

Repelsteeltje

suite voor orkest
van de sprookjesmuziek

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Repelsteeltje

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Ouverture, adagio $\text{♩} = 56$

Piccolo/Flute *f* *ff* *ff* *ff*

Oboe
Cor Anglais *f* *ff* *ff* *ff*

Clarinet in B \flat *f* *ff* *ff* *ff*

Bassoon 1-2 *f* *ff* *ff* *ff*

Contrabassoon *f* *ff* *ff* *ff*

Horn 1-2 in F *f* *mf* *f* *f*

Horn 3-4 in F *f* *mf* *f* *f*

Trumpet 1-2 in C *f* *f* *f* *f*

Trombone 1-2-3 *f* *mf* *f* *f*

Bass Tuba *f* *ff* *ff* *ff*

Timpani *f* *f* *f* *f*

Bass Drum
Triangle
Wood blocks
Glockenspiel *f* Bass drum

Harp *f*

Violin I *f* *f* *f* *f* *div.*

Violin II *f* *f* *f* *f* *div.*

Viola *f* *f* *f* *f*

Cello *f* *f* *f* *f*

Double Bass *f* *f* *f* *f*

Repelsteeltje

Fl.1 *mp*

C.A. (in C) *mp*

Cl.1 *p*

Bsn. *pp* *p*

C.Bn. *p*

Hn. *pp*

Tpt. *p*

Tbn. *p*

Tba. *p*

Timp. *p*

Perc. Change to Triangle *mp*

Hp. *pp*

Vln.I *p*

Vln.II *p* *pp* unis.

Vla. *p* *pp*

Vc. *p* *pp*

D.B. *p* *pp*

Repelsteeltje

8

Fl. *mp* *mf* *f* *mp*

Ob. *mf* *mp*

Cl. *mf* *f* *mp*

Bsn. *mf* *f*

C.Bn. *f*

Hn. *mp* *mf* *mf*

Hn. *f* *mf*

Tpt.

Tbn. *mf*

Tba. *mf*

Timp. *mf*

Trgl. *mf* Change to Bass Drum

Hp. *f*

Vln.I *mf* unis. *mf*

Vln.II *mf* *mf*

Vla. *mf*

Vc. *mf* *mf*

D.B. *f*

Repelsteeltje

17

Fl. Fl.2 Fl.1 *poco rit.*

Ob. *mf* *mp* C.A. *mp* Ob. *mf*

Cl.

Bsn. a2

C.Bn.

17

Hn. *mp* *pp*

Hn. *pp*

Tpt.

Tbn. *p*

Tba. *p*

17

Timp.

17

Trgl. Change to Bass Drum

17

Hp.

178

Vln.I

Vln.II

Vla.

Vc.

D.B.

Repelsteeltje

25

Fl.1 *p legato*

Fl.2 *p legato*

Ob. *pp* *mp* *mp* C.A.

Cl. *pp*

Bsn. *p legato* Bs.1

C.Bn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

25

Timp.

25

Perc.

25

Hp.

25

Vln.I

Vln.II

Vla.

Vc.

D.B. *pizz.* *mp*

Repelsteeltje

35

Fl. Fl.2

Ob. *mp*

Cl.

Bsn.

C.Bn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

35

Timp.

35

Perc.

35

Hp.

35

Vln.I

Vln.II

Vla.

Vc.

D.B.

Detailed description: This is a page of a musical score for the piece 'Repelsteeltje'. The score is arranged in a standard orchestral format with multiple staves. The instruments included are Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Tuba (Tba.), Timpani (Timp.), Percussion (Perc.), Harp (Hp.), Violin I (Vln.I), Violin II (Vln.II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music is in a key with two flats (B-flat major or D minor) and a 3/4 time signature. The page number '35' is written at the top left of the first staff. The Flute part has a 'Fl.2' marking. The Oboe part has a dynamic marking of 'mp'. The Bassoon part has a long melodic line with a slur. The Clarinet part is mostly silent. The Bassoon part has a long melodic line with a slur. The Contrabassoon part has a rhythmic pattern of eighth notes. The Horns, Trumpets, Trombones, and Tuba parts are mostly silent. The Timpani part is mostly silent. The Percussion part is mostly silent. The Harp part is mostly silent. The Violin I and II parts are mostly silent. The Viola part has a rhythmic pattern of eighth notes. The Violoncello part has a rhythmic pattern of eighth notes. The Double Bass part has a rhythmic pattern of eighth notes.

Repelsteeltje

39

Fl.1

Ob.

Cl.

Bsn.

C.Bn.

Hn.1

Hn.

Tpt.1

Tbn.1

Tbn.

Tba.

Timp.

Perc.

Hp.

Vln.I

Vln.II

Vla.

Vc.

D.B.

mp

p

p

p

p

legato

legato

Change to Triangle

mp

pp

con sord.

mp

legato

Repelsteeltje

47

Fl. Fl.1

Ob. C.A. *mp*

Cl.

Bsn.

C.Bn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Trgl.

Hp.

Vln.I

Vln.II *senza sord.*

Vla. *pp*

Vc.

D.B.

Repelsteeltje

51

Fl. Fl.2 *decresc.*

Ob. *p*

Cl.

Bsn. *decresc.*

C.Bn. *decresc.*

Hn.

Hn.

Tpt.

Tbn.

Tba.

51

Timp.

51

Trgl.

51

Hp.

51

Vln.I

Vln.II

Vla. *decresc.*

Vc. *decresc.*

D.B. *decresc.*

Repelsteeltje

Largo ♩ = 50

56

Fl.

Ob. *pp*

Cl.

Bsn.

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

56

Hn.

Hn. *mp*

Tpt.

Tbn.

Tba.

56

Timp.

56

Trgl. Change to Bass Drum

56

Hp.

56

Vln.I

Vln.II

Vla.

Vc.

D.B.

Repelsteeltje

Allegro ♩ = 108

69 *ff*

Ob. *ff*

Cl. *ff*

Bsn. *f*

C.Bn. *f*

Bs.2 *pp* CBs.

