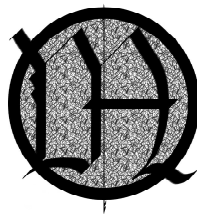


The Faerie Flute

A Ballet in Three Tableaux

by

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Prologue

The action begins slightly before the first tableau, during the introductory music. It is a winter night. It is snowing. Katherine, a musician, walks through an urban park. There she meets a man, Johnathon, who escorts her through a gateway into the faerie realm.

Tableau I: The Faerie Queen's Ball

The couple enter a ball which has already begun during a pause in the dancing. The various members of the court are talking animatedly to one another. The dancing resumes as the musicians begin to play a minuet. The Faerie Queen's entrance interrupts the first dance. She directs the revelers to continue their dancing, and observes from an ornate throne at the side of the ballroom. The dancers dance an Allemande, upon which Katherine herself plays a variation. Johnathon begins dancing to Katherine's music. He dances a lively courante, which the entire court joins. At the Queen's direction Katherine dances. She chooses a foxtrot. After Katherine dances the action of the ball is suspended. The entire court is briefly transfixed as Katherine and Johnathon dance alone together, outside of even the time of the Faerie Realm. After the couple have danced the ball continues with a Sarabande and a Gigue, but the Gigue is interrupted by the arrival of invading goblins. Once again the revelers stand frozen as a host of sinister creatures streams into the hall. The Troll King, a creature of menacing size and terrifying demeanor, arrives with appropriate pyrotechnics. Johnathon rallies the Faerie Queen's court to repel the invaders and for a time it looks as though he might succeed, but the Troll King seizes him with the aid of powerful magic and vanishes into the night, taking Johnathon hostage. In the aftermath of the battle the Faerie Queen gives Katherine an enchanted flute and places upon her the quest of rescuing Johnathon.

Tableau II: The Journey

Katherine leaves the Faerie Realm and travels to the river, where she encounters three men playing poker while guarding the entrance to a salvage yard with a number of barges, and a small boat. They laugh at her request for passage to the Troll King's lair and promise to bar her way. She plays a fearsome lullaby on her flute lulling them into an enchanted sleep. As she searches about debating her course, the Riverman sees her and asks why she has come to his salvage yard. After some debate, she dances an alluring dance and convinces the Riverman to ferry her to the Troll King's lair.

Tableau III: The Troll King's Lair

The Troll King's minions are capering about gleefully in an odd sort of mad waltz. The Troll King enters with his servants dragging Johnathon along after him bound in heavy chains. Various of the goblins, dressed in mockery of the faeries, dance about in a jeering Allemande. They goad Johnathon into dancing. They jeer at him as he dances a variation. Some of the larger and more menacing creatures, who have been standing to the sides as the goblins danced, swirl into the middle of the dance and begin to spit upon Johnathon and beat him. Katherine enters in the middle of this abuse. She blows a paralyzing fanfare upon the flute. The creatures begin to attack her, but they can do her no harm as she dances freely among them. She gradually wears her opponents down and defeats them. The Troll King himself steps from his throne and begins to use his magic to subdue her, but his magic is to no avail, and with her flute she turns it back upon him, eventually subduing him and forcing him to dance to her will. After she has drawn the Troll King about for a time she begins to play a dark and mysterious music on her flute. The scene once again moves outside even the time of the Faerie Realm as the Troll King dances a slow spinning dance with Katherine circling about him playing. The dance becomes faster and faster until at its climax the Troll King is transformed. He becomes a faerie like unto the members of the Faerie Queen's court. The Troll King's lair vanishes, replaced by the Faerie Queen's ballroom. He and his minions, also transformed, dance in celebration.

Epilogue

Katherine and Johnathon walk back out through the gateway, leaving Faerie. The snow continues to fall briefly as they exit the stage.

Orchestration:

Two Flutes with first flute doubling as Piccolo
 Two Oboes with second oboe doubling as English Horn
 Two Clarinets in B-flat with second clarinet doubling as Bass-clarinet in B-flat
 Two Bassoons
 Four Horns in F (The same transposition is used in both treble and bass cleff.)
 Two Trupets in C with first trumpet doubling as Piccolo-trumpet in A
 Two Trombones
 Tuba
 Timpani
 Xylophone (notated one octave bellow concert pitch)
 Glockenspiel (notated two octaves below concert pitch)
 Celsta (notated one octave below concert pitch)
 Chimes (notated at pitch)
 Snare Drum, Suspended Cymbal, Giro, Bass Drum
 Piano
 Strings

The Faerie Flute

Prologue

$\text{♩} = 40$

2 Flutes

2 Oboes

2 Clarinets in B $\flat$

2 Bassoons

1
2
Horns in F

3
4

2 Trumpets in C

2 Trombones

Tuba

Glockenspiel

Celesta

$\text{♩} = 40$

Violin I

Violin II

Viola

Cello

Double Bass

pp *mf* *p*

The musical score is for a Prologue, featuring a variety of instruments. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and brass (Horns, Trumpets, Trombones, Tuba) are mostly silent, with rests throughout the piece. The Glockenspiel and Celesta play a rhythmic pattern of eighth notes, starting with a piano (p) dynamic and moving to mezzo-forte (mf) in the second system. The strings (Violins I and II, Viola, Cello, Double Bass) play a continuous, fast-moving sixteenth-note accompaniment, starting with a pianissimo (pp) dynamic and moving to mezzo-forte (mf) in the second system. The tempo is marked as quarter note = 40. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into two systems, with a double bar line between them. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The instruments are listed on the left side of the score, with their respective staves. The dynamics (pp, mf, p) are indicated below the staves for the Glockenspiel, Celesta, and strings.

