HANSEL AND GRETEL: A PRODUCTION THESIS

by

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ABSTRACT

The production of an opera is a complex proposition. There are many areas of thought and planning which are crucial to the presentation of a unified production. This thesis is a report, based on the University of British Columbia Opera Theatre's production of Engelbert Humperdinck's opera Hansel and Gretel.

Of primary importance to the production is the director's concept of the work, since the rest of the details of the production are based on this concept. Chapter I deals with the director's concept of Hansel and Gretel, as well as with the way in which members of the cast dealt with the roles they were to play.

The most tangible evidence of concept is the stage setting. This is the topic of Chapter II, which is both a report of the design phase of the sets, and a description of the construction of the sets.

Lighting the stage forms the material for Chapter III. The designer's method is described, with the bulk of material, including his notes, light plot, and cue sheet appearing in the appendices.

There are also several other areas of production which do not have sufficient bulk to become chapters. Chapter IV contains the report on costumes, makeup, publicity, tickets, programme, and properties.

The "evidence" of the production appears in the
appendices. Appendix I, the production score with all of the staging noted, appears in the envelope accompanying copy 1 of the thesis. Appendix II is a collection of plates and diagrams which deal with the stage settings, both from a conceptual and structural point of view. Appendix III is the material on lighting, while the actual cue sheet forms Appendix IV. The final Appendix contains lists and documents from the areas of production described in Chapter IV.
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Ms. Sonja Kozy
CHAPTER I

The Concept

Before undertaking a full scale production of an opera it is essential that a strong concept of the work has formed in the mind of the producer/director. To find out how the production concept for *Hansel and Gretel* was formed, the writer interviewed the director, Professor French Tickner of the University of British Columbia Opera Theatre. The following material is the substance of that interview.

The director said that the first place to which he turned in the formation of his concept of *Hansel and Gretel* was the score. From his study of the score he established character relationships, the basis of a concept. Having formed these relationships he looked at the psychological implications between a character's actions and his statements. Through studying the statements made by a character, the director was able to learn much about the thoughts and feelings of the individual. Once he had determined the feelings of a character, he was the able to provide motivation for the actions required by the script.

While studying the script, the director developed a new concept of the third act. He viewed the act as a dream had by the children. In order to use this concept it was necessary to revise the ending of the opera in order to allow the story to come full circle. In the new ending, the Mother and Father come on-stage as if from the end of Act I. They are searching for the children and eventually find them asleep
under a tree. A reunion takes place and the family makes its exit together.

The mechanics of the addition of a new ending were relatively simple. The musical material chosen was a section of some forty-four measures from pages 98-9 of the piano-vocal score (Appendix I) which was inserted in place of the final eleven measures of Act III. By studying the score one can easily see that the key relationships within the two sections are the same. Since the final scene described in the previous paragraph is in the form of a pantomime, no change in the text was necessary.

The addition of the new material also softened what was seen as an abrupt ending to the opera. Because the original ending was too cursory, the interpolation of the new ending allowed for a more gentle conclusion which was therefore more satisfactory from the audience's point of view.

The process of fusing the director's concept with the individual concepts of character chosen by the actors was one of accommodation. By discussing movements and motivations, a characterization was developed which was agreeable to both and fit the overall concept.

In preparing this chapter the writer also spoke with various members of the cast. Each had a personal means of developing a character. For one it was the observation of character models; for another it was the drawing from within of personal experience. The one common element which emerged
from their statements was that their portrayals gained most from discussion and experimentation. Most also felt that the interplay of characters was crucial. As one actress put it, "When I began to get reactions from Hansel, I found it easier to react in return".

This production had some notable conceptual features. The Mother was given a more rounded character than usual. When not handled carefully she becomes a shallow, vicious harridan, capable of killing her children. In this production she was given a realistic motivation for her shortness of temper. She was desperately trying to provide for her family in the face of poverty, children who were less than diligent, an unreliable husband, and no prospect of improvement. The Father, on the other hand, was given a character of greater dimension than he traditionally has been given. By giving him a certain rollicking good humour and a serious concern for his children's well being, he was allowed to develop much more contrast in his portrayal.

The Witch was perhaps the most interesting character of all. Because of the treatment of Act III as a dream sequence, the Witch became a dream figure, a child's projection of the ugly side of mother. The Witch was never allowed to become an ogress. Even though she ate children they were always turned to gingerbread first.

The concept of this production of Hansel and Gretel was a solid one; thus it became the final arbiter of all decisions.
CHAPTER II
The Sets, Part 1: Their Design

The designer of the settings for a production such as Hansel and Gretel must begin with a clear picture of the work he is undertaking. In the case of this production, the designer was also the developer of the original dramatic concept. In designing the sets, he found it necessary to keep several restrictions in mind.

The first act house had to be small enough to move easily. In order to expand the apparent size of the house, a loft was added. The loft also provided another dimension to the set. The Witch's house, and indeed all of Act III was seen as a projection of herself. As the designer said, "She would have seen the children coming and created a house based on herself, hat and all". Since Act III was a child's dream, nothing in the setting was cruel. Even the forest in Act II was simply a lonely place with no inherent evil.

Once the overall concept was firmly established, a set of sketches were produced. Some of these sketches were reworked in order to have them conform more closely to the desired result.

The next step was translating the sketches into working drawings for the scene shop to use. This translation required a knowledge of construction techniques.

Ideally, the scene shop is given a full set of dimension drawings from which to work. In the case of the designs for
Hansel and Gretel, time was of the essence. Professor Tickner was not only the designer, but the director and conductor as well, and there simply wasn't time to produce as many drawings in such great detail. In this case, the set of drawings which were supplied showed the main dimensions. The final details of construction were left to the discretion of the builders.

The builders, Derek Del Puppo and this writer, took the drawings and produced results as close to the original ideas as possible. The problems of construction varied with the set under consideration. Some of the building was straightforward, as for example, the building of the flats for Act I. Other areas were much more complex; for example, the pipe fitting associated with the support for the sleeping loft in the Act I house, or the construction of the Witch's house for Act III.

Copies of the original sketches and some of the construction drawings appear in Appendix II.
The Sets, Part 2: The Construction

The first pieces built were the various platforms. It was necessary to have the sets easily moveable because of their size and the heaviness of their construction; therefore platforms and casters were adopted as the easiest solution to the moveability problem.

The construction of the platforms was relatively easy, since each consisted of a deck of 3/4" plywood and a perimeter frame of 2" X 4" stock. To make the whole platform more dimensionally rigid, one or more cross members of 2" X 4" were also used.

In all, six platforms were built: two 4' by 8', two of irregular dimension, one 6' circle, and one 4' by 9'. The first four mentioned, when bolted together, formed the floor of the Act I house. The circle provided the base for the Act III oven, and the last platform became the floor of the Witch's house for Act III.

The construction of each platform followed the same pattern. The frames were cut and laid out on the floor. The joints were nailed with 3" common nails, the decks were then glued on and nailed with 1½" common nails.

The four sections of the Act I house floor were then placed face down on the floor, and holes were drilled to accept ½" carriage bolts. (see diagram, page following)

The next elements of the set to be built were the flats. Standard techniques of construction were followed throughout.
figure 1  Shape of the four platforms for Peter's house, Act I
The frames of the flats were cut from 1" X 3" clear spruce stock. The various pieces were joined using simple butt joints held together with corrugated fasteners. These joints were then reinforced with gussets of 3/8" plywood, glued and nailed to the frames. (see diagram, page following) All of the solid "trim" inside the flats had an outside backing as part of the framework.

Four flats were built, three of which were later covered with "factory cotton". The architectural detail included two windows and one door. One of the windows had a curved top. The "sweeps" for this curve were cut from 3/4" plywood and set into the square frame with corrugated fasteners. These joints were reinforced with 3/8" plywood, glued and nailed. The second window, of regular shape, was made as a separate unit, which was then slipped into its framed opening and fastened with four toggles.

The covering of the flats with "factory cotton" was done in the following manner: the good side of the frame was covered with a thin layer of "Bond-fast", a white glue, and the cotton then carefully laid over the frame. One edge of the cotton was stapled to the frame; then the cotton was stretched and the opposite side stapled. The stapling procedure was repeated for the top and bottom rails of the frame, as well as around the window and door openings.

The glue was allowed to dry overnight. The following day the cotton covering the windows and door opening was
figure 2  Corner construction of a typical flat

figure 3  Reinforcing a brace with a "Keystone" block
removed. The flats were then ready for base-coating with white paint. This paint, a water-base latex, served both to "size" the cotton for the final coat of paint, and to shrink it on the frame.

The platform for the Act I house was moved onto the stage and assembled, using carriage bolts with oversize washers. Twenty-four 3½" casters were installed on the faces of 2" X 8" plates fixed under the platforms with 1½" screws from the top and 3" drywall screws through the frames. The platform was then turned over, and the flats were positioned on it. They were fastened together with straps and screws on the plane surfaces and loose-pin hinges at the corners. The flats were then fastened to the platform using small L-brackets. The shell of the Act I house was now complete.

The first step in completing the interior of the house was the framing of the short interior wall. (See the floor plan, Act I house, Appendix II) This wall was framed with 2" X 4" stock and installed within the shell. The door frame and "reveal" were made from 3/4" plywood, then fastened in the framed opening using 1½" screws. The door, a single sheet of 3/4" plywood cut to size, was hung, and a thumb latch was installed.

The next step was to make and install the support system for the sleeping loft of the house. (Act I) This necessitated the creation of a rather complex framework of 1" galvanized pipe, the lengths of which were joined with a
variety of fittings including "flanges", "street-ells", and "T-joints". The raw lengths of pipe were clamped in a pipe vise, marked with chalk, cut to size with a tube cutter, threaded with a ratchet and die, and finally assembled with pipe wrenches. This final assembly had three legs, the fourth being supplied by the short interior wall previously mentioned. The pipes were attached to the floor and wall using "flanges". A deck of 3/4" plywood was then fitted and fastened to the framework with pipe-straeps and screws.

Trimming the interior was the next task. The pipe-work was first "Frenched-in" with three-sided false "posts" which ran up to roof level. Two other "posts" were fastened to the flats. The horizontal "beams" were then added. (see photo of the model, Appendix II) The "posts" and "beams" were fabricated from 1" X 6" rough cedar.

Frames were made for the "fire-pit" and its hood, and covered with 3-ply, a thin mahogany veneer. The adjoining cupboard was constructed in a similar manner with two interior shelves and two sets of functional doors. The rest of the interior trim was primarily of 1" X 3" rough cedar. The ladder which provided access to the sleeping loft came from stock, a leftover from Riders to the Sea. The furnishings were also from stock: a table, a chair, and a three-legged stool.

A roof flat was made, covered, and base-coated while still on the floor. When the paint had dried, the flat was installed and fastened with 1½" screws. The stage left window
was "leaded" with thin strips of wood. The final details to be added were the "eaves", which were made from 3-ply framed with 1" X 3" spruce.

Once the house was completed, it was given a base-coat of white paint, and the final painting and texturing was done by Professor Tickner.

Following the first rehearsal in the set, it was decided that the platform required extension to facilitate the freedom of movement required by the actors. A small extension was built, castered, and attached to the front of the original platform with loose-pin hinges, enabling it to be removed between acts for storage. The whole Act I house was then anchored in position on the stage with two 1/2" cane-bolts which slid into holes drilled in the stage floor.

The construction on the Act III house proved to be the most difficult of the larger pieces. The horizontal members of the house were all regular curves of varying radii, cut from 3/4" plywood with a band saw. Where possible the horizontal members were cut as single pieces, though most had to be cut as segments of semi-circles.

The realization of the vertical members proved most difficult. They were an irregular curve, so it was necessary to make a pattern. To do this, a reference line was drawn on a sheet of plywood, then using the radii of the horizontal members and their heights on the reference line, a series of points were generated. These points were then joined with
a smooth freehand curve. The resulting pattern was used to
cut the rest of the vertical members from 1/2" plywood. The
pieces of the Act III house were then assembled.

The following method of assembly was used: the appropri­
ate horizontal sections were cut, then fastened to the vertical
members with corner blocks, glue, and staples. Once completed
this framework was covered with "chicken wire" to give it
strength and support. Factory cotton was applied much as one
would cover a flat; that is, stapled and stretched. The
cotton was then painted with a mixture of white glue and
water to size and shrink it. When dry, the house was given
a base-coat of white paint. The door and windows were made
as separate units, fitted to frames, and base-coated.

