

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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Rumpelstiltskin

Hello everybody,

We will present you a musical fairy tale.

That means that from the music you hear,

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

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

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

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

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

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

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

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

So, and that will do.

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

with charming villages and large forests,

sloping fields and murmuring brooks,

birds chirping in a competition for the loveliest sound.

Now close your eyes and let the music lead you

in a wonderful walk along this magnificent landscape.

 1 Ouverture

@ 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.

 5 Marcia Pomposo, maestoso

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

 6 Moto Mechanica, allegro

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

He was not completely stupid.

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

And he wanted to see that with his own eyes.

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

 7 Tempo Breve

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

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

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

 8 Marcia Pomposo, maestoso

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

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

Then he would marry her.

If it happened that she could not make the gold, she would be in big trouble,
because cheating a king is not a healthy profession.

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

 9 Valse Triste

@ 9 The poor girl was completely muddled.
All that stupid baloney of the people about gold;
she could not spin any gold never not.
And she cried so terrible that after a while she fell asleep.

 10 Valse Triste

@ 10 Suddenly the girl awoke. Then what was that?
There in a corner of the hall?
It seemed that there was somebody there!
But what a strange little chap was that!

11 Entrada Pontifical

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

But, he was well informed about all 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 $\text{♩} = 108$

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

Rumpelstiltskin

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..... walk along this magnificent landscape.

1 Ouverture, adagio

1 Ouverture, adagio $\text{♩} = 52$

Flute 1
Flute 2
Oboe
English Horn
Clarinet in B_b 1
Clarinet in B_b 2
Bassoon 1
Bassoon 2
Contrabassoon
Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
Timpani
Violin I
Violin II
Viola
Cello
Contrabass

9

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

12

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1 solo

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

mp

mp

mp

mp

pp

pp

pp

pp

pp

pp

p

16

poco rall.

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

26

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

32

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

37

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

legato

p

legato

p

pp

legato

pp

legato

pp

arco

legato

pp

42

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1 *p*

Bsn. 2 *p*

C. Bn.

Hn. 1

Hn. 2 *pp*

Hn. 3

Hn. 4

Tim.

Vln. I *legato* *pp*

Vln. II

Vla.

Vc.

Cb.

46

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

legato

p

mp

pp

pp

legato

pp

pp

pizz.

pp

mp

pp

legato

pp

pizz.

pp

mp

Largo $\text{♩} = 50$

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Allegro $\text{♩} = 108$

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

@ 1

Polka Eleganza, maestoso ♩ = 74

Musical score for orchestra and piano, page 30. The score consists of two systems of music. The first system (measures 77-78) starts with a piano dynamic (15 s.) and includes parts for Flute 1, Flute 2, Oboe, Bassoon, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Bassoon 3, Bassoon 4, Horn 1, Horn 2, Horn 3, Horn 4, Timpani, Violin I, Violin II, Viola, Cello, and Double Bass. The second system begins with a forte dynamic (ff) and includes parts for Flute 1, Flute 2, Oboe, Bassoon, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Bassoon 3, Bassoon 4, Horn 1, Horn 2, Horn 3, Horn 4, Timpani, Violin I, Violin II, Viola, Cello, and Double Bass. Various dynamics (mf, mp, ff) and performance instructions (arco, pizzicato) are indicated throughout the score.

90

Fl. 1

Fl. 2

poco rall.

a tempo

mf

Ob.

E. Hn.

Cl. 1

f

mf

Cl. 2

f

mf

Bsn. 1

Bsn. 2

C. Bn.

f

mp

Hn. 1

f

p

Hn. 2

f

p

Hn. 3

mf

mp

p

Hn. 4

mf

mp

p

Tim.

Vln. I

p

f

p

mp

Vln. II

p

f

p

mp

Vla.

p

f

p

Vc.

f

mp

Cb.

f

mp

..... with a spinning wheel.

@ 2 G^3 Moto Mechanica, allegro $\text{J}=120$

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

change to triangle

mp

pp
arco

p

104

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

114

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

122

Fl. 1

Fl. 2

Ob. *p*

E. Hn. *mp*

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tim. 8

Vln. I

Vln. II

Vla.