12 A

Fl. *a 2* *p*

Ob. *a 2* *p*

Tpt. *Tpt. 1 muted* *p*

Glk.

Cel.

Bs. Dr. *n* *ppp*

Vln. I *mp*

Vla. *ppp* *pp*

Vcl. *ppp* *pp*

Bs. *ppp* *pp*

B

Poco a poco accel.

23

Fl. *mp*

Ob. *mp*

Bsn. *mp* a 2

Hrn. *mp* Horns 1 & 2 Hom 1 *mp*

Tpt. *mp* open

Glk. *p*

Cel. *p*

Bs. Dr. *p*

Vln. I *mp* Poco a poco accel.

Vln. II *mp*

Vla. *f mp*

Vcl. *f mp*

Bs. *f mp*

C

35 *Rit.* *tr.* $\text{♩} = 45$

Fl. *pp*

Ob. *pp*

Bsn. *pp*

Hn. *mf*

Tpt. *pp*

Tpt. 2 *mf*

Tbn. *mf*

Tba. *mf*

Glk. *mp* *Rit.*

Vln. I *tr.* $\text{♩} = 45$ *pp*

Vln. II *tr.* *pp*

Vla. *pp*

Vcl. *pp*

Bs. *pp*

44

Hn.

Tpt.

Tbn.

Tba.

Vln. I

Vln. II

Vla.

Vcl.

Bs.

p

52

[D] 8^{va}
a 2

Fl.

Ob.

Cl.

Vln. I

Vln. II

Vla.

Vcl.

Bs.

mf

mf

mf

F The act flies to reveal Katherine walking through a park at night.*

59 (8^{va}) E

Fl. $\text{♩} = \text{♩} (\text{♩} = 45)$

Ob.

Cl.

Bsn. *mf*

Trumpet 2 *mp*

Tbn. 1 *mp* *mf*

Timp. *mp*

Glk. *mp*

Bs. Dr.

Vln. I $\text{♩} = \text{♩} (\text{♩} = 45)$ *p*

Vln. II *p*

Vla. *p*

Vcl. *p*

Bs. *p*

* She should be downstage of a drop near the plaster line with a practical gateway (park drop.) It should be snowing. The look should be a cold wintry look.

G She sees Johnathon by the gate.

Fl. 1

70

Fl.

Ob.

Bsn.

Tpt.

Glk.

Vln. I

Vln. II

Vla.

Vcl.

Bs.

mf

mp

mp

mp

mp

mf

mp

Trumpet 2

Trumpets 1 & 2

Ob. 1

Bsn. 1



83 Johnathon introduces himself.

Flute 1

They exit through a gateway. Park drop flies out.

Fl.

Bsn.

Hn.

Glk.

Vla.

mp

mf

mf

mp

Horn 1

Tableau I

The Fairy Queen's Ball

$\text{♩} = 120$ Johnathon leads Katherine into a crowded ball. *

a 2

Fl. *pp* *mf*

Ob. *pp* *mf*

Cl. *pp* *mf*

Hn. *pp* *mp*

Hn. 3 *p* *mp*

Tpt. *pp* *mp*

Glk. $\text{♩} = 120$ *mp* *mf*

Vln. I *pp* *p*

Vln. II *pp* *p*

Vla. *pp* *p*

Vcl. *pp* *p*

Bs. *pp* *p*

* This should seem ethereal as they approach, perhaps lit initially in night colors, fading through cools gradually into warm as the minuet begins. The ballroom should consist

8

Fl.

Ob.

Cl.

Bsn. 1

mp

Hn.

Tpt.

Glk.

Vln. I

Vln. II

Vla.

Vcl.

Bs.

Minuet

A The orchestra strikes up a tune and the revelers begin to dance.

15

Fl. *pp*

Ob. 1 *mf*

Bsn. *pp*

Hn. *pp*

Tpt. *pp*

Vln. I *pp* *mp*

Vln. II *mp*

Vla. *mp*

Vcl. *mp*

Bs. *mp*

The musical score for the Minuet, measures 15-24, is presented for a full orchestra. The score is in 3/4 time and G major. Measures 15-18 show the woodwinds and brasses playing a melody. Measures 19-24 show the strings playing a melody. The score is in 3/4 time and G major. Dynamics range from pp to mp.

25

Ob.

Bsn.

Vln. I

Vln. II

Vla.

Vcl.

f

mf

f

mf

f

mf

f

mf

a 2

B

35

Ob.

Bsn.

Hn. 1

Vln. I

Vln. II

Vla.

Vcl.

Bs.

mp

mf

C Fl. 1

45

Fl. 1 *mf*

Ob. 1 *mp*

Bsn. *mf*

Hn.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vcl. *mf*

Bs. *mf*

D

Queen Maeve's Fanfare *

The Queen signals her geusts to continue their merry-making.

55 $\text{♩} = \text{♩} = 80$ $\text{♩} = 120$ Rit. $\text{♩} = 120$ Rit.

Fl. *mp*

Ob. *mp*

Hn. *p*

Tpts. 1 & 2 *f*

Timp. *p* *pp* *p* *ppp*

Vcl. *mp*

Bs. *mp*

* I envision the Fairy Queen as a figure rather similar to Queen Elizabeth the First at the height of her reign. A certain amount of costume anachronism distinguishing characters will be desirable. Katherine should wear more or less contemporary clothing. Johnathon should wear the costume of the late nineteenth century. The revelers should primarily be dressed in the clothing of the eighteenth century. The Fairy Queen should be dressed in the costume of seventeenth century royalty.

