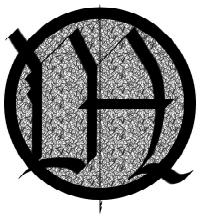
The Faerie Flute

A Ballet in Three Tableaux

by

D. M. Ackerman



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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 hem 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

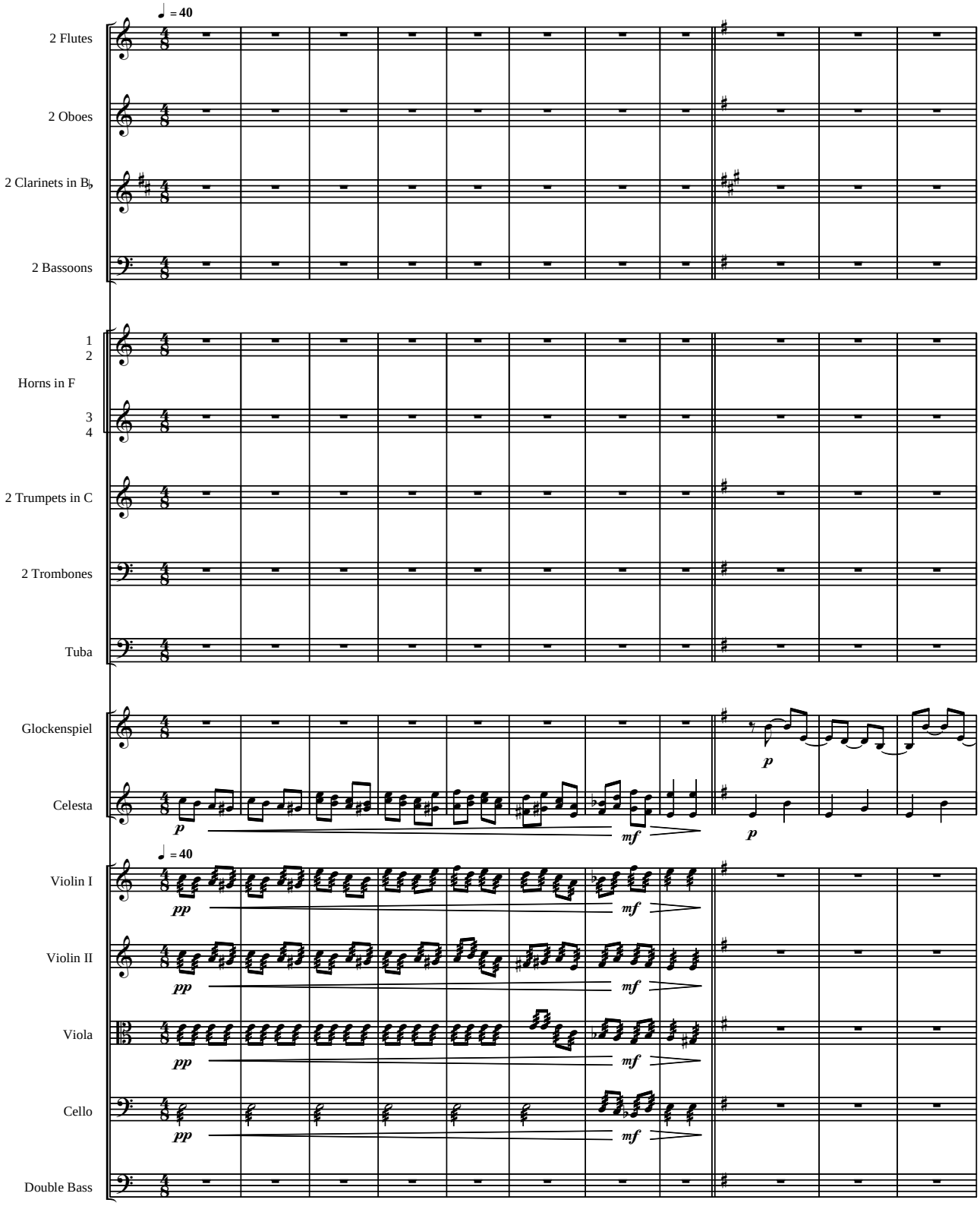
Katherine and Johnathon walk back out through the gateway, leaving Faerie. The snow continues to fall briefly as they exit the stage.

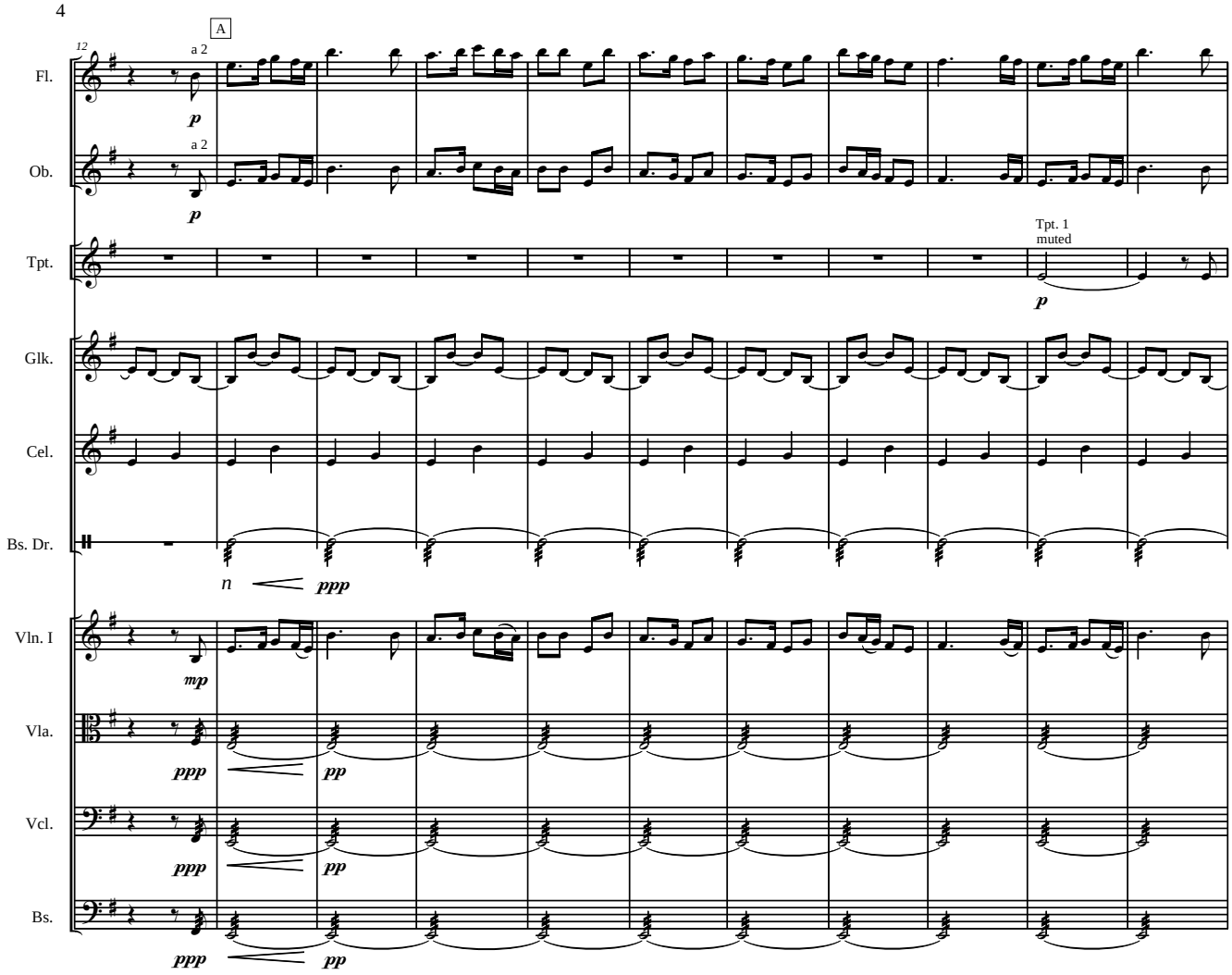
Orchestration:

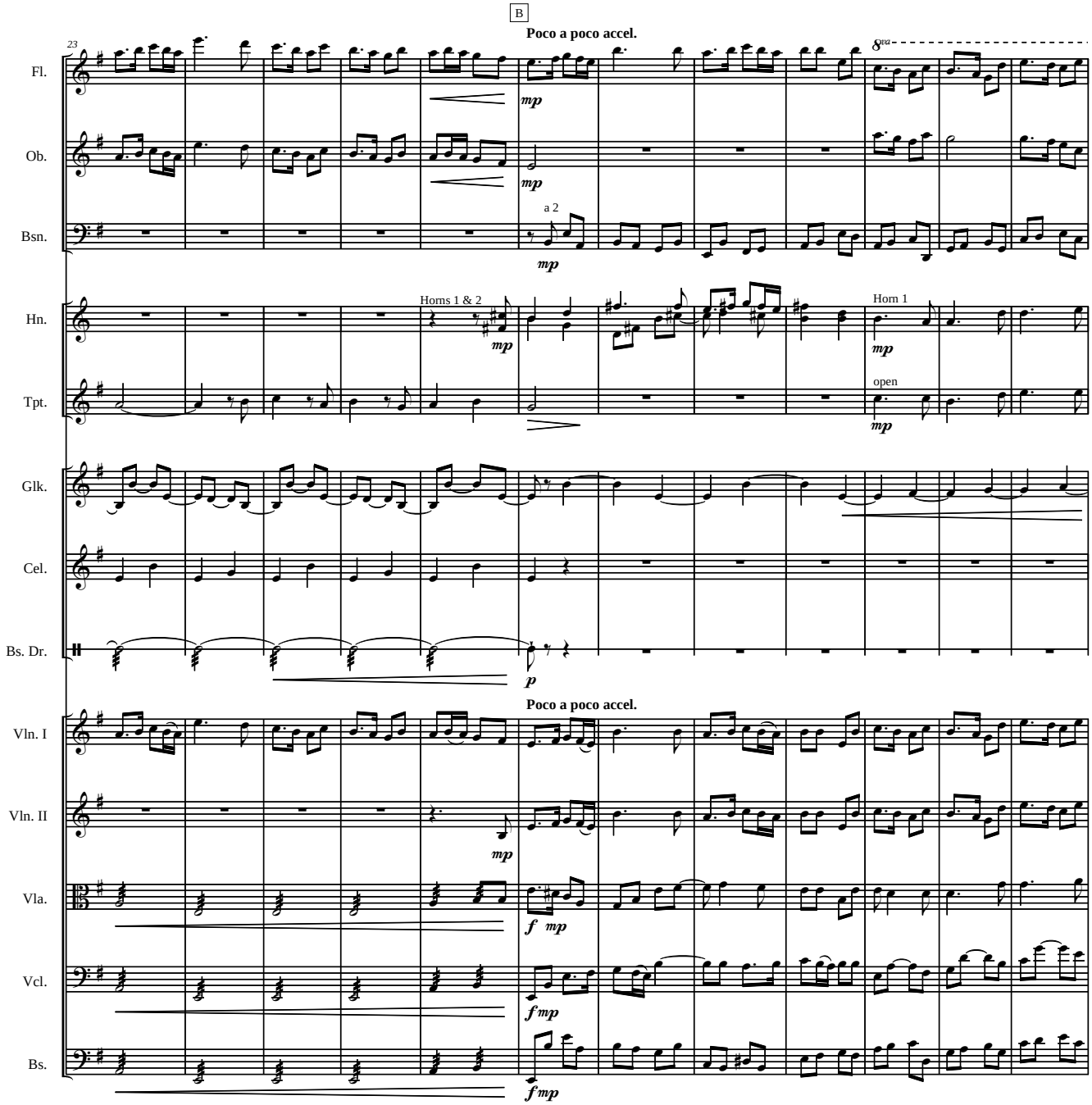
Two Flutes with first flute doubling as Piccolo
Two Oboes with second oboe doubling as English Horn
Two Clarinets in B-flat with second clarinet doubling as Bass-clarinet in B-flat
Two Bassoons
Four Horns in F (The same transposition is used in both trebble and bass cleff.)
Two Trupets in C with first 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

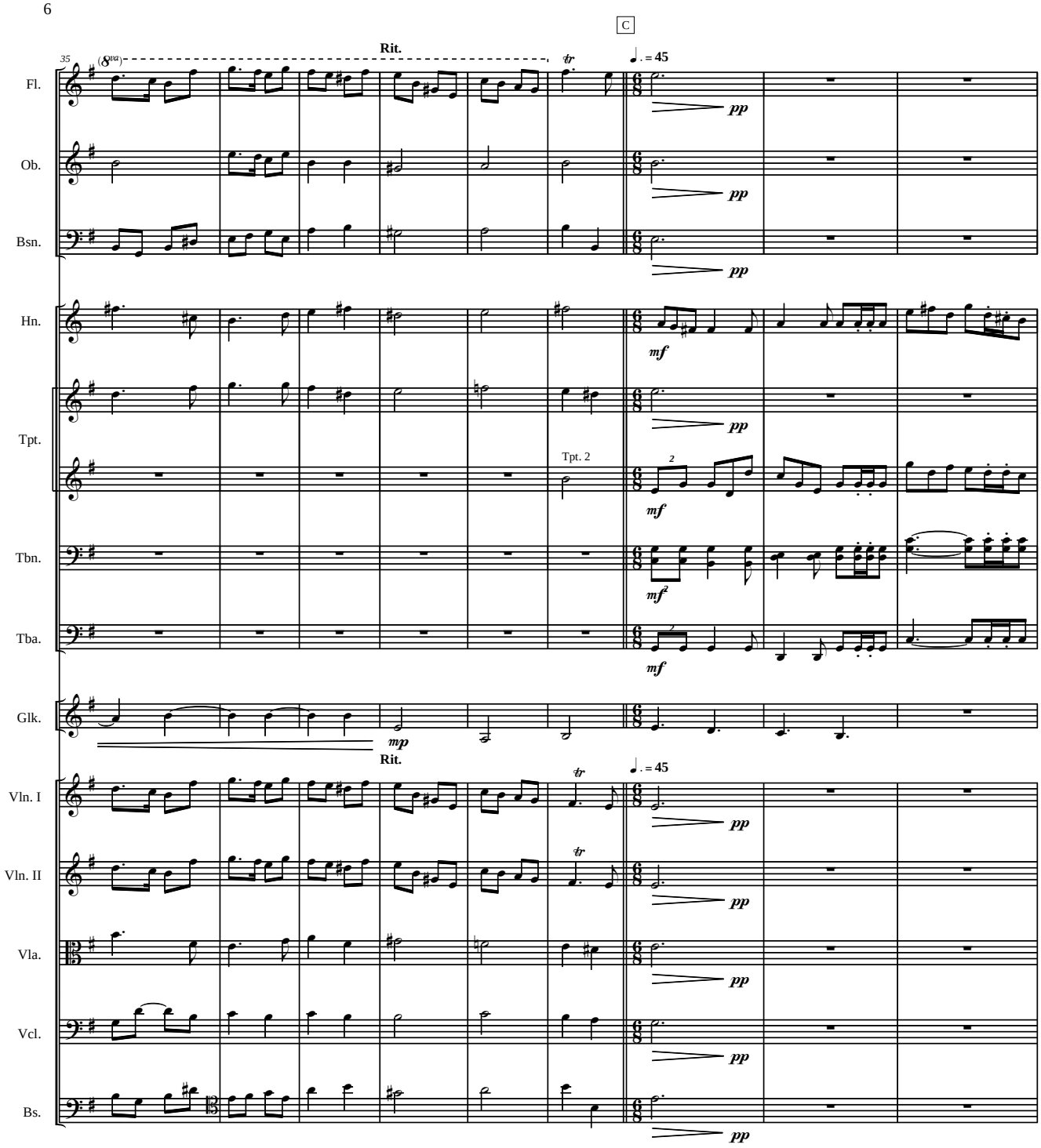
The Faerie Flute

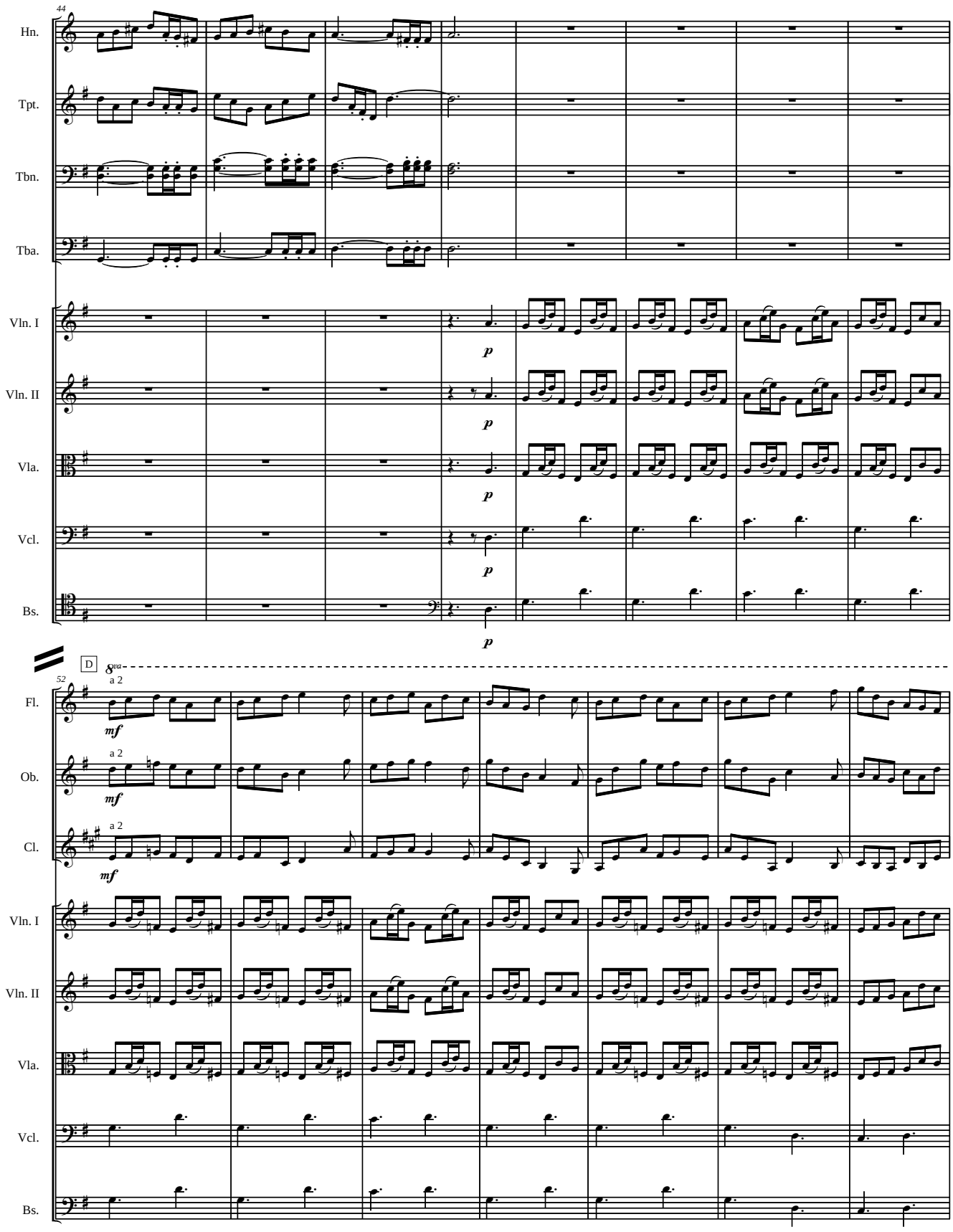
Prologue

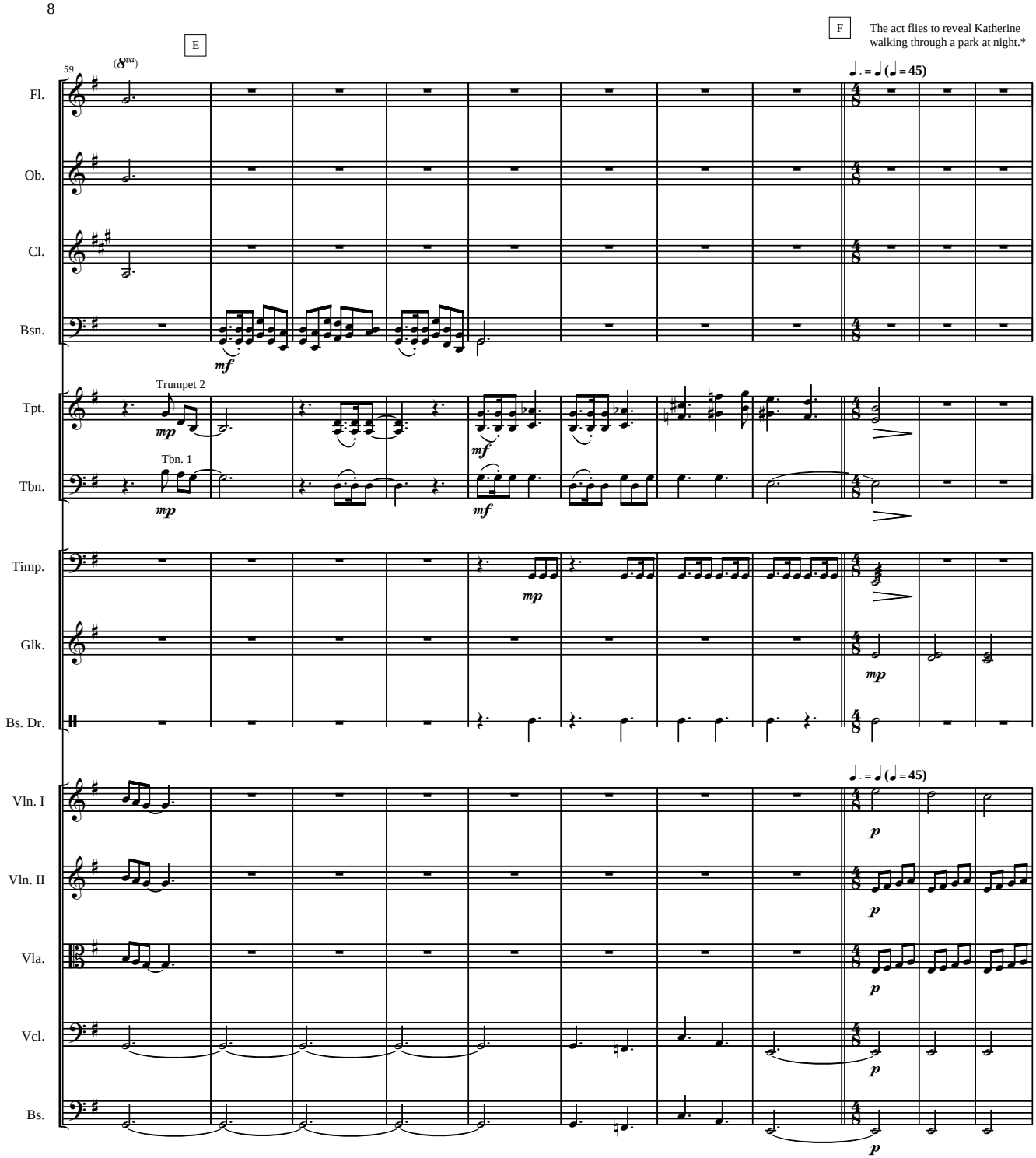



A
12
a 2
Fl.
p
a 2
Ob.
p
Tpt.
Tpt. 1
muted
p
Glk.
Cel.
Bs. Dr.
n
ppp
Vln. I
mp
Vla.
ppp
pp
Vcl.
ppp
pp
Bs.
ppp
pp


B
Poco a poco accel.
23
Fl.
Ob.
Bsn.
a 2
Hn.
Horns 1 & 2
Horn 1
Tpt.
open
Glk.
Cel.
Bs. Dr.
Poco a poco accel.
Vln. I
Vln. II
Vla.
Vcl.
Bs.


C
35
(8va)
Rit.
tr
♩. = 45
Fl.
Ob.
Bsn.
Hn.
Tpt.
Tpt. 2
Tbn.
Tba.
Glk.
Vln. I
Vln. II
Vla.
Vcl.
Bs.
pp
mf
mf2
mp


44
Hn.
Tpt.
Tbn.
Tba.
Vln. I
Vln. II
Vla.
Vcl.
Bs.
p
D
8va
52
Fl.
Ob.
Cl.
a 2
mf



* 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.

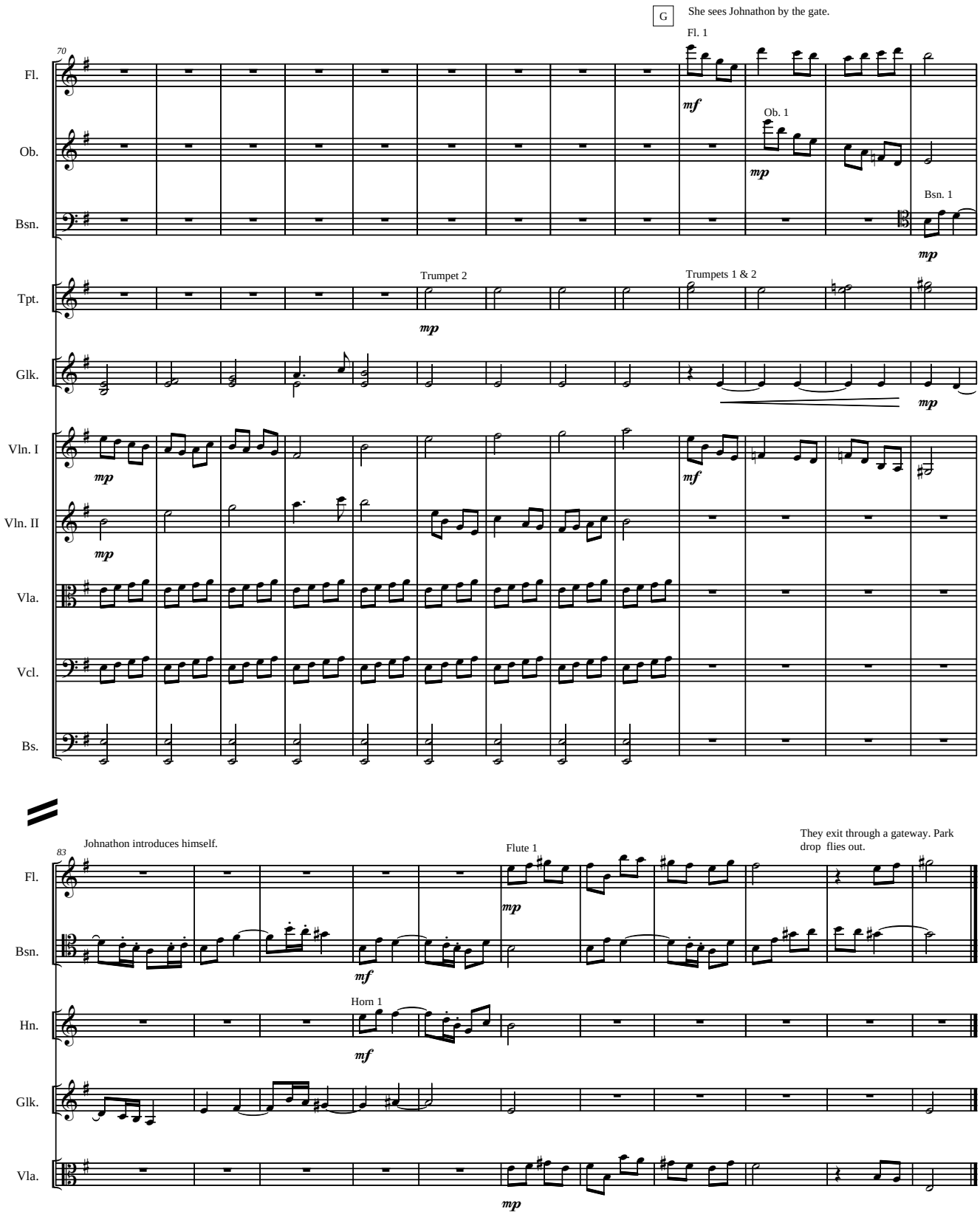
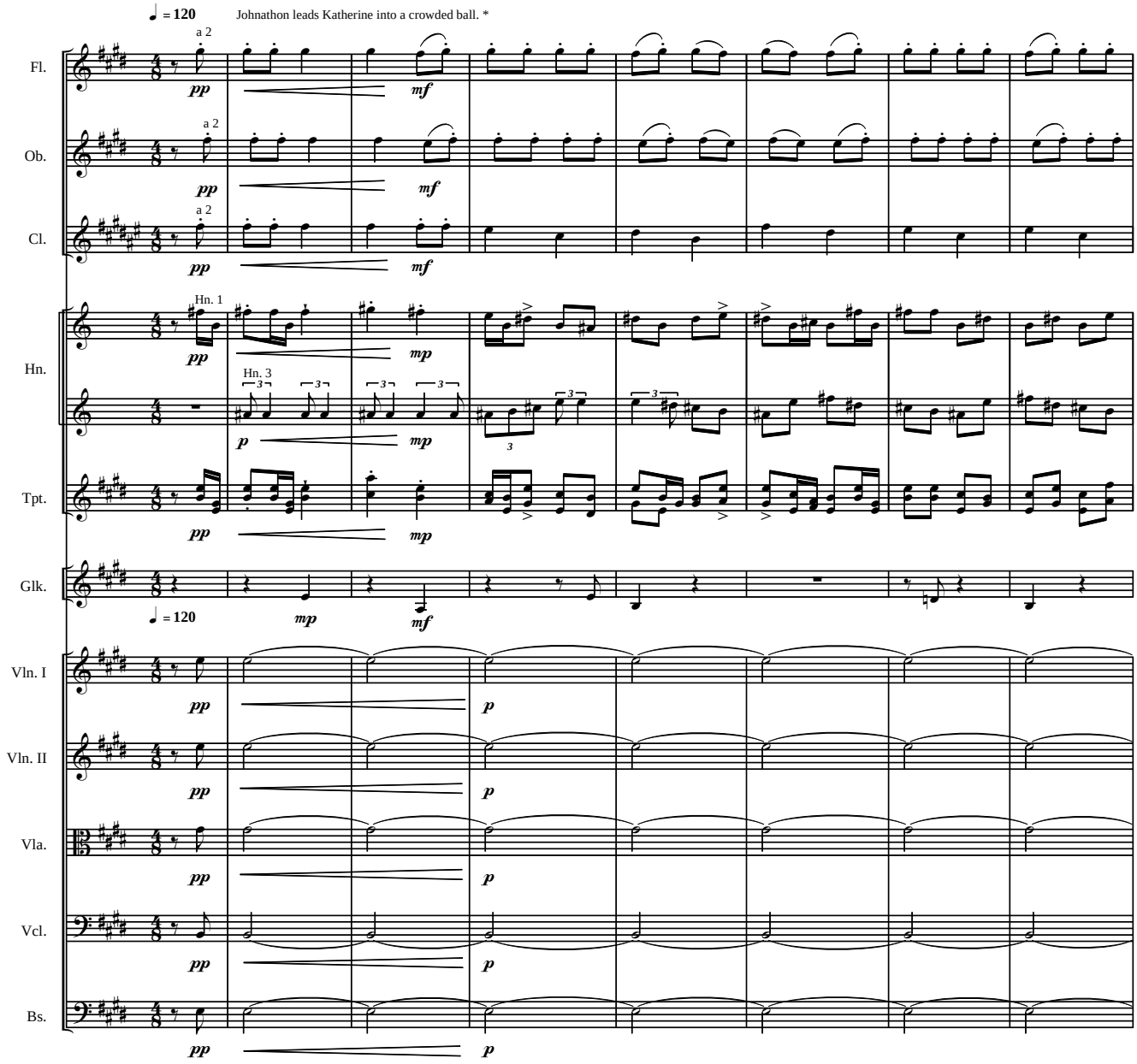
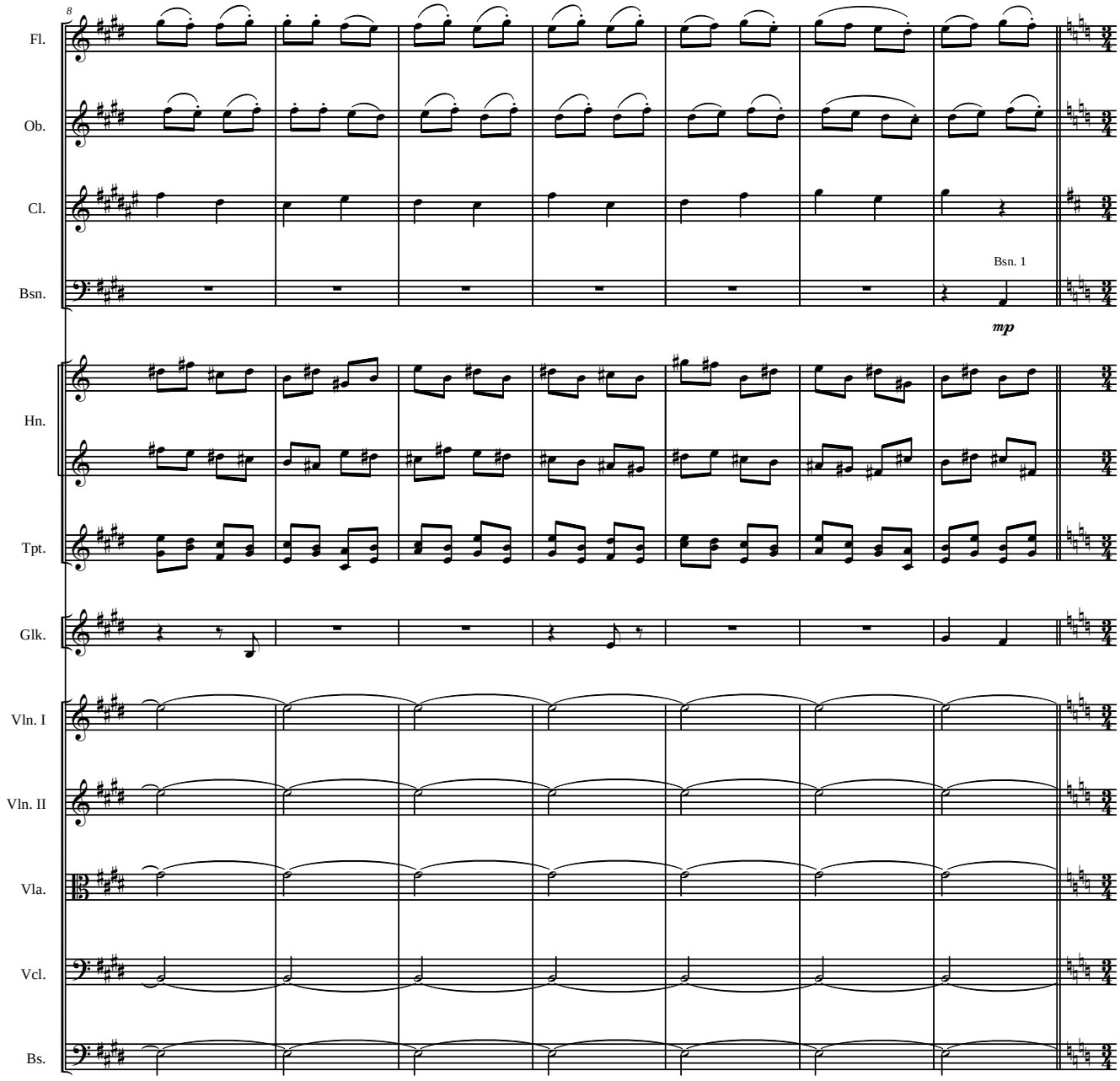

G
She sees Johnathon by the gate.
Fl. 1
70
Fl.
Ob.
Bsn.
Tpt.
Glk.
Vln. I
Vln. II
Vla.
Vcl.
Bs.
mf
mp
Ob. 1
Bsn. 1
Trumpet 2
Trumpets 1 & 2
Johnathon introduces himself.
83
Flute 1
They exit through a gateway. Park drop flies out.
Hn.
Horn 1

Tableau I
The Fairy Queen's Ball



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


8
Fl.
Ob.
Cl.
Bsn.
Bsn. 1
mp
Hn.
Tpt.
Glk.
Vln. I
Vln. II
Vla.
Vcl.
Bs.

Minuet

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

15

Fl. *pp*

Ob. Ob. 1 *mf*

Bsn.

Hn. *pp*

Hn. *pp*

Tpt. *pp*

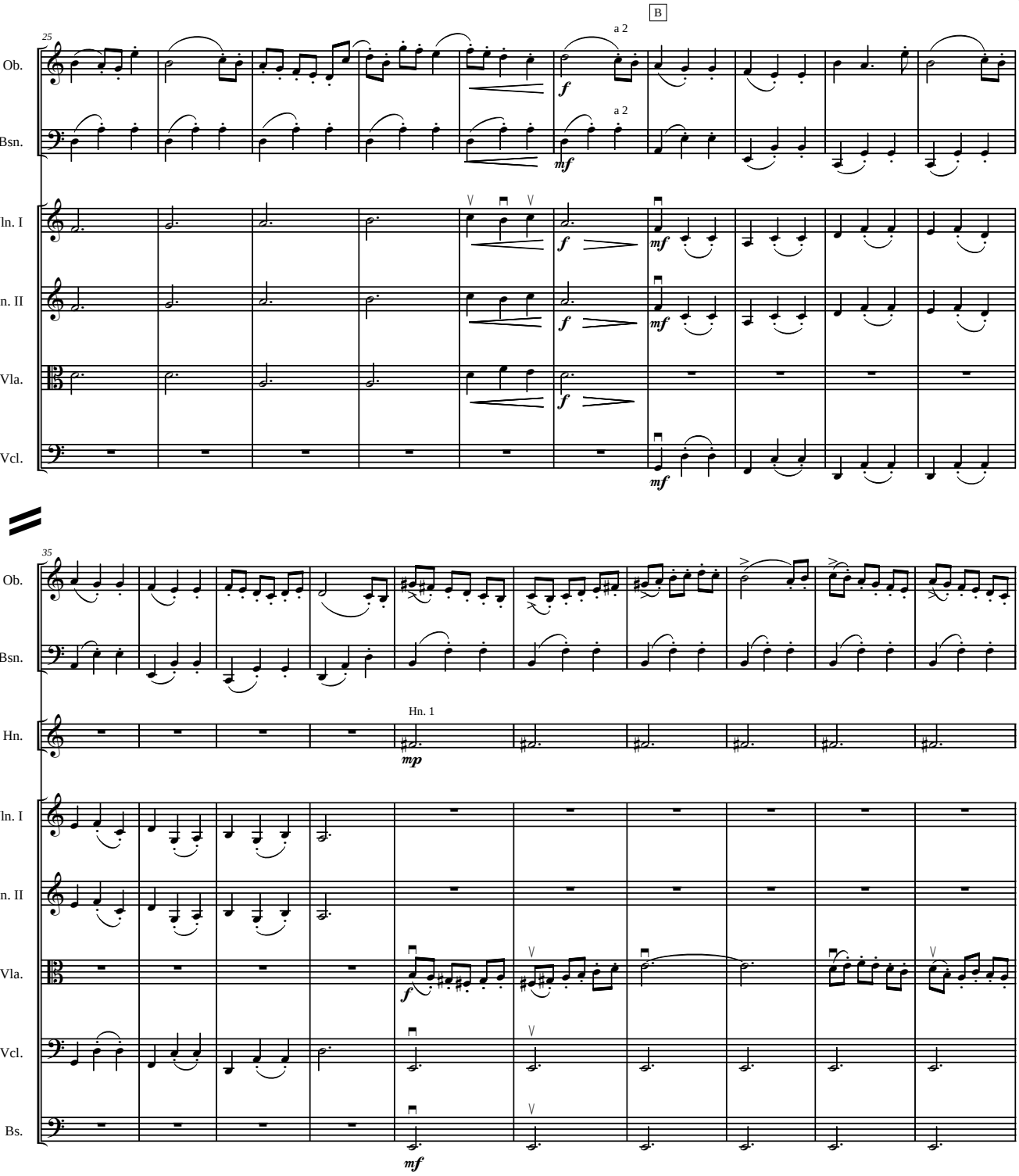
Vln. I *pp* *mp*

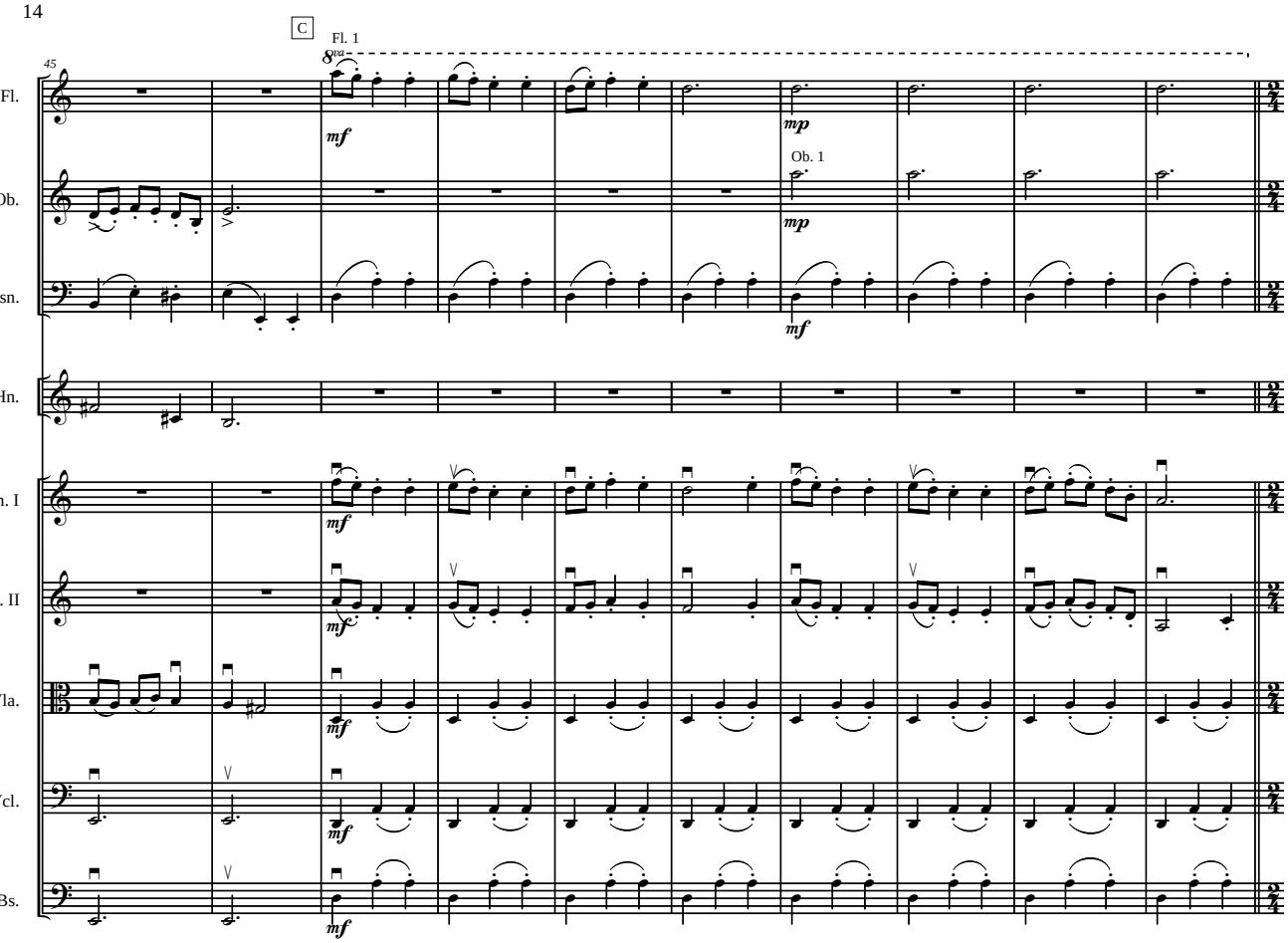
Vln. II *mp*

Vla. *mp*

Vcl.

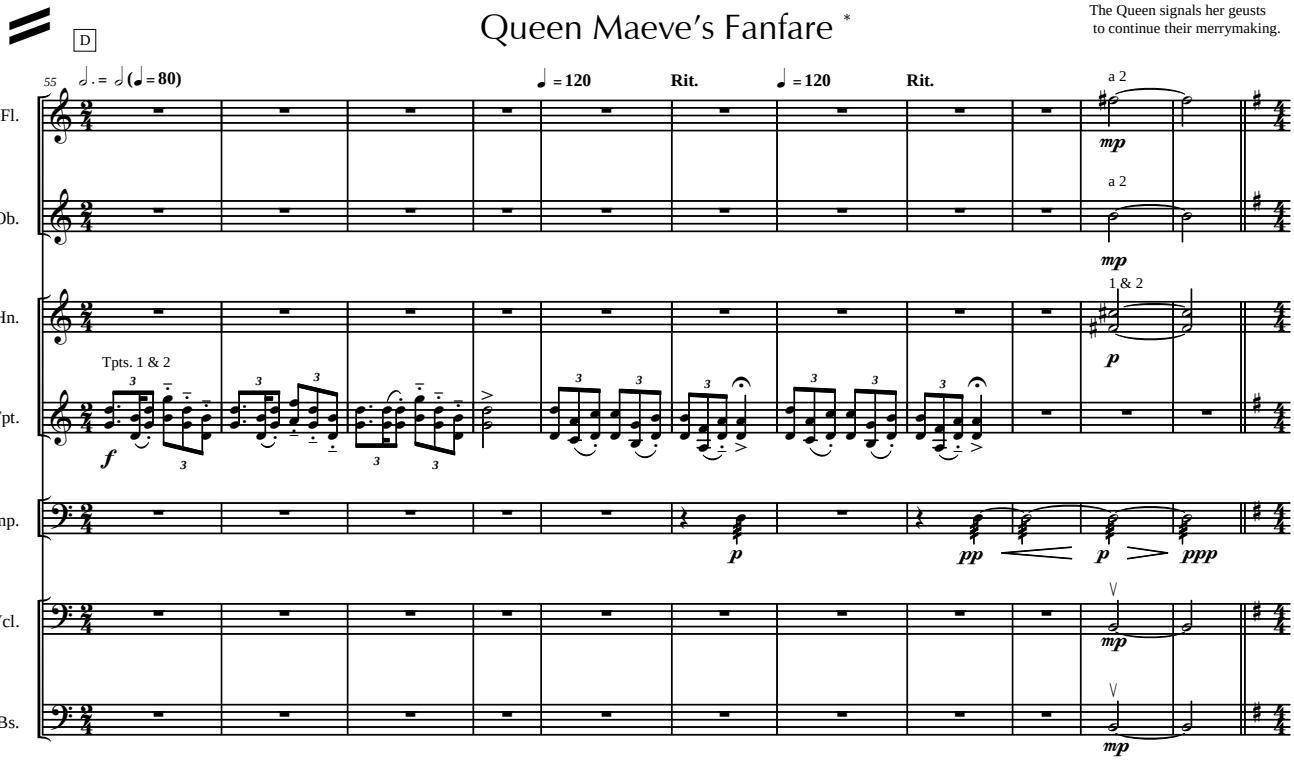
Bs.


B
25
Ob.
Bsn.
Vln. I
Vln. II
Vla.
Vcl.
a 2
a 2
f
mf
35
Hn.
Hn. 1
mp
Bs.



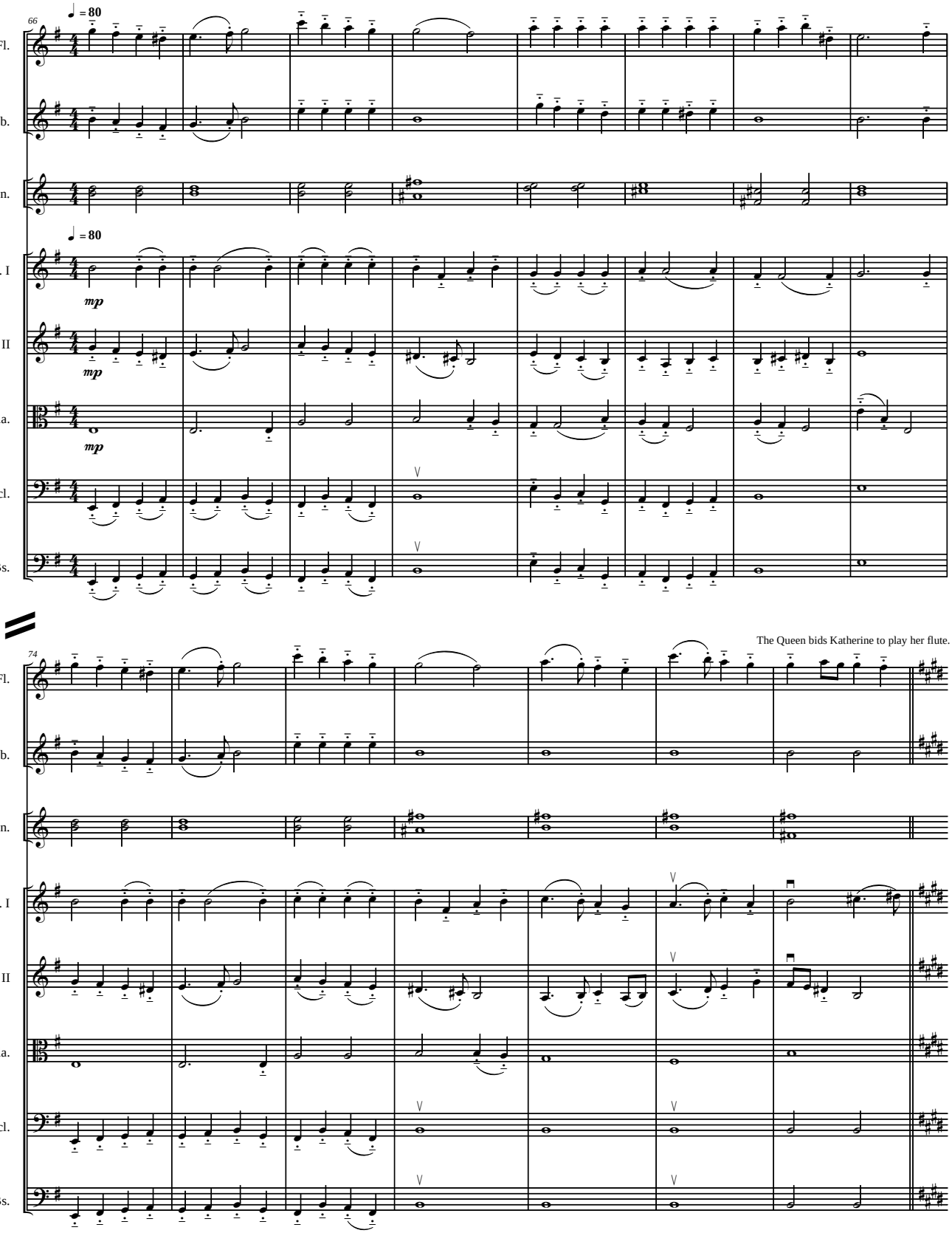
Queen Maeve's Fanfare *

The Queen signals her geusts to continue their merrymaking.

