

# Rumpelstiltskin

a fairytale for children  
of any age

music by

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after tales from the Grimm brothers

# Rumpelstiltskin

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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.

 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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## Rumpelstiltskin

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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 *pp* *pp* *mp*

Hn. 2 *pp* *pizzicato* *mf*

Cbs. WB. *mp*

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. WB. *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. WB.

**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* *pp*

Hn. 2 *f* *pp*

Cbs. WB. *arco* *ff* *p*

This musical score page contains measures 30 through 36. The instruments are arranged as follows from top to bottom: 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. WB. The key signature is B-flat major (two flats). The Fl. 2 part features a melodic line with slurs and accents. The E. Hn. part has a rhythmic pattern of eighth notes with a *p* dynamic marking and hairpins. The Cl. 1 and Cl. 2 parts play a similar eighth-note rhythmic pattern. The Bsn. 1 part has a melodic line with slurs and accents. The Bsn. 2 part has a rhythmic pattern of eighth notes. The C. Bn. part has a rhythmic pattern of eighth notes with fingerings 7, 8, 1-6, 2, 3, 4, and 5 indicated. The Fl. 1, Ob., B. Cl., Hn. 1, Hn. 2, and Cbs. WB. parts are mostly silent, indicated by a horizontal line with a bar through it.





Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Cbs. WB.

*legato*

*p*

*pp*

*mp*

*pp*

1-8

Detailed description: This page of a musical score, numbered 44, features ten staves for woodwinds and brass. The instruments are Flute 1, Flute 2, Oboe, E-flat Horn, Clarinet 1, Clarinet 2, Bass Clarinet, Bassoon 1, Bassoon 2, Cor Anglais, Horn 1, Horn 2, and Cello/Double Bass. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. Flute 1 and Oboe play a melodic line with slurs and ties. Flute 2 enters with a *p* dynamic and *legato* marking. E-flat Horn and Clarinet 1 play sustained notes. Clarinet 2 and Bass Clarinet play lower notes with *pp* dynamics. Bassoon 1 and Bassoon 2 play a rhythmic pattern of eighth notes. Cor Anglais plays a melodic line with *pp* dynamics and a *legato* marking. Horn 1 and Horn 2 play sustained notes. Cello/Double Bass is silent. Dynamics include *p*, *pp*, and *mp*. Performance instructions include *legato* and a fingering number 1-8 for the Cor Anglais.

Fl. 1: Rests throughout.

Fl. 2: Melodic line with *decresc.* marking.

Ob.: Rests throughout.

E. Hn.: Melodic line with *p* and *pp* markings.

Cl. 1: Rhythmic accompaniment.

Cl. 2: Rhythmic accompaniment with *pp* marking.

B. Cl.: Rests throughout.

Bsn. 1: Melodic line with *decresc.* marking.

Bsn. 2: Rhythmic accompaniment.

C. Bn.: Rhythmic accompaniment with *decresc.* marking.

Hn. 1: Rests throughout.

Hn. 2: Rests throughout.

Cbs. WB.: Rests throughout.

Fl. 1 *ff* 3

Fl. 2 *ff* 3

Ob. *ff* 3

E. Hn. *mp* *ff* 3

Cl. 1 *ff* 3

Cl. 2 *ff* 3

B. Cl. *ff* 3

Bsn. 1 *ff* 3

Bsn. 2 *ff* 3

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

Hn. 1 *mp* *ff* 3

Hn. 2 *mp* *ff* 3

Cbs. WB. *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* *f* *pp* *pp*

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

Cbs. WB. *ff* *p*

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

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

The score is for a 2/4 time piece in B-flat major. It features a variety of woodwind and brass instruments. The Flutes 1 and 2 parts are highly active, with many sixteenth-note passages and trills. The Clarinets 1 and 2 also have intricate parts. The Bassoons and Contrabassoon provide a steady accompaniment. The Horns 1 and 2 play a rhythmic pattern, with the Horn 2 part including a 'pizzicato' instruction. The Cymbals and Woodblock part is a simple rhythmic accompaniment. Dynamics range from *mp* to *ff*, with some staccato markings.

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* *ff* *staccatissimo*

Bsn. 2 *mf* *ff*

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

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

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

Cbs. WB. *mf* *f*



..... with a spinning wheel.

