

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

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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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## 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, Porfessor 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 accomodation. 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

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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 harriidan, 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.

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## 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.

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## 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.

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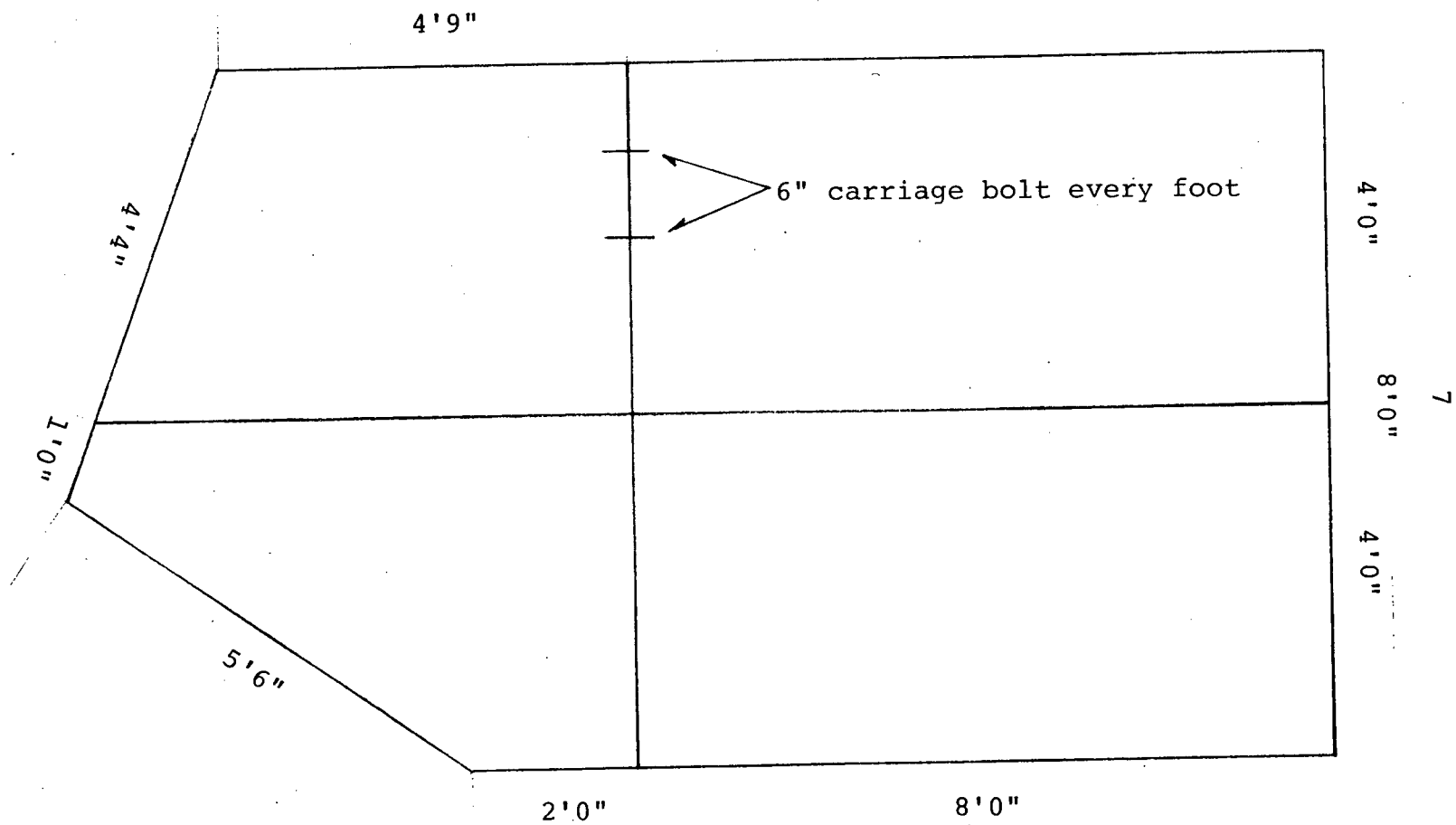


figure 1 Shape of the four platforms for Peter's house, Act I

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

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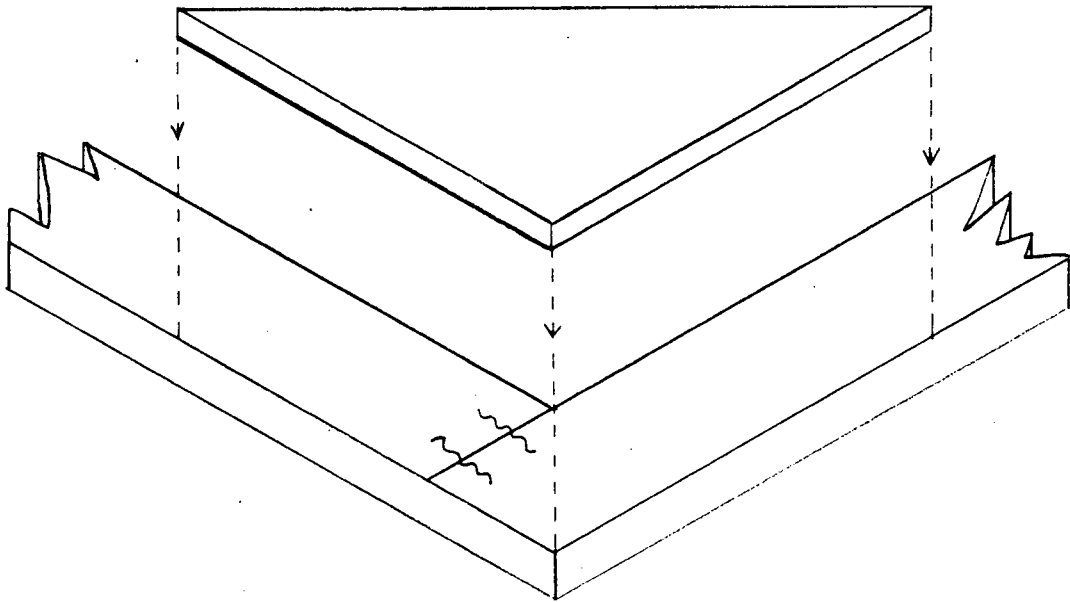


figure 2 Corner construction of a typical flat

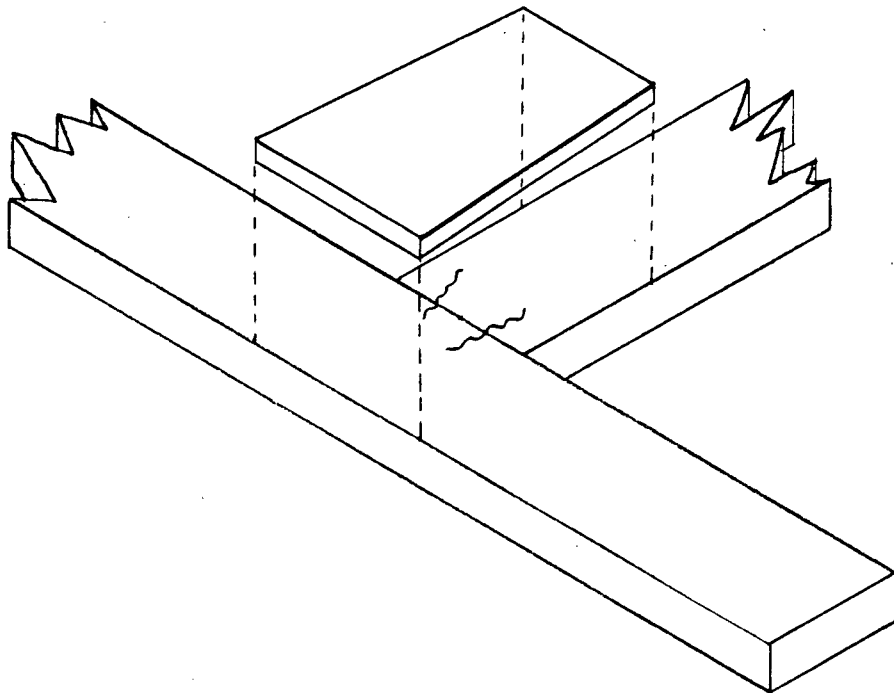


figure 3 Reinforcing a brace with a "Keystone" block

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 ¾" plywood, then fastened in the framed opening using 1½" screws. The door, a single sheet of ¾" 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

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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-straps 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

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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, casted, 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

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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 appropriate 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"

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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 constructing 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-

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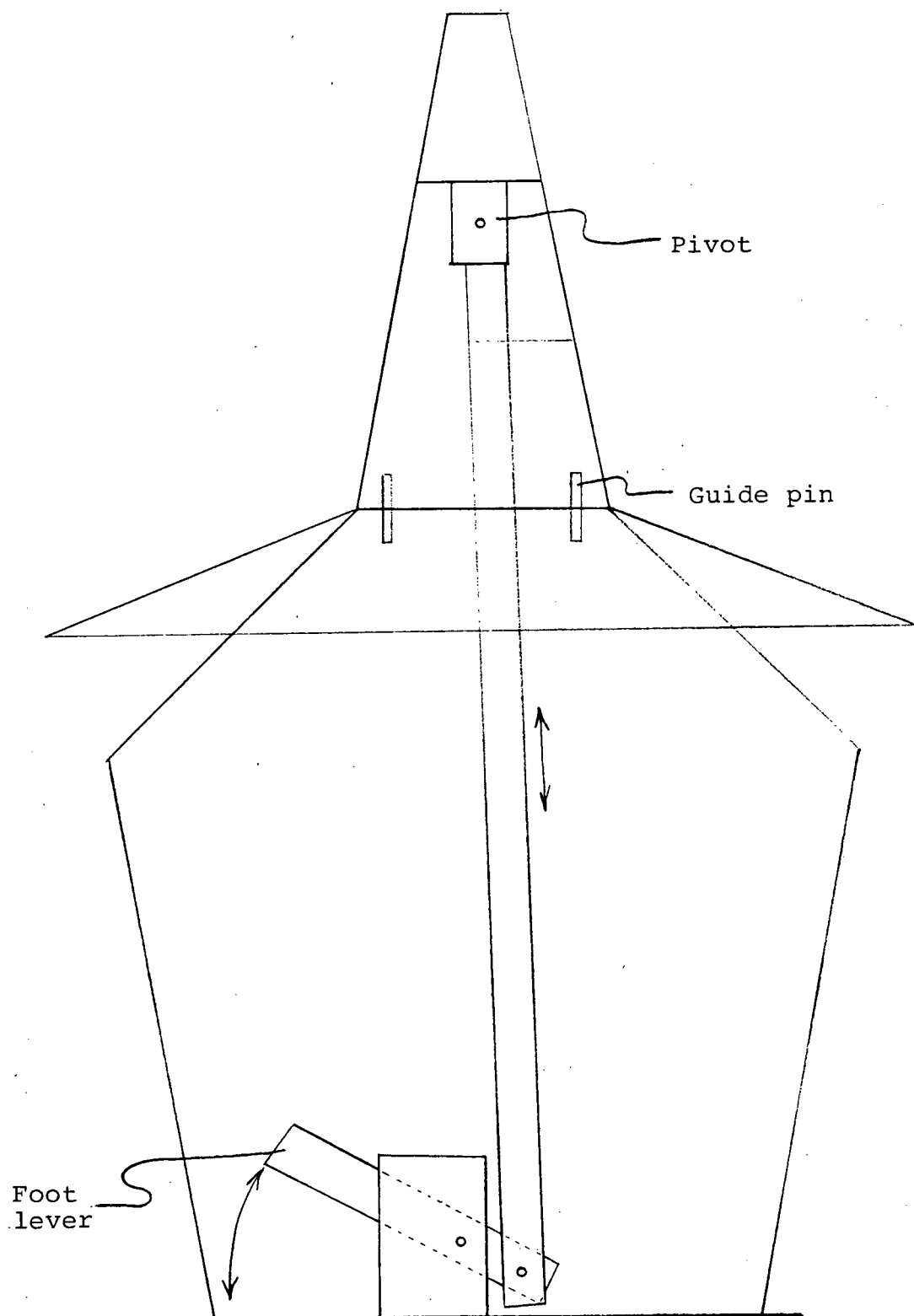


figure 4 Mechanism for Act III oven

line" system.

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 screw driver. 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.

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## 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'n'l, 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

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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.

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### Lighting Hansel and Gretel

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

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"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 VIII 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.

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## 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

Opera or Excerpt					
Character		Costume No.		Act & Scene	
Name					
Address				Phone	
Period					
Character Type & Station					
Colour Scheme					
		Description	Amount	Cost/Yd	Cost
Costume	Material & Yardage				
	Trim				
Cloak-Coat	Material & Yardage				
	Trim				
Hat	Material & Yardage				
	Trim				
Shoes					
Wig					
Accessories	Gloves				
	Purse				
	Tie				
	Shirt				
	Scarf				
	Jewelry				
	Miscellaneous				
TOTAL					

## Measurements

Bust or Chest		Neck	
Under Bust		Head	
Waist		Waist to Floor	
Hip Upper		Inside Leg Crotch to Knee	
Lower		Knee to Ankle	
Back Shoulders		Front Waist to Crotch	
Neck to Shoulders		Knee	
Back Neck to Waist		Ankle	
Underarm to Waist			
Front to Waist		Shoe	
Back Neck to Tip Bust		Sock	
Back Neck to Waist			
Inside Arm		Glove	
Outside Arm		Height	
Elbow		Weight	
Wrist			

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.

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## 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.

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## 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.

---

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Burris-Meyer, Harold, and Edward C. Cole. Scenery for the Theatre. Little, Brown and Company, Boston, 1971. revised edition

Corson, Richard. Stage Makeup. Ptentice-Hall, Inc., Engelwood Cliffs, New Jersey, 1975. fifth ed.

Parker, W. Oren and Harvey K. Smith. Scene Design and Stage Lighting. Holt, Rinehart and Winston Inc., New York, N.Y., 1974. third ed.

