

Gregory W. Yasinitsky

THE APPLEVILLE MUSICIANS (1990)

for Orchestra and Narrator

duration: approximately 25 minutes

Commissioned by the Washington Idaho Symphony
L. Keating Johnson, Music Director and Conductor

Residencies supported by a grant from Meet the Composer

Score and part preparation supported by grants from
Washington Artist Trust and Washington State University

Story based on *The Bremen Town Musicians* by Jacob and Wilhelm Grimm

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DEDICATION:

The Appleville Musicians is dedicated to my lovely daughter:

Laura Anastasia Yasinitsky

Instrumentation

2 Flutes
2 Oboes
2 Clarinets in Bb (*notated in the score in C*)
2 Bassoons

4 Horns in F (*notated in the score in C*)

2 Trumpets in C
2 Trombones (*tenor and bass*)
Tuba

Percussion 1: *suspended cymbal (sus cym) with hard sticks (HS) and soft sticks (SS), glockenspiel (glock), bell tree, snare drum, three tom toms, temple block, and triangle (tria)*

Percussion 2: *suspended cymbal (sus cym) with soft sticks (SS), crash cymbals (cr cym), temple block, tam tam, triangle (tria), and ratchet*

Timpani

Pianoforte

Violin 1
Violin 2
Viola
Violoncello
Double Bass

PROGRAM NOTES:

The Appleville Musicians was commissioned by the Washington Idaho Symphony and supported by grants from Meet the Composer/West, Washington Artist Trust and Washington State University. The text was written during the summer of 1989 and is based on the 19th century tale *The Bremen Town Musicians* by Jacob and Wilhelm Grimm. The music was composed between September 1989 and January 1990, with most of the creative work completed in December and January. The work was premiered March 10, 1990 in Lewiston, ID, and Pullman, WA, by the Washington Idaho Symphony with Music Director Dr. L. Keating Johnson, conductor, and Steve Logan Barkhurst, narrator. Special thanks to my mother-in-law, Vicky Kelley, and narrator, Barkhurst, for their help with the text; Jeff Beman, for his invaluable assistance in preparing the score and instrumental parts; and former Washington Idaho Symphony Music Director H. James Schoepflin, whose idea it was to commission this work.

PERFORMANCE SUGGESTIONS:

Introducing the Characters

For some performances, it may be desirable to introduce some of the characters and musical themes before presenting the actual performance of the work. One way to do this is to have the narrator or conductor (if the narrator is to be introduced later) say the following to the audience: “There are a number of characters in the Appleville Musicians. The first one we meet is Hildegard the horse. She comes marching down the road, playing the trombone.” Then have the orchestra play from measure #56 to the downbeat of measure #70. The narration continues: “Our next character is Fillmore the hound dog. He is represented by the percussion section.” The percussion section then plays from measure #76 to the downbeat of measure #92. “There is a beautiful cat named Anastasia and she plays flute.” The orchestra plays from measure #164 to measure 161. “And, we meet Dwight, the trumpet-playing chicken.” The orchestra plays from measure # 281 to measure #287. “All of these animals are headed to the town of Appleville where the hope to become the Appleville Musicians. On the way, though, they encounter two evil goblins, Ludmilla and Otto! To find out what happens, sit back and enjoy the performance as we present the story of the Appleville Musicians”

Repeats and Vamps

The repeats and vamps indicated in the score are flexible. Depending on the narrator and the interpretation of the conductor, it is likely that certain sections will be repeated only a set number of times and that some sections may not be repeated at all. In sections where there is a lot of narration, some conductors may find it desirable to move on before all of the dialog is completed. This may help to overlap the narration and music a bit.

—GWY, Pullman, WA

Our story takes place once upon a time, on a delightful spring day.

Repeat Until Cue

11 *Repeat Until Cue*

Fl. *1st X only*
p
1st X only
mp
cresc.
3

Ob. *p*
mp
cresc.
3

Cl. *1st X only*
p

Bsn.

Hn. *Repeat Until Cue*

Tpt. *Repeat Until Cue*

T-bn. *Repeat Until Cue*

Tuba *Repeat Until Cue*

Perc. 1 *Repeat Until Cue*

Perc. 2 *Repeat Until Cue*

Timp. *Repeat Until Cue*

Pno. *Repeat Until Cue*

Vln. 1 *Repeat Until Cue*

Vln. 2 *Repeat Until Cue*

Vla. *Repeat Until Cue*

Vc. *Repeat Until Cue*

Cb. *Repeat Until Cue*
cresc.

Fl. *mf* *dim.* *mp*
 Ob. *mf* *dim.* *mp*
 Cl. *mp* *cresc.* *mf* *dim.* *mp*
 Bsn. *mf* *dim.* *mp*
 Hn. *mf* *dim.* *mp*
 Tpt. *mf* *dim.* *mp*
 T-bn. *mf* *dim.* *mp*
 Tuba *mf* *dim.* *mp*
 Perc. 1 *mf* *dim.* *mp*
 Perc. 2 *p* *cresc.* *mf*
 Timp. *mf* *dim.* *mp*
 Pno. *mf*
 Vln. 1 *mf* *dim.* *mp*
 Vln. 2 *mf* *dim.* *mp*
 Vla. *p* *unis.* *cresc.* *mf* *dim.* *mp*
 Vc. *p* *cresc.* *mf* *dim.* *mp*
 Cb. *p* *cresc.* *mf* *dim.* *mp*

18

Fl. *1 Solo*
mp

Ob.

Cl.

Bsn.

Hn.

Tpt.

T-bn.

Tuba

Perc. 1

Perc. 2

Timp.

(8va)-----

Pno.

Vln. 1 *to arco*

Vln. 2 *arco* *mf* 3

Vla.

Vc.

Cb.

23

Fl.

Ob. 1 Solo *mp*

Cl. *mp*

Bsn. *mp*

Hn.

Tpt.

T-bn.

Tuba

Perc. 1

Perc. 2

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc. *div.*

Cb.

32

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

T-bn.

Tuba

Perc. 1

Perc. 2

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

36

Fl. *mf* *dim.* *mp* *cresc.* *mf* *dim.*

Ob. *mf* *dim.* *mp* *cresc.* *mf* *dim.*

Cl. *mp* *cresc.* *mf* *dim.* *mp* *cresc.* *mf* *dim.*

Bsn. *mp* *cresc.* *mf* *dim.* *mp* *cresc.* *mf* *dim.*

Hn. *mf* *dim.* *p* *mf*

Tpt. *dim.* *p* *mf*

T-bn. *dim.* *p* *mf*

Tuba *dim.* *p*

Perc. 1

Perc. 2

Timp.

Pno. *mp* *cresc.* *mf*

Vln. 1 *mf* *mf*

Vln. 2 *mf*

Vla. *mp* *cresc.* *mf*

Vc. *mp* *cresc.* *mf*

Cb. *mp* *cresc.* *mf*

41

Fl. *mp* *cresc.* *mf dim.* *mp cresc.* *mf dim.*

Ob. *mp* *cresc.* *mf dim.* *mp cresc.* *mf dim.*

Cl. *mp* *cresc.* *mf dim.* *mp cresc.* *mf*

Bsn. *mp* *cresc.* *mf dim.* *mp cresc.* *mf*

Hn. *cresc.*

Tpt. *mp* *cresc.* *mf cresc.*

T-bn. *mf dim.* *mp* *mf cresc.*

Tuba *mf* *dim.* *mp*

Perc. 1

Perc. 2 *sus. cym. S.S.* *p cresc.*

Timp.