Allemande

66 E $\text{♩} = 80$

Fl.

Ob.

Hn.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vcl.

Bs.

74 The Queen bids Katherine to play her flute.

Fl.

Ob.

Hn.

Vln. I

Vln. II

Vla.

Vcl.

Bs.

Katherine's Variation *

81 F solo 8^{th} -----

Fl. *mf* 3

Ob. *mf* solo

Hn. *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vcl. *pp*

Bs. *pp*

89

Fl. *mp* 3 a 2

Ob. *mp* a 2

Bsn. 1 *mp*

G Johtnathon approaches Katherine, beginning to dance to her music.

* The lighting should be brighter and whiter for this dance.

H

Johntahon dances vigorously, to impress Katheriine and the Queen.

[illegible]

Tableau I

114 The revelers join tha dance.

Fl. *a 2* *f* *gr*-----

Ob. *f*

Bsn.

Tbn. *a 2*

Timp. *mf*

Vcl.

Bs. *f*

1

125

(8^{va})

Fl.

Ob.

Bsn.

Hn.

Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vcl.

Bs.

Tableau I

147

(8^{va})

Fl.

Ob.

Hns. 3 & 4

Tpt.

Tbn. *ff* Tbn. 2 *mf*

Timp.

(8^{va})

Vln. I

(8^{va})

Vln. II

Vla.

Vcl.

Bs.

Katherine's Foxtrot *

158 K Katherine instructs the orchestra.

a 2 Katherine, satisfied, begins to dance.

Fl. *mf*

Ob. 1 *mp* *mf*

Cl. 1 *mf*

Cym. *mp*

Vln. I *p* *mp* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vcl. *p* *mf*

Bs. *p* *mf*

* This dance should use very bright almost hot white lighting.

170 (8^{me})

Fl.

Ob.

Cl.

Cym.

Vln. I

Vln. II

Vla.

Vcl.

Bs.

182

Fl.

E. Hn.

Cl.

Bass Cl.

Bsn.

Timp.

Cym.

mf

mp

mp

mf

p

mf

M

206

Fl.

Ob.

E. Hn.

Bsn.

Cym.

Vln. I

Vln. II

Vla.

Vcl.

Bs.

8va

mf

207

G.P.

218 (8^{va})

Fl.

Ob.

Bsn.

Cym.

Vln. I

Vln. II

Vla.

Vcl.

Bs.

p

G.P.



Pas de Deux *

N

230 ♩ = 90

All other action ceases and all attention focuses upon the couple as the two begin to dance. **

Ob.

Bsn. 1

Bsn.

Tpt. 1

mf

mp

Ob. 1

Bsn. 1

Tpt. 1

mf

* I envision the dance itself being lit in cool blues of some kind, while the ballroom and guests apart from the dancers should be lit only in night blues.

** It has been suggested, and I am inclined to agree, that all motion other than the dancers should stop.

259

Fl. *mf* *a 2*

Ob. *mf* *a 2*

Bsn. *mf* *a 2*

Tpt. *mp* *a 2*

Glk.

Vln. I *mf* *pp* <

Vln. II *mf* *pp* <

Vla. *mf* *pp* <

Vcl. *mf* *pp* <



Sarabande *

Q The ball resumes.

265

Fl. *mp* FL. 2

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vcl. *mp*

* The lighting should return to a warm look, but somewhat whiter and brighter than before.

278

Picc. *mf* *tr*

Fl. *mf* *tr*

Ob. *mf* *a 2* *tr*

Cl. *mf* *a 2* *tr*

Bsn. *mf* *a 2*

Hn. *mp*

Tpt. *mp* Tpt. 1 *mf*

Vln. I *mf* *tr*

Vln. II *mf* *tr*

Vla. *mf*

Vcl. *mf*

Bs. *mf*

Detailed description of the musical score: The score is for measures 278 to 281. The key signature has one sharp (F#). The Piccolo part starts in measure 278 with a trill (tr) and continues with sixteenth notes. The Flute part also starts with a trill and continues with sixteenth notes. The Oboe part has a trill in measure 280. The Clarinet part has a trill in measure 280. The Bassoon part has a trill in measure 280. The Horns part has a trill in measure 280. The Trumpets part has a trill in measure 280. The Violins I and II parts have trills in measure 280. The Viola part has a trill in measure 280. The Violoncello part has a trill in measure 280. The Double Bass part has a trill in measure 280. The dynamics are marked as mf (mezzo-forte) for most parts and mp (mezzo-piano) for the Horns and Trumpets. The trills are marked with 'tr'.

287

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

(8^{va})

Vln. I

Vln. II

Vla.

Vcl.

Bs.

Gigue

R
♩. = 80
Ob. 1

297 *mf* *a 2* *mf*

Ob.
Bsn.
Vln. I
Vcl.

||

310 *f* *a 2* *f* *a 2* *f*

Ob.
Bsn.
Tpt.
Tbn.
Tba.
Vln. I
Vln. II
Vcl.
Bs.

325

Ob.

Bsn.

Hn. 1

Tpt.

Tbn.

Tba.

Vln. I

Vln. II

Vcl.

Bs.

mf

mf

mp

mp

mf

mf

mp

mp

The musical score is for measures 325 through 338. The woodwind section (Oboe, Bassoon, Horn 1, Trumpet, Trombone, Tuba) and string section (Violin I, Violin II, Viola, Bass) are shown. The woodwinds and strings play a melodic line starting in measure 325, marked *mf*. The brass section (Horn 1, Trumpet, Trombone, Tuba) is mostly silent, with Horn 1 playing a short phrase in measure 335, marked *mp*. The strings continue the melodic line, with the Viola and Bass playing a lower octave version of the melody, also marked *mf*. The Violin I and II parts play the melody in the upper register, marked *mp* in measure 335. The score is in 2/4 time and G major.