The hat/roof of the Act III house was framed with 1/2"
plywood with spruce ribs, and covered with "Vancouver board",
a heavy type of liner board. Joints in the frame were reinforced with corner blocks and nails if at ninety degrees,
or plates, glue, and nails if in the same plane. The brim of
the hat/roof had an edge of 3-ply veneer. The whole structure
was fastened to the Witch's house with 2" screws driven into
the horizontal plate at the top of the house.

Since movement within the house, or on its platform was
minimal, it was not necessary to anchor it to the stage.

The final exterior painting of the house was done by the
scene painter.

The oven for the third act was framed with 2" X 4"
stock ribs attached to the 3/4" plywood base and two horizontal rings of the same material. A door was framed-in and the oven exterior was covered with "Vancouver board". The main difficulty in construction of the oven was developing a mechanical system to allow the hat/roof to go up and down on cue. A diagram of this mechanism may be found on the following page. Part of one side of the oven was designed to collapse, an effect achieved with a framed section cut out, and held in place with a single toggle. The section could be released from inside the oven at the appropriate moment. The resulting hole was masked with a piece of black cloth.

The painting of the oven was not difficult. After a base-coat of white paint had been applied, the oven was painted again to simulate plaster over brick. The interior was painted black to camouflage the bracing and hat/roof mechanism when the door was opened. As a safety measure the oven door could also be opened from the inside.

The remaining piece of scenery for Act III was a cage. It was created on a base of 3/4" plywood and had a frame of the same material. The frame was covered with lath, attached in a random pattern to give the appearance of rough work. It was painted to aid in the deception.

Two framed pieces of painted 3-ply were stood on edge to provide the fence of gingerbread children. The trees for Act II were wide strips of burlap, weighted at the bottom, and capable of being "flown out" by the use of the theatre's "fly-
figure 4  Mechanism for Act III oven
The construction techniques used were, for the most part, standard, and may be found in any good manual of scene design and set construction, such as *Scene Design and Stage Lighting* by Oren Parker and Harvey Smith, or *Scenery for the Theatre* by Harold Burris-Meyer and Edward Cole.

A major time saver during the production was the use of an air-stapler capable of firing 1/2" to 1½" staples. Another labour-saving device was a variable speed power drill used as a screwdriver. The elimination of as much hand-powered work as possible helped to speed the work along. This was a critical factor when working toward an approaching deadline.

Careful layout and cutting, and the use of scrap material kept wastage to a minimum.
CHAPTER III

Lighting

Lighting serves several functions on the stage. First, and most important, it illuminates the actor. This light has to reveal shape, facial expression, and must also be of a suitable colour, since colour has much to do with mood. It is possible to light the actor with a single candle, but this would not fulfill our criteria for lighting, however dramatic it may appear.

Modern lighting practice suggests lighting the actor from at least two, and preferably three directions at once. The primary light source, or "key light" is usually from the front and above at an angle of about forty-five degrees. The secondary light sources, or "fill lights" may come from almost any other direction, but usually come from positions to the sides of the actor.

The "key light" is the so-called motivating light, and represents the sun, moon, or whatever else may be the principal source of light. This light also does most to simply illuminate the actor. The fill lights remove the harsh shadows and do much to reveal the shape of the actor. Together they provide a three-dimensional sense to the stage.

The second function of lighting is the general illumination of the sets, costumes, and properties. This is primarily a by-product of the area or acting light; however, some situations call for emphasis and may use lights called
"specials". These "specials" may be focused on a piece of furniture, a doorway, or even an area that requires emphasis. The third function of light is to assist in the creation of a mood. This is accomplished by the use of colour, and by varying the intensity and direction of the light. For instance, much can be done to alter the mood by shifting from a "warm" colour, perhaps an amber, to a "cool" colour, perhaps a pale blue. It should be remembered that "warmth" is relative. Pale blue will appear warm compared with deep blue.

Before discussing the lighting of Hansel and Gretel one must acquaint oneself with a few technical lighting terms.

Instrument – the individual lighting device

Leko – a brand name which is commonly used to refer to any ellipsoidal spotlight, and further identified by size, i.e. 3, 6, or 8 inch

Fresnel – abbreviated Fr'nl, a floodlight named after the inventor of its lens

Gel – a transparent sheet of colour material, formerly gelatin, now synthetic, which is used to colour the beam of light from an instrument

Gobo – a small sheet of opaque material with an excised pattern, which when introduced into the optical train of a spotlight results in the projection of the pattern

The only other basic information necessary to the understanding of the lighting is this: each lighting instrument is plugged into an electrical circuit, which is then assigned to a dimmer, controlling its intensity. Dimmers may control
individually, or may be controlled in groups by a master dimmer. Each dimmer has limitations on its capacity, but most are capable of handling the load of at least two instruments simultaneously.
The lighting of *Hansel and Gretel* provided the designer, Mr. Ted Roberts, with a difficult set of circumstances. He was working in an unfamiliar plant with a board of limited capacity and relatively few instruments.

The first step in the design of the lighting was to determine the capacity of the lighting system with which he was to work. The notes he made during this assessment detailed the electrical capabilities of the lighting board and circuitry of the "Old Auditorium". Having done his work-up, the next step was to observe a rehearsal, and to note important positions and scene complexes. These notes are included in Appendix III. His assessment complete he proceeded to the design stage of the lighting.

Using his rough notes, and bearing in mind the limitations of the system, the designer made a diagramatic light plot from which to work. The instruments were "hung" according to this "plot", and gelled to produce the desired colour effects.

The instruments were then circuited to provide maximum flexibility and efficiency. Great care was taken in this procedure, since overloading a circuit, especially on a board of the vintage of that in the "Old Auditorium", can easily result in plunging the entire production into darkness.

After "hanging" the instruments, the designer was ready to proceed with a technical rehearsal. It was during this
"tech" that final adjustments to the focus of the instruments were made. The various cues were then run to check the level of light on the stage during each important scene or position.

The cue sheets and diagrams in Appendices III and IV will help the reader to follow the exact changes which occurred with each new cue. By examining the light plot and "gel" schedule, one may see the complete information on each instrument, including how and when it was used.
CHAPTER IV
Some Other Areas

Costumes

The design of costumes for a production the size of Hansel and Gretel is normally a rather large task requiring special knowledge. The costuming for this production was simplified greatly by some good fortune. Over the years that the U.B.C. Opera Theatre has been in operation, several excerpts from Hansel and Gretel have been done, with the result that costumes for the main characters were already in existence.

The costumes used, therefore, were mainly from stock, with the exception of the dress for the Mother, and the robes for the three Angels. The Mother’s dress was made by a seamstress following a sketch of an appropriate peasant costume. The Angels’ robes were designed by Professor Tickner and realized by Ms. Mary Szigety. Each person was made responsible for the fit and maintenance of his costume.

Gretel wore a dirndl, Hansel and Father wore shirts, vests, and breeches. Father also wore a pair of high boots. The Witches black dress was trimmed with lace daisies, and she wore a tall black felt hat with a feather rosette on the band and a heart on the crown. The gingerbread children wore simple shirt/breeches or blouse/skirt combinations.

Each cast member completed a costume form like the one on the following page.
## Costume Sheet

<table>
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**Figure 5** Costume sheet
Makeup

Some classes in stage makeup were planned for the early part of January, but a number of minor illnesses caused their cancellation. Thus it was left to the individual to manage his own makeup with the help of the more experienced members of the cast. The Witches used latex prosthesis noses and chins created on life masks by Ms. Sheri Darcus.

The makeup for a production requires some careful planning, since the style of the makeup may run the gamut from stylized to realistic. Since Hansel and Gretel, while a fairy-tale, was being directed in a realistic manner, it was suggested to the various cast members that their makeup should be as realistic as possible. The only character to escape the restrictions of realism was the Witch, since her character was conceived as a projection within a dream. The addition of the grotesque latex pieces, then, was not incongruous with the realism of the rest of the opera.

The rest of the characters were conceived as poor, but healthy, and their makeup reflected this. The Mother was herself as being about thirty years old, while the Father chose an age closer to forty-five. The two children saw themselves as eight and ten respectively.
Publicity

One of the major problems of the production was the unavailability of the most common means of advertising: that is, the local newspapers, both of which had been on strike for several months prior to the production. As a result of this strike, publicity had to be obtained in other ways.

The first means of publicity used was a poster campaign throughout the lower mainland. A poster was designed by the director and printed by a local print shop. The four hundred posters were then distributed by the members of the Opera Theatre. Posters were placed in a variety of locations; such as the various buildings on campus, in student residences, and in shops, schools, and libraries.

A pamphlet with vital information about the production and a message from Dr. Berry, the head of the Department of Music, was also circulated to everyone on the departmental mailing list. The poster and pamphlet are included in the Appendices.

The director appeared on local C.B.C. radio to talk about the U.B.C. Opera Theatre and the production. This interview was possibly the most successful form of advertising, since the interview was done mid-week, and the largest houses appeared on Friday and Saturday nights.
Tickets and Programme

The tickets were printed at the same time as the posters with the sales and distribution handled by the secretaries of the Department of Music. Tickets were available by either writing or phoning the department, or at the door.

Some thought was put into scaling the house. In scaling the house there were two primary considerations. On the one hand was a desire to have the production pay for itself as much as possible from the box office receipts. On the other hand was the problem of charging no more than the public was willing to pay. After considerable deliberation the following scale was chosen

- Reserved seats........$5.00
- Balcony seats.........$4.00
- Old age pensioners....$1.50 reduction in any price range and students
- Children............$1.50 reduction in any price range

The programmes were printed at the Department of Music. They contained pertinent information about the production, including the cast, crew, production staff, and orchestra personnel. A sample programme may be found in the Appendices.
Properties

Properties are an important part of any production. The term refers to any small, portable object mentioned in the script or used by the actor. It is necessary to take some care in finding the "props" since they must fit with the period and style of the production.

In January a list of the necessary "props" was prepared by reading the score and noting those items mentioned. The list was then turned over to the director, who checked it, and revised it according to his staging.

Most of the "props" were available from stock; however, it was necessary to order six bisque milk jugs. Bisque is pottery that has had its first firing only, and is therefore very brittle. Since one of the more important scenes called for the breaking of the milk jug, it was important that a jug of this material was available for each dress rehearsal and performance.

The properties were put in the care of a "props mistress", Ms. Sonja Kozy, whose responsibility it was to assure that they were in the right place at the right time. In addition, each cast member was given the responsibility of checking his or her own "props".

Appendix V contains both the original and revised "props" lists.
BIBLIOGRAPHY


APPENDIX I

The first appendix is a copy of the production score which is contained in the envelope accompanying copy one of this thesis. The following markings are used in the score as a type of shorthand to record the staging.

- X ............ a cross. The direction is given with an arrow, or with letters.
- R ............ stage right
- L ............ stage left
- U ............ upstage
- D ............ downstage
- C ............ centre

Characters are generally abbreviated to single letters.
- M ............ Mother
- F ............ Father
- H ............ Hansel
- G ............ Gretel
- W ............ Witch

The production score also notes the various cues.
Figure 6: Sketch for Peter's house, Act I, by F. Tickner
figure 7 Sketch for the Forest, Act II, by F. Tickner
figure 8 Sketch for the Gingerbread house, Act III. F.Tickner
Figure 9

Sketch and description of Oven, Act III.

F. Tickner

- Top to piston up & down must smoke!

- Eyelash to pop open. Must flash light.

- Door to break open.

- Sides must collapse after explosion. Must contain the witch hidden!
figure 10  Floor plan of Peter's house, Act I

F. Tickner
figure 11  Back of the Stage Right flat  

F. Tickner
figure 12  Section of Gingerbread house, Act III  F. Tickner
figure 13 Detail of Gingerbread house, Act III  F.Tickner
figure 14 Elevation of Act III oven  F.Tickner
figure 15 Reduction of portions of Act III cage blueprint

J. Holmes
figure 16 Photograph of the model for the Act I house
Dimmer/Circuit Schedule

Act I

Cottage

Cyc - 12
Tree Gobo - 11

DSL & DSR

Dim Circ #

1 - 6, 21
2 - 22
3 - 16
4 - 15
5 - 54
6 - 18
7 - 13, 29
8 - 10, 26
9 - 1, 8
10 - 9, 12
11 - 56, 57
12 - 41, 42

figure 17  Original document from lighting designer
Designer's notes for the lighting of **Hansel and Gretel**

**Act I**

**Cottage** – set CS  
don't use first 2/DS

- Area off right  (soft light exterior)  
  (stump)

- Area cottage  
  Loft  
  Main floor  
  table  
  stool  
  Interior

- Ent. area going from cottage off left  (soft light exterior)

  0 House down for overture
  1 As curtain opens. Starts with Hansel & Gretel working in house  
  Changes to dancing and playing
  2 Enter Mother – Heavy scene of scolding  
  (door USC)
  3 Exit H & G Mother scene at table
  4 Ent. drunk Father SR area sits on stump
  5 Father goes around back and enters cottage USC  
  sits at table
  6 This scene becomes joyous with Mother & Father dancing  
  Moves to discovery the children are gone (music slows down)  — distraught to sit at SR stool — To go find the children M & F exit USC cross to SL exit to wing with lantern.