Pno.

Vln. 1 *dim.* *mp dim.*

Vln. 2 *dim.* *mp cresc.*

Vla. *dim.* *mp cresc.*

Vc. *dim.* *mp cresc.*

Cb. *dim.* *mp cresc.*

46

Fl.

Ob.

Cl. *a 2*
p

Bsn.

Hn.

Tpt. *f* *dim.*

T-bn. *f* *f* *dim.*

Tuba *f* *dim.*

Perc. 1

Perc. 2 *mf*

Timp. *tr* *mf* *no tr*

Pno.

Vln. 1 *mf* *div.*

Vln. 2 *f* *mf* *div.*

Vla. *f* *mf* *div.*

Vc. *f* *mf*

Cb. *f* *mf*

50

Fl. *mp* *a 2* *cresc.* *mf*

Ob. *mp* *a 2* *cresc.* *mf*

Cl. *mp* *a 2* *cresc.* *mf*

Bsn.

Hn.

Tpt.

T-bn.

Tuba

Perc. 1 *mf* *bell tree*

Perc. 2

Timp.

Pno. *mp*

Vln. 1 *dim.* *mp*

Vln. 2 *dim.* *mp*

Vla. *dim.* *mp*

Vc. *dim.*

Cb. *dim.* *1 pizz.* *mp*

Marching down the road came a magnificent horse named Hildegard. Her stride was lively and she was playing the trombone!

53 **Repeat Until Cue** 56

Fl. *dim.*

Ob. *dim.*

Cl. *dim.*

Bsn.

53 **Repeat Until Cue** 56

Hn.

53 **Repeat Until Cue** 56

Tpt.

T-bn. *mp* **1 Solo**

Tuba

53 **Repeat Until Cue** 56

Perc. 1

Perc. 2

Timp.

53 **Repeat Until Cue** 56

Pno. *dim.* *p* *cresc. last X* *mp*

53 **Repeat Until Cue** 56

Vln. 1

Vln. 2

Vla.

Vc.

Cb. *dim.* *p* *cresc. last X* *mp*

62 63

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

T-bn.

Tuba

Perc. 1

Perc. 2

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pizz.

mf

mp

dim.

p dim.

pp

mp

cresc.

Hildegard's music caught the fancy of Fillmore, a hound dog who was sunbathing in the meadow. He dashed towards the road and called out: "Ho! Who is making those wonderful sounds?"

66

Fl.

Ob.

Cl.

Bsn.

66

Hn.

66

Tpt.

T-bn.

Tuba

66

Perc. 1

Perc. 2

Timp.

Pno.

66

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

dim.

1 to sord

mp

dim.

dim.

dim.

"It's just me, Hildegard the horse. I'm on the way to the town of Appleville, to make my living as a musician." "Do you mind if I join you?" asked Fillmore. "I am a fine percussionist. Just you wait and see." Fillmore dashed through the meadow lickety-split and returned with a great many instruments. Before Hildegard could say another word, Fillmore began playing with great enthusiasm.

Repeat Until Cue

Fl. *mp* *cresc.* *mf* *cresc.*

Ob. *mp* *cresc.* *mf* *cresc.*

Cl. *p* *cresc.* *mp* *cresc.* *mf* *cresc.*

Bsn. *p* *cresc.* *mp* *cresc.* *f*

Hn. *mp*

Repeat Until Cue

Repeat Until Cue

Repeat Until Cue

Perc. 1

Perc. 2

Timp.

Repeat Until Cue

Pno. *p* *cresc.* *mp* *cresc.*

Repeat Until Cue

Vln. 1 *arco* *mf* *cresc.*

Vln. 2 *arco* *mf* *cresc.*

Vla. *mf* *cresc.*

Vc. *mf* *cresc.*

Cb. *p* *cresc.* *mf* *cresc.*

All arco

♩ = 84

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

♩ = 84

Tpt. *f*

T-bn. *f*

Tuba *f*

Perc. 1 *f* *cr. cym.* *mf* *3 toms*

Perc. 2 *f* *tr* *mf*

Timp. *f* *dim.* *mf*

Pno. *f*

Vln. 1 *f*

Vln. 2 *f* *to sord*

Vla. *f* *to sord*

Vc. *f* *to sord*

Cb. *f*

80

Fl.

Ob.

Cl.

Bsn.

80

Hn.

80

Tpt.

T-bn.

Tuba

80

Perc. 1

Perc. 2

Timp.

Pno.

80

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

83

Fl.

Ob.

Cl.

Bsn.

83

Hn.

83

Tpt.

T-bn.

Tuba

83

Perc. 1

Perc. 2

Timp.

Pno.

83

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

snare

fp cresc.

cresc.

Faster ♩ = 120

86

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

T-bn.

Tuba

Perc. 1

Perc. 2

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

3 toms

f *dim.* *mf* *cresc.*

Faster ♩ = 120

snare

fz *fz* *fz*

f *dim.* *mf* *cresc.*

fz *fz*

tr

89

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

T-bn.

Tuba

Perc. 1

Perc. 2

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

toms

fz

fz

dim.

pp cresc.

fz

fz

dim.

pp cresc.

Hildegard was dazzled; she had never heard such drumming before. "By all means, join me!" she exclaimed. "I can always use a good percussionist." And so, Hildegard and Fillmore, horse and hound dog, marched triumphantly down the road and headed for Appleville, where they hoped to become the Appleville Musicians.

Repeat Until Cue

96

Fl. *mp* *dim. last X* *p*

Ob. *mp* *dim. last X* *p*

Cl. *mp* *dim. last X* *p*

Bsn. *mp* *dim. last X* *p*

Hn.

Repeat Until Cue

96

Tpt.

T-bn. *mp* 1 Solo con sord

Tuba

Repeat Until Cue

96

Perc. 1 *mp* 1st X only temple blk. last X only *mp dim.* *p*

Perc. 2

Timp.

Repeat Until Cue

Pno.

Repeat Until Cue

96

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

100

Fl.

Ob.

Cl.

Bsn.

Hn.

100

Tpt.

Tbn.

Tuba

100

Perc. 1

Perc. 2

Timp.

tr

p

mf

f

pizz.

f

to sord
to arco

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

a 2
 104
 Fl. *cresc.*
 Ob. *cresc.*
 Cl. *cresc.*
 Bsn. *cresc.*
 Hn. 104
 Tpt. 104
 Tbn. *mf*
 Tuba
 Perc. 1 104
 Perc. 2
 Timp. *cresc.*
 Pno. *mp*
 Vln. 1 104 *arco* *div.* *con sord* *p* *cresc.*
 Vln. 2 *div.* *con sord* *p* *cresc.*
 Vla. *con sord* *p* *cresc.*
 Vc. *con sord* *mf*
 Cb. *pizz.* *p* *cresc.* *mp*

107

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

a 2

mp

cresc.

mf

tria.

mp

cresc.

mf

^

110

Fl. *mf* 1 Solo 3

Ob.

Cl.

Bsn. *mp* *cresc.* *mf* a 2 a 4

Hn. *mp* *cresc.* *mf* 113

Tpt. *mp* *cresc.* *mf* 113

Tbn. *mp* *cresc.* *mf* 1 senza sord 2

Tuba

Perc. 1

Perc. 2 *mp* *cresc.* *mf* 113

Timp.

Pno.

Vln. 1 *mf* *senza sord* *unis.* 113

Vln. 2 *mf* *senza sord* *unis.*

Vla. *mf* *senza sord*

Vc. *mf* *senza sord*

Cb. *mf* *arco* *cresc.*

114

Fl.