Johnathon's Abduction *

S The dancing stops instantly, and all eyes focus on the wings in premonition.

Goblins from the Troll King's court enter the ball. **

340

Fl. *mf* *pp*

Ob. *mf* *pp*

Tpt. *mf* *pp*

Tbn. *mf* *pp*

Timp. *p* *p*

Cym. *mp*

Bs. Dr. *pp*

Pno. *pp* *f*

Vcl. *pizz.* *p*

Bs. *pizz.* *p*

The musical score is for a scene titled 'Johnathon's Abduction'. It features a vocal soloist (S) and a full orchestra. The score begins at measure 340. The vocal line has two parts: a first part where the dancing stops and eyes focus on wings, and a second part where goblins enter the ball. The orchestration includes Flute 2, Oboe (a 2), Trumpet, Trombone, Timpani, Cymbal, Bass Drum, Piano, Violoncello, and Bass. Dynamics range from *pp* (pianissimo) to *f* (forte). The score includes various musical notations such as rests, notes, and articulation marks.

* The general lighting should return to a night look.

** Accompanied by smoke and a flash. Subsequent entries should use a flash, but no smoke.

348

Fl. *mf* *pp* *mp*

Ob. *mf* *pp* *mp*

Tpt. *mp* *pp*

Tbn. *mp* *pp*

Timp. *mp* *p*

Cym. *mf*

Bs. Dr.

Pno. *mf*

Vcl. *2*

Bs. *2*

Detailed description: This page contains a musical score for measures 348 through 353. The score is written for a full orchestra. The Flute (Fl.) and Oboe (Ob.) parts begin in measure 348 with a melody marked *mf*. In measure 350, they both play a descending scale marked *pp*. In measure 353, they return to the melody marked *mp*. The Trumpet (Tpt.) and Trombone (Tbn.) parts enter in measure 350 with a descending scale marked *pp*. The Timpani (Timp.) part has a roll in measure 348, then plays a chord in measure 350 marked *mp*, and a descending scale in measure 353 marked *p*. The Cymbal (Cym.) part has a single stroke in measure 350 marked *mf*. The Bass Drum (Bs. Dr.) part has a single stroke in measure 353. The Piano (Pno.) part has a continuous melody throughout, marked *mf* in measure 353. The Violoncello (Vcl.) and Bass (Bs.) parts have a single stroke in measure 353, both marked *2*.

[illegible]

367

Picc. $\text{♩} = 60$
 $\text{♩} = 45$ *ff*

Fl. *ff*

Ob. *ff*

Hn. *f*

Tpt. *f*

Tbn. *f*

Timp. *f*

Bs. Dr. *f*

Pno. *ff*

Vln. I $\text{♩} = 45$ *ff*

Vln. II *ff*

Vla. *mf* *ff*

Vcl. *arco* *ff*

Bs. *arco* *ff*

376 U The Troll King enters. Johnathon fights the goblins. The fae folk join him.

Picc. *ff*

Fl. *ff*

Ob. *mf*

Bass Cl. *ff*

Bsn. *ff*

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

Hn. 3 *mp* *mf* *mf*

Tpt. *open* *mf*

Tbn. *open* *mf*

Tba. *muted* *f*

Timp.

Bs. Dr.

Pno.

Vln. I *(8va)*

Vln. II

Vla. *mf*

Vcl. *fff* *mp* *mf*

Bs. *fff* *pp*

389

V

Picc. *mf*

Fl. *mf*

Ob.

Hn.

Tpt. 1 *mf*

Tbn. 1

Timp. *p*

Cym. *mp*

Snr. *p*

Vln. I *mf*

Vla. *mf*

Vcl. *pizz.*

Bs. *p*

397

Fl. 2

Fl.

mp

Ob.

a 2

mp

Cl.

Cl. 1

mp

Bsn.

pp

Hn.

pp

Horn 2 solo

mf

Horn 4 solo

mf

Tpt.

solo

mf

Tbn.

p

mp

mp

Timp.

pp

Glk.

pp

Cym.

p

Snr.

p

Vln. I

Vla.

Bs.

pp

Tableau I

The faeries begin to beat back the invading goblins, who in turn scatter..

W

The goblins rally, but the faeries continue to push them back.

41

[illegible]

417

Fl.

Ob.

Cl.

Bass Cl.

Bsn.

Hn.

Hn. 3

Tpt.

Tbn.

Tba.

(8th)

Timp.

Cym.

Snr.

Bs. Dr.

Vln. I

Vln. II

Vla.

Vcl.

Bs.

f

a 2

f

sfz

mf

f

mp

f

mf

mp

col legno

*pizz.**

* If sufficient bassists are available, about half the basses should perform the passage col legno.

426

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Snr.

Vln. I

Vln. II

Vla.

Vcl.

Bs.

f *sfz* *f* *sfz* *f* *sfz* *f* *sfz*

mf

f

pizz. *arco* *pizz.* *arco* *pizz.* *arco*

8vb

434

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vcl.

Bs.

mf

f *sfz*

a 2

pp

pp

445

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. *f* *ff*

Bass Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *f* *ff*

Tpt. *f* *ff*

Tbn. *ff*

Tba. *ff*

Timp. *f*

Cym.

Bs. Dr. *mf* *f*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vcl. *f* *ff*

Bs. *f* *ff*

453

Picc.

Fl.

Ob.

Cl.