**Act II**

**Five trees** – strongest focus CCS & secondary's on other trees

  1 Open with Gretel sitting at CS tree eating berries – day
  2 Enter Hansel USCL
  3 Shift slow to fear with the coming of night  
  much of this scene is played DSL
Designer's notes cont.

4 Enter the Witch at tree C and cross DSL of B as H & G cross DSR — Witch brings them back to sleep standing beneath tree B and Witch crosses exit off USL
5 H & G sing prayer beneath tree B and go to sleep (slow fade down to centre tree solo focus)
6 Ent. of Angels ?Blocking Enter out US trees circular dance DSC

Act III
1 Scene opens with H & G asleep DS of cage & G awakes and walk about DS of skrim
   It is morning in the forest
   H wakes up/ they walk about DS and finally settle down again DSL
2       Lights up behind skrim and then skrim flies out as they look US in amazement and then move USC for scene about the house
3 They move DS of cage and oven and then back to nibble at the gingerbread house (the witch interrupts several times vocally from inside & they say its the wind (? lite change)
4 Enter the witch from inside the house and following scene continues CS in front of the house
5 They escape her and chase about stage and end with her USL and them DSR/ freeze/ she comes down and takes H USL and puts him in cage and she exits into house leaving G frozen DSR & H in cage
6 Witch reenters/ trips about/ sends G into house/ focus to cage where H goes to sleep
7 Witch goes to oven and opens it (fire from within oven/ she closes door again)
8 Witch trips about stage on her broom (very bizarre)
9 She wakes up H and checks him out for fat/ calls G out
Designer's notes cont.

of house to bring her raisins to feed H/ Gretel
uses witches wand to put a quick spell on her
but comes back out of it between house and
cage

10 Witch opens oven and has G check it out and
she gets witch to show her how to get into it
and she lets H go and they push the witch
in and close the door/ much joy DSC including
song and dance

11 They pick condy off house there witch does trip
in oven and they look about and several
children have appeared USL & USR (they are in a trance)

12 H & G touch them on foreheads & break the spell

13 Enter Father & Mother from DSR wing and reunite DSR
with children

14 Other children open oven and take gingerbread out of
oven and take to CS

15 Skrim comes in lights out behind out/ key on DSL
on H & G/ M & F slow cross to SR exit/ lites out
and C wash

16 House up
Act I Cottage

12 CYC
11 CYC GOBO

1 /6,21
2 /22
3 /16
4 /15
5 /54
6 /18
7 /13,29
8 /10,26
9 /1,8
10 /9,12
11 /56,57
12 /41,42

figure 18 Dimmer and circuit schedule Act I
Act II Forest

12 CYC
11 CYC GOBO

8 ANGELS

9 TREE GOBO
SL & SR

Dim./Cir.    Dim./Cir.
1 / 6,21    7 /11,25
2 / 4,20    8 /27,30,55
3 / 3,17    9 / 1,8
4 /13,29    10 /37,40
5 /10,26    11 /57,56
6 /14,28    12 /41,42

figure 19 Dimmer and circuit schedule, Act II.
Act III Witch's Hut

12 CYC
11 CYC GOBO

Dim./Cir.
1 /6,21
2 /4,20
3 /3,17
4 /2,18
5 /5,23
6 /7,19

Dim./Cir.
7 /25,28
8 /26,29
9 /10,13
10 /38,39
11 /56,57
12 /41,42

figure 20 Dimmer and circuit schedule, Act III.
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The numbers given refer to the Cinemoid reference book of the Century/Strand Corporation.
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PRACTICAL - ISOW. FLOOD - IN OVEN - NON DIM.
APPENDIX IV

Lighting Cue Sheet

ACT I

Rehearsal  Cue
Numbers

Q.0  House to half/ then out

1  Q.1  As curtain opens

\[
\begin{array}{cccccccccccc}
1,6 & 2,3,4 & 5,9 & 7,8 & 10 & 11 & 12 & \text{dimmer} \\
3 & \frac{6}{10} & \frac{8}{5} & \frac{10}{7} & \frac{11}{10} & \frac{12}{10} & \text{level}
\end{array}
\]

26  Q.2  Enter Mother

\[
2,3,4
\]

32  Q.3  Exit Hansel and Gretel. Focus to table

\[
\frac{2}{10} \frac{3}{6}
\]

2 before  Q.4  Enter Father

35  \[
\frac{1}{8} \frac{4}{8}
\]

37  Q.5  Father enters the house

\[
\frac{2,3}{8} \frac{1}{3} \frac{10}{9}
\]

6 before  Q.6  Exit Mother

60  \[
\frac{6}{7}
\]

3 before  Q.7  Masters slowly to black as curtain closes

dble. bar

House up

ACT II

Q.0  House to half/ then out

4 after  Q.1  Forest. Focus on Hansel

\[
\begin{array}{cccccccccccc}
2 & 1,3 & 4,5 & 6,7 & 9 & 10 & 11 & 12 \\
\frac{7}{4} & \frac{4}{4} & \frac{6}{6} & \frac{10}{7} & \frac{10}{10} & \frac{10}{10}
\end{array}
\]

9 before  Q.1a  Hansel enters

\[
\frac{1,3}{7}
\]
Cue Sheet cont.

Rehearsal  Cue numbers

4 before 75 Q.2 Slow shift to night when Hans says "Night is coming"

4, 5 1, 2, 3 10 11 12

90 Q.3 Enter Sandman

2 8
6 3

92 Q.4 Hansel and Gretel say prayer CS and go to sleep

1, 3 2 10
3 8 3 6

98 Q.5 Enter Angels

8 (slow build)
9

3 before Q.6 Masters slowly to black with curtain
dble. bar Q.7 House up

Q.0 House to half/ then out

5 after 111 Q.1 Hansel and Gretel asleep DL in front of scrim
Segue to Q.2

1, 2 3 7
3 4 7

112 Q.2 Dew-fairy enters

1, 2
4

4 before Q.3 Gretel awakes as morning grows

1, 2, 3 7 8
6 5 6

4 after Q.4 Hansel and Gretel discover the Witch House

lead 10, 11, 12 follow 4, 5, 6 8, 9 1, 2, 3

10 8 7 6
Cue Sheet cont.

<table>
<thead>
<tr>
<th>Rehearsal</th>
<th>Cue numbers</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>164</td>
<td>Q.5</td>
<td>Oven on. Breaker 30, circuit 24</td>
</tr>
<tr>
<td>169</td>
<td>Q.6</td>
<td>Witch rides broom</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(1 - 6) restore (1 - 6)</td>
</tr>
<tr>
<td>2 after 212</td>
<td>Q.7</td>
<td>Scrim in. Lights go with it</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(1,2,3) (7) (4 - 6) (8 - 12)</td>
</tr>
<tr>
<td>p.98 107</td>
<td>Q.8</td>
<td>1 as Father enters 2 following 3</td>
</tr>
<tr>
<td>5 after 3 before</td>
<td>Q.9</td>
<td>Masters down with curtain</td>
</tr>
<tr>
<td></td>
<td></td>
<td>crossing back (3 / 4) / (2 / 4)</td>
</tr>
<tr>
<td>p.99 107</td>
<td>Q.10</td>
<td>1 - 6 8,9 10 - 12 for calls</td>
</tr>
<tr>
<td></td>
<td>Q.11</td>
<td>House up</td>
</tr>
</tbody>
</table>
### Table III: Properties Lists

**January 1979 List**

**Act I, scene i**
1. Sewing for Gretel
2. Brooms and broom-making supplies  
   a) faggots  
   b) straw or twigs  
   c) cord
3. Six bisque jugs containing
4. Milk

**Act I, scene ii**
5. Bundle of faggots
6. Switch
7. Basket for berries

**Act I, scene iii**
8. Basket containing  
   a) Jug of whiskey  
   b) Ham  
   c) Butter  
   d) Flour  
   e) Sausage  
   f) Eggs  
   g) Turnips  
   h) Onions  
   i) Tea  
   j) Potatoes
9. 2 Mugs
10. Kettle
11. Lantern
Props list cont.

Act II, scene i
1 Flowers
2 Basket (see I,ii #7)
3 Nosegay
4 Strawberries
5 Off-stage cuckoo
6 Bag containing
7 Sand or glitter

Act II, scene ii
8 Anything for the Angels? gold cloth?

Act III, scene i
1 Dew and a
2 Bluebell

Act III, scene ii
3 Removable bits of Witch's house

Act III, scene iii
4 Rope
5 Wand — need something really jazzy here
6 Basket containing
7 Almonds
8 Raisins
9 Cakes
10 Juniper branch
11 Faggots for fire
12 Broomstick to ride
13 Twig to tickle Hansel
14 Bones
15 Goodies as per p.162 Piano Vocal Score
16 Gingerbread Witch
17 Gingerbread Children
Final Properties List used during the performance  Table IV

Act I, scene i
1 Sewing for Gretel
2 Brooms and broom-making supplies
   a) faggots
   b) straw
   c) cord
   d) several brooms
   e) wooden mallet
3 Bisque jug
4 Milk
5 Lantern
6 Stool

Act I, scene ii
7 Bundle of faggots
8 Switch
9 Basket for berries
10 Lantern should be hanging

Act I, scene iii
11 Basket containing
   ham  onions
   butter  tea
   flour  potatoes
   sausage
   eggs
12 2 Mugs
13 Kettle
14 Lantern should be hanging
Props list cont.

Act II, scene i

1. Flowers for wreath
2. Basket — strawberries — cherry tomatoes
3. Nosegay — loose flowers
4. Off-stage cuckoo
5. Bag of glitter

Act II, scene ii

6. Gold net for Angels

Act III

The properties used for Act III were unchanged from the original list.
figure 21 Programme for the performance of Hansel and Gretel
VIOLIN I
Randy Balzer, Concertmaster
Alison Eldredge
Pat Armstrong
Nicki Stieda
Victor Wong
Rachel King
Andrea Bertram

VIOLIN II
John Suderman, Principal
Leslie Moore
Trish Barclay
Myrna Unger
Nancy Fleming
Valerie Baerg
Crispin Sion

VIOLA
Gitta Krebs, Principal
Leslie McAuley
Bernice Wong
Anita Hamburger-Douglas

CELLO
Susan Dallyn, Principal
Grace Lee
Charles Inkman
Anne Dalton
Man Mackie

DOUBLE BASS
Hans Preuss; Principal
Nina Hoaas
Neil Bryson

PICCOLO
Jill Rigby-Jones

FLUTE
Catherine Riddle
Brenda Baird

OBOE
Julia Penistan
Cristina Sewerin

CLARINET
Janine Oye
Alex Nagy

BASS CLARINET
Richard Branion

BASSOON
David Boddington
Laurie Inouye

FRENCH HORN
Holly Jackson
Kendra Davison
Peggy Moran

TRUMPET
Neil Hunter
Nancy Harrison

TROMBONE
Tim Skeldon
Rod Ellard
Murray Crewe

TUBA
Dave Sabourin

TIMPANI
Bruce Wrigley

PERCUSSION
Jim Balfour
Howard Jang
Shelly Tkachyk

LIBRARIAN
Hans Preuss

STAGE MANAGER
Hans Preuss

UBC Symphony Orchestra
Staged and Conducted by French Tickner

UBC Old Auditorium, 8:00 pm
March 12, 1979
HÄNSEL AND GRETEL

An Opera in Three Acts
Text by Adelheid Wette
Music by Englebert Humperdinck

-CAST-

Peter, a broom-maker ........................................ Derek Delpuppo
Gertrude, Peter's second wife ................................ Katherine Hardert
Hansel .............................................................. Lena Hauser
Gretel ............................................................... Angela Purk
The Witch ......................................................... Diane Fox
The Sandman ....................................................... Lillian Graham
The Dew Fairy ...................................................... Fiona Blackburn

* Indicates performances March 12 and 16
† In partial fulfillment of Master of Music (Opera) Degree

Act I: Peter's House
Act II: The Forest
Act III: The Witch's House

OPERA CHORUS
Maureen Ciarniello
Diane Fox
Jennifer Jestley
Grace Wiebe
Angela Purk
Lena Hauser
Lillian Graham
Nadine Bohna

PRODUCTION STAFF
Director .............................................................. French Tickner
Coach/Accompanists .......................................... Barbara Baxter, Carol Westdal
Technical Director ................................................ Jeffrey Holmes
Set Design .......................................................... French Tickner
Lighting Design and Execution ............................... Ted Roberts
Stage Manager ..................................................... Derek Delpuppo
Construction Crew ............................................... Jeffrey Holmes

Tickets ............................................................. Music Department Office Staff
House Manager .................................................... Dolores Bastedo
Crew ................................................................. Robert Gordy

Kenneth Weremchuk
figure 22 Pamphlet used in advertising

UBC OPERA THEATRE

DEPARTMENT OF MUSIC

2075 WESBROOK MALL
VANCOUVER, B.C., CANADA
V6T 1W5

TICKET PRICES

Reserved seats: $5.00
Balcony seats: $4.00

Tickets for O.A.P., Students, and Children - $1.50 off regular prices.