Ob.

Cl.

Bsn.

Hr.

Tpt.

T-bn.

Tuba

Perc. 1

Perc. 2

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

dim.

tr(b)

tr(p)

dim.

dim.

mp

dim.

mp

senza sord

mp

mp

mp

124 *v*

Fl.

Ob.

Cl.

Bsn.

Hn.

124

Tpt.

124

T-bn.

Tuba

Perc. 1

124

snare

mp

Perc. 2

Timp.

(8va)-----

Pno.

Vln. 1

124 unis.

div.

Vln. 2

unis.

div.

Vla.

Vc.

Cb.

3

sul E

128 129

Fl. *mf* *cresc.* *f*

Ob. *mf* *cresc.* *f*

Cl. *f*

Bsn. *f*

Hn. *cresc.* *f* *dim.*

Tpt. *cresc.* *f* *dim.*

T-bn. *mf* *cresc.* *f* *dim.*

Tuba *f dim.*

Perc. 1 *cresc.* *f* *cr. cym.*

Perc. 2 *f* *tr.*

Timp. *f dim.*

Pno. *f*

Vln. 1 *cresc.* *f* *unis.* *cresc.* *div.*

Vln. 2 *cresc.* *f* *mf unis.* *cresc.* *div.*

Vla. *cresc.* *f* *div.* *f*

Vc. *cresc.* *f* *f dim.*

Cb. *cresc.* *f* *f dim.*

132

Fl. *mp* *cresc.* *mf* *mf*

Ob. *mp* *cresc.* *mf* *mf*

Cl. *dim.* *mp* *cresc.* *mf*

Bsn. *f* *dim.*

Hr. 132

Tpt. 132

T-bn.

Tuba

Perc. 1 132

Perc. 2 *sus. cym. S.S.*

Timp. *p* *cresc.*

Pno. *mp*

Vln. 1 132 *dim.*

Vln. 2 *dim.*

Vla. *dim.*

Vc. *f* *dim.* *mp*

Cb. *f* *dim.* *mp*

135

Fl. *mf* *cresc.*

Ob. *mf* *cresc.*

Cl. *mf* *cresc.*

Bsn. *mf* *cresc.*

Hr. 135

Tpt. 135

Tbn. 135

Tuba 135

Perc. 1 135 *p* *cresc.* *mf* *cresc.*

Perc. 2 *mf* *tr* *mf* *cresc.*

Timp. *mf* *cresc.*

Pno. *mf* *cresc.*

Vln. 1 135 *mf* *unis.* *cresc.*

Vln. 2 *mf* *unis.* *cresc.*

Vla. *mf* *cresc.*

Vc. *mf* *cresc.*

Cb. *mf* *cresc.*

137

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

137

Hn.

137

Tpt. *f*

Tbn. *f*

Tuba *f*

137

Perc. 1 *f*

Perc. 2 *f*

Timp. *f*

Pno. *f*

137

Vln. 1 *f*

Vln. 2 *f* div.

Vla. *f*

Vc. *f*

Cb. *f*

139

Fl. *f*

Ob. *f*

Cl. *f*

Bsn.

Hn.

Tpt.

T-bn.

Tuba

Perc. 1

Perc. 2

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

141

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

This page of a musical score, page 39, contains measures 145 and 146. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl.** (Flute): Rests in both measures.
- Ob.** (Oboe): Rests in both measures.
- Cl.** (Clarinet): Rests in both measures.
- Bsn.** (Bassoon): Plays a rhythmic pattern of quarter notes in measure 145, followed by eighth notes in measure 146.
- Hn.** (Horn): Rests in measure 145, then plays a melodic line in measure 146.
- Tpt.** (Trumpet): Plays a melodic line in measure 145, followed by a rest in measure 146.
- T-bn.** (Tenor Trombone): Plays a rhythmic pattern of quarter notes in measure 145, followed by eighth notes in measure 146.
- Tuba**: Plays a rhythmic pattern of quarter notes in measure 145, followed by eighth notes in measure 146.
- Perc. 1**: Plays a steady eighth-note pattern throughout both measures.
- Perc. 2**: Rests in both measures.
- Timp.** (Timpani): Plays a melodic line in measure 145, followed by eighth notes in measure 146.
- Pno.** (Piano): Plays a rhythmic pattern of quarter notes in measure 145, followed by eighth notes in measure 146.
- Vln. 1** (Violin I): Plays a melodic line in measure 145, followed by a rest in measure 146.
- Vln. 2** (Violin II): Plays a steady eighth-note pattern throughout both measures.
- Vla.** (Viola): Plays a steady eighth-note pattern throughout both measures.
- Vc.** (Violoncello): Plays a steady eighth-note pattern throughout both measures.
- Cb.** (Cello): Plays a rhythmic pattern of quarter notes in measure 145, followed by eighth notes in measure 146.

Measure numbers 145 and 146 are indicated by diamond-shaped markers at the beginning of their respective staves.

147

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

T-bn.

Tuba

Perc. 1

Perc. 2

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

After a while, they stopped to rest.

Half Time

$\text{♩} = 60$

155

152

Fl.

Ob.

Cl. *a 2*
mf *dim.*

Bsn. *mf* *dim.* *mp*

Hn.

Tpt.

T-bn.

Tuba

Perc. 1

Perc. 2 *mf* *dim.* *mp*

Timp.

Pno. *mf* *dim.* *mp* *dim.* *p*

Vln. 1

Vln. 2

Vla.

Vc. *unis.* *mf* *pizz.* *dim.*

Cb. *mf* *dim.* *p*

156

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

T-bn.

Tuba

Perc. 1

Perc. 2

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

cresc.

f

f dim.

p

mp cresc.

f

tria

sus. cym. S.S.

div.

mp

cresc.

ff

dim.

mp

unis.

div.

mp

cresc.

ff

dim.

mp

mp

cresc.

ff

dim.

mp

I Solo

mp

mf

arco

ff

dim.

mp

3

As they put their instruments down, the most beautiful flute playing they had ever heard came drifting through the trees.

160 *Repeat Until Cue* *last X only* *1 Solo* **164**

Fl. *mp*

Ob.

Cl.

Bsn.

Hn. **164**

Tpt. **164**

T-bn.

Tuba

Perc. 1 *Repeat Until Cue* **164**

Perc. 2

Timp.

Pno.

Vln. 1 *to sord* *Repeat Until Cue* **164**

Vln. 2 *to sord* *con sord*

Vla. *to sord* *pp con sord*

Vc. *all div* *mp* *dim.*

Cb. *mp* *dim.*

177

Fl. *cresc.*

Ob. *f*

Cl. *f* a2

Bsn.

Hn. *mp cresc.*

Tpt.

T-bn. *mp cresc.* 1.

Tuba

Perc. 1

Perc. 2 *mp cresc.* sus. cym. S.S.

Timp.

Pno.

Vln. 1 *f*

Vln. 2 *cresc.*

Vla. *cresc.*

Vc.

Cb.

180

Fl. *ff* *f* *cresc.*

Ob. *f* *dim.* *mp cresc.*

Cl. *f* *dim.* *mp cresc.*

Bsn. *f* *dim.* *mp* *cresc.* a 2

180

Hn. *mf* *dim.* *p cresc.*

180

Tpt.

T-bn. *mf* *dim.* *p cresc.*

Tuba *mf*

180

Perc. 1

Perc. 2 *mf* *sus. cym. S.S.* *p cresc.*

Timp.

Pno.