Hn. *f* *pp*

Hn. *f* *pp*

Tpt. *ff*

Tbn. *f*

Tba. *f*

69 *f*

Perc. *f*

69 *ff* *pp*

Vln.I *ff* *tutti div.*

Vln.II *ff* *div.*

Vla. *ff* *pp* *legato*

Vc. *ff* *arco* *pizz.* *p*

D.B. *ff* *arco* *p* *mp*

Repelsteeltje

90

Fl. *f* *staccatissimo*

Ob. *f* *staccatissimo*

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

Bsn.

C.Bn.

Hn. *f*

Hn.

Tpt.

Tbn. *mp*

Tba.

90

Timp.

90

W. Bl.

90

Hp.

90

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

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

Vla. *f* *p* *mf* *staccatissimo*

Vc.

D.B.

Repelsteeltje

poco rit.

Moto meccanica, allegro ♩ = 120

Musical score for measures 98-107 of the piece "Repelsteeltje". The score is arranged in a system of staves for various instruments. The key signature is B-flat major (two flats). The tempo is "Moto meccanica, allegro" with a metronome marking of ♩ = 120. The score begins with a "poco rit." marking. The instruments and their parts are as follows:

- Fl.**: Flute, rests throughout.
- Ob.**: Oboe, rests throughout.
- Cl.**: Clarinet, plays a rhythmic pattern of eighth notes with accents, starting at measure 98. Dynamics: *p*.
- Bsn.**: Bassoon, plays a rhythmic pattern of eighth notes with accents, starting at measure 98. Dynamics: *p*.
- C.Bn.**: Contrabassoon, plays a rhythmic pattern of eighth notes with accents, starting at measure 98. Dynamics: *p*.
- Hn.**: Horns (two staves), rests throughout.
- Tpt.**: Trumpet, rests throughout.
- Tbn.**: Trombone, plays a rhythmic pattern of eighth notes with accents, starting at measure 98.
- Tba.**: Tuba, plays a rhythmic pattern of eighth notes with accents, starting at measure 98.
- Timp.**: Timpani, rests throughout.
- W. Bl.**: Woodblock, rests throughout.
- Hp.**: Harp, rests throughout.
- Vln. I**: Violin I, plays a rhythmic pattern of eighth notes with accents, starting at measure 98. Dynamics: *pp*.
- Vln. II**: Violin II, plays a rhythmic pattern of eighth notes with accents, starting at measure 98. Dynamics: *pp*.
- Vla.**: Viola, plays a rhythmic pattern of eighth notes with accents, starting at measure 98. Dynamics: *pp*.
- Vc.**: Violoncello, plays a rhythmic pattern of eighth notes with accents, starting at measure 98. Dynamics: *pp*. Marking: *arco*.
- D.B.**: Double Bass, plays a rhythmic pattern of eighth notes with accents, starting at measure 98. Dynamics: *pp*. Marking: *arco*.

Measures 98-107 show the continuation of these rhythmic patterns. In measure 107, the Clarinet and Bassoon parts have a dynamic marking of *mp*. The Violin I and II parts have a dynamic marking of *pp*. The Viola, Violoncello, and Double Bass parts have a dynamic marking of *pp*. The score ends with a double bar line at the end of measure 107.

Repelsteeltje

107

Fl.

Ob.

Cl.

Bsn.

C.Bn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

W. Bl.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Repelsteeltje

141

Picc.

Ob.

Cl.

Bsn.

C.Bn.

141

Hn.

Hn.

Tpt.

Tbn.

Tba.

141

Timp.

141

Glk.

141

Hp.

148

Vln.I

Vln.II

Vla.

Vc.

D.B.

The musical score is arranged in systems. The first system (measures 141-147) includes Piccolo, Oboe, Clarinet, Bassoon, and Contrabass. The second system (measures 141-147) includes Horns, Trumpets, Trombones, and Tubas. The third system (measures 141-147) includes Timpani, Glockenspiel, and Harp. The fourth system (measures 148-154) includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features various musical notations including triplets, slurs, and dynamic markings.

Repelsteeltje

156

Picc.

Ob.

Cl.

Bsn.

C.Bn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

156

Timp.

156

Glk.

156

Hp.

156

Vln.I

Vln.II

Vla.

Vc.

D.B.

Detailed description: This page of a musical score, numbered 28, covers measures 156 to 162. It features a variety of instruments including woodwinds (Piccolo, Oboe, Clarinet, Bassoon, Bass Clarinet), brass (Horns, Trumpets, Trombones, Tubas), percussion (Timpani, Glockenspiel), harp, and strings (Violins I and II, Viola, Violoncello, Double Bass). The Piccolo part is highly active with sixteenth-note patterns and trills. The Oboe and Violin II parts feature long, sweeping melodic lines. The Clarinet and Bassoon parts play rhythmic patterns with grace notes. The Bass Clarinet and Double Bass parts provide a steady bass line. The strings play a rhythmic accompaniment with grace notes. The Harp and Glockenspiel parts provide harmonic support with chords and rhythmic patterns.

Repelsteeltje

183

Fl. *mf* a2

Ob. *mf*

Cl. *mf* a2

Bsn.

C.Bn. *mp*

Hn. *p*

Hn. *p*

Tpt. *mp*

Tbn. *p*

Tba. *p*

Timp.

W. Bl. *mp*

Hp. *p*

Vln. I *mf* tutti

Vln. II *mf*

Vla. *mp*

Vc. *p*

D.B. *p*

Repelsteeltje

194 *rall. poco a poco*

Fl.

Ob.

Cl.

Bsn.

C.Bn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

W. Bl.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Repelsteeltje

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

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *mf*

C.Bn. *ff* *p*

Hn. *f* *mf* *p*

Hn. *f* *mf* *p*

Tpt. *mf* *mp* *mp*

Tbn. *mf*

Tba. *mf*

Timp.

W. Bl. *mf*

Hp.

Vln. I *ff* *p*

Vln. II *ff* *p*

Vla. *ff* *mp*

Vc. *ff* *p*

D.B. *ff* *p*

Repelsteeltje

229

Fl. *mp* *mp* *mf*

Ob.

