Rumpelstiltskin

a fairytale for children
of any age

music by

Arie van Hoek

after tales from the Grimm brothers

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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.

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.

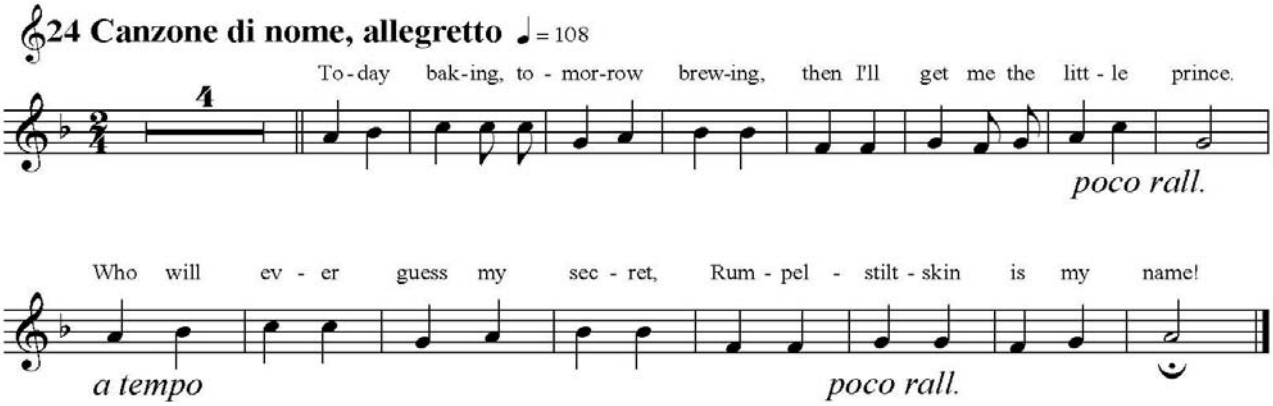
Then one of the servants told that during his quest for names,

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 Immediately the queen recognized

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

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

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

or Bearnhap or Spindleshanks?"

“Or can it be Rumpelstiltskin?”

25 Diluvio Abuso

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

𝄞 **26** Diluvio Abuso

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

𝄞 **27** Diluvio Abuso a Pondera

@ 27 Ever since nothing was heard from that strange little chap.
The king gave orders for repair of the floor and organized
an extraordinary festival at the palace that took seven days and seven nights.
And, they lived happily together ever after.

𝄞 **28** Grande Valse Romantique

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Rumpelstiltskin

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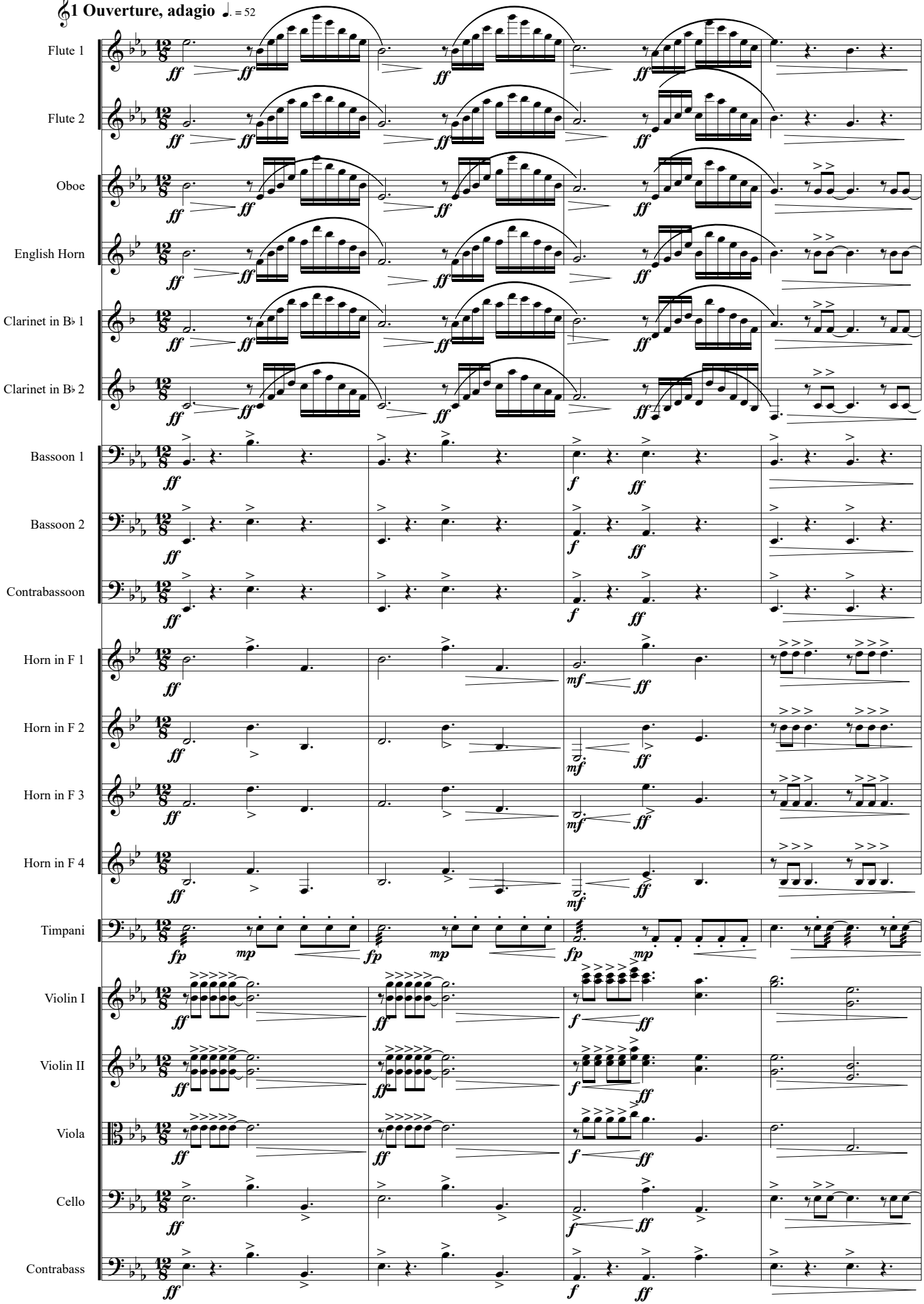
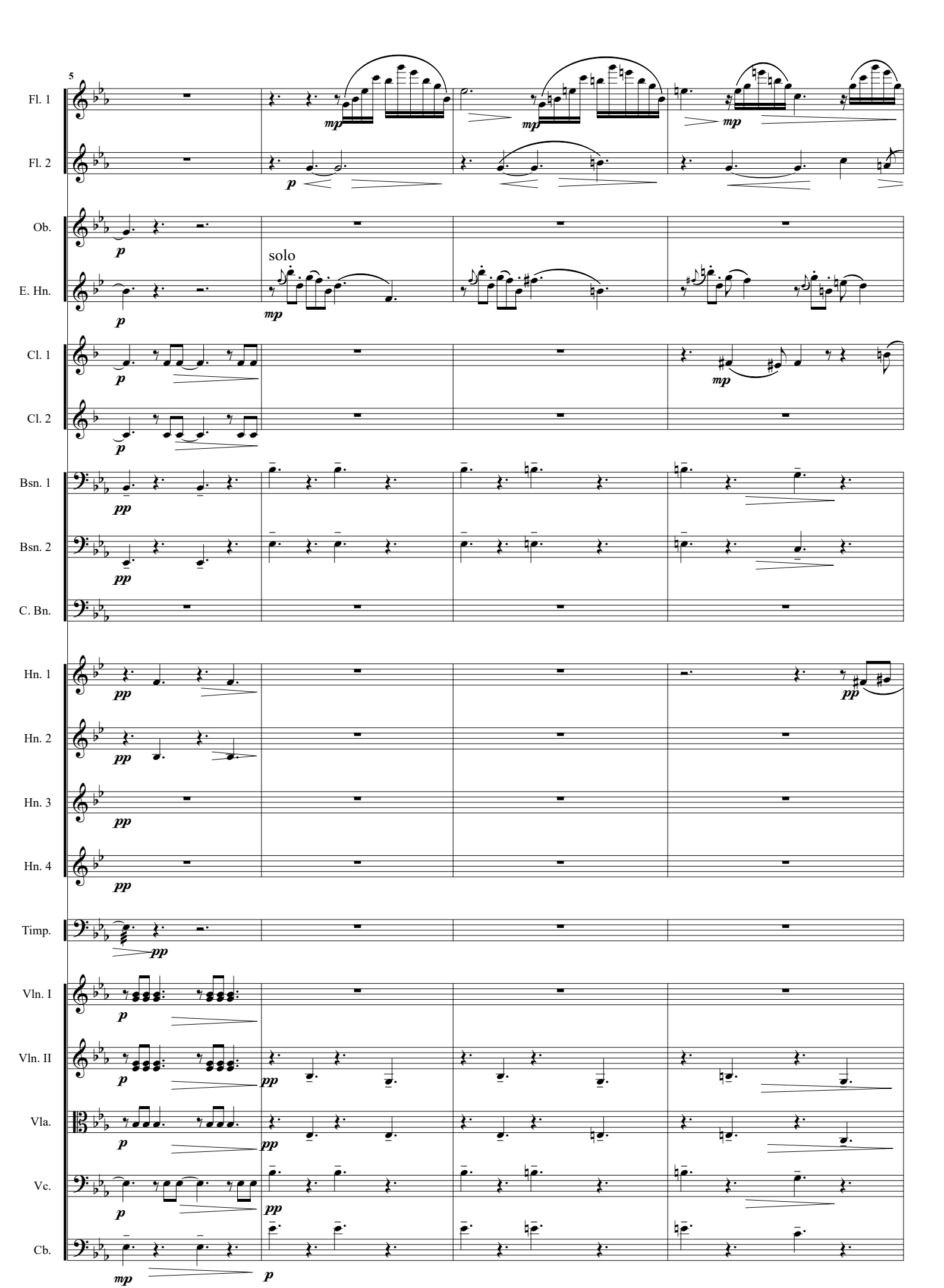
..... walk along this magnificent landscape.




5
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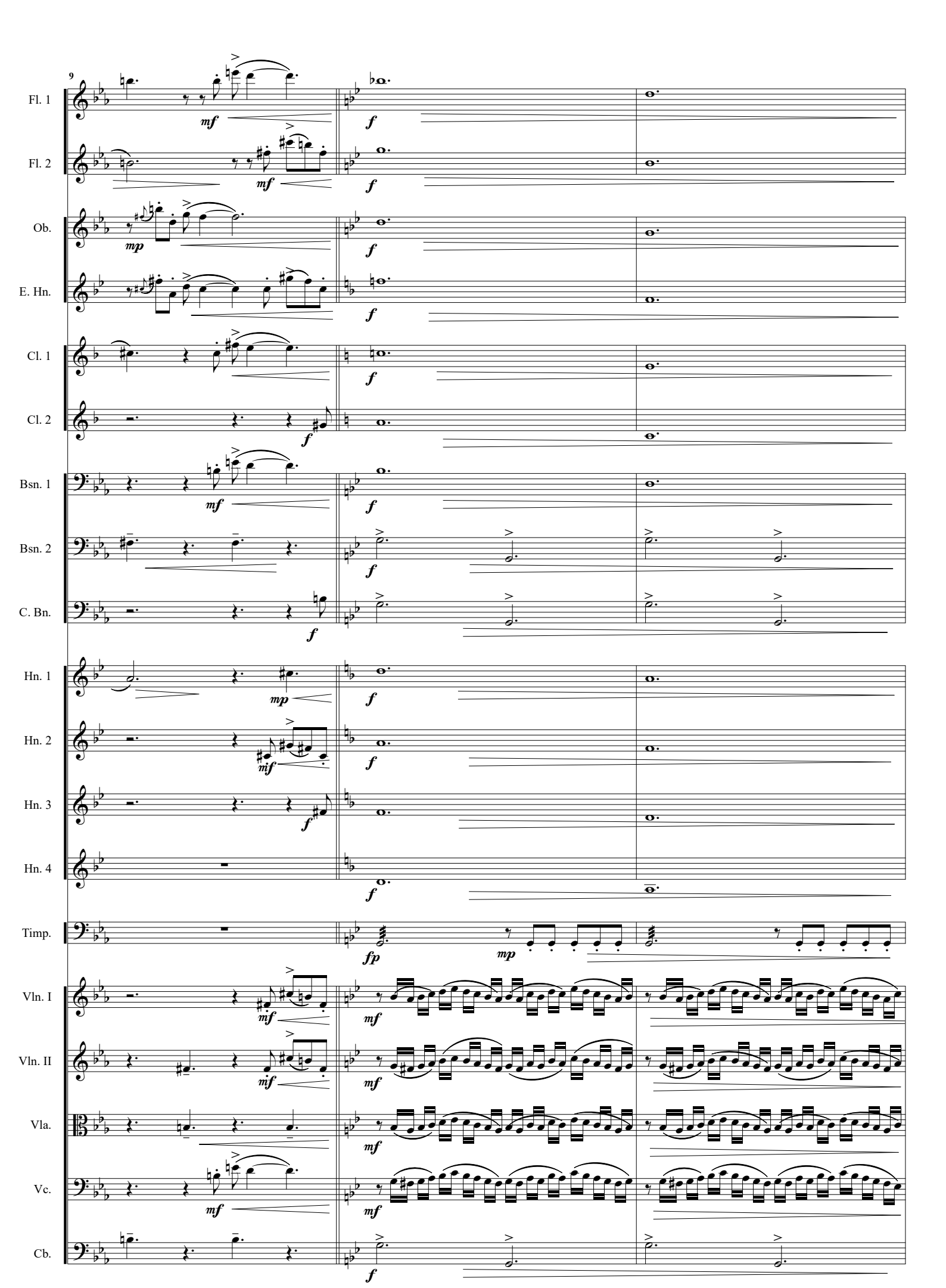
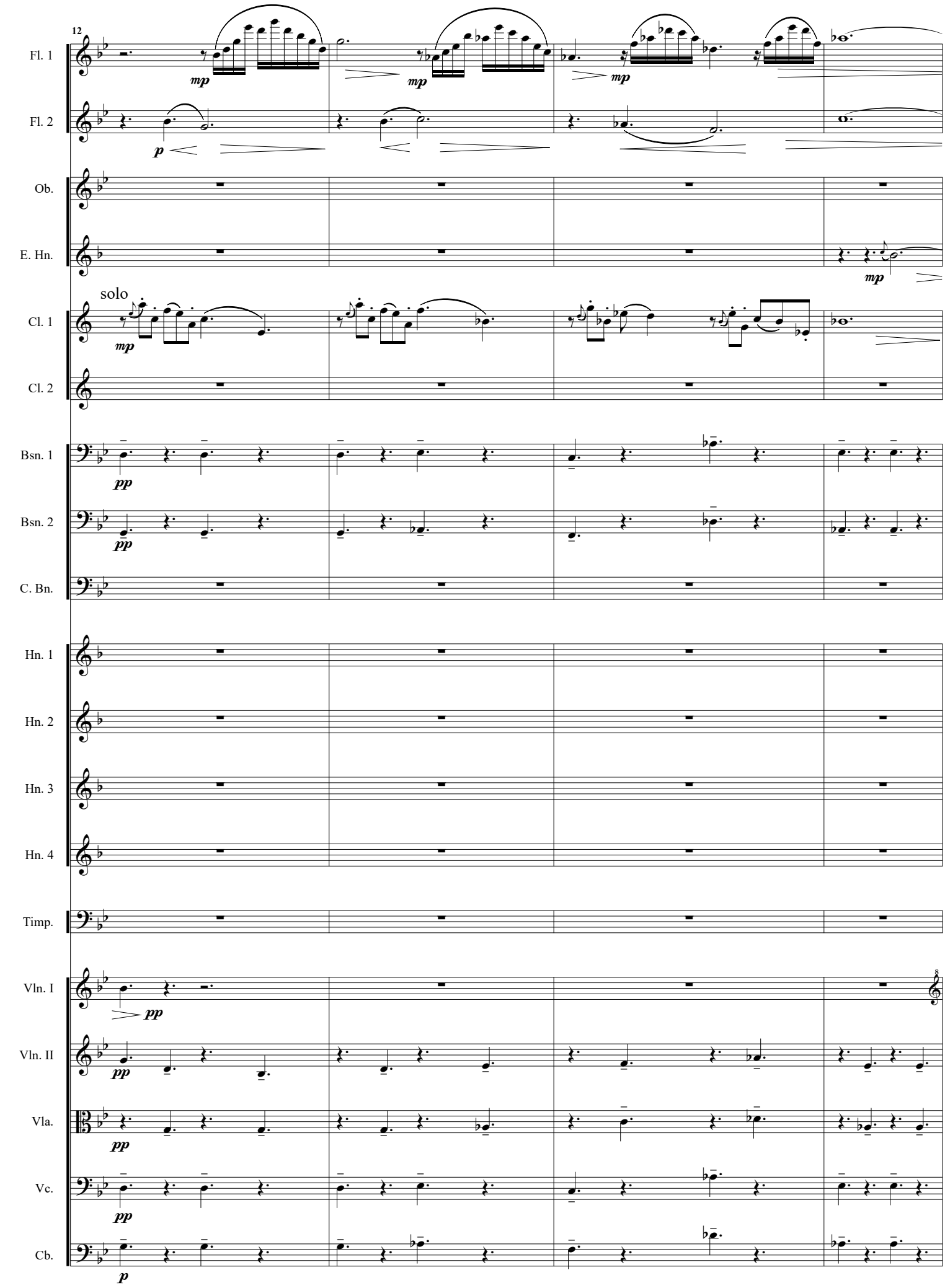
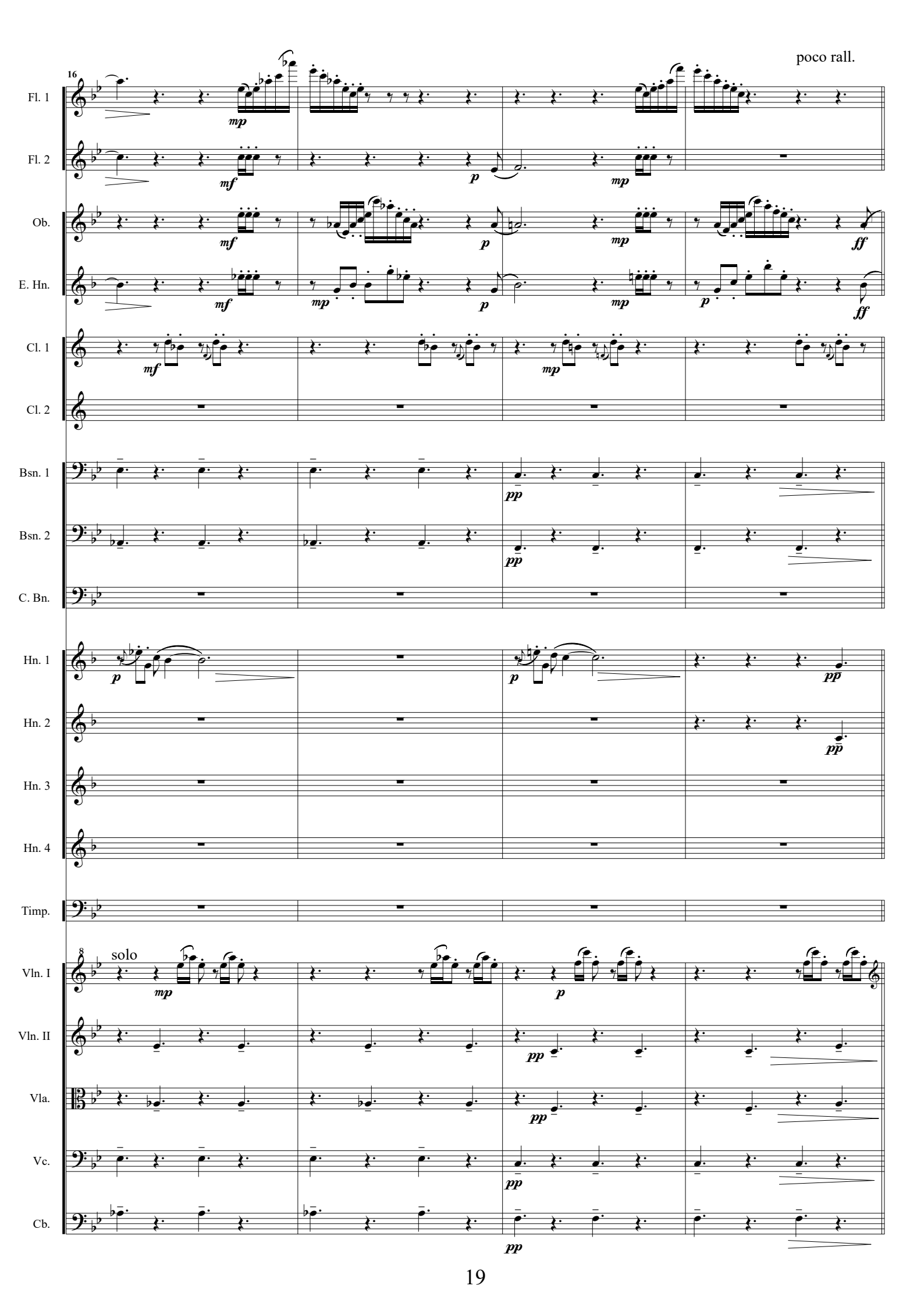
Fl. 2
Ob.
E. Hn.
solo
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.


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
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.


12
Fl. 1
Fl. 2
Ob.
E. Hn.
solo
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.
mp
p
pp


poco rall.
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Fl. 2
Ob.
E. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
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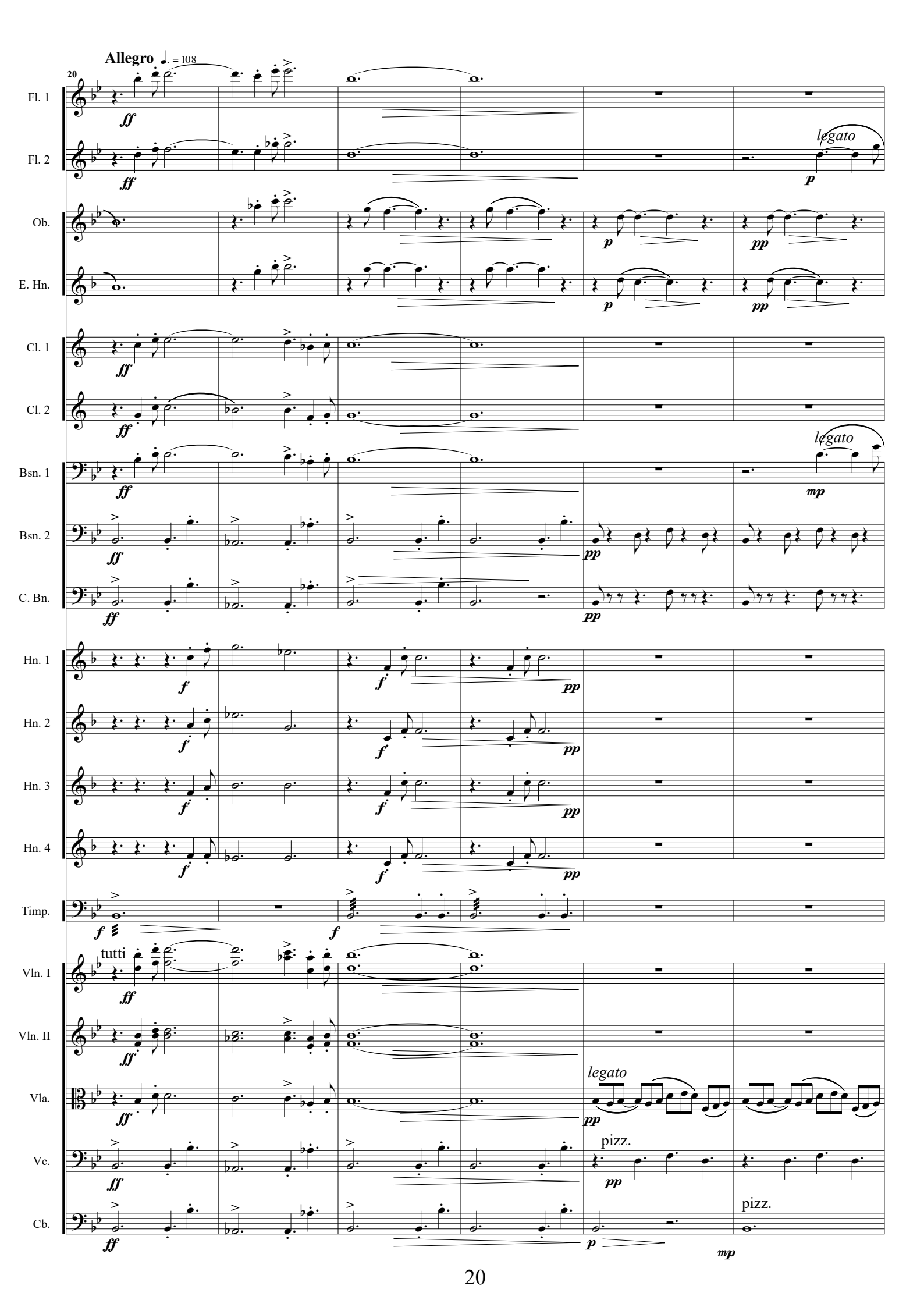
Hn. 4
Timp.
8
solo
Vln. I
Vln. II
Vla.
Vc.
Cb.


Allegro ♩. = 108
20
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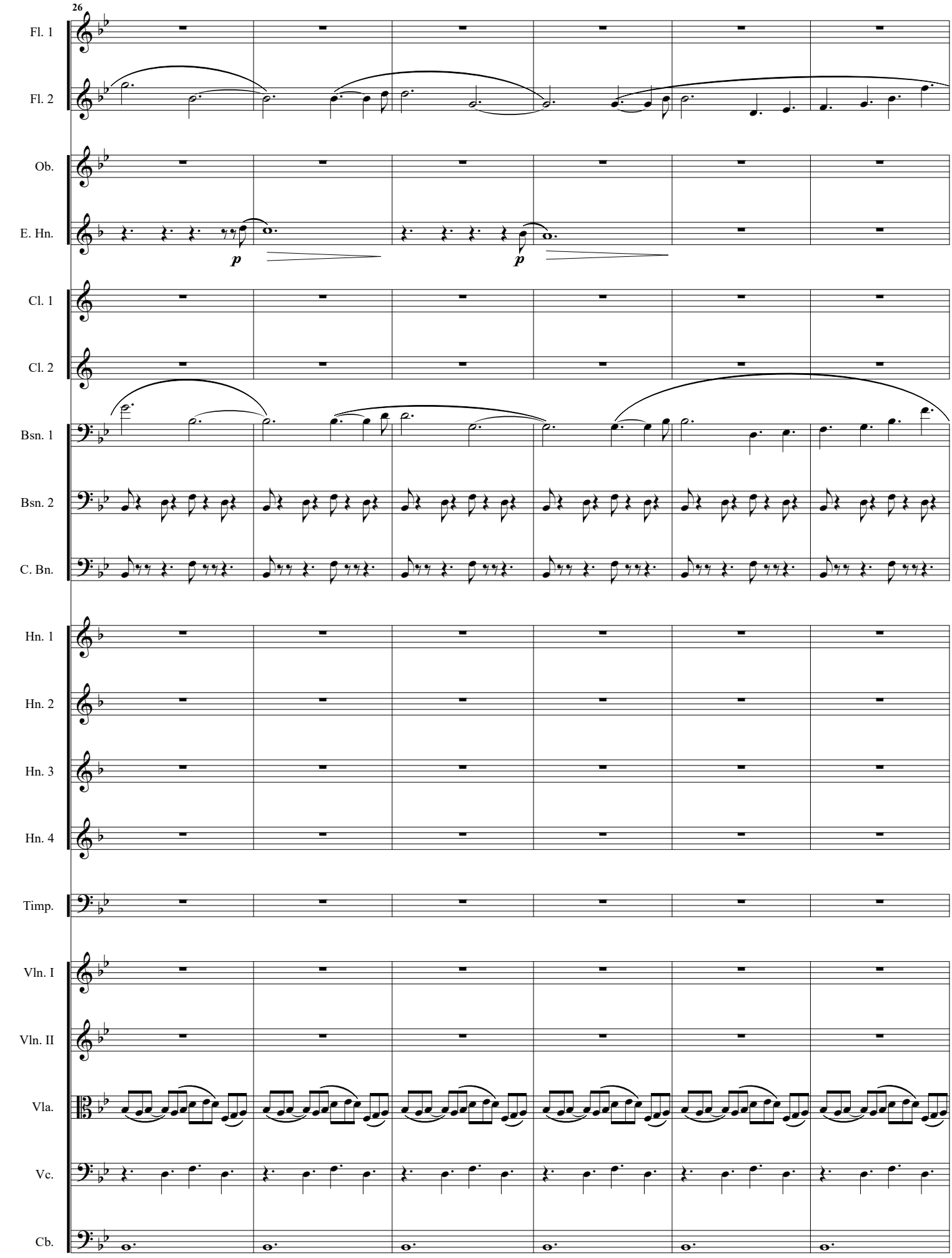
Fl. 2
Ob.
E. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
tutti
legato
pizz.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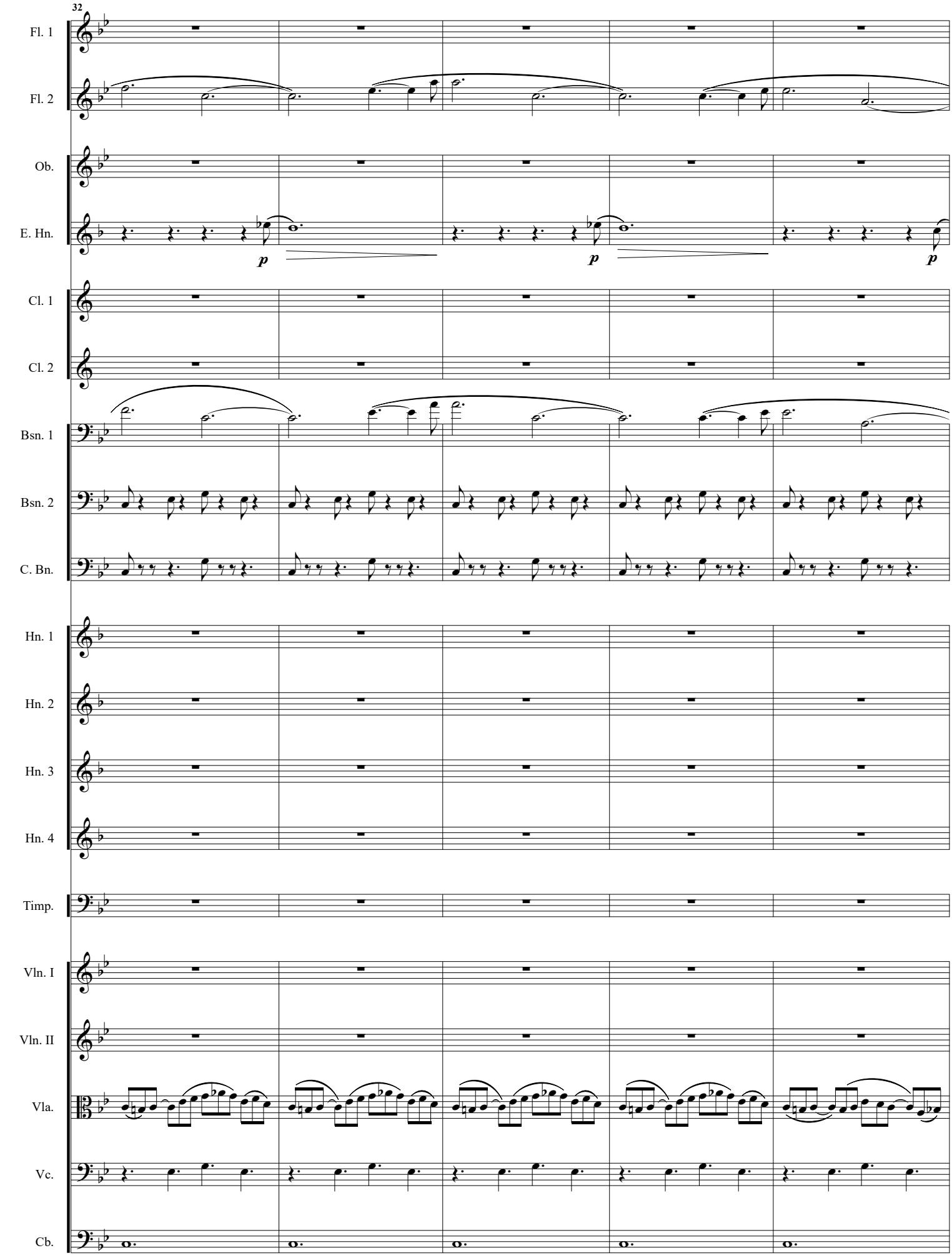
Fl. 1
Fl. 2
Ob.
E. Hn.
p
p
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.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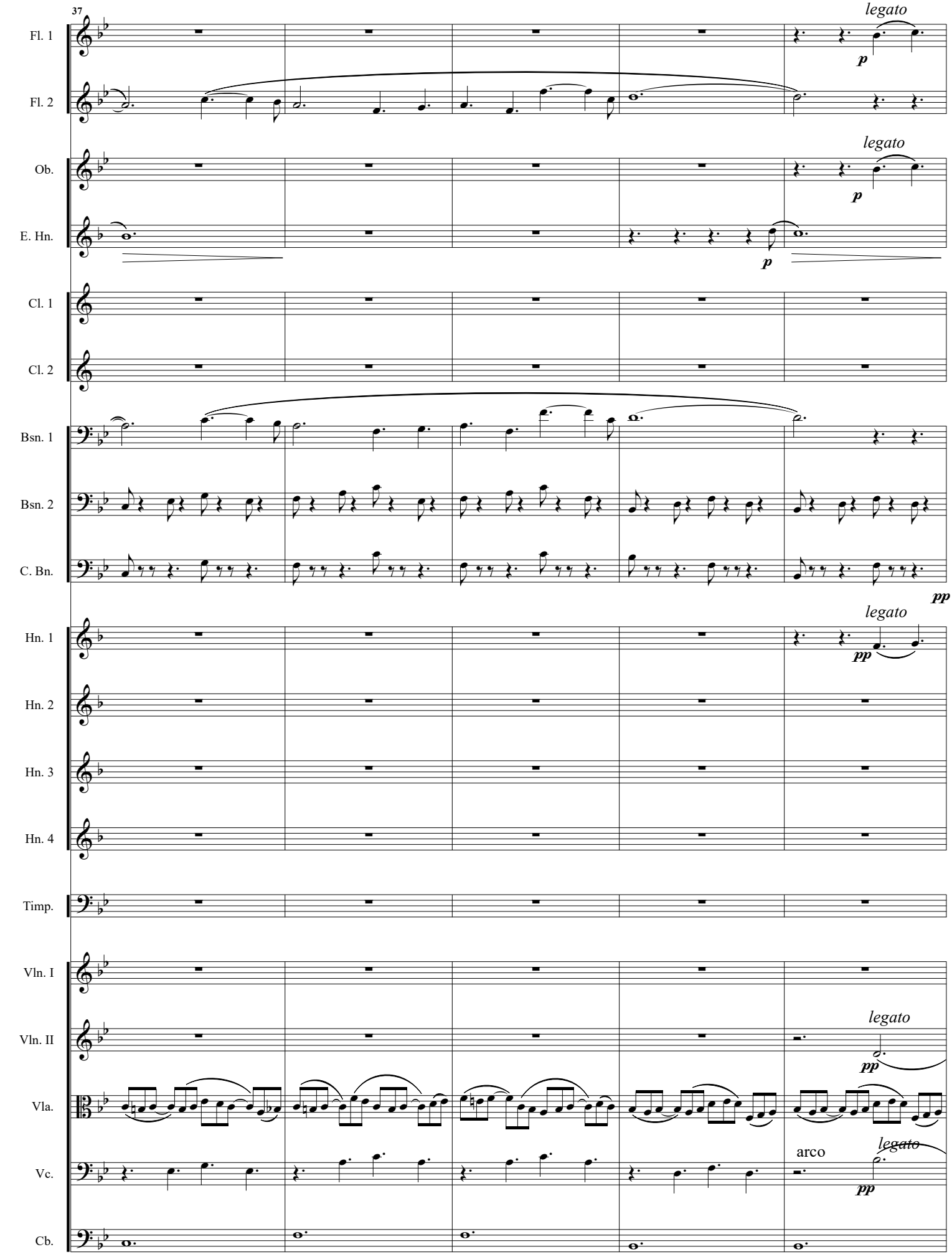
Ob.
E. Hn.
p
p
p
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.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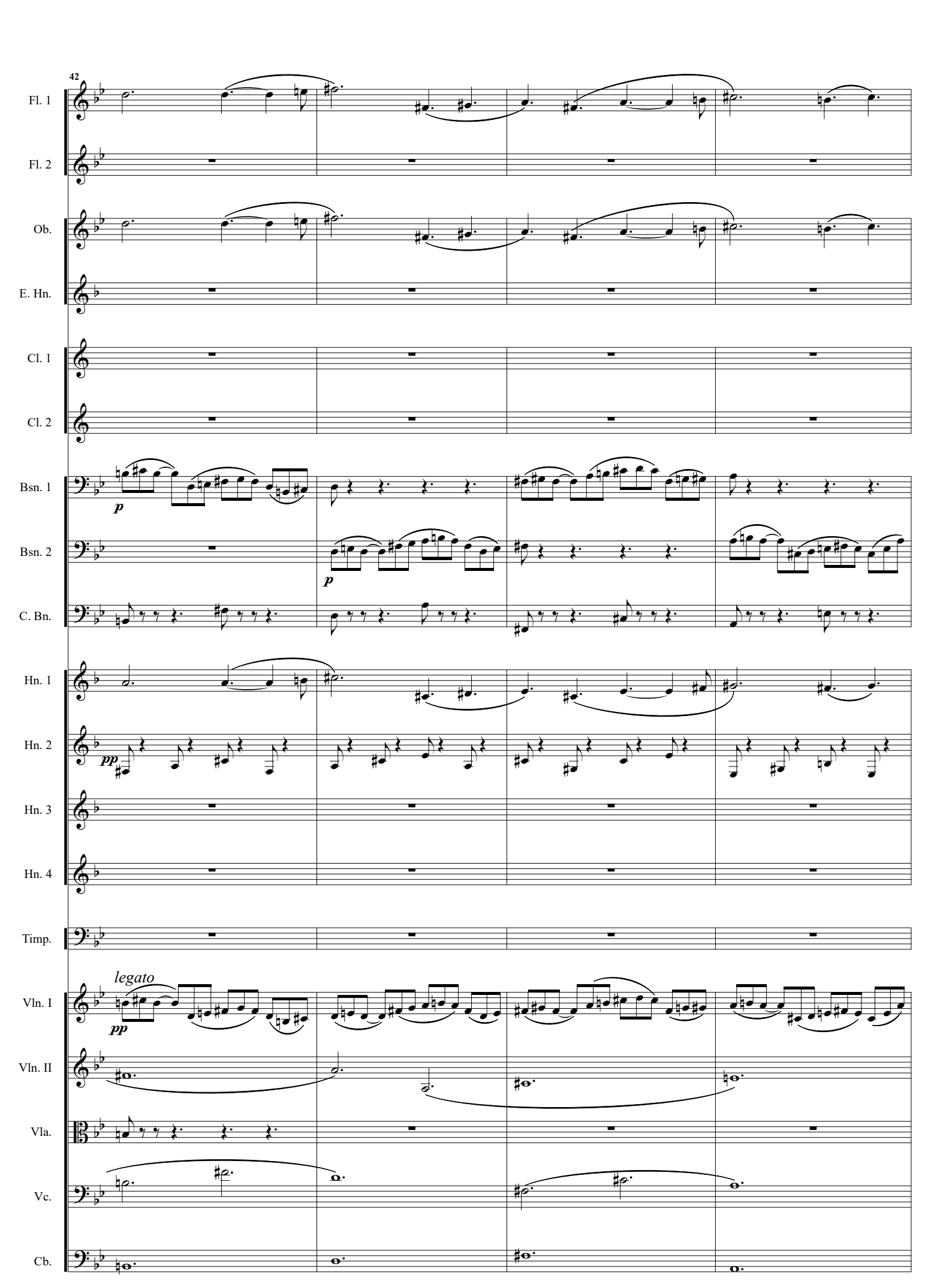
Fl. 2
Ob.
E. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
legato
p
legato
p
p
pp
legato
pp
legato
pp
arco
legato
pp