180

Vln. 1 *f* *dim.* *mp cresc.*

Vln. 2 *f* *dim.* *mp cresc.*

Vla. *f* all con sord *dim.* *mp cresc.*

Vc. *f* *dim.* *mp* *cresc.*

Cb. *f* *dim.* *mp* *cresc.*

184

Fl. *ff* *f* *dim.*

Ob. *f* *dim.*

Cl. *f* *dim.* *mf dim.*

Bsn. *f* *dim.*

Hn. *mf* *dim.* *mp dim.*

Tpt.

T-bn. *mf* *dim.* *mp dim.*

Tuba *mf* *dim.*

Perc. 1 184 bell tree *mf*

Perc. 2 *mf*

Timp.

Pno.

Vln. 1 *f* *dim.* *mf dim.*

Vln. 2 *f* *dim.* *mf dim.*

Vla. *f* *dim.* *mf dim.*

Vc. *f* *dim.*

Cb. *f* *dim.*

188

Fl. *mf* *dim.* *mp* *dim.*

Ob.

Cl.

Bsn.

Hn.

Tpt.

T-bn.

Tuba

Perc. 1

Perc. 2

Timp.

Pno.

Vln. 1

Vln. 2 *mp* *dim.* *p* *dim.*

Vla. *mp* *dim.* *p* *dim.*

Vc.

Cb.

When the music stopped, Hildegard and Fillmore called out excitedly:
"Who is that flutist? Where might he be?"

192

Fl. *p* *dim.* *pp*

Ob.

Cl.

Bsn.

Hn.

Tpt.

T-bn.

Tuba

Perc. 1

Perc. 2

Timp.

Pno. *mp* *pp*

Vln. 1

Vln. 2 *pp*

Vla. *pp*

Vc.

Cb.

"He?" said a beautiful kitten. "What makes you think it was a he playing that flute? I am a decidedly female feline and it was me making those sounds. My name is Anastasia."

195

Fl. *mp*

Ob.

Cl.

Bsn.

Hn.

195

Tpt.

195

T-bn.

Tuba

195

Perc. 1

Perc. 2

Timp.

Pno. *pp* 8va

195

Vln. 1

Vln. 2 *p*

Vla. *p*

Vc.

Cb.

"Oh please excuse us," said Fillmore. "We did not mean to offend. You see it is just that we—Hildegard the horse and I that is—we are off to the town of Appleville to make our livelihood as the Appleville Musicians. Hildegard is a fine trombonist and I, well, I'm Fillmore the hound dog and I play drums. Would you care to join us?" "Well, I don't know," said Anastasia. "I guess it depends on what kind of musicians you are."

At once, Hildegard and Fillmore launched into a spirited rendition of their march.

203

Fl.

Ob.

Cl.

Bsn.

203

Hn.

203

Tpt.

T-bn.

Tuba

203

Perc. 1

204 = 120 double X

Perc. 2

temple blk.

p

cresc.

Timp.

Pno.

203

204 = 120 double X

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

206

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

T-bn.

Tuba

Perc. 1

Perc. 2

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1.

mp

a 2

mf

dim.

1.

mp dim.

206

1.

mf

206

1.

mp

cresc.

mf

2

mf

206

sus. cym. S.S.

p cresc.

mf

206

senza sord

mp

cresc.

mf

senza sord

mf

dim.

mp dim.

A smile spread across Anastasia's face. "Of course I'll go with you!" she exclaimed. Anastasia quickly joined in the music making, and the three animals proceeded towards Appleville.

211 *Repeat Until Cue*

Fl. *mp cresc. mf*

Ob. *mp cresc. mf*

Cl. *dim. mp cresc.*

Bsn.

Hn. *dim.*

Tpt.

T-bn.

Tuba

Perc. 1 *p cresc.*

Perc. 2

Timp.

Pno.

Vln. 1 *Repeat Until Cue*

Vln. 2

Vla.

Vc.

Cb.

trio last X only

215

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

T.bn.

Tuba

Perc. 1

Perc. 2

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

mf

mf

mf

mp

p cresc.

mf unis.

mf

mf

senza sord

senza sord

tr

217 *mf* *cresc.* *f* a 2 *tr*

Ob. *mf* *cresc.* *f* a 2 *tr*

Cl. *cresc.* *f* a 2 *tr*

Bsn. *cresc.* *f*

Hn. 217 *cresc.* 218

Tpt. 217 218 *I Solo*

T.bn. *mf*

Tuba

Perc. 1 217 218

Perc. 2 *cresc.* *mf*

Timp. *mp cresc.* *mf*

Pno. *mp* *cresc.* *mf*

Vln. 1 217 *cresc.* 218 *f dim.*

Vln. 2 *cresc.* *f dim.*

Vla. *f dim.*

Vc. *div.* *cresc.* *f dim.*

Cb. *mf pizz.* *cresc.* *f dim.*

224

Fl. *cresc.* *f* *tr* $\text{♩} (\frac{2}{2})$

Ob. *cresc.* *f* *tr*

Cl. *cresc.* *f* *tr*

Bsn. *mp* *cresc.* *mf* *a 2*

Hrn. 224 *mf* *a 4* $\diamond 226$

Tpt. 224 $\diamond 226$

T-bn.

Tuba

Perc. 1 224 $\diamond 226$

Perc. 2

Timp. *p* *cresc.* *mf*

Pno.

Vln. 1 224 *mp* *cresc.* *mf* Δ

Vln. 2 *mp* *cresc.* *mf* Δ

Vla. *mp* *cresc.* *mf* Δ

Vc. *mp* *cresc.* *mf* Δ

Cb. *mp* *cresc.* *mf*

228

Fl.

Ob.

Cl.

Bsn.

228

Hn.

228

Tpt.

T.bn.

Tuba

228

Perc. 1

Perc. 2

Timp.

Pno.

228

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score for a large ensemble, labeled 'Appleville Musicians, page 61'. The page begins at measure 228. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (T.bn.), Tuba, Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Timpani (Timp.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute part features a complex melodic line with many sixteenth notes and slurs. The Oboe, Clarinet, and Bassoon parts have similar rhythmic patterns. The Bassoon part includes some triplet markings. The Horn part has a few notes. The Trumpet and Trombone parts are mostly rests. The Tuba part has a few notes. Percussion 1 is mostly rests, while Percussion 2 has a steady eighth-note pattern. The Timpani part has a few notes. The Piano part has a simple harmonic accompaniment. The Violin 1 and 2 parts have a melodic line with accents. The Viola part has a similar melodic line. The Violoncello and Contrabass parts have a simple harmonic accompaniment.

This page of a musical score, numbered 231, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (T-bn.). The brass section includes Tuba. The percussion section consists of Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Timpani (Timp.). The piano (Pno.) and string sections (Violin 1 and 2, Viola, Violoncello, and Contrabass) are also present. The score includes a trill (tr) for the woodwinds, a dynamic marking of *dim.* (diminuendo), and a section marked with a triangle (Δ). The string parts feature complex rhythmic patterns with triplets and sextuplets.

They continued on their happy excursion for quite a while until they came upon a large curve in the roadway. They marched around the bend, but what they saw made them stop in their tracks. There was a chicken standing in the middle of the road, playing the trumpet!

234 *Repeat Until Cue*

Fl. *mf* dim.

Ob. *mf* dim.

Cl. *mf* dim.

Bsn. *cresc. last X*

Hn. 234

Tpt. 234

T-bn. 234

Tuba 234

Perc. 1 *Repeat Until Cue* *snare last X only*
p cresc.