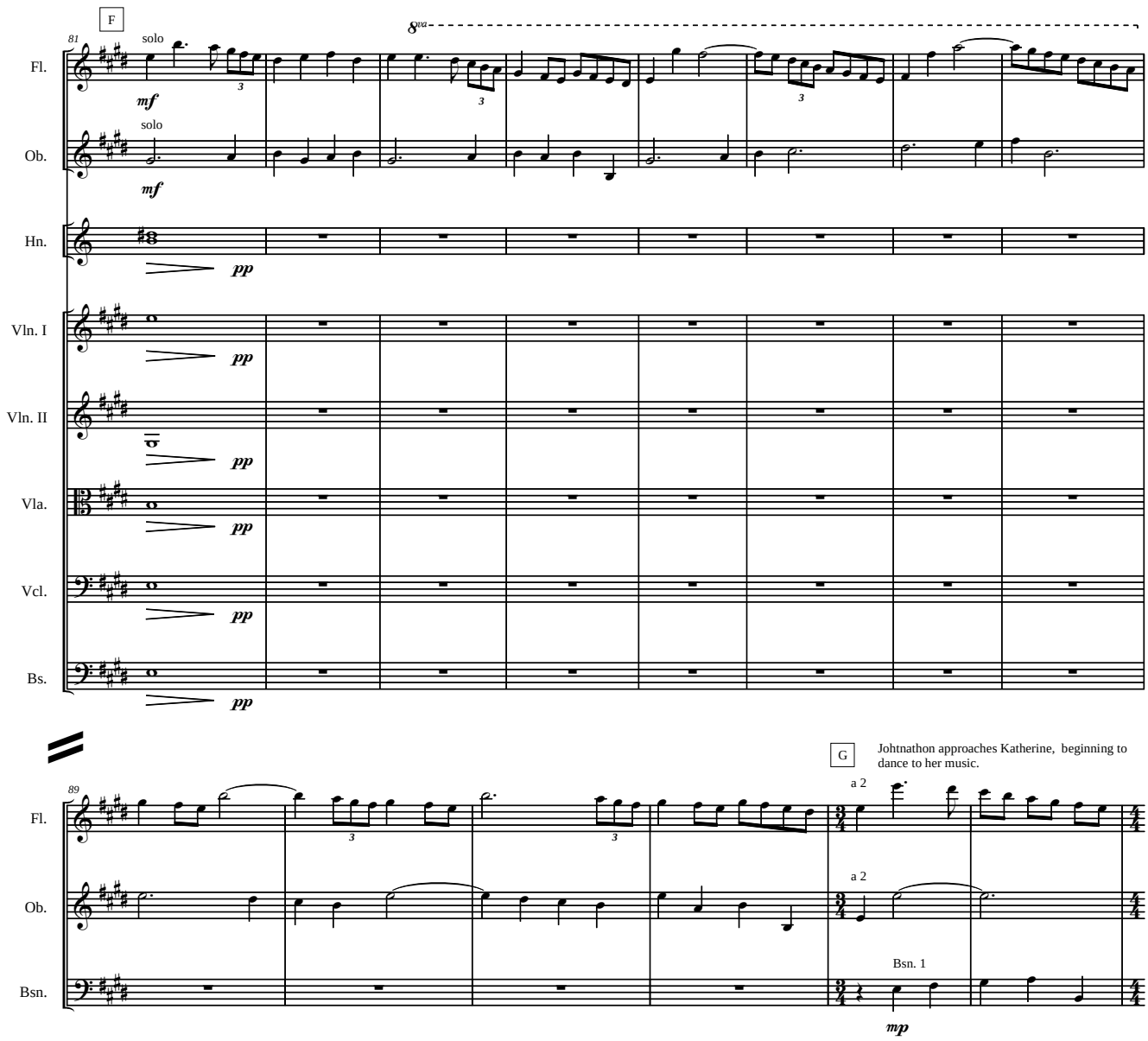


* I envision the Fairy Queen as a figure rather similar to Queen Elizabeth the First at the height of her reign. A certain amount of costume anacrhonism distinguishing characters will be desirable. Katherine should wear more or less contemporary clothing. Johnathon should wear the costume of the late 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.

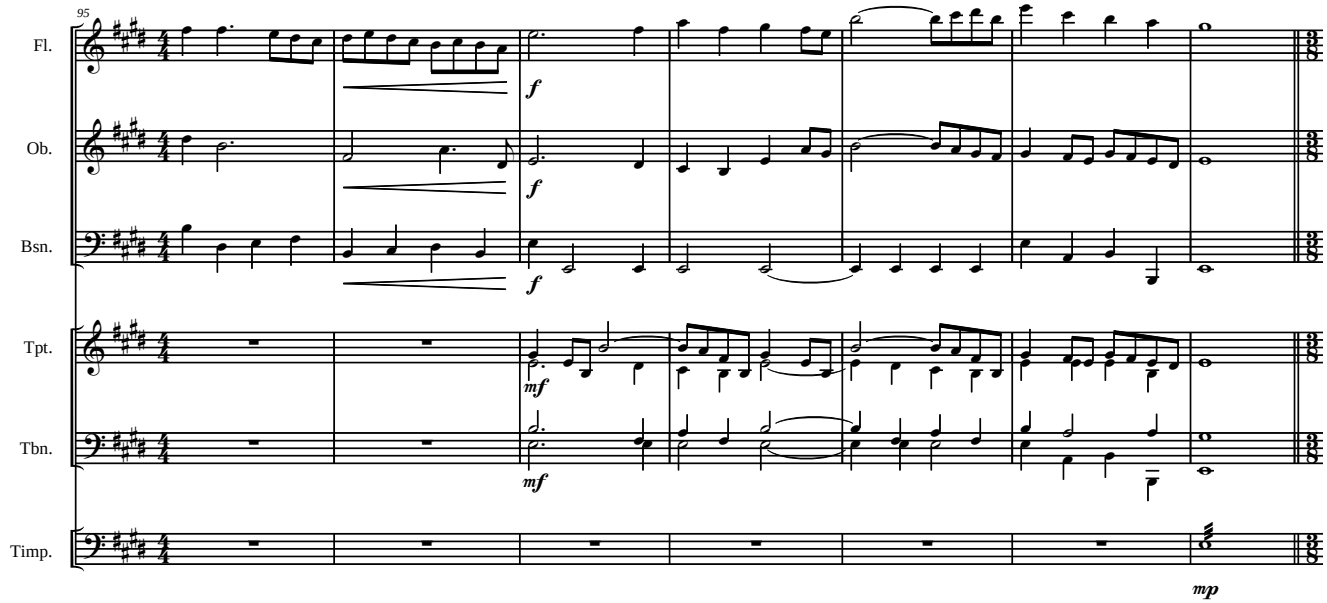
Allemande


E
66
♩ = 80
Fl.
Ob.
Hn.
♩ = 80
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 *

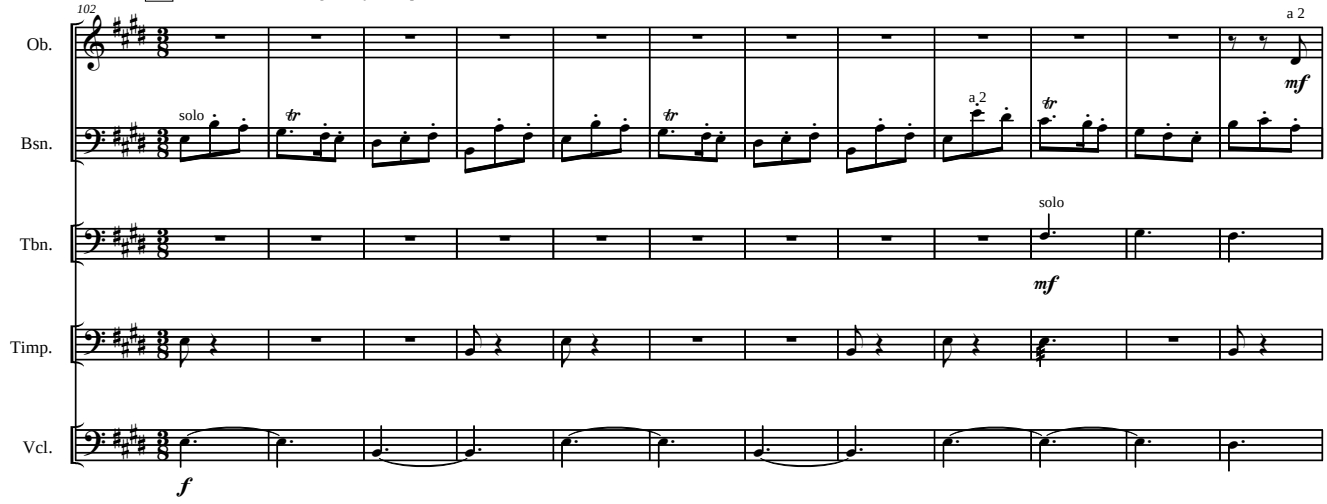


* The lighting should be brighter and whiter for this dance.

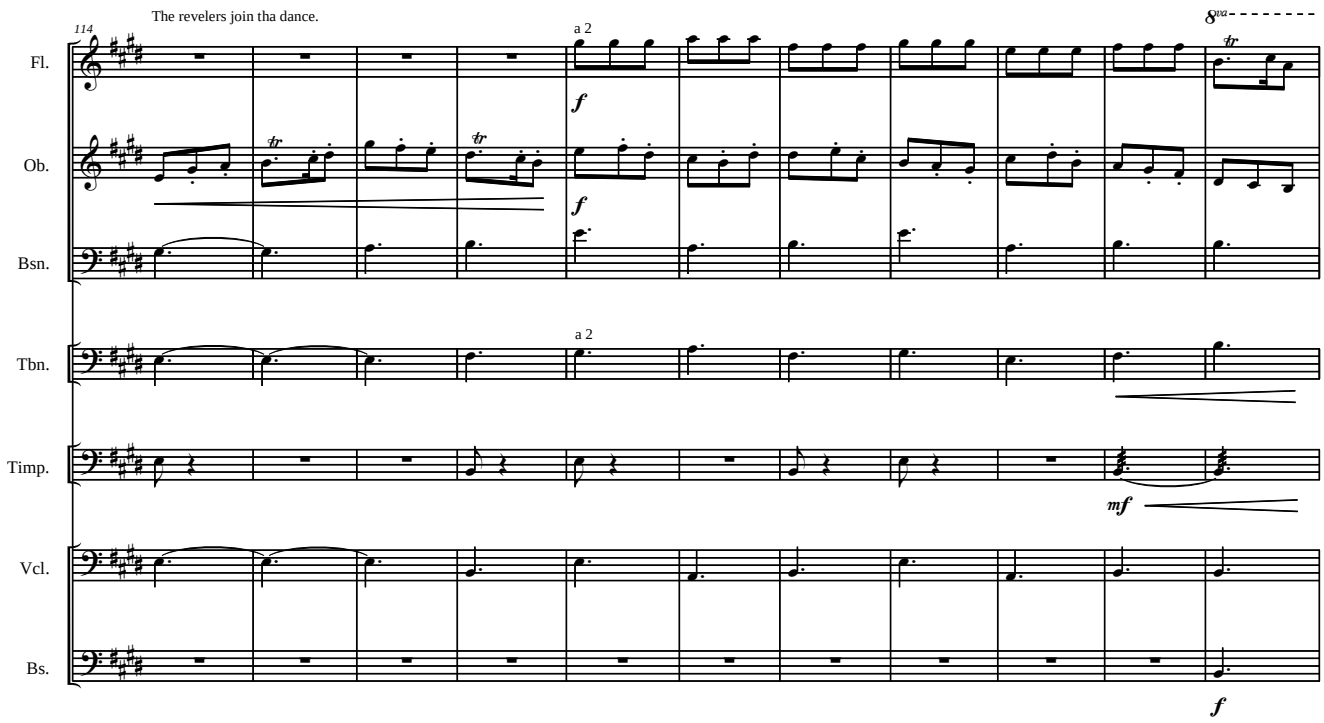


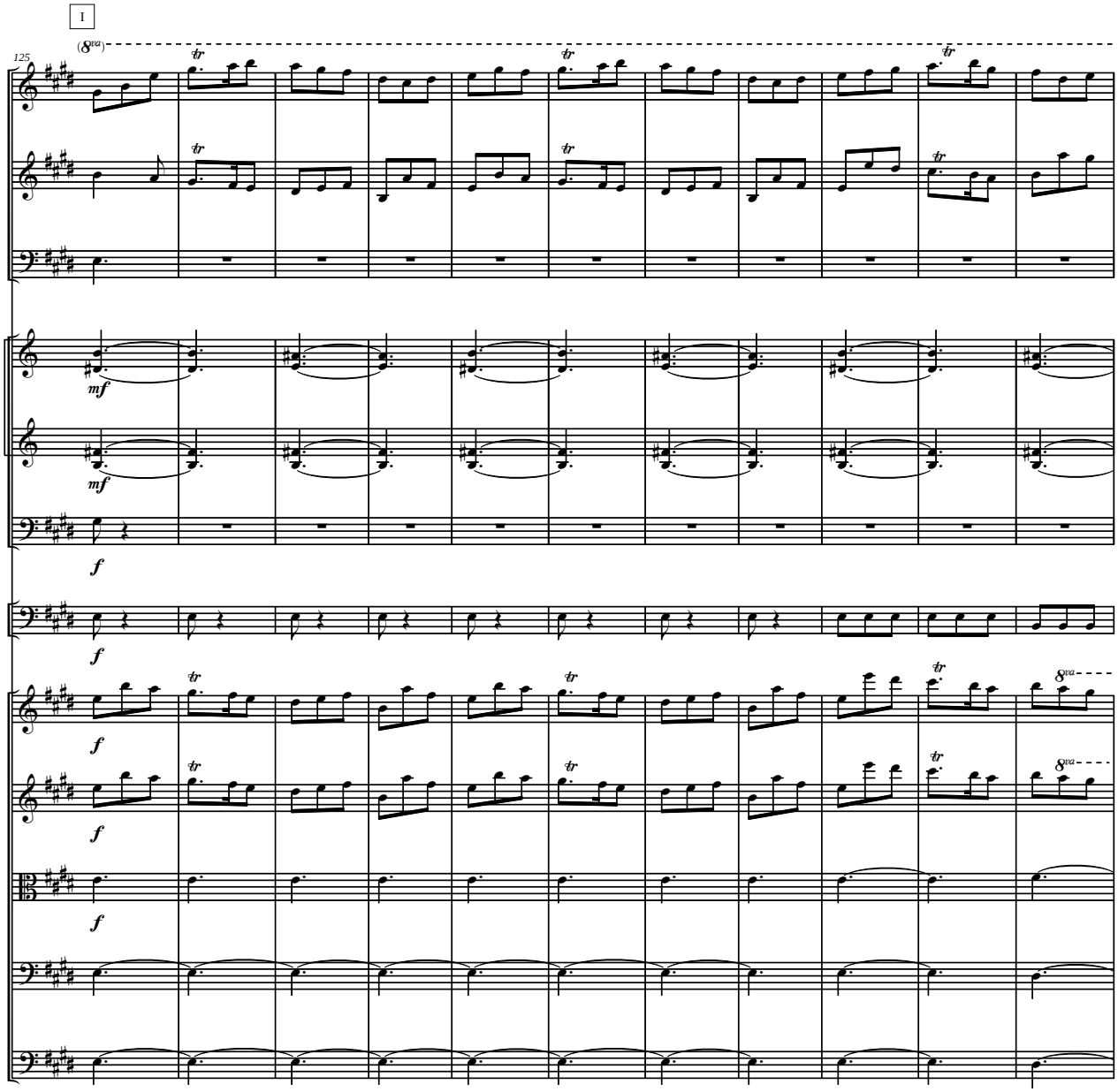
Johnathon's Courante *

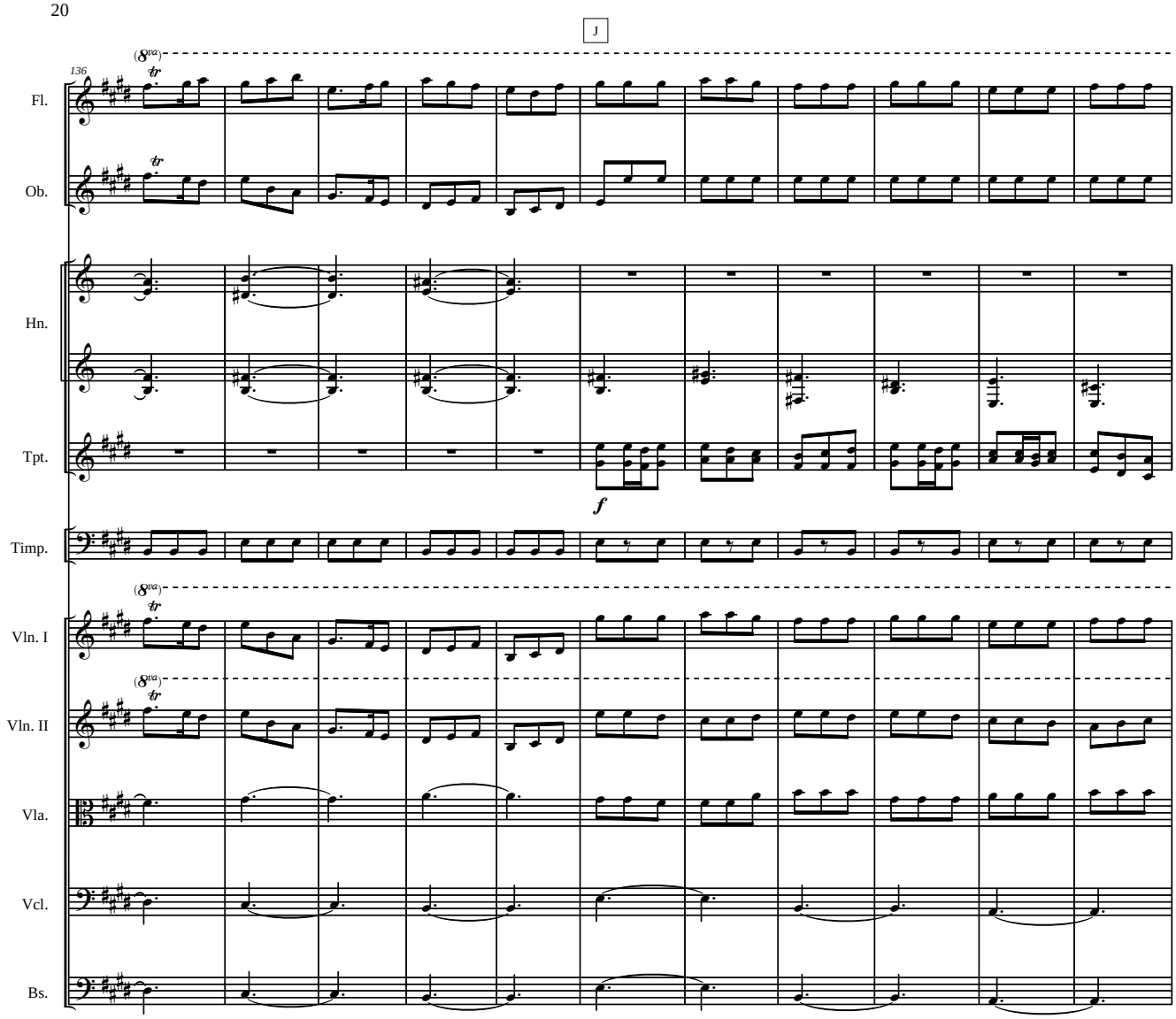
H Johntahon dances vigorously, to impress Katheriine and the Queen.

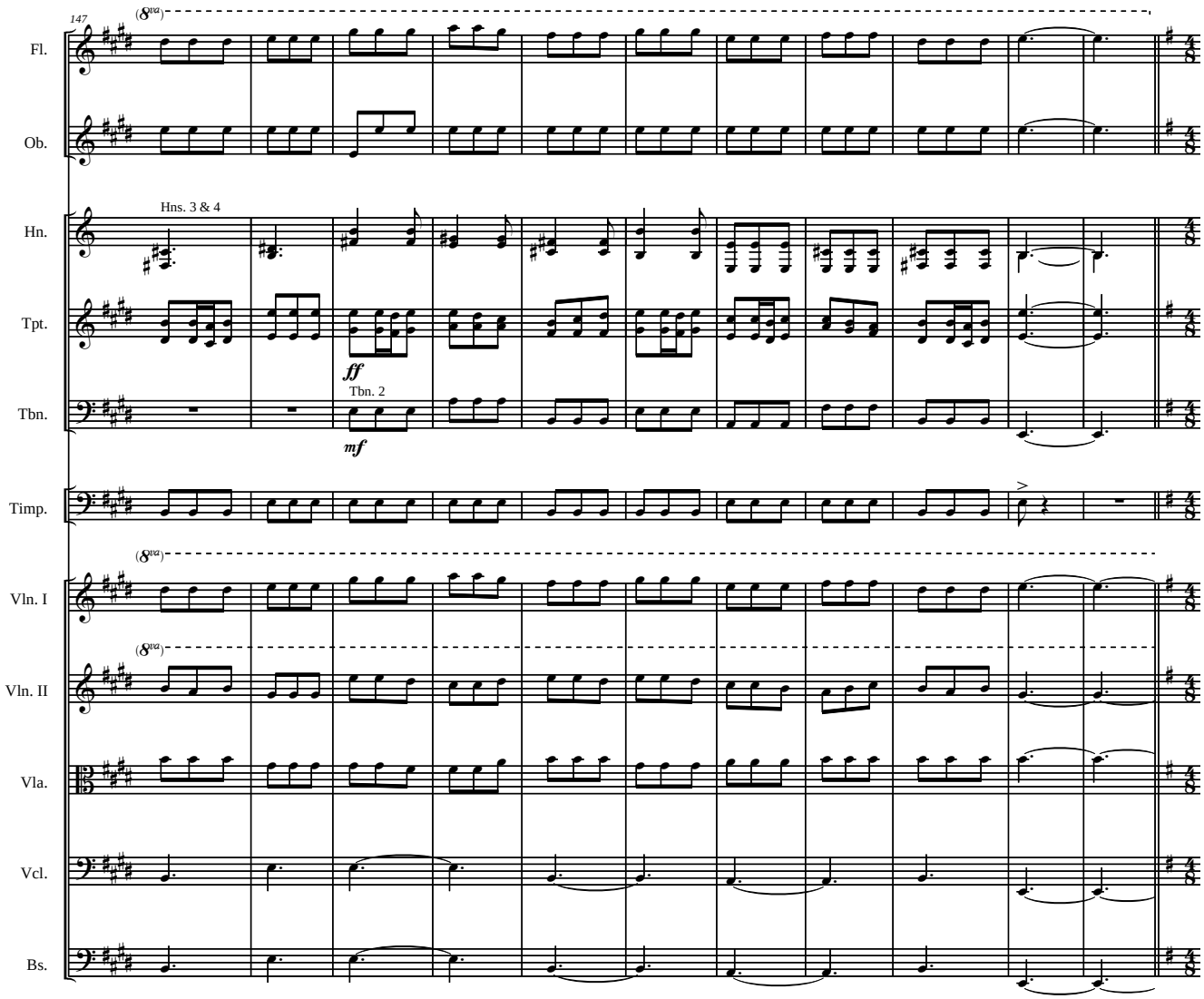


* As the court joins the dance the lighting shoudl fade back to a warm.

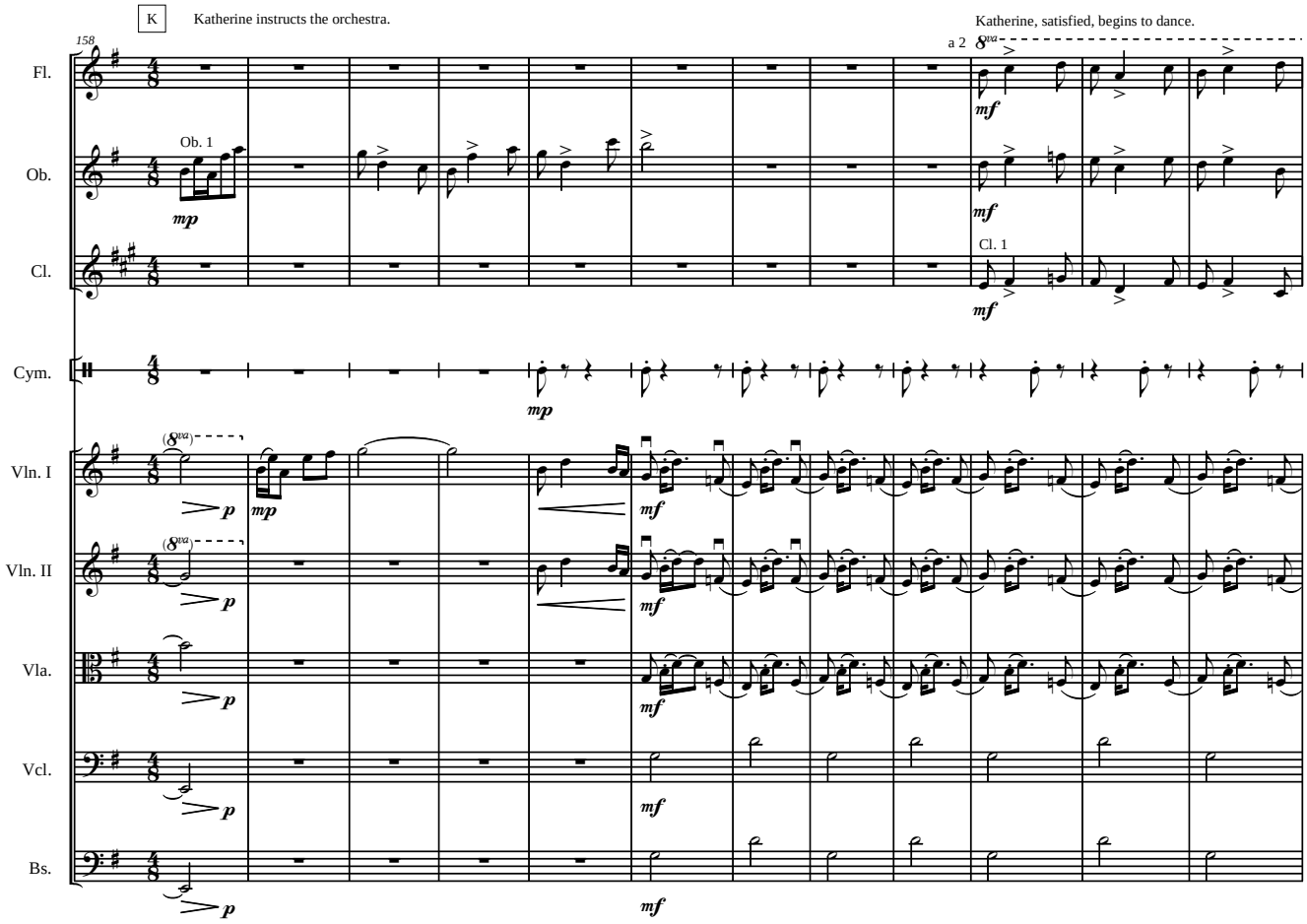

The revelers join tha dance.
114
a 2
Fl.
Ob.
Bsn.
Tbn.
Timp.
Vcl.
Bs.
f
mf


I
125
(8va)
Fl.
Ob.
Bsn.
Hn.
Tbn.
Timp.
Vln. I
Vln. II
Vla.
Vcl.
Bs.
mf
f
8va

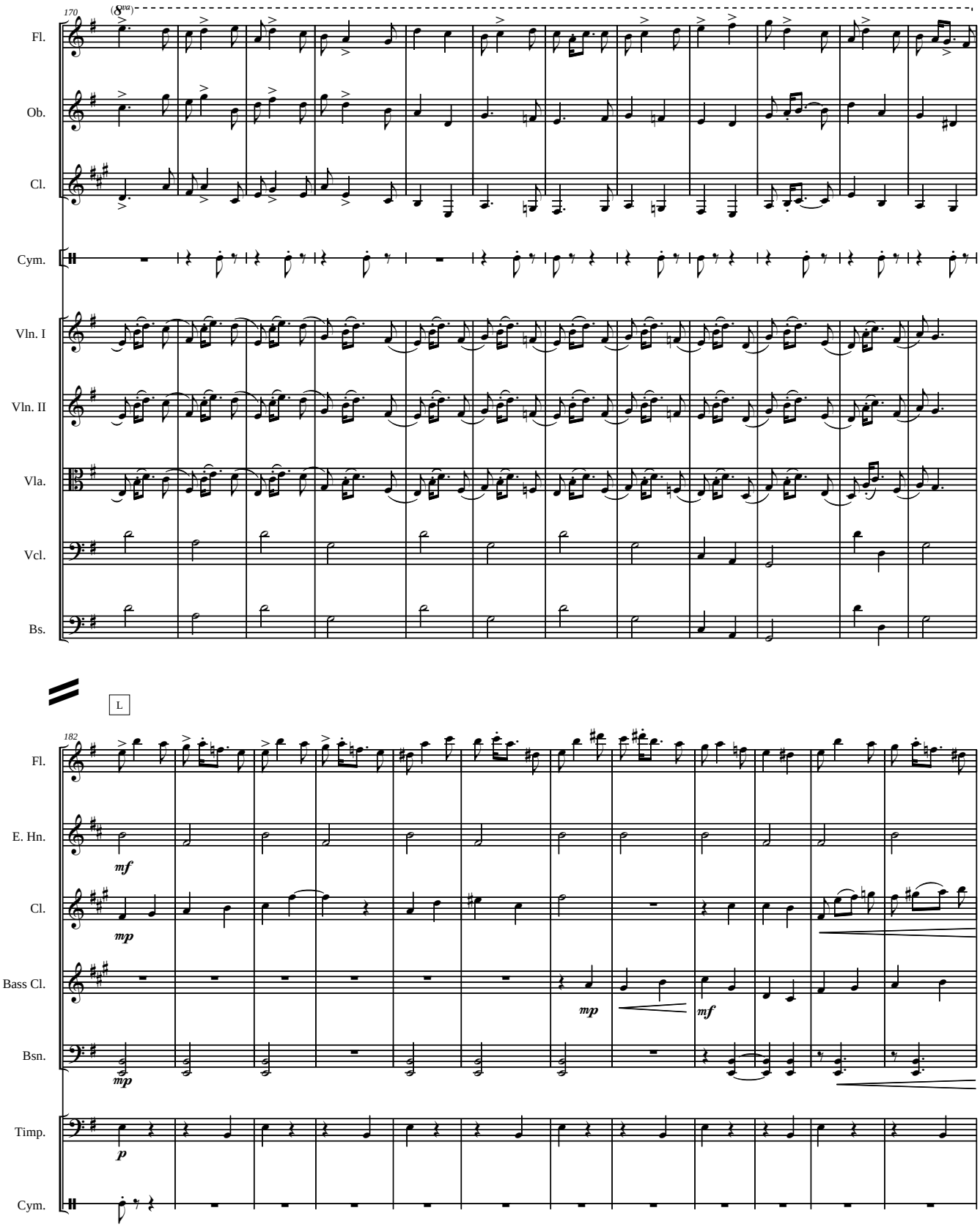

J
136
(8va)
Fl.
Ob.
Hn.
Tpt.
f
Timp.
(8va)
Vln. I
(8va)
Vln. II
Vla.
Vcl.
Bs.

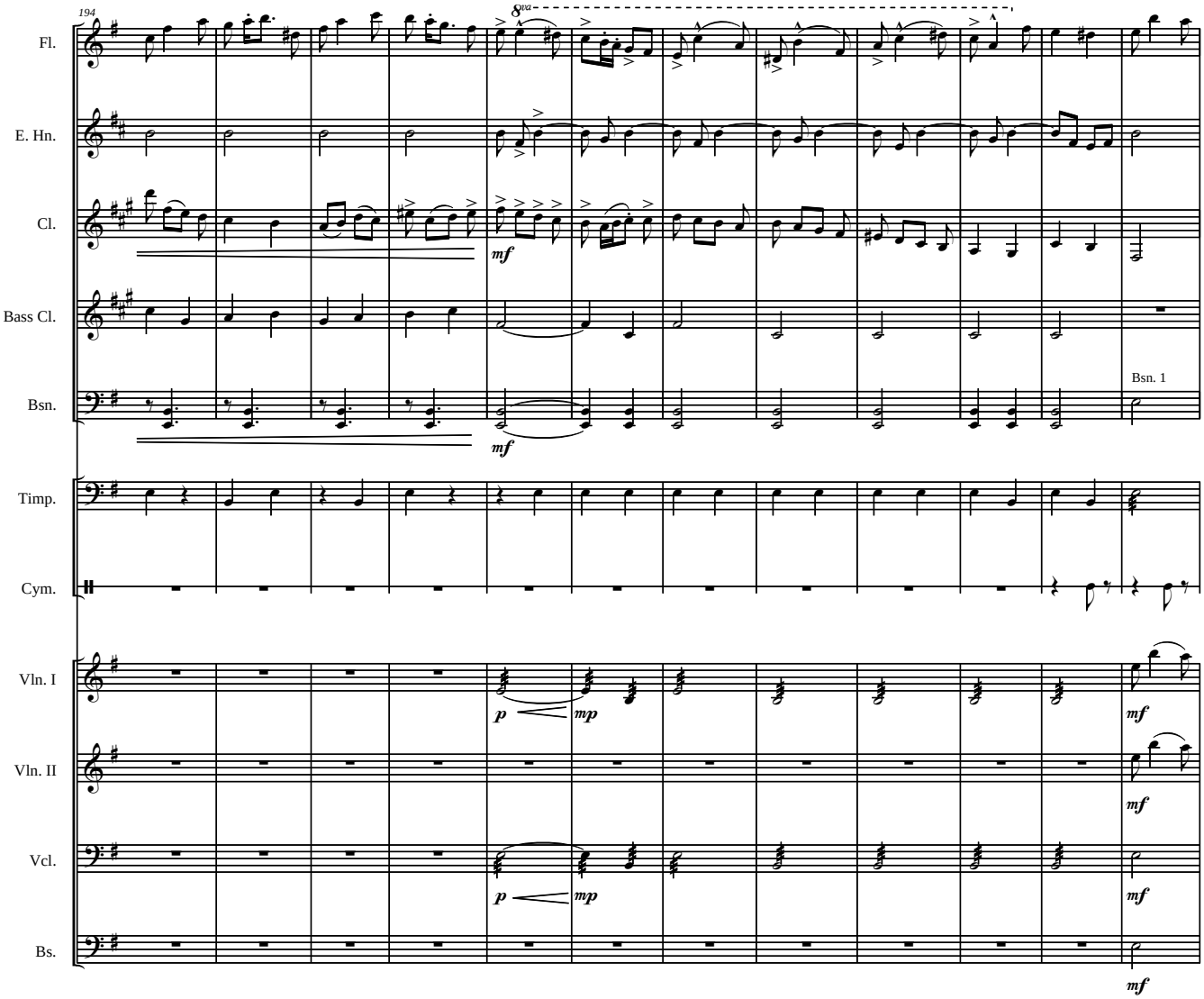

147
(8va)
Fl.
Ob.
Hns. 3 & 4
Hn.
Tpt.
ff
Tbn. 2
Tbn.
mf
Timp.
(8va)
Vln. I
(8va)
Vln. II
Vla.
Vcl.
Bs.

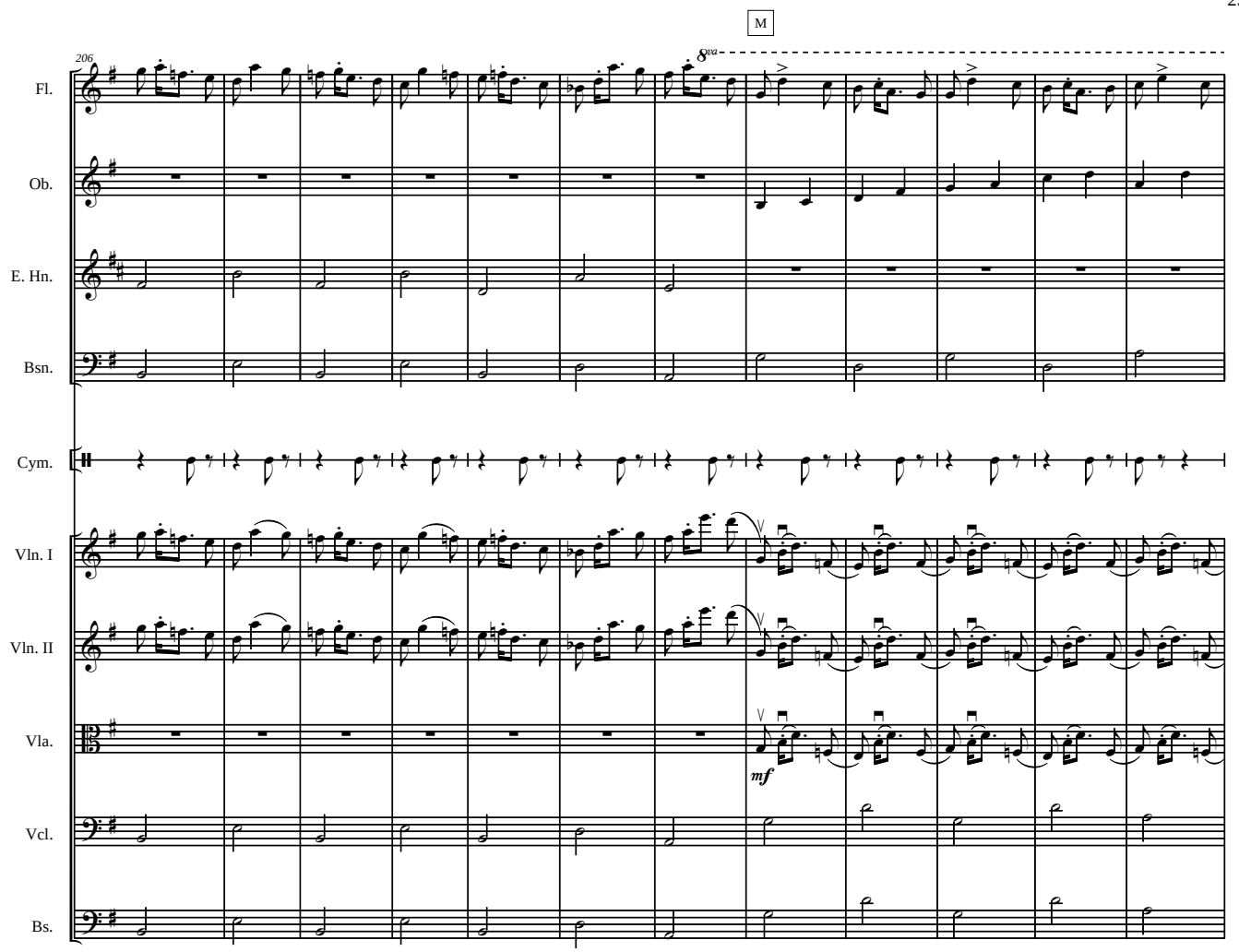
Katherine's Foxtrot *

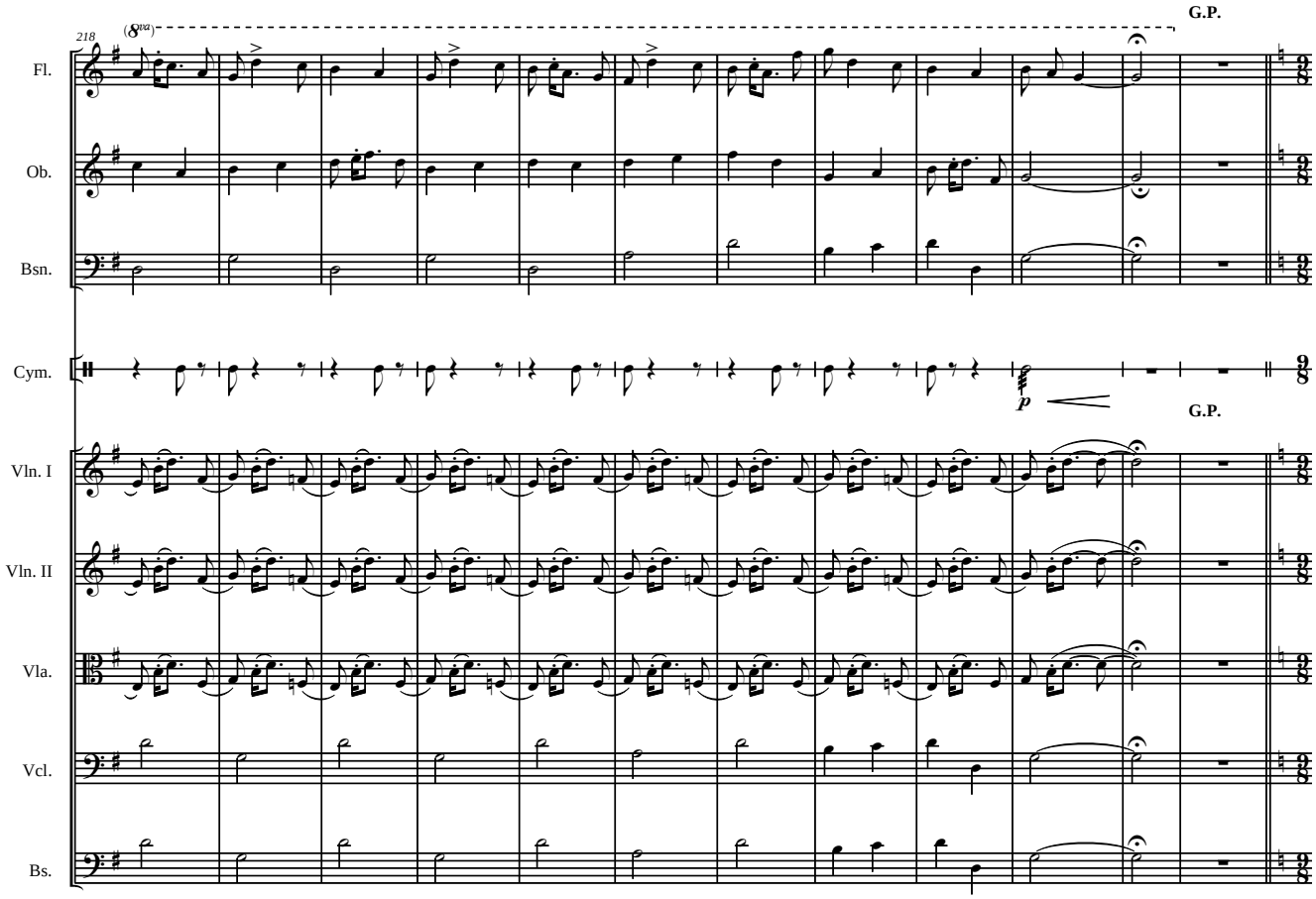


* This dance should use very bright almost hot white lighitng.


170
(8va)
Fl.
Ob.
Cl.
Cym.
Vln. I
Vln. II
Vla.
Vcl.
Bs.
L
182
Fl.
E. Hn.
mf
Cl.
mp
Bass Cl.
mp
mf
Bsn.
mp
Timp.
p
Cym.

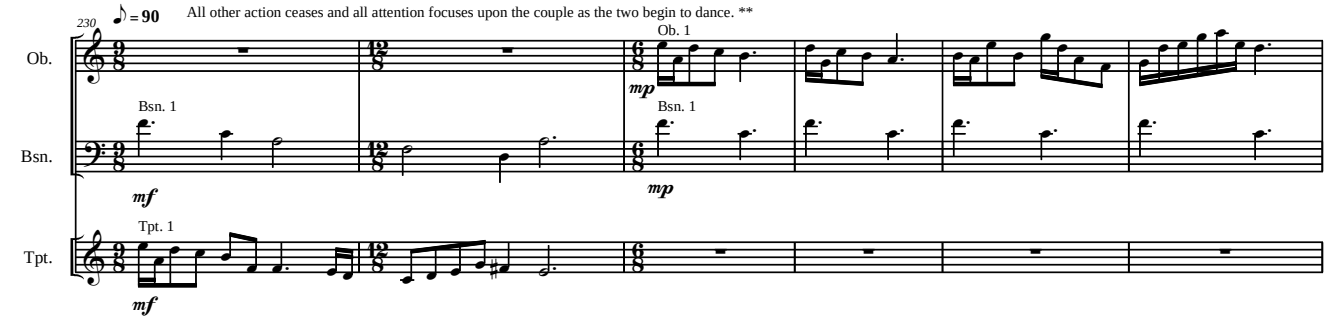

194
8va
Fl.
E. Hn.
Cl.
mf
Bass Cl.
Bsn.
Bsn. 1
mf
Timp.
Cym.
Vln. I
p
mp
mf
Vln. II
mf
Vcl.
p
mp
mf
Bs.
mf


M
206
8va
Fl.
Ob.
E. Hn.
Bsn.
Cym.
Vln. I
Vln. II
Vla.
mf
Vcl.
Bs.



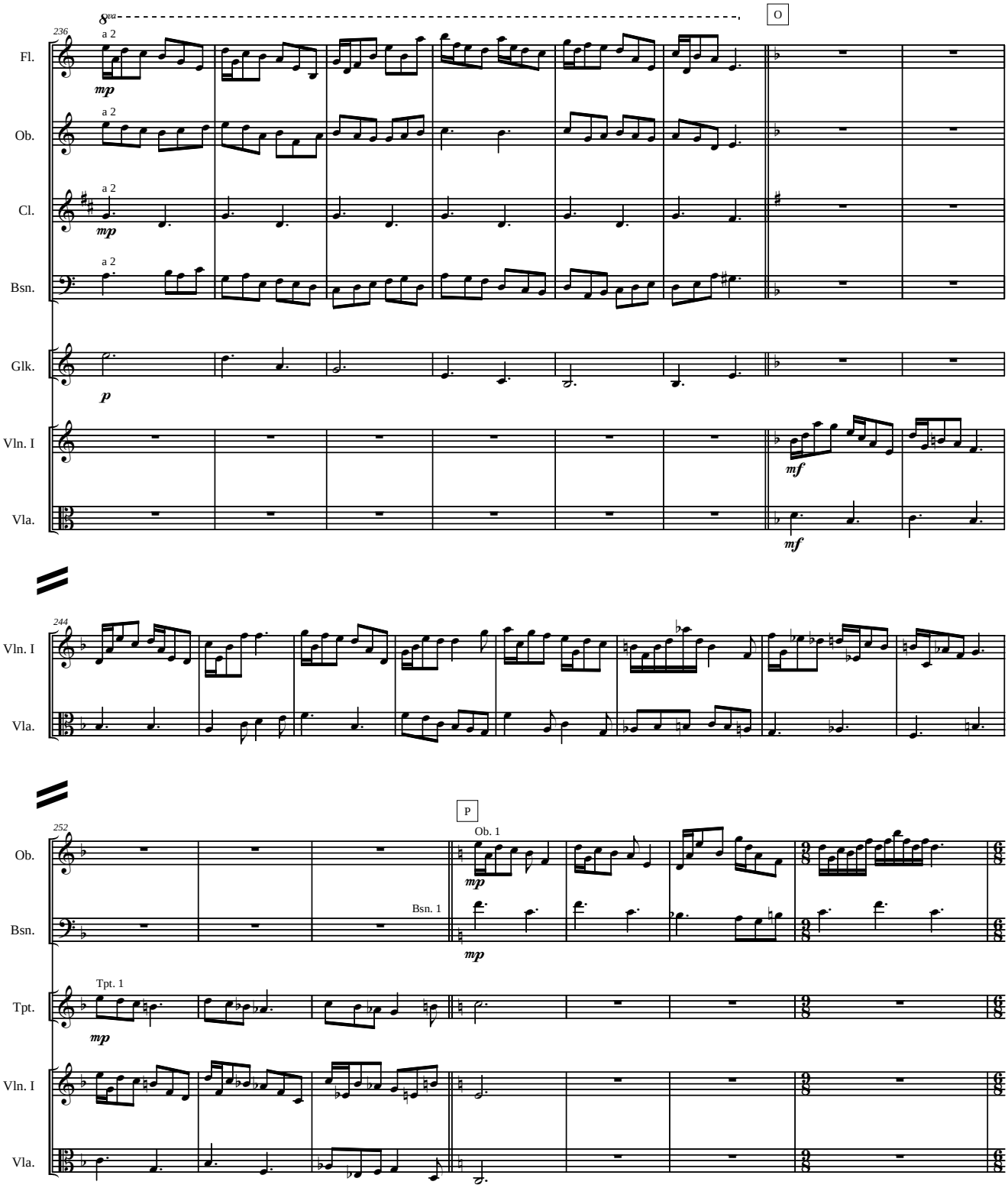
Pas de Deux *

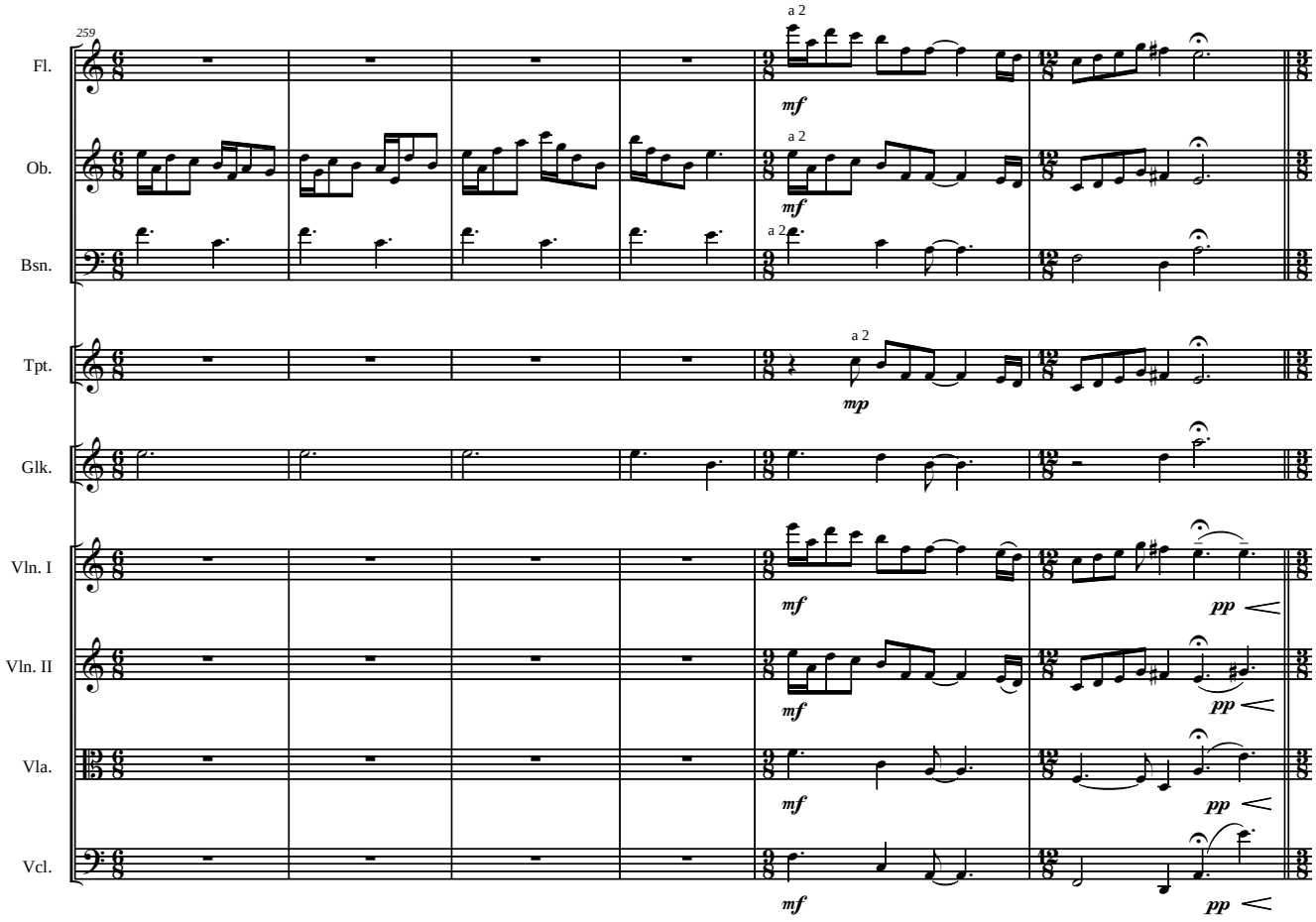
N



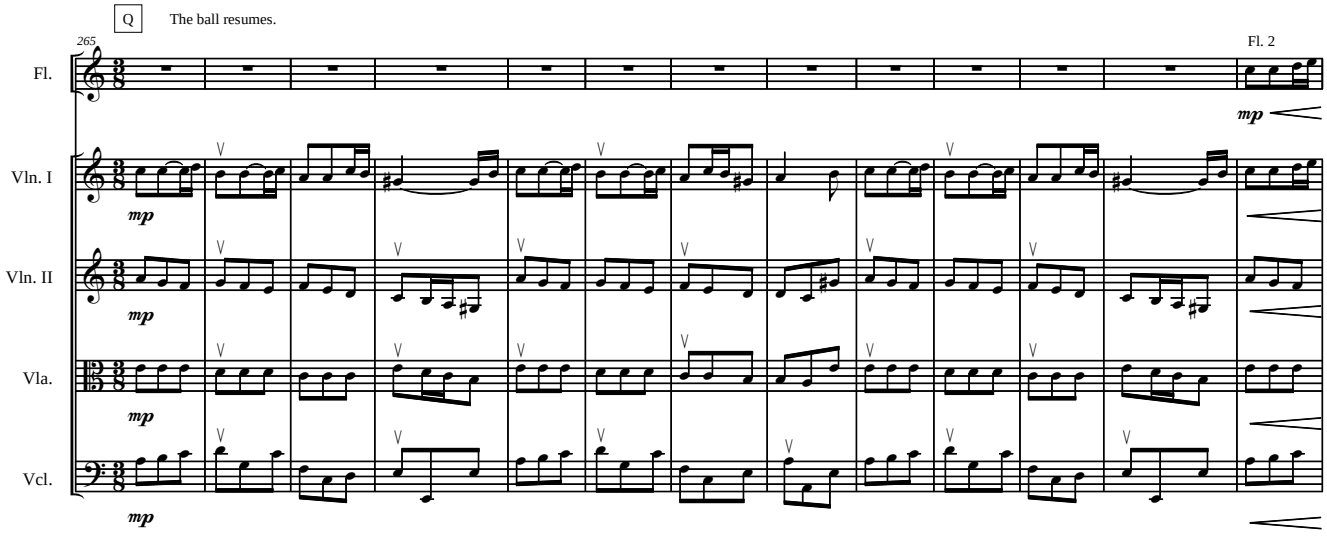
* I envision the dance itself being lit in cool blues of some kind, while the ballroom and guests appart fromt he dancers should be lit only in night blues.

