Hn. 2, and Cbs. Dynamics include *mf* and *p*. The Cbs. part includes a *pizzicato* instruction.

..... singing a funny song:

555 $\text{♩} = 108$ **24 Canzone di nome, allegretto**

molto rall.

a tempo

poco rall.

rall.

Musical score for orchestra, measures 555-600. The score is in 2/4 time and features a variety of instruments including Flutes 1 and 2, Oboe, English Horn, Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, Contrabassoon, Horns 1 and 2, and Cello/Double Bass. The music is characterized by dynamic markings such as *mf*, *pp*, *f*, *mp*, *p*, and *ff*, and includes performance instructions like *pizzicato*. The tempo markings *molto rall.*, *a tempo*, *poco rall.*, and *rall.* are indicated at the top of the score.

..... “Or can it be Rumpelstiltskin?”

@ 24

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

576

Fl. 1 (25 s.) *ff*

Fl. 2 *ff*

Ob. *ff*

E. Hn. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

B. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

C. Bn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Cbs. *arco ff*

This musical score page, numbered 587, features ten staves for woodwind and brass instruments. The instruments are Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Ob.), English Horn (E. Hn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), and Contrabassoon (C. Bn.). The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The woodwinds play melodic lines with various articulations and dynamics, while the brass instruments provide harmonic support with sustained notes and rhythmic patterns. The page concludes with a double bar line and repeat dots.

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

@ 25

26 Diluvio Abuso, *allegretto* $\text{♩} = 92$

stampaggio

596

Fl. 1 (10 s.) *ff*

Fl. 2 *ff*

Ob. *ff*

E. Hn. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

B. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

C. Bn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Cbs. *ff*

Andante $\text{♩} = 82$

614

Fl. 1 *solo* *p dolce*

Fl. 2

Ob. *fff*

E. Hn. *fff* *solo* *p dolce*

Cl. 1 *ff* *pp*

Cl. 2 *ff* *pp*

B. Cl. *fff* *pp*

Bsn. 1 *fff*

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

C. Bn. *fff* *p*

Hn. 1 *fff*

Hn. 2 *fff*

Cbs. *fff* *pizzicato* *p*

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Cbs.

pp

pp

pp

mp

p

p

p dolce

p

p

p

634

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Cbs.

p

pp

p

pp

@ 27

(20 s.)

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

28 Grande Valse Romantique, $\text{♩} = 168$ *rall.* *a tempo*

643

Fl. 1 *f* *mp*

Fl. 2 *f* *mp*

Ob. *f* *mf* *mp*

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

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

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

B. Cl. *f* *mf* *p*

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

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

C. Bn. *f* *mf* *mf* *p*

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

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

Cbs. *arco* *f* *mf* *p*

656

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Cbs.

mp

p

667

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

E. Hn. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mf*

Bsn. 1 *f*

Bsn. 2 *mf*

C. Bn. *mf*

Hn. 1 *mp*

Hn. 2 *mp*

Cbs. *mf*

683

Fl. 1 *mp* *mp* *f*

Fl. 2 *mp* *mp* *f*

Ob. *mp* *mp* *f*

E. Hn. *mp* *mp* *f*

Cl. 1 *p* *p* *f*

Cl. 2 *p* *p* *f*

B. Cl. *p* *p* *mf*

Bsn. 1 *p* *p*

Bsn. 2 *p* *p*

C. Bn. *p* *p*

Hn. 1 *p* *p*

Hn. 2 *p* *p*

Cbs. *p* *p*

699

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

E. Hn. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

C. Bn. *mf*

Hn. 1 *mp* *f*

Hn. 2 *mp* *f*

Cbs. *mf*

711

poco rall. *a tempo*
Dolce

Fl. 1 *p*

Fl. 2 *p*

Ob.

E. Hn. *mp*

Cl. 1 *pp*

Cl. 2 *pp*

B. Cl. *pp*

Bsn. 1 *mp*

Bsn. 2 *p*

C. Bn.

Hn. 1 *mp*

Hn. 2 *mp*

Cbs. *p* pizzicato

Fl. 1 *pp*

Fl. 2 *mp*

Ob. *pp*

E. Hn.

Cl. 1 *mp*

Cl. 2 *p*

B. Cl. *p*

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2 *p*

Cbs.

Detailed description: This page of a musical score, numbered 728, features ten staves for woodwind and brass instruments. The key signature is three flats (B-flat major or D-flat minor). The Flute 1 part begins with a *pp* dynamic and includes a trill. Flute 2 starts with a *mp* dynamic. Oboe enters with a *pp* dynamic. Clarinet 1 and 2, Bass Clarinet, and Bassoon 1 all have *p* dynamics. Clarinet 2 and Bass Clarinet play long, sweeping melodic lines. Bassoon 1 has a long, sustained note. Bassoon 2 and Horn 2 play rhythmic patterns. The Cello part provides a steady bass line. The score is written in a standard orchestral format with various articulations and dynamics.

Fl. 1 *p*

Fl. 2 *p*

Ob.