## 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.

---

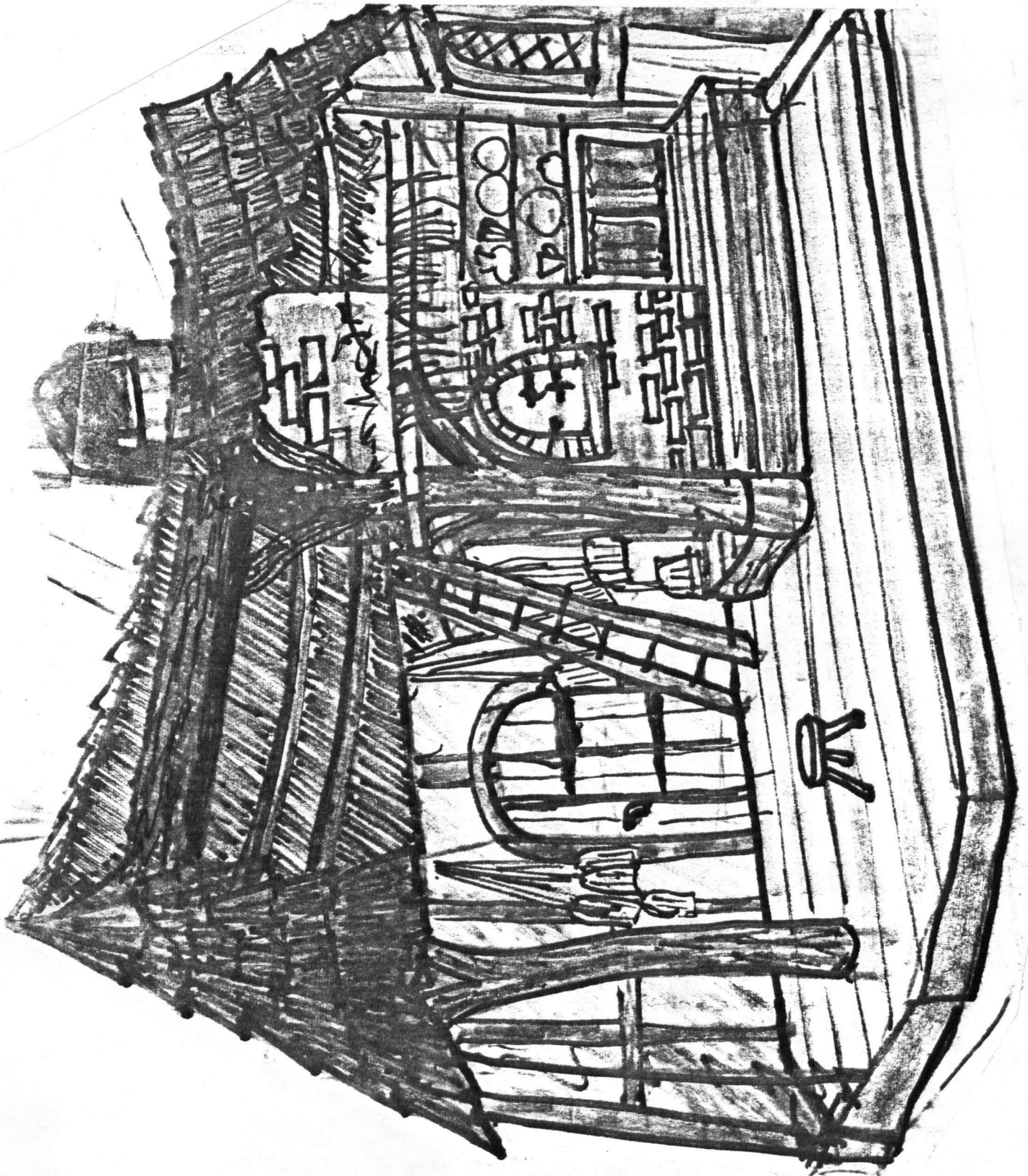


figure 6 Sketch for Peter's house, Act I, by F. Tickner

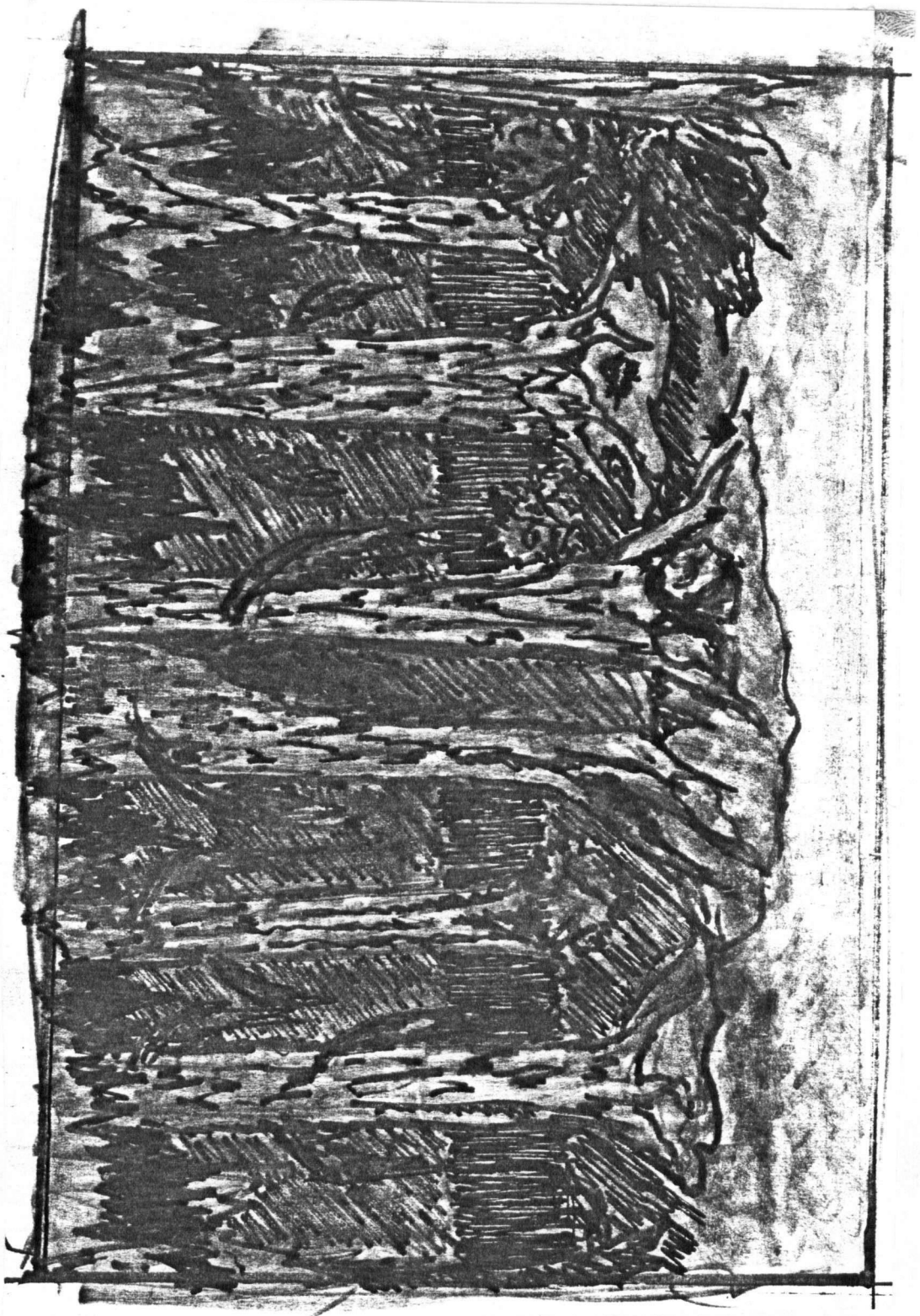


figure 7 Sketch for the Forest, Act II, by F. Tickner

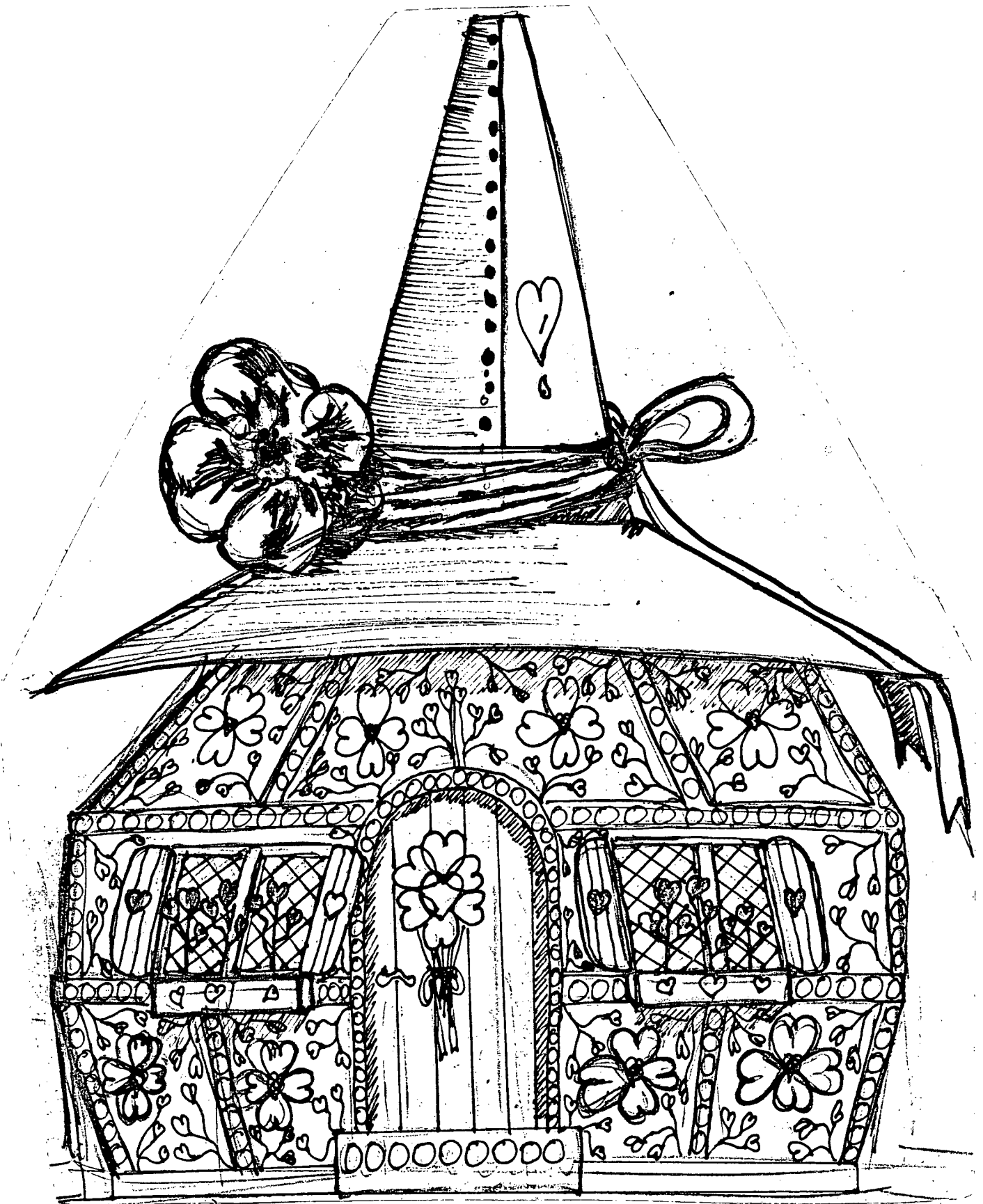


figure 8 Sketch for the Gingerbread house, Act III. F.Tickner

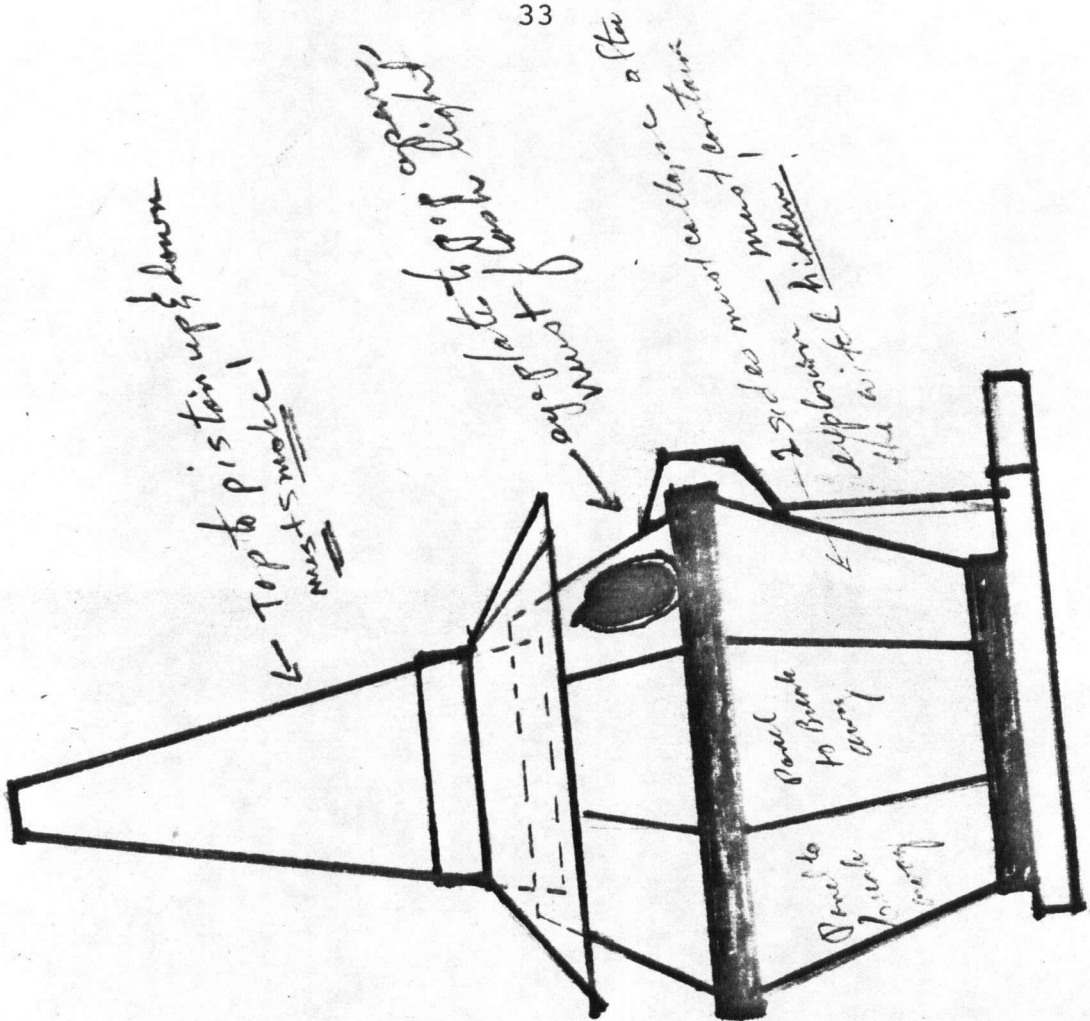
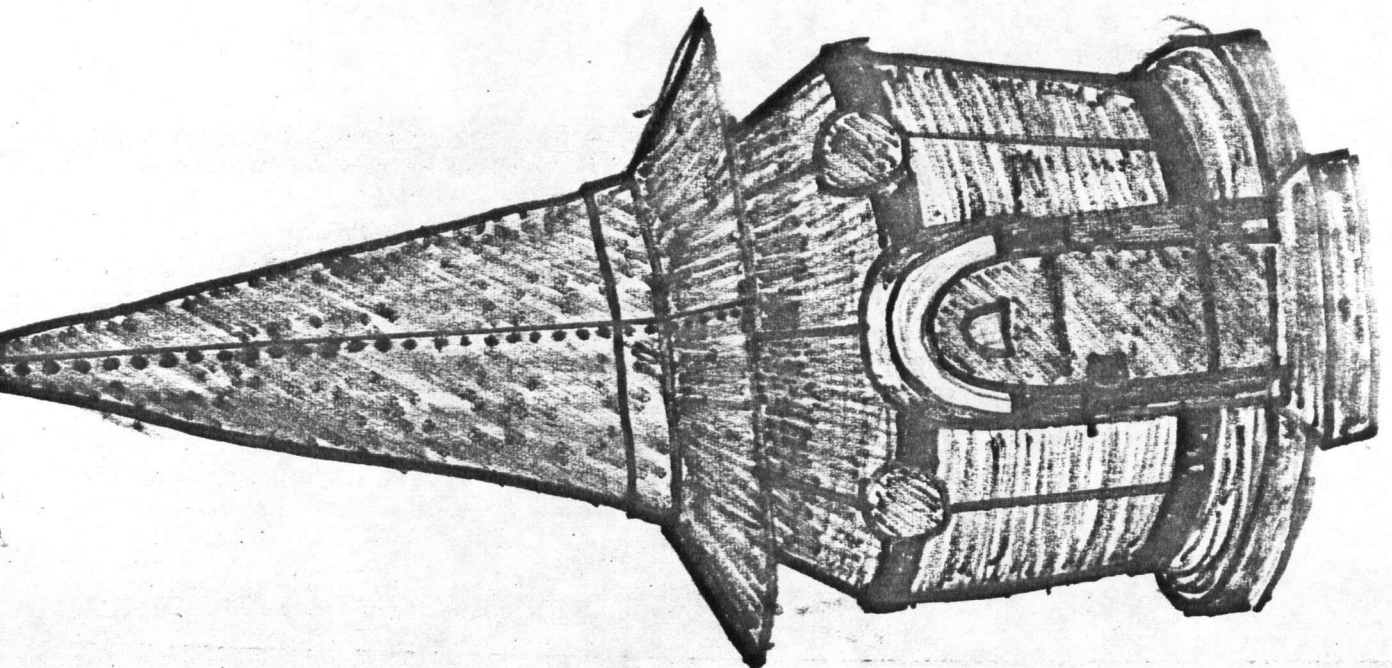