Cl.

Bsn.

C.Bn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

229

Timp.

229

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

229

Hp.

229

Vln. I

Vln. II

Vla.

Vc.

D.B.

Repelsteeltje

241

Fl. 1 *mp*

Ob.

Cl. *p*

Bsn. *pp*

C.Bn. *pp*

Hn. 1 *p*

Hn. 2

Tpt.

Tbn. *pp*

Tba. *pp*

241

Timp.

241

Perc. *pp*

241

Hp.

241

Vln. I

Vln. II

Vla.

Vc.

D.B.

Repelsteeltje

264 *rall.* *a tempo* 1. *rall.*

Fl.
Ob.
Cl.
Bsn.
C.Bn.
Hn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Trgl.
Hp.
Vln.I
Vln.II
Vla.
Vc.
D.B.

Detailed description: This is a page of a musical score for the piece 'Repelsteeltje'. The score is arranged in a standard orchestral format with multiple staves for each instrument. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into two main sections: the first section, starting at measure 264, is marked 'rall.' (rallentando) and 'a tempo' (return to tempo). The second section, starting at measure 264, is marked '1. rall.' (first ending, rallentando). The instruments shown are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Contrabass (C.Bn.), Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Tuba (Tba.), Timpani (Timp.), Trigon (Trgl.), Harp (Hp.), Violin I (Vln.I), Violin II (Vln.II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Oboe and Bassoon parts are the most active in this section, with the Oboe playing a melodic line and the Bassoon providing harmonic support. The strings play a steady accompaniment. The Trigon part consists of a simple rhythmic pattern. The Harp part is mostly silent. The Violin and Viola parts play a rhythmic accompaniment. The Violoncello and Double Bass parts play a simple bass line. The Flute part is mostly silent. The Horns, Trumpets, and Trombones parts are mostly silent.

Repelsteeltje

Moto meccanica,
allegro ♩ = 120

2. *a tempo*

Fl.

Ob.

Cl.

Bsn.

C.Bn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Trgl.

Hp.

Vln.I

Vln.II

Vla.

Vc.

D.B.

Change to Glockenspiel

p

pp

pp

pp

Repelsteeltje

278 Change to Piccolo

Fl. *mf* *f*

Ob. *f*

Cl. *mf*

Bsn. *mf*

C.Bn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Glk. *f*

Hp. *mf*

Vln.I *solo* *mf*

Vln.II

Vla. *mf*

Vc. *mf*

D.B. *mf*

Repelsteeltje

Valse Romantique ♩ = 162

Change to Flute

rall.

This page of the musical score covers measures 309 to 312. It features a full orchestral arrangement with the following parts:

- Flute (Fl.):** Measures 309-310 feature triplet eighth notes. Measure 311 has a 'Change to Flute' instruction. Measure 312 has a 'rall.' marking.
- Oboe (Ob.):** Measures 309-310 have a 'p' dynamic. Measure 311 has an 'a2' marking and a 'p' dynamic. Measure 312 has an 'f' dynamic.
- Clarinet (Cl.):** Measures 309-310 have a 'p' dynamic. Measure 311 has an 'a2' marking and a 'p' dynamic. Measure 312 has an 'f' dynamic.
- Bassoon (Bsn.):** Measures 309-310 have a 'p' dynamic. Measure 311 has a 'p' dynamic. Measure 312 has an 'f' dynamic.
- Contrabassoon (C.Bn.):** Measures 309-310 have a 'p' dynamic. Measure 311 has a 'p' dynamic. Measure 312 has an 'f' dynamic.
- Horn I (Hn.):** Measures 309-310 are silent. Measure 311 has a 'p' dynamic. Measure 312 has an 'f' dynamic.
- Horn II (Hn.):** Measures 309-310 are silent. Measure 311 has a 'p' dynamic. Measure 312 has an 'f' dynamic.
- Trumpet (Tpt.):** Measures 309-310 are silent. Measure 311 has an 'a2' marking, 'senza sord.', and a 'p' dynamic. Measure 312 has an 'f' dynamic.
- Trombone I (Tbn.):** Measures 309-310 are silent. Measure 311 has a 'p' dynamic. Measure 312 has an 'f' dynamic.
- Trombone II (Tba.):** Measures 309-310 are silent. Measure 311 has a 'p' dynamic. Measure 312 has an 'f' dynamic.
- Timpani (Timp.):** Measures 309-310 are silent. Measure 311 has a 'p' dynamic. Measure 312 has an 'f' dynamic.
- Glockenspiel (Glk.):** Measures 309-310 are silent. Measure 311 has a 'p' dynamic. Measure 312 has 'mf' and 'f' dynamics.
- Piano (Hp.):** Measures 309-310 have a 'p' dynamic. Measure 311 has a 'p' dynamic. Measure 312 has a 'p' dynamic.
- Violin I (Vln.I):** Measures 309-310 have a 'p' dynamic. Measure 311 has a 'p' dynamic. Measure 312 has an 'f' dynamic and 'div.' marking.
- Violin II (Vln.II):** Measures 309-310 are silent. Measure 311 has a 'p' dynamic. Measure 312 has an 'f' dynamic and 'div.' marking.
- Viola (Vla.):** Measures 309-310 have a 'p' dynamic. Measure 311 has a 'p' dynamic. Measure 312 has an 'f' dynamic.
- Violoncello (Vc.):** Measures 309-310 have a 'p' dynamic. Measure 311 has a 'p' dynamic. Measure 312 has an 'f' dynamic.
- Double Bass (D.B.):** Measures 309-310 have a 'p' dynamic. Measure 311 has a 'p' dynamic. Measure 312 has an 'f' dynamic.

Repelsteeltje

a tempo

317

Fl. *mf*

Ob.

Cl. *f*

Bsn. *mf* *ff*

C.Bn. *mf*

Hn.

Hn.

Tpt.

Tbn. *mf*

Tba. *mf*

Timp.

Perc.

Hp.

Vln.I *f*

Vln.II *f*

Vla. *mf* *ff* *div.*

Vc. *mf*

D.B. *mf*

Repelsteeltje

327 *tr*

Fl.