42
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.
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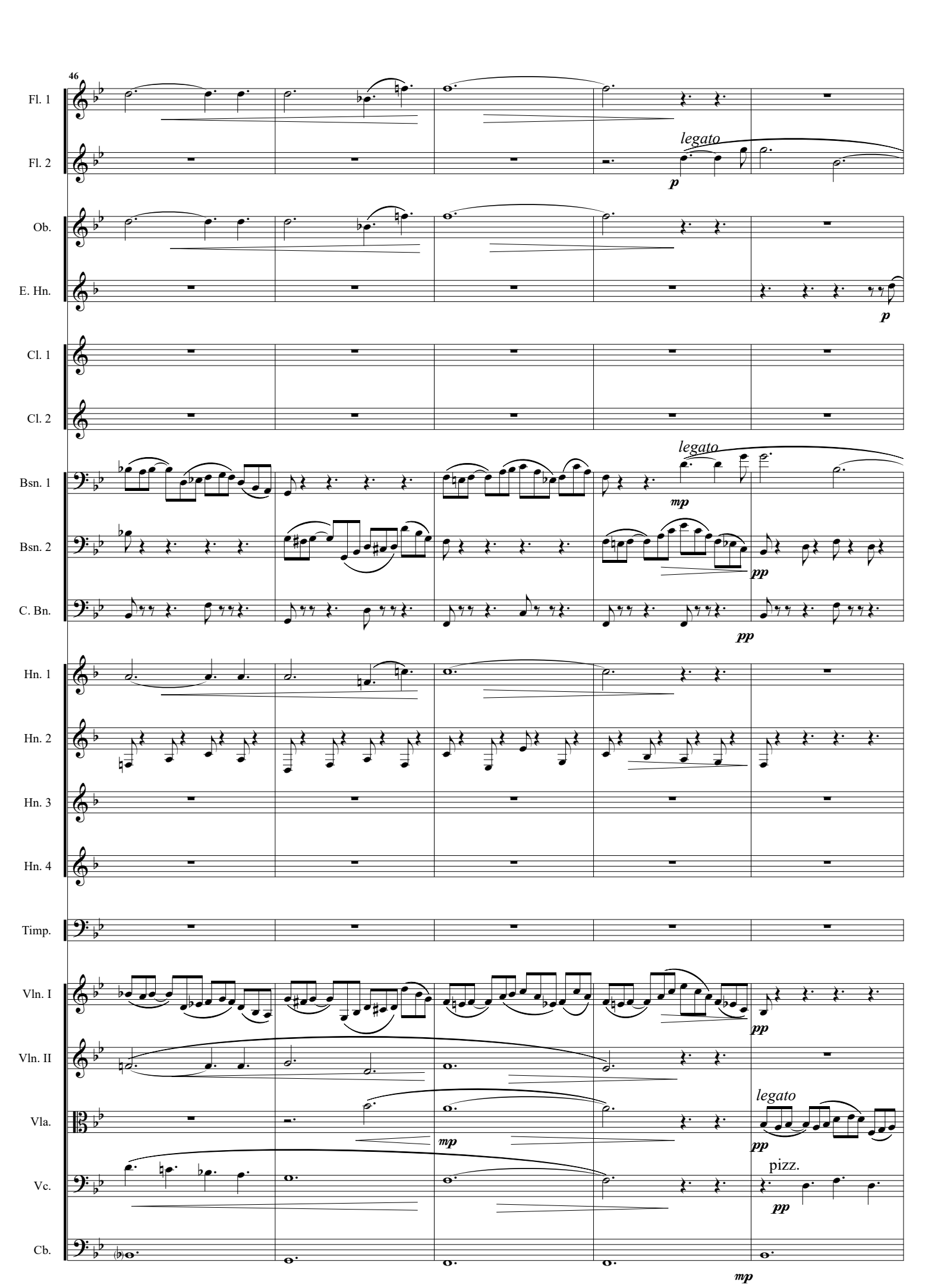
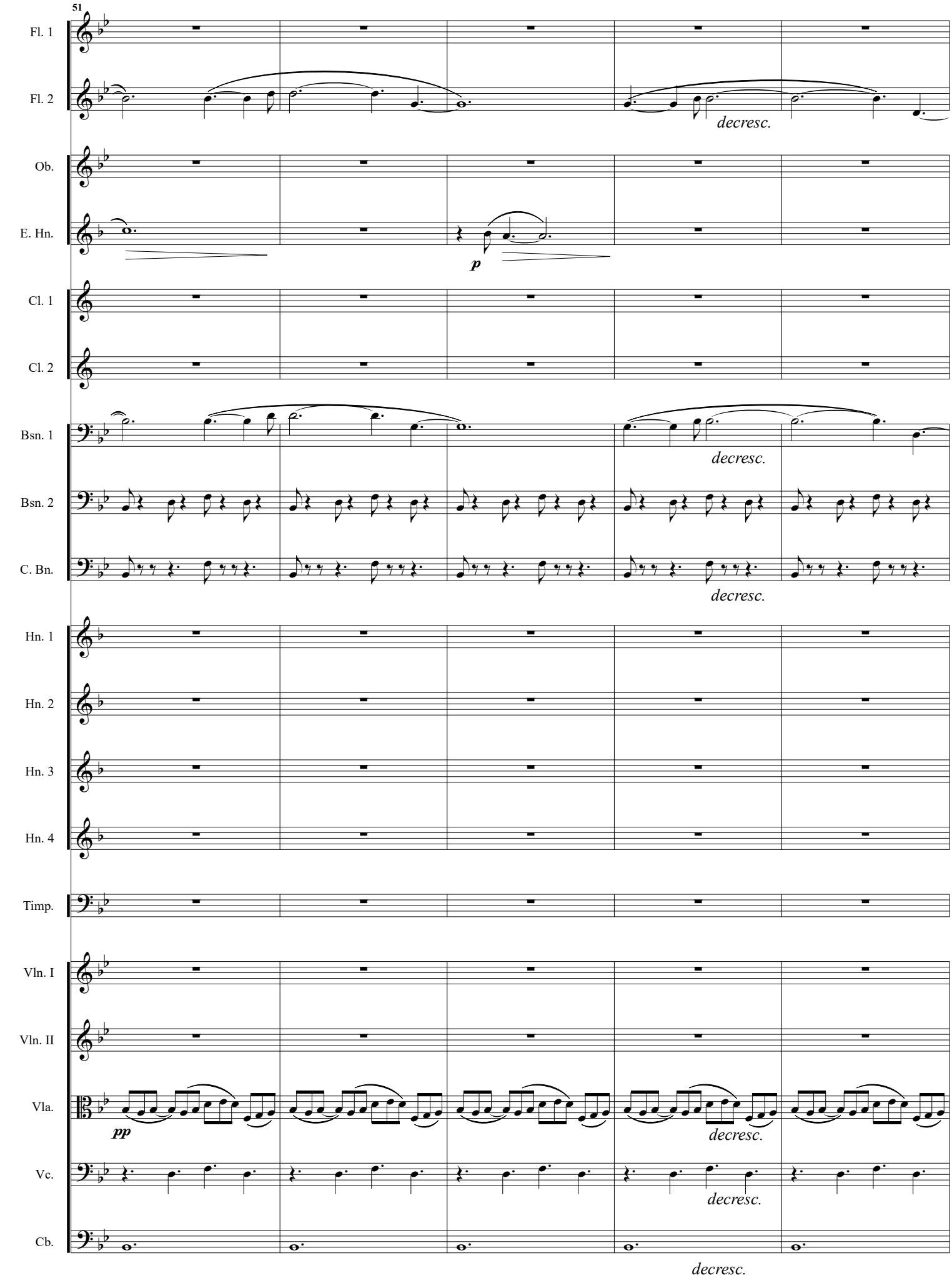
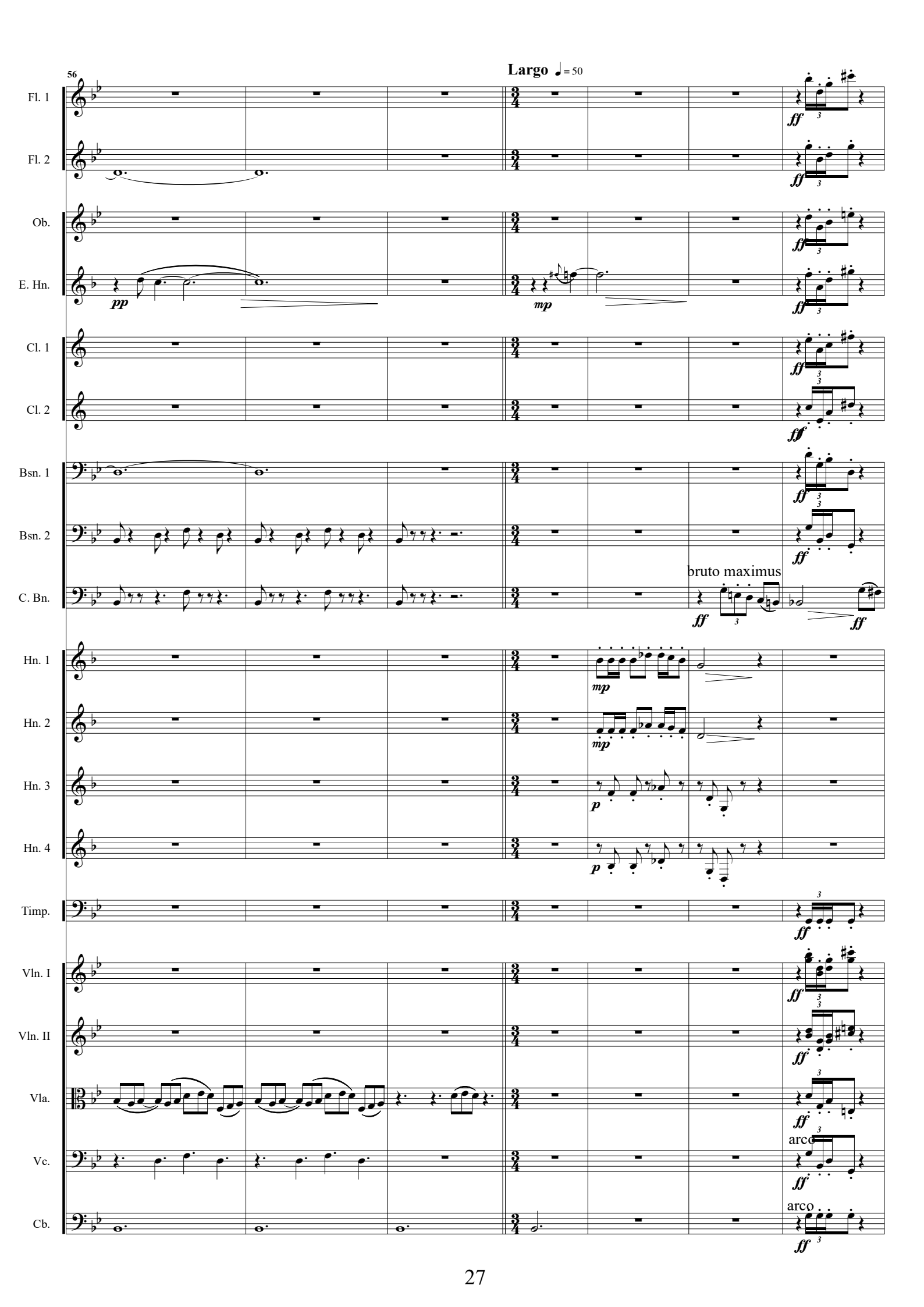
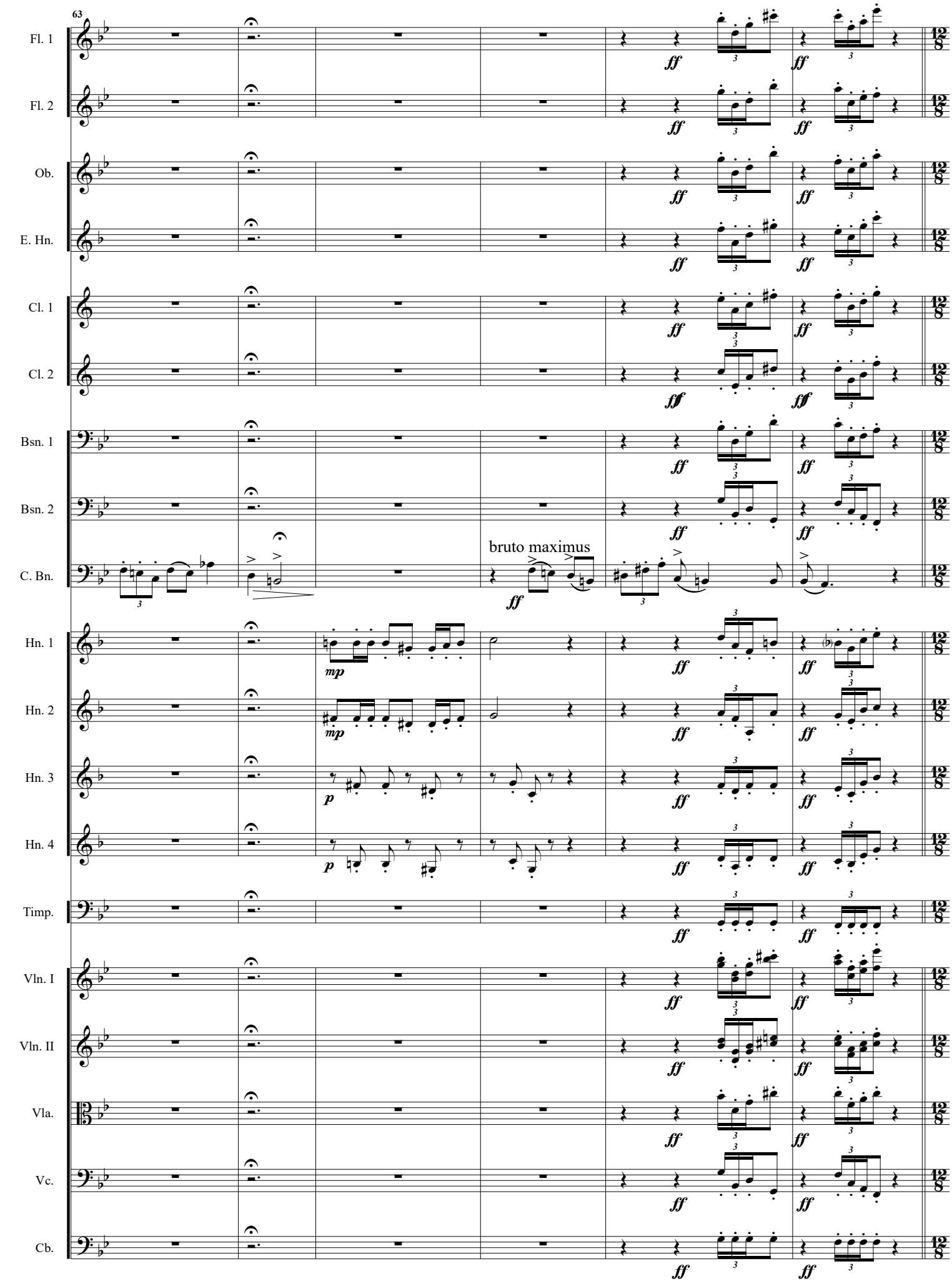
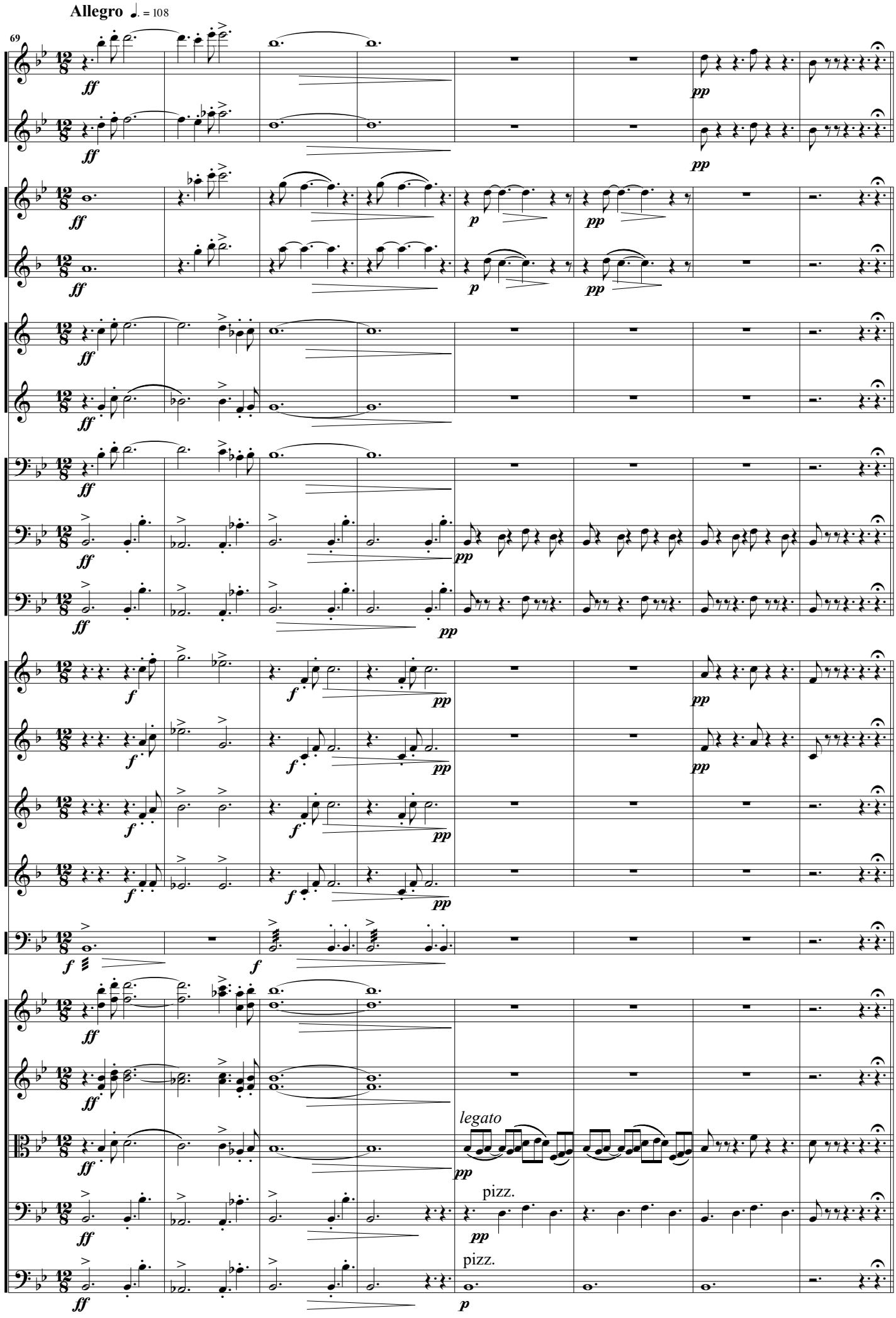
Vln. II
Vla.
Vc.
Cb.
p
p
pp
legato
pp


46
Fl. 1
Fl. 2
legato
p
Ob.
E. Hn.
p
Cl. 1
Cl. 2
Bsn. 1
legato
mp
Bsn. 2
pp
C. Bn.
pp
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Timp.
Vln. I
pp
Vln. II
Vla.
mp
legato
pp
Vc.
pizz.
pp
Cb.
mp


51
Fl. 1
Fl. 2
decresc.
Ob.
E. Hn.
p
Cl. 1
Cl. 2
Bsn. 1
decresc.
Bsn. 2
C. Bn.
decresc.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Timp.
Vln. I
Vln. II
Vla.
pp
decresc.
Vc.
decresc.
Cb.
decresc.


56
Largo ♩= 50
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
bruto maximus
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Timp.
Vln. I
Vln. II
Vla.
Vc.
arco
Cb.
arco


63
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
bruto maximus
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.


Allegro ♩. = 108
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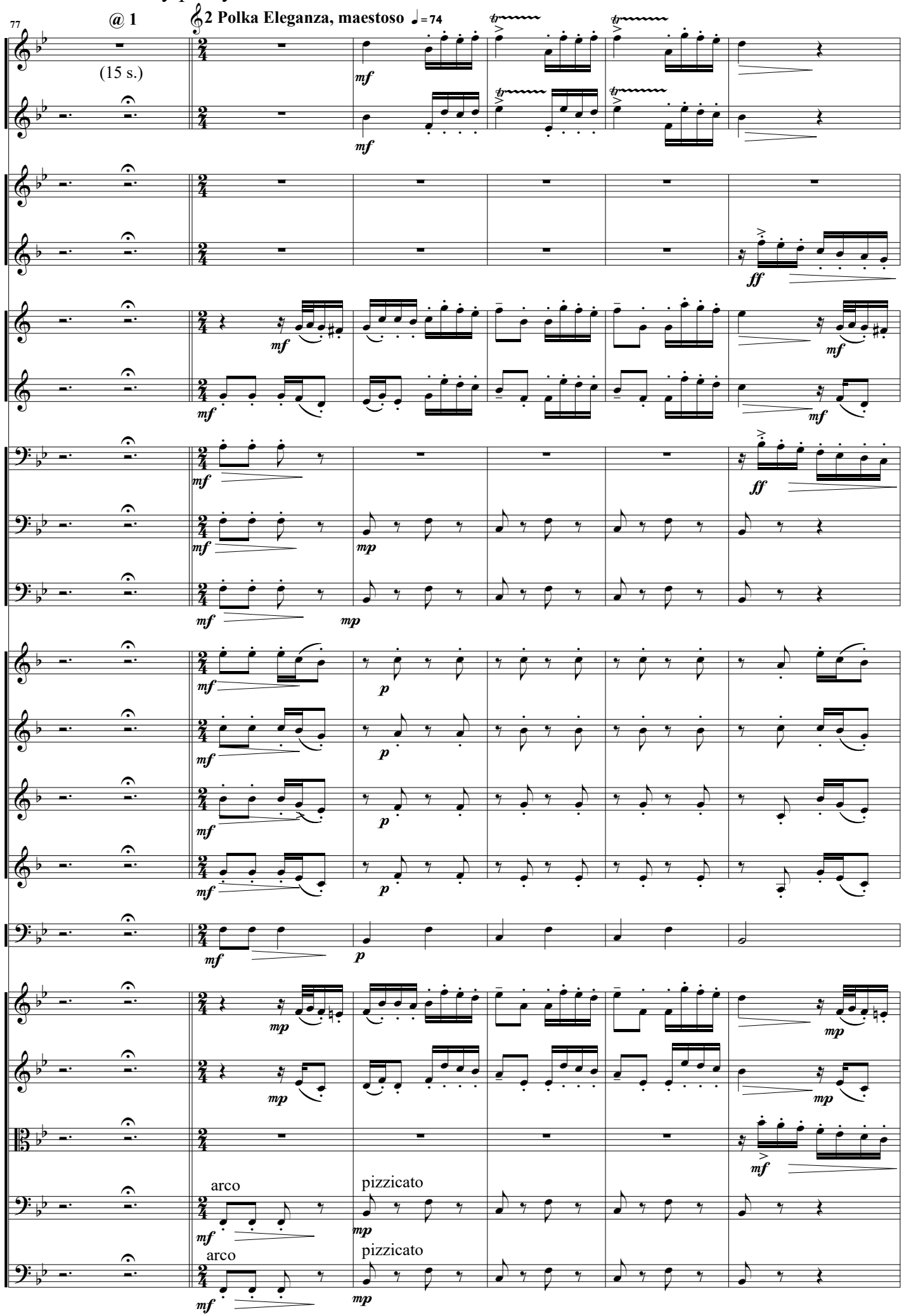
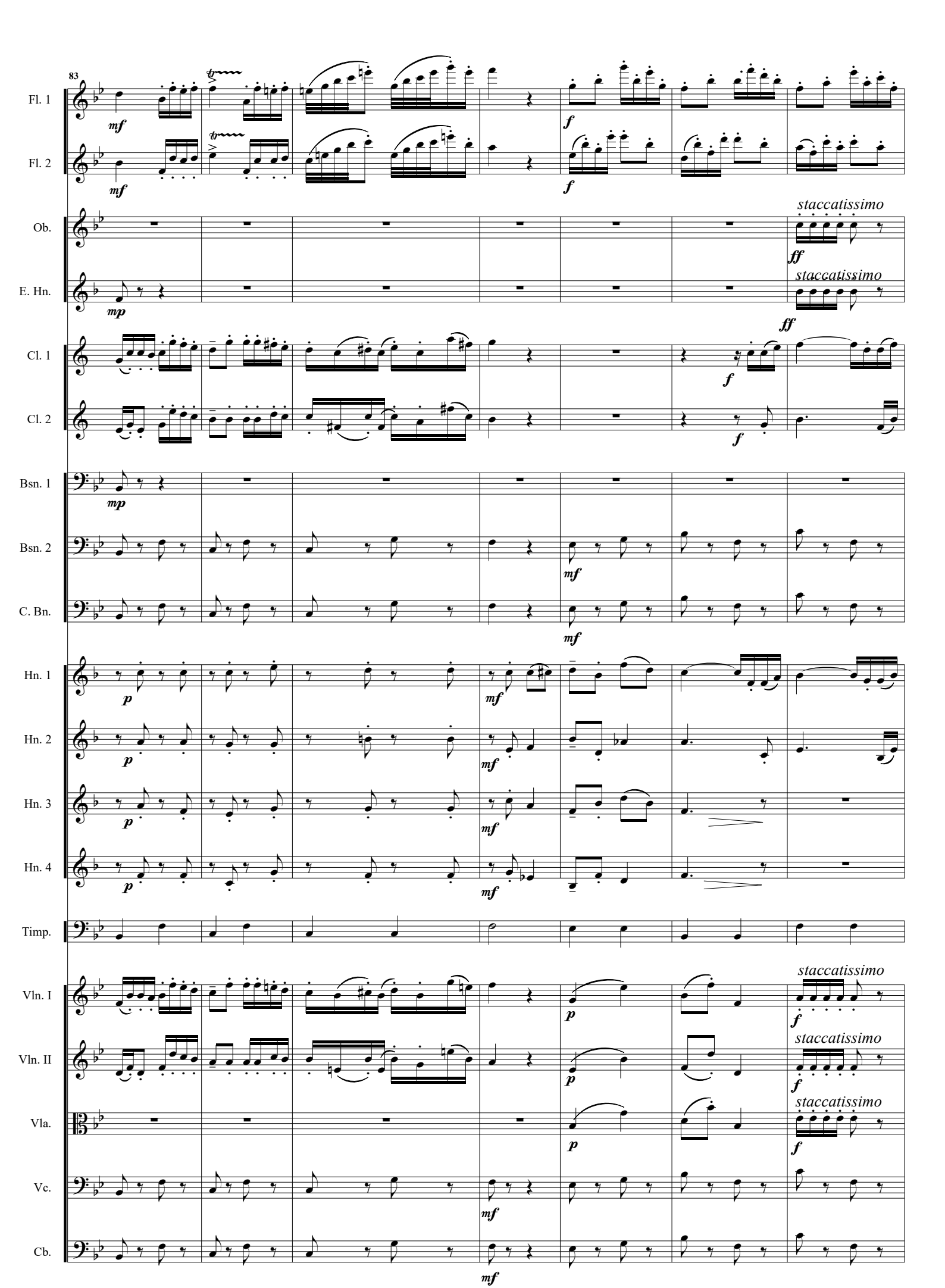
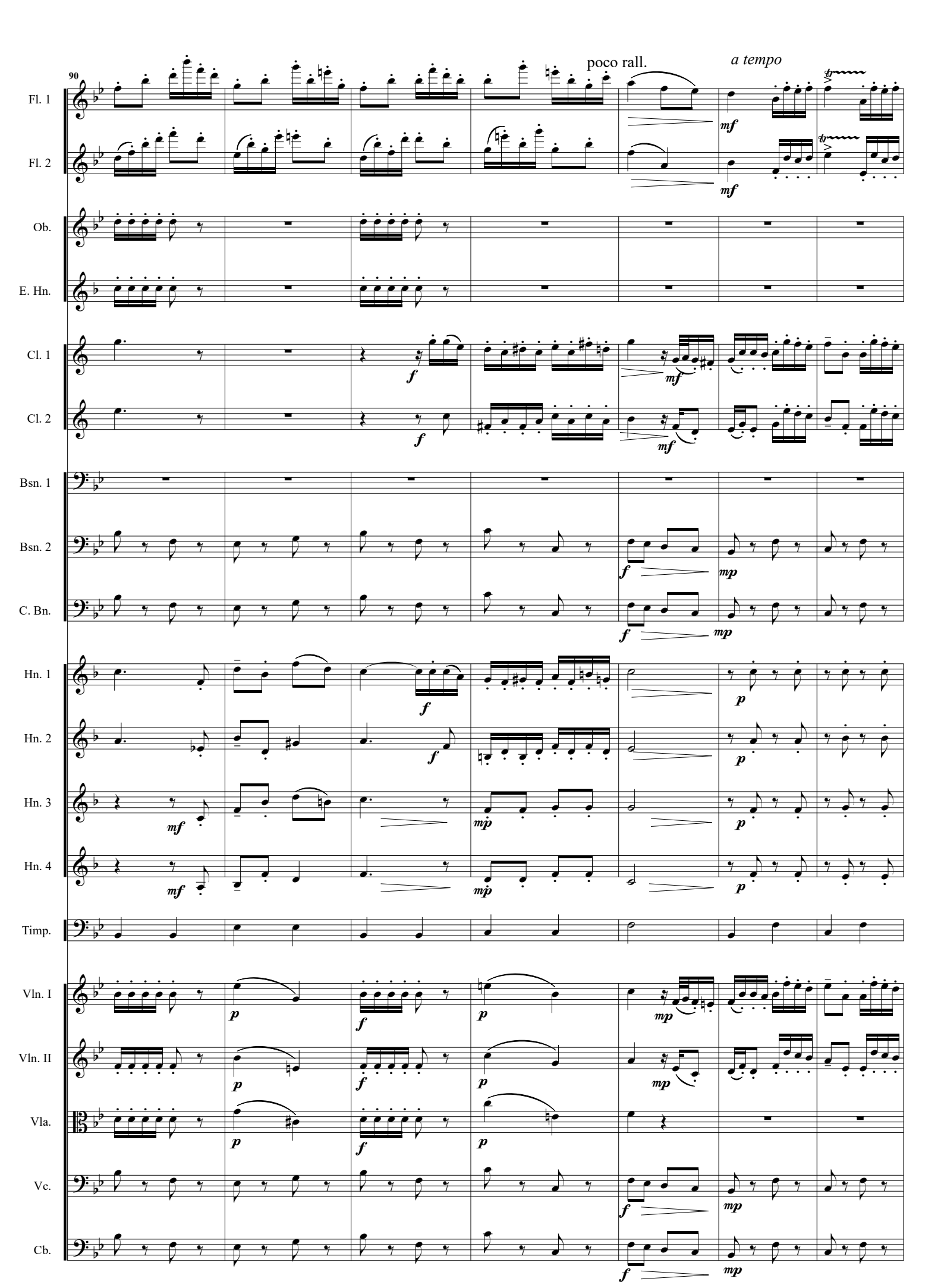
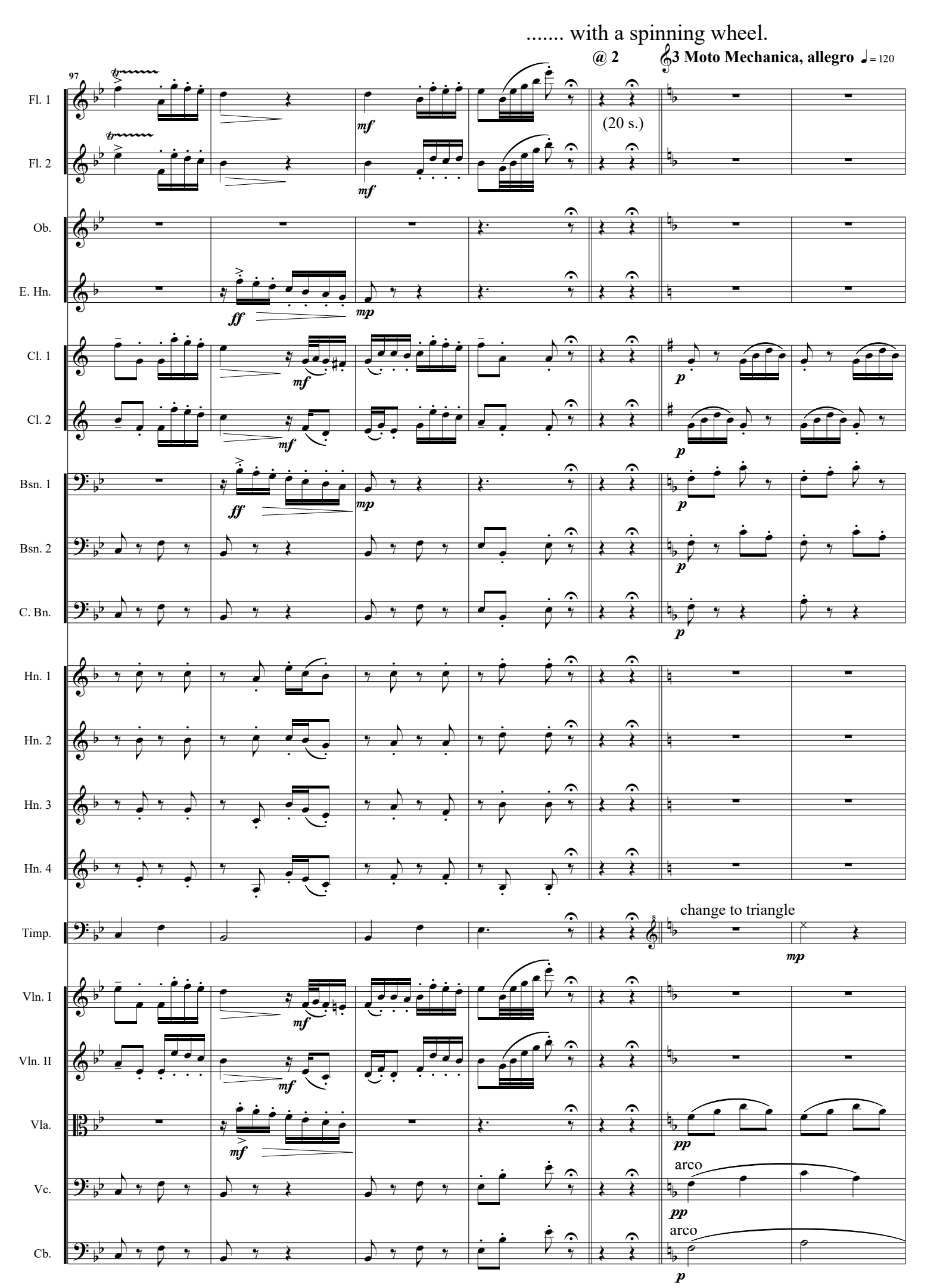
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
legato
pizz.
pizz.

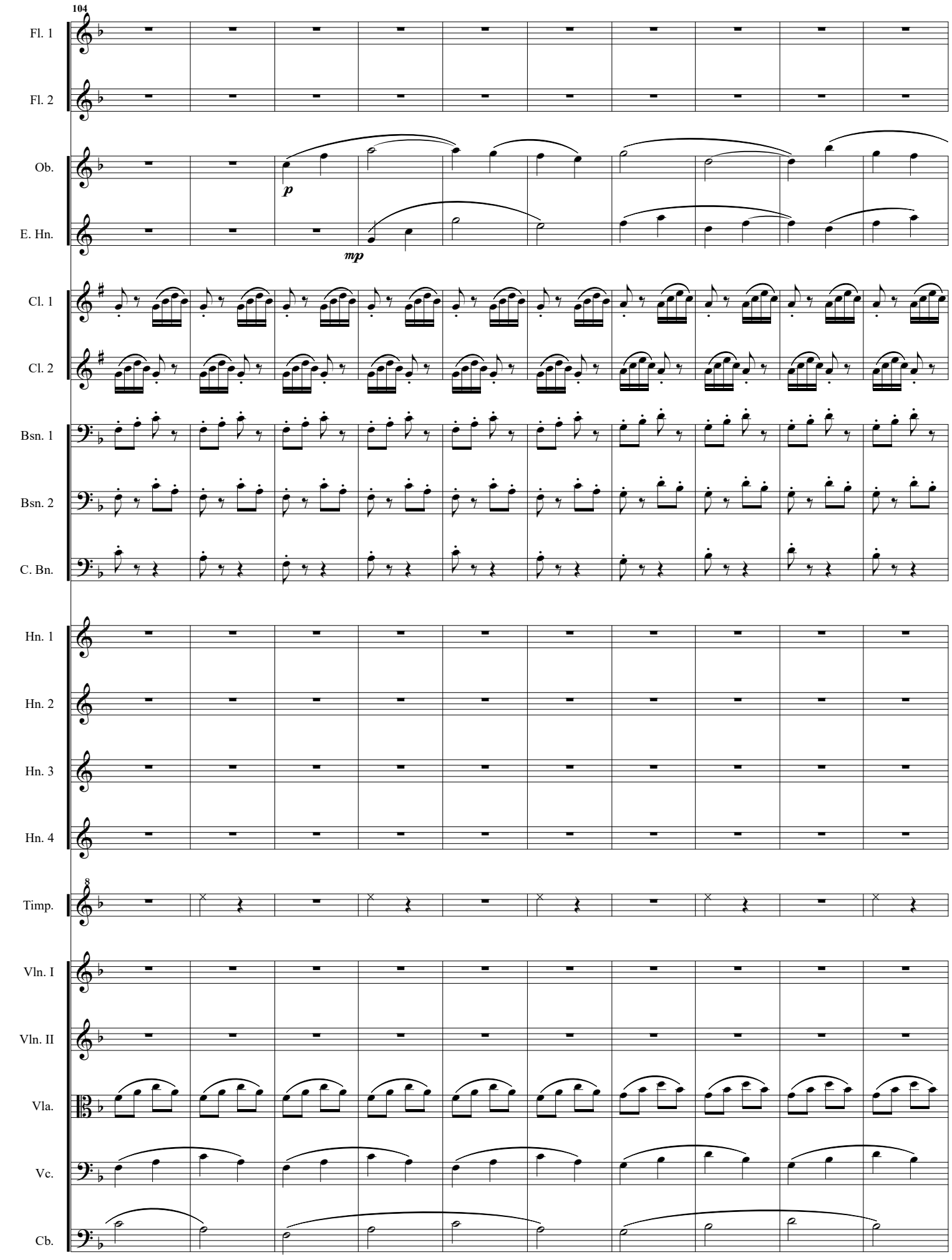
..... that was very pretty as well.

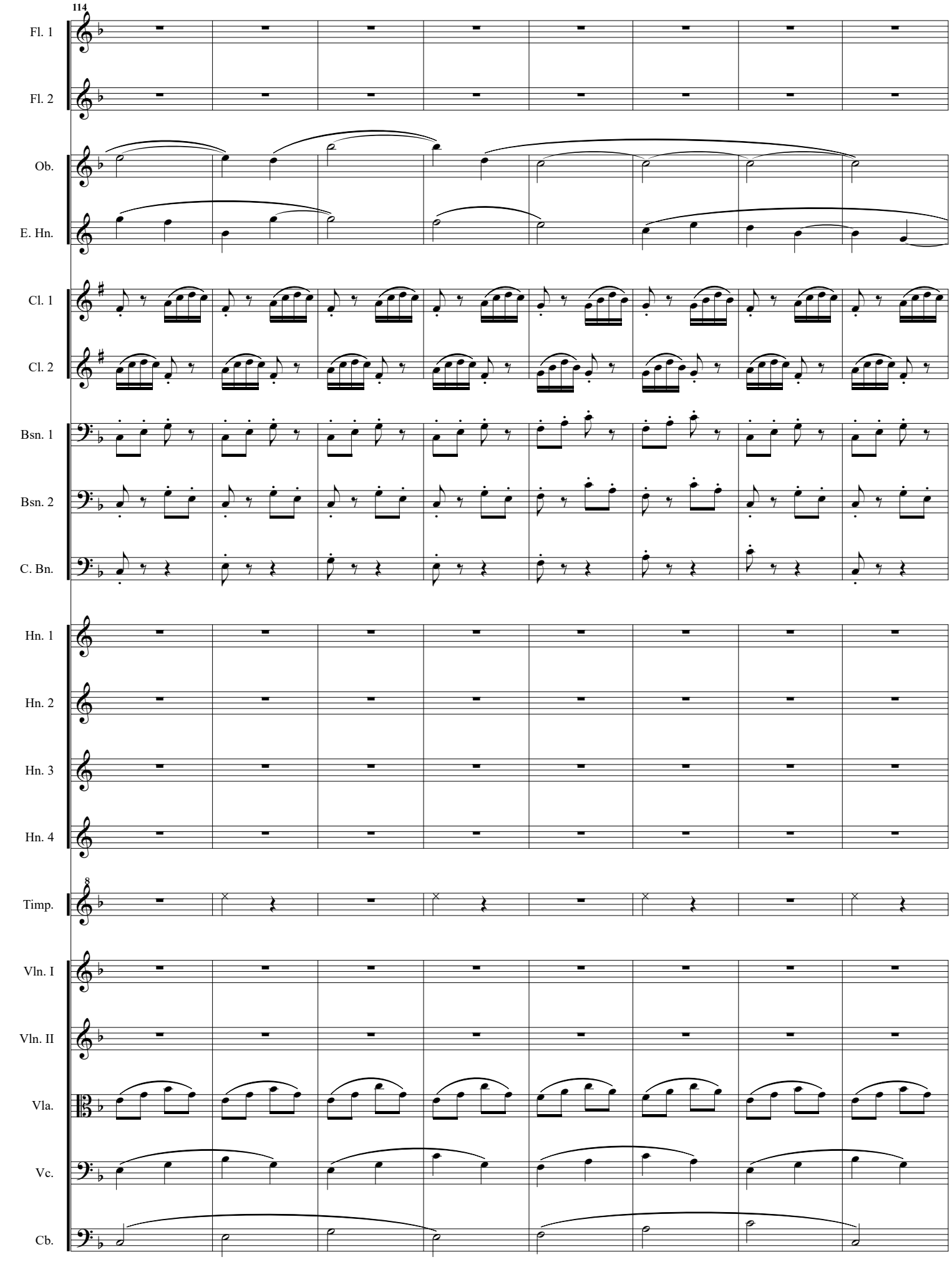


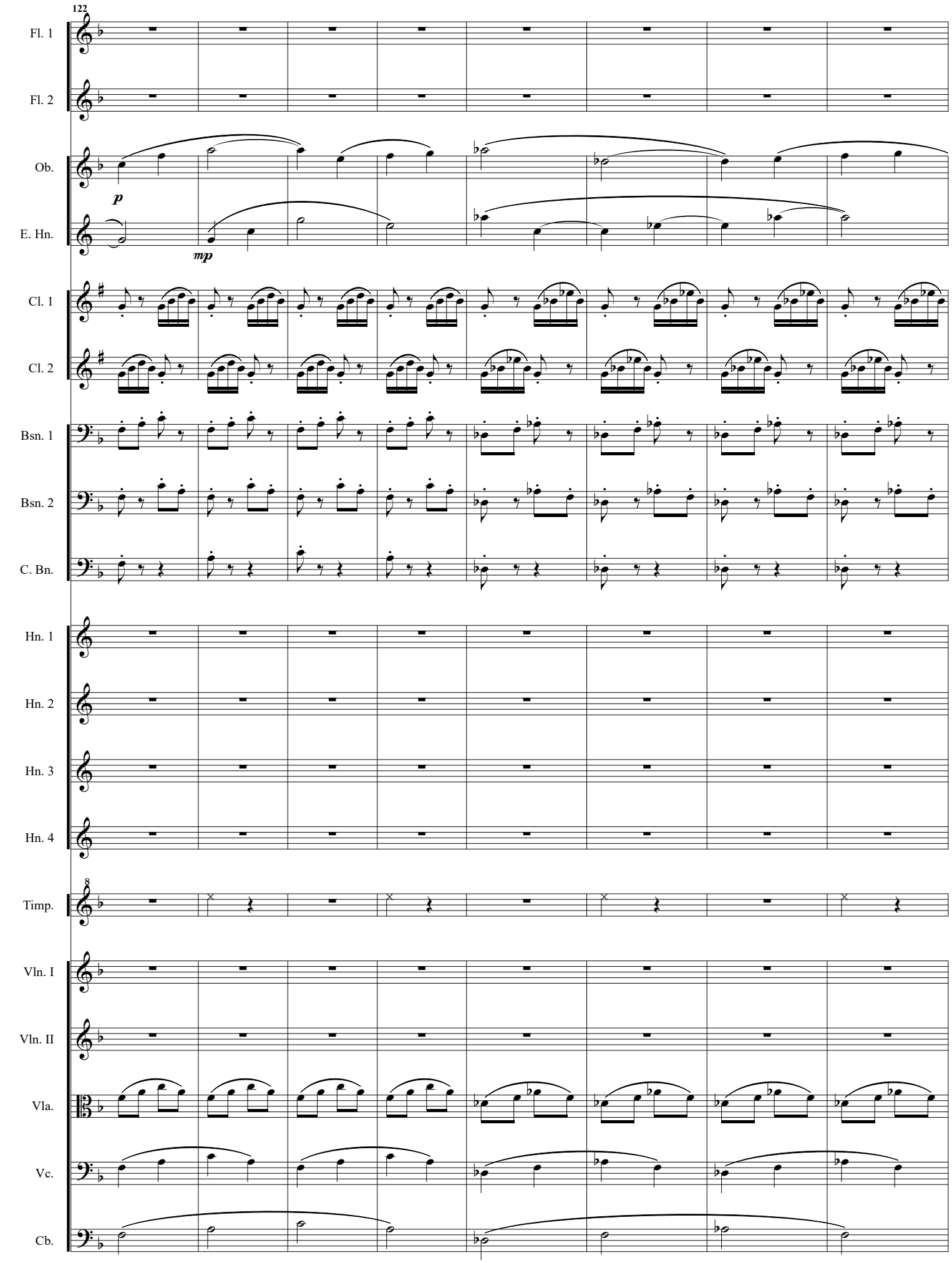

83
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
staccatissimo
staccatissimo
staccatissimo
staccatissimo
staccatissimo

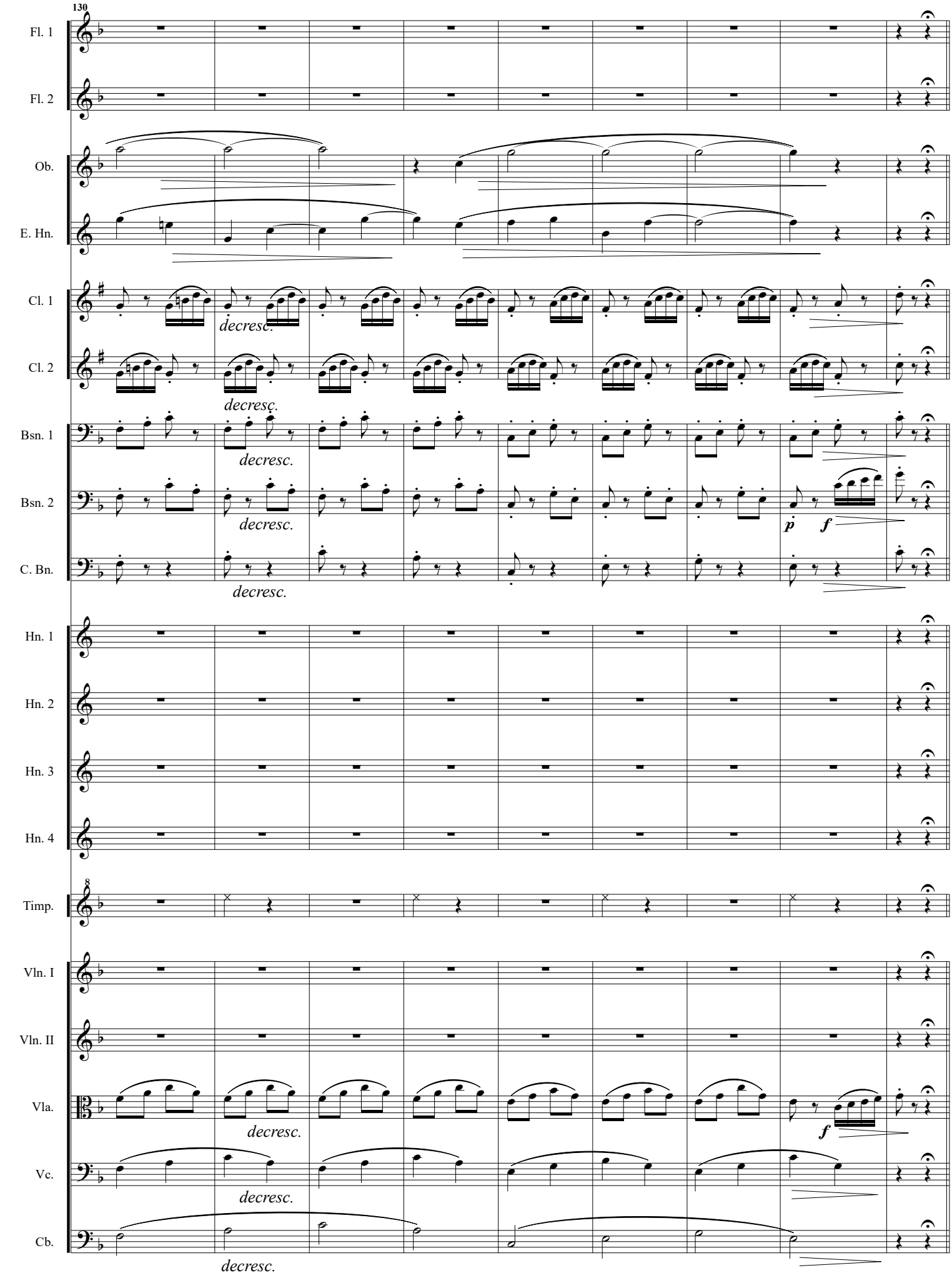

90
poco rall.
a tempo
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.