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

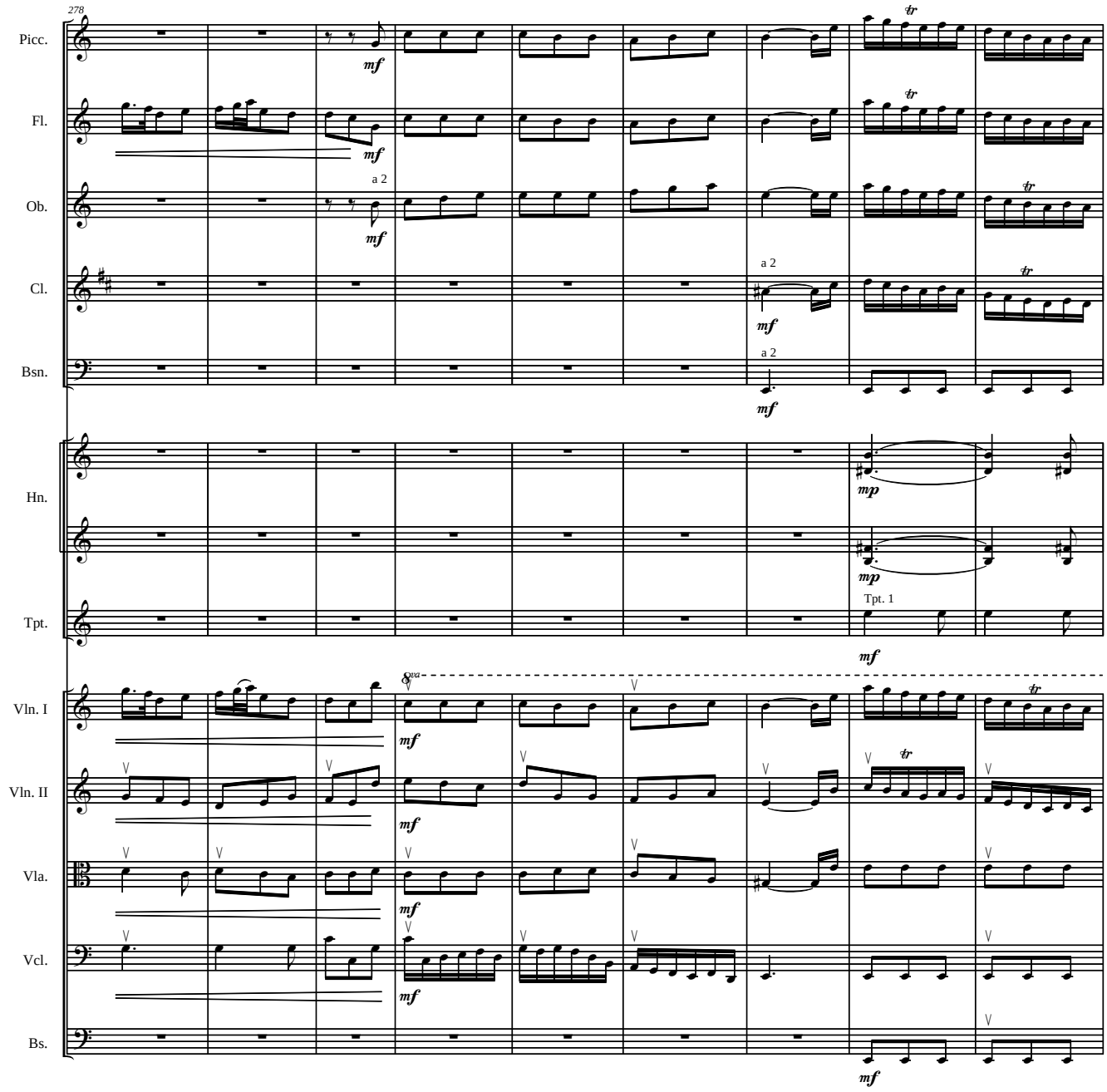

8va
O
236
a 2
Fl.
Ob.
Cl.
Bsn.
Glk.
Vln. I
Vla.
mp
p
mf
244
P
252
Ob. 1
Bsn. 1
Tpt. 1
Tpt.

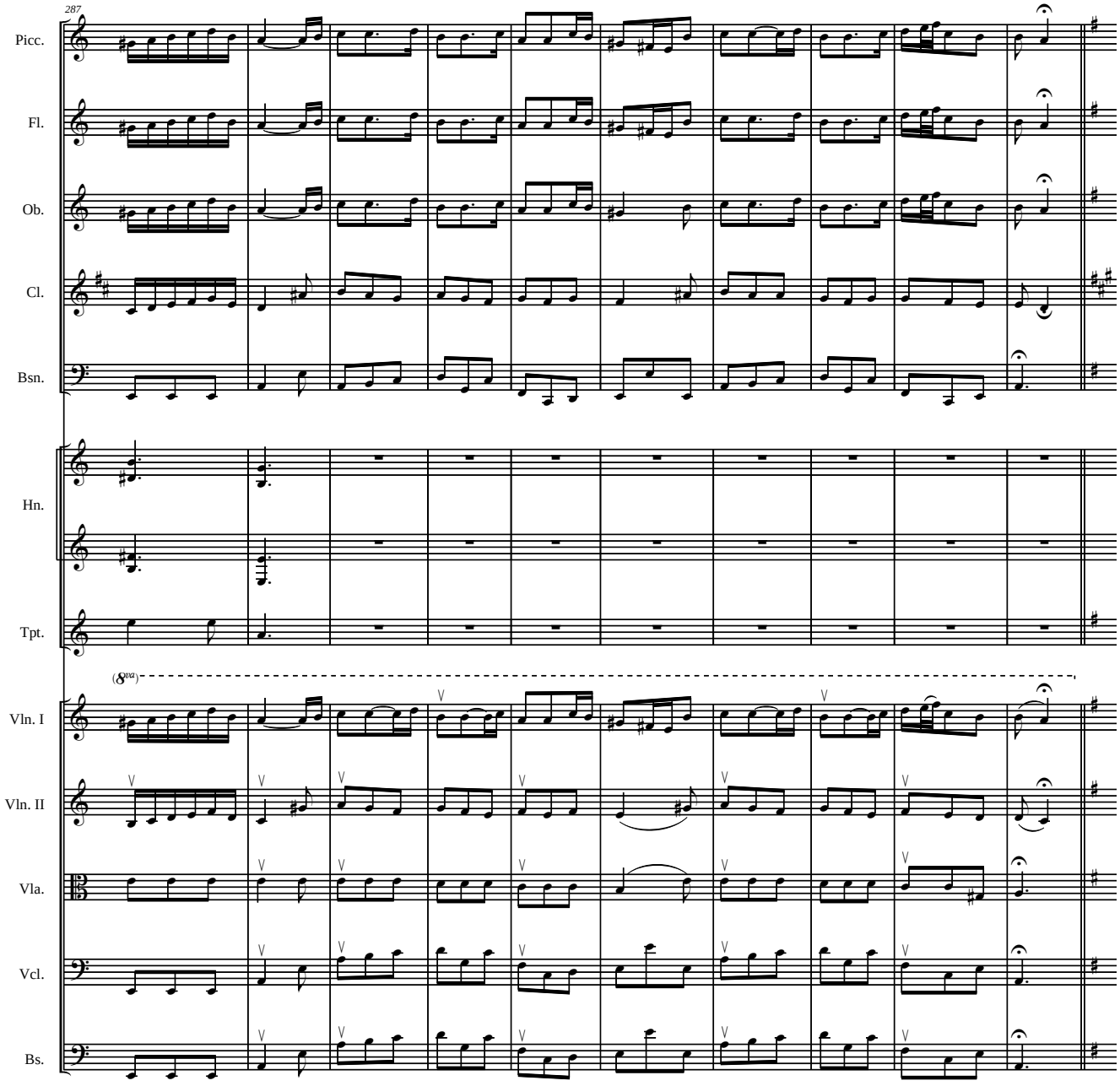


Sarabande *

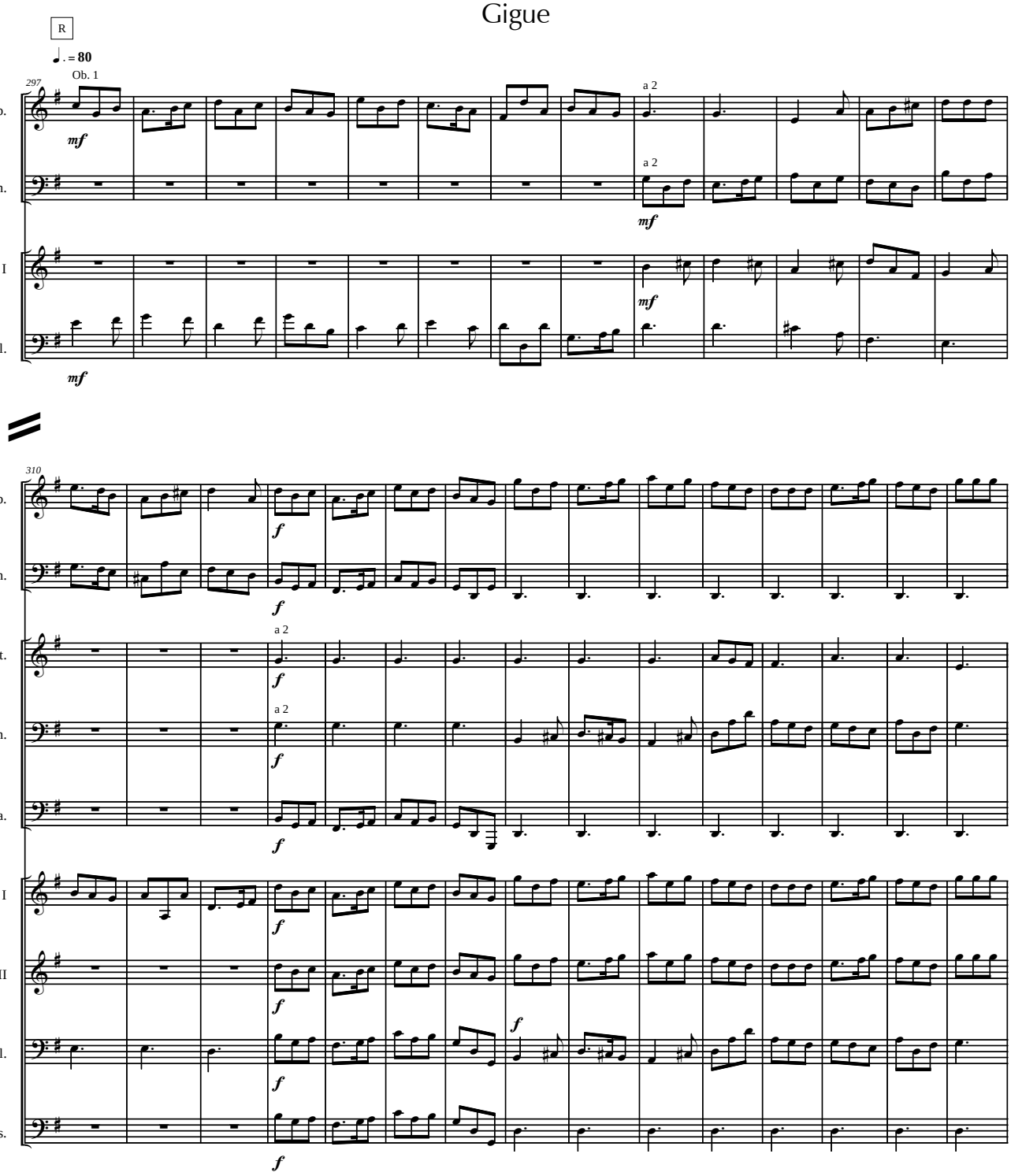


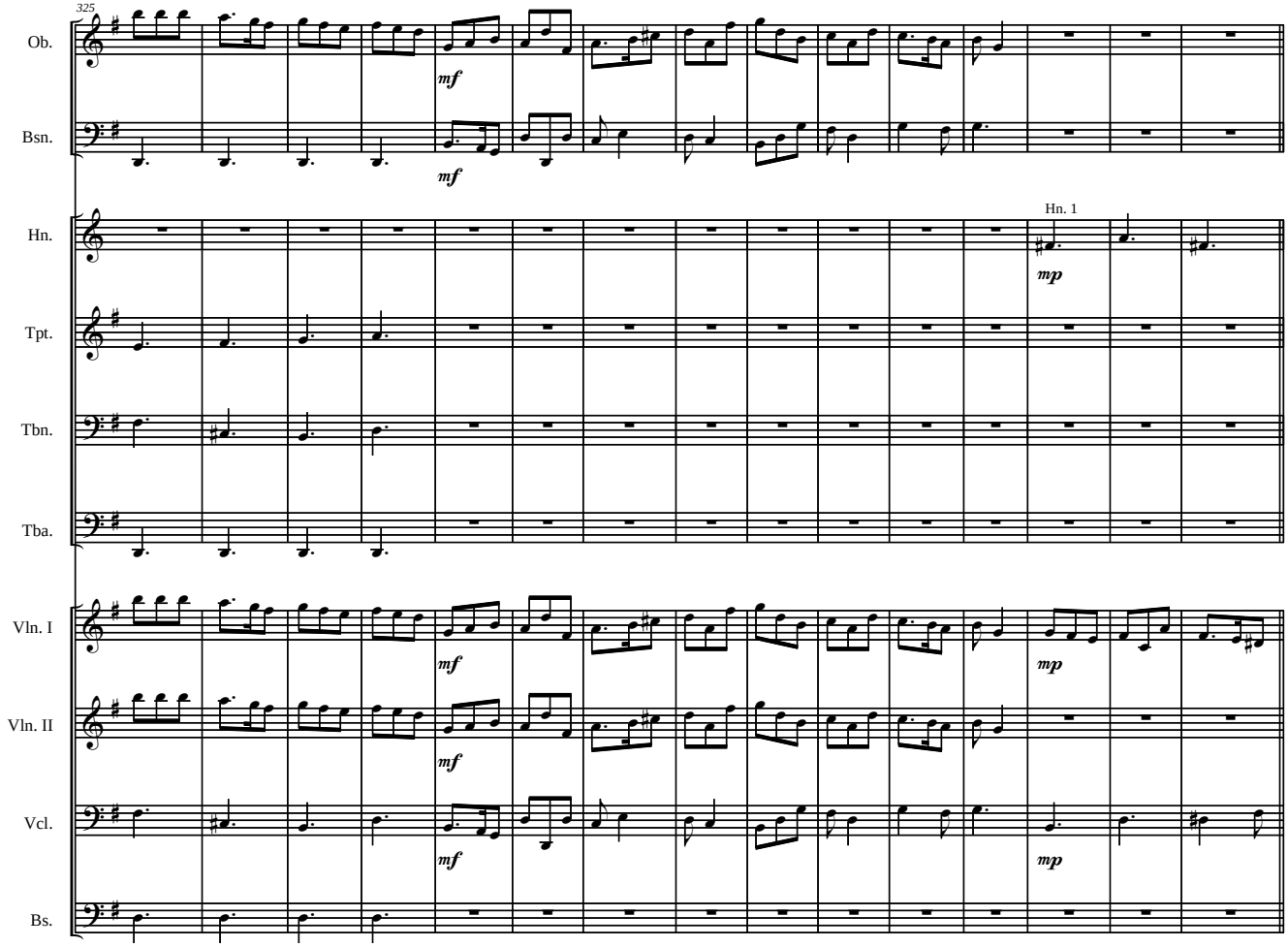
* The lighting should return to a warm look, but somewhat whiter and brighter than before.


278
Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Vln. I
Vln. II
Vla.
Vcl.
Bs.
mf
a 2
mp
Tpt. 1
8va
tr

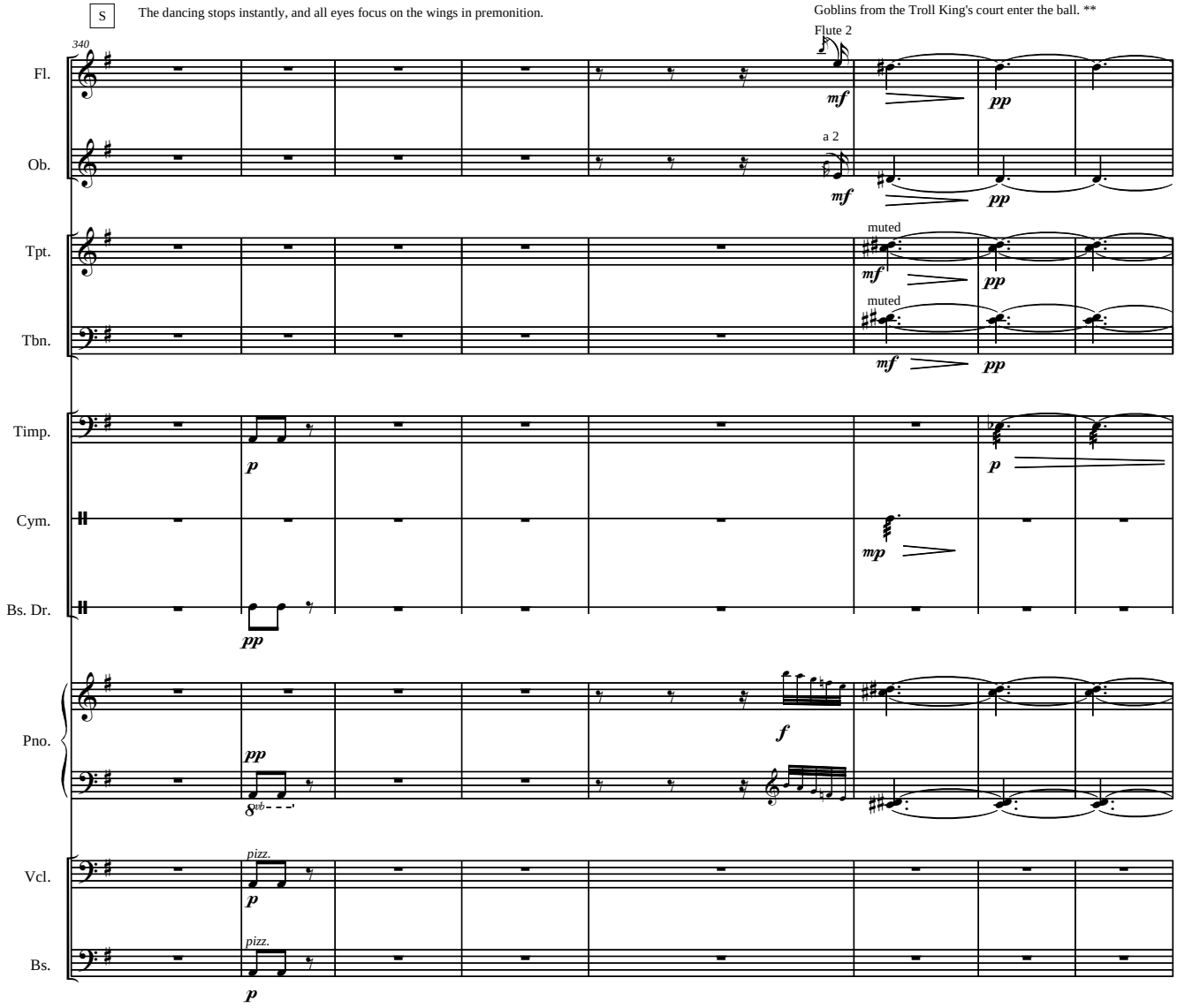

287
Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
(8va)
Vln. I
Vln. II
Vla.
Vcl.
Bs.

Gigue



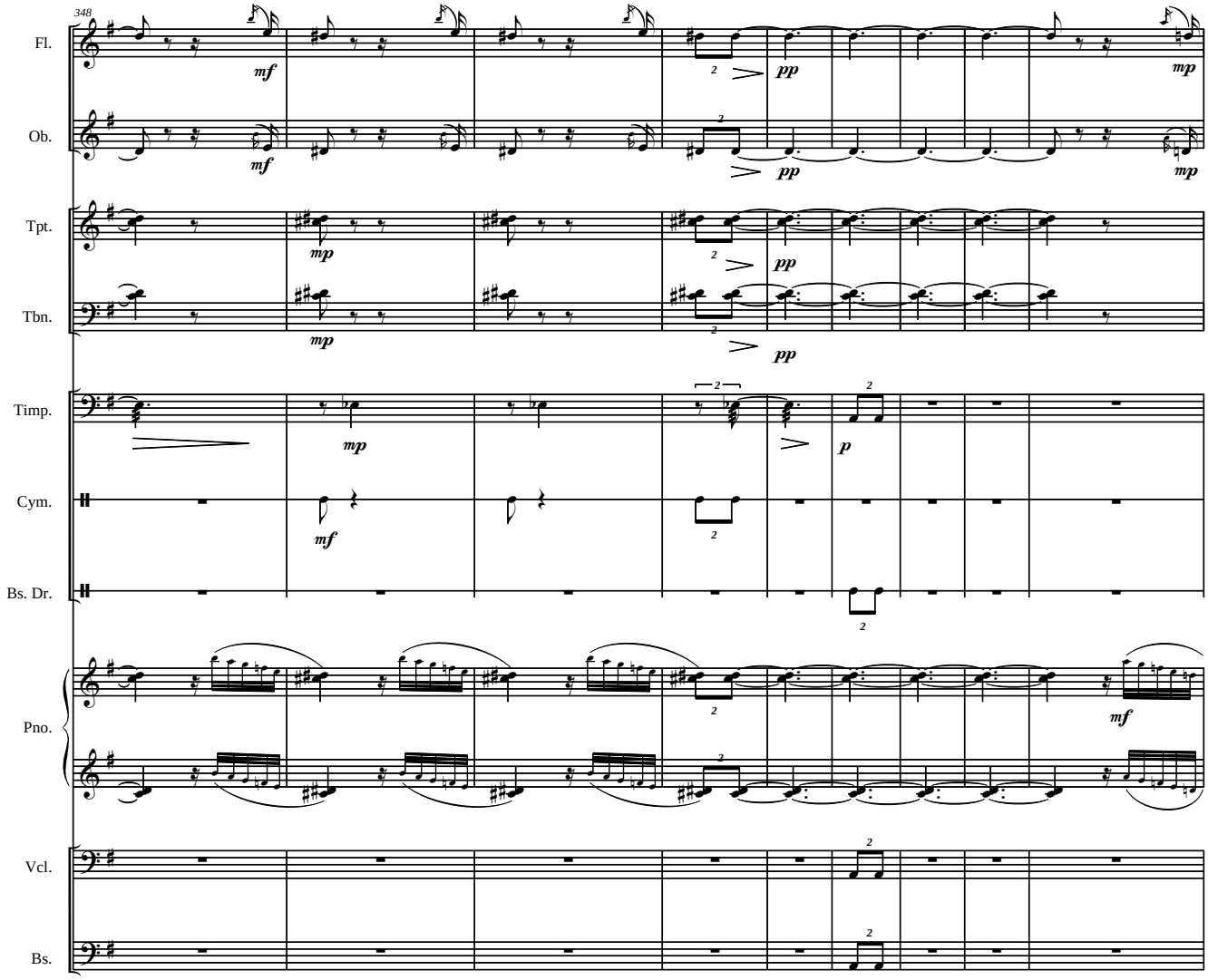

325
Ob.
Bsn.
Hn.
Hn. 1
Tpt.
Tbn.
Tba.
Vln. I
Vln. II
Vcl.
Bs.
mf
mp

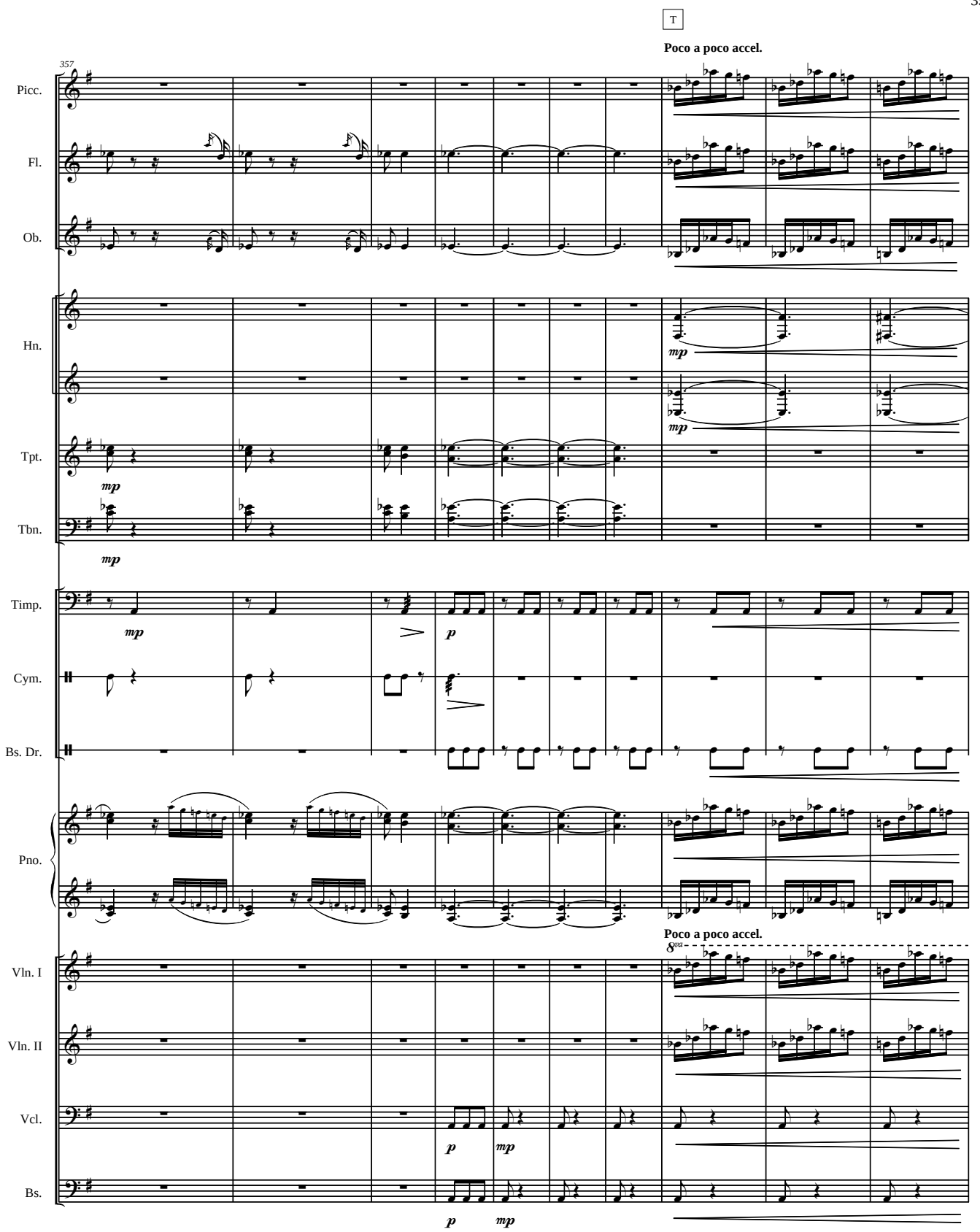
Johnathon's Abduction *

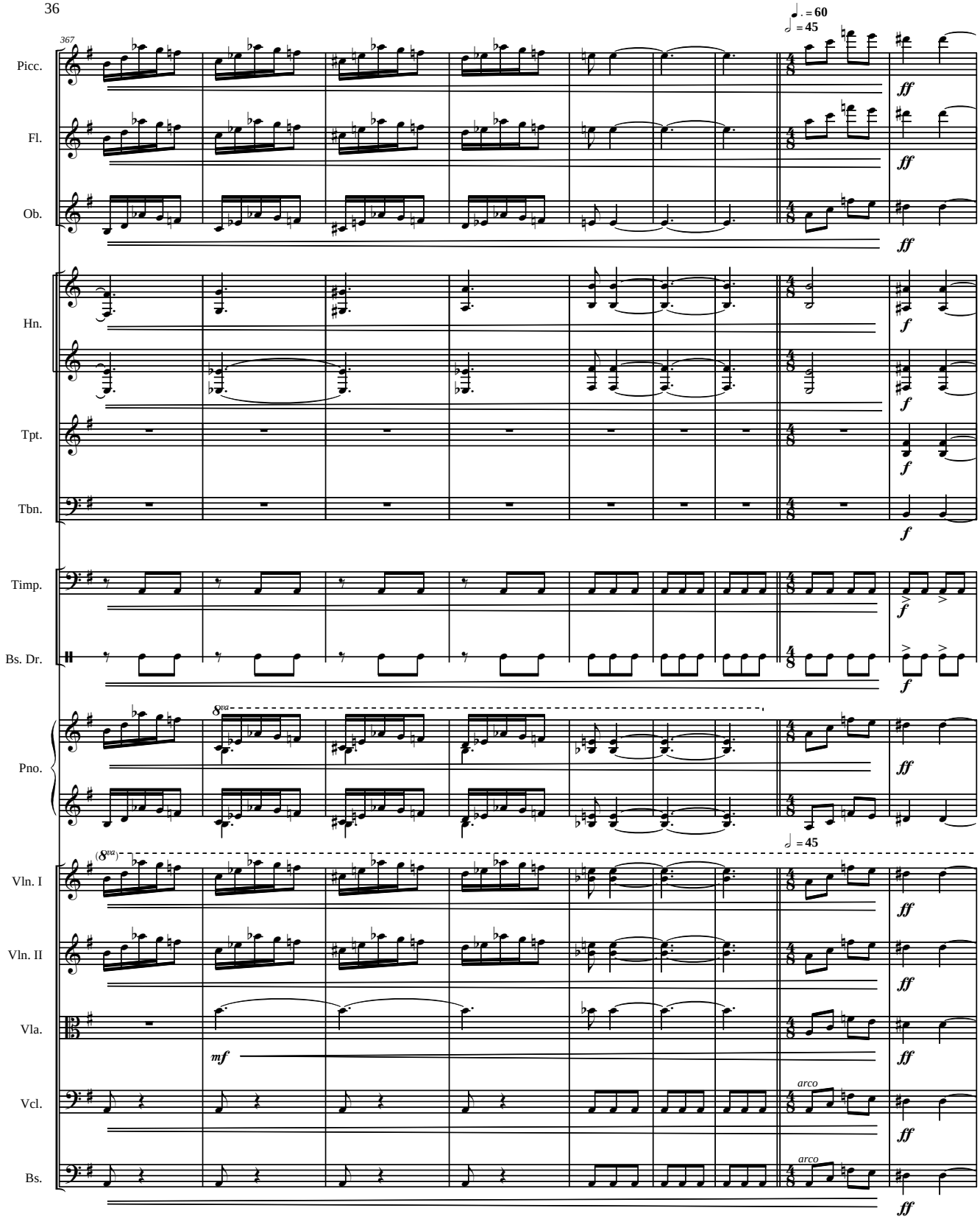


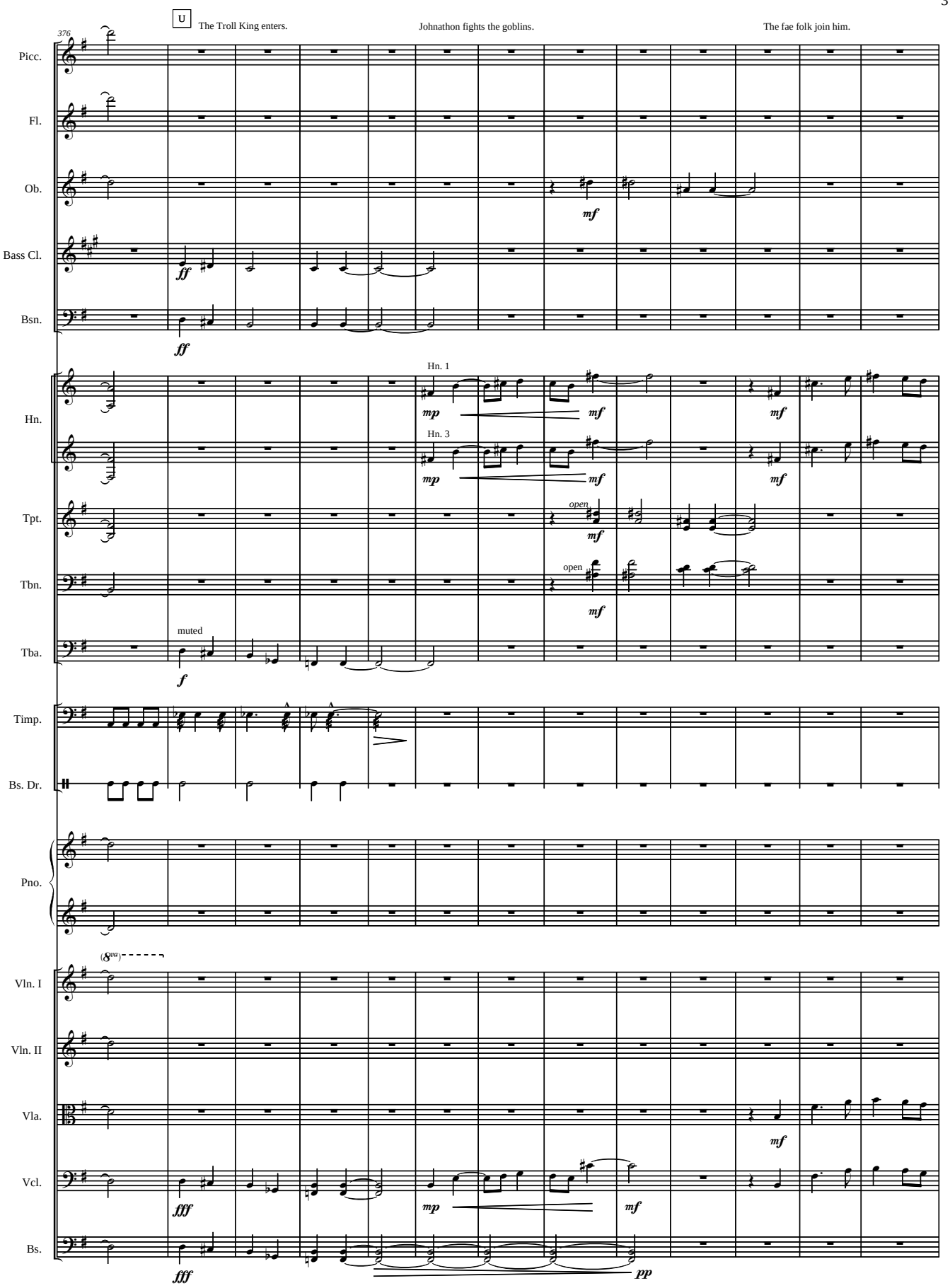
* The general lighting should return to a night look.

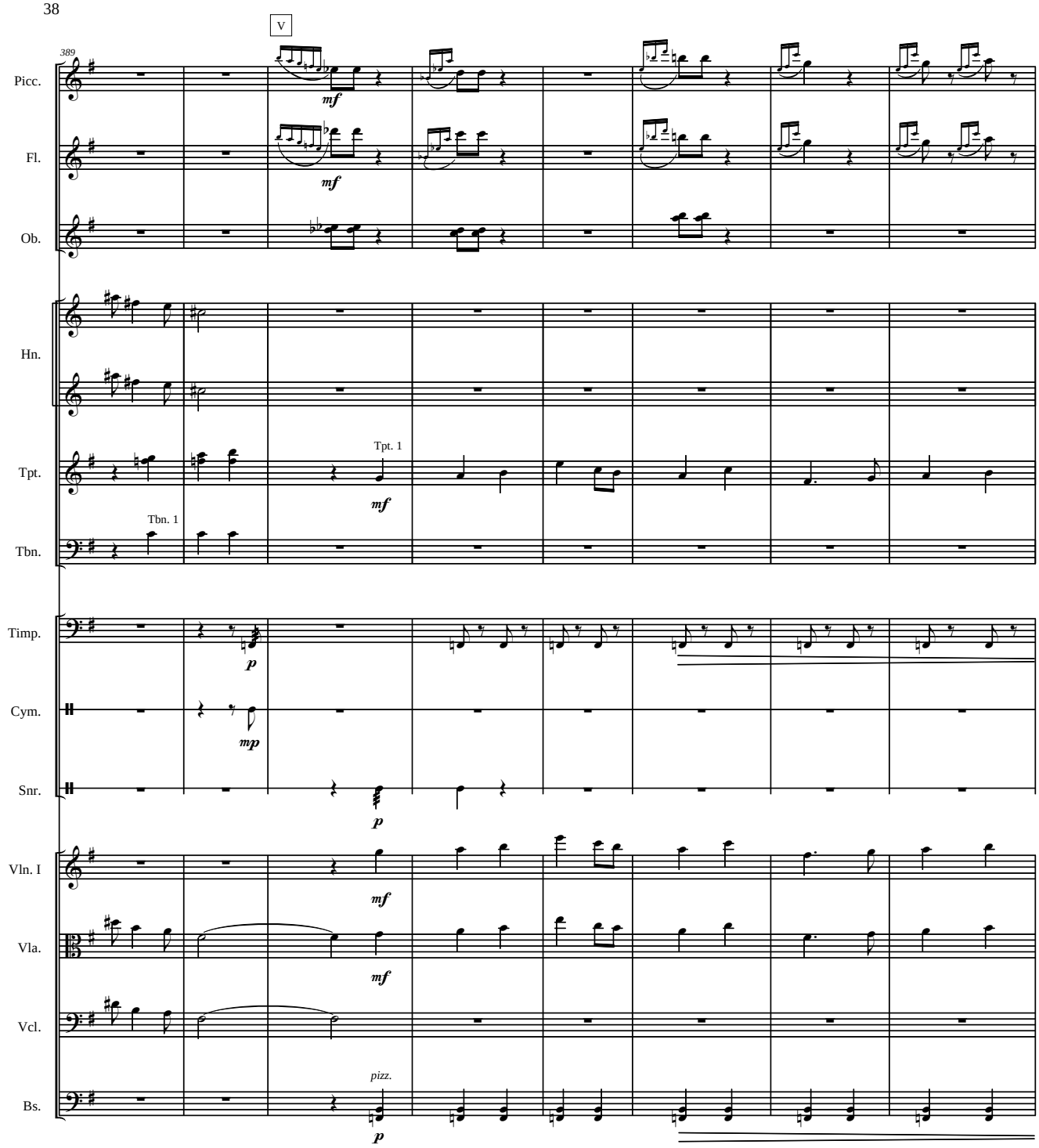
** Acompanied by smoke and a flash. Subsequent entries should use a flash, but no smoke.

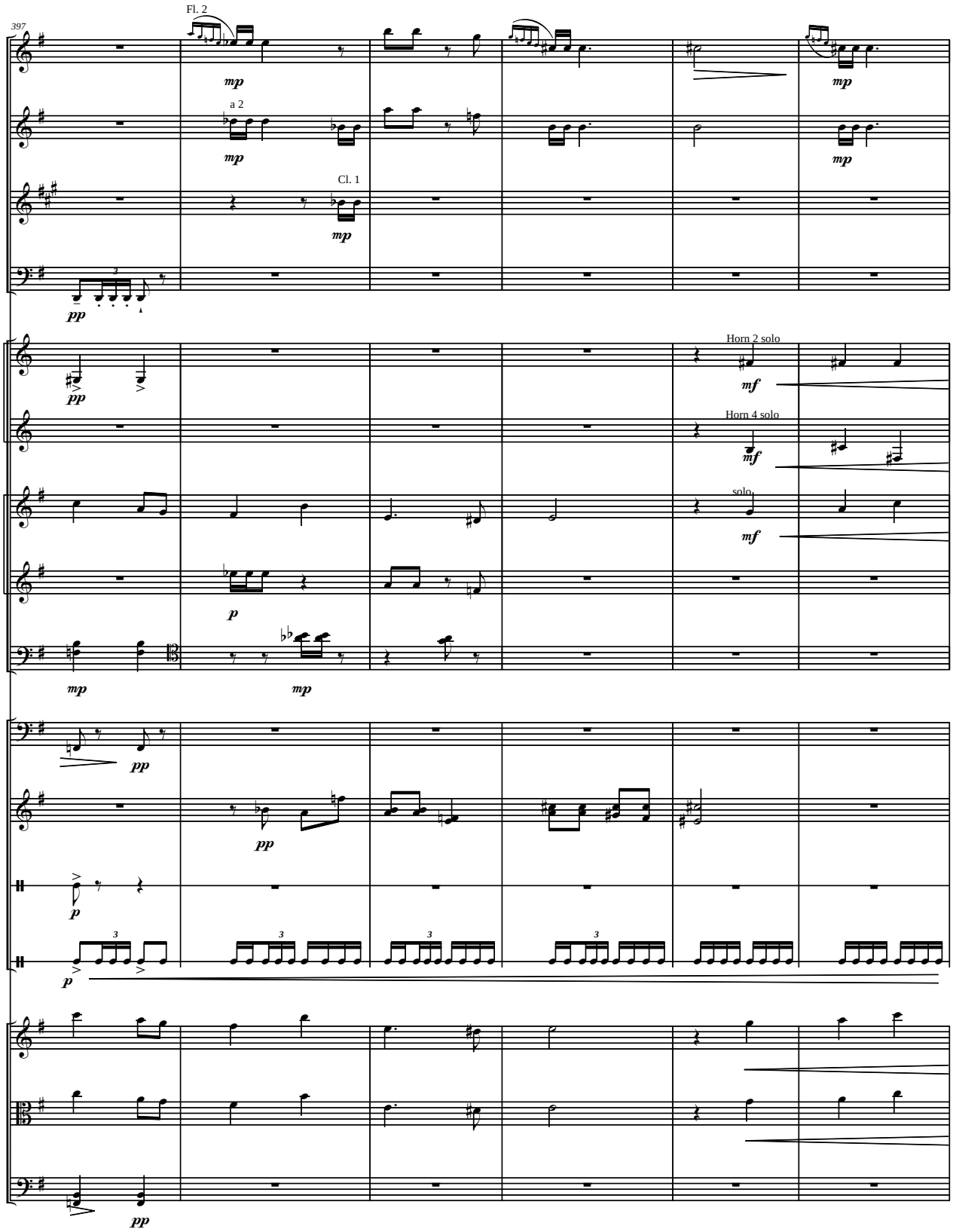

348
Fl.
Ob.
Tpt.
Tbn.
Timp.
Cym.
Bs. Dr.
Pno.
Vcl.
Bs.
mf
mp
pp
p

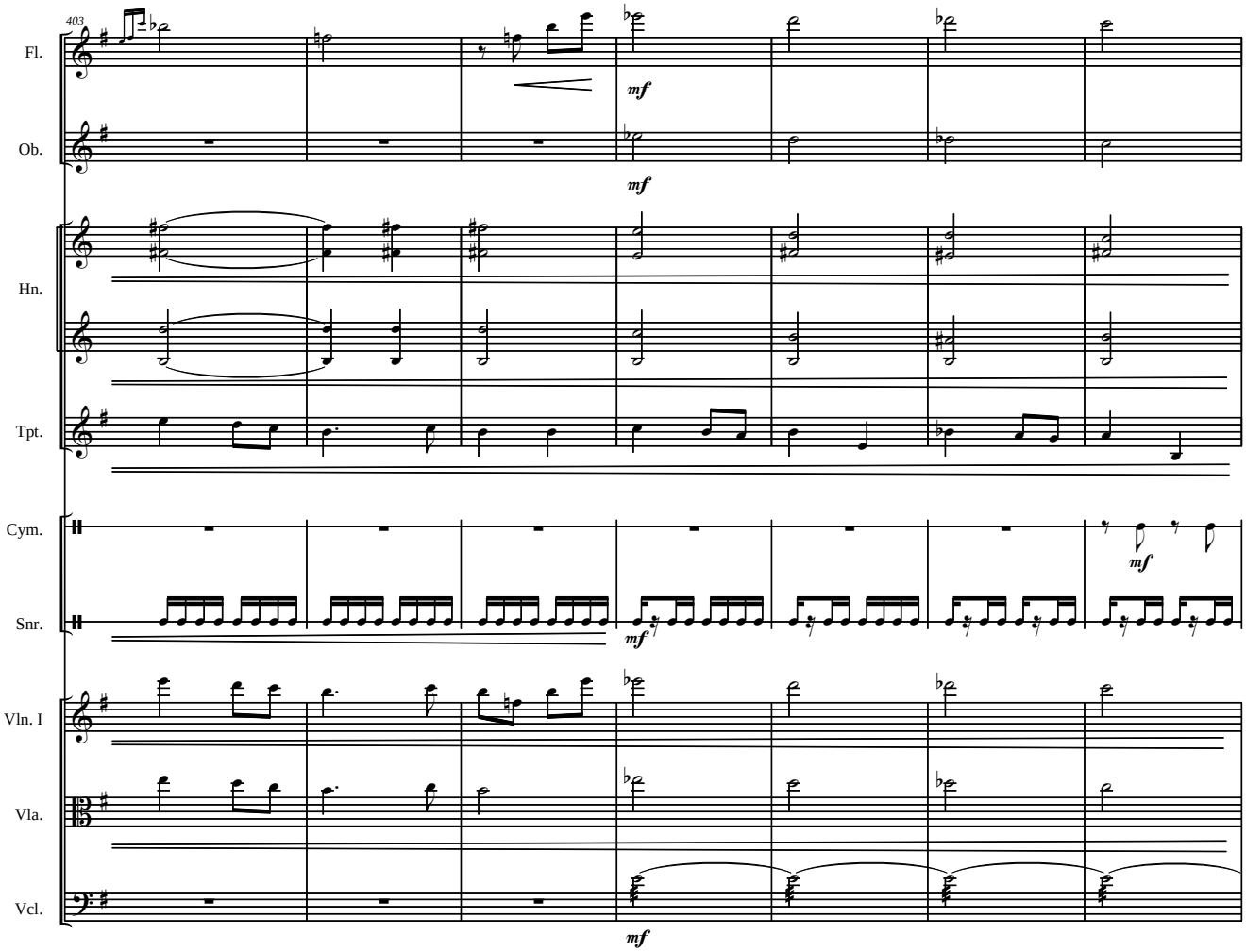

T
Poco a poco accel.
357
Picc.
Fl.
Ob.
Hn.
Tpt.
Tbn.
Timp.
Cym.
Bs. Dr.
Pno.
Vln. I
Vln. II
Vcl.
Bs.
mp
p
8va

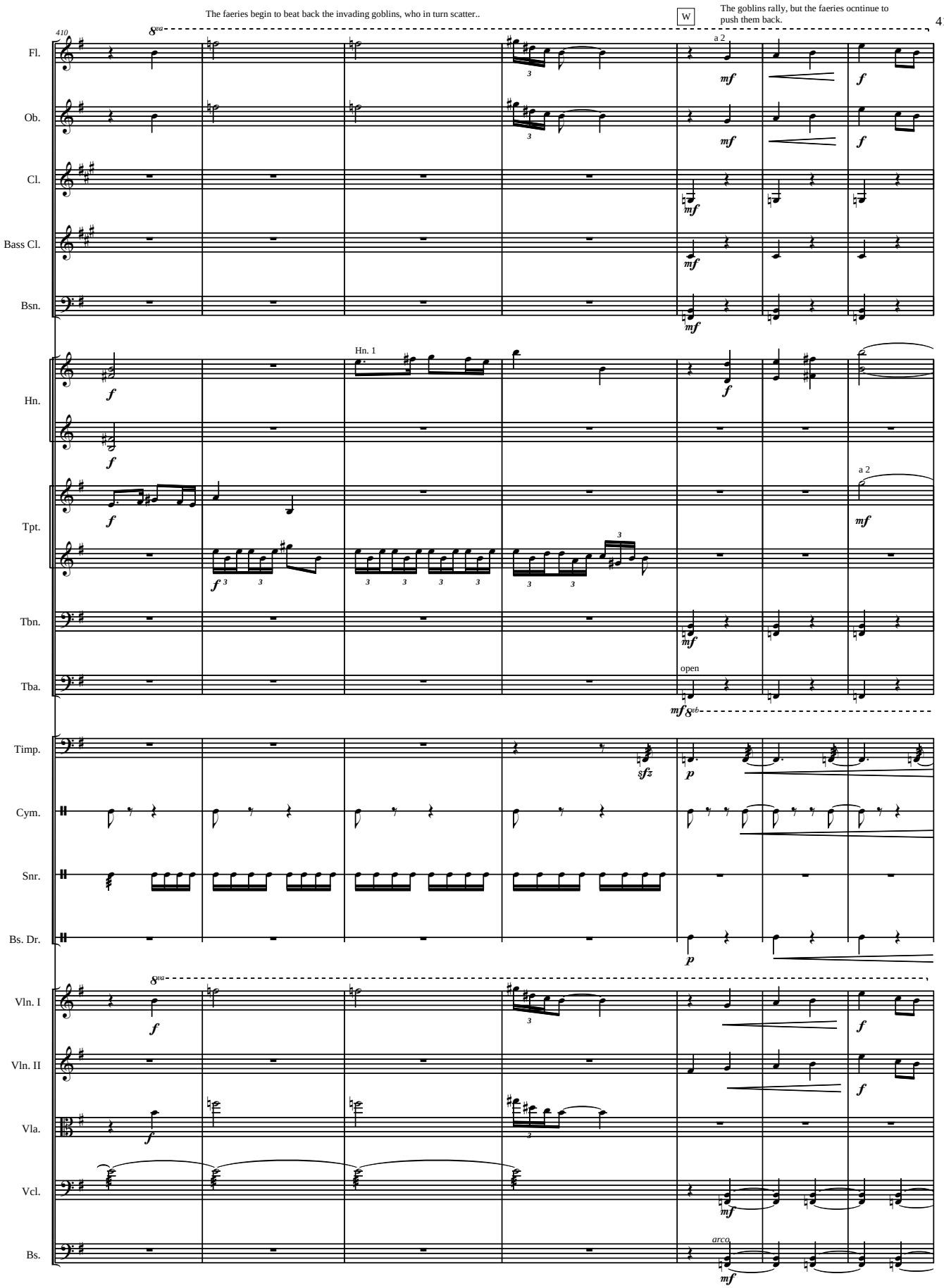

367
♩. = 60
𝅗𝅥 = 45
Picc.
Fl.
Ob.
Hn.
Tpt.
Tbn.
Timp.
Bs. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vcl.
Bs.
8va
(8va)
ff
f
mf
arco

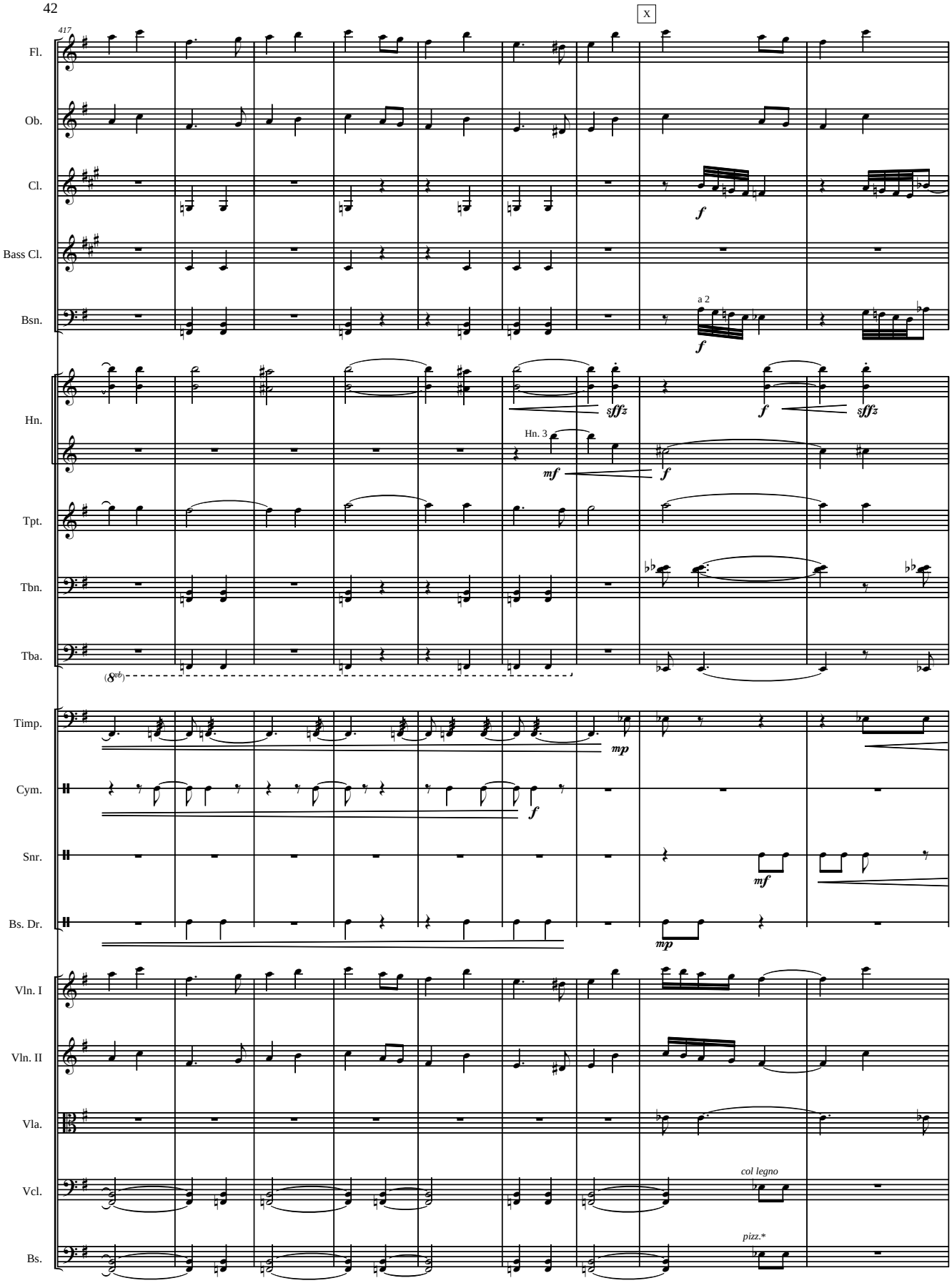

U
The Troll King enters.
Johnathon fights the goblins.
The fae folk join him.
376
Picc.
Fl.
Ob.
Bass Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Bs. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vcl.
Bs.
Hn. 1
Hn. 3
muted
open
open
(8va)
ff
ff
mf
mp
mf
mf
mp
mf
mf
f
mf
mf
fff
fff
mp
mf
mf
pp


V
389
Picc.
Fl.
Ob.
Hn.
Tpt.
Tbn.
Timp.
Cym.
Snr.
Vln. I
Vla.
Vcl.
Bs.
mf
Tpt. 1
Tbn. 1
p
mp
pizz.