Bass Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Bs. Dr.

Vln. I

Vln. II

Vla.

Vcl.

Bs.

G.P.

Katherine's Oathtaking ^{*}

461 AA Katherine and the Queen stand amid the wreckage of the ballroom in shock. Katherine kneels before the queen and vows to rescue Johnathon.

FL. *mp* solo

Bsn. 1 *mp*

Hn. 1 *mp*

Tpt. 1 *mp* 3 3 3 3 3

Glk. *mp*

The Queen presents Katherine with a magic flute, which Katherine accepts.

471

Fl. 1

mp

Fl.

Bsn.

Hn.

Glk.

Vla.

mp

* The lighting for this final scene should be very cold.

Tableau II The Journey *

$\text{♩} = 36$
 a 2 **Poco a poco accel.** $\text{♩} = 44$ **Rit.** **A tempo**

Fl. *mp* *mf* *p*
 Hn. *p*
 Tpt. 1 *mp* *mf* *p*
 Tbn. *mf* *p*
 Glk. $\text{♩} = 36$ *mp* *mf*
 Vln. I *mp* *mf* *p*
 Vln. II *mp* *mf* *p*
 Vla. *mp* *mf* *p*
 Vcl. *mp* *mf* *p*

Hn. 1

* The park drop flies back in. The lighting should be a cold snowy look, but the snow bag should not be used.

Tableau II

Katherine walks downstage through the gateway and slowly crosses the stage.

13 **Poco a poco accel.**

Fl.

mp

Hn.

Tpt. 1

mp

Tbn.

Glk.

Vln. I **Poco a poco accel.**

Vla.

Vcl.

 $\text{♩} = \text{♪} (\text{♩} = 108)$

Tableau II

35

The musical score for measures 35-42 is arranged in a system with the following parts and dynamics:

- Fl.**: mf < f > mp f mp mf p
- Ob.**: mp f mp f mp mf p
- Cl.**: f mp f mp f mp mf p
- Bsn.**: mp < f > mp < f > mp < f > p
- Gro.**: mf
- Vln. I**: mp f mp f mp mf p
- Vln. II**: f mp f mp f mp mf p
- Vla.**: f mp f mp f mp mf p
- Vcl.**: mp < f > mp < f > mp < f > p
- Bs.**: mp < f > mp < f > mp < f > p

The score includes various musical notations such as slurs, accents, and dynamic markings (mf , f , mp , mf , p) indicating the intensity of the sound.

Recitative for Katherine and The Guardians at the Gate *

[C]

45

Fl. 1 *mp*

Cl. 1 *mf*

Bsn. 1 *mf*

Hn. 1 valve smear *mf* >

Hn. 3 *mf*

Gro.

[D]

♩ = 36 Katherine begins to play a lullaby on her flute.

59

Fl. 1 *mp*

Hn. 1 *p*

Chm. *pp*

Vcl. *pp*

* The scrim flies revealing the river drop. It depicts the dock, river, and in the distance a bridge.

[illegible]

87

Fl. 1

Hn.

Clm. l. v.

Vla.

Vcl.

Bs.

f *mp*

mf *p*

mf *mp* *p sfz* *p*

mf *p*

mf *p*

Segue

F F Katherine walks around the boat yard, considering how best to cross the river.

Fl. *mp* 101
 Ob. 1 *mp*

Recitative for Katherine and the Boatman



The Boatman sees her in his yard, and confronts her. She pleads with him to ferry her across the river, but he refuses.

115 $\text{♩} = \text{♩} \cdot (\text{♩} \cdot = 36)$

Fl.

Ob.

Tpt. *solo* *mp*

Tbn. *solo* *mp*

The Seduction of the Boatman



Katherine dances an erotic dance in the hopes that this will convince the Boatman to aid her.

125 $\text{♩} = \text{♩} \cdot (\text{♩} \cdot = 54)$

Tpt.

Vln. I *mp* *mf*

Vcl. *p* *mf* *p*

Bs. *p* *mf* *p*

135

Fl. *mp*

Vln. I

Vla. *mp*

Vcl. *mp*

Bs. *mp*

145

I

a 2

Fl.

Ob.

Cl.

Vln. I

Vln. II

Vla.

Vcl.

Bs.

f

mf

mf

f

mf

mf

156

J

Fl.

Ob.

Cl.

Bsn.

Vln. I

Vln. II

Vla.

Vcl.

Bs.

f

f

mf

f

f

f

f

* The two measure phrase segment should keep the same basic shape throughout, while growing somewhat louder each time.

175

Fl.

f *mf* *pp*

Glk.

f *p* l. v.

Chm.

f *p* l. v.

Snr.

f l. v.

Bs. Dr.

f *mp*

Vcl.

f

Bs.

f

Tableau III The Troll King's Lair

♩ = 120

The scene is a windowless stone room. The denizens (assorted goblins, bugbears, and other nasties) of the Troll King's court dance gleefully. Some are arrayed in mockery of the faeries. *

Picc. *f*
 Fl. *f*
 Ob. *f*
 Cl. *f*
 Bsn. *f*
 Hn. *f*
 Tpt. *f*
 Tbn. *f*
 Pno. *f*
 Vln. I *pp* *f*
 Vln. II *pp* *f*
 Vla. *pp* *f*
 Vcl. *pp* *f*
 Bs. *pp* *f*

* The set should include an upstage drop, a pair of matching downstage legs, and at least one wall which can be ascended by a stair unit, and including a ladder or stair unit on the face. I picture this dance in fairly hard white or no color lighting.