figure 9 Sketch and description of Oven, Act III. F. Tickner

The Oven

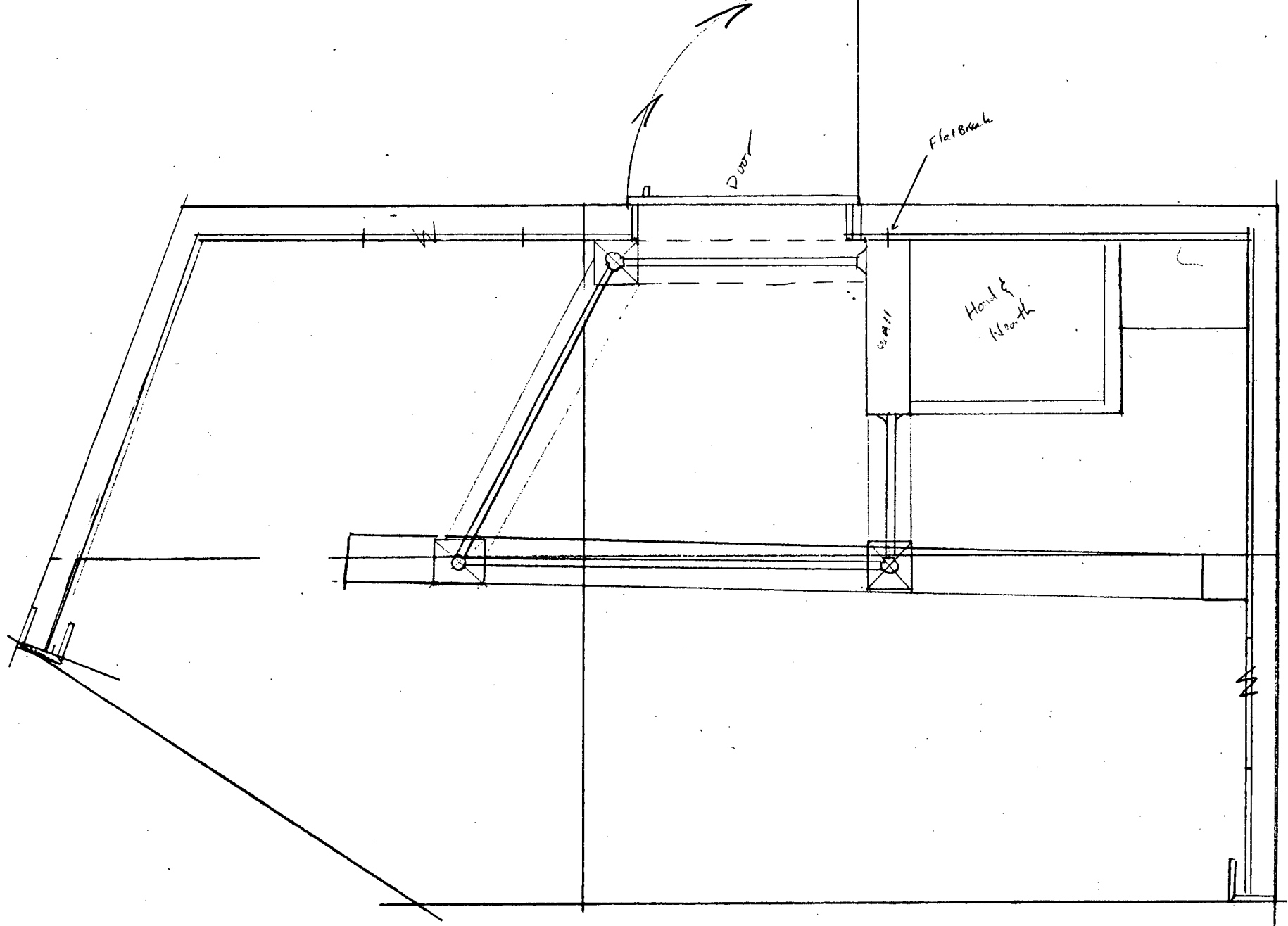


figure 10 Floor plan of Peter's house, Act I

F.Tickner

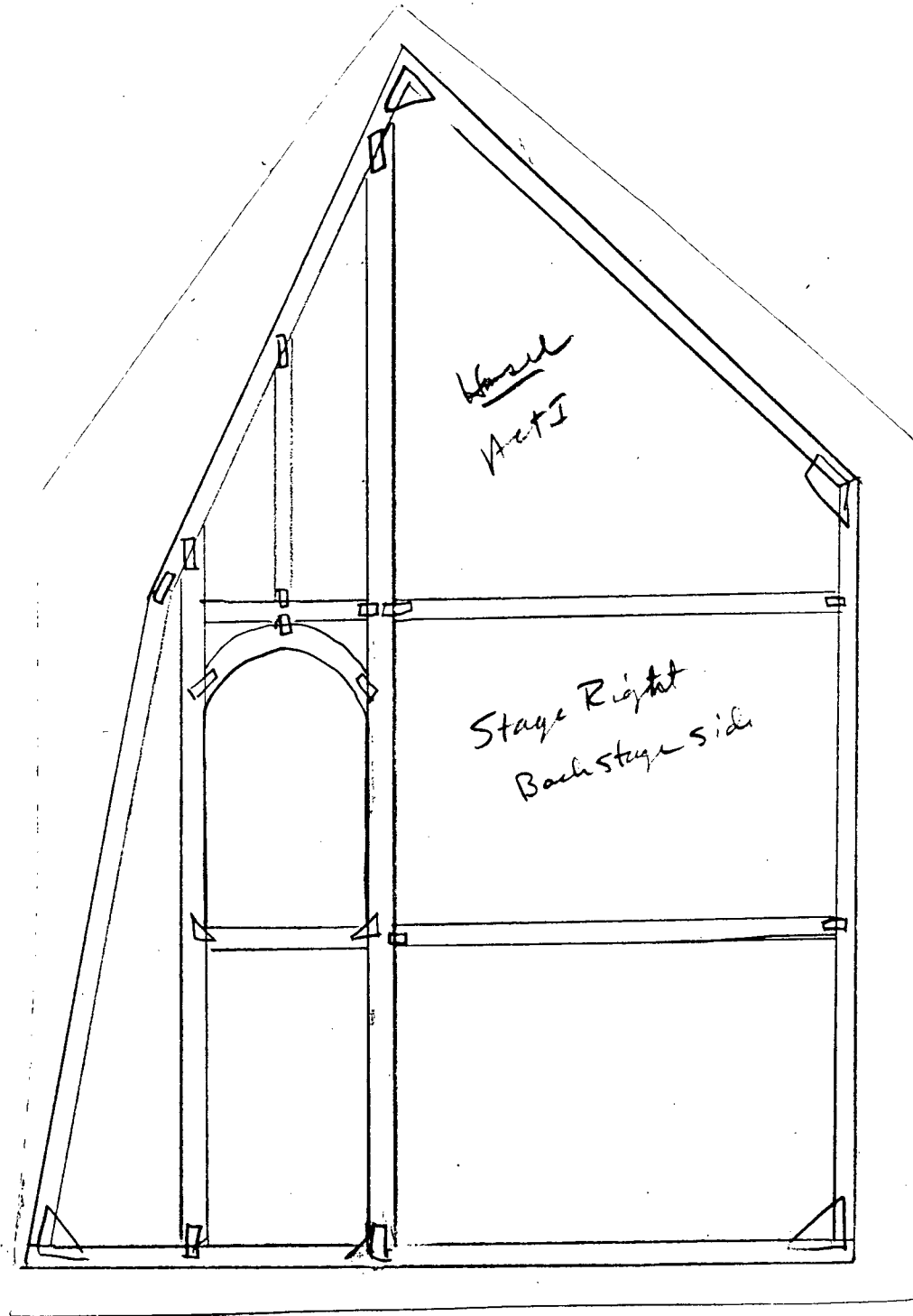


figure 11 Back of the Stage Right flat

F. Tickner

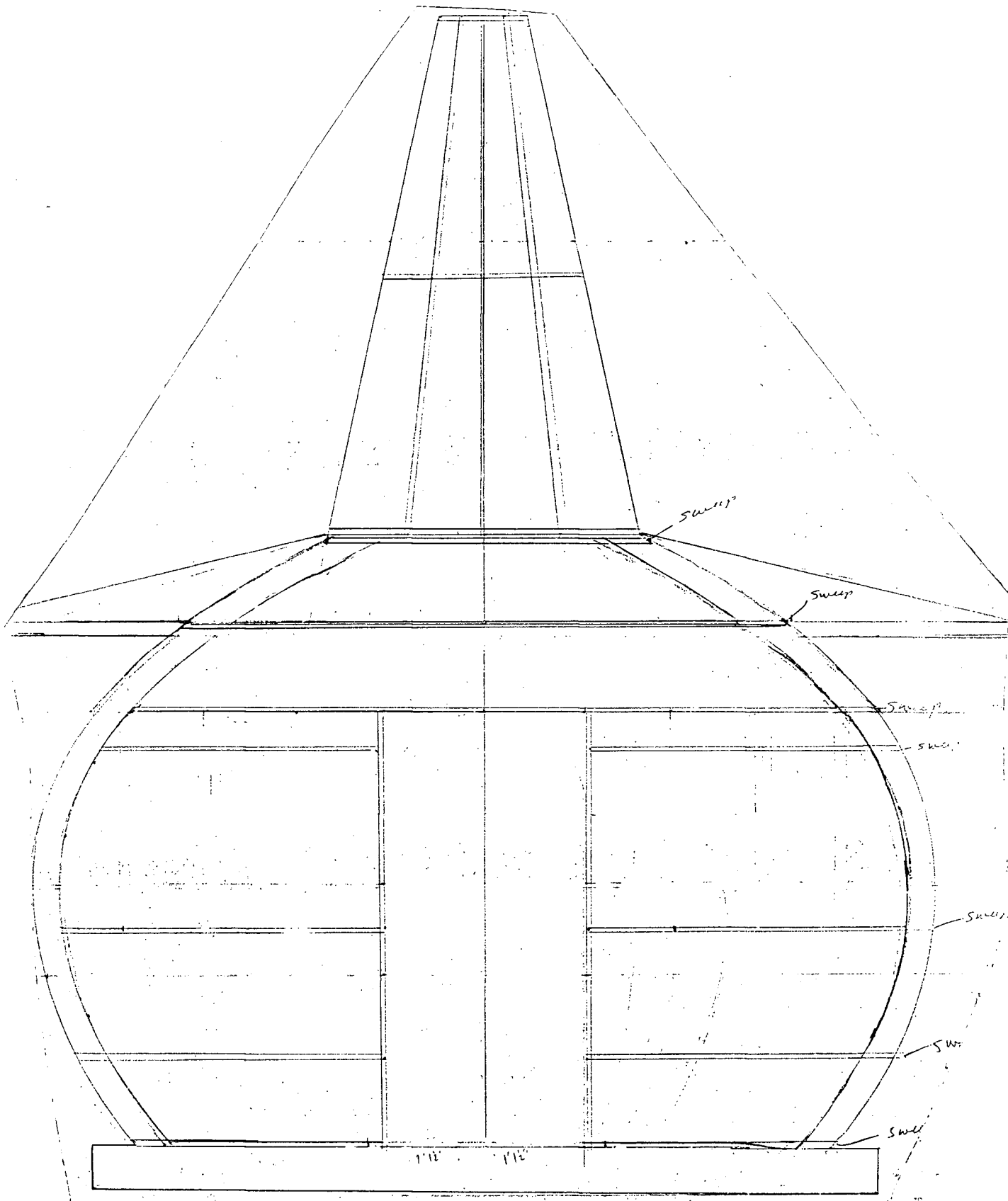


figure 12 Section of Gingerbread house, Act III F. Tickner

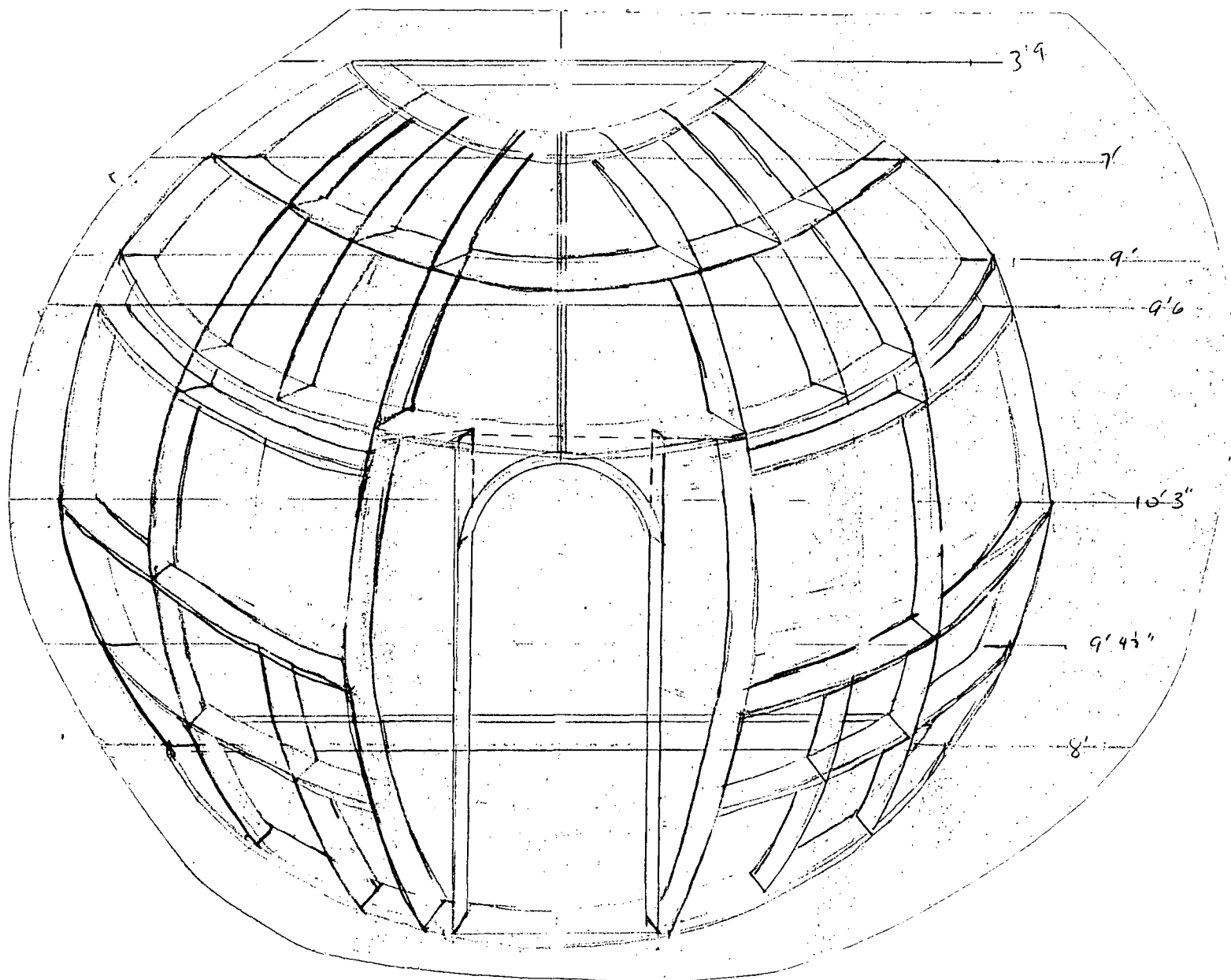


figure 13 Detail of Gingerbread house, Act III F.Tickner

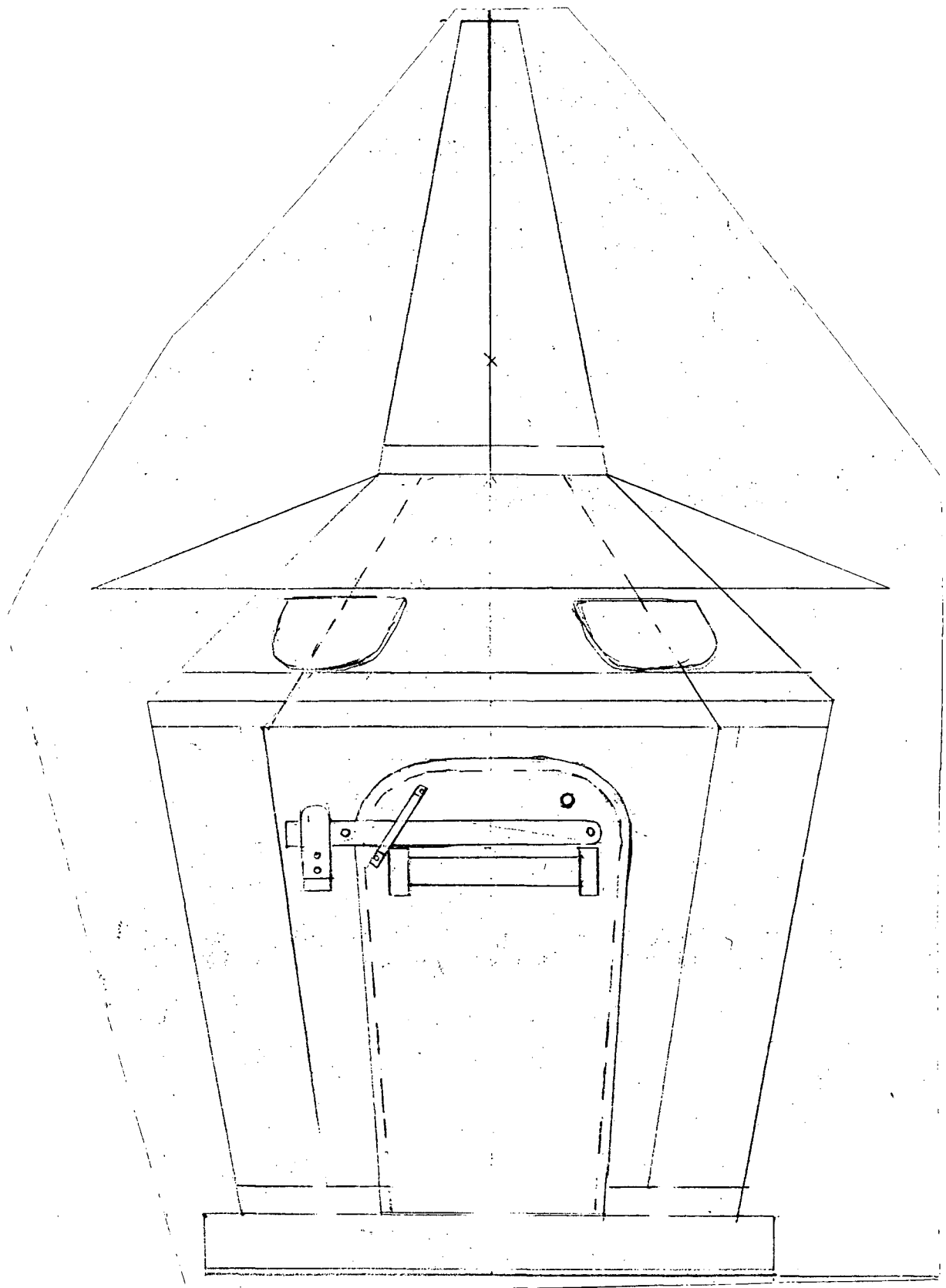


figure 14 Elevation of Act III oven F.Tickner

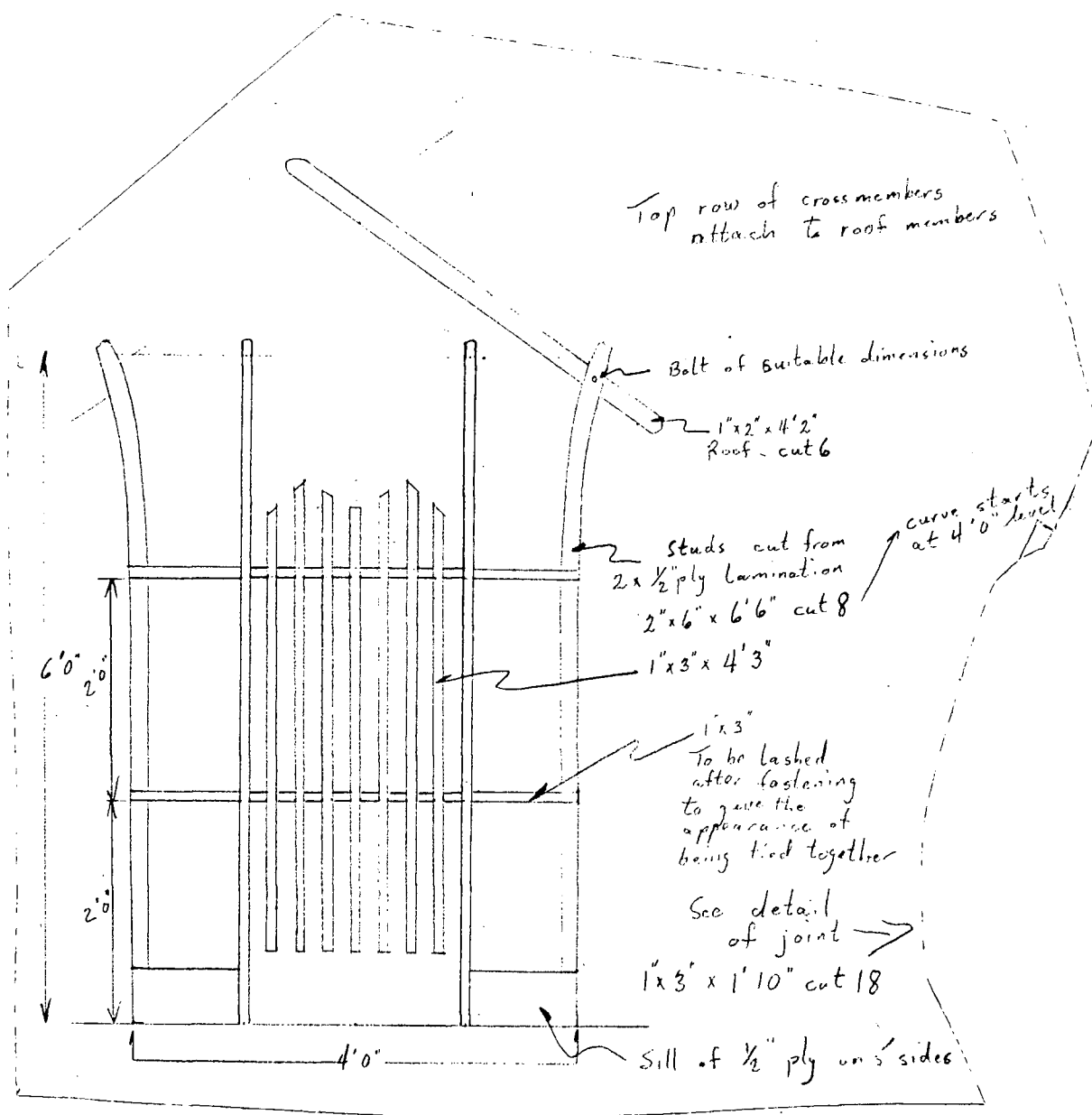


figure 15 Reduction of portions of Act III cage blueprint  
J. Holmes

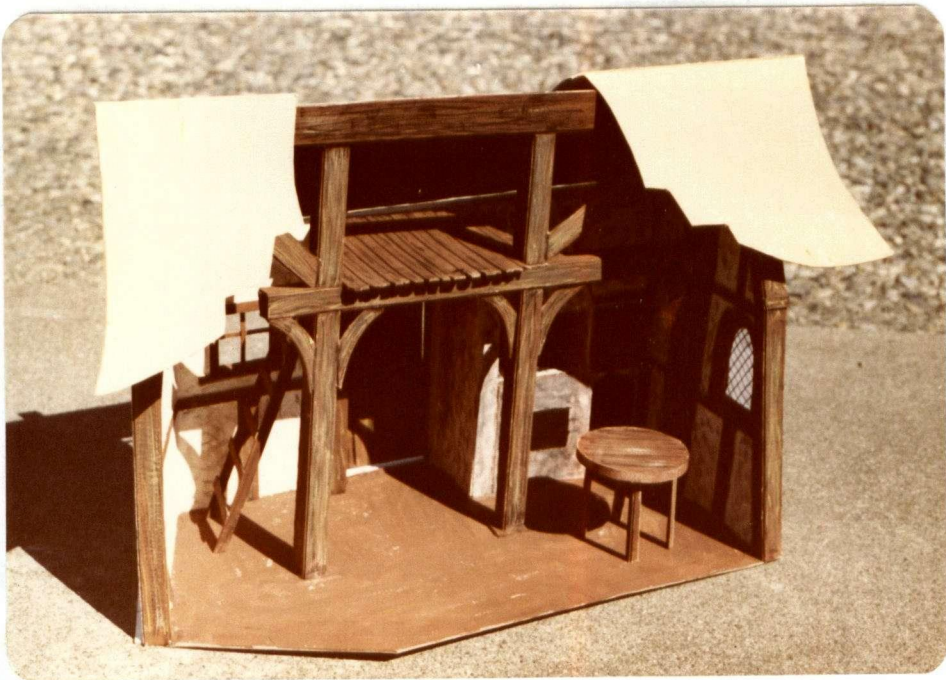


figure 16 Photograph of the model for the Act I house

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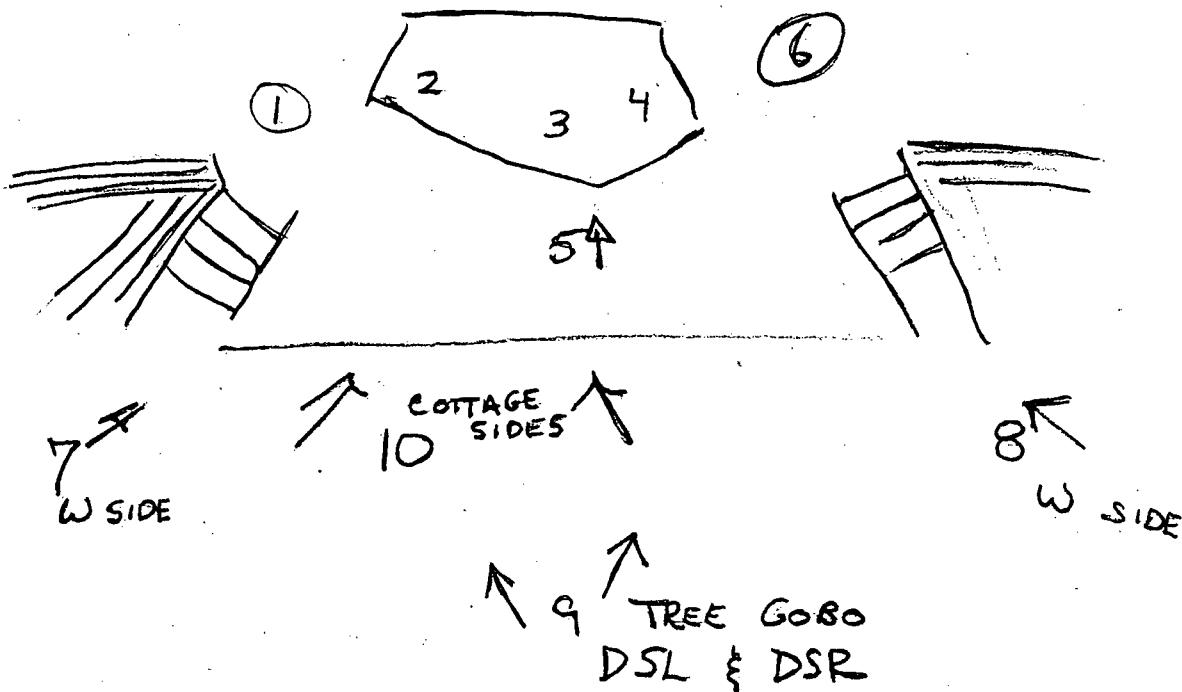
Dimmer/ Circuit Schedule

DIMMER - CIRC. SCHEDULE - CUESACT I

COTTAGE

CYC - 112

TREE GOBO - 11



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

"HANSEL &amp; GRETTLE"

LBC OPERA DEP

LITE DESIGN - T. ROBERTS

March 1979

figure 17 Original document from lighting designer  
Ted Roberts - March 1979.

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	Interior
		stool	

- 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

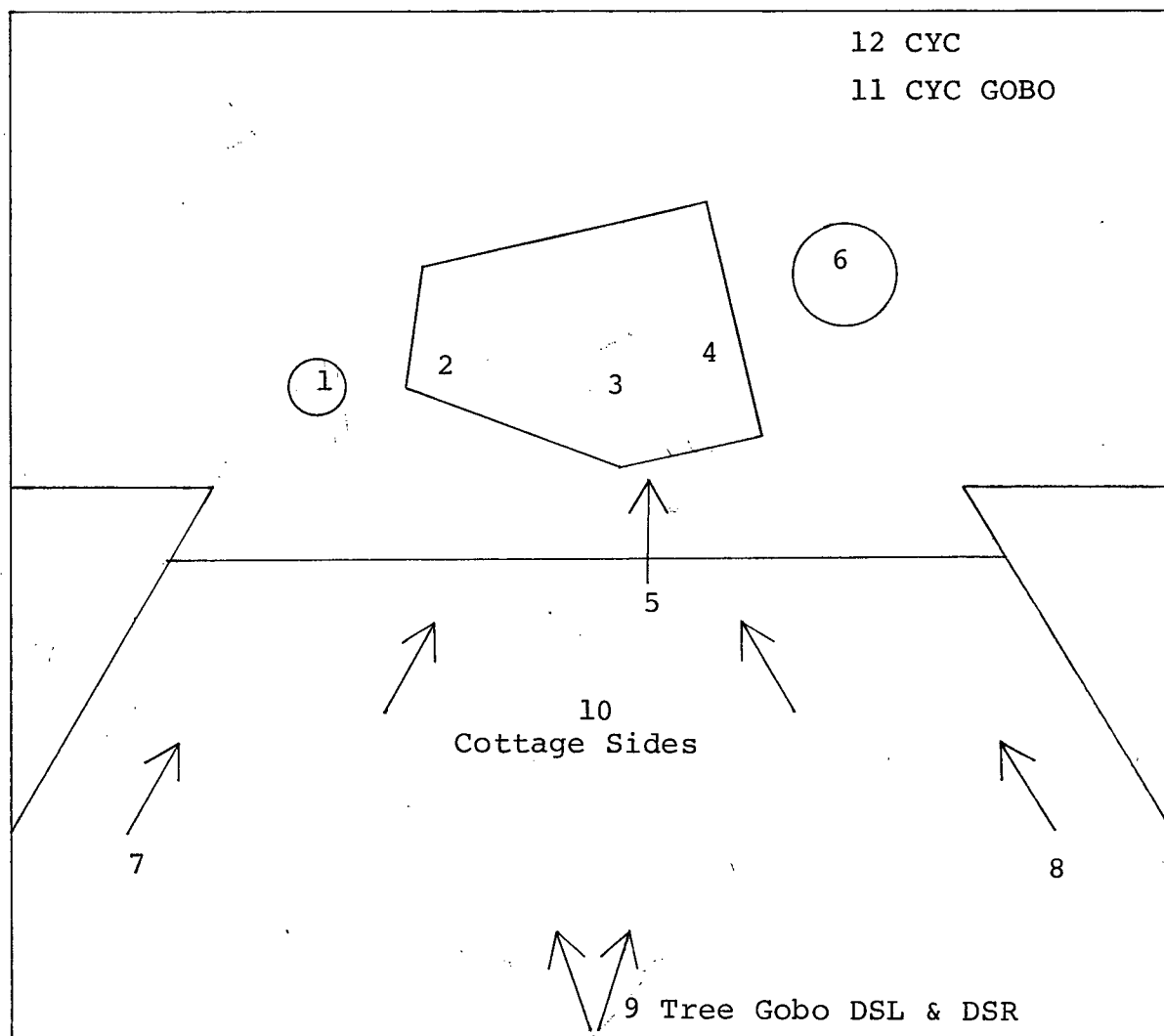
## Act III

- 1 Scene opens with H & G asleep DS of cage & G awakes and walk about DS of skim  
It is morning in the forest  
H wakes up/ they walk about DS and finally settle down again DSL
  - 2 Lights up behind skim and then skim 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<sup>and C wash</sup>  
 on H & G/ M & F slow cross to SR exit/ lites out  
    enter DSR cross to H & G then
- 16 House up
-

## Act I Cottage



Dim./Cir.

1 /6,21

2 /22

3 /16

4 /15

5 /54

6 /18

Dim./Cir.

7 /13,29

8 /10,26

9 /1,8

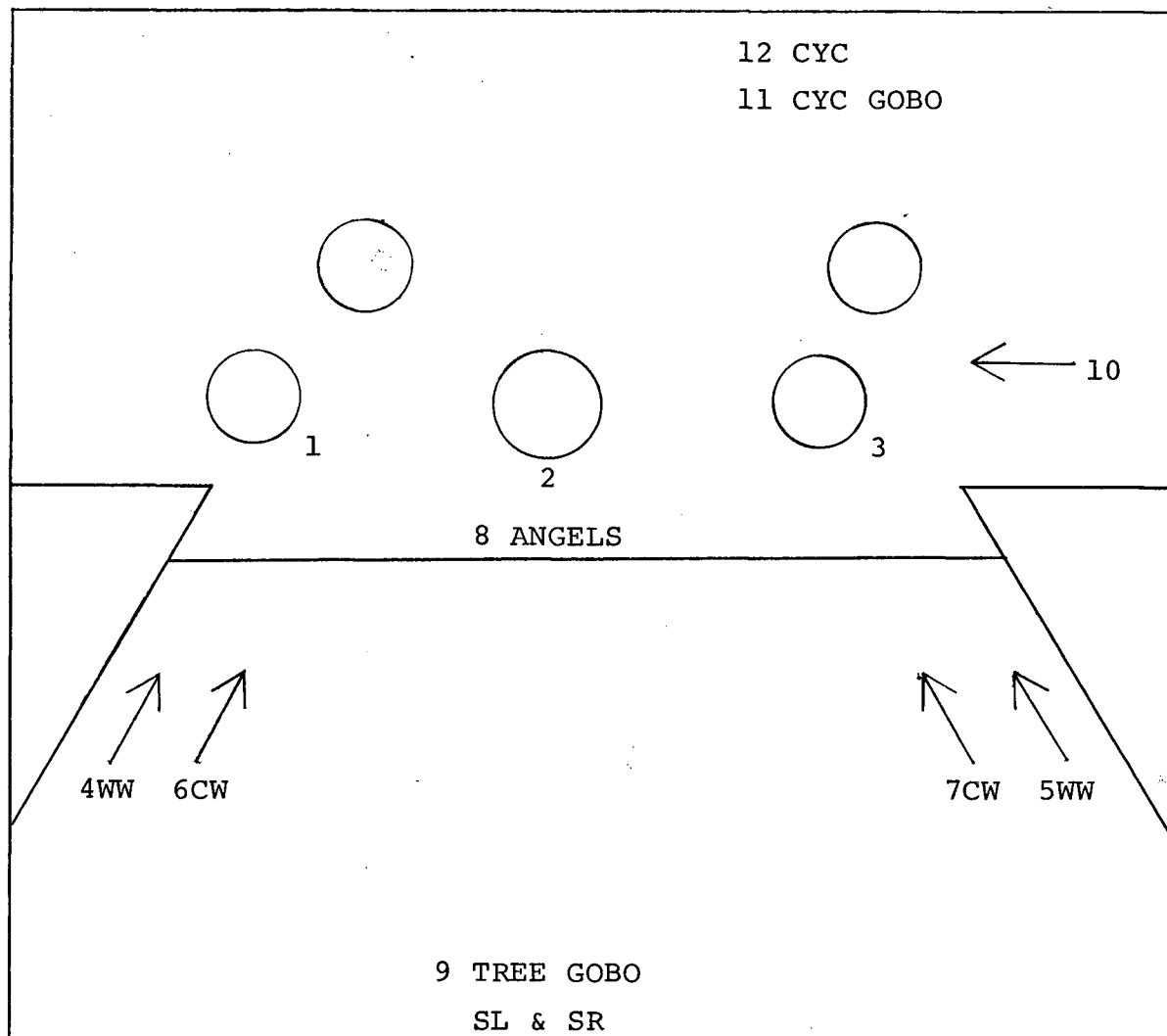
10 /9,12

11 /56,57

12 /41,42

figure 18 Dimmer and circuit schedule Act I

## Act II Forest



Dim./Cir.

1 / 6,21

2 / 4,20

3 / 3,17

4 /13,29

5 /10,26

6 /14,28

Dim./Cir.

7 /11,25

8 /27,30,55

9 / 1,8

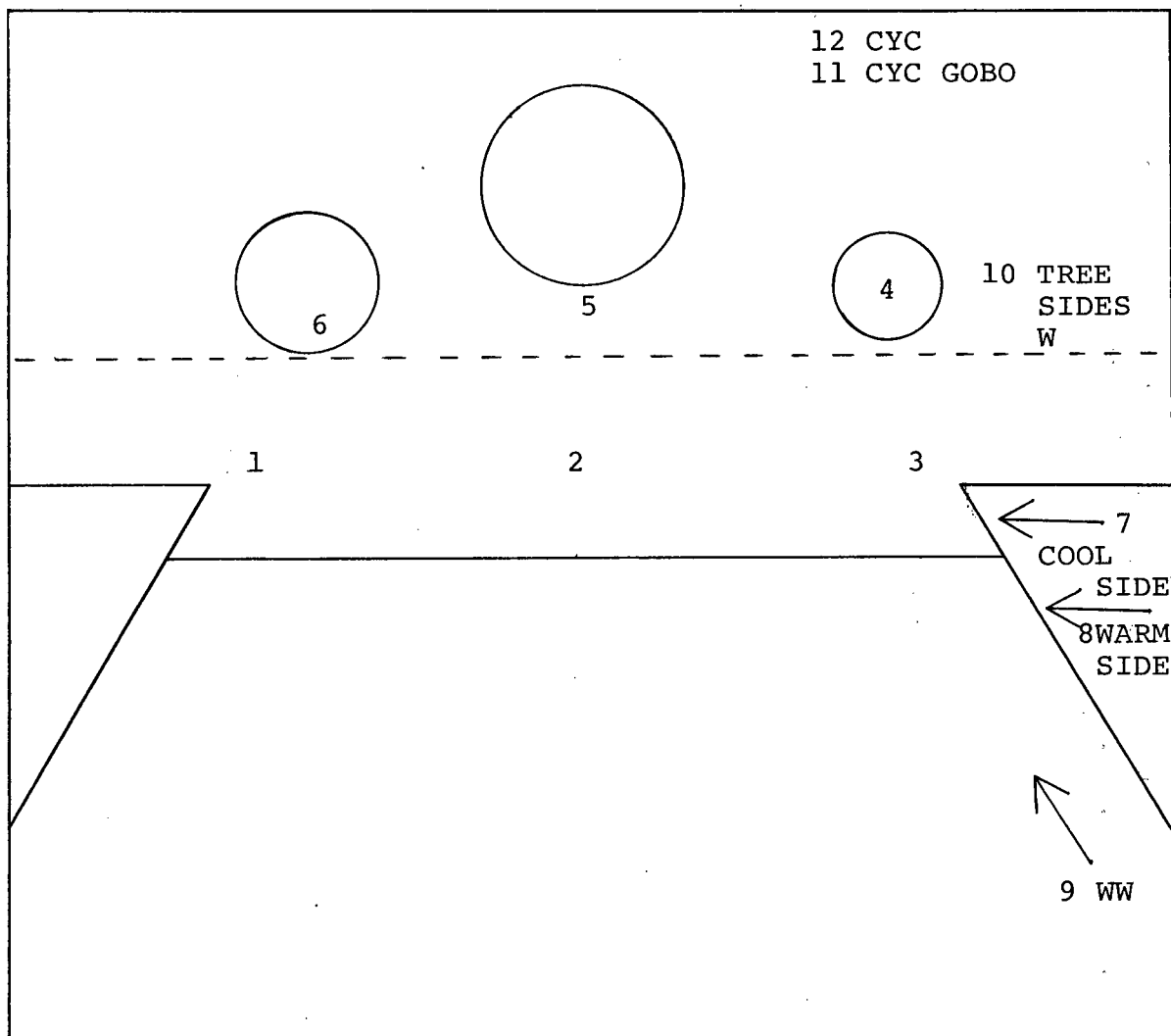
10 /37,40

11 /57,56

12 /41,42

figure 19 Dimmer and circuit schedule, Act II.

## Act III Witch's Hut



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.

Table of Gels Used

Cinemoid Gel Number/Colour		No. of Pieces	Instrument
2	Light amber	4	Pattern 223
		2	Pattern 263
7	Light rose	4	Pattern 123
		2	Pattern 23
4	Medium amber	4	Pattern 23
9	Light salmon	6	Pattern 263
		3	Pattern 123
15	Peacock blue	2	Pattern 263
		4	Pattern 23
17	Steel blue	3	Pattern 123
25	Purple	2	Pattern 123
41	Bright blue	4	Pattern 223
42	Pale violet	1	Pattern 223
32	Medium blue	4	12" X 12"
40	Pale blue	4	12" X 12"

table I

The numbers given refer to the Cinemoid reference book of the Century/Strand Corporation.

---

Instrument Schedule  
Table II

INST #	INST	LOC.	FOCUS		GEL	CIR.	NOTES	
1	8" LEKO	F.O.H.	TREE	GOBO	15'	1		
2	"	"	UL		9	2		
3	"	"	DL		9	3		
4	"	"	DC		9	4		
5	8" FR'NL	"	ANGELS		42	54		
6	8" LEKO	"	COTTAGE		9	55		
7	"	"	UC		9	5		
8	"	"	DR		9	6		
9	"	"	UR		9	7		
10	"	"	TREE	GOBO	15'	8		
1	8" FR'NL	LEFT BOX BOOM	SIDE LIGHT	COOL	41	11		
2	"	"	"	- WARM	2	10		
3	8" LEKO	"	COTTAGE		2	9		
1	8" FR'NL	RIGHT BOX BOOM	SIDE LIGHT	- CL	41	14		
2	"	"	"	- WM	2	13		
3	8" LEKO	"	COTTAGE		2	12		
1	6" FR'NL	BRIDGE	S.L. TREE		17	17		
2	"	"	CAGE		7	18		
3	"	"	WITCH HOUSE		7	23		
4	"	"	COTTAGE	TABLE	9	15		
5	"	"	"	DOOR/LOFT	9	16		
6	"	"	C,	TREE	17	20		
7	"	"	COTTAGE	- STOOL	9	22		
8	"	"	WITCH HOUSE		7	23		
9	"	"	OVEN		7	19		
10	"	"	S.R. TREE		17	21		
1	8" FR'NL	LEFT TORM. BOOM	SIDE	CL.	41	25		
2	"	"	"	WM.	2	26		
3	6" "	"	ANGELS		25	27		
1	8" "	RIGHT TORM. BOOM	SIDE	CL.	41	28		
2	"	"	"	WM.	2	29		
3	6" "	"	ANGELS		25	30		
1	3" LEKO	L. GALLERY RAIL	TREES,	SIDE WM	4	38	GANG E #3 LEFT GALLERY	
2	"	"	"	" CL	15	37	" #4 "	"

[illegible]

## APPENDIX IV

## Lighting Cue Sheet

## ACT I

Rehearsal Numbers	Cue	
	Q.0	House to half/ then out
1	Q.1	As curtain opens
		$\frac{1,6}{3}$ $\frac{2,3,4}{6}$ $\frac{5,9}{10}$ $\frac{7,8}{5}$ $\frac{10}{7}$ $\frac{11}{10}$ $\frac{12}{10}$ <u>dimmer level</u>
26	Q.2	Enter Mother
		$\frac{2,3,4}{9}$
32	Q.3	Exit Hansel and Gretel. Focus to table
		$\frac{2,3}{6}$ $\frac{10}{6}$
2 before 35	Q.4	Enter Father
		$\frac{1}{8}$ $\frac{4}{8}$
37	Q.5	Father enters the house
		$\frac{2,3}{8}$ $\frac{1}{3}$ $\frac{10}{9}$
6 before 60	Q.6	Exit Mother
		$\frac{6}{7}$
3 before dble. bar	Q.7	Masters slowly to black as curtain closes
	Q.8	House up

## ACT II

	Q.0	House to half/ then out
4 after 67	Q.1	Forest. Focus on Hansel
		$\frac{2}{7}$ $\frac{1,3}{4}$ $\frac{4,5}{4}$ $\frac{6,7}{6}$ $\frac{9}{10}$ $\frac{10}{7}$ $\frac{11}{10}$ $\frac{12}{10}$
9 before 70	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"
		$\frac{4,5}{10}$ $\frac{1,2,3}{5}$ $\frac{10}{7}$ $\frac{11}{6}$ $\frac{12}{7}$
90	Q.3	Enter Sandman
		$\frac{2}{6}$ $\frac{8}{3}$
92	Q.4	Hansel and Gretel say prayer CS and go to sleep
		$\frac{1,3}{3}$ $\frac{2}{8}$ $\frac{10}{6}$ $\frac{1}{3}$
98	Q.5	Enter Angels
		$\frac{8}{9}$ (slow build)
3 before dble. bar	Q.6	Masters slowly to black with curtain
	Q.7	House up
ACT III		
	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
		$\frac{1,2}{3}$ $\frac{3}{4}$ $\frac{7}{7}$
112	Q.2	Dew-fairy enters
		$\frac{1,2}{4}$
4 before 116	Q.3	Gretel awakes as morning grows
		$\frac{1,2,3}{6}$ $\frac{7}{5}$ $\frac{8}{6}$
4 after 125	Q.4	Hansel and Gretel discover the Witch House
		lead $\frac{10,11,12}{10}$ follow $\frac{4,5,6}{8}$ $\frac{8,9}{7}$ $\frac{1,2,3}{6}$

## Cue Sheet cont.

Rehearsal Cue  
numbers

164	Q.5	Oven on. Breaker 30, circuit 24
169	Q.6	Witch rides broom
		$\frac{1-6}{8}$ restore $\frac{1-6}{6}$
2 after 212	Q.7	Scrim in. Lights go with it
		$\frac{1,2,3}{5}$ $\frac{7}{7}$ $\frac{4-6}{0}$ $\frac{8-12}{0}$
p.98 5 after 107	Q.8	$\frac{1}{6}$ as Father enters $\frac{2}{6}$ following $\frac{3}{6}$
		crossing back $\frac{3}{4}$ / $\frac{2}{4}$
p.99 3 before dble. bar	Q.9	Masters down with curtain
	Q.10	$\frac{1-6}{10}$ $\frac{8,9}{8}$ $\frac{10-12}{10}$ for calls
	Q.11	House up

---

## APPENDIX V

## 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.

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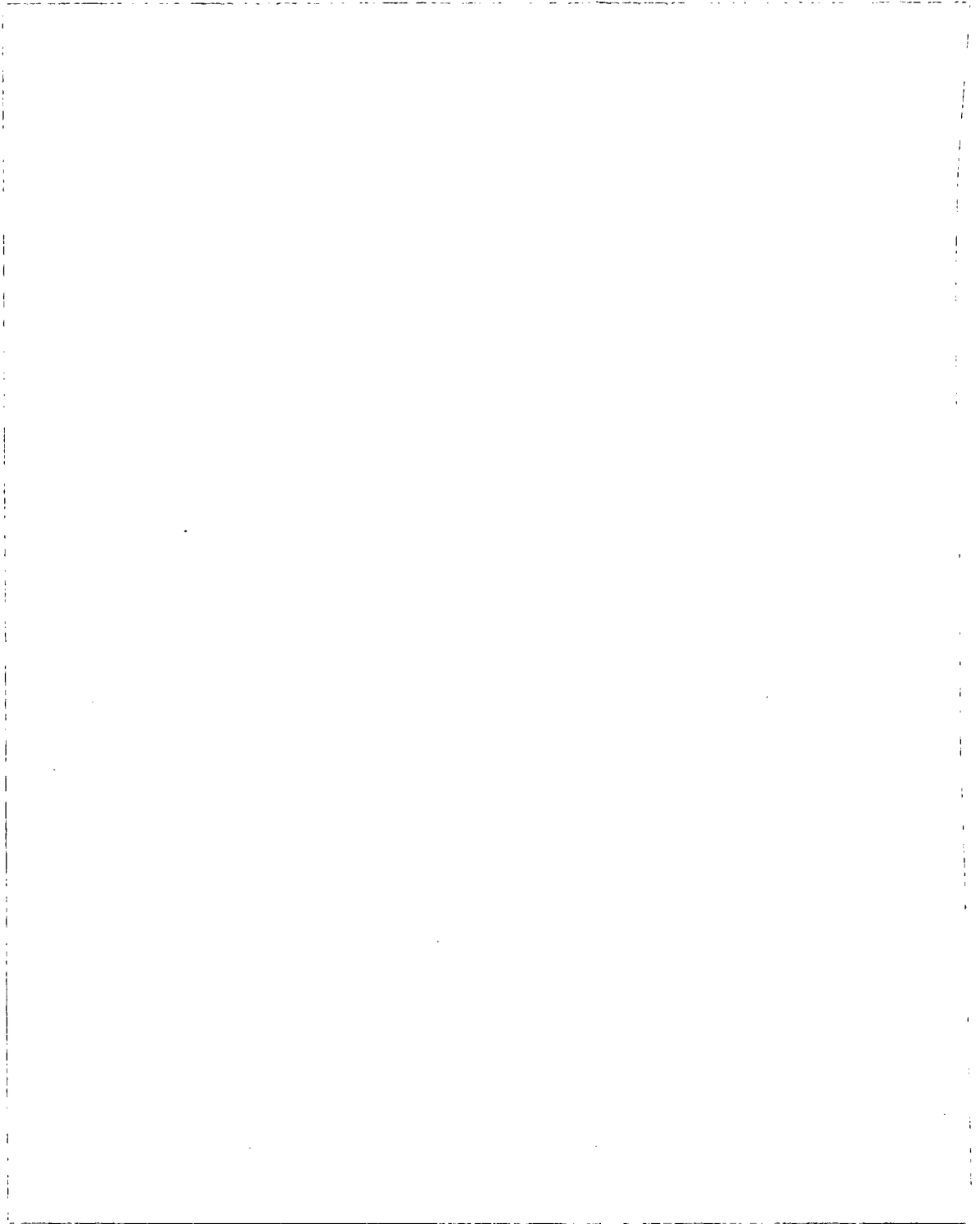


figure 21 Programme for the performance of Hansel and Gretel

**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  
Nan Mackie

**DOUBLE BASS**

Hans Preuss, *Principal*  
Nina Høvaas  
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  
Duncan Shaw