For reservations, send the following form to:

Hänsel and Gretel Tickets
Department of Music
University of British Columbia
2075 Wesbrook Mall
Vancouver, B.C.
V6T 1W5

MAIL ORDER TICKET FORM FOR
HÄNSEL AND GRETEL

Name ...........................................
Address ...........................................
Phone ...........................................

Enclosed find .............. to cover the cost of the following tickets:

<table>
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<tr>
<th>Date</th>
<th>No. @ $5.00</th>
<th>No. @ $4.00</th>
<th>No. @ discount</th>
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<tr>
<td>Sat. Mar. 17</td>
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                                   Angela Furk
Gretel }                                                                 Heather Ochs
The Witch ......................................................... Diane Fox
                                   Jennifer Jestley
The Sandman ....................................................... Carol Westdal
                                   Lillian Graham
The Dew Fairy ..................................................... Fiona Blackburn
                                   Children and Angels

UBC SYMPHONY ORCHESTRA

STAGED AND CONDUCTED BY FRENCH TICKNER

UBC OLD AUDITORIUM, 8:00 P.M.

Monday, March 12, 1979  Friday, March 16, 1979
Wednesday, March 14, 1979  Saturday, March 17, 1979

(For ticket information see reverse side)

Hänsel and Gretel has charmed audiences since its appearance in the last decade of the nineteenth century, when it established a new and refreshing current in the history of opera. Its fairy-tale atmosphere, representing reaction against the heavy and often mythological preoccupations of its direct predecessors, brought to the stage children's tunes and dances (at times, to be sure, framed in nearly Wagnerian sonorities), with just a whimsical bit of the supernatural.

It is our privilege to invite you to hear this work, in one of the major events of our 1978-79 season. In presenting this full-length, fully garbed and orchestrated opera production (part of a distinguished series of biennial events), we accomplish two vital purposes: that of crowning in real stage experience the training of acting singers in our opera workshop; and, to our great satisfaction, that of extending our program in illuminating performance for campus and community audiences.

It is our hope that the excitement of our students and their gifted teacher, French Tickner, is matched by yours in sharing this occasion with them, and with all of us in the Department of Music at UBC.

Wallace Berry
Head, Department of Music
University of British Columbia
UBC OPERA THEATRE PRESENTS

E. Humperdinck's

HANSEL AND GRETEL (in English)

UBC Symphony Orchestra
Staged and Conducted by French Tickner

UBC Old Auditorium, 8:00 pm
March 12-14-16-17 1979
Tickets $5.00 & $4.00
For Reserved Seats or Information Call 228-3113
Ticket Discounts for Students & OAP
HANSEL and GRETEL
Opera in Three Acts

Music by
Engelbert Humperdinck

Text by
ADELHEID WETTE

English translation by
CONSTANCE BACHE

Revised by
HAMILTON BENZ

Ed. 1267

G. SCHIRMER
New York/London

INCLUDED AS APPENDIX I
WITH HANSEL AND GRETEL: A PRODUCTION THESIS
by
JEFFREY F HOLMES

1979
HE
C. 1
ARGUMENT

ONCE upon a time a poor broom-maker and his wife lived in a lonesome cottage in the Harz Mountains with their little son, Hänsel, and daughter, Gretel. When our story opens, the father and mother have gone away to sell brooms in the neighboring villages, leaving the children at work in the house. But work is tiresome, especially when empty stomachs are clamoring for unattainable goodies; finally the youthful pair start to romping about the room, and at the height of their frolic the mother enters, weary from her long trip and unhappy because she has been unable to sell her wares. She scolds the children, and sends them out into the forest to pick wild strawberries for supper.—Late that evening the father returns, having disposed of his brooms at a good profit, and gaily unpacks a quantity of dainties; then, missing the children, he asks after them, and is horror-stricken at thought of their pitiful plight all alone after nightfall in the woods.

Act II discovers the children roaming through the woods, gradually filling their baskets with strawberries; heedless of direction and time, eventide finds them bewildered in the darkening forest haunted, as they have been taught to believe, by fairies and witches. The steep, rocky bulk of the Ilsenstein, a reputed gathering-place for evil sprites, looms up amid the trees; the wind whispers and moans uncannily, and shadowy bush and hollow take on strange and fearful shapes. The frightened children cower together beneath a spreading tree, and repeat their usual bedtime prayer to the “fourteen guardian angels,” after which, calmer in spirit, they fall asleep with a fairy vision of the radiant angels floating around them.

Act III opens at daybreak; the children awake, refreshed by a good night’s sleep, and sing merrily. All at once they notice an object overlooked in the evening darkness—a beautiful little house built of all manner of good things to eat, and giving off a most appetizing odor. This is, alas! the abode of a wicked witch, an ogress who entraps small boys and girls by her spells, pops them into her oven, and bakes them into delectable gingerbread, upon which she fares. Hänsel and Gretel approach the house and begin to break off tasty morsels from the walls; the witch appears and in due course casts a spell over them to prevent their escape; she now shuts Hänsel up in a sort of cage and feeds him on sweets to fatten him; then she tries to entice Gretel to bend down in front of the oven, so that she may be able to push her in and bake her; but Gretel pretends not to understand, and when the witch herself crossly bends down to show her how, the two children quickly shove her into the oven, bang the door shut, and dance around gleefully. Thereupon, all the gingerbread shapes that formed the hedge around the witch’s house are transformed—her spell being broken—into their rightful shapes of happy boys and girls who thank Hänsel and Gretel for their deliverance; then the father and mother, who have been seeking their dear ones, burst upon the scene, and all winds up with a chorus of thanksgiving.

31957
Hänsel and Gretel.

Dramatis Personæ.

Peter, a broom-maker................................. Baritone.
Gertrude, his wife...................................... Mezzo-Soprano.
Hänsel)..................................................... Mezzo-Soprano.
Gretel) their children.................................. Soprano.
The Witch who eats children........................... Mezzo-Soprano.
Sandman (the sleep fairy)............................. Soprano.
Dewman (the dawn fairy).............................. Soprano.
Children.................................................. Sopranos and Contraltos.

Fourteen Angels.................................Ballet.

First Act.............................................. Home.
Second Act.......................................... The forest.
Third Act............................................. The witch's house.
Allegro non troppo. Munter. (Die Halben ungefähr wie vorher die Viertel.)
Im Zeitmass. (Ein wenig zurückhaltend.)

a tempo. (Un poco ritenuto.)
First Scene.

(A small and poorly furnished room. In the background a door; a small window near it, looking on to the forest. On the left a fireplace with chimney above it. On the walls are hanging brooms of various sizes. Hänsel is sitting by the door, making brooms, and Gretel opposite him by the fireplace, knitting a stocking.)

Gretel.

Su - sy, lit - tle Su - sy, and what is the news?

Now listen with care.
The geese are running bare-foot, because they've no shoes.

Why can't he make the poor geese a new reason the geese have no—

Then they'll have to go bare-foot!

Goose-y-goosey gander, just what's to be

It's time to be
Who'll give me milk and sugar, for bread I have none?
I'm hungry as can be, but we have no more bread.

I'll go back to bed and I'll lie there all day,
I'm empty and hollow, what more can I say?

Nothing here to touch me with a

Hansel (throwing his work aside and getting up)
If mother would only come home—
Now is late and I wonder what's
Gretel (getting up)

Hänsel.

gain! Yes, I'm so hungry
I don't know what to do! For weeks I've
only eaten bread.

Hänsel.

LIFE'S NOT WORTH LIVING.

Now, Hansel, don't forget what father
said: When mother wished that she were dead:

"When past bearing our grief, God the Lord will send relief!"

Yes, Gretel.

ON YES, BUT
that's all very true; what a shame those nice words can't make a stew.

I'm not in the mood, for in stead of speeches I'd like some food.

Gro-trtel, it would be such a treat if we had something nice to

Wish, how I wish you'd find anything if it's good.

H turns the step stool. St. St. St. Rubs Tummy poco ritard.

Eat! Eggs and butter and co-ol paste, I'm almost forgot ten how they

Bacon all the best poco ritard.

Gretel (stopping his mouth)

Tempo. No! don't give in to grumps.

Ooh! why don't you keep still.

Gretel, I wish...
Look happy or you'll give me, give me the dumps. This awful face,

Whew! what a sight, Looks like a horrid old cross patch

Out of my way! Leave me I pray!

Just let me reach you, Quickly I'll teach you How to make trouble Turn
GROWLING AND GRUMBLING, FULL OF ABUSE.
OFF WITH YOU, OUT WITH YOU.

SHAME ON YOU, GOOSE!
WHY DON'T YOU QUIT?
(PRETENDING TO SWEEP AWAY.)

THAT'S RIGHT! NOW
YOU, WITH YOU!
RIGHT, I QUIT.

TEMPO PRIMO, (/>.>)

NOW THAT TRUTH
SITTING ON STOOL
I'LL TELL YOU A MOST DELIGHTFUL
WIND.

SECRET!
O DELIGHT AND JUST HOW
FULL!
IT MUST BE SOMETHING

WE TO CUPBOARD
HÄNSEL.
nice! Well listen, brother, dear what a surprise!

look in the jug, milk from the cow! We got it to-day from our
MUST CLOSE YOUR EYES NOW OPEN WIDE  \SEE ALL THE LOVELY FRESH

neigh-bor. And-mother, when she comes back
MILK INSIDE WHEN SHE COMES SHE WILL MAKE SOMETHING

come home, Will make us a junket all white with foam.
NICE I HOPE IT'S A PUDDING OF HANSEL WITH RICE
Hansel (dancing round the room)

When a junket's anywhere near, then Hansel, Hansel.

Hansel is there!

How thick is the cream on the milk, let's drink it.

(He licks the cream off his finger)

Try it!

Gretel.

Such manners, Hansel. Aren't you ashamed? Take your drink it!

Più animato.

Più animato.
Go back to your work, again, be INSTANT OR YOU TAKE THE BLAME now hurry & finish your work is.

* * *

quick, How can we both get done in time! If mother comes and we haven't done LATE THERE'S NO MORE TIME SO PLEASE DON'T WAIT our work isn't... 

DIP FINGERS IN CREAM Tempo come prima FROM HÄNSEL (sticking rungs upon)

right, We'll sleep, but on our stom-achs all the night! Work a-gain? done, WEll SLEEPING ON OUR TUMMIES ISN'T MUCH FUN or don't care

his hands into his trousers pockets)

No, not for me! That's not my ide at all, It doesn't working's dull as all can be. making a poco ritard.
suit me! It's such a bore! Dancing is what I prefer much.

Dancing! Dancing! I'm sure it's not a crime.

We'll sing a song to keep us in time! One that our grandmother used to sing us: Let's sing and dance in time to the singing!
Allegretto con moto. \( \text{\(J=\)}100\) (clapping her hands)

Brother dance a step or two

\[
\begin{align*}
\text{Hänsel, come and dance with me}
\end{align*}
\]

Both my hands I offer you, Right foot first, Left foot then, Round about and

\[
\begin{align*}
\text{It's as easy as can be} & \quad \text{One foot here, one foot there} \quad \text{You go no}
\end{align*}
\]

(Hänsel tries to do it, but awkwardly)

Back again.

Time to spare.

I would dance, but

\[
\begin{align*}
\text{Don't know how, when to turn or when to bow, Show me what I ought to do,}
\end{align*}
\]

Dance with you, but that one thing I can't do

You must show me how it's done.
So that I may dance like you.  
For I am sure it's lots of fun.