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

Fl. 1

Fl. 2

Ob.  
*pp*

E. Hn.  
*p*

Cl. 1  
*p*

Cl. 2  
*p*

B. Cl.  
*p*

Bsn. 1  
*mp*

Bsn. 2  
*mp*

C. Bn.  
*mp*

Hn. 1

Hn. 2  
*pp*  
*arco*

Cbs.  
WB.  
*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. WB.

*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, marked with a piano (*p*) dynamic. The English Horn staff also features a melodic line with similar phrasing, also marked *p*. The Clarinet 1 and 2 staves play a rhythmic, eighth-note pattern. The Bassoon 1 and 2 staves play a steady eighth-note accompaniment. The Bassoon 3 staff has a sparse, dotted-note accompaniment. The Horn 1 staff is silent, while the Horn 2 staff plays a rhythmic eighth-note pattern. The Cello and Double Bass staff provides a low-frequency accompaniment with long, sustained notes.





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. WB.

@ 4

(40 s.)

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

**5 Marcia Pomposo, maestoso** ♩ = 96

157 *change to flute*

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

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

Ob. *mf* *mf* *mf*

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

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mf*

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

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

C. Bn. *f* *mp*

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

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

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

*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*f*  
*f*  
*mf*  
*mf*  
*mf*  
*pp*  
*mf*  
*p*  
*mp*

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

*a tempo*

@ 5

6 Moto Mechanica, allegro

$\text{♩} = 120$

change to piccolo

186

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

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

Hn. 2 *f* *pp*

Cbs. WB. *ff* *arco* *p*

change to Double Bass



..... 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. WB.** *change to woodblock* *mp* *mp*

**8 Marcia Pomposo, maestoso** ♩ = 96

This musical score page features ten staves for woodwind 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/Wind Bass (Cbs. WB.). The score begins with a *mf* dynamic marking. Flutes 1 and 2, Oboe, and English Horn play a melodic line with eighth-note patterns and slurs. Clarinet 1 plays a rhythmic eighth-note accompaniment. Clarinet 2 and Bass Clarinet play a similar rhythmic pattern. Bassoon 1 and Bassoon 2 play a melodic line with eighth notes. The Contrabass/Wind Bass plays a steady eighth-note accompaniment. The page concludes with a *mf* dynamic marking.



*rall. poco a poco*

*accel.*

*rit.*

240

Musical score for woodwinds and strings, measures 240-250. The score includes parts for Flute 1 and 2, Oboe, English Horn, Clarinet 1 and 2, Bass Clarinet, Bassoon 1 and 2, Contrabassoon, Horn 1 and 2, and Cello/Double Bass. The key signature is one sharp (F#). The score features various dynamics such as *ff*, *f*, and *mf*, and includes performance markings like *rall. poco a poco*, *accel.*, and *rit.*. There are also triplets in the Horn 2 part.

*a tempo*

249

@ 8

(25 s.)

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 *pp* *f* *p*

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

Cbs. WB. *mp*

*8-va basso ad lib.*

*Tempo rubato*

..... 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. WB. *mp*

change to Double Bass *mp*

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

@ 9 

275



Musical score for various instruments including Flutes (Fl. 1, Fl. 2), Oboe (Ob.), Horns (E. Hn., Hn. 1, Hn. 2), Clarinets (Cl. 1, Cl. 2), Bassoon (B. Cl.), Bassoons (Bsn. 1, Bsn. 2), and Cello/Double Bass (Cbs. WB.). The score includes dynamic markings such as *mp*, *mf*, *p*, and *pp*, and performance instructions like *pizzicato*. A rehearsal mark (15 s.) is present in the Flute parts.

This musical score page contains 13 staves for woodwinds and strings. The instruments are Flute 1, Flute 2, Oboe, English Horn, Clarinet 1, Clarinet 2, Bass Clarinet, Bassoon 1, Bassoon 2, Contrabassoon, Horn 1, Horn 2, and Cello/Double Bass. The music is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. The score features a variety of dynamics including *pp*, *p*, *mf*, *f*, and *ff*, along with articulation marks like accents and slurs. Flute 1 has a long melodic line starting in measure 288. Flute 2, Oboe, and English Horn play rhythmic patterns of eighth notes. Clarinets and Bass Clarinet play sixteenth-note patterns. Bassoons play eighth-note patterns. Horns and Cello/Double Bass provide harmonic support with sustained notes and rhythmic patterns. The score concludes in measure 300 with a final *ff* dynamic.