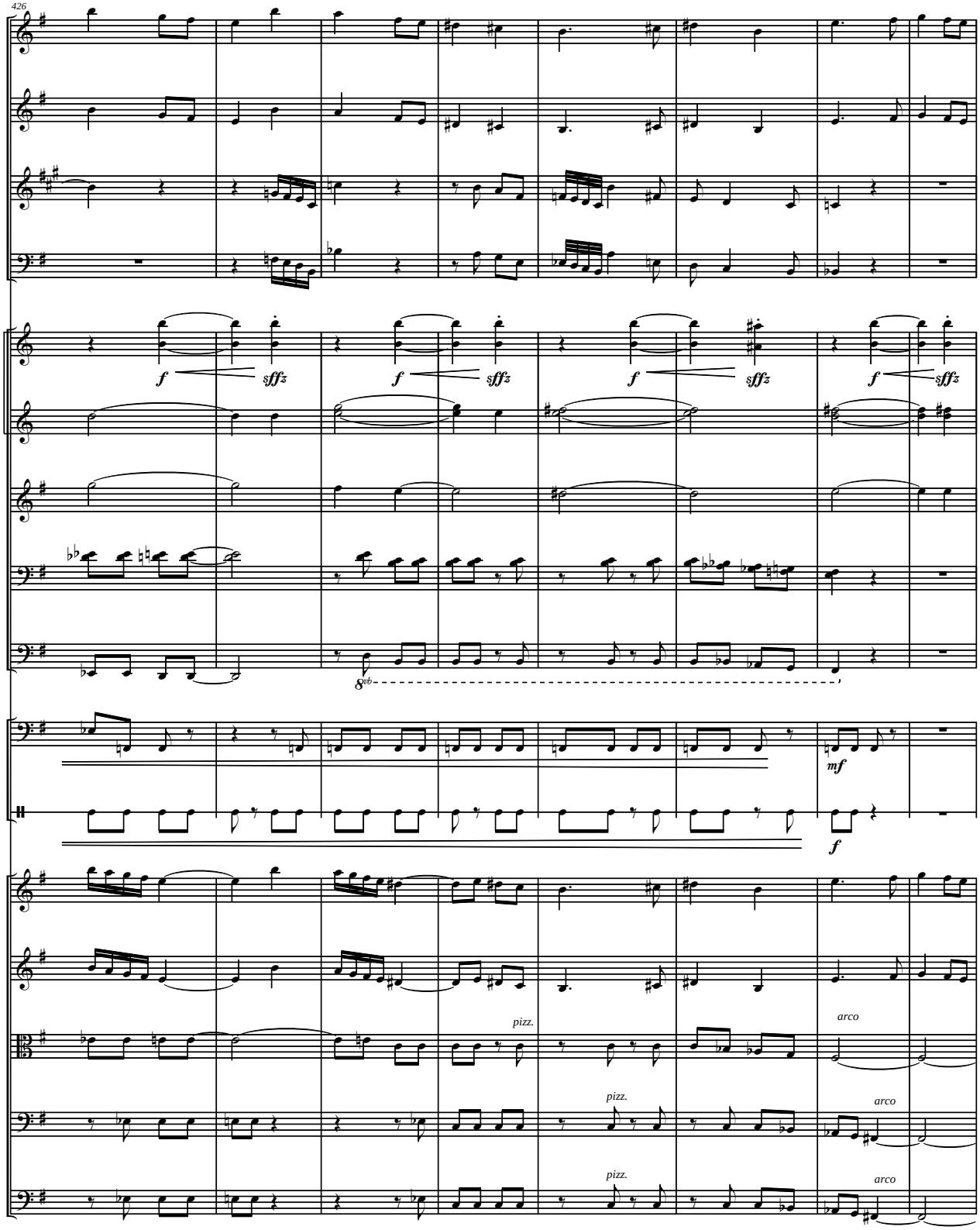

397
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Timp.
Glk.
Cym.
Snr.
Vln. I
Vla.
Bs.
Fl. 2
a 2
Cl. 1
Horn 2 solo
Horn 4 solo
solo
mp
pp
mf
p

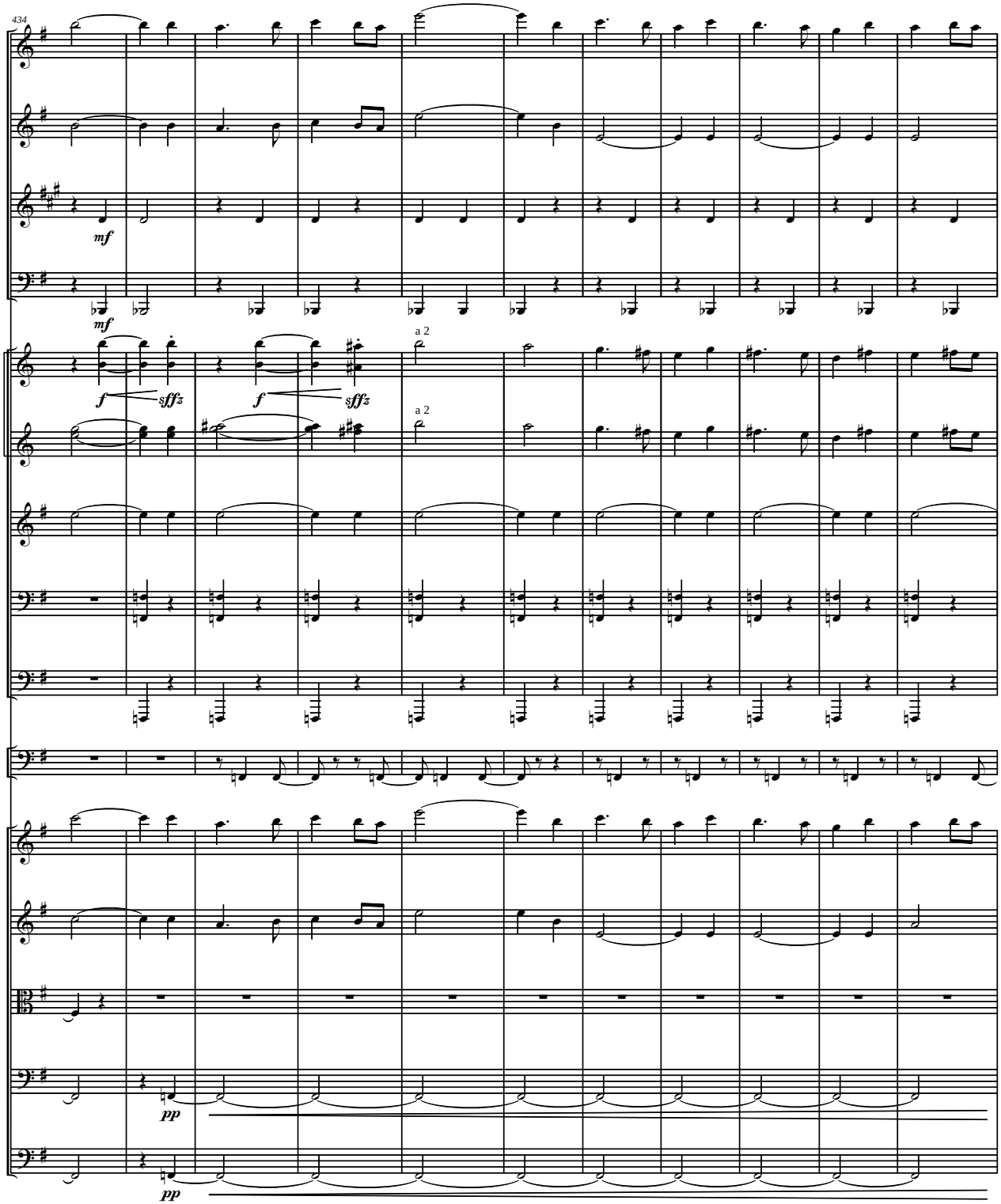

403
Fl.
Ob.
Hn.
Tpt.
Cym.
Snr.
Vln. I
Vla.
Vcl.
mf


The faeries begin to beat back the invading goblins, who in turn scatter..
W
The goblins rally, but the faeries ocntinue to push them back.
410
Fl.
Ob.
Cl.
Bass Cl.
Bsn.
Hn.
Hn. 1
Tpt.
a 2
Tbn.
Tba.
open
Timp.
Cym.
Snr.
Bs. Dr.
Vln. I
Vln. II
Vla.
Vcl.
Bs.
arco



* 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
sffz
mf
8vb
pizz.
arco

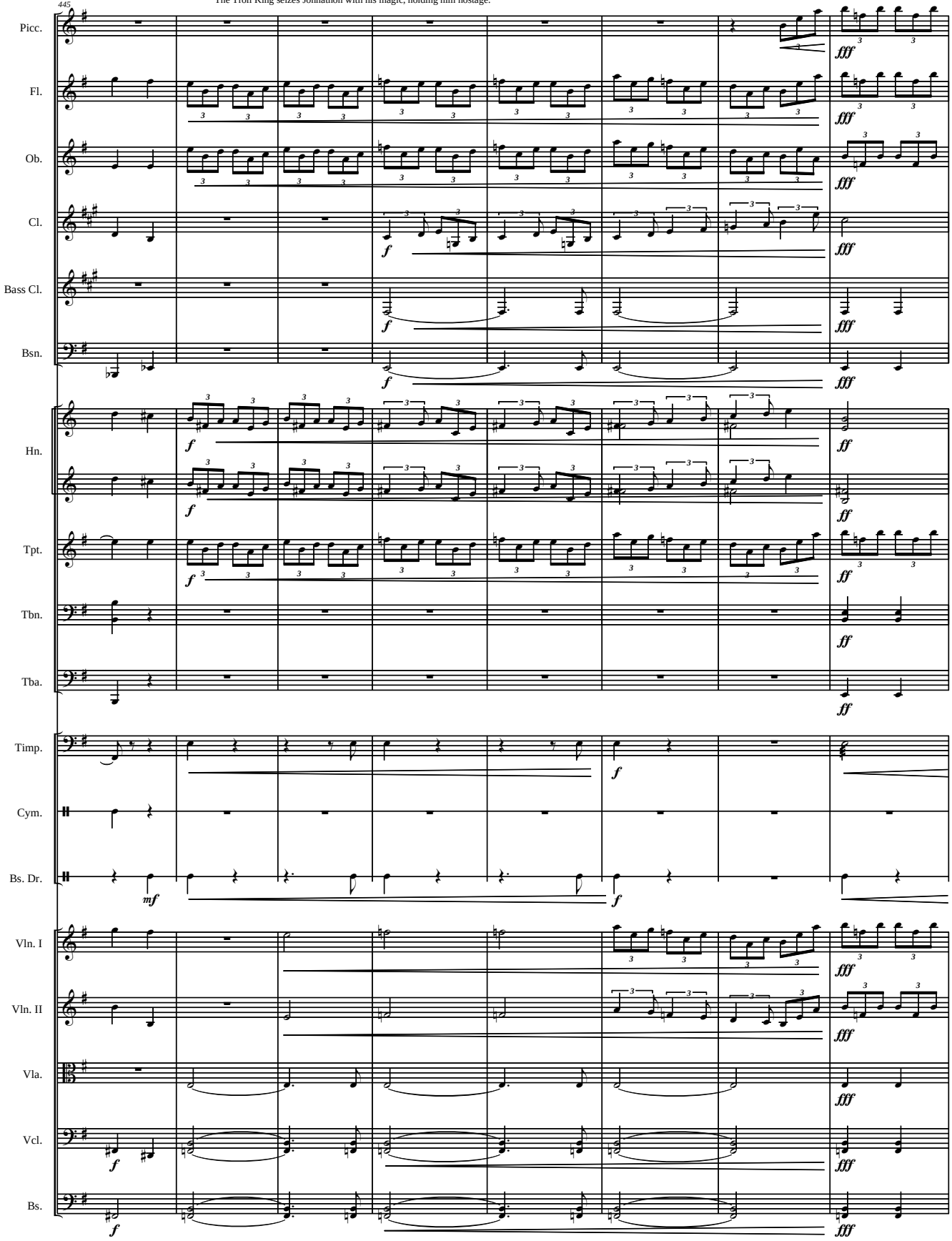

434
Fl.
Ob.
Cl.
mf
Bsn.
mf
Hn.
f
sfffz
f
sfffz
a 2
a 2
Tpt.
Tbn.
Tba.
Timp.
Vln. I
Vln. II
Vla.
Vcl.
pp
Bs.
pp

Z

The Troll King seizes Johnathon with his magic, holding him hostage.

445

Picc.
Fl.
Ob.
Cl.
Bass Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Cym.
Bs. Dr.
Vln. I
Vln. II
Vla.
Vcl.
Bs.



The Troll King and his minions disappear into the night, taking Johnathon with them.

453

Picc.

Fl.

Ob.

Cl.

Bass Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Bs. Dr.

Vln. I

Vln. II

Vla.

Vcl.

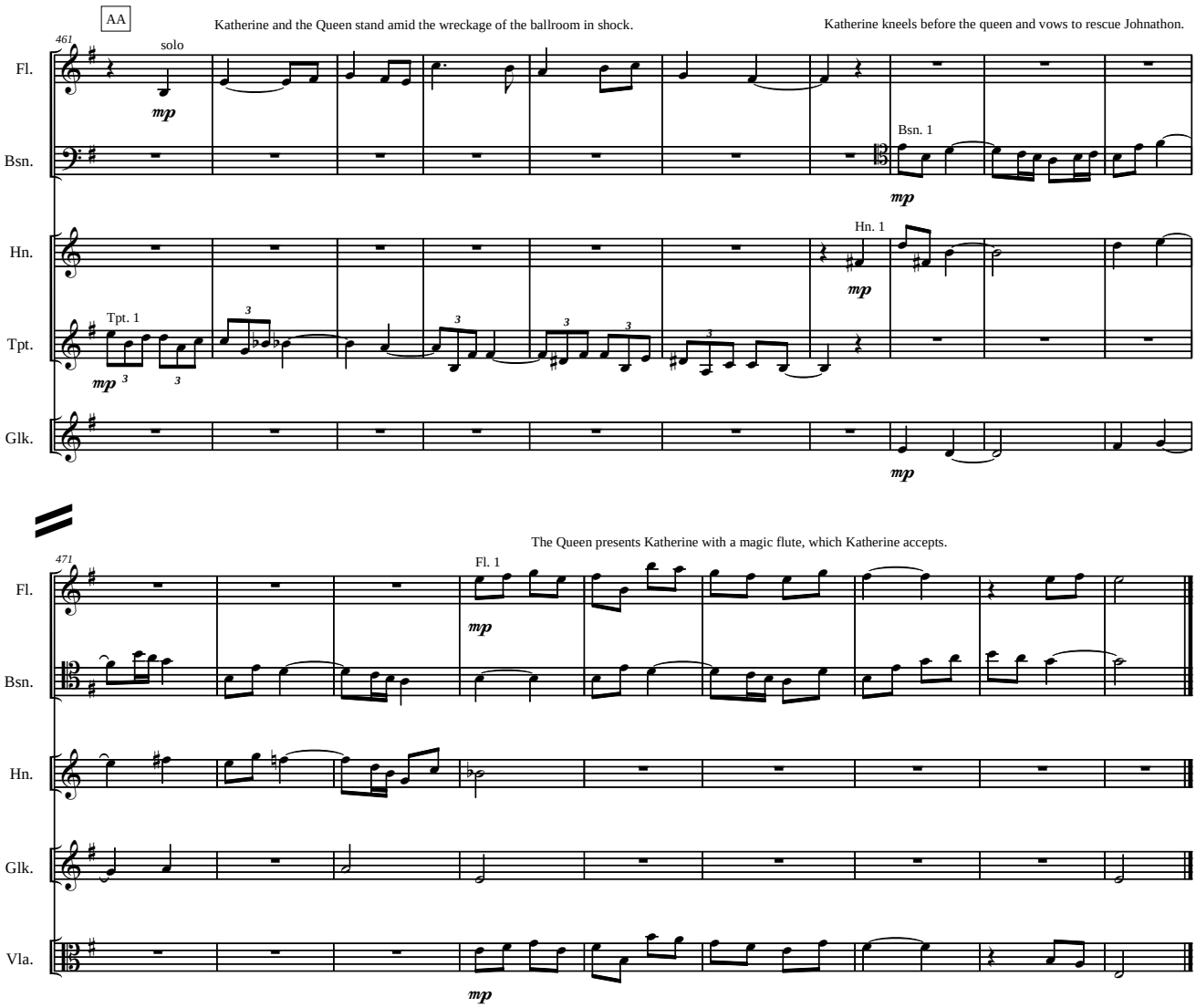
Bs.

G.P.

fff

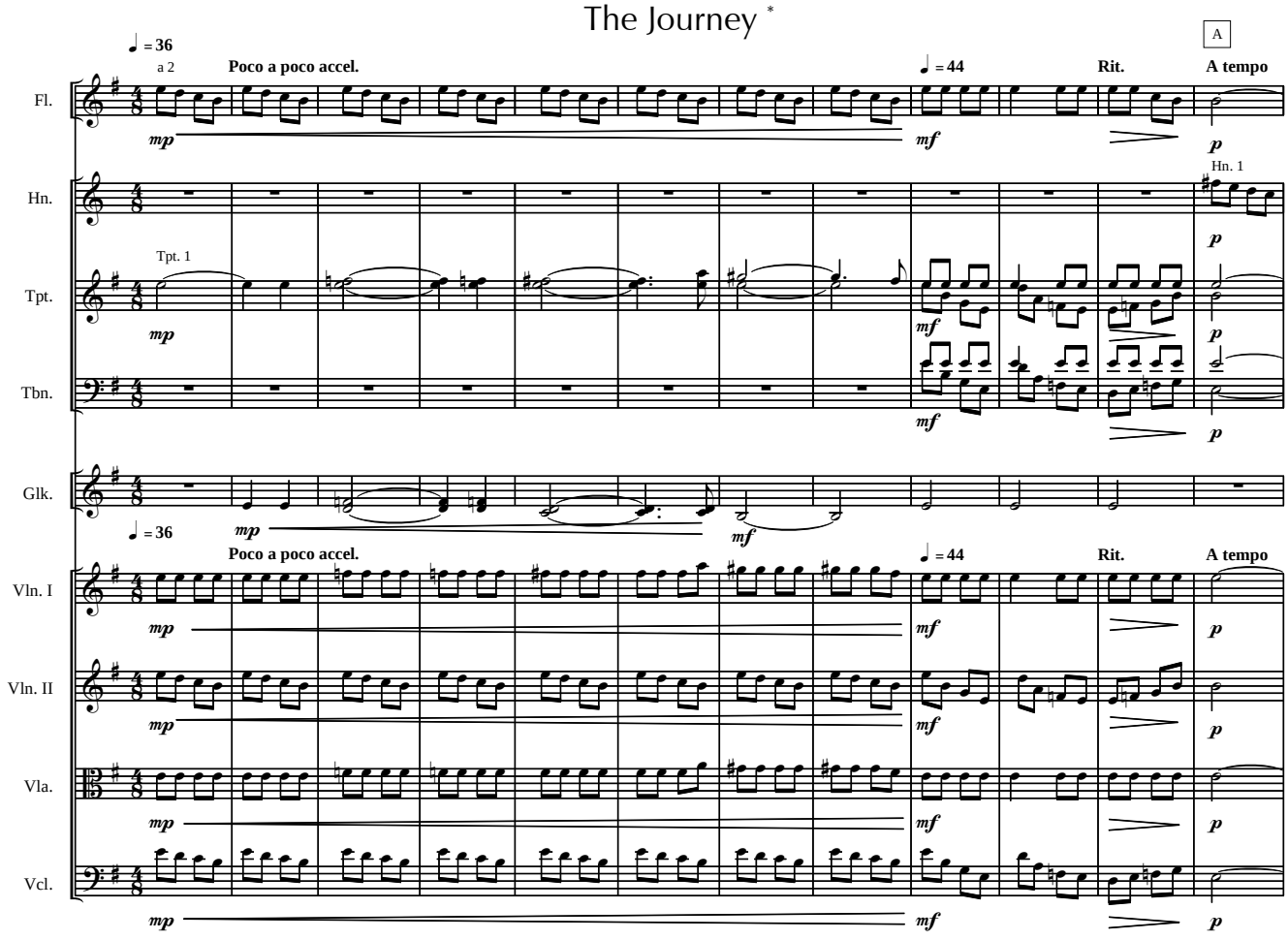
ff

Katherine's Oathtaking *



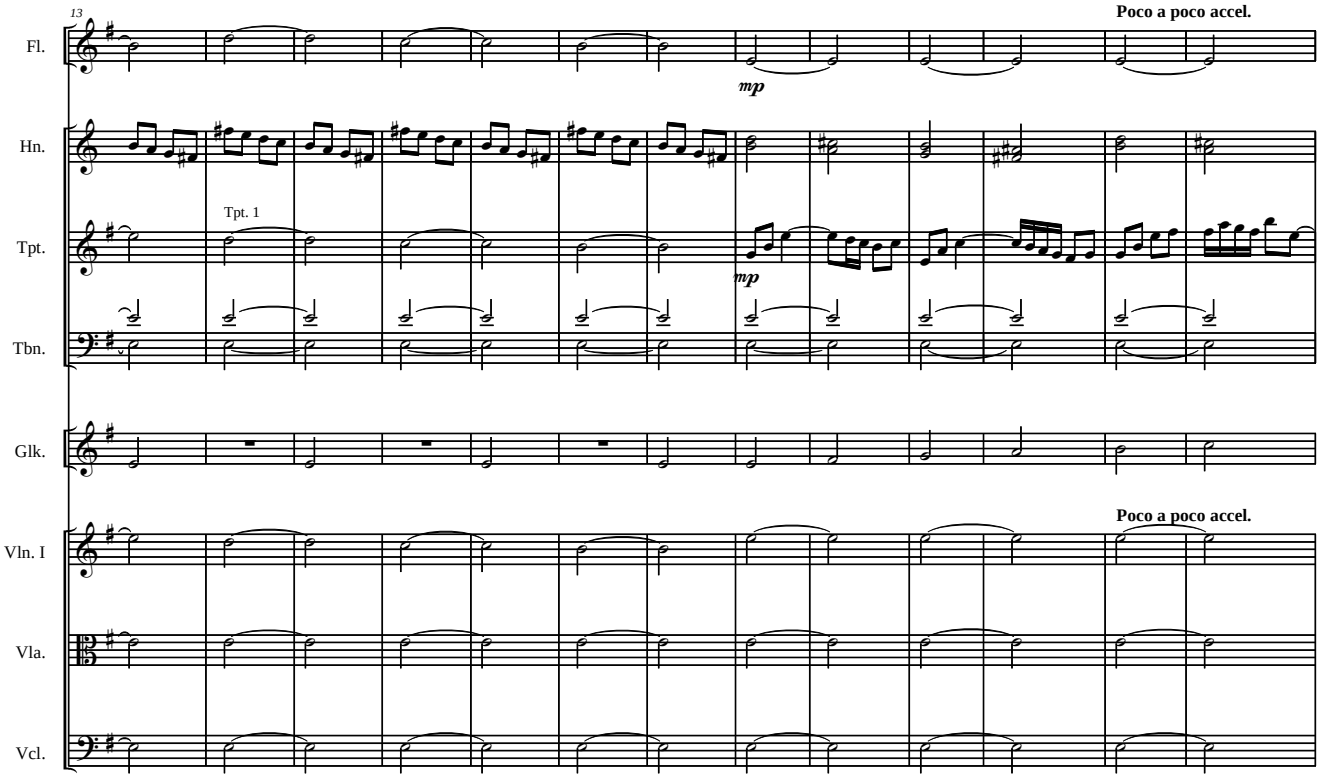
* The lighting for this final scene shoudl be very cold.

Tableau II
The Journey *



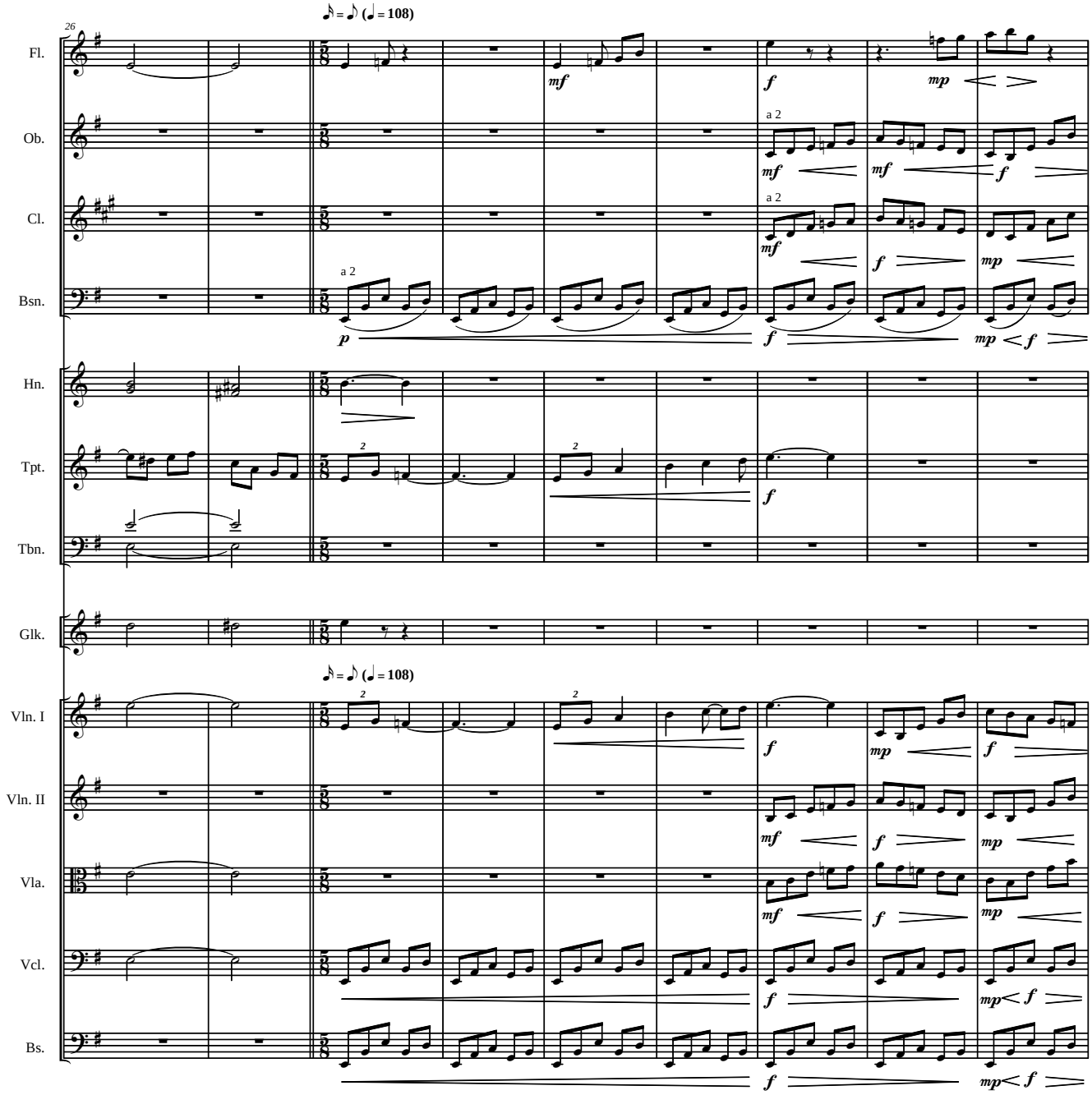
* The park drop flies back in. The lighting should be a cold snowy look, but the snow bag should not be used.

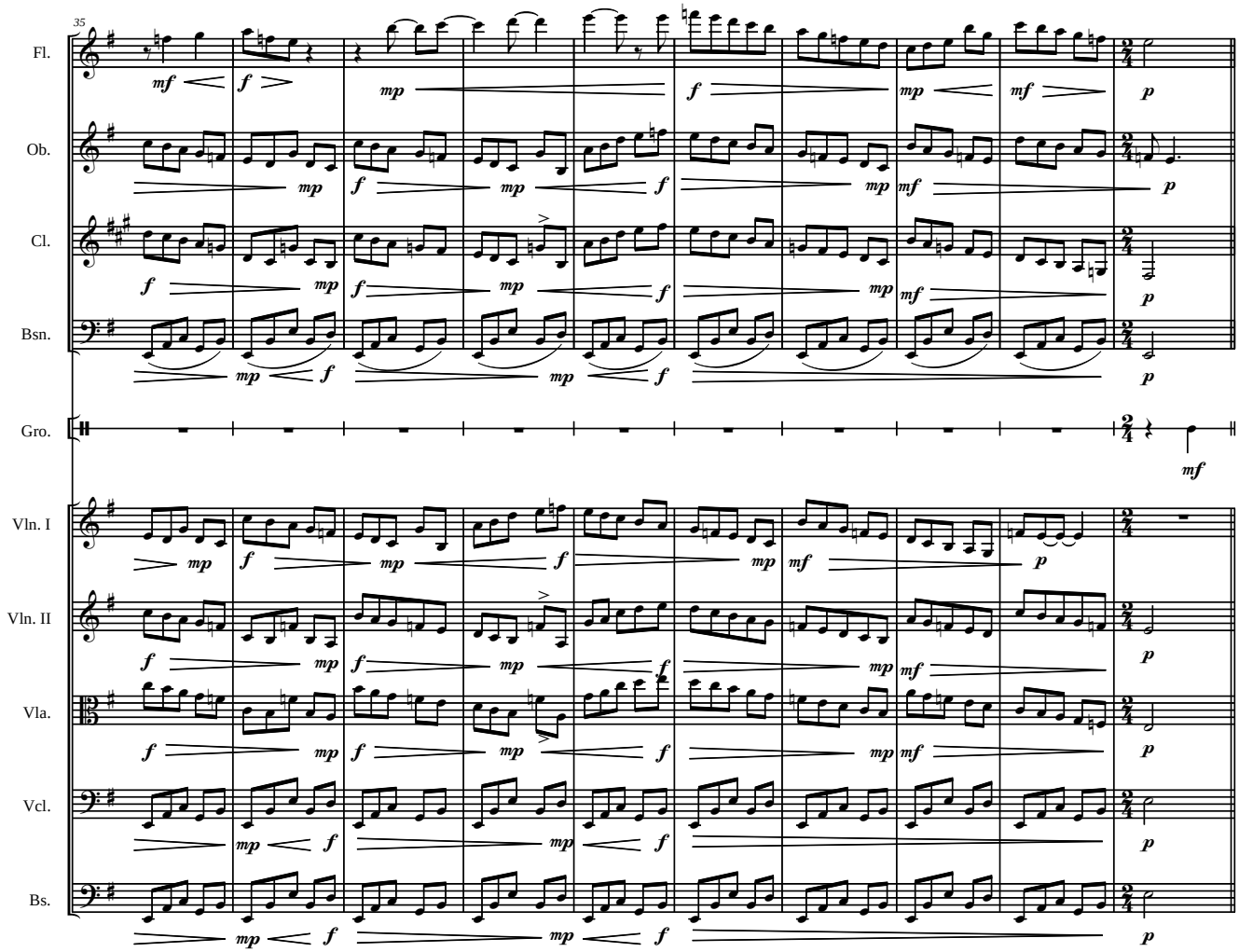
Katherine walks downstage through the gateway and slowly crosses the stage.



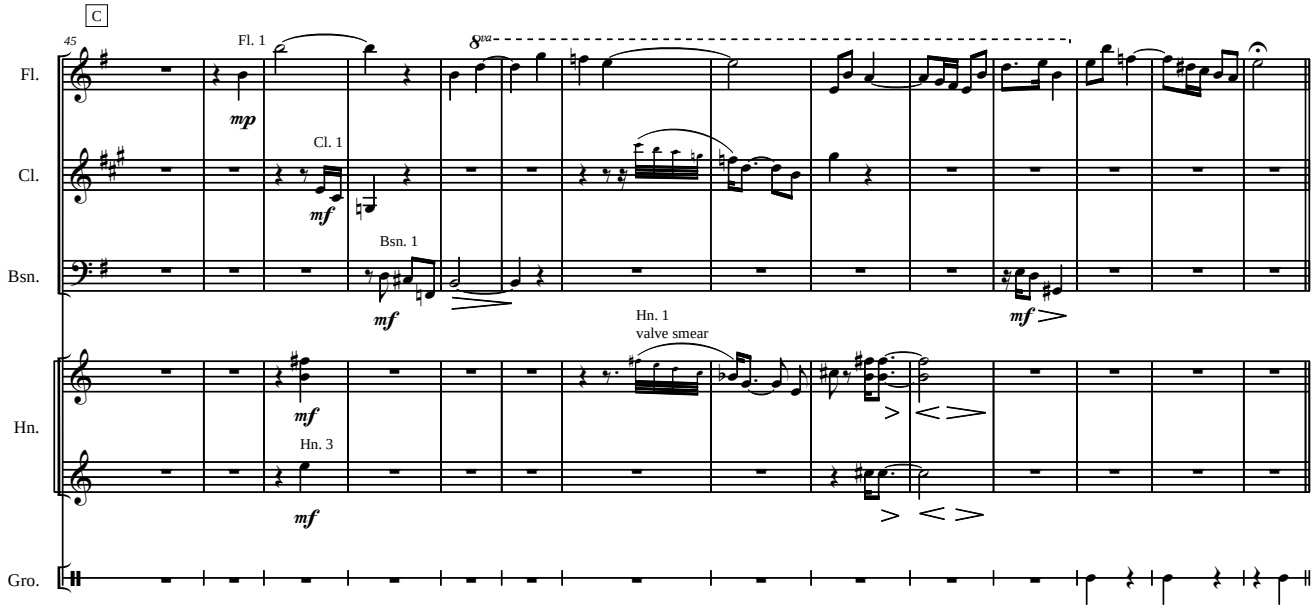
The River

B The park drop flies revealing a scrim lit to resemble a large dark river. Katherine again crosses the stage.

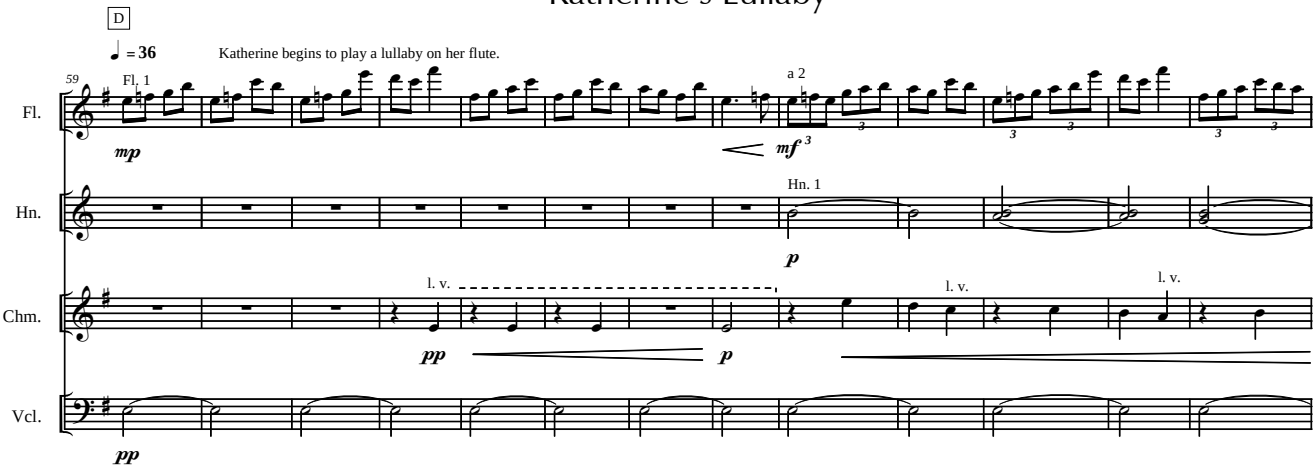



35
Fl.
Ob.
Cl.
Bsn.
Gro.
Vln. I
Vln. II
Vla.
Vcl.
Bs.

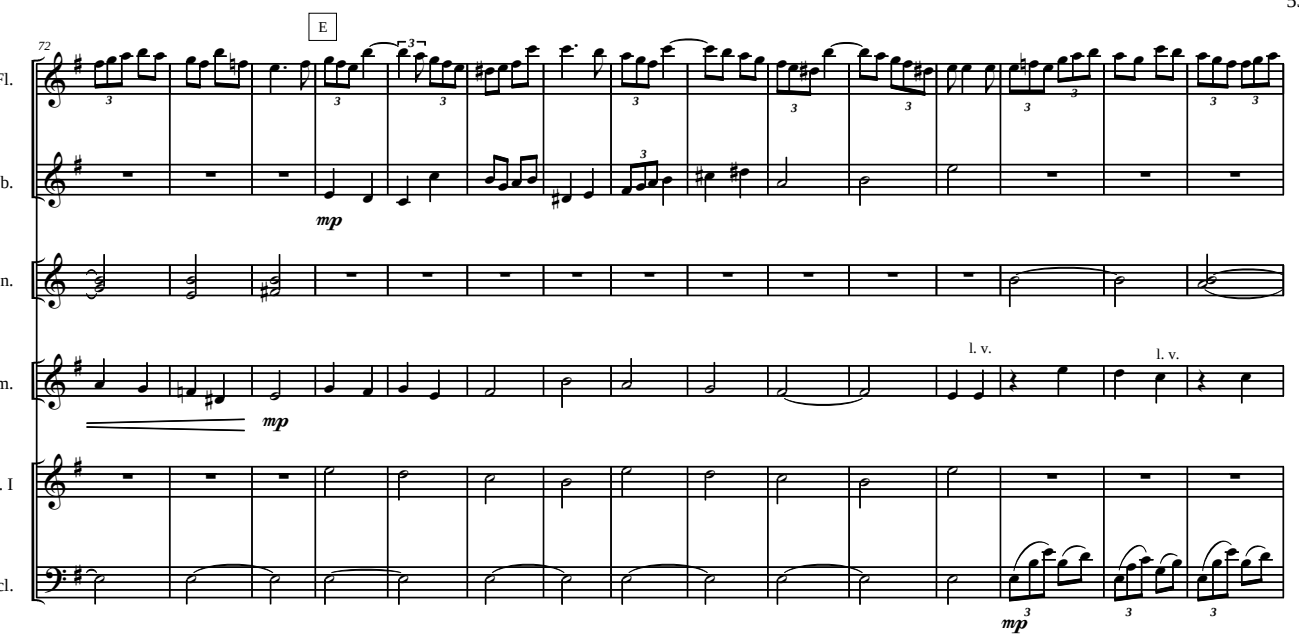
Recitative for Katherine and The Guardians at the Gate *

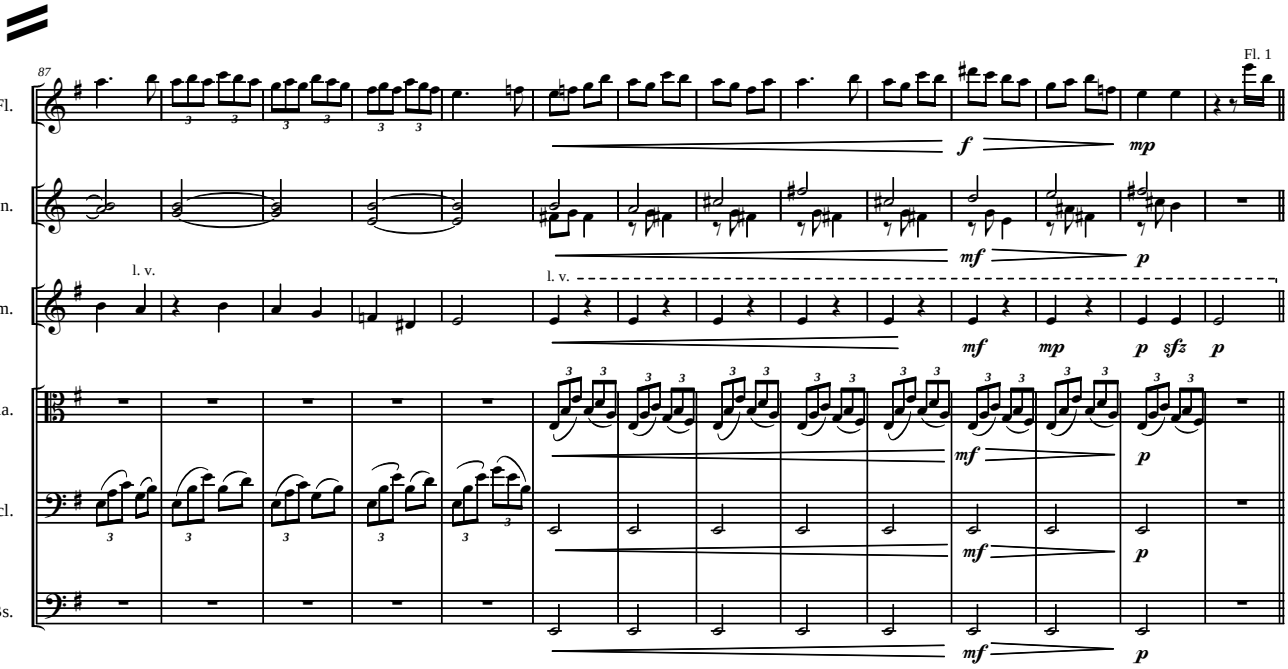


Katherine's Lullaby



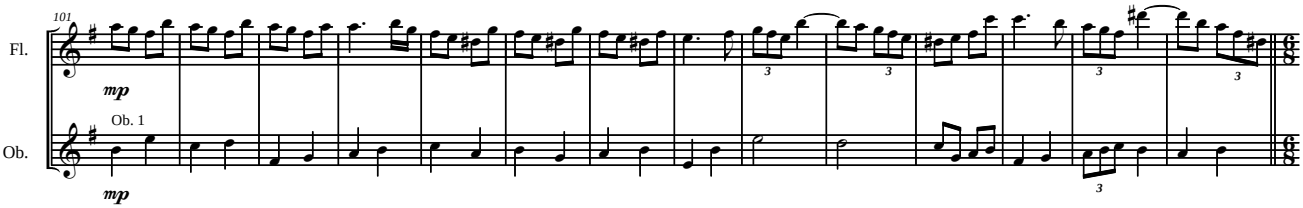
* The scrim flies revealing the river drop. It depicts the dock, river, andin the distance a bridge.





Segue

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



Recitative for Katherine and the Boatman

G

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

115

♩ = ♩. (♩. = 36)

♪ = ♪ = ♪

Fl.

Ob.

Tpt.

solo

mp

Tbn.

solo

mp

The Seduction of the Boatman

H

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

125

♩ = ♩ = ♩. (♩. = 54)

Tpt.

Vln. I

mp

mf

Vcl.

p

mf

p

Bs.

p

mf

p

135

Fl.

mp

Vln. I

Vla.