With your hand you clap, clap, clap, 
Right foot first, left foot then, round about and back again! 
With your foot you tap, tap, tap. 
That was very good indeed, very good for your first try!
And I'm sure that you'll succeed. Try again and I can see Hänsel soon will
now you need not be so shy. Here's the next thing you must learn watch her closely

(clapping her hands joyfully)

dance like me!

With your head you nick nick nick, With your fingers you

click click click, Right foot first, left foot then, Round about and back again!

Hänsel.

With your head you nick nick nick, With your fingers you click click click, Right foot first,

You go no time to spare
Round and back again! Here's a different step to do.

You must do it with me too! Offer me your arm for dancing, I accept! Now in arm we go together just like two birds.

(takes Hansel by the arm.) Pulls him to d.

Let's start prancing. Come!

I love to play and sing and dance all day. Love to have my fling.

In
play and sing and dance all day, just play and dance and sing. In fact I like to do it

fact I'd do it ev'-ry day, just play and dance and sing. In fact I'd do it

love to have my fling! Tra la la la la la la, tra la

love to have my fling.
la la la la la la lal! Come and have a twirl, my dear-est Hansel, Come and have a
Hansel show me how you dance a lone you are ready
dance with me, just so, Come here to me, come here to me, I'm sure you can't say.
Hansel (gruffly)
No! Go away from me, go away from me, I'm much too proud for you! With

Hänsel (gruffly)
Gretel.

How the girls do not dance, And so, my dear, I'm through! Go,
Stupid Hans, conceited Hans, you'll see I'll make you dance!

Tra la la la la la la

Tempo.

As before — — — and gives him a push.)
true, up-on my soul! But just for that I tell you flat, don't dance with me a-

again! Don't be a cat, it's, tit for tat, I say you dance again! Tra la

again! Don't be a cat, it's, tit for tat, I say you dance again! Tra la

(you dance as before)

la tra la la tra la la la, tra la la tra la tra la la! Come and have a

Hänsel.

KNOUGH TO KICK YOUR HEELS IT DOESN'T REALLY MATTER HOW ONE FEELS I'm
dance, my dear-est Hänsel, Come and have a dance, my dear-est Hans! I'll

la tra la la tra la la la, tra la la tra la tra la la! I'll
sing a rhyme to keep in time. While I dance with you! And if the stocking

FREE AS AIR WITH-OUT A CARE. WHEN

sing a rhyme to keep in time. While I dance with you! And if the shoes are

Cl.

Dropp.

HANDS

(They dance by turns as before.)

are in hole. Why mother'll want some new! Come and have a

HAS A TEAR THEN WE SHALL BUY

all in hole. Why mother'll buy some new! Trala la trala la tra la la la, tra la

vi.

vi.

vi.

vi.

vi.

vi.

vi.

vi.

vi.

vi.

vi.

vi.

vi.

vi.

vi.

vi.

vi.

vi.

vi.

vi.

vi.

vi.

vi.

vi.

vi.

vi.

vi.

vi.

vi.

vi.

vi.

vi.

vi.

vi.

vi.

vi.

vi.

vi.

vi.

vi.
(Then they seize each other's hands and dance round and round,
quicker and quicker, until at last they lose their balance and tumble over one another onto the floor.)
Scene II.

Allegro.

The Mother.

Hallo!

Gretel.

(At this moment the door opens; the children see their mother coming; they jump up quickly.)

Allegro.

Mother! It's mother!

The Mother.

What is all this disturbance?

Tempo primo.

Gretel.

(Twice Hansel— he wanted—)

Hansel.

(Embarrassment.)

'Twice Gretel— she made me say.

Tempo primo.
Mother (comes in, unstraps her basket and sets it down.)

Silence, idle and ill-behaved children!

MUST I KEEP SCOLDING EVERYWHERE?

You call it working, dancing and singing? Just like a holiday.

WHY ARE YOU SHIRKING? WHAT IS THIS FANCING? WHY DON'T YOU WORK IN

hop - ping and springing?

STEAD OF JUST DANCING

AND WHILE YOUR PARENTS FROM

EARLY MORNING

TILL LATE AT NIGHT ARE SLAVING AND TOLLING.

AREN'T YOU ASHAMED, A SISTER, A BROTHER?
Rascal!
(gives Hänsel a box on the ear)

Take that!
Now come let's see what you've seen!
Let's see is that all!

(turning round)

Done!

Why, Gretel, your stocking not mended
You mean you're finished just yet?
And you, your icy bones, have you nothing to show? Just how many brooms have you one all right? Not to be fed but go str. to bed or else my dimes you will finish?

M. Turns C.

finished? Hänsel. I'll get my stick you use less
Regret it.
(In her anger at the children she gives the milkjug a knock, which sends it clattering on to the floor.)

Oh no! There goes the jug all to pieces!

Now what can I cook for supper?
(Hansel covertsly tilts.)

Stop, Hansel—how dare you laugh?

Wait, you wait till your father comes home!

Tear my sleeve, get laugh?

(With sudden energy she snatches a basket from the wall and thrusts it into Gretel's hand.)

Out! Both of you out!

...pick everylast

pick me some straw-berries in the woods.

And if you don't...
She sits down by the table, exhausted.

* * *

(The children run into the forest.)

At door I close it

both run away!

She sits down by the table, exhausted.

* * *

(Ten.)

Expressivo.
And now my poor jug all smashed to pieces!

Yes, that's what comes of losing my temper.

(wringing her hands) (sobbing)

O God, send help to me! What have I to give them,

No bread, not a crumb for my hungry children!
My cupboard is empty. Our milk is all gone.

No crust in the cupboard. Just nothing to eat.

And we have nothing but water to drink!

I am tired. I am weary of living!

(Lays her head down on her arms and drops asleep.)

Dear God, send help to me!
Scene III.

Commodo. \( \frac{d}{=} \) (A voice is heard in the distance)  

Father.

Tra la la la, tra la la

tra la, bitte mo’ther, here am Tra la la la, tra la la, Bringing luck and jell-

Hey there some I bring my sugar

Daie B: \( \text{set on} \)  

(somewhat nearer)

1. Oh for you and me, poor for the lowly lowly

mo’ther, Ev’ry day is the o’ther; With a big hole in the creatures same features; Empty places fate a

31957
Tempo.
(complainingly)

Tempo.

purse, And in the stomach an even worse. Tra la la la, tra la la

Drinks a jug

(The father appears at the window and)

during the following he comes into the room in a very lively mood, with a basket on his back.)
2. 'Tis-n't much that we require, Just a little food and

3. Yes, the rich enjoys his dinner, While the poor grows daily

fire! But alas, it's true enough, Life on some of us is thinner; Strives to eat, as well he may, Some-what less than yes-ter-

(crying) Tempo.

rough! Tra la la la, tra la la la, Hunger is a custom-er

day! Tra la la la, tra la la la, Hunger is the de-vil to

Tough! Tra la la, tra la la la la, Hunger is a cus-tom-er

pay! Tra la la, tra la la la la, Hunger is the de-vil to
(He puts down his basket.)

hun-gel's, all very well to feel you can get a good square meal, but when you can't, what's there to do, the purse being lean and hun-gry too?

Tra la la la, tra la la la, O for a drop of "mountain dew!"
(Reeds over to his sleeping wife and gives her a smacking kiss.)

Tra la la la la, tra la la la la, Mother, look what I have brought!

Più animato.
(her eyes)

baa - baa - baa-ing like some lost

ho!

Who's sing - sing - sing-ing all round the

sleep

house, And tra - la-la-la-ing like some drunken

souse?

Father (inarticulately)

Now, now?

The hungry beast

31957
With in my breast call'd so loud for food I could not

Tra la la, tra la la la, Hunger is an urgent

bear

Tra la la, tra la la la, Pinches, gnaws, and gives no

That beast I fear

And this wild beast,
Of right good cheer has drunk his fill
That's all too—

You gave him a feast. He's had his fill,
To say the least!

Father, stand lean to kiss her well yes!
Hm! It was a tired —

(Wants to kiss her) No sir! You're off all day with your
I'm forced to slave a—

day... don't you think so, dear wife?
agree my love

fun while I must keep the house!

Well, well!
(Turning to his basket.)

then let us see, my dear,—What we have got to eat to-
let's have a look and see what heaven has sent for you and

[Un poco piu moderato.

Mother.]

[Still crying]

Father.

A very simple bill of

day?

Our supper's gone, the Lord knows where!

to feed the devil.

Cupboard bare, kitchen bare, Nothing, and plenty of it to

31957
Come prima.

Come prima.

Tra la la la, tra la la la, cheer up, mother, your husband's here. I'm back at last.

Bring-ing every thing but beer. You a fine repast put basket on chair.

(he takes his basket and begins to display the contents.)

Look, mother! doesn't all this hold up like.

Mother.

fine toddler But... but what food please you?
is this? Ham and butter—flour and

( Helping him to unpack it)

sausage—Eggs, a dozen—Heavens, but they

cost a fortune!) Accelerando

Turips—Onions,

what's more, here's some cof—He, for my

and for me! Nearly half a pound of

He turns the basket topsy-turvy, and a lot of potatoes roll out.)

Tea!
they dance

Tempo come prima.

Father. (He seizes her by the arm and dances round the room with her.)

Tra la la la, tra la la la, tra la la la la, hip hur-rah,

Mother (joining in.)

We can really have a time. tra la la la, tra la la la la,

hip hur-rah. Won't we have a happy time! Now

he shall hear how it all came to pass! (He sits down. The mother
Meanwhile packs away the things, lights a fire, breaks eggs into a sauceron, etc., a painful process.

In the city far away men were dressed in an array.

Down to yonder town I went, there was to be a great event,

There were wedding celebrations, fairs and fireworks.

Weddings, fairs and preparation for all kinds of jubilation!

M picks up jug pours 2 drinks. Then my trade began to flourish.

F: pickup pipe

Now's my chance to do some selling.

So from that take strength and courage (get water to table) all these

Never saw such crowds all yelling! VI.

If you fast that they were keeping called for scouring, scrubbing and sweeping.

Want good things to eat, you must work with hands and feet. — Fx to broom

31957
So I brought my best goods out, Tramped with them from house to house:

Sweep your chimneys and your carpets, sweep your cobwebs!

"Buy brooms! sticks and brushes!"

I made no sacrifices, I sold brushes for the high price.

And so I drove a roaring trade, And all that food is only half of what I earned.
(He knocks down some tinfoil off the chimney piece with a clatter.)

Now be quick and set the table. I could eat a horse and stable.

(Mother toasts) Let us toast.

Here's a health to the broom stick maker!

(He puts the glass of toddy to his lips, but suddenly stops short.)

(Shrugs her shoulders with a puzzled air.)

Where is Hans?

Hansel, Gretel, but where is Hans?

Un poco più animato.
M. turn back

Mother.

Our new

who's to know?
But just let me tell you this HB.

That the

jug is smashed to bits.
Father. uP (angrily)

And the

What? the jug is smashed to bits? you say Wind.

Hang it all! Why is it those two rascals

Hang it all! Why is it those two rascals

Hang it all! Why is it those two rascals

Hang it all! Why is it those two rascals

Hang it all! Why is it those two rascals
Mother.

trouble ev'ry minute. I just turn my back and they are in it!

home and found them thinking shooting silly things instead of working.

vi.

When I came home they were jumping, hopping and dancing around and thumping!

And I got so mad that I gave a

Father.

my temper flashed

And the

jug of milk

was

31957
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Piu animato.

F. picks up broom

—

(spitting)

(spitting)

(joins in)

It's out of

It's out of

Dear, mother,

(I'M)

31957
But where could Hänsel and Gretel have gone?

Il-sen-stein!

Wind.

The Il-sen-stein!

Now don’t tell me that!

Mother.

(with an expression of contempt.)

Dr.

31957
(He lets the broom fall and wrings his hands.)

Un poco ritenuto.

Father.

My children are lost in the gloomy wood, all alone without moon or stars?

Come prima.

Heaven!

The whole world knows the awful magic place, the place where the evil one dwells?

The evil one? Who is she?
Un poco ritenuto. \( \text{M}^\text{a} \)

(Starting back) \text{a tempo}

(starting bark.)

The gobbling ogress? He picks up the broom again. But-

The gobbling ogress?

Un poco ritenuto

fi. \( \text{Trp.} \) \( \text{Hr.} \) \text{a tempo}

A tempo

But.

tell me, just what is the broom for?