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

@ 10

11 Entrada Pontifical, allegretto ♩ = 62

*poco rit.*

*a tempo*

302

Musical score for 'Entrada Pontifical' featuring various instruments including Flutes, Oboe, Horns, Bassoons, and Cymbals. The score is in 2/4 time and includes dynamic markings such as *mf* and *p*. The first two staves (Fl. 1 and Fl. 2) are marked with a 15-second rest. The Oboe and English Horn parts feature a melodic line with *mf* dynamics. The Bassoon parts have a more rhythmic accompaniment with *mf* dynamics. The Horns play a steady accompaniment with *p* dynamics. The Cymbals play a rhythmic pattern with *mf* dynamics. The score is divided into sections by *poco rit.* and *a tempo* markings.

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

@ 11

12 Entrada Pontifical, allegretto ♩ = 62

311

Musical score for Entrada Pontifical, featuring woodwinds, brass, and strings. The score is in 12/8 time, marked allegretto (♩ = 62). The key signature is three sharps (F#, C#, G#). The score is divided into two systems. The first system 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/Whimbles. The second system includes Bassoon 1, Bassoon 2, Contrabassoon, Horns 1 and 2, and Cymbals/Whimbles. The score includes various dynamics such as *mf*, *p*, and *pizzicato*, as well as articulation marks like accents and slurs. A 10-second rest is indicated for the Flutes 1 and 2 in the first system.

*poco rit. a tempo*

@ 12

(30 s.)

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Cbs. WB.



..... 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. WB. *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. WB.

*mp*

*p*

*p*

*p*

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

354  
change to flute @ 13 14 Valse Triste, andante  $\text{♩} = 92$   
change to flute (40 s.)

The score is for a 14-measure piece in 3/4 time, marked 'andante' with a tempo of 92 beats per minute. It begins with a key signature of one flat (B-flat) and a common time signature of 3/4. The first two staves, Flute 1 and Flute 2, are marked 'change to flute' and play a melodic line starting at measure 13. The Oboe, Horns, Clarinets, and Bassoons play a rhythmic accompaniment of eighth notes. The Cello/Double Bass part is marked 'pizzicato' and plays a simple bass line. Dynamics range from *mf* (mezzo-forte) to *pp* (pianissimo). The piece concludes with a *simile* marking.

Fl. 1  
Fl. 2  
Ob.  
E. Hn.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
C. Bn.  
Hn. 1  
Hn. 2  
Cbs. WB.

*mf* *mp* *mp*  
*p* *p* simile  
*mf* *mp*  
*mf* *mp*  
*p* *p* simile  
*pp* *pp*  
*pp*  
*pp*  
pizzicato  
*mp*

This musical score page contains ten staves for various instruments. The top two staves are for Flute 1 (Fl. 1) and Flute 2 (Fl. 2), both in treble clef. The third staff is for Oboe (Ob.) in treble clef. The fourth staff is for Horn in E-flat (E. Hn.) in treble clef. The fifth and sixth staves are for Clarinet 1 (Cl. 1) and Clarinet 2 (Cl. 2) in treble clef. The seventh staff is for Bass Clarinet (B. Cl.) in treble clef. The eighth and ninth staves are for Bassoon 1 (Bsn. 1) and Bassoon 2 (Bsn. 2) in bass clef. The tenth staff is for Contrabass (C. Bn.) in bass clef. The eleventh and twelfth staves are for Horn 1 (Hn. 1) and Horn 2 (Hn. 2) in treble clef. The final staff is for Cello and Double Bass (Cbs. WB.) in bass clef. The score includes dynamic markings such as *mp*, *ff*, *p*, and *pp*, and features various musical notations including slurs, ties, and rests.

..... 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. WB. *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. WB.

*mp*

*mp*

396 *f* *tr* *p* 3 3 *f* *tr* *f* *tr* @ 15

Fl. 1 *change to flute (25 s.)*

Fl. 2 *change to flute*

Ob. *p*

E. Hn. *p*

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Cbs. WB.

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

406 **16 Valse Triste, andante** ♩ = 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. WB. *mp* pizzicato



..... 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*

Cbs. WB. *arco* *p*

Detailed description: This page of a musical score covers measures 416 to 424. It features a full orchestral ensemble. The woodwinds (Flutes 1 & 2, Oboe, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, and Horns 1 & 2) play rhythmic patterns, often with triplets and slurs. The strings (Cello and Double Bass) play a steady, low-register accompaniment. Dynamics range from *pp* (pianissimo) to *f* (forte). The tempo is marked 'allegro' with a quarter note equal to 120 beats per minute. The score includes performance instructions such as 'change to piccolo' for the flutes and 'arco' for the cello/double bass.