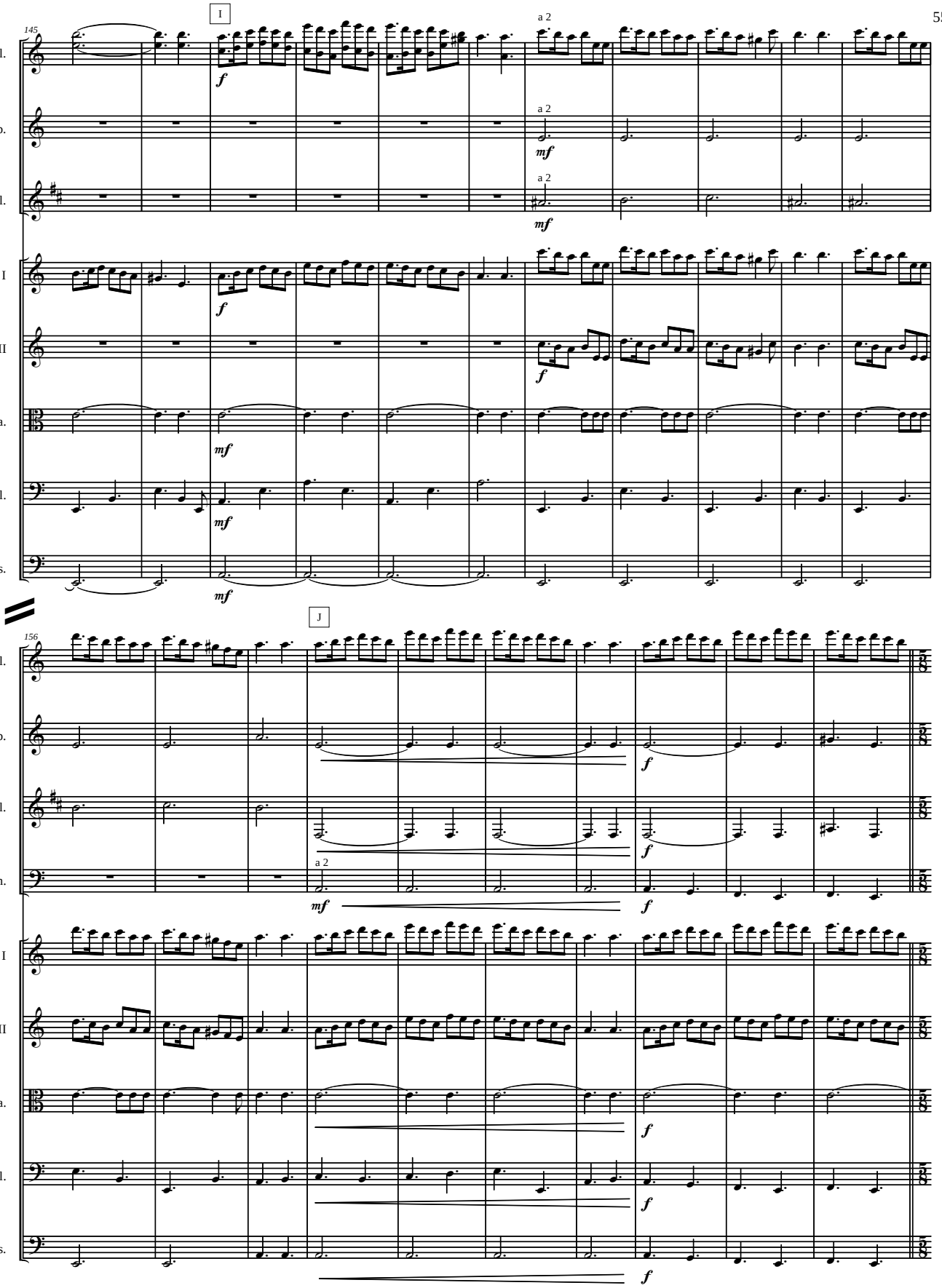
mp

Vcl.

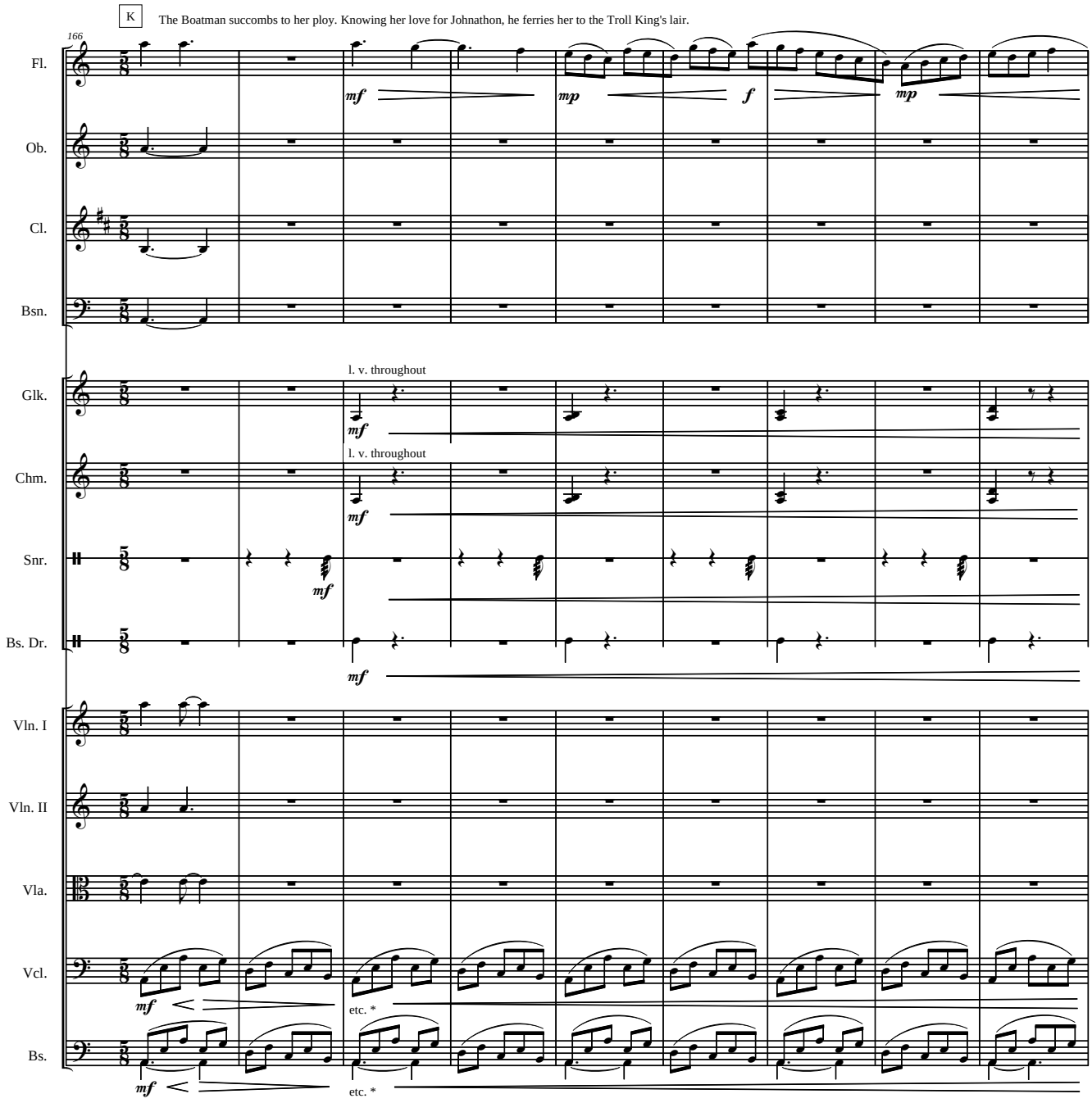
mp

Bs.

mp


I
145
Fl.
Ob.
Cl.
Vln. I
Vln. II
Vla.
Vcl.
Bs.
a 2
f
mf
J
156
Bsn.

The Journey on the River



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

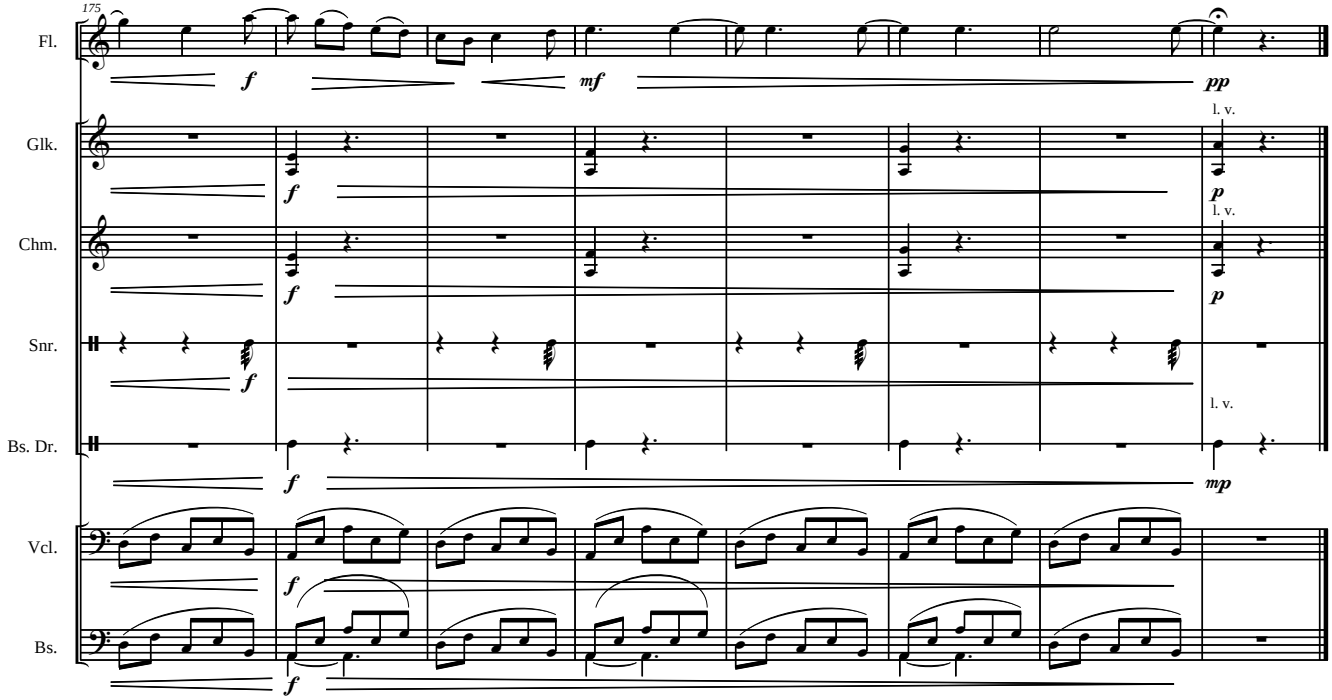
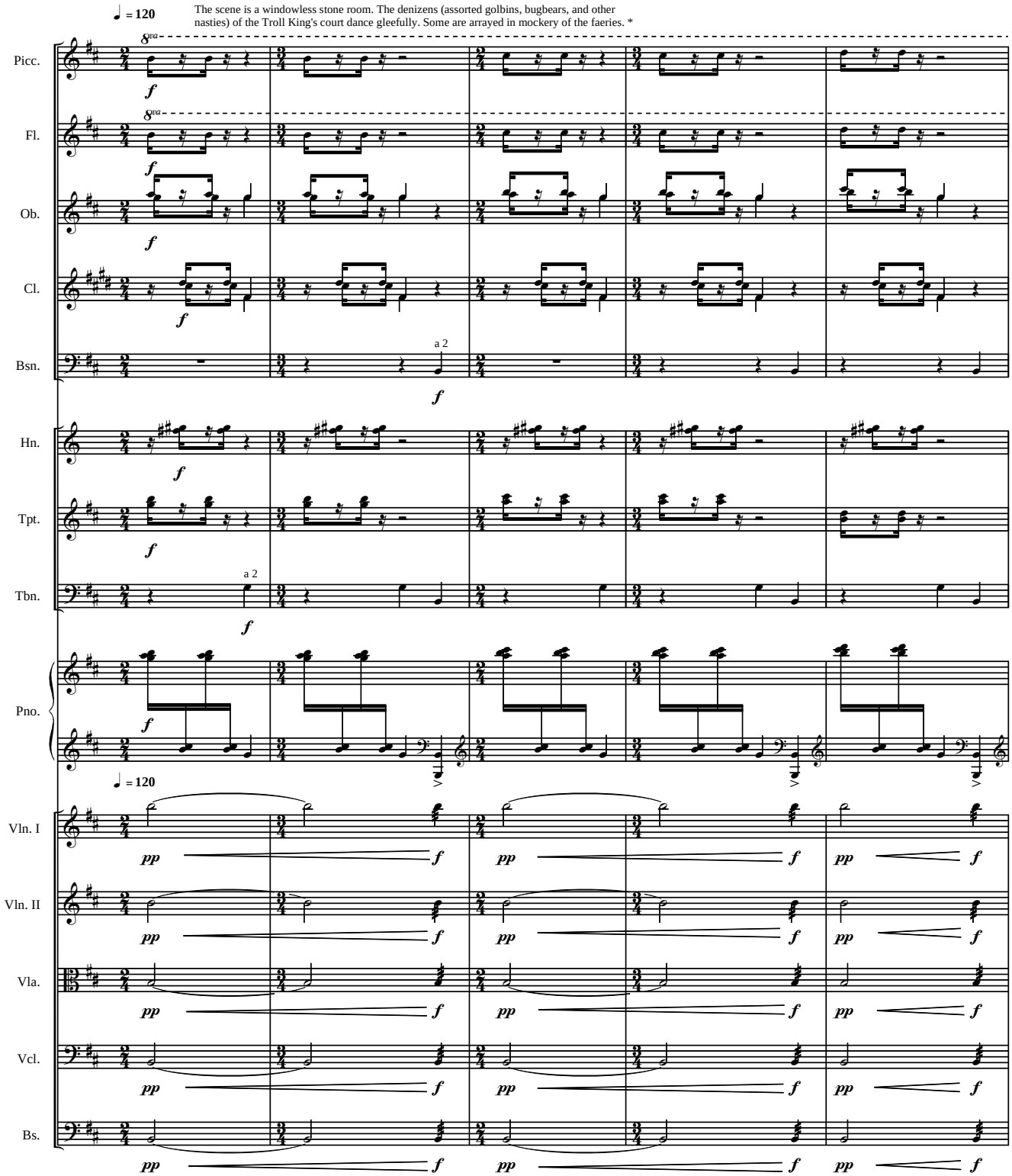
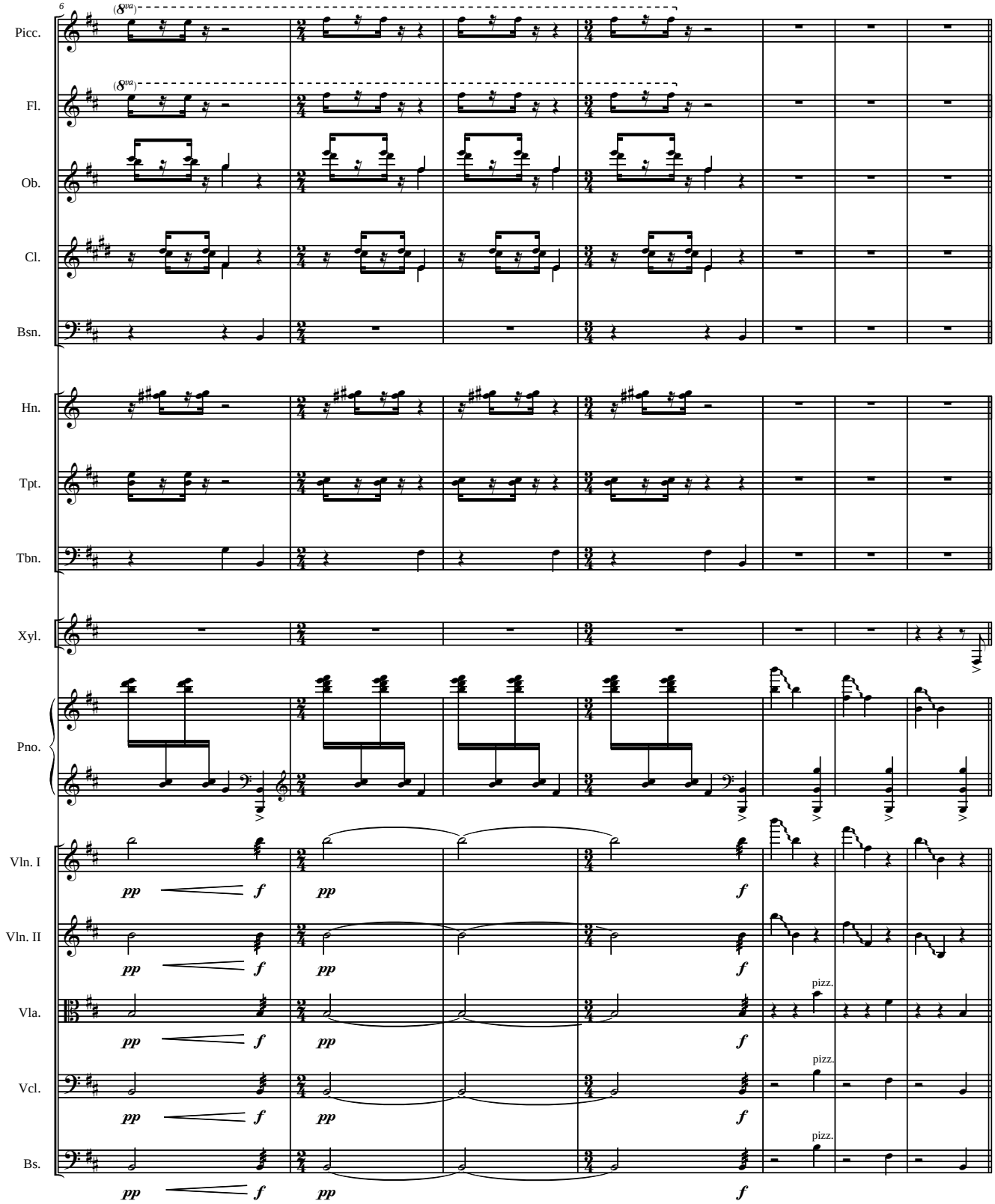

175
Fl.
Glk.
Chm.
Snr.
Bs. Dr.
Vcl.
Bs.
f
mf
pp
l. v.
p
mp

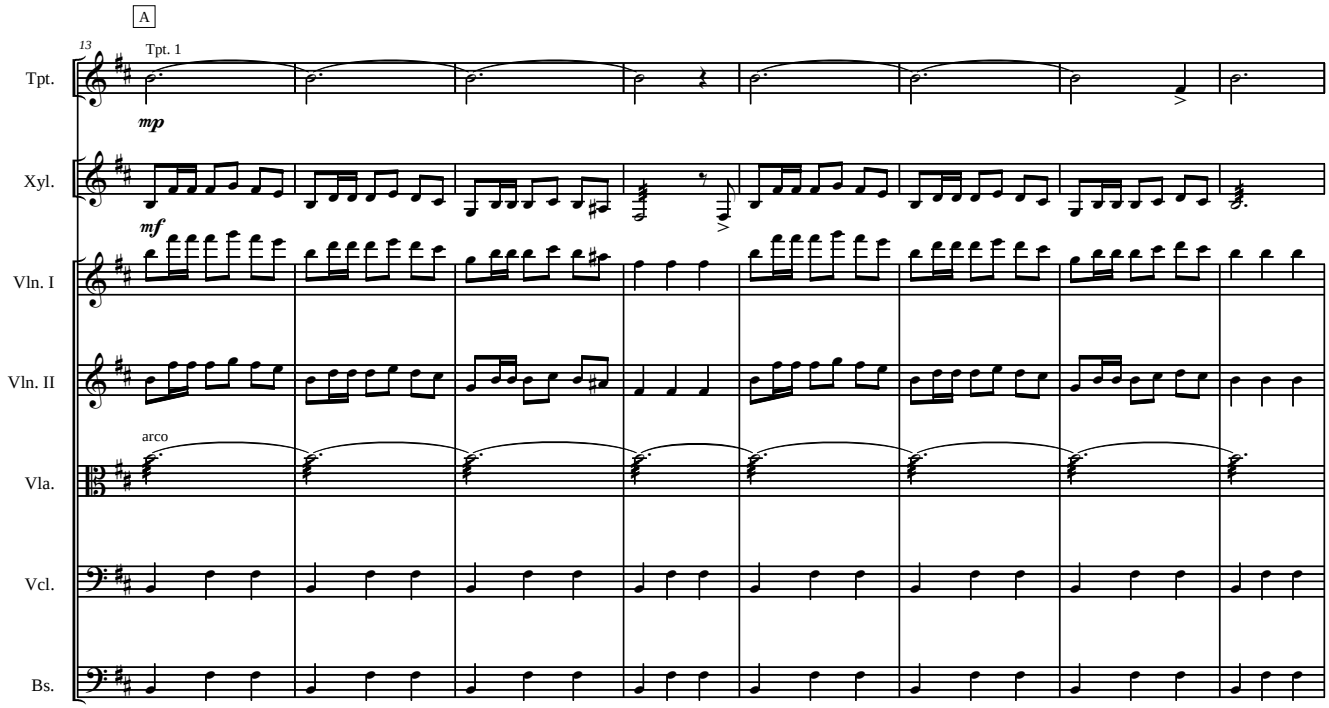
Tableau III
The Troll King's Lair

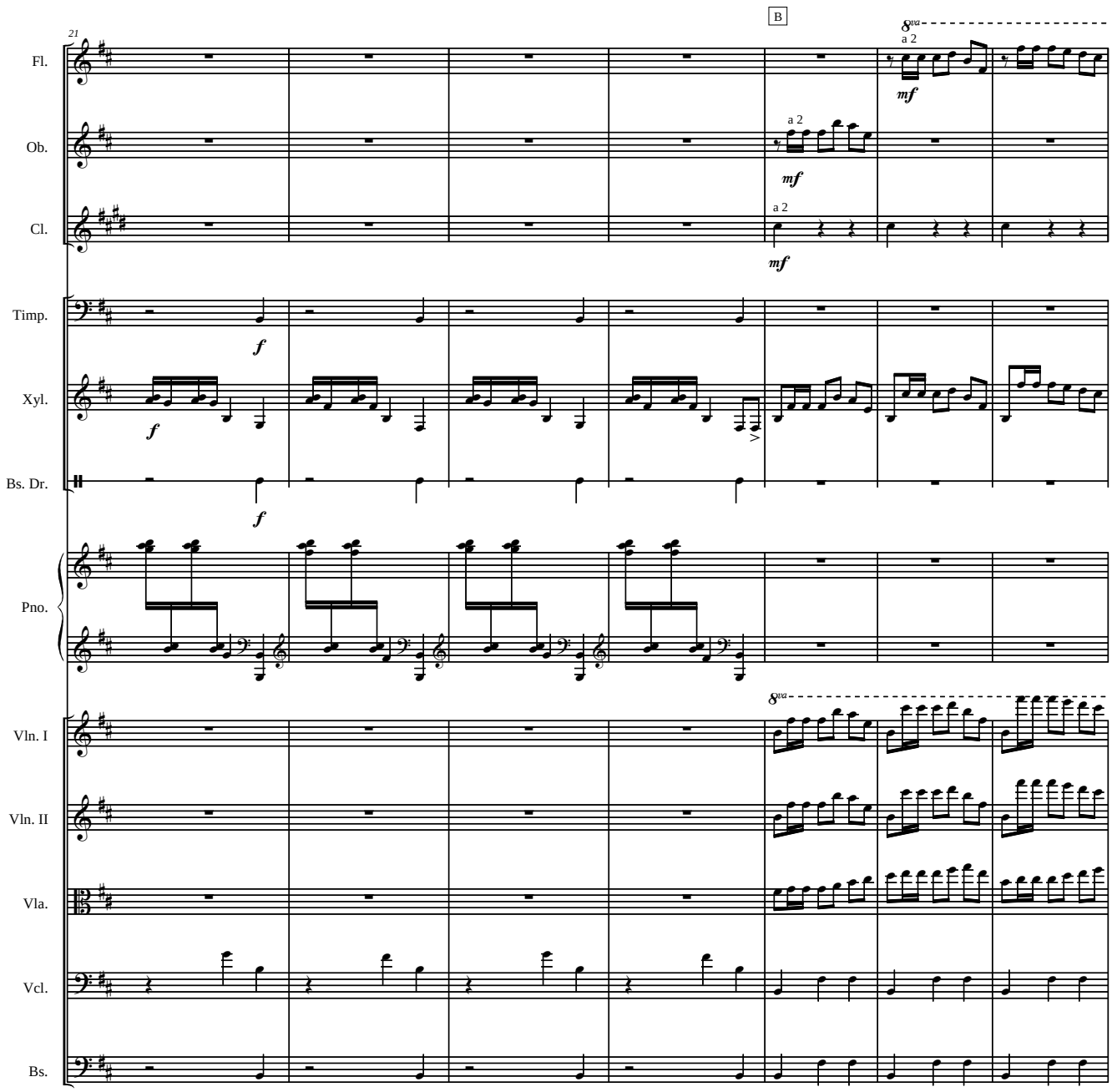


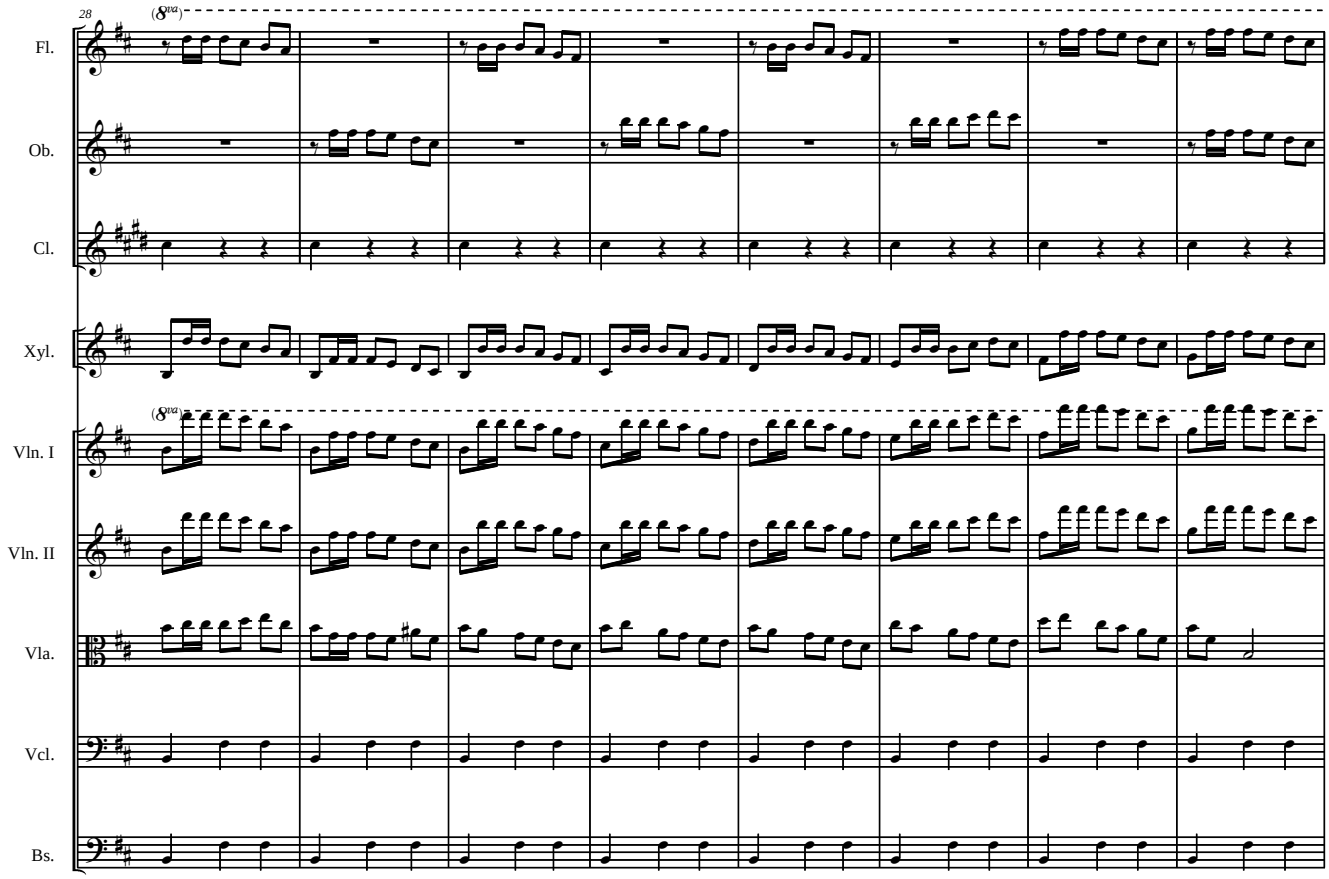
* The set should include an upstage drop, a pair of matching downstage legs, and at least one wall which can be ascended by a stair unit, and including a ladder or stair unit on the face.I picture this dance in fairly hard white or no color lighting.

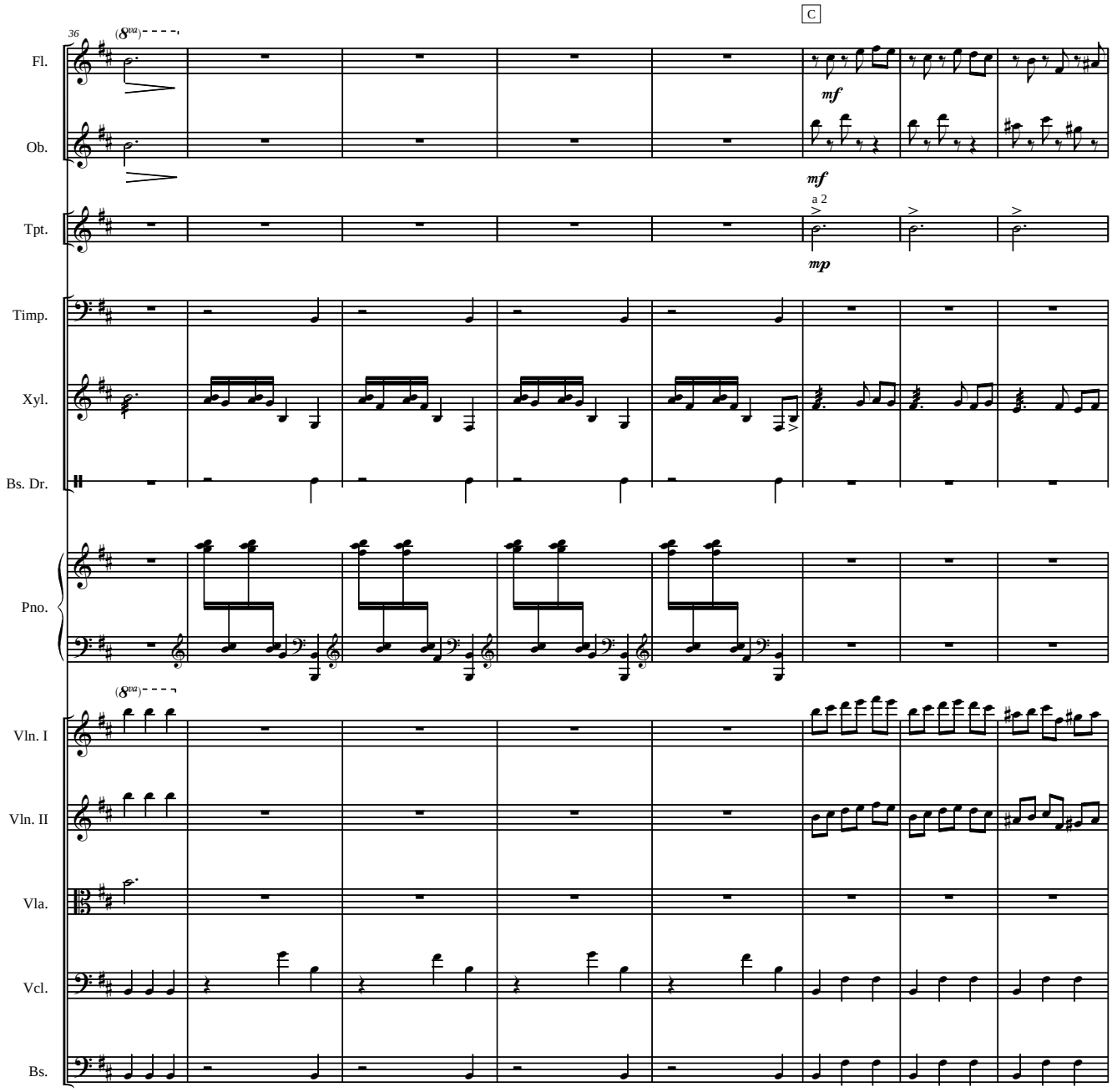

6
Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Xyl.
Pno.
Vln. I
Vln. II
Vla.
Vcl.
Bs.
pp
f
pizz.

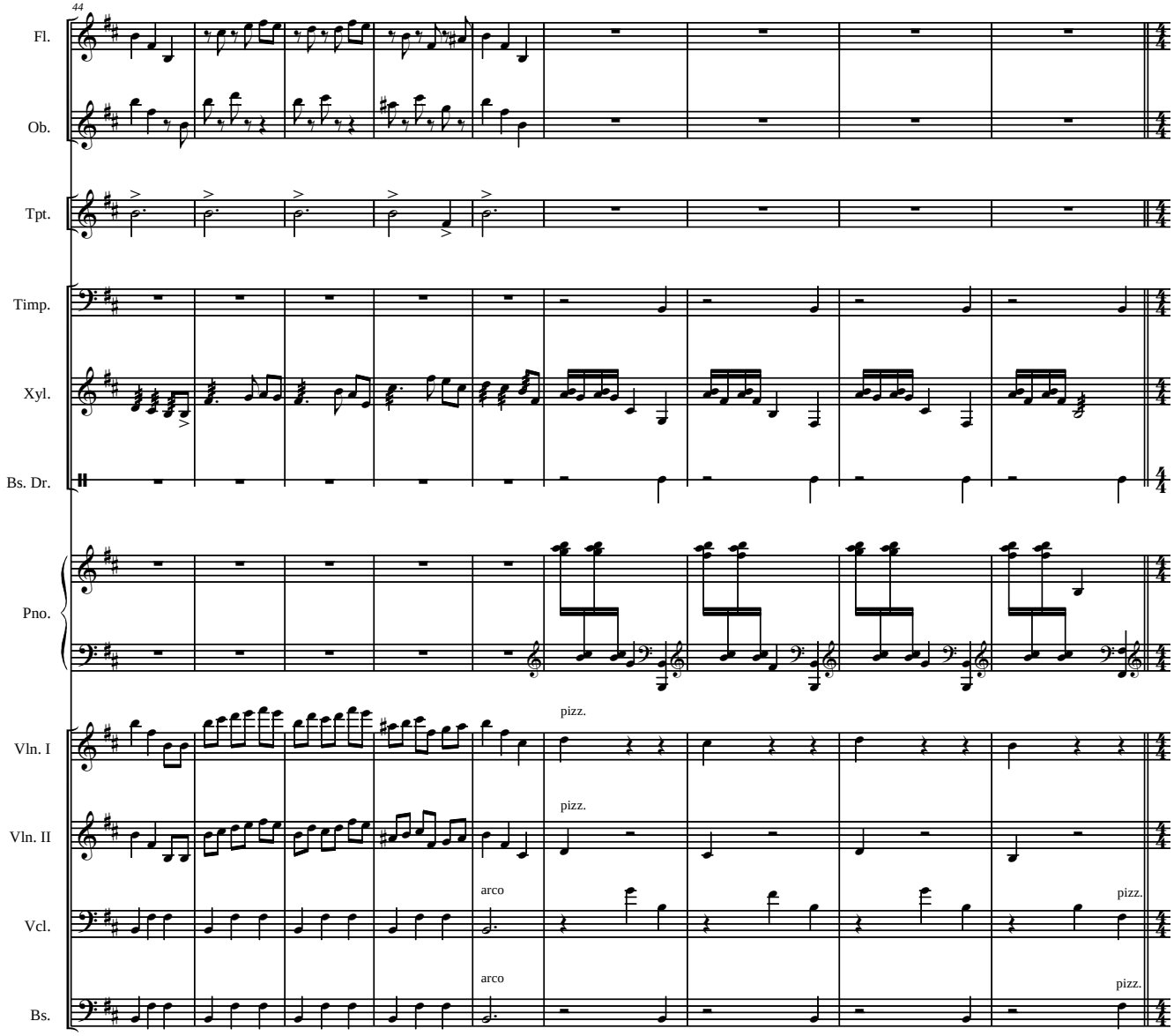
Infernal Waltz




21
B
Fl.
Ob.
Cl.
Timp.
Xyl.
Bs. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vcl.
Bs.
a 2
mf
f
8va


28
(8va)
Fl.
Ob.
Cl.
Xyl.
(8va)
Vln. I
Vln. II
Vla.
Vcl.
Bs.


36
C
Fl.
Ob.
Tpt.
Timp.
Xyl.
Bs. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vcl.
Bs.
mf
mf
a 2
mp


44
Fl.
Ob.
Tpt.
Timp.
Xyl.
Bs. Dr.
Pno.
Vln. I
Vln. II
Vcl.
Bs.
pizz.
pizz.
arco
pizz.
arco
pizz.

The Troll King's Fanfare

D The Troll King enters. One of his gurads drags Johnathon behind him, bound in iron chains.

53

Slower (c. ♩ = 90)

Fl.

Ob.

Cl.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Bs. Dr.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Bs.

f *ff* *mf* *p*

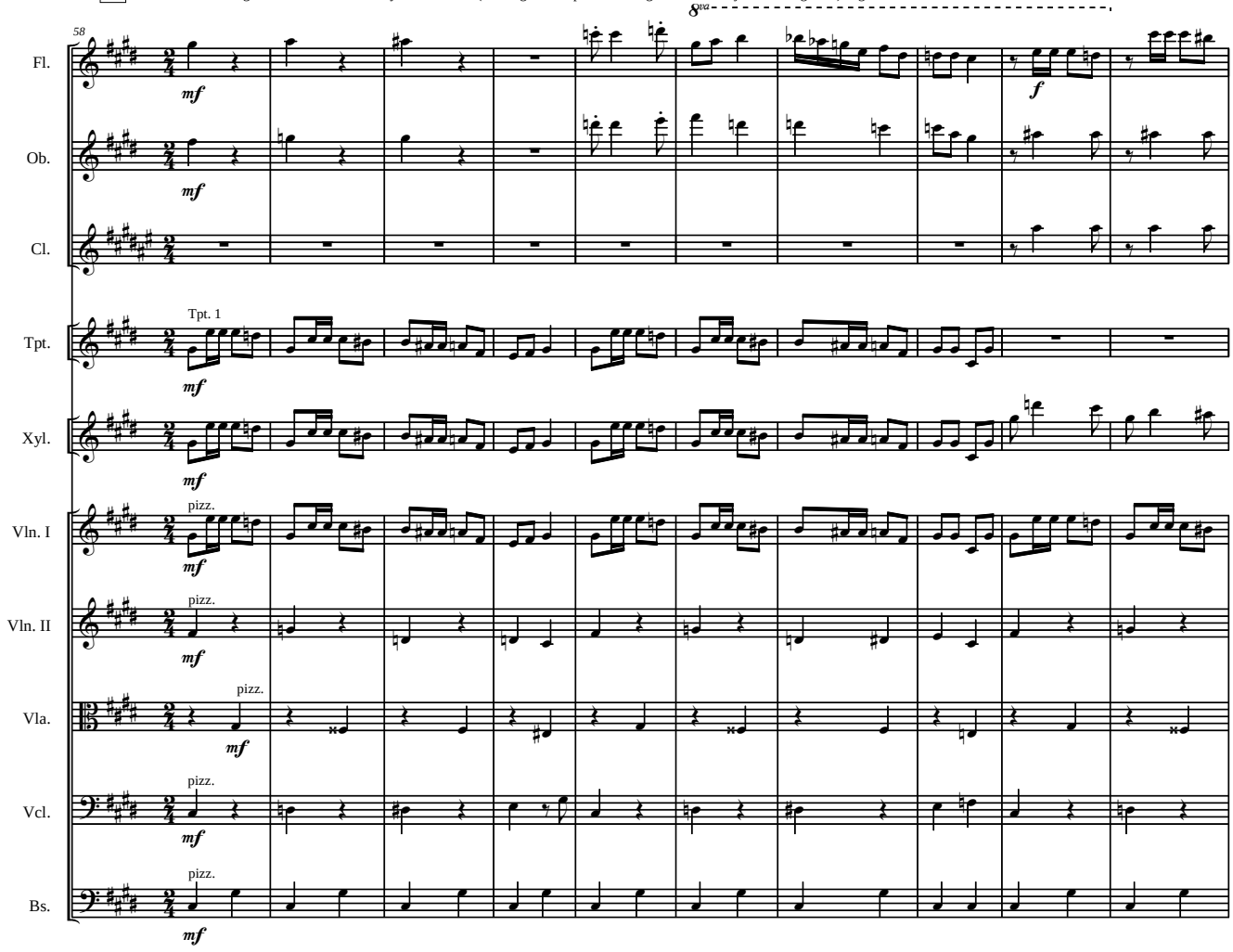
a 2

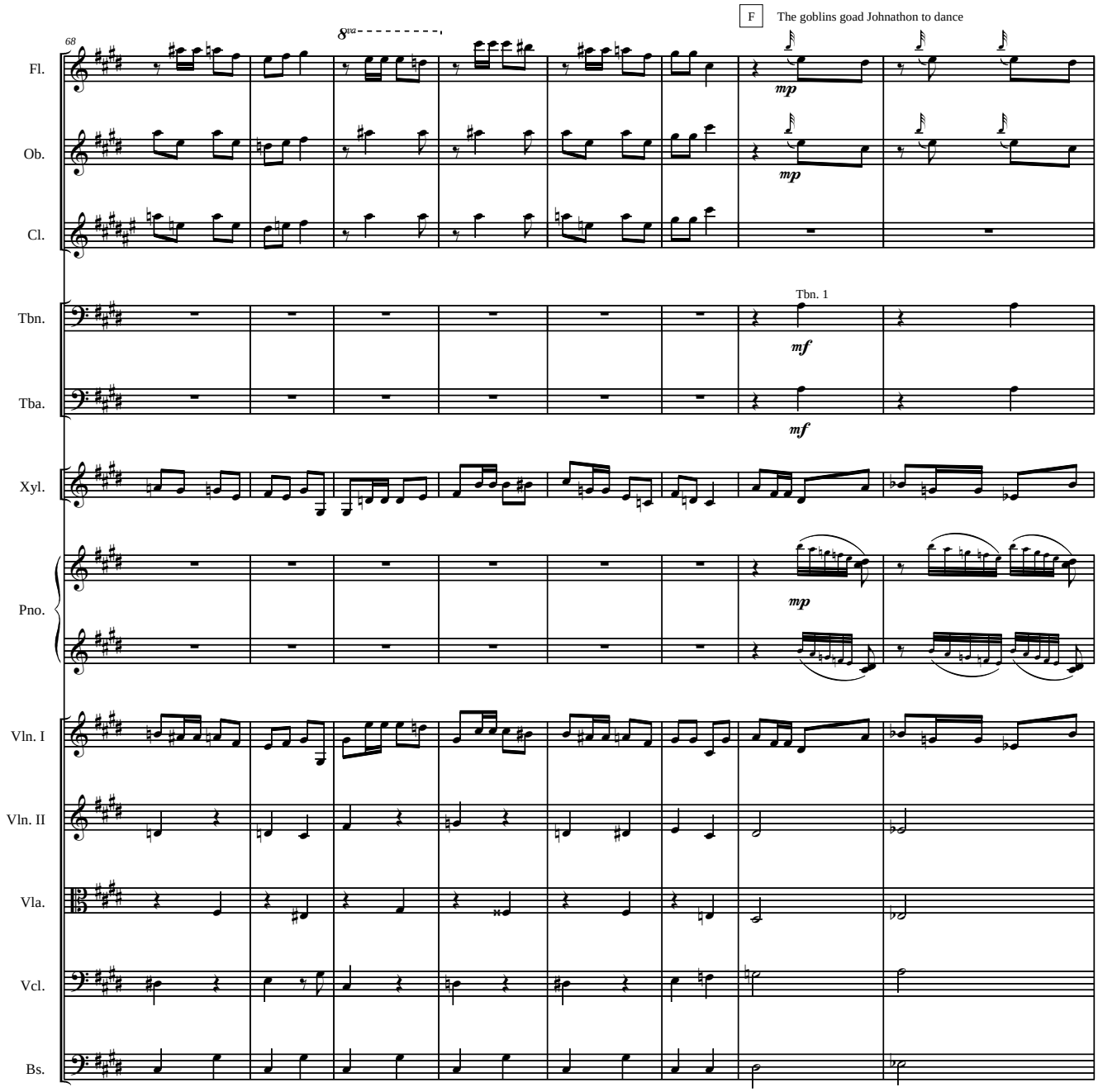
arco

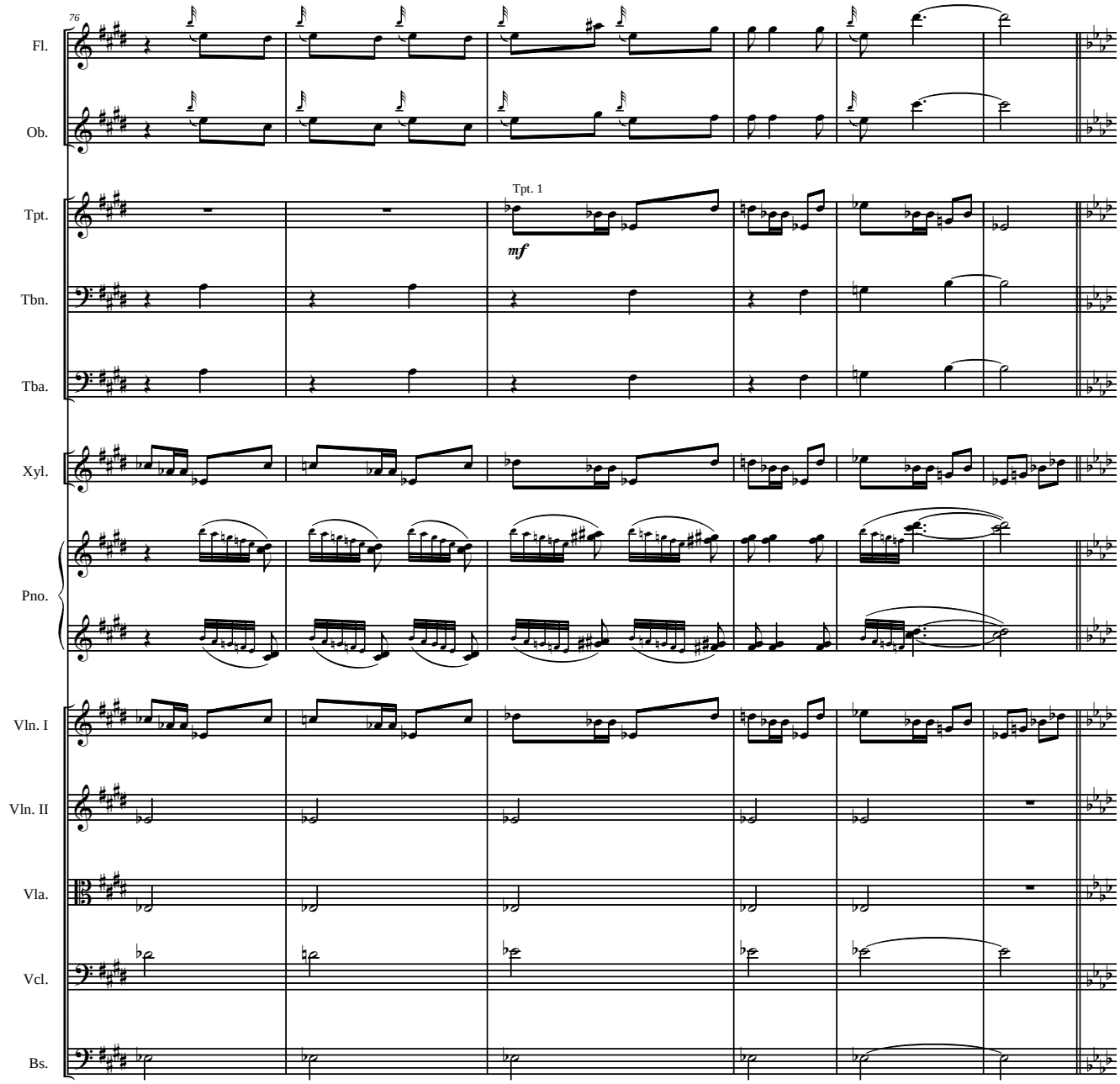
Mockery of the Faeries

E

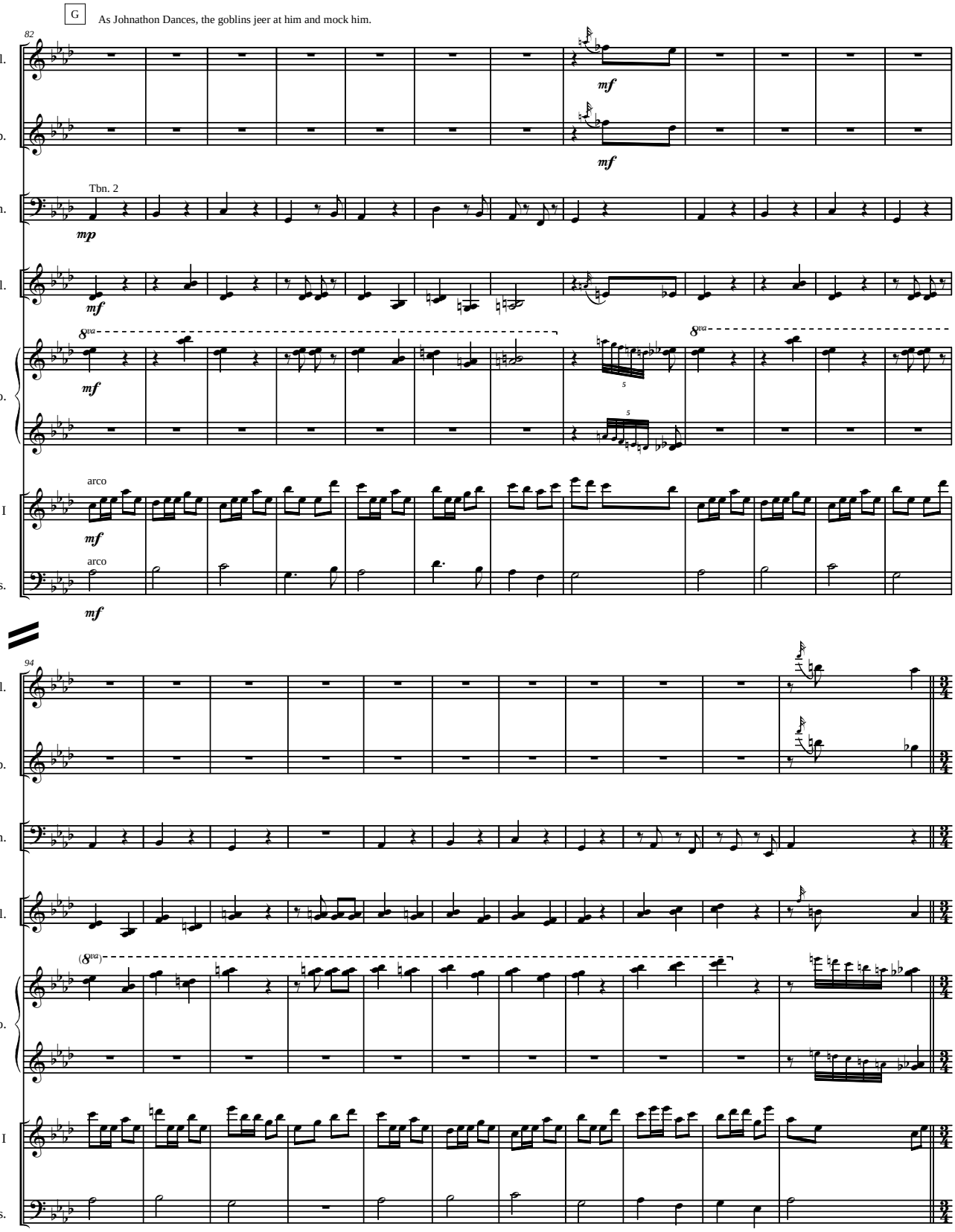
A number of the goblins dressed in mockery of the faeries (wearing stained powdered wigs and battered jackets and gowns) begin to dance a twisted Allemande.