The broomstick, the broomstick, why

All witches ride on

what is it for, why what is it for? They ride on it, they ride on it, the

broom sticks

witches!
Deep within the wood where witches dwell, there's one in league with the powers of hell.

At midnight hour, when nobody knows, Away to the witches' dance — she goes.

Up the chimney so high, on a broomstick they fly.
Over hill and vale, over dell and dale through the mid-night air they gallop full tear on a broomstick, on a broomstick, hop, hop, hop, hop, the witches! The witches!

But the gobbling witch? And by day, they say, she
stalks around with a crinch-ing, crunch- ing, munch- ing sound, and
children plump and tender to eat she lures with magic gingerbread sweet.

En poco più animato.

foul intent she lures the children, poor little things, in the
oven red hot she pops all the lot; she shuts the door down, un-

F turn to M XV from from

til they're done brown

in the oven, in the

F turn away (expressively)

oven, the come

gingerbread

a tempo Mother.

And the ginger-bread children?

chil dren! a tempo Are

31957
(wringing her hands)

wringing her hands

...for supper?
the ogress?
the ogress!

the ogress? The ogress! Help us! the ogress!

served up for dinner!

served up for dinner!
...

...for the ogress!

...for the ogress!

...Come let us run! (Runs out of the house)

...Come let us run! (Runs out of the house)

...Children! What shall we do?

...Children! What shall we do?

...Hey, mother, mother, what shall we do?

...Hey, mother, mother, what shall we do?

...Outside! (Takes the witch-bottle from the table and runs after her)

...Outside! (Takes the witch-bottle from the table and runs after her)

...Wait for me! We'll both go together and catch the witch!

...Wait for me! We'll both go together and catch the witch!

...(The curtain falls quickly)

...(The curtain falls quickly)

31957

31957

* Goes on to the "Witches' Ride"
The Witches’ Ride.

Prelude to second Act.
Poco a poco più animato.
Un poco più tranquillo.
(The curtain rises.)

Molto tranquillo.

(The middle of the forest. In the background in the "Tissenstein", thickly surrounded by fir-trees. On the right is a large fir-tree, under which Gretel is sitting on a mossy tree-trunk, and making a garland of wild roses. By her side lies a nosegay of flowers. Amongst the bushes on the left is Hünzel, looking for strawberries. Sunset.)
Second Act.
In the forest.
Scene I.

Molto tranquillo (l = 65)

Gretel (humming quietly to herself)

There stands a little man looking like a clown. He wears a little cape made of velvet brown. Tell me who the man can be, standing beneath the tree. With the little cape, made of velvet, think you can who that funny little man standing like a statue in the wood.

Picks flowers, includes in garland.

Brown? His hair is all of

Cl. Hb. Fl. m.s. rit. a tempo
coat all of velvet brown, on his head a cap that is all turned
gold, and his cheeks are red. He wears a little black cap up on his
head, Tell me who the man can be, Standing there so silently,

Who's that little man alone like he's made of stone
All dressed up from head, Tell me who the man can be, Standing there so silently,

She holds up the garland of roses and looks it all round. In the garland
black cap up on his head?

With the little, black cap up on his head?

Once upon a time there was a lit-
Hansel (coming out swinging his basket joyfully.)

Poco animato come prima. \( d = 84 \)

My basket's practically filled already.

Hurrah! It's filled with strawberries.

Poco animato come prima. \( d = 84 \)

Hansel (drawing back roughly.)

You won't catch a boy wearing that!
Gretel.

Hansel (gives her the nosegay.)

Queen of the wood, with sceptre and...
I give you the strawberries, but don't eat them.

(He gives the basketful of strawberries into her other hand, at the same time kneeling before her.)

Tempo.

Gretel takes his hat of berries.

in homage.)

Gretel eats one.

(At this moment a cuckoo is heard.)

Hänsel (pointing with his hand.)

Cuckoo, cuckoo, where are you?

Cuckoo, cuckoo, how are you?

Cuckoo-instrument (behind the scenes, heard as if quite in the distance.)
(takes a strawberry from the basket, and pokes it into Hansel's mouth: he sucks it up as though he were drinking an egg.)

Oho! I can do that just like you!

(takes some strawberries and lets them fall into Gretel's mouth.)

Let us do like the cuckoo too, Who takes more than he ought to do.

Let us pretend we act the same as they all do.

Let us do like the cuckoo too, Who takes more than he ought to do.

(takes some more strawberries. Hansel helps himself again.)

Cuckoo, where are you?

Cuckoo, how are you?

Gretel (does the same.)

(Cuckoo, where are you?)

Gretel (does the same.)

Cuckoo, how are you?

Let us do like the cuckoo too, Who takes more than he ought to do.

Let us pretend we act the same as they all do.
Gretel (helping herself.)

In your neighbour’s nest you go,

Cuckoo, cuckoo! (Hänsel pours a handful of strawberries into his mouth.)

Cuckoo, why do you do so?

Please don’t take them all away.

And you’re very greedy too.

Tell me, cuckoo, why are

Cuckoo, cuckoo!

I don’t think you’re acting fair.
They get rude and begin to quarrel for the strawberries. Hänsel gains the victory, and puts the whole basket in his mouth until it is empty.

Gretel (horrorfied, clasping her hands together)

Hansel, what have you done? You're awful! All the strawberries eaten, you one pig! Listen, you just what mother hears. You know what Moth - er said!
She will scold you and box both your ears.

Meno mosso.

She will whip us. I'll tell what you've done.

Hänsel (quietly)

You, Gretel, ate just as many as I did. I can't put the blame all on me. You, Gretel, ate just as many as I did.

Meno mosso.

Now we'll have to pick twice as many. We'll have quite a job in these hedges and bushes. I can't see a thing, just trees and forest!
Un poco ritenuto.  
Gretel.  

We'll never find more berries here. O Hänsel, Hänsel, O what shall we do?

The sun's gone down, it's getting dark.

What bad disobedient children we've been! We ought to have turned home early.  

Thought and gone home sooner! 

Hänsel. Hush!  

Listen, Cuckoo (behind the scenes, rather nearer than before).  

What's the sound it's a noise in the bushes.  

31957
Someone whispering through the trees

I heard what the forest said:

molto espressivo

"Children, children," it says, "are you not afraid?"

Solo Violin.

(Hänsel spies all round uneasily.)

(At last he turns in despair to Gretel.) Hänsel.
Oh, Hans—don't say that you must be scared.

I really think we're lost.

Do you mean we're lost, dear, but Hans—

I don't know where we are.

(pretending to be very brave)

Why do you think we're lost?

I am a boy. I'm not a girl.

Hansel, some dreadful thing may never happen.

Please let's try to find our way home.

Now Gretel, please—don't be afraid!
Gretel.

What's glimmering there in the darkness?

But who is that waving his arms at me?

Hansel. It's just the wind in the willow trees.

That's only the birches in silver.

Gretel points again.

But there, what's grinning right there, he has such a dreadful dress.

Look (fast turn) Yes, you mean the stump over there by the brook?

That's only the stump of a willow tree.
But what a dreadful form it takes, And what a horrid face it makes!

Hänsel (very loud)

Then I'll make faces, you fellows: do you hear?

There—see!

Hans (loosens his apron)

Well I can play that game. Watch this.

Don't be afraid of it!

Gretel (terrified)

wasp is hopping about.

Wait, I'll give a good loud call! (Goes back some steps to the back of the stage, and
calls out several times through his hands.)
GUOKOO (in the far distance behind the scenes, scarcely audible.)

Soprano (still more distant) ppp There!

Alto (somewhat more distant) pp You there!

Alto (Behind the scene, as though coming from the Ilensen.) p You there!

Hansel. (very loud) (The children cower together.)

Who's there?

Gretel (somewhat timidly.)

Is someone there?
Gretel (softly.)

Did you hear? that a voice said Where? Hänself. 

but I cannot tell where surely someone is near. I'm frightened, I'm frightened, con espress.

I wish I were home! I see the forest filled with

goblin ghosts! Hänself.

No one's here, Gretel dear. Stay with me. I'll
(A thick mist rises and completely hides the background.)

I see some shad - owy

stay with you. I'll stay with you.

[Music notation]

I see some shad - owy

stay with you. I'll stay with you.

[Music notation]

Oh, Hansel! He's come here

shak-ing, shak-ing!

They're com - ing, they're com - ing,

[Music notation]

(crying out)

they'll take me a - way!

[Music notation]
(Rushed horror-struck under the tree and falls on her knees, hiding herself behind Hansel.)

Più animato.

Further, mother, ah!

At this moment the mist lifts on the left: a little grey man is seen with a little sack on his back. Ah! there, the man-kin, sister dear!

Un poco più tranquillo.

(The little man approaches the children with friendly gestures, and the children gradually calm down.)
Scene II.

Moderato.

Sand-man (the Sleep-Fairy: strewing sand in the children's eyes.)
(with a soft gentle voice)

I shut the children's peepers, sh! And guard the little,
When night comes softly creeping.

All children should be

Sleepers, sh! For dearly do I love them, sh!

And gladly watch a

Sweet dreams of peaceful

slumber.

Then near each tiny bed I stand;

Boye them, sh!

And with my little bag of sand

I stand, to

side the children's bed

I stand; Then-- little sleepy

scatter all my magic sand So

silent-- that
one knows until their little eyelids close. And little limbs have sweet repose. And
off they gently drift in sweet repose if they're good and quickly go to sleep,

Then, from the starry sky above, the angels come with peace and love, and

guard while they sleep while they slumber deep (s. take H6)

Farewell, for soon you're off to slumberland and

Then slumber, slumber, children, slumber, For
Hansel (half asleep)

Gretel (ditto)

Let us first say our evening prayer!

(Time hour for bed)

Sandman was there!

After our evening prayer is said

They come down and fold their hands.)

Hansel, mezza voce

Gretel, mezza voce

When at night I go to sleep,—Fourteen angels watch and keep,—Two my head are guarding,

Two my feet are guiding,

Two are on my right hand,

Two are on my crest?

Lord I Pray

Thru the night 'til break of day. Angels here beside me

guarding,

Two my feet are guiding,

Two are on my right hand,

Two are on my crest.

L'istesso tempo.

Gretel, mezza voce

When it be me down to sleep, pray dear Lord, my soul to watch above me

Hansel, mezza voce

When at night I go to sleep,—Fourteen angels watch and keep,—Two my head are guarding,

Two my feet are guiding,

Two are on my right hand,

Two are on my crest.

Listesso tempo.
Two are on my left hand, Two who warmly cover, Two who o'er me right hand, Two are on my left hand, Two who warmly cover,

brother All, who heed thy call dear Lord our mother Father sister

Two who o'er me hover, Two to whom tis given To guide my steps to Heaven

(They sink down on the moss, and go to sleep with their arms twined round each other.)
suddenly breaks through the mist, which forthwith rolls itself together into the form of a staircase vanishing in perspective in the middle of the stage.)

Scene III.
Pantomime.

Poco a poco più animato.

(Fourteen angels, in light floating garments, pass down the staircase two and two, at intervals, while it is getting gradually lighter. The angels place themselves, according to
the order mentioned in the evening hymn, around the sleeping children; the first couple at their heads, the second at their feet, the third on the right, the fourth on the left; then the fifth and sixth couples distribute themselves amongst the other couples so that the circle of the angels is completed.)
Lastly the seventh couple comes into the circle, and takes its place as "guardian angels" on each side of the children.)
(The remaining angels now join hands and dance a stately dance around the group.)

Tempo moderato.
103

espressivo

(The whole stage is filled with an intense light!)

104

Whilst the angels group themselves in a picturesque tableau the curtain slowly falls.)

Wind.

Harp.

Str.
Third Act.
The Witch's House.

Animato. \( \text{J}=100 \)
Accelerando assai.

\[ \text{poco a poco cresc.} \]

sempre con

Allegro non troppo. (d=so)

(The curtain rises.)
Scene I.

(Scene the same as at the end of Act II. The background is still hidden in mist, which gradually rises during the following. The angels have vanished. Morning is breaking. The Dew-Fairy steps forward and shakes dewdrops from a bluebell over the sleeping children.)

I'm up with early morning to greet the new day dawning with dawning, And know who loves the morning, Who'll dew from leaf I wake each sleeping rise fresh as a daisy, Who'll sink in slumber
bower wake! up! Wake!

Lazy, ding! dong! ding!

Up! spread the rose light of dawn until the shades of night are gone.

And with the golden light of day I chase the fading night away.

Fresh dew around me shaking, And hill and dale a-

Sing-ing so come wake up and meet the day with smiles and laughter.