6 ^(8^{va})

Picc. ^(8^{va})

Fl. ^(8^{va})

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Xyl.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Bs.

pp *f* *pp* *f*

pp *f* *pp* *f*

pp *f* *pp* *f*

pp *f* *pp* *f*

pp *f* *pp* *f*

pp *f* *pp* *f*

pizz.

pizz.

pizz.

Infernal Waltz

13 A Tpt. 1

Tpt. *mp*

Xyl. *mf*

Vln. I

Vln. II

Vla. *arco*

Vcl.

Bs.

[illegible]

28 (8^{va})

Fl.

Ob.

Cl.

Xyl.

Vln. I

Vln. II

Vla.

Vcl.

Bs.

C

36 (8^{me})-----

Fl.

Ob.

Tpt.

Timp.

Xyl.

Bs. Dr.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Bs.

mf

mf
a 2

mp

(8^{me})-----

44

Fl.

Ob.

Tpt.

Timp.

Xyl.

Bs. Dr.

Pno.

Vln. I

Vln. II

Vcl.

Bs.

pizz.

pizz.

arco

arco

pizz.

pizz.

[illegible]

Mockery of the Faeries

E

A number of the goblins dressed in mockery of the faeries (wearing stained powdered wigs and battered jackets and gowns) begin to dance a twisted Allemande.

giz

58

Fl. *mf* *f*

Ob. *mf*

Cl.

Tpt. 1 *mf*

Xyl. *mf*

Vln. I *mf* pizz.

Vln. II *mf* pizz.

Vla. *mf* pizz.

Vcl. *mf* pizz.

Bs. *mf* pizz.

F The goblins goad Johnathon to dance

68 δ^{rd} -----,

Fl. *mp*

Ob. *mp*

Cl.

Tbn. *mf* Tbn. 1

Tba. *mf*

Xyl.

Pno. *mp*

Vln. I

Vln. II

Vla.

Vcl.

Bs.

76

Fl.

Ob.

Tpt. 1

mf

Tbn.

Tba.

Xyl.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Bs.

This musical score page, labeled 'Tableau III', contains measures 76 through 81. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The score is arranged for a full orchestra. The woodwinds (Flute, Oboe, Clarinet in Bb, Bassoon, and Saxophone) play a melodic line starting in measure 76. The brass section (Trumpets, Trombones, and Tuba) provides harmonic support, with the first trumpet part marked *mf* (mezzo-forte) starting in measure 78. The strings (Violins I and II, Viola, Violoncello, and Double Bass) play a rhythmic pattern of eighth notes. The piano part features a complex, fast-moving line in the right hand and a more rhythmic line in the left hand. The score concludes with a double bar line at the end of measure 81.

The musical score continues from measure 82. The Flute and Oboe parts enter at measure 82 with a melodic phrase marked *mf*. The Trombone 2 part has a rhythmic pattern starting at measure 82, marked *mp*. The Xylophone part has a melodic line starting at measure 82, marked *mf*. The Piano part has a complex texture with arpeggiated figures and octaves, marked *mf*, with a dashed line indicating an octave register change. The Violin I and Bassoon parts have a continuous eighth-note accompaniment, both marked *mf* and labeled "arco". A double bar line occurs after measure 90. At measure 94, the Flute and Oboe parts re-enter with a new melodic phrase. The rest of the ensemble continues their patterns. The score ends at measure 94 with a final double bar line.

Johnathon Abused

H The larger trolls and bugbears, who have been watching, begin to whirl around Johnathon beating him and spitting upon him.

105 $\text{♩} = 90$ 8va

Fl. ff

Ob. *molto marcato* f

Cl. *molto marcato* f

Bsn. *molto marcato* f a 2

Hn. 1 f

Tpt. 1 f

Vln. I 8va ff

Vln. II *arco* f

Vla. *arco* f

Vcl. *pizz.* f

Bs. *pizz.* f

I

116

Fl. *8va* *mf*

Ob. *mf*

Cl.

Bsn.

Hn.

Picc. Trpt. *f*

Trpt. *f*

Pno. *f*

Vln. I *8va*

Vln. II *8va*

Vla. *8va*

Vcl. *arco*

Bs. *arco*

124 (8^{va})

Fl.

Ob.

Picc. Trpt.

Tpt.

Pno.

Vcl.

Bs.

J

131

Tpt.

Tbn.

Bs. Dr.

Pno.

Vln. I

Vln. II

p

f

f

mf

f

mf

J
135

Tpt.

Tbn.

Xyl.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

f

ff

f

f

Katherine's Challenge

K From a balcony above the scene, Katherine blow's a paralyzing fanfare on her flute.

139

Picc. *8^{va}* flutter tongue perform normally *sfz* *fff* *sfz*

Fl. *8^{va}* flutter tongue perform normally *sfz* *fff* *sfz*

Ob. *a 2* *mf* *sfz > mf*

Cl. *a 2* *mf* *sfz > mf*

Tpt. *p* *mf* *sfz > mf*

Xyl. *p* *mf* *sfz > mf*

Pno. *f*

Vln. I *sfz > mp* *sfz > mp*

Vln. II *sfz > mp* *sfz > mp*

Vla. *sfz > mp* *sfz > mp*

Vcl. *sfz > mp* *sfz > mp*

The Battle in the Troll King's Lair

L The Troll King's minions give battle, rushing towards Katherine.