F
The goblins goad Johnathon to dance
68
8va
Fl.
Ob.
Cl.
Tbn.
Tbn. 1
Tba.
Xyl.
Pno.
Vln. I
Vln. II
Vla.
Vcl.
Bs.
mp
mf

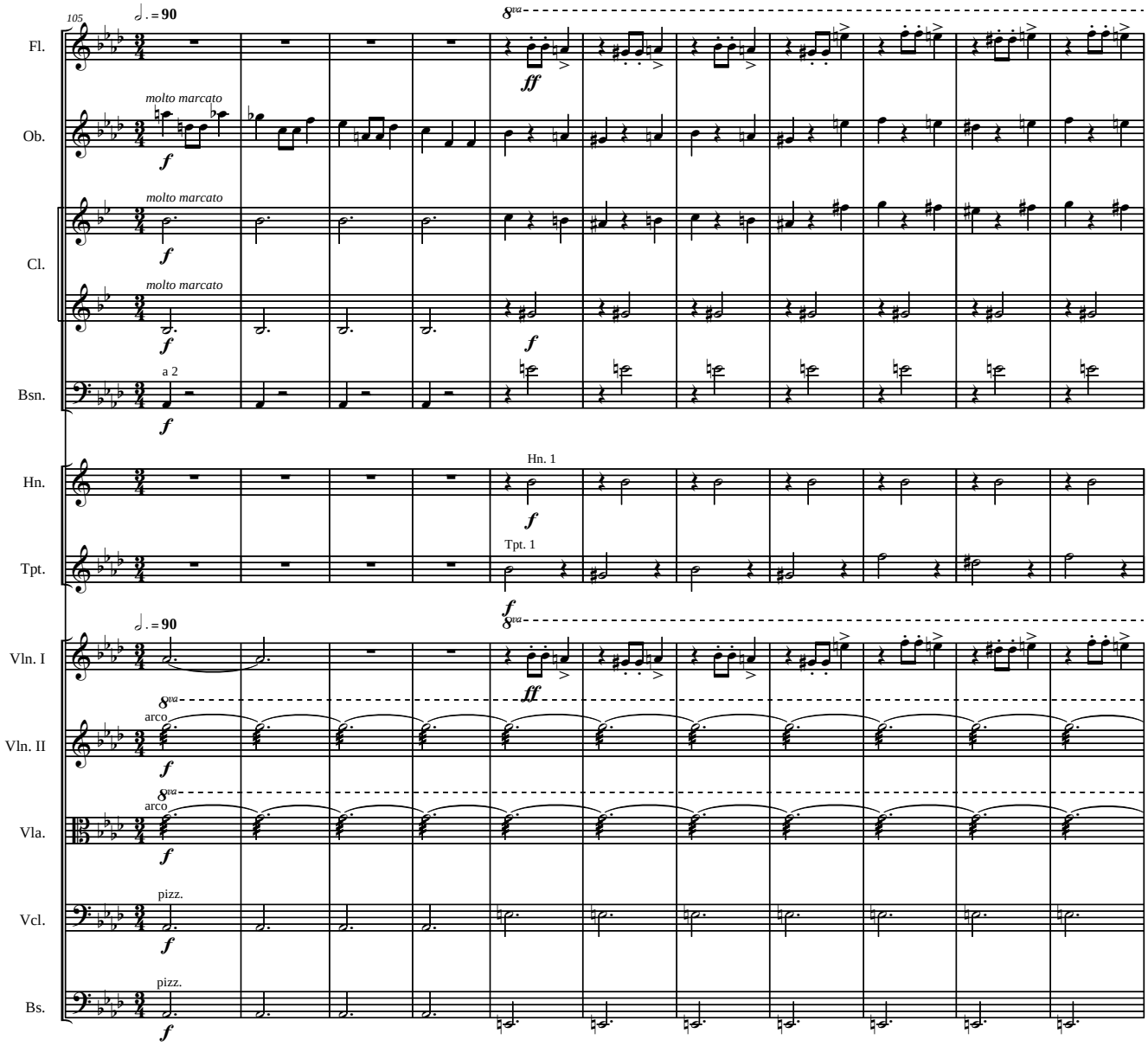

76
Fl.
Ob.
Tpt.
Tpt. 1
mf
Tbn.
Tba.
Xyl.
Pno.
Vln. I
Vln. II
Vla.
Vcl.
Bs.

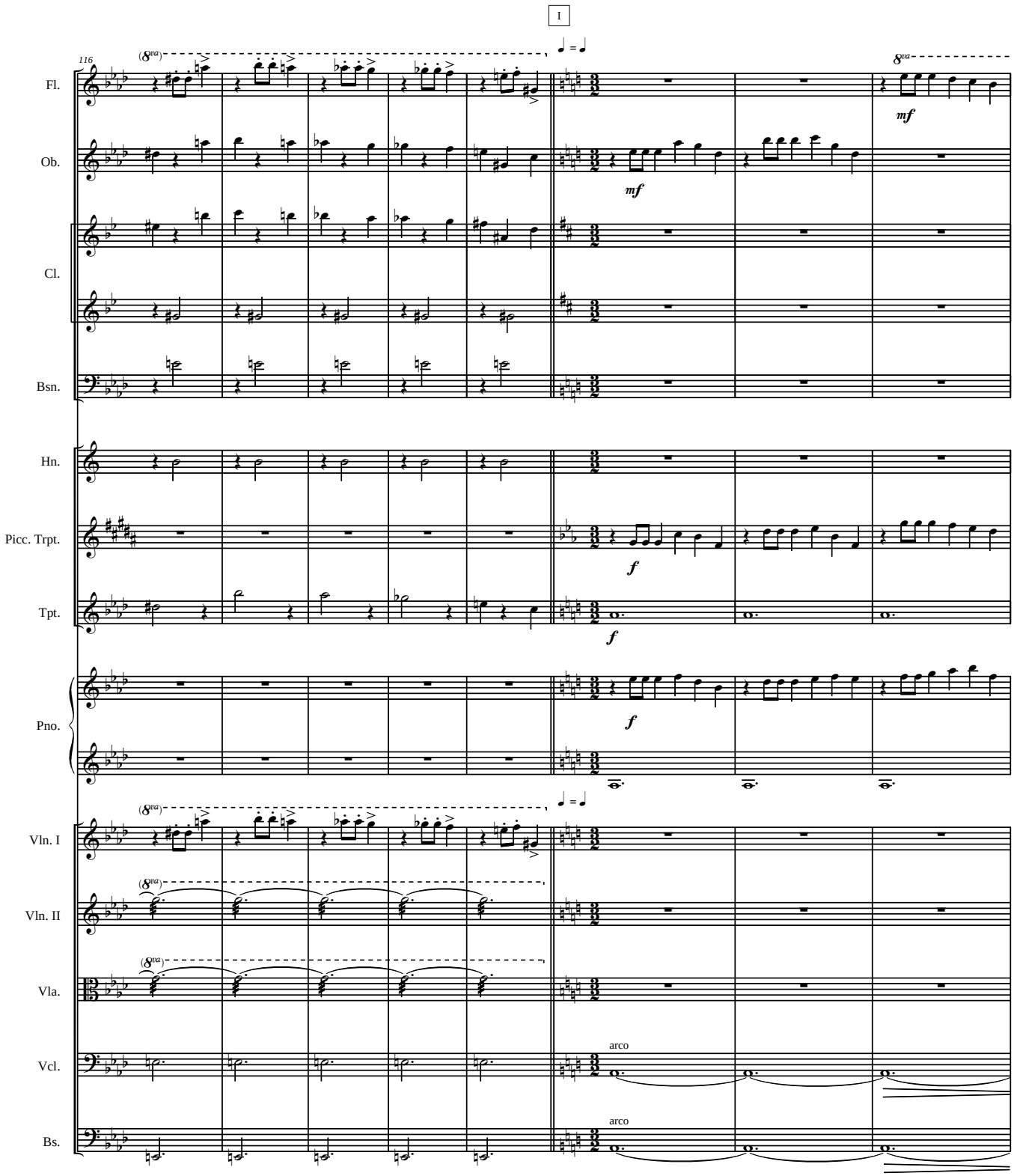
Johnathon's Variation

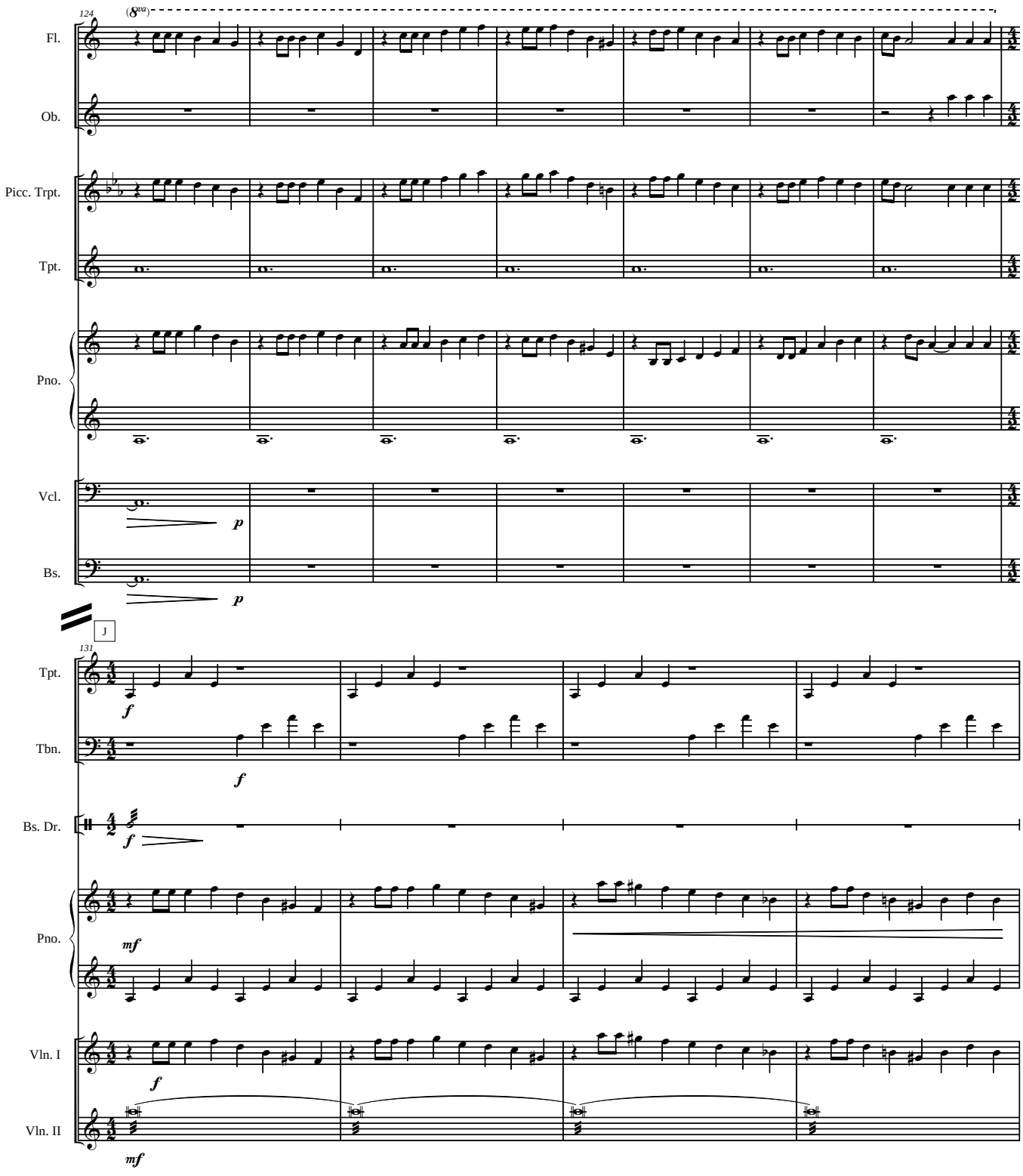


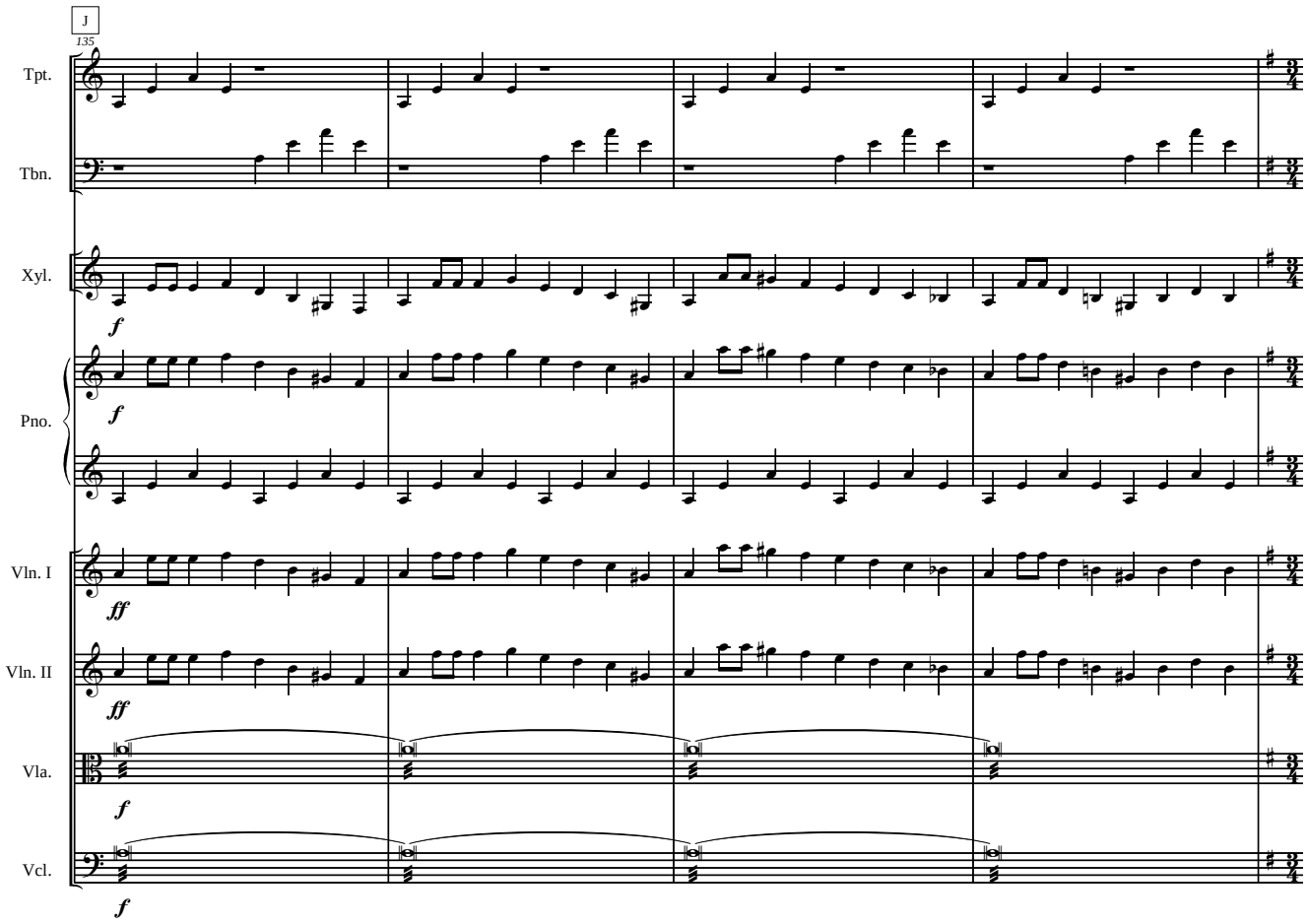
Johnathon Abused

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

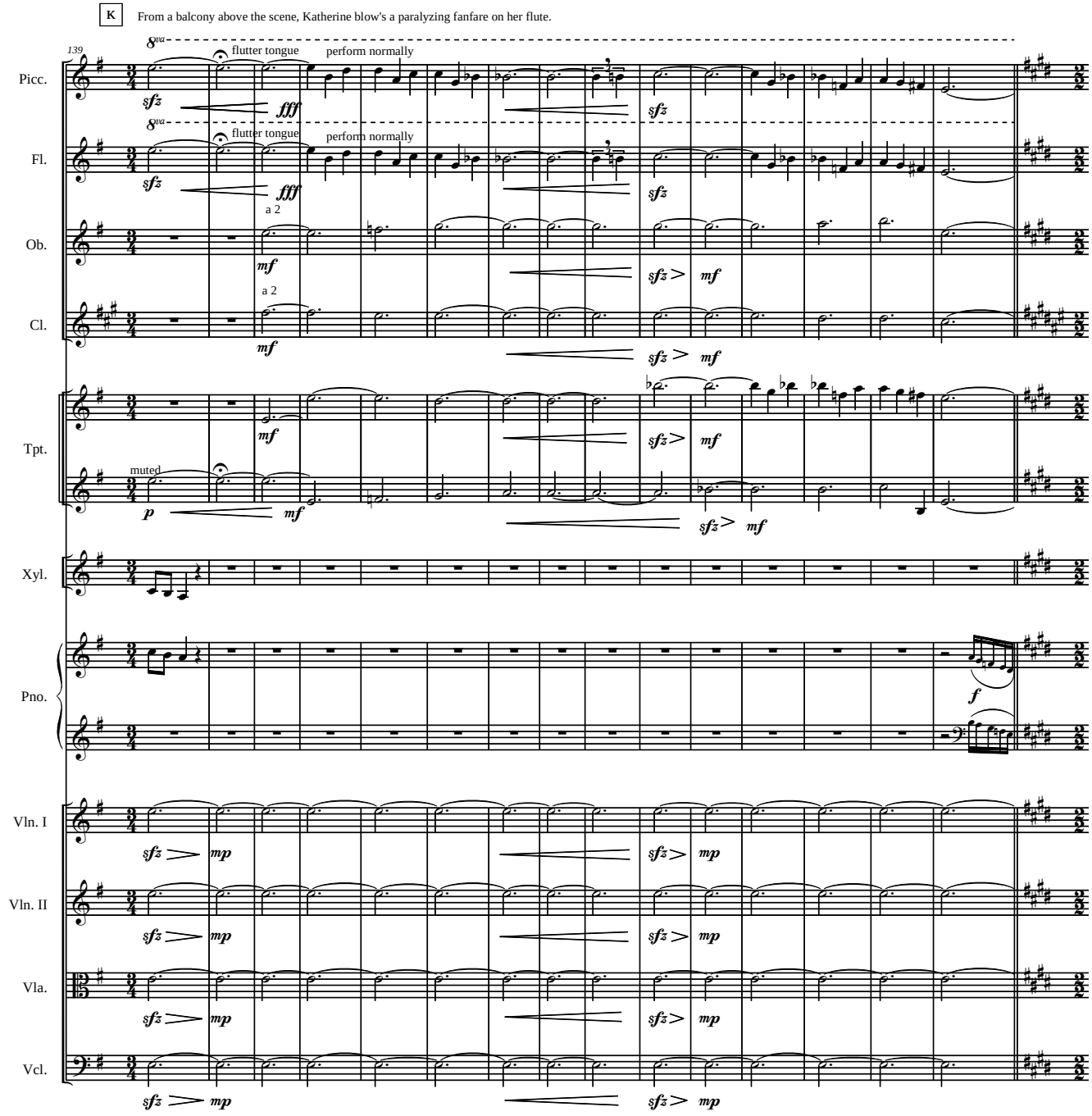



I
116
Fl.
Ob.
Cl.
Bsn.
Hn.
Picc. Trpt.
Tpt.
Pno.
Vln. I
Vln. II
Vla.
Vcl.
Bs.
mf
f
arco


124
(8va)
Fl.
Ob.
Picc. Trpt.
Tpt.
Pno.
Vcl.
Bs.
p
p
J
131
Tpt.
Tbn.
Bs. Dr.
Pno.
Vln. I
Vln. II
f
f
f
mf
f
mf

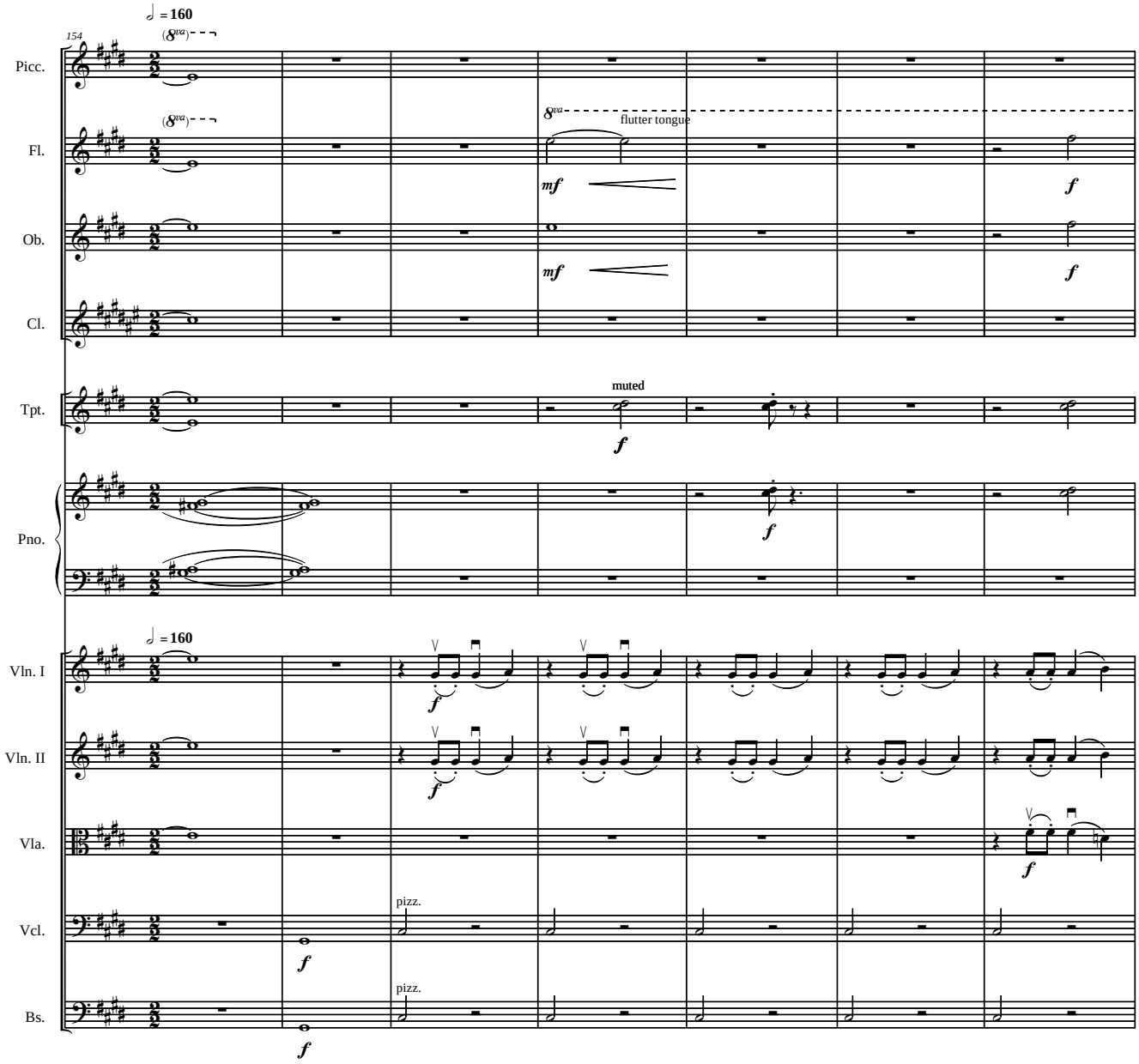

J
135
Tpt.
Tbn.
Xyl.
f
Pno.
f
Vln. I
ff
Vln. II
ff
Vla.
f
Vcl.
f

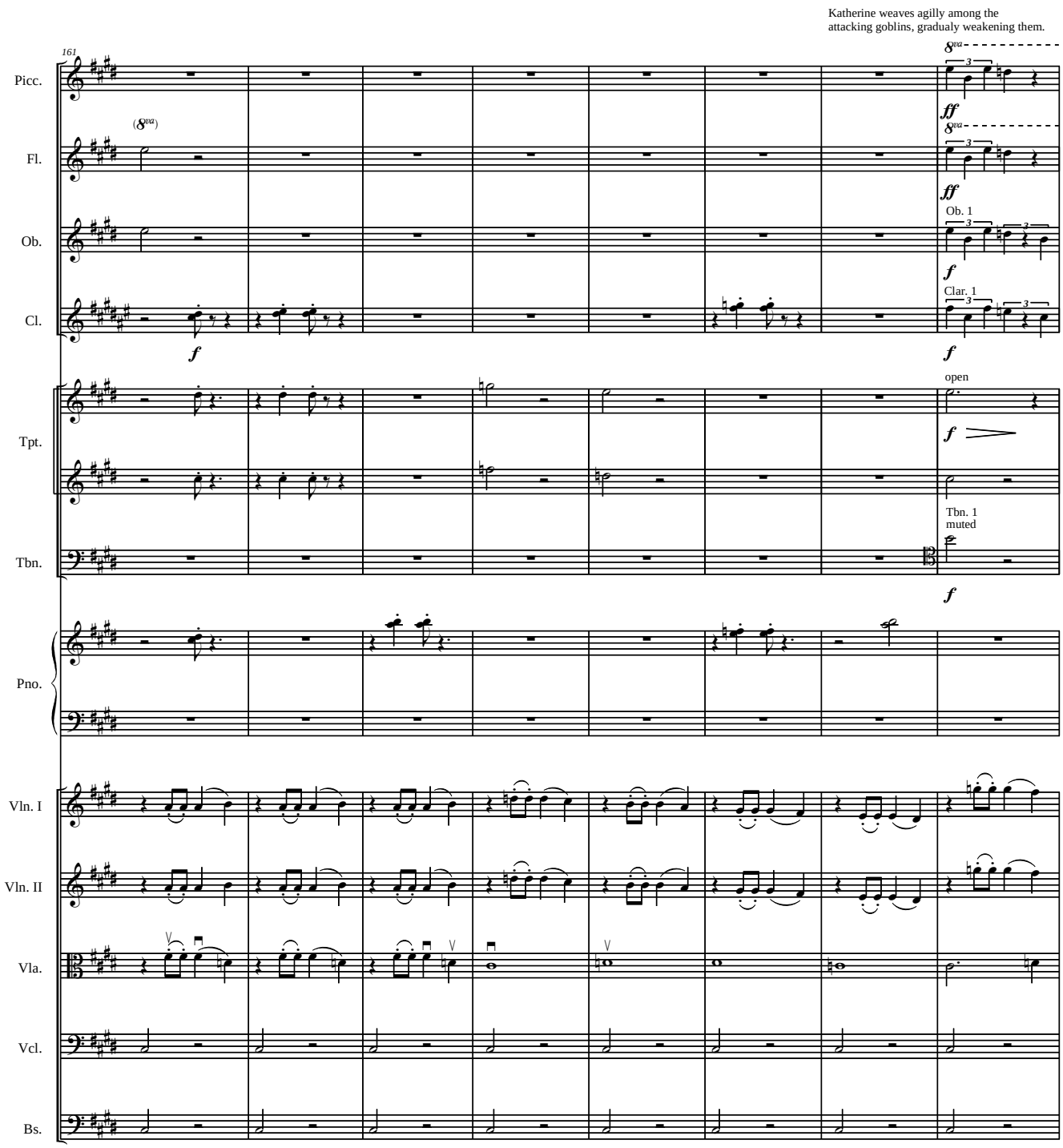
Katherine's Challenge

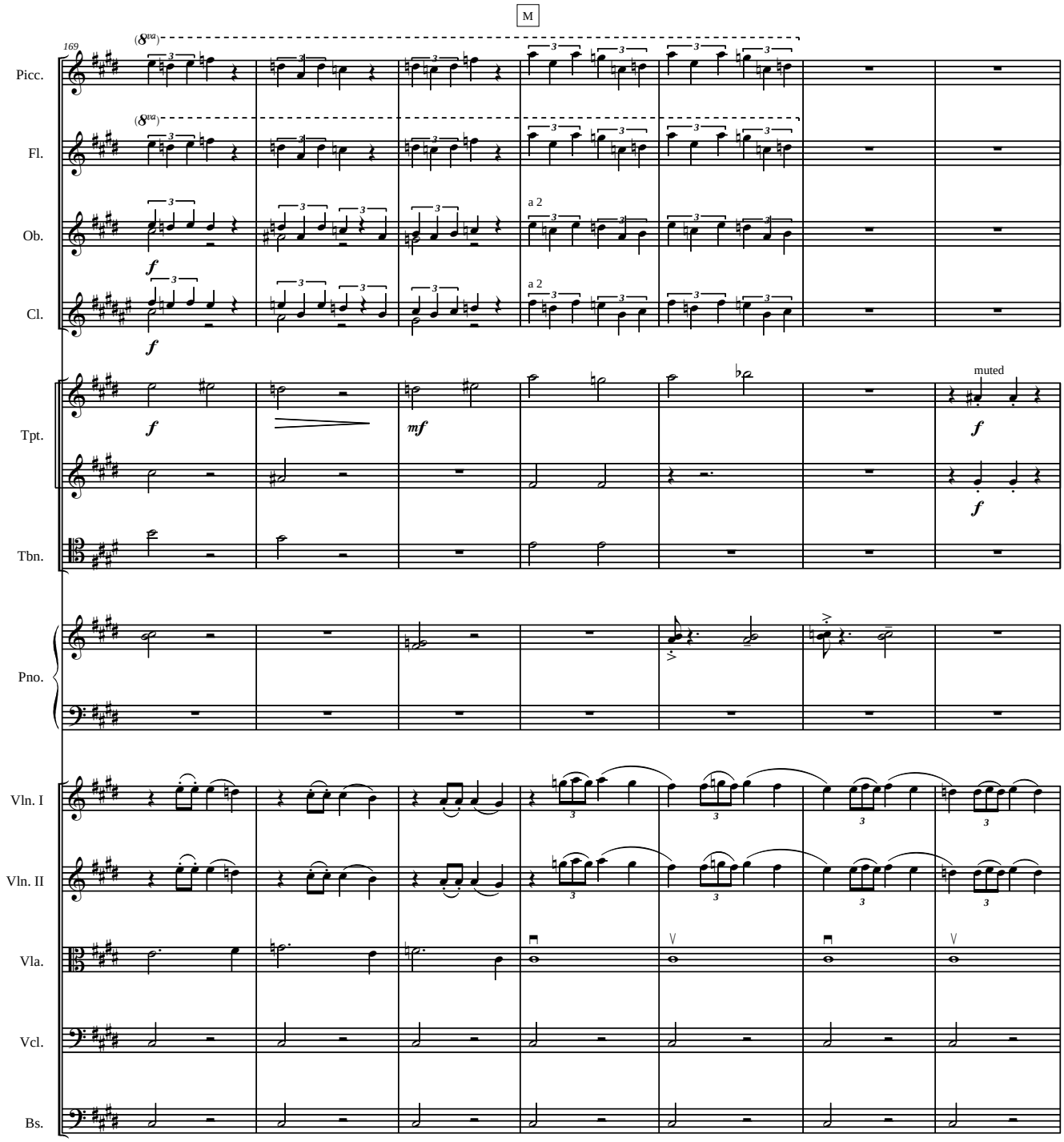


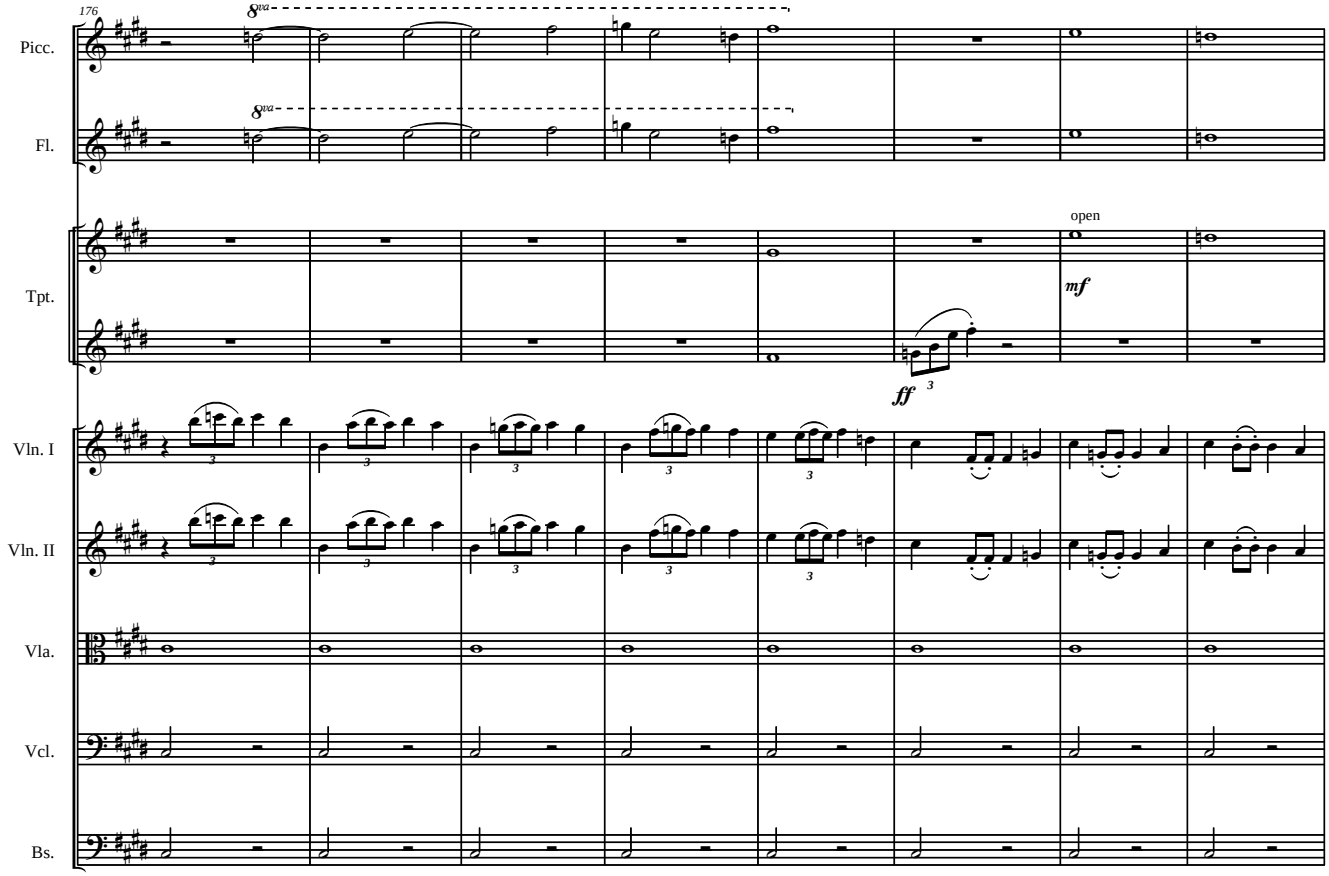
The Battle in the Troll King's Lair

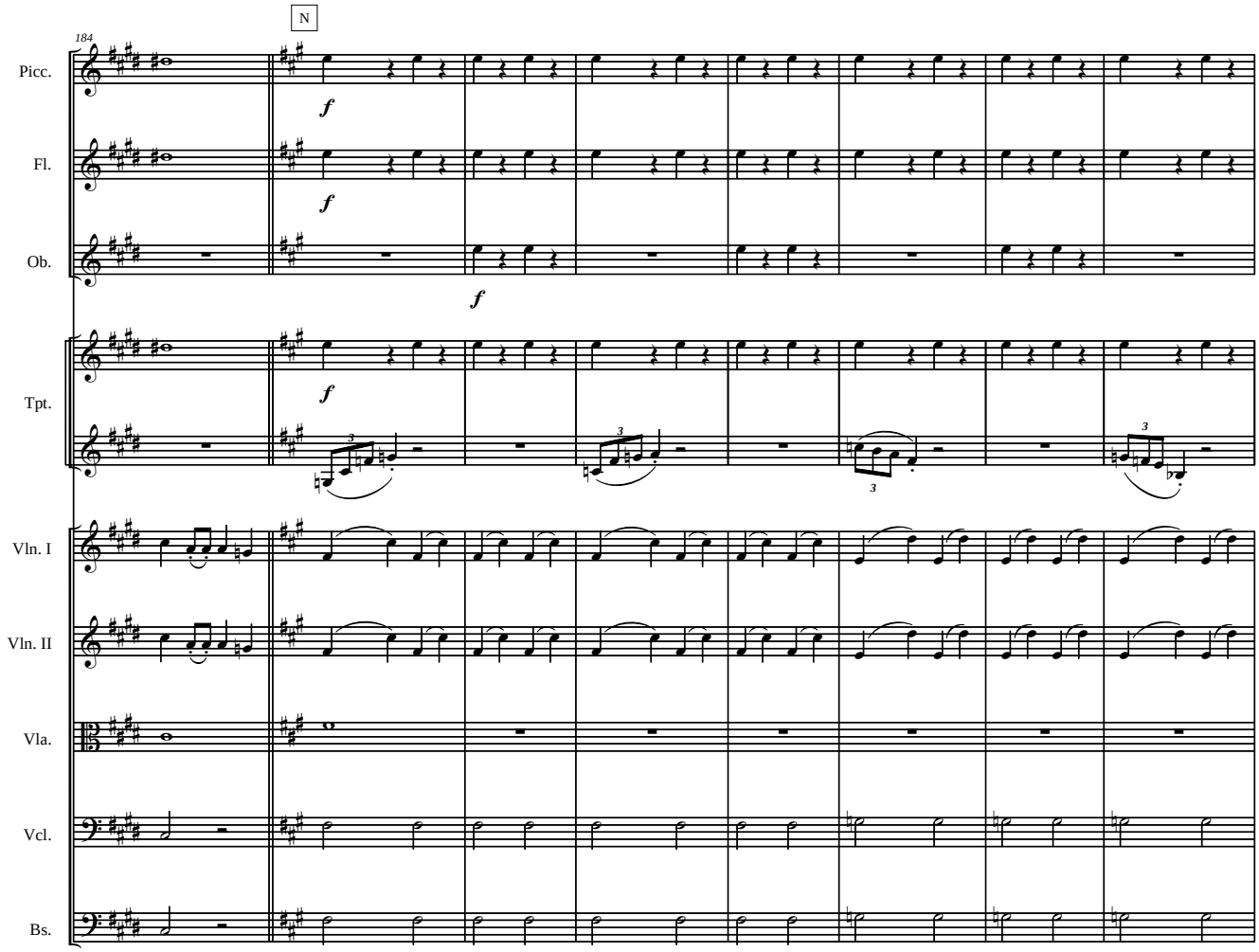
L The Troll King's minions givebattle, rushing towards Katherine.

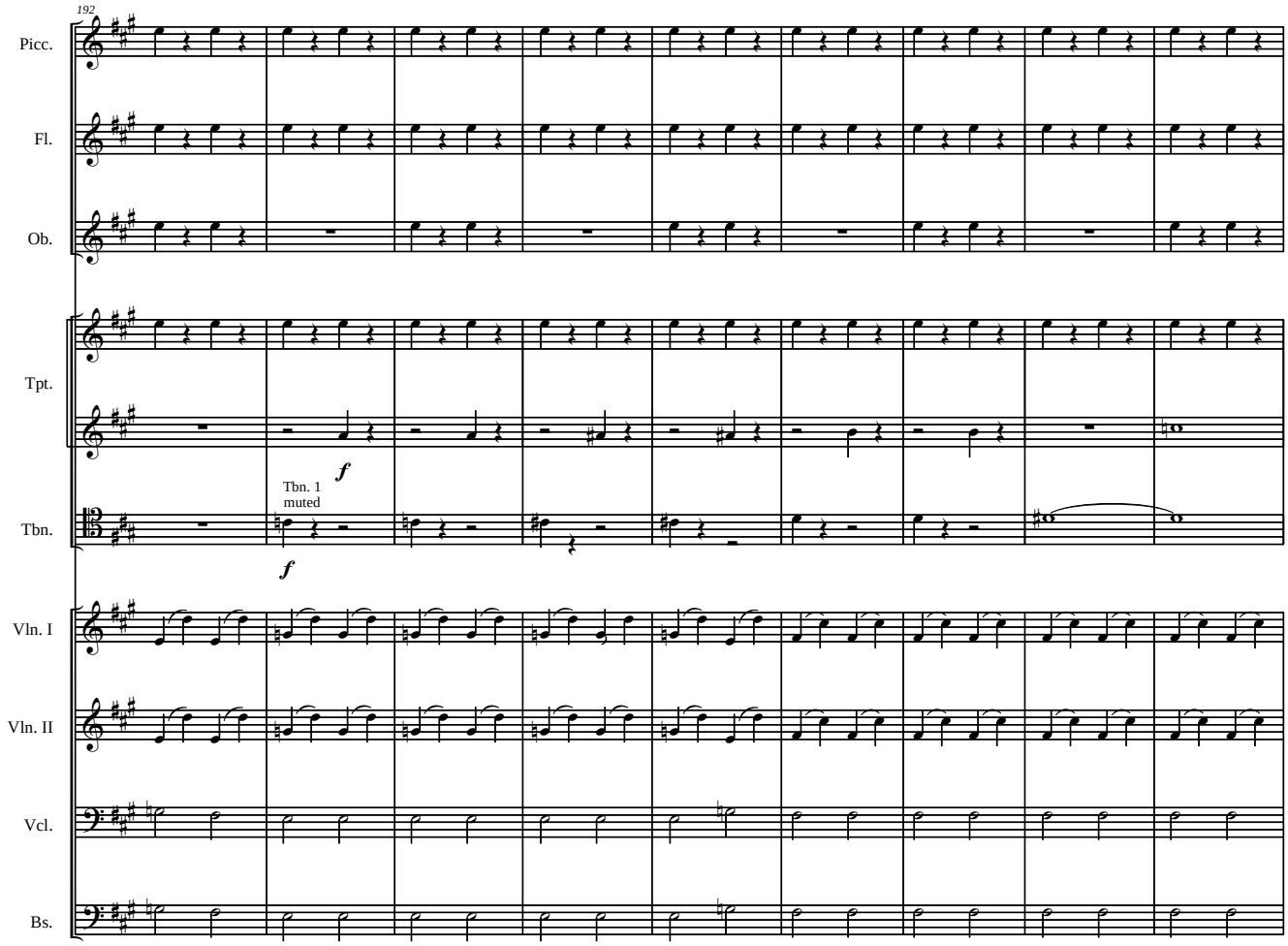


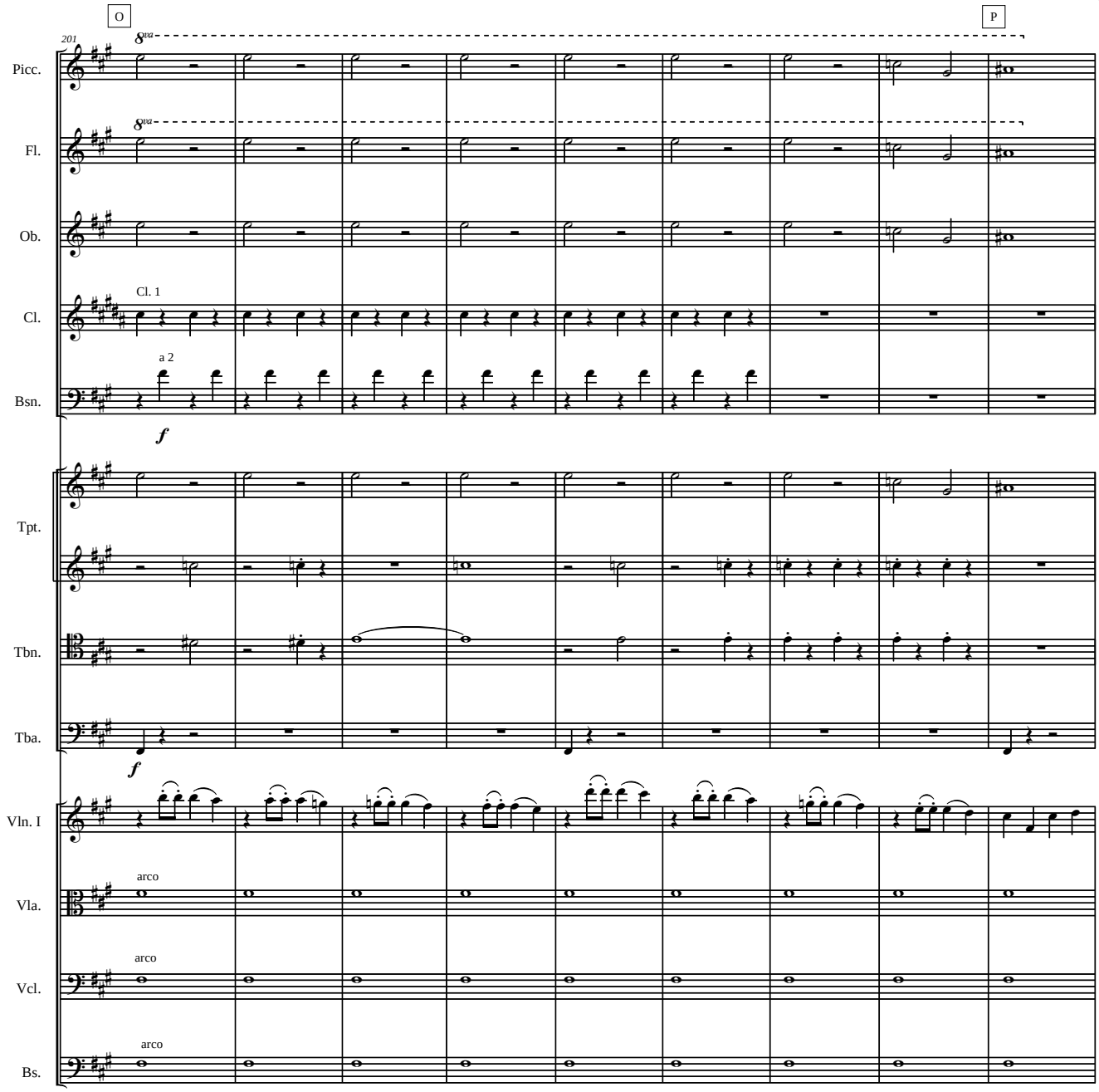

Katherine weaves agilly among the attacking goblins, gradualy weakening them.
161
Picc.
Fl.
Ob.
Ob. 1
Cl.
Clar. 1
Tpt.
open
Tbn.
Tbn. 1
muted
Pno.
Vln. I
Vln. II
Vla.
Vcl.
Bs.

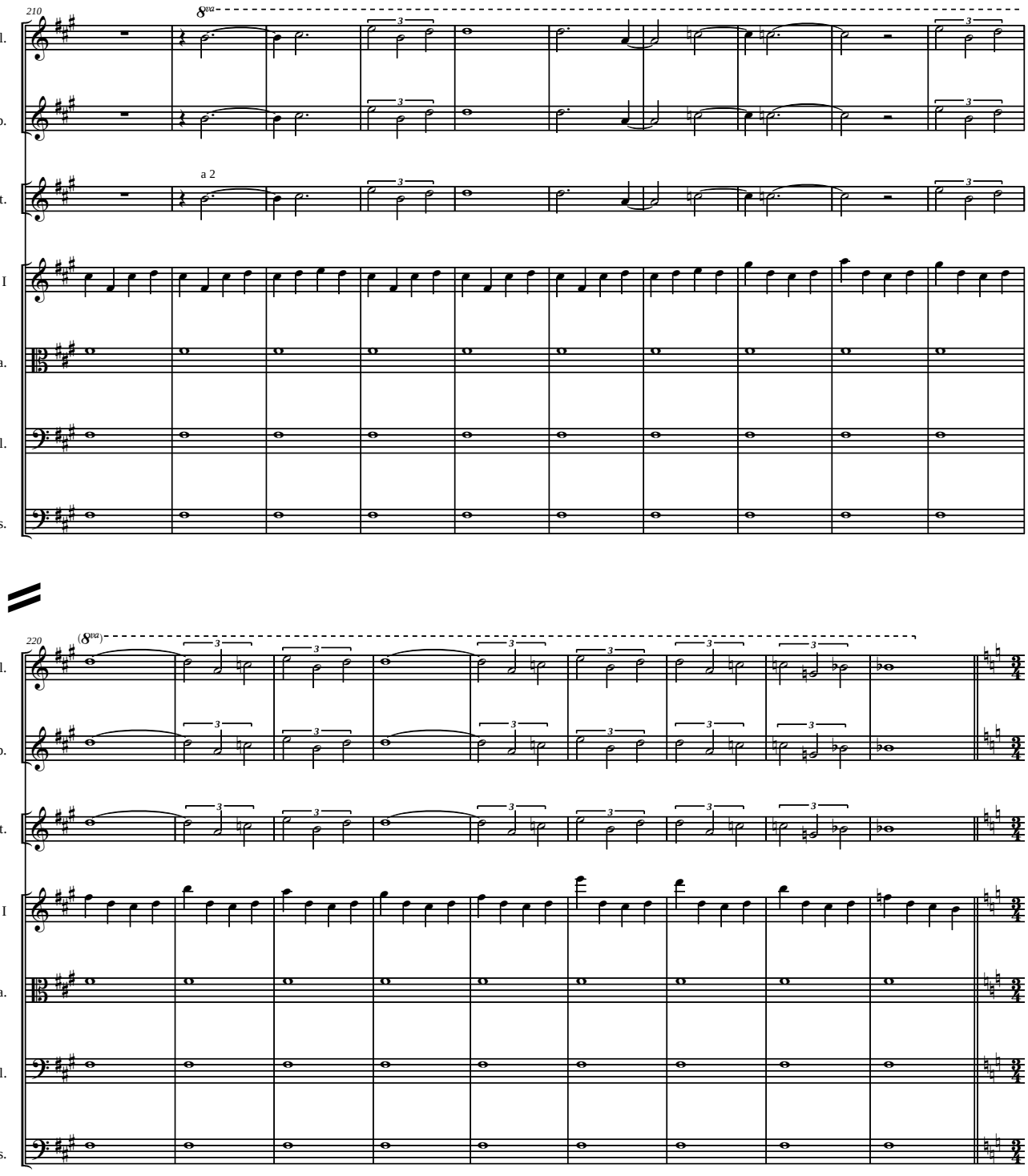

M
169
Picc.
Fl.
Ob.
Cl.
Tpt.
Tbn.
Pno.
Vln. I
Vln. II
Vla.
Vcl.
Bs.
a 2
a 2
muted


176
8va
Picc.
8va
Fl.
Tpt.
open
mf
ff
Vln. I
Vln. II
Vla.
Vcl.
Bs.