..... with a spinning wheel.
@ 2
3 Moto Mechanica, allegro ♩= 120
97
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.
(20 s.)
change to triangle
arco
arco

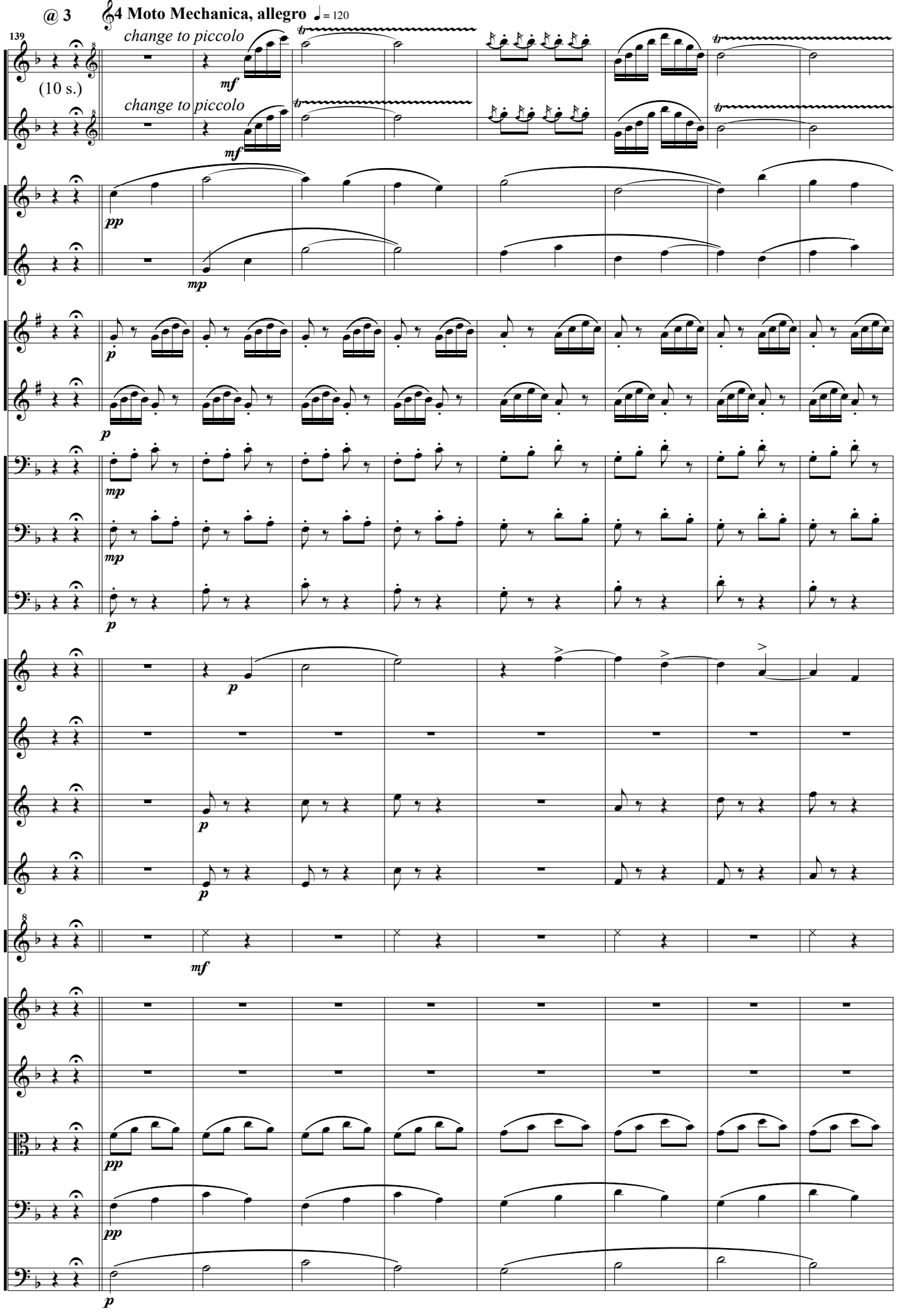

104
Fl. 1
Fl. 2
Ob.
E. Hn.
p
mp
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
8
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

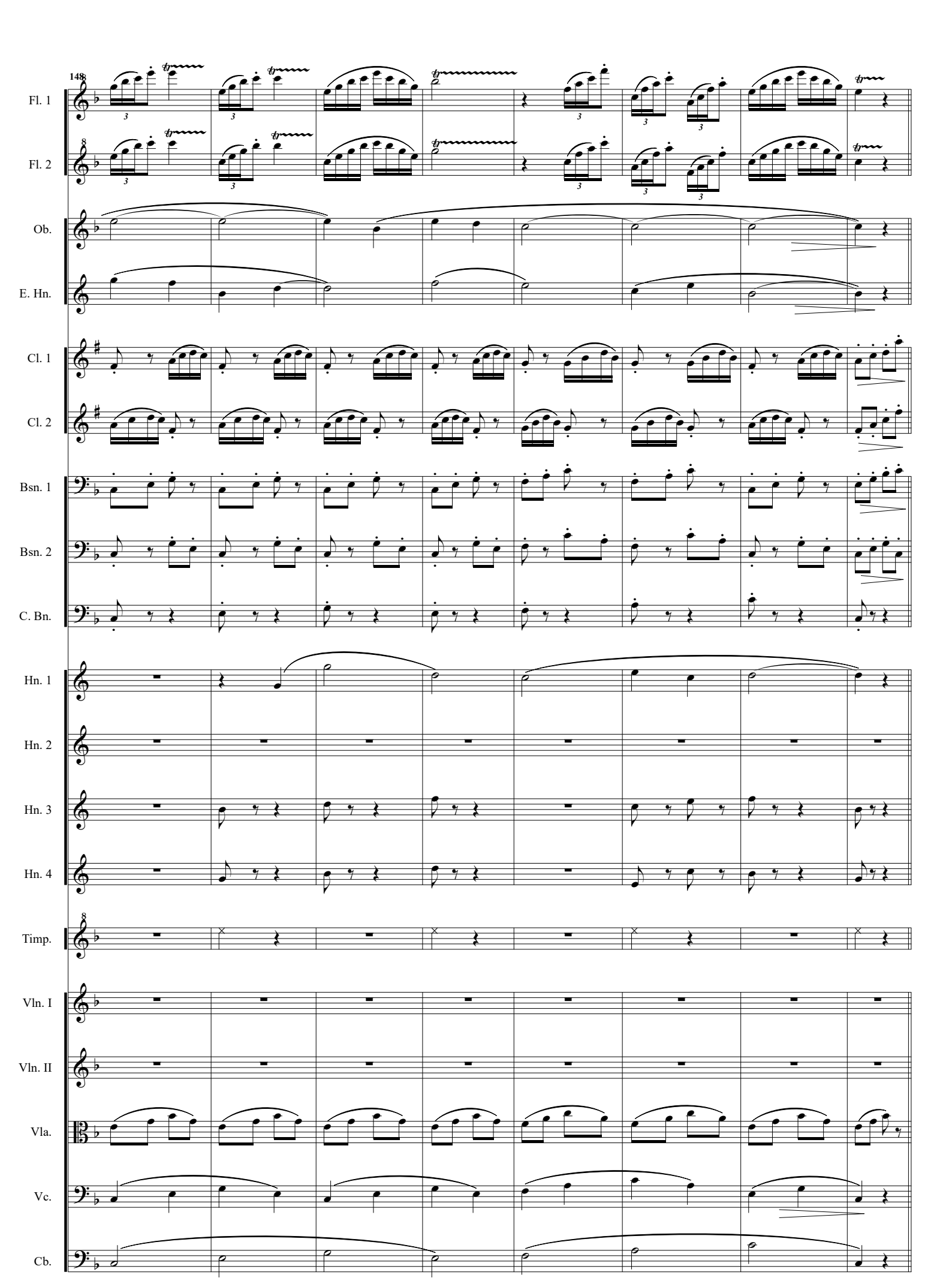

114
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
8
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.


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
8
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

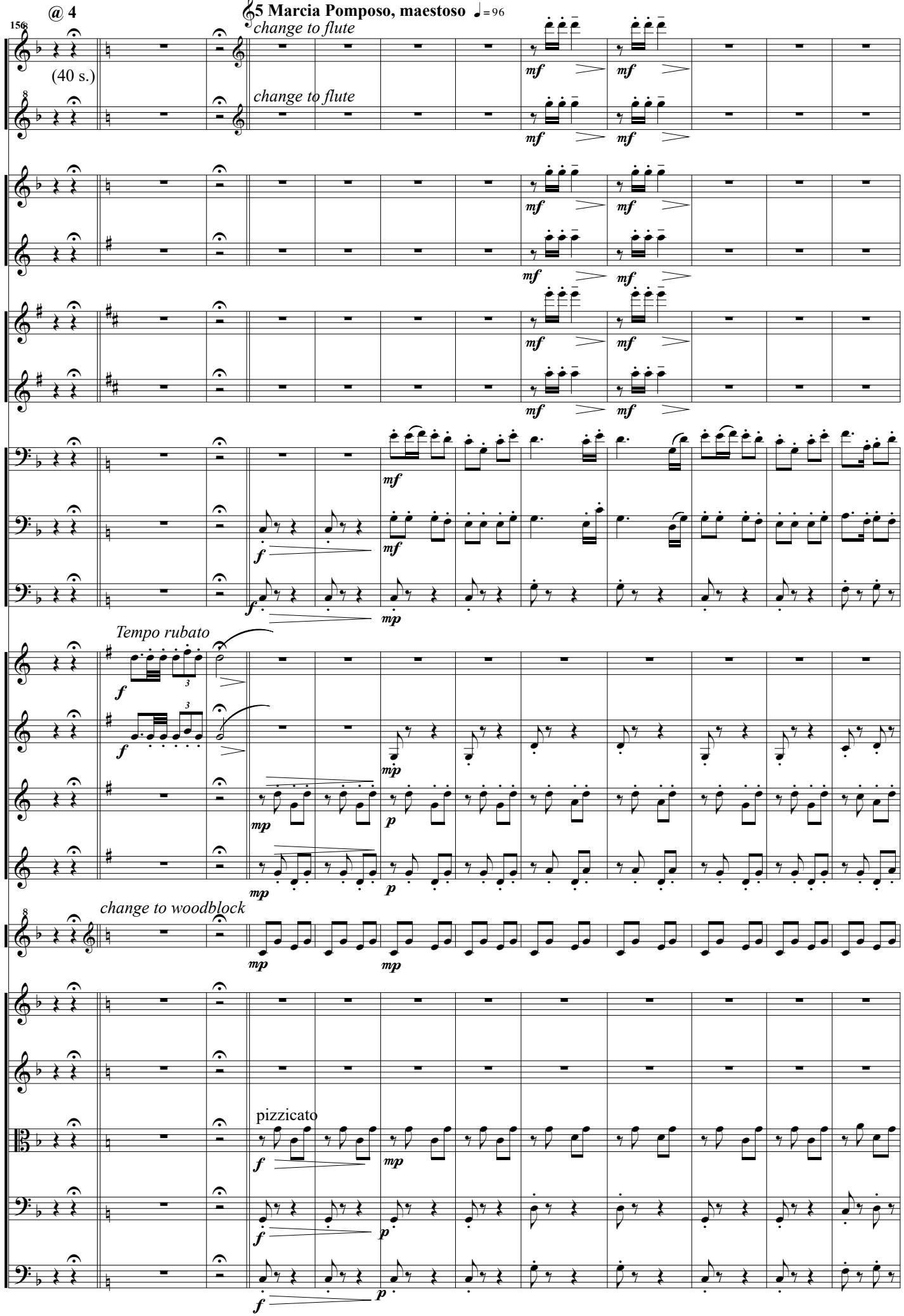

130
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
decresc.
p
f

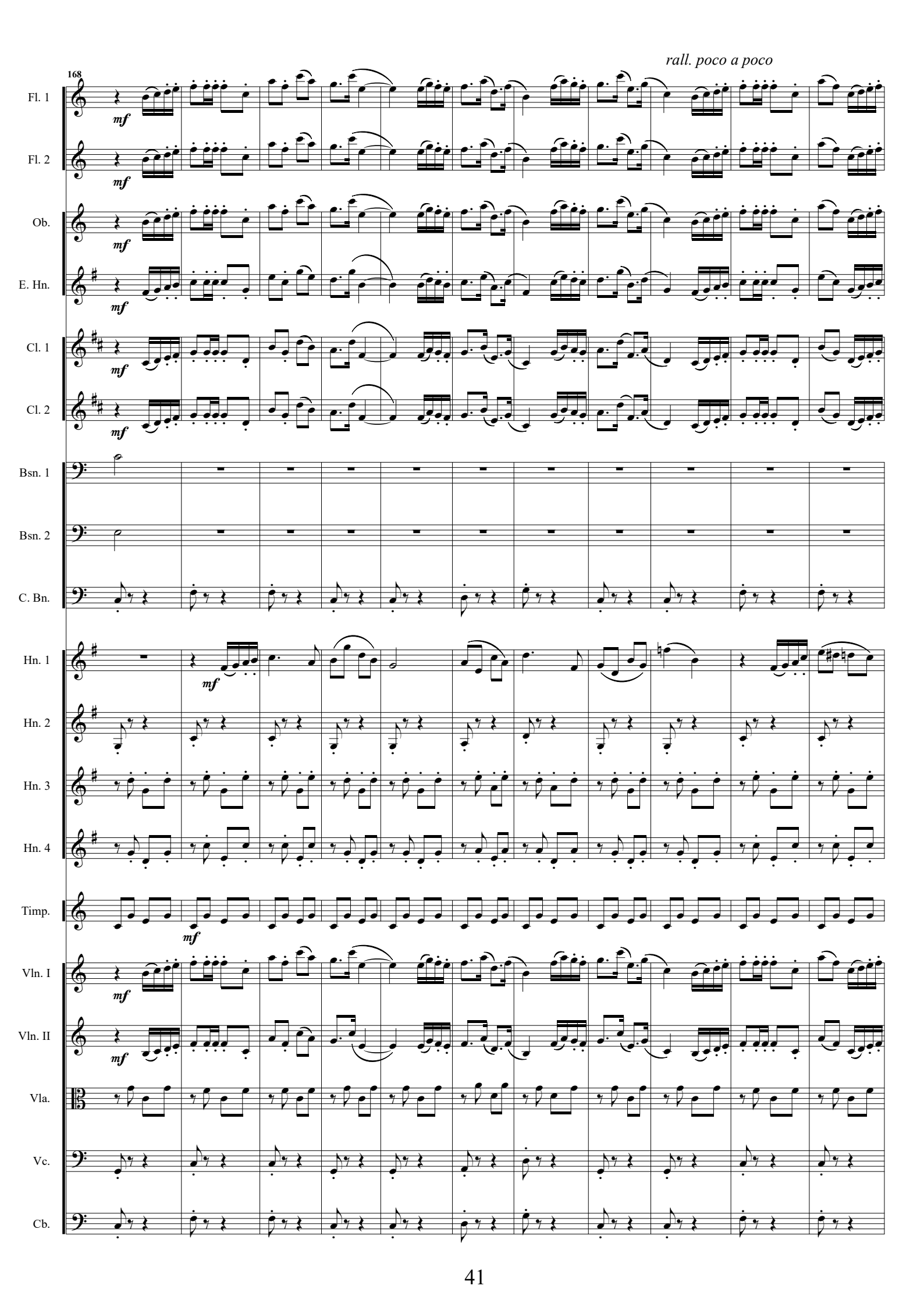
..... could spin even gold from straw.

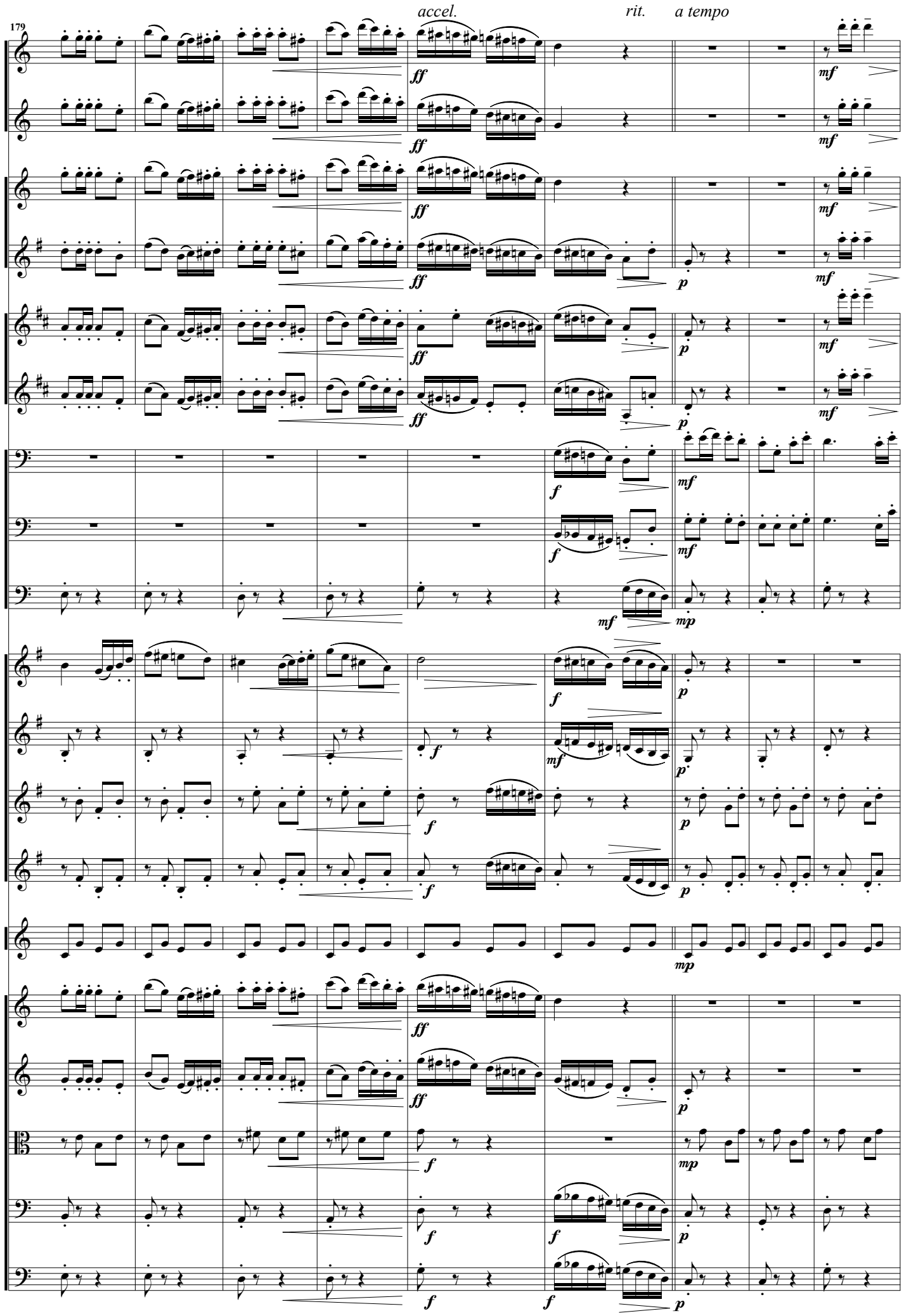


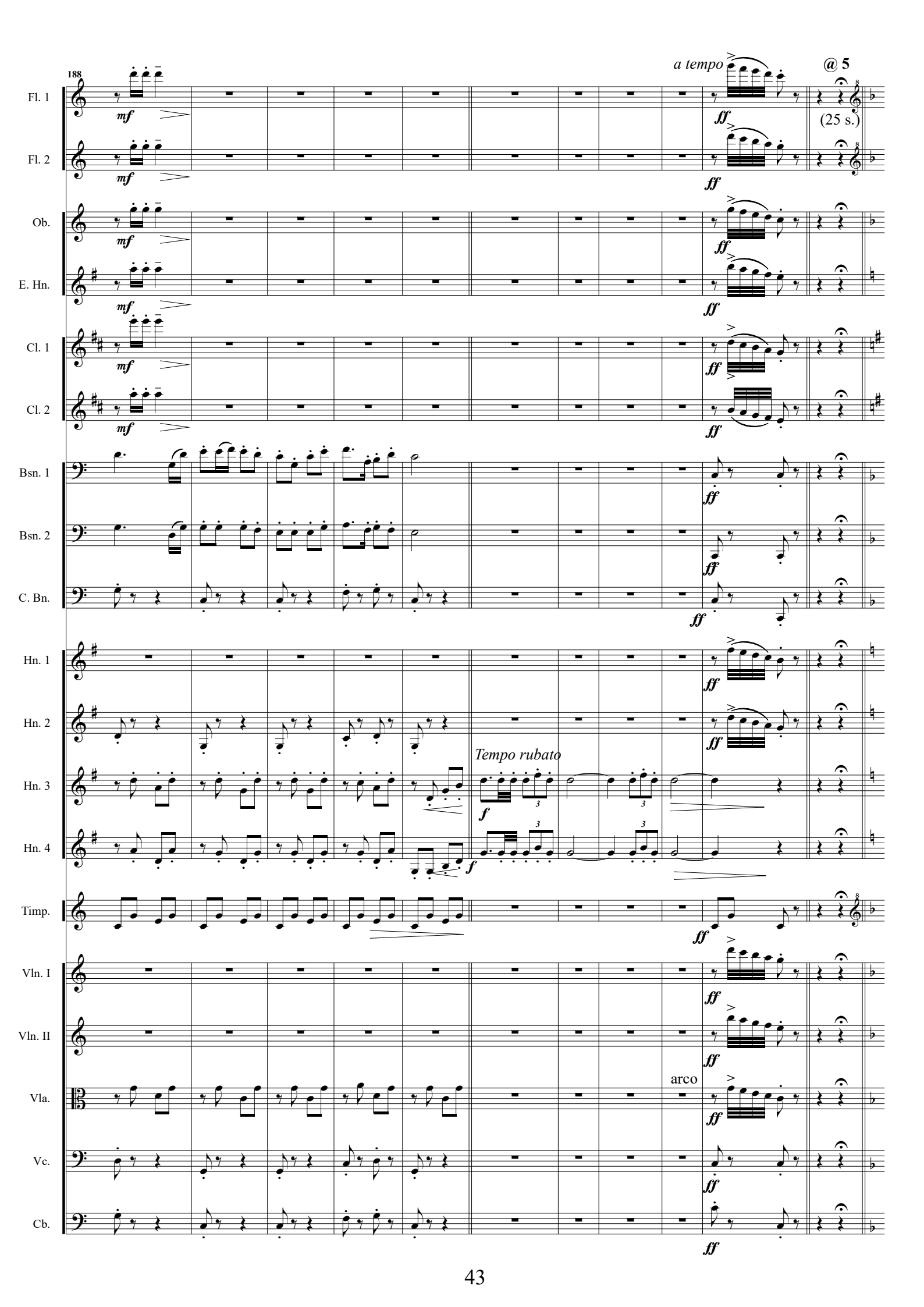

148
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

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

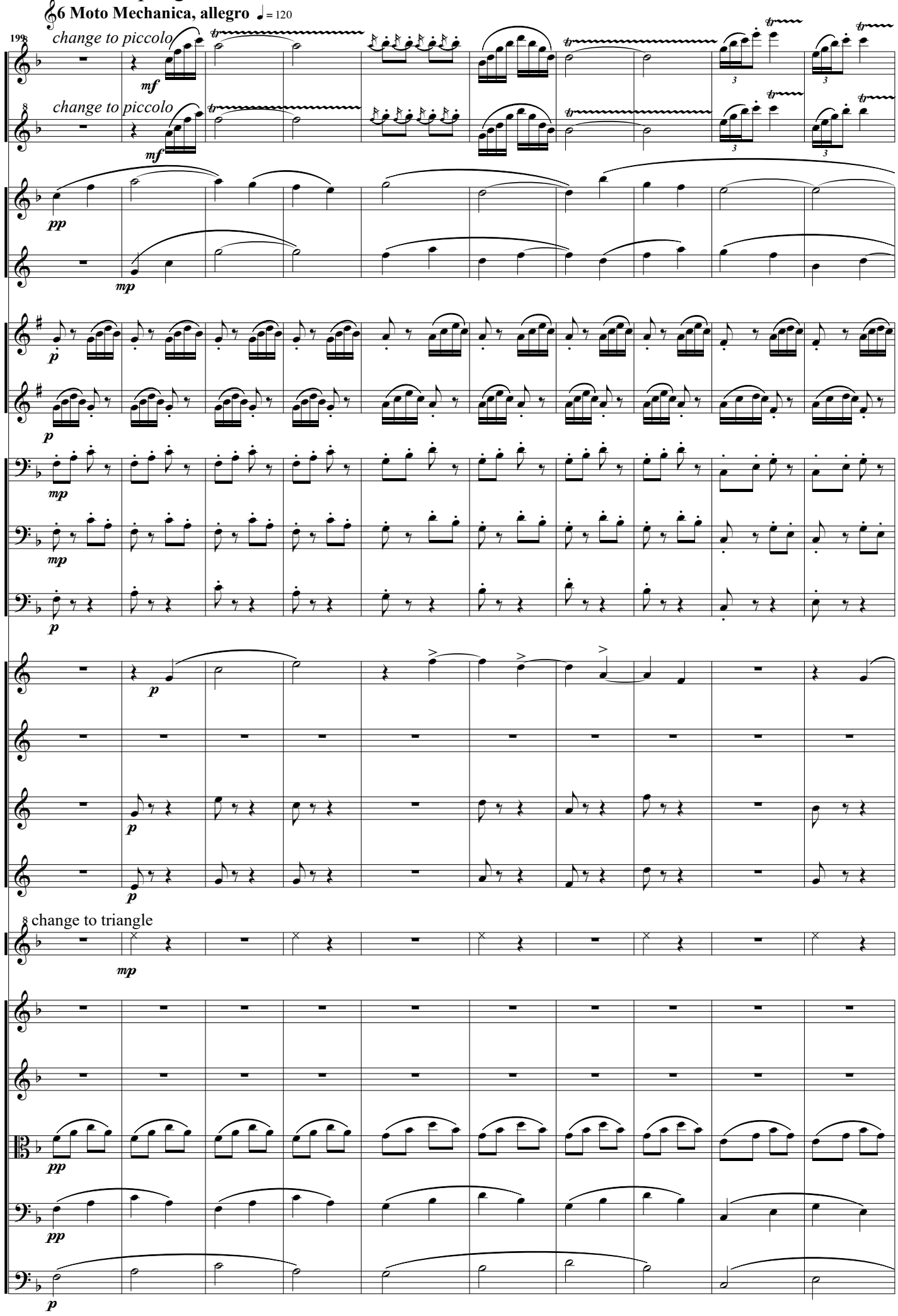


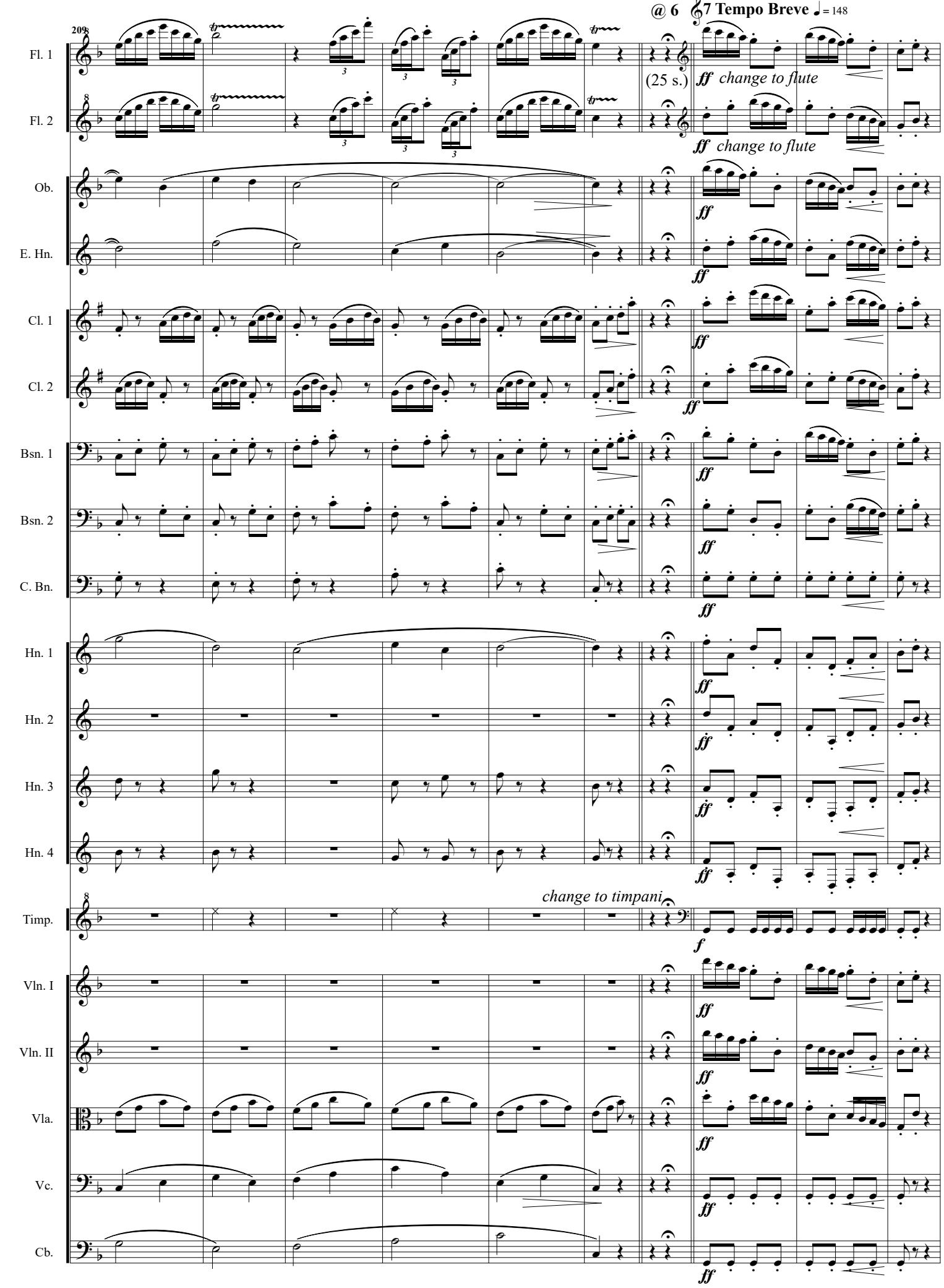

rall. poco a poco
168
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf


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.

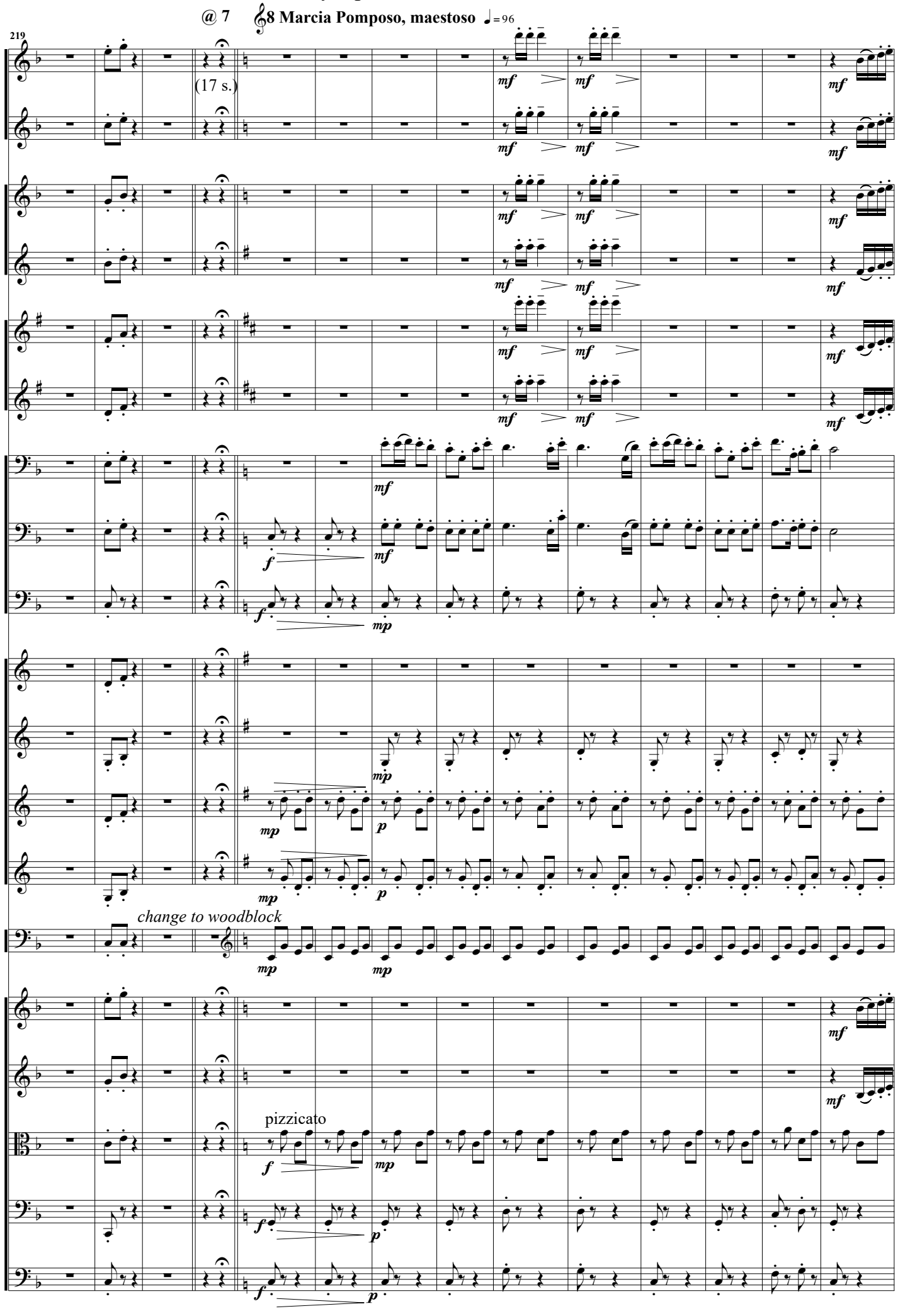

188
a tempo
@ 5
(25 s.)
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Tempo rubato
arco
mf
ff
f

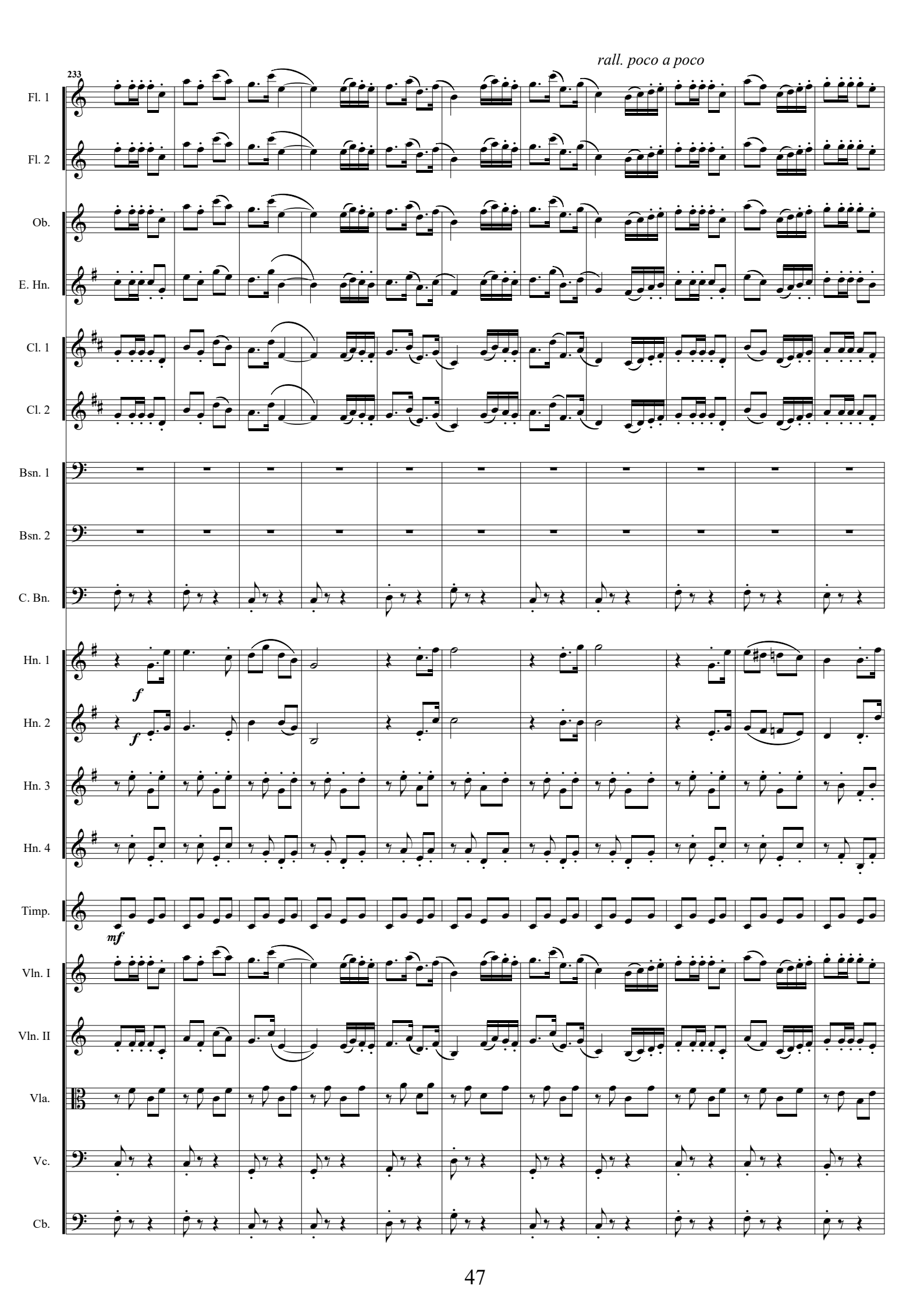
..... was able to spin gold from straw.