Vc.

Cb.

130

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1 *decresc.*

Cl. 2 *decresc.*

Bsn. 1 *decresc.*

Bsn. 2 *decresc.* *p f*

C. Bn. *decresc.*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tim. *8*

Vln. I

Vln. II

Vla. *decresc.*

Vc. *decresc.* *f*

Cb. *decresc.*

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

139 @ 3 **Moto Mechanica, allegro** $\text{♩} = 120$

change to piccolo

Fl. 1 (10 s.) *mf*

Fl. 2 *change to piccolo* *mf*

Ob. *pp*

E. Hn. *mp*

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1 *mp*

Bsn. 2 *mp*

C. Bn. *p*

Hn. 1 *p*

Hn. 2

Hn. 3 *p*

Hn. 4 *p*

Tim. *mf*

Vln. I

Vln. II

Vla. *pp*

Vc. *pp*

Cb. *p*

148

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page of musical notation represents a section of an orchestral score. The instrumentation listed includes Flute 1, Flute 2, Oboe, Bassoon, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Bassoon 3, Bassoon 4, Timpani, Violin I, Violin II, Viola, Cello, and Double Bass. The music begins at measure 148. The Flutes play eighth-note patterns with grace notes. The Oboe and Bassoon provide harmonic support with sustained notes. The Clarinets and Bassoons maintain a steady rhythmic pulse. The Bassoon section features sustained notes and eighth-note patterns. The Timpani provides rhythmic punctuation. The strings (Violins, Violas, Cellos) are mostly silent or provide harmonic support. The Double Bass plays sustained notes throughout the section.

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

@ 4

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

change to flute

Fl. 1 (40 s.)

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Tempo rubato

change to woodblock

pizzicato

f

mp

p

rall. poco a poco

168

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

179 *accel.* *rit.* *a tempo*
 Fl. 1
 Fl. 2
 Ob.
 E. Hn.
 Cl. 1
 Cl. 2
 Bsn. 1
 Bsn. 2
 C. Bn.
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Timp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

The musical score consists of ten staves of music for orchestra. The instruments listed are Flute 1, Flute 2, Oboe, Bassoon, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Bassoon/C. Bassoon, Horn 1, Horn 2, Horn 3, Horn 4, Timpani, Violin I, Violin II, Viola, Cello, and Double Bass. Measure 179 begins with a rhythmic pattern of eighth and sixteenth notes across all staves. Dynamic markings include *ff*, *p*, *mf*, and *rit.*. The section ends with *a tempo* and concludes with a final dynamic of *mf*.

188

@ 5
(25 s.)

a tempo

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

6 Moto Mechanica, allegro $\text{d} = 120$

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

change to piccolo
mf
change to piccolo
mf
pp
mp
p
mp
p
p
p
p
8 change to triangle
mp

pp
pp
p

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

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

219

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Timpani

Vln. I

Vln. II

Vla.

Vc.

Cb.

(17 s.)

mf > *mf* >

mf

f *mf*

mp

mf

mp

p

mp

p

change to woodblock

mp *mp*

mf

mf

pizzicato

f *mp*

p

mf

p

rall. poco a poco

233

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

f

Hn. 2

Hn. 3

Hn. 4

Tim.

mf

Vln. I

Vln. II

Vla.

Vc.

Cb.

244

accel.

rit. *a tempo*

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

@ 8

252

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(25 s.)

8-va basso ad lib. *ff*

Tempo rubato *ff*

change to timpani *ff*

arco *ff*

arco *ff*

arco *ff*

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

263

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

271

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

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

278

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

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

Ob.

E. Hn.

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

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

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

Bsn. 2

C. Bn.

Hn. 1 *pp*

Hn. 2 *pp*

Hn. 3 *pp*

Hn. 4 *pp*

Tim. *pp*

Vln. I

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

286

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pp

pizzicato

pp

decresc.

decresc.

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

@ 10

296 (15 s.)

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

11 Entrada Pontifical, allegretto ♩ = 62

rall.

a tempo

303

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizzicato

mf

pizzicato

mf

pizzicato

mp

pizzicato

mf

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

@ 11  **12 Entrada Pontifical, allegretto** $\text{♩} = 62$

rall.