**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

**HARP**

Donna Brown

**LIBRARIAN**

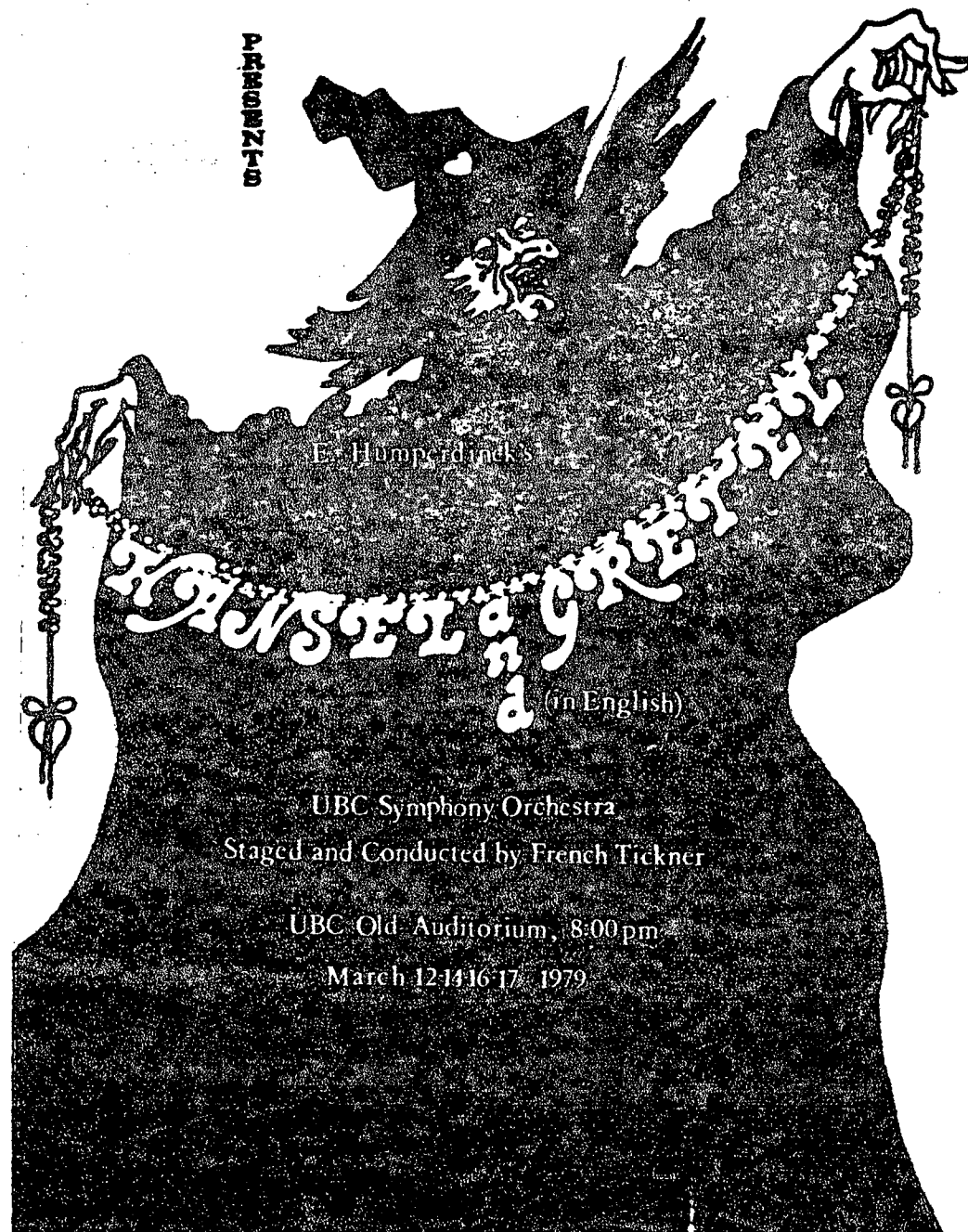
Hans Preuss

**STAGE MANAGER**

Hans Preuss

**UBC OPERA THEATRE**

**PROGRAM**



Humperdinck's

(in English)

UBC Symphony Orchestra

Staged and Conducted by French Tickner

UBC Old Auditorium, 8:00 pm

March 12-14-16-17, 1979

# HÄNSEL AND GRETEL

An Opera in Three Acts

Text by Adelheid Wette

Music by

Englebert Humperdinck

-CAST-

<i>Peter, a broom-maker</i> .....	Derek Delpuppo
	Jeffrey Holmes††
<i>Gertrude, Peter's second wife</i> .....	Katherine Hardert†
<i>Hansel</i> } .....	Lena Hauser*
<i>Their children</i> .....	Angela Furk
<i>Gretel</i> } .....	Heather Ochs
<i>The Witch</i> .....	Diane Fox
	Jennifer Jestley††
<i>The Sandman</i> .....	Lillian Graham
<i>The Dew Fairy</i> .....	Fiona Blackburn
	<i>Children and Angels</i>

\* 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 Furk

Lena Hauser

Lillian Graham

Nadine Bohna

## PRODUCTION STAFF

Director .....	French Tickner
Coach/Accompanists .....	Barbara Baxter
	Carol Westdal
Technical Director .....	Jeffrey Holmest
Set Design .....	French Tickner
Lighting Design and Execution .....	Ted Roberts
Stage Manager .....	Derek Delpuppo
Construction Crew .....	Jeffrey Holmest
	Derek Delpuppo
Tickets .....	Music Department Office Staff
House Manager .....	Dolores Bastedo
Crew .....	Robert Gordy
	Kenneth Weremchuk

LF3  
B7  
1979  
A65  
H64  
C.1

THE UNIVERSITY OF BRITISH COLUMBIA  
DEPARTMENT OF MUSIC  
2075 WESBROOK MALL  
VANCOUVER, B.C., CANADA  
V6T 1W5

UBC OPERA THEATRE

AMERICAN



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:

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

MAIL ORDER TICKET FORM FOR

HÄNSEL AND GRETTEL

59

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

Enclosed find ..... to  
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figure 22 Pamphlet used in advertising

# HÄNSEL AND GRETEL

An Opera in Three Acts

Text by Adelheid Wette

Music by

Englebert Humperdinck

## -CAST-

<i>Peter, a broom-maker</i> .....	Derek Delpuppo
	Jeffrey Holmes
<i>Gertrude, Peter's second wife</i> .....	Katherine Harder
<i>Hansel</i> } .....	Lena Hauser
<i>Their children</i> .....	Angela Furk
<i>Gretel</i> } .....	Heather Ochs
<i>The Witch</i> .....	Diane Fox
	Jennifer Jestley
<i>The Sandman</i> .....	Carol Westdal
	Lillian Graham
<i>The Dew Fairy</i> .....	Fiona Blackburn
	<i>Children and Angels</i>

UBC SYMPHONY ORCHESTRA

UBC OPERA CHORUS

STAGED AND CONDUCTED BY FRENCH TICKNER

UBC OLD AUDITORIUM, 8:00 P.M.

Monday, March 12, 1979  
Wednesday, March 14, 1979

Friday, March 16, 1979  
Saturday, March 17, 1979

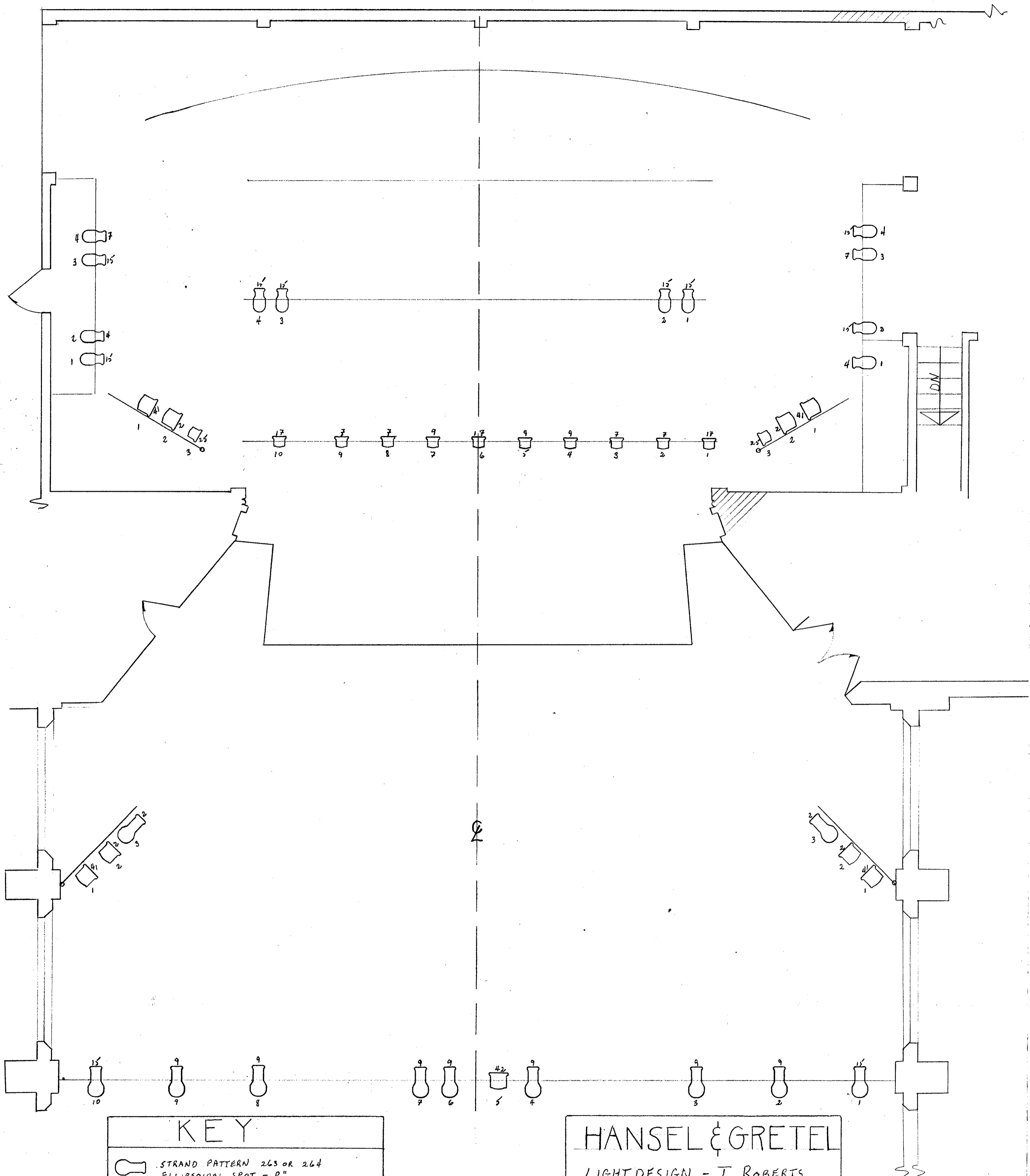
(For ticket information see reverse side)

*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



KEY	
	STRAND PATTERN 263 OR 264 ELLIPSOIDAL SPOT - 8"
	STRAND PATTERN 23 ELLIPSOIDAL SPOT - 3"
	8" FRESNEL
	6" FRESNEL

HANSEL & GRETEL  
 LIGHT DESIGN - T. ROBERTS  
 DRAWN BY - J. HOLMES  
 SCALE 1/4" = 1'0"

LE 3  
 B7  
 1979  
 A65 H64 c.1  
 HOLMES  
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# HANSEL AND GRETEL

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WITH HANSEL AND GRETEL: A  
PRODUCTION THESIS

by  
JEFFREY F HOLMES

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1979  
A65  
H64  
C.1

# 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*

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## ARGUMENT

**O**NCE 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, even-tide 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.

# 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.*

---

<b>First Act.</b>	<b>Home.</b>
<b>Second Act.</b>	<b>The forest.</b>
<b>Third Act.</b>	<b>The witch's house.</b>

---

# Hansel and Gretel.

**A**

## Prelude.

Ruhige, nicht zu langsame Bewegung.

Andante con moto. (♩ = 69)

E. Humperdinok.

Hr.

Str.

**B**

Cl. Fl. Pos. Trb.

cresc. f

Hr. Cl. Vl. Hr.

**C**

(Wind) Bl.

First system of musical notation. The piano part (left) includes a *Ten.* (Trombone) line. The woodwind part (right) includes a *Vel.* (Violoncello) line and an *Hr.* (Horn) line. The system concludes with a *dimin.* (diminuendo) marking and a *poco riten.* (poco ritenuto) marking.



**Allegro non troppo. Munter.** (Die Halben ungefähr wie vorher die Viertel.)

Second system of musical notation. The piano part (left) includes a *Trp.* (Trumpet) line. The woodwind part (right) includes a *VI.* (Violoncello) line and a *Str.* (String) line. The system concludes with a *pp* (pianissimo) marking and a *(lungo) (lungo)* (long) marking.

Trp.

Fl.

*mf*

*p*

*mf*

*cresc.*

*p*

*ff*

*dimin.*

*p*



Fl. Hb. *cresc.*

Musical score for Flute (Fl.) and Horn (Hb.). The Flute part is in the upper staff, and the Horn part is in the lower staff. Both parts are in G major (three sharps). The Flute part has a melodic line with some grace notes. The Horn part provides harmonic support. A crescendo marking (*cresc.*) is present in the Flute part.

vi. cl. *p* vi. *ped* \*

Musical score for Violin (vi.) and Clarinet (cl.). The Violin part is in the upper staff, and the Clarinet part is in the lower staff. Both parts are in G major. The Violin part has a melodic line with some grace notes. The Clarinet part provides harmonic support. A piano marking (*p*) is present in the Violin part. A pedal marking (*ped*) and an asterisk (\*) are present in the Clarinet part.

*ped* \* *ped* \* *ped* \*

Musical score for Violin (vi.) and Clarinet (cl.). The Violin part is in the upper staff, and the Clarinet part is in the lower staff. Both parts are in G major. The Violin part has a melodic line with some grace notes. The Clarinet part provides harmonic support. Pedal markings (*ped*) and asterisks (\*) are present in the Clarinet part.

Bl. (Wind) *poco riten.* *p* Pos. Trb. *ped* \*

Musical score for Woodwinds. The upper staff is for Flute (Fl.) and the lower staff is for Clarinet (cl.). Both parts are in G major. The Flute part has a melodic line with some grace notes. The Clarinet part provides harmonic support. A piano marking (*p*) is present in the Flute part. A *poco riten.* marking is present in the Clarinet part. A pedal marking (*ped*) and an asterisk (\*) are present in the Clarinet part.

Hb. Hr. *m.s.* *L.H.* *p* Trb. Pos. Vol. *cresc.* *ped* \*

Musical score for Horn (Hb.) and Trombone (Trb.). The Horn part is in the upper staff, and the Trombone part is in the lower staff. Both parts are in G major. The Horn part has a melodic line with some grace notes. The Trombone part provides harmonic support. A piano marking (*p*) is present in the Trombone part. A *cresc.* marking is present in the Trombone part. A pedal marking (*ped*) and an asterisk (\*) are present in the Trombone part.

Hb. Fl. *p*

Musical score for Horn (Hb.) and Flute (Fl.). The Horn part is in the upper staff, and the Flute part is in the lower staff. Both parts are in G major. The Horn part has a melodic line with some grace notes. The Flute part provides harmonic support. A piano marking (*p*) is present in the Flute part.



Das Zeitmass sehr allmählich beschleunigen.  
Poco a poco accelerando.

First system of musical notation, piano and bass staves, featuring complex chords and arpeggios. Dynamics include *f* and *p*.

Second system of musical notation, piano and bass staves, continuing the complex harmonic texture. Dynamics include *f*, *ff*, and *string.*

Third system of musical notation, piano and bass staves, with flowing sixteenth-note patterns in the right hand.

Im Zeitmass. (Ein wenig zurückhaltend.)  
a tempo. (un poco ritenuto.)

Fourth system of musical notation, piano and bass staves, featuring a boxed **M** in the piano part.

Fifth system of musical notation, piano and bass staves, with a boxed **N** and **VI.** in the piano part. Dynamics include *p* and *espressivo*. The text *ausdrucksvoll* is written below the piano part.

Sixth system of musical notation, piano and bass staves, concluding the page with sustained chords and arpeggios.

The musical score consists of six systems of staves, primarily in treble and bass clefs. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** Starts with a piano (*p*) dynamic. The right hand features a melodic line with many accidentals. A *cresc.* (crescendo) marking appears in the middle of the system.
- System 2:** Continues the melodic development. A boxed measure containing a whole note chord is marked with a *dim.* (diminuendo) instruction, with "(Wind)" written above it.
- System 3:** Features a *fp* (fortissimo piano) dynamic marking. The right hand has a melodic line with triplets. A *p* (piano) dynamic is marked in the left hand.
- System 4:** Includes a *cresc.* marking. The right hand has a melodic line with triplets. A *fp* dynamic is marked in the left hand. A boxed measure in the right hand is marked with a *Trp.* (Trumpet) instruction.
- System 5:** Starts with a *f* (forte) dynamic. The right hand has a melodic line with triplets. A *fp* dynamic is marked in the left hand. A measure number "15" is written below the staff.
- System 6:** Includes a *poco string.* (poco string) instruction. The right hand has a melodic line with triplets. A *cresc.* marking is present. The system ends with a *ff* (fortissimo) dynamic marking.

First system of the musical score. It features a piano accompaniment in the left hand and a melody in the right hand. The tempo is marked *dim.* (diminuendo). The key signature has one sharp (F#).

Second system of the musical score. It includes a horn part (Hb.) and a piano accompaniment. The tempo is marked *poco riten.* (poco ritenuto). The key signature changes to two sharps (F# and C#).

Third system of the musical score. It includes a horn part (Hb.), a violin part (Vl.), and a piano accompaniment. The tempo is marked *Ruhig. Tranquillo.* (Ruhig and Tranquillo). The key signature has two sharps (F# and C#).

Fourth system of the musical score. It includes a horn part (Hb.), a violin part (Vl.), and a piano accompaniment. The tempo is marked *Sehr ruhig. Molto tranquillo.* (Sehr ruhig and Molto tranquillo). The key signature has two sharps (F# and C#).

Fifth system of the musical score. It includes a horn part (Hb.), a violin part (Vl.), a trumpet part (Trp.), and a piano accompaniment. The tempo is marked *Sehr ruhig. Molto tranquillo.* (Sehr ruhig and Molto tranquillo). The key signature has two sharps (F# and C#).

Sixth system of the musical score. It includes a horn part (Hb.), a violin part (Vl.), a trumpet part (Trp.), and a piano accompaniment. The tempo is marked *Sehr ruhig. Molto tranquillo.* (Sehr ruhig and Molto tranquillo). The key signature has two sharps (F# and C#).

## First Act.

## Home.

*Allegretto con moto.* (♩ = 63)

*p* Vcl.

Fl.

Hb.

Fl.

Cl.

BASS

Hr.

I

(Curtain rises)

## 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

Hb.

The geese are ~~running~~ bare-foot ~~because they've no shoes!~~  
 GOING- THEY'VE NO SHOES TO WEAR

Hr. *p*

The cobbler has leather and plenty to spare,  
 THERE'S LEATHER ENOUGH BUT NO PATTERN TO USE

Why can't he THAT'S THE WE-RY

Hb. *sffz* *p*

Cl.

H DROPS BROOM FROM LOFT

G. PUTS DOWN SEWING PUTS UP BROOM X R LEANS

make the poor goose a new- pair? BROOM ON WALL THEN X TO  
 REASON THE GESE HAVE NO- SHOES LADDER - GOES UP AS HIGH AS  
 Hänsel (interrupting her) POSSIBLE

Then they'll have to go bare-foot!

Fl. *p*

Bass 1

Hänsel.

Goose-y-goosey gan-der, just what's to be  
 ITS TIME TO BE

Hr.

done?  
FED

Who'll give me milk and sugar, for bread I have none?  
I'M HUNGRY AS CAN BE, BUT WE HAVE NO MORE BREAD

Cl.  
Hr.

I'll go back to bed and I'll lie there all day,  
I'M EMPTY & HOLLOW, WHAT MORE CAN I SAY

Hb.  
Cl.  
p

No-thing here to  
TOUCH ME WITH A

REACHING TOP OF LADDER  
Gretel (interrupting)

[3]

H. STARTS MAKING BROOM

Then we'll have to go hungry!  
THAT'LL MAKE YOU FEEL TICKLISH!

G. DOWN LADDER  
X TO STOOL & SITS TO SEW

eat so there's nothing to  
FEATHER AND I'LL FLOAT A -

pay!  
WAY FL.

Cl.  
Bass.  
p

Hänsel (throwing his work aside and getting up)

My mother would only come home a -  
NOW IS LATE & I WONDER WHAT'S

Hr.  
dim.  
Str.  
p

Gretel (getting up)

Hänsel.

gain! ~~WRONG Hb.~~ You I'm so hungry I don't know what to do! For weeks I've been on - ly  
OR WHEN YOUR TIME ALWAYS SEEMS SO LONG ONLY EATEN  
Ten. ONLY EATEN Bass.

*sfz* *p* *Ten.*

Gretel. **G**

LIFE'S NOT WORTH LIVING *ritard. a tempo* WISH I WERE DEAD Now, Hänsel, don't forget what father  
bread, it's ve ry hard, I'm get-ting tired!  
*ritard. a tempo* HAVE YOU FOR-GOT-TEN THE WORDS

*Cl.* *Wind.* *sfz* *p*

*ritard.* **4** *a tempo*

said When mother wished that she were dead: *ritard.* "When past bear - ing  
*a tempo* WE CAN - NOT

*Str.* *Bass.* *p* *sfz* *più p*

to our grief, God the Lord will send re - lief!"  
BEAR THEN THEN Hänsel.  
Yes, Gretel, OH YES, BUT

*cresc.* *pp* *vel.*

Ⓒ H →

that's all ver - ry 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

Str. *p*

Bass.

Gre - - tel, it would be such a treat if we had some-thing nice to  
WISH, How I WISH YOU'D FIND ANYTHING IF IT'S GOOD

Vcl.

H TURNS & XL STEP ST. ST. ST. RUBS TUMMY *poco ritard.*  
eat! Eggs and but-ter and ou- of paste, THAT'S WHAT I'D REALLY LIKE THE  
BACON ALL THE REST I've al-most for-got ten how they  
Hb. *poco ritard.*  
Ten. *p* vcl.

5 Ⓒ □ H

Gretel (stopping his mouth)

*Tempo.* No! don't give in to grumps,  
OH WHY DON'T YOU KEEP STILL

*trist. BEST Tempo.* Gretel, I wish—  
say Hr. Cl. *p*

Bass.

PUT SEWING  
ON CHAIR

G → H

WITH ALL OF YOUR COMPLAINING I'VE HAD MY FILL AND WHY DON'T YOU SMILE

Look happy or you'll give me, give me the dumps. This aw - ful - face,

VI.

cre - Hr.

Whew! what a sight,  
ONCE IN A WHILE

Looks like a hor-rid old - cross - patch -  
HANSEL YOU'RE REAL-LY AKEAN OLD CROC-O-

scen -

- do

6 G GETS BROOM

Allegretto con moto. (♩ = 120)

(She takes a broom in her hand)

fright!  
Wind. DILE

Out of my way!  
GRUMP-IT-Y PAGE

Leave me I pray!  
YOU'RE A DIS-GRACE

HAG STEP

HAG STEP

f

Str. p

G MOCK THREATENS  
E BROOM

Just let me reach you, Quick-ly I'll teach you How to make trouble Turn  
NEVER EXPLAINING ALWAYS COMPLAINING

18

G (SWEEPS) GRUMPY, GROUCHY HOW I DETEST SCOWLING & GROWLING JUST LIKE ALL THE REST

Crosspatch, crosspatch, What is the use Grow-ling and grumbl-ing, - Full of a-buse,

VI. *p* *cresc.*

7 GONE WITH YOU GROUCHY OLD PEST G SWATS H

Off with you, out with you, Shame on you, goosel Crosspatch a-way, Grumpity FACE

Hän-sel (seizes the broom too)

Wind. *f* *p* H HANDS IN POCKETS X TO G Crosspatch a-way, Grumpity FACE Eas-y to Dis-

G SWATS H G LECTURES H

Out of my way! If I am hung-ry I'll nev-er say so, You're A DIS-GRACE TRY NOT TO SHOW IT

say! When I am hung-ry Surely I can say so, Nev-er give GRACE IF I CAN'T HELP BUT SHOW IT WHEN I AM

*cresc.*

Nev-er give up so, Chase it a-way sol Crosspatch, crosspatch, What is the use WHEN YOU GET ANGRY WHY DO I KNOW IT GRUMPY GROUCHY YOU WILL ADMIT

up-so, Can't chase a-way sol Crosspatch, crosspatch, What is the use AN-GRY YOU ALWAYS KNOW IT

Grow - ling and grumb - ling, Full of a - buse, Off with you, Out with you.  
*MUMBLING* THEY DONT HELP A BIT I AM RIGHT YOU'RE NOT BRIGHT

Grow - ling and grumb - ling, Full of a - buse, Off with you, Out with  
 I'M NOT BRIGHT, YOU ARE

*cresc.*

G SWATS H H SITS ON STOOL G G TURNS ALL RIGHT

Shame on you, goose! (pretending to sweep away.) That's right! Now

WHY DONT YOU QUIT

you, with you! RIGHT, I QUIT Hr.