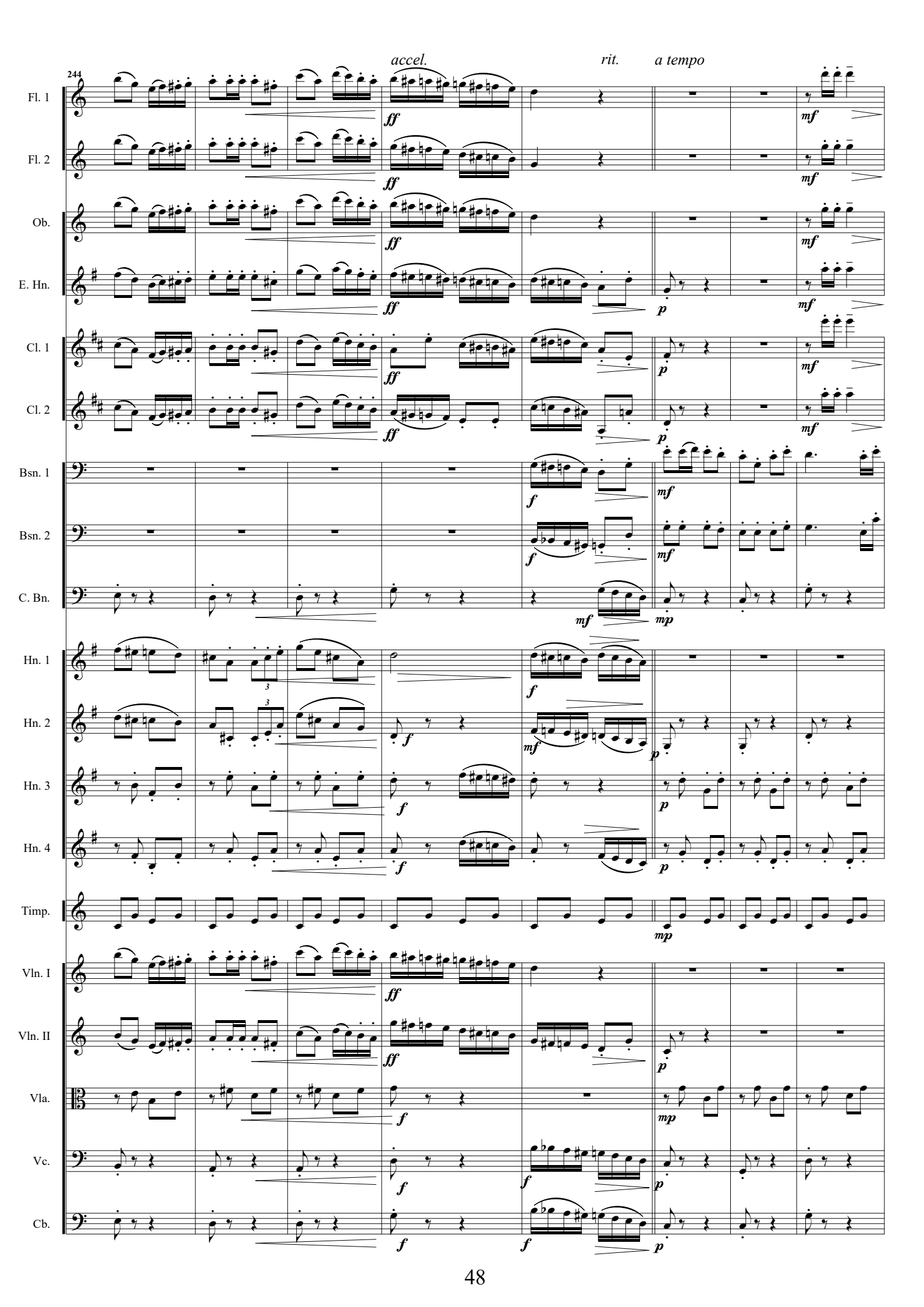


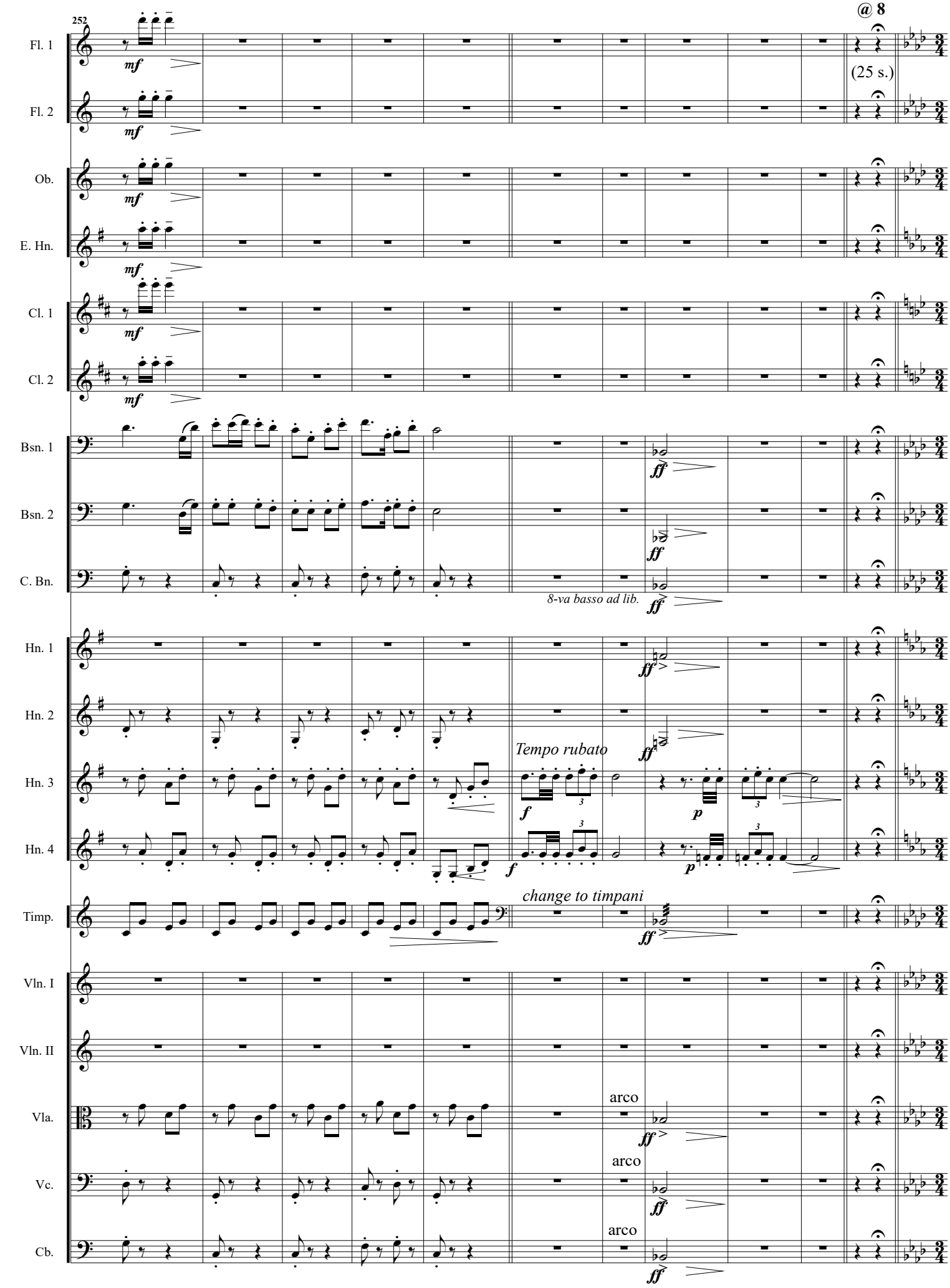

@ 6
7 Tempo Breve ♩= 148
209
Fl. 1
Fl. 2
(25 s.)
ff change to flute
ff change to flute
Ob.
E. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
change to timpani
Timp.
f
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff

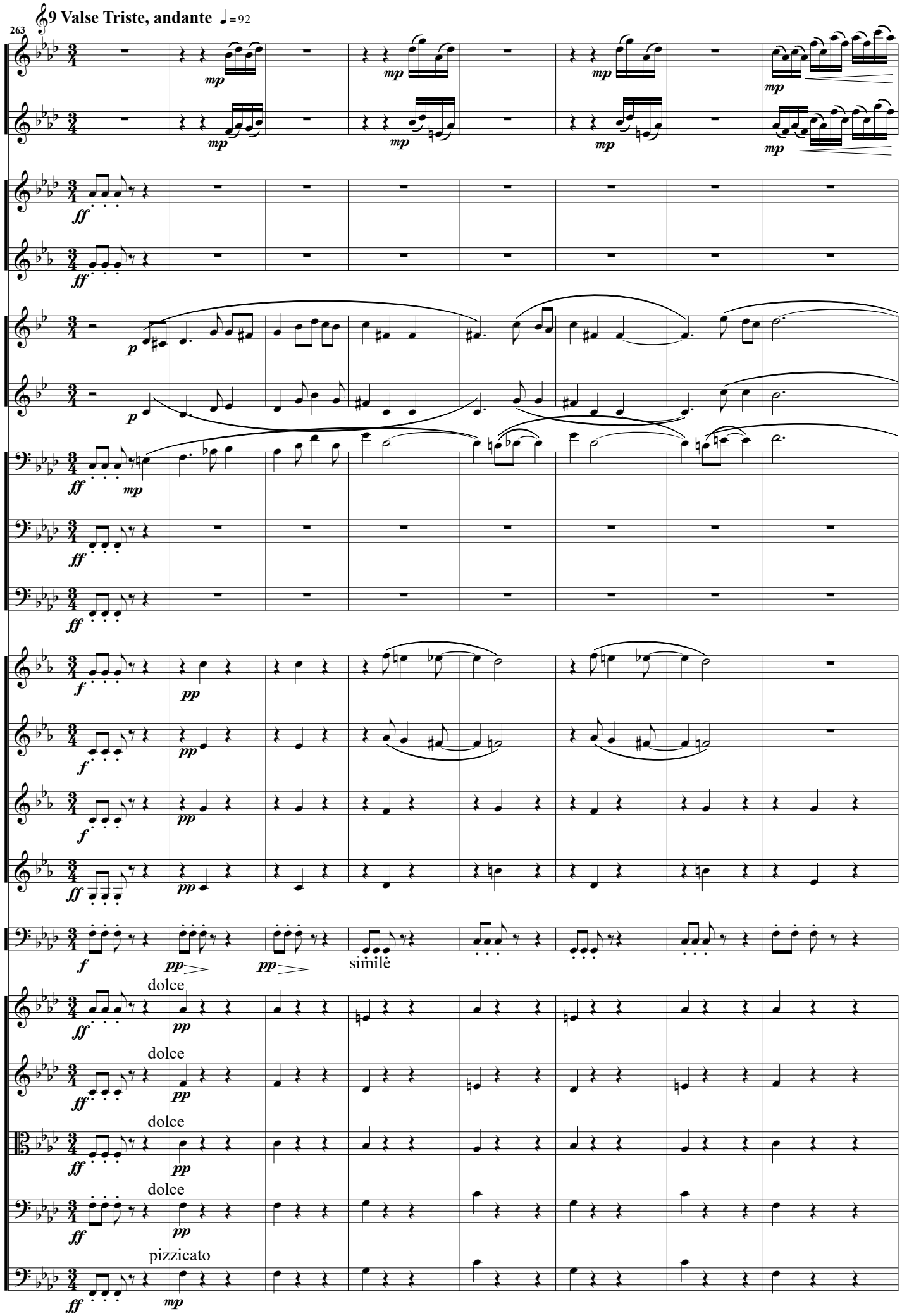
..... went back to the royal palace.

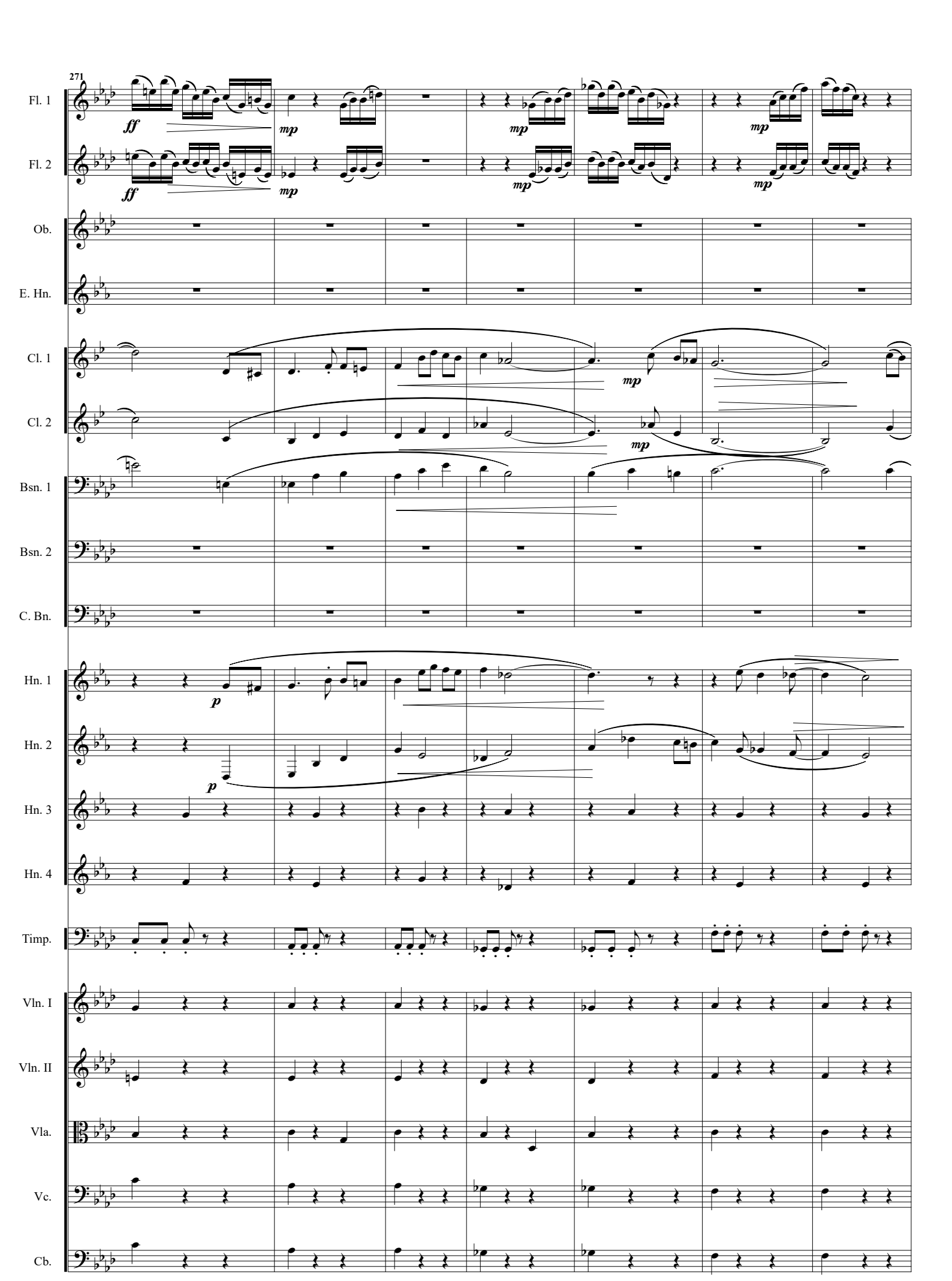



rall. poco a poco
233
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
f
mf

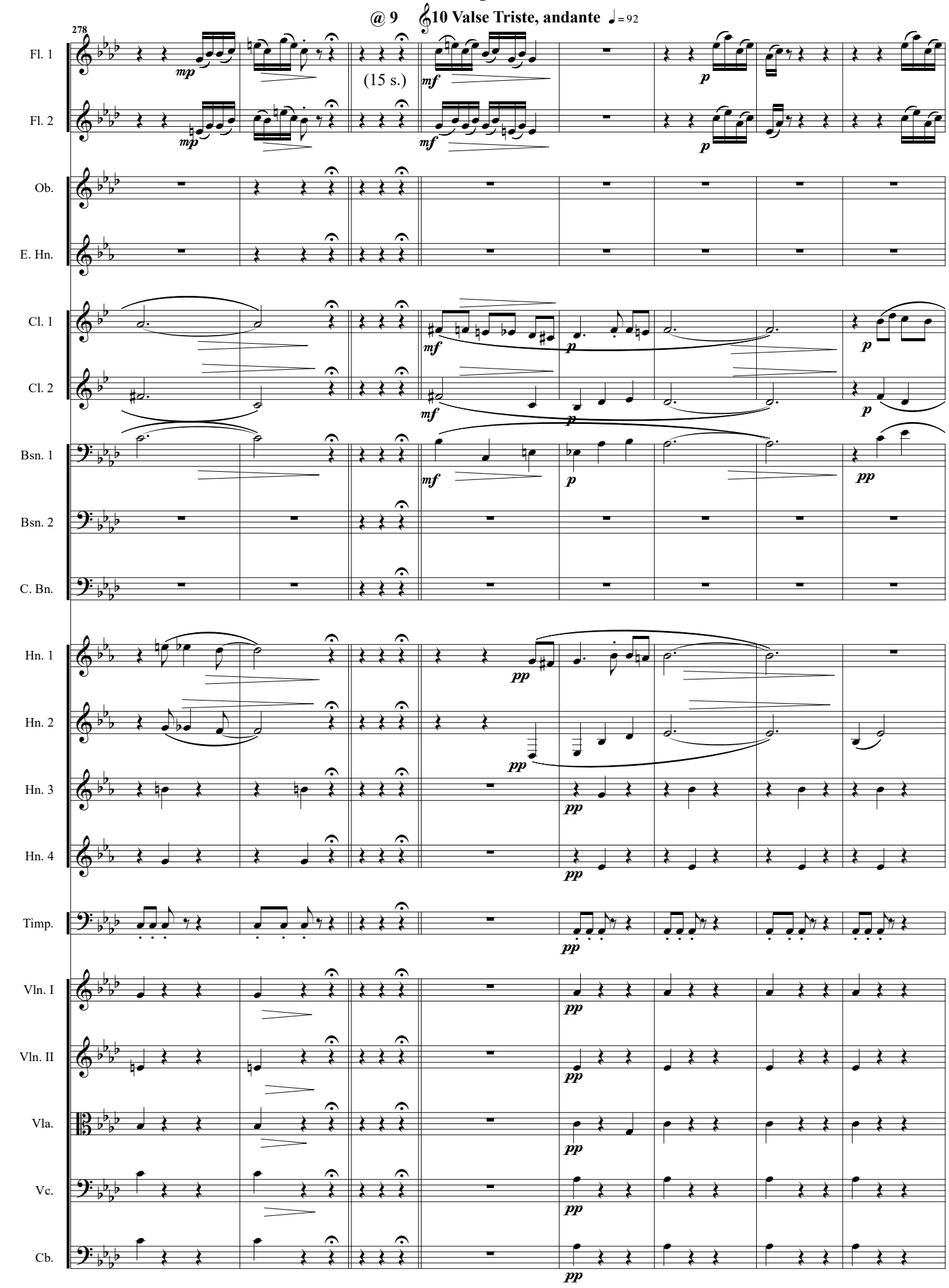

244
accel.
rit.
a tempo
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.


252
@ 8
(25 s.)
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
8-va basso ad lib.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tempo rubato
Timp.
change to timpani
Vln. I
Vln. II
Vla.
arco
Vc.
arco
Cb.
arco


9 Valse Triste, andante ♩= 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
Timp.
simile
Vln. I
Vln. II
Vla.
Vc.
Cb.
dolce
pizzicato

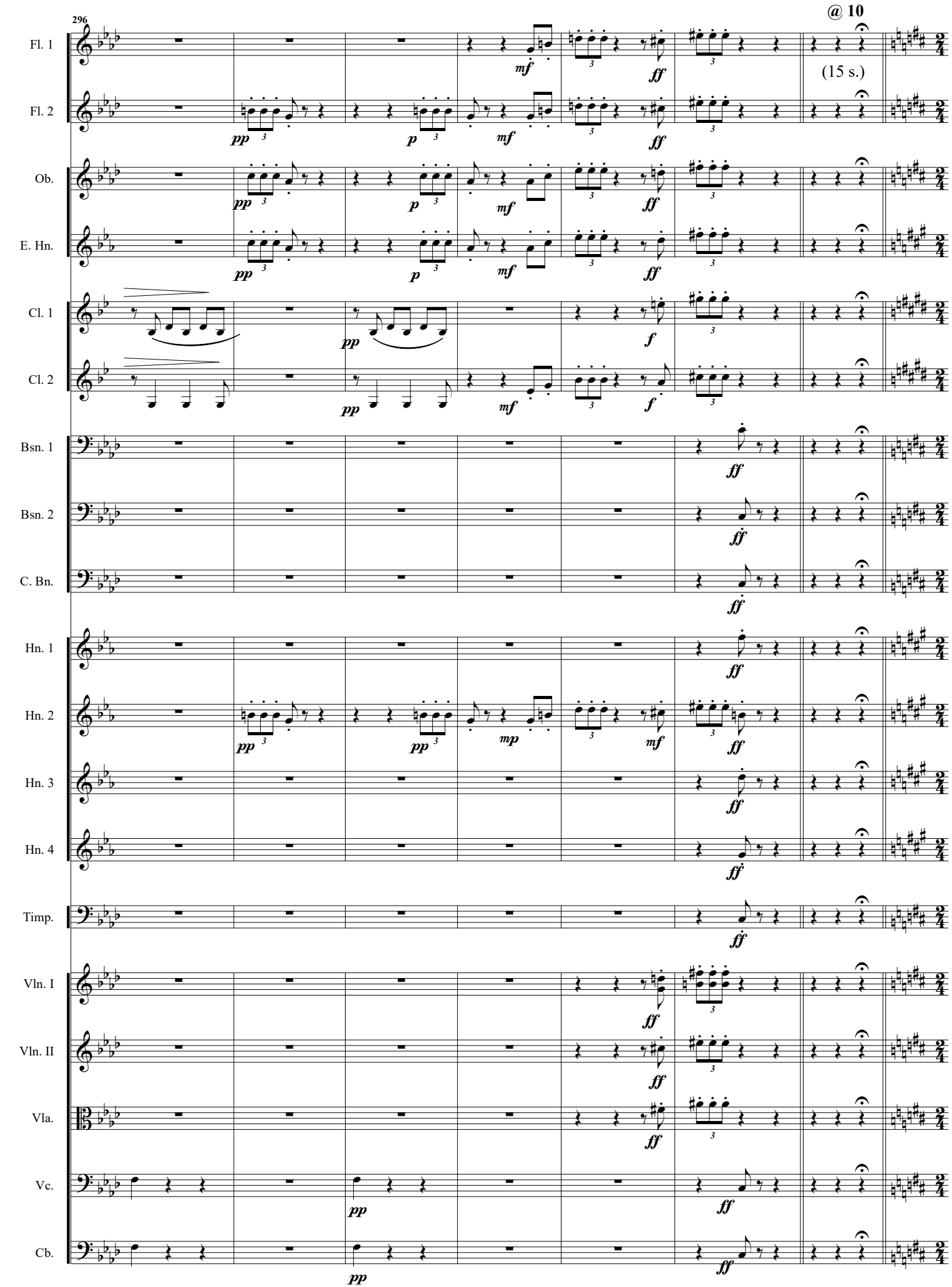

271
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
mp
p

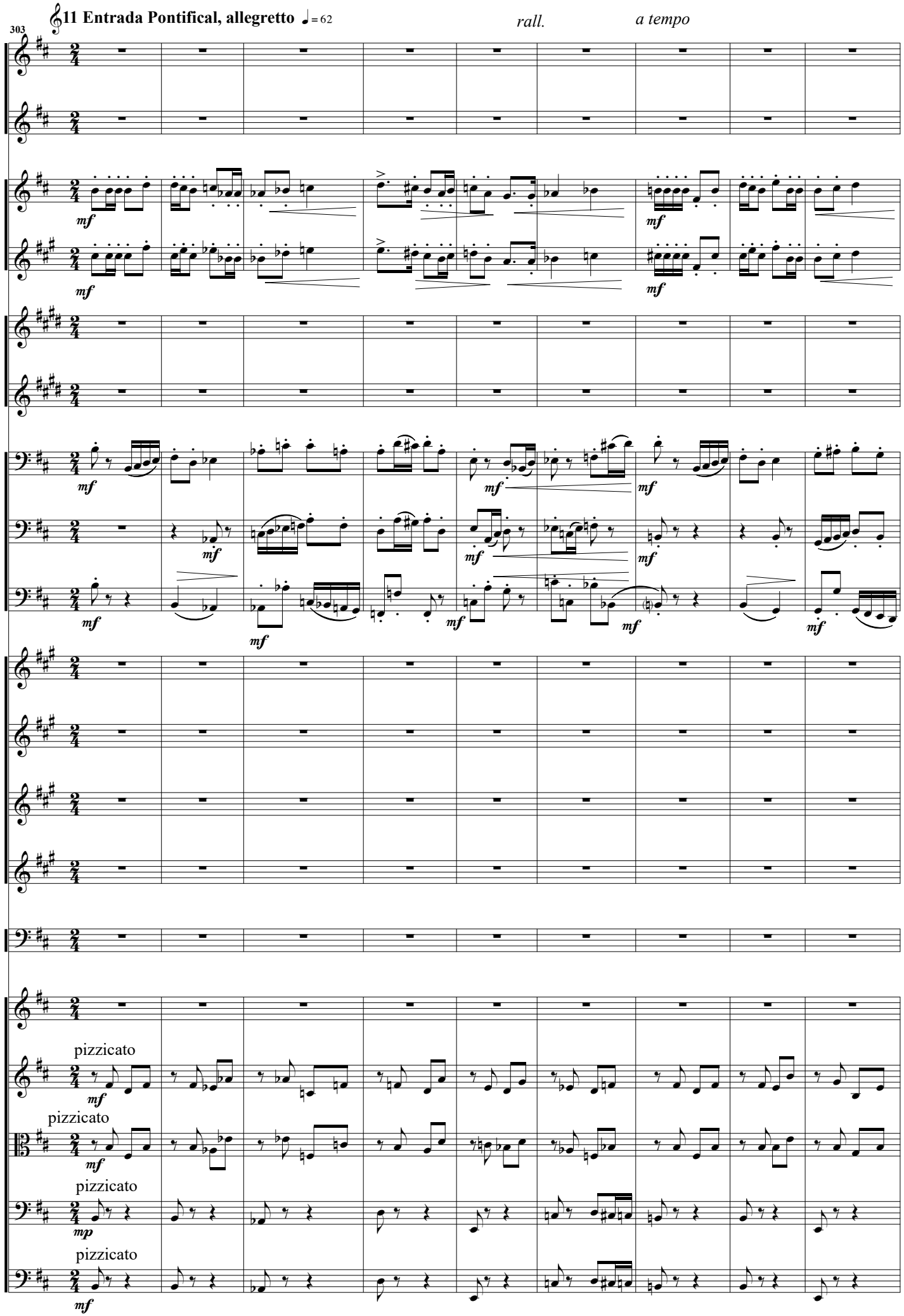
..... after a while she fell asleep.



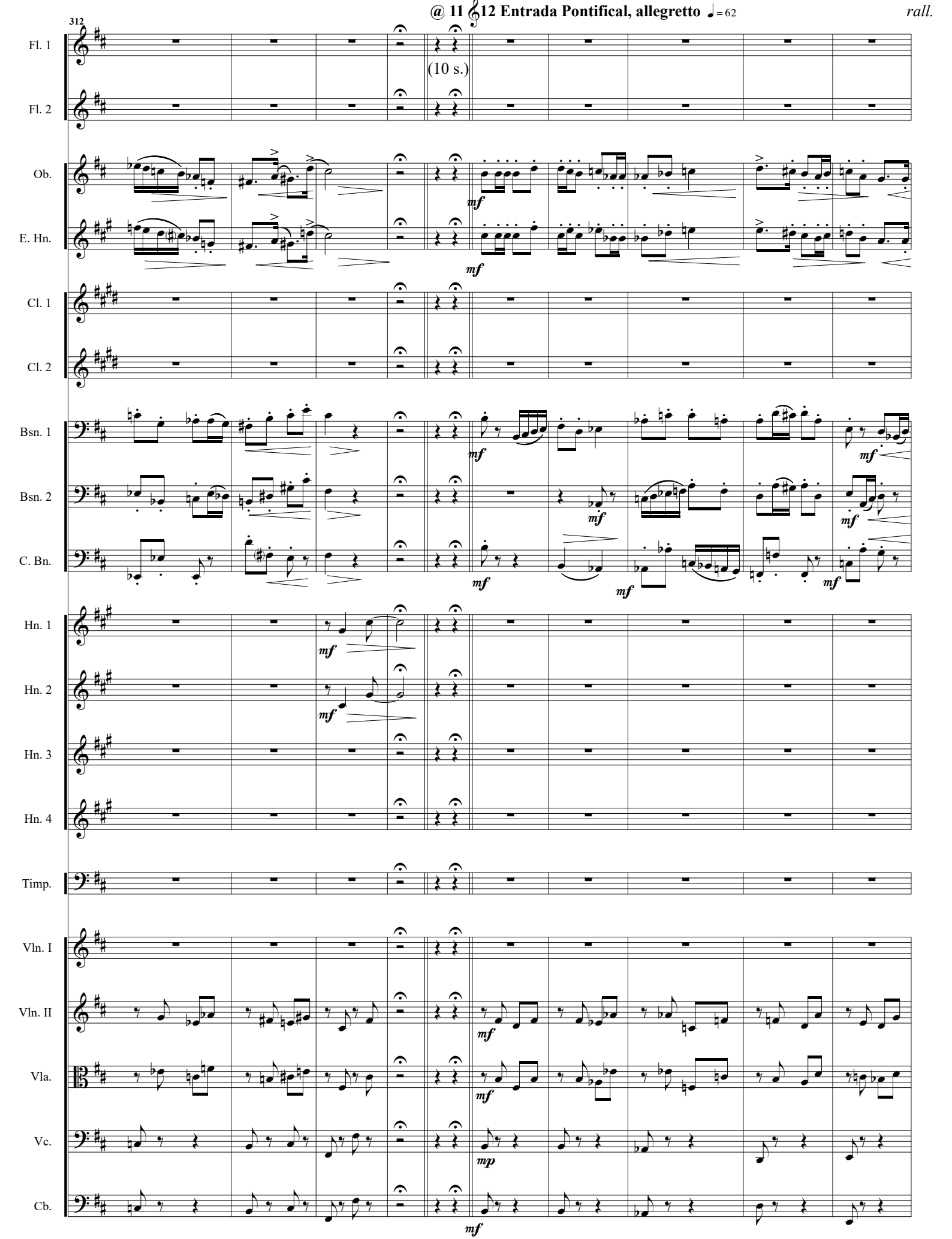
286
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
pp
pp
pizzicato
pp
decresc.
pp
decresc.

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




11 Entrada Pontifical, allegretto ♩= 62
303
rall.
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.
mf
mp
pizzicato

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



322

a tempo

@ 12

(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

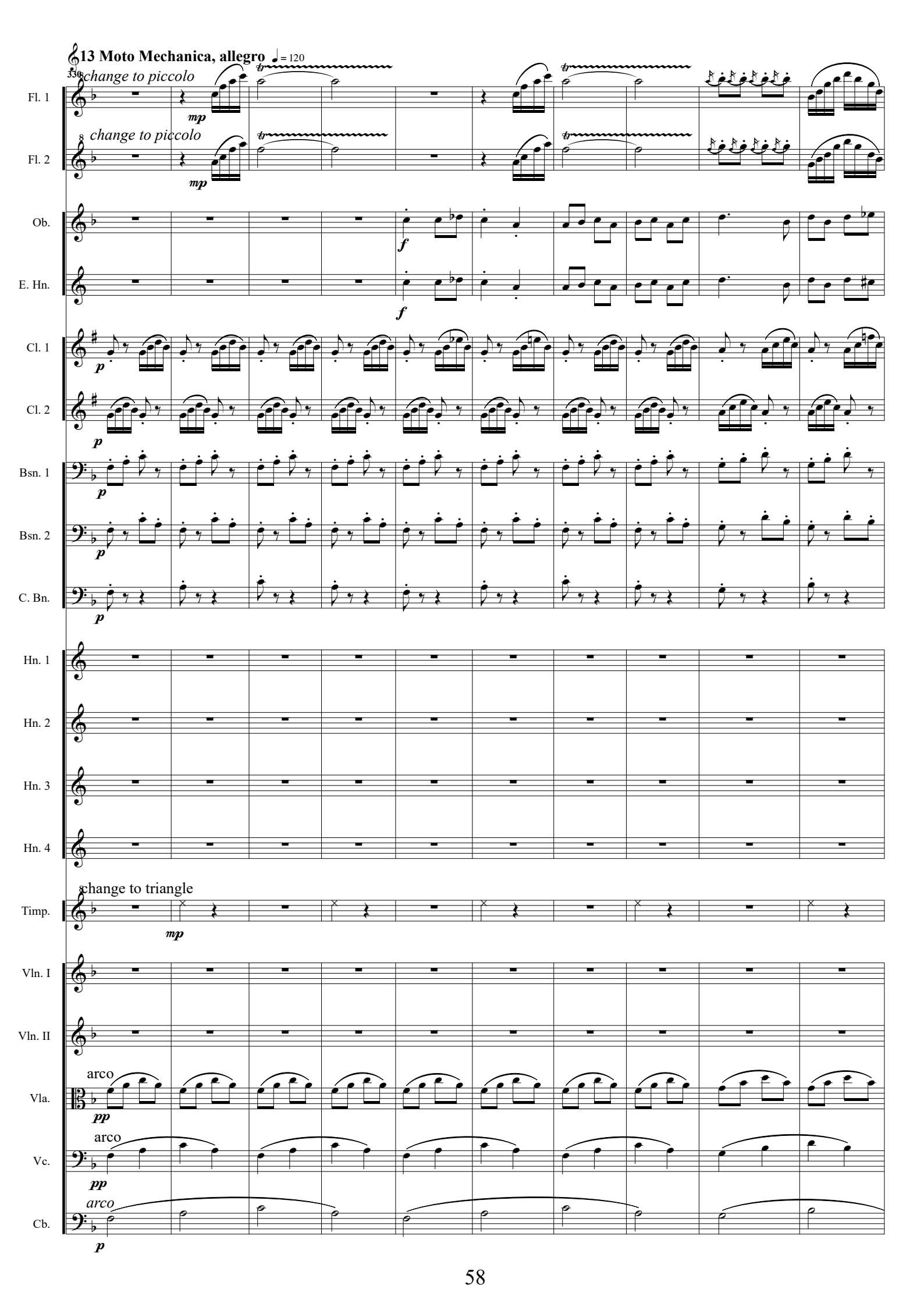
Vln. II

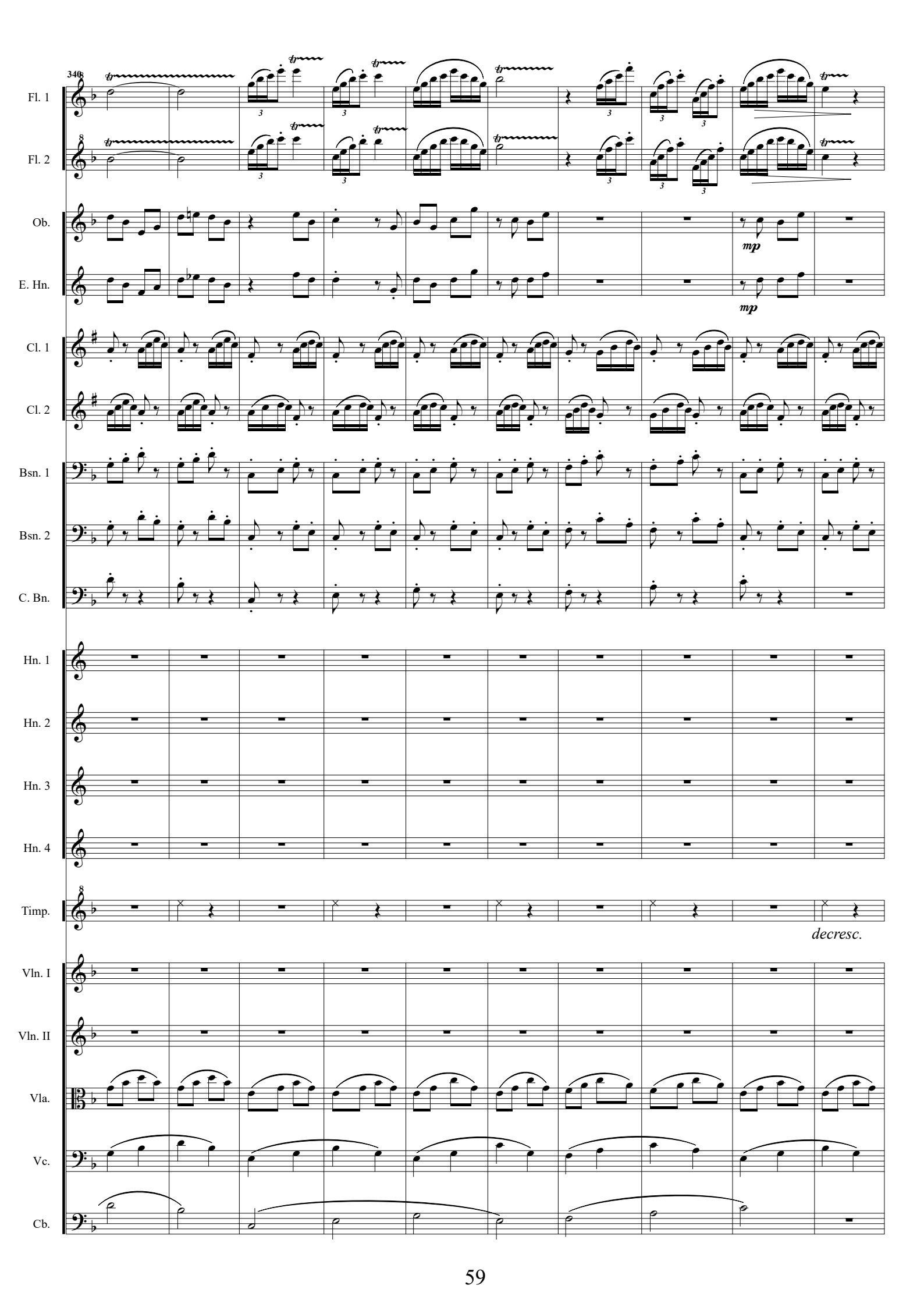
Vla.

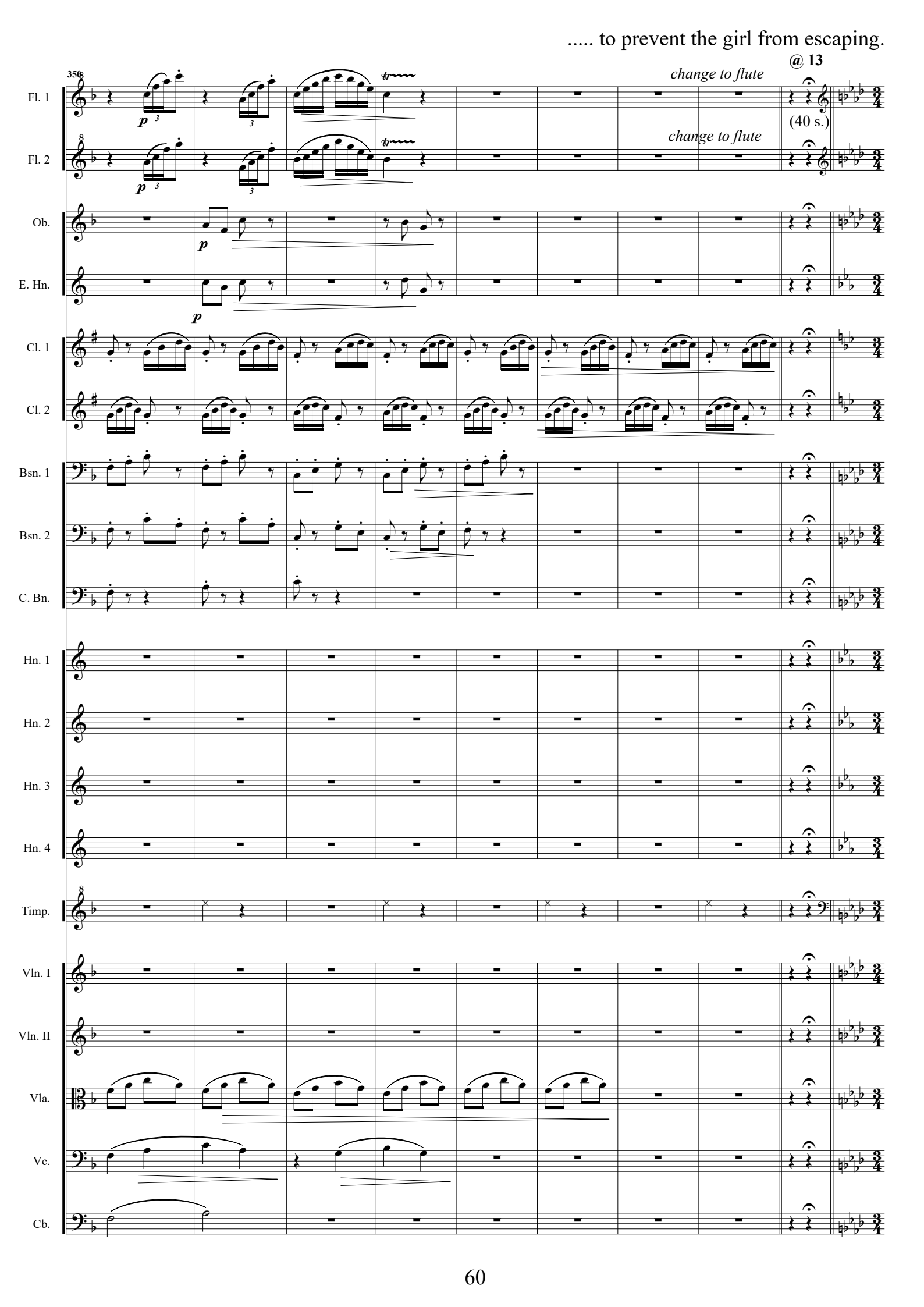
Vc.