Perc. 2 *A*

Timp. 234

Pno. *cresc. last X*

Vln. 1 *Repeat Until Cue* dim.

Vln. 2 dim.

Vla. dim.

Vc. dim.

Cb. *cresc. last X*

238 *Slower* ♩ = 96 *Faster* ♩ = 120

Fl.

Ob.

Cl.

Bsn. *f*

Hn. *f*

Tpt. *f* 1 Solo *f*

T-bn. *f*

Tuba *f*

Perc. 1 *f*

Perc. 2 *f* tam tam

Timp.

Pno. *f*

Vln. 1 *f* div.

Vln. 2 *f* div.

Vla. *f*

Vc. *f* div.

Cb. *f*

247 *a tempo*

Fl. *rit.*

Ob.

Cl.

Bsn.

Hn.

247 *a tempo*

Tpt. *rit.* *dim.* *f dim.* 1. to sord

T-bn.

Tuba

247 *f dim.*

Perc. 1

Perc. 2

Timp. *tr* *f dim.* *no tr.* *mp*

Pno.

247 *a tempo*

Vln. 1 *rit.*

Vln. 2

Vla.

Vc. *f dim.* *mp*

Cb. *f dim.* *mp*

"What are you second-rate hacks doing in my neighborhood? I am the musician in these parts and we don't need any more, thank you. Why don't you go back where you came from!"

"Well you see," said the horse politely: "My name is Hildegard."

250

Fl.

Ob.

Cl.

Bsn.

250

Hn.

250

Tpt.

T-bn.

Tuba

250

Perc. 1

Perc. 2

Timp.

Pno.

250

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

251

Slower
♩ = 88

mp
1.

mp

1 Solo
con sord

mp

3

251

Slower
♩ = 88

251

Slower
♩ = 88

The kitten is Anastasia and the hound dog is Fillmore.

We are just passing through on our way to the city—we hope to become the Appleville Musicians.

And, might I ask sir, what is your name?"

253

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

T-bn.

Tuba

Perc. 1

Perc. 2

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

mp

"I'm Dwight," said the bird. "Dwight the trumpet playing chicken, and you sorry performers can 'pass through' someplace else."

259

Fl.

Ob.

Cl. #8 dim.

Bsn. dim.

Hn.

259

Tpt.

T-bn. senza sord

Tuba

Perc. 1

Perc. 2

Timp.

Pno. *mp*

259

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

"You are a wonderful trumpeter," said Anastasia, who was trying to butter the chicken up.

"And we would simply love to have you join us on our trip to Appleville."

262

Fl. 1 Solo *p*

Ob.

Cl. *pp*

Bsn. 1. *pp*

Hn.

262

Tpt.

T-bn.

Tuba

262

Perc. 1 glock *p*

Perc. 2

Timp.

Pno.

262

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

"Join a bunch of musical animals?" said Dwight.
"Give me a break."

"I'll tell you what," said Anastasia. "Play something
special for us and we'll join in."

267 268

Fl. *mp*

Ob.

Cl.

Bsn.

Hn.

Tpt.

T-bn.

Tuba

Perc. 1

Perc. 2

Timp.

Pno.

Vln. 1 unis. con sord *p*

Vln. 2 unis. con sord *p*

Vla. con sord *p*

Vc.

Cb.

If you don't like what we add, we'll turn around and go back the way we came.

But, if you find that our musical contributions enhance your playing,

well, you'll come along with us to Appleville.

Musical score for Appleville Musicians, page 73, measures 270-275. The score is arranged in a grand staff format with multiple staves for different instruments. The Flute (Fl.) part is the only one with active notation, featuring a melodic line with slurs and a triplet of eighth notes in measure 273. The rest of the instruments (Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Percussion, Piano, Violin, Viola, Violoncello, and Contrabass) are shown with rests, indicating they are silent during this passage.

270

Fl.

Ob.

Cl.

Bsn.

270

Hn.

270

Tpt.

T-bn.

Tuba

270

Perc. 1

Perc. 2

Timp.

Pno.

270

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

What do you say?"

Dwight said nothing.

276

Fl.

Ob.

Cl.

Bsn.

276

Hn.

276

Tpt.

T-bn.

Tuba

276

Perc. 1

pp

Perc. 2

Timp.

Pno.

8va

276

Vln. 1

dim.

Vln. 2

dim.

Vla.

dim.

Vc.

Cb.

Instead, he launched into a heartfelt rendition of a stirring trumpet melody.

279 Repeat Until Cue

281

Fl.

Ob.

Cl.

Bsn.

Hn.

279 281 I Solo

mf

Tpt.

T-bn.

Tuba

279 Repeat Until Cue

281

Perc. 1

Perc. 2

Timp.

Pno.

279 senza sord *mp* cresc. last X *mf* 281

Vln. 1

senza sord *mp* cresc. last X *mf*

Vln. 2

senza sord *mp* cresc. last X *mf*

Vla.

mp cresc. last X *mf*

Vc.

mf

Cb.

All at once, the other animals joined in.

284 *Repeat Until Cue*

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

T-bn.

Tuba

Perc. 1

Perc. 2

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

dim.

dim.

dim.

dim.

dim.

p

p

p

290

Fl. *f tr* *dim.* *mp*

Ob. *f tr* *dim.* *mp*

Cl. *f tr* *dim.* *mp*

Bsn.

Hn. *f* *a 4* *dim.* *mf*

Tpt. *f* *a 2* *dim.* *mf* 1 Solo

T-bn. *f* *senza sord* *dim.* *mf*

Tuba *f* *dim.* *mf*

Perc. 1

Perc. 2 *cr. cym.* *f*

Timp. *tr* *fp cresc.* *f dim.* *mf*

Pno.

Vln. 1 *f* *f dim.* *mf*

Vln. 2 *f* *f dim.* *mf*

Vla. *f* *f dim.* *mf*

Vc. *f* *f dim.* *mf*

Cb. *f* *f dim.* *mf*

292

293 a 2

mf

3 3 6

Fl.

293 a 2

mf

3 3 6

Ob.

293 a 2

mf

3 3 6

Cl.

Bsn.

293 a 4

mf

3

Hn.

293

mf

1 Solo

3

Tpt.

T-bn.

Tuba

293

Perc. 1

Perc. 2

Timp.

293

f

3 3 6

Pno.

293

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

296

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *f* a 2

Hr. *sub p cresc.*

Tpt. *sub p cresc.*

T-bn. *sub p cresc.*

Tuba *f*

Perc. 1

Perc. 2 *sus. cym. S.S.*

Timp. *pp cresc.*

Pno. *f* *loco* *mp cresc.*

Vln. 1 *sub p cresc.* *f*

Vln. 2 *sub p cresc.* *f*

Vla. *mp cresc.*

Vc. *mp cresc.*

Cb. *f*

300 1 Solo

Fl. *mf*

Ob. *mf*

Cl.

Bsn.

Hn. *dim.*

Tpt. *f dim.*

T-bn. *f dim.*

Tuba

Perc. 1 *dim.*
glock *mf*

Perc. 2 *f*

Timp.

Pno. *f* *dim.* *mf*

Vln. 1 *mf*

Vln. 2 *mf* *div.*

Vla. *f* *dim.* *mf*

Vc. *f* *dim.* *mf*

Cb. *dim.* *mf*

304

Fl. *cresc.* *f* *cresc.* *ff* *dim.*

Ob. *cresc.* *f* *cresc.* *ff* *dim.*

Cl. *f* *cresc.* *ff* *dim.*

Bsn. *f* *cresc.* *ff* *dim.*

Hn. 304 *cresc.* *f* *p* *cresc.* *ff* *dim.*

Tpt. 304 *cresc.* *f*

T-bn.