Ob.

Cl.

Bsn.

C.Bn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

f

f

dolce

mf

dolce

mf

f

mp

mp

mf

Change to Woodblocks

mf

dolce

mp

dolce

mp

mp

mp

Repelsteeltje

336

Fl.

Ob.

Cl. *dolce*
mf

Bsn.

C.Bn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

336

Timp.

336

W. Bl. *ff*

336

Hp. *f* *mf*

336

Vln. I

Vln. II

Vla.

Vc.

D.B.

Repelsteeltje

molto rit.

valse cantabile ♩ = 102

346

Fl. 2 *mp*

Cl. *mp*

Bsn. *mf*

C.Bn. *mf*

Hn.

Tpt.

Tbn.

Tba.

346

Timp.

W. Bl. *mf* Change to Triangle

Hp.

346

Vln. I

Vln. II

Vla.

Vc.

D.B. *mf* pizz.

Repelsteeltje

357

Fl.

Ob.

Cl.

Bsn.

C.Bn.

357

Hn.

Hn.

Tpt.

Tbn.

Tba.

357

Timp.

357

Trgl.

357

Hp.

357

Vln.I

Vln.II

Vla.

Vc.

D.B.

p

pp

mp

p

mp

Repelsteeltje

388

Fl. *p* *mp* *mp*

Ob.

Cl. *dolce*

Bsn. *dolce*

C.Bn.

388

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

Hn. *f* 3

Tpt. *dolce*

Tbn. *p*

Tba. *p*

388

388

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

388

Hp.

388

Vln.I *pp*

Vln.II *pp*

Vla. *pp*

Vc. *pp*

D.B. *pizz.*

Repelsteeltje

402

Fl. *p*

Ob. *mp*

Cl. *p*

Bsn. *p*

C.Bn.

402

Hn. *p*

Hn.

Tpt.

Tbn.

Tba.

402

402

Perc. *pp*

402

Hp.

402

Vln.I

Vln.II

Vla.

Vc.

D.B.

Repelsteeltje

414

Fl. *pp* *ppp* *p*

Ob. *mp* *p*

Cl. *p* *pp*

Bsn. *pp*

C.Bn. *mp* *ppp*

414

Hn. *pp*

Hn.

414

Tpt. *f* *p* *pp*

Tbn. *pp* *ppp*

Tba. *ppp* *ppp*

414

414

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

414

Hp.

414

Vln.I *arco* *pp* *ppp*

Vln.II *arco* *pp* *ppp*

Vla. *arco* *pp* *ppp*

Vc. *arco* *pp* *ppp*

D.B. *ppp*

Repelsteeltje

421

Fl. *mp* *mf*

Ob. *mf*

Cl. *mp* *p* *mf*

Bsn. *p* *mf*

C.Bn. *p*

421

Hn. *p*

Hn. *p*

Tpt. *p* *mp*

Tbn. *p*

Tba. *p*

421

Timp. *p*

421

Perc. *pp* *p*

421

Hp. *p*

421

Vln. I *pp* *p*

Vln. II *pp* *p*

Vla. *pp* *p*

Vc. *pp* *p*

D.B. *pp* *p*

Repelsteeltje

Canzone di nome ♩ = 108

poco rit.

427

Fl. *f* *pp*

Ob. *mf*

Cl. *f*

Bsn. *f* *mp*

C.Bn. *f* *mp*

Hn. *mf*

Tbn. *mf*

Tba. *mf*

Timp.

Perc. *mp* *mf* *f* Change to Triangle *f*

Hp.

Vln. I *f* *mf* pizz.

Vln. II *f* *mf* pizz.

Vla. *f*

Vc. *f* *mf* pizz.

D.B. *f* *mf*

Van-daag bak ik, mor-gen brouw ik, en dan haal ik de

Repelsteeltje

436 *molto rit.* *a tempo* *rall.* **Dilivio Abuso, allegretto** ♩ = 92

Fl. *ff* *ff*

Ob. *ff* *ff*

Cl. *ff* *ff*

Bsn. *f* *mp* *p* *ff* *ff*

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

Hn. *f* *a2*

Hn. *f* *a2*

Tpt. *f* *a2*

Tbn. *ff*

Tba. *ff*

Timp. *ff* *ff*

Trgl. *ff* *ff* *Change to Bass Drum*

Hp. *ff*

Vln.I *arco* *ff* *ff*

Vln.II *arco* *ff* *ff*

Vla. *ff* *ff*

Vc. *arco* *ff* *ff*

D.B. *arco* *ff* *ff*

klei - ne prins. 'tIs maar goed dat nie-mand weet... dat ik Re - pel - steel - tje heet!

Repelsteeltje

This musical score is for the piece "Repelsteeltje". It is arranged for a full orchestra and woodwind section. The score is divided into two systems, each starting at measure 458. The instruments included are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Contrabassoon (C.Bn.), Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Tubas (Tba.), Timpani (Timp.), Percussion (Perc.), Harp (Hp.), Violin I (Vln.I), Violin II (Vln.II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music is in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *f* (forte) are indicated throughout. The piece concludes with a double bar line and the instruction "G.P." (Grave) in the final measure of each system.

Repelsteeltje

466

Fl. *f*

Ob. *f*

Cl. *a2*

Bsn. *f*

C.Bn. *f*

Hn. *ff*

Hn. *ff*

Tpt. *f* *ff*

Tbn. *f* *ff* *a3*

Tba. *f*

Timp. *f*

Perc. *f*

Hp. *f*

Vln.I *f*

Vln.II *f*

Vla. *f*

Vc. *f*

D.B. *f*

Repelsteeltje

485

Fl.1 *dolce*
p

C.A. *dolce*
p

Hn.

Tpt.

Tbn.

Tba.

485

Timp.

485

Glk.
mf

485

Hp.

485

Vln.I

Vln.II

Vla.