E. Hn. *mp*

Cl. 1 *pp*

Cl. 2 *pp*

B. Cl. *pp*

Bsn. 1 *mp*

Bsn. 2 *p*

C. Bn.

Hn. 1

Hn. 2

Cbs. *p*

Detailed description: This page of a musical score, numbered 745, features ten staves for various instruments. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The Flute 1 part begins with a melodic line marked *p*. The Flute 2 part plays a sustained chord. The Oboe part is silent. The English Horn part has a melodic line marked *mp*. The Clarinet 1 and 2 parts play sustained chords marked *pp*. The Bassoon 1 part has a melodic line marked *mp*. The Bassoon 2 part plays a rhythmic pattern marked *p*. The Contrabassoon part is silent. The Horn 1 part is silent. The Horn 2 part has a melodic line. The Cello/Double Bass part plays a rhythmic pattern marked *p*. The score includes various musical notations such as notes, rests, beams, and dynamic markings.

poco meno mosso

763

This page of a musical score contains ten staves for woodwind and brass instruments. The instruments are Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Ob.), English Horn (E. Hn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), and Contrabassoon (Cbs.). The score begins at measure 763 and ends at measure 770. A double bar line with repeat dots is placed at the beginning of measure 766. The tempo marking *poco meno mosso* is at the top. The dynamic marking *ff* (fortissimo) is used throughout. The Flute parts feature melodic lines with slurs. The Bassoon and Contrabassoon parts have a rhythmic pattern of eighth notes with accents. The Clarinet and Bass Clarinet parts have a similar rhythmic pattern. The English Horn part has a melodic line with slurs. The Oboe part has a melodic line with slurs. The Clarinet 1 part has a melodic line with slurs. The Clarinet 2 part has a melodic line with slurs. The Bass Clarinet part has a rhythmic pattern of eighth notes with accents. The Bassoon 1 part has a rhythmic pattern of eighth notes with accents. The Bassoon 2 part has a rhythmic pattern of eighth notes with accents. The Contrabassoon part has a rhythmic pattern of eighth notes with accents. The English Horn part has a melodic line with slurs. The Oboe part has a melodic line with slurs. The Clarinet 1 part has a melodic line with slurs. The Clarinet 2 part has a melodic line with slurs. The Bass Clarinet part has a rhythmic pattern of eighth notes with accents. The Bassoon 1 part has a rhythmic pattern of eighth notes with accents. The Bassoon 2 part has a rhythmic pattern of eighth notes with accents. The Contrabassoon part has a rhythmic pattern of eighth notes with accents.

773

Fl. 1 *mp*

Fl. 2

Ob. *p*

E. Hn. *p*

Cl. 1

Cl. 2

B. Cl. *p* *ff* *p* *f*

Bsn. 1

Bsn. 2 *p* *ff* *p* *f*

C. Bn. *ff* *p* *f*

Hn. 1

Hn. 2 *ff* *p* *f*

Cbs. *ff* *p* *f*

1. 2.

rall. *molto*

a tempo

785

Musical score for a woodwind ensemble, measures 785-800. The score is in 4/4 time and B-flat major. The instruments and their parts are:

- Fl. 1:** Melodic line with *mp* dynamics.
- Fl. 2:** Melodic line with *mp* dynamics.
- Ob.:** Melodic line with *mp* dynamics.
- E. Hn.:** Harmonic support with *mp* dynamics.
- Cl. 1:** Harmonic support with *p* dynamics.
- Cl. 2:** Harmonic support with *p* dynamics.
- B. Cl.:** Harmonic support with *p* dynamics.
- Bsn. 1:** Bass line with *p* dynamics.
- Bsn. 2:** Bass line with *p* dynamics.
- C. Bn.:** Bass line with *p* dynamics.
- Hn. 1:** Harmonic support with *p* dynamics.
- Hn. 2:** Harmonic support with *p* dynamics.
- Cbs.:** Bass line with *p* dynamics.

800

Fl. 1 *f*

Fl. 2 *f*

Ob. *f*

E. Hn. *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *mf*

Bsn. 1

Bsn. 2 *mf*

C. Bn. *mf*

Hn. 1 *mp*

Hn. 2 *mp*

Cbs. *mf*

Detailed description: This is a page of a musical score for a woodwind and brass ensemble. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of 12 staves. The first six staves are for woodwinds: Flute 1 and 2, Oboe, English Horn, Clarinet 1, and Clarinet 2. The last six staves are for brass: Bass Clarinet, Bassoon 1, Bassoon 2, Contrabassoon, Horn 1, Horn 2, and Cymbals. The woodwind parts feature complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. The brass parts are more rhythmic, with many rests and sustained notes. Dynamics are indicated by *f* (forte) and *mf* (mezzo-forte) for the woodwinds and *mp* (mezzo-piano) for the brass. The page number 800 is at the top left, and 70 is at the bottom center.

This musical score page, numbered 811, features ten staves for woodwind and brass instruments. The instruments are: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Ob.), English Horn (E. Hn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), and Contrabass (Cbs.). The score is written in a key signature of two flats (B-flat and E-flat) and includes dynamic markings such as *mf*, *mp*, *f*, and *ff*. The woodwinds (Flutes, Oboe, Horns, Clarinets, Bassoon 1, and Contrabass) play melodic lines with various articulations and dynamics. The Bassoon 2 and Bass Clarinet parts feature rhythmic patterns with accents. The Contrabass part has a steady rhythmic accompaniment. The overall texture is dense and dynamic.