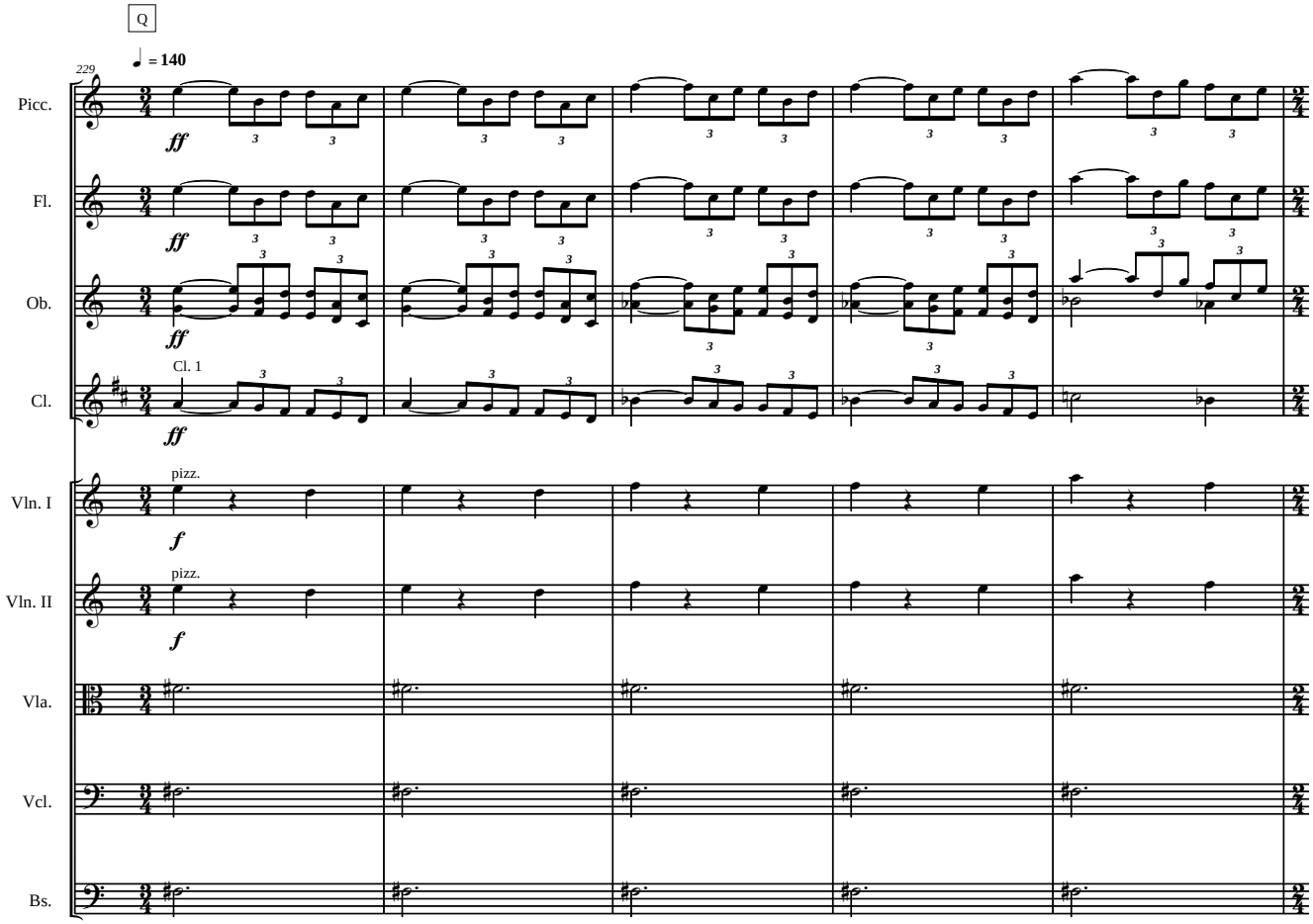

184
N
Picc.
Fl.
Ob.
Tpt.
Vln. I
Vln. II
Vla.
Vcl.
Bs.
f

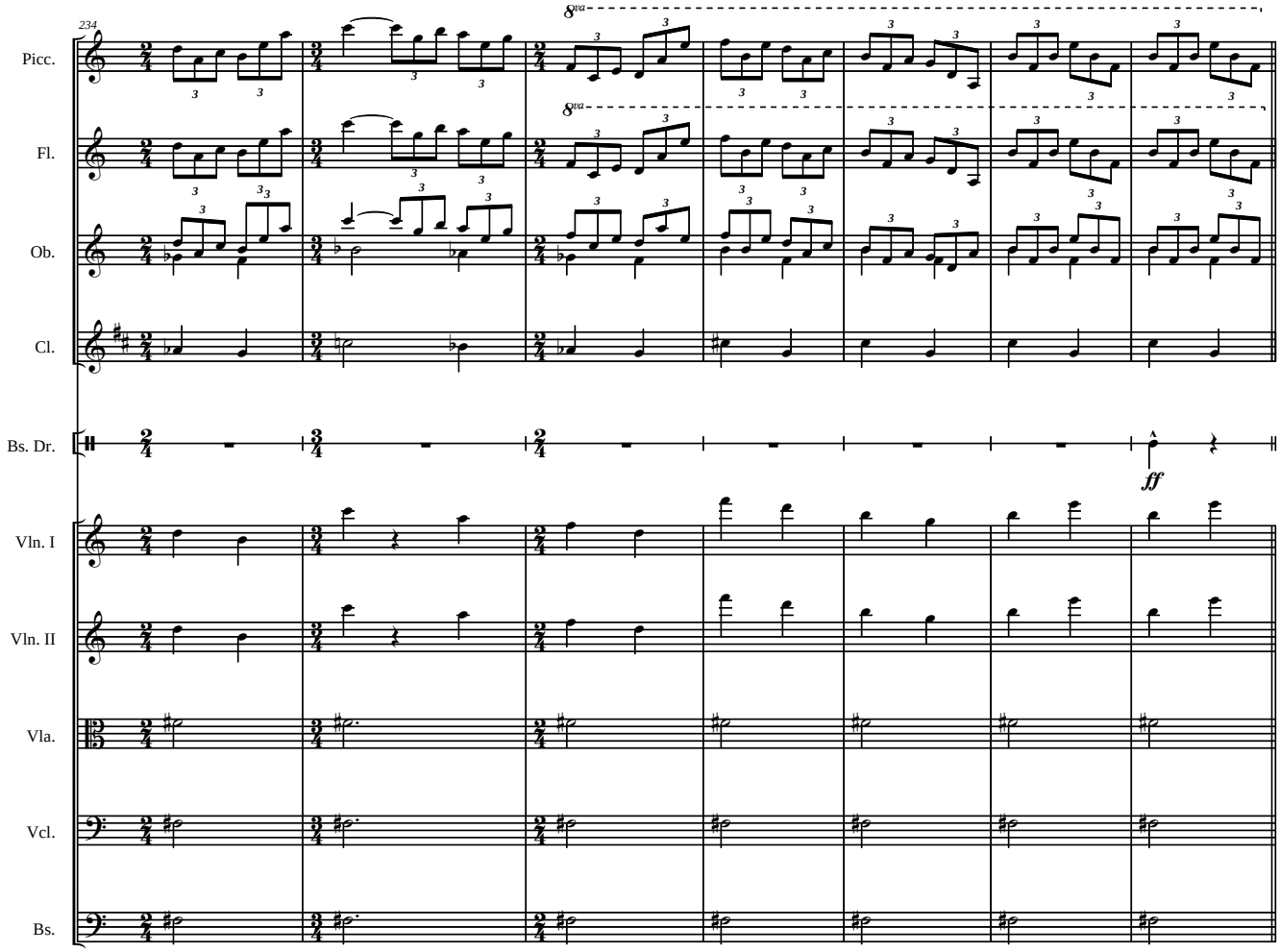

192
Picc.
Fl.
Ob.
Tpt.
Tbn.
Tbn. 1
muted
f
f
Vln. I
Vln. II
Vcl.
Bs.


O
P
201
8va
Picc.
Fl.
Ob.
Cl. 1
Cl.
a 2
Bsn.
f
Tpt.
Tbn.
Tba.
f
Vln. I
arco
Vla.
arco
Vcl.
arco
Bs.

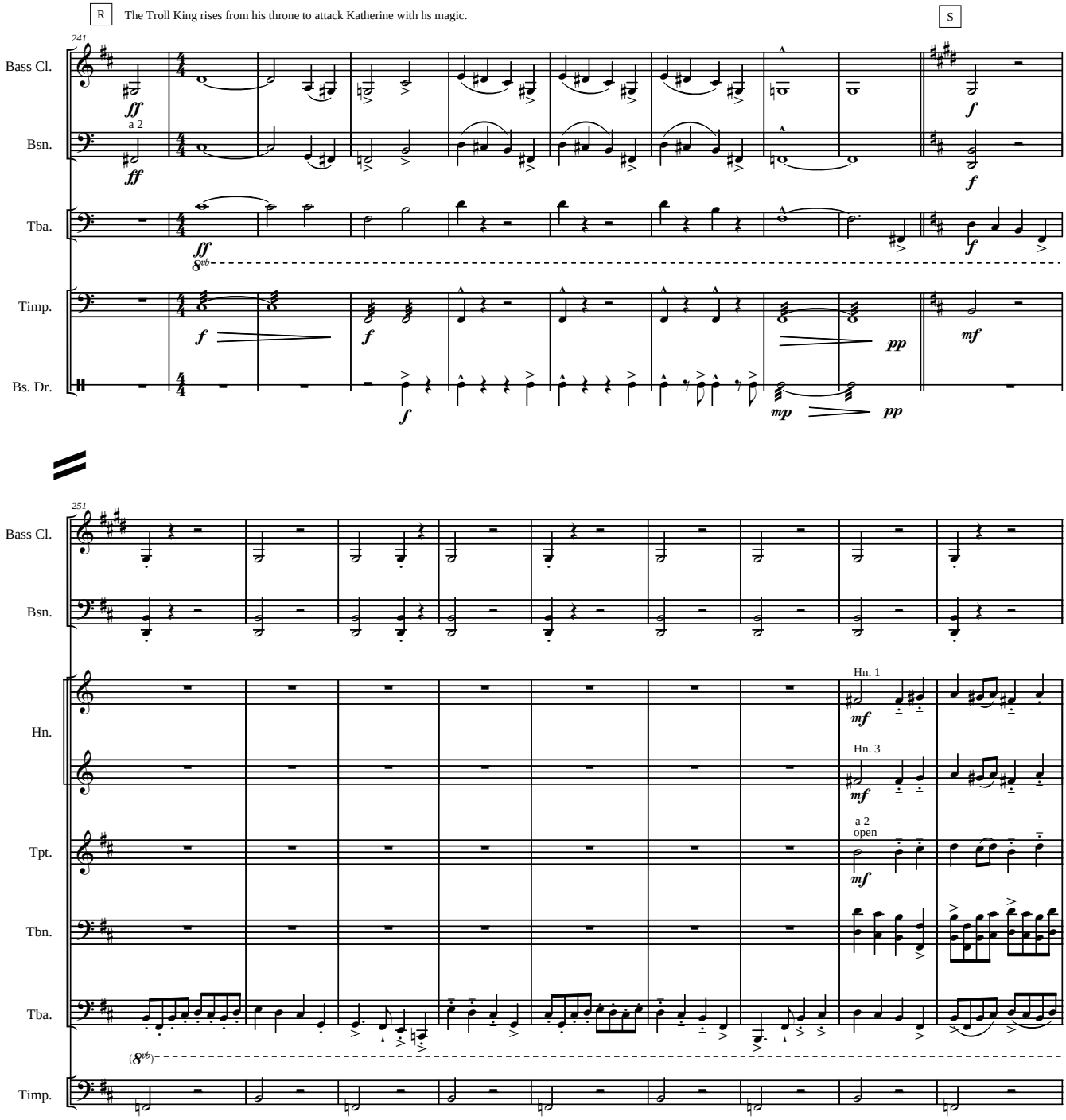

210
8va
a 2
Fl.
Ob.
Tpt.
Vln. I
Vla.
Vcl.
Bs.
220
(8va)
Fl.
Ob.
Tpt.
Vln. I
Vla.
Vcl.
Bs.

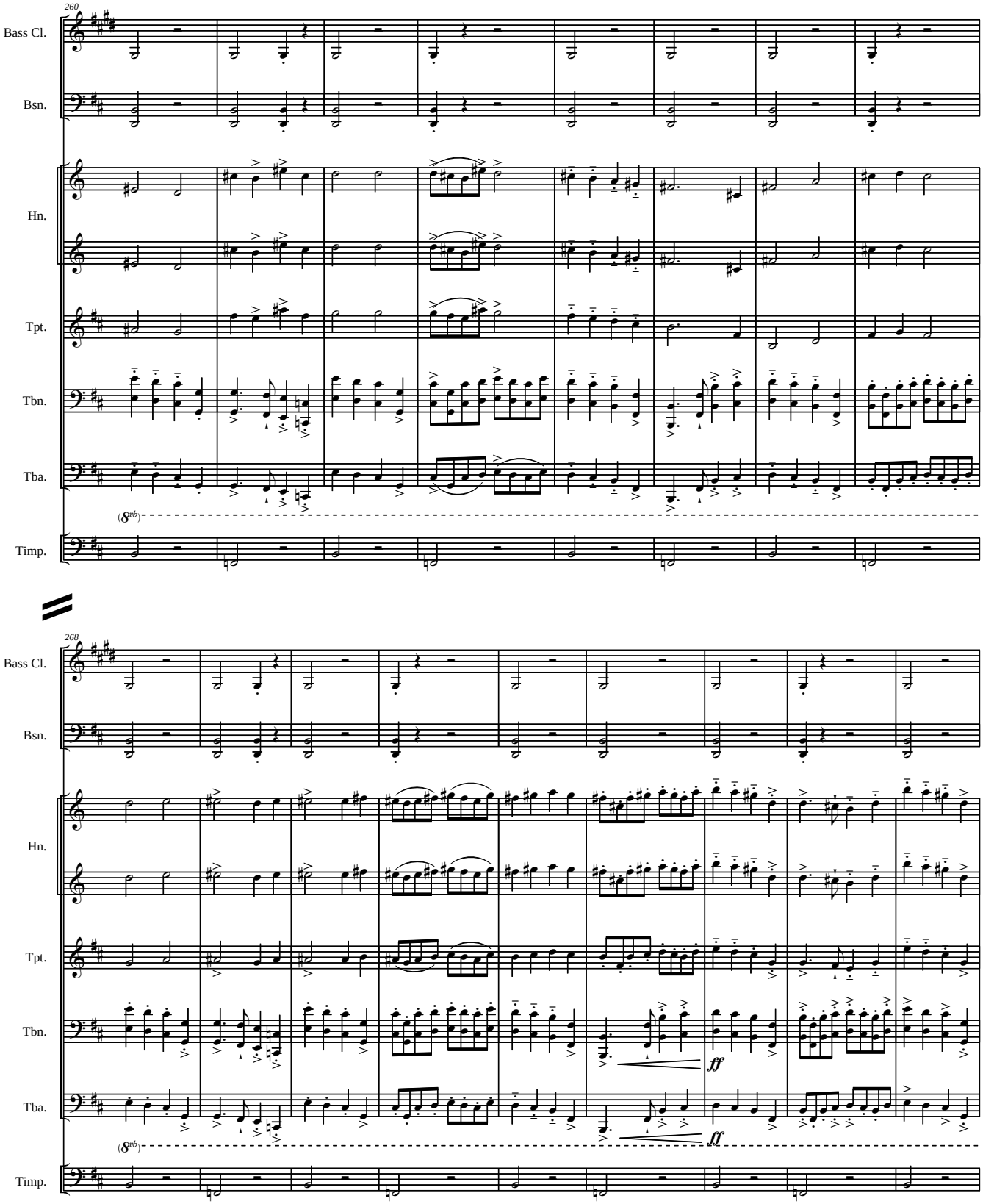
The Goblins' Defeat



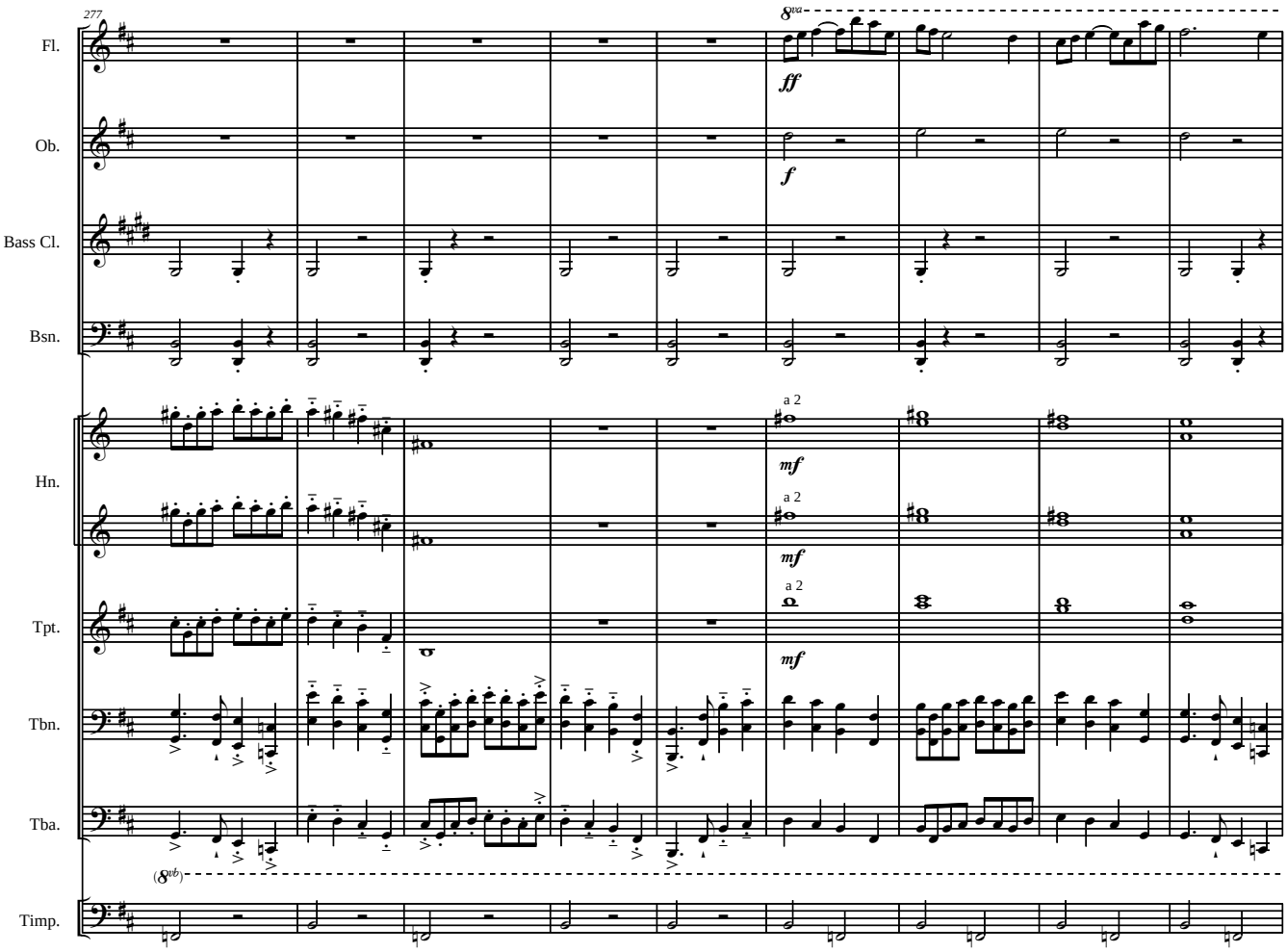

234
Picc.
Fl.
Ob.
Cl.
Bs. Dr.
Vln. I
Vln. II
Vla.
Vcl.
Bs.
8va
8va
ff

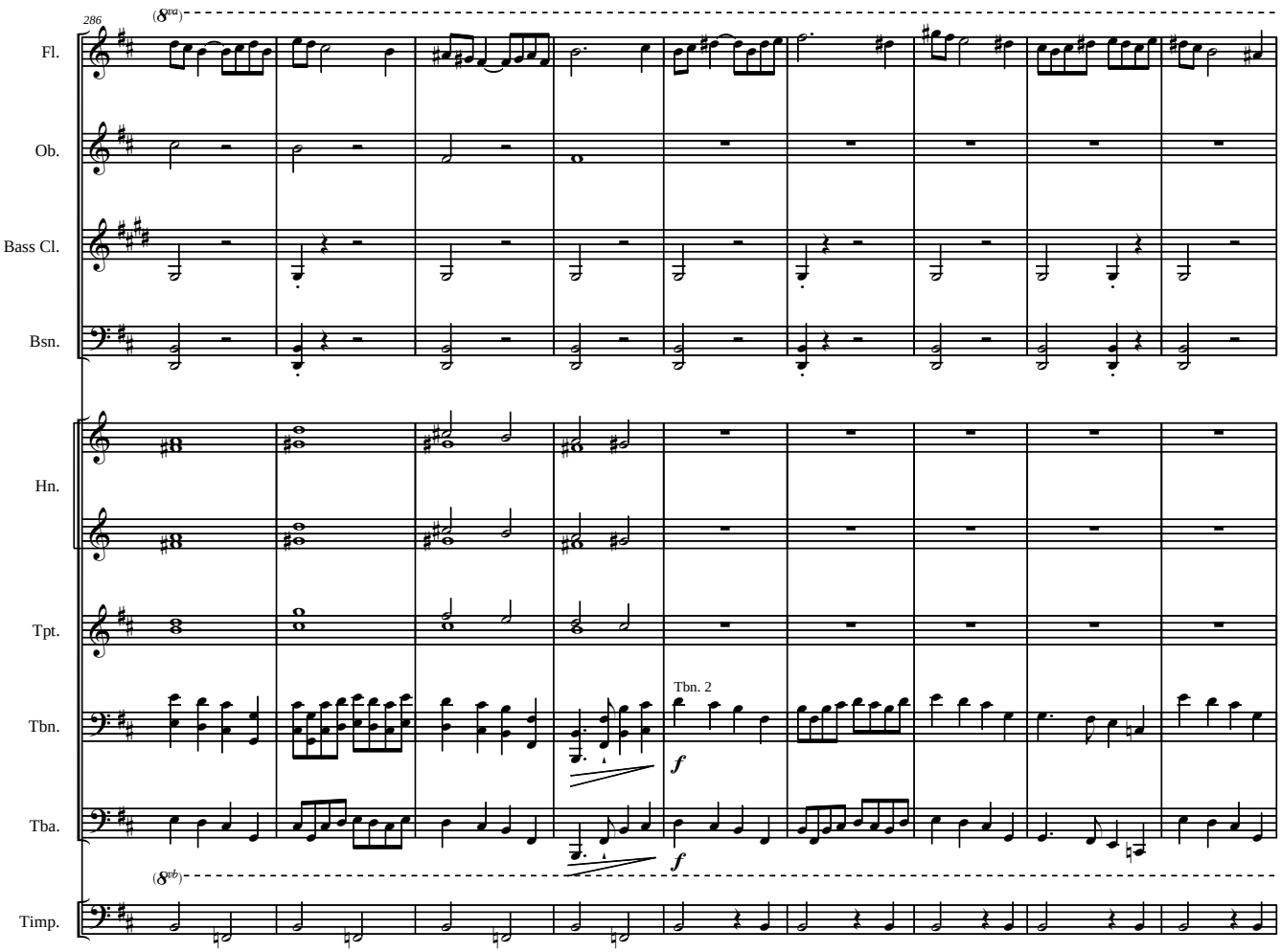
The Troll King's Magic

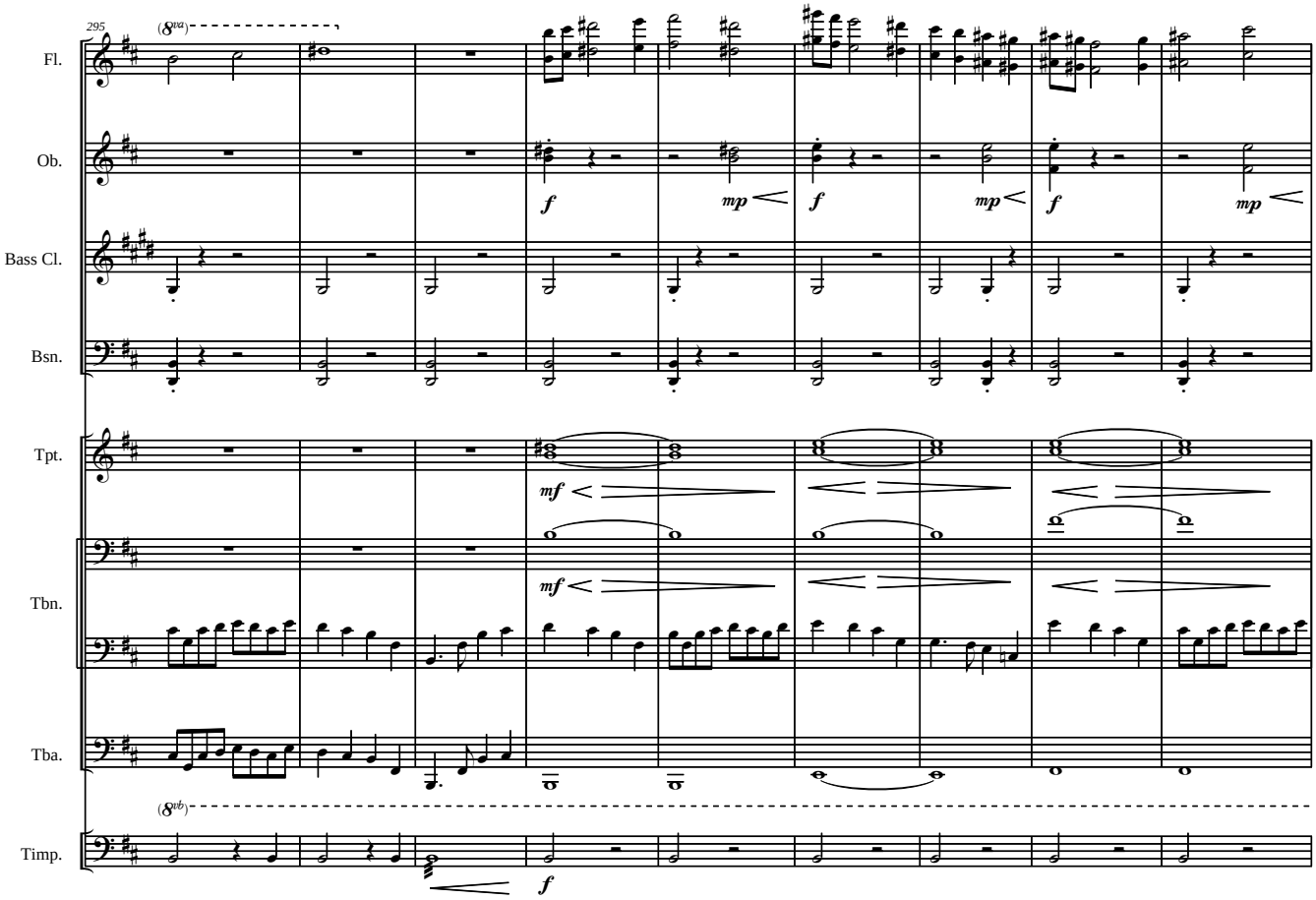


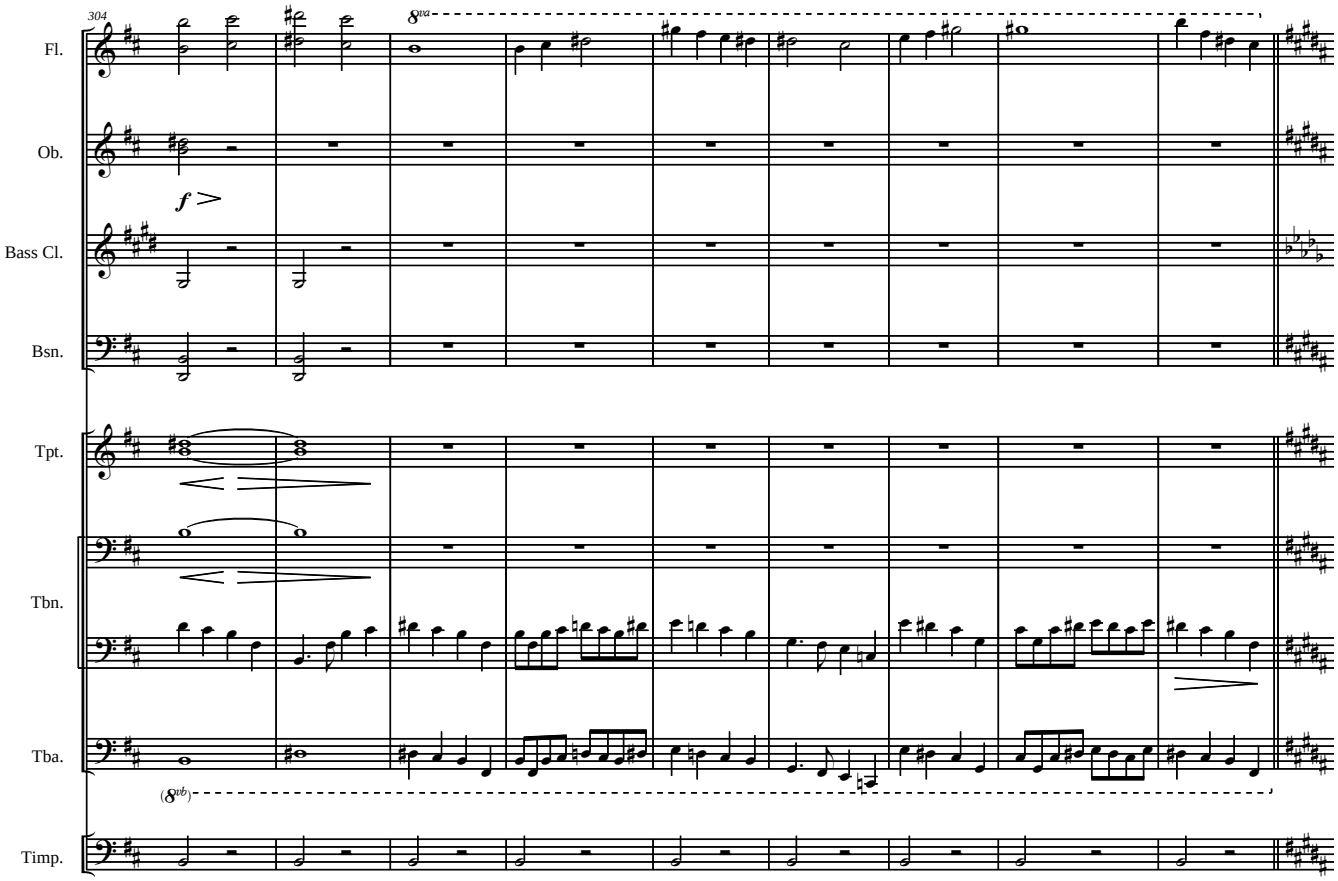

260
Bass Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
(8vb)
Timp.
268
Bass Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
(8vb)
Timp.
ff
ff

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

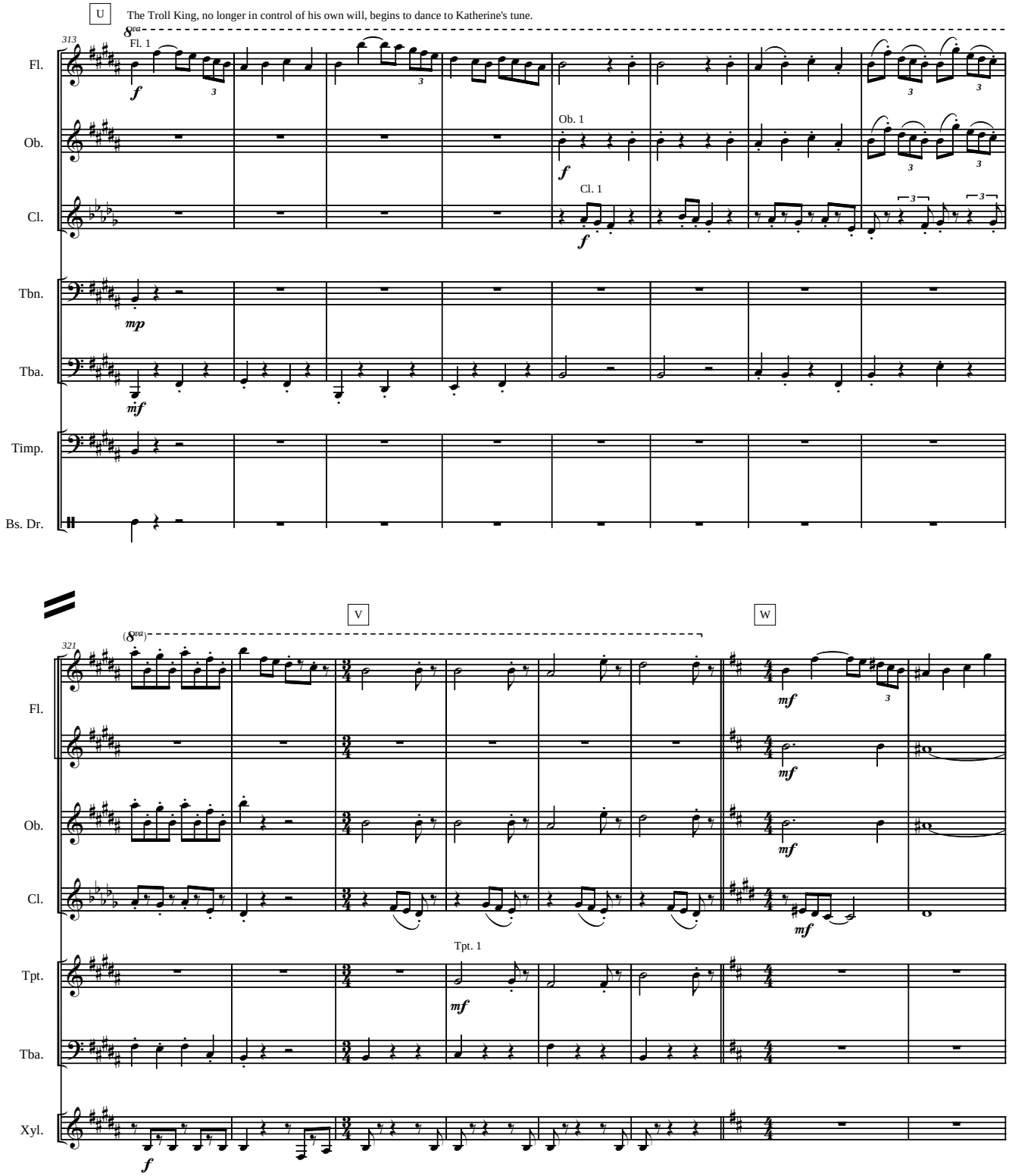


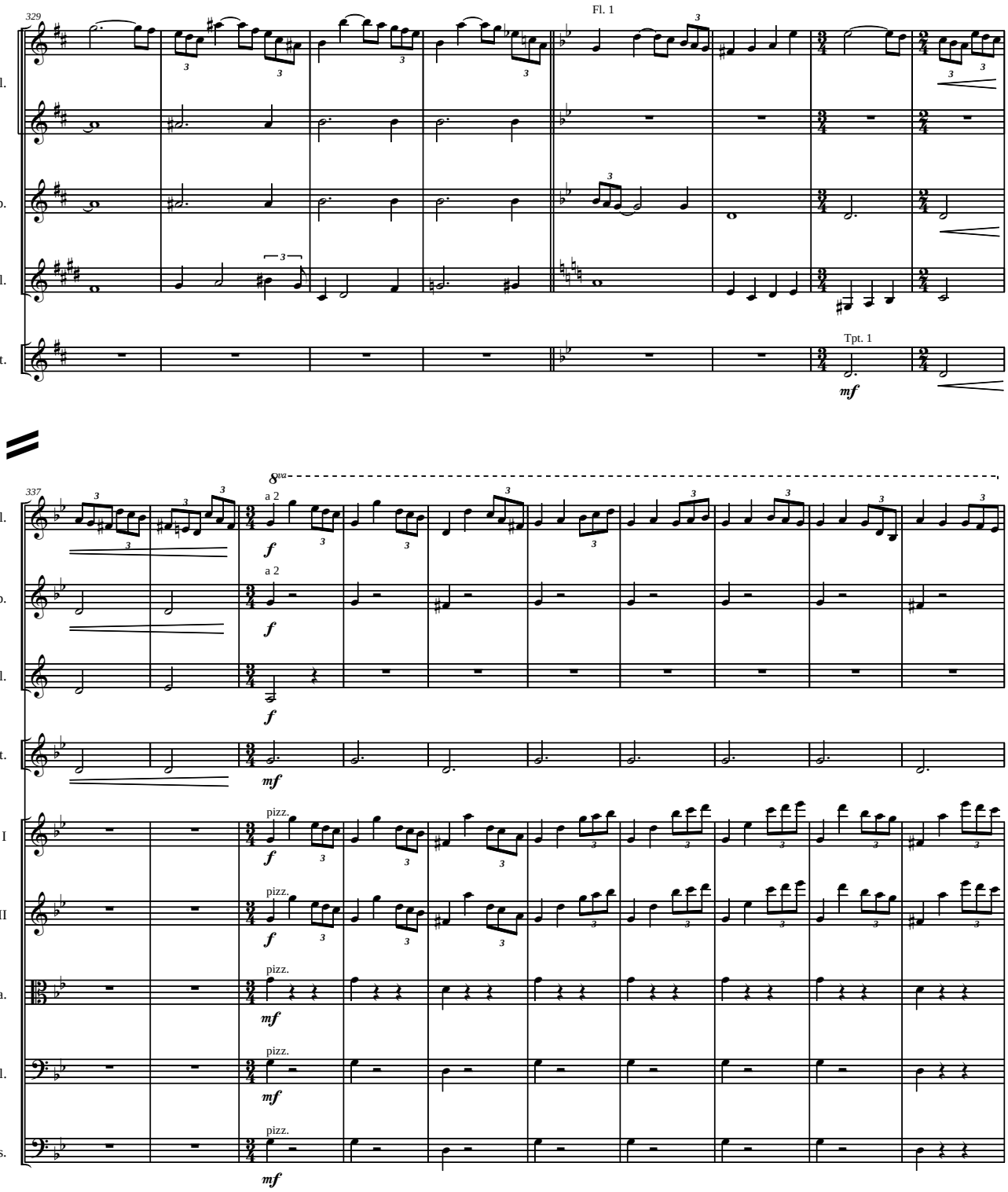

286
(8va)
Fl.
Ob.
Bass Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tbn. 2
f
Tba.
f
(8vb)
Timp.

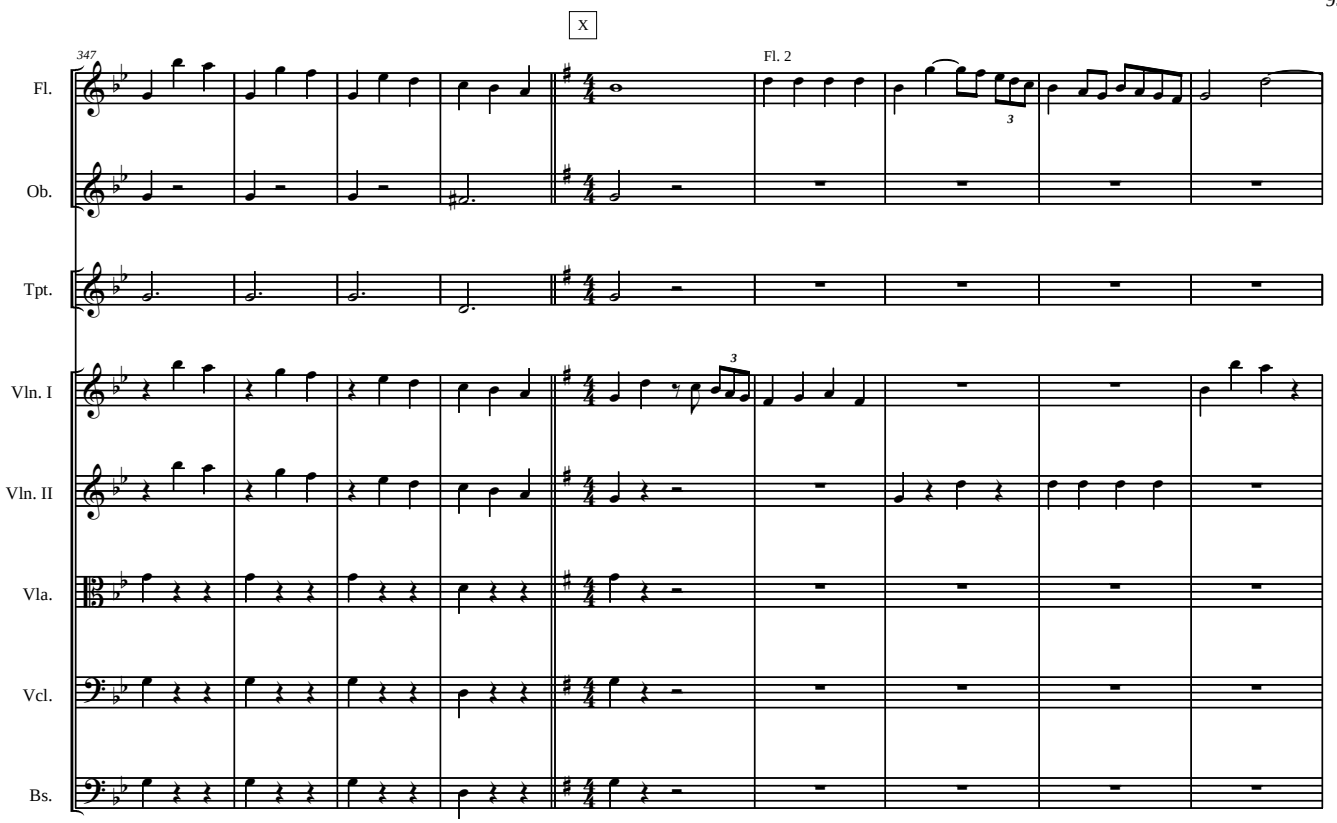

295
(8va)
Fl.
Ob.
Bass Cl.
Bsn.
Tpt.
Tbn.
Tba.
(8vb)
Timp.
f
mp
f
mp
f
mp
mf
mf
f

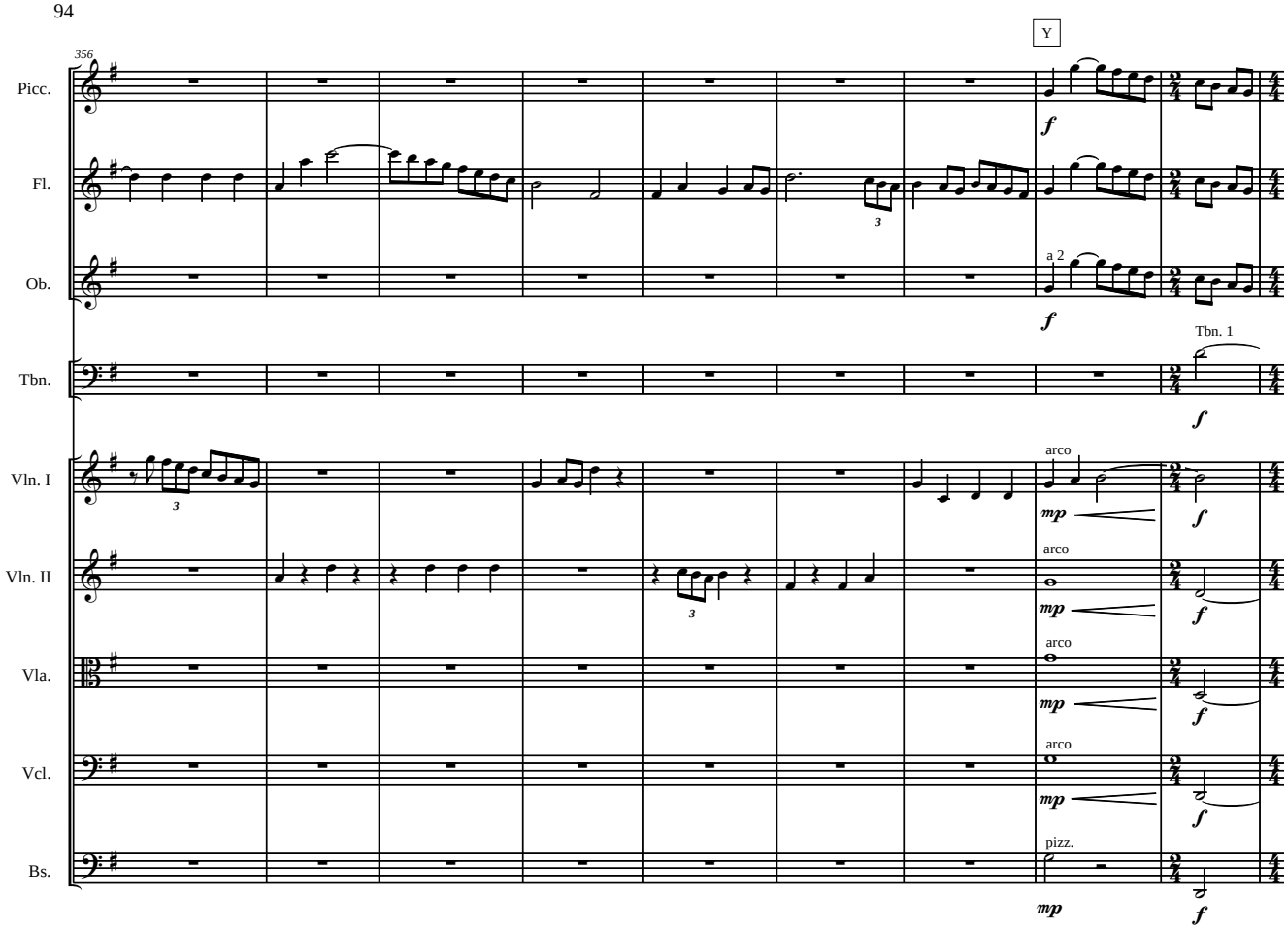

304
Fl.
Ob.
f
Bass Cl.
Bsn.
Tpt.
Tbn.
Tba.
Timp.

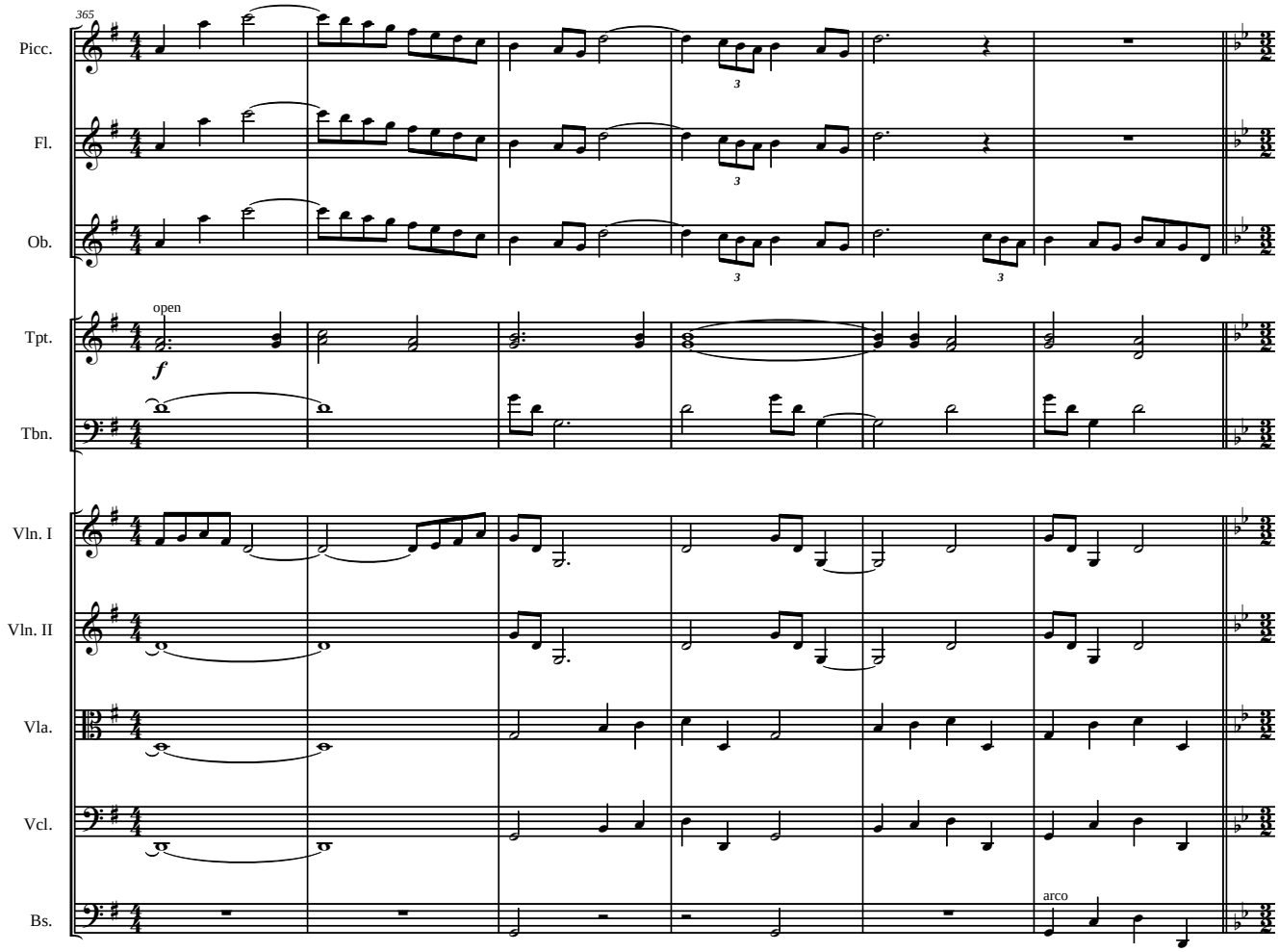
The Troll King Dances



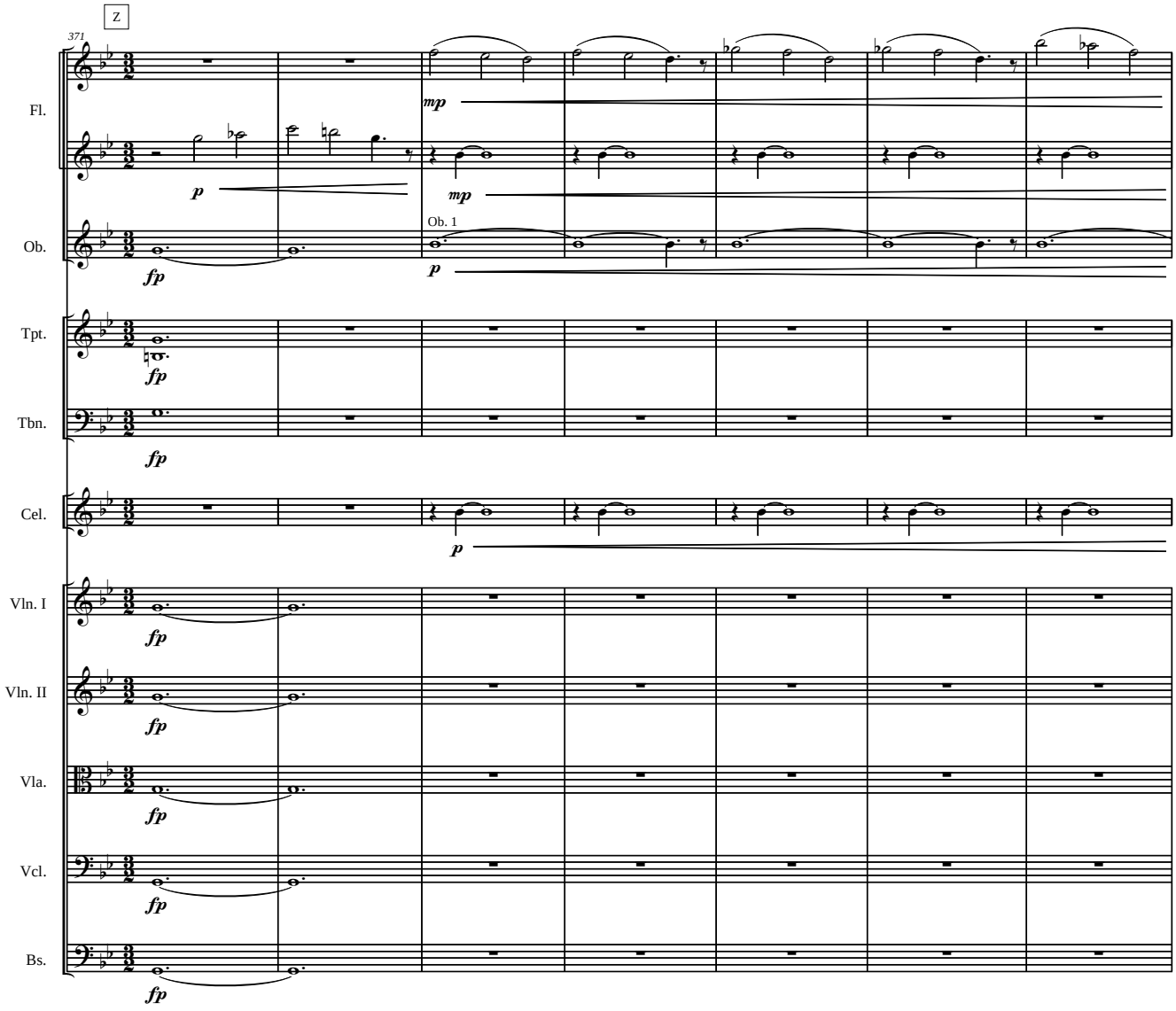

329
Fl. 1
Fl.
Ob.
Cl.
Tpt.
Tpt. 1
mf
337
8va
a 2
f
mf
pizz.
Vln. I
Vln. II
Vla.
Vcl.
Bs.


X
347
Fl. 2
Fl.
Ob.
Tpt.
Vln. I
Vln. II
Vla.
Vcl.
Bs.