Walking; Then up, with all your powers En-joy the morning.
The scent of trees and flowers, Then up, all sleepers awake, The rosy dawn is smiling, Then up, all sleepers awake, while you may before the hours all fly away for soon the night will be fall— It's time to heed my call— awaken greet this lovely day awaken! (Hurries off singing. The children begin to stir.)
Un poco più lento.

Gretel (rubs her eyes, looks around her, and raises herself a little, whilst Hänsel turns over on the other side to go to sleep again)

Where am I? Dreaming? Am I awake?

We've slept here in the wood all night.

The forest is so soft and still.

Sounds of the forest fill the morning air with ring-ring.

I hear a lovely morning song, Birds are be...
Birds thrill my heart with singing all nature.

Greeting to sing so sweetly, From early morn.

When they awaken to greet the sun, The birds stay to meet the day.

Dawn they are all awake, And sing us their morning hymn.

That's just begun, so come you little birds hear my

Of grateful praise. Dear little singers, little

Friendly words, (turns to Hänsel)

Sing-ers, Good morn-ing! X to H
accelerando

Con moto moderato. \( \text{\( j = 56 \)} \)

O Hans, you sleepy little bones!

Just look at that old Hansel!

Don't know if I!

Get up now!

Wake him!

Ti-re-li-re-li, it's getting late!

Now rise and shine!

It's almost time. Come on for time is

Ti-re-li-re-li, it's getting late! The lark had better

fly on the dawn will soon be dying

Wake you, or I will have to shake you.
Hansel rolls over to avoid the sound

Hansel (suddenly jumps up with a start)

Will you hush

K'i-ke-rik! It's early yet! K'i-ke-rik!

31957
ki! it's early yet!

Yes, the day is

breakning, now it's time for

dawning, A - wake, for it is

Gretel,

walking

morning! Ki - ke - ri - kl, E-e-e- cocka doodle

-- ti-re-li-re-li-re-li, ti ti-re-li-re-li-re-li-ti, til-

E-e-e-

dool Ki - ke - ri - kl, E-e-e-

cresc.
Hansel.

I stretch.
Heart on chest.

I feel so good, like new.

Gretel.

I know why.

I slept so well here under the sky.

But Hans.

Sharp as a knife.

I never slept so well, in my life.

In the tree, strange as may seem.

I had a most fantastic.

Listen, Hans, here by the tree.

I had the strangest kind of
She kneads picks up wreath

Hansel (meditatively)

dream.  Really!  I too had a

Trombone

Gretel I dreamt that
dream!

He kneels  I fancied  I heard a

murmuring and rushing,  As though the

choir softly singing.  like anything

heaven their voices were singing.  like the

angels in Heav'n were singing.  a cloud over

head all rosy, all red floating softly

clouds above me were floating.  Hovering and
light then quickly drifting out of sight
floating in the distance away.

Right there, beams of light from heaven were streaming, in not sure was
sudden, all around a light was streaming, rays of glory from

Heaven beam ing, and a golden stair way

All dressed in blue floated down 2 by 2
falling from heaven!

All up and down the stair way

With wings of shining gold wonderful to be held

Such lovely angels with shining golden wings...
Scene II.

(He turns towards the background: at this moment the last remains of the mist clear away. In place of the fir-
trees is seen the Witch's House at the Ilzenstein, shining in the rays of the rising sun. A little distance
off, to the left, is an oven; opposite this, on the right, a large cage, both joined to the witch's house by a fence
of gingerbread figures.)
The smell—is delicious, but are so tempting with Gretel (gradually regains her self-possession)
may be it's a dream? A cottage all made of H ä n s e l.

surely is nice chocolate cream. The roof is of candy inviting a bite, the
cottage house that Fl. The roof just asks for a

windows all shiny with sugar so white. And on all the gables the
bite. The windows with sugar so white. On gables the

Both drop hands there's a hedge made of
raisins invite, And look! all around is a
raisins invite, And look! all around is a
real gingerbread

gingerbread hedge!

gingerbread hedge!

where is the queen who enjoys so great a

31957
she sure—ly has plen—ty of treat?
may be some to spare, please tell her we're
haps she'd ask us in, invite us to
cresc.
hungry
dinner; but where to begin. She'd
dinner; but where to begin.
dimin.

knows we have lost our way perhaps
haps ask us to dinner, but where
haps ask us to dinner, but where
cresc.
dimin.
Why don't we knock? No, nobody answers. Well, I'm going to...
Hansel, you're crazy. Really. I'm sure you have lost your mind. Who knows who is living in that lovely house?

Hansel.

(enthusiastically) Surely have guided us here.
Gretel (reflectively)

The angels? No, you must be

Of course not! You heard, when they sang us their side

Hänsel.

Come on then, I'd like to see what's in—

They converse

Più animato. Gretel, like mice a nibble is

First will take a wee bite of this house.

Yes, let's nibble it, yes, let's nibble it

Come, let's nibble a bit of the cottage! Come, let's nibble it like—

Più animato.
I like two mice—very hungry.

(They hop along, hand in hand, towards the back of the stage; then stand still—then steal along cautiously on tip-toe to the house. After some hesitation, Hänsel breaks off a bit of cake from the right-hand corner.)

H turns stops when J s he hears
Scene III.

L'istesso tempo. (d = d.)

A voice from the house.

Nib-bie, nib-bie, mouse -ie, who's nib-blung at my house -ie?

Wind. Harp. dimin.

Hansel (starts, and in his fright lets the piece of cake fall.)

What was that sound? (Both turn to house, then to each other.)

Gretel (somewhat timidly.) It must be the wind.

The wind, the hea - venly wind!

The wind, the hea - venly wind!

Gretel (picks up the piece of cake and tastes it.)

Hansel (looking longing -ly at Gretel.)

Hm! Do you like it? Give me some.
An - gel's Candy Shop.______

It tastes like

A lemon-

An - gel's Candy Shop.______

Ah, here's some fudge.

candy

It's landy

It's great

gum drop.

A car’-mel!

And mints!

And cakes!

Creams!

We've found the house of a candy maker

candy

A candy maker must own this cot-tage.

call out)

lic’-rice.

Hey! Candy maker!
Look up your house

Hi! come out!

for it's gobbled away by a house
else your house will soon be without!

He breaks a big piece of cake off the wall.)

The voice from the house.

The Witch.

Gobble gobble mousey who's gobbling my housey

Gretel.

Gretel.

The voice from the house.

Nibble, nibble, mouse-kin who's nibbling at my housekin?

The Wind.

It's only the wind

wind, the wind, the heavenly wind!

they sit on

wind, the wind, the heavenly wind!

They take another piece of the house.
The upper part of the house-door opens gently, and the Witch's head is seen at it. The children at first do not see her, and go on feasting merrily. Then she opens the whole door, steals warily up to the children, and throws a rope round the neck of Hänsel, who, without any misgivings, turns his back to her.

Hänsel (taking another bite.)

Why don't you share? It's only fair. 

You've got your share, so, Grettel (snatches the piece from his hand.)

Dear Mother Wind, let's

Hänsel (takes it back from her.)

Grettel (laughing.)

Hahahahaha (laughing.)

Why should I care not have a fight

Witch at S.R. window Poco a poco stringendo.

Eat what you want, but leave me alone!
W throws his neck over the children's shoulders! Bring G x to H. Allegro non assai.

Hänsel (horror-struck.)

Hänsel:

Let me go!

The Witch (drawing the children towards her.)

An gel's both! (And goo - ders!) (She caresses the children.)

Wind.

Poco ritenuto.

W pulls C to her L.
to G

is it true lovely

vi - sitter
that is sweet!
You charm - ing

Più animato.
Hänsel (makes despairing efforts to H)

of you

chil - dren, so nice to eat! Kiss Who are you,

Don't do that pull him roughly

ug - ly one? Let me go! No

Tempo come prima.
The Witch.

write H on arm disobey
dar - ling, don't you give yourself airs! Dear - boy
cresc.
130

what makes you say such things?

I —

Wind dimin. —

VI. —

Rosi-na Dainty-mouth,

And dearly

Meek and very mild;

gentle as a new

love all boys and girls.

I'm innocent as a newborn

144

child!

That's why the children come visit my house.
You are so dear, ah,

W expansive gesture (caresses Hansel)

so che - arm - ing - to

Grab kids

Più animato. Why don't you let us a - lone! (Witch head shake)

Hänsel (turning roughly away) No No No leave us you eat! Go, get out of here, let me a- lone! I hate you, you

The Witch. (laughing shrilly.)

ug - ly crone. Ha ha, ha ha, ha ha ha ha ha!

Wind.

31957
W pulls H behind her
And looks at G
Squeezes G

These dainty morsels I'm really boasting on,
Oh how I am longing to sample this tasty bite.
And you, my

Un poco più tranquillo.

Try to draw them into house; G pulls H back. They protest

Come, little mousey, come into my housey!

Come with me, my precious, I'll give you something delicious!
Of chocolate, tarts and marzipan You shall both eat all you can,

And wedding cake and strawberry ice you will both find quite captivating,

W"sell it (play Aud)

He & G look at each other they are "Hungry"

W pulls nose tighter bananas & peanuts are waiting, You will both find it quite captivating,
Hansel.

I won't go.

yes, quite captivating!

Slats

Hansel.

Gretl.

Lie it's really a trick! You are quite too friendly! The Witch.

in, you bag of bones.

Hb. Bass

See, see!

W. K. V

step

See, how sick.

Dear children, you really may

don'table mice.

trust me in this, And living with me will be perfect.
bliss! Come, little mou-s-ey, Come in-to my hou-s-ey!

Gretel. what do you know don't be sus-pici-ous. But wait do you in-

Come with me, my pre-cious, I'll give you sweet so de-li-cious!

But what tend to do with him? You see tend to do with him? Dear me I'll feed him won-der-ful dish-es,

At 1st I think I will stuff him full of ev'ry kind of pie ca-ke & pastry. He'll eat the best! whatev-er he wish-es. To make him sweet and de-

What do you what do you what do you
And if he's brave and patient too,
And docile and obedient life—
Sheep, Hansel, I'll whisper it to you,
I have a great treat in store

I'd rather you'd speak loud and
Don't tell me secrets, speak right
The Witch. What's this surprise about? Just tell me what this is all about.

Yes, my dear children, your eye and ear will disappear in this adventure will quite disappear. Eh? I can hear and see perfectly fine. You leave them or else you'll pickle in brine. Gretel, don't you believe what she says!
he has in the meantime got out of the rope, and runs with Gretel to the foreground.

Come, let's go home. It's time to go.

They freeze

(Here they are stopped by the Witch, who imperiously raises against them both a stick which hangs at her girdle, with repeated gestures of spell-binding.)

The Witch.

Wait!

Hocus pocus, witches charm!

You are captured

make it worse

Ee-nee-mee-nee with my arm!

Cackle

Back or forward do not try,

W. gesture

Hb. heads tow.
Here the knob of her stick begins to glow with light.

Head on shoulders fixed awry!

Poco a poco più animato.

Ho - cus po-cus, now comes jo-cus: Children, watch the magic

Stick eyes grow dull while tongues grow thick. Now, you angel, off to bed!
Hansel, who is gazing fixedly at the illuminated head, into the stable; and shuts the lattice door.

Hocus pocus, bonus jocus, malus locus, bonus pocus! Bonus

Now Gretel, be obedient and wise, While

Molto tranquillo.

(The stage gradually becomes lighter, whilst the light of the magic head diminishes.)

W closes door
Hänsel grows a bigger size
Well feed him up, you'll see my

season & when he's ready You will learn my reason now I'll go
rea-s'ning. Sweet nuts and rai-sins make a tast-y sea-s'ning. I'll go in-

I've things to prepare But you, my dear children must stay
doors, and do all my chores And you remain here little

there G w
(Facing) hands in front palms out
(Gretel (stiff and motionless))

She grins as she holds up her finger warningly, and goes into the house.)
cackle turn back o. what a horrid She is such a
Un poco più animato.

Hansel (whispering hastily.)

Hansel, sh! I have a plan, you'll understand. I'm just watching and see what ever she may do to me!

Do all she tells you—make believe. Do what she tells you every time... Be careful here she comes out.

(Chuch comes out and paces herself that)

back—sh! hush! (Gretel is still standing motionless and then spreads before Hansel:

31957.
The Witch. -

You're such a joy!

Now here's a treat

here's food for a

hun-gry boy.

Eat! Hän-sel,

one must try

or you'll die.

Here are cakes and a pie.

(Hint: animato)

W e w a n d

(She turns to Gretel and disenchants her with a juniper branch.)