Vc.
pp

D.B.
pp

Detailed description: This page of a musical score, numbered 69, covers measures 485 to 492. The title is 'Repelsteeltje'. The score is arranged for a full orchestra. The woodwind section includes Flute 1 (Fl.1) and Cor Anglais (C.A.), both playing a melodic line marked 'dolce' and 'p'. The brass section (Horn, Trumpet, Trombone, Tuba) and Timpani are currently silent. The Glockenspiel (Glk.) plays a rhythmic pattern marked 'mf'. The strings (Violin I, Violin II, Viola, Violoncello, Double Bass) provide a steady accompaniment, with the lower strings playing a pattern marked 'pp'. The key signature has two flats, and the time signature is 4/4.

Repelsteeltje

501

Fl.

Ob.

Cl.

Bsn.

C.Bn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Glk.

Hp.

Vln.I

Vln.II

Vla.

Vc.

D.B.

p

pp

mf

pp

pp

pp

Repelsteeltje

517

Fl.1 *f*

Ob. *p*

Cl. *p*

Bsn.

C.Bn. *p*

517

Hn. *p* a2

Hn. *p* a2

Tpt.

Tbn. *p*

Tba. *p*

517

Timp. *p*

517

Glk. *f*

517

Hp.

517

Vln.I *p*

Vln.II *p*

Vla. *p*

Vc. *p*

D.B. *p*

Repelsteeltje

528

Fl. *p* *mf*

Ob. *p* *mf*

Cl. *p* *mf*

Bsn.

C.Bn. *p* *mf*

528

Hn. *p*

Hn. *p*

Tpt.

Tbn. *p* *mf*

Tba. *p* *mf*

528

Timp. *p* *mf*

528

Glk. *f*

528

Hp. *mf*

528

Vln.I *p* *mf* div.

Vln.II *p* *mf*

Vla. *p*

Vc. *p* *mf*

D.B. *p* *mf*

Repelsteeltje

551

Fl. *p*

Ob. *p*

Cl. *p*

Bsn.

C.Bn. *p*

551

Hn. *p* a2

Hn. *p* a2

Tpt.

Tbn. *p*

Tba. *p*

551

Tim. *p*

551

Glk. *f*

551

Hp. *p*

551

Vln.I *p*

Vln.II *p*

Vla. *p*

Vc. *p*

D.B. *p*

Repelsteeltje

572

Fl. *mf* *f* *mp* *rall.*

Ob. *mf* *f* *mp*

Cl. *mf* *f* *mp*

Bsn.

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

Hn.

Hn.

Tpt. *mp*

Tbn. *mf* *f* *mp*

Tba. *mf* *f* *mp*

572

Timp. *mf* *f* *mp*

572

Glk.

572

Hp. *mf* *f* *mp*

572

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

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

Vla. *mf* *f* *mp*

Vc. *mf* *f* *mp*

D.B. *mf* *f* *mp*

Repelsteeltje

a tempo
dolce
p

Fl.

Ob. C.A. *dolce*
mp

Cl.

Bsn. Bs.1 *dolce*
mp

C.Bn.

Hn.

Hn.

Tpt.

Tbn.

Tba. *dolce*
p

583

Timp.

583

Glk. Change to Triangle
mp

583

Hp.

p

583

Vln.I *con sord. dolce*
pp

Vln.II *con sord. dolce*
pp

Vla. *con sord. dolce*
pp

Vc. *dolce*
p

D.B. *dolce*
p

Repelsteeltje

593

Fl.

Ob.

Cl.

Bsn.

C.Bn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Trgl.

Hp.

Vln.I

Vln.II

Vla.

Vc.

D.B.

mf

mp

pp

p

mp

mp

Repelsteeltje

604

Fl. *mp* *tr*

Ob.

Cl. *tr*

Bsn.

C.Bn.

604

Hn.

Hn. *dolce* *mp*

Tpt.

Tbn.

Tba.

604

Timp.

604

Trgl.

604

Hp.

604

Vln.I

Vln.II

Vla.

Vc.

D.B.

Repelsteeltje

615

Fl. *dolce*
p

Ob. *dolce*
mp

Cl.

Bsn. *dolce*
mp

C.Bn.

615

Hn.

Hn.

Tpt. *Trp.1 dolce*
mp

Tbn.

Tba. *dolce*
p

615

Timp.

615

Trgl.

615

Hp.

615

Vln.I *con sord. dolce*
pp

Vln.II *con sord. dolce*
pp

Vla. *con sord. dolce*
pp

Vc. *dolce*
p

D.B. *dolce*
p

Repelsteeltje

634 Fl.2 *ff* Fl.1 *mp*

Ob. *ff* *p*

Cl. *ff*

Bsn. *p* Bs.2 *p*

C.Bn. *p*

Hn. *ff*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

Tba. *ff*

634 *ff*

634 Change to Bass Drum *f*

634 *pp*

634 *ff* senza sord.

Vln.I *ff* senza sord.

Vln.II *ff* senza sord.

Vla. *ff*

Vc. *ff*

D.B. *ff*

Repelsteeltje

663

Fl. *f* ^{a2}

Ob. *f*

Cl. *f*

Bsn. *f*

C.Bn. *f*

663

Hn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Tba. *f*

663

Timp. *f*

663

Glk. *f*

663

Hp. *f*

663

Vln.I *f*

Vln.II *f*

Vla. *f*

Vc. *f*

D.B. *f*

Repelsteeltje

673

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Bsn. *mf* *f* *mf*

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

Hn. *mf* *mf*

Tpt. *mf* *f*

Tbn. *mf* *f*

Tba. *mf* *f* *mf*

673

Timp. *mf* *f*

673

Glk. *mf* *f*

673

Hp. *mf* *f*

673

Vln.I *mf* *f* div.