*f*

*f*

8 Tempo primo. (♩ = ♩)

NOW THAT YOU'VE ED if you will stop com - plaining I'll tell you a most de - light - ful

Wind. I THINK I WILL TELL YOU A MOST DE - LIGHT

*p* *f* *p* *dim.*

Bass.

G TO CUPBOARD Hänsel. UP

secret! O de - light - full it must be something

AND JUST HOW DE - LIGHT WITH IT BE GOOD TO

Hr. Cl. Fl. Cl. Fl.

*p* *p*

Vel.

G  
H → T  
Gretel.

nice! Well list - en, broth - er, dear WHAT A sur - prise! Just  
EAT? I KNOW WHERE THERE'S A TREAT you

VI. Cl. Fl.

*HE DOES SHE TAKES COVER OFF MILK JUG*

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

VI. Cl. Fl.

neigh - bor. And moth - er, when she comes back  
MILK IN - SIDE WHEN COME SHE'LL MAKE SOME-THING

VI. Fl. VI.

home, Will make us a jun-ket all white with foam.  
NICE, I HOPE IT'S A PUO-DING OF HANSSEL AND RICE  
MILK white RICE with foam.

CRENC.

## Hänsel (dancing round the room)

When a jun - ket's an - y-where near, Then Hän - sel. Hän - sel,  
THATS THE BEST DEA YOU'VE HAD THIS EM - PTY STOM - ACH'S

Cl. *p*

Hän-sel is there!  
DRIVING ME MAD!

How thick is the cream's on the milk, let's  
I'll BET YOU REALLY THICK!

*p* Wind.

(He licks the cream off his finger.)

taste it!  
TRY IT

0 Ge - mi-mi, wouldn't I like to  
Boy, ITS GOOD I DONT INTEND TO

*p* Cl. *expressivo* Hr. *f* *dimin.*

H STARTS TO DRINK IT

Più animato. STOMPS  
Gretel.(gives him a rap  
on his fingers.)

Such man-ners, Hän-sel. Aren't you a - shamed? Take out your  
WHY HANSEL STOP IT HAVE YOU NO HANDS OFF THIS

drink it!

Più animato.

10

H BLOWS  
ON HAND

G POINTS

fingers, you gree-dy boy!  
INSTANT OR YOU TAKE THE BLAME

Go back to your work again, be  
NOW HURRY & FINISH YOUR WORK US

*Ten.*

*sfz sfz sfz sfz*

*Vcl.*

*sf p sf*

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

*H GOES UP LADDER*

*sf sf sf sf*

DIP FINGERS  
IN CREAM

RUBS BUM

Tempo come prima FROM  
LAUDER Hänsel (sticking)

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 OF DON'T CARE

*f f p*

his hands into his trousers pockets.)

No, not for me! That's not my i-dea at all, It doesn't  
IT'S HB. WORKING'S DULL AS OWL CAN BE MAKING A

*poco ritard.*

*poco ritard.*

*a tempo*

suit me! It's such a bore! Dancing is what I pre-fer much.  
 BROOMSTICK ALWAYS THE SAME I WOULD MUCH RATHER BE PLAYING A

*cresc.*

12

Gretel.

Danc-ing! Danc-ing! I'm sure it's not a crime.  
 SING-ING THAT'S IT LETS TRY IT RIGHT NOW

more.

*GAMP**H COMES DOWN*

We'll sing a song to keep us in time!  
 COME ON THEN HANGEL ILL SHOW YOU HOW

One that our grand-mother  
 LETS SING A SONG ONE THAT'S

*cre**seen*

used to sing us: Let's sing and dance in time to the sing-ing!  
 LOUD & RINGING THEN WE'LL KEEP TIME & DANCE TO OUR

*do*

VI.

*mf*

## Allegretto con moto. (♩=100)

(clapping her hands)

Fl. Hb. Hr. Dr. Bass.

Brother dance a step or two  
HANSEL COME AND DANCE WITH ME

*f* *p* *p*

Both my hands I of-fer you, Right foot first, Left foot then, Round a-bout and  
IT'S AS EASY! AS CAN BE ONE FOOT HERE ONE FOOT THERE YOU GO NO

*p*

(Hänsel tries to do it, but awkwardly) H FALLS Hänsel.

back a-gain. I would dance, but  
TIME TO SPARE Fl. Hb. Hr. Wind. LIKE TO

*p* *f* *p* *mf* *p*

don't know how, When to turn or when to bow, Show me what I ought to do,  
DANCE WITH YOU BUT THAT'S ONE THING I CAN'T DO VI. Str. YOU MUST SHOW ME HOW IT'S DONE

*mf*

G UP HELPS  
H.

15

25

Gretel.

So that I may dance like you.  
FOR I'M SURE ITS LOTS OF FUN

With your foot you tap tap tap,

FIRST VI.

cresc.

p

Hb.

Cl.

With your hand you clap clap clap,  
THEN

Right foot first, Left foot then, Round about and  
ONE HERE ONE THERE NO

Hänsel.

G RUNS TO STOOL  
SITS TO WATCH

back a gain! With your foot you tap tap tap, With your hand you clap clap clap,  
TIME TO SPARE FIRST TRY FI. THEN MY I

VI.

p

G APPLAUDS

16

Gretel.

up

Right foot first, Left foot then, Round and back a gain!  
ONE HERE ONE THERE NO TIME TO SPARE!

That was ve-ry good indeed,  
VERY GOOD FOR YOUR FIRST TRY

cresc.

Wind

G → H

And I'm sure that you'll suc-ceed. Try a-gain and I can see Hän-sel soon will  
 NOW YOU NEED NOT BE SO SHY HERE'S THE NEXT THING YOU MUST LEARN WATCH ME FIRST THEN

*f* *p* Hr. Bass. Cl. *cresc.*

(clapping her hands joyfully) 17

dance like me! TAKE YOUR TURN With your head you nick nick nick, With your fingers you

*f* *p*

click click click, Right foot first, Left foot then, Round a-bout and back a-gain!  
 ONE HERE ONE THERE YOU GO NO TIME TO SPARE

Hänsel.

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

Fl. *p* *cresc.*

ROUND NO TIME TO SPARE

Gretel.

Left foot then, Round and back a - gain! Here's a dif- f'rent step to do,  
ONE THERE NOW YOU HAVE AN-OTHER CHANCE

Wind. *p*

THIS TIME WITH ME YOU DANCE

You must do it with me too! Of-fer me your arm for danc-ing, I ac-cept! Now  
ALM IN ARM WE GO TO-GET-HER JUST LIKE TWO BIRDS

VI. Hr.

(takes Hänsel by the arm.) pulls HM to d

lets start pranc-ing. Come! Hänsel.  
OF A FEATHER

I love to  
THIS REALLY

cresc.

play and sing, and dance all day ... Love to have my fling, In  
MY FAV' RITE KIND OF FUN I JUST LOVE TO DANCE I  
Cl. Hb.

*sp*

play and sing and dance all day, just play and dance and sing. In fact I like to do it  
 IS MY FAV'RITE KIND OF FUN I'D LIKE ANOTHER CHANCE. SO LETS PRETEND WE'VE ONLY  
 fact I'd, do it ev'-ry day, just play and dance and sing. In fact, I'd do it  
 WISH WED ON -LY JUST BEGUN I'D LIKE ANOTHER CHANGE VI. PRETEND (ETC.)

*mf*

ev'-ry day, play and dance and sing. I'd do it ev'-ry day, I  
 JUST BEGUN THIS IS LOTS OF FUN A - NOTHER CHANCE, CAUSE  
 ev'-ry day, play and dance and sing. In fact I'd like to do it ev'-ry day. I  
 I FOR ONE WOULD LIKE (ETC.)

20

(pulls Hänsel along, and dances round him)

love to have my fling! Tra la la la la la la la la la, tra la  
 I JUST LOVE TO DANCE  
 love to have my fling.

*fp*

then gives him a push)

la la la la la la la! Come and have a twirl, my dear-est Hän-sel, Come and have a  
HANSEL SHOW ME HOW YOU DANCE A-LONE YOU ARE READY

Cl.  
mf  
p  
Vel.

21

dance with me, just so, Come here to me, come here to me, I'm sure you can't say  
NOW YOU'RE ON YOUR OWN I'VE GOT YOU WOUND UP LIKE A TOP CANNOT FI.

Hr.  
f  
p Str.

Hänsel (gruffly.)

G H →

No! Go a-way from me, go a-way from me, I'm much too proud for you! With  
STOP NOW JUST BY CHANCE MY NAME IS HANS I AM NOT SO DUMB VI.

Hr.  
p

G → H Gretel.

He-te girls I do not dance, And—so, my dear, I'm through! Go,  
STUPID NEVER ESPECIALLY WHEN THEY'RE GLUMB VI. I

p

Now HAVE SHOWN YOU HOW TO DANCE DON'T *poco ritard.* *Tempo.* (dances round Hänsel)  
 BE UNGRATEFUL HANS  
 stu - pid Hans, con - cei - ted Hans, you'll see I'll make you dance! Tra la la la la la la la  
*poco ritard.* *Tempo.* Cl.  
 Hr. *mf* Bass.

as before - - - - - and gives him a push.) *G#H*  
 la la la, tra la la la la la la la la! Come and have a dance my dear - est  
 Hänsel YOU ARE REALLY WOUND UP LIKE A  
 (dances round Gretel.)  
 Tra. la la la la la la la

23  
 Hän - sel, Come and have a dance with me, just so!  
 TOP YOU WILL FIND IT VERY HARD TO STOP!  
 la la la, tra la la la la la la la! O Gre - tel dear, O  
 Your STOCKING THERE HAS  
 Wind.  
*mf* *p* *f* *mf*

Gretel.  
 sis - ter dear, Your stocking has a hole! O Hän - sel dear, O bro - ther dear, It's  
 HAS GOT A TEAR YOU'D BETTER STOP AT ONCE I WON'T OBEY & ANY WAY VI. A YOU

MUST THINK IN A DUNCE WITH BOYS LIKE YOU I TAKE NO CHANCE SO RUN A-LONG DEAR

true, up-on my soul! But just for that I tell you flat, don't dance with me a -

Handwritten musical score for the first system. It includes a vocal line and a piano accompaniment. The piano part features a bass line and a treble line. The key signature is one flat (B-flat). The tempo is marked 'p' (piano). The system ends with a measure marked 'p'.

24

G4

HANS! Hänsel. GRETTEL DEAR COME DONT BE CROSS I WILL MAKE YOU DANCE Gretel.

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

Handwritten musical score for the second system. It includes a vocal line and a piano accompaniment. The piano part features a bass line and a treble line. The key signature is one flat (B-flat). The tempo is marked 'p' (piano). The system ends with a measure marked 'p'.

(they dance as before)

IF YOU'VE WELL E -

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

Tra la

Handwritten musical score for the third system. It includes a vocal line and a piano accompaniment. The piano part features a bass line and a treble line. The key signature is one flat (B-flat). The tempo is marked 'p' (piano). The system ends with a measure marked 'p'.

NOUGH TO KICK YOUR HEELS IT DOESNT REALLY MATTER HOW ONE FEELS I'M

dance, my dear-est Hän-sel, Come and have a dance, my dear-est Hans! I'll

la tra la la tra la la la la, tra la la tra la la tra la la! I'll

Handwritten musical score for the fourth system. It includes a vocal line and a piano accompaniment. The piano part features a bass line and a treble line. The key signature is one flat (B-flat). The tempo is marked 'p' (piano). The system ends with a measure marked 'p'.

sing a rhyme to keep in time While I dance with you! And if the stockings  
 FREE AS AIR WITH-OUT A CARE WHEN MY

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

*mf* *Str.* *f* *Hr.*

are in holes Why mother'll knit some new! Come and have a  
 HAS A TEAR THEN WE SHALL BUY - ISN'T THIS A

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

*Drop HANDS* 25 (They dance by turns as before.)

*f* *vi.* *f* *Cl.* *Ten.* *fp*

dance, my dear eat Hän-sel! On-ly have a  
 LOT OF FUN DEAR WE HAVE ONLY

la tra la la tra la la! Trala la trala la trala la la la, tra la

*f* *fp*

(Then they seize each other's hands and dance round and round,

dance, my dearest Hänsel! Tra la la trala la, tra la la trala la. tra la  
JUST BEGUN DEAR

la trala la trala la la la, tra la la la la, tra la la la la, tra la

quicker and quicker, until at last they lose their balance and tumble over one another onto the floor.)

*string:*

la trala la, trala la trala la, trala la tralala, trala la trala la, tra

la la la, trala la trala la, tra la tralala, trala la trala la, tra

*string:*

*cresc.*

H TICKLE G, ROLL ON  
FLOOR.

la!

la!

26

DOOR OPENS  
MOTHER ENTERS

*f*

*f*

*ff*

*Hr.*

*Str.*

## Scene II.

Allegro.

The Mother.

Hal-lo!  
Gretel.

(At this moment the door opens;  
the children see their mother com-  
Hänsel, ing and jump up quickly.)

Here's mother!  
It's mother!

BACK UP

Allegro.

Moth-er!  
GRETEL

It's mother!

*fp* *cresc.* *f*

The Mother.

What is all this dis-turb-ance?  
SO I'VE CAUGHT YOU BOTH RIFEN. MISBEHAVING!

*ff* *ff*

H PULLS G IN FRONT OF HIM [27]

Tempo primo.

Gretel.

(Embarrassment.) 'Twas Hänsel\_ he wanted\_  
Hänsel. THAT TOLD ME

Tempo primo.

'Twas Gretel\_ she MADE ME  
THAT SAID IT

Ten. *p* *Vol*

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

Si - - lence, id - le and ill behaved chil - dren!  
 MUST I KEEP SCOLDING FORE - VER

Ten. *cresc.*

Vol. *cresc.*

Wind.

You call it working, dancing and singing? Just like a hol-i-day  
 WHY ARE YOU SHIRKING? WHAT IS THIS PRANCING? WHY DONT YOU WORK IN -

*fp* *cresc.*

hop - ping and springing?  
 STEAD OF TWIT DANCING

Cl. *f*

And while your pa - rents from  
 IS THIS THE WAY YOU RE -

VI. *p* Bass.

ear - ly morn - ing  
 SPECT YOUR MOTHER

AREN'T YOU ASHAMED, A SISTER A BROTHER  
 poco rallent. *Tempo*

Till late at night are slav-ing and toil-ing.  
 poco rallent. *Tempo*

Hb. *f*

G O

H M

RAS-CAL!

(gives Hänsel a box on the ear.)

← M  
H O →

Take that!

VI.

Now come let's see what you've  
LET'S SEE IS THAT ALL

*mf* *ff*

28

(turning round)

done!

So Gre-tel, your stock - ing not mend-ed  
WHY MEAN YOU'VE FINISHED JUST

VI. Hb. Fl.

*ff* *fp* *Vol.* *fp*

M TAKES G  
PUSHES TOWARD  
ATIC - G GOES 1/2 WAY UP

yet? And you, you're la-zy bones, have you nothing to show? Just how many brooms have you  
ONE ACRICITY NOT TO BE FED BUT GO STR. TO BED OR ELSE MY DEARS YOU WILL

*f* *p* *fp*

M turns to

fin-ished? H-giggles  
REGRET IT

VI. Fl.

I'll get my stick, you use - less  
NOW JUST FOR THAT YOU SAUCE YOUNG

Hb. Cl.

*f*

M → H O M

Brat, I'll whip you so you'll never for get it!  
children, And make your id - le fing - ers ting - le!

vi.  
p cresc. - fp

29

(In her anger at the children she gives the milkjug a knock, which sends it clattering on to the floor.)

fp cresc. - ff

G comes ↓

Now look there goes the milk jug oh dear  
Oh no! There goes the jug all to pie-ces!

dimin.

(weeping) That means no supper here (She looks at her skirt, down which  
Now what can I cook for sup-per?

30 M kneels to pick up

Hb. H O M

dimin. pp

hesitatingly &  
slowly G X to H

38

the milk is streaming.) M up what laughing you'll shed a

(Hänsel covertly titters.) Stop, Hän - sel how dare you

*espressivo*

Bass. *p espressivo*

Cl. *m.s. cresc.*

laugh? Wait, you wait till your fa - ther comes home & gets here

*m.s. m.d. dim.*

tear MX stove & get stick toward H (Going with a stick after Hänsel, who is running out at the door.)

31

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

Out! Off of you out! to the wood

*p*

pick us some straw-berries in the woods. And if you don't find me right away pick every last

*cresc.*

one until you are through re - member this don't come  
fill the bas-ket brim - ful I'll whip - you so that you'll

back til you do (The children run into the forest.) M X door & close it  
both — run a - way!

*Hr.*

X to table

*dim.*

(She sits down by the table, exhausted.)

*p* Ten.

*Vel.*

33 *vi. espressivo.*

## Pick up pieces

And now my poor jug all smashed to piec - es!  
there lies my

The musical score for the first system is in G major (one sharp) and 2/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a half note F#4, and a quarter note E4. The piano accompaniment starts with a half note G3, followed by a half note A3, a half note B3, a half note C4, a half note B3, a half note A3, a half note G3, a half note F#3, and a half note E3. The piano part includes dynamic markings: *f* (forte) and *dim.* (diminuendo). The system ends with a piano (*p*) marking.

## Drop pieces

Yes, that's what comes of los-ing my tem - per.

The musical score for the second system is in G major (one sharp) and 2/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a half note F#4, and a quarter note E4. The piano accompaniment starts with a half note G3, followed by a half note A3, a half note B3, a half note C4, a half note B3, a half note A3, a half note G3, a half note F#3, and a half note E3. The piano part includes dynamic markings: *sp* (sforzando) and *vi.* (vivace). The system ends with a piano (*p*) marking.

(wringing her hands) O God, send help — to me! What have I to give them,  
*molto espressivo* *am*

The musical score for the third system is in G major (one sharp) and 2/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a half note F#4, and a quarter note E4. The piano accompaniment starts with a half note G3, followed by a half note A3, a half note B3, a half note C4, a half note B3, a half note A3, a half note G3, a half note F#3, and a half note E3. The piano part includes dynamic markings: *p* (piano) and *am* (ad libitum). The system ends with a piano (*p*) marking.

No bread, — not a crumb for my hun - gry child - ren!  
*poor starving*

The musical score for the fourth system is in G major (one sharp) and 2/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a half note F#4, and a quarter note E4. The piano accompaniment starts with a half note G3, followed by a half note A3, a half note B3, a half note C4, a half note B3, a half note A3, a half note G3, a half note F#3, and a half note E3. The piano part includes dynamic markings: *p* (piano) and *Vol.* (volume). The system ends with a piano (*p*) marking.

body indicate  
cup board

my cupboard is empty      Our milk is all gone

No crust in the cup - board      Just noth-ing to eat,

Fl. >      Hb.

Bass.

(She rests her head  
on her hand.)

And no - - thing but wa - ter to drink! -

Cl. we've      Hb.      Fl.      VI.

*mf*      *pp espress.*

Red. \*

I am tired,      tired of liv - ing!

weary      weary

*pp*      Ten.

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

Heaven      send -      help -      to me! -

Dear God,

*pp*

## Scene III.

34

Commodo.  $\text{♩} = \text{♩}$ 

(A voice is heard in the distance)

Father.

*pp*  
Hr. (con Sordino)

Tra la la la, tra la la

la, lit-tle mo-ther, here am I - Tra la la la, tra la la la, Bringing luck and joy - I -  
 Hey there come I bring my sugar

Dble B.  $\downarrow$   
 Str on

35  
 (somewhat nearer)

ty. *plumb*  
 Str. (con Sordino) *pp*

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

*p*

mo-ther, Ev'-ry day is like the o-ther; With a big hole in the  
 creatures the selfsame features; Empty purses fast a

Vel. *cresc.*

*Tempo.*

(complainingly)

*rit.*

purse, And in the sto-mach an e-ven worse. Tra la la la, tra la la  
 mite, Empty stomachs and not a bite. *Tempo.*

136

la, Hun-ger is the poor man's curse! Trala la, tra la la la  
 whets the appetite. *Fl.* *Cl.* *p*

*F Drinks to jug*  
 (The father appears at the window) and  
 la, Hun-ger is the poor man's curse! *Str.* *f*

*sits*

during the following he comes into the room in a very lively mood, with a basket on his back.)

*dim.*

2. 'Tis - n't much that we re - quire, Just a lit - tle food and  
 3. Yes, the rich en - joys his din - ner, While the poor grows dai - ly

*p*

fire! But a - las, it's true e - nough, Life on some of us is  
 thin - ner; Strives to eat, as well he may, Some - what less than yes - ter -

*cresc.*

*rit.* *F* pickup basket & jug  
 (complaining) *Tempo.*

rough! Tra la la la, tra la la la, Hun - ger is a cus - tom - er  
 day! Tra la la la, tra la la la, Hun - ger is the de - vil to

*rit.* *p*

tough! Tra la la, tra la la la la, Hun - ger is a cus - tom - er  
 pay! Tra la la, tra la la la la, Hun - ger is the de - vil to

*Fl.* *mf*

37

X to door, open step in  
(He puts down his basket.)

tough!  
pay!

Yes,  
Hb.

Str.  
ff

dimin.

mf

38

hun-ger's all very well to feel If you can get a good square meal, But

Hr.

Bass.

when you— can't, what's there to do, the purse be-ing lean and hun-gry too?—

Hb.

Hr.

Bass.

rit.

Tempo.

Str.

Tra la la la, tra la la la, O for a drop of "mountain dew!"  
Hares what I like best of all Fl.

Tempo.

mf

mf

46

leave basket  
by post

F → M

up X to  
window, fir  
Mother (rubbing  
hair)

(Reels over to his sleeping wife and gives her a smacking kiss.)

0 -

Tra la la la la, tra la la la la, Mo - ther, look what I have brought!

39 Più animato.  
her eyes)

baa - baa - baa-ing like some lost

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

sheep

house,

And tra - la - la - la - ing

me out of my

like some drunken

40

sleep

F sit M

souse?

Father (inarticulately.)

Now, now?

The hungry beast  
BEAST I FEAR

Str.

Wind.

dim.

Hh.

p

Cl.

Bass.

Father. *IN - SIDE ME HERE* *cried out for food* *like chant!*

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

*p*

*41* *rest!* *FL.* *clear* *Tra la la, tra la la la, Hun - ger is an ur - gent* *like a raging*

*f*

*bear* *Dble B.* *How he bites and gnaws my*

*guest,* *Tra la la, tra la la la, Pinch - es, gnaws, and gives no*

*VI.* *Wind.* *mf* *Bass.*

*42* *Mother. X to Table in anger* *That beast I fear*

*dear* *So so!* *And this wild beast,*

*rest!* *Wind.* *VI.* *dimin.* *p Vel.*

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

clear Turns away  
 least! Father. stand & lean to kiss her  
 Well yes! Hm! it was a lovely  
 Cl. been wonderful  
 dimin. p

(Pushing him angrily from her.)  
 (Wants to kiss her) No sir! You're off all day with your  
 get out I'm forced to slave a -  
 day... don't you think so, dear wife? —  
 agree my love  
 Fl. p Bass.

M x to window - hand on jamb.  
 fun while I must keep the house!  
 way I trust in Heaven a love  
 Well, well! That's fine  
 cresc. f

FX to basket slowly, drunkenly

(Turning to his basket.)

then let us see, my dear, - What we have got to eat to -  
lets have a look and see What heav'n has sent for you and

44

Un poco più moderato.

Still crying

Mother.

Father.

A ver - y sim - ple bill of  
This evening we'll not feast or

day?

Un poco più moderato.

fare,  
revel

Our sup-per's gone, the Lord knows where!  
to feed the devil

Hb.  
Cl.

cresc.

rit.

a tempo

ritard.

Cup-board bare, kit-chen bare, Nothing, and plen-ty of it to  
my ~~basin~~ <sup>basin</sup> lies empty

rit.

a tempo

Bass.

p

dim.

45

Come prima.

spare!  
Father.Tra la la la, tra la la la, cheer up, mo - ther, your hus-band's here  
Come prima. I'm back at lastBringing ev'ry thing but beer.  
you a fine repast

put basket on chair

dimin.

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

Look, mother! doesn't all this  
hodgepodge likep.  
Str.

Mother.

fine toddler

But...

but what  
must be

food please you?

dreaming

is this? Ham and but-ter- flour and

(Helping him to unpack it.)

sau-sage-

Eggs, a do-zen-

(Heav-ens, but they

cost a for-tune!) *accelerando*

Tur-nips,

on-ions,

whats more heres some cof

tee for my

and- for me! Near-ly

half

a pound of

46

store  
a tempo

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

tea!

a tempo

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.) Tra la la la, tra la la la, tra la la la la, we'll have such a time to-day  
We can really have a time. tra la la la, tra la la la la,

hip hur-rah. Won't we have a hap-py time! we'll have such a time to-day  
hip hur-rah. Won't we have a hap-py time! — Now

mother you shall hear how I feared (He sits down. The mother)  
His-ten, how it all came to pass! Hr.

47

M gets 2 mugs, bring to table (He flips her shirt) 53

meanwhile packs away the things, <sup>far</sup> lights a fire, breaks eggs into a saucepan, <sup>fine</sup> etc. a-r-ray

In the city <sup>a-way</sup> men were dressed in

Down to yon-der town I went, There was to be a great e-vent,

Bass.

There were wedding celebrations fairs and fireworks

Weddings, fairs and pre-pa-ra-tion For all kinds of ju-bi-la-tion!

Hr.

Bass.

M picks up jug - pours 2 drinks Then my trade be-gan to flourish

F. pickup pipe

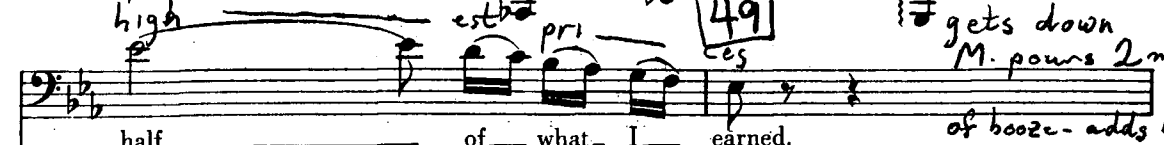
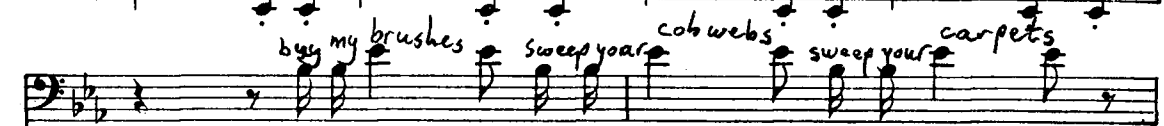
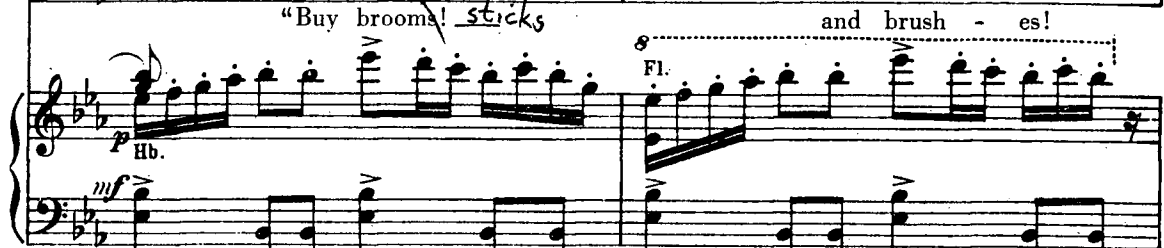
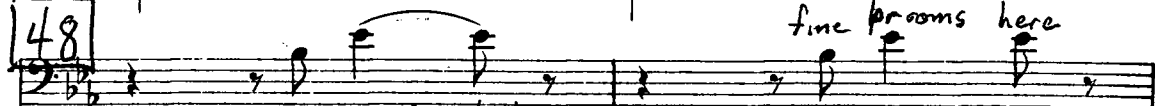
Now's my chance to do some sel-ling,

so from that take strength and courage (Mx to cupboard get water X to table) All these

Nev-er saw such crowds all - yell - ing! VI. If you

feast 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



F drags stool to table  
 & sits

leans broom on table

(He knocks down some tinpots off the chimneypiece with a clatter.) 55

Now be quick and set the - ta - ble. — could - eat a horse and - sta - ble.