$\text{♩} = 160$
(8va) - - -

154

Picc. $(8va) - - -$

Fl. $(8va) - - -$ flutter tongue *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Tpt. muted *f*

Pno. *f*

Vln. I $\text{♩} = 160$ *f*

Vln. II *f*

Vla. *f*

Vcl. pizz. *f*

Bs. pizz. *f*

The musical score is for a section titled 'The Battle in the Troll King's Lair'. It begins at measure 154. The tempo is marked as quarter note = 160. The key signature has three sharps (F#, C#, G#) and the time signature is 2/2. The instrumentation includes Piccolo, Flute, Oboe, Clarinet, Trumpet, Piano, Violin I, Violin II, Viola, Violoncello, and Bass. The Piccolo, Flute, Oboe, and Clarinet parts start with an 8va marking and a dashed line. The Flute part includes a 'flutter tongue' instruction. The Trumpet part is marked 'muted'. The Piano part has a forte (f) dynamic. The Violin I and II parts have a forte (f) dynamic and a 'pizz.' marking. The Viola part has a forte (f) dynamic. The Violoncello and Bass parts have a forte (f) dynamic and a 'pizz.' marking. The score is written for a 7-measure phrase.

Katherine weaves agily among the
attacking goblins, gradually weakening them.

161

Picc. *ff* *8va* *3*

Fl. *ff* *8va* *3*

Ob. *ff* *Ob. 1* *3*

Cl. *f* *Clar. 1* *3*

Tpt. *f* *open*

Tbn. *f* *Tbn. 1 muted*

Pno. *f*

Vln. I

Vln. II

Vla. *V*

Vcl.

Bs.

M

169

Picc. *(8^{va})*

Fl. *(8^{va})*

Ob. *a 2*

Cl. *f* *a 2*

Tpt. *f* *mf* *muted* *f*

Tbn. *f*

Pno.

Vln. I

Vln. II

Vla. *V*

Vcl.

Bs.

176 *8va*

Picc.

Fl.

Tpt.

mf open

ff 3

Vln. I

Vln. II

Vla.

Vcl.

Bs.

184 N

Picc. *f*

Fl. *f*

Ob. *f*

Tpt. *f*

Vln. I

Vln. II

Vla.

Vcl.

Bs.

192

Picc.

Fl.

Ob.

Tpt.

Tbn.

Vln. I

Vln. II

Vcl.

Bs.

f

Tbn. 1
muted

f

201 O P

Picc. *8va*

Fl. *8va*

Ob.

Cl. *Cl. 1*

Bsn. *a 2*

f

Tpt.

Tbn.

Tba. *f*

Vln. I

Vla. *arco*

Vcl. *arco*

Bs. *arco*

210 8va

Fl.

Ob.

Tpt.

a 2

Vln. I

Vla.

Vcl.

Bs.



The Goblins' Defeat

229 $\text{♩} = 140$

Q

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. 1 *ff*

Vln. I *pizz.* *f*

Vln. II *pizz.* *f*

Vla. *f*

Vcl. *f*

Bs. *f*

The musical score is for a section titled 'The Goblins' Defeat' on page 83. It begins at measure 229 with a tempo of 140 beats per minute. The score is written for a full orchestra. The woodwind section (Piccolo, Flute, Oboe, and Clarinet 1) plays a rhythmic pattern of eighth notes in groups of three, marked fortissimo (ff). The string section (Violins I and II, Viola, Violoncello, and Double Bass) provides a harmonic accompaniment, with the Violins and Viola playing pizzicato (pizz.) and the lower strings playing a steady eighth-note pattern. The key signature has one sharp (F#), and the time signature is 3/4. The score ends at measure 234.

234

Picc. *8va*

Fl. *8va*

Ob.

Cl.

Bs. Dr.

Vln. I *ff*

Vln. II

Vla.

Vcl.

Bs.

ff

The Troll King's Magic

R The Troll King rises from his throne to attack Katherine with his magic.

S

241

Bass Cl. *ff* *a 2*

Bsn. *ff*

Tba. *ff* *8^{vb}*

Timp. *f* *f* *pp* *mf*

Bs. Dr. *f* *mp* *pp*

251

Bass Cl.

Bsn.

Hn. *mf* Hn. 1

Hn. *mf* Hn. 3

Tpt. *mf* *a 2 open*

Tbn.

Tba. *(8^{vb})*

Timp.

260

Bass Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

(8th)

268

Bass Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

(8th)

ff

T Katherine stands firm against him and uses her flute to gradually undermine his attack and defeat him.

277

Fl. *ff* *8va*

Ob. *f*

Bass Cl.

Bsn.

Hn. *mf* *a 2*

Tpt. *mf* *a 2*

Tbn. *mf*

Tba. *mf*

Timp.

(8va)

286 (8^{va})

Fl.

Ob.

Bass Cl.

Bsn.

Hn.

Tpt.

Tbn. 2

Tbn.

Tba.

(8^{va})

Timp.

f

f

[illegible]

304

Fl.

Ob.

Bass Cl.

Bsn.

Tpt.

Tbn.

Tba.

Timp.

f >

8va

(8va)

Detailed description: This page contains a musical score for measures 304 through 312. The score is written for a woodwind and brass ensemble. The instruments are Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bass Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), and Timpani (Timp.). The key signature is D major (two sharps). The time signature is 4/4. The Flute part begins with a melodic line in measure 304, marked with a forte dynamic (*f*) and an accent (>). The Oboe, Bass Clarinet, and Bassoon parts are mostly silent, with the Bassoon having a few notes in measure 304. The Trumpet and Trombone parts have sustained notes in measure 304. The Tuba part has a melodic line in measure 304. The Timpani part has a steady pulse. The score ends with a double bar line in measure 312.

The Troll King Dances

U The Troll King, no longer in control of his own will, begins to dance to Katherine's tune.