Vln.II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f* *mf*

D.B. *mf* *f* *mf*

Data for synchronizing the tale with live music of the Rumpelstiltskin Suite, Arie van Hoek with cell phone app.			
Measure #	Elapsed time	Δ time	Text
1	0:00:00	0:00:21	The fairy tale of Rumpelstiltskin develops in a beautiful setting with spacious woodlands, graceful sloping meadows and clear whispering creeks.
6	0:00:21	0:00:17	Whistling birds and frisky deer dance in the green scenery.
10	0:00:38	0:00:09	In nature sometimes exciting things are going on, that is normal.
12	0:00:47	0:00:34	All different animals have an exciting life here resulting in an enthusiast serenade of beautiful sounds. An inspiring place to enjoy and to pleasantly calm down.
20	0:01:21	0:00:49	A good reason for a walk over meandering rambler's paths at the quiet rhythm of the country site with the scents of the fields and through the picturesque villages: lovely.
42	0:02:10	0:00:18	The landscape is continuously changing and enthralling, always showing some interesting elements.
50	0:02:28	0:00:20	Such a walk is very relaxing and it is nice to look around and observe the various plants and animals.
59	0:02:48	0:00:36	But what a strange creature is that? And what a weird and crude way of performing dance steps is that?
69	0:03:24	0:00:16	That looks very strange, better to continue our walk now.....
76	0:03:40	0:00:39	Then we arrive in a village with a prominent windmill, where we hear the shout of laughter of the miller, enjoying the cheerful folk dance that his daughter is performing. It is a very nice girl and really the proud of the miller.
100	0:04:19	0:00:37	She is not only a nice and sweet girl but her mother has taught her to spin very nice yarns from wool or flax. And meanwhile she is very well skilled in this spinning.
137	0:04:56	0:00:32	She has developed such a high level of spinning that in the village a rumor is going around that she might be able to spin gold from a bunch of straw. Of course that is just a hearsay, a sign of admiration.
169	0:05:28	0:00:04	But it did not take a long time before the king was told that his girl could spin gold from straw.
171	0:05:32	0:00:15	And because the king was by chance looking around for a queen, he ordered the royal carriage to be harnessed with four horses and he went with his lackeys to the village of the miller and his daughter.
183A	0:05:47	0:00:21	That was quite some ride but he was very happy to do that. Suppose the new queen could spin a lot of gold for him! Then he would become very rich king!
200A	0:06:08	0:00:06	So the carriage came along the High Bridge, always difficult to come to the top.....
205A	0:06:14	0:00:13	and down again..... They arrived safe at the other side and the village with the mill and the king was instantly very impressed by the beauty of the daughter of the miller.
215A	0:06:27	0:00:08	Straight away the king requested permission of the miller to marry his daughter and the miller accounted that a very good idea.....
183B	0:06:35	0:00:35	The miller's daughter was taken by that plan as well. So now the king went back to his castle with his future bride in the carriage to make arrangements for the wedding.
200B	0:07:10	0:00:09	But first the horses had the challenge to pull the carriage up to the High Bridge of course.....

205B	0:07:19	0:00:20	and down again..... But fortunately, the tough horses could handle this task without any problem.
215B	0:07:39	0:00:04	When they arrived at the palace the king announced the excellent characteristics of the miller's daughter.
219	0:07:43	0:00:41	Instantly the plans of the king became clear. He ordered to carry the biggest hall of the palace full with bales of straw and a spinning wheel. The daughter of the miller was locked up in the hall with the task to spin the total pile of straw into gold. Only when she did manage to convert all straw into gold, the king would marry her. Clearly, the girl was very disappointed. In fact she was not able to make gold from straw, that just had been a hearsay.
240	0:08:24	0:00:30	It was a painful situation for the young girl, she cried hours and hours about all these adventures and totally exhausted she slowly..... was falling asleep.....
255	0:08:54	0:00:09	Until she startled to awake because in a corner of the hall there was a weird little creature messing around. What a strange chap was that!
260A	0:09:03	0:00:27	The strange chap asked why the girl was crying so badly. And the miller's daughter told him that she had orders from the king to spin all the straw into a big pile of gold. But for sure she had no skills to manage that!
260B	0:09:30	0:00:29	To her surprise the strange chap told her that he was certainly able to spin all the straw to gold. And he wanted to do that only under the condition that he could get the first-born son of the king and queen. That was a very tough obligation for the young girl but in the end she accepted that.
277	0:09:59	0:00:37	Soon the strange chap got started with the spinning of the straw into gold and it was really a miracle. With the spinning wheel the bales of straw became gold and at the crack of dawn all straw was converted into a huge pile of gold.
313	0:10:36	0:00:42	A few moments later the grand door of the hall opened and the king was very satisfied with the result. The royal wedding was a grand ceremony for the whole kingdom. The miller was invited as well and his shout of laughter sounded over all tumult.
351	0:11:18	0:00:33	And after the wedding the king and queen enjoyed all wealth and they were very happy. Children were born, they were amused with many toys and it was a great joy for the king and queen to be able to share all of that.
370	0:11:51	0:00:09	Until, at one day, at early evening, that strange chap showed up again in front of the young queen.
375	0:12:00	0:00:25	He wanted to take along the first-born prince because that was his requirement to spin all the gold for the queen. The queen begged that she could keep the prince but the strange chap said that it could only be possible if the queen could guess his name.....
386	0:12:25	0:00:15	The queen mentioned all names that she could remember right away. But none of them was the name of the strange chap. That made her deeply saddened.
394	0:12:40	0:00:30	Therefore she sent all lackeys of the court through the country to gather all names that could be found. But unfortunately, the name of the strange chap was not found.