*p*

(Mother. *toasts*) let us toast  
 (he *toasts*) let us toast Here's a health to the broom stick

Here's a health to the broom stick

*f* *p*

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

ma - ker! But wait, — why, where are the children?  
 where's H & G

*f* *ff*

*f* look at attic (Shrugs her shoulders with a puzzled air.) turn to window

where've they gone do you suppose Where is Hans? Oh! Why  
 where've they gone

Hänsel, Gre-tel, but where is Hans?

Un poco più animato.

*f* *Str.*

M. turn back  
to F.

56 heaven knows  
Mother.

who's to know? But at least I do know this Hb. That the

Cl. VI. Ten. p

F x to table

jug is smashed to bits. Father. up (angrily) And the

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

VI. p Str.

Trb.

cream all ran a - - way! (Striking his fist on the table in a rage.) have those little imp's been cre-

Hang it all! Why is it those two rap-sal - lions

VI. p cresc.

at-ting more disturbance (hastily) They're in I came

al-ways are in trouble?

VI. Trp.

trou-ble ev'-ry min-ute. I just turn my back and they are in it!  
 home and found them shirking shouting silly ~~praying instead of working~~

VI.

VI.

*They seemed to think it was playtime*  
*prancing dancing like colts in may time*  
 When I came home they were jumping, hopping and dancing a-round and thump-ing!

Fl.

And I got so mad that I gave a <sup>push</sup>  
 my temper flashed Father.

And the

*In my rage the jug*  
 And the jug of milk was

*jug rage* *milk jug* was

52

F. picks up broom  
← F O M

58

Più animato.

spilt! smashed (laughing with all his might)

spilt! Più animato.

Ha ha ha ha ha! Ha

(joining in) F O M

Ha ha ha ha ha! Ha

ha ha ha ha ha ha ha! Ha ha ha ha

F O M

ha ha ha ha! Ha ha ha ha ha! ha ha ha

ha! Ha ha ha ha! Take

Such

heart dear mother, What's this of

dim.

place, Ha! Ha! seems stu - pid to me, I so must

Hb. p

vi.

Ten.

53 (snappishly and curt.)

For all I know, at the

fuss say! But where could Hän-sel and Gretel have gone?  
But say just where are those children of mine

Hr.

vi. p

F. up knock over stool; M look at F M stand

Il-sen-stein! (horrorstruck.) (fetches a broom from the wall.)

Wind. The Il-sen-stein! Now don't tell me that! Looks knowingly at broom

your out of your mind

Hr. Cl.

fp cresc. - - - f (pizz.) fp

Vcl.

Mother. M (with an expression of contempt.)

Now That has - band, be - have! Put your broom a -  
s broomstick just put it away a -

F1.

Dr. b.

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

Un poco ritenuto.

way! Father. astray

My chil- - dren are lost in the  
Un poco ritenuto.

Wind.

dimin. poco riten. *p* *pp* *M* → *F* *O*

a tempo

in the night full of Magic spells

gloom-y wood, all a - lone without moon or stars?

*vi.* *a tempo* *Hr.* *p* *Vcl.*

*M F* hands on shoulders  
Come prima.

Heaven! You've heard of that terrible haunted wood, the

The whole world knows the aw-ful ma - gic place, the  
Come prima.

*M F* a tempo I. (surprized)

The e - vil one? Who is she? (with

place where the e - vil one dwells? The

a tempo I. *p* *Trp.* *Vcl.*

55

Un poco ritenuto.

M<sup>♩</sup>

F M<sup>♩</sup>

61

(starting back)

a tempo

(draws back)

mysterious emphasis)

The gobbling ogress?

He picks up the broom again.

But —

gobbling ogress?

Un poco ritenuto.

Fl.

Trp.

Witch of Ilsestein

Hr.

a tempo

Vel.

p

dimin.

p

Dble B.

tell me, just what is the broom for?

The broomstick, the broomstick, why

Bass.

p

All witches ride

All witoches ride on

what is it for, why what is it for?

They ride on it,

they ride on it, the

Hb.

Cl.

cresc.

broom sticks

witch - es!

F M<sup>♩</sup> G<sup>♩</sup>

f

p

dimin.

56 *of M*

Deep with-in the wood where witches dwell, there's one in league with the

*p (pizz.)*

*Fx to M* *F O M*

powers of hell. At mid-night hour, when

*Wind.* *p* *(pizz.)*

nobody knows, A-way to the witches' dance — she goes.

*cresc.* *mf* *F O M*

Up the chimney so high — on a broomstick they fly, —

*cl.* *p* *vi.* *Ten.* *p* *ted.*

O - ver hill and vale, — o-ver dell and dale — through the

*p cresc.*

mid - night air they gal-lop full tear — on a broomstick, on a

*cresc.*

broomstick, hop, hop, hop, hop, the witch - es! The witch - es!

*p cresc. f dim.*

*F head in hand Mother. Mx F grabs shoulder*

57

But the gob-bling witch? And by day, they say, she

*Fm*

*p (pizz.)*

Hr.

stalks a - round with a crinch - ing, crunch - ing, munch - ing sound, and

children plump and tender to eat she lures with ma - gic ginger-bread sweet.

*F sit on stool M comfort*

**58** *Un poco più animato.*

On e - vil - bent, with

*shake head "No"*

foul intent she lures the chil - dren, poor little things, in the

o - ven red hot she pops all the lot; she - shuts the door down, un -

*p* *cresc.*

*F* turn to *M*  $\times \downarrow$  from from

til they're done brown in the o - - ven, in the

*mf*

*F* turn away *M* hands (expressively) *quickly* **59** *in poco ritenuto.*

o - - ven, the Come VI. gin - - gerbread

*p* *cresc.* *sp*

*a tempo* Mother.

*F* head in hands And the ginger-bread children?

chil - dren! *a tempo* Are

*Hr. dolce* *pp*

*Red.* *Red.*

(wringing her hands)

gobbled for supper ~~For the ogress?~~ the ogress! Heav'n help us! the ~~God~~ out

served up for dinner! ~~For the ogress!~~

come let us run *M* runs out of the house.)

children! ~~What shall we do!~~

Hey mother, mother,

outside (takes the whisky bottle from the table and runs after her.)

wait for me! We'll both go to - geth-er and catch the witch!

Wind. *ff*

(The curtain falls quickly.)

*Red. ff*

*Red.*

*Vi =*

(Prelude to the 2nd Act)

61

**The Witches' Ride.**  
**Prelude to second Act.**

**Pesante.** (♩ = 96)

de  $\Phi$  8.4.1

de  $\phi$  8

Str.

Hr.

Cl.

*ff*

*p*

*cresc.*

*fp*

*cresc.*

*f*

62

This page contains six systems of musical notation for piano. The notation is complex, featuring many beamed sixteenth and thirty-second notes, often with slurs and accents. The key signature is B-flat major (two flats). The systems are as follows:

- System 1: Two staves with intricate rhythmic patterns.
- System 2: Two staves. The first measure has a forte (*ff*) dynamic marking. A first ending bracket labeled "1. ed." spans the first two measures. A second ending bracket labeled "2." spans the last two measures, marked with an asterisk (\*).
- System 3: Two staves. The first measure has a forte (*ff*) dynamic marking. A first ending bracket labeled "1. ed." spans the first two measures. A second ending bracket labeled "2." spans the last two measures, marked with an asterisk (\*).
- System 4: Two staves with complex rhythmic patterns.
- System 5: Two staves. A box containing the number "63" is positioned above the first measure. The first measure has a piano (*p*) dynamic marking. The first staff has a "VI." marking above the first measure. The second staff has a "p Hr." marking above the first measure. The system includes triplets and slurs.
- System 6: Two staves. The first staff has a "Cl." marking above the first measure. The system includes triplets and slurs.

Hb. *p*

Fl.

Cl.

Fl. *cresc. -*

**64** poco a poco più animato.

VI. *fp* *stacc.* *p cresc. -*

*fp* *p cresc. -*

First system of musical notation, measures 1-2. Treble and bass staves. Treble staff has an 8-measure slur. Bass staff has an 8-measure slur. Dynamics: *f*.

Second system of musical notation, measures 3-4. Treble and bass staves. Treble staff has an 8-measure slur. Bass staff has an 8-measure slur. Dynamics: *f*.

Third system of musical notation, measures 5-6. Treble and bass staves. Treble staff has an 8-measure slur. Bass staff has an 8-measure slur. Dynamics: *f*.

Fourth system of musical notation, measures 7-8. Treble and bass staves. Treble staff has an 8-measure slur. Bass staff has an 8-measure slur. Dynamics: *f*. Marking: *cresc.*

Fifth system of musical notation, measures 9-10. Treble and bass staves. Treble staff has an 8-measure slur. Bass staff has an 8-measure slur. Dynamics: *ff*.

65

Un poco più tranquillo.

Sixth system of musical notation, measures 11-12. Treble and bass staves. Treble staff has an 8-measure slur. Bass staff has an 8-measure slur. Dynamics: *p*. Marking: *espressivo*. Instrument: Trp.

First system of music. Treble and bass staves. Treble staff has a melodic line with a crescendo marking. Bass staff has a simple accompaniment. A fermata is placed over the final measure of the treble staff.

Second system of music. Treble and bass staves. Treble staff has a melodic line with a forte (*ff*) marking. Bass staff has a simple accompaniment. A fermata is placed over the final measure of the treble staff.

Third system of music. Treble and bass staves. Treble staff has a melodic line with a crescendo marking. Bass staff has a simple accompaniment. A fermata is placed over the final measure of the treble staff.

Fourth system of music. Treble and bass staves. Treble staff has a melodic line with a decrescendo (*dim.*) marking. Bass staff has a simple accompaniment. A fermata is placed over the final measure of the treble staff.

Fifth system of music. Treble and bass staves. Treble staff has a melodic line with a forte (*sf*) marking. Bass staff has a simple accompaniment. A fermata is placed over the final measure of the treble staff.

Sixth system of music. Treble and bass staves. Treble staff has a melodic line with a piano (*p*) marking. Bass staff has a simple accompaniment. A fermata is placed over the final measure of the treble staff.

Musical score for Horn (Hr.) in G major, 2/4 time. The melody consists of eighth-note chords and single notes, with a final measure containing a whole note chord.

Musical score for Flute (Fl.), Horn (Hr.), and Trombone (Hb.). The Flute part is marked *espressivo*. The Horn part has a dynamic marking of *p*. The Trombone part is marked *p*. A box containing the number 67 is present. The instruction "Un poco ritard." is written above the Horn part.

Musical score for Piano (p) in G major, 2/4 time. The melody is marked *dim.* and features a series of eighth-note chords and single notes.

(The curtain rises.)

Molto tranquillo.

(The middle of the forest. In the background

Musical score for Violoncello (Vcl.) and Tenor (Ten.). The Violoncello part is marked *pp* and *p*. The Tenor part is marked *pp*. The instruction "Molto tranquillo." is written above the Violoncello part.

is the "Ilsestein", 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 nose-gay of flowers. Amongst the bushes on the left is Hänsel, looking for strawberries. Sunset.)

Musical score for Piano (p) in G major, 2/4 time. The melody is marked *espressivo* and *dim.*, and features a series of eighth-note chords and single notes.

Second Act.

In the forest.

Scene I.

68

Molto tranquillo. (♩ = 66)

Gretel (humming quietly to herself)

There stands a lit - tle man look - ing like a - -  
Now once upon a time in the wood a - -

*pp Str. (pizz.)*

clown, He wears a lit - tle cape made of vel - vet brown, Tell me who the  
lone There was a man standing like a stone if you

*Fl.*

man can be, Standing there be - neath the tree, With the lit - tle cape made of vel - vet  
think you can, Who's that funny Little man Standing like a statue in the wood a -

*rit. a tempo*

*Fl.*

brown? lone His hair is all of He wears a Little

*Cl. Hb. Fl. m.s. rit. a tempo*

*Picks flowers includes in garland*

coat all of vel-vet brown & on his head a cap that is all tanned  
gold, and his cheeks are red, He wears a lit-tle black cap up-on his

*pp*

(G put down  
garland)

down 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 si-lently, With the little

69

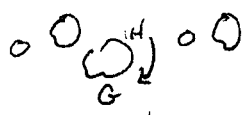
head to toe in vel-vet brown She holds up the garland of roses and looks it all round) in garland  
black cap up-on his head?

*p*

X back to 1

With the little black cap up-on his  
Once upon a time there was a lit-

*p*



- tle -----  
Poco animato come prima. (♩ = 84)

head?

Hänsel (comes out swinging his basket joyfully.) *come on* I've picked some strawberries, now let's

Hur - rah! My bas - ket's prac - ti - c'ly filled al -

Poco animato come prima. (♩ = 84)

H kneel by G

Gretel (standing up.)

hurry We don't want mother to fret or worry And oh

read-y This ought to make Mother ver - y hap - py.

how do you like my flowers? Look, you nev-er saw such a love - ly

Hans try this wreath of Fl. How nice it is I've worked for

H up  
(she tries to put the wreath on Hänsel's head.)

H takes it off, look disdainfully

wreath. hours Hänsel (drawing back roughly.)

Hb. You won't catch a boy wear - ing that!

Cl. only sissies wear things like

Bass. p cresc. Cl. p

(G sulkily turn down)

looks more like a crown than a hat (puts the wreath on her.)

On-ly girls would wear such a thing.

Ah, Gre-tel,

How pretty that is nice You are now my  
 Those flow-ers ... you are grand! Now you shall be Queen of the

Gretel.

If I'm to be Queen of the wood, Then I must have my arms full of  
~~I am your~~ ~~sir H. then I command-~~

wood!

G turns to H

flow'rs!

H. kneels

Hänsel (gives her the nosegay.)

I'm at your back and

Queen of the wood, with sceptre and  
 Oh Queen I o-bey

H offers berries as we  
afterthought

with strawberries for supper  
breakfast

but please  
poco riten.

don't eat them

71 Tempo. G takes H's hat of berries  
(He gives the basketful of strawberries into her other hand, at the same time kneeling before her)

all!  
Fl.  
Cl.  
Hr.  
dolce

in homage.) Gretel eats one

Str.  
Hr.  
dim.  
pp  
più p

pops berries into H's mouth - he is surprised, H. savours it  
Gretel (rogishly.)

(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.)

ppp

G starts to eat  
another berry

(takes a strawberry from the  
basket, and pokes it into Hän-  
sel's mouth: he sucks it up as  
though he were drinking an egg.)

Hänsel (springing up.)

O - ho! I can do that just like you!

(takes some strawberries and lets  
them fall into Gretel's mouth.)  
(free and without regard to the  
rhythm of the cuckoo's cry.)

Let us do like the cuckoo too,  
now let's pretend we act the same as they all do

Fl.

pp

72

(It begins to grow dusk.)

Gretel (does the same.)

Hänsel (helping himself again.) eats

Gretel (does the same.)

Cuckoo, where are you?  
just a few

Cuckoo, how are you?  
one or two

Fl.

Cl.

Bass.

p

p espressivo

she eats

Hänsel. *I don't think you're acting fair* Cuckoo, cuckoo!

In your neighbour's nest you go,

Fl. Hb. Hr. Ten. Bass.

*takes bowl*

*You are taking much more than your share* Cuckoo, cuckoo! *(Hänsel pours a handful of strawberries into his mouth.)*

Cuckoo, why do you do so?

*Please don't take them all a-way* *G up* *You are very selfish* *to-*

And you're very greed-y too *(helping himself)* Tell me, cuckoo, why are

Cuckoo, cuckoo!

Str. p.

day

Poco a poco animato.

you?

(They get rude and begin to quarrel for the strawberries. Hänsel gains the victory, and puts the whole basket to his mouth until it is empty.)

Cuckoo, cuckoo!

Poco a poco animato.

cresc.

H. up & basket pour down throat  
G shocked

Gretel (horrified, clasping her hands together.)

73

Hän - sel, what have you  
Oh what have youGood heavens you have eat - en them all ev'ry  
done? You're aw - ful! all the straw - berries ea - - ten, you

one

piggy

(G points)

you jast wab - t! Mother hears

glut - ton!

Lis - ten,

You know what Moth - er said!

she will scold you & box both your ears  
Meno mosso.

She will whip us. I'll tell what you've done. Hänsel (quietly)

Meno mosso. You well

how that's a fine thing to do Miss remember you ate some  
can't put the blame all on me. You, Gre-tel, ate just as man-y as

Gretel - sorry that she has hurt  
it's feelings Piu animato. - takes H & starts to X R.

Gretel. Oh there's plenty more lets hurry

Hx to G

too Now we'll have to pick twice as man-y. Oh no we'll be  
me! We'll have quite a

Piu animato.

vi. Wind.

Vel.

Late & then Mother will worry the sun's going down, then night is near  
job in these hedge-es and bush-es. I can't see a thing, just trees and for-est!

Un poco ritenuto.

Più mosso.

tell me what we're to

Gretel. We'll never find more berries here O Hän-sel, Hän-sel, O what shall we

The sun's gone down, it's get-ting dark.

Un poco ritenuto.

Più mosso.

Hb. Cl. Hr. p *espress.* *sp* *m.d.*

do? If father is surly then Mother will scold Besides we were told  
do? What bad dis - o - be - dient chil - dren we've been! We ought to have

Hb. Cl. *m.d.* *sp*

thought and gone home soon - er! *Turn away* 76 Hänsel. Hush

Lis - ten, CUCKOO (behind the scenes, rather nearer than before)

*dim.* *Hr. espress.* *p* *Vcl.*

what's that sound  
it's a noise in the bush - - es!

*cresc.* *p* *VI.*

Someone whispering through the trees

83

I heard what the fo - - rest said:—

*molto espressivo*

"Chil - dren, chil - dren," it says, "are you not a - fraid?"

Solo-Violin.

(Hänsel spies all round uneasily.)

77

VI.

Trb. Cl.

dim. pp

Hr. p

H turns

(At last he turns in despair to Gretel.) Hänsel.

H x G backwards

H turns to G

Gre-tel,

Cl.

Cl.

Dr.

pp poco rit.

G → H

78

Gretel

Oh-Hans  
(dismayed.)

don't say that you must be scared

I really think we're lost tempo O dear, but Hänsel — you mean we're lost?

I don't know where we are.

*Cor. ingl.*

*(pizz.) PP trem.*

*VI. cresc. espress.*

(pretending to be very brave)

Why how ri di-culous you are! I am a boy, I'm

*You silly girl as if I cared?*

*boys don't scare*

*f dim.*

*p mf*

*f*

79 Please Let's try to find our

brave so there Hänsel, some dreadful thing may

nev - er lost.

*espress.*

*p*

*Vel.*

*cresc.*

way

come! here we'll have to stay

Now Gretel, please— don't be a - fraid!

*f*

*p*

*Bass.*

Gretel.

What's glimmering there in the dark - ness?  
But who is that waving his arms at me?

VI.  
p

Ten.

Vel.

Red.

Hänsel. It's just the wind in the willow trees  
That's on - ly the bir - ches in sil - ver

Fl.

p

Bass.

Red.

Gretel. points again

But there, what's grin - ning right there  
No he has such a dread - ful

dress.

p

Red.

me? (H. fast turn)

Oh yes (stammering) you mean the stump over there by the brook?

Th-that's only the stump of a wil - low tree.

VI.

Vel.

p

Red.

But this is such a lonely place and I don't like its ugly face

Gretel (bustily)

But what a dreadful form it takes, And what a horrid face it makes!

Hb. >

p  
Bass.

Dble B.

Hänsel (very loud)

Hey you

Gretel (terrified)

Then I'll make fa-ces, you fel-low! d'you hear?

Well I can play that game watch this

There— see!

Hans look

Tromb. *espress.*

Dble B.

Hänsel.

a lantern, it's coming this way! that flashing you see I was right

Will o' the No that's a

cresc.

dimin.

foretly blinking his light

(H. turns G)

wisp is hop-ping a-bout.

84

Gretel, Hr.

Don't be a-fraid of it!

There's no one any where

Wait,

I'll give

a good loud call!

(Goes back some steps to the back of the stage, and calls through his hands.)

cresc.

cresc.

85

H backs up to G 87

CUCKOO (in the far distance behind the scenes, scarcely audible)

2 Sopranos

(very softly) *pppp*

1 Soprano

(still more distant) *ppp*

There!

1 Alto

(somewhat more distant) *pp*

You there!

1 Alto

(Behind the scene, as though coming from the Ilsestein.) *p*

You there!

Hänsel. *G*

(very loud)

You there!

(The children cower together.)

Who's there?

*ff*

*f dimin.*

Dr. *p*

*Red.*

\*

86

2 Sopranos.

*ppp*

Where?

2 Sopranos.

*pp*

Where?

Gretel (somewhat timidly.)

Is someone there?

Bcl.

*p espress.*

Dr. *p*

*trem.*

*pp*

G#

Gretel (softly.) *they answered* *"there"* *Voices*

Did you hear? that a voice said Where?— Hänsel,

but I cannot tell where 87 (weeping)

surely someone is near! *Cor. ingl. Hr.* *G stop to H* I'm frightened, I'm frightened,

*con espress.*

I wish I were homel— I see the for - est filled with

*p sf p sf*

gob - - lin ghosts!

Hänsel.

No one's here, Gretel dear. Stay with me. I'll

Wind.

*VI. dimin.* *Hr.* *p*

(A thick mist rises and completely hides the background.)

I see some shad - ovy

stay with you. I'll stay with you.

Wind.

VI.

*p* *Vel.*

\* *Res.* \*

wo-men com - ing! See how their heads are

figure his is

*cresc.*

*G H* oh Hansel he's come here

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

*p* *p*

(crying out)

they'll take me a - way!

to take us stringendo

*fp cresc.*

90 (Rushes horror-struck under the tree and falls on her knees, hiding herself behind Hänsel.)

*Più animato.*

Fa - ther, mo - ther, ah!  
 Help me Han - sel Hänsel. (At this moment the mist lifts on the left; a

*Più animato.* See

*mf* Harp.

right little grey man is, seen with a little sack on his back.) Ah! near that tree  
 there, the man-kin, sis - ter dear!

*mf* Harp.

*f*

*Red.*  
 (becoming weaker)

I wonder what he wants! Ah!  
 I wonder who the mankin is of me

*mf* Harp.

*mf*

*Red.*

*Un poco più tranquillo.*

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

*p* Harp.

*VI.*

*dimin.*

*pp*

*VI. Solo*

*p espress.*

31957 *Red.*

HG

90

## Scene II.

**Moderato.**

**Sand-man** (the Sleep-Fairy: strewing sand in the children's eyes.)

(with a soft gentle voice)

(with a soft gentle voice)

I shut the children's peep-ers, sh! And guard the lit-tle  
when night comes softly creeping. All children should be

sleep-ers, sh! For dear-ly do I love them, sh! And glad-ly watch a-  
sleep-ers, sh! I bring them without number. Sweet dreams of peaceful

bove them, sh! And with my lit-tle bag of sand Be-  
slumber. Then near each tiny bed I stand, to

side the chil-dren's bed I stand; Then— lit-tle sleep-y  
scatter all my magic sand so silent-ly that

no one knows until their little eyelids close  
 eye - lids close, And lit - tle limbs have sweet re - pose: And

*off poco ritard.* they gently drift in sweet re - pose  
 if they're good and quick - ly go to sleep,

*poco ritard.*

91

Piu lento.

come

to

Then, from the starry sky a - bove, The an - gels come with peace and love, And

VI. *p*

Fl. Cl.

*Red. Guard* while they sleep & slumber - deep (S. take H&G)  
 bring the children - hap - py dreams While watch they keep!

Ob. 2

Cor. ingl.

Cl.

Fare - well for soon you're off to slumberland &  
 Then slum - ber, slum - ber, chil - dren, slum - ber, For

VI. *mf* *p* *mf* *p*

*dreams I bring with magic sand in peace — ful sleep*

hap - py dreams will - come to you the hours — you sleep!

Hänsel (half asleep.)

Gretel (ditto)

92

*Time now for bed*  
Sand-man was there!

Let us first say our evening - pray - er! (They cower down and fold their hands.)  
After our evening prayer is said

L'istesso tempo.

Gretel. mezza voce

*Now I lay me down to sleep*  
When at night I go to sleep, Pray dear Lord, my soul to keep, Watch a - bove me  
Hänsel. mezza voce

When at night I go to sleep, — Fourteen an - gels watch do - keep, — Two my head are

L'istesso tempo.

*Lord I pray Thru the night t. l. break of day. Angels here beside me*

guard - ing, Two my feet are guid - ing, Two are on my right hand,

guard - ing, Two my feet are guid - ing, Two are on my

Ever near to guide me *Bless* Lord our mother *Father sister*  
*sempre p*  
 Two are on my left hand, Two who warmly cov - er, Two who o'er me  
*sempre p*  
 right hand, Two are on my left hand, Two who warmly cov - er,  
*Fl.*  
*pp subito*

brother *cresc.* who heed thy call dear *Lord rit.* Bless us  
 hov - er, Two to whom tis giv - en To guide my steps to Hea -  
 Two who o'er me hov - er, Two who guide my steps to Hea -  
*vi.* *poco rit.*

94

all  
Tempo.

ven. (They sink down on the moss, and go to sleep with their arms twined round each other.)  
 ven. Tempo.  
*Wind.*  
*pp*  
*Vel.*  
*poco ritard.*  
*Red.*

slow  
moonlight

(Complete darkness)

95

Tempo.

95

(Here a bright light)

VI.  
pp  
rit.  
pp Hr.

suddenly breaks through the mist, which forthwith rolls itself together into the form of a

Con espressione.

Hr. Str.

p  
p  
p

staircase vanishing in perspective in the middle of the stage.)

p  
dimin.  
p  
p

### Scene III.

Pantomime.