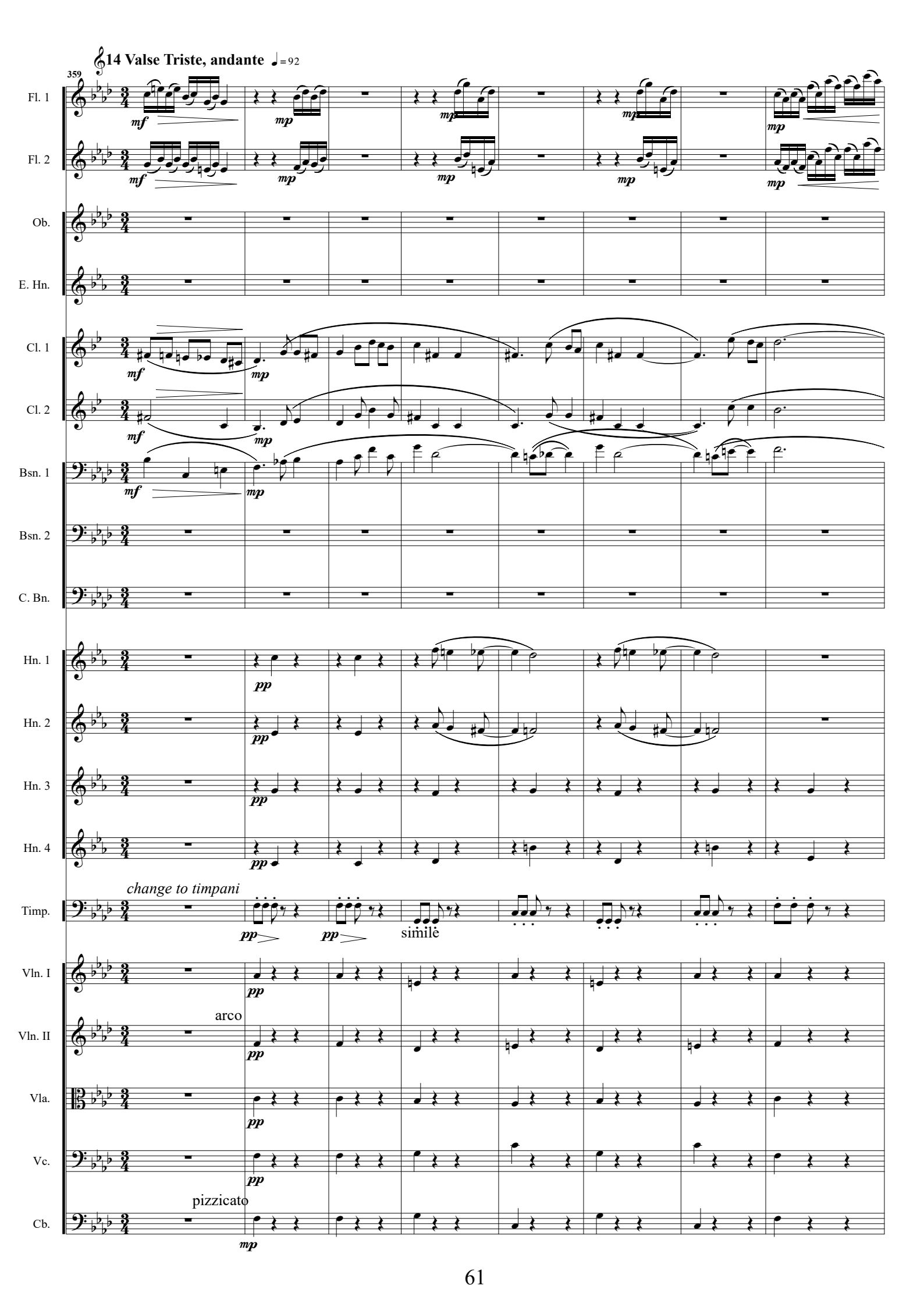
Cb.

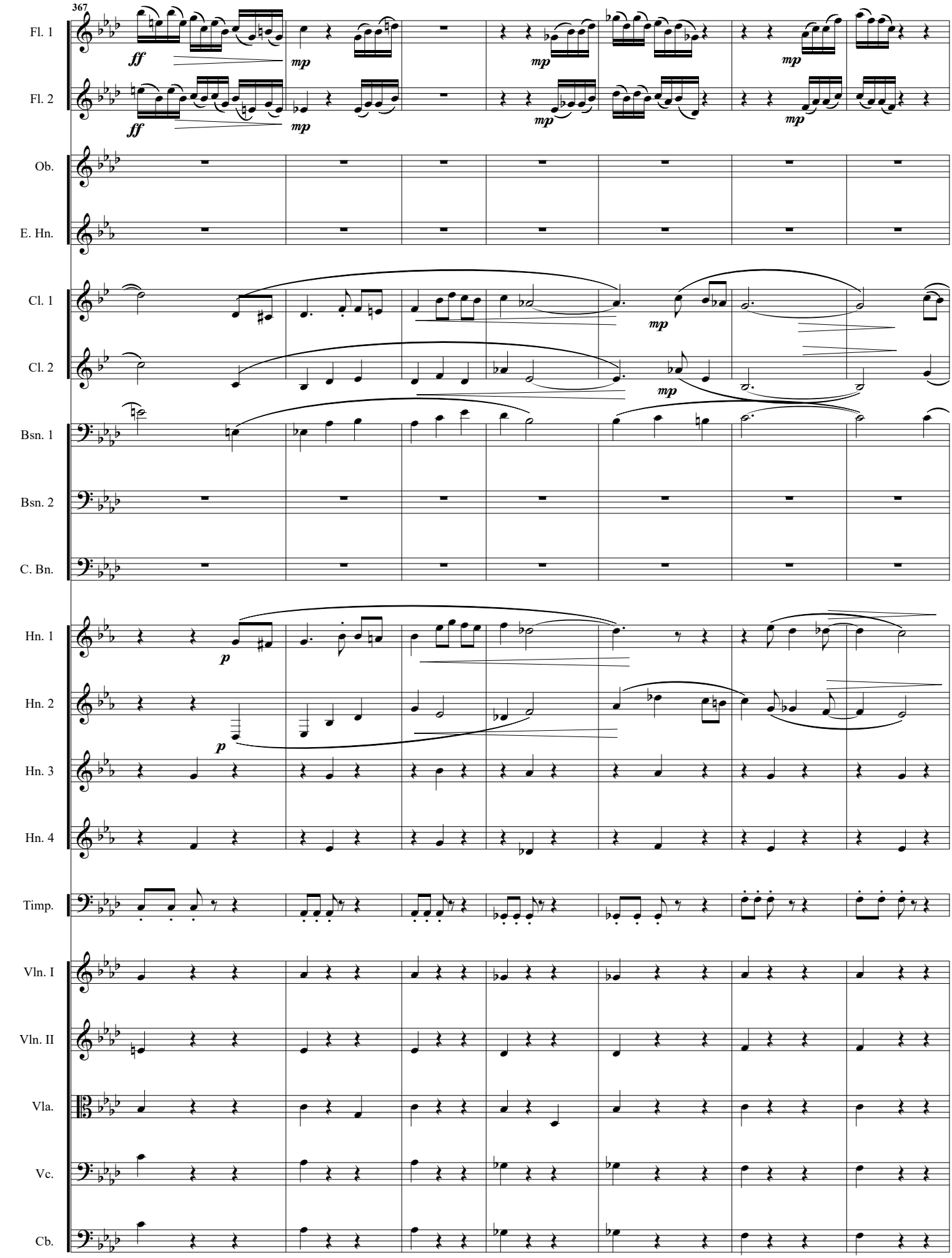
mf


13 Moto Mechanica, allegro ♩= 120
change to piccolo
change to piccolo
change to triangle
arco
arco
arco
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.

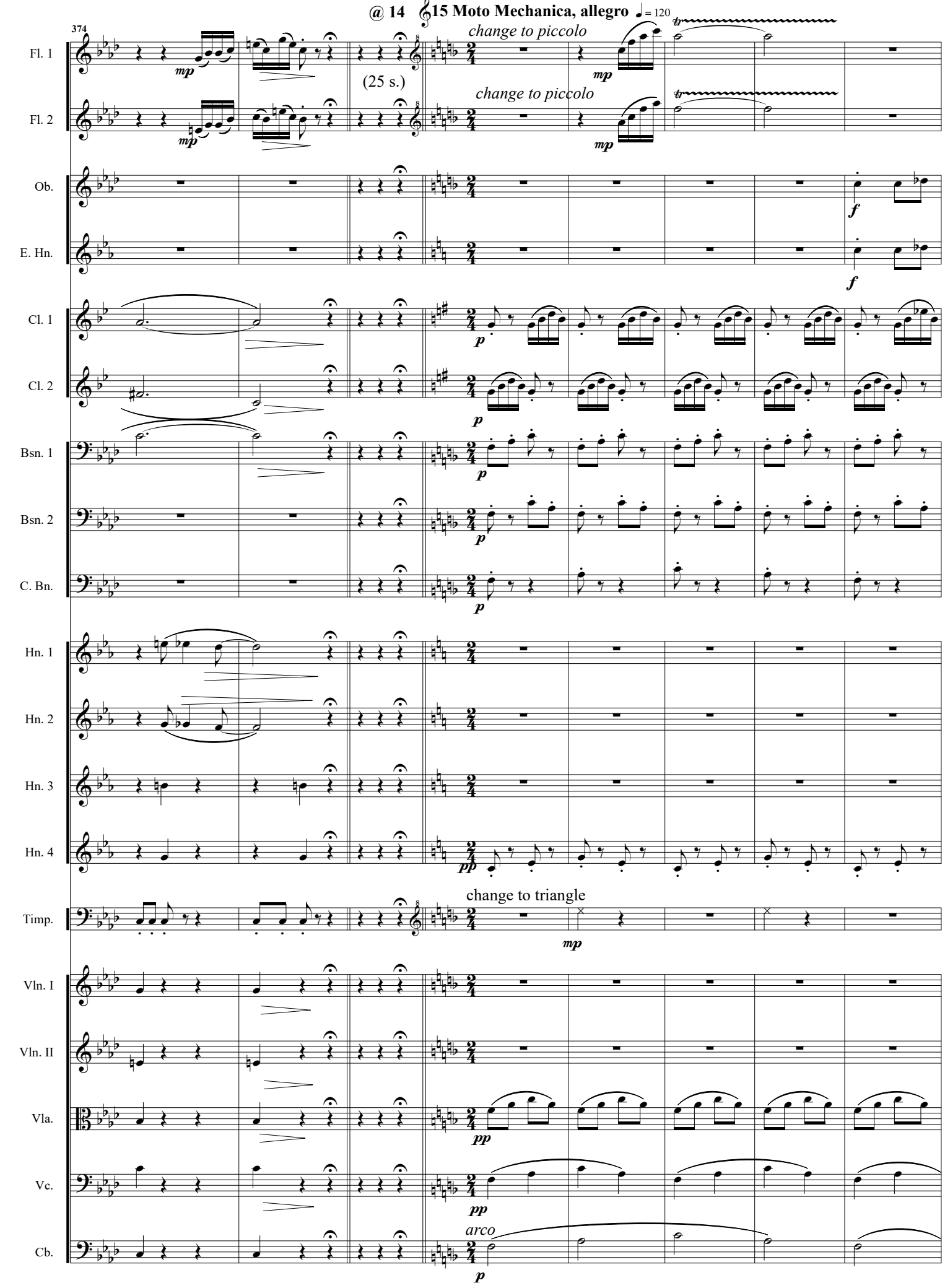

340
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
mp
decresc.

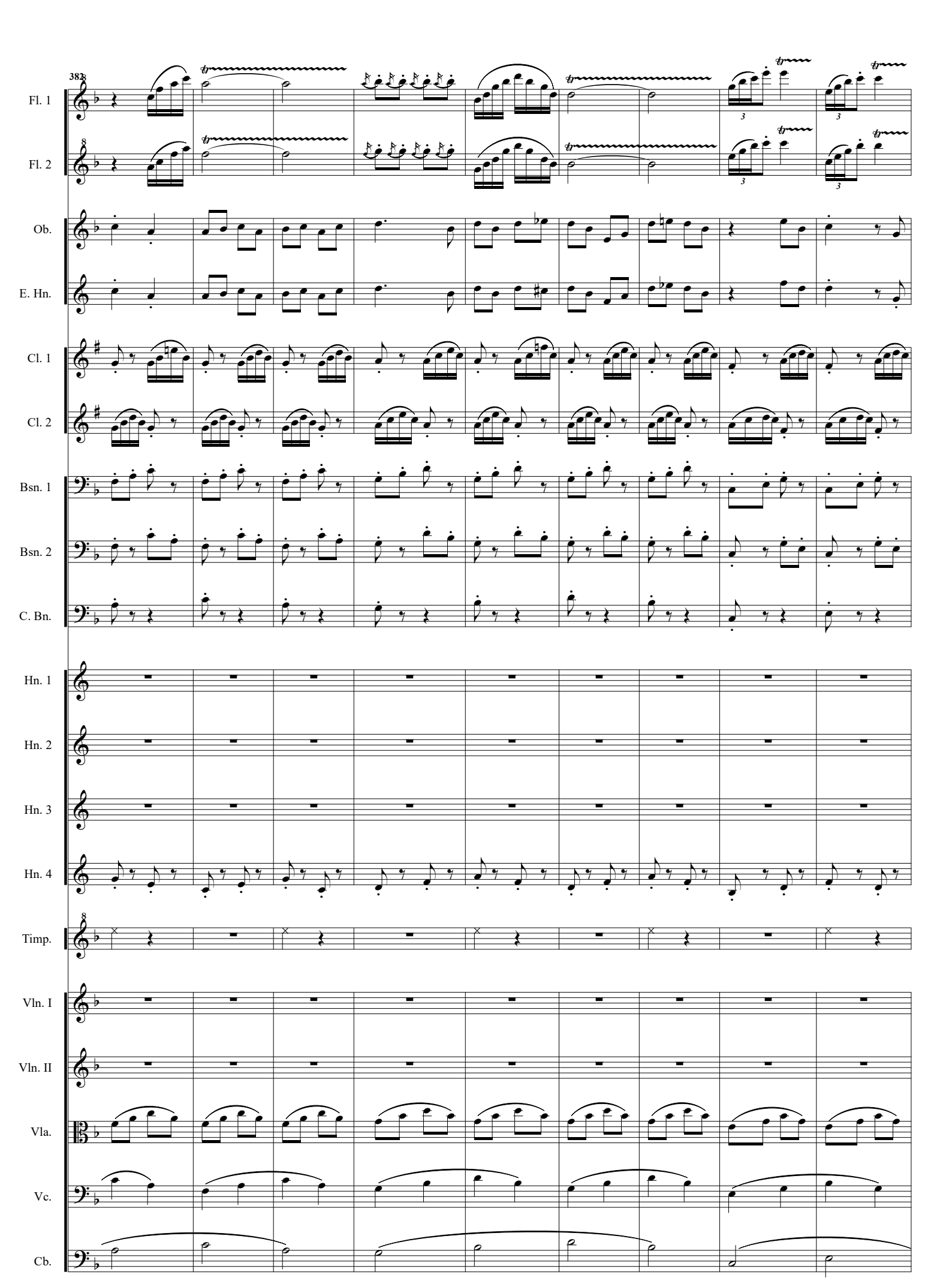

350
@ 13
change to flute
change to flute
(40 s.)
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

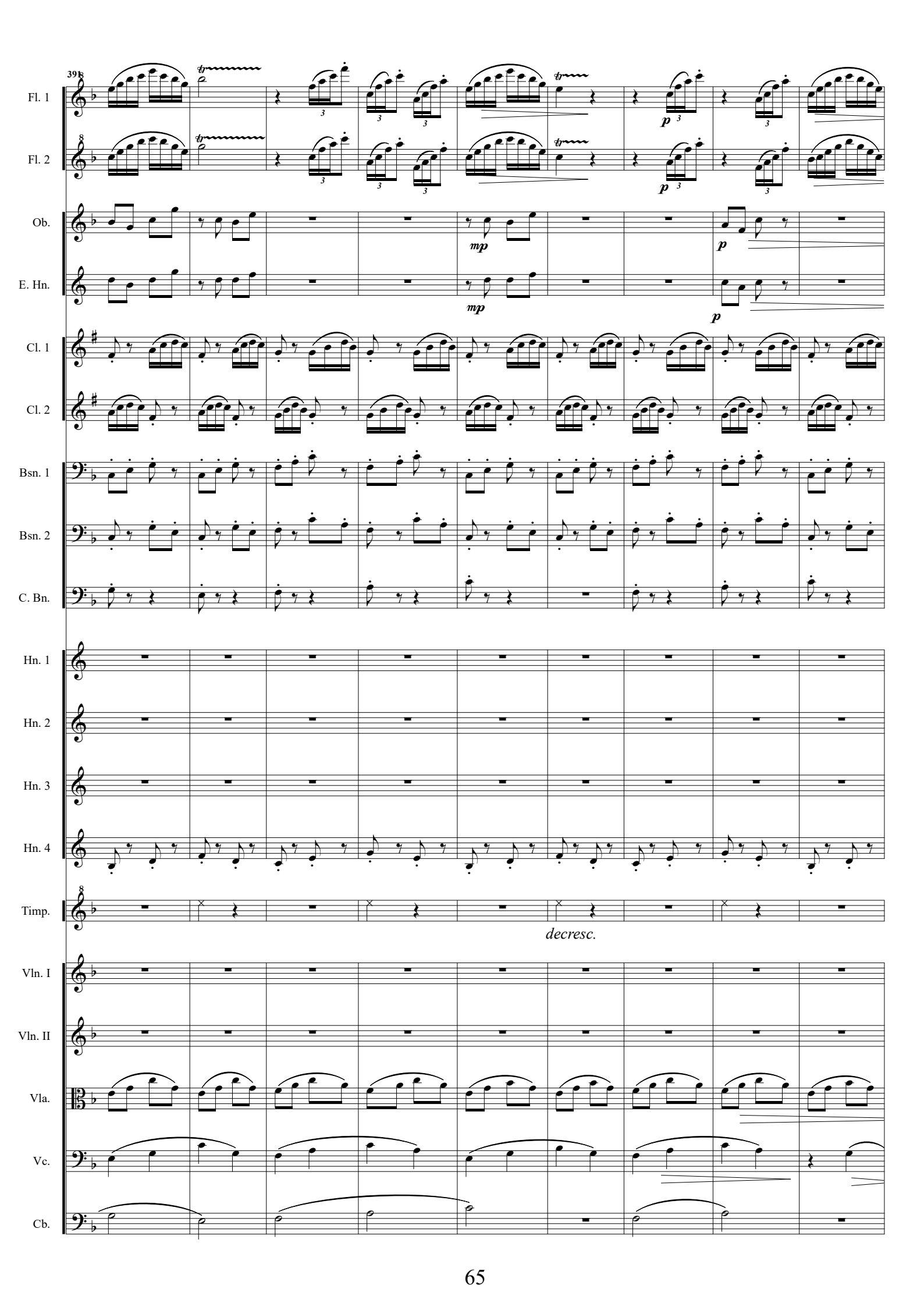

14 Valse Triste, andante ♩= 92
359
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Timp.
change to timpani
simile
Vln. I
Vln. II
arco
Vla.
Vc.
pizzicato
Cb.

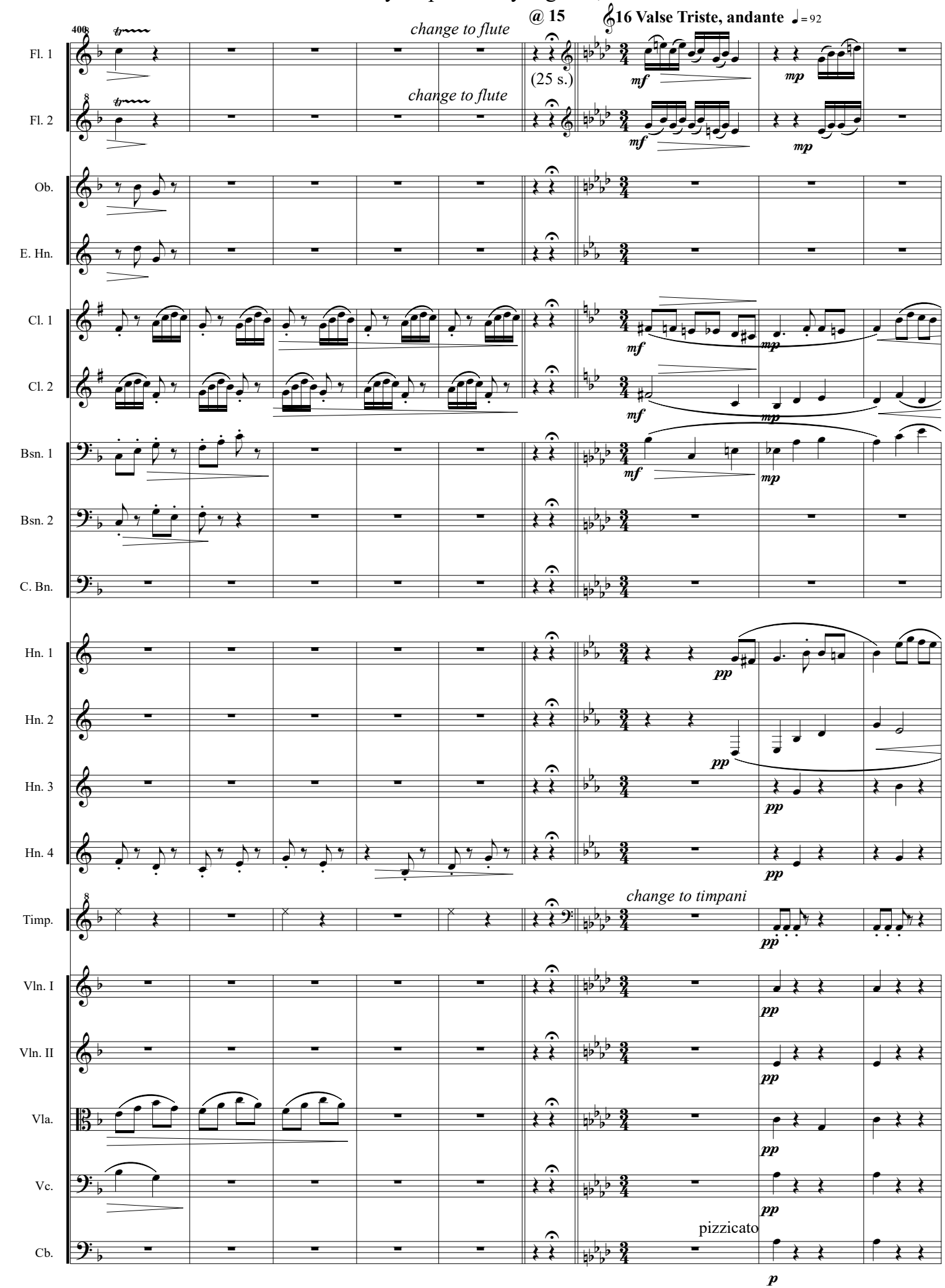

367
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
mp
p

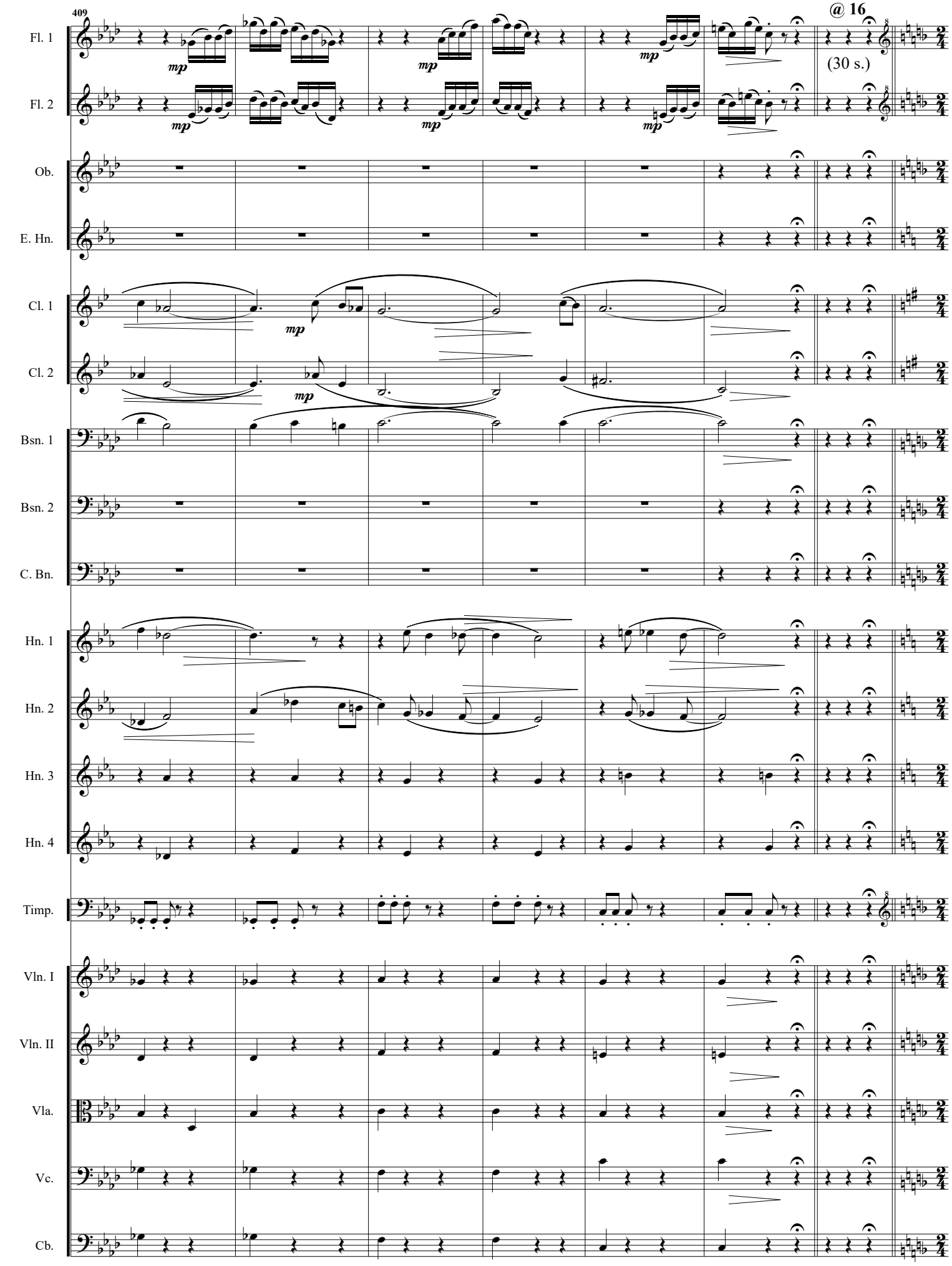
..... if he could spin all the straw to gold again.

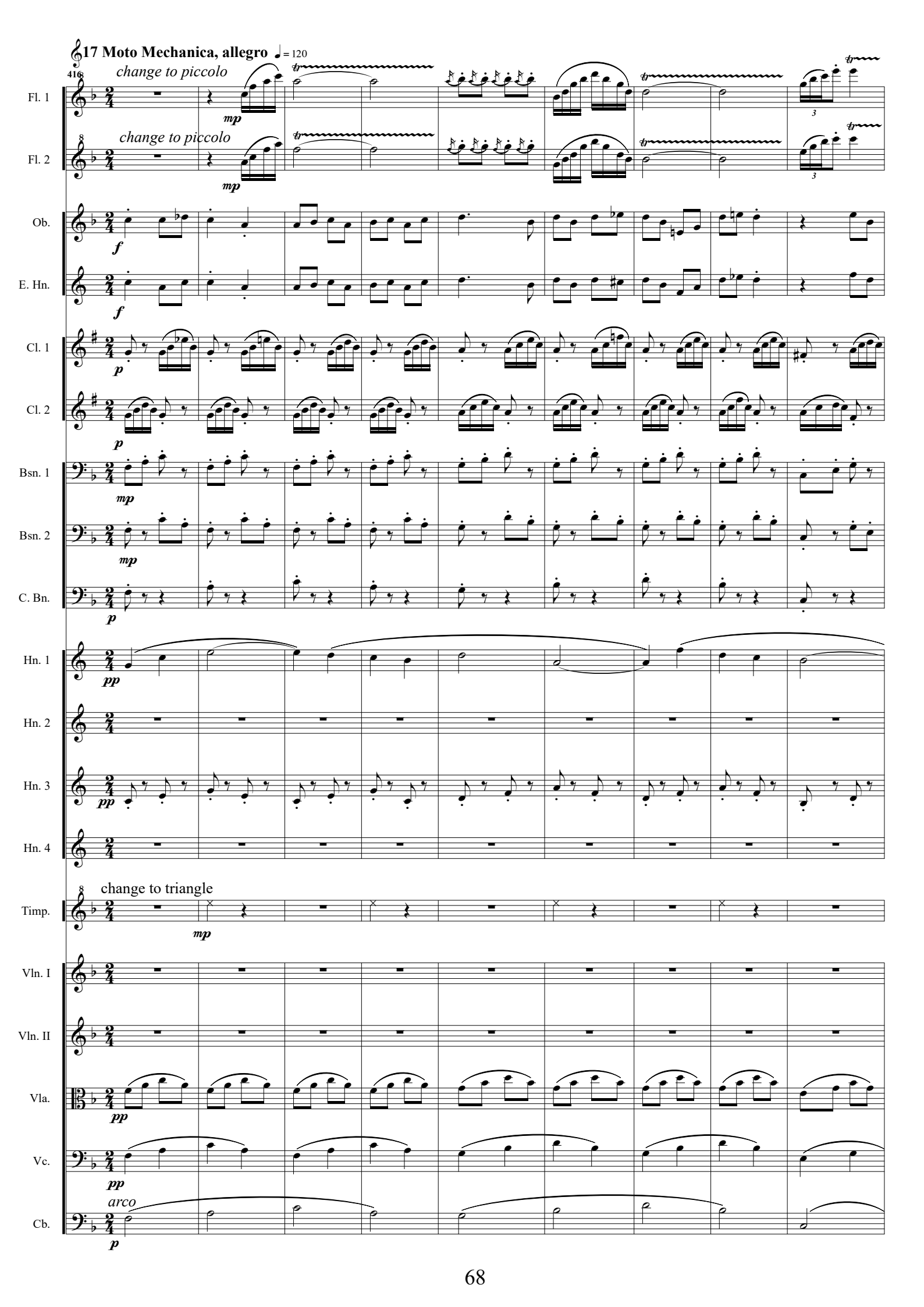


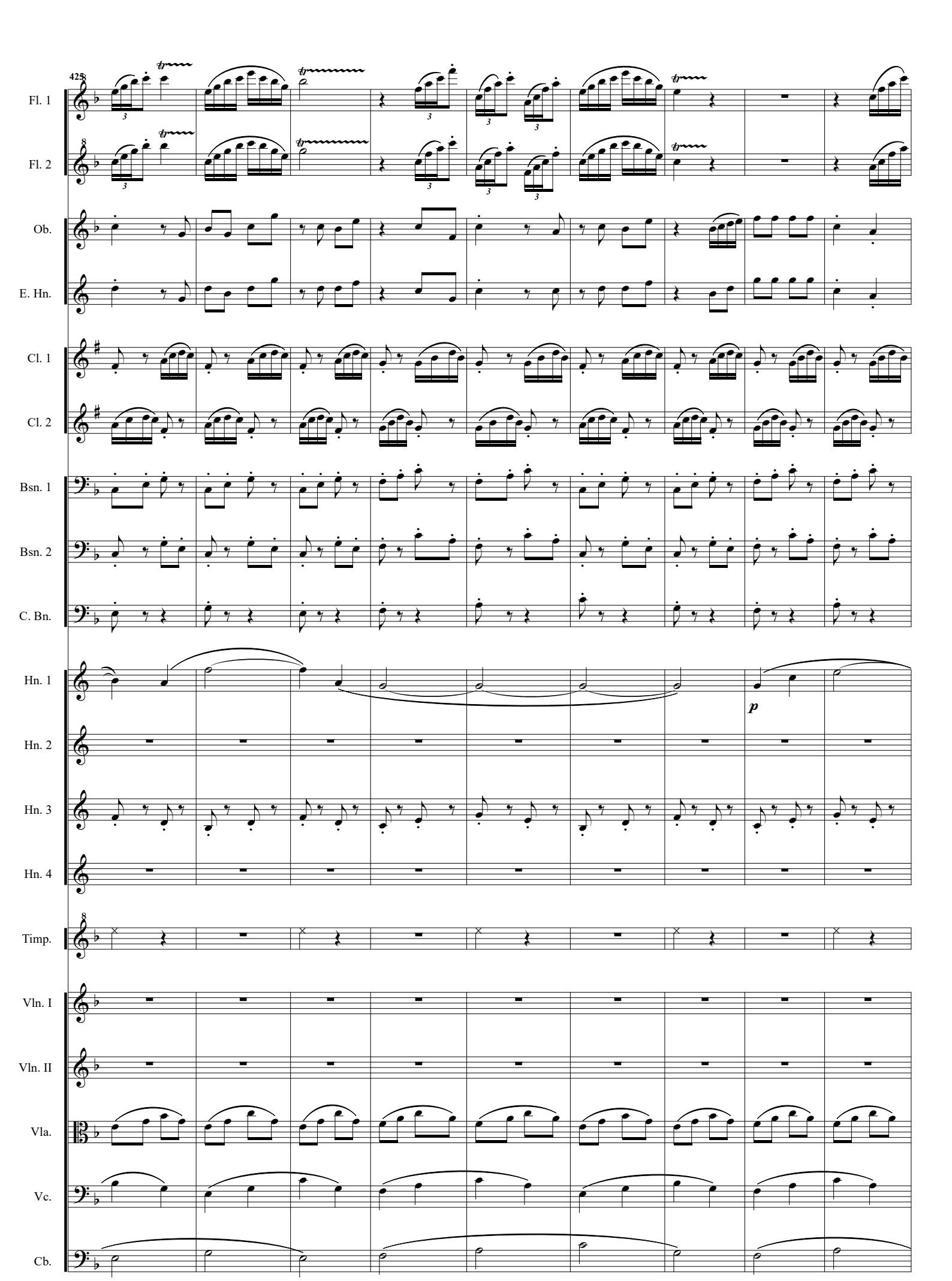

382
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

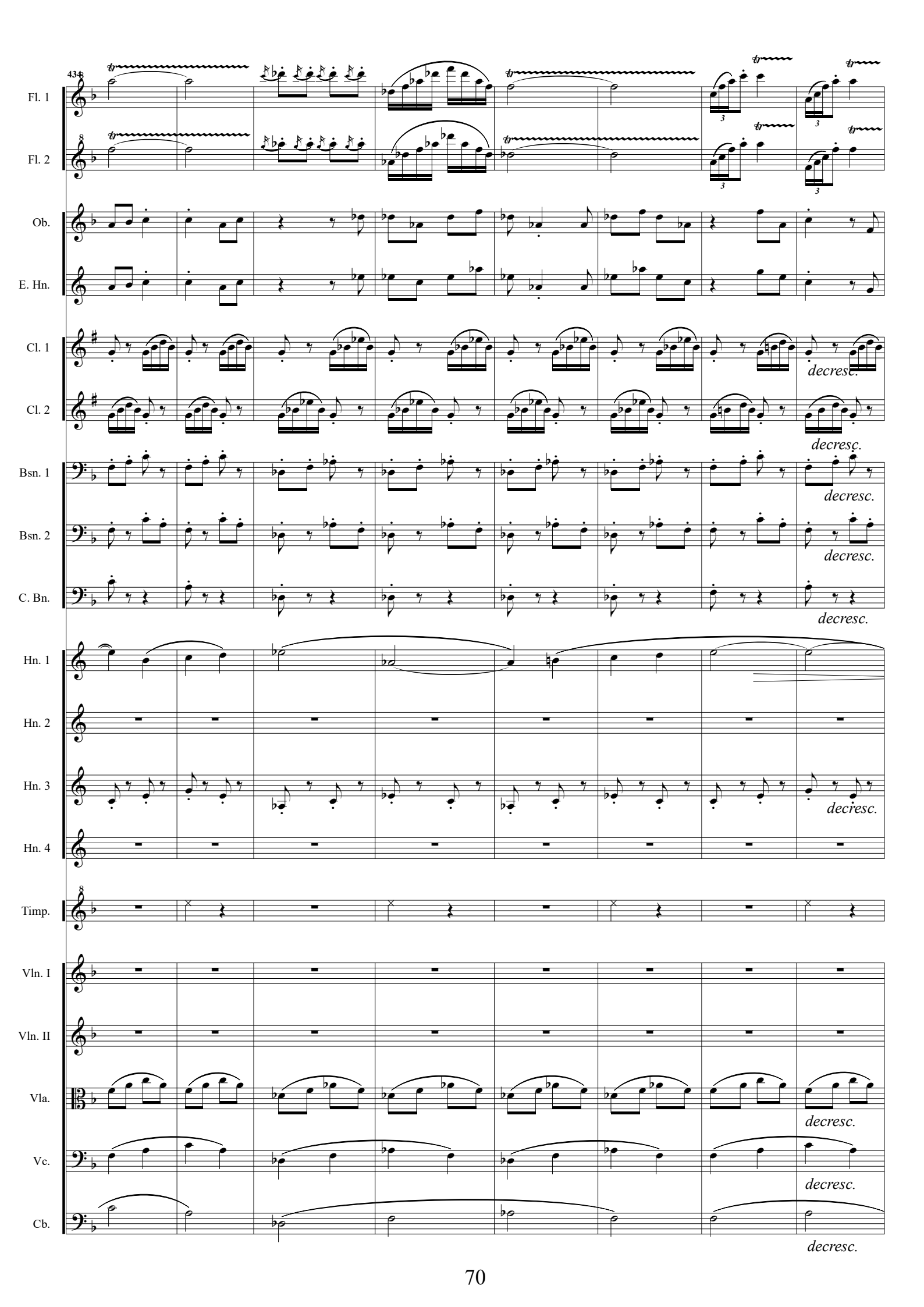

391
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
p
decresc.