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

@ 12

a tempo

2

322

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(30 s.)

13 Moto Mechanica, allegro

$\text{♩} = 120$

Fl. 1 *change to piccolo* *mp*

Fl. 2 *change to piccolo* *mp*

Ob.

E. Hn. *f*

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

C. Bn. *p*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tim. *change to triangle* *mp*

Vln. I

Vln. II

Vla. *arco* *pp*

Vc. *pp*

Cb. *arco* *p*

348

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

@ 13

350

Fl. 1

Fl. 2

Ob.

E. Hn.

p

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

..... to prevent the girl from escaping.
change to flute
(40 s.)

change to flute

..... to prevent the girl from escaping.
change to flute
(40 s.)

change to flute

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

359

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

change to timpani

pp

pizzicato

mp

367

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

@ 14 ♩15 Moto Mechanica, allegro ♩ = 120

374

Fl. 1 *mp*

Fl. 2 *mp*

(25 s.)

change to piccolo

Ob. *mp*

E. Hn. *f*

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

C. Bn. *p*

Hn. 1

Hn. 2

Hn. 3

Hn. 4 *pp*

Tim. change to triangle *mp*

Vln. I

Vln. II

Vla. *pp*

Vc. *pp*

Cb. *arco* *p*

382

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

398

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

@ 15 @ 16 Valse Triste, andante $\text{♩} = 92$

change to flute (25 s.)

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

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

409 @ 16
(30 s.)

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

17 Moto Mechanica, allegro

$\text{♩} = 120$

416 *change to piccolo*

Fl. 1

Fl. 2 *change to piccolo*

Ob.

E. Hn.

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1 *mp*

Bsn. 2 *mp*

C. Bn. *p*

Hn. 1 *pp*

Hn. 2

Hn. 3 *pp*

Hn. 4

Tim. *change to triangle*

Vln. I

Vln. II

Vla. *pp*

Vc. *pp*

Cb. *arco*

p

428

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

443

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

change to flute @ 17
(30 s.)

change to timpani

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

443

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

change to flute @ 17
(30 s.)

change to timpani

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

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

a tempo

450

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

461

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

472

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains ten staves of music. The top two staves are for Flute 1 and Flute 2, both playing eighth-note patterns. The third staff is for Oboe, the fourth for Bassoon 1, and the fifth for Bassoon 2. The sixth staff is for Clarinet 1, which has dynamic markings 'f' and crescendo/decrescendo marks (> <). The seventh staff is for Clarinet 2, also with 'f' and similar markings. The eighth staff is for Bassoon 3, the ninth for Bassoon 4, and the tenth for Horn 1. The eleventh staff is for Horn 2, the twelfth for Horn 3, and the thirteenth for Horn 4. The fourteenth staff is for Timpani, which is silent. The fifteenth staff is for Violin I, the sixteenth for Violin II, the seventeenth for Cello, the eighteenth for Double Bass, and the nineteenth for Bassoon.

molto rall.

valse cantabile, ♩ = 108

108

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

@ 18

495 (18 s.)

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Timp. change to timpani pp

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

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

@ 19 20 Entrada Pontifical, allegretto $\text{♩} = 62$

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rall. *a tempo*

514

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

@ 20

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

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

Fl. 2 mf mp mp mp

Ob.

E. Hn.

Cl. 1 mf mp mp

Cl. 2 mf mp mp

Bsn. 1 mf mp

Bsn. 2

C. Bn.

Hn. 1 pp

Hn. 2 pp

Hn. 3 pp

Hn. 4 pp

Tim. pp

Vln. I

Vln. II pp arco pp arco

Vla. pp arco

Vc. pp pizzicato

Cb. p

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

@ 21

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

rall.

531

(50 s.)

mf

mf

mf

pizzicato

mf

pizzicato

mf

pizzicato

mp

pizzicato

mf

Otherwise he would take the young prince.

539 *a tempo* @ 22 (25 s.)