96 Poco a poco più animato.

(Fourteen angels, in light floating garments, pass down the staircase two and two, at

Vcl.  
espress.  
p Harp. 6  
Cl.  
Hr.

intervals, while it is getting gradually lighter. The angels place themselves, according to

Fl.  
Fl.  
Fl.  
Fl.

96

strong  
moonlight

97

the order mentioned in the evening hymn, around the sleeping children; the first couple at their heads,

Harp.

the second at their feet, the third on the right, the fourth on the left; then the fifth and sixth couples

VI.

98

p1 enter

1 is off R  
3 behind  
2 off L

① distribute themselves amongst the other couples so that the circle of the angels is completed.)

2 enter

3 enter

99

move to

Tromb. 1

Handwritten musical score for piano, featuring six systems of staves. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings. Handwritten annotations in blue ink provide performance instructions and scene directions.

100 Hand net  
(Lastly the seventh couple comes)

into the circle, and takes its place as "guardian angels" on each side of the children.)

142 unfold golden net  
*espressivo*  
Hr.

2 → 43 Move to children  
*cresc.*

ritard.

(The remaining angels now join hands and dance a stately dance around the group.)

Tempo moderato.

Handwritten notes at the top:  $1 \rightarrow X \rightarrow$  (with a cloud-like shape)  $GH \leftarrow X \rightarrow$   
 $2 \rightarrow X \rightarrow$

101

Trp. Tromb. Str. Harp.

each take net

Wind. *ff*

*X spread out*

Wind. *f*

102

*espressivo* *all circle*

Vcl. *p* Str. Wind.

*cresc.* *f* *p*

103

*espressivo*

*Ad.* (The whole stage is filled with an intense light.) *cover kids* *back away*

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

Harp.

# Third Act. The Witch's House.

105

Animato. (♩ = 100)

Music score for measures 105-106, featuring Hr. (Horn) and Hb. (Harp) parts. The tempo is marked Animato. (♩ = 100). The key signature is B-flat major. The score includes dynamic markings *f* and *p*.

106

Music score for measures 106-107, featuring Tr. (Trumpet), Ten. Vcl. (Tenor Violoncello), and Tromb. (Trombone) parts. The score includes dynamic markings *p* and *f*.

Music score for measures 107-108, featuring Hr. (Horn) and Cl. (Clarinet) parts. The score includes dynamic markings *p* and *f*.

Music score for measures 108-109, featuring Hb. (Harp) and Hr. (Horn) parts. The score includes dynamic markings *p* and *f*.

Music score for measures 109-110, featuring Fl. (Flute) and V. (Violoncello) parts. The score includes dynamic markings *p* and *f*.

Music score for measures 110-111, featuring Hr. (Horn) and Hb. (Harp) parts. The score includes dynamic markings *p* and *f*.

Fl. Hr.

*mf* *mf* *f* *dimin.*

Tr.

108

*p* Hr. Vl. *dolce* Vel.

*p* *cresc.* *espressivo* Cl. *dimin.*

109

*p* *cresc.* *f* Cl. Vl. *espressivo*

Hr. *dimin.*

110

*adice* Hr. *pin p* Fl. Vel.

Accelerando assai.

Vcl. Bass.

poco a poco cresc.

sempre con

string.

Wind.

Allegro non troppo. (♩=80)

(The curtain rises.)

# Scene I.

103

(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 blue-bell over the sleeping children.)

*ff* Harp. *dim.*

112 Dew - Fairy. *wide awake each*  
I'm up with ear - ly

*p* *pp* Wind

*morning* to greet the new day dawning *with*  
dawn - ing, And know who loves the morn - ing, Wholl

*Harp.* *dew from leaf & flower* I wake each sleeping  
rise fresh as a dai - sy, Wholl sink in slumber

bower wake!

Up!

Wake!

la - zy, ding! dong! ding!

Up!

113

spread the rosy light of dawn until the shades of

dong!

And with the golden light of day I chase the fa - ding

Hb.  
*p espressivo*

night are gone &amp; send the birds a wing - ing to fill the air with

night a - way, Fresh dew around me sha - - king, And hill and dale a -

Fl.

Fl.

sing - ing so come wake up &amp; meet the day with smiles &amp; laughter

wa - - king; Then up, with all your pow - ers En - joy the morning

Fl.

while you may before the hours all fly a-way for soon the night will be  
 hours,— The scent of trees and flow-ers, Then up, all sleep-ers a -

fall — 114 *ing* It's time to heed my call —  
 wa - - - ken! The ro-sy dawn is smi - -

*Fl.* *Trp.* *Vi.*  
*p*  
*sempre con Ped.*

*ing* a - waken, & greet this lovely day wake  
 ling, Then up,— all sleep-ers, a - wake, — a - - 115

*cresc.* *f* *dimin.*

G wakes.  
 (Hurries off singing. The children begin to stir.)  
 up wake!

*ritenuto* *p* *più p*

**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.)

side to go to sleep again,

Where am I? Dream - ing? Am I a - wake?

pp Str.

we've slept here in the wood all night

We've slept here in the wood all night. ♩  
 The forest is so soft and still.

*espressivo*  
 Cl.  
*p*  
*p*  
*espressivo*  
*p*  
 VI. Ten.

Handwritten musical score for "The Bird Song". The score is written on three staves. The top staff is for the vocal line, the middle staff is for the Violin I (Vl. Solo), and the bottom staff is for the Violoncello (Cello). The key signature is B-flat major (two flats). The time signature is common time (C). The lyrics are written above the vocal staff. The score includes a "Vl. Solo" section and a "Cello" section. The lyrics are: "Sounds of the", "C hears the bird", "C ran", "High in the".

Handwritten musical score for "The Bird Song". The score is written on three staves. The top staff is for the vocal line, the middle staff is for the Violin I (Vl. Solo), and the bottom staff is for the Violoncello (Cello). The key signature is B-flat major (two flats). The time signature is common time (C). The lyrics are written above the vocal staff. The score includes a "Vl. Solo" section and a "Cello" section. The lyrics are: "Sounds of the", "C hears the bird", "C ran", "High in the".

for-est fill the morning air with ring-ing Songs of the  
branch-es I hear a love-ly morn-ing song, Birds are be-

birds thrill my heart with sing - ing all na - ture a -  
 gin - ning to sing so sweet - ly; From ear - ly

wak - ens to greet the sun The birds stay to meet the day  
 dawn they are all a - wake, And sing us their morning hymn -

that's just be - gun so come you little birds hear my  
 — of grate - ful praise. Dear lit - tle sing - ers, — lit - tle

friendly words (turns to Hänsel)  
 sing - ers, — Good morn - ing! X to H

Con moto moderato. (♩ = 112)

*accelerando*

O Hans, you sleepy la - zy - bones! Hän - - - sel, get  
Just look at that old Han - sel, know I'll

*p* Str. *cresc.* - - - Wind: *f* *p*

*G → H* *G x closer to H*

up now! wake him Ti-re-li-re-li, it's getting late! Now rise & shine

Vt. Solo

119

It's almost time Come on for time is

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

Fl. *p* Wind: *p*

fly - ing the dawn will soon be dy - ing

wake you. or I will have to shake you.

*p*

H rolls over to  
avoid the sound

Ti-re-li-re-li, ti-re-li-re-li, ti-re-li-re-li, ti-re-li-re-li,

*cresc.*

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

*p* *mf*

Hans awakes, rubs eyes

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

*cresc.*

ti - ti - ti! Ki - ke-ri - kil it's ear-ly yet! Ki - ke-ri-

*p*

120 G.H.

Hänsel (suddenly jumps up with a start)

will you hush

what's the rush

Yes

the dawn is

ki! it's ear-ly yet! Yes, the day is

VI. Fl. Cl. Vel.

*p*

breaking dawn - ing, A - wake, now its time for

Fl. Hb. Ten. Vel.

*p*

Gretel Ti - ti - ti - ti - ti-re-li-re-li-re-li,

waking morn - ing! Ki - ke-ri - ki oo E - e - e - e -

Fl. Hb. Ten. Vel.

*p*

cock a doodle

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

el doo! Ki - ke-ri - ki oo E - e - e - e -

Fl. Hb. Ten. Vel.

*cresc.*

cock a doodle

both c̄ arms up

121

111

Fl. *Lo* Ki - ke-ri - ki!

VI.

*f* *dimin.*

Dr.

Hänsel

Handwritten musical score for a piece titled "Hänsel." The score is written on three staves. The top staff is for the vocal part, with lyrics "I feel so good, like new" written below it. The middle staff is for the Clarinet (Cl.) and Tenor (Ten.) parts, with the instruction "H stretch" written above the first measure and "H beat on chest" written above the second measure. The bottom staff is for the Bass (Bass.) and Violoncello (Vel.) parts, with the instruction "p" written above the first measure. The score includes various musical notations such as notes, rests, and dynamic markings. There are also handwritten annotations in red ink, including "red." at the top, "H stretch", "H beat on chest", "p", and "Bass.".

Gretel.

I know why I slept so well here under the sky sharp as a knife I never slept so well, in my life.

Hr.

But Hans

neath the tree strange as may seem I had a most fantastic  
listen, Hans, here by the tree I had the strang-est kind of

Fl.  
pp  
Harp.  
Str.

22

she kneels  
picks up wreath

**Hänsel (meditatively)**

How strange I did

dream.

**Real - ly!**

I too had a

**Tromb.**

[illegible]

too

Gretel. I dreamt that

**dream!**

He kneels

I fan - cied

I heard a

murm' - ring and rush - ing,  
choir softly sing - ing.

As though \_\_\_\_\_ the  
like any \_\_\_\_\_ als. from

**Bass:**

heaven their voices were ringing

123 clouds over

an - gels in Heav'n \_\_\_\_\_ were sing - ing.

Ro - - sy

F1. 

Cor. ingl

head all rosy & red float-ing soft &

clouds — a — bove — me were float — ing. Ho — vering and

*cresc.*

G stand  
x to f

124

113

light then quickly drifting out of sight

float - ing in the dis - tance a - way.

Right there

Beams of light from Heaven were streaming

I'm not sure I was

Sud - den -

all a - round a light was streaming,

Rays of glo - ry from

*dolce*

heavily dreaming

then

a host

of angels

Hea - ven beam - ing,

And a gol - den stair - way

all dressed in blue

floated

down 2 by 2 -

fall - ing from heav - en!

All

up - and - down the stair - way

with wings of shining gold

won - der - ful

to be hold

Such love - ly

an - gels with shi -

ning gol - den wings.

G It

*I saw angels and so did you*  
Hänsel (interrupting her quickly.)

Fourteen angels there must have been!

Gretel (astonished)

*Oh Hans don't tell me you saw them too*  
You mean to say that you saw it too?

*Un poco ritardando.* *O yes all bright and clear but why did they disappear*  
Hänsel.

Sure-ly! a love-ly sight; then up-ward they took to

## 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 Ilsestein, 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.)

*Animato.* (♩ = 60)

Gretel (holds Hänsel back in astonishment)

H turns

flight.

*O look! O look!*  
*Stay there Don't move*

Hänsel (surprised)

*I dare not look a-ny*

*O Gre - tel! a cot - tage in - the*

more

I've never seen such  
(in the greatest excitement)

115

woods.

A cot - tage made of

VI.

Wind.

Wind.

*p*

*cresc.*

ma - gic be - fore

(Both gaze at the house spellbound)

can - dy and cake!

Wind.

Trp.

Hr.

*poco rit.*

*dim.*

*p*

*VI. più p*

both X to house slowly

126 Un poco più tranquillo.

*dolce*

Str. *con molto espressione*

Hr.

*mf*

Gretel (gradually regains her self-possession)

The smell is de-li-cious, but  
are so tempt-ing with

116

tan-til-ing -ing spice a house that is made like this

may be it's a dream? — A cot - tage all made of Hänsel.

surely is nice <sup>1/2</sup>rice

cho - co - late cream. The roof is of can - dy in - vit - ing a bite, the

cot - tage house that <sup>Fl.</sup> The roof just asks for a <sup>vi.</sup>

win-dows all shin - y with sug - ar so white. And on all the ga - bles the shutters  
bite. The win-dows with sug - ar so white. On ga - bles the shutters

Both drop hands there's a hedge made of

rai - sins in - vite, And look! all a - round is a  
rai - sins in - vite, And look! all a - round is a

real ginger bread  $G \rightarrow H$

117

gin - ger - bread hedge! —

gin - ger - bread hedge! —

*cresc.*

[128]

En - chant - ted

0 ma - - - gic

0 ma - - - gic

Wind.

Hr.

*p*

now you must be our guide

W'd

cot - - - tage, how nice you'd be to eat! — and

cot - - - tage, how nice you'd be to eat! — and

Hb.

vi.

like to know your princess who dwells in —

where is the queen — who en - joys — so great a

where is the queen — who en - joys — so great a

*p*

side H G she sure — ly has plen — ty

treat? If on — ly she saw us, per —

treat? If on — ly she saw us, per —

may be some to spare please tell her we're

haps she'd ask us in, In — vite us to

haps she'd ask us in, In — vite us to

hungry ask for a share If she

din — ner; but where to be — gin. She'd

din — ner; but where to be — gin. I'm sure she'd

knows we have lost our way per haps

ask us to din — ner, But where

ask us to din — ner, But where

cresc. —

dimin. —

dimin. —

Handwritten lyrics and musical notation for a scene. The score includes vocal parts and piano accompaniment with various performance instructions.

**Handwritten lyrics:**

- she'll ask us to stay
- we've lost out
- would we be - gin?
- She'd ask us
- way
- in.
- Then we'd be - gin.
- we'd like to stay
- both turn to house
- H x to house
- H turns to G
- Knock
- Hänsel.
- Why don't we knock?
- No, no-bod-y an-swears.
- Well, I'm going to
- There's not a sound
- Harp.

**Performance instructions and markings:**

- Red.* (Reduction)
- tr* (trill)
- HB* (Harmonization)
- p* (piano)
- VI.* (Violin I)
- dimin.* (diminuendo)
- piu p* (pianissimo)
- Harp.* (Harp)
- resolutely*
- \* \** (Cue marks)

**Musical notation details:**

- Key signature: Three sharps (F#, C#, G#)
- Time signature: 4/4
- Staff 1: Vocal melody with lyrics.
- Staff 2: Vocal melody with lyrics.
- Staff 3: Piano accompaniment.
- Staff 4: Piano accompaniment.
- Staff 5: Violin I part.
- Staff 6: Violin I part.
- Staff 7: Piano accompaniment.
- Staff 8: Piano accompaniment.
- Staff 9: Vocal melody with lyrics.
- Staff 10: Vocal melody with lyrics.
- Staff 11: Piano accompaniment.
- Staff 12: Piano accompaniment.

130

shocked  
Gretel (pulling him back horrified.)

Hän-sel, you're cra-zy. Really. I'm sure you have  
You've lost your senses. Hän-sel We must not get

open: in there. Str. *p* Hb. *f* Cl. *p*

bring H. & S.

too excited besides you've forgotten were not invited *poco rit.*  
lost your mind. Who knows who is liv-ing in that lovely house? But

VI. *p* Hb. *poco rit.* *dimin.*

131

Hän-sel.  
*a tempo*

both turn  
door opens  
slowly.

think I know. Now be qui-et as a mouse.  
look *a tempo* this house how it seems to smile with cheer.

*p* Hr. Bass.

(enthusiastically) surely have guided us here  
Yes! — the an-gels live in — this lit-tle

Trp. *p*

G 2

G H

G H

Gretel (reflectively) *You're right Hans* Look the door <sup>121</sup> open  
The an - gels? No, — you must be

house!

Fl.

*dolce pp*

132

wide

G H

wrong!

Hänsel.

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

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

Hr.

Hb.

Bass.

side  
Hänsel.

They converse

song.

Fl.

*cresc.**espressivo*

133

*Più animato.*

Gretel.

*like mice a nibble is**First we'll take a wee bite of this housey* Yes, let's nibble it, yes, let's nibble it

Come, let's nibble a bit of the cot-tage! Come, let's nibble it like —

*Più animato.*

nice Really like a mousey  
like two mice ver - y hun - gry.  
two mice ver - y hun - gry.

Hb. Fl. Vl.

cresc. - f

(They hop along, hand in hand, towards the back of the stage; -

Trp.

ff p.

134 H. behind cage  
then stand still oven

Hr.

f dim. -

and then steal along cautiously on tip-toe to the house. After some hesi-

p più p

Vel. Step St

tation Hänsel breaks off a bit of cake from the right-hand corner.)  
H reaches → touches breaks off  
start to eat  
st. st. H turns stops when  
↓ s he hears

135

*W seen at window (sl)*

*et H*

Scene III.

L'istesso tempo. (♩ = ♩.)

A voice from the house.

Nib-ble, nib-ble, mouse - kin, who's nib-bling at my house - kin?

Wind. *mf* Harp. *dimin.*

*W disappears.*

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

What was that sound?  
Did you hear that

*pp*

*(both turn to house then to each other)*

Gretel (somewhat timidly.) *it must be the wind*

The wind, the hea - - venly wind!

*(ditto.)*

The wind, the hea - - venly wind!

Str. *pp* Wind. Str. Hb. Bass.

136

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

Hänsel (looking longingly at Gretel.) *HxG*

*from window*

Cl. Hb. Hm! *pp*

Vel. *pp*

D'you like it?  
Give me some

It's just like frosting  
Gretel (lets Hänsel bite it.)

he eats it G-H

vi. Just taste and try it!

*p.* *cresc.*

to H Gretel (ditto.)

Hänsel (lays his hand on his breast in rapture.) Hil

Hil

Hil

to And. 1 step D

to And. Hil Hil This This

*p.* *cresc.* *f*

137 really flavours I adore If no one is watching then

cake is de - li - cious, with frost - ing on the top. A Heav - en of can - dy, the

cake is de - li - cious, with frost - ing on the top. A Heav - en of can - dy, the

vi. Hb. *p.* Bass. *p.*

lets take some more

It tastes like

An - gel's Can - dy Shop. ——— A lem - on

An - gel's Can - dy Shop. ——— Ah, its so good here's some fudge.

vi. *fp* *cresc.*

candy

138

It's landy

It's great

gum drop. A car' - mel! and mints!

And cakes! Creams! and

or

Cl. *p* *Hb.*

We've found the house of a candy maker

A can - dy mak - er must own this cot - tage.

(calls out.)

lie - rice. HA! Can - dy maker!

*cresc.*

G H → C

126

Lock up your house

be-

Hi! — come out!

or

for it's gobbled a-way by a mouse (He breaks a big piece of cake off the wall.)

else your house will soon be with-out!

G → H

139

Witch  
in S.R. win.

Gobble Gobble

mousey who's

Gobbling

in my housey

Gretel.

The voice from the house.

Hänsel. The

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

The

Wind.

sp Hr.

dimin.

p

It's a little wind

wind, the wind, the hea - - venly wind!

they sit on  
a hoop

wind, the wind, the hea - - venly wind!

Vi.

Fl.

Cl.

G takes another  
piece of the  
House

Wind.

Str.

Vol.

# Witch seen in SL Window

1140

127

(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

Gretel.

Cr. ingl. *p* *espressivo* Bass.

Wait, you gob - bling mousekin, Here comes the cat from the house - kist  
Scat ey cause I'm ey

to the children, and throws a rope round the neck of Hänsel, who, without any misgivings, turns  
Hänsel (taking another bite.)

Eat what you want, but leave me a - lone! *ff.*  
Don't be a tease I'll do as I please *p* *cresc.*

his back to her.) *Witch at SL window* *Poco a poco stringendo.*

Gretel (snatches the piece from his hand.)

Hänsel (takes it back from her.)

Why don't you share? it's on - ly fair. You've got your share, so  
Dear Mister Wind your im - polite. Dear Misses Wind, let's

Gretel (laughing.)

Ha ha ha ha ha ha ha ha ha ha  
(laughing.)  
why should I care not have a fight *W at door* Ha ha ha ha ha

W throws noose  
over H neck  
Bring children  
G to H

141

Allegro non assai.

ha! Hänsel (horror-struck.)

ha! Let go! Who are you?

The Witch (laughing shrilly.)

He he, he he, he he he he he! Allegro non assai.

Wind.

*sp* *cresc.* *sp*

Hänsel.

Let me go!

The Witch (drawing the children towards her.)

An - gels both! (And goo sey-  
Come my pet wind. You gobbling

*sp* *sp* *sp*

2 1 3 1 4 4 1

W pulls G to her L

Poco ritenuto.  
(She caresses the children.)

gan - ders!) mousies Wind. G W H You've come to for a

*sp* *p espressivo*

to G

129

is it true lovely  
vi - sit me, that is sweet! You charm - ing

to H of you Più animato.  
chil - dren, so nice to eat! Who are you,  
Hänsel (makes despairing efforts)

Don't do that to free himself.) W look at H pull him roughly  
ug - ly one? Let me go! 142 The Witch. Tempo come prima.  
Now,

W pats H on arm disobey  
dar - ling, don't you give yourself airs! Dear heart boy  
cresc. f

what makes you say — such things? —

*act this way*

Wind *dimin.*

Fl.

VI.

*p*

143

*Kiss Kiss I'm very*

I am Ro-si-na Dain-ty-mouth, And dear-ly

*dolce* VI.

My name's

Hr.

*meek & very mild*

love all boys and girls.

*gentle as a new*

I'm in-no-cent as a new - - born

*f*

144

child! That's why the chil - - dren come vis-it my house.

VI.

Fl.

*p*

Ten.

W stops rocking

131

So sweet So sweet

You are so dear, ah, —

*cresc.*

W expansive gesture (caresses Hänsel)

so che - arm - - - - - ing - to

VI.

*dimin.* *p* *cresc.* *f*

Bass.

Grab kids

145

Piu animato.

Hänsel (turning roughly away)

Why don't you let us alone

(Witch shake head) Mo No No

Leave us you (stamping with his foot)

eat! Go, get out of here, let me alone! I hate you, you

VI.

Fl.

*f* *ff*

The Witch. (laughing shrilly.)

\* W x ↓ ε kids

G W H  
↓ ↓ ↓

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

Wind.

*f* *ff*

W pull  
H forward  
132 **Allegro non troppo.**

W pulls H behind her  
And looks at G  
Squeezes G

*I'll*

These dainty morsels I'm real-ly gloating on,  
Oh how I am longing to sample this tasty bite

And you, my

*vi.* *sp* *Wind.* *sp* *cresc.* *sp*

have for Spe-cial **146** Un poco più tranquillo.

lit - - tle maid - en, I'm dot-ing on  
dessert to night

*W let go of G pull H off her*

*sp* *pdolce* *Ten.*

*Trys to draw them into house. G runs to pull H back*

*G x H* Come, lit-tle mou - sey, Come in-to my hou - sey!

*Hb.* *Bcl.* *Fl. Cl.*

*now dont be suspicious*

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

*something*

W" sell" it  
(play And)

H & G Look at each other  
they are "Hungry"

147

I have sugar peppermint chocolate drops Turkish delight and (dolce) pop 133

Of chocola-te, tarts and marzipan You shall both eat all you can,

The children  
weaken the  
w. too oversells

some ice cream with pastries they are

And wed-ding cake and straw-ber-ry ices, jam-ket and ev'-ry-thing

148

most enticing

W H  
G

W pulls noose  
tighter

bananas & peanuts are

else that nice is, And rai-sins and al - monds, and peach-es and citrons are

w body rock

wait - ing, You'll both find it quite cap-ti - va - - - - ting,

cresc.

p espressivo

W stops rocking

W more serious

G W H H grabs rope

thats all a

Hänsel.

I won't go

yes, quite

cap-ti - va - - - ting!

1149

why are you so friendly

Gretel.

Lie its really a trick You are quite too friend-ly!

The Witch.

W. X ↓ step

in, you bag - of bones.

Hb. Bass.

Fl. Cl.

W bring kids ↓

See, see!

Oh

Now trust me you darlings a -

See, how slick

Dear chil- dren, you real - ly may

doreable mice

trust me in this,

come stay here with me it's so cosy

And living with me - will be per - feet

150

w let G pull H to her slowly

135

nice

bliss! Come, lit - tle mou - sey, Come in - to my hou - sey!

Cl.

*p dolce*

Gretel. *f* what do you

But what wait do you in -

now don't be suspicious

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

*something*

Vcl.

plan to do with H. The Witch. - turn to G pull H behind

Gretel. At 1st I think I will stuff him full

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

Fl.

Ten. *p* *mf* Cl.

*espressivo* Hr. Bass.

of ev'ry kind of pie cake & pastry

He'll eat the best! what - ev - er he wish - es. To make him sweet and de - tender

Cr. ingl.

to G

to H

*tasty* *good as he can be* *and patient*  
 li-cious! And if he's brave and patient too, And do-cile and o-

*Fl.* *Ten.* *Hb.* *Cl.* *Hr.*

*W finger to nose* *let me see* *152* *W take H* *W H G (7 steps)*  
 be-dient like a sheep, Then Hän-sel, I'll whisper to

*Cr. ingl.* *cresc.* *pp* *dolcissimo* *Hr.*

*surprise; wait* *cresc.*  
 you, I have a great treat in store

*Cr. ingl.* *cresc.* *VI.* *Cl.* *Hr.* *cresc.*

*Hänsel.* *I'd rather* *you'd speak loud*  
 Don't tell me se-crets, speak right

*ing* *for you!* *W looks at G* *G* *W H*

*Hr.*

H. shouts at W  
through cupped hands  
hurts W's ear

137

clear out. The Witch. Just tell me what this is all - a - bout. What's this surprise ~ ~ waiting us here?

What? eh?

Cl.

153

Hb.

Str. mf

dimin. -

W finger in ear. Shakes head The Witch. Well ears & eyes

Yes, my dear children, your eye and ear

Fl.

Hr.

VI.

W. will disappear with this lovely surprise No Hansel don't you bother with our ears & eyes

In this ad-ven-ture will quite dis-ap-pear. Eh? I can hear and see per-fect-ly fine. You

Cl.

Hb.

Hr.

Bcl.

Ncl.

p dolce

We do not want your lovely surprise (H. escapes rope) (resolutely) no matter what she may say

leave them or else you'll pick-le in brine. Gre-tel, don't you be - lieve what she says!

cresc.

VI.

W looks at G  
trying to convince her  
reaches for G but H holds her  
back

G 154 WH (C)

Look she's a witch- Lets run a-way (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.

Hb. Cl. Vl. Ten. Vel.

*f* *cresc.* *f*

HG

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.)

witch gesture  
= wand

The Witch.

Wait!

Brrrrrr

(*f*)

Trb.

3 steps (the stage becomes gradually darker.)

W. gestures  
= wand

hold

Ho-cus po-cus, witches' charm! curse

If you move you'll

You are cap-tured

Trb.

make it worse

with my arm!

Cackle

Ee-nee-mee-nee my nee my

Back or forward do not try,

31957

W Gesture  
H & G heads to W.

st st st hold  
Gesture  
& reaction

G w H 2

W Gestures  
childrens heads follow

frozen with my  
You are in the e-vil eye!



I will not let you fly  
Head on shoul-ders fixed aw-ry!

(Here the knob of her stick begins to glow with light.)