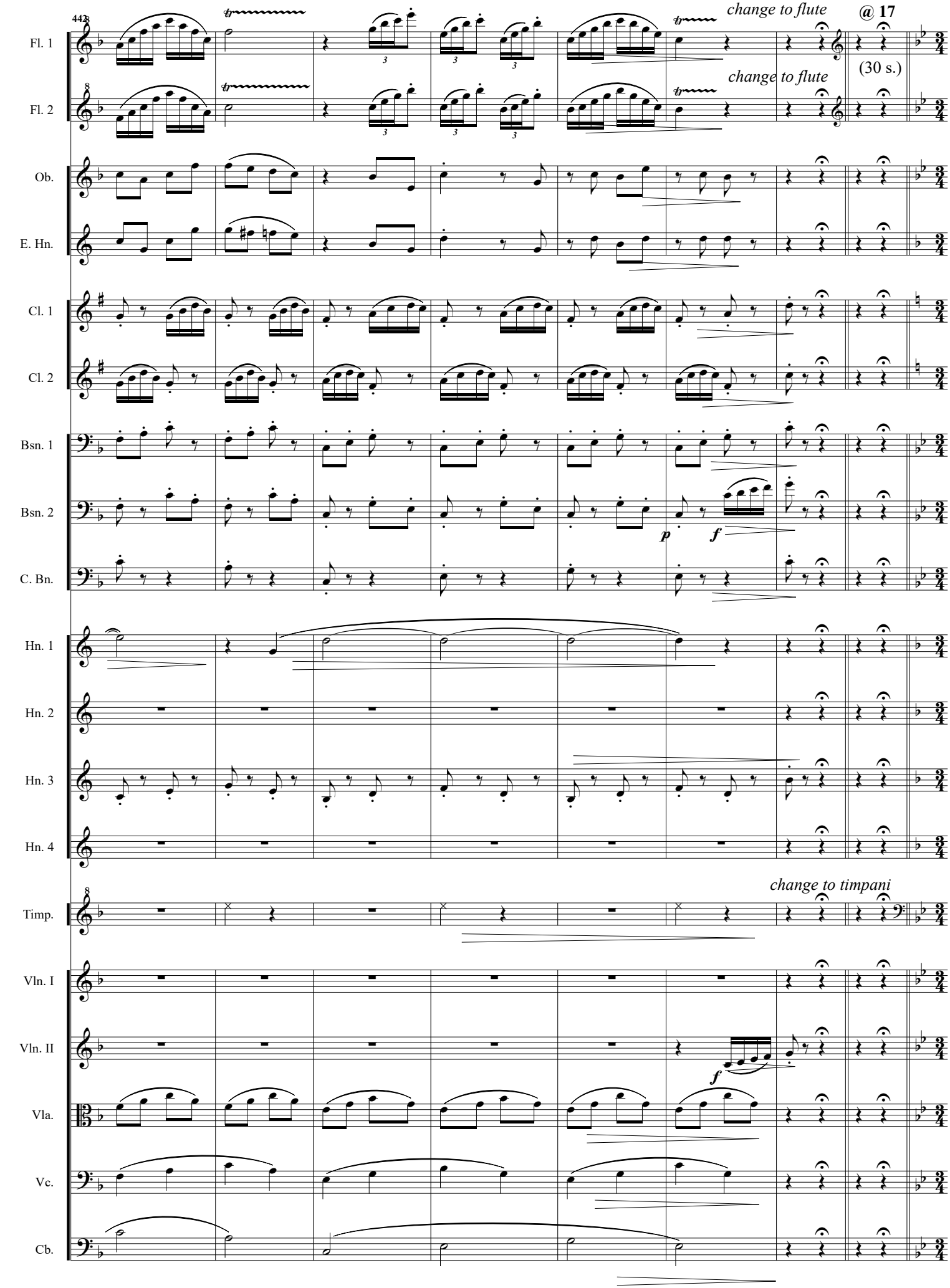

400
change to flute
change to flute
@ 15
(25 s.)
16 Valse Triste, andante ♩= 92
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Timp.
change to timpani
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizzicato

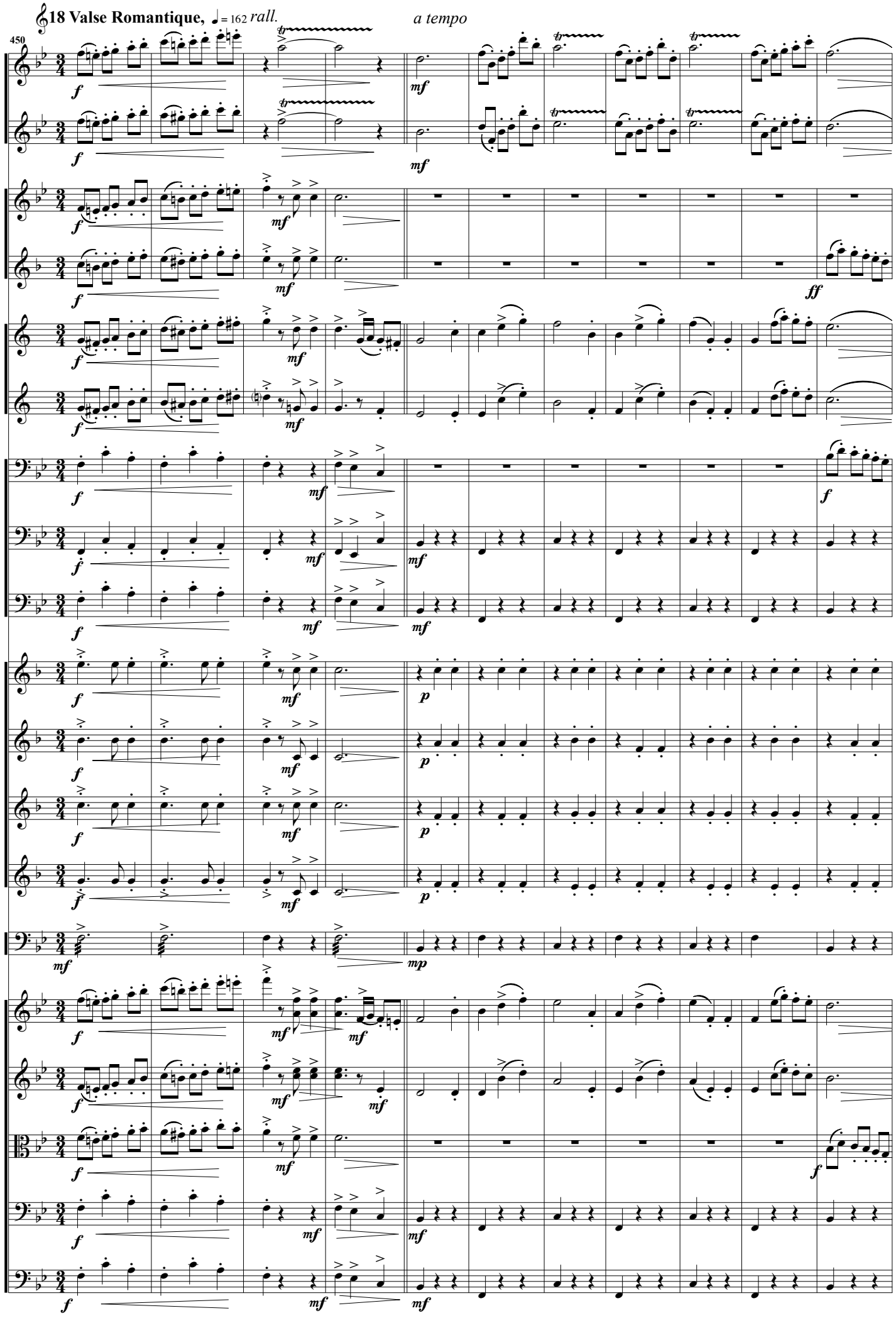

409
@ 16
(30 s.)
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp

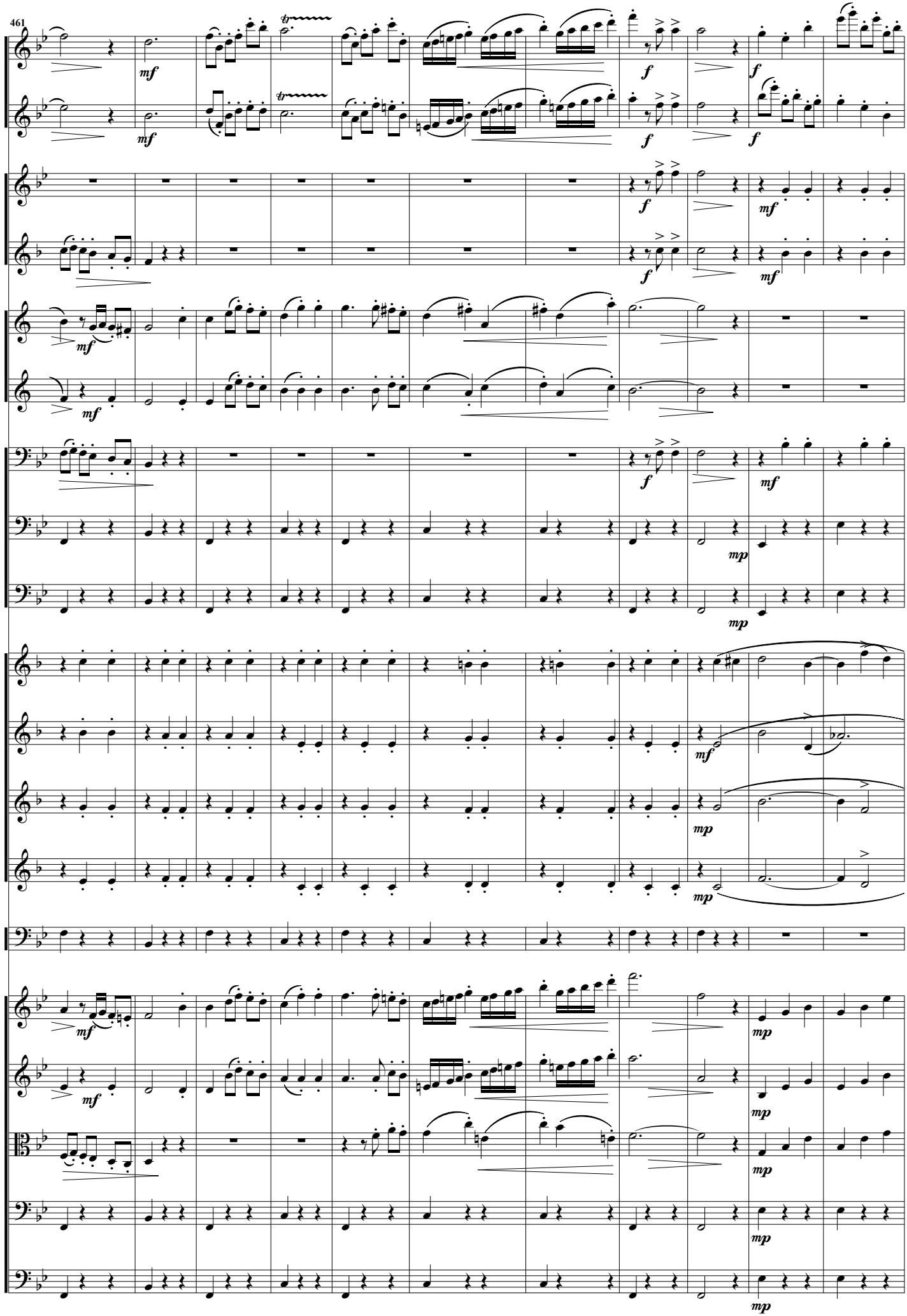

17 Moto Mechanica, allegro ♩= 120
416
change to piccolo
change to piccolo
change to triangle
arco
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

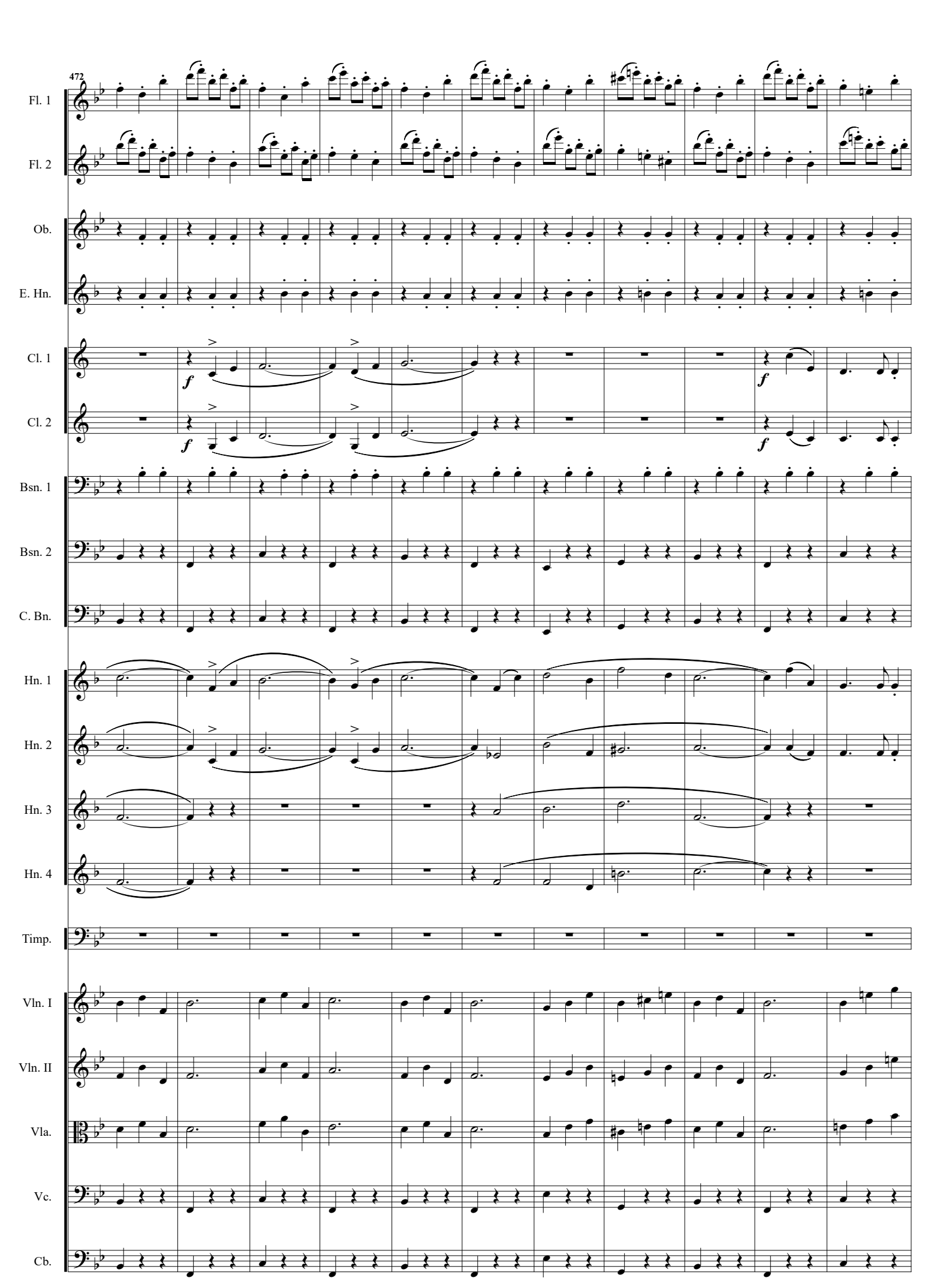

425
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p

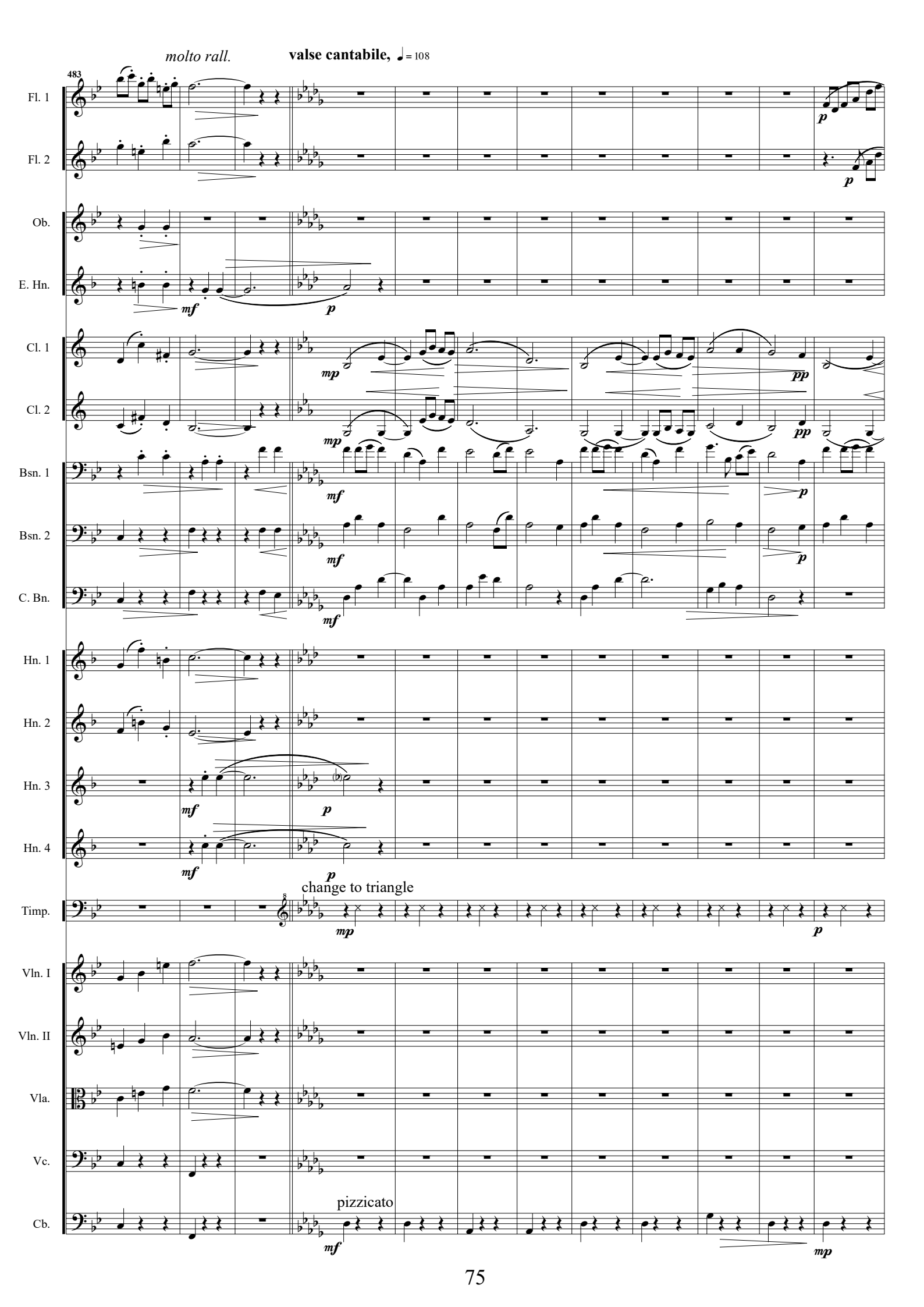

434
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
decresc.

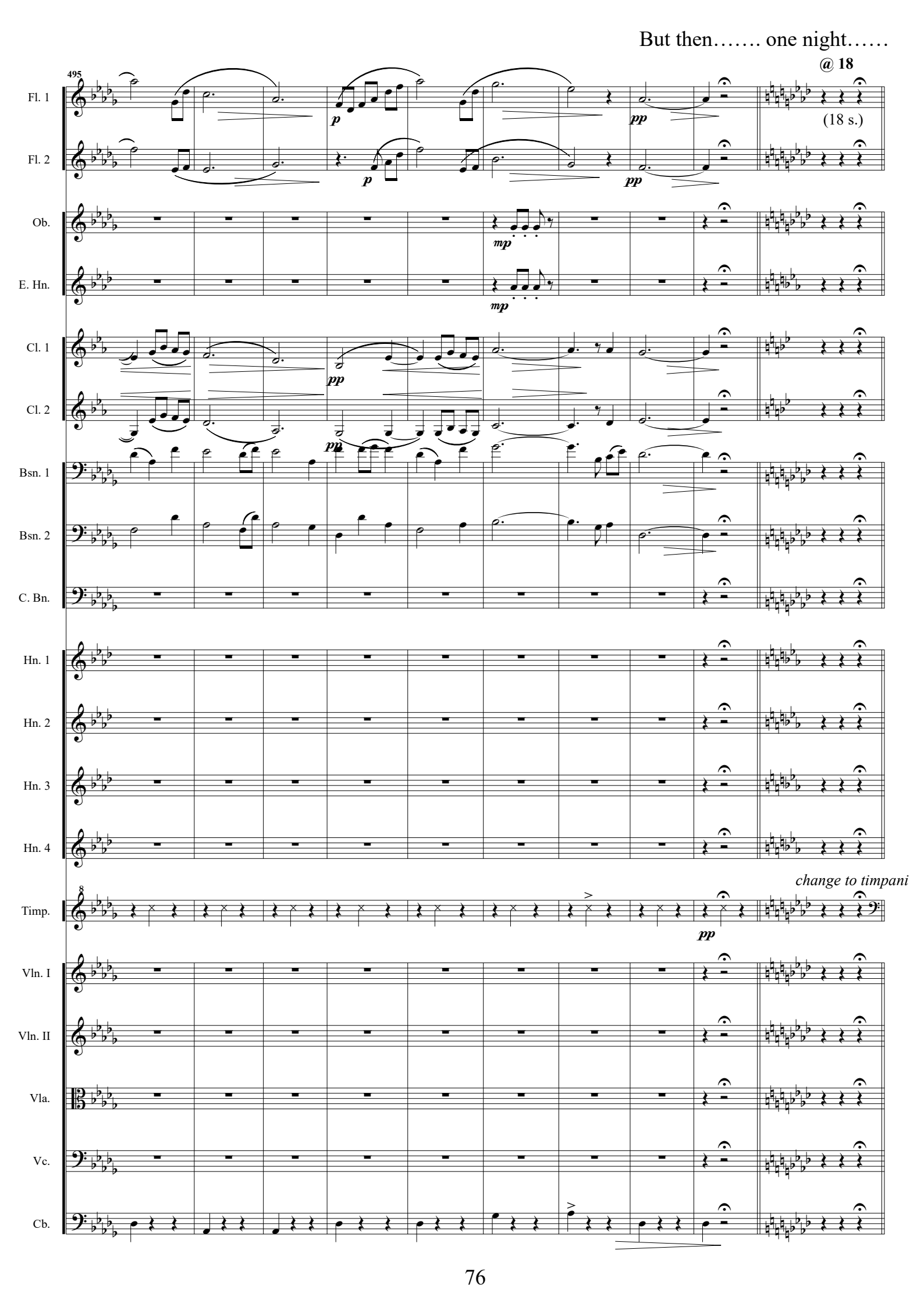

442
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
change to flute
change to flute
@ 17
(30 s.)
p
f
f
change to timpani

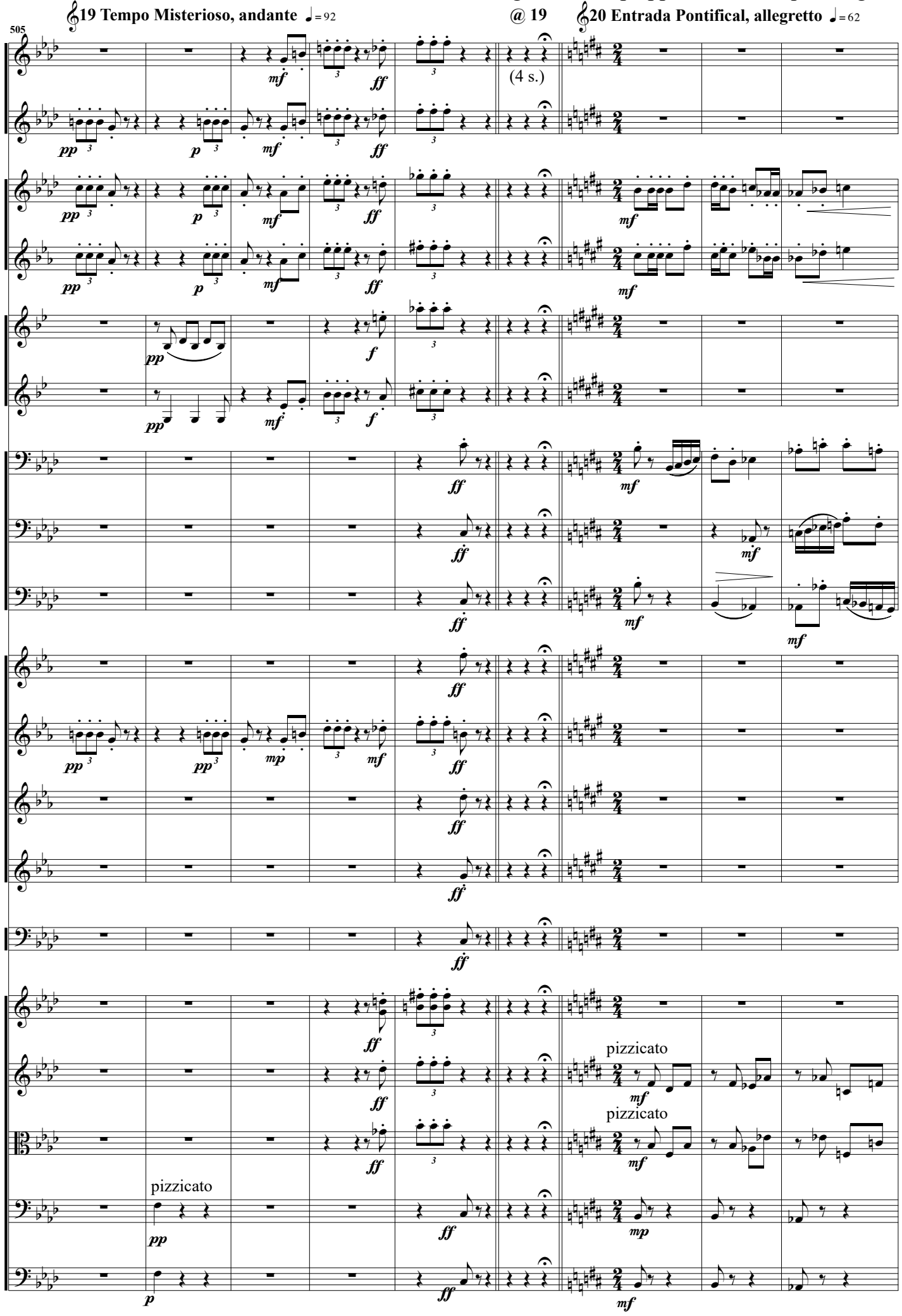

18 Valse Romantique, ♩= 162 rall.
a tempo
450
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

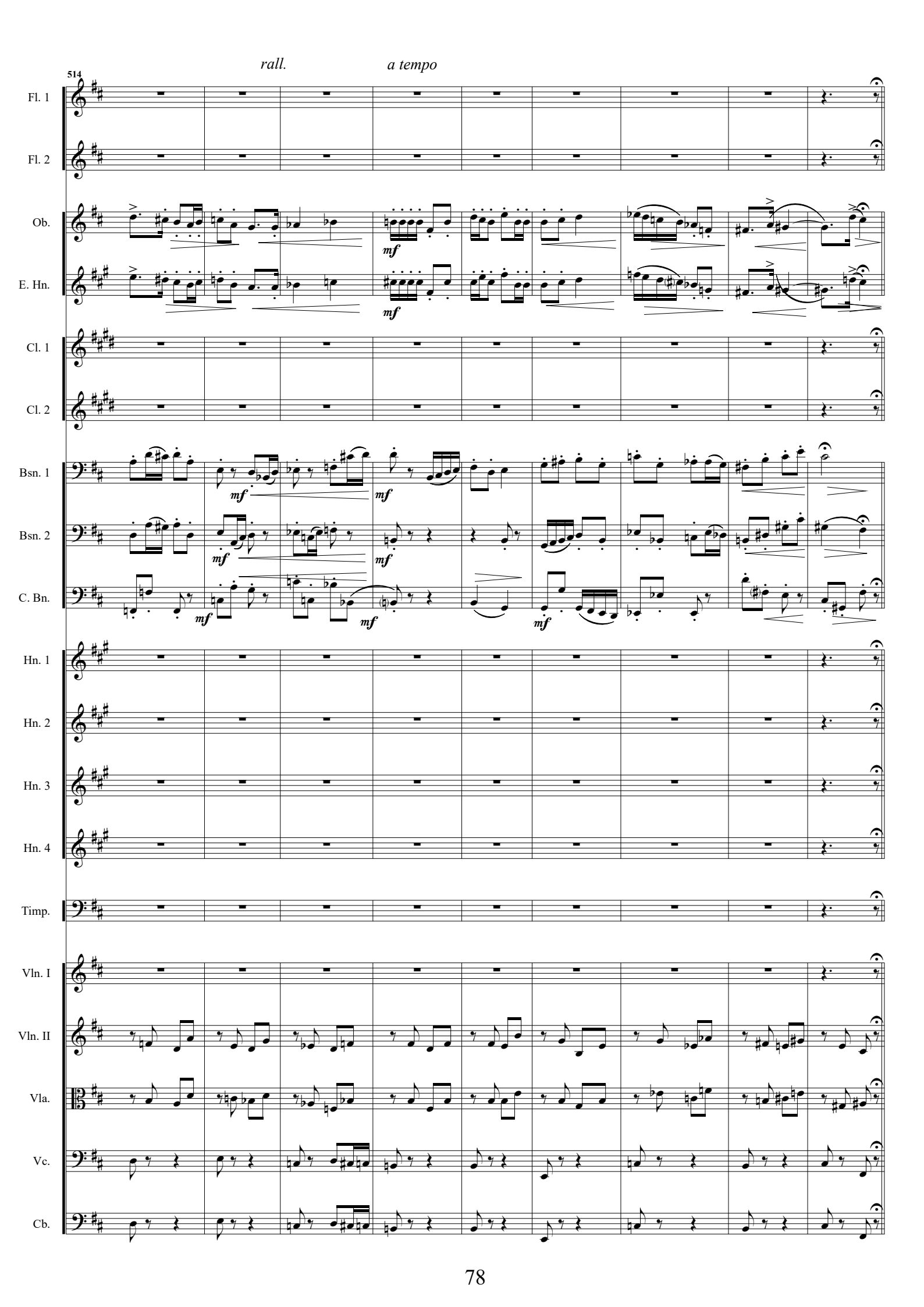

461
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.


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
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

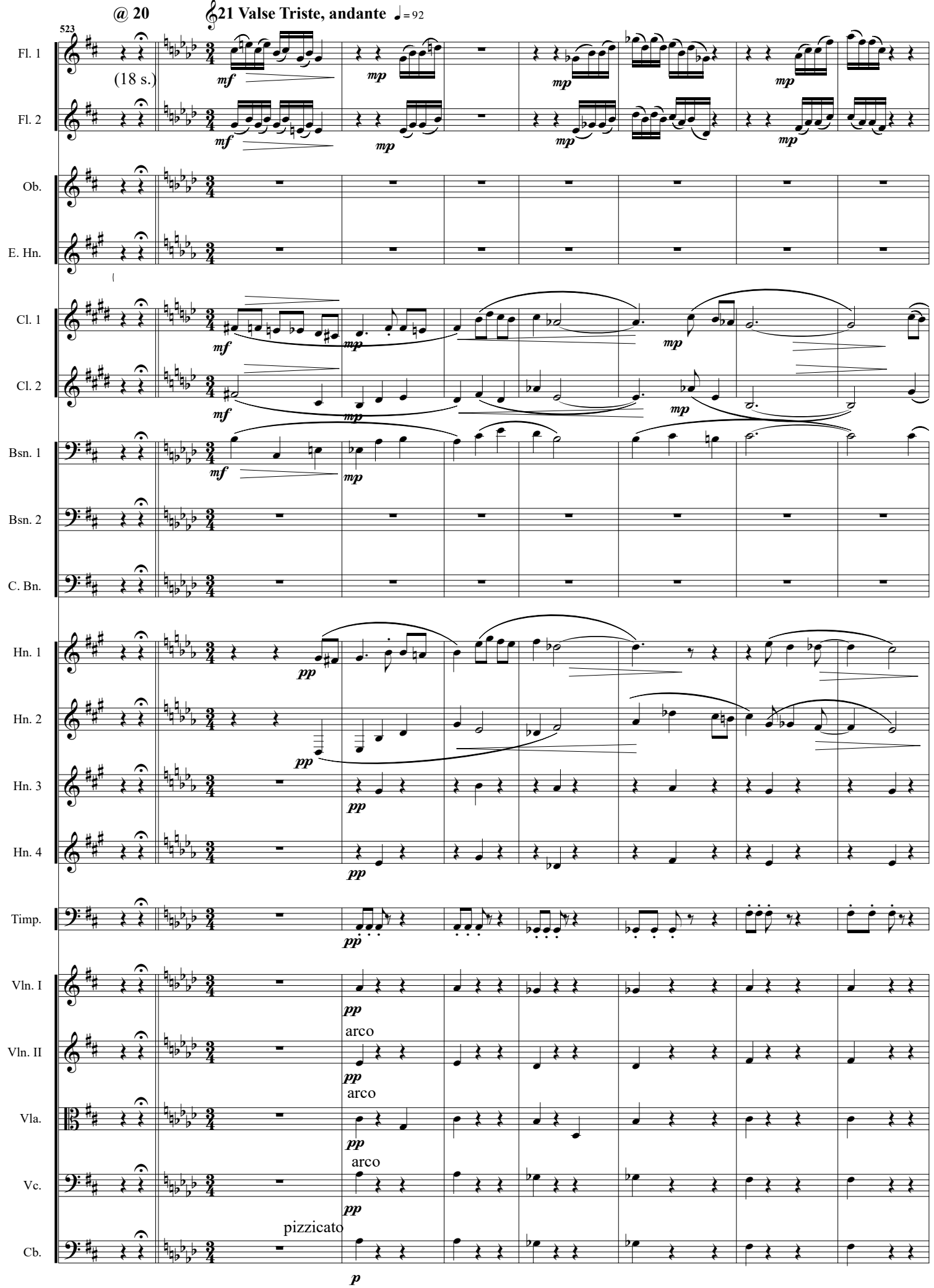

molto rall.
valse cantabile, ♩= 108
483
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Timp.
change to triangle
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizzicato


@ 18
495
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.
(18 s.)
change to timpani

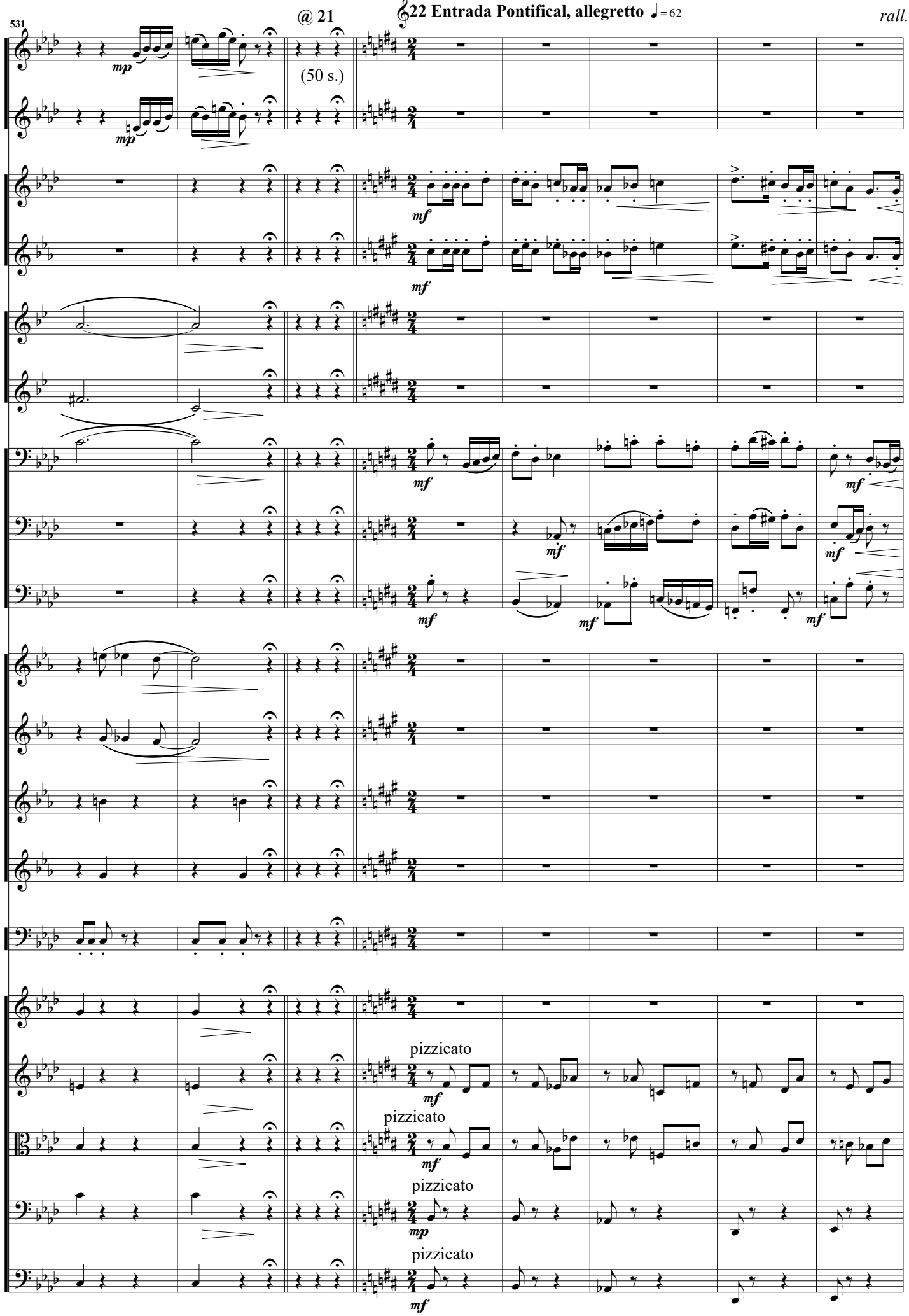

19 Tempo Misterioso, andante ♩= 92
@ 19
20 Entrada Pontifical, allegretto ♩= 62
505
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
(4 s.)
pizzicato
pizzicato
pizzicato

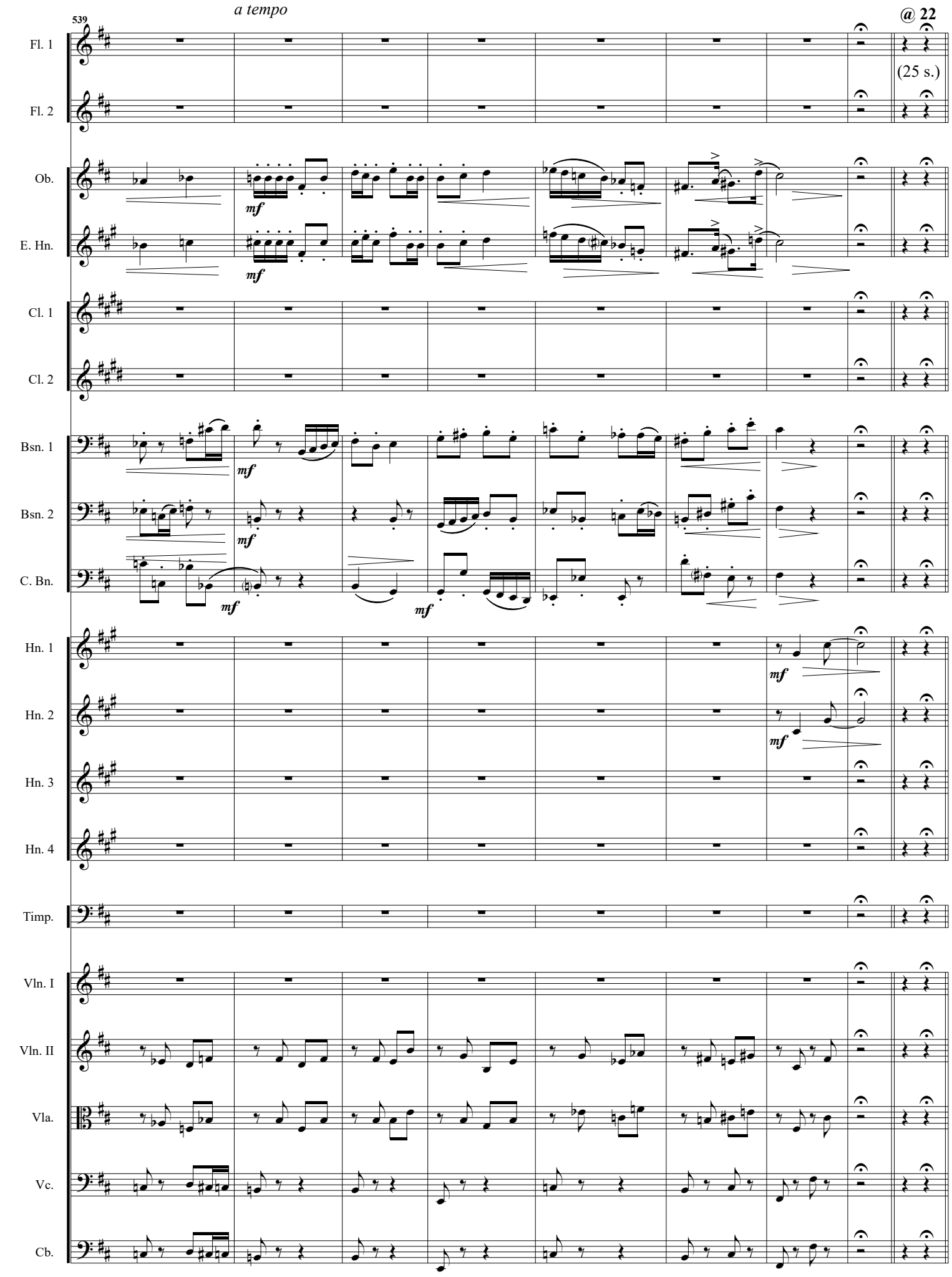

514
rall.
a tempo
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf

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



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




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.
mf

.... singing a funny song:

548

23 Entrada Pontifical, allegretto ♩= 62

@ 23 24 Canzone di nome, allegretto ♩= 108

(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

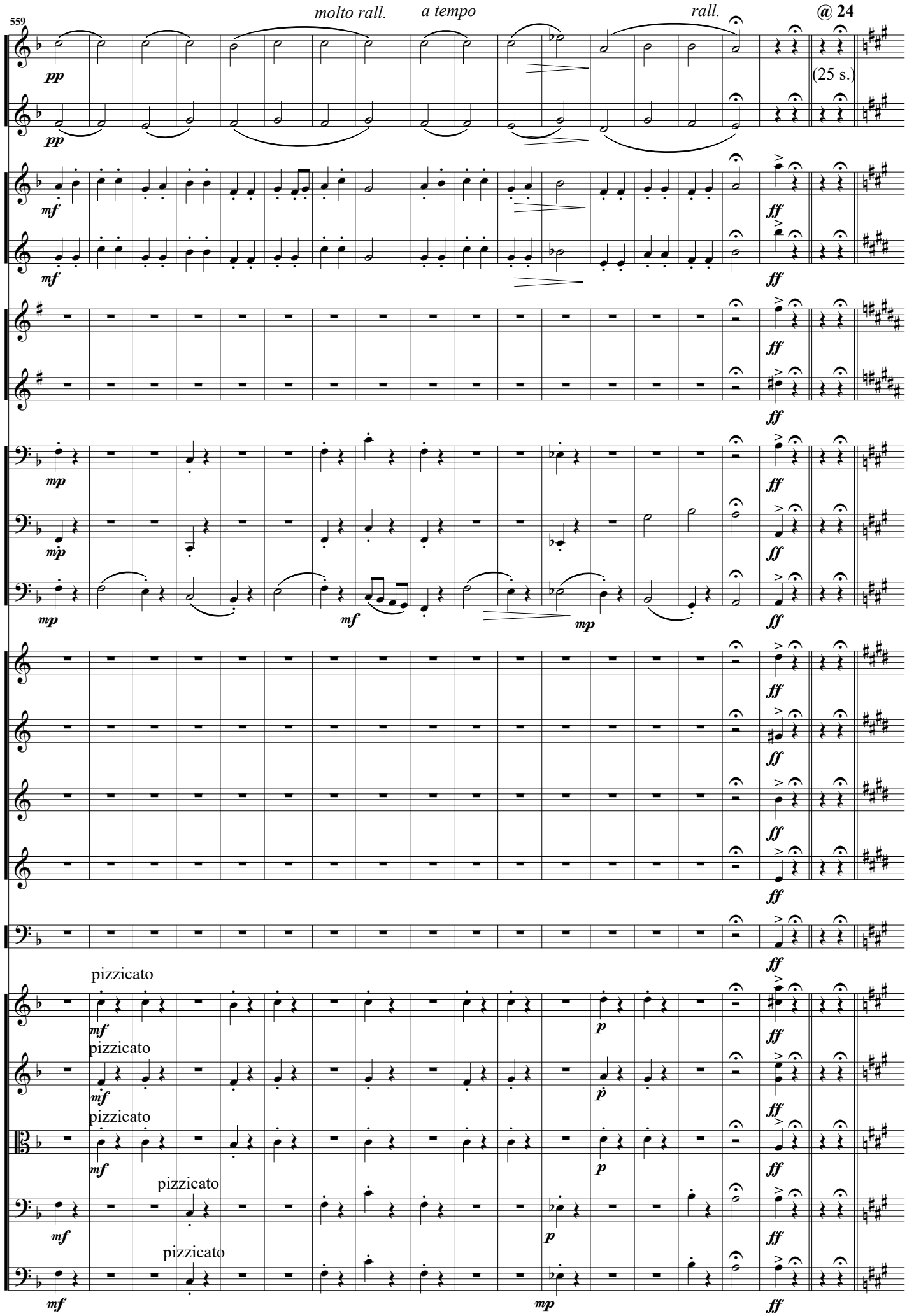
Vln. II

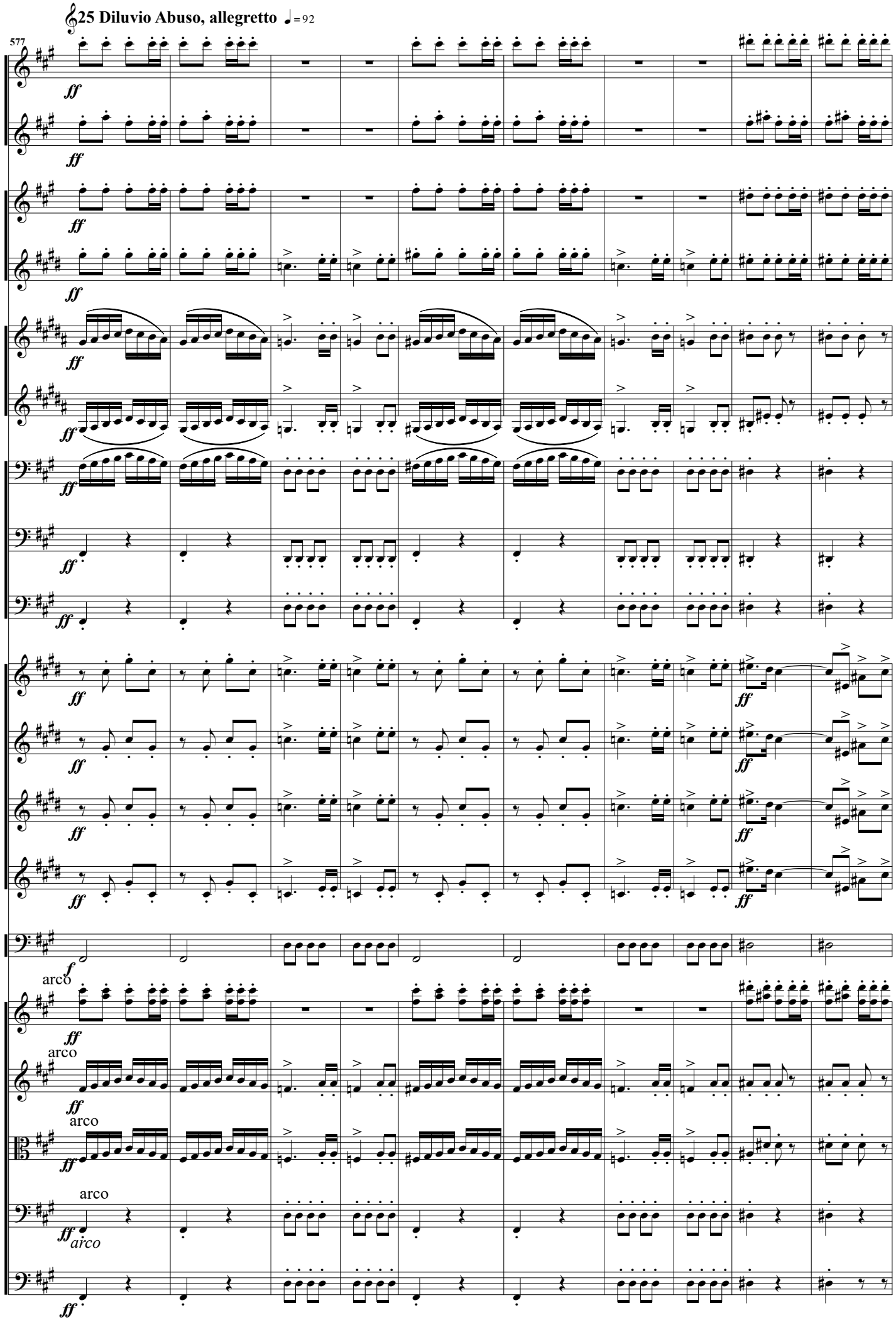
Vla.