Wave

Hocus pocus, elder-bush!

Wave

It lies down pretend to sleep
(Rig- id body loosen, hush! Now you can move again.)

light as a feather. First lift your arms and then you'll come together. Now you're able,

Come, my pet, set the table, don't forget, little plate, little spoon.

Don't be late, pretty soon I'll be coming for my little mate!
Point at G

Now get everything ready and nice.
Or else I shall

(She threatens and titters. Gretel hurries off.)

lock you up too in a trice!
He he he he he he!

Molto più lento.
(To Hänsel who pretends to be asleep.)

The boy is sleeping: it does seem snoring

espressivo

Bass.

queer How boys can sleep and have no fear! Well, sleep a-

31957
But I'm so hungry I will start on

You're so tender, plump and
good, — Just the thing for witches' food!

(She opens the oven door and sniffs in it, her face lighted up by the deep red glare of the fire.)

The oven's ready. 'Tis time to start baking.

The dough has risen, so well go on preparing.

Hark, how the sticks in the fire are crackling!
(She pushes a couple more faggots under; the fire flames up and then dies down again.)

Rubbing her hands with glee.

The Witch

Now watch! I'm so sly!

When in the oven she's peeping, quickly behind her I'm creeping! One little push, bang!
Slam... After she's cooked done

Goes the door, clump! (Cl. Then soon will Gretel be

Waal, that be fun. Oh Jo such a wonderful takera

just done to a T! Rubs hands And when from the oven I take her shell

real sumous maccipan makes. I'll frost her red white my favorite

look like a cake from the baker! By magic fire... red changin to... gingerbread!

Mg. I'm so step rub step rub

Just look how sly! He he, he he,

et c.

he he, he he. he he he he he

31957
L’istesso tempo. (D–A)
(in her wild delight she seizes a broomstick and begins to ride upon it.)

My old broom stick you must by quick the time is nigh we must

So hop, hop, hop, gallop, lop, lop! My broomstick come do not lag!

At mid-night hour when none can know to join the witches’ dance I got

hasten dance

At dawn of day I ride away, I’m

here and there and ev’ry-where!

At mid-night hour when none can know to join the witches’ dance I got
152

(Leaping madly along she rides to the back of the stage, and vanishes for a time behind the cottage.)

(Die b. comes visible again; she comes to the foreground, where she suddenly pulls up and dismounts.)

Stick hits floor

broomstick, bil

Foot of broom snap
(She hobbes back to the stable and tickles
Hänsel with a birch-twig till he awakes.)

Hansel

Tongue out.

Smacks with her tongue.

Dainty morsel!

W. H. broom X

(Comes over my little Lance)

T. do

Listesso tempo.

What a nap for one so young. Now let me

see your tongue.

Dainty morsel!

Pag attention. Don't play dumb. I want to see

What a tender juicy plum. Now let me see your thumb!
W quirnts at bone
(to Aud)

(Hänsel pokes out a small bone)

What's

that

Very boney no fat

wrong?
you're so skiny, so lean.

Skin flabby like gel-a-tin.

As thin

like

as a skeleton!

The Witch (calls)

(Gretel appears at the door.)
The Witch. Bring some raisins and almonds sweet, Hänsel wants some more to eat!

(Gretel runs into the house, and returns immediately with a basket full of almonds and raisins.)

(Gretel) Here are the almonds! W turns H

(Whilst the Witch is feeding Hänsel, Gretel gets behind her and makes the gestures of disenchantment with the juniper-branch.)

(Gretel, softly.)

Hocus pocus, el-der-bush, magic spell is broken wharsh! The Witch (turning suddenly round.)

Rigid bo-dy loosen, bush! What were you saying, little goose?

The Witch. Just a few don't make him
Gretel (confusedly.) I was only helping Hansel. Gretel (louder.) Helping hands.

Hansel never will get fat. Eh?

Nothing.

Hehehe! my little Miss, I'll stop your mouth with this!

The Witch. Enough of that stop talking through your hat.

(sucks a raisin into Gretel's mouth.)

Darling, you must try. One must eat or you'll die.

Have some cake and a pie.

(She opens the oven door; the heat has apparently diminished. Meanwhile Hansel makes violent signs to Gretel.)
Hansel (softly opening the stable door)

The Witch (looking greedily at Gretel.)

O be-ware! Have a care! She makes my mouth wa-ter,

I can’t wait any longer sweet it’s time to eat

This pretty little daughter! Come, Gretel mine! sugar-maiden mine!

Peep in the oven, be steady, See if the gingerbread’s ready!

Open the door wide then step right in-side but if things aren’t right

Care-ful-ly look, pet, Wheth-er it’s cooked yet, But if it wants more

Gretel dear danger’s near My appetite is stronger

W look at G
quick shut the door!

Hansel (slipping out of the stable)

Gretel, careful!

She's right there, there's no use to try. It's too high.

Oh, be careful! I don't understand what I have to do.

Stand on your head, head bending forward. Try it, I pray. It's merely play!

Gretel (shyly)

Careful now, careful now! I'm such a goose. Don't understand!
Wait just a minute, show me how to get in it.

You'll have to show me how to stand on tip-toe!

Furioso.

The Witch (makes a movement of impatience)

Do as I say, it's merely play!

(She begins creeping up to the oven, muttering all the time, and just as she is bending over it, Hansel and Gretel give her a good push, which sends her toppling over into it, upon which they quickly shut the door.)

Gretel (mocking her) "Then one little push, bang Goes the door, clang!"

Hansel (mocking her) "Then one little push, bang Goes the door, clang!"
The Witch Valse.

Un poco meno mosso. (d - d)

Hur-rah! Now the oven

Un poco meno mosso. (d - d)

Hur-rah! Now the oven

Has a roast! We can boast our witch is toast!

Hur-rah!

You see the witch is dead, really dead. We are more to dread. Let's not wait!

Soon she'll be black as pitch, nasty witch! No one to be-witch!

Her-e-vil
Look DS

They seize each other's hands.

They take each other round the waist and wait.

spell is done, we have won! Let's have some fun! Yes, let us a tempo

spell is done, we have won! Let's have some fun!

They seize each other round the waist and wait.

spell is done, we have won! Let's have some fun!

Yes, let us a tempo

They take each other round the waist and wait.

Yes, let us a tempo

They seize each other round the waist and wait.

spell is done, we have won! Let's have some fun!

They seize each other round the waist and wait.

spell is done, we have won! Let's have some fun!

Yes, let us a tempo

They take each other round the waist and wait.

spell is done, we have won! Let's have some fun!

They seize each other round the waist and wait.

spell is done, we have won! Let's have some fun!

Yes, let us a tempo

They take each other round the waist and wait.

spell is done, we have won! Let's have some fun!

They seize each other round the waist and wait.

spell is done, we have won! Let's have some fun!

Yes, let us a tempo

They take each other round the waist and wait.
together, first in the front of the stage, and then gradually in the direction of the Witch's house.)

When they get there Hansel breaks loose from Gretel and rushes into the house, shutting the door after him. Then from the upper window he throws down apples, pears, oranges, gilded nuts, and all kinds of
sweetmeats into Gretel's outstretched apron.)

Meanwhile the oven begins crackling loudly, and the flames burn high. Then there is a loud crash, and the oven falls thundering into bits.)
Hänsel and Gretel, who in their terror let their sweetmeats all fall down, hurry towards the oven startled, and stand there motionless. Their astonishment increases when they become aware of a troop of children around them, whose disguise of cakes has fallen from them.)

Hänsel. (spoken) I wonder how they all came here!
Scene IV.

Molto tranquillo. $d = 80$

Sopranos (Girls)

Gingerbread Children.

Altos (Boys)

Molto tranquillo. $d = 80$

Str. (con sordino)

and with closed eyes as the cake figures were before.

saved, we're freed

for the witch's spell is over more!

saved, we're freed

for ever more!

Gretel. Please tell me why your eyes are closed. Must help you. Oh

But who are you? Your eyes are shut. You're sleeping, and
yet we hear you sing.

If you touch us

Gretel (embarrassed.)

Once, we’ll open up our eyes.

I’ll touch them all with both of my hands!

I’m afraid I can’t.
(She caresses the nearest child, who opens its eyes and smiles.)

Poco a poco accelerando sin al

Hänsel.

Magic spell is broken whoosh

Hocus pocus elderbush! Rigid body loosen, hush!
(The Children jump up and hurry towards Hänsel and Gretel from all sides.)

Tempo vivace. ($d = 80$)

All. (The children close in a circle round Hänsel and Gretel.)

thank you both!

All. The spell is gone and we are free. We'll sing and we'll dance and we'll shout for glee! Come ev'ry one and form a ring, join—

sing and we'll dance and we'll shout for glee! Come ev'ry one and form a ring, join—
Joining hands together and sing

hands together while we sing! Then

hands together while we sing! Then sing and spring, then dance and sing.

For

cakes and all good things we bring, That through the wood our song of praise may

cresc.

sound, and echo repeat it all around!

sound, and echo repeat it all around; all around!

31957
Hansel.

(drawing back.)

our thanks

(drawing back.)

our thanks

Hansel.

Thanks to the Angels who came to us in a dream last night.

Angels whispered in dreams to us in silent night.

(Hour Gingerbread Children at a time surround Hansel and Gretel, and bow gracefully to them.)

Gretel.

Whispering what this would bring to

What this happy, happy day has brought to light.

Angels,

Praise and thanks!
watched above our heads and led us in the right. 

Hear our praise and watched above our heads and led us in the right. 

We thank you both

thank you both for all our joy and happy delight!

thanks for all our joy and happy delight,

praise and thank, we praise and thank for all our

for all our joy and happy delight, for all our

We thank you both for all our happy delight! We
All our life to you both for all delight!
joy and happy delight!
All thank you both for our delight!
We'll thank you all our life!

(They all press round Hansel and Gretel to shake hands with them.)

Well thank you all our life!

We thank you now, we

We thank you now,

Gretel.

We thank you both, we

We'll thank you all our life!

We thank,

31957
thank you now, We thank you now, for our de-light!

We thank you both, We thank you all our life!

We praise and thank you both for all our joy, all our de-light, for
poco ritard.

thank, we thank for our de-

poco ritard.

praise and thank you now for our de-

poco ritard.

all our joy and for all our de-

poco ritard.

all our joy and our de-light, for all our de-

Un poco ritenuto.

light!

light!

light!

light!

Father (behind the scene.)

Tra la la la, tra la la la, Were our children on-ly here!

Un poco ritenuto.
(The Father appears in the background with the Mother, and stops when he (half spoken)

Allegro molto. (d=120)

Father! Mother!

Gretel. (the same.)

Father.

Mother.

Father! Mother! Children deary Here's

Thank the Lord Yes, thank the kind God you both are here (joyful embracing)

Hansel and Gretel, safe and sound! Kids change parent
(Meanwhile two of the boys have dragged the Witch, in the form of a big gingerbread cake, out of the
ruins of the oven. At the sight of her they all burst into a shout of joy. The boys place the Witch in the
middle of the stage.)

Children, here's a lesson taught. How the wicked witch was caught,

Unaware, in the snare laid for you with cunning,

Lost her head, now she's dead turned into a

Un poco

Meno mosso. (d=104) GM FH

GM FH x WX
dimin.

Un poco

Cresc.
We can see the lesson taught
How the witch herself was caught,

Unaware in the snare
Laid for us with cunning

Evil cannot be ignored.
Virtue is its own reward.

When past bearing is our grief,
God the Lord will surely send relief.
Yes,

Poco a poco piu allargando.

When we cannot bear, then

31957
When past bearing is our grief, God the Lord will send.
Molto vivace. \( \{d=120\} \)

(Whilst the children dance in a joyous circle round the group, the curtain falls.)

The End.
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<td>Jules Massenet</td>
<td><strong>MANON</strong></td>
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<td><strong>COSI FAN TUTTE</strong></td>
<td>English version by Ruth and Thomas Martin</td>
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<td><strong>THE MAGIC FLUTE</strong> (<strong>DIE ZAUBERFLOTE</strong>)</td>
<td>English version by Ruth and Thomas Martin</td>
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<td>Giuseppe Verdi</td>
<td><strong>AIDA</strong></td>
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<td>Richard Wagner</td>
<td><strong>DAS RHEINGOLD</strong></td>
<td>English version by Frederick Jameson</td>
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<td><strong>LA BOHEME</strong></td>
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<td>Pietro Mascagni</td>
<td><strong>CAVALLERIA RUSTICANA</strong></td>
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