Tuba

Perc. 1 304 *cresc.* *f* *sus. cym. S.S.*

Perc. 2 *mf cresc.* *f*

Timp.

Pno. *cresc.* *f*

Vln. 1 304 *cresc.* *f* *div.* *cresc.* *ff* *dim.*

Vln. 2 *cresc.* *f* *cresc.* *ff* *dim.*

Vla. *cresc.* *f* *cresc.* *ff* *dim.*

Vc. *div.* *cresc.* *f* *cresc.* *ff* *dim.*

Cb. *cresc.* *f* *cresc.* *ff* *dim.*

308

Fl. *mf dim.*

Ob. *mf dim.*

Cl. *mf dim.*

Bsn. *mf*

Hn. 308

Tpt. 308 *1 Solo mp*

T-bn.

Tuba

Perc. 1 308

Perc. 2

Timp.

Pno. 308

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

unis.

dim.

dim.

unis.

dim.

dim.

311

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt. *2 solo con sord* *p* *3* *3* *senza sord*

T-bn.

Tuba

Perc. 1

Perc. 2

Timp.

Pno.

Vln. 1 *mp unis.* *dim.*

Vln. 2 *mp* *dim.*

Vla. *mp* *dim.*

Vc. *mp* *dim.*

Cb.

When they stopped, Dwight smiled and said: "You know, you're right. Music is much better when you play with other musicians. I would be proud to join your ensemble—if you'll have me."

"Consider yourself in!" exclaimed Fillmore. The musicians were so excited that they immediately launched into their happy march. Dwight, the trumpet playing chicken, enthusiastically joined the other animals as they headed down the road in concert.

316

♩ = 120 Faster
Repeat Until Cue

315

Fl.

Ob.

Cl.

Bsn.

315

Hn.

316

315

Tpt.

316

T-bn.

Tuba

315

Perc. 1

316

♩ = 120 Faster
Repeat Until Cue
snare

p

cresc. last X

Perc. 2

Timp.

Pno.

315

316

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

318

Fl. *mf* *a 2* *cresc.* *f* 320

Ob. *mf* *cresc.* *f*

Cl. *mf* *cresc.* *f*

Bsn. *mf* *a 2* *cresc.* *f*

Hn. *mf* *cresc.* *f* 320 *a 4*

Tpt. *mf* *cresc.* *f* 320 *a 2* *senza sord*

T-bn. *mf* *cresc.* *f*

Tuba *mf* *cresc.* *f*

Perc. 1 *mf* *cresc.* *f*

Perc. 2

Timp. *mf* *cresc.* *f*

Pno. *mf* *cresc.* *f*

Vln. 1 *mf* *cresc.* *f* 320

Vln. 2 *mf* *cresc.* *f*

Vla. *mf* *cresc.* *f* *div.*

Vc. *mf* *cresc.* *f*

Cb. *mf* *cresc.* *f*

321

Fl.

Ob.

Cl.

Bsn.

321

Hn.

321

Tpt.

T-bn.

Tuba

321

Perc. 1

Perc. 2

Timp.

Pno.

321

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

324

Fl.

Ob.

Cl.

Bsn.

324

Hn.

324

Tpt.

T-bn.

Tuba

324

Perc. 1

Perc. 2

Timp.

Pno.

324

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

327

Fl. *dim.*

Ob. *dim.*

Cl. *dim.*

Bsn. *dim.*

Hn. *mf cresc.* *f*

Tpt. *f*

T-bn. *mf cresc.* *f*

Tuba *f*

Perc. 1 *mf cresc.* *f* *sus cym H.S.*

Perc. 2

Timp. *f*

Pno.

Vln. 1 *to sord*

Vln. 2 *to sord*

Vla. *to sord*

Vc.

Cb. *dim.*

328

330

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

T-bn.

Tuba

Perc. 1

Perc. 2

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

rit.

rit.

snare

mp

As nightfall approached, the musicians stopped again, this time to rest for the evening.

Fillmore said: "Gee, it's getting a bit cold and I'm hungry."

337 *Faster*
♩ = 88

Fl.

Ob.

Cl.

Bsn.

Hn.

337 *Faster*
♩ = 88

Tpt.

T-bn.

Tuba

337 *Faster*
♩ = 88

Perc. 1

Perc. 2

Timp.

337 *Faster*
♩ = 88

Pno.

337 *con sord*
pp

Vln. 1

con sord
pp

Vln. 2

con sord
pp

Vla.

Vc.

Cb.

3 toms, sus cym SS
p

349 ♩ = 120 *Faster* "No! No! Don't go near that house!" It's the home of the goblins!!"

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt. *1 Solo con sord*
mp *dim.*

T-bn.

Tuba

Perc. 1

Perc. 2

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

352 1 Solo *mp* "Goblins?" asked Anastasia, clearly a bit frightened. *dim.* "What goblins?" 356 "Well," whispered Dwight, "many years ago, that house was owned by a wonderful family." *♩ = 108 Slower*

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

T-bn.

Tuba

Perc. 1

Perc. 2

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

But then, these two evil goblins came—Ludmilla and Otto—and they terrorized those poor people.

358

Fl.

Ob.

Cl.

Bsn.

358

Hn.

358

Tpt.

T-bn.

Tuba

358

Perc. 1

Perc. 2

Timp.

Pno.

358

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

The goblins scared them so badly that they ran away,
frightened for their lives."

363 364

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

T-bn.

Tuba

Perc. 1

Perc. 2

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1 Solo

p

senza sord

p

dim.

mp

In the house, the goblins were sitting down to supper.

374 376

Fl.

Ob.

Cl.

Bsn. 1 Solo
p cresc. *mp*

Hn. 374
p cresc. *mp* dim.

Tpt. 374

T-bn. *p* cresc. *mp* dim.

Tuba

Perc. 1 374
cresc. *p* cresc. *mp*

Perc. 2

Timp.

Pno. cresc. *mf*

Vln. 1 374 senza sord *mp* 3 senza sord

Vln. 2 *mp*

Vla.

Vc. unis. *p* cresc. *mp* 3

Cb. pizz. *p* cresc. *mp* 3

"Otto," said Ludmilla. "Do you realize that it's been seven years since we scared away that pathetic family?"

379

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

T.bn.

Tuba

Perc. 1

Perc. 2

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

mp

mp

3

"We saved the best for last," cackled Ludmilla. "We approached the house in darkness, making creepy sounds. Then, we climbed up a ladder, got ready to jump through their window and..."

Before Ludmilla could finish her story, there was a loud crash.

389

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

T-bn.

Tuba

Perc. 1

Perc. 2

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

cresc. f

//

Suddenly, the goblins' dining room was full of creatures making the most demonic sounds.

392 ♩ = 120 *Faster*

Fl.

Ob.

Cl.

Bsn.

Hn.

392 ♩ = 120 *Faster*

Tpt.

T-bn.

Tuba

Perc. 1

Perc. 2

Timp.

Pno.

392

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ff *dim.* *mp* *cresc.* *ff*

ff *dim.* *mp* *cresc.* *ff*

ff *dim.* *mp* *div.* *cresc.* *ff*

mp *cresc.* *arco* *sul E* *ff*

mp *cresc.* *ff*

ff *senza sord*

ff

ff

cr. cym.

ff

tr *no tr*

mp cresc. *ff*

Ludmilla and Otto, clearly shaken, burst out of the house and ran off into the distance.