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

.... singing a funny song:

23 Entrada Pontifical, allegretto $\text{J}=62$

548

@ 23 24 Canzone di nome, allegretto $\text{J}=108$

24

Musical score for orchestra and choir, measures 548-24. The score includes parts for Flute 1, Flute 2, Oboe, Bassoon 1, Bassoon 2, Clarinet 1, Clarinet 2, Bassoon 3, Bassoon 4, Horn 1, Horn 2, Horn 3, Horn 4, Timpani, Violin I, Violin II, Viola, Cello, and Double Bass. The score shows a transition from a pontifical entrance to a fun song. Measures 548-23 show the pontifical entrance with woodwind entries. Measure 24 begins the fun song, starting with bassoon entries. The vocal parts (Flute 1, Flute 2) sing a rhythmic pattern of eighth and sixteenth notes. The orchestra provides harmonic support with sustained notes and rhythmic patterns. The vocal parts continue their pattern through measure 24.

.... “Or can it be Rumpelstiltskin?”

25 Diluvio Abuso, allegretto ♩ = 92

• • • • • • • •

587

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

@ 25 **26 Diluvio Abuso, allegretto** $\text{♩} = 92$

This musical score page contains ten staves of music for various instruments and voices. The instrumentation includes Flute 1, Flute 2, Oboe, English Horn, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Bassoon 3 (C. Bn.), Horn 1, Horn 2, Horn 3, Horn 4, Timpani, Violin I, Violin II, Viola, Cello, and Double Bass. The vocal parts are Soprano, Alto, Tenor, and Bass. The music is in common time, key signature of two sharps, and consists of five measures. Measure 596 starts with a dynamic of **ff**. Measures 597-599 show sustained notes with grace notes. Measure 600 concludes with a dynamic of **ff**.

Fl. 1
(10 s.) **ff**
Fl. 2 **ff**
Ob.
E. Hn. **ff**
Cl. 1
Cl. 2 **ff**
Bsn. 1 **ff**
Bsn. 2 **ff**
C. Bn. **ff**
Hn. 1 **ff**
Hn. 2 **ff**
Hn. 3 **ff**
Hn. 4 **ff**
Tim. **f**
Vln. I **ff**
Vln. II
Vla. **ff**
Vc. **ff**
Cb. **ff**

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

@ 26 27 Diluvio Abuso a Pondera, allegretto $\text{♩} = 92$

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

619

Fl. 1

Fl. 2

Ob.

E. Hn. *solo* *p dolce*

Cl. 1 *pp*

Cl. 2 *pp*

Bsn. 1 *mp*

Bsn. 2

C. Bn.

Hn. 1 *p dolce*

Hn. 2

Hn. 3

Hn. 4

Tim. 8

Vln. I

Vln. II

Vla. *legato* *pp*

Vc. *p*

Cb. *p*

628

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

pp

p

pp

pp

p

p

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

@ 27

636

(20 s.)

change to timpani

senza sord.

28 Grande Valse Romantique, $\text{♩} = 168$ all.

a tempo

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

669

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

685

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

699

*rall.**Dolce a tempo*

711

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rall.

Dolce a tempo

p

mp

pp

change to triangle

con sord.

pp

sim.

con sord.

pp

sim.

pizzicato

p

pizzicato

pp

725

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

98

Dolce

739

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

tutti con sord.

pp

pp

pp

pp

pizzicato

p

pizzicato

sim.

sim.

sim.

sim.

pizzicato

mp

poco meno mosso (♩ = 150)

754

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

765

Fl. 1

Fl. 2 *ff*

Ob.

E. Hn.

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1 *ff*

Hn. 2

Hn. 3 *ff*

Hn. 4

Tim. *change to timpani*
senza sord.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc.

Cb.

774

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rall. molto

>). Measure 1 consists of eighth-note patterns. Measure 2 begins with a dynamic ff followed by a dynamic p."/>

Tempo di valse ($\text{♩} = 168$)

785

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

794

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

803

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

812

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tim.

Vln. 1

Vln. II

Vla.

Vc.

Cb.

Notice of any performance will be very much appreciated.

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

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

Totale tijd	0:10:34	0:05:32	0:16:06
--------------------	----------------	----------------	----------------

Totale tijd	0:20:04	0:10:32	0:30:36
--------------------	----------------	----------------	----------------