313 *8va* Fl. 1

Fl. *f* 3

Ob. *f* Ob. 1 3

Cl. *f* Cl. 1 3

Tbn. *mp*

Tba. *mf*

Timp.

Bs. Dr.

V W

321 *8va*

Fl. *mf* 3

Ob. *mf*

Cl. *mf*

Tpt. 1 *mf*

Tba. *mf*

Xyl. *f*

Tableau III

X

347

Fl.

Ob.

Tpt.

Vln. I

Vln. II

Vla.

Vcl.

Bs.

Fl. 2

3

3

3

[illegible]

365

Picc.

Fl.

Ob.

Tpt.

Tbn.

Vln. I

Vln. II

Vla.

Vcl.

Bs.

open

f

3

3

3

arco

The Healing Dance *

371 Z

Fl. *mp*

Ob. *p* *mp* Ob. 1

Tpt. *fp*

Tbn. *fp*

Cel. *p*

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

Vcl. *fp*

Bs. *fp*

* Like the Pas de deux from the first tableau this dance should be lit in cool colors. All action apart from that of the Troll King and Katherine should cease. Everything but the dancers should be lit in night colors, if at all.

378

Fl. *mf*

Ob. *mp*

Cel. *< mp*

Vln. I *pizz.*

Vln. II *p*

Vla. *p*

Vcl. *p*

Flute 2

pp



AA The Troll King begins to dance a spinning dance, at first very slowly, but gradually becoming faster.

385

Fl. *mp*

Ob. *pp*

Flute 1 solo

Ob. 1

mf



392

Fl.

Ob.



399

Fl. *f*

Ob. *mp*

Fl. solo

f

mf

a 2

a 2

406

Fl.

Ob.

Glk.

p

413

Fl.

Ob.

Glk.

f

mf

ff

CC

420

Fl.

Ob.

Glk.

mf

f

427

Fl.

Ob.

Glk.

Bs.

mf

mp

mf

pizz.

pp

DD

434

Fl.

Ob.

Glk.

Vcl.

Bs.

arco

pp

441

Fl.

Ob.

Tpt.

Glk.

Vcl.

Bs.

solo

pp

p

arco

448

Fl.

Ob.

Tpt.

Vcl.

Bs.

mp

mp

FF

The Troll King dances faster.

a 2

455

Cl. *mf*

Hn. *mp*

Vln. I *mf* arco

Vln. II *mf* arco

Vla. *mf* arco

Vcl. *mf*

Bs. *mf*

461

Fl.

Ob.

Cl.

Hn.

Vln. I

Vln. II

Vla.

Vcl.

Bs.

ff

ff

a 2

ff

[illegible]

* The lighting should gradually fade to a hot red, incorporating the entire stage and all the dancers.

477

Picc. *ff* *8va*

Fl. *ff* *8va*

Ob. *ff* *a 2*

Bsn. *ff* *a 2*

Hn. *ff*

Tpt.

Vln. I *(8va)*

Vln. II

Vla. *pizz.*

Vcl. *pizz.*

Bs.

488

Picc. *ff*

Fl. *ff*

Ob.

Bsn.

Hn.

Tpt. *f* *a 2* *mf* *ff*

Tbn. *f* *mf* *ff*

Tba. *f* *mf* *ff*

Xyl. *ff*

Vln. I *mf*

Vln. II *mf*

Vla.

Vcl.

Bs.

500

Ob.

Bsn.

Xyl.

Vln. I

Vln. II

Bs.



511

Ob.

Bsn.

Xyl.

Vln. I

Vln. II

Bs.

arco

521

Ob.

Bsn.

Xyl.

Vln. I

Vln. II

Vla. arco

Vcl. arco

Bs.



526

Bsn.

Vln. I

Vln. II

Vla.

Vcl.

Bs. arco

JJ

The Troll King ceases to spin, and stands in place briefly, shaking, before collapsing to the ground.

Rit.

532

Bsn.

Vln. I

Vln. II

Vla.

Vcl.

Bs.

fp

fp

fp

fp

fp

fp

The Court Transformed *

108 KK

$\text{♩} = 80$

The Troll King and his minions, transformed and healed through the release of the curse, now dance in celebration. Johnathon is released. Katherine has succeeded.

LL

541

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *mp* *f* *mf* *ff* *f* *fff*

Hn. *ff* bells up

Tpt. *ff*

Tbn. *ff*

Tba. *ff*

Timp. *mp* *f* *mf* *ff* *f* *fff* *mf* <

Chm. *ff*

Bs. Dr. $\text{♩} = 80$ *mp* <

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vcl. *f* *mf*

Bs. *f* *mf*

The Troll King's lair flies out revealing the ballroom. The Troll King sheds his Troll costume and becomes a handsome male. His minions become faeries. The lighting should be dazzlingly bright after the haling dance. It should be almost no color, but with a hint of pale amber.

550

Hn.

Tpt.

Timp.

Bs. Dr.

Vln. I

Vln. II

Vla.

Vcl.

Bs.

f *fp* *f* *p* *f*

NN

The park drop flies in at the bottom of the scene, as the stage goes black.

[illegible]

Epilogue *

♩ = 60

Trumpet 1 solo

mp

p

mp

p

p

p

||

A

13

It begins to snow, very lightly at first.

mf

solo

mp

solo

mp

mf

p

1 & 2

mp

mf

* The lighting should return to the wintry look in which the show began.

The snow grows in intensity, never becoming too heavy, but becoming more pronounced until the end.

The couple exit, and for a moment it continues to snow. The act curtain descends with the last notes on an empty, but still lit stage.

Fl. *mp*

Bsn.

Tpt.

Glk.

Vla. *mp*