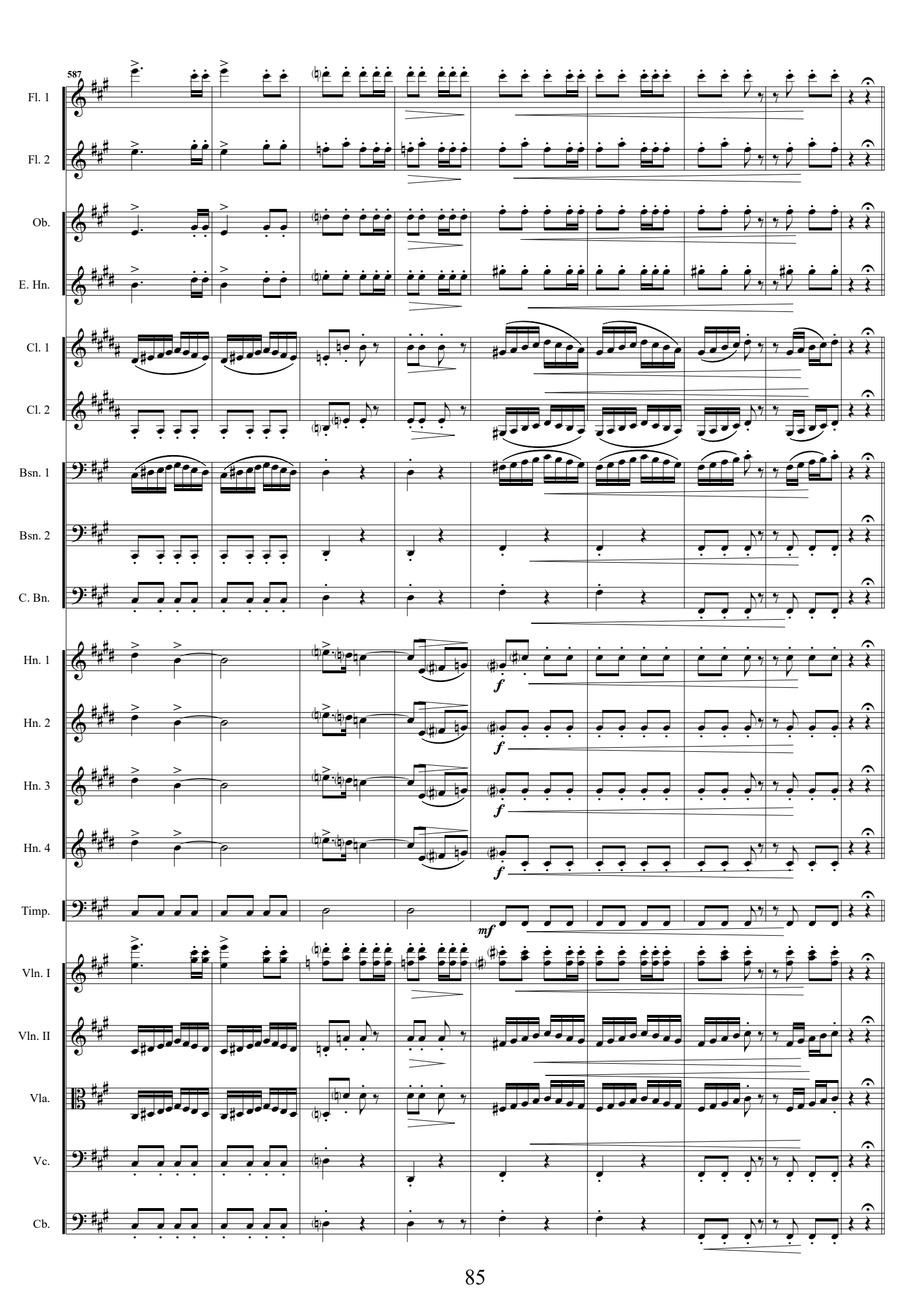
Vc.

Cb.

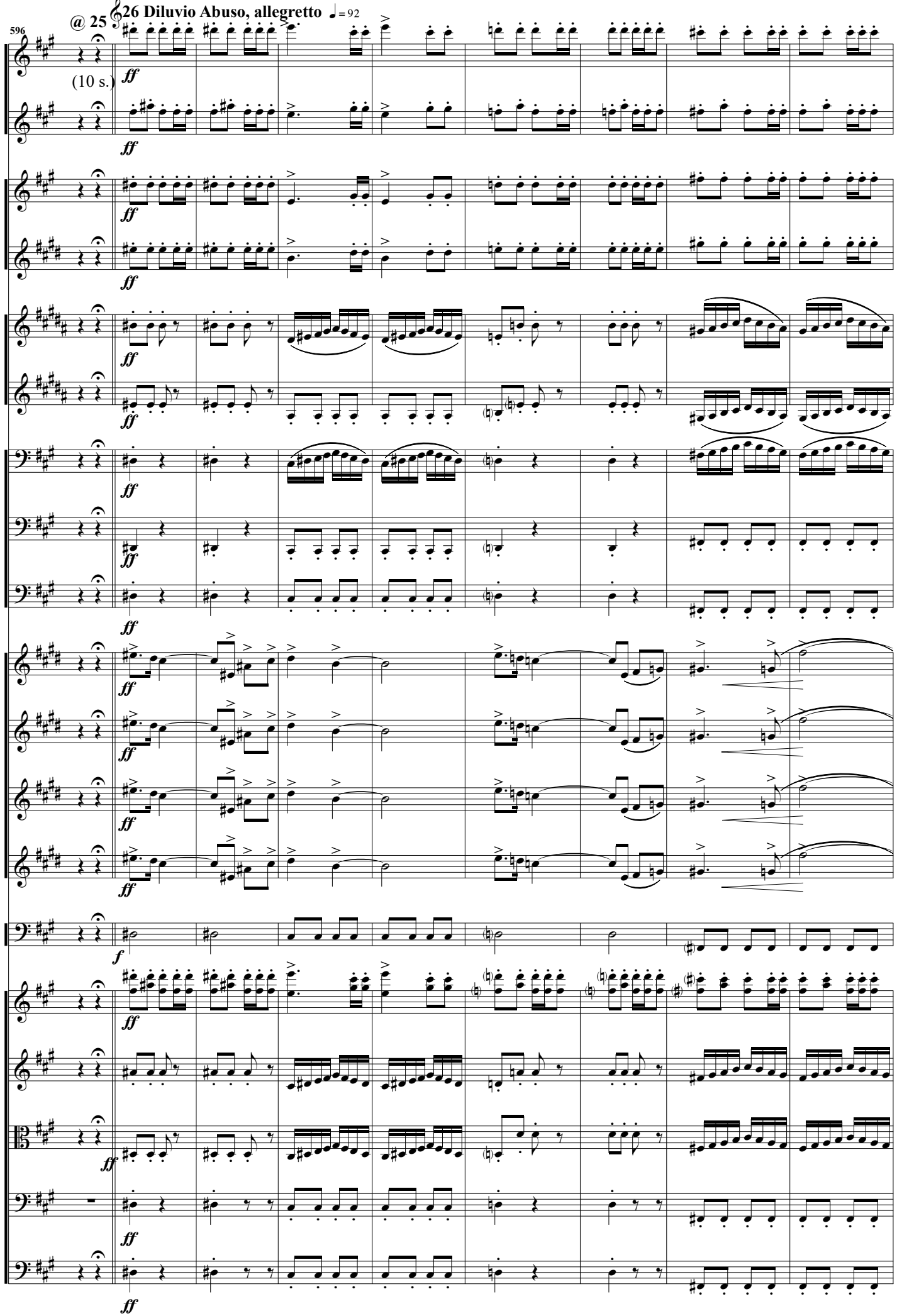
mf *mp* *f* arco


559
molto rall.
a tempo
rall.
@ 24
(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.
pizzicato

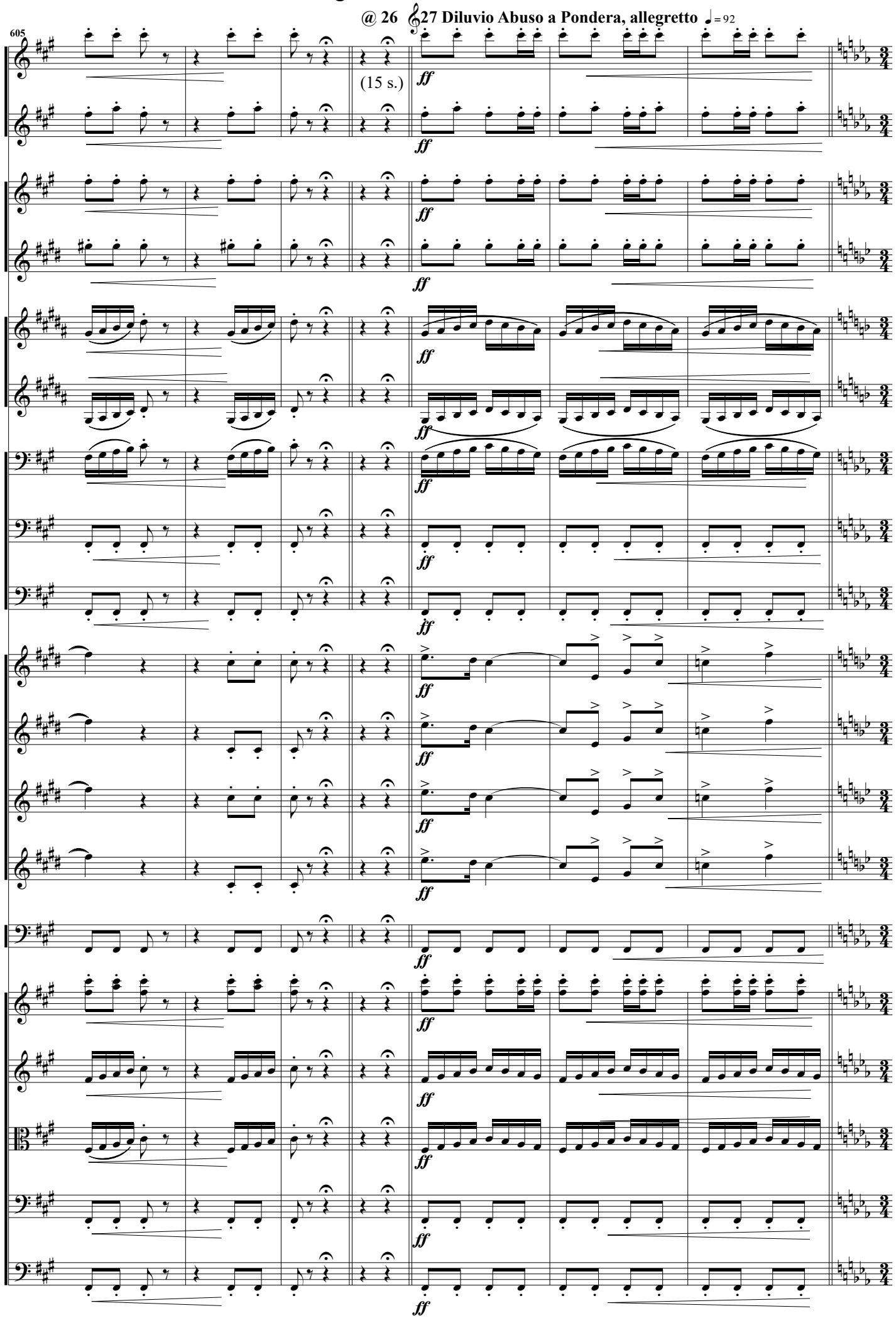

25 Diluvio Abuso, allegretto ♩= 92
577
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
arco
arco
arco
arco

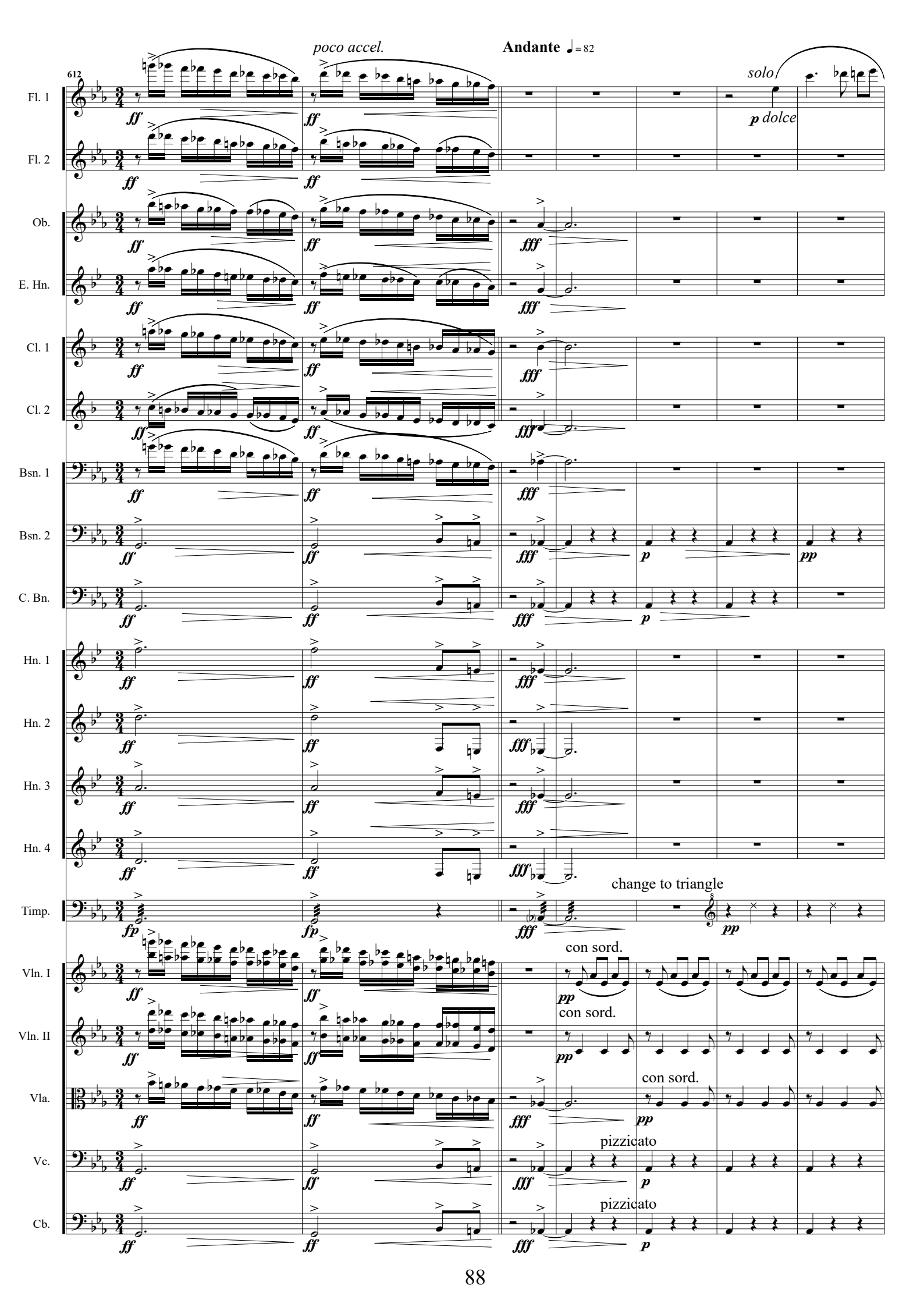

587
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
mf

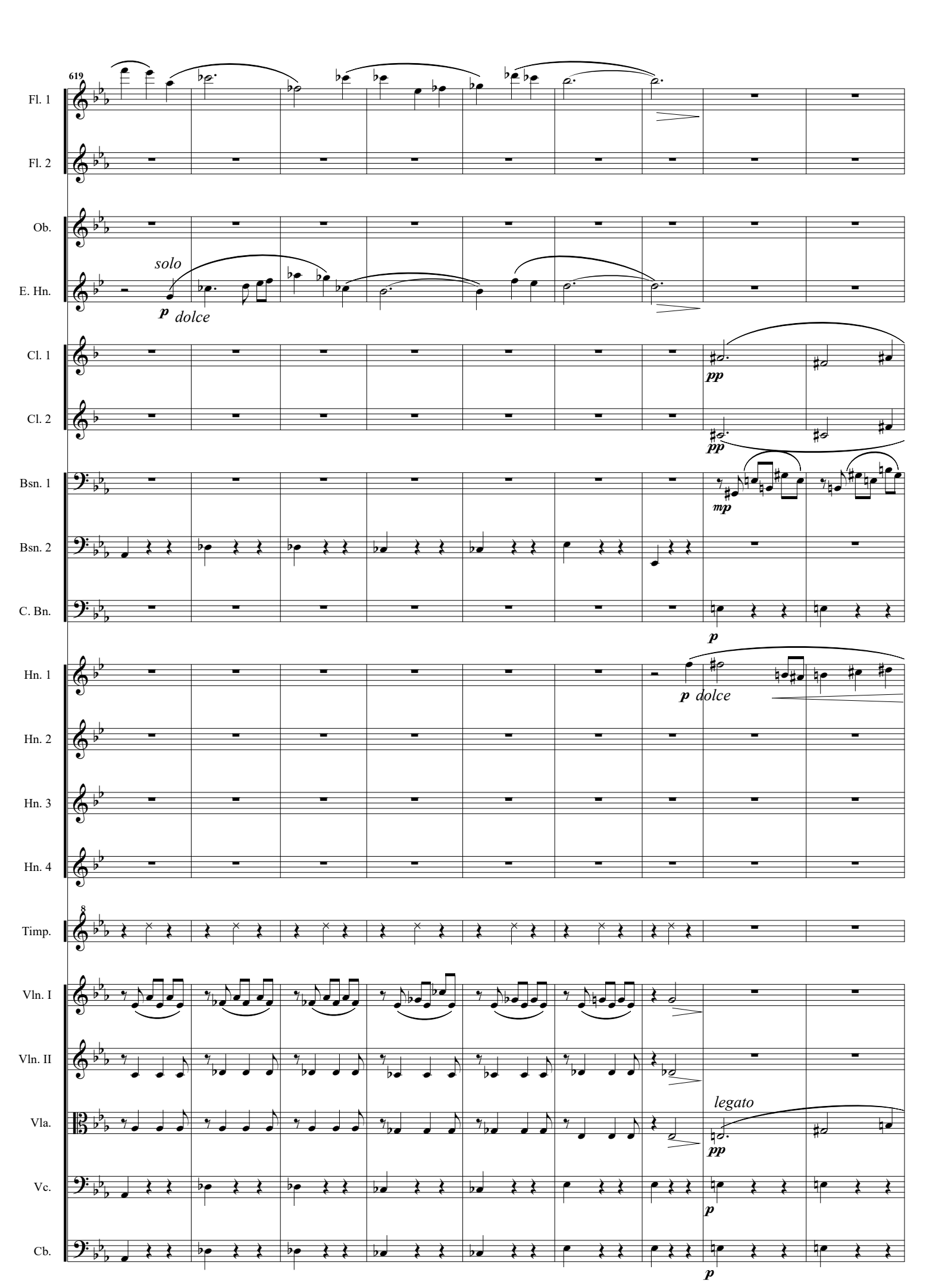
.... and stamped on the floor like an idiot.

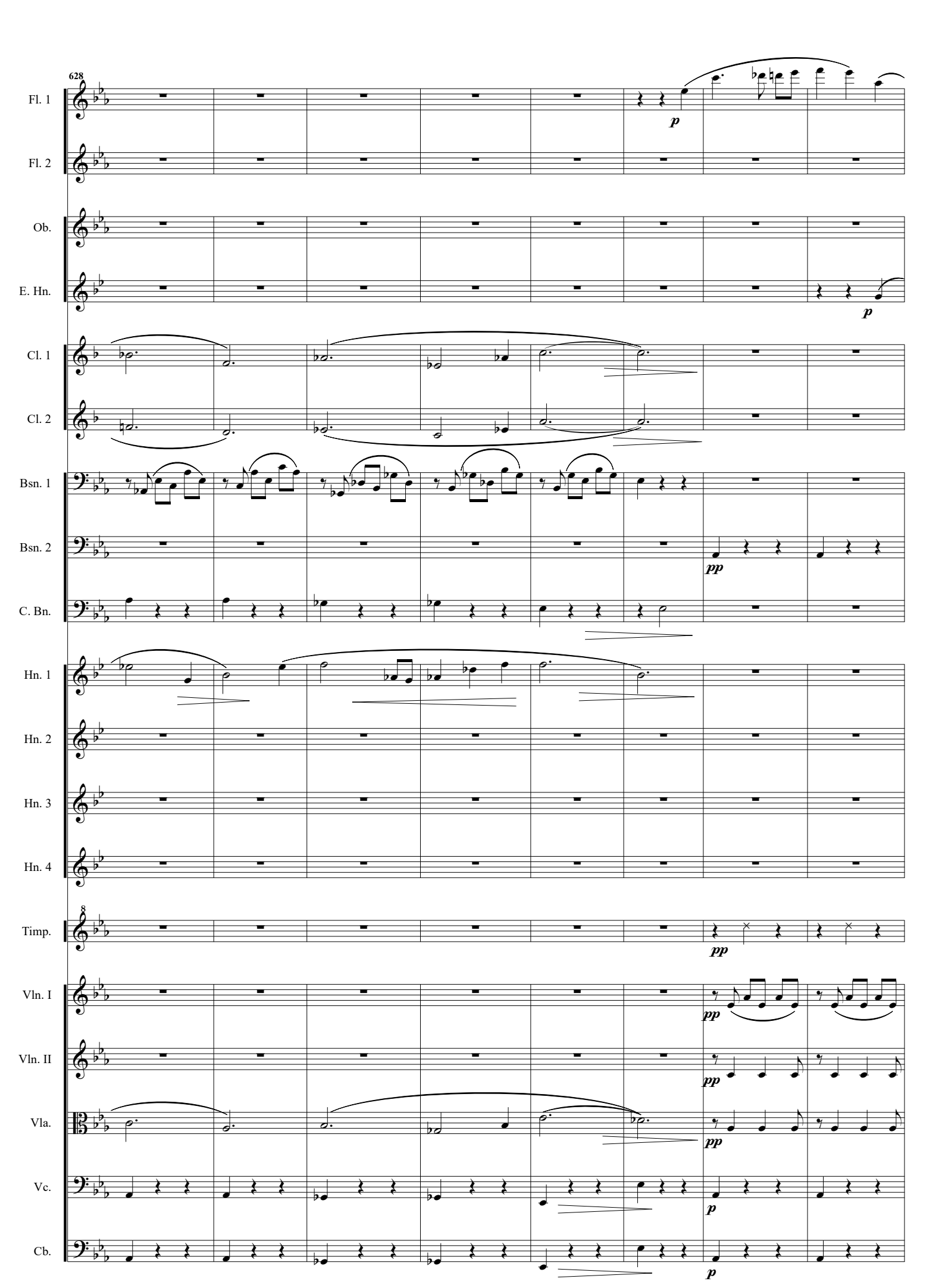


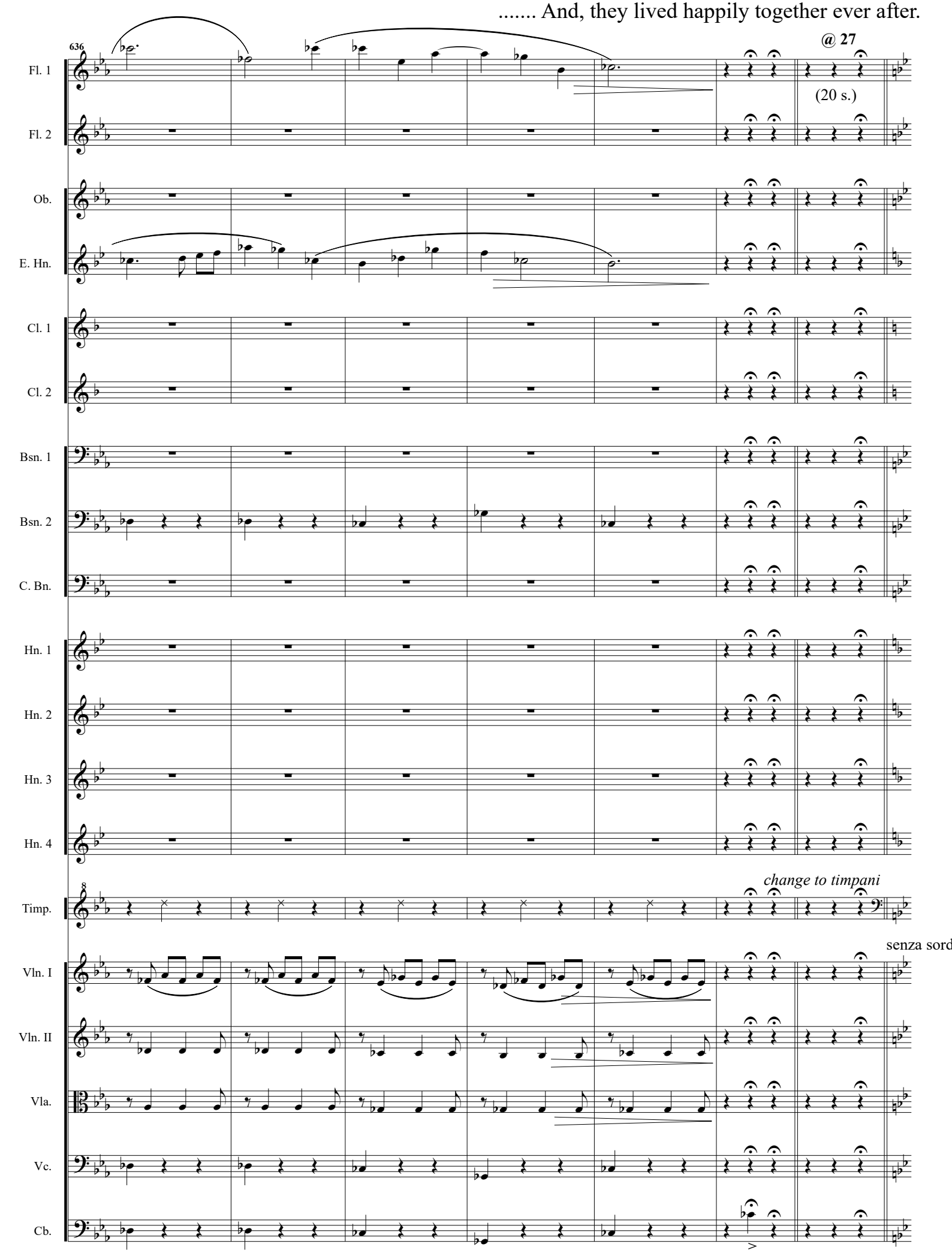
..... vanished through a hole in the floor.

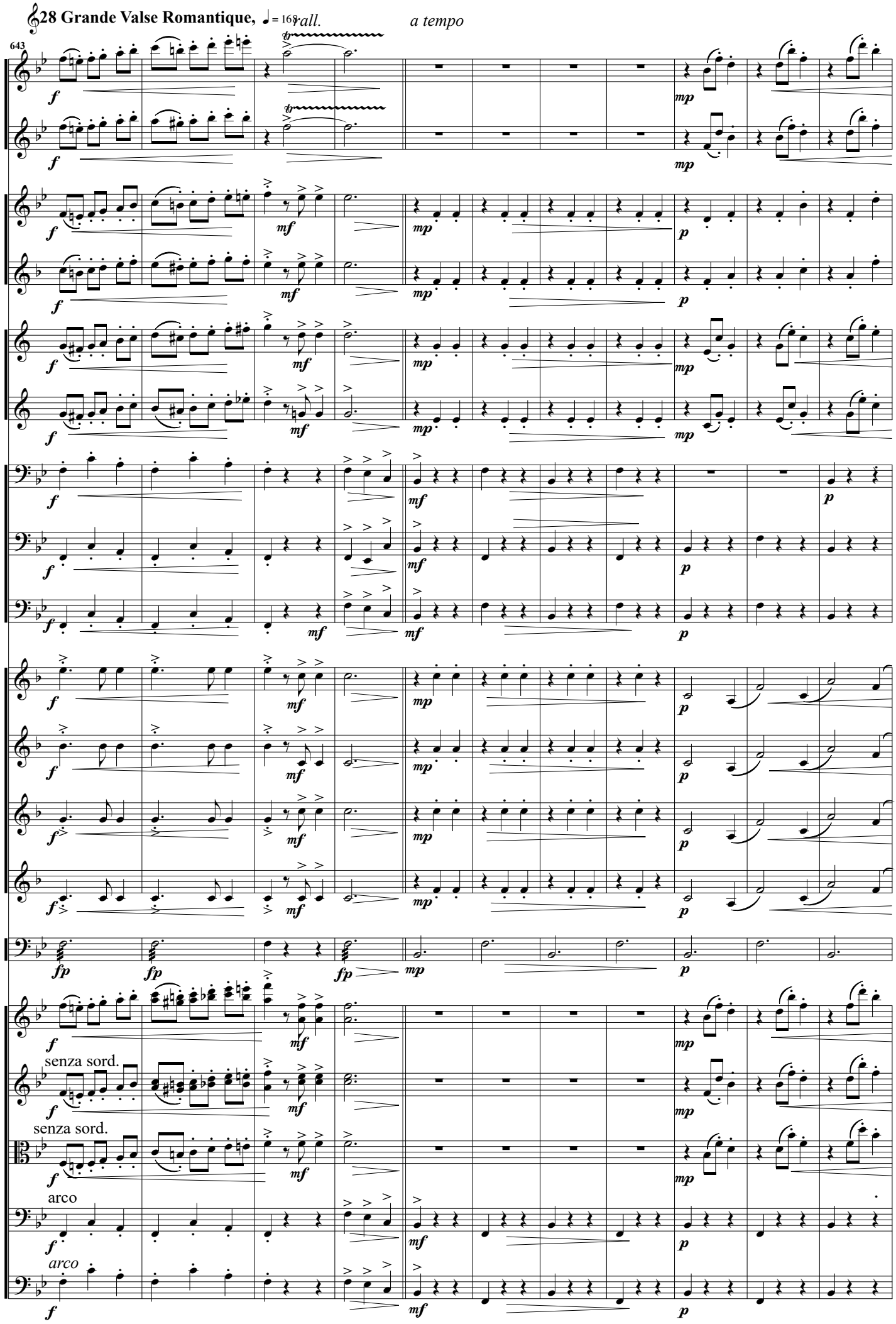


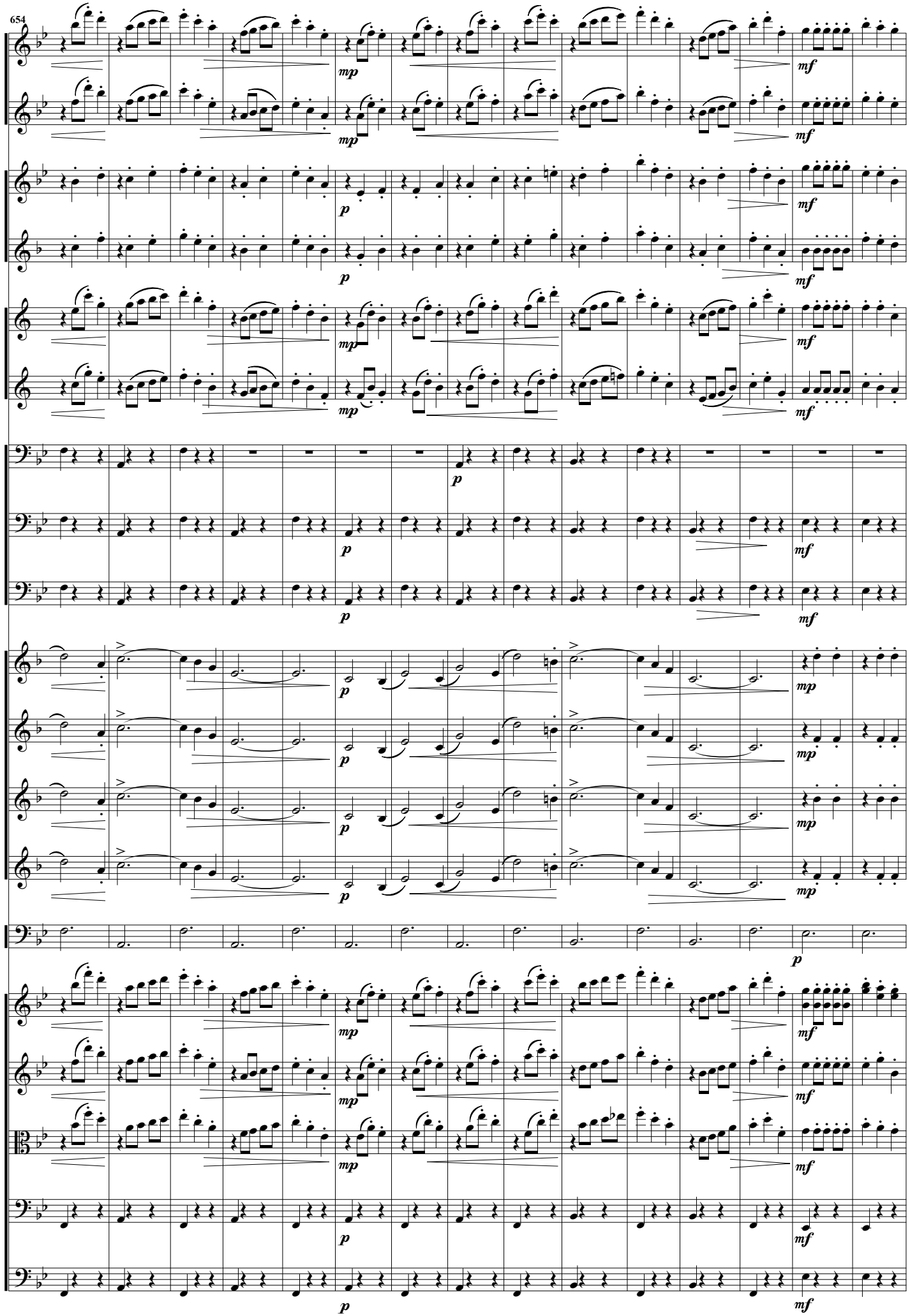

poco accel.
Andante ♩= 82
612
solo
p dolce
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Timp.
change to triangle
Vln. I
con sord.
Vln. II
con sord.
Vla.
con sord.
Vc.
pizzicato
Cb.
pizzicato

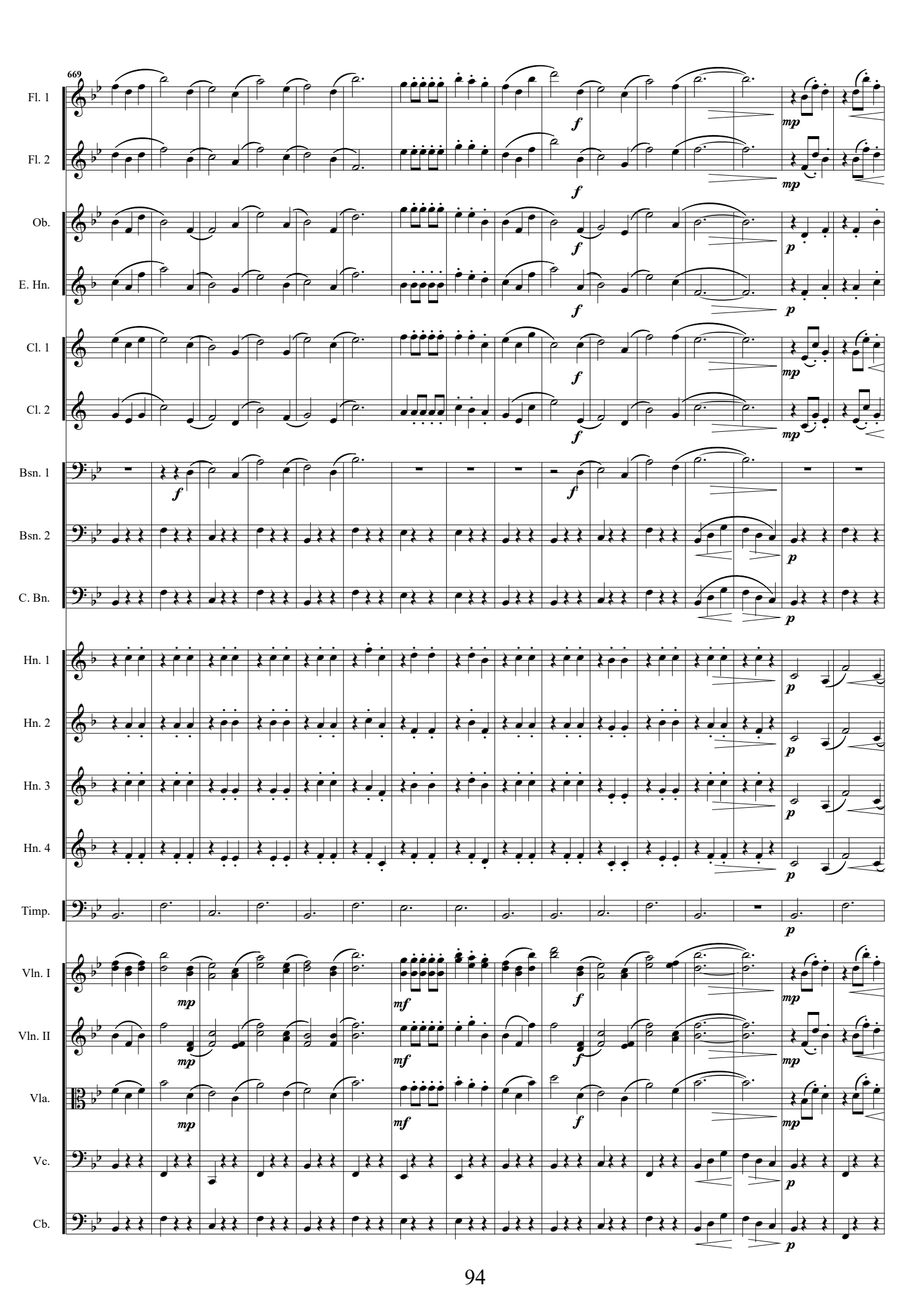

619
Fl. 1
Fl. 2
Ob.
E. Hn.
solo
p dolce
Cl. 1
Cl. 2
pp
pp
Bsn. 1
Bsn. 2
C. Bn.
mp
p
Hn. 1
Hn. 2
Hn. 3
Hn. 4
p dolce
8
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
legato
pp
p
p