409	0:13:10	0:00:41	Totally desperate the queen sent all lackeys on horses and by foot all around the country and.... Surprise! Somewhere in a dense forest at a quiet place one lackey saw a strange and clumsy dancing chap and he was singing an interesting song:
430	0:13:51	0:00:18	Today baking, tomorrow brewing then I'll get me the little prince. Who will ever guess my secret, Rumpelstiltskin is my name!
447	0:14:09	0:00:11	The lackey rushed as quick as he could to the queen to tell her the name of that strange chap.
455	0:14:20	0:00:14	When the queen told the strange chap the name that was found, the chap bursted in anger.
466	0:14:34	0:00:14	He jumped as a possessed one around the room, stumping on the ground like an idiot.
477	0:14:48	0:00:08	The strange chap stumped with such a terrible force on the ground that he fell through the floor in a cloud of dust.
482	0:14:56	0:00:11	That was a monstrous crash and the chap disappeared completely.
487	0:15:07	0:00:21	The young queen was very upset from all these exciting events but fortunately now she could share the cheer of happiness with her king and the children.
496	0:15:28	0:00:17	And the king as well was very happy with his family and..... With the loads of gold. His affection was limitless now.
504	0:15:45	0:00:17	From all that joy they were happy to organize a feast for all people of the country to celebrate the nice result.
512	0:16:02	0:00:26	That was an awesome event with enthusiastic dancing people from all over the country because they were very delighted with the happy royal family.
536	0:16:28	0:00:17	There was a choice of candy for the children and of course they were happy as well.
552	0:16:45	0:00:17	The streets were vibrant with dancing people and it was a big happening of cheerfulness and pleasure.
568	0:17:02	0:00:19	The children were playing in the streets and were very busy and excited by all of that fun.
586	0:17:21	0:00:18	Looking at the lively playing princes and princesses for the king and the queen it was a lovely and endearing view.
602	0:17:39	0:00:17	And they were extremely happy with the fortunate ending of the adventure with that strange chap.
618	0:17:56	0:00:17	They could not think of any better result of these escapades, an excellent success.
634A	0:18:13	0:00:19	Indeed, a good reason for a plentiful feast for the whole country and there was hardly any time for a brake between all dancing.
634B	0:18:32	0:00:23	Just time to enjoy the pleasant whirling dances and already mind the next.
654	0:18:55	0:00:17	The joyful feast was continuing until early hours and looking back it was a very nice event.
670	0:19:12	0:00:21	King and queen were very content with all of this and lived happily ever after.

Data voor het synchroniseren van een toelichting bij livemuziek van Repelsteeltje Suite, Arie van Hoek met behulp van een mobiele telefoon app.

Measure #	Elapsed time	Δ time	Tekst
1	0:00:00	0:00:21	Het sprookje van Repelsteeltje speelt zich af in een prachtige omgeving met uitgestrekte bossen, glooiende velden en ruisende beekjes.
6	0:00:21	0:00:17	Fluitende vogels en dartele hertjes dansen door het groene landschap.
10	0:00:38	0:00:09	En in de natuur gebeuren er soms spannende dingen, dat hoort erbij.
12	0:00:47	0:00:34	Al die verschillende dieren hebben hier een goed leven en laten met enthousiasme van zich horen. Een inspirerende plek om van te genieten, je komt helemaal tot rust.
20	0:01:21	0:00:49	Erg fijn is dan een wandeling over de slingerende paden langs de geurende velden en de rustieke dorpjes in het kalme ritme van het platteland; heerlijk.
42	0:02:10	0:00:18	Het landschap is zo mooi afwisselend dat het steeds blijft boeien, er is altijd wat te zien.
50	0:02:28	0:00:20	Alle reden om daar rustig doorheen te wandelen en eens goed rond te kijken.
59	0:02:48	0:00:36	Maar wat is dat daar toch voor een raar wezen? En wat een vreemde en lompe danspasjes maakt het?
69	0:03:24	0:00:16	Dat ziet er wel erg raar uit, laten we maar snel doorlopen.
76	0:03:40	0:00:39	Zo belanden we in een dorpje met een statige molen, waar we de schaterlach horen van de molenaar, die plezier heeft omdat zijn dochter net een vrolijk dansje maakt. Het is een heel mooi meisje en de trots van haar vader.
100	0:04:19	0:00:37	Niet alleen is het een mooi en lief meisje maar ze heeft van haar moeder ook geleerd om heel mooi wol en vlas te spinnen. Dat kan ze inmiddels wel heel erg goed.
137	0:04:56	0:00:32	En ze is zo ontzettend behendig met het spinnen dat in het dorpje het gerucht de ronde deed dat ze zelfs goud uit stro zou kunnen spinnen. Dat is natuurlijk alleen maar geroddel, een teken van bewondering.
169	0:05:28	0:00:04	Maar het duurde niet lang voordat de koning hoorde dat het meisje goud uit stro kon spinnen.
171	0:05:32	0:00:15	En omdat hij toevallig naarstig op zoek was naar een koningin liet hij terstond een koninklijke koets met vier paarden inspannen en ging met zijn lakeien op weg naar het dorpje van de molenaarsdochter.
183A	0:05:47	0:00:21	Dat was nog een hele rit maar dat had hij er graag voor over. Stel je voor dat zijn nieuwe koningin een heleboel goud voor hem zou kunnen spinnen!
200A	0:06:08	0:00:06	Zo kwam de koets bij de Hoge Brug, altijd lastig om naar boven te rijden.....
205A	0:06:14	0:00:13	en weer naar beneden..... Ze kwamen veilig aan de overkant en bij de molen en de koning was meteen zeer onder de indruk van de schoonheid van de molenaarsdochter.
215A	0:06:27	0:00:08	De koning vroeg dan ook gelijk aan de molenaar of hij met haar mocht trouwen en dat vond de molenaar een heel goed idee.....
183B	0:06:35	0:00:35	Ook de molenaarsdochter was zeer ingenomen met dat vooruitzicht. En zo ging de koning samen met zijn toekomstige koningin in de koets op weg naar het kasteel van de koning om de bruiloft voor te bereiden.
200B	0:07:10	0:00:09	Maar eerst moest de koets natuurlijk weer over de Hoge Brug heen.....