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Cbs. WB.

*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. WB. *f* *mf* *mf*

*rall.* *a tempo*

450

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. WB.

*mf*

*f*

*mf*

*f*

*mf*

*mf*

*f*

*mp*

*mp*

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Cbs. WB.

*mp*

*mf*

*mf*

*mf*

*pizzicato*

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

494

*poco rit.*

@ 18

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

@ 19

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

Fl. 2 *p* *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. WB. *mp* *pizzicato* *mp* *ff*

..... appeared at the queen again.

511 **20 Entrada Pontifical, allegretto** ♩=62

*poco rit. a tempo*

Musical score for 'Entrada Pontifical, allegretto' (♩=62). 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/Whimbles (Cbs. WB.).

Key performance markings include *mf* (mezzo-forte) for the Oboe, English Horn, Bassoon 1, Bassoon 2, and Contrabassoon; *p* (piano) for the Horns 1 and 2; and *pizzicato* for the Horns 1 and 2. The tempo markings *poco rit.* and *a tempo* are also present.



..... 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. WB. *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
- Fl. 2
- Ob.
- E. Hn.
- Cl. 1
- Cl. 2
- B. Cl.
- Bsn. 1
- Bsn. 2
- C. Bn.
- Hn. 1
- Hn. 2
- Cbs. WB.

Dynamic markings include *mf* (mezzo-forte) and *p* (piano). The woodwinds (Hn. 1, Hn. 2, Cbs. WB.) are marked *pizzicato*. The score is divided into measures by vertical bar lines, with some measures containing rests for certain instruments.

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

544

@ 22

23 Entrada Pontifical, allegretto ♩=62

@ 23

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

- Fl. 1: Flute 1, marked (25 s.)
- Fl. 2: Flute 2, marked (30 s.)
- Ob.: Oboe, marked *mf*
- E. Hn.: English Horn, marked *mf*
- Cl. 1: Clarinet 1
- Cl. 2: Clarinet 2
- B. Cl.: Bass Clarinet
- Bsn. 1: Bassoon 1, marked *mf*
- Bsn. 2: Bassoon 2, marked *mf*
- C. Bn.: Contrabassoon, marked *mf*
- Hn. 1: Horn 1, marked *p*
- Hn. 2: Horn 2, marked *p*
- Cbs. WB.: Cymbals and Wood Blocks, marked *mf* and *pizzicato*

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 62 beats per minute. The score includes various dynamics such as *mf* (mezzo-forte) and *p* (piano), and articulation like *pizzicato* for the cymbals and wood blocks.

..... singing a funny song:

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

*molto rall.*

*a tempo*

*poco rall.*

*rall.*

Musical score for orchestra and woodwinds, measures 555-600. The score is in 2/4 time and features a key signature of one flat (B-flat). The instruments are arranged in the following order from top to bottom: Flute 1 and 2 (Fl. 1, Fl. 2), Oboe (Ob.), English Horn (E. Hn.), Clarinet 1 and 2 (Cl. 1, Cl. 2), Bass Clarinet (B. Cl.), Bassoon 1 and 2 (Bsn. 1, Bsn. 2), Contrabassoon (C. Bn.), Horn 1 and 2 (Hn. 1, Hn. 2), and Cymbals/Woodblock (Cbs. WB.). The score includes various dynamics such as *mf*, *pp*, *f*, *mp*, *p*, and *ff*, as well as performance markings like *pizzicato*. The tempo markings *molto rall.*, *a tempo*, *poco rall.*, and *rall.* are placed above the score. The woodwinds and strings play a melodic line, while the brass instruments provide harmonic support. The Cymbals/Woodblock part features a rhythmic pattern of eighth notes.

..... "Or can it be Rumpelstiltskin?"