397 398

Fl.

Ob.

Cl.

Bsn.

Hn. a 4 - 398

Tpt. a 2 - 398

T-bn.

Tuba

Perc. 1 mf cresc. 398

Perc. 2

Timp.

Pno.

Vln. 1 397 398

Vln. 2

Vla.

Vc.

Cb.

401

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

T-bn.

Tuba

Perc. 1
401 sus. cym. S.S.
pp cresc. f

Perc. 2

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

dim. mf

dim. mf

dim. mf

mp

mp

The invading creatures were, of course, the Appleville Musicians. After scaring off the goblins, our animal friends laughed happily and sat down to a fabulous feast. After they were full, Anastasia found her flute, Hildegard reached for her trombone, Dwight picked up his trumpet, Fillmore grabbed a drum and they all began a joyous celebration which lasted long into the night.

Musical score for measures 407-411. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (T-bn.), Tuba, Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Timpani (Timp.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The flute, oboe, and clarinet parts feature dynamics of *dim.*, *mp*, *dim.*, and *p*. The bassoon part has a *mp* dynamic. The cello and contrabass parts have a rhythmic pattern of eighth notes in the first measure of measure 407.

Faster ♩ = 66
1 Solo

412

Fl. *mp*

Ob. 1 Solo *mp*

Cl. 1 Solo *mp*

Bsn.

412

Hn.

412

Tpt.

T-bn.

Tuba

412

Perc. 1

Perc. 2

Timp.

Pno.

412 *Faster* ♩ = 66

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

426 432

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

T-bn.

Tuba

Perc. 1

Perc. 2

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

p

433

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

T-bn.

Tuba

Perc. 1

Perc. 2

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

cresc.

f

dim.

mp cresc.

440

Fl.

Ob.

Cl.

Bsn.

440

Hn.

a 4
mf

440

Tpt.

I Solo

T-bn.

mf

mf

Tuba

mf

440

Perc. 1

Perc. 2

Timp.

Pno.

440

Vln. 1

mf dim.

Vln. 2

mf dim.

Vla.

Vc.

mf dim.

Cb.

mf dim.

447 450

Fl.

Ob.

Cl.

Bsn.

Hn.

447 450

447 450 1 Solo

mf

Tpt.

T-bn.

Tuba

447 450

Perc. 1

Perc. 2

Timp.

Pno.

447 450

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

454 457

Fl.

Ob.

Cl.

Bsn.

Hn. 454 *cresc.* *f* 457 *mf* a 4

Tpt. 454 *mf* *cresc.* *f* *dim.*

T-bn. *cresc.* *f* *dim.*

Tuba *cresc.* *f* *dim.*

Perc. 1 454 *p* *cresc.* *mf* *sus cym H.S.*

Perc. 2

Timp.

Pno.

Vln. 1 454 457 *mf* *div.*

Vln. 2 *mf* *div.*

Vla. *mf*

Vc. *mf*

Cb.

461

465

Fl.

Ob.

Cl.

Bsn.

Hn.

465

Tpt.

T-bn.

Tuba

461

465

Perc. 1

Perc. 2

Timp.

Pno.

461

465

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

468

Fl. *a 2* *mp* *cresc.* *mf* 473

Ob. *a 2* *mp* *cresc.* *mf*

Cl. *a 2* *mp* *cresc.* *mf*

Bsn. *a 2* *mp* *cresc.* *mf*

Hn. *mp* *cresc.* *mf* 473

Tpt. *mf* *1 Solo* 473

T-bn. *mp* *cresc.* *mf*

Tuba *mp* *cresc.* *mf*

Perc. 1 *tria* *mp* *cresc.* *mf* 473

Perc. 2

Timp.

Pno.

Vln. 1 *mf* *unis.* 473

Vln. 2 *mf* *unis.*

Vla.

Vc. *mp* *cresc.* *mf*

Cb. *mp* *cresc.* *mf*

475

Fl. *a 2*
mf

Ob. *a 2*
mf

Cl. *a 2*
mf

Bsn. *dim.* *mf*

Hn. *dim.* *mf*

Tpt. *dim.* *mp* *cresc.* *mf*

T-bn. *dim.* *mp* *cresc.* *mf*

Tuba *dim.* *mp* *cresc.* *mf*

Perc. 1

Perc. 2

Timp.

Pno.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mp* *div.* *cresc.* *mf* *unis.*

Vc. *dim.* *mp* *cresc.* *mf*

Cb. *dim.* *mp* *cresc.* *mf*

482 $\text{♩} = 96$ *Slower*

Fl. *cresc.* *f*

Ob. *cresc.* *f*

Cl. *cresc.* *f*

Bsn. *cresc.* *f*

Hn. *cresc.* *fp* *fp* *fp*

Tpt. *cresc.* *a 2* *fp* *fp* *fp*

T-bn. *cresc.* *fp* *fp* *fp*

Tuba *cresc.* *fp* *fp* *fp*

Perc. 1 *fp* *sus. cym. S.S.* *dim. pp*

Perc. 2 *mp cresc.* *f*

Timp. *p*

$\text{♩} = 96$ *Slower*

Pno.

Vln. 1 *cresc.* *f* *div.* *dim.*

Vln. 2 *cresc.* *f* *div.* *dim.*

Vla. *f* *div.* *dim.*

Vc. *cresc.* *fp* *f* *dim.*

Cb. *cresc.* *fp* *f* *f dim.*

Faster $\text{♩} = 66$

488 489 *a 2*

Fl. *mf* *dim.*

Ob. *mf* *dim.*

Cl. *mf* *dim.*

Bsn. *dim.*

Hn. *cresc.* 489 *ff* *dim.*

Tpt. *cresc.* *ff* *dim.*

T-bn. *cresc.* *ff* *dim.*

Tuba *cresc.* 489 *ff* *dim.*

Perc. 1 *mp* *ff*

Perc. 2

Timp. *cresc.* *ff* *8va*

Pno. *mf* *dim.*

Vln. 1 *p cresc.* *ff* *dim.*

Vln. 2 *p cresc.* *ff* *dim.*

Vla. *p cresc.* *ff* *dim.* *mf* *dim.* *mp* *dim.*

Vc. *p cresc.* *ff* *dim.* *mf* *dim.* *mp* *dim.*

Cb. *p cresc.* *ff* *dim.* *mf dim.*

495

Fl. *mp* dim.

Ob. *mp* dim.

Cl. *mp* dim.

Bsn. *mp* dim.

495 Hn.

495 Tpt.

T-bn.

Tuba

495 Perc. 1

tam tam

Perc. 2 *p*

Timp.

(*8va*),
Pno. *mp*

495 Vln. 1 *mp* 1 Solo dim.

Vln. 2

Vla. *p*

Vc. *p* 1 Solo *mp*

Cb.

502 503

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

T-bn.

Tuba

Perc. 1 503 glock *p*

Perc. 2

Timp.

Pno. *mp* *8va*

Vln. 1 503 *ed.*

Vln. 2

Vla.

Vc. *dim.* *p* *dim.*

Cb.

After the party, Anastasia curled up on the front room rug.

Fillmore stretched out behind the kitchen door.

510 *Slower* ♩ = 60

Fl. 1 Solo *p*

Ob.

Cl.

Bsn.

510

Hn.

510

Tpt.

T.bn.

Tuba

510 *Slower* ♩ = 60

Perc. 1 *tria* *p*

Perc. 2

Timp.

Pno.

510

Vln. 1 *all unis* *pp*

Vln. 2 *unis.* *pp*

Vla.