205B	0:07:19	0:00:20	en ook naar beneden..... Maar de sterke paarden hadden daar gelukkig geen moeite mee.
215B	0:07:39	0:00:04	Aangekomen bij het paleis verkondigde de koning blij de kwaliteiten van de aanstaande koningin.
219	0:07:43	0:00:41	En nu werd meteen duidelijk waar de koning op uit was: Hij liet de grootste zaal van het paleis volkruien met balen stro en een spinnewiel, sloot de molenaarsdochter daar op en gaf haar opdracht om van al dat stro goud te gaan spinnen. Pas als dat helemaal gelukt was zou hij met haar trouwen. Het meisje was daar zeer teleurgesteld over. Ze kon immers helemaal geen goud spinnen, dat was maar een roddelverhaal geweest.
240	0:08:24	0:00:30	Dat was een ellendige situatie voor het jonge meisje, ze hilde uren achter elkaar van alle belevenissen en van vermoedheid begon ze langzaam aan..... in slaap te vallen.....
255	0:08:54	0:00:09	Tot ze ineens wakker schrok en in een hoek van de grote zaal een vreemd wezentje zag rondscharrelen. Wat een raar mannetje was dat!
260A	0:09:03	0:00:27	Het rare mannetje vroeg aan de molenaarsdochter waarom ze zo hilde en de molenaarsdochter vertelde dat ze van de koning de opdracht had gekregen om al dat stro tot goud te spinnen. Maar dat kon ze helemaal niet!
260B	0:09:30	0:00:29	Tot haar verbazing vertelde het rare mannetje dat hij uit dat stro echt wel goud kon spinnen. Hij wilde dat ook wel doen maar als beloning wilde hij dan de eerstgeboren zoon van de koning en de koningin hebben. Dat vond het meisje wel erg jammer maar uiteindelijk ging ze daar toch mee akkoord.....
277	0:09:59	0:00:37	Het rare mannetje ging aan de slag en het was werkelijk een heel groot wonder. Al die balen stro groeiden met het spinnewiel uit tot een enorme berg goud en tegen het krieken van de ochtend was de hele berg stro omgetoverd in goud.
313	0:10:36	0:00:42	Toen de grote deur van de zaal openzwaaide bleek de koning heel tevreden met het resultaat. De koninklijke bruiloft werd een groot feest voor het hele koninkrijk. De molenaar was ook uitgenodigd en dat zorgde voor een schaterlach bij het dansen.
351	0:11:18	0:00:33	Ook na de bruiloft konden de koning en de koningin genieten van alle rijkdom en ze waren heel gelukkig. Kinderen werden geboren, die vermaakten zich met alle speelgoed, een intense vreugde om dat mee te mogen maken.
370	0:11:51	0:00:09	Tot, op zekere dag, aan het begin van de avond, het rare mannetje opeens weer voor de jonge koningin verscheen.
375	0:12:00	0:00:25	Hij wilde het eerstgeboren prinsje meenemen want dat was zijn voorwaarde geweest om al dat goud te spinnen. De koningin smeekte om het prinsje te mogen behouden maar het rare mannetje zij dat zoiets alleen mogelijk zou zijn..... als de koningin zijn naam zou raden.
386	0:12:25	0:00:15	De koningin noemde alle namen op die ze zomaar kon verzinnen. Echter, de naam van dat rare mannetje was daar helaas niet bij. Dat maakte haar diepbedroefd.
394	0:12:40	0:00:30	Daarom stuurde ze de lakeien van het hof het land in om alle namen die ze konden vinden te verzamelen. Maar de naam van het rare mannetje was daar jammer genoeg nog steeds niet bij.

409	0:13:10	0:00:41	Ten einde raad stuurde de koningin alle lakeien te voet en te paard kras kras het hele land door en..... Verrassing! Ergens in een dicht bos op een stille plek zag een lakei opeens een raar mannetje een lomp dansje maken en hij zong daarbij een heel interessant liedje:
430	0:13:51	0:00:18	Vandaag bak ik, morgen brouw ik, en dan haal ik de kleine prins, 't is maar goed dat niemand weet dat ik Repelsteeltje heet!
447	0:14:09	0:00:11	De lakei haastte zich onmiddellijk en zo snel als hij maar kon naar de koningin om haar deze naam te vertellen.
455	0:14:20	0:00:14	Toen de koningin de naam aan het rare mannetje vertelde werd hij ontzettend kwaad.
466	0:14:34	0:00:14	Hij sprong als een bezetene in het rond en stampte als een idioot op de grond.
477	0:14:48	0:00:08	Dat rare mannetje stampte zo verschrikkelijk hard, dat hij terstond door de vloer heen stortte en tot stof uiteenviel.
482	0:14:56	0:00:11	Dat was een enorme klap en het mannetje bleek geheel verdwenen.
487	0:15:07	0:00:21	De jonge koningin was zeer onthutst door al deze belevenissen. Maar gelukkig kon ze nu de blijdschap van de goede afloop met haar gezin delen.
496	0:15:28	0:00:17	De koning was ook heel blij met zijn gezin en de bergen goud. Zijn afhankelijkheid kende nu geen grenzen.
504	0:15:45	0:00:17	Ze waren zelfs zo blij dat ze een feest organiseerden voor alle mensen uit het hele land om dat te vieren.
512	0:16:02	0:00:26	Het werd een geweldig mooi feest met allemaal dansende mensen en veel plezier want het hele volk was heel blij met dat gelukkige koningspaar.
536	0:16:28	0:00:17	Er was allerlei snoepgoed voor de kinderen dus die waren vanzelf ook erg blij.
552	0:16:45	0:00:17	De dansende mensen vulden de straten en het land was een groot spektakel van vrolijkheid en plezier.
568	0:17:02	0:00:19	Voor de kinderen waren er ook nog allerlei leuke spelletjes op het dorpsplein, doller pret.
586	0:17:21	0:00:18	De koning en koningin waren erg vertederd door de spelende prinsjes en prinsesjes, een heel gelukkig paar.
602	0:17:39	0:00:17	En ze waren zeer verheugd over de goede afloop van dat avontuur met het rare mannetje.
618	0:17:56	0:00:17	Een beter resultaat hadden ze zich toch niet voor kunnen stellen, geweldig.
634A	0:18:13	0:00:19	Alle reden voor een uitbundig feest voor het hele land en er was nauwelijks tijd om even uit te puffen tussen alle dansen door.
634B	0:18:32	0:00:23	Dus meteen weer lekker opgewekt zwieren en snel bedenken wat de volgende dans zou zijn.
654	0:18:55	0:00:17	Het vreugdevolle feest duurde tot diep in de nacht en terugkijkend was het een fantastisch festijn.
670	0:19:12	0:00:21	Het koningspaar was zeer tevreden en ze leefden nog lang en gelukkig.