576 @ 24 **♩** 25 Diluvio Abuso, *allegretto*  $\text{♩} = 92$  *stampaggio*

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. WB. *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), Contrabassoon (C. Bn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), and Contrabass/Wagner Bass (Cbs. WB.). The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature. The woodwinds and brass parts are characterized by rhythmic patterns, often using eighth and sixteenth notes, with various articulations and dynamic markings. The Flute and Oboe parts feature melodic lines with slurs and accents. The Clarinet and Bass Clarinet parts have more complex rhythmic textures, including sixteenth-note runs. The Bassoon and Contrabassoon parts provide a steady, rhythmic accompaniment. The Horns and Contrabass/Wagner Bass parts also contribute to the overall texture with rhythmic patterns and slurs. The score is presented in a standard musical notation format with a grand staff for each instrument.

..... 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. WB. *ff*





Andante ♩ = 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. WB. *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. WB.

*p*

*pp*

*mp*

*p*

*p dolce*

*p*

Detailed description: This page of a musical score covers measures 625 to 633. It features ten staves for woodwinds and strings. The Flute 1 part begins with a melodic phrase in measure 625, marked *p*. The Clarinet 1, 2, and Bass Clarinet parts play a sustained harmonic line, marked *pp*. The Bassoon 1 part has a rhythmic pattern of eighth notes, marked *mp*. The Bassoon 2 part plays a simple harmonic line, marked *p*. The Horn 2 part plays a melodic line, marked *p dolce*. The Contrabass and Double Bass part plays a harmonic line, marked *p*. The score includes various musical notations such as slurs, ties, and dynamic markings.



.... 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. WB. *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. WB.

*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. WB. *mf*

Detailed description: This page of a musical score covers measures 667 to 700. It features ten staves for woodwind instruments. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The first five staves (Fl. 1, Fl. 2, Ob., E. Hn., Cl. 1) and the sixth staff (Cl. 2) are in treble clef. The seventh staff (B. Cl.) is in treble clef with a one-octave transposition. The eighth staff (Bsn. 1) is in bass clef with a two-octave transposition. The ninth staff (Bsn. 2) is in bass clef with a one-octave transposition. The tenth staff (C. Bn.) is in bass clef with a one-octave transposition. The eleventh staff (Hn. 1) is in treble clef with a one-octave transposition. The twelfth staff (Hn. 2) is in treble clef with a two-octave transposition. The thirteenth staff (Cbs. WB.) is in bass clef with a two-octave transposition. Dynamics include *mf* (mezzo-forte) and *f* (forte). The score includes various note values, rests, and phrasing slurs.

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. WB. *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. WB. *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. WB. *p* *pizzicato*

This musical score page contains 18 staves for various instruments. The woodwind section includes Flute 1 and 2, Oboe, English Horn, Clarinet 1 and 2, Bass Clarinet, Bassoon 1 and 2, and Contrabassoon. The string section includes Horn 1 and 2, and Cello/Double Bass. The score is in a key with four flats and a 4/4 time signature. Dynamics such as *pp*, *mp*, and *p* are indicated throughout. The woodwinds feature melodic lines with slurs and ties, while the strings provide a rhythmic accompaniment with repeated eighth-note patterns.

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. WB. *p*

Detailed description: This is a page of a musical score for a symphony orchestra. It contains ten staves, each for a different instrument. The instruments are Flute 1, Flute 2, Oboe, English Horn, Clarinet 1, Clarinet 2, Bass Clarinet, Bassoon 1, Bassoon 2, and Cello/Double Bass. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamic markings are *p* (piano), *mp* (mezzo-piano), and *pp* (pianissimo). The page number 745 is located at the top left, and the page number 97 is at the bottom center.



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 *p* *f*

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

Cbs. WB. *ff* *p* *f*

1. 2.

*rall.* *molto*

*a tempo*

785

Fl. 1 *mp*

Fl. 2 *mp*

Ob. *mp*

E. Hn. *mp*

Cl. 1 *p*

Cl. 2 *p*

B. Cl. *p*

Bsn. 1 *p*

Bsn. 2 *p*

C. Bn. *p*

Hn. 1 *p*

Hn. 2 *p*

Cbs. WB. *p*

This musical score page 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), Contrabassoon (C. Bn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), and Cymbals/Whistles (Cbs. WB.). The music is in a key signature of one flat (B-flat major or D minor) and a 2/4 time signature. The score begins with a dynamic marking of *f* (forte) for the woodwinds and *mf* (mezzo-forte) for the brass. The woodwinds play melodic lines with various articulations, while the brass instruments provide harmonic support with sustained notes and rhythmic patterns. The Cbs. WB. part consists of rhythmic patterns.

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*

B. Cl. *mp* *f* *ff*

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

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

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

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

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

Cbs. WB. *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	

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