Witch move wand, heads follow

Poco a poco più animato.

155

Hb.  
p Cr.ingl.  
Cl.

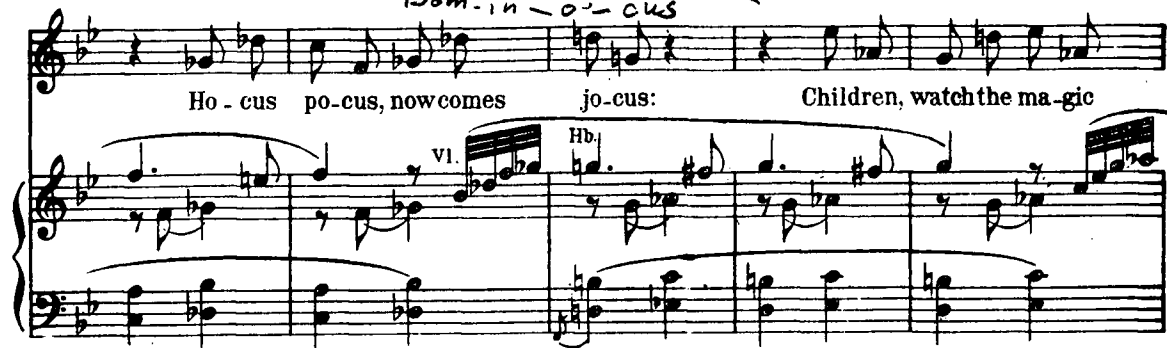


conduct

Dom-in-o-cus

(G H w)

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



quick  
Più tranquillo.

stick eyes grow dull while tongues grow thick Hansel come & me be  
head, Eyes are star-ing, dull as lead! Now you an-gel, off to bed!

(Fresh gestures: then she leads)

156

cresc. fp



H W → e

Hänsel, who is gazing fixedly at the illuminated head, into the stable; and shuts the lattice door upon him.

Ho-cus po-cus, bo-nus jo-cus, ma-lus lo-cus, bo-cus po-cus! Bo-nus

Str. *p* *dimin.* Hb. *espressivo* Cr. ingl. Cl.

W pushes stick through cage

(The stage gradually becomes lighter, whilst

jo-cus, ma-lus lo-cus! Ho-cus po-cus, bo-nus

Fl. Bass. Cl. Bcl. Bass. Dble B. Dr. *p*

the light of the magic head diminishes.)

W closes door

jo-cus, ma-lus lo-cus, ho-cus, po-cus!

*dimin.* *pp* Dr.

157

*Molto tranquillo.*

The Witch (contentedly to Gretel, who still stands there motionless.)

Now Gre-tel, be o-be-dient and wise, While

Cr. ingl. Hr. *p*

*fill him full of spice*

Hän-sel grows a ~~big~~ *ger* size *to larger* We'll feed him up, you'll see my

Hb. Cr. ingl.

*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.

Cl. Hr. Bass *p*

*wo ↑*

In I've things to prepare But you my dear children must stay

doors, and do all my chores And you remain here *lit - tle*

*w wave at G*

Hr. *pp*

*there G w (H)*

(She grins as she holds up her finger warningly, and goes into the house.)

*Facing ↓ hands in front palms out*

Gretel (stiff and motionless.)

dear! cackle turn back to G dear!

O. what a horrid She is such a

VI. Cl. VI. *pp* Teh. Dr. *sp*

## Un poco più animato.

Hänsel (whispering hastily.)

horrid witch

stay wide a-

witch she is!

Gre-tel, sh!

I have a plan,

you'll un-der-

Don't talk so loud

Wind. *p**pp* Ten.

vi.

wake

watch her well then tell me how she works her spell

(H looks at house from side of C than X &amp; V)

stand:

just watch and see What-ev - er she may do to me!

vi.

Do all she tells you make be-lieve

Do what she tells you

ev'-ry time...

O there she's coming

Be carefull here she

*p**mf**cresc.*

comes

(W comes out &amp; small cake goes back in puts cherry on top &amp; talk)

Un poco più animato.

(The Witch comes out, satisfies herself that

back—

sh!

hush!

Gretel is still standing motionless and then spreads before Hänsel almonds and raisins from a basket.)

Hr.

Cl. 2

Fl.

*f**pp**p*

Ten.

vi.

*p**p* Wind.*cresc.*

W feeds G  
a raisin

W looks at H

Allegro

160

Wx to H

hold

X

hold

Wx H 143

VI. p Wind.

The Witch. - show Cake

Reach in Cage grab H

I've brought you a

W (C)

You're such a joy!  
Now here's a treat

here's food for a

VI. p

W feed H who turns  
spits out, pretend to  
eat

Molto ritenuto.

(Sticking a raisin into Hänsel's mouth)

Cake to eat

hun - gry boy.

Eat! Hän-sel,

VI. p m.s.

one must try

one must eat until one dies

Plu animato.

W look at G

or you'll die.

Here are cakes - and a pie.

Cl. VI. Hr. Trb. p creso. Dble B.

W wand

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

Wave

VI. Fl. Trb. Hr. (con sordino) mf

H lies down  
pretend to sleep

G ← W

# Allegro.

magic spell is broken whoosh

(Gretel moves again.)

Ri-gid bo-dy loosen, hush!

162

Now you can move again.  
wake up &

Cl. VI.  
Hr. f p  
wake G X L

ever so lightly make all your limbs again supple and spritely come my darling  
light as a feath-er. First lift your arms and then you'll come together. Now you're a - ble,

Fl. Hb. Cl. p

go my pet, come Set the ta - ble, don't for-get, lit - tle plate, lit - tle spoon,  
Now you may set.

1st the knife then the spoon

Bass. Hr. Fl. Cl. p

now the cup & the plate Hurry up child It is getting late  
Don't be late, pretty soon I'll be com - ing for my lit - tle mate!

p

WG

Point at G

Go make at once

Now get ev-ry-thing rea-dy and nice, Or else — I shall

*cresc.* *f* *Str.*

163

you dunce (She threatens and titters. Gretel hurries off.)

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

*f* *dimin.*

W → H

Molto più lento.

(To Hänsel who pretends to be asleep.)

W (H)

The boy is sleep-ing: It does seem

*Cr. ingl.* *Vel.* *p* *espressivo*

Bass.

children dream

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

O<sup>w</sup>

slumber deep have

way, you sim - ple sheep, — Soon you will sleep your

164

w (H) w x house  
look in at G

last — long sleep!

Cl. Hr. Rel.

w turn  
↓ s

First with Gretel for I feel that

But I'm so hun - gry I will start on

Hb. p. Vel.

she will make a tasty meal then back

w look at G

shes so lucious soft &amp;

you, dear Gre-tel, with your heart — You're so ten-der, plump and

VI. Hb. ritard. p. dolce

W X oven  
rubbing hands

unlock  
open oven door

1165

sweet

I love to eat

Allegro.

good, — Just the thing for witches' food!

(She opens the oven door  
and sniffs in it, her face

put finger in mouth remove it slowly  
lighted up by the deep red glare of the fire.)

cresc.

shove hand in oven — hot hand out shake blow

Wind. 8

dimin.

the ovens ready

It's time to start baking

The dough has risen,

so we'll go on pre-par - ing.

Ten.

Hear the sound that fire is making

Hark, how the sticks in the fire are crackling!

Wind.

1166

Str. f

f

p

fp

(She pushes a couple more faggots under; the fire flames up and then dies down again.)

*p* *fp* *p* *fp*  
*f* *dimin.*

### The Witch

(rubbing her hands with glee.)

*Oh* sweet you'll be so nice to eat

Yes, Gre-tel dear, soon you will dis - ap - pear.

*Hb.* *Vl.* *Cl.* *Ten. Vcl.* *Dr.*  
*p* *expressivo*

*X to And*

*My My*

Now

watch!

I'm so sly! —

*Fl.*

1167

*when she peeks in the oven It's then I'll give her a shove*  
When in the ov-en she's peep-ing, quick-ly be-hind her I'm creep-ing!

*poco riten.* *wham*

One lit-tle push, bang

*Hb.* *Cl.* *Wind*  
*p* *poco riten. (pizz.)*

slam Af - ter she's cooked & done 149

Goes the door, *clung!* Then soon will Gre-tel be

Wont that befur Oh I'm such a wonderful baker a

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

real famous marzipan maker I'll frost her red white my favorite

look like a cake from the bak-er! By magic fire red chang'in - to gin-ger-bread!

My I'm so w step, rub st rub

Just look how sly! He he, he he,

etc. he he, he he, he he he he he!

*p* *p* *p* *p* *sp* *mf* *cresc.* *piucresc.*

Fl. VI. Hr. Hb.

# L'istesso tempo. (♩ = ♩)

(In her wild delight she seizes a broomstick and begins to ride upon it.)

step over pick up skirt broom up

hold up broom put broom on floor Snap down.

169

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

So Cl. hop, hop, hop, gal-lop, lop, lop! My broom-stick nag, come do not lag!

mf

(She rides excitedly round on the broomstick.)

I weave a spell so none can tell I'm

At dawn of day I ride a-way, I'm

3 steps hold etc

170

mf

here and there and ev-ry-where!

(She rides again, Gretel meanwhile is watching at the window.)

Fl. Hb.

mf

At stroke 12 no change I go to where the witches dance

At mid-night hour, when none can know, to join the witch-es' dance I go!

fp Str.

171

W. ride broom horiz.  
 move 2 ting steps to simulate  
 flying - Look at And - much pleased

60 ← w

*cresc. -*

On w dismount  
 drop broom

there stew a brew of

And three and four Are witch-es' lore, And

1. 7. 2.

*p*

snakes snails spiders tails & bats & rats &

five and six Are witch-es' tricks, And nine is one, And

Hb.

big black cats & Lizards blood its awful good

ten is none, And seven is nil, Or what she will

*cresc. -*

Mount broom as 1st time

Now dont go way I'll be right back

And so they ride till dawn of day!

*mf* *p cresc. -*

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

173

*ff*

US VANISHES

Wind.

174

vi.

Trb.

mf

*sp*

mf

175

(Here the Witch be-

*sp*

cresc.

comes visible again; she comes to the foreground,

*ff*

where she suddenly pulls up

and dismounts.)

stick hits floor

Prr!

broomstick, hil

*ff*

Trp. Hr.

*ff*

*ff*

Foot on broom snap

W e broom X H poke him

(She hobbles back to the stable and tickles  
Hänsel with a birch-twig till he awakes.)

Come wake up my little  
The Witch. dance

Show me your

176  
Listesso tempo.

What a nap for one so young.

Now let me

tongue  
at once

(Hänsel puts his  
tongue out.)

W (H)

juicy

(Smacks with her tongue.)

see your tongue.

Hb.

Dainty morsel!

Fl.

mf

p dolce

p

tasty tidbit (ditto again)

177

W (H)

Dainty mor-sel!

Fl.

Hb.

Cl.

(W take off glasses & clean)

Pay attention

don't play dumb

I want to see

What a ten - der juic - y plum!

Now let me see your thumb!

vi.

Ten.  
cresc.

W squints at bone

(to Aud)

154

(Hänsel pokes out a small bone.)

My oh My See  
Sakes a - live! What's

Hb.  
Bass.  
vi.  
p Str.

that Very bonny no fat (H drop bone w glasses an)  
wrong? you're so skin ny, so lean,

p p

178 Hänsel you're a skinny one almost  
Skin flabby like gel - a - tin. As thin

p Str. cresc.

Like W turn to H  
as a ske-le-ton!

Str. p mf 1 Hr.  
(pizz.)

179

The Witch (calls) W → (H) (Gretel appears at the door.) 180  
Gre-tel! Gre-tel! Hb. Cl.  
p Fl. p Or. Ing.  
Bass.

The Witch. *for Hans be quick* Just a few don't make him <sup>155</sup>

Bring some raisins and almonds sweet, Hansel wants some more to

Fl. *cresc.*

*sick* (Gretel runs into the house, and returns immediately with a basket full of almonds and

eat! — *W*

VI. *p* *cresc.*

Hr. *p*

raisins.) **181** Gretel. *raisins* (Whilst the Witch is

Here are the almonds! *W turns H*

Hb. Bass. *f* *dimin.* *p*

**182** feeding. Hansel, Gretel gets behind her and makes the

gestures of disenchantment with the juniper-branch.) Gretel (silly).

*W* feels wand's power Ho-cus pocus, el-der-bush,

VI. *dim.* *pp* (pizz.) Hb. *pp*

Ten. *p*

*W* feels wand's power Ho-cus pocus, el-der-bush,

VI. *dim.* *pp* (pizz.) Hb. *pp*

Ten. *p*

Magic spell is broken whoosh The Witch (turning suddenly round.)

Ri-gid bo-dy loosen, hush! What were you saying, little goose?

*are* *silly* VI. *pp* Cl.

*mf*

156 **1183**

G ← W

Gretel (confusedly) *I was only helping Hans* The Witch. Gretel (louder) *only lending helping hands*

On-ly — Hän-sel nev-er will get fat. Eh? Hän-sel nev-er will get fat.

Nothing

Fl.

*p* *espressivo*

Hb.

*cresc.*

The Witch. *enough of that stop talking through your hat* *(sticks a raisin into Gretel's mouth.)* *arm around G*

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

Fl.

Hb.

*dimin. p* *Ten.*

**1184** *darling* *You must try* *One must eat or one must*

Eat, Gre-tel, or you'll die. Have some cake and a

Hb.

Cl.

*p* *espressivo*

*die* (She opens the oven door; the heat has apparently diminished. Meanwhile Hänsel makes violent signs to Gretel.)

pie.

*p*

185

W look at G

157

Gretel dear danger's near  
Hänsel (softly opening the stable door)

My appetite is stronger  
The Witch (looking greedily at Gretel.)

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

Bass. Fl. Cl. Wind.  
Cl. Bcl. Bass. Vcl.

I can't wait any longer

sweet it's time to eat

This pretty little daughter!

Come, Gretel mine!

sugar-maiden mine!

Cr. ingl. Fl. Hr.

W → G

(Gretel comes towards her.)

186  
come take a look at my baking see all the cookies I'm making  
Peep in the oven, be steady, See if the gingerbread's ready!

mfpp Str. Ten. Bass.

Open the door wide

then step right in-side

but if things aren't right

Care-ful-ly look, pet, Whe-ther it's cooked yet, But if it wants more

Cr. ingl. Vl.

Witch pull G.R.

158

187

shut the door tight

(Gretel hesitates.)

Now take care  
Hänsel (slipping out of the stable)

quick shut the door!

Gre - tel, care - ful!

She's right there

there's no use to try  
Gretel (making herself out very awkward)

It's much too high

Oh be care - ful!

I don't un-derstand

what I have to do!

Stand on your  
The Witch.

bending your  
head

low Its nice & wide

Now get inside

Just stand on tip - toe, Head bending for - ward, Try it, I pray, It's merely play!

G bends  
Witch gets ready

Hänsel (pulling Gretel back by her frock)

188  
It's all no use  
Gretel (shyly)

Care-ful now,

care - ful now!

I'm such a goose,

don't un-derstand

Don't obey

Get away

G W →

Wait just a minute *Show* me how to get in it

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

Cl. *pp* Hr. *dimin.* Wind. **Furioso.**

189

The Witch (makes a movement of impatience) *Here's how it's done its lots of fun* (She begins creeping up to the

Do as I say, It's merely play!

Vi. Hr. Trb. Bass.

*f* *mf* *mf*

oven, muttering all the time, and just as she is bending over it, Hänsel and Gretel give her a good push, which sends her toppling over into it, upon which they quickly shut the door.) *G pushes W* **slams door**

Cl. Ten. *cresc.* *f cresc.*

190

Just Gretel (mocking her.) Wham Slam at

"Then one lit-tle push, bang Goes the door, clang!" Then

Hänsel (mocking her)

"Then one lit-tle push, bang Goes the door, clang!" Then

G → H spin around

160

ter she's cooked & done Won't that be fun  
the wicked witch will be Just done to a T! (Hänsel and Gretel fall joyfully into one another's arms.)  
the wicked witch will be Just done to a T!

*p* *p* *p* *cresc.*

### The Witch Valse.

Un poco meno mosso. (♩ = ♩) *p* we're free we  
Hur - rah! Now the ov - en  
Un poco meno mosso. (♩ = ♩) Hur - rah! Now the ov - en

*ff* (*pesante*) *f* *p*

proke the charm Witches charm were safe from harm G H  
has a roast! we can boast our witch is toast! Hur - rah!  
has a roast! we can boast our witch is toast! Hur - rah!

*fi.* *sp*

You see the witch is dead really dead were no more to dread let's not wait to  
Soon she'll be black as pitch, nas - ty witch! No one to be - witch! Her\_e - vil  
Soon she'll be black as pitch, nas - ty witch! No one to be - witch! Her\_e - vil

*mf* *p*

*celebrate* *Let's not wait* *not hesitate*

(They seize each

spell is done, we have won! Let's have some fun! Yes, let's ~~be~~

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

other's hands.)

cel-e-brate missing an aw-ful fate. Now the old witch is done, Let's have a lot of fun.

*well have no end of fun*

cel-e-brate missing an aw-ful fate. Now the old witch is done, Let's have a lot of fun.

*brisk & gay lets sing & dance all day*

Hey! hur-rah, hur-rah! Hip hur-rah! Hip hur-

Hey! hur-rah, hur-rah! Hip hur-rah! Hip hur-

*cresc. -*

(They take each other round the waist and waltz

rah! Hur-rah!

rah! Hur-rah!

together, first in the front of the stage, and then gradually in the direction of the Witch's house.)

194

H & G x Oven, listen  
G frightened

195

H & G x house - pick off goodies

(When they get there Hänsel 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.)

Ten. Hb.

*p*

*pp*

*G*

vi.

196

*cresc. -*

197 H & G at oven, turn G x H

(Meanwhile the oven begins crackling loudly, and the flames burn high. Then there is a loud crash, and

vi.

*f*

*cresc. -*

Top ↓

the oven falls thundering into bits.)

198 SIDE OUT

*ff*

G → H

G & B children now seen

dimin.

(Hänsel and Gretel, who in their terror let their sweetmeats all

Vcl. *p*

199

fall down, hurry towards the oven startled, and stand there motionless. Their astonishment increases when

*piu p*

Hr. *pp* (con sordino)

Dr.

they become aware of a troop of children around them, whose disguise of cakes has fallen from them.)

Bass.

Bel.

H G C G sees kids Gretel. Look at all over there  
Hänsel. (spoken) These, see these little children down  
I wonder how they all came here!

*piu p*

1 *pp*

kids  
~~xxx~~

~~xxx~~

200

H → G

Scene IV.

Molto tranquillo. (♩ = 80)

Sopranos (Girls)

(motionless)

Gingerbread Children.

Altos (Boys)

We're

pp

We're

Molto tranquillo. (♩ = 80)

VI.

Str. (con sordino)

pp

and with closed eyes as the cake figures were before.)

saved, safe

we're freed

for the witch's spell is over

saved,

we're freed

for e - ver - more!

Hb.

Hr.

Gretel.

please tell me why your eyes are closed, must help you Oh

But who are you? Your eyes are shut. You're sleep - ing, and

Ten.

Wind. Ad.

Ad.

tell me what to do  
 yet we hear you sing.

If the spell you'd e-  
*sempre pp*  
 If you touch us  
*sempre pp*  
 If you touch us

*pp*

Red \* Red.

Hänsel (embarrassed.)  
 rase then touch us on the face  
 O touch them ~~for~~ at  
 once, we'll o - pen up our eyes.

once, we'll o - pen up our eyes.

*m.s.*

Red

Gretel I now re lease this magic spell  
 I'll touch them all with both of my hands!  
 make them well  
 me, I'm a - fraid I can't.

one

Red \* Red \* Red

(She caresses the nearest child, who opens its eyes and smiles.)

167

*p* my face let me see for  
O touch me too, O touch me too, and  
*p*  
O touch me too, O touch me too, and  
*cresc.*

202 she does  
o pen up my eyes to see.  
that is what will set me free  
o - pen up my eyes to see.  
*p*

(Gretel goes and caresses all the rest of the children, who open their eyes and smile, without moving. meanwhile Hänsel seizes the juniper - branch.)  
Poco a poco accelerando sin' a

*cresc.*

Hänsel. Magic spell is broken Whoosh  
Ho-cus po-cus el-derbush! Ri-gid bo-dy loosen, hush!  
*mf* *più cresc.*

kids → HG ← kids  
 x x x x  
 x HG x

(The Children jump up and hurry towards Hänsel and Gretel from all sides.)

Single.

Our thanks, We thank, we  
 Single. Our

We thank, we thanks your  
 Cl. Our to

Tempo vivace. (♩=80)

Hb. f

Hr.

All. (The children close in a circle round H. and G.)

thank you both! The spell is gone and we are free, We'll

All. The spell is gone and we are free, We'll

both! you

203

f ff

all sing & dance with one come all & make a By

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-

NHG

Joining hands to gether & sing

well

hands to - ge - ther while we sing! Then

hands to - ge - ther while we sing! Then sing and spring, then dance and sing, For

*mf*

dance well

our happy song all thru the air well

sing and spring, then dance and sing, That through the wood our song of praise may

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

*cresc.* *f*

Ring

Sound

cho Round

& round

sound, — and e - - cho re - peat. it all a - round!

sound, and e - - cho re - peat it all a - round; all a - round!

*p* *cresc.* *ff*

Handwritten notes:  $\begin{matrix} \nearrow & \nearrow & \nearrow \\ \times & \times & \times \\ & H & G \\ \nwarrow & \nwarrow & \nwarrow \\ & \times & \times \end{matrix}$

Hänsel.

(drawing back.)

The

(drawing back.)

our thanks

our thanks

Hb.

Ten.

Hr.

dimin.

Bass.

204 thanks to the Angels who came to us in a dream last night  
 an - - - gels whis - pered in dreams to us in si - lent night

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

VI.

p *espressivo*

Ped.

\* Ped.

\* Ped.

\* Ped.

\*

Gretel.

whispering what this would bring to The an - - gels,  
 What this happy, happy day has brought to light. The an - - gels,

Single. *p*

Praise and thanks!

Single. *p*

Fl.

We

VI.

sempre Ped.

*You who safely guide our foot steps* *Now we give our*

watched a - bove our heads and led us in the right. — Hear our praise and —

watched a - bove our heads and led us in the right. — We

Single.

We thank you both —

thank you both for all our joy and hap - py de - light!

*thanks* *this delight* *& all this joy*

thanks for all our joy and hap - py de - light, —

praise — and thank, — we praise and thank — for all our

— for all our joy — and hap - py de - light, — for all our

We thank you both — for all our hap - py de - light! We

205 all 1st. to H &amp; G

every girl & boy

for all our de-light!

joy and hap-py de-light! All.

joy and hap-py de-light! All. We'll thank you with you

thank you both for our de-light! We'll thank you

(They all press round Hänsel and Gretel to shake hands with them.) for eto

all our life! for you have saved our lives We'll

all our life! We'll thank you all our life!

Gretel.

We thank you now, we

Hänsel.

We thank you now,

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

We'll thank you all our life! We thank,

cre

all

thank you now, We thank \_\_\_\_\_ for our de - light!

We thank you now, We thank \_\_\_\_\_ for our de - light!

We thank \_\_\_\_\_ you all our life!  
We thank \_\_\_\_\_ you all our life!

We thank \_\_\_\_\_ you all \_\_\_\_\_ our life! We

*scen do* *f* *ten.* *led* \*

We

We

We praise and thank you both for

praise and thank you both for all our joy, all our de - light, for  
thank you now for our de - light & thank you now for joy

*led* \* *led* \* *led* \* *led* \*

*poco* *ritard.*

thank, we thank for our de - -  
 praise and thank you now for our de - -  
 all our joy and for all our de - -  
 all our joy and our de - light, for all our de -

*poco* *ritard.*

*Un poco ritenuto.*

light!  
 light!  
 light!  
 light!  
 light!

Father (behind the scene.) I can't believe they've come this far  
 Tra la la la, tra la la la, Were our children on - ly here!

*Un poco ritenuto.*

*Wind.*

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

F →

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

Tra la la la, tra la la la la, Mother! Look! they're really there!  
look Mother Vivo.

*dimin.* *p* *mf*

M → F  
207  
sees the children.)

Last Scene.

← H

Hänsel (running towards them)

Allegro molto. (♩=120) Fa - ther! Mo - ther!

*Hr.* *p* *mf*

M H F

F → ← G

Gretel. (the same.) Mother. Father.

Fa - ther! Mo - ther! Chil dren dear! Here's  
Thank the Lord Yes

*p* *mf* *cre*

thank the kind God you both are here

(Joyful embracing.)

Hän - sel and Gre - tel, safe and sound!

*seen* *do* *ff*

Kids change parent

KK  
W  
G M F H

2 x to ov. Witch out, bring around

(Meanwhile two of the boys have dragged the Witch, in the form of a big gingerbread cake, out of the

Un poco

ruins of the oven. At the sight of her they all burst into a shout of joy. The boys place the Witch in the

All.

middle of the stage.)

GM FH x WX

209  
Father.

Chil - dren, here's a les - son taught! How the witch her - self, was caught,  
Now you see the finished plot wicked witch

Un - a - ware, In the snare Laid for you with cun - ning -  
Lost her head Now she's dead turned into a pin

All the rest. *echo F.*

We can see the les - son taught How the witch her - self was caught,

*rare!*  
*bread*

Un - a - ware In the snare Laid for us with cun - - ning

*cresc.*

210 (The two boys drag the Witch into the cottage) *FH*

*rare!*  
Heaven has a hand to lend Wicked deeds will have an end

E - vil can-not be ig-nored. Vir - tue is its own re - ward.

*Cl.* *Bass.* *Fl.*

*Poco a poco più allargando.* *riten.*

When past bearing is our grief, God the Lord will sure - ly send re - lief! Yes,  
when we cannot bear *Wind.* then *vi. riten.*

*p Str.*

boys return to group

178

x x x x  
M H G F

When ~~past bearing~~ is our grief, God the Lord will send re -  
~~we cannot bear~~

*p* *Wind.* *pp* *vd.*

211

*Maestoso.*

Gretel.

*echo F.*

*Piu allargando.*

*molto cresc.*

When past bear-ing is our grief, God the Lord will  
Hansel.  
When past bear-ing is our grief, God the Lord will  
Mother.  
When past bear-ing is our grief, God the Lord will  
Father.  
Hef! God the Lord will

When past bear-ing is our grief, God the Lord will  
When past bear-ing is our grief, God the Lord will  
*Maestoso.* *Piu allargando.*

*p* *cresc.*

212

x *M* x  
x *MF* x  
x *G* x

179

*Molto vivace.* ( $\text{♩} = 120$ )

send

re-lief!

send

re-lief!

Scrim ↓ lights

send

re-lief!

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

send

re

lie!

D.C. p 98 101

send

re-lief!

send

re-lief!

*Molto vivace.* ( $\text{♩} = 120$ )

*Red.*

*Red.*

The End.

HOLMES  
M. MUS.  
SPRING 1979  
C. 1

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