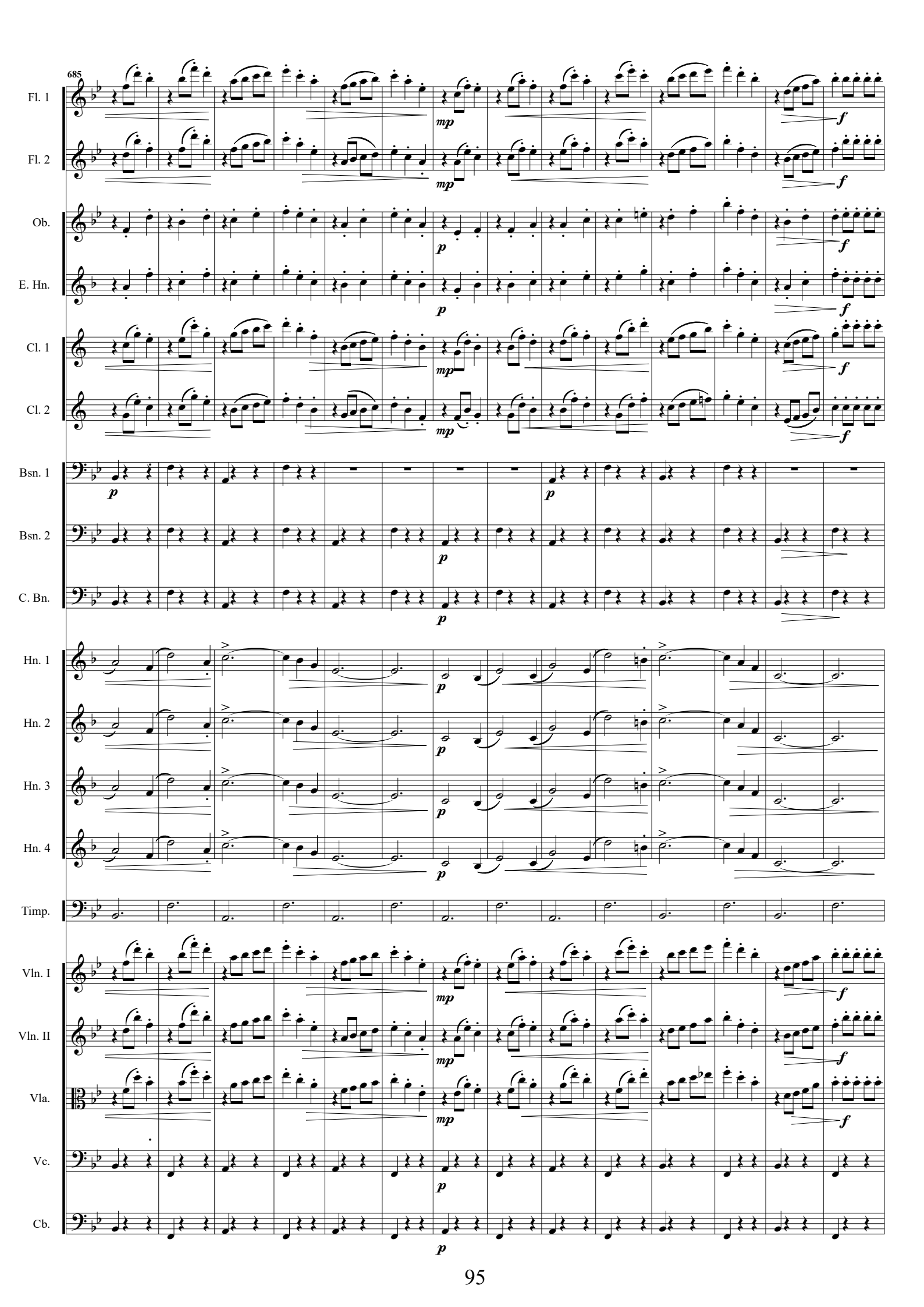

628
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
p
pp
pp
pp
pp
p
p

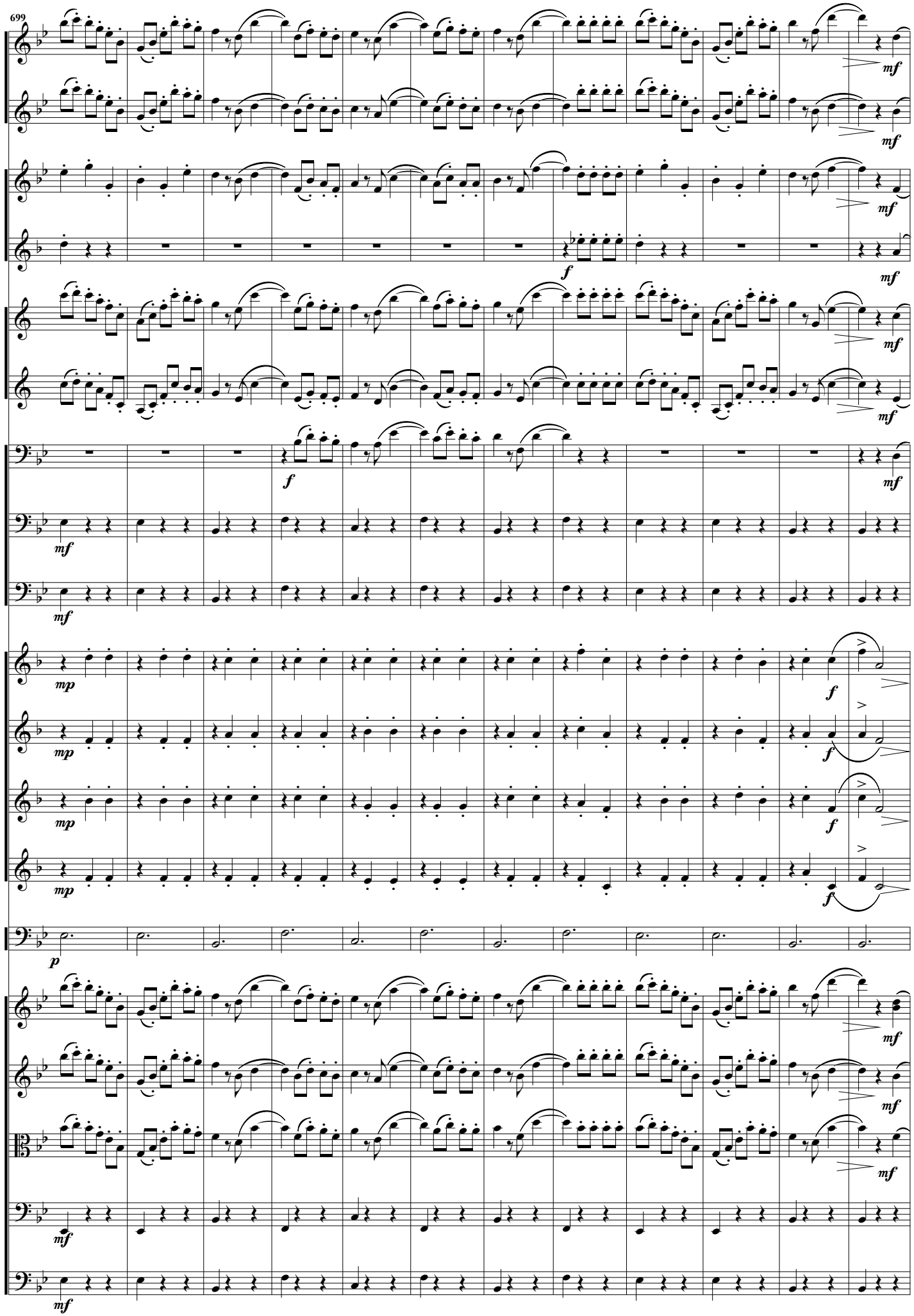

636
@ 27
(20 s.)
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
change to timpani
Timp.
senza sord
Vln. I
Vln. II
Vla.
Vc.
Cb.

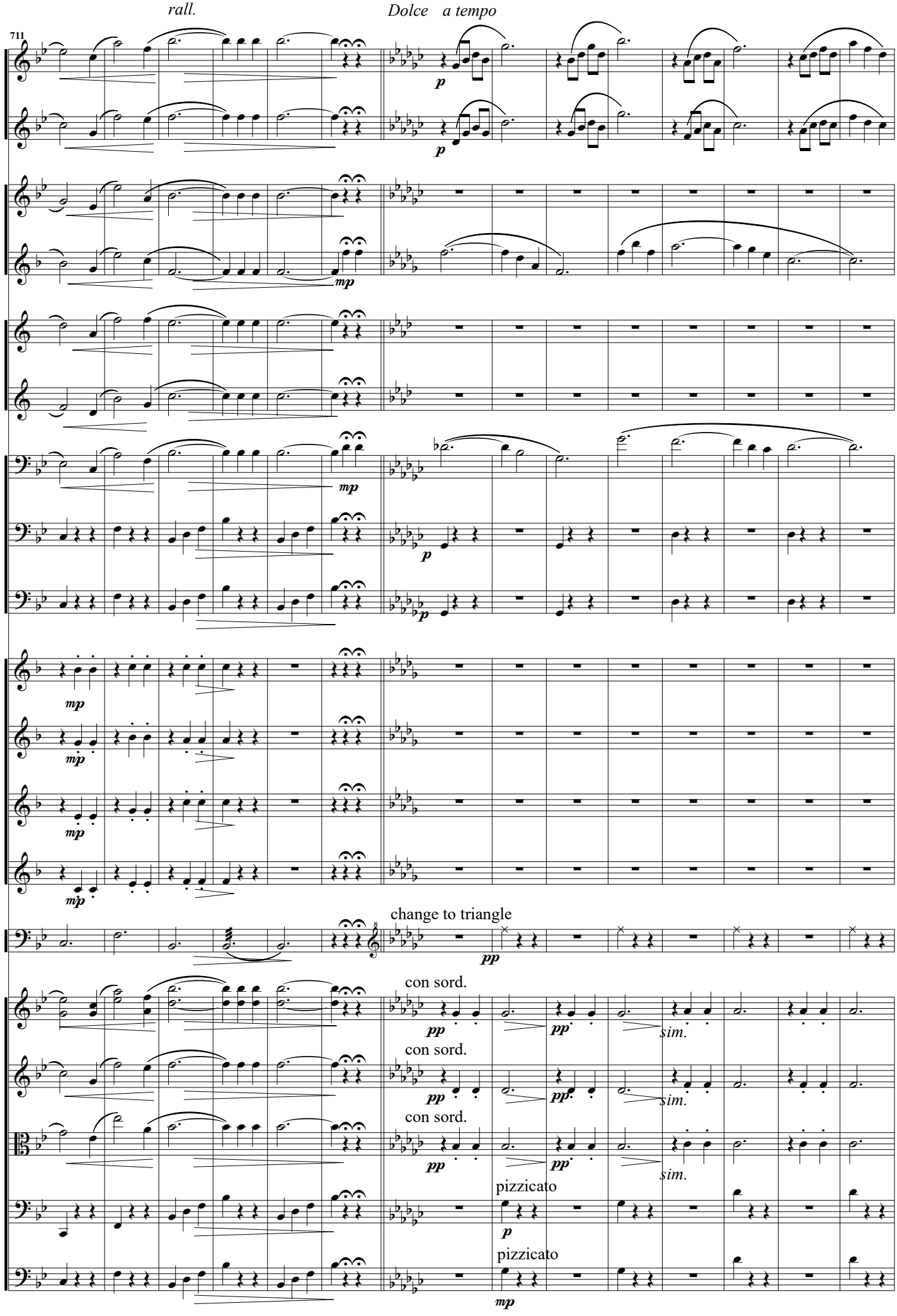

28 Grande Valse Romantique, ♩= 168
rall.
a tempo
643
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
senza sord.
senza sord.
arco
arco

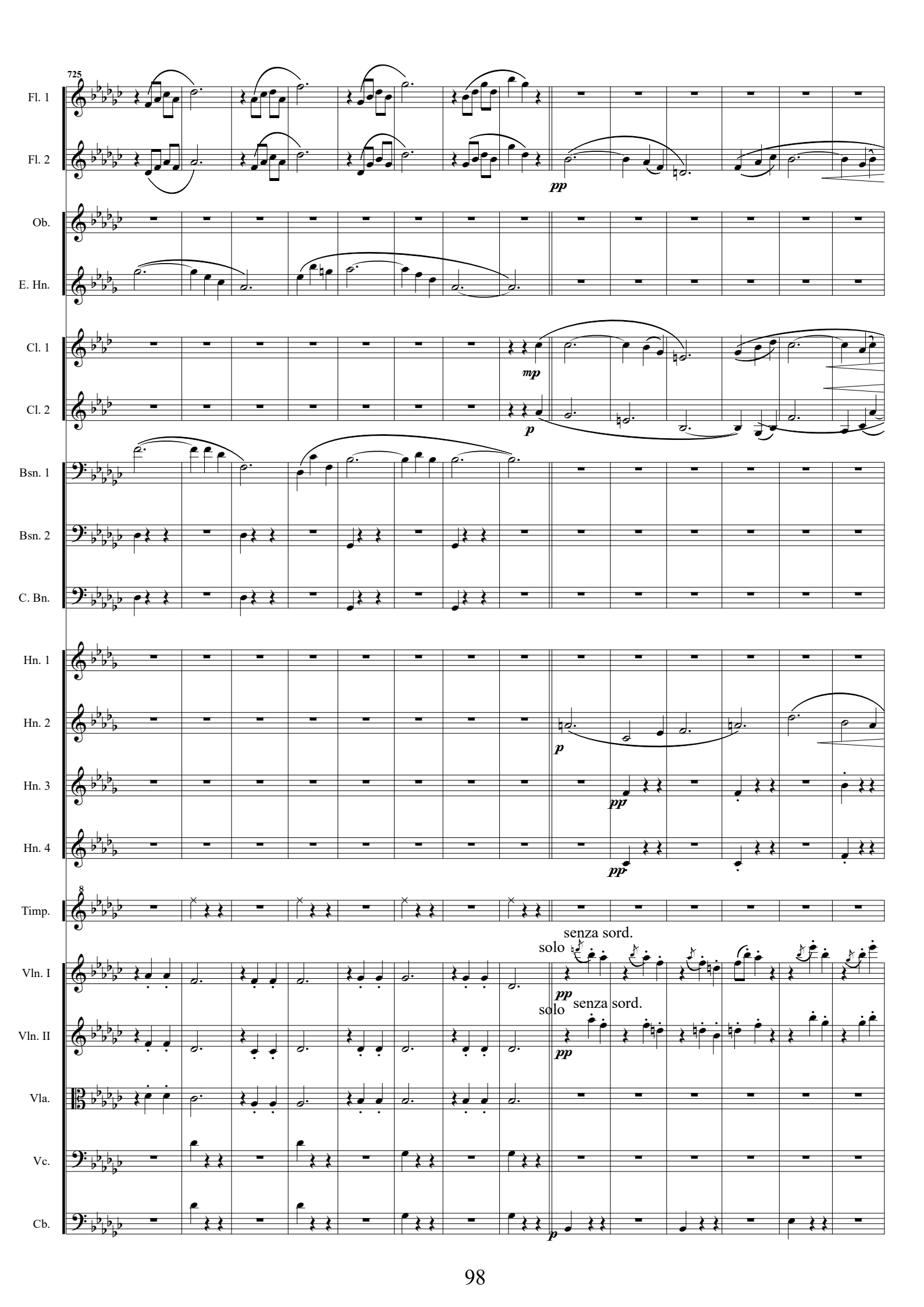

654
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
mf
p

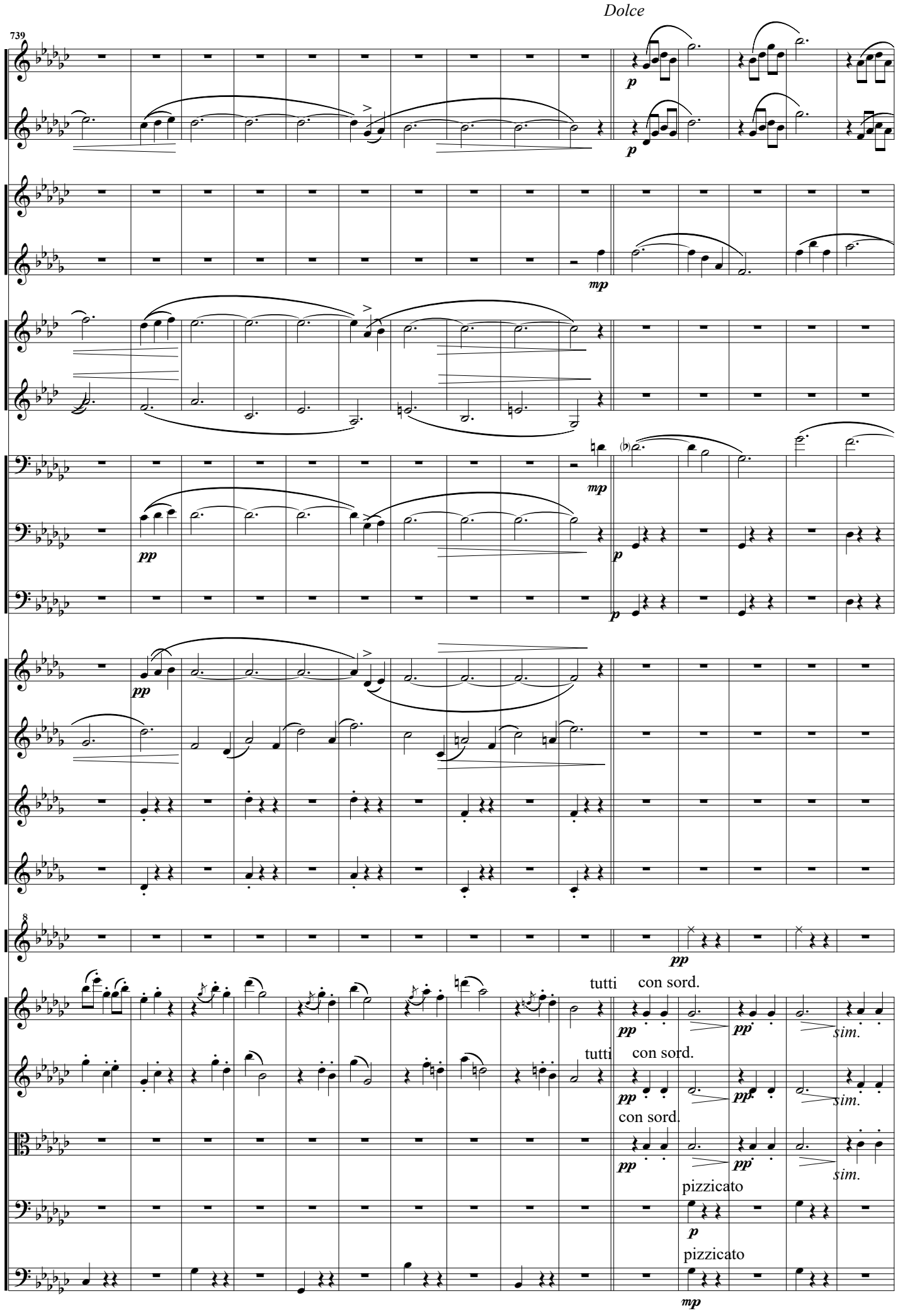

669
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.


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
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.


699
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.


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
Timp.
change to triangle
Vln. I
Vln. II
Vla.
Vc.
Cb.
con sord.
sim.
pizzicato


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
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
mp
p
pp
pp
pp
solo
senza sord.
pp
solo
senza sord.
pp
p


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
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
tutti
con sord.
sim.
pizzicato

754

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

ff

Hn. 1

Hn. 2

Hn. 3

Hn. 4

ff

8

Timp.

Vln. I

Vln. II

Vla.

Vc.

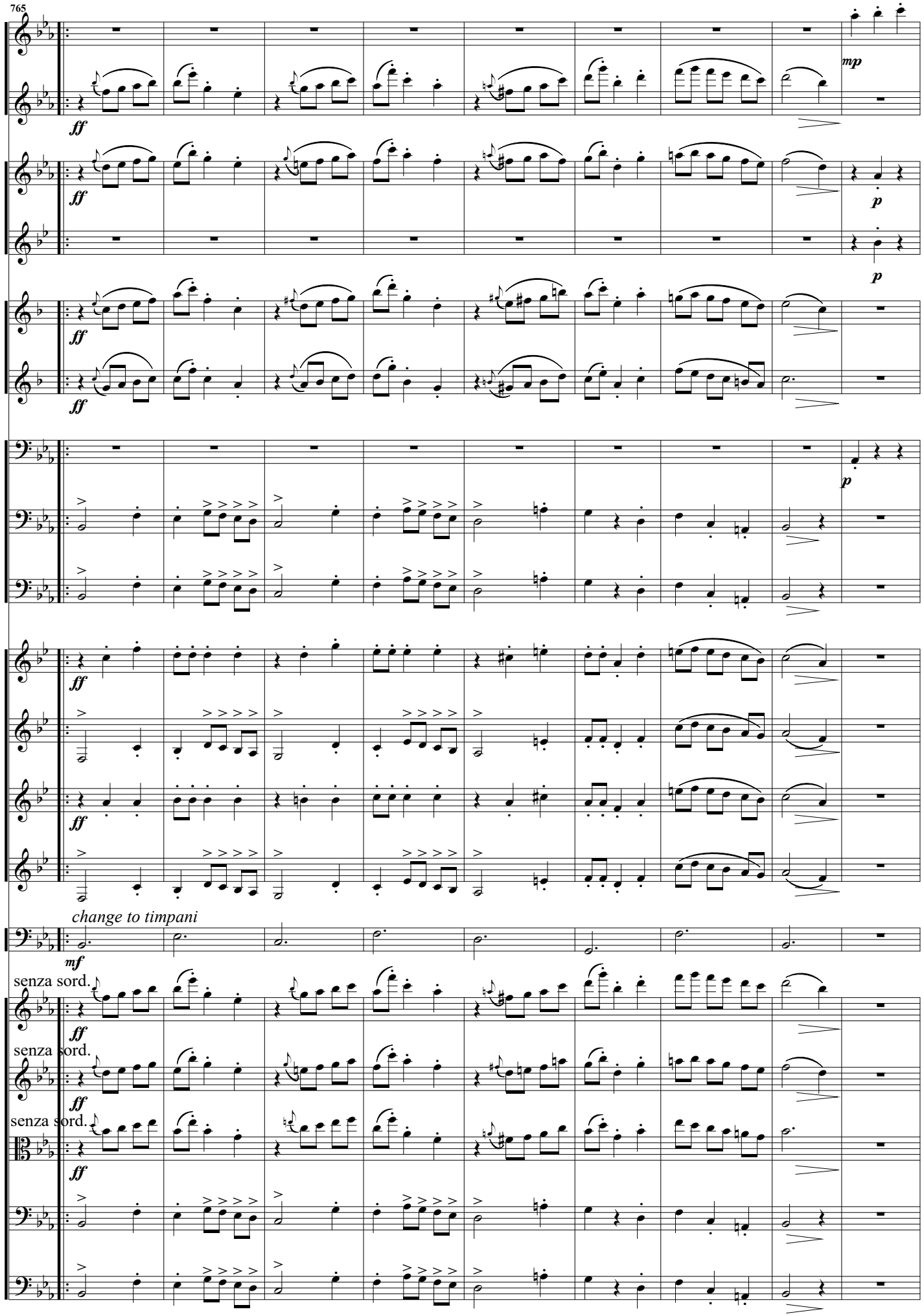
arco

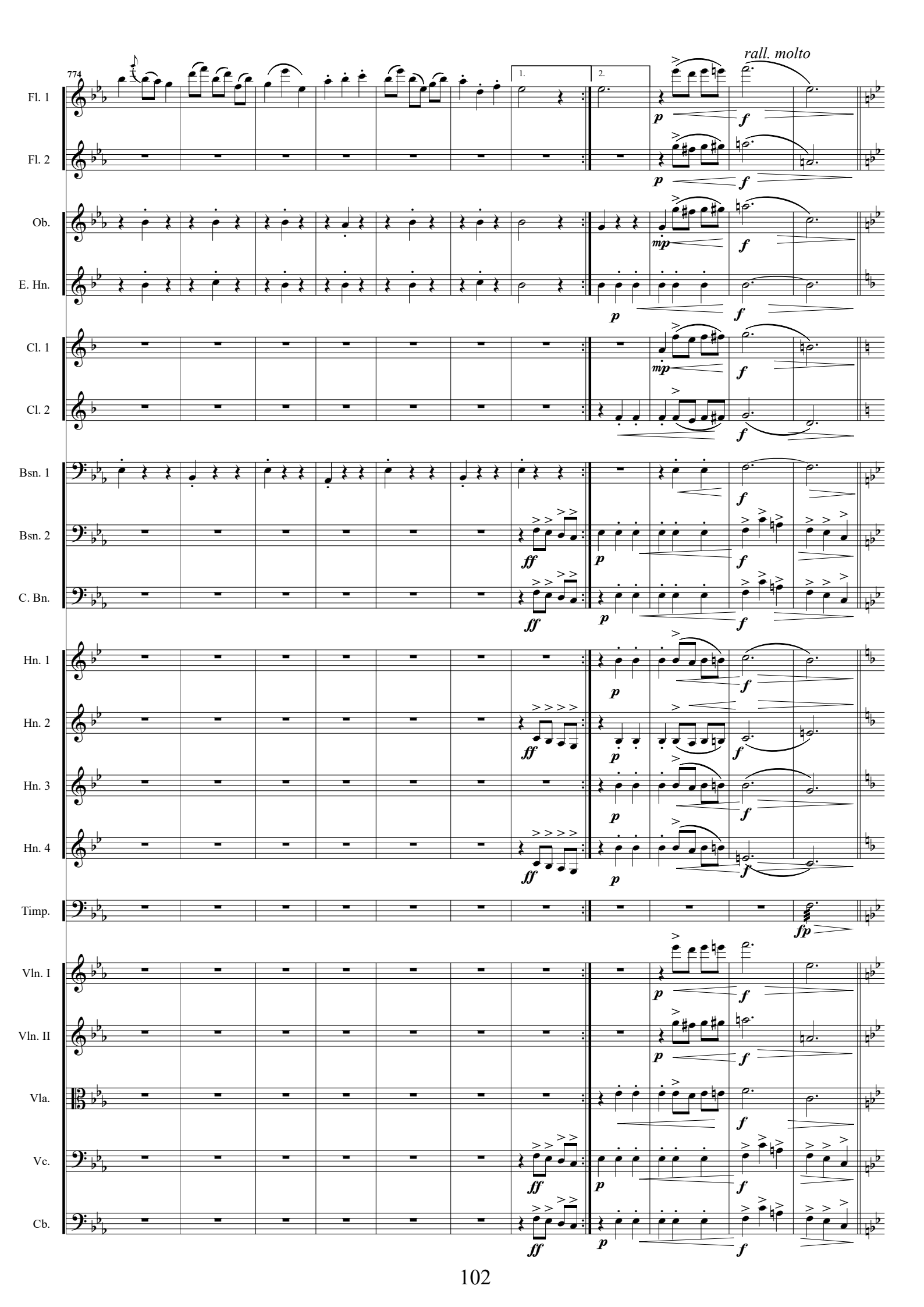
ff

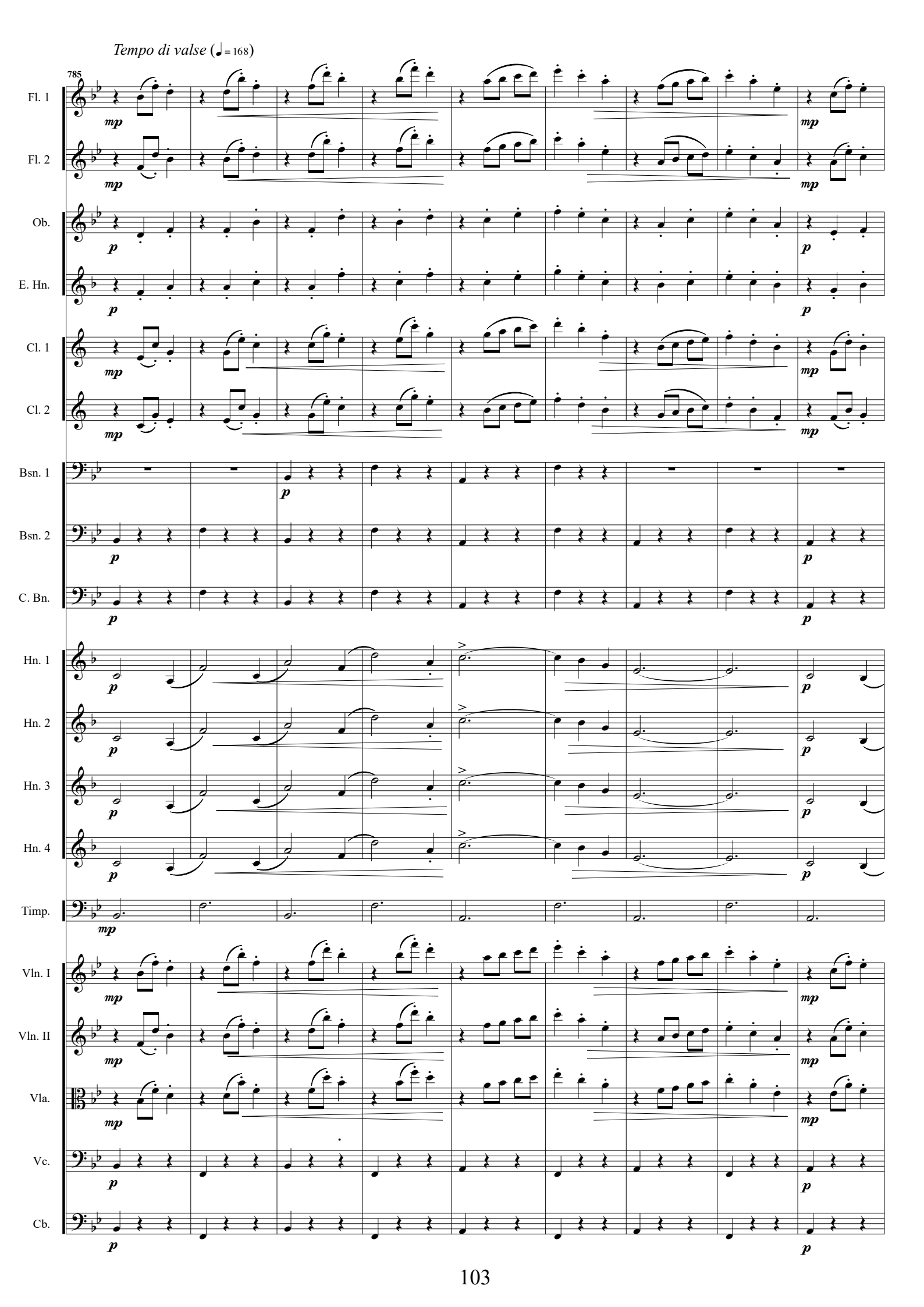
Cb.

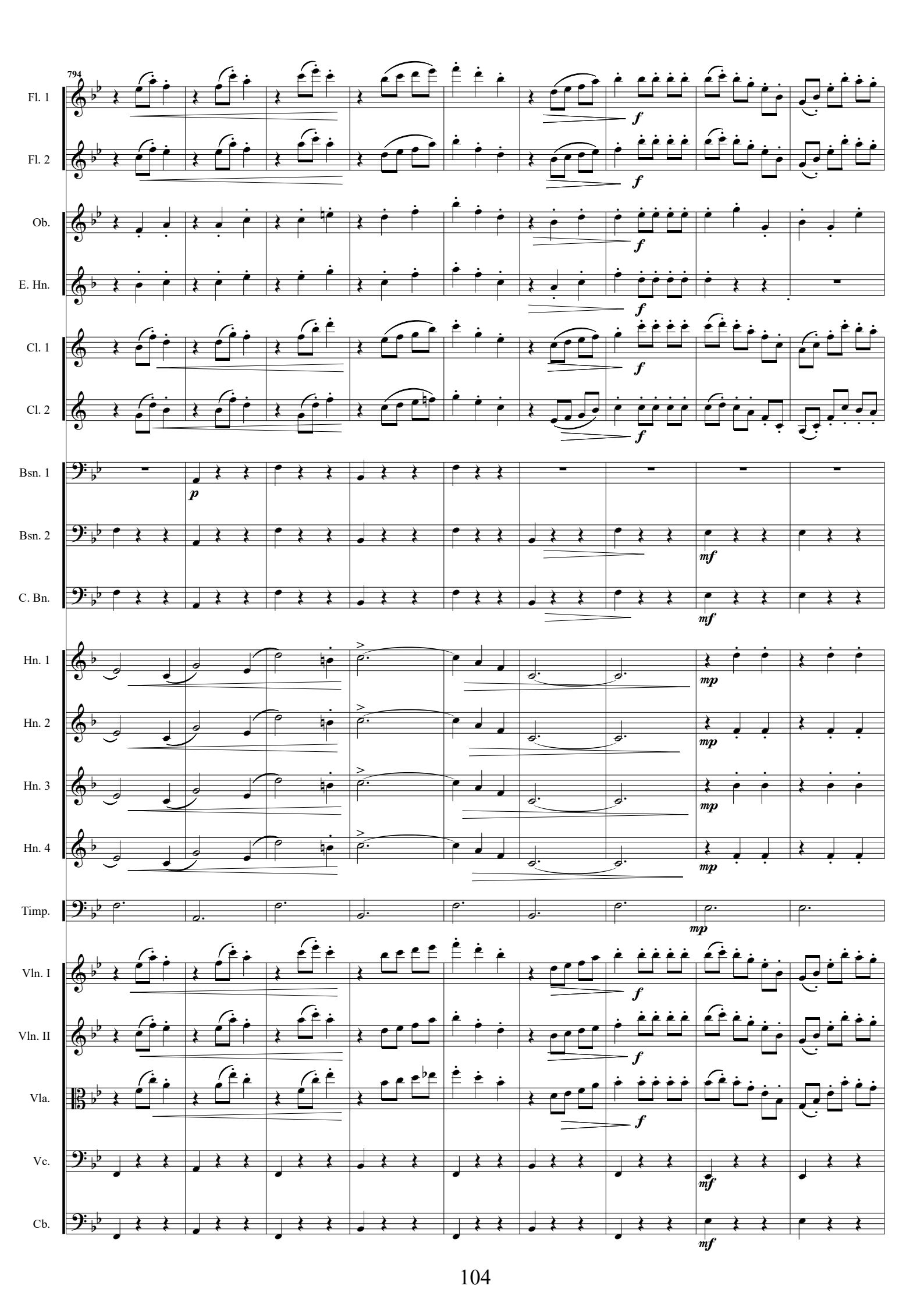
arco

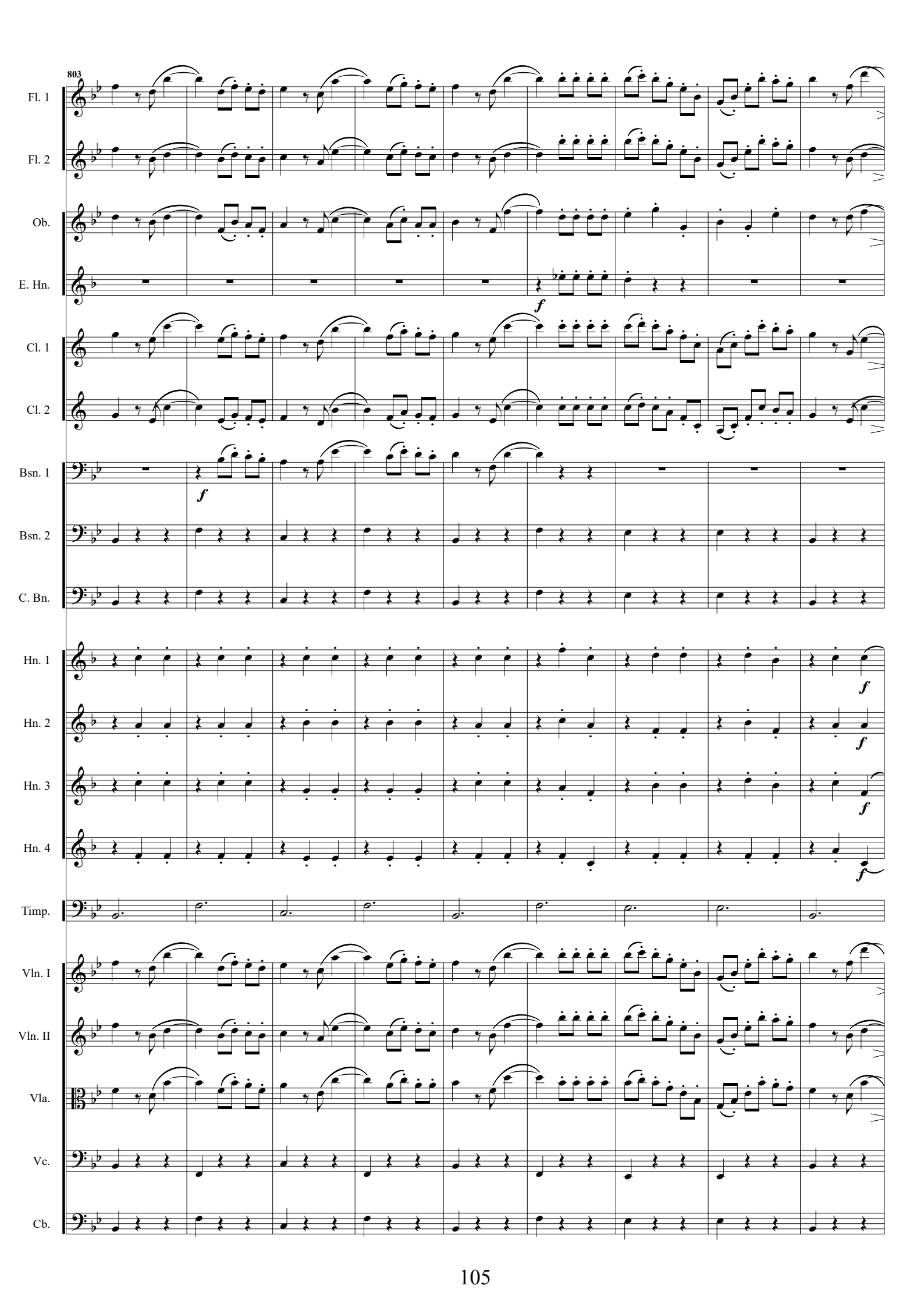
ff

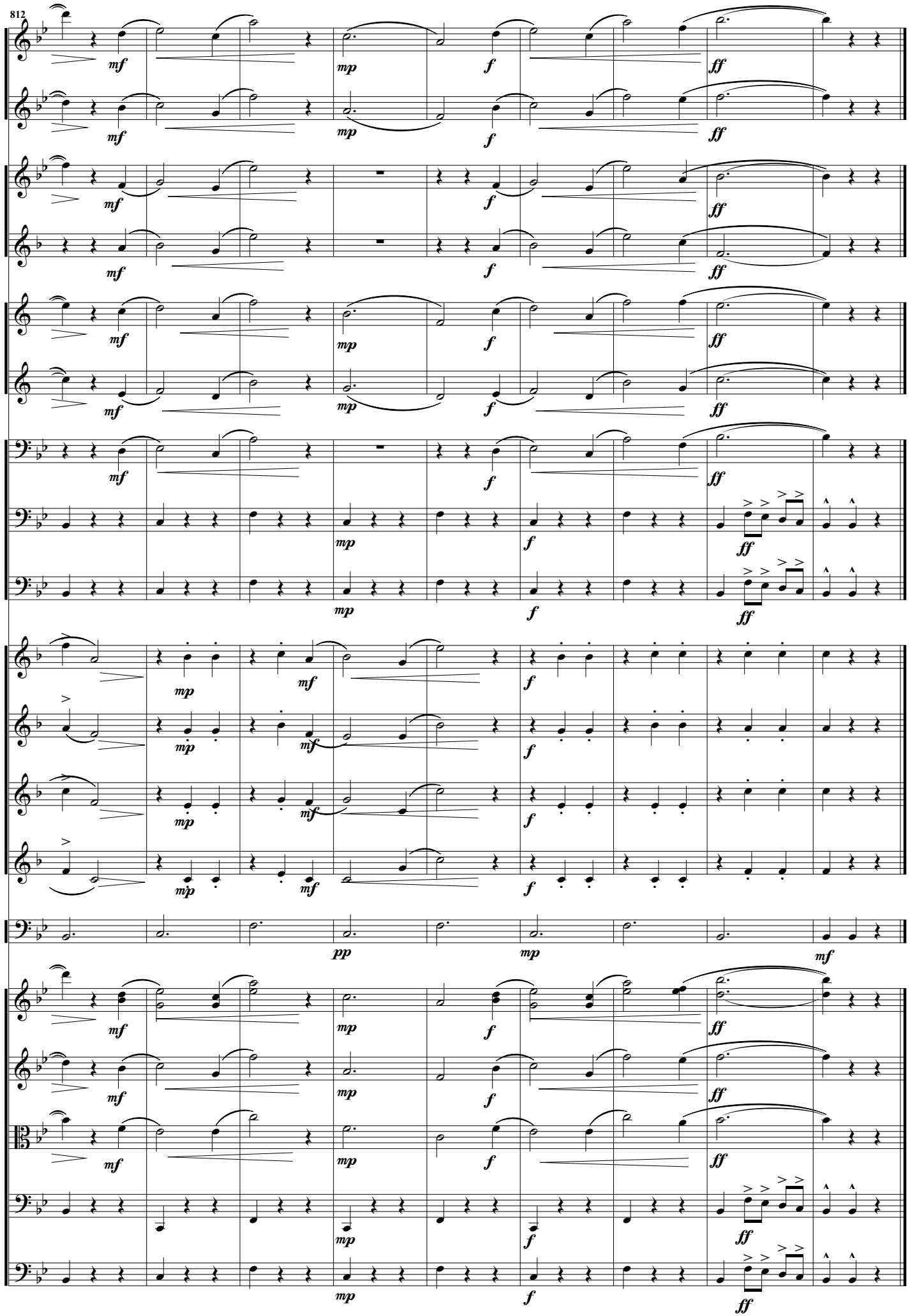

765
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
mp
p
mf
change to timpani
senza sord.


774
rall. molto
1.
2.
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.


Tempo di valse (♩= 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
Timp.
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
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
f
mf
mp


803
Fl. 1
Fl. 2
Ob.
E. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f



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Muziek #	Tekst #	Tijdsduur	Tijdsduur
	@ 0		0:00:25
1		0:03:50	
	@ 1		0:00:15
2		0:00:37	
	@ 2		0:00:20
3		0:00:37	
	@ 3		0:00:10
4		0:00:17	
	@ 4		0:00:40
5		0:00:54	
	@ 5		0:00:25
6		0:00:17	
	@ 6		0:00:20
7		0:00:05	
	@ 7		0:00:17
8		0:00:50	
	@ 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

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

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	0:20:04	0:10:32	0:30:36