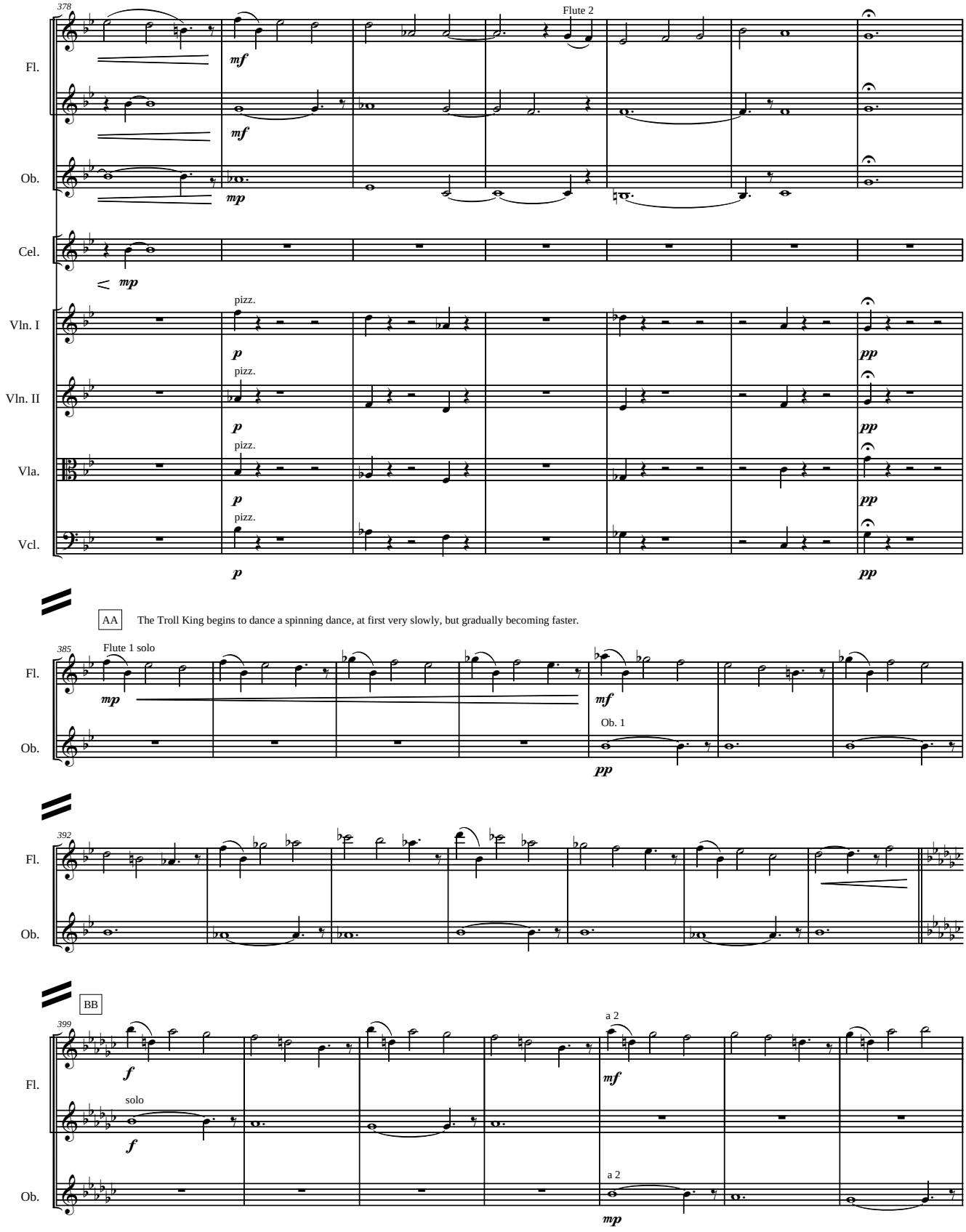

356
Y
Picc.
Fl.
Ob.
a 2
Tbn.
Tbn. 1
Vln. I
Vln. II
Vla.
Vcl.
Bs.
arco
pizz.
f
mp

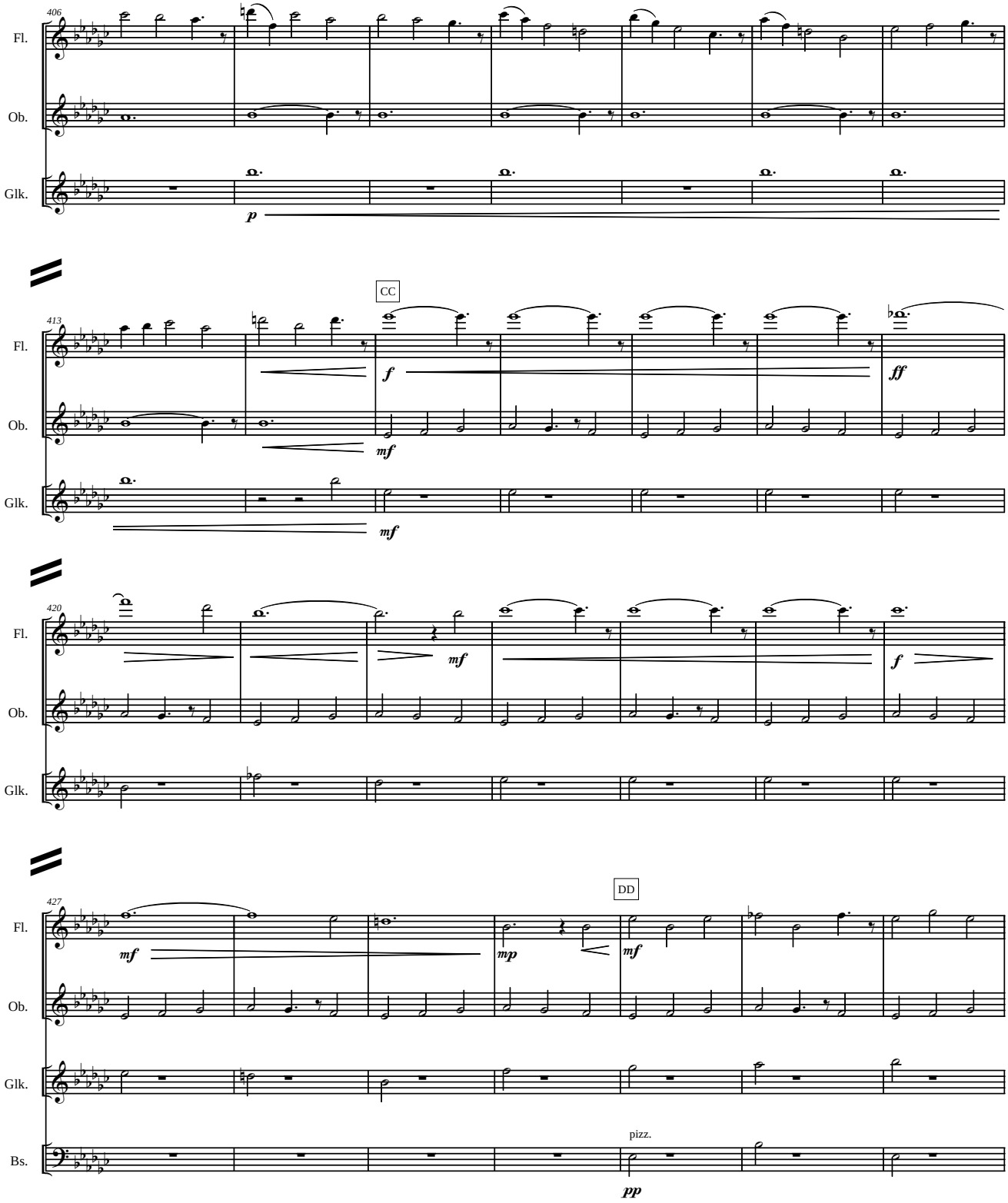

365
Picc.
Fl.
Ob.
Tpt.
open
f
Tbn.
Vln. I
Vln. II
Vla.
Vcl.
Bs.
arco

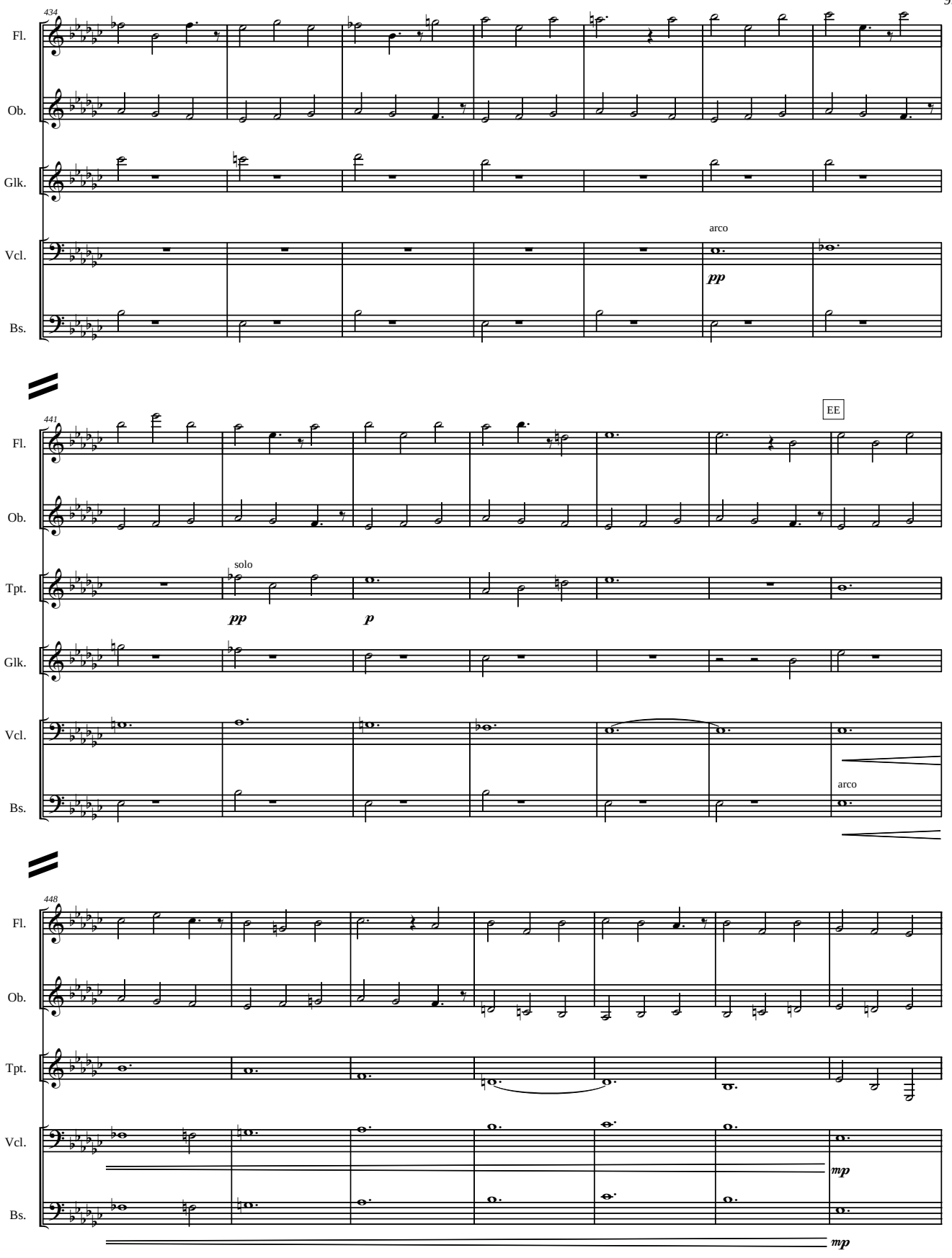
The Healing Dance *



* 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
Flute 2
Fl.
Ob.
Cel.
Vln. I
Vln. II
Vla.
Vcl.
mf
mp
pizz.
p
pp
AA
The Troll King begins to dance a spinning dance, at first very slowly, but gradually becoming faster.
385
Flute 1 solo
Ob. 1
392
BB
399
a 2
solo


406
Fl.
Ob.
Glk.
p
CC
413
Fl.
Ob.
Glk.
f
mf
ff
mf
420
Fl.
Ob.
Glk.
mf
f
427
DD
Fl.
Ob.
Glk.
Bs.
mf
mp
mf
pizz.
pp


434
Fl.
Ob.
Glk.
Vcl.
Bs.
arco
pp
441
EE
solo
pp
p
arco
448
mp
mp

FF The Troll King dances faster.

455

a 2

Cl.

mf

Hn.

mp

mp

arco

Vln. I

mf

arco

Vln. II

mf

arco

Vla.

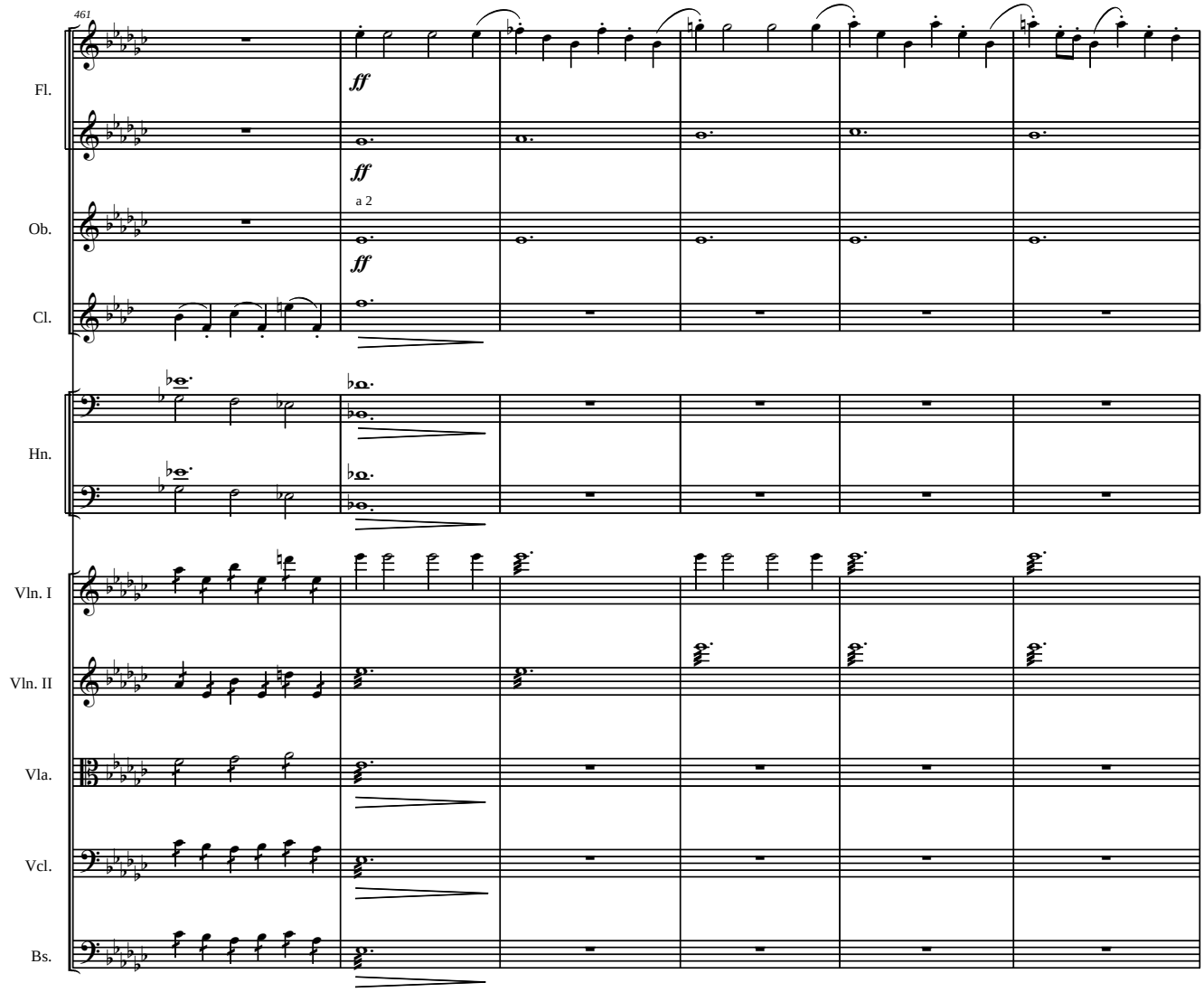
mf

Vcl.

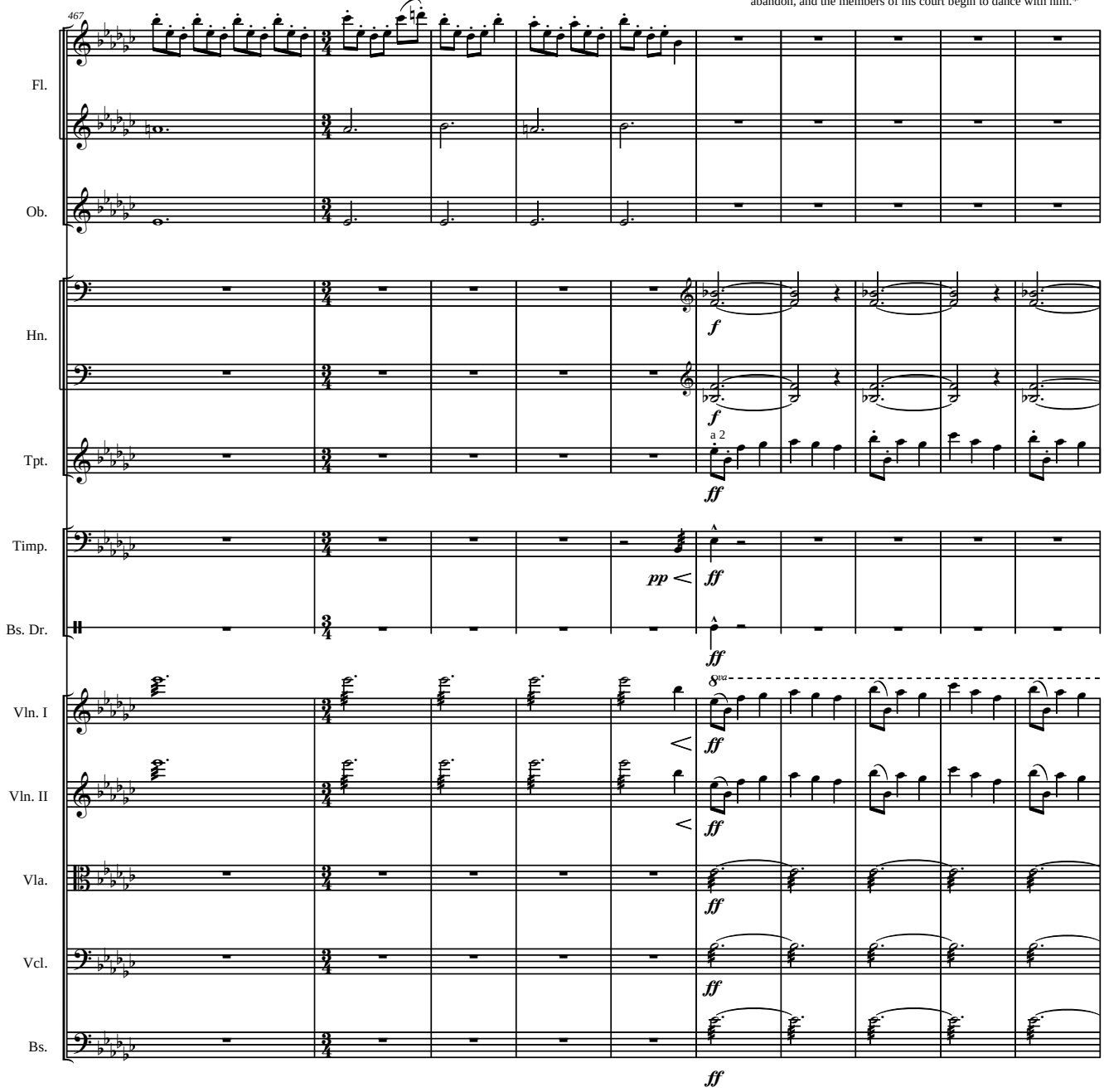
mf

Bs.

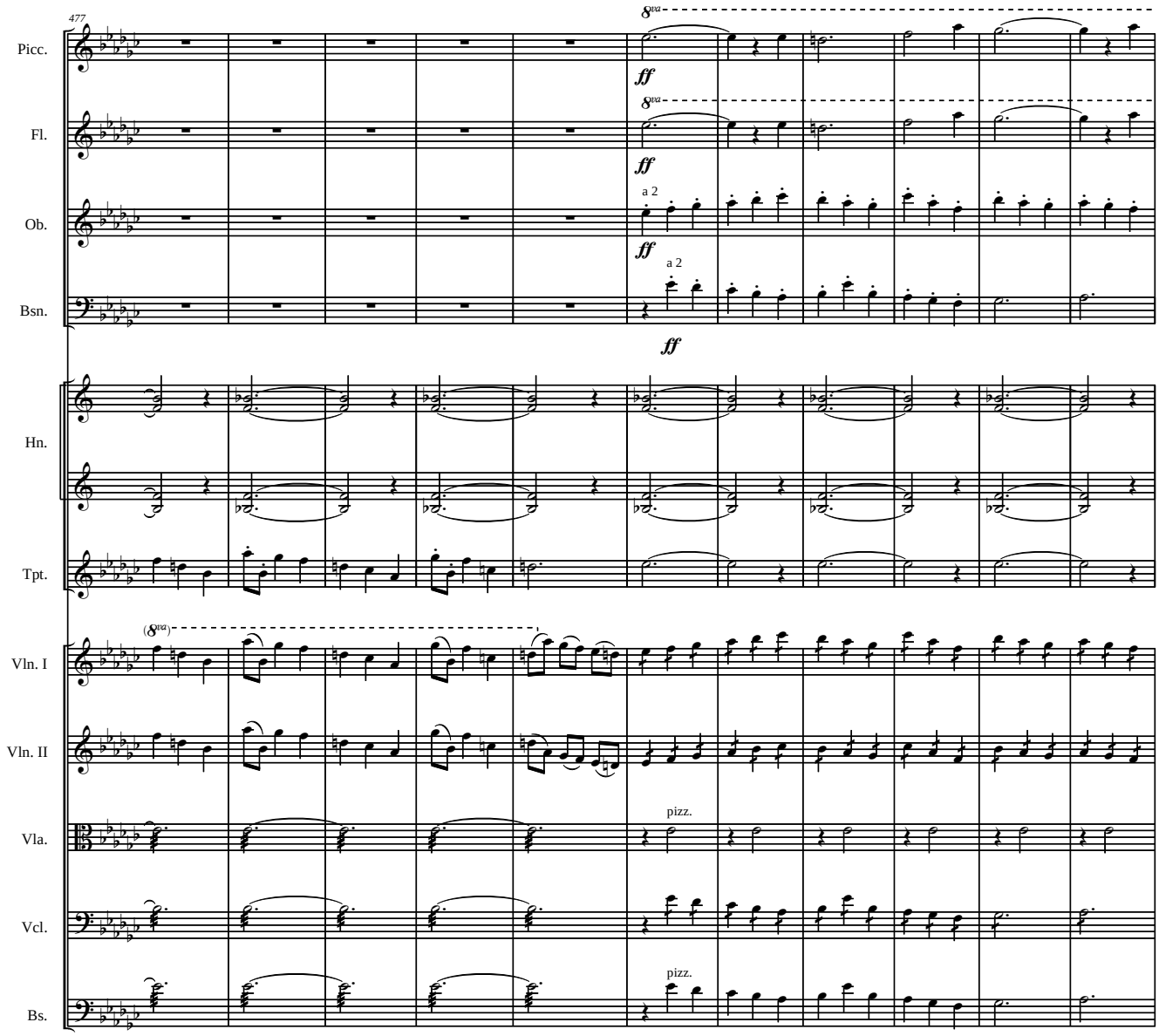
mf

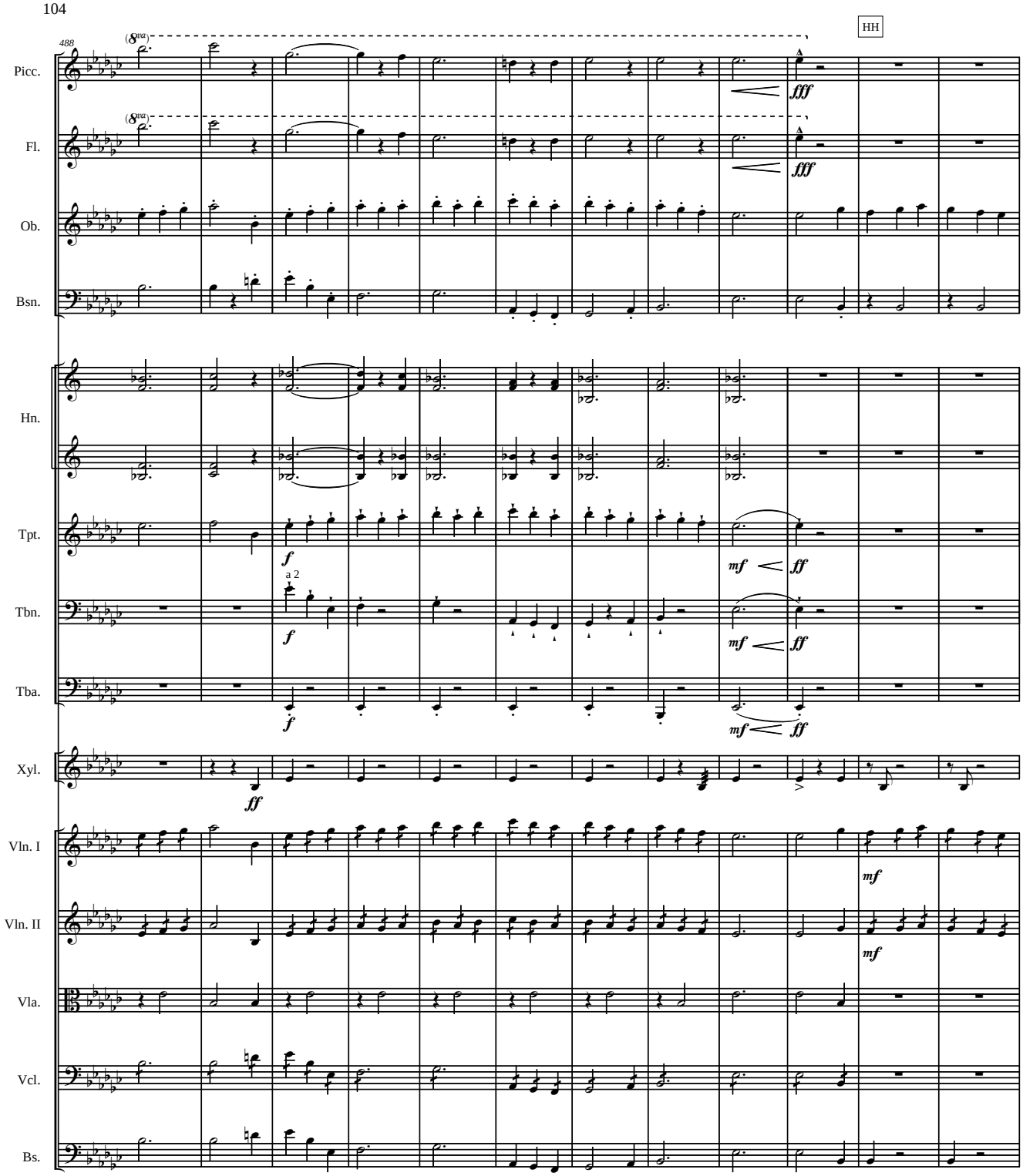

461
Fl.
ff
ff
Ob.
a 2
ff
Cl.
Hn.
Vln. I
Vln. II
Vla.
Vcl.
Bs.

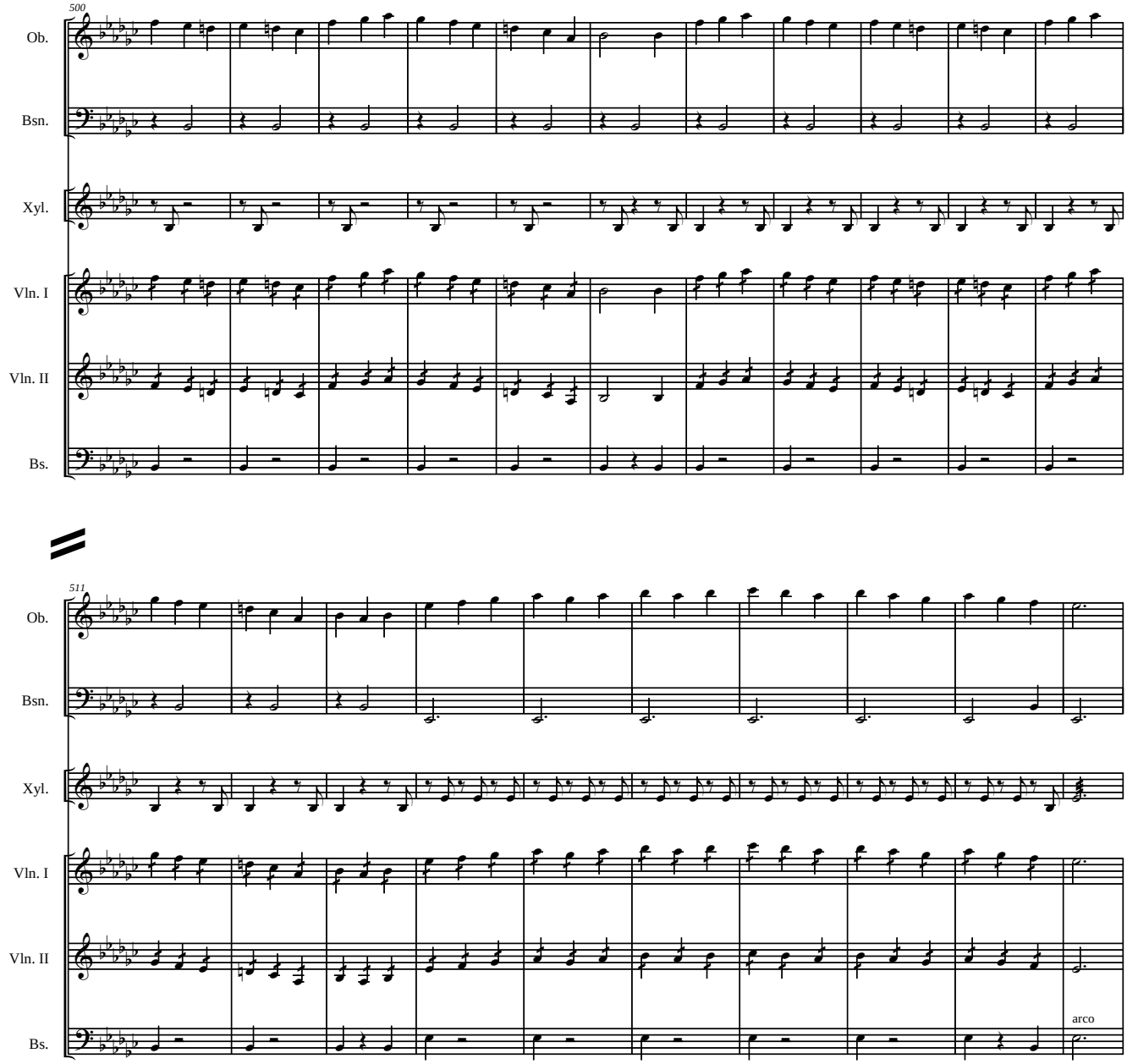
GG The Troll King begins to dance quite quickly with feverish abandon, and the members of his court begin to dance with him.*



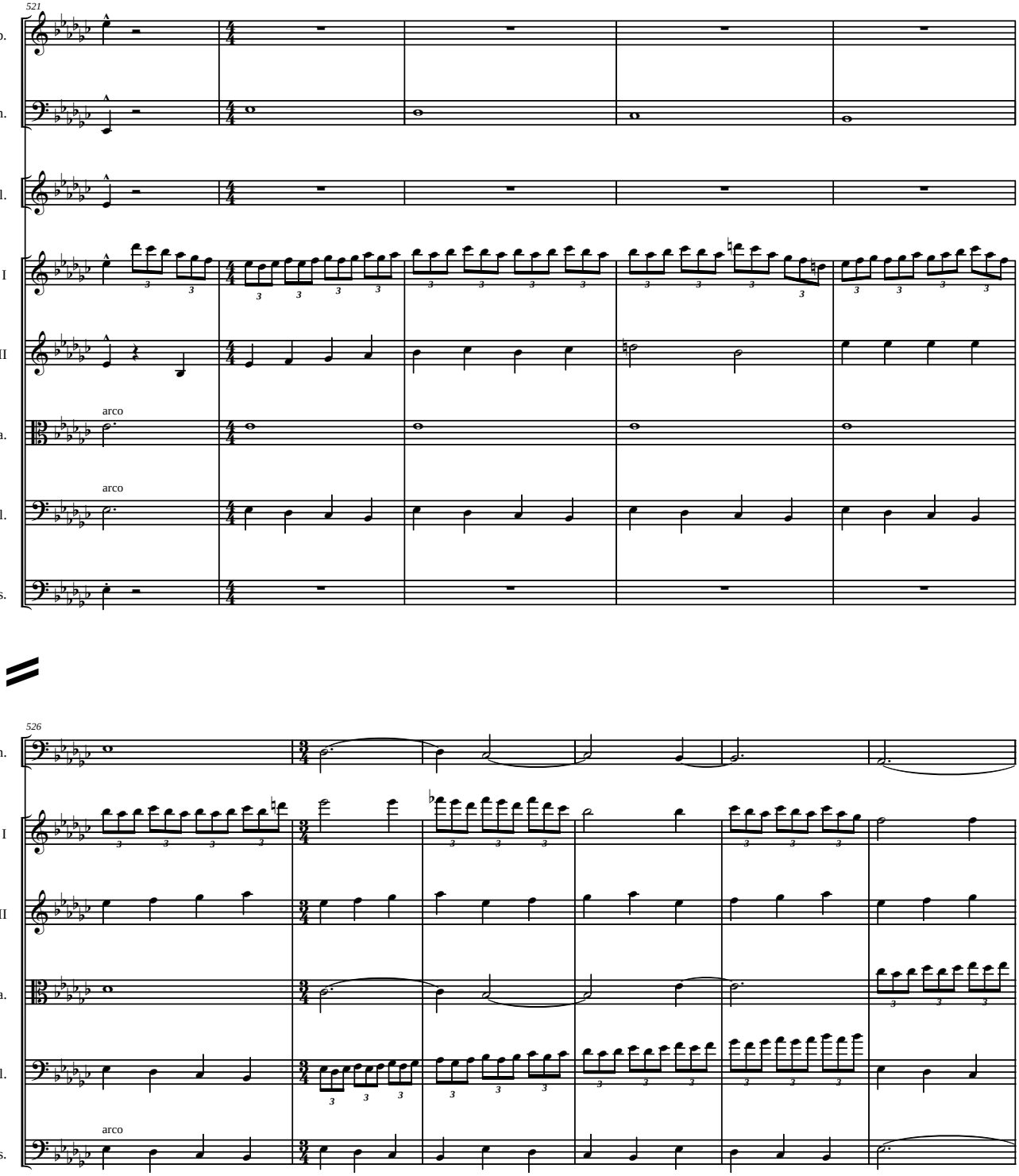
* The lighting should gradualy fade to a hot red, incorporating the entire stage and all the dancers.


477
Picc.
Fl.
Ob.
Bsn.
Hn.
Tpt.
Vln. I
Vln. II
Vla.
Vcl.
Bs.
8va
ff
a 2
pizz.


488
HH
Picc.
Fl.
Ob.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Xyl.
Vln. I
Vln. II
Vla.
Vcl.
Bs.
a 2
fff
f
mf
ff

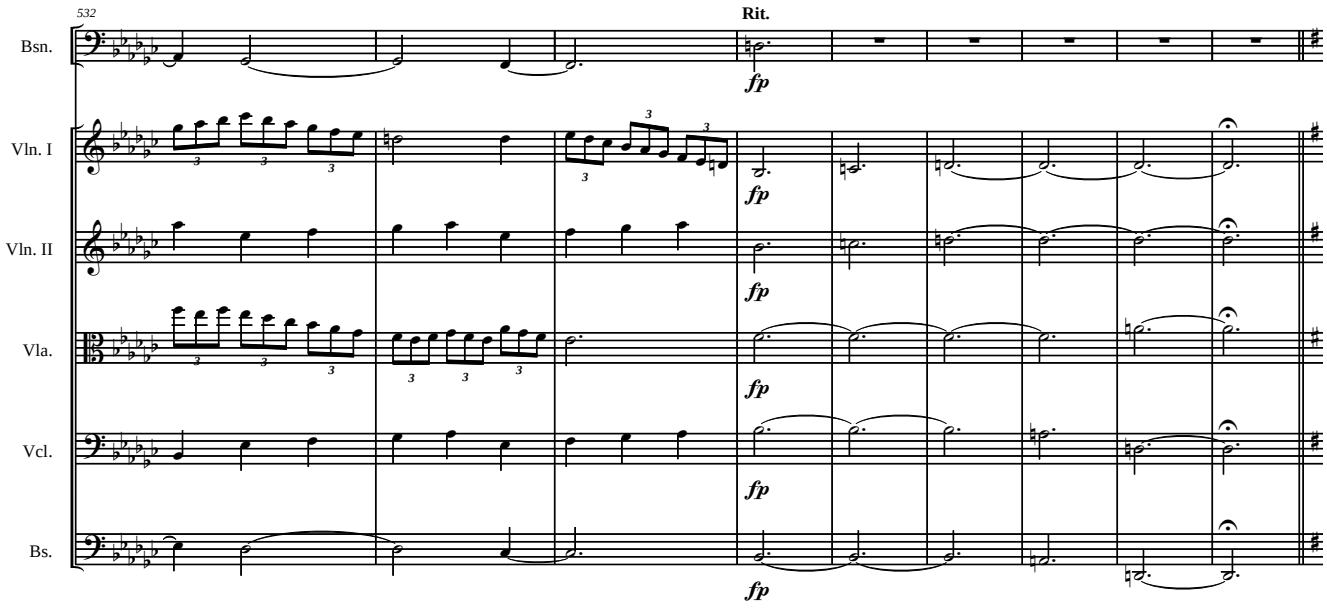

500
Ob.
Bsn.
Xyl.
Vln. I
Vln. II
Bs.
511
Ob.
Bsn.
Xyl.
Vln. I
Vln. II
Bs.
arco

11 The Troll King begins to whirl uncontrolably as his court is striken motionless around him.



JJ

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



The Court Transformed *

108 KK

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

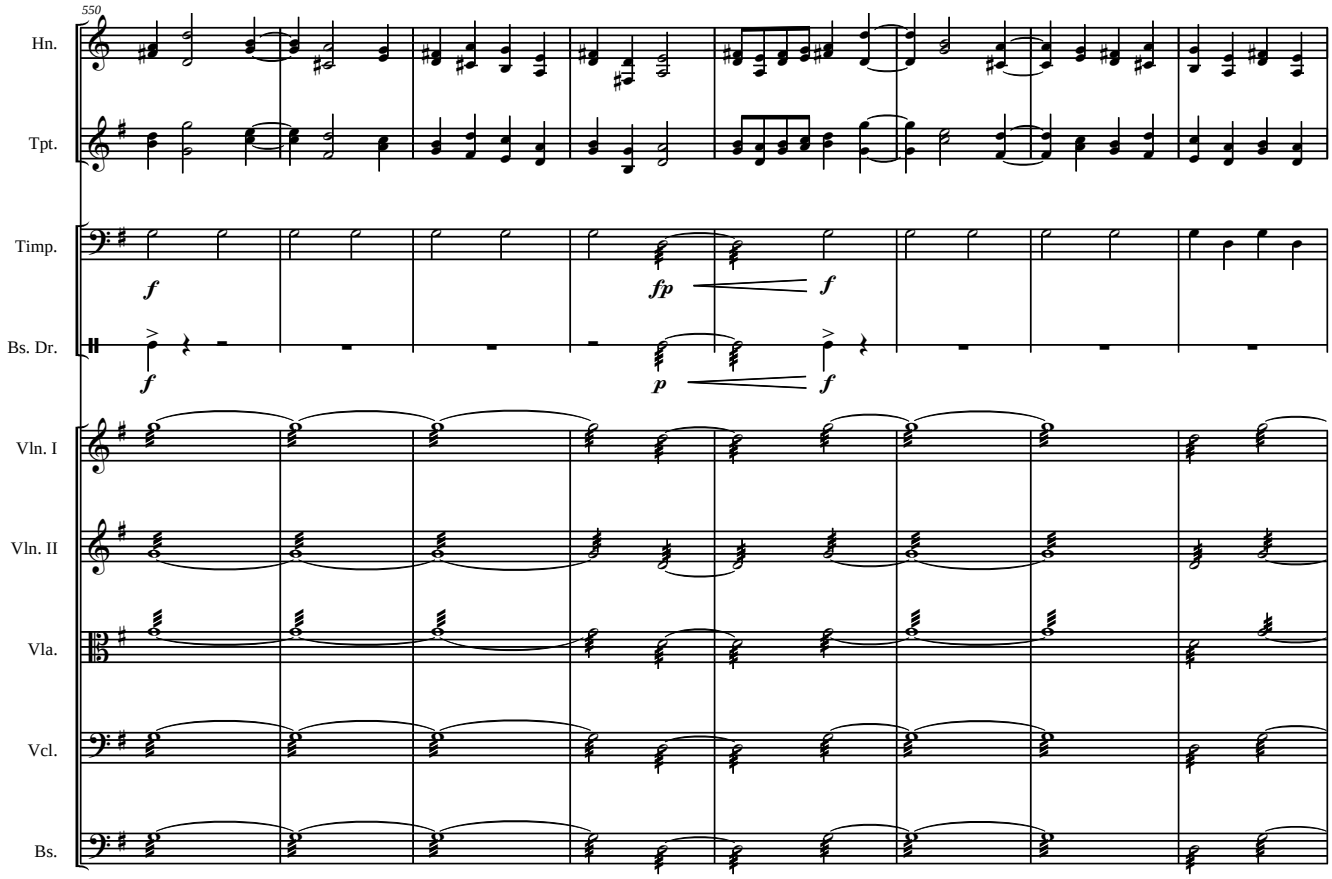
♩. = 80

541

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Chm.
Bs. Dr.
Vln. I
Vln. II
Vla.
Vcl.
Bs.

bells up

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
f
p
f

MM

558

Hn.

Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vcl.

Bs.

NN

Poco a poco rit.

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

567

Hn.

Tpt.

Timp.

Poco a poco rit.

Vln. I

Vln. II

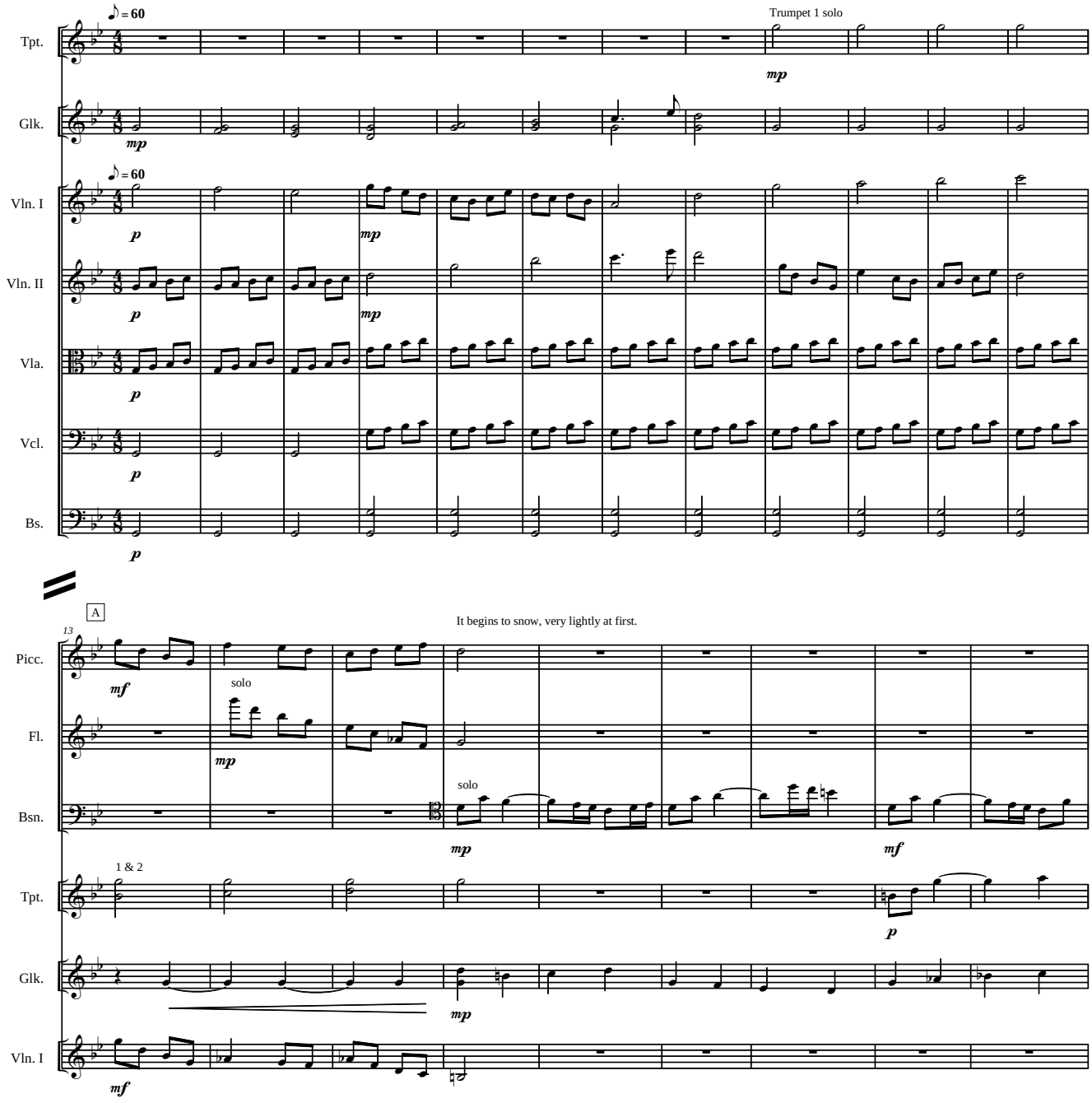
Vla.

Vcl.

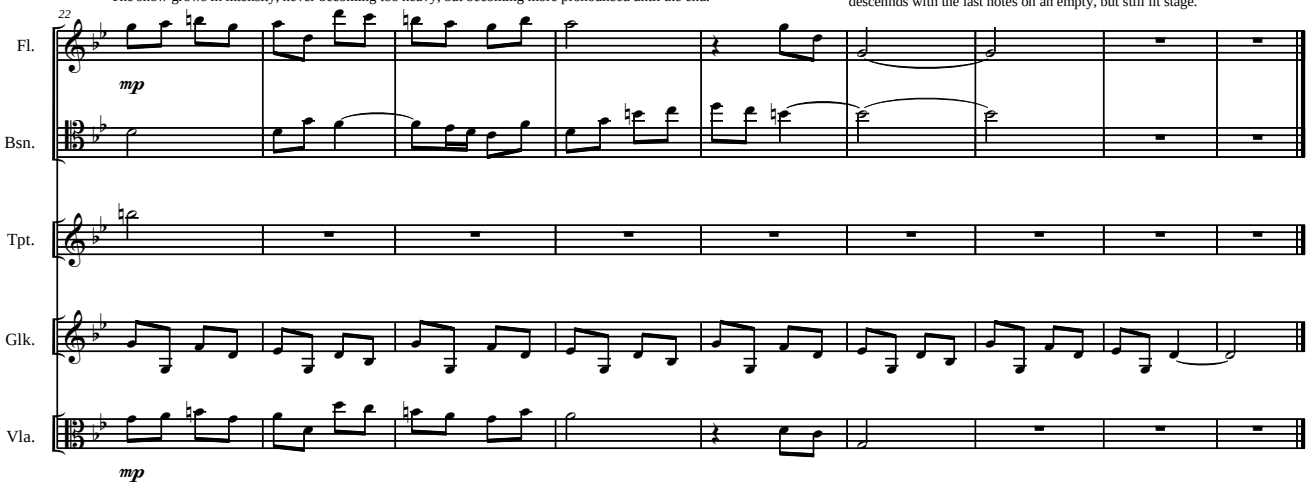
Bs.

pp

Epilogue *



* 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 descennds with the last notes on an empty, but still lit stage.