Vc. *all unis* *pp*

Cb.

Hildegard went outside to settle next to the house

and Dwight perched himself up on the roof.

All this time, the goblins were hiding in the yard.

518

Faster ♩ = 108

514

Fl.

Ob.

Cl.

Bsn.

Hn.

514

514

Tpt.

con sord
1 Solo

con sord
1 Solo

p

3

3

518

T-bn.

Tuba

514

Perc. 1

Perc. 2

Timp.

Pno.

514

518

Faster ♩ = 108

Vln. 1

Vln. 2

Vla.

Vc.

pizz.

mp

Cb.

Otto slinked to the house. He slipped through the door, and as he tiptoed into the front room, he stepped on Anastasia's tail.

Musical score for orchestra and strings, measures 520-524. The score is written for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (T-bn.), Tuba, Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Timpani (Timp.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 4/4 time and features a key signature of one flat (B-flat). The score includes various musical notations such as rests, notes, slurs, and dynamic markings like *mp* (mezzo-piano) and *pizz.* (pizzicato). The measure numbers 520, 521, 522, 523, and 524 are indicated at the beginning of each system.

Anastasia woke up with her eyes blazing fire.

She hissed and viscously scratched both sides of Otto's face.

526 527 *Slower* ♩ = 96

Fl. *f* *tr* *dim.*

Ob. *f* *tr* *dim.*

Cl. *f* *tr* *dim.*

Bsn.

Hn.

Tpt.

T-bn.

Tuba

Perc. 1 *snare* *mp* *cresc.* *f* *ratchet* *p* *cresc.* *mf* *dim.* *sus cym H.S.*

Perc. 2 *mf* *dim.* *p* *cresc.* *mf* *dim.*

Timp.

Pno.

Vln. 1 *mp* *cresc.* *mf* *8va* *div.* *ff*

Vln. 2 *mp* *cresc.* *mf* *div.* *ff*

Vla. *cresc.* *mf* *arco* *ff* *arco*

Vc. *cresc.* *mf* *to arco* *ff*

Cb. *cresc.* *mf* *to arco* *ff*

Faster ♩ = 120

Otto ran for the kitchen. As he opened the door, it hit the hound dog in the head.

532

Fl. *p cresc.*

Ob. *p cresc.*

Cl. *p cresc.*

Bsn.

Hn.

533

Tpt.

T-bn.

Tuba

Perc. 1 *p cresc.* *ff*

Perc. 2 *p cresc.* *ff*

Timp.

Pno.

532

Vln. 1 *mp* *cresc.* *ff* (8va)

Vln. 2 *mp* *cresc.* *ff*

Vla. *mp* *cresc.* *ff*

Vc. *mp* *cresc.* *ff*

Cb.

Otto cried in pain and staggered out the front door.

Hildegard, sensing danger, approached Otto and kicked the goblin in the back.

542

Fl.

Ob.

Cl.

Bsn.

Hn. *ff* *long fall*

Tpt. *ff* *long fall*

T-bn. *ff* *long fall*

Tuba *ff*

Perc. 1

Perc. 2

Timp.

Pno.

Vln. 1 *dim.* *mf*

Vln. 2 *dim.* *mf*

Vla. *dim.* *mf*

Vc.

Cb.

As Otto pulled himself out of the dirt, he looked up and saw Dwight perched on the rooftop, playing an eerie melody.

547

Fl.

Ob.

Cl.

Bsn.

Hn.

547

Tpt.

547

T-bn.

f $\underline{\underline{3}}$ *dim.* *mf dim.*

Tuba

f *dim.* *mf dim.*

547 3 toms

Perc. 1

f

Perc. 2

Timp.

f *tr* *dim.* *no tr* *mp*

Pno.

547

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

551

Fl.

Ob.

Cl.

Bsn.

Hn.

551

553

Tpt. *a 2*
mf *cresc.* *f*

T-bn.

Tuba

Perc. 1
 551 *snare* *fp cresc.* *cr. cym.* *f* *dim.*

Perc. 2

Timp.
tr *mp cresc.* *f* *dim.* *3* *3*

Pno.

Vln. 1
 551 *dim.* *mp dim.*

Vln. 2

Vla.
p *b p* *p* *b p* *dim.* *mp dim.*

Vc.

Cb.

553

Otto made a dash for Ludmilla. He blurted out: "It's a very Grimm story I have to tell! There is a witch in the house! Her eyes glowed like hot coals and she slashed my face with her long fingernails! Then a man with a knife ran from the kitchen and stabbed me in the leg! Outside, a giant beat me with a club! And then I saw the worst! On the roof, a demon shouted evil curses at me! We must go! We must flee!!"

They ran and ran, and for all I know, they may still be running because no one ever saw them again.

555 *Repeat Until Cue* 558

Fl.

Ob.

Cl.

Bsn.

Hr.

555 *Repeat Until Cue* 558

Tpt.

T-bn.

Tuba

555 558

Perc. 1 *p* *fp*

Perc. 2

Timp. *p* *fp* *tr*

Pno.

555 558

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

567 *mf* 1 Solo

Fl.

Ob.

Cl.

Bsn.

567

Hn.

567 1 Solo *mf*

Tpt.

T-bn.

Tuba

567

Perc. 1

Perc. 2

Timp.

Pno.

567

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

570 *tr* 

Fl. *cresc.* *f*

Ob.

Cl.

Bsn.

Hn.

Tpt. *cresc.* *f*

T-bn. *cresc.* *f*

Tuba

Perc. 1 *cresc.* *f*

Perc. 2 *sus. cym. S.S.* *f*

Timp. *mp cresc.* *f*

Pno.

Vln. 1 *unis.* *f*

Vln. 2 *unis.* *f*

Vla.

Vc.

Cb.

573 574

Fl. 1. *mf*

Ob. 1. *mf* 2. *mf*

Cl. *mp* *cresc.* a 2

Bsn. *mf*

Hn. *mf*

Tpt. a 2

T-bn. *mf*

Tuba

Perc. 1

Perc. 2 *p cresc.* *mf*

Timp.

Pno. *mf* *Loco* *Red.*

Vln. 1 *dim.* *p* *mf* *Red.*

Vln. 2 *dim.* *p* *mf* *Red.*

Vla. *dim.* *p* *mf* *Red.*

Vc. *mf*

Cb. *mf*

580

Fl. *f* cresc. *ff* dim.

Ob. *f* cresc. *ff* dim.

Cl. *f* cresc. *ff* dim.

Bsn. *f* cresc. *ff*

Hn. *f* *ff* a 4

Tpt. *ff*

T-bn. *ff*

Tuba *ff*

Perc. 1 *ff* tria

Perc. 2 *mf* cresc. dim. sus. cym. S.S.

Timp. *mf* cresc.

Pno. *f*

Vln. 1 *f* cresc. *ff* div. *ff*

Vln. 2 *f* cresc. *ff* div. *ff*

Vla. *f* cresc. *ff* div. *ff*

Vc. *f* cresc. *ff* div. *ff*

Cb. *f* cresc. *ff*

583

mf

Fl.

mf

Ob.

mf

Cl.

mf

a 2

Bsn.

mf

583

dim.

Hn.

583

a 2

dim.

Tpt.

dim.

T-bn.

dim.

Tuba

dim.

mf

583

f

Perc. 1

583

f

Perc. 2

Timp.

tr.

mf

Pno.

583

Vln. 1

fp

Vln. 2

fp

Vla.

fp

Vc.

fp

Cb.

mf

cresc.

